

*General sheet - See Index
do not misnumber.*

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

City or Town Knoxville. State Tenn. No. 2303
Church Church St. Church. Date of Completion _____
Donor and Address _____
Architect Barber and McMurry, Knoxville. Quality of Glass \$1800 ea. (\$30.)
Denomination and Minister _____
Footage 61 feet each. Sizes, full sight _____
Ventilators _____ Set by _____
Position in Church Clerestory. (9) (also 2 single clerestory on E. Wall of transepts.)
Height from floor 23 feet Protection Glass _____ Groove Rabbet _____ Stone _____ Wood _____
Points of compass _____
Quality of light 5 north; 4 south.
Inscription _____
Design wanted _____ Staging _____
Shipping address _____ Blue-prints _____
Received _____
Bill to _____ Templets _____
Photos of Cartoons Mailed _____
General Information (Parables in aisles) with related figures in the clerestory.
Typical sketch wanted. See floor plan and photos of interior.
All windows now matted diamonds in tints. More transparent glass would
(and should) give more light.)

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

Above these aisle windows, and related to them in design and subject material, will be the clerestory windows. It is suggested that those in the south, above the Parables, would be devoted to significant New Testament characters, with balancing Priests, Prophets, and Patriarchs of the Old Testament in the north range.

The typical design suggests the treatment of the north clerestory window, above the aisle window devoted to the Miracle at Cana and the Feeding of the Five Thousand. As the Miracles of bread and wine relate to the Eucharist, so the miraculous presentation of the ram for sacrifice, in place of Isaac, and the bread and wine of Melchizedek, foreshadow the Holy Sacrifice of Communion.

Abraham is here represented bearing the brasier of fire with a symbol of the sacrificial ram below.

Melchizedek - his priestly garments trimmed with bells and pomegranates - has as symbol, the Chalice and Host.

Above are angelic figures - the one over Abraham bearing the sacrificial knife; and over Melchizedek, the censur of worship. In the tracery are ruby-winged Seraphim, symbols of Divine Love, and stars of Heavenly steadfastness.

Added interest would be gained throughout the groups of clerestory and aisle windows by counter-changing colors in borders and medallion fields and figures. For instance, the Seraphim would be alternated with blue-winged Cherubim - symbols of Heavenly contemplation.