



# THE STAINED GLASS MUSEUM



Friends Newsletter  
Autumn 2019



# THE STAINED GLASS MUSEUM

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

The Stained Glass Museum  
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(+44)1353 660347  
[www.stainedglassmuseum.com](http://www.stainedglassmuseum.com)

Registered Charity: 1169842

Accredited Museum: 574



*Front Cover: Detail of Spitfires (2017), Brian Clarke (b. 1953).*

# AUTUMN NEWSLETTER 2019

With autumn beginning to show it seems appropriate to look back on the last year - and on a number of celebrations of the museum's 40th anniversary. On 30 March we marked this occasion by holding a Family Fun Open Day which was free to all. We were delighted to receive over 600 visitors that day! We trialled new 10-15 minute 'spotlight' and 'behind-the-scenes' tours and have since made these a regular part of our visitor offer. These free tours have proved very popular and enabled us to interact more with our visitors and showcase more of our stored collection.

In delving into our history we've also been in touch with a number of people who were involved with the museum over the last few decades to hear about their memorable moments. This newsletter features interviews with several individuals who used to work at the museum, and in our spring issue next year we will hear from former students who have attended our Study Weekends thanks to student bursaries generously funded by the Friends.

This newsletter also contains news of an exciting new acquisition from Brian Clarke (see frontispiece), a review of the 2019 Study Weekend held earlier this year in West Yorkshire, and the first announcement of our 2020 Study Weekend during which we are planning to explore West Kent. In addition, if you haven't already booked tickets to one or all of our autumn lectures - it isn't too late. We have a fantastic programme with visiting speakers from far and wide this year and would love to see you there! Tickets can be booked online, in person or over the phone.

**Do you occasionally shop online using Amazon?** We have now registered The Stained Glass Museum with AmazonSmile, which means each time you shop online at [smile.amazon.com](https://smile.amazon.com), you can select The Stained Glass Museum as the charitable organisation of your choice and Amazon will donate 0.5% of the net purchase price to our organisation. If you are an Amazon customer, then please consider purchasing your usual Amazon items via [smile.amazon.com](https://smile.amazon.com) and supporting us in this way!

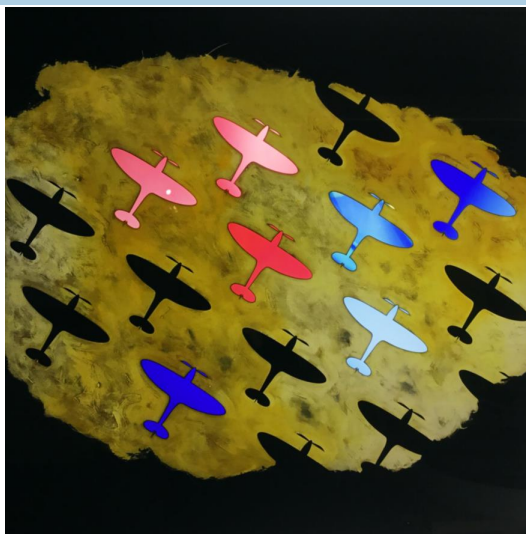
**Dr Jasmine Allen**  
**Director and Curator**

## A 40TH BIRTHDAY GIFT

The Stained Glass Museum is delighted to announce the recent acquisition of *Spitfires* (2017), a digital print on glass by leading British artist Brian Clarke (b. 1953). The panel has been generously gifted to the museum by the artist to mark the museum's 40th birthday.

The Spitfire is one of the most iconic and recognisable British aircrafts used in World War II. For innovative artist Brian Clarke it has provided the inspiration for numerous paintings and stained glass panels since 2012. The glass

panel gifted to the museum is one of a series of 70 panels on the theme, each showing the Spitfires in the same formation but with different spitfires illuminated in glorious colour. The silhouettes of 16 spitfires can be seen in this square panel, which measures 800 mm x 800 mm. Seven of the spitfires are rendered in glorious colour - these have been water-jet cut from carefully-selected sheets of coloured antique (mouth-blown) glass. The panel was made at Mayer'sche Hofkunst, in Munich, Germany. The panel is part digitally screen-painted and part hand-painted.



*Spitfires* (2017), Brian Clarke (b. 1953).  
ELYGM:2019.2

*Spitfires* is one of the first 21st century works to be acquired by The Stained Glass Museum, whose collection spans from medieval to the modern period.

The panel will also be on display in time to commemorate the anniversary of the Battle of Britain, which took place on 15 September 1940. During this crucial battle of World War II the Spitfire played an important role. Its superior speed and agility gave the RAF a critical edge over the Luftwaffe. Its distinctive shape is just as recognisable today as it was then.

## FILMING AT THE SGM



The Stained Glass Museum has been used as a filming location for a number of television programmes. An Iranian TV crew visited last month and most recently, archaeologist and television presenter Raksha Dave visited with a Channel 5 crew to film with the Curator and stained glass artist Derek Hunt. We hope to be able to share more information about the programme and its air date soon!

If you didn't catch it earlier this year, we also featured on an episode of BBC2's popular *Antiques Road Trip* presented by Natasha Raskin-Sharp (series 18, episode 2) which aired in January.





# ANNUAL LECTURE

## David Hillman's Stained Glass windows for Synagogues

A Lecture by Prof David Newman OBE

Followed by a viewing of the David Hillman 'Purim' window from the Old Bayswater Synagogue in The Stained Glass Museum

**Monday 16 September 2019, 2pm**

Ely Cathedral Education & Conference Centre,  
Palace Green, Ely

Tickets: £9 Guests / £7.50 Friends

<https://stainedglassmuseum.com/lectures.html>

In this talk Prof. Newman will shed light on the life and work of David Hillman (1894-1974), a prolific Anglo-Jewish artist who understood the deep connection between art and religion. Hillman was born in Glasgow and his father was Dayan Samuel Isaac Hillman, of the London Beth Din. He created stained glass windows for many London Synagogues, and one of his windows made for the old Bayswater Synagogue (demolished 1966) is on display at The Stained Glass Museum.

Prof. David Newman is a great nephew of the stained glass artist David Hillman, and a researcher of political geography and geopolitics at Ben-Gurion University of the Negev, Israel. On a recent sabbatical, Prof. Newman has been researching the stained glass windows created by artist David Hillman that can be found in synagogues in Israel and England. He is interested in both their artistic content and the social context of the people who were involved in their creation – ranging from Eastern Europe to Britain and to Israel.



Purim Window by David Hillman  
Bayswater Synagogue, Chichester Place W2  
(Demolished 1966)  
Now at the  
Stained Glass Museum, Ely Cathedral

# 2019 AUTUMN LECTURE SERIES

Our 2019 Autumn lecture series focuses on concepts of 'new' in - from new ways of looking at stained glass, to new commissions, and new discoveries of medieval glass, presented in a new light.

All talks take place in Ely Cathedral Education & Conference Centre, Palace Green, Ely, CB7 4EW

**Individual Tickets:** £9 / £7.50 for Friends of The Stained Glass Museum

**Series Tickets:** £35 / £30 for Friends of The Stained Glass Museum

Tickets available online <https://stainedglassmuseum.com/lectures.html> or via the Museum Shop 01353 660347

## ***Mid-century modernity: new ways of looking at postwar stained glass***

Jane Brocket, author of *How to Look at Stained Glass* (2018)

**Wednesday 2 October, 2pm**



## ***Redisplaying fragments of the newly discovered medieval glazing of Westminster Abbey***

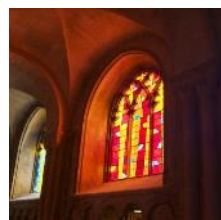
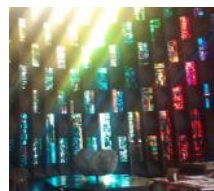
Laura Atkinson, Conservator, The Cathedral Studios, Canterbury

**Wednesday 9 October, 2pm**

## ***New glass commissions and their significance in the life and worship of a church or cathedral***

Becky Clark, Director of Churches and Cathedrals for the Archbishops' Council of the Church of England.

**Wednesday 16 October, 2pm**



## ***John McLean's three windows for Norwich Cathedral***

Rev. Canon Jeremy Haselock, Chaplain to Her Majesty the Queen and former Vice-Dean of Norwich Cathedral

**Wednesday 23 October, 2pm**

## WHERE ARE THEY NOW?

**As the museum celebrates 40 years of opening we thought we would catch up with some of The Stained Glass Museum alumni, to see what they are up to now...**

### **Susan Mathews**

*Susan was Curator of The Stained Glass Museum for 20 years between 1990 and 2010. Under her leadership the museum gained accredited status and moved from the north to south triforium. In 2009 Susan was awarded an MBE for her contribution to the Visual Arts.*

After my retirement from the Stained Glass Museum in 2010 and twenty very happy years, I moved to the lovely medieval town of Uzes in the the Gard in the South of France. In 2017 I moved again to the nearby village of St Quentin la Poterie where one has the chance of buying a house AND a garden. It has a character completely different from Uzes. St Quentin is a village of studio potters with a long history of tile making. This is because it is built on an abundant supply of red clay. It is rumoured that the floor tiles of The Palais des Papes in Avignon were made here. It has a twice weekly market and just about everything one could wish for to make life good. I am looking out on olives, lavender, a mulberry tree, my kitchen garden and in the distance a walnut and a fig tree. So I consider myself to be one lucky retiree!



Photo ©James Colledge

There is a lively group of British people in Uzes and St Quentin and one of them a boules playing friend, and keen amateur photographer, James Colledge, has made my garden one of his subjects for the year (see <https://www.jamescolledgephotography.com/susans-garden> if you are interested to see more of what I have been up to).

Apart from my commitment to my garden and 'Potager' I have set up a stained glass studio in my garden shed and am working on a commission for British friends who own and run a wine shop in Uzes! I have applied for French nationality and hope to hear in October - before 31st! I have joined an association to help young refugees from Mali and the Ivory Coast to settle in



to French life and I continue to struggle to learn French and to improve at watercolour painting.

I still have a toe-hold in Ely and enjoy visits to the Stained Glass Museum when I am in the U.K. I am a member of the Glaziers' Livery and was delighted to visit Girona last year when Keith Barley, the internationally renowned stained glass conservator, was Master of the Company, and to see the incomparable Girona table. Sadly there isn't much stained glass in this area but if you do come, don't miss a visit to Aiguës Mortes where the little Romanesque church, Notre Dames des Sablons has a complete scheme of stained glass by the artist Claude Viallat b. 1936.

## Rosie Mills

*Rosie was employed as Researcher / Assistant Curator between January 2007 and August 2008.*

The opportunity to work at the Stained Glass Museum was an extraordinary gift for me. I was inspired by the dedication and public service of volunteers, trustees, and staff, and charismatic leadership of Susan Mathews. As it did for so many visitors, the museum afforded me a level of access to stained glass beyond the page or architectural setting. The displays at the museum facilitated close scrutiny of the materials and techniques under different lighting conditions. My abiding memory of my brief time on staff is the pleasure of walking through the gallery at the beginning and end of the day when the lightboxes were switched off and the artistic skill and draughtsmanship of the glass painters came to the fore in the reflected rather than transmitted light.



Now an Associate Curator in the department of Decorative Arts and Design at the Los Angeles County Museum of Art, among many other collections, I am responsible for some fifty panels of Medieval and Renaissance stained glass [collections.lacma.org](https://collections.lacma.org), which Virginia Raguin has been researching for a forthcoming CVMA publication. And we continue to acquire key works for our collection in this medium, including a De Stijl window by Theo van Doesburg designed to go horizontally over the front doors of two social housing blocks designed by J. J. P. Oud in the Spangen district of Rotterdam. It is an exciting time to be at LACMA, as we embark on a major new building project which promises to change the way we view and experience art.

## Anne and John Peckham

*Anne and John worked at the museum from 2000 until their retirement in 2009.*

Anne was mainly involved with the shop including setting up the sale or return scheme. John also worked in the shop, arranging workshops, carrying out the kiln firings and helping with the accounts. Anne will always remember meeting Prince Charles on his first visit to the museum. John remembers helping his son-in-law put up the 'Bust of a King' Soissons panel in the gallery, which was rather tricky! Also visiting the English Antique glass company. Since retirement we have been kept busy with our seven grandchildren and have been to Canada three times to visit our son who lives in Ottawa (photo taken at the Grand Canyon on a trip with our Canadian son).



## Kate Tye (née Lycett)

I started at the Stained Glass Museum in late 2007 as the Documentation Assistant before becoming the Assistant Curator in 2009. I had so many amazing experiences while at the Museum; particularly memorable for me are the study weekends which I was privileged to attend in Wells and Liverpool; a research trip to Dover to look at stained glass depicting the Black Prince, which was previously thought to be lost, for which the Museum holds the cartoon; and the exhibitions that I was able to curate.



Since leaving the Museum I've worked both in schools and at a veterinary hospital. I've been in my current role as Executive PA at Staploe Education Trust for five years now, a very rewarding role, which much like the Museum, allows me to use a variety of skills. I am now married and have two children, a two year old and one year old, who keep me on my toes! The Stained Glass Museum has such special memories for me, the opportunities to work with such passionate people being one. From starting with very little knowledge about stained glass I left an enthusiast, and always manage to seek out some when we're on holiday.

# STEVENS EXHIBITION

The Stained Glass Museum was delighted to host, for the second year running, an exhibition of some entries for the Stevens Architectural Glass Competition in its entrance and shop area, following the annual Prizegiving. A total of sixteen glass panels, all entries from the 2019 competition, were exhibited in Ely between 8 June and 31 July, an increase on the ten displayed following the 2018 competition.



The Stained Glass Museum is committed to displaying contemporary glass panels alongside its historical collection, and the Stevens Competition provides a fantastic opportunity to showcase the work of emerging glass artists, and to demonstrate to the public how a real life architectural glass commission works. For many of the Stevens Competition entrants this is their first public exhibition. Not only does it provide an opportunity for their work to be exhibited to and appreciated by a wider audience, but also provides the option of having their works available for sale. Visitors to the museum express considerable interest in these exhibits. Each sample glass panel demonstrates a different artistic response to the commission, which in this case, was for a glass artwork in a waiting room at a new proton-beam therapy treatment centre. Many different techniques and styles are represented in the exhibited panels, revealing the variety of contemporary glass – using both traditional and modern methods.

A Private View evening was held on 25 June and attended by Friends of the Stained Glass Museum, members of the Glaziers' Company and several of the artists who participated in the competition. Some of the entrants' artwork submitted to the competition alongside their sample glass panel was also placed on display for the Private View. Attendees also enjoyed a behind-the-scenes look at some of the museum's most recent acquisitions and a private view of the museum's main gallery.



THE STAINED  
GLASS MUSEUM



## WHERE THE BUFFALO ROAM: STAINED GLASS FROM THE AMERICAN FRONTIER

12 September 2019 - 20 February 2020

An exhibition of photographs by award-winning photojournalist M. J. Alexander, reflects the tumultuous history of the North American Plains, as memorialized in the windows of its churches and chapels. The exhibition includes images of windows from European and American master glassmakers, offering a variety of artistic styles and vantage points.

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

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

01353 660347

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# LEARNING

Besides our very successful Family fun day in March (see pp. 14-15), we saw a healthy increase in our engagement with families during our Easter holiday activities. As part of Ely Cathedral's space themed science festival in May we helped deliver schools workshops and offered a number of space themed family activities linked to our collection, during well attended drop-in events in May half term. Summer events in July and August were busy and we have been particularly enthused by the keen uptake of our new intergenerational family glass fusing workshops which provide children and adults with the opportunity to work alongside one another.

In terms of formal learning we have delivered workshops to quite wide ranging groups of varying ages as well as home education groups, Brownies, secondary-school aged French exchange groups and a group of adults from a local mental health charity who visited us as part of their well-being training.

Museum Front of House staff have also been contributing to the development of our learning offer for general visitors through their new Spotlight Tours, which are free to paying visitors and take place thrice weekly.





# FAMILY FUN DAY

On Saturday 30 March 2019, 40 years to the day of the museum first opening to the public, we opened our doors for free on a Family Fun Day. Derek Hunt kindly came in and some glass painting demonstrations in the south-west transept, where our Learning Officers also led drop-in crafts all day.



In the museum various members of staff delivered new spotlight tours and behind-the-scenes tours which were popular. Over 600 people came into the museum gallery during the day – the highest number of visitors in one day on record. A further 102 children and 72 adults engaged with craft activities on the ground floor. All our staff team were involved in one way or another and a number of volunteers came to help. It was a great success.



Photos showing families engaging in crafts and glass painting and also on spotlight and behind-the-scenes tours during our Free Family Fun Day on 30 March 2019 which was attended by more than 600 people!

# UPDATE ON HLF PROJECT

The '*Windows into the future: investigating options for a more accessible and resilient Stained Glass Museum*' has now entered its second and final year. The funded project officially ends on 31 May 2020. As planned, The Board of Trustees will discuss an internal draft masterplan document in September 2019 and in the months that follow hope to make a series of decisions about the museum's long-term future.

In the last four months the Trustees, Project Advisory Committee (PAC) members and the Project Manager, Jasmine Allen, have been on the road visiting various locations in the UK, meeting with cultural and heritage partners, and learning from other organisations. And projects

In May a group of Trustees and PAC members attended a facilitated training workshop in Newmarket at the National Heritage Centre for Horseracing & Sporting Art. The outgoing Director, Chris Garibaldi, gave an excellent workshop on organisational change and capital development projects. Chris Garibaldi demonstrated that fundraising for museum development is possible with a dedicated and committed team and inspired those present to pursue a bold, new vision for the future of the Stained Glass Museum.

Lucy McNeill, Project Administrator



**LOTTERY FUNDED**

# STUDY WEEKEND 2019

## WEST YORKSHIRE - REPORT

The Stained Glass Study Weekend this year took place in West Yorkshire, covering a wide area in a packed itinerary, guided expertly throughout the weekend by Jasmine Allen, Penny Hebgin-Barnes, Chris Parkinson, and Brian Sprakes. I had a fantastic time as one of two student bursaries this year. Everyone was so friendly and welcoming, and the glass so wonderful I was truly sad when the weekend ended. I am indebted to the site notes prepared by Chris and Penny for many details contained within this article.

We began on Thursday afternoon in Leeds Minster which has a beautiful selection of nineteenth-century glass and some truly amazing sixteenth-century glass in the east window. I had great fun roaming around this church and getting right up close to the glass, clambering around the incredible gallery which stretched a great way around the nave and coming mere inches away from a lovely heraldry owl. A window from 1863 by Heaton, Butler and Bayne by the stairs to the gallery was a particular favourite of mine. It depicts six Acts of Mercy, which was the subject of an essay I had just finished writing. In the café I then spotted an Annunciation window, the subject of my upcoming dissertation. Seeing these two right at the start of the weekend felt comforting and assured me that I was definitely in the right place!

Next, we went to St Chad's in Far Headingley where we saw the truly fabulous east window by Margaret Rope in 1922, her first large commission. This beautiful Arts and Crafts window depicts the redemption of creation and has so many lovely details it was a real pleasure to stand in front of it for a long time, almost the entire time I was in this church, and just take it in. The swirling void of chaos, the solar system, a whole menagerie, all crowned by the dove radiating down on the heavenly Jerusalem, it is an astonishing window and one of my favourites from the entire weekend.

Next, we went to St John the Baptist's, Adel, where we were greeted by a very large contingent of the village! This, our first medieval church of the weekend, built in the twelfth century, has carvings all over that rightly give it its fame. The seventeenth-century heraldry window in the vestry was moved there from the east end during G.E. Street's restoration of the church in 1879. It is a fine example of glass painting from a period not usually appreciated in glass work.



### **Detail: St Wilfrid's, Calverly sIV Jesse Window (Clayton & Bell, 1868)**

Last stop of the first day next at St Wilfrid's, Calverley. A fourteenth-century church, the first thing I noticed was an enormous angel in the graveyard. The views from here were also spectacular. A Clayton and Bell window from 1868 was a particular highlight, depicting the Tree of Jesse across two lights with the branches winding and curling back and forth across the lights. A packed afternoon, it was time to head back to the hotel. But no rest for the wicked! We had a lecture from Brian Sprakes in the evening on the best glass of West Yorkshire we weren't going to see in person at the weekend. Tired as we were, this talk was so fascinating and the slides showed the many delightful windows of West Yorkshire.



Friday morning and after a hearty breakfast we were off to Dewsbury Minster. A rather peculiar church, its orientation had been reversed in 1994 and most of the original east half now becoming a café, shop, exhibition space and other facilities. A very nice window containing medieval glass hovered above the welcome desk with a helpful viewing platform greeted us here. But it was 1948 World War II memorial window by Scottish Arts and Crafts artist Gordon Webster that was my favourite.

### **Dewsbury Minster sVIII South Aisle West End (Gordon Webster, 1948)**

Now we moved on to St Michael and All Angels' at Thornhill. This was probably my favourite church of the weekend with its great wealth of medieval glass. The fifteenth century Jesse tree is but one of the many joys here. In the north aisle there is a fifteenth-century three-light window depicting scenes from the life of the Virgin, including, especially wondrous for me, an Annunciation!



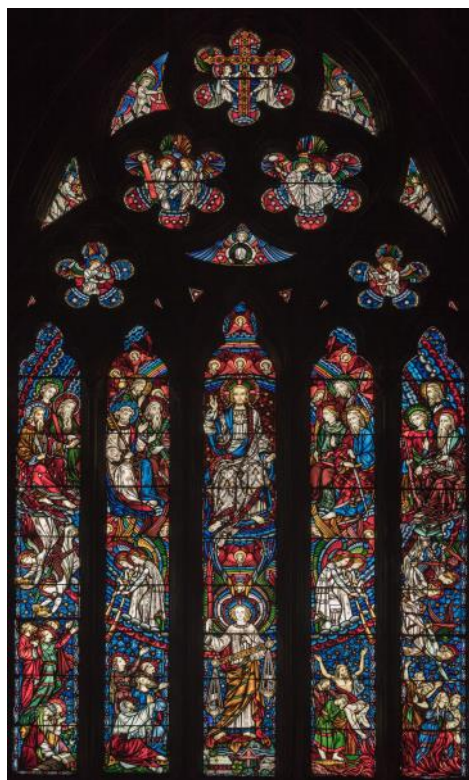


Next to it was a very unusual five-light window of the Heavenly City and the Pilgrimage of the Life of a Man. Now a faithful replica, it is a truly unique window with all its figures and creeping pathways. There were some excellent electronic displays in the church discussing the various restoration projects that had gone on here to make every window shine as beautifully as they did on this day.

It was off to Huddersfield and St Peter's for our lunch stop in the crypt which has been very charmingly converted into a café. This church again featured a wonderful wrap-around gallery that enabled us to get very close up with some of the glass. An out-of-place ciborium was quite beautiful but obscured the east window somewhat. We carried on to Halifax Minster, another great medieval building, restored this time by George Gilbert Scott in 1878-9. There were great nineteenth-century windows all around by most of the big firms of that time. But the most curious were the 'Commonwealth Windows' from 1652 to replace glass destroyed by iconoclasts in the civil war. Geometric patterned leading with clear glass gave it a real flair; the patterning recreated in the floor grating by Scott in the restoration is a lovely touch.

Just up the road to All Souls' we went, a church of George Gilbert Scott's own design. Sadly no longer open, we were very lucky to see it! Even if we did have to march safely on the grass around the unsafe path to get inside. And inside was well worth it, if a little dusty. Beautifully detailed in every possible space from the windows to the wrought-iron chancel railings and sculpture popping out of the walls, it should be difficult to pick a favourite bit. But, for me at least, it isn't. The 1859 west window depicting the Last Judgement by Hardman takes first prize hands down. Startlingly gorgeous colour and rings emanating from Jesus at the centre, there is just so much to look at in this window.

**Halifax All Souls w/ Judgement Day  
(Hardman, 1859)**



And to finish off the day with our sixth(!) church we went to St Mary's, Elland for a medieval gem. A fifteenth-century five-light window in the east end was all I had eyes for here, depicting as it did the life of the Virgin with another Annunciation sliding right into my dissertation thoughts. Restored by William Wailes, especially the heads, the window is no less beautiful for it. A figure in the top left blowing the dove down on rays of shining gold to Mary is an exquisite touch in an overwhelmingly detailed window. Back to the hotel now with a lot seen and a lot to think about. I'm loving every minute of the weekend so far and looking forward to the next two days already.

We began our Saturday in St Oswald's in Methley in the Waterton Chapel containing all the medieval glass and a variety of memorials of the Watertons and Saviles. Carved owls from the Savil crest were another delight to see here, but the chief draw is the medieval window. Assembled from various windows, it is a very well-done job, giving the perfect illusion of a complete window. We continued to All Saints', Normanton, recently reopened and very tastefully modernised inside. A wide variety of glass from Switzerland and Germany and from the thirteenth to the seventeenth centuries complete this very odd mish-mash of a church which was built in the thirteenth century.

We next went to Wakefield Cathedral with a very impressive collection of Kempe glass dating from between 1873 and 1907. It gives the whole building a very austere monochrome feel, and lunch in the crypt was a much more colourful affair by comparison! I also got to enjoy solving an iconographic puzzle with my newly improved Latin skills which was very satisfying. From here we journeyed to Wragby and Nostell Priory.



Wragby was jaw dropping from the moment we entered. Swiss glass containing hundreds of scenes and figures in a single window, it is impossible to do justice to the detail and wealth of inventiveness going on in such a small space. Like nothing else I've ever seen before it was a place you could spend hours pouring over the detail contained in just one window. A short walk up the road to Nostell Priory was on offer for any who got too overwhelmed by the Swiss glass - a delightful Palladian house with a great collection of Chippendale furniture.

**Wragby sVIII Aisle Window**

Very sadly it now came to the last day of this weekend. We began at Cliffe Castle Museum in Keighley which must be one of the most unusual museum collections I've ever visited. A family home at one end, a taxidermy and geology section as well as an art exhibition, Yorkshire history and stained glass rescued from nearby churches, eclectic doesn't quite cover it! The stairway window, recently restored and a beautiful job done too, is a great example of secular stained glass made to decorate a family home. Very oddly destroyed as part of the dying wishes of a family member, it shows the opportunity glass can present in non-religious settings. The early glass by William Morris and friends upstairs was also a delight to see, depicting the story of Tristram and Isolde, a great medieval romance very popular with this circle of artists.

And on to our final stop at Bradford Cathedral. A beautiful building to end the weekend in, it was very difficult to tear myself away from it and go back to York. That is, once the scouts cleared out and let us in! We sat in the Lady Chapel for our introduction, surrounded by more Morris and friends glass depicting dozens of figures soaring to the sky. A wonderful and light room, it was the perfect space to sit in and listen and stare at this great expanse of glass in front of us. There was a good deal more glass by Burne-Jones and others in the church too so it was a great treat for any fans of their work. Again it was the west window that took the crown for me though. Inserted in 1864 and made by Heaton, Butler and Bayne it depicts Women of the Bible in utterly stunning colours.



**Detail: Bradford Cathedral West window (Heaton, Butler & Bayne, 1864)**

The study weekend was a joy to be a part of and I am so grateful for the student bursary that enabled me to come along. I hope to be able to come on

more in future! I would like to thank all those who organised this weekend, gave their time, and contributed in talks, research, planning and support. Such an achievement could not have been managed without so many people working so hard and it is greatly appreciated. Thank you also to all the churches which had us, and especially the ones who fed us and provided refreshments. And another big thank you to everyone I met who were all so friendly and welcoming and helped make this such an enjoyable and stimulating weekend to be a part of that I didn't want it to end. I hope to see you at another stained glass weekend in the future.

Stephen Huws

Currently studying for an MA in Medieval Studies, University of York

## ~ 2020 STUDY WEEKEND ~ WEST KENT

**Thursday 23 April - Sunday 26 April 2020**

Expressions of interest now open

An exciting itinerary has been put together for the Museum's 2020 Study Weekend in West Kent. Based in the historic town of Royal Tunbridge Wells, on the edge of High Weald we will explore western Kent. The weekend will include two and a half days guided visits by coach, plus accommodation, breakfast and dinner for three nights.

### **Dates and times:**

Midday on Thursday 23 April – AM on Sunday 26 April 2020.\*

***\*Please note the Weekend will formally conclude on the evening of Saturday 25 April, although the cost of the weekend includes accommodation for Saturday night and breakfast on Sunday morning.***

A highlight of the weekend will be a full day in Canterbury visiting the world-famous Cathedral and Cathedral Studios, the leading stained glass conservation, restoration and design studio within the Cathedral precinct. Distinguished conservator and Director of the studio, Leonie Seliger, will be our guide. This is a fantastic opportunity to get behind-the-scenes at one of the leading conservation studios in the UK, responsible for looking after the

internationally significant collection of stained glass at Canterbury Cathedral.

In addition, during visits by coach on Thursday afternoon and Saturday we will visit some spectacular 19<sup>th</sup> and 20<sup>th</sup> century windows including the complete set of Chagall windows in the parish church at Tudeley (unique in the UK), a set of extraordinary Douglas Strachan windows in Winchelsea, and fine examples of the work of Morris & Co., Leonard Walker and Rosemary Everett in the region.



### **Prices (per person)**

£500 Residential single occupancy (inc. three nights bed & breakfast & evening meals)

£450 Residential double/twin occupancy (inc. three nights bed & breakfast & evening meals)

**Full programme, details of accommodation and booking form to follow.**

*We regret that the cost of visiting Canterbury Cathedral coupled with coach hire and accommodation in Kent means that we have had to put up the price of this year's study weekend to make it viable.*

Please note that the 2020 Study Weekend in Kent will only go ahead if there is enough interest. If not, we will seek an alternative venue.

In the meantime, please register your interest in attending the Study Weekend in Kent by email or phone (ideally by 1 November 2019), [events@stainedglassmuseum.com](mailto:events@stainedglassmuseum.com) / 01353 660347





# THE STAINED GLASS MUSEUM



A national collection of stained glass  
from across Britain and Europe

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