

Eileen Roberts

Christopher Webb and Orchard House Studio

Christopher R. Webb (1886-1966) was a major stained glass artist active from the 1920s into the early 60s. In his small Orchard House Studio in St Albans, Hertfordshire, with only one or two assistants, he created hundreds of stained glass windows, many replacing ones destroyed by war.¹ He personally mastered every stage of the craft but concentrated particularly on design, scrutinising closely each phase of window production. A list he compiled in 1961,² towards the end of his life, selects the works which most nearly approached his ideals; they demonstrate the stature of the man, the variety of his concepts and his genius for design. Representational in approach, there are few today who could match him in draughtsmanship, mastery of anatomy, correctness of iconography, historical accuracy and a feeling for architectural setting.

Early Life

Christopher Rahere Webb was born on 5 February 1886 at Chislehurst in Kent³ into a family of professional artists (FIG. 1). Both his grandfather, Edward Webb and his father, Edward Alfred, were watercolour painters and engravers, while his uncle, the eminent architect Sir Aston Webb (1849-1903), became President of both the Royal Academy and of the RIBA. Christopher's older brother, Geoffrey, was an accomplished stained glass artist.

Christopher was given the second name Rahere in honour of the Augustinian Canon (d. 1140), who founded the Priory and Hospital of St Bartholomew the Great in Smithfield. Derelict by the end of the nineteenth century, the restoration work of the buildings was entrusted to Sir Aston Webb, assisted by his brother Edward who was Churchwarden there and whose passion was architecture. The name 'Rahere' was appropriate for the son of the latter born at this time.

Christopher was educated at Rugby School, excelling in athletics but not yet showing a particular aptitude for art, although the *Old Boys' Register* of 1900 gave his occupation as 'artist'.⁴ He left the school in 1903 at the age of 17 but enrolled at the Slade School of Art a year later, to follow a course of study including drawing and painting from the antique and from life, composition, perspective and lectures. The Slade had, under Poynter, 'introduced rigorous French methods of teaching drawing... and laid the foundation for the school's reputation in draughtsmanship'.⁵ Professor Henry Tonks (1862-1937), a surgeon by profession and himself a supreme figure draughtsman,⁶ was the formidable drawing master and Webb in later life often spoke of Tonks's influence. Certainly, figure drawing remained a key feature of Webb's style. Tonks had a special enthusiasm for the Renaissance and Webb also developed a preference for this period, with Renaissance elements pervading his later

FIG. 1:
Christopher
Rahere Webb
(1886-1966).



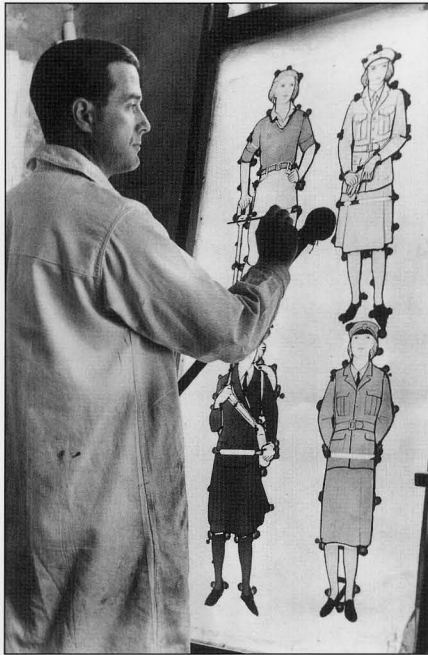


FIG. 2:
Frank Pinnock
(1914-2000),
principal painter
to Webb, at work
in the Studio.

work. He won prizes in 1905-06 for painting and in 1906-07 for both figure drawing and for 'head painting' (as the Slade records describe it). He retained a passionate love of painting throughout his life. Webb left the Slade in 1908 and spent the next year abroad with a group of friends in the rococo city of Nancy, where he became fluent in French and immersed himself in the art around him.

The idea of glass painting as a profession had by now crystallised in his mind and on the advice of his uncle, Sir Aston, he sought articles with Sir Ninian Comper (1864-1960), becoming his pupil on 26 January 1909.⁷ With Comper, a man of deep personal faith who dedicated all of his work to the glory of God and who mistrusted modernism and self-expression, Webb found an environment congenial to his taste. Comper had set up his own glass workshop to produce the precise effects he sought.⁸ Like Pugin and Bodley before him, he did not execute the craft processes himself, but employed a range of specialist craftsmen and women whom he trained as his assistants, guided by his sketches. From 1890 until 1947, E. J. Lucas was his chief glass painter and figure draughtsman, while Arthur Bucknall, Comper's nephew, drew the tabernacle work on the cartoons and executed

the Roman lettering and black letter script. The workshop occupied stables at 228 Knight's Hill, West Norwood and among Comper's articulated pupils but specifically studying architecture, was W. H. Randoll Blacking,⁹ with whom Webb formed a lifelong friendship.

In 1914, with the outbreak of the First World War, Webb joined the Artists' Rifles,¹⁰ holding the rank of Lieutenant and later of Acting Captain. He fought in the trenches at Loos, utilising his artistic training to devise camouflage schemes which he inspected from the air, flying in an early Sopwith.

Professional Life

Soon after the war, in collaboration with Randoll Blacking, he began to work professionally as an artist and glass painter, setting up a studio in Guildford.¹¹ 'In church after church', according to A. W. Croome, 'together they produced sanctuaries of a rare splendour; Blacking usually contributing the architectural plan and setting, Webb providing a glowing window above an altar furnished with a reredos for which he had painted the panels or provided cartoons for sculpture which he then decorated in gold and colour, perhaps adding an embroidered banner; the whole displaying a unity and harmony which might have issued from a single mind' (SEE FIG. 15).¹²

Webb was also a principal designer, along with Comper and Geoffrey Webb, for the highly regarded School of Embroidery run by the Sisters of Bethany.¹³ Comper called Webb in to assist him with the great West window of St Albans Cathedral, the war memorial for the fallen of that Diocese.¹⁴

In 1926, at the age of forty, Webb married an artist fifteen years his junior, Mary Curtis Marsh.¹⁵ Blacking and Webb now decided to go their separate ways although their friendship remained as before and collaborations still took place from time to time. Blacking moved to Salisbury and Webb to St Albans where his sister Marjorie (Mrs Humphrey H. King) had already settled. The Webbs' first

home was at 112 London Road, where the front room, large enough to accommodate cartoons, became his Studio.

Webb advertised locally for an assistant and Frank Pinnock, a lad of fifteen years who had been apprenticed to a local printing firm was taken on as a trainee, beginning with borders and ornaments, then moving on to flesh and figures. Under Webb's supervision, he became a very good glass painter indeed, tracing cartoons with precision and reproducing the shaded effects Webb desired (FIG. 2). He profoundly respected his master and stayed with him as long the studio was functioning, for another thirty-four years.¹⁶

In 1930, Webb moved to 27 Clarence Road, a quieter location, and purchased land south of St Albans Cathedral, which was part of the garden of Orchard House, the home of his sister Marjorie. In the loft of the former stables he set up his new studio, with a kiln in the tack room. A local architect, Perceval C. Blow, designed a purpose-built, brick studio close by with a large, north-facing window, ideal for painting glass.¹⁷

FIG. 3:
Detail *Christopher Wren* (c. 1957),
St Lawrence
Jewry-next-
Guildhall,
London, showing
glass painter
(Frank Pinnock?)
and cartoonist at
their easels. Photo
E. Roberts.

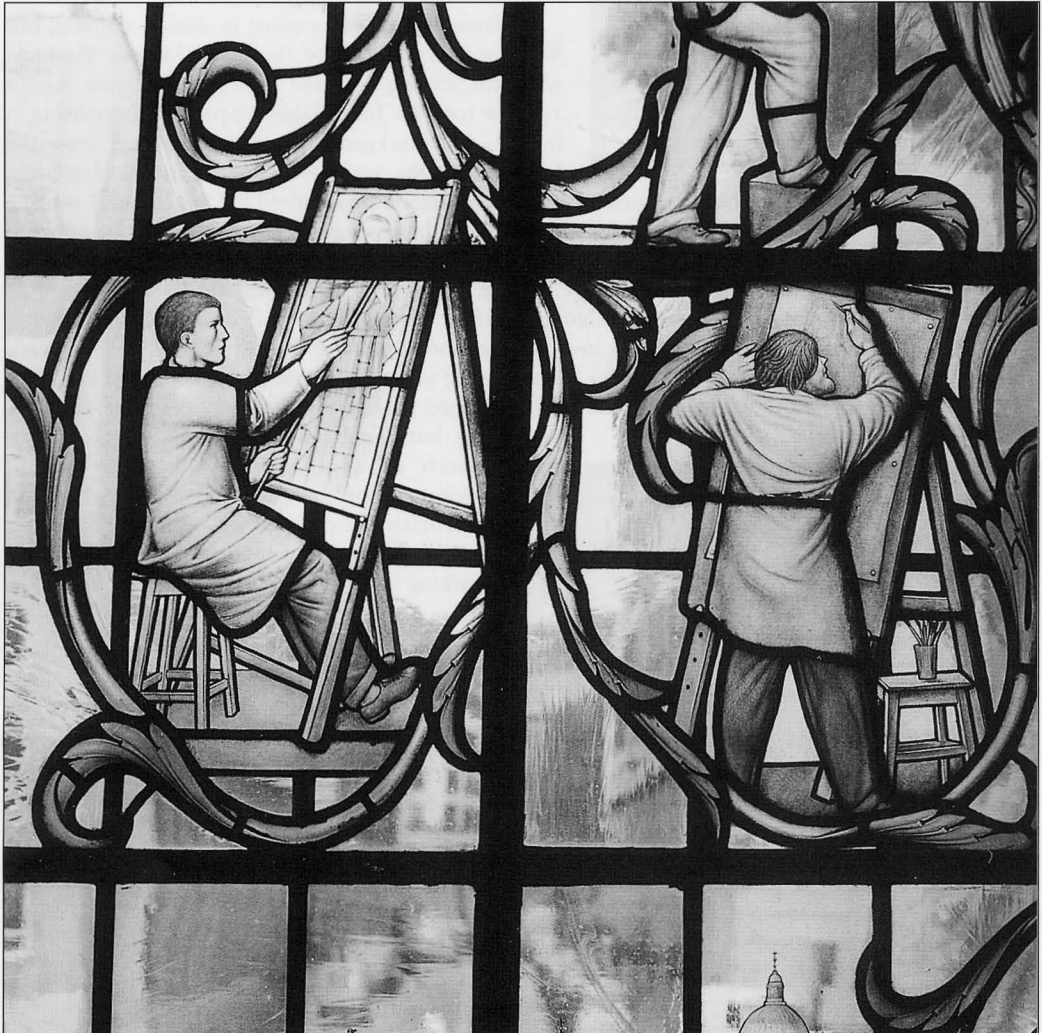




FIG. 4:
The Holy Family
(1939). Baptistery,
St. Albans
Cathedral. Photo
David Kelsall.

destroyed so many windows and memorials were required for the fallen. A waiting list of four years quickly built up. Webb believed his best work was done between 1945 and 1955: the joyous *Benedicite* at Toddington, Bedfordshire (SEE FIGS. 12-16),²² and the shimmering *Christ in Glory* in Basingstoke, Hampshire both date from 1949. The lovely *George Herbert Memorial* (FIG. 6) in Salisbury Cathedral was completed in 1953 and the enchanting *Shakespeare Memorial* in Southwark Cathedral (SEE FIG. 10) in the following year. His masterpiece, he considered, was the set of windows for the badly damaged St Lawrence in Jewry-next-Guildhall; no

The move to St Albans brought Webb into association with St Albans Cathedral, which in 1936 appointed him adviser on artistic features.¹⁸ He collaborated with Blacking on the new Baptistery, designing and painting carved wooden figures for the font cover as well as two magnificent windows, *The Holy Family* (FIG. 4) and *The Life of Christ*.¹⁹ In St Albans he met several distinguished architects including Cecil Brown, Felix Lander and Sir Albert Richardson, through whom he obtained commissions. Webb now began a number of projects for Sheffield Cathedral, amongst which the *History* series in the Chapter House is outstanding.²⁰ The richly-coloured windows in the Lady Chapel of Sherborne Abbey, Dorset, also date from this time (FIG. 5).²¹ Just before the war, a second, timber-built studio was added to those existing.

Work continued to come in during the war, but Webb was hampered by the loss of Frank Pinnock, who was serving with the forces in Malaysia. About 1942 he took on Tom Walden, a painter specialising in foliage and backgrounds, who remained into the fifties. After the war work poured in; bombing had

one but Webb could have glazed this Wren church so appropriately. After 1955 work slackened off as expensive stained glass memorials tended to be replaced by silver plaques made by art students or by women working in their own homes.

Working Methods

The technical practices (FIG. 3) of Orchard House Studio reflected what Christopher Whall described in *Stained Glass Work*, his classic textbook of 1905.²³ The design process began with a watercolour sketch to the scale of one inch to the foot, on which the tie bars were



FIG. 5:
*Annunciation, Virgin and Child with St
Aldhelm and Nativity* (1937). East window,
Lady Chapel, Sherborne Abbey, Dorset.
Photo Les Warr, FBIPP.

already indicated (FIG. 6). These exquisitely painted miniatures are works of art in themselves. One consummate masterpiece, the five-light *Jesse Tree* window for St John the Evangelist, Red Lion Square, Holborn, survives today only in the coloured sketch; this magnificent Pearson church was completely destroyed by wartime bombing.

Webb worked with amazing speed, immediately achieving a three-dimensional effect. So skilled at figure drawing that he never required a model, he drew everything from memory, 'instilling that singular sense of life and lightness which distinguished his work'.²⁴ He did not possess an extensive library, relying mainly on a five-volume set of profusely illustrated encyclopaedias and the wealth of material in the local public library.

The cartoon was drawn in pencil, enlarged from the sketch, into a detailed, full-scale drawing (FIG. 7) as large as the finished window (FIG. 8). Webb never delegated this challenging task and the draughtsmanship of the few surviving cartoons has a monumentality reminiscent of Holbein. The cartoon was then traced once more, outlining the coloured glass shapes with spaces of one eighth of an inch left between to indicate the lead lines.

The English antique flat glass that Webb used was produced by Hartley Wood of Sunderland but supplied by a London retailer. Hawes and Harris, the Harpenden glaziers,²⁵ brought down the colour samples to Orchard House Studio for Webb's inspection. His colour choices, with the cut-line drawings, were sent to Harpenden for cutting,²⁶ and the coloured glass, when returned, was carefully checked for accuracy.

Next, the glass was painted and, as Webb did the painting himself in the early days, his work from the Twenties is of special interest. The cut-line drawings were laid out flat and plain glass in two- to three-foot sections placed over them.²⁷ The coloured glass pieces were laid on and fixed with beeswax so the panel could be raised on an easel. The glass was traced and matted with oxides of iron with flux, then scratched or brushed to create the modelling required. Needles, sharp pieces of wood, finely pointed sables and short, stiff hogshair brushes were the instruments used. When the painting was completed, Frank Pinnock would fire up the kiln for two-day firing sessions. Special effects might require as many as three firings to achieve.

The pieces were now ready to be leaded in sections two to three feet long but they were not soldered up until Webb was satisfied with the whole effect; any pieces below standard could be re-done even at this late stage. Only when everything was perfect could the soldering be carried out. The glazier, who soldered on the copper wires to twist around the glazing bars and hold the window in position, was responsible for the installation.

Webb was a perfectionist and left many windows unsigned, marking only those which approached his high ideals. There are three types of signature or rebus. The earliest and most elaborate has a W and ribbon banner inscribed with the year and *St Albans*, and an aged St Christopher with the Christ Child superimposed. The second states *Christopher Webb, St Albans* in simple lettering and gives the year, and the third just shows St Christopher with the Christ Child. A generous man, Webb sometimes insisted that his painters add their names as well.

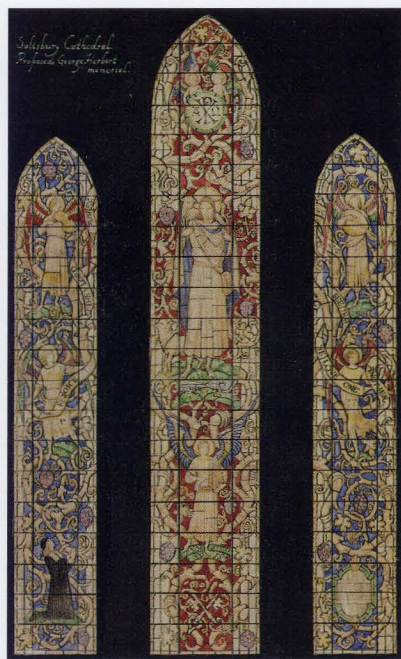


FIG. 6:
Watercolour sketch
(March 1952) for
*George Herbert
Memorial*,
Salisbury
Cathedral. Coll.
John Webb.



FIG. 7:
Cartoon for
William Elles
and the genesis
of Sheffield's
Company of
Cutlers (after
1939), Chapter
House, Sheffield
Cathedral. Photo
coll. John Webb.

Webb did train pupils. Francis Skeat, genealogist and art historian, met Webb and worked with him in his Studio, later producing many windows himself.²⁸ To the end of Webb's life, Skeat often returned to the Studio for advice and assistance. After they left school, both of Webb's sons, John and Martin, were given an introduction to glass painting.

Character

Christopher Webb was a quiet, gentle man, private and even reclusive. He shunned publicity and was quite indifferent to money and record keeping. A perfectionist, for whom only the best was good enough, he struggled incessantly, almost sweating blood to achieve it. He did not socialise widely, being far too busy, but the friends he made, like Comper, Blacking and Brown, remained true to him for life. A modest man, diffident about his own achievements, his Christian faith was uncomplicated, serene and unshakeable, pervading his work with tranquillity and joy.



Last Days

Webb's health began to deteriorate in the 1960s and the firm wound up at Christmas 1964. He died on 15 September 1966 at the age of 80 years and his ashes were scattered outside his own Baptistry windows at St Albans Cathedral.²⁹ A memorial service was held at St Lawrence Jewry on 11 October and the distinguished antiquary, William Iveson Croome, FSA, paid tribute to him, referring to 'the silvery luminosity, the economy of line, translucency of colour, which marked his work' and to his death as marking 'the close of an era; an era of scholarship with a strong sense of continuity, an era dependent upon, and encouraging, fine craftsmanship; an era not afraid of splendour and elaboration'.³⁰ With Pinnock's help, John Webb collected scores of the original watercolour sketches and made a list of his father's windows. Frank Pinnock outlived his master by thirty-four years, dying at the age of eighty-six on 23 December 2000 in St Albans.³¹

FIG. 8:
Completed
window from
cartoon in FIG. 7.

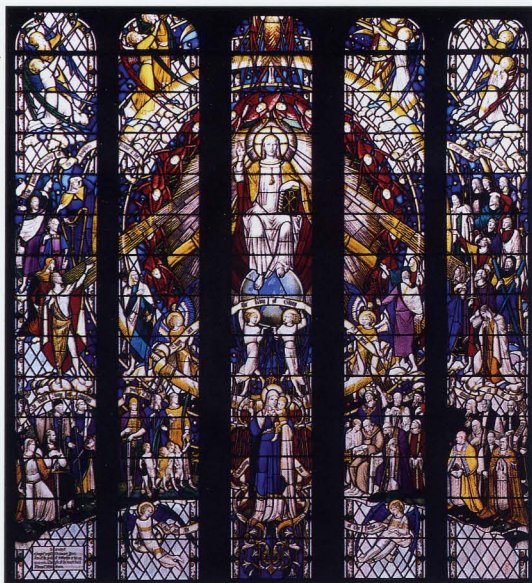


FIG. 9:
Te Deum (1948),
Chapel of the
Holy Spirit,
Sheffield
Cathedral.
Photo R. J. L.
Smith & Assoc.

principles. 'Glass should be part of the general architectural treatment', he wrote, and his compositions certainly respond to the building and give it visual stability. Usually symmetrical around a dominant central axis, they develop geometrically with a triangle, circle (FIG. 9) or segments of circles. Sensitivity to architectural style is never absent; Early English buildings are given medallion compositions but Decorated or Perpendicular churches, with larger windows and traceried heads, often feature a single standing figure within each light.

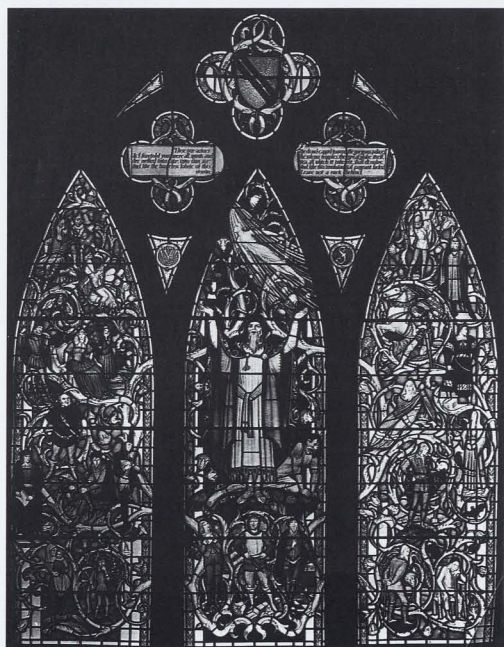


FIG. 10:
Shakespeare Memorial (1954),
north aisle, Southwark Cathedral.
Photo coll. John Webb.

Work and Principles

Webb's varied output covered a range of subjects, of which his own favourites were the *Histories* at Sheffield Cathedral Chapter House, where his skilful grouping of figures in historic costume set in appropriate architectural settings came into play (FIG. 8). His great theological programmes, as at Basingstoke and Sheffield display his profound grasp of Christian doctrine (FIG. 9). He also designed Biblical scenes, the *Lives of the Saints*, war memorials, heraldry, and figural windows. Liturgical subjects included the *Benedicite*, a subject he particularly enjoyed. Outstanding, however, are the foliage interlace designs (Salisbury, Southwark, Red Lion Square in Holborn and Toddington),³² his most original contribution to the art of stained glass, alive, exultant with joy and entirely his own.

A statement composed by Webb before 1960 and published in E. Liddall Armitage's book, *Stained Glass*, sets down his own design

'No improvement on a purely medieval craft... has yet been discovered'³³ wrote Webb and as we have seen, he followed traditional craft processes closely. Yet in no way was he a Gothic Revivalist.³⁴ Architectural canopies were never used and instead Renaissance motifs permeate his designs: brackets, wreaths, ribbon banners, heraldic shields, flying angels and demi-angels, as seen to perfection in his St Lawrence Jewry-next-Guildhall scheme.

Stained glass as a *Biblia Pauperum* he strongly supported, upholding its teaching function, whether Biblical, literary or historical. The *Shakespeare Memorial* window (FIG. 10) in Southwark Cathedral is a delightful example, featuring Comedies in the eastern light, Tragedies in the western, Prospero and Ariel in the centre and the Seven Ages of Man below. A lively pattern of interlace knits all together in a decorative web.

'The desire for colour is a natural instinct... satisfied in our northern climate... by the translucence of coloured glass.' To appreciate his special colour sense a wide range of windows must be viewed, with the Baptistry windows in St Albans Cathedral demonstrating the richness (FIG. 4),³⁵ and the *John Bright* window in Sheffield Cathedral the subtlety at his command. 'The first purpose of a window is to admit daylight', Webb wrote, and as a designer of embroidered church textiles he knew they needed illumination to be appreciated. In designing windows, the special requirements of each individual site were considered. At Portsmouth Cathedral, the problem with the East window was glare, so he filled the three lancets with a densely-patterned network of foliage and figures leaving very little white.³⁶ At Chichester Cathedral, where natural daylight was restricted, the historical figure series in the north aisle were set against clear glass allowing light to flood in and the avenue of trees outside to complete the composition.³⁷ For the Elizabeth Garrett Anderson Hospital, where daylight was essential, his delightful roundels use no other colour but silver stain.³⁸ If the view outside needed blocking out completely, as in his heraldic window in Salisbury Cathedral, he set the motifs on a ground of opaque white.

Style

Webb formed a deep friendship with Comper; his skill in lettering, whether black letter or Roman, as well as his flair for heraldry, were perfected under his tutelage. Some Comper features, such as inscribed ribbon banners, hovering angels and demi-angels with banners, laurel wreaths and classical corbels, Webb absorbed and used throughout his working life. Like Comper, he also used clear glass for areas of flesh, adopted radiating lines to achieve a central focus, varied the scale in his designs to indicate status and composed large scenes to bypass mullions. Classicist as he was, Webb mostly adhered to local colour (FIG. 11). English antique flat glass fulfilled his stylistic purposes; the smouldering hues of slab glass were too Romantic for his particular vision.

Webb's own distinctive style soon developed, the self-expression Comper deplored appearing in the riot of colour Webb allowed himself in the hues of angel wings. In figure drawing Webb was most clearly set apart. Lucas, Comper's draughtsman, drew idealised faces of a calm and exquisite classical beauty, with poses soft, languorous and of infinite grace. Webb's are strong in bone structure and musculature, the faces individual and more closely observed. He particularly excelled at portraiture. But he differed most fundamentally from Comper in technique, by mastering every stage of stained and painted glass production and personally involving himself in the creation of his windows from start to finish.³⁹



FIG. 11:
Detail, *Epiphany*
(after 1937)
at St Helen's,
Wheatthampstead,
Hertfordshire.
Photo Peter
Cormack.



His work thus forms a bridge between the Pugin-Bodley-Comper tradition and the Arts and Crafts movement.

The delicate style he developed was unique: the use of 'trail' or linking foliage interlace was his own particular device, with expressionistic angel wings and ribbon banners threading exuberantly through his compositions. Webb's sinuous, fluid line and richness of colour are unmistakable. Jean-Auguste-Dominique Ingres was one of Webb's favourite artists and provides a key to understanding his style. Like Ingres and in the tradition of Raphael and Poussin, his draughtsmanship was superb, his outlines strong (FIG. 12). He maintained absolute accuracy in historical detail, modelling delicately in shallow relief in the manner of a classical cameo (FIG. 13). Over and above this restraint and perfection however, lay a Romantic profusion, just as Ingres' perfectly drawn portraits were overlaid with swirling arabesques of costume and pose. In Webb's most successful windows, such as the *Benedicite* at St George's, Toddington, in Bedfordshire, interlace and roundels eddy over the window surface in exultant patterns (FIG. 15, 16). From a distance, narrative details disappear and the abstract, compositional pattern emerges in a hymn of joy to the Creator (FIG. 14). Like Ingres, Webb was a consummate draughtsman, immensely prolific, his style unmistakable, his designs achieving a synthesis between a Classical precision of line and a Romantic exuberance of composition.⁴⁰

Webb was excessively self-effacing and diffident about his own achievements but his abhorrence of publicity worked to his own disadvantage. Very little was written about his work in his own lifetime. Only now is a catalogue of his vast *oeuvre* being compiled;⁴¹ for this present essay, just a fifth of Webb's immense output has been examined. He never pursued the ever-changing 'isms' nor suffered the restless thirst for change which characterised the eclectic twentieth century. He evolved his own mature style from within himself, unaffected by contemporary fashion. Essentially a figure draughtsman, he stuck to what he could do best as did his great contemporaries, Hans Feibusch and Sir Jacob Epstein.

As the late Professor Ernst Gombrich has written, 'If anybody needs a champion to-day it is the artist who shuns rebellious gestures'.⁴² Christopher Webb, stained glass artist and craftsman, was undoubtedly such a man.



FIG. 13:
Detail, *Benedicite*
at Toddington.
Photo Peter
Cormack.

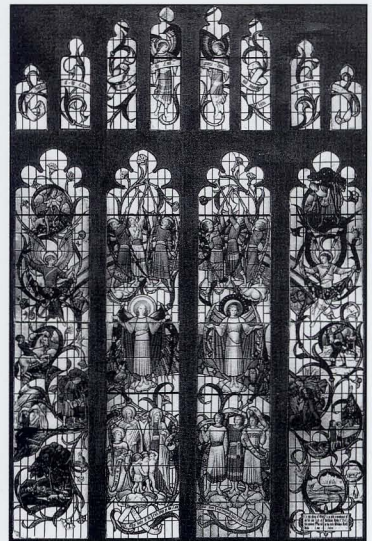
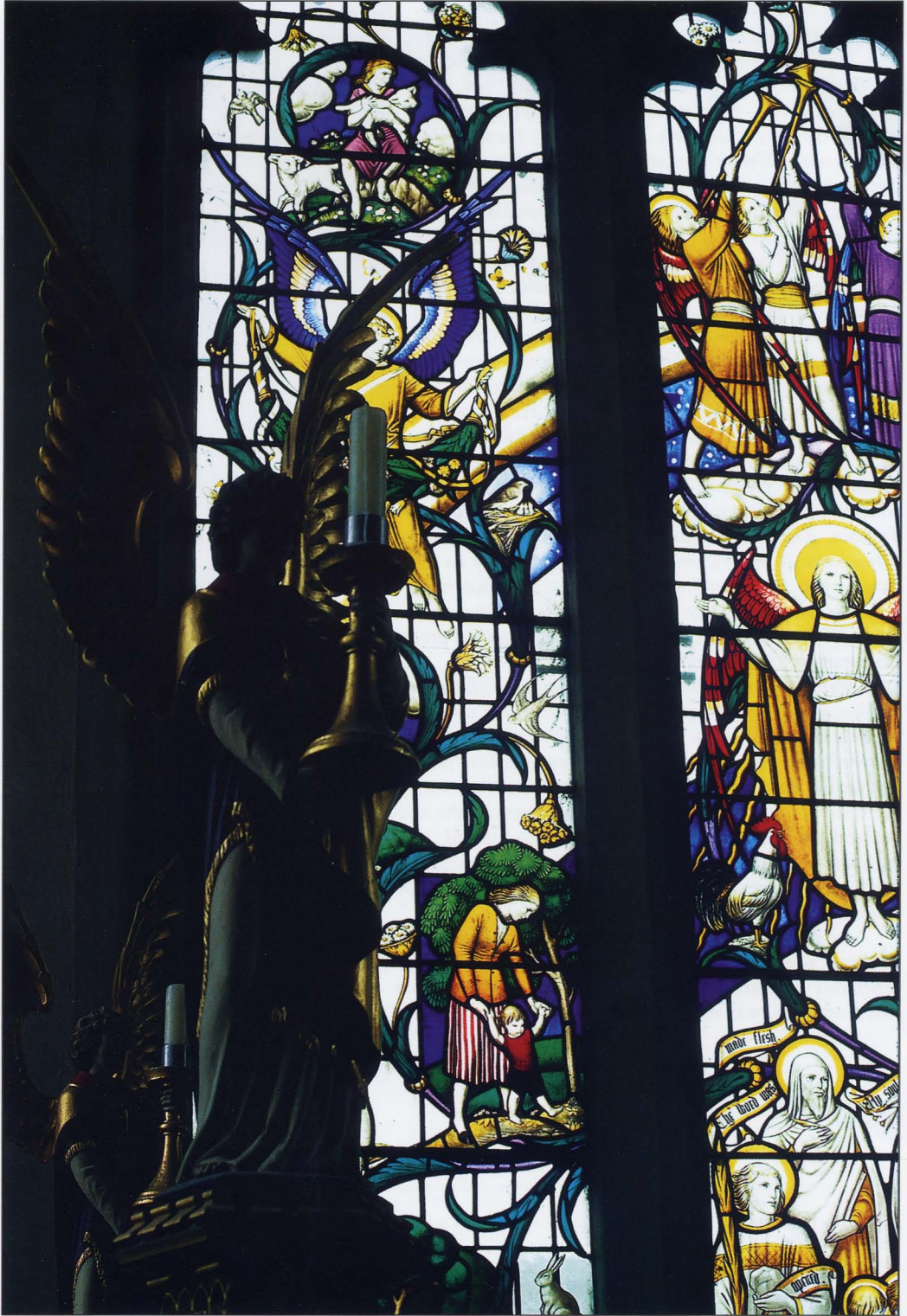


FIG. 14:
Composite photo
of *Benedicite*
for Toddington,
taken in studio.
Coll. John Webb.

FIG. 12:
Detail, *The Benedicite*
(1949). East window,
St George's, Toddington,
Bedfordshire.
Photo Peter Cormack.



BIBLIOGRAPHY

- Abbey (1966) 'Christopher Rahere Webb, 1886-1966', *The Abbey Magazine, St Albans* (October 1966): 38.
- Archer (1979) Archer, Michael. *Stained Glass*. Andover: Pitkin, 1979.
- Archer *et al* (2000) Archer, Michael; Brown, Sarah; Churchill, Victor; Cormack, Peter and Mathews, Susan. *The Stained Glass Museum Gallery Guide* (2000).
- Armitage (1960) Armitage, E. Liddall. *Stained Glass, History, Technology and Practice*. London: Leonard Hill, 1960.
- Bell (1967) Bell, Quentin. *Victorian Artists*. London: Routledge & Kegan Paul, 1967.
- BSMGP (1955) *Directory, The British Society of Master Glass Painters*. (1961).
- BSMGP (1961) *Directory, The British Society of Master Glass Painters*. (1961), 84.
- Bumpus (n.d.) Bumpus, T. Francis. *Ancient London Churches*. London: Werner Laurie, n.d.
- Cook (1951) Cook, G. H. *Portrait of S. Albans Cathedral*. London: 1951.
- Cork (1999) Cork, Richard. 'The Man Who Loved Women'. *The Times* (26 January 1999): 35.
- Cormack (1979) Cormack, Peter D. *Christopher Whall, 1849-1924: Arts and Crafts Stained Glass Worker*. London: Waltham Forest, 1979.
- Cottam (1993) Cottam, Alan. *Sheffield Cathedral Stained Glass*. Sheffield: 1993.
- Croome (1966) Croome, William Iveson. 'Christopher Rahere Webb, 1886-1966'. Unpublished address given at the Memorial Service at St Lawrence Jewry, 11 October 1966.
- DNB (1975) *The Dictionary of National Biography*. Oxford: Oxford University Press, 1975.
- Gardner (Oct. 1989) Gardner, Jean. 'Through a Glass, but Brightly'. *St Albans Review* (26 October 1989): 18.
- Gardner (Nov. 1989) 'Stained Glass Artists of Hertfordshire'. *Hertfordshire Countryside*, vol. 44, no. 367 (November 1989): 36.
- Gibb & Hayward (n.d.) Gibb, James and Hayward, John. *The Stained Glass of Sherborne Abbey*, (n.d.)
- Gombrich (1978) Gombrich, Sir Ernst H. *The Story of Art*. 13th edn. Oxford: Phaidon, 1978.

FIG. 15:
Detail, *Benedicite* by
Webb and redosed by
Randall Blacking at
St. George's, Toddington.
Photo Peter Cormack.

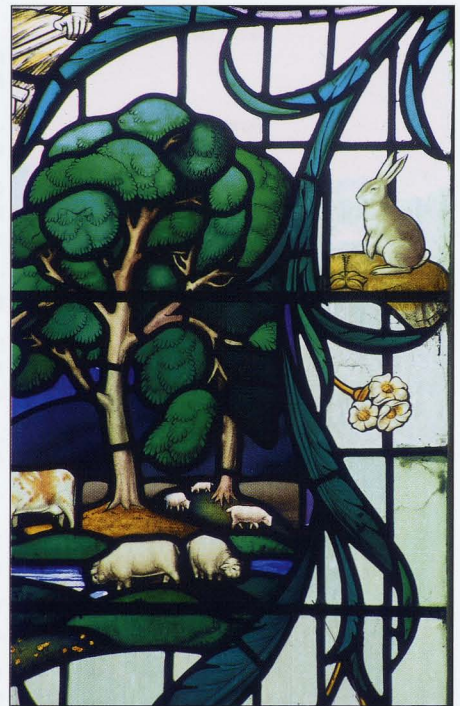


FIG. 16:
Detail, *Benedicite*
at Toddington.
Photo Peter
Cormack.

- Harries & Hicks (2001) Harries, John and Hicks, Carola. *Discovering Stained Glass*. Princes Risborough: Shire Publications, 2001.
- Herts. Ad. (1952) 'An Ancient Craft: Stained Glass Designed and Painted in St Albans'. *Herts. Advertiser* (12 September 1952): 1.
- Herts. Ad. (1966) 'Stained Glass Artist Dies – 80'. *Herts. Advertiser* (23 September 1966): 19.
- Hill (1994) Hill, Jane. *The Art of Dora Carrington*. London: Herbert Press, 1994.
- Knowles (1994) Knowles, Graeme. *Portsmouth Cathedral* (1994).
- Pople (1991) Pople, Kenneth. *Stanley Spencer: a Biography*. London: Collins, 1991.
- RIBA (1958) *Journal of the Royal Institute of British Architects* (December 1958).
- Roberts (1999) Roberts, Eileen. *Images of Alban: St Alban in Art from the Earliest Times to the Present* St Albans: Fraternity of the Friends of St Albans Abbey, 1999.
- Roberts (2001) 'Glass Artist'. *Herts. Advertiser* (15 February 2001).
- Rosenblum (1990) Rosenblum, Robert. *Jean-Auguste-Dominique Ingres*. London: Abrams, 1990.
- Rugby (1900) The Rugby School Register. (January 1900).
- Schoeser (1998) Schoeser, Mary. *English Church Embroidery, 1833-1953*. London: Watts & Co. Ltd. with the Friends of the Liverpool Cathedral Embroidery Museum, 1998.
- Skeat (Aug. 1976) Skeat, Francis W. 'Some Hertfordshire Stained Glass Artists (1)'. *Hertfordshire Countryside* (August 1976): 16-18.
- Skeat (Sept. 1976) 'Some Hertfordshire Stained Glass Artists (2). The Harpenden Firm Made Some of the Finest Windows'. *Hertfordshire Countryside*. (September 1976): 28-29.
- Skeat (1977) Stained Glass Windows of St Albans Cathedral. Chesham and Luton: 1977.
- Slade (1905-06) *College Calendar*, University College London, Department of the Fine Arts, Slade School of Drawing, Painting and Sculpture (1905-1906), 65.
- Some (1970) 'Some Stained-glass Artists of Hertfordshire: Traditional Work Still Being Kept Alive.' *Hertfordshire Countryside* (June 1970): 38-39.
- Symondson (1982) Symondson, Anthony. 'John Ninian Comper' in *Macmillan Encyclopaedia of Architects*, vol.1. New York: Free Press, 1982, 443-5.
- Symondson (1988) *The Last Gothic Revivalist: The Life and Work of Sir Ninian Comper, 1864-1960*. London: RIBA, 1988.
- The Times (1966) 'Mr. Christopher Webb'. *The Times* (23 September 1966).
- Treuherz (1993) Treuherz, Julian. *Victorian Painting*. London: Thames & Hudson, 1993.
- Whall (1905) Whall, Christopher. *Stained Glass Work: a Text-book for Students and Workers in Glass*. London: John Hogg, 1905.
- Woodforde (1954) Woodforde, Christopher. *English Stained and Painted Glass*. Oxford: Clarendon Press, 1954.

NOTES

- ¹ This study has been based on an interview with the late Frank Pinnock on 26 February 1998 and on conversations with and letters from John Webb from 14 September 1998.
- ² BSMGP, (1955).
- ³ Rugby (1900), 154
- ⁴ *Idem.*
- ⁵ Treuherz (1993), 176f.
- ⁶ Hill (1994), 11-13 and Pople (1991), 15-18.
- ⁷ Skeat (Aug. 1976), 17.
- ⁸ Symondson (1988), 19.
- ⁹ *RIBA Journal* (Dec. 1958)
- ¹⁰ *Times* (Sept. 1966)
- ¹¹ Skeat (1976), 17.
- ¹² Croome (1966), 3.
- ¹³ Schoeser (1998) 116-119.
- ¹⁴ Skeat (1977), 17-24, pl. 5.
- ¹⁵ *Times* (Sept. 1966).
- ¹⁶ An interview with Mr Pinnock in February 1998 provided the essential basis for this article.
- ¹⁷ Skeat (Aug. 1976), 17.
- ¹⁸ *Idem.*
- ¹⁹ Skeat (1977), 24ff, pls. 6, 13.
- ²⁰ Cottam (1993), i, 11, 13 and 22-28.
- ²¹ Hayward, n.d., 8-10.
- ²² Skeat (Aug. 1976), 17.
- ²³ Whall (1905), see also *Herts. Ad.* (1952), 1.
- ²⁴ Croome (1966), 3.
- ²⁵ Skeat (Sept. 1976), 28.
- ²⁶ *Idem.*
- ²⁷ *Herts. Ad.* (1952), 1.
- ²⁸ Skeat (Aug. 1976), 17ff.
- ²⁹ *Times*, 23 Sept., 14f and 12 Oct. 1966; *Herts. Advertiser*, 23 Sept. 1966.
- ³⁰ Croome (1966), 3.
- ³¹ Roberts (2001).
- ³² Skeat (Aug. 1976), 17.
- ³³ Armitage (1960), 205.
- ³⁴ Cf. Harries and Hicks, (2001), 84.
- ³⁵ Skeat (1977), pl.6.

- ³⁶ Knowles (1994), 14 and 17.
- ³⁷ Woodforde (1954), pl.77.
- ³⁸ Archer et al. Webb considered the 'Angel Scribe' (now in the collection of the Stained Glass Museum, Ely) excessively sentimental.
- ³⁹ Cormack (1979), Introduction. Whall (1905), 267.
- ⁴⁰ Rosenblum (1990), 31f; Cork (1999), 35.
- ⁴¹ I would like to thank the many contributors to this index, in particular, John Webb, NADFAS and Robert Eberhard.
- ⁴² Gombrich (1978), 483.

£4.00