

## A PEEK THROUGH THE WINDOW - NO. 34

**M**IKE DEEMING WRITES:

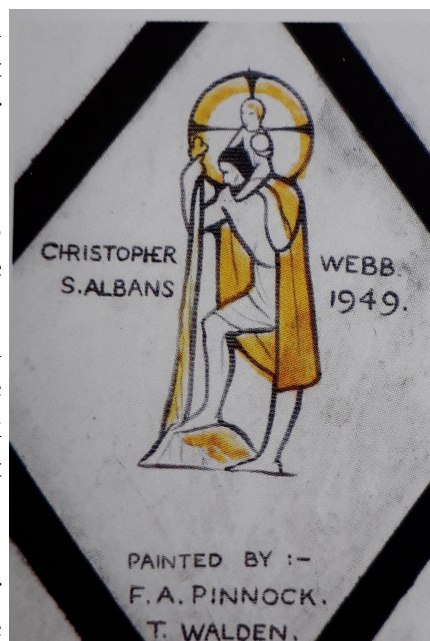
Before the twentieth century, it was very uncommon for glaziers to depict their maker's mark on the window. But it became much more common after 1900 and, in particular, after WWI.

Reginald Bell often inserted his maker's mark, but not in his WWI memorial windows in the St Laurence Chapel nor in the 'Victory' window in the south wall of the St Michael Chapel. The earliest we have in Salisbury Cathedral is in the David and Goliath window, where Edward Woore has written his name out in full. In 1950 Harry Stammers put his compass rose mark in the bottom left corner of his Glider Pilot Regiment memorial window.

One artist who regularly included his mark was Christopher Webb. You can see his St Christopher mark (right) both in the WWII memorial window and in the window that is a memorial to George Herbert.

But what is unusual about his mark with its picture of St Christopher, is that he includes the names of the craftsmen who worked on it. Although he was very much in the tradition of the Arts and Crafts movement, where the artist participated in all aspects of the making of the window, Webb employed two key assistants at his workshop in St Albans. They were Frank Pinnock and Tom Walden, and their names too are in the Webb maker's mark.

After studying at the Slade School of Art, Webb was articled in 1909 to train in stained glass under the guidance of Sir Ninian Comper. Webb served with the Artists' Rifles in the trenches at the Battle of Loos in 1915 and, after the war, set up an independent studio in Guildford with Randall Blacking. In 1930, having recently married, he split with Blacking and created his own studio in the grounds of his sister's house in St Albans. He recruited a 15-year-old trainee, Frank Pinnock, who developed to be Webb's main glass painter. Webb had been appointed artistic adviser to St Alban's Cathedral in 1936, and his connections to architects there led to numerous



commissions, including in Sheffield Cathedral and Sherborne Abbey. Pinnock served in Malaysia in WWII so Webb hired and trained Tom Walden, who stayed with Whall till the 1950's. After the war, business boomed – many windows needed repair or replacement and new memorial windows were widely sought.



The Salisbury WWII memorial window in the north nave aisle was installed in 1949, and has in the corner, the maker's mark shown above. Extraordinarily, this photo (left) also survives, showing Frank Pinnock painting the glass for the military women, using the design templates ('cartoons') that Webb had painted.

Work flourished through the 1950's and Webb regarded the highlight as being all the windows in the restored St Lawrence Jewry next Guildhall church in the City of London. The original Christopher Wren church, severely damaged by fire in 1940, had been restored and Webb was asked to provide a complete set of new windows. Fittingly, the last window in the vestibule, depicts Wren and the range of designers, architects and workers associated with the church. It includes this image of Pinnock at work at his easel. The CW motif also features widely, representing both Wren and, of course, Webb.

Webb died in 1966 and his ashes were scattered beneath one of his windows in St Alban's Cathedral. Pinnock lived till 2000, and his image in the St Lawrence Jewry window is his memorial.