

The new 'St Roch East Window' - Appendices

Appendix 1

Artist Stewart Bowman's comments

First of all I would like to thank everybody involved in the window for giving me the privilege to design it. Although it has taken its time, I know it has been worth it, and will give great pleasure to future generations to come.

Symbolism of the window

1. The design is in the shape of a cross, but not too prominent, as this was the symbol of St Roche. The new window is made in almost the same way as the old in the tracery, which is about late medieval 13th century, 700 years.
2. The outer background glass to the new window and leadwork are symbolic of the agony from which Christ also suffered.
3. The light yellow surrounding the whole design is the peace which mankind is always striving for.
4. Left light St Roche is giving all his money to the poor children of the village.
Centre light St Roche is forced to live in the forest as a hermit and outcast, he becomes sick with a boil on his left thigh. A wild dog comes every day and delivers him a loaf at his feet as in the base panel.
Right light After a while when he becomes very weak an Angel appears and touches the infected leg, and he recovers.

Appendix 2

From *Stained Glass in Somerset 1250-1830*, by Christopher Woodforde MA, FSA

PENDOMER. Here are fragments of at least two dates. A window in the north transept has glass in the tracery lights. It is mostly canopy-work, but there are traces of two quarries painted with the 'Somerset' pattern. In the traceries of the south window of the chancel is glass of about the same date. Originally each light had a shield held by an angel. The easternmost light now contains a roundel showing a pelican vulning herself. The next two lights retain the angels but only one has a shield, which bears the arms of Stourton. The fourth contains fragments, mostly of canopy-work. The glass in these windows was painted c. 1490. The glass in the east window of the chancel is also in the tracery lights. In the topmost light is an incomplete head of Christ. In the tracery lights immediately below it are designs of interlacing triangles with quatrefoils in the middle. The four tracery lights below contain glass which is mostly fragmentary. One light, however, contains an excellent figure of St James Major. He stands upon a tiled floor, beneath a canopy and against a red background. His hat and purse are decorated with scallop shells. The front of his robe is patterned with whelk shells.

The lower half of a seated figure of the Deity, from a scene of the Coronation of the Blessed Virgin Mary, and the upper part of the figure of an angel are noteworthy among the fragments. The date of this glass is c. 1450-60.

Gerard says: 'Sturton parson of Pen, who as I have scene in the East window, new builded the Chancell; the same coate ["Sturton; sab on a bend or betw. Six wells proper a mullet"] within a border ingrailed arg.' Weaver does not give any Stourton as incumbent of Pendomer, but says that 'Ric. Stourton cler.', with others, presented Lodevicus Davy to the living in 1431.

Appendix 3

The Tree of Life

Pendomer

Using the Victorian pieces. 2005

The pieces ranged from very small to a few inches in diameter.

I wanted to use as much of them as possible. I thought about a Victorian style window or a random patchwork of copper foiled pieces.

Once my brother John had made the wooden frame I felt a simple design was needed and that a contemporary approach should be used. The idea of a tree (an organic living shape) came to mind with the two balloon shapes breaking free as a sign of freedom.

I decided to use three different methods according to the size of the pieces.

The basic tree design was laid out using lead and 2 mm antique clear glass from a scale display case. (symbolic again!)

I rounded up some of the bigger red pieces and copper foiled the edges and soldered them together. I did the same for the tree trunk where there is a curious grey irregular piece of glass.

I then had to decide whether to cut the smaller pieces to more uniform shapes before bonding them to the clear glass. I felt that there were stories to tell in these piece and the methods the Victorian craftsman used on this window were very crude. There are also the criss-cross cuts that the person who removed the pieces from the window must have made on one of the red-foiled pieces.

There are quite a few odd shapes here; several more fan shapes (like the balloon but smaller). There is also a piece at one side of the tree which I thought resembles the head and shoulders of a person- can you see it?

I have always liked the effect of bonded glass and the way it catches the light. I am pleased with the overall effect, which is quite dramatic and lively.

Jane Carpenter