



# 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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## A live virtual tour of Murano

On 22 April Glaziers embarked on a live virtual tour of the island of Murano in the Venice Lagoon, with the real time viewing taking in various treasures such as the church of Santa Maria e San Donato and the Museo del Vetro.

The last stop on the island with its famous glass workshops was the showroom of the “master” glassmaker Lino Tagliapietra, now in his 80s. Having spent 70 years in the craft beginning as an apprentice at the age of 11, his work has been exhibited in museums and institutions all over the USA where he also has a base.

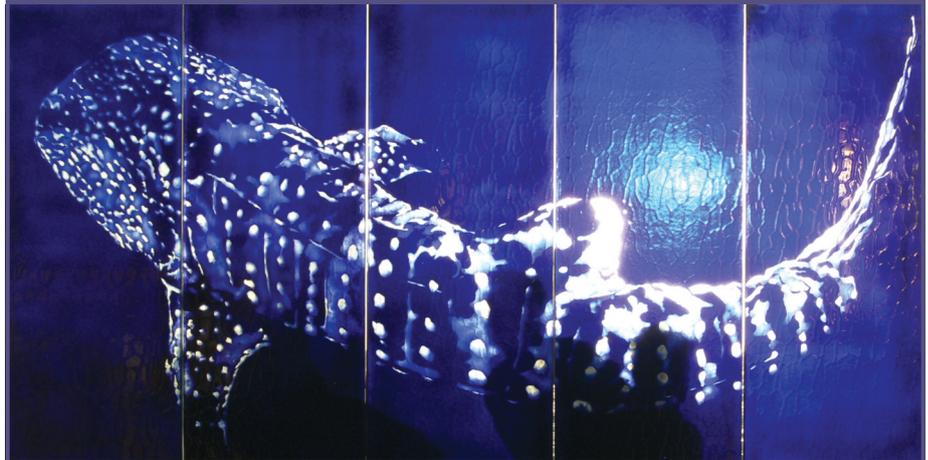
**SUSAN KEANE, who was the inspiration for the Glaziers’ visit, writes:** I was impressed by the guide, Luisella Romeo, when I watched on-screen one of her live walks around Venice with the Art Society Richmond. She was charming, informed and ready to take questions.

As a result, I booked her for a guided live virtual walk around St Mark’s Square for my Past Consorts group 2018/19. It was a magical experience to see the square in detail, without struggling amongst the usual throng of tourists. The walk was received so well that I booked Luisella for a walk around the Dorsoduro area of Venice with my other Past Consorts group 2008/9.

### Spectacularly colourful

I noticed that Luisella’s website described a visit to the showroom of Lino Tagliapietra to see his spectacularly colourful glass creations. This prompted me to ask if she could devise a live virtual walk around the

## Looking out from Australia



This magnificent three-metre glass whale shark sculpture, looking out towards the Indian Ocean from a balcony in the Western Australian Maritime Museum, reflects the uninhibited approach of Australia’s stained glass artistry, always looking for new horizons. Its creator, Vaughn Bisschops, points out that as the marine emblem of Western Australia, the whale shark symbolises much about the area – its magnificent coast, its biodiversity and its burgeoning tourism industry. It was designed to play with light that constantly flickers and interacts with the glass to create a piece that changes with the conditions and the environment. See inside Vaughn Bisschops’ quest for new frontiers in his work.

island of Murano with a visit to the showroom for the Glaziers.

Unlike many Glaziers, I had not visited Murano, so I was fascinated to learn that the island had been known for its highly innovative work with glass since the 13th century when the dangerous glass-blowing furnaces were moved away from the city to avoid fire spreading through the tightly packed buildings.

Luisella arranged to show us the locations of a few old glassblowing works and the temporarily closed glass museum

before we reached Lino Tagliapietra’s showroom

We were lucky because the pandemic had delayed Lino’s intended travel to his Seattle studio so that he had time to show us his work in Murano. I had not anticipated this great glass artist being so charmingly modest about his exciting work.

I passed this information to the Master and Clerk, who were enthusiastic about the idea and took over the organisation. The Master’s only condition was a good view of sunset over the lagoon at the end of our visit. Luck was on our side and the sunset was magnificent.

### Participants’ comments

The Glaziers visiting party for Murano was joined by numerous representatives from other livery companies, this outside participation being an aspect of the event’s success. This kind of participation has been a growing feature of online events organised by the Company. Here are some of the comments on the Murano visit from these other livery participants who were warmly welcomed by Master Glazier Michael Dalton:



The Glaziers take a live virtual water taxi ride through Murano with its famous glassworks.



Maestro glass artist Lino Tagliapietra in his showroom when the Glaziers visited – very lucky for them as he was about to retire.

**MELISSA SCOTT of the Turners:** What an absolute treat the Glaziers' Company shared with us on Thursday! The opportunity for a live virtual tour of Murano gave a special



While the outside of this bowl by Lino Tagliapietra has its own attractions, one is left unprepared for the impact of his artistry when looking inside.

insight and was a feat of technological skill. I felt utterly transported from my apartment in Dalston overlooking the City of London and the view of the sunset will stay with me for some time. Luisella Romeo was a most charming and engaging host. It was a



Stretching high in Lino Tagliapietra's Murano showroom.

privilege to have access, once again, to your ancient and modern craft with the visit to Lino's studio and I am most grateful.

**KITTY ADAM of the Broderers:** What a fantastic tour of Murano and a fascinating insight into the history and development of glass-blowing. I thought the guide was exceptional and hope one day to visit again in person, and go to see Lino's latest works.

**STEVE GARDNER of the Upholders:** Many thanks to the Master and Luisella for such an outstanding evening, my wife and I thoroughly enjoyed it. In fact, of all the Covid induced events we have attended, this vies for top place with one of our Upholders' events.

**DAPHNE CAVE of the Glovers:** thanks to your Master for allowing us to share the

wonderful event – a visit to Murano, it brought back so many happy memories. The guide was excellent and the glass artist simply amazing. The talent and skill mind boggling! Sunset to bring it to a close – inspired. It was a memorable evening.

**PAM MAGILL of the Merchant Taylors:** Many, many thanks for the fascinating talk. Having a virtual tour of Murano and also seeing the artist's glass museum, just terrific. I would love to go to Venice and explore when we can as I have never been and it has been on my bucket list for many, many years. The glass ware was just tremendous, the colours amazing. ■

## Lord Mayor's Covid award for Glaziers stalwart

**RICHARD BLAUSTEN writes:** It was in 1995 when I awoke from a difficult night in the ICU in the Royal Free Hospital, Hampstead and the watchful nurse placed a get well card on my bed for me to read. To my amazement it was from Pam Goodwin of the Glaziers' Company. How this missive from what for me at that time was another world had got through to the top floor of the hospital was amazing.

Nevertheless, it was immensely morale-boosting, the same no doubt for all the many, many members of the Livery whom Pam has contacted in difficult times for them whether as Assistant Clerk (which she was for 21 years) and then as Honorary Almoner (so far for 13 years).

So it should come as no surprise to all those Glaziers who have been aware of Pam's work for the Company, and particularly those who have benefited from it personally, to know that she received a Lord Mayor's Covid-19 Livery Award at the Mansion House on 19 July.

Each livery company was asked to propose a recipient from its ranks for a Lord Mayor's Award, which was intended to recognise individuals who had made an outstanding contribution, particularly through



At the Mansion House holding her award certificate for her work during Covid is Pam Goodwin, flanked by husband Jonathan (left) and Master Glazier Michael Dalton, who says: "During Covid Pam gave absolutely invaluable support which was very much appreciated. When you think that only something like 30 livery companies had nominees at the ceremony it seems to make Pam's award a little bit more special."

voluntary or charitable activity, during the coronavirus pandemic.

The nomination form from the Company made reference to the fact that as Honorary Almoner since 2008 Pam "has provided a sympathetic point of contact for our members, their families and dependants who may be experiencing illness or bereavement or other personal difficulties. She has ensured that the welfare and well-being of members is not overlooked and that there is someone to turn or talk to. She has also made sure that special birthdays, anniversaries, and family celebrations are commemorated."

The nomination form went on to mention Pam's work during lockdown and that she was instrumental in ensuring the success of an initiative to provide regular and positive telephone contact with members and their families, along with the Hon Chaplain and others.

The nomination concluded: "Pam continues to keep in frequent touch with many of those for whom a friendly voice at the end of a telephone can brighten one's day, or even be a life-line. Pam is very much the 'heart' of the Company, especially so given Covid 19 and its challenges."

Says Pam: "My role is keeping in touch with members when, for instance they are feeling poorly or have become widows or widowers. Some people don't want you to know they are not well so I have to be mindful of their wishes."

Pam and the other livery company nominees received their awards from Lord Mayor Alderman William Russell. She says: "The presentations and reception afterwards were altogether very enjoyable and I felt very honoured after 34 years."

However, she regards her work as a joint effort with husband Jonathan and without his support couldn't have done it. Jonathan modestly describes himself as her "side-kick and gopher – a fetcher and carrier". However, he has long provided backup for Pam and both are to be seen manning the welcome table at Livery functions and being on-hand during Master's visits to look after participants and help with problems. ■

**JOSEPH NUTTGENS'** original aim was to be an artist rather than a stained glass artist. But despite his lack of comfort in working in the medium and his desire to escape it, he came to terms with it and achieved some notable stained glass work. He recently had the national spotlight shined on his work during the media coverage of the late Duke of Edinburgh's funeral and the window in the Private Chapel at Windsor Castle for which Prince Phillip initiated the design and which Joseph Nuttgens produced. Below Joseph tells the story of his stained glass career and ultimately his transition out of it as well as, separately, the story of his work in the Private Chapel.

## A life with stained glass and after

**JOSEPH NUTTGENS** tells his story of 35 years' work in stained glass and then beyond when it came to a natural end.



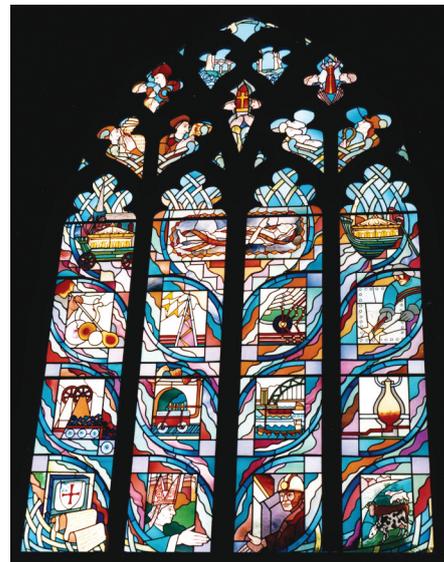
An early commission, 1987, one of four for a new Methodist/Anglican church in Calder Rise, Bedford, on the theme "The Word is the seed".

In 2015 I sold my studio and retired from stained glass. It was the moment I became, simply, an artist.

The studio was built in 1939 by my father Joseph Edward Nuttgens – or Eddy Nuttgens as he was known, on Pigotts Hill in the Chilterns, next to the home and workshops of Eric Gill. Eddy was an idealistic Catholic much influenced by Gill's monastic Catholicism and the "Back To The Land" movement whose ideals were espoused (though not faithfully practised) by Gill.

It was here Eddy designed and made stained glass until he died in 1982. It was also where he brought up twelve children, four by his first wife Kathleen, who died in 1936, the other eight, of which I am the eldest, by my mother Daphne.

It was a bare hill surrounded by woods, a place for us children to run free. For me, that freedom came to an end in 1948 when I was seven, and enough money was found to send me away to a small Catholic boarding school in Wales. Eventually, money becoming scarce, I was taken away from the school and sent, for want of a better plan, to High



The Millennium Window for Durham Cathedral. This was for the cathedral millennium in 1997 and its theme was the history of the church in the North in relation to industry and the working man.

Wycombe Art School. I was 15 and had taken no exams.

My father was not very impressed by the few drawings and paintings I had made at school; and at art school I had no realistic idea about being an artist. But very soon I developed an urge to get away – from my huge family, from my father, from the Gill influence, from stained glass and, eventually, from Catholicism.

### Patrick Reyntiens

I got a holiday job with Patrick Reyntiens whose studio was just outside High Wycombe and who was making John Piper's windows for Coventry Cathedral. Patrick also introduced me to a whole new area of modern stained glass – from France, Germany and USA, and it was there that I found the confidence to apply to the Central School of Art in London.

I did not find the Central School congenial partly because I was young – 17 when I started – but also because the school did not have the kudos or social life that the RCA or Slade had.

But with such a wide range of lecturers from all walks of art – Blair Hughes Stanton, William Roberts, Mervyn Peake, Alan Davie, William Turnbull, Cecil Collins, to name a few – the effect on my preconception of art (formed by my father's work and that of Eric Gill) was immense.

My main course was painting but in order to qualify for the grant it was necessary to include stained glass on my new course, and I liked Tom Fairs who ran the department.

### Limited facilities

He was up against very limited facilities including a gas kiln that was at least 40 years old, but he opened up the whole concept of stained glass; free of religion, free of traditional forms; using glass as transparent material that could be manipulated to express original and personal ideas.

It was a formative experience but at the end of the three-year course I had no idea what to do next, so Tom suggested I try for ▶



One of five South windows in St Martins Church, Basildon. This is a large church, built in the 1960s, in the centre of the town. There are also five North windows. This one, from the South side, represents the spirit of God like an electric current running through the modern world. This project, including a large Lady Chapel window, was carried out during the late '80s and early '90s.



Three of 18 windows for St Teresa's Church, Princes Risborough – designed in two sets, the overall theme for one being fire, the other water. Made between 2000 and 2005.



"Rhythmic Configurations." Three-colour lino cut, 2019. I classify my prints as either figurative or non-figurative but often, as in this non-figurative one, the abstract rhythms capture human forms. There is also a connection with stained glass.

going back to my father's studio or even considering stained glass as a career.

After a period working as a part time lecturer in art, I found that I was not comfortable teaching "art" and, perhaps for perverse reasons, became an art teacher in Wormwood Scrubs Prison.

My class became a sort of art club; the prisoners saw me as an "artist" and I was free to draw portraits of prisoners, usually for their wives or girlfriends, but for myself as well. And it was here, ironically, that I began to see myself as an artist.

However, after nine years I had to escape. Where to but to Patrick Reyntiens' studio, then in Beaconsfield!

We worked mostly on John Piper's stained glass: for Robinson College Cambridge, the Benjamin Britten Memorial window; but also Patrick's own two large windows in Forest Hill, London. Patrick's way of encompassing large commissions and his virtuoso skill in interpreting Piper's art gave me a new understanding of stained glass. Then in 1982 he closed his studio, and in the same year my father died.

### Free artist

I always wanted to be a free artist; I dreamed of it. But when young I had little talent and no prospect other than to do what my father did. He did not try to persuade me to follow him but considered there was nothing better that I could do. Though I resented this, when his studio finally did become available, I took it on.

By that time I was married with three daughters and needed to earn a living. I had a vague notion of being an "architectural glass" artist, but after an early commission for a window in a medieval church using transparent glass, I decided this was wrong and that in such churches stained glass should have a patina.

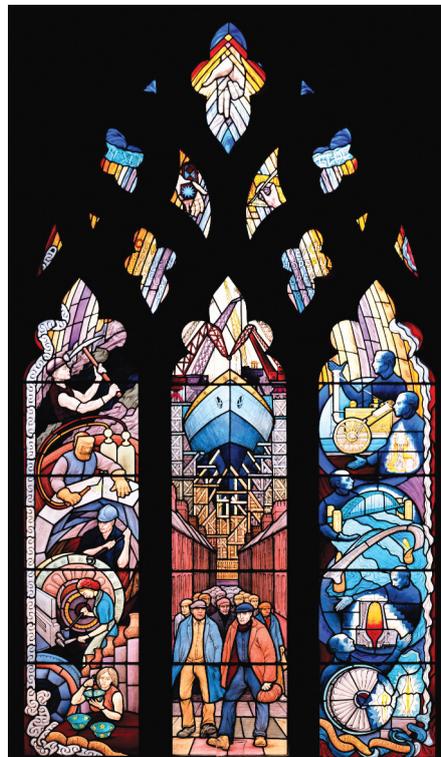
My first commission was for a window for a new church in Bedford. Then, with Reyntiens away in Somerset, John Piper asked me to carry out his design for the John Betjeman memorial window. Around the same time I began designing all the windows for a great hanger of a church in Basildon, St Martins.

This, being under funded and paid for by degrees, was using unpainted glass, so was, ▶



"St Paul." One of 19 windows made in 2001 in the restored Chapel of King's College, London, which was damaged during the war. The windows, designed by Clayton & Bell, were destroyed. The original subjects were used but were otherwise interpreted freely.

the RCA. I applied for painting with stained glass as a second choice and was accepted for stained glass.



The Industrial Heritage Window in St Mary's Cathedral, Newcastle. Commissioned by a Newcastle industrialist in 2006. After the decline of industry, the design of this window depicts some of its greatest inventions and achievements and represents the working men and women of those times.

This was in 1961 and the RCA was having its "moment", moving to a new building next to the Albert Hall, with Robin Darwin as its ebullient principal. Many young and original talents thrived at this time – a great deal has been written about them.

Though my own work was barely formed, the sense of being at the centre – or a centre – of the art world was very exciting, and promising. But I realised that the RCA was not going to propel me into a stellar career. And when I left I had no intention of



"Star." Lino cut. 2019. I hope it speaks for itself.

to some extent, "architectural". It lasted nearly 10 years and became the background of other work in a more figurative style. My work was adaptive; its purpose was to create new stained glass that could find its place within the aesthetic either of an old or new church

I realised that making stained glass was, after all, a good way of earning a living and, at first, put my urge to be a free artist under wraps. I knew the practice of stained glass very well.

A good brief requires an understanding of what a donor or a vicar or an architect wants and believes – just as they need to appreciate how an artist can interpret their ideas.

Subjecting oneself to this process was what I had, unconsciously, been familiar with all through my childhood. And, objectively, it became the practice and basis of my stained glass work.

### Old churches

Most of my work has been for old churches and cathedrals. The subject for the Millennium Window in Durham Cathedral was the history of the Church in the North of England and its relation to the Industrial Revolution, and I designed it so that children could understand it.

I made the same connection in the Industrial Heritage window in St Mary's



"Fightback." Watercolour 2020. This was done during Covid lockdown and I acknowledge the connection.



"Cavalcade." Watercolour 2021. This procession carries with it ritual and movement and repressed energy.

Cathedral in Newcastle. For the 18 windows on the theme of fire and water in St Teresa's Church in Princes Risborough I looked again at stories and images from the Bible and tried to bring them to life.

The original subjects for the 18 windows for the restored chapel in King's College, London were set by Clayton & Bell, but I was free to create stories and humanise the figures. Though this was my natural way of working, I am aware that it was partly in reaction to my father's formalistic style, but not a judgment.

Interspersed with my stained glass work, and influenced by the work of Brian Milne who was a student with me at the RCA, I made structures using coloured glass and sheet metal, some with integrated lights projecting colour onto walls. I exhibited these with Brian and others in a large vacant office block that Milton Keynes Corporation lent us in its early days; and later in the Cochrane Theatre Gallery in London.

### Disturbed sense

At the same time I began to make paintings, firstly using oil paint on canvas and later, with acrylic paint, on large sheets of thick paper. Some of these revealed a disturbed sense of being and I am awkwardly conscious of them still, but others I believe have a life about them; a response to the natural world around me and to visceral humanity.

Also, it kept me in the right frame of mind for my other work as a stained glass artist. It also helped me to come to terms with the prospect of this work coming to its end, which it did in 2012.

At around that time I discovered the work of Posada, a journalist printmaker who worked in Mexico at the end of the 19th century. His work depicts, with grim humour, the lives, loves and deaths of ordinary Mexicans at that time, and it inspired me to become a printmaker, making woodcuts and linocuts.

As early stained glass was often narrative, conveying images to those who could not read, and as the public print conveyed a message, so I became interested in conveying images of love, conflict – and humanity.

In 2015, I moved into a large old house in Blandford Forum, Dorset. At the top of the house I set up a studio where I have continued with my printing. More recently, particularly during the Covid lockdown, I have used watercolours, not for their landscape-like effects but as a medium: transparent colour on white paper, pure and strong. To me

it has an equivalence with stained glass – colour against daylight.

During the past six years, free of other expectations, I have been able to express life as I find it: its rhythms, colours, movement and, hopefully, its inner meanings. I have also found a partner in Sheila Martin and we work together and exhibit when we can.

I first met her in 1958 when I was 17 and she came to work in my father's studio. She has a particular view of him as an eccentric, individualistic and strangely honest man and artist. She has also helped me to reappraise and soften my rebellious view of him. ■

## A tale of three royal windows

**JOSEPH NUTTGENS recounts how he produced the Fire Restoration Window and its two later companions in the Private Chapel in Windsor Castle.**

**In 1992 I was in Hong Kong where I was restoring my father's stained glass windows in St John's Cathedral. One morning, watching TV in my hotel room, I saw dramatic images of Windsor Castle on fire. I had absolutely no idea that, a few weeks later, I would be tramping through the ruins of the Private Chapel with the Duke of Edinburgh.**

The window was to replace a Victorian one and had two rows of three lights. It was clear from the beginning that Prince Philip would determine the subject matter. A number of themes were suggested, but the overall one was The Resurrection and, in the lower lights, the drama of the fire. The phoenix rising from the ashes was one idea proposed by His Royal Highness and which he had put in a sketch, as was the idea of St George extinguishing the fire.

Finally, it was agreed that St George was to kill the dragon and be placed in the centre light. On his right a fireman fights the blaze in Brunswick Tower, and on the left someone rescues the portrait of Jeffrey Wyattville who was the Victorian architect for that part of the castle.

### Most exacting

Reproducing the portrait was the most exacting part of the window, involving two overlaid (plated) pieces of etched flashed glass, yellow stain and intricate paintwork. In the upper lights, above the panorama of Windsor Castle, was the Trinity: Christ Risen, God the Father and the Holy Spirit.

Before making the window I decided to buy glass from the St Juste glass factory in St Etienne. When I explained what it was to be used for I was given a private tour of the factory and allowed to watch glass being blown in intense heat, cooled by an inlet of the river Loire channelled through the factory (as long as there wasn't a drought!). Afterwards my wife and I were treated to a ▶



The Fire Restoration Window in the Private Chapel in Windsor Castle. Installed in 1996, the theme was the drama of the fire and The Resurrection. The project was overseen by the Duke of Edinburgh.



Golden Anniversary Windows, Private Chapel, Windsor Castle, 1997. Dedicated to Prince Philip (left) and the Queen (right) – either side of the Fire Restoration Window.

magnificent meal in a beautiful mansion nearby.

The original window was not fixed into the stonework but into a carved oak frame set about 30 centimetres inside and this was exactly reproduced. However, it caused a problem in that the stonework cast a shadow over parts of the window, particularly over the lower lights where there was a lot of paintwork of smoke and charred embers. This was immaculately resolved with some skilful lighting.

At this time it happened to be the Queen and Prince Philip's golden wedding anniversary and I was asked to design windows – two slim lights either side of the main window – dedicated to each of them. Each bore their monogram etched from blue flash glass, beneath which were entwined roses with birds in one and butterflies in the other.

My designs were readily accepted. Intricate and graded acid etch work gives them a particular quality and it was a pleasure to make them. ■

## Transitioning from the virtual to the physical



A special focus group event was held at the National Liberal Club on 26 July for recent joiners including those who became new Freemen or Liverymen during the pandemic. Having been admitted or elevated virtually, this physical event was an opportunity for them to benefit from the fellowship aspect of the Livery. Among those present are (left to right): Rachel Mulligan, Chrissie Cuming Walters, Charles Gillett, Master Michael Dalton, Sonja Sabogal, Sir Stuart Etherington, Rahul Sinha and Sophie Hacker.

# The impressive presence of Scottish stained glass in English churches

MIKE HOPE looks at the impact in English churches of three of Scotland's major stained glass artists.

Continuing with my Celtic theme, from the last article on Irish stained glass in English churches (*The Glazier*, Spring 2021, page 7), this article takes an opportunity to look at the Scottish stained glass to be found in English churches. It is surprising to realise just how much Scottish stained glass there is to be seen across England.

Scotland had from the middle of the 19th century developed a burgeoning stained glass industry that mirrored the industrialisation of Scotland and provided windows for the many new churches built to serve the massive growth in population, especially in the Central Belt of Scotland. There sprang up a number of major firms which were not just prolific but important

in terms of stylistic development and as breeding grounds for fresh talent.

These included Ballentine's which would become, amongst a number of incarnations, Ballentine and Son (1824-1940); Cunningham, Dickson and Walker (1858-c.1950); J&W Guthrie which would become Guthrie and Wells (1899-1960s); and William Meikle & Sons (1838-mid 1930s).

## Seminal influence

Above all there was the seminal influence of the Glasgow School of Art and



Comper. Brinsop, St George's Church, Herefordshire. Detail of Virgin and Child.

the wealth of talent which was nurtured and developed in that hallowed institution.

These designers and companies were producing as good a range of stained glass as could be found anywhere else in the UK. Indeed the Glasgow manufacturers and designers, especially the likes of Daniel Cottier, in conjunction with the design talent at the Glasgow School of Art, would often be at the forefront of design and technique in the UK.

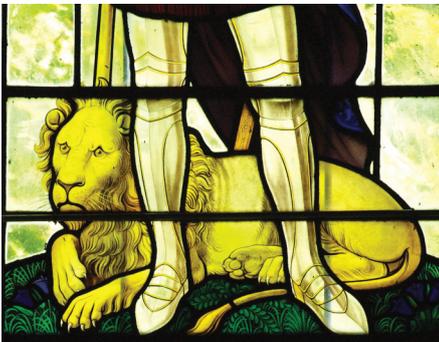
I have chosen to highlight three designers whose work was contemporary with one another and yet highly distinctive: Sir John Ninian Comper, Margaret Chiltern and Douglas Strachan.

**SIR JOHN NINIAN COMPER.** By far the most prolific of those Scottish designers who gained much work and/or moved south is Sir John Ninian Comper (1864-1960), the last great "Goth" and not just an incredibly prolific architect and designer of all manner of church fittings, but responsible for well over 1500 windows which are to be found around the world from China to India and Pakistan, to Africa, Australia, America, Canada, France, Portugal, Malta and throughout the British Isles.

## Two giants

Comper's apprenticeships/study under those two giants of the late Victorian ecclesiastical world, Charles Eamer Kempe (stained glass) and George Frederick Bodley (architecture), led in turn to a man whose massive and long-lasting legacy permeated much of the 20th century. His earliest work dates from 1886 and he would work until his death in 1960. Then his stained glass was continued by his last partner and nephew, John Bucknell. His influence was also passed on and developed by some of his pupils, Geoffrey and Christopher Webb and Martin Travers.

Comper's longevity meant that from being a product of the late 19th century Gothic Revival, he would slowly introduce and develop the influences of Classical Roman architecture, Spanish Gothic, Tudor and Baroque to develop his own style and mannerisms. He moved from what he called ▶



Sir John Ninian Comper. East Meon, All Saints Church, Hampshire. Detail of lion at base of figure of St Adrianus. Bottom row of East window. 1922.



Sir John Ninian Comper. East Meon, All Saints Church. Detail of figures of children in the tub being rescued by St Nicholas. Bottom row of East window.



Sir John Ninian Comper. West Bagborough, St Pancras Church, Somerset. Detail of North window. 1934.



Comper. West Bagborough, St Pancras Church. Detail of dog with its master.



Comper. Brinsop, St George's Church. Wordsworth Memorial window 1928. Details of cherubs in central light.

"Unity by exclusion" to "Unity by inclusion". The change was not sudden and dramatic but certainly from around 1908 onwards he would slowly move away towards a new approach.

### Clear glass

The change in stained glass saw his moving away from the influence of one of his mentors and teachers, Charles Eamer Kempe, and saw the increasing use of large areas of clear glass around figures, the removal of excess patterning, a simplification of line and a reduction in scale of his colour palette.

1903 would also see the introduction of his famous wild strawberry motif, the trademark that was a memorial to his father, the Rev'd John Comper, who had suffered a heart attack and died whilst distributing strawberries to the poor of the parish, in Duthie Park, in Aberdeen.

A simple act of memorial, which along with in many cases the date of the window in Roman numerals, has made his windows so readily recognisable and dateable.

This length of his career and his disavowal of all things modern and internationalist would inevitably lead to his receiving much damning praise from the likes of Nikolaus Pevsner and for his becoming a part of the battles between Pevsner and that great supporter of Comper, the Gothic Revival and all things Victorian, Sir John Betjeman.

This battle of the "Style Wars" during the 1950s, '60s and '70s would in many ways



Comper. Brinsop, St George's Church. War Memorial West window 1920. Detail of soldier.



Sir John Ninian Comper. Brinsop, St George's Church, Herefordshire. War Memorial West window 1920. Detail of trumpets and horse's head.

slow down and affect the proper evaluation of Comper and his influence with regard to the 20th century.

### Many cathedrals

Comper's stained glass work can be seen in many cathedrals such as St Albans, Canterbury, Derby, Ely, Southwark and major churches such as Westminster Abbey; St Mary Redcliffe, Bristol and Downside Abbey, Somerset. It is however the presence of his work in so many churches up and down the



Douglas Strachan. St Michael's Church, Stinsford, Dorset. Thomas Hardy Memorial window. 1933. The window takes as its source and therefore imagery one of Thomas Hardy's favourite passages from the Bible. It is from the Book of Kings and depicts the prophet Elijah, watching from a cave the effects of a violent storm, earthquake and fire. Elijah recognises the voice of God, the still small voice.



Douglas Strachan. St Michael's Church, Stinsford. Thomas Hardy Memorial window. 1933. Detail of central figure of Elijah wearing a dark purple cloak.

country that makes up his most impressive and lasting legacy.

Of the hundreds of windows to choose from, I have elected to suggest a small sample range which both reveal Comper's development and indeed scale of commissions from small to exceedingly large.

His major "complete churches" are of course essential visits – St Mary's Church, Wellingborough, Northants is his undoubted masterpiece. The others in this category are St Cyprian's Church, Clarence Gate, London; St Philip's Church, Cosham, Portsmouth; All Saints, London Colney, Hertfordshire; the Sepulchre Chapel, St Mary Magdalene, Paddington, London; St Mary's Church, Wardleworth, Rochdale, Lancashire.

### Gilded screens

Perhaps the church which, more than any other, produces such a wonderful "Comper Blue" effect is his restoration of St Giles Church, Wimborne St Giles, Dorset. Here set amongst his wonderful gilded screens, pulpit, organ case and altars, the windows reveal his mastery of line, form and design and the use of blue, yellow stain and clear glass. These would become trademark colours in his glass for the next sixty years.

Further examples of Comper's glass are taken from his windows at the Church of St George at Brinsop in Herefordshire and St Pancras Church, West Bagborough in Somerset. In all cases his work reveals the simplified, highly stylised lines, expertly drawn and the reduced colour palette.

**MARGARET CHILTON.** Margaret Chilton (1875-1963) is perhaps the least known and appreciated of these three Scottish stained glass artists. Although born in Bristol, she spent nearly all of her working life in Scotland (she moved to Glasgow in 1918) where, in 1922, she set up in partnership with Marjorie Kemp. She had trained at the Royal College of Art, being taught by Christopher Whall. Throughout her life she would adhere to the Arts and Crafts principles.

Chilton never completely lost her connections with England, with not only work, but in some cases her stained glass being made by Lowndes and Drury. Of the 73



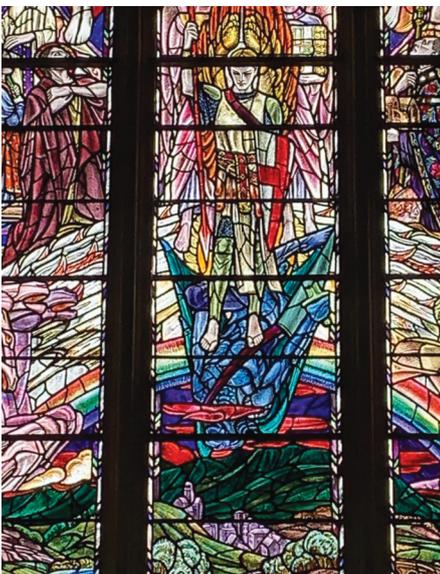
Douglas Strachan. St Thomas Church, Winchelsea, East Sussex. The East window 1928-33. Based on the theme of Praise and Resurrection and taken from the Revelation of St John, Chapter 4. Christ is enthroned and surrounded by the "Ancient of Days" and beneath him St Michael deposing Satan. It is a very powerful and remarkable design full of movement with stylistically contemporary figures.

windows attributed to her, 43 are in Scotland and 29 in England. A good number of these would be collaborations with Marjorie Kemp.

### Largest commission

Not surprisingly much of Chilton's earliest work is to be found in her native South West, predominantly around Bristol and Somerset. Her first commission in 1907 was for Pilton in Somerset. Her largest single commission anywhere is the 15 windows, produced between 1922 and 1955, for St Andrew's Church, Leytonstone, Greater London. Another later work by her can be seen at St Andrew's Church, Eastbourne, East Sussex.

Stylistically her work could not be more diametrically opposite to that of Comper. They were both active and at their peak at the same time and yet her Arts and Crafts training and the influence of her Royal College of Art



Strachan. St Thomas Church, Winchelsea. The East window 1928-33. Detail from centre light of St Michael striking down Satan.



Strachan. St Thomas Church, Winchelsea. The Sea Window 1928-33. A remarkable design, with the boiling sea taking on the form of a sea monster. Beneath the white curve is a stylistic representation of Winchelsea in its mediaeval heyday. The figures of the angels pinning down the sea and therefore the beast are cleverly positioned and give further height and movement to the design.

tutor, Christopher Whall meant that her approach was completely different and this influence would remain a key part of her style throughout her life.

Chilton's work is marked by her use of rich colours and a move away from nineteenth century realism to highly stylised figures that relied on bold drawing and flowing design which often used the leading to assist in enhancing the effect.

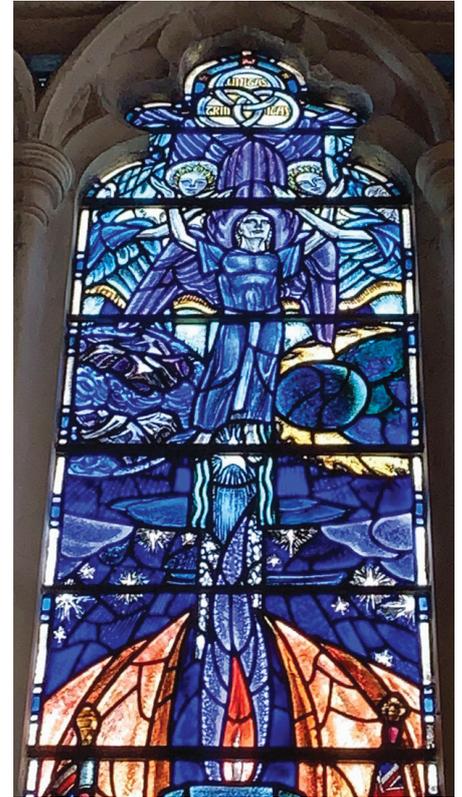
### Singular honour

St John's Church at Pilton, Somerset has the singular honour of housing her earliest window (1907). It shows in both her use of very large pieces of glass and a very naturalistic style realism in her painting. Yet despite these shortcomings the window has a radiance and indeed her ability to handle colour is there for all to see.

Chilton's transformation through her adherence to the strictures of the Arts and Crafts movement and the influence of Christopher Whall would mould this raw



Strachan. St Thomas Church, Winchelsea. The Sea Window 1928-33. Detail of the stylised mediaeval ships.



Strachan. St Thomas Church, Winchelsea. Air and Fire Window. Detail of the centre light.

talent into an altogether different proposition as can be seen from her window (1946) in St Andrew's Church, Eastbourne, East Sussex.

**DOUGLAS STRACHAN.** He has rightly been considered alongside Harry Clarke and Christopher Whall as one of the three leading and seminal figures in stained glass at the end of the 19th and early 20th centuries. With just under 350 windows to his name, some 71 of these are/or were in England. Of these locations, two – namely the School Chapel of Lockers Park School, Hemel Hempstead (11 windows) and Westminster College, Cambridge (13 windows) are complete cycles of work by him.

Strachan's work is recognisable for his use of strong flowing design and drawing, enhanced by his masterful use of leading, which in turn highlights a dynamic use of colour. He is also a master of using effects created with the surface of the glass. He was highly influenced by the work of Christopher Whall.

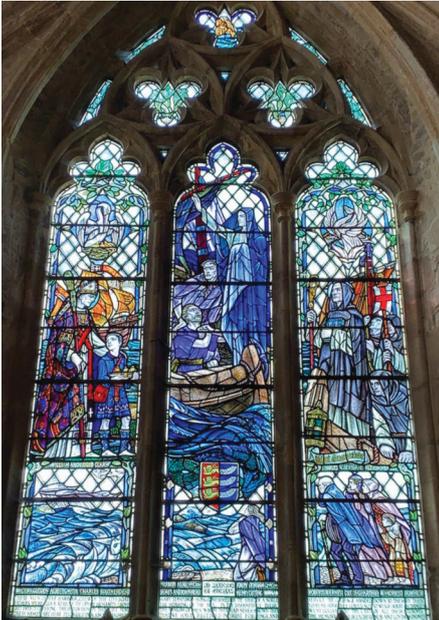
### Wonderful sequence

I have chosen to use as examples of his work, parts of the wonderful sequence of nine windows in St Thomas the Martyr Church in Winchelsea, East Sussex and windows from St Michael's Church, Stinsford, Dorset.

Just as with Sir John Ninian Comper and Margaret Chilton, Douglas Strachan was a contemporary of both and at his peak at the same time.

The church of St Thomas the Martyr at Winchelsea offered him a remarkable opportunity to fill what had been clear windows with what must rank as one of his major achievements. They date from 1928-33 and were commissioned by Lord Blanesborough.

All of his trademarks are on display with a virtuoso display of his ability to draw with ▶



Strachan. St Thomas Church, Winchelsea, East Sussex. The Lifeboat Memorial. This window was installed to commemorate the loss of the Rye Lifeboat with all hands in a violent storm on 15 November 1928.

lead, the stylised figures blending seamlessly with the flowing forms – whether nature or drapes. The predominance of blue in the War Memorial windows of the North Aisle and Lady Chapel is balanced by the East window and St Nicholas Chapel windows, whose colours bring in much more red and yellow. The results are an Expressionistic rendition, with dynamic forms and wonderful drawing.

Certainly, the scale and setting of the commission leaves one spellbound when seeing the windows and especially in early morning light. It is a truly internationally important masterpiece of early 20th century stained glass.



Douglas Strachan. St Thomas Church, Winchelsea, East Sussex. The Lifeboat Memorial. Detail of the centre light with Christ calming the tempest.

Lord Blanesborough turned to Strachan again for the Lifeboat Memorial window to remember the loss of the Rye crew in the great storm of November 1928.

### Stylistic mannerisms

At Stinsford, Strachan's three-light window is a memorial to Thomas Hardy and illustrates a favourite passage of Hardy's from the Book of Kings. It reveals all of his classic stylistic mannerisms. The overall design concept with powerful drawing helps to convey a real sense of movement across all three lights. His colour palette of purples, reds and blues are counter-balanced by the opaque white at the top and bottom of the lights. The window was designed in 1930.

What I hope becomes apparent even in this brief survey is how active and important Scottish stained glass designers were in England. Their work does indeed stand up to scrutiny and at its best is amongst the finest glass produced in its time.

**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. Unfortunately, we were unable to show examples of Margaret Chilton's work due to a major problem with Mike's computer.

## Almost back to normal with the Summer Livery Dinner



At the reception prior to the Summer Livery Dinner (left to right): Steward Adrian Aplin, Master's Steward Sonja Sabogal-Ingmire, Upper Warden Phil Fortey, Master Michael Dalton, Renter Warden David Stringer-Lamarre, Steward David Harkness and Steward Susan Keane.

**The Glaziers' Summer Livery Dinner on 28 June was the scene of great excitement, indeed jubilation, as it represented an almost complete return to normality since Covid began, with it and the reception beforehand conducted under looser government regulations.**

It was a particularly notable evening because, as Master Michael Dalton pointed out in descending order of importance, it was Past Master Peter Doe's 82nd birthday; the 50th anniversary of Hon Chaplain Rev'd Christopher Kevill-Davies' ordination into the Church of England; and the first time a full-scale event had been held in Glaziers Hall for 17 months, since January 2020.



Glaziers Hall's Nicholas Bills (left) with the Annual Rent Panel for Santander UK, as presented by Master Glazier Michael Dalton and artist Rachel Mulligan. (Picture by David Stringer-Lamarre.)

Dinner was served in the Banqueting Hall on round tables appropriately spaced according to Covid regulations which enabled the relaxed air of intimacy more usually found when dining in the Court Room, but with the spacious environment of the hall. Fittingly, Glaziers Hall Limited managing director Nicholas Bills was present on the Master's table to receive on behalf of landlord Santander the Annual Rent Panel made by Rachel Mulligan.

### Principal guest

The principal guest and speaker was Richard Stock, president of the Royal Philatelic Society London, who made some light hearted comments about the connections between the worlds of stamp collecting and stained glass. He also talked about the history of the society and the support it had received from the Royal Family, including Her Majesty The Queen making a visit last year.

He pointed out that the society wasn't just about stamps but also the contents of letters, for instance it had in its possession a letter written describing the positions of the French army just before the Battle of Salamanca in the Peninsular War.

But back to stamps and stained glass, Richard Stock mentioned how stained glass featured on stamps, e.g. the 800th anniversary of Notre Dames in 1964 and Coventry Cathedral in 1977.

# Remembering York's D-Day heroes



Helen Whittaker's memorial window in St Lawrence's Church, York, commemorating the bravery and comradeship of the city's soldiers as they embarked for the D-Day landings, as featured by ITV4 in its programme "Made in Britain".



One of the York Normandy Veterans stands next to Helen Whittaker's commemorative window in admiration of his comrades.

**CHRISTOPHER KEVILL-DAVIES writes:** Earlier this year, ITV4 screened a series, "Made in Britain", showing various crafts and skills used in manufacturing domestic and industrial objects. One section showed the whole process of creating a stained glass memorial window, from the design brief and first sketch to the installation in the church, St Lawrence's, York. The memorial was for the members of the York Normandy Veterans who had fought in Normandy after the D-Day landings in 1944 and reflected the admiration of three surviving soldiers for their comrades.

The whole window was made at Barley Studio in York where we saw Keith Barley and Helen Whittaker and others of the team working together to design and make the window.

Helen recognised early on her responsibility in design from the initial sketch to completion, not only to make a fine window for the building, but also to commemorate the soldiers who had died. This needed sensitive handling especially as one of the surviving veterans had died while she was working.

It was wonderfully informative for viewers to see the entire process in Barley Studio and one hopes that such television may inspire people to become more interested in our craft and the opportunities for a career.

The filming was carefully done, showing the various stages of the process, the sketch, the cartoon, the cut line, the painting, the work with glass and lead, ending with the window being installed. This programme showed very successfully how stained glass is made, and was in itself a great achievement. Our thanks and admiration to the film makers and to Barley Studio.

## Thoughtful attention

Thoughtful attention and explanation were paid to colour and to detail at each stage. The war being fought on land, sea and in the air was shown in the horizontal sections of the window. The York Normandy Veterans' sense of comradeship and trust in each other is shown in the two soldiers in the centre, each with their badges on their backpacks, about to embark for Normandy, looking to each other and to us for strength and companionship.

At the top we see fighter planes, and at the bottom, birds flying between trees and chimneys – the homes that the soldiers had left behind and fought for on D-Day. Thus at the bottom is a very apt couplet from the hymn, "Judge eternal, throned in splendour".

May this window, with its imaginative story telling, symbolism and accomplished craftsmanship, be therefore not only a fitting memorial to a brave regiment and those who died, but also a reminder that we may continue, as they did, to "plead in silence for their peace".

## Stained glass in the modern world lifts lockdown blues

The display of stained glass in the modern world in a variety of forms and venues was examined in a Glaziers webinar on 18 May given by Chicago-based art historian Rolf Achilles and Paul Greenhalgh, professor of art history and director of the University of East Anglia's Sainsbury Centre for Visual Arts.

At a time still of lockdown it was one of a series of webinars which enabled Glaziers to lift their gaze from the confines of their homes to contemplate interesting and



Detail of the bottom left corner of the same window in the Kokomo-Seiberling Mansion, built 1890 for Monroe Seiberling, a natural gas boom industrialist, and then the home of George Kingston, inventor of the carburetor used in Henry Ford's Model T. A case of that era's great forward thinking industrialists committing to stained glass as part of their own personal living environment.

sometimes exciting stained glass art and, in the case of this webinar, its display.

Entitled "From the Cellar to the Light", with stained glass emerging as a vibrant medium in modern times, the webinar included reference to the work of Louis Comfort Tiffany and Brian Clarke.

Louis Comfort Tiffany was the American stained glass artist son of Charles, the founder in New York of the luxury brand Tiffany. Associated with the Art Nouveau and Aesthetic movements during the late 19th and early 20th centuries, he used nature as a decorative theme, including his remarkable lamps. After the death of his father he was appointed the first design director of Tiffany & Co.

Brian Clarke is an English artist in a number of media and produces stained glass

designs for a great range of contexts. He believes in the integration of art and architecture. Collaborating with leading figures of contemporary architecture, he brings a special approach to stained glass, talking of surpassing its zenith in the Middle Ages "with the new and irresistible: volumetric, spatial colour, transporting post-industrial godless man to the edge of ecstasy".

**Attendee PAT BAGSTER says:** It was a joy to be able to attend the Glaziers' series of webinars which took place during lockdown, this one discussing the way to display stained and architectural glass in the modern world. In the days of plastic panels and cinematic projection it was good to see real decorated glass panels still being used in building foyers, glazed roofs and door panels. My favourite was undoubtedly the blue glass screen with the yellow floral design. More of this type of event please.

**Attendee ADRIAN APLIN comments:** It was really good to break the monotony of limited social interaction with this very different take on stained glass. Rolf and Paul really brought the topic to life and encouraged new ways of looking at the work covered.

**Presenter ROLF ACHILLES says:** I very much enjoyed participating in the webinar. I think webinars are a great way to connect with a broad audience and directly interact with an audience that you might otherwise never meet. With no travel involved, I think the convenience of a webinar is superb and much less time constraining on the speaker and the audience than a physical show and tell. I'm all for doing as many webinars as possible on a range of topics. I think it will broaden the knowledge and appeal of stained glass.



The two images here show Chicago-styled glass produced by Kokomo Opalescent Glass in Kokomo, Indiana, from the later 1880s. This type of American-made glass was exhibited in Paris in 1889 and took hold in Europe as Art Nouveau by 1893-4 in places like Brussels and Barcelona.

## ALL ABOUT OUR NEW FREEMEN

Here are some notes about new Freeman who have joined the Company. The details show varied backgrounds and the comments offer interesting perspectives. These new members maintain the tradition of there being nothing dull about the Glaziers' Company.

### ELAINE CLACK:

I was trained and continued for most of my career at the Prudential Assurance Company in the corporate pensions division administering corporate pension schemes, progressing to projects such as guaranteed annuities and investigating accounts of closed schemes.



*Elaine Clack – always willing to help where and who she can.*

**IN THE FUTURE:** As a very new Freeman of the Glaziers my first impression throughout my application is how friendly and helpful the Glaziers are. I am not sure what skills I have to offer but I am always willing to help where and who I can. I do not have any connections to stained glass but I always loved looking at artistic design and being mesmerised by the colours and technical skill. I did get an "O" level in art many years ago which has only been used in children's homework!

**ANNA DAVIES:** I have been designing, teaching and restoring stained glass for 18 years. I love stained glass – it is my life.



*Anna Davies – stained glass is her life.*

**IN THE FUTURE:** I am grateful to be a Freeman and am so very much looking forward to meeting other stained glass artists and glass lovers to discuss tools and techniques, and possibly collaborate to produce new and exciting work. I look forward to dinners and talks and tours, and furthering my knowledge of glass and its history.

**EDITORIAL NOTE:** Former band manager and events promoter Anna tells her story of developing as an urban artist, with stylings from classic traditional stained glass and mosaic, through to pop art, graffiti and tattoo, in the previous issue of *The Glazier*, Spring 2021, pages 3-4.

**PAUL GREENHALGH:** I am a museum professional and am currently director of the Sainsbury Centre for Visual Arts. I was formerly head of research at the V&A Museum and before that deputy keeper of ceramics and glass at the museum. When I left colleagues made me into a fellow. I was director and president of the Corcoran Gallery of Art and College of Art and Design in America.

**EDITORIAL NOTE:** Paul was the co-presenter of the webinar "From the Cellar to the Light" covered inside this issue of *The Glazier* under the headline "Stained glass in the modern world".

### DMYTRO

#### TUPCHIIENKO:

I have a degree in applied mathematics and am owner of a company which manufactures and sells optical precision instruments (such as beamsplitters, mirrors and achromatic lenses). My father was a professor of history and often fed me with fascinating stories about stained glass windows throughout continental Europe. My aunt was married to a glass cutter who also furnished artistic frames.



*Dmytro Tupchiienko – encouraging Eastern European stained glass specialists to help with repair and conservation in the UK.*

I am a member of the Royal Society of Antiquaries of Ireland and a Fellow of the Society of Antiquaries of Scotland, and as such do visit a lot of churches which require some repair of stained glass windows/panels. For this I have sourced/recruited a few stained glass specialists from Eastern Europe to come and visit this country, and show and apply their conservation skills.

#### BENEFITS OF BEING A GLAZIER:

In this world of detachment and closedness it becomes increasingly difficult to communicate with people apart from necessary conversations, e.g. shopping, workplace or elsewhere. However, our formal and informal Livery gatherings allow us to enjoy communicating with fellow-minded people.

## ALL ABOUT OUR NEW LIVERYMEN

Moving from Freeman to Liveryman is the goal of many Freeman either as soon as possible or after a period of solid contribution to the activities of the Company. Here is some information about some of them.

### DENNIS MARTIN:

Currently a freelance consultant specialising in privacy and cyber security compliance, and compliance management more generally: helping clients identify and meet their compliance requirements in a way that makes them, and more importantly keeps them, compliant. It's good fun and I get to engage with a wide variety of clients and industries.



*Dennis Martin – looking forward in particular to some great conversations.*

**OVER THE REST OF THE YEAR:** After a pretty grim 2020 in terms of going out, I am

very much looking forward to great events, dinners, visits and, most importantly, conversations. Having joined in late 2019, I haven't yet attended many non-virtual events and I am hoping to get to know more of the Livery in person. Other than that I'm really enjoying visiting the City on my numerous cycling excursions and feeling more connected to its history and future.

### GEOFF THOMAS:

When I tell you I will be 97 next month you will understand why I was fast-tracked in just one month from joining the Livery as a Freeman to becoming a Liveryman. I am a chartered engineer with a career in all aspects of heating, ventilating and air conditioning engineering having worked on installations in domestic, commercial and industrial buildings.



*Geoff Thomas – some additional advice for Liverymen who would like to reach 97: be good to your fellow men; keep active; never give up.*

Although I was evacuated at the beginning of the war when I was 14, I returned to London and saw St Paul's that terrible night during the Blitz when it went up in flames.

I later became an indentured apprentice which led me to work in munitions factories and on airfields. In 1946 I joined the army for two years as an engineer.

**OVER THE REST OF THE YEAR:** My expectations of my first year will surely be influenced by the high level of the welcome, friendship, courtesy, warmth and fellowship experienced at all stages of the admissions process leading to the swearing-in-ceremony, brilliant reception and Summer Livery Dinner.

**ADVICE FOR OTHER LIVERYMEN WHO MIGHT BE THINKING OF REACHING 97:** Keep standing upright.

### CHRISTOPHER KEVILL-DAVIES:

Becoming a Liveryman after 10 years as Hon Chaplain to the Company seems slightly strange, as I have watched new Liverymen being introduced at each Court meeting where I am in attendance as



*Rev'd Christopher Kevill-Davies – now a pleasure to be part of the Livery.*

Chaplain. However, it is now my pleasure to be part of the Livery, having been welcomed by the Court and later at the dinner.

My involvement with the Company has included composing grace for dinners, going on visits, arranging the Annual Service at Southwark Cathedral where I am part of the voluntary support staff, and being cox of the Master Glazier on ceremonial occasions. To now become a Liveryman seemed to me to be the right way forward, and I look

forward to many years ahead as a full member of the Livery, as well as continuing as Chaplain.

The friendship with so many Glaziers has been a real pleasure and I feel I am joining a remarkable and diverse range of talents and interests; and of course, this includes the many working Glaziers who are so important a part of all that we do and stand for.

.....

**ALEKSANDER MIELNIKOW:** I am passionate about preserving our cultural and religious heritage through conserving stained glass. Now, it is very difficult financially to keep it well preserved for many institutions. That is the main reason why I actively promoted, and will continue promoting as a Liveryman, the Glaziers' Foundation's initiatives including conservation grants in London. We should all make an effort to preserve stained glass, embedded

in which are our civilisation's values, virtues and beliefs.

.....

**BERNARD WILSON:** As a member of the Company, I have been struck by the sheer diversity of the membership and have very much enjoyed meeting others with a shared interest in both glass and the history of City of London.



*Bernard Wilson – struck by the sheer diversity of the Company's membership.*

I have very much enjoyed the sumptuous dinners but also the wide range of organised cultural events. As a Liveryman I look forward to making more of a contribution to the Company as it approaches its 700th anniversary.

**JENNIFER SCHWALBERG:** Since becoming a Freeman, the privilege of gaining the Freedom of London and participating in key parts of civic life (in person and virtually) have been very important to me.



*Jennifer Schwalberg – looking forward to increasing her engagement with the Company.*

And of those, I would be less than truthful if I didn't admit that the annual sheep drive is a highlight of my year! Now as a Liveryman, and having developed deeper connections within the Glaziers since becoming a Freeman, I look forward to increasing my engagement with the Company and finding connections between my networks and the initiatives of the Company.

## LIVERY VIGNETTES

**CANTERBURY UPDATING.** Leonie Seliger, a member of the Company, featured in a BBC report on new research which found that some windows in Canterbury Cathedral were much older than originally thought, and would have been in place to witness the murder of Thomas Becket in 1170.

Leonie, head of stained glass conservation in the cathedral, said the discovery was historically hugely significant. BBC News reported that the windows involved, depicting the Ancestors of Christ, may be among the oldest in the world. As Leonie pointed out, the newly dated stained glass can now be regarded as part of the artistic legacy of the early building.

**CARRYING ON THROUGH COVID.** Since coronavirus restrictions first came in, the Livery itself and its members have put on a brave face and carried on regardless as this sample of pictures shows.



*Rahul Sinha was clearly enjoying the food and drink delivered to his home for the Glaziers' virtual cheese and wine tasting at the beginning of the year which focused on produce from France.*



*Belinda Scott is now able to contemplate welcoming students and clients safely into her studio again having recently restored an Arts & Crafts oak framed window and given new life to reclaimed glass from the Palace Pier in Brighton.*



*Helen Whittaker is one artist who never stopped working through Covid. Creating the York Normandy Veterans D-Day Window was just one of many assignments she completed after the start of the pandemic.*

## Sussex and Kent tour

The Master led a tour of stained glass in Sussex and Kent on 2 August taking in work by Harry Clark in the Ashdown Park Hotel, by Burne Jones in St Mary's Church in Speldhurst and by Marc Chagall in All Saints Church in Tudeley.



*Glaziers visit Sussex and Kent churches – in the front row centre are Master Michael Dalton and on the right next to him guide Jo Willoughby (in red shoes).*



*Marc Chagall's window in All Saints Church, Tudeley – a memorial to Sarah d'Avigdor-Goldsmid, who drowned aged 21.*

VAUGHN BISSCHOPS is a leading Australian stained glass artist with his free-thinking approach taking him into new areas for his work. While the breadth of his work ranges from repair and restoration and residential windows to church windows and major public commissions, e.g. churches and hospitals, his painting ability is one of the aspects which marks him out, as evidenced by the detail of his depiction of figures in church windows. His designs consciously mirror aspects of life in Australia and a desire to bring new and interesting dimensions when carrying out commissions, for instance his three-metre whale shark glass sculpture, as pictured on the front cover.

## Expanding the frontiers of stained glass – an Australian approach

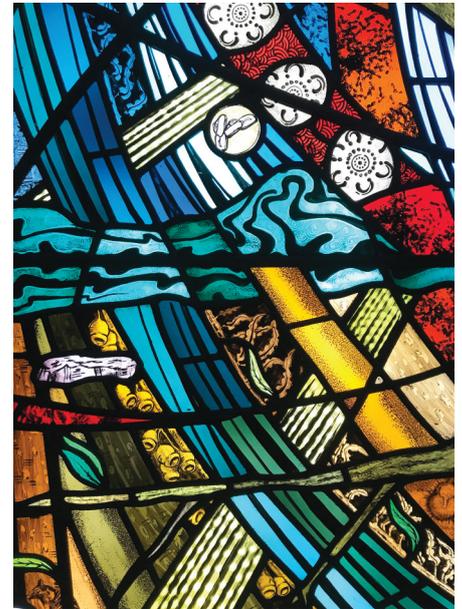
VAUGHN BISSCHOPS describes an artistry that reflects where he lives.

I am a New Zealand born artist who arrived in Australia in 1980 at the age of 14.

So I have spent most of my life here in Australia. I have a strong connection with both NZ and Australia and feel it has a strong influence on my style

I started my working life as a chef and spent a few years in Europe cooking. I had no idea that later in my life I would have anything to do with glass but was besotted by the cathedrals and architecture in Europe.

One of my most memorable experiences was arriving in Berlin. It was minus 10 degrees and I went into the Kaiser Wilhelm Cathedral. I was completely overwhelmed by the dalle de verre (slab) glass made by Loire Studios.



Healing in its Wings (detail), Perth Children's Hospital.



Cast glass head for exhibition, 2018. Called Connected.



Healing in its Wings (detail, Perth Children's Hospital).



Cartoon for an exhibition – Mary, Queen of Heaven 2007.



Mary, Queen of Heaven in glass.

Thirty years later I would have a drive to try and accomplish something in Australia that would produce a similar feeling that only glass can achieve.

**WHAT HAS INFLUENCED ME.** I have a few influences, my biggest being Harry Clarke. His ability to make his windows almost child-like and his understanding of how the paint works on glass and what it can achieve are mind blowing.

My early understanding of glass was rooted in Burne Jones and Tiffany Glass but I am still so inspired by Atelier Loire in France.

I find I get a lot of inspiration from friends I work with in glass. I find it exciting when I learn something from them I didn't know was possible.



Healing in its Wings, Chapel of the Multi Faith Centre, Perth Children's Hospital (4.5m x 2m) 2018. Celebrating the life of the hospital and remembering the people who have helped shaped it, as patients, families or as staff who have worked there – particularly the nurses. With images of nature and the many symbols of the faiths and cultures of those within the community of Perth.



Mary and Jesus (1 of 3 panels) 2007.  
Rowethorpe Chapel, Bentley, Western Australia.



Geraldton Cathedral windows, Prestation sisters and Nano Nagel.

My own influences are coming to Australia at a young age and being fascinated by all the wildlife, red landscapes, plants, amazing blue skies and oceans. Over the last few years it has felt so important to portray this in my stained glass windows for public buildings and church windows.

**WHAT DRIVES ME.** I took up stained glass at the age of 29 as a hobby as a form of stress relief from cooking. I then decided to start up my own business making stained glass and leadlight windows with my partner Jane who was instrumental in helping get me started with advertising budgets and tax etc. She was and still is my biggest critic – that is so important I think.

I am a self-taught glass artist and taught myself everything there is to know about the craft. When I started painting on glass I read *The Art of Painting on Glass* by Albinas Elskus many times. I called it my Bible. I would refer to it for any information as there were only a couple of people here that knew anything about painting on glass.

Facebook: @GlaziersLiveryCo  
Twitter: @WorshipGlaziers



Attuned series – cast glass on bronze body.

**HOW MY WORK HAS DEVELOPED.** I did a painting course in the Eastern States of Australia with stained glass artist Jerry Cummins.

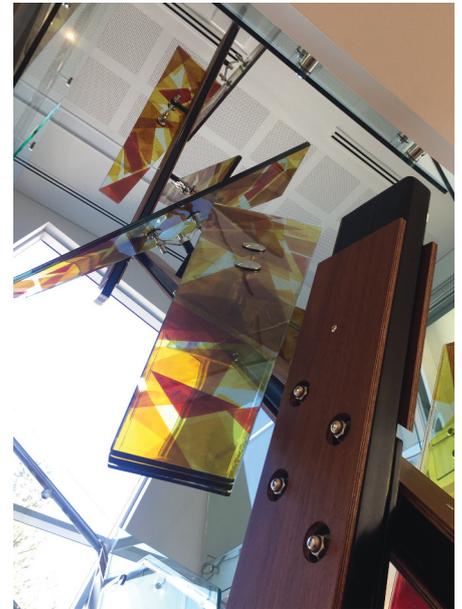
In 2006 I embarked on a self-driven and funded sabbatical in France for three months with Jane and our three small children.

I have now done numerous courses in glass, in sculpting, painting and other various techniques.

My main drive today is making stained glass windows as good as I possibly can, not worrying about how much money I make or worrying how much they are worth. And making them feel very Australian in the subject matter and colours.

### Improving skills

I think, like all artists, my skills are improving with understanding and practice, and understanding the product. So I am excited to see the next 20 years' progress. I am now interested in 3D glass or free-



The Half Way Tree, Claremont Council Building, Claremont, Western Australia, 2014.



Rose window at the Holy Trinity Chapel, Rottneest Island, 2003. Drawn by Earley & Co. studios in Ireland.

standing glass panels. When I have time I am exploring new ideas such as using glass blocks to make sculptures in glass, and developing dalle de verre glass.

**THINKING DIFFERENTLY FROM A EUROPEAN ARTIST.** I would say Australian artists are less traditionally trained than European artists so maybe they have less mental constraints.

The sun here is much brighter than in Europe, so in my opinion this allows the windows to be so much brighter.

In doing many repairs to European windows here I have noticed they often put a light wash on the outside to lessen the impact of the strong Australian sun. I, on the other hand, love this aspect and deliberately don't paint glass in all sections so the sun can blast through the glass. ■

Contributions should be sent to the editor: Richard Blausten  
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