

# The Stained Glass Museum



## Newsletter

Autumn 2017

## THE STAINED GLASS MUSEUM

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# Autumn 2017

Dear Friends,

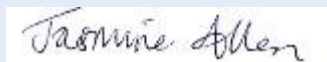
Welcome to our Autumn 2017 newsletter! We are delighted to report that HRH the Prince of Wales has renewed his patronage of The Stained Glass Museum for a further two years and we are most grateful for his continued support.

This summer has been a hectic one, as work began on the South Nave Aisle Roof Project (see pp. 6-7). We closed to the public to prepare for these works in mid-August, after our busiest month on record in July 2017. As I write we are hoping to reopen on 21 September although parts of the gallery may look a little different until the works are completed in Spring 2018. Once the roof is repaired we hope that we will no longer experience periodic leaks during periods of heavy rainfall.

In this newsletter we are pleased to present a financial summary of our last financial year, 2015-16. The museum's full annual report and financial statements for 2015-16 can be viewed on [our website](#).

After a very successful Study Weekend in Wales, 21-23 April 2017 (see pp. 10-20), we are pleased to present details of our 2018 Study Weekend in Bury St Edmunds, Suffolk. Chris Parkinson has put together an excellent programme and I hope many of you will be able to join us.

Our [autumn lecture series](#) has already begun, although it is not too late to book tickets, or just turn up. This year talks take place on Wednesday afternoons, at 2pm, in Ely Cathedral Education & Conference Centre.



Curator

The Stained Glass Museum

## Recent Acquisitions

### **Clement Heaton's Notebook**

Purchased (formerly in the collection of Morris Venables) (ELYGM: 2017.2)

Notebook containing various sketches, drawings and notes by Clement Heaton (1824-82). Drawings include designs for foliate quarries, grisaille windows, Royal arms, heraldic beasts, holy monograms, evangelist symbols, borders, canopies, heads of saints, cut glass works for door handles.

### **Sister Moon, Mother Earth**

Designed and made by Graham Jones (b. 1958) Hand blown, flashed glass, acid etched with enamelling and silver stain, 720mm x 1750 mm .

Donated by ACE Trust (ELYGM: 2017.8).

Commissioned by Art and Christianity Enquiry as a prize for an awards scheme for religious architecture initiated in 2003.

### **Reclining Figure**

Made by Roman Halter (1927-2012), after a design by Henry Moore.

Glass in cast aluminium frame , 1875mm x 162mm (1986)

On loan from the artist's estate (ELYGM:L2017.1).

We are hoping to display this panel in spring 2018 to gauge public reaction and build up support to raise funds to purchase it.



## Non-stained glass collections

I have been working on a project for the last few months looking at the museum's non-stained glass collection, which ranges from small glass fragments, the tools required to make stained glass, as well as numerous paper documents, designs, cartoons and photographs. Through this project we hope to reveal the potential of this hidden collection at the museum. In particular we are hoping to develop our existing handling collection, enabling school and other visiting groups to encounter paintbrushes and other tools used by artists as well as seeing photographs of the artists at work in their studios.

A large part of this project so far has involved organising, photographing and documenting a collection of documents, photographs and tools relating to Thomas Cowell, who was the principal glass painter for Whitefriars Studio, later James Powell & Son's during the first half of the 20<sup>th</sup> century. I have long admired Cowell's *Girls Dancing* panels in our gallery. The panels originally hung in the bathroom of Cowell's family home and it has been fascinating to delve into his daily life at the studio during this time through these documents. The Surviving personal correspondence between Cowell, his family and his peers offers an insight into the artist's personal relationships, as well as life in his studio. The objects include postcards sent home by Cowell's eldest son from the First World War trenches to handmade paintbrushes made by Cowell.

With hundreds of glass fragments from medieval to the more contemporary, my next challenge of this project is to ensure they are photographed, measured and documented and decide how best the museum can make use of this resource. As we continue through the project I hope to be able to share more information about the interesting things we find along the way through our social media pages, so do take a look at our Facebook & Twitter profiles to see these too. Our thanks to Share Museum's East who granted us the funding to undertake this project!

Emily Allen, Visitor Service Assistant

# **A new Vision & Mission statement**

**Following a series of workshops attended by trustees, staff and volunteers of the Stained Glass Museum we are excited to present our new Vision and Mission statements**

## **VISION**

We exist to encourage the discovery, appreciation, enjoyment and preservation of historic and contemporary stained glass.

## **MISSION**

Stained glass is a living art which tells stories about the art and peoples of the past, present and future.

We believe that stained glass has universal appeal through the transformative experience of light and colour.

We seek to create multiple opportunities to see and experience, learn and create stained glass in a unique environment.

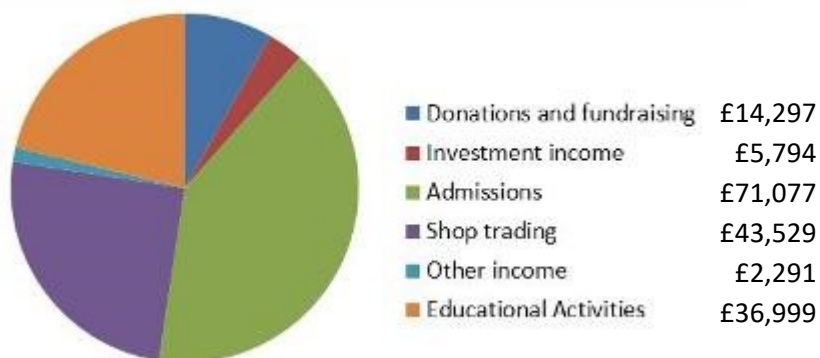
We exist to excite and inspire, to enrich lives, and provide a memorable experience for generations of visitors.

We aim to keep the inspiration and appreciation of stained glass alive in the 21st century and beyond; to make stained glass accessible and relevant to diverse and changing audiences and their needs.

We will work with partners in various sectors to actively promote the art of stained glass in Britain; to share knowledge and skills, and to provide a bridge between existing artistic and heritage organisations and the public.

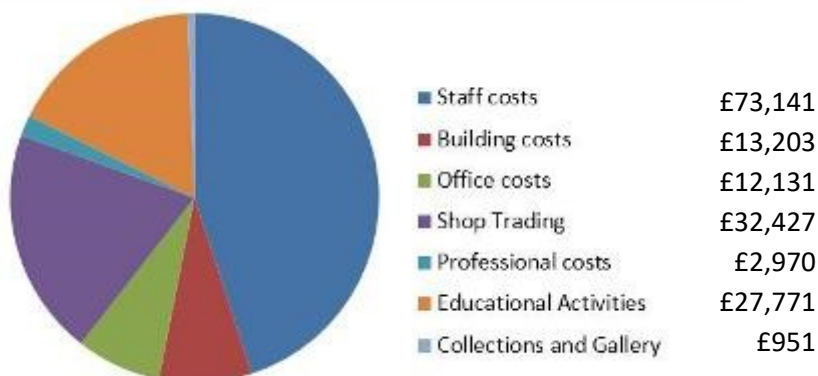
# Financial Summary 2015-16

## Incoming Resources



<b>Total Incoming Resources</b>	<b>£173,987</b>
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## Resources Expended



<b>Total Resources Expended</b>	<b>£162,594</b>
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Surplus added to reserves	£11,393
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Total income in 2015-16 increased by £9,187 on the previous year and although expenses increased by £15,121, the overall effect was an increase in unrestricted reserves. Overall the museum had a good year financially, largely due to increased volume of visitors which resulted in increased admissions and trading income.



# Ely Cathedral - roof repairs

Ely Cathedral are currently carrying out some major repairs to the South Nave Aisle roof above The Stained Glass Museum. The Stained Glass Museum will remain open to visitors for the majority of the works, but is currently closed to the public until late September. We apologise for this inconvenience and advise visitors to check our website for up-to-date information.

The conservation project focuses on essential repairs to the South Nave triforium and is being funded by the First World War Centenary Cathedral Repairs Fund and The Headley Trust.

There are three key aspects to the project:

- Re-ordering of the leaking South Nave Aisle roof and replacement of the rainwater goods
- Partial re-leading and repair of the quarry-glazed South Nave triforium windows including mullion and tracery repairs
- Cleaning, repointing and repair of the high-level masonry to the South Nave Aisle elevation

A significant part of the project and that of the highest priority is the re-leading of the South Nave Aisle roof above the Stained Glass Museum which requires urgent attention.

This work requires high level scaffold access to the roof from the south triforium. Before the scaffolding was brought into the space we had to







ensure that the museum's displays were protected, and so at the beginning of this project we closed to visitors to ensure each display case was systematically protected with PVC boarding. The scaffolding has now been erected and the protections are carefully being removed so that we can reopen to the public for the bulk of these works, until the final stage in spring next year when we will close for another month while the displays are boarded up before the scaffolding comes down. We hope that at the end of the project we will experience fewer leaks in the museum gallery.



## Study Weekend NE Wales & Chester

I had the great privilege of receiving this year's student Bursary place for the Stained Glass Museum's Study Weekend in North East Wales and Chester. It was an absolute delight to learn about the rich wealth of stained glass in this part of the world, scattered throughout its churches and chapels. Set over four days, the itinerary was expertly crafted to provide a highly enjoyable and educational tour. At each site an introduction was given to the glazing by either Jasmine or one of this year's guides, sparking waves of fruitful discussions throughout each visit.

Joining us were Dr Martin Crampin, author of *Stained Glass from Welsh Churches* (2014:Y Lolfa Cyf), and Dr Penny Hegbin-Barnes, author of a CVMA volume on the stained glass in Cheshire, both of whom added a great depth of knowledge to the tour. Dr Crampin's love of Victorian stained glass was infectious, and Dr Hegbin-Barnes' knowledge of the medieval glass of the area could not be rivalled. Christopher Parkinson also augmented the trip with his knowledge and insights on Victorian glass, doubling as the official photographer, and making sure everybody got back on the bus when they were told! It was a privilege to be able to share the experiences of the weekend with the group of experts and enthusiasts who joined the tour from far and wide, the most welcoming, knowledgeable, and pleasant of companions I could have hoped for.

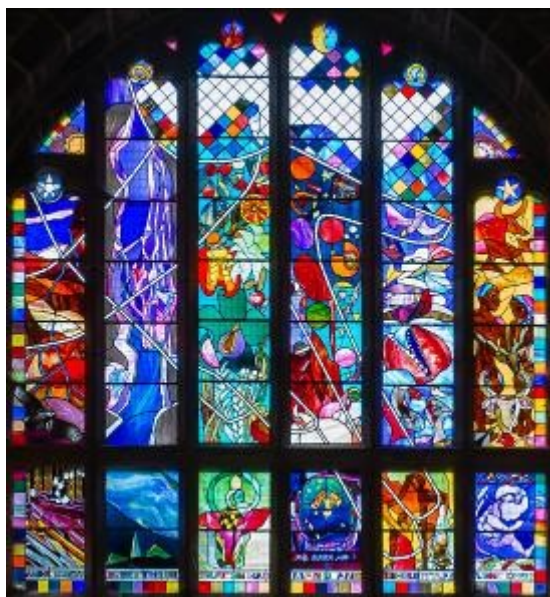
We arrived for registration at Rossett Hall Hotel in Rossett, and had enough time to drop bags before being whisked off for our first visit of the trip, one that certainly would be hard to rival! The coach drove through the impressive grounds of Eaton Park in Cheshire and up to Eaton Hall, the country house of the Duke of Westminster. Here we were lucky enough to view the Hall's private chapel, built in 1873-74 by Victorian architect Alfred Waterhouse (1830-1905). The chapel was constructed in the same gothic revival style as that of Eaton Hall, with the stained glass and mosaic panels both designed by Frederic Shields (1833-1911) who was closely associated

with the pre-Raphaelite movement. Shields poured his heart and soul into the work, he himself stating how his soul was 'kindled and flamed' with the chosen subject, the *Te Deum*. This passion and religious fervour were remarked upon as we gazed around at the iconography in the chapel and marvelled at the intricate details and harmony of the work. The mosaics and stained glass complement each other and run intermingled throughout. The design by Shields were undertaken by Heaton, Butler & Bane and it was interesting sharing conversations with others on how the firm must have painstakingly chosen the correct glass to translate the original design into reality.

We then made the trip to Chester Cathedral, once the abbey church of a Benedictine monastery dedicated to St. Werburgh. Chester suffered badly at the hands of parliamentary troops, meaning that almost all its stained glass dates from the 19<sup>th</sup> and 20<sup>th</sup> centuries. This was an excellent place to start training the eye in spotting nuances between the works of different Victorian firms. Earlier work from William Wailes, Hardman & Co., high Victorian work from Clayton and Bell and Heaton, Butler and Bayne, and later aesthetic windows including work by Kempe, all lie side by side within the walls of the Cathedral.

**Rosalind Grimshaw's  
Millennium Window, Chester  
Cathedral**

Recognising the hand of different firms is a relatively new skill to me, but one that slowly developed over the weekend with help from the



experts on the tour and such a wealth of Victorian glass to scrutinise and discuss. Chester Cathedral also boasts more modern windows, which became focal points for various discussions. These included the colourful abstract works in the south nave aisle, made by Alan Younger in 1992 to replace windows by Wailes (1862) which had been blown out by a land mine c.1940, and the colourful Millennium window in the Refectory by Rosalind Grimshaw.

Our next Church, St Alban's in Tattenhall, greeted us with a particularly gruesome little medieval treasure, which was pointed out by Penny in the relocated 14<sup>th</sup> century glass in the south chancel window. The figure of St. Alban, to whom the church is dedicated, is depicted with a sword and crosstaff. However, as Penny pointed out, the iconography here is unusual for the martyred Saint, who died through decapitation, and is here shown with a bloody line running around his neck and his head still sat on his shoulders!

**St Alban, 1320-50 sII 1a (detail), Tattenhall St Alban**



Our final stop of the day was a little closer to home, in the village of Rossett itself. Christ Church Rossett was built in 1892 and houses works by Morris and Co. and Kempe. My particular favourite window was a two light memorial made in 1925 by A.J.Davies of the Bromsgrove Guild, which stares out at you as you enter the building. Its tender depiction in the Arts and Crafts style of a soldier supporting a wounded member of the Welsh Regiment is framed beautifully within the landscape. It was then only a short walk for those wanting to enjoy the surprisingly warm April evening, or an even shorter

coach ride, back to Rossett Hall Hotel where we were provided with an excellent dinner and swapped notes about the afternoon.

Our first full day began at Buckley, St. Matthew, where we were greeted by an array of glass spanning from different periods across the 19<sup>th</sup> and 20<sup>th</sup> centuries. Henry Holiday, a founder member of the Arts and Crafts Exhibition Society, was responsible for the three windows in the Chancel of the church. Interesting conversations were exchanged over Holiday's subtle use of colour to manipulate light in the dark chancel space, drawing the eye up to the altar area and the beautifully depicted theme of the Crucifixion. Other windows in the church included those by Celtic Studios from 1967 and 1987, a visually striking J.A. Nuttgens window (1991), and a tiny, distinctive window made by local artist Trena Cox in 1948, depicting a single figure set against a vivid blue background.



### **Trena Cox, 1948, sIII Buckley St Matthew**

Following this was Emmanuel's Church in Buckley (Bistre). The rectangular body of the church is pierced with single lancets running along each side, which light up like gems against the dark walls of the interior, a quite impressive sight. The glass in the building, as with many churches in the area, was produced by a variety of different designers and firms including Shrigley and Hunt, Powell and Sons, A.E. Child, and an east window by James Ballantine and Son, installed in 1881 when the Church was refitted.

Our tour then led us to All Saints' Church in Gresford, home to the largest collection of medieval glass of any church in Wales. Here Penny gave an



interesting talk on the importance of the medieval work, before we were let loose to admire the surviving windows dating from the early 16<sup>th</sup> century. The most impressive medieval glass was the east window of the chancel, depicting a seven light *Te Deum* sequence with a tree of Jesse in the tracery above, restored in 1867 by Clayton and Bell. It proved a perfect opportunity to discuss some of the corrosion phenomena visible on the medieval glass, and to talk about medieval stained glass production techniques. After such a visual feast of stained glass throughout the morning, we were grateful for a lunch break and something to eat. Wrexham provided some of us with a delightful little pub tucked away from the street, where I was able to pick the brains of both visiting experts over something to drink, every student's dream!

Our next stop was St. Oswald's Church in Malpas, where we were greeted overhead by a spectacular array of flying angels set into the roof bosses. Drawing our eyes back down to the glass, we were given a stirring talk by Martin on the 19<sup>th</sup> and 20<sup>th</sup> century work in the church, including that of Warrington and Kempe. A Chapel to the Cholmondeley family in the church contained Netherlandish panels donated from the 5<sup>th</sup> Marquis in 1956, a tie which led us on nicely to the next stop, the nearby private chapel of the Cholmondeley family.

**Christ and the woman at the well, 1540 nV 3b,  
Cholmondeley St Nicholas**

Hugh de Cholmondeley received a licence for a chapel in 1285 and there was a building in existence by 1320. Parts of the current Chapel of St. Nicholas', date back to the 15<sup>th</sup> century, and designs to encase the chapel in brick commenced in



1712, with transepts added in 1892. What I found most fascinating about this chapel were the numerous Netherlandish and German roundels dating from the 16<sup>th</sup> to the 17<sup>th</sup> century, acquired in the early 19<sup>th</sup> Century by the Marquis. My work placement in the first year of our Masters course was spent in Gent, Belgium, where I worked with an art historian looking at the reinsertion of glass back into the cloisters of Park Abbey in Heverlee, near Leuven. The glass was created by French-born glass-painter Jean de Caumont (1580–1659) between 1635 and 1643, in a very similar style and technique to one particular roundel in the chapel. It always astounds me what depth of detail can be created using silver stain and grisaille paint, and in this case also coloured enamel.

The final full day of the tour began bright and early, and would proceed to showcase several of Wales' best treasures. The delightful little church of St. David's Church at Pantasph offered us a series of windows in the chancel by Hardman & Co which are suffering from paint loss, a well-known and widespread problem in stained-glass windows made by many firms in the mid- to late nineteenth century. Having studied this phenomenon at University, it was interesting to discuss the topic with others on the tour. Two arts and crafts windows made by Harry Clarke Stained Glass Ltd. (1932 and 1933) at the West end of the Church in the north aisle were accessible at eye level from both sides. This allowed us to admire the craftsmanship and use of materials, with varying thicknesses and textures of glass used to manipulate light in a playful and jewel-like way.

The Marble Church at Bodelwyddan was introduced by Jasmine Allen, who really brought the church alive in her description. The church was built in 1856-60, paid for by





Margaret, Lady Willoughby de Broke, in memory of her husband Henry, 16<sup>th</sup> Baron Willoughby de Broke (1773-1852). This beautifully ornate church was designed by John Gibson, the only pupil of the renowned Charles Barry. It was completed in the Decorated style and is known locally as the 'Marble Church' due to the many varieties of marble used to embellish the sumptuous interior. One of the most fascinating windows is in the west end of the south aisle, by T. F. Curtis for Ward and Hughes, dated 1896. It depicts a mother carrying an infant and holding the hand of a young boy. This window, with life-like faces painted with almost photographic quality, is a memorial to the woman, and a fascinating glimpse of the contemporary popularity of personal memorials of the era. A mixture of sentimentality and an almost macabre element makes you double take slightly.

St. Mary's Denbigh followed, where again we were greeted by a welcome offering of tea and nibbles. Amongst several other designers and firms, including Hardman and Co., James Ballantine and Son, Ward and Hughes, and Veronica Whall (1933), one window in the north aisle in particular caught the eye and became the topic of discussion. This was The Annunciation and Scenes from the Gospels (1926) by Richard Stubbington (1885-1966). Stubbington was the pupil of Henry Payne of the Birmingham School of Art, who himself learnt from stained glass artist Christopher Whall. This depiction of the Annunciation is of byzantine style, with Mary on the left and the archangel Gabriel on the right. Unusually, Stubbington has used a central circle to tie the two lights together, with both figures leaning in to each other over two lancets.



**Richard Stubbington (1926), nV, Denbigh St Mary**

Lunch included a walk (for those who felt inclined) up to the impressive and rather romantic ruin of Denbigh castle before heading off to St. Marcella's Church. This gorgeous little church displayed an example of a triple nave, apparently something quite common to the area. We were met by a fantastic series of enchanting and playful wooden roof bosses which had been restored to their original colours. Along with a few Medieval fragments were a window by Heaton, Butler and Bayne and 'Scenes from the Resurrection of Christ' by Henry Gustave Hiller for us to discuss.

We commenced our education in the importance of Welsh stained glass with one of my favourite stops of the entire trip, St. Dyfnog's Church, Llanrhaedr. St. Dyfnog proudly boasts an impressive 16<sup>th</sup> century *Tree of Jesse* on which both Martin and Penny spoke. A five-light window, depicting the descendants of Christ springing from the root of Jesse, and bearing the mark 1533. It was apparently preserved from destruction during the Civil War by being buried in the massive dug-out chest which still stands beneath it. I was stunned by the vividness of its colours and the freshness of the design. It almost looked like a newly made window. We all admired it with a well-needed cup of tea, before posing in front for a dignified group photo!



Our final stop of the day was to the impressive St. Giles' in Wrexham where we were met with glass by David Evans, Ward & Hughes, Morris & Co., J.A. Nuttgens, Clayton & Bell, Edward Frampton, and Powell and Sons. Five, four light Kempe windows from 1900-1920 lined the south wall, one of which was able to be viewed fairly high up and at unusually close proximity from a gallery. This intimacy with the artwork prompted a discussion on painting styles and techniques, and gave yet another insight into the world of the Victorian glass firms. We set back for Rossett Hall Hotel, our heads full and our stomachs empty. The last dinner at the hall was held in high spirits, with much laughter and a raffle... with a seemingly endless supply of prizes!

Inevitably, Sunday dawned, to bring (sadly) our last morning of visits. St. Mary's Church, Mold was first on the agenda. An impressive 15<sup>th</sup> century building, with stained glass produced by a number of designers and manufacturers including William Wailes, Clayton and Bell, Lavers and Barraud, Alexander Booker, and Burlison and Grylls. Our Penultimate visit was to St. Deniol's Church in Hawarden, where there are three windows dating from the 1850s by William Wailes, five containing glass designed by Frampton, and also work by Henry Holiday, F. C. Eden, and Haswall in the church. The west window was made by Morris & Co. in 1898 and was the last stained glass window to be designed by Edward Burne-Jones; depicting a Nativity scene. The east window was also made by Morris & Co. in 1907 reusing a design by Burne-Jones. Our final stop was a visit to the famous Gladstone Library, Britain's only Prime Ministerial Library and the national memorial to the four times Prime Minister, William Gladstone (1809-98). This was a real treat, and a lovely way to end our trip together.

The glass of Cheshire and North East Wales certainly didn't fail to delight and inspire us throughout the study weekend. It showcased a range of periods and styles which have helped broaden my understanding and appreciation of the medium. I found it particularly rewarding to compare the work of different Victorian firms and see how they developed over the

decades. As a student studying the history and care of stained glass, this trip really has been an invaluable experience and I would like to heartily thank Jasmine Allen on executing such a well-organised and stimulating programme. I extend this gratitude to our guides, and to each person on the trip for their enthusiasm, knowledge, and contributions throughout the week. It was an honour to have been chosen for the student bursary and I would like to thank every person who helped in enabling a place to be made. Hopefully I will be back on another trip before long!

Sarah McTiernon  
MA Student at the University of York



**Friends outside St Marcella's Church, Denbigh**

On behalf of The Stained Glass Museum the Curator would like to thank Martin Crampin, Penny Hebgin-Barnes and Christopher Parkinson and all who attended and contributed to this year's Study Weekend. We hope to see you next year (more info on the next page)!

# 2018 Study Weekend - Suffolk

**Thursday 19 April - Sunday 22 April 2018**

The Museum's 2018 Study Weekend will take place in Suffolk, where we will be based in the historic market town of Bury St Edmunds, former home to one of the richest Benedictine abbeys in medieval England.

On Thursday afternoon we will begin our visits *on foot* in Bury St Edmunds, taking in the Cathedral (which houses 16<sup>th</sup> century Flemish glass and a number of good 19<sup>th</sup> century windows) and the large St Mary's church. Friday and Saturday will be spent on the coach touring local areas to visit medieval glass at Risby and Hesselsett, an important collection of 16<sup>th</sup> and 17<sup>th</sup> century roundels at Nowton; High Victorian glass at Sudbury and the medieval church at Lavenham amongst others, and fine Arts and Crafts stained glass at Horringer and Herringswell. On Sunday there will be optional guided visits on foot (TBC). **Please register your interest by email or phone. Full programme and booking form to follow.**

## **Accommodation**

We will be staying in The Angel Hotel, a 4 star luxury hotel in the centre of Bury St Edmunds, close to the Cathedral grounds and 15minutes walk from the rail station. Free car parking for guests is available at the hotel.

## **Prices (per person)**

Due to the significant increase in accommodation costs this year (believe it or not the 4 start boutique hotel was cheaper than the Premier Inn!) I'm afraid that we have had to increase the cost of the weekend this year.

£495 Residential single occupancy (inc. three nights bed & breakfast & evening meals)

£445 Residential double/twin occupancy (inc. three nights bed & breakfast & evening meals)

£250 Non-Residential and dinners

£150 Non-Residential (visits only)

## Autumn lectures

This year's series of [autumn lectures](#) takes place on Wednesday afternoons, at 2pm in Ely Cathedral Education & Conference Centre. Refreshments provided.

### ***Aesthetes and Anglicans: Sacred Beauty in Stained Glass and Painting by Edward Burne-Jones***

Dr Ayla Lepine (University of Essex / University of Cambridge)

**Wednesday 20 September, 2pm**

Throughout the last half of the nineteenth century, Edward Burne-Jones' contributions to the visual arts consistently offered images that put themes of beauty and religion in intimate dialogue. This lecture focuses on both famous and lesser-known projects, and on Cambridge in particular, to draw out some of the themes common to Anglicanism's Gothic Revival and the Aesthetic Movement as seen through the lens of his artwork.

### ***All 250. The stained glass windows of Ely Diocese.***

Revd Steve Day (Vicar, Papworth)

**Wednesday 27 September, 2pm**

Stephen Day has been a parish priest in Ely Diocese for 8 years, and an enthusiastic photographer of stained glass windows for far longer. He has recently been given the opportunity to survey all the windows in the parish churches of Ely Diocese.

### ***Recently completed architectural glass commissions***

Derek Hunt FMGP ACR

**Wednesday 4 October, 2pm**

Derek Hunt is a renowned British glass artist who designs glass artworks for public spaces, including libraries, schools, hospitals, theatres, and churches. He works with sculptural objects which can be hung on wires or fixed to walls, and also makes traditional stained glass.

#### **Tickets:**

All four lectures: £25 Friends (£30 non-Friends)

Individual tickets: £7.50 each Friends (£9 for non-Friends)





## Staff Outing

On Friday 1 September some of our staff ventured down to Saffron Walden to visit Aura Visions glass studio, a specialist conservation studio, to learn more about the complex process of glass conservation. We were able to see the wide variety of processes a window might undergo throughout the conservation process. Susan McCarthy, the conservator at Aura Visions was able to show us a good variety of projects she had worked on including her own designs and historic repairs to windows which had suffered damage.

We watched as Susan showed us how she had taken a panel which had been broken into hundreds of tiny pieces, and meticulously pieced it back to together like an extremely delicate and complicated puzzle, so that she could copy the intricate design onto the replacement panels. She was also able to show us how historically poor conservation efforts were painstakingly undone piece by piece to reveal the original beauty of the window. We were able to look with binoculars at a heavily corroded piece of medieval glass, and it was fascinating to see how an active conservation studio successfully combined the advancements



of modern science and technology with the traditional techniques and tools we are familiar with at the museum.

Finally Susan showed us a contemporary window she was designing and creating at the studio. It was really interesting to see how each of the stages from the initial consultation with the client to the final image came together and to see the window as she was creating it. Though we are familiar with the general processes of making stained glass and have some experience of these due to the museum's own workshop programme, it was really interesting to see



these windows being made on a much larger scale in a professional studio.



Following our visit to the conservation studio, we also visited nearby St Mary's Church, Saffron Walden, the largest non-Cathedral church in Essex. St The church has a variety of large stained glass windows by Powell & Sons and Ward & Hughes as well as simple, yet striking plain glazed panels. We were able to apply the knowledge we'd gained at the conservation studio to look closer and identify repairs to the windows of St Mary's.



# Volunteering opportunities

## Learning Volunteers

We are currently seeking volunteers interested in supporting our Learning programme. Learning Volunteers are an active part of our team, ensuring the smooth delivery of our varied workshops for children and young people.

For more information about the role, please download our [Learning Volunteer Role Description](#).

## Costumed Reenactors

We are currently seeking volunteers interested in taking on the roles of Theophilus, our medieval monk, and Mr Briggs, our Victorian factory foreman. These two characters are integral to our most popular schools workshops, and help bring learning to life for younger visitors. Costumes and training are provided.

For more information, please download our [Costumed Reenactor Role Description](#).

For an informal chat about Learning volunteer roles, please contact our Learning Officer on 01353 660 347.

## Carpenter / Technician

We are currently seeking help from a skilled volunteer willing to put their talents to help with improving museum facilities as well as bigger projects. Work will be varied and may include making frames for notices, storage units, display plinths for new acquisitions. You may also help install new displays.

You'll be using your carpentry skills and talents for the benefit of visitors to the Stained Glass Museum . The museum does not have a carpentry workshop and so ideally you would have access to a workshop from which you can work. [Carpenter / Technician Role Description](#).

**To apply for any of these roles, please complete a [Volunteering Application Form](#).**

## Shop

Due to the recent temporary closure for essential South Nave Aisle roof repair works, we took full advantage of this time to redisplay the Museum's shop. Alongside our regular available artists such as Flora Jamieson, Pippa Stacey and Deborah Lowe we now stock artwork by Alex R, Molten Wonky, Sempre Art, Icon Art, and Esoteric (London) with their stained glass inspired jewellery.

We have also been hard at work recently designing some bespoke items which will extend our existing range of own-branded SGM stock. They include brand new mugs, tea towels, magnets, bags and puzzles, all have been created with imagery and inspiration from our gallery. With Christmas now only a few months away, you now have the perfect place to shop for presents!



## Workshops

We're very pleased that all of this year's adult workshops have seen an enthusiastic take up, many becoming fully booked shortly after being advertised. Our programme has also been extended this year to introduce different themes, Macintosh Designs, Mirror Making, Jewellery, and Christmas Decorations. Something to appeal to everyone!

We still have a few spaces remaining on our workshops for 2017, the dates of which can be found on our [website](#) or below. Our 2018 dates are being finalised as we go to print, but please let us know if you're interested in joining our Workshop mailing list, as all new dates are first released to our subscribers. We also have gift vouchers available which last for one year from date of purchase.

The ever-popular Children's Fusing activity continues to take place during the school holidays, and if you know of any youngsters who'd like to take part please get in touch!

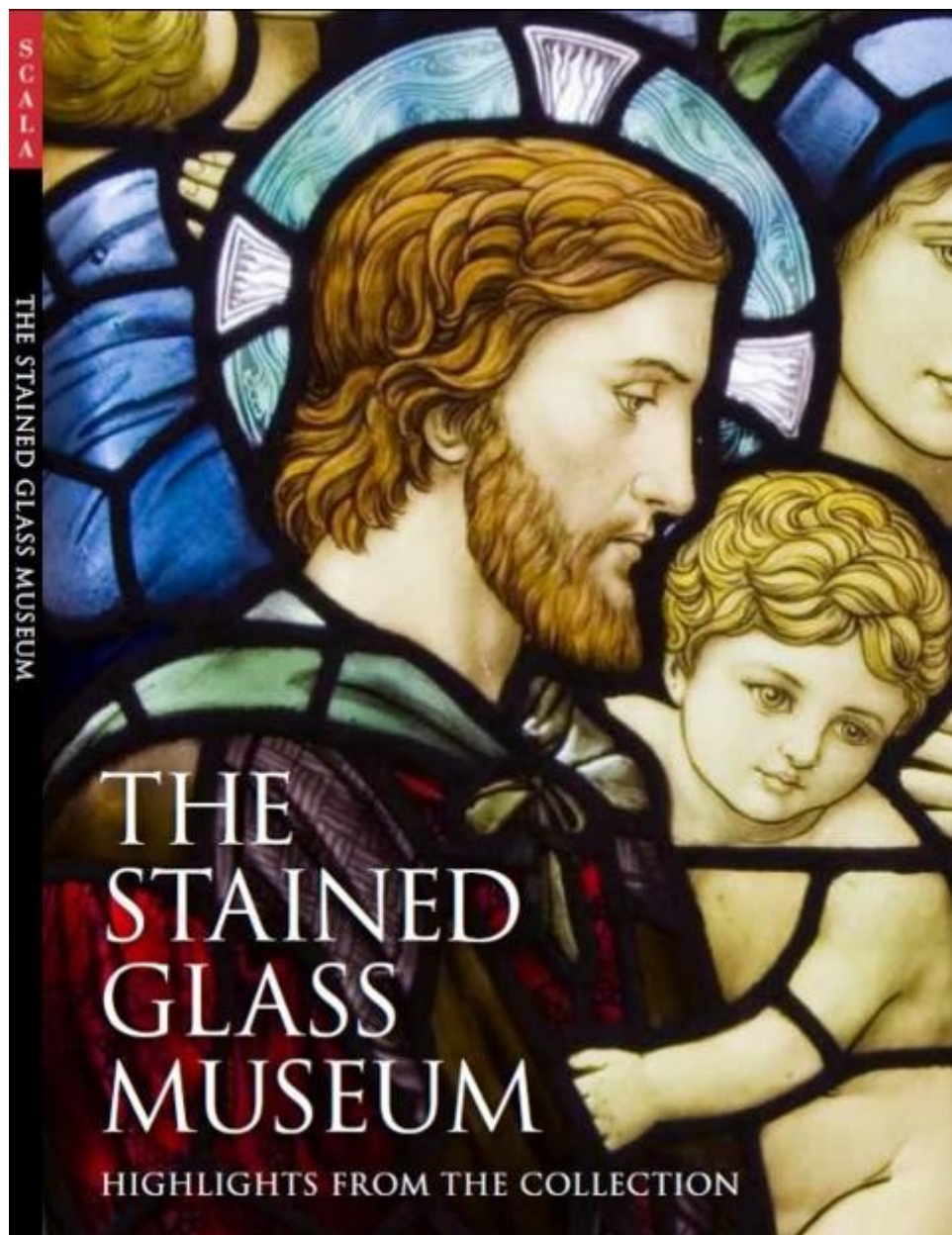
### **DATES FOR 2017 WORKSHOPS – spaces still available**

**Don't forget that as a Friend of the SGM you receive a 10% discount when you book a workshop!**

Glass Painting, Saturday 23 September 10am-5pm  
Copper Foiling – Mirror Making, Saturday 30 September, 10am-5pm  
Glass Painting, Saturday 21 October 10am-5pm  
Half Day Colour Fusing, Thursday 26 October, 1-4pm  
Leading & Glazing – Macintosh Designs, Saturday 4 November, 10am-5pm  
Half Day Metal Fusing, Wednesday 22 November 1-4pm  
Metal Fusing, Saturday 25 November 10am-4pm  
Copper Foiling – Xmas Decorations, Saturday 9 December 10am-5pm

If you wish to sign up for a place please contact us on 01353 660347 or [workshops@stainedglassmuseum.com](mailto:workshops@stainedglassmuseum.com)

Now available to purchase from the Museum shop





# The Stained Glass Museum

[www.stainedglassmuseum.com](http://www.stainedglassmuseum.com)



The Stained Glass Museum is an independent museum and registered charity that exists to collect, exhibit, and interpret stained glass for the enjoyment of all.

The Museum does not receive any government or local council funding. We rely on paying visitors, donations, and small grants to exist. By being a member of our Friends organisation you are actively supporting the Museum's development - thank you!

*We are very grateful to all those who have supported the Museum with grants or donations during the last year, especially:*

*The Art Fund, Coral Samuel Trust, The Glaziers' Trust, Isle of Ely Produce, Loppylugs and Barbara Morrison Charitable Trust, The Wyss Foundation, The V&A Purchase Grant Fund, SHARE Museums East, and several individual donors*

The Stained Glass Museum, South Triforium, Ely Cathedral, Ely, CB7 4DL  
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