



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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Old Master finds resting place

Current Master PHIL FORTEY relates the story of one of his predecessors, the portrait painter Frank Salisbury and his own self-portrait.

In November 2021, the Company became aware of a self-portrait by Frank Salisbury, Master of the Company in 1933, being offered for sale by auction. Frank was a stained glass artist better known as a society portraitist, so this was a particularly appropriate painting for the Company to acquire. Many members of Court pledged donations for its purchase and we were successful with our bid.

The painting is one of two similar self-portraits showing him wearing the robes and badge of the Master Glazier – the other is held by the Russell-Cotes Gallery in Bournemouth and shows rather more background. His badge is immediately recognisable as the one in current use but the robes are of an earlier design.

Francis Owen Salisbury was born in 1874 in Harpenden and served a five year apprenticeship to his elder brother Henry,



In his studio at the time – a photograph of Frank Salisbury with the two lanterns (now in Glaziers Hall) either side of him. (Courtesy of the National Portrait Gallery, St Martin's Place, London WC2H OHE.)

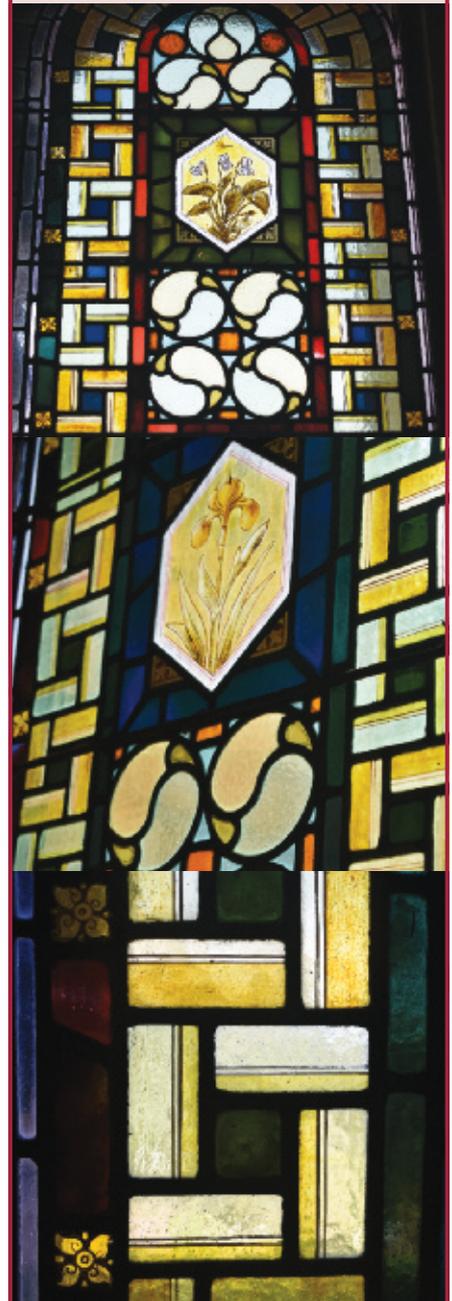
an "Artist in Stained Glass" with a workshop in St Albans. Stained glass design remained his greatest interest, with manufacture being done by a family partnership and, later, by Hawes and Harris. Thirty two completed windows are known (with one currently in the Stained Glass Repository) but he submitted designs for many more.

Short sittings

However, Frank soon discovered that money could be made more readily in the field of portraiture. He worked very speedily and soon established a business painting civic dignitaries. As his reputation grew, so did the status of his subjects, with his ability to paint from short sittings being a great asset when dealing with the most important.

The list of his works is impressive, including 25 members of the royal family (with the first painting of HM Queen Elizabeth II), Winston Churchill (11 times) and six presidents of the USA. The wealth created by this work allowed him to commission and build a large house in Hampstead ▶

A Victorian marvel



These stained glass windows are a sample of those in a Victorian pumping station a few miles outside Nottingham, which itself is a marvel of the time. To read about how they and the amazing interior decoration of which they are part are well worth a Glaziers visit, see Geoffrey Bond's article inside.



No doubt reflecting on his life as a stained glass artist, very successful portrait painter and Master of the Glaziers' Company is Frank Salisbury in his self-portrait as it hangs above the stairs in Glaziers Hall leading up to the River Room, Library and Court Room – flanked on the left by Honorary Freeman HRH The Duchess of Kent.

("Sarum Chase") with a naturally lit studio fit for the grandest to visit.

He was one of the most important society painters when he was installed as Master Glazier in 1933 and it must have been a great satisfaction for him to be recognised for his glass skills. He designed the two standard lanterns, now to be seen in our Boydell Library, which were presented to the Company by Past Master T. H. G. Stevens

in 1938. A 1940s photograph shows Frank in his Hampstead studio with these lanterns beside him – presumably for safe keeping when the Company had no hall of its own.

Churchill portrait

Today, his name is not as widely recognised as some of his paintings. One of his Churchill portraits, for instance, has just been put on display in the War Rooms to

great acclaim but little was said about his many other works in galleries in the UK and USA.

Our portrait has such close links with the Company that it is especially apt that it can now be hung at Glaziers Hall. It is at the top of the main staircase for all to see and it is hoped that we will soon be able to arrange a formal unveiling by one of Frank's descendants.

Marking the birth of Florence Nightingale

On 15 February Sophie Hacker presented a webinar on the new stained glass "Calling Window" she created to mark the birth of Florence Nightingale. Both Master Glazier Phil Fortey and Frances Davies, Master of the Company of Nurses, were in attendance, David Stringer-Lamarre being the host. Here is what two of the audience thought about the event, and then Sophie's reflections on the evening.

MICHAEL HOLMAN writes: A stained glass window commemorating the bicentenary of the birth of Florence Nightingale was installed in Romsey Abbey in 2020. The underlying feature of an absorbing presentation by its creator, Sophie Hacker, was her extensive research into Nightingale's life. Many little known features emerged and these have formed the basis of the design of the window.

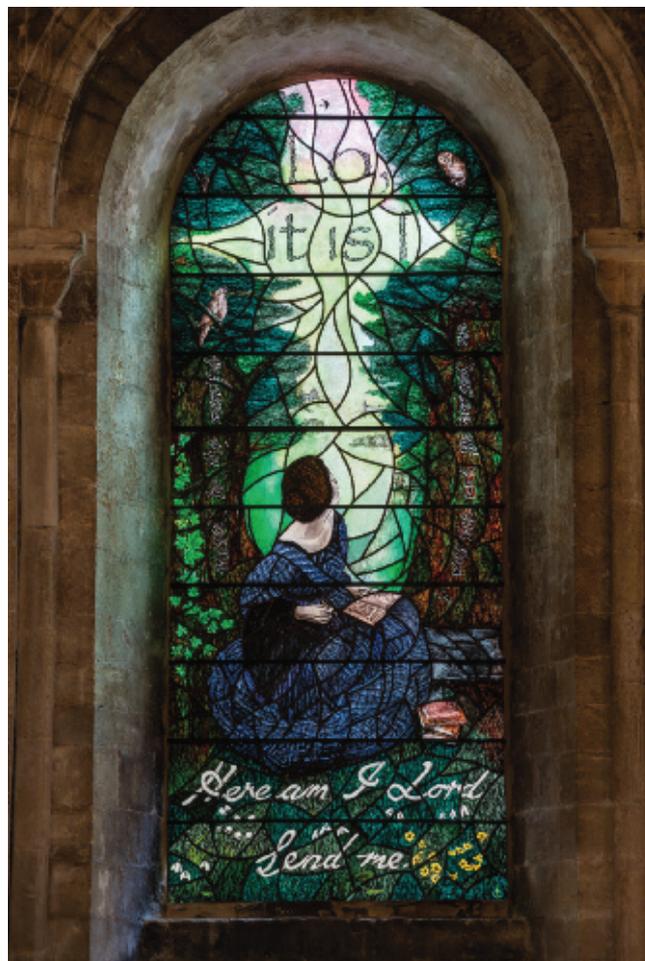
At the age of 16 Nightingale was sitting by a split cedar tree, bible in hand, in the garden of the family home when she believed she heard God calling her to become a nurse. This event forms the centrepiece of Sophie's design, with the words "Lo it is I" inscribed in a cross and a quotation from the book of Isaiah "Here am I Lord, send me" at the foot of the window.

Various hospitals

It is her work in the Crimea for which Nightingale is best known and this is recorded through an image of the hospital at Scutari as is the Duomo in Florence, the city of her birth. Other buildings incorporated into the design are St Thomas' and the Royal Hampshire hospitals on which Nightingale advised. Special meanings in her life are the primroses, snowdrops and lily of the valley together with pictures of swallows, a nightingale in full voice and a pet owl known as Athena.

The large number of questions afterwards testify to the interest Sophie's presentation generated. There are many who will now want to make the pilgrimage to Romsey to see this beautiful church and Sophie's "Calling Window".

IAN DOWSON writes: Florence Nightingale's life is such an enormous canvas that to distil a representation into



Sophie Hacker's Calling Window commemorating the bicentenary of Florence Nightingale's birth – as explained in her webinar to a mixed audience from the Companies of Glaziers and Nurses.

one stained glass work appeared to me to be an impossible task. Sophie started off forensically researching Florence's life and we saw how the theme emerged of a very deep religious calling being at the heart of her life. This resulted in an artistic vision of Florence looking up at the light and the Cross at the moment of her calling surrounded by the deep symbolism of birds, flowers, hospitals and learning.

Highly technical

As Glaziers we understand that the production of stained glass is a highly technical challenge in itself. This challenge in many respects enhances the feat of the finished artwork which captures the light of Florence Nightingale's life, the deep religious conviction, the determination to care for all regardless of rank or status, and her lifelong teaching and learning.

This stained glass artwork is a call to all of us to be inspired by the life of Florence

Nightingale and the words "Here am I Lord send me". Only stained glass when fused with the talents of an exceptional artist can capture and radiate the light of this calling to future generations.

SOPHIE HACKER reflects: One of the strange consequences of Covid-19 has been the emergence of the webinar. Honestly, who had been to one before March 2020? Talking to myself, in the privacy of my studio, but to an invisible audience of over a hundred people, is a relatively new experience, and one during which the speaker can't quite tell how the words are landing.

Once I had finished, though, David Stringer Lamarre did a superb job sharing some of the reactions and questions that had popped up on the chat function (another post-Covid word!). Although there wasn't time to hear all the questions, it was

reassuringly obvious that people had been listening, and really wanted to know more.

Mixed audience

Because it was a mixed audience of Glaziers, Nurses and others, it was tricky to judge the right level of detail about "process", and I really could talk for England about the nuances of acid-etching and Dremmelling (a power tool used for engraving)! But David kept me on track, and despite my mind going completely blank when questioned closely as to the metric size (I still work stubbornly in feet and inches!) I found the questions really opened up the discussion.

My topic was, of course, Florence Nightingale, and the importance of "calling". I felt privileged to have the opportunity to share my research with the Company of Nurses, to whom we are all so greatly indebted. How art and, specifically, glass art can express such important topics is forever a mystery and a marvel.

Royal Navy presence at Winter dinner

The Winter Livery Dinner at the end of January, held at the National Liberal Club, with its lounge suit rather than black tie dress code, to match the normally less formal proceedings of the first dinner of the year, was a friendly affair. It was, though, very much a Royal Navy evening in the sense that two of the guests were officers representing HMS Kent, the Type 23 frigate to which the Livery is affiliated. And there was a screen presentation by the principal guest representing the Navy, Brigadier Duncan Forbes, Royal Marines.

Brig. Forbes, deputy director policy and engagement/head naval staff at the MOD, gave a flavour of how the young men and women in the Royal Navy were trying to adapt, respond to and get ahead of the strategic challenges facing this country. Although it was before the invasion of Ukraine, Russia still figured prominently in his comments, e.g. the Navy having to give protection with the nuclear deterrent and the cat and mouse game with the Russians trying to undermine our infrastructure, such as underwater cables.

Balancing assets

He also spoke about the role of the Navy in the Far East and Middle East, saying that the balancing of assets across different theatres was a big challenge. HMS Kent was an example of this having been on an exercise in the Baltic and then accompanying



On behalf of the winner – Sub-lieutenant Tamica Baker receives the HMS Kent Sailor of the Year Award in the form of the Glaziers' Carisbrooke Cup from Master Glazier Phil Fortey, to pass on to 2021 winner Leading Seaman Shane Lorimer then serving at sea.

the aircraft carrier HMS Queen Elizabeth on its voyage to the Far East.

Although the A/V presentation featured the hardware – ships, aircraft, weapons and equipment of the Royal Navy – the main theme of the brigadier's talk was on the human element, "the boys and girls defending the country over the last 50 years", how over the last 10 years the Navy had become a single team effort of people, different disciplines and ships (taskforces).

Also, of course, there were the Royal Marines "not as the taxpayer might think sitting at home with our rucksacks, but out there ready to deal with people like President Putin". And again his emphasis on the great human resource in the Armed Services and their youth. "Young Royal Marines are a serious lot of individuals. They are great human capital."

The interest shown in Duncan's presentation was in evidence in the bar after the dinner ended, with numerous Glaziers



On behalf of the runner up – Lt Pierce Tattersall receives the Sailor of the Year runner up certificate and commendation from Master Phil Fortey, to pass on to Petty Officer Vicky Stansfield also then serving at sea.

coming up to him and having long conversations.

The final part of the dinner was taken up with the representatives of HMS Kent, SLt Tamica Baker and Lt Pierce Tattersall, standing in for the winner and runner up of the Sailor of the Year Award 2021 initiated by the Glaziers' Company as part of its affiliation with the ship. The winner, Leading Seaman Shane Lorimer, and the runner up, Petty Officer Vicky Stansfield, were away at sea. Citations for both were read by the Clerk.

Master Phil Fortey presented the Carisbrooke Cup and framed certificate and citation for LS Lorimer to SLt Baker, herself the 2020 winner, and presented the certificate and citation for PO Stansfield to Lt Tattersall.

It was Phil Fortey who, as Hon Curator, originally sourced the Carisbrooke Cup and had it made ready for its first presentation on HMS Kent in 2021. The names of SLt Baker (then in her unmarried name of Mignott) and LS Lorimer are now inscribed on it. ■

An evening on HMS Kent at Dover

CLIVE OSBORNE describes a reception on the Glaziers' affiliated Type 23 frigate.

Past Master Andy Lane initiated a relationship with HMS Kent and, during his year as Master, several of us were honoured to be entertained in her wardroom. Then our small group was generously entertained and given a full tour of the ship, which was notable, as the crew were also busily engaged in fitting out for a lengthy deployment overseas. The Company presented the captain with a stained glass roundel.

So, this year the Master and I were delighted to be invited on Friday 11 February to a reception on board while Kent was moored at Dover following her return from a seven week deployment in the Far East



HMS Kent outside Dover following her return from deployment in the Far East.

as part of the Carrier Strike Group accompanying HMS Queen Elizabeth.

We were greeted by a remarkably good sea cadets' band and welcomed on board by Kent's recently appointed captain, Commander Jeremy Brettell and the Lord Warden of the Cinq Ports and Constable of Dover Castle, Admiral of the Fleet Lord Boyce.

The evening began with a reception in the hangar that would normally house the ship's helicopter. Coincidentally the first people we met were the Mercers' Renter Warden and his wife. The party also contained other military personnel, civic dignitaries, and local people with a connection to the ship.

All ranks

Members of the crew of all ranks mixed freely with us and were happy to describe life



Cdr Jeremy (Jez) Brettell, CO of HMS Kent, and Admiral of the Fleet Lord Boyce, Constable of Dover Castle, welcome guests at the evening reception which was attended by Glaziers' representatives.

on board and answer all manner of questions. Kent can conduct anti-submarine operations, surface warfare and act as a launch pad for helicopters

There then followed a tour of the ship. We were taken to the operations room in the bowels of the ship and given a very realistic demonstration of the way a hostile missile attack would be dealt with. We moved up to the bridge and were shown Kent's highly sophisticated electronic navigation equipment – the detailed naval charts are now apparently largely for decoration. ►

Nevertheless, our guide, a young sub-lieutenant, confessed that the most useful feature was actually the large windows through which the outside world could be observed!

We then returned to the hangar for more refreshments and speeches. The captain described the ship's most recent deployment and told us that in two days she would enter an engineering support period to prepare for operational sea training and further deployment later in the year. Admiral Boyce gave us a wider perspective and there were contributions from the new Lord Lieutenant of Kent, Lady Colgrain, the town mayor of Dover and the chairman of the district



Guests on HMS Kent's bridge learn about her electronic navigation equipment.

council. Although the ship is named after the Dukes of Kent, it was apparent that she is

held in great affection by the people of the county of Kent and that this affection is warmly reciprocated by the ship's company.

Sunset bugle

The evening ended on deck with the Sunset Ceremony during which the White Ensign is lowered by a guard of honour while the sunset bugle call is sounded. It provided a very atmospheric conclusion to a most enjoyable and informative visit. And the Master and I were pleased to see our roundel on prominent display in the captain's cabin and relieved to be assured that it is safely stowed when the ship is operational. ■

College of Arms visit

LIZ WICKSTEED reports: The Master Glazier led a group of Glaziers to the College of Arms, home of the official heraldic authority for England, Wales, Northern Ireland and much of the Commonwealth, on 21 February with a second visit on 12 April to accommodate other members. The heralds have been based there since 1555, but their origin is much earlier. In the 1130s, heralds organised jousting tournaments and needed a way of telling who was inside all those galloping suits of armour. Thus coats of arms were born.

We were given a tour by the impressively titled Clarenceux King of Arms, Tim Duke, one of the three senior heralds at the college, who have the privilege of wearing a crown at a coronation. The tour started in the Earl

Marshall's Court, where the Court of Chivalry sits. Unlikely as it seems, this is extant, though the most recent case, held at the Royal Courts of Justice for reasons of space, was in 1954, involving the unauthorised use of the City of Manchester's arms.

The Earl Marshall is a hereditary post, held by the Duke of Norfolk; the case was heard on his behalf by the Lord Chief Justice.

Panelled library

The college has an impressive panelled library and a Documents Room, added in 1840. The panels conceal many hundreds of volumes going back to Tudor times and beyond. The volumes we saw included records of coats of arms, family trees, copies of letters patent and much more. Clarenceux King of Arms took pleasure in showing us the oldest record of our own coat of arms, from 1634. Intriguingly, this shows the lion with all four limbs, instead of the demi-lion invariably used.

A college committee investigated this discrepancy in 1926 and concluded that the 1634 drawing had at some point been



Kiwi with climbing axe – the model for Sir Edmund Hillary's device on display at the College of Arms.

amended to add the hind legs, and was therefore wrong. (There is more detail about this in the history of the Company in the 20th century, on our website 1919-1999.)

The Documents Room also includes records of "visitations" from the 1520s, when heralds went around the country, checking entitlement to, and proper usage of, coats of arms. Those found not entitled to use them were required to sign at the back that they acknowledge this: a 16th century version of naming and shaming.

Heralds grant arms, by authority delegated by the Sovereign, with the Duke of Norfolk first determining if a request for a coat of arms meets the bar. Around 140 a year are granted, including for livery companies, as well as schools, individuals, etc. Heralds also undertake research for private individuals, for a fee, not necessarily limited to those curious whether their family had a coat of arms. The college's magnificent collection gives it a great advantage here over other genealogical services.

Ceremonial responsibilities

Finally, heralds have ceremonial responsibilities, including preceding the Queen at the state opening of Parliament, and are integral to the arrangement of state funerals. Much pre-planning goes into these, with Winston Churchill's plaintively codenamed "Hopenot".

The tour ended much too soon, but with the chance to ask questions over a glass of wine. The group then went on to the Bengal Tiger in nearby Carter Lane, where we had a delicious dinner, served with great friendliness and professionalism by Aziz Miah and his team. ■



Not defendants but just visitors – Glaziers in the Earl Marshall's Court in the College of Arms.



Interior design – Kitchen – for Ian Godfrey and Gail Boothman creating work for interiors is also a great opportunity to work with their clients to imagine and build unique compositions that provide not only a central artistic element for the home but something that is also functional. This 2.3 metre wide Art Deco design was drawn out to the brief and over 500 pieces intricately cut and fired before the final installation.



Garden sculpture – Solar Flame – this garden sculpture commission was designed to capture the sun and ignite the raging flames. Comprising over 200 hand-cut pieces and created in multiple layers, it was set within a metal frame which will patinate over time into shades of orange.

Providing an eclectic mix of glass fired by imagination and craftsmanship

IAN GODFREY and GAIL BOOTHMAN, now partners in the **GALIANI GLASS ART** studio in Dorset, talk about how they came together to eventually be full time glass artists with a studio on the Jurassic Coast, having earlier separately undertaken quite different careers.

Glass for us has always been a beguiling force. The brilliance in its colour, the wonder in its magnificence and the energy it brings to your soul is extraordinary. We never tire of the look of the client or buyer as they gaze upon their commission, installation or purchase; nor the look on their faces when they first walk into the Galiani Glass studio and look around the walls with wonder and amazement.

We have taken the long trail from enthusiastic admirers of glass to becoming full time glass artists. It has been an amazing journey for us and we will never tire of opening our studio doors every

morning to the joy of (kilnformed or fused) glass art in all its glory.

Those very studio doors can be found in the heart of the Purbeck peninsula in Dorset, where the Jurassic Coast is awash with the beauty of the sea, steep riven cliffs and the surrounding historical towns of Wareham, Corfe and Swanage that so many visitors enjoy all year round and provide us with a rich source of inspiration when needed for our art.

Divergent backgrounds

We have both travelled through divergent backgrounds before establishing ourselves as studio glass artists together. Both these

backgrounds have integrated into our approaches as artists and how we want to apply glass into our art. **We will each now separately describe our different backgrounds before we continue this article together.**

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IAN GODFREY writes: As a child I always held an interest in art. Whilst I enjoyed painting and portraiture, I was also encouraged to explore art and design at school, and at home I was always looking for something to create or make. Music was, and still is, a passion – where album covers, lyrics and artistic photography were always a stimulating force for me.

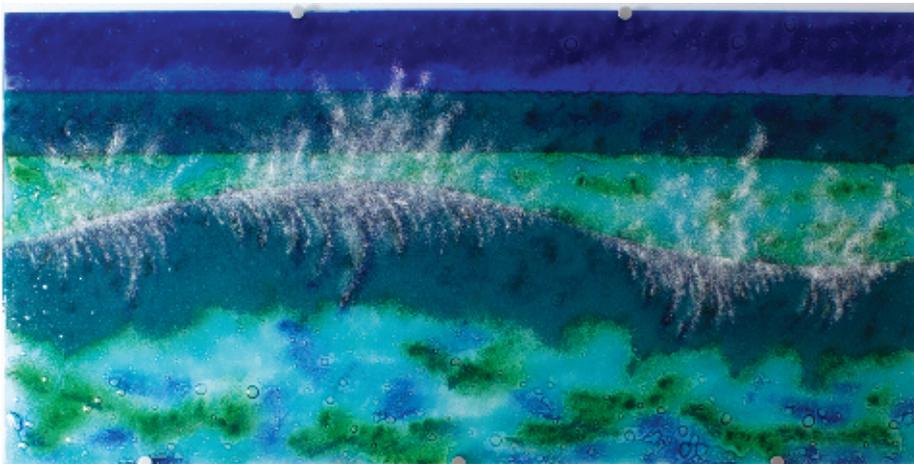
This appreciation led me to a five year apprenticeship as a letterpress compositor in the printing industry where those 10,000 hours of learning and applying inspired a love of typefaces, layout and design along with the hand skills of being a master craftsman. All principles that I now hold dear as an artist and maker within my glass designs and fabrications.

Team leadership

My career taught me the skills of working with individuals and teams, leading teams and eventually heading factory operations in London, providing time-critical print services for the financial centre of the City. This led me to working near New York for four years before arriving back in the UK following the 9/11 collapse of the Twin Towers.

It was a time to for me to consider how my lifetime of skills could be used differently and how I could bring them all together. I never knew at the time that these were all skills that would come back to serve me well when we took the decision to open our own glass studio in the beautiful Dorset countryside.

My creations and approach to art are underpinned by those craftsmanship ideals through my intricate designs and creations – exploring colour and form within those designs; utilising glass as a material to provide artwork that captures the heart, mind and feelings of the viewer as they engage with my work.



Wall panel – Sea Storm – Ian and Gail believe that living by the coast the sea and elements will always inspire their work. This 1.25 metre wide panel was created to signify both the power, the movement and the feel of the sea and its waves driving to the shore.



Panels – Creator series – these four panels are part of a series, named “The Creators”, with each panel inspired by Native American gods (who the tribes call Creators). Each drawn piece involves a complex weaving of multiple glass elements and repeat firings to achieve these compelling and intricate glass artworks. The use of the circle is to reflect never ending life, with each story and tribe inspiring both form and colour at the moment of design. So, in order: “Yamozha”, “Uttake”, “Maheo”, “Natosi”, “Yamozha” detail – a close up of the design and intricate work.

GAIL BOOTHMAN writes: My background as a child was full of art. I danced at every opportunity. I watched my father carve figures into wood, draw and paint, including caricatures of friends and family, all in his free time. I loved to draw and doodle and learned more from my father than from “art” teachers at school. I was encouraged to look at design and colour to create the uncommon. My aunt was an artist, my brother and sister also.

Arts bias

I later became a primary school teacher with a bias towards the arts, and I was lucky enough to teach in a school which was very strongly influenced by music, drama, art and dance and which had the foresight to promote this.

At this point in my career, working with glass was not on my horizon, but I was captivated by the glass blowing demonstrations I saw in New Zealand, loving the hues, reflections and light quality captured by this amazing medium.

Unexpected beginning

Our journey began in a completely unexpected way. Busy people with a craving for culture and creativeness we made time to explore glass making. By chance, we found somewhere we could realise the qualities of glass through kilnforming (or fusing).

Immediately we were spellbound with the hands-on feel of glass. The danger of using this sharp material, heating it to extraordinary temperatures and creating these captivating pieces of “art” filled us with excitement and endless ideas. As we travelled home, continually talking about glass and the possibilities, we both immediately knew we needed more. It was there the challenge began and our journey ahead was cast.

Glass is so different to any other kind of artistic medium. It can be ground, chipped, crushed, cut, moulded, melted, sanded and polished and all these can add depth, texture and visual effect. It is full of contradictions, being fragile yet tough, a liquid and a solid, capturing light but also letting light through, creating shadows and reflections. It is always quite, quite beautiful, striking, functional and a piece of art.

From small beginnings we made a decision to create more time to learn the skills needed to take this amazing way of working further in our lives. We began to explore more about glassworking and to plan what steps we could take to move beyond just the artform and to critically learn the craftsmanship involved to design and make quality glassware and glass artworks.

Learning pathways

The traditional route via art college wasn’t possible for us, as we still followed our “conventional” careers in parallel. We began to structure our own learning pathways, and still do today. We embarked upon this quest as our own vision of our apprenticeship; a way to acquire the skills and understanding of our materials, our tools and our equipment alongside understanding the science of glass, alchemy and heat.

As our abilities expanded so did our ideas. Talks about a glass studio turned into plans as suddenly the opportunity of a location arose for our current studio. Just 10 minutes away it was an ideal location. It became a could we/should we question. Then, fate took a hand; a redundancy was offered and the die was cast. We stepped into being full time artists and taking on all the challenges that would ensue.



For the garden – Glass and Metal Sculpture – while glass is at the core of everything the two artists do, they also design and weld their own stainless steel metalwork around their glass work, largely as a way to display the glass and enable it to use light and shade to best effect as with this triptych of garden pieces.

Galiani Glass Art was created. Our new studio was specifically designed to enable us to store, construct and kilnform much larger projects. Immediately we were undertaking interior designs for homes through commissions with clients who had seen us at events. This allowed us to think much larger and led us to expand the way we work and the directions we wanted to take.

Different techniques

Our ideas and designs evolve every year to where the studio now has five kilns with the largest being two metres in size. We incorporated different techniques into our work and continually push forward in our designs and concepts for glass art.

We are fortunate to work together to collaborate on larger commissions and yet still explore our own individual ideas and concepts to provide an eclectic mix of art. ▶



Bowls – Vortex Bowl Collection – managing heat and time, these three bowls are allowed to form their patterns within the glass after which they are ground and polished to a finish. The use of these tight controls allow each bowl to develop and let light flow through the vivid transparent colours of the glass.



Panel – Sky Nova – this piece was used to utilise “negative space”. The gaps between the glass allow one to see the qualities of reflection and transparency within the glass itself. The movement of the light across the glass shifts the view, shape and colour seen on the wall, catching your attention as, the artists believe, no other medium does.

Developing our skills and techniques enables us to explore ideas, support and encourage one another and provide a space that cultivates new and vibrant designs.

We are never happier than when we open the kiln on a new design and it is revealed in all its glory. One of our key values is to always make glass art that represents both quality and craftsmanship. We work hard to deliver excellence, not only in finish, but in our relationship with our clients. It means so much to us that we have returning customers and collectors of our work.

“We are never happier than when we open the kiln on a new design and it is revealed in all its glory.”

The development of our work is always driven by personal, artistic and studio growth. Those early hours awake imagining new designs, new ways to push glass, how to overcome challenges never leave us. Our motivation is always to create something the viewer can engage with. Our wall panels, garden sculptures, splashbacks, mirrors and windows allow for functionality as well as a significant piece of art in the home.

Our works come at you from different directions, whether that be in more organic designs and appearance or through integrating line, form and colour into a contemporary or abstract design that captures the onlooker and captivates their thought, feeling and experience of the artwork they are looking at.

Future vision

The future vision is the development of not only new artworks but also new concepts in sculptural glass and crossover techniques that allows us to take our own work and bring it to diverse audiences. We see our work expanding outwards into alternative markets and embracing innovation that allows us to fashion specialist designs in glass. There are also plans for a piece of work that will encompass glass, sculpture and different techniques into one signature artwork.

The next two years see the launch of our first solo exhibitions and work has started



Panel – Time Changes Everything – this lockdown piece was about being able to look and look again and see changes, see things you didn't before. Where you would see colour change everything, where you would see shape change everything. The concept is for the interaction with the piece to take you away from what is going on around you and allow the experience of the artwork to change that moment in time.

this year to present new designs and artworks for shows.

Original pieces

One of the most challenging elements for a glass artist to be successful is that our artworks are almost always original pieces. We have no production line. We have no cheaper offerings through prints. There is no scale of economy. Many of our artworks are what you see. Tuck it under your arm, enjoy it, engage with it. For it really is a 1/1 (one of one) limited edition. ■

Stained glass in a Victorian engineering marvel

Past Master GEOFFREY BOND, honorary president and former chairman of the PAPPLEWICK PUMPING STATION, describes the life of probably the finest Victorian freshwater pumping station still able to steam with its own engines and the stained glass which it contains. He is also chairman of the Water Education Trust.

Papplewick Pumping Station is situated some 10 miles to the east of Nottingham and was opened in 1885 to produce freshwater to the cholera-stricken town. It is now a scheduled ancient monument and an independent museum. The design was inspired by the great Victorian water engineer Thomas Hawksley and erected under the supervision of the Nottingham city engineer Marriot Ogle Tarbotton.

Two 200 feet shafts were sunk to the water table in the aquiferous bunter sandstone. Two magnificent James Watt pumping engines were installed driven by six horizontal Galloway Lancashire boilers pumping three million gallons of water a day. The Victorians were not content to build a simple pumphouse, but created what can be described as a “temple to

water” in brick and terracotta in landscaped grounds.

Inside the pumphouse, one's eye is drawn to the amazing decoration – the lofty square iron columns of the engine structure, painted in dark green, eau de nil and cream, explode into flamboyant capitals. At each corner stand supporting gilded ibis, the intervening space being filled with water lilies in high relief.

This great array of cast detail is further supplemented by the infilling of lacquered brass decoration that cascades down each of the four sides of the individual columns. The motifs include fish, reeds, bulrushes and other water plants, all assembled from brass castings (**picture 1**).

Although clear light was a necessity for the safe operation of the engines this “temple to water” even boasts eight stained glass



Picture 1 – lacquered brass decoration featuring plant life on the sides of the individual square iron columns in the Papplewick Pumping Station.

windows, again reflecting water motifs within geometrical patterns.

Picture 2 shows a beautiful water lily which was cracked sometime in the past, but repaired in the 1990s by the well known stained glass artists and decorators Clayton & Bell.

I was able to ask a former Master of the Glaziers Company, 1975, Michael Farrar-Bell, if his company would do this repair, which it did.

Looking at the other windows we can see the continuing water, insect and botanical motifs (**picture 3**). ▶



Picture 2 – a stained glass water lily repaired by Clayton & Bell.

In the pumphouse, there are on each side, above the clear glass (**picture 4**), four windows each with a roundel above alternating between a water lily and three fish in a circle (**picture 5**).

In total there are eight coloured glass windows, quite something for a building simply to pump water. The whole site and buildings reflect the importance the Victorians gave to freshwater. It is regarded as one of the most complete Victorian freshwater pumping stations in the country.

Although the pumps no longer pump water (it ceased operation in 1969), Papplewick is still a working site run by Severn Trent Water from a relatively small brick substation, compared to the magnificent pumphouse and its many employees .

Unfortunately, although we know the windows were made in the late 1880s, we do not know the firm that made them. Perhaps the readers of this article may, as it were, “throw some light” on the makers.

Pumping machinery

After 1969 the pumping station was no longer used, the employees had left and only the station superintendent remained on-site in his house acting as caretaker. In the early 1970s the then owner of the pumping station, the Nottingham City Corporation, which had a number of similar pumping stations in the county, decided to take out all water pumping machinery from the pumphouses simply leaving the superstructure for other uses.

For example, the Bestwood Pumping Station only a few miles from Papplewick, empty of its equipment, became a restaurant and spa.



Picture 3 – insect and botanical motifs in a window.



Picture 4 – view of the pumphouse with glass windows then stained glass windows above them and, finally, a roundel above these.

Papplewick was regarded as having the finest of the pumphouse interiors in the county, even in the country. A well known local engineer and chairman of a major public engineering company, Ron Greensmith, saw the risk of the site being lost to posterity.

He called in a very good friend with an engineering background in the Royal Navy, local baronet Sir Michael Nall of Hoveringham Hall, to form a small team to save the pumping station. I joined the team as lawyer, and we formed a private charitable trust in 1974, successfully applying for an extended lease from Nottingham City Corporation thereby giving us an opportunity to raise money to save Papplewick for the future.

Wonderful team

After a good deal of recruitment of other people and organisations Papplewick was officially opened to visitors in 1976. A great

deal of work was necessary to bring the pumping station back into working order and it was the wonderful team of volunteers, many of whom were practising or retired engineers, who took on this task. I have a vivid memory of the day when having stoked one of the great Lancashire boilers, we allowed steam into the engines to turn one of them over.

With a shudder and a groan, the great 20-foot diameter flywheel weighing 24 tonnes, began to turn, moving the enormous 25-foot-long beams each weighing 13 tonnes. Quite a sight and sound!

The start-up was not without its complications which were overcome and of course the pump rods, which in their heyday lifted 1.5 million gallons to the surface each day, were no longer lifting water. However, to all intent and purposes, the beam engines looked and sounded as they would have in their heyday.

Scrabbling around

In time with more work, the other beam engine was also made to operate, and I remember the job we had in scrubbling around to find enough coal to fire the engines, often taking coal from local schools which were giving up coal-fired central heating which was to our advantage. So, the engines which had stood idle for six years were now running again, but that was only the start of the work ahead.

The trustees created the Papplewick Association full of local working volunteers who helped maintain the site and still do so to this day. The station was transferred from the Nottingham Corporation to Severn Trent Water with its site operations in an undistinguished brick building in the grounds, using electric-powered water pumps to do what the great engines and all its employees, had done continuously for 85 years.

In time even the ornamental lake adjacent to the pumphouse had its great fountain ▶



Picture 5 – amidst the ironwork of the pumphouse are stained glass windows with a stained glass roundel above them – this one featuring three fish in a circle.



The three fish in the circle and the other freshwater themes are all part of this iron, brass and glass "temple to water".

made to work adding to the attractiveness of the site. At the rear of the pumphouse is a 120-foot brick-built chimney which was a real headache and required a great deal of work to put into working order.

Summer months

Fundraising and visitor income enables the trustees to run the engines in the summer months and added attractions were brought to the site. When it was working the pumping station consumed 2,000 tonnes of coal a year from the nearby Linby colliery, which had ceased operation as coal mines closed, but the original steam-powered winding gear from the colliery was brought to the site as an interesting feature for the visitor.

There have been many innovative ways of increasing the income of the site – a model boat society on the lake, a small railway running through the grounds for young visitors, the blacksmith's shop was reopened for use by a blacksmith, and a café was created in one of the outbuildings. In more recent years a lucrative source of income for the trustees has been that the pumphouse is used for weddings, and though somewhat an unusual place for such an activity, it has proved popular.

In 2000 it was agreed that a major application had to be made for heritage funds and this was done under the leadership of a well known local architect Robert Cullen with a grant from Biffa waste services. The conservation plan was a major piece of work and led to the securing of £2.1 million for a major restoration of the pumping station.

Formal opening

There was a great day, 8 June, 2005, when HRH the Duke of Gloucester formally reopened the station. Restored to its former glory in every sense, the station is now a major East Midlands tourist attraction as well as being a very valuable educational resource for young people and engineering students.

Papplewick is open from Easter until late summer and particularly on a day when the engines are steaming, it is well worth a visit, including of course viewing its stained glass windows. Perhaps a party from the Glaziers may wish to visit sometime. I should be pleased to help with the arrangements.

LIVERY NEWS

One of the exciting aspects of the people joining the Glaziers at the present time is the breadth of their previous and current careers. Not only does this contribute to the vibrancy of the Company but it also adds great value to any conversational interface between members at receptions, dinners and other events.

The following have been admitted during the last few months as Freeman.

DAVID DE FREITAS – a chartered financial planner working as a personal financial adviser. A veteran member of the Honourable Artillery Company.

PAUL FENNELL – with qualifications in advanced engineering and digital photography, he is now a retired engineering designer in the oil and gas sector, and was previously a tool designer for Rolls Royce.

MARIAN GAMBLE – currently director of a commercial property company, she began completely differently having read applied physics at Sheffield Hallam, then acquired diplomas in both HR and training and development, and then had a career in local government HR and staff development, including her own consultancy which worked with government departments and the private sector.



New Freeman
Marian Gamble.

DEREK WEST – arts baccalaureate at the University of Ottawa, ultimately becoming chief compliance officer at DTCC (Depository Trust and Clearing Corporation) having been a financial services trading market regulator in Canada from 2004-17.



New Freeman
Derek West.

WILL WILSON – BSc in natural sciences at Durham University. Began his career at Swiss Re in 2011 where he worked in London and overseas in a variety of roles, most recently originating and structuring bespoke reinsurance transactions. In 2017 moved to Deloitte working across the insurance strategy and corporate finance teams. In August 2021 he moved to Aon where he works as a client director in the M&A and transaction services team.

TEDDY McCANN – BA in French and German at Queen's University Belfast. Served as a regular Army officer retiring with the rank of colonel, prior to now working as a consultant psychotherapist in the NHS treating patients with severe mental illness.

CONGRATULATIONS AND A HEARTY WELCOME to our new Freeman and Liverymen.

OLIVER SIMPSON – currently a paralegal at an immigration law firm following a completely different academic grounding – BA in Archaeology at Durham University and a MPhil in medieval archaeology at Cambridge.



New Freeman
Oliver Simpson.

HEATHER STUBBS – now retired, with a degree in philosophy and psychology at Oxford and later a qualification in HR. Her early career was as a lecturer in psychology later moving into education management as vice principal of South Thames College.



New Freeman
Heather Stubbs.

SAAMIR MAHMUD – law degree at Oxford University, M.Phil at Cambridge University and also a BA in classical civilisation. He is a barrister specialising in family and immigration.

NEW LIVERYMEN. The following have moved from the status of Freeman to be admitted as Liverymen: **MONIKA ZIOLA, ELAINE CLACK, CELIA CULPAN, CAROLINE WALSH** and **DAVID DE FREITAS.**

NEW MEMBERS OF THE COURT. Liverymen **ADRIAN APLIN, ANN HOLLYWOOD, ANDREW MARSDEN** and **CHRISTOPHER WILSON** were admitted to the Court as Assistants.

NEW ASSISTANT CLERK. Following the departure of **ALISON EVANS** – after long service with the Livery first as Assistant Clerk, later as Clerk and most recently as Assistant Clerk while transitioning to live in Suffolk to set up her own business – we have a new Assistant Clerk, **BARBARA SAUNDERS.**

Barbara Saunders stayed at home when her four children were young but then started her career working on the railway where she worked her way up to become ticket office manager at Liverpool Station. She was also the corporate trainer teaching new employees all the policies and how to issue tickets etc.

Barbara then worked for a global mobility company assisting with corporate moves where a client moved employees from one country to another. She eventually left to do something closer to home and was a care assistant for four years, prior to coming to work at the Glaziers.

NAVY POSTING. Lt Cdr **SAM FIELDS** has joined HMS Somerset as operations officer and principal warfare officer. A Type 23 frigate, Somerset is a sister ship of the Glaziers' affiliated HMS Kent.

SAD NEWS. Joan Thompson, until recently a member of the Court, has passed away.

RADLEY COLLEGE'S CHAPEL AND ITS NEW WINDOW

This feature was inspired by Judy Wilson who spotted an item in her husband Charles' newsletter for "old boys" of Radley College, "Lusimus", about the new stained glass window from York Glaziers Trust for the new extension of the school's chapel. She was eventually present at the dedication of the window, which completed the story of the chapel and its stained glass. So following Judy's description of the new window as she saw it at its dedication, we have the full background, from the construction of the chapel in the first place to the installation of its last window.

Let there be light

JUDY WILSON writes: I attended the dedication of the stained glass produced by the York Glaziers Trust in the new extension to Radley College's chapel.

Entering the chapel at the west end, the eye is drawn along the magnificent, strongly coloured late Victorian Burlison & Grylls side windows and former east window to the newly constructed apsidal sanctuary where there are (reminiscent of Coventry Cathedral) the floor to roof

The stained glass of Radley College Chapel

CLARE SARGENT, archivist at RADLEY COLLEGE, describes the founding and development of Radley College Chapel from its original structure, to its successor larger building and its current extension incorporating the windows from the York Glaziers Trust.

Radley College, an all-boys public school near Oxford, was founded in 1847. Co-founders William Sewell and Robert Singleton were influenced by the Oxford Movement. Daily choral services held in a collegiate-style chapel were central to the ethos of the new school. A chapel, designed by the Oxford architect Henry Jones Underwood, was the first building to be commissioned in 1847.

Underwood was well known to Sewell and had previously designed Newman's church at Littlemore which had become the spiritual home of the Oxford Movement. The exterior of his chapel at the school bore striking resemblance to the Littlemore church.

Internally, the building was originally painted white with furnishings which were a mixture of new pieces and antique items acquired by Sewell. These latter included a 16th century retable (ornamental screen at the back of an altar, usually called a reredos at Radley), 17th century wooden pillars from

Spain, and a series of reused stained glass windows.

Satisfactory solution

The windows at the east end were positioned high on the wall to accommodate the retable which was disproportionately large for the building. Indeed, creating a suitable backdrop for it has been a constant problem in both of Radley's chapels. The new apse which had been designed specifically for accommodating the retable in 2021, flanked on either side by the new stained glass windows by York Glaziers Trust, is finally a satisfactory solution.



Cartoon by Burlison & Grylls – memorial window to William Sewell, 1897.

"lancets" (tall, narrow lights with pointed arches at their tops) designed by Rachel Thomas.

These allow the sanctuary to be bathed in shafts of soft, diffused and delicately coloured light, whilst the clear light from the cupola above epitomises the concept "Let there be Light".

Moving closer, the window can be seen in all its glory. The pictorial design expands and the colours intensify: from the vivid "Radley red" at the base, paling gradually through orange and yellow to pale green, blue and grey above, where the four smaller lights above the reredos (altar piece) depict the dove, one of the emblems of Radley.

The serpent and dove, and crossed keys of St Peter (to whom the chapel is dedicated) along with other iconographic features weave their way upwards through the etched foliage. The colour scheme is the same on each side but the pictorial content differs, so that the viewer is always discovering something new.

The brief "to incorporate old with new, representing the feel of the chapel extension as a whole" and "include emblems of Radley" has been brilliantly executed and blends with the Victorian in a subtle, yet modern, way. ■

Underwood's chapel was a temporary structure. In 1889, the school acquired the freehold of Radley Hall and embarked upon an ambitious building programme: the jewel in the crown was a much larger chapel designed by another Oxford architect, Sir Thomas Graham Jackson.

Jackson was an admirer of Ruskin and a follower of the Arts and Crafts Movement. He was trained in the offices of Gilbert Scott. His architectural style incorporated Gothic Revival alongside Italianate elements and Arts and Crafts philosophy. His major commissions at Oxford began with the Examination Schools – linked to educational reform at Oxford University.

Leading schools

He was also employed by many of the public schools, most often designing science blocks or infirmaries: his first building at Radley was a new infirmary which included an operating theatre. By commissioning Jackson, Radley College was positioning itself among the leading schools of the recently established Head Masters Conference and at the forefront of contemporary institutional architectural fashion.

Work began on the new chapel in 1893 and was completed in 1895. Many of the fittings from Underwood's chapel were reused, including the retable, carved pillars and organ but not the windows. These eventually left the school's possession.

In 1939, six panels of Underwood's glass depicting apostles were returned to Radley College from St Cyprian's Prep School in Eastbourne. Photographs of Underwood's chapel indicate that there were three stained glass windows in the east wall, and a series of six embrasures along both north and south walls.

The west end was dominated by the organ, but external photographs show nine lights. The six surviving windows, therefore, ►



View along the south wall of the nave. The window in the cartoon is far right.



King Alfred designing longships.



Whittet & Freeman memorial window, 1917.

are just a fraction of the whole sequence. Attempts were made in the 1950s and 1970s to display them in the chapel, but without success.

One panel is now mounted on a light box at the entrance. Three more are now in the Art Department. Rachel Thomas of the York Glaziers Trust drew inspiration from the colours in this surviving glass and from the grisaille (shades of grey) designs in the Burlison & Grylls windows for the new glass in the apse in 2021. The others remain in storage.

Six windows

Originally, Jackson's chapel had a series of six windows along both the north and south walls of the nave, with windows at the east and west ends. The west window has always been clear glazed since the organ dominated the west end gallery. Another on the north side was also covered when the organ was repositioned to that side of the gallery in 1938. All the other windows, apart from one which remains clear, were



The Archangel Michael, with his face possibly based on that of Gilbert Whittet.



Gilbert Whittet.



Gilbert Whittet from Radley College War Memorial album.

completed by the firm of Burlison & Grylls between 1894 and 1919.

Such a relatively short space of time allowed a consistency of design and coherence of sequence to emerge. The earliest is the east window, dedicated in 1895 at the opening of the chapel. It was given in memory of George Brooke who died during the influenza epidemic of 1894 whilst still at the school, aged 17. It depicts Christ in Glory.

All the windows on the north and south walls have a central register of four full-length figures each above a lower band in grisaille ▶

of either stylised flowers or scenes from the life of the individual above. All those on the south side depict New Testament apostles, saints or Fathers of the Church; those on the north side depict Old Testament characters. The surviving cartoon of the south side's window 5, given in 1897 to commemorate co-founder William Sewell, is typical of the series.

War memorials

Two windows are memorials to Old Radleians who fell in the First World War. One

in memory of Captain Charles Henderson MC depicts military figures above scenes of an artillery unit in the Battle of the Somme, biplanes and an image of Henderson's battlefield grave taken from a photograph. A portrait of the soldier is included, taken from the school's War Memorial albums.

The second memorial window is featured in the pictures shown here. It was jointly dedicated to two friends who died on the Western Front within months of each other. A portrait of each is included and it is possible

that their faces are shown in the heroic figures in the central register: this is known to have been a practice of Burlison & Grylls.

The symbolism here is almost Pre-Raphaelite in its imagery: King Alfred, patron of learning, shown above a scene of shipbuilding, the Archangel Michael defeating the devil, St George shown fighting the dragon, and King Arthur, champion of chivalry, above an image of the mourning Ladies of the Lake with a quotation from Tennyson. It was dedicated in 1917. ■

Designing glass for a building that didn't yet exist

RACHEL THOMAS, designer and senior conservator at the **YORK GLAZIER TRUST**, describes the design and then the production and installation of the stained glass window for Radley College's chapel extension.

In September 2019 I was very fortunate to be commissioned by Radley College to design new stained glass for an extension to its chapel. Designing glass for a building that didn't yet exist came as an exciting challenge. My York Glaziers Trust colleague Nick Teed and I first met David Anderson, estates bursar, and Rebecca Kitchin, senior building surveyor, on site at Radley in a cosy office, gathered around my portfolio.

We were shown the plans and illustrated elevations, with an artist's



The sunlight doubling the window onto the stone.

impressions of a tall, hexagonal building that would cleverly break through the east wall of the main chapel, underneath the existing high east window.

The chapel extension would be the new home of the relocated altar and 16th century highly carved reredos. The eye of the visitor would be drawn into an inviting space with a central octagonal window set into a dark oak beamed ceiling, allowing natural light to flood down from above.

Artist's dream

My open brief was to create a "jewel box", which is a dream of the stained glass artist! I was also asked to incorporate the palette of rich blues and reds of the earlier stained glass whilst including Christian symbols of the Passion which could be seen intricately carved in the pews of the existing chapel, together with the crossed keys of Saint

Peter – the school emblem.

The banded yellow and red brick walls, with the black and white chequered flooring of the chapel's nave would continue through into the new building, uniting the new with the old.

The new windows themselves, measuring approximately five meters high from ground



Taking shape.

level, were to flank the reredos, with four lights either side with a smaller central window above.

Each light would measure only the width of my handspan and would be set deep into a flat, white stone reveal 45cm deep. This would mean that the glass itself would be hidden from sight as the viewer walked down the nave, and only be revealed once they stood directly in front of each window.

Banded windows

My first thought was the need for sensitivity to the architecture of the existing chapel and its beautiful banded windows by Burlison and Grylls, whilst making a modern design work within the unusual proportions of the window openings. I was conscious from the outset that the flooding natural



The completed Radley College chapel window as created and installed by the York Glaziers Trust.



Part of the vidimus (preliminary drawing).

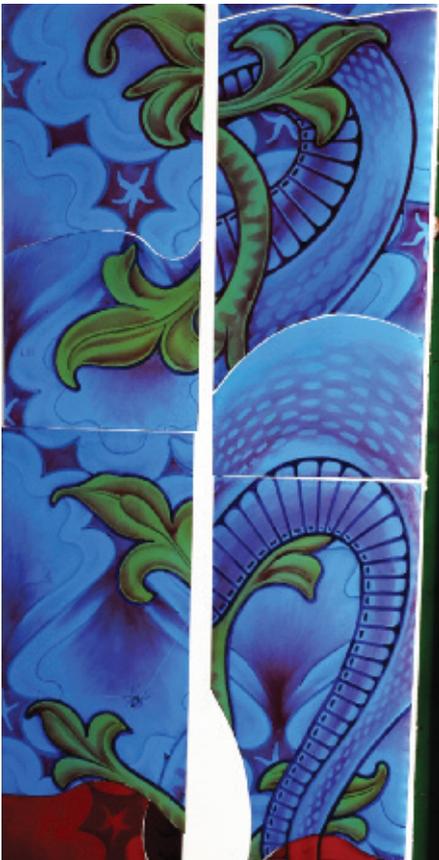


The wren featured.

light from above would need to be visually united with the new windows beneath.

“I...wanted the new glass to create an alluring, safe and colourful space for the onlooker, holding them still whilst lifting their eyes to the heavens through a range of colours of the rainbow.”

I also wanted the new glass to create an alluring, safe and colourful space for the onlooker, holding them still whilst lifting their



The serpent after firing.



Checking tonal balance.

eyes to the heavens through a range of colours of the rainbow. Deep blues, purples, varying tones of reds blending into rich orange, warm golden yellows, paler yellows and tints leading upwards to the palest blues. The glass would be decorated with silver stain and transparent enamels for tone, and a 5mm trace line to echo the width of the internal leads.

Individual symbols

With the palette decided, I needed to design the individual symbols as a harmonious weave of colour and tone into the background of the foliate grisaille pattern, taken broadly from the Burlison and Grylls windows. This would allow the design to work smoothly as a whole while drawing the viewer closer to search out and discover the individual elements one by one. I also included two song thrushes, a wren, a garden spider, two mice, a serpent and a dove in the high central lights.

The college accepted the vidimus (preliminary drawing) with very few changes and I was relieved that they could share my vision of the finished windows.

With the help of our large printer in the York Glaziers Trust studio, I was able to scan



The dove before firing of the enamels.



Dice – one of the individual symbols designed as a harmonious weave of colour and tone allowing the design to work smoothly as a whole.

drawings and print out full scale cartoons to create the cut lines. The glass was ordered from St Just and we were all ready to go when the pandemic hit! The momentum was lost and the project was put on ice, with a three month shutdown of the studio and the demands of home schooling reluctant children.

But on reopening in July 2020, and with a further delay until October, my colleague Anna Milson and I were able to cut all of the glass, and painted the first of two firings for the whole window just in time for the second lockdown in January 2021. More home schooling and a lot more grey hair later, we emerged in March 2021 with the very tight, looming deadline of a May installation.

Anna became my greatest support at this time and she was there at my every turn, anticipating my every move. The second firing for each piece of glass fortunately went smoothly and the “god of the kiln” was well behaved. The enamel trace lines and tones fired beautifully to a glossy, translucent, “lollipop” finish.

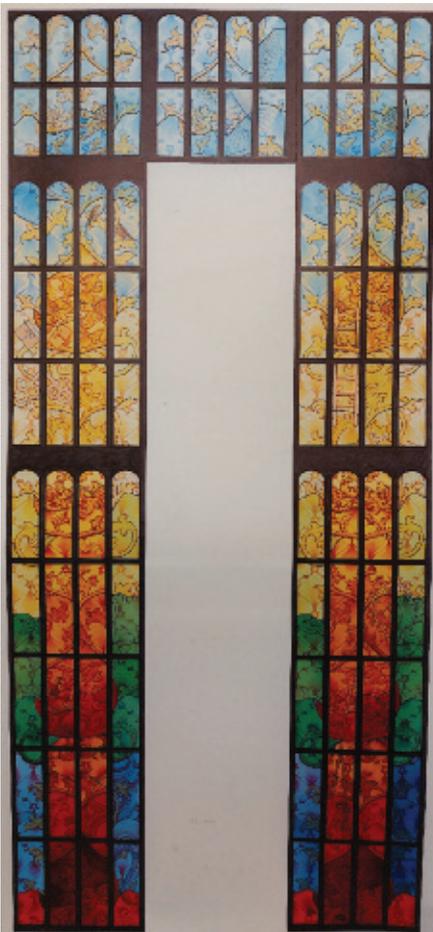
Sheer height

The most unsettling part of the work was the sheer height of the window, which meant that I would not be able to appreciate the whole of it until the scaffold was removed and the dust had settled. Whilst installing the glass in May 2021 with colleagues Nick Teed, Zoe Harrigan and Lydia Walter, the new chapel was slowly transformed by the colours of the glass. ▶

The panels were saddled and quickly fitted into a precisely made, powder coated black frame and then sealed around the



Seen from the outside – back painting guidelines adding a lace-like effect.



Photomontage – the whole window photographed panel by panel but not arranged to scale.



The completed chapel window as designed by Rachel Thomas with the central ceiling light specifically shown as described.

perimeter with mastic. Then the sun came out! The bold design and trace lines projected onto the flat white stone and instantly appeared to double the area of glass! Such is the wonder and magic of architectural glass and all of its effects on a space.

Whilst I hoped that this design would work with the deep stone reveals, it was still a pleasant surprise to see the whole window for the first time in full sunlight at the service of dedication in March of this year. The scudding clouds behaved as a light switch, allowing the graphic patterning of the design to appear and then simply disappear again!

Constant energy

The time spent in the designing and making of this window filled my thoughts from morning till night and often right through the night too. As the driving force of this project, it demanded of me a constant energy to keep the passion and pace in the meeting of a tight schedule. I would not have made it if not for the solid support of all my YGT colleagues and family.

A night at the opera

On 14 March a large party of Glaziers enjoyed a night out at the London Coliseum to see Mozart's *Così fan Tutte* performed by the English National Opera. MICHAEL DALTON reports:

It was good to be able to return to the Coliseum after two years, and what better than a Mozart favourite to revive the spirits after an enforced absence from theatreland due to the pandemic. The evening included an excellent tasting menu supper in the American Bar commencing before the performance, with dessert and coffee served during the interval.

The production by Phelim McDermott was transported from its original setting in 18th century Naples to a fairground on Coney Island, New York in the 1950s. The inventiveness of the set created an entertaining backdrop for the original plot to unfold.

Two young men, Ferrando and Guglielmo, are persuaded to test the virtue of their fiancées, sisters Fiordiligi and Dorabella, by means of cruel deceit, disguising themselves and then attempting to seduce the other's girlfriend.

Love, lust and desire are played out in a world in which the boundaries between what is real and what is make-believe are blurred. The somewhat farcical nature of the plot was very aptly complemented by the amusement park setting.

Excellent performance

Alongside the hi-jinks of the staging, we were treated to excellent performances by Nardus Williams as Fiordiligi, Hanna Hipp as Dorabella, Amitai Pati as Ferrando and Benson Wilson as Guglielmo. Each of them displayed an emotional depth which did justice to Mozart's original score and music.

The other soloists were Soraya Mafi taking the part of Despina the maid, and Neal Davies



Glaziers enjoying their night out at the London Coliseum – and, as Michael Dalton points out, it was a most enjoyable evening.

as Don Alfonso, who challenges the two young men to test the loyalty of their respective partners. A colourful chorus and the ENO Orchestra under the skilful direction of conductor Kerem Hasan completed the company.

There was a poignant moment before the performance when the Ukrainian national anthem was played instead of our own, as a mark of our support for the people of Ukraine in these troubled times.

Then from the outset the opera moved at a brisk pace providing much entertainment, both musically and in the staging. This continued until the end when Ferrando and Guglielmo, understandably distraught at the infidelity of their fiancées, reveal the deception and all is forgiven.

New take

Altogether, it was a most enjoyable evening – a new take on a much-loved opera, which provided many memorable moments with Mozart's superb music continuing to ring in our ears as we wended our way home. Thank you to the Master for arranging this Glaziers' night at the opera!

The historic windows of St Neot Church

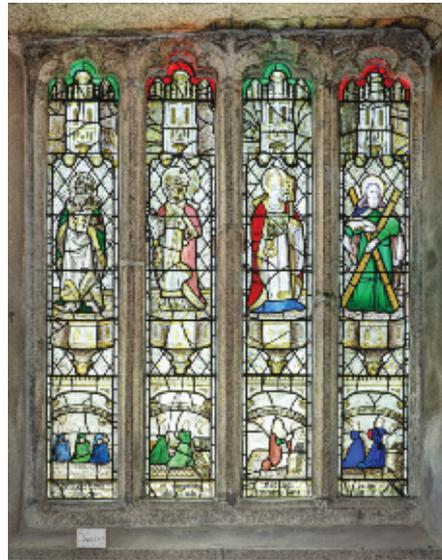
The restoration of the Last Supper window in the medieval church of St Anietus in St Neot parish, Cornwall with the support of the Glaziers' Trust brings to our attention the historical record of its various stained glass windows, some dating from medieval times. Here CHRIS TIMMS of ST NEOT LOCAL HISTORIANS and ANDY THOMPSON of ST NEOT PCC and project leader of the restoration project describe the ancient church on the edge of Bodmin Moor.

Although no mention of the windows of St Anietus or (as commonly known) St Neot Church can be found until about 1460 there may well have been some painted/stained glass before that date. There are records mentioned of a church where "St Guerir Lies" (St Neot) in Asser's *Life of Alfred*. This was written in the late 9th century. St Neot Church is recorded in the Domesday survey of 1086. The church was dedicated on 14 October 1321 by Bishop Walter de Stapledon.

The first known date of glazing of the chancel east window is c1460. The South Chapel was built in c1480 which included the Creation and Noah windows. The south aisle was built and glazed between 1500 and



The St Neot window depicting the events of the church's patron saint's life.



The Harys window in the church of St Anietus St Neot – containing one of only three known portraits of an English glass painter.

1510; this included the St George window. The north aisle was added between 1520s and 1530s, the Wives' window was glazed between 1528 and 1530.

The Young Women's window was dated 1529. The Young Men's or St Neot window was installed a year later in 1530. The Tubbe coat of arms appear in the window by the south door, they are dated 1577. The Rev'd Robert Tubbe was vicar of St Neot from 4 August 1508 until 1544. He is thought to have been responsible for the installation of many of the windows of the church.

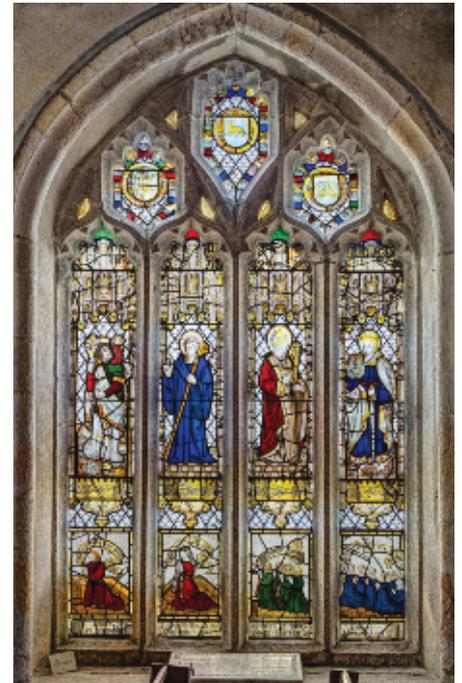
Lucky escape

During the Interregnum St Neot Church windows had a very lucky escape from Cromwell's iconoclasts. The Church Warden's Accounts for 23 April 1651 show that Nicholas Tupper and Richard Bauden paid: "It (item) for a Journeys Riding to Mr Anthony Rous to prevent the taking downe of the Church Windowes 1/6d".

The windows were whitewashed and apparently a sum of money paid to ensure the windows were not smashed and destroyed. A local "legend" tells that some small pieces of the glass were hidden, buried in the village and are still there! Sadly the vicarage was looted and all but wrecked. A digital copy of the Church Warden's Accounts can be seen online at the Kresen Kernow (Cornwall Centre) website.

Johanna Mattingly, in "Stories in the Glass", Royal Institution of Cornwall Journal 200 p9, records that a payment of 1/- was made to William Oliver in 1652-3 for "lyming the church glass". Also in that article Mattingly writes: "It is not clear if the churchwardens went themselves or sent a man to see Mr Rous but the reversible tactic of white-washing the glass, which allowed light into the church yet hid offensive images, was also used successfully at Fairford."

There was a great storm in Cornwall in 1704 and the "west" windows were blown in. From 1826 to 1830 J. P. Hedgeland restored the windows, and four new ones were glazed. In 1864 the Grylls window in the tower was installed. The "new" tower was built in 1425.



The Borlaze window.

Further restoration and moving around of the glass took place in 1918 and in the 1930s.

Mattingly, on p12 of "Stories in the Glass", lists many entries in the Church Warden's Accounts for purchases of glass. Nicholas Skyner may be remembered for reasons other than he may have wanted. In 1620 he had to pay 2d for "the glazing of two holes that he brake in one of the church windows".

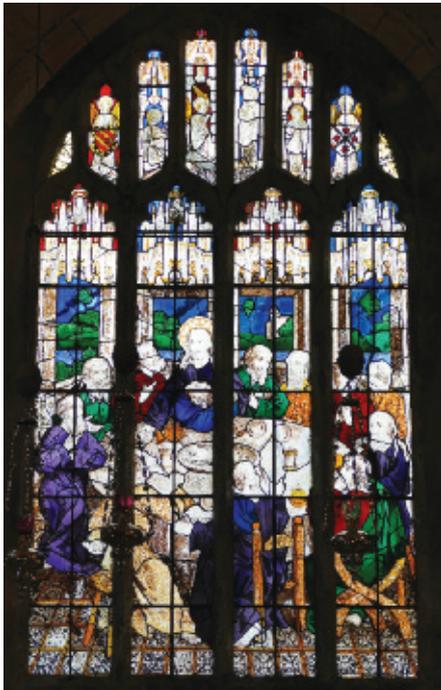
In 1633 five foot of new glass was bought from Plymouth along with 1 cwt of "dradde" lead and 7lbs of new lead were transported also and a glazier employed for four weeks. In 1635 five foot of glass was new leaded. In 1647 thirty foot of glass was soldered and seventy two bands bought for the windows. A blacksmith made bars for the windows in 1678.

Particular interest

The Harys window is of particular interest to glaziers and artists as it contains one of only three known portraits of an English glass painter, Ralph Harys being both donor and glazier. Mattingly informs us that Ralph Harys and his team probably glazed all of the north aisle windows as these are stylistically similar with identical corbels below individual saints. Ralph is depicted kneeling with his wife in the fourth panel. He wears a distinctive purple livery hood.

Much work appears to have been ongoing during the 17th century with the glass, stonework and metal work. Mattingly also reminds us that William Borlase wrote in the 1750s: "the glass windows for their painting of strong colours of which every window was formerly full, is beyond any church in the county, but of late some have lost part of their rich colouring and as the windows chance to be broken, the charges have been supply'd with plain glass which is a great pity."

It would appear that on a number of occasions glass has been removed by various vicars. During the 1750s and 1760s glass was removed. Whitaker in 1808 laments that "one whole column of figures"; ▶



The Last Supper window – the current restoration project partly funded by the Glaziers' Trust.

“the head of Our Saviour” and coats of arms of the Martin family were removed “to honour a tea room, or to glorify a water-closet”.

Window repaired

On 13 August 1752 Dr Charles Lyttelton Dean of Exeter wrote to William Borlase: “I return your abundance of thanks for remembering Ye Glass, whatever can be procured will be extremely acceptable to me” and again on 23 December “... any painted glass will be welcome”. There is a record of glass paint being purchased in 1818 and the St Neot window repaired in 1820.

The window presently being restored is referred to as number 7 by Hedgeland in 1830; by 2000 it had acquired the number 1. It is the window behind the altar and is referred to now as the Last Supper window. In a very small pane in the extreme bottom left is scratched the names of the painters and glaziers and the date 1826. It is very interesting to know the names of the actual craftsmen.

“This was the first window restored at the expense of Mr. Grylls Snr. J P Hedgeland Architect, J H Nixon, and T Wilmshurst Painters, Benjamin Baillie Glazier, August 1826, In Te Domine Sp[ero?], William Kitto M[A].”

East window

Here is the story of the east window project. In late 2019 the PCC decided to investigate behind the High Altar and

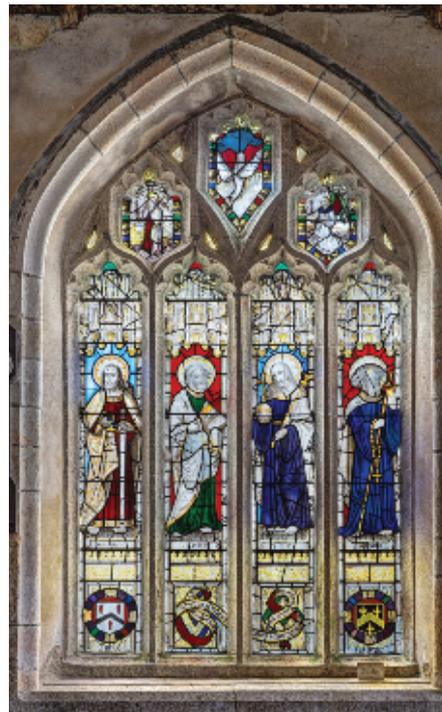
reared, both late Victorian wooden additions. They partially covered the stained glass window depicting the Last Supper. Sadly we found that the mullions and other stone work had deteriorated and were concerned about the glass.

We commissioned a report by Dan Humphries which was completed in August 2020. The situation was worse than we feared.

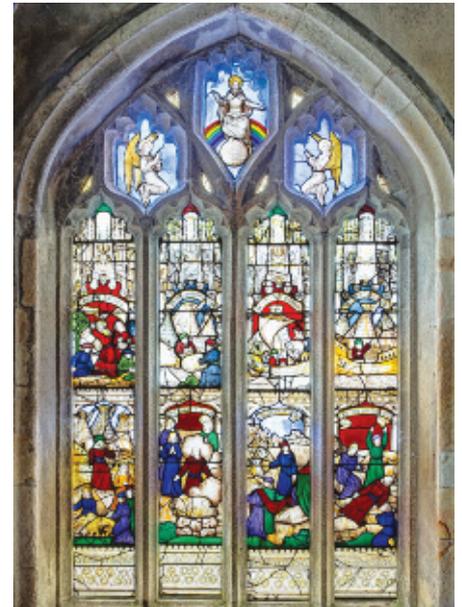
Our architect provided a work specification including the glass and stone restoration and/or replacement. The whole project, including fees, was going to cost about £64,000 before VAT.

It was then October 2020 at the height of the Covid-19 pandemic and fundraising was difficult with visitor numbers minimal. So started a 12 month period of grant applications. We are fortunate to have attracted grants from eight sources including the Worshipful Company of Glaziers as well as a number of generous local donors.

On 1 December 2021 the scaffolding was erected and later that month Dan Humphries and his team were able to remove the window and transport it to his workshop. The stonework has been completed, also off site, and has now been put in place. An EPG system (interactive screen guide) is due to be put up. In the meantime we have the shrink wrapped scaffolding festooned with an image



The Tubbe window – one of the many windows whose installation the Rev'd Robert Tubbe was responsible during his thirty six years as vicar of St Neot ending in 1544.



The Noah Window.

of the window. The window itself continues to be worked on in Dan Humphries' workshop. ■

Irish dispute

When is a stained glass window a window or a decorative panel? This was debated in the High Court in Dublin, as reported in *The Guardian*. The stained glass in question relates to six Harry Clarke windows in Bewley's Café on Grafton Street where a dispute over rent has led the tenant wishing to sell the windows claiming they are decorative panels and therefore movable chattels.

The landlord argued that the windows are an integral part of the building and cannot be removed or sold separately.

The windows dominate the café and make consuming the coffee/hot chocolate and cakes in particular more than just a culinary experience, albeit the place can get quite crowded.

Whether the judge has paid an on-site visit (and perhaps more than once) wasn't reported but he has reserved judgment until September. So plenty of time for him to have another visit, look at the windows and maybe have a nice slice of cake.

The six windows illustrate the four orders of architecture showing Doric, Corinthian, Ionic and Composite columns adorned and topped by vases of flowers, with two other decorative glassworks added to a second wall, in a commission by the original Bewley family owner. ■

Facebook: @GlaziersLiveryCo
Twitter: @WorshipGlaziers

Contributions should be sent to the editor: Richard Blausten
richardblausten@outlook.com 01460 241106

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Liz Wicksteed, Clerk, Glaziers Hall, 9 Montague Close, London Bridge, London SE1 9DD.
Telephone: 020 7403 6652; www.glazierscompany.org.uk; e-mail: info@worshipfulglaziers.com

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