



The GLAZIER

the WORSHIPFUL
COMPANY of
GLAZIERS
& PAINTERS OF GLASS

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Moving ahead with the Stevens Competition

BRIAN GREEN reports: Organising the Stevens Competition in 2020 and 2021 has been quite a game! So far, the Glaziers are in the lead and we intend to keep it that way.

The original game plan for Stevens 2020 had to be abandoned when the country went into the first lockdown in March 2020 and university, college and school courses closed down virtually overnight. Potential entrants were unable to complete their panels when kilns were no longer available and one entrant was unable to retrieve her completed entry from the framer who had gone on furlough. Two choices: abandon

the 2020 competition or do it differently. We chose the latter.

Firstly, we delayed the entry date by four months in the hope that lockdown would be eased in time for participants to complete their work. This worked. Secondly, we introduced a new type of entry, Design Only, which allowed competitors to submit their design but removed the need to produce a sample panel. This worked; roughly 40% of the entries fell into this category. Thirdly, the decision was taken to judge the competition online. This worked surprisingly well.

At the end of the day the Prizegiving was held online in October and the client, Morden College, commissioned the competition winner to fabricate and install her design.

With many sighs of relief that was Stevens 2020 dealt with, we next launched Stevens 2021 for a panel at Haberdashers' Aske's School for Girls in Elstree.

Then came lockdown two! No problem, we have been here before. We reintroduced the Design Only category and sat back. Inevitably, lockdown three arrived, so the entry date has been delayed to July and Prizegiving until October. Judging will be virtual again and we have a panel of judges who are looking forward to the challenge. The delay has been used to widen the potential field of entry; translations of the brief have been circulated in Spanish, French and German.

We hope Stevens 2022 will be more straightforward. The brief for a memorial window to the poet Wilfred Owen is well advanced and, as 2022 will be the 50th anniversary of the Stevens Competition, thoughts have turned to how to celebrate this milestone. All suggestions are welcome.

The swan is still gliding across the waters – just don't look below the surface. ■

A view of the City's history through stained glass

The attention of an audience of Glaziers was riveted by an unfolding history of the City of London as seen through stained glass windows. This was because the content of the talk by speaker Anna Warrillow, a Blue Badge guide and university lecturer, was so interesting as she embarked on a virtual tour through the stained glass artistry which recorded the contributions to City activity made by many of the City's personalities and organisations, and which celebrated the reigns of the country's monarchs.

The first virtual tour on 11 February was so over-booked that a further tour was arranged for 23 February. For the second tour Glaziers were joined by officers from HMS Kent, to which the Glaziers' Company is affiliated, led by the ship's executive officer Lt Cdr Matthew Court and with naval regional commander Commodore David Elford present. Master Glazier Michael Dalton welcomed the naval visitors and several Masters from other livery companies as he opened the proceedings.

With so much to talk about Anna Warrillow spoke at a great pace showing a selection of windows albeit no medieval glass being included because, as she pointed out, there is none left now in the City following the

bombings of the Second World War and the IRA. Nevertheless, medieval personalities are still depicted in later glass, while what was then contemporary glass recorded special events, such as the newly crowned James I's triumphal entry into London in 1604.

Medieval origins

She pointed to the livery halls reflecting the medieval origins of their companies in their windows, such as the Cutlers (sword makers), and was also full of praise generally for the City's "lovely" post-war glass, mentioning artists such Michael Farrar-Bell and the Glaziers' own Lawrence Lee.

No stained glass record of the City's history would be complete without a window depicting its most famous Lord Mayor, Dick Whittington, and sure enough Anna was able to show one.

Packed as Anna's tour was, it was necessarily selective, but she whetted her audience's appetite to see other windows when coronavirus restrictions come to an end as well as all those she mentioned. All, today among the City's towering office structures, true gems, but thanks to Anna, most no longer hidden.

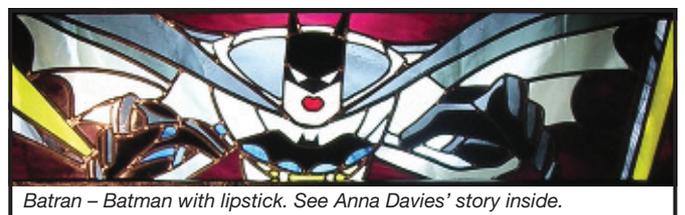
"A fantastically rich story of glass which you wove into a wonderful tapestry," commented Commodore Elford. "Thank you so much

for a fascinating talk," said Lt Cdr Curtis. Similar sentiments were expressed by the attending Glaziers.

One of those present that evening was retired Rear Admiral John Clink, the Clerk to the Merchant Taylors, who emailed his thanks to the Livery's Clerk Liz Wicksteed, mentioning that he was particularly pleased to note some crew from HMS Kent were present, since he was its first commanding officer! ■

SAD NEWS. The news of the death of Gerald Milner has already been sent out to members by the Clerk. With a career as a chartered surveyor, he was long-time Liveryman since 1979 and active member.

This editor always enjoyed talking to him, and Gerald used to send him encouraging emails and interesting information to help with the magazine. Master Michael Dalton remembers him offering a word of wisdom about enjoying the Livery to the full: the best way to meet members and to get to know them well is to go on the visits. He was absolutely right, says Michael. ■



Batran – Batman with lipstick. See Anna Davies' story inside.

A jester's window in Smithfield

BRIAN O'RIORDAN writes about a window donated by the Glaziers commemorating a former medieval jester turned priest.

The talk by Anna Warrilow on the history of the City through its stained glass was a tour de force. When I looked at the list, I thought she will never get through all that number of churches, but she did and made it very interesting. Of necessity, she had to leave some windows out. One in particular, which I came across when preparing one of the quizzes, was in St Bartholomew the Less Church, Smithfield.

I came across this window when researching questions for the **Glaziers Quiz in 2020** on the **Look up London** website. **Katie Wignall**, **Blue Badge** guide, had written a blog on London's unusual stained glass windows, the first one being headed "Jazzy Tights". It turned out to be a short description of one light in the three light Founder's window in St Bartholomew the Less Church.

This window was a gift of the Glaziers' Company in 1950 and dedicated in 1951. All the windows in the church had been blown out by enemy action in 1944. The window commemorates the Augustinian Canon Regular, Rahere. He was of Anglo-Norman descent and as a young man became a jongleur (minstrel and storyteller) and a jester who aspired to great things. Eventually he did get to court and became a favourite of King Henry I.



A 15th century tower provides the entrance to St Bartholomew the Less Church, Smithfield which houses the windows mentioned in this article.



Mary holding Jesus with lilies below.

After some time, he had a change of heart and became a priest and set out on a pilgrimage to Rome. While there he fell ill, probably from malaria which was rife in the Papal city. He prayed and vowed if he recovered to found a hospital "for the restoration of poor men and... would minister to the necessities of the poor gathered in that place".

On his way back to London St Bartholomew appeared to him in a vision and bade him found his hospital and priory in Smithfield, which he did in 1123. St Bartholomew the Less is the only remaining one of the five chapels within the ancient priory. St Bartholomew the Great is still the priory church.

Liveryman Hugh Easton was commissioned to make the window to commemorate Rahere. It has three lights, the middle one shows Mary at its apex holding Jesus and below her a great burst of lilies and the shield of St Bartholomew's Hospital.



St Bartholomew holding the knife with which he was flayed and martyred.



St Luke with his foot resting on a pile of books.

The right light shows Rahere down on one knee looking up towards Mary and standing beside him is St Bartholomew holding the knife with which he was flayed and martyred. Peeping through Rahere's priestly clothing is one leg clad in Harlequin tights, recalling his earlier life as a jester. At the bottom of the window is the inscription recording the donation from the Glaziers' Company in 1950 and the arms of Glaziers' Company.

The left light depicts St Luke, patron saint of physicians, surgeons and painters. He is looking up towards Mary and Jesus and holds in his hands a paintbrush and an unfinished painting of Mary and Jesus.

St Luke is regarded as the first Christian icon painter because of an inscription in the catacombs under a fresco "one of the seven painted by Luca". His foot is resting on a pile of books, the topmost of which is St Paul's Epistle to the Colossians open at a page saying "Luke, The Beloved Physician" (Colossians 4, 10-11,14).

The remaining four books do not have their spines towards the viewer but are probably the gospels of Matthew, Mark, John and Luke. The latter, being the largest and with gold rimmed pages, may contain Luke's gospel and the Acts of the Apostles. So far, I have not found Hugh Easton's description of his window. The remaining feature is the crest of the Duke of Gloucester, probably the donor of that light.

Two other windows were made by Easton, one to commemorate the nurses who died in the conflict of 1939-45 and the other to commemorate the doctors who perished in the same war.

Welcome to the world of very contemporary stained glass

Former band manager and events promoter ANNA DAVIES writes about being a contemporary stained glass artist and encouraging people to develop their own artistry.



Zeppelin – one of my more unusual requests , this zeppelin was a joy to make. The chap for whom it was to be a present is infatuated by this zeppelin and its story. His wife commissioned this for his birthday.



Goldie's Lady – Goldie was having an exhibition based on four photos that he had taken. These four pictures of a woman were then presented in many different mediums. Huge canvases, silk screened onto copper among just a few. This image was sent to me to recreate in glass. On the night of the private view, a bedroom had been set up with my glass version of this on the wall above the bed and Goldie lay on the bed pretending to be asleep... This was the opening view of the exhibition. (NOTE: The image from urban artist Goldie is on the left, and its recreation by Anna Davies in glass is on the right.)

I hope with this article I can welcome you into my world of stained glass. A modern take on what is normally such a traditional art form is what my work is all about: making the art of stained glass more accessible, both by taking it into people's homes and teaching it in my workshop. So much of my work is contemporary.

I can't help but find myself influenced by my previous career as promoter and band manager and the many messy, fun packed years spent dancing and laughing, and meeting outrageous people on tour. I was also lucky enough to be launched by the founder of a famous gallery of modern urban art.

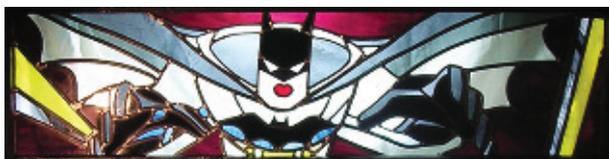
So, I do break conventions and challenge the ideas of what stained glass can be, primarily by putting into art form the wishes of my clients. Which means not being constrained by traditional thinking.

When I take a break I sit down with a mug of tea in my workshop, surrounded by some of my works. To my right is a lamp made from an old guitar with its sound hole covered in glass. The famous musician Prince is sandblasted into it. To my right is a coffee table made from a drum with its batter head removed, replaced with sturdy shatterproof glass. Under this a stained glass piece of Keith Moon can be seen.

From classic traditional stained glass and mosaic, through to pop art, graffiti and tattoo. These are just some of the eclectic stylings of glass that represent what goes on in Anna Stained Glass Works.

This lately quiet workplace was bustling with life before the lockdown and is now preparing to come alive again, with people being welcomed back to experiment with glass as a creative outlet. Opening up the workshop has helped expose the versatility of stained glass as an art.

People come in at different levels of ability and creativity, but no two people make anything alike. Everyone



Batman – this is our well loved traditional Batman but with a Brighton twist. He is wearing red lipstick... saucy!



Barbed Wire – this was inspired by a black and white photo I saw in a newspaper. I love that something as harsh and industrial looks so beautiful in fragile glass.

makes something wonderful and personal to them, and that fascinates me.

I use very liberal teaching methods and allow my students to create what they want even if they break away from convention. The satisfaction I get from my work and teaching others is immeasurable, helping them discover their potential and watching them scratch that creative itch which so many people have but do not get the chance to fulfil.

Born and bred in Margate, Kent, I moved to Brighton aged 18. I spent years trying many different jobs, from live music promoter to hairdresser and everything in between. Including working on a hop farm, tractor driving, hod carrying and even working in a bank.

Since I was a child I have been captivated by glass. My grandmother collected it and her house was full of wonderful glass things. Her sash windows were lined with colourful bottles and when the sun shone through them their colours would pour onto the dining room table, mesmerising me.

I would walk through Brighton's open market and gaze longingly at a stained glass shop in envy. This would bring me to commission work from the shop. I eventually picked up the courage to go inside and that was the first time I met master craftsman Keith Nickels. Keith has since become a dear friend and mentor to me. I would never have come this far without his patience and kindness, and willingness to share his knowledge with me.

I commissioned a piece from him; it was to be a gift for a family member. Sadly, when I went to pick it up it had cracked in the kiln. I was about to ask for it to be made again when I decided that I wanted to make it. I would find a course and learn myself. Within three weeks I was in a classroom with lots of other nervous but excited people about to learn how to cut glass for the very first time. I fell in love there and then, and I have never looked back.

I first developed my urban style of work when I met Eddie Lock whose gallery overlooks Folkestone harbour. The chance meeting at a Levellers gig with this former record producer, DJ and then urban art dealer was to send my career off in an unexpected direction.

I soon found more of my work being presented in exhibitions in London overflowing with celebrities and paparazzi. Some examples being the Lock Up and another called Love Over Gold – stained glass recreations of art by legendary musician and street artist Goldie, but with an added twist. ▶



Sandblasted Fishes – I spend a lot of time in Portugal and love sardines. I wanted to try and capture their sparkling beauty by sandblasting them into mirror. This light box was bought and loved by a lady who also shares my passion for fishes. Some people like fish!

For the Goldie piece I fused the glass on parts of the body like the breast and added a real piercing to make the piece three-dimensional. I also added definition to the piece by sandblasting the muscles and putting into mosaic her face and feathers.

With Eddie representing me as an artist I was listed alongside great urban artists such as the Sex Pistols' Jamie Read, Banksy and Goldie himself. These were very exciting times for me and I am eternally grateful to Eddie for giving me such a great opportunity.

Since then, my urban style has continued to develop, challenging the conventional ideas of what stained glass can be used for. My work can be found in Italy, France and Portugal, and I have been fortunate enough to have my work appreciated by much loved actor Richard Hawley, comedian Mark Little and, from the very start, that legendary folk rock band The Levellers.

Commissions have ranged from Russian oligarchs to owners of the house boats on the river Adur, to tailor to the stars Gresham Blakes, to creating artworks for homes and businesses around the south coast. From classic restoration through to a series of stained glass rap artists. No job is too big or



Tattooed Lady – this lady saved me. I was at a particular low patch in my life and I decided to just make something for the love of it. Not a commission but something just for me. This picture is of an actual tattoo I found online. She has since been bought but she did live with me for a while and I enjoyed her company tremendously.



Section of large commission – I was commissioned to make 16 square metres for a lovely Russian client. This was a huge orangery. The space originally had all clear glass but the client wanted privacy from the staff so asked me to fill it with colourful images. I was inspired by their stables and carp lake and incorporated traditional Russian birds and patterns. This small section of this huge commission was inspired by the lady of the house's name which when translated into English means the sun and the moon.

too small or unusual. I love making people's visual dreams come true.

This last year's work included major restorations such as Brighton's famous music venue the Concord 2. I am currently repairing the Millennium window from St Nicolas Church, Shoreham (designed and made by the late Sue Wallis) which had sadly been vandalised.

I am buoyed by the completion of my latest restoration work – restoring windows at the St Agnes site in Hove, formerly a church that's being converted into a Natural Fit luxury spa and gym. The site paid homage to its history by having me design and create a large, colourful signature window for the new pool and spa room.

Going beyond the world of man-made goods, I have looked to nature itself as the canvas for my work, finding ways to combine the beauty of the synthetic and the natural. I did



Four Door Panels – I absolutely delighted in designing and making these. The client just walked in off of the street and told me he was having these huge mahogany doors made as a partition for his sea front penthouse apartment. He told me that his view was ever changing with the weather and the tides and the light.

He wanted to somehow capture this in glass. I worked very closely with him discussing each shape and each colour and texture. His apartment has huge windows on three sides drenching the stained glass with sunlight. The four doors fold back on themselves meaning that the pattern is ever changing depending on the angle and time of day.



Rap Artist Ocean Wisdom – Ocean's mother is a student of mine and she has commissioned a series of pieces. All rap artists, Ocean, Tupac, Jay-Z and the notorious B.I.G. Her goal is to put on an exhibition of my work, all rap artists in glass. I am still to make Dizzy Rascal and Eminem. These are all light boxes and very fun to make.

a whole range of glass works for Lady Walters who owns a beautiful garden in the village of Washington in West Sussex.

Lady Meryl Walters and her husband Sir Peter Walters, a former CEO and chairman of BP, own the Old Vicarage, which has a 3½ acre garden that's open to the public four times a year to raise funds for cancer research as part of the National Garden Scheme. Lady Walters bought from me a collection of iridised bugs that she had made into windows for her treehouse, and these can be seen and enjoyed by visitors.

After the first lockdown I did wonder who would ever want a stained glass window again. It is a luxury item and everybody is being cautious financially. For instance, when Brexit first happened, my phones stopped ringing because people were concerned for the future. It was mainly my classes that kept me going then.

So, after the first lockdown I was concerned, but I've actually never been as busy. With many people trapped indoors with nothing to do, homeowners have come to me to brighten their living spaces with glass art unique to each one's taste and requirements. For me, it has been a delight to work collaboratively with my clients to ensure that every piece of work is tailored exactly to their desires and needs.

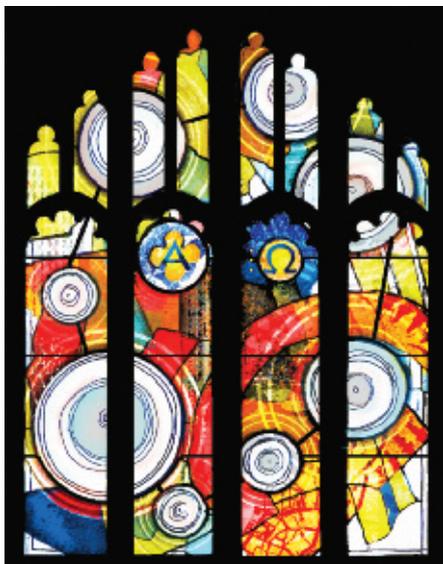
Now preparing for teaching to get back into full swing, I can enjoy helping the future generation of glass artists find the same passion that has kept me in the craft for so long. I believe that many people are creative inside but don't access that part of themselves. I see people transformed when they come and start my courses, finding personal joy and satisfaction in skills that they never knew they had.

I am so incredibly lucky and grateful to all my students who bring their energy and enthusiasm, and go away with a piece of art they've made and new passion. Teaching a stained glass course is a gift to self, a real treat. It's not like trying to teach teenagers maths – that would be hard work!

EDITORIAL NOTE: This article was written with the help of Stanley Evans-Power.

A resoundingly successful glass depiction of bell ringing

RACHEL PHILLIPS describes how she made a window and glass banners to celebrate a church's bell ringing.

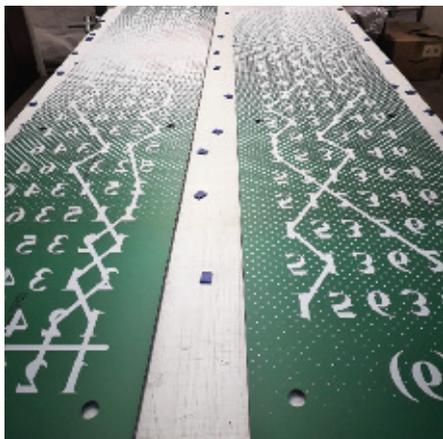


The Resound window design depicting bell ringing in St Michael and All Angels in Blewbury, Oxfordshire.

"We'd like to make a window celebrating the bell ringing in the church," said the voice on the other end of the phone...

This marked the start of my involvement in *Resound*, a new glass scheme consisting of a large stained glass window flanked by six illuminated glass "banners" sited in the West Tower of the church of St Michael and All Angels in Blewbury, Oxfordshire. It was created in response to the church's desire to commission a new stained glass window to celebrate the rich heritage of bell ringing in the church in the form of a contemporary artwork that would bring light and colour into the space.

During my initial site visit I visited the ringing chamber and loft whilst the bells were rung and had the powerful experience of feeling the sound as well as hearing it. The idea of resonance inspired the final design.



The banners being made in conjunction with Pearsons Glass.

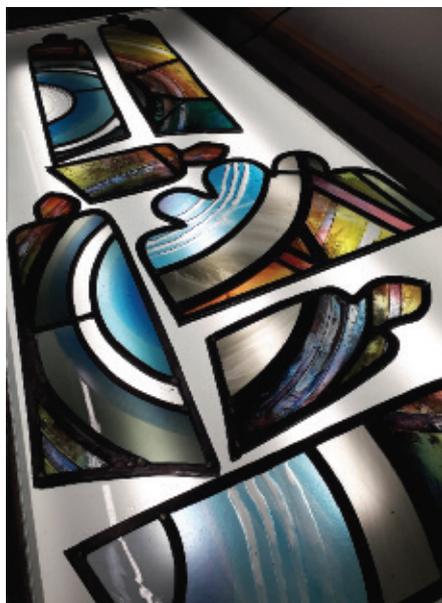


The Resound window, blasted and painted detail.

The church's eight bells are represented by different sized circular forms that together symbolise the octave. These forms embody the idea of individual notes being used in combination and unison with radiating, overlapping waves of colour and texture used to suggest the idea of sound waves travelling outwards over the community and landscape.

The window as a whole seeks to give a sense of qualities I had observed in the action of the ringing of the bells: movement, dynamism, scale, grouping and ornament – as well as textures and forms found in the stone, timber and ceramic work throughout the building. My initial proposal also included mention of "reflected elements" to be sited within the tower space and I developed an idea for several wall-mounted mirrored glass "banners" to accompany the window with my regular creative collaborator, Linda Norris.

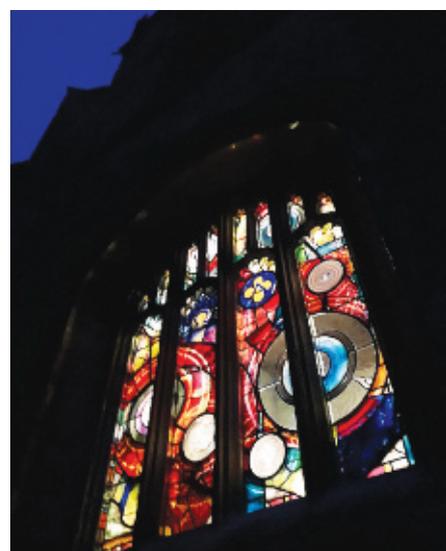
The six glass banners symbolise the church's earlier contingent of six bells and contain bell ringers' methods – the codified "music" used for bell ringing. The methods are patterns that are reminiscent of forms such as weaving, writing and textiles through



Tracery panels, leaded and cleaned.



Finished window, "Omega" detail.



The glow from inside the church comes through the window into the darkness to be comforting and uplifting during lockdown.

to circuit boards and are in the window in fragmentary form to create a visual and thematic link between pieces.

The banners are sandblasted, illuminated mirrors that serve to reflect and amplify the colour and light from the window further into the space, and were made in conjunction with Pearsons Glass in Liverpool.

One of the most enjoyable parts of the project was commissioning glass roundels from English Antique Glass to represent the bells. The series of textured, clear and coloured roundels explore the theme and imagery of resonance and sound waves.

I used sandblasting and painting in my studio to modulate the colours and create a variety of textures before final leading and assembly, and was ably assisted in the studio by my good friend and gifted glass artist, Lisa Burkl.

All the glass was installed at the end of 2019 and was officially opened in January 2020, not long before the UK started dealing with the coronavirus pandemic. At night, the window and banners can be illuminated and there is something comforting and uplifting about the glow from inside the

building in darkness, especially in the recent months of lockdown and self-isolation. The illuminated window speaks of the strength and beauty of the whole group, the value of community even in the absence of "normal" life, and whilst the bells themselves are silent they continue to ring out in the window.

Glaziers attend HMS Kent affiliation event

A 16-strong contingent of Glaziers represented the Company at the HMS Kent Virtual Affiliates Event in February – which also involved representatives from other affiliate bodies including Portsmouth organisations and the Mercers, the only other livery company affiliate. It was hosted by the ship's CO, Commander Matt Sykes. Attending naval luminaries included Commodore David Elford, naval regional commander Eastern England, and Admiral of the Fleet Lord Boyce, Lord Warden of the Cinque Ports.

Thanks to all the project team for their dedication, support and hard work that made this project a success.

NOTE FROM PETER HILDEBRAND:
This new window at the church of St Michael and All Angels in Blewbury, Oxfordshire is one of the windows to be featured on the new

Master Michael Dalton led the Glaziers, who included Upper Warden Phil Forley and Past Masters Andy Lane, Peter Doe, Colin Freeman and Peter Beesley. Former Royal Navy chaplain Rev'd Father Mark Jackson was also present. The virtual nature of the event had the advantage of partners also being able to view the proceedings.

Commander Sykes described the ship's recent activities prior to returning to Portsmouth to prepare for her next mission: being one of the escort vessels for the aircraft carrier HMS Queen Elizabeth on her duties in the Far East and being in charge of anti-submarine warfare for the Carrier Strike Group.

A video made by the crew of the ship at work was the highlight of the event, demonstrating as it did the teamwork, professionalism and quality of equipment which would all come into play in her

Visit Stained Glass website, which launches later this year with the support of the Glaziers' Company and the British Society of Master Glass Painters. Its excellent design, together with the set of mirrored panels or banners made as part of the project, fits so well into its surroundings.

forthcoming role in the Far East which would last until towards the end of the year.

A particularly welcome part of the event was the splitting up of representatives from the affiliate organisations into mixed Q&A sessions presided over by a ship's officer. Matters raised ranged from the loss of the normal curry lunch for visitors to there being enough torpedoes and missiles on board.

It emerged during the event that Commodore Elford, who has responsibility for liaison with all City livery companies, would be leaving the Navy, while Lt Cdr Pablo White, who is the affiliate officer for the Glaziers, and who had been in charge of organising the whole event, would be leaving the ship in June.

Among the Glaziers' contingent were those who had not visited HMS Kent before either physically or virtually, and afterwards many expressed how interesting the event had been for them.

HONORARY LIVERYMAN RICHARD H DRIEHAUS – OBITUARY

COLIN FREEMAN writes: A legend as an investor and donor according to a Chicago newspaper, Richard died at 78 on 9 March in a Chicago hospital from a cerebral haemorrhage. Starting on the South Side of Chicago he saved, mastered the stock market and backed causes that ranged from excellence in architecture, art and stained glass and fashion, to education and good government. The lives of many have been enriched through all these charitable and cultural projects over many years.

He was known throughout the financial world as the originator of momentum trading which calls for spotting stocks on a prolonged upward trend. He founded Driehaus Capital Management in 1982 which managed \$13 billion through its mutual funds and other accounts. He later expanded into private equity.

Richard knew what he liked – stocks, classical architecture, stained glass, the performing arts, parties and vintage cars. The name Richard H Driehaus itself is evidence of his generosity. It's on a museum, his foundation, an architecture prize, a fashion competition, numerous academic buildings and programmes, and awards celebrating historic preservation throughout the world.

Our own hall has his name writ large between the two Royal Charters, thanking him for his generosity in their restoration some eight years ago. Other UK organisation to benefit from his generosity included the Prince's Trust and the Soane Museum. His collection of Tiffany and 19th century glass was a particular interest and displayed for



The late Richard Driehaus – proud of his Glazier membership and his Freedom of the City of London.

many years at the Navy Pier in Chicago; those on the Master's visit to Chicago in 2011 will have enjoyed them. The Glaziers hope that the project to revive the Navy Pier comes to fruition, another fitting tribute to his memory.

I enjoyed taking Richard to events in the City such as the Silent Ceremony and Lord Mayor's Show for Alderman Sir David Wootton. The Middle Temple provided him with a surprise: the names of two Middlemen on a wall of honour who were involved of the development of the American constitution. He also found our dinners relaxing and one of my last memories was of his laughter when in conversation with one of the Livery.

Conservators make art live on

When it comes to stained glass the artistic side of the craft might seem undeniably the more glamorous compared to the conservation side. Indeed during coronavirus restrictions the series of webinars organised by the Livery has focused on the original art aspect, whether past or present.

Of course, major conservation projects do receive appropriate media coverage, e.g. York Minster, but somehow the regular and ongoing work of conservators doesn't attract the same excitement as that of their artistic cousins. Which is a shame because much of the acclaimed art of the past wouldn't be with us today if it wasn't for the work of the conservators in restoring it to its former glory.

This was evident in a programme about art in Wales on BBC4 on the evening of 3 March. This looked at stained glass in Wales and focused particularly on the 1533 Jesse window in the north nave of St Dyfnog's Church in Llanrhaeadr – showing the genealogical tree of Christ's ancestry growing from the chest of Jesse.

It was restored by the York Glaziers Trust 1986-9. But that wasn't the first time restoration work had been carried out. During the Civil War, to save it from Puritan vandalism it was taken apart, buried and later restored when safe to display it again.

The point is that at two critical points in the window's existence conservators had enabled its marvellous artistry to live on and to remain an outstanding example of Welsh art. Obviously on both occasions modern dangers to buildings and windows such as climate change hadn't yet emerged.

A combination of intense colours – Irish stained glass in English churches

Lecturer and tour organiser MIKE HOPE looks at Irish stained glass in the UK.

With the Covid-19 pandemic lockdowns bringing most forms of lectures, courses and visits to a halt, it has at least given a chance for some reflection. With so many visits in the previous years as a lecturer and guide, both here at home and abroad, to churches, cathedrals and museum collections it has been possible for me to look at the thousands of digital images that have been taken.

Starting in 2016 I set out to take tours to visit all parts of the island of Ireland and visit all extant Harry Clarke windows, and along the way introduce people to the work of the An Túr Gloine studio and the work of, amongst others, Sarah Purser, Michael Healy, Wilhelmina Geddes, Evie Hone, Catherine (Kitty) O'Brien, Hubert McGoldrick, Beatrice Elvery, Ethel Rhind, Patrick Collins, Patrick Pye, and Harry Clarke Stained Glass Ltd.

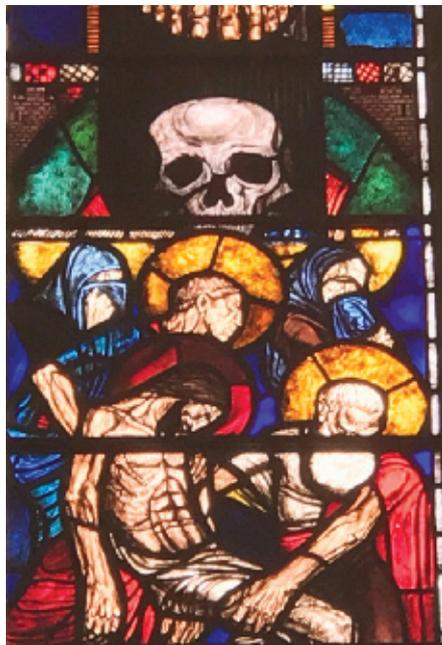
Wonderful treasures

As a result, I have increasingly become aware that there is a great deal of work by Irish stained glass artists spread around England. It is therefore the intention to introduce the reader to some of the wonderful treasures and in some cases undoubted masterpieces by these people. With the distinct possibility of travel at least within the UK opening up, it is timely to flag up some of the key Irish stained glass windows.

Another interesting facet of this work is the geographical spread and the presence of what can only be described as “hotspots” for Irish stained glass. It is quite refreshing also to note that this is very much a non-metropolitan centric spread. How many of you know that to see the largest concentration of Irish stained glass in England you would travel to Newcastle upon Tyne and Wallsend (which strictly speaking is North Tyneside) in particular? I will return to this grouping shortly.



St Luke's Church, Wallsend. The five light east Window, known as “The Crucifixion Window”, 1922. Wilhelmina Geddes.



St Luke's Church, Wallsend. Detail of the bottom part of the middle (3rd) light. Beneath the feet of Christ, the skull set against the upright of the crucifix is in stark contrast. The scene below depicts the deposition from the cross. The body of Christ and the hands and faces of the supporting figures reveal Geddes' mastery of drawing.

I have provided at the end of this article a short but by no means exhaustive gazetteer of some of the An Túr Gloine artists' work and their locations in England.

Finally, I wish to record my own debt of gratitude to the work of Nicola Gordon Bowe who was the prime mover in so much of the work which has gone into the rediscovery and reassessment of the Irish contribution to stained glass in the 20th century.

A BRIEF HISTORY AND THE START OF AN TÚR GLOINE. The emergence of a strong and coherent group of Irish stained glass artists - with strong Celtic links, an Arts and Crafts inspired core and an awareness of the latest developments artistically speaking from a Europe-wide aspect – grew in importance, following the creation of the Irish Free State in 1922.

An Túr Gloine can trace its origins back to 1901, with the arrival in Dublin of Alfred Ernest Child as the new instructor in stained glass at the Dublin Metropolitan School of Art. He had been trained by Christopher Whall and he would in turn impart and deliver the ideals of Whall to the new generation of Irish stained glass artists such as Clarke, Healey, Purser, etc.

In 1903 Sarah Purser set up the An Túr Gloine (The Tower of Glass) Studios in Dublin. This was set up on the same lines as Mary Lowndes' glass studio in Fulham, London.

At both that studio and An Túr Gloine the core principle was one of the artist not only



St Peter's Church Wallsend. Three light Memorial Window of 1921 by Michael Healy depicting St George, the Angel of Resurrection and St Christopher. The textured quality of the colours used in backgrounds, which are a typical feature of An Túr Gloine glass, are very much reminiscent of the work of Christopher Whall.

designing the window, but painting and cutting the glass, doing the leading and overseeing the firing process.

Sarah Purser, although only designing and making a small number of windows, was very much the driving and managerial force behind the An Túr Gloine. She would remain in charge until her death in 1943. She was responsible for selecting and approaching artists, starting with Michael Healy in 1903, then Catherine (Kitty) O'Brien in 1904, Ethel Rhind in 1908, Wilhelmina Geddes in 1912 and Hubert McGoldrick in 1920. Wilhelmina Geddes would also help nurture the talent of a key protégé – Evie Hone.

Vibrant colours

All of the output of An Túr Gloine can be readily identified by the jewel-like quality of the vibrant colours, which are used to create a dramatic presence. This use of colour and texture is often further emphasised by the powerful and bold drawing of figures, landscape and architectural elements alike.

HARRY CLARKE AND HARRY CLARKE STUDIOS. Harry Clarke is of international eminence, not only as a stained glass artist but also as an illustrator. In the last twenty years his short life and career have become very well researched and published, and rightly so. He had trained alongside Michael Healy at the Dublin Metropolitan School of Art, under the tutelage of Alfred Ernest Child.

After initially working in his father's firm of Joshua Clarke and Sons, he would set up his own highly successful firm. After his untimely death in 1931, the firm would continue. The role of artistic leadership would pass to ▶



St Peter's Church Wallsend. The bottom section of the left light has a remarkable depiction of the carnage of the Western Front in World War One. The two dead figures and the destroyed heavy gun create a powerful evocation of the front. The fragmentary trees and the almost complete silhouette of the gun break into the broken skyline. Emphasis of light and salvation being given by the horizontal design. The foreground is given a sense of movement by the use of brushstroke and line.

Richard King, who remained in charge until 1940. He set up his own practice that survived until his death in 1973. It was in 1973 that the Harry Clarke Stained Glass Studios also finally ceased business.

His glass can be readily recognised for its shimmering quality caused in no small part by the combination of intense colours used in small jewel-like elements. Often the images are set on almost Symbolist-like backgrounds with subtle gradations of colour. This creates an ethereal depth to many of his windows. He is also fond of using horizontal banding to create depth.

Clarke's figures are famous for the elongation of the bodies. The hands and feet are also elongated with particular note being made of the often magnificently bejewelled footwear.

Amazing ability

His amazing ability as an internationally recognised book illustrator is very self-evident, with his mastery of line and pattern being used in his windows to great effect.

THE IRISH STAINED GLASS HOTSPOT – NEWCASTLE UPON TYNE. As I mentioned in the introduction, it is a pleasure to introduce new locations and artists to people. Therefore, a day spent in Newcastle upon Tyne brings a wealth of visual pleasures.

The reason for two of the major commissions was that in the case of St Peter's Church Wallsend (C of E), the rector was the Rev'd Charles Osborne (rector from 1906-36). He was Irish and elder brother of the artist Walter Osborne, who was a good friend of Sarah Purser at An Túr Gloine.

As a result, Michael Healy gained three window commissions at St Peter's Church: in

1913 a triple light depicting St Patrick, St Peter and St Luke; in 1919 The Nativity, Christ Blessing the Women and the Shepherds; in 1921 St George, the Angel of Resurrection and St Christopher. All three windows show Michael Healy's style – the use of vibrant juxtaposed colours, jewel-like designs to emphasise this and strong drawing.

Mention should be made here that the church also has a memorable Tom Denny window from 2017.

The neighbouring parish of St Luke's Wallsend (C of E) possesses, in my opinion, one of the most dramatic and arresting windows of the 20th century. Dating from 1922, the East window of five lights, known as "The Crucifixion Window", is undoubtedly one of Wilhelmina Geddes' masterpieces. No pictures do the window justice. It is a window to be sat and stared at.

Bold drawing

The juxtaposition of the vibrant reds, blues and yellows are set off by the very dramatic, powerful and bold drawing of the figures (many of which sport modern-looking short haircuts!), creating a very personal and Expressionistic quality. The elongation of the figures is further emphasised by the tall lancets which create the five light East window. The drapes and folds of the clothes are likewise treated in this dramatic fashion. The hands, feet and faces really do convey emotions.

The result is truly a window which everybody must try to visit at least once in their lifetime.

The vicar at the time, the Rev'd T. W. Allen, was a friend of the Rev'd Charles Osborne, a fellow Irishman. There is no doubt that once again the family connection via the Osbornes to Sarah Purser and An Tur Gloine was utilised.



St Charles Borromeo Roman Catholic Church, Gosforth, Newcastle upon Tyne. Four light window dating from 1944 by the firm of Harry Clarke Stained Glass Studios. The Nativity, Adoration of the Shepherds and the Visit by the Three Wise Men is a stunning example of the use of vibrant colour and highly decorative backgrounds by the firm. The figures, the design and indeed the colour are all still highly influenced by the work of Harry Clarke.



St Charles Borromeo Roman Catholic Church, Gosforth, Newcastle upon Tyne. This detail of the window shows very clearly the highly stylised approach to the backgrounds, the bejewelled costumes and the hands and faces. However, the hands and faces now show a move away from the Harry Clarke approach and the use of, dare I say it, a less proficient designer/painter.

Nearby in the Newcastle suburb of Gosforth, stands the Roman Catholic church of St Charles Borromeo. It has two wonderful and large windows from the Harry Clarke Stained Glass Studios, post his death, and when Richard Clarke was the artistic director.

The Newcastle area was also home to what was the only window by Hubert McGoldrick in England. In 1921 St Paul's Church, Askew Road in Gateshead, installed a series of lights depicting St Martin, St George, St Michael and St Paul. Since 1973 when the church was demolished the whereabouts of the window is somewhat of a mystery.

Last works

A visit to the area could include a stop at Durham Old Elvet where the Roman Catholic church of St Cuthbert has a two light window depicting St Cuthbert, St William of York, St Bede and the Blessed Thomas Percy. Dating from 1930-31, the window (which was one of Harry Clarke's last works) was one that he directly worked on with supervised work from his studio to complete the window.

OTHER LOCATIONS. Here is a list of other locations of Irish stained glass in England:

HARRY CLARKE:

- Cambridgeshire. Ely Cathedral. The Stained Glass Museum.
- Cheshire. Nantwich, St Mary's Church (C of E) 1920; 3 lights.
- Dorset. Sturminster Newton, St Mary's Church (C of E) 1921; 3 lights.
- Hertfordshire. Waterford, St Michael and All Angels (C of E) 1921. Executed by Karl Parsons.
- Lancashire. Ashton-in-Makerfield. Basilica of St Oswald and St Edmund (RC) 1930; 7 windows. ▶



St Cuthbert's Roman Catholic Church, Old Elvet, Durham. This two light window was commissioned in 1929 and both designed and made by Harry Clarke in 1930-31. It is thus one his last windows and fully reveals Clarke at the height of his powers. Depicting St Cuthbert, St Bede, St William of York and the Blessed Thomas Percy, all of the figures are treated individually and reveal the sheer quality and magic of his drawing. The colours, grounds and control of the light sources reveal a total control of the design and layout of the window. The overriding colour is a range of blues.

Rutland. Exton Park Family private chapel (RC) 1926; 2 lights.
 Sussex. Ashdown Park Hotel (formerly Chapel of Convent of Notre Dame) 1925; 8 windows
 Warwickshire. Bedworth (C of E) 1929; 4 lights.

WILHELMINA GEDDES:

Lancashire. Southport, Holy Trinity (C of E); 1914.
 Cambridgeshire. Ely Cathedral. The Stained Glass Museum 1919/20.
 Newcastle. Wallsend, St Luke's (C of E); 1922.
 Lancashire. Bardsea near Ulverston, Holy Trinity (C of E) 1924.
 Middlesex. Laleham-on-Thames (near Staines), All Saints (C of E) 1926.



St Cuthbert's Roman Catholic Church, Old Elvet, Durham. Detail of the Blessed Thomas Percy, in the bottom half of the right-hand light and adjacent to St William of York.

Sussex. Northchapel (near Petworth), St Michael and All Angels (C of E) 1930.
 Kent. Faversham, Otterden Place. Private chapel 1933.
 Liverpool. Wallasey, Egremont Presbyterian Church. 1934.
 Middlesex. Greenford, All Hallows Church (C of E) 1952.
 London. Lewisham, St Mildred's Church (C of E) 1954.
 London. Battersea, St John's Hill. 1956: redundant and boarded up since 1972

EVIE HONE:

Eton College Chapel E. window.
 Cumbria. Lanercost Priory.
 Kent. Downe (Bromley), St Mary's Church. E. window.
 London, Farm Street Church of the Immaculate Conception (RC) 1953.
 London. Highgate, St Michael's 1954.
 Warwickshire. Ettington Park, Shirley Chapel.

Appetites whetted

I hope that this short article has whetted your appetites to, once it is possible, get out and see these wondrous works in person. As a body of work, they represent one of the great moments in not just 20th century stained glass but art as a whole. Their very luminosity enhances the experience of the divine purpose for which they were so lovingly designed and created.

EDITORIAL NOTE: Mike Hope runs annual tours to Ireland through his own company *Spirit of the Place*. He also runs tours, lectures, study weekends and visits around the UK and abroad under the auspices of *Travel Editions, Marlborough College Summer School and Dillington House, Somerset*.

Shady corner for Company motto in stone



In stone on a wall in Christopher Keவில்-Davies' garden, and fittingly in the shade – the Glaziers' motto: "O God, give us Thy Light".

CHRISTOPHER KEVILL-DAVIES writes: I thought that the roundel in our garden might be a nice oddity to include. The roundel was our idea to have in our garden and was made by an old friend, Anthony Weld-Forester, who used to run Sotheby's in Glasgow and took up letter cutting in his retirement.

Our decision to use the Company motto was because our garden is perpetually shady! It is made of Kirkby stone from Burlington Stone in Cumbria. It is mounted with six brass "studs" (made by me on my lathe!) and thus screwed to a board which is screwed to the wall.

BRIAN O'RIORDAN observes: Stone and slate from Burlington Stone in Cumbria is much in demand by architects, designers and builders because of its excellent quality, colour varieties and durability. Christopher's roundel is from the Kirkby-on-Furness quarry up on Kirkby Moor in the Lake District.

Stone has been quarried here since the time of Henry VIII when tenant farmers had been exploiting the deposits of stone and slate under the land. In 1842, they were gathered into one organisation by William Cavendish, Lord Burlington – later 7th Duke of Devonshire. One of the Devonshire family homes is Holker Hall near to the quarries.

Burlington stone was laid down as mud deposits 330 million years ago and, unusually, nearby volcanoes spewed out ash which was deposited on the mud. The fine ash eventually solidified into the subsequent rock creating subtle effects of colour and texture. The stone and slate from the Kirkby quarry are usually a very dark grey evenly spread throughout the stone or slate. There are five quarries in all in the Burlington group with different qualities and colour of stone.

Interestingly, the local name for a Kirkby resident was a "Roundhead" because of the local practice of the slate splitters to round off the top of each slate.

Award for livery response to pandemic

The Clarity in Charity Communications Award for 2020 was awarded late last year to James Fforde, court member of the Fishmongers' Company. It was presented jointly by Sarah Wait, then Master of the Communicators' Company, and Andy Lane, then Deputy Master of the Glaziers' Company. The presentation was made during the virtual Diversity and Inclusion event organised by the Communicators.

The judges were impressed by the response to the pandemic by the partnership between the Fishmongers and a taxi network called Minicabit (Britain's largest cab comparison and booking site) to enable frontline NHS workers, exposed and tired, to get to and from work and home with a free taxi ride. Using the Fishmongers' Company Charitable Trust as the funding mechanism, the scheme raised over £300,000 in its two-month lifespan, facilitating more than 3,500 journeys for NHS staff across 30 cities.



Previous Master Communicator Sarah Wait with the roundel for the winner from the Fishmongers of the Clarity in Charity Communications Award, co-organised by the Glaziers' Company.

The prize – a specially commissioned stained glass roundel – was created by artist Emma Butler-Cole Aiken working from her studio in Selkirk, in liaison with the Glaziers' Company.

The team of judges awarded the runner-up certificate to Simon Herland of the World Traders' Company, who impressed with his production of a video in support of the World Traders' Tacitus Lecture.

As a follow up to the 2019 Tacitus Lecture by Christine Lagarde, then head of the International Monetary Fund, Simon volunteered to make a video showing the impact of the lecture on the students who had been invited. He contacted students at

several schools who had attended and set up interviews, producing the video with minimal resources. The video was highly professional and demonstrated very effectively the educational importance of the lecture.

Sarah Wait, then Master Communicator and chair of the judging panel, said: "The Fishmongers' scheme to support NHS workers to travel free door-to-door, day or night, was a superb initiative – giving these valuable workers one less thing to worry about. The impact of the communications campaign resulted in over £30,000 raised for charity and enabled the service to operate in 30 cities.

"It is an excellent example of a livery company responding to a national issue and making a serious and practical charitable contribution to help NHS workers, many of whom are probably only vaguely aware of the City of London livery movement."

Suzanne Galloway, then Master Glazier and also a judge for the award, said: "The quality of entries for this year's award was very high. The innovative and excellent communications approach of James Fforde and the team at Fishmongers, working with Minicabit and the NHS, stood out for both the funds raised and the usefulness of the scheme." ■

History of the Glaziers' Company from 1919-1999

Past Master PHILLIDA SHAW explains the background to the digitised version of an already published history of the Livery.

During 1997 members of the Court were asked "How should the Company mark the Millennium in the year 2000?" The question was resolved in January 1998 when the Court agreed to Assistant R. F. Lane's suggestion that the History of the Company be brought up to date. The proposed history would build on the 1918 publication of the Company's earlier records 1328-1919, researched and written by Charles Ashdown.

Assistant Lane was ideally qualified to lead the editorial team. As Honorary Surveyor and Librarian for many years, Bob had long experience with the Company and had already published his scholarly research on the "Guilds outwith London". He was joined by Past Masters Peter London and Patrick Trollope.

Peter London had strong family ties with the Company and was still actively engaged with the London Stained Glass Repository and the British Society of Master Glass Painters. Patrick Trollope's experience as Clerk to the Company from 1985-1988 gave him direct knowledge of its traditions and administration.

The three editors decided to adopt a similar reporting format to that used for the earlier "Ashdown" History, by perusing and recording extracts from the Court Minute Books. They soon found, however, that the

Company had been so active during this period that the story of "The Glaziers' Halls" (Chapter 4), the "Craft and other Charitable Activities" (Chapter 3) and the "Glaziers' Company's Association with other Organisations" (Chapter 6) merited entire chapters.

Two further members of the Company, myself and Adelle Corrin – the previous and current Glass Information Officers – were asked to research and provide copy for Chapters 3 and 6. The five of us made a strong team.

The Company's Minute Books and some other property are held in the archive of Guildhall Library. Each one is a hefty volume. I recall accompanying Assistant Lane to collect five of them and returning by taxi to the Clerk's office at Glaziers Hall. Fortunately the volumes we required were in good order.

The earlier volumes suffered extensive water damage in 1870 "by an overflow of sewage into the basement of Radley's Hotel" where the Company had stored them and are largely illegible.

Colonel David Eking took over as Clerk in November 1998. His office was the hub around which the research and editing was conducted. I believe the three editors mainly worked on the Court Minutes at the hall. I was permitted to take Minutes books home, one at a time, and also to Adelle's flat in Notting Hill. Adelle and I spent many hours discussing and recording our knowledge of the craft, the Company and the BSMGP, fuelled by Adelle's memorably strong black coffee!

Finally, after much rewriting and detailed proof reading by Peter London, the history was published privately and presented to the Court and Livery in time to mark the Millennium.

Since then many "generations" of new Liverymen and Freemen have joined the Company with little or no knowledge of its history. Now, when we have the Glaziers' Company's 700th Anniversary celebrations to

look forward to, it seems a good time to make this fascinating information available in digital format for all to read.

I am very grateful to my husband Freeman David Whyman, the IT expert in our household, for undertaking the work. We both offer the digitised history to current and future members of the Company in memory of our loved and respected original "team".

The History of the Worshipful Company of Glaziers and Painters of Glass, London from 1919-1999 can be accessed via the Company website, top menu area, second left. ■

Spicing up dinner time

COLIN FREEMAN writes: The pandemic measures have restricted restaurant dining opportunities and are likely to present occasional challenges in the immediate and medium future. So here is a quality option that might spice up your dining in. The Oriental Club Express is the famous Oriental Club's premium nationwide meal box delivery service and has been a huge success. Deliveries have already been made as far as the village of Muir of Ord near Inverness and the Isles of Scilly.

Both Western and Oriental meals are featured. The Indian Street Starters and the main curries are particularly delicious. The club is happy for the Livery to enjoy the menus which change at regular intervals. Simply access the Oriental Club Express website for the menu options and guidance on ordering and delivery timing. All charges including delivery are in the prices.

Would the Livery note that when ordering and entering the code OCWCG, the club will make a charitable donation of £4 per meal box to our Glaziers' Foundation. ■

Cheese and wine lessons

One of the first social events to start the new year for members of the Glaziers' Company was a Cheese and Wine Tasting hosted by online cheese and wine company Love Cheese. This tutored tasting followed the delivery to attendees' homes of six French cheeses with a bottle of red and white wine, with the tutorial focusing on these. So let's see what some of the Glaziers attending the Love Cheese tutored tasting thought of it:

DAVID HARKNESS says: Yes, we did enjoy the evening Cheese and Wine Tasting. The overall quality of both wine and cheese was good. Their pairings of cheese with wine were also good. This is

obviously based on their special knowledge. What we learnt was that white wine pairs with soft cheese, and red wine pairs with hard cheese, but obviously these are generalities.

However, there was no guidance as to how to match up cheeses with wine other than the pairings of the cheese and wines provided. Our demonstrator could usefully have provided a list of cheeses available in the UK with the types of wines suitable.

PETER and JANET DOE observe: We enjoyed the evening very much. It was so good to see friendly faces again whom we had missed since March last year.

The ability to chat at the end of the evening was most welcome.

As far as the wines were concerned, we didn't learn anything that we didn't already know other than to say they were excellent examples of their type. However, we did learn

that white wine and cheese can go very well together – a first for both of us.

SUSAN KEANE comments: We thoroughly enjoyed the wine and cheese evening because it introduced us to several cheeses that we had not tasted before. The Love Cheese host introduced each one with enthusiasm and was interested in several Glaziers' experiences with similar cheese abroad.

The accompanying wines were delicious and well matched. It is amazing how quickly a bottle disappears when you are concentrating on tasting cheese.

The evening has encouraged us to experiment, rather than stick to our favourites. It is so easy to get into a routine when compiling the shopping list.

I hope the Company has another wine and cheese evening because we shall sign up immediately. ■

ALL ABOUT OUR NEW FREEMEN

A key characteristic of the Glaziers' Company is how wide ranging are the occupations, past careers and current interests of our members. This aspect is particularly obvious when you look at the Freeman who have joined the Company since the beginning of last year right up until now.

The coronavirus restrictions have meant that members have not been able to meet our new Freeman face to face at physical events and virtual events haven't really helped. So please now take full advantage of this introduction to our new Freeman, which includes their thoughts about stained glass and how they see their involvement with the Livery over the rest of this year.

Our new Freeman present themselves as they would like you to view them. Hopefully, as the Covid restrictions ease and social mixing eventually becomes as before, we will all have the opportunity to get to know them better.

SOBHNA UMRADIA: Regional HR manager for a telecoms company. I have been working in the HR sector for 23 years, both in the UK and internationally. I love the stained glass craft and the way you can use modern designs and apply them in stained glass. It's great to see stained glass in all types of buildings. It brings joy to everyone who sees it, especially when the light runs through it.

YASAR ZANGENBERG: Children's book author. **OVER 2021:** Very much looking forward to the Covid restrictions being lifted, and to participate in as many events as possible.

RAHUL SINHA: Charity strategic planning and impact evaluation, primarily working with international development and education policy organisations. At present working with the Overseas Development Institute.

OVER 2021: After a year of lockdowns, I'm very eager to participate in the Company's

social events – this has been a rough time for extroverts. Regarding its charitable activities, I would be very interested in doing a blue sky look at how the Company could expand its charitable activities, along lines consistent with its values and culture.

VAL STANSFIELD: Currently employment rights adviser for transport union TSSA.

OVER 2021: I look forward to more of the interesting talks and events – hopefully live ones just as soon as it's safe for all. I'm a member of the general committee of the National Liberal Club, where there are a number of other Glaziers – and feel it would be great for both organisations for the Glaziers to present a talk or visual event at the club.

GEORGY MORDOKHOV: I have a doctorate in law from Russia – defamation law, mainly Russian but involving some experience from other jurisdictions – and am currently working as a legal consultant. I am also a legal researcher (currently not employed in this area but regularly published. In 2019 I visited Oxford University as an Academic Visitor).

OVER 2021: I will try to be promoted to a Liveryman, and will be glad to help with the charitable work of the Glaziers as well.

SIR STUART ETHERINGTON: For 25 years CEO of the National Council of Voluntary Organisations, the umbrella group for charities. Also previously: chair of the Patron's Fund organising the Queens 90th celebrations on the Mall; visiting professor at the Centre for Charity Effectiveness, City University; former trustee of Business in the Community; former member of the Community Affairs Committee, Barclays Bank; former member of the Lord Mayor's Trust Initiative. **Current:** chair of The Oversight Trust – overseeing the distribution of unclaimed assets; chair of NatCen, a major social research charity. Looking forward particularly to helping the Glaziers' Foundation given my background.

KATE MAESTRI: I am a contemporary stained glass artist working to commission on large scale architectural glass installations for public and private buildings.

OVER 2021: I was honoured last year to be made a Freeman of the Company and to have access to the brilliant calendar of events planned for 2021. In particular I am very much looking forward to the virtual tour of Murano on 22 April.

MARIE GROLL: I am currently a senior manager at the York Glaziers Trust, and a stained glass scholar. I actively participate in the activities of the Glaziers' Foundation, as the secretary of the Glaziers' Trust and also the awards coordinator – overseeing the implementation of the Ashton Hill Award, Award for Excellence, Travelling Scholarship and CPD awards.

ANDREW BURR: I am managing director of Sykes & Son Ltd, London's oldest independent building contractor established in 1759. We have three main work streams: building; maintenance; mechanical and electrical projects. Sykes has a strong leaning towards heritage buildings and institutions and has worked on a continual basis for a number of years for Royal Household, Historic Royal Palaces, English Heritage, City of London Corporation and a number of London museums and galleries.

My interest in the Glaziers stems from a link with the founders of our business. Both John Willis and his son, John Willis Junior were Masters of the Glaziers in the 18th century. I thought it would be fitting if the Sykes business restored the connection. Our biggest client for the past few years has been the City of London, which, of course, also has strong connections with the livery companies.

RACHEL MULLIGAN: As an Artist Freeman of the Livery I continue to practice my artwork from my garden studio in Surrey, telling stories using the beguiling beauty of stained glass. Eight panels made during and about the lockdown are currently on display at the Stained Glass Museum (or would be if it were open).

OVER 2021: The Master invited me to give an online talk about my work which I have now given. He has also asked me to create the Rent Panel for his term in office, a challenge I am honoured to accept. ▶

complete my "being thrown into the deep end" I have agreed to join the Competitions and Awards Committee, and as a former recipient of the Continuing Professional Development Award, I am delighted to get involved.

CHARLES GILLET: I am a contentedly retired former Lloyd's insurance broker. Despite the current restrictions I became a Freeman of the City of London in 2020 and very recently was proud to be admitted to the Livery. Although both ceremonies had to be held virtually they were still very moving. As a Liveryman I intend to be actively involved in the activities of the Company when we are fully functional again this year.

AARON WRIGHT: At the beginning of this year I fully launched myself and my new stained glass studio, The Glass Monkeys. My aim going forward is to progress my knowledge within modern techniques of glass and try to bring them together, with traditional restoration/conservation techniques of stained glass and leaded windows. Along the way I would like to have a little more fun playing around and experimenting with glass and collaborate with various other Glaziers.

OVER 2021: I will endeavour to guide younger glass artists and glaziers towards the Worshipful Company and show them how the Company can help unlock doors in their own careers and meet so many different and fabulous people along the way.

IAN DOWSON: My current professional role is consulting on financial services innovation – FinTech, service redesign of government – GovTech, research and project management of company disposals. My corporate roles fund research into the impact of FinTech and GovTech and then create time so I can mentor start up companies. It may be surprising, but from my GovTech research content I feed into the corporate world a lot of the lessons learnt by governments when redesigning their services. Yes, I agree that governments still make massive mistakes in building new systems, usually in the £100s of millions, but there is a lot of innovative work being done.

OVER 2021: One of the reasons I became interested in the Glaziers' Company was to learn about the history of stained glass and to have the great privilege to be able to meet some of the remarkable artists and very skilled craftspeople who create such beautiful pieces of artwork. Over the last year I have only had the opportunity to view some of the webinars but my appreciation of their skills, the scope of their imagination and artistry has

only increased. I have started to understand the charitable work that is undertaken by the Glaziers' Company when things return to a form of normality, I will seek a greater involvement to how I can support the work of the foundation.

BELINDA SCOTT: Stained glass artist, designer and owner of Art Glass Studio. I have been selling and repairing panels, windows and small items for the last few years.

ANDREW MARSDEN: I am an experienced chairman, international brand marketing consultant and non-executive director. I am heavily involved in the livery movement. A Past Master of the Worshipful Company of Marketors, I am Junior Warden of the World Traders' Company and am a Liveryman of the Stationers and now of the Glaziers. I have been an elected member of The Livery Committee since 2016. From 2017 I have been chair of the 13-strong Financial Services Group of Livery Companies.

ISOBEL BRUNSDON: Currently running my business Labyrinth Stained Glass Studios. Designing and fabricating contemporary and traditional stained glass for all architectural situations. I run short courses for beginners and experienced students from my studio in East Sussex. I previously taught at East Sussex College, Hastings on the BA (Hons) course Designer/Maker for 16 years but recently gave this up to expand the teaching at my own studio.

OVER 2021: I would hope that 2021 allows me to finally engage and network face to face with other members, take an active part in attending talks and events and in understanding how in my role as a Freeman I can become more involved and useful in the Company.

ASHLEY BOOLELL: I am a partner at Shard Capital where I am head of commodities. I am delighted to be part of the Glaziers and I intend to be actively involved with the Livery. The pandemic makes this very difficult to achieve but I am hopeful that will change once the social restrictions are fully lifted. I work in the field of commodities and glass is, consequently, part of my focus. The aim of achieving a deeper understanding of glass is among the reasons why I joined the Glaziers.

JOHN CORLEY: I established my stained glass studio over forty years ago following training at Canterbury Cathedral studios. Since that time I have worked on many secular and ecclesiastical buildings, both new commissions and conservation including work for several dioceses, the National Trust, English Heritage and the Crown Estate as well as several livery

companies. I am currently working on private commissions and several commissions for proposed stained glass windows for churches within the South East.

MONIKA ZIOLA: I am a chartered management accountant and a chartered company secretary. After years spent working in the City I am now working as operations finance manager for a pharmaceutical company. I am normally based at their Romford factory working on supply chain matters. The company I work for, Ethypharm, manufactures essential medicines used in Covid-19 response, so the last 12 months were extremely busy.

OVER 2021: As life slowly goes back to some sort of "normal", my thoughts turn to creative pursuits and the social aspects of life after the cancellation last year of the flourishing social programme planned by Master Suzanne Galloway, including the trip to my home country, Poland. I am honoured to be approached to be the Master's Steward for 2022/2023. This also means I will be a Reserve Steward in the run up to my year. I am very much looking forward to getting involved with the Stewards' team and attending the events, as well as learning more about the Glaziers' Company and its heritage, and promoting the art and craft of stained glass.

SOPHIE HACKER: I have been working as an artist for the past thirty years, focusing much of my practice on liturgical art for churches (altar frontals, silverware, reordering, etc.). My most recent commissioned artwork was a new chapel cross for the Bishop of London (2020). I made my first stained glass window in 2012, under the guidance of Thomas Denny. My latest window was in 2020 for Romsey Abbey, to commemorate the bicentenary of the birth of Florence Nightingale.

OVER 2021: I am delighted to be one of the judges for this year's Stevens Prize and greatly look forward to seeing the range of responses. My next project is a rather unusual one: running creative workshops with residents and staff at the largest women's prison in the UK, to create up to 16 overlay double-glazed windows for the interfaith room at Bronzefield Prison.

NICOLA WILLIAMS: Barrister, called to the Bar in 1985. Various ombudsman roles between 2001-2020 in the UK and abroad, most recently as the Service Complaints Ombudsman for the Armed Forces (2016-2020). Crown Court recorder since 2020. I love stained glass. I am entranced by its beauty and have some in my house.

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