



The GLAZIER

the WORSHIPFUL
COMPANY of
GLAZIERS
& PAINTERS OF GLASS

The publication of
THE WORSHIPFUL COMPANY of GLAZIERS & PAINTERS OF GLASS
Issue Number 60 Spring 2020

Glaziers' Company looks through and beyond virus crisis

Master **SUZANNE GALLOWAY** has a message for the Livery.



Master Glazier Suzanne Galloway – the Glaziers' Company has survived many setbacks and uncertainties during its history.

The Glazier is traditionally a magazine of record. Over the years the editor has made sure that each edition contains reports and pictures of successful Livery events and happenings, together with features on glass artists, conservators, architectural glass-related projects and the work of the Glaziers' Foundation.

This edition continues that tradition of reporting, as it does, on Glazier occasions and meetings from the past season. These reflect a time before the coming of Covid-19 and the unprecedented upheaval that has been caused to all our lives, families and the threat it has brought to the health and livelihoods of many. I know that some of you are facing challenging times ahead.

The Glaziers' Company has survived many setbacks and uncertainties during its history. Just twenty years after the Company's earliest recorded mention Europe was facing a pandemic, and these were a recurring feature of life in the City over the following centuries. We shall recover.

Friendly company

In the City, the Glaziers' Company is known as a friendly company, maintaining good links with all its members and with a full programme of meetings, events and activities. This year our programme of events and meetings must be curtailed, although we hope to be able to reschedule at least some of them.

In the meantime we will maintain friendly contact with our members and provide news and updates by email, social media and telephone. Please participate in as much of this as you would like. Some activities will necessarily go on.

We will, of course, be managing the financial resources of the Company very carefully, so as to better weather this storm. The Clerk is working from home, and you can contact her by email and request a call-back if you would like to speak to her. The Honorary Chaplain has already been in touch.

Charitable activities

Many aspects of the foundation's charitable activities are carrying on, although the Stevens Competition and our awards programme will be delayed over the summer.

The Lord Mayor has sent a message to the heads of all the livery companies. This is part of his message:

"These are unprecedented times and there will be anxiety across the City – at a personal as well as a business level. But we have seen difficult times before and have come through them by working together. It is this same spirit of community, resilience and support which we are seeing as we respond together to the threat of COVID-19... And we will be speeding the recovery so we are ready, whenever the moment comes, to relaunch a strong economy and City civic."

LIVERY NEWS

CONGRATULATIONS TO NEW FREEMEN: Andrew Burr, Ian Dowson, Charles Gillett, Dennis Martin, Nicky Oliver, Aaron Wright, Yasar Zangenberg, Aina Khan and Monika Ziola.

NEW CHAIRMAN. Clive Osborne takes up the role of chairman of the Craft & Competitions Committee in place of Nigel Rees. Andy Rogers becomes lay deputy chairman in place of Michael Holman. David Marnham becomes honorary treasurer in place of Neil Maurer.

JANUARY LIVERY DINNER. This will have been the last to be held for some time, albeit unknown to attendees. So it was fitting that it was an informal and jolly affair as is the tradition with the first Livery Dinner of the year. The Master announced the presentation of special broaches/badges to consorts Alex Galloway and Kate Dalton.

The Master greeted each of the new Freeman in turn and Commodore (ret'd) Adrian Aplin made a jovial response on behalf of the new Liverymen. He referred to his 32 years in the Royal Navy where his heavy duties eventually in charge of logistics involved "eating and drinking in the face of the enemy" – which led him on naturally to speak of his pleasure at being "part of the Glaziers family".



In the Library prior to the January Court meeting are Past Masters Stephen Graham and Duncan Gee.



New Freeman Aina Khan with Master Glazier Suzanne Galloway and Renter Warden Phil Fortey.

Showcasing the stained glass craft and conservation skills

SUZANNE GALLOWAY describes how the Welbeck Winter Weekend turned out to be a great success for the Livery.

For the third year running, volunteers opened up the Stained Glass Repository, part of the Glaziers' Foundation charity, to visitors at the Welbeck Winter Weekend in

Nottinghamshire from 22-24 November 2019. We offered an opportunity to learn more about the work of the Repository, as well as to watch a number of specialist

demonstrations of glass painting, conservation and re-leading; and lettering for inscriptions on glass. In fact, visitors were invited to have a go themselves under expert supervision, this being especially popular with many young people.

Thousands come to the well-established annual Welbeck Winter Weekend. It's a pop-up food, art and craft market. A garden centre, cafes and the Portland Collection are also open; plus there is access to the artists' studios at the Harley Gallery, where the Repository is situated. For the first two days, very wet weather affected visitor numbers. In the end, however, nearly 900 came into the Repository, with the final day being very busy.

Comments in the Repository Visitors' Book were unfailingly enthusiastic and positive. Many of them suggest that the Repository is something of a hidden gem. Children were keen also to leave feedback. "It was very inspiring to see how stained [sic] glass is made," wrote Iris; and Matt also told us it was "Really good". Vicky said: "Super interesting – who knew?" Perhaps Laura gave us the ultimate in praise: "It's really cool."

Another innovation this year was the sale of items to raise much-needed funds for the Repository, including a Christmas card (based on a Nativity scene rescued from Emmanuel Church Exeter now in the possession of the Repository), which sold out; mugs, bags, small glass panels and notelets. Many hundreds of pounds were raised, and this is an area of fundraising that may be expanded for the future.

As before, there was the chance to get up close to selected stained glass panels from the Repository catalogue displayed in front of light boxes, by artists such as Christopher Whall and Edward Burne-Jones.

We had a wonderful team of dedicated volunteers that included: Vivienne and David Lester, Ann Hollywood, Peter and Elizabeth Beesley, Brian and Peggy Parsons, Michael Dalton, the then Master Andy Lane and Caroline Lane, Roger and Tina Shrimplin, Peter and Janet Doe, Suzanne and Alex Galloway. Other visiting Glaziers included Geoffrey Bond, Nick Chapman, Peter and Sarah Hildebrand, and Richard and Bunty Cardwell. There were others, and we are so grateful for all your support.

Geoffrey Bond very generously brought along some reference books on stained glass from his personal library and donated them to the Repository so that it can build its own on-site resource.

Not least, thanks must go to our experts and demonstrators: Repository chairman Bob Holloway, Phil Thomas and Derek Hunt. They brought stained glass to life in such an engaging and friendly manner throughout the whole weekend. Having them there really made a difference to the quality of experience that we could offer visitors, and helped the Livery and its charity fulfil one of their main objectives of "actively promoting and supporting the art and craft of stained glass".

Plans are underway, subject to where we will be with the Coronavirus situation, to open the Repository to visitors during the next Winter Weekend in November 2020. When appropriate, full details will be circulated by the Clerk's Office. Hopefully, we will be able to say: "All are welcome!"



In a display promoting the work of the Stained Glass Repository at the Welbeck Winter Weekend on the Welbeck Estate in North Nottinghamshire – Janet Doe, Vivienne Lester, David Lester and Ann Hollywood flank a stained glass panel as depicted in the Repository catalogue and displayed in front of a light box.



Suzanne Galloway demonstrates the constituents of stained glass work to some of the almost 900 visitors to the Repository.



Bob Holloway explains the finer points of stained glass design to a visitor in the Repository, part of Harley Studios. (The pictures in this article were taken by Andy Lane.)

Producing the big picture – in glass

MARTIN DONLIN, a member of the Livery, has done a lot of big projects in America. He describes how his work has developed with a site specific orientation.



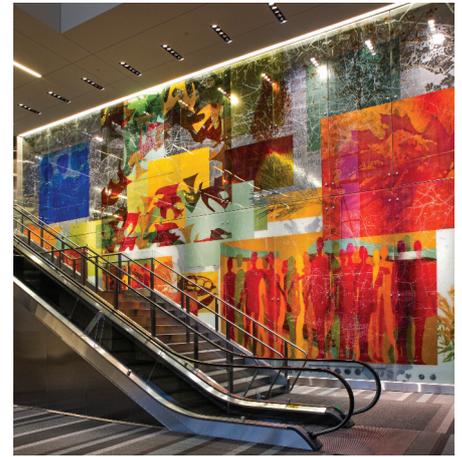
Oklahoma City Convention Centre, USA: “What Is The City But The People”, 2,500 sq metres “veil” of coloured tiles suspended on stainless steel cables, with human figure forms over 50 feet high.



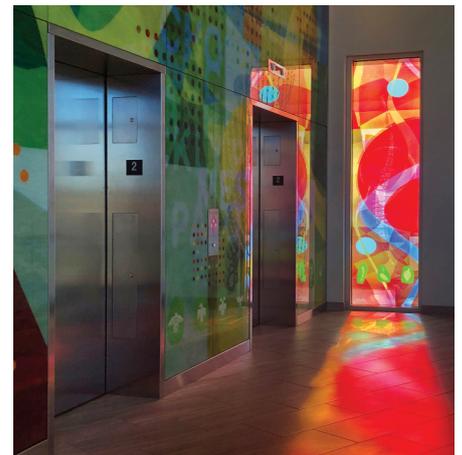
Lowell Justice Centre, Boston, USA: “Liberty, Lady Justice”, 400 sq metres printed ceramic enamel glass painted on three surfaces.



Dallas, Lovefield Airport, USA: “Blueprint for flight”. Hand painted ceramic enamel. Images of the airport founder Moss Lee Love and poetry regarding man’s desire to fly.



Raleigh Durham Airport Terminal 1, North Carolina, USA: “Metamorphosis”. Hand painted ceramic enamel on four separate surfaces.



Thunderbird Airfield, Scottsdale, Arizona USA: “from Land and from Air” – “Sun and Moon”. Hand painted antique glass for the window. Digitally printed enamel laminated safety glass on the walls. Brightly coloured glass scheme with specially commissioned Native American poetry etched onto the glass.

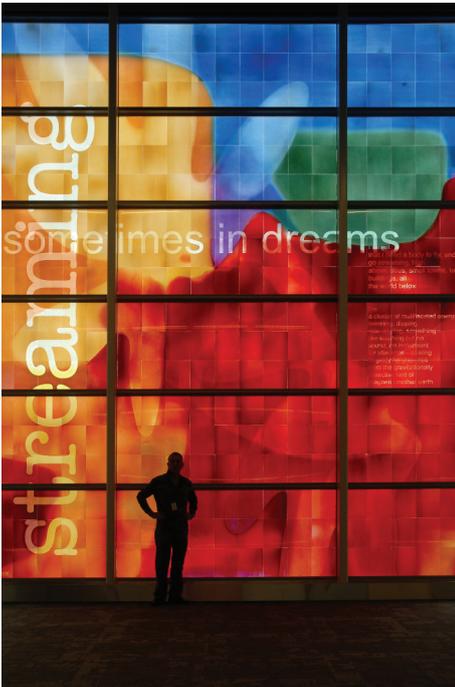
While studying on a foundation course at Medway College of Design in Rochester I began to experiment with layers of resin on paintings to create a depth and refraction on the surface. I can remember holding the pictures up to the light and a lecturer suggested that I look at pure colour images like projections or stained glass.

After a period of research I became increasingly interested in stained glass and discovered the modern movement of German Glass Artists who were using the traditional materials but in a completely new way.

I looked for a course that concentrated solely on stained glass and the college I found was in Swansea, South Wales. I was fortunate at this time that the staff were all exceptional teachers and artists in their own right. The likes of Tim Lewis, Alexander Beleschenko, Rodney Bender, Colwyn Morris, Jane McDonald, John Edwards and Glynis Cour.

Appealing scenario

I studied in Swansea from 1984 to 1987. As a student we were encouraged to create everything ourselves – to design, present, fabricate, deliver and install a complete



Indianapolis Airport, Indiana, USA: "The Indiana Windows". Total of 500 sq metres antique stained glass. "Streaming" – "Indiana-Flight". Commissioned poetry by Indiana poets etched onto the glass surface.

project in our own studio and under our own steam and usually by ourselves. This of course was a wonderful idea and a scenario that appealed to me.

At the same time I had been very fortunate to gain a Merit from the Stevens Competition and also win the Sir Arthur Evans Travel Scholarship from the Worshipful Company of Glaziers.

After I left college I taught part time at Swansea for about a year or 18 months while setting up my own studio with the help of a Crafts Council grant. As my own work began to take off I found that I had increasingly less time for teaching and eventually left to concentrate on my own work.

To begin I managed to create works with the occasional help from students, but increasingly found the facilities I had were insufficient for the projects' demands. With projects becoming larger I had decided to seek help from outside sources, in particular German Studios, where the artist can still paint or acid etch the glass themselves but the firing, transportation, installation etc were all completed by the studio experts.

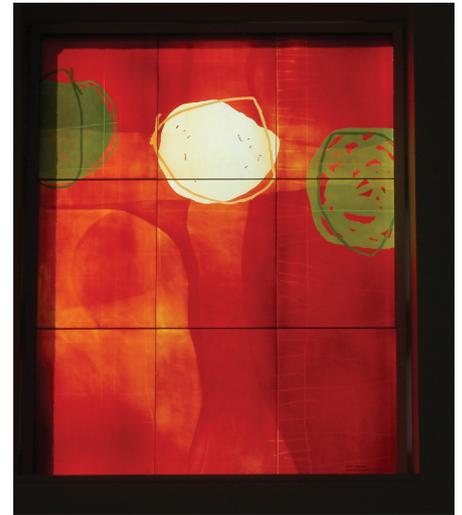
At the same time I had begun working in the UK with David Proto of Proto Studios. I can remember many a visit to David with the good news of "I have won another project" and David rolling his eyes thinking "how on earth are we going to do this". I had a large number of commissions usually with very low budgets, but somehow we managed to be incredibly inventive and creative with what we could produce with simple screen printing, hand painting and acid etching.

Big break

A big break for me came in 2004 with my first commission in the USA, over 500 square metres of antique glass in 14 windows at the New Indianapolis Airport, Indiana. The first airport project to be completed since 9/11, this was a fantastic opportunity for me as it combined antique mouth blown glass with contemporary glazing techniques. The project was finally completed in 2009 and has won numerous awards and gained substantial recognition all over the USA.

"I still keep a sketch book, and drawing and painting are still a big part of my design process."

Over the course of 30 years my design studio had been transformed from drawing boards, collage material and reference books to computers and the internet. I still keep a sketch book, and drawing and painting are



Frankfurt Pentecostal Church, Frankfurt, Germany: "Pascha Rossa". Antique glass bonded to toughened glass with acid etching.



MediCo Centre, Paderborn, Germany: "Health and Wellbeing". Hand painted enamel toughened glass.

still a big part of my design process. But I am always conscious that the design process is constantly changing.

My work has always been site specific, and I like to try and tell the story of a place and its purpose, either through image form and text or in a more esoteric way, trying to capture the spirit and sense of place. I am happy to design for large scale busy architectural situations or small intimate spaces for prayer and reflection.

Much of the work I produce is figurative or representational but some projects are purely abstract. In a recent scheme in Minneapolis I commissioned a local poet to compose a poem that described the history and diversity of the local community, and etched parts of the poem into the work in multicultural languages for visitors to discover. While in Indianapolis Airport I worked with a writers group who created



Hennepin County Medical Centre, Minneapolis, Minnesota, USA: "River of Life". Hand painted ceramic enamel. The design has been inspired by the meandering of the Mississippi and local surrounding rivers and lakes.



Work with David Proto Studios – Liverpool Empire Theatre: Hand painted and screen printed ceramic enamel structural glazing.

poems about flight: dreams of far-off places and thoughts of homecoming. Much of the text is etched onto the glass to be “discovered” by visitors

Budgets vary considerably in the glass world. I have met clients with “Apple Store” ideas but “Pound Store” budgets – and I have to judge what are the most suitable techniques that will work for each project. I like to think that there is always a solution. However, technology has enabled me to still use the beauty of antique mouth blown flashed glass and marry tradition with contemporary glazing techniques.

Quiet year

2019 was a very quiet year for me, almost an imposed unpaid sabbatical, but it gave me



Work with David Proto Studios – Coleridge College Cambridge: “The Dance of the Muses”. Screen printed and hand painted ceramic enamel and acid etching.

the opportunity to experiment with new ideas. In March 2020 I was very fortunate to win a competition in Oklahoma City for covering almost an entire block with artwork at the new Convention Centre Parking Garage.

The project involves over 96,000 coloured tiles suspended on stainless steel cables to create a “veil” of colour over 2,500 square metres. The arrangement is very much an experimental piece and has been invented specifically for this project and will be the first time it has ever been used. The piece is titled “What Is The City But The People”, a quote from Shakespeare. The design is a figurative piece with hundreds of 50 foot high human figure forms.

2020 has begun as a very busy year with an installation in March of a 400 square metre glass facade in Lowell, Boston, Massachusetts. The Lowell Justice Centre has taken three years to complete with a number of challenges. The glass had to be translucent for security reasons and political correctness made the

design process longer than usual with such a diverse local community. However, the final piece has been extremely well received.

Recent commissions

Recent commissions include a glass screen project for the iconic Minoru Yamasaki designed St Louis Airport in Missouri. My plan is to use multiple layers of glass that create refractions and reflections within the glass that the viewer can discover from a variety of angles as they move around the airport.

A long time has passed since 1988 when I had the very good fortune of winning the Sir Arthur Evans Travel Scholarship and the glass world has changed tremendously. But in recent years I have returned as a Stevens Competition judge for three years, and then as a Freeman and now a Liveryman. It is my good fortune to be a member of the Company. Here’s to less unpaid sabbaticals and more Livery Dinners!



Work with David Proto Studios – 55 St James’s Street, London: Screen printed ceramic enamel glass, LED slimline light box, with bonded glass and acid etching. The design concept is to celebrate the historic elements of the location of this famous building in central London.

Glazier plays concert in cathedral



Coffee mornings always go better with music, especially in cathedrals. Hence Guildford Cathedral’s first coffee concert of 2020 on 20 February, the Pianola Partnership Coffee Concert, saw Michael Broadway, the Glaziers’ Honorary Musician, attracting a large audience, including friends from the Livery who had travelled specially to hear him.

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...”

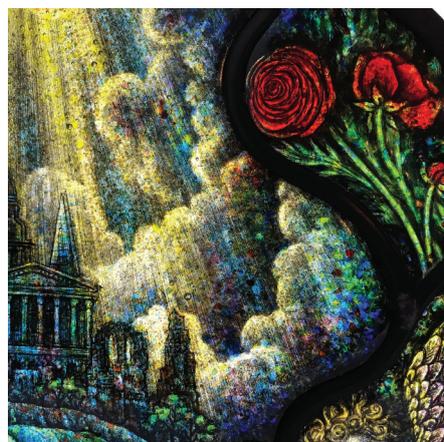
SUZANNE GALLOWAY writes: Every year the Master of the Worshipful Company of Glaziers & Painters of Glass requests an artist member of the Company to make a

ceremonial Rent Panel for presentation to the landlords of Glaziers Hall in order to satisfy the terms of the lease granted to Glaziers Hall Ltd. 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 and made by Juliet Forrester. Juliet has exhibited in London, Cambridgeshire and Sheffield, and at the RHS Chatsworth Flower Show. Peter Estlin, the 691st Lord Mayor of



Juliet Forrester's Rent Panel for the Glaziers' Company – an imaginary city landscape skilfully incorporating architectural detail from different sites.



A detail from the Rent Panel – the red ranunculus flower was in the Master's wedding bouquet.

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.

Birth city

The Rent Panel references the work of 18th century glass painter Francis Eginton (1737-1805) whose studio was in Soho, Birmingham, the birth city of the current Master Glazier.

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 and Buckingham University (where the Master is pursuing postgraduate 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). ■

Presentation in Mansion House



Upper Warden Michael Dalton, Past Master Keith Barley and (right) Rt Hon the Lord Mayor, Alderman William Russell at the presentation of Keith's certificate at the Mansion House.

MICHAEL DALTON reports: On 2 March 2020, the annual ceremony for the awarding of Apprentice, Journeyman and Master Certificates by the Lord Mayor was held in the magnificent Egyptian Hall at Mansion House. The awards scheme is administered by the Livery Companies Skills Council and 15 livery companies had nominated recipients for this year's awards.

The Glaziers nominated Past Master Keith Barley for a Master Certificate with the following citation:

“Keith Barley is the Founder of Barley Studio in York and internationally renowned for his work in stained glass and conservation. He served as Master of the Worshipful Company of Glaziers & Painters of Glass in 2017-18 and the Company was delighted to strengthen its links with the craft by having a practitioner as its Master.

Keith also serves as chairman of the Glaziers' Awards Interview Panel, which over the years has given new and emerging stained glass artists and conservators the opportunity to take up invaluable work placements in leading studios in the UK and around Europe. Keith is awarded this Master Certificate for his services to the Livery and its craft.”

I was very pleased, and privileged, to represent the Company and participate in the award ceremony in the absence of the Master. Many congratulations to Keith on this very well deserved award. ■

In celebration of Charles Kempe

BILL GUNN, honorary secretary of the **Friends of Woolhope Church**, writes about a lecture given in celebration of the reinstallation of a Kempe window in St George's Church, Woolhope.

The Herefordshire village of Woolhope in the Wye Valley is a long way, in both miles and ambience, from the City of London, and it was therefore all the greater a privilege for us to welcome your incoming Master Suzanne Galloway, accompanied by husband Alex and Renter Warden Philip Fortey on the first official visit of her incumbency.

The occasion was a lecture by **Adrian Barlow**, acknowledged as the country's leading expert on Kempe glass, entitled "The Life, Art and Legacy of Charles Eamer Kempe", which was held to celebrate the successful repair and reinstallation of a particularly fine window by Kempe in St George's Church.

The Friends of Woolhope Church are warmly grateful for the supportive interest taken by the Glaziers' Company in the project, and thanks are especially due to Phil Fortey who has longstanding family connections to the parish and has long been a generous benefactor to St George's.

Successful grocery

The window in question, with images of Saints Margaret and Elizabeth (with the young John the Baptist) and the Virgin Mary, was installed in 1913 and dedicated to the memory of Margaret Elizabeth Booker, of the family which founded the successful grocery wholesale business which still bears their name.

The Bookers lived at Wessington Court, the most important house in the village, and it was under their supervision that a major "restoration" of St George's, by then in a dire state of repair, was undertaken in the 1880s. Contemporary documents record that the cost of the repairs was some £3,000 (equivalent to c. £350,000 at modern values).

Many features of the church interior today bear witness to the renovation, not least the fine organ by William Vincent of Liverpool, the stone pulpit and the imposing wooden



The Kempe Window in St George's Church, Woolhope – repaired and reinstalled.



The dilapidated window frame before repair – the local red sandstone being heavily eroded.

screens. At the same time a whole new south aisle was added to the church, with the stone arcade dividing it from the nave closely modelled on its 14th century counterpart on the north side. This involved the wholesale removal of the 15th century window frame in which the Kempe window now sits, and its reinstallation in a new south wall.

By the early years of the current century this window frame, which faces the prevailing weather, had begun seriously to dilapidate, the local red sandstone from which it is constructed being notoriously susceptible to erosion. The repair of the frame was entrusted to master mason Simon Hudson, whose workshop sits in the lee of Hereford Cathedral (the home, incidentally, of another fine Kempe window, the largest in the country). Much of the work, under Simon's watchful eye, was carried out by his young (22 year-old) apprentice Max Cotterill, whose prodigious talent has earned him a recent award from another livery company (the Constructors).

At the time that the masonry repairs were commissioned it was seen that the Kempe glass and metalwork, too, were in pressing need of repair. While the glass panels were largely sound they would merit careful cleaning, the rusting of the external bars having contributed to the discolouration and also, incidentally, to the deterioration of the stonework.

The repair of the glass was entrusted to the expert care of Dan Humphries, who will be known to readers as a Freeman of the Glaziers. This took place over the months of October and November 2019 at the company's workshops in Somerset, the conservation team comprising both Dan himself and his associates Sue Humphries, Emma Russell and Greville Thorn.

By mid-November the glass had returned safely to Woolhope and been fitted perfectly into the freshly repaired frame. The parish



Simon Hudson and Max Cotterill at work on the masonry repairs.



The disappointed dragon – St Margaret of Antioch didn't taste very nice.

could not be more delighted with the successful conclusion of these repairs: the scalloped cusps of the stonework are much admired, and the glass positively glows as the sunlight streams through.

Greatly entertained

Returning to the Barlow lecture, the audience was greatly entertained and informed by this most articulate of speakers, who referred not only to the Woolhope window but to the many other Kempe windows to be found within the churches of Hereford Diocese and further afield.

Particularly recommended are Adrian Barlow's two definitive books on the subject (one of them also entitled *The Life, Art and Legacy of Charles Eamer Kempe*) and *Espying Heaven*, an illustrated companion volume and useful general introduction. Especially interesting was the intricate and studied religious symbolism of the detail within Kempe's windows, which Barlow was at pains to explain: one illustration of which is the disconsolate dragon, forced to regurgitate the indigestible St Margaret of Antioch! ■

Real or virtual exhibitions

Peter Campling draws our attention to the still-scheduled exhibition of contemporary stained glass by artists Jonathan Cooke, Catrin Davies, Simon Howard, Nicola Kantorowicz, Elizabeth Lamont, Brett Manley, Rachel Phillips, Christian Ryan and Caroline Swash – *Journeys: to Wharfe from Thames and Tawe at All Saints Church, Weston, Otley LS21 2HP, 9-12 July 2020.*

Nearer the time it may well be cancelled – in its real form. But that shouldn't stop the exhibition going ahead in a virtual form. One major aspect of the response to the coronavirus crisis is how so many artists, performers and professionals from all kinds of sectors are sharing their work digitally, taking the fruits of their talent and knowledge into people's homes. Perhaps this is time for the stained glass craft as a whole to do the same.

If the lockdown continues into July perhaps the Glaziers and/or the BSMGP should be putting together such a virtual exhibition for the whole nation via digital media. And once normal life resumes why not make this a regular event? ■

Glass museum appeal coincides with cathedral gift

The Stained Glass Museum is currently appealing for donations to its Glass Racks Appeal with the aim of raising £30,000 to purchase additional storage racks for its growing collection of stained glass. Additional storage will enable the museum to continue to develop its collection through new acquisitions; ensure secure protected storage of its collections; increase access to its stored collections for researchers, academics and the public through specialised tours and at special events.

Latest acquisition at the museum is the gift from Canterbury Cathedral of a recent test panel created for the cathedral's Damson Window, which was designed by Hughie O'Donoghue and made by the cathedral's own stained glass studio artist, Grace Ayson, in 2018.

The Damson Window, located in the northern walkway of the cathedral cloisters, was made to honour the contributions made over many years to the life of the cathedral by Richard Oldfield. The subject for the window was inspired by a damson tree in his garden.



Stained Glass Museum director Jasmine Allen examines the test panel for Canterbury Cathedral's Damson Window gifted to the museum, which is fundraising for the provision of additional storage racks.

The test panel was beautiful in itself and extremely useful in determining what changes had to be made for the whole window, but because of those changes, it never became part of the finished window. Rather than letting the panel sit unseen in a store, it was offered to The Stained Glass Museum.

Director and curator of the museum Jasmine Allen says: "We were delighted to receive this gift from the Dean and Chapter of Canterbury Cathedral as an example of 21st century stained glass. It is fantastic to add to our growing collection a panel connected to Canterbury Cathedral, which demonstrates a fruitful contemporary collaboration."

The Livery learning about opera

ANDY ROGERS describes a visit to the London Coliseum and the opera Carmen.

On 6 February the Master Suzanne Galloway led a party of 40 Liverymen, Freemen, members of the Launderers, Scientific Instrument Makers and guests to see English National Opera's (ENO) revival of Bizet's Carmen. The evening started with Andy Rogers continuing his talk from last year's introduction about the London Coliseum.

The London Coliseum came about because of two men and a mother. The two men being theatre impresario Sir Oswald Stoll, the architect Frank Matcham and the mother who was Oswald's mother, Adelaide Stoll.

Adelaide Stoll was an Irish dancer who eloped to Australia with an aristocratic man named Gray. Sadly, he passed away, prompting Adelaide and her young son Oswald to head back to the UK. Adelaide remarried on her return to a man name Stoll. They purchased their first theatre together in Liverpool, the Parthenon Music Hall, and ran it very successfully as a family.

Remarkable partnership

In 1880 Oswald's stepfather died. Oswald was 14 and he found himself dropping out of school and taking on managing the theatre with his mother. This was the start of a remarkable partnership of mother and son.



Glaziers being educated about the London Coliseum before going on a backstage tour.

At the start of the 20th century this area at the southern end of St Martin's Lane was fairly rough, with stables, taverns and Dickensian garrets. Oswald imagined a theatre at the end of St Martin's Lane, where all these people would spill in off the street, and spend their entire day here. Oswald hoped to raise the tone of the area and appeal to a wealthier middle class.

In 1902 Oswald, who by now was 33, started buying up land at the southern end of St Martin's Lane, a site that would end up at three quarters of an acre. Unfortunately, Oswald wasn't able to purchase everything he wanted and so needed to find an architect who could build him a theatre on a difficult shaped site.

Frank Matcham was engaged to build Oswald the theatre. Matcham was known for

being able to produce amazing theatres on difficult sites.

Construction began in 1903 but came to an abrupt stop when the money ran out. Not wishing to see Oswald's project fail, his mother Adelaide stepped in to provide the money to finish the building. After a couple of postponed openings, due to some technical challenges, the London Coliseum finally opened its doors on 24 December 1904. It took less than two years to build this amazing theatre.

(To hear the continuation of the story you need to come along to Michael Dalton's trip next year...)

Following the introductory talk the party split into two groups and were taken on a backstage tour by company producer Katherine Wilde and flies (rigging) supervisor ▶

Laurie Steiner. This year both groups were lucky enough to be able to spend a significant amount of time on the stage where stage manager Phillip Turner provided some insights about the production.

When a new production of Carmen was announced in 2011, which would be directed by the bad boy of the opera world Calixto Bieto, a certain amount of trepidation ran through the company. Bieto had previously staged a very controversial production of Verdi's *A Masked Ball*. However, he redeemed himself with an updated production of Carmen which caused little offence.

In Bieto's production the action takes place in a border space: it could be an area

between Ceuta and Morocco in North Africa – the last bastion of the Spain's long defunct empire – or it might be somewhere between Spain and France in the Catalan border town of La Jonquera, where prostitutes can often be spotted on their deckchairs waiting for customers by the side of the road.

Neutered image

Bieto's production demonstrates an awareness of how Franco, who ruled Spain as a dictator from 1939 until his death in 1975, appropriated the iconography of Bizet to offer a neutered image of Spain and the land of passionate happy-go-lucky señoritas and swarthy bullfighters. Not insignificantly

the action takes place in the 1970s – in what might be the dying days of the Franco regime or the early days of the transition to democracy.

Following the stage tour, the groups adjourned to the Ellis and Sky Bar Board rooms for sandwiches and drinks until it was time to return to the auditorium for the start of the performance.

No proper opera is complete without someone dying, and Carmen is no exception. Despite the opera finishing with the death of Carmen, I still managed to leave the auditorium with the March of the Toreadors ringing in my ears.

See you next year for...

HMS Kent affiliation taken forward for 2020



The roundel for HMS Kent gifted by the Glaziers' Company – artist Emma Butler-Cole Aiken explains her design: "In the roundel design, I celebrate the connection between HMS Kent and the Glaziers' Company with a representation of Kent herself in stylised dynamic waters and the badges and logos of both organisations weaving and flowing together.

"I am most grateful for the helpful comments from those in the know on Kent during the design process, especially how you kept me correct when I had initially used an old, pre-refurbishment photo (because I liked the angle of the ship heading almost straight towards us). I believe that together we managed to correct all the details while keeping the initial vision."



Master Glazier Suzanne Galloway presents the stained glass roundel to HMS Kent CO Commander Matt Sykes.



Members of the Court of the Glaziers' Company receive their picture from HMS Kent. Front row: Ann Hollywood, Suzanne Galloway, Commander Matt Sykes. Back row: Commodore David Elford, Peter Beesley, Roger Shrimplin, Lt Commander Pablo White.

On the afternoon of Monday 10 February officers from Type 23 frigate HMS Kent, affiliated to the Livery early last year, visited Glaziers Hall to introduce the ship's new CO, Commander Matt Sykes, and meet several members of the Court to discuss the forthcoming year's affiliation programme.

Commander Sykes and affiliation officer Lt Commander Pablo White from Kent were introduced to the Glaziers by Commodore David Elford, regional commander Eastern England, originally responsible for setting up the affiliation and now watching over its development. The commodore and the other officers were welcomed by Master Glazier Suzanne Galloway who

presided over the proceedings, with the assistance of Richard Blausten who is the Company's lead for the affiliation.

Discussions included a brief presentation by Commodore Elford on the Navy's commitment to developing relationships with the City of London and its livery companies. There was a progress report by Commander Sykes on the Sailor of the Year selection process for an award by the Glaziers, with the winner and runner-up attending a dinner at Glaziers Hall, along with the CO, when they would be presented with a cup and framed certificates from the Glaziers.

At the meeting Master Suzanne Galloway presented Commander Sykes with a stained glass roundel, a gift from the Glaziers to be affixed over the port hole in the CO's cabin. **(See next article.)** A message was read out from the artist Emma Butler-Cole Aiken in Scotland which referred to the input from Kent personnel into the design and the fact that for her the project had been "a privilege, a challenge and an education".

Commander Sykes then presented Master Galloway with a print of HMS Kent off Gibraltar.

Glaziers tour HMS Kent on Affiliates' Day

A month after officers from HMS Kent visited Glaziers Hall and were presented with a stained glass roundel for the CO's cabin, a party of Glaziers made a return visit on the ship's Affiliates' Day. **Andy Lane and Ann Hollywood give their reports.**

FROM ANDY LANE: Saturday 14 March was rainy and windy when I led our Glaziers contingent to Dover for HMS Kent, our new naval affiliate's official Affiliates' Day. Appropriately berthed in a Kentish harbour, the full guest list of various local and county organisations associated with the ship gave rise to the number of visitors approaching 150, including our fellow livery affiliate, the Mercer's Company.

Unfortunately, our party was restricted in the end to seven, but from the turnout it looked as if neither the Coronavirus nor the weather had dampened enthusiasm for the visit. The welcome was, as when we visited her in Portsmouth, from the new captain Commander Matt Sykes and his crew, warm, welcoming and enthusiastic.

Normal open days are restricted to the open decks and the helicopter hanger but we were conducted round most of the inner workings of the ship, including the command centre from where the captain controls her when in action and the bridge where she is commanded while at sea. Of particular interest were the sonar stations where the complicated game of hide and seek with submarines is played.

Operators' skills

Interpreting the signals still relies very much on the skill and experience of the operators, much as depicted in WWII films. Two of us also managed an unofficial side tour to the gas turbine engine room. The gas turbines are used for high speeds to move from search area to search area. Once in position the ship reverts to silent mode and runs on very quiet diesel electric propulsion while she searches for submarines.

In particular, the Glaziers were given a special extension to the tour via the captain's cabin. This is the external social face of the ship where important guests are entertained. Our roundel is prominently displayed and very gratifying in that it shows the importance of the affiliation to both parties.

HMS Kent, a Type 23 frigate, is one of the workhorses of the Navy. Originally designed

for anti-submarine operations to prevent Russian submarines from breaking out into the Atlantic through the seas between Greenland and Scotland, Kent and her sister ships have been adapted and armed for almost any eventuality. Kent was the last of the class to be built and is the most recent to be refitted.

In addition to her anti-submarine capability and 4.5 inch gun to support shore operations she carries Harpoon anti-ship missiles, the very modern Sea Ceptor anti aircraft system and either a Merlin or Wildcat helicopter.

Training pilots

At present she is off the South Coast training Wildcat pilots from Yeovilton in landing on the stern of a warship in rough seas. A number of Wildcat crew were also present enthusiastically explaining one of their helicopters, which was on the flight deck and which have only been in service for a few years.

Once this exercise is complete she will return to the Baltic as part of a large NATO force acting as deterrence to Russian activity in the area. After that she expects to be assigned as anti-submarine escort to HMS Queen Elizabeth on her first operational deployment, expected to be to the Middle and Far East.

The end of the tour culminated in an excellent curry lunch in the helicopter hanger. A truly memorable visit I believe greatly enjoyed by all and certainly by the Deputy Master.

Fascinating visit

FROM ANN HOLLYWOOD: I attended the guided tour on "HMS Kent Affiliates' Day" on Saturday 14 March. HMS Kent is a Type 23 Duke class frigate. Those on the trip were Andy Lane, Stephen and Caroline Shaw, Paul Rogers, Yisha Xue, Tom Leeming and myself. The day was wet, windy and cold.

On arrival we had coffee and pastries and received a very warm welcome from the commanding officer Matt Sykes and Principal Warfare Officer Lt Georgina Harding – the latter looked after us for the duration of our stay. It was a fascinating visit and a real eye opener as to how a naval ship operates. We climbed up and down staircases, walked along long corridors and visited various parts of the ship, and at each section an officer or rating informed us of the operations of that particular area.



In the CO's cabin on HMS Kent with the stained glass roundel over the window – from left to right, front row: Ann Hollywood and Caroline Shaw; back row: Commodore David Elford (who has overall responsibility for affiliations), Deputy Master Andy Lane, Stephen Shaw, Yisha Xue, Commander Matt Sykes, Paul Rogers. (Picture supplied by Yisha Xue, who says the visit to the ship was "amazing".)

Firstly, we met the security fireman (also the carpenter known as a chippy) who demonstrated his fire-proof suit, hat and gloves. Secondly, we visited the systems control room from where the ship is controlled. Thirdly, we visited the operations room. Fourthly we climbed up to the bridge – a vast room with huge panoramic views. Finally, we visited the CO's cabin to view the stained glass roundel that had been presented by the Glaziers to the ship only a month earlier.

During our tour our very friendly host Georgie let us peep into the wardrobe and one of the sleeping cabins allocated to two officers which had two bunks, two small wardrobes and three or four drawers. The cabin was very small. I wondered how it was decided who slept in the top and bottom bunk!

Rescue situation

We then made our way back down the stairs to the upper deck and were shown the interior of the helicopter which could hold four persons, and in a rescue situation a person could be winched up on a stretcher to safety.

Andy (Lane) and Paul (Rogers) were allowed to visit the engine room at the instigation of Admiral Lord Boyce – this was very special. It was a real privilege extended by the admiral to Andy.

We then had a buffet lunch and then were, again, privileged to witness the Award Ceremony when Admiral Boyce presented two Long Service medals to two members of the ship.

(As an aside Lt Georgina Harding is now promoted to lieutenant commander which coincides with her marrying another lieutenant commander on HMS Elizabeth.) ■

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