



# The GLAZIER

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

The publication of  
THE WORSHIPFUL COMPANY of GLAZIERS & PAINTERS OF GLASS  
Issue Number 58 Summer 2019

## The medical world embraces the Stevens Competition

**MICHAEL HOLMAN reports:** The 2019 Stevens Competition involved the design of a back lit panel in the patient waiting area of the Proton Beam Therapy Unit at University College London Hospitals Trust. The unit is currently under construction and is due to be commissioned in 2020. It is a new clinical facility which uses a high-energy beam of particles to destroy cancer cells and is particularly suitable for treatment of complex childhood, brain and neck cancers.

UCLH considers that the provision of the arts within a hospital environment is integral to patient wellbeing and this year's competition was the fourth which it has sponsored. The prizegiving ceremony for the competition was held in the Court Room in Glaziers Hall on Thursday 30 May.

The newly appointed chairman of the Crafts and Competitions Committee, Nigel Rees, welcomed the entrants, members of the Livery and guests. He particularly thanked those who had submitted entries for what was undoubtedly a high quality competition. Nigel then handed over to Michael Holman, the Stevens Competition organiser, to conduct the evening's proceedings.

Michael first introduced Guy Noble, the curator of UCLH Arts and Heritage. Guy explained the importance the University



Crafts and Competitions chairman Nigel Rees welcomes the audience.



This is the panel which won James Cockerill the 2019 Stevens Competition, the Brian Thomas Memorial Prize and a cheque for £2,000.

College Hospital attaches to creating a pleasant environment for both patients and staff. The Proton Beam Therapy Unit is located underground, with no natural light, and the installation of a stained glass panel would be a focal point within the waiting area. He said that UCLH was proud of its long standing relationship with the Glaziers' Company and was delighted to be involved once more in the Stevens Competition.

Helen Whittaker was invited to make a Powerpoint presentation devoted to the winning entries. Earlier in the day she had led a seminar to provide feedback to the entrants and she expressed her thanks to the panel of judges comprising Kate Maestri, Alex R, Jo Downs, Martin Donlin and Guy Noble.

The contractor for the new unit is Bouygues UK and Eric Pinceman, project director, gave an account of the complexity associated with building a unit of this nature in

the middle of London. It involved excavation to a depth of almost 100 feet and they had had to ensure it did not impact on the Northern Line!

Another competition, Reflections of the Lord Mayor (ROTLM), for a design submitted by a 16-24 year old, had been run in parallel with the Stevens Competition. Sadly, this had not attracted the anticipated entries. Its creator, Christopher Seow, said that, although he was disappointed with the outcome, he hoped it would be possible to work with the Company for the 2020 competition with the aim of encouraging young people to become involved with the arts.

The Master then presented the awards. The prizes for Presentation and Craftmanship went respectively to Jacqui Fowler from the University of Swansea Trinity St David and James Cockerill, a stained glass artist working independently. A Highly Commended prize was awarded to Charlotte Roden from ▶



Michael Holman, Stevens Competition organiser introduces the speakers.



Guy Noble, University College Hospital arts curator, thanks the Glaziers.



Helen Whittaker makes her Powerpoint presentation.



Eric Pincemin presents the Overseas Prize to Ellen Van der Leeden.



A very happy James Cockerill receiving First Prize from the Master.



The Master addresses the audience.



Guy Noble awards the commission to Hilary Ruxton.

Barley Studio. Third prize went to Hilary Ruxton from Tonbridge Adult Education Centre, whilst second prize was awarded to Aurelie Haugeard, also of Barley Studio.

The winner of the 2019 Stevens Competition, the recipient of the Brian Thomas Memorial Prize and a cheque for £2,000 was James Cockerill.

Bouygues UK had sponsored an Overseas prize and this was presented by Eric Pincemin to Ellen Van der Leeden from Holland. Christopher Seow had decided that the ROTLM prize should be awarded for the

best design from a young entrant to the Stevens Competition and he presented this to Rebecca Bowman, a fine art student from Lancaster University on a placement year with Reyntiens Glass Studio.

After presenting the Award for Excellence and three Aston Hill Awards, the Master extended his congratulations to the Stevens Competition prizewinners and thanked all the entrants for taking part and making it a success. He emphasised the importance that the Company attaches to the competition and thanked those who had been involved in its organisation.

Guy Noble then returned to the rostrum to announce the artist selected for the commission. Before doing so he explained that the decision had been made by the entire staff of the Radiotherapy Department. They had voted for the design submitted by Hilary Ruxton of Tonbridge Adult Education Centre and it gave him great pleasure to make the announcement on their behalf.

In conclusion, Michael Holman drew attention to the exhibition of Stevens competition panels being arranged at the Stained Glass Museum, Ely, by the curator, Dr Jasmine Allen. He went on to announce that he was standing down as the competition organiser. He said he had thoroughly enjoyed his five years involvement and thanked various members of the Livery who had given him support. He introduced Brian Green as his successor and wished him success in the future.

Nigel Rees then drew proceedings to a close and invited those present to retire to the River Room to view the entries with a glass in hand. ■



The ROTLM's Christopher Seow with Rebecca Bowman and her work.

# Display of Stevens Competition entries in museum

**JASMINE ALLEN writes:** The Stained Glass Museum was delighted to host, for the second year running, an exhibition of some entries for the Stevens Architectural Glass Competition in its entrance and shop area, following the annual prizegiving. A total of 16 glass panels, all entries from the 2019 competition, were exhibited in Ely between 8 June and 31 July, an increase on the 10 displayed following the 2018 competition.

The Stained Glass Museum is committed to displaying contemporary glass panels alongside its historical collection, and the Stevens Competition provides a fantastic opportunity to showcase the work of emerging glass artists, and to demonstrate to the public how a real life architectural glass commission works.

For many of the Stevens Competition entrants this is their first public exhibition. Not only does it provide an opportunity for their work to be exhibited to,

and appreciated by, a wider audience, but it also provides the option of having their works available for sale through the museum shop.



Some of the 16 panels submitted as entries for the Stevens Competition on display in the Stained Glass Museum following the annual prizegiving.

Visitors to the museum express considerable interest in these exhibits. Each

sample glass panel demonstrates a different artistic response to the commission, which in this case was for a glass artwork in a waiting room at a new Proton Beam Therapy Unit. Many different techniques and styles were represented in the exhibited panels, revealing the variety of contemporary glass – using both traditional and modern methods.

A private view evening was held on 25 June and attended by Friends of The Stained Glass Museum, members of the Glaziers' Company and several of the artists who participated in the competition. Some of the entrants' artwork submitted to the competition alongside their sample glass panel was also placed on display for the private view.

Attendees also enjoyed a behind the scenes look at some of the museum's most recent acquisitions and a private view of the museum's main gallery. It is hoped that an exhibition of entries submitted for the Stevens Competition might become an annual event in the museum calendar, providing an opportunity to further

promote the Stevens Competition and the Glaziers' Company to the wider public. ■

## Completing Stevens Competition projects

**MICHAEL HOLMAN writes:** When we read of the awarding of prizes for designs of windows we don't always appreciate there is still the installation required to complete the project. Indeed, in terms of installations spring was a particularly busy time this year for the Stevens Competition for Architectural Glass.

April saw the installation of three back lit windows in a gents toilet at the Royal Automobile Club in London's Pall Mall. These were the subject of the 2017 competition and the artist selected for the commission was Anne-Catherine Perreau, a young French lady working at Barley Studio in York. The picture shows one of her windows which features cars and other vehicles of bygone days.

Another competitor from France, Jessica Lambinet, received the commission for the 2018 competition – two windows in the dance studio of Eastbourne College. She is shown here with one of her windows in the company of Past Master Keith Barley who directed the installation in May.

It is extremely gratifying to be able to report that both clients were absolutely delighted with their respective set of windows. Indeed, it is reported that the lady members of the Royal Automobile Club have indicated they would like their toilets to be enhanced with stained glass panels! ■



Motor vehicles of bygone days are featured in this back lit window by Anne-Catherine Perreau in the RAC Club's gents.



Behind Past Master Glazier Keith Barley and Jessica Lambinet there's some energetic dancing going on in her window at Eastbourne College's dance studio.

# Army cadets receive support from the Glaziers

**PHILLIDA SHAW reports:** On 29 June David and I attended the South East London Army Cadets 3rd Annual Open Day at their Blackheath HQ on a blistering hot afternoon. The open day is intended to show the cadets' families the training and challenges they encounter and to celebrate their achievements.

We were treated to a formal parade by the three companies followed by a drill competition and the drama of a hostage rescue situation. There were demonstrations of first aid skills including CPR, and a ceremony when several cadets received awards.

I had the opportunity to meet two cadets who had recently returned from the 10 day exchange visit to Hong Kong which the Glaziers' Company helped to sponsor. The cadets had a terrific experience in Hong Kong, and had signed up to go to Italy on the regular exchange programme for which we provide support.



*Archery was employed by China's armies in ancient times on a very large scale – here Army cadets from South East London get a taste of the modern version.*

Colonel Des Smith, the commandant, subsequently wrote thanking the Glaziers, saying: "Thanks to your generosity, we were able to give 16 cadets an amazing trip of a lifetime to visit Asia and stay with our fabulous hosts, the Hong Kong Adventure



*South East London Army Cadets parade in Hong's Kong's morning sun – partly due to funding of their trip from the Glaziers.*

Corps (HKAC), who laid on the most exhilarating itinerary covering 10 action-packed days. Every moment was filled with challenges, new experiences, fun and laughter.

"Our cadets were accompanied throughout by their HKAC counterparts and they quickly became comrades and the best of friends. The programme offered a varied mix of military training, sports and adventure training along with some incredible cultural and culinary experiences.

"Throughout the trip, our cadets were complimented on their conduct and skills; they were a credit to themselves, their families and the sector."

# D-Day window made by Glazier for historic site

**DAVID EKING writes:** Southwick Park, on the hills above Portsmouth, is a country estate requisitioned by the armed services in World War II. It is now the Defence College of Police and Guarding and is the HQ of all three service police forces, the Royal Naval Police, the Royal Military Police and the Royal Air Force Provost and Security Services. It was in the main house, which is now the officers' mess, that D-Day was planned in great secrecy. The principal map room in the house has been preserved much as it was in June 1944.

To commemorate the 75th anniversary of the landings the service police forces commissioned a stained glass window in the entrance to the Service Police Memorial Church on the site. Helen Whittaker's design was selected and made at Barley Studios. It was installed in May by Past Master Keith Barley. On Sunday 2 June 2019 the window was unveiled by Susan Eisenhower, the granddaughter of President Eisenhower, and the Honourable Henry Montgomery, grandson of Field Marshal Viscount Montgomery, at a service at which Sue and I were privileged to be present.

What follows is based on Helen's description of her design.

The overall theme of the design is Operation Overlord, and the pivotal role of the Armed Forces and the Military Police in that operation. The starting point of the design is the familiar British union flag, overlaid with the letters D A Y signifying D-Day in the yellow colour of the beaches of Normandy. The



*Glazier artist Helen Whittaker's stained glass window at the Service Police Memorial Church, Southwick Park to commemorate the 75th anniversary of the landings is unveiled in the presence of Susan Eisenhower and Henry Montgomery (right).*

arrow shapes of the flag show the Military Police leading the way, as the forces arrive on the beaches and head inland towards the green landscape of France.

At the heart of the "D" is a Military Policeman in his famous "red cap" beckoning our armed forces into France with one hand whilst symbolically stopping any German counter-attack with the other. The arrow points towards the East and the liturgical focus of the Memorial Church. The MP "showing the way" can also be read as the church's role in showing the way to a Christian life in the love of Christ.

Approaching the Military Policeman are elements of the Armed Forces working together: from the top, the Royal Air Force is depicted with a Spitfire and two AW41 Albatross aircraft deploying the "Pathfinders" of the Parachute and Air Landing Brigades. In the centre, the Royal Navy is represented by HMS Belfast, one of

the largest warships in the invasion fleet and now berthed permanently on the Thames between London and Tower Bridges. Below, the land assault is represented by some of the 7,000 naval craft responsible for escorting and landing over 132,000 ground troops on the beaches on D-Day.

On the beaches and in the drop zones were members of the Military Police and the RAF Police. RN Regulators (policemen) served on the ships in the great armada off the French coast and the three modern service police elements are represented by their respective badges arranged around the curve of the letter "D" from the top: the Royal Air Force Police, then the Royal Naval Police and finally the Royal Military Police.

Some members of the Company may not know that I served for 30 years in the Royal Military Police before becoming Clerk of the Company in 1998, which explains how I came to be involved in this project.

# Master Glazier wins class in river race

**STEPHEN SHAW reports:** The Master and his Lady were aboard the *Master Glazier* cutter on 13 June for this year's Admiral of the Port Race. The new oars looked really splendid and all our crew said that they are light and powerful and have made a significant difference.

For the race, a number of Liverymen collected on an overcast evening at the Coin Street beach below the National Theatre – Past Masters Gee and Dallimore, Liverymen Eking, Ann Hollywood, Judith Wilson and the Honorary Chaplain plus your Honorary Bargemaster.

Duncan Gee was asked to be the passenger on another cutter and the *Master Glazier* "borrowed" one of their crew to be the cox. After the start abreast of HQS Wellington, the *MG* secured a small lead as the crews shot Hungerford Bridge. The class consisted of six crews.

The supporting group then took a taxi ride to the Westminster Boating Centre. En route we saw the *Master Glazier* with a clear lead at Lambeth Bridge – excitement! We rushed out onto the balcony at the centre as the crews came into sight with the *MG* still leading. The assembled Glaziers gave a good deal of vocal encouragement(!) which helped the crew to record a very happy class victory. This followed the success in last year's Port of London Challenge. Everyone enjoyed the traditional reception at the centre and especially the prizegiving!

**ANDY LANE adds:** It was very close for about two thirds of the course. I think the other two boats with us finally lost it when



Out in front at this stage the *Master Glazier's* rowers seem to know they have victory within their grasp.

we went under the right hand arch of a bridge and they chose the centre, presumably worried about depth of water, but caught both the wind and more stream. After that we held the inside station with the bend in our favour which is what our supporters saw at the finish.

Our crew maintained style throughout. They were truly magnificent and it was their sheer tenacity that finally did it. I and Caroline (who has done a lot of competitive sport, but not rowing) were very impressed by them. Our stand-in cox was also brilliant as was the tactic of loading Duncan with lunch and putting him in an opposing cutter. A grand day out!

## September race

**STEPHEN SHAW give advance notice:** On Saturday 14 September, the Great River

**Race takes place. This is a 21 mile row from Millwall Slipway to Ham House. So do come and support the *Master Glazier* from Richmond Bridge to the finish, with it being an easy walk along the towpath.**

A party will collect at the Pitcher and Piano Bar on Richmond Bridge for a drink and a snack before walking up to Ham as the crews arrive at Richmond. Of course, those walking will spy the *Master Glazier* and give vocal encouragement as they approach the finish – some three hours after the start. The following are some rough times for the flotilla reaching various landmarks along the course:

- 11.20 am Millwall Slipway start.
- 11.50 am Tower Bridge.
- 12.00 Westminster Bridge.
- 1.05 pm Hammersmith Bridge.
- 2.15 pm Richmond Bridge.
- 2.30 pm Finish at Ham House.

We look forward to welcoming Glaziers and their partners on 14 September at the pub on Richmond Bridge around 11 am. ■

## LIVERY NOTES

**CONGRATULATIONS TO NEW FREEMEN:** Jonathan Lane, Adam Bradley, Sarah Jarron, Kevin Buckley, Peter Ryan, Rachel McKenzie, Michael Lennox, Rashid Mehmood, Harpreet Giani, Anthony Fitzpatrick, Aoife Broderick, Jennifer Schwalbenberg.

**CONGRATULATIONS TO NEW LIVERYMEN:** Arthur Femenella Snr, Mario Pretorius.

**LEGACY SUCCESS:** Many thanks to the estate of the late Liveryman David Gray for the legacies to the Glaziers' Trust and the Cutter Trust. This marks the first success for Company's efforts to attract legacies which are being led by Clive Osborne.



Glaziers watch members of the ladies' crew of the *Master Glazier* cutter prepare for their race.

# The making of a glass and sculpture artist

## GERALDINE McLOUGHLIN

recounts the journey which took her from nurse, midwife and then businesswoman to glass and sculpture artist. She describes her work now and what she wants to do in the future.

**Ever since I could pick up a pencil or brush, I have sketched or painted and this interest has continued throughout my life. Having previously studied art and then textiles the chance discovery of glass fusing and casting has captured my imagination. Reflections that change throughout the days and seasons give glass a quality which cannot be replicated in any other medium. The colours are magical.**

I was brought up and educated in Reading and after my secondary education I was accepted into the Berkshire College of Art, where I stayed for nearly two years. These were good times, but financial constraints meant I could not complete my degree. Deciding which direction to take was not easy but I had always been interested in medical subjects, so I applied to become a student nurse, got accepted and subsequently started a new life in London.

During my training I continued to sketch, and when off duty went to as many exhibitions as possible.

I also enjoyed the atmosphere of Soho and the various music establishments, notably the 100 Club which featured Rhythm and Blues artists including Muddy Waters and The Animals! In those days you could chat to the musicians! The atmosphere was relaxed and nurses got a discount.

### Future husband

In my last year of training I met my future husband and we married in London shortly after I qualified. During the following year I did some part-time nursing and started



*Ammonite – This Ammonite was a commission and depicts a type of green rock you find on the Jurassic coast. “I have designed many of the above, in different colours as I am fascinated by this shape.” Kiln fused. Can be for indoor or outdoor display.*



*Seascape Triptych – These are mainly done to commission and are usually installed in bathrooms and dining rooms. “One of my water designs, a subject I never tire of.” Kiln fused. Can be for indoor or in larger sizes for outdoors, maybe near to a swimming pool on a garden wall.*

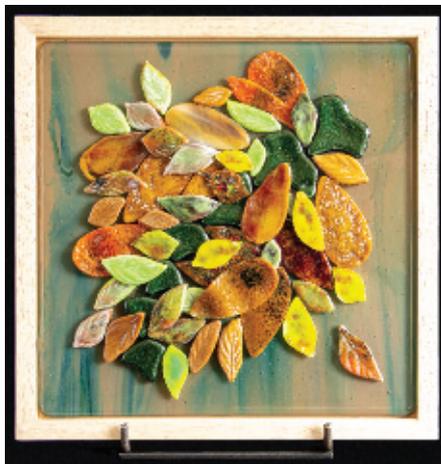
secretarial/admin training which I thought would come in useful at some stage. After four years of commuting we moved to Birmingham and it was here we bought our first house and started a family.

It was in Birmingham that I started studying with the Open University and did two foundation courses, humanities and sociology. I enjoyed studying but found that juggling study with a young family was very difficult.

After four years we moved to the New Forest where the children roamed free and I embarked on a midwifery course in Salisbury. After qualifying, I worked in Salisbury as a midwife and during this time did a distance learning creative embroidery/textile course and kept my sketch book up to date. We had three au pairs whilst I was working, and as the children got older, I did my health visitor training at Southampton University and worked in this preventive medical field for some years.

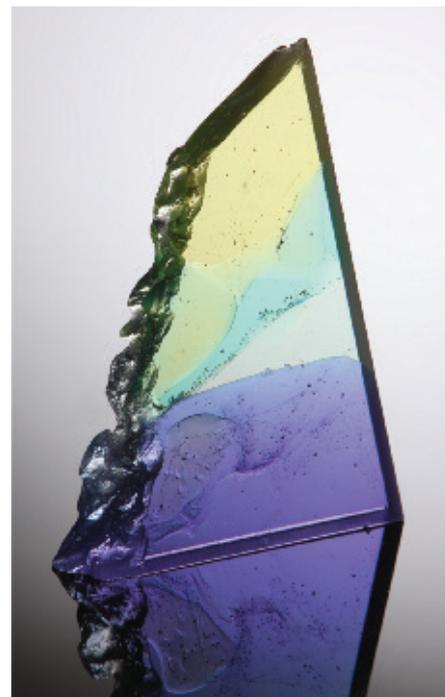
Eventually, I joined my husband in a new business venture as a quality control director where we ended up with a factory and 100 staff. The admin training did come in useful after all. Eventually, we decided to retire and leave the 8-7 cycle.

On retirement, I chose to resume my art career and did some taster courses in both



*Autumn Leaves – “These are individually made leaves and were inspired by a photo I took on the Stourhead Estate in October.” This is a framed work and is for indoor display.*

*Ishi – A spearhead called Ishi, which means “man” in the Native American Yahi tribe. “The last person in this tribe came out of a Californian forest in 1911 as the forest were being burnt for grazing. I was fascinated by his story and wanted to do a tribute to him.” The sculpture consists of two spearheads back to back and is for outdoor display.*



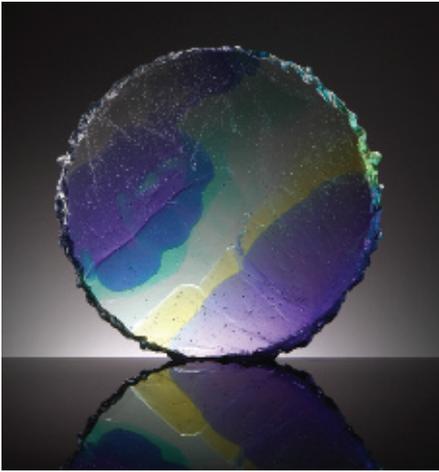
*On the Edge – Inspired by a climb in the Lake District along Striding Edge. This piece was cast.*

printing and glass. Glass won, and I embarked on a series of intense courses and master classes to try and learn as much as I could. This included a year’s course in Bristol which covered all practical aspects of glass making. It was a university course without the theory. Bristol University had just scrapped the contemporary glass department due to financial problems but some of the tutors were still around. After this I did a mentorship with a renowned glass artist.

### Three kilns

I now have my own studio at home in Tisbury, Wiltshire, where I have three kilns utilised for different purposes. My large flatbed kiln is used for fused wall panels and sculptures. The small flatbed can be used for small fusing and casting, but is very useful for testing new glass ideas before committing to a definitive design, and my box kiln is mainly a casting kiln for three-dimensional pieces.

My cold working studio is a couple of miles from home, where my husband has designed machinery to grind and polish the glass after casting. He has taken over this side of the business and is very supportive. ▶



Lagoon – Reflections on the water of the lagoon at Chesil Beach. Cast glass.



Into the Blue – “Standing on a balcony overlooking the Zugspitze in Germany I was aware of the different colours and shadows playing on the ice. From photographs I merged the colours to create this circle in fused glass.”

I now design and make decorative pieces in the form of wall panels or sculptures for both internal and external display, and no two pieces are ever the same. Panels are built up following a



Morning Frost – Created by studying frost on a sheet of glass. Cast glass.



Tundra – A framed triptych. The colours are taken from a National Geographic aerial image of the red Arctic flowers starting to emerge during the summer season.

design and can take many firings before completion. They may also have additions such as metal, glass paint and powders before the final firing.

For sculptures I make my own images from clay or wax from which moulds are made, using a plaster mix. After drying, the moulds are filled with glass and fired. Some of these firings can take weeks. Many fired pieces require cold working with tools such as sanders, saws, drills and polishers to achieve the final result.

**“The movement of waves, reflections on ice and glacial formations are depicted in my work.”**

As with most artists I am uplifted by my surroundings but I do have a fascination with water in all its forms. The movement of waves, reflections on ice and glacial formations are depicted in my work. The lie of our countryside supplies my imagination with a rich source of inspiration for abstract pieces and the fact that my home is surrounded by farm animals has resulted in some interesting commissions.

### Subtle message

Moving forward, I want to create some pieces that have a subtle message. The ideas and things I want to portray are bigger than me. They are complex and require a certain way of thinking. I am also interested in cell structure, the shapes and hidden spaces



Harmony – “A fused piece, one of my circular designs now in an Indian home.”



Zebra – “My love of wildlife inspired me to design this piece. I wanted it to be modern and edgy. It is a popular image.” A fused piece using sheet glass and frit.

within living things. At the moment I am exploring circular shapes. Conservation is on my list as well as environmental issues. I would like to leave a thoughtful legacy. My list going forward is endless and full of expectation.

The glass I use is sourced from America and Europe. The evolution in computerised and well insulated kilns, plus new types of glass like Dichroic (an offshoot of the Space Programme), has enabled glass artists to push the boundaries leading to the wonderful pieces we see in galleries and exhibitions today. There is no limit and to me every day is an adventure.

I am a member of the Contemporary Glass Society, Plain Arts Salisbury and the Cotswold Sculptors Association. My work is in various galleries throughout the UK and in private collections worldwide. I am at present working on pieces for further exhibitions both internal and external.

## MUSEUM LECTURES

**Stained Glass Museum Annual Lecture, 16 September. David Hillman's Stained Glass Windows for Synagogues.** A lecture by Prof David Newman followed by a viewing of the David Hillman "Purim" window from the Old Bayswater Synagogue in The Stained Glass Museum. The lecturer is the great nephew of the artist.

**Mid-century modernity: new ways of looking at post-war stained glass.** A lecture by Jane Brocket, 2 October, 2pm. This talk looks at the period from a new angle and considers the evolution of the pictorial tradition in windows made from 1945 to the late 1960s. This, like all the other lectures mentioned, will be at The Stained Glass Museum.

**Redisplaying fragments of the newly discovered medieval glazing of Westminster Abbey.** Laura Atkinson (conservator, Cathedral Studios, Canterbury). 9 October, 2pm.

Two new windows in Westminster Abbey, utilising fragments of mainly medieval glass found during the preparations for creating the Queen's Diamond Jubilee Galleries, have been installed in the access bridge leading to the galleries. The lecture covers the creation of the windows and the development of a unique and innovative technique for displaying many of the fragments in the widows.

**New glass commissions and their significance in the life and worship of a church or cathedral.** Becky Clark (director of churches and cathedrals for the Archbishops' Council of the Church of England; secretary of the Church Buildings Council and Cathedrals Fabric Commission for England), 16 October, 2pm.

This talk explores the reasons new stained glass might be commissioned, draws on projects and approaches that have been successful (and not) and will aim to inspire those who might be considering new stained glass in their own church.

**John McLean's three windows for Norwich Cathedral.** Revd Canon Jeremy Haselock (chaplain to Her Majesty the Queen and former vice-dean of Norwich Cathedral), 23 October, 2pm. In 2014 three new colourful stained glass windows were installed in the north aisle of the nave of Norwich Cathedral. The windows were designed by British abstract painter John Maclean.

# Spring Livery Dinner pushes HMS Kent affiliation to next stage

**The Spring Livery Dinner wasn't just an immensely enjoyable occasion but it also marked the next stage of the Livery's affiliation with the frigate HMS Kent, involving the formal introduction of the ship's commanding officer and operations officer to members. Commander Andrew Brown and Lt Commander Mike Rydiard were introduced to guests in the entrance area on the ground floor of Glaziers Hall and then in the London Bridge Arches underground area, with the assistance of our own Commodore Adrian Aplin RN.**

Also present were Commodore David Elford RN and his wife Christine. It was

Commodore Elford, naval regional commander Eastern England, who introduced HMS Kent to the January Court and who is overseeing the navy's commitment to the affiliation.

At the dinner itself Master Andy Lane formally welcomed Commander Brown and Lt Commander Rydiard to the Livery as his guests.

While the Spring Livery Dinner doesn't normally have a formal principal speaker this time there was a presentation by Jasmine Allen, curator of The Stained Glass Museum in Ely, on the story of the museum from its founding until the current day.



Former naval chaplain Revd Mark Jackson, Lt Commander Mike Rydiard, Richard Blausten, Yisha Xue, Geliya Chukmarova, Commander Andrew Brown and Past Master Duncan Gee.



HMS Kent's two representatives, Lt Commander Mike Rydiard and Commander Andrew Brown, with Master's Lady Caroline Lane, Commodore David Elford and Christine Elford.



Master Andy Lane and Caroline at a Buckingham Palace Garden Party, where coincidentally they met and had a good chat with Commodore David Elford RN and his wife Christine.



Renter Warden Michael Dalton, Master Andy Lane and Upper Warden Suzanne Galloway present the assembled new Freemen to the camera after the Spring Court meeting.

# Glaziers go on board HMS Kent

**RICHARD BLAUSTEN reports:** The Glaziers' affiliation with the frigate HMS Kent took a major step forward with the visit to the ship of 12 members of the Livery and their partners, led by Master Andy Lane, on 14 May. Greeted at Portsmouth railway station by Lt George Wheatley and a fellow officer, the Glaziers were taken by bus through dock security to the ship where we were welcomed on board by executive officer Lt Commander Mike Bird.

Commander Andrew Brown, the CO, and Lt Commander Mike Rydiard were absent for a briefing on the ship's forthcoming participation in exercises in the Baltic.

We were whisked off to the officers' wardroom, shortly to be used as accommodation by a contingent of Special Forces, where we were served tea and given a briefing by Lt Commander Bridget Macnae (warfare officer – guns) with an introduction from Lt Commander Bird and follow-on from Lt Wheatley. We were all hugely impressed by the quality of Lt Commander Macnae's briefing and her overwhelming professionalism.

## Crew capacity

Kent has a crew capacity ranging from 160 to 225 members, the latter being the norm in an exercise or potential confrontation situation. It carries between 20 to 23 lieutenants. As Lt Commander Macnae pointed out, HMS Kent's role is one primarily of anti-submarine warfare, having its own system of layered defence against submarines. However, it does have contingency roles, for example maritime security and counter-narcotics. When it goes on exercises this often involves working on an integrated basis with task forces.

The Glaziers party was then taken on an extensive tour of the ship, walking along



*In the officers' wardroom of HMS Kent, Lt Commander Bridget Macnae after her presentation to the visiting party from the Glaziers when she was supported by Lt George Wheatley.*



*A parting shot – Andy Lane (centre), with wife Caroline, holding the wooden shield presented to the Livery by HMS Kent at the conclusion of its visit to the ship. Either side of the Master and his Lady, from left to right, are: Andy Rogers, Alex Galloway, David Stringer-Lamarre, Sue Freeman, Suzanne Galloway, Frances Smith, Phil Fortey, Michael Dalton, Clive Osborne, Kate Dalton, Richard Blausten, Colin Freeman.*

narrow passageways the length of the decks, and down and up ships ladders (a hybrid of stairs and ladder) – down and then up because our initial journey was down through the ship. We saw sleeping quarters (groups of bunks curtained off from passageways) and met crew off duty in their small messes, again situated off the passageways, and kitchens.

We met the fire response unit which operated on a “when not if” basis, with a requirement to extinguish a fire within seconds rather than minutes – the need to remove any threat to breathing being paramount.

## Operations room

We visited the operations room where every area and process of the ship were monitored, and which in time of conflict is turned into a war room where the CO sits in a special chair assessing all the information fed to him by crew members at their terminals. As was pointed out by Lt Wheatley, when a new crew first works in the war room there is considerable noise from them bouncing around. But once they have all bedded down there is an atmosphere of quiet with just a steady stream of information going to the CO in his chair.

We were treated to a marvellous buffet curry lunch in the officers' wardroom where crew members of all ranks attended, and we were able to talk to them about their roles on the ship and their careers.

## Training session

We visited the stern area and saw a training session beginning which covered the ship taking on rescued migrants and processing them, including searching them. This would possibly be in association with Royal Marines.

The fact that so many of the officers and crew who we met had the word “warfare” or



*The wooden shield from HMS Kent, now to hang in the Court Room in Glaziers Hall.*

“weapons” in their role title was a strong reminder that we were on a warship and one with some very modern weaponry. There was the ship's SeaCeptor surface to air missile system to deal with airborne threats and we were shown the missiles in their silos or holding area. We were told about the ship's Gatling guns whose role included dealing with swarms of enemy fast boats. Ironically Iranian boats were mentioned as an example long before the ship's redeployment to the Persian Gulf was known.

Also, there was the ship's gun which could not only deal with surface ship situations but could also be used for long range land bombardment with deadly accuracy. When we posed for our photograph in front of it, there was a feeling of “don't mess with us”.

Our final stop, before farewell on the gun deck, was the bridge where we were able ▶



After their visit to HMS Kent, as an unexpected treat, the Glaziers were given a special guided tour of HMS Victory courtesy of Kent. This was a comprehensive tour not usually enjoyed by members of the public. Standing in Nelson's dining room are Alex Galloway, Warrant Officer Pete Morewood (who is the executive officer of Victory and who conducted the tour), Michael and Kate Dalton, Richard Blausten, Colin and Sue Freeman, Phil Fortey and Andy Rogers. One of the challenges of walking around Nelson's mighty flagship is to avoid bumping into the overhead beams which help keep the ship together.

to see how the navigation and steering worked and discuss the challenge of bringing the ship into port without pranging her. The current captain, Commander Brown, was said to be a cool and capable hand at this having driven a number of ships before Kent. Less experienced captains could understandably get a bit tense...

What struck us in the operations room, and indeed throughout the entire ship, was the way personnel from the bottom upwards had important roles in the way the ship operated – every cog in the machine was important. For instance, in the operations room great store is placed on the listening skills of the ratings who monitor the various

devices for hostile submarines and interpret what they hear. At any time throughout the ship there may be dependence on the performance of one individual.

### Outstanding feature

An outstanding feature of our visit to HMS Kent was the consistent courtesy and friendly positivity shown by every crew member we met, whether in their messes or moving through the passageways to perform duties. It was as if even the most fleeting contact was still meant to produce a positive outcome. Parallel to this was the respect shown by all ranks to each other.

All in all we were able to obtain a very precise awareness of not only the ship as a defence and war machine with a variety of roles, but also the crew as both a highly trained unit and a community. As we read that HMS Kent is on its way to the Straits of Hormuz, we know from our own observations that British-flagged ships in the Persian Gulf will receive nothing less than the protection of all-round professionalism. ■

**SHIPBOARD OPPORTUNITIES.** It is hoped that over time there will be further opportunities for Glaziers to visit HMS Kent. Obviously, operational priorities may make these difficult to plan, so arrangements may have to be made at relatively short notice.

## Up Pompey – the Master's visit to Portsmouth

**RICHARD BLAUSTEN** tells the story of the Master's first major visit of the year.

The Master's Visit to Portsmouth, which took place from Thursday 6 June to Sunday 9 June, began after the departure of Donald Trump and the D-Day celebrations in the city. But there still lingered a tangible air of excitement and sense of occasion – and the Master's visit was certainly an occasion for us!

The Second World War in particular, because of the very heavy bombing of the city which destroyed so many of its main buildings and because the D-Day invasion fleet sailed from the harbour, features significantly in Portsmouth's commemoration of its past – including in its stained glass windows.

The visit was originally the idea of Lt Sam Fields RN and mentioned to Andy Lane at a Livery Dinner last year some months before he became Master. Andy



A welcome to the Portsmouth Historic Dockyard from Admiral John Benbow (1653-1702).

immediately snapped up the idea and Sam, who later joined the Livery, began to plan it talking to various naval personnel. As the outline plans took shape in the early days of Andy's Mastership, Andy Rogers, his Master's Steward, began to work with Sam, bringing his past career experience as a project manager.

The end result was the visit in June which was run with meticulous and caring efficiency by Andy Rogers with Sam being present in connection with anything naval and stepping in to make things easier generally, by communicating with naval personnel. So if a little bit of extra was needed to make



Portsmouth Cathedral – a view into its own and the city's history. (Picture by Andy Lane.)

something work better, Sam provided it. Virtually all the visits to places were within the Portsmouth Historic Dockyard area.

Andy Rogers was responsible for organising a 36-page document giving detailed information about Portsmouth and the places we were to visit – an amazing piece of work that could only have sprung from a former project manager's mind. Along with the daily itineraries provided for our party of 68 people, there could be no excuse for anyone being ill-informed about what each day held for them.

The Glaziers were accommodated in a collection of boutique hotels situated in the Florence Road area, Southsea – a special room in the Florence Arms providing full dining and then drinks facilities for us on two evenings. A bus with backup taxis provided a swift service between the hotels and the places to be visited and onwards as necessary. Very useful because there was a lot of wind and rain.

Our first stop on Friday was a tour of Portsmouth Cathedral, which began life as a ►



Many of Portsmouth Cathedral's windows reflect its medieval past. (Picture by Andy Lane.)



The Ramsay Memorial Window in Portsmouth Cathedral – Admiral Sir Bertram Ramsay oversaw the evacuation at Dunkirk. (Picture by Sue Eking.)



A pyx and canopy in the cathedral. (Picture by Sue Eking.)

12th century church – the Church of St Thomas of Canterbury. Many of the windows depict D-Day. There are also quite a few modern stained glass windows and panels, including some by our own Caroline Swash.

We next went on to the Royal Garrison Church founded in 1212, and in later centuries going through a number of changes in use before being restored in the 19th century. It suffered firebomb damage in 1941 but after the conflict ended stained glass windows were put in depicting World War II and the history of the church. The church gives an



A very special window in Portsmouth Cathedral's memorial "corner" (picture by Sue Eking).

Cathedral head guide **MARGARET WILSON explains:** This stained glass window is the memorial window to the 14 crew who lost their lives aboard HMS Glamorgan during the Falklands Campaign in 1982. Thirteen were buried at sea. Susan Cook is the designer of whom very little is known. It was dedicated in 1997.

The destroyer survived attack from an Exocet land-based missile on 12 June at 06.37.

Radar could not detect the missile which was spotted from the ship which managed to turn before impact thus avoiding catastrophe. It took the crew four hours to control the fire. Repairs were made at sea and she returned to Portsmouth on 10 July having been at sea for nearly 15 weeks.

The symbolism from the top reflects: suffering (the Crown of Thorns); geography of the area (map of South Atlantic seen through what may be a target finder); bird life: gulls, two puffins and an Emperor penguin; a ship's hawser and anchor chain in a blue ocean with the ship's badge/crest at the bottom.

impression of being richly furnished, possibly because of the high wood panelling behind the pews and the framed pictures and memorabilia along the walls above the panelling.

Nevertheless, it was the richness of the colours in the stained glass windows in the chancel which provided the main attraction for us Glaziers. Replacing those lost in a bombing raid in 1941, the six windows were installed between 1959 and 1984, three of them featuring First and Second World War images – the Eighth Army Window, the Gunners Window and the Army Window. But even the Church Window includes a German bombing raid – the one that destroyed the nave in 1941.

After lunch we went on a boat trip around Portsmouth Harbour which is a Royal Navy base. The outstanding feature of the boat ▶



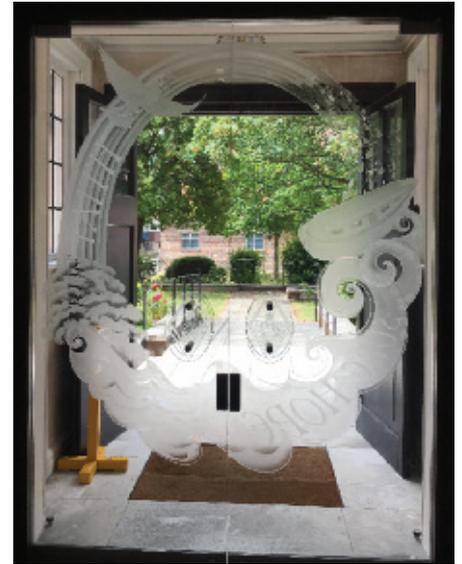
Royal Navy guides for the Glaziers on the Master's visit to Portsmouth – Lt Sam Fields and First Officer Stuart Smith.



At the pre-dinner reception the Mayor's Parlour at Portsmouth Guildhall – Andy Rogers, Andrew Gordon-Lennox, Geoff Woollard and Hamish McArthur.



On their boat trip around Portsmouth Harbour Glaziers listen to the commentary of First Officer Stuart Smith and Commander Andrew Gordon-Lennox (retd.). (Picture by Andy Lane.)



Tracey Sheppard's engraved glass Diamond Jubilee Doors for St Ann's Church – letting the light in and letting the light out. (Picture by Sue Eking.)



Glaziers in the Royal Garrison Church waiting to have their surroundings explained.



The Glaziers were privileged to see at quite close quarters one of the country's two big aircraft carriers. (Picture by Andy Lane.)



Andrew Gordon-Lennox talks to Nigel Linger, support group chairman and trustee, Portsmouth Royal Dockyard Historic Trust, before Nigel took Andrew and his party on a journey through the records and memorabilia of the people who committed their working lives to the dockyard over the centuries.

trip was being able to approach the aircraft carrier HMS Queen Elizabeth at its anchorage. It was a privilege to be able to go so close to this mighty ship.

Our tour guide was First Officer Stuart Smith RN, Royal Fleet Auxiliary (the branch which supplies logistical and operational support across a range of tasks). On the boat trip his expert commentary made sense of the various warships and other ships at anchor, as well as the maintenance vessels operated by outsourcing company Serco. First Officer Smith was assisted from time to time concerning the way the navy operated by Commander Andrew Gordon-Lennox RN, retired, our former Clerk.

This was Stuart's first involvement in our visit and afterwards he paired with Sam Fields to shepherd us to our various destinations in



St Ann's Church – the spiritual home of the Royal Navy.

the dockyard area. A special thanks was due to Stuart.

On dry land, there was next a guided tour of the Apprentice Exhibition – following the footsteps of a dockyard apprentice as he learned about boatbuilding techniques and how the workers constructed ships, including the great dreadnought battleships which fought in the First World War.

The black-tie dinner that evening was at the Portsmouth Guildhall. This had the advantage of forestalling any future Master's visits to Bolton as it was virtually a copy of Bolton Town Hall. After the guildhall was destroyed in the Second World War to rebuild it looking like the northern town hall was a natural decision, the main architect being the same for both! So pointed out our host, Councillor Gerald Vernon-Jackson, leader of Portsmouth Council, who took us on a tour of the guildhall.

Portsmouth Guildhall has a magnificent collection of silver on show and in one of ▶



*The last night dinner on HMS Victory in full swing – one end of the long table going across the length of the gun deck.*



*The other end of the Victory dinner long table.*



*Master and Commodore – Master Andy Lane in conversation with Commodore Craig Wood, Royal Navy Principal Guest, at the Glaziers' dinner on HMS Victory.*

its main reception rooms, the Zodiac Gallery, we saw the largest acid-stained glass mural in the world.

The reception and dinner in the guildhall were greatly enjoyed by the Glaziers, with Councillor Vernon-Jackson continuing to be a very outgoing host. The Master made a welcoming speech and Andrew Gordon-Lennox rounded off the occasion with some suitably witty comments.

The final full day, Saturday, saw us split into three groups to tour the key attractions in



*Surgeon Commander Jane Lloyd sits with her fellow diners at a side table suspended from the ceiling.*



*With their backs to Nelson's cannon sit Alison Watson (in the blue jacket), Richard Blausten, James Watson and Janet Blausten.*

the Historic Dockyard area. St Ann's Church was an interesting stop as it is within the Naval Base and is regarded as the spiritual home of the Royal Navy. We were welcomed by the Revd James Francis RN, navy director and chief of staff at the Armed Forces Chaplaincy Centre at Amport, Andover, who later served us tea, coffee and biscuits. He pointed out the East Window which had Christ looking over Portsmouth Dockyard and a representation of the ships going over on D-Day.

We were fortunate to have glass engraver Tracey Sheppard give us a talk about the Diamond Jubilee Doors which she made for the entrance to the church. Her engraving techniques involve a drill, sandblast and acid etching.

A truly phenomenal stop was the Mary Rose. Seeing the restoration, particularly the way the awesome size of the hull and upper decks were revealed, was a spellbinding experience on its own. But that we had our own special guided tour turned our visit there into a wonderful event.

A last daytime stop (depending on which group one was in) was the Portsmouth Royal Dockyard Historic Trust. This showed us the work and lives of the workers in what was the Portsmouth Dockyard. There is a painstakingly assembled collection of records and items which show how the workers over time built the navy's ships. It is a tribute to ordinary people



*As Master's Steward Andy Rogers had to have immediate access to the cannon that would make the biggest bang – seated opposite him are Stuart O'Donnell and Revd James Francis RN.*



*Geoff and Rosalind Woollard (foreground) with Janet and David Wilson.*

most of whom spent all their working lives in the dockyard. Some of us found it very moving then, and it certainly is in retrospect.

The final event of the whole visit to Portsmouth was the black-tie dinner on the lower gun deck of HMS Victory. There was one long table (or set of tables joined up) going across the length of the deck, while other tables were at right angles to the main table. Each of the side tables was situated between a pair of cannons from Nelson's day pointing at the gun ports. Having only four people on these tables made for a very relaxed atmosphere.

Revd James Francis said the grace. Master Andy Lane welcomed us all, including the Royal Navy Principal Guest, Commodore Craig Wood RN, commander Portsmouth Flotilla. Andy thanked First Officer Stuart Smith and Lt Sam Fields for their contributions, and ended with some phrases from Nelson's time which have since passed into the English language. Andrew Gordon-Lennox proposed a toast. Commodore Wood showed a good awareness of the Glaziers' Company, having already at the pre-dinner reception in the Florence Arms spoken to numerous members of our party.

In his speech the commodore spoke of Britain's continuous carrier capability, its continuous at-sea deterrent, its continuous amphibious capability. He spoke of the D-Day heroism and he spoke of HMS Kent's role in defending this country against the Russians. He also said how pleased he was with the affiliation between the Glaziers and Kent.

As, in effect, it was the Royal Navy which had mentored the Master's visit to Portsmouth, it couldn't have been more fitting that the navy's closing words about this truly memorable event came from the officer who commanded all the ships based there. First-rate mentoring and a first-rate visit all round. ■

# The Three Admirals Window receives full military honours

**BARRY JOLLY** from Milford-on-Sea, who served in the Royal Navy in the 1970s, describes the celebration of the lives of Admiral Cornwallis and several naval colleagues in a major ceremony in the seaside village near Lymington, Hampshire.



Glazier Nathan Sherriff of glass company Steven Sherriff installs the Three Admirals Window in All Saints Church, Milford on Sea in advance of the big commemoration ceremony taking place. (The pictures in this article have been supplied by Paul French of Southpoint Films unless otherwise mentioned.)

The production, installation and dedication of the Three Admirals stained glass window in All Saints Church, Milford-on-Sea was a major aspect of the efforts of the Royal Navy community and the Church to honour three leading admirals of their day and the long-time naval friend of one of them.

5 July saw the dedication of the window as part of a service and other activities to commemorate the bicentenary of the death of Admiral Sir William Cornwallis. At the service the newly restored shared grave of Admiral Cornwallis and Captain John Whitby and memorial to Rear Admiral John Peyton were rededicated.

The service was conducted by the Rt Revd David Williams, Bishop of Basingstoke, in the presence of Nigel Atkinson, the Lord Lieutenant of Hampshire. Others attending included the Rt Revd Debbie Sellin, Bishop of Southampton; Rt Hon Earl Howe, Minister of State at the Ministry of Defence; Rear



The Three Admirals Window – a red ensign because each admiral was a member of the Red Squadron.



A voice from the Royal Navy's past – just in case anyone needed to be reminded of the timetable for the commemoration of the three admirals who helped lead the fight against Napoleon's ships.

**Admiral Tim Hodgson and Commodore David Eford of the Royal Navy; and members of the Cornwallis and Peyton families.**

Naval contingents came from HMS Sultan and HMS Collingwood with a Royal Marine bugler from Portsmouth and representatives of the Royal Naval Association Christchurch Branch. The fast patrol ship HMS Trumpeter, moored in Lymington for the occasion, and her commanding officer, Lieutenant David Vail RN, and members of crew attended the church service.

After the service, a parade of RN personnel was led to the village green by the Poole Sea Cadet Band, followed by an inspection by the Lord Lieutenant and Rear Admiral Hodgson.

Cornwallis is one of three admirals buried at Milford who were engaged in the wars against France of the late 18th and early 19th centuries. The others are Admiral Robert Man and Rear Admiral John Peyton. The window commemorates all three, and also includes Captain John Whitby whose career was bound closely to Cornwallis. So much so that Cornwallis expressed the desire to be buried in an unmarked grave next to his good friend.



Going into the commemoration service for Admiral Sir William Cornwallis – Rt Revd Debbie Sellin, Bishop of Southampton, flanked (left) by Rt Revd David Williams, Bishop of Basingstoke, and Revd Bernard Clarke, retired chaplain RNR. (Picture by Bob Braid.)



The Poole Sea Cadet Band providing a musical lead.



Contingents from HMS Sultan and HMS Collingwood preparing for inspection by the Lord Lieutenant and the admiral.



Rear Admiral Tim Hodgson, Submarine Capability, Royal Navy, leads today's navy in commemoration of some of yesteryear's naval heroes.



All Saints Church, Milford-on-Sea with the Cornwallis grave outside under the red tiled roof.

Whitby's daughter later erected a grand memorial in the church, but the original grave was neglected, the inscription covered in lichen, and the grave itself forgotten to the extent of no one knowing its location. Researchers of Milford-on-Sea Historical Record Society recently succeeded in finding the grave after an extensive search, and the society, together with the 1805 Club, raised the funds to restore it. Further work was



Close up of the Cornwallis grave – a famous admiral's life now well and truly celebrated with those of his naval colleagues by today's Royal Navy.

carried out on the memorial to Admiral Peyton in the church itself.

The Vicar of All Saints, the Revd Dominic Furness, had originally suggested that a new window would be an appropriate modern memorial, and the idea gained immediate favour. The window, which measures approximately 12 inches in diameter, was produced by stained glass and leaded window company Steve Sherriff.

The design features a red ensign, an oddity to modern eyes expecting the white ensign of today's Royal Navy, but the navy of the time was divided until 1864 into three squadrons – red, white and blue, red being the most senior – and each of the three admirals was a member of the Red Squadron.

Cornwallis (1744-1819) was the fourth son of the first Earl Cornwallis, joining the

navy at the age of 12 and serving at sea almost without interruption for the next 40 years. His most important contribution was maintaining the blockade of Brest from 1803-6, thereby preventing the invasion of England planned by Napoleon.

Admiral Robert Man (1745-1813) was a member of a naval dynasty, sharing his name with three other senior officers and served under Cornwallis early in his career. After witnessing the death of his father in action, when he himself was struck in the neck by a musket ball, Man went on to be a resourceful and successful captain. When Man was a rear admiral, Nelson served under him in battle.

Rear Admiral John Peyton (1752-1809) was the son of an admiral and grandson of a commodore, He showed great success when captaining a ship at the Battle of the Nile under Nelson.

Captain John Whitby (1774-1806) served under Cornwallis throughout much of his career, owing his early promotion to post captain at the age of 18 to Cornwallis' patronage. Such was the relationship that Cornwallis left his entire estate to Whitby's widow and daughter. In 1852 the latter

erected the imposing monument to Cornwallis, and to John Whitby and his widow, which adorns the north wall of the aisle of All Saints Church.

*An elegy written on the occasion of the celebration of the Three Admirals Window by Barry Jolly of Milford-on-Sea Historical Record Society.*

## ELEGY FOR THE ADMIRALS OF MILFORD

On Heart of Oak, brave Jolly Tars their men,  
Stand Nelson, Jervis, Howe in *Victory*,  
Their names for ever cast in history,  
With coronets and ermine granted then.

But what of those who fought the French cockade  
'Gainst storm and tide in restless seas that foam  
Now buried in remote south Hampshire loam,  
Old Boney's plans set nought by close blockade?

Cornwallis, long renown'd for his Retreat,  
And Robert Man, good Man in every sense,  
John Peyton too, so staunch in his *Defence*;  
Three English seamen true: each one to cleat.

With fame and honour and respect well blest,  
'Midst Milford's lichen'd graves they now may rest.

## A modern day pilgrimage – the Master's visit to Canterbury

**ANDY ROGERS** describes how the Glaziers looked at the restoration work in Canterbury Cathedral.

On 11 July the Master and his Lady hosted their second visit, this time to Canterbury Cathedral. Having already set the bar high with his first trip in June to Portsmouth,

the Master had two options: to push the bar even higher or find himself doing the limbo under a very low bar. I am pleased to say the Master excelled himself and we

were spared the sight of any potential limbo dancing.

Our visit started with a welcome by the dean, the Very Revd Dr Robert Willis, who gave a brief overview of his role and the community that exists in and around the cathedral. Community plays an important part in the day-to-day running of the cathedral and this extends to those currently involved with "The Canterbury Journey", the current restoration and development programme.

Over the course of the next two days the party was split into four groups and under the guidance of Heather Newton, head of conservation, we were allowed onto the restoration site, quite a privilege as members of the general public are not normally allowed into this area.

### Replacement roof

Having ascended the outside of the cathedral we were able to see up close the replacement roof and the replacement of weathered stone at the top of the West towers. On our way down our first stop was into the roof space to see the carpenters working on installing new timber trusses.

Our second stop was onto the safety platform, some 80' above the nave. We were able to watch the cleaning and restoration of the nave ceiling whilst getting an amazing view over the quire and along to the Trinity Chapel at the East end of the cathedral.

It was a privilege to be able to see such extensive restoration work first hand using old crafts. Few people will get this opportunity and once the work is complete such extensive and close access to these parts of the cathedral will not happen again for hundreds of years. ▶



Glaziers prepare to climb out onto the roof of Canterbury Cathedral during its restoration.



Master Andy Lane (end left) shepherds the Glaziers along the scaffolding walkways on Canterbury Cathedral's roof.

In the Stonemasons Workshop, Tony Long, head stonemason, took us through the entire process from an initial distance survey to the replacement stone being carved, and with our trip to the pinnacles on the West towers we were able to watch new stone being put into place.

Léonie Seliger and her team were our guides for the work they are currently undertaking on the cleaning and restoration of some of the glass in the cathedral including the glass in the clerestory in the nave and one of the Miracle Windows.

### Breathtaking project

A project completed in 2016 was the South Window, it was breathtaking to look at. Not only did the glass have to be painstakingly removed but there was a risk that the window tracery could collapse at any



Cleaning the nave ceiling.

time taking with it the 12th century glass. Including replacing all the tracery the entire process took seven years.

Back in the Cathedral Studios Grace Ayson explained about the techniques she had used for the Damson Tree Window commissioned by the cathedral as a thank you to one of the volunteers, Richard Oldfield. Working with the artist Hughie O'Donoghue, Grace developed a method of creating a 3D effect using multiple layers of glass, a completely different technique to those required when she is involved in medieval glass restoration.



From the safety platform some 80' above the nave – looking East over the quire and Trinity Chapel.



Grace Ayson in the Cathedral Studios.

Working alongside Léonie is Dr Rachel Koopmans, associate professor of medieval history at York University, Toronto. Rachel gave a very informative and amusing lecture about the recent rediscovery of the earliest image of Becket Pilgrims, a joint research project on one of the Miracle Windows with Léonie. Rachel is an extremely knowledgeable expert on medieval pilgrimage, Thomas Becket and the Miracle Windows.

### Medieval graffiti

We all think of graffiti as being a 20th and 21st century blight on society, but as we learned from our graffiti guides, the crypt in Canterbury is adorned with medieval graffiti. It was not uncommon for pilgrims to want to take a souvenir home from their pilgrimage and we were shown several locations where chunks of stone had been hacked out from the columns.

Our final activity around the cathedral was a visit to the archives and library where we learnt about the history of the collections and the library building which had been destroyed during the war.

On the Friday evening we were guests of the dean to dinner in his house and garden. The gardens were superb and the dean has an encyclopaedic knowledge about all his plants, including who gifted them and when. As we assembled for dinner, he once again came back to the subject of community and how we as Glaziers, being a community, were also part of his community during our visit.

There was, however, one very special and moving experience for our community of Glaziers as the dean led us out from his house into the cathedral. With only candles to light our way and in total silence, he took us on a pilgrimage stopping at strategic points to provide explanation about historic events. Our pilgrimage finished with prayers being said by the dean on the place where Thomas Becket's tomb had originally stood.

We are grateful to the dean and all of the Canterbury Cathedral community who made our visit such a wonderful and uplifting experience. ■

# A celestial journey to Wells

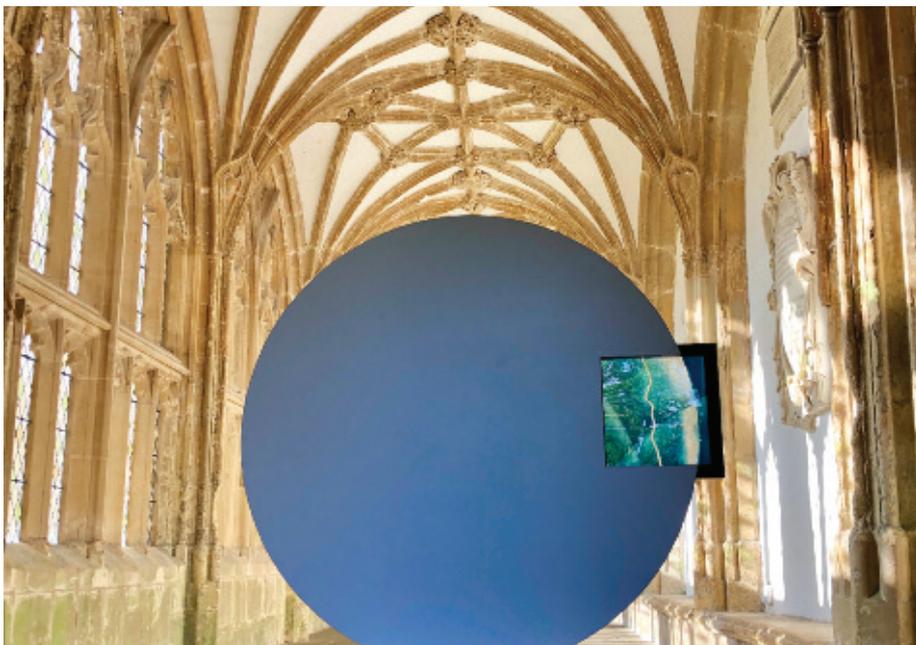
**OKSANA KONDRATYEVA** describes her journey through space and time to a medieval cathedral.



Oksana Kondratyeva's *Wells Pilgrim* window in *The White House, Dulcote, Wells* – including depictions of the building and a white horse.



Oksana Kondratyeva's *Signs of the Zodiac* embroidery displayed in the South Cloister of Wells Cathedral during her *Celestial Journey* exhibition.



Oksana Kondratyeva's stained glass sculptures make their presence felt in Wells Cathedral.

From 31 May until 14 June this year my artworks were displayed in the South Cloister of Wells Cathedral. The exhibition was entitled *Celestial Journey* and coincided with the 50th anniversary of the Moon landing!

I work in different art forms, including painting, stained glass and embroidery. Prior to the exhibition my involvement with Wells started in 2017 when I reflected the cathedral's magnificent architecture and décor in my stained glass window *Wells Pilgrims*, which was commissioned for a Grade II listed building in the hamlet of Dulcote just outside Wells.

## Village alehouse

This was the former village alehouse, originally The White Horse, first licensed in 1696, which became a coaching inn and then a public house in the 1880s, and around 1915 was renamed The White House. Now offering luxury bed and breakfast and self-catering accommodation, The White House prides itself on its closeness to the cathedral.

The focal point of the *Wells Pilgrims*' composition is based on the remarkably engineered cathedral's structure – the scissor arch, an unorthodox solution skillfully employed by the mason William Joy in the beginning of the 14th century. The central composition of the stained glass is flanked by the semé of the crossed circles, which are spread symmetrically and decorated by floral motives, reminiscent of the cathedral's ceiling paintings.

## Focal composition

The design, however, was inspired not only by Wells Cathedral but also by the history of The White House, which was illustrated by flanking the focal composition with a horse and a house. The central circle made of dichroic glass is constantly changing colour, depending on the intensity of light.

I am delighted to say that my design for the *Wells Pilgrims* window translated itself into another medium – stone! The family who commissioned the stained glass were so captivated by its concept that they decided to translate my design into a stone carving to decorate their old well. This was executed by Paul Roddan, an award-winning stonemason, of the Worshipful Company of Masons.

## Solo exhibition

So returning to Wells to exhibit my work was a natural move. My solo exhibition in the South Cloister of Wells Cathedral was entitled *Celestial Journey*, and included stained glass, embroidery and painting.

The exhibition's context of the cosmos and astrology, and the use of embroidery, fitted in comfortably with the art and craft of the cathedral.

In the north transept of the cathedral there is an astronomical clock from about 1325. Although its original mechanism was replaced in the 19th century (presently held in the collection of the Science Museum in London), the clock has its authentic medieval face. The astronomical dial represents a ▶

geocentric, pre-Copernican view of the universe, with the Sun and the Moon revolving around the centrally fixed Earth.

The representation of the Zodiac Signs in my exhibition was an extension of its representation in various art media, e.g. the stained glass rose window in the west façade of Notre-Dame de Paris; the first European printed star chart of 1515 by Albrecht Dürer, based on the catalogue of Ptolemy's *Almagest*, etc. The *fin de siècle* epoch evoked refreshed interest in the cosmos; the Lithuanian artist and composer Mikalojus Čiurlionis painted a series of the Zodiac Signs, whilst Gustav Holst composed the orchestral suite *The Planets*.

Allegory and symbolism were considerably deployed in the Middle Ages as a means of representing complex ideas. Thus for me celestial objects have been a source of inspiration, thoughts and contemplation. Artwork, like a natural phenomenon, should recall the sense of real wonder. There should be something almost preternatural about art.

### Deliberately flamboyant

I had originally produced a series of oil paintings called *Zodiac Signs*. I then later translated these into deliberately flamboyant embroideries. Parallel to the cathedral's own unique embroidery collection, they have references to the distinctive aspects of the folk ornaments and stiches from numerous

cultures, including England and Ukraine, France and Croatia, to name a few.

Although the embroideries were executed with the help of the late Ukrainian embroiderer Alla Petrychko, they draw on my own experience and knowledge to bring together the best of world-renowned embroidery techniques, including French knot stitch, Ring bullion knot stitch, and many others.

Alongside embroideries and oil paintings, I displayed the stained glass sculptures *Mother and Child*, *Order vs Disorder* and *Endeavor*. The venue of Wells Cathedral was of particular importance to me as the cathedral has its own distinctive stained glass collection – the subject of visits by the Glaziers and the BSMGP. ■

**Grace from Revd James Francis RN for the Glaziers dinner on HMS Victory:**

## O God, Give Us Your Light

LORD of all the sea and sky  
You hear your people when they cry  
Bless this Worshipful Company – ready to dine,  
And grant your blessing + on our food and our wine.

Bless Andy the Master – and Caroline his wife.  
As we converse o'er our forks, our *Cutter* a knife,  
We'll catch up and natter o'er points that are moot.  
As Liverymen of London – and Glaziers to boot.

This past week we've honoured our D-Day Veteran corps  
Recalling the warriors who stormed Normandy's shore.  
And we pray for our present day Army, Air Force and Fleet  
May they show courage, compassion and never know defeat.

Sitting here in this hallowed ship of the line  
It is easy to forget what it stands for in time  
But soldiers and sailors have sat here before  
Cleaning their weapons prior to fighting a war.

Not press-ganged but by choice we sit here tonight,  
Awaiting the padre to stop, so we can start our first bite!  
So I'll close with some Latin – a motto you'll know:  
For our Company and Foundation – *Lucem tuam da Nobis Deus!*

Amen.

## Outreach takes the Glaziers to other places

**It is not generally recognised that the Livery has built up quite an extensive presence with involvement in exhibitions, fairs and other events outside the Livery and working with other groups and organisations. This is quite apart from the Livery's links with the Army, Royal Air Force (through Keith Barley) and the Royal Navy. The Livery, and indeed the Glaziers' Foundation, have found themselves building on this presence as the work of these other groups and organisations has developed a momentum of its own.**

This has led to an enhanced public face for both the Livery and the foundation with the other groups and organisations only too pleased to recognise the involvement of the Glaziers. One of the biggest examples of this is the way the Stained Glass Repository's presence within the Harley Studios on the Welbeck Estate in North Nottinghamshire has blossomed into significant participation in the annual Welbeck Winter Weekend which attracts over 10,000 visitors.

At the other end of the scale perhaps is the involvement with the Grange Gallery in Sussex, where the Master Glazier's Charitable Fund made a donation to the Rottingdean Preservation Society and Glazier artists participated in a special exhibition in the gallery. Of particular interest is the involvement

with the Georgian Society which seeks to promote and protect our Georgian heritage, and which should see a boost as the next Master (Suzanne Galloway) is a member of the society, quite apart from Glazier artists competing in the society's new craft awards scheme.

Then there is the Royal Hospital for Neuro Disability which began as the Hospital for Incurables in 1843. The Assembly Room at its

centre has remained in use as the hospital's day room for 150 years. Originally it had handsome stained glass windows, but these were blown out in WWII and replaced with plain glass. The Master Glazier's Charitable Fund is actively supporting fundraising to reintroduce stained glass (using authentic archive designs and records), as is the Heritage of London Trust. ■



*Glaziers out and about in the City of London – at the Aldgate Ward Club Civic Lunch: Adrian Aplin, Hamish McArthur (junior vice president, Aldgate Ward Club), Suzanne Phillips, Clive Osborne and John Dallimore.*

# Pikemen and musketeers watch over Mansion House guests



Members of the Company of Pikemen and Musketeers all in order for the arrival of guests at the Glaziers' Annual Banquet at the Mansion House.



Just in case there are any demonstrators – Master Glazier Andy Lane checks out how Cromwell would have dealt with any uninvited visitors.



Steward Tim McNally, Claire Maine and Phil Fortey deep in conversation.

The Georgian setting of the Mansion House for the Glaziers' Annual Banquet on 27 June was given a major dash of added splendour by members of the Company of Pikemen & Musketeers, the ceremonial unit of the Honourable Artillery Company, who lined the entrance area into the reception in their 17th century uniforms, including armour, with their pikes and muskets. This followed some "parade ground" manoeuvring which members of the Court were privileged to witness after their meeting prior to the reception.

As Glaziers and their guests thronged the main reception hall and adjoining rooms with glasses in hand there was an awareness that this year's annual dinner



Tim McNally, who is also vice chairman of the National Liberal Club, with Lady Rachel Cable.



New Liveryman Mario Pretorius with wife Leanette – they come from their home in South Africa every year to attend the Annual Banquet.

was going to be a bit different. Indeed, as a historical first, the principal guest and speaker was the leader of the Liberal Democrat Party – Sir Vince Cable.

At the dinner Master Andy Lane welcomed former Lord Mayor Sir Roger Gifford, who was standing in for the current Lord Mayor, Sir Vince and various visitors, including members of the Oxford University Society. The now regular attendance of members of the London branch had been initiated by Alex Galloway when he was Master Glazier, and this year there was a strong contingent including several professors.

Sir Roger's comments featured the City's commitment to addressing the risks of climate change, noting that the Glaziers had a



Master Glazier's guests – Don Young, Master of the Company of Merchants, Edinburgh; Forbes MacDougall, Master Launderer.



Sir Roger Gifford, Lord Mayor Locum Tenens, making the point about the need to address the risks of climate change.



Rt Hon Sir Vince Cable – placing the Glaziers' Company firmly among the institutions which make up the City.

natural interest in sustainability. His pun about "Double Glaziers" wasn't just a reference to double glazing in houses and offices but also to the special glazing technology employed in protecting stained glass.

Sir Vince, who thankfully only referred to the "B" word once and at the end of his speech, spoke warmly of the Livery within the context of his own experience and the City as a whole. He paid tribute to the craft of the Glaziers, referring to his early introduction to stained glass when in York.

After some witty observations about the challenges of being a constituency MP, he said: "Here in this country of ours we have some really great economic strengths – manufacturing, new industries, innovation and the institutions of the City of London. The Glaziers, with their long history, have an understanding and appreciation of the need for sustainability."

After the dinner, as the Glaziers and their guests spilled out into the reception rooms, it was left to the Company's Beadle to usher them out into the street – the pikemen and musketeers having long retired to the place where all pikemen and musketeers go after work.

# In memory of John Vartan

**PAST MASTER STEVE GRAHAM writes:** John Vartan, who passed away in April of this year, served as Master for 12 months from November 1994. That was about the time that I came onto the Court but I already knew John well through the activities of the Glaziers' Golf Society.

John and several others including Stewart Peck, John Corkhill, Nigel Curtis and Stanley Cobbett had resurrected the society in the early 1970s. It had been active in the 1930s but did not resume meeting and playing after the Second World War. My very first Glaziers event was a Golf Society meeting in 1977 which is when I first met John. John was pretty much an ever present at GGS meetings up to the point his health became a serious factor, in about 2012. He was a regular winner and was by far the best golfer in the group, playing off, at one point, a club handicap of 4.

## Fantastic company

Throughout the 80s, 90s and early 2000s GGS meetings attracted a dozen or so Glaziers who all brought guests. John would always bring an interesting guest, sometimes a fellow member of Luffenham Heath Golf Club, but always like him a fierce competitor and fantastic company. Some meetings would have lunch halfway through, some would end with dinner, all would have John leading the conversation at the table, and all would have smiles and laughter.

He was always the first one I approached to represent the Glaziers at the Prince Arthur Cup, the annual Livery Companies Golfing Society Competition held every year in May at Walton Heath. It is a tough examination of golf over 36 holes and he often represented us pairing up with his son, Liveryman Andrew Vartan. 54 livery companies are represented, each with a team of four, so a total of 216 golfing Liverymen. It always seemed to me that John knew at least half of the competitors by their first name.

I was a guest along with others from WCG at John's 70th birthday celebrations. Held on a glorious day in his garden in Elton, it was a grand affair with lunch in a marquee and musical entertainment provided by his and Frances' grandchildren. How proud they were and rightly so. It was a typical John Vartan occasion. Lots of family and lots of guests but in spite of the numbers somehow John seemed to make us all feel special to him.

## Absolute rock

I regret that during John's year as Master I was only able to support the London events because during my own year he was an absolute rock. He was supportive in every way possible. With advice when asked (and sometimes when not) and always with enthusiasm and encouragement. Whenever I brought a guest or guests to a Glaziers event I tried to make sure I introduced them to John so they could spend a little time in his company. I think that my principal recollection of John is that he is the Glazier I wanted to be.

**RICHARD BLAUSTEN writes:** As befitted a stockbroker John Vartan was "very good with people" and this talent came in particular use when he was Master's Steward in 1984 and I and the other Stewards were in almost open revolt at the attitude of the then Master. John adroitly calmed the situation including achieving a subtle compromise over a controversial matter.

John's ebullient approach to life is shown in this story he once told me about himself. In a private hospital room facing the prospect of a significant operation early next morning, he felt he needed cheering up. So he ordered up a bottle of good claret to go with his evening meal. When next morning came, the surgeon immediately spotted he had been drinking and said the operation had to be postponed until the next day. "But it was a very good bottle of claret," demurred John. The surgeon was not won over by this.

A fascinating aspect of John's life was his work for the Nazareth Trust, a Christian hospital founded in the Holy Land by his great grandparents in 1861. John was hugely proud of his family's involvement in the hospital and served as a trustee from 2002-2011. I very recently had occasion to talk to a former midwife at Yeovil District Hospital, and it emerged that in her early years she had worked as a nurse at the Nazareth Trust.

Apart from being struck by this amazing coincidence I was also struck by her instant recognition of the name "Vartan" and her awareness, when working at the hospital, of the central role the Vartans played. Outside his family it won't just be the Glaziers who will miss him. ■

# Clarity in Charity Communications Award

For some years now the Glaziers' Company has partnered with what is now the Company of Communicators, previously known as the Public Relations Practitioners' Company, in running the competition among the livery companies for the Clarity in Charity Communications Award. While the then Public Relations Practitioners did most of the organising, the Glaziers organised the provision of the stained glass roundel award for the winner and participated in the judging.

This year Past Master Duncan Gee was the judge for the Glaziers and attended the dinner with Richard Blausten who has



*Presentation of the Clarity in Charity Communications Award at the Communicators' Spring dinner – Gavin Ellwood, Master of the Communicators' Company, Past Master Duncan Gee of the Glaziers' Company and award winner Hugh West of the Marketors' Company.*

always been the link with what is now the Communicators' Company. The Spring dinner of the Communicators' Company

was held at Tallow Chandlers' Hall and the award was given to Hugh West of the Marketors' Company.

Hugh West is chairman of the Marketors Armed Forces and Cadets Committee and led the Marketors' affiliation with amphibious transport dock HMS Albion since 2011. At the request of the commanding officer for a safety and information guide he not only produced this but over a 7-year period crafted and published a comprehensive book of the ship's history and maritime role, and put together a communications programme.

The concluding note from the Marketors in their submission to the judges panel said: "A stunning piece of communication, thanks to a huge amount of give-back by a dedicated Liveryman and non comms professional." The judges agreed and Hugh won the Clarity in Charity Communications Award! ■

Facebook: @GlaziersLiveryCo  
Twitter: @WorshipGlaziers

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

Published by the Worshipful Company of Glaziers and Painters of Glass. © Glaziers' Company 2019.  
Alison Evans, Clerk, Glaziers Hall, 9 Montague Close, London Bridge, London SE1 9DD.  
Telephone/Fax: 020 7403 6652; www.worshipfulglaziers.com; e-mail: info@worshipfulglaziers.com

Printed by Stable Print & Design, Stoke sub Hamdon, Somerset.  
All pictures copyright of the person or organisation attributed to or the Glaziers' Company, or on application.