



THE STAINED GLASS MUSEUM



Friends Newsletter
Spring 2020



THE STAINED GLASS MUSEUM

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With special thanks to:

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

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www.stainedglassmuseum.com

Registered Charity: 1169842

Accredited Museum: 574



Front Cover. Detail of unidentified design for a stained glass window by George Caleb Hedgeland (ELYGM:2019.3.12)

SPRING IN THE AIR

With the disruption brought about by recent storms Ciara and Dennis we are pleased to report that the museum gallery has remained dry throughout, demonstrating that the major repair works to the south nave aisle roof carried out by Ely Cathedral have made a significantly positive impact.

Since last autumn a few changes have been made within our team. After returning from maternity leave to a job-share role Louise Haselgrove took up a post nearer to home at Wisbech and Fenland Museum. We were pleased that Louise Hodder agreed to increase her working days to take become our sole Learning Officer. The Board of Trustees also saw some changes over the last few months (p.13).

We had a proud moment at the end of 2019 when our team gained an award for our new Spotlight and Behind-the-Scenes Tours, which have been enormously popular with visitors and have also provided an opportunity for various members of our team learn more about our collection (p.7).

Thanks to individual donations, and a grant from the Association of Independent Museums, we have reached 30% of our fundraising target in our [Glass Racks Appeal](#), with £7,760 fundraised so far... But we still have an additional £17,178 to go, so please consider contributing and ensuring that we can safely store our new acquisitions whilst freeing up space in the library for researchers to visit!

In this Spring Newsletter we caught up with a number of former students who attended past Study Weekends to see where they are now (see pp. 14-18). These individuals were able to attend our Study Weekend thanks to the generosity of individual Friends, and we are pleased that these experiences have proved invaluable .

This year's Study Weekend in West Kent is now fully booked, but there is much more to look forward to in 2020, including an Annual Summer Lecture by stained glass artist and sculptor Helen Whittaker MA FMGP on Wednesday 24 June 2020(see p. 12), and another Family Fun Day the same month. Although some time ahead, we have also scheduled a series of autumn talks, which we hope you will be able to attend.

Dr Jasmine Allen
Director and Curator

NEW ACQUISITIONS

George Caleb Hedgeland designs from Australian Donor

It is not every day that you are contacted by a direct descendent of an important Victorian stained glass artist. But this is what happened last year when Bill Bennit, great grandson of George Caleb Hedgeland (1826-1898), wrote offering to donate fourteen original Hedgeland designs and sketches to the Stained Glass Museum.



Above: Bill and Elaine Bennit at the museum with their designs in June, 2019.

George Hedgeland was born in Guildford in 1826 to architect and stained glass artist John Pike Hedgeland. In 1845 George Hedgeland entered the RA and trained as an artist before taking up work with his father. Hedgeland was one of artists who exhibited stained glass at the Great Exhibition of 1851, and in this decade made a number of windows including the important commission for the west window of Norwich Cathedral, which received high praise from Charles Winston.

He emigrated to Australia in 1859 for reasons of ill-health, although it is not known what his health problems were. Hedgeland's brother and close acquaintances had already emigrated by this time. He lived in Queensland and Sydney, where he married and his only son was born. Although Hedgeland was very well-known as a



Above: George Hedgeland, date unknown. Photographic studio: D. Scott, 140 Pitt Street, Sydney NSW

stained glass artist in England, there is no evidence that he made any stained glass in Australia. He exhibited both oil paintings and designs for stained glass at the Melbourne Intercolonial Exhibition in 1870, but shortly afterwards retrained as a surveyor, and spent the rest of his working life undertaking street alignment surveys in the Sydney area on behalf of the New South Wales Surveyor-General. For more information on Hedgeland and his life in Australia, see Angela Phippen, '[George Hedgeland: One Life - in Two Parts](#)', Glas Inc Research (online).



Above: Bill and Elaine Bennit with Hedgeland panels in the museum store, June, 2019.

Hedgeland's artworks remained in the family, and were remarkably stored in a trunk in Bill Bennit's cellar in Perth, Australia for more than 150 years until they were discovered. Bennit had no idea that they were the work of his great grandfather, believing them to be by a local amateur painter until he was contacted by a historian researching Hedgeland. He decided they ought to be preserved. Whilst travelling in Europe Bill and his wife Elaine visited the museum to make the donation in person, and also visited nearby Norwich to deposit a design for the west window of Norwich Cathedral. At the museum we were able to show Bill and Elaine some of the Hedgeland glass in our store (previously installed in Great Brington Church, Northamptonshire) as well as showing them the Jonah at Ninevah window in the north aisle of Ely Cathedral.

Research is ongoing to try and identify these designs and to see if the final windows survive. Having now been catalogued and photographed these designs form part of the museum's growing archive and will soon be made more available to the public via the museum's new website (coming soon!)

GLASS RACKS APPEAL

The Stained Glass Museum is raising funds to buy and install two new bespoke collections storage racks to house its growing collection of stained glass. We need to raise £30,000.

Additional storage will enable us to:

- continue to **develop the collection** through new acquisitions;
- ensure **secure protected storage** of our collections;
- **unlock the potential for access** to our stored collections for researchers, academics and the public through specialised tours and at special events.

Thanks to generous individuals we have reached 30% of our fundraising target. But we still have an additional £17,178 to go...

Please consider supporting our appeal



www.stainedglassmuseum.com/glassracksappeal

AWARD-WINNING TOURS

Following a successful trial at our 40th birthday celebration in March 2019, we continued to host our spotlight and behind-the-scenes tours of the museum with increasing popularity throughout the year. These short 10-15 minute tours were led by the visitor services team and the Curator and greatly enhanced the visitor experience. With thrice weekly spotlight tours on a variety of panels and themes alongside monthly behind-the-scenes tours of the collections store too, we welcomed over 350 people onto the tours from May to October.

In November 2019, the museum attended the inaugural Museums in Cambridgeshire awards, where we were absolutely delighted to learn that our Spotlight and Behind-the-Scenes tours had won first place in the 'New for You' category!



The award ceremony, held in the Whale Hall at the newly redeveloped Museum of Zoology in Cambridge, the Curator Jasmine Allen was joined by Visitor Services Assistants, Emily Allen and Jane Fellows to accept the award on behalf of the team.

Judges praised how effective the tours were, and despite the simplicity of our approach, the impact on both the audience and the team was great. As we look ahead to the spring of 2020, we are excited to announce the return of our award winning tours with renewed enthusiasm and new themes!

In 2020 free Spotlight Tours will be held on Mondays, Wednesdays and Fridays at midday between 20 April and 30 October 2020.

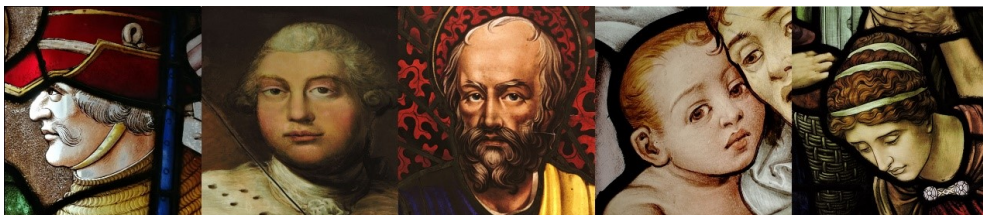


RESEARCH ON SANGUINE

Research at The Stained Glass Museum by Anne-Catherine Perreau

Sanguine and carnation are types of glass paint which produce a particular range of flesh pink and orange tones. They first appeared at the end of the 15th century and were most commonly used to give skin tones and colour to lips. There has been a significant decline in their use from the beginning of the 20th century, consequently most knowledge of their application has been lost. This is particularly problematic in restoration projects where complex layers of paint, stain, enamel and sanguine must be accurately matched and recreated. In order to better understand these techniques I carried out investigative work sponsored by the Arthur and Helen Davis Travelling Scholarship awarded annually by the Worshipful Company of Glaziers and Painters of Glass.

Focusing my research in the use of sanguine and carnation, I was fortunate to be able to examine historic examples of the techniques found in The Stained Glass Museum's collection at Ely Cathedral. The collection is remarkable for the range and breadth of stained glass panels containing the use of sanguine and carnation paint dating from the 16th century to the early 20th century. Thanks to the access provided by the Stained Glass Museum, I had the rare opportunity to closely observe the evolution in the use of sanguine and carnation, particularly in English stained glass. This has helped me considerably in my research to understand their uses over the centuries. It soon becomes clear that each century tries to represent characters in a very realistic way according to the techniques possible in their time. For example, the development of sanguine and carnation enabled glaziers to give the skin a natural colour without the need for additional leads separating glasses of different colours. Over time, alongside the development of enamels and larger pieces of glass the use of sanguine and carnation enabled increasingly



realistic portraits in glass. By the end of the 18th century, and the beginning of the 19th century, the realism, equivalent to a photograph made it difficult to observe the layers of paint due to their fineness. But when the Gothic revival period arrived, the style changed and was influenced by medieval techniques, which gave a very distinct graphic style at that time.

Perhaps most importantly, being able to look at those exceptional panels up close, it has been possible to understand how these paints have been applied

Images on face page, left to right:

'Scene from the legend of St James', from Rouen, 16th century, (1998.4); 'Portrait of George III', 18th century, Lent by Her Majesty the Queen, (L1992.6); 'Saint Luke the Evangelist', from Shropshire, 19th century, (1975.6.8b); 'The parable of the rich fool', 19th century, from Windermere, (1992.2); 'Ministering to the Sick', 20th century, (1973.3.1), © The Stained Glass Museum, Ely, England.



'Roundels of Dutch musicians' from Neave Collection, 17th century, (L2009.9), here are signs of hastily applied sanguine as it has been badgered to create an orange matt.



'Nicholas Ridley' panel, 16th century, from Leez Priory in Essex, (ELYGM: 1979.1), © The Stained Glass Museum, Ely, England. Evidence of a thin wash of carnation on the face's skin area on the external side of the panel.

over time to the glass. This confirmed that most of the time a light pink carnation has been applied to the back of the glass as a thin wash which can be highlighted sometimes by stick work. In comparison, the sanguine is generally more orange in tone and is applied more thickly than the carnation and was usually badgered to



create a matt on the front of the glass or even applied as trace lines. The use of the sanguine is often more akin to watercolour paint than traditional glass paint. The examples studied at The Stained Glass Museum also reveal that the colours produced by sanguine and carnation are visually different and complementary to the colours created by more common glass painting techniques such as grisaille pigments, stains or enamels.

Today, with the greater understanding of sanguine and carnation gained through observations made at the museum, I can put into practise all I have learned to recreate the same colours with carnation and sanguine for the purpose of stained glass restoration and creation, in keeping with the original historic techniques.

I would like to thank the Stained Glass Museum and Dr Jasmine Allen, for their warm welcome, but also for their support. It was a privilege to observe stained glass windows of such great quality and variety of backgrounds. This has contributed hugely to my research, without which I could not have achieved such a deep understanding of the changes in traditional techniques over time. I wish all the best to the Museum and hope that others can continue to study the collection to build further upon this research, and unravel more of these window's mysteries.

Anne-Catherine Perreau

**Recipient of the Worshipful Company of Glaziers and Painters on Glass -
Arthur and Helen Davis Travelling Scholarship (2018)**

anne-catherine-perreau.com/

MAKING WAVES ON SOCIAL MEDIA

With beautiful images of stained glass and an audience spread across the world, the use of social media has been a great way for the museum to reach new audiences, deepen their engagement with our collection and learn something new.

Throughout 2019 as we celebrated our 40th anniversary, a new weekly feature “#SGM40” shared a panel from our collection that was acquired during that year of our history. Collectively, this series reached over 80,000 people showing just how far and wide the museum can reach by utilising social media to share more about our collection, our events and our work.

Our online followers live all over the world, and for many, visiting the museum in person is not possible. Our online presence is the only way they can enjoy seeing and learning about our collection, which makes it a valuable tool both today and in the future. It also allows us to share far more of our collection too; without the physical constraints of gallery space or concerns for the fragility of the piece, images and information can be shared far and wide.

Alongside building on our social media presence, we are currently developing the museum’s website, hope that we can continue to grow our audiences and share the museum’s unique collection as widely as we can.

If you’re not following us already, we encourage you to do so! Find us at;

www.facebook.com/stainedglassmuseum
www.twitter.com/stainedglassmus
www.instagram.com/stainedglassmuseum



ANNUAL LECTURE

Old Craft, New Art: An Artistic Journey in Stained Glass

Helen Whittaker MA FMGP (Barley Studio, York, UK)

Wednesday 24 June 2020
Ely Cathedral (south transept),
7pm for 7.15pm start

£15 (£12 for Friends)
Ticket price includes a glass of wine/soft drink

Helen Whittaker is Creative Director to Barley Studio, York, a stained glass firm internationally renowned for both conservation and new work. She is an award-winning designer of stained glass windows and architectural sculpture in glass and copper, with over 100 commissions in prestigious ecclesiastical and secular buildings across the UK.



In the past few years Helen has created a new window for the RAF Club, London, which was unveiled by Her Majesty The Queen, exhibited at the Prince and Patron exhibition for Prince Charles at Buckingham Palace, and worked in collaboration with David Hockney RA on the creation of The Queen's Window for Westminster Abbey.

In this talk Helen will introduce the history of stained glass art and craft, and talk about the creative process involved in making new windows, each commission being inspired by the client, the brief and the building. Using illustrations from some of the many projects she has completed in churches, cathedrals and secular buildings.

UPDATE ON HLF PROJECT

This summer our £88,000 National Lottery Heritage Funded two-year project 'Windows onto the future' will end. This project has enabled the Board of Trustees to undertake a baseline review of the museum's current operations, its strengths and weaknesses, and also to look with ambition to the future.

Reports from consultants have examined in-depth business models and provided useful internal documents which will feed into a Future Plan. We are grateful to all those who have participated in this project so far, through surveys, workshops, training sessions and meetings, and especially to those who have provided external expertise by acting as voluntary advisors.

Trustees and our Project Advisory Committee will continue to work beyond this project to develop this Plan and ensure the museum has a strong and sustainable future. In the meantime we have recently acquired more space in the eastern end of the south transept triforium of Ely Cathedral and have started to fund raise for additional storage racks for our growing collection.

Lucy McNeill
Project Administrator

TRUSTEES

Changes to the Board of Trustees

After 15 years service as a Trustee, and a number of years as Chair of the Acquisitions & Disposals Advisory Committee Prof. Jean-Michel Massing stepped down from the Board of Trustees in November 2019. After serving a three-year term David Way resigned from the Board of Trustees in early 2020. We would like to express our thanks to both Jean-Michel and David.

We also welcomed two new Trustees, both of whom bring different experience to the Board. Lara Clements, Head of Audiences and Evaluation at the Wellcome Trust, joined the Board in November 2019. Karen Knight, an experienced museum professional, and former Advisor and mentor to the National Lottery Heritage Fund joined in January 2020.

WHERE ARE THEY NOW?

Since 2015 the Museum has awarded a bursary to a Student or Graduate to attend the museum's annual Study Weekend. Generously funded by individual Friends of the museum, this has been a fantastic opportunity for students or recent graduates to see stained glass *in situ*. We caught up with several former bursary recipients to see what they have been up to since.

Jamie Beckett

Which Study Weekend did you attend?

I attended the Warwickshire Study Weekend in 2015, where we stayed in Coventry.

Any memorable moments?

I have fond memories of visiting the chapel at Rugby School, where amongst all the grandeur of the building's fabric we all clustered around to see the tiny engraved signatures of the artists in the glass of one of the windows. As a medievalist, a particular pleasure for me was our visit to Coventry Cathedral, where we saw first-hand fragments of the surviving medieval glass. As I was carrying out research on glass from John Thornton's workshop in York, it was brilliant to get close to these fragments in his home town of Coventry. I was raised very nearby in Leamington, so it was excellent to explore the area with people coming to it fresh, and with such great expertise. My abiding memories of the trip are of meeting and getting to know some really interesting people, and enjoying our trips out together.



Have you had any interactions with the Stained Glass Museum since?

I took the chance to visit the Stained Glass Museum whilst on a visit to Cambridge a few years ago now and absolutely loved it, travelling along the flat landscape to Ely.

What were you studying towards?

When I attended the weekend I was in the first year of my doctoral studies at Durham University, where I was in the English department and fairly new to stained glass research. I was part of a project named 'Records of Early English Drama: North East', where I was also involved in a great number of

performances, including some puppeteering with our eight-foot long 'Durham Dragon'! My thesis, which I defended earlier this year, looked at the complicated role humour played in performances of medieval and early modern biblical drama. I was able to approach this topic from lots of different angles, especially drawing on the history of guilds and urban institutions, as well as vernacular storytelling and 'popular' visual cultures. Thinking about whether (or how) humour could be present in medieval stained glass and other visual works was a really interesting element of my research.

What have you been up to since?

I graduated and gained my PhD in 2019, so I'm in the fairly typical position of making thousands of jobs applications at the moment - for both academic positions, and roles involving heritage research and public engagement. I currently live in Chester, but I'm working part-time on a project at Durham investigating Victorian election riots and other violence - some distance from late medieval drama, but really interesting stuff!

Katie Harrison

Which Study Weekend did you attend?

Essex, in 2016.

Any memorable moments?

The company was excellent, and the sites we visited were so diverse that I found myself engaged in fascinating conversations for pretty much the whole weekend. Just basking in the stunning Arts and Crafts interior of St Mary the Virgin, Great Warley was an incredible experience. It was particularly interesting to see the integral role that the few surviving original windows played within the scheme as a whole, they are just so beautiful and their intense colour is so vibrant against the shimmering metals of the interior. I also feel incredibly lucky to have participated in the discussion of the fifteenth-century Doom wall-painting at Waltham Abbey, led by Richard Marks.



Have you had any interactions with the Stained Glass Museum since?

As well as getting in touch with questions about objects in the museum, I've also given a lecture about my doctoral research. The process of preparing the lecture was very helpful for developing my ideas and argument, and the audience certainly asked some very interesting questions!

What were you studying towards?

I was studying for my PhD, which focused on the fifteenth-century St Cuthbert Window, York Minster. I finished writing my thesis in May 2019 and passed my viva in August!

What have you been up to since?

I'm still based in York, where I studied for both my MA in Stained Glass Conservation and Heritage Management, and my PhD. I am currently working as a Conservation Research Officer for York Consortium for Conservation and Craft, and also undertaking freelance work as a Stained Glass Consultant. I have also just taken on a role at Vidimus, the online magazine devoted to stained glass.

Sarah McTiernon

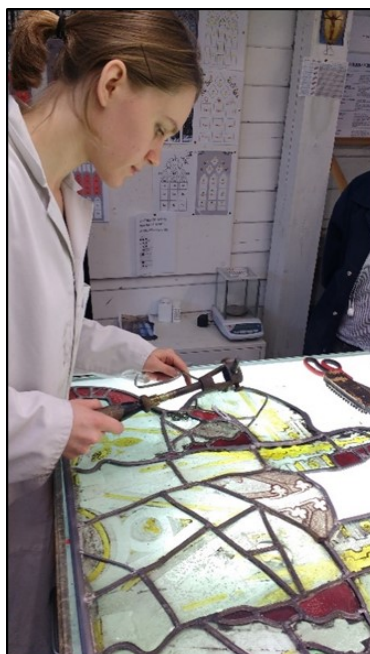
Which Study Weekend did you attend?

I joined the Study Weekend in North East Wales and Chester in 2017.

Image Caption: Sarah helping to repair the glass of Winchester Cathedral Quire Clerestory.

Any memorable moments?

It was a delightful and very informative weekend with lots of memorable moments. Some of my favourites included the various discussions held over the nuances between different Victorian stained glass firms. This was not a topic I was particularly tuned in to before the trip, but with the enthusiasm and knowledge from experts who joined us, I gained a new insight into the topic and it is



something I have continued to be interested in since. One of my favourite moments of the entire trip was visiting St. Dyfnog's Church in Llanrhaedr. The church proudly boasts an impressive 16th century Tree of Jesse, bearing the date 1533. I was stunned by the vividness of its colours and the freshness of the design. It was apparently preserved from destruction during the Civil War by being buried in the massive dug-out chest which still stands beneath it! A fascinating window, under which we all posed for a group photo.

Have you had any interactions with the Stained Glass Museum since?

I have been to a talk at the Stained Glass Museum since and enjoy keeping updated by following posts on the Facebook page.

What were you studying towards?

At the time of the study weekend I was studying an MA in Stained Glass Conservation and Heritage Management at the University of York, England. I completed this degree in 2017.

What have you been up to since?

I have just started a year contract working as a Conservator at Canterbury Cathedral Studios, which is an amazing privilege. After my degree I was very lucky to win the 'Award for Excellence' with the Worshipful Company of Glaziers and trained in different studios between England and Germany for a year. Since this experience I have been keeping up my skills alongside other work by volunteering at Barley studio in York and doing some freelance jobs including a month at Iona Art Glass in Northumberland.

Eleanor Grana

Which Study Weekend did you attend?

I attended the 2018 Study Weekend based in Bury St Edmunds, exploring the churches of Suffolk.

Any memorable moments?

Many of the churches were absolutely extraordinary – the medieval glass in Long Melford and the arts and crafts glass in Herringswell were particularly memorable highlights – but my favourite parts of the trip were chatting with the other attendees about pretty much everything!

Have you had any interactions with the Stained Glass Museum since?

No, although once I've finished my studies and have more time I'd love to make a trip to Ely to visit this year!

What were you studying towards?

I was studying towards my MA in Stained Glass Conservation and Heritage Management at the University of York, which I completed last autumn. My dissertation was entitled ***Windows into the Past: Reconstructing the Lost Cloister Glazing of St Albans Abbey.***



Image caption: The week after the study weekend I began my sixteen-week MA placement at Canterbury Cathedral – it was a great, if very hot, summer!

What have you been up to since ?

I'm keen to follow up my studies with a career in the heritage sector, either through museums or church conservation charities in the future. At the moment I am working at St Albans Cathedral and hoping to go travelling this year.

Congratulations to all those students who have since graduated from their programmes of study, and don't forget you can join the Friends of the Stained Glass Museum at a discounted rate.

Thanks to all the individual Friends of the museum who have made donations to fund our student / graduate bursary places over the last five years. We hope you are proud to have supported these alumni!

We will continue to try and catch up with past recipients of these awards and report on their progress, and also to attract new applications from students to attend future study weekends. We are delighted to have already received six bursary applications for our 2020 Study Weekend...

2020 AUTUMN TALKS

Our Autumn Lecture series in 2020 will consist of three afternoon talks. All talks take place at Ely Cathedral Education & Conference Centre, Ely.

Please save the dates!

A Journey through Suffolk: Seven Centuries of Stained Glass

Simon Knott (author of *Suffolk Churches* and *Suffolk Stained Glass*)

Wednesday 30 September 2020, 2pm

George Hedgeland's magnum opus and his legacy: The West Window in Norwich Cathedral.

David Berwick (Senior Guide, Norwich Cathedral)

Wednesday 7 October 2020, 2pm

'Some Sort of Church Artist': Navigating the path between tradition and modernity

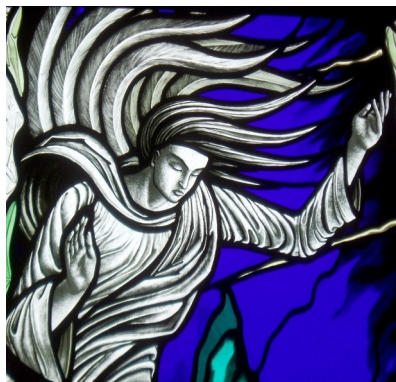
Aidan McRae Thompson (stained glass artist)

Wednesday 14 October 2020, 2pm

Tickets:

Friends: £10 each, or £25 for all three lectures

Guests: £12 each, or £30 for all three lectures





THE STAINED GLASS MUSEUM

FAMILY FUN DAY

Fun for all the ages!

SATURDAY 20 JUNE

10:30am - 4:30pm

Free Entry
All day!

- . Gallery Tours
- . Behind-the-scenes
Tours
- . Crafts
- . Storytime

The Stained Glass Museum
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