Morris & Company: a biographical listing The intention of this article is to identify those stained glass workers listed by A. C. Sewter, mostly by surname only, on pages 19 and 101 in Volume I of his book The Stained Glass of William Morris and his Circle. In addition to windows made in the Morris workshops between 1861 and 1940 (FIGS. 1, 2), Sewter's monograph also listed those designed by members of Morris's circle prior to the establishment of Morris, Marshall, Faulkner & Company, notably those designed by Edward Burne-Jones for James Powell & Sons (Whitefriars) Ltd.2 Although Sewter's lists are by no means complete, they probably included most of the Morris firm's stained glass workers during its seventy-nine-year history. The principal source used for the biographical data in this article is the national (UK) Census, sometimes

STAINED GLASS WINDOWS DESIGNED BY BURNE-JONES Caroline Oakman (1839-1861) is the only worker identified by Sewter as being

WORKERS EMPLOYED BY JAMES POWELL & SONS TO MANUFACTURE

augmented by information from other sources.

involved in the manufacture of the St Frideswide window for Christ Church Cathedral, Oxford, designed by Burne-Jones and manufactured at James Powell and Sons' Whitefriars workshops. She was born in Holborn and in the 1851 Census was listed as a 'painter on glass' (employed at James Powell & Sons), living in Kentish Town, London, with her father Charles, who worked as a tavern keeper. Manufacture of the St Frideswide window, designed in 1859, was delayed because Powell's were supplied with incorrect measurements for the openings by the architect Benjamin Woodward (1816-1861). Sewter records that 'Miss Oakman' was employed to 'reduce the drawing to fit', spending 'fifteen 8-hour days on the task'. She was included on a list, made in 1859, of workers employed by James Powell & Sons, but nothing else is known about her short life apart from the fact that she was one of ten sisters. Her female contemporaries in the Powell's stained glass studio (also listed in 1859) were the sisters Emma Cons (1841-1912) and Ellen Cons (1840-1920), but by 1861 both women were no longer active in stained glass. Andrew Reid Grieve (1809-1886) was born in Hawick, Scotland. Although not mentioned by Sewter, he was in fact the chief glass-painter employed by Powell's for

some of Burne-Jones's windows. The Powell archive3 records that 'Grieve' and his daughter were employed to 'correct' Burne Jones's drawings and 'paint and order the glass'4 for the St Frideswide window. Grieve was active as an artist in London from the 1830s5, producing drawings published by his brother John Grieve, a lithographer. The Powell archive listed A. R. Grieve as designing windows from 1855 into the 1860s, as well as working as a glass-painter. After leaving Scotland he first lived in St Pancras and then in the City of London. Subsequently he moved to , Hackney, where he remained for the rest of his life. In 1860-61 he was also William Hodgson Burrow/(1842-1909), a glass painter born in Hounslow Heath, Middlesex, and the son of a clergyman, was responsible for painting some parts of

> his working life in London, firstly in Isleworth and later in Islington. John George Cooper (1821-1892), born in Whitechapel, Middlesex, was an 'artist on glass - Church windows' living in St Pancras, London in 1851. In 1861 he partly painted a version of Christ as the Good Shepherd, Bringing Home the Lost Sheep (designed by Burne-Jones in 1857) for James Powell & Sons and installed at Maidstone Congregational Chapel. He married Martha Sarah Wetherell in Newgate,

> London, in 1846 and was active as a glass-painter until he retired at some date prior to the 1881 Census. Cooper appears among a list of Powell's employees in 1859. James Gwynn (1821-1882) was born in Little Stretton, Shropshire, and in 1841 was a 'painter' living in Wyle Cop, Shrewsbury, adjacent to the workshop of David Evans (formerly the stained glass partnership of Betton & Evans), by whom he may have been trained. By 1858 he had moved to Woolwich, Kent, and in the 1871 Census he was listed as an 'artist, stained glass work' living in/Plumstead, Kent. By 1881 he was an 'ecclesiastical, artist painter' living in Islington, London. He is recorded as having

painted part of the St Frideswide window. John Fletcher (c.1805-1867) was born in Burnley, Lancashire, one of three brothers (including Thomas; see below), who moved to London and produced a dynasty of stained glass workers. A craftsman named Fletcher is identified as glazing the Frideswide window. As the Powell archive includes the Fletcher surname with the initial J or T, either brother might have been involved. The name of Fletcher (with either initial) appears in the firm's records of other windows, including those made to designs by Burne-Jones.

Thomas Fletcher (c.1821-1863), also born in Burnley, was a glazier and the brother

of John (see above) and father of Thomas Orridge Flercher (1850-1923), a 'designer

of stained glass windows' and William Walter Fletcher (1857-1931), an 'ecclesiastical

MORRIS, MARSHALL, FAULKNER & CO. STAINED GLASS WORKERS EMPLOYED IN THE 1860S AND 1870S (AND LATER) In Volume I of his book, A. C. Sewter listed the names of stained glass workers employed by the Firm during the 1860s.8 The term 'employed' in this context makes

no distinction between permanent or freelance employment. The workforce, as with

artist on glass' (see entries below).

other studios, would have expanded and contracted with the number and size of the Wilday and Fletcher are workers mentioned only by their surnames, offering a potential opportunity for mistaken identities, but in fact George Wilday is the only

stained glass worker in the 1860s who could have worked for the Firm, and the Fletcher referred to was Frederick William Harrison Fletcher.9 Charles Holloway was the only glazier included on this early list but, since no systematic record of the workforce survives up to the mid-1870s, many other glaziers and glass workers would have passed through the stained glass department during the 1860s and early 1870s without being recorded.

with having to deal with the additional challenge of the great man's temper (which cannot have been easy). Campfield held a trusted position, on occasions acting as the Firm's representative during the Red Lion Square days. As MacCarthy notes, 'George Campfield's dinner hour was frequently used up in explaining to prospective customers the intricacies of the Firm's stained glass'.15 Having joined the stained glass department at its beginning, his was the only continuous presence on the shop floor for the next thirty-seven years and he only retired after the death of Burne-Jones. James Egan (1847-1918), born in Cheapside, London, was the son of James Egan Snr,

1861. In 1871 James Jnr was working as a glass-painter and living with his widowed mother at her boarding house. George Wardle, who worked for the firm from 1865 to 1890, recollected in 1897 that James Egan and F. W. H. Fletcher (see below) had been glass-painters elsewhere before joining the Firm. He also mentioned they had left to work in a partnership, but was not sure if they were still in business. Their partnership had in fact been bankrupted in 1884, 16 and although Wardle appears not to have recollected the fact, Egan had returned as an employee directly after his bankruptcy in 1884 and again in 1893, after the retirement of Wardle.17 Egan & Fletcher manufactured at least one window in 1882 for St James, Fulmer, Buckinghamshire, and James Egan then seems to have operated independently for a number of years, for example designing and making a series of windows at

Hambleton church, Rutland, probably his major work. He retained his links with

Morris & Co. and was still occasionally working for the firm shortly before his death.

Frederick William Harrison Fletcher (c.1850-1914) born in Madras, India, was listed as an 'ecclesiastical artist on glass' in the 1871 Census, when he was living in Stoke

Newington, London. He was the brother of Henry Fletcher, who also became an

artist after the death of their father George Fletcher MRCS (born c.1822 in Castle

Donnington, Leicestershire, who had retired to London after working in India).

who was listed in the Censuses as a 'licensed victualler' in 1851 and a 'plumber' in

Frederick was a glass-painter before working for Morris & Co. (see Egan above). He became a partner in 'Egan & Fletcher, Decorators, Cabinet Makers, Upholsterers, and Stained Glass Painters' at 93, Regent Street, London. It was a bold attempt to compete against their old employers, but in 1884/the firm became bankrupt and ceased trading. Frederick married and moved to Chingford, Essex, until bankruptcy again occurred in 1905, 18 this time ending his partnership with Elias James Enthoven in a firm of 'Calico Printers and Warehousemen'. Fletcher moved to Llanbarn, Village Road, Enfield, where he died in 1914. His wife Frances died the following year, made bankrupt by the debts of her late husband.19 Charles Edward Holloway (1838-1897), born in Christchurch, Hampshire, was the son of Charles Holloway, a plumber/glazier, and brother of Albert/John Holloway (1841-1890), also a fret lead glazier. In the 1851 Census the family lived in Whitefriars Street, London, adjacent to James Powell & Sons, where both Charles and Albert were employed in 1859.20 In 1858, C. E. Holloway is documented as glazing a window designed by Burne-Jones for Bradfield College, Berkshire. In 1861 he responded to an advertisement by Morris placed in The Builder for a 'fret glazier'.

Sewter states that he later became a glass-painter²¹ and in 1874 he was listed in the

Census as a 'landscape painter' living in St Pancras. In 1891 he was employed as a

copper engraver, boarding in the Mile End Road, London, while his wife Hannah,

Charles Fairfax Murray (1849-1919) was born in Bow, Middlesex, to John Dalton

Murray (1808-1876) and Elizabeth Scott (1816-1853). John D. Murray was a linen

and their five children were living in Kentish Town.

1864, before returning to London. Many glass-painters serving apprenticeships in the city attended classes at the School, alongside other craftsmen and fine artists, Three of Scott's ex-students subsequently moved to London and, almost certainly on his recommendation, found employment for themselves in the Morris firm. Thomas George Bowman (1836-1917) was born in Newcastle upon Tyne and

his connection with the Government School of Design. John William Brown (1842-1928) was born in Newcastle-upon-Tyne, the son of John, a 'roper' (born 1790, also in Newcastle). He was apprenticed to James Gibson (1819-1881), a local 'master house-painter' while attending evening classes at the Government School of Art under William Bell Scott. He became an assistant to Scott's successor, W. C. Wray,28 and in the 1871 Census was a 'Landscape Painter' living with his widowed mother at Westoe, Durham. After her death in the early 1870s, he moved to London where he was employed by Morris on the advice of Bell Scott. In 1877 he joined James Powell & Sons, where he first worked as a glasspainter and then subsequently became the firm's senior designer (after Henry Holiday left to start his own studio in 1891). Brown remained with the firm until retiring to

appeared on the Class Register of the Branch Government School of Design,

Newcastle-upon-Tyne, as a glass-painter from May 1846 to September 1848, perhaps employed in the stained glass workshop of William Wailes.25 In 1861 he was

a teacher of drawing in Newcastle, before/moving to London by 1866.26 Sewter

listed him as an employee of Morris & Company from 1877 to 1909,27 but as he had been employed on some basis by the firm from 1866, he was probably its

longest-serving employee; he was still listed as an artist, living in Tooting, in the

1911 Census. He must certainly have known J. W. Brown and Napier Hemy through

George Frederick Titcomb (1852-1943) born in Burford, Oxfordshire, where he was

living in 1861 with his father George, a tailor. The 1871 Census records that G. F.

Titcomb had moved to London and was by then a 'glass stainer', boarding in Sloane

Street, Chelsea, with his uncle James Willis and his cousin Jane, who was an art student.30 He was still living in North London in 1891, but had moved to Croydon

by 1901 to be closer to Morris & Company's premises at Merton, where he worked

William Emile Pozzi (1827-1888) was born in Paris and worked as an engraver,

the Firm's figure windows. He never married and died of heart failure while at work on the premises of Morris & Co. at Merton: Alfred George Singleton (1848-1907) was born in Ipswich, Suffolk. He moved to London to work as a decorator and in the 1881 Census described himself as a 'Glass Painter'. From 1880 to 1882 he was listed as working for the Firm. His father, who had become a 'wheelwright and coach maker/undertaker', died in 1890 and by 1891 Alfred had returned to live in Ipswich, where he too worked as an undertaker. William Edward Stokes (1855-1915), born in Hackney/London, was the son of a blacksmith. In 1881 he was living in Haverstock Road, St Pancras; later the same year he married Lavinia Edginton in the district of Croydon, Surrey, after which he moved closer to the Merton works and is documented as living at Strawberry Cottage, Godstone Road, Coulsdon. He was employed by Morris & Co as a glasspainter from 1880 until his death in 1915. Walter Frederick Veal (1863-1944) was born in Surbiton, Surrey, where he lived

Ridware, Staffordshire, as listed in the 1861 Census. In the 1871 Census he was living in Aston, Birmingham, where he married Winifred Hill, and gave his occupation as 'Glass Painter Gothic', suggesting that he may well have trained at Hardman's. He was living in Walworth, London in 1880, where his son Robert Louis Walters was born, and by 1901 he was a 'stained glass painter' living in Chestnut Road, Merton. Sewter listed him as being employed by Morris & Co. from 1893 to 1902. His son Robert gave of Henry Holiday (1839-1927). In 1891 he left Powell's to manage the studio that Holiday established in Hampstead. In the 1891 Census he described his occupation

Morris & Co. and Holiday. After his death, his/daughters Daisy Constance (1886-1953) and Phyllis Dulcima (1894-1975) continued their father's work from the Glass House from 1945 to 1953.35 Conrad Arthur Howard (1888-1940), born in Peckham, London, was the son of Horace Howard, a print compositor. He was educated at the Academy School, Burton Road, London, and in the 1911 Census he describes himself as a 'glass painter' and was living in Camberwell. He was listed by Sewter as working for Morris & Co. from 1908 to 1910. He emigrated to the USA in 1913 to join the team of craftsmen working on the construction and decoration of the Swedenborgian Cathedral of the New Jerusalem at Bryn Athyn, Pennsylvania. When the First World War broke out he returned to England and subsequently served in the armed forces in Mesopotamia.36

He later worked as an assistant to Christopher Rahere Webb (1886-1966) in his studios

Peter Haworth (1889-1986) was born in Oswaldtwistle, Lancashire, and attended

at East Grinstead and Guildford and after 1926 at St Albans, Hertfordshire.37

Dept. in 1928. While teaching and painting, Haworth continued to work in stained glass throughout his career; most of the windows he designed were manufactured under his supervision by Messrs. Pringle & London of Toronto. Haworth was elected a full member of the Royal Canadian Academy in 1954, and was President of the Ontario Society of Artists 1954-57.38 William Harold Knight (1868-?) was born in Great College Street, St Pancras. In 1891 he was lodging in Putney with Charles Kidner, the uncle of Annie C. Kidner whom he married in 1896. In the 1901 and 1911 Censuses he was listed as a 'stained glass draughtsman' and was living in Tooting. He was, however, employed by Morris as an apprentice tapestry-weaver in the 1880s, before transferring to the stained glass department, where he was later the principal draughtsman (under Dearle's direction) between 1899 and 1937. Joseph Elwood Potts (1877-1946)39 was born in St Pancras, London. In the 1891 Census he was listed as a 'glass stainer's apprentice', living with his father Joseph

was listed as a glazier in the 1871 Census. In 1880 he married Anne Isabella Corlett. The 1891 Census listed him as a patient at the District Royal Mineral Hospital in Bath, Somerset, with his occupation given as 'fret lead glazier'. He was listed as working for Morris & Co. from 1886, but must have been employed on occasions by the firm from at least 1881, when the Census identifies him as boarding in Brampton, Cumberland, almost certainly fixing a new window for Morris & Co. in

St Martin's church; meanwhile his wife Anne was at home in London, describing her husband's occupation as a 'Stained Glass Worker'. In the 1911 Census he was a glass-cutter living in Kingston, Surrey, where he died. William Henry Riviere (1859-1914) was born in Drury Lane, London. He was the brother of G. P. Riviere (see above). In the 1881 Census he was a 'Cutter in Stained Glass, Worker', living with his widowed father who had ceased being a waiter and now had a 'Grocers shop' in Augustus Street, Regents Park. W. H. Riviere married and, like his brother George, moved to Wimbledon, where from 1886 he worked for Morris & Co. and lived above a confectioner's shop run by his wife (and with his father, who had lost his sight). John Cowlin Stockley (1823-1883), although not identified by Sewter, was another glazier who must have worked for Morris & Company. In the 1881 Census he was

living in Birmingham. In the 1861 Census he was living in Andover, Hampshire, employing one man. He died in Kingston, Surrey, and must have been employed by the Firm between 1881 (perhaps earlier) and before his death in 1883. A. C. Sewter's lists also included the names of stained glass workers known to have been employed by the Morris firm but whose precise identity remains unknown. Some have surnames shared by known artists and craftsmen, but the lack of initials

²⁴ Norman Kelvin (ed.), The Collected Letters of William Morris, Volume I, 1848-1880

and other details makes it impossible to distinguish between them. Other workers

²⁷ Sewter, Vol. I, 101.

²⁶ Sewter first mentions Bowman receiving payments in 1866, see Vol. I, 46. ²⁸ See Brown's obituary, written by [the unidentified] J. M. L.: 'A Noted Window Maker', The Newcastle Weekly Chronicle (9 June 1928).

³⁰ Jane married in 1876 and became Jane Willis Grey who illustrated several books in the 1890s. 32 Not to be confused with William Hodgson Burrow (1842-1909) who was a glass-painter listed

35 See D. Green, D. Hadley and J. Hadley, 'The Life and Work of William Glasby (1863-1941)',

36 William Whitehead and Morley D. Rich, Annals of the General Church of the New Jerusalem 1938-1976, Vol. II (Philadelphia: 1976). 37 Howard's later career is documented in an unpublished account of the life of Christopher Webb compiled by Francis Skeat FMGP, now in the BSMGP archive. 38 See the exhibition catalogue Glorious Visions: Peter Haworth Studies for Stained Glass (Art

The Journal of Stained Glass XXXII (2008): 91-107.

http://www.boormanfamily.ca/genealogy/boorman_thomas_d1698/rro1_018.htm ⁴² Further information about Trinick can be found in: Stephan D.C. Reynolds, 'John Trinick (1890-1974), Master of Stained Glass', The Journal of Stained Glass XXII (1998), 63-70. 43 The Census lists reveal that he came from a long line of Devon shipbuilders & carpenters. 44 The Journal of Stained Glass XXII (1998): 63.

commissioned to paint the East window, designed by Burne-Jones, of Waltham Abbey church (being restored by William Burges from 1859). By that date he was no longer listed as an employee of Powell's stained glass department, a fact which suggests that he was a freelance artist perhaps working mostly from his home. The fact that he was chosen to be the senior painter of the Waltham Abbey East window (see p. 9), completely painting the large Rose above the three lancets, including the seven circular traceries, shows how highly-regarded and trusted he was. James Powell & Sons included a copy of the centre lancet of the East window in the 1862 International Exhibition in London; this took Grieve and his daughter, Jessie Collings Grieve6 (1839-1911), 237 hours for the selection and painting of the glass. An earlier stained glass panel cartooned by Burne-Jones for James Powell and Sons, St Peter Sinking in the Sea of Tiberias (1857, now in the collection of the V&A Museum) was also painted by Grieve, taking 141 hours. Grieve was an accomplished artist and the impact of his glass-painting and his

responsibility for selecting the glass for the Burne-Jones windows should not be underestimated. A glass-painter can, if inept, reduce a superbly drawn cartoon to a dull window or, if skilled, transform a dull cartoon into a successful window. Grieve thus did much to translate Burne-Jones's drawings into glass, in effect adding to his designs rather than diminishing them. William Burges made the following observation in 1862, comparing Grieve's glass painting to the 15th-century glass that he had just examined closely in Florence Cathedral: 'by toning I do not mean smudging over the surface with brown enamel by which the lines are marked, but a process which probably was effected by grinding up the coloured glasses, and burning them on by means of flux. In fact, to my great surprise, I found the manipulation almost exactly the same as Mr Grieve, at Messrs. Powells, has used in reproducing Mr Jones' cartoons for Waltham Abbey.'7

The Firm, like other significant 19th-century stained glass workshops, would have employed a combination of highly-skilled, 'career' glass-painters and

> designing details and general draughtsmanship as well as painting on glass. In the 1861 Census, George Campfield described himself as a 'draughtsman for stained glass' (not, interestingly, as a glass-painter); W. E. Pozzi called himself simply an 'artist'; T. G. Bowman was a 'teacher of drawing'; and J. W. Brown consistently described himself as a 'landscape painter' before leaving Northumberland. William Morris's demanding approach would undoubtedly have pushed them all to the limit of their abilities; some of the craftsmen would have relished the challenge whilst others sought refuge elsewhere. Writing in 1897, George Wardle (the Morris firm's retired business manager) suggested that 'no-one having worked for Mr Morris could willingly have joined any other workshop or, having passed through any other, would have given up Mr Morris's for that.'10 However evidence suggests there was an increasing turnover of staff the longer the business continued, with at least one glass-painter leaving Morris's workshop to become an undertaker. In the late 1860s, the Firm apparently employed only a dozen men and boys, but the number active in the stained glass department is unknown. Sewter quotes J. W. Mackail's reference to the boys as being 'got from a Boy's Home in the Euston Road'. 11 However, none of the workers identified from the various lists of employees fits this description and Mackail was almost certainly referring to casual labourers and errand boys. By comparison, in 1859 the stained glass department of James

> In 1861, establishing a workforce of trained glass workers in London would have been an easier task than a decade earlier. Considerably increased production of stained glass, and the establishment of firms such as Heaton, Butler & Bayne, Clayton & Bell, Lavers & Barraud and the much-expanded James Powell & Sons, produced many newly-trained craftsmen. Holloway is known to have come from Powell's, Campfield (probably) from Heaton, Butler & Bayne, and both Fletcher and Egan may also have been trained in the Cardington Street workshops during the period (late 1850s and early 1860s) when Heaton, Butler & Bayne shared a workforce with Clayton & Bell. George Wardle specifically recorded that both Egan

George, a wood sawyer. In 1861, he was a 'draughtsman for stained glass' living in

Kentish Town, when he came to the attention of William Morris while attending Rossetti's evening classes at the Working Men's College in Great Ormond Street. He is said to have been trained as a glass-painter at Heaton, Butler & Bayne, whose workforce was drawn from all over the country and from parts of the Continent. This doubtless enabled Campfield to suggest to Morris the names of other glass-painters and glaziers who were known to him. He was the first skilled craftsman to be employed in the Morris, Marshall, Faulkner & Co. workshop at Red Lion Square, becoming Foreman of the works, including the stained glass department. Apart from a few early forays into design he remained there a draughtsman and glass-painter throughout his career. Unlike many of the Morris workers he never moved to South London after the firm relocated to Merton, and continued to live in North London until 1898, when he retired to Prittlewell, Essex. Morris's biographer, Fiona MacCarthy, has observed that Morris and his colleagues were to some extent 'dependent on Campfield's professional skills and knowledge in establishing the Firm's early reputation in stained glass." He was also responsible for sustaining it - along draper with a business in Bow when Charles was born, but his circumstance

had exhibited at the Royal Academy and become an assistant to Burne-Jones. In the same year he was active at Morris, Marshall, Faulkner & Co., and William Morris took him to Bruges in 1870 to celebrate his twenty-first birthday. By 1871 he was spending much of his time in Italy, where four years later he married sixteen yearold Angelica Collevichi, with whom he had six children. Murray's ability as a draughtsman, copyist, connoisseur and collector are well recorded and Sewter considers him the Firm's most accomplished glass-painter, responsible for painting the Vyner memorial window at Christ Church Cathedral, Oxford, in 1872-73. Although this is his only recorded glass-painting there may well have been other examples. The fact that he travelled between Italy and England ensured that he was not a regular presence in the stained glass department. Murray returned to England in the 1880s, leaving his family in Italy. He met Blanche Waddams Richmond (1865-1952), born in Horfield, Gloucestershire, the daughter of a commercial traveller,2 Alfred Wadham Richmond (1836-1868) and established a parallel family with her. William James Wiegand (1832-1914) was born in Charlton, Kent. The 1841 Census shows him living in Woolwich with his father, also William, an 'historical engraver'. In the 1871 Census he was an 'artist, drawing', and was now living in Kentish Town. Sewter refers to 'a certain Wiegand, who assisted Rossetti in the decoration of the famous cabinet made by the Firm for the architect J. P. Seddon, now in the Victoria & Albert Museum.'23 In a letter to Ford Madox Brown (1872), Morris refers to Wiegand carrying out 'the usual mechanical enlargement &c.' of cartoons,24 and Census data shows that he was employed as a draughtsman rather than a glass-painter.

George Wilday (1836-1908) was born in Birmingham and worked as a 'Japanner' (a

skilled craftsman using lacquers) before moving to London, where he first appears in

the 1861 Census as a 'stained glass painter' lodging in the Regents Park area. He

returned to Birmingham where he married in 1865 and had a daughter in 1866, followed by a son in 1868 who was born in London. Wilday may have trained in

either London or Birmingham but it was most probably the latter city, since he referred

to himself in the 1871 Census as a 'Medieval glass painter', a term most frequently used

by employees of John Hardman & Co. of Birmingham. He had retired from working

in stained glass by 1891, when he was running his own laundry service from home.

OF DESIGN, NEWCASTLE-UPON-TYNE In 1843, the painter and poet William Bell Scott (1811-1890), an associate of the Pre-Raphaelites (and friend of Rossetti), was offered a 'Mastership' at the Government School of Design in Newcastle-upon-Tyne, where he remained until

Charles Napier Hemy (1841-1917), born in Newcastle upon Tyne, moved with his parents to Port Phillips Bay, Melbourne, Australia in 1850, returned with them to Newcastle in 1853. Henri, his father, resumed teaching music and Charles attended the Government School of Design under Bell Scott, where he no doubt encountered T. G. Bowman and J. W. Brown (see above). A restless soul, Hemy left his eleven

he was entrusted by Morris with the job of painting two wings of a triptych for Cheddleton church, Staffordshire. Subsequently he moved on to study painting at

siblings to train initially as a Catholic priest in the Dominican order, after which he

appears in London. He was employed by the Morris firm as a decorative painter and stained glass draughtsman. In 1866, the year of his first marriage (in Kensington),

Morris that he should hire his friend Bowman as a full-time employee,

life, having 10 children and eventually becoming renowned as one of the country's finest marine painters. EMPLOYEES IN MORRIS & COMPANY'S STAINED GLASS WORKSHOP, FROM 1877 TO 1940 In 1875, the original partnership of Morris, Marshall, Faulkner & Co. having been dissolved, the firm was reorganised as Morris & Company, under William Morris's sole direction (though retaining the services of Burne-Jones and Philip Webb as designers). A. C. Sewter listed the surnames, sometimes with initials, of 'glass painters' employed in Morris & Company's stained glass department from 1877, when the contributions of individual workers to specific stained glass commissions were first recorded.29

modus operandi involved photographing and enlarging or reducing old Morris & Co. cartoons (unfortunately, in most cases, with little sensitivity or skill) to create designs for new windows. his occupation as 'artist's decorator' and may perhaps have worked with his father. No further evidence can be found of the family in the 1911 Census, or in records of Christopher Baker Wren (1850-1909) was born in Marylebone, London, the son of John George Wren (1819-1886), a Bermondsey-born 'Artist in Stained Glass (and the brother of Alexander Gravestock Wren (1861-1919), also an 'Artist in Stained Glass' who worked for James Powell & Sons and Clayton & Bell before moving, prior to 1901, to Ireland, where he died). C, B. Wren married Sarah Jane Islett in

Upper Holloway in 1901, and Ealing in 1911. He was listed by Sewter as having worked for Morris & Co. between 1907 and 1908. Frank Edward Edge (1882-1930), who was born in Hampstead, London, was the son of Frank, a railway clerk. In the 1901 Census he was a 'stained glass artist' living in Stoke Newington. Sewter listed him as an employee of Morris & Co. from 1912

Stephen Rogers (1846-?) was born in Marylebone. He was initially employed as a clerk by his father, Stephen, a timber merchant. He had become an 'ecclesiastical glass painter' by 1871, living in London, and then moved to the USA where two of his children were born, in 1873 and 1875. He had returned to London by 1878, when his

National Gallery of Victoria in Melbourne, before enlisting in Australia's Imperial Forces as a signaller and observer during the First World War.⁴⁴ Returning to London in 1919, he studied at the Byam Shaw School of Art in London and was then employed by Morris & Co. as a glass-painter in 1921, the same year that he is recorded as beginning his apprenticeship with Christopher Whall (which lasted until Whall's death in 1924). Trinick, a devout Catholic, remained in England for the rest of his life, working on his own stained glass commissions (e.g. the impressive scheme in the chapel of Salmestone Grange, Kent) and writing books. Arthur Chester Watson (1850-1939) was born in Foston, Lincolnshire, where his father Thomas Watson was a victualler and farmer. He moved to London where in

NOTES ¹ A. Charles Sewter, The Stained Glass of William Morris and his Circle, 2 vols. (New Haven and London: Yale University Press, 1974, 1975). ² I am grateful to Dr Michael Kerney FSA for the surnames of stained glass workers appearing in the James Powell & Sons archive (Archive of Art & Design, V&A Museum, London). 3 The archives of James Powell & Sons are principally held at the Archive of Art & Design at the Victoria & Albert Museum, London. 4 I am grateful to Dr Michael Kerney FSA for this information.

⁵ In the 1851 Census he gave his occupation as 'Artist in water colours & lithography'.

⁶ Jessie remained at the family home, unmarried, and became a 'Government certified

7 William Burges, who commissioned the Waltham Abbey window, made the following

(c.1805-1867) his uncle, appears to have been involved with the firm of Heaton Butler & Bayne and may possibly have worked alongside George Campfield prior to 1861. It would not be surprising if at least one member of the family was employed at some time by Morris & Co. ¹⁰C. Harvey and J. Press, Art, Enterprise and Ethics: The Life and Works of William Morris (London: Frank Cass, 1996), 111. 11 Sewter, Vol. I, 20.

orange.' I am grateful to Dr Michael Kerney FSA for supplying this reference.

⁹ There was also an extended family of Fletchers, all stained glass workers, originating from

Burnley, Lancashire, and related to Thomas Orridge Fletcher (1850-1923). John Fletcher

19 Ibid., (1916). ²⁰ Signatories to a petition of November 1859, see note 12. 21 Sewter, Vol. I, 19.

in Tooting, London. Although scarcely qualified to uphold the firm's traditions, he succeeded his father at Merton Abbey and ran the workshops until Morris & Co. went into voluntary liquidation in 1940. Duncan Dearle then bought the firm's stained glass department, which he operated under his own name in the post-war years, latterly in collaboration with Messrs. Lowndes & Drury of Fulham. Dearle's

STAINED GLASS WORKERS EMPLOYED BY MORRIS & CO. AFTER THE **FIRM IN 1940**

The following workers worked for Morris & Company after the deaths of Morris

(1896) and Burne-Jones (1898) and were therefore employed under the direction of

William Burrows32 (1869-1946),33 born in Lambeth, London, was the son of Alfred,

a 'traveller in the costume trade'. In 1891 he was a 'stained glass artist' living in

Fulham with his parents, and on the 1911 Census a 'glass painter' living in Richmond,

John Henry Dearle (see above).

Surrey, the year in which Sewter listed him as being employed by Morris & Company. Frederick Elston Cory34 (1879-1907), born in Bermondsey, London, was the son of William, a teacher (born 1846 in Devon). In 1901, E.E. Cory was a 'glass painter' living in Newington, London. Sewter listed him as working for Morris & Co. in 1902, but he later emigrated to Canada. His death was reported in the Quebec Daily Telegraph (Tuesday, 16 April 1907): 'The man who drowned at Macleod, Al[ber]ta, yesterday in Old Man River was Rev. Frederick Elston Cory, a missionary of the Methodist Church. He left Macleod for his mission in Lethbridge, having just finished writing on his examinations. His relatives all reside in the old country. Police and citizens are diligently working with grappling hooks in search of the body.'

Elwood Potts, a glass-painter (born 1851 in Sunderland). The younger Elwood Potts married Mary Ann Robinson in 1899 in Dublin, where he appears as a stained glass artist in the 1901 Census, living at 8, Phibsborough Road, Arran Quay, with his father. He returned to London to work for Morris & Co. between 1908 and 1909 before emigrating to the USA. He settled in Philadelphia, where he designed and made windows in the 1920s and 1930s, and died there in 1946.

1869 he married Emily Sarah Harrison. They lived in west London, with Arthur working as a glass-painter. In 1901 he moved to St Albans, Hertfordshire, where he probably worked briefly for the firm of H. J. Salisbury. He subsequently moved to Kingston, Surrey, where he was working as a glass-painter in 1911. Sewter listed him as being employed by Morris & Co. from 1902 to 1904 and from 1907 to 1924.

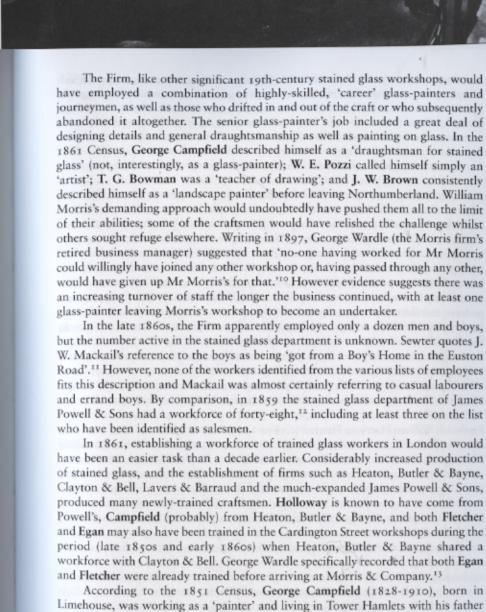
observations on glass-painting (preceding the passage quoted in the main text) in a letter to The Ecclesiologist in 1862, following a visit to Florence Cathedral where he had closely examined the 15th-century stained glass: 'In my former paper I mentioned the surpassing beauty of the stained glass. During my latter stay I had an opportunity of examining it quite closely. The openings being very large, the colours are more massed than us. But then each colour is subdivided into a great many different tints, so that we have a jewel-like effect combined with great distinctness. The glass itself, more especially the blue and red, is very streaky, and most of it very heavily toned on both sides; the yellow becoming by this means in some parts quite

12 Signatories to a petition of November 1859 thanking Powell's for the Summer half-holiday, and asking if it can be extended to the Winter months. See Wendy Evans, Catherine Ross and Alex Werner, Whitefriars Glass James Powell & Sons of London (London: Museum of London, 1995), 183-84. ¹³ George Wardle's 'Memories of William Morris', 1897, in: J. W. Mackail, The Life of William Morris (London: Longmans Green & Co., 1899). Wardle had worked for the Firm from 1865 ¹⁴ Fiona MacCarthy, William Morris. A Life for Our Time (London: Faber & Faber, 1994), 176.

²² Blanche arrived in London aged 16 with her brother Albert; by 1888 she had met Charles and in 1891 they were living at 20, Rostrevor Road, Fulham, as man and wife although unmarried, and had already started a parallel family. ²³ Sewter, Vol. 1, 19.



the St Frideswide window at Oxford and also the lancets of the Waltham Abbey East window. He described himself in the 1871 Census as a 'stained glass artist' and spent



changed and in the 1851 Census he was living at 21, Castle Street, Cripplegate working as an accountant's clerk. The premature death of Elizabeth Murray in 185 inevitably impacted on the family and in 1861 Charles was boarding with schoolmaster in Orford Road, Walthamstow, Essex; his sister Lucy was a governes in Camberwell; his brother was John an apprentice watchmaker living in the Cir of London; and his eldest brother Arthur a clerk (who died at Woking Invalid Prison in 1865). Charles left school aged thirteen and began an apprenticeship in the drawing office of the engineering company of Peto & Betts, where he drew portrain of Sir Samuel Morton Peto's family. He caught the attention of Ruskin and by 1867

GLASS-PAINTERS EMPLOYED BY MORRIS & CO. IN THE 1860S AND 1870S WHO WERE FORMER STUDENTS OF THE GOVERNMENT SCHOOL Salisbury in 1923. On leaving Morris & Co., Brown may perhaps have suggested to

the Antwerp Academy, under the renowned/Baron Leys (1815-1869). He had returned to England by 1871 (probably after/Leys's death in 1869) and was living in Fulham, London, near the home of Burne-Jones, establishing himself as a painter. Hemy's first wife, Mary Ann, died in Fulham in 1880 and in that year he moved to Falmouth, Cornwall, where he remarried in 1881 and remained for the rest of his

John Henry Dearle (1859-1932), born in St Pancras, London, was the son of William Dearle, a mechanical draughtsman (born 1833 in Bethnal Green). J. H. Dearle joined Morris & Co. in 1878, where he was employed in the stained glass workshop. In the 1881 Census he was listed as an 'artist's glass painter' and from 1891 he referred to himself as a 'decorative artist'. He also worked in the tapestry department and by the late 1880s was designing for a range of textiles. After the death of William Morris, Dearle became Art Director and manager of Morris & Co.'s Merton Abbey workshops. After Burne-Jones's death in 1898, although the firm/continued to reuse many of its earlier cartoons, Dearle also designed many of the later commissions, especially in the 1910s and 1920s. His son Duncan Dearle (1893-1954), was born

marriages and deaths, suggesting that they may have emigrated. 1872; he was listed as a 'Glass Painter & Tobacconist' living in St Pancras in 1881 and 1891, but in 1901 he was a 'Glass and China Dealer' living in Wimbledon, after which he moved to Fylde, Lancashire, where he died. Wren was listed by Sewter as being employed by Morris & Co. from 1893 to 1907. DEATH OF BURNE-JONES IN 1898 UNTIL THE LIQUIDATION OF THE

William Crabbe (1865-1939) was born in Scotland, the son of John Crabbe, a Captain in the Royal Artillery (born in Salisbury, Wiltshire). In the 1881 Census he was a 'stained glass painter', living in Woolwich with his parents. He was living in

daughter Hilda was born, and the family appears on the 1881 Census list. He moved briefly back to Bayonne, New Jersey, USA, where his daughter Margaret was born in 1882. He is not listed in the 1891 British Census but he is in the 1901 Census, living in Islington and still working as a glass-painter. Sewter listed Rogers as an employee of the Firm between 1903 and 1904. He returned to the USA in October 1904.40

Edgar Charles Seeley (1884-1977) was born in Plaistow, Essex, and in the 1901

Census was listed as a 'learner to a stained glass artist', living in Marylebone. In 1911

he was a 'glass painter' living in Hendon, Middlesex, the same year that he married

Evelyn Sivell. He was listed by Sewter as being employed at Morris & Co. from

1921 to 1938. A Thomas Boorman family website records that in 1950: 'Edgar

Charles Seeley is a stained glass artist, in partnership with a friend, and carries on

John Brahams Trinick42 (1890-1974) was born in Melbourne, Australia, but was

living in Willesden, London, in 1901 with his father John, a London-born

carpenter,43 who had returned to work in London in 1894. In 1908 John Jnr.

returned to Australia, where he studied for five years at the Art School of the

his work in his own home at Sutton, Surrey 41

GLAZIERS EMPLOYED BY MORRIS & COMPANY William Thomas Markham (1868-1947) was born in Mayfair, London, the son of Alfred, a hospital dispenser, and brother of Alfred George Markham (1863-1915), at one time a glass-painter but who, by 1901, had become a sketch writer and comedian. W. T. Markham worked as a 'fret lead glazier & glass cutter' from at least

Contemporary Practice

The workfor at Morris &

Company's

stained glass

workshops at

Merton Abbey

William Glasby (1863-1841) was born in London. According to the 1871 Census he was living in Battersea with his father William, who worked as a porter. He trained as a glass-painter at James Powell & Sons, where he worked on the windows



schoolteacher'.

¹⁶ The London Gazette (11 January 1884). ¹⁷ As Sewter records, Vol. I, 101. 18 The London Gazette (1905).

living in Marlborough Square, Chelsea, during the early 1840s with his sisters and two brothers, Louis and Joseph, who were both goldsmiths. W. É. Pozzi worked as an 'engraver on gold and silver' (perhaps with his brothers) during the 1850s, by which time he was living in Hastings Street, Grays Inn Lane, along with his sisters Anna (born in France, c.1830) and Agatha (a half- sister born in Rome, c.1794-1853). In the 1861 Census he referred to himself as an 'artist painter' and was living in Cadogan Street, Chelsea with his surviving sister Anna. In 1871 he was a 'draughtsman glass painter' living in Euston Road, St Pancras. He is first recorded as working at Morris & Co. in 1877 but was almost certainly employed by the firm before then. In the 1881 Census he was listed as an fornamental painter/designer boarding at 2, New Street, Regents Park. Pozzi designed a considerable quantity of decorative detailing, such as 'tree work' and other motifs, for the backgrounds of with his father Charles (who later ran the Abercorn Arms in Great Stanmore High Street, London). W. F. Veal trained as a glass-painter before 1881, and from 1891 to 1911 he lived at Wealdstone in north London. He was listed by Sewter as working for Morris & Co. from 1895 to 1897.31 He was the brother of Charles John Veal

from 1896 to 1930.

terior of Morris

& Company's Merton Abbey

stained glass

workshop on the first floor.

(1861-1939) who had also trained as a glass-painter but was not as committed to the work as his brother (by 1891 Charles was working with his father and in 1901 he was a hotel manager). Robert Walters (1853-?) was living on his father's farm (where he was born) in Mavesyn

as a 'Manager glass painter - employed' and was living in Hampstead. In 1901 he was a 'stained glass painter', working at his home address 20, Church Row, Hampstead (incidentally next door to the home of Joan Fulleylove (1868-1947), who became a stained glass designer and maker). Holiday relocated his studio to Lowndes & Drury's newly-built Glass House in Lettice Street, Fulham, in 1906, with Glasby still employed as his glass-painter while also freelancing for other studios. Sewter listed him as working for Morris & Co. from 1909 until 1923. He continued renting space at the Glass House to work on his growing number of independent commissions, many of which illustrate his stylistic debt to work by both

Accrington School of Art and Manchester School of Art (1911-13) before winning a place at the Royal College of Art in 1914. However, the First World War interrupted his studies. He enlisted in the Lancashire Fusiliers in 1915, later transferring to the Royal Flying Corps in which he served as a pilot in France. He was awarded the Distinguished Flying Cross in the 1919 New Year's Honours List. On demobilisation, he returned to the RCA with a £150 scholarship to study in the School of Design under Professor Robert Anning Bell RA RWS (1863-1933). Although he received his RCA Diploma in 1921 he was listed by Sewter as being employed by Morris & Co. in 1920. In 1923 he was offered a teaching post in the Art Department of Toronto Central Technical School, becoming Director of the Art

1891 to 1911 while living in St Pancras, London, and was identified by Sewter as being an employee of Morris & Co. between 1917 and 1918. George Peter Riviere (1846-1921) was born in Westminster, London. He was the brother of William (see below) and the son of Ernest Riviere, a waiter. G. P. Riviere

listed as staying in the same Brampton boarding house along with G. P. Riviere (see above), both men's occupation being given as 'Plumber'. Stockley was born in Farningham, Kent, the son of a painter and glazier, and in 1851 he was a 'glazier'

were employed during the inter-war period, too late to be identified from the currently published Census lists, of which the most recent is 1911. ACKNOWLEDGEMENT I would like to thank Peter Cormack for his support during the writing of this article.

(Princeton: Princeton University Press, 1984), 157. ²⁵ William Thomas Wailes (1836-77), the son of William senior, also attended classes in the

29 Sewter, Vol. I, 101. as working for James Powell & Sons in 1859. 33 Death date courtesy of Martin Harrison FSA, Hon FMGP. 34 The glass-painter and Methodist missionary were the same person: not only was his full name unique in the Census lists but no-one of that name was listed as dying in Britain.

Gallery of Windsor, Ontario, 1985). I am grateful to Peter Cormack MBE FSA Hon FMGP for additional information on Peter Haworth. 39 Death date courtesy of Martin Harrison FSA, Hon FMGP. ⁴⁰ Information supplied by Martin Harrison FSA Hon FMGP. 41 'The Life and Descendants of Thomas Boorman',