



The GLAZIER

the WORSHIPFUL
COMPANY of
GLAZIERS
& PAINTERS OF GLASS

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Stevens Competition 2019 launched

MICHAEL HOLMAN writes: The task facing entrants to the 2019 Stevens Competition for Architectural Glass is to design a panel to be installed in the reception area of the Proton Beam Therapy Unit (PBT) currently under construction at University College Hospital, London. The PBT is a new clinical facility using a high-energy beam of particles to destroy cancer cells and is due to be commissioned in 2020.

Many NHS hospitals now recognise that the provision of the arts within their environment is integral to patient wellbeing and this will be the fourth occasion on which University College Hospital has been the location for the Stevens Competition. Previous examples of panels are to be found in the Radiotherapy Department, the Elizabeth Garrett Anderson Antenatal Clinic



An artist's impression of the Proton Beam Therapy Unit currently under construction at University Hospital.

and the Macmillan Cancer Centre.

This year, for the first time, an additional competition is being sponsored by the Reflections of The Lord Mayor charity for the design of a panel by those in the age group 16-24 years. In this instance competitors are

not required to prepare the stained glass sample which is an integral feature of the Stevens Competition.

The brief giving full details of the competition is to be found on the Company's website. ■



1943 and 611 Squadron sets off over Biggin Hill – and 75 years later it begins a link with the Glaziers' Company at the personal initiative of Master Keith Barley. See article inside.

A 2018 summer of intense stained glass activity

ALISON GILCHRIST, a conservator at **BARLEY STUDIO**, describes two very high profile stained glass projects that were completed in the summer.

It's been quite a summer for the highly skilled team at Barley Studio, led by Keith Barley and Helen Whittaker. Within the space of a few weeks in September they installed two exciting new stained glass commissions with royal connections – a new window at the RAF Club in London, designed by Helen and unveiled by Her Majesty The Queen, and "The Queen's Window" at Westminster Abbey, designed by David Hockney.

Helen was no stranger to the RAF Club, having previously designed and made its magnificent staircase window "RAF: Past, Present and Future" celebrating 90 years of the RAF in 2008. She was delighted to be commissioned again as part of the centenary celebrations of both the Royal Air Force and the RAF Club.

The new windows are located in the former Anteroom to the Ladies' Bar and Lounge, the area to which ladies were restricted from the club's opening to the 1960s. The windows were the idea of two trustees, Group Captain Tony Banks and Wing Commander Michael Gilbert, to commemorate "women in the service of the Royal Air Force".

Helen's design is inspired by the iconic image of the American factory worker, Rosy the Riveter. The idea of the female worker holding the air force together through the fixing of rivets becomes a metaphor for women in the service of the RAF and the development of their role, from a separate "female" service

to their present fully integrated position – from factory workers to pilots.

The design offers quite a contrast to Helen's earlier window, showing the breadth of her artistry in stained glass design and

creation. The new windows capture the graphic nature of World War II posters, with block colours and bold lines, created using a variety of glass techniques illuminated by both transmitted and reflected light.

The leadwork incorporates glass lenses, representing rivets, through which details of photographs and posters can be viewed, illustrating women's roles from the RAF's formation to the present day. The images were printed onto glass screens by Proto Studios. Beautiful timber cabinets designed by Barley Studio and made by architectural joiners Houghtons of York complete the installation.

Between the windows is a depiction of the George Cross, painted and gilded onto glass using signwriters' techniques. The GC pays tribute to the extraordinary bravery of Daphne Pearson and Noor Khan, reminding ▶



Her Majesty The Queen looking into the new RAF Club windows accompanied by Jo Salter, Britain's first fast jet pilot.



New windows for the RAF Club designed by Helen Whittaker, Barley Studio 2018.



Detail seen through one of the lenses – motorcyclist member of the Royal Flying Corps.

us that women's progression from their strictly limited role of a century ago to the fully operational role they enjoy today has also exposed them to the hazards of war.

The windows were officially unveiled by Her Majesty The Queen, Patron of the RAF

Club, on 17 October 2018 during a special visit to mark the centenary. During the visit, Her Majesty opened a new wing of the club, which houses amenities including a fitness suite and business centre, as well as unveiling a newly commissioned portrait by Benjamin

Sullivan. Helen's new windows were presented by Britain's first female fast jet pilot, Jo Salter.

Having herself served in the Women's Auxiliary Territorial Service during WWII, the Queen was intrigued by both the archive images and their contemporary setting.

Turning now to Westminster Abbey, the Barley Studio team were again following on from previous success, having translated Hughie O'Donoghue's designs into glass for his two Marian windows in the Henry VII Chapel, commissioned to celebrate the 60th anniversary of the Queen's Coronation in 2013.

When the Dean of Westminster, the Very Reverend Dr John Hall, wanted to commission something for Westminster Abbey to celebrate the reign of Queen Elizabeth II, the UK's longest reigning monarch, he felt that David Hockney was the obvious choice to design for our exciting medium of glass. Hockney, one of the most influential British artists of the Queen's reign, had never worked in stained glass, and so Dr Hall contacted Barley Studio to ask if they would work with him, to again translate the design into glass.

The dean was able to make contact with David Hockney through an intriguing connection – the sister of Ptolemy Dean, Surveyor to the Fabric of Westminster Abbey, is the artist Tacita Dean, who had previously filmed Hockney for her series "Portraits" (2016). The dean's brief to Hockney was to provide something symbolic or representational of the subject, rather than a heraldic or figurative design, and for it to be recognisable as his work.

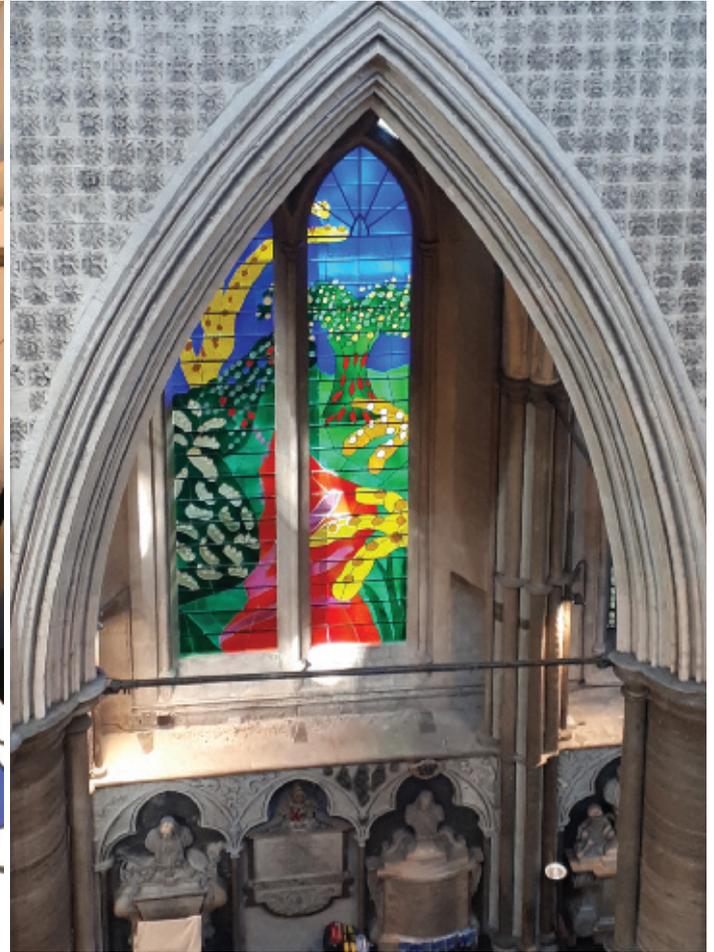
Tacita suggested to Hockney that he might draw inspiration from his stunning paintings of the Yorkshire Wolds, an area



Glazier Aurélie Haugeard working on one of the Hockney panels.



Part of the Hockney window laid out at Barley Studio.



The Queen's Window, designed by David Hockney 2018.

close to his Bradford birthplace and also local to Barley Studio.

Hockney's design depicts a country scene featuring hawthorn blossom, which he has described as "a celebration", reflecting the Queen as a countrywoman and her great love of the countryside. The initial design for The Queen's Window was created, like many of Hockney's previous works, on an iPad – which he considered a natural design tool for the project because, like a stained glass window, it is back-lit.

Hockney was also inspired by the work of Henri Matisse and Marc Chagall, painters who also worked in stained glass, and he wanted to understand and respect this traditional craft. To that end he visited Barley Studio twice during the project, and Helen was asked to fly out to California to assist Hockney in the development of the initial design idea.

Hockney chose beautiful mouth-blown glass, made by Glashütte Lamberts in Germany, to realise his distinctively bold

colour palette of yellow, red, blue, pink, orange and green. Lamberts even developed a special recipe to match Hockney's deep pink – one of the most expensive colours to make in glass, as the colouring metal is gold.

The window is unusual in stained glass as it uses no glass paint, only glass and lead to create the artwork. The only painted piece in the window is Hockney's signature at the bottom right – which was flown to Los Angeles to be signed in glass paint, and then flown back to York to be fired in the kiln.

Barley Studio installed the window in the north transept of Westminster Abbey in September 2018, and the window was dedicated by the dean at a special service on 2 October 2018, attended by Helen and Keith alongside David Hockney and many of his family, friends and supporters of the project.

In creating The Queen's Window, we believe David Hockney has respected traditional stained glass techniques, and combined them spectacularly with a bold contemporary design. Helen, Keith and the Barley Studio team have been delighted to work with David on this project which has really brought stained glass – often the poor relation to other art forms – into the spotlight.

Keith has been promoting the art and craft of stained glass for over forty years, both in conservation of our stained glass heritage and, with Helen, combining exciting new design with good craftsmanship. To have artists of the calibre and reputation of David Hockney now designing for stained glass will surely inspire new generations, ensuring a great future for our treasured art and craft. ■



Helen Whittaker with David Hockney, during installation of the window at Westminster Abbey.



Distant days but still with a resonance now – at Biggin Hill, watching a flypast by 611 Squadron.

From preparing for war to a link with the Glaziers' Company

Wing Commander **STEVE CHASKIN** OBE, RAuxAF, Officer Commanding **No 611 Squadron**, describes the formation and life of a notable air unit and how its new relationship with the Livery fits in with its own ethos and RAF policy.

No 611 (West Lancashire) Squadron was formed in 1936 at RAF Speke (now Liverpool John Lennon Airport) and has a very distinguished history. It was one of 21 Auxiliary Air Force Squadrons set up in peacetime to bolster the rapidly expanding Royal Air Force rising to the threat of Hitler and Nazism.

The squadron's first commanding officer (CO) 1936-39 was Squadron Leader Geoffrey Langton Pilkington, who also served 1932-49 as chairman of Pilkington Brothers Limited, today one of the world's largest multinational glass-manufacturing companies (and still headquartered in St Helens, Merseyside). Initially manned by local personnel from Liverpool and West Lancashire, 611 Squadron gelled into a fighting machine and was mobilised to take a very active part in World War II.

611 Squadron's major claims to fame included being among the first to be equipped with Spitfires in 1939; supporting the withdrawal from Dunkirk and playing a prominent role in the Battle of Britain in 1940; covering the ill-fated Dieppe landing in 1942; the CO shooting down the 1,000th enemy aircraft by a Biggin Hill based squadron in 1943; being one of, if not the first, RAF day fighter squadrons over the D Day beaches in 1944; and being the first RAF squadron to make friendly contact with Russian aircraft over Berlin in 1945.

Memorial stone

In addition, the squadron supported both RAF and USAAF bombers over the full range of their bombing sorties, including attacks on Hitler's "Eagle's Nest" at Berchtesgaden in Bavaria. By the end of the war, 611 Squadron

had destroyed approximately 250 enemy aircraft. This came at the cost of fifty-five 611 Squadron air and ground crew who lost their lives 1939-1945. The squadron plans to honour them with the unveiling of a memorial stone in Liverpool's St John's Gardens in December.

Wartime pilots

Among the squadron's many notable wartime pilots and aces was Sir Barrie Heath DFC, who served with 611 Squadron during the Battle of Britain and later pursued a very successful post-war career in manufacturing, including the role of managing director of Triplex Safety Glass (his life having been saved from a direct hit on the windscreen of his Spitfire in 1940).

After the war the Auxiliary Air Force was honoured by King George VI with the prefix "Royal" in recognition of its achievements to become the Royal Auxiliary Air Force (RAuxAF). 611 Squadron returned home, flying Spitfires out of RAF Woodvale (its modern-day home on the West Lancashire coast) from 1946 until 1951, then Gloster Meteor jet fighters from RAF Hooton Park on the Wirral. Despite supporting the regular RAF very effectively and at very little cost with its "weekend flyers", all RAuxAF flying units, including 611 Squadron, were disbanded on 10 March 1957.

611 Squadron reformed at RAF Woodvale 56 years later to the day on 10 March 2013, as part of the Ministry of Defence's Future ▶



611 Squadron on parade in Liverpool – an integrated mixture of regulars and reservists.

Reserves 2020 programme to ensure UK Armed Forces are structured to meet future challenges and threats. The squadron now exists as a RAuxAF General Support Squadron (GSS) within the RAF's No 1 Group. The last 5 years have seen it rapidly and successfully develop to full operating capability, as well as fulfil its secondary engagement mission to reconnect the RAF to

long-neglected communities in the North West of England.

Reservist cadre

At the heart of 611 Squadron's success is the quality of its 100-strong reservist cadre, recruited to fill roles across 10 different ground trades. These specialisations include flight operations, intelligence, ground

engineering, logistics, media, personnel support and training. The reservists come from a diverse range of backgrounds: many are specialists with years of experience in their own civilian fields, some are experienced ex-regulars, some are recent graduates who are looking for a taste of RAF Reserve service before joining for a regular career.

They are all dedicated to giving up their spare time to train, backfill and mobilise in support of RAF operations.

“As the Officer Commanding 611 Squadron I am especially delighted with the formation of our new alliance with the Worshipful Company of Glaziers & Painter of Glass.”

So far during the current financial year since April 2018, 611 Squadron personnel have undertaken 23 mobilisations (i.e. called into full-time regular service, usually for 4-6 months) across a range of specialisations in support of operations across the UK and around the world, including Kuwait, Oman, Cyprus, Romania, and the Falkland Islands. Over the same period, many more 611 Squadron personnel have provided shorter term support to UK based RAF stations and exercises in Norway, Germany, Italy, Cyprus, and at sea in the North Atlantic with the United States Navy.

High value

611 Squadron places a high value on all its working relationships and affiliations: whether they are with our international allies, with the Army and Navy units in our region, or with the North West's major employers such as BAE Systems and Jaguar Land Rover. The direction for RAF units to forge and strengthen these links comes from the top.

The Chief of the Air Staff, Air Chief Marshal Sir Steven Hillier, particularly favours strong links with the City of London's livery companies. Strong and enduring alliances between livery companies and UK Armed Forces give rise to many networking opportunities, sharing of experiences and allow opinion-formers to see how the defence budget is being used to deliver national security.

As the Officer Commanding 611 Squadron I am especially delighted with the formation of our new alliance with the Worshipful Company of Glaziers & Painters of Glass. As former fast jet aircrew I can understand how the quality of the canopy's safety glass was a prime consideration for our wartime pilots! I also appreciate the artistry behind decorative glass, having recently unveiled a fabulous stained glass memorial window in Shrewsbury to 611 Squadron's most famous World War II ace, Flt Lt Eric Lock DSO, DFC and Bar.

I look forward to the development of a valuable and enduring relationship between our organisations and to welcoming the Master and Past Master as our guests of honour at the 611 Squadron Annual Dinner at RAF Woodvale in December.



Again the regular and reserve theme – 611 Squadron personnel in Liverpool with the Earl of Wessex on Armed Forces Day.

Both an artist and a conservator

DEREK HUNT describes what lies behind his work and the importance for him of his connection with the Glaziers' Company.

My first memories of falling in love with stained glass began when I was still quite young living in the Highlands of Scotland. We lived in Aboyne, a small rural village in Royal Deeside in the heart of the Grampian mountains, and the local episcopal church of St Thomas was a place I often gravitated to as a small boy.

There was something fascinating about the quiet space of this little, well appointed faux gothic church – the sweet smell of incense candles, the large bible atop an even larger golden eagled lectern, and of course the stained glass.

I would find myself there from time to time looking at the stained glass windows, sitting alone on one of the long wooden pews transfixed by the moment, completely absorbed by the texture of light pouring through the glass.

Although I didn't know it at the time, the beautiful east window was made by Morris & Co. founded by William Morris. The church itself, set in a small wood among impossibly tall pine trees, was consecrated in 1909. It was a reproduction of St Mary the Virgin, Burrough



Two 13.5 sq m stained glass windows installed at St Dunstan's RC Church, Working between 2008-09. Fabricated with air brushed glass pigment, bonded antique glass, etched lettering and optical glass prisms.



"TOTEM" 11m tall glass sculpture fabricated with computer printing, bonded antique glass and LED lighting. Installed at the John Rylands University Library, Manchester 2009.



Details of two of the stained glass windows installed at St Dunstan's RC Church, Working.

on the Hill, in Leicestershire, the county I have made my home for the last 33 years.

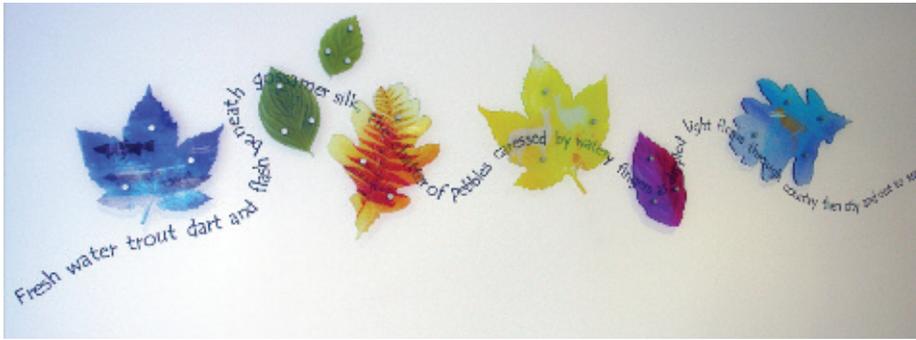
Still echoing

The interesting thing about this early memory is its echo is still felt today. Even now, after more than 35 years making stained glass windows, I can find myself lifted and transported by the same moment when light passes through the membrane of glass, that mesmeric confluence of texture and colour, of craft and art. I'm lucky, I've found a way of

making something life affirming and good for the soul.

I began my journey in stained glass at art school in Edinburgh studying firstly under the late Sax Shaw and then Douglas Hogg, artist and maker of the Queen's Diamond Jubilee window at the Chapel of the Savoy, who remains a dear friend to this day.

Like many young glass students of that era, I was very influenced by a new graphic style of glass design pioneered by post war German artists such as Johannes Schreier ▶



A series of glass sculptures with digital printed images on 10mm toughened laminated glass with hand painted poems on walls in the foyer of new hospital wing at the Royal Victoria Hospital, Edinburgh 2012.



Detail of glass sculptures, Royal Victoria Hospital, Edinburgh.

and the British wunderkind Brian Clarke. I interviewed Clarke in 1983 at his London studio as part of my college thesis and have followed his meteoric career with great interest ever since. He was a big influence in my early years.

After gaining my degree in 1984 I moved south and worked for a short time as a glass



Detail of screen printed 12 sq m glass entrance canopy for Richard Newcombe Care Home in Cambridge, incorporating community engagement pieces from the children of St Luke's Primary school and the care home residents 2012.

designer and painter for a family firm in Leicester before setting up as an independent artist at the tender age of 23.

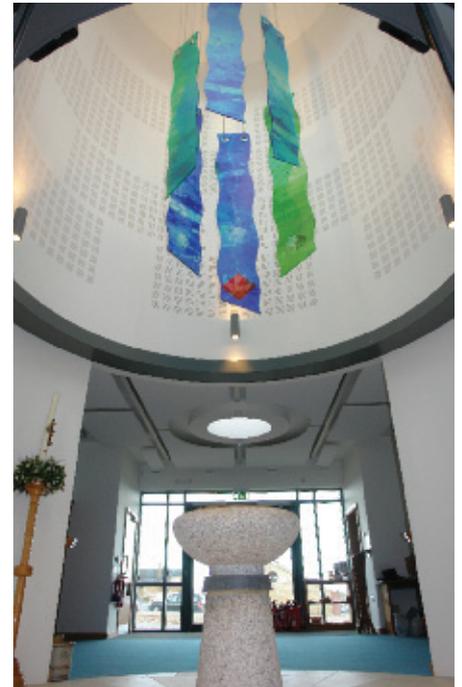
Major commission

My first major commission was in 1989, a 200 sq ft east window on the theme of Creation for St Crispin's Roman Catholic Church, a new build church and community centre in Leicester. I still go back and visit it from time to time – it's like seeing an old friend.

I rented studio space in the centre of Leicester for the first 15 years where I made my stained glass, but since 1999 have lived with my family and worked in an idyllic rural studio in the village of Medbourne, south east Leicestershire. I'm surrounded by the bucolic landscape of Rutland and often find the flora and fauna of our daily dog walks making an appearance in my stained glass designs.

I have worked on a wide variety of public art commissions, designing and making them for theatres, hospitals, schools, libraries and churches. One of the largest projects to date was the creation of a complete glazing scheme of 36 new stained glass windows for a private chapel in the north of Scotland.

This project took a year to design for, with visits to the Highlands to draw the wonderful 6th century Pictish standing stones of the area, in preparation for designing a variety of rose, clerestory, east and west windows



Glass sculpture for St Felix Roman Catholic Church, Haverhill, Cambridgeshire, installed in 2012.

throughout the new build church which was completed in 2011.

Other projects

Other memorable projects include an 11m tall glass sculpture called "Totem" for the John Rylands University Library in Manchester, using a pioneering technique of computer printing, bonded antique glass and LED lights.

Also there was the creation of a three dimensional poem and glass sculpture for the Royal Victoria Hospital in Edinburgh; and a screen printed glass canopy for the entrance of a care home in Cambridge, which was designed with lots of community engagement from school children and pensioners.

I use a number of contemporary techniques to create glass art works, including screen printing, computer printing, fusing and air brushing enamels directly onto large sheets of toughened glass.

New methods of glass manufacture and glass decoration are always coming on stream, inviting exploration and experimentation by contemporary glass artists keen to develop new forms of visual language fit for the 21st century. I design and project manage all my commissions and try to make much of my glasswork in my own studio. However I do work with some very talented creators in other studios both in the UK and in Germany to realise designs which need specialist screen printing, computer printing or bonding techniques.

Traditional windows

Although I really enjoy utilising these new techniques for glass decoration, in the past 12 months I have designed and made three large traditional stained glass windows for churches in Bristol, Melton Mowbray and Yapton using the ancient techniques of hand drawing a design full size on paper, making a cartoon of the leadlines, choosing and cutting antique glass, grinding pigment and hand ▶



3m diameter Rose window installed at the rehearsal and recording studios of the Halle Orchestra, Manchester 2014.

painting details directly on to glass, before leading and cementing the finished windows.

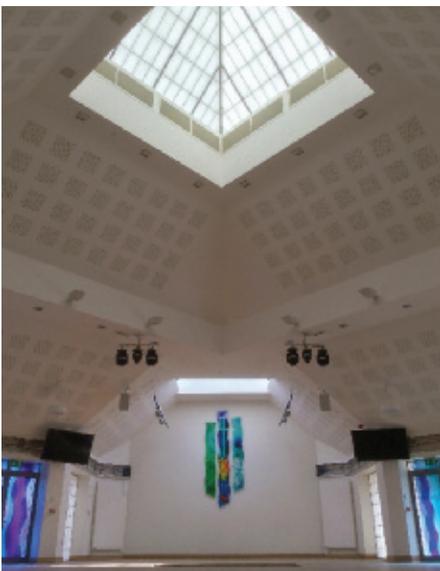
It is rather wonderful to contemplate that all these techniques were pioneered in the 11th and 12th centuries and have changed very little in the intervening centuries.

I divide my time between new design work and glass conservation, which may include visiting historic churches or museums and carrying out careful assessment of the glass and perhaps making recommendations or developing strategies for its continued conservation. This will usually include the writing of a condition report which may accompany a grant application to carry out conservation work.

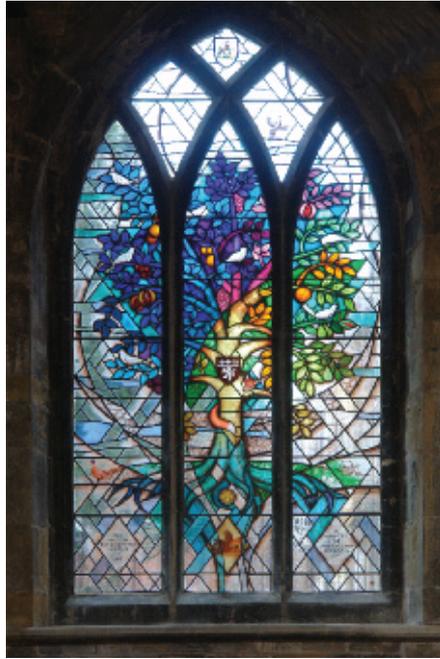
Victorian era

From time to time I carry out conservation of glass dating back as far as the 13th century, however most of the conservation my studio undertakes is for glass from the Victorian era, as this constitutes the majority of stained glass found in our parish churches. I am accredited as a glass conservator and attend conferences and group meetings which are organized by ICON, the Institute of Conservation, based in London.

I am grateful for the opportunity to meet and learn from some of the top conservators



Glass wall mounted sculpture and screen printed side panels for Trinity Methodist Church, East Grinstead 2014.



"Tree of Life" traditional stained glass made in celebration of the town of Melton Mowbray 2017.

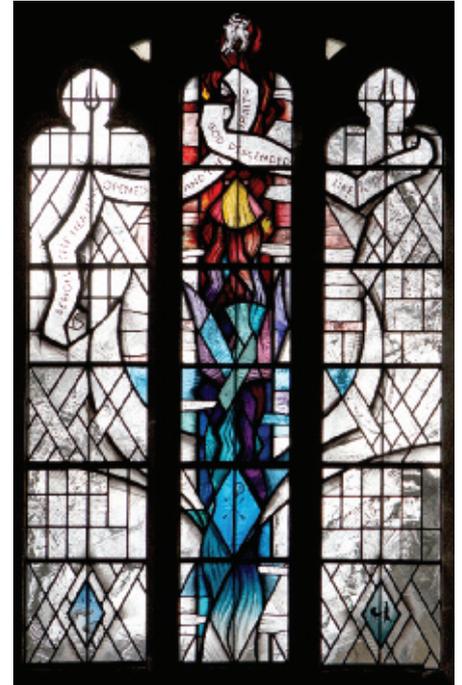
in this country and Europe, including, of course, our current Master of the Glaziers, Keith Barley.

Without the support and generosity of those at the top of the profession who freely offer their expertise and experience this ancient craft would not continue to develop and progress, as most of the UK degree courses on stained glass have now ceased. Sadly, with the closure of the Glasgow School of Art's stained glass department, there are no degree courses available in Scotland.

As part of my conservation practice I offer master classes to young professional glass students tailor made to their needs. This may include learning how to work with lime



"Tree of Life" traditional stained glass made to celebrate 1300 years anniversary of Holy Trinity Church, Westbury on Trym, Bristol 2017.



Traditional stained glass window on the theme of Baptism, installed in St Giles Church, Medbourne 2014.

mortars on listed buildings, how to prepare and paint with different mediums onto glass, how to lay out and draw designs full size on paper, or how to work with computer programs such as Photoshop for developing new designs in glass. In addition, from 2019 I will be teaching painting classes at the Stained Glass Museum in Ely Cathedral.

Recent conservation projects include the careful cleaning and re-framing of a selection of arts and crafts windows from Birmingham Museum which are now on tour in the USA, and the conservation and framing of some beautiful Edward Burne-Jones stained glass which features in the Tate Britain exhibition of his work.

I am currently working on the isothermal glazing of much of the stained glass in the chapel at Oscott College in Birmingham and completing the re-reading of a large Charles Eamer Kempe triptych window which is the recipient of a generous grant from the Kempe Trust.

Painting demonstrations

In recent years I have been more directly involved with the Worshipful Company of Glaziers as one of the studios helping with the Continuing Professional Development awards, providing painting demonstrations for exhibitions, and as a judge for the Stevens Competition – all of which have been extremely enjoyable and have given me the opportunity to meet some wonderful people.

I have found it mutually beneficial to wear both the artist's hat and the conservator's hat in so far as knowledge of traditional techniques and methods can inspire the creation of new work, and an artistic eye for conservation can be useful when creating new insertions of glass for historic windows. I enjoy both aspects as they require different ways of thinking and different skill sets – every project is unique, and each brings its own challenges and rewards. ■

A year packed full of exciting events and trips

Outgoing Master **KEITH BARLEY** reflects on his year at the helm of the Worshipful Company of Glaziers & Painters of Glass.



Master Glazier Keith Barley with his name still as the latest on the list of Masters in the Court Room.

It is with great pleasure that I write this article in the autumn of my tenure as Master. Although juggling my duties as a full time managing director and practising glazier with the array of events and commitments in the Livery diary has sometimes been a little fraught, I would not have missed a moment of it, and can truthfully say it has been one of the most memorable experiences of my life!

This has been a year of great achievements both personally and professionally. I became a grandfather for the first time in April to a beautiful granddaughter, and Barley Studio has continued to carry out both conservation and creation of the highest level, culminating in the two exciting new stained glass commissions with royal connections!

We recently installed new windows at the RAF Club, designed by our creative director and Assistant to the Court, Helen Whittaker, which were unveiled by Her Majesty The Queen in her role as Patron of the club as part of the Centenary Celebrations of both the Royal Air Force and the RAF Club. We also produced and installed The Queen's Window, designed by David Hockney, for Westminster Abbey – featuring in a BBC documentary along the way! I am looking forward to our last two visits of the year when I will be able to share these excitements with fellow Livery members.

The Livery has also had a fantastic year, growing in strength and presence within the City of London. I have been delighted to welcome new members, many directly involved in our art and craft, at every Livery Dinner during the year.

We have been involved in a wealth of events and functions that have not only raised the profile of the Worshipful Company of Glaziers but also promoted and rejuvenated public awareness of stained glass as a vibrant and living art form available to all in both secular and religious settings.

The annual Stevens Competition is bringing new designers and practitioners into the fold, and with the addition of the new "Young Designers Award" for 16–24 year olds for next year, aimed at introducing artists and designers to our art form, I believe we will be introducing a whole new generation to stained glass art.

My Master's diary has been packed full of exciting events and trips. Our visits to York and Girona have been met with effusive compliments. In York we had the pleasure to visit York Minster and the Guild Church of All Saints Pavement, as well as St James' Church in nearby Warton. Both Barley Studio and the York Glaziers Trust hosted visits where Glaziers could meet the artists and craftsmen engaged in a variety of conservation and creation projects.

We enjoyed a drinks reception at the Merchant Adventurers' Hall and of course

the gala dinner at the Merchant Taylors' Hall. I must offer particular thanks to my Master's Steward, Sarah Brown, for all her help in organising this visit.

After that my Master's visit to Girona had to pull out all the stops! The wonderful weather was obviously a bonus, and I was really pleased to share this beautiful and historic city with so many good friends.

We enjoyed fantastic tours of the cathedral, Cathedral Treasury Museum and Museum d'Art with expert guides, as well as wonderful Catalan hospitality in the form of our opening dinner, with a welcome from the mayor, the Vineyard Tasting Experience, and the gala dinner in the Casino. Again, special thanks to my good friend and fellow conservator Anna Santolaria Tura for all her help and support in the organisation of this visit.

"I am very pleased to have been able to offer the use of Glaziers Hall to other groups with whom I share particular interests."

I have been delighted with the reception given to all of my guest speakers over the year, including Loyd Grossman, who spoke at my Installation Dinner; Art Femenella; the Most Reverend Dr John Sentamu, Archbishop of York, who spoke at our Livery Dinner in York; and the Very Reverend Dr John Hall, Dean of Westminster Abbey, who spoke at our Annual Banquet at Clothworkers' Hall.

Most recently there was Air Commodore Jeremy Wooding, who spoke at the Autumn Livery Dinner to mark officially the formal association between our Livery and No 611 (West Lancashire) Squadron of the Royal Auxiliary Air Force.

We have also enjoyed lectures from Sarah Brown, in her capacity as director of the York Glaziers Trust, on the conservation and restoration of the Great East Window of York Minster, and from Dr Kate Williams, who came to my rescue by presenting her lecture on Lady Emma Hamilton at such short notice at our Ladies Lunch in June.

Other liveries

I have also attended many events hosted by other Liveries and City organisations during my year which deserve a mention. Attending the annual formal dinner hosted by the Lord Mayor, Alderman Charles Bowman, at the Mansion House in the City of London was a personal highlight.

I very much enjoyed the annual Lord Mayor's visit to Treloar's School and College, near Alton in Hampshire, in February as well as the annual Livery Weekend at the Ironbridge Gorge Museums in Shropshire in June. It has been a great pleasure to make so many new connections on behalf of the Glaziers, especially amongst the Masters of other livery companies, many of whom have become firm friends.

I am very pleased to have been able to offer the use of Glaziers Hall to other groups with whom I share particular interests. In February I was delighted to welcome my fellow craft liveries to Glaziers Hall, for the

annual presentation of certificates to those who have shown outstanding skills and dedication in their chosen profession. These awards reinforce the importance of craft skills in the present day and the commitment to not only maintain but advocate our crafts for the future.

During the year we have twice hosted the Institute of Conservation's Stained Glass Group. Being asked, together with my colleague Dr Alison Gilchrist, to jointly give the keynote address at the ICON Conference in May was a great pleasure. The group recently returned for its annual general meeting on the afternoon of my Master's Lecture, "Man in a Red Hat", on a subject very dear to me, the remarkable late medieval glazing scheme in St Mary's Church, Fairford.

Important work

Whilst enjoying the role of Master I have continued to support all the committees which undertake such important work on behalf of the Livery in supporting our art and craft. I was pleased that the Glaziers Trust has chosen to make a new annual award for conservation work in memory of our late secretary, Dr Neil Moat, and was delighted it has continued to support the work of the Crafts and Competitions Committee, especially the Ashton Hill Awards and Award for Excellence, giving early career practitioners the chance of valuable work experience.

We have enjoyed hosting many of the awardees at Barley Studio over the years, offering our training and expertise in return for the chance to work with these great students, several of whom have gone on to join our team.

I believe the greatest achievement of the year is the inauguration of our Livery association with RAF 611 Squadron. On a personal note, my father joined the RAF straight from school and served until his premature death. This led to me joining other boys who had lost their fathers at the RAF Benevolent Fund Boarding School at Vanbrugh Castle, overlooking Greenwich Park.

The Lord Mayor is encouraging all livery companies to form associations with the RAF, and I am delighted that we have been able to make this partnership with RAF 611 Squadron during my Master's year, in the centenary year of the Royal Air Force.

Newly refurbished

And finally, I could not end without some heartfelt thanks to all those who have supported me during the year, especially our Clerk Alison Evans and my great friend and colleague Helen Whittaker, who has attended many events with me as well as keeping our studio running back in York!

I indeed have been honoured to represent the Worshipful Company of Glaziers & Painters of Glass this year. Entering the newly refurbished Glaziers Hall as part of the Livery procession back in November, it was especially wonderful to see so many Past Masters present to offer their support at the start of my year in office, and I hope I have lived up to their expectations. As a practising glazier, I feel particularly privileged to lead this ancient Livery, supporting the art and craft of stained glass which are so dear to my heart. ■

LIVERY NOTES

NEW FREEMEN. Congratulations to: **Martin Donlin** (designer and maker of architectural stained glass), **Lt Samuel Fields RN** (serving officer), **Liliana Pasterska** (consultant psychiatrist), **Chris Wilson** (charity sector), **Neil Parsons** (window construction), **Oliver Plummer** (accountant).

NEW LIVERYMEN. Congratulations to **Susan Keane** and **Nicholas Chapman**.

AUTUMN LIVERY DINNER. Principal guest speaker **Air Commodore Jeremy Wooding** spoke to mark the new link between the **Glaziers' Company and 611 Squadron, Royal Auxiliary Air Force**. Other guests were the Master Tyler and Bricklayer, Master Art Scholar, Master Plaisterer, Master Mason, Master Joiners and Ceilers, and Master Merchant Taylor of York. Among the other guests were Alderman Alison Gowman and Professor Christine Dean (psychiatry).

PREVIEW OF THE NEW MASTER'S VISIT TO CANTERBURY. For those attracted by the idea of the Master's visit to Canterbury in July 2019, Dick Bolton brings to members' attention the fact that the cathedral currently has a "fascinating" exhibition called "Under an equal sky" consisting of 10 elements, mostly in blown glass, commemorating

Remembrance as well as journeys of pilgrims and refugees. It is by Philip Baldwin and Monica Guggisberg, and finishes on 6 January.

It would be a good way for interested Glaziers to start thinking about the July visit, particularly as the cathedral has what Dick says is a beautiful new window in the cloisters called "The Damson Tree" designed by Hughie O'Doghue and made by Grace Alyson.

DEPARTING WORDS. The Stewards step down at the end of the Master's year and once again they have proved key members of the Master's team, providing kindly assistance to members and their guests at Livery functions. It is worth recording the comments of one of these unsung heroes about why the Livery means so much to him.

Says BRIAN PARSONS: For me with my background in education there is a fusion of ideas in the Glaziers' Company where the training and encouragement of new craftsmen is foremost with the Stevens Competition, the Apprentice Scheme and the Army Cadet awards. The link with history and ceremony is demonstrated with fine dining (who could not be uplifted by the Honorary Chaplain's evocative, pertinent, humorous and moving Graces).

Then there is the link with Southwark Cathedral. There is the cross section of views and interests which flow in abundance as the Glaziers is not a "closed" livery, and of course there are the friendships, the social activities and the shared enthusiasm for stained glass.



Glaziers' representatives gather after the blessing by the Rt Rev Paul Mason, assistant bishop to the Archdiocese of Southwark, of the window from the Stained Glass Repository installed at St Anselm's RC Church. Caroline Shaw, Vivienne Lester, David Lester, Michael Dalton, Brian Green and Ann Hollywood with the brass plaque recording the donation of the window.

Catalonia's historically multi-cultural city



The River Onyar divides the city of Girona. (This and all the other pictures in this article were taken by Susan Mathews and Sarah Brown.)

SUSAN MATHEWS reports on the Master's visit to Girona.

A large and friendly group of Glaziers attended the Master's visit to Girona in September, travelling by plane, train and



A rooftop view of Girona in the balmy sunshine as the Glaziers began their encounter with the city's distinctive character and art treasures.

coach across spectacular scenery and arriving in balmy sunshine in the mid-afternoon. This beautiful old city, with its narrow, medieval cobbled streets rising and twisting ahead of us, tempted us to explore it at once.



What the Glaziers saw when looking towards the cathedral of Santa Maria from Girona's medieval walls.



Even the dogs in Girona display the Catalan colours.

Girona straddles the river Onyar with the walled medieval part to the south and the busy commercial and business heart to the north. Over the centuries Girona has been inhabited by Moors, Catholics and Jews and retains one of the best-preserved Jewish quarters in Europe.

It has apparently undergone 25 sieges. Some of us saw evidence of this when we were privileged to climb up on to the cathedral's clerestory roof where we saw the bullet holes from a French bombardment in the 19th century. Unsurprisingly it is surrounded by stout medieval walls complete with watch towers on three sides (the river being a barrier on the fourth).

The walls date from Roman times and contain the longest sections of Carolingian walls in Europe (9th century). Those of us who walked them enjoyed spectacular views of the city below and the distant countryside as far as the Pyrenees.

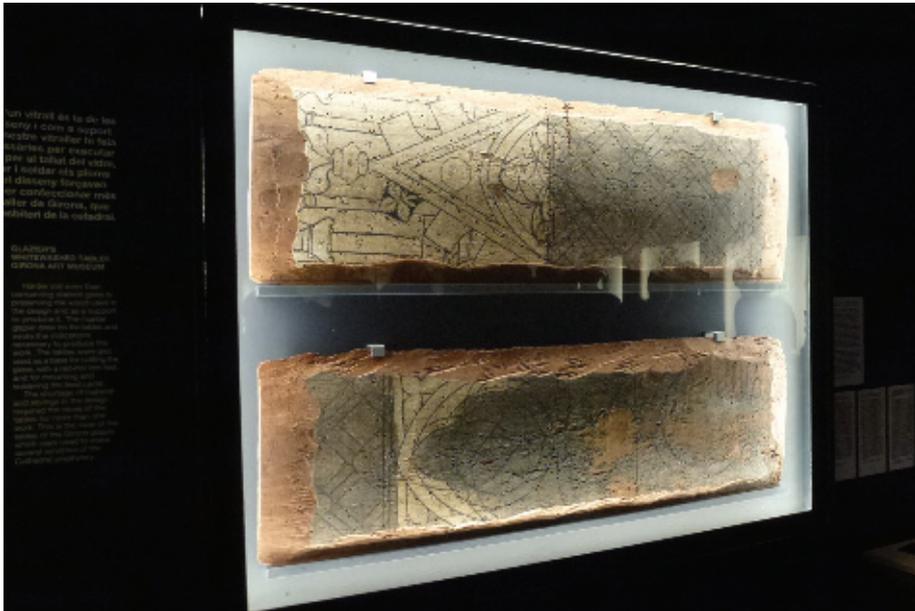
Today Girona wears its Catalan colours on its sleeves, its balconies, and even on its dogs' collars. Four red stripes on a yellow flag are based on the coat of arms of the Royal House of Aragon, the meaning of which according to legend, date from the 9th century.

Legend has it that in 897, during the siege of Barcelona by Mohammed, the Moorish governor of Lleida, the four red bars were drawn on the golden shield of Wilfred I the Hairy (Count of Barcelona) by the blood-drenched fingers of King Charles, blood from the count's war wounds, as an act of gratitude. Today the flag represents Catalonia's fierce and proud independence.

We also saw everywhere in Girona yellow ribbons waving from trees and tied to bridges. They indicate the city's support for prisoners of conscience – especially one imagines – a particular Catalanian.

Street names, menus and museum labels are written both in Spanish and Catalan and most locals converse only in Catalan, so after an initial "Hola" one felt in rather deep water. Fortunately, we had some fluent Spanish speakers amongst us who were able to help when we were floundering.

Our comfortable hotel, the Ultonia, was well located in the modern part of the city and coped successfully with our party of 55. We ate our first evening meal here and were warmly welcomed and given an introduction to Girona by the mayor, Marta Madrenas, and by art historian Dr Miguel Angel Fumanal. ▶



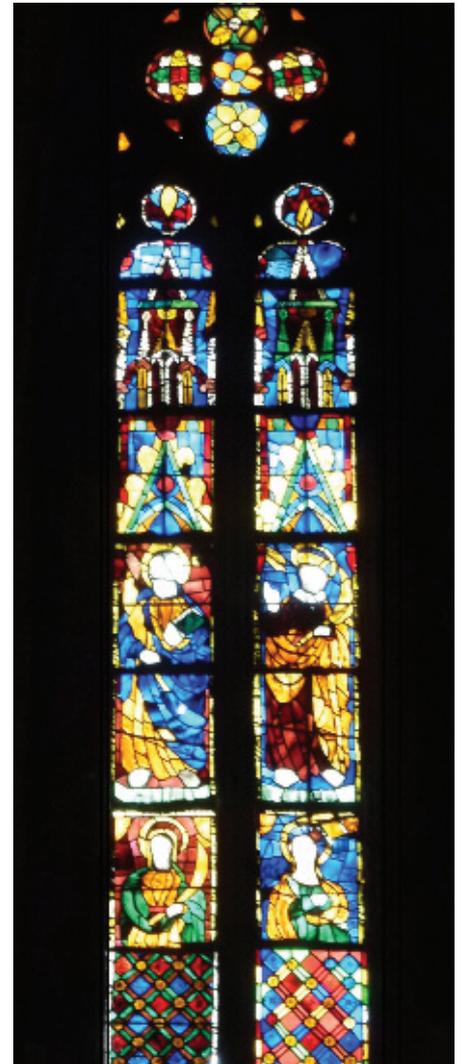
The medieval Girona Glazier's Table whose existence is unique.



Girona Glazier's Table detail.

We were each presented with a bag of guide books and maps of the city, with a small bottle of local liqueur for the gentlemen, and a fan for the ladies, all of which proved invaluable.

The Master was presented with a small stained glass panel made by Anna Santolaria Tura, a resident of Girona, and former MA student of stained glass conservation and heritage management at the University of York. Anna is the author of a book on the famous Girona Glazier's Table, the subject of her MA dissertation, which we were to see the next day.



14th century window in the cathedral clerestory with elements designed and made on the Girona Glazier's Table.



Santa Maria Cathedral's west rose window depicting the Ascension of the Virgin Mary. Designed by Francesc Saladriga, made by Aloi Xifreu in 1732.

The cathedral of Santa Maria, otherwise known as Girona Cathedral, is part Romanesque and part Gothic and proudly boasts the widest Gothic nave in the world (72 feet). The western approach to it is undoubtedly impressive but somewhat daunting, owing to a climb of some 70 sweeping steps!

The cathedral and the Art Museum of Girona were the focus of our first day. Our party was divided in two and we were each given headsets and subsequently enjoyed excellent guided tours. Once we had established whether we needed to be on channel 1 (cathedral) or channel 2 (Art Museum), we were good to go.

In the Art Museum we were treated to an excellent guided tour by the director, Dr Carme Clusellas. The highlight (for the Glaziers amongst us) was the early 14th century glazing table whose existence is unique and which was used to make the windows still extant above the apse in the cathedral.

Thanks to Anna's research and renewed interest in the table, a special room in the museum has now been dedicated to the glazing table itself, together with a display of glaziers' tools and some fragments of 14th century windows from the cathedral, still in their original lead. We were very fortunate to have Anna with us to explain it to us and to ▶



An early 14th century reredos in the cathedral.



Cathedral cloister 12th century.



Glazed doors in the Casa Maso, architect Rafael Maso (1880-1932).



Gala dinner with the Bishop of Girona, Francesc Pardo, the Master and former mayor Joaquim Nada.



La Vinyeta vineyard with guide and owner Josep – hats supplied.

relate it to the actual windows in the cathedral. We benefited hugely throughout the weekend from the part Anna played in planning and organising the events and visits we enjoyed.

Inside the cathedral we were privileged to have access to the high altar, baldachin (canopy) and reredos (altar piece). The reredos of silver panels illustrating old and new testament scenes decorated with enamel and precious stones was spectacular. When seen at close quarters it is hard to comprehend how these works of art could be created at such an early date.

In the Cathedral Treasury Museum we saw many more spectacular works of art, but perhaps the loveliest was an 11th century tapestry (3.67 x 4.7 m), known as a baldachin, embroidered in coloured wools and depicting the Creation story. We were held spellbound by the guide's description of it. A visit to the 12th century cloisters and its wonderful capitals (wide crowns to columns) completed our cathedral visit, by which time we were ready for the excellent lunch waiting for us in the Bau Bar restaurant adjacent to the cathedral.

In the afternoon and evening we were free to enjoy other individual visits such as the Arab Baths, the church of St Felix, the Casa Maso, the Rambla (the city's place to stroll) and the city walls. For those who visited the Casa Maso, the house overlooking the River Onyar designed and occupied by the architect Rafael Maso (1880-1935), it was a treat. A contemporary of Gaudi, he was

definitely more sober and less fantastical in his conceptions, but he had style, flair and ingenuity and his leaded windows were charming.

On Saturday we took a coach to visit La Vinyeta, a vineyard in the Alt Emporda region about an hour and a half drive from Girona. One of the principal wines of the vineyard is Puntipart which means the end of a long journey and this indeed is an appropriate moniker for the young creator and owner of the vineyard, Josep, and his wife. Founded in 2002 and from tiny beginnings, it has become a virtual empire.

There are not only wines for sale but also olive oil, eggs from their own hens, honey from their own bees and wine vinegar from their surplus wine, with a sheep's cheese soon to be added to their lines. Entrepreneurial does not begin to cover it.

We were guided around this empire by the owner to see all the wonders he has wrought out of what was said to be unpromising land. Modest and charming, his success is very well deserved. We were treated to a wonderful buffet lunch in the open air including Spanish omelettes with the vineyard's own eggs and accompanied by wines from the vineyard. Each wine label is a work of art in itself.

What could be better? In fact, the final dinner at the Casino restaurant! Could we manage another wonderful meal? Yes, we thought we could. Guests of the Master were the Bishop of Girona, Francesc Pardo; Dr Carme Clusella, director of the Art Museum; and Gustavo Torras and Joan Pinya, from Girona Cathedral.

An address by long-serving former mayor Joaquim Nadal painted his vision of the distinctive character of Girona and its art treasures, followed by an entertaining speech by the Master, resplendent in his jewel. We were then treated to a true gala dinner – all seven courses of it! – rounded off by an elegant vote of thanks and a rousing toast by Past Master Roger Shrimplin, which completed a very successful and enjoyable weekend.



DIFFERENT PERSPECTIVES ON THE VISIT TO GIRONA

Wherever the visiting Glaziers looked, Girona's history towered over everything.



Hoisting the Catalan flag – albeit nothing revolutionary.

FROM PAT BAGSTER: The highlight for me was the Saturday trip taking us close to the French border to visit El Puntia part, a vineyard run by a local entrepreneur and his wife with no previous experience of grapes. On arrival we were loaned a sun hat to fend off the late summer sunshine and offered a liquid sample of the harvest.

Despite the local villagers who foresaw nothing but failure, the owner was ensuring the enterprise was thriving by keeping expenses down wherever possible. One example of his thrift being cutting the cost of fertilizer by raising his own chickens, which in turn produced the vineyard's home grown soil enrichment.

It was no surprise to find chicken kebabs and tortilla on the lunch menu alongside the expected smoked sausages, salads and cheese.

The eye-catching labels on the red wine bottles must surely have boosted sales. The sudoku printed on the red wine bottle kept me quiet for hours.

FROM VIVIENNE LESTER: We all loved the walled city of Girona with its fascinating monuments, picturesque streets and wonderful restaurants, but the environs of the city should not be forgotten.

For a few hours on Sunday morning, David and I walked out of the city to the Hermitage of San Miquel high in the hills above the city. This amazing place was built in the 15th century although its origins go back to 1024. It was fortified in the Siege of Girona in 1808 during which it was largely destroyed.

In 1848 the remains were used in the construction of two optical telegraphy towers and their value was proven in the War of the Matiners 1846-9. However, by 1856 the electrical telegraph wire was functioning, and the towers were handed over to the civil guard. Soon after they were abandoned. In 2003 the City and Regional Councils of Girona refurbished the remains of the cistern, the moat and interior of the church.

A lovely walk, superb views over an enchanting city, then a return for another splendid lunch in great company. Long live the Glaziers!!!!



With the red wine here the labels on the bottles were just as potent as the contents of the bottles.

Comments from some of the participants

FROM RICHARD BETTINSON: We thoroughly enjoyed our visit to Girona, which is a charming city. Particular highlights for us (apart from the cathedral and its museum) were the Jewish Museum and the Casa Maso, but we also enjoyed going around the Mercat del Lleo with all its local produce and the visit to the La Vinyeta vineyard, whose owners were so welcoming to such a big crowd of Glaziers.

We will also long remember the food, especially dinner at the Massana Restaurant (organised by David Ball), which was one of the best we have ever had. All in all, a memorable trip and a highlight of the Master's year.

FROM ROSALIND WOOLLARD: The highlight of the trip for us was the visit to the tristry (or should that be triforium) with its different perspective on the vast nave and the windows. The old city of Girona added a picturesque backdrop to the visit. As usual the company was enjoyable. The gala dinner was an experience to remember with its endless unnamed courses, but perhaps not a highlight.

RICHARD CARDWELL: We very much enjoyed our visit and guided tour. This was our second visit to Girona so that we got to see more of the city. The company, as expected, was as friendly as ever and we very much enjoyed the al fresco lunch. We had hoped for more glass but what we saw was beautiful.

FROM JOHN WATSON: Averil and I thoroughly enjoyed all aspects of our visit to Girona, particularly the cathedral and the ancient glazing table. We especially enjoyed the long relaxed lunch in the shade at the vineyard with our most engaging host, the vineyard owner. The gala dinner will live long in our memories as we were lost with two fellow Glaziers and spent an hour searching the streets of Girona for the venue, the elusive casino.

We found two casinos, regrettably closed and shuttered, before receiving a phone call with directions to the correct location.

Expecting to arrive in time for pudding, we were delighted to find that the meal had not started and we had, "regrettably", missed a very long speech of welcome!

We also took the opportunity, being so close to Barcelona, to visit the Gaudi cathedral, the Sagrada Familia, and see the stunning interior so different from when we were last there many years ago.



Glaziers conserve their energy in Girona.

INTRODUCING ANDY LANE, INCOMING MASTER OF THE GLAZIERS' COMPANY

Andy Lane joined the Livery in 1977 and was a Steward and later chairman of the Craft & Competitions Committee before eventually becoming Upper Warden. He currently works with his wife Caroline at a media auditing consultancy which they jointly founded. Caroline has had considerable experience in the media field at a senior level. Andy also runs a small corporate finance company, Aurora M&A Solutions.

Andy also had a career in management. He graduated from Balliol College, Oxford with an MA in engineering science. After completing graduate training at Ford of Europe he took an MBA at Harvard. He then developed organisation-line experience at Ford of Europe, ADT and TI Group, and management consultancy experience at Accenture and Ernst & Young. He also has small company experience having, amongst others, run packaging and double glazing businesses.

Interview with the incoming Master

Q. The position of Master in the Livery is held by people either during the latter part of their career or in retirement. Looking back at your education and career, including what you are doing now, what elements will you be drawing upon in your approach to the role of Master and how you particularly want to operate?

A. Hopefully organisational and commercial skills will be useful. My artistic career was stifled at a young age. I told the C&CC when I took over as chairman that I believe I have a very liberal view of the world and that they should feel free to discuss anything they believed relevant. Except for one thing which was the chair's O Level result for art. One of the few exams I've failed. I was robbed, of course, I'd had the form prize for art for the previous two years!

Q. Your predecessor, Keith, was responsible for a number of initiatives, e.g. getting the status of conservators in the craft to be put on the same level as that of artists, and the new link with the RAF. How do you see yourself continuing with these initiatives?



Andy Lane, incoming Master of the Worshipful Company of Glaziers & Painters of Glass – an impression that the Livery is an unusual body of friendly and diverse people.

A. There are a number of points in answer to your question.

I am very keen to increase the Livery involvement with, and support for, the art and craft. We are very fortunate among the Liveries in having a craft that is still relevant and vibrant, both as regards the restoration and preservation of a long and rich history but also modern artists developing and expanding the art form in ways that their ancient predecessors would never have dreamed of.

I have a particular enthusiasm for education (appropriately structured and targeted) and I am extremely pleased with the progress that the C&CC has made in formalising our Apprenticeship Scheme.

With the incentive of government money available, the committee, in conjunction with the BSMPG, built upon the BSMPG's earlier work on this. And finally with great help from the Swansea School of Glass, the committee produced a formal Apprenticeship Scheme which was accepted by the Livery Companies Skills Council and which funded three apprentices. I am hopeful that we can develop this qualification further.

I believe my first formal engagement is with Keith in the mess of 611 Squadron! I have a great liking for the sea and there is an early initiative from a number of Glaziers for us to develop links with a Royal Naval vessel. This would complete our association with the three services and I am keen to support this.

Q. Having been an office holder in the Livery and committee chairman, as well as having had time as a Warden, what observations have you to make of the Livery from these vantage points?

A. My main impression is that the Livery is an unusual body of friendly and diverse people. An environment I enjoy enormously.

My committee experience is mainly with those who fund our activities in supporting the craft, principally through education in a broad sense, and preserving historic glass. I believe that our limited resources are well and professionally targeted.

I have experienced first hand within the Livery where funds have been denied because of the professional quality of what was proposed was not deemed appropriate or of a sufficient standard. Funds are certainly not spent just because they are there. Our own efforts are supported by a large number of people who give freely of their time, which I find very impressive.

Q. What would you like to achieve in your year of office?

A. Following my answer above on the effectiveness with which we apply limited funds, it is very clear that these funds are limited. I have no doubts that we could apply considerably more funding, equally effectively, in all the activities we undertake. So I would like to focus on raising more resources.

I believe that the formalisation of a Glaziers' Apprenticeship Scheme is very useful progress and I strongly support efforts to develop this initiative further

I also hope that my visits will be interesting. There will be some sea and boats and, by the end, quite a lot of glass!

Q. The Livery has begun to significantly build on its already diverse nature – in terms of people's current and past work and backgrounds – particularly through the efforts of David Stringer-Lamarre and his MDS Committee, e.g. the very successful evening event with the Institute of Directors City of London Branch, which you attended. How do you see yourself encouraging the momentum of this development?

A. I strongly support David's efforts, successful efforts, in this direction. Initiatives like this need to be thoughtfully targeted to be successful, which this one was.

Much as we would like to expand it is always with the proviso that new Freemen will feel at home in the ethos of the Company and will contribute to its activities. So I would certainly support further such initiatives but am under no illusions that they produce easy results.

Caroline has a general concept of turning her Ladies Lunch into such an initiative although I don't think David is aware of this yet!

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