



Leonard Walker

(1877-1964)

*A Glass World*



Copyright © The Stained Glass Museum 2014.

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system or transmitted, in any form or by any means without prior permission in writing of the publisher.

Text by Hilary O. Gould and Jasmine Allen

Published by The Stained Glass Museum, The South Triforium, Ely Cathedral, Ely, Cambs, CB7 4DL.

Registered Charity Number: 274776

Accredited Museum No: 574

Printed by The Stained Glass Museum, The South Triforium, Ely Cathedral, Ely, Cambs, CB7 4DL.

Front cover image: Detail from *Sailing Ship*, c.1920 by Leonard Walker.

Back cover image: Photo of Leonard Walker selecting glass.

# Contents

Preface	3
Introduction	4
Leonard Walker's Artistic Career	7
Style and Substance: Leonard Walker's Stained Glass	10
Some Commissions in Context	19
References	29
Short Catalogue of Works Shown	31

## Preface

Having volunteered at The Stained Glass Museum since March 2013, upon being offered the opportunity to curate a small exhibition of stained glass designs and panels by Leonard Walker (1877-1964), I was over the moon. As far as I am aware this retrospective of some of Leonard Walker's work is the first of its kind.

The idea for this exhibition grew out of a documentation project to catalogue the Museum's collection of Leonard Walker designs and photographs. I am grateful to Jasmine Allen for her advice throughout the exhibition. Also to Alan Wright and the family of Leonard Walker who generously gave their knowledge and time for this guide and exhibition.

**Hilary O. Gould**

Volunteer, The Stained Glass Museum

# Introduction



Replica of the stained glass roundel, depicting the allegorical figure of Commerce, made in 1923 for the Hong Kong and Shanghai Banking Hall in Singapore. The replica in the museum is displayed in reverse. ELYGM:1981.6

Leonard Walker was a well-known painter and stained glass designer, whose studio was based in Hampstead, London, from 1911. During his lifetime he designed and made stained glass windows for both religious and secular buildings across the UK and further afield. Two of his most significant commissions were the huge five-light window depicting the *Ascension*, at St. Chad's, Gateshead (1916) and ten enormous windows (covering a total of 600 square foot) for the Hong Kong and Shanghai Bank in Singapore. The Hong Kong and Shanghai Bank windows were produced at the height of Walker's career, in 1923. The Stained Glass Museum has a small-scale replica of the roundel depicting *Commerce*, designed for the impressive

banking hall, in its collection and this panel is one of the highlights on display in this exhibition.

Although to date Leonard Walker has been fairly neglected in scholarship on modern stained glass, in his lifetime he was a prolific artist, and his stained glass windows were often reported in the local and national press. In 1935, a short pamphlet-cum-advertisement entitled *The Future of Stained Glass: Mr Leonard Walker and His Art* was published in 1936-37, which gives a unique insight into Walker's studio practice. The pamphlet was accompanied by black and white photographs illustrating the stages in the design and making of his stained glass panels, and some of these original photographs feature in this exhibition.

Walker's work in stained glass has been represented in the Stained Glass Museum's collection since its early years; two stained glass panels by Walker were gifted to the Museum just a couple of years after it opened to the public. In 1980 *The Sailing Ship* panel was presented to the Museum. This acquisition was shortly followed by another - the replica of Leonard Walker's *Commerce* roundel for the Honk Kong and Shanghai Bank (1923) gifted in 1981. Most recently, in 2010, a collection of stained glass designs and photographs of Leonard Walker working in his studio in Hampstead was also acquired by the Museum through the artist's family.

The purpose of this small exhibition is to draw attention to Walker's career through the Museum's collection of designs and photographs. Walker's small-scale designs and finished stained glass panels give a tantalising glimpse into his design techniques and processes. As 2014 also marks the global commemoration of those who lived, fought and died in WWI from 1914-1918,<sup>1</sup> it is fitting that several of the designs on display focus on first and second world war memorial windows designed by Walker, many of which survive in parish churches and town halls across the UK today.



**Leonard Walker, with his daughter, viewing cut glass for colour and texture prior to leading. prepared for a glass roundel. ELYGM:2012.1.35**

# Leonard Walker's Artistic Career

Born in 1877 in Ealing, Middlesex, Walker spent much of his time as a teenager touring England's churches and, in particular, marvelling at the stained glass windows he encountered on his travels. Walker's observations on the future of stained glass were undoubtedly formed from his early experiences. As an 18 year old he took great lengths to get up-close to medieval stained glass windows to analyse the handiwork of medieval glass-painters. He would pick a time when cleaners were at work in churches and borrow their step-ladders for two pence. It was perhaps this early experience which gave him a taste for the beautiful artistic effects achieved with 'glass, leading, and light'.<sup>3</sup>

Walker received his artistic training at St. John's Wood Art School in London, and lived in the city for most of his working life.<sup>4</sup> At 17 he began an indenture with Leonard Augustus Powell (active 1897-1913), who was based in Middlesex, for four years between 1894-1898.<sup>5</sup> By the 1911 census he was living at 28 Kings College Road, Hampstead. This house still stands, with some pieces of his glass remaining.<sup>6</sup> Walker is buried in Hampstead Cemetery.

Walker's purpose-built stained glass studio was located at 151A King Henry's Road, Hampstead, and he had a loyal team of glaziers working with him.<sup>7</sup> He was also a proficient watercolour artist. In 1915 he was elected a member of the Royal Institute of Painters in Water Colour and regularly exhibited stained glass designs in the Architecture Room at The Royal Academy.<sup>8</sup>

Walker's output of glass began in the 1890s but most of his stained glass windows was produced from the 1920s onwards. It was during this time he produced one of his most important pieces, the *Ascension*, at St. Chad's, Bensham, Gateshead (c.1916) which was completed in an Arts and Crafts style.<sup>9</sup> Over the course of his career Walker obtained an honourable mention in the Paris Salon in 1921 for one of the stained glass roundels (two Chinese vessels sailing the seas) he produced for the Hong Kong and Shanghai Banking Hall in Singapore (1923).<sup>10</sup> He was later awarded the Diplôme d'honneur at the 1925 Exposition des Arts Décoratifs, and was the only English artist to receive this honour.<sup>11</sup> By the 1950s Walker was a Liveryman of the Worshipful Company of Glaziers and Master of the Art Workers Guild.

Walker eventually became principal at St. John's Wood Art School, where he had formerly trained.<sup>12</sup> The painters, Marjorie Mostyn (1893-1979) and Alexander Akerbladh (1886-1956), wood engraver, Ethelbert White (1891-1972) and stained glass designer Louis Davis (1860-1941) all studied under him whilst he was principal at St. John's Wood.

Walker's distinctive style continued well into the 1950s. A window in the parish church of Tonbridge, Kent (1954) took three years to make.<sup>13</sup> Based on a passage in Revelation 19 the window, depicting Christ in Glory, replaced a plain glazed window which had been destroyed by a flying bomb in 1944.<sup>14</sup> An article published in the *Illustrated* magazine in 1954, to coincide with the unveiling of this window, celebrated Walker's continued



work as a stained glass artist whilst in his late 70s. Even after this commission, Walker kept working right up until 1959, when he completed stained glass windows for churches in Geldeston, Suffolk, Wembley, London, and Lydd, Kent, and Meir, Staffordshire at the age of 82. An obituary was printed in the *The Times* two days after his death on 13 June 1964.

During his lifetime, Walker undertook several commissions for stained glass windows in ecclesiastical and secular buildings across the world, as far as Lahore (Pakistan), Singapore (Malaysia) and Boston (the United States of America).<sup>15</sup> However, most of his work is to be found in parish churches across England, particularly Sussex, and there are some fine stained glass panels in the East of England in St. Peter's Church, Brandon, Suffolk, and St. Andrew's Church, Southburgh, and All Saint's Church, East Tuddenham, Norfolk.

One of the roundels produced by Walker for the Hong Kong and Shanghai Banking Hall in Singapore. The roundel was centrally placed in one of the largest windows within the ten window scheme. Anon (1935) *The Future of Stained Glass: Mr. Leonard Walker And His Art*. Krisson Printing. London.



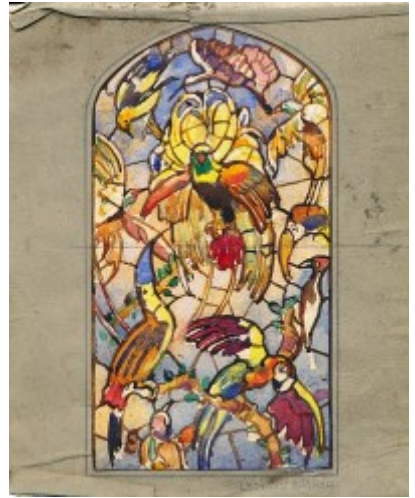
# Style and Substance: Leonard Walker's Stained Glass

*"One lives, breathes, and designs in a glass world. The beauty of glass is as the beauty of flowers set free by the touch, persuasive, selective, of their lover whose art it is to release the blooms of the perfect rose from their age-long briar prison."*<sup>16</sup> (*The Times*, Wednesday 2 July 1930).

The earliest known stained glass panels by Walker are those found at St. Peter's Church, Brandon, Suffolk, designed and made in 1898-99 when he was just 21 years old.<sup>17</sup> Walker worked into the 1960s and his last window was of two panels for the Clive of India family in Maer, Staffordshire, depicting flowers and was completed after his death.<sup>18</sup> Over the course of his seventy-year career Walker's experimentation with glass, lead and light produced vibrantly patterned glass, of ever more defined specifications, and with it an unparalleled distinctive style.<sup>19</sup>

Walker's concerns over the future of modern stained glass sparked intense debate on the artistic use of pigments within stained glass panels.<sup>20</sup> He was sensitive to both old and new in the history of stained glass production. By the early-twentieth century, the stained glass industry had undergone an enormous revival and, subsequently, new styles and expressions appeared. In the 1920s, when Walker was working on a series of stained glass windows for Lahore Cathedral, art critics from *The Observer* and the *Daily Mirror* were enthused by what they saw as the adaptation of traditional stained glass techniques to form a rich new abstract style of stained glass panels which

Design produced by Leonard Walker for a single window in Eton College Museum / Library around 1933. Here you can see Walker's skill with his selection of coloured, unevenly textured glass and the use of lead outlines to create a lively design of tropical birds. ELYGM:2012.1.10



avoided ultra-modernist techniques.<sup>21</sup> Walker bridged the gap between the emergence of abstract designs and the revival of fine medieval techniques.<sup>22</sup>

In later years, Walker's stained glass work was guided by the belief that excessive use of glass paint belied the pictorial function of glass and lead.<sup>23</sup> Instead, he sought to demonstrate the effects which could be produced with richly toned glass and carefully placed lead matrices. He was inspired by the variety of new glasses produced in the late-nineteenth and early-twentieth century, such as opalescent, streamer and ring mottle glass. In his own words, Walker aimed to reveal the beauty of light through 'the translucent parts of the wall'.<sup>24</sup> His own designs for stained glass and his selection of coloured glasses were inspired by his fascination with the uneven textures and colours of medieval glass. He understood the intrinsic role that lead played in the formation of a stained glass window, and he used lead lines to effectively determine a design. Walker's early windows were quite heavily

painted, but he gradually applied less and less paint. Sometimes he only applied a few simple brush strokes of pigment to the glass to give minimal representation to facial features, hands and feet.

One of Walker's most important pieces, the *Ascension* window in St. Chad's church, Bensham, Gateshead, (1915-16) has paint applied throughout the window to provide detail to the gestures and expressions of the figures, even in its muted grey and brown colours.<sup>26</sup> Furthermore, virtually every lead line is shadowed by a heavily-stippled paint effect which seeks to enhance the lead-work. It is suggested that this stippling effect, among other similarities, may link Leonard's stained glass training with that of Arthur J. Dix (1861-1917). This 'shadowing' effect around every lead line is a typical Dix trick.<sup>27</sup> Both artists have similarities in the way they squeeze emblematic devices into tracery lights and form their designs with lead too.

As a designer Walker also had a keen and sensitive appreciation for the architectural environment in which his windows were to be placed. In the initial stages of design he assessed the strength of light given by environmental and architectural conditions.<sup>28</sup> Architectural form, location, position and climate all have a bearing on the illumination of a stained glass window. By taking these considerations into account, Walker produced stained glass panels which purposefully intensified or tempered the light, according to the requirements of each architectural setting. For example, the windows that Walker designed for the Hong Kong and Shanghai Banking Hall, Singapore, (1923) took into account the bright sunlight they would



This photograph shows Walker's initial design processes as he draws and sketches from life. Walker spent time sketching from life in his studio in Hampstead in order to develop his drawing skills and enhance his design skills. ELYGM:2012.1.41

receive. When the windows were displayed in the Palm Court of Oxford Street's Selfridge's store in London, before being shipped to Singapore, they appeared dark and sombre.<sup>29</sup> Yet, in their Singapore setting, the windows sparkled. Such considerations of the architectural and natural environment affected the choices Walker made in the production as well as the selection of his glass.

In a letter published in *The Times* (Wednesday 2 July 1930) Walker wrote about the role of a stained glass artist.<sup>30</sup> For him the execution of a window was of greater importance than the design.<sup>31</sup> The cutting and handling of glass shaped his ideas. A mishandling of the material could spoil the inherent beauty of the glass and ruin a design.<sup>32</sup> A window was therefore created from the texture, colour and tones of glass. From his close examinations of medieval glass as a young man, Walker saw and learnt to use the jewel-like sparkle of glass, later superimposed on each other, within his designs.

Working within the Arts and Crafts traditions Walker drew designs using a style which expressed the refractory nature of glass. He created a simplified style of drawing which produced bold designs with limited use of paint. When designing a window Walker carefully worked out the designs in water-colour on paper to give enough shape and content, an impression of the window and its colouring.<sup>33</sup> He would then produce charcoal cartoons to size on cardboard squares fixed to the wall of the studio which would then be cut to measure.<sup>34</sup>

His experience with painting in watercolours also influenced his approach to stained glass; both involved the layering of colours, and this is something that he achieved in glass through the 'plating' technique of layering two or more pieces of glass on top of one another.



**Walker was an expert water-colourist and used it throughout his designs. The use of watercolours obviously inspired his use of plated slab glass. The colours which swirl together in slab glass (plated together) bears similarities to the swirls of watercolours. It allowed Walker to form very distinctive design concepts. ELYGM:2012.1.38**

**Walker finishing a mock-up cartoon for a sailing ship roundel. ELYGM:2012.1.32**



Over the course of his career Leonard Walker experimented extensively with slab glass production. He sent all over the country for glass, with a bluish or yellow tinge or even rarer pieces of flint or crystal glass, which had bubbled or streaked surfaces and varying translucencies. Walker sourced most of his glass from Powell and Sons (also known as Whitefriars' Studio) and often personally overlooked the glass production process.

**When making a stained glass window Walker examining the colour, hues and streaks in pressed slab glass very closely in preparation for the construction of a design and cartoon. This photograph shows Walker holding up slab glass to the light to view the colour, thickness and texture of each piece. He would build up an idea as to which pieces could be plated together to provide the best possible depth of colour within his design. ELYGM:2012.1.33**



Walker's glass experiments involved pouring molten glass into a wooden mould and then pressing down upon it with a wooden lid with an indented surface.<sup>36</sup> This type of 'pressed slab' manufacture differs to the typical method of slab glass production whereby glass is blown into a rectangular bottle and then broken apart at the edges into five small 'slabs'.<sup>37</sup> Yet both methods produce pieces of glass which are uneven in texture and colour.

Walker developed his pressed glass technique further to enhance the transmission of light through the glass. He loved rich colours. Under his instructions, once the semi-molten glass had been poured into the wooden mould, glass makers scattered mineral ores across the surface and dragged and agitated the semi-molten glass to form distinctive streaks and blobs of colour.<sup>38</sup> Contemporaries noted Walker's style was a process full of infinite experimentation.

The colour of the semi-molten glass and choice of mineral ores were pre-chosen by Leonard to each window's requirements. The choice of colours swirled together make the glass almost appear like a delicate watercolour painting. Walker obtained deeper tones where required by layering or 'plating' various textured and coloured pieces of glass together. Consequently a finished stained glass panel could vary greatly in thickness. The uneven thickness, texture and colour of the glass gives a richly patterned effect which relies on the lines of the lead comes to form the outline of the window's subject as well as fulfil its practical function holding the panel together.





Following the selection of various coloured and textured glass Walker would lay the pieces out on a work bench to begin the process of cutting the glass, using a glass cutter, to match the cartoon. Here you can see Walker cutting pieces for a small Sailing Ships roundel meant for a private home. ELYGM:2012.1.34



Once the glass has been cut out using a glass cutter it would be laid out on a glass sheet, without any leading, for Walker to view through a mirror. It would allow Walker to identify whether any particular pieces of slab glass needed more or less plating to achieve the depth of colour he required. Once he was happy with the colour and texture of the glass the process of leading the glass could take place. ELYGM:2012.1.35



After cutting and assembling all the pieces of glass into position using horse nails the lead strips or came were soldered at each joint using a soldering iron. ELYGM:2012.1.37



The final stage in making a stained glass window was the cementing process. The rubbing of cement or putty into the edges of a panel helps seal the gaps and protect it from the elements. Walker had a loyal team of glaziers at his studio at 151a King Henry's Road where he undertook all his work. He would often sign his windows with his name, his studio's address and the glaziers he worked with. It was controversial at the time to do so. ELYGM:2012.1.39



Once a panel is cemented it is nearly ready to be fitted into its window opening. However before it is installed the lead flanges must be re-opened by the glazier using a lathekin. ELYGM:2012.1.40

## Some Commissions in Context

The final section of this guide draws attention to some of Walker's major commissions. It documents the design and manufacture of selected stained glass windows through surviving designs and photographs. Following World War I Walker's output of glass windows increased and he produced some of his most important windows. It was a particularly interesting time for both art and architecture as new design approaches appeared and studios flourished.<sup>39</sup> This was particularly evident in stained glass war memorials.

The UK had suffered over three million casualties in World War I alone and memorials to missing generations took many forms, one of which were stained glass windows which can be found in chapels, churches and cathedrals across the country.<sup>40</sup> Many windows commemorate the loss of lives communally within a town, regiment, company or organisation, whilst others remember the lives of particular family members. The UK National Inventory of War Memorials based at the Imperial War Museum lists over 3,000 stained glass window commemorations. Over 1,800 of these windows relate to those who died in World War I.

## **The Cathedral Church of the Resurrection, Lahore (1921)**

It was during the 1920s that Leonard Walker's prominence as a stained glass artist gained him several important international commissions. The first of which were 10 stained glass panels for Lahore Cathedral (Pakistan).

Designed by J. Oldrid Scott (1841-1913), a leading English church architect of his time, Lahore Cathedral was built in red brick and decorated in Tarraki grey stone, and has been considered one of the finest architectural achievements in South East Asia. Walker was commissioned to create ten windows on the south side of the nave. The windows were relatively small and deeply recessed into the face of the walls because of the intense heat and light.

Prior to their setting in the cathedral, the panels were exhibited in the Architectural Room at the Royal Academy exhibitions in 1919 and 1920, when these photographs were probably taken. The subjects of the windows ranged from typical biblical scenes of Christ with children, depictions of St. Francis of Assisi, St. Elizabeth of Hungary and allegories such as War and Peace. Prior to their leaving England *The Observer* considered, in their glittering jewelled splendour, they reflected the famed stained glass to be found in the Gothic Cathedrals of England and France.

The window depicting War and Peace was commissioned in memory of James Fergus Mackain, who was killed in action in 1914. Born in 1885 at Bognor, Sussex, James Fergus Mackain was killed in action in Flanders in



The photograph depicts two allegorical figures thought to represent War and Peace. War is shown with a sword at his helm and 'Peace' is holding a wreath. This is a black and white photograph of the two light War and Peace memorial window which stood in place at Lahore Cathedral. 249mm x 185mm. ELYGM:2012.1.27

1914 yet he began his military career, after Sandhurst, gazetted as 2nd lieutenant to the Indian Army in 1904. He was later posted to the 34th Sikh Pioneers in 1905. He was known throughout his time in Northern India as a keen churchman and one of the mainstays of The Church of England Men's Society. At the time of his death he was remembered in the *Civil and Military Gazette* of India. He fell in action near Festubert, Flanders, on 23 November 1914, defending his trench against a determined assault by the Germans. A memorial tablet to the memory of Captain Mackain was erected by his father in the Grovesnor chapel, London, and another was placed in Lahore Cathedral by his friends in India.

## The Sailing Ship, designed for a private residence (1920s)



Single light norman pressed slab glass Sailing Ship panel. 820mm x 520mm. ELYGM:1980.13



Black and white photograph of a Sailing Ship roundel in a domestic setting. 156mm x 113mm. ELYGM:2012.1.28

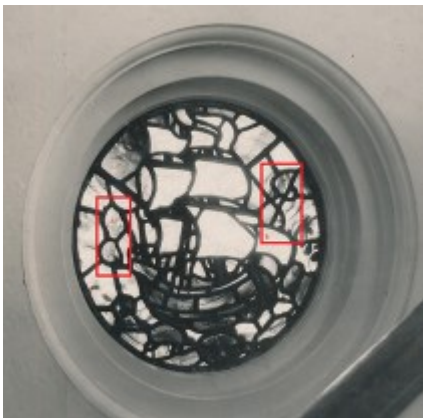
Walker's rectangular *Sailing Ship* panel was donated to The Stained Glass Museum in 1980. Leonard Walker designed and made this panel in the 1920s for a private home. It was probably set into a door frame. The panel shows a number of techniques utilized by Walker for example, in this panel you can see the texture and colour which Walker managed to achieve using pressed slab glass.

In the roundel you can see how Walker 'plated' the 'streaky' (unevenly coloured) slab glass in the hull of the ship, the sails and in the sky to create greater depth of colour and, almost, a sense of three-dimensionality, as if the boat is sailing out of the panel. If you look closely you can see the two layers of lead comes to indicate the ship's rigging on the back of the panel.

This panel has not been painted at all. The form of the ship and rolling of the waves are produced purely by Walker's experiments with colouring glass by scattering, dragging and agitating mineral ores added to the glass while it was still hot and semi-molten, to form distinctive streaks and blobs of colour.

There are two photographs in the recently acquired archive collection (ELYGM 2012.1.28 and 32) which show a sailing ship roundel. The first shows Walker drawing the cartoon for a sailing ship roundel. The second shows a completed sailing ship roundel in situ in a private home. These two photographs show the same roundel during its production and following its completion. But the *Sailing Ship* panel on display in the gallery is another variation of this design.

**Black and white photograph, taken c. 1936-7. 137mm x 190mm. ELYGM:2012.1.32**

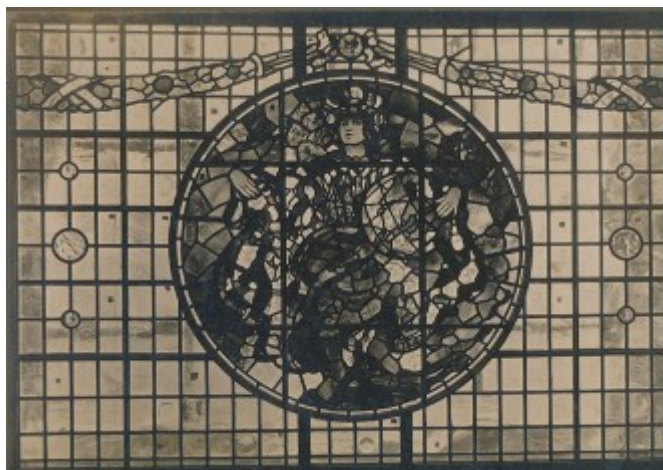


**Notice the difference in the shaping of the lead comes between the 1930s photographs and the *Sailing Ship* panel on display . ELYGM:2012.1.28 and ELYGM:2012.1.32**



At first glance it might appear that these photographs show the same sailing ship roundel. But if you look closer there are some difference between the photographs and the panel on display. The photographs which date from the 1930s show three fore and top sails. The *Sailing Ship* panel on display shows only two fore and top sails. Another important distinction is Walker's lead lines. Look within the rectangular frames highlighted in red in the photograph (p.23) and you will see distinct differences in the lead framework finishing between the two completed stained glass windows. Walker's *Sailing Ship* design was reproduced a number of times for different locations.

### **The Hong Kong and Shanghai Bank (1923)**



**A black and white photograph taken c. 1936-37 in which you can see the central roundel of one of the completed large 17ft and 7ft windows depicting the figure of Commerce for the Hong Kong and Shanghai Bank. ELYGM:2012.1.24**



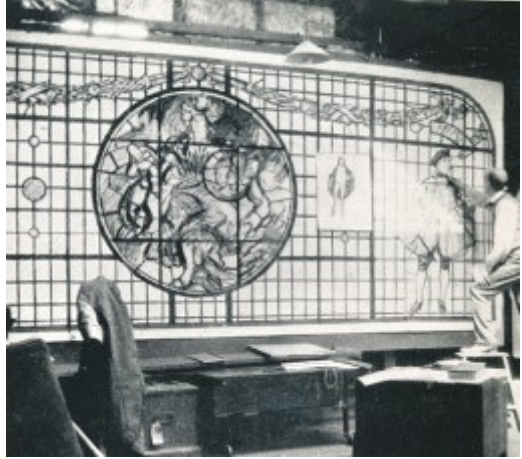
Another of Walker's most significant commissions was for a series of windows at the Hong Kong and Shanghai Bank in Singapore. Walker was commissioned to design and execute ten windows to decorate the Banking Hall at the new Hong Kong and Shanghai Bank in 1923. The total surface area filled was 600 square feet. The themes of the windows were allegories of Nations and Commerce. The current whereabouts of the windows are unknown. According to the company archives the windows survived the Second World War the panels were removed in 1946-47. It is thought that the windows may have been donated to the University of Malaysia, although they have not yet been traced.

Two of the largest windows contained roundels. One represented a female figure, symbolic of *Commerce*, holding a globe upon her knee. The other roundel showed Chinese vessels sailing the seas with a mountain in the background, symbolic of the Hong Kong and Shanghai Bank. The remaining portion of the two large lights and other smaller eight windows contained figures representing various nations and landmasses with whom the bank did business: North and South America, Spain, France, South Africa, Canada, Arabia, Italy, Scandinavia, Ceylon, Japan, Burma, Siam, Holland and Egypt.

As a designer, Walker had a keen and sensitive appreciation for the architectural environment in which his windows were to be placed. The windows that Walker designed for the Hong Kong and Shanghai Banking Hall, Singapore (1923) took into account the bright sunlight they would receive. When the windows were displayed in the Palm Court of Oxford

Street's Selfridge's store, London, before being shipped to Singapore, they appeared dark and sombre. Yet, in their intended setting, the windows sparkled. Such considerations of the architectural and natural environment affected the choices Walker made in his choice of glass.

This black and white photograph shows Walker putting the finishing touches to a full scale cartoon of the 17ft by 7ft containing the Commerce roundel. Anon (1935) *The Future of Stained Glass: Mr. Leonard Walker And His Art*. Krisson Printing. London.



Walker designed and constructed this window around 1921 when he obtained an honourable mention in the Paris Salon. This design was later incorporated into the Hong Kong and Shanghai Banking Hall windows in 1923. Anon (1935) *The Future of Stained Glass: Mr. Leonard Walker And His Art*. Krisson Printing. London.)

## **The King's Hall, Stoke, Stoke-on-Trent (c.1948)**

### **Memorial for the Fifth Battalion North Staffordshire Regiment**

This colourful design for a stained glass window was commissioned for the main staircase for the Town Hall in Stoke-on-Trent, Staffordshire. The window commemorates the Fifth Battalion of the Staffordshire Regiment, who fought in numerous campaigns, and lost many lives during the First and Second World War. Walker consulted surviving members of the regiment's Fifth Battalion as he was designing the window.

Various features of the industrial town of Stoke-on-Trent are shown in the window. On the left a church can be seen amongst kilns, chimneys, a barge transporting clay, and a gasometer. On the right is a scene showing a typical Colliery district with pitheads, slag heaps and industrial buildings. The regimental colours are seen blowing in the breeze on standards. At the centre is the figure of Triumph, with a trumpet and dove of peace in her hand. The foreground of the window is filled with flowers, amongst which are many red poppies for remembrance. Some gleaming bayonets appear in the left and right corners of the window. The bayonets point in a similar direction as the regimental flags to the central figure of Victory. Walker was keen to include details which may appeal to children. He wrote that "A little man" digging near the three ovens and another at the end of the barge represents the 'little man' fathers' often draw for their children.

Leonard Walker drew elements of the Fifth Battalion window's design from work he had previously undertaken. The Royal Academy of Music's three



Coloured design for Memorial for the Fifth Battalion North Staffordshire Regiment). 293 mm x 416 mm. ELYGM:2012.1.6

light stairwell window containing the figure of Victory bears strong similarities, in subject and design outline. The Royal Academy's central light shows Victory rising with the morning sun sounding a victorious note on her trumpet, whilst greeting the Dove of Peace. The 5th Staffordshire Battalion window has Victory sounding a note on her trumpet whilst greeting the Dove in Peace but smoke swirls around the figure rather than the rays of the morning sun. The designs of both windows create an upward motion through the regimental banners and bayonets in the battalion window or the sun's rays spreading across the three lights in the window designed for the Royal Academy. Walker also uses an abundance of flowers in both the Battalion and Royal Academy windows. Rather than the Battalion's theme of Remembrance with red poppies the Royal Academy window depicts flowers arising from a rocky prominence to symbolise the difficulties of life to be surmounted. Both windows show the characteristic bright colours used by the artist which remain as charming and beautiful today.

## References

- <sup>1</sup> Imperial War Museum. (n.d.) *First World War Centenary*. Website: <http://www.iwm.org.uk/centenary> Viewed: 27/01/14
- <sup>2</sup> The Times, Wednesday Jul 2 1930.
- <sup>3</sup> *The Future of Stained Glass: Mr Leonard Walker and his Art, 1936-37* : 3.
- <sup>4</sup> The Times (1964) *Obituaries: Mr. Leonard Walker Designer in Stained Glass*. Issue 56038. Pg.14.
- <sup>5</sup> In conversation with Alan Wright (Jan 2014)
- <sup>6</sup> Anonymous report on Leonard Walker in archives.
- <sup>7</sup> Letter from Renton Walker, 15 June 1981, in SGM archives.
- <sup>8</sup> The Times (1964) *Obituaries: Mr. Leonard Walker Designer in Stained Glass*. Issue 56038. Pg.14.
- <sup>9</sup> Letter dated January 1997 discussing Alan Wright's analysis on Leonard Walker's work.
- <sup>10</sup> Anon (1935) *The Future of Stained Glass: Mr. Leonard Walker And His Art*. Krisson Printing. London.
- <sup>11</sup> Anon (n.d.). *5<sup>th</sup> Battalion The North Staffordshire Regiment (The Prince of Wales's)*. Webberley Ltd. Stoke-on-Trenth.
- <sup>12</sup> The Times (1964) *Obituaries: Mr. Leonard Walker Designer in Stained Glass*. Issue 56038. Pg.14.
- <sup>13</sup> Lecler, R. (1954) *Painter in Glass: Leonard Walker's masterpiece took three years, earned him £8 a week. Illustrated*. (December 18 1954).
- <sup>14</sup> Anon (n.d.) *Parish of St Peter and St Paul, Tonbridge with St Andrew, St Philip and St Saviour: The East Window*. Website: <http://www.tonbridgeparishchurch.org.uk/article.php?id=35> Viewed: 27/01/13
- <sup>15</sup> The Times (1964) *Obituaries: Mr. Leonard Walker Designer in Stained Glass*. Issue 56038. Pg.14.
- <sup>16</sup> The Times, Wednesday, Jul 02, 1930; pg. 10 Stained Glass Artists Leonard Walker, R.I.. Letters to the Editor
- <sup>17</sup> In conversation with Alan Wright (January 2014)
- <sup>18</sup> In conversation with Alan Wright (January 2014)
- <sup>19</sup> The Birmingham Post press notices
- <sup>20</sup> Anon (1935) *The Future of Stained Glass: Mr. Leonard Walker And His Art*. Krisson Printing. London.
- <sup>21</sup> Press notices from the Daily Mirror and The Observer "A Treasure for Lahore"
- <sup>22</sup> The Daily Mail at Burlington House press notice

<sup>23</sup> Anon (1935) *The Future of Stained Glass: Mr. Leonard Walker And His Art*. Krisson Printing. London.

<sup>24</sup> Anon (1935) *The Future of Stained Glass: Mr Leonard Walker and his Art*, 1936-37: 3.

<sup>25</sup> Anon (1935) *The Future of Stained Glass: Mr. Leonard Walker And His Art*. Krisson Printing. London.

<sup>26</sup> Letter dated January 1997 Alan Wright's analysis of Leonard Walker's work.

<sup>27</sup> Letter dated January 1997 Alan Wright's analysis of Leonard Walker's work.

<sup>28</sup> Walker, L. *Stained Glass – An Art or Survival?* The Builder. May 1<sup>st</sup> 1936.

<sup>29</sup> Extract from the *Daily Chronicle* 16<sup>th</sup> April 1924.

<sup>30</sup> The Times, Wednesday, Jul 02, 1930; pg. 10 Stained Glass Artists Leonard Walker, R.I.. Letters to the Editor

<sup>31</sup> The Times, Wednesday, Jul 02, 1930; pg. 10 Stained Glass Artists Leonard Walker, R.I.. Letters to the Editor

<sup>32</sup> The Times, Wednesday, Jul 02, 1930; pg. 10 Stained Glass Artists Leonard Walker, R.I.. Letters to the

<sup>33</sup> Anon (1935) *The Future of Stained Glass: Mr. Leonard Walker And His Art*. Krisson Printing. London.

<sup>34</sup> Anon (1935) *The Future of Stained Glass: Mr. Leonard Walker And His Art*. Krisson Printing. London.

<sup>35</sup> Anon (1935) *The Future of Stained Glass: Mr. Leonard Walker And His Art*. Krisson Printing. London.

<sup>36</sup> Benyon, C. (2014) Benyon Stained Glass Artists, Craftsmen and Conservators: Descriptions of types of 19th and early 20th century glass used in stained glass. Website: <http://www.benyonstainedglass.com/www.benyonstainedglass.coms/info.php?p=10> Viewed: 04.03.2014.

<sup>37</sup> Benyon, C. (2014) Benyon Stained Glass Artists, Craftsmen and Conservators: Descriptions of types of 19th and early 20th century glass used in stained glass. Website: <http://www.benyonstainedglass.com/www.benyonstainedglass.coms/info.php?p=10> Viewed: 04.03.2014

<sup>38</sup> Benyon, C. (2014) Benyon Stained Glass Artists, Craftsmen and Conservators: Descriptions of types of 19th and early 20th century glass used in stained glass. Website: <http://www.benyonstainedglass.com/www.benyonstainedglass.coms/info.php?p=10> Viewed: 04.03.2014

<sup>39</sup> Taylor, J. (2006) *Lest We Forget: Stained Glass Memorial Windows of the Great War*. Historic Churches. Website: <http://www.buildingconservation.com/articles/lestweforget/lestweforget.htm> Viewed: 03.03.2014

<sup>40</sup> Taylor, J. (2006) *Lest We Forget: Stained Glass Memorial Windows of the Great War*. Historic Churches. Website: <http://www.buildingconservation.com/articles/lestweforget/lestweforget.htm> Viewed: 03.03.2014

## Short Catalogue of Works Shown

1. *Tropical Birds: stained glass design for Eton College Library. ELYGM:2012.1.10.*
2. *Photograph. Leonard Walker sketching. ELYGM:2012.1.41.*
3. *Photograph. Leonard Walker, painting with watercolours. ELYGM:2012.1.42.*
4. *Photograph. Leonard Walker drawing a cartoon. ELYGM:2012.1.32.*
5. *Photograph. Leonard Walker selecting glass. ELYGM:2012.1.33.*
6. *Photograph. Leonard Walker Cutting the glass. ELYGM:2012.1.34.*
7. *Photograph. Leonard Walker Soldering the lead joints. ELYGM:2012.1.37.*
8. *Photograph. Leonard Walker with a glazier cementing a panel. ELYGM:2012.1.39.*
9. *Photograph. Leonard Walker opening the lead flanges. ELYGM:2012.1.40.*
10. *Single light Norman pressed slab glass Sailing Ship panel. Designed for a private residence. c.1920s. ELYGM:1980.13.*
11. *Photograph. The Sailing Ship, designed for a private residence. c.1920s. ELYGM:2012.1.28.*
12. *Photograph. Sower and Reaper window at St. Peter's Church, Ridley, Kent. c.1920-30s. ELYGM:2012.1.12.*
13. *Sower and Reaper design for St. Peter's Church, Ridley, Kent. c.1920-30s. ELYGM:2012.1.7.*
14. *Photograph. War and Peace, Sacred Heart Cathedral, Lahore, Pakistan. Memorial to James Fergus Mackain. c.1921. ELYGM:2012.1.27.*
15. *Photograph. St. Elizabeth of Hungary and St. Eloy of Noyon, Sacred Heart Cathedral, Lahore, Pakistan. Memorial to Edwin Woodall Parker.. c.1921. ELYGM: 2012.1.26.*
16. *Photograph. St. Joseph, St. Thomas and Dorcas, St. Andrew's Church, Southburgh, Norfolk. c.1935. ELYGM:2012.1.15.*
17. *St. Joseph, St. Thomas and Dorcas design, St. Andrew's Church, Southburgh, Norfolk. c.1935. ELYGM:2012.1.3.*
18. *Photograph. St. Luke and St. Cecilia, St. Mark's Church, Hamilton Terrace, London. Memorial to Sigismund Christian Goetze (1855-1939). c.1939. ELYGM:2012.1.18.*
19. *St. Luke and St. Cecilia design, St. Mark's Church, Hamilton Terrace, London. Memorial to Sigismund Christian Goetze (1855-1939). c.1939. ELYGM:2012.1.12.*
20. *Design. Arms for Sir Stanley Marchant (1883-1949) for the Royal Academy of Music. c.1944-46. ELYGM:2012.1.13.*
21. *Design for Victory window at The King's Hall, Stoke, Stoke-on-Trent. (Memorial for the Fifth Battalion North Staffordshire Regiment). c.1948. ELYGM:2012.1.6.*
22. *Photograph. Chinese Ships and Mountain. Designed and executed for The Hong Kong and Shanghai Banking Hall, Singapore, Malaysia. c.1923. ELYGM:2012.1.44.*
23. *Photograph. Commerce. The Hong Kong and Shanghai Banking Hall, Singapore, Malaysia. c.1923. ELYGM:2012.1.24.*
24. *Commerce roundel. The Hong Kong and Shanghai Banking Hall, Singapore, Malaysia. c.1923. ELYGM:1981.6.*



## The Stained Glass Museum

The South Triforium, Ely Cathedral, Ely, CB7 4DL

[www.stainedglassmuseum.com](http://www.stainedglassmuseum.com)

01353 660347

Registered Charity Number: 274776

Accredited Museum: 576