No. 3857

Place: Houston, Texas.

Building: St. Anne's Church.

Persons Interested:

Date of Completion: June 20, 1956.

Price: $3000 ($46.15).

Minister: Very Rev. John Glavin, C.S.B., St. Anne's
Rectory, 2140 Westheimer Ave., Houston.
Architect: Maurice J. Sullivan, 3901 Travis Street, Houston 6, Texas.

Vent: Bottom vents in place.

Position in Church: Male window, first from altar on south side.

Height from floor: Tapestry storm glass, metal, stone.

Protection in place: Groove, rabbet, wood.

North Windows rarely have sunshine. South Footage: 65 feet.

Exposure: Windows brilliant Texas sunshine, hence should differentiate in handling.

Inscription: There will be inscriptions, but not prominently placed.

"IN MEMORY OF MY MOTHER
Mrs. Ursula DeGeorge
May 9, 1850"

Design wanted as soon as possible.

Templates: Wrote Texas Art Glass.

Blueprints:

General Information: Floor plan in folder.

THE HISTORY OF SACRIFICE
Medallions devoted to Abel, Noah, Melchizedek, and the modern priest at the altar.

This window is to be kept very light, with just a touch of texture in the fields, which should be quite white. The South window will have a little more texture, but still predominantly white, and not as much as the Marriage Chapel windows. (The Marriage chapel windows look rather painty. See report of March 21, 1956. WINDOWS TO HAVE A GENEROUS ABSENCE OF GREEN. Medallions to be in full color, well cut up. No fleur-de-lys, as this is a Spanish Renaissance building. To have variations in the border, with perhaps the rose, pomegranate or grape — avoid rectangular shapes. Keep in mind the tone and character of the fields at Christ Church, Houston — we did not make for these windows.

See sketches made for some of the windows.
first of the south windows, - the History of the Sacrifice, and are sending...

Reading from the bottom upward, Abel is represented bringing the firstlings of his flock as an offering unto The Lord. Above, Noah builds an altar and presents his burnt offerings after the flood. Next Melchisedeck, with bread and wine, blesses Abram. In the circle above, is the modern Priest offering sacrifice at the altar.

The grapevine enriches the border, and the light silvery fields are enriched with related symbols.

At the base left, is the pelican feeding its young, traditional symbol of Our Lord's sacrifice, and Cain's altar with its rejected offerings.

Next, Noah's Ark and the Dove returning with the olive branch and above, the crown of Melchisedeck, King of Salem and the censer.

The general color tone is very close to that of the two designs which have been approved.

Changes to be made in design: "In place of Noah, they would like to have Abraham and Isaac at the sacrifice, and in place of the drawing you have for the Priest celebrating Mass, they desire-the sketch to portray the Priest at the moment of Consecration. In this case he would be facing an altar, his back would be illustrated, and he would be holding a chalice aloft...It is possible that the view of the Priest might be a direct side view so that the altar might be too all-intrusive. This panel is the predominant one of the window, and the greatest emphasis should be placed upon it, and its reading should be very distinct." Colorful medallions in fairly light, but well textured fields.

Floor plan in folder.

Change the blue borders to practically white.
Take out a bit of red medallion circle, just above vent bar; lighting vertical red strips just inside border.
Change red line just inside border in upper circle to the black of the armature.
In memory of my mother, Emma Detarce by Roseella

We have also included the memorial inscription:

"In memory of my mother, Emma Detarce by Roseella"

We have also lightened the inner vertical ruby line, introducing more gold. Here again it seems to us that the ruby line is needed, but perhaps not quite so heavy as it shows on the right side, with the introduction of some gold.

The second, which was added, is changed to practically white, but the right side remains as it was. It seems to us that the light blue border is needed, especially on the right side, but perhaps it could be still lighter.

We have lightened the background of the border, introducing the inner vertical ruby line, introducing more gold. Here again it seems to us that the ruby line is needed, but perhaps not quite so heavy as it shows on the right side, with the introduction of some gold.

The principal flower medallion remaining as it was, representing the fountains of his loving, so as to be shown on the right side. In the center.

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We have added the changes in the color of the fountains of his loving, so as to be shown on the right side. In the center.

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Notes from Architect. 7/27/56.

"The 3 lower rondelles are all right. The upper rondelle needs correction. The Priest should be at the center of the altar on a predella and full square back with the chalice about in the position it now shows. The Altar boys are to be kneeling on the predella with their backs full square in the picture. The Missal is on the wrong side of the altar.

The incidental symbols are not all clear to Father Glavin, and he would like to have them changed to grapes, wheat, cruets, sanctus bell, censer and missal.

Now as to the border. The more we see of the window that is in the better we like it. The light-colored border on the left of your present picture looks fine but in actual glass it might not be so pleasing, and it has been determined that we better leave the color in the borders as you have begun same. As to the red edging of the white glass we leave that to you but feel that not much change should be made in it."


Houston,
Saint Anne's Church.

We have restudied the upper medallion of the window for Saint Anne's devoted to the History of Sacrifice, placing the Priest at the center of the altar elevating the Chalice, with the altar boys kneeling at either side.

We have also changed the secondary symbols to the grape, the wheat, cruets, the sanctus bell, censer and missal.

We have restored some of the blue to the left border and although we have not darkened the red line again, I think in the actual glass we can go a little deeper.

Changes to be made in the upper medallion of the History of Sacrifice Window:

"The head of the Priest in the upper rondelle should be full back to the view and not turned sideways. The missal should be moved inwards slightly and turned so the pages face the Priest.

The alb should be lengthened to the bottom of the soutane practically."

(Architect Sullivan.).