

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

City or Town Spokane, State Wash. No. 1747
Church Cathedral of St. John Evangelist. Date of Completion Dec. 1, 1941.
Donor and Address Grand Boulevard and Sumner Avenue.
Make out contract to Cathedral of St. John Evangelist.
Architect Whitehouse and Price, Spokane. Quality of Glass \$650. (\$72.22)
Denomination Episcopal.
and Minister Very Rev. Charles Eldridge McAllister, D.D., Litt. D.
Footage 9 square feet. sight Sizes, full
Ventilators None. Set by
Position in Church Window #7.
North window in the narthex, opposite the "New England Window"
Height from floor 4'6" Protec- Groove Stone
tion Glass Rabbet Wood
Points of compass
Quality of light North.
Inscription
Design ~~wanted~~ submitted Dec. 1, 1933. Staging
Shipping address Blue-prints
Received
Bill to Templets
Photos of Cartoons Mailed

General Information ~~#7 devoted to the Emigration Across the Alleghenies,~~
~~represents in the lower medallion Bishop Francis Asbury on horseback as a circuit~~
~~rider. The second medallion symbolizes the meeting and conversation between Bishop~~
~~Jackson Kemper and General William Henry Harrison at Vincennes, Indiana. Harrison~~
~~presents the Bishop with a piece of land for a church (1839). The upper medallion~~
~~represents Philander Chase laying the corner stone of Jubilee College Chapel. We~~
~~are planning for the little symbols in the border which in this case might be~~
~~cockle shells and books suggesting missionary zeal.~~

June 28, 1941. Bishop Cross wrote: "This window... is to tell the story of the
Episcopal Church's movement into the west beyond the Allegheny's into Ohio,
Illinois, etc. It would tell the story of Philander Chase, Jackson Kemper and one
other. I am terribly ignorant about all this and will have to depend upon you..."

"I think the New England is one of our most interesting windows, and I am
For addresses of those to be notified as window progresses, see other side.

hoping that we may have a suitable mate for it in the narthex. If you remember the New England window, one has from it a sense of movement - quite unusual."

"The good people who are donating this window say that they are very fond of your "greens"; but echoing you, I have told them that green must be used most sparingly.

Introduce a pleasant and appreciable amount of greens along with fine blues, rubies and accents of gold.

Be sure to include the bars.

"Over the Alleghenies" - with Philander Chase, Jackson Kemper, and Bishop James H. Otey.

This design takes its place in the great theme of the advancement of Christianity, to which the entire group of aisle windows is dedicated. It is a symbol, in light and color, of the sturdy leaders whose vision and pioneer work played a significant part in the mental and spiritual development of the young Nation during the Emigration across the Alleghenies.

The lower medallion is devoted to Bishop Otey who planted the seeds of educational and ministerial work in the southern states. He is represented on Lookout Mountain, when, on the fourth day of July, 1857, he addressed the assembly of bishops and laymen. Before him is a symbol of his dream of a University of the South, formally organized at that gathering. The ancient color symbolism of green suggests his hope for its realization.

The central medallion symbolizes the meeting and conversation between Bishop Jackson Kemper and General William Henry Harrison at Vincennes, Indiana, in 1838, when Harrison presented the Missionary Bishop of Indiana and Missouri with a piece of land for a church.

The upper medallion represents Philander Chase, first Bishop of Ohio and Illinois, laying the cornerstone of Jubilee College Chapel in 1839. "If you ask me why I call my Illinois Institution Jubilee College, I answer: 'that name of all others suits my feelings and circumstances!'"

Little symbols in the border are related to the central theme. Wild animals suggest the Wilderness, while scallop shells and books symbolize missionary zeal. The decorative motif in the field is again the Pomegranate, symbol of the unity and power of the Church.