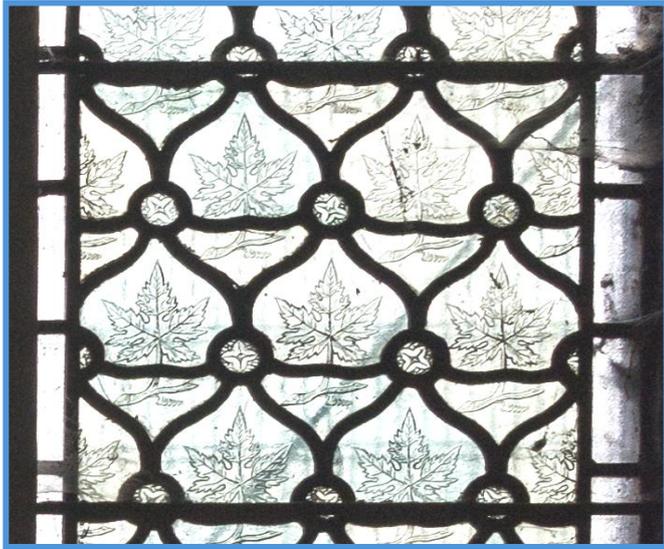


POWELL GLASS



At the time of the consecration of the church of St. Mark in 1846, there was no stained glass. All the windows were filled with Powell Glass, a clear but etched glass produced by *Whitefriars Glass*, bearing symbols of the Christian church and foliage.



POWELL GLASS



“All the windows in the church, with the exception of the east windows in the chancel and the private chapel, were filled with Powell’s glass, a new kind of glass cast in various colours and designs. Through the courtesy of Sir Nikolaus Pevsner, the well-known authority on church architecture, it has been possible to trace Powell’s original charge for the glass which came to £209 12s. 2d for ten windows of two-lights each in the nave, one west window and three-lights, two small windows in the tower, ten clerestory windows, three small lights in the west angle of the private chapel, two chapel windows, each of two-lights, and one vestry window of two lights.” [Milliken, p.11].

The firm of James Powell and Sons, also known as *Whitefriars Glass*, were London-based English glassmakers, leadlighters and stained-glass window manufacturers, established in 1834. As *Whitefriars Glass*, the company existed from the 17th century, but became well known as a result of the 19th century Gothic revival a glass windows and the demand for stained glass windows.

“James Powell & Sons (Whitefriars) Ltd. was established by James Powell in 1834 in London. Powell, along with his two sons Arthur and Nathanael, had purchased what was previously known as the Whitefriars Glass Company (established about 1680). Under James Powell’s direction, the company focused on making stained glass windows for churches. Powell & Sons benefited from the growth of churches during the nineteenth century, becoming one of the main producers of stained glass windows and also providing stained glass to other companies.” [Corning Museum of Glass].

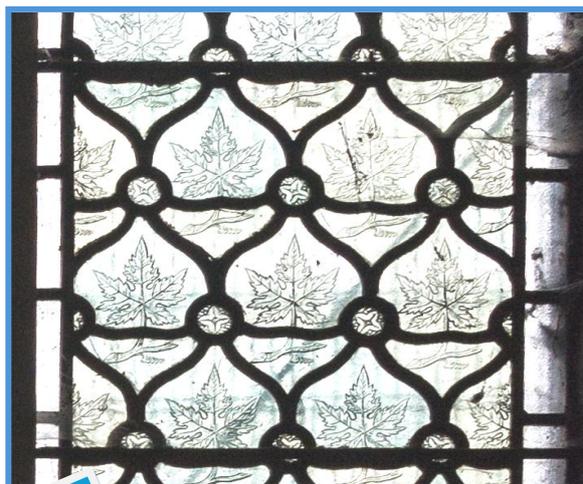
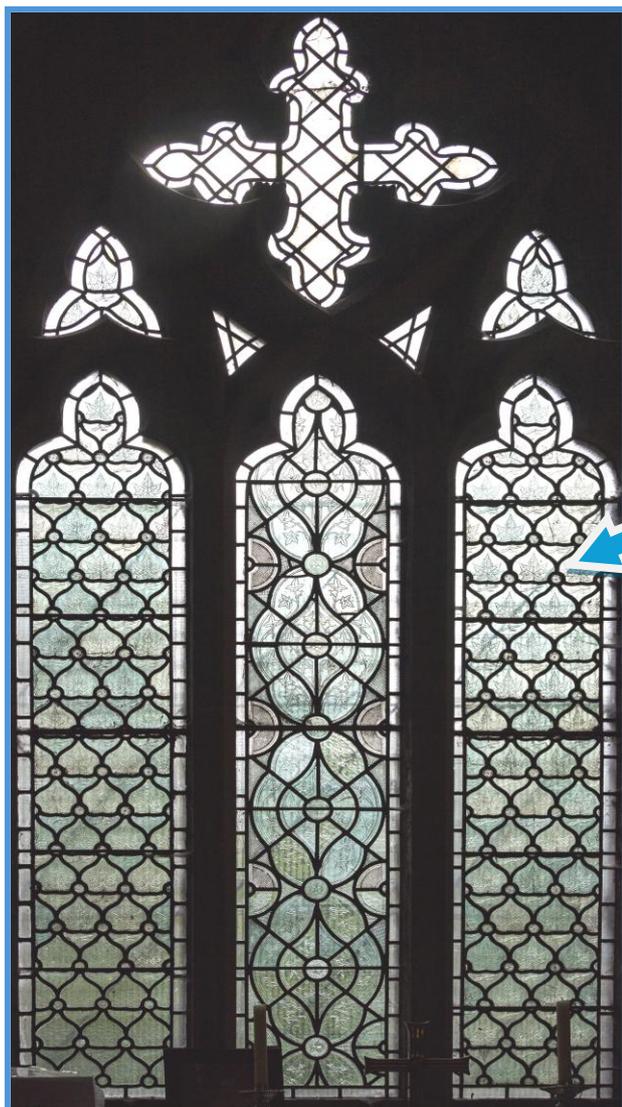
The panel to the left is in the Vestry but there are clear errors in this. This may have occurred during the restoration in the 1950s. However, it does serve to show the kind of etching that took place. Some of the leaf foliage can be seen around the church (see below).

A major product of the factory was decorative quarry glass which was mass-produced by moulding and printing, rather than hand-cutting and painting. This product could be used in church windows as a cheap substitute for stained glass. It was often installed in new churches, to be later replaced by pictorial windows. Most of this quarry glass was clear, printed in black and detailed in bright yellow silver stain. Occasionally the quarries were produced in red, blue or pink glass, but these are rare. Surprisingly few entire windows of Powell quarries are to be seen in English churches, although they survive in little-seen locations such as vestries, ringing chambers and behind pipe organs. (Wikipedia)

Archives

The firm’s archives are split between several museums: the business records are held by the Museum of London, their designs are in the Archive of Art & Design at the Victoria and Albert Museum, and their cartoons (or preparatory drawings) are at the Rakow Research Library of the Corning Museum of Glass.

Corning Museum of Glass (607) 438-5300
1 Museum Way
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In some of the windows can be seen the inscription **IHS**. This is a monogram (or *Christogram*) representing the first three letters of the Greek name for Jesus (ΙΗΣΟΥΣ: Iota-Eta-Sigma). It is commonly found in Catholic and Episcopal churches, and is often seen on altars, vestments, and stained glass, as well as gravestones. It has been used in Christian art since the 7th century, though it gained wider popularity in the 15th century. Although its origins are Greek, it is frequently given a Latin interpretation, meaning *I*esus *H*ominum *S*alvator (Jesus, Saviour of Men). It is frequently depicted with a cross surmounted over the **H** and

sometimes surrounded by a sun, notably in Jesuit iconography.



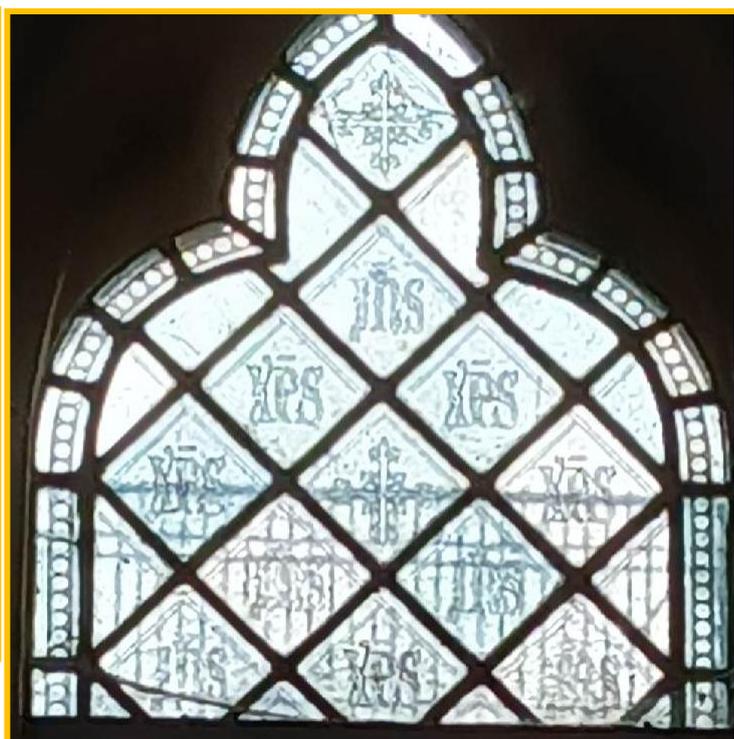
Sometimes, the letters **I**, **H** and **S**, are intertwined, as on the left. The use of a cross, as on the right, surmounting the letter **H**, was introduced by the Jesuits (Society of Jesus, or S.J.) about 1540/41.



Another *Christogram* are the Greek letters Chi-Rho (which looks like our English **X** and **P**, the first two letters of the Greek for Christ), and is seen as an abbreviation for the name 'Christ.' Hence its appearance at Christmas as Xmas. This is one of the earliest Christian symbols representing Jesus Christ.



It is formed by superimposing the first two Greek letters of Christos (ΧΡΙΣΤΟΣ) - Chi (**X**) and Rho (**P**). It is sometimes accompanied by Alpha (**Α** or **Α**) and Omega (**Ω**) to signify Christ as the beginning and the end. It can be found on banners, vestments (eg. chasubles/stoles), altar cloths, and as a mark of consecrated items (eg. the Paschal candle). It originated at the time of the Roman Emperor Constantine who used it on his military banner in the 4th century, for he is said to have had a vision of the Chi-Rho before the Battle of the Milvian Bridge in 312 AD.



The **S** following **XP** on some of the small panes indicates an inflectional ending (or a transcription into the Latin alphabet by sound). The inscriptions **IHS** and **XPS** (meaning Christ) are clearly visible in this window at the south-east corner of the church (window **sIX** on the window plan of the church).