

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

City or Town Brooklyn, State N.Y. No. 1893
 Drawings for Roger Stephens, Date of First week in December.
 Church Consolidated Lithographic Corp., Completion
 Donor and Grand Street and Morgan Avenue, Brooklyn.
 Address.....
 Architect..... Quality of Glass..... \$150.00
 Denomination and Minister.....
 Footage..... sight Sizes, full.....
 Ventilators..... Set by.....
 Position in Church.....
 Height from floor..... Protec- Groove Stone
 tion Glass..... Rabbet..... Wood.....
 Points of compass.....
 Quality of light.....
 Inscription.....
 Design wanted..... Staging.....
 Shipping address..... Blue-prints Received.....
 Bill to..... Templets.....
 Photos of Cartoons Mailed.....

General Information Roger Stephens wrote November 6, 1935: "If you could arrange to have the sketches completed, say by the first week of December, I shall write you direct from Mexico City just before I start north. Then, either the sketches could be sent straight to me at the Atlanta Biltmore, in Atlanta, Georgia, or to Mr. Sidney P. Voice, who is Treasurer of Consolidated, and who is at the Plant Office, gan and Grand Streets, in Brooklyn, New York. . . .

Under separate cover we will send back to you the delightful little hanging, stained glass sample of the man on horseback which you generously loaned me. . . You will remember that you loaned me this in order that our factory might study their practical and mechanical ability for reproducing these brilliant colors. Our belief is that we can come very close to duplicating the same quality of color, that is, freedom from opacity, so do not feel that you have to restrict your artists at all when they are making up their designs.

Let me show my unfamiliarity with stained glass design to the extent of

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

inquiring as to whether or not it is practical to do the sketch on transparent paper. Is this customary or are more brilliant effects obtained by working directly on water color paper such as the sample which you equally as generously loaned me? "

November 8, C.J.C. replied: "We are making the series of small sketches, and at least two full sized drawings made in the same technique that you admired in the large San Francisco design.

It is never so effective making drawings for glass on transparent paper, because it is impossible to get on such paper the quality of color that is really representative of glass. In other words, you have to fight against the opacity of the paint and also against the opacity of the paper.

You will not have this same sort of difficulty in reproducing our color drawn and painted on opaque material with a transparent film of brilliant color in printer's ink. . . "

(Copy of all this material is given to Cartwright.)