

# Stained glass workers employed by James Powell & Sons and by Morris, Marshall, Faulkner & Company and 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 149 and 150 in Volume I of his book *The Stained Glass of William Morris and his Circle*. In addition to windows in the Morris workshops between 1861 and 1890 (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. 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 augmented by information from other sources.

## WORKERS EMPLOYED BY JAMES POWELL & SONS TO MANUFACTURE STAINED GLASS WINDOWS DESIGNED BY BURNÉ-JONES

**Caroline Oakman** (1839-1861) is the only worker identified by Sewter as being involved in the manufacture of the *St Frideswide* window for Christ Church Cathedral, Oxford, designed by Burne-Jones and manufactured at James Powell & 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 Kennington, 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 persons employed by James Powell & Sons, but nothing else is known about her. Powell's was listed as a 'stained glass artist' in the 1851 Census as well as the 1861 Census, but no other listings. Her female contemporaries in the Powell's stained glass studio (also listed in 1859) were the sisters Emma Cox (1841-1912) and Ellen Cox (1840-1920), but by 1861 both women were no longer active in stained glass.

**Andrew Redd Gríeve** (1809-1886) was born in Hawick, Scotland. Although not mentioned by Sewter, he was the chief glass-painter employed by Powell's for some of Burne-Jones's windows. The Powell archive records that Gríeve and his daughter were employed to 'correct' Burne-Jones's drawings and 'paint and order the glass' for the *St Frideswide* window. Gríeve was active as an artist in London from the 1830s, producing drawings published by his brother John Gríeve, a lithographer. The Powell archive listed A. R. Gríeve 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 ferryman, was responsible for painting some parts of 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 his working life in London, firstly in Isleworth and later in Islington.

**John George Cooper** (1821-1892), born in Whitechapel, Middlesex, was an 'artist painter on glass' working as a glass-painter. After leaving school he was employed by Burne-Jones in 1857 for James Powell & Sons and installed at Maidstone Congregational Chapel. He married Martha Sarah Wetherell in Newcastle, 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 Sretton, 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 Beeton & Evans), by whom he may have been trained. By 1848 he had moved to Woolwich, Kent, and in the 1871 Census he was listed as an 'artist, stained glass 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 windows. A craftsman named Fletcher is identified as glazing the *St 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 Fletcher (1850-1923), a 'designer of stained glass windows' and William Walter Fletcher (1857-1931), an 'ecclesiastical artist on glass' (see entries below).

## 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. The term 'employed' in this context makes no distinction between permanent or freelance employment. The workforce, and as the other studios, would have expanded and contracted with the number and size of the Firm's commissions.

**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. 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.'<sup>1</sup> 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 Chesapeake, London, was the son of James Egan Sr, who was listed in the Censuses as a 'licensed vintner' in 1851 and a 'plumber' in 1861. In 1871 James Jr was working as a glass-painter and living with his widowed mother in her boarding house, George Wattle, who worked for the firm from 1865 to 1890, recalled in 1897 that James Egan and E. 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,<sup>2</sup> and although Wardle appears not to have recollecting the fact, Egan had returned as an employee directly after his bankruptcy in 1884 and again in 1893, after the retirement of Wardle.<sup>3</sup> Egan & Fletcher manufactured at least one window in 1882 for St James, Fulham, 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 MKCER (born c.1822 in Castle Donnington, Leicestershire, who had retired to London after working in India). Frederick was a glass-painter before working for Morris & Co. (see Egan above). He became a partner in 'Egan & Fletcher, Decorators, Cabinet Makers, Upholsters, and Stained Glass Manufacturers' at 93, Regent Street, London. It was a bold attempt to compete against their old employers, but in 1888 the firm was bankrupt and ceased trading. Frederick married and moved to Chingford, Essex, until bankruptcy again occurred in 1905,<sup>4</sup> this time ending his partnership with Elias James Enthoven in a firm of 'Calico Printers and Warehousemen'. Fletcher moved to Ilkham, Village Road, Enfield, where he died in 1914. His wife Frances died the following year, made bankrupt by the debts of her late husband.<sup>5</sup>

**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 free lad glazier. In the 1851 Census the family lived in Whitefriars Street, London, adjacent to James Powell & Sons, where both Charles and Albert were employed by Burne-Jones. C. E. Holloway is documented as glazing a window designed by Burne-Jones for Bradford College, Berkshire. In 1861 he responded to an advertisement by Morris placed in *The Builder* for a 'free glazier'. Sewter states that he later returned to work as a 'free glazier' and 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, and their five children were living in Kentish Town.

**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

commissioned to paint the East window, designed by Burne-Jones, of Waltham Abbey church (being repainted by William Burgess 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 central lancet of the East window in the 1862 International Exhibition in London; this took Gríeve and his daughter, Jessie Collings Gríeve' (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 Gríeve, taking 141 hours.

Gríeve 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 in need, reduce a superbly drawn cartoon to a dull window or, if skilled, transform a dull cartoon into a successful window. Gríeve thus did much to translate Burne-Jones's drawings into glass, in effect adding to his designs rather than diminishing them. William Burgess made the following observation in 1862, comparing Gríeve's glass painting to the 15th-century glass that he had just examined closely in Florence Cathedral: 'by tinting 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 Gríeve, at Messrs. Powells, has used in reproducing Mr Jones' cartoons for Waltham Abbey.'<sup>6</sup>

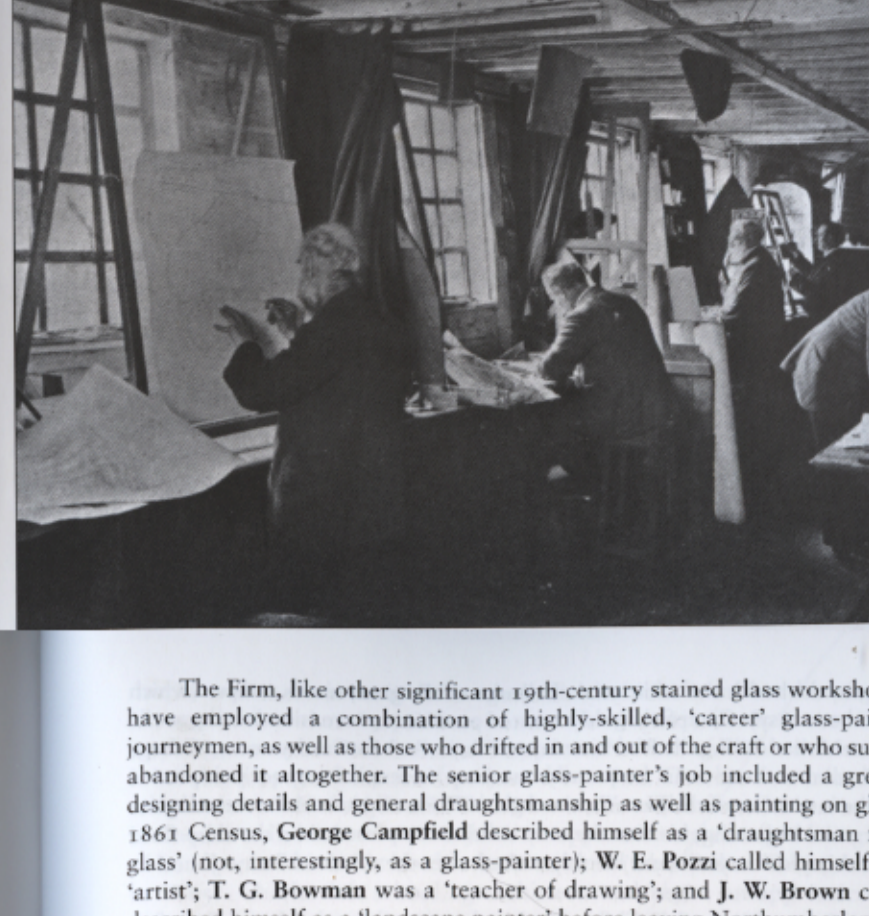


FIG. 11 The workshop at Morris & Company's stained glass workshop at Merton Abbey (c.1900).

The Firm, like other significant 19th-century stained glass workshops, would have employed a combination of highly-skilled, 'career' glass-painters and journeymen, as well as those who drifted in and out of the craft or who subsequently abandoned it altogether. The senior glass-painter's job included a great deal of 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' (note, 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 senior manager) suggested that no-one having worked for Mr Morris & Sons could willingly have joined any other workshop or having passed through any other, would have given up Mr Morris's for that.<sup>7</sup> However evidence suggests there was an increasing turnover of staff for 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. Mackay's reference to the boys as being 'got from Burne-Jones's Home in the Easton Road'.<sup>8</sup> However, none of the workers identified from the various lists of employees fits this description and Mackay was most certainly referring to casual labourers and errand boys. By comparison, in 1859 the stained glass department of James Powell & Sons had a workforce of forty-eight,<sup>9</sup> including at least three on the list who have been identified as salesmen.

In 1861, establishing a workforce of trained glass workers in London would have been an easier task than a decade earlier. The considerably increased production of stained glass, and the establishment of firms such as Heaton, Butler & Bayne, Clayton & Bell, Lavers & Barrard 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 and Fletcher were already trained before arriving at Morris & Company.<sup>10</sup>

According to the 1851 Census, **George Campfield** (1828-1910), born in Limehouse, was working as a 'painter' and living in Tower Hamlets with his father 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 at the firm for some time. Campfield was a draughtsman who 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 firm, 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.'<sup>11</sup> He was also responsible for sustaining it – along

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.'<sup>1</sup> 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.

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draper with a business in Bow when Charles was born, but his circumstance changed and in the 1871 Census he was living at 21, Castle Street, Cripplegate working as an accountant's clerk. The premature death of Elizabeth Murray in 1853 schoolmaster in Oxford Road, Walthamstow, Essex. His 36-year-old son, Charles, was living in Cambridge; his brother was John an apprentice watchmaker living in the City drawing office for a firm of engineering company of Peto & Betts, where he drew portraits of Sir Samuel Romilly and Peter Russell. He caught the attention of Ruskin and by 1862 had exhibited at the Royal Academy and become an assistant to Burne-Jones. In 1871 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-year-old Maria, with whom he had six children. Murray's ability as a draughtsman, craftsman, collector, engraver and collector are well recorded and Sewter the Vyner memorial window at Christ Church Cathedral, responsible for painting. 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 Richmond, Leicestershire, the daughter of a commercial traveller,<sup>12</sup> Alfred Wadham Hickford (1854-1868) 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'. Sewter refers to a certain Wiegand, who assisted Rossetti in the decoration of the famous cabinet made by the architect J. P. Seddon, now in the Victoria & Albert Museum.<sup>13</sup> In a letter to Ford Madox Brown (1872), Morris refers to Wiegand saying that he 'was the mechanical enlargement &c.' of cartoons,<sup>14</sup> and a Census data charting out the usual employment as a draughtsman from 1878 to 1890.

**George Wilday** (1836-1908) was born in Birmingham and worked as a 'glazier' – a skilled craftsman (see below) before moving to London, where he first appears in the 1861 Census as a 'painter' lodging in the Regents Park area. He returned to Birmingham where he married in 1865 and had a daughter, who was followed by a son in 1868 who was born in London. Wilday died in 1908, either London or Birmingham but it was most probably the latter city, since he was listed in the 1871 Census as a 'Medieval glass painter', a term most frequently used to stained glass by 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.

## GLASS-PAINTERS EMPLOYED BY MORRIS & CO. IN THE 1860S AND 1870S WHO WERE FORMER STUDENTS OF THE GOVERNMENT SCHOOL OF DESIGN, NEWCASTLE-UPON-TYNE

In 1843, the painter and poet William Bell Scott (1811-1890), an associate of the Government School of Design in Newcastle-upon-Tyne, where he remained until

Salisbury in 1923. On leaving Morris & Co., Brown may perhaps have suggested to Morris that he should hire his friend Bowman as a full-time employee.

**Charles Napier Hemy** (1841-1917), born in Newcastle-upon-Tyne, moved with his parents to Port Phillip Bay, Melbourne, Australia in 1850, returned with them to Newcastle in 1853. Hemy, 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 siblings to return to a certain Hemy family 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), he was entrusted by Morris with the job of painting two wings of a triptych for Cheddleton church, Staffordshire. Subsequently he moved to study painting at 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 remained in 1881 and remained for the rest of his 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 surmises, sometimes with initials, of 'glass painters' employed in Morris & Company's stained glass department from 1877, but the contributions of individual workers to specific stained glass commissions were first recorded.<sup>15</sup>

**John Henry Dearnle** (1859-1932), born in St Pancras, London, was the son of William Dearnle, a mechanical draughtsman (born 1833 in Bethnal Green). J. H. Dearnle joined Morris & Co. in 1878, where he was employed in the stained glass workshop. In the 1881 Census he was listed as an 'artist' and in 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, Dearnle became Art Director and manager of Morris & Co.'s Merton Abbey workshops. After Burne-Jones's death in 1898, although the firm continued to re-use many of its earlier cartoons, Dearnle also designed many of the later commissions, especially in the 1910s and 1920s. His son Duncan Dearnle (1895-1954), was born in Tooting, London, although he was trained as a glass-painter. He succeeded his father at Merton Abbey and ran the workshops until Morris & Co. succeeded its voluntary liquidation in 1940. Duncan Dearnle 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. Dearnle's *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).

**John George Wren** (1829-1886), a Bermondsey-born 'Artist in Stained Glass and Glass' who worked for James Powell & Sons and Clayton & Bell (before 1861, prior to 1850, to Ireland, where he died), C. R. Wren married Sarah Jane Islet in 1872 and was listed as a 'Glass Painter & Jobcutter' living in St Pancras in 1881 and 1891, but in 1904 he was a 'Glass and China Dealer' living in Wimbledon, after which he moved to Fyvie, Lancashire, where he died. Wren was listed by Sewter as being employed by Morris & Co. from 1859 to 1907.

## STAINED GLASS WORKERS EMPLOYED BY MORRIS & CO. AFTER THE DEATH OF BURNÉ-JONES IN 1898 UNTIL THE LIQUIDATION OF 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 John Henry Dearnle (see above).

**William Burrows'** (1860-1946),<sup>16</sup> 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' in Richmond, Surrey, the year in which Sewter listed him as being employed by Morris & Company.

**Frederick Elston Cory**<sup>17</sup> (1879-1907), born in Bermondsey, London, was the son of William, a teacher (born 1846 in Devon). In 1901, F. E. Cory was a 'glass painter' living in Newington, London. Sewter listed him as working for Morris & Co. in 1902, but he had emigrated to Canada. His death was reported in the *Quebec Daily Telegraph* (Tuesday, 16 April 1907): 'The man who drowned at Macleod, Aliberta yesterday in Old Fort Macleod, was Frederick Elston Cory, a missionary of the Methodist Church in his river. His relatives are all in Leithbridge, having just yesterday in 1904 been killed by a train which ran into them at Leithbridge. His friends and citizens are diligently working with grappling hooks in search of the body.'<sup>18</sup>

**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 Upper Holloway in 1901 and Ealing in 1904. He was listed by Sewter as having worked for Morris & Co. between 1867 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 to 1914.

**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

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 marriages and deaths, suggesting that they may have emigrated.

**Christopher Baker Wren** (1850-1909) was born in Marylebone, London, the son of John George Wren (1829-1886), a Bermondsey-born 'Artist in Stained Glass and Glass' who worked for James Powell & Sons and Clayton & Bell (before 1861, prior to 1850, to Ireland, where he died), C. R. Wren married Sarah Jane Islet in 1872 and was listed as a 'Glass Painter & Jobcutter' living in St Pancras in 1881 and 1891, but in 1904 he was a 'Glass and China Dealer' living in Wimbledon, after which he moved to Fyvie, Lancashire, where he died. Wren was listed by Sewter as being employed by Morris & Co. from 1859 to 1907.

**Edward Potts Ann Robinson** (born 1851 in Sunderland). The younger Edward Potts married Mary Ann Robinson in 1871 and was employed by Morris & Company as a stained glass artist in the 1901 Census, living at 8, Phippsborough Road, Arran Quay, London. 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.

**Stephen Rogers** (1846-62) 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 1875, 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 daughter Hilda was born, and the family appears on the 1881 Census list. He moved briefly to Bayonne, New Jersey, USA, where his daughter Margaret was born in 1882. He is not listed in the 1891 Census, possibly because he had returned to his home in Kingston and still working as a glass-painter. Sewter listed Rogers as being employed by Morris & Company in 1903 and 1904. He returned to the USA in October 1904.<sup>19</sup>

**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 1912 to 1938. As the Thomas Boorman family website records, Edgar Charles Seeley is a stained glass artist, in partnership with a friend, and carries on his work in his own home at Sutton, Surrey.<sup>20</sup>

**John Brahmans Trinck**<sup>21</sup> (1890-1971) was born in Melbourne, Australia, but was living in Wilsden, London, in 1901 with his father John, a London-born carpenter.<sup>22</sup> He had returned to work in London in 1894. In 1908 John Trinck returned to Australia, where he studied for five years at the Austral Glass and National Gallery of Victoria in Melbourne, before enlisting in Australia's Imperial Force as a signaller and observer during the First World War. 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). Trinck, a devoted 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 Salvestone 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 1869 he married Emily Sarah Harrison. Sewter listed him as being employed by Morris & Company 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.<sup>23</sup>

## 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 who was, by 1901, had become a sketch writer and comedian. W. T. Markham worked as a 'free lad glazier & glass cutter' from at least

FIG. 22 Interior of Morris & Company's Merton Abbey workshops, with stained glass workshop on the first floor.

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 appeared on the Case 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 department of William Walker.<sup>24</sup> In 1846 he was a teacher of drawing in Newcastle, before moving to London by 1866.<sup>25</sup> Sewter lists him as an employee of Morris & Company from 1870 to 1909.<sup>26</sup> As he had long 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 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,<sup>27</sup> and in the 1871 Census was a 'Landscape Painter' living with his widowed mother at Westoe, Durham. After his death in the early 1870s, he moved to London where he was employed by Morris on the advice of Bell Scott. In 1871 he joined James Powell & Sons, where he first worked as a glass-painter and then subsequently became the firm's senior designer (after Henry Holiday) in 1881. Brown remained with the firm until retiring to

**George Frederick Titcomb** (1842-1943) born in Burford, Oxfordshire, where he was listed in 1861 with his father George, a tailor. The 1871 Census records that G. F. Titcomb had moved to London and was then being boarded by his son, John E. Titcomb, Chelsea, with his uncle James Willis and his cousin Jane, who was a student.<sup>28</sup> He was still living in North London in 1891, but had moved to Croydon, Surrey, by 1901 to be closer to Morris & Company's premises at Merton, where he worked from 1896 to 1930.

**William Emil Pozzi** (1827-1888) was born in Paris and worked as an engraver, living in Marlborough Square, Chelsea, during the early 1840s with his sister