

Thursford Church Windows
PART 3
THE CHAD CHAPEL
part 1

3

THE CHAD CHAPEL

EAST WINDOW

Kieran and Rose Waits

Light Ch.1

The Church Warden writes

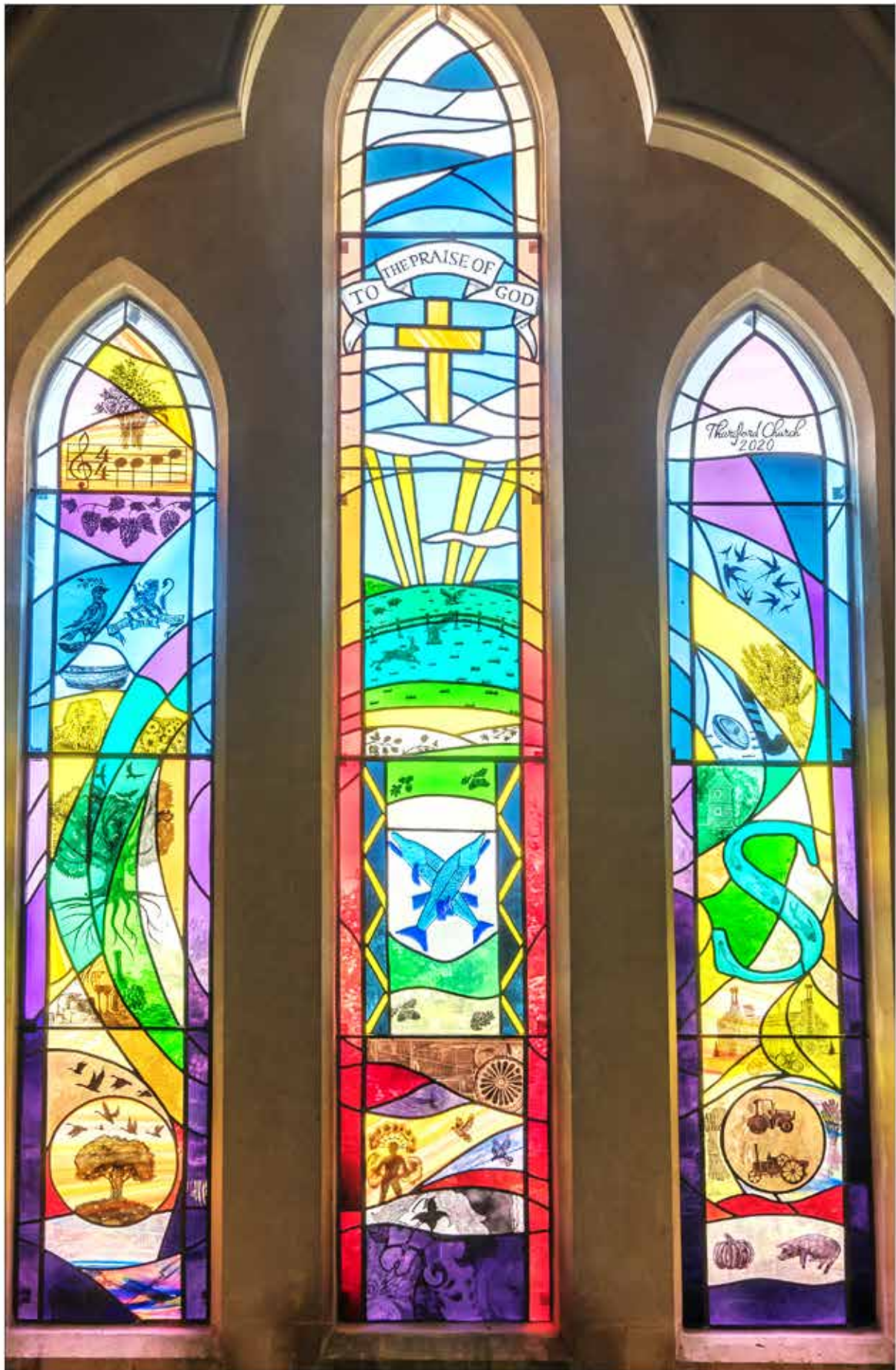
The Chad Chapel Cross

Light Ch.2

Light Ch.3

A Recorder's Thoughts

THE CHAD CHAPEL – EAST WINDOW



Light Ch.1

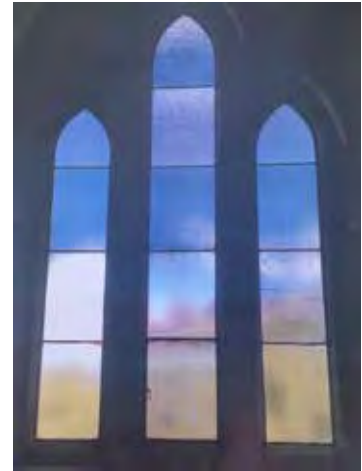
Light Ch.2

Light Ch.3

INTRODUCTION

The East Window in The Chad Chapel is a product of the third decade of the twenty-first century to replace a completely clear and frosted window (right) which was uninspiring.

The new window has been sponsored by eleven families who live locally and designed by local stained-glass designers, Keiran and Rose Waits. Each light will be described in Levels with reference to the individual donors.



DONORS

The ten donors who suggested designs have each been contacted and provided the following information. They are listed by name in the diagram of the window below and their biographical details will precede the description of their panel. Where the donor has written the explanation it is quoted in *italic*.

LEVEL	Light Ch.1	Light Ch.2	Light Ch.3
1	---	Blue sky	---
2	Sponsored by YERBY	THE PRAISE OF TO GOD +	Thursford Church 2020 WAITS
3	Sponsored by L.B.S-J & B.De C.H	Sponsored by MARKWELL	Sponsored by ROSS
4	Sponsored by CARTER	Sponsored by GEDNEY	Sponsored by SOWERBY
5	Sponsored by RHEINBERG	Sponsored by G.T.CUSHING	Sponsored by G.E.CUSHING

Further Donors who sponsored the window without submitting their own design.

Kevin Bryan Plumbly (b.1959), son of Bryan Charles William Plumbly (1934-2025) *Farmer* – Lower Farm in Thursford and Heather Ann née Todd (b.1936), *Churchwarden of St Andrew’s Church* (for 40 years) daughter of John Todd (d.1965) *Farmer* – Meadow Farm in Thursford; *Farmer* – both Lower Farm and Meadow Farm, lived in Thursford all his life; married **Pauline** née Allen *Former Thursford Councillor*.

DESIGNERS

The window was designed by local stained glass artists, Keiran and Rose Waits, founders and directors in 2015 of Driftwood Glass Studio Ltd in Burnham Deepdale and Hindringham.

Keiran Martin Waits (b.1991), born on 6 May 1991 in Birmingham; son of Eric Martin Fullerton *Factory Worker, Cadbury's* and Sonia Louise née Farrar *Postwoman*; University of Sunderland graduate in Photography.

Rose Catherine Waits (b.1991), born 24 November 1991 in Sutton Coldfield, West Midlands; son of John Graham Waits (b.1963) *Managing Director, Osborne Stationers* and Valerie Jean née Cross (b.1964) *Nurse*; University of Sunderland graduate in Glass and Ceramics

Keiran and Rose were married 10 October 2017 at St Withburga, Holkham. After marriage Keiran adopted his wife's surname and became 'Waits'.

A Communal Approach to Stained Glass Design

Keiran and Rose drafted this account of the project.

Concept

Unlike any of our previous stained glass commissions, this window was created as part of a communal project. It was designed not only to represent a community but to act as a visual time capsule — capturing shared memories, moments, and identities in glass.

In traditional stained glass practice, the image is typically designed first, with lead lines added afterward to support and outline the shapes. However, this project required a different approach. Because the window would incorporate ideas from multiple individuals and families, we needed the finished piece to read as one cohesive artwork. To achieve this, we began by designing the lead lines, using them to create a natural visual flow that would guide the viewer's eye around the window, no matter where they began.

Once the lead framework was established, we invited contributions from the community. Families and individuals either wrote down what they wanted to see represented or provided a loose concept, which we then translated into sketches. These ideas were adjusted and refined as needed to ensure the designs worked harmoniously together, both compositionally and narratively. Once we were confident that the overall composition worked, and that the lead lines supported a sense of movement and unity, we presented the proposed design for approval. Next came colour. We felt it was important to include as many colours as possible, with particular attention to how they transitioned across the piece. Warmer tones were introduced first, gradually giving way to cooler hues before flowing back again into a blend of both at the top of the window. The goal was to create a vibrant yet balanced palette that reflected the diversity of the community while maintaining a sense of visual rhythm.

Production

Once the design and colours were finalised (Figure 1), we produced a full-scale drawing of the window, known as a cartoon (Figure 2). This working drawing is essential in stained glass making, as it serves as the guide for cutting, painting, and leading each individual piece of glass.

From this point, the technical process begins:

- The glass (already coloured) is carefully cut to size using the cartoon as a reference (Figure 3).
- It is then painted using traditional glass paint called *tracing black* and fired in a kiln to add detail and depth (Figure 4).
- The individual pieces are leaded together using *lead came* (Figure 5) and then soldered over the lead joints (Figure 6).
- The panel is cemented to weather-proof and strengthen the structure.
- Finally, it is cleaned and polished, ready to be installed (Figures 7 and 8).

This project was a true collaboration — one that challenged us creatively and rewarded us with a finished piece that feels alive with stories, colour, and connection. It stands not just as a stained glass window, but as a collective memory in light and glass.

Figures

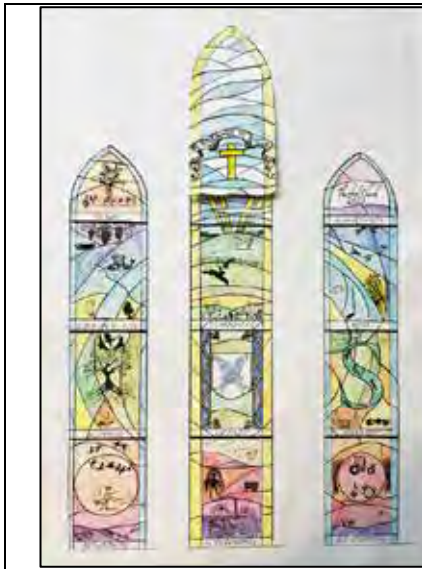


Figure 1
The final design; the names were not included subsequently.



Figure 2
The cartoon of the middle light (Ch.2).



Figure 3
The glass is cut and placed on the cartoon for the right-hand light (Ch.3).



Figure 4
The glass is painted with *tracing black* (Ch.2)

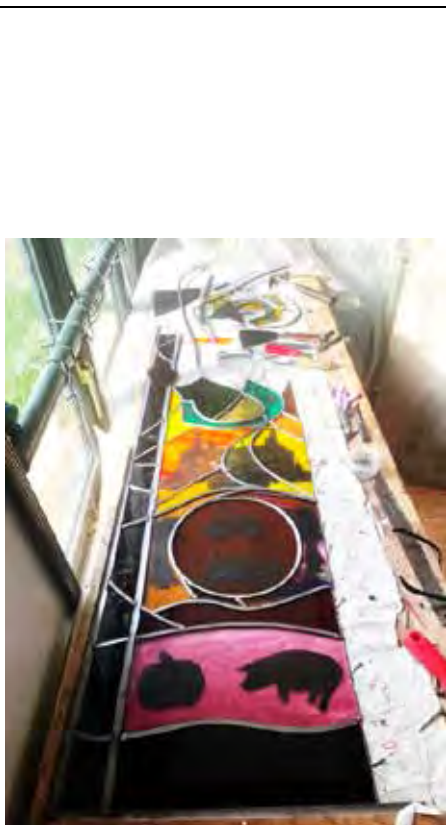


Figure 6
To show the lead came in place before the solder is applied (Ch.3)



Figure 7
The middle light (Ch.2) is installed. The ladder is positioned to carry on with Ch.3.

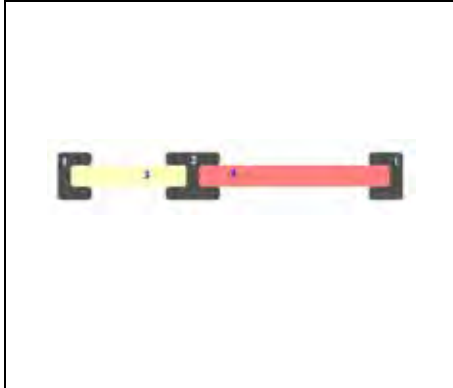


Figure 5
Diagram to show U- and H-shaped *lead came*.
https://en.wikipedia.org/wiki/Came_glasswork
[#Copper_foil](#)



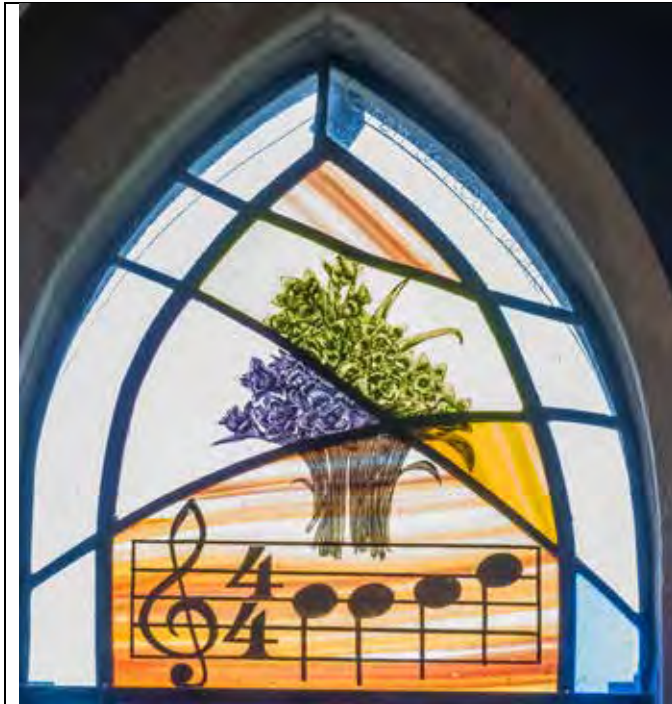
Figure 8
Installing the right-hand light (Ch.3)

LIGHT Ch.1

LEVEL 2 - YERBY

Stephen John Yerby (b.1945), born in Chalfont St Peter, Buckinghamshire on 25 March 1945, son of Leonard Laurence Yerby (1913-1994) *Motor Mechanic* and Hilda Maud née Bloomfield - known as Blossom (1915-1990); in Thursford 1997-2022, now in Briston; Chairman of Parish Council, Churchwarden and Member of the Parochial Church Council, Founder of Friends of St Andrew's Church.

Sylvia Heather Yerby née Bowles (b.1946), born in Bethnal Green, London on 12 April 1946, daughter of Ernest Frank Bowles (1912-2000) *Auditor* and Rosa May Bowles née Clarke (1914-2011) *Housewife and Teaching Assistant*, both parents buried in Thursford Cemetery; member of Parochial Church Council and St Andrew's Venue and organised the 100-Club.



Makers' mark

Note 1

Flowers - daffodils

Note 2

Musical notation

Note 3

NOTES

Note 1

Keiran & Rose Waits

The Makers' Mark is seen etched on the upper right aspect of Ch.1 which does not have a Level 1. For full details see section about *The Designers*.





Note 2

The donor writes:

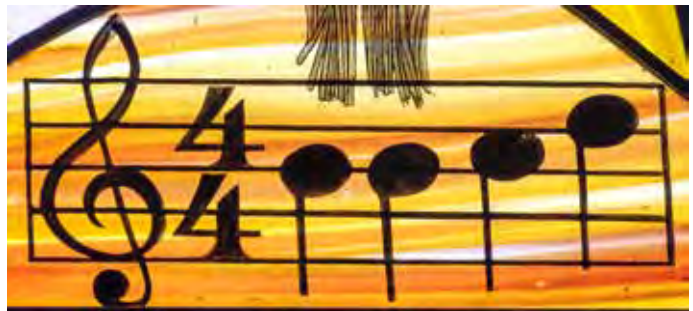
The flowers represent Sylvia's long-time love of gardening and flower arranging in St Andrew's Church.



Note 3

The treble clef and musical notation relate to Steve's long association with church choral music having sung in various church choirs and other choral groups since he was six years old.

This notation is a bar in *Ode to Joy* which features in the last movement of the Ninth Symphony (Choral) by Ludwig van Beethoven (1770-1827)



Lance Sharpus-Jones, *Churchwarden*, initiator of the project, writes:


Sitting in a South Aisle Pew looking up at the Cracked "Chad Chapel" frosted-glass windows made one sad. This beautiful little "Hideaway" countryside Church deserved better! Three things stood in the way of a window that would be fit to grace this church : funding, a faculty and a small congregation. The village with only approximately 170 residents were asked if they would like to sponsor a pane to be of their own design or make a donation. The designs were to be of what was important to the donors at the time. As a result, a large variety of items were suggested including fish, wheat sheaves, wine, a hockey stick, a dog &c. which capture a moment in the life of the residents of Thursford.

Installation was held back by the *Covid Epidemic*, but on the 22nd of July 2023 the Right Reverend Jane Steen *Bishop of Lynn* inaugurated and dedicated the window '*TO THE PRAISE OF GOD*' with the Reverend Robin Stapleford *Priest in Charge*. It is hoped this unique colourful stained and leaded glass window will be enjoyed in the future as a *Time Capsule of Thursford*.

LEVEL 3 - L.B.S-J & B. De C.H

Lance Basil Sharpus Jones (b.1946), born in Scotland, the son of The Reverend Trevor Sharpus-Jones (1932-2001) *Priest of the Episcopal Church in Scotland, sometime Parish Priest St Andrew's Church, St Andrews* and Una Kathleen Fox (1919-1980); retired *Wine Importer, Freeman of the City of London*, lived in Thursford since 2010; Churchwarden of St Andrew's Church, Thursford since 2019 and responsible for facilitating this project to design and install a new 'Time Capsule' East Window in The Chad Chapel.

Bryony De Courcy Hughes (b1949), daughter of Gordon Robert Kenderdine (1921-1997), *Director, Imperial Chemical Industries China and Japan*, and Jacquelyne Steedman (1925-2014); moved to Thursford in 2006; previously lived in East Sussex and spent many years in Japan and Hong Kong.

<p>Grapes on a branch of a vine Note 1</p> <p>Dove with an olive branch Note 2</p> <p>Small boat, named CLOUD Note 3</p> <p>Small dog called DESI Note 4</p>		<p>Crest from Sharpus Jones grant of arms. Note 5</p> <p>Sunflowers Note 6</p>
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NOTES

Note 1
The grape vine relates to Lance's professional life Importing wine to Scotland and England and the managing of the Thursford Hall vineyard.
In the Church context this is a reminder of the wine used at the celebration of The Eucharist.

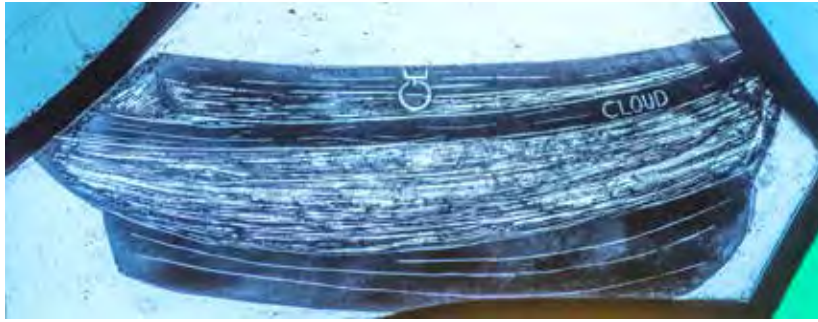


Note 2
A dove with an olive branch in its beak is a heraldic crest of the Brazier family. Bryony's maternal grandmother was a member of the Brazier family (Aberdeen) and there is a family signet ring bearing the crest. The motto is *Amor Patriae* which translates *Love thy Country*.
It was a dove with an olive branch which indicated the end of the flood to Noah ([Genesis 8 verse 11](#))

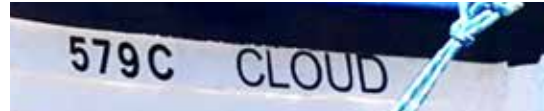


REFERENCE
<https://www.freenetpages.co.uk/hp/brazier/familycrest.html>

Note 3



A 15 ft bass boat named *CLOUD* (symbolizing Norfolk's open skies).



In this boat trips to see the seals and the North Norfolk coast were enjoyed.



Note 4

Desi – Cavalier King Charles Spaniel (2011-2021) who was a faithful and much-loved member of church congregations.

Note 5

The crest was from Joshua Jones (19th century) who had a stationary business in the City of London. The family were Huguenots.

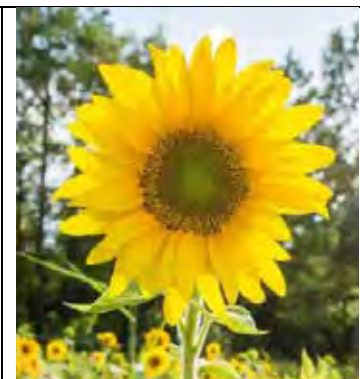
It comprises a demi lion, sitting on a wreath with the moto **Mors Mihi Lucrum** (*Philippians 1 verse 21*).

Mihi enim vivere Christus est et **mori lucrum** *Vulgate*
For **to me** to live is Christ, and **to die** is gain
1611 Translation




Note 6

French Sunflowers
(Tournesol) *Helianthus*
Annuus commemorate
Matthew Basil Sharpus-
Jones (1979-1995) who
rests in the Western
Cemetery, St Andrew's,
Fife.






LEVEL 4 - CARTER

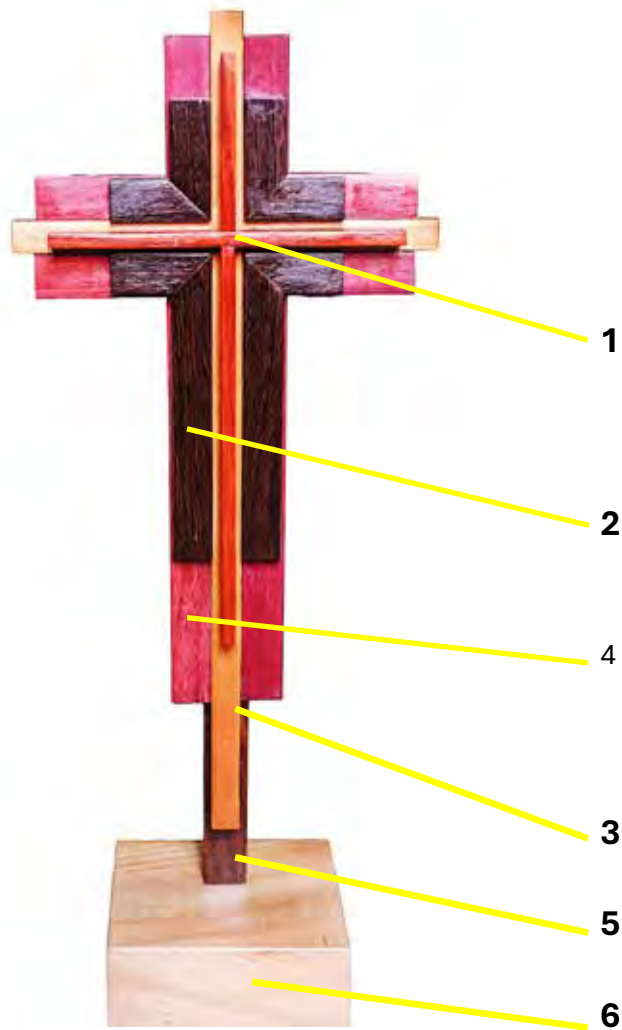
William Begg Carter (b.1951), born in Scunthorpe, Lincolnshire on 15 August 1951, son of William Arthur Philip Carter Steelmaker and Bettina Dorothy née Hutchinson; *Company Director*; lived in Thursford 18 years; involved in church and village activities.

<p>Birds Note 1</p> <p>Cheese, wine, grapes Note 3</p>		<p>Tree Note2</p>
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NOTES

<p>Note 1 The donor writes: <i>These three stylised birds represent the diversity of wildlife enjoyed in the parish.</i></p>	
	<p>Note 2 <i>This tree is representative of the woodlands of Thursford which are valued and enjoyed by the community.</i></p>
<p>Note 3 <i>A selection of three cheeses, two glasses of wine and an opened bottle together with a bunch of grapes represent the community spirit within the parish, together with the vineyard located in the village.</i></p> <p>Wine in the church context always reminds us of being one of the elements of The Eucharist.</p>	

THE CHAD CHAPEL WOODEN CROSS
by Christopher Rheinberg
(who contributed the next window section).



The cross, which sits on the altar below the East Window, is designed to match the modernity and colourfulness of the new window. It is made from six different woods, all of which are associated with symbolism heading back into the past. The woods used are listed below from the front to the back of the overall cross.

1 *Paduak* (front orange coloured cross) symbolises power and strength, in relation to belief and faith.

2 *Dark Wenge* (dark cross) is associated with the slowing of thoughts and calm meditation.

3 *Maple* (central light coloured cross) symbolises giving oneself so that others may benefit.

4 *Purpleheart* (outer cross) represents protection and spirituality.

5 *Zebrano* (*striped rear support*) stands for individuality, balance and harmony.


6 *Elm* (base) reflects idyllic life, their shade providing coolness and peace.

The lights of the Chad Chapel window represent individual reflections on the joys of living in Thursford and features of life in the village. Standing at the top of the window, the cross brings those reflections into the context of St Andrew's Church, where parishioners throughout the ages have given thanks to God for their lives, their village and their community.



LEVEL 5 - RHEINBERG

Christopher James Rheinberg (b.1951), born in Stanmore, Middlesex, son of Leslie Rheinberg MBE (1919-1994), *Managing Director, Rheinbergs Ltd (Importers of Raw Silk)* and Margaret Anne née Gibson (1921-1987); *marketing, advertising and communications*, retired in 2017. Lived in Thursford since 2008, Churchwarden and Treasurer, St Andrew’s Church; Trustee, Thursford Fuel Allotment Charity; a founder of Thursford Assist and a committee member of St Andrew’s Venue (SAV).

Janet Rheinberg née Clachan (b.1954), born in Little Bentley, Essex, daughter of John Clachan (1923-2011), *family arable farmer with a pig production unit*, and Andreena Learmonth née Mitchell (1922-2012). Initially *secretary*, later *Civil Service (Department of Social Services)*. Mid-career trained in *horticulture* at Otley College and then developed *Down the Garden Path*, a highly successful landscaping and gardening business.

<p>Nine geese Note 1</p> <p>Trug with cut flowers Note 3</p>		<p>Oak tree Note 2</p> <p>Chisel and hand-saw Note 4</p>
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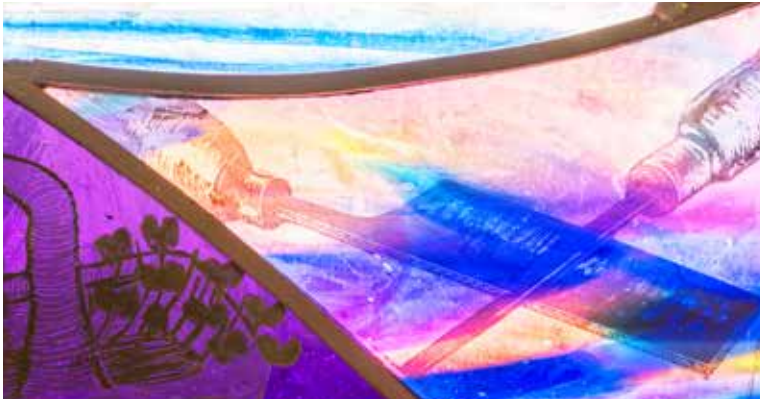
NOTES

<p>Note 1 Nine geese flying, the donor writes: <i>Since moving to Thursford, we have loved seeing and hearing the geese flying over Cottage Farm, where we live. For us they are one of the joys of North Norfolk, marking the seasons with their arrival and departure.</i></p>	
	<p>Note 2 An oak tree <i>Looking out from Cottage Farm are three magnificent oaks. From the time of our arrival in Thursford, they have been an ever-present sight and for us will always be a symbol of the landscape of Norfolk.</i></p>

Note 3

With the correct light and exposure, the picture is seen.
A trug with cut flowers – sweet peas *Lathyrus odoratus*.

Janet is a passionate gardener, and the trug is dedicated to her skill and love of plants and flowers.



Note 4

Chisel and hand-saw

Chris will hide away in his workshop and while away the hours working on his wood turning lathe. So depicted in this corner of the panel is a chisel and a hand-saw, on the left. Requiring single minded concentration, it's the ideal way to put aside worries and cares ... if you don't concentrate your thin sided bowl or delicate goblet stem will end in disaster!



The three oak trees referred to in Note 2 .
The road is that between Thursford, to the right, and Walsingham.

LEVELS 1 and 2



NOTE

On Level 1 we see only abstract detail of the sky. Below on Level 2 there is a Latin Cross together with

TO THE PRAISE OF GOD.

All the details in this East window are gathered by the overall circular design bringing all the aspects of Thursford life depicted together with the cross sitting on top of the circle with these words.



The cross is further linked by the four beams of light extending towards it. This forms an excellent reredos to the St Chad Altar.



The East Window of The Chad Chapel from the Churchyard.

This shows the circular form of the leading uniting the individual designs with the cross surmounting the circle giving the impression of a Globus Cruciger – an orb.

STAT CRUX DUM VOLVITUR ORBIS
The Cross stands while the World turns

The Latin quotation is the motto of the Carthusian Order, founded in 1084 by St Bruno; their symbol, a globus cruciger, is indicated to the right. The stars represent the seven gifts of the Spirit. The interpretation is: the Cross (Our Lord Jesus Christ) is the eternal hope for humanity through changing times.

