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Stevens prize winners take centre stage in dance studio

MICHAEL HOLMAN reports on the awards ceremony for the Stevens Competition.

The 2018 Stevens Competition invited a design for two windows in the dance studio at Eastbourne College. The studio was incorporated into a new wing, erected at a cost of £34m, celebrating the school's 150th year. A total of 31 entries was submitted, including two from overseas.

The awards ceremony was held in the Court Room on 24 May. The chairman of the Crafts and Competitions Committee, Suzanne Galloway, welcomed the entrants, members of the Livery and guests. She thanked the judging panel comprising

Helen Whittaker as chairman, Derek Hunt, Kirsty Brooks, Kate Maestri, Fabrizia Basso and Matthew Clover (representing the college) for the time they had devoted to their task.

The cost of the two windows is being met by a society which supports the school, known as the Arnold Embellishers and which uses the bird, the American stilt as its logo. The society's chairman, Victoria Henley, expressed her delight in being involved in the Stevens Competition and commented that she and her colleagues were amazed at the



Crafts and Competitions Committee chairman Suzanne Galloway welcomes the audience in Glaziers Hall to the Stevens Competition awards ceremony.

wide range of excellent designs it had attracted.

Earlier in the day Helen Whittaker had led a seminar to review the entries and provide feedback to the competitors. Taking to the rostrum, she made an interesting PowerPoint presentation devoted to the winning entries.

Eagerly awaited

The decision as to whether any entrant would be awarded the commission to fabricate and install the window panels was eagerly awaited. Another member of the Arnold Embellishers and school governor, Melanie Richards, revealed that five designs had been shortlisted and that, after considerable debate, the design submitted by Jessica Lambinet had been selected for the dance studio.

Prior to announcing the names of the winners, Stevens Competition organiser Michael Holman said he wanted to particularly thank Liveryman and Eastbourne College governor Philip Broadley for his role in initiating the studio windows as the theme for the competition. He also expressed his appreciation to Helen Whittaker for the contribution she had made to the success of the competition.

The Master then presented the awards. The prizes for Presentation and



View from the Falklands, HMS Clyde – see our Falklands-related articles inside.



Chairman of the judges Helen Whittaker makes her PowerPoint presentation.



The Master with the evening's big overall winner, Amy Johnson – winner of the 2018 Stevens Competition, the Brian Thomas Memorial prize and a cheque for £2,000.



Jessica Lambinet, winner of the award for the best overseas entry and, importantly, the artist whose design was selected for installation in the dance studio, with Eastbourne College governor Melanie Richards. The winner of the Stevens Competition is not necessarily the artist whose design is chosen for installation at the venue.



Depicting a rather acrobatic back flip for a dancing theme – Amy Johnson's panel which brought her ultimate triumph at the Stevens Competition.

Craftsmanship went respectively to Bethan Yates of University of Wales Trinity St David and Amy Johnson of Holy Well Glass. There were two Highly Commended prize winners, the recipients being Bethan Yates and Siobhan Phillips of Innovative Glass. Third prize went to a former competition winner, Anna Selway, whilst second prize was awarded to Janine Greenberg from Kensington and Chelsea College.

The winner of the 2018 Stevens

Competition, the recipient of the Brian Thomas Memorial prize and a cheque for £2,000 was Amy Johnson.

Overseas entry

This year saw an innovation in the shape of a prize for the best overseas entry. Vinci Construction, the contractor for the new wing, had kindly agreed to fund this prize and Jason Griffiths, Vinci regional director, handed this to Jessica Lambinet from France.

The Master then thanked the entrants for the considerable effort they had made in submitting their entry. He also commented on the tremendous enthusiasm he had witnessed when selecting candidates for the Company's Award for Excellence and the Ashton Hill awards.

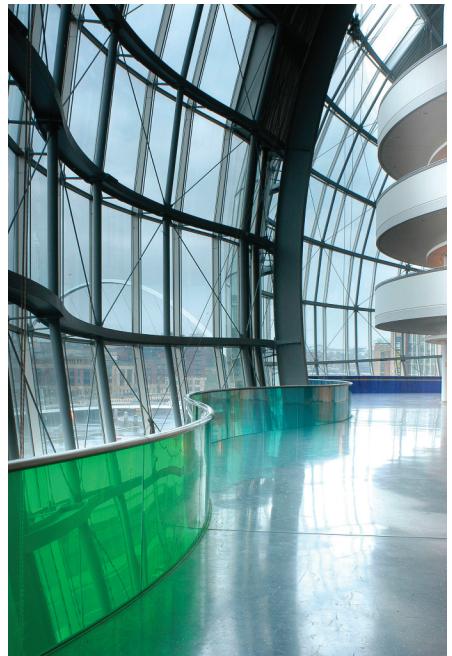
Suzanne Galloway drew proceedings to a close and invited those present to retire to the River Room to view the entries with a glass in hand.

Putting stained glass into a very modern architectural context

KATE MAESTRI explains herself and her art.



Beginning a display of examples of Kate Maestri's work. All the pictures were taken by Philip Vile.
Curved, stained glass balustrade (ceramic enamel), the Sage music centre, Gateshead.
Architect: Foster & Partners.



The Sage – the curve of the balustrade from above.



Curved stained glass double height wall (ceramic enamel and mirror), 10 Portman Square, London.
Architect: Jestico & Whiles.



10 Portman Square – the dark blue entrance with the mirror pinstripes.



10 Portman Square – the exterior and interior glass together in one picture. (Reminder: all the pictures in this article were taken by Philip Vile.)

I have always been fascinated by the interplay between colour and light. It has inspired and shaped my creative process as an architectural artist working in glass for the last 20 years.

Glass is a wonderful material. It allows me the freedom to shape the light in architectural and sculptural spaces, knowing that this will constantly change according to the weather and time of day or year. Even though the glass artwork itself is static, this subtle shift of light and colour means there is always an element of movement.

As a student, I was interested in creating art, not just for museums and galleries, but for public spaces which everyone could experience in their daily lives. This led me to a degree course in public art at Chelsea School of Art, where I had the freedom to experiment with many different materials, from glass ►



Ten storey circulation tower for mixed use development (ceramic enamel), Victoria, London.
Architect: Jestico & Whiles.



Stained glass entrance pavilion (Lamberts glass), the Environment Agency, Bristol.
Architect: Alec French Architects.

techniques and possibilities of stained glass. I became absorbed with the depth of colour that can be achieved and its interaction with light. At the same time, I discovered the extraordinary range of gradations possible across the colour spectrum, in particular those of blues and greens.

It was now that I began investigating practical ways of creating “frameless” colour that appears to float in space. I experimented with this concept by creating small, three-dimensional glass wall sculptures. This theme of frameless coloured glass still recurs in my work, whatever the scale.

My first major commission was in 2004. This was a huge and exciting challenge, to create a 200 metre curved, stained glass balustrade at the Sage music centre in Gateshead, a landmark building created by Foster & Partners on the banks of the river Tyne.

I count myself fortunate that the architects were committed to best practice in public art; that an artist should join the design team at an early stage. My close involvement and collaboration with the architects from the start of the building programme allowed me to fully integrate the artwork so that it both enhanced and worked in harmony with the architecture.

Since then, I have worked on a wide variety of large scale national and international projects. Work for educational establishments include an atrium at Liverpool John Moores University and a chapel facade for Hope Academy, also in Liverpool. Transport schemes range from a pedestrian footbridge at Wolverhampton Travel Interchange to a concourse for the metro at Dortmund Central station in Germany. Other commissions include artworks for hospitals and housing developments.

Numerous commissions in the commercial sector in London include a ten storey facade for Wilton Plaza in Victoria, a backlit wall for McGraw-Hill in Canary Wharf, and double height entrance and reception ►



Stained glass double height reception wall (ceramic enamel and mirror), 12 Hammersmith Grove, London.
Architect: Flanagan Lawrence.

and wood to ceramics and textiles, but always in the context of public art.

It was here that I fell in love with glass and discovered its amazing qualities. As a material, its possibilities are endless and evolving, as technology presents new ways to realise ideas. Glass can be decorative, structural, transparent or opaque; it reflects and interacts with light and shade to create effects which are almost three-dimensional.

After gaining my degree, I remained at Chelsea for a theory-based MA in public art, and followed this with a post graduate course in architectural glass at Central St Martins,

based in a beautiful arts and crafts building in Holborn.

“...I discovered the extraordinary range of gradations possible across the colour spectrum, in particular those of blues and greens.”

This offered the expertise and resources to experiment more widely with the different



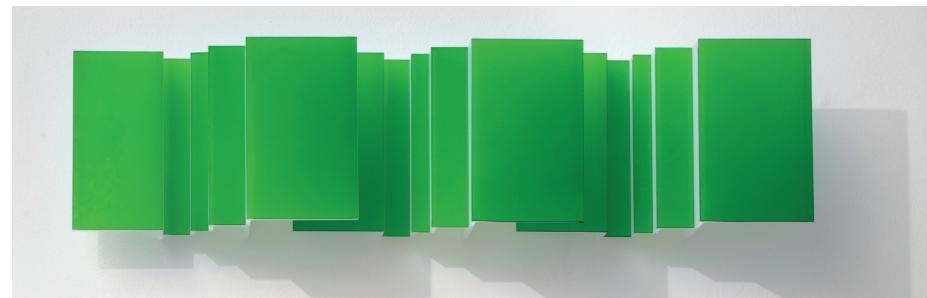
Glass atrium (ceramic enamel) for Liverpool

John Moores University, Liverpool.

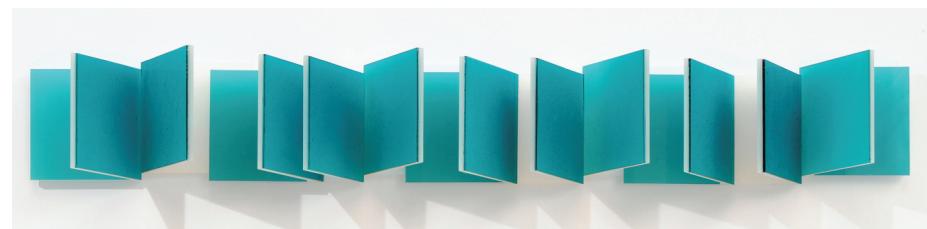
Architect: ADP Architects.

walls for a new development in Hammersmith. In the United States, I created a dramatic cubic archway entrance to a new office building in Seattle. Currently I am working on a major commission for the new terminal building at Arlanda airport in Stockholm, Sweden.

I am not daunted by the size of these ambitious projects and enjoy the challenge of working with different teams of architects on a new or existing structure. However, the scale makes it impossible to physically create the work oneself. My task then is to instruct the fabricator, clearly and in great detail, exactly how the artwork must appear. In this way, I ensure my design is created to the



Lamberts Glass with Perspex.



As with the other Lamberts Glass with Perspex example, this Lamberts Glass with Perspex has a shade of colour that can bring a sense of tranquillity in busy urban spaces.

highest standards, with nothing of the original intention lost.

I take inspiration for my work from myriad sources. "Brutalist" modernist architecture such as the National Theatre and Barbican, sculpture, furniture and fashion all influence the form and structure of my work. I photograph everything that captures my interest on a daily basis and refer to these images as I work on new ideas.

The glowing, jewel-like colour palettes I use in my designs are often drawn directly from my photographs of landscapes, sky and the sea. Shades of green and blue can bring a sense of tranquillity in busy urban spaces and these colours found in nature have come to dominate my architectural work.

I drew on images of the sky in creating a double-height entrance and reception wall for a new building overlooking Portman Square in central London. On the external entrance wall, a wash of deep blue echoes the sky above the rooftops of the square and acts as a landmark. A pattern of vertical mirror pinstripes punctuates this external section and reflects glimpses of people walking past. These fragmented reflections animate the wall, helping to create an extra dimension to the artwork. Inside, the wall changes through shades of light blue to turquoise as it flows into the reception area.

I used ceramic enamels to create the subtle colour wash for this project. The glass was screen printed by hand to achieve the exact depth and blend of colour required.

"Modern technology now makes it possible to use traditional stained glass in contemporary architectural projects."

Modern technology now makes it possible to use traditional stained glass in contemporary architectural projects. This exciting advance allowed me to use Lamberts stained glass in my design for a new entrance pavilion at the Environment Agency in Bristol. The glass was mouth blown to match the exact shade of green required, then acid etched to create a darker tone for the top of the pavilion, fading to a lighter green at eye level. This wonderful glass floods the pavilion with a rich sparkling light and makes a connection to the stained glass windows of Bristol Cathedral opposite.

My choice of mouth-blown glass is a reminder that although I am a contemporary artist, using 21st century technology, my work is a continuation of that historic tradition of stained glass which brings colour, light and beauty to our lives.



Curved stained glass facade, Barry, Wales. Architect: Pentan Architects.

Penguins, whalebone and stained glass



Ready to support the Royal Navy if called upon – these Emperor penguins on the Falklands consider their options.

Lt **SAMUEL FIELDS** RN reports from his tour of duty in the Falklands prior to returning to the UK to later be admitted to the Livery.

Deployed 8,000 miles away from home at a far-flung outpost of what was once the British Empire, my time as the executive officer and second in command of HMS *Clyde* has been extremely special and a particular highlight of my career. A permanent presence here since 1982, the Falkland Islands patrol vessel has been known by many great names and existed to provide reassurance to the local community and deter any potential South American aggressor from invasion.

Built by VT Shipbuilding in 2006, *Clyde* is an 80m patrol vessel with a flight deck and has been routinely used as the lifeboat, coastguard and guard ship for the islands over the past 10 years.

Historical significance

The historical significance of the South Atlantic Islands is vast, from Ernest Shackleton's *Endurance* expedition over 100 years ago to the famous campaign of Operation Corporate. It has been eye opening to see that little has changed in this part of the world since those times. While the UK has been basking in one of the hottest summers on record, *Clyde* has experienced harsh wintry conditions in what is locally described as FIXMAS (Falkland Islands Christmas).

It certainly was a shock to me on arrival in June and I have only just acclimatised after hiking many times through snow to see the ►



Outside Christ Church Cathedral, Stanley, is the Whalebone Arch – erected in 1933 to celebrate 100 years of British rule in the Falklands.



Christ Church Cathedral, Stanley – inside you wouldn't think it was the southernmost Anglican cathedral in the world.

Gentoo Penguins at Bertha's Beach, making the most of this excellent opportunity when Clyde is not at sea.

In fact, the wildlife here is one of the main attractions and it is truly breathtaking when you walk through a 100-strong colony of Emperor penguins or observe a pod of Sei whales and their calves from the ship, at all times basking by territory virtually untouched by modern man.

One of the jewels of the Falklands is the capital Stanley and, in particular, the small Anglican cathedral that exists there. A stone's throw away from Government House, where Rex Hunt sheltered under his desk to issue the famous broadcast of resistance in April 1982, the building is the southernmost

Anglican cathedral in the world and is the parish church of the Falklands, South Georgia and the British Antarctic Territories.

Consecrated in 1892, it is instantly identifiable by its whalebone arch, made from the jaws of two blue whales, and it houses a selection of 19th and 20th century stained glass.

Of these pieces is the Post Liberation Memorial Window (pictured), which details the insignia of the fighting arms that helped to liberate the islands from Argentina. The window is crowned with the disc of the rising sun in which is set the "Chi-Ro" symbol – a monogram for Christ. Also featured in the window are the mountains of South Georgia and Grytviken Church, a spectacular place



The Post Liberation Window in Christ Church Cathedral – included are depictions of the mountains of South Georgia and Grytviken Church.

that Clyde is planning to travel to later this year.

During the last week, Clyde visited San Carlos on East Falkland, the site of the amphibious landings that brought the war to a swift end. It was a hugely sobering moment for me and the ship's company as we took the time to read some accounts from that fateful day while navigating the infamous waterway.

The youngest sailor onboard, just 20 years old, heard about how a paratrooper his age argued with the Royal Navy about "the wearing of lifejackets" before he got into his landing craft. This naturally brought about a few laughs but the mood quickly turned when we listened about his terrifying ordeals ashore, something that most of us couldn't really picture just 36 years on.

As my short tour comes to an end, I feel extremely lucky to have served onboard Clyde and had these amazing and unique experiences. My next assignment is as the executive officer of HMS Forth which is due to replace Clyde in summer 2019 as the Falkland Island patrol vessel, so who knows, I may be able to come back to the Falklands and visit the old whaling station on South Georgia after all.

I am delighted that I will be admitted as a member of the Worshipful Company later this year and am very much looking forward to meeting other members at Livery events in the near future.



As he comes to the end of his tour of duty on the Falkland Islands patrol vessel HMS Clyde, Lt Sam Fields looks forward to being admitted to the Livery at the St Matthew's Quarter Day Court.

A tale of windows with a Falklands link

MICHAEL DALTON, secretary of the **Stained Glass Repository**, tells the moving story of stained glass windows from the Repository with a connection to the Falklands.

The work of the Stained Glass Repository has recently involved a window depicting St Peter which commemorates the bravery shown in the First World War off the Falklands. This window from the Repository was installed and dedicated at St Anselm's RC Church, Pembury, Kent, and the project represents all that is best about the role of the Repository. Coincidentally this installation builds on a much earlier connection with the Falklands and has led to renewed links with the islands.

It was just over a year ago that Freeman Caroline Swash notified the Clerk's Office



The window from the Repository depicting St Peter coming to the Lord now installed at St Anselm's RC Church, Pembury, Kent.

about the possible interest from St Anselm's in taking a window from the Repository. Caroline had made a visit to the church to advise Father Nicholas Levisieur and Father Ed Tomlinson on what might be possible, and she recommended that they look at one of the Heaton, Butler & Bayne windows that came into the Repository from St Andrew's, Portslade back in 2011. The window eventually chosen depicts St Peter coming to the Lord across the water.

The unprepossessing building, which is now St Anselm's, started life in 1964 as a newly built hall for a second church in the parish of St Augustine's, Tunbridge Wells that never materialised. By 1980 the plans for the church were abandoned, and the hall became a Mass Centre for the nearby parish of St Justus, Paddock Wood.

Situation changed

Then in 2011 the situation changed. Two Anglican ministers (Nicholas and Ed), alongside 72 lay faithful, left the Anglican Church of St Barnabas, Tunbridge Wells seeking unity with Rome. The two Fathers were ordained by the Archbishop of Southwark into the Catholic priesthood. And a new chapter in the life of St Anselm's began.

A plan was hatched for Chapel Studio to make some minor repairs to the glass and mount it in a metal frame so that it could be installed inside the existing three light window opening above the altar.

Alongside all the planning, Fr Nicholas had researched the history of the window and discovered that it commemorated Edward John French, born at Portslade, Sussex on 8 November 1883. He was in the Royal Navy as a sub-lieutenant at the outbreak of World War I serving in HMS *Good Hope*, an armoured cruiser, which was stationed off the Falkland Islands to protect merchant vessels from attack.

On 1 November 1914 the ship was involved in the Battle of Coronel and came up against better equipped German vessels. She was bombarded for hours and sank following a terrible explosion. All 919

men aboard were killed, including Edward French. (A memorial to them was installed in St Mary's RC Cathedral in Port Stanley on the Falkland Islands in 2014 to mark the 100th anniversary of their death.)

Edward French was not forgotten at home; his name can be found on the War Memorial at the library in Hove and on a memorial in his home churchyard of St Andrew's, Portslade. It was there that his family commissioned a stunning stained glass window by Heaton, Butler & Bayne in his memory depicting Jesus walking across the waves to St Peter, installed and consecrated in 1923. This was the window that came into the possession of the Repository.

Fr Nicholas comments that the Sea of Galilee, the colours in the glass and the birds flying above look very like the Falkland Islands. The window includes a panel at the bottom with the inscription "*and beginning to sink, he cried saying Lord save me and immediately Jesus stretched forth his hand & caught him – St Matthew 19:30-31*". This panel with the very apt quote from St Matthew's Gospel has also been donated to St Anselm's and is now displayed separately from the main window.

Seven Glaziers

And so to the evening of 1 July and the blessing of the window. Seven Glaziers, including myself, Ann Hollywood and Vivienne Lester as members of the Repository Committee, were part of a 100 plus congregation who witnessed the blessing of the window by the Rt Revd Paul Mason, assistant bishop to the Archdiocese of Southwark. It was altogether a most moving occasion. Following there was an informal reception with wine and a buffet prepared by parishioners who were most welcoming.

I was able to relate a story about the very early days of the Repository when it was set up in 1982. Amongst the first glass to be rescued were several windows by Henry Holiday from St Mark's Church, Southampton, a church made redundant and subsequently demolished. Two of these windows were donated in 1983 to St Mary's RC Cathedral, Port Stanley in the Falkland Islands and they were installed on either side of the altar, where they are still admired by the local congregation.

And here's another Falklands twist – a very good friend of St Anselm's is Fr Hugh Allen O Praem, apostolic administrator of the prefecture of the Falkland Islands, who has taken a great interest in the Falklands connection of the newly installed window.

So, life's rich tapestry in abundance with these Falklands' connections. Each time that a window is donated, it is a very special occasion for us – it is the essence of what the Repository is all about – and nothing surpasses the joy of a window finding a new home, being given a new lease of life, and bringing pleasure to all those who appreciate fine stained glass in all its manifestations.

St Anselm's has for me been a particularly enjoyable and rewarding journey and I would commend to all Glaziers a visit to Pembury and a look at this stunning window.

The Master's visit to York



Glaziers gather outside Barley Studio prior to tea.

The Master's visit to York was a great success. It had to be if only because the city itself was such a culturally exciting place. Visiting the Minster, enjoying a reception at Merchant Adventurers' Hall and dining in Merchant Taylors' Hall all served to reinforce the thread of history running through the visit. Hence it was absolutely fitting for this leading conservator (of historical glass), namely the Master Glazier Keith Barley, to welcome the Glaziers to his world.

Comments FRANCES SMITH: I think the thing that made this Master's visit special for us was the connection the Livery had with the experts who welcomed us and gave so much time to demonstrate and explain all the projects we were seeing. It is of course because they are leading world experts in their craft and we all belong to WCGPG.

Sarah Brown, who is this year the Master's Steward and whose York Glaziers Trust we visited, had on her benches 14th century glass from York Minster for repair. We were so privileged to stand right up to the benches as she explained the repair and protective glazing being undertaken on this beautiful and priceless glass.

Writes DAVID BALL: Stained glass of yesterday, today and tomorrow. Stained glass ancient and modern. Stained glass – created and conserved by skill, love and expertise. The lucky Glaziers who went to York, the cradle of the Master, witnessed all this concentrated in Barley Studio, a "delivery room" for so much of today's art and craft.

The studio itself reflects and bears witness to this amalgam of past and present, ancient and modern. It once consisted of old chicken huts now expertly and tastefully refurbished and with modern additions (after a lease negotiation in a local pub – how Yorkshire).

Like the glass it creates the studio is itself expertly composed: a 40-year labour of grit, determination and love by the Master. All the necessary capabilities are here: design, drawing, painting, lead-work, metalwork, framing, conservation skills honed by long experience; yet all so compact and integrated. Airy yet cosy, flooded with light, replete with state of the art equipment and above all, eminently fit for purpose.

It is the home and inspiration for a harmonious, multi-disciplined team, sharing skills, sharing enthusiasm, sharing purpose.



Barley Studio – the Glaziers listen to the Master's tutorial, with Helen Whittaker (top right) and Keith Barley (towards bottom right).

The motto of the USA might fittingly apply here: "E pluribus unum": "Out of many one"; perhaps also "many out of one" – one lifelong inspiration of one man; one team but offering a multiple capability.

What a tutorial it was for the Livery.

Who could have guessed that a young teenage hopeful standing anxiously on the stairs of the York Glaziers Trust with 13 other hopefuls waiting to be interviewed, 45 years ago, would have delivered such promise, such capability, such innovation and such value to the present time, to history and to posterity?

The Master did!

Oh! I almost forgot: generous hospitality and the sunshine – we celebrated fittingly with gorgeous cake in lovely weather. May the sun long continue to shine on Barley Studio and its work.

BSMPG welcomes Glaziers to its events

Glaziers wishing to bone up a little on their stained glass knowledge in a pleasantly instructive way might like to consider utilising some of the opportunities offered by the British Society of Master Glass Painters. There is the Autumn Touring Conference this year based residentially at New College, Oxford. This runs from Wednesday 29 August to Saturday 1 September. There will be a tour of glass there and then on Thursday a coach trip around Oxfordshire and Berkshire, and finally on Friday a tour around other colleges.

There will be notable stained glass to be viewed throughout ranging from the 12th and 13th centuries right though to the 21st century.

Then there is the BSMPG Autumn Lecture on the evening of 16 October at the Art Workers Guild in London. The subject will be the work of the Peacock Lady – Theodora Salusbury (1875-1956), and the speaker Andrew Loutit.

Glaziers might like to look at the BSMPG website for more details; the BSMPG would be delighted to welcome them.



Three panels from the Great East Window of York Minster which show the beast with seven heads and ten horns from Revelations 13:1-7.

A family memorial and some outstanding stained glass

SONJA SABOGAL and **PHILLIDA SHAW** describe the family tragedy and artists' beliefs that lie behind the striking windows of St James' Church, Warter as seen by the Glaziers on their visit to York.

Our first visit on Saturday was by way of a scenic coach ride through the sunny, chalky uplands and woodlands of the East Riding to the village of Warter. It was here that David Hockney painted his famous landscape of a large coppice located nearby – *Bigger Trees near Warter*. We were greeted at St James' Church by the warm and enthusiastic Liveryman Phil Thomas, who gave us a very erudite and engaging talk on the history of the church and the relationship between the important ensemble of stained glass windows and the sculptures in the building.

Phil introduced us to the history of the building, which was made redundant in 1990 and is now maintained by the Yorkshire Wolds Heritage Centre. Originally part of an Augustinian Priory, the church has been rebuilt three times, the present building dates from 1863. From the 18th and early 19th century the majority of the common folk in the East Riding had become Nonconformists.

The simple and open character of the interior – a “preaching box” with excellent acoustics – reflects the intention of Lord Muncaster the local landowner to persuade his tenants to return to Church of England services. The church and village prospered as a community for about one hundred years more, but then fell into decline as the population moved to the towns.

Stained glass came back into fashion in the 1820s, when many of the medieval techniques were reinvented or rediscovered. The stained glass windows in the chancel, the tower and the North West corner of the church are by Charles Gibbs of London and

date from the 1860s, a period when the dyes and chemicals of the time supplemented the traditional palette with bright hues. However the design of these windows remains conventional and was described to us by Phil Thomas as “holy wallpaper”, which drew a laugh from the audience.

The church is a quiet, underplayed structure. However, it is a real monument to the early 20th century Arts and Craft Movement, with its philosophy and attitude to life and art based on practical effort, craft-based experimentation, working with good materials and collaboration with friends and across disciplines.

The artists' belief was that all creative disciplines were equally valid and mutually supporting and that is very much in evidence at St James', which is a fine example of the result of three great artists working together – Robert Anning Bell on the stained glass, and Sir George Frampton and Gilbert Bayes on the sculptures.

Phil explained that the three artists and architect John Bilson had come to work at St James' as a result of a family tragedy at the beginning of the 20th century. They were commissioned by the Wilson family of Warter Priory to create a suitable memorial to Lady Isabel Wilson who had died in childbirth in 1905.

While working on their ideas, two other members of the family died in successive years – Lord Nunburnholme, and his third son, Gerald Valerian Wilson. The artists responded by creating a family shrine and adding a spectacular domed mausoleum, which unfortunately no longer exists.

The two large stained glass lunettes and the sculpture which it housed were, however,



This window commemorates Gerald Valerian Wilson – the third son of shipping line owner the first Lord Nunburnholme – who committed suicide in 1908. The two-light window depicts children picking up stones from the path of Gerald, who walks from right to left in the presence of four archangels: Gabriel, Raphael, Uriel and Michael, indicating transition from innocence to experience. However he will be prevented from going further as Raphael's sword is about to descend on him. It is a moving evocation of a life cut short.

preserved and we have a wonderful example of three memorials, each consisting of a carefully related pairing of stained glass and sculpture, and all of them clearly conceived as carefully related artworks filled with mysterious and complex symbolism.

The first of the pairings Phil talked about was Frampton's beautifully worked tomb of Lady Isabel in combination with the exquisite mausoleum windows. In one of the lunettes, against an intense and densely textured blue sky, we see Lady Isabel clutching her dead baby and being lifted away from earth by six angels/messengers. Her husband, dressed as a soldier, kneels and watches from the shelter of a shrine while an angel swings a thurible, releasing the incense of prayer, mourning and resurrection.

The other large window depicts three figures representing Lady Isabel's virtues – courage, hope and “love to the death”. They are serenaded by child musicians and in the border can be seen the faces of grieving cherubim. The superb quality and sumptuousness of the varied glasses – of the glass painting itself (typically, a collaboration with Henry Payne) – and the sheer technical virtuosity are breathtaking.

We then moved to examine Frampton's beautiful sculptural exploration of the life of Charles Henry Wilson, Lord Nunburnholme ►



Glaziers gasped when Phil Thomas illuminated the splendid scene on the semicircle of stained glass propped up on the chancel steps of St James' Church in the village of Warter – six winged figures carrying a woman and her infant. This was an early 20th century window, the work of Robert Anning Bell in expressive, vibrant and colourful style; nothing like the static figures ranged in the chancel windows behind. Later Glaziers were to admire in closeup a similarly inspiring partner window installed on the reverse of the light box, illustrating Courage, Hope and Love unto Death: a memorial to Lady Isabel Wilson.

with its astonishing low relief, which works so perfectly because it has the light from Anning Bell's companion window shining on to it, bringing the shallow relief to life.

The window shows Lord and Lady Nunburnholme at the start of their marriage, and in the border are the sailing ships which give context to the family business of ship-owning. The pairing works so well because both works explore the idea of journeying through many layers of allegorical references.

The final pairing Phil discussed, commemorates their youngest son, Gerald, who died in his early twenties, possibly by his own hand. The Frampton sculpture, of green serpentine marble and gilded figures and low relief, again works so well because it is brought to life by a hidden light source. It faces its related Anning Bell stained glass window across the church. This thrillingly beautiful window, with lots of gold pink glass and lovely glass painting by Arthur Dix, depicts Gerald as a young man on the right of the window walking towards old age with four archangels in the background, one of whom holds a sword which is about to fall on Gerald before he can complete life's journey.

Underlying scheme

Phil Thomas concluded his fascinating talk with an equally engaging "sub-text" of his own. Phil postulated that this whole scheme, the mausoleum with Lady Isabel's tomb and the stained glass lunette windows, the arched entrance way and screen on the North side of the church, the memorial windows to Gerald Wilson and his father, Lord Nunburnholme, in the South wall, were part of an overall plan on a North-South axis which included the position of the front pews.

That plan was spiritual but not religious in the conventional sense of the word. In fact, it is notable that there is very little religious symbolism in any of the artworks. Instead they brim over with references to mythology, literature and symbolism, much of it to do the "the journey".

Frampton and Anning Bell had often spoken in their youth of finding an opportunity to make a significant statement together in the world of art. The North-South axis of St James's Church seems to have given them this opportunity: graphically through art to represent Love and Beauty as a journey in the face of death.

Vivid colours

We were very lucky to be able to really see the subtle sculptures, and especially the Anning Bell windows, in all their glory on a very sunny morning, so the colours and details of the glass painting were vivid and clear. The fact, too, that the mausoleum windows had been saved and are now displayed as they are meant we were able to study them at very close quarters and enjoy the design, texture and vibrancy of, especially, the bright, varied greens and blues. It was a real joy.

We ended our visit, made so meaningful through Phil's informative commentary, with delicious home-made cakes and teas and coffees provided by the trustees and friends of Warter church, and left uplifted.

Introducing Master's Steward Sarah Brown



Sarah Brown explains the work of the York Glaziers Trust to visiting Glaziers during the Master's visit to York.

Sarah Brown, the current Master's Steward, played an important part in the Master's visit to York. With Keith Barley both have long played important roles as the Livery's representatives concerning all things stained glass in York. She is the director and CEO of the York Glaziers Trust, responsible for the care and conservation of the stained glass of York Minster as well as overseeing projects for other clients throughout the UK.

Most recently, she has led the team responsible for the conservation of York Minster's Great East Window of 1405-8, the largest expanse of medieval stained glass in Britain.

This has been an innovative project in which collaboration between conservators, masons, engineers and art historians has led to new insights into conservation, and new approaches to public engagement. It has also involved the first use in the UK of ground-breaking UV-resistant glass (Lamberts Restauro UV), providing holistic and comprehensive environmental protection for this medieval masterpiece, revealed after over a decade under scaffolding in January 2018.

This remains the largest use to date of this exciting new glass.

Senior lecturer

Sarah combines her York Glaziers Trust role with that of senior lecturer in history of art and course director of the University of York's MA in stained glass conservation and heritage management. This remains the only graduate course of its kind in the English-speaking world, and its graduates are now leading figures in conservation workshops throughout Europe.

She is chairman of the British committee of the Corpus Vitrearum medieval glass research project, chairman of the Institute of Conservation's stained glass group and general secretary of the International Scientific Committee for the Conservation of Stained Glass. She serves on the Glaziers' Trust. She is also a trustee of the Stained Glass Museum in Ely and of the Stained Glass Trust in York.

Sarah has published widely on stained glass history and conservation and her new book, *The Great East Window of York Minster: An English Masterpiece*, appeared earlier this year and featured in her lecture to the Livery on 5 April.

Roundels presented through Reflections of The Lord Mayor project

SUZANNE GALLOWAY reports on the winning designs for three roundels presented to the previous Lord Mayor.

Many exciting and original designs were received from professional glass artists for the roundel which was presented to immediate past Lord Mayor Lord Mountevans at the Reflections of The Lord Mayor annual gala dinner at Trinity House. The winner of the Professional Artist Competition was Julia Gonyou, whose roundel design referenced the then Lord Mayor's connection with the sea and the City of London in a colourful, novel and engaging way.

Second place went to Nicola Kantorowicz and third place to Alisoun Howie. Nathalie Hildegarde Liege's design was also shortlisted.

There was an introductory address by Deputy Master Glazier Alderman Sir David Wootton and a vote of thanks by Martin Coles (CEO of the Maritime Society and Sea Cadets). Other notable attendees from the Glaziers' Company included David Stringer-Lamarre, Hamish McArthur and Keyon Buddles plus most of the candidates for this year's City Shrieval elections. As part of its fundraising remit, a generous cheque for the Lord Mayor's Appeal was given to Lord

Mountevans. Main event sponsors were Azad Ayub Ltd, Howard de Walden Estates and P&O Cruises.

Judging took place earlier this year at Asia House and the judging panel included Christopher Seow, Liveryman of the World Traders' Company and founder of the Reflections of The Lord Mayor; glass artists Helen Whittaker and Jayne Ford (creator of last year's successful winning design); Suzanne Galloway; Pamela Kember-Tong, head of arts and learning at Asia House; together with representatives from the Lord Mayor's Appeal and the Sea Cadets. Past Master Glazier Colin Freeman came by to view the design entries and observe the judging process.

Christopher Seow says: "The gala dinner is an annual event that gives us an opportunity to celebrate the vital role of the Lord Mayor of London. It supports the communities of our great capital and the charities nominated by each Lord Mayor during their time in office, with funds from the event going to the Lord Mayor's Appeal Charity. We also celebrate other community aspects of the City, such as diversity, the



Julia Gonyou's roundel for Lord Mountevans.

historical craft of stained glass, youth education, food and music."

At the dinner Chris introduced new competitions that had been held for London children to similarly design stained glass roundels for the Lord Mayor. The winners were then announced with presentations later being made on-site by the former Lord Mayor accompanied by Chris and a Glaziers' representative

The primary schools' winning design (children under 11) was drawn by Clemence Woolford from St Joseph's Catholic School, ▶



Presentation at the Reflections of The Lord Mayor annual gala dinner at Trinity House – immediate past Lord Mayor Lord Mountevans, roundel design winner professional artist Julia Gonyou, Azad Ayub, Christopher Seow and Helen Whittaker.



From St Joseph's Catholic School, London – Clemence Woolford's roundel featuring Lord Mountevan's shipping background.



At the reception at the Guildhall following the installation of Sarah Mullally as the new Bishop of London in St Paul's – Dr Ian Reid, Master of the Worshipful Company of Watermen and Lightermen, Glazier Susan Keane, Master Glazier Keith Barley and Helen Whittaker.



From Bexley and Lewisham Sea Cadets Unit – Cadet First Class Caitlyn Russell's roundel for Lord Mountevans.

London WC2. Christian Velasco Siqueira came second and Alexander Magalhaes-Heath won third prize (both also from St Joseph's).

For the Sea Cadets, first prize went to Junior Cadet First Class Caitlyn Russell (Bexley and Lewisham Sea Cadets Unit), second prize to Leading Junior Sea Cadet Cameron Pratt (Ruislip Sea Cadets Unit) and third place went to Leading Junior Sea Cadet Daisy Lynch (Ruislip Sea Cadets Unit).

The winners were given certificates of achievement and art supplies vouchers. The winning children's designs were made up by Helen Whittaker and Barley Studio who faithfully recreated the children's drawings on glass. Lord Mountevans subsequently attended presentations at the winning primary school and Sea Cadets' unit. The stands for the roundels were hand-made by Don Barker, a former Prime Warden of the Worshipful Company of Blacksmiths.

Race win for Glaziers' women rowers



Winners of the women's division in the Port of London Challenge race on the Thames celebrate their victory for the Livery's Master Glazier cutter – cox Julie Clarke (front left) and captain/organiser Tanzi Foulger (back row left) led their crew to victory over two other women's boats on the 4.7 mile course. The Ahoy Centre, which is supported by the Livery, provided three RIBs (rigid inflatable boats) to act as safety/support craft, one of which had to intervene over a problem during the men's division race.

Rowing devotees support cutter crew

Hon Bargemaster STEPHEN SHAW reports: The first two Thames Traditional Rowing Association events of the year – the Tudor Pull and the Admiral of the Port Race – saw the women's crew of the Master Glazier cutter doing sterling work with encouragement from a loyal band of devotees from the Livery.

In the Tudor Pull the crew joined the flotilla at Richmond Bridge at approximately 1pm. It was a splendidly clear day. A small support group – Liverymen Col David Eking, as trustee of the Cutter Trust, Liverymen Ann Hollywood and Stephen Shaw accompanied by Caroline – collected at Richmond Bridge

and saw the crews away astern of QRB Gloriana.

The group then went to Putney and enjoyed a lunch at Wagamama before walking down to Putney Bridge. As they walked onto the bridge, the flotilla of some 20 craft appeared around the Fulham Wall. The Master Glazier's crew acknowledged the vocal support on both the upstream and downstream sides. The trustee then went on to Tower Hill to witness the ceremonies there.

For the second event on the rescheduled date of 11 June, the crews assembled on the Shoal below Coin Street on the Southbank. The Master and Clerk joined the Master Glazier as passengers for the event and our crew was augmented by a kind lady from Richmond Bridge Rowing Club following an 11th hour withdrawal by one of our rowers.

LIVERY NEWS

NEW MEMBERS. Admitted as Freemen at the April Court were Sonja Sabogal Ingmire, Mary Holness, Arthur Femenella, John Marnham, Marion Moore, Leonard Phillip, Jackie Callingham, Yisha Xue and Claire Mayne.

SPRING LIVERY DINNER. Held in the Court Room at Glaziers Hall, the diners at this very convivial event, at which all the new Freemen were welcomed, were addressed by newly installed Freeman Art Femenella, who founded Femenella & Associates of the USA which provides care and restoration of historic stained glass and wood windows, and designs and fabricates new windows. He invited Keith Barley to the US but warned that if he visited during the hunting season he could end up as a trophy on someone's mantelpiece. Having served in the Vietnam war he paid tribute to "those Brits who fell in Iraq". He also paid tribute to the Master's work in isothermal glazing.

MORE NEW MEMBERS. The admissions as Freemen at the July Court were a particular example of the diversity of career backgrounds of people now entering the Livery. Indeed, all the new entrants were still working. Admitted were Commodore Adrian Aplin RN (logistics and supply chain specialist), Martha Halford-



Newly admitted Freeman Yisha Xue receives her Freedom of the City flanked by her sponsors David Stringer-Lamarre (left) and Tim McNally.



New Beadle Dan Heath at his first Glaziers' Annual Banquet.

Fumagalli (public relations consultant), Marianna Cherry (motivator and nutritionist) and Graham Spencer (distributor of television programming outside the UK).

ANNUAL BANQUET. Held unusually at Clothworkers' Hall (an interesting change from the traditional Mansion House venue), the occasion was presided over with endearing good humour by Master Keith Barley, who

welcomed his guests including the Master Glass Seller; Master of the Company of Merchants, Edinburgh; Master Scientific Instrument Maker; Master Painter Stainer; and Master Launderer. The principal guest, the Very Reverend John Hall, Dean of ▶



At the Clothworkers' Hall for the Glaziers' Annual Banquet are: Commodore Adrian Aplin RN, Marianna Cherry, Master Keith Barley, Upper Warden Andrew Lane, Martha Halford-Fumagalli and Graham Spencer.

Westminster Abbey, referred to the Glaziers' involvement in Westminster Abbey via the work of artist Helen Whittaker. His very well delivered comments gave the audience a tantalising but still discreet opening into the world in which he moved.

Grace for Glaziers' dinner April 2018

Hon Chaplain the Rev **CHRISTOPHER KEVILL-DAVIES** explains and reproduces his grace for the Livery Dinner.

There is a well known hymn with a very well known tune – Thy hand, O God, has guided thy church from age to age. It was written by Edward Plumptre, dean of Wells in the 1880s. The hymn we have is shorter than the original which included a verse which began “God bless our merrie England, God bless our church and Queen, God bless our great archbishop, the best there's ever been”. That was wisely omitted by the editors then.

So I used this hymn, altered by me, for the evening; I did talk to the Hon Musician about singing it, but he sensibly discouraged that idea.

(Please see the explanatory note at the end concerning the mention of Hardman, Le Farge and Chagall.)

Thy hand O God has guided
Us Glaziers year by year
And wondrous tales are painted
On glass both stained and clear;
The stories from the bible,
The gospels and St Paul
Display the work of Jesus
So we can see them all.

And Marc Chagall has given
Chicago's blue vitrage
And saints adorn our windows
By Hardman and La Farge.
And now through modern ages
Our craft has still advanced,
And many a church's beauty
Has been by us enhanced.

But sometimes glass is broken
Or cracked and caked with grime
And some has simply suffered
The ravages of time.
But glaziers work such wonders
With restoration skill,
And thanks to their endeavours
We can enjoy them still.

The Master bids us welcome
To this our spring-time feast
And hopes that when you leave here
Your girths will be increased;
Give thanks to God for all things,
For food and wine tonight
As still we pray our motto,
O God, give us thy light.

Hardman was one of the best known stained glass manufacturers in the 19th century and Le Farge was the same in the USA. Marc Chagall designed several panels of stained glass now in the Art Institute in Chicago, including an enormous blue one known as the Chicago Vitrage. The main guest for the dinner was Arthur Femenella, an expert stained glass restorer from the States, hence the references to restoration in the last two verses.

A not always appreciated aspect of the Annual Banquet is what has now become regular practice, and that is the attendance of members of the Oxford University Society London branch. This stems from Oxford alumnus Alex Galloway initiating the link

during his time as Master. The result has been the participation in this key Livery event of some very interesting people. The July banquet featured a contingent from the medical profession, this time a useful backup for the Clothworkers' Hall health and safety provision!

Grace for the Glaziers' Annual Banquet July 2018

Hon Chaplain the Rev **CHRISTOPHER KEVILL-DAVIES** introduces and then reproduces the grace he gave at the Livery's Annual Banquet.

We welcomed the Dean of Westminster that evening and I hoped he would forgive me for composing grace about the abbey. Especially, in view of the recent royal wedding of Prince Harry, I focused on some of the kings who share his name.

We owe the abbey's founding to St Edward the Confessor, He lies there now with many kings and also other lesser Royals and Knights and Noblemen, their tombs are all around; The third King Henry built the church to show his faith profound.

King Harry Five is buried there – a hero brave and true, He died in France of dysentery in fourteen twenty two; His vict'ry won at Agincourt, *par fleches en avalanche* His corpse was boiled – *c'est plus facile pour traverser la Manche*.

King Henry has his chapel there, the seventh of that name– The tomb by Torrigiano well deserves its worldwide fame; He lies beside Elizabeth – he married and caressed her. His rival Richard lost his crown and ended up in Leicester.

Ten martyrs of our life time stand above the great west door – The future of our Christian faith we never should ignore; The unknown soldier show's that war's an ever present threat; His silent grave says "strive for peace – and never us forget".

And glass is all around, examples of our ancient trade, We glaziers always value where our craft is well displayed. And David Hockney's Yorkshire Wolds are shortly to be seen. Thank God for glass, for wine, for food – the abbey and the dean.

Henry V's corpse was boiled in wine. It was a sort of embalming process before travelling, known as Mos Teutonicos.

The Annual Service

CHRISTOPHER KEVILL-DAVIES writes: The annual service for the Company was held at Southwark Cathedral in February and this year, at the request of the Master, the Hon Chaplain arranged the service and gave the address.

There was the usual quality of music from the organ and the girls' choir under the direction of Stephen Disley, and the hymns and readings were chosen specially to reflect the theme of God's love for all people.

The address followed this theme, and was based on the first hymn, written by the chaplain's grandfather, which extolled the quality of love in the famous passage in St Paul's letter to the Corinthians, chapter 13.

The procession for the blessing of the tools is always a highlight of the service and this year the tools that were blessed were the Master's own, one or two of which had the label "this belongs to Keith".

After the service there was a most enjoyable supper in the Mudlark pub, which is probably the only building between the cathedral and Glaziers Hall. It is rather nice to think that only a pub separates our hall from our parish church.

"Highly commended" certificates



Among awards handed out by the Sussex Heritage Trust under its 2018 building crafts award scheme were two "highly commended" certificates to personnel at Chapel Studio – one to director Peter Camping and the other to his employee, craftsman Aaron Wright. This was for work done on the Large East window of St Saviours Chapel, Ardingly College, Haywards Heath, West Sussex, part of a major restoration for the chapel as a whole.

Peter oversaw the window restoration with Aaron playing a significant part, particularly in relation to the main Christ panel. Here Aaron receives his certificate.

EDITOR'S NOTES

KATE MAESTRI. In the Livery we stress our commitment to the use of stained glass in a modern context, the development of the craft being as forward looking as possible. So it is a great pleasure to be able to feature Kate Maestri's own commitment to doing just that with art which is deliberately aimed to be an integral part of modern architecture, working as she does so closely with the architects on projects. As the pressures of urban life grow, powered to some extent by a frenetic attachment to social media, Kate is doing a truly public service with her use of colour to bring a sense of tranquillity to our urban spaces.

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CONSERVATION IN A MODERN AGE. Our current Master Keith Barley is a supreme practitioner in the craft of using

the most modern methods to restore and protect historical stained glass, with art and science being combined in the task. One should never downgrade the reality of the artistic component of conservation – at the very least there has to be complete empathy with the art of the original creator. Without that you start projects in the frame of mind of an ordinary decorator, not a craftsman.

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NOT JUST A REPOSITORY OF STAINED GLASS. The work of the Stained Glass Repository is so successful because it is also a repository of caring, optimism, persistence and good will. Those qualities are much in need when you are running an ongoing rehoming project. A comparison with that other great rehoming project – Battersea Dog's Home – is not that wild. The glass has to be cleaned up on receipt and looked after, there has to be the hope and determination

Liveryman Peter Camping of Chapel Studio is one of the sponsors of a glass exhibition, *Fire, Light & Shade*, in Yorkshire at Ilkley Manor House 14-16 September, and is keen that Glaziers are aware of the different artistic aspects which will make this a diversified cultural experience. Entrance is free.

There will be displays of stained glass, fused glass, prints and drawings with the artists present. The exhibition will be accompanied by a performance of John Dowland's lute songs, to give the ear as well as the eye a treat.

that it will eventually find a good home, and there has to be a willingness to talk to the potential new owners on their own territory.

Michael Dalton's story of the installation and dedication of the window from the Repository at St Anselm's RC Church, Pembury, Kent epitomises the work of the Repository, including the way it draws in various members of the Livery to participate when required. The working relationship between Michael and Bob Holloway on the one hand and the two priests involved on the other, both extraordinary people – one also a prison chaplain and the other also a barrister – underwrote the eventual success of this rehoming project.

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WOMEN IN THE LIVERY. The number of women who are members of the Company is increasing all the time. There has long been a solid base, particularly as the number of women stained glass artists has been growing. Indeed the craft itself, including conservation, has a very strong contingent of women. This year all those who won awards in the Stevens Competition were women. In the Livery there are some 68 women out of the Company's 273 membership (these figures are constantly changing), with women accounting for eight out of 14 of the intake from the April and July Courts.

We had our first female Master in 2004, have our first female Clerk and are set to have our next female Master in 2020, subject to election. Of the 19 Court Assistants, five are women. The proportion of women on all the committees and on the Court will increase over time. The representation of women in the Livery will continue to reflect the growing number of women who participate or are just interested in the craft of stained glass.

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