

## Autumn lecture 14 October: Mark Angus

### 'Between heavens: angels' journeys in glass'

I am a figurative glass painter and acid etcher: I hope exciting and interesting, and for sure original! The title refers to a theme that has interested me for many years. It derives from angels, and to a Peter Pan figure, a Puer Aeternus youth who is simply not grounded. It is also partly autobiographical! I shall illustrate the journey as an artist from Bath to the glass-producing village of Frauenau, Bavaria, and back again. In the summer of this year I shall be having a special exhibition at the Victoria Art Gallery,

## Saturday Walks and Talks

**ESSEX (21 MAY)** The day was planned and led by Nigel Swift as a follow-up to his very successful walk last year where the itinerary included C12 glass at Rivenhall and C13 at St Margaret, Margareting. This year's event, in contrast, revealed glass works of mostly C20 and C21.

The group first met up at Basildon to look at the Parish Church of St Martin built in the 1960s, with stained glass by Joe Nuttgens. This was installed in 1982, replacing the original clear glass. Joe was asked to design it in a modern idiom, symbolic rather than figurative. Five windows stretch continuously along the north side, telling the story of St Martin, and five more down the south side, depicting the story of Basildon. The St Martin windows feature Tours Cathedral, the River Loire and the caves at Marmoutier, to which St Martin used to escape from his cathedral duties. There is a further contemplative window by Joe Nuttgens in the Lady Chapel (below). Most, but not all, of the glass was made in France at the Verriere St Just. Vandalism has always been a problem: when the present vicar arrived in 2002, she found upward of eighty bullet holes in the glass! These were carefully repaired by Joe Nuttgens and are now coated with a protective layer of polycarbonate.



The church also has a most remarkable exterior feature: the tall detached bell-tower built almost entirely of glass. The bells, in fact, were much older than the tower, the tenor bell dating back to 1541. We were allowed to clamber up to the top of the tower for a close-up inspection of the bells and were treated to a demonstration of bell-ringing, the ringers visible from outside.

We then moved on to Seven Kings, Ilford, to see the church of St John the Evangelist. The main feature here was a seven-light East window by Derek Hunt, installed in 2005, based on the theme 'The Light of the World' (above right). This window has an experimental feel and mixes some unusual techniques in painting, using screenprinting and some photographic images in negative, textures of paint on lovely passages of dark etched ruby-on-blue, contrasting with light paint texture with mixed yellow stain, and even some use of bevelled glass. It is bold and marks a major stage in Derek's work, which has been developing and gaining in strength since. There was also a selection of lovely rich glass by Louis Davis, very Arts and Crafts, and Kempe glass.

Next we headed to another part of Ilford to see St Andrews Church, a large brick church of the 1920s. There were a number of striking windows by William Aikman and Karl Parsons. The

Bath. The exhibition title is 'Flying figures' and it runs until 2 October (ed note: see p. 8 for details). The exhibition will show my recent glass works – as freestanding cut-out glass figures, as framed stained glass pieces, as paintings, as painted glass vases and large plates, and in the form of an illustrated children's book *Flying and Diving Book*. The lecture will also document this major exhibition.

Mark Angus

Lecture at the Art Workers' Guild, 6 Queen Sq, London, 6.15 for 6.45 pm.

Cost: lecture only: members £9, non-members £12, student members £6, student non-members £9; supper: £10 for all. Further details/booking: Helen Robinson (01582) 764834 or visit [www.bsmgp.org.uk/events](http://www.bsmgp.org.uk/events).



one missing window has recently been filled by David Griffiths of Canterbury Cathedral Studio (detail left), and it was a particular pleasure for us that David was one of our group, and able to tell us about his glass and his approach to the commission – the window was required to be traditionally figurative, and of high quality to relate to the adjacent windows and the spirit of the church.

Finally we visited the church of St Andrew at Leytonstone, a large late C19 century church, now divided into two by a huge folding screen. This meant that some of the glass seemed now rather out of context, but nevertheless quite impressive. Most of it was installed in the first half of the 20th century, the work of Margaret Chilton, her most important commission in England. There is a window by Willamina Geddes, a particularly striking design for a First World War memorial (detail right). There was also a small and unusual window of 2002 by Hilary Davies, an angel figure holding a chalice, with some kiln-formed textures in the glass robe.



The event fed our eyes and minds with a real mix of relatively recent glass, and the buzz seemed to increase as the day went on. Our thanks go to Nigel Swift for his work in organizing another fascinating and informative day.

Robin Fleet & Andrew Taylor