



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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GLAZIERS WORKING THROUGH CORONAVIRUS

Finance in the time of coronavirus

Hon Treasurer **PETER CLOKEY** provides a briefing on the impact of the current epidemic on the Company's finances.

Those of us booked to go on the trip to Warwick and Lichfield had dusted down our glad rags and were all set for a wonderful visit to the delights of Lichfield Cathedral and Compton Verney when the virus swept across the land and outings had to be postponed. Disappointing but a necessary step to help to control the spread of the disease. It then fell to me, as Treasurer, to work out the financial impact that the Covid might have on our Worshipful Company.

Let me start by saying that this is not the first great crisis that the Company has had to live through. We are gearing up to celebrate our formation almost 700 years ago. Within 25 years of our formation the country was swept by the Black Death which killed perhaps 50% of the entire population of the land. It had a profound impact on every aspect of life including the building of churches and the production of stained glass.

I sometimes wonder how my predecessor felt in 1666 when, having just got over the effects of the Great Plague on the membership of the Company, he witnessed the burning of London in the Great Fire. But we survived as a company and we will survive the effects of the current crisis.

We are the custodians for this generation of our wonderful Worshipful Company. And we have to thank our predecessors for slowly building up the financial reserves of the Company. We are not rich like some of the Great 12 but neither are we poor. We aim to balance our books and look to our accumulated investments to build our wealth.

In recent years our quarterage receipts have not quite managed to cover the entire cost of running the Company but surpluses generated by successful Masters' programmes have covered most of the balance, with the investment performance of our portfolio allowing us to generate small

surpluses in recent years. The arrival of the virus brought about a significant fall in the stock market. We were not immune to this drop but our investment portfolio did not drop as far as the main stock market index (the FTSE 100). We thank our investment advisers, Vartans, for their sound judgment.

With lockdown came the cancellation of all our proposed trips. Disappointing for those who wished to attend but lots of hard work for our Master and Clerk who had to worry about deposits paid and room bookings that had to be changed. Delaying the Lichfield outing to 2021 has given us greater bargaining power when dealing with our suppliers.

Our Clerk then had to batten down the hatches, minimise our cash spend and subscribe for an account with Zoom – our new modus operandi. All in all the Master and Clerk have worked miracles to make it feel as though we are still in business even though it is not yet business as usual.

Fingers crossed

This financial year is bound to show a loss and we will probably have to sell some of our portfolio next year to pay those of our bills not covered by our quarterage. I keep my fingers crossed (after all I am a superstitious Irishman) that the epidemic dies away in the coming months and the economic recovery gets under way enabling us to start rebuilding our financial strength.

Finally, I give a mention to Glaziers Hall Limited, our single largest asset. As you can imagine, the team that runs the business have had to face a most difficult situation where revenues dried up completely but a number of costs remained. We are fortunate to have a good team in place and we are grateful to our colleagues who built a company with a strong balance sheet – the value of the hall far exceeds the borrowings used to develop it.

Stories inside



A favourite in the Stained Glass Repository – soon to find a new home.



Designed in London and destined for the Ukraine – the art of Glaziers has no boundaries.

It is too early to say just when the hall will be allowed to return to business and the situation is being kept under close review. The worst case scenario could be quite bleak but the team is working hard to see how the hall can operate as lockdown is slowly lifted. It is the strength of the GHL balance sheet which gives me confidence that we can weather the current storm. ■

Making a success of webinars

DAVID STRINGER-LAMARRE writes: The Master and I had a nebulous discussion about how to engage with members of the Glaziers in the wake of the Covid-19 lockdown announcement. What about a webinar? After some trepidation, based on limited knowledge of the technicalities, we agreed to “give it a go”. What could go wrong? Plenty!

Once the decision was taken we needed an agreeable and courageous guinea pig (or two) to be the first to appear on computer screens across the UK and as it turned out in 9 other countries around the world.

The personal and corporate brand risks are considerable when launching something new, especially involving technology, so I am indebted to the bravery of Helen Whittaker

and Kathy Jordan; the first webinar speakers since 1328!

The Communication, Membership, Development and Social Committee team were quickly involved. We discussed the possibilities of engaging with the Glaziers’ followers on our various social media channels. This was a way of interacting with a truly international audience in real time, and with the UK/USA double act we had ideal speakers!

Was the range of deliverables too wide? First ever webinar, shallow technical knowledge of Zoom webinars, two artists rather than one, speakers based in two time zones and marketing it to members and followers on social media. The fact that the inaugural webinar was oversubscribed was way beyond my expectations. The actual webinar itself seemed to pass by in a flashing

collage of speakers, slides, polls, Zoom buttons and chat comments!

The second webinar with Martin Donlin allowed us to build on our experience, but not being content to quietly move forward we decided to make this a paid ticket event for non-members! I am very thankful for the involvement of the CMDS team and everybody who posted, re-tweeted and generally contributed to marketing this webinar.

As a result it was fully booked and 69% of tickets were paid for. It was a pleasure to work with Martin and the Master in the weeks building up to the webinar and during the event itself.

I firmly believe that webinars have a central role in the present and future of the Glaziers and our member and non-member engagement. I thank the Master, Helen, Kathy and Martin for being true pioneers and digital adventurers. ■

GLASS ARTISTS WORKING THROUGH CORONA

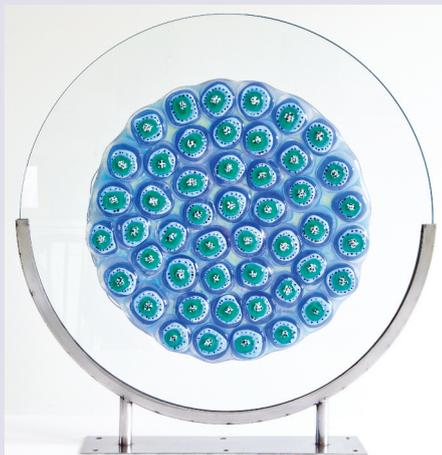
FROM THE EDITOR: One of the exciting aspects of editing *The Glazier* is to have contact with a great range of extremely talented glass artists willing to share with readers how they think about and produce their work. It has therefore been a pleasure to go back to some of those artists whose

articles have appeared in the magazine over the last few years and hear from them again – this time about how they have been working through coronavirus.

What is very apparent when reading their stories is how the time spent at home has led to a burst of creativity, sometimes linked to

other artistic activities or contexts which significantly influence their glass work. It is clear from reading how these artists have been using lockdown that we can expect to see their refreshed talent making a compelling impact as the tempo of glass art demand gets back to normal. ■

How GERALDINE McLOUGHLIN has been busy



Reef 50cm circle from Geraldine McLoughlin – 12ml clear glass with a central reef pattern front and back.

The two weeks before lockdown were very busy for me as I was preparing for four 2020 exhibitions, namely, Abbey House Malmesbury, Fisherton Mill Salisbury, Berkley Castle and Avebury National Trust. The first up was Abbey House which included indoor and outdoor displays, opening to the public on 1 April. The outdoor pieces were set up around 12 March and consist of over 100 mixed media sculptures. The internal installation was



Ocean from Geraldine McLoughlin – 19 x 35 x 30cm – layers of cast glass on a Portland stone base.

scheduled for the end of March but will now open on 1 August – 31 October.

During April I relaxed and took time out to concentrate on my garden which is now looking much better. When May started, I returned to my studio and continued to complete the pieces that were nearly finished when lockdown started.



Silver ammonite from Geraldine McLoughlin – 39 x 44 x 5cm cast glass taken from a plaster mold.

At the moment, I have various projects in different stages of development and I continue to experiment with test samples, using various kiln temperatures, glasses and enamels to achieve different effects. Ongoing projects include landscape panels plus marine and fossil castings. I also have some abstract garden sculpture designs on the drawing board ready to cast.

Going forward, I plan to create a new website and get better at marketing, and by the end of the year I hope to have completed further projects concerning the environment and conservation. Some good news: Abbey House has now reopened its garden to the public, with restrictions in place, so our exhibition will stay there until the end of October. A beautiful garden to visit. ■

How KATE MAESTRI met the challenges

I have a studio in the garden so am used to working from home, but lockdown has speeded up changes in working practices that were already beginning to happen. I am used to working with Skype and Zoom on international projects but have always preferred to do workshop meetings in person. I am currently working on a project for Arlanda Airport in Sweden.

During lockdown we have had regular Zoom meetings between people who are all at their respective homes in Stockholm, Oslo and London.

The format has worked well and it's been interesting to catch a glimpse of other people's domestic life in different countries as a backdrop to our talks! Lockdown has convinced me that flying from London to Stockholm for a workshop meeting is no longer necessary.

Thanks to the internet I was also able to



For Kate Maestri's solo exhibition in September – Lamberts stained glass plus Perspex wall sculpture, 1,200mm x 300mm x 150mm.

continue my research on another project, relating to the City of London. I was expecting to spend time in the City's wonderful libraries and archives, but this has not been possible. However, this has led me to appreciate and make the most of the excellent resources offered by the City of London that are available online.

Preparations for a solo gallery exhibition of my work planned for September have,



Also for Kate Maestri's solo exhibition – Lamberts stained glass plus Perspex wall sculpture, 140mm x 150mm x 150mm.

inevitably, been impacted by the lockdown. This has proved challenging at times, as some of my key contacts have been furloughed. Discussions about how galleries will operate in the future are well underway. Visits to the gallery and private views are likely to be replaced with a series of timed visits.

I've accepted the need to be flexible and used the time to focus on making new pieces for the show. With fewer distractions from the outside world, for me this has been a positive aspect of this extraordinary period of lockdown. ■

How EMMA BUTLER-COLE AIKEN has been working



Emma Butler-Cole Aiken's "Resurrection" window in Corrie Church in progress – with features including butterflies.



Another butterfly appears at the top of Emma Butler-Cole Aiken's window in Corrie Church.

I am truly fortunate that my studio is at home and I can carry on pretty much as usual during the coronavirus lockdown. At first, I was working on a couple of commissions that were already in progress. One is a small window for Corrie Church on the Isle of Arran and the other a pair of stair windows for an Edinburgh house. The stair windows require some sandblasting which I do elsewhere, so this is on hold until that can be safely accessed.

The window for Corrie Church, *Resurrection*, is commissioned to commemorate the life of a long-standing member. It is only 83.5cm high x 23cm wide so when her daughter gave me a long list of all the things her mother loved and would like included, I was a little overwhelmed.

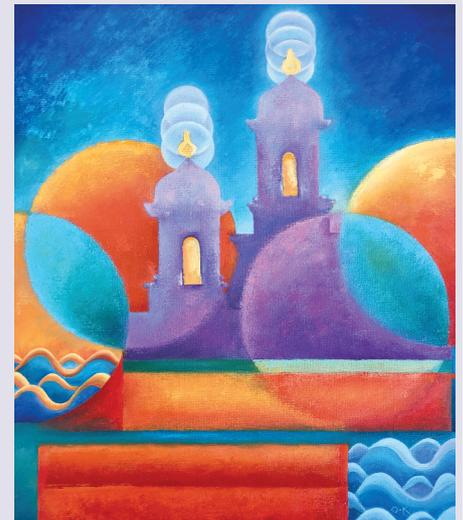
While I was looking round the outside of Corrie Church last year, a red admiral butterfly landed on a nearby flower. Several others flitted about and it seemed appropriate to include these in the design. A few weeks ago, it amused me when a small tortoiseshell butterfly landed on the nearly finished window on the studio bench. Now ready, I am waiting for restrictions to lift sufficiently to enable installation.

While waiting I have made fused glass objects and birds. One bird is the subject of *Animated Glass*, a short stop-motion animation my daughter Amanda and I made together for theatre company Visible Fictions.

Lockdown has freed me from "the tyranny of the next commission on the waiting list" and has been an ideal time for developing drawings and ideas for a large personal project. ■

How OKSANA KONDRATYEVA spent her time

Creativity has never stopped for me but inevitably there were some shifts in my public activity: the lecture at the conference in Cambridge and a talk to ▶



Oksana Kondratyeva's painting of the University of Bonn – oil on canvas.



Oksana Kondratyeva's stained glass window depiction of St Michael in situ of a chapel in Demyanivka, Ukraine.

the Art History Society at the Upper Latymer School in London were postponed to next year. Yet overall, the lockdown for me was a reflective and productive time.

Before the pandemic I had a feeling that life's pace was increasing exponentially but my artworks need time and concentration. I always work simultaneously on several paintings. During the lockdown I completed a dozen of the paintings that were on the easels or on my mind for years.

One of the paintings is dedicated to the University of Bonn. In 2018 it celebrated the

200th anniversary since its foundation and, being an alumna, I endeavoured to shed light upon the significance of this educational institution. This painting was in work for over a year!

Another artwork that I am completing is *The Space of Burne-Jones*. It is a view from my window – a theme of varied interpretations by artists, particularly in times of confinement. One of my windows is facing the site where Edward Burne-Jones, a key figure in the Pre-Raphaelite art movement, lived and worked in London.

The Grange was demolished in 1962 and

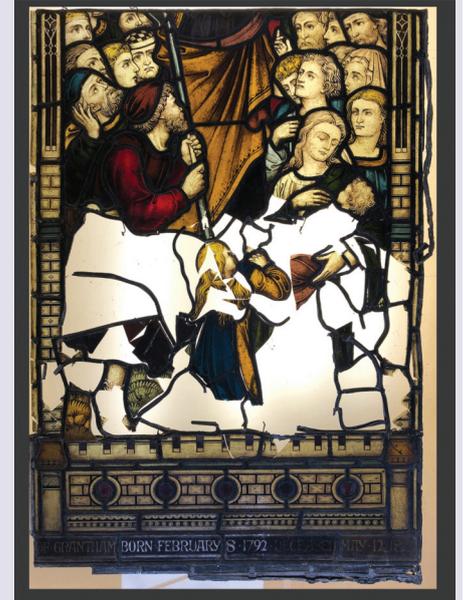
today is a forgotten site. But it was here where Burne-Jones produced many of his best known works, including numerous cartoons for stained glass windows.

I also designed a very large work – a stained glass window for a chapel in Ukraine. And finally, I wrote an article on stained glass iconostasis – relating to an ecclesiastical interior screen made by F. X. Zettler in Munich in 1905. This research was initially funded by the Glaziers' Company in 2016 when I won a travelling scholarship. I am delighted that the study is now complete. ■

What **DEREK HUNT** has been doing



Derek Hunt's St Peter's Church project – before his work.



Derek Hunt's St Wulfram's Church project – before his work.



The St Peter's Church project after Derek Hunt's work.



The St Wulfram's Church project after Derek Hunt's work.

Since lockdown was imposed on 23 March I have been in the fortunate position of being able to continue working on a number of church conservation projects at my studio ranging from simple repairs of damaged glass to very complex repainting work.

In particular, I have completed a challenging conservation project for St Peter's Church in Leicester which started several

months ago, involving a lot of repainting of badly damaged painted heads and background areas of a Ballantine & Gardiner window installed in 1891.

A lot of work goes into the research and preparation stages of a project like this, to determine how to repaint the damaged or missing areas of glass, and to redraw and repaint in a style to match the original design.

I have great respect for the artistry and skill of H. L. Gardiner in his original paintwork. The detail, painting techniques and quality of design made this project challenging and fun to work on.

I also completed the conservation of a badly damaged 1876 Clayton & Bell stained glass window from the magnificent St Wulfram's Church in Grantham, with ►

grateful thanks for part funding from the Glaziers' Company. The bottom section of this large north elevation stained glass window was vandalised during a break in,

resulting in damage to the drapery and background foliage which had to be carefully repainted in a style to match the missing areas.

As with all conservation projects, a detailed documentation of the entire process is made as a record of work carried out, including before and after photographs. ■

What the situation was for MARTIN DONLIN

As an artist who has worked alone at a home studio for a number of years now, it would seem like I've been practising for this lockdown for many years. The main aspect I miss is travel and meeting people face to face. My practice is inspired by the richness of meeting new people who will be directly influenced by the finished artwork.

Last year 2019 was a very quiet year work-wise, but I did travel extensively in the UK, Ireland and the USA. I have always mentioned the fact that my practice is somewhat feast or famine – it's not actually that bad, but it does have some quiet times



Oklahoma City Convention Centre, parking garage – public art proposal which Martin Donlin is working on.

and some rather hectic.

Ironically, 2020 has been my busiest year to date and via a number of “virtual” presentations I am now working on probably

the largest project I have ever had, in Oklahoma City. The USA still looks to be a very busy place for me and I look forward to visiting again when the confinement is over. ■

What LUJAIN RAZOUKI has been working at

Although my speciality is in glass, it has been challenging to create anything during these extraordinary times and quarantine. Despite this, the time in confinement has encouraged all forms of creativity, and as a result, has gotten everyone to appreciate the simple things in life and nature.

Keeping this in mind, my goal was to explore primitive techniques in creating canvases out of organic materials to work on.

By combining clay with organic fibres, I achieved a textured medium on which to convey abstract and contemporary



Lujain Razouki's mixed media – a combination of clay and organic fibres conveying expressions of art, 40cm.

expressions of art, in the hope that people will be reminded of the limited resources used by our ancestors, and how their art has survived and lasted throughout the ages.

In addition, I hope that these pieces remind people of a slower paced life and they find beauty in the simple, yet complex

harmonies which can be found in nature. The combination of a humble material such as clay with the element of gold represents nature's dynamic resources.

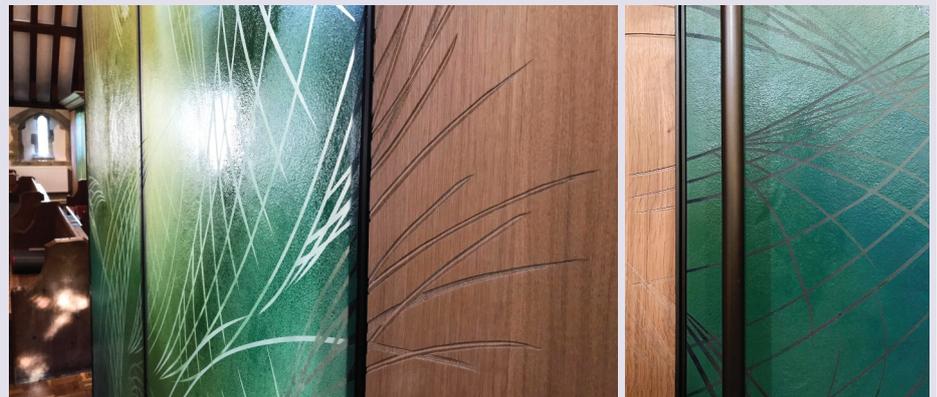
I am hoping to execute the process in glass after this unforeseen era comes to a close. ■

How MEL HOWSE focused

I have said over the last decade, and since the crash of 2008/9 that my portfolio has thrived on change. I often focus on experimental work and change has been a catalyst and inspiration that has led to a continual development of my glass work.

During the lockdown I was aware that the world outside was changing, even if the studio looked its usual chaotic self. I felt blessed to have a place to work, materials to hand, my own skill set, and a creative mind that happily opens up into other worlds.

I am not alone in finding this solitude meditative and a touch therapeutic. However the loss of freedom and outside references affects the way one feels, leading to a focus on one's immediate environment and near future activities – making one's sense of self so much more acute.



Exploring new perspectives for the medium – two new glass vestries by Mel Howse in St Peter Ad Vincula Church at Wisborough Green, and detail: the carved and textured surface flows from kiln formed, enamelled and toughened glass to oak panels, producing a surface that looks natural within an ancient space.

This lockdown period allowed me to progress my design work, which will be revealed in coming months and years.

I am imagining that in this moment of a shifting world, there will be new challenges and boundaries but also new opportunities to

drive how work is designed and made.

We have in front of us a need to evaluate opportunities, practical and creative, and alternative perspectives will doubtless unfold. Not necessarily an unhealthy or unexciting proposition for contemporary art! ■

How PHILIP BALDWIN and MONICA GUGGISBERG fared

Here we are, in the heart of Wales, in a uniquely desirable situation both in terms of geography and environment socially and culturally. We moved here over five years ago and built a new studio in the frame of an old 1950s Dutch barn. When coronavirus landed in civilisation's pathway, we have naturally wondered if maybe this was the end of the line –



Philip Baldwin and Monica Guggisberg's "Monolithi Humanae" – from their Walking in the Void exhibition at Ebeltoft Glasmuseum, Denmark.



Philip Baldwin and Monica Guggisberg's "Destination Unknown" – also from their exhibition in Denmark, which runs until 4 April, 2021.

especially for our work and survival as artists. It remains an open question.

But in the three months since lockdown we have opened a new museum exhibition in Denmark (they opened public institutions on 25 May) and now we are hard at work on a gallery exhibition for August in Massachusetts. It has been remarkable how people in our profession, as well as our collaborators – museums, galleries, clients – have adapted to the circumstances.

We've done virtual tours of the studio with our gallery in Toronto, live streaming from Denmark, and Zoom talks with collectors and interested people. In spite of the vicissitudes,

people are showing inventiveness, good will and a positive outlook. All crucial ingredients for getting through this trauma.

At the same time we are deeply mindful of how lucky and fortunate we are. As glassblowers over a certain age(!) we need to be mindful. We invited our assistants to join us on our farm and studio for lockdown so that we could keep on working. It has, frankly, been a lovely experience with everyone taking turns cooking and essentially operating as a close family with commitment and good will. We feel borderline guilty for our good fortune, recognising how incredibly difficult all this is for so many people. ■

Big comeback for the Master's badge

Renter Warden and Hon Curator PHIL FORTEY tells the story of the Master's badge and its restoration to a state of splendour.

"The badge which I am wearing is the symbol of the authority by which this Company is governed." So runs the explanation given by the Master to every new Freeman as part of their admission ceremony. There follows a description of features to be found in the Company's arms which form the basis of the badge. Fortunately, at that stage, the new Freeman is at the opposite end of the courtroom (or on a virtual link) otherwise some discrepancies might be noticed. It's all part of the history of the badge...

The Livery practice of wearing a Master's badge became widespread in the 1870s and the first Master Glazier's badge was purchased for 14 guineas in 1875. That badge,



The Master's badge fully restored to its former glory – currently worn by Master Suzanne Galloway.

in 9ct gold, is still used in the Company and is now worn by the Deputy Master.

The current Master's badge is the gift of Benjamin Scott Foster-McGough, Master in 1900. The inscription on the reverse states that it was presented by him "on his

accession to office 30th Novr 1900". It was obviously intended to be superior to the first badge, being designed and manufactured by Spink & Son in heavy 18ct gold. The centrepiece is a fine oval enamel depicting the Company's shield of arms and further enamel banner scrolls carry the motto. The whole sits upon an enamel strap and buckle embellished with gold studs.

Unofficial arms

The discrepancies arise from the date of the badge's design, for at that time the Company was using an unofficial coat of arms. The most noticeable difference is the lion passant guardant, which is complete. The Company's proper blazon of arms, certified by Garter King of Arms in 1925, shows a demi-lion (could it be that a herald, sitting through an over-long speech, felt that Glaziers could talk the hind legs off a lion?).

The motto also differs from that used today. Although the Company had historically used other mottos, including "Lumen umbra Dei", the badge shows "Lucem tuam da nobis O Deus" whilst the official grant omits the "O".

In use, the badge has a hard life, clinking against banquet tables, lecterns and loving cups and was getting quite damaged so, earlier this year, a thorough restoration was done. It was dismantled into its many parts ►

and each was cleaned and inspected. New gold studs were manufactured to replace those lost and other parts were fettled back into shape (the projecting torches are particularly vulnerable to distortion).

Some of the enamel was chipped or missing and carefully matched re-enamelling was done. After all was reassembled, some 21st century technology was applied as the retaining pins were laser-welded into place

before the final gentle polishing.

The badge now looks as good as it did 120 years ago and its first use after refurbishment was at the virtual Court meeting in April.

Two stained glass favourites

VIVIENNE LESTER, secretary of the Stained Glass Repository, the Livery's store of homeless glass, reflects on her two favourite works there.

My first choice of window in the Stained Glass Repository is one that, strangely, I haven't even physically seen yet! This is a memorial window to Captain Robert Falcon Scott which was installed in Emmanuel Parish Church, Exeter in March 1924 as he was born and bred in Devon. It was offered to the Repository when the church was deconsecrated. However, due to a spelling error, it was not linked to the explorer until research done by Jasmine Allen, curator of the Stained Glass Museum at Ely, identified it correctly as a memorial to Scott.

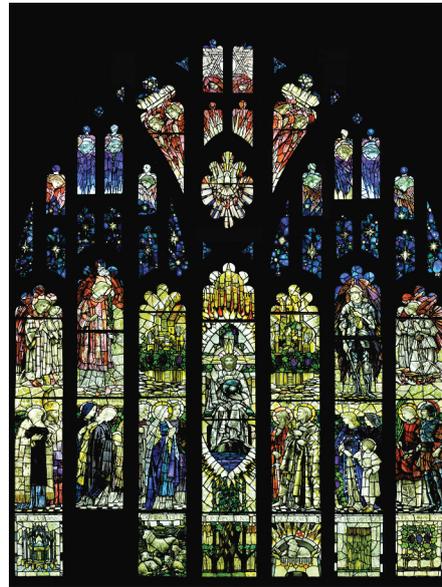
Initially, the Repository accepted two lights of 475mm x 1,520mm which show in the lower panels on the left the snow cairn grave under which is written "In memoriam Captain RF Scott KCB, CVO, RN", and on the right a portrait of Captain Scott under which is written "Who gave his life in the cause of science/and for the glory of his country's name".

Above on the right is the Terra Nova with St Nicholas of Bari with his attribute, three golden balls, and on the left is St Bernard of Menthon (1020-1081), the patron saint of the Alps, mountaineering and skiing etc. to whom the St Bernard dog is attributed.

The maker was L&M Pownall of Falmouth, probably designed by Leonard Augustus Pownall, and demonstrates good quality glass in the Arts and Crafts style. It suffered bomb damage in 1942 and was restored in 1948.



The Stained Glass Repository's memorial window to Captain Scott – destined for the Scott Polar Museum, Cambridge.



Christ Enthroned with Angels and Saints – to remain in the Repository as a base panel is missing.

Later, the damaged tracery was considered and the museum agreed to have it restored and kept with the lancets. When photographs were sent to Alex Partridge at the Scott Polar Museum he identified the central motif, not as a star as he initially thought, but as a "sun dog", a phenomenon typical in the Polar Regions when the ice crystals in the atmosphere refract the sunlight.

The window is currently at Chapel Studios, awaiting the construction of a light box, before it is installed on the staircase in the Scott Polar Museum in Cambridge for us all to see!

My second choice of window is very different. It is the huge east window of Christ Enthroned with Angels and Saints from St Mark's Church, Claughton, Birkenhead by Christopher Whitworth Whall (1849-1924), dated 1906.

The central light is 4,300mm in height which gives some idea of the size of the entire window. The window is complete apart from one base panel. One of the directives of the Repository is that windows should be allocated in their entirety so finding a home for such a work is going to be a challenge! However, the window is of exceptional quality and Whall is widely recognised as being a leader in the Arts and Crafts movement and a key figure in the history of modern stained glass.

Some panels of this window are on display at the Repository in Welbeck on lightboxes and we would be delighted to share it with you at the next Winter Weekend in November 2020.

ODES AND GRACES

PHILIP STURROCK reviews a collection of compositions by the Rev'd Christopher Kevill-Davies.

Benedictus sit Deus in donis suis

For almost two millennia the Church, or at least its largest communion, abandoned Aramaic and Greek in favour of Latin as the chosen mode of dialogue with the Almighty. It took that time to realise, despite St Luke's report, that communication in the vernacular was possible without accusation of early morning inebriation. But with the authorised use of native languages a bold poet stepped out to give thanks for food and fellowship.

With eucharistic eulogy he encouraged diners to begin their meal with a smile on their faces and a lightness of heart. The Rev'd Christopher Kevill-Davies, horologist, snuff box collector and honorary chaplain to the Worshipful Company of Glaziers, challenged the supremacy of Latin in those most traditional of moments: the *ante* and *post cibum* prayers of thanksgiving. The Company does indeed have a splendid Latin grace that is used from time to time.

In this delightful collection of *Odes and Graces*, published to give us the pleasure of remembering his compositions and to raise money for the Glaziers' Cutter Trust, the Hon Chaplain reproduces graces written for friends and family and for the Company.

As one might expect from an expert cox, the informative and wry introductions guide us carefully through his creative process and his humanity. The explanatory notes add greatly to the constructions and allow us to smile knowingly at the allusions and social comment. Gilbert and Sullivan, hymnody, politics, Kipling and human foibles all inspire his wit and invite our collusion.

But throughout it all is a kindness, a charm and, as befits a priest-poet, an understanding of God's inscrutable yet merciful ways. Anyone who peruses this collection will come away happier and humbler and that is a great gift. One hundred and twenty five pages beautifully and stylishly produced, it is as immaculately turned out as its author. To gain possession of this collection, he invites us to make a donation, as large as we wish, to the Cutter Trust and as we do so may we say:

Quas decet Deo gratias agamus

FROM THE EDITOR: Rev'd Christopher Kevill-Davies' compilation of verse was written in the hope that it "might bring a smile to your face, or lead to a bit of a giggle". Definitely a book both for those emerging from lockdown or still having to adhere to it in any form. A book of its time!

Facing past and present challenges

As current Clerk Alison Evans changes her role back to Assistant Clerk, thus maintaining her long-time involvement in the administration of the Company, both she and some of her predecessors as Clerks (all of whom have afterwards continued to play an important role in the Company as members) reflect on the Livery during their clerkship and its ability to move forward out of the coronavirus crisis into what could be a changed world.

PETER BATCHELOR (1988-1998) remembers

I have a very clear memory of the day when I took up my position as Clerk of the Company. This was on the evening of the Installation Court Dinner in November 1988, when Peter Moore, the Dean of St Albans, was installed as Master. The guest of honour was the Archbishop of Canterbury, Robert Runcie, an old friend of the Master.

He was an outstanding speaker, who when proposing the toast to his old friend said: "If you rang up Harrods and asked them to send you a dean, Peter is the sort of dean that they would send you!" The speeches were all excellent but the only problem was that they went on so long that I missed the last train home and had to be put up for the night by Stanley Cobbett, the Renter Warden!

Now that in 2020 we have a lady Master, it is interesting to remember that in 1988, like most of the other London livery companies, the Glaziers' Company was still very male oriented. It had accepted that ladies could join the Livery but that was all. The Court was still exclusively male and the regular Court Dinners were only for members of the Court and their male guests,

The Installation Court Dinner was open to the Livery to attend but still only with male guests. This had the unfortunate result that a lady Liveryman could herself attend but could only invite male guests! From where it is today it is clear that the Company has so far

adapted well to radical change and there is no doubt that it is also well able to adapt in the future.

DAVID EKING (1998-2007) recalls

When I took over from Peter Batchelor as Clerk in November 1998 email was in its infancy, social media almost unheard of, websites by no means universal and it was rumoured that some people were still using typewriters! The Company enjoyed a social programme more extensive than today, annual Master's visits and days out were well established, the Glaziers' Trust promoted and supported the craft, and the London Stained Glass Repository operated in the dingy cellars of the hall.

But the great difference from now was the degree of participation of individual members of the Livery in the running of all aspects of the Company. With some notable exceptions – Bob Lane, Peter London and Phillida Shaw come to mind – this was minimal.

Keeping everything going depended almost entirely on the Clerk and Pam Goodwin. As a result activity was limited and often far from the professional standards of 2020. The Clerk took the minutes of almost every committee, while the planning and recesses for visits almost always involved Pam and/or me. We coped after a fashion but we would have done a lot better if we had the likes of Michael Dalton to help us.

A final point, the emergence of Glaziers Hall Ltd as a correctly robust commercial enterprise replaced the amiable but not economic regime of Michael Fussell and co. Maintaining a good relationship with GHL, whose needs and attitudes were often at direct odds with the Company's, occupied a lot more of my time than I would have wished.

ALEX GALLOWAY (2007-2012) observes

As a former Clerk I see a distinction between those changes that have been forced upon us by the crisis which we will want to undo as quickly as possible and those which, though forced upon us, are actually worth keeping. Most fall into the former category.

Virtual social events, for example, can only be a pale imitation of the real thing, and a livery without face-to-face fellowship would lose one of its defining characteristics. My main worry is the length of time it will take

before distancing measures no longer prevent us filling the hall, a coach or a hotel with enough people to make the event worthwhile from both a social and a financial point of view.

Among the changes that might be worth keeping are remote committee meetings via Zoom. So far these have proved very successful in enabling the Company's essential business to be transacted, and (speaking as one who lives quite some way from London) I think we could usefully continue to use them for at least some of our meetings.

Our hall, of course, relies on a vibrant hospitality sector in order to flourish. That sector has been one of the biggest casualties of the lockdown, and we must hope for a swift recovery. During my time as Clerk (and indeed Master) I came to recognise and appreciate the many personal strengths and skills to be found within the membership.

To add to this we are recruiting new members at an encouragingly high rate, and I am confident that we have people who, if asked, would be able to contribute effectively to getting the Livery and its hall up and running again.

ALISON EVANS (2017-September 2020) comments

I began my journey as Assistant Clerk in January of 2008 with Alex Galloway, the then Clerk, and from the early days there grew a passionate commitment to the Company and its members. Each Clerk has brought something new to the Company and with them the chance to improve and develop systems and processes, whilst the Assistant Clerk role afforded the opportunity to provide consistency and continuity for the membership.

Being actively involved in the exciting events and competitions gave me the skills needed to move seamlessly into the role of Clerk and bring the benefit of experience and knowledge to the post. Although I have decided to revert to Assistant Clerk for personal reasons, I am excited about supporting a new Clerk through their learning curve.

The enforced change in the way we work during this pandemic has provided a great opportunity to capture new ideas and thoughts on how we have changed our ways of working. This will help us to identify and introduce activities and changes that will help support the Company and new Clerk as we move towards the "new normal". It's been a challenge to embrace new ways of working and I have especially missed the social side of the activities and all the happy faces. ■

LIVERY NEWS

COURT MEETINGS VIA ZOOM. As has been already mentioned, a key aspect of Suzanne Galloway's Mastership this year has been the use of Zoom and this facilitated the holding of the April and June Court meetings as well as a "drop-in event"

where members spent a convivial evening with a glass in their hand chatting from their own homes with music provided by Michael Broadway. All this having originated from the technical expertise of Tim McNally who, with infinite patience, organised the Master and other members into understanding and using the Zoom technology.

NEW FREEMEN. Welcome to Marie Groll, Isobel Brunsdon, Grace Ayson, Kate Maestri, Georgy Mordokhov and Andrew Marsden.

NEW LIVERYMEN. Congratulations to Sonja Sabogal Ingmire, Peter Hildebrand, Marianna Cherry, Martha Halford-Fumagalli, Irene Randall and Kevin Buckley.

GREAT British stained glass artistry

HELEN WHITTAKER of **Barley Studio** describes how she got to be featured on a UK international trade poster which led to her winning a project to commemorate the famous home of one of Hong Kong's business icons.

I am currently working on an international project with collaborators in the Philippines, Japan, China and the UK, designing six towering windows for the new Lily Chapel in Manila. When this project came to the attention of the Department of International Trade, I was invited to a meeting at the Foreign Office in London. During the meeting I was very pleased to be asked to participate in the international "GREAT Britain" campaign which aims to present an integrated brand for the UK overseas.

Three of my artworks were selected to promote GREAT British Design and Craft, and are currently featured on posters at Manchester and Gatwick International Airports.

My involvement in the GREAT Britain campaign led to an invitation to submit ideas for a glass art panel, based on the Haw Par



The front of Haw Par Mansion, with its Moon Gate, is the focal point of Helen Whittaker's new glass artwork in Hong Kong.

Mansion, for the deTour Creative Festival in Hong Kong. The Haw Par Mansion was built in 1936 by businessman Aw Boon Haw, creator of the famous "Tiger Balm" products, and has recently been reopened as Haw Par Music. My proposal was selected, and I delivered a presentation about my creative process at the unveiling of the panel in Hong Kong in November 2019.

My new glass artwork, now on exhibition at Haw Par Mansion, is called "Time and Space". The front elevation of the Haw Par Mansion, with its famous Moon Gate, is the central focus of the design. The full moon signifies the start of a new phase in the lunar

calendar, just as the mansion is entering this new phase of its history.

The idea of the moon inspired thoughts of the solar system, which is seen layered over the architectural structure. Five planets are depicted alongside the sun and the earth, in colours linked to the five elements of traditional Chinese culture: Jupiter (green-blue for wood), Mars (red for fire), Saturn (yellow for earth), Venus (white for metal) and Mercury (black for water). The heavenly creature associated

with the metal element is the White Tiger, referencing Aw Boon Haw and Tiger Balm

The planets moving in their orbits around the sun also link to the new use of the Haw Par Mansion as a centre for music and music education. The ancient Western philosophy of "musica universalis" regards proportions in the movements of celestial bodies – the sun, moon and planets – as a form of music, the "harmony of the spheres". In recognition of these universal proportions, the overall shape of the panel has been determined by the Golden Ratio, which underpins so much of nature, music, art, design and architecture.

Antique glass

Technically, the panel was created from two pieces of "flashed" antique glass, one red and one blue, plated one on top of the other. The coloured flash layer of each piece was etched away to reveal clear areas, and the surface treated with coloured grisaille paints and yellow silver stains.

I travelled with my artwork to Hong Kong for the opening of the exhibition, where it was great to be able to share my creative process. I was very impressed by the hospitality offered and the positive and proactive attitude of all those that I met. Culture and the arts are very much alive in the vibrant city of Hong Kong and I was pleased to be able to represent GREAT Britain, encouraging people to visit, do business, invest and study in the UK. ■



Helen Whittaker featured on a poster for GREAT British Design and Craft.

Swansea glass department reborn

Swansea University's Architectural and Stained Glass Department has revamped its provision and reformed its MA Glass programme, reports **PETER CAMPLING**. The university says the rationale behind the change is to consolidate its current and growing provision, but also to make space for new training intentions for its planned apprenticeship training and commercial work.

From a delivery perspective, there will be little change to the specialist teaching that it offers and it will continue to grow and develop the glass department, and "shape it for a resilient and successful future".

Stained glass undergraduate provision is now delivered under the broader title of "Design Crafts", ensuring the core skills in "practical making" remain the focus of the specialist skills-based training.

"Traditional and contemporary techniques in stained glass are taught within this programme as we continue to share expertise in glass painting and decorative techniques, cutting, leading and kiln formed glass," says

the university.

"We aim to develop and integrate education and commercial training within our projects, and continue to connect with and support glass studios, companies and employers, ensuring high standards of skill and knowledge of architectural and stained glass.

"The vision for the future of the glass department is one of growth and our aim is to create a world-renowned centre for Stained Glass Excellence in Swansea by developing and building on existing provision and maintaining the strong history and heritage of Swansea Glass." ■

Living with and hopefully looking beyond Covid-19

Upper Warden **MICHAEL DALTON** reflects on how the pandemic has impacted on the Livery, and in particular on him as he prepares his own programme for his coming year as Master.

My year as Master is due to commence on 26 November 2020 and it is indeed an honour and a privilege, to which I am looking forward immensely. When I was approached about becoming Master I was advised by colleagues who know from experience that you can never start planning too early, and you should have everything in place before the year starts so that you can really enjoy the year. Excellent advice, but I wasn't told about the Covid-19 pandemic! This has added another unanticipated layer onto my organisation and planning.

Reflecting on the months since the lockdown was imposed on 23 March, many thoughts have gone through my mind, but first and foremost is the devastating impact that the restrictions have had on our Master, Suzanne's carefully constructed programme. I am sure that the whole Livery joins me in expressing our sympathies to Suzanne with her imaginatively crafted plans having to be dismantled almost in their entirety as a consequence of the pandemic.

She has shown great fortitude in dealing with this and leading the Glaziers through

these unprecedented times. When in early March it became clear that livery halls would have to be closed during the lockdown, and social distancing meant that there would be no gatherings together in one place for a group however small, she had to find other ways of doing things.

The administration of the Company and the Foundation relies on a committee structure with regular meetings and reporting up the line, ultimately to the Court. Soon we realised that circulating agendas and papers, and relying on email exchanges for comments, discussion and decision making does not really work. The solution – video conferencing using Zoom.

After a tentative start with small groups, we have now become very proficient at running large scale meetings on Zoom, in some cases with international attendance of key people who historically have never come to London to attend a Glaziers committee. Our "virtual" Court meetings have been attended by some 35 members, and we have successfully incorporated "virtual" admission ceremonies as part of the proceedings.

We have also held an online cocktail party, and very successful webinar lectures online with international speakers on both sides of the Atlantic and well over 100 attendees. The message is very much that we continue to flourish, we are open for business, and we are adapting the ways in which we operate in order to maintain contact with all our members.

Livery companies are social and friendly organisations and whilst we all look forward to being together again when the virus allows, we are enjoying these new experiences in the virtual world.

Social programme

So, it is against this background that I look ahead to my year, when it is still the case that the only thing that is certain is uncertainty! I have to be ready to continue adapting our social programme and providing for our members in new and innovative ways. Equally, I need also to plan for a return, partial or complete, to the traditional and much loved ways of the City, where we gather for banquets and dinners, for receptions and lunches, for lectures and presentation ceremonies. We live in hope that we will be able to do all these things and more again, and soon

I hope to preside over three weekend trips, two in England and one abroad; our annual Glaziers' Banquet; five other livery dinners; our annual prize giving for the craft; a selection of lunches, lectures and day trips; and various other occasions and events.

In conclusion, I thank Master Glazier Suzanne Galloway most sincerely for leading the way for our Livery during these unprecedented times. ■

Glaziers' Trust works through coronavirus

MARIE GROLL, secretary of the Glaziers' Trust and awards coordinator, reports: Although the pandemic has undoubtedly had a detrimental impact in many ways on normal life, and on the normal operations of the Glaziers' Trust, as far as is possible it has been "business as usual". In common with other professions, the stained glass industry is likely to significantly contract as a result of the pandemic.

Now, more than ever, the advice and funds offered by the Glaziers' Trust are appreciated by applicants and by conservators, and it is this that has been a motivating force to adapt to the challenges posed by the pandemic. Already there have been many enquiries from intending applicants.

The committee ordinarily meets twice a year in order to award grants (in April and October); and since the start of the pandemic there has been no interruption to this schedule. The committee has switched to communicating solely via email and video conferencing. The very first online meeting of the trust was held in April, was well attended, and was extremely productive.



An obvious conservation job needed – a composite medieval window in St Michael's Church, Munslow, Shropshire where remedial work will be supported by a grant from the Glaziers' Trust. Pictures from Jim Budd of Jim Budd Stained Glass.

Since lockdown the trust's online presence has been significantly enhanced, and applicants have been encouraged to

continue to submit applications in the usual manner.

While the trust has been able to accept applications as usual during the current pandemic, the Work Placement Awards have unsurprisingly been significantly disrupted. Out of the four students awarded an Ashton Hill or Excellence Award for 2019-20, only two out of the four were able to complete their awards before the nation went into lockdown. Those who found themselves midway through intend to resume their placements as soon as they safely can.

Despite the challenging times, one of the current work placement award holders has already reported the happy news that they have secured employment in the industry – no mean feat given the current climate! The Work Placement Awards for 2020-21 are currently postponed, and will take place later in the year, although shortlisting of the candidates has now taken place, and discussions with potential host studios has begun.

Perhaps due to anxieties relating to Covid-19, there have unfortunately been no applications for the Arthur and Helen Davis Travelling Scholarship for 2020-21. This award may be re-advertised later in the year when, it is hoped, the global situation becomes more settled. A Continuing Professional Development Award was given, however, to a promising young Midlands glass painter, who will receive tuition in glass painting techniques in the autumn. ■

19 years with the magnificent Master Glazier

TANZI FOULGER, captain of the all-women rowing crew of the Master Glazier, reflects on her time with the Company's Thames watermen's cutter.

I have had the pleasure of rowing the Master Glazier for the last 19 years and I have captained her for the last 15! During this time she has had many adventures and resided in a variety of places.

When I first joined the crew as a fresh-faced graduate it was housed at Millwall Dock, which now hosts the start of the Great River Race. In the early days of training we became very good at about turns and steering around tight bends due to the nature of the training ground.

We soon moved to Victoria Dock at the Docklands Sailing and Watersports Centre and enjoyed the racing straights with our good friends in Trinity Tide into the Albert Dock and back again. It was a fabulous place to row and train.

However, organising the tows to the various events on the river were not without trial. On many occasions the boat had to be left on precious mooring in the middle of the river waiting a tow. On one such occasion she was sunk and was retrieved from the bottom of the Thames!

Our time at Victoria Dock came to an end and we moved to a temporary mooring at Trinity Buoy Wharf, not ideal as she had to be kept on the water. With little protection from the elements over the next two years the Master Glazier was battered by tide, wind and rain.

Even so we did find being on the Thames a great advantage during the racing season – it was quite easy to organise tows up the river without having to navigate the Thames Barrier and various locks.

In 2010 we finally found a permanent home at the AHOY Centre in Greenwich. Not great for the travelling crew but a much needed change for the Master Glazier which by now needed some serious TLC.

She was towed into the slipway of the AHOY Centre (the watersports charity supported by the Livery) following one very



Demonstrating their new oars courtesy of Glaziers' Company donors – Tanzi Foulger and fellow crew members display the Company's emblem on the blade of each oar.

tough Lord Mayor's Row, in which we rowed from Hampton Court Palace in a ceremonial procession with full regalia and only four on the oars.

Since being at the AHOY Centre she has been well looked after by the crew and the centre staff, not only used by the crew for training and the many Thames Traditional Rowing Association events but also by the centre giving disadvantaged children in the area the experience of rowing on the river.

The Master Glazier has recently had a makeover with the addition of some much needed brand new carbon fibre oars. She was (until lockdown) once again flying on the river.

Last year in the Great River Race we recorded our fastest ever time of 2hr 43min 22sec. We were the third fastest female boat on the river, only beaten by an eight-lady outrigger and a Cornish pilot gig, making us the fastest ladies cutter and in the top 10 of all the cutters irrelevant of category.

Times can vary greatly from year to year due to tide and wind but positions can certainly be measured. I was a very proud captain after that row.

Over the years we have had the honour of representing the Glaziers' Company in many amazing historical events including many Great River Races, Tudor Pulls, Frost Fairs and Lord Mayor's processions, but the two most memorable and spectacular of them all were the Queen's Jubilee and the Olympic opening ceremony.

The Queen's Jubilee was a fantastic event with crowds of people and a very close encounter with Her Majesty, an event which will be very hard to replicate. The event itself was emotional and the crew and I will always be grateful that we were

able to experience and be part of the wonderful celebration.

Over the past 18 years there have been blood, sweat and tears shed in the boat. It has been an absolute pleasure to captain the crew for so long and I have found a very special family not only in the crew but in the Worshipful Company.

One of my proudest moments was when we joined the crew of Trinity Tide to complete a combined row of 56 miles for a variety of charities. I did get a few tremendous blisters (and not just on my hands) but it was worth it.

Stephen Shaw has been a rock, helping to organise events, and supporting the AHOY with various charity events. I think walking the length of the Thames will be hard to beat. He has ensured the funds are available to keep the Glazier maintained and water worthy. And, of course, there has been the continued unwavering support of our first Bargemaster, David Eking.

It has been a privilege and an honour to be able to experience many of the historical moments in London over the past 19 years and I can truly say not being able to row this year has left an empty space in my soul which hopefully will be replaced very soon. Thank you all for your support over the years. ■

Stern view from the Master Glazier cox

From CHRISTOPHER KEVILL-DAVIES:

I am writing this to add to the above piece by Tanzi about the Master Glazier. As well as the many events Tanzi refers to, the Master Glazier has been on the river for several ceremonial events, such as Armistice Day 2018, the Runnymede Magna Carta, Boat Race Day etc! And I have had the privilege of being the cox and shouting at members of the Court and Livery manning the oars.

The Master Glazier thus has two special roles for the Company; a ceremonial boat to enhance river processions, and a boat for the training of young people, including disadvantaged, in boat skills, skills on the Thames, boat maintenance and the team work that evolves from all of these. In both these roles, it is therefore a wonderful focus for the Worshipful Company to have, and one to be proud of.

Last winter, my little book of "Odes and Graces" appeared and donations for it have raised money for the Cutter Trust, which provides funds so that the Master Glazier can be maintained. Tanzi has been an inspiration and I have enjoyed the occasions when she has been rowing and I have been cox. Also, as she says, Stephen Shaw, as Honorary Bargemaster, and his predecessor David Eking, have been responsible for keeping the whole enterprise literally afloat.

Long may the Master Glazier continue to be a significant part of the life of the Company!

EDITORIAL NOTE: "Odes and Graces" may be purchased direct from the Clerk for just £10. Cheques to the Glaziers' Company may be sent to her at Glaziers' Hall. ■



Tanzi Foulger leads her crew facing the late Master David Ingmire and his lady Sonja Sabogal as the boat is rowed away from Putney for the Diamond Jubilee event.

Glaziers' first-ever webinar draws international audience

SONJA SABOGAL reports: On the evening of 21 May the Glaziers experienced their first webinar symposium with our own leading artist Helen Whittaker, and joining her from across the pond the equally eminent Kathy Jordan. We were entertained and informed by two craftspeople at the top of their profession,

who gave us an insight into the process of creating artwork in the medium of stained and architectural glass art. The event was a great success with an attendance of over 120, many from overseas particularly the US.

Proceedings were led by David Stringer-Lamarre who was responsible for the concept and implementation – and



Kathy Jordan doing her own glass work.

explaining to all the participants how everything would work! Not only would the speakers be answering questions already sent in but there would be audience participation. Master Suzanne Galloway warmly welcomed everyone, speaking of the privilege of hosting the first webinar in the Company's history.

David introduced the two speakers. Kathy Jordan, who had been accepted as Artist Freeman in a virtual ceremony just before the event, is a professional glass artist. Her well-respected career has included her being a studio owner, consultant, designer and practitioner for new and historically significant glass projects across the US. She is regarded as one of the top glass painters in the USA.

Helen Whittaker is also a renowned artist and designer, Glaziers being very familiar with her work.

Engaging format

The discussion was set out in a question and answer format which was very engaging and gave a clear structure to the evening, allowing each artist to air their thoughts consecutively on various points.

The two artists were engagingly open about their work, talking about the influences which shaped it, revealing some interesting aspects of their early development. For instance, Helen did a Master's degree in Visual Islamic and Traditional Art while Kathy trained classically in figure drawing, which is the basis for a lot of her artwork, and now teaches classical painting.

Helen's personal creativity is driven by the task in hand. She explained to the audience: "I love working to commission as it presents challenges. It is not only about the window and the client but the building as a whole. You have to put it in context – the relationship between the stained glass and the works of art in the building too. It is more of a holistic approach to the designing."

Kathy is more a creative director in a corporate environment but always valuing the people she works with. She explained: "People to me are most important. I have met some of the most extraordinary and influential people over the past 30 years that have shaped and formed how I have approached this medium."

Kathy explained her transition from running a small studio with a boutique dress shop approach to her current role as art director at Willet Hauser Architectural Glass where there is a department store approach. Although ▶



All the design components of a project in the studio overseen by Kathy Jordan.



Helen Whittaker at Judson Studios, Los Angeles, with glass artist Narcissus Quagliata and components of her new window for Hovingham Church in the UK.

she is surrounded by a team of 70, people are still at the heart of her focus.

She said: "Now I realise that all the people who make up the department store are like me, very talented and they bring their hearts and souls to it. What it allows me to do is to focus on what I do best. I can serve the client faithfully, report it to the design team, so there is no disconnect between a typical sales situation and what happens in the studio."

In response to the audience asking for tips for the upcoming generation of stained glass artists, Kathy observed: "I would encourage any young artist to do an apprenticeship and seek out the best in the industry; keep your mind open."

"There is a lot of innovation happening, a lot of creativity. I would say learn about the past, glass and history because that speaks to what we are doing today. Have the opportunity to do conservation work so you can work directly on some of those works of art. Seek out education, and share – don't hold things secret, close to your heart. Go out there and learn."

Helen was unequivocal: "You have to believe in yourself and aspire to be the best. The journey through our profession can be an interesting ride. You've got to have conviction, believe in what you do, and have a good support team of people around you." ■

Webinar note

MARTIN DONLIN observes: I was invited by this year's Master to give a talk back in April at the Glaziers, however confinement required this to be in the form of a webinar. I think the webinars are a wonderful idea and we can get to participate on one level or another, whether it's by simply asking questions or indeed making a presentation.

I have made a number of presentations over the years and they usually run over time which never seems to be a problem. However, the clock ticking and being "live" does inevitably have a rather nerve wracking effect.

David Stringer-Lamarre and Master Suzanne Galloway made the whole process good fun and relaxing. I like David's philosophy that a few glitches make things much more enjoyable than everything clear-cut and slick.

I have had a large number of good wishes from friends and colleagues who have been enjoying the webinars and have been able to get together and see one another again. David did ask one question about how I became involved with the Glaziers and I forgot to mention it was Michael Holman's visit to my studio to ask me to be a judge for the Stevens Competition – and one thing has led to another – Thank you Michael! ■

Stevens Competition looks ahead

CLIVE OSBORNE, new chairman of the Craft and Competitions Committee, describes how the Stevens Competition is moving forward.

I feel very privileged to have been asked to chair the Craft and Competitions Committee. As a lawyer, I have absolutely no background in stained glass, but I hope that this will provide an opportunity for me to learn more about the craft.

The first decision we had to take, in mid-March, was whether to postpone the running of the Stevens Competition. It became clear that the closure of Glaziers Hall and the lack of staff could make it impossible to conduct the competition in the normal way. Our initial feeling was that Stevens, as a craft competition, could not properly be judged virtually.

However, the professional members of the committee set about establishing how the latest technology could be harnessed to enable the competition to be judged largely remotely. This year's competition is to design a panel for Morden College. Liveryman Brian Green has helpfully amended the competition rules to provide for two categories of entry: Design and Craftsmanship. All entries will be considered by Morden College.

If the college were to choose an entry from the "Design Only" category, the entrant would be interviewed by a panel of senior practitioners and asked to provide a small sample of the work.

Additional prizes

First and Second Prizes for Design Only have been added this year. The closing date for entries is 17 July; and the prizegiving has been scheduled for Monday 6 October – at Glaziers Hall, if practicable; virtually, if not. The commission for the competition in 2021 will be to design a panel for the reception area at Haberdashers' Ask's School for Girls, Elstree. Preparations are progressing well, even though the school is currently in lockdown.

The Competition is named after Lt Col T. H. G. Stevens, who was Master in 1938. On his death in 1971, he left £1,000 to the Company for a contemporary architectural glass competition, which was established in 1972. It is now recognised as the premier competition for stained glass in the UK and attracts 40-50 entries each year. Entries in recent years have also come from Europe; and we hope in future to encourage entries from further afield – particularly from the USA. ■

From 1987 the competition was linked to a specific commission – initially a panel for a corridor at St Thomas' Hospital. Other more recent commissions have been for University College Hospital; Churchill College, Cambridge; Leeds City Art Gallery; Birmingham University Library; St Mary's Church, Southampton; and the Royal Automobile Club.

From 1993 the First Prize has been called the Brian Thomas Memorial Prize, following a bequest. In 2003 the John Corkhill Prize for Best Presentation was established, to be followed in 2004 by the George and Evelyn Gee Prize for Craftsmanship.

In the 50 years before the establishment of the Stevens Competition in 1972, the craft was supported by the Livery through the award of annual Glaziers' Company Scholarships. In 2022 the Stevens Competition will itself be 50 years old. The committee is considering suitable ways of marking this anniversary, and any suggestions from members of the Company would be most gratefully received. ■

Glaziers' Trust backs student fund

From STEVE GRAHAM, chairman of the Glaziers' Foundation: Responding to an approach by the Royal College of Art, the trustees of the Glaziers' Foundation have just awarded a grant from its Charity for Relief in Need of £2,500 to support the college's Emergency Student Fund – Back on Track.

The effects of the Covid-19 pandemic have hit students of the college as hard as it has other sections of society. For example, at present a large number of the college's students have lost jobs vital to supporting them living and studying in London, have had to buy the additional necessary technology to access online teaching and there are presently far fewer external opportunities to start their professional careers.

The college had asked for £5,000. Anticipating that there are likely to be calls on the CFRIN fund from glass artists and others employed in stained glass as studios begin to feel the effect of the pandemic lockdown, the trustees agreed to release £2,500 immediately and keep the position under review in the weeks and months ahead.

The trustees hope that responding positively to the college's cry for help will establish a good relationship with the RCA, which has a worldwide reputation in art education and includes in its programme a 2-year course in ceramics and glass. ■

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