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BALANCE ON 3961

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Write - make new sheet for balance of Wds. (11) EFB/RMT.

Set up in studio for Bishop Nold

No 3785

Place Houston, Texas,

First wd. Nov. 17th, 1956.

Building Saint Mary's Seminary Chapel,

Date of Completion other som. w. pps. 9/1/56

\$1700 ea (\$48.) \$20,400 for 12

Persons Interested Bishop Nold.

Price: Low 09 1/2 % 163.00

Minister Maurice J. Sullivan, 3901 Travis, Houston 6, Texas. Denomination R.C.

Architect.....

Vents Yes.

Position in Church 12 nave windows. (6 each side).

Height from floor 5'8" Protection Glass..... Groove Rabbet..... Metal Stone Wood

Exposure 6 SW; 6 NE. (Chancel is NW) Footage 35.5 each.

Inscription.....

Design wanted..... Staging.....

Templates Wrote Sullivan about this. Blueprints.....

General Information General plan of the Blessed Sacrament Windows, Jamaica Plain, with the necessary adjustments to the dividing mullions. *(If they are developed to the extent of the Jamaica Plain windows, a cost of at least \$40,000 is indicated for the complete group, but if the details can be somewhat simplified, we can keep them nearer \$35,000.

Architect writes: "The Bishop felt that the 7 Sacraments symbolized in the manner shown in Jamaica Plain would be well for one side of the church. This would mean that the 7th Sacrament would need to be illustrated in one of the small 20" x 6' windows. He not definite yet about what he would like on the other side."

(Plus two 2-panel windows, one each side, #3786. with Extreme Unction and Holy Orders in the 2-panel group on this side, Southwest)

The one for the typical nave windows is designed in the character of the windows of the Blessed Sacrament Church here in Jamaica Plain. The very light foliated field is accented by a color border and dominant medallion in rich color, with harmonizing symbol below.

Following the Bishop's suggestion to devote the windows of one side to the Sacraments, we have symbolized Baptism through the dominant figure of Our Lord, the baptismal font, and John the Baptist with his rustic cross and haircloth garments. Below is the shell of Baptism.

It is our thought to counterchange the colors through the group, alternating the medallion and border fields in ruby and blue.

Mr. Sullivan wrote: "Bishop Nold and I had similar reactions to the main Nave window, both based on first impressions and not thorough study. That was that possibly the appearance of the window might be improved if a full-colored window plaque could be extended into one more glass light at the bottom."

(See photograph of first design.) The Bishop suggests that in the new design, the figure panel be extended down one more light of glass, thus connecting directly with the symbolic panel below; and the symbolic panel have a more generous treatment of color. In effect, this would give you the lighter glass border around the full color panel and within the full color border you now show, and he further feels that your treatment of the glass in the Jamaica Plain church is more effective with the repetition of symbols, which would again have a play of color in them.

In making the sketch, it is the Bishop's thought that all of the floral work shown in the old sketch would be omitted, or be so very faint as to be almost indistinct as a pattern. This over all floral design is disturbing to him, and in his opinion distracts from the sparkling jewel effect of the antique glass. He feels that the very small amount or almost absence of such treatment in the little windows we saw at St. John's is more effective. The Bishop does not like the running floral borders which you are adopting in your designs at present. He would be more impressed with a somewhat conventionalized border, such as you show in the Jamaica Plain Church, and he objects to the heaviness of colors in the border. I think that golden yellow, sparkling blue and red would be much more acceptable than so much green as is used in this border. I also feel that his thought would be that the handling of the figures in the Sulpician Seminary Assembly Hall windows is more desirable than the way they are handled in the Jamaica Plain church and in the sketch submitted. (Also all these remarks are also to be applied to the clerestory rondel.)

"... We have prepared a new color sketch for the nave windows at Saint Mary's Seminary Chapel. It presents another aspect of Baptism, - this time with a Priest baptizing a child, with the usual symbol of Baptism below.

The central panel has been extended as suggested; the border has been kept simple, and the field very light. The foliated patterning around the central panel can readily be omitted if you would like greater simplicity.

As suggested, we are sending two samples of textured glasses, - one nearly white, and the other a fairly light amber with very irregular surface. A light pattern has been applied to control their luminosity, but this could be almost or entirely eliminated, as in one corner, if you prefer. Although the pattern of the matting shows strongly close at hand, it would hardly be noticeable from a distance.

We are also sending another conception of the upper circles. It would seem that more color could be introduced here. However the blue area around the angelic figure could be in light golds or white, if you prefer.

In both cases, we have in mind alternating the background and border colors through the series; and in the circles the alternating angels would have blue wings, with the blue appearing again at the outer edge of the ring where ruby occurs in the sketch..."

Note about changes: Take first design and elongate the subject one more panel, as was done in the second design. Make texture and patterning on background all very much lighter; that is, not so prominent but retain all the little accidental inserts and even add more of them... adding other colors besides red as in Mr. Sullivan's comments: "Also the rectangular divided glass in that window frequently has a leaded in corner or quarter which will be a blue against white or white against lavender or some such combination and also has in a number of the rectangles a small blue rondelle leaded in with two or three lead divisions; bars running from it. Also, instead of the leads crossing each other at right angles, they meet in a diamond, and the diamond glass is blue or red or yellow or green. All of this adds interest to the otherwise plain colored glass, and I believe this is what Bishop Nold may be seeking."

Aug. 22, 1956.

Houston, St. Mary's Seminary Chapel.
Nave. (and upper rondelle)

We have restudied the design for the nave windows at St. Mary's Seminary Chapel... We have extended the original sketch for Baptism with the large figure of Our Lord and the small one of St. John the Baptist at the font. Also lowering the shell, symbol of Baptism to the base panel.

We have retained the same border, which would vary throughout the series, and we have greatly lightened the background patterning, introducing occasional accents of pure color, - ruby, blue and violet.

The patterning is still evident and possibly should be lightened further so that it becomes little more than a texture to relieve the glare of illumination, but in no case do we have in mind enough paint to become evident or interfere with the purity and brilliance of the actual glass either in the fields or full color portions. Forms would be defined by a few simple and direct lines and color changes, as in the little panel we sent to you.

The color accents may be a little too large and, of course, this will have to be studied very carefully in the actual glass.

We have also introduced an occasional diamond at the crossing of the leads, and this idea could be further developed all through the field, if you wish.

Mr. Sullivan's latest report - letter of 9/12/56 -
 "...Bishop does not want the foliated pattern to appear at all, and feels that more bright glass should be inserted at the intersections and that some should be small rondells and not all diamonds; and I feel that in addition to this we should be sure to have the clear glass well distorted to give it the opaque appearance I am after and that we should have of course pale tints of other colors throughout this so-called white glass, like blue-green, lavender-blue." (Follow directions, eliminating the foliated pattern, adding more color spots at the intersections of the leads and through the fields; using light tints of glasses with as much natural texture as possible).

