

THE STAINED GLASS MUSEUM



Friends Newsletter

Autumn 2018

THE STAINED GLASS MUSEUM

Registered Charity: 1169842

Accredited Museum: 574

PATRON

HRH The Prince of Wales

TRUSTEES

Chairman: Dr Jeffrey West

Trustees: Sarah Brown

Anna Eavis

Martin Harrison

Malcolm Leith

Prof. Jean Michel Massing

David Way

**Keep up-to-date with news from
The Stained Glass Museum**

Visit our website: www.stainedglassmuseum.com



Follow us on Twitter [@stainedglassmus](https://twitter.com/stainedglassmus)



Like [The Stained Glass Museum](https://www.facebook.com/stainedglassmuseum) on Facebook

Front Cover: Rachel Mulligan, 'Then a Soldier', a panel from *The Seven Ages of Man* series, 2015-17. Currently on exhibition at The Stained Glass Museum

Dear Friends...

Welcome to our Autumn newsletter. We recently published our first ever [Annual Review](#), which I hope you have seen or read. It contains a financial summary for our most recent financial year 2016-17. Trustees' full annual report and accounts for this year are also available on [our website](#).

Following receipt of an HLF grant for a master-planning project, we have just appointed MetaValue and Belmana as our respective Masterplan and Evaluation consultants and look forward to consulting with Friends on the future of the museum in the coming months. We have also appointed a Project Advisory Committee of external specialists to assist with the project.



Repair works to the South Nave Aisle roof (directly above the Stained Glass Museum) continues, and the scaffolding in the gallery is now likely to remain until later this autumn. However, we are looking forward to the benefits of a leak-free roof when the works have been completed.

After a very hot but successful Study Weekend in Suffolk in April (see pp. 14-21 for a review of the weekend), we are pleased to announce details of our 2019 Study Weekend which will take place in West Yorkshire. We hope many of you will be able to join us. Earlier this year, Friends also enjoyed a talk by the Curator on a recent publication in May and a tour of churches in Huntingdonshire in June (see p. 4).

Our next main event is the [autumn lecture series](#), with two themes, and booking is now open (see pp. 8-9). We were delighted to host an exhibition of selected entries for the 2018 Stevens Architectural Glass Competition in June-July (see p. 5). Our current exhibition of contemporary stained glass by Rachel Mulligan explores life, narrative, and the changing seasons (see p. 27), and runs until spring 2019. The summer weather has brought many new visitors into the Stained Glass Museum, including those visiting Ely Cathedral Flower Festival in June and families attending our drop-ins and informal learning sessions (read more on pp. 4-5), as well as workshop participants (see p.26).

A handwritten signature in dark ink, which appears to read 'Jasmine Allen'.

Curator

Huntingdonshire Churches visit

On 8 June, a group of around 20 Friends of the museum went on a tour of stained glass in Huntingdonshire churches, led by Revd Steve Day, author of *Stained Glass in Huntingdonshire*. Starting the day with a visit to see some rare surviving panels of 15th century glass at Wistow parish church, the remainder of the day saw visits to see 19th and 20th century stained glass *in situ* in some of the churches in the region.



Amongst the highlights were the array of stained glass windows in the recently reordered church of All Saints, Huntingdon including an early Heaton, Butler and Bayne window and some striking Kempe windows. The modern

stained glass windows designed and made by Don Drury at Great Stukeley were much admired, and many of the group discovered a new appreciation for Kempe windows at Godmanchester, as artistic interpretations of Christian theology.

We finished the day in St Ives, accessing All Saints' Church, by the river, with a number of high quality windows by William Wailes and some stunning Comper furnishings. Our final stop was the medieval bridge chapel at St Ives which has been through various incarnations in its 600 year history. With special thanks to Revd Steve Day and all the churches that welcomed our group.



Exhibition of Stevens Competition



An exhibition of contemporary stained glass panels at The Stained Glass Museum, 7 June - 19 July showcased the work of emerging stained glass artists. The panels were all designed and made as competition entries for the 2018 annual Stevens Architectural Glass Competition, organised by the Worshipful Company of Glaziers & Painters of Glass.

This year's competition was for two windows for a dance studio at Eastbourne College in East Sussex, built to celebrate the 150th anniversary of the College. Entrants responded directly to the context for which they have been designed, drawing on themes of the body, rhythm, movement, harmony, creativity, training and education.

The competition was open to international glass artists who had commenced their vocation in glass within the last eight years. All entrants were asked to submit a coloured design, together with an artistic description, technical statement, and budget estimate, and to make a sample panel showing a section of the overall design. Several of the sample glass panels featured in this exhibition, including some prizewinning entries. It is hoped that the museum will also host an exhibition of 2019 entries next year.

Learning

Our Acting Learning Officer, Amy Glover, writes...

It has been very busy in the run up to the summer! We launched SGMinis, our monthly sessions for pre-school aged children under 5 in January, and after a slow start June's session was busy with family visitors, nannies and childminders bringing their children along. In March, we worked with Cambridgeshire Libraries for the BBC Civilisations Festival and installed an exhibition in Ely Library displaying some glass making tools and what we offer and do here at the Stained Glass Museum. We also organised two events with Ely Library, working closely with the Community Participation Officer. The first was a children and young people's craft activity on Saturday 3 March. Children designed their own comic strip inspired by our Prodigal Son Window, re-telling the story with modern twists. This event was covered by BBC Look East who filmed and interviewed participants at the event and was great exposure for the Museum! Our second event was an Engage Extra on 6 March. The Curator and I spoke about the Museum and stained glass as an art form. On Saturday 17 March, the Curator and I represented and promoted the Museum at a Local History Fayre and talked and engaged with visitors about what the museum has to offer. We spoke with lots of locals about our adult workshops, formal and informal learning workshops for children.



In May and June, we ran two pilot sessions of our new Arts Award: Discover in a Day Programme. Children from Histon and Impington Primary and The Lantern School joined us for the day, took part in an arts journey around the museum, looked at two pieces in the collection for inspiration and created their own piece of glass fusing as a final outcome. Selections of each group's final glass fusing pieces were put on display during Ely Cathedral's Flower Festival. Feedback from the groups so far has been very positive. One child said that her face hurt so much from smiling during the day!

On Thursday 31st May and Friday 1st June, we hosted a *Family Fun Extravaganza!* On the Thursday, we set up glass painting downstairs in the south-west transept with our Walking Window, puzzles and colouring. At timed intervals throughout the day, Theophilus gave talks on medieval glass making and children took part in specially created trails and tours. On the Friday, we held a glass fusing taster session, gave Curator's Highlight tours and trails. The Museum was busy with visitors and the staff agreed that it was a great success and we hope to run a similar event next year!



Since Sarah Hunt's retirement in February, we have restructured our Children's Glass Fusing Workshops into two different levels, Level 1 and Level 2. Level 1 workshops are aimed at children who have not done glass fusing before to learn the basics of glass cutting and fusing and are run in-house. Level 2 workshops are run by professional glass artist Michelle Mativi and are aimed at children who have already attended a glass fusing workshop and introduces children to new techniques and new equipment.

Over the three months May, June and July, the Museum has welcomed and engaged with 521 pupils from schools! These schools and learning groups who engaged with a range of sessions including Storytelling, Creative Science, Arts Award, and Discover Stained Glass. I believe that word of mouth is the best method of advertisement, so if you or anyone you know works for a school or runs a learning group, please do tell them about us. We can tailor and adapt learning sessions to fit individual needs!



Autumn Lectures (1) - Art and Biography

Henry Payne (1867-1940)

A talk by Caroline Swash ATD FMGP

**Wednesday 3 October 2018 , 2pm,
Ely Cathedral Education & Conference Centre**

Pre-Raphaelite Artist Craftsman Henry Payne trained with Christopher Whall in 1901 and later taught others at Birmingham School of Art. In 1909 Payne moved to Gloucestershire where he set up the 'St Loe's Guild' in Amberley with his three sons. His most prestigious commission was Britain's gift to France, stained glass for the Memorial Chapel at Notre Dame de Lorette. Caroline Swash is a successful stained glass artist and teacher who learnt much from her father Edward Payne, and grandfather Henry Payne.



Tickets: £9 each (£7.50 for Friends of SGM)

Margaret Rope of Shrewsbury (1882-1953), Life & Works

A talk by Arthur Rope

**Wednesday 10 October 2018, 2pm,
Ely Cathedral Education & Conference Centre**

This talk will recount the life of Margaret Rope, significant female stained-glass artist working in the Arts & Crafts tradition. Arthur Rope will look at many examples of her work, with images from churches and private collections but also from her archive.



Tickets: £9 each (£7.50 for Friends of SGM)

**Individual tickets: £9 / £7.50 Friends of SGM or Ely Cathedral
Whole series (4 talks): £30 / £25 Friends of SGM or Ely Cathedral**

Autumn Lectures (2) - Pubs and Piers

The Golden Age of Pub Building + Beer Tasting with MileTree Brewery

A talk by Geoff Brandwood

**Wednesday 17 October 2018,
7pm, Oliver Cromwell House**



The years around 1900 saw an explosion of pub-building. In this talk, Geoff Brandwood will explore the rich variety of turn-of-the-century pubs and examine the arts used in pub interiors. The talk will be followed by a beer tasting with Mile Tree Brewery. Bottles will be available for sale on the night (**cash only**).

Tickets: £9 each (£7.50 for Friends of SGM)

Glass and the Seaside Pier

A talk by Dr Clare Barry

**Wednesday 24 October 2018, 7pm, Ely
Cathedral Education & Conference Centre**



The seaside pier was one of the most exciting and innovative new building types to emerge in the nineteenth century. The use of glass in pier design has received relatively little attention, but this talk will explore its essential role in creating a space of spectacular exoticism and thrilling, subversive modernity. Dr Clare Barry is a lecturer at the Cambridge School of Visual & Performing Arts, a tutor at University of East Anglia and Central Saint Martins, University of The Arts London.

Tickets: £9 each (£7.50 for Friends of SGM)

Buy tickets online now at www.stainedglassmuseum.com/lectures
Or phone 01353 660347, Mon-Sat 10.30am-5pm / Sun 12.30-4.30pm

Staff Outings March 2018

On Tuesday 20th March a group of staff from The Stained Glass Museum took a visit to the London Glassworks in Chatteris to see some glass blowing in action. We were given a warm welcome to the studio from glass blowers, Stewart Hearn and Alex Pearce. The warm welcome was indeed warm, as the heat emitted from the kilns was a change from the extremely cold and snowy conditions we'd experienced at the museum in the spring!

Master glass blower Stewart and his assistant Alex began by showing us the various tools and blow pipes they use to blow the glass and shape it. They laid out lines of finely milled glass fragments, used as colouring agents, on to the bench. A small amount of molten glass was collected from the crucible and using the blowpipe the gather of glass was rolled across the colouring agent, affixing the colour. We watched Stewart and Alex then work quickly to keep the blowing pipe in constant motion. They passed the pipe to one another, taking turns to blow and turn the pipe, working in complete synchronisation. When the gather was ready, Stewart began to mould and reshape this glass into a beautiful glass vase.

Although we are used to seeing sheet glass being painted and fused at the workshops held at the museum, for many of us, this was the first time we had seen glass blowing and it gave us a better understanding of glassmaking. It was particularly useful to see the glass being made as we now stock several of Stewart's pieces in our gift shop at the museum, so the experience has been useful when answering visitor's questions.

After lunch, we then



headed over to Peterborough Cathedral, where we enjoyed an excellent special tour. Our knowledgeable and thorough guides showed us around the ground floor Cathedral and also took us up into the triforiums to see the windows up close. It was especially interesting to see the windows at the east end, a mixture of medieval and 18th and 19th century fragments, up close, and with the help of Jasmine and the tour guides, we began to pick out the medieval pieces from the more modern glass.



Emily Allen, Visitor Services Assistant

Visit to Buckingham Palace May 2018

A small group of staff and volunteers represented The Stained Glass Museum at HRH The Prince of Wales' 70th Birthday Patronage Celebrations on 22 May 2018. Alongside representatives from a number of other charities, we enjoyed a sunny Garden Party in the grounds of Buckingham Palace, which was also attended by newly-weds Prince Harry and Meghan Markle, the Duke and Duchess of Sussex. The Duke of Sussex gave a speech in honour of his father's charitable work before the Prince of Wales accompanied by Duchess of Cornwall slowly made their way through the crowds, speaking to many attendees and hardly having time for a cup of tea, before leaving the event. It was a memorable day for all who attended, and we thought you might like to see more pictures of the day overleaf!







Review of 2018 Study Weekend - Suffolk

This year, the Stained Glass Museum Study Weekend took place in and around Bury St Edmunds, Suffolk, with a fantastic itinerary devised by Chris Parkinson. I had the honour of being this year's student bursary recipient and had a fantastic time, a taste of which I hope to capture in this account of the trip. Everyone was so friendly and welcoming which, coupled with huge amounts of beautiful glass, made for a lovely weekend! I am greatly indebted to the extensive site notes provided and the talks given at the sites for the specific technical and biographical information contained within this article.

The trip began on Thursday with a visit to the Bury St Edmunds council offices, which contained some wonderful arts and crafts roundels in the stairwell depicting the labours of the months. These were created by E. M. Dinkel in 1937, one of only two known glass designs by this artist. My particular favourite roundel was the month of December, which included a wonderfully colourful turkey, chicken and goose blissfully unaware of their festive fates! We then continued on to the Cathedral church of St James across the road, predominantly filled with wonderfully varied nineteenth century glass by many esteemed studios and artists, such as Clayton and Bell, Hardman & Co, William Warrington and C. E. Kempe. The giraffes and elephants depicted in Clayton and Bell's Creation window in the west wall of the south aisle were a highlight, although the most striking thing about the cathedral for me was its size in comparison to the gargantuan ruins of the old monastery behind it. The sheer monumentality of the surviving remnants of the columns was astounding, and any chance to stand in a place so closely linked with the Magna Carta is always a pleasure for a medieval nerd!

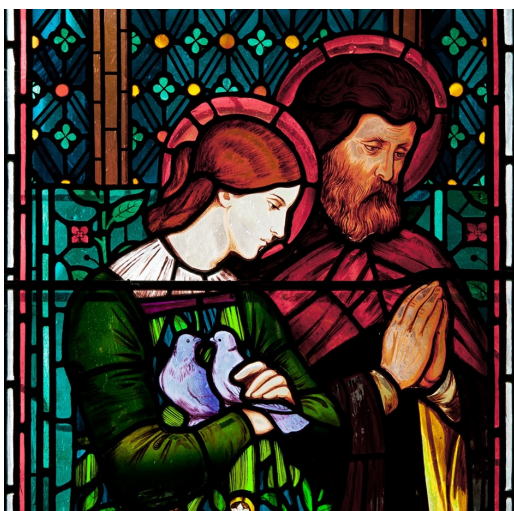
Following the tour of the cathedral, we continued along the route of the old monastery wall to the next parish church, which would have been incorporated into this structure – St Mary's. This church demonstrated well the differing and changing styles of nineteenth century window design, whilst illuminating the modest tomb of Mary Tudor tucked into the corner of the quire. The final church of the day, accompanied by well-appreciated tea and biscuits, was St John the Evangelist's built in 1841 for the expanding population of Bury St Edmunds. Window s11, by Heaton, Butler and Bayne from 1863, had a

particularly harmonious yet vivid colour scheme, with especially beautiful indigo and turquoise glass pieces throughout.

On Friday morning, after a delicious cooked breakfast at the hotel, we set off by coach to the parish church of St George, in the picturesque country setting of Shimpling. This church had many gems but the stand out window for the majority of the group was sVI by Powell & Sons, designed by Henry Holiday in 1864. Originally in the east window of the south aisle (where the tracery panels remain), this beautifully colourful pre-Raphaelite window is sadly missing one of its three main lights, however the two that remain are spectacular. The glass had a particularly shiny and transparent quality which made the figures glow beautifully in the morning sunlight, and were painted in such a delicate way they almost resembled a pen and ink drawing. The treatment of the woman's face was particularly delicate and very much painted in the pre-Raphaelite style – you could almost imagine her being friends with Ophelia and the Lady of Shallot!

Detail of sVI, St George, Shimpling.

Our next stop was Holy Trinity Church at Long Melford, which for me was one of the highlights of the weekend. Originally set in the clerestory but now in the north nave aisle is an extensive fifteenth century scheme of secular portraits, donated by John Clopton. These panels are a masterclass in heraldic devices, and contain rare portraits of medieval judges, as well as many women with wonderfully



extravagant headdresses. The church also contains a rare depiction of Christ crucified on the lily of the Annunciation and a charming fragment of three intertwined hares thought to represent the Trinity. It is believed that the medieval glass of Holy Trinity escaped iconoclastic destruction largely due to its original location high up in the clerestory, so we must thank the laziness of the

iconoclasts for this remarkable survival, comprising the largest collection of medieval stained glass in Suffolk.

Detail of nXVI, 1b, Holy Trinity, Long Melford

We then continued to the town of Sudbury, where we visited two churches: St Peter's and St Gregory's. St Peter's is most interesting for its incorporation of stained glass resulting from the tensions between the High Victorian architect William Butterfield and Hardman & Co, who 'collaborated' (for want of a better word!) on the east wall of the church. As the designer, Powell had to put up with Butterfield's over-bearing hand in the designing process, but nevertheless managed to produce a fairly pleasing set of windows before the relationship between the two completely broke down. St Gregory's, however, boasted an object with an even grislier history – the partially mummified skull of Simon

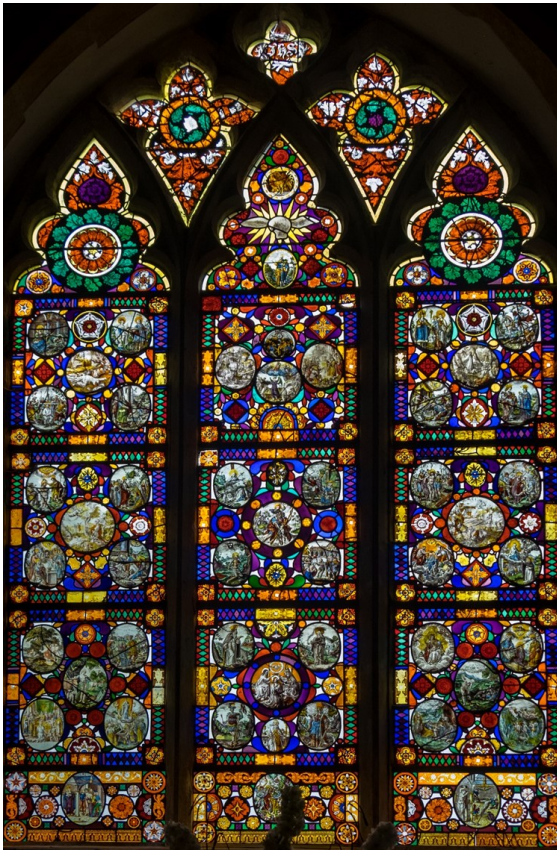


Sudbury, who was the Archbishop of Canterbury from 1375 until his execution during the Peasants Revolt of 1381. At least Powell and Butterfield did not drive each other quite mad enough to inflict such gruesome ends upon the other!

After lunch, our trip continued to the village of Clare to visit St Peter and St Paul's church. The East window contained marvellous fifteenth century roundels of the sun and moon, luckily missed by the exuberant

iconoclast William Dowsing despite his instructions for their destruction. The window also displays some very intricate and rare seventeenth century heraldry, commemorating those who helped to pay for the rebuild of the chancel in 1617; the enamel details of fruit and vegetables within these heraldic shields were especially charming. Opposite the church was a small domestic building exhibiting some traditional East Anglian exterior plaster decoration, known as pargeting, which was an interesting bonus to our visit.

The last church we visited on Friday was St Peter's at Nowton, which none of us will forget in a hurry. If ever you want to know what standing in a kaleidoscope



feels like, then a visit to Nowton may be of interest! The windows are composed of eighty-four continental roundels from the sixteenth and seventeenth centuries, set into vividly coloured mosaic backgrounds by Samuel Yarrington of Norwich in the nineteenth century. There are also small pieces depicting medieval brasses with the most astoundingly deep and rich amber stain, which created a beautiful mother of pearl sheen on the exterior. The colours of the glazing was mind boggling, arguably detracting from the delicacy of the roundels but the overall effect was mesmerising.

East Window, St Peter, Nowton

We began our final full day of the tour on Saturday out in the countryside to view the formerly private chapel of St Nicholas at Gipping, originally belonging to Sir James Tyrell and built in the 1480s. The east window is a wonderful fragment window, composed of fifteenth century pieces which survived the civil war, set into their current positions by Townshend and Howson in 1938-39. There are many gems contained in this glass, including various badges and devices of the Tyrell and Arundell families, representing James Tyrell and his wife Anne Arundell. The white roses of York set into the tracery are indicative of Tyrell's friendship with Edmund de la Pole, who eventually held the leading Yorkist claim to the crown after Henry Tudor's ascent to the throne. Unfortunately for Tyrell, this friendship cost him his life, but not before he left behind a beautiful chapel and stained glass windows for posterity. Perhaps the

most unusual (and thankfully one of the most complete) aspects of the glass is the depiction of the Blessed Virgin Mary weeping, which would have been next to a crucifixion scene but now is next to an invented cross composed of the instruments of the passion. There are also partial remnants of a wonderful eagle with a scroll emerging from its mouth, a boar spouting peacock feathers and many other wonderful curiosities.



Group photo outside St Nicholas, Gipping

We ended our trip to Gipping with the customary group photo before carrying on to St Ethelbert's church in Hesselst. There were large quantities of fifteenth century fragments here too, set within the aisle windows where many tracery angels remained intact. The East and West windows are mostly nineteenth century, produced by Warrington and Clayton and Bell respectively, although the East window retains its fifteenth century tracery angels. A stand out feature of this church were the medieval wall paintings, depicting St Michael weighing souls, St Christopher, St Barbara, the Seven Deadly Sins and Christ of the Trades.

We then continued to the sickeningly sweet chocolate-box village of Lavenham, where we visited St Peter and St Paul's church, most notable for its extraordinary nineteenth century glass. The East and West windows were designed by J M Allen for Lavers and Barraud, with the figurative panels from the West winning a prize during the 1862 International Exhibition.

However, it was window nII, also designed by Allen, which was the most extraordinary to me. Based upon a 1517-1519 painting by Sebastiano del Piombo (the first acquisition by the National Gallery), it shows



the raising of Lazarus on the upper register and a pseudo-Last Supper below. The colours of the glass used are dazzling, and the drapery is wonderfully elaborate. The forms and shapes contained within the ruby streaky glass were used to great effect to indicate a glass of wine and wine being poured, with exquisitely painted wood on the tables and stools. Additionally, the nave aisles contained wonderful stylised birds painted on the diamond quarries, and contained some sixteenth century glass fragments.

nII, St Peter and St Paul's, Lavenham

After lunch (and an unsuccessful hunt on my part for some buildings in Lavenham used for the Harry Potter films), we moved on to St Leonard's Church in Horringer, with a wonderfully bold 1946 East window by J E Nuttgens. There was also some arts and crafts glass by Alice Erskine in the porch, and some

roundels by an unknown maker in the south aisle. Our penultimate stop took us to St Giles' church in Risby, a beautiful picturesque country church with many eleventh century Norman features still visible. The East window and sII are both fragment windows, composed of thirteenth, fourteenth and fifteenth century pieces set in place by Townshend and Howson in 1928, similarly to Gipping. There's a lovely piece showing the pelican in her piety, echoed in the extraordinarily well preserved font. Amazingly, the sculptural details (showing the symbols of the evangelists, the pelican and an additional angel) are so well preserved due to their previous covering of plaster, intended to disguise them from iconoclasts and only re-discovered accidentally in the nineteenth century.



Detail of sIV, 1b, St Ethelbert's, Herringswell

The final destination of our stained glass tour of Suffolk was another St Ethelbert's, this time in Herringswell. We were greeted with an incredible selection of home-made cakes, biscuits and sandwiches, and a vast array of beautiful arts and crafts glass. The East window is a wonderful composition by Christopher Whall, depicting Christ as a shepherd surrounded by Suffolk sheep. Two further windows are of his hand, exhibiting his fabulous graphic style, almost resembling a dark graphite or charcoal drawing on glass. One of my personal favourite windows in the church was sIV, designed by James Clarke and made by A J Dix. The colours are wonderfully calming and harmonious, with charming details depicting rabbits and a heron at the bottom. Herringswell was undoubtedly one of the highlights of the trip, and a wonderful way to finish a splendid weekend.

On Sunday, some of our group made an additional visit to the Theatre Royal in Bury St Edmunds, the only working Regency theatre in the country. We enjoyed a behind-the-scenes tour, trying out the sight lines and acoustics

from various seats in the circles and stalls, as well as experiencing the green rooms behind stage, and spaces under the stage!

Sunday survivor's photo!
Some of us visiting the
Theatre Royal.

The study weekend was a resounding success and I would like to extend huge thanks to Jasmine and Chris for organising such a brilliant event - it was fascinating being able to see so much glass covering such



vast time periods and subject matter. Thank you also to Martin Harrison for his contributions at a number of the churches we visited throughout the weekend, and to Anna Eavis for her detailed talk at Long Melford explaining her current research on the glass there. I would also like to extend thanks on behalf of everyone on the trip to the congregations and church officials who were so friendly to us all during our visits, with special mention to those who provided refreshments. I would also like to particularly thank those who have made the student bursary possible - I was honoured to be able to attend the weekend and I had a wonderful time. It was a pleasure and a joy meeting everyone who came, and I sincerely hope we shall see each other again in the future.

Eleanor Grana

**MA Student in Stained Glass Conservation and Heritage Management,
University of York**

All photographs in this article were taken by Chris Parkinson, and used with his kind permission.

**Next year's Study Weekend will take place in West
Yorkshire, 25-28 April 2019. Save the dates!**

2019 Study Weekend - West Yorkshire

Thursday 25 April - Sunday 28 April 2019

The Museum's 2019 Study Weekend will take place in West Yorkshire, where we will explore the county boroughs of Bradford, Dewsbury, Halifax, Huddersfield, Leeds, and Wakefield, from our base in Bradford.

Accommodation

We will be staying at the Midland Hotel, Bradford, built between 1885 and 1890 by the Midland Railway Company. The hotel is adjacent to Bradford Forster Square rail station and just 10 minutes' walk from Bradford Interchange. Free car parking for guests is available.

Please note the itinerary is still subject to confirmation, but *anticipated visits* will

include Thornhill parish church (with a number of 15th century English stained glass windows); Normanton (featuring a wide range of medieval glass collected by

Thomas Ward of Ward and Hughes);

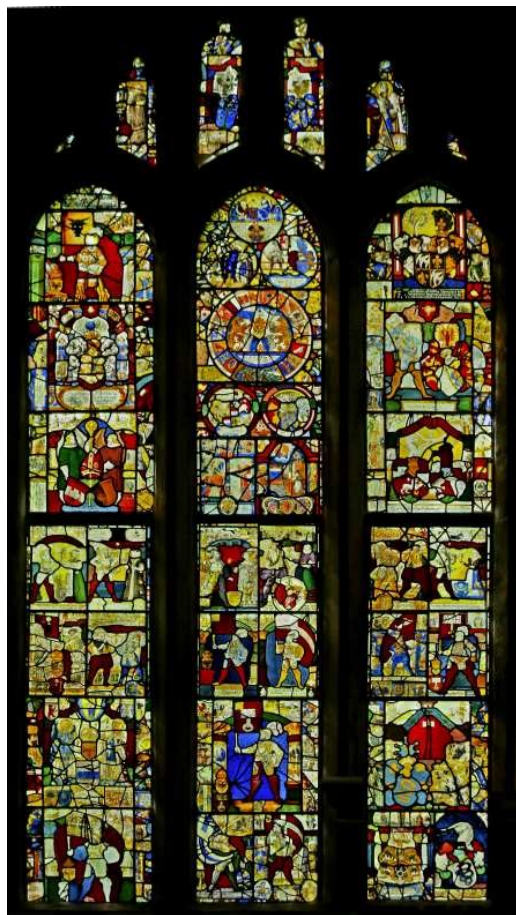
Wragby (with 400+ panels of 16th-18th

century Swiss panels); Leeds Minster (16th century continental glass and

several interesting early 19th century windows); Halifax Minster (an array of

19th century windows) ; and Bradford Cathedral (with early Morris glass

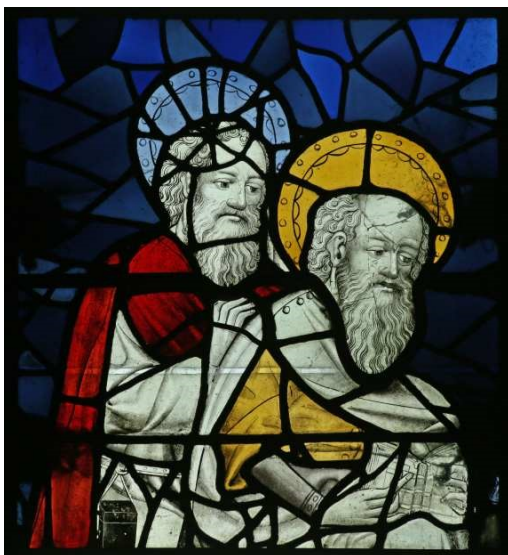
designed by Burne-Jones, Rossetti and Ford Maddox Brown, as well as 20th century windows by A.J. Davies and Moira Forsyth).



West window at Wragby church

As with previous Study Weekends we will endeavour to see stained glass from a wide range of chronological periods, as well as the medieval 'jewels'.

The 2019 Study Weekend is co-organised by Jasmine Allen and Chris Parkinson. We will be joined by Brian Sprakes, member of CVMA and author of *The Medieval Stained Glass in South Yorkshire*, who is currently working on a *West Yorkshire CVMA* volume.



Detail from east window at Normanton church

Please register your interest by email or phone -
events@stainedglassmuseum.com /
01353 660347

Full programme and booking form to follow.

Anticipated Prices (per person)

£450 Residential single occupancy (inc.
three nights bed & breakfast &
evening meals)

£400 Residential double/twin occupancy
(inc. three nights bed & breakfast &
evening meals)

£250 Non-Residential and dinners

£150 Non-Residential (visits only)



*Detail from east window at
Normanton church*

New Publications

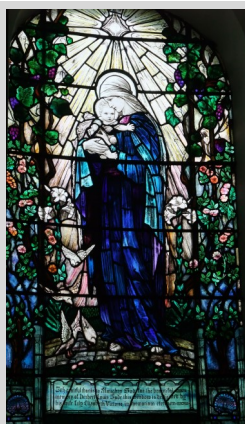
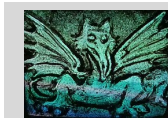
Theodora Salusbury 1875–1956

Stained Glass Artist

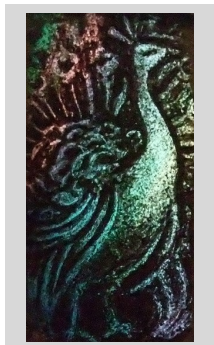
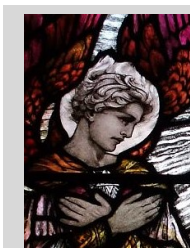
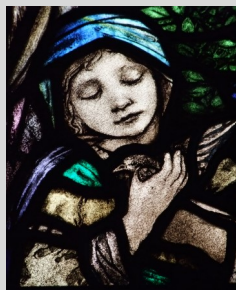
by Georgina Maltby and Andrew Loutit

Produced by a cousin and by a great nephew of the artist, this book is the first to be written about Theodora

Salusbury. It includes an account of her life, family, and background, also a description of her production methods, together with suggested dates for her windows, lists and details of her known works, and illustrations of all her existing stained glass which has so far been discovered.



Theodora Salusbury was by nature an artist and craftswoman in the Arts & Crafts style. Her windows date mostly from between the two World Wars, and were destined for nearly thirty churches in England and Wales. The impact of her windows comes through her use of brilliant colour and her skilled representation of the figures she portrayed. Most of her work bears her signature, a peacock.

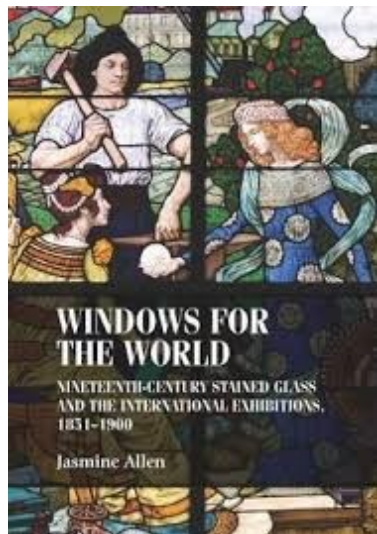


120 pages. Full colour throughout. More than 150 illustrations.
210mm x 250mm ISBN: 978-1-5272-2192-5

Purchase and shipping:

**Price per copy £20.00 plus postage and packing
via www.salusburybook.com**

For enquiries and further details please email
salusburybook@gmail.com



Windows for the world: Nineteenth-century stained glass and the international exhibitions, 1851-1900

By Jasmine Allen

Manchester University Press, 2018

50% off this publication is available to Friends of The Stained Glass Museum if purchased via the [publisher's website](#) using the discount code below.

Enter the discount code **CON874** at the checkout at [MUP's website](#). Offer expires end of August 2018.

News from other organisations

Inspired by Burne-Jones Contemporary Glass Exhibition The Grange, Rottingdean, 4-16 June 2019

A unique glass exhibition will take place in The Grange Gallery, Rottingdean, 4th - 16th June 2019, following a [major Burne-Jones retrospective at Tate Britain](#) which starts this autumn.

More than 20 exhibitors (including Caroline Swash, Pippa Martin, Lynnette Wrigley and Frans Wesselman) will present their individual response to the vision, work or influences of Edward Burne-Jones, filling the Gallery with coloured light as a tribute to one of Rottingdean's most famous residents.



Image: © Paul Yarde 2019

The glass exhibition is part of a programme of Burne-Jones events. On Saturday 29th September there will be a Burne-Jones Study Day at the Whiteway Centre, Rottingdean, Alison Smith, joint curator of the forthcoming Burne-Jones Retrospective at Tate Britain is one of the speakers. The Burne-Jones Room in the Grange Museum is being updated, 20 years after it was set up.

Shop

The museum shop has benefitted from increased visitor numbers over the summer. We were lucky to have a stall in the marquee during Ely Cathedral's Flower Festival, which brought in additional visitors and enabled us to promote the museum as well as giving us the opportunity to stock new flower-themed glass garden stakes by artist Juliet Forrest. Other new stock lines include beautiful art deco-style mirrors in exquisite designs available in two sizes, and a selection of mouth-blown glass vessels by master glass artist Stewart Hearn.



Workshops

Our programme of workshops continue to be popular. The following workshops still have spaces available:

Copper Foiling (Friday 21 September and Friday 2 November)

Half-Day Metal Fusing (Friday 28 September)

Leading & Glazing (Saturday 13 October)

Full day workshops are £90 inclusive of all tuition, materials and kiln firing, and the Half-Day sessions are £45. If you'd like to join us at one or more of these workshops, just give us a call on 01353 660347 during our normal opening hours and we'll be happy to take your booking details.

Exhibitions

Seven Ages of Man is the subject of a series of panels by stained glass artist Rachel Mulligan currently on display in the museum gallery, until spring 2019. Later this year, an autumnal exhibition 28 September - 2 November, entitled 'Then to Now' will be held in the museum shop. This exhibition will be based around three practicing stained glass artists, Michelle Mativi, Sarah Hunt and Jennifer Hackett, all of whom started their stained glass journey by attending one of our workshops. The exhibition will showcase their current work and reveal their creative journey from then to now.

RACHEL MULLIGAN

Seven Ages of Man



July 2018 - March 2019

The Seven Ages of Man illustrate seven stages of life, from infancy to death. Inspired by the words of Shakespeare, The stained glass panels are a personal tribute to her father, Jim Mulligan.

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

(01353) 660347 / info@stainedglassmuseum.com

Monday-Saturday 10.30am-5.00pm / Sunday 12.30-4.30pm

Registered Charity Number 1169842

The Stained Glass Museum

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, The Association of Independent Museums, Cambridgeshire County Council, Coral Samuel Trust, The Glaziers' Trust, The Heritage Lottery Fund, Loppylugs and Barbara Morrison Charitable Trust, The Wyss Foundation, and several individual donors

The Stained Glass Museum, South Triforium, Ely Cathedral, Ely, CB7 4DL
info@stainedglassmuseum.com www.stainedglassmuseum.com 01353 660347

Registered Charity Number: 1169842
Accredited Museum No. 574