



# The GLAZIER

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

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THE WORSHIPFUL COMPANY of GLAZIERS & PAINTERS OF GLASS  
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## The 2020 Stevens Competition goes live for April awards

**BRIAN GREEN**, organiser of the Stevens Competition, introduces the forthcoming year's challenge.

In early September this year the 2020 Stevens Competition was launched when the competition brief was posted on the Glaziers' Company website. The competition is open to up and coming glass artists in the first eight years of their vocation.

The challenge for the 2020 competition is to design an illuminated panel to be installed in the main entrance to the John Morden Centre currently under construction at Morden College, Blackheath, London. To support their design, entrants will also be required to submit a sample area of their panel at full size, an artistic statement describing their design concept and a technical description of the panel's production techniques.

### Early career

Sir John Morden, the College's founder, spent his early career in Aleppo, Syria, trading as an East India Merchant. He went on to become a board member of both the Turkey Company and the East India Company. In 1695 he set up Morden College to provide relief for Merchants who had lost their estates



The west facade of Morden College, Blackheath, London – the modern new timber and glass building for the John Morden Centre under construction, which will have the Stevens Competition 2020 illuminated panel in its main entrance, will be a complete contrast to the Wren style original building.



The quadrangle of Morden College, where the original building is still in full use today. The new John Morden Centre will also benefit from a garden environment.

in "their honest endeavours to get their living by means of Merchandising".

The college was built in the Wren style to provide whole-life care for some 40 male residents. The original building is still in full use today at the heart of the college which has expanded to support some 360 residents, including ladies and couples, on several sites.

**The photographs show the Grade 1 listed west facade and quadrangle.**

The John Morden Centre will provide a facility to enhance the life of residents and provide an attractive centre for visitors. The centre is a very modern design in timber and glass. It will form the hub for the social activities of the college, workshop space for residents' craft and educational activities, as well as relaxation space integrated with the surrounding gardens.

The Stevens panel will be situated in the main entrance to the centre and will be highly visible to residents and visitors as they enter and move around the facility. The first group of potential competition entrants was taken on a tour of the college in early October. They were all enthused by the historic buildings and the light filled space where the panel will be mounted.

Judging of the entries will take place in April 2020 with the winners announced in

May. Following the competition, entrants will have the opportunity to exhibit their sample panel at the Stained Glass Museum at Ely Cathedral.

### Special prize

For the second year running a special prize will be available to entrants between the ages of 18 and 24 who are in tertiary education, apprenticeship to, or employed within, the architectural glass profession in the United Kingdom. The award is sponsored by Reflections of the Lord Mayor, an organisation founded to support the Lord Mayor's Charity Appeal.

The number of entrants from the European mainland has increased steadily over the years and this year a synopsis of the competition brief has been included on the Company's website in French, German and Spanish. The translations were the work of members of the Livery.

In an exciting development initiated by Assistant Helen Whittaker, one of the judges for the 2020 Stevens Competition will be Kathy Jordan, the current president of the American Glass Guild. Kathy is keen to promote the Stevens Competition in the United States. We shall be discussing how best to achieve this over the next few months.

The competition brief is available on the Glaziers' website. ■



(The only two Lady Masters in the history of the Glaziers' Company – soon to be Master Suzanne Galloway (left) and Past Master Phillida Shaw chat before the September Livery Dinner.)

# The Master's visit to Germany

**ANDY ROGERS** reports on the final trip of the Master's year of office which was a visit to Germany via Prague.



*Dinner in the Lamberts factory – addressed by managing director Robert Christ. (This and the other pictures are by Andy Lane and Andy Rogers.)*

On a bright late summer Tuesday afternoon, the Glaziers set off from Prague station and airport and headed west through the Czech countryside and over the border into Bavaria. We arrived early evening in Waldsassen and no sooner had we checked into the hotels, it was time to head off the short distance for our dinner at Glaushuette Lamberts, the manufacturing operation of the famous glass maker. Our host for the evening was Robert Christ (general manager and director of marketing).

After a warm welcome from Robert, not just from his introduction but also the intense heat from the furnaces, we sat down to a traditional Bavarian supper. During the course of the evening, we were able to watch a number of glass samples being drawn off to check the colour. It was fascinating to watch the glass change colour as it cooled.

## Manufacturing process

The following morning, we returned to Lamberts to see the glass manufacturing process. There were several glass blowing stations in operation, each one comprising three or more people, with the Master



*Larger glass in the Lamberts factory has to be swung in a pit.*



*Stocks of coloured glass in the Lamberts factory.*

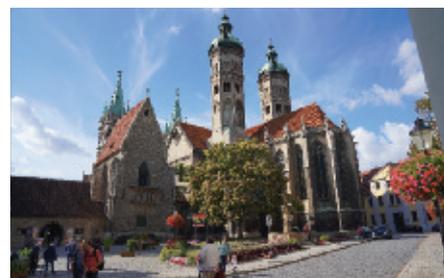
Glassblower responsible for creating the cylinder of glass that would ultimately become a flat sheet. It was impressive to watch one team who were producing glass cylinders of over a meter in length.

Our tour of the manufacturing plant continued with a visit to the sample and stock rooms to see the thousands of sheets of glass. Our trip to Lamberts finished with Robert giving a presentation on the different types of glass they produce together with some of the projects where they have supplied the glass.

Our next stop in Waldsassen was the Abbey Library. The ultimate in Baroque and Rococo design with richly and intricately carved shelves holding thousands of volumes



*Inside the Waldsassen Basilica where the Glaziers were treated to an organ recital.*



*Naumburg Cathedral – an outstanding testimony to medieval art and architecture.*



*Full of expression, the life-size sculptures of the "Naumburg Master" reflect how he saw the original benefactors of the cathedral.*



*A restored glass panel in the Naumburg Cathedral glass studios.*

bound in white pigskin and dark calfskin. Ten carved columns support a balustraded mezzanine with more shelves above.

Following lunch we returned to Waldsassen Basilica for an organ recital by Herr Sagstetter followed by a talk by Frau Rustler about the history and design of the basilica together with an overview of the reliquary that adorns the side chapels.

After a packed day we had an opportunity to relax on board the coach as we headed north to our second town on the trip, Naumburg.

## Outstanding testimony

In 2018 Naumburg Cathedral was added to UNESCO's World Heritage list. Naumburg Cathedral is an outstanding testimony to medieval art and architecture. Its



Putting your best foot forward in the time of Augustus the Strong of Saxony – this large single piece porcelain statue has a dominating position in the Meissen Museum.



The paddle steamer arrives to take the Glaziers along the Elbe from Meissen back to Dresden.



It is an English steam engine, circa 1840, which drives the paddle steamer.

Romanesque structure, flanked by two Gothic choirs, demonstrates the stylistic transition from Romanesque to early Gothic. The choir and life-size sculptures of the founders of the



The Semper Opera House – soon to count amongst its audience the Glaziers on their last night in Germany enjoying a performance of Tosca.

cathedral are masterpieces of the workshop of the “Naumburg Master”.

Our hosts in Naumburg Cathedral were Sarah Jarron, who runs the glass studios, and Kirsten Reichert, who is the visitor experience director. After a welcome and introduction by Dr Holger Kunde, who was the driving force behind the cathedral being added to the World Heritage list, we split into groups to explore the cathedral.

As with the Master’s trip earlier in the year to Canterbury, we had an opportunity to get up close and see the restoration work. In the glass studios we saw how they are restoring earlier restored glass, including sympathetically painting faces that had previously been removed.

We were grateful to the cathedral for keeping the scaffolding in place allowing us to ascend the scaffolding and look at some of the recently restored windows.

### Cathedral construction

Our visit to the cathedral was not just about the stained glass but an opportunity to learn more about the construction of the cathedral and understand about the “Naumburg Master” (the anonymous medieval sculptor) and his continuity of work throughout the cathedral, including an amazing sculptured freeze that tops off the West Choir Screen

In the archives we had an opportunity to look at a few of the thousands of documents and books, including the detailed designs for the window restorations that were submitted after the war.

With our day in Naumburg at an end, we boarded the coach for another rest as we headed east and to our final destination, Dresden, and an opportunity to, at last, be able to unpack our suitcases.

Friday morning started with a short coach journey to Meissen, famous for its porcelain and where we would learn about Augustus

the Strong, Elector of Saxony, who was responsible for investing in the research and development of European porcelain and laying the foundations of what we saw in the Meissen Museum and next day in Dresden.

Following the tour of the factory and museum we had some time to explore Meissen Cathedral and town. After lunch we rendezvoused at the pier on the River Elbe for a paddle steamer journey back to Dresden. Our paddle steamer was named *Stadt Wehlen*, the oldest in the fleet having been built in 1879. With its two-cylinder engine, we gracefully glided along the Elbe admiring the passing countryside.

The day finished with the Master’s Tour Dinner, held in the Hotel Tachenbergpalais where we were staying.

### Vast collection

On Saturday we spent the morning in the Historic Green Vault museum. Contained within a controlled environment and on open display, we were able to look at a vast collection of objects d’art amassed by Augustus the Strong. Whilst the majority of the items were in excellent condition there were some noticeable absences as some items were lost during the war.

With the afternoon free some of the group joined Sally and Christopher Kevill-Davies in one of the pavilions of the Zeinger palace where Sally gave an enlightening talk on Augustus the Strong’s collection of Meissen porcelain, the majority of which is now housed in the Zeinger.

One activity remained and that was a trip to the Dresden Opera to see a performance of Tosca. The opera house was the third incarnation on the site. With the second building left in ruins from the bombings during the war, it was rebuilt as a pastiche.

After an early start on Sunday morning we boarded the coach for our return journey to Prague and the trip home. ■

# Engaging with the magic of materials

Glass artist and 1991 Stevens Competition winner **MEL HOWSE** explains the progressive nature of her work.



*Butchers' Hall, City of London – Quatercentenary Window. (This and the other pictures in this article were supplied by Mel Howse and are her copyright. See descriptions next page.)*

**There have been no particular glass artists, genres or architectural trends that I have sought to emulate in my career, however the painter Paul Nash sits in my family tree, and as a teenager I was interested in his writing and by his portrayal of the unseen. It was an epiphany for me to realise that it was possible for art to culminate in a life-long career. I think that**



*Portland Road, Hove. Friese Greene House – Monochromatic Composition.*

**there will be no fixed point at which I will consider my creative ambitions complete.**

When I entered my studies at the Department for Architectural Stained Glass in Swansea Institute in 1989, it was to learn about the creative processes and applications for glass. During my time there I won three awards for my work, including the Stevens Competition, and I hit the ground running with a commission for a window at the institute's library.

## Good grounding

It was a good grounding in the subject but such studies can only capture the creativity in a medium at a point in time – the time it's taught. I quickly learned that as a contemporary designer, pursuing new techniques and ideas, some things cannot be taught but must simply be experienced and advanced over the course of time.

I once operated a stained glass studio in the traditional manner but this could not fulfil the wider aims of creating artwork for

architecture and public spaces, particularly on the larger scale. I very naturally gravitated to other production environments as my ideas and commissions grew in size and variety. Today for me the need to grow creatively also encompasses alternative materials, such as steel.

The contemporary skills I have developed over the years have fed back into my approach to stained glass in a healthy broadening of horizons. As an example, my recent commission for Durham Cathedral has brought together these contemporary perspectives when working with hand-blown glass.

## Design vision

I think my portfolio is quite diverse but if there has been consistency over the last decade or so, it has been to focus on the way materials are used and the totality of the design vision striving to generate original forms.

The visual functionality of an installation is important to me because therein lies the reason to continually nurture, experiment and play with the materials. Continuing to produce my work myself allows me to engage with the magic I felt as a student in exploring the materials for the first time. I remain open-minded about technique, and in nurturing invention I don't feel bound by convention in my work.

I hope that my approach to my work means that the worth of my portfolio is in its progressive nature, rather than sequential repetition.

Glass in its architectural, decorative form is able to become ▶



*J. Sainsbury's supermarket, Central Milton Keynes – Electric Vista at Night.*



The St James Centre, Birdham, Sussex – etched detail.

historically significant, which distinguishes it from many other classes of art. The artistic and technological response to this type of art in architecture is always evolving, in order to keep pace with the environment in which it resides.

## Glass projects

**So let me now demonstrate how all this has been reflected in some of the varied projects I have worked on. After each description please see the relevant picture on the previous page or this one.**

**THE WORSHIPFUL COMPANY OF BUTCHERS, CITY OF LONDON.** The Worshipful Company of Butchers owns three pieces of my work, of which two are contemporary works of art. The first piece celebrated the quatercentenary of the company in 2005. The piece is acid-etched stained glass and was unveiled by the Lady Mayoress on 1 September 2005. The second is a memorial for Past Master Michael Katz. The piece is carved; polished, gilded, jet cut, enamelled, toughened glass and was originally set into an illuminated opal glass cabinet.

**J.SAINSBURY'S, CENTRAL MILTON KEYNES.** The art glass façade at J.Sainsbury's in Milton Keynes was very much an intuitive piece. The expansion of my designs into glass was a product of the interpretation and development of the design, and not imitation; it was not reproduction of a static design.

## Silver stain

The eleven canvases, spread over 500m<sup>2</sup> of glazed facade, use silver stain by the bucket full, enamels and bonded, etched, hand-blown glass. I recall being at Derox studios in 2007 working on the Milton Keynes project, and the work was met with horror by a visiting artist, as they got to grips with the scale of the glass panels. The art was worked in a single take with only two firings. Like most things that appear relatively simple, there was a great degree of planning behind its execution – yet it remained a free spirit.

The work was installed in 2008 and over the last decade friends have often sent me photos of themselves buying a pint of milk in the supermarket, with a great cry “we were there”.

The art glass forms the cathedral-scale backdrop to commerce. The facade is a beacon of light at night, creating the landmark the client and architect meant it to be.

**PORTLAND ROAD HOVE – FRIESE GREENE HOUSE.** This public art project was completed in 2015 and has since won awards (national and local) for its development, its architecture and its art. The developer was Affinity Sutton and their architect was Conran and Partners. The scheme involved the redevelopment of a once loved but now redundant Art Deco cinema.

**“The visual functionality of an installation is important to me because therein lies the reason to continually nurture, experiment and play with the materials.”**

The new building, Friese Greene House, is named after William Friese Greene (1855-1921) who lived in the town. He was a portrait photographer, an inventor and a pioneer cinematographer in the world of the early motion picture.

I was commissioned to design and make architectural glass on its principal southern facade. The design of the art formed a connection between the much loved Deco cinema and the new building.

Opacity is the key to this piece of work. The designs use forms that are geometric and employ the interaction of linear and curvilinear shapes. It is an Art Deco vision in our time, using today's materials and industrial techniques whilst honouring the sensibilities of the Deco style.

## Contemporary feel

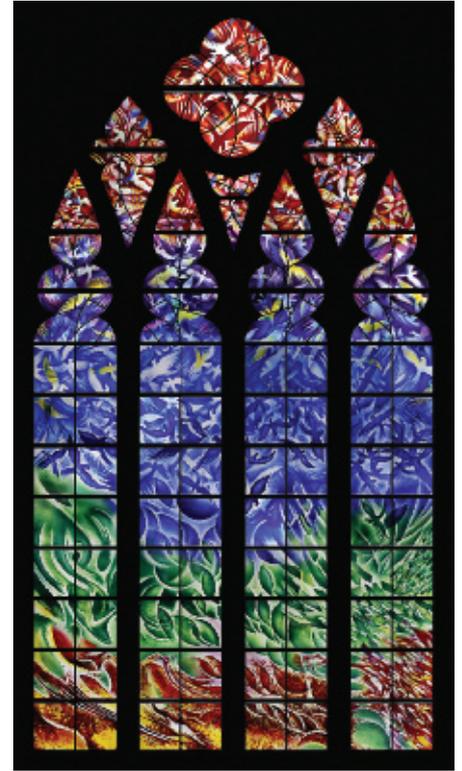
The installation is strengthened further by the use of monochromatic surfaces within the glasswork. The interaction of light within the surface creates a very contemporary feel to the art. All techniques make use of available light whether natural or artificial. This means that the piece visually functions from every angle, inside and out, and at all times of the day or night.

In this respect art meets industry in this 21st century, as it did nearly 100 years ago, using glass working techniques for toughened glass that have been developed to suit the required performance.

The glass installation won the Building Craft Award from the Sussex Heritage Trust in 2016.

**THE ST JAMES CENTRE, BIRDHAM.** The St James Centre resides in a gentle country location and this was a commission for art that nurtures a “quiet voice” in a rural setting. The etched glass is intended to mould itself with the surrounding landscape, both architectural and natural. The art also softens the presence of the fully glazed elevation.

The glass design for this east elevation is a sentient work representing travelling light. It complements the spirit of the new architecture, as well as mirroring the complex



Durham Cathedral. North Quire Aisle – the Illumination Window.

textures of the ancient stonework in the adjacent existing church buildings.

The design uses a flurry of elliptical forms flowing in unison, creating a contemporary and organic canvas – one that can be viewed in diverse lighting conditions (internal and external, artificial and natural) and in detail from the ground and first floors.

## Quite brutal

Technically the glass working processes are quite brutal but visually the results are calm and almost weightless. This installation is a study composed of many grades of etching and polishing.

**DURHAM CATHEDRAL – THE ILLUMINATION WINDOW.** I was asked to prepare designs for a new window at Durham Cathedral in 2016, in memory of a young woman, Sara Pilkington, who died as a result of a cardiac related condition. The proposed stained glass was to be a celebration of life.

I could not help but draw some parallels with the Chagall windows at Tudeley, Kent. However, when I explored the significance of the piece I was being invited to create, the magnitude of the opportunity seemed mind-blowing.

Durham Cathedral attracts 700,000 visitors a year and the chosen window located on the northern side of St Cuthbert's Shrine is a gem, completing a journey around the Chapel of the Nine Altars.

The brief was full, beautiful and compelling, carefully compiled by notable contributors, the Revd Canon Rosalind Brown and the late stained glass historian Neil Moat among them. The reasoning behind the project was deep and meaningful. I quickly realised it would likely be the opportunity of a lifetime in terms of the open brief, alongside it being in one of this country's most loved architectural UNESCO World Heritage sites. ▶

# RAF affiliation programme takes off



Durham Cathedral. North Quire Aisle – the Illumination Window – tracery detail.

To get to know Sara's parents during the making of this piece was vital to understanding Sara, an attractive and lively young woman, and student at Durham University. The installed window would represent close links between the cathedral and the university, as well as convey spiritual meaning.

Early on in the process of design I decided that I would bring the art forward through all stages of creation with my own hand – without disconnect or disruption because my ideas were so acute and clear. It would take me two years to make the window but the result would reflect what was in my heart and mind. The creative muse would be ever-present. It felt right to be immersed in the composition from full-size colour artwork/cartoon to full-size art in glass.

My aim for this commission was to implement my ideas to elevate what I could achieve when working in hand-blown glass. Working with acid and enamels, colour and air in the form of a spraygun – no brushes were used in colour applications; a design structure in white not black overturning the traditional approach to stained glass and symbolising life over death; a limited grid lead work in the main lights; and no shading paints, just depth of colour. Transitions of colour, pattern and rhythm fill the window.

Every plate was made in a single take and I very much followed my instincts to retain the vitality of the artwork. There are 64 rectangular plates in the four main lights. It was installed in the spring of 2019 and is now open to the public to interpret – for those of faith and those of none.



Master Andy Lane presents the Coxen Cup to Squadron Leader Lee Rimmer, executive officer at 611 Squadron, as the award for Corporal Damien Hanlon who couldn't attend the September Livery Dinner.

**KEITH BARLEY reports:** At the September Livery Dinner Master Glazier Andy Lane made the first award of the Coxen Cup to Corporal Damien Hanlon of the 611 (West Lancashire) Squadron Royal Auxiliary Air Force, for his Outstanding Service to United Kingdom Defence. The cup was accepted on behalf of Cpl Hanlon by Squadron Leader Lee Rimmer. The award was the first to be made under the programme of affiliation between the Livery and 611 Squadron.

The Coxen Cup was originally presented to the Company by Past Master and later Lord Mayor of London Sir William Coxen, who by a happy coincidence was Master in 1936,



Listening to an introductory talk outside the Battle of Britain Exhibition and Visitor Centre, prior to going down into the Operations Room, are 611 Squadron members and Glaziers.



1940 Battle of Britain Operations Room in action – watched by today's 611 Squadron personnel and Glaziers.

the year in which 611 Squadron was formed. I selected the Coxen Cup from the Livery vault and commissioned a new double plinth to be added, in celebration of the association formed during my Master's year between the Glaziers' Company and 611 Squadron.

The RAF holds a particular place in my heart. My father joined the RAF straight from school and served until his premature death, which led to me joining other boys who had lost their fathers at the RAF Benevolent Fund boarding school at Vanbrugh Castle, overlooking Greenwich Park.

Amongst other guests was Air Commodore Jeremy Wooding with his wife Julia. Along with Wing Commander Steve Chaskin, Jerry was instrumental in forming our association.

## Volunteer reservist

### SQUADRON LEADER LEE RIMMER

**writes:** Cpl Damien Hanlon is 45 years old and in January 2014 joined 611 Sqn, with no previous military experience, as a part-time volunteer reservist. In civilian life, he is a self-employed health and safety consultant, based in Wigan. With 611 Sqn he is a driver of the specialist ground vehicles which support RAF operations at home and abroad.

Last year he spent almost 12 months mobilised in full-time RAF service, the bulk of which he was deployed in Cyprus on Operation SHADER – the ongoing operation against the Islamic State. Cpl Hanlon's 12-month stint was the longest mobilisation so far undertaken by any of 611 Sqn's reservists and came, as you can imagine, at considerable disruption to his family life and his civilian business.

Cpl Hanlon said: "I am delighted and very honoured to have been awarded the Coxen Cup. I am very proud of my service with the RAF Reserves and to have it recognised as distinguished a body as the Worshipful Company of Glaziers means a great deal to me."

## Private showing

### BATTLE OF BRITAIN

#### BUNKER VISIT REPORT:

A group of Glaziers visited the Battle of Britain Bunker on 16 October, a private showing organised by Keith Barley and 611 Sqn, with Wing Commander Steve Chaskin, commanding officer, Squadron Leader Lee Rimmer, executive officer, and Air Commodore Jeremy Wooding among the 611 Sqn personnel acting as hosts.

It was an extremely interesting visit with the main attention focused with the main attention focused on the Operations Room, a series of rooms on two levels. Glaziers appreciated the link from the workings of the RAF during 1940 to the present day via the presence of the 611 Sqn representatives.

# A great record despite a short spell in prison

Outgoing Master **ANDY LANE** reflects on what was for him and also for the Livery a very interesting year of office.

**When asked to give my thoughts about my year for the Past Masters' dinner I thought about it for a long time and decided the closest analogy was Alice Through the Looking Glass. Yes, I had some idea of what was involved in the life of a Master. Much dining etc. However, it turned out to be far more surreal than I expected.**

**Dinners in the various halls can be spectacular and some of the services, particularly in St Paul's, can be beautiful as well as very moving. The ingenuity that goes into designing over one hundred different livery gowns such that no two actually look alike requires quite an effort of ingenuity. I have to say that I am particularly pleased with our own, being, I think, the only one that is based on white.**

On the other end of the scale we had the "Bailed and Jailed" event. It was very entertaining to have to stand in one of the main courts at the Old Bailey and have your heinous crimes exposed (not putting the loo seat down etc) and then bussed over to the Tower.

Once there the robed and badged Masters are ordered into line by the Beefeaters – "you 'orrible little sinners, stand up straight" etc much to the astonishment of the tourists. And the various little boys – who having been told by our guards that our crimes are terrible and, to their mounting excitement that the punishment will be worse – enter into the spirit of the occasion.

As we stood for the photo call I did suggest to the senior Beefeater that the little lads were working themselves up to taking matters into their own hands and perhaps we should move inside. Once inside the "punishment" is a long lunch with champagne.

## Extensive programme

With my Master's Steward, Andy Rogers, we pulled together quite an extensive programme of visits. The guiding principles were to trade on the fact that we are Glaziers to gain entry to places that, as members of the public, we could not go, coupled with themes of glass and the craft (fairly obviously) and things nautical (because I like ships – Master's prerogative).

Portsmouth was clearly nautical and for me dinner on the main gun deck of the Victory was very special, and my particular thanks to my two glamorous assistants for demonstrating the derivation of "to pull one's finger out". (In Nelson's time a seaman would hold his forefinger in the powder hole at the base of the cannon prior to ignition.) We were very well looked after by the Navy and

Andrew Gordon-Lennox admitted to me afterwards that we did get access to places even he didn't know existed.

Canterbury was beautiful and we were privileged to have access to the restoration works and even allowed to the top of the scaffolding on the West Towers and safety deck over the nave. Probably no one will be that close to these parts of the building for hundreds of years. It also exposed us to the stone mason's and carpenter's crafts in addition to tours of Leonie Seliger's glass studio. Dinner with the dean in his garden was special and the candlelit pilgrimage he took us on round the cathedral later that evening was very moving.

Dresden was a long trip but we decided that it was a part of Germany that surprisingly few people knew. Including me. And while there we should make the most of it.

The engineer in me loves factories because they make things (running them is not so entertaining) and at Lamberts we saw processes that are found in very few other places worldwide, and the blowing using a pit to swing the glass is probably unique.

## Very special

Naumburg was more, and very special, medieval glass and, of course, so was Liveryman Sarah Jarren's conservation studio. Another very special cathedral and, again, they kept the restoration scaffolding up for us so we had another magnificent view from 80ft above the nave. Meissen was a must and also an obscure scientist's joke on my part, glass being a silicon compound you can see through and porcelain one that you can't.

I developed very good relationships with the Masters of our two other Glaziers Hall liveries, Forbes McDougal at the Launderers and Ken Sanders at the Scientific Instrument Makers. Ken opened up their Christmas party to us and 30 Glaziers joined around 100 Launderers for a very silly but great fun evening.

I have opened up a number of our events to the Launderers and SIM, and all who have attended from the other liveries have enjoyed themselves greatly. I am very pleased that this enthusiasm appears to have been reciprocated on our side and I hope that this is the beginning of a tradition going forward.

Christmas parties seem very popular and our own was also very well attended and numbers did not seem to be affected by the Launderers' own party. Our Hon Chaplain produced one of his classics, a Christmas carol by Brigitte to her husband, president Macron. This was the world first performance of this number which was performed with feeling and panache by Alex Galloway.

In fact it went down so well that I had to call on him to take the last verse from the top one more time. Which he did. We understand that it found its way onto the British ambassador's desk in Paris.

My first official duty of my year was to travel with Keith Barley to 611 (RAFA) Squadron's Christmas party. This, of course, is our new affiliation which Keith organised in his year and of which he is rightly very proud. During my year we confirmed our affiliation with the Navy and are now linked with HMS Kent, a Type 23 frigate. This was due to a lot of effort by Freeman (now Lt Commander)



*Behind bars at the Tower of London – both in handcuffs and in chains are Ian Grundy, Master of the Framework Knitters, and Andy Lane, Master of the Glaziers.*

Sam Fields and Liveryman Richard Blausten. The ship entertained a small party of Past Masters, Wardens and those involved with the affiliation on board in Portsmouth just days before she left for active duty in the Baltic.

We were all deeply impressed by Kent's enthusiasm and commitment and the very friendly welcome the crew gave us despite being in final arrangements for departure.

I am very pleased that we now have affiliations with all three arms of the armed forces. The South East London Army Cadet Force relationship is strong and of long standing and I am sure our two new affiliations will be equally strong and both interesting and productive for all parties.

I said at the beginning of my year that I wanted to focus on education and in particular developing our apprenticeship scheme and establishing it with official recognition. The earlier pilot apprenticeship scheme which so successfully and efficiently directed funds for apprenticeships to small craft studios was not followed up. This is a great shame because the three students who completed our course, two to NVQ 5 and one to NVQ 6, found it excellent as did Holywell and Chapel studios who ran it.

## New scheme

It has been replaced by a new scheme called Trailblazers which has taken some time to get established, is more complicated than the previous ones and requires a larger "critical" mass of candidates to attract funding. So nothing much happened during the year but Catherine Brown at Swansea has been working on a new qualification to comply with the new criteria and a few weeks ago she produced an appropriate course. This is excellent news and I asked our Master for next year if I can stay on the C&CC to help move this forward from the Glaziers' point of view.

I have always had a love of rowing but this has always been in the hard work section of the boat so it was a great treat for Caroline and I to be passengers in the Master Glazier when she competed in the Admiral of the Port Race.

Altogether my year was great fun and Caroline and I enjoyed it enormously. We also met a large number of very interesting people and have formed some lasting friendships as a result.

I feel I leave the Livery in good heart and I hope that the new Navy affiliation, sharing activities with fellow liveries and the revived apprenticeship scheme will continue long into the future. ■

# INTRODUCING SUZANNE GALLOWAY, INCOMING MASTER OF THE GLAZIERS' COMPANY

Suzanne Galloway joined the Livery in 2012 and rapidly made an impact as the lead in a number of projects and activities, including communications. Her last career position was as a consultant adjudicator at the office of the Independent Adjudicator for Higher Education. This followed a career of exercising delegated powers for quasi-judicial agencies – latterly at a senior level at the General Osteopathic Council, Royal Institution of Chartered Surveyors and the Law Society. She obtained a law degree at Birmingham University.



*Suzanne Galloway, incoming Master of the Worshipful Company of Glaziers & Painters of Glass – wanting to ensure that membership of the Glaziers is attractive and rewarding enough so that once you've joined the Company you'll keep your membership going.*

## Interview with the incoming Master

**Q. Your career has been in professional, trade and regulatory bodies and then you struck out in a different direction with your history of art masters at Buckingham University and currently your PhD research on 18th century British glass painters. What prompted this commitment to history of art education?**

**A.** I'd always intended to sign up for a structured course of study once I'd stopped working but wasn't sure about which subject area to choose. Once I'd joined the Glaziers' Craft & Competitions Committee and became a trustee of the Glaziers' Foundation, the idea of learning more about the history of stained glass and architectural glass art became very appealing. So, you could say that studying stained glass history is all thanks to the Glaziers' Company.

I picked the 18th century because it's not often studied for architectural glass art. During much of this period, it was generally fashionable to treat the glass window as a canvas and achieve the effect of "painting" on it with enamels in place of oils. A number of "Old Master" works were copied onto glass and artists like Benjamin West and Joshua Reynolds had paintings reproduced onto windows.

Subsequent artists and art historians did not exactly look kindly on the work of this period. That said, irrespective of its merits, you can argue that it forms part of a vital continuum between mediaeval and renaissance stained glass art and the architectural glass that followed it, so is worth studying. Also, one of the most prolific practitioners of the day came from my home city – Birmingham – so that was a nice link too. After the first course of study, I was asked to think about taking the research further – which is what I'm doing now.

**Q. Obviously your history of art education gives you a helpful perspective in which to consider the narrower subject of stained glass artistry, both past and present, but most members of the Livery are completely without this kind of academic grounding – does it matter?**

**A.** The Glaziers' Company is an entirely open company, so there's no need to be professionally or closely involved with the craft or to acquire a thorough grounding in the craft or an in-depth understanding of the history of the medium. That said, many "lay" Glaziers have an admirable knowledge of stained glass and its history – or a love of the genre; and many others of course are eminent practitioners, whether as craftspeople, artists, historians or conservators.

Also, stained glass or architectural glass art is a fascinating area for more detailed study. It can lead to some surprising things. I have recently ended up spending more time than I thought I would on 18th century bankruptcy and debt recovery proceedings (the business of making a decent living could be precarious, even for the most celebrated of glass painters of the period).

**Q. You have done quite a lot of project management work in your career. Did this experience help you when you were chairman of the Craft & Competitions Committee and do you see it helping you as you take the Livery forward in your year of office?**

**A.** I can see that experience of planning and project management generally must be helpful in making sure activities and events are organised on time and on budget. That said, successful projects are delivered by committed people. The Craft & Competitions Committee is blessed with a number of experienced and expert volunteers like Michael Holman, Helen Whittaker, Brian Green, Colin Freeman, Keith Barley, Neil Maurer and John Dallimore to name a few.

Their hard work and perseverance ensure that things like the flagship Stevens Competition are successfully delivered to a consistently high standard each year. Nigel Rees, present chairman of the Craft & Competitions Committee, is leading on even more improvements to the C&CC programme of work.

**Q. Quite a lot has been done in the past few years by committee chairmen and Masters, and the members who have supported them, to strengthen the Livery and the effectiveness of its various operations. Are there any remaining or new significant challenges which you envisage as needing to be met in your forthcoming year of office?**

**A.** I am in awe of some of the achievements of my predecessors and they are pretty hard acts to follow! Andy Lane has been a fantastic Master and I'd really like to support his aspirations for developing a sustainable apprenticeship programme for glass artist and craftspeople, building on the pilot project developed with Steve Clare.

I'd like to look more closely at fundraising for the Glaziers' Foundation and of course increase membership of the Livery. David Stringer-Lamarre and his colleagues on the Membership Development & Social (MDS) Committee have steadily increased membership, which is an excellent achievement.

***"...stained glass or architectural glass art is a fascinating area for more detailed study."***

Tim McNally takes over as MDS chairman and he is also keen to recruit more members. I'd also like to think we can ensure that membership of the Glaziers is attractive and rewarding enough so once you've joined the Company you'll keep your membership going.

Financially speaking, the Company's biggest asset is its majority shareholding in Glaziers Hall Ltd. I'm looking forward to supporting the new managing director of GHL as he seeks to optimise the performance of the business – for the benefit of all its stakeholders.

Finally, Glaziers should also be aware that the Company has quite a big "birthday" coming up: 2028 will be the 700th anniversary of the first recorded mention of the Glaziers' Company. Even though it's quite a few years off, the Court is already thinking about how to celebrate this milestone, and to do justice to it.

**Q. What would you particularly like to highlight in your programme of events over your year?**

A. There's a trip to the Midlands being arranged for 19-22 March 2020, with a 'gala' dinner at Compton Verney. A trip is being planned to the beautiful city of Krakow in Poland in October, for three nights between 15-20 October (at the time of this interview, we're waiting for airlines to publish flight schedules before finalising). Stanisław Wyspiański's work will feature on this trip.

I'm very grateful to Andy Rogers (Master's Steward to Andy Lane) for organising a night at the opera on 6 February 2020 ("Carmen" – so lots of good tunes). The popular Annual Prize-giving takes place on 21 May when Dr Marie Groll will be giving a presentation on the Glaziers' Awards and Scholarships programme and this year's winners – plus the results of the Stevens Competition will be announced.

**A glass presentation to HMS Forth**

**PETER CAMPLING writes:** It was at the last Installation Dinner that Aaron Wright was introduced to the then Lt (now Lt Cdr) Sam Field of the Royal Navy and I was introduced as they spoke. We soon found common ground and had a great evening together. When Master Andy Lane took the Glaziers to Portsmouth it was a further opportunity to meet and share a drink or two with Sam.

Aaron and I had recently been working at Portsmouth Cathedral and we had met Sam again at his invitation to board the ship on which he served, offshore patrol vessel HMS Forth, and have a look round.

Sam said that they were personalising the new ship, on which he was sailing to the Falklands. It just struck a chord with me, having members of my own family who had served in the Royal Navy during WWII, and I wanted to show my appreciation for the service. I had the idea to present a gift to Sam for his ship, which could be dedicated to it.

Earlier in the year I had been host to Rose Waits, who won the Award for Excellence in the Stevens Competition. Rose spent eight weeks with us at Chapel Studio to expand her practical skills within the craft. During her time, Rose explained that she runs her own business in fusing glass – an ideal way of making a fused glass panel depicting HMS Forth for the gift. We also made twelve coasters for the ship in its own tartan.

Rose with her husband made the ship and coasters come to life in glass and I was

Martin Donlin will be giving a lecture on 6 April about his work, including many major large scale public art commissions in the UK and abroad. Liveryman Judy Wilson is putting together a tour of Guildhall and the Temple of Mithras, with a chance to see the John Hutton glass panels, plus a sandwich lunch in the City. The Annual Banquet is scheduled for 23 June, at Mansion House by kind permission of the Lord Mayor.

Clare Gough will give a lecture in October (date to be announced) about the refurbishment project for Pitzhanger Manor and Gallery – architect John Soane's "country villa" in Ealing – parts of which are now repurposed as a gallery for contemporary art.

Next year, the Annual Service and supper will take place on 8 June at Southwark Cathedral. The decision to move the service away from Candlemas has come about following discussions with the dean and chapter at Southwark Cathedral, with the help of our Honorary Chaplain.



Peter Campling presents Lt Cdr Sam Fields with a fused glass panel for HMS Forth prior to its departure for the Falklands.

able to present these to Sam at the September Livery Dinner, even though my attire was not at its best, having had all my evening clothes stolen earlier in the day from my car!

Sam says the glass will be prominently displayed in the officers' wardroom, perhaps it being a first for a Royal Navy ship to have stained glass on board.

**LIVERY NEWS**

**ODES AND GRACES.** For some time Revd Christopher Kevill-Davies, the Honorary Chaplain, has been writing graces in verse for the Company and lots of other verse as well. He has now managed to put all of this together and a little volume will soon appear called "Odes and Graces". Thanks to an anonymous donation, this will be available from Glaziers Hall at the end of November, and it can be acquired with a donation via the Glaziers' Foundation to the Glaziers' Cutter Trust – it is suggested that the donation should be at least £10, and each donation will go entirely to the trust.

**NEW CHAIRMAN.** Tim McNally has become chairman of the Membership, Development and Social Committee. He succeeds David Stringer-Lamarre who over a number of years refashioned the committee into a highly effective driver of improvement and change. Using the management techniques employed in his own consultancy, he developed a team which initiated and led a number of projects that ultimately resulted in an overall younger intake of new members from across the business community. Having been an important member of that team, Tim will be continuing David's work.

**NEW LIVERYMEN.** Congratulations to new Liverymen Claire Mayne, Martin Donlin and David Marnham.

**SAD NEWS.** Liveryman David Cheetham has passed away. He joined the Company in 1990 and was the Master's Steward to Peter Beesley during his time as Master.



New Liverymen get the full welcoming treatment – from left to right: Renter Warden Michael Dalton, Martin Donlin, Master Andy Lane, Claire Mayne, Upper Warden Suzanne Galloway and David Marnham.

Facebook: @GlaziersLiveryCo  
Twitter: @WorshipGlaziers

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