Stained Glass: The Victorian Context

Christ Church, St Kilda, is linked with the very foundation of the craft of glass staining in Victoria in a way which is not generally known. In 1858 a Bourke Street plumber, called Eden, volunteered to glaze all the windows of this church at his own expense, the principal ones in stained glass suited to C. R. Swyer's architecture. Whether in fact he did any glazing I do not know, though obviously none survives. If Eden planned to import the stained glass it would have been amongst the earliest examples in the colony. If he planned to make it, or have it made locally, it would have been the first known example of Australian glass staining. Outside Victoria, Edmund Blackett had painted imitation stained glass for St Andrew's Cathedral, Sydney, and in South Australia, Edward Brooks had made a window in Christ Church, North Adelaide, of 1856, which does not survive. The latter would not have been true stained glass, as Brooks made only patterns of coloured and flashed glass, though he later incorporated imported painted medallions.

The Local Glass Industry

Window glass was not manufactured in Victoria in the 19th century, but there were glass factories, mainly producing bottles. The first local glass 'of a very superior description' was made in 1847 by Mansfield of Collingwood, using a particularly suitable sand discovered near Brighton. Mansfield was probably involved in the establishment of the Collingwood factory known as the 'Glass House', which is first reported in 1851 in the official return of manufactories &c.

The Glass House was owned by William Overton, a leading Melbourne baker and pioneer of the gas industry. It can be identified in Kearney's plan of 1856 as a cruciform structure on the north side of Glass House Lane (now Glasshouse Road), a little west of Rokeby Street, Collingwood. It gave its name not only to the lane but to a hotel, and to the North Glasshouse and South Glasshouse electoral divisions. According to a later description it was a 'conspicuous factory-like building'. It originally stood in the middle of a swamp, but by 1856 was in the centre of a developed area, and had apparently been converted into Rae, Dickson & Co's stearine candle factory. However, the official returns for 1856 still show a glass manufactory in Collingwood, and those for 1857, which are less specific, still show one in the Collingwood-Melbourne area. The precise nature of its original activities is not clear, but in 1856 there was a glass blower, Andrew Spoon, living in Glasshouse Street, and a glass cutter, Henry Coxhead, in Waterloo Road. Coxhead died in 1865.

In 1866, William Nixon, a former MLA for Colac, established a glassworks in Kensington in which he was joined by John Thomas. Upon Nixon's death James H. Thomas joined John, under the style of Thomas Bros. They produced about one-and-a-half tonnes of glass a week, though still apparently no window glass. The business was not a financial success, and it was bought out by Mount in 1870. In that year a second glassworks appears to have been established by McNeilage, and during the ensuing decade, flint glass, looking glass and glass bottles were made by various small firms. By 1874 the most important of these

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seems to have been the Melbourne Glass Bottle Company, operated by Felton, Grimwade & Co to supply the requirements of their drug and chemical business in Flinders Lane. Their works were managed by Mount – presumably the same man who had bought out Thomas Bros – described as a Canadian "of great athletic prowess, and possessing an optimism and charm of manner surpassing his commercial aptitude".

In 1858, John Wiper of 66 Little Collins Street East, showed bent glass for windows and domes at the Victorian Industrial Society’s exhibition, and in 1860 Wiper was the only glass bender and cutter listed in the Australian Builder’s building trades directory, now at 61 Little Collins Street East. In 1851 a looking glass factory had been established by G. B. Campi at 112 or 122 Russell Street, and in 1853 he was joined by his brother Abbondio, and the firm became Campi Brothers. Only a few hands were employed at this time, but in 1874 Abbondio became the sole proprietor, and by 1888 he had 16 employees and was doing a large business. A competing firm was Flint, Ramsay & Co of 122 Collins Street West, which in 1858 was able to display two mirrors which they had silvered. In 1860 The Argus reported that the firm of Ramsay Brothers had been able to make a mirror ten feet by seven (3.0 x 2.1m) using a layer of tinfoil alloyed with mercury. Coloured glass for the sidelights of doors, highlights over stairwells, and other similar locations tends to be typical of rather late buildings. In 1862 Charles Mayes gave prices for 16 ounce glass in a wide range of tints.

### Stained Glass Before Pugin

It is pretty well known, at least in architectural circles, that a number of medieval crafts were hopelessly debased or entirely lost in Britain until the time of the Gothic Revival of the 19th century, when the architect A. W. Pugin revived them, and trained craftsmen and manufacturers like Herbert Minton, for encaustic tiles, and John Hardman, for stained glass and metal work. Many have the picture that there was no living tradition of stained glass until it was revived by Pugin in the 1840s. What I now want to point out is, first, that this is totally untrue, and second, that much of the early work in Australia grows directly out of the older pre-Puginian tradition.

Nathaniel Whittuck states that the art of stained glass became virtually extinct in Britain after the decline of the Gothic style, to the extent that after the Great Fire of London nobody local could produce glass for the new churches, and it had to be imported from Holland. But in the 18th century it enjoyed a revival. A window in New College, Oxford, designed by Sir Joshua Reynolds, and executed by Jervais in 1778, together with another one at George’s Chapel, designed by West and executed by Forrest, showed that ‘paintings on glass might be produced much finer than the ancient masters could boast of’. A number of other artists appeared in the field, and by the 1820s Whittuck could claim that the art was ‘approaching perfection’.
Whittock’s book goes into considerable detail about the processes of manufacture, the forms of kilns, the art of painting, and the motifs and forms to be used. He is very practical, and one of his kilns, for example, is a particularly compact one, which he says can be erected in a smaller space and requires less fuel to vitrify the colours to the glass; therefore it is better suited to a small-scale business. These comments alone seem to indicate that the craft was well established on a commercial basis.

Whittock illustrates examples in colours for what is, so far as I know, the first time in such a treatise. It is interesting to look at some examples, as shown in hand-tinted lithographs, for he discusses them in terms of both technology and style. Of one design, an ornamental cross, he points out that it is an easy subject, and although it has a variety of colours it may be finished in two burnings. Of another, an ornamental border, he points out that it can easily be painted by a student who cannot draw. In fact, he makes a very big distinction between those designs which can be traced out mechanically and those which require artistic aptitude.

In terms of style, Whittock presents an ornamental rosette which he says is ‘admirably adapted for a Gothic window; yet not of so marked a character as to render it unfit for any other’. And he presents what he says is a beautiful figure – it is Christ carrying the cross – which can nearly be finished with pot metal. Interestingly, this is copied from an altarpiece in the chapel of Magdalen College, Oxford, which is obviously of a post-Renaissance character. In the first case we have a clear consciousness of the distinct character of the Gothic, and in the second old models used as a source of designs. All that is now required is a Pugin to direct these ideas into purer Gothic Revival channels.

However, I do not yet want to turn to Pugin, for even in 1850 his influence was very limited. Let me take two other texts on stained glass as examples, The Painter, Gilder and Varnisher’s Companion was published in Philadelphia in 1850. It has a chapter on stained glass which illustrates a more up-to-date kiln than Whittock’s, with a muffle of terracotta rather than cast iron, and gives the usual recipes for creating the various colours. It gives no guidance on style except a few rules as to which colours go with each other, and it must have been assumed that designs would be copied from elsewhere. There is certainly not a hint of Puginian or Gothic dogma.

The standard text in Britain, published in Weale’s Rudimentary Treatise series in the 1850s, was M. A. Gessert’s Rudimentary Treatise on the Art of Painting on Glass. This is also purely technical in character, though it states the ‘beautiful art of glass painting is ... restored, in our day, to the perfect fullness of its ancient splendour’. But the author was German, and the book was translated from his writings in German extending over a number of years previously. It has nothing to do with Pugin or with the Gothic Revival in Britain.

William Wailes of Newcastle-upon-Tyne is probably the main link between the old Georgian tradition of stained glass and the Gothic Revival, for he was
established in 1838, before Pugin became influential, and then Pugin patronised him exclusively until 1845. It is true that Pugin sketched designs for stained glass as early as 1832, when he was 20 years old, but he would have known nothing of it technically. If anything, Wailes would have taught Pugin, not the reverse. An example of Wailes’ work for Pugin is the east window of St Giles, Cheadle, Staffordshire, built to Pugin’s design in 1841-46. The window itself was finished in 1842. 27

Wailes exported some of the first stained glass windows to Australia. The east window of Christ Church, Longford, Tasmania, is inscribed with the name of Wailes and of William Archer – later to become a prominent Tasmanian architect – with the date 1842. According to Beverley Sherry, Archer was studying in Newcastle in 1842 and while there designed the window which Wailes executed. 28 It seems very advanced in style for the date, especially when compared with the window at Cheadle, which is exactly contemporary. In 1845 Wailes sent out a patterned window for Christ Church, St Laurence, Sydney, which was rejected because it included the Virgin Mary and ‘savoured strongly of something more than Puseyism’. It was sent back to Wailes to be reworked, and was finally installed in 1853, showing St John, Christ as the Good Shepherd, and St Peter. 29

Wailes’ window in the Chapel of St Peter’s College, Adelaide, of 1864, was reported to be the first one in South Australia received from any eminent English stained glass artist, and the firm, which became Wailes & Strang, later supplied a number of windows for St Peter’s Cathedral, Adelaide. 30

**Local Production**

The earliest locally-made stained glass in Australia was inevitably geometric and non-figurative, done by craftsmen who were little more than plumbers and who had been trained essentially in the earlier Georgian tradition. This was the case in South Australia, where the early windows were all non-figurative, and the most prominent maker, Edward Brooks, was a plumber and painter by trade. 31

Some of these simple repetitive windows are nevertheless very beautiful, and perhaps more acceptable to modern tastes than the complex and often saccharine productions of the High Victorian period. One example is St Andrew’s Presbyterian Church, Evandale, Tasmania, of 1841-42, which is itself a quintessentially Georgian building. The windows are presumably much later, but Sherry goes so far as to call it ‘the finest geometric-patterned glass in Australia’. 32

In Melbourne the first stained glass makers after Eden were also plumbers, James Ferguson and James Urié. Urié came to Melbourne from Scotland in 1853, and it was probably in the same year that he entered partnership with Ferguson in a plumbing business in North Melbourne. 33 There is no indication that they were at first especially interested in stained glass. They showed an improved tin roofing at the Melbourne Exhibition of 1854, 34 and in 1865 Urié unsuccessfully applied for a patent on a method of cutting basalt street flagging. 35
Their first stained glass windows do not date from 1861, as seems to have been assumed, but from 1858 when they showed four of them at the Victoria Industrial Society's Exhibition. These windows, however, may well have been partially or wholly imported, and merely assembled by Ferguson & Urie, for it seems to have been in 1861 that they engaged their first stained glass artist. Their oldest datable work known to me is the Threlfall window at Maldon, of 1862, and I suspect they may have been responsible for the stained glass at Longeronong in the same year. I will return to both of these. Even after this time, of course, they still produced simple patterned and non-figurative work, for which an artist would not be required, such as the chancel windows at St Patrick's Catholic Church, Port Fairy, of about 1866-67. Later on, elaborate effects could be achieved without the expense of employing a stained-glass artist by using printed transfers. Two excellent examples of these are at 'Woodlands', Essendon, of 1889. One does find primitive transfers which seem to be of earlier dates, but these at Woodlands were presumably produced by photolithography, and must have been a recent development. The best-known brands were 'Glacier' and 'Crystyograph'.

The Gothic Revival

The Gothic Revival in stained glass was more to do with the accurate understanding of style than the revival of crafts and techniques. Pugin and others sketched not only in Britain, but in France and elsewhere, and Charles Winston published his Inquiry into the Difference of Style Observable in Ancient Glass Paintings in 1847. In fact some of the most extensive discussions of stained glass were French, amongst them that of Viollet-le-Duc in his Dictionnaire raisonné. Viollet was more widely read in Australia and America than he was in Britain, and many Gothic Revival architects, including William Wardell, were familiar with his work. Whether these architects pushed local stained-glass artists towards French ideas, or whether the artists themselves were influenced directly by Viollet, I am not, so far, in a position to say, but it seems a distinct possibility.

There is no doubt that Hardman and other stained glass artists, trained or influenced by Pugin, had an enormous impact in Australia. Hardman windows are quite common in Australia; three of the earliest, dating from 1852-53, in St Mark's, Darling Point, Sydney, while there are later examples in St Patrick's Cathedral, Melbourne. There are also many imported windows by other firms of great significance, but these have been studied by other researchers, and I will not attempt to consider them here.

In Victoria the first stained-glass artists of any note are D. R. Drape and J. L. Lyon, both of whom worked with Ferguson and Urie, and had special connections with the town of Maldon. Drape is said to have emigrated to Australia after being approached by Ferguson in 1858, but this is not clearly substantiated, and he did not initially join Ferguson & Urie, but went to Maldon and practised as an artist, architect &c. He joined Ferguson & Urie in 1863.
Lyon emigrated from England in 1861, joined Ferguson & Urie immediately, and was responsible for at least one of the four windows which they showed at the Victorian Exhibition that year. His connection with Maldon was that his father was a Maldon storekeeper, and it was probably because of this that he was engaged in 1862 for the west window presented by William Threlfall to Holy Trinity Church, Maldon, then just being completed to Drape's design. Lyon later went to Sydney, and became very important as a partner in Lyon, Wells & Cottier.

Sydney became an important stained glass centre, but never exported much to Melbourne even though Lyon Wells & Cottier did other decorative work in Melbourne. Melbourne's stained-glass industry remained sturdily independent, and itself exported quite extensively to Tasmania, South Australia, and even Queensland, where the windows for the assembly hall of Brisbane Grammar were made in 1880 by Ferguson & Urie of Melbourne. In South Australia the glazed doors in the gallery of 'The Acacias', Marryatville, Adelaide, are signed by Smyrk & Rogers of 166 Little Collins Street East, Melbourne, and possibly from Thomas English's extensions of 1879, though the firm is only known to have operated from about 1884.

**Secular Glass**

One of the earliest datable suites of stained glass in Victoria is that at Longeromong homestead in the Wimmera, built for Samuel Wilson in 1861-62, to the design of Crouch & Wilson (no relation). The entrance glazing bears Wilson's monogram and the date 1862, and seems likely to be locally made, in which case it would have to be the work of Ferguson & Urie. But the most extraordinary feature – whether of the same date seems questionable – is the skylight over the stair hall, containing symbolic and hortatory motifs like 'Agriculture' and 'Advance Australia'.

Domestic work is notable for themes of hospitality in the entrance hall – a general idea of idealised baronial patronage, with real or bogus family coats of arms, scenes from Walter Scott or Shakespeare, and so on. At Mandeville Hall, Toorak, of 1878-79, there are two female figures of a somewhat pre-Raphaelite character. Who they are is not specific, but they were possibly imported from London, as the decoration was done by Gillows of London, though probably not all the stained glass, as the staircase window seems unmistakably in the manner of Ferguson & Urie. One special example is at 'Stanthorpe', the house of the historian Alexander Sutherland, at 42 Barkly Street, St Kilda. The window at the end of the passage is elaborately decorated, with a heraldic shield at the base, a roundel with a knight on a charger, and at the top, what is said to be the Sutherland family cat, though it is more probably an element of the (real or purported) family crest.

Staircases sometimes carry on the baronial theme of the entrance hall, especially when the house is medieval in style, but they are also noted for the seasons, as at
‘Woodlands’, Crowlands 1868; ‘Dhurringile’, Rodney 1876-77; ‘Mandeville Hall’, Toorak 1878-79; and ‘Ontario’ (later ‘Labassa’), Caulfield, as remodelled in 1889. The scenes are invariably British, or at least European in character, and it seems likely that the roundels were all imported as standard items.

Woodlands is the earliest of these, and a particularly fine example because it is a very long window with two extra roundels of ‘Night’ and ‘Day’ in addition to the four seasons, and with the monogram of the Wilson Brothers who owned the property. ‘Dhurringile’ is interesting for including Australiana motifs, to which I will return.

A somewhat abnormal variation at ‘Rio Vista’, Mildura, of 1891, is set in lancet lights. Even more elaborate is the stair window at ‘Woodlands’, Essendon, which is of nine lights and perpendicular Gothic in style. A worrying example is ‘Redholme’, later ‘Warwillah’, at 572 St Kilda Road, built in 1896-97 to the design of John Beswicke. The staircase window, which is signed by William Montgomery, has a female figure with a falcon, accompanied by a quotation alleged to be by Walter Scott. But I have searched high and low, and been unable to find the source: ‘A merlin sat upon her wrist/Held by a leash of silken twist’.

I have not said anything so far about public buildings, and there is of a general nature, nothing to say except that the glass tends to be more explicitly programmatic. Just to take one example, the court house at Bairnsdale of 1892-94, a fairytale building designed by A. J. Macdonald of the Public Works Department. The main courtroom window has three vertical lights with appropriate shields and mottoes, and a roundel above with the blinded figure of justice. However it is my favourite really not for the glass, but for the extraordinary lobed design of the framing roundel window.

**Progressive Tendencies**

Late in the 19th century a number of progressive tendencies emerge. The glass of the American, Louis Comfort Tiffany, is one of these. The development of nationalistic themes is another, and the Art Nouveau is the third and most important. There is no identifiable Tiffany or Tiffany-style glass in Victoria, and very little in Australia, as Sherry has pointed out: “only two windows in St Paul’s, Pulteney Street, Adelaide. It is interesting to see what we have missed. Some American examples, like the windows of Third Street Presbyterian Church, Philadelphia, are fairly conventional but nevertheless tending towards a rich, speckled mosaic character.” The windows of the Samuel Nickerson house in Chicago, of 1883, are much more varied, and a great contrast to the relatively stodgy character of Australian work of that date. They have in fact returned, in a novel way, to the primitive concept of a leadlighted mosaic in which there is very little actual staining.

Another important characteristic is nationalism, but it was much stronger in Sydney than Melbourne. One reason for this is that it was stimulated by the
centenary of European settlement in 1888, an event much more relevant to Sydney than Melbourne. Another was the presence of Lucien Henry, a Frenchman, and a follower of Viollet-le-Duc. Henry had taken part in the Paris Commune of 1870, was transported to New Caledonia, and in about 1880 became an instructor in modelling at the Mechanics School of Arts in Sydney, and then first lecturer in Art at Sydney Technical College. There was a great French tradition of French-invented orders, which goes to Philibert Delorme, and Henry attempted to create an Australian national order based on the flower of the waratah. This is the most interesting of a number of attempts to integrate Australiana motifs into decoration, most apparent of all in the fern patterns which became popular in cast-iron ornament.

Lucien Henry is especially important in connection with stained glass, and he designed the famous centennial windows in Sydney Town Hall, made up in 1889 by Goodlet & Smith. One shows Captain Cook, and the other a personified "Oceania" and they are accompanied by Australian flora, including the ubiquitous waratah. We are fortunately able to compare them with coloured illustrations in a Goodlet & Smith brochure of 1890 which show slight variations, especially in the sidelights, and which must have been based upon Henry's original cartoons.

In Victoria there was much less interest in nationalism in stained glass, but there is one rather incongruous example at 'Dhurringile'. The staircase window has a central light with three obviously imported roundels of the seasons, and a transom lunette with the date '1877'. Flanking lights contain classical and pre-Raphaelite figures. But well above this there are three bizarre little lights, a circular roundel containing the missing season, and flanking rectangles with a kangaroo and emu, placed rather shyly, so high up that they can hardly be seen.

If nationalism was a fairly weak trend in Victoria, the Art Nouveau was very strong. 'Dalswraith' (now Campion College) in Studley Park Road, Kew, by Ussher & Kemp in 1906, is a good example of the type. The Art Nouveau work is good quality and very decorative, but it is remarkably free of specifically Australian content, and one cannot help wondering to what extent it may have been imported. The masterpiece of the period is Milton House in Flinders Lane, of 1901, officially designed by Sydney Smith & Ogg, but largely attributable to their consultant architect, Robert Haddon, who was almost certainly the designer of the glass. The interesting thing is that it is technically very simple – just arrangements of coloured quarries and pieces – but innovative and sometimes exquisite.

'Towong Hill', the Mitchell House at Towong, Upper Murray, has interesting scenic glass almost reminiscent of the contemporary paintings of Sydney Long, or more especially the wallpaper designs of Arthur Gilkes in Sydney. The house was built in 1905 to the design of the Melbourne architect, S. A. Peck, of Billing Son & Peck. The same architects added the ballroom at 'Woodlands' in
Esmond, a house which I mentioned before, in 1906. This was very good Art Nouveau glass of the same type. More innovative and elaborate glass, in some cases filling keyhole openings, is found in the house ‘Dendirah’ in Moore Street, Bendigo, dating from its enlargement by William Beebe in 1910.

There is a paradox in all this. The late glass, and especially that of Robert Haddon, is technically more or less trivial, with little or no staining, and merely the cutting and disposition of coloured quarries. And yet it is probably the most creative and satisfying design of all. Stained glass, perhaps more than any other medium, exemplifies the old truth that complexity is not quality.

End Notes

1 Australian Builder, 33, 30 October 1856, p 295. The attributable glass presently in the church includes a single lancet in the north transept by Ferguson & Urie, c.1875, incorporating a scene of the wreck of the British Admiral; six lancets in the chancel by Ferguson & Urie, c.1882; a single lancet in the south transept by W. L. Taylor of London, 1882; a single lancet window at the west end of ‘The Virtuous Woman’ by William Montgomery, c.1901; and a signed single lancet of St Paul in the north transept, by Brooks Robinson, c.1906. See principally G. M. Moore, ‘Antipodean Gothic’ (2 volumes), MA, University of Melbourne 1984, II, p 117.

2 Peter and June Donovan, 150 Years of Stained & Painted Glass, Netley, South Australia, 1986, p 32, identify a window ‘installed’ at Walkerville by John Chamberlain in 1848, but say nothing about it. It is not even clear on what basis it is thought to have been of stained glass. Their next example is a window at Christ Church, Kapunda, made by James Stokes from imported glass. The Walkerville church was presumably the new St Andrews, the foundation stone of which had been laid in October 1847. E & R Jensen, Colonial Architecture in South Australia, Adelaide, 1980, p 78.


4 Donovan, 150 Years of Stained Glass, p 33.

5 Port Phillip Herald, 15 July 1847.


8 The Argus, 13 May 1856, p 5.

9 The Argus, 13 May 1865, p 8.

10 Alexander Sutherland (ed), Victoria and its Metropolis (2 volumes), Melbourne, 1888, II, p 620.

11 James Smith (ed), Cyclopaedia of Victoria (3 volumes), Melbourne, 1903, 1904, 1905, II, p 149.

12 The company’s address was ‘Beach, Emerald Hill’, and it showed bottles at the 1875 exhibition.

13 Catalogue of the Victorian Interscolial Exhibition 1875, Melbourne, 1875, p 32.

14 Russell Grimwade, Flinders Lane, Melbourne, 1947, p 32.

15 Victoria Industrial Society, Catalogue of the Eighth Annual Exhibition of Manufacturers, Produce, Machinery, and Fine Arts dec, Melbourne, 1858, p 12.

16 Australian Builder, 14 January 1860, advertisements.

17 Sutherland, Victoria and its Metropolis, II, p 596.

18 Victoria Industrial Society, loc cit.

19 The Argus, 5 August 1860. This method is described in Andrew Ure, A Dictionary of Arts, Manufactures and Mines, London, 1839, sv Glass-Making.


27 The Painter, Gilder and Varnisher’s Companion, Philadelphia, 1850, pp 137-158.


Pugin writes to the Earl of Shrewsbury in May, 1842, that 'Wailes has written to me to pay him for the Cheadle window £42 which I think is moderate for such rich glass.' W G Short, A Brief History of the Roman Catholic Church of Saint Giles, Cheadle in the County of Staffordshire, Cheadle, 1981, p 7.


Joan Kerr, 'Designing a Colonial Church: Church Buildings in New South Wales 1788-1888' (2 volumes), DPhil, University of York, 1977, I, p 193, quoting (Richard Thomas), 'Progress of the Oxford Heresy - St Laurence's Church', Commercial Journal, 27 September 1845. According to Kerr a fire in 1905 destroyed most of the window, but a single figure from it is preserved in a small window at the base of the tower. By contrast, Donovan, 150 Years of Stained Glass, p 15, states that the window was moved in 1861 to St Barnabas, Broadway.

Donovan, 150 Years of Stained Glass, p 15.
Sherry, Australia's Stained Glass, p 92.
Sutherland, Victoria and its Metropolis, II, p 583.
Victorian patent application No. 860, by James Urrie, 24 October 1865, not granted.
Sherry, Australia's Stained Glass, p 15.
Victoria Industrial Society, Catalogue, p 45.
The M E Tooth memorial window of 1852, and two other memorial windows of 1853, the design of which was supervised by William Butterfield: Kerr, 'Designing a Colonial Church', I, p 194.
E M Bradshaw (née Drape), 'David Relph Drape, Artist, Architect and Glass Stainer' (ms 11107, State Library of Victoria).
Catalogue of the Victorian Exhibition, Melbourne, 1861, p 213, lists four examples of glazing in lead by Ferguson & Urrie. The Maldon newspaper the Orangegrove Times, 30 June 1861, reports that Lyon was responsible for an early English window in the exhibition.
Ferguson & Urrie windows are in Anglican churches at Gawler, Robe, Yankalilla and Delamere; Smyrks & Rogers windows at Parliament House, Adelaide. Donovan, 150 Years of Stained Glass, p 56.
Sherry, Australia's Stained Glass, p 15.
Smith, Encyclopedia of Victoria, I, p 603.
Sherry, Australia's Stained Glass, p 91.
The church is, perversely enough, in Pine Street and dates from 1757, with a complete remodelling in 1857, but the glazing is presumably later still.