

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

City or Town San Francisco, State Cal. No. 2599
Church Grace Cathedral, Date of Completion Christmas 1945.
Donor and Address Mrs. Joseph D. Grant,
2200 Broadway, San Francisco.
Architect Lewis P. Hobart, San Francisco. Quality of \$11,700 (\$43.82).
Denomination Episcopal. Glass \$100 extra if bronze bars
and Minister Rt. Rev. Karl M. Block, D.D. 1055 Taylor Street. can be used.
Footage 267 sight
Sizes, full _____
Ventilators North chancel window, nearest the transept. Set by _____
Position in Church _____
Height from floor 42 feet. Protec- Groove Stone
tion Glass Rabbet Wood
Points of compass North.
Quality of light _____
Inscription (asked for this). In loving memory of
Joseph D. Grant
by his wife Edith
and his daughter Josephine (See letter August 2,
Design wanted _____ Staging _____ 1945).
Blue-prints
Received _____
Shipping address _____
Bill to _____ Templets _____
Photos of Cartoons Mailed _____
General Information Angels Window.
Saint Elizabeth, the mother of Saint John the Baptist, who was a child of
Nature in most significant and poetic fashion, as well as a great symbol
of those who were influenced by the word of God as it is related to the
mission of the angels.
Saint John the Baptist
Note: We are to use bronze bars and tees if the War Production Board allows it
C.J.C. says this window is to be blue - opposite the Archangels which is
red.

Be sure to galvane all bars
For addresses of those to be notified as window progresses, see other side.

The window symbolizing the Choir of Angels in the Heavenly Hierarchy is dominating figures of Saint John the Baptist and his Mother, Saint Elizabeth.

Saint John the Baptist was a child of Nature and this fact has been accented throughout the design as well as in the stalwart standing figure clothed in skins and holding the staffed cross and the fountain, symbol of Baptism and of the blessedness pure running water brings to humanity everywhere.

Saint Elizabeth, a dignified figure recognized as mother and home-maker, holds the distaff to symbolize her interests and activities and to recall the sort of homely, honest feeling about good mothers that is expressed so beautifully in part of the thirty-first chapter of Proverbs.

The twenty-first verse well represents the spirit of that famous chapter and may be called a poetic prelude to this figure in the light and color of stained glass:

"She is not afraid of the snow for her household: for all her household are clothed in scarlet."

The medallions and the small birds and beasts that occur in lancets and tracery pieces quite clearly speak for themselves.

The lower medallion in the left lancet shows the young Saint John, the child of Nature helping himself to wild honey, and surrounded by growing forms, wild flowers, nesting birds and small wild animals, while domestic animals occur as incidentals throughout the ornament of both lancet-panels.

The medallion directly under Saint John symbolizes the Baptism - also with very special reference to its having occurred in the midst of Nature's flowing forces.

Under the figure of Saint Elizabeth, the lower medallion suggests the birth

of Saint John the Baptist as though it might have been in the very heart of Nature. The suggestion of a nearby farmyard and of the outskirts of a village are found in designs of a small stable and of three visiting figures. (Saint)

The upper medallion, under the figure of Saint Elizabeth, symbolizes the mother as the teacher of the growing boy, already identified as a lover of Nature.

In the tracery piece above the figure of Saint John the Baptist is that great traditional symbol, the Lamb with the banner standing upon the book, - the symbolist's manner of recalling the words, "Behold the Lamb of God which taketh away the sin of the world"

The symbol above Saint Elizabeth, the golden harp with lilies, recalls her pure-mindedness and her joy in the Visitation and in the birth of John the Baptist. (Saint Luke 1:41-45).

In the great upper tracery piece is a figure of an angel of praise, with golden wings and golden trumpet, and a green dalmatic, colors that symbolize goodness and hope, with a background of red to symbolize divine love; - and four cherubim, symbols of divine wisdom; - while the smaller tracery pieces contain stars and birds to complete the many references throughout the design to the close relationship between natural forces and spiritual forces.

**IMPORTANT: LEAVE OFF NAMES OF SAINT ELIZABETH AND SAINT JOHN. See
letter of May 18, 1945.**