

CHARLES J. CONNICK : DESIGNER AND WORKER IN STAINED AND  
LEADED GLASS : NINE HARCOURT STREET, BOSTON, MASSACHUSETTS

City or Town Knoxville, State Tenn. No. 2233  
Date of DEDICATE Nov. 15, 1941.  
Completion October 15, 1941.  
Church Church Street Church.  
Donor and Address Mrs. Frederick Ault.  
Architect Barber and McMurry, Knoxville. Mr. Charles Quality of \$5000 (\$55. per foot).  
Denomination I. Barber. Glass See prices on p. 50  
and Minister \_\_\_\_\_ *pencil notes of Nov. 10, 1940*  
Footage 90 square feet. Sight \_\_\_\_\_ Sizes, full \_\_\_\_\_  
Ventilators \_\_\_\_\_ Set by \_\_\_\_\_  
Position in Church in end of chancel.  
Height from floor 13 1/2 feet Protec- Groove Stone  
tion Glass Rabbet Wood  
Points of compass (While most of the services are in the morning and at night  
Quality of light West. consideration should be given to avoiding too much glare  
in the afternoon.)  
Inscription See other side.  
Design wanted \_\_\_\_\_ Staging \_\_\_\_\_  
Shipping address \_\_\_\_\_ Blue-prints \_\_\_\_\_  
Received from Architect.  
Standard Glass Co.  
Bill to \_\_\_\_\_ Templets Knoxville, Tenn.  
Photos of Cartoons Mailed \_\_\_\_\_ *Sizes to be verified before glass started.*

General Information Mrs. Ault saw the windows in St. John Divine Cathedral, and liked  
them very much. Of the color plates we sent, she prefers the nave window in the Chapel  
of Grace, San Francisco (St. Mark). "The general idea is to put most of the emphasis on  
color and on beauty. There is no desire for a "theme" or for figures, unless they are  
small and purely decorative. I suggest the use of greens and blues, with other suitable  
colors. Mrs. Ault wishes to avoid the use of grays as far as possible. "

Also we are to give prices and suggestions for all the windows. We wrote: "I have an  
idea related to Christ's teaching in St. Matthew's 25th Chapter, treated in the  
manner of a Jesse Tree, with small figures blending into the field. I think the  
Parables could be beautifully presented in the aisle windows with significant  
related figures in the clerestory.

See photographs of interior and exterior of church.

For addresses of those to be notified as window progresses, see other side.

See floor plan with correspondence.

- 6 clerestories -  $60\frac{1}{2}$  feet each. (2 lancets each)
- 8 aisles - 19 feet each. (2 lancets each)
- 2 transepts - 24 feet each (4 lancets each).
- 2 clerestories -  $109\frac{1}{2}$  feet each - (4 lancets each).
- 2 in sanctuary -  $60\frac{1}{2}$  feet each - (2 lancets each).

See envelope in folder with pencil suggestions for chancel window with  
Light of World; Good Samaritan (Charity); Sower (Hope)

March 4, 1941. Wrote Mrs. Ault: "...window should be a thing of jewelled loveliness with figures but slightly in evidence, designed in small medallions as significant symbols to reward those who live with it from day to day and from Sunday to Sunday. As to the subject matter, your words about "the beauty of holiness" suggest to me that wonderfully comprehensive expression of St. Paul's in the fifth chapter of Galatians: "But the fruit of the spirit is love, joy, peace, longsuffering, gentleness, goodness, faith, meekness, temperance, against such there is no law."

My thought now is to design the window to glorify this remarkable expression of the full Christian life by means of small medallions devoted to significant characters and incidents in the New Testament which illustrate and typify the qualities St. Paul mentions as the Fruit of the Spirit. Love might well be symbolized by a small medallion showing Christ Blessing Little Children; Joy could be symbolized by the Appearance of the Heavenly Host to the Shepherds; and Peace by Christ's Stilling the Tempest.

In the lower part of the window I should have symbolized also in comparatively small medallions the great parables: The Light of the World, The Good Samaritan, and The Sower. In those lower lights I should have symbols of the Red Cross, while throughout the window would also appear symbols of music in various expressions."

Mar. 18. Wrote Barber: "...My own thought is that the chancel window involves much less figure composition than does the New York Cathedral window. Figures would be used in a purely decorative manner and so woven into the general design and color scheme that they would take their place in a very minor key, but would, at the same time, point the significant symbolism of "the beauty of Holiness."

Feb. 28, wrote Barber, "...the whole scheme a jewelled splendor of color, with accents of warm reds, golds and greens, set in areas of loveliest blue. Ideas related to love of music, joy in Nature, and such suggestions may be set forth also in small figures directly related to the ornament."

Inscription (~~to be on tablet, or cut in stone~~ but C.J.C. suggested <sup>it</sup> be incorporated in the window:

"To the glory of God and in loving memory of  
Frederick Armstead Ault 1872 - 1938

Chorister, Treasurer and Trustee of Church Street Church,  
"O worship the Lord in the beauty of holiness."  
Psalm 96 - 9 - "

Mr. Barber wants to have a lot of ornamental design and pure deep color.  
C.J.C. says figures very small.

See C.J.C.'s sketch suggestion made in Knoxville, which Cartwright has.



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Feb. 21. Mrs. Ault wrote: "...Mr. Ault did not care for figured glass, but rather jewelled glass in rich, clear color.... I do not think the symbolism of the window should be of the relief of distress as much as 'the beauty of holiness'. Mr. Ault after he was retired engaged largely in social work, in particular in connection with the Red Cross, which you said could be worked into the design, but it was more because he liked to do kindly and gentle things with kindly and gentle people than that he was interested primarily in social work or uplift. He was deeply interested in the opening of the Smoky Mountains also, and had a beautiful baritone voice which was devoted through his entire life to giving pleasure to others, largely in the service of the Church. If possible I should like this music symbolized in the window. Every time we went to New York we went to the opera and symphony concerts as well as to any available exhibitions of pictures. His other dominant traits were his sensitiveness to the feelings of others, to a love of peace and friendliness for everyone. "Nathaniel in whom there was no guile". Through his entire life he "suspected no evil" of anyone. Red was his favorite color, but one of course which would have to be used with restraint in a window directly in front of the congregation. had such exquisite taste. ... I went to see the glass at the Church of the Heavenly Rest. They were all beautiful but I thought the Christmas glass particularly so, with its touches of green and gold as well as the glorious blue and red."

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Design for the Great Chancel Window,  
Church Street Church, Knoxville.

Barber and McMurry, Architects.

This window is designed as a significant symbol, in color and light, of the Beauty of Holiness, as suggested in Saint Paul's wonderfully comprehensive expression in the fifth Chapter of Galatians: "But the fruit of the spirit is love, joy, peace, longsuffering, gentleness, goodness, faith, meekness, temperance, against such there is no law."

Great Parables of Our Lord, symbolized in the lower portion, support and emphasize the central theme.

The window is planned to glorify this expression of the full Christian Life by means of small medallions, devoted to significant characters and incidents in the New Testament which illustrate and typify the qualities Saint Paul declares to be the Fruit of the Spirit. The figures are used in a purely decorative manner and so woven into the general design and color scheme that they take their place in a minor key, to reward those who live with it from day to day.

The composition suggests the jeweled loveliness and the design arrangement of the celebrated Jesse Tree window of Chartres Cathedral.

Patterns of growing vine forms, suggesting love of nature, define the medallions in a thread of gold, running through the field of pure rich blue, accented with passages of deep ruby and notes of warm vermillion.

Angel figures bear the title of each virtue below the subject:

Love is symbolized by Christ blessing little Children (Luke 13:15); Joy - (at the top of the central lancet) by the Song of the Angels, announcing the

Advent of the Christ Child to the Shepherds (Luke 2:9); and Pesce - by Christ stilling the Tempest (Matthew 8:18).

Below these are: Longsuffering - Christ mourning over Jerusalem (Matthew 23:37); Gentleness - the Raising of Jairus' daughter (Matthew 9:22); and Goodness - Nathanael beneath the fig tree (John 1:45).

The lower tier is devoted to: Faith - the Calling of Peter and Andrew (they left their nets and followed him), (Matthew 4:20); Weakness - the Baptism of Christ in the Jordan (Matthew 3:13); and Temperance - Saint John the Baptist in the Wilderness (Matthew 3:4).

In the lower panels are the Parables: Christ the Light of the World (John 8:5); the Good Samaritan (Luke 10:25); and the Sower (Matthew 13:3).

The Angel figures below bear scrolls inscribed with the text:

"Worship the Lord in the beauty of Holiness" (Psalm 96).

In the heads of these panels are represented *Bishop John Wesley, the famous founder of Methodism, preaching from his pulpit.*  
~~early American Bishop who brought the Gospel to the western world;~~

Clara Barton, Founder of the Red Cross in America, truly a modern Samaritan;  
*Bishop Asbury, on his horse, the great Methodist missionary to pioneer America.*  
~~and Johnnie Appleseed who planted apple trees and the Lord of God.~~

In the tracery an Angelic Choir suggests heavenly music, prayer, and praise, through the words of the Te Deum Laudamus, "Holy, Holy, Holy", and the censor and the trumpet. Flames in the smaller tracery members symbolize heavenly zeal and aspiration.

Across the base of the window is the memorial inscription:

To the Glory of God and in Loving Memory of Frederick Arctstead Ault  
 1878 Chorister, Treasurer and Trustee of Church Street Church 1878.

5/6/41  
 mfh