



The GLAZIER

the WORSHIPFUL
COMPANY of
GLAZIERS
& PAINTERS OF GLASS

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Company's cutter crew hits 20 year mark



With 20 Great River Races under their belts the women rowers of the Master Glazier cutter have every reason to be pleased, especially as they were so motivated with their latest performance.

DAVID EKING reports: On Saturday 9 September the all female crew of the Company's Thames Watermen's cutter, the *Master Glazier*, took part for the 20th time in the Great River Race on the River Thames. Despite distinctly unfavourable weather they achieved a very creditable time of 2 hours 47 minutes watched by the Honorary Bargemaster and two other members of the Livery.

The crew had always said this would be their final entry but they were so pleased with their performance that they now seem inclined to consider entering again next year – a decision which is more than welcome! Their achievement this year was all the more commendable when it is remembered that two of the crew had already rowed in the cutter owned by Trinity House over the previous night from Gravesend to Greenwich in aid of Cancer Charities.

After a drink and a photo we all dispersed. However, the weather, which had welcomed us with a heavy electric storm on our arrival, had not finished with us yet. While we were congratulating the crew an unusually high tide came in and the towpath back to Richmond was knee high in water for which we were not suitably attired. A lengthy detour followed to the nearest bus route – fortunately we all had our bus passes! ■

A message from the new Clerk

As the appointment of the earlier appointee as Clerk was not confirmed after the trial period, ALISON EVANS has now been appointed Clerk. She writes: I feel enormously proud and privileged to have been offered and to have accepted the post of Clerk to the Worshipful

Company of Glaziers and Painters of Glass.

I have been a part of the Livery family for almost 10 years, having been recruited by former Clerk and Past Master Alex Galloway to be Assistant Clerk. Having previously worked with Historic House Hotels as a banqueting and events manager and in various personal assistant posts, I had the right skills to help support the Company through its many events and activities.

The role of Assistant Clerk afforded me a

great insight into how a livery company is run, and I have used my skills to help support a number of Masters through their year in office. The Company has supported me too in pursuing qualifications in bookkeeping, which has also helped (I hope!) support the Company in return.

I look forward to continuing to work with the Glaziers in every way I can. It has been an amazing experience to work alongside such a great membership and I look forward to the next 10 years. ■

Working with so much voluntary commitment

Alderman **Sir David Wootton**, outgoing Master of the Glaziers' Company, reflects on a year when he saw the reality of so many individuals committed to the Livery and its craft.



Master Glazier Alderman Sir David Wootton with Maria Cristina White-da Cruz after her Second Annual Glaziers' Lecture at Bakers' Hall. (Picture by David Stringer-Lamarre.)

The best feature of any organisation is the people in it, and the parts of this year Liz and I have enjoyed most are seeing more of the individuals in and around the Glaziers, and what they do. You see some of that on the way to becoming Master but you really only have the full picture when you're in the chair.

The amount of voluntary commitment, time and effort devoted to Glaziers activities, the quality of knowledge, professionalism, skill and expertise, and the passion, determination and enthusiasm for stained glass – and even other forms of glass – have really come home to me this year and been deeply impressive.

One fine example was the way the Repository Committee handled the news that they would have to move the Repository itself from Glaziers Hall in, to put it mildly, rather shorter order than they had expected... and they have done so, to what will be a much better long term home.

Another example: I much enjoyed the prize-giving of the Stevens Competition, lots

of beautiful work by the emerging talent the competition is intended to encourage, expertly judged – although I'm still getting used to the fact, which I appreciate is quite normal, that the winner doesn't necessarily receive the commission, and this year didn't.

This year's competition design brief was for windows in the men's toilets in the Royal Automobile Club in Pall Mall, which led on, with nice complementarity, to a highlight for me: a most erudite and humorous lecture by Lucinda Lambton, accompanied by the redoubtable journalist Peregrine Worsthorne, on the architectural and design history of toilets in London – remarkable!

“The Glaziers are good at bringing talent on and giving members their chance to shine early...”

Our other lecture was equally impressive: Maria Cristina White-da Cruz, who became a

Liveryman this year, talking about her own original design work in glass in many parts of the world. The Glaziers are good at bringing talent on and giving members their chance to shine early, and this was an excellent example.

Maria Cristina was one of five newbies I had the great pleasure of welcoming at the January Court dinner: three Freeman – one of whom was Maria Cristina – moving into the Livery and two new Freeman. Four of the five were women. Our membership is now more than 20% women, something I rather enjoy pointing out to less progressive companies.

People-focused

Our two visits were people-focused. Somerset, a very beautiful place, yes, but the highlights: Steve Clare At Home, in his studio – 50/50 male/female staff! – two of whom I was delighted to witness receiving their Apprenticeship Achievement certificates from the Lord Mayor recently; and Patrick Reyntiens At Home, literally, with John and he telling us of Patrick's story with stained glass, including his relationship with John Piper.

Northern Ireland was much more me, having come to know it a bit through City Corporation connections in recent years. Another very beautiful place, and it rained as expected (Somerset did too), but again it was the people who made it special.

There was Gerry from Derry, our amazing guide in the Derry Guildhall who really brought the history alive; our coach driver who got his coach stuck as it went onto the ferry and then performed a remarkable recovery; the police who ran their police car into the sand on the beach and complained that we were the second coach party that morning to stop to take embarrassing photos.

I was greatly indebted to Richard Blausten and John Reyntiens for the idea of Somerset and many of the things we did there, and to Peter Clokey, who has family connections with stained glass in Belfast, for his suggestion of visiting Lough Derg to see Harry Clarke's Stations of the Cross. Wonderful.

I hope those present found my speakers interesting and entertaining: a Cambridge professor, the director general of the BBC, a leading figure in the Georgian movement and a leading player in Anglo-Irish relations – and Tudor palace restorer! One fewer than normal as our Spring Livery Dinner merged into the Annual Banquet at the Mansion House.

Hall opportunity

Nor did we have a repeat of the Glaziers' Art Fair; it will reappear! And I regretted that other City commitments I couldn't escape prevented me getting to Lincoln. What we did have were many interesting moments with Glaziers Hall, whose redevelopment will – I am sure! – be well and truly settled in by the time you read this and should provide us with the opportunity for a relaunch both of the hall itself and the way the owning companies work with it. It has turned out to be a year of three Clerks; we wish Alison all success and enjoyment – she has our full support.

A privilege and a pleasure – I know they all say that, but it's true. Liz and I are very grateful for the time and for all the support. ■

INTERVIEW WITH THE NEW MASTER

Embracing all participants in stained glass activities

In this interview, **KEITH BARLEY**, managing director of **Barley Studio**, who is incoming Master of the Worshipful Company of Glaziers & Painters of Glass, sets out his thoughts on his forthcoming year of office.

Q. Certainly over the last few years, we have tended to have Masters from outside the stained glass craft, helping to maintain the broad perspective of the Livery; this also being reflected in the composition of its membership. How would being a Master from within the craft, indeed very prominently so, impact on this perspective?

A. At the moment we have a healthy representation within the Livery of artists, conservators and art historians, all of whom offer their professional perspective towards delivering the charitable aims of the Livery, especially through the grants and awards.

More professionals

During my year as Master I hope to be able to truly represent the Glaziers, speaking knowledgeably about our ancient craft and its place in the modern world. I also hope to attract more associated organisations with interests in stained glass to get involved with the activities of the Livery, which may in turn lead to more professionals wishing to join us.

Q. In the craft, you are essentially a conservator as opposed to an artist producing new works – although the latter does happen within Barley Studio. Is there a divide in the craft between conservators and artists who produce completely new stained glass? Does this divide exist within Barley Studio? If so in either situation, does it matter?

A. Certainly, over the last 50 years the conservation of stained glass has become the largest sector within our profession. The discipline of conservation requires not only the collaboration between artist and craftsman but also with art historians, glass scientists and specialists in environmental monitoring. This collaboration unites the specialisms and each can benefit from the other's expertise.

Quality solutions

The knowledge gained from understanding the successes and failures when conserving and restoring historic stained glass can be used by the artist and conservator to ensure that both produce high quality solutions, and I would strongly

advocate artists and conservators to take every opportunity to work together and to learn from each other. Certainly within Barley Studio, there has never been a division between creation and conservation but instead a very successful unity.

Q. Are there perhaps refreshing differences with being a Master coming from the North? Yes you operate from that great centre of stained glass, York, but inevitably being Master of a City based livery company will involve interacting with a different standpoint. So how did you view the Livery from your great city in the North and what impact will that have now with you as Master?

A. I may be based in the North but York is only two hours by train from the capital! I am sure I will meet many interesting people from all over the UK during my year in office. Their professions and backgrounds will inevitably differ from mine, but I will strive to promote York as a centre for conservation and craftsmanship. I will also be stressing the vital need for assistance in the training within the minority craft and conservation professions. I hope that what we have started in and around the City of York to help this issue will fall on sympathetic and helpful ears within the City of London.

Q. One's impression is that there is beginning to be a younger element in new entrants to the Livery, albeit possibly from the artist community, which fits in with the drive of the Company to attract younger members. However, in relation to the broader community, should we perhaps let ourselves be more comfortable with the fact that it is in the latter part of their careers, or after their careers have ended, people have the time and inclination to join the Livery?

A. It is inevitable that as we get older, and financial and family commitments decrease, we have both the money and time available to explore other interests, such as our Livery. I would, however, welcome a broader range of ages being represented within the Livery. Perhaps a way forward is linked to the evolution of our craft – from Glaziers and



Conservator Keith Barley at work on 16th century glass – as new Master of the Glaziers' Company, he wishes to start a dialogue with other societies associated with the art and craft of stained glass.

Painters of Glass to now including conservators as mentioned previously.

As a Livery we already admit artists as Freemen. Should we not perhaps open our doors to people with a broader range of interests in stained glass, such as glass scientists, art historians and other specialists associated with the preservation of our glass heritage? We might look to offer allied glass professionals a similar entry to that already available to glass artists. This would both broaden our membership and bring new perspectives to the Livery.

Q. Are there any special objectives you have for your Mastership that we have not covered so far?

A. As mentioned previously, I wish to start a dialogue with other societies associated with the art and craft of stained glass, such as the Contemporary Glass Society, the Society of Glass Technologists among others, in a similar way to the links we already enjoy with the British Society of Master Glass Painters. I hope to inform them of the work of the Livery and to explore any ways in which we might work together to further develop and deliver the aims and objectives of all parties.

Q. Are there visits or events in your Mastership that you are particularly looking forward to?

A. Of course I am looking forward to all of the events I will be attending during my Master's year! In particular, I will be delighted to welcome Livery members to my home town of York in April 2018, where you will be guided by my Head Steward Sarah Brown, Freeman Phil Thomas and myself around a host of stained glass and culinary delights.

Remarkable survival

In September 2018 we will visit the ancient city of Girona in Catalonia to view the remarkable survival of a 14th century glazing table and the windows created on it. There will also be day trips, such as one in November 2018 for lunch at the RAF Club, and a talk and viewing there of the new windows being created by Assistant to the Court Helen Whittaker.

Taking forward the dialogue between art and science

OKSANA KONDRATYEVA, who presented her research and art at the Fifth International Conference on Glass Science in Art and Conservation in Lisbon, believes that not only did the conference help to underwrite the interface between art and science but also provided the potential for a new leap forward in development of the human environment.



"New Light" from Oksana Kondratyeva. The artwork was exhibited at the GlassAC 2017 conference.

Apple has recently launched a new series of iPhone X. Along with the advanced features, such as augmented reality (AR), face ID and AR glasses, it has all-glass design! The tech company has revealed the most durable glass ever in an iPhone, front and back that enables easy wireless charging, precision engineering to resist

water and dust, and has advanced optical properties.

An enormous breakthrough in glass technology has broadened glass applications in human everyday life. Glass based materials have been changing and transforming human society, becoming one of the most alluring materials in

technology and architecture. But what could act as the trigger for further innovative thought? Could a multi-threaded glass conference generate a momentum for the birth of a new idea?

Let's have a look at the Fifth International Conference on Glass in Art and Conservation (GlassAC) which recently took place in Lisbon and see whether it had the potential for being such a trigger.

Versatile platform

In 1999 a group of scientists and artists decided to set up a platform for discussion of all aspects of glass studies, including history, science, contemporary glass and conservation. The conference was designed to weave together those diverse strands to create a web of knowledge and experience, which transcends barriers and divisions.

Glass technologist Dr David Martlew, formerly a president of the Society of Glass Technology, stood at the first GlassAC conference and emphasised a need for the international glass community to share knowledge and insights across the barriers which all too easily separate science and technology from art, conservation and design.

The Fifth GlassAC 2017 was held at the Faculty of Sciences and Technology, University Nova of Lisbon. The choice of the place was not accidental as it housed the research unit VICARTE *Glass and Ceramics for the Arts*, which is a partnership between two faculties – of sciences and technology and fine arts.

VICARTE represents the experimental laboratory where artists and scientists team up to explore glass properties with advanced technologies and to create new glass art forms.

Wider spectrum

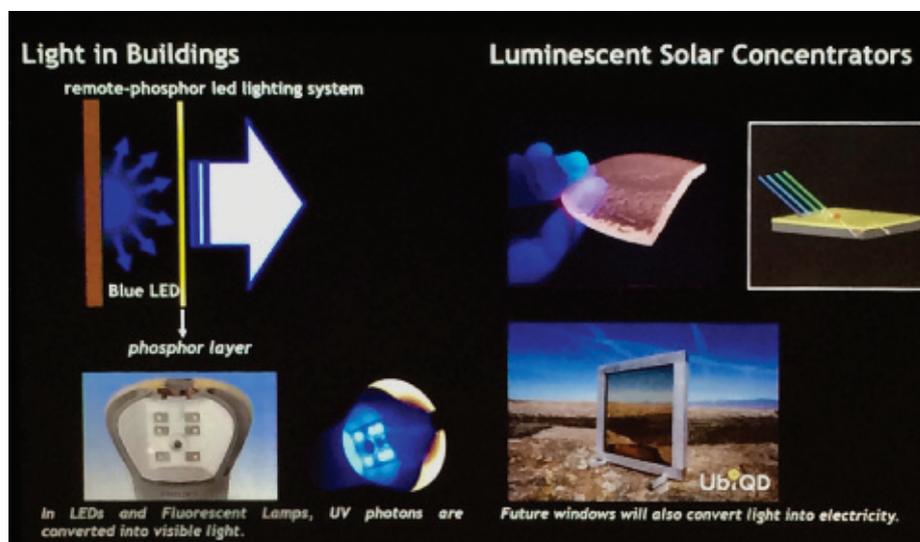
Over the years, the conference's scope and scale has developed from being focused on the applications of glass science in two areas – art and conservation – to the wider spectrum of issues in the field.

This year the agenda consisted of five key themes: archaeology/archaeometry, art, conservation, glass in architecture and technical glass history. Along with the keynote and plenary talks, there were poster sessions and an art exhibition, which created an extra dimension for aspiration and discussion. The Museum of Pharmacy welcomed all participants for the art section and opened its doors to show the country's finest glass collection.

Analytical research

The conference heard a variety of papers from both leading and younger scholars around well balanced themes. The glass science section illustrated how analytical research has been revealing the cultural and historical threads connecting the present with the past. Advanced equipment has enabled scientists to penetrate the deepest layers of glass.

Traditional atomic spectroscopy methods such as XRF make possible identifying glass molecular structure and coordination levels ▶



Cesar Laia's presentation of chemical research on new luminescent glass and phosphors materials was made at GlassAC 2017.

using techniques such as UV/vis/IR, Raman and X-ray absorption.

Such analytical investigations of chemical data for the composition of ancient and historical glasses can be linked to geographical provenance, raw materials in glass making and glass technology.

Unknown technology

Professor Ian Freestone (UCL) investigated the composition of medieval stained glass in the Great East Window of York Minster that made it possible to assign the manufacture of glass to a specific workshop. Dr Susanna Bracci (Italian National Research Council) discovered important aspects about the 14th century stained glass windows of the Santa Croce Basilica in Florence, and revealed unknown technological facts on the manufacturing of the flashed glass in continental Europe.

Luminous art

Due to the diversity of topics and the spirit of experiment, the GlassAC 2017 made it possible to share and explore new leads to some of the most visionary works in glass technology and art. The chemical research on the new luminescent glass and phosphors materials was presented by Cesar Laia (VICARTE). This research illustrated further possibilities in generating solar energy in glass panels as well as in creating leading edge luminous glass art works.

With the spread of this technology, along with the development of the glass block with built-in solar cells (University of Exeter, UK), it would be possible to form not only better sustainable environments but also to shape new paradigms of light and space in architecture. Besides supplying energy and providing thermal insulation and natural light, such technologies would call for architectural remodelling and aesthetical rethinking.

With the invention of the float glass process being one of the most important world changing inventions of the 20th century, the technological breakthrough in manufacturing of luminescent glass panels may be viewed as the next revolutionary step in development of the human environment in the 21st century.

Bridging cultures

In 1959 C. P. Snow delivered his famous Rede Lecture *Two Cultures and the Scientific Revolution* at the University of Cambridge. He described “a gulf of mutual incomprehension” between science and humanities that was debated by T. H. Huxley and M. Arnold over 150 years ago. This debate seems to be a never settled affair in cultural history.

In 2014 the “two cultures” theme re-emerged in discussion between the late architect Zaha Hadid and glass artist Brian Clarke, reflecting upon architecture’s role as a mediator at the crossroads of art and science.

What about glass? As an interdisciplinary medium, glass facilitates a dialogue between “two cultures” through the sharing of information between different disciplines. Diversity makes people question more. It creates wider perspective and makes new inventions more likely in both art and science. ■

The Master’s visit to Londonderry

PETER CLOKEY, describes the Master’s visit to Londonderry, putting the stained glass dimension within the context of the Province’s vivid history and his own family connections.

For me, the Master’s visit to Derry/ Londonderry 14-17 September 2017 was a return to the land of my birth. Flying to Belfast a day early gave me a chance to catch up with several of my cousins, two of whom had worked for W. F. Clokey and Sons, the stained glass business founded by my grandfather, which finally closed in 1970 after its premises were destroyed by an IRA bomb attack.

The next day Sue and I drove up to County Donegal to visit one of Ireland’s largest and oldest stone circles, at Beltany – just outside Raphoe. We then drove up to Londonderry, arriving in time to meet up with the rest of our group as we assembled for our Thursday evening dinner at the Bishop’s Gate Hotel, a recently restored hotel inside the city walls. The walk took us uphill and the rain held off enabling us to have our first look at the historic city that was our home for three nights.

We were joined at dinner by Rev David McDonnell, the rector of Holy Trinity Church, Dunfanaghy. His church is to be the new location for a window from our Repository. He said grace in Gaelic and then provided a translation into English. The Irish theme continued. Our starter was colcannon, a mix of potato and cabbage, and our main course was accompanied by potatoes cooked in three ways.

Finest contribution

The next morning we were able to try Ulster’s finest contribution to British cooking – the Ulster Fry. Think of a Full English with the addition of a potato farl. (For those travellers who enjoyed the farls, the Hairy Bikers have a great recipe on the BBC Food website, drawn from their trip to the Province.)

But enough of food for now. We were there to see stained glass and on entry to Londonderry’s Guildhall the very first window

that the visitor sees is the one given by our Worshipful Company in 1912. *David Eking writes separately about this window after this article.*

We then moved into the main hall to see the narrative glass for which the Guildhall is famous. Our guide was the renowned “Gerry from Derry”. His tales started with St Patrick and St Colmcille but quickly moved on to the founding of the city of Londonderry and the role of the twelve great Livery Companies of the City of London. Then it was on to the siege and the war between Catholic James and Protestant William. Skipping forward we got to present day Derry, fully briefed on almost two thousand years of history and amazed by Gerry’s energy and enthusiasm.

The unenviable task of following Gerry fell to Stephen Calderwood of Caldermac Glass Studio. He talked us through two generations of restoration conducted by his family’s firm. His father worked on the first restoration, which followed IRA bomb damage. That job was so big that some of the task was shared with members of our Company. Then Stephen described his own work, only recently completed, undertaken as part of a major restoration of the Guildhall.

Original designs

We had one final treat in store before we left for our visit to St Columb’s Cathedral. Before our visit I had asked the curator of Londonderry’s Tower museum whether they had any of the original designs for the Guildhall windows. No promises were made but on the day a selection of designs were assembled in an ante-room, including the design for the Glaziers window. It was described to us as a relatively recent acquisition – an eagle eyed member of staff having seen it on eBay; the museum had paid “a few hundred pounds” for it. ▶

The Rev David McDonnell said grace in Gaelic before our first night dinner in Londonderry. The text is as set out below with a translation into English.

Beannaigh sinne, a Thiarna.
Beannaigh ár mbia agus ár ndeoch.
ós tú a cheannaigh sinn go daor
Agus a shaor sinn ó olc;
Mar a thug tú an chuid seo dúinn
Go dtuga tú dúinn ár gcuid den ghlóir shíoraí. Áimen.

Bless us, O Lord.
Bless our food and our drink.
For you have redeemed us
and delivered us from evil;
as you gave us this which is set before us
so may you give us a share in your eternal glory. Amen.



Braving the not unexpected wet weather in Northern Ireland, these intrepid Glaziers, with the Master pictured extreme right, experienced heart-warming hospitality and a massive cultural uplift once they were inside during their time in Londonderry.

The walk up to the cathedral took us through a city gate and passed St Augustine's Church which overlooks the Bogside – often referred to as Free Derry during the Troubles. St Columb's Cathedral is an interesting building with quite a history. The first cathedral to be built in Britain after the Reformation, it was paid for by the livery companies to a specification that allowed for it to be used as a part of the city's defences.

This proved to be useful in the siege of 1688-89.

We were privileged to be shown the treasures of the cathedral which had been brought out for our visit. We could handle their finest silver – some of which had been given by the livery companies. Several volumes of the Irish Roll Call of Honour, listing all Irishmen who died in the Great War, were out on the table, enabling several visitors

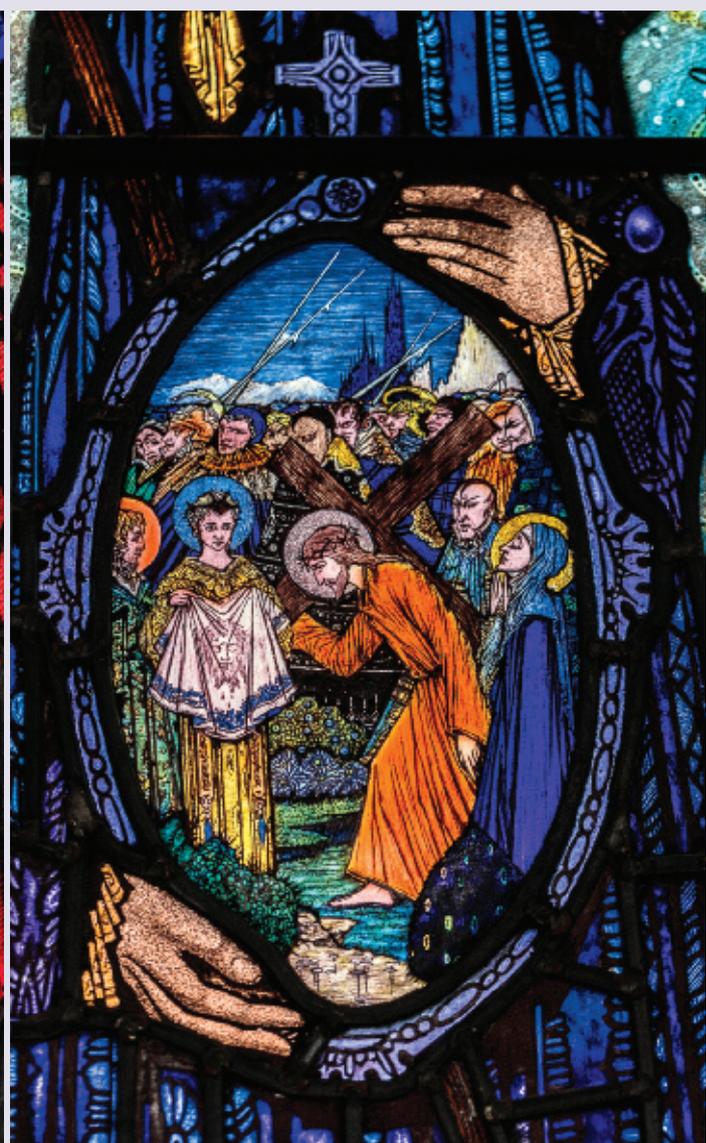
to find family members who had died during that terrible conflict. On a personal note, I was able to enjoy seeing two Clokey windows, both dating to the period when my father worked in Londonderry.

Cricketing triumph

After a very busy morning we were able to relax on board our coach as we headed south towards Lough Derg and St Patrick's ►



Basilica of St Patrick's Purgatory, Pettigo, Lough Derg – the first of the Harry Clarke windows, "Jesus is condemned to death".



Continuing the sample of Harry Clarke's fourteen windows – "Veronica wipes the face of Jesus".

Sanctuary (Purgatorium Sancti Patricii). Our trip took us via Counties Londonderry, Tyrone and Fermanagh before eventually reaching County Donegal. One of the towns that we passed through was Sion Mills – scene of Ireland’s greatest cricketing triumph when a visiting Test side from the West Indies, fresh from drawing the second test match at the Oval, were skittled out for 25.

After two hours on the coach we were all ready to stretch our legs and enjoy a comfort stop. But our travels were not yet complete as we had to board a boat for the short ride over to the island on which St Patrick’s Sanctuary is located. We were given a short talk on the island before we were free to see the fourteen Harry Clarke windows – which for many of us were the highlight of the entire trip. Although the day was overcast, the windows radiated colour. The Apostles, together with St Paul and Mary, are portrayed holding medallions, each of which represents a station of the cross.

We got back to Londonderry in time to freshen up and enjoy even more Irish food. Most of us ended up at Brown’s, a restaurant across the river from the walled city. For those of us who live in the South-East it was

nostalgic to discover that there is still a part of the Kingdom where a taxi ride costs you only £3.20. Dinner was fun and great value, too. Thanks go to Alison for arranging a group rate! The journey back to our hotel was downhill so most of us walked, giving us the opportunity to cross the river using the Peace Bridge.

The next day was more relaxed. It gave us a chance to explore the north coast of Ulster. Not long after leaving Derry we passed through Ballykelly – a town that was developed by the Fishmongers. We saw no signs of the £32 invested by the Glaziers in support of them!

Fresh air

Then it was on to the beach below the Mussenden Temple. A chance for some fresh air and the opportunity to look north to see the south. Gerry had told us all about the Earl Bishop of Derry who built the temple. What he did not tell us was that that the bishop was only the third son in his family. His eldest brother inherited the title and the second eldest became an admiral.

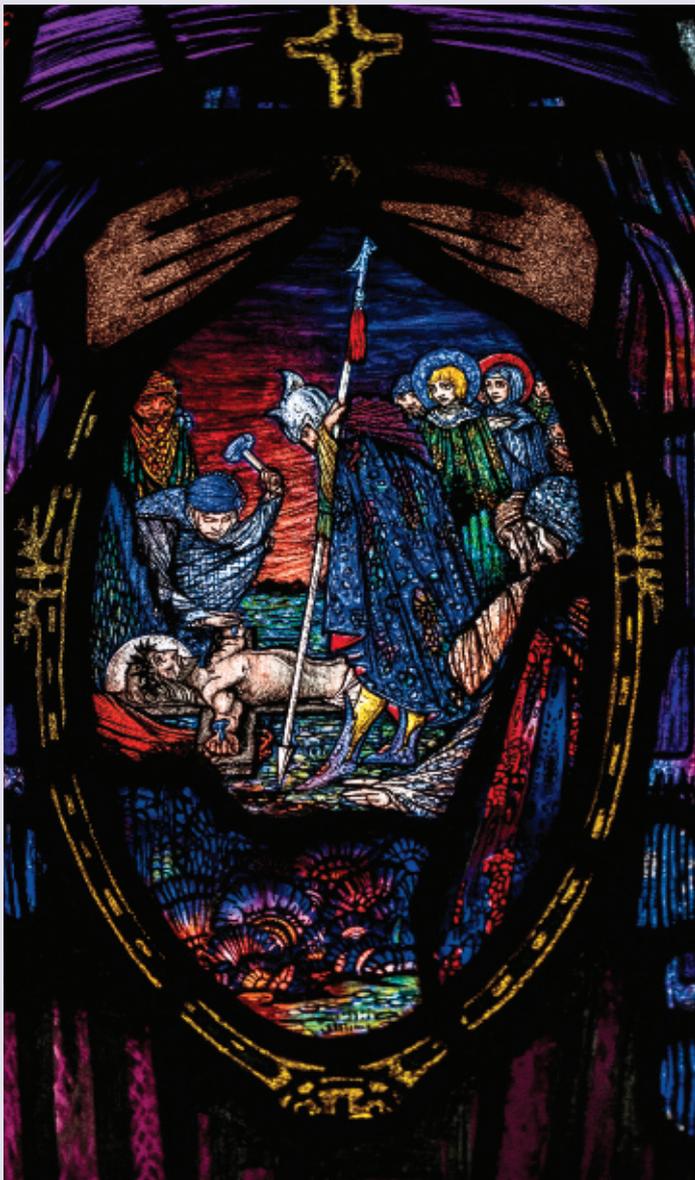
It was only when the two elder brothers died without issue that the churchman

became the 4th Earl of Bristol (as well as the temple, he built the Rotunda at Ickworth, demonstrating a clear fondness of round buildings).

But for us Glaziers it was hard to focus on a temple when there was dramatic action only a few yards away. How two officers from the Police Service of Northern Ireland had managed to get their patrol car stuck on the beach was never established but it was clear that both the policeman and the policewoman involved in this merry tale were somewhat embarrassed. Various cars tried to tow them out and one eventually succeeded. One can only imagine the conversation back at the station...

Back on the coach and off to a warm welcome at Castlerock Golf Club. In true Ulster fashion a quick cup of coffee had to involve enormous scones. Entirely necessary as lunch was almost two hours away.

We set off for the ferry at Magilligan point. A Martello tower sat broodily, waiting to tell its tale but once again we were distracted. With the state of the tide the coach got its front wheel aboard but then grounded its rear. With the tide ebbing those of an engineering bent tried to calculate whether things would get ►



“Jesus is nailed to the Cross” in this Harry Clarke window.



The final Harry Clarke window – “The body of Jesus is laid in the tomb”.



Surely things can only get better – one of the stained glass windows featuring Northern Ireland in the Royal Overseas League made by Clokey of Belfast.

better or worse as time went by. Meanwhile the crew got fed up and ordered the driver to get his ***** coach off their ferry. Our driver eventually succeeded.

However, Alison had booked lunch at the other side of the lough so we carried on and became foot passengers on the ferry. There was a mobile phone signal in the middle of the crossing so hot toddies were ordered and awaited our arrival at the restaurant. We were just finishing our fish and chips when the coach driver finally caught up with us.

Back to Londonderry for our free time and chance to get ready for our gala dinner held at the Beech Hill Hotel. It was good crack – as they would say in Ulster (nowadays spelt “craic” to avoid upsetting American tourists). The Master addressed the assembled company and his brevity was enjoyed by all.

We left Londonderry on the Sunday morning under brilliant blue skies having enjoyed a few days “back home”. In concluding I must thank Alison on behalf of all of us. Her organisational skills were superb. Thanks also to the Master. As Governor of the Honourable The Irish Society he too was on

home turf – and we now know why that turf is so green.

London aftermath

Shortly after the end of the Second World War the Royal Overseas League installed at their London headquarters a set of stained glass windows that contain the coats of arms of the major towns of Northern Ireland. The makers of the glass were Clokey of Belfast. Following our trip I called in to see the glass and take a photograph of the arms of Londonderry.

The arms were granted early in the 17th century. They clearly demonstrate the links with the City of London. But who is the unfortunate skeleton? The most popular explanation is that it is a Norman warrior who upset his cousin, the Earl of Ulster, and was starved to death at the castle at Greencastle (200 yards from where we had our fish and chip lunch on the Saturday of our trip). The shamrock in the foreground is artistic licence on the part of the Clokey glass artist.

The pictures of the Harry Clarke windows were supplied by James Edwards. ■



Entrance hall and corridor of the refurbished Glaziers Hall.

Glaziers Hall looks good

RICHARD BLAUSTEN gives a personal view: A bright future is promised by the new light interior of Glaziers Hall. It certainly promises what every forward looking corporate hirer is looking for. That was certainly the belief of Glaziers Hall Ltd managing director Samantha Enstone as she showed a party of Glaziers around the refurbished premises.

The most modern of conference, meeting and event facilities, including new breakout areas, mean that the hall can now charge prices which produce better margins. This is essential as GHL has borrowed significantly to finance this necessary move into the future.

A striking new feature resulting from the refurbishment is the opening up of the underground area (which might be regarded by some as cellars and which contained the Stained Glass Repository, now on a different site). Stripped back to smartly restored brickwork and with internal barriers removed, the lower ground floor offers a versatile open space running across a considerable length.

With a big new sign up saying “Glaziers Hall” on the upper outside of the building, there can be no doubt about the name of the hall – another unquestionable improvement. But the challenge now, which I am sure will be met, is to indicate the close link of the hall to the three livery companies for which it is home and which own GHL, in the form of practical coat of arms and information attachments to the walls.

Glaziers Hall isn’t just going to be a successful corporate venue but it is also going to continue to be the (hopefully properly identified) home of the Glaziers, Scientific Instrument Makers and Launderers.

One of the outstandingly successful features of the City of London is the way it has combined the most modern, indeed futuristic, facilities – both financial and physical – with a sense of the history that underwrote the development of those facilities over time. This will doubtless be reflected with appropriate impact within the interior of Glaziers Hall, and I am sure it can be done in the same spirit and to the same effect as the three owning livery companies themselves have sought to commit to the exciting prospects of the 21st century. ■

Derry's Guildhall windows

DAVID EKING writes about a special feature of the Master's visit to Londonderry.

This report is really an addendum to Peter Clokey's excellent report on this year's more than a little eventful visit to the "City of Derry". This short note confines itself to one small but significant aspect, the stained glass in the city's Guildhall.

Led there on a damp Friday morning by the Governor of the Honourable The Irish Society (aka Alderman Sir David Wootton, the current Master Glazier) we were rendered speechless by the splendour of the windows – and by the stentorian commentary of the keeper of the building!

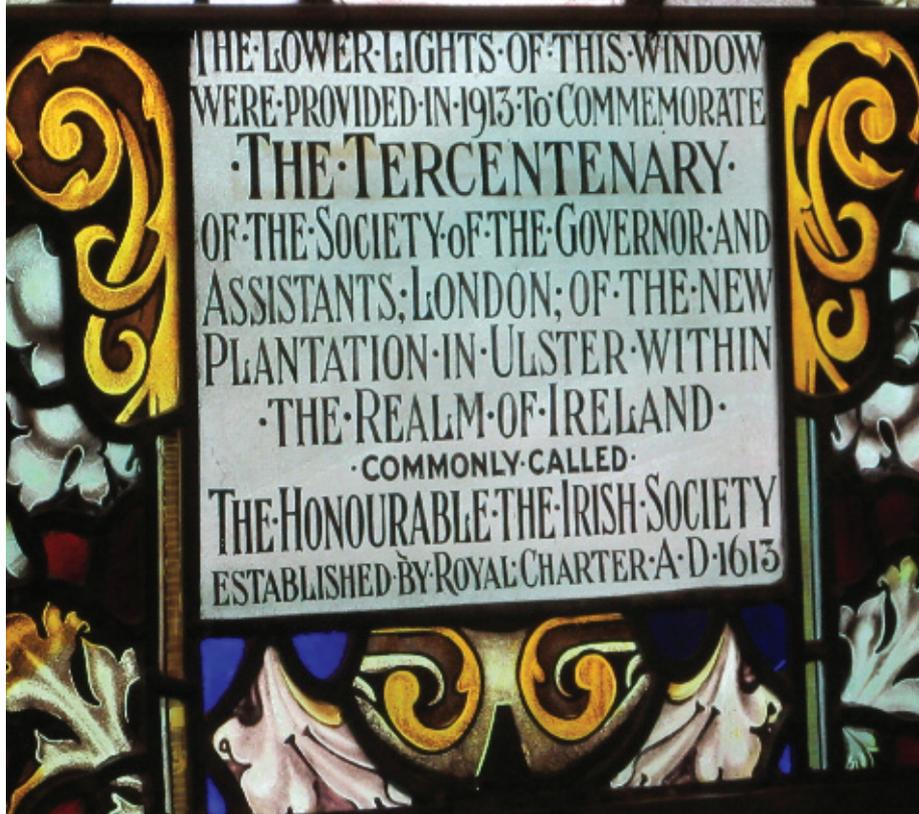
The windows are a truly magnificent display of the art and craft of stained glass, and, given their location in very close proximity to the Bogside, are in splendid condition. They are a great tribute to the Campbell Brothers who made them and the Caldermac Studios which restored them – we had the benefit of a short talk by the current proprietor of the latter studio.

One of the windows in the corridor on the first floor contains the names of several Deputy Governors of the Honourable The Irish Society, including W. J. Berriman Tippetts who was Clerk of the Glaziers' Company from 1898-1912 and Master in 1915.

There are windows to most of the livery companies which contributed to the Honourable The Irish Society which was



W. J. Berriman Tippetts was both Clerk and then Master of the Glaziers' Company, a not unusual progression.



The words say it all.



The coat of arms of the Glaziers' Company on a window in the Londonderry Guildhall.

Trying to achieve an ongoing stained glass apprentices scheme

ANDY LANE describes the very demanding challenges of organising a permanent apprentice scheme for the stained glass craft with government money and why the Glaziers have now opted to have their own sponsored scheme.

The Livery Companies Skills Council (LCSC) evolved from an initiative in 1994 by the then Lord Mayor to support and encourage the development of the traditional livery skills and promote the future education of apprentices.

In 2012 the council took the opportunity to bid for government funds under the Employer Ownership of Skills Pilot Scheme. Its bid for £1.05 million was successful, however the time between the announcement and the closing date was very short, allowing us little time to prepare.

I had recently taken over as chair of the Craft and Competitions Committee and our responsibility for representation on the LCSC. Until that time we had been consistently represented by Past Masters Phillida Shaw and Stuart Lever, and through their efforts were well placed to stake our claim to a share of these funds. A new organisation, the Livery Companies Apprenticeship Scheme (LCAS), was created to set up the scheme, administer the distribution of the money and accredit apprentices' progress.

Formally documented

Unfortunately, but not unreasonably, being government money, evidence was required of quite a high standard of a formally documented apprenticeship programme, subjects to be covered, achievement levels required etc, for any application to be considered. ▶



The Royal Irish Regiment window in Londonderry Guildhall.

founded to take charge of the plantation of Ulster by English and Scots Protestants ordered by James I in 1611. Finance was obtained from the City of London to build the new city's walls between 1613 and 1618.

Modest sum

Almost the first window you come to as you enter the Guildhall is that of the Glaziers' Company which contributed a modest sum as part of the Fishmongers' syndicate. For the pedantic the heraldry in the window is distinctly inaccurate. The lion passant regardant is a full, not demi, lion; the grazing

irons and closing nails are depicted in gold rather than black; and the motto has had a superfluous "O" inserted. But who cares, it is still a splendid window!

Utterly different

We then went on to Lough Derg in the Republic where we had our breath taken away for a second time in a day by the Harry Clarke windows in the basilica on the retreat island on the lough. These utterly different, but if anything more spectacular, Stations of the Cross are jewels of brilliant colour and intricate detail, arguably among his finest work. ■



The Livery Company Apprentices Awards at Plaisterers' Hall in the presence of the Lord Mayor, with Glaziers' winners and team (left to right): Holy Well Glass' Steve Clare, Aaron Wright (already given his award at last year's Installation Court Dinner), Tom Courtier (Merit), Master Glazier Alderman Sir David Wootton, Shane Toomey (Distinction), current Clerk Alison Jones, current Craft & Competitions Committee chairman Suzanne Galloway, and now incoming Upper Warden Andy Lane.

Part of the LCAS proposal was to create training frameworks in those areas where there were no existing apprenticeships and, while some livery companies already had advanced ideas and drafts of what they wished to have in their frameworks and could move quickly to make their submissions, there was an element of first come first served and we were at a considerable disadvantage.

While the training in glazing studios is of a high standard it is not formally documented, as there has been no former apprenticeship scheme in place. All training for the most part in studios is undertaken in-house and at the studio's expense. The only work done to date was by a BSMGP committee which produced a draft outline of training requirements but this initiative had been abandoned due to cost and a lack of immediate need.

Education speak

The C&CC reconstituted the committee under Steve Clare and we rapidly established that the standard of the documentation required was high and it needed to be written in compatible "education speak", a specialist subject! A little research showed that this would be expensive and difficult to achieve in the short time horizon.

However, the Swansea School of Glass came to our rescue and Rachel Phillips found a draft craft oriented degree on their files that had been abandoned some time ago but could be adapted to our needs. This she did,

producing a high quality document that we managed to file on the afternoon of the closing date for submissions!

The qualification comprises a three year course to NVQ Level 5 equivalent which is the Apprenticeship level and Foundation Degree, and a further one year course to NVQ 6 level which is equivalent to Honours Degree

Supportive managers

Jo Mabbutt and David Johnson, who were responsible for managing the LCAS, were very supportive of our submission and sympathetic to our problem due, I believe, to our history of support and enthusiastic response when funds finally did become available.

In all 58 apprenticeships were awarded, a mixture of one and three year, and the Glaziers obtained four. Given that 18 liveries were accepted onto the scheme, this is punching slightly above our weight.

Our first success was Aaron Wright, trained by Peter Campling at MC Lead Glaziers (Norwich), who was awarded the NVQ 6 level after a one year course. This has been recently followed by two 3 year students from Steve Clare's Holy Well Glass who achieved a Distinction (Shane Toomey) and a Merit (Tom Courtier).

High completion

As with any training course students fall out over time and we lost our fourth student as a result of unfortunate personal reasons. However, losses over the entire scheme total

24, so our completion rate was high and the quality outstanding.

An important aspect of the programme is the system to allow assessment of the student's progress by an independent third party, grandly titled the Trade Specific Qualifier/Assessor. The problem with implementing this is that much of the assessing is by visually inspecting the glaziers' work while being undertaken. To have the assessor continually having to travel to the relevant studio would be both unreasonably time consuming and prohibitively expensive. This has been very effectively overcome by the use of the internet with an Eportfolio system operated by OneFile.

Holy Well was supported in this vital role by Sam Kelly from the Salisbury Cathedral studio and MC Lead Glaziers by Bob Holloway from Chapel Studio Stained Glass and David Whyman.

Comprehensive course

Where are we now? Starting from almost nothing we now have a detailed and comprehensive course which will take a student to NVQ 6 level, the equivalent of Honours Degree. In addition, it has now been tested in practice and shown to work very successfully both at the one year and three year level.

The scheme has proved a great success in achieving its main goal of getting funds for apprenticeships efficiently and effectively to a wide variety of small businesses which would otherwise have difficulty in accessing such ▶

funds. The response from glazing studios has been very enthusiastic and from a large number of businesses.

“It is clear that there is considerably greater demand than the four apprentices actually selected.”

It is clear that there is considerably greater demand than the four apprentices actually selected. The problem was the tight timing from announcement to closing date and if more time had been available to recruit and screen applicants, we would have had many more glazier candidates.

Unfortunately the original pilot scheme

was just that, a pilot and will not be continued in the same format. It has been replaced by the Trailblazers programme which unfortunately requires submissions from a minimum of 10 separate business operating in the same craft or activity, which rather defeats the objective of reaching individual small companies.

Accredited qualification

In addition, training apprentices is expensive, particularly in the early years when they are unable to contribute very much to the studio commercially. A formal accredited qualification is a very suitable proposition for sponsorship and we are now actively pursuing such sources of funding with the intention of being able to manage our apprenticeships on a consistent long term footing and under our own control.

All contributions gratefully received! ■

Dates of glass lectures

CATHERINE DAY writes: The British Society of Master Glass Painters has announced the dates and speakers for an engaging 2018 programme of lectures, which may be of interest to members of the Livery.

These are: Friday 16 March with Ray Bradley, Friday 15 June with Martin Harrison; and Friday 12 October with Andrew Loutit, who will be talking about Wilhelmina Geddes and her work.

More information about these lectures, and venues, will be posted on the BSMGP website in due course. The Glaziers' Company will also be publicising an exciting lecture programme as part of the Master Glazier's 2017/18 programme of events, very soon. ■



Sue Keene was admitted as a Freeman of the City of London. Here she is at her ceremony accompanied by Janet and Peter Doe.

Awards and competitions

SUZANNE GALLOWAY writes: The Glaziers' Company and the Glaziers' Foundation are proud to support new glass artists and

conservators through their annual competitions and training awards schemes. The brief for the 2018 Stevens New Architectural Glass Artist of the Year is now published. Entries are welcome from all eligible applicants.

This year, the competition is for the design of windows for a new dance studio at Eastbourne College. Rules of entry and full

details, including how to book a place on a site visit and how to contact Stevens' co-ordinator Michael Holman, are available on the Glaziers' website. Deadline for receipt of entries is 5 April 2018.

Applications may now also be made for our Work Placement Awards and the 2018 Travelling Scholarship. More information can be obtained on the Glaziers' website. ■

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