

Made under #2246

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

4500
10%
450

City or Town San Francisco, California. State Cal. No. 1575

Church Grace Cathedral, Date of Completion August 1, 1932.

Donor and Address Mrs. C. T. Bosqui.

Architect Lewis P. Hobart, Architect. Quality of Glass \$4,080.00 (\$42.50 per foot).

Denomination and Minister Episcopal.

Footage 96 feet. sight Sizes, full

Ventilators Set by

Position in Church Window in the east side of the lower South Transept.

Height from floor 17 ft. Protection Glass Groove Stone Rabbet Wood

Points of compass Quality of light East.

Inscription

Design wanted Staging

Shipping address Blue-prints Received

Bill to Templets

Photos of Cartoons Mailed

BE SURE TO USE BRONZE FOR THIS WINDOW AND FOR OTHER WINDOWS IN THE CATHEDRAL.

General Information "Children of the New Testament"

"Children of the New Testament"

(South Transept)

This design recognizes the dominance of the spirit of childhood in the teachings of Christ, who said, "Except ye be converted, and become as little children, ye shall not enter into the kingdom of heaven".

This joy in childhood, one of the great glories of the Christian religion, is symbolized first in the three principal medallions: the raising of Jairus'

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

4800
480
4320

4500
15
4500
7200

4800
220
4080

4200
400
3800

daughter (Luke VIII:49-56); the child set in the midst of the disciples, (Matthew XVIII:1-14); and the blessing of the little children (Luke XVIII:15-17). The theme is continued in the smaller medallions, presenting the great parable of fathery love and forgiveness, the Prodigal Son. In the top medallion, balancing the David in the companion window, the figure of the child Jesus stands holding a lamb and encircled by flying birds.

In the border gay figures of children, singing and playing musical instruments, recall the charming cantoria figures of della Robbia and Donatello. The pattern of growing form, budding in the Old Testament window, here significantly blossoms into full flower.

The dominant color is red, effected by a counterchange from the companion window, and reflecting the new spirit of divine love and tenderness. The children's figures are in green, the color of youth, hope, and the renewal of life.