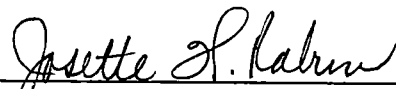


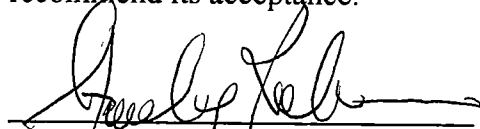
To the Graduate Council:

I am submitting herewith a thesis written by Kristina Kaczor entitled "Roman Catholic Church Architecture of the 1920s as represented in The Church of the Holy Ghost, Knoxville, Tennessee." I have examined the final copy of this thesis for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Science, with a major in Interior Design.



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Roman Catholic Church Architecture  
in the 1920s  
As represented in  
The Church of the Holy Ghost,  
Knoxville, Tennessee

A Thesis  
Presented for the  
Master of Science  
Degree  
The University of Tennessee, Knoxville

Kristina Kaczor  
May 1999

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## Abstract

The purpose of this research is to document the history and design of Holy Ghost Church in Knoxville, Tennessee and its relationship to typical Roman Catholic church architecture of the 1920s. This study establishes the architectural significance of the church so that unique historic elements can be appreciated and preserved, and Holy Ghost Church may continue to provide a religious atmosphere for its congregation. This report begins with a history of the church and the surrounding area. The role of the architectural firm, Crow and Schulte, and their influences on the church building are described. The historic architecture of Holy Ghost Church is analyzed and documented and compared to other church examples of similar style and period. The central focus of the research deals with Roman Catholic liturgical law as it applies to the architecture of Holy Ghost Church.

The study makes use of both primary and secondary literature. Primary literature has provided information regarding the origins of various architectural and decorative elements. The examination of manufacturers and artisans, cited in these sources, shows that many parts of the church are representative. Secondary sources, such as books and periodicals, that contained similar research, were also consulted for this project. Some of these sources deal with liturgical law as it pertains to architecture while others discuss architectural style. Both types of secondary sources contain examples of churches, but

none specifically refer to Holy Ghost Church.

More than just architectural style played a role in the design of the Holy Ghost church building. Multiple factors, which include parish needs and liturgical law also influenced the design of each element. The religious and liturgical functions added importance to elements and increased the complexity of this analysis.

The original Gothic style and the revival styles were widely used to promote religion in church buildings. Architectural elements of Holy Ghost Church compared with other Gothic Revival churches of the period, especially other Crowe and Schulte churches from the 1920s, demonstrate that Holy Ghost Church contains elements typical of Roman Catholic church buildings of the period. Although they are all different designs, the many similarities provide a basis for comparison. The findings show that historic and significant elements exist in Holy Ghost Church and these elements need to be preserved in order for the church building to retain its historic integrity.

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## Chapter 1

### Introduction

#### Purpose and Objectives

Located in Knoxville, Tennessee, The Church of the Holy Ghost (also referred to as Holy Ghost Church) is regarded as one of the finest Roman Catholic church buildings in the South (*Knoxville News Sentinel*, 1926). Constructed in 1926, and designed by the architectural firm of Crowe and Schulte, this church is the second church building for the parish. The architecture that reflects the Norman Gothic Revival style (*Knoxville News Sentinel*, 1925), as described in chapter 3, makes it a prominent structure in its neighborhood. Exterior and interior details express the religion, liturgy, and spirit of the Catholic Church of the 1920s, as it is a prime example of Catholic church architecture of the period.

The purpose of this study was to research the history and design of Holy Ghost Church by examining the factors of the Roman Catholic Church in the 1920s that influenced the exterior and interior architecture. Major influences on the architectural design of Holy Ghost Church included:

- local social and economic conditions of the area,
- the history of the parish,

- the background and professional influences of the architects,
- liturgy and customs of the Catholic Church,
- available materials and crafts persons, and
- other architectural examples of the period

As these influences were revealed, the researcher traced the movement of the Gothic Revival style to Knoxville. The findings demonstrate architectural significance that can promote a greater appreciation for the building. This greater appreciation may prevent damaging alterations of the historic building fabric, thus preserving its historic character. The findings from this study will not only benefit Holy Ghost, but other similar churches as well.

This study specifically asked the following research questions:

- 1) What are the architectural features that make the design of Holy Ghost Catholic Church unique?
- 2) How do these features compare with other church examples of the period?
- 3) How did the Norman Gothic Revival style of Holy Ghost Church contribute to the architecture of Knoxville, Tennessee?

### Method

Available primary sources such as original drawings of the church building, historic photographs, information from archival collections, and newspapers provided

valuable historical data. Documents that identify key crafts persons include: a receipt found for the stained glass windows, which provided information about the type, origin, and price of the windows, and catalog pages from the wood working and tile companies. The researcher also reviewed a collection of project files, documents, photos and a memoir from one of the architects, Edward J. Schulte, at the Cincinnati Historical Library.

Library research of secondary sources began with a periodical and book review. To support significance of the research, the researcher consulted sources later than 1930 in order to compare and contrast the 1920s with more recent times. To identify typical features, parallels were drawn between Holy Ghost Church and other church examples, whose styles have been identified in published books and periodicals. Other books include *The American Architect* (1915) and *History of Architecture on the Comparative Method* (1924), which are known to have been Schulte's personal favorites, and may have been consulted during the design of Holy Ghost Church (Tenover). Lastly, the researcher reviewed secondary literature that explained various aspects of the Catholic religion such as: liturgical law of the 1920s, customs of the church, traditions, and vocabulary.

Additional information came from artifacts and interviews. Artifacts examined during the study include the buildings and contents of The Church of the Holy Ghost, parallel churches designed by Crowe and Schulte during the 1920s, and other churches of the same period and style. Much of Holy Ghost Church's original building

fabric and furnishings remain, and were documented for this study. Informal interviews conducted for this research include Father Mankel, current pastor of Holy Ghost Church, Father Johnston, the archivist for the Diocese of Knoxville, and Father Dowling, former assistant pastor of Holy Ghost Church.

### Limitations

There are several limitations to this study. First, certain unobtainable documents, which were either missing or destroyed, prevented a thorough research report. For example, architectural records, from the firm Crowe and Schulte prior to 1935, could not be found and, consequently, are not included in the research. Additionally, individuals and descendants that may have provided valuable information could not be located even though the researcher requested information from parishioners in the church bulletin. The researcher only provided information regarding design and architectural detail, and was not able to address items that require the expertise of an architect (s) or engineer (s). Lastly, time constraints prevented conducting further research of parallel church buildings.

### Key Terms and Definitions

The following is a list of key terms and definitions that are used in this document.

**Ambry.** A small niche in the wall usually containing holy oils.

**Apse.** "Architecturally, the extremity of the nave or choir, usually constructed in semi-circle and roofed with a half dome, covering the altar and the sanctuary"

(Lang, 1989, p. 40).

**Baldachino.** "A canopy projecting from the wall" usually over the altar (Weber, 1927, p.71).

**Baptismal font.** "A water basin placed on a pedestal containing baptismal water for the administration of Baptism" (Lang, 1989, p. 55).

**Chancel.** Portion of the church interior which separates the nave from the sanctuary.

Sometimes the choir is located here. In smaller churches the chancel is considered part of the sanctuary.

**Ciborium.** 1) "A ciborium is a free standing canopy with columns or piers for supports and it covers the entire altar and predella" (Weber, 1927, p. 75).

2) "This sacred vessel is a covered container in which are reserved the small hosts used for distribution of communion" (Lang, 1989, p. 113).

**Credence.** "The credence is a table standing, normally, on the Epistle side of the sanctuary, to hold certain requisites for Mass and other functions" (O'Connell, 1955, p. 22).

**Dossal Cloth.** "A hanging of some rich fabric (tapestry, brocade, velvet, etc.), often embroidered with sacred images or symbols" (O'Connell, 1955, p. 181).

**Epistle side.** The left side of a church as viewed from the altar and facing the congregation.

**Faldstool.** "The faldstool is a portable, folding chair, with arm rests, but no back (or a very low one), used by prelates at liturgical functions" (O'Connell, 1955, p. 243).

**Gospel side.** The right side of a church as viewed from the altar and facing the congregation.

**Gradines.** "The step or shelf at the back of the table of an altar" (O'Connell, 1955, p. 180).

**Mensa.** The horizontal member of the altar.

**Narthex.** The portion of a church that is placed between the main entrance and the nave; sometimes referred to as a vestibule or porch.

**Nave.** The large open area of the church used by the congregation.

**Predella.** The surface before the altar on which the celebrant stands.

**Reliquary.** The container that holds holy relics.

**Reredos.** "A large structure, usually built of the same material as the altar, richly ornamented (elaborately carved, sometimes bearing statues, etc.) Forming part of the structure of the altar, or (the better plan) separated from it, standing apart or constructed against the wall at the back"(O'Connell, 1955, p. 181).

**Sacrarium.** A fixture for the disposal of used holy water. Because it is not permissible to dispose of holy water in a sewer, the water poured into the sacrarium is drained directly into the ground.

**Sacristy.** "A room or annex of a church commonly near the altar, where furnishings

for the altar are kept and where the ministers vest and prepare themselves for Divine worship” (Lang, 1989, p. 567)

**Sanctuary.** “Literally, a holy place, which refers to the worship area in the church, particularly around the altar, as the center of liturgical ceremony, formerly it was distinct from the main body of the church, sometimes even separated by drapes or balustrades” (Lang, 1989, p. 575).

**Sedilia.** “A sedilia, literally translated seats, is a long seat for the celebrant, deacon and sub-deacon and is placed at the epistle side of the sanctuary west of the altar and near or against the wall” (Weber, 1927, 101).

**Sepulchrum.** “a small, square or oblong cavity cut in the table, or (or the case of a ‘fixed’ altar), if preferred, cut or built into the base of the altar” (O’Connell, 1955, p. 148).

**Stipes.** The vertical members of the altar.

**Tabernacle.** “In the Christian sense, it refers to the shrine or receptacle either round or rectangular that serves as a place for the exclusive reservation of the Blessed Sacrament” (Lang, 1989, p. 607).

**Tester.** A canopy which is suspended from the ceiling.

**Titular.** “The titular of a church is the Divine Person, the Mystery, or the Saint whose name the church bears and in whose honor it has been consecrated or solemnly blessed. In the same manner, every fixed altar would have a titular” (Lang, 1989, p. 619).

**Transept.** A section of the church building positioned so the its axis runs perpendicular to the axis of the nave. In a cruciform plan, two transepts form the horizontal members of the cross.

### Review of Literature

Literature found on the second Holy Ghost Church building was limited. Certain sources such as Flanigan's *Catholicity in Tennessee* (1937), Gibney's *The Church on Summit Hill* (1986), and articles from the *Knoxville News Sentinel* (August 2, 1925; April 25, 1926) explain briefly where and when the second Holy Ghost Church was erected and who was involved in the design and construction. However, these sources along with Mattingly (*The Catholic Church on the Kentucky Frontier*, 1936) and Lorigan (*Church of the Holy Ghost*, 1909) provided much information on the history of Catholics in Tennessee and Knoxville. Lorigan also provided a detailed account of the history of Holy Ghost Church and Parish up to 1909.

Sources for the architects, Crowe and Schulte, were also consulted. Schulte's *The Lord was my Client* (1970) contributed much information on his career and his recollections of the partnership with Robert Emmett Crowe. Teneover's thesis (*Edward J. Schulte and American Church Architecture of the Twentieth Century*, 1974) on Schulte's architectural career included similar information found in Schulte's manuscript but also provided some additional details. Several articles about the firm's accomplishments, as well as some of Schulte's individual successes,

presented information on the types of projects completed and individuals and companies involved. Aside from a few newspaper articles, the researcher found little additional information on Crowe.

The architects, Crowe and Schulte, designed Holy Ghost Catholic Church according to the liturgical laws that were in place during the 1920s. Weber and O'Connell provided much information on the liturgical law of the 1920s as it applied to church architecture and furnishing. Weber (*Catholic Ecclesiology*, 1927) provided detailed guidelines for constructing a liturgically correct church with examples and drawings of Catholic churches constructed in the 1920s. O'Connell (*Church Building and Furnishing*, 1955) also discussed appropriate Catholic church design, art, and furnishings as they relate to liturgical law. Although this source was published in 1955, many of the liturgical laws from the 1920s were still in place. Other sources consulted for architectural information as it applied to liturgical law included Bliley (1927), Webb (1933), Reed (1930) and Robb (1940). Additionally, Lang (*Dictionary of the Liturgy*, 1989) contributed general information on the Roman Catholic religion.

Literature about ecclesiastical architecture that features Roman Catholic church architecture in the 1920s was also reviewed. The researcher consulted pattern and style references including: Fletcher (*History of Architecture on the Comparative Method*, 1924), Browne (*Norman Architecture*, 1907), Cox (*The English Parish Church*, 1914) and Webber (*The Small Church*, 1939). A variety of Roman Catholic church examples, whose styles have been established were used for a basis for comparison.

The researcher explored literature regarding changes in Catholic church design, and its effect on architecture's past, present, and future for the conclusion and recommendation section of this document. Schloeder's *Architecture in Communion* (1998) explained architectural significance of the Catholic church building before and after the meeting of the Second Vatican Council. Other sources consulted for the last chapter of this document include Hudnut (1932 and 1944), Michel (1936), Bauman (1944), Debuyst (1966), and Mutrux (1971).

## Chapter 2

### History

#### The 1920s and Knoxville

A period of growth started in Knoxville, Tennessee after the Civil War and it peaked in the 1920s (MacArthur, 1978). Next to Atlanta, Knoxville was the most progressive city in the South after the Civil War (Folmsbee, 1969), and by 1920, Knoxville had more than doubled its population. One factor that contributed to its emergence was industry, which at first spawned positive growth, but by the end of the 1920s, the industrial boom had a negative impact. Knoxville gained a reputation as a dirty city because of soot and waste from its many factories. The city's growth also caused social, economic and political fragmentation among its citizens. Finally, the stock market crash of 1929 led Knoxville and the rest of the country into a depression (MacArthur, 1978).

In 1917, Knoxville annexed lands, which contributed to its growth. However, these new land acquisitions put the city into debt because costs for required infrastructure were prohibitive. It was not until 1920 that the state constructed its first hard surface road, Kingston Pike, extending from Knoxville to Loudon County. According to McDonald and Wheeler (1983), the city's population growth can be contributed to the annexation of land, and the growing number of job opportunities.

annexation of land, and the growing number of job opportunities.

The employment rate reflects the key businesses. In 1900, 30.6% of workers were in manufacturing and mechanical jobs, whereas 29.5% were in commerce. In 1920, there were three times more employees in manufacturing than in commerce, due mostly to the growth of the textile mills since the 1880s (MacArthur, 1976). For example, in 1884, the largest employer was the Knoxville Woolen Mills. By 1902, Brookside cotton mills had 1200 employees while Knoxville Woolen Mills had 900 (MacArthur, 1976).

Industry and manufacturing were primary contributors to Knoxville's development while mercantile wholesaling and railroads were secondary. The industrial boom began in the 1880s; during that time 97 new factories were built. By 1900, manufacturing was the number one contributor to the economy of Knoxville. In the 1920s, manufacturing was at its peak, and Knoxville was known as a major southern commercial center (McDonald, 1983). Knoxville attracted manufacturers, because it was a center for raw materials and a prime location to establish factories. Raw materials found in the region included "zinc, copper, iron, lumber, coal and manganese" (Briscoe, 1976, p. 413). Major industries were "textiles, iron and steel products, marble and other stone products, knit goods and lumber" (Folmsbee, 1969, p.520).

Mercantile business was also a contributor to the city's progress. At the turn of the century, Knoxville was a leader in the wholesale jobbing market, and it had a reputation as being the third or fourth leader in the south (MacArthur, 1976). Knoxville held the title of the Great Southern Jobbing market until the mid 1920s, a time when merchants had middle class status (MacArthur, 1976).

The railway industry was also strong, although economic division between companies was apparent. The Southern Railway constructed in Knoxville in 1855, a leader in the railway industry in Knoxville, remained a big employer in the 1920s. The Louisville and Nashville Railway (L and N), which began servicing Knoxville in 1905, paid a higher salary to their conductors, whereas the Southern Railway remained a middle class operation.

The growth rate of industry, commerce, and transportation eventually declined for several reasons. The tremendous growth from the industrial plants and problems with social structure negatively affected the community. Soot from coal, mud from unpaved streets, fewer trees, livestock in the streets and no sewers gave Knoxville the reputation of a dirty city in the 1920s (McDonald and Wheeler, 1983). Due to a lack of plant maintenance on the part of owners and managers in an attempt to produce higher profits, the Knoxville Woolen Mills, which at one time was the largest of its kind, was forced to close in 1917. The title of a leader in the southern jobbing market was brought to an end as the construction of roads and the automobile allowed consumers to travel for wholesale goods (Briscoe, 1976).

Although Knoxville appeared to be growing, underlying social, economic and political problems also affected the city. The growth in manufacturing jobs caused a division of labor that separated the economic classes, and drew lower class citizens to the city, which altered demographics. As these citizens were mixed with the middle and upper class citizens, social and economic problems developed, causing middle and upper classes to move westward from the city. In the 1920s, the population was comprised of a

small middle and upper class and large lower class.

The city was also politically divided. The current mayor, Benjamin Andrew Morton, along with other successful business men ran the city government and restructured the political system. In 1923, the city passed a council-manager plan which allowed the high profile business men to control the city government rather than elected officials. Within the new structure there was opposition on how to solve the economic problems of the city. The first city-manager, Louis Brownlow, actually supported factory workers, receiving much criticism from the other business men. In 1926, he resigned due to the overwhelming pressures of his job. Shortly after, the political system went back to its original structure (MacArthur, 1976).

Some positive results achieved from upper class influences in the 1920s include improvements in cultural resources. In 1925, Mary Utopia Rothrock extended library services throughout the county by expanding collections and establishing the East Tennessee Historical Society at Lawson McGhee Library. That same year, Mary Boyce Temple saved the historic William Blount Mansion from demolition. Other elite influences included the purchase of land in the Smoky Mountains, which resulted in the creation of the National Park.

The Stock Market Crash of 1929 and the depression of the 1930s affected the city tremendously (McDonald and Wheeler, 1983). The extraordinary growth the city experienced from the Civil War to the 1920s was over. Three out of the six national banks in Knoxville went out of business due to insufficient funds. In addition, the population growth rate slowed down considerably (McDonald and Wheeler, 1983).

Federal aid programs that provided relief for the devastated city included the Tennessee Valley Authority, the Oak Ridge Atomic Energy plant, and The University of Tennessee expansions.

### History of Holy Ghost Parish

Examining the history of Holy Ghost Parish is important because this history will reveal that the building was constructed to meet the needs of the parish. The history of the parish began with the establishment of Catholicism in Tennessee and Knoxville. In the 1850s, Knoxville's Catholic community consisted mainly of Irish immigrants who came to the area to work in the railroad industry. Until the beginning of the twentieth century, only one parish, Immaculate Conception, located in northern downtown, served the Catholic community in Knoxville. Strong Irish communities formed in this area around the Southern Railroad Depot, which became known as 'Irish town' (Gibney, 1986). As these communities grew, they moved further from downtown into north Knoxville. In order to accommodate the growing number of Catholic worshipers in north Knoxville, the Church of the Holy Ghost was erected in 1908 at the corner of Central and Hinton streets. In the 1920s, the Catholic population in Knoxville increased, creating a need for a larger church building. In 1926, a second church building was constructed and was located just north of the original 1908 church building.

Tennessee's Catholic history begins with the early Catholic history of Kentucky. Catholic missionaries began emigrating from Maryland to Kentucky in the late 1700s. Lorigan (1909) stated that Tennessee's Catholic history began with Father Nerinx, a

missionary who set up the first Catholic headquarters in Bardstown, Kentucky. Other priests came to aid Father Nerinx, including Father Stephen T. Badin and Father Flaget who, in 1808, became the first Bishop in Bardstown. As the Catholic population grew, they moved their missionary work further south to Nashville, Tennessee. According to Flanigen (1937), the first minister to serve Catholics in Tennessee was Reverend William de Rohan in the 1790s. Mattingly (1974), states: "Father de Rohan is thought to have joined a band of emigrants from North Carolina and east Tennessee and journeyed with them to Kentucky" (p. 41), prior to his service in Bardstown in 1791. By 1799, there were about 100 Catholics in Tennessee (Flanigen, 1937).

The first priest to serve Catholics in Knoxville was the famous missionary Father Stephen T. Badin (1768 -1853) (Gibney, 1986). Father Stephen T. Badin was ordained by Archbishop John Carroll in Baltimore on May 25, 1793 and was the first Catholic priest ordained in the original 13 states. In a letter from 1809, Father Badin reports he visited a small group of six or seven Catholic families in Knoxville. In another letter from 1810, Father Badin reports about twelve families and names this small congregation St. Andrew (Mattingly, 1974). Later in 1810, Father Badin settled in Nashville and never returned to Knoxville, which left Knoxville Catholics without a priest for the next 30 years (Flanigen, 1937).

Finally, in the 1850s, the Catholics of Knoxville established their community. Beginning with Father Brown in 1848, who came from Chattanooga, Tennessee to visit Catholic families in Knoxville and conducted Mass at one of the family's residences (Lorigan, 1909). When Father Brown visited, he reported a dozen families who emigrated

from Eastern and New England states to work on the railroad that ran between Chattanooga and Bristol. Most were of Irish descent, with a few of German and Italian descent. During the construction of the railroad, these immigrants lived in shanties, and they settled in Knoxville once construction was complete (Flanigen, 1937). According to Gibney (1986), between the years 1860 and 1880, Irish immigrants came to Knoxville to work on the Southern Railroad depot, and as previously stated, they settled in the area just north of downtown Knoxville known as 'Irish Town'; a tightly knit community where Catholic citizens supported each other.

Also at this time, Immaculate Conception, the first Roman Catholic parish and church, was established in Knoxville. Between 1848 and 1852 Father Wheelan and Father Jarobe ministered in Knoxville. In 1852, another Father Brown became the first resident pastor from 1852 to 1853. Under his leadership, the Catholic residents raised funds, made plans, and purchased land for the first Catholic church building in Knoxville (Lorigan, 1909). The land located at the corner of Vine and Walnut streets in downtown Knoxville was purchased from the Newman family on February 18, 1852 for 2400 dollars (Flanigen, 1937).

After Father Brown left in 1855, several priests served the parish including Father Lorigan, who was appointed assistant pastor in 1906. Under direction from the diocese, Father Lorigan was instructed to collect data to be used to determine the location for a new parish. Lorigan showed the Bishop three probable sites in north Knoxville and the site at Central and Hinton was decided upon.

Following the purchase of the land, Bishop Thomas Sebastian Byrne decided that

the building should be a combination of a church and school, and declared the name to be The Church and Parish of the Holy Ghost. The parish boundary was drawn (Figure 1) so that all Knoxville Catholics who lived north of the line were to attend the new church, and all who lived south of the line were to attend Immaculate Conception. The cornerstone for the church building was laid on March 17, 1908. Ground was broken on June 22, 1908, with the dedication following on August 15, 1908 (Figure 2).

As the parish grew, the need for a larger church became apparent. On October 24, 1924, Bishop Alphonse John Smith, the sixth bishop of Nashville, announced plans for a new church building. Crowe and Schulte, an architecture firm from Cincinnati, Ohio, submitted plans for the new church building on March 1, 1925. J.M. Dunn and Son of Knoxville executed the construction work, which began April 27, 1925 (Flanigen, 1937). Led by Bishop Smith and current pastor, Father Louis J. Kempheus, the official laying of the cornerstone ceremony transpired on August 2, 1925 (Figures 3 and 4). The second Holy Ghost Church building was dedicated on April 25, 1926 (Figure 5).

Key individuals shaped the future for the second Holy Ghost Church building. Although he served for only nine years, Bishop Smith is credited with initiating a number of new Catholic buildings. During his years as Bishop, his building accomplishments in Knoxville were St. Mary's Hospital, Villa Marie, Holy Ghost Church, and Knoxville Catholic High School. Originally from Cincinnati, Father Kempheus may have influenced the decision to commission the Cincinnati firm of Crowe and Schulte, because he may have been aware of other Crowe and Schulte churches, especially St.

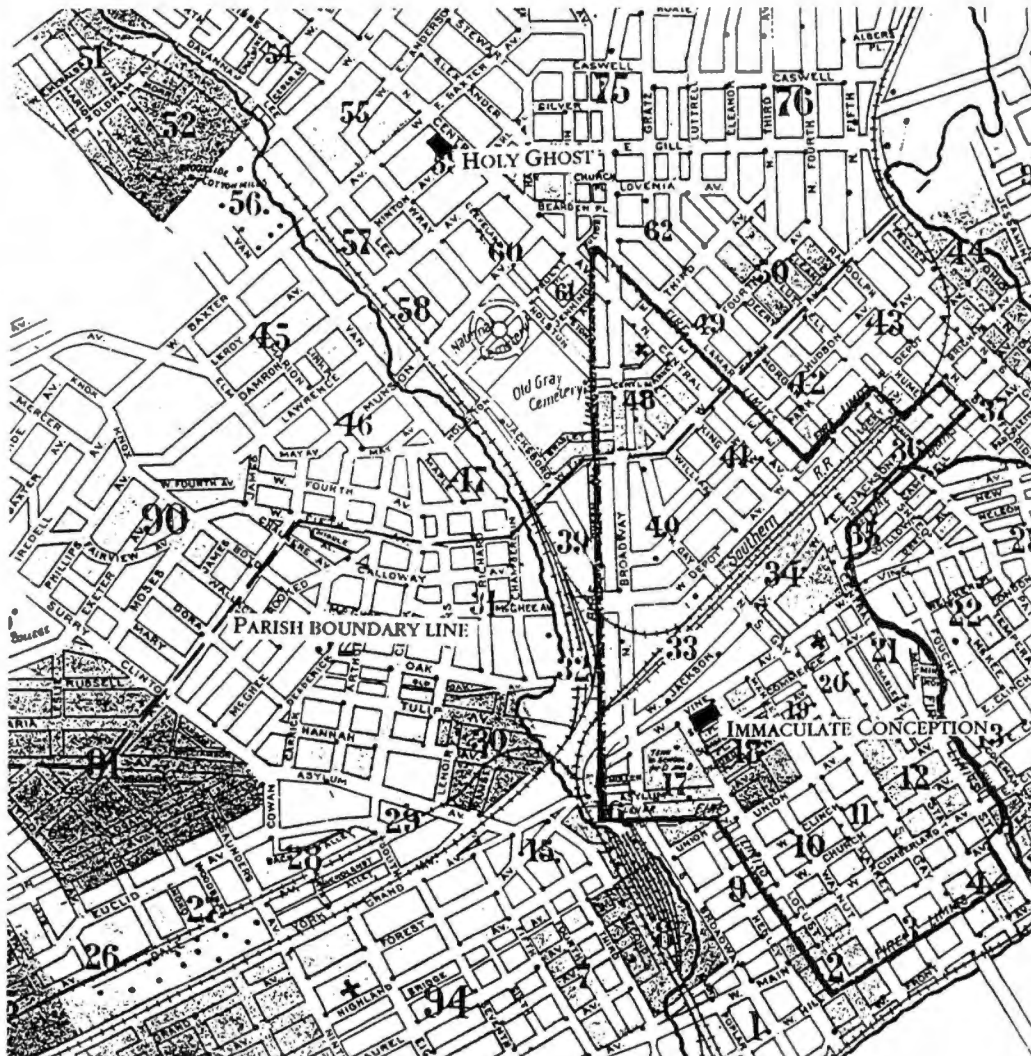


Figure 1. Map of Knoxville showing parish boundary lines

Source: Sanborn Map (1917). The University of Tennessee Special Collections.



Figure 2. The first Holy Ghost Church building, Knoxville, Tennessee

Source: Author's photograph

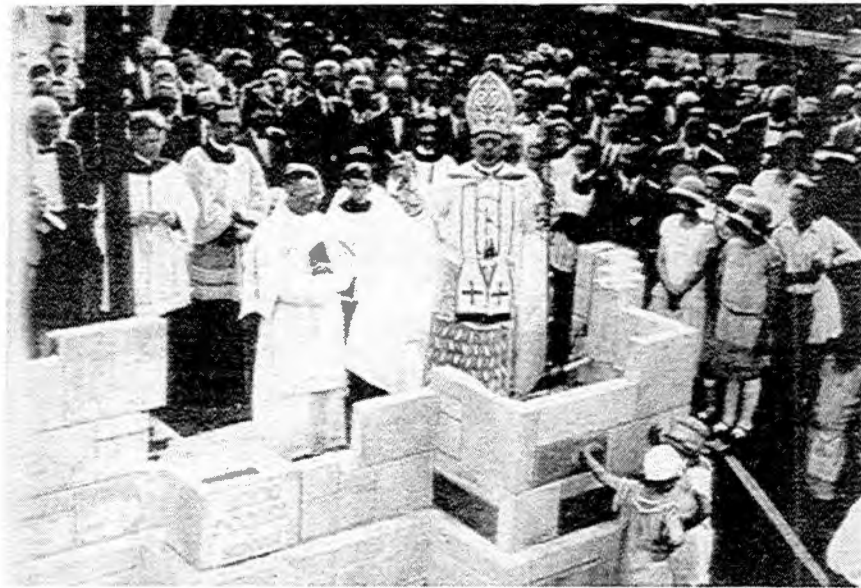


Figure 3: Laying of cornerstone ceremony with Bishop Smith, second Holy Ghost Church building, Knoxville, Tennessee, August 2, 1925.

Source: Roman Catholic Diocese of Knoxville, Archives



Figure 4: Laying of cornerstone ceremony, second Holy Ghost Church building, Knoxville, Tennessee, August 2, 1925.

Source: Roman Catholic Diocese of Knoxville, Archives



Figure 5: The second Holy Ghost Church building, Knoxville, Tennessee

Source: Terry Cook collection at the Steamboat Deli, 2423 Central Avenue, Knoxville, Tennessee

Catherine Church in Cincinnati which has a remarkably similar design to Holy Ghost. Since the construction of the second Holy Ghost Church building several priests have served at Holy Ghost Church (Appendix A). More recently, in 1988, Holy Ghost Church became a part of the newly founded Roman Catholic Diocese of Knoxville.

### Architects

The architects of the second Holy Ghost Church building were Edward J. Schulte and Robert E. Crowe of Cincinnati, Ohio. The architects formed a partnership in 1920 that lasted for 14 years. During that time they designed six Gothic Revival style Catholic church buildings: St. Catherine of Sienna Church, Fenwick Chapel of the Holy Spirit, St. Monica Church, and St. Cecilia Church in Cincinnati, Ohio; St. Peter Church in Lexington, Kentucky; and Holy Ghost Church in Knoxville. These churches were constructed between 1922 and 1928. Each church design is different, but their many similarities provide a basis for comparison. After the Crowe and Schulte partnership dissolved in 1935, Schulte went on to design a number of Catholic churches throughout the United States.

Originally from Meadville, Pennsylvania, Robert Emmett Crowe became an accomplished architect in Cincinnati, Ohio. Born in 1881, Crowe practiced for approximately thirty years. Crowe was an employee of Adkins and Werner, an architectural firm, in Cincinnati where he met Edward J. Schulte. He began his own firm in 1920, and Schulte joined him in 1921 to form the partnership Crowe and Schulte. When the partnership dissolved in 1935, Crowe continued to practice until he retired in

1937. Later, he moved to Greenwich, Connecticut where he died on July 10, 1944.

Edward J. Schulte was born in Cincinnati, Ohio on April 27, 1890. Schulte's first exposures to art and architecture began during his childhood while attending The Sisters of Charity elementary school. The sisters noticed artistic talent in the young Schulte and encouraged painting, drawing, and sculpting. Schulte's father, a building contractor, exposed him to building and construction. When his father was a member of the building committee for the family's new church, the committee asked Schulte to draw a picture of the new building. He recalled that this early attempt at architectural rendering was nothing to speak of, but neither was the architecture (Schulte, 1970). Schulte attended Norwood High School, where his teachers did not encourage art like the Sisters of Charity had, but Schulte said "my talent for drawing needed no encouragement from the faculty and much of my spare time was devoted to drawing for personal satisfaction" (Schulte, 1970, p.2).

After graduating high school in 1907, Schulte began working at various architectural firms, which set the course for his career. Schulte first worked as an apprentice at the architectural firm Werner and Adkins. He received the opportunity to work at this firm because his father was a trustee to the new Carnegie Library, for which Werner and Adkins executed the architectural work. At the same time that Schulte worked at this firm, he attended The Cincinnati Art Academy for four years. In 1910, the firm's work load decreased and the firm of Tiatig and Lee employed him for six months, where Schulte worked on drawings for a group of buildings at The University of Cincinnati. Later in 1910, H.E. Kennedy, an architect who had experience in hotel,

theater, and commercial buildings, joined the partnership Werner and Adkins. Kennedy's employment revitalized the firm and Schulte went back to work for them. When he rejoined Werner and Adkins, Schulte met another new employee, Robert Crowe. In 1912, the firm received a commission for the design of Harris Theater in Pittsburgh, Pennsylvania, which required Schulte to relocate to Pittsburgh to oversee the project. He also designed other projects in the Pittsburgh area for Werner and Adkins until 1917. These projects included theaters, banks, and restaurants. Later in 1917, Schulte left Werner and Adkins to join the firm of Simons, Brittain and England, also located in Pittsburgh, which specialized in bank buildings.

During the time Schulte lived in Pittsburgh, he was developing an interest in studying and designing ecclesiastical buildings. He attended a lecture by Ralph Adams Cram at the Carnegie Museum Architectural Hall. Cram was an accomplished architect who designed many ecclesiastical buildings at the turn of the twentieth century. Schulte stated "The talk was excellent – a reason for my acquisition of some of his writings which influenced the improvement of the quality of ecclesiastical architecture in our country and, eventually, to my practicing in this field" (Schulte, 1970, p. 12). Two examples of Cram's work in Pittsburgh are the Baptist Church in Shenley Farms (First Baptist Church) and an Episcopal church on Shady Avenue (Calvary Church). Schulte (1970) stated that these churches were "becoming subjects of careful study for general design and exquisite symbolic detail"(p.13). Interested by what he heard and saw, Schulte decided to study the history of architecture and civilization. He purchased Sir Banister Fletcher's *History of Architecture on the Comparative Method* and a drafting

board and studied details of each period on his own. Two other architects that inspired Schulte were John T. Comes and Edward J. Weber, an influential architect of many Roman Catholic church buildings in the early part of the twentieth century (Tenover, 1974).

Although content at the firm of Simons, Brittain and England, Schulte desired to practice architecture under his own name. In 1920, his first opportunity to practice under his own name transpired when Robert Crowe, whom Schulte first met at Werner and Adkins, received a commission for a church titled St. Catherine of Sienna (also referred to as just St. Catherine Church) located in Cincinnati (Figure 6), and wrote to Schulte inviting him to form a partnership. The two had kept in touch since they met and always expressed the desire to design Roman Catholic Churches. Schulte stated, "We both entertained the opinion that the artistic quality of Catholic Church architecture needed improvement and that a career spent in this endeavor would be rewarding in many respects" (Schulte, 1970, p.15). Schulte accepted the offer, but did not move to Cincinnati until all of his projects in Pittsburgh were finished. When he arrived in 1921, the exterior plans for St. Catherine were complete; however, he was able to work on the interior details, and for the first time, Schulte used the architectural details he carefully studied. Schulte reflected on his professional relationship with Crowe; "My partner, although an experienced architect with a thorough knowledge of construction methods and practical experience in the many facets of professional practice, lacked creative talent, which resulted in a successful partnership" (Schulte, 1970, p. 19).

Another commission that the firm Crowe and Schulte received was a chapel for



Figure 6: St. Catherine of Sienna Church, Cincinnati, Ohio

Source: Author's photograph

the Sisters of Divine Providence at Melbourne, Kentucky. This chapel was the first ecclesiastical structure that Schulte worked on by himself. Completed in 1922, Schulte designed it in the Collegiate Gothic style (Tenover, 1974). During this project, Schulte met Charles Connick, a famous artisan from Boston, Massachusetts who worked with stained glass. Hence Schulte began a professional relationship with him.

Crowe and Schulte executed several other projects after the chapel for the Sisters of Divine Providence, but the first major project began in 1925 for St. Monica Parish. Schulte (1970) stated that he chose the early Christian period for the style of St. Monica Church (Figure 7). He also incorporated elements from other architectural styles such as French Gothic and influences from Basilican church designs. Schulte believed in the honest use of materials so there was no use of hidden steel elements in any part of the structure, an ideal he kept for most of his career (Schulte, 1970). During this project, Schulte began his long relationship with sculptor Clement Barnhorn and three of his students who did the exterior and interior sculptures on St. Monica and with Carl Zimmerman, who did the interior painting. St. Monica Church was Schulte's first major project and one of his most recognized.

Other major ecclesiastical projects included the Church of the Holy Ghost (1926), the Chapel of the Holy Spirit (1928), St. Cecilia Church (1928), and St. Peter Church (1928). These early projects became notable examples of the firm's work and resulted in professional relationships with various crafts people. Built in 1926, the Church of the Holy Ghost, Knoxville, Tennessee was designed in the Norman Gothic style (*Knoxville News Sentinel*, 1925). In 1927, Crowe and Schulte received a commission for the Chapel



Figure 7: St. Monica Church, Cincinnati, Ohio

Source: Author's photograph

of the Holy Spirit at the Fenwick Club for working men (Figure 8). This project, which was one of Schulte's favorites, was designed in the Gothic style (Tenoever, 30). It featured a timbered ceiling that was painted with multiple colors. The stone vaulting in the side aisles did not use steel reinforcement or concrete. The carved oak in the reredos, pulpit, choir and pews was executed by the E. Hackner Company of LaCrosse, Wisconsin, and Charles Connick was responsible for the stained glass windows. Unfortunately, the Fenwick Club chapel was demolished in 1960 (Tenoever, 1974). St. Cecilia in Cincinnati, another notable example of the firm's work, was completed in 1928 and designed in the Gothic style (Figure 9). Schulte received the Sachs prize for achievement in architecture and a gold medal from the local chapter of the American Institute of Architects for St. Cecilia Church. The exterior is composed of Indiana limestone and the interior features a polychrome timber ceiling and carved woodwork by the E. Hackner Company. Also, in 1928, the firm received a commission for St. Peter Church in Lexington (Figure 10). Father Punch, the pastor of St. Peter Church, wanted a similar church design to that of St. Monica. Hence, Schulte designed this church with details that reflect the early Christian basilica.

During the 1920s, the Crowe and Schulte firm developed a favorable reputation with regards to Catholic ecclesiastical buildings, leading to a positive relationship between Schulte and Archbishop McNicholas. When the Archbishop commissioned Charles Maginnis and James Walsh, architects of Boston, for two Catholic projects in Cincinnati during the 1920s, they informed the Archbishop of two other notable projects completed in the city, St. Monica Church and Chapel of the Holy Spirit (Tenoever,

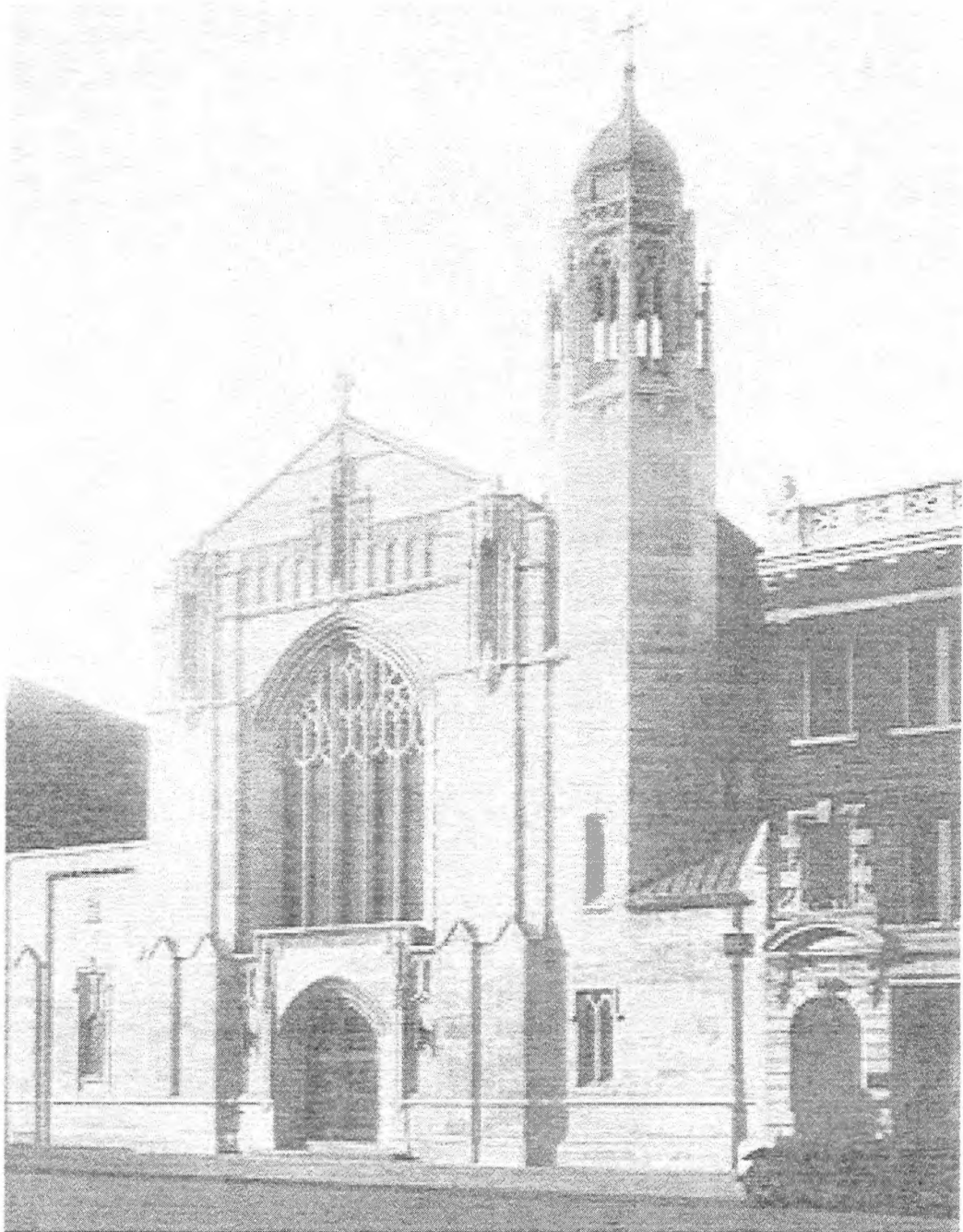


Figure 8: Chapel of the Holy Spirit, Cincinnati, Ohio

Source: Chapel of the Holy Spirit, Cincinnati, Ohio (March 20, 1928). *American Architect*, 133, 369-371.



Figure 9: St. Cecilia Church, Cincinnati, Ohio

Source: Author's photograph



Figure 10: St. Peter Church, Lexington, Kentucky

Source: Author's photograph

1974). Another recommendation came from Monsignor Baden of the Chapel of the Holy Spirit, who was very pleased with Schulte's work (Schulte, 1970).

The stock market crash of 1929 and the depression in the 1930s affected the firm of Crowe and Schulte. Finally in 1933, they let go of all but one employee. Crowe was not concerned because he received an inheritance from a deceased relative. Schulte (1970) stated "My partner at about this period of our relationship inherited a large legacy from a deceased brother, and his interest in financial security transcended his regard for architectural achievement" (p. 53). This was a source of conflict between the partners and led to the break up of the firm in 1935. Schulte severed the partnership and left the office and all records to Crowe.

Soon after leaving the partnership, Schulte practiced architecture alone and his future brightened. He received commissions including Benedictine Convent in Ferdinand, Indiana, St. Bernard Church in Taylor Creek, Ohio, and St. Victor Chapel at Fort Scott, Indiana. In the 1930s, Schulte became the favorite architect of Archbishop McNicholas and received many more commissions in the Cincinnati area, which included about 15 churches and chapels (Tenover, 1974). These buildings exhibited a transitional style because they contained more modern elements. According to Tenover (1974), one church in particular is Ss. Peter and Paul in Cincinnati. Its style is more modern with "a hint of the Gothic inspiration underlying much of the structure" (p. 41).

Schulte's peak as an architect occurred between 1947 and his retirement in 1967. He designed forty-nine churches and chapels in 14 states (Tenover, 1974). During this time, Schulte was clearly leaving the styles of the past behind. Discussing church

architects of the past and present, Broderick (1958) classifies Schulte in a list of modern architects with Belluschi, Byrne and Frank Lloyd Wright.

One example of Schulte's modern church design is the Sacred Heart Cathedral, Salina, Kansas, 1951 (Figure 11). The Bishop Francis Thill of Salina requested a cathedral design with Gothic inspiration. However, Schulte did not feel that the funds to execute a proper Gothic cathedral were available; Schulte had another idea. The many grain elevators in the region inspired the design of the cathedral. This design, which some regarded as controversial, consisted of a rectangular structure featuring a motif depicting the shapes of grain elevators on its exterior.

Another highly notable project was the renovation to St. Peter in Chains Cathedral in downtown Cincinnati in 1951. Originally constructed in 1845, this building was designed in the Greek revival style (St. Peter in Chains..., 1953). One of the challenges Schulte faced with this project was maintaining the original character of the building while adding new details. Schulte decorated the interior with traditional and contemporary Greek elements.

Schulte retired in 1967. Two major factors that brought him to this decision were his wife's illness and changes brought by the Second Vatican Council. Schulte did not favor working with a church committee, a concept the Second Vatican Council instituted. Instead, he preferred working with only the heads of the church, which gave him more freedom in design. When he retired, he hoped the other designers and employees of his firm would continue the business, but after Schulte's retirement, all but one employee, John Ritterholz, left and went to other firms. Ritterholz finished the

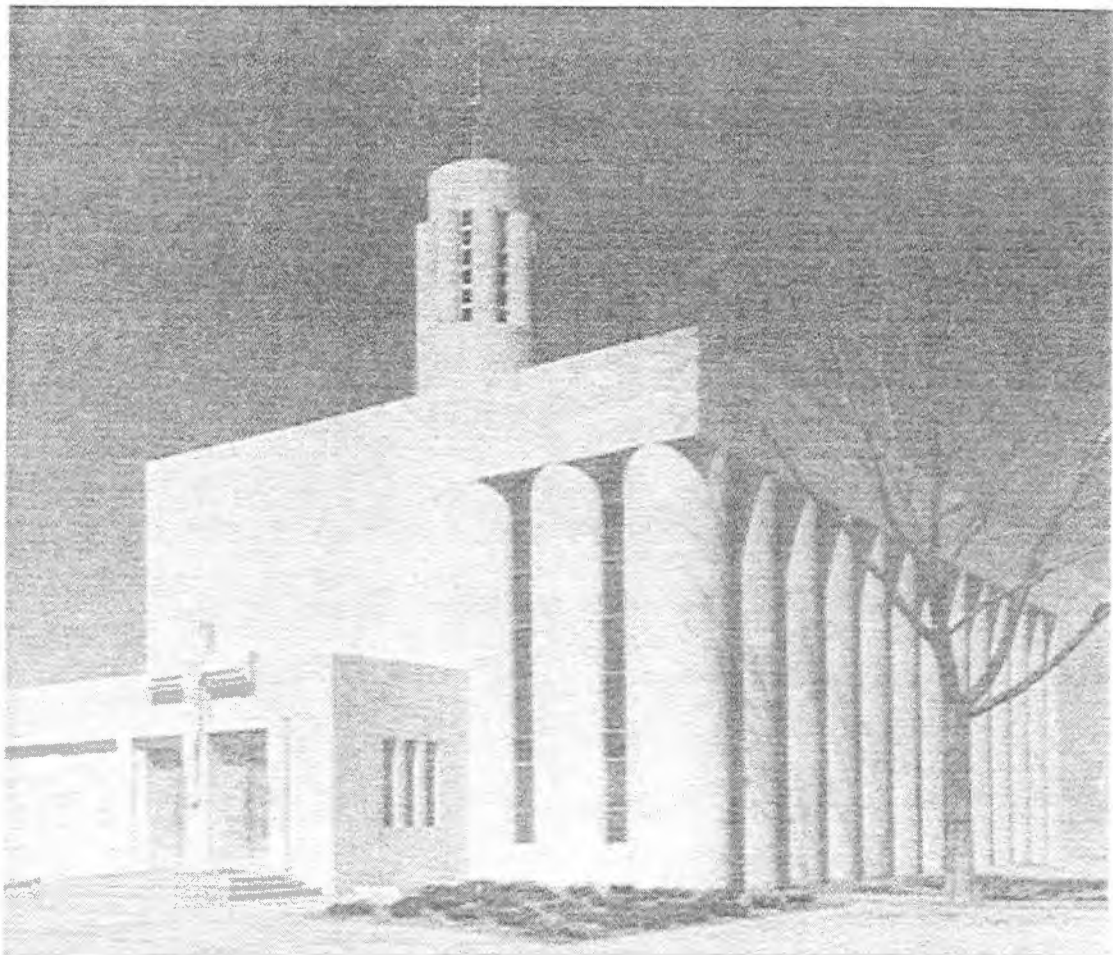


Figure 11: Sacred Heart Cathedral, Salina, Kansas

Source: *Historic Churches of the United States* by Broderick, R.C., 1958,. NY: Wilfred Funk, Inc.

remaining commissions, which included The Church of the Nativity in Cincinnati - the last church designed by Schulte's firm. Schulte passed away on June 9, 1975. In Schulte's career, which lasted approximately 60 years, Schulte designed more than 80 churches and chapels and, in addition, many residences, hospitals, and schools.

Examining the history of Crowe and Schulte is important for linking ecclesiastical influences to Holy Ghost Church. The personal and professional experiences of the architects are reflected in the architecture they practiced. Elements from other ecclesiastical examples, which the architects studied, appear in their designs. Schulte's interest in art and the styles of the past is valuable information when comparing Holy Ghost Church to other examples of the period, because it shows that the architecture was based on established styles.

## Chapter 3

### Architecture

#### General Architecture

This section describes the architectural elements of the second Holy Ghost Church building. Each description contains the following information as it applies to each element:

- An identification of the element and its appearance in Holy Ghost Church,
- Element's design as guided by Roman Catholic liturgical laws in place during the 1920s,
- Norman Gothic architecture and pattern references, and
- Architectural trends of the period as shown in parallel churches, whose styles have been established.

Since its construction in 1926, most of the original building fabric of Holy Ghost Church remains intact with the exception of a few alterations and additions only to non-liturgical areas of the church building.

#### *Overall Style*

The architecture of Holy Ghost Church reflects several medieval revival styles;

however, much of the architecture shows influences of the Norman Gothic style from England. Although the Norman Gothic style originated in the region of Normandy, France, influences can be found throughout northern France, northern Italy and England as the Normans conquered these areas. The Norman period in England began in 1066 with the invasion of William the Conqueror of Normandy, and lasted until 1154. During this time, the Normans built many churches and castles using their styles and methods of building, which will be discussed throughout this chapter. The Norman style is also referred to as English Romanesque or Norman Romanesque, because it contains influences from the Romanesque style. It is also called Norman Gothic, because it contains elements that foreshadowed the Gothic Style.

Norman architecture is divided into three period styles: Early Norman, Late Norman, and Transitional. Early Norman designs are less elaborate than Late Norman designs, which are more refined in detail and have more ornamentation. The third period, Transitional Norman, demonstrates early forms of the pointed arch typical of the Gothic style. Crowe and Schulte designed Holy Ghost Church and St. Catherine Church with details that reflected different periods of the Norman Gothic style. Holy Ghost shows less elaborate design in its Norman Gothic detailing, characteristic of the Early Norman period, whereas St. Catherine Church has richer ornamentation like the Late Norman Period.

### *Orientation*

The liturgically correct orientation of the Roman Catholic Church in the 1920s

was to face east, so that the altar was at the east end of the church. The designers oriented the church this way so that one could be assured that the congregation faced eastward toward Jerusalem during holy services. Although European churches and cathedrals typically orient their buildings the correct way, according to Weber (1927), this orientation could not always be accomplished in the United States. Therefore, in certain circumstances, it was permitted to orient the church differently than the preferred liturgical orientation. The first and second Holy Ghost Church buildings are oriented opposite of the correct liturgical position. It appears that these two churches were positioned this way due to the relationship of the property to the street and its surroundings.

### *Overall plan*

Typical of Norman Gothic architecture, the second Holy Ghost Church building utilizes the cruciform plan, which consists of a narthex, nave, transepts and apse arranged to form a cross (Figures 12 and 13). Fletcher (1956) stated that the proportions of a Norman Gothic cruciform plan emphasized a longer nave, and in addition, it was the first style to incorporate transepts in English church architecture (Cox, 1914). Speaking in 1930, Reed added that a cruciform, or a cross shaped plan, with an open nave is best for worship. The first floor plan of Holy Ghost church can be compared to Weber's plan for A City Church of Stone (Figure 14). Although this church is not Norman in style, it is a Gothic revival plan from the 1920s, and shows a similar space layout in a cruciform shape.

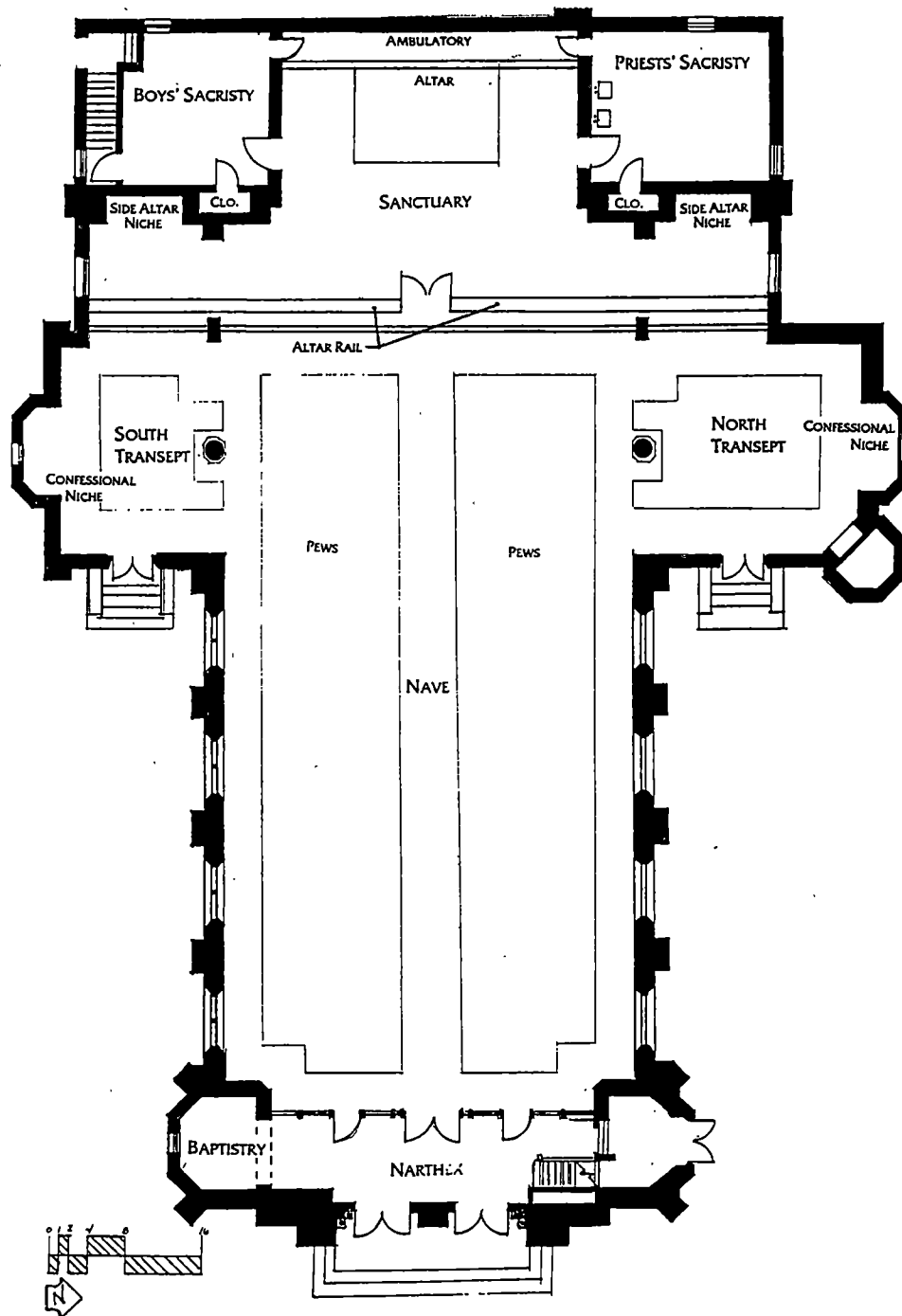


Figure 12: First floor plan as it appeared in 1926, Holy Ghost Church, Knoxville, Tennessee

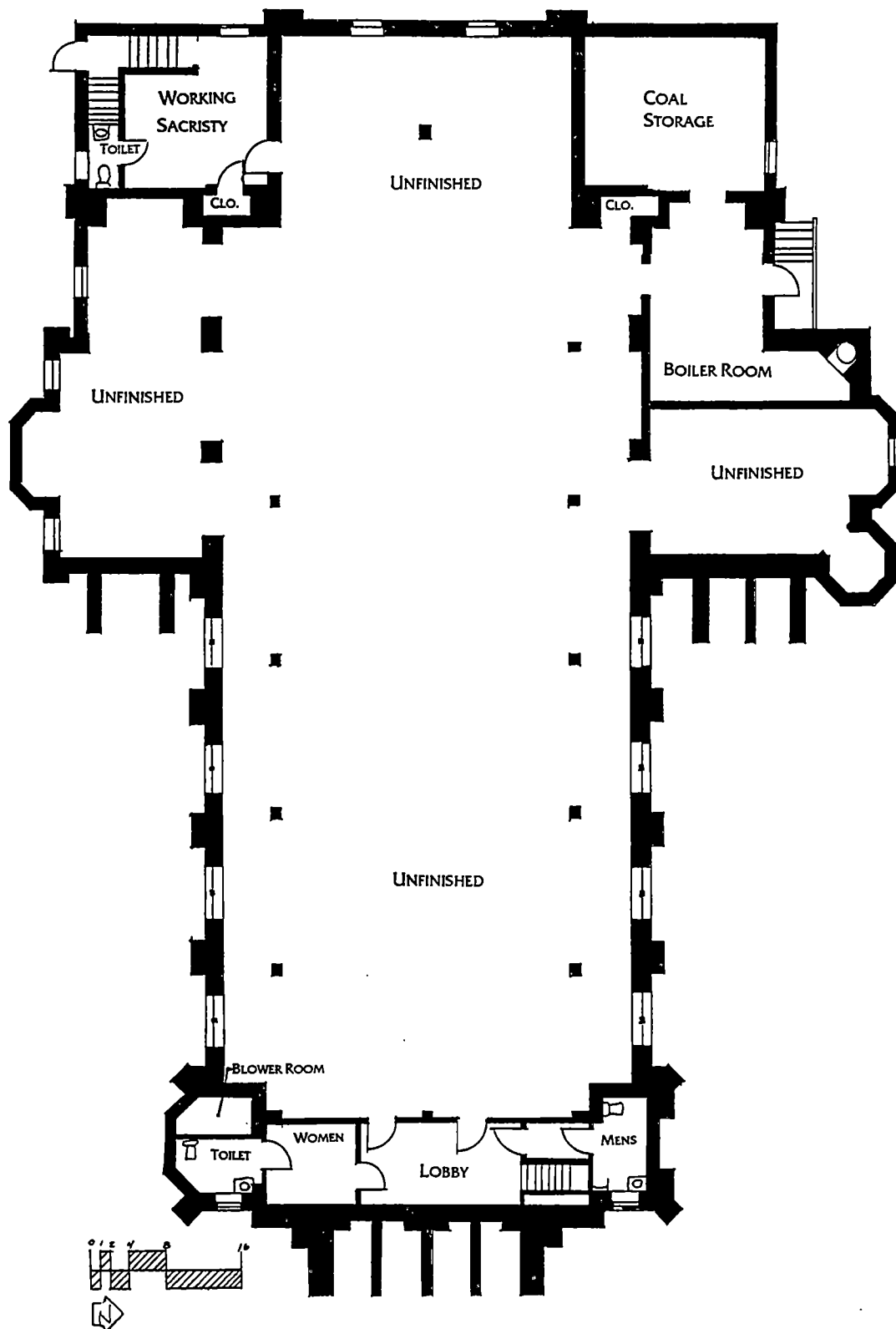


Figure 13: Basement Floor Plan as it appeared in 1926, Holy Ghost Church, Knoxville, Tennessee

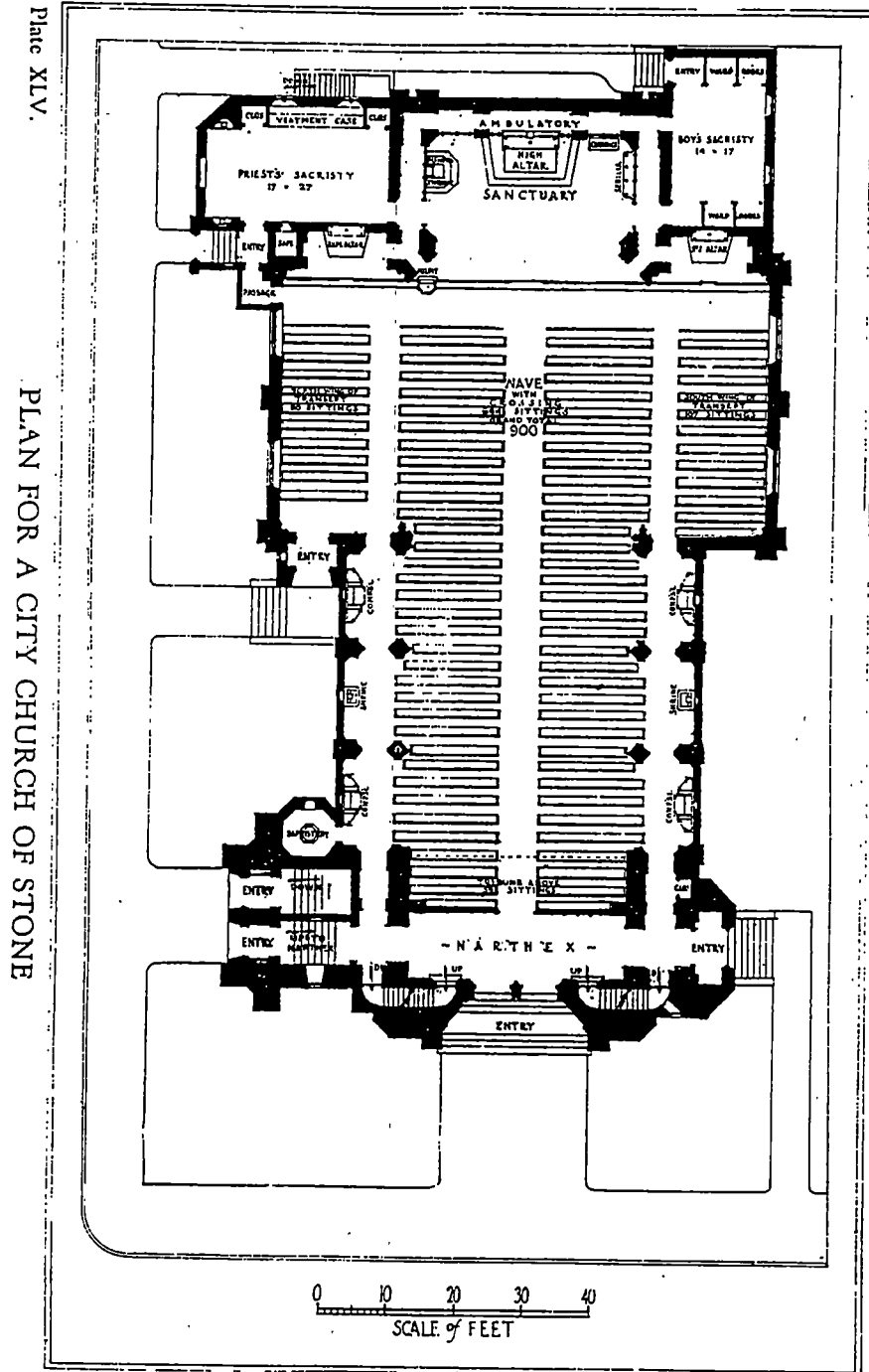


Figure 14: Plan for a City Church of Stone

Source: *Catholic Ecclesiology* (p.57), by Weber, J.E., 1927, Pittsburgh, PA: Herrick and Held Printing Co.

The Church of the Holy Ghost's floor plan contains rooms or spaces of a typical Catholic church of that period. According to O'Connell (1955), the overall plan of a Roman Catholic church building should contain the following space requirements: Ample space for ceremonies and processions; a narthex for baptisms and churching; a baptistry, doors at the main entrance; doors from the sacristies to chancel or sanctuary; at least one side chapel; a sanctuary with the high altar; and, a sacristy for the celebrants (pp. 25-26). These spaces are represented in the floor plan of Holy Ghost Church (Figure 12).

### Exterior Elements

Exterior elements of Holy Ghost Church exhibit architectural influences from the Norman Gothic style and from other ecclesiastic examples of the period. Examining the exterior along with the interior of the church building is important because the two relate to each other. Webber (1939) explained, "the exterior of a church must be the outgrowth of its ground-plan, its structural system and its vertical section" (p.181). Furthermore, he stated "The exterior of a church must be a truthful expression of the interior. The interior comes first, and the exterior is designed to fit it, not vice versa" (p.195).

Common in comparison of the six early churches designed by Crowe and Schulte (see page 25) is the use of Indiana limestone on the exteriors. The masonry style of these churches can be described as smooth rustication with the exception of St. Catherine Church, which is rock-faced rustication (Cichy, 1964). The exterior walls of the first floor of Holy Ghost Church are solid stone and range in thickness from 18 to 24 inches.

The exterior walls of both Holy Ghost and St. Catherine Church are decorated with buttresses or pilasters (Figures 15, 16, 17, and 18). Webber (1939) stated "In Romanesque, Norman and early English Gothic, buttresses tend to be broad and less projected than in Decorated or Perpendicular work" (p. 69). He further explained that the Norman buttresses were usually decorative and defined bays rather than solely providing structural support. Browne (1907) also stated that Norman builders decorated large flat walls by breaking them up with pilasters that resembled buttresses. Buttresses were unnecessary because Norman walls were massive and did not require the additional support.

Decorative Norman moldings adorn the exterior of Holy Ghost Church and St. Catherine Church. Zig-zag moldings seen on column capitals and archivolt, are characteristic of Norman Gothic decoration (Figure 19). In addition, the walls of the church "are generally crowned a cornice, supported on corbels under the eaves of the roof" (Webber, 1939, p. 146). According to Browne (1907), this element is referred to as a corbel-table and it was typically flush with the buttresses. Both Holy Ghost Church and St. Catherine Church have similar corbel tables differing only by the rustication of the masonry (Figures 17 and 18).

The architects of Holy Ghost Church designed the exterior columns in the Norman style. According to Browne (1907), early Norman capitals were plain cushion shape (Figure 19) and columns stood alone. Whereas, Late Norman column capitals included more sculptural carvings and columns were grouped together. Small groups of columns with cushion capitals and zig-zag moldings can be seen on the exteriors of Holy

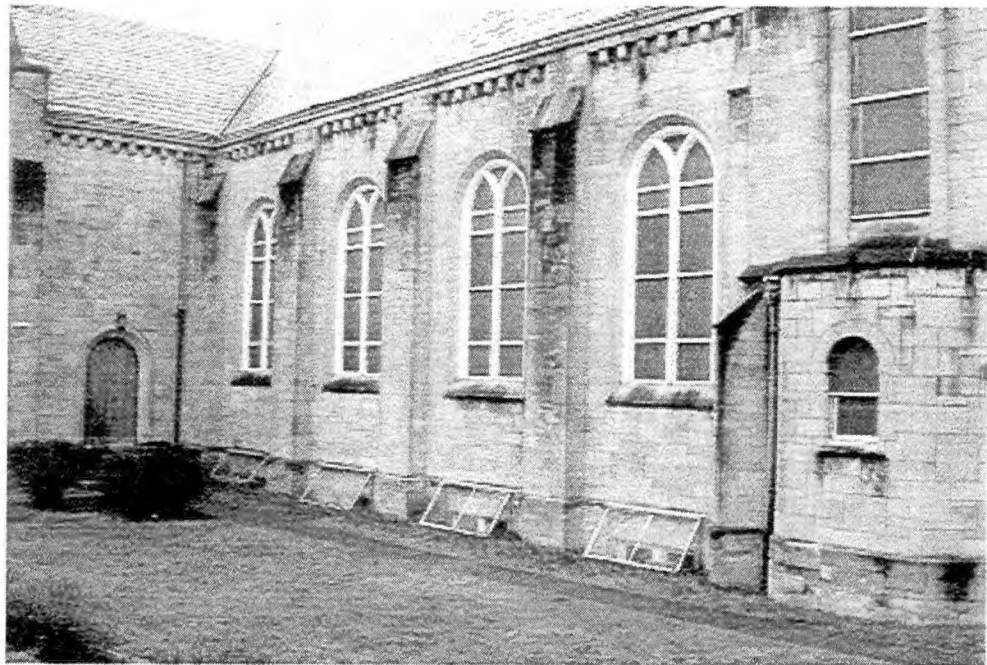


Figure 15: Buttresses and corbel-table on south elevation, Holy Ghost Church, Knoxville, Tennessee

Source: Author's photograph



Figure 16: Buttresses and corbel-table on north elevation, St. Catherine Church, Cincinnati, Ohio

Source: Author's photograph



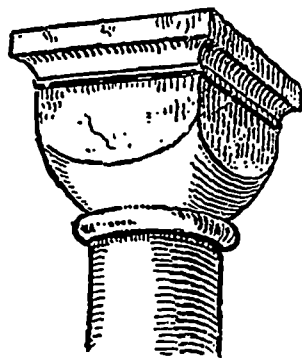
Figure 17: Detail of buttress and corbel-table, Holy Ghost Church, Knoxville, Tennessee

Source: Author's photograph



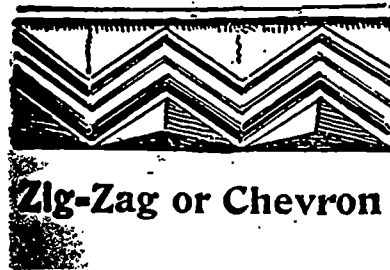
Figure 18: Detail of buttress and corbel-table, St. Catherine Church, Cincinnati, Ohio

Source: Author's photograph



**CUSHION CAPITAL**

## **MOULDINGS**



**Zig-Zag or Chevron**

Figure 19: Cushion capital and zig-zag molding

Source: *Norman Architecture* (p. xv), by Browne, E.A., 1907, London: Adam and Charles Black.

Ghost Church and St. Catherine Church (Figures 20 and 21). Capitals with more sculpture are found on the columns that flank the main entrances. Webber (1939) presents an example (Figure 16) of an opening that is "transitional from Norman to early English" (p. 198). The column details in this example are quite similar to Holy Ghost (Figure 22).

Another feature of Holy Ghost Church, which incorporates Norman Gothic elements, is the door openings. Two sets of entry doors on the front facade of Holy Ghost Church and St. Catherine Church, create a double portal, which feature round arches and round columns (Figures 5, 23, and 24). According to Fletcher (1956), typical Norman Gothic openings are characterized with semicircular arches, and doors are recessed in square jambs, which feature zig-zag channels housing the columns (Figure 25). The architectural drawing of the front portal at Holy Ghost Church (Figure 26) illustrates Fletcher's example.

Round arches, like the door openings, are also characteristic of Norman window openings. The large nave openings in Holy Ghost Church are divided by a shaft into two lights which are included in a single round arch (Figure 15). According to Browne (1907), this design is a common in Norman architecture. This window style is also seen in the nave openings on St. Catherine Church; however, the single arch is slightly pointed, an influence of a later Norman period (Figure 16). Other window openings to Holy Ghost Church are designed with a single arch. Windows to the sacristies were built rectangular with no arch, although architectural drawings show that they were intended to have a shallow arch.

Above the front portal, a large rose window is the dominant feature of the front



Figure 20: Detail of column capital, Holy Ghost Church, Knoxville, Tennessee

Source: Author's photograph



Figure 21: Detail of Column Capital, St. Catherine Church, Cincinnati, Ohio

Source: Author's photograph

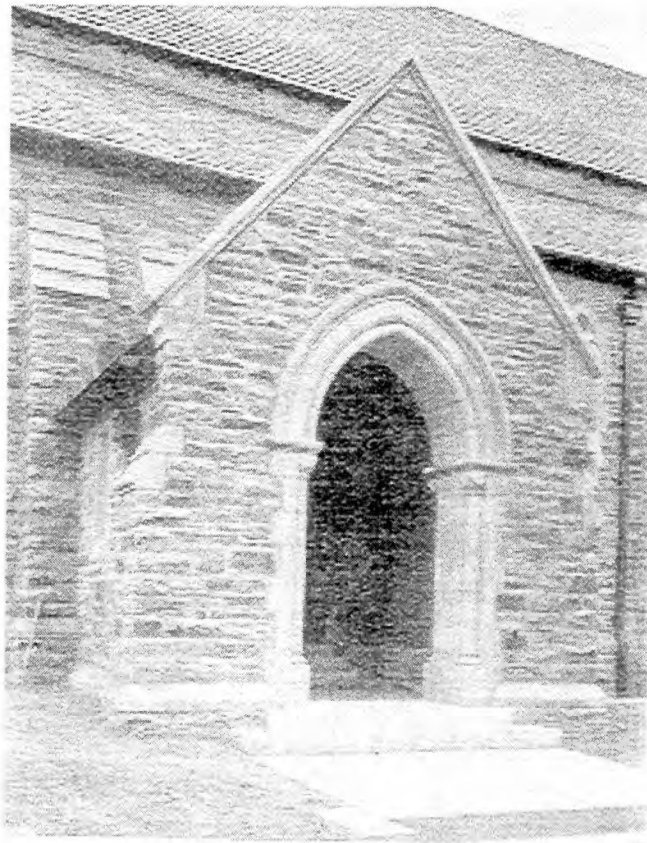


Figure 22: South Porch, Church of Our Savior, Baltimore

Source: *The Small Church* (p. 199), by Webber, F.R., 1939, Cleveland, Ohio: J.H. Jansen.



**Figure 23: Front portal, Holy Ghost Church, Knoxville, Tennessee**

Source: Author's photograph



**Figure 24: Front portal, St. Catherine Church, Cincinnati, Ohio**

Source: Author's photograph

# COMPARATIVE DOORWAYS

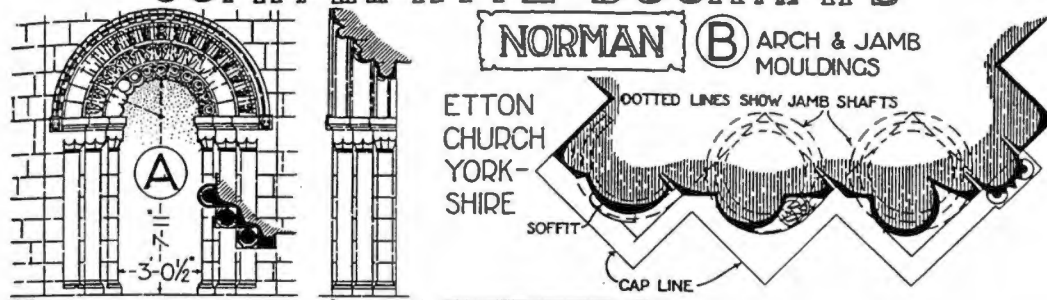


Figure 25: Detail of Norman portal.

Source: *A History of Architecture on the Comparative Method* (p. 445), by Fletcher, B., 1956, NY: Charles Scribner's Sons.

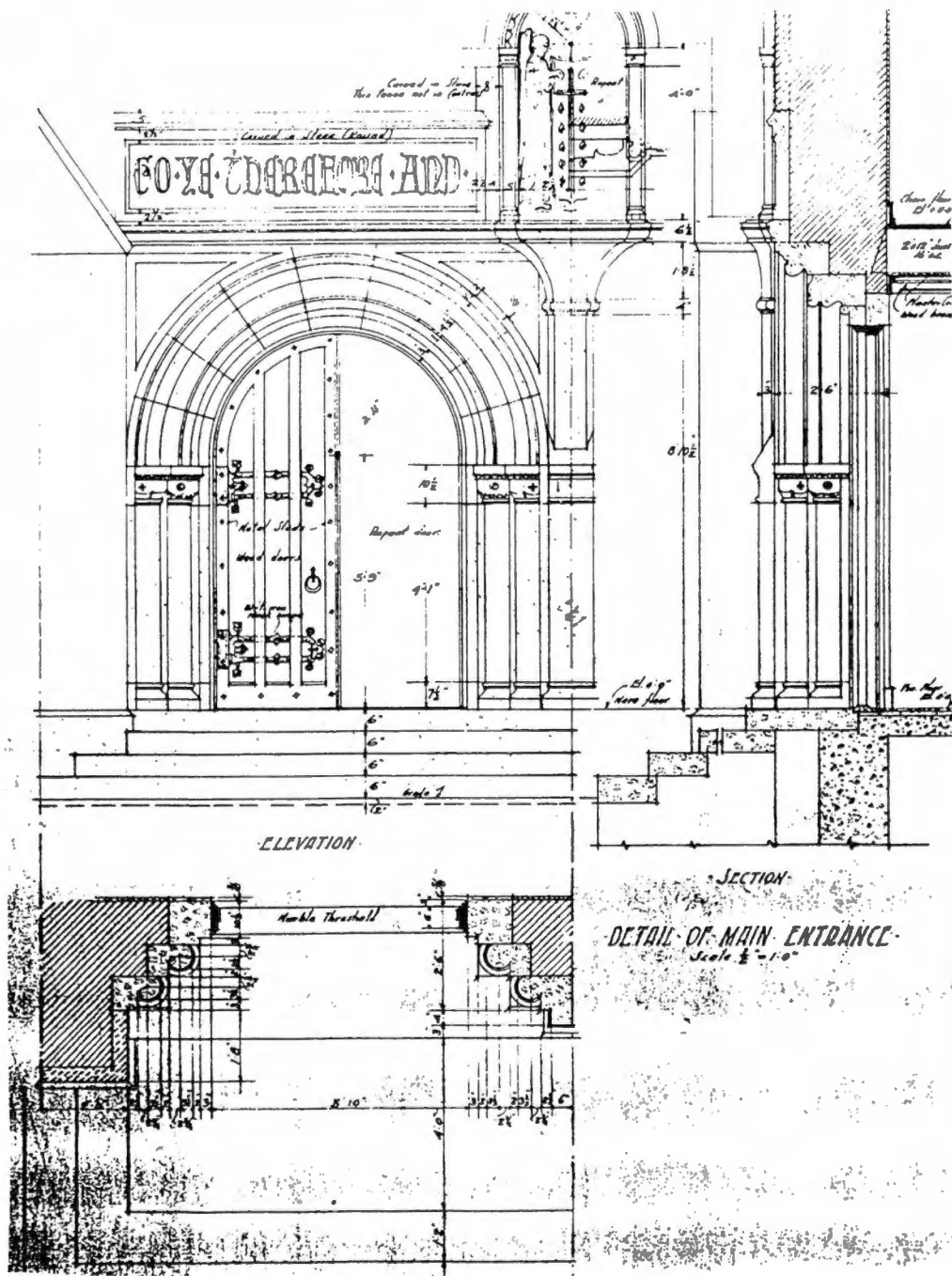


Figure 26: Original architectural plan of front portal, Holy Ghost Church, Knoxville, Tennessee  
Source: Holy Ghost Church, Knoxville, TN

facade of Holy Ghost Church (Figure 5). According to Browne (1907), "large circular windows are also characteristic of the style; they are either plain round openings, or they are divided up by shafts which radiate from the center to the circumference like the spokes of a wheel" (p. 29). Although they are used in Norman architecture, rose windows are not exclusive to the style. Rose windows can be found on the facades of St. Catherine Church (Figure 6), St. Monica Church (Figure 7) and St. Peter Church (Figure 10).

The front doors of Holy Ghost Church are made of oak and feature strap hinges with a hammered texture. Webber (1939) says that the doors of a church should be made of heavy strips of oak and have heavy hinges. Although they differ in refinement, the door hinges of St. Cecilia Church (Figure 27) can be compared to Holy Ghost Church (Figure 20) as they both use Gothic foliage in their designs. Due to deteriorating conditions, the doors of Holy Ghost Church were repaired.

Among the exterior features of Holy Ghost Church is the square bell tower rising up from the north transept (Figure 28). Fletcher (1956) stated that Norman Gothic towers are usually square and massive. Many times the tower is located over the crossing, but it is also seen over the transepts. According to Browne (1907) there may be two towers flanking the west end of the church building as seen in St. Catherine Church (Figure 6). On the towers of both Holy Ghost Church and St. Catherine Church are small openings. Frequently, in the Norman tower "there is very much more wall space than openings, and a feeling of great strength" (Webber, 1939, 218).

Crowning these towers are larger openings and a battlemented parapet (Figures 29 and 30). This type of parapet was an influence from the Norman Castles. The

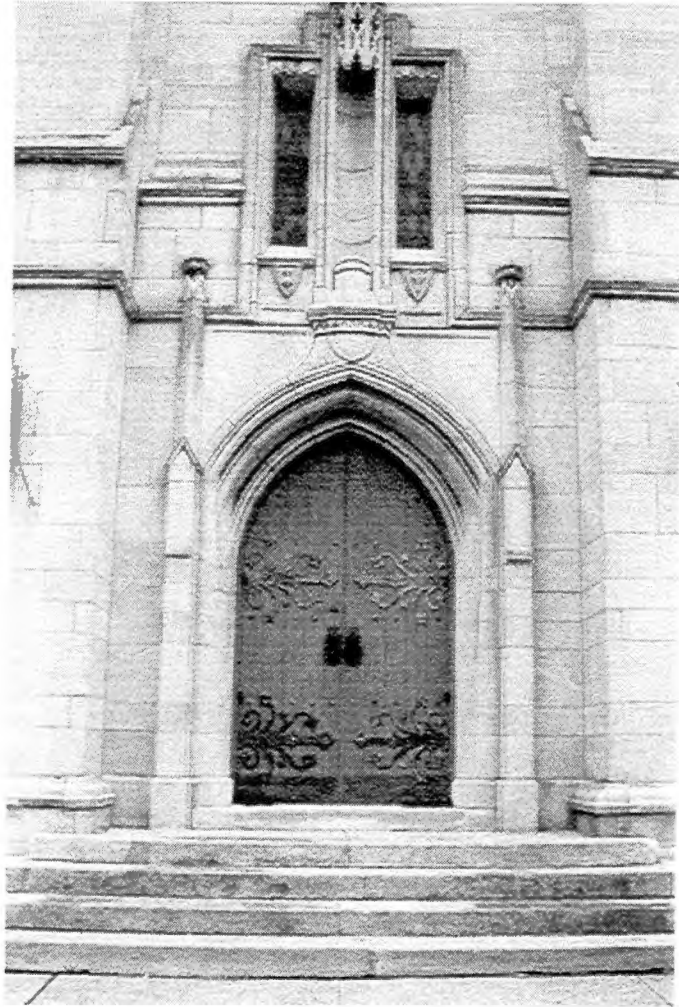


Figure 27: Portal, St. Cecilia Church, Cincinnati, Ohio

Source: Author's photograph



Figure 28: Tower, Holy Ghost Church, Knoxville, Tennessee

Source: Author's photograph

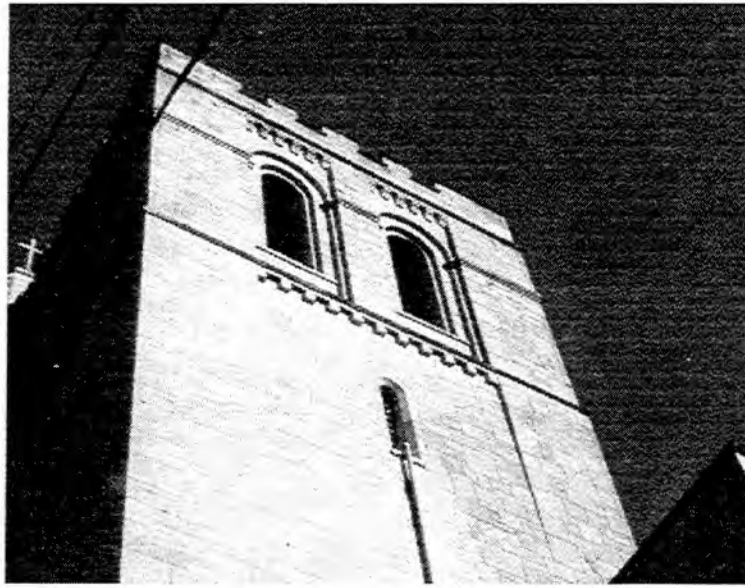


Figure 29: Tower detail, Holy Ghost Church

Source: Author's photograph



Figure 30: South tower, St. Catherine Church, Cincinnati, Ohio

Source: Author's photograph

elements of the parapet, such as the notches (called embrasures) and the spaces between the corbels (called machicolations) were originally designed for battles, but are only decorative on the church buildings like Holy Ghost Church (Browne, 1907).

Turrets can be found at the corners of Norman towers, which have roofs shaped like pyramids that create the impression of a spire (Browne, 1907). Holy Ghost Church has one turret located on the north-east corner of the tower. Located in the turret is a ladder that generates from the basement level of the church and runs vertically to the top. The ladder provides access to the upper levels of the tower and the attic over the nave.

Inside the upper levels of the tower is room for bells. According to Webber (1939), churches typically used towers to house bells. Holy Ghost's tower is able to accommodate 50 bells; however, it has had one bell since its original construction.

The roof of the church also has characteristics of the Norman style. According to Fletcher (1956), Norman roofs tended to incline at a 45-degree angle and are "finished with dropping eaves or a parapet" (p.448). An angular measurement of the roof from the architectural drawings show that the roof of Holy Ghost Church at the front rear gable ends inclines at exactly 45-degrees. The walls on the front and rear facades extend beyond the roof line and create a small parapet at those locations (see figure 5). The roof is covered with slate tiles, which appear to be in fair condition.

### Interior Elements

The symbolism and artistic expression of the various architectural and decorative interior elements in Holy Ghost Church provide an inspiring place for worship, which is

based on personal interviews with parishioners. Architectural elements of Roman Catholic church buildings in the 1920s, like Holy Ghost Church, used Christian symbolism to teach religion and stress religious ideals. According to O'Connell (1955), the interior features that have high liturgical importance such as the altar and baptistry should have architectural prominence in the building, whereas minor features, such as the Stations of the Cross, should be less prominent. The artistry of the interior elements adds to the beauty of the interior. Catholic churches took pride in the fact that most work was done by hand (The design of church accessories, 1924, p. 631). In the Roman Catholic church, decorative elements had to be of quality materials and craftsmanship to be worthy of the house of God.

### *Woodwork*

Installed throughout the interior of Holy Ghost Church are moldings and carvings made by the E. Hackner Company of LaCrosse, Wisconsin. Egid Hackner founded the company in 1881, and it became a successful manufacturer of church and altar furnishings for many ecclesiastical buildings across the United States and Canada (see Appendix B). Prior to emigrating to the United States, Hackner lived in Bavaria, Germany, his birthplace where he learned his trade as a wood carver. Hackner employed artisans and craft persons from southern Germany and Switzerland. In addition five of his eight children helped Hackner run the business (Egid Hackner, Altar Firm... October 7, 1952). Materials for furnishings, which included oak and marble, came from Europe (Smith, 1980), and all furnishings were made on order, so they kept no pieces in stock.

The Hackner Company made most furnishing and carvings by hand and machine work was "limited to such articles as may be standardized without sacrifice of quality or feeling" (Bangsberg, 1927). In 1967, the E. Hackner Company went out of business.

### *Narthex*

Upon entrance to Holy Ghost Church through the front portal is the area known as the narthex (Figure 31). Among its functions, the narthex is used as an entrance vestibule for worshipers and to assemble people for special ceremonies. In the 1920s, it was also used for the baptismal ceremony as the baptistry was located off of the narthex. Holy Ghost's narthex contains items such as a table for papers and pamphlets, a bulletin board and holy water stoops. The two original holy water stoops are located at the main doors in Holy Ghost Church (Figure 32). They consist of a holder with a cup inserted into the holder, and are made of copper and have an image of a dove (a symbol of the Holy Spirit), a drop of water and a cross. Also in the narthex, is a set of stairs leading to the choir loft above, a set of stairs leading to the basement, and an additional side door to the outside.

The narthex is a liturgical element providing a space for transition. According to the typical Roman Catholic plan, the interior of the chapel should not be visible from the outside (O'Connell, 1955), so the narthex also serves as an interruptive element, shielding the nave from the exterior. Above all, the narthex symbolizes the transition from earthly life to a spiritual world. According to Weber (1927), the 1920s narthex traditionally contained the following items: holy water receptacles, table for papers and

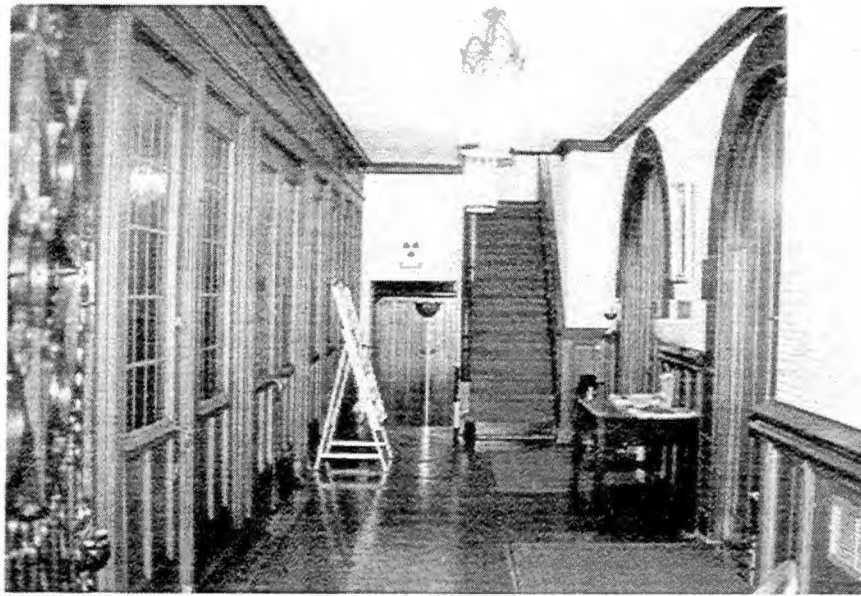


Figure 31: The narthex, Holy Ghost Church, Knoxville, Tennessee

Source: Author's photograph

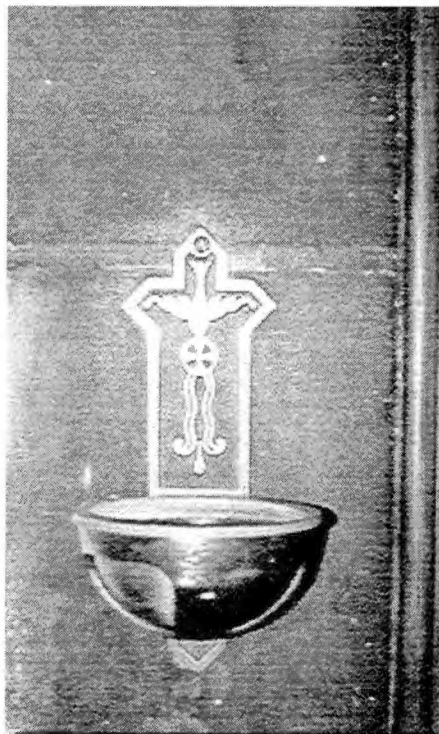


Figure 32: Holy Water stoop, Holy Ghost Church, Knoxville, Tennessee

Source: Author's photograph

pamphlets, a bulletin board, and sometimes the reservoir for holy water.

A screen that contains four doors and six wood panels with windows divides the narthex from the nave. The E. Hackner Company manufactured the screen in Holy Ghost Church (Figure 33) along with other narthex screens, which show similar style and construction. These examples include St. Catherine of Cincinnati (Figure 34) designed by Crowe and Schulte, and Sacred Heart Church, Bluefield, West Virginia (Figure 35) designed by Edward J. Weber. According to information obtained from St. Catherine Church the three entrances from the narthex to the nave “represent the Triune Church as taught by the ‘Communion of Saints’ - the church militant, the church suffering and the church triumphant” (Pamphlet from St. Catherine Church). The similar design between St. Catherine and Holy Ghost’s narthex screen suggests that this symbolism may have been intended for Holy Ghost’s narthex screen as well.

### *Baptistry*

The original baptistry in Holy Ghost Church is located in the south-east corner of the church building (Figure 36). Although baptisms today are administered in the sanctuary, the original baptistry is where baptisms took place until the late 1960s. The original baptismal font remains in the baptistry. A wrought iron gate separating it from the narthex provides artistry and protection to the baptistry. The decorative grill is original to the building as it is shown in the Crowe and Schulte architectural drawings (Figure 37).

The baptistry in Holy Ghost Church is typical of a 1920s Roman Catholic

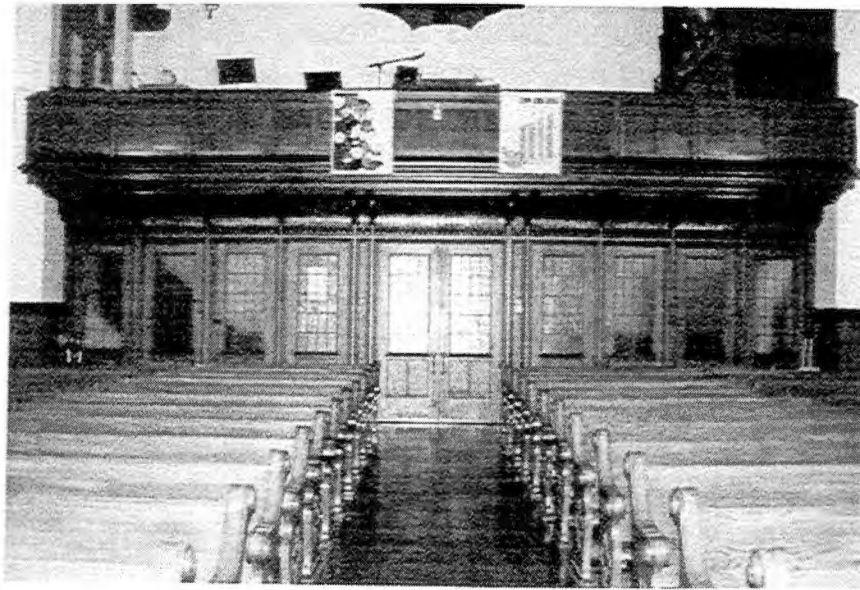


Figure 33: Narthex screen, Holy Ghost Church, Knoxville, Tennessee

Source: Author's photograph



Figure 34: Narthex and screen, St. Catherine Church, Cincinnati, Ohio

Source: Author's photograph



Figure 35: Narthex screen, Sacred Heart Church, Bluefield, West Virginia

Source: *Catholic Ecclesiology* (p. 60), by Weber, E.J., 1927, Pittsburgh, PA: Herbick and Held Printing Company.

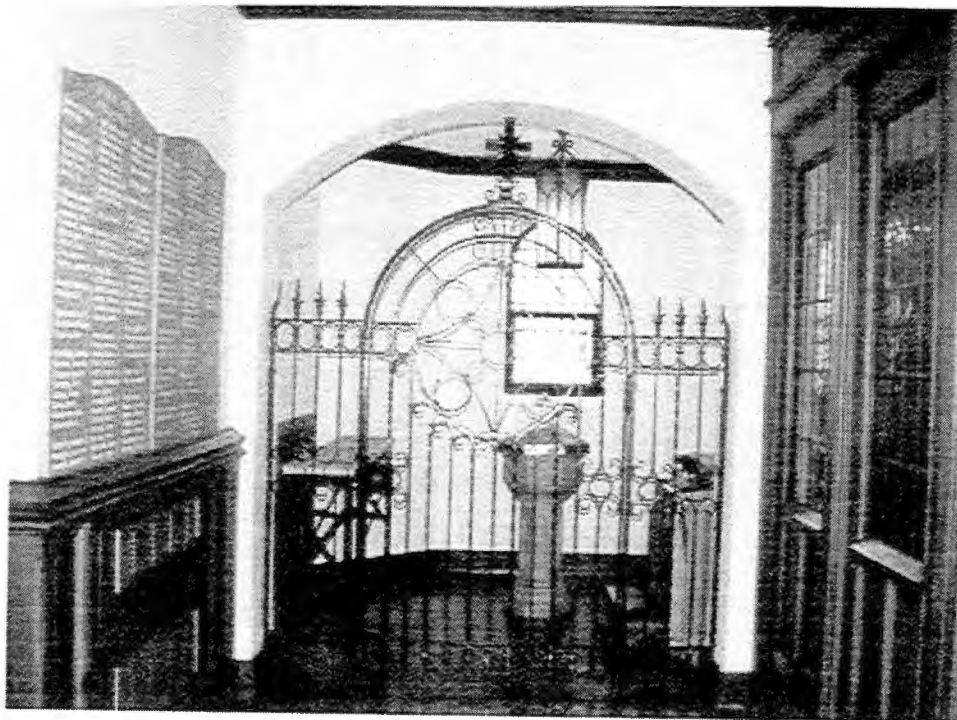


Figure 36: Original baptistry, Holy Ghost Church, Knoxville, Tennessee

Source: Author's photograph

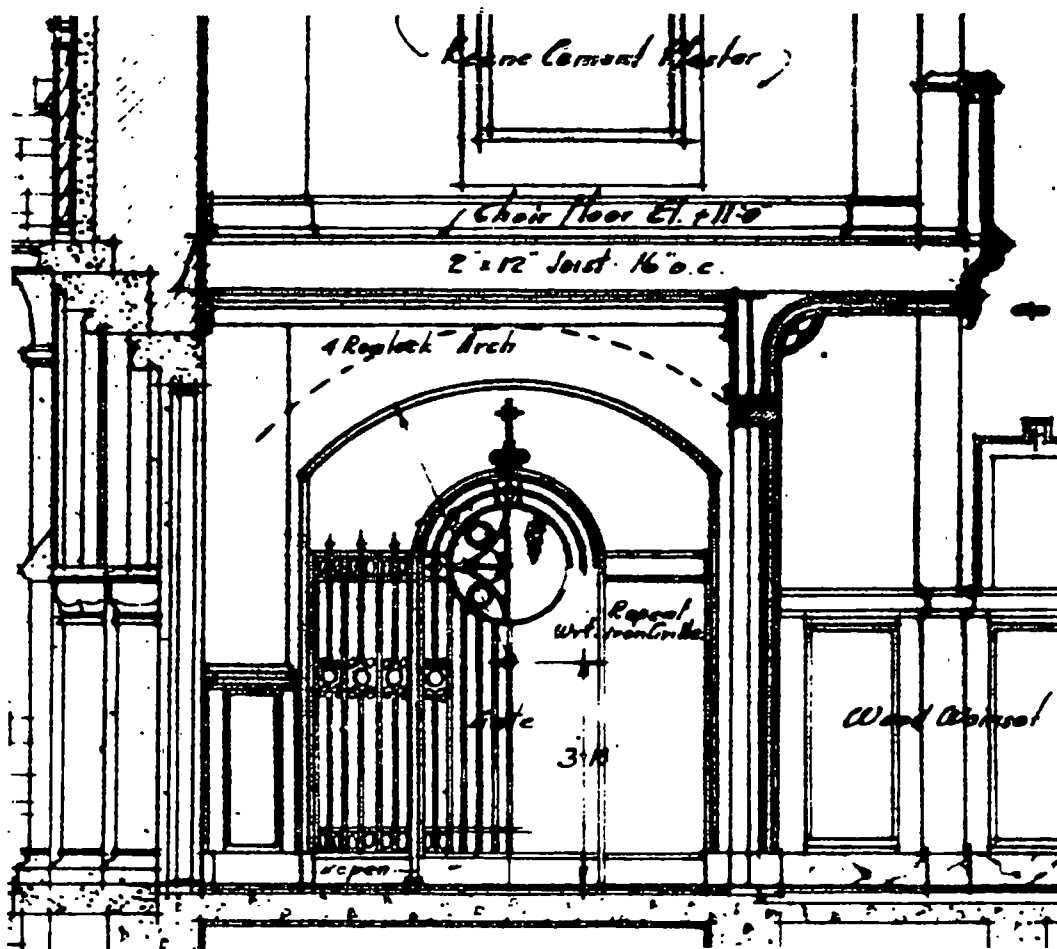


Figure 37: Architectural drawing of baptistry gate, Holy Ghost Church, Knoxville, Tennessee

Source: Holy Ghost Church, Knoxville, Tennessee

Church building because it was designed according to the Catholic liturgy and style of the period. Typically in the 1920s church building, the baptistry is located in the northwest corner of the church near the main entrance and was never to be located in the sanctuary. According to O'Connell (1955), the baptistry is positioned in the north side of the church because "the north is associated with paganism and entry into church is by baptism" (p. 124). Even though the Holy Ghost baptistry is located opposite from the liturgical placement, the baptistry would be correctly positioned if the church was turned to orient facing east, the correct liturgical position. In addition to the placement, O'Connell (1955) also notes that the baptistry should be a separate chapel and closed off by a locking grill as seen in Holy Ghost Church.

The most important feature in the baptistry is the baptismal font. The original baptismal font in Holy Ghost Church is located in the center of the baptistry and is made of stone with a copper cover and cross. Its simple design takes an octagonal shape. Often the shape of a font was octagonal because the number eight signifies the first day after the creation of the earth (the earth was created in seven days according to the Bible). The simple style and shape of the font at Holy Ghost Church can be compared to the font in Zion's Church (Figure 38). During the 1920s, the baptismal font consisted of a basin that contained holy water and a base, and was to be made of stone or wood that was lined with metal. The font also required a cover and was not to be elevated (O'Connell, 1955). Sometimes, a sacrarium or a pipe to a sacrarium is located in this area for disposing of holy water. However, there is no sacrarium or pipe to a sacrarium in the baptistry at Holy Ghost Church. Holy water is poured directly into the ground outside.

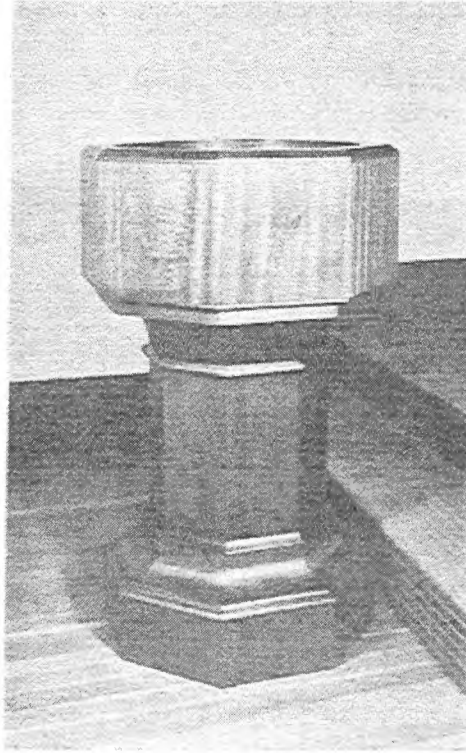


Figure 38: Baptismal font, Zion's Church, Seattle, Washington

Source: *The Small Church* (p. 152), by Webber, F.R., 1939, Cleveland, OH: J. H. Jansen.

### *Nave and transepts*

Entering the nave, one can view an ecclesiastical atmosphere that is achieved through the interior architectural elements (Figures 39 and 40). The eye is drawn to the altar, the focal point of the church; the wood ceiling and carvings provide a feeling of warmth and shelter; and the stained glass emits light and color into the interior. These elements existed in the original design of the church building; however, at the time of dedication, some elements such as the stained glass, wood carvings and lighting fixtures were not yet installed (Figure 41). Some parish members recall a stenciled mural on the back wall of the sanctuary and decorative stenciling around the windows. Unfortunately, this decoration no longer exists, and no photograph or drawing could be located to show how these paintings appeared. The interior of the nave and transepts specifically contains seating for the worshipers, stations for the way of the cross, confessionals, two side altars, a holy rood beam, and the altar rail.

### *Pews*

The main portion of the nave is used for pews. The dedication photograph (Figure 41) shows that two styles of pews were installed. The first eight rows of pews were borrowed temporally from the 1908 Holy Ghost Church building. Later, these pews were replaced with ones to match the other pews. It is speculated that the architects did not specify these pews because they are not of the same style as the rest of the church building. The design of pew ends should relate to architecture because there are so many of them and repeat the same motif (The Design of Church Accessories, 1924) The pew



Figure 39: Interior looking west, Holy Ghost Church, Knoxville, Tennessee

Source: Author's photograph

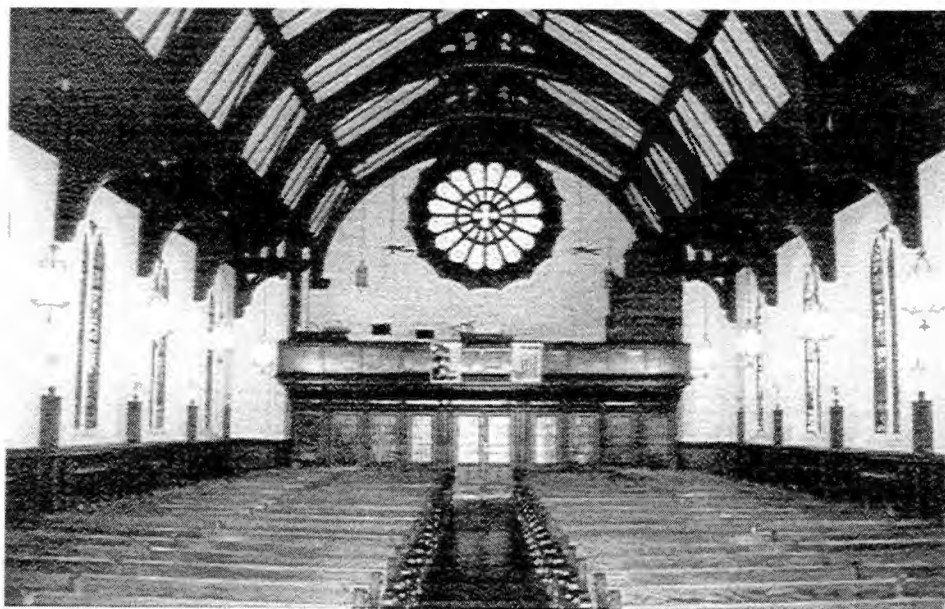


Figure 40: Interior looking east, Holy Ghost Church, Knoxville, Tennessee

Source: Author's photograph

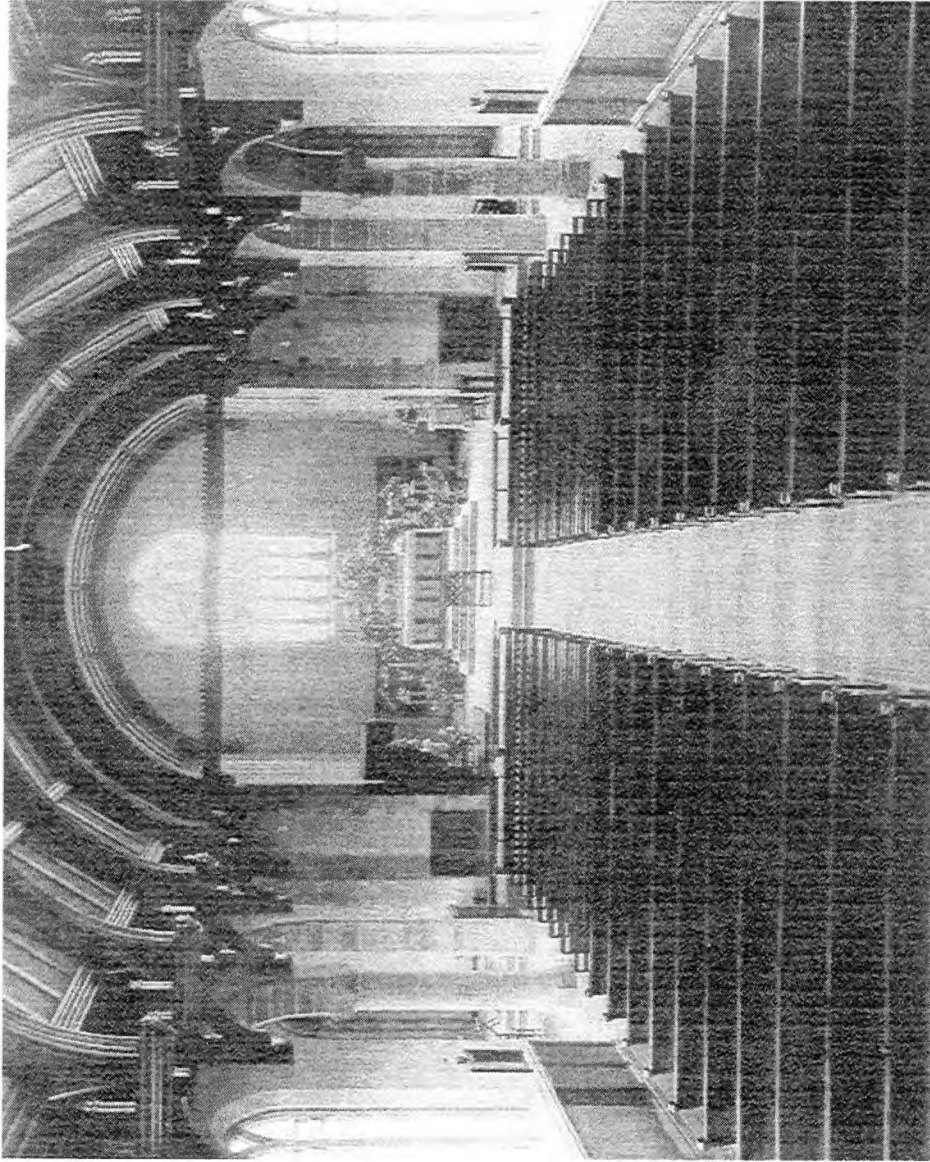


Figure 41: Interior at the time of dedication April 25, 1926, Holy Ghost Church, Knoxville, Tennessee

Source: Holy Ghost Church, Knoxville, Tennessee

ends of Holy Ghost Church have a version of a quatrefoil motif and a scroll-like detail (Figure 42). The scroll-like detail is similar to the pew ends at The First Congregational Church in Danbury, Connecticut (Figure 43), a Greek Revival church. Gothic pew ends are more rectangular and ornate versions feature gothic tracery (Figure 44).

### *Confessionals*

Recessed in the end wall of each transept is an alcove that was designed to house the confessionals. The confessionals in Holy Ghost Church were never installed in the original construction. Instead, church members built temporary confessional structures in the alcoves and are still used today (Figure 45). In each transept of Holy Ghost Church there is an entrance door near each confessional.

The position and location of the confessional alcoves conform to church building guidelines of the day. According to Weber (1927), confessionals should be placed in recessed alcoves in the church walls, or should be separate pieces of furniture. Furthermore O'Connell (1955) adds, confessionals should be placed out of the way, but not dark corners, and for liturgical reasons, are positioned close to church doors "for the convenience of penitents, and for traditional, symbolic reasons..." (p. 74). Similar to position and locations of the confessional alcoves at Holy Ghost Church are the alcoves at St. Catherine Church (Figure 46). In these alcoves, decorative wood confessionals were installed, and one of them has been recently modified to accommodate face-to-face or open confessions.



Figure 42: Typical pew end, Holy Ghost Church, Knoxville, Tennessee

Source: Author's photograph

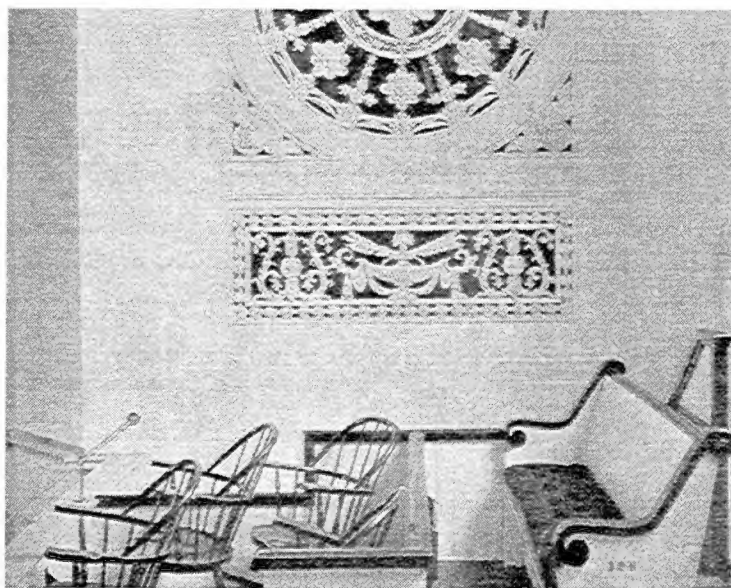


Figure 43: Pew end, First Congregational Church, Danbury, Connecticut

Source: *American Churches, Vol. I* (plate 25), 1915, NY: The American Architect.

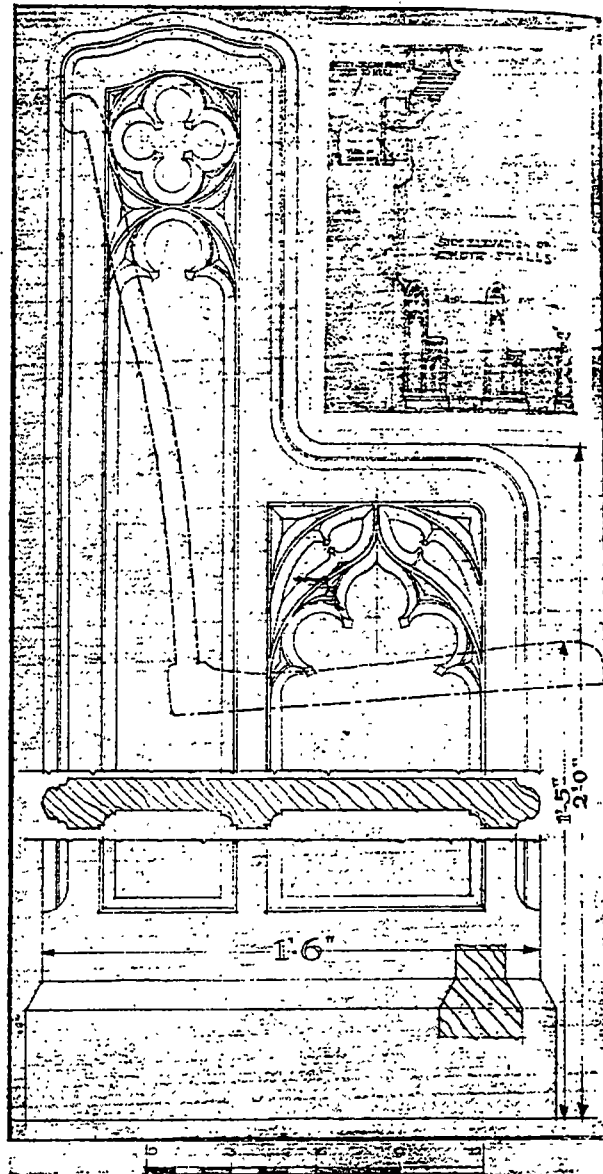


Figure 44: Gothic pew end

Source: "Chapel of the Cross," by Upjohn, H., April 5, 1926, *The American Architect*, 79, 412.

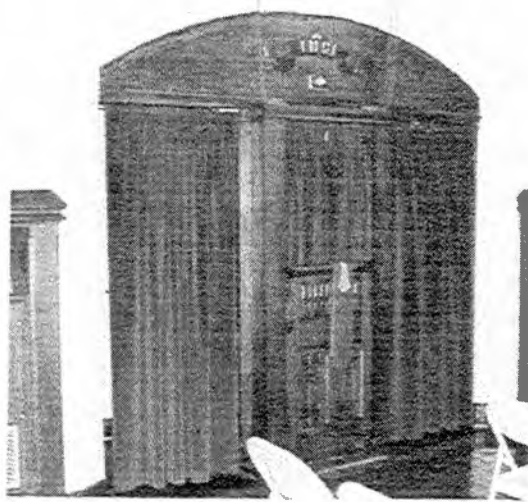


Figure 45: Confessional, Holy Ghost Church, Knoxville, Tennessee

Source: Author's photograph

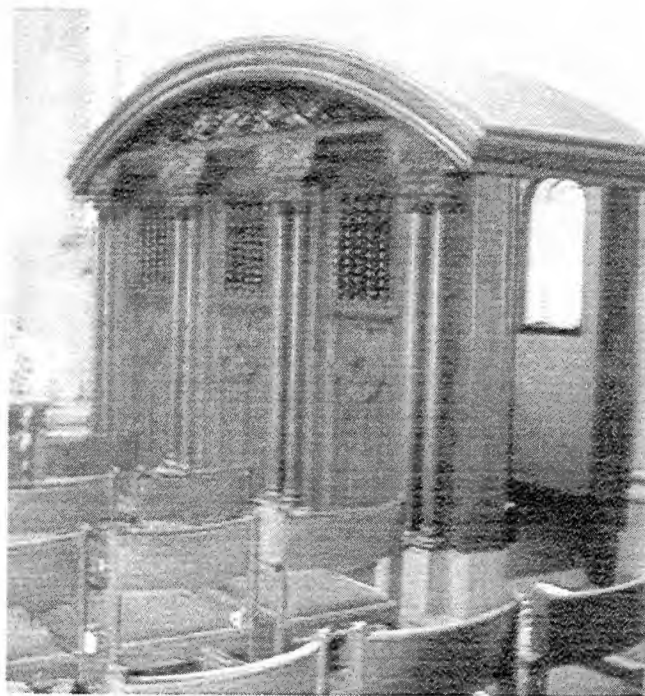


Figure 46: Confessional, St. Catherine Church, Cincinnati, Ohio

Source: Author's photograph

### *Side altars*

Like the confessionals, side altars were not installed during the original construction of Holy Ghost Church. However, the architects designed two niches for side altars, one in each transept. These altars were installed during the time Father Follman was pastor of the church (1929-1937). Both altars are made of marble and have no steps, but include a predella. The Blessed Virgin altar (Figure 47) is located on the gospel side of the church, and the St. Joseph altar (Figure 48) is on the epistle side.

In the 1920s Catholic church building at least one side altar was required and traditionally there were two. They must be positioned so that a priest at the side altar did not put his back to the high altar and could not detract from the high altar. In addition, the most dignified side altar was on the gospel or right side of the church. Lastly, side altars should not have any steps, but could have a predella.

### *Stations for the way of the Cross*

Mounted along the side walls of the nave and transepts of Holy Ghost Church are fourteen stations of the cross carved in oak (Figure 49). Each station represents an event of Christ's passion as it consists of an image and a number indicating the scene that it depicts. The stations at Holy Ghost Church, which were designed by the E. Hackner Company, show landscape and sky in the carvings. Whereas similar stations at St. Peter Church, Lexington (Figure 50) and in St. Cecilia Church, Cincinnati (Figure 51) do not include landscape and sky. According to O'Connell (1955), each station does not have to provide an image, but should have at least a cross and number. They can be placed

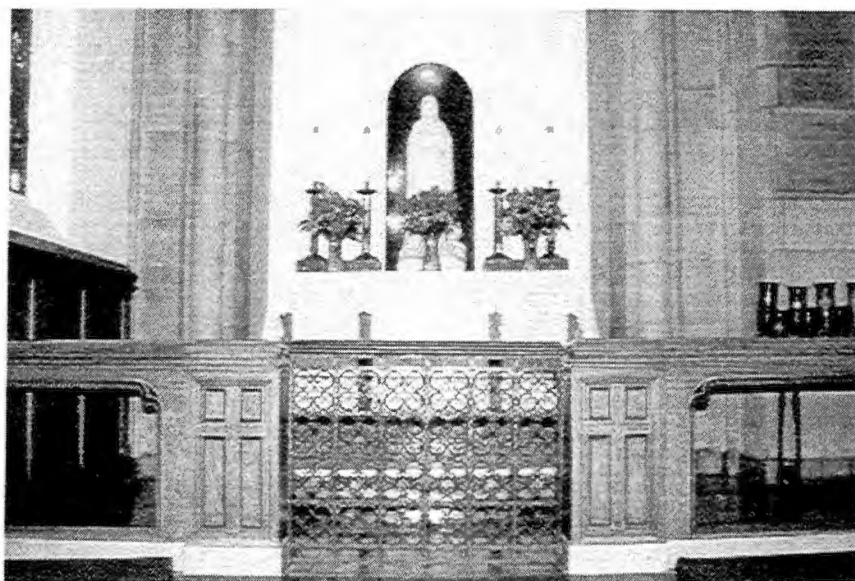


Figure 47: Altar of the Blessed Virgin, Holy Ghost Church, Knoxville, Tennessee

Source: Author's photograph

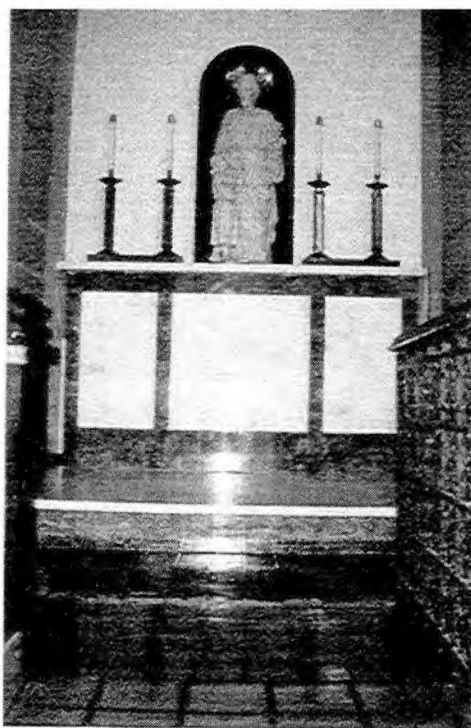


Figure 48: Altar of St. Joseph, Holy Ghost Church, Knoxville, Tennessee

Source: Author's photograph



Figure 49: Station of the Cross, Holy Ghost Church, Knoxville, Tennessee

Source: Author's photograph



Figure 50: Station of the Cross, St. Peter Church, Lexington, Kentucky

Source: Author's photograph



Figure 51: Station of the Cross, St. Cecilia Church, Cincinnati, Ohio

Source: Author's photograph

anywhere in the church or they can be placed outdoors; and they can be made of any material, but are usually made of stone, wood or mosaic. Pope Clement XII in 1731 declared the numbering and naming of the stations and these correspond to the numbers and scenes that are found at each station of the cross in Holy Ghost Church. They are:

- 1) Jesus condemned to death
- 2) Jesus accepts the cross
- 3) Jesus falls the first time
- 4) Jesus meets his mother
- 5) Simon of Cyrene helps Jesus carry the cross
- 6) Veronica wipes the face of Jesus
- 7) Jesus falls the second time
- 8) Jesus consoles women of Jerusalem
- 9) Jesus falls the third time
- 10) Jesus stripped of his garments
- 11) Jesus nailed to the cross
- 12) Jesus dies on the cross
- 13) Jesus taken down from the cross
- 14) Jesus laid in the tomb

#### *Choir loft and organ*

Above the narthex, overlooking the nave is the choir loft, which is used for the choir, the organ pipes, and the console (see Figure 40). The inclusion of a place for

singers and an organ is important to the church, because music was one way that the church promoted art. In the 1920s, there was only one instrument considered worthy to perform during Sacred Liturgy and that was the pipe organ. There are not any liturgical requirements for the location of the choir loft and organ. However, many choir lofts can be found either in the front of the church before the sanctuary or in a loft looking over the nave (O'Connell). Installed when Father Follman was pastor (1929-1937), the Schantz Organ Company of Orville, Ohio manufactured the organ (Figure 52) for Holy Ghost Church. A.J. Tschantz (name later changed to Schantz) founded the company in 1873 and it gained a national reputation after the second World War for manufacturing small and large organs.

### *Rood beam*

Spanning across the nave, dividing the nave from the sanctuary, is the holy rood beam (Figure 53). The rood beam holds a crucifix and is a symbol that signals to worshipers that they are about to enter a sacred place, the sanctuary. The E. Hackner Company constructed the rood beam at Holy Ghost Church along with its crucifix and statues. The crucifix and statues on the rood beam are said to have been in an exposition prior to their installation in the church building. However, no evidence was found to confirm this. According to Hackner (1945), the E. Hackner Company did participate in several exhibitions in Chicago (1893-94), Buffalo (1901), St. Louis (1904) and San Francisco (1915 and 1939). Perhaps, if the statues were in one of these exhibitions it may have been in the 1915 exposition, because it is closest in date to the construction of the

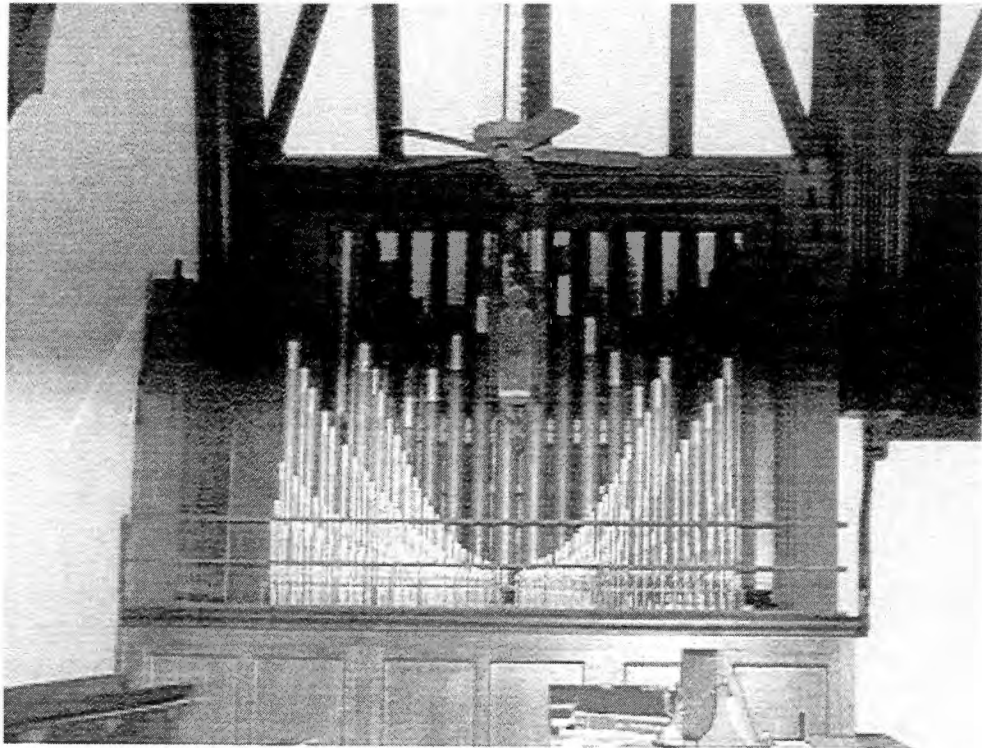


Figure 52: Organ, Holy Ghost Church, Knoxville, Tennessee

Source: Author's photograph

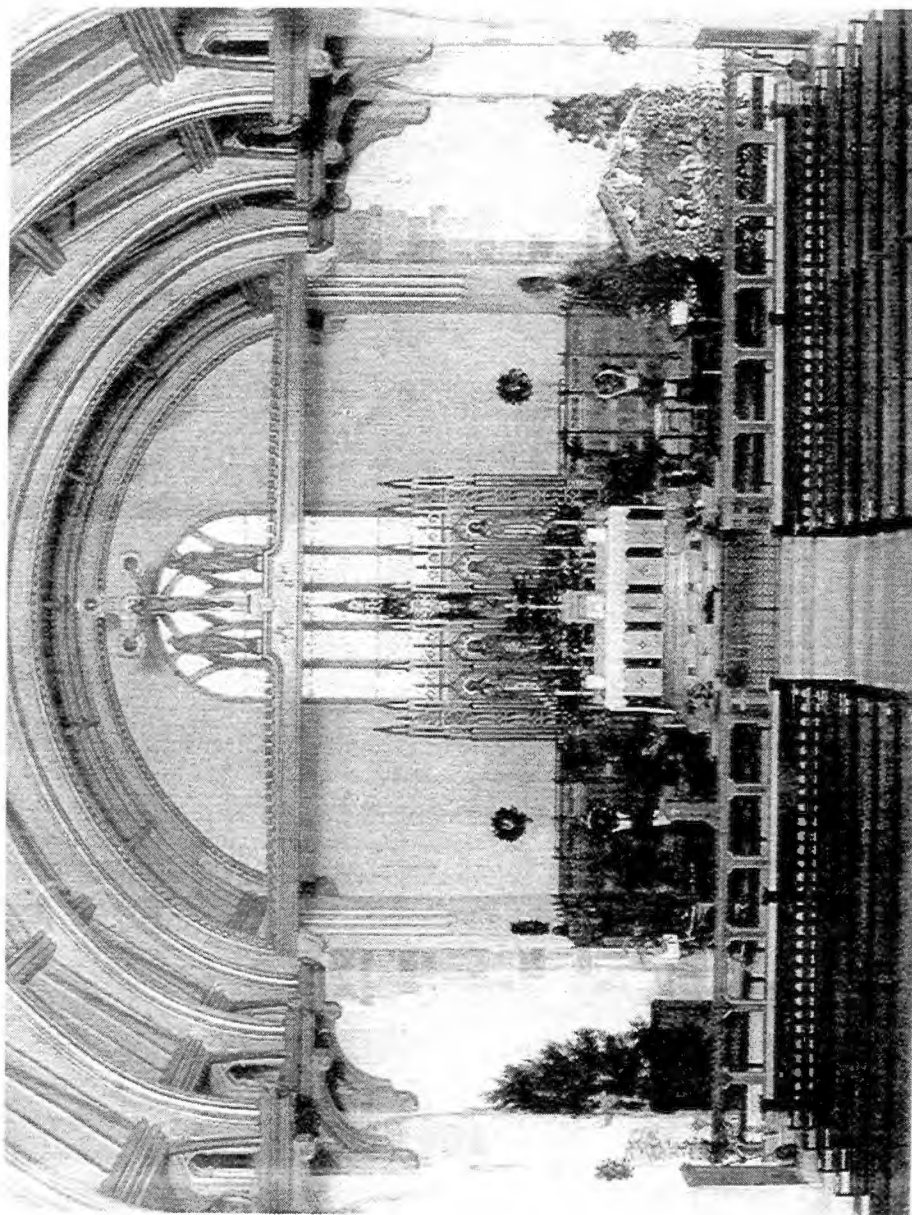


Figure 53: Sanctuary at first Christmas, Holy Ghost Church, Knoxville, Tennessee

Source: Terry Cook Collection at the Steamboat Deli, 2434 Central Avenue, Knoxville, Tennessee

### Holy Ghost Church.

According to O'Connell (1955), the holy rood is a traditional element in churches; however, it has no liturgical function. Rood beams can be found in many other churches including the Kenrick Seminary Chapel in St. Louis, Missouri (Figure 54) and St. Catherine Church in Cincinnati (Figure 55). Both of these rood beams were manufactured by the E. Hackner Company.

### *Altar rail*

Like many of the interior furnishings, the altar rail at Holy Ghost Church is made of wood. Three gates, made of wrought iron, allow passage to the sanctuary. At Holy Ghost Church, Holy Communion is received by church members at the altar rail. O'Connell (1955) stated that when the altar rail is used to receive communion, it can be thought of as an extension of the altar. He added that the purpose of the altar rail was "to protect the chancel [or sanctuary] from irreverence" from crowds of people (p. 13).

### *Apse and Sanctuary*

At the west end of Holy Ghost Church is the sanctuary, which is located in the apse. The sanctuary is where divine worship takes place and its most important feature is the high altar (Figure 53). Also, located in the sanctuary are the furnishings used by the celebrants for divine worship, which include seating for the celebrants, a sanctuary lamp, a credence table, a bishop's throne, a lectern, kneeling desks or prie-dieu, and decorative accessories on the altar. According to Weber (1927) these were typical sanctuary

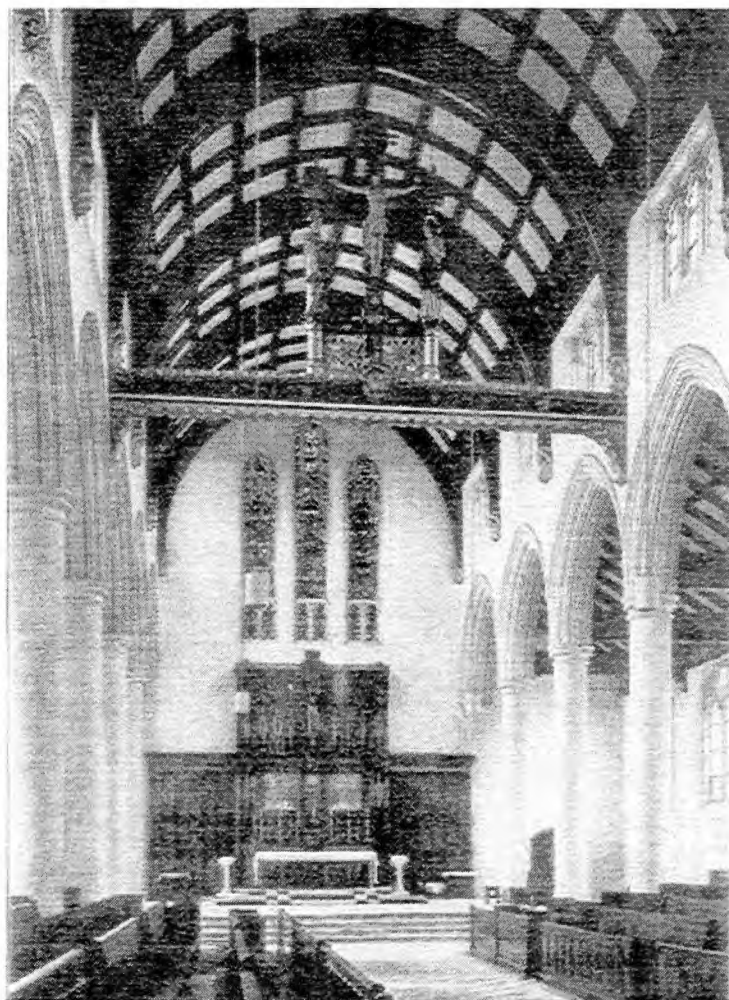


Figure 54: Interior, Kenrick Seminary Chapel, St. Louis, Missouri

Source: *Catholic Art and Architecture*, by Comes, J. T., 1920, Pittsburgh, PA: Ormiston-Pick and Company

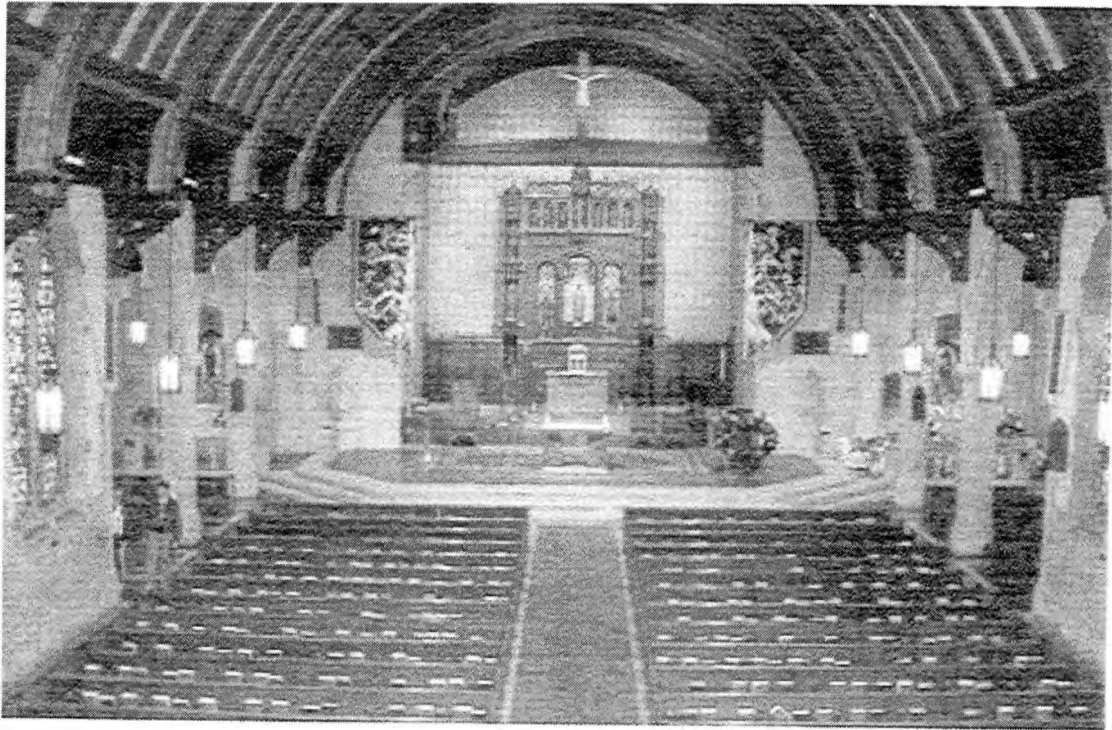


Figure 55: Interior, St. Catherine Church, Cincinnati, Ohio

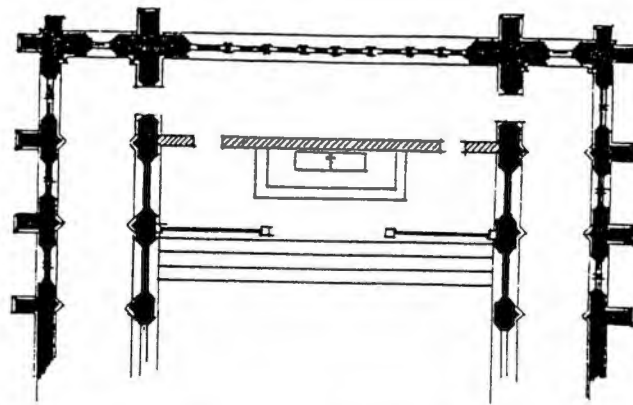
Source: Author's photograph

furnishings for the period. The historic photo from the first Christmas at the church building (Figure 53) shows that most of the current furnishings have been in the sanctuary since the 1920s.

Surrounding the sanctuary are richly carved wood panels attached to the north and south walls of the apse, and, along with a reredos behind the altar, create an ambulatory against the west wall (see Figure 12). Typically, in English plans with rectangular apses, the reredos formed a screen parallel to the wall behind it (Figure 56) (Study, 1912) Similar details of the sanctuary panels at Holy Ghost Church (Figure 57) can be found at St. Catherine Church in Cincinnati (Figure 58). These panels feature a grapevine motif running along the top edges of the panels. The grapevine is a common design in Gothic ornamentation that symbolizes Christ, his followers, and the Eucharist (Whittick, 1935, p. 134). Variations can be seen in many examples (Figures 59 and 60).

### *Reredos*

The reredos of Holy Ghost Church (Figure 61) is a striking element that brings emotion and spirit to the sanctuary. The purpose of a reredos is to show honor, respect, and distinction to the high altar. Carved by the E. Hackner Company, the reredos is decorated with gothic tracery and five carvings that depict Christ and the four evangelists. A page from the E. Hackner Company's catalog, *Christian Art* (Figure 62), shows that Robert J. Hackner, one of Egid Hackner's sons, designed these five carvings, which were probably carved by hand.



PLAN OF TYPICAL ENGLISH SANCTUARY  
 HATCHED INDICATION OF REREDOS

Figure 56: Plan of typical English sanctuary

Source: "The Reredos of Christ Church Cathedral at St. Louis," by Study, G., April, 1912, *The Architectural Record*, 31, 413-414.



Figure 57: Panel detail, Holy Ghost Church, Knoxville, Tennessee

Source: Author's photograph



Figure 58: Panel detail, St. Catherine Church, Cincinnati, Ohio

Source: Author's photograph

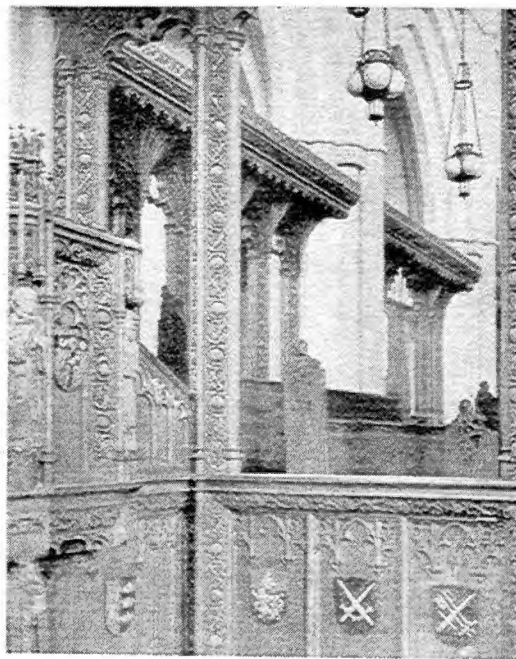


Figure 59: Woodwork details, Calvary Church, Pittsburgh, Pennsylvania

Source: *American Churches Vol. I* (1915). NY: The American Architect.

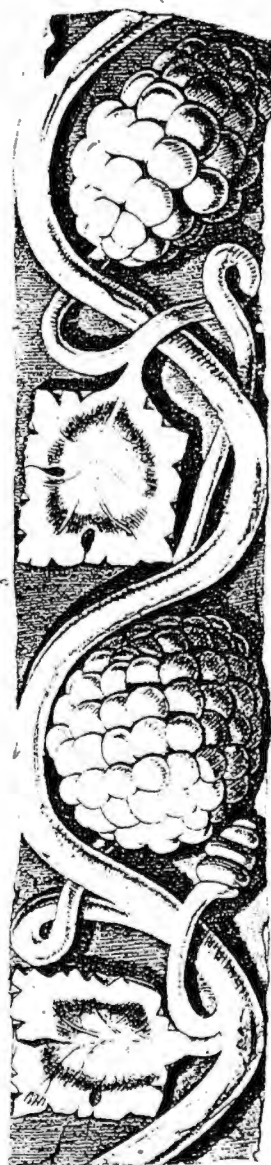


Figure 60: Drawings of Gothic ornamentation

Source: *Gothic Ornaments*, by Pugin, A., 1854), London: Henry G. Bohn.



Figure 61: Detail of reredos, Holy Ghost Church, Knoxville, Tennessee

Source: Author's photograph

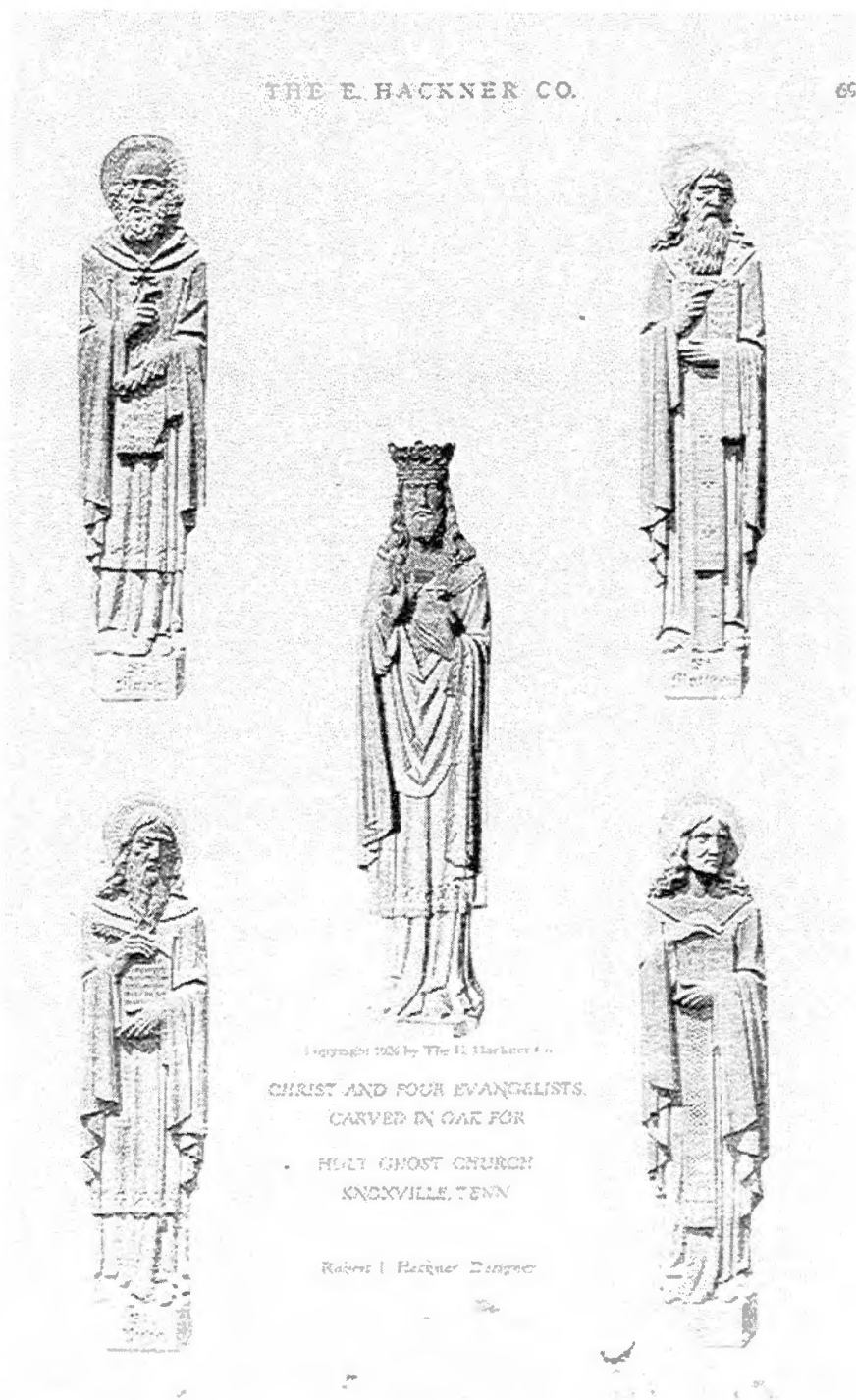


Figure 62: Christ and the four evangelists for the reredos at Holy Ghost Church

Source: *Christian Art*, by The E. Hackner Company, 1926. (From the Lacrosse County Historical Society, Wisconsin)

### *Bishop's throne*

Located on the gospel side of the sanctuary is a chair fixed to the sanctuary paneling (Figures 63 and 64). The chair has a baldachino, is made of oak, set on a 4" high dais and has a cross carved into the back. Presumably, this element is a bishop's chair, because according to liturgical requirements of the 1920s, the bishop's throne was located in the sanctuary on the gospel side of the church, was an immovable chair with a high back and set upon a dais or low platform. A baldachino over the throne was also a typical feature especially when the altar also had some type of canopy over it (Weber, 1927).

The bishop's throne is a required element in Catholic Cathedrals, but is usually not included in parish churches like Holy Ghost. Parish churches, like Holy Ghost, typically use portable folding chairs called faldstools for visiting bishops or cardinals. The throne in Holy Ghost is similar to the one in the Chapel of the Cross, Chapel Hill, North Carolina (Figure 65) as it is also incorporated into the sanctuary paneling and has a canopy with gothic ornamentation. The Chapel of the Cross is an Episcopal church, and like Catholic churches, the Episcopal church building does not contain a bishop's throne in parish churches. This bishop's throne in the Chapel of the Cross was installed because the diocese did not have a proper cathedral (personal conversation, January 8, 1999). Perhaps, the Bishop's throne in Holy Ghost church was installed because the bishop of the Diocese cathedral in Nashville was far away and not easily accessed. Remember that the first paved highway in Knoxville was built in 1920 and only extended as far west as Loudon County.

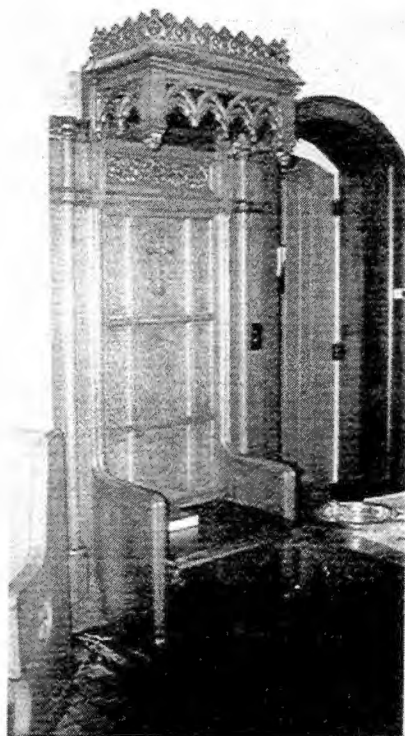


Figure 63: Bishop's throne, Holy Ghost Church, Knoxville, Tennessee

Source: Author's photograph



Figure 64: Detail, Baldachino over bishop's throne, Holy Ghost Church, Knoxville, Tennessee

Source: Author's photograph

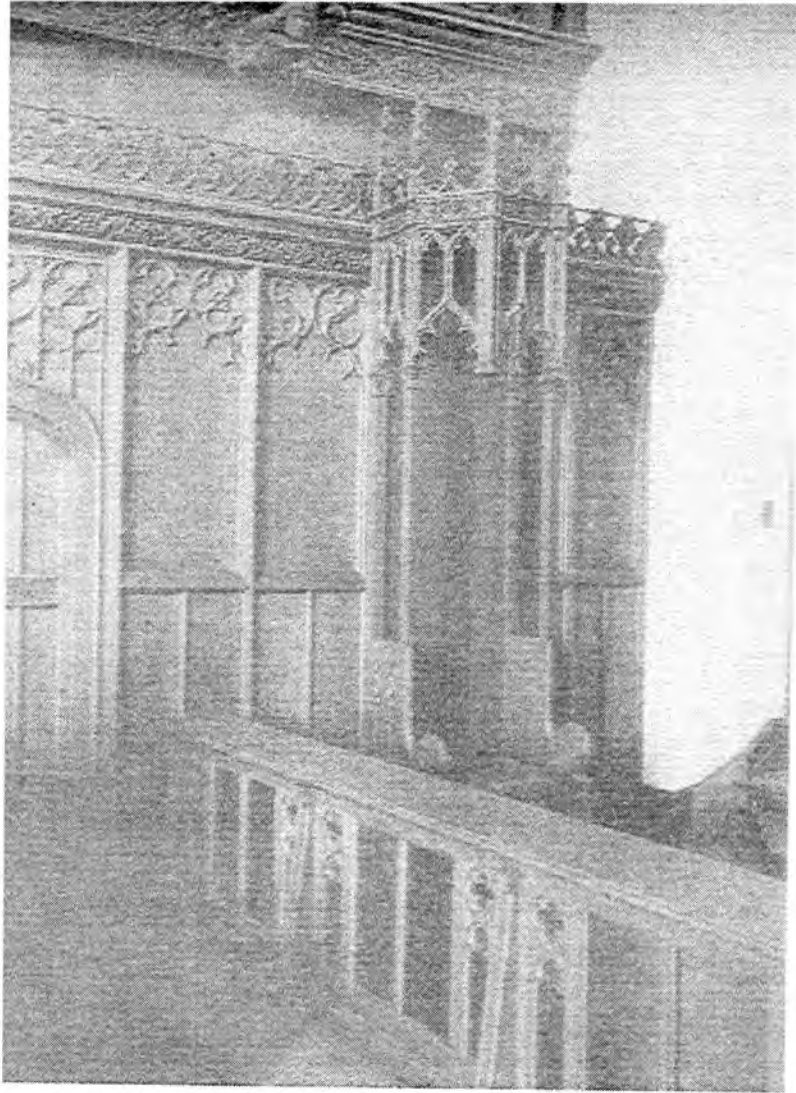


Figure 65: Bishop's throne, Chapel of the Cross, Chapel Hill, North Carolina

Source: "Chapel of the Cross," by Upjohn, H., April 5, 1926, *The American Architect*, 79, plate 63.

### *Sedilia*

A sedilia is a bench for the priests and deacons. The typical Catholic church of the 1920s would have a sedilia located on the epistle side of the sanctuary. Like the bishop's throne in the typical church, it is also a fixed piece of furniture. There is no canopy over the sedilia and no separate chairs.

In the sanctuary of Holy Ghost Church are two sedilias. The first sedilia in Holy Ghost is a fixed bench attached to the sanctuary paneling and has no canopy (Figure 66). It can be seen in the historic sanctuary photograph (Figure 53). Because it is not shown in either of the original interior photos, the second sedilia was probably purchased after the original construction. This sedilia was movable with dividers that created three seats. It has recently been altered to be two separate units (Figure 67).

### *Credence table*

The credence table is used to hold objects used for Mass. It is considered a functional church furnishing, and its design has no liturgical requirements. In the 1920s, it was generally located on the epistle side of the sanctuary. A second credence table could also be used near the bishop's throne on the gospel side of the church. Credence tables were not fixed and were constructed so that they were easily movable (O'Connell, 1955).

Holy Ghost Church continues to use its two original credence tables (Figure 68). One of them appears in the early interior photograph (Figure 53), which shows that it was used on the epistle side of the sanctuary. They are identical in style but differ in size. The

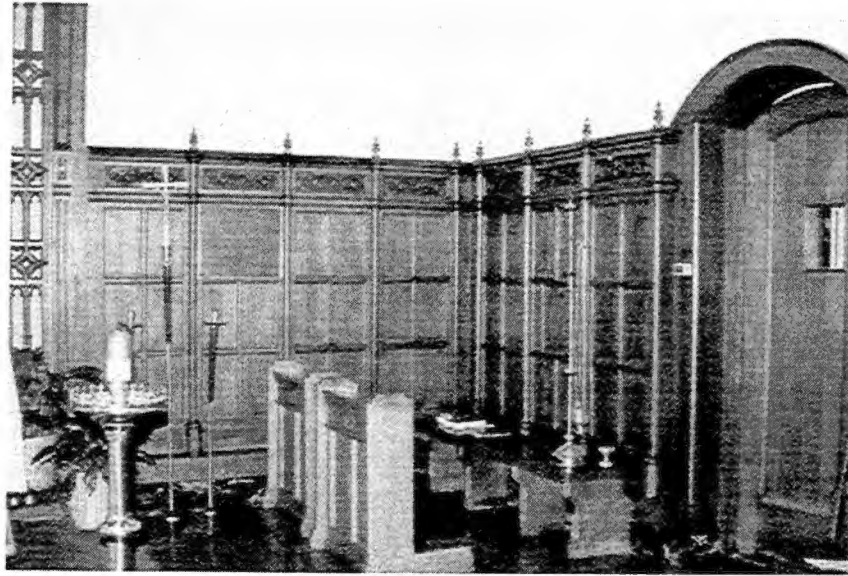


Figure 66: Sedilia, Holy Ghost Church, Knoxville, Tennessee

Source: Author's photograph

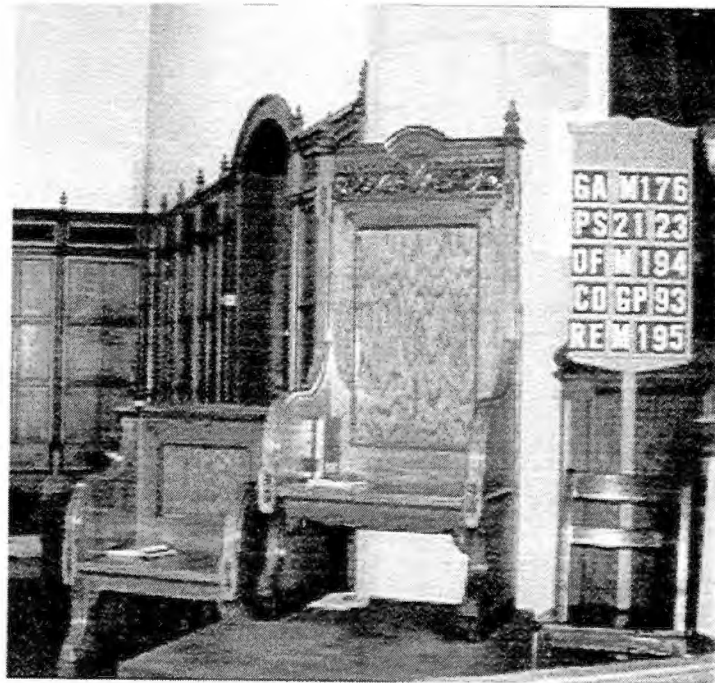


Figure 67: Second sedilia, Holy Ghost Church Knoxville, Tennessee

Source: Author's photograph



Figure 68: Credence table, Holy Ghost Church, Knoxville, Tennessee

Source: Author's photograph

smaller (Figure 32) measures 19 inches wide by 19 inches deep by 30 inches high and the larger measures 24 inches wide x 24 inches deep x 30 inches high. The tables have a similar grapevine detail that appears in the sanctuary paneling.

### *Holy oil case*

A liturgically correct 1920s Catholic church had a holy oil case, which was used to contain the Holy Oils. Typically, the holy oil case was recessed into the wall on the gospel side of the church sanctuary. It was to have a small door with a lock and key, and be marked with a cross and the words 'Olea sacra' (translated 'holy oils') (Weber, 1927 and O'Connell, 1955). Recessed into the sanctuary paneling on the Gospel side of the church is the Holy Oil Case. The door to the holy oil case (Figure 69). in Holy Ghost Church is lockable and is marked only by a cross that is carved into it. It measures 9 inches wide by 6 1/4 inches deep and is 15 1/2 inches high. A similar oil case can be seen in St. Cecilia Church in Cincinnati (Figure 70). It recessed into the sanctuary paneling, but is positioned closer to the nave.

### *Altar*

The altar is important to the church architecture and decoration, because the central act of the church, Holy Mass and the Eucharist, centers around this piece of furnishing. According to Bliley (1927), the altar is the most important liturgical feature in the church building; therefore, it should be the most important architectural feature. The design of the altar at Holy Ghost Church was not only influenced by the architectural

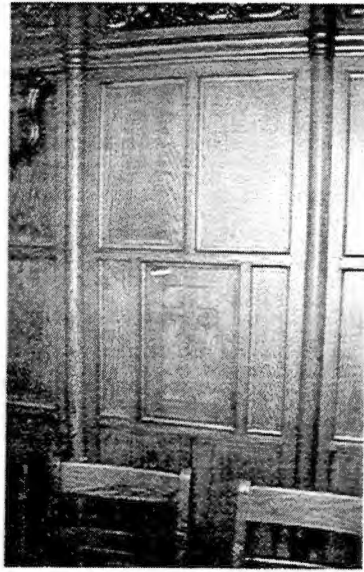


Figure 69: Holy oil case, Holy Ghost Church, Knoxville, Tennessee

Source: Author's photograph

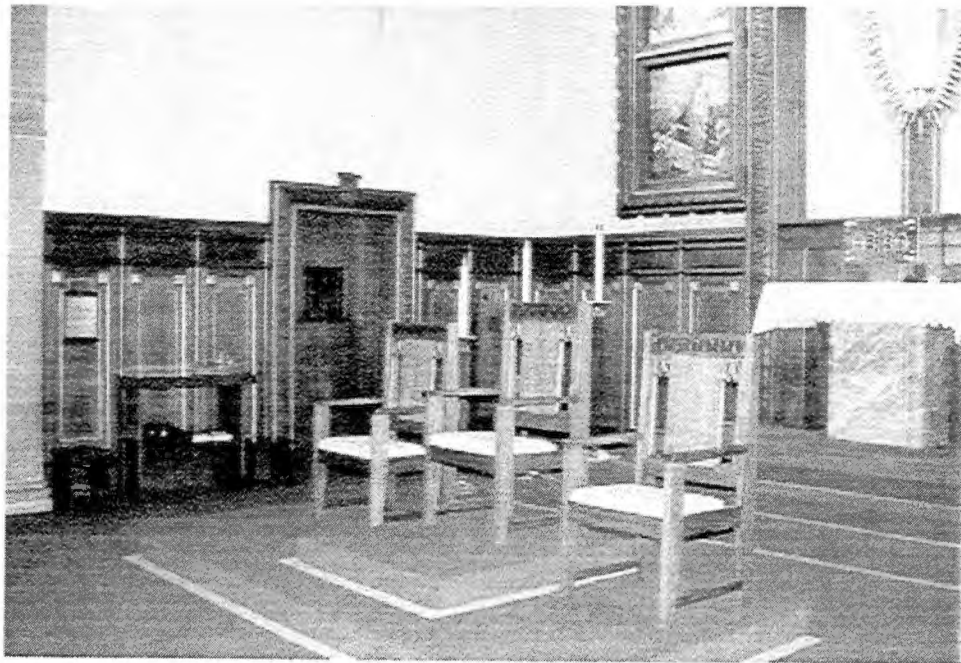


Figure 70: Sanctuary, St. Cecilia Church, Cincinnati, Ohio

Source: Author's photograph

styles of the 1920s, but also by specific liturgical requirements. Understanding the reasons for the design of the altar shows that the altar is an intriguing element as it conforms to the liturgical guidelines and symbolic ideals of the Catholic Church during the period.

Interestingly, the steps, a requirement for all altars, have certain specifications. Three steps, the minimum amount for a high altar, ascend to the altar of Holy Ghost Church. The number of steps to an altar should always be an odd number, because, according to O'Connell (1955), "By tradition, the number of steps is uneven so that one arrives on the footpace, or predella, on the same foot that one began the ascent" (p. 162). In addition, the steps should wrap around three sides of the altar. Whether or not the predella, on which the celebrant stands, should also wrap around the altar is in question. Webb (1933) states that the predella should be as wide or only a few inches wider than the altar as seen in Holy Ghost Church; whereas Bliley (1927) states that the steps "including the predella, are to pass round the altar on three sides" (p. 63). Lastly, the steps should be of ample size to allow comfort and ease of movement. A height of 6 to 7 inches and a depth of at least 12 to 13 inches deep is recommended. Figure 71 shows the plan and dimensions of the altar at Holy Ghost Church, and can be compared to Weber's altar diagrams (Figure 72).

The construction of Holy Ghost's altar consists of two stipes (vertical supports) cemented to a mensa (horizontal member) (Figure 73). The mensa should be one solid slab of stone "symbolizing the personal unity of Christ" (O'Connell, 1955, p. 143), and rectangular or trapezoidal in shape. Thickness of the mensa should be at least 2 1/4

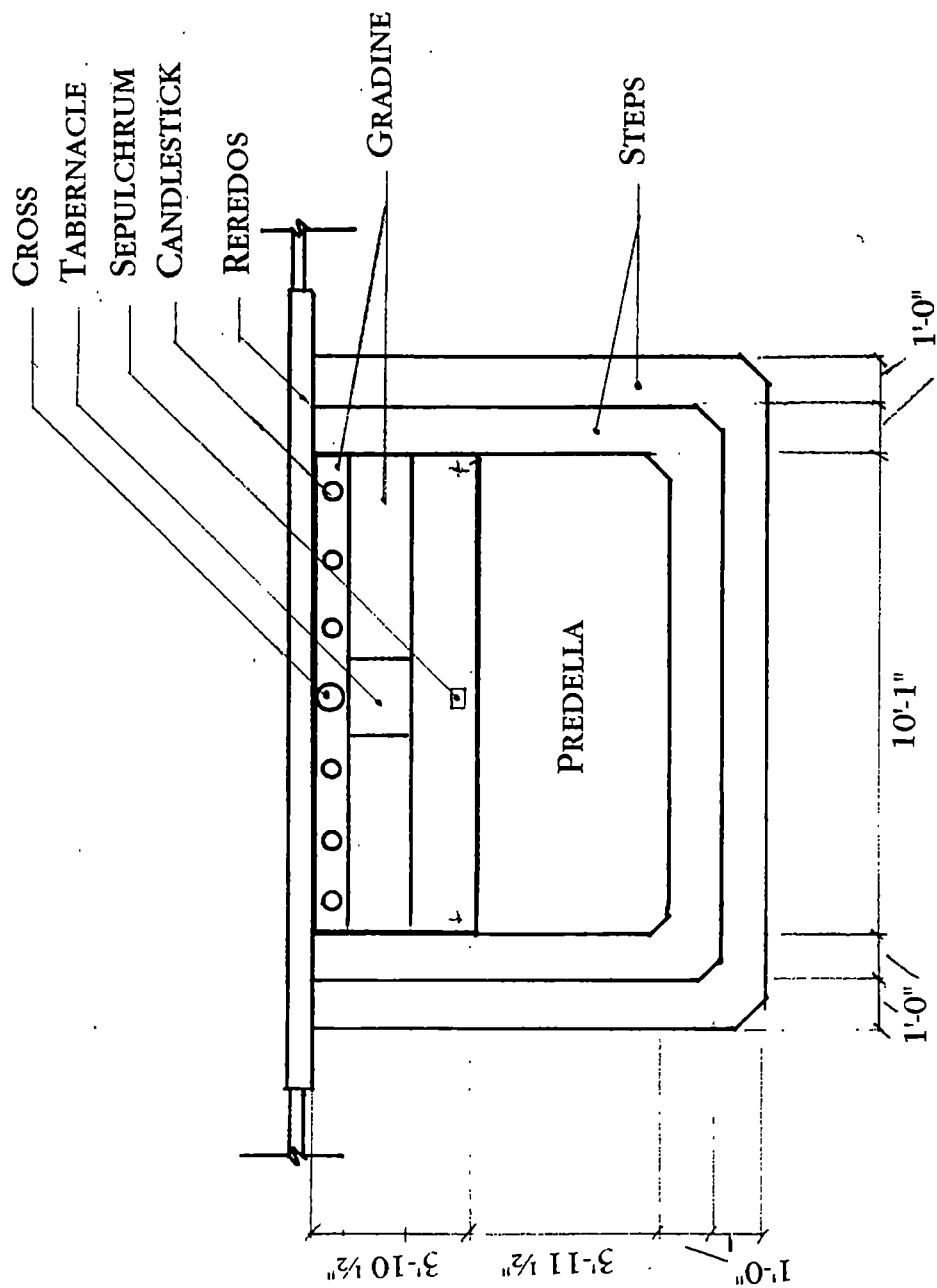


Figure 71: Altar plan of Holy Ghost Church



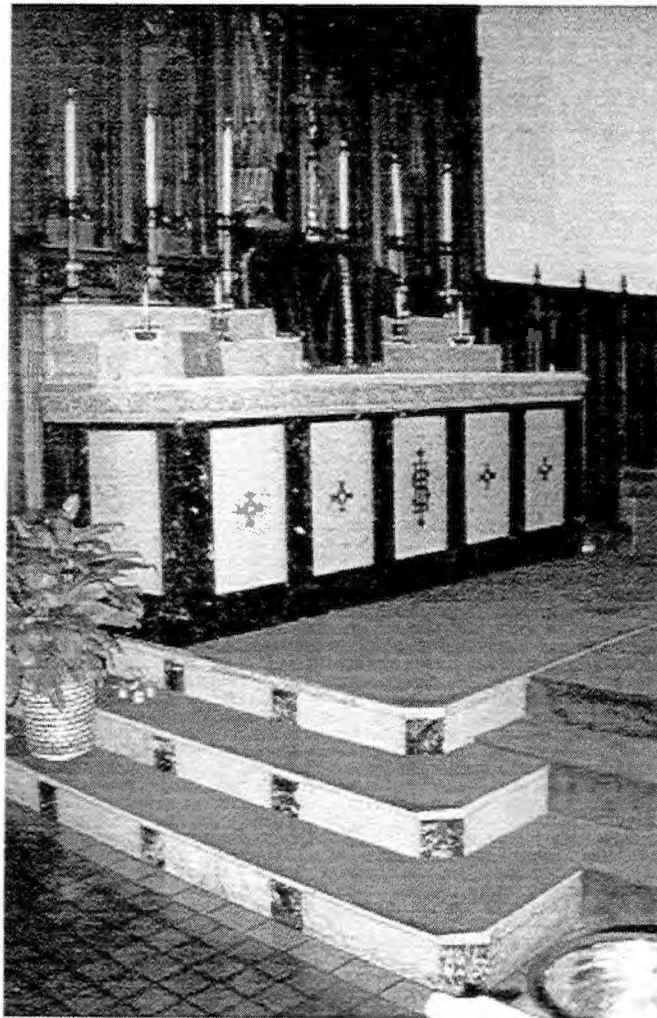


Figure 73: Original high altar, Holy Ghost Church, Knoxville, Tennessee

Source: Author's photograph

inches if not more, like the mensa slab of Holy Ghost's altar, which is thicker at 6 ½ inches. Five crosses are incised into the mensa, one at each corner and one in the center of the stone, which indicates where the altar was anointed at its consecration (all high altars were consecrated before they were used). The stipes, which are cemented to the mensa, also were to be made of stone, but they did not have to be solid slabs. According to Bliley, the voids between the stipes may be filled with a solid material. Between the stipes of Holy Ghost's altar, marble pieces form a closure wall on four sides of the altar. Although the dimensions of the altar are not defined by law, typical requirements are based on tradition. Weber (1927) suggests that, the entire altar should be a minimum of 8 feet wide, 36 inches deep, and 39 inches high. The altar in Holy Ghost Church exceeds the minimum as it measures 10 feet 1 inch wide, 40 ½ inches deep, and 40 ½ inches high.

The use of marble for the construction of the altar in Holy Ghost Church is traditional and symbolic. In Roman Catholic churches the altar itself should be made of stone. According to O'Connell (1955), stone altars were used since the fourth century, and since the beginning of the seventeenth century, stone was used for all altars. Stone is used because it is durable and when "anointed with sacred oil, more fully symbolized Christ" (O'Connell, 1955, p. 142).

Contrasting black and cream-colored marbles enhance the altar. On the front of the altar is the monogram 'IHS', which stands for 'In Hoc Signo' (translated 'in this sign'). Sometimes crosses are also seen on altar fronts instead of the monogram. These symbols indicate other points for anointing. Decorating the edge of the altar and

gradines (Figure 74) are grapevine and foliage designs, which are typical in Gothic ornamentation (Figure 75).

Cut into the mensa of Holy Ghost's altar is a cavity or sepulchrum, which holds the reliquary that contains holy relics. Altars constructed during the 1920s typically contained holy relics within them, and these relics were usually small particles of the remains of two canonized martyrs (Webb, 1933). Stable metals such as lead, silver, or gold, were used for the reliquary and the lid was stone cemented to the mensa and flush with its surface. The sepulchrum in Holy Ghost Church is in the center of the altar (Figure 76). Unfortunately, no existing records were found identifying the relics in the sepulchrum.

### *Gradines*

Gradines or altar shelves are sometimes used to display candles and crosses. Gradines were not required by liturgical law and not used in altar designs that strictly followed liturgical law. Gradines were typically 10 inches to 15 inches deep (O'Connell, 1955). There are two gradines on the altar in Holy Ghost Church (Figure 74). The top gradine holds six candlesticks and a cross. According to Webb (1933), the height of the candlesticks should be at the same level as the foot of the crucifix, as in Holy Ghost Church. The bottom gradine contains a button that was once used to send an electronic signal to the choir loft to prompt the choir director to start a song. This is an example of how technology entered church designs.

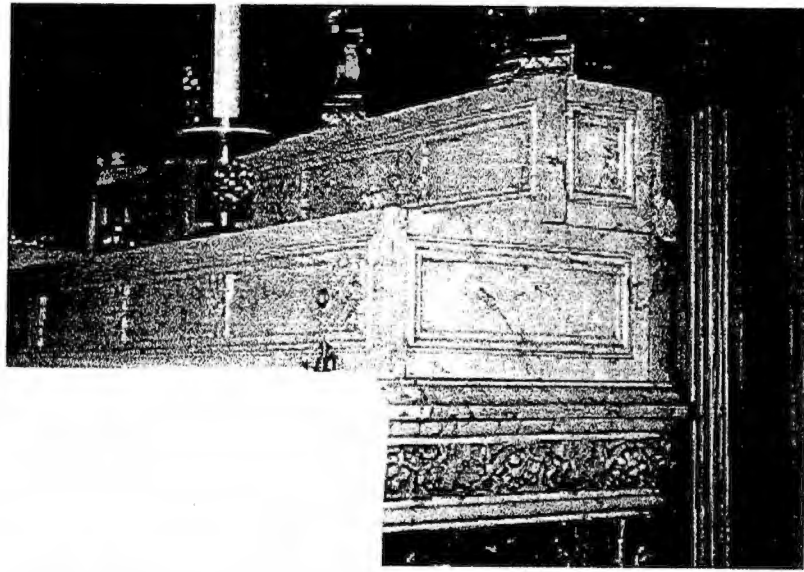


Figure 74: Altar detail, Holy Ghost Church, Knoxville, Tennessee

Source: Author's photograph

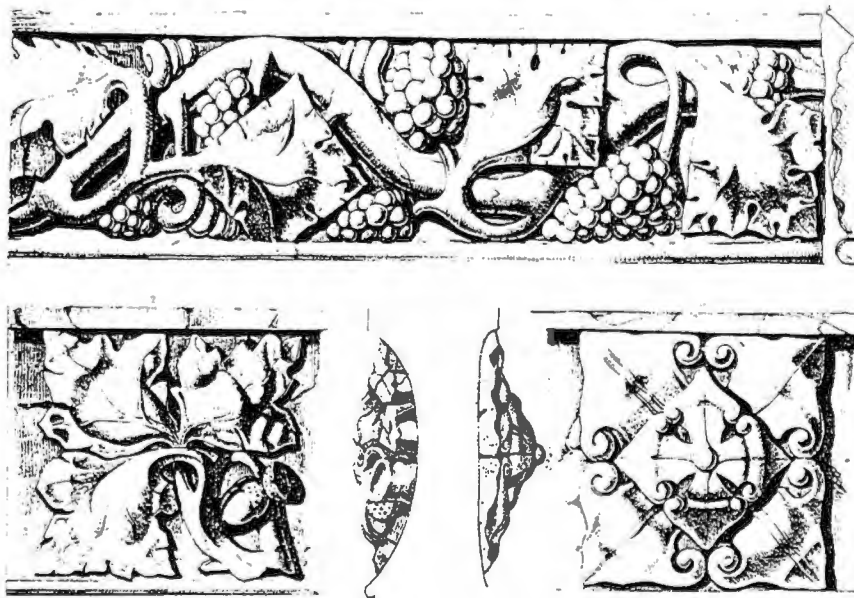


Figure 75: Gothic ornamentation

Source: Pugin, A. (1854). *Gothic Ornaments*. London: Henry G. Bohn.

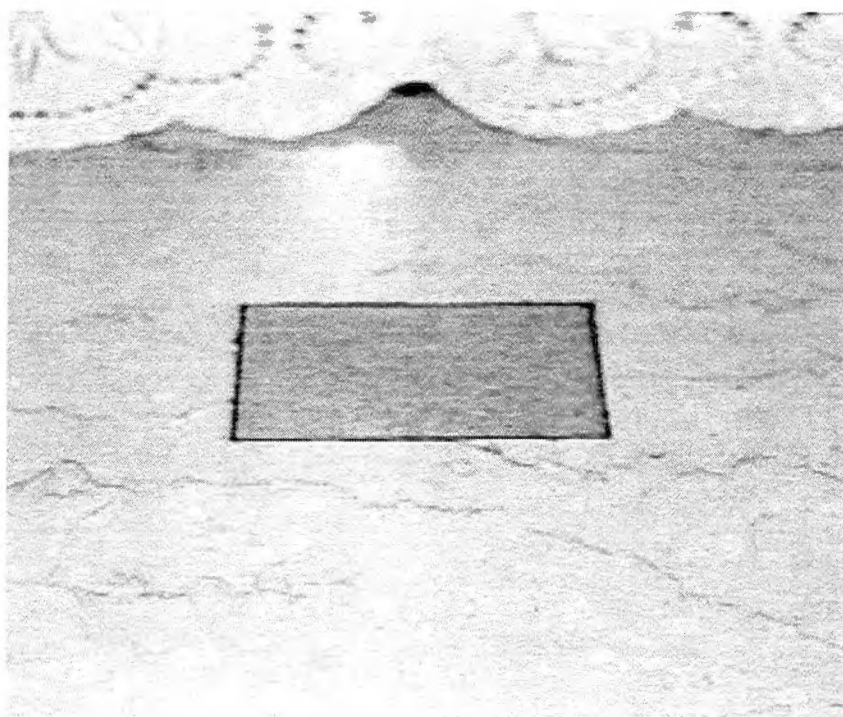


Figure 76: Sepulchrum lid, Holy Ghost Church, Knoxville, Tennessee

Source: Author's photograph

### *Tabernacle*

Placed in the center of the mensa is what was considered the most valuable possession in the Catholic church building, the tabernacle, which houses the Blessed Sacrament. Tabernacles were usually made with precious metals and lined with silk or gold (The Design of Church Accessories, 1924). Tabernacle shapes varied; they could be octagonal, square, round, or hexagonal. Liturgical law of the 1920s required that the tabernacle be veiled with a conopaeum (cover) so that it is fully covered, and it should have a lock and key and be fire proof. Holy Ghost's tabernacle is square and is lockable (Figure 77). The design of the tabernacle is almost identical to the tabernacle at St. Catherine Church (Figure 78). At one point in its history, the tabernacle in Holy Ghost was stolen and returned to its original position where it stands today (Gang, 1976).

### *Stained glass*

The stained glass contributes greatly to the devotional atmosphere in Holy Ghost Church (see Appendix C). Eight large nave windows, two large transept windows, and eight smaller windows in the sanctuary, portray various Saints and biblical events. In the center of the apse's west wall, a large stained glass window, depicting the Holy Ghost, illuminates the sanctuary.

The Tyrolese Art Glass and Mosaic Company of Innsbruck, Austria manufactured the stained glass windows in Holy Ghost Church. Established in 1861, the company is still in business today. Ludwig Wosczeck, an artist and distributor for the Tyrolese Art Glass Company in Cincinnati, Ohio, distributed these windows. A native of Austria,

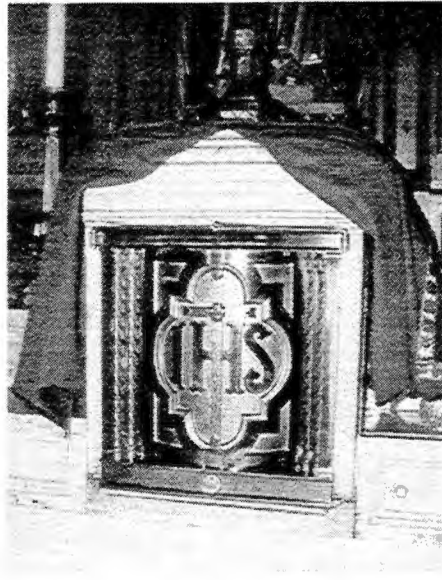


Figure 77: Tabernacle, Holy Ghost Church, Knoxville, Tennessee

Source: Author's photograph



Figure 78: Altar and tabernacle, St. Catherine Church, Cincinnati, Ohio

Source: Author's photograph

Wosczeck was born in 1862, and lived in Cincinnati for 45 years during which he was an instructor of interior decoration and art glass work at the Ohio Mechanics Institute (Artist dies at home..., 1935). The windows cost a total of 6420 dollars (see Appendix D). Windows from the Tyrolese Art Glass Company can also be found in St Catherine's Church (Figure 79) and St. Peter Church, Plattsburgh, New York, which were imported through a New York City distributor. Members of this St. Peter Church consider these windows as 'priceless' (A guide to the Sacred...).

### *Floors*

The floors of Holy Ghost Church (Figure 80) in the nave, narthex, transepts and sanctuary are covered with plain reddish quarry tiles interspersed with decorative inserts. These inserts show influences of Encaustic tiles used in the middle ages, and were reintroduced during the Arts and Crafts Movement. These tiles were embossed with designs that represented sacred symbols, individuals connected to the church, or symbols that related to the period architecture (Cox, 1923).

The inserts in the floor of Holy Ghost Church contain a variety of designs. Some of the symbols are easily recognized. According to Cox (1923), the fleur-de-lis is a symbol of the virgin (Cox, 1923). Whittick (1935) adds that it is also a symbol of life. The swastika is an "ancient symbol of revival and prosperity" (Whittick, 1935, p.116). The anchor symbolizes hope, "anchoring of the soul in faith - faith being the ground of hope" (Whittick, 1935, p.23). The XP monogram, or the Greek letter 'Chi' and 'Rho' is the abbreviation for the Greek word for Christ and is a universal sign for Christianity.

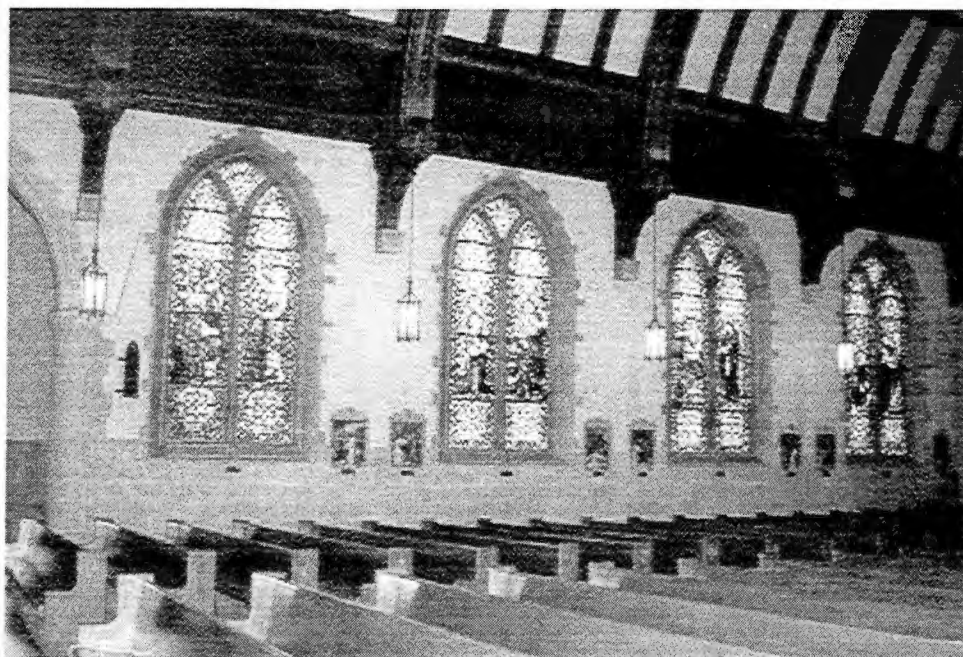


Figure 79: Nave windows, St. Catherine Church, Cincinnati, Ohio

Source: Author's photograph



Figure 80: Floor tiles, Holy Ghost Church, Knoxville, Tennessee

Source: Author's photograph

The Mueller Mosaic Company of Trenton, New Jersey manufactured the tiles for Holy Ghost Church. Herman Carl Mueller, an immigrant from Germany, established the company in 1908, after working at various tile companies in the United States. The floor tile company went out of business in 1942 after Mueller, passed away in 1941. The floor tiles at Holy Ghost Church are advertised in the Mueller sales catalogs that date from approximately 1920 to 1940 under the heading 'Flemish tiles and inserts'. These tiles can also be seen in St. Catherine and St. Monica Church in Cincinnati.

### *Ceiling*

Another distinct interior feature of Holy Ghost Church is the timber beamed ceiling (Figure 81). Although non-structural, the ceiling provides warmth and a sense of strength and stability. Mediaeval English churches often implemented timber beam ceilings (Framing Church Roofs, 1926). A key feature of the timber roof is the hammer beam (Figures 81, 82, and 83). According to Fletcher (1956), the hammer beam roof "consists of a series of trusses, repeated at intervals, to support the intermediate purlins and rafters, and its object is to transmit the weight and thrust of the roof as low down as possible in the supporting wall" (p. 389). The timber ceiling in Holy Ghost Church is stained and was never painted. St. Catherine Church features a similar ceiling only it is painted (Figure 83). Both of these ceilings feature a carved shield or crest emblem.



Figure 81: Ceiling, Holy Ghost Church, Knoxville, Tennessee

Source: Author's photograph



Figure 82: Ceiling detail, Holy Ghost Church, Knoxville, Tennessee

Source: Author's photograph

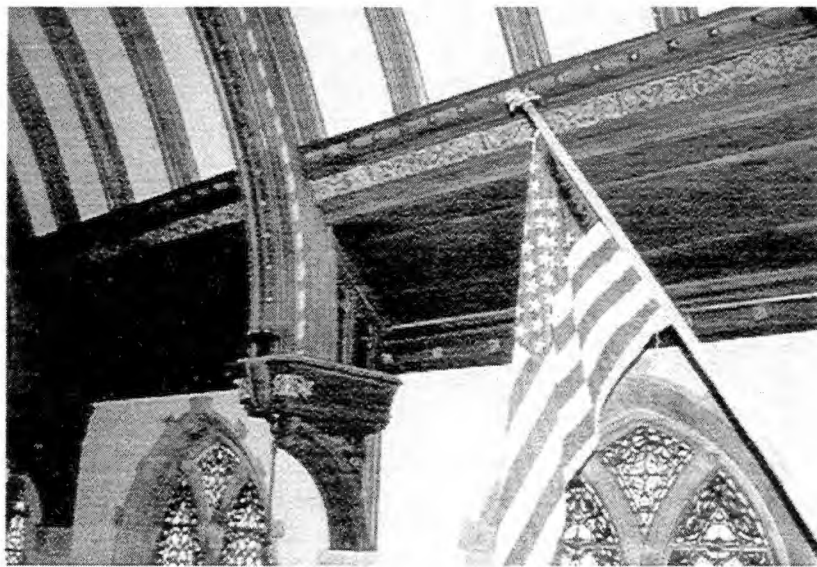


Figure 83: Ceiling detail, St. Catherine Church, Cincinnati, Ohio

Source: Author's photograph

### *Priests' and boys' sacristies*

The original architectural drawing shows three sacristies: a priests', a boys' and a working sacristy. The priests' sacristy contains a vestment case for clothing, the sacrum, an additional lavatory, light switches and storage (Figures 84 and 85). The boys' sacristy has been recently renovated and contains a restroom and a sink. These rooms are used today for the same functions as in the 1920s.

In the 1920s, the priests' sacristy was not a required room, because it did not have a liturgical function; however, it was recommended. The sacristy is used by the priests and celebrants in preparation for Mass. Typical furnishings for the priests' sacristy are: a vestment case with an upper and lower press and a cope case or closet, faldstool, lavatory, special incinerator for disposing of blessed items, a piscina where the priest will wash his hands with holy water, a sacrum for disposing of holy water, and electric light switches. The boys' sacristy is used for those who serve at Mass to prepare for their duties. Recommended furnishings for the boys' sacristy include a sink for flowers and storage.

### *Additional Rooms*

Located on the basement level in Holy Ghost Church are the men's and ladies' restrooms, assembly room, kitchen, offices and mechanical rooms (Figure 86). The cafeteria, kitchen and offices were added after the original construction. Conover (1928) explained that additional rooms for recreation, fellowship, and education are essential to religious activities.



Figure 84: Priests' sacristy and sacristarium, Holy Ghost Church, Knoxville, Tennessee

Source: Author's photograph



Figure 85: Priests' sacristy, Holy Ghost Church, Knoxville, Tennessee

Source: Author's photograph

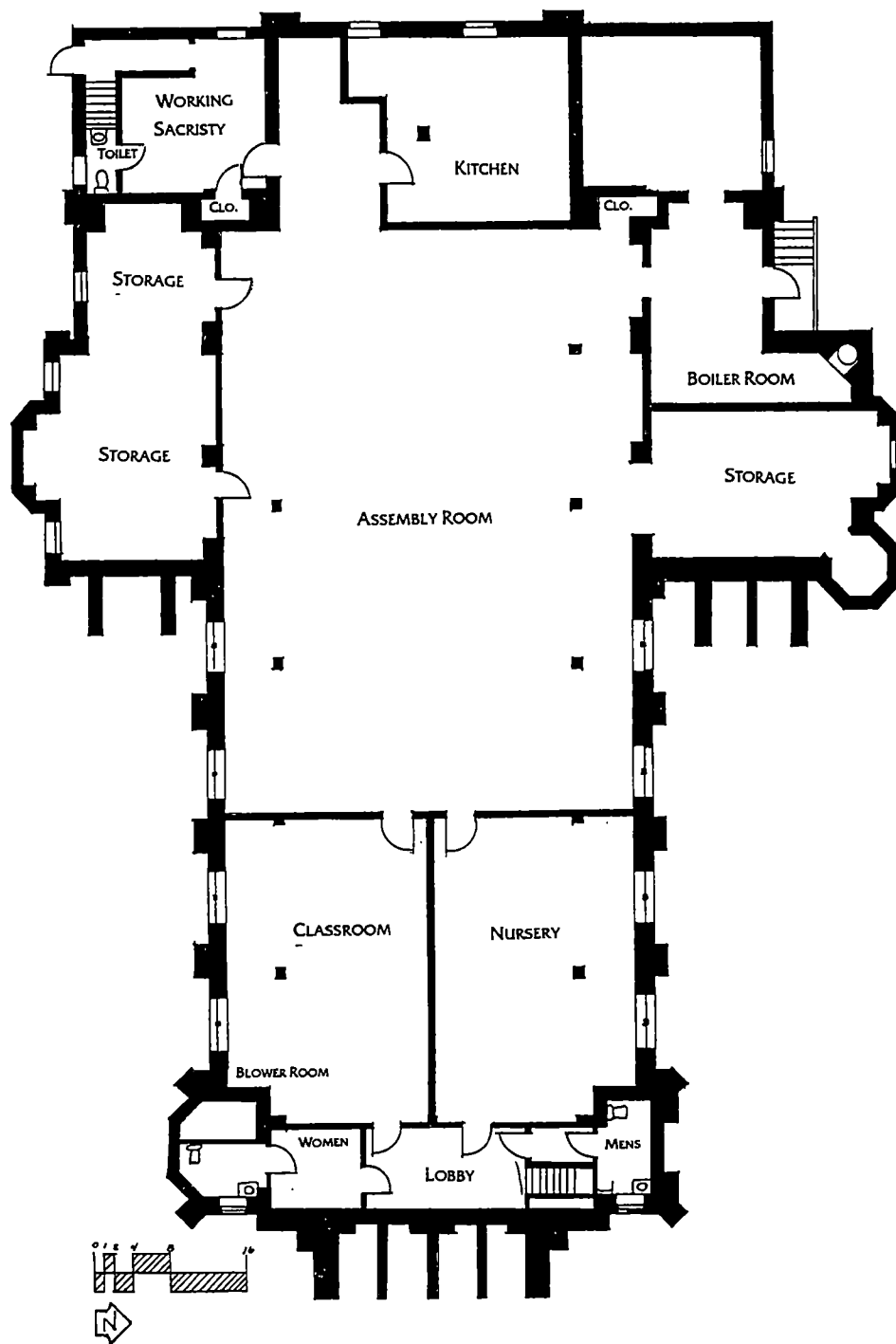


Figure 86: Basement level floor plan as it appears today, Holy Ghost Church, Knoxville, Tennessee

### *Lighting*

Historically lighting was not as necessary because only few people could read (Curtis, 1924). By the 1920s, electric lighting was widely used in churches. Architects had freedom of design with lighting fixtures, because there were no historic examples to copy. As a result, some lighting fixtures at this time were quite unique. Nave, transept, and sanctuary lighting fixtures at Holy Ghost Church hang from the ceiling and consist of a lantern with electric candlesticks. Similar fixtures are also found in St. Catherine Church. However, these fixtures were altered by the removal of the electric candles. Twelve light fixtures that represent the twelve apostles, hang in the nave and transepts of St. Catherine Church. Because the number is the same, perhaps this symbolism was also intended for Holy Ghost Church.

### *Cornerstone*

A cornerstone is an essential element in the Catholic Church and can be found in the interior or the exterior of the Church. The correct placement of the cornerstone is on the gospel side of church where the apse meets the transept as seen in St. Catherine Church (Figure 87). Placing the cornerstone at the front of the church building is also permitted as seen in Holy Ghost Church (Figure 88). Photographs from the Cornerstone ceremony at Holy Ghost Church, depict a typical stone setting. The stone must be made of natural stone, rectangular in shape, and a cross is incised on each side of the stone. Heavy stones are suspended by ropes and a derrick during the ceremony before being laid. An inscription on the front side of the stone indicates information about the



Figure 87: Cornerstone, St. Catherine Church, Cincinnati, Ohio

Source: Author's photograph

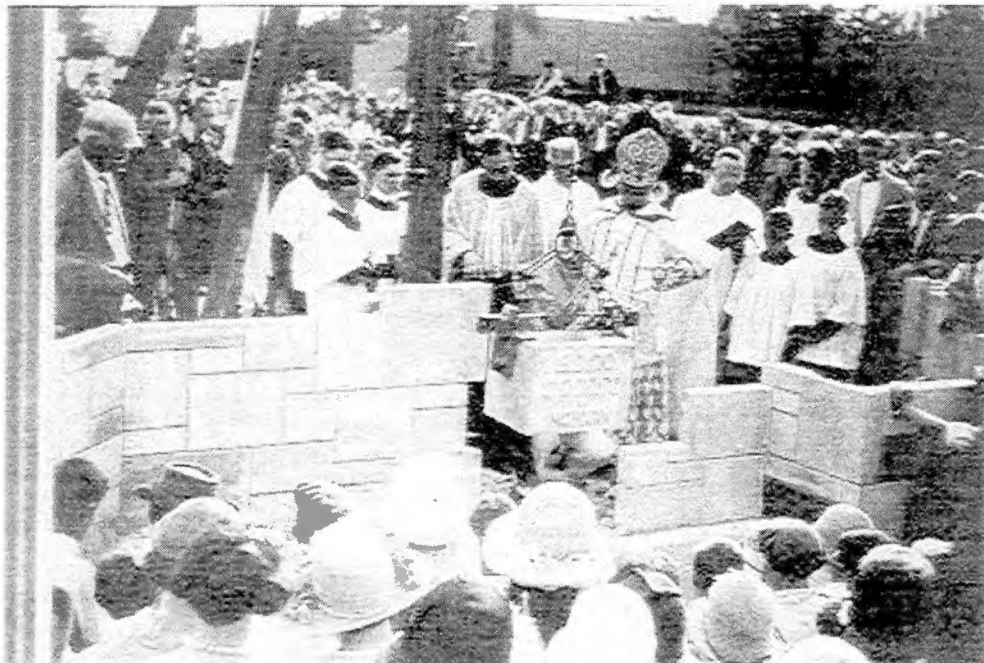


Figure 88: Cornerstone, Holy Ghost Church, Knoxville, Tennessee

Source: Roman Catholic Diocese of Knoxville, Archives

ceremony, such as the date. Sometimes a cavity is incorporated into the stone, which is lined with metal. Objects such as coins, brochures from the ceremony and newspapers are encapsulated in the stone. The architectural drawing of the stone show that a cavity in the stone was incorporated (Figure 89). These drawings can be compared to Weber's typical plans (Figure 90).

Together, the overall plan, the exterior, and the interior of the Holy Ghost Church building compose a typical Catholic church building of the 1920s. The overall plan is a symbol of the cruciform or cross shape, which Crowe and Schulte borrowed from European Gothic church design. Also, from the Gothic style, the exterior elements represent the religious ideals of the period. The interior elements demonstrate liturgical, symbolic and artistic importance. Like other Catholic church buildings of the period, these concepts -- symbolism, liturgy, and artistry -- were used to create an atmosphere in the church which would promote worship and religion in its congregation. These influences created a unique and beautiful church in Knoxville.



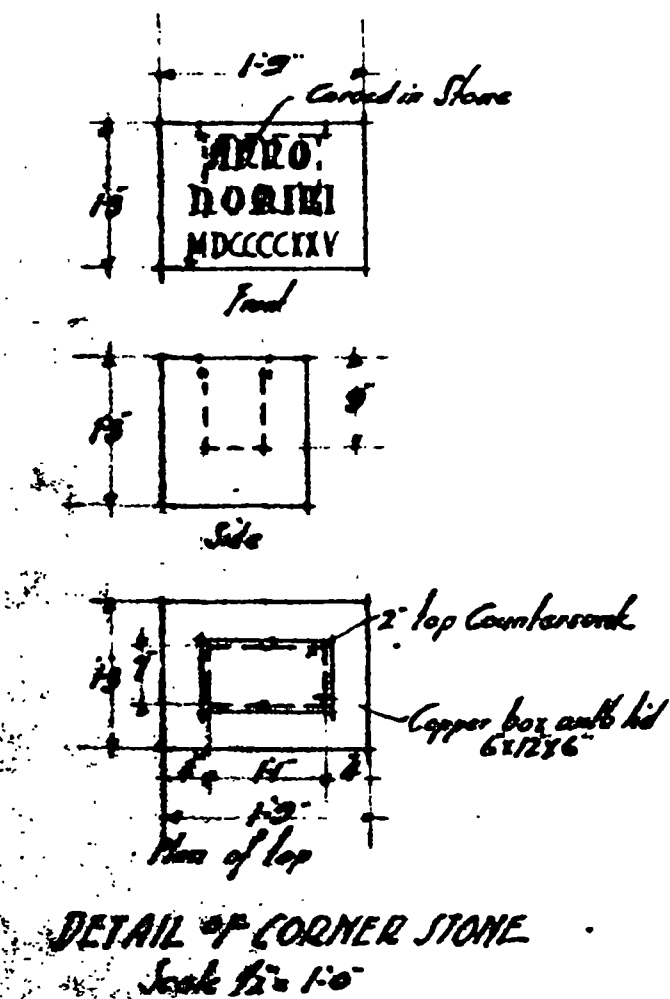


Figure 90: Typical cornerstone plans

Source: *Catholic Ecclesiology* (p. 106), by Weber, E.J., 1927, Pittsburgh, PA: Herrick and Held Printing Company.

## Chapter 4

### **Conclusion and Recommendations**

#### Summary

The factors that influenced the church building reveal that the architecture of Holy Ghost Church demonstrates the style and character of a Roman Catholic church building of the 1920s. Individually, many elements are significant, and together the elements create a building that stands out among other buildings in its region. Holy Ghost Church remains a unique building as it did in the 1920s; however, its historic integrity is threatened due to several factors that include: changes in technology, changing needs of the users, changes in the Catholic liturgy and changes in attitudes towards historic architectural styles. Addressing issues regarding these factors can increase understanding about what could cause damaging alterations to the building. Learning what architectural elements contribute most to the church building's significance provides a reason for preservation. Hence, the beauty of Holy Ghost Church can be appreciated by present and future generations.

The social and economic conditions of Knoxville at the time of design and construction played an important role in the significance of the building's architecture. During the 1920s, many churches of noted architecture were built, especially in the North east and Midwest United States. For a church to be built in Knoxville of such a high level

of detail and style was rare. Although Knoxville's population and industry were at a peak at this time, the underlying social and economic problems impeded the city's continued development and marred its reputation. The church building stood out as an expression of strength and stability among a social structure that was weak and fragmented.

The architects, Crowe and Schulte, had a significant impact on the architectural style of the Holy Ghost church building. The architects' philosophies, based on ideas they studied, are reflected in the church building. The honest use of materials, an ideal of Edward J. Schulte, is evident in the exterior walls of the church building, which are made of stone with no hidden steel elements. Church examples that the architects observed from other parts of the United States, particularly the Northeast, also influenced the churches they designed. Schulte stated that architects such as Cram, Weber and Comes, all of whose works were centralized in the Northeastern and Midwestern regions of the United States, inspired his work. (Schulte, 1970 and Tenover, 1974) Since the architects drew from these other church examples, the Gothic Norman revival style was brought to Knoxville.

The customs and laws of the Roman Catholic Church during the 1920s dictated liturgical requirements for the church building. These guidelines differ from ones that are used today. The design of Holy Ghost Church is not only an example of the church in 1926, but in comparison to later Catholic churches, it shows how church buildings develop and change.

The crafts persons who worked on the building brought a variety of artistic contributions. Egid Hackner founder of the E. Hackner Company, which provided church

woodwork and furnishings for many noted churches, brought influences from his native Bavaria as well as raw materials from that region. The stained glass shows good craftsmanship and artistry from Europe. In addition, the rustic character of Herman Carl Mueller's decorative floor tiles adds to the many handmade elements in the church.

### Discussion

The preservation of Holy Ghost Church is crucial because the art and architecture not only create an aesthetically pleasing building, but also supports the religion by providing an appropriate atmosphere for worship. Unlike other institutional buildings, churches must provide this sense of devotional worship for users in order to be successful (Robb, 1924). As Schloeder stated (1998), a church building is a symbol of heavenly things and is a place for religious experience. Furthermore, a church must lead the faithful in worship as the architecture transcends emotions from time and place (p. 47-48). According to Hudnut (1932), most churches are compilations of symbols which appeal to memory and emotion. In addition, church architecture is not only powerful through symbols, but also because it lifts the mind and soul from the material world of earth to the immaterial world of heaven. Michel (1936) stated "the church must give us positive suggestions and inspirations towards the perfection that is the religious ideal" (p. 14). Finally, Curtis (1924) stated "atmosphere that whether visited by a single individual or occupied by a congregation, will bring everyone who enters it into consciousness of a sublime relationship with the Infinite" (p. 609).

Designers of Gothic Revival churches, like Crowe and Schulte, used Gothic

inspired architecture to bring a sense of the divine to the church. Simpson (1956) stated that "Gothic architecture was created ... in response to a powerful demand for an architecture particularly attuned to religious experience" (p10). In the United States, Gothic Revival churches, which took inspiration from the mediaeval models, were seen as early as the 1830s. Often these churches were compilations of many medieval styles, variations on established styles, or a combination of both.

The 1920s marked the last time that the Gothic style was widely regarded as the most appropriate by the Roman Catholic Church. Two major events changed the design of Catholic church buildings. First, influences from the Modern Art movement simplified church designs and promoted the use of new materials. These influences were seen first in Europe after World War I and then in the United States after World War II. The second change resulted with the meeting of the Second Vatican Council who revised the Catholic liturgy.

The influence from new construction techniques and materials along with the spread of Modern Architecture in the 1930s and 1940s changed the style of Catholic church buildings. Attitudes toward traditional architecture changed greatly. Traditional churches that were once regarded as "expressions of permanence and lofty ideals" (Reed, 1930) were no longer designed. More simple designs with a focus on function became the trend. Baumann (1944) said that the Catholic Church supported Modern Art and noted a change of attitude toward simplicity, functional planning and contemporary arts and materials. Writing in 1944, Hudnut stated that after WWI in Europe, modern buildings were stripped of their traditional symbols and concentrated on form. Gothic

architecture is still seen but only in form combined with contemporary themes.

Furthermore, he predicted that the days of traditional plan and strict guidelines were gone and modern art in churches would take over. Finally, Schloeder (1998) stated that the Catholic religion supported modern art and was given free scope as long as it honored sacred rites and did not contain anything profane.

The second change resulted from the revised liturgy, which changed not only the way the church was used, but also the general attitude toward it. Between 1962 and 1965, the Second Vatican Council revised the Catholic liturgy. As older churches, like Holy Ghost, made changes to the buildings in order to better serve the liturgical changes established by the Second Vatican Council, their original beauty, design, and historic integrity became threatened. Schloeder (1998) stated the changes that occurred in older church buildings included the altar being moved, communion rails torn out, pews padded, tabernacles moved to side chapels, and statues removed. He added that the changes instituted by the Second Vatican Council regarding church architecture were relatively few and were more suggestive than mandated. The most significant idea that the council instituted, which had a major impact on the design of Church buildings, was the encouragement of active participation by the laity.

Accommodating the new liturgy was not the only modern problem. Like many older buildings, Holy Ghost Church was designed under a different set of building codes and guidelines than are used today. The original design of Holy Ghost Church did not include accessibility for persons with disabilities, and it lacked modern improvements in heating, ventilating, and air conditioning (HVAC); communication systems; materials

and construction techniques. One example of a problem that has arisen from the older church design of Holy Ghost is the need for an accessible toilet. The present facilities are located on the basement level and can only be accessed by stairs. Installation of a new unisex toilet facility on the ground floor would require major renovation. This problem requires careful thought and evaluation because major changes of the structure could cause damage to its historic building fabric.

### Recommendations

Preserving the art and architecture in Holy Ghost Church is important in order to retain its spiritual atmosphere. Preserving only one or a few architectural elements is not recommended. Debuyst (1966) stressed that the coherence of the church interior was important and that the harmony of the architecture must not be destroyed. As the building evolves and meets the needs of its users, some changes may have to be made. However, it is important not to change the most significant historic elements. The following list contains those elements which are of historic importance.

#### *Exterior*

The Norman Gothic style provides a sense of religious atmosphere for the church building by using medieval elements and principles. Therefore, any additions or alterations to the exterior should not destroy or interfere with the overall architectural style or character of the church building. In order to retain the original style, Norman

Gothic details such as columns, capitals, buttresses, the corbel table, tower details, doors and hardware should be preserved. In addition, the exterior limestone masonry should not be altered, painted or concealed. Proper cleaning of the limestone is important for aesthetics and to prevent the breakdown of the stone. Provisions for pigeon control should also be implemented.

### *Narthex*

The narthex is still used as it was in the 1920s. It remains a symbol of a place of transition, "leaving the world behind and entering the Kingdom of God" (Schloeder, p.138). The narthex also functions as an air lock preventing the outside elements from damaging the interior of the nave. In this way, the narthex aids in the preservation of the nave.

### *Baptistry*

Preservation of the original baptistry is important but difficult, because the baptistry does not function the same way it did in the past. Currently, the baptistry is not used for any specific purpose. Consequently, limited square footage in the church threatens this space as it could be used for a different function, which could easily destroy its architecture. Previously, in Holy Ghost Church and many other Catholic churches, baptisms were conducted in a small room near the main entrance of the church or sometimes in a separate building outside of the church. Today, baptisms are administered in the nave where larger groups of people can assemble, a result of the

Second Vatican Council's emphasis of more a communal relationship with the practice of baptism and the congregation.

According to Schloeder, (1998) the placement of the baptismal font has some flexibility. He suggests that the baptism ceremony can take place in more than one area. Some parts of the ceremony can take place outside of the baptistry in any part of the church that can accommodate the assembly, whereas smaller groups can continue to use the original baptistry. Retaining historic elements, like the baptistry, in a church can provide the congregation with a sense of history. Through its symbolic placement, the baptistry reminds worshipers about the meaning of baptism (the Christian entered the church through baptism and progressed from the font toward the altar), and it also shows where baptisms were celebrated in the past.

### *Nave*

The simplification and decreased number of architectural ornamentation, statues, and imagery can be seen in many churches as a result of the Modern Art Movement and the Second Vatican Council. According to Debuyst (1966) this attitude is based on the belief that songs and prayers of the congregation make the church an inspirational place of worship rather than the architecture and imagery. Mutrux (1971) also said that art objects were actually distractions that interfered with Mass. On the other hand, Schloeder (1998), stated that Vatican II authorized the continued use of sacred images and that the images are needed to create an atmosphere for Catholic worship. If it were the case to simplify ornament and statuary in churches, then the great cathedrals would also change.

Looking at St. Peter's in Rome and other great cathedrals, it is obvious that not all ecclesiastical buildings were altered (Schloeder, 1998).

Fortunately, art and images in Holy Ghost Church remain virtually the same as they did in the 1920s. Therefore, efforts should be made to preserve the historic integrity of the nave interior, because the craftsmanship and symbolism of the wood carvings, statues, sacred images and symbols provide a religious atmosphere. At the time of the construction of Holy Ghost Church, the Catholic church was recognized for artistic works, many produced by hand. The wood carvings and floor tiles are unique because they were handmade and an art, a method not always required in today's churches due to the tremendous cost. Of special significance are the stained glass windows, an important feature of the church because they provide an atmosphere for praise and worship. Referring to stained glass, Charles (1915) states "In no other decorative medium are successes more ratifying in their power to enhance the distinctive character and beauty of an interior"(p. 71). Like the wood carvings, the stained glass was also made by hand.

Because the confessional screens and partitions are not original, they allow for greater flexibility in alteration. Currently, there is only space provided for anonymous confessions at the confessionals. One change that Holy Ghost Church would like to make is to provide a space for face-to-face or open confessions, in addition to the existing space for anonymous confessions. An alteration made by the similar church in Cincinnati, St. Catherine's, appears to be very effective (figure 46). This church retains its original confessional screens, however one confessional screen was moved outward creating a larger space behind it. A partition is provided so that the penitent can choose

an anonymous confession or move around the screen for a face-to-face confession with the priest.

The present condition of the pews and kneelers is concern for safety and comfort. Splitting of wood and joinery require repair, and kneelers need repair for religious reasons. The kneelers are important to the celebration of Mass because, according to Schloeder (1998), "Kneeling is the traditional and central posture for worship and one that is found throughout scripture" (p. 134). In the transepts, which do not contain pews, chairs with kneelers can provide comfort and flexibility.

The altar rail is an element of controversy. As a result from Vatican II's encouragement of active participation, many churches have removed their altar rails. St. Catherine's Church in Cincinnati, St. Cecilia's Church in Cincinnati, and St. Peter's Church in Lexington all have removed their original altar rails and expanded their sanctuaries in order to provide a sense of active participation for their congregations. Debuyst (1966) suggests that to provide more participation, churches should have smaller congregations so that more people can participate or at least feel that way. Because members still receive Holy Communion at the altar rail, it shows that there is still a purpose for it. Schloeder (1998) added "...receiving Holy Communion on one's knees at the altar rail provides a greater opportunity for recollection and prayer"(p.79).

### *Sanctuary*

The sanctuary mostly contains liturgical items and most of the items are the same ones that were used in the 1920s. It is important to preserve as many items as possible in

the sanctuary because, according to Schloeder (1998), there should be visual unity in the sanctuary. Since it is the focal point, liturgically and architecturally, it should be balanced and integrated (p. 63). Although, it is not used during Mass as it was in the past, the original altar is important because its symbolism represents the ideals of the Catholic Church of the 1920s.

### Recommendations for further research

Various limitations have left areas of research that could be investigated further.

Additional inquiries include:

- further examination of the Tyrolese Art Glass Company of Innsbruck, Austria,
- identification of the manufacturer who provided the lighting fixtures,
- investigation of churches similar to Holy Ghost that have retained most of their historic elements and an examination of how these churches have been able to maintain themselves through the many changes over time. For example, St. Monica Church in Cincinnati still retains most of its original furnishings and decoration.

### Concluding Remarks

For over 80 years Holy Ghost Church has not only been a beautiful edifice in its community, but also a place of religious inspiration and experience for its parish. Changes in architecture can affect attitudes of the worshipers. Although worshipers of today do not use church buildings the same way they did in the past, historic traditions

cannot be ignored. Traditional forms of architecture have certain symbolic meanings, and if these forms change, no one will understand them (Schloeder, 1998, p. 228). O'Connell (1955) also spoke of religion and tradition. He explained that the Catholic church uses tradition as a way of life and a means of handing down truth from generation to generation. Furthermore, "It tells us what the Church has, in the past, accepted or rejected as sacred art. It guides us in the creation of 'the atmosphere' of a Catholic Church" (p.47).

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## Appendices

## Appendix A

Priests who have served Holy Ghost Church, Knoxville, Tennessee

Priests who have served Holy Ghost Church, Knoxville, Tennessee

|               |                         |
|---------------|-------------------------|
| 1908-1912     | Father J.T. Lorigan     |
| 1912          | Father J.T. O'Connor    |
| 1912-1921     | Father J. F. Hayes      |
| 1921-1929     | Father L. J. Kempheus   |
| 1929          | Father O'Hanlon         |
| 1929-1937     | Father J. V. Cunningham |
| 1937-1953     | Father J.P. Follman     |
| 1953-1958     | Father L. Baldinger     |
| 1958-1996     | Father A. J. Henkel     |
| 1997- present | Father X. Mankel        |

## Appendix B

### E. Hackner Company Reference List

*Roes ont's work done  
from 1895-1932*



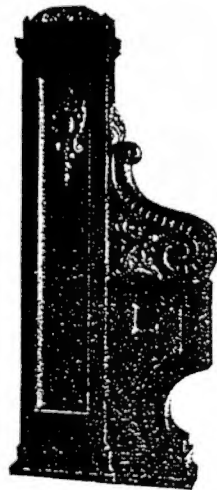
## Christian Art

The E. Hackner Co.

LA CROSSE, WIS.

List of referenced works from the E. Hackner Company reflecting works done from  
1895-1932

Source: The E. Hackner Company (1926). *Christian Art - Reference List*. (Available from the LaCrosse  
County Historical Society, P.O. Box 1272, LaCrosse, WI 54602-1272)



Pews Furnished in Mahogany for Basilica of  
Our Lady of Victory, Lackawanna, N. Y.

Pews designed and furnished according to the style of the architecture of the building. Forty-six years of practical experience in manufacturing solid and substantial furniture has given us the opportunity to study needs and requirements of good construction. We are equipped with all modern devices to manufacture at moderate prices. No contract too large or too small.

Few Catalog sent upon request

## References

### ALABAMA

Mobile—St. Marys.  
North Birmingham—St. Augustine's. •  
Wylam—St. Stanislaus.

### ARKANSAS

Morrilton—Sacred Heart.  
Jonesboro—Holy Angels Convent.  
St. Vincent—Perpetual Help. •  
Conway—St. Joseph's.

### CALIFORNIA

Alameda—St. Joseph's.  
Alhambra—Carmelite Convent.  
Fresno—St. Alphonsus. •  
Fruitvale—St. Elizabeth.  
Irvine—St. Mary by the Sea.  
Los Angeles—Old Plaza Church. •  
Los Angeles—Orphanage.  
Los Angeles—St. Dominic's. •  
Los Angeles—St. Vibian's Cathedral. •  
Los Angeles—Queen of Angels.  
Modesta—St. Stanislaus.  
Ontario—St. George's.  
Orange—Sisters of St. Joseph.  
San Francisco—St. Anthony's. •  
San Francisco—St. Boniface.  
San Francisco—St. Peter and Paul's.  
Santa Barbara—St. Francis Hospital.  
Whittier—St. Mary's. •

### CANADA

Willmont (Sask.)—St. John Baptist.

### COLORADO

Colorado Springs—Sacred Heart.  
Denver—Annunciation Church.  
Denver—Queen of Heaven.  
Denver—Missionary Sisters of Sacred Heart.  
Denver—St. Joseph's.  
Leadville—St. Joseph's.  
Trinidad—Holy Trinity.

### D. C.

Brookland—Capuchin College of St. Francis.  
Brookland—Holy Cross College.  
Washington—St. Dominic's.

### FLORIDA

Fort Pierce—St. Anastasia's. •

### IDAHO

Boise—Cathedral of St. John.  
Burke—St. Vincent de Paul.  
Coeur D'Alene—St. Thomas. •  
Twin Falls—St. Edward's.  
Wallace—St. Alphonsus.

*note*

*a blue present marble work  
red represents the fine class  
of wood work & statuary.*

## ILLINOIS

Alton—St. Patrick's.  
 Arlington—St. Patrick's.  
 Belleville—St. Luke's.  
 Charleston—St. Charles.  
 Chicago Heights—St. Agnes.  
 Chicago—Alvernia High School.  
 Chicago—St. Alphonsus.  
 Chicago—Cathedral Rectory.  
 Chicago—Good Shepard.  
 Chicago—Holy Cross (Lithuanian).  
 Chicago—Mercy High School.  
 Chicago—Our Lady of Mt. Carmel.  
 Chicago—Our Lady of Peace.  
 Chicago—Redemptorist Fathers' Chapel.  
 Chicago—Resurrection Church.  
 Chicago—St. Benedict's.  
 Chicago—St. Bernard's Convent.  
 Chicago—St. Boniface.  
 Chicago—St. Casimir's.  
 Chicago—St. Catherine of Genoa.  
 Chicago—St. Catherine of Sienna.  
 Chicago—St. Edward's.  
 Chicago—St. Justin Martyr.  
 Chicago—St. Joseph's (Polish).  
 Chicago—St. Leo's.  
 Chicago—St. Mary's (German).  
 Chicago—St. Mary's of the Lake Seminary (Mundelein).  
 Chicago—St. Matthias.  
 Chicago—St. Michael's.  
 Chicago—St. Rita's.  
 Chicago—St. Stanislaus.  
 Chicago—St. Sylvester.  
 Chicago—St. Sympharosa.  
 Chicago—St. Thomas Aquinas.  
 Chicago—St. Thomas the Apostle.  
 Chicago—St. Thomas Canterbury.  
 Chicago—St. Therese Little Flower.  
 Chicago—Josephinum Academy.  
 Decatur—St. Patrick's.  
 Decatur—St. Thomas the Apostle.  
 East Moline—St. Anne's.  
 Elgin—St. Joseph's Hospital.  
 Evanston—St. Francis Hospital.  
 Gillespie—SS. Simon and Jude.  
 Hubbard Woods—Sacred Heart.  
 Hinsdale—St. Joseph's Seminary, O. F. M.  
 Jacksonville—Our Savior.  
 Joliet—St. Anthony's.  
 Joliet—St. John Baptist.  
 Joliet—Sisters of St. Francis.  
 Johnsbury—St. John Baptist.  
 La Grange—Nazareth Academy.  
 Litchfield—St. Francis Hospital.  
 Moline—Sacred Heart.  
 Naperville—St. Peter and St. Paul's.  
 Paris—St. Mary's.  
 Peoria—Sacred Heart.  
 Peoria—St. Boniface.  
 Peru—St. Joseph's.  
 Peru—St. Mary's.

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River Forest—Rosary College.  
 Rockford—Corpus Christi Monastery.  
 Rockford—Pro-Cathedral.  
 Springfield—Bishop's Chapel.  
 Springfield—Home for the Aged.  
 Springfield—Immaculate Conception.  
 Springfield—St. Patrick's.  
 Spring Valley—Immaculate Conception.  
 St. Francisville—St. Francis Xavier.  
 Seymour—St. Boniface.  
 Teutopolis—St. Francis.  
 Tuscola—Forty Martyrs.  
 Tazewell—St. Mary's Mission House.  
 Waukegan—Immaculate Conception.  
 Waukegan—St. Therese's Hospital.  
 Wilmette—Sisters of Christian Charity.

## INDIANA

Anderson—St. Mary's.  
 Aurora—Immaculate Conception.  
 Bryant—St. Mary's.  
 Chesterton—St. Patrick's.  
 Donaldson—Retreat of St. Amalia.  
 Earl Park—St. John Baptist.  
 Ellwood—St. Joseph's.  
 Elkhart—Convent Chapel.  
 Evansville—St. Benedict's.  
 Fort Wayne—Cathedral.  
 Fort Wayne—St. Peter's.  
 Fowler—St. Mary's.  
 Gary—St. Mary's Hospital.  
 Kentland—St. Joseph's.  
 La Fayette—St. Lawrence.  
 Mishawaka—St. Joseph's Hospital.  
 Mishawaka—St. Joseph's.  
 Oldenburg—Srs. of St. Francis.  
 Plymouth—St. Michael's.  
 Pulaski—St. Joseph's.  
 Remington—Sacred Heart.  
 Rennselaer—Seminary Chapel.  
 St. Mary's of the Woods—St. Mary's.  
 St. Meinrad—St. Meinrad's Abbey.  
 South Bend—St. Joseph's Hospital.  
 Vincennes—St. John Baptist.  
 Whiting—Sacred Heart.  
 Yorkville—St. Martin's.

## IOWA

Armstrong—St. Mary's.  
 Bancroft—St. John Baptist.  
 Boone—Sacred Heart.  
 Breda—St. Bernard's.  
 Carroll—St. Angela's Academy.  
 Clermont—St. Peter's.  
 Davenport—St. Anthony's.  
 Delmar—St. Patrick's.  
 Davenport—Sacred Heart.  
 Des Moines—Cathedral.  
 Des Moines—St. Augustine.  
 Des Moines—St. John's.  
 Des Moines—St. Mary's.  
 Dubuque—Cathedral.

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(Continuation of reference list)

Dubuque—Church of the Nativity.  
 Dubuque—St. Patrick's.  
 Dyersville—St. Francis.  
 Fairfax—St. Patrick's.  
 Farley—St. Joseph's.  
 Fort Madison—St. Mary's.  
 Gilbertsville—St. Mary's.  
 Harlan—St. Joseph's.  
 Keokuk—St. Mary's.  
 Keywest—St. Joseph's.  
 Lansing—St. Mary's.  
 Le Mars—St. Joseph's.  
 Livermore—Sacred Heart.  
 Luxemburg—Holy Trinity.  
 Mason City—St. Joseph's.  
 Millford—St. Joseph's.  
 Muscatine—St. Matthias.  
 New Hampton—St. Joseph's.  
 New Vienna—St. Boniface.  
 Ossian—St. Francis.  
 Ottumwa—St. Mary's.  
 Oxford—St. Mary's.  
 Perry—Sacred Heart.  
 Petersburg—SS. Peter and Paul's.  
 Remsen—St. Mary's.  
 Roselle—Holy Angels.  
 St. Joseph—(Bode)—St. Joseph's.  
 St. Lucas—St. Lucas.  
 Waterloo—St. Mary's.  
 Waukon—St. Patrick's.  
 Waverly—St. Mary's.  
 Webster City—St. Thomas.  
 Wesley—St. Joseph's.  
 West Bend—SS. Peter and Paul's.  
 Williamsburg—St. Mary's.  
 Withrop—St. Patrick's.

## KANSAS

Atchison—St. Benedict's Abbey.  
 Galena—St. Patrick's.  
 Garden Plain—St. Anthony's.  
 Offerle—St. Joseph's.  
 Paxico—Sacred Heart.  
 St. Benedict's—St. Mary's.  
 Wichita—St. Francis Hospital.

## KENTUCKY

Alexandria—St. Mary's.  
 Cynthiana—St. Edward's.  
 Covington—St. John the Evangelist.  
 Covington—Srs. of Notre Dame.  
 Independence—St. Cecelia's.  
 Lexington—St. Peter's.  
 Newport—Corpus Christi.

## LOUISIANA

Carencro—St. Peter's.  
 New Orleans—Notre Dame.  
 New Orleans—St. Ann's.  
 New Orleans—St. Alphonsus.  
 New Orleans—St. Francis of Assisi.  
 Scott—SS. Peter and Paul's.

## MARYLAND

Baltimore—Cathedral.  
 Baltimore—Holy Rosary.  
 Baltimore—St. Casimir's.

## MICHIGAN

Alpena—St. Mary's.  
 Atlantic Mine—Mary Star of the Sea.  
 Auburn—St. Joseph's.  
 Battle Creek—Leila Y. Vost Montgomery Hospital.  
 Battle Creek—St. Philip's.  
 Brimley—St. Francis Xavier.  
 Calumet—Sacred Heart.  
 Calumet—St. Joseph's.  
 Calumet—St. John the Baptist.  
 Chester—St. Francis Xavier.  
 Detour—Sacred Heart.  
 Detroit—Burtha M. Fischer Home.  
 Detroit—Duns Scotus College.  
 Detroit—St. Ambrose (Gross Point Park).  
 Detroit—St. Benedict's.  
 Detroit—St. Florian's.  
 Detroit—St. George's.  
 Detroit—Holy Redeemer.  
 Detroit—Immaculate Conception.  
 Detroit—St. Mary's.  
 Detroit—Nativity of Our Lord.  
 Detroit—Polish Seminary.  
 Detroit—SS. Peter and Paul's.  
 Detroit—University of Detroit.  
 Ewen—Sacred Heart.  
 Grand Rapids—Cathedral.  
 Grand Rapids—St. Mary's.  
 Hancock—St. Joseph's Hospital.  
 Houghton—St. Ignatius.  
 Ironwood—St. Michael's.  
 Ironwood—St. Ambrose.  
 Ishpeming—St. John's.  
 Jackson—St. John's.  
 Kalamazoo—St. Augustine's.  
 Mackinack Island—St. Ann's.  
 Maple Grove—St. Michael's.  
 Monroe—St. Mary's Academy.  
 Muskegon—St. Mary's.  
 Pontiac—St. Vincent's.  
 Saginaw—St. Joseph's.  
 Ubly—St. John the Evangelist.  
 Wakefield—Immaculate Conception.

## MINNESOTA

Adams—Sacred Heart.  
 Albany—Seven Dolores.  
 Albert Lea—First Lutheran Church.  
 Altura—St. Anthony's.  
 Arlington—St. Mary's.  
 Augusta—St. Mary's.  
 Austin—St. Augustine's.  
 Belchester—St. Mary's.  
 Brockway—St. Stephen's.  
 Brown's Valley—St. Anthony's.  
 Buckman—St. Michael's.

Chaska—Guardian Angel's.  
 Cloquet—Holy Family.  
 Cloquet—St. Casimir's.  
 Crookston—Cathedral.  
 Dorothy—St. Dorothy's.  
 Duluth—Cathedral.  
 Duluth—St. Clement's.  
 Easton—Our Lady of Mt. Carmel.  
 Eden Valley—St. Patrick's.  
 Elba—St. Aloysius.  
 Faribault—Immaculate Conception.  
 Faribault—Sacred Heart.  
 Fairfax—St. Andrew's.  
 Fountain—St. Lawrence's.  
 Hamel—St. Ann's.  
 Hastings—Guardian Angel.  
 Heidelberg—St. Scholastica's.  
 Hokah—St. Peter's.  
 Kent—St. Thomas.  
 Lake Henry—St. Margaret's.  
 Lanesboro—St. Patrick's.  
 Leavenworth—Japanese Martyrs.  
 Lismore—St. Anthony's.  
 Long Prairie—St. Mary's.  
 Lucan—Our Lady of Victory.  
 Mankato—St. Joseph's Hospital.  
 Mankato—Sisters of Notre Dame.  
 Mankato—SS. Peter and Paul.  
 Madison—St. Michael's.  
 Mapleton—St. Theresa.  
 Melrose—St. Boniface.  
 Miesville—St. Joseph's.  
 Minneapolis—Annunciation Church.  
 Minneapolis—Incarnation Church.  
 Minneapolis—Pro-Cathedral.  
 Minneapolis—St. Joseph's.  
 Minneapolis—St. Lawrence.  
 Minnieska—St. Mary's.  
 Montgomery—Holy Redeemer.  
 New Munich—Immaculate Conception.  
 New Trier—St. Michael's.  
 New Ulm—Holy Trinity.  
 New Ulm—St. Mary's.  
 Onamia—Exaltation S. Crucis.  
 Parker's Prairie—Sacred Heart.  
 Rice—Immaculate Conception.  
 Rochester—Convent Chapel.  
 Rochester—St. John's.  
 St. Anthony—St. Anthony's.  
 St. Cloud—St. Cloud Hospital.  
 St. Cloud—St. Mary's.  
 St. Joseph—Convent Chapel.  
 St. Paul—Church of the Nativity.  
 St. Paul—St. Agnes.  
 St. Paul—St. Bernard's.  
 St. Paul—St. Mark's.  
 St. Paul—St. Matthew's.  
 St. Paul—College of St. Catherine.  
 Sleepy Eye—Convent Chapel.  
 Sleepy Eye—St. Mary's.  
 Springfield—St. Raphael's.  
 Spring Hill—St. Michael's.

Staples—Sacred Heart.  
 Vermillion—St. John's.  
 Wabasha—St. Felix.  
 Wabasha—St. Elizabeth's Hospital.  
 Wadena—St. Ann's.  
 Waseca—Sacred Heart.  
 West Union—St. Alexius.  
 Winona—St. John's.  
 Winona—St. Joseph's.  
 Winona—St. Theresa's College.  
 Winona—Pro-Cathedral.  
 Winona—St. Stanislaus.  
 Woodstock—St. Martin's.

## MISSOURI

Clyde—St. Scholastica's Convent.  
 De Soto—Mt. St. Clement's College.  
 Edina—St. Joseph's.  
 Kansas City—Our Lady of Sorrow's.  
 Kansas City—St. James.  
 Kirkwood—St. Joseph's College.  
 Kirkwood—Ursuline Convent.  
 Kirkwood—Redemptorist Fathers' Rectory.  
 Pilot Grove—St. Joseph's.  
 St. Joseph—St. Francis Xavier.  
 St. Louis—Kenrick Seminary.  
 St. Louis—St. Anthony's.  
 St. Louis—St. Anthony's Hospital.  
 St. Louis—St. Francis de Sales.  
 St. Louis—St. Francis Xavier.  
 St. Louis—St. Henry's.  
 St. Louis—St. Joseph's.  
 St. Louis—St. Matthias.  
 Slater—St. Joseph's.

## MONTANA

Anaconda—St. Peter's.  
 Butte—St. Mary's.  
 Deer Lodge—Immaculate Conception.  
 Great Falls—St. Mary's Institute.  
 Havre—St. Jude Thaddeus.  
 Valier—St. Francis.

## NEBRASKA

Clarkson—SS. Cyril and Methodius.  
 Crete—Sacred Heart.  
 Fullerton—St. Peter's.  
 Humphrey—St. Francis.  
 Lincoln—St. Theresa.  
 Lindsay—Holy Name.  
 Monterey—St. Boniface.  
 Nebraska City—St. Mary's.  
 Omaha—Creighton University.  
 Omaha—Duchesne College.  
 Omaha—Holy Angels.  
 Omaha—Holy Family.  
 Omaha—Our Lady of Lourdes.  
 Omaha—St. Rose's.  
 O'Neill—St. Patrick's.  
 Papillion—St. Columbkille.  
 Plattsmouth—St. John's.  
 Plattsmouth—St. Mary's.

Racville—St. Bonaventura's.  
 Randolph—St. Francis de Chantel.  
 Rulo—Immaculate Conception.  
 Spalding—St. Michael's.  
 Tecumseh—St. Andrew's.  
 Wynot—Sacred Heart.  
 York—St. Joseph's.

## NEVADA

Winnemucca—St. Paul's.

## NEW JERSEY

Fort Lee—Good Shepherd.  
 Hoboken—SS. Peter and Paul.  
 East Rutherford—St. Joseph's.  
 Newark—St. Benedict's.  
 Trenton—Holy Angels.  
 Trenton—St. Mary's Cathedral.  
 West New York—St. Mary's.

## NEW MEXICO

Dawson—St. John the Baptist.  
 Farmington—Sacred Heart.  
 Lumberton—St. Francis of Assissi.  
 Laguna—St. Joseph's.  
 Roswell—St. Mary's Hospital.  
 St. Michael's—St. Michael's.

## NEW YORK

Albany—Immaculate Conception Cathedral.  
 Alden—St. John the Baptist.  
 Auburn—St. Mary's.  
 Amsterdam—St. Joseph's.  
 Athal Springs—St. Francis College.  
 Avon—St. Agnes.  
 Batavia—Sacred Heart.  
 Bedford—St. Patrick's.  
 Binghamton—St. Mary's Orphanage.  
 Binghamton—St. Michael's.  
 Binghamton—St. Patrick's.  
 Binghamton—St. Thomas Aquinas.  
 Buffalo—St. Adelbert's.  
 Buffalo—St. Ann's.  
 Buffalo—St. Bridget's.  
 Buffalo—St. Casimir's.  
 Buffalo—St. Joseph's.  
 Buffalo—Holy Angels Academy.  
 Buffalo—Queen of the Holy Rosary.  
 Buffalo—St. Florian's.  
 Buffalo—St. John Gualbertus.  
 Buffalo—St. John Kanty.  
 Buffalo—St. Lucy's.  
 Buffalo—St. Luke's.  
 Buffalo—St. Mathews.  
 Buffalo—Mt. St. Mary's.  
 Buffalo—Our Lady of Chestochowa.  
 Buffalo—St. Rose of Lima.  
 Buffalo—St. Stanislaus.  
 Buffalo—St. Valentine's.  
 Caledonia—St. Columba's.  
 Cohoes—St. Joseph's.  
 Cohoes—St. Michael's.

Croton on Hudson—Holy Name of Mary.  
 Depew—St. Augustine's.  
 Elmsford—Our Lady of Mt. Carmel.  
 Endicott—St. Ambrose.  
 Endicott—SS. Peter and Paul.  
 Forks—St. Josaphat's.  
 Huntington, L. I.—Seminary.  
 Ithaca—Immaculate Conception.  
 Lackawanna—Our Lady of Victory.  
 Lackawanna—St. Michael's.  
 Medina—Sacred Heart.  
 Mt. Kisco—St. Francis of Assissi.  
 New Castle—St. Michael's.  
 New York—St. Anselms.  
 New York—St. Clare of Assissi.  
 New York—St. Francis of Assissi.  
 New York—St. Francis Xavier.  
 New York—St. Francis of Rome.  
 New York—St. Joseph's.  
 New York—St. Joseph of Yorkville.  
 New York—Our Lady of Solace.  
 New York Mills—St. Mary's.  
 Niagara Falls—Niagara University.  
 North Tonawanda—Our Lady of Chestochowa.  
 Oriskany Falls—St. Joseph.  
 Ossening—St. Ann's.  
 Oswego—St. Peter's.  
 Rochester—Holy Family.  
 Rochester—Sacred Heart.  
 Rochester—St. Anthony of Padua.  
 Rochester—St. Francis Xavier.  
 Rochester—Holy Family.  
 Rochester—St. Lucy's.  
 Rochester—St. Mary's.  
 Rochester—St. Monica's Chapel.  
 Rye—Church of the Resurrection.  
 Schenectady—SS. Cyril and Methodius.  
 Sherburne—St. Malachy's.  
 Solway—St. Cecelia's.  
 Spencerport—St. John the Evangelist.  
 Staten Island—St. Francis College.  
 Suttersville—St. Charles.  
 Syracuse—St. Bridget's.  
 Syracuse—Holy Trinity.  
 Syracuse—St. Joseph's.  
 Utica—Sacred Heart.  
 Utica—St. Mary's.  
 Waterloo—St. Mary's.

## NORTH DAKOTA

Beach—St. Otto's.  
 Crosby—St. Patrick's.  
 Devil's Lake—St. Joseph's.  
 Fargo—St. Anthony of Padua.  
 Glen Ullen—Sacred Heart of Jesus.  
 Grassana—Holy Trinity.  
 Hague—St. Mary's.  
 Hettinger—Blessed Trinity.  
 Karlsruhe—SS. Peter and Paul's.  
 Minot—St. Leo's.  
 Minot—St. Joseph's Hospital.  
 Mott—St. Placidus.

New England—St. Mary's.  
Odense—St. John the Baptist.  
Osnabrock—St. Joseph's.  
Scheffeld—St. Pius.  
Selz—St. Anthony's.  
Valley City—St. Catherine's.  
Willis—St. Placid.  
Willow City—Notre Dame.

OHIO

Burkettsville—C. P. P. S. Novitiate.  
Carthage—St. Aloysius.  
Carthage—St. Francis.  
Cassella—St. Mary's.  
Cincinnati—Assumption Church.  
Cincinnati—Crusade Chapel.  
Cincinnati—Fenwick Club Chapel.  
Cincinnati—Good Samaritan Hospital.  
Cincinnati—St. Boniface.  
Cincinnati—St. Catherine's.  
Cincinnati—St. Cecilia's.  
Cincinnati—St. Francis of Assisi.  
Cincinnati—St. Francis Monastery.  
Cincinnati—St. Gregory's Seminary.  
Cincinnati—St. John the Baptist.  
Cincinnati—St. Joseph of Nazareth.  
Cincinnati—St. Louis.  
Cincinnati—St. Mark's.  
Cincinnati—St. Mary's.  
Cincinnati—St. Pius.  
Cincinnati—St. Mary's Hospital.  
Cincinnati—Ursuline Convent.  
Cleveland—St. Aloysius.  
Cleveland—St. Joseph's Convent.  
Cleveland—St. Mary's Seminary.  
Cleveland—St. Philomena's.  
Cold Water—Holy Trinity.  
Columbus—St. Mary's Hospital.  
Dayton—Emmanuel's Church.  
Dayton—Holy Rosary.  
Dayton—Loretto Guild.  
Dayton—Notre Dame Faculty Building.  
Dayton—St. James.  
Elmwood Place—St. Aloysius.  
Fort Recovery—Mary Help of Christians.  
Franklin—St. Mary's.  
Glandorf—St. John the Baptist.  
Hamilton—St. Joseph's.  
Lorain—Nativity of the B. V. M.  
Minster—St. Augustine's.  
Mount St. Joseph—Mount St. Joseph Sisters.  
Norwood—Mount St. Mary's.  
Norwood—St. Mary's Seminary.  
Norwood—Sisters of the Precious Blood.  
Ottawa—SS. Peter and Paul's.  
St. Rose—St. Rose.  
St. Henry—St. Henry.  
Shelby—Most Pure Heart of Mary.  
Springfield—St. Bernard's.  
Toledo—St. Louis.  
Troy—St. Patrick's.  
Westbrook—St. Catherine's.  
Wilmington—St. Columbkills.

OREGON

Pendleton—St. Anthony's Hospital.  
Portland—Convent of Holy Child Jesus.  
Portland—Immaculate Conception Cathedral.  
Portland—Holy Redeemer.

PENNSYLVANIA

Ambridge—St. Stanislaus.  
Ashley—St. Catherine's.  
Ashley—St. Leo's.  
Biden—Mt. Gallitzen Academy.  
Beaver Falls—Holy Trinity.  
Bellevue—Srs. of Holy Family of Nazareth.  
Bernhartz—St. Michael's Monastery.  
Braddock—SS. Peter and Paul's.  
Bridgeville—St. Anthony's.  
Broughton—Nativity.  
Canonsburg—St. Genevieve's.  
Carbondale—Holy Trinity.  
Carrick—St. Basil's.  
Carrick—St. Wendelin's.  
Connellsville—Immaculate Conception.  
Dunmore—St. Mary's (Greek).  
Dupont—Sacred Heart of Jesus.  
Emsworth—Holy Family.  
Ellwood—St. Agatha's.  
Forest City—St. Agnes.  
Forest City—St. Anthony of Padua.  
Girard—Sacred Heart Mission House.  
Hazleton—Holy Trinity.  
Homestead—St. Elias Magyar.  
Honesdale—St. Mary Magdalene.  
Keiser—St. Mary's (Greek).  
Kingston—St. Hedwig's.  
Luzerne—St. John Nepomuk.  
Maltby—Holy Trinity.  
Millvale—St. Anthony's.  
Miners Mills—St. Francis.  
Munhall—Bishop's Residence Chapel.  
Nanticoke—St. Joseph's.  
Olyphant—All Saints.  
Parsons—St. Dominic's.  
Pittsburgh—Help of Christians.  
Pittsburgh—Greek Catholic Orphanage.  
Pittsburgh—Holy Innocents.  
Pittsburgh—Holy Name.  
Pittsburgh—St. Adelbert's.  
Pittsburgh—St. Catherine's.  
Pittsburgh—St. Cyprian's.  
Pittsburgh—St. George's.  
Pittsburgh—Immaculate Conception.  
Pittsburgh—St. Joseph's.  
Pittsburgh—St. Joseph's Orphanage.  
Pittsburgh—St. John Baptist (Ruth.).  
Pittsburgh—St. Michael's.  
Pittsburgh—St. Peter's.  
Pittsburgh—St. Rosalia's.  
Pittston—St. Casimir's.  
Pittston—St. Joseph's.  
Pittston—St. Michael's (Ruth.).  
Pittston—St. Rocco's.  
Pittston—St. John's.

(Continuation of reference list)

Plymouth—St. Casimir's.  
 Pottstown—St. Peter's.  
 Rankin—St. Michael's.  
 Scranton—Holy Family.  
 Scranton—Holy Cross.  
 Scranton—St. George.  
 Sharpsburg—St. Mary's.  
 Steelton—St. Mary's of Grace.  
 Sugar Notch—SS. Peter and Paul.  
 Scranton—Sacred Heart.  
 Washington—St. Hilary's.  
 West View—Srs. of Holy Ghost.  
 Wilkes Barre—Holy Trinity.  
 Wilkes Barre—St. Nicholas.  
 Wilkes Barre—Sisters of Christian Charity.  
 Wilkes Barre—St. Patrick's.  
 Windber—St. Mary's.

**RHODE ISLAND**

Newport—Jesus Savior.

**SOUTH DAKOTA**

Aberdeen—Sacred Heart.  
 Britton—St. John's.  
 Dimock—SS. Peter and Paul's.  
 Eden—St. Joseph's.  
 Elkton—Lady of Good Counsel.  
 Florence—Blessed Sacrament.  
 Garryowen—Roman Catholic Church.  
 Hosmer—Holy Trinity.  
 Hoven—St. Bernard's.  
 Kranzburg—Holy Rosary.  
 Salem—St. Mary's.  
 Sioux Falls—Cathedral.

**TEXAS**

Amansville—St. John Baptist.  
 Houston—Sacred Heart.  
 Flatonia—Assumption.  
 La Grange—Sacred Heart.  
 Praha—St. Mary's.  
 Schullenburg—St. Catherine's.  
 Weimar—St. Michael's.  
 Yoakum—St. John's.

**TENNESSEE**

Knoxville—Church of the Holy Ghost.

**VERMONT**

Wallingford—St. Patrick's.

**WASHINGTON**

Colfax—Convent Chapel.  
 Ellensburg—St. Andrew's.  
 Seattle—Sacred Heart of Jesus.  
 Spokane—Cathedral, Our Lady of Lourdes.

**WEST VIRGINIA**

Bluefield—Sacred Heart.  
 Clarksburg—Holy Rosary.  
 Clarksburg—Immaculate Conception.  
 Elm Grove—St. Vincent's.  
 Mannington—St. Patrick's.

Parkersburg—St. Margaret Mary.  
 Richwood—Holy Family.  
 Wheeling—Mt. de Chantel.  
 White Sulphur Springs—St. Charles.

**WISCONSIN**

Alamena—Sacred Heart.  
 Arkansaw—St. Joseph's.  
 Ashton—St. Peter's.  
 Auburn—St. Matthias.  
 Baraboo—St. Joseph's.  
 Barton—Immaculate Conception.  
 Bear Creek—St. Mary's.  
 Beaver Creek—St. Mary's.  
 Beaver Dam—St. Michael's.  
 Beaver Dam—St. Patrick's.  
 Beaver Dam—St. Peter's.  
 Big River—St. Mary's.  
 Boyd—St. Joseph's.  
 Burlington—Immaculate Conception.  
 Cadott—St. Rose.  
 Campbellsport—St. Matthew's.  
 Cashton—Trinity Lutheran.  
 Cashton—Sacred Heart.  
 Charlesburg—St. Charles Borromeo's.  
 Chippewa Falls—Notre Dame.  
 Chippewa Falls—St. Charles.  
 Clearwater Lake—Jesuit Fathers.  
 Columbus—St. Mary's Hospital.  
 De Pere—St. Boniface.  
 De Pere—St. Joseph's.  
 Dickeyville—Holy Ghost.  
 Eastman—St. Wenceslaus.  
 Eau Claire—Sacred Heart Hospital.  
 Eau Claire—Sacred Heart Church.  
 Eau Claire—St. Henry's.  
 Eau Claire—St. Patrick's.  
 Elmwood—Sacred Heart.  
 Elroy—St. Patrick's.  
 Fennimore—St. Mary's.  
 Fond du Lac—St. Mary's.  
 Fond du Lac—Sisters of St. Agnes.  
 Gays Mills—St. Mary's.  
 Glenwood City—St. John's.  
 Granville—Srs. of Sorrowful Mother.  
 Green Bay—Cathedral.  
 Green Bay—McCormick Memorial Home.  
 Green Bay—St. John's.  
 Green Bay—SS. Peter and Paul.  
 Greenwood—St. Mary's.  
 Hales Corners—Sacred Heart Monastery.  
 Hillsboro—St. Aloysius.  
 Hurley—St. Mary's.  
 Independence—SS. Peter and Paul's.  
 Jericho—Holy Trinity.  
 Jim Falls—Holy Cross.  
 Kaukauna—Holy Cross.  
 Kewaskum—Holy Trinity.  
 Kiel—SS. Peter and Paul's.  
 La Crosse—Cathedral.  
 La Crosse—Holy Trinity.  
 La Crosse—St. Francis Hospital.

La Crosse—St. James.  
 La Crosse—St. John's.  
 La Crosse—St. Mary's.  
 La Crosse—St. Rose Convent Chapel.  
 La Crosse—St. Wenceslaus.  
 Lancaster—St. Clement.  
 Little Chute—St. John Nepomucene.  
 Lodi—St. Patrick's.  
 Lost Lake—St. Mary's.  
 Madison—Holy Redeemer.  
 Madison—St. James.  
 Madison—St. Patrick's.  
 Madison—St. Paul University Chapel.  
 Marathon City—St. Mary's.  
 Marinette—Lady of Lourdes.  
 Marshfield—St. John's.  
 Marshfield—St. Mary's Hospital.  
 Marytown—St. Mary's.  
 Menasha—St. Mary's.  
 Merrill—St. Francis Xavier.  
 Milladore—St. Wenceslaus.  
 Milwaukee—Holy Trinity.  
 Milwaukee—Messmer High School.  
 Milwaukee—St. Ann's.  
 Milwaukee—St. Anthony's.  
 Milwaukee—St. Augustine's.  
 Milwaukee—St. Joseph's Convent.  
 Milwaukee—St. Mary's Convent.  
 Milwaukee—St. Mary's Hill.  
 Milwaukee—SS. Peter and Paul's.  
 Milwaukee—St. Sebastian's.  
 Milwaukee—St. Thomas Aquinas.  
 Monroe—St. Victor's.  
 Montreal—Sacred Heart.  
 North Lake—St. Clare.  
 Norwalk—St. Augustine's.  
 Oconomowoc—Redemptorist Fathers.  
 Okauchee—St. Joan of Arc.  
 Oshkosh—St. Peter's.  
 Park Falls—St. Anthony's.  
 Pittsville—St. Joachim's.  
 Plain—St. Lucas.  
 Plum City—St. John Baptist.  
 Polonia—Sacred Heart.  
 Portage—St. Saviour's.  
 Port Washington—St. Mary's.  
 Potosi—St. Andrew's.  
 Prairie du Chien—Campion College.  
 Prairie du Chien—St. Gabriel's.  
 Racine—Holy Name.  
 Racine—St. Casimir's.  
 Racine—St. John Nepomuc.  
 Reedsburg—Sacred Heart.  
 Rhinelander—St. Joseph's.  
 Rib Lake—St. John's.  
 St. Mary's—St. Mary's.  
 St. Philip's—St. Philip's.  
 Seneca—St. Patrick's.  
 Sheboygan—Holy Name.  
 Sheboygan—Immaculate Conception.  
 Sheboygan—St. Clements.  
 Sheboygan—St. Peter's.

Somerset—St. Ann's.  
 South Milwaukee—St. John's.  
 Sparta—St. Patrick's.  
 Stevens Point—St. Wenceslaus.  
 Superior—Pro-Cathedral.  
 Superior—St. Mary's.  
 Tomah—St. Mary's.  
 Wausau—St. Mary's Hospital.  
 Watertown—St. Henry's.  
 West Bend—Holy Angels.  
 Whitelaw—St. Michael's.

*Records up to 1932.*

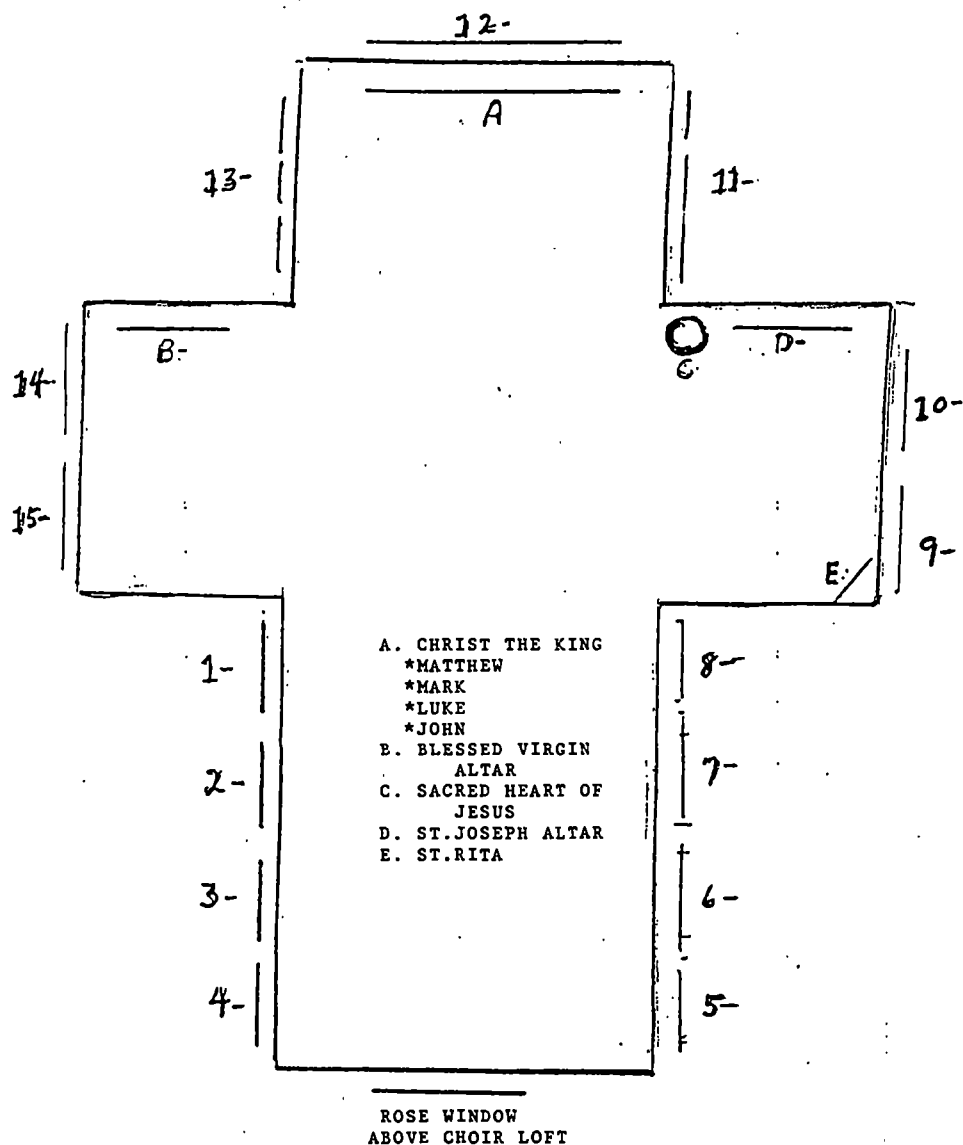
GARDEN PLAINS, KANS. — St. Anthony's  
 CINCINNATI, OHIO — Fenwick Club  
 NEWPORT, R. I. — Church of Jesus Saviour  
 MOTT, N. D. — St. Placidus  
 BOONE, IOWA — Sacred Heart  
 DAYTON, OHIO — Notre Dame Faculty Bldg.  
 DETROIT, MICH. — Don Scutus College  
 NEW YORK CITY — St. Vincent Ferrer's  
 NEW YORK CITY — St. Catherine of Sienna  
 RYE, N. Y. — Church of the Resurrection  
 JERSEY CITY, N. J. — St. Aedan's  
 CHICAGO, ILL. — Resurrection Church  
 LA GRANGE, ILL. — St. Francis Xavier  
 NEW YORK CITY — Holy Innocent's  
 BALTIMORE, MD. — St. Casimir's  
 WASHINGTON, D. C. — St. Dominic's

*up to 1937 = 1940*

SAN FRANCISCO, CALIF. — St. Dominic's  
 BUFFALO, N. Y. — St. Casimir's  
 ST. LOUIS, MO. — Kenrick Seminary  
 CROTON-ON-HUDSON, N. Y. — Holy Name of  
 Mary  
 CINCINNATI, OHIO — St. Cecilia's  
 BUFFALO, N. Y. — St. Adelbert's  
 WAUKEGAN, ILL. — Immaculate Conception  
 SYRACUSE, N. Y. — Holy Trinity  
 MILWAUKEE, WIS. — St. Sebastian's  
 MUNDELEIN, ILL. — St. Mary's Seminary  
 ANDERSON, IND. — St. Mary's  
 NEW ORLEANS, LA. — St. Alphonsus  
 BINGHAMPTON, N. Y. — St. Patrick's  
 DETROIT, MICH. — St. Florian's  
 CHICAGO, ILL. — St. Thomas Aquinas's

## Appendix C

### Photographs of stained glass windows



1. ST. PETER  
ST. PAUL

2. ST. JAMES THE LESS  
ST. PHILLIP

3. ST. JAMES  
ST. BARTHOLOMEW

4. ST. JOHN CHRYSOSTOM  
ST. AUGUSTINE

5. ST. JEROME  
ST. GREGORY THE GREAT

6. ST. JUDE THADDES  
ST. SIMON

7. ST. JOHN  
ST. THOMAS

8. ST. ANDREW  
ST. MATTHEW

9. DESCENT OF THE  
HOLY SPIRIT

10. BAPTISM OF JESUS

11. MOSES

12. HOLY GHOST WINDOW

13. AARON

14. TRANSFIGURATION

15. ANNUNCIATION

ALL THE WINDOWS WERE  
CRAFTED IN INNSBROOK  
AUSTRIA.

THE WOOD IN THE CHURCH  
CAME FROM THE BLACK  
FOREST IN GERMANY.

Plan and identification of stained glass windows and statues from Holy Ghost Church,  
Knoxville, Tennessee



St. Peter / St. Paul



St. James the Less / St. Phillip



St. James / St. Bartholomew



St. John Chrysostom / St. Augustine



St. Jerome / St. Gregory the Great



St. Jude Thaddaeus / St. Simon



St. John / St. Thomas



St. Andrew / St. Matthew



Descent of the Holy Spirit



Baptism of Jesus



Transfiguration



Annunciation



Aaron



Moses



Holy Ghost

## Appendix D

ESTABLISHED 1861

# Tyrolean Art Glass Company and Mosaic Studios

INNSBRUCK

VIENNA

NEUHAUSER, DR. JELE & COMPANY  
CINCINNATI, O.

NEW YORK, N. Y.

BUENOS AIRES

ADDRESS:

L. WOSCEK  
ARTIST AND IMPORTER  
CINCINNATI, OHIO

CINCINNATI, O., October 24th 1925

Mssrs.  
Crowe & Schulte  
Architects  
Cincinnati, O.

Dear Sirs:

Passing once more over the figures submitted to you in my estimate for the windows in Holy Ghost Church, Knoxville, Tenn. I found out that I made a big mistake in the area of the Altar and the Rose window. My estimate for these two windows would be correctly:

For the altar window, Price, all given conditions.....\$775.00

For the Rose window, Price, all given conditions.....\$525.00

Therefore the corrected sum total for the windows would be:

|                          |                  |
|--------------------------|------------------|
| 1 Altar window.....      | \$775.00         |
| 6 Sanctuary windows..... | \$690.00         |
| 2 dtto dtto side .....   | 450.00           |
| 2 Transept windows ..... | 1180.00          |
| 8 Nave windows.....      | 2800.00          |
| 1 Rose window.....       | 525.00           |
| 20 windows               | <u>\$6420.00</u> |

I am glad to be able to correct the error before Mr. Crowe left for Knoxville.

According to a letter and sizes I received to-day from Vicksburg, I will have to pay attention to this matter, and, as I am requested to come down to Mississippi, I will have to make the trip sooner, than I expected. In this case I surely would travel over Knoxville, altho somewhat out of the way. But I would not leave before seeing you, and get information, in case such would be necessary.

Kindly excuse my mistake in calculation.

Respectfully yours,

*Ludwig Wosczeck*

Letter from Ludwig Wosczeck indicating price and manufacturer of stained glass,  
from the Diocese of Knoxville, Tennessee

## Vita

Kristina Kaczor was born in Parma, Ohio on November 19, 1973. Growing up in the Cleveland area, she attended the Brecksville-Broadview Heights school system where she graduated from high school in 1992. Her first exposures to art and architecture began during her childhood when she was introduced to these fields from her mother who is a painter and her father who is an architect. Pursuing her interests, she attended Bowling Green State University majoring in Interior Design and received a Bachelor of Arts degree in 1996. In the fall of 1996, she entered the Graduate program at the University of Tennessee and was awarded the Master's of Science in Interior Design in 1999. She is currently employed at the firm of King and Johnson, Inc. in Knoxville, Tennessee.