

January 9, 1939.

2103

Mr. Connick's report after his visit to Cleveland.

Trinity Cathedral.

Mr. Clark doesn't like Burnham's windows - in fact, he violently dislikes them. He took up the matter himself and refused to consider Burnham windows. He is interested in the Lady Chapel windows, - the remaining one, which goes next to some funny old windows. I have made notes of them. Burnham doesn't take into account what is already there.

It is pretty well agreed that my Angel window is the best thing in the place, and next to that is Youngs. Both windows have a certain mildness about them, but they are very pure in color. Our window has a lot of slabs, and I want quite a lot of slabs in this. He didn't make any date on it. He is quite an old gentleman.

Take off the information from this photograph very carefully, and what we want is to take a certain amount of the character of the window now there with some brilliant spots of color that will take up those funny windows.

And another thing, of course, is the heads on Burnham's windows - the head of Christ especially - they just look solid block ivory - no more sense of design, no more quality in them than there would have been in a block of ivory.

So, this would be a good thing for Tracy to work on - or Troto.

This window wants to be very carefully studied with all those things taken into account. It will be the kind of thing that really will take all the skill that we have to get the kind of balance.

CJC/rmh.

Later same day - Mr. Skinner asked Mr. Connick about sizes, and Mr. Connick reports that Mr. Clark is going to have sizes sent to us.

Notes taken from C.J.C.'s pencil notes on back of photograph which C.J.C. brought back from Cleveland.

No vents in new window. \$2500, suggest standing figures of Mary and Martha with medallions of Christ at their home and Raising of Lazarus (18" circles?). Suggest color scheme of blues, whites, golds, reds in some relation to old windows and Young's window. Chancel window (Transfiguration) has modified brilliant Christ dominant with sapphires, greens golds and gold pinks. Christ figure about 4½ feet high.

Great building opposite Clark Window, will get little afternoon sun.

IN MEMORIAM JULIA WICK CLARK. ✓

(Continued on attached sheet)

2103

The Julia Wick Clark Memorial Window in the Lady Chapel,

Trinity Cathedral, Cleveland.

This window is devoted to Saint Mary and Saint Martha who, in their dual relationship to Christ, symbolize the complete service and worship of Christian Womanhood.

Saint Mary of Bethany, type of the Contemplative Life, holds the open book, inscribed with the text from Saint Luke 10:42: "Mary hath chosen that good part". She is balanced by the figure of Saint Martha, suggestive of the Active Life, who holds a basket of fruit. Her red garment is deeper and more somber in tone than the rich ruby of Saint Mary's cloak, though both are related in traditional color symbolism to the quality of Divine Love. Their white garments trimmed with gold are symbolic of Purity, Spiritual Achievement, and Treasures in Heaven.

The text is from Saint John 11:26: "Whosoever liveth and believeth in me shall never die."

In the medallions below are symbols of Christ at the home of Mary and Martha (Saint Luke 10:38) and the Raising of Lazarus (Saint John 11:43). Enriching the ruby field around the medallions are significant related symbols: the winged ox of the Evangelist, Saint Luke, who alone relates the beautiful story of Martha and Mary, and the eagle of Saint John - the only Evangelist who records the Raising of Lazarus. His book is again represented as a symbol of the Contemplative Life, and the key and ladle as the attributes of the Active Life.

Above the medallions are the blue-winged cherubim of Heavenly Contemplation and the red-winged seraphim of Divine Love.

Four gardenias suggest the love of flowers and especially of this pure white blossom.

Across the base is the memorial inscription:
In Memoriam Julia Wick Clark.

Figures and medallions are surrounded by a decorative "canopy", suggesting the bright towers and turrets of Heavenly regions.

Angel figures in the tracery hold symbols of Hope, the Heavenly Crown and the Anchor. This completes the symbolism of the Cardinal Virtues, Faith, Hope, and

over

Legend of the Old and New Dispensations

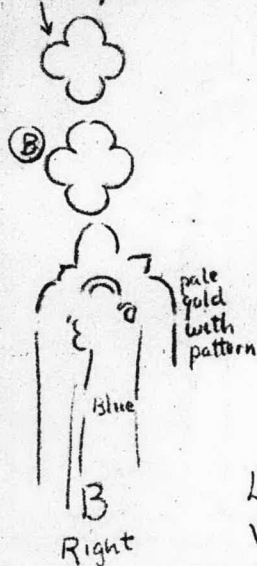
anchor. This completes the symbolism of the Cardinal Virtues, Faith, Hope and
charity - begun in the two companion windows. In the smaller tracery members are
ix and five pointed stars of the Old and the New Dispensations

underside

coming through



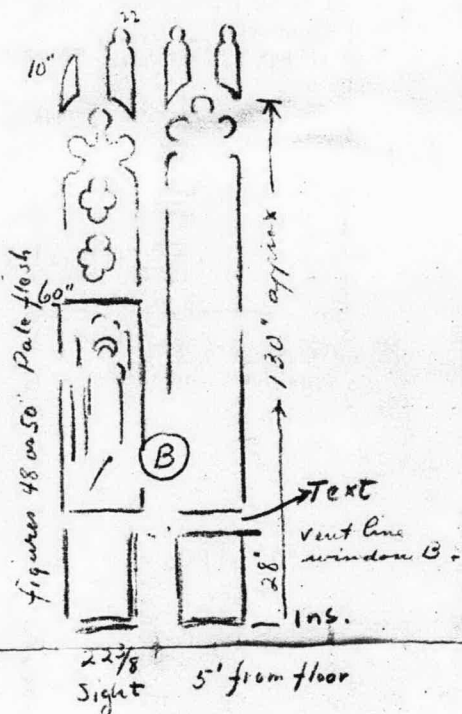
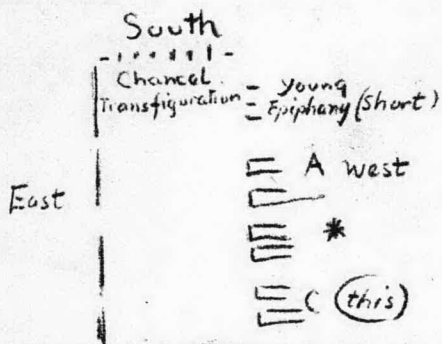
Enamel Symbols
of faith and
gentleness



foils bases - white beaded circles, red quatre-foils (18")

A, window has fourteenth century canopy with areas (bcgd) flashed cobalt ornament in whites, deep yellows and reds (Charity).
B, Gentle but opaque enamel and paint with narrow red bands and wide border in red and gold. Small painted plaques in bases (13"). Tracery has red bands and sheets of opalescent green.

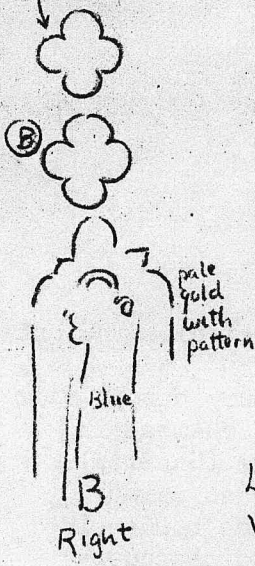
Lady Chapel
W. first one
of three next
to old w.



* Pale yellow-cobalt blue
green red - red tan

- A W
- white and gold ornament
- Blue
- gold
- red
- blue
- white borders
- gray brown
- Salmon pink
- Robins egg blue
- Text
- Vent 24 3/8" high
- Ins.
- white on blue

Enamel Symbols of faith and gentleness

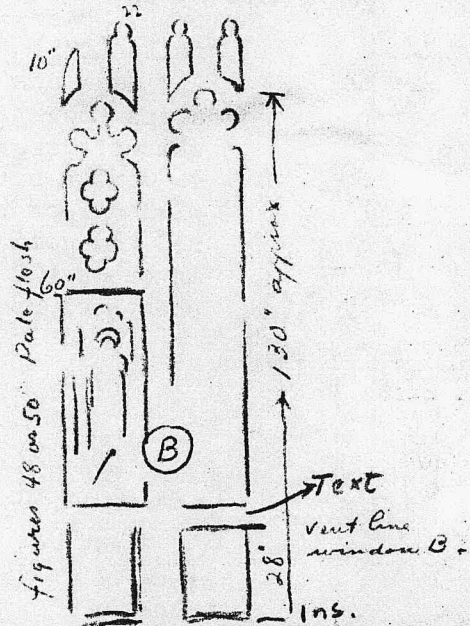
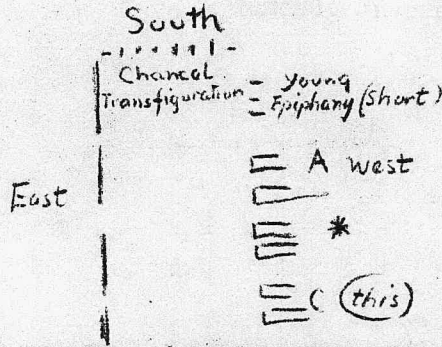


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Lady Chapel
W. first one of three next to old w.



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green red - red tan

22 7/8 Sight
5' from floor

