



THURSDAY The first visit of the conference was the 12C Leicester Cathedral, extensively restored in the 19C. The 1906 W window of St Martin donating his cloak is by Christopher Whall, possibly one of the first made by Lowndes & Drury at the Glass House; in the background he uses his typical tinted-glass glazing, with ruby glass lozenges at the top and, notably, white pressed slab for the snow. The design was reused from one at Manchester. The E window (1920) – a WWI memorial to the Leicestershire dead – of Christ in Heaven surrounded by angels in glorious gold-pink, purple and much brilliant white is also by Christopher Whall, with cartoons by daughter Veronica. On the left stands Joan of Arc (above left), symbolizing Britain’s wartime collaboration with France, with the buildings behind on fire depicting their wartime destruction. A star at the top is in textured glass. (Whall often used machine-rolled glass then painted in the yellow rays to get the desired effect, and also used streaky glass and oil-based paint to suggest marble slab.) Other windows here are by Clayton & Bell; Heaton, Butler & Bayne windows during the 1870s–80, showing their transitional stage to their usage of darkish plums and greens; and a Francis Spear from 1941. (My favourite is St George with splendid coiling dragon in shades of plum.) A side chapel contains a charming St Francis window complete with owl, heron, thrushes and other songbirds. This was joined in 2016 by the Tom Denny Redemption windows near Richard III’s tomb to mark his re-interment. They depict scenes from the king’s life in tones of red, gold and blue. Panels in sombre red depict battle and its aftermath, those in gold the light of the spirit bursting through, as in the encounter with Christ (below left), and those with a blue tone show loss and suffering, as in Richard and wife mourning for their dead son (below right).

Next stop was St Philip and St James at Groby, a late Gothic Revival church by HF Traylen, who knew Hugh Arnold – hence

his 1913 E chancel window here in his typical style of heavy black-lined figures with delicate-coloured shading against a background of simple patterns influenced by 14–15C glazing. A 1920s flower window is by Leonard Walker, who was at that time in the process of reducing the amount of painting on glass, instead just using leading to define outlines. His glass was mould-blown for him by Powell & Sons, on top of which ore was scattered but not mixed in, imparting colour variation and brilliance (top centre).

At the third stop, All Saints, Newtown Linford, we found a small window by Theodora Salusbury, a local Leicester Arts & Crafts artist who had studied with Christopher Whall and Karl Parsons, and worked in Whall’s studio – whose influence is obvious here, in the use of gold-pink slab glass and bold leading.

After lunch, our first visit was at St Peter, Bardon Hill, where the E window is by Karl Parsons (1930). It depicts Mary with a baby Jesus in fields of flowers and is typical of his mature style (detail top right). At the top is Christ depicted as in ancient vision – on the Tree of Life rather than the Cross. Another pupil of Whall, Parsons also worked at the Glass House from 1908, and this is probably one of the last windows he made there, alongside his friend Harry Clarke. Its glazing is superb and, as did Whall, he staggered leadlines to avoid weak points. Like other post-1924 work, it also shows the influence of his visit to Chartres, after which he wrote about the ‘smouldering light’ of its windows and began to use heavy stippling on his paintwork, as did Clarke.

Fans of continental medieval and renaissance glass then had a treat in store. Next stop was St Mary Coleorton, a 14–15C church damaged by Cromwell’s soldiers, who were housed there in the war, and its original medieval glass lost. It was restored in the mid 18C, and the belfry windows subsequently filled with an array of 15–16C panels (examples below) brought from Rouen by Sir George Beaumont, an eminent landscape painter and one of the founders of London’s National Gallery. There are also important examples in the aisles of Gothic Revival work, including by Ballantine & Gardiner (who were in partnership at the end of the 19C), Clayton & Bell, and John Hardman & Co. At the W end is a window by Lavers & Barraud that was designed by J. Milner Allen, an underresearched artist.





The final stop of the day was St James, Twycross. Here more medieval goodies awaited, as the E window comprises a variety of French panels given to the church in 1850 by Sir Walter Waller. There is a mid 12C Presentation in the Temple from St Denis abbey, and 1243-8 panels from the Sainte Chapelle including Spies carrying Grapes, and Christ taken from the Cross (left). Still more are from Le

Mans cathedral (1354) and St Julien de Sault. They were assembled and glazed by Thomas Willement, and the exciting arrangement evidently some time later inspired John Piper, whose photos of them are contained in his archive at the Tate.

FRIDAY The morning's first visit was to St Andrew, Hambleton, which contains an 1890s set of windows by James Egan, probably his most important work. In the 1860s he had worked in William Morris's studio where he had access to the cartoons of Burne-Jones, and these windows show a strong influence – such as the tessellated leading in the sky, the use of enamel flesh tones in the faces, the use of pinks and rubies – though over time his designs moved towards the expressionist. Egan was probably a friend of JT Lee, the architect who refurbished this medieval church in early A&C style, which was moving away from Gothic Revival towards an English Classical style. Two windows in the Lady Chapel are by Alfred Octavius Hemming (1842-1907), who began work with Clayton & Bell, and these are more in the Gothic Revival idiom.



We then visited Withcote, an early 16C chapel built by William Smith, with a glazing scheme of c. 1530 attributed to Galyon Hone, Henry VIII's glazier who worked at King's College, Cambridge; it may be a scaled-down version of his work at Hampton Court. It has a surviving 9 of 12 original Prophets (S side, Amos shown left), with a 10th Prophet moved to the N side alongside 8 remaining Apostles. Below some of the windows and in the E window are small panels depicting Saints, a Crucifixion in a landscape setting (left) and the Virgin Mary.

On to St Peter, Stockerston, which contained more ancient glass. This 13C church was reconstructed by John Boyville in



the 15C, when medieval glass was inserted. A St Christopher glass by the door (right) is unusual as this figure is generally painted on the wall here. Above his head is a head that does not belong to this window. In the E window is an unusual Christ being nailed to



the Cross; its source is a mystery play rather than the Bible. An 18C illustration of it showed that pieces of the lower left figure's striped robe had been removed to other windows; they were subsequently re-united. On its left is St Clement with papal crown and anchor, his robe trim containing glass jewels.

At lunch in Medbourne we were met by Derek Hunt FMGP, who has his studio there. He gave us an talk on his windows at St Giles. His 2013 window celebrates living in a local community, with a central section of sun, sheaf of cereals and orchard fruit, and below it the village centre, a horse and sheep (top right). The 2015 window is on the theme of Baptism, with a blazing red sun at top, below which a dove descends into deep watery blues. In both windows the background is in a dynamic pattern of clear reamy glass, partly



to let in a lot of light. After this, we were treated to a tour of Derek Hunt's studio, which left us green-eyed at his set-up!

On to St Mary, Ashby Folville, to more glass by Christopher and Veronica Whall, including her 1933 Wedding Feast at Cana (detail left). It is set outdoors in typical Leicestershire scenery, and the foreground children are based on village children. Whall used heavy stippling, here rubbed away often back to the raw glass, to impart a sparkling effect. The 1913 E window is made by Edward



Woore from Christopher Whall's sketches. Its theme is the Mysteries of Mary, and is one of his most notable works of this period, with much use of pure silvery whites combined with gold-pinks and stunning blues. (This represented a return to medieval practice, as many artists at the time used tinted whites.) The N chancel Good Samaritan window (1917) is entirely by Woore, and features the local sheep breed and donkeys.

Finally we arrived at All Saints, Scraftoft, which features 19C works by F Preedy, Clayton & Bell and Ballantine & Gardiner, and 20C works by John Hayward (1979) and T Salusbury (c. 1920). The Preedy windows are in 14C Gothic Revival idiom; the C&B window is by G Daniels and typical of his work of that period. The Salusbury window (below) features St George, and his shield strikingly includes a spun white crown roundel. It also uses textured glass in the drapery. Parts of the robes, the figures' haloes and other details such as the landscape are left virtually unpainted, so the window glows with an uplifting quality – a fitting end, to buoy us up on our journeys homeward! *Chris Wyard*

