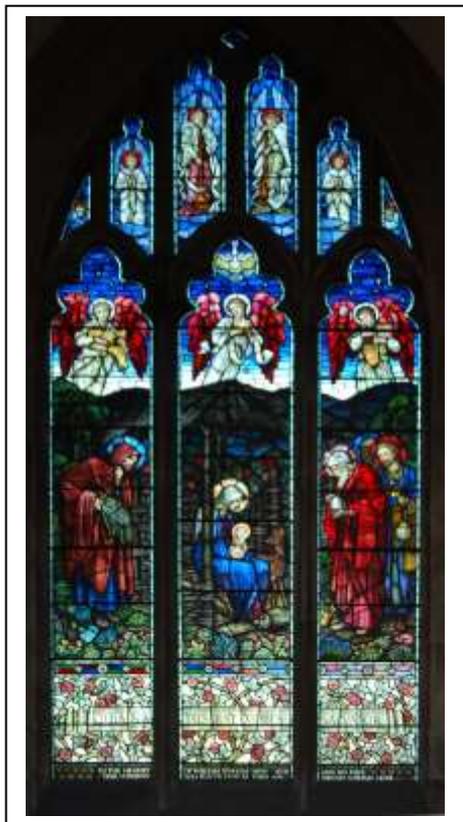


St John's is fortunate to have a first-class collection of 19th and 20th century 'Stained Glass Windows'. Research was undertaken to establish as much of the story behind each window as possible. This research continues but the following represents the facts as understood at the time of writing in 2005.



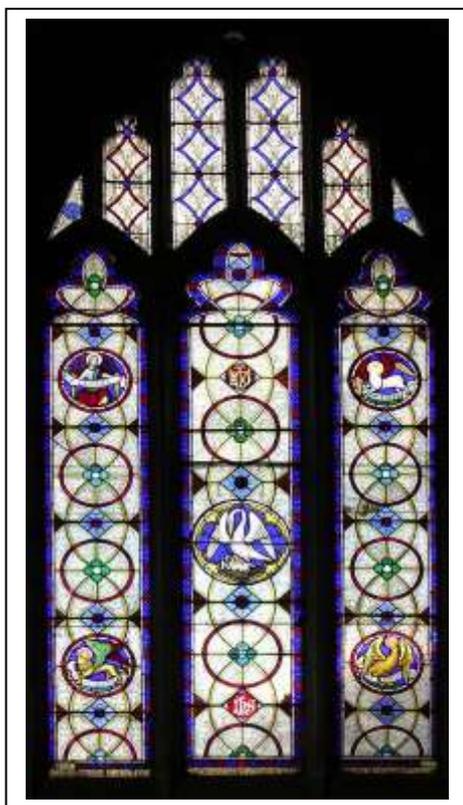
1 Nave North West Window, 1939 - opposite the entrance porch - "Adoration of the Magi" - shows the three wise men bringing gifts to the infant Jesus. Above are angel musicians with long trumpets and dulcimers. There is a Latin inscription towards the foot of the window, "QUIA NATUS EST VOBIS SALVATOR" (He was born as your Saviour).

To the memory of William Topham Moss and Ann his wife. This window was placed here by their son Dennis Topham Moss

Installed in 1939 by H A Green & Sons of Ripon, this window was created by Morris and Co which held a leading place in English stained-glass design from the early 1860s. Sir Edward Burne-Jones had been one of the principal designers although his real fame was achieved as a painter in oils. Morris & Co had also been involved in a number of other ventures including interior design, printing and other crafts. When Morris died at the end of the 19th century the various parts of the venture went their separate ways. The stained-glass workshop retaining the Morris name, was run by J H Dearle who had been its manager in the last years of Morris and Burne-Jones; he was also a fine (if wholly derivative) designer in his own right.

Some of the post-1899 windows were designed by Dearle in the spirit of Burne-Jones and Morris; some were near exact copies of existing windows; some were based on detailed sketches which had been made by Burne-Jones and not used. In the case of this window there is a strong likelihood that the design was made by Burne-Jones for a tapestry. Dearle adapted the design to suit the different medium and to fit the available space. It therefore seems right to attribute this window thus, "Adapted by Dearle from a design by Burne-Jones".

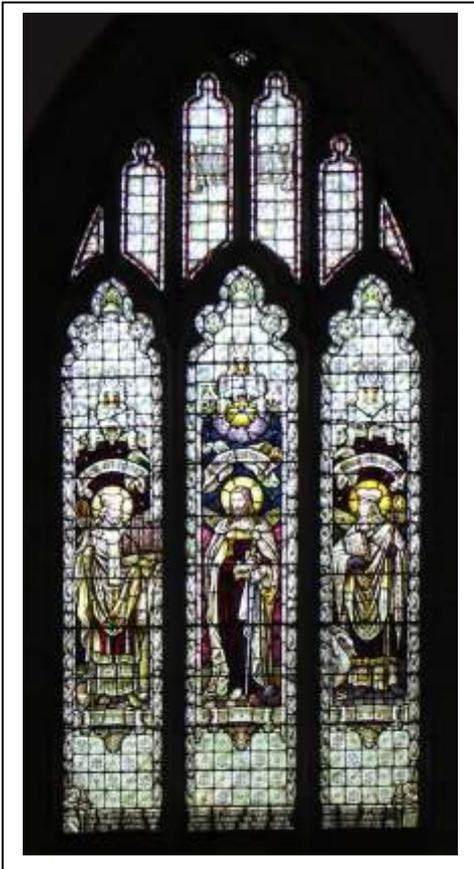
This is a gorgeous window and Dearle has done a wonderful job of re-creating the powerful reds, rich blues and discrete greens which were such an important feature of late Burne-Jones designs. The floral work, the lettering and probably the angels in the tracery lights are almost certainly entirely Dearle.



2 Nave North Centre Window, 1860-61, is by Henry Mark Barnett of Newcastle whose father and grandfather were both stained glass makers in York. He trained in Newcastle with William Wailes, proprietor of what was the largest stained-glass factory in Britain in the 1840s and 1850s. He set up his own firm in Newcastle in 1858 when he was 25 and continued in business until his death in 1888 by which time his designs were very outmoded. Many of his designs are poorly executed, with sentimental figures and crude, often faded, colours. This design, which must have been among the first he was commissioned to make, is restrained and well controlled and still shows a strong influence of the Wailes style. The inscription date is 1859 therefore the window is likely to date from 1860-61.

The idea of eternity is established by the use of geometric designs, especially circles and Greek letters at the top, "I am the Alpha and Omega, the beginning and the end". The letters at the foot of the window, "IHS" are frequently misinterpreted as standing for the Latin "Iesus Hominum Salvator" (Jesus Saviour of men) whilst originally IHS was used as the contraction of the Greek name for Jesus. Since the earliest days of the Christian Church specific creatures have symbolised the four evangelists; the Man - St Matthew; the Ox - St Luke; the Lion - St Mark; the Eagle - St John. Further symbolism exists with a pelican on her nest plucking at her own breast until it bleeds to provide nourishment for her young in the nest - the self-sacrifice representing our Lord's atonement.

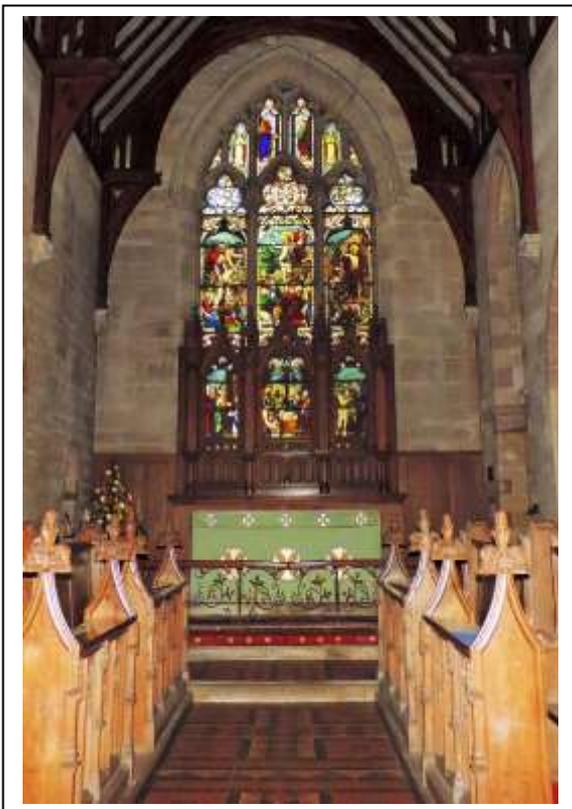
To the honour of almighty God. The bequest of Ann Buttin who died Nov 17 AD 1850



3 Nave North East Window, 1903-4 has strong local connections. St Wilfrid depicted in the left panel holds Ripon Cathedral in his left hand. The image under his right foot is assumed to allude to difficulties he encountered in his dealings with local women. The centre panel shows St Paul holding a sword. The right panel depicts St Cuthbert, a monk “hospitaller” at Ripon. (Monks hospitaller had responsibility for visiting guests.) He holds a bible in his right hand and a crook in his left whilst at his feet is an Eider-duck. This relates to his years living as a hermit on the Farne Islands with the birds as his main companions. This window bears the inscription,

To the glory of God and in memory of Samuel Hopper Powell born March 4th 1805 Died Aug 16th 1902 and Louisa Burnaby his wife borne April 5 1803 died Dec 17 1893 This window is dedicated by their son William Follriott Powell and Mary Albinia his wife

The date of manufacture is usually one or two years after the commemorated date which would date this window 1903-4. This window is almost certainly by Heaton, Butler & Bayne and they may have used an earlier design ‘off the shelf’. This sometimes occurred when the commissioning person wanted the window to be installed as quickly as possible. H B & B was founded in 1857 in London and soon gained a reputation for using new methods to produce vibrant colours which did not fade. The design style became more conventional but still excellent for the next thirty years. But from the 1890s onward they consciously adopted a style which was sombre and muddy, relying heavily on golds, oranges, sepias and browns. They finally closed at the beginning of the Second World War.



4 Chancel East Window, 1853, is a magnificent creation by George Hedgeland and started life as the east window of the rectangular church before the Chancel was added. It was moved to its present location when the new Chancel was added in 1873. There are six scenes; Adoration of the Magi; Jesus with scribes in the Temple; Baptism by John the Baptist; The Deposition; the Resurrection; The Ascended Christ.

There appears to be some conflict between early records about the source and purpose of this monument and we would be pleased to hear from anyone with additional information. Under the heading of ‘Sharow’ and referring to ‘St John’s Church’, an entry in Bulmer’s History, Topography & Directory of North Yorkshire, Part 2 1891 states,

“The east window is of three lights, and filled with stained glass, representing scenes in the life and death of Christ. It is a memorial of Catherine Mason, of Copt Hewick, who left £1,000 in augmentation of the living, and £200 for the benefit of the school. She died in 1860”

It can hardly be ‘in memory’ of Catherine Mason as she did not die until 7 years after the window was created. So did Catherine Mason present the window? If so why?

The mystery is compounded by an entry in The Builder, October 22nd 1853, pp 649-50, “the window was made for **Col. Mason**”. Being a contemporary report, this has strong credence although not necessarily infallible.

Additionally, there is a separate plaque on the north wall of the tower room commemorating the same Catherine Mason. There are also a number of Masons commemorated in St John’s and the churchyard. Hopefully future research will provide some clarification.

Regrettably the view of this historic window was obscured in 1881 when a reredos was erected over the altar.

Hopefully one day this very fine window will be seen again in all its glory (indeed, so be it ! see below).

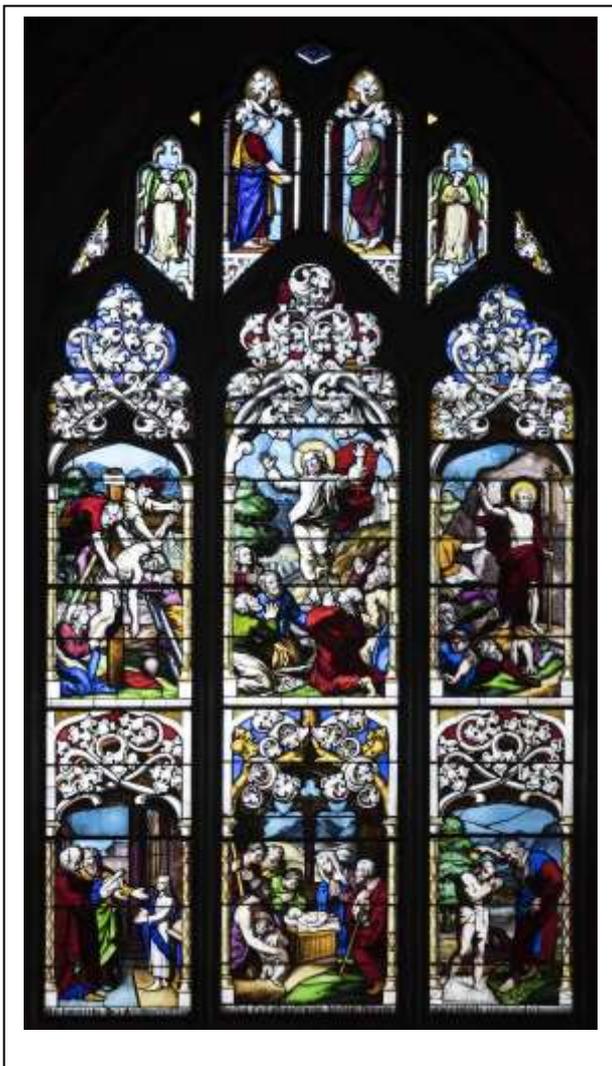
Chancel East Window, 1853 (Cont.)

March 2005, Martin Harrison, FSA, Art historian, author and generally regarded as the country's leading authority on stained glass, writes:

"The George Hedgeland window at Sharow. **George Caleb Hedgeland** (1825-1898) was a son of the Exeter-born architect and glass-painter **John Pike Hedgeland** (1791/2-1873); another son was the organ-builder **William Martin Hedgeland**. George is only known to have made stained glass between **1850** (he showed a panel at the **Great Exhibition in 1851**) and **1859**. Afterwards he emigrated to Australia, where he married Annie Henning in 1866; it is not known if he ever returned to visit England, but he died in Australia, where he was latterly surveyor to the Sydney district. You may be interested to know that the scenes in the Sharow window of the Ascension and the Adoration of the Magi, both after **Raphael**, were repeated in the great west window at **Norwich Cathedral**, in **1854**.

Besides Norwich Cathedral, Hedgeland also made windows, during his brief career, for the cathedrals at **Ely**¹⁾ and **Lincoln**. The large east window of **St John Baptist, Halifax (1855)**, is another major work of Hedgeland's.

Hedgeland may be described as a protégé of **Charles Winston** (1814-1864), a barrister and amateur of stained glass, and the author of two important books on the subject (one posthumous). It was Winston who instigated the analyses of medieval glass that led to the manufacture, for the first time in Britain since the Reformation, of high quality '**pot-metal**', a material manufactured from 1852 by **James Powell & Sons**, of Whitefriars, London; it was later known as '**antique glass**'.²⁾ Besides effecting improvements in its raw material, Winston had strong opinions on the design of stained glass. He opposed the views of the Ecclesiological Society, who favoured neo-neo-medievalism, and believed that designs should be 'modern'; that meant the figures should be drawn in an academically correct manner, by trained artists.



George Hedgeland met these criteria, having entered the Royal Academy Schools in 1845. In my book *Victorian Stained Glass* (1980), I was guilty of adopting my theoretical framework from Pevsner. That would take too long to explain, but, briefly, I no longer subscribe (nor would many art historians) to the notion that Pugin was 'progressive' or 'anticipated modernism' and that, say, the Hedgeland / Winston aesthetic, based on Raphaellesque academicism and high-quality glass, was outmoded. It might be more accurate to say that it was consciously 'anti-neo-medieval primitivism'.

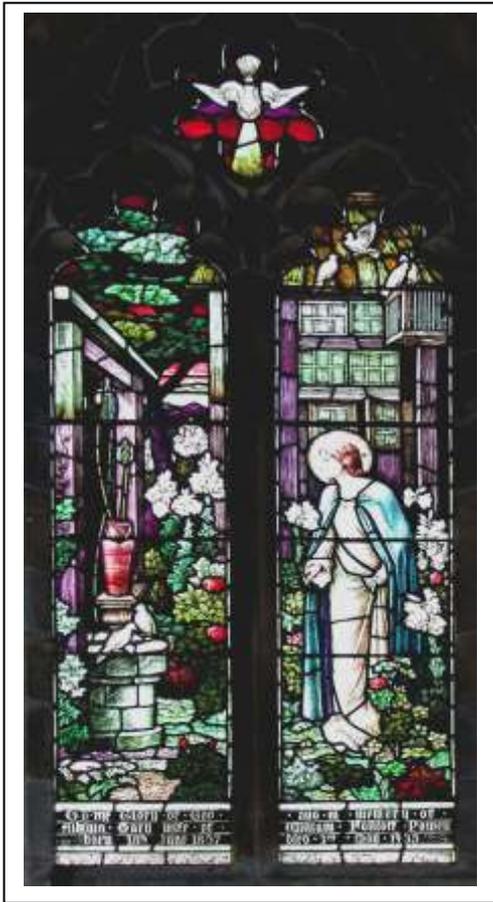
In the first three churches glazed with the new glass 'invented' by Winston, in 1852/53, the actual stained-glass windows were made, under his supervision, by another London workshop, **Ward & Hughes**. In 1853, the window at Sharow was the fourth occasion on which Powells' new pot-metal was used and the first time it was used by George Hedgeland. **It is, therefore, of major historical as well as artistic significance.**"

¹⁾ A very fine three section window depicting just one scene of Jonah preaching repentance to the Ninevites. Hedgeland, seeking historical accuracy, carried out research for this window at the British Museum.

²⁾ In the 16th century 'pot metal glass' (glass which is coloured throughout) declined rapidly being replaced by a range of translucent enamel colours which could be painted directly and fired on clear glass. Through the 17th and 18th centuries, the craft of making stained glass further declined and skills were lost. Medieval glass had been replaced by newer techniques of production, more akin to oil painting. Indeed, many glass paintings were copies of oil paintings by famous artists. Hence the importance of Winston's research.

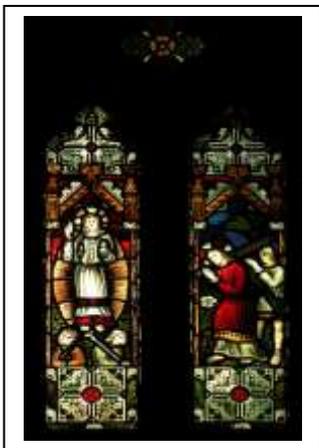
Above

The Hedgeland East Window, in all its original glory, after removal of the 1881 reredos over the altar and the extensive restoration of 2017



5 Chancel South Window, 1935. A 'modern' version of the Annunciation by Heaton, Butler & Bayne. It is said to be a copy of one in a Rome church. This window is not seen by everyone passing through the church yet the garden scenes with a well and Mary are amongst the most beautiful stained-glass images in St Johns. It is well composed, subtly coloured and remarkably fresh.

The window is captioned, *"To the glory of God and in Memory of Albinia Mary, wife of William Folliott Powell borne 18th June 1875 died 3rd May 1935"*.

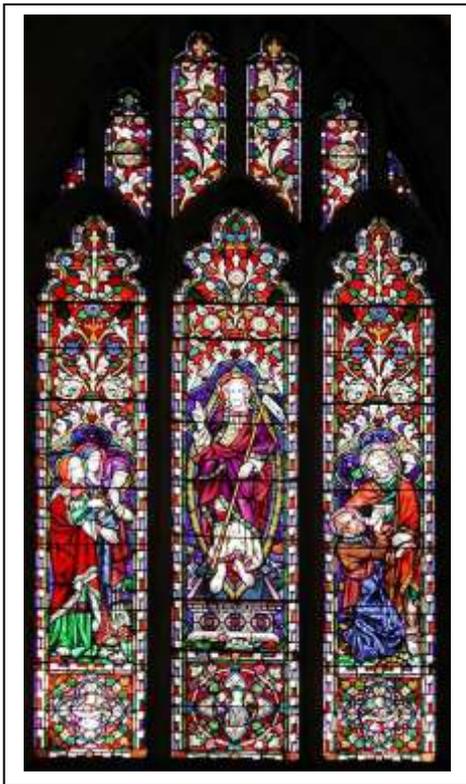


6 Side Chapel East Window, 1877-9, very much in the style of Charles Alexander Gibbs (1828-77) but no documentation can be traced to confirm who actually created this window. It depicts Risen Christ and Jesus carrying the Cross. *"To the memory of Cotterell Burnaby Powell Born Jany xxi 1839 Died Jany xxvii 1877"*

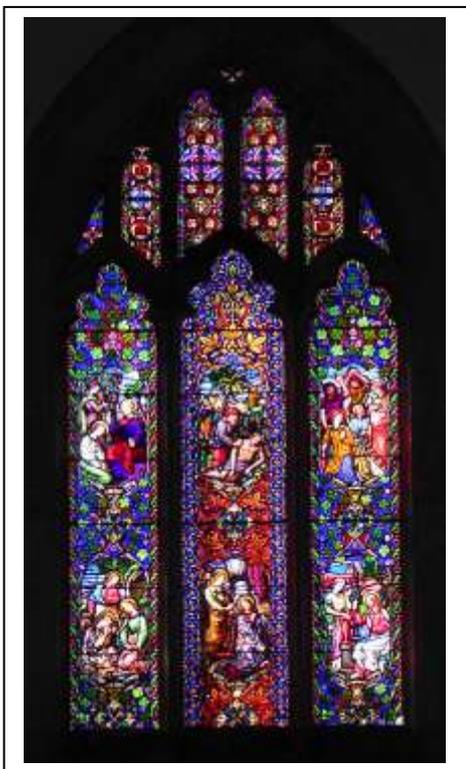


7 Side Chapel South Window, 1899-1901 is accompanied by a brass wall plaque inscribed, *"To the glory of God, In memory of Edwin Walter Robert Williams, For 45 years Master of the Sharow School, Who died May 9th 1899 aged 74 years This window is dedicated by parishioners, scholars and friends"*. The images of Eli with Samuel and Paul with Timothy are appropriate to the memory of someone who committed his life to teaching the young.

Likely by Charles Edward Tute (1858-1927). Some of his work resembles that of C E Kempe by whom he was employed for a time. He later moved to Australia where he died. Other windows by him at Markington, Kirk Hammerton and Beckwithshaw.



8 Nave South East Window, about 1860, adjacent to the Reading Desk has scenes of the Resurrection. The brass plaque beneath carries the following inscription, "*Mary Powell Feb IV 1854 aged 16 years, Amelia Powell Mar XXV 1857 aged 23 years, Thomas Henry Woodcock Powell Dec XI 1858 15 years*". This window was thought to be by Wailes (or less likely by Alexander Gibbs of London). But the latest advice is that this is by Lavers & Barraud c1859-60. Nathaniel Wood Lavers (1828-1911) Francis Philip Barraud (1824-1900). Later became Lavers, Barraud & Westlake one of the leading London firms. East windows at East Witton and Easingwold are comparable and about the same dates, 1858-60.



9 South Centre Window, 1862, is a wonderfully vibrant window which Pevsner was right to mention - and that's a high accolade as he normally showed silent disdain for Victorian glass! This work of art was installed in 1862 by Michael O'Connor and is referred to in *The Penguin Buildings of England Series*. Michael O'Connor trained in London in the 1820s, returned to Dublin to start his own studio in the 1830s and, after ten years, came back to England. For twenty years he produced windows which were often startlingly effective. Like the early period of Heaton, Butler & Bayne, he revelled in the new techniques and chemical compounds which enabled him to produce bright colours as never before. His sons joined him in the firm and took over on his death in 1867 when he was in his mid 60s. But they were never in the same league as their father. The firm closed early in the 20th century.

This window incorporates quotations from the Beatitudes, "*Blessed are the meek; Blessed are the merciful; Blessed are they that are persecuted for righteousness sake; Blessed are they that mourn; Blessed are the pure in heart; Blessed are they that hunger and thirst after righteousness*". Unusually, there is a duplicate of this window in the Victorian Chapel in Stonebridgeway, Ripon, both donated by the Revd George Mason in memory of his brother William.

The Brass Plaque set in the window recess is inscribed, "*In memory of Thomas Mason of Copt Hewick who died March 13 1861 aged 83 and to Jane his wife who died in Bath April 13 1823 aged 46 and lies buried in the Church of Newton St Loe near that city*". A second plaque beneath this window carries the inscription, "*Also to Margaret 2nd wife of the above-named*

Thomas Mason daughter of Martin Peterson Esq. Of Breahead Ayrshire who died the 12th of January 1829 aged 40 and is buried in the Bowling Chapel within the Parish of Bradford Yorkshire.

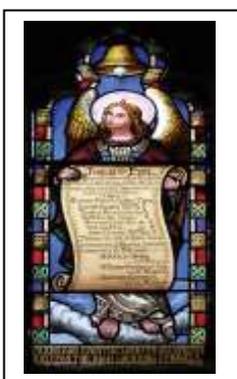
And of Catherine 3rd wife of the above-named Thomas Mason daughter of John Smyth Esq. Of Bowcliffe in this county who died the 3rd March 1869 aged 79 and is interred in the graveyard attached to this church



10 Tower West Wall, 1886, a small window bears the inscription, “*In principio erat verbum*” (In the beginning was the Word) and images of St Johannes Evangelista and St Johannes Baptista. This is in memory of Edward Gray Vicar 1852 - 1884. This is a Charles Eamer Kempe (1837-1907) window and researches at the Kempe Society reveal it was actually designed and made in 1886 - the usual two years after the commemorated date. It is very typical of his middle artistic period - without the distinctive colour schemes of his earlier works but also without the fussy Anglo-Catholic detail of his later windows.

Kempe’s background was hardly typical of the ‘artisan-craftsman’ of the mid 19th century. Born into an adequately wealthy family, he was sent to public school (Rugby) and went on to Oxford (Pembroke College). He had his hopes set on ordination but a persistent stammer led his Bishop to advise him to go no further along that route. Instead he trained as an architect (with G F Brodley, perhaps the finest church architect of the 1860s when Kempe was with him) and then spent time with Clayton & Bell, by then the leading stained-glass firm. He ran his own studio from 1866 (when he was 30), as well as doing occasional architectural work, until his death 47 years later.

Towards the end of that time, it had become almost the leading firm in the country and it produced thousands of windows not only for this country but also in various parts of the Empire. After his death, the firm continued under the control of a relative (who stuck rigidly, and ultimately frigidly, to Kempe’s style) and finally closed in 1933. Kempe was in one sense a High Church medievalist and ran his firm as though it were a religious craft-guild of the 15th century.



11 Belfry Window, 1887-9, on the ringing platform of the tower and not normally accessible to visitors. [Grab your reader’s attention with a great quote from the document or use this space to emphasize a key point. To place this text box anywhere on the page, just drag it.]

It used to be thought it depicted St. Cecilia, the patron saint of music, perhaps a reasonable assumption. But if that were the case there would be no wings. This window depicts an angel and the flame rising from her head may be significant. It was made by Wailes & Strang of Newcastle. William Wailes (1809-81) turned to stained glass in 1838 and became one of the largest provincial makers. His son-in-law, Thomas Rankine Strang (1835-99) later joined him as a partner and the name changed to Wailes & Strang.

This window is quite unique, celebrating as it does, the ringing of a Jubilee Peal in Honour of Queen Victoria’s 50th year on the throne - 9th December 1887. The names of the eight bell ringers who rang the 5024 changes of Kent Treble Bob Major are recorded in the window

Information for this document has been gleaned from many sources, local, county, and further afield. But much of the authority derives from persons recognised as experts in their fields including Colin Menzies who is a well-known authority on church buildings, Martin Harrison FSA, Art Historian, generally recognised as this country’s leading authority on stained glass and later information from Alfred M Alderson of Northallerton who has researched many windows in this area.

>>>>>

>>>>>

Should any reader have additional information or any grounds for suggesting corrections please contact:

info@stjohnssharrow.org.uk

‘Stained Glass Windows’, as above, was researched and compiled by Brian Latty, Sharow, Ripon in 2005 and edited for inclusion on the St John’s Church website by David Page, Sharow. Ripon in Dec 2018.

Addendum:



All the stained-glass windows of the church were extensively cleaned and restored in 2017 as part of the Vision II project,

The Cooke report of 2015 lists the condition of each window and supports the need for urgent restoration – see report below by scrolling down.