



the WORSHIPFUL
COMPANY of
GLAZIERS
& PAINTERS OF GLASS

The GLAZIER

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Glaziers Hall has been undergoing refurbishment with the result that the exterior will look different and, more importantly, there will be enhanced and additional facilities for conferences, events, receptions and meetings. The idea is to improve the effectiveness and attraction of the venue for potential commercial users. Glaziers Hall Ltd, which owns the hall, has the Glaziers, Scientific Instrument Makers and Launderers as its owners, the Glaziers being the main shareholder.

The Repository has a new home

MICHAEL DALTON describes the move of the London Stained Glass Repository to Welbeck in Nottinghamshire.



On the way to the newly sited Repository – the impressive gateway entrance to Unit 1, Tan Gallop, Harley Studios, Welbeck.

In order to facilitate the refurbishment of Glaziers Hall, which includes reordering of the basement of the hall to create a large lettable space, the London Stained Glass Repository (LSGR) has very recently moved to a new home on the Welbeck Estate in North Nottinghamshire.

Whilst this is a major change for the Repository, which has been housed in the basement at Glaziers Hall since it was set up in 1982, it presents some significant opportunities to develop the scope of our work, as we become part of the Harley Studios, set up by the Harley Foundation

at Welbeck to foster and encourage the practice of traditional arts and crafts in a community environment.

It was over a year ago when discussions first commenced with Glaziers Hall Limited (GHL) about the possibility of moving the Repository. Initially we looked at various options for relocating it within the hall, but it soon became clear that the amount of space we enjoyed was unlikely to be available, and our thoughts turned to moving to an alternative location.

We have been most fortunate to have been introduced to the Harley Foundation

and its work at Welbeck. A small group of us made a visit to Welbeck in February and it is from this initial visit that a plan was put in place to enable us to move the LSGR there over this summer. We are most grateful to the Harley Foundation for offering us a new home, and facilitating our move into refurbished accommodation so swiftly.

The address of our new home is Unit 1, Tan Gallop, Harley Studios, Welbeck. Welbeck Abbey was founded in 1153, and in 1607 became the home of the Cavendish family. In 1716 a member of the Cavendish family was created the 1st Duke of Portland. The Welbeck Estate has been home to the Dukes of Portland since then.

In 1977 the family set up the Harley Foundation to provide museum and gallery space, and to create the Harley Studios utilising estate buildings close to the A60 south of Worksop.

Tan Gallop, used in Victorian times by the 5th Duke as a covered training gallop for horses, is about a quarter of a mile long and 10 metres wide. Together with other buildings it now houses the studios, home to 20 or more practising craftsmen and artisans.

Different crafts

The trustees of the Harley Foundation were delighted to invite the Repository to take space and add stained glass to the already wide range of different crafts currently on site. We are located at the far end of Tan Gallop – at the other end, close to the museum and gallery buildings, is the recently opened Portland Collection building which houses the priceless art collected by the Dukes of Portland over the past 300 years. All the collections displayed at Harley Gallery are open to the public free of charge.

So, I think you will see that the Repository, although now out of central London, has moved to a very attractive location and will be in the heart of an arts community which, as we settle in and find our way around, will afford significant new opportunities for us to engage with more of those who already have an interest in stained glass, and perhaps more importantly, with ▶



Doorway into the new Repository home.



The way things will be looking – first display of glass in the Repository.



The refurbished empty space before delivery of the Repository glass.



The "office" area starts to take shape in the Repository.



A far cry from a London basement – the beautiful courtyard for the Repository.



Boxes of glass and A frames start to fill the Repository's new home in Nottinghamshire.

the wider general public. Charities have to display that they operate "for the public benefit" and we will be achieving this objective in a much more positive way at Welbeck.

The accompanying photographs give an indication of the light and airy space that we now occupy, which is in some contrast to the

rather forbidding basement environment where the Repository has been located for the past 35 years.

As part of our commitment to the Harley Foundation we will be participating in Harley Studio events and open days, and our committee members will be spending more

time at Welbeck as we grow into our new modus operandi. We very much hope that members of the Livery will want to visit us and visit the Welbeck Estate. Some of you may know about Welbeck already; for others it will be a new experience – either way, I don't think you will be disappointed. ■

Stevens Competition attracts high quality entries



Stevens Competition first prize winner Sienna Shaw receives her award from Master Glazier Alderman Sir David Wootton.

MICHAEL HOLMAN reports: Our newly appointed chairman of the Crafts and Competitions Committee, Suzanne Galloway, took the rostrum in the Court Room on 25 May for the Stevens



Third prize winner Muna Zuberi with the Master.

Architectural Glass Prizegiving evening. After welcoming entrants, award winners and Liverymen and their guests, Suzanne introduced Oksana Kondratyeva, the 2016 winner of the Arthur and Helen David Travelling Scholarship. Oksana made an interesting illustrated presentation on her research into Iconoclastic and Secessionist stained glass in Munich and the Ukraine.



Stevens Competition second prize winner Jonathan Spiller with Sir David Wootton.



Sienna Shaw with the design that won her not only the first prize but also the prize for Craftsmanship.



Jessica Lambinet with the Master – she won a highly commended award plus the prize for Presentation.

This year's Stevens Competition featured a set of three windows in the gents' cloakroom at the Royal Automobile Club, Pall Mall. Dean Fuller, representing the House Committee of the club, explained the rationale for installing backlit stained glass windows in the room. He revealed that, when he and his colleagues saw the entries immediately after they were judged, they were highly impressed by the quality of the work and that they had no difficulty in compiling a shortlist for the selection of a design for the actual commission.

Judging panel

Helen Whittaker, chairman of the judging panel, followed by giving a PowerPoint presentation of the winning entries. She introduced the panel of judges comprising four professional stained glass artists, namely Mel Howse, Jane Ross, Martin Donlin and Derek Hunt, backed by the Royal Automobile Club's historian, Piers Brendon, and thanked them for their commitment and enthusiasm for the task.

Michael Holman, organiser of the Stevens Competition, announced that a design from the 2016 competition for a memorial window to the crew of the Titanic had, at long last, received diocesan approval for installing in St Mary's Church, Southampton. He then invited the Master to present the 2017 awards.

First prize, the Brian Thomas Memorial prize, and a cheque for £1,000 went to Sienna Shaw from the University of



Anne-Catherine Perreau showing that you don't need to win first prize to scoop the jackpot – quite apart from winning a highly commended award she won the commission from the Royal Automobile Club, as was emphasised by the appearance of the club's Dean Fuller with her.

Sunderland. Jonathan Spiller (Tonbridge Adult Education) and Muna Zuberi (Independent) took second and third prizes respectively.

Highly commended awards were made to Anne-Catherine Perreau (Barley Studios) and Jessica Lambinet (France). The prize for Craftmanship went to Sienna Shaw and that for Presentation to Jessica Lambinet. Dean Fuller then revealed that Anne-Catherine's design had been selected for the commission.

Promising artists

In addition to the Stevens Competition the Company makes an Award for Excellence and two Aston Hill Awards. These enable promising artists to further their careers by gaining experience in studios in the UK and Europe. The Award for Excellence, a 40-week placement, went to Sarah McTiernan from the University of York, whilst the Ashton Hill Awards (10-week placements) were taken by Emily Yates (also from York) and Juliet Forrest, a self-taught stained glass designer.

In closing the proceedings the Master thanked the competition organisers, judges, entrants and the Royal Automobile Club for such a successful competition and said that he looked forward to a similarly successful competition next year. The annual competition showed the Company's very real commitment to supporting new and emerging artists in the field of architectural glass art and design. He then invited the audience to a private viewing of the competition entries in the River Room. ■



Matching the visual impact of the cathedral itself is the display area of the Worshipful Company of Glaziers and Painters of Glass at the Lincoln Cathedral Heritage Livery Skills Festival.

Making an impressive display in Lincoln

SUZANNE GALLOWAY describes the Glaziers' presence at the Lincoln Cathedral Heritage Livery Skills Festival.

The Glaziers were one of 23 livery companies represented at the Lincoln Cathedral Heritage Skills Festival in June. The aim of the festival was to celebrate the skills and talents of the craftsmen and artists through the ages who helped to build and maintain the cathedral. The City of London livery companies, of course, keep these crafts and skills alive today.

A dedicated team of some 20 Glaziers, with partners and spouses, worked to make the Glaziers' stand one of the many highlights of the event, and we were glad to see many other members of the Company making the trip to Lincoln to

visit the stand and support us. It was a terrific success. We were positioned in the South-West transept right next to the stand of the stained glass conservation team from the cathedral's Works Department, led by Freeman Tom Küpper.

The weather mostly held, with only a little rain, and the festival attracted some 4,000 visitors. The numbers may well have been increased by fans of Cliff Richard who had descended on Lincoln for his concert in the castle that weekend.

This was an event of many "firsts" for us. It was the first time that the Glaziers' wall-hanging, *Stained Glass in Stitches*, had ▶



Peter Campling, Bob Holloway and Jasmine Allen on the Glaziers' stand at the Lincoln Cathedral Heritage Livery Skills Festival.

travelled outside London. It was hung over the Glaziers' stand along with the Company's armorial banner. Their size and scale did full justice to their surroundings. We are grateful to the cathedral's Works Department, and to Bob Holloway and Peter Camppling, for ensuring they were hung safely and in an aesthetically pleasing way.

These pieces drew a great deal of interest, as did the light box display of "Christ in Majesty", the central panel of Christopher Whall's "Last Judgement" window – one of the jewels of the London Stained Glass Repository (LSGR).

On the stand visitors could see the world première of the Glaziers' video, including footage from this year's Stevens Competition, as well as a video of the LSGR catalogue. The Repository has now been moved safely to its new home in the Harley Gallery on the Welbeck Estate near Nottingham. As reported elsewhere in the magazine, the trustees hope to invite members of the Company to an open day there soon.

Particular thanks go to Dr Jasmine Allen, curator of the Stained Glass Museum, for bringing glass and items for sale from the museum; and to Bob Holloway and Peter Camppling for being on hand to talk about conservation pieces and the work of the LSGR, together with Michael Dalton.

We displayed a range of publications for sale, including copies of the *Journal of Stained Glass*, courtesy of the BSMGP, and several stained glass books. Others who helped to set up or staff the stand included David Eking, Peter and Janet Doe, Kate



There was no escape for these three hares – featuring in Derek Hunt's glass panel, they were sold in the festival auction.



Not the real thing but still doing a strikingly good job – the light box display on the Glaziers' stand of "Christ in Majesty"; a prized panel in the Stained Glass Repository.

Dalton, Suzanne and Alex Galloway, Peter and Elizabeth Beesley, and Michael Holman.

Derek Hunt gave a live display of the art of glass-painting and encouraged visitors to have a go themselves. Derek also made for the festival a fine glass panel featuring three hares, based on a Lincoln Cathedral ceiling boss. This was included in Saturday's grand charity auction in aid of the cathedral. Master Glazier Sir David Wootton had entered a commission bid for the panel, but he was just pipped in the auction room: it was knocked down for £548, one of the more profitable items sold. The auction raised £23,164.

There were other delights. Particularly memorable were the elegant display of Bentley motor cars in the nave, courtesy of the Coachmakers' Company, and the performances of a Mystery play by the Parish Clerks' Company. Glaziers' Past Master Michael Broadway, wearing – both figuratively and literally – one of his other hats, starred as Ham in the story of Noah, with Frances Broadway in the role of "animals, assorted" to the delight of lively audiences in the cloisters.

The Glovers' Company displayed great gloves from history and the Broderers' Company showcased exquisite clerical vestments. The Painter-Stainers' Company decorated an organ pipe; and the Scriveners' Company, with the Society of Scribes and Illuminators, encouraged visitors to have a go at calligraphy in the Chapter House.

There were several marquees on the cathedral's East Green where apprentices from the Stonemasons', Plaisterers' and

Turners' Companies produced pieces for Saturday's grand charity auction. For those needing outdoor refreshment there were also a beer tent and a hog-roast.

Evensong procession

On Friday evening livery company masters, with the Lord Mayor of the City of London, processed from the castle to the cathedral for Evensong. Deputy Master Duncan Gee with his wife, Barbara, represented our Master and his Lady during this part of the proceedings. After Evensong the Lord Mayor, Alderman Dr Andrew Parmley, gave a short recital on the cathedral's Father Willis organ. We were delighted when the Lady Mayoress, Wendy Parmley, stopped by the Glaziers' stand and bought a Glazier Bear (we're sure she'll give it a good home).

Two hundred people attended the atmospheric candle-lit civic gala dinner in the cathedral later that evening. Other members of the Glaziers' Company who attended the dinner included Professor Richard Cardwell and his wife Bunty, Honorary Treasurer Peter Clokey and Brian and Peggy Parsons.

We're very grateful to all those Glaziers who helped out, or visited the cathedral, over this weekend.

We don't yet know whether the cathedral will mount another Heritage Skills Festival in the future, but if they do we suspect that things may get competitive. A member of the Coachmakers, proud of the attention that the Bentleys had attracted, was heard to say that "next time, we could bring an aeroplane...". ■

Appreciating the beauty of Georgian glass

ROSEMARY YALLOP, vice chairman of campaigning charity the **Georgian Group**, looks at some of the diverse uses of coloured glass in Georgian houses and the remarkable effects achieved.

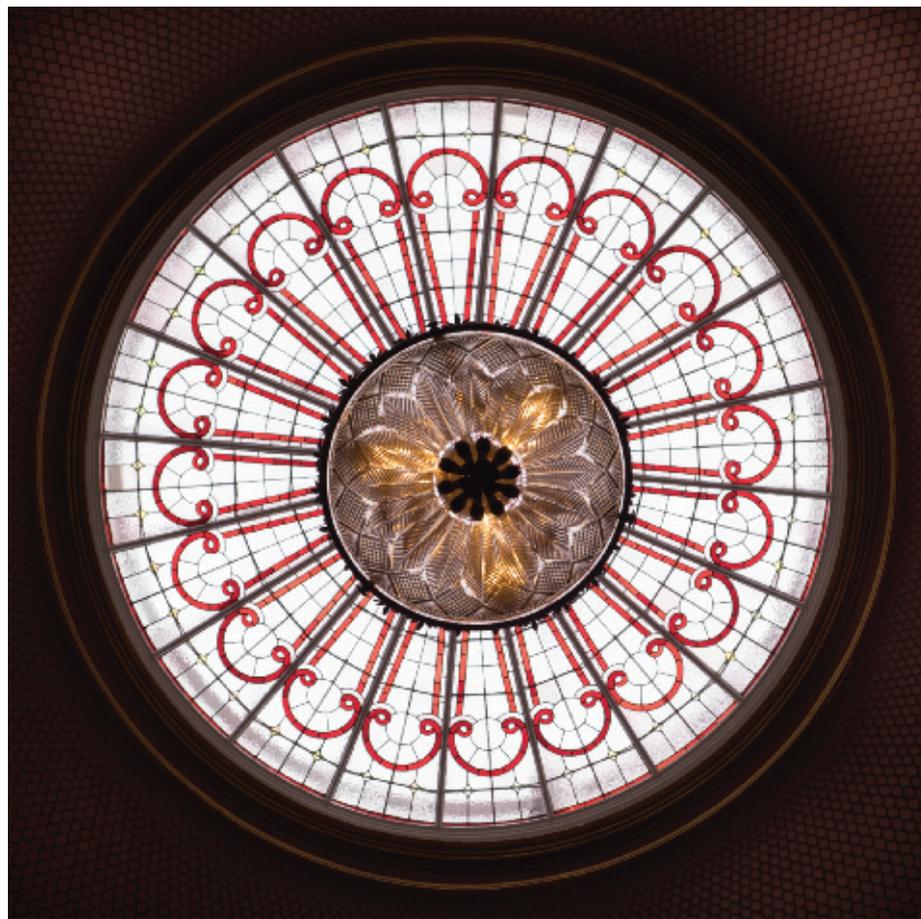
“Glass-painting [surpasses] all other branches of art in splendour, as it is capable of producing the most splendid and beautiful effects, far superior to oil-painting or water-colours.”

This was the claim of painter, engraver and illustrator John Martin (1789-1854), in his evidence to the *Select Committee on Arts and their connection with Manufactures*, a government enquiry set up in 1835 to examine the contribution of art to the spiritual and economic wellbeing of the nation.

He was speaking at the end of the “Long” Georgian period, which, in the context of architecture and the decorative arts conventionally extends beyond the four Georges to include the seven-year reign of William IV, which ended in 1837.



Marginal glazing using coloured glass in a Georgian window. Single-colour glass strips form vertical borders to plain clear sash panes. (Photo courtesy of Longwood Joinery.)



An immense round skylight at Attingham Park, Shropshire by John Nash. The “rosette” is a chandelier hanging below. (Photo from DeFacto, reproduced under Creative Commons licence.)

Harmonious proportions and elegant restraint are seen as characteristics of Georgian architecture, but the climate of intellectual curiosity also gave rise to technical innovation. Sheet glass was one of many materials which underwent a transformation over the period, as improvements in technology facilitated the making of larger and stronger sheets of glass.

Georgian archetype

This period saw the evolution of the domestic window from the hinged casement to the double-hung sash, which became the Georgian archetype: stronger panes enabled their supporting glazing bars to be more widely spaced, reduced in thickness and more finely profiled.

Glass could be tinted with metal oxides added during the manufacturing process, or plain glass subsequently painted with wash colour or motifs, the latter usually executed by china painters. The use of coloured or stained glass in the windows of ecclesiastical buildings or fortified houses was of course long established, but the Georgian period saw increasing domestic use of coloured window glass.

Marginal glazing

The simplest technique which used coloured glass was marginal glazing, where single-colour glass strips without decorative motifs (margin lights, often in ruby, lilac or amber shades) formed vertical borders to plain clear sash panes. This originated at

around the turn of the 18th century, and by the Regency period (1820-30), was widely used, particularly for villas in the new suburbs.

More elaborate schemes were used in grander houses. It was used by the architect John Nash (1752-1835), for example: over his Imperial staircase at Stonelands, a country villa near Dawlish, built in 1817, where two strips of red glass edge the otherwise clear rectangular landing roof light.

Nash had also created an immense round skylight when he carried out alterations at Attingham Park, Shropshire, in 1805 (now in the care of the National Trust and open to the public). Set within a fish-scale decorated dome over Nash’s double staircase, the circular light is made up of 20 segmental panes of small clear panels interspersed with a pattern of red decorative ribbons.

More ambitious

Coloured glass, both plain and decorated, was used in more ambitious schemes of the time. Horace Walpole (1717-1797) at his remarkable house, Strawberry Hill, Twickenham (“my toy house, my bauble”), which he worked on from 1745 over many years, used coloured glass in every room, re-using 16th and 17th century glass which he had purchased on the Continent but also employing British craftsmen to reset it and make new pieces. He commented that “adjusting and disposing it is vast amusement”.

There are historical, religious, allegorical and armorial themes as well as depictions of birds and animals and non-figurative ▶



These two birds started out as re-used 16th and 17th century glass purchased from the Continent by Horace Walpole who then used British craftsmen to reset it.

patterns. Walpole enjoyed the theatricality of playing with light for decorative and atmospheric effect, but his antiquarian bent also led him to try to recreate (or reinvent) historical interiors. Many of the pieces are no longer in situ, but the effect can be judged from the 11 rooms which retain it today.

The architect Sir John Soane (1753-1837) made extensive use of coloured glass, including historical illustrative pieces, at his home in Lincoln's Inn Fields, London, three conjoined town houses which he worked on over two decades from 1792. Soane was intrigued by the idea of playing with light sources, tinting and suffusing them, to produce expressive effects: his sought-after *lumière mystérieuse*.



One of the many depictions of the natural world on the windows of Horace Walpole's house in Strawberry Hill, Twickenham.

In the forms of marginal glazing, skylights and panels, both ancient and contemporary, coloured glass is found in every room except for the servants' quarters and offices, and survives in what became, as he intended, Sir John Soane's Museum, and can be seen today.

On a more modest scale, the newly restored Sandycombe Lodge, in Twickenham, also contains a characteristic example. A diminutive but elegant villa, the house was designed and built by painter J. W. M. Turner (1775-1851) in 1813 as a retreat for Turner and his father. Perhaps influenced by his friendship with Sir John Soane, Turner lit the miniature but formal staircase by a skylight incorporating painted glass.

An intriguing use for glass in this period was in apparatus for amusements (even if ostensibly educational in purpose), where the ability to produce images by skilful painting on glass sheets through which light was projected was exploited with ingenuity. An interesting example was the "Showbox" of the artist Thomas Gainsborough (1727-88).

Dioramas, or peep-shows, involving the use of painted transparencies, were becoming common forms of entertainment for the well-to-do in the late 18th century, but Gainsborough's Showbox had a dual purpose. Constructed by him in around 1783, it was a wooden cabinet with a peephole and magnifying lens, into which were slotted glass plates measuring around 12 inches by 14, on which landscape scenes – harbours, moonlit evenings – were painted in transparent oils.

His friends were often invited to experience this phenomenon, which was sometimes accompanied by music, but Gainsborough also used it as an instructive tool for experimenting with effects of light and shade, for it has been possible to identify and locate some of the full-scale paintings for which it appears these plates were preliminary sketches. The Showbox and 10 surviving plates are on display at the Victoria & Albert Museum.

Translucent illustrations

Decorative function and pure amusement were combined in the fashion for attaching translucent illustrations, fashioned from varnished paper, to window panes, a feminine pastime evidenced by Jane Austen in *Mansfield Park*, where "the greatest elegancies and ornaments" of the East Room included "three transparencies for the lower panes of one window, where Tintern Abbey held its station between a cave in Italy and a moonlit lake in Cumberland".

It is clear that the use of window glass in the Long Georgian period extended beyond the purely functional and offered a variety of expressive opportunities. This has already attracted academic attention but deserves to be more widely appreciated. ■



A figure on a window in Strawberry Hill House representing the month of September. (Photo by Jonathan Cardy, reproduced under Creative Commons licence.)

A speaker of public convenience



Celebrating a very well received lecture – guest lecturer Lucinda Lambton (centre) with Stevens Competition judges Martin Donlin and Jane Ross.

The Master's guest lecturer on 25 May, given the subject brief of the Stevens Competition this year, was an apt choice, writes **SUZANNE GALLOWAY**. National treasure Lady Lucinda Lambton, architectural historian, broadcaster, photographer, author and honorary fellow of RIBA, spoke about *Temples of Convenience and Chambers of Delight*, an evocative celebration of historic public sanitation design and decoration. This featured some stained glass, as well as pieces and embellishments in other materials including ceramics.

She was accompanied by her husband, Sir Peregrine Worsthorpe, former editor of the *Sunday Telegraph*. He is now 94 and,

we discovered, related to another nonagenarian, acclaimed stained glass artist Patrick Reyntiens.

Lively lecture

Lucinda's lively and erudite lecture was accompanied by many photographs that she had taken herself. For example, abundant stained glass decoration featured in the gentlemen's lavatories of the Philharmonic Hotel, Hope Street in Liverpool, designed by Henry Bloomfield Bare and built 1898-1900. They are highly illustrative of the ornate design trends of the period.

There was also a photograph from Rothesay, on the Isle of Bute in Scotland, of 20 urinals which had originally been



Lucinda Lambton's husband – former *Sunday Telegraph* editor Sir Peregrine Worsthorpe in the River Room at Glaziers Hall.

decorated by ladies in white gloves applying an intricate pattern to replicate marble with linen pads, described by Lucinda as “the very jewels in the sanitarians' crown”. They were commissioned by Rothesay Harbour Trust in 1899 (from Twyfords Ltd., Cliffe Vale Potteries, Hanley) during Rothesay's heyday as a holiday resort. Lucinda also explained that, despite her best efforts to keep people out while taking her photographs, a group of workmen came in to make a call of nature and had certainly not been expecting to find a woman there, up a ladder, and with a camera...

Victorian decorative imagery made use of word play: in Wigan a urinal preserved from 1898 is decorated with a bee as a target – to help concentrate aim and avoid splashing. Lucinda explained that as the Latin for bee is *apis*, this is a scholarly joke.

Modern design

Lucinda also brought us up to date with examples of opulent modern design and decoration at Harvey Nichols ladies' lavatories in Manchester, and a multi-functional space housing designer public lavatories and a florist's shop in Westbourne Grove created by architect Piers Gough.

Lucinda strongly recommended a visit to the futuristic separate egg-shaped lavatory pods in Sketch Restaurant in London, under a canopy of back-lit squares, coloured to suggest stained glass. Noé Duchaufour Lawrence and Mourad Mazouz designed the egg pods (and we're grateful to Sketch Restaurant for permitting us to use the image with this article).

Lucinda paid tribute to the Glaziers' Company and Glaziers' Foundation for supporting new, student and emerging glass artists, and for organising the Stevens Competition, which she said was so terrifically important. She also paid tribute to the Royal Automobile Club for providing this year's intriguing Competition Brief. ■

SAD NOTE: We note the death of our former Honorary Chaplain, Canon Roy White. A memorial service will be held on Monday 11 September at 2.30 pm at Southwark Cathedral. Janet Doe remembers her special bond with Roy, with the Glaziers in his clerical role from 1995 to 2010, pointing out that they became Freeman of the City of London together.



Public convenience in all its modernity – the canopy of back-lit squares offer a different kind of relief from that provided by the lavatory pods below at London's art-linked Sketch Restaurant.

The Master's visit to Somerset

The Master's visit to Somerset from the afternoon of Thursday 18 May to the morning of Sunday 21 May was a joyful mixture of truly interesting sites and activities to look at, the minor but endearing eccentricities of doing anything in Somerset, some unscheduled challenges in each day's programme, and the good humour of all the participants under the affable leadership of the Master and his Lady, Liz.

This was not the easiest visit to arrange due to the difficulty of finding an available hotel to accommodate all (at least all who wanted to stay there), the challenges of having a multiplicity of coach/minibus transport with suitable flexibility, and the obvious risks of booking remotely the main hotel and the venue for the black tie dinner on the last night. However, all went well with plenty of evidence of the remarkable fellowship that characterises the Glaziers' Company.

The welcome reception and dinner on Thursday evening was at the Shrubbery Hotel in Ilminster. Friday saw the visit to Wells, with Mark Jackson's local knowledge helping the coach driver (who had never been to Wells before) get to the required destination without a problem. The stay at Wells involved a visit to Steve Clare at Holy Well Glass, a guided



Participants in the visit of Alderman Sir David Wootton, Master of the Glaziers' Company, to Somerset – here Glaziers gather for a group photo outside St Bartholomew's, the Fleet Air Arm Memorial Church, Yeovilton. (Picture by Mark Jackson.)

tour of Wells Cathedral and lunch at the Bishop's Palace. On the way back from Wells the party visited the Fleet Air Arm Memorial Church in Yeovilton. People found their own dinner venues whether in Ilminster or nearby.

Saturday morning was spent under the guidance of John Reyntiens who accompanied the staggered visits to the house of his famous father Patrick nearby and then demonstrated his own window at the Minster in Ilminster. The afternoon was spent at leisure.

In the evening there was the reception and dinner at Haselbury Mill, where the high

table (literally – it was on a balcony overlooking the dining hall) added a final flourish of local eccentricity. The Master was in good form, addressing diners at various stages of the proceedings from the balcony through a microphone.

Next morning after hearty breakfasts, the Glaziers made their way home by car and rail. The Master's visit to Somerset was over. All was now clear for his visit to Northern Ireland in September.

Below some of the participants report on the highlights of the Somerset visit: ■

A super visit to Wells Cathedral

JANET DOE writes: We entered Cathedral Green through Brown's Gate House (or Dean's Eye) to see the magnificent West Front of the cathedral. Set in the medieval heart of England's smallest city it is the earliest English cathedral to be built in the new Gothic style. Building started in 1175.

We were greeted by one of the charming, articulate guides with a special knowledge of the cathedral's stained glass. Once inside we were shown the fabulous 14th century Jesse Window recently restored by Holy Well Glass Studios along with other beautiful windows.

We visited the Chapter House via steep steps (which also access the Chain Gate). Completed in 1306 and octagonal in shape and breathtakingly light with a roof soaring to the sky, it was a meeting place for cathedral

affairs. The tracery lights still contain ancient glass. On the south side of the cathedral we passed the cloisters that surround a rectangular green.

Engineering solution

Back in the nave we saw the Scissor Arches constructed between 1338-48 as an engineering solution to a structural problem and put in place by master mason William Joy. Unfortunately, time didn't allow for us to view the Astronomical Clock which is the second oldest clock mechanism in Britain to survive in its original condition and is still in use.

Leaving the cathedral we made our way to the moated Bishop's Palace for lunch in the Undercroft. The palace consists of 14 acres of beautiful gardens with wells or springs. The gardens were a hive of activity with some people lunching at the *Bishop's Table* and others playing croquet on the lawns. Following lunch we left the cathedral by way of the Penniless Porch! A super visit! ■

Entering Aladdin's cave in Wells

KATE DALTON reports: On a bright sunny Friday morning the Glaziers set off for a visit to Holy Well Glass, the studio of Steve Clare. The workshops are set in a walled courtyard and occupy historic coach house and stabling buildings close to Wells Cathedral.

The studio was like an Aladdin's cave, full of glass of all shapes and sizes. We were able to see the many projects in progress and talk with the conservationists while they went about their work. The team has great experience in the conservation of early medieval glass, the conservation of original leadwork and design, and conservation of 18th century painted glass from the Arts and Crafts period.

We saw the artists working on glass from Worcester Cathedral, Winchester Cathedral, Jordan's Shell House and the Royal Clarence Hotel. A meticulous record is kept in bound book form detailing all the work that is done on each piece of glass thus providing valuable

information for future generations.

It was an excellent and informative way to spend a morning and thanks go to Steve and his workers for sharing their knowledge with us. ■



Holy Well Glass – an Aladdin's cave in Wells, full of glass of all shapes and sizes.

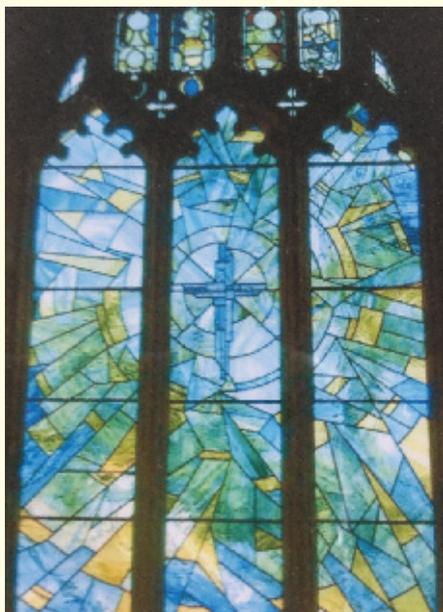


Called "the most poetic of English cathedrals" Wells Cathedral was a key attraction of the Glaziers' visit to Wells, the other being the visit to Holy Well Glass only a short walk away. The Glaziers were split into two parties, each visiting one attraction after the other, the arrangements being overseen by the new Clerk, Colin Sach, present at his first Livery engagement. (Picture by Janet Doe.)

A memorial in a truly rural setting

The final stop of the Glaziers' Friday in Somerset was at the Fleet Air Arm Memorial Church in Yeovilton, writes **RICHARD BLAUSTEN**. The original church, St Bartholomew's, was restored and dedicated to the Fleet Air Arm in 1993, and serves both as a memorial to the Fleet Air Arm, where it houses its Roll of Honour, and as a place of worship. When the Glaziers arrived it was all very peaceful, despite Yeovilton village being situated, in effect, at one end of the Royal Naval Air Station runway.

So on Friday afternoon the party moved into the church to hear a talk from Mark Jackson, a former Royal Naval Chaplain, and a former chaplain to the base, about the Resurrection Light window in the church which he was responsible for organising. He explained how the glass had been cut and deliberately inserted at all the wrong angles so as to achieve a dramatic effect with the light.



While this Resurrection Light window is so important to the role of the Fleet Air Arm Memorial Church, it is the whole setting to the church that completes the impression of peace.

Light coming from the east enters the glass and explodes through the many refracted planes, so that the window never appears to be static, with the cross in the centre appearing to hover in an effusion of rays.

White headstones

Because of timing problems, the local artist himself, John Yeo, was unable to wait for the party, however Mark and his friend Jonathan Coulson, a former air arm weapons artificer who helps at the church, were able to talk about the history of the church and then take people around the adjoining Royal Naval Cemetery. Standing quietly as we all did in the beautifully kept grounds, with the sun shining, amidst the rows of immaculate uniform white headstones, we were struck by the solemnity and peace of the moment.

It seemed totally natural that at the other side of the low fence at the end of the cemetery one could see various animals as they continued their lives in the adjoining farm. A truly rural retreat for those naval airmen who gave their lives for their country. A wonderful last memory of our visit to a very special place. ■

A living gallery full of surprises

COLIN FREEMAN writes: On Saturday morning, three or maybe four coachloads of Glaziers descended at hourly intervals on Patrick's home just outside Ilminster. Patrick, John and Puss (the cat) greeted us and gave us coffee before welcoming everyone into Patrick's wonderful gallery, his living room.

John told us how Patrick's career had flourished with his long and fruitful association with John Piper. Many of us are familiar with their work, examples of which include Coventry Cathedral and Liverpool Metropolitan Cathedral or the very large example of secular stained glass at Sanderson's in Berners Street.

Latterly, Patrick has collaborated with his son John and Graham Jones on windows in St George's Taunton and Cochem in Germany which are widely acclaimed.

Themed panels

Following the end of his association with Piper, Patrick developed a series of themed panels which called on his classical training in Latin and Greek history and philosophy together with his undented commitment to his Catholic faith.

The panels we were shown were from three series of panels. Firstly, a series called Hommages which featured stained glass displays of flowers in the Italian 18th century painting style.

Each panel was Patrick's personal homage to various composers including Berlioz, Brahms, Faure, Tartini and Weber. Such was Patrick's skill that he made this series of panels from fragments of glass from previous commissions. ■

John then took the opportunity to show us panels from Patrick's circus themed series, and the Commedia del Arte series which is based on traditional forms of this particular theatre form together with other thespian imagery.

On looking round his living room, I spied at least two examples of his *Erotica Palestra* series. In my haste to look at as much art work as I could, I forgot to ask which composer might have inspired this series of panels!

While John was presenting these panels, I was also able to roam through a number of Patrick's sketch books. What wonderful pen and ink and coloured examples of Patrick's talent were to be found there. Did I spot Elton John among these impressions or was that due to an over active imagination on my part!

Patrick's work is to be found in the stained glass section of the Victoria and Albert Museum.

Further surprise

The revelations and surprises did not end there. Patrick's library, in terms of range of subject matter and depth, is simply breathtaking. David Ball was heard to remark, "Show me the library and I will show you the man". How apposite. The topics ranged from religion, philosophy, architecture, literature, poetry, art and stained glass and many others.

A reflection of the benefits of five years well spent at Ampleforth as a teenager. Patrick admits to reading 75%-80% of the library. How did he find the time?

An old Belgian desk houses some of his favourite reading material. The desk was described as having 15th century feet with a Rococo top. One wonders if Patrick was commenting on how he now sees himself!

Sadly, an hour was too short to appreciate all of his wonderful talent and my last view was of Patrick and Puss in the welcome position for the next group of Glaziers... All in all a purr-fect time. ■

Annual banquet has Northern influences

The Annual Dinner at the Mansion House was a highly successful event, the Lord Mayor Dr Andrew Parmley, Lady Mayoress and Sheriff Peter Estlin being welcomed by Upper Warden Keith Barley, who pointed out that they and the Master were all Notherners – apart from Peter Estlin, "but no one's perfect". A cheque was presented on behalf of the Livery by the Master for the Lord Mayor's charities: the London Symphony Orchestra Discovery Programme, St Paul's Music Outreach and Music in Hospitals.

The Master Glazier presided over matters with his usual aplomb, referring to the presence of retiring Clerk Andrew Gordon-Lennox and his wife Julia and two sons. He noted the presence of incoming Clerk Colin Sach and continuing Assistant Clerk Alison Jones.

The Lord Mayor referred to Sir David Wootton's own term as Lord Mayor. He highlighted the City's "enormous appetite for enabling work in the arts and sciences", and included mention of the Stevens Competition and the Glaziers' Art Fair.

The principal guest speaker was Lord Hall of Birkenhead, the director-general of the BBC. Ranging over the contribution of the City and London in general to life in the UK, he referred to the BBC, with its new Northern base, as being committed to being open to new and different challenges in terms of job opportunities – one shouldn't marginalise people who are the best talent. "The talent is out there, it just needs opportunity", he concluded. ■

A really exciting place to go – an absolute “must”

PETER CLOKEY sets the scene for the Master’s forthcoming visit to Ulster with a very personal perspective.

For one member of the Company at least, me!, the Master’s trip to Ulster, Thursday 14 to Sunday 17 September, has a special significance. I was born in Belfast and my parents started their married life in Londonderry where my father represented the glass business of **WF Clokey and Sons**. Let me give you some background to the area that we shall visit and details of some family links.

OUR DESTINATION. As our Master is also chairman of The Honourable The Irish Society, it is not surprising that we are off to Ireland for our trip. We shall be visiting Counties Londonderry and Donegal, two of the nine counties that form the ancient Province of Ulster. The geography of the region – like the history – can be confusing. On our trip we will reach a point on the coast where from our vantage point in the North of Ireland we can look north at the South!

We shall be based in Derry/Londonderry (often referred to as “Stroke City” – after the punctuation mark rather than the ill health of the populace).

THE ISLAND OF SAINTS AND SCHOLARS. Two of Ireland’s most famous saints will feature on our itinerary. St Patrick, the patron saint of Ireland, was from Britain. Captured by pirates from his home on the west coast he spent several years in slavery in Ulster before escaping back to the “mainland” (as we Irish refer to Britain).

St Patrick had a vision that he should bring the word of God to the Irish and so he returned in 432, a date known to every Irish schoolchild even if there is a degree of uncertainty over its accuracy.

The saint with the closest connection to Derry is St Columba, or to give him his Gaelic name St Colmcille. He was the founder of a religious centre which was the genesis of Doire, as Derry was first called. The early

saints were great missionaries and St Columba travelled across to Scotland and founded the religious community of Iona.

A LAND OF REBELLION. Skipping forward by a little more than a thousand years to the end of the Tudor era, we have a situation where English influence over Ireland is limited. Dublin and its surrounds may be under firm English control but beyond the Pale attempts to anglicise the country have failed. The greatest of the local chieftains is the leader of the O’Neill clan and Derry is in his territory.

Were you aware that only 12 years after the defeat of the Armada, a Spanish invasion force landed in Ireland? Just as with the Armada, the weather came to the rescue of the English. The Spanish were unable to sail up the west coast of Ireland to join O’Neill. They had to land at Kinsale, just outside Cork, so the O’Neill fighting force had to march the length of Ireland to join up with them. The ensuing battle was a great victory for the English.

THE FOUNDING OF LONDONDERRY. After the death of Elizabeth, King James of Scotland came to the throne. He knew that something radical had to be done to pacify Ireland in general and Ulster in particular. The tool of choice was the Plantation process (confiscation of land owned by the locals and giving it to colonists).

The theory was simple. Fill an area with your supporters and you will create a stable and prosperous society that will not rebel. Plantation had been used in Scotland to pacify the west there.

Plantation was occurring in Virginia and Plantation should work in Ulster. That was the theory. How could it be implemented? This is where the livery companies of London get involved and I will leave it to the Master to explain how The Honourable The Irish Society came into being. Without stealing his thunder

I will point out that the Glaziers had a role, albeit a minor one.

The Twelve Great Livery Companies did their bit but they also relied on the minor companies to support their contributions. We were there supporting the Fishmongers. By October 1618 each of the 12 had raised just over £3,000. The Fishmongers were supported by the Leathersellers (£950), Plaisterers (£40), Basketmakers (£32) and Glaziers (£32), and last but not least the Musicians (£20).

MORE REBELLION AND A SIEGE.

Charles I succeeded James but was not a success. His determination to rule as an absolute monarch brought him into conflict with many established interests. Picking a fight with the City of London was not wise and his threats to the status of Londonderry resulted in further rebellion by the native Irish. Londonderry was threatened but did not fall.

The subsequent treatment of Ireland by Cromwell and his behaviour after the siege of Drogheda was medieval.

Then we move on to the pivotal moment in Londonderry’s history. James II has been chased out of England but arrives in Ireland with French support (this is the era of Louis XIV). Almost everybody else in Europe fears the French so we find a newly crowned Dutch protestant on the throne of England receiving the support of the Pope to deal with the exiled Catholic, James II.

Londonderry is for William and is besieged by James. We will hear all about bravery of the Apprentice Boys who shut the gates of the city. We will hear of starvation and sacrifice.

THE GUILDHALL. All of this history, and much more, is recorded in the great narrative glass of Londonderry’s Guildhall. *The Times* of London mentioned, in September 1912, “...the chief treasures in which are the stained glass windows presented by the various London Companies that once owned land in Ireland, and have not forgotten the old association”. These great windows were damaged by IRA bombs in 1972 but have been restored to their former glory.

IT WILL BE A REALLY INTERESTING TRIP. The Master has put together a most interesting trip. I hope that this short article will have whetted appetites – for those who have a little time to do some reading in advance of the trip, do look up St Patrick’s Purgatory, with its Stations of the Cross glass by Harry Clarke.

Read about the Earl Bishop of Derry and his building of the Temple at Mussenden. And if you have a spare moment in Derry, do pop into St Augustine’s Church on the City walls and note the two Clokey windows in the nave.

A POSTSCRIPT. Past Master Galloway has encouraged members of the Company to consider joining the Royal Oversea League. If you visit their clubhouse ask if you might be taken downstairs to see the stained glass in their office. There you will see a series of town shields of the larger towns of Ulster, including Londonderry. The makers were “Clokey of Belfast”. My next challenge is to get hold of a decent quality photograph to share with you in the next issue of *The Glazier*. ■



Once you have booked for the Master’s visit to Ulster (14-17 September) starting in Londonderry, it will be downhill all the way!

NEW LIVERYMEN INTRODUCE THEMSELVES



New Liveryman Taeko Oliver – an admirer of the skills and dedication of stained glass artists.

TAEKO OLIVER

TAEKO OLIVER writes: I was born in Japan and worked as a broadcaster for five years after graduating from university. I met my husband Tony in London when studying English and we married in 1979.

I joined the international property consultants Richard Ellis (now CBRE) in 1987 to advise Japanese investors on purchasing large office buildings in Central London. While I was working at CBRE, I qualified as a chartered surveyor in 1993 by taking a postgraduate course at City University, London.

I became an executive director of CBRE in



New Liveryman Peter Box – chairs the friends in the UK of the Flying Doctor Service of Australia.

2003 and was involved in well over £2 billion worth of commercial property transactions (mainly City of London) during my 28 year career.

I retired in September 2015. My hobbies are oil painting, jazz concerts (my husband plays and has a band), travelling and occasional opera outings.

Having spent most of my career in the City of London, I am very proud to have become a Liveryman of the Glaziers. I greatly respect and admire the skills and dedication of stained glass artists, and look forward to assisting and contributing to future activities of the Company.

PETER BOX

PETER BOX writes: I was brought up on farms, the last of which was in the mountains of eastern Victoria at a place called Wulgulmerang, an aboriginal word meaning “end of the track”, which it certainly was! On finishing school, I moved to Melbourne to train as a chartered accountant with a firm then called Cooper Bros & Co. As you know the firm is now the giant PricewaterhouseCoopers. On qualification I travelled to the UK via an overland trip from New Delhi, where I first met Sue, my wife, to London in 1977.

After a couple of years on secondment in Gutter Lane, Cheapside with Coopers, I returned with Sue to Melbourne. Thirteen years and three children later, we came back to London with the firm.

I spent a significant part of my career working with clients in the insurance sector. On retiring from PwC in 2009 I have taken up non-executive positions at Marsh, Pool Reinsurance, OneFamily and Cardif Pinnacle. I also chair the charity Royal Flying Doctor Service of Australia, Friends in the UK, which raises funds for its Australian activities.

Cricket is a great passion so I am a regular at Lord’s. I chair the Fulmer Cricket Club in South Buckinghamshire where I am also fixtures’ secretary, player, tea maker and help with the ground maintenance. My other sporting interests include playing golf, going horse racing, and watching most other sports when I get time!

I was introduced to the Glaziers by Brian Harris who is a fellow member of the Cook Society, a society set up by the late Sir Alex Douglas-Home and Sir Robert Menzies, both former prime ministers but still active at the time of the UK entering the Common Market, and who wished to encourage strong commercial and other bonds between the two countries at a time when Australia was about to lose a huge market for its agricultural products. ■

Understanding the importance of the London Stained Glass Repository

MICHAEL DALTON explains the importance of the London Stained Glass Repository as it begins a new life in Welbeck, Nottinghamshire where it will continue its role.

The LSGR was originally founded in 1982 to rescue quality stained glass from threatened buildings, store it safely and find new homes for it, where it can continue to be enjoyed and appreciated by the public as part of our national heritage. It is a unique organisation which is now part of the Glaziers’ Foundation. The foundation was set up by the Glaziers’ Company in 2011 as a registered charity to bring together all our charitable work which makes a significant contribution to

the preservation of our national heritage across the whole spectrum of the art and craft of stained glass.

Established reputation

Since 1982 the Repository has established a reputation across the wider community of organisations which presently own stained glass or which are looking to install worthy examples of this ancient craft. All the glass that is donated by the Repository for installation in new locations is helping to

sustain the environment by ensuring that it continues to be displayed as part of a building, and is not destroyed.

The work of the Repository, which is entirely charitable, is an excellent example of how a voluntary organisation can make a significant contribution to the preservation of works of great artistic merit and their ongoing appreciation.

Recent examples of important glass that has been saved by the Repository include the east window from St Mark’s Church, Cloughton, Birkenhead by Christopher Whall, “Christ in Majesty”, a stunning seven light window originally made in 1906 and a fine example of stained glass from the Arts & Crafts Movement; windows by Ward and Hughes from Holy Trinity, Hove; and windows by Hardman from St Luke’s, Reddall Hill, Worcestershire.

Our stock of glass features windows by many famous makers, such as Edward Kempe; Heaton, Butler & Bayne; E Liddall Armitage; Clayton & Bell and Henry Holiday. A complete catalogue of glass in store is ▶

maintained online and can be viewed on our website.

Examples of glass that has been installed recently include panels by Robert Anning Bell at Gray's Inn Chapel, London; a panel depicting the ascension of Christ at Humberston C of E Primary School, Lincolnshire; and a crucifixion window at Our Lady & St Wilfrid Church, Blyth, Northumberland. Amongst the negotiations currently in progress are those with a redundant church in Cambridgeshire; a church in County Donegal, Ireland; a memorial chapel in the United States; and a church in Hampstead, London.

The Repository regularly participates in

major craft events organised in the City of London and around the country. In 2016 we featured in the Worshipful Company of Glaziers and Painters of Glass Exhibition at the Guildhall Library, London; and we took a stand at the Glaziers' Art Fair, at Glaziers Hall. In June this year we were part of the Glaziers' Company presence at the Lincoln Cathedral Heritage Skills Festival.

Avoiding destruction

Over the past 35 years the work of the Repository has saved hundreds of panels of high quality stained glass from destruction. Many of these have been found homes in

locations throughout the UK and also overseas. It is a testimony to the work of the many volunteers involved in running the Repository over this period that so much of our national heritage in this wonderful art form has been saved, preserved and reinstalled in locations where it can continue to be enjoyed by all who appreciate the beauty of stained glass in all its forms.

The present committee of the Repository, under the wing of the Glaziers' Foundation, looks to the future with optimism as its work continues with many exciting new projects being identified and steered through to successful completion. ■

Roundel from Lord Mayor support body

SUZANNE GALLOWAY reports: The Craft & Competitions Committee has been working with Christopher Seow, founder of the popular "The Lord Mayor Reflects" (LMR), which supports the work of the Lord Mayor's Appeal Charity and is now in its fourth year, to establish a competition to design and create a stained glass roundel. We had a number of high quality entries from many well known glass artists and the entries were judged by Chris with help from our own Master Glazier and Assistant Helen Whittaker.

The winner was Freeman Jayne Ford, a previous Stevens Competition winner. She submitted a design that, in the opinion of the judges, exploited all the traditional techniques of glass painting, staining, leading, enamels and acid etching to create a harmonious and joyous design with strong and playful use of lead-lines. Colour gradation and contrasts created in the design, through shading and silhouettes, were evocative and engaging.

The roundel was presented to Sir Roger Gifford, the 685th Lord Mayor of London, after he had spoken at a gala dinner attended by over 100 people held at Painters' Hall on 17 May. We learned that Sir Roger had approached his Mayoral Year with optimism – not only as "someone with a glass half full in front of him, but also as someone who knows there is an unopened bottle in the cupboard behind".

Jayne's roundel design incorporated Sir Roger's love of music. Guests at the LMR dinner were also treated to a recital by



Plenty to reflect on for Sir Roger Gifford when he contemplates his gift.



A stained glass roundel for a former Lord Mayor (2012/13) to further reflect on – left to right are: Chris Seow, founder of The Lord Mayor Reflects support organisation, Alderman Sir Roger Gifford and artist Jayne Ford. (This and the other picture by Karla Gowlett of Photoperspective.)

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Contributions or advertising enquiries should be sent to the editor:
Richard Blausten richardblausten@btconnect.com 01460 241106

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Colin Sach, Clerk, Glaziers Hall, 9 Montague Close, London Bridge, London SE1 9DD.
Telephone/Fax: 020 7403 6652; www.worshipfulglaziers.com; e-mail: info@worshipfulglaziers.com

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