



THE STAINED GLASS EFFECT

Workshops and Creative Consultation with Young People and the Refugee Community in Bicester and Surrounding Villages

Young people from Whitelands Academy, Creative Minds, surrounding Home School community, Bicester Garrison Youth Club and local Refugees were invited to take part in workshops and a creative consultation about Bicester.

Working with professional artist, The Big Orange M (Mani), alongside Bumble Creatives (Nicolette) they researched, developed and produced the Stained Glass Windows now on display in the library. Those who participated benefited from hands on, skills-building experience with a professional artist and created pieces based on the past, present and future of Bicester.

With help from the library, local residents and Mani's deep dive into local history we explored these topics and more:

- Local Dinosaur findings and fossils
- Nature's influence: the fox, crows, sheep
- Romans: their influence and finds
- Links to farming: crops, dairy, meat
- Links to trade: local markets to Bicester Village
- Links to creative industries: lace making, leather work, foundries, stained glass
- Military Connections: RAF, US Air bases
- Sport: team names, local inspiration
- Fashion: historical and current

THE CREATIVE CONSULTATION SO FAR...

Number People Engaged: Approx. 80 - 100

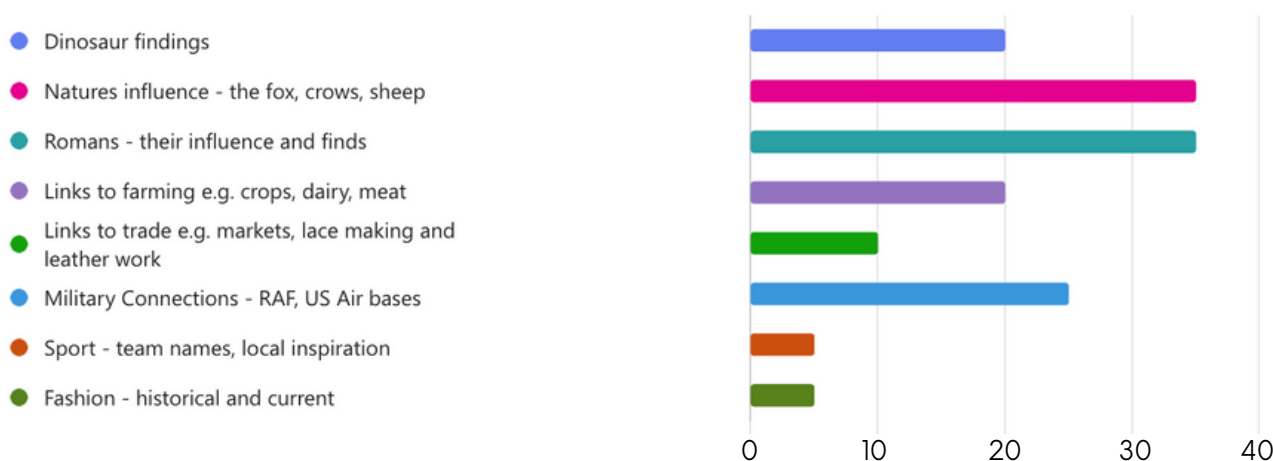
Location: From central Bicester to surrounding villages

Personal Creative Interests: Dance, jewellery making, make-up, drawing, Crochet, sculptures, pokemon, art, colouring, sketching, creative writing, sports, piano, illustration, applique, guitar, singing, museums, cooking, card making, sewing, mosaics, Arts Awards & chess.

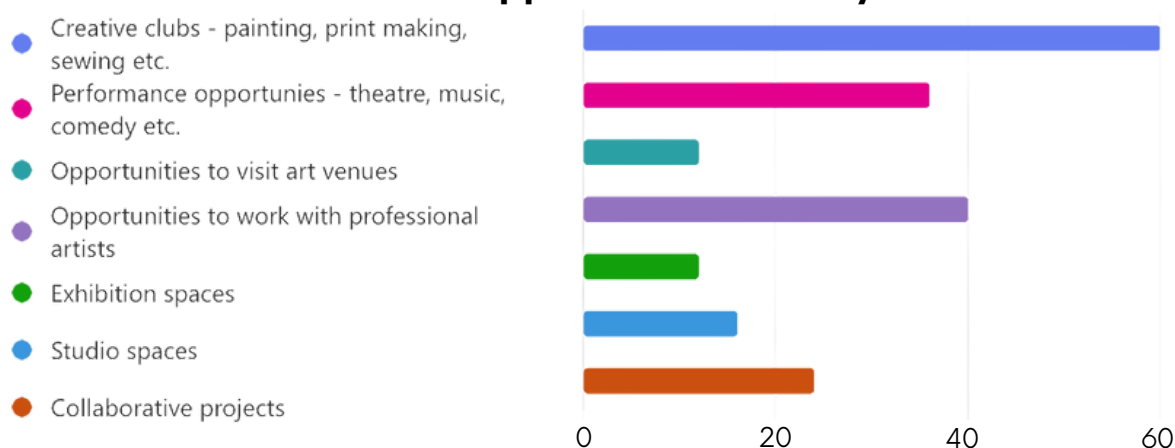
Knowledge of Local Creative Activities: Cinema, art club at school, library, dance

Gained from taking part: working with others, communication, group process is hard, fun, perseverance, confidence, resilience, history about Bicester, colour theory, silhouettes, confidence to try art again, fun with other people, trying something new.

What creative, historical influences from Bicester were you aware of?



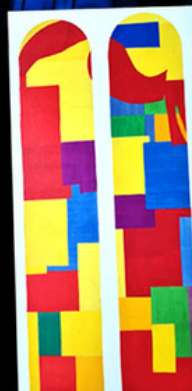
What kind of arts and cultural opportunities would you like to see more of?





THE STAINED GLASS EFFECT

**Illuminate any window with creative colour !
cellophane meets cello tape.**



A very brief history of Stained glass windows:
With its origins in places of worship to shine a divine light on the space, Stained glass windows have been around since the 6th century. The other aspect of the windows in these spaces was to tell stories for all to understand before literacy become widespread. Stained glass has now become a widely used medium for artists and makers world wide.









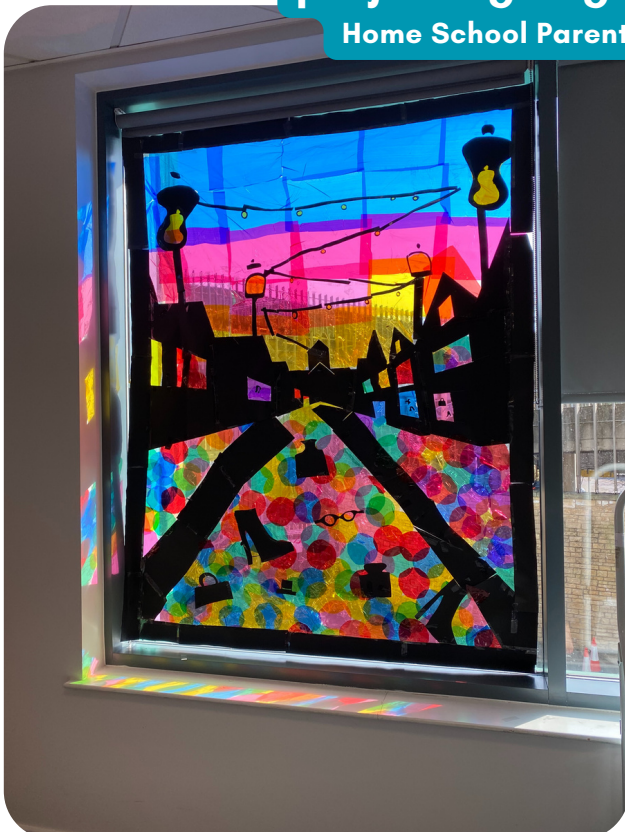
**"We need more
art, more
opportunities to
do stuff."**

Young Person
The Stained Glass Effect



"New understanding of the history of Bicester. Gained and learned new skills in art that they will be able to use in other projects going forward thank you."

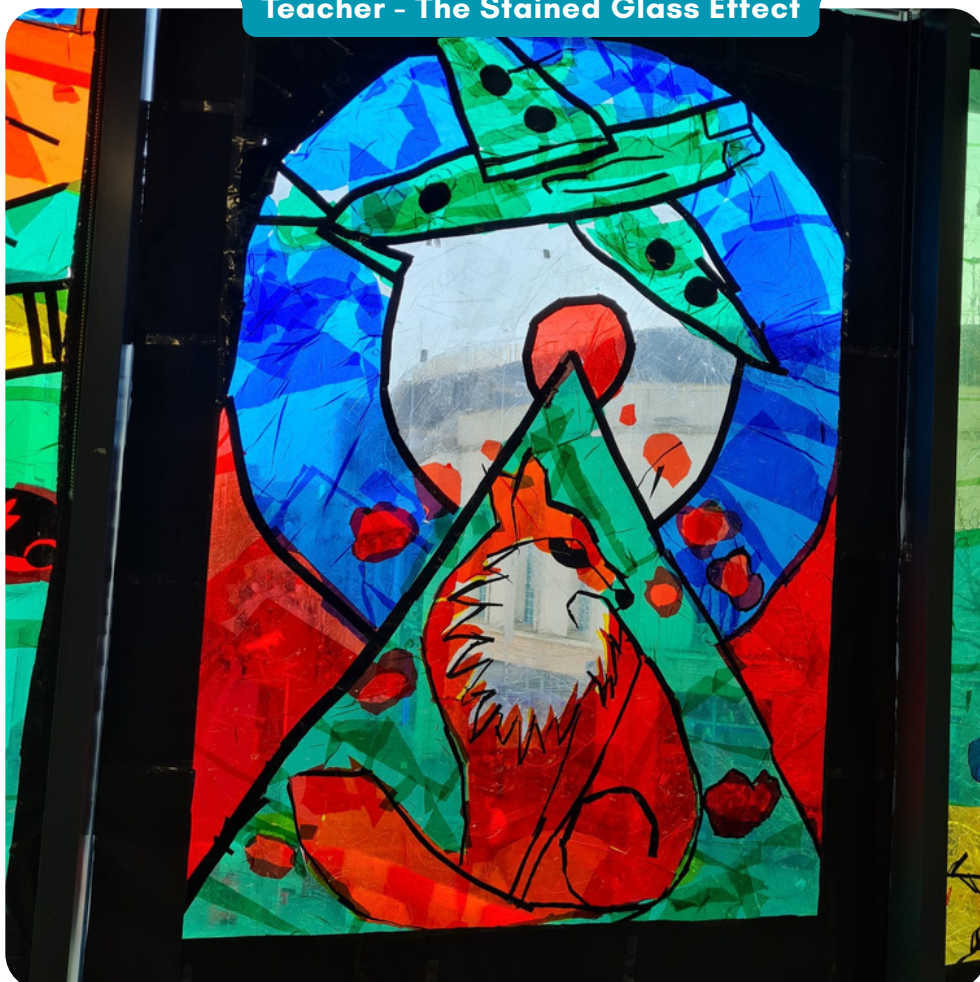
Home School Parent - The Stained Glass Effect

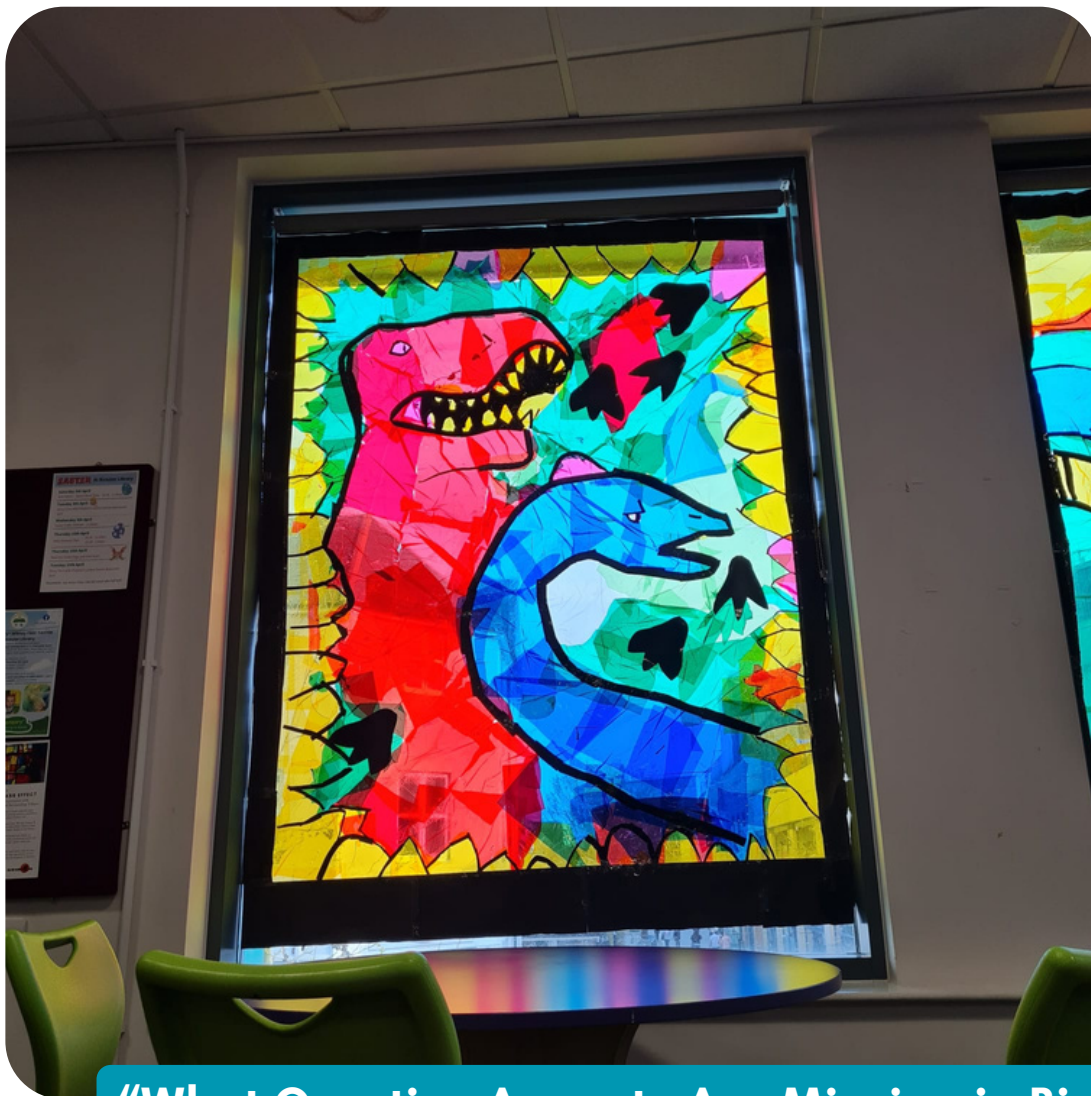




"More opportunities for young people in general."

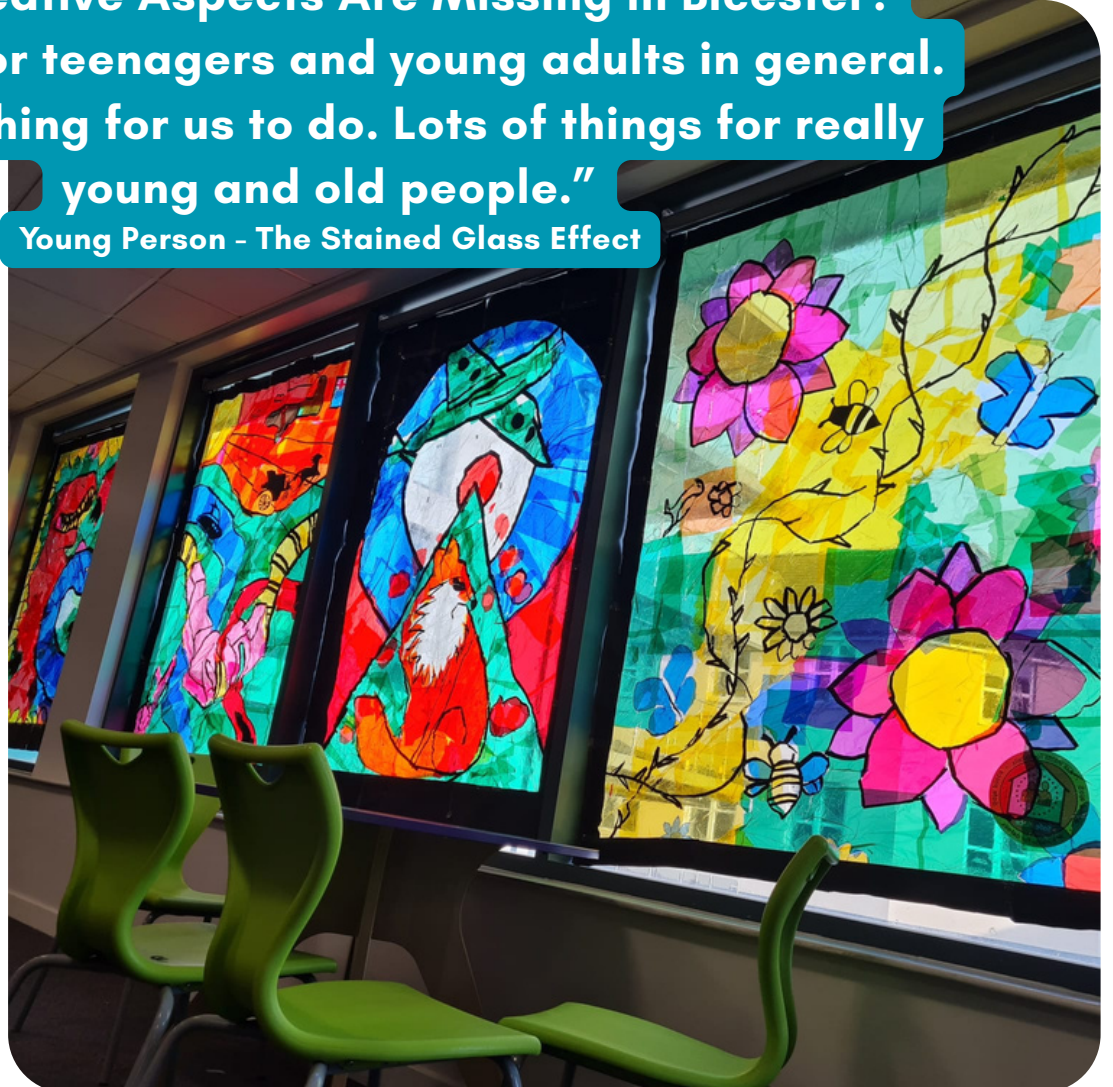
Teacher - The Stained Glass Effect





**"What Creative Aspects Are Missing in Bicester?
Lots! Stuff for teenagers and young adults in general.
There's nothing for us to do. Lots of things for really
young and old people."**

Young Person - The Stained Glass Effect





"It was lovely to learn about the bells of Bicester - we were not aware! Also a lovely opportunity as it's fulfilling to see your own art on display in a public spot."

Young Person - The Stained Glass Effect

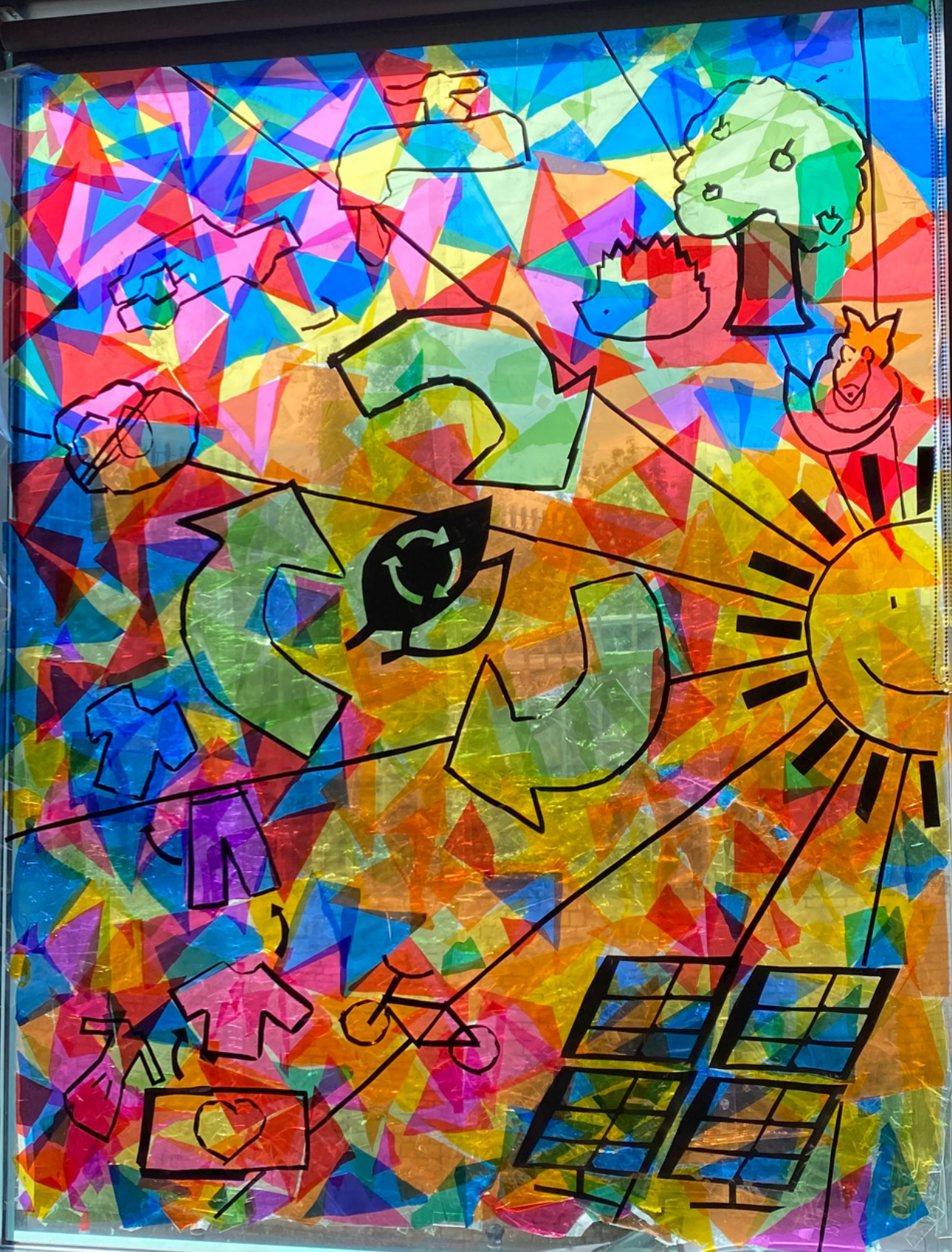




**"I really enjoy art, I don't show it to others,
but it's a way for me to express my feelings"**

Young Person - The Stained Glass Effect





**"Good to know more about Bicester culture and maybe
introduce Chinese culture to Bicester residents.
Chinese chess?"**

Adult Participant- The Stained Glass Effect



"Working with friends, gaining confidence to do art again."
Adult Participant- The Stained Glass Effect

Some of Our Inspiration



This image is a tracing design for the stained glass window at St Edburg's, Bicester, Oxfordshire, and later used elsewhere in the mid-1860s.

Sir Edward Coley Burne-Jones (1833-1898)

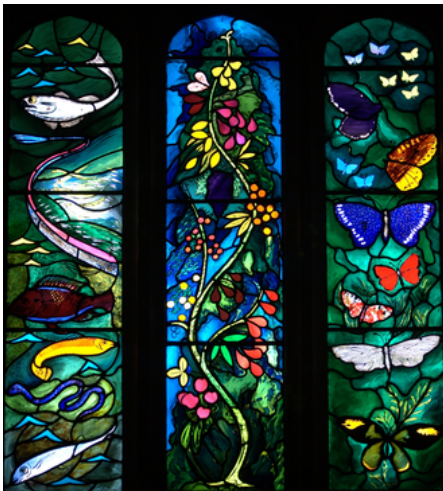
Born in Birmingham and studied at Exeter College, Oxford where he met William Morris, who he developed a lifelong friendship.

Together they created a series of stained glass windows that stand as one of the finest artist achievements of their time. The stature of this formidable artist and designer was recognised after his death when he became the first artist to be given a Memorial Service at Westminster Abbey.

Burne-Jones was closely involved in the rejuvenation of the tradition of stained glass art in Britain. His window designs were reused many times in different windows and churches by Morris and Co.



This image above is one of the stained glass windows in St Edburg's Church of Faith Hope and Charity



John Egerton Christmas Piper (13 December 1903 – 28 June 1992)

was an English painter, printmaker and designer of stained-glass windows and both opera and theatre sets. His work often focused on the British landscape, especially churches and monuments, and included tapestry designs, book jackets, screen prints, photography, fabrics and ceramics. He was educated at Epsom College and trained at the Richmond School of Art followed by the Royal College of Art in London.

Piper was an official war artist in World War II and his wartime depictions of bomb-damaged churches and landmarks, most notably those of Coventry Cathedral, made Piper a household name and led to his work being acquired by several public collections. Piper collaborated with many others, including the poets John Betjeman and Geoffrey Grigson on the Shell Guides, the potter Geoffrey Eastop and the artist Ben Nicholson. In his later years, he produced many limited-edition prints.

Henri Matisse (31 December 1869 - 3 November 1954)

In 1952 Henri Matisse was commissioned to make a stained-glass window for the Time Life Company. The window, titled *Nuit de Noël*, was exhibited at Rockefeller Center during the holiday season, and on December 4, 1952, Matisse wrote to MoMA's founding director Alfred H. Barr:

"If you have a chance to see it you will agree with me that a maquette for a stained-glass window and the window itself are like a musical score and its performance by an orchestra."

