

Complete record & as all  
was by Spring 1957 and  
the other 4 by end  
of 1957

no contract sent for  
has yet - 2 accepted  
int sheets made in  
Use this no for  
4 Ev. Only

Window devoted to 4 Evangelists  
wanted 1st - June 20, 1956.

No 3614

Place... Houston, Texas.

Building... St. Anne's Church.

Persons Interested Very Rev. John Glavin, C.S.B.,  
Saint Anne's Rectory, 2140 Westheimer Av. Houston.

Date of Completion 2/28/56 - 1 yr  
4 had by end of 1957

Price: \$3000 ea (\$46.15)  
2000 51.16  
17%

Minister.....

Denomination Roman Catholic.

Architect Maurice J. Sullivan, 3901 Travis Street, Houston 6, Tex.

Vents... Bottom vents in place.

Position in Church Aisle windows (8). The 4 Evangelists window, nearest transept on north side.

Height from floor..... Protection Glass..... Tapestry storm glass in place..... Groove Rabbet..... Metal Stone Wood

Exposure 4 N. and 4 S. (Altar is West). North Footage 65' each.

wds. rarely have sunshine. South windows brilliant Texas sunshine, hence Inscription... should differentiate in handling).

There will be inscriptions, but not prominently placed.

(Inscription for Evangelist Window).

IN MEMORY OF MY FATHER

MICHELE DeGEORGE

Design wanted.....

by

Staging.....

Rosalie DeGeorge"

Templates.....

Blueprints.....

FLOOR PLAN IN FOLDER.

General Information For the 8 aisle windows, the following subjects are chosen

S. 2 Life of St. Joseph.

The Patrons of the Basilian Community who are SS. Basil, Francis Assisi, Thomas Aquinas, and John Bosco.

Four Evangelists

Sacred Heart

Life of Saint Pius X

Communion of Saints

S. Peter the Apostle.

Moses and the Ten Commandments.

COLORFUL MEDALLIONS IN FAIRLY LIGHT BUT WELL TEXTURED FIELDS.

3/21/56

near altar

5 4

5 3

Select a theme from one of the above for the typical design.

It is the Architect's thought that the medallions in the principal windows be done in the full palette, keeping the colors thin and using the traditional background of blue. "In order to transmit plenty of light and the full spectrum of color I would then suggest that the border and cross borders be done in milk white glass, into which would be mixed thin, thin specimens of off white in blue and in possibly, yellow, and possibly, in rose. It might even be possible that the rondels would have figures

in them in the full palette, applied on the white glass. This might especially apply to the north side. On the south side, at late masses, that there is, at present, with ~~important~~ <sup>important</sup> tapestry stained glass in place, I would like to suggest that there be hard green or other colors in any of these windows. color in the roundels would be correct and have some symbolism in full colors mixed into the borders for the South side. Each roundel would be different and it is expected that small figures and small glass cuts would be used to give a jewelled effect.

Important note: "I would like to suggest that there be a generous absence of green in any of these windows." (Architect).

In the nave windows, Mr. Sullivan would like to see a little more indication of variation of tints in the background. He questioned the fleur-de-lys, from the point of design element, - this being a Spanish Renaissance building. Told him there would be variations in the border, with perhaps the rose, pomegranate or grape, so he thinks this could go for the typical sketch.

The design for the ~~above~~ window is devoted to the four Evangelists, symbolizing a significant incident from the life of each.

In the upper circle is Saint John's vision of the Bride, on Patmos. Next is Saint Luke accompanying Saint Paul on a missionary journey; then Saint Mark serving as scribe while Saint Peter dictates; and, at the bottom, Saint Matthew called by Christ from the receipt of customs.

The medallions are in full color, though luminous, and the surrounding fields are designed in light, silvery tones.

We have suggested the fleur-de-lys of purity in the border, although this and other portions of the design would vary through the windows.

We are enclosing a little suggestion of one alternate border design. Others will might symbolize the pomegranate, the rose, or the grape.

On the south side, the windows will be devoted to

1. (Nearest altar) The Sacred Heart. *see 3/7/56 Ref end 1956*
  2. The Life of S. Joseph: The Betrothal, the Flight into Egypt, The Holy Family in St. Joseph's Carpenter Shop, and The Death of S. Joseph attended by Christ and Mary. (St. Joseph's staff to be included in some of the incidental decoration.)
  3. S. Peter the Apostle. *43856*
  4. The Life of S. Pius X.
- On the north, nearest altar: *#3857 June Dec 1956 (3/21/56)*
1. The History of Sacrifice, with medallions devoted to Abel, Noah, Melchizedek, and the modern priest at the altar. *sk made*
  2. The Life of Christ: Sermon on the Mount, The Last Supper, The Crucifixion, and The Resurrection. *sk made*
  3. The Four Evangelists. *sk made*
  4. The Patrons of the Basilian Community - S. Basil, S. Francis Assisi, S. Thomas Aquinas, and S. John Bosco.

Walls of nave are warm pink tan.

They want well cut-up windows, jewelled, with very little rectangular shapes in evidence. As this is a Spanish renaissance building, Mr. Sullivan questioned the fleur-de-lys, from the point of view of design element.

We wrote Mr. Sullivan: We have in mind the tone and character of the fields at Christ Church for the windows of the main body of the Church, with almost straight whites, green-whites, and smaller pieces of blue, pink and lavender whites. I think these should be fairly heavily textured on the south, but quite light in the north. And, of course they are broken up very much more than the Christ Church wd. for their jewel-like effect.