

No 3705

Place Houston, Texas

Building Saint Mary's

Serinary

Date of Dec. 8, 1955, or sooner, with Completion Matrimonial Chapel for St. Anne's.

Persons Interested Bishop Nold.

Price: \$2,300. (\$72,000)

Profit 38% #865-23

Minister

Denomination R.C.

Maurice J. Sullivan, Charles E. Sullivan, Architect 3901 Travis, Houston, Texas

Vents

Position in Church Rose window, in Chapel.

Height from floor

ad fl.

Protection Glass

Groove Rabbet

Metal Stone Wood

Exposure due Southwest.

Footage 32 feet

Inscription

Design wanted

Staging

Full size detail from Stone Company.

Templates

Blueprints Yes

General Information Bishop Nold is greatly impressed with our rose window in Saint Anne's Church, Houston. He thinks in terms of jewel glass effects, and is not very enthusiastic about the Baptistry windows in St. Anne's Houston. This rose to be as beautiful as the one in St. Anne's.

Perhaps this window will depend upon the beauty and significance of pure color for the major effectiveness of this window, although a certain amount of symbolism can be introduced in a rather unobtrusive manner.

Architect wrote: "We would want it to be in full stained glass colors since it could not, in any way, affect the interior color of the building. As to the matter of symbolism. The Bishop was not prepared to mention any symbolism at this time nor is he sure that symbolism is necessary. Could the window be designed in such a manner that symbols might be introduced if it should be so desired?"

Client desires lovely but simple glass at 300 cu. 5/20/55

Color design...The Sacred Monogram of Our Lord has the central position, and the design is further enriched by indications of the fleur-de-lys of Purity, flames of Religious Zeal, and stars of Heavenly Steadfastness. While these symbols have a real significance, the first appeal of the window is in the traditional symbolism of its rich, pure color. We feel that it has worked out in a scheme comparable to the rose at Saint Anne's, ~~xxxxx~~

Mr. Sullivan wrote: "Bishop Nold and I both feel that the sketch is very strong in yellow, and that especially applies to the central set of petals, which, as you know, are slightly out of position and this separation of color may make this more discernible. ...The Bishop is looking for a general rich purple effect such as is achieved in the South Rose of Chartres. However, we feel that probably because of the color of the interior, you may want considerable yellow and it is also felt that the West Rose of Chartres gives  $\frac{1}{2}$  the effect the Bishop is looking for though it has a considerable amount of  $\frac{1}{2}$  yellow which is distributed throughout the window. The Bishop also refers to the outer sections of your Rose Window for St. John the Divine as illustrated opposite pages 338 and 346 of Mr. Connick's book as illustrative of what he likes.... The Bishop also feels that as the sketch is colored the glass sections may be large and not jewel like in effect. (~~XXXXXXX~~ You will recall that the window is set up differently from your sketch and I am sure that your sketch is made as it is in order that the effect may not be shown as it is now. Of course, if the monogram is installed as it is shown now it will not be level nor plumb.)" We replied: "Your thoughts and references for the rose are very helpful. We did want to keep the central part rather warm with a golden tint, but we would like to restudy it in the light of your comments. We assure you that the scale of cutting and jeweled effect will equal that of the S. Anne rose. Perhaps we can indicate this a little more clearly in the sketch. "

We have restudied the color sketch for the Rose Window at Saint Mary's Seminary in the light of your suggestions, and we feel they work out beautifully. It now has much more of the character of the Chartres Roses and of ours in Saint John's Cathedral.

We have retained something of the warmth of the central portion, introducing deeper colors, and especially purples, toward the perimeter. Of course, the combination of ruby and blue will emphasize this. I think we have succeeded in presenting a little more of the jewelled character.

... "We both still feel that the concentration of yellow at the center of the window is not what Bishop Nold has in mind. If you look at this drawing from a distance, the yellow seems to penetrate the red in the outer section of each petal and still give the strong central part, diverging for the other window. We still feel that if this much yellow is necessary in the window, it should be dispersed throughout the window rather than concentrated in this manner. If it is not necessary to have this much yellow the whole palette could be carried on from this section of the window. May we ask that you try again on this portion of the window? We also feel that it would be better to eliminate the monogram at the center and use no particular strong design at this point. The Bishop is still wondering about the size of the glass divisions and still seems to be worried about its not having a jewel effect."

3705

June 14, 1955.

Maurice J. Sullivan, Architect,  
3901 Travis,  
Houston 6, Texas.

Dear Mr. Sullivan:

We are returning the restudied sketch for the rose window in Saint Mary's Seminary. The gold has been considerably modified in the center, and what remains is widely distributed.

We want to assure you that this window will have a jewel-like quality, - sparkle and brilliance equal to the rose in Saint Anne's Church, and we shall study the full size drawings with the detailed drawings of that window close at hand.