

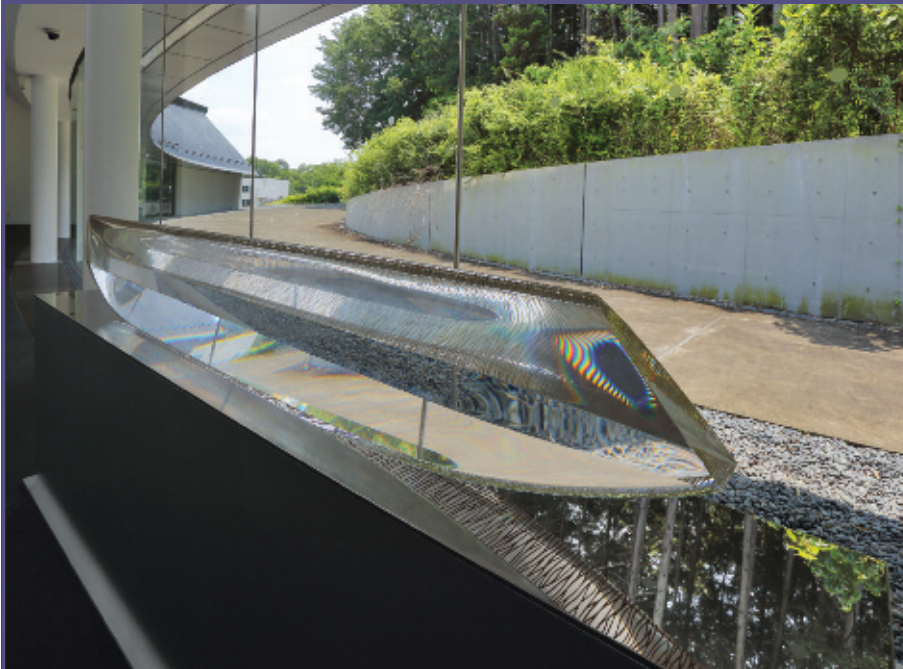


the WORSHIPFUL  
COMPANY of  
**GLAZIERS**  
& PAINTERS OF GLASS

# The GLAZIER

The publication of  
THE WORSHIPFUL COMPANY of GLAZIERS & PAINTERS OF GLASS  
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## A WINDOW VIEW FROM JAPAN



This is the view from the window of the Mizuta Museum of Art, Saitama prefecture, Japan, where the glass sculpture by that country's famous stained glass artist Kyoichiro Kawakami adds a special dimension. Indeed, the special dimension Mr K brings to all his work is one of joyousness, ranging as it does from outdoor pieces to jewellery. Inside this issue we look at his work, particularly how with his glass dishes he brings the quality of joyousness to the serving of food.

## GREEK VISIT



This is the sight that greeted Glaziers on their visit to Athens as they walked past the Parliament Building. It no doubt inspired them to quicken their pace during that day's events.

## The Company's cutter wins prestigious Thames race

**STEPHEN SHAW** reports on the victory of the Glaziers' women's rowing team in the Admiral of the Port Race.

On Tuesday 13 June, the *Master Glazier* was rowed with success by four ladies from our team. The Master and his Lady Theodora agreed keenly to be among the passengers.

The crews, cutters and supporters all collected around 5.30pm on the beach known as the Coin Street Shoal.

One has to vault a gate on the south bank to the east of the National Theatre. It is nice and sandy without too much flotsam. It is ideal for the mustering and "dressing" of all the craft. A cutter without canopy and livery banner is not eligible for a prize!

The *Master Glazier* crew members Julie Clarke and Donna Beechner had pressed some rowing friends from Maldon, Lucy and Steph to join them, plus Elizabeth, chair of the Maldon Harbour Board, as cox. From the Livery, Adrian Aplin, Marianna Cherry and the Hon Chaplain – the latter resplendent in blue shorts and pink shirt – joined Stephen Shaw and Caroline to give the cutter a good and hearty send off.

### Splendid conditions

The conditions for the race were splendid – an incoming tide, a brisk north easterly breeze and bright blue sky with warm sunshine.

The crew – four rowers and one cox, along with the Master and his Lady, wearing life belts! – went aboard just after 6pm and rowed downstream towards Blackfriars. The flotilla was made up of four divisions with the *Master Glazier* in the first.

On turning the crews started abreast of HQS Wellington. Soon the *Master Glazier*, rowing extremely well, was ahead and shot by Charing Cross Railway Bridge some three lengths ahead.





*The Master Glazier cutter leads the flotilla of four divisions to the starting point of the Admiral of the Port Race on the Thames, at the end of which it came first in its division.*

The supporters then took a taxi to the Westminster Boating Centre arriving, sadly, too late to witness the *Master Glazier* taking the line honours for its division – hurrah! The time, we understood, was 16 minutes and 23 seconds, very fast.

We were joined at the centre by other Livery supporters: David Eking, retiring trustee of the Cutter Trust, and Irene Randall and her partner Jeremy, past captain, secretary etc of Leander Club, who had been dragoned to call the crews as they crossed

the finishing line by Roger Mutton, the timekeeper.

## Generous congratulations

The reception, as always, was a slightly chaotic affair, but the supporters were all very generous in their congratulations to our crew. We all hope that Lucy and Steph will agree to join the *Master Glazier* rowing pool.

The races were started by one of our own, Lay Sheriff Andrew Marsden who was representing the Lord Mayor, who is Admiral of the Port during his year. Andrew was supported by his recently espoused wife.

He gave a short address and some history of the event as well as presenting the winning crews with their gold medals. Our lady crew looked so happy with these and even the Master and his Lady received one each – they too looked very happy never having received a gold medal before! Sadly, the Glaziers Rose Bowl, the trophy presented by the Company some years ago, was not there.

All in all a very happy day was enjoyed by everyone in wonderful conditions. ■

# Working to the beliefs and life in a prison community

**SOPHIE HACKER** describes how she created windows in a prison chapel.

**It was my extraordinary good fortune to be approached, unexpectedly, about twelve years ago, to make my first stained glass window for a delightful 14th century country church.**

This good fortune was compounded by Tom Denny's generous offer to teach me traditional stained glass materials and methods: mouth-blown flashed glass, lethal hydrofluoric acid to draw out complex tones from each piece, earth-toned glass paints to bring story and shadows, and lyrical lead lines to hold everything together.

This traditional method yields incredibly beautiful results, but not all situations suit a

leaded window. I've since put glass into suspended ceilings, into full-height glazed external doors and onto the outside of bricked-up church windows

None of these could take a leaded window, as it would be either too heavy, too subject to movement and hence damage, or missing the essential quality of transmitted light.

**Instead I have begun working with a range of contemporary techniques to achieve different solutions. The requirements for this brief are a good example. Security and safeguarding are two of the highest priorities in a high security women's prison. When windows need to be double-glazed to a high security specification, traditional windows become an impossibility.**

## Suitable methods

Working with regular partners Proto Glass Studios in Wiltshire, we established a suitable method to solve the challenges for this project. Considerable negotiations were also needed with the senior management team.

I met the prison director, estate manager, treasurer, as well as the chaplain, to iron out the vast practical implications of access, permissions, use of space, technical requirements and other complex challenges. The powerful dominance of the window bars would certainly be an artistic challenge, too.

The next challenge was design.

Community engagement plays a significant role in my practice. In the creation of a stained glass window in Ludgershall in Wiltshire, I worked closely with those with memories of the pre and post war impact of the RAF on their town.

## Frontline workers

For the Covid Memorial panels in North London, I created a workshop to encourage storytelling to inform the "fragment window" designs. This was attended by frontline workers, those who had been in ICU with Covid, the bereaved, and children whose education had been upended by the pandemic.

At the prison, I designed a workshop to include as many as possible in making the designs. The prison community is multi-faith, with Muslims, Christians, Jews, Jaines, Pagans, Buddhists, Hindus and many others. To respect those with aniconistic (not representing religious figures) beliefs, it was essential to find a visual language acceptable to all.

I chose the theme of "the Healing Garden" for its openness to all faiths and none, and for its hopeful connotations. The workshop would require no previous artistic experience or knowledge, and would draw on the positive memories of participants. ►



*Before they go behind bars – some of Sophie Hacker's prison windows incorporating ideas from the residents in their workshops for a rainbow-themed garden.*





*Sophie Hacker's prison windows – meeting the artistic challenge of the powerful dominance of the window bars.*

The six workshops each began with an artistic “warm-up” to express a range of self-selected feelings, which meant anger, peace, loneliness, freedom, frustration and energy featured often. Vigorous abstract marks and rich colours gave residents the chance to engage very rapidly with their creativity and express their emotions.

Following the warm-up, a simple guided meditation invited participants to return to a memory in which they felt close to nature,

such as in a garden, park or the countryside, or when picking or arranging flowers. They were asked to hold one moment of that memory and create organic shapes that represented it. The shapes were freehand cut with safety scissors brought in specially for this workshop.

With just a few exceptions, the participants engaged immediately with the brief, and created shapes ranging from the beautiful and compelling to the powerful and

bold. Those who struggled were supported by either myself, my assistant Rev'd Sue Colman or the managing chaplain. Many stories were shared, some at a very deep level. The atmosphere was warm and relaxed, with laughter and tears in equal measure.

The result of the workshops was six large folders bursting with the shapes that residents had created. I scanned these and manipulated them digitally to create the sizes, colours and consistency necessary for designing a rainbow-themed garden.

Gradually, the designs were simplified with a foreground, middle ground and horizon to create a sense of mystical space and depth.

### **Related dynamically**

Once I was entirely happy with the designs – how each read individually and would be seen in relation to the bars, and how each related dynamically to its neighbours across the colour spectrum – the project was signed off by the chaplain, and I moved on to manufacture.

At Proto Glass Studios, we partnered the laminated units with an antique glass, and a wonderful effect was achieved of greatly ►

softening the harsh cast shadows of the bars. Additionally, the gloss paint on the bars reflected the colours in the windows which, together with the glorious "crackle" finish from the antique glass, made the bars themselves a conduit for the creativity of the residents. An absolute win!

### Abrahamic faiths

The rainbow has meaning in all three Abrahamic faiths (though less so in Islam), always referring to a covenant with God, but is also a well-recognised contemporary symbol of inclusivity and diversity, which is a very important aspect of prison life.

Friday prayers are held in the chapel, and the green and yellow window in the corner that faces Mecca begins the journey of colour around the room, since green is a sacred colour for Muslims.

The next window picks up the green and becomes blue, whilst the following window picks up the blue and becomes indigo, and so on. As the sun travels around the chapel, the atmosphere in the space changes as different colours become more dominant.

### Sacred place

The overall impact on the space has been to fill it with colour, and in the words of the new managing chaplain, "it clearly marks this room as set apart, as a sacred place". This is a considerable benefit as the chapel is constantly under pressure as a multi-function space.

The windows were installed in November 2022 and I was delighted to hear from the chaplain that the response from the residents had been exactly as we might have hoped. As well as scrutinising the designs for

evidence of their own work, they shared feelings of delight, joy and pride in the result.

***"It was an immense privilege to have been invited to enter this world and give voice to the value of those who must find courage and resilience within it."***

It was an immense privilege to have been invited to enter this world and give voice to the value of those who must find courage and resilience within it.

The production of the windows was made possible by the generosity of the Jerusalem Trust, Jesus House and various private donors.

## The power of networks

**MARIANNA CHERRY reports:** Our Court Room is kitted out with comfortable chairs, microphones, one or several large screens, a stage and podium. The main show begins on this fine evening of 5 June with greetings from Clerk Liz Wicksteed, Master David Stringer-Lamarre and his consort Dr Theodora Kalentzi.



*Women in Banking and Finance's Nicky King – clear goals and positive outcomes when it comes to networking.*



*Hearing about the power of networks within and outside the City of London – the audience in Glaziers Hall was fully engaged.*

Accomplished keynote speaker Nicky King, head of partnerships at Women in Banking and Finance, and a mother, shared her insights and her ability to harmoniously combine both roles through challenging times. Her message is about the importance of purposeful networking with clear goals and resulting in positive outcomes. Then time for panel questions and answers, all chaired by the Master.

The panel consisted of Maria Chanmugam, Master Glass Seller; Sarah Lancaster, Master Launderer; Jason van Praagh, Master International Banker; John Lam of the Guild of Young Freemen;

and John Gavin, chair of Bridge Ward Club. Questions are put in succession to each panel member on the stage. The audience is totally engaged and people are taking notes for future reference. The panellists were sharing their personal and sincere thoughts on networking which has been a vital part of their lives and career progression.

So there was disappointment that the main part of the event was over but anticipation as all moved into the River Room for delicious canapes and hot bowl food – and, of course, networking. So altogether an evening of both theory and practice!

## Affiliates' reception on HMS Kent

On the evening of 28 June Upper Warden Clive Osborne and Frances Smith represented the Livery at a reception on HMS Kent at a special evening for organisations affiliated to the Type 23 frigate.

**CLIVE OSBORNE writes:** Frances and I both had a wonderful evening. Having visited Kent before, we did decline the tour of the ship, but this gave more time for discussions with crew members of all ranks. They were all friendly and informative, and we both came away

understanding much more than we did before.

The sunset ceremony was atmospheric as always, and made for a memorable end to a most enjoyable event. The Glaziers very much value our association with HMS Kent, and we look forward to welcoming members of the ship's company to our events in future.

### Utmost courtesy

**FRANCES SMITH says:** From arriving at the gate at the dockyard we were treated

with the utmost kindness and courtesy. A coach was waiting to take quite a large group of us to the ship. Once on board, the evening was very enjoyable and our hosts were very generous with hosting and refreshments both edible and thirst-quenching drinks, and music playing.

We experienced an informative and interesting evening. There was a tour of HMS Kent laid on for those who had not had the opportunity to visit the ship before. We, as a Livery, should be proud of our affiliation with HMS Kent. With such an amazingly professional CO and crew it was a privilege to have been invited.



# INTRODUCING A FAMOUS JAPANESE GLASS ARTIST

Nearly 90 years old at the time of writing KYOICHIRO KAWAKAMI is famous in Japan for his glass work, which ranges from outdoor sculptures to indoor works. But he is particularly well known for his glass dishes used for food. This is the story of how he has matched the character of his dishes with the food served on them. It is told by his namesake Kyoichiro Kawakami, currently Minister (Economics) at the Embassy of Japan in the UK. Years ago when Kyoichiro (junior) realised he had the same name as Mr Kawakami (senior), although they were not related, he went to see him to introduce himself and they subsequently became firm friends.

## Helping to visualise the beauty of food

Kyoichiro Kawakami is one of the leading glass artists of contemporary Japan. He resides in a small town called Miyota in the mountainous Nagano prefecture and is still active in his glass making. This year he turns 90, but you can find him almost any time sitting either in his studio or in the stove room in his 10,000 sq ft cottage. "Glass making is about my life. I really like it when I do this," smiles Mr Kawakami in front of the stove, in effect his life-long companion.

Today Mr Kawakami's works can be found not only on the shelves at Wako department store, Japan's equivalent to Harrods in London, but, to your surprise, on the tables of Michelin-starred restaurants. Aside from his artistic works of glass jewellery and objets d'art, he has been into making glass tableware for the



Kyoichiro Kawakami at work, with the joyous nature of his use of colours central to so much of what he produces.



Bird (1963): One of Mr Kawakami's first creations as a glass designer. It featured the simplistic beauty of curving glass.

past several decades. "I want my works not to be just seen, but to be used by many people," Mr Kawakami says.

There is a Japanese proverb that goes: "Eating is not just about tasting the food served. Eating is also about visualising its beauty." The Japanese people from its ancient time require visual beauty to be accompanied by the taste of the food to enjoy it, and naturally tableware has been an integral part of the visual beauty.

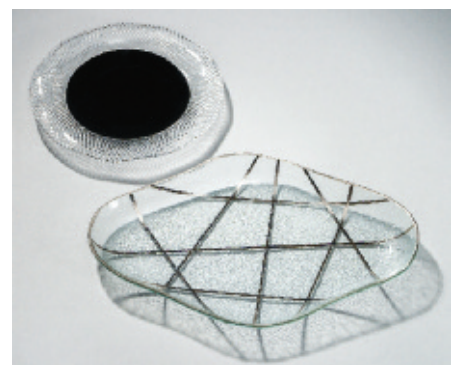
### Glass tableware

Glass tableware, however, was rarely used in restaurants in Japan until the 1930s when the renowned Japanese restaurant Kiccho in Osaka (Osaka is Japan's second largest city and usually boasts of its innovative way of thinking) started using Baccarat glass plates.

Simply designed transparent glass plates with geometric patterns became popular among the higher echelons of Japanese



Vases by Denjiro (1930s): Denjiro, Mr Kawakami's grandfather, was a specialist in glass blending. He integrated the Japanese traditional lacquer bowl making method with the glass making method by repeatedly painting one layer on top of another.



Faceted glass with black centre (2007) (left). Glass dish with silver lines (2019) (right): Mr Kawakami is enthusiastic about making glass dishes complement the food at the same time as being easy to use.



Tumblers (2022): Tumblers are always on the table from the outset till the end of a meal. Mr Kawakami's tumblers do not play the main role on the table, but they are made to serve as enjoyable companions for special occasions.

society of that time as they added the feeling of freshness and coolness to the cuisine. Naturally, glass plates started to be used in the summer time and this has remained the case ever since.

But Mr Kawakami decided to introduce colours into glass dishes for Japanese food. He started to use colours like red, blue, green, gold and silver.

Together with his adoption of the traditional Japanese fine pattern of Komon usually used for the kimono, the Japanese traditional gown for ladies, and exotic chintz for decoration, his glass dishes were made to be unique and special, very different from what the traditional wisdom says. He used to say: "Elegance should be modern." ▶



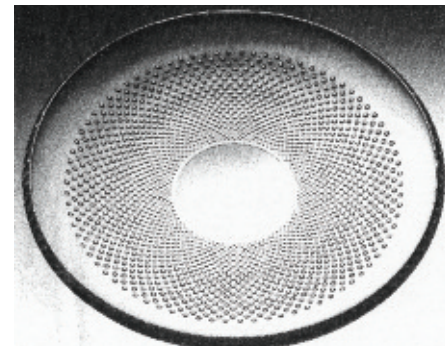


*Glass dishes (1987): Mr. Kaichi Tsuji, a legend of Japanese cuisine, used to say that dishes are kimono for the food. Mr Kawakami's glass dishes embody Mr Tsuji's philosophy, although they are as simple as they should be.*

It was Mr Kaichi Tsuji, a legendary culinary advocate of traditional Japanese cuisine, who was the first to acknowledge that Mr Kawakami's colourful dishes would work perfectly well with Japanese cuisine. It is said that Mr Tsuji came to like Mr Kawakami's dishes at first glance when introduced and gave instructions for them to be incorporated into his Japanese Kaiseki (a set of Japanese food usually served ahead of tea ceremonies) cuisine.

Mr Tsuji started to use Mr Kawakami's glass dishes to serve his Kaiseki-type of Japanese foods and show them in his popular cooking books. Mr Tsuji used to be quoted on the meaning of plates for Japanese cuisine as saying: "As does the human character, tableware has its own character. It has its own integrity.

"Food has to be put onto the plate in accordance with its character. Dishes have to be a part of the food served. They should



*A rare (hailstone-pattern) plate (1963): A hailstone pattern is an old Japanese traditional pattern. The model plate type designed by Mr Kawakami earned a high reputation from overseas customers with the beauty of its simplicity.*

help bring out the flavour, but they should not lose their originality."

## Shared philosophy

Mr Toshiharu Yugi, director of Kiccho Ginza, another branch of the Kiccho restaurant group in Tokyo, also became an admirer of Mr Kawakami's colourful dishes. He said: "Mr Kawakami's dishes are not only beautiful to go with Japanese food but, being cheerful, they still share the same philosophy, and what is more, they are very easy to use."

**Kyoichiro Kawakami's passion for glass making goes back to the very founding era of Japan's modern glass making industry.**

It was his great grandfather Kenkichi Koide who learnt how to make glass at Japan's first European-style state-owned glass factory in Shinagawa, Tokyo in the late 19th century. The factory was established with the help of the UK glass engineer Thomas Walton, who came to Japan as one of the foreign engineers invited by the Meiji government.

These foreign specialists were desperately needed for modernising the young nation after 300 years of closure to the outside world. The company had been heavily deficit-ridden, but the government was determined to keep it going and put a great amount of subsidies into it. It trained and educated a number of future skilled glass makers of Japan. Kenkichi Koide was among them and later set up his own factory in Tokyo.

Then followed Mr Kawakami's grandfather, Denjiro Kawakami, originally from Nagasaki, a very modern city in the western part of Japan, and enthusiastic about glass making. He entered Kenkichi's factory to learn about glass making, later marrying Kenkichi's daughter, supposedly as a consequence of Kenkichi's recognition of Denjiro's talent. In 1922 Denjiro also became independent and established his own factory named Kawakami Glass Ltd in the suburbs of Tokyo.

## Painted layers

Denjiro invented his unique style of producing glass vases by borrowing the traditional lacquer bowl making method where bowls are painted with lacquer repeatedly one layer on top of another (Tsuishu). It was very innovative to adopt such a method for glass making at the time when the whole industry was still at an infant stage. ▶



*Glass accessories (2019): Bespoke glass accessories designed and crafted by Mr Kawakami. He makes glass necklaces and other accessories using the same technique as he makes glass dishes.*





*Komon (small motifs) plate (2020): A bespoke glass dish originally designed for a Sushi restaurant in Karuizawa. Numerous patterns of auspicious omen motifs (meaning happiness and luck) often used for kimono decorate both ends of the plate.*

Thanks to his family heritage, glass making was very close to Mr Kawakami from the early years of his life. He was raised in an atmosphere surrounded by many glass works made by his grandfather. "I really respect Denjiro. His style was so innovative for that time. Even until today I have never seen anything like his works," Mr Kawakami recalls.

In 1945 his father's factory was burnt down as a result of US bombings of the town, but he did not lose his interest in glass making. In 1952 he entered the Tokyo University of Art, the most prestigious art college of the country, only to discover that there was no programme to study glass. So he decided to major in design instead, which helped him later in his career.

In 1963, after working at Matsushita Electronic (now Panasonic) for seven years as an advertising designer, Mr Kawakami entered HOYA, a Japanese glass company established in 1941, and finally started his glass making career.

His first works included an objet d'art of a glass bird, which he was asked to design and make as gifts for visitors, but the beauty of its curves shows the high level of skills he already had at this early stage.

He also designed a model plate type for glass using a hailstone pattern. On glass you cannot make the pattern by just cutting the glass, so you need to employ a model plate type. A hailstone pattern is rhythmically varying in size from small to large hobnail, or "arare", a Japanese design typically used for kettles for the tea ceremony.

Hobnail patterns can be found also in Europe – for example, in Finland – but the Japanese hailstone pattern differs from European in its intensity and stones' size. His model plate type was displayed at the worldwide exhibition dedicated to Japanese designs in 1994 held at various museums including the Philadelphia Museum.

Mr Kawakami's uniqueness was added to by his time in Sweden and Finland in 1966. He was chosen as an official envoy to study abroad by JETRO (Japan External Trade Organisation), one of Japan's government-related institutions. During his stay in Finland he became acquainted with and found a mentor in Finnish designer Kai Franck and his work. Mr Kawakami fell in love at first sight with his simple but joyously designed ceramic plates, known as being functional.

## A HAPPY FRAME OF MIND

Having a garden outside where Kyoichiro Kawakami works contributes to the happy frame of mind which underpins the joyous nature of his work, whether larger pieces, ornaments, accessories, plates or jewellery.



*In his atelier or studio, some of Mr Kawakami's work for indoor display. The sculpture on the left is placed so it gives a view through to the trees outside. The colour of the whole effect is matched by the large decorative piece hanging on the wall. Various decorative pieces are to be seen in the foreground and ornaments on the shelves, and a glass sculpture on the ground on the right.*



*Closer up, the flow of Mr K's wall piece and relationship with his garden outside are revealed in all its detail.*



*Making Mr K feel good about life – his glass statue of Rakan (also known as Lohan or Achiever of Nirvana) 2010, 52cms x 20cms x 15cms, stands in the garden of his studio. It is sited in front of Mr K's bedroom and gives him smiles every morning.*

Kai's work was full of colours and with little decoration. This encounter made him ponder about the meaning of being "functional". Later Mr Kawakami concluded that not only being useful or easy to use, but

enabling to enrich the hearts of people should also be regarded as being functional (he named it "emotional functionality").

Today, Mr Kawakami's works are used in daily life. He wants his works to be used. ►





One of Mr K's most recent pieces, a large elliptic dish in lazuline – amongst the collection for Paris and maybe London.

So besides tableware, he makes accessories and jewellery out of glass. All of them are full of colours and joyous. "I want to make people happy with these accessories. They are so unique and individual," he says.

Now Mr Kawakami is shifting his attention from dishes for Japanese cuisine to those for European food. In 2019, at the age of 86, he held another week-long successful exhibition at the Wako department store in Ginza, where he displayed his newly released glass dishes for European cuisines, again with colours.

As opposed to traditional dishes used for European cuisine, he decided not to use white as their basic colour. Using too much white colour, in Mr Kawakami's view, attracts too much attention to the food on the plate, thereby making the entire atmosphere of the meal much stiffer and very orderly.

"They are just not enjoyable. That part of the function dishes can play to make people feel enjoyable should not be forgotten. There exists a strong sense of artificial hierarchy when you use too much white colour as is the

case with dishes for European cuisine," says Mr Kawakami.

"They are beautifully in harmony but at the same time too orderly. On the other hand, the best Japanese restaurants use different shapes and colours of dishes in accordance with what season you are in, but as a whole there still remains a sense of harmony and for a restaurant that makes it unique and thus different from others.

## Unharmonious harmony

"What I want to transplant to the European restaurants is something similar to this, I would say, unharmonious harmony."

Mr Kawakami, with the concept of unharmonious harmony, is now making his dishes for European cuisine.

He is now turning his attention also to tumblers. "Tumblers are there on the table from the very start to the end of the meal. So they can play an interesting role in the whole meal. Colourful and enjoyable tumblers should not break the harmony. That's really what unharmonious harmony is about," he says.

Last year when he made a small tour to Paris, he was asked to supply his glass dishes and tumblers to several three-star restaurants of European cuisine. Convinced of his success, Mr Kawakami is planning another tour to Paris this autumn with his new glassware. He might come to London, too. ■

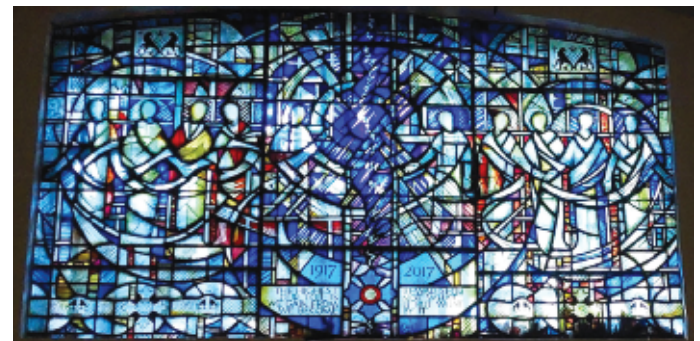
## Private tour of St Paul's Cathedral

**SUSAN KEANE reports:** On a sunny June day, a group of Glaziers met for a private tour of St Paul's Cathedral organised by Elaine Burns and myself and conducted by Elaine, one of our own Liverymen, who has been a cathedral volunteer and guide for many years. As she guided us around Christopher Wren's wonderful building, she talked about its history, his background as

### an astronomer and his love of light.

The destruction of the great medieval cathedral of St Paul's in the Great Fire of London in 1666, a cathedral built in the Gothic style initially for the celebration of the Roman Catholic Church, gave the City an opportunity to build the first purposely designed Protestant style cathedral following the Reformation.

The style developed by Wren of English Baroque architecture, full of light and simple in decoration with little colour or gilding, was



The OBE window designed by the late Caroline Benyon.



On the steps of St Paul's Cathedral are (starting at the back, from left to right): Peter Chapman, Giles Wilson, Michael and Jean Holman, Gillian Kaile, Irene Randall, Susan Keane, Deputy Master Phil Fortey and Elaine Burns.

Wren's interpretation. He famously said: "Plain glass to let in God's pure, clear light!" Many Masters of the Livery must at that time have pleaded with him for more stained glass!

We were fortunate because our group included the Deputy Master, Phil Fortey, and former chorister and lay cannon Liveryman Peter Chapman. Phil described the five organs in the building and pointed out the main console behind a curtained area

above Grinling Gibbons' spectacular choir stalls.

## American gift

Peter Chapman showed us round the American Chapel, which was a gift from Britain to America in thanks for its help during WW2 and about which he had written a book stocked in the cathedral shop. The open book of remembrance listed the 28,000 servicemen based in Britain, who died during WW2.

Brian Thomas' stained glass windows in the chapel feature the emblems of the United States.

In the crypt, not far from Wren's tomb, is the OBE window designed by the late Caroline Benyon, chairman of the British Society of Master Glass Painters and a Liveryman.

After our fascinating morning in the cathedral, we walked the short distance to the Cote Brasserie, where we were joined by the Mistress Glazier, Theodora Kalenzi. We enjoyed a jolly lunch discussing our visit. Theodora thanked Elaine Burns on behalf of the Master, David Stringer-Lamarre, and our informal group. ■



# The Stevens Competition 2023

**BRIAN GREEN, organiser of the STEVENS COMPETITION, reports on the prize-giving evening for the brief to design two architectural glass panels.**

On 19 June this year entrants to the 2023 Stevens Competition and their supporters attended a seminar at Glaziers Hall to meet this year's judges and to receive their feedback on each of the entries and guidance on the development of their work. The judges were led by Helen Whittaker.

The judging panel was made up of esteemed glass artists Martin Donlin and Kate Maestri; Kathy Jordan, director of art development at Associated Crafts Willet Hauser in the US; and glass artist Sarah Diane Hall from Canada. They were joined by representatives of the Mercers' Company – Past Master Mark Aspinall and their architect Eleni Makri.

The brief for this year's competition was to design two architectural glass panels to be installed in the reception area for the new office complex that the Mercers' Company is developing on its site in the City of London. The panels will be situated behind the reception desk forming a key design feature which will be viewed from within the reception area and from the alleyway which passes behind the reception, giving access to other parts of the complex.

The Mercers' Company is the sole trustee of several charities which engage in significant philanthropy, including the Charity of Sir Richard Whittington (bequeathed in 1424). The new building, the Whittington Building, is the final piece in the restoration and renewal of an historic urban block in the heart of the City. The new building is of contemporary design, while the architecture is contextual in nature, responding to the heritage of its neighbours and the history of the adjoining streets and alleyways.

There were twenty entries in total, five in the Design and Panel category and fifteen Design Only, reflecting the changing balance of education and training opportunities in architectural glass.

The prize-winners were announced at the evening reception by Helen Whittaker and prizes were presented by Sheriff Andrew Marsden. The Brian Thomas Memorial Prize for the winning entry in the Design and Panel category was awarded to Cathy Lee, an independent artist, with her entry "A cloth of gold that bright shoon". Cathy was also awarded the Evelyn and George Gee Prize for Craftsmanship, reflecting the quality of her sample panel.

The second prize in the Design and Panel class was awarded to Hannah Gregory, an independent artist from Australia who has featured in the winning list in previous competitions, with her entry "On it flows". The John Corkill Prize for Presentation of their design together with the artistic and technical statements was awarded to Anne-Louise Sibley from Sevenoaks Adult Education College for her entry "Strong Foundations".

The first prize in the Design Only class was awarded to Polly Thomas Colquhoun, an independent artist who shares her time between the UK and Denmark, for her design "The Streets are Paved with Gold". Polly was the runner up in last year's Design and Panel class.

This year's second prize for Design Only was Bethan Yates, another past prize winner. The Elaine Brown Memorial Prize for the best entry from outside the UK was awarded to Johnluka Doherty, a student studying at the National College of Art and Design in Dublin. His entry was entitled "The Passage of Time".

## Commission awarded

On behalf of the Mercers' Company, Past Master Mark Aspinall announced that their Company had decided to award the commission for the design and fabrication of the panels to Cathy Lee for her design "A cloth of gold that bright shoon".

Sheriff Andrew Marsden closed the formal proceedings with a vote of thanks to all those who give their time and effort to make the Stevens Competition possible, before a buffet supper in the River Room where all the entrants' work could be viewed.

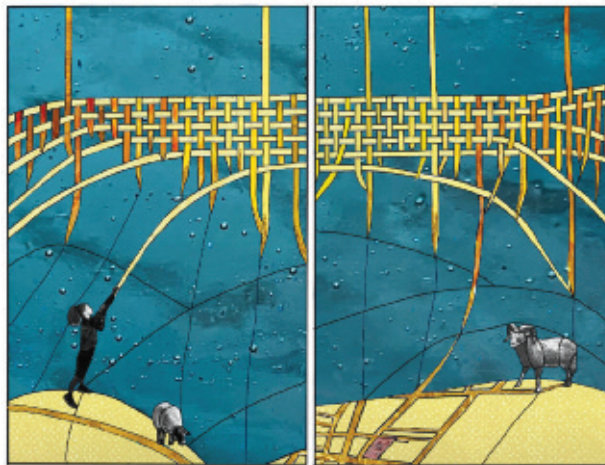
In 2024 the Stevens Competition is to produce a panel to celebrate the bicentenary of the Oriental Club in the West End of London. Entries will be due in mid-December this year.

## Impressions of the Stevens Competition evening

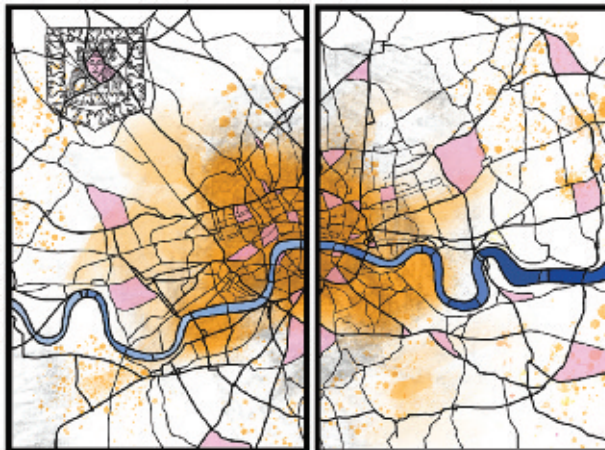
**MARIANNA CHERRY writes:** From the welcome desk in the entrance, to the last goodbye, events in Glaziers Hall get to run successfully, and the Stevens Competition prize-giving was no exception. The main sponsor gave his presentation on where the commissioned glass panes of painted glass will be installed. The expectations were set high for the artists.

The audience was captivated by the slideshow, which was thoroughly and skilfully explained by the head judge. Viewing of the artwork is enjoyable and enhancing our general knowledge about techniques, concepts and the story behind the glass art presented.

The time is flying by swiftly, as both speeches and slides are interactive with the audience. We were participating throughout, not just as a passive bystanders, but as



Cathy Lee, winner of the Design and Panel category, and her design "A cloth of gold that bright shoon".



Polly Thomas-Colquhoun, winner of the Design Only category, and her design "The Streets are Paved with Gold".



actively involved guests at the Stevens awards ceremony.

All the victors are announced, the last of the applause ceases and the Sheriff brings to an end the official part that was so well run!

## Reflections on the late Peter Batchelor

Following the obituary of former Clerk and Past Master Peter Batchelor in the previous issue of this magazine, artist **DOUGLAS HOGG** writes: I was sad to learn of Peter's passing. Peter, singularly, was somebody who was actually genuinely

After the presentation had ended, we were invited into our unique flagship River Room. Drinks and finger food are consumed as conversations are flowing, guests are mingling, connections are made, photos are taken.

interested in knowing about and encouraging the youthful edge of a contemporary glass painter's challenging existence. It was possibly Peter who was involved in the instigation of the annual Stevens prize which turned 50 years old last year.

The first time that I might have met him could have been in 1973 when, with the Stevens Competition having just been "born" the previous year, I won a prize. The Glaziers' Company was very much a Home Counties affair at that time and I know that Peter's gentle and fatherly presence helped to move an inward looking sphere of influence and

In the River Room we are able to view the actual examples of the artwork, documentation and information about its creation, leaflets about the Glaziers' Foundation, the lot.

Looks like yet another stellar event! ■

knowledge out of itself.

Later, from 2000 onwards, as a judge for the Stevens Competition and then for some years as chair of the judging panel, I first met Peter "properly" and instantly ascertained his genuine interest which in retrospect marked him out distinctively within the Company for his quietly sincere encouragement of younger artists.

He would slowly navigate towards me at various occasions at Glaziers Hall for chats and I will remember him as one who generously believed in a forward thrust in innovative new work from young artists, and was consistent and honest to this end. One of a kind... ■

## LIVERY NEWS

**LIVERY DINNERS.** The **SPRING LIVERY DINNER** was particularly notable for the presence of **FLIGHT SERGEANT STEVE DAVIES** of 611 Squadron RAF in order to receive the **Coxen Cup** awarded by the Company for outstanding support to UK defence by a part-time volunteer reservist.

Flight Sergeant Davies spent 22 years in the regular RAF as a parachute jumping instructor and then latterly seven years in the reserves. He was about to go on airborne exercises in the United States to deliver specialist freefall parachute training to special forces troops.

611 Squadron was represented by its commanding officer, Wing Commander Stephen Chaskin, who is a regular attendee at the Coxen Cup presentations.

The guest speaker was **BARONESS SANDY VERMA**. A former businesswoman and Conservative minister, she originally came to England as a child from India. She is ministerial champion for tackling violence against women and girls overseas.

Her reiterated theme was how great this country was and how this was not adequately recognised by those living in it. Among the aspects that we should be proud of and cherish were the City of London and its livery companies, hence her pleasure at being able to speak at a Glaziers' dinner and her admiration for the stained glass craft.

The highlight of the **SUMMER LIVERY DINNER** was guest speaker **LORD TIM CLEMENT-JONES**, the Liberal Democrat



New Liverymen get the full photo treatment – left to right: Steward Ian Wingfield, Tim Wright, Upper Warden Clive Osborne, David Tyrwhitt-Drake, Master David Stringer-Lamarre, Sophie Hacker, Renter Warden John Reyntiens, Alan Cook, Steward Marianna Cherry and Steward Oksana Kondratyeva.

spokesman in the Lords for digital and co-chair of the All-Party Parliamentary Group on Artificial Intelligence. He referred to being surrounded by stained glass in the Palace of Westminster and the "long tradition of this amazing craft". He stressed his strong belief in the protection of intellectual property and its relevance to stained glass artists, e.g. in relation to new technology.

He said that society as a whole was becoming aware of the importance of AI although knowledge of it in Parliament was very low. He called for more honesty about it but less emotion. "At the end of the day we should answer the question how do we ensure

that distribution of the benefits of AI are equitable? We need to ensure public trust in AI."

**NEW FREEMEN.** Just one but the quality more than made up for the lack of numbers. **PENELOPE DAVIES** obtained an MA in classics at Cambridge, an MA, MPhil and PhD in classical archaeology at Yale, and an honorary doctorate at Lund University, Sweden.

She is currently professor of Roman architecture at the University of Texas, Austin, Texas, USA and Hedda Andersson professor of classical archaeology at Lund University. She has built a career thinking, writing and teaching about ancient and historic architecture, with a particular interest in how buildings are experienced, and in windows, light and the worked glass through which that light penetrates – these being fundamental to this experience and thus to her work.

**NEW LIVERYMEN.** Congratulations on their elevation to **ALAN COOK** (Master Arts Scholar at the time), **SOPHIE HACKER**, **DAVID TYRWHITT-DRAKE**, **TIM WRIGHT** and **MADHUKAR VYKUNTAM**.

**SADNESS.** **MICHAEL LENNOX**, who became a Freeman in 2019, passed away after a long illness.



With the Coxen Cup before they went into the reception before dinner – Flight Sergeant Steve Davies received a proper briefing about the cup by Past Master Keith Barley who originally arranged it when he founded the affiliation with 611 Squadron during his term of office.



Making Penelope Davies' admission as a Freeman a family occasion – sister Liveryman Sarah Bourke, father Liveryman Michael Davies, Penelope Davies, mother Maureen Davies, brother-in-law Jeremy Bourke.



# WESTMINSTER ABBEY VISIT AND WORKSHOP

On 23 June a party of students, with two teachers, representing the 18 schools of the Southwark Schools Learning Partnership, paid a special visit to Westminster Abbey involving a workshop by the artist Sophie Hacker. The whole event was arranged in association with the Glaziers' Education Partnership of the Glaziers' Foundation, being the first of three workshop days this year as part of the ongoing relationship between the GEP and SSLP.

Below we run reports by one of the teachers and the artist from their own perspectives, and it is good to see how much their feelings about the day coincide, reflecting the success of the whole day from both standpoints. It is hoped that the remaining two SSLP workshop days on school sites with GEP support will be equally successful.



Students in the Cheyney Gates room where the workshop was held.

The students worked in groups to respond to the artwork – not religious, the almost abstract and organic designs based on flowers and tree shapes found in nature, not “Then” but “Now”! They remarked on the bright primary colours which stood out among the more sombre fabric of the historical abbey behind us.

## Different techniques

We talked about different techniques of making glass, led by Sophie Hacker who taught us many interesting facts about the craft of stained glass design and making. We spoke to Ian, the clerk of works of the abbey (who organised the Coronation!), to thank him for the guided tour and the Cheyney Gates room where our workshop was held.

After a beautiful picnic lunch in College Gardens, the students set to work, comparing the different crests of the 18 SSLP schools, and with the fabric of the abbey's many artworks still vibrant in our memory, designed their own response. An incredible variety of responses – from Uma who focused on the eye of the needle referred to in the JAGS crest “to read and sew”, to Tuka who was inspired to create a sea turtle design to remind viewers of the crisis of global warming.

What was the conclusion of the day? “This incredible experience,” wrote one student, “has changed me. Stained glass is a way of life.” “I feel like the colours of the glass are imprinted on my heart after this fantastic day,” wrote another.

Thank you so much to the clerk of works of Westminster Abbey for welcoming us to the abbey and the fantastic space to run a workshop, to the abbey Learning Department for giving us a guided tour, and above to the Worshipful Company of Glaziers and Sophie Hacker for facilitating this unforgettable stained glass workshop inside the abbey.

## Day's aim

Our aim for the day was to introduce students to the craft of stained glass, its processes and purpose in an architectural setting as well as the impact it has on the visitor. We rated the day as hugely successful – attracting as we did a talented group of students – some aspiring architects, others artists, one a would-be journalist – who were engaged throughout the day and gave us such positive feedback. Beulah wrote to me afterwards: “Studying stained glass is seeing the light through colour.”

## Learning about stained glass in Westminster Abbey

**RACHEL DOW**, head of history of art at **JAMES ALLEN'S GIRLS SCHOOL (JAGS)**, reports on a visit and workshop involving students from schools of the **SOUTHWARK SCHOOLS LEARNING PARTNERSHIP (SSLP)**.

A group of students from Southwark schools met in the early morning sunshine in Dean's Yard one June Friday morning for what promised to be one of the high points of our summer! Lou from Westminster Abbey took us to see the ghostly remains of the old Romanesque abbey almost invisible now under the grandeur of the Gothic architecture. As we wandered through the shady cloisters, the view of the spires of the abbey was breathtaking.

In the Chapter House, we stopped to admire the stained glass and reflect on the abbey's early beginnings built by a group of monks on a lonely island in the 9th century.

And so the abbey. What an extraordinary sight it was – as we stood there in the nave. Sophie Hacker, our amazing workshop leader, talked about sacred geometry, and the wonderfully symbolic shape of the nave, like an upturned ship, symbolising God's protection through the stormy waters of life.

## Aspiring architects

We walked carefully round the tomb of the Unknown Warrior and up the nave to the elaborate architecture of the crossing. The two aspiring architects among the Southwark school students absorbed every detail of the intricate vaulting, the buttresses and clustered columns. We felt so privileged to climb the small staircase to the shrine of Edward the Confessor, and hear about the magpie pilgrims who stole the gold leaf from the exterior leaving it stark and bare.

Back down the staircase and onto the Lady Chapel – with a front row view of Helen Whittaker's beautiful Marian windows. The pale blue and white was a stunning contrast to the traditional glass window alongside, a 19th century replica of the original which was lost to an incendiary bomb during WW2. And so back into the main church, and to Hockney and his exuberant contribution to the abbey's stained glass collection.



Southwark Schools Learning Partnership students enter Westminster Abbey at the start of their day's visit and workshop in association with the Glaziers' Education Partnership, as they listen to Sophie Hacker.



# Working with students to produce their own designs

**SOPHIE HACKER writes:** In Westminster Abbey there are many designs, some inspired by the medieval windows lost during WW2, but there are also inspiring contemporary examples. For the Southwark Schools Learning Partnership students I wanted to focus particularly on the Lady Chapel, and the juxtaposition between Alan Younger's Nativity Window and the two Hughie O'Donoghue created windows, translated into glass by Helen Whittaker, along with the other Whittaker window created by David Hockney.

I invited the students to notice issues such as colour, form and lead lines (their graphic qualities, as well as the impact they make on light and density). I described briefly the techniques of painting on glass, acid etching, silver stain and plating. We looked at issues of scale, connection with architecture, the use of colour, narrative, abstraction and impact. Some of the students were aspiring architects, and others were taking art or design A Levels, and these disciplines were reflected in the quality of their reflections and answers.

## Abbey generosity

Through the generosity of the abbey, we made our way to the historic Cheyney Gates as a workshop space. I had previously laid out a selection of 20 objects or materials I use when making traditional stained glass. These ranged from lead knives to beeswax, badger brushes to porcupine quills, cow ribs to



*At the end of the Westminster Abbey visit and workshop day each SSLP student presented their ideas to the rest of the group. (The pictures in this and the previous article were taken by Lara Brookes, head of careers, SSLP Link.)*

Indian ink. There were also lots of different glass samples, such as Lamberts flash, EAG streaky, acid effects and so on.

Breaking into pairs across the different schools, the students were invited to first try and identify the objects and then suggest their possible use. We had a lot of fun working out the answers!

After lunch, they set about answering the brief to create a new stained glass design inspired by some of the 18 SSLP crests, shields or logos. They worked carefully, some in small groups and some individually, and their range of approaches was refreshing.

At the end of the day, I encouraged each student to present their ideas to the rest of the group, which they did with confidence. It was a particular delight that they had all thought about what sort of techniques they would use to make their designs. Acid etching and plating featured highly!

The day went by very quickly, but perhaps that is a testament to how enjoyable it had been. It was also lovely to hear from the Abbey Education Department how pleased

## SCHOOL WORKSHOPS IN THE FUTURE

**RICHARD BLAUSTEN writes:** This particular schools activity of the Glaziers' Education Partnership, namely low cost workshops, is currently being funded by individual pledges from members of the Company with donations eventually made to the Glaziers' Foundation to enable it to make payment of artists' fees and expenses.

So far there are enough pledges to fund the rest of the programme for the Southwark Schools Learning Partnership over the rest of this year and 2024. Further pledges have been made by individual members to enable expansion next year of these low cost workshops into other schools whether in London or outside. The idea is for individual pledges to be activated only when a viable project for a workshop emerges.

The aim of these workshops is to operate with the art and design departments of schools to foster the understanding and enjoyment of stained glass art amongst young people, including those from less advantaged backgrounds. It is felt that the Westminster Abbey visit and workshop has done just that.

they were that we had run an event specifically about the craft of stained glass. As we are now aware that stained glass is officially on the "danger list" of heritage crafts, this might be just one small way of keeping alive an interest in this most luminous of the creative arts. ■



*Another family occasion – this time all the way from India where he lives – newly admitted Liveryman Madhukar Vyakuntam and his parents and wife and child.*



# Discovering Sint-Janskerk's stained glass windows

**MONIKA ZIOLA** describes how a holiday across Europe by rail took her and her children to the Sint-Janskerk (Church of St John) in Gouda, Netherlands and its stained glass windows.

The joy of stained glass windows is something I only discovered as a mature adult. I never gave much thought earlier to the beauty of them, even though they were ever present for me, being raised in the Catholic faith. It is a rather different story for my children, as they do not attend church as regularly. They accompany me on many trips however, and frequently those trips include visiting places of “stained glass significance”.

Being a single parent means I do not have the luxury of leaving them with the other parent on holidays while I pursue my artistic or architectural interests, so they get to visit places that do not attract many young visitors.

One of such places is the Sint-Janskerk (Church of St John) in Gouda, the Netherlands. We visited Gouda during the Easter holidays, as a part of the journey inspired by the book “Around the World in 80 Trains” by Monisha Rajesh. Although we did not quite manage 80 trains, the train journey across Europe, from Torun in Central Poland to Eindhoven, Netherlands (from where we flew back to UK) involved travelling on 13 trains.

Gouda was chosen as a stop predominantly for its famous cheese market, which took place on a day we visited (every



Scene from the Commemorative window for 1940–1945, donated by Gouda residents.

Thursday). But I also had a note, screenshot actually, of the post by the Glaziers' Company on social media, about the beauty of stained glass windows in the Sint-Janskerk in that charming Dutch city.

## Current church

The first mention of the Sint-Janskerk can be found in documents from the year 1280, but the current church was built after the great fire of 1552. It was named after John the Baptist, the patron saint of Gouda. With its 123 metres, it is the longest church in the Netherlands. The church is world-renowned for its Gouda glass. These stained glass windows, particularly those from the Middle Ages and the Renaissance, display scenes from the Bible and from Dutch history.

I was slightly apprehensive about a visit to this large Gothic church, because while

certainly indulging my own interest, it would require captivating the attention (and warrant the patience!) of my primary school age children.

I need not have worried! I was really impressed by the audio guides available in the church. They were structured in such a way that allowed exploring the stories depicted on the windows on many levels and catered for visitors with varying degrees of understanding. By cleverly pressing the option “I am not familiar with that story”, it made understanding of Bible stories accessible by a broad and diverse public, of different ages and faiths. For those familiar with the story, it gave an option to skip to the next part or just pause and admire the windows in silence.

Both my sons' attention was completely captured; they not only listened carefully to the audio guide but also asked a number of questions about the images they saw.

As the tour was nearing the end, there was a window that caught my particular attention. It was called “Freedom of Conscience”. Many thoughts on the long march to freedom and against oppressive governments through history came into my mind when looking at this window, from the liberation of Europe from Nazi domination and the end of World War II, to more recent conflict just east of my home country's borders.

## Protestant time

This particular window was donated by the States General of The Netherlands in 1595, to commemorate the time when they became Protestant in 1572. Quite remarkable that the governing authorities wanted to honour freedom of conscience and religion by giving this window to the church!

The image reflects the period of revolt against Spanish and Catholic oppression (the 80 years war) by the people of the Low Countries. Gouda was especially known for its concern with freedom of conscience, which to the citizens of this town may have ►



Battle scenes depicted on “Siege of Samaria ends” window attracts the particular attention of Monika Ziola's boys.





Stained glass windows in the choir providing illustrations to crucial Bible stories, from the Annunciation to the Beheading of St John.



Capture of Damietta window, donated by the city of Haarlem, where Monika was heading later that day.



Fully focused on following the audio tour, on the way to The King's window.

meant first of all the freedom to embrace the Protestant faith, yet it also referred to freedom of thought and expression in a wider sense. Freedom of conscience means the right to arrive at one's private beliefs without being coerced into an artificial unity by those who wield power over us.

In this window freedom of conscience is allegorically portrayed as a woman riding in a chariot pulled along by the virtues of love, justice, unity, faithfulness and determination. With one hand she is holding a human heart to her bosom, with her other hand she is clasping an open Bible. The vehicle is rolling over a man with a crown and a red royal cloak denoting tyranny, upending the old social order.

The other figure on the chariot with sword and shield portrays the protection of faith. The window makes visible that virtues like love, justice, unity, faithfulness and determination empower freedom of conscience to triumph over tyranny and intolerance.



Detail of Freedom of Conscience window.

My deep thoughts came to an abrupt end when my children asked a very valid question, pointing at the virtue of love which is denoted by a mother with two children – why are the children naked when everyone else is dressed? Not having a sensible answer to this question, I decided it was time to head to the gift shop!



# Exploring the personal voyage through life and beyond

**HELEN WHITTAKER**, creative director of **BARLEY STUDIO**, explains her artistry in producing two stained glass windows in a Suffolk church.



*Helen Whittaker's stained glass windows in All Saints Church, Wetheringsett, Suffolk – intended as a hope-filled meditation on voyaging and discovery, illustrating the colour and richness of the created world, and inspiring a sense of wonder.*

A bequest from Tim Alston, a resident of the parish of All Saints Church, Wetheringsett cum Brockford and Liveryman of the Worshipful Company of Glaziers & Painters of Glass, has funded the creation of two new stained glass windows in the church (each 1.8m x 3.8m). Tim initially commissioned the windows, and suggested that the design might be inspired by the English geographer and writer Richard Hakluyt (1552-1616), rector of All Saints Church 1590-1616.

Unfortunately, Tim passed away before the brief could be formalised. His twin sister Gill Alston, herself a Liveryman and former steward of the Worshipful Company of Glaziers, continued the project, working with the PCC and vicar Julia Lall. Sadly Gill never saw the final design, as she passed away on the day the design was delivered to her house.

## Adjacent bays

The two selected windows are in adjacent bays of the north wall of the church with the parish war memorial mounted between them. This location was chosen as the windows are the first thing you see on entering the church through the south porch.

Within the nave, the windows are all glazed in clear diamond quarries and the PCC were keen that the new windows retain the feeling of lightness within the building. The



*The seas of inspiration and adventure through which an Elizabethan ship is voyaging.*



*A map from Ortelius' great atlas to guide the traveller.*



*Crossing the sea to North America.*

PCC also suggested that the windows take Walt Whitman's wonderful line, "Now Voyager sail thou forth to seek and find", as the starting point for an exploration of the personal voyage through life and beyond, and that the opening lines of Psalm 107 should be incorporated.

When working to commission, the challenge for me as a stained glass artist is to gather together the various suggestions given, to create a coherent work of art with a convincing narrative that speaks both to the donor and to people using the building.

The Alstons are a well-known farming family in the village of Wetheringsett. Throughout the left hand window the sun radiates golden light, within which ears of wheat are ripening in the Suffolk fields. A pheasant and a partridge, common in this area, fly over the land, with local butterflies fluttering amongst the wheat.

To the lower left an open book, inscribed with the quotation from Walt Whitman, becomes the seas of inspiration and adventure across which an Elizabethan sailing ship is voyaging – a metaphor for our personal exploration through life and beyond. To the right, one leaf from the book bears the arms of the of Glaziers' Company, honouring Tim, Gill and indeed their father Donald Ian Alston, who was Master of the Glaziers in 1978.

## Crescent edge

In the right hand window, the crescent edge of the moon is set against the shining, star-filled firmament above a restless ocean filled with leaping Atlantic salmon. At the top of the right hand window shines the pole star or North Star, which has always guided pilgrims and explorers. A dove of peace flies above the sea with an olive branch held in its beak, just as it once guided the ark toward the promise and salvation of dry land.

Below, further pages from the book, one a map from Ortelius' great atlas to guide the traveller, and one inscribed with the opening lines of Hakluyt's inspiration, Psalm 107, "O give thanks unto the LORD, for he is good: for his mercy endureth for ever". Psalm 107 is a psalm of thanksgiving, extolling God for delivering God's people from their troubles. ►





*An Atlantic salmon leaping in the restless ocean.*

The two windows are linked together through circular geometry derived from Abraham Ortelius' *Theatrum Orbis Terrarum* of 1570, widely regarded as the first modern atlas and a work which Hakluyt probably knew. Thus the design represents the whole of the world, with the left hand window depicting land, and the right hand window depicting the sea, reflecting Hakluyt's advocacy of migration to North America and his involvement in efforts to discover the Northwest Passage.

The windows together suggest the four Platonic elements on which so much Renaissance thought was founded – earth



*A local pheasant depicted using traditional brown "grisaille" paint.*

and fire in the left hand window, and water and air in the right hand window.

Recognising the PCC's wishes to keep the lightness of the surrounding glazing, I decided to use a wide variety of texture effects within the windows to obscure the view of the trees in the graveyard outside. These textures also create a feeling of shimmering movement across the two windows, bringing them together. The use of traditional brown "grisaille" paint is limited to literal areas of imagery such as the book, the ship, local birds and butterflies.

These heavily painted areas are balanced by depth and variation of colour created through acid etching (the most acidifying I have ever done!), plating with two layers of coloured glass, and the use of coloured paints, transparent enamels and silver stain.



*The Glaziers' coat of arms – honouring Tim, Gill and their father Donald's membership of the Livery.*

There is always a collaborative element to my work, and I am fortunate to have the support of the talented team of artists and craftspeople at the studio who assist me in realising these works of art. I also enjoy working with artists from other disciplines, such as glass engraver Tracey Sheppard who designed the lettering for the text quotations.

These two new stained glass windows are intended as a hope-filled meditation on voyaging and discovery, illustrating the colour and richness of the created world, and inspiring a sense of wonder. I greatly enjoyed working on these windows and hope that they provide a fitting tribute to the Alston twins. Tim and Gill were wonderful, knowledgeable and worldly people who were always the life and soul of any party. ■

## THE MASTER'S VISIT TO ATHENS

The Master's main visit this year was to Athens, 18-21 May and we start our coverage with an introduction to Greece's culture by THEODORA KALENTZI, the Master's Consort.

## A few words about Greece

**THEODORA KALENTZI** explains the cultural experience which the Glaziers enjoyed when they visited Athens.

**Greece: the birthplace of democracy, comedy, tragedy, philosophy; the cradle of Western civilisation. Fast forward 2,500 years and what does one know about Greece? And what is one missing out on by not knowing?**

Greek culture, a magnificent tapestry that has evolved through the centuries, added to by the Romans, the Ottomans, the Venetians, the Italians, the British. Their mark and influence are everywhere, in ruins, churches, bridges, food (the debate, "Is it Greek or Turkish coffee?" is still heated; don't attempt it in Greece!), music and dance.

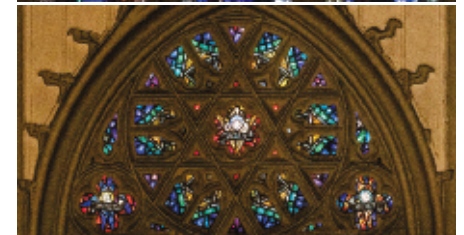
### First ever

One of the beautiful stained glass artworks we admired at St Paul's Anglican Church in Athens was the creation of Past

Master Glazier and artist Alfred Fisher. How privileged we were to be present at a reading of his memoir, his account of his first ever commissioned work, while at the same time admiring the stained glass window, lit up by the glorious Athenian sunlight.

Also how amused we were by the huge surprise expressed at every opportunity by our local Greek guide, who in her 30-year career never learned that there was stained glass art in Greece!

Opa! Let's talk about dance! Who doesn't know Syrtaki, the famous dance in the film *Zorba the Greek*, beautifully performed by some of the Glaziers on an improvised dance floor at a cosy Greek taverna under the rock of the Acropolis. And Zorba is what Greeks are about, spontaneous, loud (exceptions apply!) and hospitable.



*Details of Past Master Alfred Fisher's window in St Paul's Anglican Church, Athens.*

Even though they only met you a few minutes ago, you may well find yourself at their table or their home, sharing a meal ►



with their family. “Philoxenia”, hospitality and welcome, means exactly that, yet another of the numerous Greek words used in English.

Greek words have had a deep influence on the English language. You’ve just now read the words “democracy”, “comedy”, “tragedy”, “philosophy” and “philoxenia”, all derived from Greek. In the film *My Big Fat Greek Wedding* there’s a character who boasts that all words originate from Greek words. The fact is, there’s a grain of truth in his claim! Try to get him to change his mind and like any Greek involved in a debate, it gets really serious.

## Delicious wines

Of course, you can’t talk about Greece without mentioning its many delicious wines, many of them award-winning: Assyrtiko, the



*Glaziers perform Syrtaki on an improvised dance floor in a taverna under the rock of Acropolis.*

steely white wine from Santorini: Agiorgitiko, the velvety red wine from Nemea: and Xinomavro, with its punchy tannins from Naoussa.

# Glaziers visit Athens’ stained glass sites

**TIM McNALLY and STEPHEN SHAW, assisted by RICHARD BETTINSON, report on the days the Glaziers spent in Athens.**

**RICHARD BETTINSON writes:** The Athens trip began on Thursday 18 May when a party of 32 Liverymen and guests made its way by a variety of flights to Athens International Airport, officially named Eleftherios Venizelos, and then by a series of taxis to the Hotel Electra Metropolis. The hotel was perfectly positioned for the many places we were due to visit, as well as Syntagma Square, the Greek Parliament, the Plaka, the Acropolis and the National Gardens, and boasted a rooftop restaurant with a stunning view over Athens towards the Acropolis.

The weather was perfect and our visit started with a welcome by the Master at an evening reception and buffet supper in the

hotel’s library, where we were joined by the Master’s official guests, Father Leonard Doolan and his wife Lynne. Father Leonard is the senior chaplain of St Paul’s Anglican Church, which we were due to visit the following day to see the first stained glass window of Past Master Glazier Alf Fisher.

**TIM McNALLY and STEPHEN SHAW explain:** In Athens, stained glass does not form part of the Eastern Orthodox tradition – where most internal space in a church or cathedral would be covered in imagery and icons but where plain glass is the norm. The Master therefore had to do a lot of detective work to identify where stained glass would be found. It transpired that there were three main installations of British or German glass.

**FRIDAY.** On Friday we visited all of the stained glass in Athens, starting with St Paul’s Church. Two Victorian windows were trumped by a 1959 window by Past Master Alf Fisher (1991). The Master read an email from Alf, who at 96 was not able to accompany us, where he said it was the first major window that he made when he was in his 20s.

## Pompom guards

A walk along past the Parliament Building, with the famous pompom guards in kilts, to the Chamber of Commerce – a

Then there is good old Retsina! Before eyebrows are raised, did you know this unique flavour was developed “by accident” in ancient times when amphorae were sealed with pine resin to survive the naval trips from the motherland to the Greek colonies. It became an overnight success then, and I believe it captured some of our Glazier hearts in Athens, best sampled under the bouzouki sounds!

More hearts were captured by some other unique flavours, Ouzo and Masticha liqueur! Ouzo, not everyone’s “cup of tea” including the Master Glazier. Masticha liqueur, what a winner for our Glaziers trip, sipping every night on the roof top gazing at the magnificently lit Acropolis. This must be what the ancient gods called ambrosia.

These were just a few words...  
Yia mas! Cheers!



*In the Roman Catholic Cathedral Basilica of St Dionysius the Areopagite, an example of the stained glass crafted by the Royal Workshop of Munich.*

beautiful city mansion converted and restored recently but which had some magnificent Bavarian stained glass by Franz Mayer & Co of Munich.

The final visit was a short stroll along to the Roman Catholic Cathedral Basilica of St Dionysius, Athens. The windows in the right and left aisles of the main body of the cathedral consist of stained glass and were crafted by the Royal Workshop of Munich. They were a gift from the Prince Regent of Bavaria. The first four windows were placed in position in 1891 and the others, three years later.

These three visits pretty much covered all the stained glass in Athens that we could discover.

In the evening we had a black tie gala dinner, and our guest of honour was His Excellency the British Ambassador – to whom the Master presented a Glaziers’ mug. The venue was the lovely Athens Club, and we had a drinks reception on a rooftop terrace followed by a wonderful meal.

**SATURDAY.** We woke up to a bright blue sky and the wonderful view of the Acropolis ►



*Some of the Bavarian stained glass in the Chamber of Commerce.*





The rooftop reception at the Athens Club prior to the gala dinner – Master Glazier David Stringer-Lamarre, his wife Dr Theodora Kalentzi and the British Ambassador, Matthew Lodge.



Chatting at the Athens Club before going into the gala dinner are (from the left): Judith Bettinson, Richard Bettinson, Averil Watson and Past Master John Watson.

and Parthenon from our breakfast terrace on the hotel's 10th floor.

The morning consisted of a private bus tour of the city with earphone connection to our guide accompanied by traditional Greek music in between the explanation of the sites that we passed by.

A number of times, our bus went by the Parliament Building and the Tomb of the Unknown Soldier which is under 24-hour guard by two of the extravagantly dressed soldiers who are relieved every hour. By extravagantly dressed, your correspondent means the white tunics, pompommed shoes

and hats – whose pictures always appear in the guide books.

### Own devices

Glaziers were left to their own devices for the afternoon. Some took on the walk up to the Acropolis, others went by taxi! There was of course a multitude of others from all corners of the globe. It was worth the effort though and the whole area very well signed with interesting explanations on boards all over the site.

Your correspondent took the Child's Guide sheet when purchasing the entrance

ticket – it made everything quite clear! Others took the funicular railway up to the highest point in Athens where there is a small chapel reminiscent of that in the film "Mama Mia", dedicated to Agios Georgios on the Lykavittos Hill. The view from the top is 360 degrees and a spectacular one. We were able to look down on the whole city and its suburbs.

Others went to the Archeological Museum of Athens and reported that it was really splendid.

We were asked to collect in the hotel foyer for 7.30pm for a walk to a taverna for our evening meal and typical food and musical entertainment – was it really only 600 metres? Some took a taxi but were there to wave us to our designated tables in a very busy restaurant.

The local food was all interesting to say the least but punctuated with a regular toast of Retsina or Ouzo, both acquired tastes! The Master and his Lady started the dancing to the three-person local ensemble – a guitar, a mandolin which was beautifully decorated, and a singer. The Hon Bargemaster interrupted them as he thought that it was an "Excuse me" waltz! Whatever it was splendid to have the Master's Lady as our dance teacher for the evening even though we all seemed to have two left feet! A rowdy but very successful and happy evening!

**SUNDAY.** On Sunday we were at leisure until taking taxis in small groups for our respective flights. Many decided to go to Mass at St Paul's Anglican Church where we met the Nigerian Ambassador which was a lucky coincidence for her as she is writing a history of the stained glass in the church, and we were able to provide her with information about PM Alf's window.

Overall the Master's trip was one of the best in years, and particular thanks to the Master's Lady who went above and beyond to ensure that it ran smoothly and dietary requirements were met. A particular challenge was one member who was allergic to olive oil – a staple ingredient in almost all Greek food. ■



Glaziers seated at the gala dinner.

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