

## GLAZIERS' HALL RENT PANEL, 2019

*“During the Term the yearly rent of one piece of glass payable annually, on the Feast of St Andrew in each year the first of such payments to be made on the Feast of St Andrew...”*

*Every year, The Master of the Worshipful Company of Glaziers & Painters of Glass requests an Artist- member of the Company to make a ceremonial Rent panel, for presentation to the landlords of Glaziers' Hall in order to satisfy the terms of the lease granted to Glaziers' Hall Limited. We are grateful to our Landlords, who traditionally permit us to retain this Rent Panel in the Hall, for display.*

*This year, the Rent Panel has been designed & made by Juliet Forrest. She has exhibited in London, Cambridgeshire & Sheffield; and at the RHS Chatsworth Flower Show. Peter Estlin, the 691<sup>st</sup> Lord Mayor of the City of London, owns one of Juliet's glass panels. Juliet won a prestigious Ashton Hill Award in 2017 from the Glaziers' Foundation. This enabled her to gain work experience at Barley Studio, Chapel Studio; and in the studios of Tom Denny and Derek Hunt.*

The Rent Panel references the work of eighteenth century glass-painter Francis Eginton (1737-1805) whose studio was in Soho, Birmingham, the birth-City of the new Master Glazier Suzanne Galloway. One of Eginton's more challenging and technologically successful pieces was the domed painted glass roof depicting seraphim welcoming in golden light, made for the Pelham Mausoleum at Brocklesby Park (a watercolour of which was used by JMW Turner in a Royal Academy Lecture to demonstrate the particular qualities of sunlight in his paintings).

Juliet's imaginary city landscape skilfully incorporates architectural detail from Birmingham and the City of London, together with elements of ruined Kenilworth Castle, Warwickshire. The swan references both Stratford upon Avon & Buckingham University (where the Master is pursuing post-graduate studies). The red ranunculus flower was in the Master's wedding bouquet.

Juliet created this panel using a double layer of fused glass with coloured frits and powders in between and on top to create the majority of the jewel-like tones; and depth. She used traditional painting, overlaid with two layers of tracing black paint to bring out details. This has resulted in an opulent richness of colour and line, reminiscent of the style of Harry Clarke (1889- 1931).