PART E

NOTES, APPENDIXES, etc.
PART E

Abbreviations used in this part 423

List of churches and houses of prayer inspected for the purpose of this study 424

List of illustrations 428

Notes 443

Appendixes 482

Catalogue of windows 524

Bibliography 594
ABBREVIATIONS

Abbreviated titles of references - see Bibliography, pp. 594-621

Acc. - account rendered
mem. - memorial
M.L. - Mitchell Library, Sydney
n.d. - not dated
P.L.N.S.W. - Public Library of New South Wales, Sydney
Rec. - receipt
St M.A. - Catholic Archdiocesan Archives at St Mary's Cathedral, Sydney
S.U. - Fisher Library, University of Sydney
S.U.A. - the Archives of the University of Sydney
t.p. - title page

In the Catalogue of Windows, letters in the left margin indicate the following:
d - date of completion inscribed on the window
m - artist or workshop identified from manuscript or other unpublished material
p - artist or workshop identified from printed references
s - the window is signed with the name of the artist or workshop
LIST OF CHURCHES AND HOUSES OF PRAYER
INSPECTED FOR THE PURPOSE OF THIS STUDY
LIST OF CHURCHES AND HOUSES OF PRAYER INSPECTED FOR THE PURPOSE OF
THIS STUDY

ALL SAINTS  C.E.
ALL SAINTS  "
ALL SAINTS  "
ALL SAINTS  "
ALL SOULS  "
ASHFIELD METHODIST  Liverpool Rd
BURWOOD CONGREGATIONAL  Burwood Rd
BURWOOD METHODIST  (now St Nektarios Greek Orthodox)  Railway Pde
CAMPBELLTOWN PRESBYTERIAN
CHRIST CHURCH  C.E.
CHRIST CHURCH  (now St Luke)  C.E.  Stanmore Rd
CHRIST CHURCH  C.E.
CHRIST CHURCH  "
CHRIST CHURCH  St LAURENCE
CROYDON CONGREGATIONAL  (now German R.C.)
FULLERTON MEMORIAL PRESBYTERIAN  (now Chinese Presbyterian)  Crown St
GERMAN LUTHERAN  Goulburn St
GLEBE PRESBYTERIAN  (now redundant)
GRAMAME MEMORIAL PRESBYTERIAN
THE GREAT SYNAGOGUE  opp. Hyde Park
HOLY TRINITY  C.E.
HOLY TRINITY  "
HOLY TRINITY  "
THE HUNTER-BAILLIE MEMORIAL PRESBYTERIAN
HUNTERS HILL CONGREGATIONAL  Alexandra St
KING'S SCHOOL CHAPEL  C.E.  (formerly at Parramatta)
MALVERN HILL METHODIST
MILSONS POINT CONGREGATIONAL  (now Chinese Christian)
MONTE SANT' ANGELO, Convent Chapel  R.C.
OLD CHAPEL  C.E.  Figtree Rd
OUR LADY OF Mt CARMEL  R.C.
OUR LADY OF PERPETUAL SUCCOUR  R.C.
OUR LADY OF THE SACRED HEART  "
PITT STREET CONGREGATIONAL
SACRED HEART, Convent Chapel  R.C.
St AIDAN  C.E.
St ALBAN  "
St ANNE  "
St ANDREW  "

Hunters Hill
Parramatta North
Petersham
Woollahra
Leichhardt
Ashfield
Burwood

Burwood
Campbelltown
Bexley

Enmore
Gladesville
Lavender Bay
Sydney
Croydon

Surry Hills
Sydney
Glebe
Waverley
Sydney
Dulwich Hill
Erskineville
Millers Point
Annandale
Hunters Hill
Carlingford

Croydon

Milsons Point
North Sydney
Hunters Hill
Waterloo
Erskineville
Randwick
Sydney
Rose Bay
Annandale
Five Dock
Ryde
Strathfield
Seven Hills
St ANDREW
St ANDREW'S CATHEDRAL
  " " PRESBYTERIAN
  " " SCOTS PRESBYTERIAN
St AUGUSTINE
  " " OF HIPPO
St BEDE
St BENEDICT
St BRENDA N
St CANICE
St CHARLES BORROMEO
St CLEMENT
  " "
St DAVID
  " " OF WALES (Old)
St FRANCIS DE SALES
  (the second church)
St FRANCIS OF ASSISI
  " " XAVIER
  " "
St FRANCIS XAVIER'S CATHEDRAL
St GEORGE
  " "
St JAMES
  " "
St JOHN
St JOHN
  " "
St JOHN BISHOP THORPE THE GLEBE
  " " THE BAPTIST
St JOHN THE EVANGELIST
  " "
  " "
  " "
  " "
St JOH'S COLLEGE CHAPEL
St JOSEPH
  " "
  " "
St JUDE
St LUKE
  " "
St LUKE'S PRESBYTERIAN
  (now redundant)
St MARK
  " "
  " "
C.E.                  Summer Hill
"                  Sydney
"                  Manly
"                  Rose Bay
"                  Neutral Bay
C.E.                  Balmain
R.C.                  Drummooye
C.E.                  Sydney
R.C.                  Annandale
The Broadway                  Elizabeth Bay
"                  Ryde
"                  Marrickville
"                  Mosman
"                  Arncliffe
"                  Forest Rd
"                  Hirst St
R.C.                  Haymarket
Oxford St                  Paddington
Forest Rd                  Arncliffe
Lavender Bay                  North Sydney
Wollongong                  Hurstville
"                  Paddington
"                  Forest Lodge
"                  Sydney
"                  Balmain
"                  Camden
"                  Parramatta
C.E.                  Glebe
"                  Ashfield
"                  Campbelltown
C.E.                  Darlinghurst
"                  Gordon
R.C.                  Sydney
Kent St                  University of
"                  Sydney
"                  Camperdown
"                  Edgecliff
"                  Newtown
"                  Randwick
"                  Concord
"                  Liverpool
Regent St                  Redfern
C.E.                  Darling Point
"                  Drummooyne
"                  Granville
St MARY
St MARY MAGDALENE
St MARY THE VIRGIN
St MARY'S CATHEDRAL
St MATTHEW
St MATTHIAS
St MICHAEL
St PATRICK
St PAUL
St PAUL (now Greek Orthodox Cathedral)
St PAUL
St PETER
St PETER CHANEL
St PETER'S PRESBYTERIAN
St PHILIP
St SAVIOUR
St SILAS
St STEPHEN
St STEPHEN THE MARTYR
St STEPHEN'S CHAPEL OF EASE
St THOMAS
St THOMAS OF CANTERBURY
St VINCENT DE PAUL

C.E.
R.C.
C.E.
R.C.
C.E.

Balmain
Erskineville
St Marys
Waverley
Sydney
Botany
Manly
Windsor
Paddington
Surry Hills
Wollongong
Kogarah
Parramatta
Sydney
Burwood
Canterbury
Carlingford
Cobbitty
Kogarah
Redfern

Wahroonga
Campbelltown
East Sydney

R.C.
C.E.

(cnr. Crown & Devonshire Str.)
Surry Hills

C.E.

Princess Hwy
(Cooks River)

St Peters
Watsons Bay
Woolwich
North Sydney
Sydney
Redfern
Waterloo
Newtown
Willoughby
Penrith

C.E.
C.E.
C.E.

Willoughby
Sydney
Enfield
North Sydney
Lewisham
Redfern

426
LIST OF ILLUSTRATIONS
LIST OF ILLUSTRATIONS

(Photographs are by the author, unless otherwise indicated.)

PART A

CHAPTER I

1. St Patrick, PARRAMATTA; chancel (origin not known) 1839-63

Various English windows, 1851- c.1864

2. Christ Church St Laurence (now St Barnabas), SYDNEY; coloured pattern window, chancel
   William Wailes 1851

3. St Philip, SYDNEY; quarries c.1854

4. Christ Church St Laurence, SYDNEY; N aisle 4-medallion window on quarry ground
   James Powell & Son 1855

5. a. St Paul, REDfern (now Greek Orthodox Cathedral; chancel, coloured patt. window 1855-56
   b. St Mark, DARLING POINT; W end, pattern 1855?

6. St John, PARRAMATTA; quarry window 1856-57

7. St John, PARRAMATTA; pattern window, chancel 1856-57

8. St John, PARRAMATTA; pattern window, W gable 1856-57

9. St Philip, SYDNEY; chancel: floral design, scrolls and inscriptions; des. by Alfred Bell
   James Powell & Son 1855

428
10 All Saints, PARRAMATTA; N aisle coloured pattern 1861

11 All Saints, PARRAMATTA; chancel coloured pattern 1862

12 All Saints, PARRAMATTA; N aisle, figural medallions, coloured pattern 1862?

13 St Paul, COBBITTY, N.S.W.; chancel William Warrington 1856

14 Christ Church St Laurence, SYDNEY; S aisle figural subjects, canopies the 1850's?

15 Christ Church St Laurence, SYDNEY; S aisle figural subjects in medallions, grisaille 1855-60

16 St Matthew, WINDSOR, N.S.W.; N aisle 'The Raising of Lazarus' from Newcastle-on-Tyne 1863-64

17 Holy Trinity, SYDNEY; chancel, various figural subjects Charles Clutterbuck 1860

18 Christ Church St Laurence, SYDNEY; N aisle figural subjects in medallions, patterns C.Clutterbuck? 1859-

19 St John the Evangelist, DARLINGHURST; chapel figural subjects, foliated pattern C.Clutterbuck? 1862-
CHAPTER II

J. Hardman & Co. before 1861

20 Old St Mary's Cathedral, SYDNEY               1859-60
   a 'St Henry'
   b 'St Gertrude'

J. Hardman & Co.: St Andrew's Cathedral, SYDNEY, the 1860's

21 'Transfiguration'; W end of S aisle              1861-64

22 'Women at the Sepulchre'
   S side of the original chancel                 1862-64?

23 'Last Supper'; east end                        1862-64?

24 The main east window                           1866-67

J. Hardman & Co.: St Mary's Cathedral, SYDNEY,
the 1880's and the 1890's

25 'Assumption'; S side of chancel                 1882

26 The great northern window                      1884

27 'Presentation'; S. Heart Chapel, N side        1890

28 'Crowning with the Thorns'; W transept         1892

430
CHAPTER III

Lavers, Barraud & Westlake, c.1866 – early 20th century

29 St Andrew’s Cathedral, SYDNEY; N transept
   'The Supper at Bethany'
   Lavers & Barraud  c.1866

30 St John the Bishopthorpe, GLEBE; N aisle
   subjects in medallions, diapered grounds
   Lavers, Barraud & Westlake  1871

31 St John the Evangelist, DARLINGHURST
   a N transept window, figural subjects
   b detail of the above: an angel
   Lavers, Barraud & Westlake  1877

32 St John the Evangelist, DARLINGHURST
   N transept, detail of another window
   Lavers, Barraud & Westlake  1880?

33 All Saints, PETERSHAM; east end
   subjects in medallions, diapered grounds
   Lavers, Barraud & Westlake  1882?

34 All Saints, PARRAMATTA; S aisle
   subjects in medallions, diapered grounds
   a Original condition
   b Present condition (photograph by A. Birch)
   Lavers, Barraud & Westlake  1882?

35 All Saints, PETERSHAM; N aisle
   'Light of the World'
   Lavers & Westlake  1902–

J.R. Clayton & A. Bell

36 St John, CAMDEN, N.S.W.
   a 'Transfiguration'; chancel  1874?
   b 'St James and St John'; S aisle  1875-76
37  St John, CAMDEN, N.S.W.; N aisle
    'He Maketh the Storm a Calm'
    1883

38  St John the Evangelist, DARLINGHURST
    S transept, 'Dorcas'
    1881-82

T. Ward & H. Hughes

39  St Andrew, SUMMER HILL; chancel
    1884

Shrigley & Hunt

40  St John the Evangelist, DARLINGHURST
    chancel
    1888

William Morris & Co., the 1920's

41  All Saints, HUNTERS HILL; S aisle
    'Transfiguration'
    1926
PART B – AUSTRALIAN GLASS

CHAPTER I

J. Falconer & Co., Sydney

42 St Mary the Virgin, WAVERLEY; chancel 1863-64

43 a Fl. V from Winston, II Early English
b St Mary the Virgin, WAVERLEY
S aisle, coloured pattern window 1863-64

44 a St Peter, EAST SYDNEY; N aisle
Charles Kemp mem., des. by W.E. Kemp 1867
b St Barnabas, SYDNEY; E aisle 1867

45 St Barnabas, SYDNEY; chancel clerestory n.d.
a Evangelists
b Patriarchs

46 St Benedict, SYDNEY; chancel 1869
a 'Angels Adoring the Holy Sacrament'
b 'Epiphany' (des. by W. Macleod)

47 St Paul, CARLINGFORD
a east window, coloured pattern 1872
b one of the west end windows 1870

48 John Falconer's advertisement 1873

49 St Mary the Virgin, WAVERLEY; S aisle
pattern windows 1873-74

50 St Mary Magdalene, St MARYS; chancel
coloured pattern window 1873

51 St Stephen, NEWTOWN; NW transept
coloured patterns, scrolls with inscriptions 1874?
52 St Joseph, EDGECLIFF; chancel 'Crucifixion' 1874

J. Falconer & F. Ashwin

53 a St Anne, RYDE; chancel
   'The Good Shepherd' 1876
b Old St David, ARNCLIFFE; chancel
   'Suffer the Little Children' 1879?

54 a St Anne, RYDE; chancel (detail) 1876
b St Stephen the Martyr, PENRITH; chancel
   pattern window (detail) 1878

55 St James, FOREST LODGE; apse 1878
   a centre window
   b side window
   c 'Crucifixion' (centre window, detail)

F. Ashwin & J. Falconer

56 St Peter, EAST SYDNEY; S aisle
   figural subjects based on Raphael's cartoons 1876-80

57 St Andrew's Scots Presbyterian, ROSE BAY
   S aisle: St John the Baptist, King Solomon (?)
   and quarries 1876-80

58 a St Mary, BALMAIN; chancel
   'King Solomon'(?), 'The Good Shepherd'
   and 'King David' 1879-80?
b St Andrew's Cathedral, SYDNEY; east window
   by J. Hardman & Co. (detail) 1867

59 St Peter, EAST SYDNEY; S aisle
   medallion window with foliated ground 1876-80
St John the Baptist, ASHFIELD; chancel medallion window with foliated ground 1876-83

St Luke, REDFERN (redundant); E gable wheel window, foliated pattern 1883

a St Nektarios, BURWOOD (formerly Burwood Methodist); small pattern window 1883

b St Peter, EAST SYDNEY; N aisle pale pattern window 1883?

All Souls, LEICHHARDT; chancel 'Ascension' 1883-84

CHAPTER II

The years of Frederick Ashwin – John Radecki collaboration

St Patrick, SYDNEY; W aisle medallion window with pale pattern ground 1886?

St John the Evangelist, CAMPBELLTOWN; NW aisle
  a 'Virgin Mary'
  b 'St Joseph' 1886-90

St Nektarios, BURWOOD (formerly Burwood Methodist); chancel Australian plants in medallions 1893

a St Anne, RYDE; S aisle 'Sermon on the Mount' 1879-80

b St Paul, COBBITTY, N.S.W.; N transept 'Sermon on the Mount' 1894

St Jude, RANDWICK; S transept 'Nativity' 1902
69  St Clement, MOSMAN; chancel
'Supper at Emmaus' 1903

70  Christ Church St Laurence, SYDNEY; chancel
'Te Deum' 1906

John Radecki in partnership with John Ashwin

71  St Jude, RANDWICK; S transept
'St Mark Writing' c.1911

72  St John the Evangelist, CAMPBELLTOWN, N.S.W. 1918-19
SE aisle  a 'Mary Magdalen'
          b 'The Prodigal Son'

CHAPTER III

Smith & Worrall, North Sydney

73  St Peter, NORTH SYDNEY; porch 1914-16
    'St Peter'

Ferguson, Urie & Lyon, Melbourne, Vic.

74  St Peter, EAST SYDNEY; chancel
    subjects in medallions 1867
PART C

CHAPTER I contains no illustrations

CHAPTER II

Pattern windows of Lyon, Cottier & Co.

75 St Peter, EAST SYDNEY; S aisle various quarries 1874
76 The Great Synagogue, SYDNEY; screen wall hexagonal quarries, roundels and borders 1876-77
77 The Great Synagogue, SYDNEY various pale pattern windows 1876-77
78 St Peter, EAST SYDNEY, N aisle rambling patterns, scrolls and inscriptions 1874
79 The Great Synagogue, SYDNEY; rose window 1876-77
80 a St Andrew's Scots Presbyterian, ROSE BAY south aisle (contains figural subjects) 1880
   b St Mary. MUDGEE, N.S.W.; organ loft (contains figures); photograph by the courtesy of Carmen Allen 1876
81 St Thomas, NORTH SYDNEY
   a S transept (contains figural subjects) 1880
   b N transept (contains figural subjects) 1880?
82 St Matthias, PADDINGTON; chancel coloured pattern, symbols, inscriptions 1875
83 St Andrew's Scots Presbyterian, ROSE BAY organ recess, N; (contains heads in roundels and the signature of Lyon Cottier & Co.) 1875
84 St Matthias, PADDINGTON; W aisle
Passion Flower and other plants, borders 1878-

85 St Barnabas, SYDNEY; N wall, pattern window:
star-shaped medallions and green ground 1882

86 St Barnabas, SYDNEY; N wall, pattern window
of square panels, wreaths of roses 1882-83

CHAPTER III

Figural windows of Lyon, (Wells,) Cottier & Co.

87 St Peter, EAST SYDNEY; N aisle
subjects in medallions, rambling patterns 1875-

88 St Andrew's Scots Presbyterian, ROSE BAY
west end: 'King David' and 'St Paul' 1875

89 St Peter, CAMPBELLTOWN, N.S.W.; chancel
subjects in medallions 1877

90 St Andrew, SEVEN HILLS; chancel
'Suffer the Little Children', patterns 1880

91 a St Francis Xavier, LAVENDER BAY; chancel 1881?
b St Mary, MUDGEE, N.S.W.; painted panel
'Immaculate Conception' (photograph by
courtesy of Carmen Allen) 1876

92 St Thomas, NORTH SYDNEY; sanctuary
small window 1880

93 St Paul, WAHROONGA; west end
main subject: 'The Good Shepherd' 1881-82

94 St Luke, CONCORD; apse: 'King David' 1882
95 St Paul, BURWOOD; chancel Apostles and subsidiary subjects 1882?

96 St John, PARRAMATTA; N transept 'The Good Samaritan' 1885-86

97 St John, PARRAMATTA; N transept 'St Paul Shipwrecked' 1885-86

98 St John the Baptist, ASHFIELD; N aisle 'S. Jacobus' and 'S. Johannes' 1888

99 All Saints, HUNTERS HILL; chancel 'Te Deum' and 'The Last Supper' 1888

100 All Saints, HUNTERS HILL; chancel, S wall 'The Four Evangelists' 1889-90 (photograph by courtesy of Michael Wilson)

101 All Saints, HUNTERS HILL; S aisle 'Sanctus Paulus, Sanctus Petrus, Sanctus Andreas' 1890?

102 Christ Church, LAVENDER BAY; S aisle 'Centurion's Servant' 1890?

103 a St Thomas, NORTH SYDNEY; N transept 'Angel Playing Music' (Daniel Cottier's style); b detail 1889?

  c Window from a Cramlington church, England (by Daniel Cottier; by courtesy of Martin Harrison, England) c.1872

104 St Mary the Virgin, WAVERLEY; N aisle one of the six 'Apostles' windows 1902

105 St Mark, GRANVILLE; S aisle 'Suffer the Little Children' 1902-1903

106 Window sent to Dinting, ENGLAND 1904
Some borrowings from the William Morris workshop

111 St Mary, MUDGEE, N.S.W.; chancel
'Crucifixion' (photograph by courtesy of Carmen Allen) 1876

112 All Saints, HUNTERS HILL; N aisle
'At the workshop of St Joseph',
'Ascension' and 'Noli me tangere'
(photograph by courtesy of Michael Wilson) 1892-
PART D

CHAPTER I - FRENCH WINDOWS

Pagnon Deschelettes, Lyon

113 Villa Maria, HUNTERS HILL
   a N transept 1868
   b chancel, one of two lights 1868–70?

114 Villa Maria, HUNTERS HILL
   a 'Stus Johannes Baptista', S aisle 1872
   b 'Stus Johannes Evangelists', N aisle 1872

Claudius Lavergne et ses fils, Paris

115 St Patrick, SYDNEY; W aisle 1885

116 St Patrick, SYDNEY
   a two monks (detail); W aisle 1883
   b 'Christ's Charge to St Peter'; E aisle 1886

G. Dufètre, Lyon

117 a Villa Maria, HUNTERS HILL; N porch
      'Lourdes Madonna' 1886
   b St Pater Chanel, HUNTERS HILL; chancel 1893

Lobin family workshop, Tours

118 Our Lady of the Sacred Heart, RANDWICK;
    sanctuary, side walls 1889

119 Our Lady of the Sacred Heart, RANDWICK
    a baptismry 1893
    b S aisle 1921–
CHAPTER II - GERMAN WINDOWS

120 St Thomas, NORTH SYDNEY; N aisle
single lights from two different windows

a 'Three Marys and the Resurrection Angel'
b 'Gethsemane'
NOTES
Gledhill, 1934. "Parish of St. Peter, Cook's River ... 1835-1934"

"Ben. J.", 28.4.1843, reprinted from "The Herald", date of the original news item omitted; the new church is reported consecrated Tues., 25th April, 1843.

Church Act, 1836. R. Bourke's despatch 1836, pp. 66-68 and p. 526.


Cat. FA - 1886. Msgr C.J. Duffy, the Archivist of the Catholic Archdiocesan Archives at St Mary's Cathedral, Sydney, contacted the priests at Campbelltown during 1980, at the request of the author of this thesis, for information on the history of the R.C. church windows. No reply has been received to this date.


Ibid.

The same hand replaced the head of the 'Sacred Heart' window at the Campbelltown church, one of the single lights surrounding the chancel, which are in the 1880's style of F. Ashwin & J. Falconer, characterised by skilful linear drawing and delicate tonal modelling.

"Ben. J.", 27.7.1843.

O'Farrell, p. 11.

"Chron.", 20.11.1844.

In Sydney.

St Patrick's Church, Sydney, was dedicated 18.3.1844 ("Ben. J.", 20.3.1844).

"B.S.D.", (S.U.A.)

Herman, p. 6.

Ibid.
Mentioned in E.T. Blackett's "Schoolbook Diary", 6.5.1843; a Burton, John, is entered in the 1858-59 "Sand's Sydney Directory" (being the earliest issue) under "Painters, Glaziers, Plumbers, Decorators, and Paper Hangers", at 42 Union Street. In the 1861 directory, John Burton is listed in the alphabetical section only, at 142 Clarence Street, as a plumber (p. 146).

Entries beginning Jan., 1845, "B.S.D."

Bishop Broughton's diary may reveal this, when it becomes accessible to research workers.

Cat. B - 1847. Wollongong is a town 51½ miles from Sydney.


Sources disagree about the precise date of opening. 15.9.1859 is the date given in Marshall, 1968; "A. Ch.", 24.10.1908 states it was December, 1859.

"A. Ch.", 14.10.1911, p. 5.

The author of this thesis has written on the 13th Sept., 1979, a letter to William Bailey of the Illawarra Hist. Soc., including the relevant above information and enquiring about the Willement window, but no reply has been received.

Cat. B - 1851.


"A. Ch.", 19.3.1886, pp. 183-184.

Winston, I, p. 37

Herman, p. 11.

Cat. B - 1855.

"St Philip's - past and present", notes of a lecture, 1889, with plan of old St Philip's Church, p. 109, by A. Houison.

Herman, p. 12.

Winston, I, pp. 63-64.

Selwyn, 1855.
(b) Exhib. 1851, Reports, II, p. 1148: Class XXIV. Report on glass.

Winston, I, p. 308.

Ibid., p. 270.

Ibid., p. 272.

Ibid., p. 294.

Ibid., p. 308.


"Int. Exhib. Lond. 1862", Class XXXIV, p. 72.


Ibid., p. 274.

Ibid., p. 275.

Courtesy of Martin Harrison: Patent Glass Index, p. 125 (Dec. 1855)
"For Revd. Walsh, Sydney", single light window with four subjects "Nativity"/"Presentation"/"Resurrection"/"Christ blessing children".

(Rev. William Horatio Walsh was the first rector at Christ Church St Laurence, between 1839 and 1867. Laura Mary Allen has a chapter about the rectorship of each minister, in her book. All the English windows were installed during the rectorship of the Rev. W.H. Walsh.)

Herman, p. 11.

Ibid., P. 14.

"A.Ch.", 2.9.1905, p. 9.


Cat. B - 1855-56.

Cat. B - 1855?

"St. Paul, Redfern".

"Herald" of 3.7.1855 describes the opening ceremony.


445
Ibid., quoting "S.M.H." of 7.8.1852.

Rev. Bobart's wife.


Three of these survived in their original positions, near the west end, into the mid-1970's. Two pressed quarry windows are in the side walls of the chancel and a few more are in the vestries. The ground level quarry windows have been replaced over the years, beginning with the 1880's, with figural windows of decreasing aesthetic value and gradual loss of feeling for the architectural character of the building.

Winston, II, plate 1.

Winston, I, p. 63.


Winston, I, p. 228


"Int. Exhib. Lond. 1862".

V.-le-Duc, IX, p. 450.

Ibid., pp. 453-455.

Ibid., p. 448 and fig. 39.

Elis, figs 47-52.


Cat. B - 1855.

Selwyn, 1855.

Sewter, I, p. 8.


Cat. B - 1861 and 1862.
He himself paid for several windows, when the prospective donors failed to keep their word. ("Cumb. A.", 26.10.1938.)


"Cobbitty, 1827-1927", p. 25.

Sewter, I, p. 7.

C. Winston, I, p. 308.

Warrington, 1848.

(a) "B.S.D.", Jan./Sept. 1845.
(b) Allen, p. 14, mentions that the consecration is described in Bishop Broughton’s diary (which is kept at the Anglican Diocesan Archives, Sydney).

"B.S.D." 14.7.1852.

"S.M.", 16.7.1864, p. 2(e).

Allen, p. 275.
Boase, p. 226: the Dean of Chichester is credited with re-introducing the custom. The window is shown in plate 6, in A.C. Sewter, I, where it is called "one of the earliest Victorian memorial windows" (1842), on p. 10.

Wrong - St John the Baptist and St John the Evangelist, "the disciple whom Jesus loved" - inscription below the figure, quoted in "S.M.", 13.2.1864, p. 3(d).

This must be a printing error. It should be "1863". See Ibid.

"S.M.", as above.

Seen by the author of this thesis, on the display board in the porch of the church.

"S.M.", 29.4.1871, p. 281(a).

Ibid.

(a) "A.Ch.", 26.8.1905, p. 6(c).
(b) "Chr. Ch. St L., M.P.", No. 10, Sept., 1905.

(a) "A.Ch.", 21.7.1906. (b) Allen, p. 93.

Cat. B - the 1850's?

This is not possible to check on the spot, as buildings on either side of the church are very close and there is no passage.

Sewter, I, p. 7.

Winston, I, pp. 308-309.

The north side windows in question are approximately in the middle of the wall and are therefore worse lit than any other windows in the same wall; they can only be seen in parts, as the rays of the sun pass them at an angle, through a very narrow space between tall walls.

Cat. B - 1855-60.

Sewter, I, plate 7.

Cat. B - 1863-64.

Cat. B - 1863-64.


Ibid., plate 58.
Cat. B - 1859.

V.-le-Duc, IX, p. 398.

Cat. B - 1860. "S.M.", 30.11.1861, p. 4(d). The date is inscribed on the window - MDCCCLx" - a combination of capitals and lower case, characteristic also of other windows from the same workshop, made in the early 1860's.

Rev. Morton, p. 10.

Winston, I, p. 278, footnote s.


Cat. B - 1859-.


Cat. B - c.1868.

Cat. B - 1868.

Cat. B - 1867-68.

"M.H.F.", No. 1, 1977, pp. 2-6 and 97-100. Many of the problems analysed apply to Sydney, although Sydney glass is not older than 130 years. The humid climate of Sydney aggravates the problem of pollution.

Cat. B - 1862 -.

Cat. B - 1868.


Cat. B - 1866-68 and 1867-.

"Ben. J.", 27.7.1843.

O'Farrell, p. 7.

Ibid.

Hughes, p. 42.

Prout, "Syd. Ill."

Hughes, p. 42.
O'Farrell, p. 7, referring to the completion of the woodwork in Old St Mary's in 1833, including flooring and windows.

"Ben. J.", 27.7.1843.

Reproduced in O'Farrell, p. 11.


"Chron.", 20.11.1844.

Gessert (Weale), 1844.

Merrifield, 1849.


Ibid., pp. 111-112.


(a) Ibid., 4.9.1858.
(b) O'Farrell, pl. on p. 17 shows the cathedral as it was in the 1860's.

"S.M.", 1.7.1865.

"Tlius. S.N.", 15.7.1865.

Sewter, I, pls 239 and 240.


Ibid., p. 253.

Boase, p. 226.

Ibid., p. 314.


Ibid. See also "Brockhaus", VIII, p. 325.

L. Lee et al., 1976, plates on pp. 105 and 113.
"S.M.", Sat., 22.3.1862, p. 2: Monday's public meeting and reports made at that meeting described.

"A.Ch.", 24.10.1908, p. 4.

These are not by Hardman.

"A.Ch.", 24.10.1908, p. 4.

"S.M.", 8.7.1865, p. 5(a).

"Ch. Chron.", I, No. 7, 7.4.1866, p. 113.


"S.M.", 26.5.1866, p. 3: a detailed description of all Hardman windows and their donors, with the exception of the great east window.

"A.Ch.", 7.3.1868.

"Connoisseur", M. Harrison, April 1973, pp. 251 and 253. The article does not specify which panels were exhibited.

Sewter, I, p. 9.

Woodforde, p. 61. Oidtman, p. 15, says, the English reproduced blown 'antique' glass in 1855.

Sewter, I, p. 8.

"A.Ch.", 7.3.1868.

Plaque with an inscription in the north wall of the original choir.

O'Farrell, Ch. 4, Glanville, p. 78.

Copy of letter dated 12.3.1881, to Hardman Brothers, Birmingham, from Donovan, attached to a letter of the same date, to Henry Austin, from Donovan. (St M.A.)

Letter dated 26.5.1881, addressed to Donovan, from Austin in London. (St M.A.).

Ibid.
Letter from A. Lambragin to a person whose Christian name was Charles; dated 1.12.1881. (St M.A.).

Letter, Hardman to D.F. O'Haran, 23.10.1902.

(St M.A.), Acc. 30.6.1882; Rec. 25.10.1882.

As the date of the correspondence suggests (letter from Ashwin & Falconer to Donovan, 28.8.1882, St M.A.), this first window was installed by local glass painters Ashwin & Falconer. Other records relating to the taking of templates and the installation of Hardman's windows refer to Lyon, Cottier & Co., also of Sydney.

Donovan to Hardman, letters dated 9.9.1882 and 21.10.1882, quoted in O'Farrell, Ch. 4, Glanville, p. 79(a).


O'Farrell, p. 79(a).

Ibid., p. 78.

Ibid., p. 79, quotation from letter, Donovan to Hardman, 27.12.1882.

(St M.A.), Acc. Jan. 1885.

Archer et al., p. 13.


O'Farrell, plan, p. 200.

Armitage, pl. 12.

Lee et al., 1976, p. 104.

(St M.A.), Acc. 25.1.1892; Acc. 30.6.1892; letters, Hardman to Donovan, 6.7.1894: 'Crucifixion' (Tobin mem.) window despatched.

"I.A.N.S.W., J.", I, 1904, pp. 154-157; ill. of the choir, altar and the north window, plan, etc.

O'Farrell, pl. on p. 209.

(St M.A.), letter, Hardman to Donovan, 22.12.1894.

(St M.A.), Acc. 25.9.1895.

(St M.A.), letters, Hardman to Donovan, 22.12.1894: designs for transept rose windows, as requested, despatched.
It is not listed among windows already installed, in "S.M.", 26.5.1866, p. 3, but it is described in Ibid., 5.12.1868, p. 2.


"Ch. Chron.", I, No. 7, 7.4.1866, p. 113.

Sewter, I, plates 153 and 154.

Sewter, I, col. plate II.

Sewter (I, plate 18) dates the window at Brightwalton about two years earlier and tentatively attributes its style and craftsmanship to James Powell & Sons. If this is true, then Halliday's characteristic colouring has been translated into glass in a similar way, by two different workshops, the style of Powell's workmanship being the broader one.


Ibid., pp. 197 and 199.

Westlake, I: 1881; II: 1882; (III and IV are not available in Sydney).

(b) Blacket Drs. D. 198-1.

Signature and date on the westernmost L., B. & W. window.

Cat. B - 1871.

Winston, I, pp. 21-22.

Ibid., p. 24.

Cat. B - 1877.

Armitage, plate 13, p. 33; window now at the V. & A. Museum.
With the help of examples of L., B. & W. work in other countries, this particular tonal modelling may lead to the identification of the painter on glass.

Cat. B - 1880.

Cat. - 1882?

Stettler, 1949.

"A.Ch.", 25.11.1880, p. 93.

Sewter, I, pp. 45-47

Ibid., p. 49


Cat. B - 1882?

Sewter, I, p. 65, plate 561.


"D.T.", 31.3.1906, in W. Freame's newspaper cuttings (M.L.)

Reglazed between 1857 and 1865, "in a style which relied heavily upon painting in enamel colours." Sewter, I, p. 9.


"B.S.M.G.P.", XII, No. 3, 1957-58, p. 194: list of works by Clayton and Bell executed during the reign of Queen Victoria, to about 1896 (p. 191).

Macarthur Papers, XXXII, pp. 282-289.

Day, pp. 151-152, fig. 124.

Woodforde, p. 61.
243 Sewter, I, plates 148 and 149, p. 23.
244 Stettler, ill. 4; plates VI-IX and XI. The arrangement in ill. 4 is very similar to the plan of each light at Darlinghurst.
245 Viollet-le-Duc, IX, p. 448.
246 Winston, II, plate 10, is a similar example.
247 "St Andrew, Summer Hill", pp. 7-8: "Messrs Ward & Hughes, of 67 Frith Street, Soho Square, London - Stained Glass Painters to Queen Victoria".
249 Sewter, I, p. 11 and plate 8.
250 Waring, "Int. Exhib., 1862", III, plate 218 and text opposite.
251 Ibid., I, plate 23 and text opposite.
252 Lancaster, par. 2: "Shrigley and Hunt, Limited; a history".
253 Sewter, I, plates 505-507.
254 Ibid., p. 65.
255 Adam, plate 16.
256 Lancaster, par. 2.
257 Sewter, I, plate XII, p. 41.
258 Sewter, I, plates 10, 11, 23 and 27.
259 Ibid., e.g., plate 150.
260 Ibid., plates 579-584, 610-611, 625 and 636.
261 Ibid., p. 79.
262 Ibid., plates 640-.
263 Ibid., plate XIII, lower right corner.
264 Ibid., p. 81.
Ibid., plates 639, 642, 647, 650, 652-654 and 657 are the clearest examples.

Viollet-le-Duc, IX, pp. 411-428.

Winston, I, pp. 278-280

The early examples of Clayton & Bell work are at the University of Sydney, not in churches. See Cat. B - c.1857.

Sands & Kenny, 1859, under "Painters, Plumbers, Glaziers, and Paperhangers", p. 280, lists "Ferguson and Urie, 22 Curzon-street, N.M.; on p. 156, in the Alphabetical Directory, it lists "Ferguson and Urie (Ferguson, James; Urie, James), plumbers and glaziers, 22 Curzon-street, N.M."

Church Act, 1936 (M.L.)

Conversation with Rupert Radecki, his son, 28.4.1979.

"S.M.", 29.4.1871, p. 281.

"S.M.H.", 21.5.1864, p. 4(d).

(Nothing else has come to light concerning Falconer's first business partner, Aldis.)

Ibid.


Barff (1902, repr. fr. 1860) p. 47.

Earlier windows, those of the late 1830's, are not mentioned here because it is not known what they were like.

(a) Fromberg (Weale) 1845, pp. 99-100.
(b) Elis, 1891, pp. 80-81, explains the same etching and abrasion methods, but fails to mention the fate of hyalotopy - invented by two Germans and waiting, in the 1840's, for interested purchasers.

Gessert (Weale) 1844, p. 30.

"S.M.H.", 21.5.1864, p. 4(d); Cat. FA - 1864.

"A.Ch.", 15.6.1872, front page.

"A.Ch.", 10.1.1874, p. 114.

Herman, pp. 84-85.
285 Clarke, p. 23.
287 Gessert (Weale) 1844, p. 29.
288 Waring, "Int. Exhib., 1862".
289 Sewter I, p. 9.
290 Ibid., plate 23 and text opposite.
292 Ibid., pp. 239 and 247.
293 Ibid., pp. 239 and 247.
295 Ibid.
296 Gessert (Weale) 1844, p. 3.
297 Fromberg (Weale) 1845, p. 10.
298 Gessert, M.A. "Die Kunst auf Glass zu malen" (Stuttgart, 1842). The original German version is not available to the author of this thesis; source of ref. - bibliography in C. Elis "Die Mosaik- und Glasmalerei", 1891, p. 130.
299 Lessing found Gessert's manuscript in the library of Wolfenbüttel and had it published (Oidtman, p. 25, note).
300 Gessert (Weale) 1844, p. 5.
301 Ibid., p. 25.
303 Gessert (Weale) 1844, p. 29.
304 Ibid., p. 34.
305 Fromberg, (Weale) 1845, p. 7.
306 Ibid., pp. 91-92.

457
Such glass has been found in the Congregational Church, Parramatta; St Joseph's R.C. Church, Newtown; and in St Matthias' Anglican Church, Paddington. The church at Newtown received its "new Quarrie Glass" not earlier than 1868, when the tenders for the glazing of windows were let (see booklet by McGovern). The Church of St Matthias in Paddington was glazed with the same kind of windows probably in 1869, when the nave was enlarged ("A.Ch.", 3.3.1906, p. 4); six of such windows, made of small diamond-shaped quarries, still exist in the church. The Newtown church contains a figural east window by Falconer, dating probably from 1869, when the church was consecrated. The Paddington church contains one pattern window from Falconer & Ashwin, dating from 1875.
The earliest such advertisement for Lyon, Cottier & Co. can be traced back to "A.Ch.", VIII, 3.10.1874, p. 8, where Falconer also advertised. As well as on the inside pages, many advertisements appeared on the covers, most of which have been discarded by the bookbinder. To establish the dates of the earliest advertisements for both rival firms, a set of the periodical bound with the covers should be located and checked, in other than in the Mitchell Library.

"Sand's Sydney Directory", alphabetical section, p. 284 (b): "Ashwin, Frederick (Falconer & Co.), Ashfield".

"A.Ch.", 26.7.1873, front page.

Herman, p. 134.

"Fr's J.", Sat., 10.10.1868, describes the opening ceremony of the church which had taken place the previous Sunday. The three-light east window by Falconer is described: it has the Crucifixion and Mary Magdalen in the centre, and the figures of Mary and St John in the side lights. There is no mention of Macleod.

Russell, p. 19.

"Fr's J.", 26.9.1874.

Gessert (Weale) 1844, p. 28

Gessert, (Weale) 1844, p. 34.

"S.M.", 22.4.1871.


"B.N.", 1872, p. 451. (My attention to this reference was drawn by Martin Harrison, in his 13.12.1975 letter.)

"A.Ch.", 2.5.1874, p. 242.

"S.S.D.", 1876, p. 284 b.


"S.S.D.", 1894, under "Artists in Stained Glass".


The head of Christ at Ryde is not original. It is a crude replacement, painted in grey enamel, by an unidentified craftsman who has made many other ugly replacements of heads in Sydney suburban churches, usually in F. Ashwin and J. Falconer windows. Examples: the Sacred Heart window, 1886-87, St John's Campbelltown, by Ashwin & Falconer; the head of St Patrick, in the east window at St Patrick's, Parramatta, by an unidentified artist (plate 1).

One such example is at the Church of St James, Forest Lodge, in which all windows were made by a succession of artists from the same workshop, beginning with Falconer and Frederick Ashwin and ending with John Radecki and his associates. (Cat. FA - 1880? St John the Evangelist, writing.)

Fletcher.


V. & A. "Raphael Cartoons", p. 3.

Winston, II, plate 12 or plate 15, fig. 2.

"Syd. Exh. 1879".

Sewter, I, plate 10 and plate II.

Slides lent by the courtesy of Michael Wilson, of Sydney.


Ibid., plate 2.

Ibid., plate 10.

Ibid., plates 3 and 11.

"A.Ch.", 10.1.1878, p. 333.

Day, fig. 124 is a taller example.

"A.Ch.", 6.1.1881, p. 165. Slides supplied by the courtesy of Mrs Carmen Allen, of Mudgee.

Winston, I, pp. 248-249.

Fromberg (Weale), 1845, pp. 87-89.
Jervis "Woollahra": the old church in Sydney was erected in 1834; demolished 1911; foundation stone at Rose Bay 1912; opening and dedication 1.11.1913.

Winston, II, plate 12; the diaper pattern on blue grounds is also similar.

Day, figs. 173 and 271.

"Presb.", 24.11.1883, p. 5.


Day, pp. 128-129.

Lee et al., 1976, p. 75.

Day, plates 74 and 292.

"Presb.", 24.11.1883, p. 5.

Burwood 1874-1924.

"A.Ch.", VII, 5.4.1883, p. 147.

Ibid., IX, No. 6, 7.2.1884, p. 65.


Ibid.

Interview with Rupert Radecki, son of the artist, 28.4.1979.

Interview with W. Little, 1979.

"T.G. of N.S.W.", I, Pt. 1, June 1911, p. 19,

Smith "Documents" p. 238.

"T.G. of N.S.W.", I, Pt. 2, August 1911, p. 27.

Ibid., II, Pt. 3., August 1912.


L. Henry "A.L.", 1891.

"T.G. of N.S.W.", I, Pt. 2, August 1911, p. 33.
Ground level chancel windows are 20th century work from between the two World Wars, by J. Ashwin & Co.

V. & A. "Raphael Cartoons", plate 2.


"C.News", op. cit.

"Fr's J.", 28.5.1887, p. 15(b).

"C.News", op. cit.

Ibid.

The faces of the remaining three figures are replacements, that of the Sacred Heart window, now in the central position in the chancel, being an exceptionally ugly replacement. The painting style of the replacements is identical with the new face of St Patrick (the east window at St Patrick's, Parramatta, plate 1) and the face of the Good Shepherd (the east window of St Anne's, Ryde, plate 53a). All these faces are smudgily painted on white glass with black enamel, in obvious disregard for the original colour schemes.

"C.News", op. cit.

Although workshop styles are obvious, exact chronology of F. Ashwin and J. Radecki windows still has to be established. In spite of repeated requests during 1981 by the Archivist of St Mary's Cathedral, Msgr C.J. Duffy, no reply has been received from the priests at Campbelltown, to enquiries about the windows of St John's Church.

Burwood 1874-1924.

"S.S.D."


Ibid., I, Pt. 1, June, 1911, p. 17, obituary to Parnell W. Johnson, d. 17.5.1911.

Ibid., II, Pt. 3, Aug., 1912, p. 12: ill. of a design for a coloured leadlight (Cat. OA - c.1905).

Ibid.; fig. XXV on p. 11 is the window containing the personification of New South Wales (Cat. OA - 1888).
Some of these latter windows at St Paul's, Cobbitty, are signed 'John Ashwin & Co.', but they were made in the 1960's or later. John Radecki, the company's artist, had been dead since 1955 (App. Item 19), and John Ashwin, - since 1920 (App. Item 18). There is no stylistic link whatsoever between these windows and John Radecki's work at any stage.

This fact has been confirmed by Stanley Radecki, nephew of the chief artist John Radecki, who had worked for some years for the company.

Ryde church windows contain restorations. The side windows contain some replacements. They are easy to recognise because the glass is not well matched and the style of painting is inferior. Two single-light windows in the north end have been more extensively mended, after the damage by vandals, about 1871-72. These repairs are expertly carried out transformations, rather than genuine restorations. In the 'Sermon on the Mount' (plate 67 a), only the hair of the young boy appears to be a replacement.

Lavers, Barraud & Westlake also used this method in the early 1880's, to overcome the rigidity of conventional framework and to bring the figures in the first plane decidedly forward (plates 32 and 33).

Brightly coloured repousooir figures were used by Lyon, Cottier & Co. a few years earlier, e.g., in the 1889 Evangelists' window at Hunters Hill, plate 100.

The author of this thesis is aware that research remains to be done on John Radecki's artistic development: his first art school at Poznan in Poland and the schools or art classes he attended in Sydney, his teachers and their background, and the art-historical visual references available at that time.

Interview with Rupert Radecki, the artist's son, and his family. There is indeed a resemblance between Radecki's descendants and many of the faces in his windows.
Interview with Rupert Radecki, 28.4.1979.

The oak and oak tree groves were held sacred by all pagan religions, and well into Christian times, in most parts of Europe.

They are listed in "S.S.D.", under "Artists in Stained Glass" and "Glass Stainers", in the 1890's.

"S.S.D.", 1888, p. 844: seven glass merchants only.

V.-le-Duc, IX, p. 405.

Ibid.


Ibid.

Radecki even redesigned some of the favourite subjects from French windows (e.g., 'The Blessed Margaret Mary' at the R.C. Church of Our Lady of the Sacred Heart, Randwick, by L. Lobin, 1889, for another R.C. church - that of St John, Campbelltown, c. 1900, in a stronger style of his own).

A statement made in 1946 about Radecki's individual treatment of the saints in the windows, helps to explain Radecki's attitude to depicting the human character:

When you have spent 61 years working among stained-glass saints, they become real people.

... Radecki ... is as familiar with the appearance, temperament, sayings, and characteristics of biblical characters as he is with those of his own family.


Ibid., No. 14, Jan., 1906, p. 5.

"A.Ch.", 21.4.1906.

"Chr. Ch. St L. M.P.", n.s., No. 18, May, 1906.

"A.Ch.", 21.7.1906.

Interview with Rupert Radecki, 38.4.1979.

Sewter, I, plates 11, 16, 17, 22, 23 and 27.
Ibid., I, plates 579-585, 610, 611, 636 and 637.

Duncan "Tiffany", p. 35.

Ibid., plate opp. p. 41.

Archer et al., p. 13.

Rodd and Trainer, p. 6.

"S.M.", 13.2.1864, p. 3d, quoted from the "Ch. Chron.", n.d.

Interview with his son, Rupert Radecki, 28.4.1979.

The staff reporter Ainslie Baker states, in "A.M.W.", 7.9.1946, p. 26:

In 1885 John Radecki, as a young artist, was taken on by the firm of John Ashwin and Company, Sydney, which had then been established 15 years. To-day his name has a position of honor on the letterheads of the firm, which has been working in stained glass longer than any other firm in Australia.

(The underlinings are the author's. They are false statements. Radecki started working for Frederick Ashwin. By 1946, the firm of John Ashwin & Co. had been in existence only 35 years, while the previous establishment owned by John Falconer and then by him in partnership with Frederick Ashwin lasted 36 years until F. Ashwin's death in 1909, not counting the years in which the firm of F. Ashwin & Co. continued to exist without Frederick Ashwin and without John Radecki, under new management. The firm of Lyon, Cottier & Co. lasted 33 years, counting from its establishment in 1873 to the death of the last surviving original partner John Lamb Lyon, in 1916.)

One such questionable window, 'The Good Shepherd', exists at the former Congregational Church, Burwood Road, Burwood, in memory of persons who had died some two and eight years ago, respectively, after the death of Frederick Ashwin (Cat. OA - 1911-12, or 1917-?). If this window was really made in the Pitt Street premises, this must have happened immediately after the death of Mr Sanders. What was left of the former F. Ashwin & Co., moved to 85 Commonwealth Street sometime in 1912 ("Syd. Dioc. Mag.", advertisements for the Pitt Street address during 1912), as the new address appeared for the first time in the 1913 directory ("S.S.D.", 1913, p. 1699). The inscription could have been re-made later, to include the more recent date of death (Mrs Sanders d. 8.6.1917). The practice of taking out the dedication panel and making a new one which includes other deceased members of the family, is quite a common one. If Sanders' memorial window was made in 1917, or later, then the Pitt Street address is intentionally fraudulent and misleading. In 1918, this firm advertised as follows:
The firm which Frederick Ashwin joined after he arrived from Britain, was already in existence, established by John Falconer, in time to make windows for St Mary's, Waverley, by May, 1864 (Cat. FA - 1864). 1875 is merely the date when Frederick Ashwin joined the firm as a partner. The exact date of his arrival is not known.

(This case of confused identities is cited as an example. The quality of the window in question is poor.)

Many stylistic similarities exist between the work of Frederick Ashwin and John Hardman & Co. of Birmingham, and F. Ashwin was a native of Birmingham; even more similarities exist with the work of Clayton & Bell, and there are points of technique and style which most English glass painters picked up from William Morris & Co.


Ibid.

One of these windows bears 1946 as the date of death; inscriptions are worked on glass covered with stippled rather than smooth black enamel, as in all other windows. Originally a memorial to Nora McGuane: alone (Cat. 1918-1919), this window representing 'Annunciation' and 'The Good Shepherd' must have been re-dedicated when the second member of the family died in 1946.

In some of these windows, black enamel application is thick enough to obscure large areas of the true colour in glass, even under Australian conditions. (This unfortunate method gained strength in the 1930's in particular.)

Other windows in the same church have been treated in a similar crude way, as have the English windows at All Saints', Parramatta, where the glaziers have also indulged in their favourite pastime of placing the metal bars where they are most destructive to the design.

St Columba's Presbyterian Church, Woollahra; Cat. FA - 1911-18, windows in the transepts.
"S.S.D.", 1915 and 1916, under "Glass Stainers". From 1917 onwards there is an entry only for "Smith, David, 32 Junction st. North Sydney". See also App. Item 27.

Interview, in 1974, with Stanley Radecki, John Radecki's nephew and retired artist who had worked for John Ashwin & Co.

"Ch. Chron.", I, No. 9, 8.5.1866, pp. 154-155.


King, p. 12.


"S.M.", 20.7.1867, p. 2(a).

Sands & Kenny, 1859, pp. 156 and 280. Issues of the same directory, available at the M.L., were checked for 1854, 1855-56 and 1857: there is no entry for Ferguson & Urie under any art or utilitarian trade.

"A.D.P.", 1.8.1909, p. 263.

"N.D.V.", 1866-67, p. 54.

Ibid.


Ibid., pp. 317-320.

Ibid., p. VI and pp. I***-XXII***.

Ibid., p. V*** (b).

King, pp. 8-9.

V.-le-Duc, IX, p. 386.

Ibid., pp. 404-405

Martin Harrison's letter to the author of this thesis, dated 13.6.1976. M.H. favours Keir, as his firm was known as being "middle of the road Gothicism" and because Cottier, when he moved from Edinburgh to Glasgow in 1865, took premises at the address which had formerly been the address of Keir & Co. According to M.H., Cairney was "unbelievably reactionary" - hardly the choice for "up and coming" young apprentices.

"A.D.P.", 1.8.1909, p. 263.

Winston, I, p. 287, Note e.

There is a discrepancy: Lyon's death certificate states that he resided in N.S.W. for 43 years, which means that he arrived in Sydney in 1873, as the "A'asian Dec. & P." of 1.8.1909 states, which is correct. However, the death certificate gives 10 years as the duration of his residence in Victoria, which would make 1863 the date of his arrival from Britain, not 1861.


Debrett, pp. Pl119-Pl121.

"S.M.", 20.7.1867, p. 2 a.

Blacket Drs., D 198-1, St John, Glebe.


Ibid. The 1874 volume of "Sand's Sydney Directory" is permanently missing from the Public Library of N.S.W.; the 1873 directory lists only John Falconer, 431 Pitt Street, under "Glass stainer", p. 545; Cottier & Lyon could have been listed in 1874, as the directory would have been compiled the year before.

"S.M.", 22.4.1871.

"S.S.D.", 1875, p. 508.

Aslin, p. 52.

L.C. file.
Ibid.: the designs are not dated, as they have been torn off their annotated mountings, by the donors, but some of the designs bear the names of residences or of clients. The subject of Aesthetic interior decoration in Sydney, secular as well as ecclesiastical, needs to be urgently researched, as many historic buildings are in danger of being demolished or redecorated, and many no longer exist.

"S.S.D.", 1876, p. 533.

Ibid., p. 284 (b).

This must be a misprint. Mark Girouard, in his "Sweetness and Light ...", p. 210, gives the address as 8 Pall Mall. This was the second London address of Cottier's firm, the first and the third respectively being 2 Langham Place and 32 Argyll Street.

Courtesy of Martin Harrison - the particular source not known, but discovered among births/deaths/wills in Edinburgh and Glasgow. Mark Girouard in his "Sweetness and Light ...", p. 210, has this to say: "Cottier was born in 1839, the son of a Manx sailor and a Scotswoman." Note6 quotes Brian Gould's "Two Van Gogh contacts: E.J. Wisselingh, art dealer; Daniel Cottier, glass painter and decorator" (Lond., 1969). Martin Harrison thinks Brian Gould is not correct in details.


Girouard, op. cit.

Hilton, p. 135.


Hilton, pp. 138-139.

Ruskin, 1870, pp. 166-167.

Ibid., p. 233.

Hilton, p. 136.

Ruskin, 1870, pp. 158-159.


Ruskin, 1853, p. 221.
Ruskin, 1870, pp. 230-231.

Hilton, p. 150.

Ruskin, 1870, p. 231.


Elizabeth Bird, ibid., p. 250.

(a) Elizabeth Bird, ibid., p. 250: in 1877;
(b) Orpen, Sir W., p. 519: from 1872 to 1875 Matthew "was under the spell of Cottier" and "painted what are generally considered to be his finest pictures" and that he moved out of Cottier's house only in 1887, although he regarded it "as a house of bondage", apparently because (p. 518:) "Cottier, a strong and active business man, had much influence over him, telling him what sort of picture he ought to paint" and that Cottier "undoubtedly encouraged the romantic element in the Dutch artist ...".

Elizabeth Bird, ibid., p. 250.


Ibid.

Elizabeth Bird, ibid., p. 250.


Aslin, p. 67.


Cottier's experience in Ford Madox Brown's classes some fifteen years previously, would have been at least partly responsible for his daring use of colour in American interior decoration.

    (b) Adam, plate 14.

520 Aslin, pp. 65-66.

521 Ibid., pp. 252-253.

522 Girouard, ibid., p. 253.

523 "S.S.D.", Wells' name appears between 1888 and 1896.


524a The window in plate 103a may be from Cottier's design.


528 Conversation with Mrs. F.E. Gribbell, 1973.


530 "S.S.D.", 1898, p. 1128, under "Glass Stainers".

531 Conversation with William Little, his son, 1976.

532 Ibid.


534 Persons who had been apprenticed at Lyon, Cottier & Co. should be a matter for further research. They would have been responsible for Art Nouveau domestic leadlights and some windows in the public buildings and churches.

535 Connick, p. 350: Trinity Church, Boston, Mass.; p. 357; Church of the Incarnation, Madison Avenue at 35th Street.


537 Winston, I, p. 249.

538 Ibid., I, plate 72.

471
Conversation with Mr William Little, 1977.


The "Minute Book of Committee of Management of St Andrew's Scots Church, Sydney, N.S.W." mentions the names of donors and the removing of the old windows by Lyon, Cottier & Co., in "Minutes and proceedings" dated between 3.5.1875 and 14.6.1875., although there is no mention of the makers of new windows. One coloured pattern window in this church, with heads in roundels, and one window with a figural panel in each light are signed by the firm and date from 1875 or very shortly thereafter. The above mentioned Minute Book is in the holding of the Presbyterian Archives in Sydney; the church has been approached on this matter, but it does not appear to have old documents which could throw more light on its windows. A systematic search through Presbyterian periodical press of the time and through other archival material could reveal more facts about the makers of these diamond quarry windows. They were made for the previous church which stood in the City of Sydney, then transferred to the present church in Rose Bay which was opened 1.11.1913 (J. Jerbis "The History of Woollahra", and the "Double Bay Courrier", Thurs., 14.10.1954, p. 3). The windows have been since then noticeably restored; the original dedication panel of one has been replaced. A positive proof is needed to show which windows were made by Lyon, Cottier & Co. about 1874-75.

Louis Philips Papers, XXXVII (M.L.): Lyon, Cottier & Co. were paid £865.18.0 in the year 1876; Balance dated 31.7.1877 records a further payment of £300 in the year 1877.

Aslin, plate 59.

The middle-level windows receive no direct sunlight but are lit by a single tube of neon each, down the centre. Neon light casts an acid greenish colour; besides, the most colourful part - the borders - remain in darkness.

V.-le-Duc, IX, p. 400 and fig. 11.

Aslin, p. 79.

Winston, II, plates 8, 10 and 11.

Sewter, I, plate 8 is an example of new work in the 14th century style, by Ward & Hughes; plate 7 is a similar example by Wailes; p. 11.

Winston, I, p. viii.
Day, plate 216 on p. 268; however, the first edition of this book had not been published at that time.

As it was originally constructed, this window would have been bathed in its own halo of light. At present, every segment is still buried in a deep concrete trough, installed for protection during W.W. II. Sheer blackness contains each ray. Most segments are partly hidden from vision, at any angle, by these reinforcements. To be able to see all glass, one would have to be suspended in space, directly opposite the centre of the window.


Ruskin, 1870, p. 235.

W. Morris, pp. 84-85.


Ibid., plates 209 and 219.

Ibid., plate 161.


Lee et al., 1976. p. 69: interlace motif in the 'Crucifixion' window at the Cathedral of Poitiers, France.

Henry Shaw, in "The Encyclopaedia of Ornament" also shows borders of a similar nature, from French and English cathedrals, as well as purely interlace borders, possibly from sources other than windows.

"St. Andrew's Scots", p. 4: foundation stone laid 30.11.1833; opened Sept., 1834.

Jervis "Woollahra", : foundation stone for the new church at Rose Bay laid in 1912; church opened 1.11.1913.

(a) Winston, I, p. 136: a crown, drawn in three dimensions;
(b) Ibid., II, plate 16, fig. 1: a small rectangular motif.

Ibid., I, p. 238.

Other heads in this window do not have the same delicacy of modelling and confidence in drawing: they must have been painted by another artist. The uppermost head in the same light (plate 83 a) has been clumsily replaced in dead-white glass painted with black.
E.g., J. Falconer's first commission — the windows for St Mary's, Waverley (plates 41 and 42 b), or the east window at St Mary Magdalene, in the suburb of St Mary's (plate 50).

It is in the possession of Mrs F.E. Gribbell (née Stowe), a granddaughter of John Lamb Lyon. It was originally presented to Lyon's eldest daughter Margaret in 1890 (inscription in the upper right corner of the painting).


Quote from Girouard, which is a quotation, on p. 210, from "Collection Cottier" (Edinburgh and Paris, 1892), not available in Sydney. The biographical introduction to this catalogue, signed "W.E.H.", Girouard thinks, is most certainly by Henley (these particulars are on p. 241, note 9, in Girouard).

Sewter, I, p. 32, plate 285.

Woodforde, memorial window at Wimpole, Cambs., c. 1868.

Sewter, I, plates 169, 216, 261, 262 - all from the 1860's.

Ibid., plates X, 239, 240, designed by Burne-Jones; plate 276, by William Morris, etc.

Ibid., plate 353, dating from 1872-73.


Girouard, p. 28; also plate 133 - an illustration for "Cinderella" by Walter Crane, 1872-73(?), in which the sunflower is the theme for a very decorative cloak.

Sewter, I, plate 17.

Ibid., plate 19.

Girouard, pp. 29-31.

Ibid., p. 208.

Ibid., p. 209.

Ibid., pp. 210-211.

Freeland, pp. 192-193 and 202-206.

"A.Ch.", 11.7.1878, p. 21: illustration of the interior, with the newly-built chancel and a five-light window with semicircular arched heads, lights separated by narrow mullions and projecting colonnettes.

Herman, p. 153.

"A.Ch.", 3.1.1878, p. 321.

L.C. file, F 25.

Lee et al., 1876, pp. 118 and 121.

Marchini, 1957, windows of the Renaissance period in particular.
The signatures were brought to the author's attention by Mr. Kevin Little who had seen them and photographed the rearranged glass in 1978.

"S.S.D.", 1898-1914.

Conversation with Mr William Little, father of Kevin; had served apprenticeship at Lyon, Cottier & Co.

Receipts (St M.A.) by Lyon, Cottier & Co., and later by Lyon, Wells, Cottier & Co., dating between 1882 and 1896, for preparing templates of windows, altar niches, pedestals, etc.; erecting English windows and wire guards and repairing some windows.


Ibid., p. 247.

Ibid., II, plate V.

Ibid., I, p. 277.

Conversation with the priest, when visiting the church in 1974.

MacFall, pp. 200-201.

Sewter, I, plates IV - IX.

Ibid., I, plate 82.

(a) Herman, p. 138.
(b) Burwood 1874-1924, pp. 93-94.

Conversation with the verger when visiting this church 16.1.1973.

"C.E.H.S.", XX, No. 2, p. 36.

Ibid., June 1975, article by the Rev. Ronald Arthur O'Brien, sixth Rector. This report is not accurate, as the last window, in this eastern portion, by Lyon, Cottier & Co., dates from 1916 (Cat LC - 1916); the rose window in the southern transept was still vacant in Feb., 1917 ("The Parish Paper" of St Paul's, Burwood, XXI, No. 12, 1.2.1917, p. 8). The windows in the body of the church are more recent still.

"A.Ch.", 5.8.1871, pp. 348-349: foundation stone laid in April; description of the projected building.

Day, pp. 150-152.
Lee et al., 1976, page 91.

Sewter, I, pp. 17-18 and plates 97-98; 101-104.

Winston, I, p. 228.

"Doré Bible", plate 235, pp. v-ix.


Ibid., p. 11.


Adam, Introduction, p. 2.


Ibid., plate 89. There may be earlier examples, but many windows, as well facts and events mentioned in this book, are not dated.

Ibid., pp. 10-11 and 80-102.

Adam, plate 13.

Duncan "Tiffany", p. 12.

Ibid., p. 45, plate 7.

This window needs to be thoroughly investigated, as does its completely different counterpart (plate 96).

"S.S.D.", 1888, p. 844: "Lyon, Wells, Cottier and Co. 179 Liverpool St." In Alphabetical section, Wells' address is given as "Wells, Andrew, decorator, Louisa St. Balmain" - the same as the address of John L. Lyon. House numbers are not given.

Accounts rendered and receipts by Lyon, Cottier & Co., to Dr J.J. Donovan, the 1880's and 1890's, the file of St Mary's Cathedral windows (St M.A.).

"C.I.E. Melb. 1888", p. 330. (These particular exhibits still need to be located.)

"C.I.E. Melb. 1888-9: Report".

"C.I.E. Melb. 1888-9: Official Cat."

"Ilill. S.N.", 27.6.1889, p. 32: the window "has recently been placed in this church".

643 Freeland: Hunt, p. 102.

644 Another instance of a strong, utterly unreal colouring of an Evangelist's symbol is a single-light window at the Church of St John, Boorowa, N.S.W. (Cat. LC - 1891?).

645 "T.G. of N.S.W", I, Pt. 2, Aug. 1911, p. 27.

646 "Collection Cottier" (Edinburgh and Paris 1892) and Brian Gould's "Two Van Gogh's Contacts: E.J. Wisselingh, Art Dealer; Daniel Cottier, Glass Painter and Decorator" (London, 1969) should contain some answers to this problem; both books are not obtainable in Sydney.

647 Sewter, I, plate 216.

648 Hauser, II, plate 122.


650 Sewter, I, plate 603.

651 Duncan "Tiffany", plate 89, the swirling ribbons.

652 Colour slide courtesy Martin Harrison.


656 Sewter, I, plate VI, p. 33.

657 Interview with Philip Handel, son of Alfred Handel, 1974.

658 (a) Sewter, I, plate IV b, 1862; plate IX, c.1869.
    (b) Adam, plate 5, 1871.

659 The other 'Epiphany' window is in the southern transept of St Paul's, Burwood: Cat. LC - 1888-. The Lavender Bay 'Epiphany' may date from about the same period: Cat. LC - 1885-89. Both are excellent in colouring and in painting style.

660 Sewter, I, plate 169; cartoon plate 170.
Ibid., plate 220.

Ibid., plate 475; in character, it is rather like the 1870's Sibyls of Burne-Jones which he designed for Jesus College Chapel, Cambridge, for the Evangelists' windows: plates 424 and 435.

Ibid., plate 208; also plate 229 of 1865 and plate 319 of c.1870.

Ibid., plate 577, dated 1882, is the basic idea, except that the Mudgee window background is less realistic, with hanging chains of cloudwaves.

Sewter, I, plate 523.

Ibid., p. 49.

"Fr's J.", 14.9.1867: the laying of the foundation stone to take place the next day. "S.M.", Sat. 21.9.1867, p. 2 b; foundation stone laid last Sunday.

This church has two windows signed by G. Dufèt, also by Lyon: the 'St Patrick' window in the north wall (Cat. F - 1872- ), and a smaller window in the northern porch (plate 117 a) from 1886. Apart from one more window entitled 'Ave Maria', in the style of John Radecki for John Ashwine & Co., not dated, all other windows in the long walls are by Pagnon Deschelettes.

"V.-le-Duc, IX, p. 462.

"The Builder", 29.2.1868, p. 159.


In the previous year, in Sydney, architect W.E. Kemp designed a window which was made up by J. Falconer, for the Church of St Peter, East Sydney (pl.44 a). Large areas of drapery and background were cut in continuous pieces and the headlines were avoided and concealed wherever possible.

Winston, II, plate 3.

Ibid., I, pp. 285-287.

V.-le-Duc, IX, pp. 418-423.

"Ben.J.", 20.3.1844.

"Chron.", 20.11.1844.
Differently coloured patches are visible in the background, in plate 116 a; the position of some saddle-bars has also been changed: one which should have existed along the cutline, across the white monk's shoulders, has been removed (the cutline which does not continue in the patterned background, was meant to be concealed by a saddle-bar).

Bénézit, op. cit.

Thieme-Becker, XX.

V. & A. "Raphael Cartoons", plate 2.

V.-le-Duc, IX, pp. 379-380, 389, 400-402.


Bénézit, VI, pp. 707-708.

Ibid., IV, pp. 392-393.

Bénézit, VI, p. 708.

Sewter, I, p. 4; plates 3 and 4. Lee et al., 1976; 'King Solomon' by W. Peckitt. (English examples are used for want of French references.)

Bénézit, VI, p. 708

Ibid.

The Lobin family workshop still remains to be fully investigated.

Some of the black enamel from the grisaille patterns at Randwick has already perished, owing perhaps to unsuitable ingredients, preparation or shortcomings in firing. During recent "repairs", the glaziers have reset some of the pieces of patterned glass inside out - a phenomenon observable throughout Sydney - so that deterioration will now be accelerated. Heavy metal frames were installed, as shown in plate 119, surrounding these small figural panels by wide bands of blackness.

The dates in the dedication panels in this church are not reliable; only the signatures and dates on the pictures can be trusted (see Cat. F - 1893, last entry on p.618, Part E, as an example).

Statuen, Altarbau, Malerei, Bronze u. Zink-Giesserei.
Mayer'sche Kunstanstalt.
für Kirchliche Arbeiten
in München.
Stiegelmeier Platz, No. 1.

New York
52, Barclay-Street.

London
70, Grosvenor-Str.

Paris
23, rue St. Sulpice.

Letter to the author of this thesis, as above. Adalbert Mayer is the son of Franz B. Mayer, and was from 1926 in charge of the firm's export to the English-speaking countries, particularly the U.S.A. and Canada; conservation of medieval windows; and business management. Since 1970, fourth generation of the Mayer family is in charge.

Ibid.

Elis, 1891, p. 128.

(a) Ibid.
(b) Letter from Adalbert Mayer, as above.

Winston, I, p. 256.


Jubilee folder "100 Jahre", courtesy of Adalbert Mayer.

No correspondence relating to this window has been found in the window file of St Mary's Archives, but the suggestion that there is at least one, or probably two windows from the Mayer establishment in Munich, dating from about 1900, has come from Adalbert Mayer (letter to the author of this thesis, 20.3.1981, with an attached list of some of the 20th century windows by this firm, in Australia and New Zealand).
APPENDIXES
The Wreck of Dunbar. A very beautifully executed memorial window, commemorative of this disastrous wreck, and more particularly of the death of Mrs. Egan and her two children, has within the last few days been placed in the first window on the south side of the addition to St. Mary's Cathedral, now in course of completion. The chief figure in the centre represents the Immaculate Conception of the Blessed Virgin; on the right side of the Virgin is the figure of Saint Henry, Emperor of Germany, and on the left that of St. Gertrude, abbess, the patron saints of Mrs. Egan's two children, at whose feet the boy and girl are respectively kneeling. In the lower part of the centre, immediately below the Virgin, is a figurative representation of the wreck, with the mother and two children about to be engulfed in the waves. At the foot of the window to the right is the following inscription in old black letter English. "Pray for the souls of Marian Egan, and her children, Henry and Gertrude Cahuac;" and on the left the following words are inscribed - "Drowned in the wreck of the Dunbar, on the South Head of Port Jackson, August 20, 1857."

The window is the work of Messrs Hardman & Co., of Birmingham, and is a splendid specimen of the recently-revived art of glass painting, the colouring being rich in the extreme. The manufacturers' cost of the whole window was £70.
"The Freeman's Journal", 27.8.1887, p. 15:

"It is not generally known that there is on the ground floor of the old belfry of St Mary's, facing Woolloomooloo-street, a stained-glass window, which was erected by the Hon. Daniel Egan, in memory of his wife and children, who perished in the wreck of Dunbar. The inscription on the window is as follows:

"Pray for the souls of Marian Egan, and her children, Henry and Gertrude Cahuac. Drowned in the wreck of the Dunbar, on the South Head of Port Jackson, March 20th, 1857."

The date, it may be remarked, is not that of the wreck. The Dunbar was wrecked on the 20th August, 1857.

The window is in three panels or lights, the figure of Our Lady in the central panel having at its base a representation of a shipwreck with a mother on the sinking barque, protecting her own two children, one of whom she holds in her arms.

The subjects of the two side panels were rather difficult to describe accurately. One is probably St Gertrude, and the other a kingly figure in armour with a crown on head, and the right arm, after the heraldic fashion, holding a miniature cathedral - probably St Henry of France.

The central panel is considerably damaged, the whole of the head of the Blessed Virgin being irreparably disfigured, and the representation of the wreck has also suffered, but only in a trifling way.

Both side panels are almost entirely uninjured, while the five ornamental small lights let into the carved Gothic masonry of the upper part of the window are in a state of perfect preservation.

The artistic excellence of the whole window, which is altogether about ten feet in height, is undoubted. A particularly noticeable feature is the splendid depth and richness of colour, and in this respect, as well as in the artistic treatment of every detail, it is no exaggeration to say that, this well-nigh forgotten relic of old St Mary's rivals the best of the windows in the new Cathedral.
Before the historic fire, in which this memorial strangely enough alone escaped the general demolition, the window must have presented a highly ornate appearance, and even now by the expense and completeness restores."
The original position of the Egan memorial window was described as being "the first window on the south side of the addition to St. Mary's Cathedral." ("S.M.H.", 29.12.1860.) In 1887, its position was given as being "on the ground floor of the old belfry of St. Mary's, facing Woolloomooloo-street" ("Fr's J.", 27.8.1887.); that was the street running at right angles to College Street (O'Farrell, plans on p. 56), now relocated and renamed Cathedral Street. Two pictures show the south side where the window must have been (ibid., pls on pp. 40 and 95), neither of them a photograph. A view of the cathedral burning (ibid., p. 95) depicts a two-light tracery window at the base of the tower, facing south. Allowing for inaccuracy of such fine details in a drawing of a dramatic event, this could have been the position of the window, and this is where it could have stayed until the demolition of the belltower (ibid., p. 113: "St. Mary's in 1900"), when it had to make way for the completion of the crypt and nave of the new cathedral. The first foundation stone for the completions was laid in 1909 (ibid., p. 67); therefore the old belfry would have been demolished sometime early in this century.

Only the side lights of the window were installed in the nuns' chapel, at the Benedictine Monastery at Subiaco, Vineyard, 32 miles west of Sydney. After the demolition of the monastery, the glass was dismantled and taken to Arcadia (26 miles north of Sydney), where it remained stored on the property of the Benedictine Brothers, in a farm shed, until 1979, together with other windows from the Subiaco. There was no centre light, or tracery lights, of the Egan memorial window, when the glass was collected for restoration.

(Father Bede of the Benedictine Monastery, Arcadia, N.S.W., possesses slides showing the interior of the Subiaco chapel with all windows. Sister Gregory, a historian, formerly at the convent at Subiaco, now at the Benedictine Convent, Pennant Hille, has never seen the centre light, did not know it existed and was not able to find any documents referring to it.)
This was the more ancient and medieval mode of making windows of painted glass. There was in them always, and of necessity, a want of depth and shade which must have been glaringly apparent until they became somewhat toned down by time; and it has been to obviate that defect in their imitative work of this description that several modern artists in stained glass have aimed at producing somewhat of the effect of oil-painting upon glass. In their efforts in this direction it is generally considered that they have signally failed. By modifying the system of employing detached portions of coloured glass, and by shading the whole of their compositions, the main effect of the entire picture, or series of pictures, presented, has in most cases been materially injured, even where the work itself has been of a permanent character. Sometimes the fault has been altogether in the opposite direction, and it seems to have been thought "something superfluous" to pay the slightest attention either to tone, shading, or selection of colours, everything being left to the merit of the design. A remarkable instance of such an absence of good taste and judgement — too often to be seen in modern work — is observable in the altar window of St. Andrew's Cathedral in this city. The deplorable want of tone there manifested (aggravated, no doubt, in that particular instance by a most unhappy choice of colours) gives the whole composition a cold, glaring, and most disappointing effect — especially in the morning, when there is a strong light at the back of the window. Perhaps if the present wire-guard on the outside were to be removed, and judiciously replaced by one much closer and thicker (so as in some degree to darken the window), this palpable want of tone, which now shocks everybody, would be rendered less disagreeably conspicuous. If that may not be done, of course, the kindly hand of time alone must be looked forward to for the application of its gradual remedy. The patches of red, gaps of white, and dabs of dirty dark-blue are positively offensive; all unbiased contemplation of the design is impossible, from the annoyance caused to the eye by such crude appositions of colour. The "Apostles' Window", at the western end of the nave, offers an admirable contrast thereto, both in tone and choice of colours; thus serving far more pleasantly to illustrate the truth of these remarks.
MON CHER CHARLES

Reims, le Décembre, 1881

Je t'envoie le tarif * d'un des meilleurs verriers de France, comme tu le vois il habite Reims, il fait des travaux considérables pour l'Angleterre et le Nord de la France; c'est lui qui a fait les vitraux de St. André qui sont remarquables, et il refait actuellement ceux de St Remi, style du 12ème siècle. J'aurais voulu envoyer une maquette, c'est à dire, la peinture et la décoration d'une fenêtre, en petit, mais avec toutes les nuances de la transparence du vitrail; mais Monsieur Bulteau n'a pas voulu m'en donner une sans connaître le style de la cathédrale, la forme d'une fenêtre et ses dimensions, adresse moi ces renseignements et il en fera une, que tu pourras prendre en Avril ou je l'adresserai où tu diras. Il faudrait aussi dire si l'on veut un personnage ou tout autre genre.

Les vitraux les plus employés pour les grandes églises, sont les ½ doubles du tarif écrit à la main, ils sont beaucoup plus finis que ceux du tarif imprimé, * ils sont de plus montés plus solidement.

Pour l'installation, la mise en place, un ouvrier habile ou pour mieux dire adroit, peut les monter, les indications étant données si clairement, en dessins or explications, qu'il n'a pas moyen de se tromper.

....

A. Lambragin

[Note] * Two price lists, one handwritten, pasted over the printed prices, and the printed original, were found among the papers concerning the windows of St Mary's Cathedral. The original printed version is attached to the copy of this letter.
## TARIF DE VITRAUX DE LA MAISON BULTEAU DE REIMS

<table>
<thead>
<tr>
<th></th>
<th>Verre simple le mètre carré</th>
<th>Verre 1/2 double le mètre carré</th>
<th>Verre double le mètre carré</th>
</tr>
</thead>
<tbody>
<tr>
<td>Verre blanc, losanges...</td>
<td>14 f</td>
<td>16 f</td>
<td>21 f</td>
</tr>
<tr>
<td>Grisaille très simple</td>
<td>29 f</td>
<td>40 f</td>
<td>52 f</td>
</tr>
<tr>
<td>sans bordure.............</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grisaille riche avec</td>
<td>40 f</td>
<td>52 f</td>
<td>63 f</td>
</tr>
<tr>
<td>bordure...................</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grisaille très riche avec</td>
<td>52 f</td>
<td>63 f</td>
<td>75 f</td>
</tr>
<tr>
<td>bordure...................</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grands sujets sur fond</td>
<td>115 f</td>
<td>138 f</td>
<td>173 f</td>
</tr>
<tr>
<td>grisaille................</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grands sujets sur fond</td>
<td>161 f</td>
<td>184 f</td>
<td>230 f</td>
</tr>
<tr>
<td>mosaïque avec bordure</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>très riche...............</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grandes scènes avec</td>
<td>161 f</td>
<td>184 f</td>
<td>230 f</td>
</tr>
<tr>
<td>architecture................</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Médailons (scènes).......</td>
<td>230 f</td>
<td>253 f</td>
<td>312 f</td>
</tr>
<tr>
<td>Médailons (bustes)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>le médaillon...............</td>
<td>52 f</td>
<td>63 f</td>
<td>86 f</td>
</tr>
</tbody>
</table>

Les fenêtres mesurant moins de 1 mètre sont comptés 20% en plus que sur le tarif.

Grillages en fil de fer galvanisé, a 8 francs le mètre superficial.

La pose * et emballage sont compris dans les prix ci-dessus, mais non le port, qui est à la charge de l’acheteur.

---

Reims - Papeterie Martin-Vatin

[* "La pose" was an item crossed out in ink.*]
THE MAIN HALL.

On entering this hall from Latrobe-street, visitors... will find, by turning immediately to the left... that they have come upon perhaps the last thing one might expect to encounter in an exhibition of the products and manufactures of a new colony - to wit, a Mediaeval Court, the whole of the decoration and contents of which are the work of two Melbourne houses, the one that of Mr. Young, contractor, and the other that of Messrs. Ferguson, Urie and Lyon, glass-stainers, & c. The excellence of this court consists not more in the beauty of the various articles it contains than in the admirable tone of all the decorations, giving to the place that "dim, religious light" befitting the character it assumes. The stained-glass windows let into the partitions surrounding the court are mainly instrumental in producing this effect. The court is filled with statuary, fonts, and elaborately-ornamented wrought-iron articles, suitable for mediaeval church purposes. ...

To complete the ingenious effect of this court as a complete work of art, Messrs. Ferguson, Urie and Lyon have constructed at the side opposite the entrance a recess representing an early English chancel, the decorations of which are most complete. The furniture of the chancel consists of an altar table, an illuminated oil painting of the Last Supper, and illuminated tablets of the commandments, creed, and Lord's Prayer. The light admitted to the chancel pours through five stained-glass windows, representing respectively the Nativity, Passion, Crucifixion, Resurrection, and Ascension. These are designed for the Episcopalian Church at Casterton. The walls are also artistically decorated, and altogether this chancel, with the court leading to it, make up one of the most remarkable objects of the Exhibition.

....
DEATH REGISTERED IN NEW SOUTH WALES, AUSTRALIA


Date and place of death
20th November, 1891 298 Liverpool Street

Name and occupation
John Falconer  Artist in Stained Glass

Sex and age
Male, 53 years

Cause of death: duration of last illness; medical attendant; when he last saw deceased
Cirrhosis of the liver 6 weeks
Dr. McKellar 17th November, 1891

Name and occupation of father

Name and maiden surname of mother
Unknown

Informant
W.J. Falconer, son, Artist in Stained Glass, 298 Liverpool Street

Particulars of registration
20th Nov., 1891, Sydney

When and where buried; name of undertaker
22nd November, 1891
Church of England Cemetery, Rookwood; W. Stewart

Name and religion of Minister and names of witnesses of burial
F.W. Unwin, Church of England
John Griffiths; Thomas McCarthy

Where born and how long in the Australasian Colonies or States
Glasgow, Scotland
35 years in N.S.W.

Place of marriage, age and to whom
Dr Lang's Church, Sydney; 19 years
Emma Cartwright

(cont'd)
Children of marriage

**DULLOONDOO (now East Sydney)**

**ITEM 9**

<table>
<thead>
<tr>
<th>Name</th>
<th>Age</th>
<th>Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alexander</td>
<td>33 years</td>
<td></td>
</tr>
<tr>
<td>Emma (Andrews)</td>
<td>31</td>
<td></td>
</tr>
<tr>
<td>George</td>
<td>28</td>
<td></td>
</tr>
<tr>
<td>Walter</td>
<td>26</td>
<td>living</td>
</tr>
<tr>
<td>Jane (Groves)</td>
<td>24</td>
<td></td>
</tr>
<tr>
<td>Charles</td>
<td>22</td>
<td></td>
</tr>
<tr>
<td>Blanch</td>
<td>15</td>
<td></td>
</tr>
</tbody>
</table>

1 male deceased

This edifice is nearly completed and will be formally opened on the 25th October, under the general charge of the Rev. G.H. Morston, for 7 years curate of St. James's. It contains two painted windows which, as specimens of colonial manufacture, are worth the attention of those who are interested in church decoration.

[COPY DATED 18TH SEPT., 1975]

Chancel, the gift of Mr. James Gordon, is from the workshop of Messrs. Ferguson and Urquh, of Melbourne, and is a successful example of the early style of English glass painting; the drawing, as usual in glass of that style, is hard and conventional, and the colour cold, but the whole effect is pleasing. The window is of three lights containing nine subjects in medallions. In the centre light the figure of the Saviour in the attitude of benediction, and with the usual emblem of sovereignty, occupies the principal position, with two smaller medallions, one above and one below, representing the "Agony" and the "Last Supper". In the north light the "Transfiguration" is accompanied by the "calling of Peter and Andrew", and the "Storm on Genesaret", the subjects in the south light being the "Crucifixion", "Christ walking on the water", and the "Charge to St. Peter".

The other window, in the side of the north aisle, the gift of Mrs Charles Kemp, as a memorial of her late husband, was executed by Mr. Falconer, of Pitt-street, from the design of Mr. William S. Kemp, and is of two lights, containing figures of the Saviour and Nathaniel, in medallions, on a ground of geometrical work, with scrolls round the figures bearing the text from St. John's Gospel - "Jesus saw Nathaniel coming to him, and saith of him, Behold an Israelite indeed, in whom is no guile!" The drawing of the figures is free and graceful, and the colours bright and well arranged, making the whole effect rich and sparkling.

The cost of the Melbourne window is, including freight and other charges, is nearly £50, and of the one made in Sydney about £60 prices which, taking into account the quality of the work, will compare favourably with the cost of imported windows.

[Ref. to meetings etc., in subsequent issues of "G.M."

Main items in the above article were underlined by the author of this thesis.]
St PETER'S CHURCH, WOOLLOOMOOLOO (now East Sydney) ITEM 9

"Sydney Mail", 20.7.1867, page 2 a:

"This edifice is now nearly completed and will be formally opened on the 25th instant, under the pastoral charge of the Rev. G.H. Moreton, for many years curate of St. James's. It contains two painted windows which, as specimens of colonial manufacture, are worth inspection by all who are interested in church decoration.

One, the east window of the chancel, the gift of Mr. James Gordon, is from the workshop of Messrs Ferguson and Urie, of Melbourne, and is a successful example of the early style of English glass painting; the drawing, as usual in glass of that style, is hard and conventional, and the colour cold, but the whole effect is pleasing. The window is of three lights containing nine subjects in medallions. In the centre light the figure of the Saviour in the attitude of benediction, and with the usual emblems of sovereignty, occupies the principal position, with two smaller medallions, one above and one below, representing the "Agony" and the "Last Supper". In the north light the "Transfiguration" is accompanied by the "calling of Peter and Andrew", and the "Storm on Gennesaret", the subjects in the south light being the "Crucifixion", "Christ walking on the water", and the "Charge to St. Peter".

The other window, in the side of the north aisle, the gift of Mrs Charles Kemp, as a memorial of her late husband, was executed by Mr. Falconer, of Pitt-street, from the design of Mr. William E. Kemp, and is of two lights, containing figures of the Saviour and Nathaniel, in medallions, on a ground of geometrical work, with scrolls round the figures bearing the text from St. John's Gospel - "Jesus saw Nathaniel coming to him, and saith of him, Behold an Israelite indeed, in whom is no guile!" The drawing of the figures is free and graceful, and the colours bright and well arranged, making the whole effect rich and sparkling.

The cost of the Melbourne window is, including freight and other charges, is nearly £200, and of the one made in Sydney about £60 - prices which, taking into account the quality of the work, will compare favourably with the cost of imported windows."

[Refs. to meetings etc., in subsequent issues of "S.M." Main items in the above article were underlined by the author of this thesis.]
"The Sydney Mail", Sat., April 22, 1871:

FINE ARTS

Stained Glass

IV

....

If, after reading Dr. Gessert's "Rudimentary Treatise," the pilgrim of Art in Sydney were to visit Mr. John Falconer's glass-works (No. 432, Pitt-street South, nearly opposite St. Andrew's School) much of what he could there see for himself would be readily intelligible, especially as Mr. Falconer's methods are obviously identical with those described by Gessert. It will doubtless be remembered that one of Mr. Falconer's chefs d'oeuvre - an admirable three-light window representing the Crucifixion - was exhibited at the Prince Alfred Park Building in September last. Many who saw that fine window at our Intercolonial Exhibition, could with difficulty be persuaded that it was bona fide effort of colonial art. Yet such was indeed the case; and Mr. Falconer - having given the "ocular proof" to all who entertained any doubts regarding a man's right to his own handiwork - bore off a Bronze Medal for it, in section III., class 581. The work so distinguished, and presently to be described, now forms the altar window of St. Francis' Church, at the Haymarket.

The method practiced by Mr. Falconer seems to be pretty much as follows: - An artist - who has some practical knowledge of what is specially required, as well as a professional ability fully equal to the task imposed - first prepares a cartoon of whatever subject it may be desired to represent; the figures and other objects to be pourtrayed being drawn in bold, dark outlines, specially adapted for the exigencies of a painting upon glass. From this picture (which is of the exact dimensions of the intended work) a "cutting drawing" is made, generally on canvas; the outlines of this being little more than a simple diagram for the guidance of the glazier in cutting the glass to be stained or painted; the outlines of the pieces being made to correspond exactly with the "leaden ribs" by which they will ultimately be fastened together, as described in Gessert's Treatise, page 51. The glazier, who works under the superintendence of the glass stainer, gets the "cutting drawing," showing (as we have said) where the lead frets are to come; and having duly performed his share of work, he sends back that glass, cut to the required patterns, into the atelier of the glass stainer. The glass stainer or painter puts all the pieces together on his work table, and then, with a camel-hair
brush, covers the whole temporarily united surface with a colouring base, or oxide, usually called (in the trade) * mat - an earthy vehicle which is either red or black, as may be required. On the surface, thus presented and evenly prepared, the glass stainier traces, with the proper pigments, some of the more elaborate outlines of the original drawing, which are all to be burned into the glass. The medium by which he lays on his colours (all oxides of metals differently prepared) varies; but it is generally done with gum-water or some such viscous matter. All the colouring matter afterwards receives a second coating, with spirits of tar. Each piece of glass having been thus prepared, with the utmost care and exactitude, the whole of them are taken away to be "fired," or baked as it were, in an hermetically sealed kiln. Here the pieces of glass remain for many hours, until the different coloured metallic oxides have thoroughly combined with the surface of the glass, at the temperature of fusion, thus giving the glass a permanent cementation or stain. This operation of firing is performed in a kiln specially constructed for the purpose, so contrived that the glass placed in it remains for hours exposed to an exactly-tempered intense heat. The fire of the kiln generally has to be sustained for about nine hours before the cementation, or glass-staining, is fully consummated. In the front of the oven, or kiln, the thick iron door is carefully built up with bricks, previous to the "firing;" the two long "nozzles," affixed to the door, being left projecting through the bricks to enable the observant workmen from time to time to ascertain the exact stage of the process of "firing", or burning in under the agency of the long-sustained heat. The glass to be acted upon lies deposited, with the side to be stained lying uppermost, on the iron shelves of the kiln, each shelf having been rendered perfectly level by a thin coating of whiting or prepared lime, otherwise the glass might become slightly deflected, or bent. By an ingenious contrivance, two small pieces of glass in front of the shelves, inside the kiln, are made immediately to indicate to the spectator (reconnoitring through the "nozzles") the attainment of the necessary degree of heat. These pieces of glass are appropriately termed the watchers. The heat of the kiln, evenly proportioned to all sides of the receptacle, is regulated by a damper - not of indigestible dough but of metal - which shifts in a groove, half way up the flue. The colours having been seen by the practiced workman to have, at length, become permanently fixed through an incipient fusion, the fire below the kiln is at once drawn, and the glass gradually left to cool of itself, or in other words to anneal - which it does in about twelve or fourteen hours.

* Probably a corruption of Martis - for crocus "matis" (colcothar) or oxide of iron.
The disjecta membra of the future window, after their fiery trial (from which they emerge totally changed and beautified) are now sent back to the glazier, who by the help of his cutting drawing, or diagram, "leads them up," thus combining them into one harmonious whole. In Mr. Falconer's glassworks, the glass stainer (who is the proprietor himself) usually plies his difficult calling in the front shop next to the street, the glazier being at work in one of the rooms at the back of the premises. The apparatus for rough casting the lead frets, and for moulding them into the requisite forms, is very simple and effective. The glass kiln stands in the yard—opposite to the glazier's shop. It should be observed that in drawing the original cartoon, the special determination of the outlines is of the last degree of importance; it being indispensable that the artist should always bear in mind that the leads will have to form the darker outlines of the picture—intensifying, instead of injuring, or in any way interfering with, the general effect. A carefully considered disposition of the drapery of figures must likewise, at all times, be anxiously attended to, and such a judicious treatment be exhibited in the folds of the raiment, and in the smoother portions of the same as may serve to throw them into strong relief. It is impossible to get the "half shadows" of an ordinary picture into glass painting, and numerous and interesting are the clever devices of the glass-stainer to obviate the difficulties inseparable from the exercise of his beautiful art.

In the above-mentioned window, now at St. Francis' Church, the figure of the Crucified occupies the central light. It about three feet nine inches long, and drawn with a boldness and ability reflecting the highest credit upon the young Australian who designed the original cartoon—Mr. William McLeod Anderson. The head of Our Lord (surrounded with the well-known and distinctive (circular nimbus) is finely expressive; the idea of the artist having evidently been to represent serene dignity and resignation, rather than mortal agony. On the right side is a Roman soldier armed; the kneeling Magdalen being at the foot of the cross in front. On the left of the cross is one of the Marys—one of the "devout women who followed Jesus," and who were present at the Great Sacrifice on Mount Calvary. All these figures are introduced into the central light. In the one side light is the blessed Mother on her knees, the beloved Apostle standing near her, and receiving her from his dying Lord as his own especial charge. The St. John is beautifully expressive of heartfelt sorrow and affectionate sympathy, in entire response to the face of Christ upon the cross, and the mute, maternal agony of the kneeling Virgin.
"Seemed me that ne'er did limner paint
So like an image to the saint
Who propped the Virgin in her faint -
The loved apostle John."*

Above these well conceived and admirably executed figures is the Cross of the Penitent Thief. In strong contrast to this group are the figures with the Impenitent Malefactor, in the other side light. Besides the Crucified Thief, the principal figures are those of the Roman Centurion, and a brutal-looking soldier with the sponge and vinegar, apparently regarding the dreadful scene with professional indifference. This last figure has "come out" remarkably well, and is universally admired. The colours are clear and well selected, with an apposition that is, for the most part, decidedly good. There are judicious contrasts in some of the details, and yet a general harmony in the whole highly creditable to colonial art - especially to Mr. Falconer, and to the young artist whose pencil first traced the picture, and who must wisely have been not too proud to take advantage of the practical hints of a skilful glass-stainer - one who, in such a matter, can always teach the very best artist as to what will probably be the ultimate effects of colour when burned into glass. In the mullions at the top of the windows are angels with scrolls, on which are written the gracious words of Christ to the Penitent Thief and to St. John. The picture is, taken as a whole, an original composition, but it bears traces of a creditable study of the best designs of the old masters.

* Scott's Marmion.
FINE ARTS - STAINED GLASS V.

Mr. John Falconer (the nature of whose work was described in our last issue) is understood to have learned this art - now pursued by him in the face of many difficulties and discouragements - at the celebrated establishment of Messrs. Gibbs and Warrington, known in the trade as the great "Early English House," in London. He, however, seems to cherish a very prudent and wholesome distaste for that extravagant affectation of mediaevalism which some have deemed inseparable from the art, and which has so often been happily ridiculed in the columns of the London Punch. * Even from what may already be seen in this city, the necessity for such unsparing criticism has been pretty strongly exemplified and demonstrated; but should the reader still entertain any sincere doubts upon this matter, he may perhaps be able to resolve them to his satisfaction by studying the numerous illustrations of that admirable work, "Hints on Glass Painting," and may preserve his calm complacency and gravity in his researches - if he can. Even in some of Hardman's windows in St. Andrew's Cathedral - excellent as they are as a whole - there has been far too great a leaning to this affectation of mediaevalism, although the majority of the glass paintings there are free from this offensive and most uncalled for peculiarity. There can be no conceivable reason, as it has been very well said, "why designs of a character so execrable as would ensure their speedy condemnation if represented on canvas, should yet become the theme of extravagant praise if executed in glass." † Imperfect drawing, grotesque attitudes, and absurd and inaproriate expressions of countenance, are always contemptible and ridiculous in the highest degree - to be carefully avoided, instead of sedulously imitated and slavishly admired.

Besides the altar window at St. Francis's, Mr. John Falconer has painted two glass windows for St. Benedict's, both of which are well executed samples of his style of work. The last of these two, executed by him in that church, at the end of an aisle, is a window of four lights, representing the Epiphany, or Manifestation of Christ to the Gentiles.

497 (cont'd)
The representation of the scene on the glass forms one uninterrupted picture, in which are the Virgin and Child, St. Joseph, and the Magi, or "Three Kings" — as they are generally styled in Art. In the background is the rude stable at Bethlehem in which the Saviour was born; and above its dilapidated roof is seen the Star that led the Wise Men on from the East to the promised Messiah. The design carried out in the other window has (as a matter of art) been exposed to some rigorous criticism, and cannot be spoken of with approval. Any representation of solid, unbroken masonry is never successful in art, and a large stone altar stretching right across a three or four-light window is something altogether anomalous and unsightly. The affair was doubtless executed according to order, and so Mr. Falconer must be held absolved from any serious blame as regards this rather presposterous design. Even in the east window of Christ Church — by Wailes, of Newcastle-upon-Tyne, in England — the effect of the three admirable figures of Our Lord and the two St. John's is distressingly marred by an unsightly mass of pinnacle work in the upper portion of the window — a feature in the general design which is unendurably heavy, and lamentably out of all drawing and perspective. Architectural studies and massive altars, whether treated in the mediaeval style or otherwise, are (as a matter of good taste), not adapted for the ornamentation of glass windows in churches or elsewhere.

In Mr. Falconer's workshop there are several specimen windows, § which afford conclusive proof of the laudable progress of glass staining amongst us, and may serve to satisfy country clergymen, church-wardens, and others interested, that this kind of work can be done in Sydney without the necessity of incurring the great risk and delay of sending to England. In many cases, and particularly in these times, it is undoubtedly desirable that the parties requiring such ornamental additions and improvements to the fittings-up of the places of worship, should have all designs for church-windows subjected to personal inspection, modification, and approval. This is particularly the case with painted glass windows required for the numerous Anglican churches, which are now being everywhere built in this colony under the pastoral care and energetic supervision of the Metropolitan and his Suffragans. In the churches of other Protestant communions — as in the Phillip-street Presbyterian Church, for example — the aid of glass-staining or embossing on glass might, and doubtless would, often be found so employed, where the fact fully known and realised that by having such ornamentation executed here, it could always be so ordered as to suit every individual taste, and be in perfect harmony with every school of thought.

(cont'd)
* See *Punch* November 29th, 1845, and elsewhere.

† The work referred to in the text is entitled, "An Inquiry into the Differences of Style observable in Ancient Glass Paintings, especially in England, with Hints on Glass Painting, by an Amateur." It was published at Oxford, in 1847, by John Henry Parker, in two volumes, and will be found to contain a large amount of very valuable information, and a great number of coloured plates and wood engravings. Another instructive work, equally valuable, and equally full of illustrations of the many amusing extravagacies of Mediaeval Art, is "Didron's Christian Iconography," an English version of which has been published in London, in two volumes, as part of Bohn's Library. The above-mentioned work, "An Inquiry into the Difference of Style," e & c. (the only fault of which is its long and unquotable title), contains an instructive Introduction, extending over more than twelve pages royal octavo, with elaborate notes to the same in smaller print, reaching over about seventeen pages more. The First Volume, or Part, contains two chapters, the first of which is an introduction to styles of the Art; whilst the second is more generally explanatory as to the application of the main principles of the Art. Chapter I. contains five sections, treating of (1) The Early English, (2) The Decorate, (3) The Perpendicular, (4) The Cinque Cento, and (5) The Intermediate Styles. Chapter II. contains - 1st, a section "On the employment of painted glass as a means of decoration;" 2nd, a section "On the true principles of glass painting;" and 3rd, a section "On the selection of style." An elaborate appendix to this volume contains (A) a translation of the second book of the "Diversarum Artium Schedula Theophili, Presbyteri et Monachi" (with copious notes) made from the edition published at Paris, in 1843, by M. le Comte Charles de l'Escopier. This "Book" of the Schedula contains xxxi. chapters, full of very curious and interesting information. There are also appended (B) Historical papers on the state of the art of glass painting in mediaeval times; (C) Descriptions of the subjects of ancient glass paintings at Canterbury and elsewhere; (D) Literary Illustrations of the Art in the Middle Ages; (E) Examples of Monumental Inscriptions on painted windows; and, lastly, a carefully prepared Index. The second volume, or part, consists of 75 highly finished plates, illustrative of the work, with full descriptions and explanations.


§ One of these is a very pleasing Mosaic stained glass painting representing Christ Blessing the Children, another representing St. William of York, and a small circular, or medallion window, representing Christ in majesty. All of these are unexceptionably good, the colours vivid, and the workmanship equal to what can be secured in England.

[None of the windows mentioned above have been discovered so far.]
[The following is perhaps the very first advertisement in this periodical, for John Falconer:]

"A.Ch.", 26.7.1873, last page, 336:

STAINED GLASS WINDOWS

Designs and estimates forwarded on application to

JOHN FALCONER

STAINED GLASS WORKS.

431 Pitt Street, Sydney.

Grisaille and ornamental lead lights.
[A different advertisement appeared for the first time in "A.Ch.", 6.12.1873:]

STAINED GLASS WINDOWS FOR CHURCHES AND OTHER BUILDINGS.


Designs and Estimates forwarded on application to

JOHN FALCONER,
STAINED GLASS WORKS,
431 Pitt Street, Sydney,
(oposite St. Andrew's Cathedral School.)

N.B. - J.F. begs to call attention to his new QUARRIE GLASS, suitable for Side Windows of Churches where economy is an object.

Lead Lights in Obscure, Cathedral or Sheet Glass at low rates.

[Inscription in the lower border:]

STAINED & EMBOSSED GLASS WORKS

[Illustration:]

St. Mark with the lion, under a small Gothic arch; above this, a coat of arms with a griffin and motto "VERITAS VINCIT".

[The advertisement is surrounded with decorated borders incorporating three medals along the right side. See also pl. 48 in Part B of this thesis.]
FREDERICK ASHWIN

DEATH REGISTERED IN NEW WALES, AUSTRALIA.


Date and place of death
13th October, 1909 Windsor Road, Baulkham Hills

Name and occupation
Frederick Ashwin Artist

Sex and age
Male, 74 years

Cause of death. Duration of last illness; medical attendant; when he last saw deceased
(1) Malignant Growth of Liver (2) Month
(3) W.S. Brown (Registered) (4) 13th October 1909

Name and occupation of father
Name and maiden surname of mother
(1) William Ashwin (2) now known (3) not known

Informant
Certified by F.G. Fox. No relation.
Roxborough, Baulkham Hills. Witness: Fred M. Fox

Particulars of registration
(1) G. Addison (2) 16th October, 1909 (3) Parramatta

When and where buried: name of undertaker
(1) 15th October, 1909
(2) Church of England Cemetery, Castle Hill
(3) William Metcalfe & Co.

Name and religion of Minister and names of witnesses of burial
(1) E.G. Cranswich (2) Church of England
(3) Henry Rogers
Clive Rogers

Where born and how long in the Australasian Colonies or States
Birmingham, England 36 years in N.S.Wales

Place of marriage, age, and to whom
(1) 
(2) not married
(3) 

Children of marriage

[The earliest advertisement found in "The Australian Churchman", 23.10. 1875 in which the name of Ashwin appears:]

STAINED GLASS WINDOWS FOR CHURCHES AND OTHER BUILDINGS.

International Exhibition, London, 1872!
Kensington Museum L4 and 1st Class Medals
at Intercolonial Exhibitions, Sydney, 1870,
1872, 1873 & 1874.

Designs and estimates forwarded on application to
FALCONER & ASHWIN,
STAINED GLASS WORKS,
360 Pitt Street,
Next to St. Andrew's Cathedral School

Church windows designed, coloured, and executed
in strict accordance with the Architecture, also

Hall, Vestibule and Staircase windows,
Portrait and Symbolical figures,
Heraldic Blazonry, Grisaille and
Quarry Windows, Monumental Brasses.

[Illustration:
A rather awkwardly drawn figure under a Gothic arch.]

[Note. The same advertisement continues, with some interruptions,
until August, 1880. The only change observed from July,
1877 is "London" instead of "Ld". In some misprints, the
top part of the advertisement is missing.]
ASHWIN & FALCONER

[From 23.9.1880, "The Australian Churchman" carries the following advertisement:]

STAINED GLASS WORKS

360 Pitt Street, Sydney

ASHWIN AND FALCONER

Artists in Stained and Painted Glass

and

Church Decorators

(International Exhibition, London 1872; Kensington Museum, London; and First Class Medals at International Exhibitions, Sydney, 1870, 1872, 1873, 1874, 1877; and Sydney International Exhibition 1880.

CHURCH WINDOWS designed, coloured, and executed in strict accordance with the Architecture, also Hall, Vestibule, and Staircase Windows, Portraits and Symbolical Figures, Heraldic Blazonry, Grisaille and Quarry Windows, Monumental Brasess.

Estimates and Designs on application.
Architects' designs carried out.
London Agent - Mr. W.F. Dixon,
18 University-street, W.C.

[Note. In 1882, Lavers, Barraud & Westlake also advertise in "The Aus. Churchman".

In the same advertisement, the same periodical, in 1886, the last exhibition date listed is still 1880.]
Throughout the year 1902, and until 17.4.1909, the following advertisement appears in "The Australian Churchman":]

F. ASHWIN & Co., Artists
Stained and Embossed Glass
Studio and Works -
314 Pitt Street, Sydney.

[Note: The next issue of "A.Ch 24.4.1909, is in a new smaller format; this advertisement does not appear in it any more.]

("Art and Architecture", II, No. 1, 1905:)

Stained glass works
F. Ashwin & Co., 314 Pitt Street, Sydney.
F. ASHWIN & Co.

("Syd. Dioc. Mag", during 1912:)


Stained glass windows, leadlights
and embossed glass

[Note. Frederick Ashwin died in 1909, and by 1912 John
Radecki, the chief artist, had left F. Ashwin & Co.
and formed a business partnership with John Ashwin.
J. Ashwin & Co. also advertised in the same periodical;
their advertisement was decorated with a small picture.
Below is an F. Ashwin & Co. advertisement from 1918,
by which time the firm had moved further away from
the business centre of the city.]

("Syd. Dioc. Mag.", IX, No. 1, 1.1.1918, p. 20:)

Established 1875 *

F. ASHWIN & Co.,

STAINED GLASS WINDOWS, LEADLIGHTS
AND EMBOSSED GLASS.

New address: 83 Commonwealth St.,
Wentworth Ave.
Back of Mark Foys.

* [Note. This is a false claim, as F. Ashwin & Co. was not
established in 1875; in that year, the firm was
still known as Falconer & Co. and it began to use
the name of Falconer & Ashwin. The firm was
established in 1863-64 by John Falconer. Only
from 1879 did the firm change its name to
Ashwin & Falconer.

On page 1 of the same issue of "Syd. Dioc. Mag.",
there is a more elaborate advertisement for
John Ashwin & Co., at 31 Dixon Str.]
DEATH REGISTERED IN NEW SOUTH WALES, AUSTRALIA.


Date and place of death  
April 1, 1920  "Wavera", Lavender Street, North Sydney

Name and occupation  
John Ashwin  Leadlight manufacturer.

Sex and age  
Male, 73 years

Cause of death. Duration of last illness; medical attendant; when he last saw deceased

(1) a Broncho Pneumonia.  b Lyncope.
(2) a 16 Days.  b ________
(3) F.S. Milne (Registered)  (4) April 1, 1920

Name and occupation of father  
Name and maiden name of mother
(1) Ashwin  (2) _____________  (3) ___________

Informant  
Percy J. Ashwin  Son  Parker Street, Pascoe Vale, Victoria

Particulars of registration  
(1) Cha. [?]  (2) April 8, 1920  (3) St. Leonards

When and where buried; name of undertaker  
(1) April 9, 1920.  (2) Church of England Cemetery, Rookwood
(3) Wood Coffill & Coy. Ltd.

Name and religion of Minister and names of witnesses of burial  
(1) A.E. Rook  (2) Church of England.
(3) Joseph Coffill  W. Williams.

Where born and how long in the Australasian Colonies or States  
Birmingham, England  N.S.W. 23 years

507 (cont'd)
Place of marriage, age, and to whom
(1) Birmingham, England (2) 22 years (3) Mary Ann Carter

Children of Marriage          years          years          years
Mary A. - 50                   Ernest A. - 48    Percy J. - 45    living
Lily (Clark) - 43              1 Female deceased
CERTIFIED COPY - DEATH REGISTERED IN NEW SOUTH WALES, AUSTRALIA

Surname of deceased  RADECKI
Other names  John
Occupation  Artist
Sex and Age  Male 89 years
Marital status  Widower
Date of death  10th May, 1955
Place of death  14 O'Brien's Road, Hurstville
Usual residence  14 O'Brien's Road, Hurstville
Place of birth  Lodz, Poland
Father - Surname  RADECKI
  Other names  Paul
Mother - Maiden surname  BERNARDKIEVICH
  Other names  Victoria
Place of marriage  Sydney, N.S.W.  Hurstville, N.S.W.
Age at marriage  22 years  55 years
To whom married  Emma Saunders  Jean Hughes
Children of marriage  
None deceased
Informant  1. (a)  Coronary occlusion of heart
(b)  Arterio Sclerosis
1. (a)  5 hours  (b)  20 years
By whom certified  H.M. Bourke
Particulars of burial  11th May, 1955
or cremation  Roman Catholic Cemetery, Woronora
Particulars of registration  H. Loydstrom, District Registrar, Hurstville
Date  10th May, 1955
Number  9861  891
"THE AUSTRALASIAN DECORATOR AND PAINTER", 1.8.1909, pp. 263-264:

PERSONAL: Mr. John L. Lyon.

The firm of Lyon, Cottier & Co., Sydney, occupies a unique position in the trade. Not only have their business operations extended

[Black and white print of a painting:]

Mr. JOHN LAMB LYON AT AGES 1, 21, 41 and 61.

[The painting is in the possession of Mrs F.E. Gribbell, née Stowe, granddaughter of the artist.]

to the leading Australian states, but the firm for a time was closely identified with the decorating trade abroad, and one of its members took rank among leading English decorators of his day. In Australia, however, it has been the name and personality of Mr. John Lamb Lyon which have been best known in connection with the firm's operations in these parts.

Mr. Lyon is a native of Glasgow. He served an apprenticeship to glass painting. As soon as he was at liberty he travelled to London, where he was engaged by the firm of Ward and Haynes, glass painters to the late Queen and Prince Albert. Here he remained six years, during which period he had opportunities to perfect himself in his noble art. In 1861 he sailed to Australia, and in the same year sent a drawing of a stained glass window to the exhibition held at Melbourne. He was a prelude to receiving many other medals in exhibitions held later at Melbourne and Sydney, and more recently again, a gold medal award at the International Exhibition held in Christ church, and another similar award last year at the Franco-British Exhibition held at London.
In 1861, Mr. Lyon joined the firm of Ferguson and Urie, Melbourne. Their commencement was on a very primitive scale. They made their own colours and acid, and fired the glass in a colonial camp oven. They, however, soon got properly going, and produced good work under the firm name of Ferguson, Urie and Lyon.

In 1873, Mr. Lyon arrived at Sydney, and opened in Pitt Street, under the name of Lyon, Cottier and Co. Mr. Cottier and he had been fellow apprentices in Glasgow, and had worked together for some years in London. Mr. Cottier died suddenly in Florida about ten years ago, and so ended a true and unbroken friendship of nearly forty years standing.

In their Pitt Street premises the firm decorated two rooms in the latest London style, and invited leading Sydney architects and others to inspect the work. Their first patron was Mr. James Barnett, a colonial architect, who commissioned the firm to decorate the new Post Office and Government House, followed by the Exhibition Building in the Garden Palace. Among their early patrons were the good old architects Messrs. Blacket, Backhouse, Horbury Hunt and Wardell, for whom they decorated many important buildings all over the country. The firm always endeavoured to give their customers the best they were capable of, and aimed to keep their work up-to-date. For this purpose Mr. Lyon made three trips to the old country, and imported the best assistance procurable.

It might be added that Mr. Cottier enjoyed a great reputation in the old country for his glass work. One writer says "To contrast an average modern window with an average Cottier is to contrast pallor with bloom, a noon of March with a September afterglow." Mr. Cottier was widely known as an art critic, and was himself a collector of pictures chiefly of the modern French School, including works by Corot, Daubigny, Rousseau, Millet, Monticela, etc. When at Sydney last Mr. Cottier naturally visited the National Art Gallery. After inspecting the pictures he shook his head disapprovingly and characterised it as "a pawnbroker's collection of pictures." After his death his own private collection was sold by auction in Paris for the benefit of his widow and family and brought £20,000.

Mr. Lyon is assisted in his business by his two sons, Mr. Bert Lyon occupying the position of manager. Though well advanced in years he continues to take an important part in the artistic department of the firm's business. He is an excellent designer, as well as a capable painter from nature, particularly in oils. The illustration which we show upon the previous page is from a photograph of a painting by himself, painted and presented to his daughter on attaining his sixty-first year.
It will be of interest to place on record some of the painting and decorating commissions undertaken by the firm of Lyon, Cottier & Co. The following comprise some of these:- The Union Bank; A.J.S. Bank; Bank of New Zealand; Bank of New South Wales; Government House, Sydney; The Hon James White's Residence, "Cranbrook"; Wm. Cooper, Esq., Residence "Woollahra House"; The Hon. Henry Mort's Residence, "Mount Adelaide"; Sir George Inne's Residence, Darling Point; Sir Patrick Jennings' Residence, "Colebrookedale"; S.A. Joseph, Esq., Residence, Darling Point; J. Marks, Esq., Residence, "Palmerston"; Australian Club; Australian Mutual Provident Society, Pitt Street; Messrs. Farmer & Co.'s Show Rooms; Residence of Jas. Barnet, Esq., Colonial Architect; Residence of M.A. Black, Esq., Rose Bay; The Empire Hotel, Pitt Street; Residence of Hon. Bruce Smith; Residence of G. Norton Russell, Esq., "Pelham Hall," Woollahra; T.A. Dibbs, Esq., North Shore; All Saints' Church, Hunter's Hill; St. Paul's Church, Burwood; Christ Church, St. Leonards; St. Thomas' Church, North Shore; St. Joseph's Convent, North Shore; St. Stephen's Church, Willoughby; E. Sparks, Esq., Elizabeth Bay; St. Peter's Church, North Shore; St. Luke's Church, Burwood; Christ Church, Warrnambool, Victoria; The Bishop of Ballarat-St. Arnaud's Church - Victoria; The Bishop of Riverina; Mercantile Mutual Fire Insurance Co.; National Mutual Life Association of Australia; St. Stephen's Presbyterian Church, Phillip Street; Pitt Street Congregational Church; The Cairns Church, North Queensland; The Rockhampton Church, Queensland; The Swansea Church, Tasmania; E.S. and A.C. Bank, Collins Street, Melbourne, Victoria; Sir George Verdon's Residence, Melbourne, Sir William J. Clark's Mansion, East Melbourne; St. Mary's R.C. Church, St. Kilda, Victoria; Frank Madden, Esq.'s, Residence, Kew, Victoria; Athenaeum Club, Sydney; Parliament Buildings, Lobby and Refreshment Room; Post Office, Chief Rooms and Staircases; St. Andrew's College; Congregational Church, Woollahra; Union Club Dining Room; E.R. Fairfax, Esq., Macquarie Street; J. Stephens, Esq., M.A., Darlinghurst; All Saints' Cathedral, Bathurst; Synagogue, Elizabeth Street; St. John's Church, Forbes; Presbyterian Church, Forbes; Trinity Church, Sydney; Armidale Cathedral; St. Matthew's Church, Albury; St. Peter's Church, Campbelltown; Jamberoo Church; St. Mary's R.C. Church, Mudgee; St. Mary's Church, Waverley; St. Matthias, Paddington; St. Matthias' Church, Bombala; All Saints' Church, Brisbane; The Goulburn Cathedral; St. Saviour's Church, Gladstone, Queensland; Bourke R.C. Church; R.C. Cathedral, Lismore; Government House—the Coats of Arms of all the Governors from Governor Phillip to Lord Dudley; Admiralty House—the Coats of Arms of all the Admirals.
MR. JOHN LAMB LYON.

DEATH OF MR. JOHN L. LYON.

On the 12th June the death of Mr. John Lamb Lyon occurred at his residence, Longnose Point, Balmain. The deceased passed away peacefully at midnight, in his 81st year. Mr. Lyon was a partner of the well-known firm of Lyon, Cottier, and Co., painters and decorators, Rushcutter's Bay, Sydney. A native of Glasgow, he served an apprenticeship to the glass-painting with Kearney and Co., of that city, a firm which in those days were chemists as well as decorators and stained glass workers. They mixed and ground their own colours, and the experience thus gained by Mr. Lyon in the preparation of colours subsequently proved serviceable on many occasions.

[Advertisement:]

Brooks, Robinson & Co., Ltd., importers of Plate, Sheet, & all Kinds of Window Glass
After serving his apprenticeship, Mr. Lyon was employed for six years with the firm of Ward and Hughes, glass painters to Queen Victoria. In 1861 he left for Australia, and, in the same year, became a member of the firm of Ferguson and Ure, Melbourne. At that early date the firm made their own colours and acid, and fired the glass in a colonial camp oven.

In 1873, Mr. Lyon started business at Sydney as a partner with Mr. Cottier, a noted British decorator (who had been a fellow apprentice), under the name of Lyon, Cottier & Co. The firm's premises were situated in Pitt-street, when they decorated 2 rooms in the latest London style, and invited leading Sydney architects and others to inspect the work. Their early patrons included many of the principal architects of Sydney. They decorated a large number of important private residences, churches, and public buildings throughout Australia, many of which still bear witness to the skill of the firm and its staff, and evidence of the willingness of the public in earlier days to indulge a taste for interior decoration. The firm always endeavoured to give their customers the best they were capable of and aimed to keep their work up to date. For this purpose Mr. Lyon made three trips to the old country, and imported the best assistance procurable.

Mr. Lyon was awarded an honorable mention for a drawing of a stained glass window shown at the Melbourne Exhibition held in 1861. This was a prelude to receiving many other medals in exhibitions held later in Melbourne and Sydney, and more recently again a gold medal award at the International Exhibition held in Christ-church, and another similar award in 1908 at the Franco-British Exhibition held at London.

Though Mr. Lyon was associated in the management of one of the leading firms of painters and decorators in Australia, it is interesting to note that the business side of his calling never lessened his attachment to the technical side. Up to four years ago he continued to take an active part in his firm's operations, and a long and active life brought no diminution in either enthusiasm or skill as a practical, artistic craftsman. He was a capable painter from nature, and in this connection his industry was an inspiration to younger students.

Of late years Mr. Lyon was assisted in his business by his two sons, Mr. Bert Lyon occupying the position of manager. He leaves a widow, three sons, and three daughters.
Mr. Cottier predeceased Mr. Lyon by about 17 years. Though little known in Australia he had a great reputation abroad as an artist and decorator. Of his glass work one writer remarked: "To contrast an average modern window with an average Cottier is to contrast pallor with bloom, a noon of March with a September afterglow." Mr. Cottier was widely known as an art critic, and was himself a collector of pictures chiefly of the modern French School, including works by Corot, Daubiguy, Rousseau, Millet, Monticela, etc. When at Sydney last Mr. Cottier naturally visited the National Art Gallery. After inspecting the pictures he shook his head disapprovingly and characterised it as "a pawnbroker's collection of pictures." After his death his own private collection was sold by auction in Paris for the benefit of his widow and family and brought £20,000.

After 43 years of continuous publication, The British Architect has ceased to appear weekly. In future it will be produced as a monthly magazine in an enlarged and improved form.

Date and place of death
1916, 14th June
"Joylen", Louisa Road, Balmain North, Balmain Municipality

Name and occupation
John Lamb Lyon
Glass Painter

Sex and age
Male, 80 years

Cause of death. Duration of last illness; medical attendant; when he last saw deceased
(1) a Heart Failure b Dilated Heart
(2) a Suddenly b Some Years
(3) L.W. Carruthers, L.R.C.S.I.H. Registered
(4) 4th June, 1916

Name and occupation of father
Name and maiden surname of mother
(1) James Lyon (2) General Storekeeper (3) Janet Thorburn

Informant
B.F. Lyon Son "Le Repaire", Cambridge Street, Vaucluse

Particulars of registration
(1) M.G. Powell (2) 14th June, 1916 (3) Balmain North

When and where buried; name of undertaker
(1) 16th June, 1916 (2) General Cemetery, Waverley
(3) Wood, Coffill & Company Ltd.

Name and religion of Minister and names of witnesses of burial
(1) John Ferguson (2) Presbyterian (3) B.F. Lyon
W. Coker

Where born and how long in the Australasian Colonies or States
Glasgow, Scotland. 10 years, Victoria 43 years, N.S.Wales.

516 (cont'd)
Place of marriage, age, and to whom

(2) 2nd Marriage Glasgow, Scotland. 26 Years.
   Elizabeth Gillespie Pearson

Children of marriage

1st Marriage  No issue

2nd Marriage

<table>
<thead>
<tr>
<th>Name</th>
<th>Age</th>
</tr>
</thead>
<tbody>
<tr>
<td>Margaret</td>
<td>52</td>
</tr>
<tr>
<td>John G.</td>
<td>49</td>
</tr>
<tr>
<td>Patrick P.</td>
<td>47</td>
</tr>
<tr>
<td>Bertram F.</td>
<td>45</td>
</tr>
<tr>
<td>Lily J.T.</td>
<td>40</td>
</tr>
<tr>
<td>Elizabeth</td>
<td>38</td>
</tr>
</tbody>
</table>

Living

Deceased

2 Males

1 Female
(Extract from an undated (c. 1900) catalogue of the firm of J. & W. Guthrie & Andrew Wells of Glasgow, p. 50, listing a number of Melbourne and Sydney residences, banks and churches, decorated by their firm, among their work in other parts of the world.) *

E.S. and A. Bank, Melbourne, Victoria.
E.S. and A. Bank, Sydney, New South Wales.
The Equitable Life Assurance Society of the United States,
    Sydney, New South Wales.
The Mutual Life Insurance Company of New York, Sydney,
    New South Wales.
Sydney Hospital, New South Wales.
F.W. White, Esq., Armidale, New South Wales.
Sir William Clarke, Melbourne, Victoria.
Sir George Verdon, Melbourne, Victoria.
Sir Frederick Darley, Sydney, New South Wales.
Sir Julian Salamons, Sydney, New South Wales.
Alick Osborne, Esq., Moss Vale, New South Wales.
Humphrey Oxenham, Esq., Randwick, New South Wales.
Hon. G.A. Drummond, Montreal, Canada.
Professor Bovey, Montreal, Canada.
T. Redpath, Esq., Montreal, Canada.
Bank of Montreal, Canada.
W.H. Davies, Esq., Sandhill, Ottawa, Canada.
St. Phillip's Church, Sydney, New South Wales.
St. Stephen's Church, Sydney, New South Wales.
Government House, Sydney, New South Wales.
Admiralty House, Sydney, New South Wales.
Union Bank, Melbourne, Victoria.
Union Bank, Sydney, New South Wales.

* [Extract by courtesy of Martin Harrison, who thinks the catalogue dates from c. 1900.]
A statement read at the seventh anniversary. Church windows.
- The present windows, with two exceptions, are of the commonest glass, and from the pressure of the stone walls much cracked. We wish to replace these with windows more becoming the House of God. Two have recently been put in: one at a cost of £12, and the other at £26. We shall be glad if families or individuals will select a window as a memorial or thank offering. The boys and girls of the Sunday School have undertaken to pay for two, and it is believed that the young people who have been recently confirmed will pay for a third.

[The statement further mentions that £100 is needed for the addition of a vestry. Only the pointed heads of the two-light window in the vestry still contain the original quarries with diagonal bands of quotations. This must have been the window given by the "recently confirmed"; two windows given by the boys and girls of the Sunday School are in the main part of the church, inscribed with the date 1874. The "two exceptions" were the east window by Ferguson & Urie. (pl. 74, Cat. OA - 1867) made by John Falconer. "A Thank Offering. A.D. MDCCCLXXIV.", the easternmost window in the south wall, must have been the £12 window (pl. 75). The easternmost window in the north wall, with scrolls and flowers in medallions, over a pale rambling pattern background, could have been the £26 window (Cat. LC - 1874; pl. 78).]
"A Century of Artists: a Memorial of the Glasgow International Exhibition of 1888", Glasgow, James MacLehose & Sons, publishers to the University, 1889; with a foreword by W.E.H. [W.E. Henley?]

[Pictures sent by Daniel Cottier to the 1888 exhibition in Glasgow:]

**French school**

Jean Baptiste Camille COROT

Eugène DELACROIX

Narcisse-Virgilio DIAZ de la Peña

Adolphe MONTICELLI

"By the Sea"

"After Rubens"

"Landscape"

"The Chase"

"The Fête"

"Landscape: Gipsies"

"The Ravine"

**Dutch school**

David-Adolphe-Constant ARTZ

Johannes BOSBOOM

Matthys MARIS

Willem MARIS

Anton MAUVE

"The Music Lesson"

"Interior of Church"

"Figure of a Girl"

"Souvenir d'Amsterdam"

"A Cow"

"A Horse"
LYON, WELLS, COTTIER & CO., 1892-96?

Notice to the Public

The Firm of LYON, WELLS, COTTIER & Co. PAINTERS, and so-called DECORATORS of 179 Liverpool St. HYDE PARK and at present attempting to execute the Painting at the New BUILDINGS of the NEW YORK Mutual Life Assurance Company: PHIPPARD Brothers CONTRACT Pitt St & Martin Place has been Declared :BLACKLEG: on account of the wretched rates of wages paid by them Ranging from 7s. per day The Highest. down to 4s. per day.

As it is only the inferior Workman who will accept Inferior Wages to perform inferior work you are Respectfully requested to Patronize those Firms who execute their work without scamping, and who will not take Advantage of the bad times to starve the UNFORTUNATE WORKMAN

By order of the Vigilant Committee

[It is a card c. 4" x 2½".]

521
ARTISTS IN STAINED GLASS, GLASS PAINTERS AND STAINERS in the Sydney area, who advertised as "Artists in Stained Glass" and/or were at least partly engaged in making church windows, figural or ornamental, in the 19th century and in the early years of the 20th century. (Information based on "Sand's Sydney Directory" and supplemented by other sources to which reference has been made in this thesis.)

<table>
<thead>
<tr>
<th>Name</th>
<th>Active</th>
</tr>
</thead>
<tbody>
<tr>
<td>PALMER, W.</td>
<td>1860</td>
</tr>
<tr>
<td>FALCONER, John (founder of J.Falconer &amp; Co.)</td>
<td>1863 – d.1891</td>
</tr>
<tr>
<td>ALDIS, -</td>
<td>1864</td>
</tr>
<tr>
<td>(first partner of J.Falconer)</td>
<td></td>
</tr>
<tr>
<td>HARDAKER, George (or Hardacre?)</td>
<td>1864</td>
</tr>
<tr>
<td>COTTIER, Daniel</td>
<td>1873 – d.1891</td>
</tr>
<tr>
<td>LYON, John Lamb (d.1916) (founders of Lyon, Cottier &amp; Co.)</td>
<td>1873 – 1909</td>
</tr>
<tr>
<td>ASHWIN, Frederick (partner of J.Falconer; later F.Ashwin &amp; Co.)</td>
<td>1875 – d.1909</td>
</tr>
<tr>
<td>RADECKI, John (d.1955) (trained by F.Ashwin; major artist at F.Ashwin &amp; Co., from 1911 at J.Ashwin &amp; Co.)</td>
<td>1885 – 1954</td>
</tr>
<tr>
<td>COULDERY, W. &amp; HARWOOD</td>
<td>1885 – 1899-</td>
</tr>
<tr>
<td>WELLS, Andrew (partner of J.L.Lyon and D.Cottier)</td>
<td>1885 – 1895</td>
</tr>
<tr>
<td>LYONS &amp; McEWEN</td>
<td>1887 – 1917</td>
</tr>
<tr>
<td>GOODLET &amp; SMITH</td>
<td>1888 – 1892-</td>
</tr>
<tr>
<td>ALTHOUSE &amp; GEIGER</td>
<td>1891 – 1923</td>
</tr>
<tr>
<td>PATON, George</td>
<td>1894 – 1911</td>
</tr>
</tbody>
</table>
MARSHALL, W.
(trained at Lyon, Cottier & Co.) 1897 -

TARRANT & ANDERSON
(later F.J. Tarrant) 1897 - the 1920's

SANDY, James M. & Co. 1905 - the 1930's

PEMBERTON, - c.1906 -

SUGARMAN, S.R. 1909 - 1917

CAUDWELL & CATTHENACH 1911 - 1914

SMITH, David & WORALL, -
(later D.Smith;
trained at F.Ashwin & Co.) 1915 - 1916

McLEOD & Co. 1917 - the 1920's

Note. Firms engaged in leadlighting only are not listed above. Open-date entries denote that church windows may have been made after the last date.
CATALOGUE OF WINDOWS
1906  St PAUL  ADELAIDE, S.A.


Two single lights in memory of Sir Henry Ayers.
A symbolic figure - 'Faith' - and a landscape with a palm tree, in the other light.
L.C. Tiffany, New York.

THE CATALOGUE OF BRITISH WINDOWS — Cat.B

1839  St PETER  St PETERS (Cooks River)

"S.M.", 22.11.1839, p. 2g:

... "two handsome painted windows" already existed at the time of consecration previous Wednesday. [Window now missing.]

1843  St MARK THE EVANGELIST  APPIN


New church consecrated Tues., 25.4.1843.
"The east window is ornamented with stained glass, the gift of the Rev. R. Forrest."
[Not checked.]

1847  Church not indicated  WOLLONGONG

Thomas Willement: British Museum Add MSS 52413, listed under 1847, in T.W's own hand [courtesy of Martin Harrison, England].

3-lancet window: sacred emblems, scroll ornament and borders; for William Cam[?] Esc., sent to "Wollongong Ch., Sydney".
[Missing.]
1851
CHRIST CHURCH St LAURENCE
SYDNEY


Pl. 2
East window of three lights and traceries, by
"William Wailes, Newcastle upon Tyne, England, 1851." [Signed on the window. Now the window is at St Barnabas, The Broadway, Sydney.]
Coloured pattern

1850's?
CHRIST CHURCH St LAURENCE
SYDNEY

A set of four 2-light windows with canopies, in opposite walls of the aisles.
N wall: 4 subjects in each; n.d., in mem. of the Moon family. Dedication panel of the other window is missing.

c.1854
St PHILIP
SYDNEY

Pl. 3
(M.L.)

Pressed quarry windows, including the east window (replaced in 1855 by a window from J.Powell & Son). One quarry window bears the date 1855 (chancel).
James Powell & Son?

1855
St PAUL (now Greek Orthodox Cathedral)
REDFERN

"S.M.H.", 25.8.1855:

Windows of "quarry glass, richly stained". One quarry window still exists in the body of the church. A circular tracery window above the S aisle, facing E, appears to be a coloured pattern window of the same date.
James Powell & Son?
1855  
St PHILIP  
SYDNEY  

Pl. 9  
Patent Glass Index, p.99, Oct. 22nd, 1855  
[courtesy of Martin Harrison, England].

m  
East window of 7 lights, designed by Alfred Bell.  
Floral design and scrolls with inscriptions.  
James Powell & Son, Whitefriars, London.

1855  
CHRIST CHURCH ST LAURENCE  
SYDNEY  

Patent Glass Index, p.125 (Dec. 1855):  
"for Revd. Walsh, Sydney" [courtesy of Martin  
Harrison, England].

Pl. 4  
Two-light medallion window, four subjects:  
'Nativity', 'Presentation', 'Resurrection'  
and 'Christ Blessing Children'. Quarry  
backgrounds. N aisle.  
James Powell & Son, Whitefriars, London.

1855?  
St MARK  
DARLING POINT  

Pl. 5b  
Single-light pressed glass pattern window,  
in the west wall; same kind as the 1855-56  
east window at St Paul's, Redfern, q.v.

1855-56  
St PAUL  
REDFERN  
(now Greek Orthodox Cathedral)

Pl. 5a  
"A.Ch.", 2.9.1905, p. 7a:  
5-light pattern window in chancel; given in 1856  
by Charles Newton.  
James Powell & Son?

1855-60  
CHRIST CHURCH ST LAURENCE  
SYDNEY  

2-light window in S aisle, with subjects in  
medallions, grisaille ground: 'Noli me Tangere'  
and 'The Supper at Emmaus'. Charles Betts mem.,  
n.d.; John Betts mem., d.7.7.1817.
1856 St PAUL

COBBITTY

Pl. 13 Chancel window of one light.
ds "Wm Warrington, London 1856"
Subject: 'The Raising of Jairus' Daughter'.
Caroline Isabella Perry mem., d. 29.7.1855,
aged 11 years.

1856-57 St JOHN

PARRAMATTA

Pls 6, 7, 8

| Jervis "Parramatta" 1963, p.12: |
| Lower and upper windows paid for by subscription. |
| In 1857, some windows arrived, including two for |
| the front and those for the east. Upper windows |
| still exist, as well as the east and west windows. |
| James Powell & Son? |

C. 1857 THE GREAT HALL

UNIVERSITY OF SYDNEY

p Figural windows representing the kings and queens
of England and prominent literary men.

| U. of Sydney, Senate Mins., Jan. 1858 - Feb. 1865, |
| p.204: |
| "Commemoration of Benefactors to the University was |
| read by the Registrar" during Annual Commemoration |
| held 18.7.1859. |

| U. of Sydney "Calendar 1860", XIX Annual Report |
| for 1859: |
| Great Hall windows and the donors listed. |

| Barff (1902, repr. from 1860): |
| "Stained glass windows ... obtained through the |
| efforts of Sir Charles Nicholson when in England in |
| the years 1856 to 1859 ... They were made by Clayton |
| and Bell ... set up ... in Windsor Castle ... before |
| being shipped to Sydney." |

| "U.Rec.", LVII, No.2 1977 , Linda Callan, p.52: |
| ... "windows... set up for display ... at Windsor |
| Castle in 1857, before being sent to Australia." |
| Clayton & Bell. |
CHRIST CHURCH St LAURENCE

SYDNEY

1857-58
3-light east window with tall canopies and tracery lights: 'St John the Baptist', 'The Good Shepherd' and 'St John the Evangelist'.

p

Allen, 1939, p.18. Note: date of installation, 1853, is a misprint. See "S.M.", 13.2.1864, p. 3d.

Installed 1863; was in its packing case for 5 years prior to this date. Given by the old scholars of the Parish School. Date inscribed "MDCCCLXIII". Only the figure of the Good Shepherd remains, in the western gable.

William Wailes of Newcastle-on-Tyne.

1858-63
The easternmost window in the S wall; 2 lights. Subjects in medallions: 'Agony in Gethsemane' and 'Christ setting a Child as Example to those who strive to enter the Kingdom of Heaven'; scrolls with inscriptions; pattern background, coloured borders; quatrefoil tracery.

Charles Clutterbuck?

1859-
Pl.18

Subjects in medallions: 'The Raising of Jairus' Daughter' and 'A Jewish Priest Offering Sacrifice'.

Dates inscribed - MDCCCLVI and MDCCCLVIII.

Second window from the east, in the N wall.

Charles Clutterbuck?

1859-60

OLD ST MARY'S CATHEDRAL

SYDNEY

"S.M.H.", 29.12.1860:

Pl.20

"...on the south side of the addition to the cathedral", a window of 3 lights, mem. to Marian Egan and her children who perished at the wreck of "Dunbar"; installed Dec. 1860.

'St Henry', 'The Immaculate Conception' and 'St Gertrude Cahuac'.

John Hardman & Co.

[The two outer lights are now at the Benedictine Monastery, Arcadia, near Dural, N.S.W. It is the only window which survived the 1865 fire.]
1860

HOLY TRINITY

"S.M.", Sat. 30.11.1861, p.4d:
Window just put up in the chancel, "in memory
of Helenus and Augusta Maria Scott", made by
Charles Clutterbuck, Stratford.
3 lights and traceries. Subjects: 'Annunciation',
'Baptism of Our Lord', 'Epiphany' and 'Ascension'.

MILLERS POINT

1860's?

MOORE THEOLOGICAL COLLEGE

Cox & Sons undated list of works, c.1870
[Courtesy of Martin Harrison]:

"Sydney, N.S.W. - Chapel of the Moore Theological
College, Liverpool - a 3-light rich ornamental
window with texts and medallions."

The original Broughton Chapel in the Moore Theol.
College was opened 17.12.1857.
Cox & Sons.

UNIVERSITY OF SYDNEY

1860-62

"S.M.H.", 13.10.1860, p. 8d:
Two windows to be placed for the late Mrs Gore,
senior, and another member of the Rev. Gore family,
on the N and S sides. Subscription in progress
for the east window.

PARRAMATTA

1861

2-light window in the N wall: mem. to Capt.
James Woodriff, d. 20.1.1860. Date 1861 removed
by glaziers.
1861-62  St ANDREW'S CATHEDRAL  SYDNEY
Pls  "A.Ch.", 24.10.1908, p.4:
22 & 23  ... "in November 1861, it was reported that all the windows of the nave, twelve in number, and the windows in the north transept were actually in process of execution in England. In a few months afterwards [1862], the windows in the choir" were being made "and a special subscription was commenced for the east window" ... [i.e., the George Street end].
[John Hardman & Co.]

1861-64  St ANDREW'S CATHEDRAL  SYDNEY
Pl.21  "S.M.", 22.3.1862;  "A.Ch.", 24.10.1908, p.4:
12 windows westwards from the transept begun in 1861.
"S.M.", 8.7.1865, p. 5a:
All these windows arrived in 1865.

1862?  ALL SAINTS  PARRAMATTA
Pl.12  The westernmost window of 2 lights, north wall. Children, angels and lilies. Memorial to two small girls of the Gore family, d. Jan. and Dec. 1861, respectively.

Pl.11  "S.M.H.", 12.5.1862, p. 1b:
Donations for the east window listed.
"S.M.H., 21.4.1862, p.3e;  "Cumb.A.", 26.10.1938:
Other windows, apparently by the same maker, installed along the western wall, before the Rev. Wm. Gore departed to Europe.

1862-  St JOHN THE EVANGELIST  DARLINGHURST
Pl.19  2-light window in chapel, in the north wall. Dedication: "[?] Augusta Maria Macarthur died ixth Jan MDCCCLx aged viii months."  "In memory of Augusta Allen, died xiii December MDCCCLx aged 1[?]"  
Charles Clutterbuck?
1863-64 St MATTHEW C.E. WINDSOR
Two windows in the north wall, nearest the east end. 
' The Calling of St Matthew. ' 
Pl. 16 ' The Raising of Lazarus. ' 
William Wailes?

1863-64 CHRIST CHURCH St LAURENCE SYDNEY
"S.M.", 16.7.1864, p. 2e: Sir Alfred Stephen's family memorial window erected [on the north side] in the chancel; 'Two Marys at the Sepulchre' and 'Mary and Martha'. [ The Stephen family window is now on the south side, while the opening on the north side is filled with plain yellow glass and only the tracery of painted glass remains.]

1864-65 St ANDREW'S CATHEDRAL SYDNEY
"S.M.", 8.7.1865, p. 5a: Twelve windows arrived, including the main west window (the 'Apostles').

1865 St ANDREW'S CATHEDRAL SYDNEY
"Ch. Chron." I, 7.4.1866, p.113: The 9-light St Andrew's window, No.22 on the plan, already installed. [Given by the late Charles Kemp.]

c.1866-67 St ANDREW'S CATHEDRAL SYDNEY
Pl.29 Capt. John Pike memorial: 'Supper at Bethany'. 
"Short Acc. of St Andrew's", [July 1866], page v: The window 'is as yet (July) not ordered.' 
"S.M.", 5.12.1868: The window already installed in the north transept, ground level, facing east. 
Johnstone, p.105: 
Lavers & Barraud, Bloomsbury.
1866-68  St ANDREW'S CATHEDRAL  SYDNEY


Clutterbuck, Stratford.

1867  St ANDREW'S CATHEDRAL  SYDNEY

Pl.24  "A.Ch.", 7.3.1868: The great east window erected; mem. to Bishop Broughton.


1867-  St JOHN THE EVANGELIST  DARLINGHURST

Two-light window in the south wall. Subjects in medallions: 'Resurrection' and 'Noli me tangere'. In memory of E.B. Cornish and his wife, d. 1866.

Directly opposite, in the north wall, a 2-light window: 'Jesus carrying the Cross' and 'Ascension'. Edward Forde mem., d. 20.6.1866. Clutterbuck workshop?

1867-68  St ANDREW'S CATHEDRAL  SYDNEY

"Short Acc. of St Andrew's" [July 1866], page v:

Window at clerestory level, north transept, mem.

to William Macpherson, will be erected.

Subjects: 'The Brazen Serpent', 'The Preaching of John the Baptist' and 'The Sacrifice of Isaac'.

Clutterbuck of Stratford, Essex.

In the same style, two more 3-light windows at clerestory level, south transept.

1868-69  St MATTHEW  WINDSOR

'The Preaching of St John the Baptist', mem.


"Erected by his friends. 1869."

William Wailes?
1871
St JOHN THE BISHOPTHORPE GLEBE

Four single-light medallion windows in the south wall, three of which are signed: Lavers, Barraud & Westlake, London. The fourth window westwards is dated 1871.

Three lights in chancel, in the same style. "A.Ch.", 15.10.1870 p.12: Church completed, but still without pews or coloured windows.

1874?
St JOHN CAMDEN

The east window, memorial to James Macarthur of Camden, d. 21.4.1867.

Reed, 1978, p.34b: Chancel enlarged in 1874, in memory of James Macarthur.

Macarthur Papers, XXXII, p.267, letter 19.6.1871, Sir Charles Nicholson to J.K. Chisholm: Cartoon for the east window may have been ready in 1870 or early 1871; sent to Camden by boat which met with some mishap.

Clayton & Bell style.

1875-76
Macarthur Papers, XXXII. Letters dated 9th Dec. [1875] and 25th Dec. [1876], Sir William Macarthur to J.K. Chisholm: Reporting the arrival of windows from Clayton & Bell for the chancel.

The windows are tall, single lights with the four Evangelists, one in each window.

The easternmost window in the south wall, 2 lights. Subjects: 'St James' and 'St John'. Memorial to the Rev. Henry Tingcombe, d.23.7.1874. Clayton & Bell style, the same as of the single-light windows in the chancel.

mid-1870's?
St ANDREW'S CATHEDRAL SYDNEY

3-light clerestory level window on the south side: 'SS Peter, Thomas and Paul'. The style of the Camden Evangelists. Clayton & Bell style.
1877

St JOHN THE EVANGELIST
DARLINGHURST
ds
Pl.31

c.1880

St MARK
DARLING POINT
West end, upper level windows.
The style of Lavers, Barraud & Westlake.

c.1880

St BENEDICT
SYDNEY
The main east window 'Crucifixion' and most windows in the side walls.
The style of J. Hardman & Co.

1880?

St JOHN THE EVANGELIST
DARLINGHURST
Pl.32
A 2-light window in the north transept, very similar in style to the signed 1877 window in the same transept. Subjects include 'The Last Supper'; below, Angels with blazing signs of Alpha and Omega; 14th-century style Gothic canopies and pedestals, borders. Lavers, Barraud & Westlake style.

1880

ALL SAINTS
PETERSHAM
"A.Ch.", 9.9.1880: Window on the way.
Ibid., 25.11.1880, p.93: The Rev. H.A. Palmer memorial window erected. [Five lights, west end.]
Signed by Lavers, Barraud & Westlake.

1880-84

St THOMAS
NORTH SYDNEY
"A.Ch.", 16.10.1884: Description of Commodore Goodenough (d. 1875) mem. window in the north transept, by Clayton & Bell.
1881-82 St JOHN THE EVANGELIST DARLINGHURST

Pl.38 A 5-light window with traceries, south transept. "To Grace Dangar". Theme: 'Dorcas'.

p "A.Ch.", 15.6.1882:

Clayton & Bell.

1881-82 St MARY'S CATHEDRAL SYDNEY

'Annunciation': 3 lights and a tracery. A1 on plan. The northernmost window in the west wall, in chancel. The centre light includes a representation of the Holy Trinity.

m Acc. by Hardman 30.6.1882.

Rec. 25.10.1882.

John Hardman & Co.


'The Espousals of the Blessed Virgin to St Joseph'. B1. 4 lights and tracery. To the left of the main north window.

m Rec. from Hardman 25.1.1883 [for both].


m 3 lights and tracery.

1882? ALL SAINTS PETERSHAM

Pl.33 East end window of 3 lights, with subjects in medallions. "Erected by a Daughter in Loving Memory of her Mother who died 10th May, 1881."

s Signed by Lavers, Barraud & Westlake.
1882? ALL SAINTS PARRAMATTA


ST MARY'S CATHEDRAL SYDNEY

1883

Acc. rendered 31.8.1883 [for four windows]:

m 3 lights and tracery, A2: 'Visitation', facing west.

m 3 lights and tracery, A12: 'Resurrection', E transept.

m 2 lights and tracery, D1: 'Nativity', facing west.

m 2 lights and tracery, D2: 'Ascension', facing east.

Acc. rendered 23.5.1884 [for two windows]:

m 3 lights and tracery, A4: 'The Finding of Our Lord in the Temple'. In chapel, facing west.

m 3 lights and tracery, A5: 'The Agony of Our Lord in the Garden'. West transept.

J. Hardman & Co.

1883-

St JOHN CAMDEN


1884

St MARY'S CATHEDRAL SYDNEY

Rec. 15.10.1884, from Hardman:

m A11 - 'Crucifixion', east transept.

Acc. Jan. 1885; Rec. from Hardman, 29.4.1885.

Pl. 26 The Great Altar window - 'The Coronation of the B.V. Mary', E-on plan.

J. Hardman & Co.
1884  St ANDREW
SUMMER HILL

A Ch., 8.1.1885:
The Bishop Barker mem. window recently erected.

1886  St MARY'S CATHEDRAL
SYDNEY

Acc. 26.8.1886:

3-light window facing E:
'Descent of the Holy Ghost', A 15.
Rec. from Hardman, 25.10.1886.

1888  St JOHN THE EVANGELIST
DARLINGHURST

Pl. 40
Erection date 1888 inscribed.
Shrigley & Hunt catalogue, c. 1895
(courtesy of Martin Harrison)

Shrigley & Hunt.

1888  St CANICE
ELIZABETH BAY

Windows in the Lady Chapel.
(Identified by the Rev. Lonard, from church archives.)
J. Hardman & Co.

1888-  St JOHN THE EVANGELIST
DARLINGHURST

A small 2-light window in the chapel, facing N.
Four subjects depicting charitable works,
Clayton & Bell style.
1889-90  St ANDREW’S PRESBYTERIAN  MANLY
"Presb.", 26.4.1890:
p The centre light in the S gable. 'The Good Shepherd', installed early 1890.

1890  St MARY’S CATHEDRAL  SYDNEY
Acc. 24.12.1890:
Pl.27 3 lights and tracery, A3. 'Presentation', in chapel, facing west. Rec. 13.4.1891.
John Hardman & Co.

1891-98  St THOMAS OF CANTERBURY  LEWISHAM
'St Patrick' window, one light. Very similar to the saint's figure in the 1894-95 window at St Mary's Cathedral. Commemorates Bro. John O'Donnell, d. 31.8.1890. Present condition: borders on both sides taken off, to allow for a swivelling metal frame.
J. Hardman & Co. style.

1892  St MARY’S CATHEDRAL  SYDNEY
Rec. from Hardman, 24.10.1892:
Pl.28 3 lights and tracery, A6: 'The Scourging of Our Lord'; as well as 'The Crowning with Thorns' (Dalley mem.); both in W transept.
John Hardman & Co.

1894  St MARY’S CATHEDRAL  SYDNEY
Acc. 6.7.1894:
All window despatched. 'Crucifixion', E transept.
John Hardman & Co.

1895  St ANDREW’S CATHEDRAL  SYDNEY
A three-light window: 'Faith, Hope and Charity', north transept.
From a Heaton, Butler & Bayne catalogue, c.1895.
[By courtesy of Martin Harrison, England.]
Subjects not indicated in the catalogue.
1894-95 | Acc. 25.9.1895:
Rose gable window, west transept:  
'Patriarchs and Prophets'.
A do do for east transept,  
containing the figures of Our Lord,  
the Evangelists, Apostles.
A do do over door in east transept, of 5 lights  
and tracery: 'Our Lady Help of Christians'.
A do: tracery window over door in west transept:  
symbols of Our Lady.
[Designs for the above were sent to Sydney for  
approval 21.12.1894; accompanying letter -  
22.12.1894.]
John Hardman & Co.

1895 | Acc. 30.4.1895; receipt from John Hardman & Co.,  
12.9.1895.
3 lights and tracery, A10:  
'The Carriage of the Cross', east transept.
John Hardman & Co.

1895-96 | "Fr's J.", 24.3.1900, p. 23c:
On St Patrick's day, 1896, the Irish Saints'  
window unveiled in east transept.

1898- | St THOMAS OF CANTERBURY  
1-light window, south wall: 'Epiphany'  
The style of St Patrick's window next to it  
Two single-light windows in the baptistry:  
'Moses Struck the Wall – Water Gushed Forth'  
and 'The Baptism of Christ' (this latter one  
is signed John Hardman & Co., Birmingham,  
England).
1900-1904

SACRED HEART CONVENT, Chapel ROSE BAY
Freeland: Hunt, p. 206:
East window by Hardman; chapel opened 1900.
"Art and Arch.", 1905, p. 223:
5-light window by John Hardman & Co.

1902

ALL SAINTS PETERSHAM
Pl. 35
'Light of the World', one-light window, mem. to Septimus Alfred Stephen, d. 28.8.1901. Signed:
Lavers & Westlake, London.

1913

St CANICE ELIZABETH BAY
Information supplied by the Rev. Lonard from church archives:

1918


St JAMES SYDNEY
n.d.
Window in the entrance porch.
Signed:
Percy Bacon Bros. 11 Newman Str. London W. England

1920?

CONGREGATIONAL CHURCH WOOLLAHRA
James Reading Fairfax mem., N transept; d. 1919. Signed:
Percy Bacon, London.
1924? ALL SAINTS

WOOLLAHRA

Memorial to W.G. Purves, d.1923; subjects:
'Isaiah, Jacob, Joseph'.
Signed:

Heaton, Butler & Bayne.
The church contains more windows by the same firm.

1926 ALL SAINTS

HUNTERS HILL

"Ch.St.", 24.12.1926, p. 329:

Pl.41

3-light window dedicated Sun. last; in mem. of
Justice A.H. Simpson and his son George B.G.
Simpson killed at Gallipoli, 1915.
Subjects: 'Transfiguration', with Moses and
Elijah in side lights. Made by

Another 3-light window next to the above, in the
S aisle, in the same late style of the William
Morris workshop.
1864  St MARY THE VIRGIN  WAVERLEY

Pl.42  "S.M."; 21.5.1864, p. 4d:
Church consecrated Thurs. last. East window, 3 lights, "...believed the first painted window manufactured in the colony"... "made by Messrs Falconer and Aldis, of Pitt-street, Sydney, the firm having built a kiln to execute the order." Windows in the body of the church of "matted glass and edged with a neat coloured bend..." [These have been replaced over the years, with painted windows.]

Pattison, 1964, p.19:

Pl.43b  Side windows in the chancel, now the easternmost pair of lights in the south aisle, were "the gift of the Rector and Mrs Mitchell, in memory of their respective mothers, Eliza Mitchell and Louisa Burroughs." Falconer & Aldis.

1867  ST PETER  EAST SYDNEY
(formerly Woolloomooloo)

Pl.44a  The Charles Kemp mem. window of 2 lights, north aisle. Inscriptions:
"Designed by Mr W. Kemp, Architect."
"Executed by Mr J. Falconer, Sydney."
"In Memory of Charles Kemp, died 25.8.1864."
J. Falconer & Co.

1867  St BARNABAS  SYDNEY

1867-  Four small windows of 2 lights each, at clerestory level in chancel, two on each side. Subjects: the four Evangelists, Old Testament Patriarchs, the Good Shepherd and St John the Evangelist.
J. Falconer & Co. style.
1868
St JOHN THE EVANGELIST
(now the Genesian Theatre)
Kent Str., SYDNEY

"The Genesian", APPENDIX I, p.2: excerpt from
"Fr's J.", 10.10.1868:
East window - 'Crucifixion' - of 3 lights, by
John Falconer & Co.

1868-69
St JOSEPH
McGovern, 1929:
NEWTOWN

East window, 4 lights. [The figure of St Patrick
appears to be a later replacement in F. Ashwin's
personal style.]
J. Falconer & Co.

1869
St BENEDICT
SYDNEY

Pl.46
Two 4-light windows in the chancel:
'a & b
'Angels Adoring the Holy Sacrament'
and 'Epiphany'.
ds
John Falconer & Co.

1870
St PAUL
CARLINGFORD

"St Paul, Carlingford", 1950, p.10:
Pl.47 b
"Two windows in the west wall were given by the
Sunday school children in 1870." [Condition:
d
heavily damaged by ivy, when seen in 1979.
Church now redundant.]
J. Falconer & Co. style.

1870
St FRANCIS DE SALES
HAYMARKET
(the original church now demolished)

"S.M.", 22.4.1871, p.249:
p
There was a 3-light window in the chancel -
'Crucifixion' - which had won a bronze medal
at the 1870 Intercolonial Exhibition, Sydney.
[Window missing.]
J. Falconer & Co.
OLD DARLINGHURST GAOL, Chapel

In the newly consecrated Long Bay penitentiary chapel, painted glass windows installed. Now re-installed in their original position at Darlighurst. Designed by two prisoners serving life sentences - Bertrand and Dr Pearson, convicted in 1866 and 1869 respectively. Falconer & Co. workshop style.

(The following windows are still missing:)

Three windows seen in John Falconer's workshop, early in 1871, described by the anonymous author of the article. The windows could have been either orders, or samples of work displayed at the workshop:

'Christ Blessing Little Children' (described as "mosaic stained glass painting"),

'St William of York' and

"a small circular, or medallion window, representing Christ in Majesty".

CHRIST CHURCH

Three pairs of lights in the apse were given by W. Tucker.

"Our Parish Mag.- W. & St L.", I, No.6, June 1872:

Church opened in May.

J. Falconer & Co. style.
1872  
St Paul, Carlingford, 1950, p.10: 
"St Paul, Carlingford", 1950, p.10:  
Pl.47a  
[The east window should be of the same date; it bears no inscriptions.] Coloured pattern, 3 lights.  
Ibid.:  A single-light window depicting St Paul; the gift of Loyal Orange Lodge No. 40, Field of Mars. [Condition when seen in 1979: face broken by vandals.] All above windows in J. Falconer & Co. style.  

1872  
St Stephen's Chapel of Ease, Willoughby  
"A.Ch.", V, 6.4.1872, p.209:  
Chapel opened 30.3.1872. Window of 3 lights in the east end: 'Agnus Dei' in the centre light.  
"Our Parish Mag. - W. & St.L.", I, No.3 [March, 1872.]  
dp  
"Mr John Falconer, of Sydney, is executing the work." [The building is no longer used as a chapel.]  

1872  
Intercolonial Exhibition, Sydney  
"A.Ch.", 23.10.1875 and onwards:  
Advertisements for the firm of J. Falconer and F. Ashwin, states that the firm took part in the 1872 exhibition, Sydney. [It is not likely that F. Ashwin took part in it, in 1872.]  

1872  
International Exhibition, London  
"A.Ch.", 5.7.1877, III, n.s., p.11:  
An ad. for the firm of Falconer & Ashwin states that the firm took part in the 1872 exhibition, London. [The exhibit was most likely by Frederick Ashwin.]
1873

St MARY MAGDALENE

P1.50

"A.Ch.", 26.7.1873:
3-light coloured pattern chancel window,
mem. to Mrs R.C. Lethbridge, for the renovated
South Creek church, by John Falconer.
John Falconer & Co.

1873

St THOMAS

"A.Ch.", 24.1.1874:
A 3-light window for the
recently erected church is about to be installed
by J. Falconer; designed by W. McLeod Anderson;
also the wheel window in the gable.
J. Falconer & Co.

1873-74

St MARY THE VIRGIN

P1.49

Pattison, p.23:
At a meeting on 14.5.1873, decision
taken to put in windows on the southern side of
the church. They will be given by Robert Newman
and E. W. Haynes families (the latter without names
inscribed), by A.K. Mackenzie and E.T. Blacket.
They are coloured pattern windows.
J. Falconer & Co. style.

1873-74

"A.Ch.", 10.1.1874, p.114:
Two windows representing
the Virgin Mary and St John, in the western gable.
J. Falconer & Co. style.

1873-4

Unnamed church or chapel

DUNTRROON, A.C.T.

"A.Ch.", 2.5.1874, p. 242:
Three-light figural
window, designed by William MacLeod Anderson and
made by John Falconer. It won the Agricultural
Society's medal at an unspecified exhibition.
1873-74  Private Chapel of Dr Jenkins  

DOUGLAS PARK  
(formerly Nepean Towers)

Ibid.:  
"Symbolic" window designed by Falconer himself  
(chalice, plant motifs, inscriptions on scrolls).  
It also won the above mentioned prize.  
J. Falconer & Co.

1874  St STEPHEN  

NEWTOWN

A 4-light window with traceries, in the NW transept;  
coloured patterns, scrolls with inscriptions.  
Sarah Little mem., d. 20.12.1873.  
J. Falconer & Co. style.

1874?  St PHILIP  

SYDNEY

A 3-light ornamental window, W end, in the loft.  
signed by J. Falconer & F. Ashwin.

1874  St JOSEPH  

EDGECLIFF

East window, 3 lights - 'Crucifixion'.  Two single  
lights in the N aisle - 'St Mary' and 'St Joseph'.  
Russell, 1974, p.19:

Church opened 20.9.1874.  
"Fr's J.", 26.9.1874, p.10:

The above mentioned windows to be installed.  
J. Falconer & Co. style.

1874-75  WESLEYAN METHODIST  
(demolished)

STANMORE

"S.M.", Sat. 20.2.1875, p.241 d:

Church opened Sun last.  Windows from Messrs  
Falconer & Co.  
[They were pale pattern windows, such as the east  
window at Penrith, pl.54 b, Cat. FA - 1878.]
1875?  St JOHN THE BAPTIST  ASHFIELD
A single-light coloured pattern window, SW transept, facing ritual east. Mary Jane King mem., d. 5.10.1873. Practically identical with the 1875 window at St Matthias, Paddington. Falconer & Ashwin workshop style.

1875  St MATTHIAS  PADDINGTON
"S.M.", 23.10.1875, p.530 a:
Windows in the apse by both Falconer & Ashwin and Lyon, Cottier & Co. [This window: coloured pattern; W.C. McCarthy mem., d. 12.4.1873. The chancel faces S; this window faces E.] Falconer & Ashwin.

1876  HOLY TRINITY  KELSO, N.S.W.
"S.M.", 10.6.1876, p.754:
A window installed early in June, 1876: 'Christ in the House of Lazarus and Mary and Martha'. Falconer & Ashwin.

1876-  Other single-light windows by the same firm, including 'St Paul Preaching at Athens', based on a cartoon by Raphael.

1876  St ANNE  RYDE
"A.Ch.", 26.8.1876:
3-light chancel window and traceries, of the Decorated period. 'The Good Shepherd' in the centre light; busts of the Four Evangelists in roundels, in side lights. Falconer & Ashwin.
1876? St ANDREW'S SCOTS PRESBYTERIAN ROSE BAY

In south aisle, a pair of tall lights with figural panels: 'St John the Baptist' and a figure of a king, probably 'King Solomon'; painted quarry backgrounds; roundels with the heads of saints. Robert Stewart mem., d. 9.6.1875.

Another window - pattern as at St Stephen's Penrith (see Cat. FA - 1873), mem. to J. A. MacFarlane, d. 11.6.1875. Falconer & Ashwin style.

1876-80 St PETER EAST SYDNEY

Pl. 56 2-light Mary Green mem. window, n.d. (right hand side dedication panel missing); south aisle. Figural; busts of Apostles in roundels; decorated canopies. [The original St John panel stolen by vandals, Nov. 1981. The St James (?) bust in the opposite roundel is an older replacement, badly painted; the panel re-leaded in 1982.] F. Ashwin & J. Falconer style.

1876-83 St JOHN THE BAPTIST ASHFIELD

Pl. 60 The east window of 3 lights and octafoil. Ashwin & Falconer style.

1876-85 St PETER EAST SYDNEY

1877 St ANDREW'S CATHEDRAL SYDNEY

"A.Ch., II, No. 102, n.s., 9.6.1877, p. 601:
Window erected in mem. of Capt. McLerie,
'The Healing of the Centurion's Servant'.
Clerestory, north side.
[Missing, replaced by the windows of Norman
Carter in the western portion of the cathedral,
clerestory level.]
Falconer & Ashwin.
The window gained a first prize at "the recent
Intercolonial Exhibition" [unspecified].

1877-78 St MATTHEWS C.E. WINDSOR

"A.Ch., 10.1.1878, p. 333:
A window completed, about to be erected:
'The Sacrifice of Isaac'. Memorial to Mrs
Harriet Ellias and Edward Robinson [d. 1877 and
1874 respectively]. North wall.
Falconer & Ashwin.

1877-78? HOLY TRINITY KELSO, N.S.W.

'The Sacrifice of Isaac' 1-light window, with
busts of saints in arches at the bottom of
the window.
Falconer & Ashwin style.

1877-79 St ANNE RYDE

Small 2-light window in the chancel, with a
figure in each light, coloured pattern panels
at the base, with busts of saints in roundels.
Mem. to Isabella Pope, d. 18.1.1877.
Falconer & Ashwin style.
1878
St JAMES
FOREST LODGE

Pl. 55
"Fr's. J.", 7.9.1878, pp.14-15:
Church opened Sun. last. Three 3-light windows in the sanctuary. Central subject - 'Crucifixion'. Pattern backgrounds and borders; busts of Apostles in roundels; the figures of St James and St John the Evangelist in the side windows.

Falconer & Ashwin.

"Fr's J.", 31.8.1878, p.15 a:
Circular window in the western gable.

Falconer & Ashwin.

1878
St STEPHEN THE MARTYR
PENRITH

Pl. 54b
"A.Ch.", 2.5.1878, p.525:
In the chancel, "... 3-light ornamental stained glass grisaille window ...", in mem. of Dr Clarke, recently presented.

Falconer & Ashwin.

1879
St MATTHEW
MANLY

"A.Ch.", 23.10.1879, p.179:
William Howard Rolfe mem. window installed last week. [This could have been a highly coloured ornamental window, one of many: parts of windows from the old church now form a bay window in the clergy vestry of the new church (begun 1929). W. H. Rolfe's name is among the names listed in the remade window.]

Falconer & Ashwin style.

1879?
OLD St DAVID OF WALES
ARNCLIFFE

Pl. 53b
"C.E. Arncliffe", XXIV, No.9, Oct. 1964, p.5:
The church dedicated c.1879 (no written records seem to exist). ['Suffer the Little Children' window and others in the same church, now transferred to the new church in Forest Rd.]

Falconer & Ashwin style.
1879
SYDNEY INTERNATIONAL EXHIBITION

"Official record of the S.I.E., 1879":
"NEW SOUTH WALES - Ashwin & Falconer -
Sydney - Painted Ornamental Windows.
First Degree of Merit."
Ashwin & Falconer.

1879-80
St ANNE
RYDE

"A.Ch.", 23.12.1880, p.141:

Pl.67a
Old windows replaced by new ones, "principally",
by Ashwin & Falconer.

1879-80
St JAMES
FOREST LODGE

Nearest the chancel, two single-light windows
in each aisle wall: 'Sacred Heart', north aisle,
John Pollard mem., d. 30.10.1878, and Margaret
Pollard, d. 1.5.1848. 'Madonna & Child', south
aisle, Mrs Catherine Elizabeth Curran mem.,
d. 22.9.1878.
Both windows extensively altered, esp. the latter.
Ashwin & Falconer style.

1880?
'St John the Evangelist' writing, with an eagle.
Richard B. Dalley mem., d. 3.6.1873.
Ashwin & Falconer style.

1879-80?
St MARY
BALMAIN

Pl.58a
East window - 3 lights. Mem. to Sophia and
Ewen Wallace Cameron, d. 8.1.1878 and 25.5.1876
respectively. Subjects: 'King Solomon' (?),
'The Good Shepherd' and 'King David'.
Ashwin & Falconer style.
1880
St JOHN THE BAPTIST
MUDGEE

"A.Ch.", 6.1.1881, p.165:
Two 2-light windows just placed on either side of the chancel. Subjects: 'Consider the Lillies' and 'Jesus Blessing Little Children'; 'The Good Shepherd' and 'Christ's Charge to Peter'. [Canopies, no borders; at the base, coloured pattern panels, with busts in roundels.]
Donor: Mrs N.P. Bayly, of Havilah.
Falconer & Ashwin.

1880-86
St MATTHEW R.C.
WINDSOR

The east window of 3 lights, given by Mr McQuade. Subjects: 'The Virgin', 'The Good Shepherd' and 'St Joseph'.
Ashwin & Falconer style.

1882-
St JOHN
BALMAIN

"A.Ch.", 9.2.1882, IV, No.6, p.68:
Foundation stone laid Sat. last.
[East window of 3 lights: side lights in pale pattern typical of Ashwin & Falconer; centre light replaced by 'The Good Shepherd' figure by Lyon, Cottier & Co., 1908; see Cat. LC.]

1883
St PETER
EAST SYDNEY

"A.Ch.", 17.1.1884, p.28:
The westernmost window of 2 lights, north wall; coloured pattern. Mem. to Mrs Blair, d. Ascension Day, 1883.
Ashwin & Falconer.

Next to the above, another pale pattern window, as at St Stephen's, Penrith, 1878; n.d.
Ashwin & Falconer style.
1883 St Nektarios BURWOOD


1883 St Luke REDFERN
(No longer used as a church.)

Pl. 61 "Presb", 24.11.1883, p.5:
Wheel window of coloured pattern in the gable facing Regent Street; a small round window in the opposite gable. [No inscriptions of any kind. Condition: the large wheel window badly buckled, as the stone spokes are slipping.]

P Ashwin & Falconer.

1883-84 All Souls LEICHHARDT

Pl. 63 "A.Ch.", 2.2.1884, p.65: Large east window of 5 lights presented by the Norton family, at the opening of the church Sat. last. Main subject: 'Ascension'.

P Ashwin & Falconer.

1884 Congregational Botany Rd. WATERLOO

1884? **CONGREGATIONAL**
(now Chinese Christian)
Coloured pattern windows, some with scrolls and inscriptions.
*Ashwin & Falconer* style.

**MILSONS POINT**

**St LUKE**
"S.M.", 23.2.1884, p.353:
Photograph showing an east window of floral design.

1884-86? The second east window - 'Ascension', 3 lights.
Mem. to Charles Frederick and Isabella Priddle, d. 1869 and 1857 respectively.

1884-86? A window in the N aisle, in the same style, most likely contemporary with the east window: 'Suffer the Little Children'.
*Ashwin & Falconer* style.

1885-86 **St SAVIOUR**
"A.Ch.", 27.8.1886, p.50:
Church opened 20.8.1886. Windows now near western entrance, originally in the chancel. 'The Good Shepherd', 'Crucifixion' and 'Christ Blessing Little Children'.
*Ashwin & Falconer* style.

1886? **St PATRICK**

**SYDNEY**

Pl.64 2-light window nearest the entrance, in the W aisle. Subjects in medallions, pale pattern backgrounds, busts of saints in roundels. (Windows of the same style in chancel clerestory.)
*Ashwin & Falconer* style.

1886 **HOLY TRINITY**

**DULWICH HILL**
"A.Ch.", 16.4.1886, p.246:
Church opened Sat. last. "The windows are of stained glass, supplied by Messrs Ashwin & Thompson." [The same issue bears and ad. for Ashwin & Falconer. The windows are missing: the church has been rebuilt.]

555
1886  St JOHN THE EVANGELIST  CAMPBELLTOWN

Of the four single-light windows in the original chancel, there are now only three in the chancel, after rebuilding: 'St Patrick', 'The Sacred Heart' and 'St John the Evangelist' (n.d.).

'St Brigid's' window, now in the porch, is in mem. of the very Rev. Monsignor John T. Lynch, b. 1816, d. 17.1.1884. (Dates from St M.A., Clergymen's Register.)

"C. News", 30.7.1920:

The second church was built in 6 months, opened 19.12.1886. Ashwin & Falconer style.

Ibid., 30.7.1920:

..."elaborate stained glass circular window, framed in dressed stone above the main entrance"...

[Missing.]

1886-90  St JOHN THE EVANGELIST  CAMPBELLTOWN

Pl. 65

Two lights in the NW wall: 'The Virgin' and 'St Joseph'; Murray family memorials, n.d. Ashwin & Falconer style.

1888-90  THE HUNTER-BAILLIE MEMORIAL  ANNANDALE

Coloured pattern windows throughout. Ashwin & Falconer style.

1888-89  CENTENNIAL INTERNATIONAL EXHIBITION  MELBOURNE

"C.I.E. Melb. 1888-9: Official Cat.", Appendix B - Awards to New South Wales Exhibitors, p. 38:


"C.I.E. Melb. 1888", p. 330:

"Group IV. Class 26. [Exhibit] 528: Stained Glass Window, subject, "Charitas". [sic] [Present whereabouts not known.]"
1889

St JUDE

"A. Ch.", 21.11.1908, p.3:

Church re-opened after extensions, 21.9.1889; chancel and transepts added. [In the N transept, a large 2-light window with traceries: 'The Raising of Lazarus', Mitchell family memorial, n.d.]

Ashwin & Falconer style.

c.1892

A large 2-light window in the N transept: 'Sermon on the Mount'; mem. to Bishop F. Parker, d. 6.4.1882.

F.Ashwin & Co. style.

1893

St NEKTARIO

"Burwood 1874-1924":

Pl.66 Chancel added in 1893. [2-light east window with floral medallions; mem. to Ida Hardy, d. 20.10. 1889.]

F.Ashwin & Co. style.

1894

St PAUL

"Cobbitty 1827-1927":

Pl.67b A large 3-light window in E transept: 'The Sermon on the Mount' [wrongly attributed to J.Ashwin & Co.: this company was not yet in existence].

F.Ashwin & Co.

1898

St JUDE

Two 3-light windows in chancel, clerestory level: 'Crucifixion' and 'Resurrection'. Memorials to the Rev. Stanley Mitchell and his daughter Edith Louisa; given 1898.

F.Ashwin & Co. style.

c.1899

CONGREGATIONAL

Two windows of 3 lights each; portraits in quatrefoil medallions; coats of arms, symbols; ornament; pale colouring. Mem. to the Rev. Alex Smith, d. 6.9.1886, and Ida Pomeroy, d. Sept. 1892.

F.Ashwin & Co. style.
1899

"Ch.St.", 9.9.1899, p.10:

Two mem. windows erected in the new church which
is to be opened next month.

[Both windows in the S aisle; mostly pale glass.]
The Four Evangelists' busts in quatrefoil medallions,
window presented by J.J.Farr, 1899.
Window featuring the busts of four Apostles, in the
same style, presented by Major James.

F.Ashwin & Co.

---

1900

2-light window in the SE wall:
'Blessed Margaret Mary Alacoque' and 'The Heart
of Jesus', mem. to Mary Hurley, d.11.6.1892.

'Ascension' in the opposite wall;
mem. to Patrick Byrne Hurley, d. 11.3.1898.

1901-

A pair of lights in the SE wall:
'Agony in Gethsemane' and 'Crucifixion';
memorials to Mary Mcguinne, d. 21.10.1900,
and Martin Mcguinne, d. 9.5.1894.

F.Ashwin & Co. style.

1901-02

St GEORGE

"A.Ch.", 6.8.1904, p.14:

Foundation stone for extensions laid 22.6.1901.

Altar window 'Ascension', 3 lights, mostly in pale
glass. Mem. to Caroline Sibella Stephen, d.3.3.1897.
F.Ashwin & Co. style.

3-light window in the W gable: 'The Light of the World'
panel in centre light. David Moon mem., d.1.1.1901.
F.Ashwin & Co. style.

All other windows, mostly ornamental, are in a
similar style; no figural compositions; some Art
Nouveau motifs. F.Ashwin & Co. style.
1902-09  ST JOHN THE BISHOPTHORPE  GLEBE

A small single-light window in the N aisle:
'St Anne with young Virgin Mary'.
F.Ashwin & Co. style.

1902  ST JUDE  RANDWICK

"A.Ch.", 26.4.1902, p.4:

Pl.68  'Nativity' window in the S transept, dedicated at Easter time.
F.Ashwin & Co. style.

dp  A small single light in the choir, S side:
'Miracles of Christ - Healing the Sick'.
Annie Hough mem., erected Easter 1902.
F.Ashwin & Co. style.

d 1902-09  ST ANNE  STRATHFIELD

A small single-light window, 'Christ Blessing Little Children'; in mem. of John W. Hurst, d. 6.7.1901.
F.Ashwin & Co. style.

d 1903  ST CLEMENT  MOSMAN

"A.Ch.", 12.12.1903, p.6 c:

Pl.69  3-light altar window with traceries, "designed and made by Mr. F.Ashwin"; dedicated Sat. last.
F.Ashwin & Co.

dp  1903-  ST JOHN THE EVANGELIST  CAMPBELTTOWN

A pair of lights in the SE wall:
'The Raising of Lazarus'; n.d.
F.Ashwin & Co. style.
1903-04? St JUDE RANDWICK
Two pairs of lights in transepts, facing W (towards the sanctuary); each light contains a figure of Christ. Highly decorative style, pale and warm colouring. Memorials to George Kiss, d. 1882, and to the sons of Alfred and Maria Stangar-Leathes, d. between 1877 and 1885. F.Ashwin & Co. style.

1894-1904 St AIDAN ANNANDALE
"A.Ch.", 30.7.1904, pp.10-11:
Church opened 5.11.1892; chancel and vestries added later. East window - mem. to the Rev. Harry Izod Richards, d. 16.8.1893. F.Ashwin & Co. style.

1905 St JUDE RANDWICK
A large 2-light window in the S transept: 'Christ among the Doctors in the Temple, on His First Visit to Jerusalem'. Inscribed: "Christmas 1905."
F.Ashwin & Co. style.

1906 CHRIST CHURCH ST LAURENCE SYDNEY
Pl.70
"A.Ch.", 21.7.1906:
The east window 'Te Deum' dedicated Sat. last.
"Chr.Ch. St.L. M.P.1", n.s., No.10, Sept.1905, p.5:
New east window by F.Ashwin & Co. to replace the old window recently destroyed by fire. F.Ashwin & Co.

1908 St PAUL (now Greek Orthodox Cathedral) REDFERN
"A.Ch.", 22.8.1908, p.5:
The Hudson mem. window unveiled Sun last. 3 lights: 'St Luke, St Paul and St Silas'. F.Ashwin & Co. style.
1908 St CLEMENT MOSMAN

"A.Ch.", 1.8.1908, p.3:

A small 2-light window in the S aisle:
'Sermon on the Mount', unveiled 4.7.1908.
John William Gibson memorial.
F.Ashwin & Co. style.

1909 St JUDE RANDWICK

"A.Ch.", 27.11.1909:

d Two windows erected in the Baptistry:
'Presentation in the Temple' and 'Our Lord Blessing Little Children'.
F.Ashwin & Co. style.

1911 The first entry for John Ashwin & Co.,
31 Dixon Street, Sydney, in "Sand's Sydney Directory", under "Artists in Stained Glass".

1911 St JUDE RANDWICK

c.1911 "A.Ch.", 27.11.1909:

... "two other stained glass windows to be erected later on in the south transept"

Pl.71 are the windows of St Mark and of St John,
both small single lights. Memorials to
Henry Vickers, d. 3.9.1907, and Hannah Vickers,
d. 5.6.1906.
John Ashwin & Co. style.

c.1911 In the N transept, facing east, two single-light windows: 'St Peter' and 'St Paul'. Tablet below: "William Saumarez Smith D.D., D.C.L.,
Archbishop of Sydney, Metropolitan and Primate. A.D. 1890 to 1909,"

Similar window facing west - 'St James', mem.
to Louisa Mitchell, n.d.
John Ashwin & Co. style.
1912-19

ST JOHN THE EVANGELIST
CAMPBELLTOWN

In the NW wall, a pair of lights: 'The Annunciation' and 'The Good Shepherd'. Memorials to Nora McGuane, d. 18.1.1912, and Catherine Mcguanne, d. 4.6.1946. (The style in both lights is alike, but inscriptions differ in style from all others; the 1946 dedication appears to be a recent change.)

John Ashwin & Co. style.

1911-18

ST COLUMBA'S PRESBYTERIAN
WOOLLAHRA

3-light window in the E transept, 'Ascension'; mem. to James Marks, d. 13.1.1907.

3-light window in the W transept: 'The Entrance of Thy Word giveth Light'; mem. to Elizabeth Preston Marks, n.d.

John Ashwin & Co. style.

1917

ST JAMES
FOREST LODGE

One-light window in the N aisle, 'Visitation'.

Signed twice "J.Radecki, 1917."

John Ashwin & Co. style.

1918-19

ST JOHN THE EVANGELIST
CAMPBELLTOWN

A pair of lights in the N wall, nearest the main entrance: 'Mary Magdalen' and 'The Prodigal Son'. Memorials to Stephen Marsh, d. 17.8.1914, and Margaret Marsh, d. 23.8.1914.

John Ashwin & Co. style.
1918-19? St JOHN THE EVANGELIST CAMPBELLTOWN

In the SE wall, nearest the entrance, a pair of lights: 'St Cecilia' and 'The Nativity'. For the first, the inscription is missing. The second is a memorial to Percy Hardy, d. 20.5.1911. John Ashwin & Co. style.

1919- St PETER SURRY HILLS


There are many other windows by the same workshop, in this church.
1867  EXPOSITION UNIVERSELLE, PARIS  
"Exp. U., P. 1867." Class XVI, p.98:  
Daniel Cottier from Glasgow - honourable mention.

1872  St JOHN THE BISHOPSTHORPE  
GLEBE  
Window project from Ferguson, Urie & Lyon, Melbourne, signed by J.Lyon:  
see Cat. OA - 1872.

1874  INTERCOLONIAL EXHIBITION  
SYDNEY  
"Fr's J., 15.7.1876, p. 15:  
First Class Medal awarded to Lyon, Cottier & Co., Sydney.

1874  St PETER  
EAST SYDNEY  
(formerly Woolloomooloo)

1874  Double-lancet windows:  
Pl.75  The easternmost window in the S wall - panels of rectangular and diamond quarries, medallions and borders: "A Thank Offering A.D. MDCCCLXXIV."

Pl.78  The easternmost window in the N wall - floral medallions, scrolls with inscriptions, pale rambling pattern ground, borders, n.d.

1874-75  Window in the N wall, third from the east: medallions over diamond quarry ground. Mem. to Elizabeth Ann Connell, d. 8.3.1873.

Three double-lancet windows of diamond quarries and diagonal bands with inscriptions:  
S wall - "The Gift of Sunday School Boys, 1874";  
N wall - "The Gift of Sunday School Girls, 1874";  
vestry, window facing E - should be the gift of the newly confirmed (mentioned in "A.Ch.", 8.8.1874); only the arch tops contain painted glass now, identical with the above mentioned two windows.

1875-  Julia Lacon Brandon mem., d. 15.11.1874;  
N wall.

Pl.87  Figural subjects in emdallions over rambling pattern background. Lyon, Cottier & Co. style.
1875  
St MATTHIAS  
PADDINGTON

"S.M.", 23.10.1875, p.530 a:

Additions to the church opened. Windows in the apse - by both Falconer & Ashwin and Lyon, Cottier & Co.  
[These are the two coloured pattern windows on either side of the centre window.]

1874-84  
"HAVILAH", the White family residence near MUDGEE, N.S.W.

J.H.Hunt "Designs ... collected":


Freeland: Hunt, pp.78-80:

Domestic buildings and stables of the White family, built 1874-84.

1875  
INTERCOLONIAL EXHIBITION  
SYDNEY

"Fr's J.", 15.7.1876, p.16:

An advertisement for the firm stating that Lyon, Cottier & Co. were awarded a First Class Medal;  
also

1875  
VICTORIAN INTERCOLONIAL EXHIBITION  
MELBOURNE

(prepr. to the Philadelphia Exh., 1876)

Lyon, Cottier & Co. won a Special Medal.

"Vic. Exh. 1875", p.17:

Lyon, Cottier & Co., Sydney N.S.W.

119  Stained Glass Staircase Window.  
Subject - "Captain Cook".
<table>
<thead>
<tr>
<th>Year</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1875</td>
<td>Two-light west end window with traceries, &quot;King David and St Paul&quot;, given by the Hon. S.D. Gordon, M.L.C., Glenyurrah, Double Bay, 1875. Lyon, Cottier &amp; Co. style. In the organ recess, a 2-light window with heads in roundels; the two lights separated by the organ. Mem. to Samuel D. Gordon, jun., 1867. Signed: &quot;I was made by Lyon, Cottier &amp; Co.&quot;</td>
</tr>
<tr>
<td>1875</td>
<td>Identical in style, a single-light window in the west end, to the left of the centre. Mem. to Samuel D. Gordon. Lyon, Cottier &amp; Co. style.</td>
</tr>
<tr>
<td>1875</td>
<td>Various diamond quarry windows. Lyon, Cottier &amp; Co. style.</td>
</tr>
<tr>
<td>1875-76</td>
<td>A 2-light window in the south wall nearest the transept: figural subjects and coloured pattern areas 'The Prodigal Son' and 'The Lost Sheep'. Signed: &quot;I was made to the order of A. &amp; M. Dodds by Lyon, Cottier &amp; Co.&quot; [This window was promised in 1875: St Andrew's Scots Presb., Min. Bk., 10.5.1875.]</td>
</tr>
</tbody>
</table>

1976 | St MARY MUDGEE, N.S.W. | Windows and interior decoration. |
| Pl.80b | Windows in the organ loft made, donated and signed by Lyon, Cottier & Co. [Church has all receipts.] |

1876 | INTERCOLONIAL EXHIBITION, SYDNEY | "S.M.", 6.5.1876 p.583 d: Lyon, Cottier & Co. awarded the First Class Medal.
1876-77 THE GREAT SYNAGOGUE SYDNEY

Louis Phillips papers (M.L.):

Windows by Lyon, Cottier & Co.

1877 St PETER CAMPBELLTOWN

"A.Ch.", 3.1.1878:

East window of three lights.

Lyon, Cottier & Co.

1877 ALL SAINTS C.E. CATHEDRAL BATHURST, N.S.W.

Lyon, Cottier & Co. file of designs:

Design for a 5-light east window with rounded arches: 'Ascension'.

Parts of the window are signed.

Cathedral demolished; window taken apart and reinstalled in parts, in various locations in the new cathedral.

Lyon, Cottier & Co.

1877? St JOHN PARRAMATTA

A single-light window in the S transept;
figural subjects in three medallions.
Mem. to John Betts and his wife Mary; n.d.
Lyon, Cottier & Co. style.

1878- St MATTHIAS PADDINGTON

Two single-light pattern windows in aisle walls:

E wall - Joseph Trickett mem., d. 3.1.1878;

Pl. 84 W wall - Joseph Gibson mem., d. 31.3.1877.

p (Church listed in "A.D.P.", 1.8.1909.)

Lyon, Cottier & Co.
1878-82  St BARNABAS  SYDNEY

A single-light window in the north wall:
"A Thank Offering by the Confirmed, A.D. 1878."
Lyon, Cottier & Co. style.

1878  St JAMES  FOREST LODGE

"Fr's J.,", 31.8. 1878, p.15 a:
Around the circular window in the western
gable, bands of marble and painted majolica
tiles especially designed and supplied by
Lyon, Cottier & Co.; a new feature in
ecclesiastical architecture in Sydney.

1878-79  HOLY TRINITY  MILLARS POINT

Coloured pattern windows, and windows with
figural subjects in medallions on coloured
pattern grounds, in aisle walls.  (Church
listed in "A.D.P.", 1.8.1909.)
Lyon, Cottier & Co.

St THOMAS  NORTH SYDNEY

1880  "A.Ch.", 23.9. 1880:  Chancel window already
installed.  Ibid., 16.10.1884, p.181:  Chancel
window was made by Lyon, Cottier & Co.

Pl.92  Two small single-light windows in chancel
walls may be of the same date.

1880-  Three very tall and narrow single-light
windows in the transepts, one of them -
a coloured pattern window, two with figural
subjects.  One window erected April 1880.
Rose window in the south transept.
Lyon, Cottier & Co. style.
### St ANDREW

**SEVEN HILLS**

#### Pl.90

3-light east window, mem to Mr & Mrs William Pearce and Mr Knaggs.

"A.Ch.", 21.10.1880: Church formally opened 15.10.1880. Subject of the east window: 'Suffer the Little Children', a panel in the centre light. [This window will be adapted for the new church of St Andrew in the same suburb.]

### St FRANCIS XAVIER

**LAVENDER BAY**

#### Pl.91

Church opened 23.1.1881. A 4-light east window, with figural subjects and canopies. Signed by Lyon, Cottier & Co.

### St PAUL

**WAHROONGA**

#### Pl.93


### St BARNABAS

**SYDNEY**

#### Pl.85

"A.Ch.", 1.6.1882, p. 256: "Six new windows" (replacing old ones) installed during recent repairs and renovations.

A single-light window in the north wall, with jade green pattern ground, wide borders and medallions, quatrefoil tracery. Mem. to Jane Fowler, d. 18.4.1881.
1882-83

St BARNABAS

A single-light coloured pattern window and
quatrefoil tracery, nearest the east end

Pl.86
entrance, north wall. Mem. to Rosina Rachel
Barham, d. 25.6.1882.

Lyon, Cottier & Co. style.

1882

St STEPHEN'S PRESETERIAN

"S.M.H.", 22.3.1935: The old windows from
the previous St Stephen's Presb. Church have
been set up in the Ferguson Memorial Hall.

[Some windows are dated 1882. They bear
figural subjects in medallions, surrounded
by floral decoration.]

Lyon, Cottier & Co. style.

1882

St LUKE

Pl.94

Five lights in the apse: 'The Sacrifice of
Isaac', 'King David', 'St Luke', 'St Paul' and

'The Martydom of St Stephen'. Given 1882.

Lyon, Cottier & Co. style.

1882?

St PAUL

Pl.95

East window of 5 lights, representing the 4
Evangelists, St Paul and smaller figural
scenes across the base.

"Burwood 1874-1924", pp. 93-94: Church (only the nave) opened
27.4.1872; transepts and chancel completed
and opened 1.7.1882.

Lyon, Cottier & Co. style.
1882-83  St PETER  EAST SYDNEY

"A.Ch.", 25.1.1883, p.27:
Lebbeus Hordern memorial window erected;
1.11.1881. Subjects include three resurrections.
3 lights in the west, at the end of the north aisle.
P Lyon, Cottier & Co.

1885  St THOMAS  NORTH SYDNEY

m Design for the western rose window in church archives. Western rose window by Lyon, Cottier & Co., in preference to one from Mayer & Co., London branch of the Munich establishment.

"A.Ch.", 16.10. 1884, p.181: New nave dedicated Sat. last. [The western rose should date from soon after this.]

1884  St PETER  COOKS RIVER

3 lights and traceries; 'Ascension'.
Lyon, Cottier & Co. style.

1884  St STEPHEN  WILLOUGHBEY

Two single-light window in the NW corner:
west end - presented by the Sunday School girls,
Easter 1884; north aisle - by the Sunday School boys, same date inscribed.
Lyon, Cottier & Co. style.
1885
CHRIST CHURCH
"A.Ch.", 19.3.1885:
Just erected, a large west end window.
Subjects: 'The Holy Women at the Sepulchre'
and 'Resurrection'. 3 lights.
Lyon, Cottier & Co.

1885
CHRIST CHURCH
"A.Ch.", 20.8.1885:
East window of 5 lights and traceries.
Subject: 'Resurrection'; floral medallions,
scrolls, inscriptions, ornament.
Lyon, Cottier & Co.

1885-86
St PETER'S PRESBYTERIAN
"St Peter, N.Sydi", 1966, p.12:
Quarry windows with borders and medallions bearing
symbols, the thistle and the waratah. Ten in all,
as well as two vesica-shaped, small windows in
E and W gables.
Lyon, Cottier & Co. style.

1885-86
St JOHN
"Parramatta H.S.", IV, 1935, pp. 163-179:
Pls 96 & 97
Two single-light windows placed in the N transept,
presented Nov. 1886 by the Hon. J.Campbell.
Subjects: 'St Paul Shipwrecked' and 'The Good
Samaritan'.
Lyon, Cottier & Co.

1885-89
CHRIST CHURCH
'Lavender Bay'
'Epiphany', a 2-light window in the S aisle.
Mem. to Vincent W.Giblin, d. 15.5.1884.
Lyon, Wells, Cottier & Co. style.
CHRIST CHURCH  

1886  
Third window from chancel, north aisle: 'I am the Way, the Truth, the Life'; given 1886; a single light. Lyon, Cottier & Co.

BEXLEY

1886  

1880-90  
HOLY TRINITY  

MILLERS POINT

A tall 2-light window in the east end of the south aisle, facing east; predominantly blue colouring; tall ornamental canopies, foliage, angels with scrolls; main subject - 'Suffer the Little Children'. Mem. to Mrs H.A. Atherden, d.24.7.1875, and George Atherden, d. 5.10.1879. Lyon, Cottier & Co. style.

1888  
The first year in which Andrew Wells is listed in "Sands Sydney Directory".

1888  
St JOHN THE BAPTIST  

ASHFIELD

P1.98  

1888  
St PAUL  

BURWOOD

The 'Epiphany' window of 2 lights, in the south transept; another version of cartoon used for same subject at Lavender Bay, 1885-89. Other windows in both transepts, of a later date. Lyon, Wells, Cottier & Co. style.
1888
ALL SAINTS

1889
East window of 5 lights and traceries - 'Te Deum'.
"Ill. S. N.", 27.6.1889, p.32: Recently placed.
The artists have orders for three more mem.

1889
windows in the chancel.
Lyon, Wells, Cottier & Co.

1889-90?
4-light window with a quatrefoil above, in the
chancel: The Four Evangelists and their symbols.
Lyon, Wells, Cottier & Co.

1890?
3-light window, southern aisle, nearest the chancel:
'Sanctus Paulus, Sanctus Petrus, Sanctus Andreas';
mem. to Louise C. Garrick, d. 22.10.1885.
Lyon, Wells, Cottier & Co. style.

1889?
St JUDE

"D.T.", 18.3.1889: Foundation stone for extensions
laid: east window will be erected.
"A.Ch.", 21.11.1908, p.3: Church was reopened
21.9.1889 after extensions to chancel and transepts.
3 lights and traceries; 'Ascension'.
Lyon, Wells, Cottier & Co. style.

1889
St GEORGE

HURSTVILLE

3-light east window - 'Ascension', with St Peter,
St Paul and an angel bearing a scroll. "The Gift
of Henry Kinsela, J.P. Erected 1889."
In the vestry, two lights bearing the same
coloured pattern.
Lyon, Wells, Cottier & Co. style.

1889-90
2-light window in the south aisle: 'The Good
Samaritan' and 'Of such is the Kingdom'.
Mem. to J. Davis, d.24.1.1889, and F. J. Davis,
d. 15.8.1887.
Lyon, Wells, Cottier & Co. style.
1889?  CHRIST CHURCH CATHEDRAL  GRAFTON, N.S.W.
Adaptation of the east window at All Saints,
Hunters Hill.
Lyon, Wells, Cottier & Co.

1889?  St THOMAS  NORTH SYDNEY
One light in the N transept, facing east:
Angel with a portable organ.
Colouring predominantly brown.
On brass tablet below: mem. to ...
"John Stuart-Edwards who died 18 April 1888."
Daniel Cottier design style.
Lyon, Wells, Cottier & Co. style.

1890?  CHRIST CHURCH  LAVENDER BAY
2-light window in the S wall:
'Centurion's Servant'. Mem. to Capt. James Monro,
d. 22.3.1899, and his son James J. Monro,
d. 7.10.1884.
Lyon, Wells, Cottier & Co. style.

1890?  St THOMAS  ENFIELD
East window of 3 lights:
'Crucifixion' and 'The Last Supper' below.
Mem. to Mary Wynne, d. 21.7.1889.
Lyon, Wells, Cottier & Co. style.

1891?  St JOHN  BOOROWA, N.S.W.
A single-light window, 'St John the Evangelist',
with a bright red eagle; elaborate canopy,
wide borders.
Lyon, Wells, Cottier & Co. style.

1891  Daniel Cottier died in Florida.
1892- ALL SAINTS HUNTERS HILL

3-light window and tracery light in the N wall:
'St Joseph's Workshop', 'Ascension' and 'Noli me Tangere'. This extreme right light is a virtual reproduction of a cartoon from the William Morris workshop, reversed. See Sewter, I, fig. 523; window dated 1877.

Mem. to Archibald Philip Bailey, d. March 1892.
Lyon, Wells, Cottier & Co. workshop style.

1896

The last year in which Andrew Wells is listed in the "Sand's Sydney Directory".

1896- ST JOHN THE BAPTIST ASHFIELD

2-light window in the S transept, with a circular tracery light:
'The Raising of Dorcas' and 'Presentation in the Temple'; mem. to Harriet Copland Holdship, d. Feb. 1889, and Frederick King, d. 1895.
Lyon, Cottier & Co. style.

1897 ST ENOCH'S PRESBYTERIAN NEWTOWN
(now demolished)

"Presb. Mess.", VIII, No.7, 3.12.1897, p.100:

"... exposed to the view for the first time, on November 14, a memorial window ..." to James Dickson, d. 28.4.1863. Subjects: the Four Evangelists and their symbols; 'The Good Shepherd'; two angels with scrolls; the Burning Bush; IHS; Alpha and Omega. [The window is now in storage.]
1900
ALL SAINTS
PETERSHAM
"Ch.St.", 1.12.1900:
Sunday, 25.11.1900, two windows unveiled, both
from the workshop of Lyon, Cottier & Co.:
'Daniel Playing Harp' and 'Nathaniel'.
One light each.

1902-
St MARK
GRANVILLE
Griffith, pp. 4-5:
One-light window, 'Suffer the Little Children',
Lyon, Cottier & Co. style.
[A patterned strip of amber glass at the base may
be a replacement of the original dedication.]

1902
St MARY THE VIRGIN
WAVERLEY
Pl.102 Windows in the N wall: pairs of widely separated
lights, with figures of the Apostles.
Ref.: Phillip Handel.
Lyon, Cottier & Co.

1902-
St JOHN BISHOPTHORPE
GLEBE
Single-light window in the N wall:
'The Good Shepherd'; mem. to the Australians
who died in the 1899-1902 war.
Lyon, Cottier & Co. style.

1904
A church
DINTING, ENGLAND
(Dioc. of Manchester)
"A. & A.", 1905, p.98:
Pl.106 2-light window made in Australia and sent to England.
Date 1904 is inscribed; given by Edwin Williams.
dp Lyon, Cottier & Co.
1905  
**PRESBYTERIAN CHURCH**  
**PETERSHAM**

"S.M.H.", 2.5.1905: Church to be opened 10.6.1905. Mem. window, given by Mrs Miller, is being prepared by Lyon, Cottier & Co.

1905  
**KING'S SCHOOL CHAPEL**  
**PARRAMATTA**  
(now Carlingford)

Yeend, p. 13: 'St George' and 'Fortitudo' - two small lights - placed on the left side of the chancel; unveiled 9.11.1905. Lyon, Cottier & Co.

1905-  
**St STEPHEN**  
**WILLOUGHBY**

Pl. 107  
'The Good Shepherd' - a single light in the south wall, mem. to Emily Hoskings, 19.4.1905. Lyon, Cottier & Co. style.

**CHRIST CHURCH St LAURENCE**  
**SYDNEY**

1906-  

1906  
"A.D.P.", May 1906: Chancel redecorated after destruction by fire early in 1906: walls painted deep red up to the windows; four panels with the symbols of the Evangelists, on gold ground, higher up; frieze above all this, on a blue ground; new reredos. [Practically all of this has been obliterated during renovations in the 1950's.]
1908  St JOHN THE BAPTIST  ASHFIELD

Pl.108  "A.Ch., 13.6.1908, p.3:
Two-light window installed in the south wall:
'St John the Baptist' and 'St Paul'.

p  Lyon, Cottier & Co.

1908  St JOHN  BALMAIN

"A.Ch., 10.10.1908, p.9:
In the chancel, 'The Good Shepherd' window
dedicated 27.9.1908. [The side lights are in
a pattern typical of c.1880 work by Falconer & Ashwin.]

1909-10  St MATTHEW  WINDSOR

Pl.110  "Syd. Dioc. Mag., 1.3.1910, p.27:
"Christ and the Woman of Samaria" window, made

1909-  CHRIST CHURCH  LAVENDER BAY

Pl.109  Two-light window in the north wall:
"Behold an Israelite indeed in whom is no guile."
Men. to F.W. Asher, d. 11.3.1908
Lyon, Cottier & Co. style.

1916  John Lamb Lyon died June 12, at Long Nose Pt.,
Balmain.
"Parish Paper", XXI, No.12, 1.2.1917:
Mr & Mrs Storey memorial window installed late in 1916, in the S transept; the rose window in the gable above is still to be filled. Lyon, Cottier & Co. style.
1860-61  HOLY TRINITY  MILLERS POINT
"S.M.", 30.11.1861, p. 4d:
Clutterbuck window installed. "... all other windows have been neatly painted in imitation of Powell's stained glass, by Mr. W. Palmer, Park-street. The large window has been fixed by Mr. Cooper, of Judge-street."
W. Palmer.

1861  EXHIBITION at THE SCHOOL OF ARTS  SYDNEY
"Cat. Int. Exh. Syd., 1861", p.127:
"Specimens of church glazing in Powell's patent Quarries; the workmanship of, and exhibited by, J. Cooper, Woolloomooloo."
Ibid., p. 147: Bronze medal for "Cooper, J. ...............Specimen Church glazing"
J. Cooper.

1866-67  INTERNATIONAL EXHIBITION OF AUSTRALASIA, MELBOURNE, Vic.
"Internat. Exh. Melb. 1866-67", p. 127:
Description of an Early English chancel constructed by Ferguson, Urie & Lyon of Melbourne, with five lights of stained glass: 'Nativity', 'Passion', 'Crucifixion', 'Resurrection' and 'Ascension'. They were made for the Episcopalian Church, Casterton, Vic.

1867  ST PETER  EAST SYDNEY
"S.M.", 20.7.1867, p. 2a:
Pl.74 East window of 3 lights, with figural subjects in medallions, already installed.
Ferguson & Urie of Melbourne.
1868

CONGREGATIONAL CHURCH

"S.M.", 5.9.1868, p. 12c:

Hardaker made two windows for this church, which Mr Smith has put in.

"S.S.D.", 1868, p. 404b:

among "Painters, Glaziers, etc.", there is listed "Hardacre, George. Denison-str., Newtown" as well as "Smith, Charles, 443 Bourke-street". George Hardacre (Hardaker?)

1872

St JOHN THE BISHOPTHORPE

Blacket Drs., D 198-1, St John, Glebe:

Window design signed J. Lyon, from the Melbourne firm of Ferguson, Urie & Lyon.
Inscription: "EDITH CLARA PAIGE Died: August: 31: 1871: aged 4 years."
Subject: "Suffer the Little Children";
background of octagonal quarries.
An overall pale colouring. [The window was apparently never made.]

1872

St JOHN

RAYMOND TERRACE

(N.S.W., Dioc. of Newcastle)

"A.Ch.", 16.11.1872, p.46:


1875

THE GERMAN LUTHERAN CHURCH

EASTERN HILL

(Melbourne, Vic.)

"Tll. S.N.", XI, No.7, 16.1.1875, p.3:

All windows will be made by Ferguson & Urie.
In aisle walls - cathedral glass with ornamental borders; the east window - "more costly".

582
1875  
VICTORIAN INTERCOLONIAL EXHIBITION  
MELBORNE

"Vic. Exh. 1875":
"Ferguson & Urie, 10 Collins Street, East Melbourne

120  Stained glass
121  Designs for the same"

[This exhibition was preparatory for the Philadelphia Exhibition of 1876.]
Ferguson & Urie, Melbourne.

1888  
SYDNEY TOWN HALL  
SYDNEY

"T.G. of N.S.W.", II, May 1912, Pt. 2, pp. 10-12:
Two large windows in Sydney Town Hall were designed by Lucien Henry.
Colour prints of these windows pub. by Goodlet & Smith who made them (courtesy of David Earle, architectural historian, Sydney).

1888-89  
CENTENARY CONGREGATIONAL CHURCH  
PYRMONT

"D.T.", 26.8.89: Leadlights in tinted glass, to architect's design, manufactured and fixed by Goodlet & Smith.

1890  
St ANDREW'S PRESBYTERIAN  
MANLY

"Presb.", 26.4.1890: Windows "of chaste design" and of "delicate softness of the tints" are by Goodlet & Smith. [They are the simple pattern windows with borders.]

1890-92?  In the porch, a rectangular window featuring Australian flora, probably the waratah. Goodlet & Smith style.
1892? THE STRAND ARCADE SYDNEY

Leadlights throughout, some featuring medallions with Australian flora.
Goodlet & Smith style.

1879-98 THE GRAHAME MEMORIAL PRESBYTERIAN Waverley

"Presb. Mess.", VIII, No. 10, 7.3.1898, p. 147:
Church opened 5.2.1898.
"B.E.N.J.", 19.3.1898: [They are coloured pattern windows]
Windows by F. J. Tarrant and Anderson.

1899 St PAUL KOGARAH

"Ch. St.", 23.9.1899, p. 14:
4-light east window replacing Charles Brown mem.
window destroyed by gale in 1889. Subjects:
'The Good Shepherd'
'The Light of the World'
'St Paul'
'St John the Evangelist'

1900? THE MASONIC TEMPLE SYDNEY

"Bank Notes", April 1927:
The dome in the temple listed among the works of F. J. Tarrant. [It was an artificially lit, very large dome, surrounded by Masonic symbols painted on pale glass. Most of these panels are now incorporated in the new building, installed by Kevin Little of Arncliffe.]
F. J. Tarrant.

1904? CENTRAL RAILWAY SYDNEY

Country Booking Office: signed Art Nouveau windows, incorporating opalescent glass.
Goodlet & Smith.
1906

ST PETER'S PRESBYTERIAN  NORTH SYDNEY

Conversation with the Minister, 1975:
The large rose window made by Pemberton.

1907

Private residence, not identified  PADDINGTON

"A.D.P.", 1.7.1907, p.240: Design for a front
door: landscape in fanlight, with a radiating
sun, continuing into side lights.
W.C. Marshall of Paddington.

1911-12?

CONGREGATIONAL CHURCH  BURWOOD
(Burwood Rd.)

"The Good Shepherd" - a tall single-light
window inscribed: "Designed and executed by
F. Ashwin & Co Pitt Str." Memorial to Mr and
MRS SAUNDERS, d.1911 and 1917 respectively.
[Frederick Ashwin died in 1909, and John Radecki
was at this date in partnership with John Ashwin;
the window must be the work of persons who
continued under the former name of the workshop.]

1812

St MATTHIAS  PADDINGTON

East window[replacing the original window made
either by Lyon, COTTIER & CO., or by Falconer
& Ashwin]. Inscription: "A.M.D.G. 1912."
signed: [?J.C.C. (in left corner), F. J. C.
(in right corner).

1914-16

ST PETER'S PRESBYTERIAN  NORTH SYDNEY

Pl.73

St Peter's window in the porch. Signed:
1916? St MATTHIAS PADDINGTON

One-light window in the SW transept - 'St Matthias'
Mem. to Alice C.G. Dean, d. 12.12.1915.
Smith & Worrall style.

1916 St MICHAEL SURRY HILLS

The east window, by F.J. Tarrant.
Ref.: Phillip Handel.

1917- West end window, 'Sermon on the Mount',
by Alfred Handel.

1918- St JUDE RANDWICK

'St George and the Dragon', one small light,
N transept, facing east. Mem. to Lieut.
Stanley Gordon Coulton, killed 14.11.1916.
Designed by Norman Carter (inscription).

1918- St GEORGE HURSTVILLE

'St George' - a World War I memorial.
Signed: "F. J. Tarrant, Darlinghurst, Sydney."
VILLA MARIA (Holy Name of Mary)  

1868 North transept: the 'Sacred Heart' window with two more saints. Quatrefoil above - 'Crucifixion'.

South transept: the Holy Trinity window.

Signed: Pagnon Deschelettes, Lyon, 1868.

Pl. 113 a Two small single lights in the chancel, with figural subjects in medallions. Also two very small openings at high level, with monograms and symbols. Probably by Pagnon Deschelettes of Lyon.

Pl. 113 b Single-light windows in both aisles;

N side: 'Stus Johannes Baptistae' (signed and dated)

'St Joachim'
'Sta Elizabeth';
'Sta Anna'
'Stus Johannes Evangelista'
'Stus Zacharias'.

(They are not memorial windows.) Pagnon Deschelettes style throughout.

Pls 114 1872 'St Patrick' window in the N aisle, nearest to the west end. Not dated, but signed: G. Dufètre, Lyon.

Small tracery lights above the western door bear the same ornament.

St PATRICK  

1883 West door, above the side door, a 2-light window. Upper tier: 'Stus Franciscus Xavieraus' and 'Stus Carolus Borromeus'. Lower tier: two male saints, no names.

Signed: Claudius Lavergne et ses fils Paris Rue d'Assas Xbr 1883 SYDNEY
St PATRICK

1883? W aisle: four saints in two tiers —
'Georgius Magnus'
'Sanctus Augustinus'.
Lower tier: an abbot in dark blue and a monk
in white; no names.
Flamboyant traceried pedestals; gilded canopies,
Claudius Laverger et ses fils style.

1885 Window at the chancel end of the E wall.
Two tall lights, six figural panels.

Pl. 115 Subjects — the upper tier:
'Sanctus Georgius' and 'Sancta Anna';
the middle tier:
'Our Lady of the Rosary';
lowest tier:
'Sancta Elizabeth with child St John the Baptist'
and 'Sta Helena'.

Signed: Claudius
Laverge
et ses fils
Paris
Septembre
1885

1885–
St VINCENT DE PAUL
REDFERN
Two windows, nearest the chancel.
French style, unidentified artists.

1886 St PATRICK

Pl. 116 b 'Tu es Petrus': two-light window in the wall,
intersected by the organ loft. Signed:
ds Claudius Laverger et ses fils, 1886.

1886 VILLA MARIA
HUNTERS HILL

Pl. 117 a A small single-light window in the entrance porch,
N side: 'Lourdes Madonna' painted on glass.
ds Signed: G. Dufêtre, Lyon, 1886.
OUR LADY OF THE SACRED HEART

1889
Two 2-light windows in the transepts (which are a part of the chancel).

Pl. 118
N side: 'Blessed Margaret Mary Alacoque', signed L. Lobin, Tours France 1889.
S side in the same style: 'Sermon on the Mount'.

1891
Three 2-light windows in the north wall:
'Betrothal of the Virgin' and 'Presentation of the Virgin at the Temple';
'Nativity' and 'Annunciation';
'Flight into Egypt' and 'Adoration of the Magi'.

Lobin Tours 1891.

1892
Originally near the sanctuary, now in the S wall, above the confessional; medallions on patt. ground:
'Coronation of the Virgin' and 'Assumption'.

Lobin Florence Tours 1892.

1892?
'Angel Guardian' window in the baptistry. One light; medallion on pattern ground.
Lobin workshop style.

1893
'Adam and Eve in the Garden of Paradise', one light, medallion on pattern ground.
The only one bearing the signature of Lobin Tours 1893.

1893
Three more single-light windows in the baptistry, with figural subjects in medallions, on pattern ground.

Lobin Florence Tours 1893.

1893
"Fr's J.", 26.3.1893, article by Ignatius (pseud.): the donors of all five windows for the baptistry and of most windows from France which still exist in the church, listed, including 'Pentecost' and 'Ascension', originally given by Mmes Finn and O'Sullivan. ['Ascension re-dedicated in mem. of Vincent Heaton, in 1900.]
Both above-mentioned figural compositions are signed Lobin Florence Tours France 1893.
1893
St PETER CHANEL
HUNTERS HILL
East end windows - two lights:
'Blessed Margaret Mary Alacoque', signed on
the picture G. Dufetre LYON 1893,
and 'Annunciation'.
Pl. 117 b
Figural compositions in medallions,
coloured pattern grounds and borders.

1893-
OUR LADY OF THE SACRED HEART
RANDWICK
2-light window in the N wall, nearest the
baptistery: 'The Childhood of Christ'.
ds
J.P. Florence & Co. Tours France. 1897
(date obscured by the lead came).

1896
St JOHN THE EVANGELIST
CAMPBELLTOWN
Two-light window, made for the second church,
originally placed 5th from the entrance, on the
right, now installed as individual lights on
opp. sides of the church, nearest the chancel.
'St Anne', mem. to Sarah Rudd, d.16.12.1868,
and 'The Virgin and Child', mem. to Mary
Rudd, d.11.1.1889.
d
Remains of a signature: LYONS, 1896.

1921-
OUR LADY OF THE SACRED HEART
RANDWICK
2-light window in the S wall, near the W end.
Subjects in medallions, pattern grounds, identical
with others in this church, but a complete change
in figural style.
'The Carriage of the Cross' and
'The Marriage at Cana'.
Mem. to E.D.J.Kerr, d.1917, and N.A.Ellis, d.1920.
Probably by the Lubin workshop in the 1920's.
St THOMAS
NORTH SYDNEY

1884-
At least five pairs of lights in aisle walls, representing the events from the New Testament. The windows bear no signatures or inscriptions; memorial tablets are attached to the wall, below the windows. Projects for these windows are in church archives; they bear the stamp of the London branch of the Munich establishment of F. Mayer & Co.

Pl.120
"A.Ch.", Thurs., 16.10.1884, front page (131):
New nave dedicated Sat. last.

St MARY'S CATHEDRAL
SYDNEY

1919?
Subject: St Brendan presenting to St Patrick two officers in army uniforms. Memorial to Brendan Lane Mullins, killed 14.6.1917.

591
1839-63 St PATRICK

PARRAMATTA

Three-light east window: 'St Brigid', 'The Good Shepherd' and 'St Patrick'. (May be locally made.)

Pl.1

1842-43 OLD ST MARY'S CATHEDRAL

SYDNEY

"Ben.J.", 27.7.1843:

At the back of the altar there "are three lofty and slender lancet windows of stained glass" ... "in the arch over the pillars, is a circular window, with an intricate pattern, and most brilliant description of coloured glass."

The roof over the sanctuary consists of three canopies with vaulted ceilings, the centre canopy being larger; "the arches forming these canopies" contain "spandrils enclosing quatrefoils, which are also illuminated with stained glass."

[All these windows perished in the 1865 fire.]

1857 St CHARLES BORROMEO

RYDE

"Ben.J.", 6.11.1857:

Church opened Sun. last. "It has a handsome stained glass window over the altar." [sic]

[There are no old windows left now.]

-1858 OLD ST MARY'S CATHEDRAL

SYDNEY

"Fr's J.", 4.4.1858:

Large traceried window over the main entrance appears to have had coloured glass by then.

[Perished in the 1865 fire.]
1861 OUR LADY OF MOUNT CARMEL WATERLOO

"Fr's J.", 3.4.1861:
"... and the windows, of beautiful stained glass, are all fixed."
[Missing.]

1861 THE CONVENT OF THE GOOD SHEPHERD SYDNEY
(Lower Pitt Str.)

"Fr's J.", 21.12.1861:
Wed. morning the new chapel blessed.
All windows of stained glass.
[The convent is no longer in Pitt Street. Windows may still exist at some other location.]

1873-74 ST STEPHEN NEWTOWN

"A.Ch.", 18.4.1874, front page:
5-light pattern window in the chancel: "at the northern extremity."
[The chancel faces E-NE. Window probably English.]

the WELSH PRESBYTERIAN SYDNEY
1900's? (Chalmers Street)

Art Nouveau leadlights throughout.
Sydney-made; maker not identified.


ALLEN, Laura Mary  "A History of Christ Church St. Laurence" (Sydney, printed by Finn Bros. Ltd., 1939)

ARCHER, Michael, HALLIDAY, Sonia, and LUSHINGTON, Laura  "Stained Glass" (London, Mitchell Beazley, Pitkin Pictorials series, 1979)

ARMITAGE, E. Liddall  "Stained Glass: History, Tecnology and Practice" (London, Leonrad Hill, 1959)
ASLIN, Elizabeth  "The Aesthetic Movement: Prelude to Art Nouveau"  
(N.Y., Excalibur Books, 1969)  

BARFF, H.E.  "A Short Account of the University of Sydney"  
(Sydney, Angus & Robertson, 1902; reprinted from the  
1860 Calendar of the U. of Sydney)  

BOASE, T.S.R., ed.  "English Art 1800 - 1870"  
(Oxford, Clarendon Press, 1859)  

BOWD, Douglas G.  "Macquarie Country; a History of the Hawkesbury"  
(Melbourne, Cheshire, 1969)  

BRIGGS, Asa, ed.  "William Morris: Selected Writings and Designs"  
(Harmondsworth, Penguin, reprinted 1973)  

CENNINI, Cennino d'Andrea  "The Craftsman's Handbook: the Italian  
'Il Libro dell' Arte'"  (transl. by Daniel Thompson;  
unabridged and unaltered republication of the Yale U.P.  
edition of 1933; N.Y., 1960)  

Cennini


DORE, Gustave "The Doré Bible Illustrations" (based on the Cassell, Peter and Galpin publications, in parts, in London and N.Y., about 1866, with add. plates from the 1875 German ed.; N.Y., Dover, 1974)

DUNCAN, Alastair "Tiffany Windows" (Thames & Hudson, printed in Verona, 1980)

ELIS, Carl "Die Mosaik- und Glasmalerei" (Leipzig, 1891)

FREELAND, J.M. "Architecture in Australia - a History" (Harmondsworth, Penguin, 1968)

Freeland: Hunt

FROMBERG, E.O. "An Introductory Essay on the Art of Painting on Glass", tr. from the German by Henry James Clarke (in Weale's "Quarterly Papers on Architecture" IV, 1845)

Fromberg (Weale) 1845

GESSERT, M.A. "The Art of Painting on Glass, or Glass Staining" (in "Quarterly Papers on Architecture", London, John Weale, 1844) I, Part II

Gessert (Weale) 1844

GESSERT, M.A. "Rudimentary Treatise on the Art of Painting on Glass" trans. from the German ... with an appendix on the art of enamelling, etc. (London, Weale's Rudimentary series, 3rd ed., 1857)

Gessert, 3rd ed., 1857

GIROUDARD, Mark "Sweetness and Light: the Queen Anne Movement 1860-1900" (Oxford, Clarendon Press, 1977)

Girouard

GRODECKI, Louis "Les Vitraux de Saint-Denis" (C V M A , France; Paris, 1976)

Grodecki "Saint-Denis"
GRODECKI, Louis  "Le Vitrail Roman"  (Fribourg, Office du Livre, 1977; éditions Vilo, Paris)  


HENRY, Lucien  "Australian Legend: the War-Atah", ill. by the author  (Paris, Neal's English Library, 248 Rue de Rivoli, 1891)  


HILTON, Timothy  "The Pre-Raphaelites"  
(N.Y., Harry N. Abrams, 1970)  

HUGHES, Robert  "The Art of Australia"  
(Harmondsworth, Penguin, 1970)  

JERVIS, J.  "A Short History of the Church and Parish of St. John, Parramatta"  (Sydney, Ambassador Press, 1963)
Jervis, James  "The History of Woollahra: a Record of Events from 1788 to 1960 and a Centenary of Local Government" (Sydney, Woollahra City Council, 1960)

Jervis "Woollahra"

Johnstone, Rev. Samuel Martin  "The Book of St. Andrew's Cathedral, Sydney" revised and extended by J.H.L. Johnstone (Sydney, Angus & Robertson, 1963)

Johnstone


Lee et al., 1976


Macfall


McGrath & Frost

Macleod, Mrs. A.C.  "Macleod of the 'Bulletin': the Life and Work of William Macleod" (Sydney, the Snelling Printing Works, 1931)

Mrs Macleod
MARCHINI, Giuseppe "Italian Stained Glass Windows" (London, Thames & Hudson, 1957)

MERRIFIELD, Mary Philadelphia, Mrs "Original Treatises on the Arts of Painting" I (London, John Murray, 1949)

NICHOLS, Alan, "Historic Churches of New South Wales" et al. (Sydney, Reed, 1978)

O'FARRELL, F., ed. "St. Mary's Cathedral, Sydney, 1821-1971" (Sydney, Devonshire Press, 1971)

OIDTMANN, H. "Die Glasmalerei" 1. Theil - Die Technik der Glasmalerei (Köln, J.P. Bachem, 1892)

ORPEN, Sir W. "Cutline of Art" (London, G. Newnes Ltd., 1923)
PARKES, Kineton  "Sculpture of Today" II  
   (London, Chapman & Hall Ltd., 1921)  
          Parkes

PROUT, John Skinner  "Sydney Illustrated"  
   (Sydney, 1844)  
          Prout "Syd. Ill."

READ, Herbert  "English Stained Glass" (London, Putnam's  
   Sons, reprint of the 1926 ed., 1973)  
          Read, 1973

REED, Rev. T.T.  "Historic Churches of Australia"  
   (South Melbourne, Macmillan, 1978)  
          Reed

RUSKIN, John  "Lectures on Architecture and Painting ...  
   Edinburgh ... 1853"  
   (London, Allen, new ed., 1891)  
          Ruskin, 1853

RUSKIN, John  "Lectures on Art, delivered before the University  
   of Oxford, in Hilary Term, 1870"  
   (George Allen, London, 6th ed., 1892)  
          Ruskin, 1870

Sewter, I


Smith "Documents"


Spencer

STETTLER, M., introd. by "Swiss Stained Glass of the Fourteenth Century from the Church of Koenigsfelden" (London, Btsford, 1949)

Stettler

WARRINGTON, William "The History of Stained Glass from the Earliest Period of the Art to the Present Time. Illustrated by Coloured Examples of Entire Windows in the Various Styles" (London, 1848)

Warrington

WEIGERT, Hans "Geschichte der deutschen Kunst" I (Frankfurt a.M., Umschau Verlag, 1963)

Weigert
WESTLAKE, Nathaniel, Hubert John "A History of Design in Painted Glass" (London and Oxford, James Parker & Co.) I: 1881; II: 1882 (III and IV not avail. in Sydney)

WHITE, Rev. C.A. "The Challenge of the Years: a History of the Presbyterian Church of Australia in the State of New South Wales" (Sydney and London, Angus & Robertson, 1951)


YEEND, P.J. "A Short Account of the King's School Chapel" in association with the King's School Archive Society [Parramatta, c.1970]
SMALL PUBLICATIONS BY AND ABOUT INDIVIDUAL CHURCHES AND ABOUT LOCALITIES, etc.

Abbr.

BURWOOD, Council of the Municipality of "Official Souvenir: Burwood Municipal Jubilee, 1874-1924"

Burwood 1874-1924

CLARKE, E.P. "Through the Archway of the Years: the First Hundred Years of St. Mary's, Waverley" (1964)

Clarke


Lancaster

"Cobbitty, 1827-1927" (S.U., in the Pamphlet File)

"Cobbitty, 1827-1927"

Cook & Co., pub. "A Short Account of St. Andrew's Cathedral with the Subjects of the Windows" (Sydney, J. Cook & Co., pr. July 1866)

Cook, [July 1866]

FLETCHER, John, comp. "St. James' Church, Forest Lodge, a Chronicle, 1877 - 1977"

Fletcher
The Genesian Theatre, 420 Kent Street, Sydney  
"The Genesian" (based on the August 1865 "The Genesian"  
 souvenir issue, reprinted, with addit. information incl.,  
 by members of the Australian Catholic Hist. Soc., Sydney,  
 6th March, 1974)  

"The Genesian"

GLEDHILL, P.W. "Parish of St. Peter, Cook's River; Diocese of  
 of Sydney, N.S.W.: the Early History of the Parish,  
 1835 - 1934" (1934)  

Gledhill

HODGE, Harry "A Guide to Historic Hill End and its Environs"  
(S.U., in the Pamphlet File)  

Hodge

KING, Rev. Gordon J.S. "St Peter's Church, Sydney. 75th Anniversary  
1867-1942: Commemorative Souvenir and History, including  
Programme of Services 25th July - 1st August"  
(Sydney, Bridge Printery, 1942)  

King

GRiffith, Eric "St.Mark's, Granville" 6pp. (printed by  
Gowans & Son, 17 Rosedale Ave., Greenacre, n.d.)  

Griffith

McGOVERN, Rev. J. "St. Joseph's Church, Newtown - Diamond  
Jubilee: 1869-1929"  

McGovern
MARSHALL, K.M. "The Early Wollongong Congregational Church and some of its Personalities" (pub. by the Illawarra Hist. Soc., 1968)


RODD, L.C., and TRAINER, J. "Christ Church S. Laurence, Railway Square, Sydney, N.S.W.: Yesterday, Today and Tomorrow" (pub. by the Church, 1972)

RUSSELL, Bronwyn "Serve the Lord with Gladness. Centenary Souvenir of St Joseph's, Edgecliff" (Sydney, 1974)

"St. Andrew's Church of England, Summer Hill: Souvenir Booklet, 1881-1937" 1937

"St Andrew, Summer Hill"
"St. Andrew's Scots Church, Rose Bay. Silver Jubilee Celebrations: Programme and Historical Record, 1913-1938" (ill.; 1938)

"St. Andrew's Scots"

St Paul, Adelaide, S.A., Church of, pub.
"Church of Saint Paul: 120th Festival of St. Paul's" (a single-sheet leaflet with four colour prints of windows; edition limited to 500 copies; 1981)

"St. Paul, Adelaide, S.A."


"St. Paul, Carlingford"

"St. Paul's Church, Redfern, Sydney. Souvenir, Diamond Jubilee." (1915)

"St. Paul, Redfern"

"Some Account of St. Paul's Church, Hornsby (now Normanhurst and Wahroonga). With a few Reminiscences of the Old Village of Hornsby."
(Printed for the subscribers, July 1910.)

"St. Paul, Wahroonga"

"St. Peter's Church, North Sydney: One Hundred Years of Presbyterianism" (1966)

"St. Peter, N. Syd."
PERIODICAL PUBLICATIONS

(Only a very limited number of issues of parish publications could be located and perused.)

"Art and Architecture, the Journal of the Institute of Architects of New South Wales"
"A. & A. N.S.W."

"The Australasian Decorator and Painter"
"A.D.P."

"The Australian Churchman"
"A.Ch."

"The Australian Technical Journal"
"A.Tech.J."

"The Australian Women's Weekly"
"A.W.W."

"Bank Notes"
"Bank Notes"

"The Benedictine Journal"
"Ben.J."

"British Society of the Master Glass Painters, J."
"B.S.M.G.P."

"The Builder" (London)
"The Builder"
"The Building, Engineering and Mining Journal, Australia and New Zealand" or, later, "The Building and Engineering Journal"  "B.E.M.J."

"Building News"  "B.N."

"Campbelltown News"  "C. News"

"The Catholic Weekly"  "Cath.W."

"The Christ Church St. Laurence: Monthly Paper"  "Chr.Ch.St.L.M.P."

"The Chronicle"  "Chron."

"The Church Chronicle"  "Ch.Chron."

"Church of England Historical Society, Journal"  "C.E.H.S."

"The Church of England Messenger, Arnciffe"  "C.E. Arnciffe"

"The Church Standard"  "Ch.St."

"The Connoisseur" (England)  "Connoisseur"
"The Cumberland Argus and Fruitgrowers' Advocate"  "Cumb. A."

"The Daily Telegraph"  "D.T."

"Les Dossiers de l'Archéologie" (No. 26, Jan./Feb., 1978)  "Doss.Arch."

"Evening News"  "E.N."

"Freeman's Journal" (Aus.)  "Fr's J."

"The Illustrated Sydney News"  "Ill. S.N."

"Leichhardt Historical Journal"  "Leichhardt H.J."

"Les Monuments Historiques de la France"  "M.H.F."

"The New South Wales Presbyterian"  "N.S.W.Presb."

"Our Parish Magazine - Willoughby and St. Leonards"  "Our Parish Mag. - W. & St L."

"Parramatta and District Historical Society Journal and Proceedings"  "Parr. H.S."

"The Presbyterian"  "Presb."
"The Presbyterian Messenger"

"The Royal Historical Society Journal and Proceedings" (Aus.)

"The Scottish Australasian"

"Scribner's Monthly" (American)

"The Soldier"

"Stained Glass" (American)

"The Sun"

"Sydney Diocesan Magazine"

"The Sydney Mail"

"The Sydney Sun"

"The Herald" or "The Sydney Morning Herald"

"The Technical Gazette of New South Wales"

"Union Recorder" (U. of Sydney)
FREAME, A.W.  "Press Contributions"  (M.L.)  Freame
EXHIBITION CATALOGUES (in date order)

Abbr.

"Exhibition of the Works of All Nations, 1851. Reports by the Juries... By authority of the Royal Commission. II (London, 1852)

"Exhib. 1851, Reports"


"Crystal Pal. 1851" [1970]

"Catalogue of the Natural and Industrial products of New South Wales, exhibited in the School of Arts by the International Exhibition Commissioners." (Sydney, Oct. 1861)

"Cat. Int. Exhib. Syd., 1861"

WARING, J.B. "Masterpieces of Industrial Art and Sculpture at the International Exhibition, 1862", III

Waring

"Int. Exhib. 1862" III

"[Guide to the] International Exhibition of Australasia, Melbourne, 1866 - 67"

"Internat. Exh. Melb. 1866-67"

"Exp.U., Paris, 1867"

"Victorian Intercolonial Exhibition, 1875. Preparatory to the Philadelphia Exhibition, 1876. Opened 2nd September, 1875. OFFICIAL CATALOGUE OF EXHIBITS." Melbourne, 1875.

"Vic.Exh. 1875"

"Official Record of the Sydney International Exhibition, 1879" (Govt. Printer, 1881)

"Syd.Exh. 1879"


"C.I.E.Melb. 1888"


"C.I.E. Melb. 1888-9: Report"
(Sydney, Govt. Printer, Dec. 1888)

"C.I.E. Melb. 1888-9; Official Cat."

THE VICTORIA AND ALBERT MUSEUM, LONDON

V. & A. "Raphael Cartoons"

MUSEUM OF APPLIED ARTS AND SCIENCES, SYDNEY

"Exh. Aus. Flora 1978"
DICTIONARIES and ENCYCLOPAEDIAS

BÉNÉZIT, E.  "Dictionnaire critique et documentaire des Peintres, Sculpteurs, Dessinateurs et Graveurs" de tous les temps et de tous les pays, par un groupe d’écrivains spécialistes français et étrangers. (Nouvelle édition, Librairie Gründ, 1976, Paris)

Bénézit, 1976

"Brockhaus Enzyklopädie" (17th ed., VII, 1969)

Brockhaus VII

"Debrett’s Peerage and Baronetage"

Debrett

"The Dictionary of National Biography"
(pub. since 1917)

"Dict. Nat. Biog."

FARMER, David Hugh  "The Oxford Dictionary of Saints"

"Oxford Dict. of Sts"

SHAW, Henry  "The Encyclopaedia of Ornament"
(1842)

Shaw

Thieme-Becker

VIOLLET-LE-DUC, Eugène Emmanuel
"Dictionnaire raisonné de l'architecture française du XIe au XVIe siècle", IX
(Paris, A. Morel, éditeur; Rue Bonaparte, 13 MDCCLXVIII)

V.-le-Duc
DIRECTORIES, CALENDARS

Abbr.

"National Directory of Victoria, 1866-67"

"N.D.V. 1866-67"

Sands & Kenny's "Commercial and General Melbourne Directory", 1859

Sands & Kenny, 1859

"Sand's Sydney Directory"

"S.S.D."

UNIVERSITY OF SYDNEY "Calendar", 1860

U. of Sydney, Calendar, 1860
UNPUBLISHED MATERIAL

BLACKET, Edmund T. "Schoolbook Diary" (S.U.A.)

BLACKET DRAWINGS (M.L.)

CHURCH ACT 1836: R.Bourke's despatch 1836 (M.L.)

HASSELL CORRESPONDENCE, I (M.L.)

HOUIISON, A. "St. Philip's - past and present; notes of a lecture, 1889, with plan of Old St. Philip's Church." (M.L.)

HUNT, John Horbury "Designs for Stained Glass collected by J. Horbury Hunt" [accessioned by the P.L.N.S.W. in 1905]

LOUIS PHILLIPS PAPERS, XXXVII (various correspondence and receipts relating to the windows of the Great Synagogue, Sydney, among other papers) M.L.

Abbr.
B.S.D.
Blacket Drs.
Church Act 1836
Hassall Corr. I
Houison, l.n.
J.H. Hunt "Designs ... collected"
Louis Phillips
LYON, COTTIER & CO. file of designs (M.L.)

MACARTHUR PAPERS, XXXII (M.L.)

St Andrew's Scots Presbyterian Church, Sydney
[now Rose Bay] "Committee of Management Minute Book:
Minutes and Proceedings, 1875"
(Presb. Archives)

St Mary's Cathedral, Sydney

Accounts rendered for windows, by J. Hardman & Co.
to St Mary's Cathedral, Sydney
(St M.A.)

Letters relating to Cathedral windows:
between J.J. Donovan and Hardman Brothers;
between J.J. Donovan and Henry Austin;
a Lambragin to Charles . . . .
(St M.A.)

Receipts for windows, Hardman & Co. to Donovan.

SELWYN PAPERS. Bishop Tyrrell's letter to Rev. A.E. Selwyn.
(Morpeth, Sept. 25th, 1855.)
Signed: W. Newcastle.
(M.L.)

Selwyn, 1855
UNIVERSITY OF SYDNEY "Notes and Proceedings of the Senate of the University of Sydney, 1851 - 1865" (S.U.A.)

U. of Sydney, Senate Mins.

UNIVERSITY OF SYDNEY "Building Committee Minutes, 1854 - 1862" (S.U.A.)

U. of Sydney, Building C.