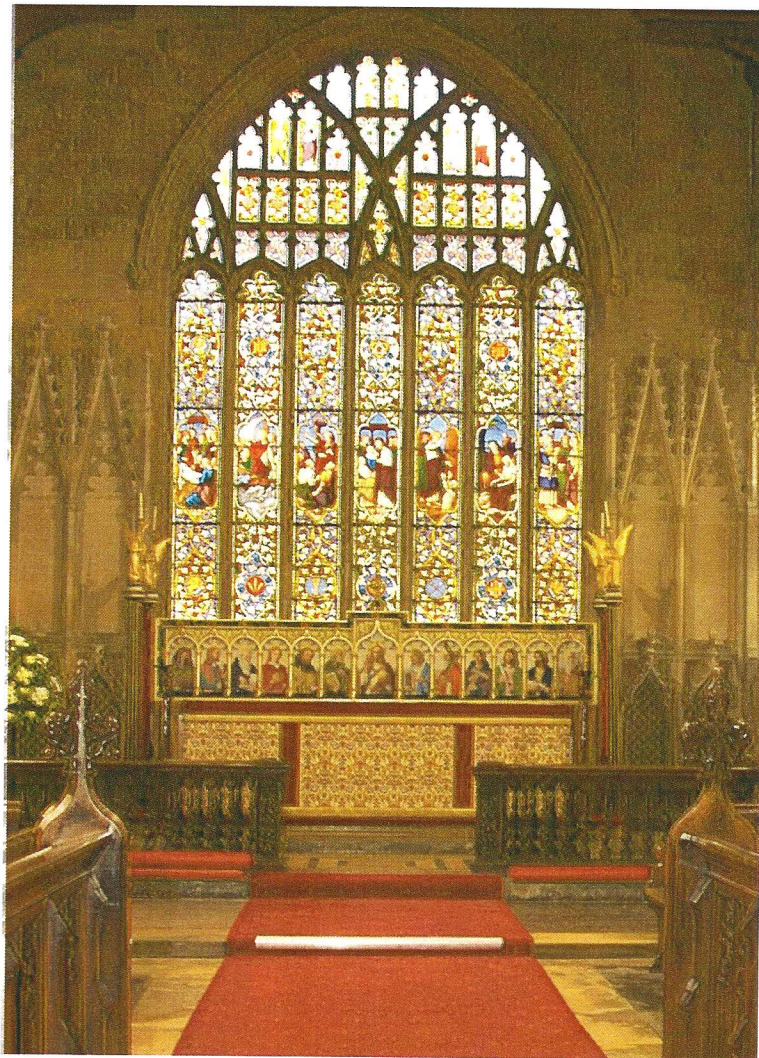


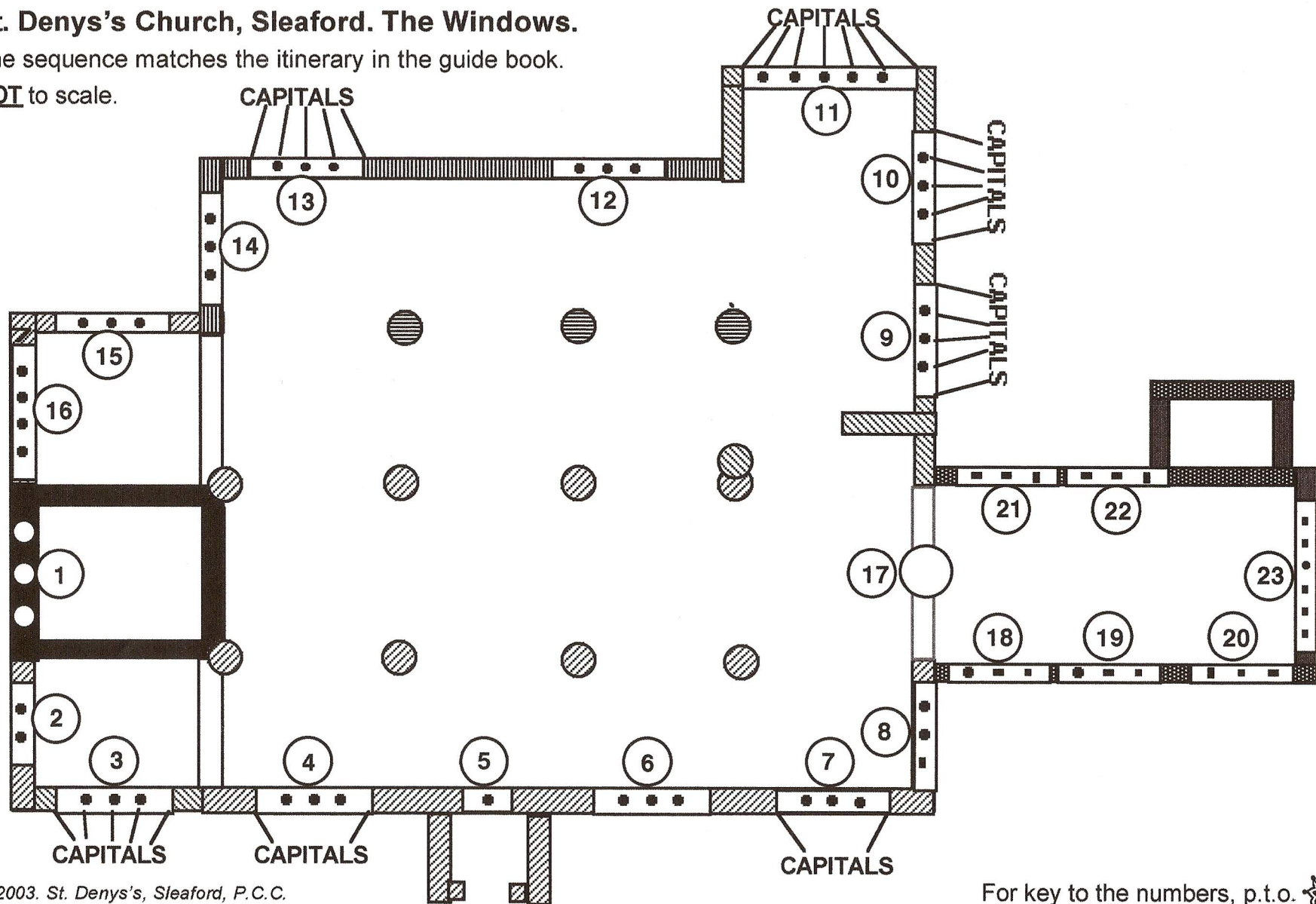
St Denys, Sleaford Parish Church (Windows)



St. Denys's Church, Sleaford. The Windows.

The sequence matches the itinerary in the guide book.

NOT to scale.



"Sleaford is of course remembered for the flowing tracery of its windows" — *Nikolaus Pevsner*.

Explanation of the Numbers:

1. 3 round windows: left - angel; centre: Crucifixion; right - angel; inserted at rebuilding of tower, 1886-87. Artist? [Stonework of perpendicular window, c.1430, in S.E. corner of churchyard.]
2. No capitals. Geometric patterns. Artist? Genuine[?]/ imitation old fragments in tracery.
3. Capitals. By Woodward. Geometric patterns.
4. Capitals on left and right. Plain glass.
5. 2-light over S. porch. Artist? i] Jesus blessing children. ii] Jesus raising the widow's son.
6. No capitals. By Burlison & Grylls. The Presentation of Jesus in the Temple; King David, and John the Baptist.
7. Capitals on left and right. By Morris & Co. [or Hamilton Jackson?] "Angels and Oranges".
8. No capitals. By John Hardman. Scenes from the Life of St. Paul.
9. Capitals. By Ward & Hughes. Jesus appearing to Mary Magdalene; the Last Supper.
10. Capitals. Plain glass, but fragments of medieval glass in tracery.
11. Capitals. 6-light. One "of the seemingly most fantastical windows in English churches" — *David Etherton*; "One of the great flowing designs in the country" — *Pevsner*; "Words can barely do justice to this work" — *Simon Jenkins*. By Thomas F. Curtis at Ward & Hughes. Scenes from the Gospels.
12. No capitals. By Charles Eamer Kempe [wheatsheaf 'signature' about 1 metre up from left bottom corner.] Scenes of the Entombment and Resurrection of Jesus.
13. Capitals. Artist? Geometric patterns with coats-of-arms in roundels.
14. No capitals. Artist? Geometric patterns with coats-of-arms in roundels.
15. No capitals. By Burlison & Grylls. "Suffer the little children to come unto me".
16. No capitals. 5-light. By Burlison & Grylls. 7 saints.

Clerestory. By John Hardman Powell. Geometric patterns, and roundels with initials of donors.

17. Circular over chancel arch. Before 1853. By O'Connor & O'Connor. Christ as Ruler of the World. ["Pantocrator"]

Chancel: perpendicular; replaced decorated, c. 1430. All 3-light except east.

18. By William Holland of Warwick. The Parables of Jesus.

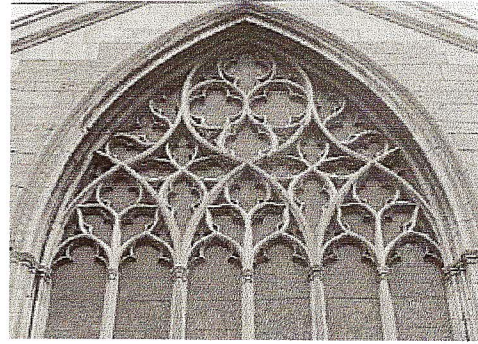
19. By Holland. The Miracles of Jesus. [1]

20. Artist? Visiting the Sick/Giving of the Law/Hospitality — characteristics of those commemorated in each light.

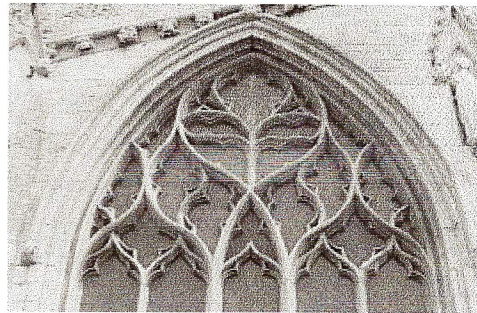
21. By Holland. The Miracles of Jesus. [2]

22. Artist? Scenes from the Life of Jesus.

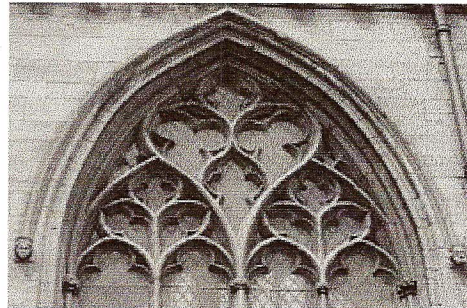
23. 7-light. Cross built into tracery. By Ward & Hughes. Various scenes from Old (1 & 3) and New Testament (2, 4, 5-7).



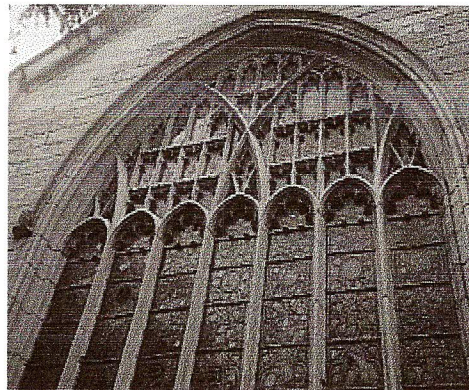
• Window 11: North Transept north.



• Window 16: North Aisle west.



• Windows 3, 4, 9 & 10: South Aisle/Transept.



• Window 23: Chancel east.

Yvonne Double Memorial Window

Creating the Window

The design was prepared by Glenn Carter for inclusion within the existing quarried glazing in the south nave wall of the Parish Church of St. Denys, Sleaford, Lincolnshire.

The subject of this window is based upon the donor's request to include a thematic response in colour to his wife's love and joy of music.

Through discussion with the donor the designer has chosen to celebrate the life of Yvonne Double by referencing Robert Schumann's (1810-1856) piece, 'Arabesque' Opus 18.

In this piece of music there is a motif, a repetitive close toned harmony. It reflects what has been and moves forward in a series of recurring and slightly altering images.

The four windows respond to Schumann's piece and contain passages which in tone differ slightly but originate from a central motif. The five lines of the score bisect the vertical and horizontal marks of the notation and are used within the lead line and to punctuate and scribe the pattern. Colour is used to articulate the space and reflect a recurring yet slightly differing emotion across the four panels.

The window also references particular experiences of Yvonne and Eddy travelling in and around Vienna. The reflection of these experiences and this piece of music underpin the design intention of the window to be meditative. Utilizing the yellow glass is symbolic of the golden light of the divinity. The background of greens is representative of vegetation, renewal and landscape. The dappling of blue, blue/green defines heavenly love and bisects each panel, allowing depth and structure. The orangey reds are symbolic of resurrection and light.

The designer has responded to the commissioning brief in the context of the historical stained glass, the delicate fifteenth century tracery and the available south facing light in St Denys's church.

The original glazing is a clear horticultural antique quarry mix and the designer has glazed within this existing matrix, breaking into the diagonal pattern at the top of the window with his design and introducing lead and hand blown painted glass.

At the corner of the base of the second from left panel appears a discreet typographic inscription with the words Yvonne Double 1938–2003.

Glenn Carter 2006