

Paid

filled

No 3917

Place..... Houston, Texas.

Building..... Saint Anne's Church. Date of Completion..... September 1, 1957.

Persons Interested..... Price: ~~\$4500~~ (\$4762)

Very Rev., John Glavin, C.S.B.,
Minister St. Anne's Rectory, 2140 Westheimer Avenue Denomination..... R.C.
Maurice J. Sullivan and Charles F. Sullivan, Architects, 3901 Travis,
Architect..... Houston, Texas.

Vents..... yes?

Position in Church..... 3 windows in north transept.

Height from floor..... 7 feet. Protection Glass..... Groove Rabbet..... Metal Stone Wood.....

Exposure..... North. Footage..... 94 1/2 feet.

Inscription..... None 2/21/57.

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

Templates..... Blueprints.....

General Information..... (Devoted to Ordination.)
Left panel: Anointing of the Hands by the Bishop.
Middle panel: Presentation of the Chalice
Right panel: Imposition of Hands.

North Transept Window

The three panels of the north transept group are devoted to Ordination with the anointing of hands by the Bishop at the left, the presentation of the chalice at the center, and the imposition of hands at the right

The borders are designed in a conventionalized growing vine pattern, symbol of the unity and fruitfulness of the Church

At the top of the left panel is the Trinity symbol from the Ordination hymn; at the top of the central panel the crucifix; and in the third, the descending Dove of the Holy Spirit.

~~Inscribed in the light fields of the side panels immediately below are again the pelican of sacrifice, and the fountain of life.~~

~~Open books below bear texts from the Ordination hymn and from the prayer after the imposition of hands~~

The open book in the central panel bears the symbol of the Sacrament of Holy Orders, - the chalice and the cross; and in the

~~The Bishop's mitre and crozier are lightly indicated in the silvery fields, at the base of the side panels.~~

the side panels the Crozier and the keys
CROZIER TO BE IN LEFT
SIDE AND KEYS AT RIGHT

These fields are further enriched with very light foliated pattern harmonizing with the aisle windows, and are accented with flames of divine zeal.

Changes to be made in design. The two side medallions to be made the same size as the large center medallions. Architects feels that making the "central lozenge and figures larger than the two side ones defeats the architectural unity of the group... feel that the border for these windows is too wide and should be narrowed to something not wider than the Last Supper window and that the figures could be made a little larger as a consequence. This applies of course to the center window as the two side panels would be made larger anyway as a consequence of making them equal and like the center. We also feel that the nice introduction of color in center window, prolonged down thru the center panel is much better than the treatment of the side panels, and ask that you rework these in the same manner. The inscriptions then might be eliminated in these two. And for incidentals to be used as the chalice is in the center, he would have you put Keys in one and the Crozier in the other...."

The two outer medallions of the north transept group have been enlarged to the same size as the center one, and the symbols of the keys and crozier have been added in the lower portion to harmonize with the center panel.

We have reduced the border a bit, but we plan to make it still narrower in the full size drawings, thus enlarging the dominant medallions.

Architect writes: "It seems to me that the figures in these windows do not fit with figures in other windows; they seem to be straight pictorial and do not have the slightly archaic treatment given to other figures. IMPORTANT TO KEEP ALL WINDOWS IN SIMILAR CHARACTER. KEEP CONSISTENT IN CHARACTER OF FIGURES."