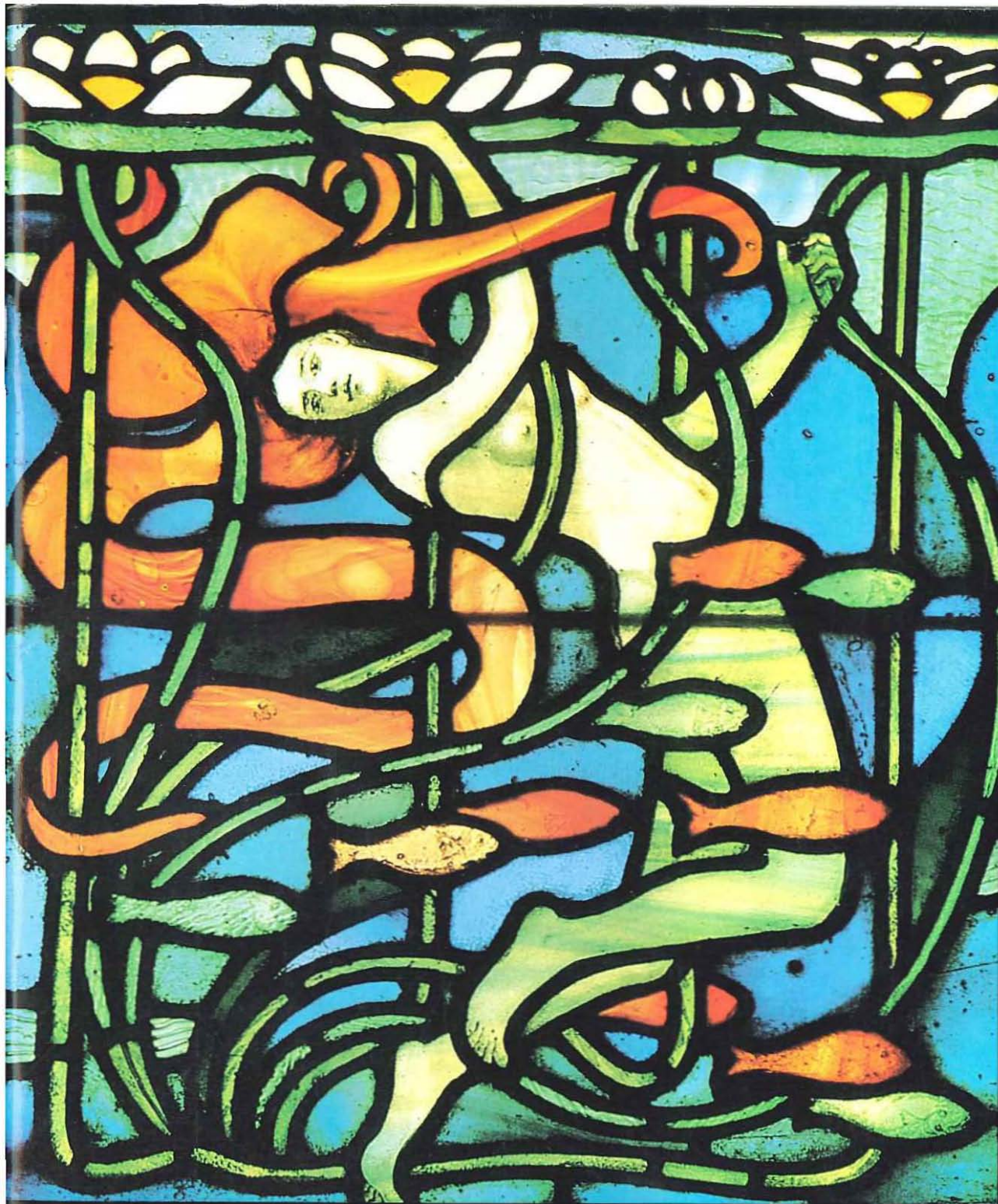
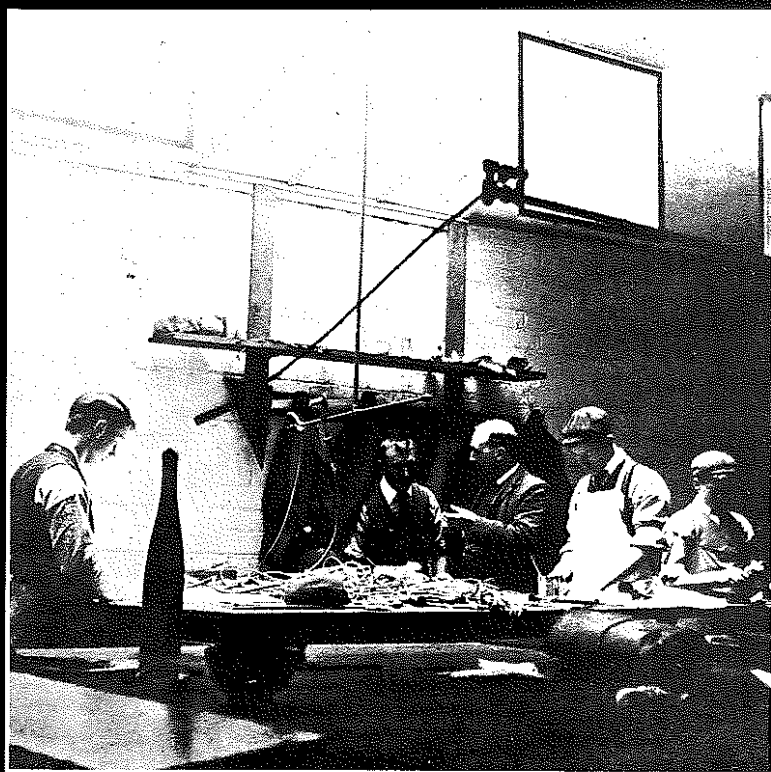


GLASGOW STAINED GLASS

A PRELIMINARY STUDY
BY MICHAEL DONNELLY

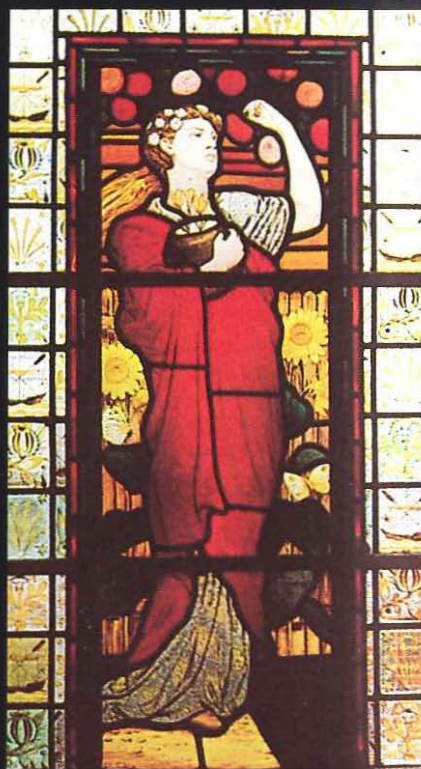




John C Hall's studio, c1920

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A PRELIMINARY STUDY
BY MICHAEL DONNELLY



Glasgow Museums and Art Galleries

ACKNOWLEDGEMENTS

Front cover: Water sprite, W G Morton,
c1896

Back cover: Rose window, St Andrew's
Church, Buenos Aires, Harrington Mann,
c1896

Title page: Aphrodite, Colearn House,
D Cottier, 1871-2



Domestic panel, J E C Carr, 1902

We would like to thank the numerous ministers, priests, session clerks, Church officers and owners of secular glass throughout Scotland, who have allowed access to and permission to photograph their stained glass, and who have answered questions patiently. We would like to express our gratitude also to the following individuals and firms who have contributed towards this exhibition:

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GLASGOW SCHOOL OF ART

JOHN C HALL

STEPHEN ADAM JR & ALF WEBSTER

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INTRODUCTION

The rediscovery of the secrets of the mediaeval art of stained glass in early Victorian times has been the subject of much research and investigation in recent years. However, a general prejudice against 19th century stained glass still prevails and many fine windows have been and continue to be destroyed or removed as 'old fashioned' or 'inferior'.

It is true that in the early days of the Gothic revival the slavish copying of early models and the adoption of factory methods of production often resulted in badly designed, unimaginative products. However, as the century progressed and new and better quality glasses became available, many fine windows were produced which, although different in style and approach, often equal the finest products of mediaeval times. In this important movement in the decorative arts, the city of Glasgow played a large and conspicuous role, producing between 1870 and 1914 some of the finest ecclesiastical and domestic stained glass in Europe.

In spite of the grievous losses incurred by the comprehensive redevelopment schemes of the 1960s and 1970s the city still retains a greater proportion of its church and domestic glass than any other city in Britain. In order to record adequately and preserve this unique heritage, the staff of the People's Palace launched a programme of research and rescue which in two years has led to the creation of a large permanent collection of glass and art work representing many of the early studios. The cream of this collection has now been cleaned and restored and forms the basis of our current exhibition. We hope that it will stimulate a new appreciation by the general public and the various church

authorities of the unique qualities of this important part of our hitherto neglected national heritage. We also hope that it will create a renewed awareness among the architectural profession and their clients of the potential of stained glass as an architectural medium.

A great deal of research and recording remains to be done and in this booklet only a cross section of the finest work produced has been presented. Moreover, the artists and designs of many smaller mid and late 19th century Glasgow studios have yet to be identified and therefore this account must be regarded as a first instalment of a work in progress.



Cover design, Robert Burns, 1896



Beauty,
Cairndhu House,
D Cottier, 1873

THE PIONEERS

The Gothic revival in architecture of the 1840s and 1850s was principally an English phenomenon. In Scotland the neo-classicists still dominated in architectural circles and built the majority of churches and public buildings. Likewise in the same period Scotland's contribution to contemporary efforts to rediscover the secrets of the mediaeval art of stained glass was very limited.

The reason for this is not hard to seek; the extreme violence of the Reformation had destroyed Scotland's mediaeval stained glass heritage almost completely and the Calvinist revulsion against 'idolatry' and 'graven images' ensured that there would be no rush to replace it in the turbulent centuries which followed. However, by the end of the 18th century the heroic age of archaeology had already begun, and a general interest in what survived of the mediaeval past was greatly stimulated by the historical novels of Walter Scott and the neo-Gothick buildings of Robert and James Adam.¹

The Waverley novels, one of the inspirations for the romantic movement in European literature, also became a catalyst for a new school of historical and genre painters of whom the most notable were William Noel Paton and David Wilkie. Scott also assembled in his own Gothic mansion Abbotsford a great treasure house of mediaeval sculpture in the form of casts retrieved from the battered remains of Scotland's ruined cathedrals and abbeys. However, it was not until the formation of the Edinburgh firm of Ballantine & Allan in 1837 that the revival of Scottish stained glass properly began.

Born in Edinburgh in 1808, James Ballantine trained first as a house-painter, and for a time he worked as

slab boy to David Roberts when the future Royal Academician was the Scenic Artist in the Theatre Royal.² During the 1820s he learned the craft of glass painting—probably in an English studio—and in 1837 launched his own firm in Carrubers Close off High Street. In 1845 he published a slim volume entitled *A Treatise on Painted Glass* in which he advocated the use of stained glass in domestic interiors and criticised the slavish and indiscriminate copying of mediaeval glass.³ Ballantine's own studio style of the time, although severely restricted by the poor quality of the available glasses, was firmly based on an enlightened reinterpretation of the lively glass-painting styles of the 15th century.⁴ Many outstanding artists received their training in his studio, including Francis Wilson Oliphant (1818-59), who later became a designer for William Wailes, and executed many commissions for the great architect of the Gothic revival in England, A W N Pugin.⁵ In spite of the achievements of the Ballantine studio, the lack of any easily accessible examples of mediaeval glass was a real deterrent to the resurrection of the craft outside the capital. Ballantine's own small booklet had been a courageous if inadequate attempt to supply some basic information on the subject.

With the publication in 1847 of Charles Winston's monumental two volume study of style in mediaeval glass painting, the vacuum was at last filled.⁶ Winston (1814-65), an English barrister, had travelled throughout England from 1830 making a series of carefully executed drawings of surviving mediaeval glass. These illustrations, when published as a companion volume to his text, placed a complete cross section of mediaeval

glass of all periods within reach of the reading public for the first time. Within a few months of publication Winston emerged from comparative obscurity to become the leading authority on the subject. Almost inevitably many of the less imaginative stained glass firms were content to use his work solely as a pattern book from which to extract appropriate specimens as the need arose. Moreover Winston declared strongly in favour of the intricate painterly style of the 15th century. In England his views were strongly challenged by the powerful journal *The Ecclesiologist*, in which the reviewers pointed out the dangers inherent in applying too rigidly the techniques of the easel painter to glass.⁷ In Scotland however, Winston's opinions not only went unchallenged but received support in architectural circles, with disastrous results.

Prior to 1865 our knowledge of Glasgow's role in the revival of stained glass remains limited and fragmentary. The reason for this is depressingly clear. At a very conservative estimate Glasgow has lost at least 300 churches of all denominations since 1900. The destructive operations of the comprehensive redevelopment programmes of the 1950s, 60s and 70s have seen entire communities uprooted and their institutions eradicated. The resulting loss not only of early glass but also of studio premises and records makes it highly unlikely that the gap in our knowledge will ever be filled satisfactorily.

Of the handful of firms which advertised as glass stainers between 1828 and 1865 only three at present seem to have been of any consequence. These are William Cairney & Sons (1828-77), Hugh Bogle & Co (1850-65) and David Kier & Sons (1847-65).

WILLIAM CAIRNEY & SONS

William Cairney was apparently the pioneer among the group and first advertised as a glass painter in 1828, when he had a glazier's shop in Candleriggs. However, it seems likely that the glass painting was done by his eldest son William in a separate studio in Montrose Street.⁸ By 1850 Cairney had assumed his sons William Jr and John as full partners.⁹ After his father's death, John Cairney, who according to a family tradition had worked and trained at York Minster, assumed the managing role in the firm.¹⁰ The business must have been considerable for by 1860 he was able to employ Alexander 'Greek' Thomson to design a splendid new building for him consisting of three stories and top floor studio at 42 Bath Street.¹¹ Cairney was a well-educated articulate man and an active member of the Glasgow Architectural Society along with Thomson until illness forced his retreat.¹²

HUGH BOGLE & CO

Hugh Bogle, the second of our early studio heads, seems to have trained under Ballantine in Edinburgh before joining his brother Michael's firm in Glasgow in 1842. Michael Bogle had been the Glasgow agent of Ballantine & Allan since its formation in 1837 and had built up a substantial business as a decorator. On his brother's death Hugh Bogle entered into partnership with the manager of the firm, J B Bennet, a skilled painter and decorator.¹³ By 1850 when the firm diversified into stained glass production Bogle had already obtained the coveted Royal Warrant and advertised himself as Decorator to the Queen.¹⁴ His partnership with Bennet continued until 1855 when it was finally dissolved, Bennet remaining at 50 Gordon Street and

Bogle moving to a new studio at 123 St Vincent Street. In 1865 Bogle's firm was declared bankrupt and put in the hands of the receiver.¹⁵

THE KIER FAMILY AND GLASGOW CATHEDRAL

The third and probably the most important of Glasgow's early stained glass firms was that of David Kier (1802-64). The source of Kier's training in the stained glass medium is not known and he was already 48 when he arrived in Glasgow from Irvine, and established his workshop at 127 Cambridge Street.¹⁶ From the beginning he was assisted by his eldest son William and in 1852 he was also joined by his younger son James.¹⁷ In 1859 he became Master Glazier to the Cathedral with the full-time job of maintaining the glass.¹⁸

In 1856 the Cathedral authorities decided to install a complete scheme of decorative stained glass, and subscriptions for memorial windows were raised from many of the city's wealthiest families. The extent to which neo-classicism still dominated the architecture of the city, and his role as the Principal of the Haldane Academy and Government School of Art, made it almost inevitable that Charles Heath Wilson should be appointed to supervise the project. He in turn called upon the advice of Charles Winston in selecting appropriate artists to execute the scheme. Sadly both men were hopelessly out of touch or out of sympathy with the achievements of the contemporary British stained glass studios, and when Winston strongly urged the use of Munich glass, Wilson at once agreed and set his mind against all other options. Indeed, as his surviving correspondence shows he had a strong personal dislike for James Ballantine and was determined 'not to let him creep into the running'.¹⁹

In the event, in spite of intense local and national opposition, Wilson had his way and the entire commission of some sixty windows went to the Royal Bavarian Manufactory. The designs were executed under the supervision of Max Ainmuller and installed by David Kier and his sons.²⁰ The impact of this astonishingly reactionary decision upon the development of Scottish stained glass was enormous. An entire generation of artists felt that they had been robbed of their birth-right.

Moreover, the seal of official approval had been placed firmly upon the pictorial style and elaborately detailed enamel painting of the Munich School and many firms—including Ballantine's and the Kiers—felt compelled to conform. This is particularly evident in the series of windows designed by Robert Herdman and executed by Ballantine for St Giles Cathedral in the 1870s.

In 1864 David Kier died and his sons inherited the business. Their style as developed throughout the 1870s and 1880s was based firmly upon 15th century models, often with a heavy reliance upon German woodcuts and the engravings of Albrecht Dürer and his followers. This type of work can be seen particularly in the many windows in the Ramshorn Church, Ingram Street, Glasgow. At its best the studio could provide work which rivalled the best efforts of the Munich school, and good examples can be seen in the series of windows for Irvine Parish Church, Holyrood Church Stirling, and in the Merchants House, Glasgow.

Ironically one of the Kier Brothers' early commissions was to erect a memorial to their father in the Blackadder Aisle of Glasgow Cathedral.²¹ In an attempt to appease the anger aroused by his controversial decision Wilson had relented, and in the glazing of the

Lower Church, Blackadder Aisle and Chapter House many important British stained glass firms were employed. These included Ballantine & Allan, William Wailes, Thomas Willament, Clayton & Bell, Heaton Butler & Baine and Henry Hughes. However, the resentment against the Munich scheme continued to generate unfavourable publicity even into the 20th century. In the late 1940s the process of systematically removing it began. Unfortunately, in their zeal to redress past wrongs the Cathedral authorities somewhat overreacted and most of the English and Scottish work was also removed.

By 1865 therefore, apart from the limited achievement of the Ballantine and Kier studios, Scotland had little to set against the productions of her great English counterparts. By the end of the decade, all that had changed with the emergence of Daniel Cottier.



Sketch for Kilmarnock Parish Church,
W & J J Kier, c1875

DANIEL COTTIER

Daniel Cottier was born in Glasgow in 1838, the son of a Manx seaman. In the early 1850s he was apprenticed to David Kier and was trained with Kier's sons, William and John.²² On completing his apprenticeship he appears to have worked for a time in London, where he was enrolled as a pupil in F D Maurice's Working Men's College in Red Lion Square.²³ Here he attended lectures on fine and decorative art given by Ruskin, Rossetti and Ford Madox Brown. On his return to Scotland he worked for a time in Dunfermline before securing a prestigious post as chief designer for Messrs Field & Allan of Leith in 1862.²⁴

Only two commissions from this period have been traced to date. The first was a free adaptation of Allan Ramsay's *Gentle Shepherd* which was submitted by Field & Allan as their entry for the 1864 Exhibition of Stained Glass and Mosaics at the South Kensington Museum.²⁵ The second was the east window of Trinity Church, Irvine, also dating from 1864. The latter has been removed from its setting and only two sections were in a fit condition for restoration after extensive vandalism.²⁶ The South Kensington window was soundly trounced by the anonymous critic in the *Builder* as 'an example to be avoided in every way, whether regarding subject, sentiment or execution'.²⁷

At the end of the year Cottier severed his connections with the firm when he established his own studio at 40 George Street, Edinburgh.²⁸ This new workshop was a large and well appointed one and had just been vacated by Sam Bough the landscape artist.²⁹

Love and Audacity, Cairndhu House,
D Cottier, 1873



Much of Cottier's early work as an independent designer has yet to be traced. It seems certain however, that with the exception of a few windows in St Machars Cathedral Aberdeen, they were mostly located in the west.³⁰

Either by accident or design the Edinburgh office of Campbell Douglas and J J Stevenson was next door to Cottier in George Street and it was from this important firm of Glasgow architects that he received his first major commission, Townhead Parish Church, Glasgow (1865). Working from his mother's house in West Graham Street, Garnethill, he prepared his designs and stencils for the church interior.³¹ In this as in many other projects, Cottier was helped by the first and most faithful of his numerous assistants, Andrew Wells, whom he brought with him from Field & Allan.

The Townhead commission was apparently an ambitious one and provoked considerable comment locally. Sam Mavor, an active member of Glasgow's literati, has left a tantalising description of his impressions on first seeing it:

Undoubtedly the decoration was striking enough. Great masses of positive colour, red and blue, with figures of dense black—the motif was Egyptian and the design might have found a fitting place in a great hall of the Pharaohs. In an ecclesiastical building it was inappropriate; in any building in Western Europe the effect would have been bizarre; the design was out of scale and wanting in the repose indispensable in church architecture. Nevertheless, the decoration was bold and in its way original. I felt at once, here at least is the work of a designer with brains and courage.³²

Today, only the red and blue highlights of the pulpit and balcony fronts and the ruby and turquoise of the ornamental glazing survive as vestiges

of this scheme. The only stained glass in the church went not to Cottier but to Morris & Company.

Throughout the late 1860s the dominant influence on the development of Cottier's style was to be that of Alexander 'Greek' Thomson and through him, the graphic work of John Flaxman. Like Cottier, Thomson had favoured the use of strong primary colours in his decorative interiors for some time, and in the young artist he recognised a kindred spirit. The first certain contact between the two men took place in October 1865 when Cottier was admitted a member of the Glasgow Architectural Society.³³ Membership of this recently founded body was an event of crucial importance to Cottier, since apart from Thomson it also had among its members the young architect William Leiper. Working harmoniously with both of these men, Cottier produced some of his most important early works.

COTTIER IN GLASGOW

Early in 1867 Cottier vacated his Edinburgh studio and moved into David Kier's old workshop at 67 Carrick Street, Anderston.³⁴ It was about this time that Alexander Thomson first employed him to execute some painted panels for a major villa, Holmwood, at Cathcart. The subject matter of the panels was apparently figures from Tennyson's 'Idylls of the King'. Thus in an unpublished memoir Thomson's granddaughter cites a letter of apology from Cottier to her grandfather in which he says that he is 'sorry Elaine wasn't dry but if Miss Bessie (Thomson's eldest daughter) would come along with a cab tomorrow, Elaine would be ready'.³⁵

Over the next nine months Cottier and Thomson were to form a perfect collaboration on the decoration of two

of Thomson's most celebrated architectural works. The first of these was the highly original UP church at Queens Park. With the main construction of the building already completed, Thomson's work programme was disrupted by a strike of plasterers. The committee of management, anxious to meet the opening date, agreed to Thomson's request to substitute wood panelling. It was at this point that Cottier was called in to execute an elaborate scheme of surface decoration. Drawing upon a wide range of Egyptian, Classical and natural plant motifs, Thomson had conceived a scheme of astonishing originality. On visiting the church in 1883 Ford Maddox Brown was highly impressed by the sheer virtuosity of the scheme and proclaimed:

As a colourist Cottier has a range of performance beyond that of any modern artist. Here tone and colour are suggestive of paradise itself. I know now what all along has been wrong with my ceilings. I put this Thomson-Cottier church above everything I have seen in modern Europe.³⁶

In May 1942 the entire church was destroyed during an air raid and only a few faded photographs and a set of elevational drawings survive as a record of this major landmark of 19th century architecture.

Referring to this very active period Cottier's friend and champion Forbes White of Aberdeen, recalled how he delighted in shocking the straight-laced church elders by issuing bizarre instructions to his assistants such as 'Andra! slabber oan some broon there, just beside the wibble-wabble'.³⁷ (Cottier's name for wave ornament.)

Cottier's other important commission from Thomson was the interior decoration of the newly completed east section of Great Western Terrace.³⁸ At the same time, Cottier was providing William Leiper's

newly built church at Dowanhill with an elaborate painted interior. The Dowanhill decorative scheme as a whole was so popular with the congregation that a wealthy parishioner was induced to put up the money for a complementary scheme of stained glass. The majority of the windows both above and below the galleries feature simple stylized foliage patterns. However, those under the galleries each carry a decorative top in the form of a portrait head of a notable Biblical woman—Deborah, Ruth etc. The north rose window features male heads including Moses, Jeremiah and Abraham. It was, however, in the two single-light lancets of the choir window at the south end of the church that Cottier's best work was done. For these he produced full length figures of

King David and Miriam. Although removed from their original setting to the north end of the south gallery, the full shock of one's first encounter with this early work has lost nothing in the intervening century. While essentially gothic, they are quite unlike any other gothic revival windows of the day. A bearded King David draped in robes of the brightest crimson plucks a golden harp against a background of vivid turquoise. Confronting him is the amazonic presence of Miriam, smiling enigmatically. Her almost muscular massiveness reminds one of an early Picasso and owes more to the study of Egyptian and archaic Greek sculpture than to any Puginesque model. The comments of the congregation on this remarkable composition are perhaps mercifully not recorded.³⁹

Cairndhu House



COTTIER AND THE AESTHETIC MOVEMENT

The lack of documentation for the Cottier studio during the crucial transitional years from 1867 to 1870 presents many problems. None is more perplexing than that of accounting for the quite extraordinary technical and stylistic development which occurred between the installation of the Dowanhill windows and Cottier's next big Scottish commission at Colearn House, Auchterarder.

Late in 1869 Cottier had decided to move to London. His reasons for doing so are difficult to assess—it is possible that he had already begun to deal in fine art and found London a more convenient location from which to make regular visits to France. However, a more likely reason for the move was the glowing accounts of artistic developments in London given by several of his Glasgow friends who had already gone down before him. Indeed by 1870 London already had a thriving artistic community of expatriate Scots, many of whom had established ties with the contemporary architectural and decorative movements soon to be known to the world as the Queen Anne Style and the Aesthetic Movement. Chief among these was J J Stevenson who severed his partnership with Campbell Douglas in 1869 and moved to London where in 1871 he designed and built the first successful Queen Anne terrace house in the capital.⁴⁰ In the same year he entered into partnership with E R Robson, and thereby gained entry to the magic circle which included not only J F Bodley and J G Scott Jr but also William Morris and Rossetti.

Also in London by this time was the young J M Brydon who had left Campbell Douglas in 1867 to work in the office of the influential architects Norman Shaw and W E Nesfield,

bringing him into contact with their friends J M Whistler and Albert Moore.⁴¹ Other members of this loosely knit clan were J Bruce Talbert, an Aberdeen born designer of high quality art furniture and James Moyr Smith, who had trained as an architect in the Glasgow office of William Salmon before beginning a prominent and versatile career as a freelance designer.⁴²

With established friends and contacts like these, Cottier's move to London was accomplished with ease. Andrew Wells, his associate, continued to work in Glasgow and probably took over the responsibility for the local supervision of Cottier's Scottish commissions while developing his own distinctive decorative style.

In London the artistic impact of Japan was slowly extending over the entire field of the decorative arts. Promoted by the activities of Christopher Dresser, Wm Burges, E W Godwin and above all Whistler, a demand for Japanese style furnishings had been created which outstripped the capacities of the existing firms. It was against this promising background that Cottier in partnership with Talbert, Bryden and another Scots designer William Wallace launched a new studio at 2 Langham Place, advertising themselves as Cottier & Co, Art Furniture Makers, Glass and Tile Painters.⁴³

In the same year William Leiper began building an elaborate Scots Baronial mansion in the Perthshire town of Auchterarder for Alexander Mackintosh, a rich industrialist.⁴⁴ In the autumn, with the building well in hand, he commissioned Cottier to supply appropriate furniture and a scheme of decoration including much stained glass. In Mackintosh Leiper obviously had a very indulgent client, for no expense seems to have been spared. The main block is rectangular in shape with attached corner turrets,

surmounted by ornate cast iron finials, one in the form of a knight in full armour holding a standard. Carved owls, squirrels and rabbits sit astride the elaborate dormers and perch defiantly on the peaks of the crow-stepped gables. The entrance to the house is by way of a simple barrel-vaulted porch, panelled in undressed pine. Once inside the hall proper, however, a dramatic change occurs as one encounters a delightful window of white antique glass decorated with stylised plant and boat motifs. Set into this at alternate intervals are small square panels featuring the monogram of the owner and for the first time in a Scottish house, the symbol of the Aesthetic movement, a vase of sunflowers. Though much of the original painted decoration has

disappeared and many rooms have been altered, enough remains to testify to the exceptional character of this important house.

For the great stair window—always an important feature in Leiper's domestic work—Cottier himself provided three remarkable panels. These were also set in a screen of delightfully light quarries and feature the robust junoesque women which were to become one of the recognised hallmarks of his style. The transformation in his style and technique is breathtaking. Gone are the crude forced colours, and amazonic proportions of the Dowanhill Miriam, to be replaced by the archetypal Aphrodite of Aestheticism. The bold dramatic use of colour is still there, but it is handled with a subtlety and

Cairndhu House



Cairndhu House



confidence which permits exuberance without excess. The influence of Morris & Co is dominant, particularly in the extensive use of white glass and yellow stain for the drapery and hair. Not for Cottier the wan melancholy of the Pre-Raphaelite ideal, his women (and men for that matter) are all vigorous healthy types. In the dining room where the presence of a large fireplace dictates the use of a cooler palette, Cottier provides yet more surprises in four half-light panels representing the Seasons. Here the four symbolic female figures are set against foliage and landscape backgrounds of quite exquisite delicacy painted entirely in subtle shades of silver grey wash and yellow stain. A more vivid contrast between this and the warm welcoming sunflowers and sunburst of the hall would be hard to imagine. The fireplace is itself of considerable interest as one of the first of Talbert's many furniture designs for the studio. Moreover it also provides the first link between Cottier and the celebrated William De Morgan who provided the tiled insets depicting his characteristic fantastic birds.

Cottier's next important collaboration with Leiper followed almost immediately when the architect began constructing the massive Cairndhu House at Helensburgh for Provost John G Ure of Glasgow.⁴⁵ This great house, designed in the style of François I, like Colearn has many typical Leiper features, such as the extensive use of panelling for both walls and ceilings. Once again all of the decorative glass, the fireplaces, surface decoration and probably the now vanished moveable furnishings were supplied by Cottier. The long narrow entrance hall provides excellent settings for a sequence of three great horizontal rectangular windows each divided into eight sections. In these, Cottier set a wonderful range of decorative figure

compositions. In one, a nun representing Virtue contemplates a lily, her head daringly set against a chequerboard of black and white squares, while in another an aesthetic maiden clad entirely in yellow and representing Beauty admires herself in a mirror, combing out her long golden tresses.

In his design for the stair window Cottier again reveals his continuing debt to John Flaxman in three neo-classical panels of great beauty. As at Colearn these panels are set in a large screen of delicately painted quarries. Each contains two figures and from left to right represent Truth and Beauty; Love and Audacity; Knowledge and Prudence. The colouring is rich and harmonious, and the glass painting economic and vigorous. Taken together the windows executed by Cottier in these two major commissions provide us with supreme examples of the glass maker's art and fully support W E Henley's obituary statement that his work was seldom equalled in his day and never surpassed.⁴⁶

Although Cottier continued to design glass for his studio, the establishment in 1873 of Australian and American branches of the firm, together with his widespread art dealing interests meant that he spent a lot of his time travelling.⁴⁷ His profound influence on the development of the decorative arts in America, and his fruitful collaboration with the great John Lafarg warrants a volume on its own. However, for those in Scotland who wish to see a wide selection of his work, a visit to the buildings described above and churches such as St Machar's Cathedral, Aberdeen; Paisley Abbey; Greenock West Kirk⁴⁸; St Michael's Church, Linlithgow and Maxwell/Mearns Parish Church, Glasgow will provide an excellent starting point.⁴⁹

Cairndhu House



GLASGOW STAINED GLASS

STEPHEN ADAM

Stephen Adam was born at Bonnington near Edinburgh in 1848 and received his initial education at Cannonmills School, where his classmates included Robert Louis Stevenson and the artist Robert Gibb. His artistic abilities were noted and encouraged by his parents and teachers and while in his early teens he was apprenticed to James Ballantine.⁵⁰ In the late 1850s and early 1860s Ballantine's studio was a noted haunt of the Edinburgh artistic community; regular visitors to the workshop were David Bryce the architect, Noel Paton (who occasionally designed for Ballantine), Horatio McCulloch and Sam Bough.⁵¹ Exposed to such a stimulating environment, Adam's skills as a draughtsman and designer were recognised and exploited to the full. He appears to have attended classes at the Haldane Academies in both Edinburgh and Glasgow where in 1865 he was awarded a silver medal for the best design for a stained glass panel.⁵² In later years he was accustomed to state that his firm was established in 1866, but this probably refers to the completion of his apprenticeship.

In 1870 he moved to Glasgow where he established his own studio.⁵³ His arrival in town on the eve of Daniel Cottier's departure for London seems too advantageous an event to be entirely coincidental. Like Cottier, Adam was already a confirmed neo-classicist in style and was therefore ideally placed to benefit from the demand which Cottier had helped to establish. His partner David Small remained quietly in the background and from the outset Adam had complete control over the running of the studio. Little is known of the quality or subject matter of Adam's output over the first three years of the studio's

existence, but in 1874 he was commissioned to provide a two-light memorial window in Paisley Abbey, representing Sin and Redemption.⁵⁴

In the following year he also provided a complete scheme of ornamental glazing for St Andrew's Parish Church, Glasgow, where several later examples of his figure work can be seen.⁵⁵ By 1877 when he published the first of his two pamphlets *Stained Glass—its History and Development*—he was firmly established as the foremost stained glass artist in the west of Scotland. In this personal manifesto he ridiculed the practice of making detailed copies of early styles.

As a basis for a modern style he advocated a subtle blend of 'the form and sweet simplicity' of the work of the 12th and 13th centuries with the colour harmonies of the 15th century. Adam was also aware of the debilitating effect of having to design from hackneyed themes, and advised the young artist to avoid such hardy annuals as 'Night and Morn' and the 'Four Seasons' in favour of themes from literature.

On the crucial question of contemporary models he cited the works of Burne Jones, Leighton, Poynter, Holman Hunt, Stacey Marks and Albert Moore. He also thought that where possible only the work of established artists of proven talent should be employed in the stained glass field. Most revealing however, is his definition of good drawing as not consisting of the 'elaborate rendering of drapery' but as 'a certain external form and balancing of parts, as evinced in the classic frescoes, (and in) Flaxman's cartoons'.⁵⁶

By this time Adam was working hard on two important commissions for domestic and ecclesiastical glass. The first took the form of a series of 20 square panels depicting the contemporary trades and professions of the Burgh of Maryhill, which formed

the chief decorative feature of the newly erected Burgh Hall.⁵⁷ Executed in the vigorous and economic style which is the hallmark of his best work, Adam's portrayal of Maryhill's sturdy craftsmen from the broken nosed boatbuilder to the studious dominie reveals a complete mastery of technique and knowing respect for the limitations of his craft. The deliberate use of the leadlines to define the principal shapes of the composition, and the sparing use of paint are typical of Adam's domestic work of the period. The influence of the genre painters such as Wilkie and Gekie is also an interesting ingredient.

Always a prolific designer of ecclesiastical glass, Adam's work can be found in churches in all parts of Scotland, and can be seen to particular advantage in Pollokshields Parish Church, where every period of his work is represented. Of special interest is a series of three two-light windows on the west side of the church. These feature such subjects as Charity and the Nativity. Like the Maryhill panels these windows display Adam's strong sense of composition and balance allied to a wide but very

Engineering, Maryhill Burgh Hall, Glasgow, Stephen Adam, 1877-8

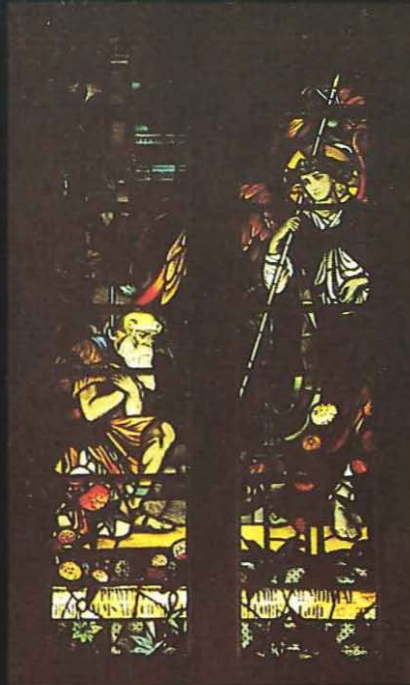


GLASGOW STAINED GLASS



subtle use of colour. In both windows Adam also abandoned the use of canopies and although he continued to use the constructional aid of top and bottom panels, these are of Japanese-inspired foliage and flower patterns. Warm browns, olive greens, greys and light blues are much in evidence, with only an occasional use of ruby. The influence of Cottier and Burne Jones is also evident in the extensive use of white glass and yellow stain for drapery and hair. The Charity window is particularly fine and depicts a lady in a pale blue robe attending a sick woman who lies before her on a bed. The figure of the woman is painted entirely in grey wash and yellow stain and provides a striking contrast to the darker features of the surrounding room.⁵⁸

By the middle 1880s Adam's style had matured and his ability to tackle large spaces was notably improved. Sadly his work from this period has suffered badly from decay. The discovery in the 1870s that the mixing of borax with the enamels speeded up the firing process led many of the top studios to introduce the practice into their workshops. Since borax was water soluble the resulting acceleration in the decay of painting was often dramatic. Not even the great studio of Morris and Company was immune to this practice⁵⁹, and Stephen Adam with his constant experiments in new colour combinations appears to have suffered ather more than most. The window on the east side of Pollokshields Parish Church, on the theme Suffer the Little Children is a particularly good example of this period of Adam's work. The drawing is as ever powerful and the composition of the figures carefully balanced, but the colours are almost too strong and raw, and are ill at ease with the cooler more subtle harmonies of his earlier windows.



Coats Memorial, Clark Memorial Church, Largs, 1891

By 1891 this difficult transitional stage in Adam's colour values was finally over and in an important group of windows for the Clark Memorial Church in Largs (1891-3) he entered the last and greatest period of his artistic career.⁶⁰ One of the chief characteristics of his work in this final period was his looser, less contrived, drawing style, the use of a wide range of new glasses, and a corresponding tendency to minimise the details of drapery and other ornamental elements. The most impressive aspect of his later work however, is his recognition of the power and value of the use of dark areas of colour to give depth and powerful contrast in his compositions. Black, gray, deep blue and dark brown are used for backgrounds, skies and areas of foliage. This is particularly true of the north gallery windows in the Clark Memorial Church, Largs (1892) with the contrast of an angel with bright ruby wings against an almost black sky.



Cartoons for Rattray Memorial, Claremont Church, Glasgow, 1895

Sadly many of the finest windows of this period have disappeared as a result of demolition. One particularly grievous loss was the very beautiful three-light Rattray Memorial Window for Claremont Parish Church, Glasgow (1895).⁶¹ Fortunately it was one of Adam's favourite designs and a photograph of his cartoon has survived. A masterpiece of design, combining all of Adam's finest qualities of draughtsmanship, imagination and integration of leadwork.

Of equal importance and fortunately still intact is his magnificent west window in New Kilpatrick Parish Church (1909). This glorious four-light window featuring episodes from the life of Christ is, in terms of colour and execution, one of Adam's finest achievements. Like similar, though smaller, windows at Kilmun and Pollokshields Parish Churches it convincingly demonstrates that by the end of his life, Adam's long search for a combination of simplicity of style and richness of colour had produced not a hybrid of two lost styles but an original and deeply personal contribution.

J & W GUTHRIE

The most important and influential of the new studios to emerge in Glasgow in the 1880s was undoubtedly that of J & W Guthrie. The firm was an already well-established concern when John Guthrie Sr retired in 1870.⁶² His two sons John and William continued to expand the business from their premises in Sauchiehall Street. Like most Glasgow decorating firms, their custom had been to acquire the glass they needed for their various commissions by sub-contracting to existing studios. However, in the spring of 1884, they added glass painting to their repertoire.⁶³ The chief incentive for this new departure seems to have been a desire to make a good showing at the International Exhibition planned for Edinburgh in 1886. Whatever their motives, their timing was singularly opportune.

1884 was to prove a watershed for many developments in the fine and decorative arts. In London, the triumph of the Aesthetic movement in decorative art had given birth to A H McMurdo and Selwyn Image's Century Guild (1882), and now the free style architect Norman Shaw and the designer Lewis F Day were instrumental in founding the Art Workers' Guild. Together, these two important bodies were to provide a firm foundation for the Arts and Crafts movement.⁶⁴



Thanksgiving of Noah, Clark Memorial Church, Largs, C W Whall, 1890

Section of the Eadie Memorial, Pollokshields Parish Church, Glasgow, R A Bell, 1908



WHO DIED 27 FEB. 1908.
AND DAUGHTERS.

THE GLASGOW BOYS

At home in Glasgow, the nucleus of a vital new force in Scottish painting was already emerging in the work of James Guthrie, E A Walton, George Henry and Joseph Crawhall. Originating in a painting holiday at Roseneath in 1881⁶⁵, the group soon to be known as the Glasgow Boys had grown to include Alexander Roche, John Lavery, Arthur Melville and E A Hornel by 1884. By the following year they had voiced a general contempt for the works of the academic establishment of genre storytellers whom they contemptuously dubbed 'the gluepot school'. That the source of their revolt lay in increasing awareness of the achievements of contemporary French and Dutch art was in no small measure due to the art dealing activities of Daniel Cottier.

Moreover, Cottier's ever expanding business interests were also to have a direct bearing on the fortunes of the Guthrie studio. At the end of 1886, Andrew Wells at Cottier's invitation abandoned his considerable business and emigrated to Sydney to become a partner in the Australian firm of Lyon, Cottier & Co. Like Cottier, Wells' health had been affected seriously by constant work in damp and inhospitable Scottish winters, and he hoped that the change in climate would improve his general condition.⁶⁶

Although no documentation survives, there is little doubt that much of Wells' and indeed Cottier's contract work in Scotland now passed to the Guthries. William Leiper, who had consistently employed both Wells and Cottier in his decorative schemes, now turned to them for similar jobs. It is a distinctive quality of the work of their studio that at a time when the Ruskin-Morris ideal of the artist-craftsman was achieving universal ascendancy, they were to establish a reputation on the

basis of employing freelance designers, few of whom were craftsmen. As the majority of their artists lived locally, their participation in the selection of glasses was probably an excellent guard against unsympathetic execution.

JAMES GUTHRIE

Prior to 1887 it is difficult to identify with any certainty the work of the studio, but in that year James Guthrie was first employed. His first commission was to design two windows for William Leiper's extension to the Clyde estuary home of the Glasgow carpet magnate James Templeton.⁶⁷ It is ironic that Guthrie, having so recently abandoned the historical genre of the academy, should have received for his first stained glass commission two uncompromisingly historical subjects. The first was a series of four panels illustrating scenes from *Heart of Midlothian* while the second involved three half-light panels, each depicting episodes from the Battle of Largs, for a bay window. An early stock list of drawings also includes two portrait panels by the artist of Sir Walter Scott and the Duke of Argyll which may also have been intended as part of this commission. The mere repetition of historical portraits cannot have been a very inspiring exercise for this talented artist. Nevertheless, one intriguing entry entitled *The Goose Girl*, the subject of one of Guthrie's most celebrated early paintings, suggests that his work for the firm may have been more adventurous than the surviving evidence indicates.⁶⁸

NORMAN M MACDOUGALL

At the end of 1887, the studio received a considerable boost to its design strength with the arrival in Glasgow of Norman Macdougall. Born in Glasgow, Macdougall had studied at the

Glasgow School of Art in the early 1870s before moving to London where for 14 years he had been employed as a glass painter (and latterly as a designer) by Daniel Cottier.⁶⁹ He had worked with Cottier on many projects, notably at Cairndhu, where his signature on the glass can still be seen, and also in Jedburgh Old Parish Church where he decorated the chancel. At the time of his return to Glasgow, his work was barely distinguishable in colour or style from that of the Cottier studio. His palette consisted mainly of deep browns, olive greens, deep ruby and dark blues. His work at this period, it must be admitted, is often uneven, and when canopies were introduced, disappointingly conventional. At his best however, Macdougall achieved excellent results, particularly in his domestic work, while details such as the angelic harpist (Pulsford Memorial Window, 1887, Trinity Church Claremont Street, now in the People's Palace) are worthy of Cottier at his best. These indicate a new vitality which in time would blossom to produce excellent windows, such as those in Carmunnock and Ibrox Parish Churches, and those formerly in Springburn Parish Church.⁷⁰

Through the connection with Macdougall the Guthries also acquired the services of another of Cottier's leading designers, F Vincent Hart. Comparatively little of his work is known, but he designed glass and produced painted panels for G E Cook in the early 1870s.⁷¹ In the late 1880s, he began to design for Cottier and by the time of his recruitment to the Guthrie studio, he had achieved an effective and refined neo-classical style, particularly in his domestic work.

THE 1888 INTERNATIONAL EXHIBITION

The first major opportunity for the Guthries to show their new talent came with the Glasgow International Exhibition of 1888. In the intense competition for commissions the Guthries ended with an almost clean sweep. Their chief exhibit took the form of large decorative screens divided into rectangular panels each depicting a different aspect of Women's Industries. Fortunately, one of these panels has been recorded in a pen and ink sketch by Raffles Davidson. It depicts a characteristic robust female figure seated spinning while in the background can be seen the turrets of a distant castle. The main subject is in typical Cottier fashion surrounded by panels of stylised foliage.

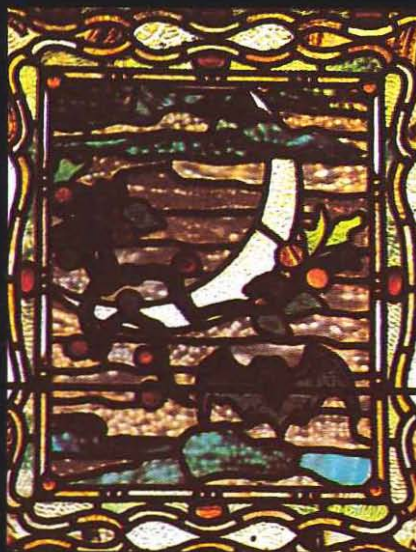
Apart from this impressive exhibit, the studio also produced windows for the chapel of the Bishops Castle. These consisted of a three-light window of St Cecilia flanked by attendant angels and a two-light Adoration of the Magi. In an adjoining room known as the Bishop's Parlour, they executed a series of heraldic windows for William Scott Morton, the celebrated Edinburgh designer.⁷²

However, the most important event for the Guthries at this exhibition was their collaboration with the young architect William Flockhart in the decoration of a Scots Baronial dining room as part of Wylie & Lochhead's Royal Reception Rooms. For this room Macdougall produced a series of four single-light panels depicting scenes of old Glasgow executed Cottier-style, entirely in wash and yellow stain.⁷³

Altogether, the Exhibition was a resounding success for the studio and on the strength of the publicity engendered by it, the Guthries decided to embark on a further expansion. In the following year John Guthrie

moved to London where he established a new showroom at 231 Oxford Street.⁷⁴ In the meantime William Guthrie continued to recruit new designers locally to meet the demand for new work which had increased considerably.

One of the most interesting, though obscure, of these designers was a certain William Stewart (fl. 1887-1930) who produced a series of highly effective designs for ornamental leadwork panels of clear or tinted glass widely used for door panels, half-lights and saloon screens. Armorial escutcheons or stylized plant motifs are the predominant decorative features of this work. However, startling evidence of a wider and more adventurous range of designs by this artist survives in the form of a sketch for an ambitious fifteen-light window featuring Stirling Castle. Although published in the *Studio Year Book* as late as 1906 it probably dates from about 1890 and achieves its general lightness of effect from Stewart's highly economic use of leadlines.



Stewart also experimented in the early 1890s with Tiffanyesque style windows using a very distinctive range of chunky opalescent glasses. Only one of these has so far been traced, at the Ruthven Towers Hotel, Auchterarder. This Leiper-designed Scots Baronial mansion, built in 1882, had been decorated originally by Cottier, who supplied glass for the front hall and main stair windows.⁷⁵ However, following the success of the 1888 Exhibition, the Guthrie Studio was commissioned to supply stained glass for the drawing, dining and billiard rooms.⁷⁶ For this commission Stewart produced a three-light window executed in turquoise, blue, lemon, lilac and green opalescent glasses. From left to right the subjects are a lily pond with birds, a moonlit night sky with a bat and a sunrise with birds, foliage and a dragonfly. Clearly inspired by a study of Japanese prints these three panels reveal Stewart as an artist of much originality. His technical skill is also evident in the way he used the rippled glasses to simulate water.

A faded photograph in William Guthrie's early studio album also features a truly remarkable Stewart window of eight lights.⁷⁷ The location is obviously a public hall or assembly room and the subject of the composition is two groups of trees set against a background of fields and sky, with the lush foliage of the branches extending in one continuous sweep through all eight lights.

Domestic panel, Ruthven Towers, William Stewart, c1888

DAVID GAULD AND
HARRINGTON MANN

The year 1890 was destined to be a momentous one not only for the Guthries but also for the Glasgow Boys and both were able to benefit. With impeccable timing, the Guthries opened new luxurious, Leiper-designed studio premises at 315 West George Street⁷⁸, just as the Boys reached a maturity of style which was to catapult them overnight from local to international fame. The notoriety achieved by Hornel and Henry's work, and the publicity generated by their collaboration has tended to overshadow another equally fruitful association between two of the younger members of the new Glasgow School, David Gauld and Harrington Mann.

From 1891-94 Gauld and Mann shared a studio at 31 St Vincent Place and for much of that time a large percentage of their creative energies were expended on the freelance designing of stained glass.⁷⁹ Most of this work was executed primarily, though not exclusively, for J & W Guthrie. Of the two artists, Gauld appears to have been the first to design for the Guthries, remained with them the longest and produced the largest amount of work. Mann on the other hand produced a comparatively small amount of work, often of outstanding quality. By 1900 he had abandoned designing for glass and his unpublished autobiography makes no reference either to it or to his close friendship with Gauld. Whatever the reason for the abrupt end of this association (Gauld moved to new premises at 138 West George Street in 1895⁸⁰) it was, while it lasted, a vitally important one.

Gauld, like the rest of the Glasgow Boys, was strongly influenced by the works of Lepage, the Maris Brothers and Monticelli. However, in the late

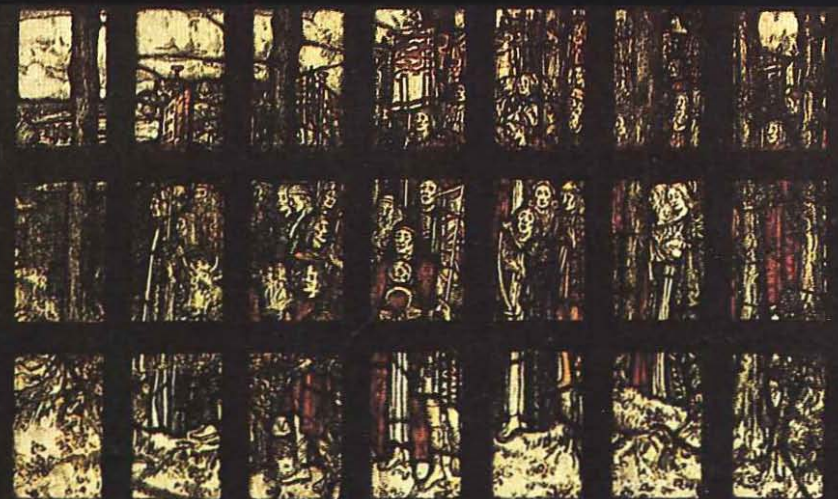
1880s and early 1890s it was the influence of Japanese prints, the portraits of Whistler, and the work of Rosetti and the Pre-Raphaelites which were the dominant influences on his style. A study of his neglected line illustrations for the *Glasgow Weekly Citizen* with their Japanese overtones and almost Lautrec-like economy provides the most revealing evidence of the strongly decorative tendency of his work.⁸¹ In 1889 all of these developments culminated in the lonely, elongated and richly decorative portrait of St Agnes. By this time Gauld was almost certainly working for the Guthries producing a series of designs for domestic panels, usually depicting tall slender maidens in woodland glades, playing a variety of musical instruments or tending sheep. As exercises in pure colour (and this was Gauld's own definition of the designer's role⁸²) they are among the most successful and harmonious productions of their kind.

In his ecclesiastical designs on the other hand, Gauld often felt cramped and restricted by tradition and precedent. The result was a wide variation in style and mood, sometimes resulting in rather indifferent and conservative work as at Bellahouston Parish Church, sometimes exciting and colourful as in his Ascension window in Skelmorlie Parish Church (1895)⁸³ or serene and gentle as in his Praise window at Upper Largo (c1896).⁸⁴

Harrington Mann's entry to the studio came by a slightly different route from Gauld's when in 1890 he was commissioned to execute a series of painted panels depicting Women's Industries for the Gilmour Institute, Vale of Leven, for Sir J J Burnet.

Hitherto Mann's reputation had rested mainly on a series of spirited landscapes and large historical canvases, but in these murals he showed an exceptional sense of colour and decorative style.

Sketch for The Druids, Rosehaugh House,
David Gauld, 1896



Equally at home in both domestic and church work, Mann produced several beautiful panels for the studio of which 'Bessie Bell and Mary Gray' is perhaps the finest. This design was produced both as a mosaic panel for the overmantel of the Banqueting Hall of the Ferry Inn, Roseneath, and as a stained glass panel.⁸⁵ In the ecclesiastical field his finest surviving work in Scotland is almost certainly the Ascension window for St Andrews Parish Church, Ardrrossan (c1896).⁸⁶ Another fine four-light window for St Margaret's Church, Juniper Green has been swallowed by the antique market in recent years.⁸⁷

C W WHALL

In 1890, John Guthrie also began to commission designs for church glass from Christopher Whall (1849-1924). Whall had established his own independent workshop at Dorking and was one of the chief exponents of the Arts and Crafts ideal of the craftsman designer. His disciples included many artists of outstanding ability, including Louis Davis and Reginald Hallward. It was therefore something of a scoop when in the autumn of 1890 Whall designed a series of windows for the newly erected Clark Memorial Church in Largs. These consisted of four large two-light windows each divided into two distinct subjects one above the other. Among the subjects depicted were the vision of Samuel, the thanksgiving and sacrifice of Noah, the sacrifice of Abraham and the Good Samaritan. Of this group the Noah and Abraham windows are the most impressive with their rich colouring and powerful compositions. Their influence on Harrington Mann and David Gauld, who would have seen both the windows and cartoons in the Guthrie studio, was considerable.

The Noah window, with its blue mountain landscape, is cleverly unified

by a rainbow which curves through both lights. Noah stands arms raised in prayer while five of his daughters kneel at his feet.

In the composition of the Abraham window, Whall allows the Angel of Mercy to sweep horizontally above the Patriarch and his son thereby giving movement and continuity to the design.

The Guthries by this time were also employing the still largely unknown Charles Rennie Mackintosh. Introduced to the studio (c1893) by his friend David Gauld, Mackintosh not only designed a series of highly original bedroom suites for the Guthries but also several complete decorative schemes, notably a design for a library (c1895), which features some of Mackintosh's earliest and most ambitious stencil work, and also his earliest identifiable designs for stained glass.⁸⁸

The years 1895-6 must be regarded as the high-water mark of the creative output of J & W Guthrie. During this period, the scope of their decorative work was truly impressive and in a very short time they executed some of their most prestigious commissions. The first and most famous of these came early in 1895 when they were commissioned on the recommendation of the architect J J Burnet to supply a complete scheme of stained glass for St Andrews Church in Buenos Aires. The bulk of the work fell to David Gauld, who produced some of his most colourful and dramatic designs, with Harrington Mann designing the rose window.⁸⁹

About this time the Guthries were also decorating the interior of Rosehaugh, a huge free-style mansion being erected near Inverness by the architect William Flockhart. A great deal of stained glass appears to have been executed for this scheme of which the most notable was a large 21-panel hall window, designed by

Gauld in a free adaptation of Homel and Henry's painting, *The Druids bringing in the Mistletoe*.⁹⁰ Another Gauld work of this period is a three-light window featuring scenes from Scottish history including Bruce refusing to swear allegiance to the English crown. Designed for the Paisley mansion of Gallowhill, it was one of Gauld's most successful domestic works, and reveals not only his superb draughtsmanship but his skill in portraiture.⁹¹

R A BELL

It was also in late 1895 that John Guthrie recruited Robert Anning Bell, one of the most talented and prolific of the new generation Arts and Crafts designers, to produce his first stained glass scheme for the new Royal Church at Crathie. The result was a splendid series of five single-light windows portraying life sized figures of Christ and Sts Margaret, Andrew, Columba and Bridget.⁹² In later years, while lecturing at the Royal College of Art, London, Bell recounted with pleasure how he had travelled to Glasgow where the kindly and obliging craftsmen of the Guthrie studio patiently helped him to overcome his initial technical difficulties.⁹³

The high point of this prolific episode came in June 1896 when the studio launched a new artistic movement in Scottish decorative art by executing Mackintosh's extraordinary stencilled frieze for Miss Cranston's Buchanan Street tearoom, the now famous Part seen—imagined part.⁹⁴

In October 1897 the firm of J & W Guthrie was dissolved and a new partnership was established with the veteran decorator Andrew Wells, who had returned from Australia. Henceforth, the firm was known as J & W Guthrie and Andrew Wells Ltd.⁹⁵

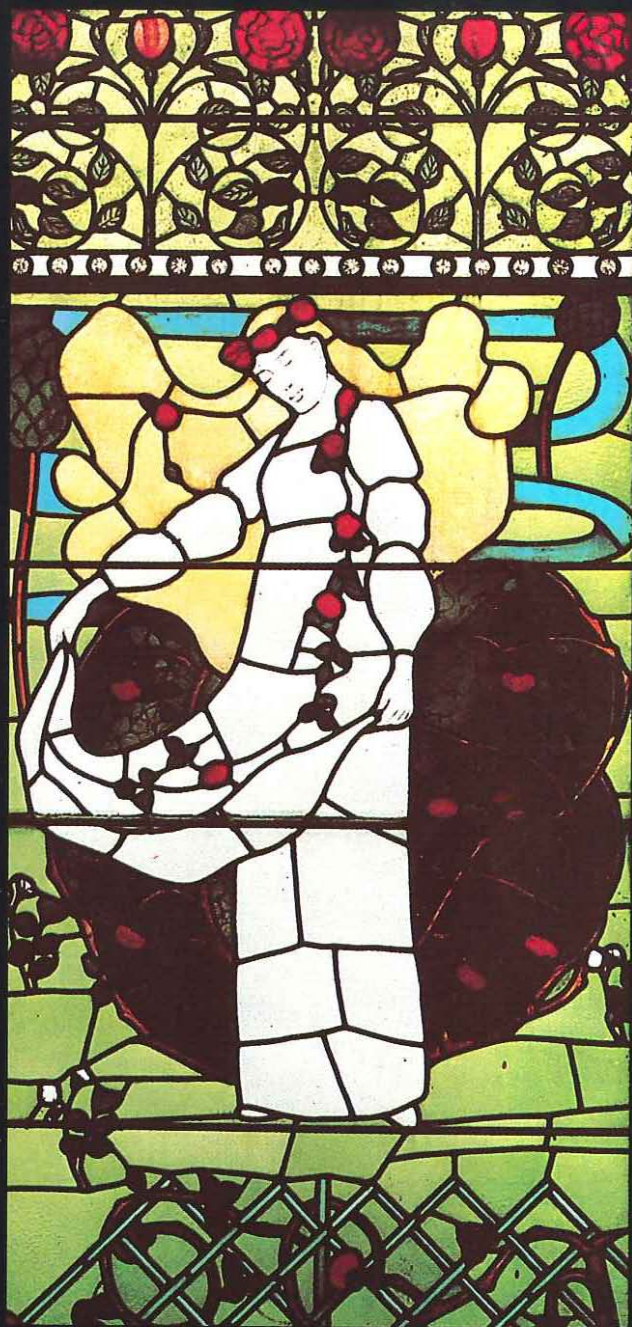
GEORGE WALTON & COMPANY

Most of the artists whom we have so far discussed, with the notable exception of Cottier, were primarily designers of stained glass. In the late 1880s and especially throughout the 1890s the thriving work programmes of Glasgow's speculative builders led many talented artists to diversify into a wide range of decorative media. Among the first and most important of these artists was George Walton, born in Glasgow in 1867. Walton's father was a minor painter and his brother E. A. Walton was a leading member of the Glasgow Boys. While working as a clerk in the Glasgow Savings Bank he attended night classes at the Glasgow School of Art.

The catalyst in launching his career as an independent designer came in 1888 when Miss Catherine Cranston commissioned him to decorate the ground floor saloon of her Lunch and Tearooms in Argyle Street.⁹⁶ Encouraged by the success of this project he opened up a small studio at 152 Wellington Street. Although his initial output was confined largely to the designing of stencilled wallpapers, by 1890 he was producing light fittings and painted tiles and glass.

Like C. R. Mackintosh, Walton received most of his early commissions from close friends and fellow artists. Thus in 1891 he was commissioned by his brother's friend, the artist Whitelaw Hamilton, to redecorate his Helensburgh home, Thornton Lodge. A surviving photograph by J. C. Annan shows that several of Walton's earliest specimens of stained glass were produced for this scheme. The subject matter was highly unusual and consisted of a series of stylised turkeys drawn in the leadlines and executed entirely without paint.⁹⁷

Stair window, Glasgow,
George Walton, 1892



In these panels, which unhappily have now disappeared, Walton was laying out the essential directions for a new school of stained glass which would emerge in the work of the Glasgow Style designers.

Early in 1892 Walton received a major commission from William Burrell, to design a large stained glass window for his home in Great Western Road. The resulting composition is most unusual and like so much of Walton's designs owes very little to any of his contemporaries. The theme is the ever popular Gather ye rosebuds while ye may. The main element of the composition consists of three rectangular panels depicting

female figures set in a strange landscape with highly conventionalised trees and plant forms. In the centre light a girl in a long nun-like dress sits in an arbour making a circlet of roses; to her left another stands holding a rose, her face conveying an expression of wistful contemplation, while a third figure with long yellow hair stands with her back to the viewer. In the left hand panel three similarly clad maidens contemplate a flowering bush. Finally in the right panel a tall girl, dressed entirely in white with long flowing yellow hair, collects roses in the folds of her dress. Above this highly original ensemble Walton placed almost conventional floral

groups, while the varnished bottom panels were occupied by a flock of doves, pigeons and peacocks. Sadly this strange and intriguingly experimental window had apparently no successors and it remains one of the great enigmas of Walton's work.⁹⁸

It was not until 1897 with the redecoration and extension of Miss Cranston's Argyle Street Tearooms that Walton first began to introduce substantial amounts of decorative stained glass into his interiors. For this important scheme designed in collaboration with Mackintosh, Walton for the first time designed a range of his distinctive copper and leaded glass panels. On the ground, first and second floors all the principal access and toilet doors were thus embellished. Of those which survived *in situ* until quite recently the finest is that which gave access from the Luncheon Room to the spiral staircase. It consists of a charming design of intertwined pink roses set in areas of clear glass and framed by small beaten copper panels and clear glass jewels.⁹⁹

After 1897 Walton used stained glass in all his decorative schemes either as inserts for his furniture or panelling as in the splendid series of shops for the Kodak Company; at Ledcameroch, the Bearsden home of the Glasgow stockbroker J B Gow¹⁰⁰; or in the spectacular Elm Bank House in York. The latter is now an hotel, and visitors can still see the full range of Walton decorative glass, copperwork and mosaics. His church work of the same period remains untraced, though a surviving Annan photograph of one window indicates that it was of a much more conservative nature. Prior to 1898 much of Walton's stained glass was executed on a sub-contracted basis by James Benson at the Blythswood Stained Glass Company in St Vincent Street.¹⁰¹

Door panel, Miss Cranston's, Argyle Street, Glasgow, c1897



WILLIAM MEIKLE & COMPANY

The firm of William Meikle & Sons was, as the advertisement proudly proclaimed¹⁰², one of the oldest glazing firms in the city. Founded in 1838 in part of the old Bottleworks in Clyde Street, the firm had already enjoyed 48 years of uninterrupted trade when in 1886 they diversified into the field of glass staining. Two years later they executed some stained glass for Alexander Gardner & Sons' dining room display at the 1888 Exhibition.¹⁰³ However, it appears to have been undistinguished and did not attract the recording pen of Raffles Davidson.

From the beginning, the firm's premises were substantial, with warehouse and office facilities at 19 Wellington Street and separate workshop premises at 61 Bishop Street, Anderston.¹⁰⁴ A few unidentified church window sketches which survive from this early period reveal a conservative approach similar to the more pictorial aspects of the work of W & J J Kier.¹⁰⁵

J E C CARR & J J STEWART

In 1892 a decisive change occurred with the arrival in Glasgow of a young designer from Dumbarton. His name was John E Carr and he was one of several gifted artists to emerge from the Decorative Department of the celebrated shipbuilding firm of William Denny & Co. Established in the early 1860s this large studio employed mainly female labour and specialised in glass, tile and panel painting.¹⁰⁶

At that time its most important artist was John Taylor Stewart. Born at Leslie in Fife in 1858, Stewart appears to have received his only formal artistic training at the Glasgow School of Art where he attended night classes

during the session 1878-9. Thereafter he spent two years in London where he was employed by a firm of fine art decorators. At the end of 1881 he had attempted unsuccessfully to establish an independent studio in Glasgow. Early the following year he was employed as full time managing foreman of Denny's Decorative Department, a position he held with considerable success until 1894.¹⁰⁷ After a brief spell as a free-lance designer he was finally persuaded by Carr to join him in the Meikle studio in April 1895.¹⁰⁸

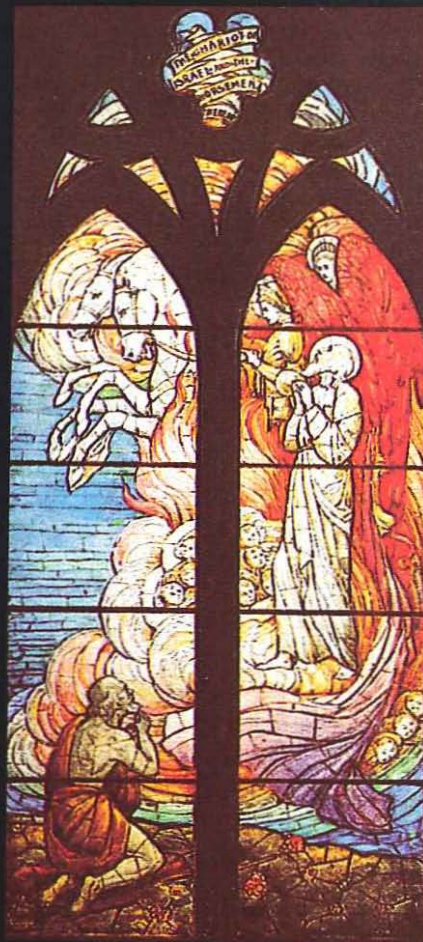
Three months later, probably on the advice of Wm Meikle, both men made a trip to London where they visited the workshops of Morris & Company. There they were introduced to Burne Jones and Morris who in their customary fashion were highly encouraging, and enthusiastic about their prospects as designers. Through Morris they also received introductions to Walter Crane, Sir E J Poynter and Lord Leighton. The euphoria engendered by this first-hand encounter with some of the foremost decorative artists in the English capital provided the inspiration for an intense burst of creative activity, which culminated 18 months later in a joint exhibition in Meikle's Wellington Street showroom.

Their work was well received by the local press, and the *Variety* magazine *Quiz* even published a review under the heady title 'A New Art Movement in Glasgow'.¹⁰⁹ Certainly, the range of works on view was very wide and reflects Meikle's more than passing concern for the activities of George Walton, further up the street. Included were a wide selection of mosaic panels, a yellow pine draught screen stained and decorated with copper, iridescent glass and some brass finger plates. Besides these, the two artists had executed a series of gesso

panels and friezes, one featuring a peacock and the other a group of dancers. Also on display were the cartoons for a large stained glass window which had been newly completed for St Mary's Church, Dumfries.¹¹⁰ About this time they also executed a joint window in Falkland Parish Church.

Within two years this prolific and happy partnership came to an end when Carr went south to Manchester.

Sketch for Elijah, JT Stewart, c1898



In March 1898 he had joined the important metal work firm of George Wragge & Company and was instrumental in setting up their first stained glass department of which he became the chief designer.¹¹¹

Stewart in the meantime had developed a splendidly economic and vigorous style of leadwork with an emphasis on pure colour and a minimum use of painted details. Excellent examples of his work at this period can be seen in Old Partick Parish Church, where his Queen Victoria Memorial window is almost secular in spirit. In the period 1900-2 Stewart, like many other artists, did a great deal of experimental work in an effort to find a less perishable method of glass painting. The result of this work was a Cameo Process whereby such details as heads and hands could be produced by etching and cutting. By this method a permanent image was obtained without the use of paint. By 1903 this secret process was perfected and put to use in the execution of a five-light memorial window to Queen Victoria in Bo'ness Parish Church.¹¹²

Another excellent though unlocated commission of this period is a beautiful two-light window depicting Elijah's ascent to heaven. In this powerful composition the tall emaciated Elijah is seen standing in a swirling cloud of pink and orange flame, out of which are emerging two white stallions ridden by angels with long crimson wings.¹¹³

Also dating from this period is Stewart's stair window for Salmon and Gillespie's Stirling Town Hall, which depicts a prince and princess walking on the battlements of a castle.¹¹⁴ Another fine window by Stewart is the William Barr Memorial (1901) in Trinity Church, Larkhall.¹¹⁵ On the theme of the Sermon on the Mount it portrays Christ sitting under a large fruit laden vine. Stewart's assistant on this

GLASGOW STAINED GLASS

window was J Stark Melville, who shortly afterwards left the Meikle Studio to join Oscar Paterson.¹¹⁶ Melville remained Paterson's chief craftsman for several years before emigrating to America.¹¹⁷

CHARLES E STEWART

Around 1904 Stewart was joined at Meikle's by his son Charles (1885-c1960) whose fine draughtsmanship, style and colour sense were already impressive. He produced many good designs for Meikle before he and his father left in 1907 to establish their own studio in Elmbank Street and later in Holland Street. Of his work for Meikle several excellent examples can be seen in Glasgow. Of these the finest is a three-light window in Pollokshields/Kenmuir Church. The subject illustrates Tennyson's lines:

*Sunset and evening star
And one clear call for me
I hope to see my Pilot face to face
When I have crossed the bar*

The human soul of the poem is represented by a young man in full armour in a small boat with billowing sails, confronted face to face with the figure of Christ.¹¹⁸ For this window Charles Stewart used his father's cameo process to render the hands and faces. However, the most striking aspect of the composition is the rich colouring and variety of the glasses and the beautifully economic and integrated use of the leadlines. Also of interest is a single-light window in Eastwood Parish Church representing Mielchisedech King of Salem. While at Meikle's, Stewart also designed a single-light panel of St Michael which after 1907 was adapted for a glass mosaic and used as the sign for his father's new studio.¹¹⁹

Shortly after moving to the new studio at Elmbank Street, Charles began to abandon the use of the

cameo process in favour of his own technique of etching with hydrofluoric acid. A good example of his work at this time is now in the People's Palace collection, ref no PP1980.20.146. It is a single-light adaptation by J T Stewart of his earlier Elijah window, and was specially executed by Charles as the studio exhibit in the 1911 Exhibition. Thereafter it remained as a display piece in their studio at Holland Street, until its closure in 1959.¹²⁰

A RIGBY GRAY

A new recruit to the Meikle studio at the turn of the century was a young designer, Andrew Rigby Gray (fl 1900-1932). Gray had been a student at the Royal College of Art in London under Professor Tonks¹²¹ and his work for the studio at first consisted of beautifully delicate half-light panels of stylized roses and other flowers. Many of these can still be seen in situ in Dowanhill Street/Dowanside Road and other locations in the west end of Glasgow. Gray also designed many splendid domestic stair windows and several sketches for these are now in the People's Palace collection ref no PP1977.112.9,12. The influence of the Glasgow style designers on his work is very obvious, and continued to be the main source of his decorative motifs until the mid 1920s.

After the departure of the Stewarts, Rigby Gray became the studio's principal designer and continued with them until the firm's collapse in the Depression of the mid 1930s. Most of Meikle's best craftsmen were taken on by J P McPhie & Co who also bought much of their glass, workbenches etc.¹²²

OSCAR PATERSON

Although the Guthries operated the most prolific studio of the 1890s, in terms of publicity and critical acclaim they were totally outstripped by another Glasgow artist, Oscar Paterson.

Throughout his long and active career Paterson received more publicity than any other stained glass artist with the obvious exception of Burne Jones.¹²³ Ironically by the time of his death in the late 1930s he was already a forgotten man. No obituaries have been traced and consequently little is known of his early life apart from the fact that he was born in or near Main Street, Gorbals (c1862) and as a boy attended St Enoch's School.¹²⁴ His training in the stained glass medium appears to have taken place in London. In 1886 he arrived back in Glasgow, and moved into a house in Ardgowan Street, from where he advertised himself as a teacher of glass technology for the City and Guilds of London Institute.¹²⁵ By 1889 he had opened his first studio at 118 West Regent Street and until at least 1892 appears to have combined successfully the roles of tutor and glass stainer. In the following year he struck up a partnership with Stephen Adam's old associate, Harry Thompson, a talented decorator, and together they formed the Glass Stainers Company.¹²⁶ A small sturdily built man with long dark shoulder length hair, Paterson looked every inch the Bohemian. Nevertheless he was by all accounts an introverted, self-effacing person and in spite of his wide publicity never at any time exhibited any egotism and always generously acknowledged the individual contributions of his various assistants and collaborators.¹²⁷

Although throughout a long career Paterson was to execute hundreds of

church windows it was in his work as a designer of domestic glass that his individual genius was to display itself. In his choice of subject matter his tastes were conventional enough and range from fairy tale castles and quaint villages to sleeping princesses, valiant knights and billowing galleons.¹²⁸ What sets Paterson's work apart from that of so many of his contemporaries is his highly unusual colour schemes and his exceptional technical ingenuity. The dominant and often the only colours in Paterson's designs were lemon, yellow, orange, neutral gray, black and opaque or opalescent white.

In almost all of his designs the drawing is done entirely by the leadlines with light and shade being suggested only by the juxtaposition of appropriate colours. His splendid door panel depicting a quaint village street in Bute Gardens is a good example of this kind of work, as is his great stair window in Lancaster Crescent.¹²⁹

Like most of his contemporaries Paterson was strongly influenced by Japanese art, and it was in his adaptation of Japanese stencilwork to the requirements of stained glass that he achieved some of his most memorable effects. Of this aspect of his work the finest known example was the much published and now lost panel entitled *The Mountains of the Moon from Sintram*. This strikingly beautiful composition was for many years a showpiece in Paterson's studio and inspired much decorative work not only in Glasgow but also in Europe where it was published in *Dekorative Kunst*.¹³⁰

In his domestic work Paterson enjoyed a long and fruitful association with two architectural firms. The first was that of James Salmon Jr and J Gaff Gillespie who employed Paterson to execute many designs for them, of which a front door and

windows in University Gardens and the stair panel at The Hatrack, in St Vincent Street, are probably the best known and most accessible. Paterson also executed a great deal of glass for John Nisbet (fl 1893-1910) a classmate of Charles Rennie Mackintosh at the School of Art¹³¹ who went on to become one of the city's most prolific tenement architects.¹³² Many hundreds of Paterson's stock domestic panels were installed in his schemes at Queensborough Gardens, Airlie Street and Novar Drive in the west end, and in other parts of the city. Nisbet also designed a fine peacock door with glass by Paterson in Fitzroy Place.¹³³

Sketch for stair window, Oscar Paterson, 1907

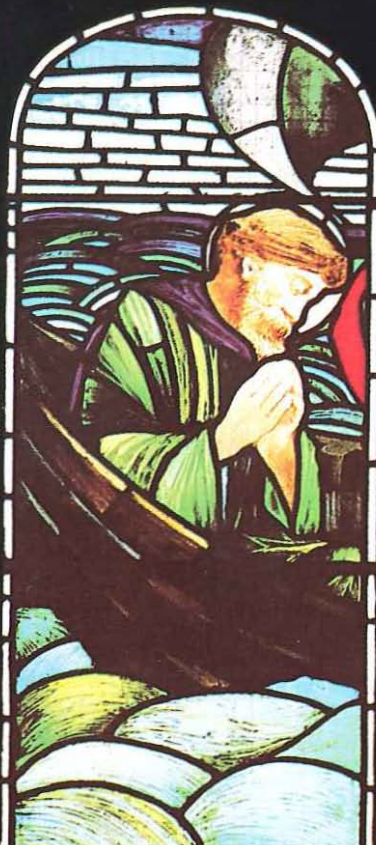


GLASGOW STAINED GLASS

HUGH McCULLOCH

Of the smaller firms of the 1880s which sought to rival the Guthries in quality if not in quantity, one of the most interesting was that founded by Hugh McCulloch. Born in Ayr in 1842, McCulloch served his apprenticeship as a housepainter with the local firm of Harley & Company before leaving in 1862 to work in the finishing department of Napier & Company. His stay with this famous Glasgow shipbuilding firm was short and after working on the saloons and cabins of the armour-clad cutter *Hector*,

Miraculous draught of fishes, St James' Parish Church, Glasgow. 1895



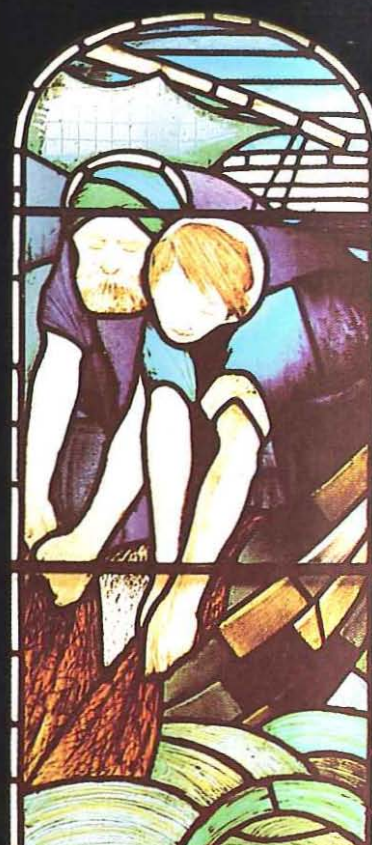
launched 26th September 1862, he worked for J B Bennet & Co of Gordon Street before moving to London in 1867.

C GOW

In a determined effort to widen his experience, he moved from studio to studio working for a time for the well known designer Clement Heaton before ending up almost inevitably in the studio of the ubiquitous Daniel Cottier.¹³⁴ In 1874, enriched by this experience, he returned to Glasgow and opened his own studio at 102 West Regent Street.¹³⁵ It was not until 1887, when he entered into

partnership with Charles Gow, that he introduced stained glass production to his studio.¹³⁶ Gow (fl 1870-1891) was a talented glass painter and had also worked for Daniel Cottier on such schemes as Cairndhu House.¹³⁷

The firm's earliest commission was for a three-light memorial window in New Kilpatrick Parish Church.¹³⁸ A strongly-drawn attractive composition, it reveals Gow as an artist of considerable merit. Each of the three lights shows a different aspect of the theme of the Good Samaritan. The figures are well drawn and the colours light and harmonious, with soft yellow, greens and brown predominating. The treatment of the background with the



deliberate use of dark, almost black palm trees against a red sky is most effective. Like J & W Guthrie the new studio also decorated one of the Royal Reception Rooms for Wylie & Lochhead at the 1888 Exhibition, but no illustration survives.¹³⁹

After 1891 when the death or retirement of his partner deprived him of a designer, McCulloch, like the Guthries, turned to the talented Gauld and Mann for much of his decorative glass.¹⁴⁰ As part of his early work for McCulloch, Gauld designed a set of eight music room panels, which, like those designed for the Guthries, featured tall slender maidens playing a variety of musical instruments in pastoral surroundings. Significantly however, where Gauld's work for the Guthries is often in treatment very close to his paintings of the period, panels designed for McCulloch are classic examples of the mosaic principle. The outline of the figures and each important part of the composition is drawn in the leadlines and given its own rich colour, while the paintwork is reduced to an absolute minimum. Altogether Gauld produced at least eight separate designs for this series and they are without a doubt among his finest achievements in stained glass.¹⁴¹

We know that both Gauld and Mann designed many church windows for McCulloch. Unfortunately most of these were for churches in areas of Glasgow (such as Calton and Tradeston) since devastated by comprehensive redevelopment and have been destroyed or recycled to unknown locations.¹⁴²

ALEX WALKER

In 1896 McCulloch through his role as a Governor of the Athenaeum recruited a young student named Alex Walker, from its Fine Art Department.¹⁴³ Walker was the son of

a Glasgow patternmaker and had just won a silver medal in the South Kensington Competition, with a design for a five-light church window.¹⁴⁴ Thus began the career of probably the most prolific if least known of the new generation of Glasgow stained glass artists. Working on a freelance basis from his home which appears to have been outside Glasgow, Walker between 1896 and 1920 produced hundreds of designs for ecclesiastic and domestic stained glass not only for McCulloch but also for Guthrie & Wells, James Benson and the Abbey Studio. Like Gauld and Mann much of his work for McCulloch has been destroyed or lost, however a large five-light Ascension window based on his prize-winning design of 1896 and executed in 1912 can be seen in St James' Parish (formerly Titwood Parish) Church, Pollok.¹⁴⁵



Nativity, Trinity Church, Jedburgh,
Alex Walker, 1902

Music, McCulloch & Co studio,
David Gauld, 1891 *left*

St Agnes, David Gauld, 1889



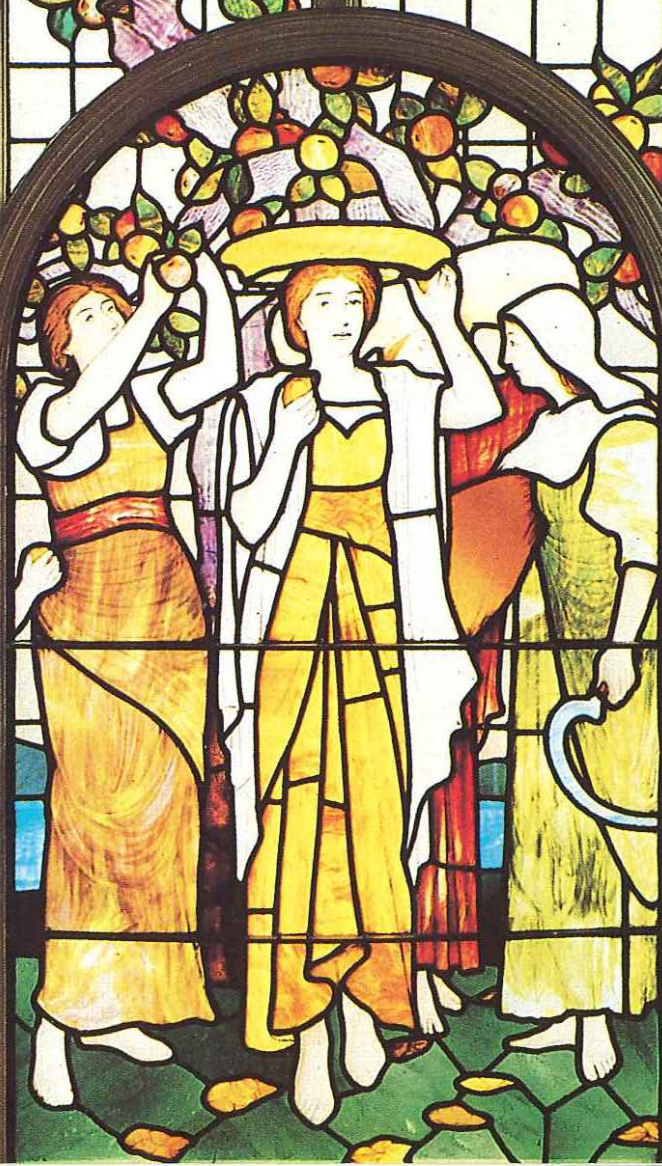
GLASGOW STAINED GLASS

While the Earth Remains Seeding and

Harvest and Cold and Heat

and Summer and Winter

and Day and Night Still Nor Less



McCULLOCH AND THE GLASGOW STYLE

After the 1888 Exhibition McCulloch appears to have continued executing decorative and stained glass commissions for Wylie & Lochhead on a regular sub-contract basis. Thus in the late 1890s when the firm acquired their now famous team of designers, E A Taylor, John Ednie and George Logan, it was to McCulloch's studio that much of their work was directed.¹⁴⁶ McCulloch executed all of the stained glass and probably most of the paintwork for their lavish pavilion at the 1901 Exhibition.

As a result of the publicity generated by this famous exhibit all three designers received local commissions. Of these the most important was Taylor's re-decoration of Lord Weir's house in Glencairn Drive, Pollokshields (c1902).¹⁴⁷ For this scheme Taylor designed a very large stair window featuring two young girls picking flowers in a woodland glade at sunset. Executed almost entirely in rich opalescent glasses and drawn in the leadlines, it was one of his most ambitious and successful windows. Its exhibition in McCulloch's studio must have caused much controversy and was probably the deciding factor in acquiring the custom of Charles Rennie Mackintosh.¹⁴⁸ During the following year McCulloch executed all the glass for Mackintosh's most famous and imaginative interior scheme, the extraordinary Room De Luxe in Miss Cranston's Willow Tearooms.¹⁴⁹



Design for panel, C R Mackintosh, c1900



Harvest, Hughenden House, Glasgow, Harrington Mann, 1898

McCULLOCH'S HUGHENDEN

In 1897 McCulloch built a new house for himself in the fashionable suburb of Newlands.¹⁵⁰ This house, called Hughenden and situated in Langside Drive, is now a nursing home. Of the surviving schemes, that of the former music room is the most complete and contains not only an interestingly adapted selection of Gauld's music panels, but also two attractive ingle-neuk seats with canopies and decorative glass cabinets by E A Taylor.¹⁵¹ Both the music room and the adjoining drawing room still retain rich decorative gesso and glass friezes similar to those in Lord Weir's house. These are also by Taylor but may owe something to his future wife Jessie M King.¹⁵² On the two flights of stairs at the south and north ends of the house, are two large decorative windows. That on the south stair is by Harrington Mann and depicts a group of young girls gathering in the fruits of a golden harvest. Executed in opalescent glasses it is Mann's largest known domestic work and one of his finest. The window on the north stair features the ever popular subject of a galleon in full sail. Its bold streamlined use of leadlines and rich colouring would suggest that it is the work of Taylor. However, McCulloch had also recruited several young designers from the School of Art including John Maxton (1902) and Jean R Paton (1903) and it may be that the work should be attributed to one of them.¹⁵³

The firm of McCulloch & Co is still in existence, but stained glass production ceased in 1925 with the death of Hugh McCulloch.¹⁵⁴

Stair window, Glasgow, E A Taylor, 1902

GLASGOW SCHOOL OF ART

No attempt to describe or explain the explosion of talent in the field of interior design and decoration which Glasgow experienced in the 1890s can ignore the central role of the Glasgow School of Art. At the time of the appointment of Fra Newbery as Director in 1885 the School was still organised on traditional lines with a strong emphasis on easel painting, drawing from the cast, etc. Under the direction of Newbery the rather limited courses then available were subject to a gradual expansion in both range and teaching methods which by 1900 raised the School from comparative obscurity to the forefront of the modern art movement.

It is no accident that the many talented artists who emerged from the School were to make their mark in the field of decorative arts. Newbery from the very start of his career in Glasgow, although an unflinching champion of the work of the Glasgow Boys, was astute enough to discern that in a small country like Scotland the chances of two distinct schools of painting surviving in close proximity was extremely small.

On the other hand the manufacturing industries of Glasgow were calling out for new designers and it was in line with this area of potential employment that Newbery began to develop the teaching capacities of the School. In 1890 the successful entry of a stained glass panel in the National Competition organised by the South Kensington Museum further underlined the deficiencies in the School's facilities. The distinguished judges William Morris, Walter Crane



ISOLDE MARK'S WIFE WHO GAVE
THE LOVE-POTION TO TRISTAN

Tristan and Isolde, Glasgow School of Art,
D C Smyth, 1902

and Lewis F Day while awarding a bronze medal to Victoria M Carruthers for a 'remarkably charming and poetic design' were distressed to note that 'the execution is quite unworthy of it and ill-adapted to stained glass'.¹⁵⁵ Armed with such telling criticism Newbery succeeded by 1893 in persuading the Board of Governors of the necessity of establishing a decorative arts department, manned by qualified instructors. In the annual report for that year he proudly announced:

This room has been specially fitted up, and artist craftsmen have been engaged to give instruction in such subjects as Glass Staining, Pottery, Repoussé and Metal Work, Wood Carving and Book-binding, besides Artistic Needlework taught by a lady.
156

The working conditions for those attempting to pursue so many mutually incompatible activities in one room must have been primitive indeed. However, a roll call of those students who benefited from its rough and ready atmosphere is impressive and included among others C R Mackintosh, Herbert McNair, the Macdonald sisters, Marion Wilson, Kate Cameron, Jessie M King, Emily Hutcheson, Agnes Raeburn and W G Morton.

First choice for the important post of teacher in stained glass was the worthy veteran of the Cottier and Guthrie Studios, Norman Macdougall. However, by the following year he had left to open his independent studio and two new instructors, Harry Roe and William Stewart, were appointed in his place.¹⁵⁸ Stewart, as we have already seen, was an excellent and often highly original designer and his influence on the students especially in the use of opalescent glasses must have been a very healthy one. The benefits of



Newbery's innovation were soon to be seen in the form of some exciting designs for stained glass of which Margaret Macdonald's celebrated composition Summer is perhaps the best known.

Other notable artists who designed stained glass at this time were Jessie Rowatt (Newbery), Emily Hutcheson, Herbert McNair, Stephen Adam Jr and W G Morton. Unfortunately Mrs Newbery's diploma panel which was formerly built into her house in Buckingham Terrace has disappeared¹⁵⁹, and no glass by Emily Hutcheson has been identified yet. Herbert McNair's early designs for glass survived the destruction of his studio by fire but have disappeared since and none of his local commissions have been traced.¹⁶⁰ In the case of W G Morton the situation is much more encouraging, and a very beautiful panel depicting a water nymph designed by him which almost certainly dates from this period has been discovered recently. The use of rippled glass to simulate water and the shape of the water lilies reveals the extent of Stewart's influence on his pupil.¹⁶¹

Another student who designed excellent glass at the School in the late 1890s was Dorothy C Smyth. Her attractive panel based on the legend of Tristan and Isolde made for display at the 1901 Exhibition is still to be seen near the main entrance to the School of Art.¹⁶² Both Morton and Smyth subsequently joined the staff of the School though neither taught stained glass.

Sketch, Summer, Margaret Macdonald, 1893

JOHN C HALL & COMPANY

Whale screen, Miller & Lang Printing Works, Glasgow, W G Morton, 1902



Another small firm, established in 1898, which attempted on a more limited budget to supply the market for domestic glass in the Glasgow Style, was that of John C Hall & Company. Born in Glasgow in 1867 Hall attended classes at Glasgow School of Art in the early 1890s¹⁶³, before launching out as an independent designer. His first studio was at 19 Rutherglen Road and his surviving work can be seen mainly on the south side of the city. Although he executed a small amount of church glass his main production was geared to the domestic market.¹⁶⁴ Stylistically his work has a strong resemblance both in technique and subject matter to the work of Oscar Paterson and it is possible that he may have worked for him as a glass painter in his student days. At any rate, one of his designers James Leat certainly worked for Paterson and two of his fine sketches for stair windows featuring village scenes in the streamlined Paterson manner are now in the People's Palace collections.¹⁶⁵ Hall also executed fine repoussé work in brass, pewter and silver, and taught both glass staining and metal work at Strathbungo School of Art in the years 1906-12.¹⁶⁶ He also executed a good deal of glass for Henry T Wyse (1870-1951), John Ednie (1876-1934) and other designers on behalf of Scottish Guild of Handicrafts (1903-24).¹⁶⁷

After 1900 he developed a highly effective technique in which limited amounts of rich antique and opalescent glasses were juxtaposed with a wide range of rolled cathedral and figured glasses. The powerful and effective textures thus achieved were further enhanced by etching with hydrofluoric acid, brilliant cutting and sandblasting. Of the many hundreds of commissions executed by Hall, his finest work was unquestionably that designed by his friend and associate W G Morton for Miller and Lang's

Printing Works in Darnley Street in 1902.¹⁶⁸

W G MORTON

For this scintillating Art Nouveau scheme Morton produced some of the most adventurous domestic glass of the decade. The mermaid panels and the exotic screens with sharks, whales and seabirds are truly modern in concept and compare favourably with the best German and Austrian glass of the period. By this time Morton was employed as a tutor in Decoration and Signwriting in the Decorative Trades Department of the Royal Technical College, where his companions included E A Taylor and George Logan.¹⁶⁹ In the late 1920s he succeeded Ednie as the Principal of the Decorative Trades Institute and held the post until his retirement in 1938.¹⁷⁰ When he died in 1946 his obituary referred to his skill as a signwriter, and his long membership of the Glasgow Art Club, but made no comment on his work in stained glass.¹⁷¹

John C Hall's studio, like most Glasgow decorative firms, suffered badly from the effects of the Depression and in 1938 the studio finally closed. Hall continued to design for George Kirk & Company and other general glaziers for a time. He died in 1955.¹⁷²

Door panel, W G Morton, 1902 top



Cartoon, Stephen Adam Jr, c1905

STEPHEN ADAM JR & ALF WEBSTER

Stephen Adam Jr (1873-1960) received his initial art training in his father's studio before attending the Glasgow School of Art in the early 1890s. In 1893 he entered into a formal co-partnership with his father and the firm was retitled Stephen Adam & Son.

For the next eight years father and son worked together in perfect harmony and some of his domestic work can be seen in his father's booklet *The Truth in Decorative Art—Stained Glass, Mediaeval and Modern*, published in 1896. Two rectangular panels illustrating Women's Industries, one of which depicts a woman in mediaeval costume sitting sewing in a rose garden, are shown. The conventionalisation of the rose bushes and the landscape provides a very attractive contrast with the more traditional rendering of the woman's costume. Also of considerable interest are his small mosaic inserts for James Salmon Jr's fireplaces in Walter McFarlane's house in Park Circus.¹⁷³ Executed during his time at the School of Art they reveal the strong influence of the Macdonald sisters as do his beautiful streamlined single-neuk panels, in which in true Glasgow style no paint is used and the composition is entirely drawn in the leadlines.

Interestingly, the very attractive cover of Stephen Adam Senior's booklet is the work of the young Edinburgh artist Robert Burns. He was already designing stained glass and it is possible that he may have worked freelance for the Adam Studio.¹⁷⁴

Stephen Adam Memorial, New Kilpatrick Parish Church, Bearsden, Alf Webster, 1911

In 1904 because of a family disagreement, Stephen Adam and his son were estranged and in April the partnership was terminated with considerable bitterness on both sides. The rancour aroused by their abrupt parting was further stoked by the embarrassing appearance of two Stephen Adams in the Post Office Directory. His father continued to work alone in the old studio at 168 Bath Street while young Adam, adding the suffix Junior to his name, opened a new studio at 105 Bath Street.¹⁷⁵

His church windows as an independent designer, while still showing the strong stylistic influence of his father, are generally distinguished by the use of much lighter and cooler colours. His only substantial commission in Glasgow was two large three-light memorial windows executed in 1909 for Trinity Church, Claremont Street (now the Henry Wood Hall). The Thomas Johnstone Memorial featured the temptation of Christ in the Desert, Christ enthroned and Christ in the Garden of Gethsemane. The James Greig Memorial featured Christ blessing the children, the Sermon on the Mount, and the Calling of Andrew and Peter. Removed from their setting in 1977 they are now reinstated in a much reduced form in the new Episcopal Church of St James the Lesser in Bishopbriggs. A fine single-light window, formerly the David Walker Memorial window in Woodlands Church, is now in the People's Palace collection ref no PP1980.150.1 and depicts an old man and a child praying. Its bold economic treatment is typical of young Adam's work, and the very rich colour with the extensive use of ruby was no doubt dictated by its former location in close proximity to an equally powerful window by Burne Jones.



GLASGOW STAINED GLASS

ALF WEBSTER

In 1910 Stephen Adam, whose health had been failing for some time, died.¹⁷⁶ After the departure of his son from the studio in 1904 he had been most fortunate in acquiring as an assistant an exceptionally gifted art student named Alf Webster. Webster, who had just finished a course at the School of Art, was already at the age of 19 an accomplished draughtsman and proved to be an ideal pupil. By 1909 he had completely absorbed everything that Adam could teach him and made himself so indispensable that in November of that year the ageing artist, having despaired of a reconciliation with his son, formally assumed him as his junior partner. In his last will and testament drawn up in June 1910¹⁷⁷, Adam included his dying wish that his partner and son should amalgamate and continue the business under one roof. This advice was angrily rejected by his son who not unnaturally resented bitterly the influence which Webster had acquired in his father's affairs. Immediately after his father's death, he wrote to Webster stating that he had 'now assumed his proper name Stephen Adam' and demanded that he forward all business communications so addressed to him.

Adam's entry in the Post Office Directory for 1911 also placed great emphasis on his relationship to his father, to which Webster replied with an unsuccessful attempt to bring an interdict against Adam to enforce the use of his middle name 'Baillie' in his advertisements.¹⁷⁸ After this there was no further contact between Adam and his father's old studio.

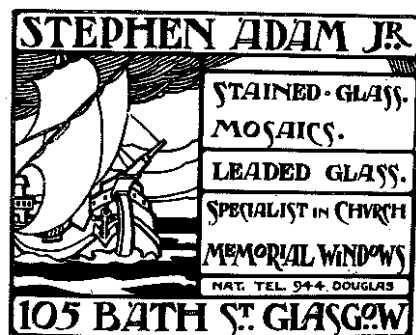
Freed from the restraints of his collaboration with Stephen Adam, Alf Webster now began to develop his own highly original style. While retaining the powerful figure composition of Adam's mature style he gradually began to develop his own distinctive colour schemes. Abandoning Adam's landscapes and foliage backgrounds his figures are often contrasted against diamond shaped quarries of thick undulating white glass. This splendid new material known as Norman Slabs, often with a pale green or pink tinge, was a particular favourite of Webster's who fully appreciated its rich translucent quality.

Many excellent examples of Webster's work during this period can be seen in New Kilpatrick Parish Church. The Ninian Glen Memorial, a three-light window which depicts the Prophet Micah flanked by the reverential figures of a king, and a cleric, a soldier and a merchant, is a particularly fine example. The rich purple and blue of the king's robes and turquoise of the cleric's vestments are an indication of things to come. Also noticeable in this window is the extent to which Webster had become interested in enriching the surface of his glass by abrading and acid etching.

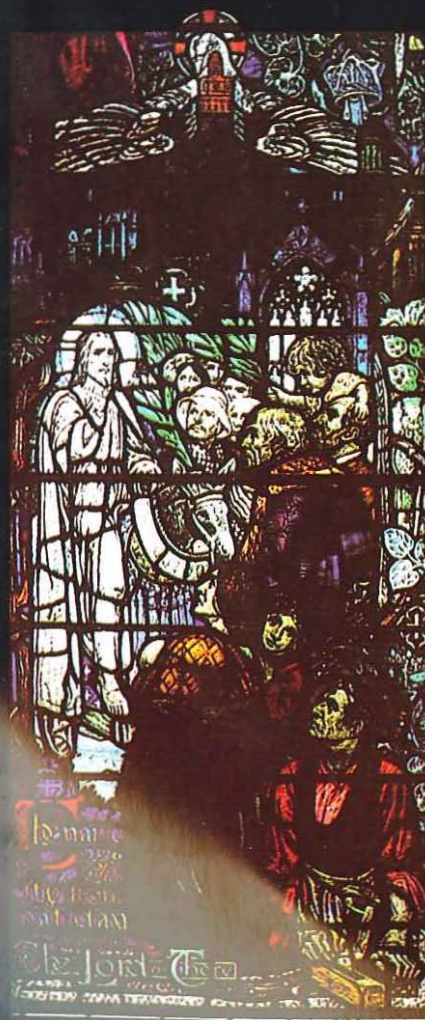
During the next two years Webster constantly experimented with all of the new techniques developed in the various Glasgow studios. These consisted of plating (the sandwiching of two different colours of glass), etching with hydrofluoric acid and brilliant cutting. By 1913, by using a combination of these experimental techniques he had evolved a style of extraordinary power and vitality. His predominant colours are rich purple, orange, leaf green, turquoise and ruby.

A beautiful example of this period of his work can be seen in a small single-lancet memorial window to Stephen Adam in the entrance porch of New Kilpatrick Parish Church. Entitled First Fruits it depicts a kneeling figure of an angel surrounded by offerings of grapes, grain and flowers. The rich purple of the grapes and the ruby wings of the angel with their white flecked tips are skilfully used to emphasise the childlike delicacy of the figure which was modelled by the artist's young son Gordon Webster.

In late 1914 he designed and executed for Landsdowne Parish Church Glasgow two major three-light windows for the north and south transepts. Of these the south transept is by far the finest, indeed it is Webster's masterpiece and for sheer imaginative power and technical ingenuity it provides a fitting summation to all the achievements and gains of the previous 20 years.



South transept window, Lansdowne Church, Glasgow, Alf Webster, 1914



GLASGOW STAINED GLASS

The treatment of the window is episodal, the centre light featuring the Crucifixion and the panel below it Communion. On the left is a figure of Christ holding a chalice symbolic of the blood sacrifice; below this is a panel depicting Paul preaching to the debauched and sinful. On the left the top panel represents Christ welcoming the just to heaven, while the bottom panel depicts Christ's entry into Jerusalem on Palm Sunday.

All the subjects are linked together with a grapevine and flowering ivies in which sparrows, pigeons, eagles and even lizards disport themselves. In his treatment of the New Testament subjects Webster has been particularly daring. Thus, in the St Paul panel the licentious and unrepentant multitude are set against a backdrop of the City of London, with the visual pun of St Paul's Cathedral dominating the skyline. In the Palm Sunday panel, Glasgow is substituted for Jerusalem and Christ is welcomed by the working people. Women in shawls carrying small children, and industrious tradesmen provide a vivid contrast with the bejewelled, dram-quaffing swells of the St Paul panel. In the background the great West Window of the Cathedral looms up, while above this is a collage of the University spire, the Royal Exchange and the City Chambers. Protecting the city is the white dove, symbol of St Mungo.

In March 1915 Webster joined the Gordon Highlanders and was posted to France in June. On the 11th August he was seriously wounded in action; he died on 24th August.¹⁷⁹

With the tragic early death of Webster, the great age of Glasgow stained glass was finally over, and the initiative passed irreversibly to Douglas Strachan and his disciples on the east coast.

Even before Webster's death, Glasgow's all too brief flirtation with modernism was already cooling. The architectural profession, taking its lead from John Keppie, turned its back on the Glasgow Style. E A Taylor and Jessie King had already moved south to Manchester in 1908 and at last even Mackintosh abandoned his efforts to establish a new architectural style and left the city, bitter and disillusioned. Only James Salmon and John Ednie survived the debacle, and after 1914 both men gradually shed the trappings of their Glasgow Style associations.¹⁸⁰

SOURCES

POD—Post Office Directory
MLG—Mitchell Library Glasgow

- 1 See for example Culzean Castle, Ayrshire, and the former Barony Church, Glasgow
- 2 *Scotsman* 19 December 1877
- 3 Ballantine, James *A Treatise on Painted Glass* (Edinburgh 1845)
- 4 For early examples of the work of this studio, see the recently restored stained glass in the Scott Monument, Princes Street, Edinburgh, and the windows in the Chapel of St Anthony the Eremita at Murthly, Perthshire, which date from 1846
- 5 Harrison, Martin *Victorian Stained Glass* (London 1980) pp19-24
- 6 Winston, Charles *An Inquiry into the Differences of Style Observable in Ancient Glass Paintings, Especially in England: with Hints on Glass Painting, by an Amateur* (Oxford 1847)
- 7 Harrison op cit pp19-24
- 8 Glasgow POD 1828-9
- 9 Glasgow POD 1850-1
- 10 Information supplied by Mrs Waddell, a descendant of John Cairney
- 11 McFadzean, Ronald *The Life and Work of Alexander Thomson* (London 1979) pp135-7
- 12 Cairney resigned from the Glasgow Architectural Society, 20 June 1860, due to ill-health. I am indebted to Ronald McFadzean for this and other pieces of valuable information relating to artists who worked with Thomson
- 13 Sequestration of Hugh Bogle *Glasgow Herald* 15 March 1865
- 14 Glasgow POD 1850-1
- 15 *Glasgow Herald* 15 March 1865
- 16 Glasgow POD 1850-1
- 17 Glasgow POD 1852-3
- 18 Harrison, op cit pp47-8
- 19 Charles Heath Wilson Correspondence, Strathclyde Regional Archives
- 20 *Glasgow Herald* 3 January 1865. Notice re Memorial plaque to Kier
- 21 Lugton, Thomas *The Story of Glasgow Cathedral* (Glasgow 1902) pp114-15
- 22 *Collection Cottier* (Edinburgh/Paris 1892) Catalogue with biographical introduction by W E Henley
- 23 *Glasgow Evening Times* 19 October 1893
- 24 Gould, Brian, *Two Van Gogh Contacts: E J Wisselingh, Art Dealer; Daniel Cottier, Glass Painter and Decorator* (London 1969) p1
- 25 Catalogue of Exhibition of Stained Glass and Mosaics. South Kensington Museum (London) 1864
- 26 One panel of this window is in the People's Palace collections PP1981.3. The other is in the Ely Stained Glass Museum
- 27 Harrison, op cit p48
- 28 Edinburgh POD 1840-1
- 29 Edinburgh POD 1839-40
- 30 Gould, op cit pp1 and 6
- 31 Letter of Andrew Wells to William Gibson 1914 in the Young Scrapbooks Vol 37 p70, MLG
- 32 Mavor, James *My Window on the Street of the World* (London 1923) vol 1 pp227-8
- 33 Information from Ronald McFadzean
- 34 Glasgow POD 1867-8
- 35 Information from Ronald McFadzean
- 36 *Glasgow Evening Times* 19 October 1893
- 37 Gould, op cit p2
- 38 Information from Ronald McFadzean
- 39 Dickie, Rev. William, *History of Dowanhill Church 1823-1923* (Glasgow 1926) pp73-6
- 40 Girouard, Mark *Sweetness and Light. The Queen Anne Movement 1860-1900* (Oxford 1977) pp38-40
- 41 *ibid* p25
- 42 For Moyr Smith, see the file of his journal *Decoration* 1880-9. For an excellent biography of Talbert see *The Cabinetmaker and Art Furnisher* 1 July 1881
- 43 London POD 1870-1
- 44 The date stone above the main entrance is 1870 and the fitting out was probably carried out during 1871. Glasgow Fine Arts Institute Catalogue (1875) p24 No 625
- 45 The house was built in 1872 and fitted out during 1873. See *Glasgow Fine Arts Institute Catalogue* (1873) p28 No 665
- 46 *Collection Cottier* op cit
- 47 Gould, op cit p
- 48 The West Kirk Greenock contains some of the finest early examples of Morris & Co glass in Scotland. Cottier installed a memorial window to his grandfather there c1873
- 49 These windows were formerly in Park Church, Glasgow and were recycled in the early 1970s when the main body of the church was demolished
- 50 Obituary notice *Glasgow Herald* 24 August 1910
- 51 *Scotsman* 19 December 1887
- 52 Glasgow School of Art Newscuttings Collection vol 1 p1
- 53 Glasgow POD 1870-1
- 54 Duplicated information sheet provided for visitors to the Abbey. Very good but no author given
- 55 Stephen Adam's sketch designs for several windows in this church are reproduced in *A History of St Andrews Parish Church* (Glasgow 1905)
- 56 Adam, Stephen *Stained Glass—Its History and Modern Development* (Glasgow 1877)
- 57 Thomson, Alexander *Random Notes and Rambling Recollections of Maryhill 1850-94* (Glasgow 1895) p208 The panels were removed in 1963 when the Burgh Hall became the local police office, and are in the People's Palace collections. PP1963.52
- 58 The design for the Pollokshields Charity window (1878) was used again subsequently in a window for the chapel of the Royal Infirmary in High Street
- 59 Harrison op cit pp51-2
- 60 Glasgow Fine Art Institute Catalogue 1890-1 entry No 790 and 884
- 61 The design of the centre light from this composition was also used for a window in Old Partick Parish Church, but the erection of a tenement adjacent has robbed it of all light
- 62 Glasgow POD 1869-70
- 63 Glasgow POD 1884
- 64 Anscombe, I and Gere C *Arts and Crafts in Britain and America* (London 1978) pp111-12

- 65 The Glasgow Boys. Catalogue of the Scottish Arts Council Exhibition at Glasgow Museum and Art Galleries Kelvingrove (Glasgow 1968) Vol 2 p12
- 66 *Decoration* A monthly journal edited by J Moyr Smith (June 1887) p47
- 67 *Quiz* 9 September 1887
- 68 Stock list of cartoons in the Guthrie & Wells Studio c1900. Guthrie's painting To Pastures New features a young girl herding a gaggle of geese.
- 69 *Glasgow Herald* 3 June 1913
- 70 The windows from Springburn Parish Church were rescued by the staff of The People's Palace, prior to demolition 1981
- 71 Harrison, op cit p56
- 72 Davidson T Raffles, *Pen and Ink Notes at the Glasgow Exhibition* (London 1888) p31
- 73 *ibid* p27
- 74 Glasgow POD 1889
- 75 Cottier's work includes a three-light window in the entrance hall featuring three female figures representing Music, Dancing and Art. His colours have changed significantly with browns, reds and blues dominating
- 76 William Guthrie Photographic Album p7. People's Palace Museum stained glass collection PP1979.128.98
- 77 *ibid* p30
- 78 Two reproductions of Leiper pen and ink sketches of the Studio Showrooms are in the stained glass collection PP1980.128.91-92
- 79 Glasgow POD 1891-4
- 80 Glasgow POD 1895. A copy of Harrington Mann's unpublished autobiography is now held in the Fine Art Dept. Glasgow Art Gallery
- 81 See the *Glasgow Weekly Citizen* for 1887-91
- 82 'The Work of David Gauld' by Percy Bate in *Scottish Art and Letters* (1903) p376
- 83 *Builders Journal* 13 August 1895
- 84 Information supplied by artist's daughter, Mrs Dunn
- 85 J & W Guthrie and A Wells Ltd Catalogue c1899 p25, Hunterian Art Gallery Collection
- 86 Stock list of cartoons in the Guthrie & Wells studio c1900 PP1979.128

- 87 Part of this window was located in a London dealers shop by Martin Harrison, Curator of the Stained Glass Museum, Ely
- 88 For a discussion of this design and its implications see Charles Rennie Mackintosh Society Newsletter No 25, Spring 1980
- 89 Most of the sketch designs for this commission are now in the People's Palace collection PP1979.128.62-67; 70-74
- 90 Rosehaugh House was demolished in the late 1950s—no photographic record was made and the fate of the stained glass is unknown. The sketch for the stair window was published in *Studio* Vol 8 (1896) p175 and the original is now in the People's Palace collection
- 91 J & W Guthrie and A Wells Ltd. Catalogue c1899 p23, Hunterian Art Gallery collection
- 92 Two sets of sketch designs for this group of windows are now in the People's Palace collection PP1979.128.16-20
- 93 Bell, Robert Anning, *Lecture on Stained Glass* (Royal College of Arts London, January 1922)
- 94 Several original stencils for this scheme and also for the decoration of the hall at Hill House, Helensburgh, are still owned by Guthrie & Wells, (Decorators) Ltd. Glasgow
- 95 Certificate of Co-partnership, 1897, preserved by the firm of Guthrie & Wells (Decorators) Ltd
- 96 Messrs Annan Photographers, have preserved two photographs of part of this early scheme. No glass is featured and Walton's role seems to have been confined to stencil work.
- 97 George Walton Collection. RIBA Drawings Collection. The Heinz Gallery, Portman Square, London
- 98 A photograph of this window as executed is now in the RIBA Drawing Collection, Heinz Gallery, London. Walton exhibited the centre panel in the Glasgow Institute of Fine Arts Exhibition in January 1893 (Cat No 775)

- 99 This door was rediscovered behind some 1920s panelling during shop-fitting in January 1979. It has been restored and forms part of a display at the People's Palace
- 100 Pevsner, Nikolaus 'George Walton, His Life and Work' in *RIBA Journal* (3 April 1939) pp538-46
- 101 *The Glasgow Advertiser and Property Circular* 17 May 1898
- 102 *Building Industries and Scottish Architect* for 1906
- 103 Davidson T Raffles *Pen and Ink Notes at the Glasgow Exhibition* (London 1888) p29
- 104 Glasgow POD 1886
- 105 Stained glass sketch PP1980.148.1-2
- 106 An excellent photograph of this studio is published in *Clyde Shipbuilding* by John Hume and Michael Moss (London 1975) p99
- 107 Biographical details provided by Dr John Stewart, the grandson of the artist
- 108 Letter of William Meikle to J T Stewart 30 March 1895. Stewart Papers People's Palace Museum collection
- 109 *Quiz* 10 December 1896
- 110 Glasgow Institute of Fine Arts Catalogue January 1897 No 268
- 111 *Architectural Review* September 1899. See advertisement
- 112 *Glasgow Evening Times* 26 November 1905. Letters to the Editor
- 113 A sketch design for this window is in the People's Palace collection PP1980.20.31
- 114 People's Palace Museum, stained glass collection PP1980.148.3
- 115 *ibid* PP1980.20.123
- 116 *Studio Year Book of Decorative Art* 1909 p58
- 117 Information supplied by Miss Muriel Paterson, the artist's daughter
- 118 In later years Charles Stewart often reused or adapted his favourite designs; this one was repeated in 1937 for the Fairlie Memorial in New Kilpatrick Parish Church
- 119 A photograph of this panel is in the People's Palace collection PP1980.20.117
- 120 Decorative and Ecclesiastical Arts Section Scottish Exhibition 1911 Catalogue No 507

- 121 Information from Mr William Valleley, formerly foreman leadworker for William Meikle & Sons
- 122 Information from Mr H McPhie of J P McPhie, Glaziers & Artists in Stained Glass, Cromwell Lane, Glasgow
- 123 *The Scottish Architect* January 1909 pp19-20
- 124 *The Baillie* 4 October 1916 (Men You Know No 2294)
- 125 Glasgow POD 1886-92
- 126 Glasgow POD 1893 and *Building Industries and Scottish Architect* 16 December 1904
- 127 *The Studio* Vol XIII (1898) p16
- 128 *The Studio Year Book of Decorative Art* 1909 p63
- 129 The effect of this important window has been destroyed recently by insensitive partitioning of the stair well. It is now impossible to photograph it or see it as a whole
- 130 'Die Glasfenster Oscar Patersons in Glasgow' in *Dekorative Kunst* (January 1899) p18
- 131 Glasgow School of Art Annual Report 1889
- 132 Worsdal Francis, *The Tenement—A Way of Life* (Edinburgh 1979), pp59-60
- 133 *The Studio Yearbook of Decorative Art* 1906 p136
- 134 *The Baillie* 16 April 1919 (Men You Know No 2426)
- 135 Glasgow POD 1874
- 136 Glasgow POD 1887
- 137 His signature can be seen on the stair window, along with Cottier's other assistants
- 138 *Ayrshire Post* 24 January 1913
- 139 *International Exhibition, Glasgow 1888 Official Catalogue* p56
- 140 Hugh McCulloch, Newscutting Book, Strathclyde Regional Archives
- 141 One of Gauld's music panels was located by the author in the basement of McCulloch's studio in 1978 along with several other panels and was gifted to the People's Palace by the firm PP1978.93.1
- 142 These include the Bowman Memorial in Union Free Church, Morrison Street, Tradeston (Subject—Mary Magdalene anointing the feet of Christ) by Harrington Mann c1891-2 and a three-light memorial window in Claremont Parish Church (subject—Christ at the table of the Pharisee and Christ at Jacob's Well) by David Gauld. Both churches were demolished in the mid 1960s
- 143 Annual Report of the Glasgow Athenaeum 1896-7
- 144 Walker's winning design is reproduced in *National Competitions 1896-7. An Illustrated Record* (London 1897), copy in Glasgow School of Art Library
- 145 *Journal of Decorative Art* July 1913
- 146 *The Studio Yearbook of Decorative Art* 1907 p138
- 147 *Jessie M King and E A Taylor, Illustrator and Designer*, Sotheby's at the Charles Rennie Mackintosh Society. A Sale Catalogue. Paul Harris and Sotheby's Belgravia (1978) pp72-3
- 148 Most important commissions were placed in the Studio windows, for comment and announced by advertisement
- 149 Billcliffe, R *Charles Rennie Mackintosh. The Complete Furniture, Furniture Drawings and Interior Designs* (London 1979) p136. McCulloch also executed glass for Miss Cranston's house Househill at Nithill and Hill House, Helensburgh
- 150 Glasgow POD 1899. This is the first entry for Hughenden and therefore the stained glass was installed probably in the autumn of 1898
- 151 The ingle-neuk and glass cabinets and friezes are obviously later additions of c1902-4. Taylor did not get an opportunity to remove the original fireplace in the Music Room, and had to adapt his design to accommodate it
- 152 The female figures of the friezes have strong stylistic affinities with Jessie M King's illustrations. An identical leaded glass cabinet appears in one of her illustrations for the *Magic Grammar*, *Studio* 1902 p177-188
- 153 Glasgow School of Art Annual Reports 1902-3 p15 and 1903-4 p19
- 154 Obituary in *Glasgow Herald* 24 November 1925 p7
- 155 Glasgow School of Art Annual Report 1890-1 p12
- 156 Glasgow School of Art Annual Report 1893-4 p7
- 157 *ibid* p3. Also *Building Industries & Scottish Architect*, 15 November 1893 app Norman M Macdougall & Co, 187 Bothwell Street
- 158 *ibid* 1894-5 p3
- 159 This panel featured 'a composition from The Tempest—with Ariel holding Prospero's boat from under the sea'. Letter from Mrs Mary Newbery Sturrock, the artist's daughter 14 March 1980
- 160 Gleeson White 'Some Glasgow Designers and their Work' (Part II) in *Studio* Vol XI, (1897) p227
- 161 An excellent window by Morton depicting a mermaid still survives in the artist's house in Giffnock
- 162 *Studio* Vol 23 (1901) p169
- 163 The classmates included C R Mackintosh, H McNair, W G Morton and Stephen Adam Jr. *Annual Report Glasgow School of Art 1890-1* p19
- 164 Hall's ecclesiastical glass can be seen in Eastwood, Govanhill and Rothesay Parish Churches
- 165 People's Palace stained glass collection PP1978.99.26 and 27
- 166 Govan School Board. The Strathbungo School of Art. Prospectus 1910-11. Original copy in possession of the artist's daughter
- 167 Decorative and Ecclesiastical Arts Section of Scottish National Exhibition 1911 Catalogue
- 168 *Building Industries and Scottish Architect* 14 February 1903. A photograph of a Morton door panel of a young girl picking roses, signed and dated 1902 was found among the papers of John C Hall. It shows the strong influence of E A Taylor
- 169 Glasgow POD 1902-3. Classified section 188
- 170 Obituary notice. *Glasgow Herald* 26 January 1946
- 171 *ibid*
- 172 Information from Miss Hall, the artist's daughter
- 173 Glasgow Institute of Fine Arts Catalogue, January 1898 No 279
- 174 The cover design bears Burns' usual monogram. See 'Natura Naturans' in *Charles Rennie Mackintosh and the Modern Movement* by T Howarth (London 1952) p213

- 175 Stephen Adam and others v Adam
CS240 1 Div A24/15 Box 27, West
Register House, Edinburgh
- 176 Obituary notice *Glasgow Herald*
24 August 1910
- 177 Adam v Adam CS240. 1 Div A24/15
Box 27, West Register House
Edinburgh
- 178 *ibid*
- 179 Obituary in the *Glasgow Herald*
28 August 1915
- 180 Ednie launched a moderately
successful practice as an architect in
1914. In late 1915 he was responsible
for the design of Cranston's Picture
House in Renfield Street

This booklet is published in
conjunction with the exhibition
Glasgow Stained Glass at the People's
Palace Museum, Glasgow, April 1981-
April 1982.

This is the third in a series of
publications recording the local and
social history collections of the
People's Palace Museum.

Other titles in the series

The Scottish Women's Suffrage
Movement by Elspeth King (1978)
Scotland Sober and Free: The
Temperance Movement 1829-1979
by Elspeth King (1979)

ACKNOWLEDGEMENTS

The undernoted illustrations are of windows in specific locations and we would like to thank the owners and appropriate authorities for permission to photograph and reproduce them.

Beauty page 4; Love and Audacity page 8	Cairndhu Hotel, Helensburgh
Henderson Memorial page 14	New Kilpatrick Parish Church, Bearsden
Stephen Adam Memorial page 34	
Coats Memorial page 15	Clark Memorial Church, Largs
Thanksgiving of Noah page 16	
Eadie Memorial page 16	Pollokshields Parish Church, Glasgow
William Stewart panel page 18	Ruthven Towers Hotel, Auchterarder
Miraculous draught of fishes page 26	St James' Parish Church, Pollok, Glasgow
Nativity page 27	Trinity Church, Jedburgh
Harvest page 28	Strathclyde Regional Council, Social Work Department
Tristan and Isolde page 30	The Governors of the Glasgow School of Art
Whale screen page 32	Messrs John McCormick & Co Ltd., Glasgow
South transept window page 36	Lansdowne Parish Church, Glasgow

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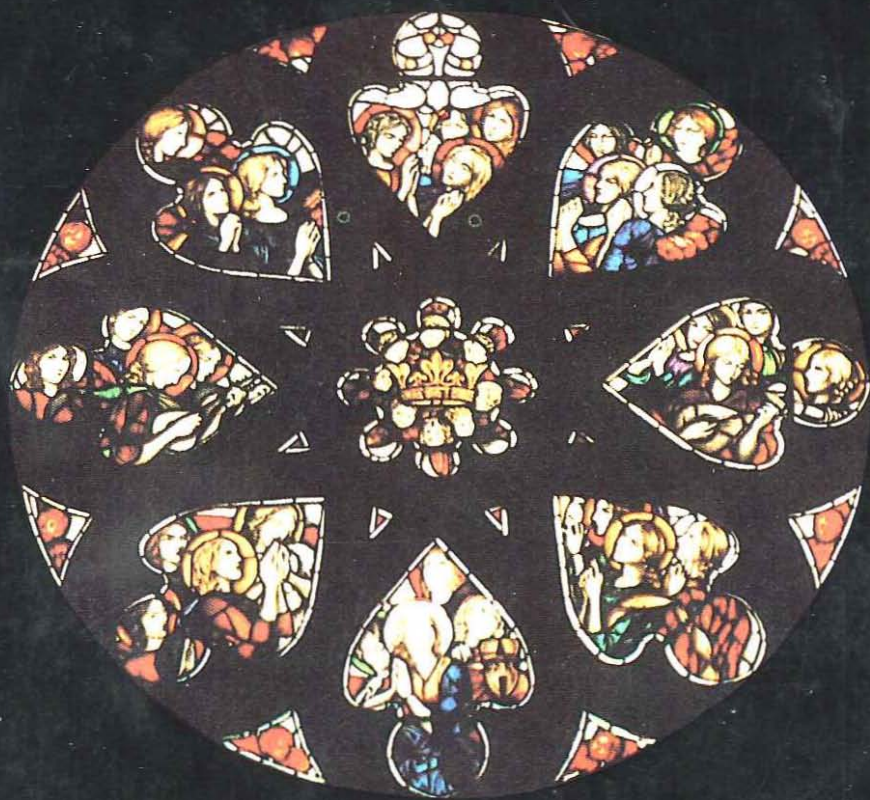
Robert Burns RSA design page 3	The Mitchell Library, Glasgow
Sewing, Stephen Adam Jr page 33	
St Agnes, David Gauld page 27	Mr Andrew Mackintosh Patrick
Summer, Margaret Macdonald page 31	Hunterian Art Gallery, University of Glasgow, Mackintosh Collection

The following illustrations are from published sources:

J E C Carr design page 2	The Studio
C R Mackintosh design page 29	
Advertisement for Stephen Adam Jr, Catalogue of the Glasgow Institute of Fine Art 1905-6 page 35	The Mitchell Library, Glasgow
The ambush, Oscar Paterson page 25	The Studio Year Book of Decorative Art 1907



Wm Hood soldering a panel, J P McPhie's studio, 1980



Glasgow Museums and Art Galleries