

Environmentally Protective Glazing System

The position formerly containing the stained glass is now filled with laminated glass providing protection against weather and impact. It is divided into sections exactly matching the stained glass. The laminated glass is contained in lead and mortared into the stonework in traditional lime mortar. The bottom of each lancet rests in a lead-lined condensation trap which conducts any moisture to the outside.

The stained glass is now contained in purpose-made bronze frames about 13mm (0.5in) wide, revealing the whole glazing border. The frames are fixed to the stonework about 40mm (1.6in) inside the laminate. Ventilation gaps are concealed at top and bottom while the sides are sealed with lead tape which also eliminates leakage of light.

April 2023

Grateful thanks to:

Berwick-upon-Tweed Preservation Trust
Northumbria Historic Churches Trust
for grants making this work possible

Work by:

Iona Art Glass of Amble

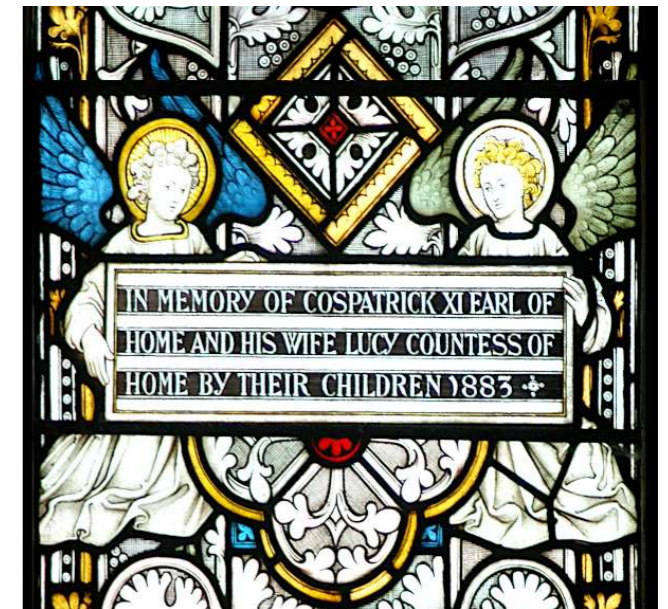


Cornhill Parish Church operates a fund, donations to which are reserved for maintenance of the building, including the stained glass windows.
Should you wish to support our work, you can contribute to:
The Windows and Fabric Fund via this QR code.

THE CHURCH OF ST. HELEN, CORNHILL EAST WINDOW



The Ascension
Middle Lancet



The East window is made of full painted and stained glass by A. O. Hemming of London and is dated 1883. It is a three lancet window with one trefoil and two quatrefoil tracery lights. It is a fine example of this artist's work and dated before the formation of Hemming & Co. so may be ascribed to Hemming himself. This window is of National Heritage importance.

Alfred Octavius Hemming, born in Bedminster, Bristol in 1842, died at Rickmansworth, Hertfordshire in 1907, was one of the finest glass artists of his era. Other works by Hemming are the East window of the Chapter House, Canterbury Cathedral and the North Transept window of Salisbury Cathedral.

Description of the Images

The biblical narrative moves chronologically from bottom to top of the left-hand lancet, proceeds from bottom to top of the right hand lancet and finishes in the centre lancet.

Left-hand Lancet

Bottom (photo right): 'Last Supper'– Christ is in red over white with two apostles seated in the foreground; left, deep red over white and right, amber over green. The white table has a stained amber chalice and plate. This tableau is within a pale amber border.



Top (photo above): 'He is not here but is risen' – Two angels in white; the one further away has amber wings, one on the right, bearing the inscription, stands with the Virgin Mary in blue over white. Mary Magdalene is in red over white and one other (head only) on the left, bordered as above.

Right-hand Lancet

Bottom (photo right): Christ in white over red appears to Peter alone in blue over white; at the foot, a lamb in stylised trees and foliage. Christ gives Peter a shepherd's crook, a possible allusion to the injunction to 'feed my sheep'.



Top (photo right): The risen Christ appears to the Apostles with Thomas in the locked upper room. Thomas puts his hand in the side of Jesus. The open hand shows the stigmata. A brass lamp hangs above. Christ is in white with golden hair, Thomas is in white over magenta with a green halo. An apostle in blue holds a book. This may represent John, whose Gospel tells the story of Thomas. There is also another apostle in white over amber. Bordered as before.

Centre Lancet (photo front cover):

'Ascension'– Christ in stained yellow on white over blue with raised, open hands showing stigmata, with five apostles below. Clockwise: Blue over green with red halo, red over white with amber halo, patterned yellow stain on white with green halo, red over white with blue halo, green over amber with amber halo. Bordered in pale amber as before.



Top (photo left): A small angel in white with red wings holds the inscription 'Alleluia'.

The Inscription (photo front cover): 'In Memory of Cospatrick XI Earl of Home and his wife Lucy Countess of Home by their children 1883' It is held by two angels, one with blue and one with green wings.



All the work described is on a hand-painted, varied, pale-tinted grisaille* ground of the highest virtuosity, with a vine leaf border and small glazing border.

*grisaille (photo right) - painting in shades of grey to outline a picture prior to colouring. It also includes the cross-hatching used to vary the light level locally. Hemming is noted for the quality of his grisaille work.

