This design with its companion for the north side, forms a luminous accompaniment in color and theme to the great rose between them.

The grisaille window is a type rich in tradition. It recalls some of the great glories of the late Thirteenth and early Fourteenth Centuries in Europe. The Cathedrals of Angers, Soissons, Poitiers, and Chartres are among the great monuments of French Gothic graced by these lovely windows. In England one of the most famous groups of windows in the world makes York Minster the Mecca of all lovers of fine glass. The "Five Sisters", five fifty-foot grisaille lancets, fill the north transept with a shimmering mass of pearl and silver, delicately veined and jewelled with color. Salisbury, the English counterpart of Chartres, also has several beautiful examples of thirteenth century grisaille.

The unique character of this type of window lies in its ability to transmit more light than the window of uniform intense color, without materially sacrificing the rich pattern of jewel-like color.

This design is conceived in the fine tradition of the mediaeval grisaille window, brilliant in light and color, graceful yet vigorous in pattern.
The parallel symbolism of the Old and New Dispensations featured so significantly in the rose, is reflected here.

The grisaille pattern develops into seven medallion units, three in each lancet and the last in the tracery rose member. These carry figures of the seven great Archangels, Michael, in the tracery, Gabriel, Uriel, Raphael, Zadkiel, Chamuel and Jophiel.

In the border and tracery members five-pointed stars symbolize the New Dispensation and add sparkling accents to the pattern of color.

According to the contract: Article 15. SAMPLE. The Glass Maker is to furnish and install a sample which shall be the full size of one section of the window. Changes are to be made in this sample until it is approved by the Owner and Architects. After this sample is approved, the Glass Maker shall not proceed with the fabrication of the glass until he is so directed in writing by the Architects.


There are three bent five-eighths inch bars in each lancet at the heads of the figures suggested in the small sketch. Of course all bars will be anchored securely in the stone. The central horizontal bar in the rose would be one continuous piece.

August 2, 1932. "Mr. Godfrey thinks that all the frames should be uniform construction and therefore asks us to have this made according to their plan by Snow, at a price of $300. and he is writing the Builders of the Cathedral to make an allowance of $100.00 in our scaffolding account to balance the increased cost of this iron frame over our first plan, which would have amounted to $163.00. Talked with him about closing in back-light. He said that they plan to fill the main western doors very soon, but didn't know what would be done about the side nave windows. Mr. Connick says that Bell said they could put tarpulin over these if they were authorized to do so by the Architect. We should suggest this to Godfrey."

Oct. 4, 1932. Mr. Cram and others approved of the window more than I did. I discovered that the golds in the small medallions go white. They will have to be made stronger.

C. J. C. (A copy of this note given the Draftsmen and the Cutters.