



The GLAZIER

the WORSHIPFUL
COMPANY of
GLAZIERS
& PAINTERS OF GLASS

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Monthly networking events to attract new members

MARIANNA CHERRY writes: The Glaziers' monthly networking events are a new initiative consisting mainly of informal meetings of potential and newly joined members, which started in January this year. We already are a strong, diverse and tightly knit community. After just a few meetings, we have small core of supportive regular visitors who are increasingly keen to join our livery, even if its their second livery company.

I personally joined the Company because I felt included, welcomed and at ease when I attended my first event as a guest. Immensely interesting and knowledgeable members and guests inspired me to join after only a few visits.

Following consultations

I felt honoured, intrigued and was keen to belong to our livery, because of the people I had met at meetings, the conversations we had and because I saw it as belonging to a community. So I eventually wanted to replicate my own experience by having what are now our monthly meetings, following consultations with Master Clive Osborne and Deputy Master David Stringer-Lamarre, as well as Upper Warden Tim McNally.

Thus we meet each month, on the second Tuesday of the week, at Glaziers Hall,

where the Master or other senior Glazier gives a tour and a talk about our livery. When the tour is over we move to the nearby pub, the Mug House, for the informal part, where the first drink is sponsored by the Livery, and conversations continue to flow, connections are made and ideas are generated.

Biggest asset

The biggest asset in every organisation is people, and our nearly 700 years old Glaziers has attracted stained glass artists, enthusiasts and other people from all walks of life. We are standing strong with around 400 members. However, in order for the Company to continue for, say, another 300 years and beyond, we have realised that it is important to attract younger and energetic people.

Forging and nurturing connections through our monthly meetings, we will increase our membership pool, and bring new and exciting talents of diverse people. We are now featuring stained glass artist speakers.

We communicate via WhatsApp which is used to centrally send messages, and we share upcoming bookings for the events using Eventbrite, as overseen by our Clerk Liz Wicksteed and Assistant Clerk Eleanor Milton.

The informal part of our networking is about getting to know each other.

REFLECTING THE WORLD OUTSIDE



Tony Heywood and Alison Conde's working greenhouse re-imagines a time when Nature had a more symbolic place in people's lives. Just one of a number of our articles which focuses on the natural world.



Petri Andersen's latest work features woodland scenes. Read about his scaled up focus inside.



Potential and new members of the Livery in the library of Glaziers Hall during their tour led by the Master Glazier and Marianna Cherry (third left).

It's a fun meeting too so we celebrate birthday months with cupcakes or pancakes, or even a cheese board. We have free raffle tickets and gifts to win for one or two lucky participants. People who eat together and laugh together – stay together.

We are looking forward to our next meeting with both Glaziers and new friends. I hope to see you at one too.

Thinking back to a very special Easter concert

MONIKA ZIOLA says how her visit to Milan Cathedral's stained glass windows last year triggered memories of a special broadcast concert there during the pandemic.

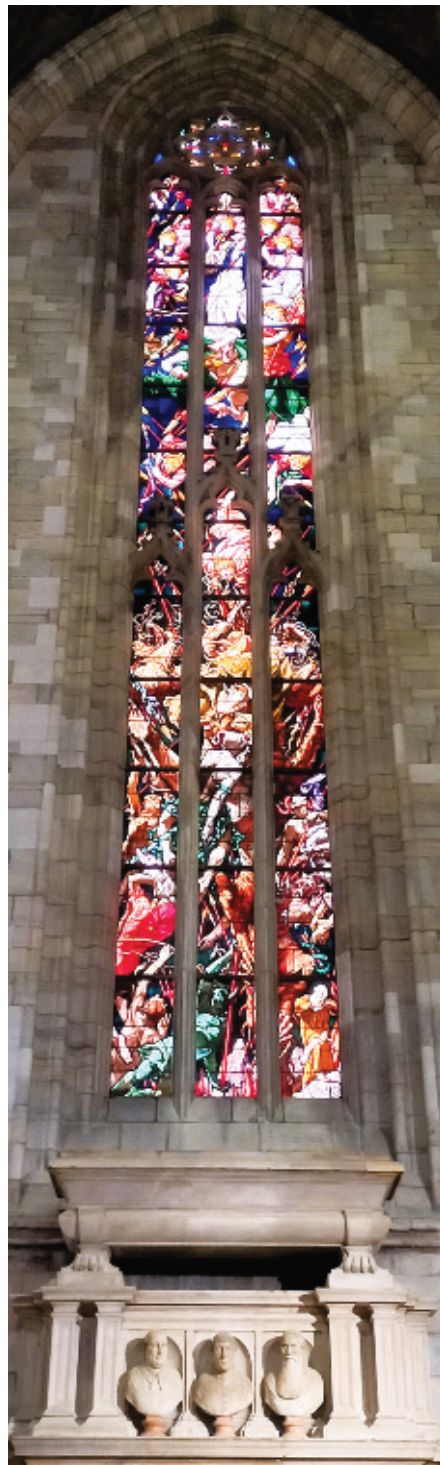
With Easter gone, and a recent visit to Milan over, my mind casts back to a very special Easter four years ago. As the countries around the world were locked down, a unique Easter concert took place. By invitation of the City and the Duomo cathedral of Milan, Italian global music icon the tenor Andrea Bocelli gave a solo performance in a deserted cathedral. The "Music for Hope" performance on 12 April 2020 represented a message of love, healing and hope to Italy and the world.

Performed in the empty Duomo to millions of live online viewers, it reached a record 28 million views in 24 hours, breaking a record for the most watched classical music concert on YouTube. Bocelli's moving performance touched millions of people around the world. While watching this historic event, and admiring the cathedral's incredible acoustics, I could not help but also admire the stained glass in the background.

Being then a freshly minted Liveryman of the Glaziers, I marvelled at the beauty of the stained glass windows behind Andrea Bocelli. I was so impressed by the whole cathedral, that Milan was added to my – rather lengthy – list of future holiday destinations. In summer 2023 I was fortunate to finally visit the Duomo. Far from being deserted at the peak



The Assumption of the Virgin Mary window in the Duomo cathedral of Milan.



The Archangel Michael presides over an apocalyptic scene in Milan Cathedral.

of the holiday season, it still impressed me with its sheer size and scale.

Individual windows

As I learned about the individual windows (all fifty-five of them!), I thought back to that memorable concert. The central window depicts scenes of apocalypse and the fears of the early stages of the global coronavirus pandemic definitely came to mind.

My favourite window is another apocalyptic scene. It depicts Archangel Michael and represents the eternal struggle between good and evil, a tangle of angels, devils' pitchforks between quivering wings and heads. The window teems with jerky movements of creatures and bold strokes,



Monika Ziola's children pose in front of one of Milan Cathedral's windows depicting the victory of good over evil.

and it punches with strong colours. It is a very dynamic scene!

My children also favoured another power struggle scene. It seems the rich red of the cloaks pictured and the victorious poses appealed to them, or perhaps the fact that in this area of the cathedral they basked in colourful light filtering through the side window. Sunny weather definitely allowed us to marvel at the windows in all their full glory with a sparkling sun that illuminated the naves.

Last impression

My last impression of the Duomo's stained glass was the window depicting the Assumption of the Virgin Mary. It is a memorable window featured during the "Music for Hope" concert, and very prominently shown as Andrea Bocelli was leaving the cathedral and walked toward the deserted plaza.

As we finished our visit to the Duomo last year, the plaza was a very different picture – bustling with activity. What a remarkable contrast!

Two sculptures, one theme, two countries

OKSANA KONDRATYEVA describes the journeys of her two “Mother and Child” stained glass sculptures and where each is now.

One of my stained glass sculptures “Mother and Child” was recently on display inside the storied architecture of St Stephen Walbrook Church, Sir Christopher Wren’s masterpiece in the City. The sculpture is one of a group of art works created by me during the mid 2010s, illustrating the universal theme of love.

They focus specifically on the relationship between mother and child – an interpretation of the theme emphasising the mother’s nurturing role. Two stained glass sculptures with the specific title “Mother and Child” were created in my London studio but have remarkably contrasting destinies.

In 2016 they both crossed the Channel for my solo exhibition at the National Museum of Ukrainian Decorative Arts in Kyiv. Made of mouth-blown glass with the application of painting, silver staining and acid-etching techniques, the art works showcased traditional stained glass making, revealing the beauty of medieval craft and its potential in contemporary artistic practice.

After the solo exhibition in Kyiv, one of the stained glass sculptures was included in the museum’s permanent collection and was displayed in the glass section of the National Museum of Ukrainian Decorative Arts.

But that lasted until the outbreak of the full-scale Russian invasion on 24 February 2022 when all the museum’s exhibits were secured and moved to a safe place until peaceful times. The other “Mother and Child” sculpture returned to London and was



Iconography of the “Mother and Child” sculpture in the UK. Photograph taken during the solo exhibition at Wells Cathedral in 2019.

exhibited at Wells Cathedral in 2019 and most recently in St Stephen Walbrook in 2023.

For centuries St Stephen Walbrook has been standing as a symbol of London’s resilience and enduring spirit. Like a legendary phoenix, it emerged from the ashes of the Great Fire of London; it was also restored after being bombed during the Blitz – the series of archival photographs displayed in the church still remind us of the war horrors.

Today St Stephen’s stands in all its glory, being a spiritual stronghold within the timeless and ethereal. And the year 2023 was very special for St Stephen’s. It marked three important anniversaries: the 350th anniversary



In its own bespoke wooden frame, the other “Mother and Child” sculpture with a different design in the permanent collection at the National Museum of Ukrainian Decorative Arts in Kyiv. Photographed in 2021, before the outbreak of the full-scale war, and now in a safe place in Ukraine.



Detail of Oksana Kondratyeva’s “Mother and Child” sculpture still in Ukraine. Compare with the iconography detail of the sculpture in the UK.

of the church’s present building and the 300th anniversary of the death of its architect, Sir Christopher Wren – as well as the 70th anniversary of the founding of the Samaritans.

It was a timely initiative to exhibit “Mother and Child” in this space, closing the year of the array of its celebration events. As there are no stained glass windows in St Stephen Walbrook, the display also endeavoured to bring awareness of the stained glass craft which has been listed as “endangered” by Heritage Crafts since 2023.

Vivacious dialogue

The “Mother and Child” stained glass sculpture was placed in a vivacious dialogue with Henry Moore’s circular altar and Patrick Heron’s dazzling kneelers – two remarkable 20th century art works at St Stephen Walbrook. During the Second World War, Moore produced powerful drawings of Londoners sleeping in the London Underground while sheltering from the Blitz.

Soon after, he expressed the joyful unity of mother and child in his work by producing many “mother and child” compositions. Through the display of my own “Mother and Child” at St Stephen Walbrook, past and present have been interwoven in a tapestry of events.

Remarkably, Moore’s wife Irina Radetsky, a Royal College of Arts alumna, was born in Kyiv in 1907 to Ukrainian–Polish parents. She was a lifelong muse for Moore.

There is another rather poignant connection. The wooden frame, which I designed as a constituent part of the sculpture to make the artwork portable, was made by a carpenter of Ukrainian origin. He was also a British Army reservist and returned to his native country soon after the full-scale Russian invasion of Ukraine. He is the fourth British national known to have been killed in action in the Russo-Ukrainian war while rescuing injured soldiers on the battlefield.

As has been the case for centuries, stained glass remains an eloquent and transformative art medium, being capable of articulating a powerful message in the 21st century. ■



The stained glass sculpture “Mother and Child” in front of the Henry Moore altar, surrounded by Patrick Heron’s kneelers at St Stephen Walbrook. Displayed over Christmas 2023.

THE MASTER'S VISIT TO OXFORD

The Glaziers visited some of Oxford's colleges and their chapels at the beginning of March starting on the evening of Sunday 3rd and ending during the day on Tuesday 5th, during a stay led by Master Clive Osborne, a former undergraduate at Christ Church. Here, two of the participants write about the visit.

VISITING CHRISTCHURCH

STEPHEN CHATER reports on how the Glaziers spent their time at Christ Church, Oxford.

The Master's trip to Oxford began with an extended visit to Christ Church which involved only a short walk from the Eastgate Hotel where we were staying. Christ Church is a unique institution in many ways – in being a dual foundation of college and cathedral (and in being the only Oxbridge college, therefore, without "College" in its name – a reference to "Christchurch College" is an unfortunate solecism).

Christ Church is further unique in educating a record number of British Prime Ministers (13 so far), in designating as "Students" those who elsewhere would be referred to as Fellows, in housing the first public art gallery in Britain, and, since last year, as we learned in the course of our visit, in containing glass by both Patrick Reyntiens and his son, our Upper Warden, John Reyntiens.

Extremely fine

The group first made its way to the extremely fine 18th century Upper Library where we were given an introduction to the history of the library and its collections by the librarian, Gabriel Sewell. It was fortunate that the visit coincided with an exhibition which celebrates Christ Church's collection of early editions of the Book of Common Prayer and related material which testifies to a turbulent period of religious and political history.

The exhibition's highlights include William Tyndale's 1536 New Testament; the first edition of the 1549 Book of Common Prayer; the contentious 1637 Scottish Prayer Book, drawn up for the Church of Scotland on the instructions of Archbishop Laud; and a 1651 first edition of Thomas Hobbes' *Leviathan*, a classic work of political theory forged in the tumultuous period of the Civil Wars in Britain.



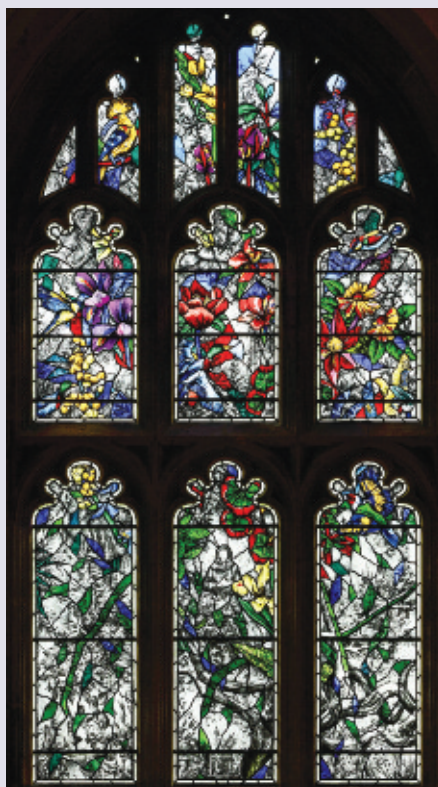
Glaziers examine exhibits in Christ Church's Upper Library.



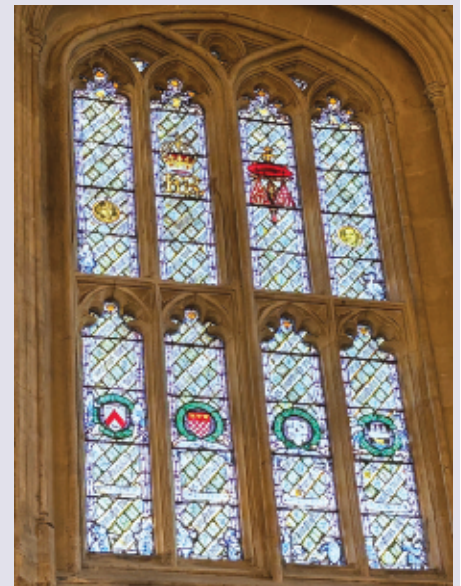
The windows of Christ Church Cathedral are shown to the visitors.

We were also shown a red felt hat (or galero) which is said to have belonged to Cardinal Wolsey, who founded Cardinal College which was the forerunner of Christ Church. It is thought that Wolsey received the hat from Pope Leo X in 1515, after which it passed through various owners before being acquired by the art historian Horace Walpole, who added it to his collection at Strawberry Hill.

The hat was subsequently bought by the actor Charles Kean, who is said to have worn it more than once when playing Wolsey in Shakespeare's *Henry VIII*. Members of Christ Church purchased the hat in the 19th century and presented it to Christ Church.



John Reyntiens' window in Christ Church Cathedral.



Patrick Reyntiens' Alice Window in Christ Church Hall.

We then made our way to the cathedral, one of the smallest in England, which was originally the priory church of a 12th century Augustinian religious house. Our arrival happened to coincide with the start of a short organ recital, after which we divided into two groups led by excellent volunteer cathedral guides.

We were shown windows featuring glass from a wide range of periods from medieval glass in the Latin Chapel and Lucy Chapel to 17th century glass by Abraham van Linge and 19th century glass by Burne-Jones, William Wailes, James Rogers and Clayton & Bell.

New glass

The tour of the cathedral concluded with a viewing of the first new stained glass to be installed in the cathedral for over 130 years. This was designed and made by our Upper Warden, John Reyntiens, in collaboration with Mai-loan Tu and other members of his studio. The window depicts St Francis of Assisi and was given in memory of Edward Hector Burn, tutor in law at Christ Church from 1954 to 1990, and the Master's tutor in the mid-1970s.

The saint is portrayed wearing his drab habit which contrasts strikingly with the bold colours of the surrounding trees, animals and birds. These include representations of Edward's dog, Piccola, and three Christ Church ducks which can often be seen in the pond in the centre of Tom Quad.

John gave us an excellent description of his work on the window, valiantly competing at times with bursts of music from the cathedral organ and, later, with the start of choir practice ahead of Evensong, which was attended by the Master and members of our party.

The final part of the tour took us into Christ Church Hall, which rises dramatically on the south side of Tom Quad. It is approached by a staircase which is a splendid example of 17th century Gothic architecture. The hall itself is the largest pre-Victorian one in either Oxford or Cambridge with a spectacular hammerbeam roof. Completed at the same time as the kitchens in the 1520s, the hall has been in almost constant use since the 16th century. ▶



The Gala Dinner in the McKenna Room, Christ Church being addressed by the Master.

The stained glass is largely by Patrick Reyntiens and dates from 1979-82, described in the Pevsner's Buildings of England series as being "in a fine Late Victorian spirit, with diagonal lettered bands of C15 derivation". One window celebrates the literary work of mathematics tutor Charles Dodgson, better known as Lewis Carroll, and the inspiration for his works, Alice Liddell, who was the daughter of Henry Liddell, who was Dean of Christ Church from 1855 to 1891.

The visit to Christ Church culminated the following evening with a formal dinner in the McKenna Room, where we were addressed by the Dean, the Very Reverend Professor Sarah Foot, the first female dean in the history of the foundation.

(EDITOR'S NOTE: Stephen Chater is himself a former undergraduate of Christ Church, Oxford.)

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VISIT TO THE CHAPELS OF OXFORD UNIVERSITY

PETER HILDEBRAND reports on the Glaziers' tour of Oxford's college chapels.



Lincoln College Chapel in all its glory.



A detail from the distinctive style of one of Merton College Chapel's more interesting windows.



This window certainly brightens up Wadham College Chapel.

The Company's motto asks the Lord to give us his light, and a wonderful light was in welcome abundance on our visit to Oxford, where the stained glass at Christ Church and in the college chapels was sparkling and inspiring.

Our visits to chapels on Monday started at Wadham College, where the chapel has fine examples of stained glass from the 1610s and 1620s, made during the first revival in the craft following the English Reformation. The glorious east window is by Bernard van Linge and it was interesting to compare it to the work of his



One of a series of windows in Harris Manchester College Chapel.

brother, Abraham, when we visited Lincoln College Chapel later in the morning.

Those two chapels were separated by a visit to Jesus College Chapel, where the focus was on the Victorian revival in stained glass. The side walls had examples from some of the major Victorian studios – Clayton & Bell, Lavers & Westlake, and Kempe – all in traditional gothic revival style. However, the early Victorian period also allowed for a more pictorial approach, and the east window by George Hedgeland had rather more in common with the east window at Wadham.

Masterful exposition

When we moved on to Lincoln we were met by Dr Mark Kirby, whose masterful exposition on the chapel's stained glass was greatly enjoyed. The college was also kind enough to offer us some lunchtime refreshments, and the opportunity to see some very special roundels, not always seen by visitors, and not all of which had standard scenes – a lady windsurfing on a fish is certainly unusual!

After lunch we visited Merton College Chapel, where the exceptional range of early 14th century stained glass is rivalled only by ▶



The spectacular stone reredos dominates New College Chapel.

the nave of York Minster. The north transept displays windows made in 1702 by William

informative tour of the college grounds and a visit to the Old Library, where the glass is

Price the Elder, the founder of the most important family of stained glass artists in the south of England in the 18th century.

Originally displayed in the east window, they have recently been conserved by Barley Studio, under the direction of Past Master Keith Barley. The chapel tour was combined with an

being conserved by York Glaziers Trust, under the direction of Liveryman Professor Sarah Brown.

Outstanding collection

Tuesday morning started with a tour of the grounds at New College, before a visit to the chapel with its outstanding collection of 14th and 18th century glass. The Victorian reputation for prudishness was in full view, when we learnt that the 1774 images of Adam and Eve, by William Peckitt, which originally had strategically placed fig leaves, had been overpainted by the Victorians with more modest attire.

Our final destination was the chapel of Harris Manchester College, where all the windows are from designs by William Morris and Edward Burne-Jones. In addition to the use of existing designs, Burne-Jones designed three figures specifically for the chapel, including an exquisite 1896 image of Truth – a fascinating counter point to the 1859, pre-Morris & Co, design seen at Christ Church cathedral on Sunday.

Japanese glass art incorporating European design

RICHARD BLAUSTEN writes: In early February I was privileged to be the guest at a small lunchtime gathering in the apartment of Kyoichiro Kawakami, minister at the Embassy of Japan, in London near Lord's Cricket Ground, specifically for me to meet his namesake, stained glass artist Kyoichiro Kawakami. This was for Mr K to explain how he was developing glass tableware designs for the European market.

The meeting followed an article about the 90 year old artist's glass work (dishes for food, jewellery, and interior and outdoor sculptures) in last year's Summer issue of *The Glazier*. The indefatigable Mr K wanted to show me how he was incorporating designs from France into his dishes following a visit to Paris. In addition, he and his team (also present) were researching a venue in London to hold an exhibition of his work, particularly to demonstrate his tableware (including drinking glasses).

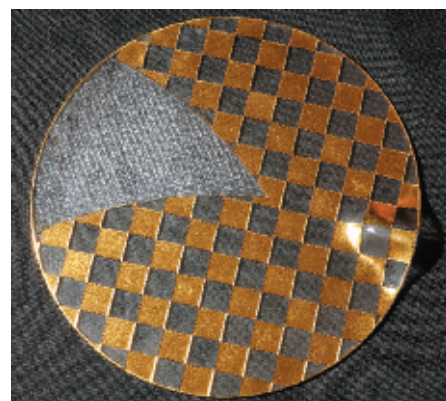
Mr K wasn't seeking to produce full sets of tableware for all courses of the meal, but rather glassware for specific servings – especially those that merited special presentation.

Various dishes

Mr K had laid out various glass dishes and drinking glasses to show how his designs had developed over the years albeit all retaining distinctive Japanese traits, including his latest exploratory designs for the European market. With all his glass dish work the emphasis is on providing an enhancing environment for the food that is to be served and at the very least doing full justice to the quality and look of the food. And with gold material often playing a role, part of Japanese tradition.

In terms of potential purchasers in the UK, one could see certain high-end restaurants using his glass dishes, following on from enthusiasm expressed by a number of Paris' Michelin-starred restaurants. Also, as far as consumer purchasers would be concerned, individual dishes used for food, or indeed displayed on sideboards or in cabinets, could feature as major talking points. For instance, to be served cheese on a glass and gold dish incorporating the straight gold lines of Japanese design would undoubtedly be a focus of conversation.

Contributing aspects of Mr K's work are his sense of humour and joy plus his wish to sometimes surprise, namely by his use of light – whether for his sculptures or, of course, his dishes. So, for instance, as he demonstrated, small glass ornamental sculptures could have their colour transformed when put by the window and exposed to the sunlight streaming in. Also



Mr K's cheese plate has a fine kiriko cut in one area, with a gold Ichimatsu (traditional Japanese checkered pattern) baked around it, while there is a raised area to make it easier to hold. Says Mr K: "The idea from me is that you can use an elaborate cheese plate like this to serve an assortment of delicious cheeses."



A dinner plate from glass artist Kyoichiro Kawakami – the chintz look with the bird pattern arranged with gold on the rim was inspired by a visit to Paris, indeed was actually designed when in Paris. And, as he says of the effect of the glassware being placed against a plain background: "A light from the ceiling allows you to enjoy the shadows when the food is served on the plate."

some of his new dish and bowl designs produce unexpected results when put against plain backgrounds and exposed to interior lighting overhead.

Japanese fare

Our own lunch in the apartment consisted of Japanese fare eaten in the Japanese style and was enlivened in the latter stages by Mr K performing his own tea ceremony – or rather demonstrating his own picnic tea making operation. All of his own design, out came a little basket containing a decorated glass made by himself with the tea scraped by himself into the glass. Hot water was then poured in and stirred with a narrow glass spoon with strong colours, designed by Mr K, and stirred by him with a characteristic flourish.

Indeed, it is the character of Mr K's glasswork that makes it so attractive. It draws on everyday life and nature, and is symbiotic with the food and drink to be consumed. One looks forward to his exhibition in London and maybe his glass on sale in West End stores. ■

The Royal Navy visits Glaziers Hall



Master Glazier Clive Osborne presents a cheque for the HMS Kent Welfare Fund to commanding officer Commander David Armstrong at Glaziers Hall.

Early February saw a contingent of uniformed crew from the Livery's affiliate ship HMS Kent assemble in the reception area of Glaziers Hall to be welcomed by Master Glazier Clive Osborne, the Clerk and other Liverymen, before moving upstairs to the River Room for presentations to the winner and runner up of the Sailor of the Year Award sponsored by the Company.

The HMS Kent contingent was led by commanding officer Cdr David Armstrong



Sailor of the Year Warrant Officer Lee Harding with the Carisbrooke Cup on which the names of winners are recorded.

and included three lieutenant commanders plus other ranks and two of their guests, making a total of 11 visitors, the largest number of Kent crew that have visited Glaziers Hall.

After chat between the visitors and Livery hosts, the Master gave a speech of welcome plus an introduction to the Company. Also, he handed over a cheque for £500 for the HMS Kent Welfare Fund and explained that the Livery was committed to signing up to the Armed Forces Covenant.

Phil Fortey then gave a brief talk about the Carisbrooke Cup on which he had arranged for the Sailor of the Year's name to be engraved. This was followed by a short speech by Andy Lane under whose Mastership and at whose behest the affiliation was established, Andy personally sponsoring the cup. He mentioned our member then



Sailor of the Year runner up Leading Seaman Niamh Rowley receives her certificate.

Lt and now Lt Cdr Sam Fields who had initiated the contact with the Navy, and Richard Blausten who had organised the relationship with the ship.

The award presentations then took place. The Sailor of the Year was Lee Harding, the ship's senior mechanical engineer rating. The citation, as read out by the CO, said he "was singlehandedly a key component of Kent's operational capability in 2023. Trusted, dedicated and a consummate professional, he has ensured Kent remained in good material condition, despite her advancing years and the wear and tear imposed by the raging North Atlantic". He was presented by the Master with the Carisbrooke Cup and a certificate.

The runner up was Leading Seaman Niamh Rowley. Her citation, again as read out by the CO, mentioned that she "has stood out for both her tactical proficiency as an underwater warfare rating and more widely as an upstanding member of the Ship's Company. She conducts herself in a manner in keeping with far more experienced and senior personnel, which is a credit to both her mature outlook and sense of professional pride."

Commander Armstrong expressed his appreciation for the day's events and the support given by the Glaziers to the affiliation since it had begun. He explained that the ship was shortly to go into dock for a major refit which could take up to two years but that somehow the affiliation would continue.

The visitors were then taken on a tour of Glaziers Hall by Paul Rogers and Hamish McArthur. This was followed by tea and biscuits in the River Room. At the end of the proceedings the visitors changed out of their uniforms and, before leaving, a Kent shield was presented to the Master. Following this

the visitors adjourned to the next door wine bar along with their Glazier hosts. All in all, it was a hugely successful occasion, the visitors being so appreciative of the experience. ■



Most of the HMS Kent representatives with the Master.



Glazier hosts and their HMS Kent visitors in a farewell picture at Glaziers Hall.

WHAT GLAZIERS ARTISTS AND CONSERVATORS HAVE BEEN DOING

We are beginning a rolling series of descriptions by Glaziers artists and conservators of the work they have most recently been doing and which they particularly wish to talk about. This issue we are very fortunate to hear from so many we haven't featured for a long time or at all.

The Cloths of Heaven Window

AMBER HISCOTT explains her *The Cloths of Heaven Window*: I am usually associated with designing large scale architectural glass in the public domain, often realised in screen printed enamel. However, recently I have enjoyed working on a smaller scale for more intimate commissions. Returning to my roots, working with sheets of mouth-blown glass has reignited an earlier fascination with a searingly remarkable material.

But I don't start with the technical means. I begin with the demands of the site. The architecture, the light, the function of the space.

Often my commissioners are already acquainted with my work; a personal connection develops through discussion. Something new and different is extruded between us. By that I mean a theme, or an idea, which I then go off and freely explore in solitude.

Jumped out

In my most recent work for a house in Oxfordshire something jumped out at me on the first visit. Beside the front door was a plaque commemorating W. B. Yeats who had lived there for a couple of years. It was a gift!

One particular poem came to mind: ***Aedh's Wishes for the Cloths of Heaven***
*Had I the heavens' embroidered cloths,
Enwrought with golden and silver light,
The blue and the dim and the dark cloths
Of night and light and the half light,
I would spread the cloths under your feet:
But I, being poor, have only my dreams
I have spread my dreams under your feet;
Tread softly, because you tread on my dreams.*

The window was to be internal, set in a wall between the lounge, which was to be cool and sophisticated in refurbishment, and the den, which was to be lively, colourful and fun.

Making stained glass work from two sides is tricky. It usually lives and dies by the quality of light it transmits, rather than reflects. Years ago, while still a student, I drove to Germany to buy opal glass for an internal domestic commission; it tends to hold low light better. The finished window ended up in the V&A.

Glass stock

I wasn't planning to go that far again. This window needed to be made from my glass stock which had accrued in the basement over the years.



One side of Amber Hiscott's internal window viewed from the lounge.



The other side of Amber's internal window viewed from the den.

This time I used French flash glass, a gorgeous burnt sienna colour, thinking I would acid etch it, to give tonal contrast, and even paint and fire gold lustre, which would glint under reflected light, but read as dark lines against transmitted light.

Drawing the sky, in its myriad ever changing form, was my way of focusing on the Cloths of Heaven theme. I half-filled a sketchbook after swimming in Gower, tilting my head to the careening light filled clouds. I was using burnt sienna watercolour, plus a gold pen. To set off this lyrical mark-making, I chose a simple geometric grid of lead, which echoed the existing Georgian and Victorian window frames.

The clients loved the design I presented. ■

Glass conservation at Highcliffe Castle



Before conservation by Sarah Jarron this 17th century Flemish roundel was in 45 fragments.

SARAH JARRON writes: I became a Freeman of the Worshipful Company of Glaziers in 2019. I principally work as a conservator and have been fortunate enough to have had some very interesting and prestigious projects during my career. Since 2021, I have been the resident Stained Glass Conservator at Highcliffe Castle in Christchurch, Dorset.

My role involves the care and conservation of an entire collection of around 150 stained glass panels which were once displayed in the windows of this stately home.

The castle was built between 1831 and 1836 and was the vision of Lord Stuart de Rothesay. He was a distinguished and widely travelled diplomat, who became a great collector of art and antiquities, with a particular passion for stained glass.

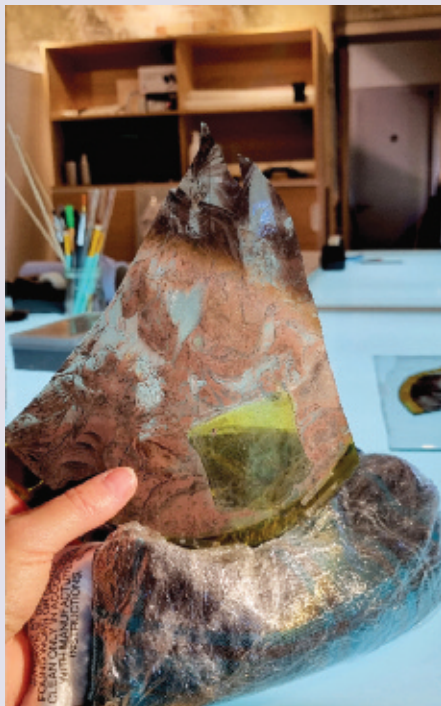
Sadly, the castle experienced a turbulent history, culminating in two devastating fires and subsequent dereliction in the late 1960s. The stained glass remained *in situ* throughout.

Since the late 1990s, there has been an ongoing restoration campaign funded by the Lottery Heritage Fund and the Pilgrims Trust.

Varying size

The collection I oversee encompasses pieces from France, Germany, Switzerland, Belgium and the Netherlands, as well as local glass from Christchurch. Most of the stained glass is a lot older than the castle itself, with pieces dating between c1400 and 1840. Of the entire collection of varying size, more than 100 pieces required conservation.

To illustrate recent work on this collection I have selected a 17th century Flemish roundel, which was in particularly poor condition. Having survived the fires and subsequent vandalism, it was dropped during an exhibition around the Millennium. This small piece, approximately 25cm x 20cm, had shattered into 45 fragments. ▶



During conservation.



After conservation – in the style of the Related School of Jan de Caumont, the roundel has a special significance for Sarah.

The iconography depicts the *Coronation of the Virgin by the Holy Trinity* and is a standard design for the period. The Virgin Mary is held aloft in the clouds, with God the Father above right, Christ to the left, and above centre is the Holy Spirit in the form of a dove. The roundel is in the style of the Related School of Jan de Caumont and as a result it has a special significance for me. In 2015, I was part of an international team working on a scheme of windows by Caumont at the Abdij van Park in Leuven, Belgium.

Complicated repair

This roundel was complicated to repair as the mouthblown glass was not flat. I first pieced it together in a vertical position before bonding it with HXTAL epoxy and retouching the breaks with acrylic based cold paints.

The collection at Highcliffe Castle will be going on display later this year and I would thoroughly recommend everyone coming to see it.

Artistic collaboration bridging continents

THOMAS WOODMAN-POVEY describes the transcontinental collaboration between himself and fellow Australian **Kate Ceberano**. Nestled in the cellar of my 14th century nunnery on the edge of the Cotswolds, my studio serves as a retreat for my artistic endeavours. As an Australian stained glass artist who has called the UK home for the past decade, my work echoes with a melange of cultural influences.

In a serendipitous turn of events during the isolation of the first lockdown period of 2020, I found myself in fortuitous collaboration with Australian artist and singer **Kate Ceberano**. Despite the physical distance separating us – with **Kate residing in Melbourne and myself in the UK** – we embarked on a journey of artistic exploration.

Shared passion

Bonded by a shared passion for the arts Kate and I seamlessly merged our interests and ideas by conversing regularly through video calls, text messages and email. What began as a fast friendship soon blossomed into an artistic partnership fuelled by a shared language and vision.

Owing to the geographical chasm between us, Kate and I have never worked in the same space together at the same time. Yet, this unconventional approach has never blocked our creativity.

Natural elements

To date our partnership has yielded a series of works each infused with natural elements of the earth by incorporating semi-precious and precious stones into each. Most recently we have started to introduce gold and this excites me beyond measure!

I affectionately describe our latest piece as a “two for the price of one window”! When light is projected from the rear, the glass takes on the appearance of a traditional grisaille painted window.



One side of Thomas Woodman-Povey and Kate Ceberano's “two for the price of one window”.



The other side of Thomas and Kate's stained glass window which pays homage to their mutual adoration of Byzantine art.

However, we break from convention by integrating visual elements that emerge only as the light dims, revealing luxurious 24ct gold accents fused into the glass. This pays homage to our mutual adoration of Byzantine art while infusing a fresh dimension into the medium, visible exclusively in low light.

Our innovative approach ensures the window remains captivating at all times, offering a charming surprise to viewers regardless of the lighting conditions.

Burns bright

Beyond my collaborations, my passion for stained glass burns bright. I relish every opportunity this medium has afforded me. From the solitude of my cellar studio in the UK to the vibrant energy of my international partnerships, stained glass has been my constant companion on a journey of artistic exploration and self-discovery. As I continue to push the boundaries of this timeless craft, I am grateful for the endless possibilities it offers and the joy it brings to my life.

Scaling up woodland scenes

PETRI ANDERSEN writes: In late September 2023 I completed my commission for **St Francis of Assisi Church, Petts Wood**. The window depicts **St Francis of Assisi preaching to the animals**. The brief was to include native birds in the design. In addition to the many natives there is also a ringed neck parakeet. This visitor from foreign shores has taken up residence in many parts of the UK and was included in the design to point to the Church's mission to both local and overseas populations.

The design pulls on some of the more nature inspired woodland scenes I have been engaging with in recent years. Hitherto the woodland scenes have been smaller scale highly detailed pieces, so it was an interesting and fulfilling departure to include elements of these works on a much larger scale.

In the spring of 2023, I made a lion and unicorn panel for an exhibition at the Stained Glass Museum. This was the largest of my woodland scenes. There was a plethora of



Petri Andersen's window depicts St Francis of Assisi preaching to the animals, in a woodland scene.



More woodland background as the left-hand runner eventually passes the baton of school life and values to the right-hand runner to commemorate the 400th anniversary of William Borlase Grammar School, which was attended by the late Past Master Stuart Lever.

Marlow. The window was funded by the family of Past Master Stuart Lever and was made to commemorate the school's 400th anniversary. The left-hand window draws on themes of school life and values throughout its long history whereas the right-hand light draws on more current school themes.

Uniting the two designs are a pair of relay runners. The runner from the historical side is passing the baton onto the runner from the present.



Elizabeth Welch's Halycites – full of symbolism about the environment's man-made problems.



Petri's lion and unicorn panel in a decidedly woodland environment.

techniques employed to pull together this highly detailed work including: plating of etched flash glass; selective use of streaky glass; jean cousin pigments; pigments I developed by dissolving wire wool in vinegar; silver stain (yellow); copper stain (pink) and traditional glass paint.

Pushing boundaries

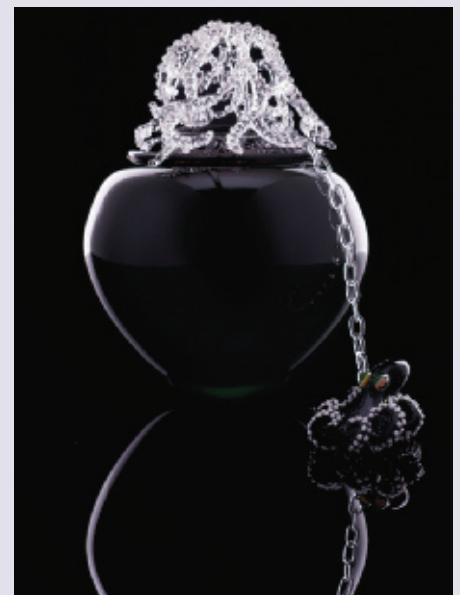
In the execution of this work, I was pushing the boundaries somewhat as to what can be achieved with traditional stained glass techniques.

In January 2024 I installed a pair of 4' x 6' windows into the newly built refectory at the Sir William Borlase Grammar School in

Man's impact on the natural world

ELIZABETH WELCH explains: The body of work I am going to talk about focuses on our impact on the natural world.

HALCYITES. The blown vessel represents the man-made problems that created the environmental crisis we face and the solutions to it. The chain is about how the corals are tied to what decisions we as a species make, the sandblasted glass shows us what we may lose and the anemone represents what bio-diversity is



Elizabeth's Octopus Garden and its hidden pollution – the uranium vessel glows under black light during sunrise/sunset.

supported by the reef and the hope that it is not lost.

THE OCTOPUS GARDEN. The uranium vessel represents the hidden pollution we



To let the octopus out the lid must be opened carefully.

create. It glows under black light during sunrise/sunset. Chained to its home the octopus is unable to leave. As regards the uranium in the octopus itself, the contamination travels up the food chain; for what it consumes, we consume.

Past mistakes

The hinged lid allows the octopus to be placed within. Opening must be done carefully, like facing the past mistakes of our species where we had kept the lid closed.

This work is a combination of all my training, pulling in skills learnt in the hot glass workshop to create larger scale lampworked sculptures. It is a way of sending a bigger message. For my artistic motivation, self-conservation of the natural world is something that's very important to me.

TEAM WORK



St Agnes is Martyred, St Agnes Catholic Church, Key Biscayne, Florida. **KATHY JORDAN**, director of art for Willet Studios, which has just celebrated its 125th year in America, says: "We have windows in all 50 states in the USA. What I am most proud of is the collaborative team work on some fantastic new window projects, of which this is one."

A greenhouse with a big difference

Artists Tony Heywood and Alison Condie (via their studio Heywood & Condie in Paddington, London) have produced a striking stained glass greenhouse as part of their developing "horticultural installation art", now moving into stained glass. Here, **TONY HEYWOOD** describes their jointly produced garden structure:

This sculptural, architectural work consists of a working greenhouse, constructed from salvaged 18th and 19th century ecclesiastical stained glass. The original iconography has been reconfigured to present a world of chimeras, mythical creatures and folkloric hybrids – part plant/part human/part insect – which combine to suggest an archaic, more primitive world.

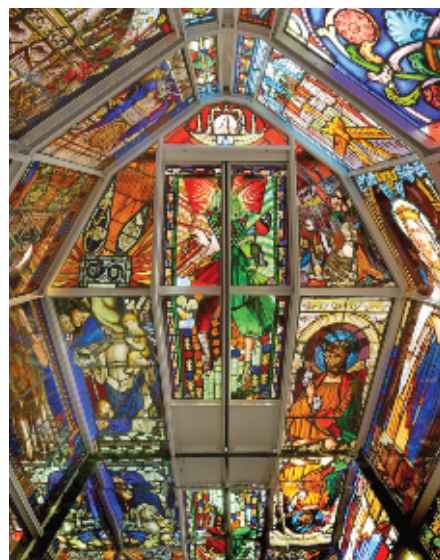
The walls are adorned with symbols and patterns which humans have used for thousands of years to celebrate the cycle of life – birth, growth, life and regeneration – from times when human, plant and animal fertility was the central focus of sacred concern.

Patterns and symbols, representations of the mother and child, birds, flowers, seeds, rain, meandering water courses and rich fertile soils adorn the walls and are reflected into the void inside the greenhouse. This allows us to shift in consciousness to re-imagine a time when Nature had a more symbolic place in people's lives.

This structure contains no living organisms, only a mirrored floor which creates an internal reflective void, symbolising the act of gardening as a transcendent activity.

This glasshouse is a horticultural temple – a metaphor for the living Earth and a place of sanctuary and introspection. It represents an environment in which nature holds an elevated, intuitive position, often mediated through the quotidian activities of watering, sowing, feeding and propagating.

It is through such daily rituals that the gardener may, consciously or unconsciously, achieve a deeper personal understanding of



Inside Tony Heywood and Alison Condie's greenhouse, called *Sacré Blur*. (Picture by Anne Purkiss.)



The exterior of the Heywood & Condie stained glass *Sacré Blur* greenhouse (when displayed in the Jerwood Gallery, Hastings). Size: 2.3m (ht) x 2.3m (l) x 2m (w).

his or her place in the world. The nurture and care of nature fosters hope, faith and responsibility and, through these emotions, the gardener learns to experience a sense of wonder and a heightened physical engagement with the external world, leading to a more virtuous, more intuitive way of living.

The work has now been sold and gone into a private art collection.

FROM THE EDITOR: Tony Heywood and Alison Condie will be writing about their artistic development in the Summer issue of the magazine.

DEFINITION OF A GLAZIER

DE GLAZEMAAKER.

Het leven zucht, Naar licht en lucht.



FROM THE EDITOR: Stained glass artist **DOUGLAS HOGG** sent me this picture with the following comments:

What is a glazier? A glazier is a tradesman. In the Oxford dictionary, "one who mends glass". Here is a tile with the Old Dutch translating as: "The Glazier – life seeks inspiration from light and air." But the whole glazing industry is out there, doing many amazing things... keeping pace with time; the early days of glasyer (1300s) are long gone now!

But the other Oxford meaning of glazier is one who is prone to endless monologuing. So I'd best be off...

Some striking glass in Madrid



The Virgin Mary with the Holy Child in Manuel Ortega's window in Madrid Cathedral.

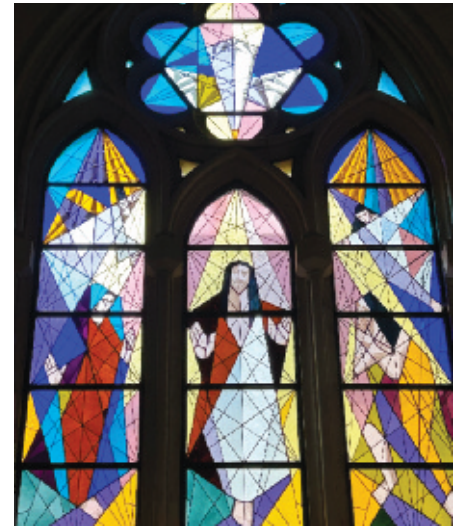
Father **MARK JACKSON** spent five weeks as **Locum Rector of St George's Anglican Church in Madrid** during which time he



Christ being baptised – Manuel Ortega giving him a Spanish perspective.

visited **Madrid Cathedral** taking some pictures of its very distinctive windows. He writes:

Madrid Cathedral, opposite the Royal Palace, commands an outstanding position in the city. Whilst the cathedral is fairly traditional in style but not of any great



The Resurrection as shown in Madrid Cathedral.

architectural merit compared to many in Spain, it has a surprising and pleasing set of modern glass representing characters of local saints and the traditional figures of Christ and the Blessed Virgin Mary.

Designed principally by Manuel Ortega in 1998, they let in an extraordinary light and colour into what would otherwise be a dark and sombre place. They lift the spirit of the place and add an extraordinary dimension we associate with challenging designs and executions of themes. This is the power of stained glass put to good and effective use – the power to appeal to our senses and invoke and spark our thinking. ■

LIVERY NEWS

INSTALLATION ACTIVITIES. The Installation Court at the end of November saw **Clive Osborne** become Master, **John Reyntiens** Upper Warden, **Tim McNally** Renter Warden and **David Stringer-Lamarre** Deputy Master. New Stewards were **Stephen Chater** (Master's Steward), **Azad Ayub**, **Peter Hildebrand**, **Graham Spencer** and **Ian Seear** (Reserve Steward). The Installation Dinner's guest speaker was David White, Garter Principal of Arms, who had most recently played an important part in the ceremonial for the Coronation.

WINTER LIVERY DINNER. This occasion not normally having a guest speaker, attendees were treated (yes treated) to an informal discourse by the **Very Rev'd Dr Mark Oakley**, Dean of Southwark, which related his own personal heart situation to the need for the Company, the Church and society as a whole to have a healthy heart.

He put all this into context: "What I am saying I suppose is that it took a hospital bed

to get me to see that the things that matter most in this world – love, relationship, connection, trust, wisdom – these are the things that increase as they are shared. The more you give of these the more you have."

He referenced the training and educational work of the Company – and particularly the young people's "We See You" stained glass education project addressing modern day slavery, whose resulting panel was displayed in Southwark Cathedral. He said of the partnership and collaboration generated, "all these are ways to bring heart back, to bring colour and art and skill back into the landscape".

NEW FREEMEN

WELCOME TO: **HH Nalia Jassim Al-Thani** – interior designer, conservator, antique/vintage restorer. **David Thornton** – chairman of a company which manufactures and installs bespoke windows and doors, chairman of approved window and door installation scheme. **Very Rev'd Dr Mark Oakley** – recently installed as Dean of Southwark, and before that Dean and Tutor at St John's

College, Cambridge and Canon Theologian to Wakefield Cathedral. **Petri Anderson** – stained glass artist and conservator. **Alberto Molinaro** – chartered financial analyst and investment specialist, with project management background. **Sarah Lockwood** – commercial real estate solicitor.

OTHER NEWS

NEW LIVERYMAN: **Morenike Ajay.**

SAD NEWS: The death of **Patrick Cormack**, lately Lord Cormack, and a former member of the Company, comes after a long career in both Houses of Parliament.

The death of former Liveryman **David Trollope** is to be particularly noted as he was one of a family which has long been associated with the Livery, including his being the brother of Sue Eking, the wife of the former Clerk.

HUGE CONGRATULATIONS to stained glass artist and painter **Brian Clarke** on his knighthood for services to art. Sir Brian is renowned for his contemporary art and his approach to integrating art and architecture both in the UK and worldwide. ■

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