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Source: *The Journal of the Decorative Arts Society 1850 - the Present*, No. 41 (2017), pp. 140-159

Published by: The Decorative Arts Society 1850 to the Present

Stable URL: <https://www.jstor.org/stable/44605889>

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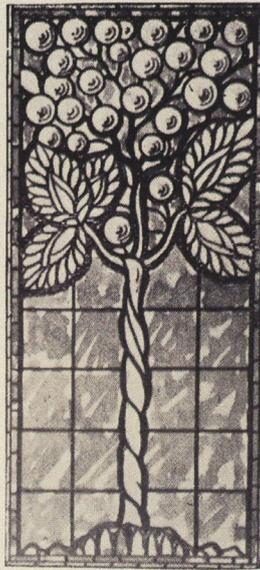
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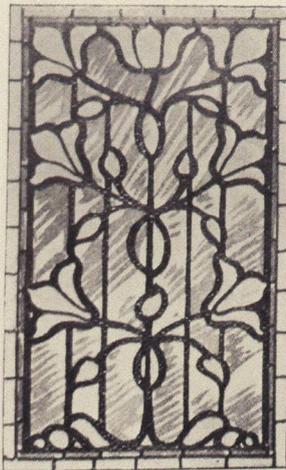
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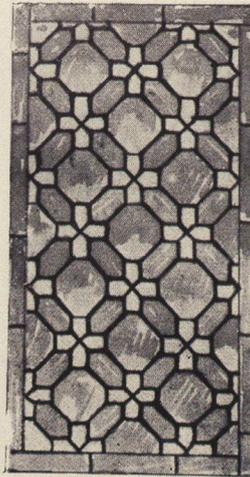
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EXAMPLES OF DOMESTIC GLASS.

EFFECTS GOT BY CHOICE GLASS AND LEADING.

Examples of designs for domestic glass with effects got by choice glass and leading in *Some suggestions for leaded lights and stained glass for domestic and ecclesiastical purposes* by George Wragge, Wardry Works, Salford, Manchester (1897). Image courtesy of Salford Museum and Art Gallery.

George Wragge's Manchester: a consideration of Arts and Crafts stained glass in secular contexts

Veronica Smith

George Wragge Ltd was one of the key stained glass providers for secular decorative glazing schemes in Manchester and Salford, and one of the most significant stained glass makers in the North of England at the height of the Arts and Crafts Movement. Upon his retirement at the age of forty-five, George Wragge (1863-1932) had established and overseen an extremely successful business in the applied arts, including stained glass, and had been managing a group of talented individuals whose work was responsive to a variety of contexts. Their dynamism and skill combines to create spectacular compositions in stained and decorative glass in some of Manchester's most opulent buildings of the late Victorian and Edwardian period. There is a lack of knowledge and awareness of the significance of companies such as Wragge's, who were active in the late nineteenth and early twentieth centuries. This article aims to broaden the scope of enquiry into Arts and Crafts stained glass to include domestic, recreational and commercial contexts, settings which had fewer constraints on form and content of windows as compared with ecclesiastical settings.

George Wragge Ltd (1) was one of the key stained glass providers for secular decorative glazing schemes in Manchester and Salford, and one of the most significant stained glass makers in the North of England at the height of the Arts and Crafts Movement. Surviving work by the company is rare, and there are few surviving documentary sources, such as business records, correspondence or order books, which creates challenges when studying the firm. Information has to be gathered from archival research including local newspapers, contemporary sources such as *The Studio* and census records.

Upon his retirement at the age of forty-five, George Wragge (1863-1932) had established and overseen an extremely successful business in the applied arts, including stained glass, and had been managing a group of talented individuals whose work was responsive to a variety of contexts. Their dynamism and skill combines to create spectacular compositions in stained glass in some of Manchester's most opulent buildings of the late Victorian and Edwardian period.

This article will show that George Wragge Ltd developed an idiom of secular stained glass alongside ecclesiastical glass which was wholly rooted in Arts and Crafts ideals. There has been little attention given to the major impact of the demand for secular glazing. It was in the secular work of companies such as Wragge's that an idiosyncratic style was developed, due to fewer restraints on the form and content of windows as compared with ecclesiastical settings.

Windows by George Wragge Ltd that are still extant in the city centre of Manchester represent an exemplary collection of decorative stained glass of luxurious quality and design, which expand the traditional definition of the Arts and Crafts Movement, as a whole, and its incarnation outside of major centres such as London, Dublin and Birmingham. Case studies such as the Midland Hotel, Eagle Insurance Building and Parr's Bank are amongst the most prestigious buildings in the city centre of Manchester and define the aesthetic of Wragge's stained glass and leaded lights c.1900-04. Each window demonstrates creative use of materials and artistic expression, achieved by means of the innovative combination of machine-made, Figured Rolled glass, a direct product of technological advancements, with mouth-blown Antique glass. Particular emphasis was on the use of machine-made, Figured Rolled Ripple and Antique Venetian, which produced sculptural effects. (2)

A key notion of Arts and Crafts philosophy is truth to materials, and in Wragge's stained glass, deliberate emphasis was placed on the inherent qualities of these glasses by using them to replicate texture and form. These were specifically used in the company's secular work,

whereas their ecclesiastical commissions did not use machine-made glass and relied entirely on paint work for its effects.

Elaborate windows made by George Wragge Ltd were also inspired by the contemporary 'Art Nouveau.' Stylistic connections with the stained glass of Louis Comfort Tiffany, Charles Rennie Mackintosh and Victor Horta in Belgium, indicate that Wragge's aesthetic at times participated in a broader and eclectic stylistic development.

The Company of George Wragge Ltd and the Arts and Crafts Movement

George Wragge was born in Bramshall near Uttoxeter in Staffordshire. He was first and foremost an art metal worker by trade and in 1887 established a metal working firm, named 'Wardry Works' with his younger brother, William (b.1870-?), on Hewitt Street, Gaythorn, in the city centre of Manchester. (3) He relocated the Wardry Works to 156 Chapel Street, Salford, in 1888, (4) where he was amongst other commercial trade specialists such as leather and furniture sellers. It was from this point that the company expanded and grew in prestige, progressively taking over the adjacent shops and offices on Chapel Street in 1901 and 1905, (5) and becoming a Limited Company in 1902. (6)

Manchester was the first city of the industrial revolution and became wealthy during the Victorian era. The city was at the forefront of technological advances and progress due to its cotton trade; one expression of this was extensive patronage of the arts. (7) An intensive building programme in the Victorian and Edwardian eras produced many important buildings in the city in a great variety of styles by leading architects of the day. Some of these include the neo-gothic John Rylands Library, designed in 1899 by Basil Champneys, and the palazzo-style Free Trade Hall by Edward Walters, constructed between 1853-56.

The proliferation of civic, commercial and recreational buildings in an industrial city provides the setting for understanding Wragge's work in Manchester. It is important to recognise these developments as a pivotal moment for secular stained glass-making and how this became a focus for Wragge.

Wragge did produce much work for ecclesiastical settings, but just as churches were richly adorned with stained glass, so were new, civic, commercial and recreational buildings, which were looking to less traditional subject matter for their decoration. Stained glass became as intrinsic in the decoration of these buildings as it was in ecclesiastical settings and was incorporated into many design schemes, likely due to its perceived prestige.

Stained glass was an important product of the industry of Manchester, with other firms including those of Reuben Bennett (b.1849-?), Walter J. Pearce (1857-1942), and William Pointer (1866-1919); all were prolific in their output, with many producing significant schemes and individual windows in both ecclesiastical and secular buildings in the city and its localities.

It was through Wragge's production of metal casement windows, the mainstay of the company from its commencement, that he built up a reputation for reliability and secured direct orders from some of the leading architects of the day, such as Alfred Waterhouse. Wragge exhibited at the Great Royal Jubilee Exhibition in 1887, (8) likely a key to his future success. Significant profits were clearly made from the casement windows, allowing for the relocation to larger premises in Salford, which afforded greater space and better machinery for production. (9) A considerable number of Wragge's casement windows were placed in buildings all over what is now Greater Manchester, with many still intact.

Little is known about George Wragge, himself, and few pieces by his own hand were published. However, reports from newspapers (10) do reveal that he organised stained glass-making as a distinct trade within the business by employing talented designers and giving them autonomy. There emerges a sense of a true entrepreneurial spirit, with George Wragge as a managing director who oversaw and worked alongside a group of talented artists and designers. Those employed to work in stained glass design also produced mosaic work, furniture, electrical fittings and metal plaques. The most significant designers in the early 1900s were John Edward Charles Carr (1867-1936) and Ernest Archibald Taylor (1874-1951), with both leading the design style of the company during their employment. The company, in fact, has many parallels with Morris and Co in the sense of there being a partnership of talented designers and craftsmen operating a collective endeavour based on artistic ideals.

Although Wragge had been producing stained glass since 1890, (11) 'The Crafts' was established after the Scottish designer, John E. C. Carr, joined the company in 1899. Carr had previously worked at the prominent Glasgow-based company, William Mickle and Co, and had been inspired by the work of William Morris after visiting him in London in 1896. (12) Carr had moved to Manchester in around 1897-98, and was managing his own business, The Crafts, based in Longsight, Manchester, which was devoted to the applied arts. Carr had been encouraged to come to Manchester, 'by some of the leading architects of the city who had seen his work,' yet appeared before the Official Receiver in Bankruptcy in 1898. The *British Architect* reported that, on 1 September 1899, Wragge had purchased The Crafts and made 'special arrangements' to retain Carr as art director. (13) The Crafts was moved to premises adjoining the Wardry Works, to 152-154 Chapel Street, (14) allowing the two to operate in unison. The Crafts also had offices in London, Newcastle and Glasgow. (15)

The period from which Carr was working for the firm reveals a distinctive in-house style showing influences from Art Nouveau. Carr's work in stained glass, leaded lights, art metal-work and furniture was frequently published in *The Studio*. Describing Carr's work at the Arts and Crafts exhibition at Manchester in 1898, where he exhibited alongside W. J. Pearce and Arthur Louis Duthie, *The Studio* refers to Carr's work as experimental, eclectic and achieving successful expression by combining sweeping and vertical methods of representation. (16) His modern approach also involved retaining the natural qualities of the material, a method that would have much bearing on the future stained glass output of the company.

That Wragge's were deemed a significant force in the stained glass industry is reflected by the fact that not only were they asked to exhibit at the British Royal Pavilion at the Paris Exposition Universelle of 1900, (17) but they also won a medal. (18) As well as making a window depicting the Field of the Cloth of Gold, they also sent along some coats of arms, (19) and examples of metal casement windows.

Articles in the contemporary periodical, the *British Architect*, consistently emphasise Wragge's reputation for distinctive, high quality artistic work. (20) These reviews also reinforce a focus on the qualities of the materials, the effective use of a variety of coloured glasses and their interaction with decorative lead-lines. (21) George Wragge explains this intentional use of the qualities of the glass for effect in the accompanying notes of his catalogue of 1897: '... by the employment of opalescent, Venetian and Antique glasses, to secure a rich mosaic of colour, making the form quite subsidiary to the colour effect. It will be found that this class glass yields very delightful results.' (22)



2 Stained glass window using various textured glasses on the ground floor of Blackwell Arts and Crafts House, designed by Mackay Hugh Baillie Scott, 1901. Reproduced by courtesy of Abbot Hall Art Gallery, Lakeland Arts Trust, Kendal, Cumbria.

The Arts and Crafts Aesthetic in Public Buildings

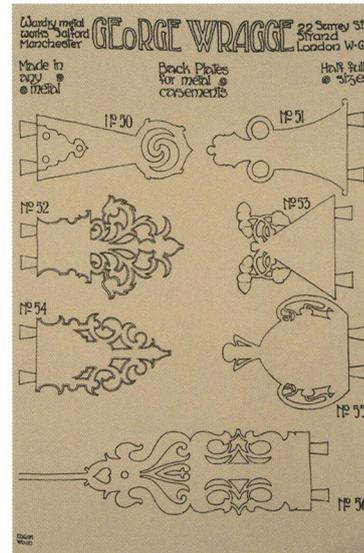
Wragge's catalogue of 1897, in partnership with W. G. Sutherland, details many designs for domestic glass, with several patterns in the Arts and Crafts tradition having Art Nouveau inspiration, such as the elongated forms of the floral designs. (fig. 1) Some patterns bear marked resemblance in aesthetic to the stained glass at the Blackwell Arts and Crafts House, Bowness-on-Windermere, built by Mackay Hugh Baillie Scott (1865-1945) for the Manchester brewer, Edward Holt (1849-1928) and his family, completed in 1901. Particular similarities are in floral designs with long flowing stems. (fig. 2) Baillie Scott's focus was on unified interiors, with floral motifs situated around the house in various media such as woodwork, plaster and tapestry, which were intended as an extension and reflection of the surrounding countryside.

Wragge's were accustomed to working on similar projects, as reflected in the stained glass and casement windows at Briarcourt, Huddersfield, a house designed by the Manchester-based architect Edgar Wood (1860-1935) and completed in 1894. Wood's working relationship with George Wragge was significant, as Wood was an important figure within the Arts and Crafts Movement of the North West of England who referenced vernacular architecture in his work and transformed this into a unique and progressive style of design. This is reflected in his civic, commercial and domestic architecture in Manchester and its environs, and reveals a parallel artistic spirit between Wragge and Wood during the 1890s.

The glass at Briarcourt represents the earliest possible attribution to the company, with Wragge's metal casement window plates in abundance throughout the house. (figs 3 and 4)



3 Casement window handle and back plate (catalogue number 52) designed by George Wragge; Briarcourt, Huddersfield, c. 1894. Image courtesy of Vicky House.



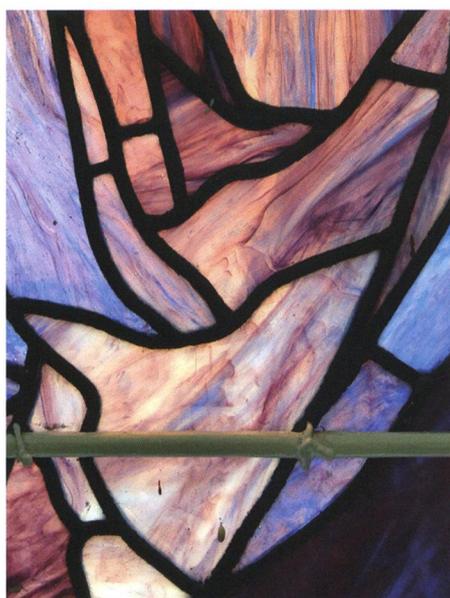
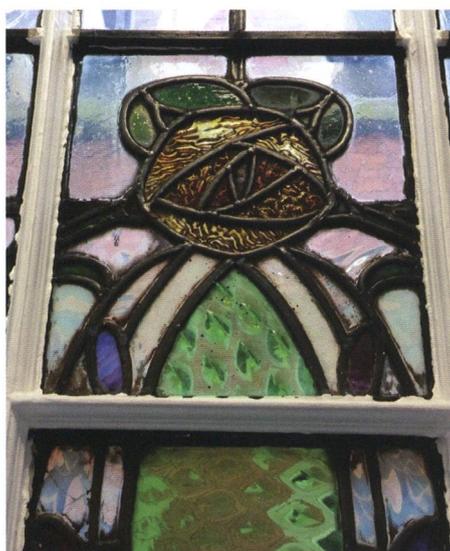
4 Illustrations of back plate designs in George Wragge catalogue, 1898. Image courtesy of Salford Museum and Art Gallery.



5 Stained glass in partition doors in the entrance way to Briarcourt, Huddersfield, c. 1894, likely manufactured at the workshop of George Wragge, Salford. Image courtesy of Vicky House.

The glass at Briarcourt shows a confident and skilled use of streaky Antique glasses and floral motifs are entirely devised from the lead-line in places, indicating an awareness and focus on the characteristic qualities of the materials. (fig.5) It is quite likely that Wood designed the glass, as he did the other internal features, with the glass being manufactured at Wragge's studio.

George Wragge emphasised the artistic quality of the company's work in his catalogue of 1897: 'Our aim in what we do is, first and foremost, to acquit ourselves as artists and craftsmen, feeling fully assured that a recognition of this fact on the part of our clients will speedily bring its own reward.' (23) Wragge's use of Opalescent, Figured Rolled and Antique



glass represents carefully made choices in terms of colour effect, refraction and diffusion of light. In particular, prolific use is made of Antique Venetian, the striking Figured Rolled 'Ripple' textured glass, Variegated and Opalescent Rolled. (figs 6, 7 and 8) Variegated Opalescents are used to create illusions of textured and marbled surfaces, alongside elongated lead-lines, with few areas of painted glass. Antique Venetian was the mouth-blown glass of choice for the company, parallelling the use of slab glass in the work of the Arts and Crafts stained glass pioneer, Christopher Whall.

The availability of these types of glass had a significant impact on the artistic designs of Wragge's. John La Farge and Louis Comfort Tiffany had first discovered the artistic potential of these materials. (24) La Farge and Tiffany were interested in the characteristic qualities of glass when used to replicate texture and form. The use of Opalescent and Ripple sheet glass in which variegated colours provided tonal effects, thus eliminating the need for much paintwork, with lead lines as an integral part of design, was the defining aesthetic of these pioneers' work. (25) Such effects also lay at the heart of Wragge's secular glass commissions. Whilst Tiffany embraced both secular and ecclesiastical commissions with this approach, Wragge's reserved their more expressive use of glass and lead work for their civic, recreational and domestic work and their more traditional ecclesiastical work, although it used Antique glasses such as Streaky and Seedy, did not use machine-made glass and relied on paint work for its effects. (fig. 9)

6 Stained glass window designed and manufactured at 'The Crafts' by George Wragge Ltd, on the mezzanine level of the Midland Hotel, Manchester, c.1903.

Detail of floral design, showing a variety of Figured Rolled glasses, including Ripple and Draped, as well as Antique. Photo taken by the author.

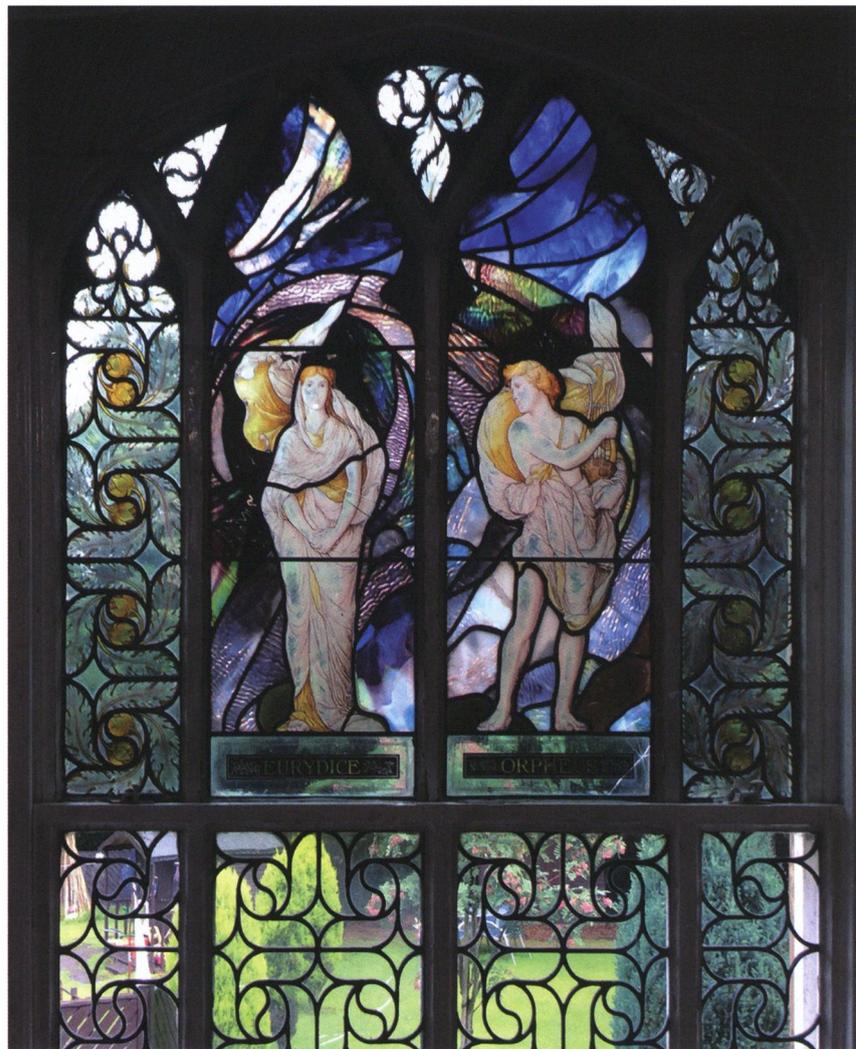
7 Eagle Insurance Building, 1903, Stained glass on the stairway of the second floor designed by George Wragge Ltd, with textured glasses, including Antique Venetian and Ripple. Photo by the author.

8 The Midland Hotel, 1903. Opalescent glass in the clothing of a dancing female figure. Photo by the author.

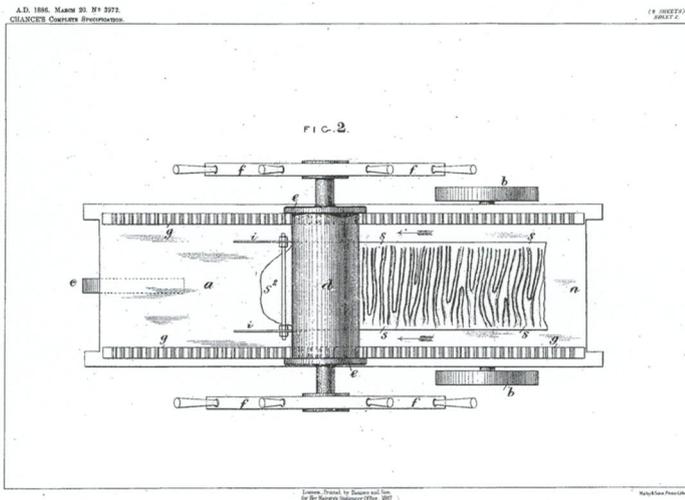


There are precedents for the use of heavily textured glasses combined with opalescent glass in the work of Shrigley and Hunt of Lancaster. Pownall Hall in Cheshire, dating from c.1887, was Shrigley and Hunt's most important secular commission, executed for Henry Boddington, the important Manchester brewer. (26) Glass for Pownall Hall stands out amongst their work as being particularly free-flowing and full of naturalistic forms. (27) Several sections of the windows use Ripple glass, particularly in the wings of the mythological figures of the Four Winds situated on the stairway, the St George and the Dragon window, and figures from Greek mythology. (fig.10)

9 Christ Church, Timperley, Greater Manchester. 'Gentleness' window, south aisle of the nave, designed and manufactured at 'The Crafts' by George Wragge Ltd, c.1910. Photo by the author.



10 Pownall Hall, Cheshire, c.1887. Stained glass window depicting Eurydice and Orpheus, manufactured by Shrigley and Hunt. Image courtesy of Nick Baker.



■ William Edward Chance. Great Britain Patent. 188603972 - New or Improved Machinery for the Manufacture of Sheets of Rippled Glass, 20 March 1886.

The Century Guild, who were responsible for much of the design work at Pownall Hall, were incorporating innovative materials which were new on the market. Despite the Pownall Hall windows containing these glass types at such an early date, there is no evidence of them being used again until the later 1890s, when, according to Arthur Louis Duthie, there was a 'boom' in their usage in leaded light work, (28) revealing new demand for these glass types and Wragge's responding to this change in the market.

There are several avenues which may have influenced Wragge's in beginning to use these types of glass in their work.

Selwyn Image (1849-1930) the co-founder of the Century Guild, was most likely the designer of the glass, with Shrigley and Hunt being the manufacturers. Stylistic analysis of his other work held at the Victoria and Albert Museum suggest him as the designer. (29) George Faulkner Armitage, the influential Arts and Crafts architect based in Manchester, employed Shrigley and Hunt to produce the glass for Pownall Hall, and the Century Guild, headed by A. H. Mackmurdo, as well as Henry Wilson, were very influential on Edgar Wood *c.*1890. George Wragge was moving in the same circles as Wood and was likely influenced by the work of the Century Guild at Pownall Hall.

Wragge's were working at a time when not only was better quality glass being produced, but also several well-established firms who made rolled plate glass and experimented with Antique glass had significantly progressed in their production. These are the regional companies of Chance Brothers of Birmingham, Pilkington Brothers Limited in St Helen's, Hartley Wood and Co in Sunderland and James Powell and Sons of Whitefriars in London. Information is scant about suppliers and production, but catalogues produced by Pilkington's reveal that they did not produce machine-made glass with the Ripple effect. (30) However, the Chance Brothers, as well as Anthony Dixon Brogan and Andrew Murray Malloch, patented Ripple glass in 1886-87,(fig. 11) coinciding with the use of the glass at Pownall Hall, but also revealing a potential source within England who were supplying Wragge's with Ripple glass.

Wragge's were obtaining Antique glass from Hartley Wood and Co from 1913-15. (31) Hartley Wood and Co had only been producing Antique glass from 1892 at the Portobello Glass Works, after foreign competition had led to the closure of the Wear Glassworks in the same year. Continental firms used tank furnaces which made production of glasses cheaper, so Hartley Wood's production of machine-made rolled sheet glass ceased in 1892, therefore Wragge's looked to several firms to source their glass. (32) This importation of glass into England from the near Continent reveals the possibility that George Wragge may also have been looking outside of Britain for Figured Rolled glass used by the company.

Arthur Louis Duthie and the Aesthetics of Textured Glass

The types of glass used by Wragge's can be usefully discussed in relation to Arthur Louis Duthie's *Decorative Glass Processes*, written in 1908. (33) Duthie, originally from Edinburgh, moved to Manchester after working at James Powell and Sons, where he freelanced for W. J. Pearce. Duthie gives valuable insight into the diverse range of glasses available in his day, as well as suggesting how they were best employed to create stained glass and leaded lights. It is useful to list a selection of these, as it distinguishes Wragge's distinctive and accomplished use of glass and deliberate choice of texture for the aesthetics of the window.

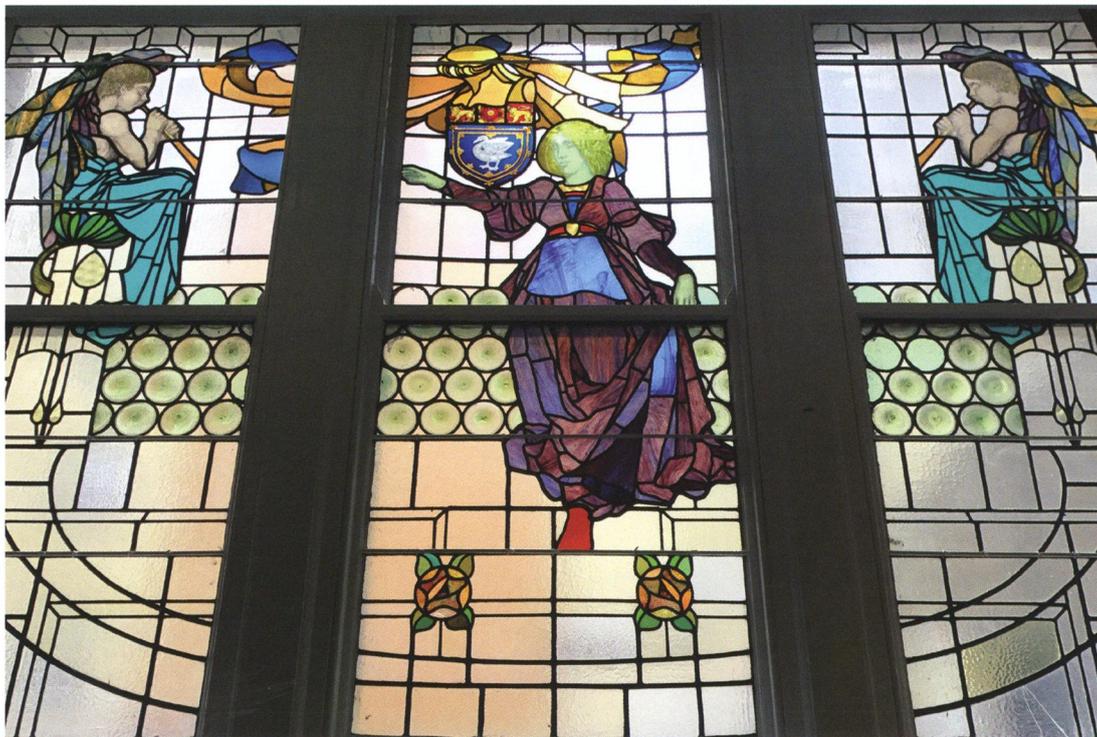
Variegated and Opalescent Rolled glasses are noted by Duthie for their great variety of broken colour, placing them on the same level as the most expensive Antique glasses. These glasses are very bad for cutting, change colour in the kiln and are at great risk of breakage as their imperfect annealing (34) makes them especially subject to fire cracks. (35) Interestingly, Figured Rolled glasses, heavily utilised by Wragge's, are described by Duthie as having practically no artistic merit for leaded lights. (36) Bullseyes add broken colour which lends itself specially to combination with light backgrounds and varying thicknesses of lead. (37)

Crucially, Duthie comments on the unsuitability of large pieces of Antique Venetian glass, which was available in light tints and opalescents, being used in leaded lights. He saw the three-dimensional qualities of the strongly marked design as unsuitable for use within stained glass windows and leaded lights, and suggested that the glass should be cut up into small pieces as its lozenges, 'make admirable jewels for ornamental leaded lights.' (38) The features of Antique Venetian are so intrinsic to the design and overall effect of glass produced by Wragge's, with large pieces often being used, that it is clear Wragge's was a distinctive approach for the presentation of their windows, quite apart at times from the generally accepted advice for the usage of particular glass types.

The Midland Hotel, Manchester: a Case Study

The six-panel, sash stained glass by Wragge's in the Midland Hotel is located on the mezzanine level of the hotel. (39) (fig. 12) The hotel, situated on Peter Street, was designed by the architect Charles Trubshaw and built between 1898-1903. It was designed as a resource for Manchester Central railway station for the Midland Railway Company and is made of red brick and brown terracotta, the exterior ornamented with polished granite and Burmantofts faience. The hotel marked the Manchester terminus of the railway line, echoing the London terminus at George Gilbert Scott's Hotel at Saint Pancras. Contemporary sources indicate that the window was once part of a wider scheme by Wragge's, who made the whole of the stained and leaded glass for the Concert Hall, (40) which now no longer exists, although the remaining window may be in its original position. Images of the Midland Hotel from the first decade of the twentieth century reveal two windows at the rear of the building which follow the same sash style of the extant window. (fig.13) Wragge's also supplied the interior and exterior railings, balustrades, and metal casements for the hotel.

The imagery in the window may indicate the running theme of the glass in the concert hall, as a female figure dances between two pipers. Four surviving tympana on the Lower Moseley Street façade are also representations of the Arts (Literature, Sculpture, Architecture, Painting). Much use is made of natural, flowing forms, as in the smooth curves of the stems of the lilies and the shapes of the flower heads. The lead line sweeps across the bottom of the composition, giving a sense of freedom and movement. Contrasting with the sweeping, organic form of the lead, geometric shapes frame the composition, formed by the outer leads, giving the sense of combining



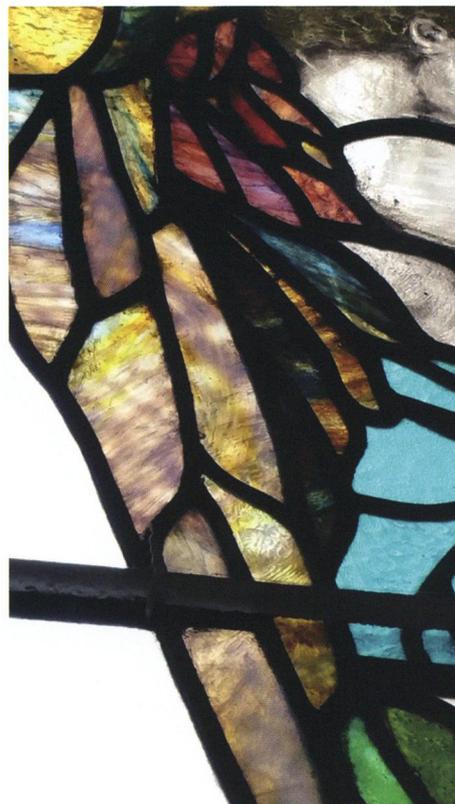
12 Stained glass window designed and manufactured at 'The Crafts' by George Wragge Ltd, on the mezzanine level of the Midland Hotel, Manchester, c.1903. Photo by the author.



13 Photograph of the rear of the Midland Hotel, c.1910. Stained glass windows by George Wragge Ltd can be seen above the doorway on the mezzanine level, once part of the concert hall. Image courtesy of Rochdale Arts and Heritage Service.



14 Stained glass window at the Midland Hotel, 1903. Detail of Antique Venetian textured glass in tear-drop shape beneath the piper, used in conjunction with varying thicknesses of lead. Photo by the author.

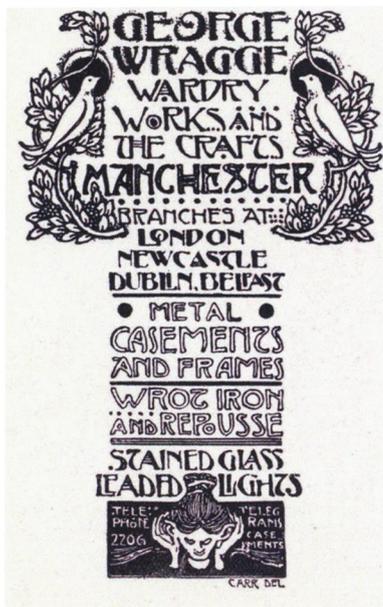


15 The Midland Hotel, 1903. Detail of left piper's wings, showing Streaky and Opalescent glasses used to mimic feathers. Photo by the author.

the harsher industrial shapes with more fluid and artistic free-flowing forms. Different sized leads have been used to create various effects, patterns and contrasts, emphasising shapes and features in order to give them more prominence such as with the little yellow-tinted teardrops of Antique Venetian glass beneath the pipers and the neckline of the female figure. (fig. 14) This reflects Wragge's taste for creating effects 'by the employment of opalescent, Venetian and antique glasses,' (41) and here the effect they have is of water dripping beneath the foliage, set within elongated lead-lines for further emphasis.

It is in this window at the Midland Hotel in Manchester that we see the artistic expressiveness of glass and lead which encapsulates the Wragge aesthetic. Different types of glass mimic and emulate textures and create illusionistic effects, offsetting the need for the use of paint, which only features on faces, hands and small extra detail on clothing. A symphony of hues has been created by means of the iridescent colours.

In the same window the feathered effects of the piper's wings have been artfully represented by a mixture of Antique Streakies and Opalescents, which convey an overall glow. (fig.15) The tiny sinews of the streaks symbolising the soft lines and shapes of feathers have been skilfully positioned to fall in the correct direction. This demonstrates real accomplishment on the part of the craftsman, and a refined knowledge of materials. Here, the material itself is allowed to perform the work usually reserved for the paintbrush. The emphasis on movement is enhanced by the pink-purple opalescent glass used to mimic the draperies of the central dancing figure's clothing, which has been animated by choice of glass. (fig. 8) This glass is noted by Duthie as giving effects comparable to the most expensive Antique glasses. (42)



16 Illustrated advertisement for George Wragge Ltd, 1901, from *Modern British Domestic Architecture and Decoration*.

The varying tones and colours create a magnificent, shimmering effect. Extra details of leaves and a rose have been painted into the hair of the female figure, whose inspiration lies in the Pre-Raphaelite tradition. The rose motif mimics the four small floral motifs surrounding the composition which have been created almost entirely from Ripple and other types of Figured Rolled glasses.

The surviving Midland Hotel window has elements of the Art Nouveau in its design and is stylistically similar to the work of Carr and was likely designed when he was working for 'The Crafts'. An analysis of his work reproduced in *The Studio* reveals his experimentation with Art Nouveau in all media, from metal work, lighting and leaded lights to other examples of his domestic stained glass. Parallels can be drawn between a domestic panel reproduced in *The Studio* (1902) showing an ethereal design of the figure of Pax (Peace), and an advertisement for Wragge's products depicting a mythological figure, also signed by Carr. (fig. 16)

Some stained glass produced in Glasgow c.1900 also displayed the use of Ripple textured glass. (43) Some of the best work in Scotland using this technique was executed by John C. Hall and W. G. Morton; it was also made for non-ecclesiastical settings. (44) Therefore, this provides evidence for parallel movements in Glasgow and Manchester, and Carr's move to Manchester suggests a potential shared aesthetic in industrial, recreational and domestic stained glass between the two cities at the turn of the twentieth century.

In relation to Duthie's advice, all the movement in Wragge's Midland Hotel window takes place upon lightly textured, white cathedral glass used for the background, allowing for the prominence of the various coloured and textured glasses. This also allows the striking lines of Bullseyes, used here in the centre of the composition, not to dominate the scene as a whole. The light backgrounds combine well with the elongated forms and intertwined motifs of the varying thicknesses of lead. The 'rich mosaic of colour' (45) of the glass is catapulted to the forefront by this thoughtful and distinguished usage of glass and lead. The floral motifs used in the lower part of the composition show a mastery of the juxtaposition of several types of Figured Rolled glass, such as Ripple and Venetian Rippled, as well as Muffled Sheet and Drapery. (46) (fig. 6) Thought has been given to the direction of the textured glass, making sure these strongly figured glasses harmonise with each other. Achieving these colour schemes by selecting from a wide variety of available glasses would have required a close working relationship between designer and craftsmen, reflecting the principle of the Arts and Crafts Movement which believed that the designer be closely involved with all stages of the process of making the window.

Stained glass in this period was also integrated into the Art Nouveau buildings of continental Europe by architects such as Victor Horta (1861-1947) in Belgium. Horta placed glass in doorcases, skylights and screens which was generally unpainted. (47) At Horta's private house on the rue Américaine, Saint-Gilles, Brussels, built between 1898-1901, Ripple glass has been used to convey texture and form, therefore demonstrating a common aesthetic to Wragge's and highlighting its intrinsic value to the overall scheme.



17 Stained glass designed and manufactured by George Wragge Ltd at Buxton Museum and Art Gallery, 1902. Detail of peacock in the entrance doorway, using Antique Venetian glass in the design work. Photo by the author.



18 Stained glass designed and manufactured by George Wragge Ltd at the Produce Exchange Building, Liverpool, 1902. Detail of floral design in stairway window. Image courtesy of the Produce Exchange Building in Liverpool.

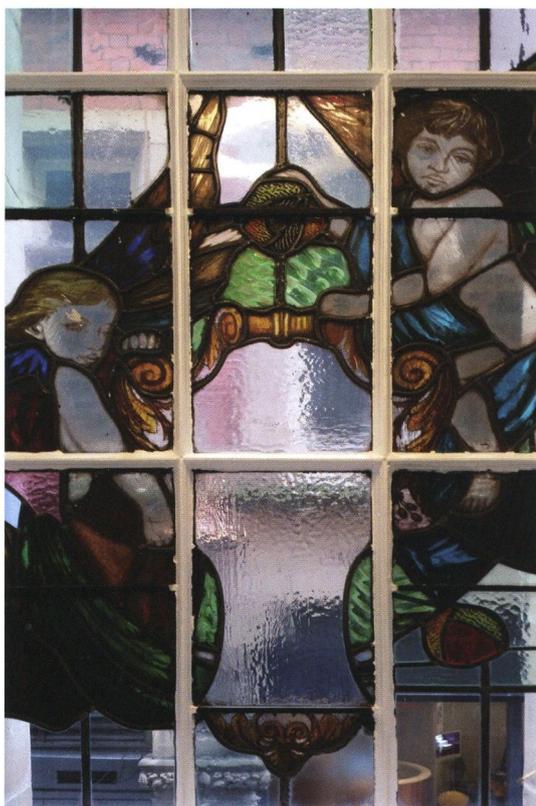
Machine-made glass was used in sumptuous new buildings in continental Europe and its various qualities exploited for artistic purposes. Yet, industrially produced glass did not command the same level of respect when used in England, particularly with those involved in the Arts and Crafts Movement, as the machine is a problematic aspect in a movement which favoured the hand-made.

Horta's work was often discussed briefly in 'Studio-Talk', (48) a section of *The Studio* which featured short pieces on artistic developments in Britain as well as the Continent. This magazine would have been one of the primary vehicles for disseminating new ideas in creativity in the applied arts, and Art Nouveau expressed itself as a style in each region in diverse ways. The Art Nouveau of Horta is quite distinct from that of Charles Rennie Mackintosh, for example, with a broad spectrum of stylistic traits present; the same was true of the Arts and Crafts Movement and, therefore, Wragge's were taking on a creative and interpretive responsibility within this fertile and diverse environment.

Art Nouveau traits also dominate composition in the decorative glass by Wragge at the Buxton Art Gallery and Museum and the Produce Exchange in Liverpool, both of which were completed at the same time as the Midland Hotel window. (figs 17 and 18) A now lost window which was situated in the Smoking Room at the Midland also reveals sinuous Art Nouveau lead work. Again, none of these examples contain figural work or painted detail, and they rely on the textures of the glass and decorative lead work for their form and shape.

Eagle Insurance Building and Parr's Bank, Manchester

Wragge's characteristic use of Antique Venetian glass has been confidently used at Charles Heathcote and Sons' Eagle Insurance Building on the corner of Cross Street and King Street in Manchester. Built from 1902-03, the building was intended for multiple occupancy by shops and offices. (49) Here, there is a real sense of further experimentation with textured and opalescent glasses whereby stained glass makes a unique contribution to a modern, architectural business context. There is a mastery of material and composition and recognition of modern working conditions and requirements.



19 Stained glass designed and manufactured by George Wragge Ltd at the Eagle Insurance Building, 1903. Stained glass window depicting cherubs and cartouche, first floor. Photo by the author.



20 Eagle Insurance Building, 1903. Stained glass window depicting an Eagle and Sun, first floor. Photo by the author.

Charles Heathcote, who practiced in Manchester, clearly had a good working relationship with George Wragge and chose to work with him on several occasions. As well as the stained glass and leaded lights, Wragge's also provided the casement windows on the top floor of the building. The British Luxfer Glazing Company, an industrial glazing firm, was also involved in the building work. (50) Here, there is an interesting contrast between the industrial and functional and the romantic and decorative aspects of glass, the latter of which Wragge's provided.

The six windows, situated on the first and second floors of the stairway, each contain an array of glass types, with an emphasis on Venetian, Ripple and Opalescent Rolled, again against a background of clear, Antique mouth-blown glasses. (figs 7 and 19) Antique Venetian glass takes centre stage in these windows, with a variety of tints used in various places, producing an almost sculptural presence. The eagle, situated on the first floor and made entirely from Cathedral glass, soars against an orange Antique Venetian glass sun, contrasting and complementing the Venetian to an expert degree. (fig. 20) Elsewhere, opalescent glass and Montene Figured Rolled is used to indicate the ruffled breast feathers of small birds. Tinted green Venetian glass is also at the centre of the three decorative crests, in all cases using very large pieces to great effect and creating an extra layer of texture and contrast, systematically highlighting and refracting the light.

Returning to Duthie and his description of the difficulty in cutting these types of glass, as well as their tendency to change colour

when fired in the kiln, (51) we begin to appreciate the sheer quality of craftsmanship of these windows. The cutting of the glasses would have required great skill, discernment and refinement of technique in terms of their alignment to the design.

The paintwork in both the Midland Hotel and Eagle Insurance windows is stylistically very similar, showing influence from the Pre-Raphaelites. The facial features of the angelic figures around the cartouche at Eagle Insurance have an especially youthful glow, with their rounded cheeks, a quality which is present in the Midland pipers, suggesting the work of a single painterly hand.

Where the two windows diverge is in the use of paint on the wings of the angels, as well as silver stain on the scrolls of the cartouche. However, sweeping lead lines are present in this window, as well as different coloured Antique glasses being positioned next to each other, achieving an effect in harmony with the adjacent Venetian glass. It is a typical scene associated with architecture, yet Wragge makes it entirely distinctive with a freshness and vibrancy in the use of colour and texture.

Artistry and creativity abound in Wragge's secular glass at Eagle Insurance. Careful reference to the company is made in the design with expressive glass and leadwork and decorative motifs that embellish the building, ultimately a place of work. It is here that the words of Lewis Day are relevant; this glass can be seen as 'ornament as art in the everyday'. (52) '.. the influence of our every-day surroundings must affect us, and possibly they influence us much more powerfully than we are accustomed to suspect...' (53)

Lewis Day's words can also be applied to Charles Heathcote and Sons' Parr's Bank, (54) an Edwardian baroque design built in 1902 and situated on York Street in Manchester and now a branch of Brown's Brasserie, a popular restaurant chain. Art Nouveau motifs like intricate wrought-iron work decorate the exterior of the building. The windows are arched and have paired Doric columns in-between, which support scrolled brackets.



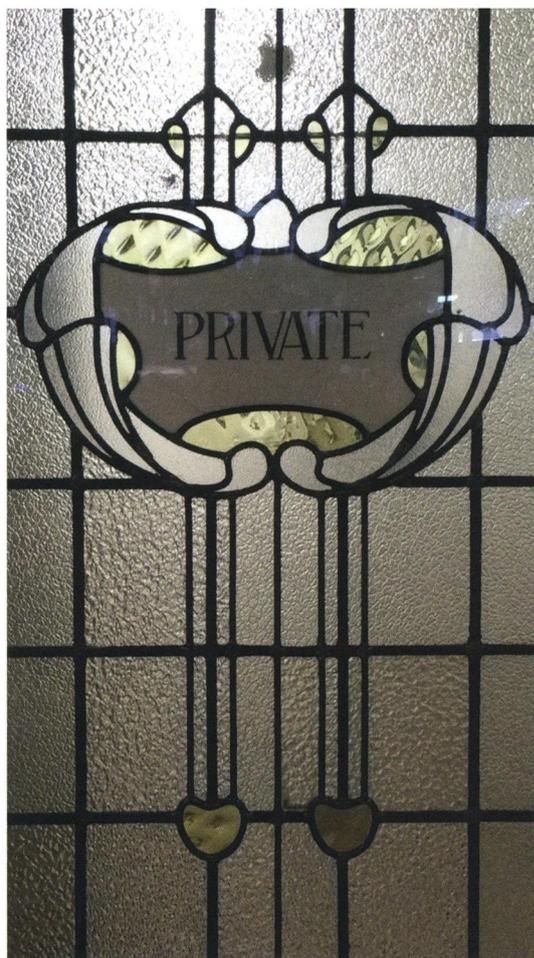
21 Stained glass designed and manufactured by George Wragge Ltd at Parr's Bank, 1902. Stained glass containing civic heraldry of Stockport with decorative swags bearing fruit and held by lions. Photo by the author.

The glass at Parr's Bank demonstrates Wragge's capacity for dynamic output and adaptability to architectural context in the more prosaic setting of a major financial centre. The stained and painted glass containing civic heraldry runs along the base of the arched windows, (fig. 21) neatly expanded by painted swag motifs consisting of leaves and fruit, held by lions, with various Seedy and Streaky glasses used in the design. The imagery in the stained glass mirrors the ornate plasterwork frieze which runs around the top of the walls, indicating a carefully unified interior. Here Wragge's stained glass complements its opulent surroundings. Much of the heavily textured glass is reserved for the decorative openings which separate the different areas within the ground floor. Glass in the doorways contains decorative textured glazing and Art Nouveau lead work, with elongated forms and floral motifs, marking the

passageway to the Manager's offices and staff rooms. Wragge's characteristic use of Antique Venetian, in this case with a yellow tint, is present around the central text (fig. 22). The Venetian glass creates a bud-like form and effect, mimicking flora, and showing how versatile the glass really was.(55)

Antique Venetian glass has been used for decorative effect in the partitions, (fig.23) placed on a background of Cathedral glass, with clear, yellow and green Antique Venetian used to create a sense of opulence and shimmering effects. This enhances the other fixtures and fittings, such as the richly carved ceiling, marble slab walls and columns and mosaic flooring. Antique Venetian was, therefore, very versatile, mimicking many different textures in different settings.

- 22** Decorative glass designed and manufactured by George Wragge Ltd at Parr's Bank, 1902. Art Nouveau decorative motifs in internal doorway panels with yellow-tinted Antique Venetian glass around the written sign.
Photo by the author.



CONCLUSION

The stained glass of George Wragge Ltd forms an intrinsic part of the buildings which contain it. As this article has attempted to demonstrate, the work of George Wragge Ltd was distinctive and modern in approach, and flexible and adaptable to different contexts. It can be argued there is an identifiable aesthetic running through Wragge's work, as seen in the case studies, which incorporates the ethos of the Arts and Crafts Movement as well as design features of Art Nouveau. The designs of the early 1900s reflect a strong interest in the inherent qualities of the materials, encompassing both machine-made and Antique glasses, especially Ripple and Antique Venetian. This use of materials for the purpose of replicating and suggesting texture and form in compositions was a distinct feature of Wragge's secular stained glass and designs were based around the qualities of the individual materials.

It is hoped that this article has broadened the scope of enquiry into Arts and Crafts stained glass, to include domestic, recreational and commercial contexts.



23 Decorative glass designed and manufactured by George Wragge Ltd at Parr's Bank, 1903. Antique Venetian glass, both clear and green-tinted, is used entirely for decorative effect in partition walls. Photo by the author.

NOTES

- (1) Please note that within the text, George Wragge, the person, will be referred to as such. George Wragge Ltd, the company, will be referred to as written, or as Wragge's or Wragge.
- (2) These are the official titles for the glass types discussed. Figured Rolled describes a machine-made process of making glass in which one surface has a deep formal pattern impressed, such as Ripple; Antique glass is mouth-blown glass of uneven thickness, often referred to as cylinder glass, both surfaces of which are textured. They were intended to replicate the character of medieval glass and are available in pot metal (glass of a single colour), Streaky, Seedy, Muffled Sheet and Antique Venetian. Antique Venetian glass has a lozenge pattern across the whole surface which can vary in definition. Glass is blown into a cylindrical iron mould which has a screw pattern on the interior surface, and then placed in another mould with a reversed screw pattern.

- (3) *Slater's Manchester, Salford and Suburban Directory* (Manchester: Slater's Directory, 1887), p. 455.
- (4) 'Trade Notes', *British Architect* (11 May 1888), p. 348.
- (5) *Slater's Directory* (1901), pp. 1423 and 1905, 1433.
- (6) Manchester: Dendy and Paterson Solicitors, 'Memorandum and Articles of Association of George Wragge Limited' (11 October 1902).
- (7) John Archer, *Art and Architecture in Victorian Manchester* (Manchester: Manchester University Press, 1985), p. 5.
- (8) 'The Manchester Royal Jubilee Exhibition,' *Manchester Courier and Lancashire General Advertiser* (16 May 1887), p. 8.
- (9) 'Trade Notes' as cited in note 5.
- (10) 'Glory of Stained Glass,' in 'Salford Makes It!' *Salford Reporter* (2 January 1953).
- (11) George Wragge, 'Some suggestions for leaded lights and stained glass for domestic and ecclesiastical purposes' (Salford: Museum and Art Gallery, 1897) n.p., p. 1.
- (12) Michael Donnelly, *Glasgow Stained Glass: a Preliminary Study*, (Glasgow: Glasgow Museums and Art Galleries, 1985), p. 23.
- (13) 'Trade Notes', *British Architect* (1 Sept 1899), p. 160.
- (14) *Slater's Directory* (1901), p. 1423.
- (15) Advertisement, *Modern British Domestic Architecture and Decoration* (1901).
- (16) Ibid.
- (17) 'Trade Notes', as cited in note 14.
- (18) Advertisement, *British Architect* (26 July 1901), p. 6.
- (19) I. Spielmann, 'At the Paris Exhibition', *Country Life* 8:198 (20 October 1900), pp. 488-94.
- (20) T. Raffles Davison, 'An Arts and Crafts Exhibition in Shaftsbury Avenue', *British Architect* (14 June 1901), p. 418.
- (21) 'Our Illustrations', *British Architect* (14 June 1901), p. 417.
- (22) Wragge, 'Some suggestions for leaded lights', p.1.
- (23) Ibid.
- (24) Julie L. Sloan and James L. Yarnall, 'John La Farge's Patent for the American Opalescent Window', *Journal of Stained Glass* 28 (2004), pp. 31-45
- (25) Alastair Duncan, Martin Eidelberg and Neil Harris, *Masterworks of Louis Comfort Tiffany* (London: Thames and Hudson, 1998), p. 122.
- (26) Boddington, a wealthy and likely well-travelled patron with a keen interest in the arts, may well have had influence in the choice of these glass types. He may have wished for current ideas of stained glass on the Continent as well as in America be emulated in his home.
- (27) William Waters, *Stained Glass from Shrigley and Hunt of Lancaster and London*, (Lancaster: Centre for North-West Regional Studies, 2003), p. 30.
- (28) Arthur Louis Duthie, *Decorative Glass Processes: Cutting, Etching, Staining and Other Traditional Techniques* (New York: Corning Museum of Glass, 1982), p. 20.
- (29) 'Stained glass panel, probably designed by Selwyn Image and manufactured by Shrigley and Hunt, c.1886'; Image number 2006AM7798-01; V&A Images at www.vandaimages.com, accessed 26 July 2016.

- (30) Pilkington Brothers, 'Cathedral and Figured Rolled Glass', trade catalogue, 1939.
- (31) Tyne and Wear Archives, Newcastle. DS.HW – Hartley Wood and Co Ltd, 1849-1997, DS/HW/3 'Invoice books, indexed', n.d., DS/HW/3/2, 25 February 1913 – 13 February 1914 and DS/HW/3/3, 13 February 1914 – 29 March 1915.
- (32) Tyne and Wear Archives, Newcastle. DS.HW – Hartley Wood and Co Ltd, 1849-1997, DS/HW/13, 'Scrap book, including newspaper cuttings, photographs, correspondence and notes relating to the history of the firm and glass-making generally, '[1849]-1997.
- (33) Duthie, *Decorative Glass Processes*, pp. 14-22.
- (34) The process of cooling glass slowly to allow for internal strengthening and removal of stresses.
- (35) Duthie, *Decorative Glass Processes*, p. 20.
- (36) *Ibid.*, p. 19.
- (37) *Ibid.*, p. 28.
- (38) *Ibid.*, p. 23.
- (39) This window is the only example of Wragge's non-ecclesiastical work in Manchester in which its signature denotes that it was made at 'The Crafts'.
- (40) 'The Midland Hotel, Manchester', *British Architect*, (11 Sept 1903), p. 198.
- (41) Wragge, 'Some suggestions for leaded lights', p.1.
- (42) Duthie, *Decorative Glass Processes*, p. 20.
- (43) Donnelly, *Glasgow Stained Glass*, p. 33.
- (44) *Ibid.*
- (45) Wragge, 'Some suggestions for leaded lights', p.1.
- (46) A type of Antique glass which has a strong, uneven pattern, with rolling, folded, 'draped' formation over the surface. This glass appears to be extremely rare and is used sparingly.
- (47) Sarah Brown, *Stained Glass: an Illustrated History* (London: Bracken Books, 1992), p. 149.
- (48) 'Studio-Talk' *The Studio: an Illustrated Magazine of Fine and Applied Art* 10 (February, 1897), p. 195; 'Studio-Talk' *The Studio: an Illustrated Magazine of Fine and Applied Art* 13 (February, 1898), p. 199-200.
- (49) Eagle Star Insurance Company was a leading British insurance business with several premises in other cities
- (50) 'The Eagle Insurance Building', *Modern Building Record* 2 (1911), pp. 156-57.
- (51) Duthie, *Decorative Glass Processes*, p. 20.
- (52) Lewis Day, *Every-Day Art*, (London: Batsford, 1898), p. 1.
- (53) *Ibid.*, p. 6.
- (54) Parr's Bank dates back to the late eighteenth century and was owned by Parr and Co. The bank had many branches across the UK. George Wragge Ltd also supplied the bronze windows and gates at the premises on York Street in Manchester.
- (55) The glass renders itself far more adaptable to different settings than Duthie would allow for in his text.