



The GLAZIER

the WORSHIPFUL
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GLAZIERS
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Featured by Oksana Kondratyeva in her webinar – one of three semi-spherical dalle de verre glass arches designed by Mykola Shkaraputa in 1986 at the Funicular Lower Hall in Kyiv. Designed as purely Ukrainian ornaments and applying the golden section for proportions, “The Flowers of Ukraine” is a masterpiece which combines successful engineering, architectural and artistic solutions.

Ukraine’s stained glass

In April as the Russian assault on Ukraine really got underway, Ukrainian artist and Liveryman Oksana Kondratyeva gave a webinar on Ukrainian stained glass. As the

pounding of Ukraine’s buildings began to intensify, her webinar covering the dawn of stained glass in Ukraine and later its 20th century journey took on a certain poignancy. The webinar raised over £4,000 for the DEC Ukraine Appeal.



By an unknown artist, painted and leaded stained glass (1957), Sanatorium Shayan, Zakarpattia region. As Oksana pointed out in her webinar: The Soviet Union was full of collective institutions, where specific forms of visual art were called for. For example, the wonderfully executed stained glass windows positioned at the end of the hallways on each floor at the sanatorium Shayan in the Zakarpattia region which contrast with and enhance the minimalism of the interior and, at the same time, emphasise family values.

pointed out, the collapse of the Soviet Union in 1991 fundamentally changed the course of Ukraine’s stained glass and social realism fell into oblivion.

While ecclesiastical stained glass started on a new course it is Ukraine’s architectural stained glass that Oksana wanted us to be particularly aware of. As she said: “Having a first-hand insight into the collection of themes, techniques and stories of the people behind Ukrainian architectural glass art, we can appreciate not only a symbolic victory of life but also a triumph of culture, art and humanity.

“Regardless of political turbulence and territorial divisions in the 20th century there was always exemplary architectural glass art. The themes were shaped not only by social factors but often were universal, e.g. motherhood, love, freedom and beauty.”

Her final comments noted the hard days ahead for Ukraine and its stained glass. Indeed giving a webinar at such a time was quite an emotional experience for Oksana. So, some months having elapsed since her webinar, with the damage in Ukraine from Russian bombardments now significantly greater, Oksana reflects on her webinar in light of the threat to what remains of Ukraine’s stained glass heritage, in the next article. ■



A quarry from the “oldest stained glass in England”. See the story inside of Gentleman Jack and her glass in Shibden Hall with its fantastical creatures claimed to date from medieval times. (Picture by permission of Calderdale Museums.)

Ukraine's cultural identity under attack



Following her webinar on Ukrainian stained glass OKSANA KONDRATYEVA reflects on the emotional experience during a time of war of presenting a form of art which mirrors her people's cultural identity over time.

It was absolutely devastating to talk about art works which have been recently destroyed or are being destroyed. Over the last decade, I had been researching Ukrainian stained glass across all regions, from East to West. On all visits I investigated numerous stained glass sites in situ and grasping the fact that many of them do not exist anymore was heart-breaking. There is still little information on many artworks in areas of active warfare.

Appallingly, the number of war crimes against Ukrainian cultural heritage has doubled since my talk. As of 8 July 2022, the Ministry of Culture and Informational Policy of Ukraine registered 417 war crimes by Russians against Ukraine's cultural heritage. The religious buildings (146) were destroyed or heavily damaged the most, and almost a third of them were listed in the National Heritage List.

Kharkiv, Donetsk and Kyiv regions were most affected with 99, 95 and 79 documented war crimes respectively. Kharkiv, founded in the mid 1700s, with its well-preserved 19th century architecture and exquisite Art Nouveau buildings, has been facing relentless shelling for almost five months.

Historical region

The whole historical region of Slobozhanschyna, in the north-eastern part of Ukraine, with its centre in Kharkiv is particularly close to me as I spent my childhood there. Later it became the focus of my PhD thesis.

Also, Kharkiv had a well established stained glass school and also possessed a unique Arts and Crafts object – a stained glass iconostasis (screen bearing icons), which I researched thanks to the scholarship awarded by the Glaziers' Company in 2016. The results were published in the Journal of Stained Glass, BSMGP, but the fate of the iconostasis is still unknown. It is unsettling to be in the unknown. However, I refuse to lose heart; already Norman Foster and his team together with Ukrainian architects are working on the urban rebuilding of Kharkiv.

At the same time, I was overwhelmed by the audience's response from all over the world. I am deeply grateful to the Glaziers' Company for organising this fundraising webinar so timely and supporting Ukraine so generously. Communicating the history of Ukrainian stained glass for the Glaziers created a significant platform for many other groups.

Securing glass

Just after the war began, Professor Sarah Brown and Dr Ivo Rauch developed a scheme with guidelines on how to secure stained

glass in wartime. It was forwarded to numerous institutions across Ukraine. Sadly, the areas of Eastern Ukraine were not prepared for the attack and many art treasures were destroyed or damaged.

However, some efforts to secure architectural glass art were made in Kyiv and Lviv. For example, ten arched dalle de verre windows by Ivan-Valentyn Zadorozhnyi at the Upper Funicular Hall in Kyiv were boarded in March preventing them from shattering or being hit by shrapnel.

The webinar has also opened a dialogue with the Corpus Vitrearum International, an organisation specialising in documentation and research of stained glass. There is tremendous support of the initiative to include Ukraine as a member. Together with Professor Tim Ayers, we are establishing a committee of scholars to represent Ukraine and prepare its application to the Corpus. Meanwhile, setting up a conservation group is also of paramount importance.

Heritage sites

Ukraine is home to seven UNESCO world heritage sites, including the 11th century St Sophia Cathedral in Kyiv with its wonderful golden domes and stunning Byzantine mosaics and frescos. Bombing Kyiv, Chernihiv and Lviv with their medieval churches is not only a cultural loss for Europe, but to the whole of humanity. The tragedy is that the situation for museums and cultural sites is no different from residential areas.

One of Russia's goals is to eliminate Ukraine and its cultural identity. Perhaps that is why Russia deploys scorched earth tactics, pulling down all buildings regardless of whether they are residential, religious or infrastructural. Thus, this war has proved that the established 20th century international system for protection of cultural monuments does not function and requires revision.

There is an unprecedented interest in Ukrainian culture from all over the world. Yet the people of Ukraine are paying such a high price.

In the turbulent span of its history, Ukrainian art treasures were deliberately destroyed. During the Soviet era, art with Ukrainian features did not have place in the Social Realism artistic scene. In 1952 alone, around 2,000 artworks by Ukrainian artists were destroyed at the National Art Museum in Lviv (established by Andrey Sheptytsky). Among them were artworks by Arkhipenko, Kholodny, Sosenko and Boichuk – the worldwide famous artists. Today, the Russian assault seeks to accomplish the same because without culture there is no nation. But they failed then, and they will fail now. ■

Another Past Master found



Sheffield industrialist Sir Stuart Goodwin watches over his current-day Master Glazier successor Phil Forthey. (Photograph taken at Cutlers' Hall, Sheffield by N. Cragg.)

Master Glazier PHIL FORTEY writes:
The Spring edition of *The Glazier* carried an article about Past Master Frank Salisbury and his self-portrait newly acquired by the Company. This year's Livery Masters' Weekend, held in the past at Ironbridge, was held in Sheffield, hosted by the Company of Cutlers in Hallamshire. The Saturday night Gala Dinner was held in the magnificent Cutlers' Hall and, as Masters and their consorts from most companies mingled with our local hosts in the hall's Reception Room, a remarkably familiar-looking portrait was spotted.

The style was unmistakably that of Frank Salisbury and the sitter was wearing the Master Glazier's badge and sitting in the Master's chair! The nameplate identified the subject as Sir Stuart Goodwin and confirmed the painter as Frank Salisbury.

A quick enquiry revealed that Goodwin was a Sheffield industrialist and philanthropist and, though never becoming Master Cutler himself, gave very generously to the Company, including over 500 pieces of hallmarked silverware and a bequest of £150,000 when he died in 1969. No one knew what the "outfit" was that he was wearing or of his Glaziers' connection.

Ongoing generosity

Stuart Coldwell Goodwin (he was not knighted until 1953) was installed as Master Glazier in 1942, a difficult appointment in wartime conditions but his year seems to have been uneventful. No particular connection with stained glass has been found. However, as Past Master his ongoing generosity was ▶

demonstrated in many specific donations and in 1958 a pledge of £25,000 in an unsuccessful attempt to buy a new hall for the Company.

It was good to be able to inform the Sheffield Cutlers of a little more of the background to the portrait of their benefactor and a privilege to be able to be photographed beneath it wearing that same Master's badge. Perhaps we may be able to borrow it for our Glaziers' 700 Celebrations...?

“Depot Discovery” and its collection of historic urban transport

JONATHAN GOODWIN and his wife PAM went on the Glaziers' visit to the London Transport Museum. He reports: The Glaziers Spring Livery Dinner was held on 25 April. The guest speaker at the event was Sam Mullins, a friend of the Master and director of the London Transport Museum. Mr Mullins gave an impassioned talk on “The Depot”, which is the working storehouse of the London Transport Museum.

Subsequent to the dinner, the Master and Mr Mullins organised a visit for the Glaziers to “Depot Discovery” at Acton Town on 25 May. The visit was attended by 17 fellow Glaziers.

Pam and I caught the 09.40 am train from Beckenham Junction and, following a few deviations en route, arrived at Acton Town Underground Station to join other Glaziers on the Master's trip to Depot Discovery. (We knew we were at the right location because we soon spotted the Master with his check



Glaziers in Depot Discovery ready for a tube ride into the past.

list and a group of Glaziers standing outside the Pear Tree Cafe, drinking coffee and admiring the size of the cake portions on display in the cafe window!)

The depot is part of the London Transport Museum and was opened in October 1999. It gives visitors the opportunity to go behind the scenes to view the most comprehensive range of historic urban transport and associated memorabilia anywhere. We gathered in a small refreshment area where Sam Mullins gave us an introduction to the aims and objectives of the museum and also introduced his co-director, Chris Nix.

Eye opening

We split into two groups, one with Sam the other with Chris, and started, what turned

out to be, a very informative and eye opening tour of some of the museum's over 320,000 items in its collection.

Pam and I were in the group led by Sam. Our first stop was at a raised platform area where we were able to view the large collection of underground trains, buses, coaches and other forms of transport that had been in use for many years. Sam then explained how the iconic underground layout and signs evolved and showed us some of the museum's collection of underground maps and signs in many forms and colours.

We then moved into the Posters and Artwork Section and saw an amazing display of material that had appeared since the first illustrated poster went on display in 1908. It appears that the aim of the posters is “to inform, educate, reassure, entertain and inspire”, according to the London Transport Museum Depot Recovery Guide Book.

The Small Objects Store was our next stopping point. Here we were treated to a magnificent display of models, tiles, etc. and a wide range of other “equipment and items reflecting the experience of staff and passengers running and riding the system over almost 200 years”.

The Road Vehicles collection came next. Here the Green Line bus reminded me of my many trips, as a young Senior Scout, from Catford to Biggin Hill and from there a hike to Downe National Scout Camp Site for many a weekend camp.

Pam was able to recall, in her formative years, seeing both trolley buses and trams in operation. All the various modes of transport on display here are kept and maintained in an immaculate condition. The group photograph above was taken with us all seated on board a 1938 tube stock four car train.

Our thanks go to the Master, Sam Mullins and Chris Nix for this enjoyable, informative, educational and very memorable trip down memory lane. There is no doubt about it, the museum is “an Aladdin's cave of urban transport from years gone by”.



Glaziers queuing for the bus in the London Transport Museum's Road Vehicles collection. On the far left is Sam Mullins, the museum's director.

Gentleman Jack's "oldest stained glass in England"

RICHARD BLAUSTEN writes: When the lead character in a 19th century historical drama says words to the effect: "My uncle always said these windows are probably the oldest stained glass in England", it is no wonder that a reader of this magazine contacted me to watch on the BBC iPlayer the 22 May episode of "Gentleman Jack" which featured a visiting architect's admiring comments about Shibden Hall near Halifax, particularly its stone-mullioned 20-light stained glass window.

I had not hitherto watched this series about the female owner of the hall, Anne Lister, who was a highly controversial but prominent local member of society by virtue of both her entrepreneurial and lesbian activities (detailed in extensive secret diaries partly in code). I located the episode and watched it carefully, noting the role glass played in the building, and was relieved that my spectacles misted over automatically when the more risqué scenes took place.

Shibden Hall started off as a house built with oak timbers in 1420 by cloth merchant William Otes and was encased in stone about 1504. Although extended and altered by its owners over time, the core structure has mostly been retained. It has been occupied over the years by leading Yorkshire families until passing into the possession of the local authority.

Housebody work

Considerable work was carried out by Joan and Robert Savile from 1504 onwards including the Housebody (main downstairs room or hall) having a first floor added. The house then passed into the hands of the Waterhouse family in 1522 with what we see as today's Housebody stained glass window taking shape in 1584 under the ownership of Robert Waterhouse, a York lawyer. The property later became the home of the Lister family in 1615, with Anne Lister (Gentleman



The Housebody (main room) of Shibden Hall with its stained glass claimed by the TV character to be "the oldest stained glass in England". (By permission of Calderdale Museums.) In the next year or two the glass will be temporarily removed for conservation, so people interested in visiting should check beforehand.

Jack) becoming co-owner in 1826 and sole owner in 1836. She died in 1840.

Anne herself carried out considerable work on the inside of the house and indeed on her other properties hence the presence of her architect in the TV episode in question. But she didn't interfere with the house's medieval and Tudor frontage which continues today.

In 1923 the then owner, John Lister, went bankrupt and was forced to sell the Shibden estate. It was bought by his friend Arthur Selby McCrea who allowed him to continue living there. Following John's death in 1933 McCrea passed the estate to Halifax Corporation.

The significant medieval content of the Housebody window is thought to be due to the fact much of the glass came from priories in York dissolved by Henry VIII and dating from perhaps the 14th and certainly the 15th centuries, although Calderdale Museums, who now manage the estate, are not 100% sure about this "though we would believe it to possibly be the case".



Portrait of Anne Lister (aka Gentleman Jack) – against the solid-looking furnishings of Shibden Hall's interior. (By permission of Calderdale Museums.)

What emerged under Robert Waterhouse's ownership was a window largely of small quarries (small diamond shaped glass) featuring birds (some fantastical – with tools, even a musical instrument, and some with a human face) and other real (e.g. plants) and fantastical (e.g. devils) images. While most of these images would appear to date from medieval times, some do appear to have been added later.

It is thought that the armorial glass (featuring the Otes, Savile, Waterhouse and related families) is the work in 1585 of Bernard Dininckhoff, a glass painter from the Low Countries.

The historic stained glass was filmed exactly as it is now in the Housebody. However, fake stained glass, which was based on the designs of the genuine glass, was put in the Study and Savile Room for the filming for series 1. In series 2 the interior shots were all filmed in a recreated set in a studio owing to the Covid-19 pandemic, though the outside shots were of the actual building. ▶



Shibden Hall as it is today, managed by Calderdale Museums – Gentleman Jack built the tower on the left. (By permission of Calderdale Museums.)



Some of the quarries in the Housebody's stained glass window with its depictions of animals and birds (some with objects), plants, fantastical creatures and devils, as well as armorial images. (By permission of Calderdale Museums.)

There are a lot of plain glass windows in the building which seems to need as much sunlight as it can get. The rooms sometimes appear quite dark in the TV series partly due to the magnificent dark wood panelling throughout the house which goes right up to the ceiling, the awe-inspiring heavy faux-Jacobean wooden staircase and the period furniture. And, of course, in those days they had candles rather than electric lights for the evenings.

However, plain glass higher up over the stained glass in the Housebody and all along the landing does allow bright sunlight to make a significant impact. In fact bright sunlight

really does show the stained glass in the Housebody to dominating effect, which is only right for such important glass. The significance of the stained glass is to be comprehensively and authoritatively described in a forthcoming book by writer on stained glass Brian Sprakes – *The Medieval Stained Glass of West Yorkshire*, published by the British Academy.

Hall's story

Certainly viewing the glass is fundamental to appreciating the story of the hall. Says Richard Macfarlane, manager of Calderdale Museums: "What I like most about looking



The Waterhouse coat of arms – thought to be the work of glass painter Bernard Dininckhoff, 1585. (By permission of Calderdale Museums.)

after Shibden Hall is its 600 years of history and the many eras and generations of people that are contained within it. This is encapsulated by the stained glass windows which contain the crests of the families who have owned the hall."

One of the other exciting aspects of Shibden Hall is that it is indeed an estate, i.e. it is set in 32 hectares of informal park and woodland with gardens and special features, all combining to accommodate interesting plants and wildlife.

With her entrepreneurial flair, Gentleman Jack would no doubt have been delighted at how Shibden Hall has today become such an attraction. Whether she would have felt the same about the discovery of her diaries is another matter.

LIVERY NEWS

The following have been admitted during the past few months as Freeman:



New Freeman
Angela Style.

ANGELA STYLE

– Certificate of Qualification in Social Work from Bristol University. Now retired from the Inner London Probation Service. Former county organiser for Hereford and Worcester WRVS.

AZAD AYUB

(and then later as a Liveryman) – MSc and diploma from Imperial College, London. Worked as a civil engineer for Freeman Fox & Partners. Worked on the design and construction supervision of the M5 Motorway, Exe Viaduct and



New Freeman
Azad Ayub.



New Freeman
David Tyrwhitt-Drake.

Exminster Bridge. Project leader on the design of highways and bridges in Nigeria, Turkey and UAE.

DAVID TYRWHITT-DRAKE

– held various senior sales management positions with major UK printing equipment manufacturer. The production director for UK broadcasting equipment manufacturer.

MADHUKAR VYKUNTAM – Masters in entrepreneurship, Cambridge University; Masters in mining engineering, University of New South Wales, Sydney. Chartered engineer



New Freeman
Madhukar Vykantam.



New Freeman Saamir Mahmud – he was mentioned last issue but we were unable to fit his picture in. We are now remedying this. Thank you for your patience Saamir.

presently involved in government contract, construction and allied activities in India.

NEW LIVERYMEN. Congratulations to **ANTHONY FITZPATRICK, IAN DOWSON** and **MARIAN GAMBLE.**

NEW LIVERY CONTACT DETAILS.

The Clerk and Assistant Clerk have new email addresses as follows:
clerk@worshipfulglaziers.co.uk;
assistant@worshipfulglaziers.co.uk.



Glaziers surveying the scene at Antwerp's palatial railway station, Antwerpen Centraal, on the first full day of the Master's visit to Flanders. (Most pictures in this feature are by Clerk Liz Wicksteed.)

THE MASTER'S VISIT TO FLANDERS

SUZANNE GALLOWAY, ALEX GALLOWAY and CHARLES GILLETT report on the visit by the Glaziers to Belgium, 12-15 May.

ARRIVING ON THURSDAY, 12 MAY for what was to be a packed cultural first full day (Friday, 13 May) – SUZANNE GALLOWAY reports:

It was not perhaps surprising that Master Phil Fortey's visit to Antwerp was oversubscribed given it was the Livery's first opportunity to travel overseas since PM Andy Lane's pre-Covid excursion to Dresden in 2019. The Master also promised us that his visit to Antwerp would be one of the highlights of his year and would also enable him to share a broad range of his interests, as well as offering us the chance

to see some historically important continental stained glass.

Moreover, lockdown may be over but the lingering burden of Covid meant that the Master and Clerk had to navigate a whole new set of regulations and requirements; and deal with last minute changes to our itinerary.

The trip was different right from the beginning: everyone travelled together to Antwerp on Eurostar which meant an early gathering at St Pancras for 58 Glaziers (only two tested positive for Covid at the last minute and so sadly couldn't come along)



Glaziers sampling some interesting Antwerp beers.

who travelled in some style in premium economy carriages with a welcome breakfast, and successfully managed a change of trains from Brussels to Antwerp.

Rather different

This trip was also rather different in that Glaziers were not using coaches throughout – we got to know Antwerp either on foot or by public transport and each of us had an Antwerp Card to facilitate ease of travel by tram. Charles Gillett and Patricia Bagster, along with Adrian Aplin, Richard Bettinson, Susan Keane and PM Alex Galloway (clearly identified by colour-coded baseball caps) acted as *Rentmeesters*, or Flemish stewards. They helped the Master and Clerk keep everyone together and ensure that Glaziers kept to time when visiting attractions; that no one got left behind and that there was ample opportunity to relax and enjoy café society in the sunshine.

On arrival at Antwerp's palatial railway station, *Antwerpen Centraal* – built after King Leopold II commanded in 1895 that Antwerp must have a grand station – we walked quickly to the welcoming Hotel Indigo, conveniently across the square and got ready for the afternoon's activities, some Glaziers also finding time for liquid refreshment in the hotel bar.

These activities included our first tram ride (one of many) to the modern *Museum aan* ▶



Glaziers at the Brasserie Antoon Van Dyck for a hearty lunch.



At the popular and atmospheric Rubens' House.



Glaziers dining at Restaurant Octave.



Past Master Alex Galloway operates a hand press at the Plantin-Moretus Museum to produce a copy of a sonnet in 15th century French.



Detail from "The Annunciation", Museum van den Bergh.

de Stroom or "MAS" at Eilandje. MAS hosts thematic exhibitions which connect local and global culture, art and history in a modern building with huge, curved glass curtain walls six metres tall that flood communal spaces with light. Another tram ride through the picturesque city took us to the famous De Koninck brewery, for a tour and tutored tasting (accompanied by food) of a range of beers, most of them very strong.

It may have been Friday 13th, the next day, but bad luck was not in evidence as we fulfilled a packed cultural and culinary itinerary, including a group photo call inside



Glaziers explore the sewers of Antwerp – an optional part of the Master's visit to Flanders.

Antwerp railway station and a walk to view the popular and atmospheric Rubens' House. It was hard not to be overwhelmed by the seemingly quotidian placement of myriad paintings by Rubens and other fine artists in this family house-cum-studio and there were also some charming contemporary roundels from the Low Countries inserted into the glazing scheme.

Respected artist

We then walked to Brasserie Antoon Van Dyck for a hearty lunch and then on to a tour of Museum van den Bergh with respected stained glass artist and conservator Professor Joost Caen. The museum contains an array of stained glass panels, mainly Southern Netherlandish roundels from the Early Modern period, collected by Fritz Mayer van den Bergh (1858-1901), the wealthy eldest son of spice and drug trader Emil Mayer.

One of the highlights was a viewing of a 13th century roundel, originally from Notre Dame, featuring the Annunciation, restored by Professor Caen. He talked extensively about this special piece, including about the vibrant colourisation of the glass, striking composition, expressive limning, and the delicate facial expressions revealed by conservation techniques.



The marriage of Henry Tudor and Elizabeth of York as portrayed in the window in Antwerp Cathedral.



A tantalising preview of the dinner to be served at the Huis De Colvenier, one of Antwerp's best known restaurants.



After the preview the real thing – dinner at the Huis De Colvenier.

We also packed in an opportunity to view either the Maidens' House, once an orphanage, or Botanical Gardens close by, before independently making our way back to the hotel on foot or by tram to get ready for the evening.

Chocolate focus

Restaurant Octave offered us relaxed modern dining just steps away from the hotel, above *Chocolate Nation*, a multi-sensory experience devoted to all things chocolate. In fact, every course we ate very cleverly melded chocolate with Belgian cuisine. This was an excellent meal and the staff there, unfailingly polite, pulled out all the stops to ensure each and every one of us had a pleasurable time. After such a "full-on" day,

most Glaziers were ready for bed after supper, especially as the Saturday itinerary looked to be no less action-packed.

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A FULL DAY IN ANTWERP (Saturday, 14 May) which involved using the tram to get around – ALEX GALLOWAY reports:

We learned a lot about the Antwerp tram system the following day. Industrial action on the network meant that trams were fewer and farther between than might have been expected. Our first visit was to the cathedral, beginning at a subterranean tram stop near the hotel.

The indicator board seemed to bear little relation to the trams that actually appeared at intervals, and PM Galloway's

stentorian voice was, at the Master's request, put into service to announce, "Not this one!" as the number on each approaching tram drew near enough to be legible (at least to those with good eyesight).

Finally "This one!" arrived, and a good proportion of the group managed to board before it left. Eventually all arrived at the Groenplaats, a bustling square lined with bars and cafés with a statue of Rubens in the centre, from where it was a short walk to the cathedral.

At the entrance we were met by Joost Caen again and in we went, to be met with a certain amount of dismay at the ticket barrier as the team there realised they were going to have to hand-scan sixty individual Antwerp Cards with a mobile phone barcode reader which was not the fastest of its kind. This they did with great good humour.

Two groups

In the cathedral we split into groups and Joost Caen gave us a guided tour of the glass, which included a very large window depicting the English King Henry VII and his queen, Elizabeth of York. The window commemorates a late 15th century Anglo-Flemish trade agreement and was donated by the Merchant Adventurers in 1503. As might be expected the cathedral walls displayed some magnificent large-scale paintings by Rubens.

From there we walked to the Plantin-Moretus Museum, dedicated to the nine generations of printers stemming from Christophe Plantin, who published his first book in 1555, and whose presses produced some of the classics of early European printed literature. The museum occupies the family's 16th century house, garden and printing works (a UNESCO World Heritage Site) and was a haven of calm on a very hot day. Members of the group had the opportunity to try printing on a hand press to produce a very handsome copy of a sonnet in 15th century French.

The afternoon was to be free, but there were two suggestions: lunch at a famous chip shop (Frituur No 1) and a tour of the sewers. *Frites med saus* is, of course, one of the classic Belgian experiences. We had been forewarned that the lady who ran the Frituur was notoriously rude, but clearly she was in a good mood when your author successfully managed to purchase and consume a large tray of chips with the house special sauce. *Heel goed!*

The sewer trip was limited to those who had pre-booked a place, which, alas, did not include your author (the apparent need to don Wellington boots may have influenced this decision). Accordingly, in the words of Wittgenstein, whereof one cannot speak thereof one must be silent. Those not tempted by the sewers were free to explore the city.

I gather the trade at the famous Philip's biscuit shop was particularly brisk that day, which led to their running out of some of the more delicious offerings. The weather remained glorious, so outside drinking and the consumption of ice cream were also popular, as were tram rides and photography. ▶



The Ursuline Institute's Art Nouveau Wintergarden – its colourful interior barrel vault features stained glass with symbolic representations of Morning, Evening and Day, while decorative side panels team with representations of plants and animals.



Intrepid Glaziers climbed more than 500 steps to the top of the tower of 15th century St Rumbold's Cathedral, Mechelen.

Conspicuous consumption was the order of the evening. Well, we, at least, were pretty conspicuous as, dressed in our finest, we travelled by tram and on foot to the Huis De Colvenier one of the city's best known restaurants. The reception was held in the cellar, which was accessed through the open kitchen and down a precipitous narrow staircase. The kitchen gave a tantalising preview (both visual and olfactory) of what was to follow later. In the interim, in a heightened state of anticipation, we nibbled and drank fizz surrounded by racks of the finest wines.

On ascending we dined in a magnificent room in great style, joined by our special guests Joost Caen and his wife. A memorable and magical evening, after which we

returned, again using Shanks's pony and public transport, to the hotel.

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SUNDAY, 15 MAY was a rare treat – CHARLES GILLETT reports:

All too soon it was Sunday and our last day in Belgium. We were to travel by coach to Brussels via Mechelen, one of Flanders' most underrated historic cities about half way between Antwerp and Brussels. But before that the Master had included a rare treat.

About 7 miles from Mechelen is the very small town of Onze-Lieve-Vrouw-Waver which is dominated by one of the largest schools in Belgium, the Ursuline Institute. Of course the first question was, why here in the middle of the Belgian countryside?

The institute began in 1841, when a group of Ursuline sisters came to the town to start a primary school for the village girls. They decided to finance this by founding a boarding school. They were very innovative and, rare for the time, embraced a moderate Christian feminism.

As a result it became acclaimed by the wealthy and cosmopolitan, and known far beyond Belgium's borders. It grew and grew so that around 1900, nearly a quarter of the more than 600 pupils came from abroad. Today, the school still functions but with only a fraction of the pupils.

We were given an abbreviated tour which emphasised the extent of the complex. However, the intention of the visit was to see an unexpected wonder and the architectural highlight of the institute: a unique fully preserved Art Nouveau Winter Garden.

Colourful vault

Built in 1900 as a meeting place for the pupils, their parents and visitors, the Winter Garden's Art Nouveau character is created by its colourful interior barrel vault, featuring decorative stained glass with symbolic representations of Morning, Evening and Day. Its decorative side panels team with representations of plants and animals and the Art Nouveau fittings are a joy.

All too soon we had to be on our way to Mechelen. Usually a busy town, but as we were one of the first tours after Covid the driver got us easily to the centre and opposite the restaurant where we were to have lunch. The restaurant did us proud with a locally themed lunch, the main course being "Mechelen Cuckoo", not thankfully a cuckoo, but a local breed of chicken which has blueish speckled feathers and was very tasty.

The efficient service gave us plenty of time to investigate Mechelen's famous centrepiece, the towering 15th century St Rumbold's Cathedral. The very intrepid of us had decided to climb the cathedral tower – all 318 feet with more than 500 steps. Climbing to the top takes about 20 minutes, with a magnificent view over Mechelen, and even a glimpse of other cities such as Brussels, Antwerp and Leuven. It was agreed the experience was all it was said to be.

Baroque interior

Other less adventurous Glaziers toured the luminous baroque interior of the cathedral which is home to some incredible art including a marvellous painting, The Crucifixion by Anthony Van Dyck, and a superb collection of stained glass, which included the image that appeared on the Master's Christmas card.

We got everyone back to the coach again on time and then off to Brussels-Midi Station. The Eurostar was very busy and yet again they reallocated our seats so, instead of being at the front with a short walk at St Pancras, we were in the last carriages.

But after an uneventful journey and food and drink we were all refreshed enough to hike the length of St Pancras.

Farewells said and with enthusiastic thanks given to the Master and the Clerk, we all drifted off into the evening. A trip we will all really remember. ■

The 50th anniversary Stevens Competition 2022

BRIAN GREEN, organiser of the 2022 Stevens Competition, describes the competition results and the winners of the various awards.



Stevens Competition 2022 winner Caroline Small (right) receives her Design and Panel and Craftsmanship awards from Master Glazier Phil Fortey and Sheriff Alison Gowman.



Design and Panel runner up Polly Thomas-Calquhoun (right) with Master Glazier Phil Fortey and Sheriff Alison Gowman.



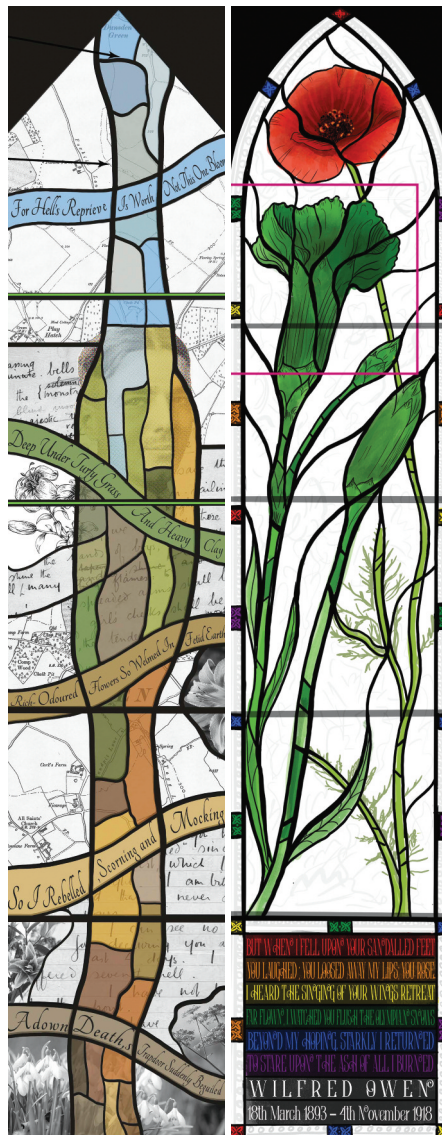
Design Only winner Natasha Redina (right) receives her award from Sheriff Alison Gowman with Master Glazier Phil Fortey looking on.



Design Only runner up Dawn Thomas (right) receives her award.

After two years when Covid 19 disrupted the running of the Stevens Competition and when both the judging and prize giving had to be undertaken by Zoom, the 2022 competition was almost business as usual. The prizes were announced on 23 May after the judging panel had been able to meet face to face in April.

The prize giving was preceded by a seminar where the judges met the entrants and fed back their comments on the individual entries, and offered coaching on how to enhance the design and tips on the technical elements of the submissions. The prize giving was followed by a supper for the Livery, the winners and guests. Live events at last!



Caroline Small's winning Design entry.

Polly Thomas-Calquhoun's Design entry.



Natasha Redina's Design entry.

Winning best entry from outside the UK was Hannah Mailing's Design.

This year is the 50th anniversary of the founding of the Stevens Competition so the prize giving event was supplemented by a short history of the competition, presented by Helen Whittaker. A selection of the work of past winners – including Harry Harvey, Alf Fisher, Helen Whittaker and Juliet Forrest – was displayed alongside this year's entries. The 2022 winners were announced by the Master Glazier and prizes were awarded by Alderman and Sheriff Alison Gowman.

The vote of thanks at the end of the prize giving was proposed by Honorary Liveryman Loyd Grossman.

Wartime poet

The task for 2022 was to design a window to be installed in All Saints Church at Dunsden in Oxfordshire to commemorate the time that the wartime poet Wilfred Owen spent as an assistant prior to going off to serve in WW1. The promoter for the window and client for the Stevens Competition was the Dunsden Owen Association (DOA), a group of local enthusiasts who have sought to promote the connection between the church and the poet.

The brief to the competitors was to create a striking contemporary artwork which will ▶



Caroline Small's winning Panel entry.



Polly Thomas-Calquhoun's Panel entry.



Hannah Mailing's Panel entry.

leave a lasting impression on all who visit the church. The design should reflect Owen's stay in Dunsden and the influence of his encounters with the local people and their poverty, the church and its hierarchy, his empathy for the local landscape, and his study of botany at the university.

The panel of judges, led by Helen Whittaker, consisted of Douglas Hogg, with a long and distinguished career in glass; Hughie O'Donoghue, a Royal Academist and painter; Juliet Forrest, the winner of the 2021 competition; Sarah Hall, a stained and architectural glass artist in Canada; Jonathan Louth, an architect specialising in historic buildings; and David Woodward, a graphic artist representing the DOA.

As in the previous two competitions, there were two classes of entry: the submission of



Guests at Glaziers Hall view the Stevens Competition entries.



At the 2022 Stevens Competition reception (left to right): Honorary Liveryman Loyd Grossman who gave the vote of thanks, chair of judges Helen Whittaker, Upper Warden David Stringer-Lamarre.

a design with a glass panel illustrating a portion of the overall design and a Design Only class. This year the entries were roughly equal between the two classes.

The winner of the Design and Panel class was Caroline Small, an independent artist, with her entry "Lines of Reflection". Caroline was also awarded the prize for Craftsmanship reflecting the quality of her sample panel. The runner up in the Design and Panel class was Polly Thomas-Colquhoun from University of Wales, Trinity St David. Her design was titled "You Rose".

The winner of the Design Only class was Natasha Redina, an independent artist, for her design "Vitrum Vivum". The runner up in this class was Dawn Thomas, an independent artist for her entry "Owen's Journey". The prize for the best overall presentation was awarded to Bethan Yates, an independent artist, for her entry "A window for Wilfred Owen and Dunsden". The best entry from outside the UK was awarded to

Hannah Maling, currently residing in Australia.

Images of the winning entries are included in this article. The samples of work by previous winners which featured in the Stevens 50 celebration were displayed at the Stained Glass Museum at Ely Cathedral between 1 July and 6 August. The exhibition also included a selection of the 2022 entries.

2023 brief

The brief for the 2023 Competition has now been published. The competition is being run together with the Mercers' Company for the design of two panels to be installed as a key design feature in the reception area of the Whittington Building which the Mercers are currently constructing in the City of London. The artwork could reflect the Mercers' vision of past and future expressed in abstract or figurative form using any form of architectural glass. The closing date for entries is 12 January 2023. ■

Moving into stained glass

CAROLINE SMALL, winner of the Stevens Competition 2022, explains her work, how she became a stained glass artist and the submission which won her the competition.

I make images in glass inspired from the patterns in nature and structures that occur naturally. I originally trained as a scientist and numbers are present in many natural settings from sunflowers, crystal structures, shells and succulent plants. I find the mathematical sequence of numbers pleasing and science creates amazing and beautiful structures. I use this as the inspiration for my work.

I etch the images into flash glass, paint and fire the glass. The glass is then leaded up into panels using traditional techniques. I work from my studio in Chobham on commissions, exhibition panels and teaching workshops.

I began my career as a scientist at Imperial College, London. My PhD is in neuro biochemistry and I spent 15 years as an academic investigating how the brain controls appetite and body weight. In 2014 I was diagnosed with a rare and aggressive form of cancer, and following the completion of my treatment in 2015 I decided to follow my passion for glass and refocused my career.

I learnt the art of stained glass initially through adult education classes in Guildford and was subsequently mentored by other generous stained glass artists in Surrey. Winning the Stevens competition has been an honour and I am delighted by also winning the Craftsmanship award. Someone said to me during the dark days of my treatment that I would do something amazing at the end – this has certainly been an interesting journey and winning this year was simply amazing.

ARTISTIC DESCRIPTION. My submission for the Stevens Competition comprised two distinct layers and contains imagery inspired by the rural location, landscape, flora and research about the life and poetry of Wilfred Owen.

BASE LAYER. The main image of Owen's head is the same image as that utilised by Danny Boyle in the "Pages of the Sea". Owen is designed to be a ghostly ethereal depiction visible in certain lights during the day. However, at night Owen would not be clear leaving the viewer uncertain of his presence. There are two original maps utilised from the 1900s: 1) All Saints Church and the Vicarage; 2) Play Hatch and the lanes where the accident occurred inspiring "Deep Under Turfy Grass". The handwriting is Owen's own original writing and editing from the British Library illustrating both his poetry and a letter to his mother.

QR code

The QR code at the base of the window will enable the viewer to listen to a reading of "Deep Under Turfy Grass", download the Wilfred Owen Society's informative trail map and describe the creation of the window.

TOP LAYER. This is a traditionally crafted leaded light. The central coloured panel is



Another look at Caroline Small's Stevens Competition winning panel to see how Wilfred Owen's head features as does the mention of his poem "Deep Under Turfy Grass".

created to depict an abstracted landscape beginning in earthy tones and rising to blue to give a visual representation of the landscape so loved by Owen. There are ribbons of poetry that cross this landscape which are taken from "Deep Under Turfy Grass".

I have chosen the parts of the poem that speak to me and the vivid depiction of the tragedy that occurred to the Allen family. The lead lines flow and follow the 1900s geography of the lanes taken from the period maps.

Highly fragrant lily flowers were frequently used during the period at funerals and, as depicted in the poem, "Rich-odoured flowers so whelmed in fetid earth". There are local hedgerow flowers and snowdrops which are found in great swaths in the church graveyard and are important to the local parishioners. ■

The Platinum Jubilee train trip

PETER WOOLHOUSE reports: The first day of the Platinum Jubilee weekend, Thursday 2 July, saw a group of Glaziers arriving early at Kings Cross for the 08.10 departure of our UK Raitours excursion to Ely. For the rail purists, our train was made up of Mark 2 blue/grey coaches of the type used on main line services for many years from the sixties. Our two diesel locomotives were Class 67s, *Queen's Messenger* and *Royal Sovereign*, thus setting a "royal" tone for the trip.

Our first-class coach had beautifully laid tables and was festively decorated with Union Jack bunting. As soon as we pulled away, the catering staff started serving our "Great British Breakfast" – our first culinary delight of the day.

Our train made its leisurely way through the countryside, whilst our cups were replenished, and, in no time, we arrived at Ely. The guide notes suggested that the walk uphill to the city centre was about 10 minutes, but, sadly, a few of the "less lively" found it took a bit longer than that!

At the cathedral, our party split into two groups. My group first visited the Stained Glass Museum, where director and curator Freeman Jasmine Allen gave us a detailed

tour around the collection, with detailed explanations of some of the more important exhibits. Sadly, there was not time to examine them all.

Jasmine explained that the museum desperately needs more space, which would entail a move, as the museum has outgrown the space available in the cathedral, a project which is currently being explored, with – possibly – Lottery funding.

Lunch break

After a lunch break, the groups swapped, and we were guided around the cathedral by Mr Will Schenk, a clearly very experienced guide, with an encyclopaedic knowledge, including a special interest in the extensive glass.

All too soon, our time at the cathedral was over, and it was back to the station to rejoin our train. We were welcomed back on board with a delightful glass of chilled



The *Queen's Messenger* locomotive leads the way for the Glaziers on their train trip to Ely.

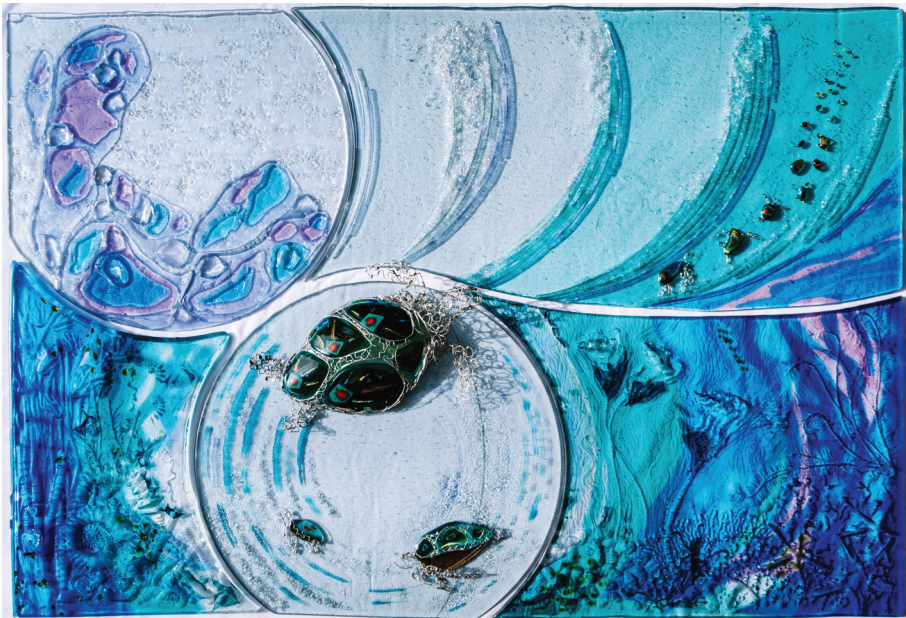


Chilled champagne with the Master's compliments – an apt celebratory drink for a Platinum Jubilee rail journey.

champagne, with the Master's compliments, and – because we were now on a moving train – we adopted the naval custom of toasting Her Majesty whilst remaining seated! This drink was quickly followed by the first course of a delicious 4-course dinner, expertly served.

Leisurely route

Strangely, as the train left Ely, we headed north, rather than south, as might have been expected for a return to London. However, a look at the route map showed we were to take a very leisurely route around East Anglia. We eventually arrived back at Kings Cross at almost 22.30, our train having travelled a total of 365 miles, pretty impressive for a trip to Cambridgeshire! But an excellent start to the Platinum Jubilee weekend's activities. Thanks to the Master for making it happen. ■

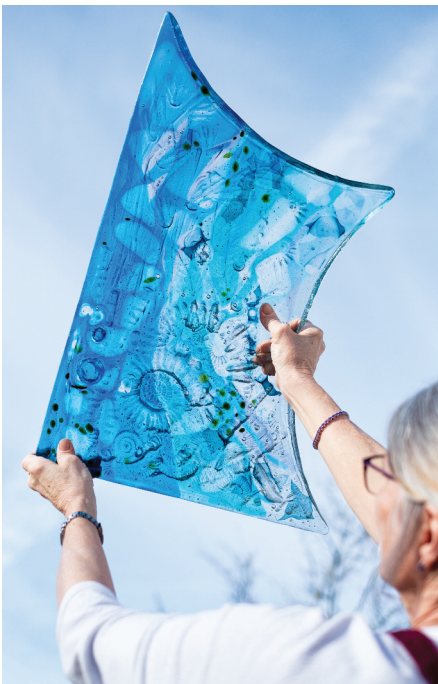


Drawing on Aboriginal art's depiction of turtles and their symbolism, Hilary Ruxton's glass artwork for her "The Gulf Stream" panel for University College Hospital's new Proton Beam Therapy Cance Unit shows turtles migrating to better weather – part of her own artistic migration to further commissions.

From Australia to the Tower of London and beyond

HILARY RUXTON, former Stevens Competition commission winner, describes the influences that culminated in her achieving the commission and how her stained glass career took off afterwards.

For a number of years I lived in Brisbane where the typical Queensland house with a stained glass bay window was considered Australia's iconic architectural style. Lead light lamps would grace many homes and we brought one back with us to the UK.



The theme of a "Journey in Nature with a Message of Hope" – Hilary Ruxton holds a glass panel with fossil imprints to represent timeless creation beyond the hospital waiting room.

This exquisitely crafted lead light lamp did not withstand the journey in one piece. As I was unable to find anyone with the skill set to repair it, I joined an adult education evening class to learn traditional stained glass and set about taking it all apart for rebuilding.

I was totally unprepared for the magnificent impact of working with stained glass! This very elemental, alchemic material that with human hands can be transformed into something glorious as light pours through its form!

Within four years of evening classes I created many different practical glass objects to be given away to friends and sold at Christmas fairs. This all coincided with my children spreading their wings and leaving home and a break in my career as a primary school teacher.

Constant challenge

The constant challenge of creativity in the educational environment, coupled with many years living overseas and teaching in different cultures, became a rich palette to continue exploring the art and craft of stained glass. More importantly I was being increasingly drawn to this pace of solitude where design, ideas and creative energy bring such freedom and joy.

With six years under my belt practising with stained glass I was ready to take my work in front of a panel of professional glass artists offered by the 2019 Stevens Competition.

I was thrilled to be awarded third place in such a prestigious international competition but I was completely stunned when the radiography department at University College Hospital London selected my design for the commission.

Overnight I had transitioned from happily making glass robins at the Christmas fair to being responsible for an art commission budget of £12,000 at UCHL as it prepared to receive patients for its new Proton Beam Therapy Cancer Unit.

The back-lit glass panel 1,500mm x 1,000mm was to be installed in the waiting room where patients and their families would be going through some of the toughest moments of their lives.

Considerable research

After considerable research the main themes for this window began to form: improving the wellbeing of the patients, engaging with anxious families waiting for radiation cancer treatment, to lift the dedicated NHS workers working four floors underground 24/7 and also to celebrate in some way this huge triumph of medical science and engineering.

Believing that images in nature can ease pain, anxiety and stress, my idea began in Australia where indeed I lived and worked for a number of years: an idea inspired by Aboriginal song-lines, dreaming tracks, pathways across the land, sky and sea.

I became fascinated by turtles in Aboriginal art, some of the oldest creatures on earth, migrating back to their birth places, journeys spanning more than 200 million years, symbolising rhythm, longevity and good health.

Concepts linking Proton Beam Therapy technology with nature were evident: turtles navigating the gulf stream with regular precision – imitated by the exactness of the proton beam; using and surfing powerful ocean currents – similar to the cyclotron beams in the cancer treatment accelerating device.

The theme of a *Journey in Nature with a Message of Hope* began to take shape, something easily recognisable, easy on the eyes, not too abstract, to spark a memory perhaps...

Sometimes overwhelming

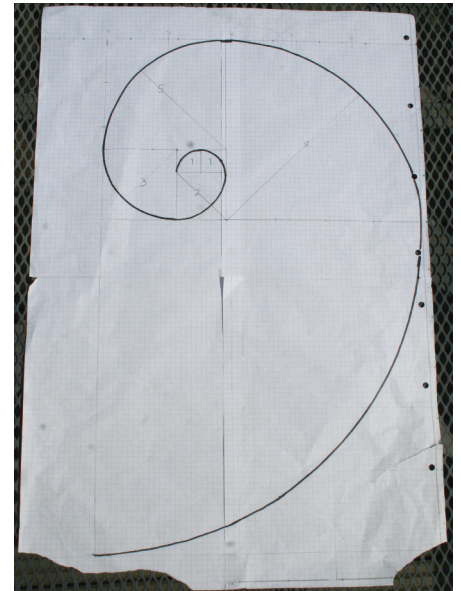
The completion of this commission overlapped with the pandemic at which point not only did the adult education facilities all shut down but face to face supervision and advice all went on hold. The challenge was indeed overwhelming at times but I learnt to respect the power and determination of the creative spirit within – and to just keep going and trust the process, staying true to the initial vision for my work.

When all kiln resources to fire my panels for the commission closed down, it was Max Jacquard Glass Studio in Kent who offered support and expert advice and most importantly the use of Max's large kiln in his spacious converted barn studio in Maidstone. The commission could not have been completed without his generous assistance.

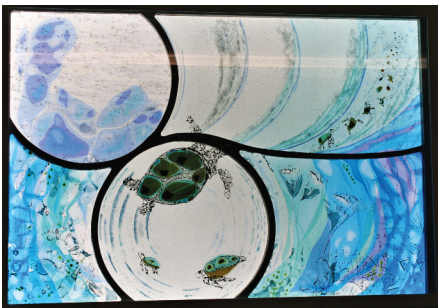
Huge appreciation and grateful thanks also go to Martin Donlin who accompanied ▶



Hilary's panel for University College Hospital London is finished.



Hilary's design for the St Peter and St Paul Parish Church, Tonbridge window – her early charcoal marks lead to a Fibonacci spiral taking shape.



"The Gulf Stream" panel is installed in the Proton Beam Therapy Cancer Unit with metalwork lattice engineering to form the framework for the glass.



Turtles on the move with precision navigation – just like the proton beam.



Hilary discusses the concept for the Tonbridge design with the PCC.



A Crinoid fossil detail in Hilary's back-lit panel.

me on-site to UCHL in the early days of the project and remained a wise and faithful mentor throughout the whole process.

My work – *The Gulf Stream* – was installed at UCHL last summer and it was such a pleasure to be accompanied by Michael Holman to see the glass on-site and raise our hands together and say, "It is finished!"

Superbloom event

Since this commission, Max Jacquard very kindly invited me to work collaboratively as a guest artist for three weeks at his studio

in Kent earlier this year for a glass installation at the Tower of London where the Superbloom Event is running to celebrate the Queen's Jubilee.

My role was to assist with the model making for 12 cast glass forms to represent the national emblems featured in Sir Norman Hartnell's embroidery design in the Queen's Coronation dress. The individual casts rise around the circle in the Queen's Garden in the Tower moat whilst in the centre sits a glass crown.

It has been such an honour to be a part of Max Jacquard's team for this event but also to see how professional glass artists create such a rich contemporary response in glass to British history, through design, pattern, and texture inspired by embroidery stitches and fine handwork all of which became an integral part of the cast glass.

Since the UCHL commission, Tonbridge Parish Church commissioned me to design

and install a window in this historic church dating back to the Saxon times.

The brief was to design a contemporary, dynamic and exciting spiritual composition inspired by a Bible verse expressing the abundance of God's love and provision: the biblical account of the fishermen who toiled all night and caught nothing only to be told by Christ to cast their net on the other side... and then they were unable to haul it in for the multitude of fish...

Charcoal lines

The design process is incredibly time consuming for me with no formal training and so I set about making marks on large sheets of paper with charcoal until the lines began to form a shape – and in this exploring I recognised the Fibonacci spiral beginning to take shape (see the diagram).

This became for me the lines of a fishing net being cast out over the water with ▶



The "Abundance" panel for the church in progress – with the fish being released by Christ out of the lake.



Very much work in progress – awaiting Christ to fill the top circle in a special dichroic glass (showing different colours when viewed from different directions or with different lighting conditions) which is the whole focus of the work.

Christ at the heart of the spiral. I was immediately drawn to the energy that began to evolve as the fish seemed to come from the lake and yet Christ was also releasing them out into creation with His arms. It was all connected going back and forth with a sense of abundance.

I have used my experience of fusing glass for the fish so that they have become 3-D and more dynamic and exciting but I have selected very gentle simple colours to retain a calmness and sense of respect for the holy nature of where this window will be installed.

The border glass uses pale tints to link in with this same style in the chancel window but also it draws in more light for installation. The window is currently in full progress and

leads are being fitted and colours checked before the final run of glass to the top.

It will be installed at St Peter and St Paul Parish Church in Tonbridge in the next month or so.

Grateful thanks

It is with very grateful thanks to the Stevens Competition that I have been afforded this wonderful journey in glass. The Glaziers' priority to encourage undergraduates and new artists and craftspeople – of all ages and background with a track record of working with glass under 8 years – has afforded me the chance of a lifetime to discover a new vocation at age 52 and uncover the diamond within all of us.

We have now moved from Kent to the Cotswolds where plans are being drawn up to build a studio dedicated to glass making.

Incidentally, Leonard Walker, who designed and installed the East window in Tonbridge Parish Church where my commissioned window will be installed, was 80 when he carried out his amazing work in the chancel. I hope I am still climbing ladders and installing stained glass at that wonderful age too! ■

LIVERY NEWS

MIKE HOPE

Richard Blausten writes: The passing of any member of the Glaziers' Company is a matter of sad reflection, but when it comes to someone in their prime and with the drive and ebullience of Mike Hope it is the cause of particular sadness.

I first came in contact in 2021 with Mike, whom I subsequently proposed for the Livery, when he began to write a series of articles in *The Glazier* about the impact of Irish, Scottish and English stained glass artistry outside their home boundaries in the different countries' churches.

I was struck by the thorough and scholarly nature of his writing which certainly did the job, but was in interesting contrast to his lively conversational discussion of art and architecture and his very outspoken comments about past and present stained glass artists who he thought were overrated.

Full of incredible energy and with a dash of entrepreneurship, Mike ran annual tours to Ireland through his own company as well tours, lectures, study weekends and visits around the UK and abroad under the auspices of other organisations. My wife and I were lucky enough to be his guests at a lecture he gave in Dillington House, Somerset about the owners of this historic mansion through a tour of the portraits of the families who owned it. His talk was both erudite and highly amusing. Typical of Mike.

Also typical of Mike was the kind and unstinting help he would give others. For instance, Master Phil Fortey remembers "the many helpful suggestions" he made for the Flanders trip, which was then in an early stage of planning.

The many attendees of his tours and lectures who were regulars loved him. It is the Livery's loss that there was so little time for him to open his world to the members.

Driving into Rolls-Royce history



The man who originally owned Sir John's Rolls-Royce – HH Maharaja Rana-Saheb, Shri Bhavsinghi-Bahadur of Porbandar.

RICHARD BLAUSTEN writes: What have the last Maharaja of Porbandar and Past Master and former Lord Mayor Sir John Stuttard in common? Ownership of a 1921 Silver Ghost All Weather Tourer Rolls-Royce. The Maharaja having sold it in 1931,

it was discovered in a sorry state in Poona (now renamed Pune) in 1969, brought back to the UK and restored, with Sir John acquiring it in 2000 and driving it around all sorts of places – including Malaysia, New Zealand, Scotland, many European countries and usually on scenic routes.

In fact Sir John has just returned from a tour of Rolls-Royce drivers to Bavaria, Austria, Slovakia and Hungary based around the history of the Habsburg family. Over the years, he has organised many tours for the 20-Ghost Club, the oldest Rolls-Royce club in the world, of which he was chairman for nine years.

Three archdukes

The patron of the tour was His Imperial and Royal Highness Karl von Habsburg-Lothringen, Archduke of Austria, Prince of Hungary and a grandson of the last Emperor Karl. Participants also met two other Habsburg archdukes who gave conducted tours of the Kaiservilla in Bad Ischl and of the Habsburg Palatial Crypt in Budapest.

Apart from enjoying driving their works of motor art, participants were also able to appreciate the fine palaces, churches and museums which are a legacy of the Austro-Hungarian Empire, as well as the fine music, fine food and fine wine. They had a history lesson which they will never forget.

When he was Master Glazier 2009-10 Sir John was known for driving a pink Rolls-Royce although it wasn't pink when he bought it. He explains: "When I worked in China for five years (between 1994 and 1999) I decided to enter the 1997 Peking to Paris Motor Challenge. I knew the Financial Times correspondent in Beijing. He wanted to come with me, but there wasn't room. So, he suggested that the FT covered the tour in the Weekend Supplement and asked 'would we paint it FT Pink?' so that it became the FT's car!"

Sir John is a prolific author, including books on creating a successful business in China, the City of London, historical figures ▶



Past Master Glazier Sir John Stuttard drives his 1921 Silver Ghost All Weather Tourer Rolls-Royce in the Austrian Alps.

and places and travel, but particularly Rolls-Royces. His writing reflects his general interest in history with the specialist subject matter of his books put into a closely researched historical context.

His latest book, *Russia and Rolls-Royce – The First 25 Years*, was written on behalf of

the 20-Ghost Club and published in December 2021, thankfully in reasonable time before Putin's invasion of Ukraine made coverage of anything Russian difficult. Written in conjunction with Maxim Kartashev, head of the transport section of the State Polytechnic Museum in Moscow, the book is steeped in historical references because, like the last Maharaja of Porbandar, Rolls-Royce owners were usually important figures in their country's society.

Two parts

Sir John's and Maxim's book has been written in two parts: (1) Pre-1917 Rolls-Royce Silver Ghosts and the Czarist Russian Empire during the last few years of the Romanovs and (2) Pre-WWI and Post-WWI Rolls-Royce Motor Cars delivered to Soviet Russia after the Revolution.

As the book points out, interestingly, but perhaps not surprisingly, while 42 Silver Ghosts were delivered to Russia in the Czarist era, sales of Rolls-Royce motor cars to Russia did not end with the Revolution in October 1917. Between 1920 and 1931, a minimum of 46 Rolls-Royce motor cars were delivered to the Marxist-Leninist leaders and apparatchiks, most via the



Stalin leaves the Bolshoi to be driven away in his new Phantom II Rolls-Royce, Moscow 1930.



Sir John with his Rolls-Royce on the highest road in the world – the Kuntun Shan, a mountain range between China and Tibet.

Soviet trade body in London, ARCOS, which acquired both new and second-hand Rolls-Royce motor cars for the Soviet Government.

Thus we have a picture and description of Czar Nicholas II's first Rolls-Royce delivered in 1913 and similarly of a Rolls-Royce used by Lenin.

The book is typical of Sir John's great appetite for historical research and hard work. He explains: "Maxim and I enjoyed 15 months of fruitful cooperation, often e-mailing each other several times a day. He researched Russian records. I researched the original Rolls-Royce records in the UK and also the history of the early owners.

"In total we described 88 cars which were delivered to Russia between 1908 and 1933 when Stalin and the Politburo decreed that no further purchases of Rolls-Royce cars or their spare parts should be made."

The book is full of deep historical background as well interesting details about the cars and their owners – with often quite dramatic events concerning both. And for the cars, the key aspect was always what happened to them in the end whether they belonged to the Czar, a grand duke, Lenin or Stalin. The same with these old Rolls-Royces everywhere, and in the case of the late Maharaja of Porbandar's Silver Ghost All Weather Tourer we know it ended up doing what it was always meant to do – tour, and be owned by someone of note.



A Viennese Secession window from the Church of St Leopold 1907, by Kaloman Moser, one of the founders in 1897 of modern art in Austria, related to Jugendstil, the German name for Art Nouveau. The Vienna Secession was created as a reaction to the conservatism of the artistic institutions in the Austrian capital at the end of the 19th century.

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