

Made by Loire - France

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

17,600 - 1930

City or Town **San Francisco,**

State **Cal.**

No. **1494**

Church **Grace Cathedral.**

Date of *facade ready*

Completion *Jan 1963*

Donor and

Address

Architect **Lewis P. Hobart, Architect,**

Quality of ~~\$14,980.00~~ *26,000*

Glass ~~(@42.50 per sq. ft.)~~ *3000*

Denomination **Episcopal. The Rev. David R. Forbes, Canon,**

and Minister ~~Rev. Wilmer XXXXXXXXXX Greenham, Dean.~~ **Grace Cathedral, 1051 Taylor Street.**

Miss Doig is Dean Bartlett's Secretary.

Footage **352 feet.**

sight

Sizes, full

Latex 356.75

Arrived 463.77

Ventilators

Set by

Position in Church **Rose Window over Entrance. Early morning light is apt to be**

brilliant.

Height from floor **64 feet.**

Protec-

tion Glass

Groove

Rabbit

Stone

Wood

Points of compass

Quality of light

East. Canon Forbes says early morning light is apt to be

brilliant.

Inscription

Design wanted

Staging

Blue-prints

Shipping address

Received

Bill to

Templets

Photos of Cartoons Mailed

General Information The theme of the clerestory windows may well be enrich by the use in the Great East Rose of the twelve Patriarchs expressed to best advantage in suggestion "B" with angels holding their symbols and, in the outer "Petals", angels of praise and prayer. This conception is made complete, and is related to the entire window scheme by the dignified figure of Christ enthroned in the Center unit

BE SURE THAT BRONZE IS USED FOR THIS WINDOW AND OTHER WINDOWS FOR THIS SAME CATHEDRAL.

See our letter 1/16/61. Latest suggestion, Saint Francis' Canticle to the Sun. In 1932, C.J.C. wrote: "The great eastern rose window will serve as a glorious presentation of Saint Francis' Canticle to the Sun, surely an inspired thought in relation to San Francisco's noble structure devoted to worship and praise." Another time we said: "The great window that is to welcome the sunrises in the

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

upper range of the finished Cathedral's eastern wall, is to be enriched with the presentation of Saint Francis Canticle to the Sun - that glowing lyric that in itself seems to contain the radiance of rainbows, sunrises and sunsets."

Canon Forbes says: "...Canticle to the Sun" we feel...it could make for a breath-taking window...Obviously it is to be one of the great climaxes of beauty in our Cathedral, and surely must be the crown of all that is there in stained glass...It will be particularly true ...that the total effect in light and color will be that which is most remembered by those who see it. In the east it will receive the early morning light, which is apt to be brilliant, but it will be at the back of worshippers so I do not think that glare need be too worrisome a preoccupation in planning it. Of all our windows this certainly will want to reflect a feeling of grandeur and symbolism. In thinking about the "Canticle to the Sun", I have been studying the original as written or as attributed to St. Francis, and I notice that it breaks down into the following categories: The first stanza deals with the worthiness of God to be praised; then follows a series of stanzas which, in turn, deal with Brother Sun, Sister Moon, and Stars, Brother Wind and Weather, Sister Water, Brother Fire, Sister Mother Earth, those who endure sickness and tribulation in peace, Sister Bodily Death, and those who are Faithful and Assured of Salvation. The final stanza is a reiteration of the praise which God is due and a reminder of the humility with which man should serve Him. The Stanzas of praise aside, there seem to be nine major categories. But they seem to be capable of some division if you think that the customary twelve "petals" are called for in the design. ..."

March 3, 1961. Sent photograph of suggestion "B" for the rose and said, "...even before the Saint Francis theme was introduced. It involves the twelve Patriarchs and Angels of Prayer and Praise, with Christ enthroned at the center. We still have the original quarter-inch scale color sketch on very yellow and crumbling tracing paper, but the water colors in tempera are still bright and clear. Sketches, probably more developed, were sent to Hobert on January 11, 1933. We want this to be the crowning glory of the Cathedral!" (The small color sketch in folder).

Canon Forbes wrote on Feb. 20, 1961. "...the Dean and I both felt more drawn to those windows which had that grandeur and austerity which we do much like. The Western Rose at St. John, the All Saints, Brookline, Mass, Rose appealed to us a great deal. Although quite different, we like also the design for the Great West window at St. Vincent Ferrer, N.Y.C.

Great Rose Window
Grace Cathedral, San Francisco

Saint Francis Canticle to the Sun

"We still feel that it could make for a breath-taking window and want to proceed with preliminary studies of it at this time. Obviously it is to be one of the great climaxes of beauty in our Cathedral, and surely must be the crown of all that is there in stained glass...It will be particularly true of this window, I am sure, that the total effect in light and color will be that which is most remembered by those who see it. In the east, of course, it will receive the early morning light, which is apt to be brilliant, but it will be at the back of worshippers so I do not think that glare need be too worrisome a preoccupation in planning it. Of all our windows this certainly will want to reflect a feeling of grandeur and symbolism. In thinking about the "Canticle of the Sun", I have been studying the original as written or as attributed to St. Francis, and I notice that it breaks down into the following categories: The first stanza deals with the worthiness of God to be praised; then follows a series of stanzas which, in turn, deal with Brother Sun, Sister Moon, and Stars, Brother Wind and Weather, Sister Water, Brother Fire, Sister Mother Earth, those who endure sickness and tribulation in peace, Sister Bodily Death, and those who are Faithful and Assured of Salvation. The final stanza is a reiteration of the praise which God is due and a reminder of the humility with which man should serve Him. The stanzas of praise aside, there seem to be nine major categories. But they seem to be

see original for complete text (BPL)

Centre: The Lord
with Saint Francis kneeling before Him.

12 Petals Angelic Choir of Praise

Quatrefoils

1. Sun
2. Moon
3. Stars
4. Wind
5. Weather (Cloud, Lightning)
6. Water
7. Fire
8. Earth
9. Fruit and Flowers
10. Sickness and Tribulation in Peace
11. Death
12. Faithful and Assured of Salvation.

March 30, 1962.

To Dean Bartlett:

"...your great rose window, with the thought of its harmonious relation to the present windows, but in a modern spirit in both design and theme, that will be of great interest not only to the Diocese but to the whole world."

We have devised a plan based on the theme of Saint Francis' Canticum in praise of God and all created things, bringing it up to date and even into the future, emphasizing American and Californian aspects wherever possible.

The outertrefoils introduce Saint Francis' Brothers and Sisters of Nature, with related modern characters through the adjacent petals. We have stressed local color and the brilliance of Brother Sun.

Perhaps we have over-emphasized some aspects, and of course, you may well have in mind better types and symbols for various themes, but we want to share with you our thinking so far...

....The cover sheet notes are probably sufficient indication of our thought for the moment..."