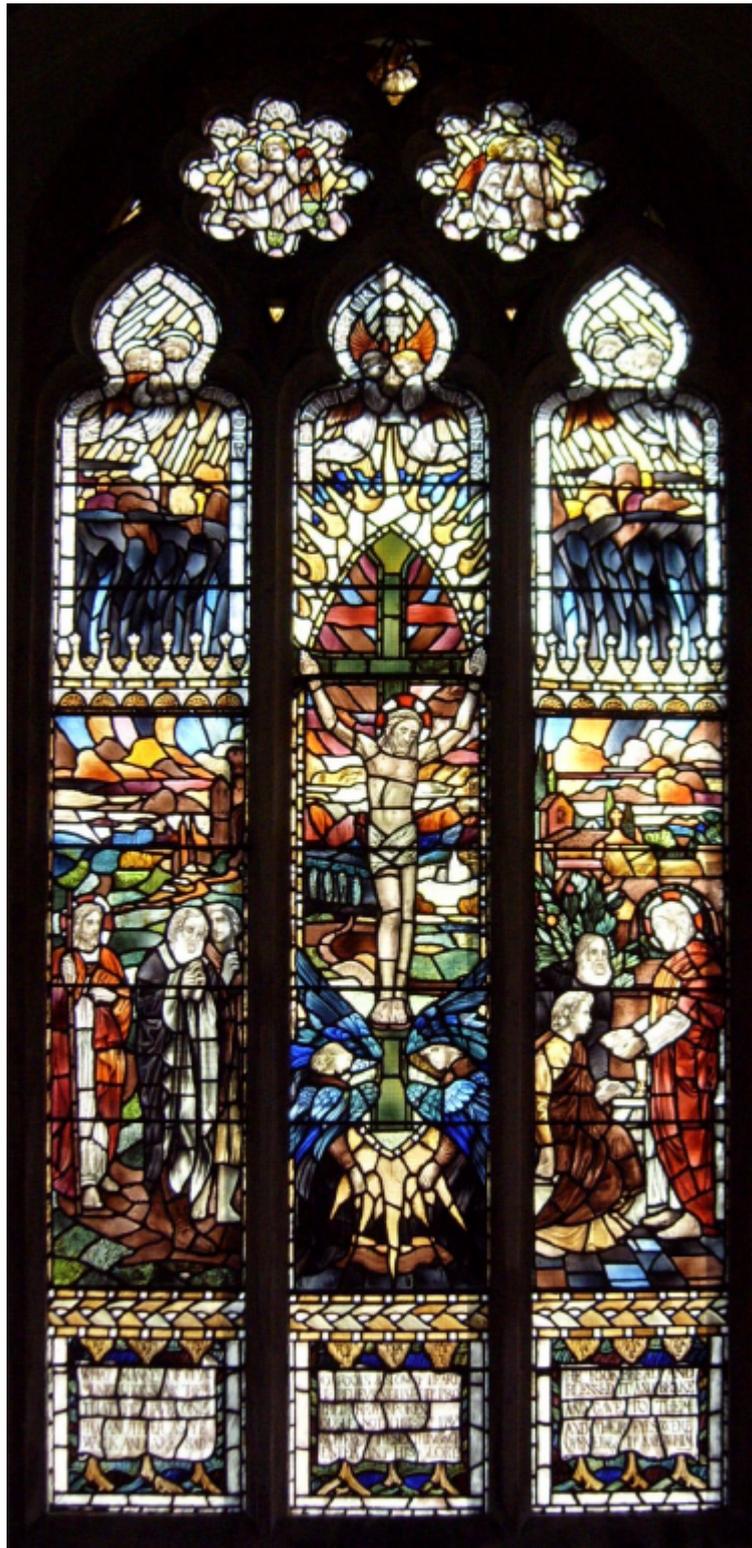


**DORCHESTER JOINT BURIAL COMMITTEE**



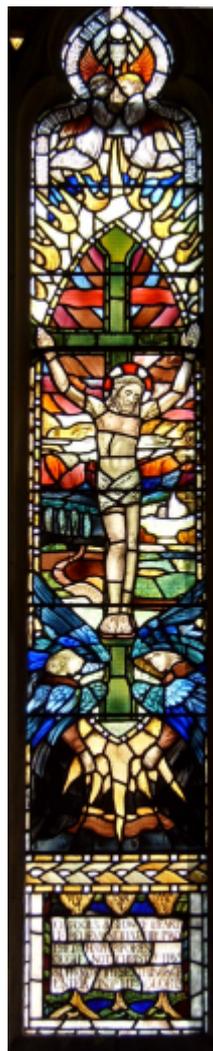
**DORCHESTER CEMETERY**

**SOUTH CHAPEL EAST WINDOW**

The East window in the South Chapel at Dorchester Cemetery was erected in 1890 as a memorial to local solicitor Henry Lock who died on 18 February 1880 and was the first Clerk to the Dorchester Joint Burial Board. The window consists of three main lights plus three tracery lights. The subject matter is typical of its period, and very much designed for its location, with the symbolism intended to provide reassurance to the bereaved, showing the crucifixion and an event from the life of the risen Christ. The central light is a crucifixion scene and the side lights symbolise events after the resurrection. On the left Jesus is on the road to Emmaus with two people saddened by his death. The right light shows the same two people recognising Jesus as the risen Christ in the breaking of the bread. There are angels in the tracery lights and in the tops of the lancets: angels can also be seen supporting the cross in the base of the central light.



*The left light*



*The centre light*



*The right light*

The colouring could be described as ‘hot’ with a prevalence of pinks, reds and yellows. The pieces of glass, although random in arrangement, tend to be consistent in size, approximately equal to a man’s hand.

The window is a significant example of the work of the English stained-glass artist and teacher, **Christopher Whitworth Whall**. Born on 16 April 1849 he was the son of the Reverend William Whall, Rector of Thurning on the border between Northamptonshire and Huntingdonshire.

Whall received his artistic education at the Royal Academy Schools, London (1868-74), and later in Italy where, in 1876, he studied mediaeval and renaissance art, being particularly influenced by the work of Botticelli, making copies of 15th-century paintings. He was first commissioned to design some stained-glass windows upon returning to London in 1879, but it was not until the late 1880s that he devoted himself almost exclusively to the craft. He worked for a time for the glass manufacturers James Powell & Sons as a freelance designer while teaching himself the technical processes of stained glass and in 1887 set up his own studio-workshop near Dorking, Surrey.



*Christopher Whall in an oak tree*  
William Morris Gallery, London Borough of  
Waltham Forest  
[www.walthamforest.gov.uk/william-morris](http://www.walthamforest.gov.uk/william-morris)

During the 1880s he was introduced to many of the leading figures in the Arts and Crafts movement, most notably John Dando Sedding whom he met in Edinburgh in 1889 where they were attending the second meeting of the National Association for the Advancement of Art and its Application to Industry. Whall spoke on “Some Practical

Suggestions for Artistic Co-operation". In 1890 J. D. Sedding asked Whall to design and make a window for St Mary's Church in Stamford, Lincolnshire. It was the first of many collaborations with leading architects who, like Whall, were active in the Art Workers' Guild, The Century Guild of Artists and the Arts and Crafts Exhibition Society, all of which were formed in the 1880s. These societies represented a move against the mass production techniques that had overcome many of the crafts and were threatening the survival of those that remained. The overriding ideal that these societies represented was a return to the time when the glazier/craftsman constantly kept in touch with his product, from commissioning through the drawing of the design, the working of cartoons, the selection of glass, painting, firing, assembling and installing the finished product, so that each job was not only hand-made by one artist but nurtured to its final completion.

By the 1890s Whall had become the undisputed leader of the Arts and Crafts stained glass movement, becoming so prolific that his work can now be seen in most parts of Britain.

In 1889, E. S. Prior developed a new kind of glass that became particularly popular with the movement; it was blown in metal or wooden moulds and at this stage looks similar to a large gin bottle. This bottle form was cut down its sides producing small panes with an uneven surface, thin at the edge and thick in the middle: each had a rough texture and often contained irregularities, flaws and bubbles, very much like glass from the thirteenth century, after which it was named "Prior's Early English Glass". A similar glass was also produced by The Whitefriars Company and was known as Norman Slab.

The variation in thickness produces graduations in the depth of colour, often deep and streaky, with accompanying graduations in tone and hue. This variation in intensity plus the surface effects causes light to be reflected and bounced in many directions which can be used by a skilled artist to produce windows that can only be described as sumptuous and exotic. A feature that many of the windows at the time

had in common was a kind of shimmering effect brought about mainly by using expanses of small painted pieces leaded together to form large areas.

During the 1890s Whall made windows for several Scottish buildings including Douglas Castle and Fettes College. At this time a number of Scottish glaziers who worked in church glass were collectively known as the “Glasgow Boys”. Prominent amongst them was Alexander Roche who worked with Whall on designs for Largs United Presbyterian Church and James Cromar Watt who worked with Whall on a church in Aberdeen.

Whall became a considerable influence on the leading stained glass worker in Scotland, Douglas Strachan. An example of this artist’s few English works is the memorial window to Thomas Hardy at St Michael’s Church, Stinsford.

Through friendship with the architect W R Lethaby, Whall received commissions for two remarkable modern buildings, the Chapel of Saints Colm and Margaret at Malsetter House on the Island of Hoy and All Saints Church, Brockhampton, Herefordshire. Lethaby also commissioned Whall to write the influential “Stained Glass Work: a Text Book for Students and Workers in Glass” which was published in 1905 and sets out his teaching methods and aesthetic philosophy.

In 1897 Mary Lowndes and Alfred Drury help set him up in London and in 1906 built The Glass House studio workshop in Lettuce Street, Fulham which became an open house for serious Arts and Crafts glaziers: those who passed through its doors spread the word far and wide so that many of today’s practising artists can trace their roots through their teachers back to Whall.

In 1896 Whall was appointed the first teacher of stained glass at the newly founded Central School of Arts and Crafts in London and he later taught at the Royal College of Art where students were encouraged to relate design to architecture.

The Lady Chapel and Chapter House windows at Gloucester Cathedral, which Whall made with his pupils and apprentices between 1898 and 1913, are considered to be his most important work. In creating a style sympathetic to the architectural context he developed a distinctive vocabulary of forms derived from nature and from the study of medieval glass and combined these with superlative materials and craftsmanship. Whall's many pupils included his daughter Veronica (1887-1967), Karl Parsons (1884-1934) and Paul Woodroffe (1875-1954). In the USA his influence was transmitted through the work of the Boston artist-craftsman Charles Connick (1875-1945).

In 1912 he was made Master of the Art Workers Guild.

Christopher Whall died in London on 23 December 1924 but his studio continued under the direction of his daughter Veronica until her retirement in the 1950s.

*The Joint Committee would like to thank Dorchester-based stained glass artist Jon Callan for producing this information. For more information about Jon and his work visit [www.stainedglassetc.co.uk](http://www.stainedglassetc.co.uk).*