PART D

FRENCH AND GERMAN GLASS
PART D

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Introduction to French and German Glass in Sydney

Part D is intended to be a general survey of selected examples. French and German revival of glass painting appears to have been closely linked with tradition in porcelain painting, which explains some of the differences in style between 19th century British and Continental glass. Research remains to be made into the background of the pioneers and the artists who followed, their training, patronage and other formative influences which shaped their ideas and taste.

While the writings of Fromberg and Gessert were published in Germany, and England (in translation), before Winston's 1847 treatise, it was Winston who contributed a clearer definition of the principles of glass painting and offered a classification into historic styles. His Continental counterparts supplied technical information; Fromberg was ahead of Gessert in that he saw glass painting as a branch of monumental art. Winston was acutely conscious of the shortcomings in the quality of coloured glass made in the 1840's, and he was instrumental in the reproduction of medieval kinds of glass for general use in England. France lagged behind Britain in glass making, which adversely affected the development of glass painting there.

While much of the material essential to the study of the British revival of glass painting cannot be obtained in Sydney, the situation is worse with references concerning 19th century French and German glass. Unavailability of 19th and 20th
century French and German periodicals on the decorative arts in particular, is one of the serious drawbacks.

During World War II, the workshops of both Franz Mayer & Co. and F.X. Zettler in Munich were destroyed, and with them perished documents and designs, so that research workers in Australia and New Zealand cannot expect much help from these sources, but are themselves in a position to supply the Munich glass painters with some information concerning their windows in this part of the world.

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1. Some windows by Pagnon Deschelettes of Lyon, 1868 - c.1872.

All French-made coloured windows listed in this thesis are in Roman Catholic churches. The earliest dated windows are at Villa Maria, Hunters Hill (plate 113). They were made in 1868, but there is no reason why earlier windows should not exist. Printed records state that some early Roman Catholic churches opened for worship with coloured windows already installed. They could have equally been either from Britain or from France. (Cat. U - 1842 to Cat. U - 1861.)

The pair of three-light 1868 windows at the Marist Brothers' Church of Villa Maria (one window is shown in plate 113 a), at the clerestory level in the transepts, were apparently ordered at about the time of laying the foundation stone in 1867.\textsuperscript{667} They are signed by Pagnon Deschelettes of Lyon (Cat. F - 1868). The church opened early in 1871, with a number of windows in both the east and the west end (Cat. F - 1868 - 70).\textsuperscript{668}

When compared with contemporary English-made windows, the French windows at Villa Maria are much more brightly coloured; colours and tones are few. The glass itself is thin; it lacks sparkle, texture and depth of colour. These shortcomings are further emphasised by a very neat and smooth painting style, with much regularity in ornamental details. As the French windows have a unity of bright colouring and painting style, the whole set looks good in this whitewashed interior, where
Gothic Revival architecture has an almost Rococo lightness and airiness. The styles of both the building and the windows belong to the 19th century.

The earliest French windows at Villa Maria date from 1868, the year when Viollet-le-Duc completed the publication of his dictionary of French architecture. That everything was not well with the production of coloured glass in France, the author inferred at the end of the entry for "Vitrail": there he acknowledges dedicated efforts of the pioneers of the revival of "this beautiful art", but points an accusing finger at glass manufacturers who fail to support these pioneers with good quality glass. 669

In the late 1860's, sheet and rolled plate glass was imported to England from France and Belgium, and sold for 30% to 50% less than English-made glass of a similar type. English glass was recognised by English glass painters as being superior. 670 Most windows at St Andrew's Cathedral in Sydney dated from the 1860's (those by Hardman, Clutterbuck and Lavers & Barraud), and the quality of the English-made glass in these windows is superior from every point of view, to French glass throughout the rest of the 19th century.

In the transept windows of Villa Maria (plate 113 a), Pagnon Deschelettes avoided the leadlines as much as possible and concealed them along colour boundaries and behind saddle-bars.
He went to considerable trouble, making some of the saddle-bars follow deep curves, such as the outlines of the head and shoulders. Again, some lines are painted to look like lead-lines. At the 1862 International Exhibition in London, some windows received most favourable reports, in spite of their having been painted on quite large pieces of glass, with the least possible interruptions by the leadlines. The critic did not take into account the essential role of the leadlines in structure and design. This kind of window, described and chromo-lithographically illustrated in luxury volumes of the exhibition catalogue, had worldwide influence.
'Stus Johannes Baptista' (plate 114 a) is signed by Pagnon Deschelettes and dated 1872 (Cat. F - 1872). The similarity of style suggests that all windows by the same artist, in the long walls of the church, could have been made within a short time. Each contains a single figure of a male or female saint. In most of these windows, made barely four years after the transept windows, the leadlines are used with a new confidence, although curved saddle-bars remain at the head level. In the window of 'Stus Johannes Evangelista' (plate 114 b) the leadlines contain well designed colour areas, and no piece of drapery is as big as in the window of 'Stus Johannes Baptista' (plate 114 a) which still lacks the new kind of visual structure, with its amorphous mass of ruby. Idealised figures in statuesque poses are modelled in relief, without suggesting in-the-round solidity. Their modelling is translucent and they are surrounded by flat, patterned backgrounds in strong colours. Gothic canopies and pedestals are also rendered flat, as is the damask-like background pattern which belongs to the Classical tradition. Apart from relief-like modelling of the figures, the design remains on the plane of the glass and the whole is related to the wall. The figures are more important than the decoration and they occupy most of the space. The figural style of French 19th century windows in Sydney is more Neo-Classical than that of windows from most other sources.

A similarity of style exists between a 13th century example in
Winston's book (the example is French, not English) and the early 1870's windows in the long walls of Villa Maria. Romanesque towers which form a small canopy in Winston's example, are gothicised in the Villa Maria windows; the remaining architectural ornament and the treatment of the background are very similar. This series of windows at Villa Maria happens to be a point-by-point realisation of Winston's ideas of what contemporary painted glass should be like, made in the spirit of the 13th century style: large figures, strong colours, bold outlines, classical figural style, translucent modelling and a free choice of ornament. Only the skin colour is not pink, but painted on white glass with brownish enamels. (This is visible in the transept and in some aisle windows, where white cloth surrounding female faces, and the faces, are rendered in the one piece of glass.) The modelling of the flesh areas is strengthened by dark, thickened lines, to counter the effect of strong sunlight, in a way explained by Viollet-le-Duc, but much less boldly, sufficiently effective for a small church.

The idealised forms and classical proportions of the figures and particularly the faces, suggest that the glass painters had an academic training under a strong influence of Ingres. The possible influence of Winston has yet to be explored. In this church, Pagnon Deschelettees has also avoided the pitfalls of pictorialism, quite common in French painted glass of the 19th century, where pictorial illusion extends beyond relief-
like modelling of the figures into the background. The style is boldly decorative and the figural panels have no pictorial reality beyond the plane of the glass.
2. *Claudius Lavergne et ses fils, Paris: windows of 1883-86*

The Church of St Patrick, Sydney, is one of the oldest Roman Catholic churches in Australia, opened in March, 1844. Late in that year it was still unglazed in any way: its windows were covered with calico blinds, as all resources and energy seem to have been spent on the building of Old St Mary's Cathedral on the other side of the City. In the aisle walls, the windows of Claudius Lavergne are contemporary with the chancel windows in the new St Mary's Cathedral (made by J. Hardman & Co.: see Part A, Chapter II of this thesis).

Lavergne windows date from between 1883 and 1886: the latest of them must be some of his last windows, as he died in December, 1887. Very tall and narrow pairs of lights are filled with several storeys of subjects in various ways. Some windows bear traces of repairs.

Apart from these windows and one more French-made window from the 1930's (Cat. F - 1930), the remaining few windows in the long walls are of local origin.

Claudius Lavergne, born 3.12.1814, a pupil of Ingres at the École des Beaux-Arts in Paris, became a painter and art critic. From 1838, he exhibited at the Salon; in 1845 he was awarded a 3rd class medal. At the Salon, he showed cartoons, portraits and religious paintings in oil. His latest appearance at the Salon was in 1878. At twenty-two, he had made a
trip to Rome. He has prepared cartoons for the windows of five major cathedrals in France and for many churches, and he did restoration work as well.\textsuperscript{682}

Like the majority of French glass painters of his era, Lavergne stayed close to nature in his figure work and used the leadlines sparingly, but with a difference. Like Ingres, he simpliﬁed the outlines; there are no ugly shapes drawn with the leadlines. While Ingres made a great deal out of pattern, Lavergne preferred in his ﬁgures large areas of colour without pattern; their monumentality is enhanced as they appear against more elaborate backgrounds.

The draperies are sculpturally modelled. Translucent tonal modelling of the white monk’s habit in plate 116 a (Cat. F – 1883?), or of St Peter’s saffron cloak in plate 116 b, stresses the importance of the drapery as an abstraction, and in this Lavergne resembles David more than Ingres. Judging by the mastery of this difﬁcult task, it is likely that Claudio\textsuperscript{i}es Lavergne painted these draperies himself. In another, more crowded window, ﬁlled with smaller ﬁgures, the draperies do not have the same breadth of treatment (plate 115; Cat. F – 1885).

'Christ's Charge to St Peter' window (plate 116 b; Cat. F – 1886) is based on Raphael's coloured cartoon,\textsuperscript{683} with the left-hand gesture of Christ changed. It is not clear where
Lavergne could have seen this cartoon. The grouping is condensed to suit a limited space and the movement is more stabilised. The colouring is a little brighter, more appropriate for glass.

The windows of Claudius Lavergne can be less readily identified by their colouring alone, than the windows of most Australian or English workshops, which tend to have characteristic colourings, at least for a period of time. The colour of Lavergne may be subdued and harmonious in one window, and deliberately heightened in another. Such exploitation of design elements for their aesthetic potential rather than for description, may be a tendency inherited from Ingres, but experimentation with colour schemes and the lightening of the palette more specifically belong to the Post-Impressionist generation and look forward to Art Nouveau.

At times, Lavergne's artifice, combined with figural realism, borders on surrealism. The white monk in plate 116 a is modelled to look like a marble statue. In the next light, the abbot in blue looks completely natural. When studied more closely, both figures are in natural poses and lifelike in their modelling. Yet the white figure remains remote; real and unreal at the same time; the most tangibly real are the objects - the book and the jug; the figure is of the same substance as Gothic architectural canopies and bases, painted to look like marble.
3. G. Dufètre of Lyon, c.1872-1893

While the work of Claudius Lavergne could be imagined in a cathedral setting, the style of Dufètre lacks the same monumentality. Pretty and elegant Madonnas and angels are delicately painted, with coloured enamels: the artist wishes to avoid jarring pale tones with black leadlines, as in the picture of the Lourdes Madonna (plate 117 a; Cat. F - 1886), in the northern porch of the Villa Maria Church, Hunters Hill. The little picture pretends to be a view of a coloured statue in a grotto, seen through an archway of a very slight gilded Gothic canopy, with diapered ruby glass above. Ruby and blue are the only two colours in glass - the rest is painted in brown, pale blue, skin tone and in yellow stain. The modelling of the figure is the work of a highly skilled painter.

In the same church, a signed but not dated window of 'St Patrick', by Dufètre, was probably painted in the early 1870's, when most other windows by Pagnon Deschelettes were made. A large figure occupies most of the space and the style of this earlier window does not lack in monumentality or decorative qualities appropriate to the spacious interior.

At the Church of St Peter Chanel, Hunters Hill, a widely separated pair of lights by Dufètre date from 1893 (plate 117 b shows one of them; Cat. F - 1893). These windows have a wider colour range than any other windows from France, in Sydney
churches, before that date. The 'Annunciation' scene is treated as a painting, with realistic figures in an interior space, which opens to a distant view of landscape and buildings, tendered in bluish and greyish enamels on white glass. Strongly idealised figures in comparatively sobre colours are reminiscent of the work of the Nazarenes. As the picture is small, particular care has been taken with the placing of the leadlines and the shaping of the saddle-bars, in order to make them less visible.

The ornament occupies a large proportion of each light. Motifs of medieval inspiration are rendered in original colours, although their pale tones give them the character of a box of confectionery. At last, in this window, each small part of the mosaic is a separate piece of glass held by lead came. The tiny painted patterns have little to do with the modification of light, as explained some twenty five years ago by Viollet-le-Duc; besides, the glass is thin, and not of the quality Viollet-le-Duc had in mind. The leaves are painted so as to produce an impression that the glass is more substantial than it really is: it seems, the artist was more conscious of its poor and thin quality here, than in the figural panel.
4. Some windows from the Lobin workshop, Tours, 1889-1921.

The Church of Our Lady of the Sacred Heart, Randwick, designed by Sheerin and Hennessy, was opened late 1888. A pair of tall, two-light windows in the transept appear to be the earliest from the Lobin workshop in this church (plate 118). They date from 1889 and one of them is signed by L. Lobin (Cat. F - 1889).

Lucien-Léopold Lobin (b. 1847) was the son of a history and portrait painter, Julien-Léopold Lobin (1814-1865). Lucien-Léopold learned from his father as well as from Hippolyte-Jean Flandrin (1809-1864), a close contemporary of his father who had also been his father's teacher. H. Flandrin had been a pupil of Ingres; he painted mostly religious subjects and portraits. Although Flandrin is said to have listened to Ingres' advice, he went his own way, therefore he should not be expected to have passed a strong influence of Ingres on Lucien-Léopold Lobin. The main occupation of Lucien-Léopold was the preparation of cartoons for church windows. He also painted portraits and history pieces and exhibited at the Salon. Although the classical tradition in the rendering of the human figure and face is evident, his drawing style can be quite limp.

The pair of windows at Randwick, although large in size, lack any monumentality and visual strength necessary in architectural decorative art. 'The Blessed Margaret Mary Alacoque'
and 'The Sermon on the Mount' (plates 118 a and b), signed by L. Lobin of Tours, are some of the worst cases of pictorialism in painted glass, in Sydney. Lucien-Léopold's painting on glass is an imitation of painting on canvas, without an understanding of how the limitations of the medium could be used to advantage. The glass is poor and thin, but at least nine colours were available. However, most of them were used only in the ornamental parts, where they were assembled in the true mosaic method. The pictures still belong to the all-time low period - the late 18th century - when old Italian masters, or contemporary painters, such as Sir Joshua Reynolds, were translated into semi-opaque versions painted mostly on white glass divided into rectangles.  

At that time, the craft of making pot metal in many colours was practically forgotten, and with it, the proper use of the medium.

Both above mentioned windows by L. Lobin have the appearance of tiny colour prints from prayer books, blown up in size. The figural panels are at least five feet high, without any adjustments made for the new scale. Large areas of weak colours appear vacant, while a liberal application of muddy brown enamels does nothing to improve the colour scheme. Raw blues and reds shriek at one another, not sufficiently controlled by tonal painting.
In this church, the signature of L. Lobin occurs only on windows dated between 1889 and 1891. When Lucien-Léopold painted the pair of windows, he was sixty-two years of age. More windows were made by the Lobin family throughout the 1890's; a few windows, without signatures but set in the same kind of coloured pattern background, appear to have been made after World War I. They are different in style from all other Lobin windows, as a new generation of artists must have been at work. The figural scenes (one of them is shown in plate 119 b) are pictorial, but the painting is excellent, the leadlines are well placed, the colour scheme is restricted and well coordinated. The style looks back to the Northern European painting tradition. Tonal arrangement and grouping relate the picture panels to the plane of the glass. (Cat. F - 1921-.)

The styles of at least three artists exist between 1889 and 1893. The signatures vary. Identification is made more difficult because all members of the Lobin family had Christian names beginning with the letter L.

The change in signatures from 1892 could mean that Lucien-Léopold either retired or died. He had married Miss Louise-Anne Florence, whose birth date is not given in the dictionary of artists; she is listed as a painter of miniatures and pupil of her husband. The signature "Florence L. Lobin" occurs only once, on the picture of Adam and Eve in the Garden of Paradise, or, more specifically, 'The Temptation of Adam',

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dated 1893 (plate 119 a). It is in the baptistry and it could be the work of Louise-Anne. A take-over or partnership in the business, from her side of the family, is in evidence in 1893: some windows are signed "Lobin-Florence", and at least one "J.P. Florence & Co." (Cat. F - 1893- ).

'The Temptation of Adam' is pure painting on glass, with no leadlines at all, apart from a mend in the upper left portion. Four more single-light windows in the baptistry, signed "Lobin-Florence", feature figural subjects in panels, in light and sweet colours, in white and coloured glass, with some enamel painting and some yellow stain. They are leaded. The small figural panels are just above the eye level.

The pattern grounds in this series of windows throughout the church are rather harsh in colouring. The grisaille patterns appear to have been produced with the aid of stencils, as they lack accidental variations which make this kind of work lively.

The difference of the Paradise scene from all other Lobin windows points to another artist in the Lobin family, possibly Louise-Anne. The naturalness of the figures, the languid mood and the way the figures belong to the landscape, are qualities closer to Giorgione or Courbet, than to anything by Ingres and his circle. Landscape occupies an unusually large part in this small picture; it is quite atmospherically rendered, saturated
with light and humidity. The painter must have felt very close to the French landscape painters who led to Impressionism, and particularly Corot. Louise-Anne made her debut at the Salon of 1874, the year of the first Impressionist exhibition; she could not have remained untouched by new developments in painting. If the Paradise painting is really by her, she deserves more than a passing mention in the dictionaries of artists. With an almost monochrome scale, an impression of natural colour has been evoked. Apart from brown enamels and yellow stain (the patina is visible on the exterior), there are touches of pale blue and orange only. Nothing else like this glass painting has been found in the Sydney area so far; it is perfect as it is and should be evaluated on its own merits. It was not meant to be a mosaic-enamel picture, and it was not intended for viewing from far away.

Landscape details in the same soft style occur in other baptistery windows. A window nearest to the baptistery, in the northern aisle wall, lacks the softness of touch in the painting of landscape details and faces. It is signed "J.P. Florence & Co." (Cat. F - 1893 - ).

Windows dated between 1890 and 1893 (or 1899, if this is a genuine date, not altered later),\(^{695}\) differ slightly in the cutting of the glass and the attitude to the leadlines, in the amount of tonal work and the use made of yellow stain, as well as colour preferences. These small figural panels, with their
light and bright colouring, elegant and often sentimental figures (and frequently uncertainly placed leadlines), can easily be imagined as paintings on porcelain. Several glass painters may have been involved in the generation following Lucien-Léopold Lobin (d. 1892),696 among them, a porcelain painter.
Summary of French Glass Painting in the Sydney area

Among all the painted glass in the Sydney area, French glass is the least in sympathy with the Middle Ages, in spite of the care lavished by Viollet-le-Duc on describing medieval glass and its underlying principles in his dictionary. French taste in painted glass is most strongly orientated towards the long classical tradition in French art. The influences of David and particularly Ingres are prominent. Not sufficient importance is accorded to ornament, and only some artists have integrated it in the initial concept of the design.

The influence of porcelain painting style is evident and it remains to be further explored. In French windows of as late as the 1890's, there still was much more painting done with coloured enamels on white glass, than there was in the English work of the 1850's. With this went the tendency to avoid leadlines. Only the more outstanding glass painters, such as Claudius Lavigne of Paris, used leadlines in agreement with the medium, although more sparingly than his English counterparts. The better painters were also able to compensate for the shortcomings in quality and range of colours in glass, by using neutral enamels and yellow stain appropriately, so that limitations were turned to advantage.

French glass painting remained under a strong influence of painting on opaque grounds, although tonal work is usually translucent. While in some English windows of the 1850's and
the 1860's the true colour of glass is obscured by liberal applications of black enamels, partly with the aim of imitating the contemporary state of medieval windows, French glass tends to suffer from the opposite: large areas of white or pale glass, not sufficiently treated with tonal painting. For the washy appearance of some windows, particularly the larger ones, the poor and thin quality of the glass, and the lack of deeper, more varied colours in glass, was largely to blame.

French painted glass remained untouched by the influence of William Morris, so prominent on all British and locally made glass in Sydney (A possible exception is an 1870's window by G. Dufètre.) French glass painters appear to have been aware of Charles Winston, but followed his often confusing advice only partly.

Realistic backgrounds to figures, such as interiors and landscapes with buildings, are often as important in French painted glass as they are in oil paintings on canvas, or on porcelain ware. By comparison, in English glass, these are generally avoided altogether, or are played down in size, detail and colouring, in order to maintain a screenlike character of the window.

In the 1880's and the 1890's, a lightening of tones of colours in French glass painting reflected the general tendency in oil painting and the decorative arts of the post-Impressionist period and the early Art Nouveau. The latter was anticipated
in lighter, non-primary colouring and fluid line, in the 1880's windows by Claudius Lavergne and his sons, Paris, and was reflected in the colouring of the 1890's windows by the Lobin workshop at Tours. No purely Art Nouveau windows made by French workshops have been found in Sydney churches, and only very modest ones were installed by the local leadlighters and glass painters, from about 1900.

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The Anglican Church of St Andrew, Hill End, N.S.W., completed in 1873, demolished just before World War I, had stained glass windows from Belgium (Cat. O - 1873 - ). The fate of the windows is not known.

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5. Windows from the London branch of Franz B. Mayer establishment at Munich, 1884 -

The nave of St Thomas', North Sydney, was completed in 1884 and dedicated on 11th October that year. Only the chancel and transept windows were mentioned in "The Australian Churchman" on this occasion,\textsuperscript{698} therefore it seems that the earliest windows in the aisle walls were installed not earlier than in 1885, although they could have been already in the making in 1884 (Cat. G - 1884 - ), particularly because two pairs of lights made by the Mayer workshop occupy the easternmost positions. The programme of the aisle windows is a sequence of events from the New Testament, beginning with the 'Annunciation' at the east end of the south aisle, continuing westwards and then eastwards on the north side. The chancel faces east.

The church archives hold coloured projects for the entire south side windows; black and white photographs of cartoons drawn in line only, designed on similar subjects but for other churches; and other coloured projects, including one for the western rose window (not realised; the present one is by Lyon, Cottier & Co., for which a coloured project also exists in the church archives, stamped with the firm's name). The Mayer project for the western rose is darker-toned, dominated by ruby and blue, with flying angels at the end of each ray. The Lyon, Cottier & Co. window is lighter-toned and purely ornamental (Cat. LC - 1885-87).
Some of the Mayer projects bear a stamp, but no date:

Royal Munich Establishment

MAYER & Co.

149, New Bond Street, LONDON

The Munich firm already had branches overseas in the 1860's, when the firm first began to make stained glass windows. The branches were established in New York, London and Paris. 699

The German windows at St Thomas, North Sydney, were made in the time when Franz Borgias Mayer (10.10.1848 - 4.12.1926) was in charge of the glass painting department at the Munich establishment. He had taken it over from his father, the founder of the firm, Joseph Gabriel Mayer (1808-1883), together with his brother Josef Mayer, sculptor, who died in 1898, after which time Franz B. Mayer became the sole owner and director until his death in 1926. 700 While the Paris branch of the firm closed in 1870, the London branch remained until the outbreak of World War I. Until that time, commissions from Australia and New Zealand were carried out by the London branch. After the cessation of hostilities, windows for Australia and New Zealand were made at the Munich studio. 701

In Germany, the father of the revival of glass painting was Michael Sigismund Frank, a porcelain painter, born in 1770 in Nuremberg. Between 1800 and 1804, he produced some "imperfect glass paintings". 702 After years of successful work for Duke von Wallerstein, he was called to Munich, where King Ludwig I
of Bavaria appointed him, in 1827, and head of the New Royal Glass Painting Establishment, about which Charles Winston did not think much in his time. The "Munich school" of the 1840's apparently painted on glass as one would on porcelain, with

the same effect as if the painting had been executed on ground glass. ... with the object probably of reducing the brilliancy of the manufactured coloured glass, to a level with the dulness of the glass coloured with enamel colours, their practice is to spread a very heavy coat of white enamel all over the back of the glass. No rays of light are therefore permitted any where to pass directly through the glass.

These remarks do not apply to the Mayer establishment (it was not even in existence, until after the publication of Winston's book), but they explain something about the early steps taken by German glass painters, in an attempt to revive a lost art.

The Mayer windows at St Thomas', North Sydney (plates 120 a and b), are probably made mostly or wholly of English glass, as many such colours and their variations can be observed in English windows in the Sydney area. The glass appears to be substantial. It is impossible to say to what extent these windows reflected the style of the Mayer workshop in Munich, but there is no resemblance to French painted glass and no relation to the porcelain painting style in which the Bavarian revival began. The influence of the early period of William Morris is apparent, in decoratively painted ground details, on separate pieces of glass in related colours. Predominantly Renaissance ornament is not typical of English windows of this
period; its serpentine curves beautifully continue the flowing movement in the figure grouping. The work is highly accomplished in the treatment of the headlines as an essential part of construction and design; in colour and in tone gradations; and in the quality of painting. The shadows are stippled. Echoes of 15th century Northern European art traditions can be felt in the choice of colours for the 'Gethsemane' scene, with the glowing ruby of the angel's wings and the mantle of Christ, quite expressionistic in feeling; the care lavished on drapery folds and their modelling; and a feeling for outdoors backgrounds which, however, are rendered in accordance with the mosaic-enamel technique. Flashed and acid-etched glass and yellow stain have been decoratively used. Although changes in figural arrangements have been made, the colouring has been carried out in the actual windows, as indicated in the small projects.

Quite different in colouring and design style is a much later two-light altar window from the Munich house of the Mayer firm, in the Irish Saints' Chapel, St Mary's Cathedral, Sydney (not illustrated; Cat. G - 1919?). Negotiations for this window were originally conducted with John Hardman & Co. in 1902, and a coloured project was received on the subject of 'St Patrick Presenting the Irish Saints to Our Lord in Heaven'. Suggestion was made that the Irish saints indicated on the margins could be changed for others, if preferred. The treatment of the
window was specially designed to harmonise with the Cardinal Newmann window beside it. The existing window from Mayer & Co. is more detailed, duller and more restricted in colouring (but not darker in tone) than the Hardman windows of any period. The subject has been changed to St Brendan presenting to St Patrick two soldiers: the window is a memorial made after World War I. The initial idea has been kept.

The full title of the firm is Franz Mayer & Co., Pontifical Institute of Christian Art. The title had been conferred by Pope Leo XIII in 1892.
Conclusions

Australia, being a continent newly colonised by Europeans, had no traditions in Western architecture and other arts. In the quickly developing colony, the building of churches accelerated in the second half of the 19th century. The oldest extant windows in the Sydney area, imported from England in the 1850's, are in Gothic Revival churches, the dominant ecclesiastical style of the 19th century.

Care was taken to achieve harmony between a particular style in architecture and window design, more so at first rather than later in the century.

The most stylistically varied and creative period in British glass was the 1850's and the early 1860's, when gothicisms were also carried to their most archaeologically correct extremes in everything but the figural style. The figural style varied with individual workshops, but remained within the bounds of realism based on the Classical tradition.

The writings of Charles Winston and the work of William Morris in England exerted a vital influence on British glass painting and the development of local glass painting styles in the Sydney area. Practical information, such as given in the treatises by Gessert and Fromberg, was used mainly by John Falconer and by the French glass painters, while their work
showed little or no awareness of the ideals of William Morris. These and other formative influences were gradually modified by more contemporary trends in the fine and decorative arts, as much as they were in agreement with the character of an ecclesiastical art.

The major workshops in Sydney were established following the early very diversified and creative period in English glass painting represented by imported windows. The two major workshops, founded in 1863-64 and 1873 respectively, were rooted in the up-to-date achievements in the revival of glass painting in Britain. Both were equally determined to develop a contemporary style free of imitative gothicisms. The arrival of Frederick Ashwin, an excellent figural artist, introduced the use of conventional Gothic canopies in the figural windows of the firm of Falconer & Ashwin, before their use became almost the rule in windows imported from England.

The establishment in 1873 of the Sydney workshop by Daniel Cottier and John Lamb Lyon has a special significance, as the partners set out from the beginning to work in the spirit of the Aesthetic Movement, both in interior decoration (including domestic leadlights) and in ecclesiastical glass.

The Sydney area contains work from practically all major 19th century British glass painters and a number of French and
Bavarian firms. The importation of windows diminished in 1870's, and then from the 1890's onwards.

Both the local and the imported British windows adjusted to the local quality of light by developing deeper colouring. Australian flora was used in ornament from not later than 1875, by Lyon, Cottier & Co., and was strongly popularised by Lucien Henry in the 1880's.

Glass painting by the British workshops, as well as by Falconer & Ashwin (later F. Ashwin & Co.) and by Lyon, Cottier & Co. of Sydney, was based on sound principles which grew out of the properties of the medium and a thorough training in the craft.

19th century windows from France, as observed in the Sydney area, were much closer to European tradition in painting on canvas and on porcelain, than were their British counterparts created decades earlier. The revival of glass painting in both countries appears to have followed different paths.

Pictorialism was controlled in all windows of the period studied, except in most French windows and in the work of John Falconer when he collaborated with a professional painter. Small, pictorial glass paintings from France should be judged on their own merits, and not by the standards of other kinds of work on glass, when they are highly technically and aesthetically accomplished and are not intended for distant viewing.
Lack of unity between figural panels and ornament is observable in painted windows from France, suggesting a division between "art" and "craft" tasks in the workshop, deeper than that observable in the windows from other countries. Only in the minority of French painted windows the sight of the final effect has not been lost.

The quality of French-made coloured glass remained inferior to English-made glass; this must have hampered the development of style.

There is no evidence that the example of windows imported from France had any influence on the local glass painters' style or technique.

A set of windows from Mayer & Co. of Munich, made by the London branch, displays a perfect understanding of the medium. The glass is of excellent quality; the colours are strong, and so is the drawing. Stylistic influences of the Northern European traditions, Renaissance pictorial and decorative arts and of contemporary glass painting in Britain are integrated.

While the particular virtues and limitations of the medium itself led to qualities of style typical of the 19th century and distinct from all other periods, ecclesiastical glass was subject to further restrictions not favourable to experimentation and artistic freedom.
A limited number of sacred themes had to be presented in ways acceptable to each denomination.

Designers in glass were bound to Gothic window forms, the style of most ecclesiastical buildings.

Sacred images in glass were didactic and were meant to inspire piety; in figural compositions, realism with a strong ingredient of idealisation was expected.

Windows without figures were not highly regarded. In spite of these limitations, ecclesiastical glass received a far greater interest and encouragement from the community and from individuals, than did secular glass, or any other art form in the Sydney region, especially before the 1890's. Most church windows were made as memorials to the dead.

In the period studied, the standard of craftsmanship remained high.

Contracts with overseas developments in art, and in glass painting in particular, were of vital importance to the local glass painters isolated by geographical distance from art centres of the world. Particularly lively contracts with overseas centres were maintained by Lyon, Cottier & Co. When these contacts were severed because of economic depression and then by World War I, glass painting in the Sydney area began to stagnate.

The only major, locally trained ecclesiastical glass painter
who grew from the 19th century workshops was John Radecki.

19th and early 20th century stained and painted ecclesiastical glass in the Sydney area presents a wide variety of workshop styles, each following its own path. If only one workshop had to be singled out as being the most consistently forward-looking and cosmopolitan in outlook, it would be that of Lyon, (Wells,) Cottier & Co., between 1873 and the early 1890's.