

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

City or Town Boston State Mass. No. 1746  
~~Church~~ Steuben, Rathskeller, Boylston Street. Date of Completion March 1.1934.  
Donor and Address .....  
Architect Sturgis Associates (Mr. St. Clair). Quality of Glass \$500.00  
Denomination 120 Boylston St. Boston.  
and Minister .....  
Footage about 80 square feet (See note of Jan. 2, 1934). <sup>sight</sup> Sizes, full .....  
Ventilators ..... Set by .....  
Position in Church Store front.  
Height from floor ..... Protec- Groove Stone  
tion Glass ..... Rabbet ..... Wood .....  
Points of compass .....  
Quality of light .....  
Inscription .....  
Design wanted in a few days. Staging .....  
Shipping address ..... Blue-prints .....  
Received .....  
Bill to ..... Templets *Iron man a making shop detail*  
Photos of Cartoons Mailed .....

General Information Mr. Skinner talked with Mr. St. Clair Dec. 19, 1933. He likes the idea of carved glass front if it can be brilliant and flashy enough. The main point is that they want it to attract attention, and as he said, block traffic in front of the place. We have a rough tracing of the plan and opening and he asked if we were willing to make a very rough sketch on speculation. We also suggested the possibility of getting some transparent color on the Lamson and Hubbard Sample we have here, so that the people can actually see what the material is like with the light coming through it. They will depend largely upon illumination from the rear, perhaps colored lights.

Harriton phoned from New York. "Fairly good job for \$175.00. Can figure between \$175.00 and \$200." (see note of Jan. 2, 1934.)

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

Description of design: "This design symbolizes the spirit of good fellowship and friendly social intercourse in gay spirited figures, recalling the courtly times of the Baron von Steuben. His own sturdy figure appears in the center, holding a foaming stein and the sword of his calling."

Figures of gentlemen and ladies, drinking toasts and bowing in greeting are interspersed with smaller playful figures of servants with casks and trays of food, and incidental grapevine symbols."

This work is to include panels of colored glass within the entrance, not to be curved, but cut and divided with leads at intervals to carry it over the arch.

Perfection Glass Company, 72 Beverly St. Boston - Laf 5633. (This is the company which is to install the Lamson and Hubbard Store Front, <sup>repair</sup> and will also do the Rathskeller installation.

Note: The divisions between the panels will be  $1\frac{1}{2}$ " wide.  
Feb. 15, 1934.

Description of Design: "The spirit of good fellowship and friendly social intercourse, possibly enlivened by recent constitutional developments, is beginning to make itself felt as a renewed field of patronage for our arts and crafts. At the same time the recent adventuring in new designs and materials has prepared the way for further exciting experiments in form and color.

These two influences together present unique opportunities for the craftsman with enthusiasm for pioneering, allowing him not only the means for developing his ideas, but also an unusual degree of freedom from conservative criticism.

A recent spirited adventure in a comparatively new medium is represented by the design, to be executed in carved and painted glass, for the entrance to the Steuben Rathskeller in Boston. It is the work of Mr. Connick, master craftsman in stained glass, who has caught, in this crisp and lively medium, the mellow and courtly spirit of the times of Baron von Steuben.

The central figure suggests von Steuben himself, one of the most picturesque and vivid characters of the American revolutionary period. He holds a foaming stein and the sword of his military calling. Leading up to the center, other figures of gentlemen and ladies, drinking toasts and bowing in courtly greeting, are interspersed with smaller playful figures of servants bearing casks and trays.

In color these panels which are designed to function in both direct and artificial light, will present a rich pattern of glowing reds, with accents of gold and cool blue, on a white ground.

The design as a whole suggests the possibilities of distinguished results when taste and imagination are applied to such a problem, in contrast with the disorganized dullness of careless routine performance."