



# The GLAZIER

the WORSHIPFUL  
COMPANY of  
**GLAZIERS**  
& PAINTERS OF GLASS

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THE WORSHIPFUL COMPANY of GLAZIERS & PAINTERS OF GLASS  
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## Ushering in the new Glaziers' team



Following their installation immediately prior to the dinner are the new team at the Worshipful Company of Glaziers & Painters of Glass (left to right): Master's Steward Sarah Brown, Steward Francis Small, Renter Warden Glenn Hurstfield, Master Keith Barley, Upper Warden Andy Lane, Steward Brian Parsons and Steward Brian Green.



New Liveryman Colin Gregory (left) wearing his Liveryman's robe at the pre-Installation Court Dinner reception in the River Room, Glaziers Hall.

As the new Master Keith Barley's year progresses one tends to forget the event that began it all – the Installation Court Dinner – and it really went with a swing... from the very start. Definitely an evening to remember.

The dinner follows the Installation Court which marks the beginning of the term of office of the Master, Wardens and Stewards. Keith's team consists of new Upper Warden Andy Lane, new Renter Warden Glenn Hurstfield, new Master's Steward Sarah Brown, and new Stewards Francis Small, Brian Parsons and Brian Green.

In the build-up period, the ground floor entrance area to Glaziers Hall reverberated with animated conversation before going up to the reception in the River Room, where members and their guests continued chatting over the fizz.

The atmosphere was so good that no one really noticed the failure of the sound ▶

system which was meant to host the background music provided by one of the incoming Master's sons, an established supplier of music to international events. The newly refurbished hall was in its "not quite finished" mode which actually gave the evening an extra edge.

### Stunning sight

When everyone was seated in the Banqueting Hall it was a stunning sight, with white and blue drapes, shimmering lights, a blue ceiling and the magnificent chandeliers allowing the modernity of the facilities to do justice to the celebratory evening of such an ancient livery company. The tables were packed but rather than inhibiting, this added to the gloriousness of the occasion.

An "amazing grace" by the Hon Chaplain, and an even more amazing Address to the Haggis by Past Master Michael Broadway with accompaniment by the piper, set the tone for the rest of the evening. In the latter part of the proceedings various toasts were made, including new Master Keith Barley welcoming his guests and thanking all those who should be thanked.

### Key aspect

A key aspect of every Installation Court Dinner is the recognition of the Glaziers' support of the South-East London section of the Army Cadet Force. This culminates every year with the award at the dinner of the Glaziers Trophy for Community Service and the Stockdale Salver to members of the cadet force, after the Master has read out the



*Rather than inhibiting, the packed tables added to the gloriousness of the occasion of Keith Barley's installation as Master of the Glaziers' Company.*

commendations. Each year one feels quite humble in the face of the winners' total commitment and the excellence of their performance. This year they were just as outstanding.

Community service winner Cadet RSM Mercia Perin joined 71 London Irish Rifles Cadet Detachment in April 2012 as a shy and reserved recruit. She had grown in the five

years of her cadet career into a confident, assured young person who is a role model, community leader and inspiration to others.

### Community outreach

Mercia's ACF role and community outreach work changed lives and she is a force for change in her local community. Her influence and impact as a role model to her peers cannot be overstated. For the sustained inspiration and leadership she has demonstrated to all her peers, she was given the Glaziers Cadet Community Award 2017.

Salver winner Staff Sergeant Sonia Brown joined Greater London South East Sector ACF in 1993 as a Civilian Assistant and she became an Adult Instructor in April 1994. She was appointed to the role of President of the Sergeants' Mess Committee in 1997 and has just completed 20 years' service. She is also a special critique evaluator to Cadet Vocational Qualifications Organisation which manages the UK's Cadet Force vocational BTEC and ILM awards. In her professional life, Sonia works for Her Majesty's Prison Service as a senior educational manager.

For 23 years' service in uniform and her outstanding dedication to the cadet movement, Sonia was given the Glaziers Stockdale Salver 2017.

### Distinguished offices

The guest speaker was Hon Liveryman Loyd Grossman, now an esteemed arts and heritage person with all kinds of distinguished offices. He made suitably nice comments about the stained glass craft and the Livery. (There was no mention of his pasta sauce or whether it had been used on the meal we had just eaten.) His was a very well received response to the Master's toast to his guests and which in effect ended the main proceedings.

Courtesy of the Master, attendees were able to retire to the River Room for a stirrup cup. A very welcome sign of things to come. ■

## Amazing Installation Court Dinner grace

**On this most important night for the Livery the Hon Chaplain Rev Christopher Kevill-Davies produced yet another of his amazing graces. He said he offered grace to remember that our new Master and his predecessor hail from Yorkshire.**

**He also welcomed Loyd Grossman as the speaker of the evening who amongst many areas of his life was chairman of the Churches Conservation Trust, pointing out that he is not unacquainted with food. And that evening was the feast of St Andrew, when we traditionally have a very Scottish theme to the dinner. It was against this background that Christopher composed the following grace:**

Go to Yorkshire, visit Whitby, where St Hilda's name is blessed,  
Where Captain Cook set sail, and where the fish and chips are best.  
There are courses for the horses, where the sport of kings is based  
Where St Leger and the Ebor, that great Handicap are raced.  
And King Richard cried in vain, "A horse" to give him va va vooom,  
But ended up in Leicester with a car park for a tomb.  
There are great Cistercian abbeys, Fountains, Rivaulx and Mount Grace,  
Where monks of ancient holiness a life of prayer embrace.  
And tonight we can extol the Church's Conservation Trust,  
To preserve abandoned buildings lest they crumble into dust  
Thank God to night for Yorkshire, God's own county, so they say,  
Which gave us both our Masters who are hosts to us today.  
From Doncaster to Darlington, from Huddersfield to Hull,  
The Yorkshire dales give cheeses, and the moors with grouse are full!  
We value all the local food, roast beef and Yorkshire pud,  
Loyd Grossman knows a sauce for it – at least I think he should!

But tonight we value Scotland for the haggis and the lilt  
Of Robert Burns' s poem, for St Andrew and the kilt.  
So thank our God for food tonight, for whisky and for wine,  
For Scotland and for Yorkshire, God's own county – it's divine.

# About some of the members of the Glaziers

This is really an opportunity to introduce some of the people in the Livery who we could be seeing quite a lot of this year. Of course, many of you will know them, so for those of you in this category it is a chance for you to reacquaint yourselves with them. They tell you about themselves in their own words.

## From some of the new Stewards

**FRANCIS SMALL writes:** I was introduced to the Glaziers by past Master Peter Doe who, like myself, was a partner at Ernst & Young for many years. I became a Freeman in 2012 before joining the Livery in 2013.

I joined Ernst & Young after studying law at Cambridge. I trained as an accountant before moving to corporate finance where I rose to be the firm's global head of corporate finance and found myself on an aeroplane every week travelling all over the world.

Since I stopped working full-time in 2015, I have had more time to enjoy Glaziers activities, including trips to Durham, Budapest, Paris and Somerset, accompanied by my wife Jenny. We are looking forward to the Master's visit to York in April.

We live in Wimbledon, close to the All England Lawn Tennis Club. We run a bed and breakfast each year during the championships, hosting players, managers, umpires and many others connected with the world of tennis. We have three children all living nearby.

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**BRIAN GREEN writes:** As a chartered civil engineer I spent a number of years at the dirty end of the heavy construction industry. The projects included large areas of glazing in office and distribution buildings but, sadly, I was never able to persuade the client to move away from pure functionality by including some stained glass in the detailing. In one of the industry's periodic downturns I effected a career change via the London Business School.

In my new guise I spent the next 30 years as a management consultant working in productivity improvement and project delivery across a range of industries. These included brewing, food manufacturing, auto assembly and distribution in the private sector as well as transport and defence in the public sector. Large infrastructure projects in Europe, Japan and Korea allowed me to travel extensively and keep contact with my roots in the construction industry.

Prior to retiring four years ago I spent 10 years supporting Transport for London in the delivery and operation of initiatives for Mayors Livingstone and Johnson. These

included Congestion Charging, the Low Emission Zone and the Cycle Hire Scheme. I also worked with London Underground on the transformation of the Tube network.

Retirement has provided the opportunity to travel, take up golf again after a 40-year lay off and begin to get involved with the Arts Society and the Glaziers.

## From the new Liverymen

**COLIN GREGORY writes:** I grew up in North-West London and, after reading law at Leicester University, I started work in the City with the solicitors now called Norton Rose Fulbright, practising commercial law. I am currently a senior lawyer at the Government Legal Department managing a team drafting secondary legislation.

Throughout my career I have maintained strong links with the City. I have been a liveryman of the Solicitors' Company since 1991, and am currently a member of its court. Among my other activities outside work I am a member of the Central London Bench and sit regularly in the City and Westminster as a magistrate.

I am a trustee of the City of London Justice Rooms Charitable Trust, which helps people in need who come before the court or live or work in the City, and serve on the charity committee of the Solicitors' Company. I have a particular interest in conservation, of both the natural and built environment.

I still live in North-West London, but also in mid-Lincolnshire, where I am fortunate to own a grade 1 listed house. I was delighted to be allowed to install some armorial glass made by Barley Studio.

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**DEREK HUNT writes:** I am a British stained glass artist who designs glass artworks for public buildings, private homes and churches throughout the United Kingdom. I studied a stained and architectural glass degree course under Douglas Hogg at Edinburgh Art College from 1980-84.

With over 30 years' experience running Limelight Studios from my rural Leicestershire home, I create bespoke glass art including sculptural objects, screen printed glass, and traditional stained glass for a wide variety of locations. Every project is unique, with a focus on collaboration and community engagement being at the heart of many commissions.

In addition, my studios carry out a wide variety of conservation projects on historic stained glass. I am a fellow of the British Society of Master Glass Painters and am an accredited stained glass conservator with the Institute of Conservation.



New Liveryman stained glass artist Derek Hunt.



New Liveryman author Nick Louras.

**NICK LOURAS writes:** I am an author, editor, and historian of the 19th century. My first book, *James Fenimore Cooper: A Life*, was published in the UK by Chronos Books in 2016. I am currently writing a companion to the arts and letters of the Victorian period. Before I became a full-time writer I worked in stocks with a family business on Wall Street. I live with my wife, Kimberly, and our sons, in New York City, and part of the year in London.

I was admitted to the Freedom of the City of London in 2016 and joined the Glaziers in 2017. I became interested in the art of stained glass while observing the decade-long restoration of the windows at St Thomas Episcopal Church in New York where I am a parishioner. The church owns a significant collection of early 20th century glass from the London firm, James Powell and Sons, Whitefriars. ■

**A bearded figure is sometimes to be seen in the Glaziers' Company's vault. It is Phil Fortey who has succeeded David Eking as Honorary Curator.**

A thoroughly modern curator, he is checking the existence and condition of the Company's prized possessions, including its silver and glass ware. It is Phil's intention to produce electronic documentation containing digital images so as to make them more secure from loss and more readily kept up to date.

## Charity communications roundel prize goes to Innholders' Assistant Clerk



Glaziers' Past Master Duncan Gee and (centre) Master Public Relations Practitioner Katherine Sykes, with Innholders' Assistant Clerk Gillian Croxford as she holds her charity communications roundel prize at the presentation at the PRP's Winter Dinner.

The Glaziers and the Public Relations Practitioners jointly presented the Clarity in Charity Communications Award to Gillian Croxford, Assistant Clerk to the Worshipful Company of Innholders, at the Public Relations Practitioners' Winter Dinner at Apothecaries' Hall on 27 February. Glaziers' Past Master Duncan Gee and PRP Master Katherine Sykes jointly gave the stained glass roundel prize, made by artist Emma Butler-Cole Aiken, to Gillian.

This is the third year the award has been made with Emma the artist for the roundel. Her original design for the roundel was selected by the Public Relations Practitioners as a result of a competition organised by the Glaziers. Duncan Gee has now made the joint presentation at all three dinners. Richard Blausten has been the Glaziers' liaison with the PRP throughout and has also attended the dinners with Duncan.

This prize is awarded for excellence in communications. It recognises non-professional communications activity (i.e. not carried out by a professional PR company or individual who trades as a public relations or communications practitioner) linked to the livery movement and the charitable sector.

Judges look for examples of clear and successful communication involving the charitable sector which has been achieved "against the odds", i.e. demonstrating the use of initiative to get around such issues as minimal funding, or raising the profile of niche issues that don't often receive public interest.

The judges seek interesting initiatives which have made (and are making) a real difference in raising the profile of the charity and/or charitable endeavours related to a livery company or the livery movement more widely.

Nominations are made by livery companies. The judges this year were the

Master Public Relations Practitioner, the Master Glazier and Bob Roberts, communications director of the City of London Corporation. Keith Barley felt that Gillian was the clear winner although he was impressed by the runner up Lesley Day, Renter Warden and Honorary Secretary and Treasurer of the Tylers and Bricklayers. She won praise for the high quality media and social media communications she delivered in support of the "Charity of Year" initiative that engaged members and led to a number of fundraising initiatives.

Gillian's job included being clerk to the Innholders' Communications Sub-Committee, formed in 2016 by the Immediate Past Master to improve communications with the members of the company, to raise awareness of the work of the company's charitable foundation and thereby increase the charitable giving to the foundation by the members – which has risen over the year from just under £6,500 to over £18,000 – and to support charitable initiatives during the year.

Despite having no PR expertise herself, Gillian harnessed the efforts of the young team of liverymen and freemen to produce copy for regular email communications to the members (although frequently having to write the articles herself!), drove with huge enthusiasm the company's entry in the Great River Race 2017, which raised over £8,000 for the Alzheimer's Society and Hospitality Action, and was editor of the new format Annual Review.

She was responsible of sending out 10 newsletters which contained 52 articles of interest to the membership. What is most impressive is that these newsletters produced "open" rates of over 70% (compared to the industry average of just under 20%) and "click-through" rates of over 31%, compared to the industry average of just 1.9%. ■

## A Renaissance woman who was serious fun

Past Master **DAVID BALL** reflects on the life of stained glass scholar **Nicola Gordon Bowe**.

Nicola Gordon-Bowe, b 1948 d 2018, was a leading authority on the Arts and Crafts movement and particularly the Gaelic revival of the Irish Arts and Crafts Movement. An academic, lecturer and author of international repute, she was a world renowned expert on the work of Harry Clarke and Wilhelmina Geddes, the two giants of Irish 20th century stained glass and thus well known to many Glaziers.

Harry Clarke glass is a lovely metaphor for Nikki: they are both exciting to know, stimulating, vivid. Nikki wore her scholarship so lightly but was irresistible in discourse on her subject.

### Explaining genius

I first met her in 1997 exulting in and explaining the genius of Harry Clarke in the Honan Chapel in Cork for a visit from the Stained Glass Museum. Even someone like me who had little appreciation of 20th century stained glass could not but be enthused by Clarke and Nikki was his best interpreter.

Naturally I invited her to be our guide on our WCG visit to Cork in 2008. She not only agreed but also introduced me to people who could make such a visit memorable. She knew and was known to everybody in the Arts and Crafts and her name and recommendation was enough to open many doors.

### Leading authority

Being the world's leading authority on Clarke would be enough fame for most people but she was much more. A leitmotif of my correspondence with her over the next twenty years was constant reference to what was to be another magnum opus, her book on Wilhelmina Geddes which finally saw publication in 2015 to critical acclaim and lecture tours. It sits alongside her seminal works on Clarke published in 1983 and 1986.

### Irish scholarship

Born English, Nikki was nevertheless a great scholar in the best traditions of Irish scholarship – and I can think of no higher praise. She was truly a Renaissance woman, a polymath with interests in many cultures and pursuits in many countries; above all, she was fun – but serious fun!

Her unexpected and untimely passing is a huge loss to the world of stained glass, to the academic community, to Ireland and to everyone who had the privilege to know her. ■

# Glaziers' outreach success comes as a joint effort



Tim McNally describes the benefits of belonging to the Glaziers' Company at a joint event at Glaziers Hall organised by the Institute of Directors City of London and the Worshipful Company of Glaziers & Painters of Glass.

**Glaziers Hall on the evening of 14 March was the venue for one of the most successful outreach exercises undertaken by the Company. A joint business event under the auspices of the Institute of Directors City of London and the Glaziers, led by David Stringer-Lamarre, a prominent member of both bodies, it brought together around 100 attendees from a variety of support and other organisations.**

**Not only were there Glaziers and IoD members present but so were people from the Financial Executives Networking Group, Imperial College Business School and the Public Relations Practitioners' Company, among others. Also invited were business owners and business leaders from the London Bridge, More London and Southwark areas.**

The evening began with a gathering on the ground floor of Glaziers Hall from where attendees went to pre-presentation drinks in the River Room. There then followed a number of presentations in a very full Court Room.

Following the opening of proceedings by David Stringer-Lamarre, the video about the Glaziers' Company was given its first official showing by Michael Dalton. A key theme of the video, as expressed by the participants, was the friendliness and inclusiveness of the Company and how interesting and enjoyable members found it mixing with such a variety of people – a direct connection with the glass industry not being a requirement for membership.

Master Glazier Keith Barley then spoke about the Company, explaining its early



Warm applause for the platform speakers – Public Relations Practitioners' Middle Warden Sarah Wait in the foreground.



Alderman Alastair King, chairman of IoD City, listens intently to attendees at the pre-presentation drinks.

importance as a guild until the Dissolution of the Monasteries set in motion years of uncertainty prior to it settling down as a company in late Stuart times. He stressed the work of the Glaziers' Foundation in modern times and how the Stevens Competition focused on placing stained glass in contemporary situations.

Alderman Alastair King, chairman of the IoD City of London, described how the City of London Corporation, the governing body of the City, worked. And how important the guilds were from medieval times onwards, forgiving loans to the monarch in return for profitable trade privileges. He then strode through the centuries to describe the Institute of Directors and the activities of its City branch, which included not only networking opportunities but also the work of a number of special interest groups ranging from financial services to China.

Katherine Sykes, Master of the Public Relations Practitioners' Company, talked about the as yet uncompleted journey of her company to full livery status. A very modern company, founded in 2000, it now has 127 members and has gone from being a guild to a company without livery, currently marking time before it becomes a company with livery, i.e. a worshipful company. It needs £300,000 in its charitable trust and £60,000 in its bank account.



Relaxing after the formal proceedings are over are (left to right): David Stringer-Lamarre, chairman of the Glaziers' membership, development and social committee, and also IoD London region chairman; Master Glazier Keith Barley; Katherine Sykes, Master of the Public Relations Practitioners' Company.



Glaziers' Upper Warden Andy Lane makes a point to Keith Barley.



Christopher Seow, founder and event organiser of the Reflections of The Lord Mayor programme, also makes a point to Keith Barley.



Visitors to Glaziers Hall in the post presentation River Room reception as the evening draws to a close – (from left to right) Lloyd Buck, Irina Velkova and Lynn Lin.

She highlighted the PRP's relationship with the Glaziers' Company, particularly their joint work in operating the Clarity in Charity Communications Award over the last four years to mark the achievements of personnel across the livery movement (who are not PR professionals) in their livery company's charitable activities.

There was then a business card draw overseen by Alistair King, with tickets drawn by Keith Barley and Katherine Sykes. Alistair King then gave a presentation about joining the IoD City of London, and the Glaziers' Tim McNally, one of the key organisers of the whole event, gave a presentation about joining the Glaziers.

Despite what might have seemed the length of the proceedings, the comments of all the platform speakers were relatively short and warmly received by the attendees. After David Stringer-Lamarre's closing remarks everyone retired to the River Room to enjoy a very convivial time of drinks and canapes – with people taking a break to go on conducted tours of the hall with the Glaziers' Clerk.

The fact that everyone stayed for so long in the River Room and there was such a buzz of conversation amid a complete mixing of attendees completed the final tableau of what had been throughout an excellent occasion for all concerned.

# Reaching out from Bath with mood setting light and colour

**THEMIS MIKELLIDES** of **Bath Aqua Glass** explains his art and how his team of stained glass artists in the city in Somerset works on a wide range of commissions on a national and also international basis.

Situated in the heart of the world heritage city of Bath, Bath Aqua Glass finds its home neighbouring the historic Bath Abbey and opposite the Roman Baths. Visited by over 3.5 million visitors each year, Bath boasts many attractions, but one of its most interesting is also one of its most creative.

Bath Aqua Glass is a local company making handmade glass in the centre of the city. It specialises in blown, fused and stained glass, creating unique works of art. Founded in 1996 by Annette Dolan, the company now employs 30 staff and has both a national and international profile.

In our flagship shop, windows and walls cascade with baubles; shelves display eye-catching vases and bowls, and the stained glass makers work on site creating new pieces.

As a stained glass artist, I head the stained glass studio, working with my team on commissions for customers all over the world. A director of the company, I originally trained in Swansea studying medieval and architectural stained glass, followed by an MA in glass for which I pursued ideas and artworks that create a three-dimensional quality.

Like many using all kinds of fields, I was originally inspired by my father, Byron, a



*Memorial window celebrating the life of "Rose". Private commission, Devon. Detail of sandblasting, through mouth blown, red flashed streaky glass.*

retired Oxford professor and pioneer in the field of architectural psychology, a subject that encompasses how light and colour affect us all on a psychological level.

Allowing daylight and colour to enter a building is an essential quality in sustainable building design. It has been well documented that environments which incorporate the aesthetics of light and colour greatly enhance the psychological happiness and well-being of their occupants.

Both traditionally made and contemporary glazing can partially engage or fully block an undesirable view, an ideal solution for creating light and private spaces.

As a building material, glass is interactive with sunlight and influences the interior quality of buildings more than any other construction material. Architectural stained glass can also be used as an ideal solution for reducing solar glare.

I found a natural marriage of both light and colour in the art and medium of stained glass, marvelling at how light reacting dynamically within the glass changes its entire appearance and feel. Research shows that strong, vivid colours stimulate our



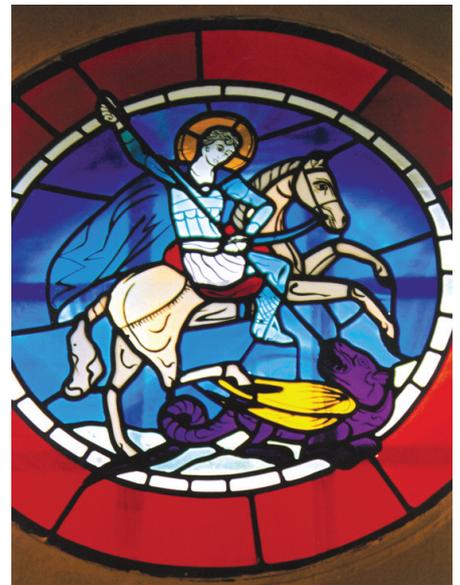
*Double glazed roundel panel. A private commission in Gloucestershire. Client's brief... inspired by the turbulence of water.*



*A chapel window for Monkton Combe School outside Bath – the vivid red colours symbolise the blood of Christ and of the brave men and women lost in the First World War.*



A newly commissioned heraldic shield for a private client, Berkshire.



Traditionally made 13th century stained glass window for St George's Catholic Church in Warminster.



These hand spun roundel panels, located at the entrance to the Bath Aqua Glass shop in Bath, have become a local landmark.

minds and appear closer to us, whereas cooler, paler colours will calm us and appear further away.

I employ this understanding of the psychology of colour within my work, creating pieces of art that seek to radiate an innate beauty.

I and my team work on a wide range of projects including the restoration of church windows and the design and execution of commissions for churches, commercial and domestic buildings.

One of our most recent projects was the recreation of a missing section of a window designed by Joseph Bell around 1850. When the window was first made, ancient painting methods were utilised using badger hair brushes and stippling techniques.

So our studio team did the same, painstakingly recreating the detailed designs and firing each piece in a kiln at 660 degrees Celsius. This fuses the ceramic paint to the glass, meaning that the images can last for up to 1,000 years.

One of the most meaningful ecclesiastical windows created by the team was of a chapel window for Monkton Combe School outside Bath. The window was funded by an elderly former pupil who wanted to leave a commemoration to his old school, and he was delighted to see his dream realised before he died.

The window depicts the three crosses on the hills of Golgotha, using vivid red colours to symbolise both the blood of Christ and of the brave men and women lost in the First World War. The window forms a bond between past, present and future, a story that we leave for future generations.

Looking ahead through 2018, I and my team will be creating a window for a local church commemorating its 300th anniversary. The design will incorporate the water themes of the Bath spa, and will be made using contributions from every part of the company.

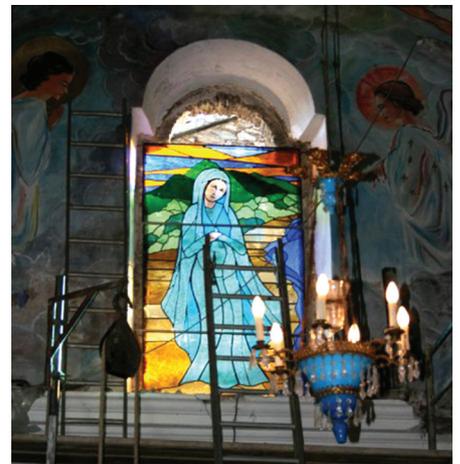
Hand spun roundels, (circles of glass created in the Walcot Street blowing studio) will use copper and iron in a mineral



Three-dimensional glass art. Traditional enamel glass paint, screen painted over two panels and double glazed. Contemporary domestic commission, Wiltshire.



Details from a contemporary window, private commission, Washington, USA. Created by slumping mouth blown glass and leading. A process that creates remarkable visual light catching and distortion through the thick sections of glass.



Making a window in Corsica – mainly cooler, paler colours to generate a certain feeling in the beholder.

combination used by the Romans to create aqua colour. These roundels will represent water bubbles.

A flowing watery element will be created by combining fine glass frit (small glass particles) and enamel glass paint. A clear reamy mouth blown glass, (glass with striations – ridges – running through it) will complete the design by inviting the viewer to imagine they are seeing through water, with detail slightly distorted.

These elements will be leaded together using traditional techniques. These schools of glass making combined will make this window very special, and hopefully something of a talking point for years to come.

Taking account of ever increasing environmental concern and a greater desire to be more energy efficient, all our windows can be glazed incorporating energy saving laminated low E glass. The double and triple glazed units are made to the highest standards with materials that promote longevity. A stained glass window can now be a very secure installation.

As well as having commissions in the UK, we have pieces installed as far away as Alaska, Florida, Washington, Nigeria and Corsica. ■

# Fond farewells to dear departed Liverymen

Inevitably, an organisation such as ours, reflecting the lifetime commitment of most members once they have joined, will face the situation that it loses members every year on the occasion of their passing away. The year so far has seen us lose three members – Bill Corlett, Charlie Brooks and Stuart Lever. A retired solicitor, in his time Bill was both a Steward and a member of the Court. Charlie and Stuart in their very different ways were undoubtedly “great men” of the Livery, as may be immediately perceived from the comments of some of those who knew them best. Please enjoy the words below as a celebration of their lives.

## FAREWELL CHARLIE BROOKS

**DAVID BALL writes: I knew Charlie for over 40 years, initially through the electrical industry where he was prominent. I introduced him to membership of the 25 Club which required seniority in the industry and to be 25 years from your pupillage, and with a limitation of 25 members. He fitted like a glove!**

He was fluent in Russian and French. The latter is the only language in his home because he married a Frenchwoman. He loved Russian literature. I used to delight in getting him to recite Pushkin, not because I understood it but because he declaimed with such joy. He spent a lot of time on business in Russia for Hawker Siddeley.

He was “a backbone Glazier”, what my wife Pat calls a member of the “Supporter’s Club”, always at Master’s visits and events and always the same person. Gold!

He was a bon vivant and we had a little WCG four-man dining club which met a couple of times a year in each other’s clubs: Christopher Kevill-Davies, Charlie, Colin Freeman and me. He loved conviviality and always naturally gravitated to be with people like himself and who enjoyed activities of that kind. Unfortunately Charlie’s particular buddies in the Company have all passed on now. He was also a regular at my “waif and strays dinner” held on the so called “Free Night” on Master’s visits and a great admirer of Helen Whittaker, but then we all are.

His favourite pastime, other than Russian literature, was to join fellow gourmands at the Travellers Club for lunch and a rather inebriate afternoon chatting about everything in their library, and all enjoying Charlie’s effervescent humour.

**HELEN WHITTAKER writes: There will never be another Charlie Brooks; a sincere friend and companion to me at numerous Glaziers events over the years. Of course,**

the straw hat was his cover, and his intriguing character drew out of me incessant questions. Charlie, ever the gentleman, enlightened me with an endless supply of wonderful stories of his adventurous life around the world; some beautiful, some challenging, some even of life-threatening situations, but all faced with his positivity and rich love of life.

I will miss the straw hat, and the cream suit and the cheeky smile, but mostly I will miss his encouraging guidance and wisdom.

**COLIN FREEMAN writes: Charlie was one of the more enthusiastic members of the Glaziers’ Supporters Club, his presence illuminated every function he attended.**

He particularly enjoyed the Masters’ visits in his own stylised manner. This year when returning from our visit to Somerset, Susan and I left him on Taunton Station reading, not the Sunday Times, but a novel in Russian. When he first learnt of our proposed visit to Chicago in 2011, he deemed it much too far but guess who was the first to sign up. His enthusiasm was infectious.

I enjoyed many lunches of fine wine and good food punctuated with engaging conversation and much laughter and joviality. Nevertheless he possessed an enviable quality to separate the important elements in his life – Hawker Siddeley, the Travellers Club, the Glaziers and most importantly his family.

My lasting impression is one of unbounded warmth and kindness, forthright and uncompromising expression of view, great cheerfulness and optimism together with a clarity of intellect.

Who at his funeral will forget his panama hat perched on his coffin as he was driven away from the church... a deeply evocative and poignant memory which will remind us of his loss.

**CHRISTOPHER KEVILL-DAVIES concludes: There is an excellent modern custom of including photographs in orders of service for funerals. It gives one a glimpse of someone over a lifetime, rather than just as one remembers a person.**

This was true for Charlie as we saw pictures of Charlie when much younger, Charlie in his working life, Charlie with his family and thus we were treated to seeing a man who had lived a long and fulfilled life. In all of them Charlie was smiling, and on the front cover his memorable laughing face greeted us as we arrived at the church.

His enjoyment of laughter lit up every event at the Glaziers that he attended, whether in London or on visits abroad, and he will be much missed by many of us. We were there to say goodbye and rest in peace to a remarkable man. The requiem Mass was

conducted with deep sincerity and dignity, and in the tributes we were reminded of his love for the Glaziers’ Company. That love was mutual.

His coffin had flowers on it and on the flowers his panama hat. What a fitting and moving touch as we paid our sad respects to such a lovely man.

## FAREWELL STUART LEVER

**GEOFFREY BOND remembers: Stuart was admitted to the Company in 1970 and was an enthusiastic and contributive Liveryman until his retirement from the Court in 2014. I remember well when I was admitted in 1973, one of the first people to welcome me was Stuart. He served as Master 1992/3, served on the Craft & Competitions Committee from 1998 – 2014 and the Hall Board for a number of years, including a time as its Secretary.**

Although not a craftsman Stuart was one of the most enthusiastic Liverymen I have known for the art or mystery of glazing and painting of glass, evidenced in particular by his long interest in Rose and Jesse Tree windows. His contribution to the glass of Fairford Church was renowned.

## Improved status

During his year as Master he resolved in his own words “to improve the status of the stained glass artist coupled with the establishment of procedures and facilities for maintaining standards of excellence”. Stuart was a great promoter of apprenticeships and contributing financially to these matters.

He worked with others on the establishment at the Ironbridge Museum for the setting up of a studio for craftsmen so it could be in business by January 1994 (sadly in recent years now closed). Also the Glaziers’ permanent exhibition at the Weald & Downland Museum at Singleton was being brought to fruition at this time by Stuart and others.

Stuart launched an appeal for our Trust Fund and it was a great pleasure for me to arrange, with two of my colleagues, in a private trust we administered, for a donation of £30,000 to assist young craftsmen and women. The gift was in the name of a former Glazier and close friend of mine, Norman Ashton Hill.

## Closing words

I recall some closing words in Stuart’s Master’s report on his year:

*“I am able to say that the roots and branches of the Worshipful Company of Glaziers were tended with loving care during the year. Both manure and fertiliser were applied and there was appropriate spraying. The birds and the bees were welcomed to pollinate, the paths were swept and the environment kept friendly and healthy. Thought was given to next year’s crop.”*

Would that we could all make such valuable contributions to our Company. He and Susan have been great supporters of all that we do and we thank them for it. ▶

**DAVID BALL remembers: Stuart's passing is a great sadness for all of us who were privileged to enjoy his and Susan's lively company on many Glaziers occasions and particularly during his hugely successful Master's year in 1992/3.**

I have spent many happy hours sharing Stuart's eclectic range of interests from fine wine through literature to opera, Henley and Lords cricket, particularly because these latter three were often enjoyed in happy combination with the first!

Magdalen College Oxford (his beloved alma mater), the Glaziers Livery and the art and craft of stained glass were his devoted interests, all of which he supported financially and with energy, wisdom and enthusiasm.

His integrity and willingness to be politely but utterly fearless in his criticisms of things that did not fit with his way of seeing the world were admirable. His turned out to be a good way of seeing and responding to our world. His quiet but constant support and advice in the rescue of Glaziers Hall bore much fruit. He had a very sharp nose for financial issues and was sometimes a lone voice speaking out on Glaziers policy matters of which he was subsequently proved to have been right. He bore his disappointments with both stoicism and magnanimity.

### Typical example

Pat and I loved to stay with him and Susan at Warrens Cross Farm where many Glaziers experienced Stuart's characteristic liberality when he hosted a luncheon during Past Master Sir John Stuttard's visit to Fairford Church. Fairford was close by and the restoration of its windows was such a typical example of "a Stuart pet project". He both donated and raised a great deal of money for its windows' restoration and took a lively and abiding active interest in it; but then Stuart did that for so many craft projects.

Stuart was a wonderful man; he relished "the good fight" for a principle, tenacious but generous of heart and magnanimous. The "go to man" whenever our Company was in difficulty who always responded generously; he was a giver not a taker. In short, a very good man whom it was a privilege for anyone to own as a friend and a brother Liveryman.

**ALFRED FISHER remembers: I have encountered many Liverymen who devote a huge part of their life to the Glaziers Company but there have been a few whose dedication was quite exceptional and Stuart was certainly one of them. He was of course passionate about good housekeeping of our finances and although I was completely out of my depth on matters of accountancy and finance he certainly made up for my lack of understanding in my year as Master, then during his own occupancy of the post the following year and for several years thereafter.**

At Court meetings he built a reputation as not being one to readily accept with a nod the decisions of a committee whenever finance and investment was concerned, and could be relied on to rise to his feet whenever he

thought there was a possible detrimental outcome which had been overlooked by others. This was not through obstructionism but in a determination to apply his wide experience and wisdom for the good of the Company.

### Obvious choice

He took very seriously the responsibility of the Glaziers to encourage the art of stained glass and its preservation and his home near that great glass treasure of Fairford was an obvious choice to visit in his year. He supported competitions and scholarships financially and gave practical outlet to this enthusiasm by sponsoring new work as can be seen in the Mulder Canter window in Southwark Cathedral which he commissioned from Past Master Lawrence Lee.

The practical aspect of his enthusiasm was also exemplified by his purchase of work from young artists and in my case, the not so young. He was always extremely encouraging to students and fellow Glaziers and his warm personality helped them connect with the Company and feel comfortable in so doing.

His fervour and his reliability as a friend will be greatly missed.

**PETER BEESLEY remembers: Stuart was a great support to me in my year in office and provided me with interesting papers on the craft and aspects of his interest in the Company's charitable activities. In those days there were several separate charities and committees involved in this work.**

However I remember other occasions with him and Susan which showed his wider interests. Particularly sitting by the lake he had acquired adjacent to his house to save as a wild life habitat. He gave this lake subsequently to the Gloucester Wildlife Trust. Also I recall a walk through the Westonbirt Arboretum one autumn with him and Susan to see the wonderful colours. He had a great interest in the countryside and farming generally.

His passing will be a great loss but he will be remembered not only for his charitable work in the Company but also for the wildlife reserve near his home.

**RICHARD BLAUSTEN concludes: I always regarded Stuart as a kind of mentor in the Livery from the time I joined and years later he would always come up and say hello. During my early days as editor of this magazine I would receive letters with encouraging comments or useful contributions which were published. I will always remember walking with him across London Bridge from a Court meeting to a dinner at Fishmongers' Hall, listening to his pithy comments about the meeting and his references to the wisdom of his father which he used to illustrate those comments.**

I was worried about his ability to ascend the steps to Fishmongers' Hall, but was amazed at the speed with which he overtook me on the way up. Stuart always led from the front.

## LIVERY NEWS



**Master's Steward Sarah Brown (above) gave the first Master's Lecture on 5 April in her role as director of the York Glaziers Trust. She spoke about the Great East Window of York Minster where she had been leading a team undertaking restoration and conservation.**

**Holy Well Glass of which Steve Clare is a director have been granted the Royal Warrant and are now officially stained glass conservators to Her Majesty the Queen.**

**The guest speaker for the Spring Livery Dinner on 30 April is American Art Femenella, president and owner of Femenella & Associates, a leading authority in the US of old wood window and stained glass restoration.**

**The Ladies Lecture and Lunch on 4 June will have as speaker author and historian Alison Weir, giving a talk on Elizabeth of York, the first Tudor queen. Gentlemen are invited as guests of the ladies.**

**If you haven't had a look recently at the Company's website it is about time you did.** A distinctive and ongoing revamp is taking place, building on the earlier work carried out under the stewardship of Ian Chisholm. Alex Galloway is now undertaking the day to day running of the site having instituted a number of design changes. It is a good place in particular for a convenient look at the events calendar and to see news and announcements. Over time the website has become a worthwhile facility for members as well as presenting an effective image to the outside world.

**Have you wondered where you were when you entered Glaziers Hall?** Well, just in case you do suffer a memory lapse in the future it is intended that the coats of arms of the three livery companies which own Glaziers Hall Ltd will hang in the entrance area in a suitably decorative form. More important, visitors should be left in no doubt that in parallel with the effective modernity of much of its interior the hall is still reflective of the traditions of the livery companies whose home it is.

# Livery Companies Skills Council awards at Glaziers Hall



With the several chandeliers at Glaziers Hall helping to cast light on the proceedings, the various winners of Livery Companies Skills Council Awards stand with their certificates behind the Lord Mayor, centre, with the Master Glazier next to him, right, who hosted the event.

**SUZANNE GALLOWAY reports:** The Master Glazier welcomed the Lord Mayor Alderman Charles Bowman, Sheriff Neil Redcliffe and 13 other Masters of award making craft-based livery companies to newly refurbished Glaziers Hall on 26 February, which had been chosen as the venue for the Livery Companies Skills Council (LCSC) Master Certificate Awards Ceremony.

In his welcome speech, the Master spoke about the importance of training, apprenticeships and optimising craft skills and techniques. He also gave an outline of the history of stained glass and glazing.

This included its highs (such as when epic mediaeval architectural-scale glass art works might be regarded as something like a showing at an IMAX cinema today) and its lows. However, he was optimistic that the craft was presently experiencing something of a renaissance.

## Craft challenges

There were also presentations from Tom Barton (chairman of the Construction Liveries Group) and John Taylor (chairman of the LCSC). Caroline Roberts from the City and Guilds Group spoke of the challenges facing

craft-based education and apprenticeships in the UK's changing economy, plus possible threats and opportunities offered by Brexit.

Aaron Wright was awarded a Journeyman Award Certificate, having successfully completed his apprenticeship in stained glass craft, art and conservation in 2013. This certificate may be presented to those recently qualified in one of the City livery crafts and who have demonstrated competence, progression and potential since completing their apprenticeship.

The LCSC Certificate awards may be made at Master, Journeyman and Apprentice level and are awarded annually. Aaron begun work with MC Lead Glaziers in Norwich and more recently Chapel Studio in Kings Langley. He has worked on numerous projects in the country's cathedrals and other listed buildings, including on the East Window in the Egyptian Hall at Mansion House and more recently on glass in the Court Room at Glaziers Hall.

Past Master John Dallimore, Glaziers' Company representative on the CLG was also present, as was Past Master Phillida Shaw, Baroness Garden of Frognal (Past Master World Trader and former Lords' spokesperson for the Department of Business Innovation and Skills), Patrick White (training and development manager for the Institute of Conservation), along with Glaziers' Clerk Alison Evans.

The LCSC's Jo Mabbutt (liveryman of the Painter-Stainers' Company) was responsible for overseeing the complex, but successful, arrangements for this event, in collaboration latterly with Alison, and with GHL.

**PETER CAMPLING, director of Chapel Studio, comments:** Aaron joined my company in 2008 having finished college. The training he has received with me in-house, has taught him the skills necessary to undertake most aspects of conservation and restoration in a craftsmanship manner.

I saw the opportunity to enrol Aaron on the livery companies' higher apprentice scheme as a great chance for Aaron to have an outside comparison of his work and be judged for his quality independently. This would serve to verify his work and have a recognised qualification being the NVQ level 6.

Leading on from that training Aaron has advanced in all aspects of his work, with quality at the fore and an interest in further career development. The next stepping stone was to achieve the Journeyman award, which I am very pleased to see him awarded.

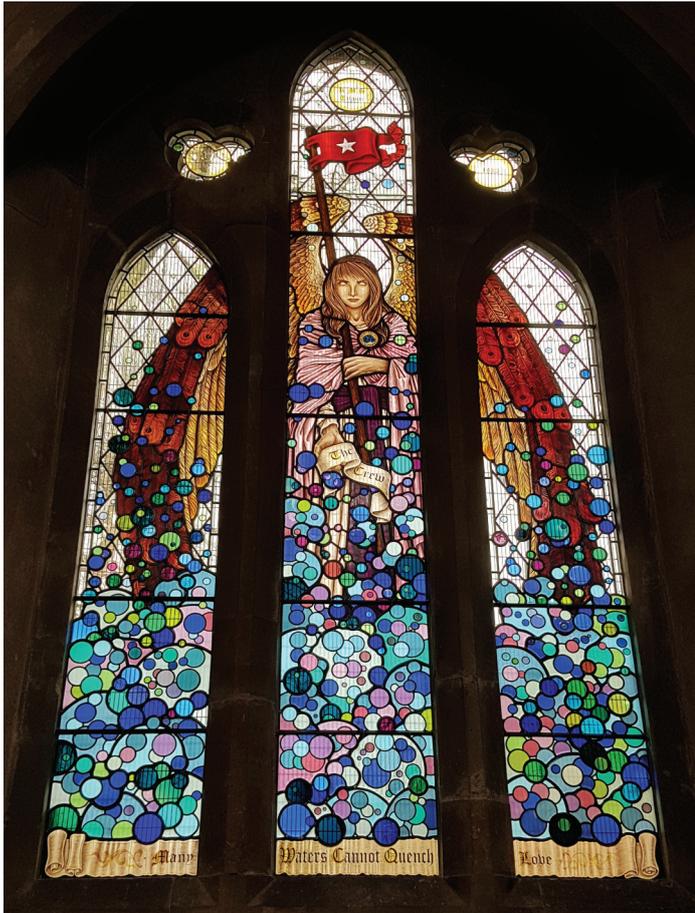
**AARON WRIGHT concludes:** Receiving the Journeyman award was an absolute privilege. What the Worshipful Company of Glaziers is trying to do – in helping young people succeed within the stained glass world and be acknowledged for their achievements – is of great value.

To accept the award at Glaziers Hall too was extremely fitting and one day in the close future I would like to be able to call myself a member of the Glaziers. I have now been working with Peter Campling for 10 years and would like to personally thank him for passing on his in-depth knowledge and skills to me, and hope the years to come are packed with great projects.



Aaron Wright, now of Chapel Studio, receives his Livery Companies Skills Council Award from the Lord Mayor at Glaziers Hall.

# Stevens Competition successfully concludes



The variously coloured orbs in Louise Hemmings' window represent the 549 crew who perished in the Titanic disaster.



Sorrow on the angel's face for one of the most terrible peacetime sinkings in British maritime history.

**MICHAEL HOLMAN writes:** Visitors to St Mary's Church, Southampton, in early April would have witnessed the installation of a memorial window to the crew of the Titanic. This was the subject of the highly successful 2016 Stevens Competition which attracted nearly 50 entries. The window was the work of Louise Hemmings from the Birmingham studio of Ark Stained Glass.

Entrants were asked to incorporate a quotation from the Old Testament Song of Songs "Many Waters Cannot Quench Love" together with the emblem of the White Star Line – the company that owned the ship. Louise's design features an angel holding the stern post and flag and a long ribbon bearing the words *The Crew*. The sheer magnitude of the number of crew who perished was illustrated by 549 orbs,

one for each member of the crew who perished.

The design combined traditional stained glass painting with contemporary techniques symbolising the fact that the church was gutted during the blitz on Southampton in WWII. Only one corner of the tower, with some of the original glass, survived, whilst modern glass is to be seen in the rest of the rebuilt church. ■

## Winter Livery Dinner

After the formality of the Installation Court Dinner, the Winter Livery Dinner on 24 January was just what the doctor ordered – a thoroughly relaxed occasion with no formal speeches, except some words of greeting from Master Keith Barley, and from new Liveryman Derek Hunt a few words on behalf of the new

Liverymen and Freemen. So an evening of quiet enjoyment of the intimate atmosphere in the Court Room.

As Past Master Colin Freeman says: "That particular supper always makes for a relaxed and convivial evening."

In his few words Keith included a reference to his Master's visit later in the year (13-16 September) to Girona in Catalonia, Spain. ■

Did you know the Master runs a blog on his Barley Studio website, all about his activities as Master of the Glaziers' Company? One of his posts included a description of the luncheon for Masters and their Clerks, held by the Tallow Chandlers' Company at their hall. Wardens also attended. It was a good opportunity for everyone to hear about the running of other livery companies. ■

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