

not out

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

City or Town Houston, State Texas. No. **3039**

Church Saint Anne's Church, 2140 Westheimer St. Date of Completion Nov. 1, 1950.

Donor and Address

Maurice J. Sullivan, Architect, 3901 Travis St. Quality of Glass \$2000 (\$66.66).

Architect Houston, Texas. Denomination Roman Catholic. and Minister Very Rev. Daniel L. Forestell, C.S.B. Pastor.

Profit 433 \$866.98

Footage 30 feet. sight Sizes, full

Ventilators Set by

Position in Church Rose above the organ.

Height from floor 28', Protection Glass Groove Rabbet Stone Wood

Points of compass Quality of light East

Inscription None

Design wanted Staging

Shipping address Blue-prints Received Yes.

Bill to Texas Art Glass Co., Templets 813 Hamilton, Houston, Texas.

Photos of Cartoons Mailed

General Information The architect sent us a print showing the architecture of the church. - exterior white stucco trimmed with gray limestone. Interior is finished as to walls, arch soffits and columns with concrete mosaic executed by John Early of Washington. The main color of the walls is what he termed light rose red. The columns are dark green and the decorative soffits and column capitols are red, blue, cream and green.

The Architects "feels that the total value of the glass to be put in this building should be that of the spectrum in order that no neutralizing action should be suffered by the walls."

The rose is above the organ in the choir and would not influence the light in the church very much. This is the first window to be placed in the church.

Rose to offer opportunity for significant color and symbolism, without

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

extensive use of figure compositions. (See list of photographs sent).

"The design has been developed in the primary colors with a nice balance between them, and although blue is quite in evidence, it should not be overpowering in the actual light the window will receive. The composition is planned to enhance the effectiveness of the architectural pattern. The iconography is designed around the Beatitudes, Our Lord's, ~~Our Lord's~~ teaching of the way of true Christian living, as set forth in the fifth chapter of Saint Matthew's Gospel. At the center is the traditional eight-pointed cross of the Beatitudes, and the symbols in the surrounding dominant petals represent the dove of the blessed Poor in Spirit, the inverted torch for Those that Mourn, the lamb for the Blessed Meek, the scales for Those who Hunger and Thirst after Righteousness, the broken sword for the Merciful, the lily for the Pure in Heart, the olive branch for the Peacemakers, and the heavenly crown for those who are persecuted for righteousness' sake. Smaller members are enriched with flames of heavenly zeal, and stars of divine steadfastness. (IMPORTANT. SEND PHOTOGRAPHS OF CARTOONS TO ARCHITECT.) 2/3/50.

Important: Re: design: The architect wrote: "I hesitate to say anything to you about colors, but I would like to have you refer to my original letter of November 21st regarding the colors in the church and the desirability of a full spectrum of color in the window. There seems to be a little feeling on the part of the Pastor that it might be a bit on the blue side. If you feel that some additional red and yellow would help do not hesitate to use it." (See his notes on other side of this page). We wrote him that "we shall keep in mind his suggestion, and we think a little more emphasis on the reds and yellows will not be out of place."