

CHARLES J. CONNICK : DESIGNER AND WORKER IN STAINED AND  
LEADED GLASS : NINE HARCOURT STREET, BOSTON, MASSACHUSETTS

City or Town Portland, State Oregon No. 2777  
Church Trinity Episcopal Church, 19th Av. and Date of  
Donor and Everett St., N.W. Completion May 1, 1947.  
Address  
Fred Aandahl, Sutton, Whitney & Aandahl, Lewis Building, Quality of \$2000, f.o.b. Portland.  
Architect Portland, Oregon. Glass  
Denomination Episcopal.  
and Minister The Rev. Lansing E. Kempton, D.D. 147 N.W. 19th Avenue.  
Footage 45' sight  
Sizes, full  
Ventilators eliminate vents. Set by  
Position in Church Nave window, third on right,  
Height from floor 6 feet Protec- Groove Stone  
tion Glass Rabbet Wood  
Points of compass  
Quality of light North  
Inscription "In loving memory of Charles W. King 1864-1942."  
(See contract).  
Design wanted Staging  
Blue-prints  
Shipping address Received  
Bill to Templets  
Photos of Cartoons Mailed  
General Information The Fourth Beatitude.  
"Blessed are they which do hunger and thirst after righteousness: for they  
shall be filled".  
"Nicodemus Seeks Counsel with Christ" (Saint John 3:1-31), and "Christ  
and the Rich Young Ruler" (Saint Matthew 19:16-30).

For addresses of those to be notified as window progresses, see other side.

Aug. 24, 1946. This window designed to symbolize the Fourth Beatitude, occupies the third position from the chancel on the north with the dominant medallion devoted to Nicodemus seeking counsel with Christ (Saint John 3:1-31) and Christ and the Rich young ruler (Saint Matthew 19:16-30). Nicodemus holds the light signifying that he came by night and in the balancing medallion a symbol of the golden gates of Paradise give added significance to Our Lord's teaching.

The kneeling angels below bear the scales as symbols of the Beatitude. Their wings as well as the wings of the Seraphim above are ruby, the ~~traditional~~ traditional color attributed to this Beatitude. The inscription reads: "In loving memory of Charles W. King 1864-1942."

— Growing vine forms enrich the field and outline the medallions, flowering in the white fleur-de-lis of purity. Throughout the group, the fields of the medallions and the background of the vine pattern beautifully alternate in ruby and blue, both colors serving most effectively as a foil for lovely passages of gold, green and violet, through which runs a uniting thread of silver. The trefoils of the tracery develop the vine pattern with the lily symbol, while the dominant quatrefoil bears the five-pointed star of the New Testament.