

Contract not yet rec'd.

Place..... San Francisco, California. N^o 4133
Date of ~~August 1, 1960.~~ Oct. 1.
Building Grace Cathedral, 1112 Jones Street. Completion ~~May 1, 1960.~~ 1960.
The Crocker Memorial Window.
Persons Interested Very Rev. C. Julian Bartlett, Dean. Price: \$11,000 (\$46.41)
The Rev. David N. Forbes, Canon, Grace Cathedral, 1112 Jones Street,
San Francisco 9, California.
Donor: Miss Marion Crocker
Minister..... Denomination Episcopal.

Architect..... *Loss 12 7/10 %*
\$ 1347.01
Vents.....

Position
in Church North aisle window, second from transept, next to Patrick & Bridget.
Height from floor 17 feet. Protection Glass Groove Rabbet Metal Stone Wood

Exposure North. Footage 237 feet.

Inscription ~~"In loving memory of Henry Joseph and Mary Ives Crocker and their son Henry." (See letter of 8/4/59 and contract).~~
~~"Given by Marion Crocker Henry Joseph and Mary Ives Crocker in memory of her parents and her husband."~~

Left panel: "In loving memory of Henry J. Crocker. Right panel - "and his parents Henry Joseph and Mary Ives." *2/59*
Design wanted...soon.

Templates..... (See letter 3/4/60) blueprints.....

General Information MEEKNESS. To be devoted to Saint Aidan and Saint Polycarp.

Dean Bartlett says "circular designs around the lower medallions of the SS. Patrick, Bridget window catch the eye too strongly. It seems almost to give the window a feeling or mood of movement. As one interested person has commented: "it seems as though the window does not stay on the wall." To be candid, it would be my hope that we can look to a design which is more in the mood of the lancet windows of the transepts. ...Secondly, it appears that our last window contains a larger number of large pieces of glass...."

VERY IMPORTANT: "We are to keep in mind the lancets of the great transept windows while designing this new one.... The dean had written: "....I had referred to the lancet windows in the transepts below the rose windows. Admittedly the general design of those windows is different than that which was begun with the nave windows on the south side, but personally I feel that the lancets in

question are very beautiful indeed, and I would like to see more of that in our windows. I suggest that you simply keep this comment in mind in attempting to work out your design for the window..."

Re: the previous window installed, Patrick and Bridget - Dean Bartlett wrote: "...look again at the design which surrounds the three lower medallions in both sections of the window. As you know, the predominant color in the areas around the smaller medallions is blue. Perhaps "confusion" may convey a little more to you than "turbulence". But in discussing this matter with several people here, we still like to describe our reaction in terms of "movement". The point of our criticism is this: we do not find the window restful in any degree as a result of this action of movement or turbulence. If you will compare the design in the window under discussion with the nave windows on the south side, we believe you will find a considerable difference in feeling..."

The Dean and Canon want, in the windows of the nave, simpler, quieter effects, but more cut-up, with geometric backgrounds around the medallions. Our last window is very active with light and shade, almost pictorial. Others are flatter with figures well defined in outline. (Later we will have to flatten this window. The activity is particularly marked at either side of the principal figures.)

Under the heading of Meekness in the series devoted to the Fruit of the Holy Spirit this window represents Saints Aidan and Polycarp.

The subjects read upward in each lancet with Saint Aidan ransoming a slave boy whom he later educated; advising the young King Oswald and the courtiers who came to the Monastery on the Island of Lindisfarne; and instructing Saint Chad and Saint Eata.

In the head of the lancet is the column of fire seen by Saint Guthbert at Saint Aidan's death.

In the lancet devoted to Saint Polycarp he is shown receiving his apostolic mission from Saint John the Evangelist; teaching Saint Irenaeus, and being martyred by fire and knife.

The book held by the figure above is inscribed with a text from his epistle to the Philippians. - "He that has Charity is far from all sin."

The upper symbol of fire and sword again recalls his martyrdom.

In the rose the Angel holds the Lamb, traditional symbol of Meekness.

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virtue of meekness yet were men of sturdy character. Christian meekness should not be taken to imply the almost feminine weakness the word often connotes these days. There was nothing pansylike about either of these men...do not end up with weakness rather than meekness, and the tone of the earlier windows in this regard should again be continued and their spirit captured in new ones. "

(CORRECT THE SPELLING OF AIDAN IN THE SKETCH).

(Be sure to contemplate an abundant use of red and gold, foiled with fine pure blues. Also keep in mind "meekness" without "weakness".

5/6/59"...We have restudied the color design...we have introduced more ruby and gold, and strengthened the design throughout for a more vigorous and sturdy character, especially in the dominant figures..."

5/27/59 - Canon Forbes writes: "...There was general approval of the color changes made with the minor reservation that perhaps the gold in the quatrefoil was now a little too prominent! ...Concern was expressed again, however, about the faces of the dominant figures. We quite understand that a precise delineation of the faces is difficult to realize on this small scale, but even on this basis of general feeling, we are not attracted to the present draft...perhaps it will help if I say that we compared the figures of Sts. Aidan and Polycarp with those of Gideon and Joshua. These... bear an obvious affinity with those already installed in the Apse and Transepts, for example...There is a serious question involved in this and it perhaps involves a matter of artistic conscience. We are asking your present artist...to use the mode used by Mr. Connick and desired by us. ...Aidan and Gideon are very different figures, and not just in detail. It strikes us that Mr. Connick was not interested in what Gideon as an individual looked like; rather he portrayed a "type", namely, "The Man of Valour". It even involved some distortion dimensionally to create this effect, as well as to take care of the height of the installation. Even the medallions in the Chapel of Grace reflect this philosophy of design or portrayal...we wonder if your present artist can get "inside" this mode of expression and use it creatively rather than by mere copying... Will you please consider a thorough redraft of the figures in their every aspect and submit a new draft..."

July 8, 1939.

The Reverend David R. Forbes, Canon,
Grace Cathedral,
1112 Jones Street,
San Francisco, California.

Dear Canon Forbes:

We have restudied the dominant figures of the window devoted to Saints Aidan and Polycarp in the light of your last letter, and believe we have suggested the characteristics you have in mind.

We feel both figures now possess the strength of Jackson.

We have not gone as far as the Aidan and Joshua sketches, for this window should remain on friendly terms with its neighbors, and we are dealing with a different angle of sight; but I think you will agree it is greatly strengthened, even through the lower tracery which we have also reviewed with a fresh eye.

Perhaps we should lighten the thread of gold in the robe. The blue will tend to bleach it in juxtaposition, but the red will somewhat hold it on the other side. In any case, this as well as all other details, will be very carefully studied during the cutting of the actual glass.