



The GLAZIER

the WORSHIPFUL
COMPANY of
GLAZIERS
of PAINTERS OF GLASS

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Glaziers to participate in Lincoln festival



Watch this space – to be filled by the Glaziers' Company stand at the Heritage Skills Festival in Lincoln Cathedral, 23-24 June.

MICHAEL DALTON writes: No Glazier will want to miss the Heritage Skills Festival at Lincoln Cathedral, Friday 23 to Saturday 24 June 2017. This is an important celebration of the contribution of London livery companies to maintaining ancient craft skills in a stunning venue. Entry is free.

The festival, which is open to the public from 10.00am to 4.00pm each day, will give visitors a unique opportunity to see at first hand the craft skills and knowledge that are being kept alive for future generations with the help of over 20 livery companies – and maybe to try their hand at some of the crafts being demonstrated.

The Glaziers' Company stand will be set up in the SW transept of the cathedral and, in addition to a demonstration area with craftsmen in action, there will also be an adjacent area promoting many other aspects of the Company's work and providing information to visitors.

The stand is being managed over the two days by Court Assistants Suzanne Galloway and Michael Dalton, together with other members of the Livery. These include the renowned glass artist Freeman Derek Hunt, director of Limelight Studios, based in Medbourne, Leicestershire, who will be demonstrating glass painting skills and producing a bespoke painted glass panel for the ultimate charity auction that will take place during the festival.

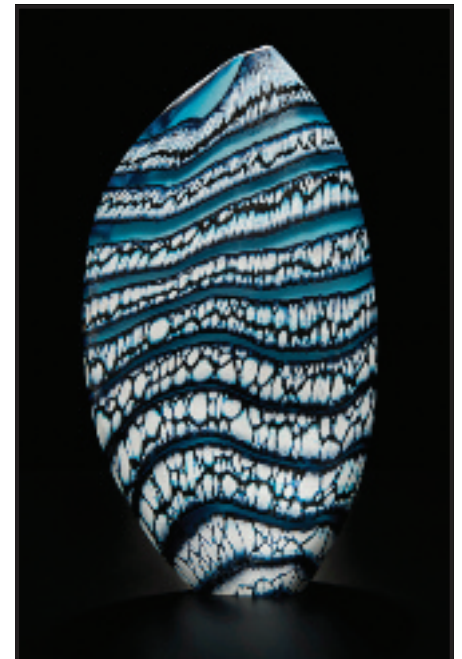
Working with Derek will be Freeman Tom Küpper, who is in charge of all the conservation work undertaken on the magnificent stained glass windows at Lincoln Cathedral; Assistant Bob Holloway, who runs Chapel Studio at King's Langley, Hertfordshire; and Assistant Peter Campling, who runs MC Lead Glazing near Norwich in Norfolk. Both Bob and Peter are accredited specialists in stained glass conservation.

The London Stained Glass Repository (LSGR) will be displaying a piece of its glass

on the stand and talking about its work. And, for the first time, the Glaziers' wall-hanging, *Stained Glass in Stitches*, will be travelling away from London to be displayed in the cathedral as part of the Company stand.

Livery company masters, with the City of London's Lord Mayor, will join in the pageantry of a Procession to the Cathedral through part of the town, which is also hosting a medieval market. A civic gala dinner is taking place in the cathedral itself on the Friday evening. Other livery companies involved include the Parish Clerks (putting on mystery plays), the Painter-Stainers, the Blacksmiths, Masons, Weavers and Basketmakers.

Further information about the festival will be provided to all members of the Livery by the Clerk's Office over the coming weeks, but for now please note the dates in your diary – we'd love to see you, your friends and your family there. You can also find out more information on the festival page on the Lincoln Cathedral website. ■



Just what you need in a hot summer to cool you down, and it could be yours – the "Turquoise Glacier Large Sailform" by Peter Layton, with its translucent icy blues, will be the prize presented by the Master in the forthcoming grand draw for the Artists General Benevolent Institution. See Jane Campbell's article inside.

FROM THE EDITOR

Art, science and inspiration

Two themes in particular appear in different places in the magazine: the connection between stained glass art and science, and inspiration – the inspiration which is reflected in stained glass or the inspiration which stained glass produces.

A perception by artists that stained glass art has a connection with science not only underlines the continuing modern day relevance of stained glass, but also that it is forward looking – indeed the more artists look to new horizons the more credibility will attach to the craft as it stakes its claim to be a leader rather than a follower of change.

Stained glass in days long gone by, particularly in medieval times and the Renaissance, was both inspired by great thoughts, particularly religious, and itself provided inspiration. That this process is remarked on by some of our contributors as happening today is recognition again of the important role of stained glass. When we tell people about our Company and the craft it seeks to promote, we have a truly powerful and ongoing story to tell.

Finding test Windows for Stevens Competition

Michael Holman, the Stevens Competition organiser, would welcome assistance in identifying test window sites for future competitions. The Company makes annual awards to up and coming stained glass artists who are invited to submit designs according to a detailed brief for a test window. Locations for past competitions have included universities, schools, hospitals, hospices, churches, offices and even a restaurant.

The 2016 competition proved particularly successful. Entrants were required to design a memorial window to the crew of the Titanic in St Mary's Church, Southampton. The test site for the 2016 competition was a plain window in the church to be replaced by the memorial to the Titanic's crew. Future test sites could either again be an existing window to be replaced or the design of a brand new window in a building.

The entry selected for the 2017 commission is expected to receive the nod in the near future from the Winchester Diocesan Approval Committee and should be installed by the end of the year. The 2017 competition features a set of windows at the Royal Automobile Club in Pall Mall, while 2018 will see the design and installation of two windows for a dance studio currently under construction at Eastbourne College.

So really assistance is being asked to identify test window sites for the 2019 competition onwards.

Young artists at Glaziers' Art Fair



Some of the young artists at the Glaziers' Art Fair – Daedalian Glass Studios' Imogen Davis featuring the metamorphosis of organic forms in her work (left) and Lianne French using strong colours to explore the nature of human emotions.

SUZANNE GALLOWAY writes: A number of new glass artists exhibited at the Glaziers' Art Fair in Glaziers Hall for the first time, with the Company being delighted to support talented young and emerging artists. Among these were Imogen Davis and Lianne French from the Daedalian Glass Studios, based in Scotland whose work was shown in the Court Room.

These two young glass artists, who joined Daedalian within the past 18 months, exhibited with studio founder Davia Walmsley. When asked these two artists, Davia provided a passionate response about supporting new artists, saying: "Whilst we encourage and train them, they bring new ideas, new innovations and a real enthusiasm that helps to ensure that, as a studio, we remain relevant."

Lianne and Imogen were inspired to work in glass for different reasons. Lianne was introduced to glass when she started her degree in 3D design and quickly began to appreciate the qualities of the medium, especially with the elements of light and the introduction of colour. Imogen's main interest is in glassblowing and is captivated by the process of working with glass. She enjoys the spontaneity of the process as it allows her to

embrace the fluidity of the material and produce organic forms.

Changing stages

At the Glaziers' Art Fair, Imogen displayed the work she did in her final year at university. It was inspired by the metamorphosis of butterflies and moths and she captured the changing stages of their physical form in blown glass. She has already exhibited pieces from her collection at the New Designers Show 2016, was also featured in the *New Graduate Review 2016* and the *Craft and Design* magazine.

Lianne's favourite techniques are fusing and casting but she enjoys all glass working. For the work she displayed, Lianne used the medium of glass to express a conflict between internal clarity and external obscurity – symbolising the way thoughts and emotions are felt but not always shown to others. Lianne also featured at the New Designers Show previously in 2013.

At Daedalian Glass Studios, Lianne and Imogen also gain the chance to work on larger architectural glass projects. The work of these new glass artists attracted interest (and buyers) at the fair. So, definitely two to watch.

Glaziers' Art Fair 2017

The Glaziers' Art Fair is changing, writes SUZANNE GALLOWAY. Following a survey of our exhibitors, for 2017 we'll be collaborating with the Society of Designer Craftsmen (SDC) for the Designer Craftsman & Glaziers' Art Exhibition for five days from 20 to 25 October at Glaziers Hall. Also, for 2017, day visitors will not have to pay an entrance fee and we expect this will encourage many more of you to

come along and support our designers, artists and craftspeople. Rates will increase for exhibitors, as it is now a five day event.

There will be a gala evening reception (which is a paying event) as in previous years and is proving increasingly popular. Claire Bramwell-Pearson and Michael Dalton have joined our organising team (Elaine Burns, Jane Campbell, Catherine Day and Alison Jones). More news will follow in the next few months.

Big thank you to the retiring Clerk



Reviewing the itinerary for a busy day as part of last year's St Petersburg visit are the then Master Duncan Gee (left) and Clerk Andrew Gordon-Lennox.

DEPUTY MASTER DUNCAN GEE writes: In my Master's valedictory I reported that "I will miss Andrew's inimitable style of clerkship which has endeared him to our Company and has further strengthened our standing amongst our fellow livery companies". I am sure that this sentiment is shared by the vast majority of our Company.

I was Andrew's fourth Master so I had the advantage of a Clerk whose leadership and management qualities had been honed and perfected to meet the requirements of our Worshipful Company.

Having had a distinguished career in the Royal Navy and the Ministry of Defence, Andrew arrived at Glaziers Hall with the required qualities that would help to ensure the seamless running of the Livery – presence, diplomacy, planning ability and in particular, the ability to adapt to the different working styles of Masters. During my year, I'm sure that Andrew had an easy time – I can't speak for previous years!

Warm camaraderie

The Master's visits to other livery companies were always pleasurable social occasions since Andrew would draw you into the warm camaraderie of his military and nautical associations which fortunately included the Lord Mayor, Lord Mountevans, who went to school with Andrew.

On each occasion that I met the Lord Mayor his opening words would be a warm reference to Andrew and then reminiscing about school days. I withheld telling Andrew that on each occasion the Lord Mayor also recognised how fortunate the Glaziers were to have him as Clerk – followed by enthusiastic agreement.

Andrew's committed tenure has successfully coordinated the numerous strands of office in an efficient, humorous and harmonious manner whilst ensuring that we remain a warm and inviting Company. He has always combined his military correctness and attention to detail with a genuine affection for the Glaziers.

Thank you Andrew, and we all wish you and Julia good health and happiness in the coming years, and we look forward to enjoying your company as a fellow Glazier at many future events. ■

The new Clerk introduces himself

COLIN SACH, aviation finance expert, a Past Master of the Bakers and a Liveryman of the Air Pilots, introduces himself to the Glaziers as our new Clerk.

I am a chartered accountant by training and in my early 60s. Since the mid 1980s I have been exclusively involved in aviation finance and aviation corporate finance. I am married and have two daughters. My wife Gillian is a pharmacist, my elder daughter Clare is also a chartered accountant, and my younger daughter Fiona is a scientist, working at the Zoological Society of London, and working for a PhD.

Perhaps one similarity to the livery world is that aircraft are long term assets often considered over 20 or 30 years, which for some is a difficult concept, but probably a similar planning horizon for a livery company.

I have a natural orientation towards the City. My first experience of the City was when aged about 9 I visited the City of London School for an interview with Dr Barton, as I recall a headmaster of the old school but genuinely a kind man. I entered the City of London School in 1965 (the famous building on Victoria Embankment) and apart from university and holidays have probably been in the City every day since. While it has changed hugely over the years, the true City of London is a wonderful place and I am delighted to be able to play a small part in its governance.

For me livery companies continue to be relevant to the outside world. While every court at each company must decide what is right for them, and I would not wish to interfere in that process, I believe that the livery movement is immensely important today, but probably with a different mission to yesteryear.

The livery movement consists of over 20,000 people, and has an important job of linking the City to the rest of the country and linking the rest of the country to the City. There is undoubtedly a wide gulf of understanding in both directions.

The livery as a whole is a major force in charity and, while not wishing to delve into politics, it is a wonderful example of local capitalism at work. What do I mean by that? A large part of the City freehold land is owned by the livery and related charities. This generates large sums of rents and gains over literally hundreds of years.

Much of these surpluses have been invested in charities assisting education and improving the life of those living close to the City. Many of those paid for in livery funded/assisted schools have gone on to work in the City and generate further wealth. This is surely good and much better for the country than seeing rents disappear overseas! Let us build on it.

Of course, outside work I have interests. Anyone who knows me will appreciate that I very much enjoy shooting, really in all its forms. ■



New Glaziers' Clerk Colin Sach – like all good clerks, caring about food and wine, something which he hopes can be put to good effect.

Since school days I have shot with a rifle, and still do so. At university I won a half-blue. After university I also took up game shooting and very much enjoy a crisp winter's day shooting partridges or pheasant. Many in the livery world will know that for the last three years I have organised a day at Bisley as an inter-livery day, with the surplus being donated to the RAF Benevolent Fund.

Like all good clerks I certainly care about food and wine, and hope that this interest can be used to good effect.

Naturally, I am aware there are big problems facing the livery sector. Without doubt there are challenges such as membership, relevance in today's environment and communication. The last 30 years have been golden years for all livery companies gaining new members. The City is geographically more widely spread today and so some of the focus on the Square Mile has been lost. Careers in all businesses are more diverse, often with overseas postings, so more difficult to keep in touch with members.

The decline in birth rate 40-50 years ago means that the pool of potential members is lower, and there is the impact of the "virtual world" on people's willingness to join. Communications today is in one sense easy, but there is an overload problem, so establishing the right channels and quantities is difficult.

On my arrival I think the first aim must be to integrate with the office team, the Master and Wardens so that the Company continues seamlessly with the retirement of Andrew, which I am certain will leave a big hole to fill.

The connection between a livery company and a trade can be a difficult matter certainly in relation to being a key reference point when that trade is viewed by the outside world. Few livery companies for an array of reasons can today play a major trade role, and that has probably been the case for quite a while. However, I do believe that the Glaziers' Company has quite clearly demonstrated its relevance to stained glass history, art glass and modern glass building products to keep the links with the trade that works with glass live.

So I very much look forward to developing my relationship with the Master, Wardens, Liverymen and Freemen over the following months, and also to developing my understanding of the aspects of the trade. I would like to say, please when in London try and call in and introduce yourselves, and apologies in advance if I put the wrong name to a face. ■

Stained glass as an experimental science

OKSANA KONDRATYEVA, newly a member of the Glaziers' Company, works in different art forms: painting, stained glass, sculpture and embroidery. Here she describes what lies behind her development as a stained glass artist driven by what she sees as the synthesis of art and science.



Mother and Child II. Painted, silver stained, acid-etched and leaded mouth-blown glass. 2016. Collection National Museum of Folk Decorative Art, Kiev, Ukraine.



Nocturnal Flower. Oil on canvas. 2007. Collection Royal Hospital Glasgow University, UK.



Mother and Child I. Acid-etched, painted and leaded mouth-blown flashed glass. London, 2016. This and all the other works shown are by Oksana Kondratyeva.

Last year I was awarded a scholarship from the Worshipful Company of Glaziers & Painters of Glass to conduct research in Germany and Ukraine on a unique stained glass iconostasis (wall of icons and religious paintings). My findings will be presented at the forthcoming international conference *GlassAC 2017* at the Sciences and Technology Faculty of the University of Lisbon, with a selection of my glass artwork to be shown during the conference exhibition – followed by another article in *The Glazier!*

My beginning

I had a late birth as an artist. Although having happy childhood in the Soviet Union, it was virtually impossible to come across free, non-social realist art at the time. The rest of the world was accessible only through books, mostly black and white illustrated,

though I have always loved drawing. When the Soviet Union collapsed and Ukraine gained independence, the quality of education in technical disciplines was at its height and it was my choice at the time.

I received my first impression of stained glass in Germany where I continued my education at the University of Bonn. During my visit to Mainz the power of light in the series of Chagall windows at St Stephan Church had a huge impact on me. It was my first acquaintance with this art form without any understanding of the art medium – it took almost a decade until I discovered the art of stained glass.

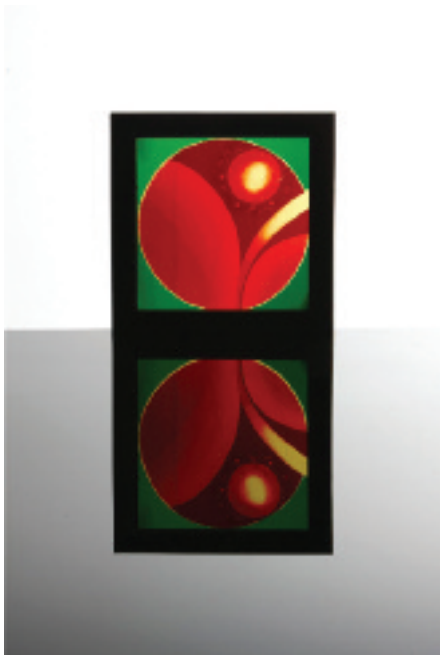
A move to London in 2004 opened new possibilities. While working for an investment company in the City of London, I felt an inner need for art and started taking painting classes under Peter Fleming. My first public debut as an artist was at the Mall Galleries

with the Society of Women Artists in 2007, only a year after I quit investment banking. However, mathematics still remains my good friend in art.

I was fortunate to study glass and architecture at Central Saint Martins, the University of the Arts in London. There were well-equipped workshops in Holborn in an exquisite building by the architect William Lethaby. This was the time when Caroline Swash enthusiastically opened the curtains of London's best sites with stained glass for us, which is reflected in her recently published book. Tragically, it was the last year of the department's existence of over a hundred years.

Questioning material

I think for the artist who works with glass it is vitally important to understand and constantly question the nature of the



Equilibrium. Double-plated acid-etched mouth-blown flashed glass. 2011.

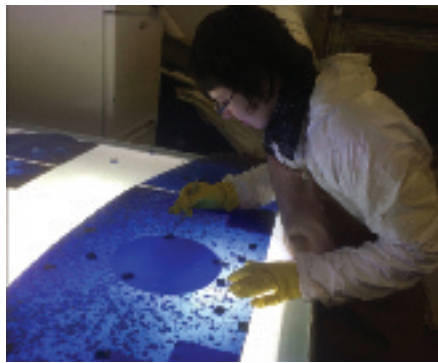
material in trying to go beyond the known. It is only possible if the artist knows how to apply traditional and modern techniques. I have learned all traditional stained glass techniques and have been working on small scale commissions in my personal studio in Perivale, just behind the iconic art deco Hoover building. The bigger projects that heavily rely on the modern technologies require strong teamwork.

An analytical approach, which was developed during my previous work experience, is a helpful tool in learning and questioning the glass. Among the variety of stained glass techniques, one particular stands out for me – hydrofluoric acid etching or, as I prefer to call it, acid painting.

How remarkable is the journey of this technique! It has travelled a long way since the medieval practice of abrading to subtle acid painting! Beyond its aesthetics there is an alchemical connotation. Mineral fluorite is the source of hydrofluoric acid. What fascinates me deeply is the whole cycle of how matter transforms – from the beautiful mineral fluorite to the dangerous hydrofluoric acid, then from its application on glass destroying the molecules of glass and, finally, to the creation of an artwork that is in dialogue with light.

“Stained glass or architectural glass is, first of all, the art of controlling light and transforming the space.”

Glass is the medium that allows me to work with the most delicate form of matter – light. Stained glass or architectural glass is, first of all, the art of controlling light and transforming the space. The most exciting task is the construction of the architecture of light, i.e. the building up of a new space



At the light table. London, 2015.

within the given architectural space. I look at this as a way to go beyond three-dimensionality to explore the secrets of its inner space.

I think the artist who works with glass can be viewed as a scientist conducting an experiment with light. The history of art is the history of how humankind has been fighting for light. From iconography to abstractionism, the artists were searching for expressional forms of light.

Stained glass windows, apart from a didactic purpose in the Middle Ages acting as “illuminated books” of the cathedrals, were an expression of a mystical concept of light. The light was regarded as an active substance transforming all that it shone on, whilst stained glass was “a medium of enlightenment”.

Both light and glass belong to science and art in equal measure. The glass, and stained glass too, can only reveal its nature in the presence of light. On the other hand, it is remarkable how glass, in all its variety, has helped to reveal more interesting truths about the nature of light!

Glass has played a crucial role in many fundamental scientific experiments: dispersion of light by Newton, discovery of the electron by Thompson, observation of distant galaxies through the super strong “machines of light” – telescopes, which became the eyes of the Universe. Thanks to glass we have built a vast block of knowledge and are turning more towards the cosmos.

The great debate on “two cultures”, on science and humanities, or natural sciences versus social sciences is a never-ending, never-settled process in cultural history. Glass



Per aspera ad astra. Acid-etched mouth-blown flashed glass. 2015. Commemorative Window. Primary School, Kensington Olympia, London.



A Wave. Acid-etched mouth-blown flashed glass. 2016.

has become an interdisciplinary medium, a mediator at the crossroads of the arts and sciences through light. This means that actively exploring ways of working with glass, understanding the glass, has become an essential interdisciplinary approach.

Scientific discoveries

In 2015 a group of scientists at MIT discovered a technological process for creating monolithic glass objects on a specially constructed 3D printer. This technological discovery, similar to the discovery of the process of mouth-blown glass making or the technology of Pilkington float glass production, might not only challenge the profession of architect one day but also fundamentally transform our living environment, where artists will inevitably work in a new paradigm.

“The artist cannot avoid the impact which science has on the consciousness of all humanity.”

The artist cannot avoid the impact which science has on the consciousness of all humanity. In the early 21st century we are experiencing a new era in the understanding of the fundamental laws of nature, such as the experimental discoveries of Higgs boson and gravitational waves, to name a few.

The application of artificial intelligence in various industries has become a standard vehicle for analysis, predictions and decision making. Neuroscience opens further horizons

in the understanding of human feelings and beliefs, which became the subject of scientific research at leading universities.

While I was writing this article, NASA announced the discovery of a solar system with the potentially habitable planets. Dreams about other worlds and the possibility of alien life on exoplanets (planets which orbit a star other than the Sun) might induce a reassessment of human values and priorities in future. Artists’ ways of perceiving of the world have been constantly changing. Scientific discoveries bridge the formulation of new philosophy and the birth of new art!

Master in AGBI grand draw

Architectural glass artist **JANE CAMPBELL**, a member of the Glaziers' Court and steward of the Artists' General Benevolent Institution, gives the background to a grand draw for the charity involving the Master Glazier.

The Master is raising money for the Artists General Benevolent Institution in conjunction with the British Society of Master Glass Painters AGBI with a grand draw. The prize is a striking work by Peter Layton, one of the most highly regarded glass artists in the country.

The AGBI is one of the oldest charities in the United Kingdom and was founded by JMW Turner in 1814 and incorporated by Royal Charter in 1842. Its Royal Patron is HRH Prince of Wales. The charity is run for artists and by artists, including stained glass artists and the honorary president is the president of the Royal Academy.

The AGBI gives financial assistance to professional artists in need who have fallen on hard times through an accident or illness needing medical care, and are unable to work and earn in the short or longer term or in old age, so being unable to pay basic bills. When an artist's life, career and health start to collapse the charity is often the benevolent fund to which they turn.

Developing skills

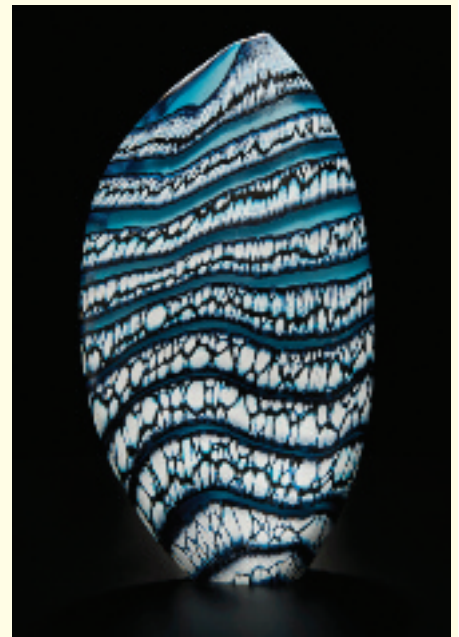
Peter Layton has been at the forefront of British studio glass since the 1970s and has

contributed more than most to its promotion and burgeoning success. Indeed such is Peter's commitment to the craft that he's dedicated almost as much time to nurturing others, developing the skills of the next generation by providing a truly unique environment for them to flourish. In the past he has also generously donated other glassworks to help raise money for the BSMGP's AGBI collections.

His studio and gallery London Glassblowing is close to Glaziers Hall in Bermondsey Street where you can see the glass being blown. It was established in 1976 and the studio has a reputation as one of Europe's leading glassmaking workshops with a particular flair for the use of colour, form and texture.

This glass prize piece by Peter is called the "Turquoise Glacier Large Sailform" and demonstrates all the glacier elements to exceptional effect. The black and white trail also includes turquoise tinges which echo the ice-like interior.

Spectacular lacy effects are created with extraordinary textural composition. Peter says: "Latterly I have incorporated translucent icy blues and I have etched the glass to give



The prize for a charity draw to benefit professional artists in need – the "Turquoise Glacier Large Sailform" by Peter Layton of London Glassblowing demonstrates all the elements of a glacier to great effect with turquoise tinges which echo the ice-like interior.

it a silky surface to achieve tactile qualities which are so important to me."

The Master Glazier is vice president ex officio of the British Society of Master Glass Painters. Upper Warden Keith Barley is also a fellow of the society. Practically all the stained glass artists and conservators involved in the Glaziers' Company on various committees are associates or fellows of the BSMGP. ■

Social entrepreneur receives Glaziers' roundel



The Glaziers' Company featured prominently at the PRCA City and Financial Awards 2017 dinner at Merchant Taylors when Deputy Master Duncan Gee and Public Relations Practitioners' Company Master Francis Ingham presented the Clarity in Charity Communications award to Caroline Diehl, founder of both the Media Trust, which she has now stepped down from, and the Community Channel, a TV station of which she is executive chairman.

The award, inspired by the Public Relations Practitioners' Company and jointly run by the PRP and the Glaziers' Company, is now in its second year, with the stained glass presentation roundel being made by Emma Butler-Cole Aiken, herself originally selected as the award artist through a competition organised by the Livery. Accompanying the Deputy Master were the Clerk, Andrew Gordon-Lennox, and Richard Blausten, the Livery's liaison with the PRP and PRCA.

Hospitality for the Glaziers present was provided through PRP Master Francis Ingham who is also director general of the Public Relations and Communications Association (PRCA), which organised the whole evening.

Both the Public Relations Practitioners' Company and Media Trust have provided free PR assistance and advice in the past to the Glaziers' Company. ■

Communicating the livery company message better

CAROLINE DIEHL, founder and executive chairman of community and voluntary sector TV station the **Community Channel**, believes her roundel prize for being a top charity communicator (when running the **Media Trust**) is a reflection of the work of the charity sector as a whole, and makes a plea for the Glaziers and other livery companies to communicate more with the outside world about their role, including their charitable activities.

I was thrilled to be given the Clarity in Charity Communications award last month by the Company of Public Relations Practitioners, in partnership with the Worshipful Company of Glaziers and Painters of Glass, at the prestigious PRCA (Public Relations and Communications Association) City & Financial awards.

I was contacted “out of the blue” by to be told I had been chosen for the award, and that the award was very much intended for me personally rather than for the wider work of the Media Trust, where I was then still chief executive. What a lovely honour, and what a delight to coincide with stepping down from my CEO role, 23 years after founding the charity.

Over the last 23 years tens of thousands of PR and media professionals have donated their time to train, advise, mentor and create content for charities, community groups and young people through the Media Trust, and it

has been a constant inspiration to see the impact they all continue to have.

The PR and wider creative industries have unique power to give back to our communities and charities, and to change lives through sharing their brilliant skills, time and creativity. This is the simple premise behind the Media Trust.

The stunningly beautiful stained glass roundel that I was given for my award, created by artist Emma Butler-Cole Aiken for the Worshipful Company, is to me symbolic of the wider charity sector. Across the sector there is beauty, vibrancy, colour, creativity and inspiration, and at their best, like beautiful glass, charities shine a light on the most important parts of our communities, our country and our world.

Charities show us the worst of humanity and the best, inspiring us to see more clearly and understand those parts of our world that desperately need help,

whether down the road from where we live or thousands of miles away.

They also open our eyes to the incredible commitment of people, many of whom are volunteers or low paid staff, who are determined to try to make a difference, to make change happen through campaigning, through changing policy and practice, through influencing, through

giving help and advice, food and water, work and education, arts and creativity, sports and music, environmental and fair trade initiatives, and so much more.

Good communications

The legacy of good communications for the charities is obvious – clarity, reach, engagement, behaviour change, policy influence, more donors, more funds. But just as importantly the Media Trust has ample evidence of the beneficial influence of its work on the individuals and companies that volunteer their skills.

“...the powerful and often high impact charitable work of the livery companies still remains quite opaque, perhaps in need of creative inspiration...”

Interestingly, the powerful and often high impact charitable work of the livery companies still remains quite opaque, perhaps in need of creative inspiration from the Glaziers’ Company to create beautiful windows of colour and transparency that will shine a light on their impact.

I would love to see the livery companies opening up more to tell their stories, celebrate their history, their charitable support, to talk about the impact they are having today through funding and resources.

Livery companies should be talking about their impact going back often well over a thousand years, influencing philanthropy, and underpinning much of the growth of the charitable and voluntary sector in our country – which stands out compared to similar sectors in other countries. Between the Glaziers, the Company of Public Relations Practitioners, the Media Trust and the Community Channel, which I now run, we could help the livery companies tell an amazing story.

Last but not least, while stepping down as chief executive of the Media Trust, I have the big challenge of taking the TV station into the next stage of its 16-year existence, now restructured as a new charitable Community Benefit Society.

Charitable foundations

Broadcasting free-to-air across the UK on Freeview, Sky and Virgin Media, Community Channel is now a co-operative, owned by 220 shareholders, ranging from broadcasters and charitable foundations to individual viewers and community workers.

Over 10 million UK viewers watch the channel, and tell us that the films they see inspire them to get involved in their communities, to change their own lives and those around them.

Thank you once more to the Worshipful Company of Glaziers and Painters of Glass, to the Company of Public Relations Practitioners, and to the PRCA for such an inspirational and beautiful award. ■



The roundel prize from the Public Relations Company and the Glaziers’ Company – reflecting, according to the recipient, the charity sector’s beauty, vibrancy, colour, creativity and inspiration.

Portraying the Gospel in bright colours

Stained glass enthusiast **KATHERINE SYKES**, Senior Warden of the **Public Relations Practitioners' Company**, and a previous contributor to *The Glazier*, comments after a visit to see the Pugin windows in the Priory Church at Bolton Abbey.



The Last Supper.

19th century architect and artist Augustus WN Pugin, who designed a large part of the Palace of Westminster, to produce designs in the Gothic revival fashion, offering him £100 in return.

Heavenly glory

Stained glass in medieval churches had a two-fold purpose – partly to teach the bible through pictures but also, more importantly, to create an image of heavenly glory in coloured light which would inspire the congregation to heavenly thoughts. Pugin was the foremost exponent of Gothic revival art and architecture and spent much of his life designing church art and architecture throughout England and Ireland.

However, the set of six windows at Bolton Priory, which depict the whole Gospel in 36 powerful scenes from the life of Jesus, from the Annunciation to Pentecost, against a background of intricate, jewel-bright colours, are unique. Planned towards the end of his life, they probably represent Pugin's largest and most successful attempt to reproduce the "early" glass of the 13th century.

These windows are exceptional in that Pugin's cartoons (or drawings) are still available for inspection and are unique amongst his later works in that the identity of the glazier remains a mystery. During his life, Pugin used several firms to make his stained glass: firstly Warringtons, followed by Willemint (1841), then Wailes (1842). Finally, in 1845, he went into partnership with John Hartman Junior of Hartmans, Birmingham, who also made the metalwork for his churches.

From 1845 until his death in 1852, all windows designed by Pugin were made by Hartmans, apart from those in Bolton Priory. This exception cannot be explained with any certainty and although the windows bear the inscription "JG Crace *fecit*", some commentators believe that this is improbable as Crace, an eminent interior designer who was working for the Duke of Devonshire at the time, does not appear to have worked with glass. ▶



Each of Pugin's six large windows in Bolton Priory contains six individual scenes, a selection of which are pictured courtesy of Bolton Abbey. This scene is the Annunciation.



Miraculous Catches of Fishes – Christ feeding the multitude – with some very blue water.

Images of Bolton Abbey abound in both art and literature. Works by Edwin Landseer and JMW Turner, one of which, *Bolton Abbey, Yorkshire* (1809), is owned by the British Museum are well known by many. William Wordsworth, too, succumbed to the abbey's charm on a visit in 1807, which inspired his poem *The White Doe of Rylstone*. Bolton Abbey sits in a peaceful, picturesque valley in the Yorkshire Dales and takes its name from the ruins of the 12th century Augustinian monastery.

In 1154-5 a small group of Augustinian monks came to live at Bolton and started to create a great abbey. Although work was often halted by poverty, marauding Scots, severe winters and illness, the vision gradually took shape over the centuries. But construction was abandoned with the dissolution of the monasteries in 1539; lead was torn from the roofs, furnishings stripped out, the walls crumbled and most of the estate was sold off to the Clifford family (through which it later passed to the Dukes of Devonshire, who own it today).

The nave survived the dissolution intact, however, and continued to function as a parish (priory) church. Over the years the emphasis of service gradually moved away from the sacrament of the mass to the sacrament of the word and to this end the

pews were grouped around a three decker pulpit on the south wall.

Faced week by week with the six large unadorned windows there, in 1851 the 6th Duke of Devonshire invited the great



Christ teaching.



Carrying the Cross – some very vivid colours here.

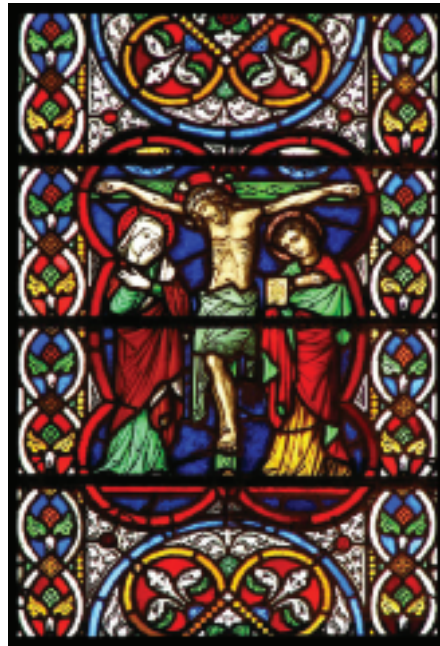
Experts also believe that, while doing full justice to Pugin's elegant designs and expressions, the artist who eventually made the windows failed to reproduce the soft colours he requested. This is perhaps most evident in the picture of the *Miraculous Catches of Fishes* (see the second picture) on which Pugin's note reads, "a good deal of skill is required in attaching the shades of blue to smoke colour for the water".

Intentionally bright

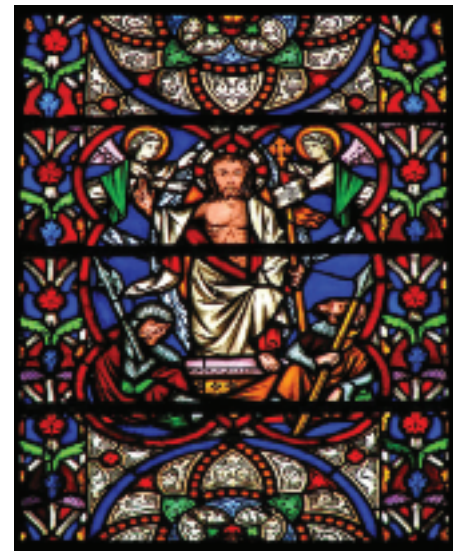
It has also been suggested that the colours are too bright and detract from the images themselves. However, I would argue

that there could be good reasons why the windows might have been intentionally coloured so brightly.

Firstly, the position of the windows high up on the south wall means that unfortunately individual designs are not easy to pick out with the naked eye and softer colours could make this next to impossible; secondly, the bright colours light up an otherwise plain interior in a glorious and most illuminating way; and thirdly the jewel-like brilliance is reminiscent of medieval stained glass



The Crucifixion.



The Resurrection.

windows, closer to the original Gothic style than any softly coloured later reinterpretation may have been.

Stained glass was not a mere sideline for Pugin. It was a major aspect of his work: the demand for it grew exponentially in an age of church building and restoration, and stood him in good stead when architectural commissions grew scarce. His beautiful windows are as much a testimony to his greatness as his achievements as an architect. The series of windows at Bolton Priory are amongst his brightest and best, and are all the more miraculous stranded, as they are, amongst ruins in a quiet Yorkshire valley.

Researching the Company's First World War Roll of Honour board

Honorary Curator **DAVID EKING** describes his research following the discovery of a Great War Roll of Honour board in Glaziers Hall.

In the course of preliminary work for the re-modelling of the cellars of Glaziers Hall we found this elaborately decorated Roll of Honour board. It is said to record members of the Company, their children and grandchildren who died in "The Great War 1914–18". I have been researching the Company's records held at the Guildhall Library and I have now established that it was made by the late Past Master Frank O Salisbury, a distinguished portrait painter, and "unveiled" by the Lord Mayor in 1925, before the presence of back legs on the lion



Members of the Glaziers' Company who gave their lives for their country during the First World War – their names will be transcribed into a special book to which will be added members of the Company who gave their lives in the Second World War.

on the upper part of the Company shield were ruled heraldically incorrect by the College of Arms in 1926.

The question of why it was made is more difficult as the Company had no hall or permanent location at the time and therefore prima facie nowhere to display it. The Court of Assistants has now decided that we will not seek to display the existing board in the hall but will arrange for the names to be transcribed into a special book which can be displayed and to which we will be able to add the names of members of the Company who died in the Second World War.

There are 57 names on the board. With aid of some ▶

of the Company's Livery Lists which have survived from the early years of the 20th century I have been able to trace a direct connection with a member of the Livery in all but three cases. Members of the family of 12 of the names on the board served as Master of the Company over the years. Three different Proctors were Masters in 1868, 1877 and 1887 at a time when the total strength of the Company was under 70. The last, Mr Robert Proctor, was still the "Father" of the Company in 1918.

Mr George Paget Walford served as Master four times (1904, 1916-18). During his final year of office 45 new Liverymen were admitted in a single year and the Livery had grown in size to 112. By 1925 a further 45 Liverymen had been admitted.

Col Stevens, two members of whose family appear on the board, was Master in the year the Second World War started, and from whom a legacy was the catalyst for the still current "Stevens Competition". Several other names occur regularly in the lists from late Victorian times onwards (Dyas, Foster, Hewlitt, Jones) all of whose families provided at least one Master.

Three consecutive members of the Tippetts family served as Clerk of the Company for 42 years from 1884-1926 and one of them, William James Berriman Tippetts, was Master in 1915, having been admitted as a Freeman in 1882.

Liveryman Henry Thomas Cart de Lafontaine, five members of whose family appear on the board, is recorded as having been admitted in 1911 and was one of the Sheriffs of the City of London in 1914. The first of the five names, although he has the same initials, is not him – he is still on the list for 1925! Similarly although there is an "A Ball" on the board it is not Alderman Sir Albert Ball who was not admitted to the Livery until 1918 and is still on the list for 1925. Likewise "W Kay" is not Alderman Sir William Kay who was only admitted in 1920.

Mr Henry Edmunds presented a large American silver bowl when he was Master in 1911 which the Company still has. It bears an elaborate inscription relating in part to the achievements of his son Capt HM Edmunds MC. Once again although the initials match it is not him. He was only admitted as a Liveryman in 1919 and is still on the list in 1925.

The three names of which I can find not trace in the lists are Collier, Drake and Grey (with an "e" – there are several Grays in the lists). I would be grateful if any member of the Company can shed further light, particularly on where the Roll of Honour Board was displayed, if it ever was. ■

NEWS FROM THE STAINED GLASS

MUSEUM. David Dungworth of Historic England will be giving a lecture on Saturday 20 May, 7pm on *Science and Stained Glass* as part of the Ely Cathedral Science Festival. **The museum has published a new gallery guide, *The Stained Glass Museum: Highlights from the Collection*, featuring a selection of the museum's growing range of over 1,000 panels and windows, from the 13th century through to the present day, as well as associated designs, sketches, cartoons and tools.**



Roots of Knowledge from Holdman Studios – totalling 10 feet in height and 200 feet in length, the 80 individual stained glass windows chronicle the quest for intellectual advancement and progress, picturing people and events from world history. Several windows were on show at the Glaziers' Art Fair before final installation at Utah Valley University, which had committed 24 faculty scholars and 300 students to work with some 40 artists from Holdman Studios on the project.

Reaching out through stained glass

The Roots of Knowledge project for Utah Valley University in the US was a huge stained glass venture requiring organisation, perseverance, leadership and, above all, inspiration. **MICHELLE WAYMAN**, who was brought in to manage the artists and oversee the project, explains how it came to a glorious fruition under the leadership and vision of Tom Holdman of **HOLDMAN STUDIOS**.

I am a professional designer/illustrator with over 25 years of experience in the fields of graphic design, advertising, scrapbook product development, and now, stained glass painting. When I started at Holdman Studios, six of the 80 panels were completed. I was hired as an artist for Roots of Knowledge (along with my daughter Shae) and eventually was given the responsibility of managing the entire painting team. I worked 60-70 hours a week and kept the look of the project cohesive and blended. It is my privilege to recount some of my thoughts and experiences here in this article.

For me, speaking about the Roots of Knowledge (ROK) project is like talking about the Sistine Chapel ceiling. When I saw the first six panels, at the end of May 2015, I was in awe! The detail and complexity were so brilliant, the layers so complex and the design so extraordinary! The colour, story and artistry, together, were art created in a way I had never seen before.

The light that shone through the art glass added the most remarkable warmth and connection. It touched my heart and I knew my daughter and I were meant to be part of this project. We were among the first hired to assist and we carried the torch of passion that would eventually inspire future artists who would join us on the ROK team.

Comforting energy

As you enter Holdman Studios, a comforting energy wraps itself around you and draws you to explore. The magical smell of clove oil permeates the studio, as artists hunched over light tables paint each vital piece of glass. Busy are the cutters, surrounded by endless pallets of coloured



Artist manager and assistant on the Roots of Knowledge project – Michelle Wayman and daughter Shae Anderson. There were over 40 artists who ended up working on the project.

sheets of glass (in any chroma you desire), hand picking the perfect hues for over 60,000 pieces of glass.

Each artist focuses on their own small section of an image that, when added to another image, eventually would become one window, then 80 windows, to tell the story of humankind and their accomplishments through time. Every part of the studio efficiently and precisely handles the cutting, grinding, painting, baking, and fabrication, none of which could be done were it not for the extraordinary idea and design. ▶



Michelle Wayman at work on the Roots of Knowledge project – as an artist rather than a manager.



Shae Anderson, Michelle's daughter – recreating a key moment in world history on glass.

Before any part of the windows can be cut or painted, a design is created and supplemented with lead lines by an amazing team led by Cameron Oscarson, Nick Lawyer and Dallin Orr. This talented group, through countless hours of design, brings together the many aspects of a particular time period on each panel. The myriad of pieces cohesively combine the numerous elements into one beautiful window of recognizable and resplendent artistic images.

Glass master

There is no doubt in my mind, that Tom Holdman is anything less than a master of stained glass. When I first met Tom, I was in awe of his passion for and awareness of his purpose and vision, which he invested in all of his projects.

Particularly known for his beautiful stained glass windows housed in (currently) over 50 Latter-day Saints temples, Tom never takes NO for an answer. "It can't be done", is NOT part of his vocabulary. He is a gifted leader who can direct his vision and goal in a kind and considerate way to empower his artists to not only see his vision, but also inspire them to add their own artistic sense to each piece.

Working with Tom was my pleasure; everyday I learned more about what stained glass was and why it was so important to him. Burdened with a severe stutter, Tom found the artist within him at an early age.

He learned to "Speak through Glass Art" as a way of aiding others to see beyond verbal communication and to focus on the passion he had for life, art and accomplishment.

"It wasn't long before I came to view the combination of glass, art and light as nothing short of a miraculous gift."

"What a wonderful way to reach out and touch others through glass, as light passes through the art into their hearts," I often heard him say. It wasn't long before I came to view the combination of glass, art and light as nothing short of a miraculous gift.

Choosing the theme for the project was easy for Tom as he loves knowledge, learning and achievement. He asked his wife Gayle (an award winning designer with a gift for words) to give a name to his concept, and "Roots of Knowledge" was born.

As the project crept forward, relationships began to emerge and strengthen. The right person always walked in the door at just the right time. Take Trevor Peterson, for instance. We call him the walking encyclopedia. Trevor was like a human Trivial Pursuit game, full of fun factoids and information that often blew

our minds. He gave great assistance in pulling together pertinent facts and achievements of humankind that greatly enhanced the project.

He was masterful at coordinating the faculty at UVU that contributed a great deal to the content of the project. With Tom at the helm, Trevor helped coordinate the efforts of the thinkers and creators efficiently. Tom, Trevor and the designers had more than one debate about the value of a particular historical incident versus another; which item would get in and which one would be left out. (I think Tom mostly won.)

Button pusher

As time passed and as the windows grew, I had the privilege of stepping up and assisting the production of the project. I came up with the idea to break the project down into individual images per window. I assigned each artist three to four images on the particular window that had to be painted by a set deadline.

They would have a few days to do the drawing and values and a few more days to add the colour. It worked brilliantly and, in bite-sized chunks, we got each window done. Our team of artists had to grow, so by the end of the project we had an astounding group of around 40 artists and we were working on three to five windows at a time.

I was often referred to as the button pusher, because it was up to me to push the button on the electric kiln to bake the



Tom Holdman beginning work on a window to add to the growing number behind him that were part of the final 80 windows in the Roots of Knowledge project.

enamels overnight. But I really think it had more to do with gently pushing each artist to work hard and not just play.

Walking the fine line between “fun” and “stressful deadline” wasn’t always easy but, day by day, we were able to create an enjoyable balance. I knew in my heart if I was to inspire, or be any kind of a leader, I had to

lead by example. So I did my best to work endless hours and be there for the artists that needed assistance or guidance.

Shae, my daughter, became my right hand lady. She was wonderful at training and teaching new artists, was good to bounce ideas off of and, when needed, was a shoulder to cry on. My favourite part of each



TJ Holdman, Tom’s son – combining artistic flair with the precision application that had to be a feature of all the 40 artists’ work for the project.

day was when I met with Cameron and Tom to review each window. It was truly wonderful each time they would say, “This one is done. Let’s move on.”

Old proverb

During the project, it was such a joy to have inspiration come our way. Tom would frequently call the entire team together and tell a story about a past project or employee or an old proverb to inspire us. On those special occasions Tom’s wife Gayle would tell us how exceptional we all were and how delighted and grateful they were to have us working on the project.

She was so good to walk by each of us individually and share a kind word and her appreciation. It was like a breath of fresh air. I feel that when working on a large project like this, it’s very important to say comforting words and empower the team through sharing insights and stories.

It creates the energy needed to accomplish such a complex, massive project. Unfortunately, there were too many talented people on this amazing team to mention each by name but they were all valuable contributors.

Truly divine

At first, I was amazed at how spiritual this project was and it wasn’t long after I became part of it that I realised it was indeed truly divine and protected. Many times, when things could have gone really wrong, something happened to stop it.

In my opinion, when you undertake a monumental project such as this, there is the need to lean on a Power much larger than one’s self. Knowing that such a Power is out there is freeing and a comfort to call forth, especially when it felt like, at times, that I couldn’t go on. But, no matter what, something or someone would bring their light and shine it at the perfect moment and all was well again.

Glorious finish

We ultimately met the deadline, indeed! After the final pieces of glass were built into the last window (and after several sleepless nights), we had finished it. It was actually installed with a couple of days to spare. To see the windows unveiled in their entirety was nothing short of pure joy! When the curtains fell to reveal the art for the first time, the entire audience stood to cheer and applaud the beautiful stained glass masterpiece.

Tom Holdman had worked on Roots of Knowledge for over 10 years, and now it was done. He is often asked, “What is your favorite window?” Tom responds with a smile, “My favourite window is the one I am currently working on.” So true.

Looking back over the entire project, I have memories of things said, emotions felt and songs I heard while painting. It is truly the most amazing piece of artwork I have had the privilege of working on in my life, so far. There is already another majestic project forming from Tom’s vision and imagination that is an extension of ROK called Roots of Humanity. ROK was only the beginning of many outstanding stained glass wonders to come, created by Tom Holdman and his exceptional team of artists. ■



Christ among the lillies and an olive tree above him – “Consider the Lillies” in Le Chesnay, France from Holdman Studios.

“Consider the Lillies” – a slight smile on the face of Christ

The Latter Day Saints’ Paris Temple, located in Le Chesnay, five minutes from Versailles, was a seven year building project. The stained glass work alone took over five years and was hand-painted and built in the Holdman South Studio in Ensenada, Mexico. This temple is rare as it is the first temple to be built in France. Artist AARON YORGASON describes the depiction of Christ in the window “Consider the Lillies”.

This is one of the finest works I have been a part of. It was a group effort with Tom Holdman at the helm, myself, Cameron Oscarson and a team of artists and artisans, all of whom work at Holdman Studios. (I should also mention that an anonymous donor made it possible.)

Tom originated the concept of Christ being among the lillies with an olive tree above him. I tackled the drawing of Christ with the pose of Christ’s arms symbolically open to all nations. When drawing his head, I thought of the French people and wanted them to relate to this Christ. I wanted them to feel the love that Christ has for them by the things he has done for them in the Atonement and Resurrection.

This is the Resurrected Christ as seen in the nail marks in his hands, wrists, and feet. I tried to show in his face hope, empathy and love in a pleasant, joyful way. If you look closely, the corners of his mouth have a slight smile. My father passed away at the first stages of this project so my thoughts were on him and his relationship with Christ while I painted.

Painting on glass is a difficult medium. I combined knowledge already possessed by our team with some new knowledge gained from a US artist, Jim Berberich, and made my own style which is more subtle and detailed. I first used Reusche’s then Fusemaster enamels to achieve the richness of skin tones. It took many layers and 17 firings for the head.

While I painted, Tom, Cameron and the rest of the team painstakingly sifted through opalescent glass, selecting for the right colours, textures, directionality and effects for the clothing and landscape. We are overjoyed with how it turned out and we feel the artistic sum total is greater than the added parts. With this original and other restorations, we feel that, artistically, we can tackle any project out there. ■

The Master Glazier Cutter rows the Boat Race course



Why watch the Boat Race when the alternative is this intrepid Glaziers’ crew? From left to right: Stephen Shaw, Rev Christopher Kevill-Davies, Philip Broadley, David Stringer-Lamarre, Andrew Dalton and David Eking.

DAVID EKING writes: Sunday 2, April 2017 was a glorious spring day. In almost perfect conditions a sterling crew, consisting of the Honorary Bargemaster and Assistants Broadley, Dalton and Stringer-Lamarre, with the Honorary Chaplain as cox, assembled at the University of London Boathouse on the banks of the Thames near the finish of the University Boat Race course ready to row the Master Glazier down the river to Putney

to take part in the flotilla which would row the full course, sedately but colourfully, before the serious racing started.

The rules required two passengers, so Kate Dalton and David Eking had a most congenial day admiring, and applauding, the strenuous efforts of the crew.

The flotilla was headed by the Queen’s Row Barge Gloriana with the assembled cutters and other craft following in her majestic wake like ducklings following the mother duck. We

set out from Putney around 3pm and arrived at the finish an hour or so later – the university crews do it rather more quickly! The banks were lined with spectators the whole way but there was no mention of either Oxford or Cambridge at any point. If you were a visitor new to this great tradition you could be forgiven for wondering whether the race was between Newton and Cancer Research UK.

There was a little confusion aboard at times, caused perhaps by Stroke’s oar being on the opposite side to his normal position. As it was a Sunday the cox maintained a gentlemanly approach to his task, asking the crew “Gentlemen please come forward”, although his decorum did lapse at least once when, after yet another bout of oar tossing (of which an explanation is below), he was distinctly heard to command “put the b---dy oars back in the water”.

This “oar tossing” is a curious custom, involving taking one’s oar out of the water and moving it to a vertical position followed by three hearty cheers – not really “tossing” at all – as a form of salute to dignitaries and others. As the oars are long and heavy this is a tiring process. It also leaves the boat with no means of propulsion for a minute or two, not helpful when travelling amid some 20 other craft all equally helpless.

As Gloriana insisted on doing an oar toss about every quarter of a mile the crew had had more than enough by the end of the row which may have contributed to the cox’s uncharacteristically profane language.

I must end this short report by recording the tireless efforts of the Honorary Bargemaster, Stephen Shaw, without whose extensive preparations and enthusiasm we would never have even reached the start line. Thank you, Stephen, it was a great day out. ■

Visit to Freemasons' Hall



A French Masonic jewel in the Museum of Free Masonry.

DAVID EKINGS reports: Most of us immediately recognised the outside of the Freemasons' Hall in Great Queen Street from the television series *Spooks* but very few had had the privilege of a guided tour of the splendours inside this enormous building. It was, therefore, with great anticipation that that 30 members of the Company, led by the Master, assembled in the Drawing Room of the Hall on 27 February to be briefed and guided by Diane Clements, the director of the Library and Museum of Freemasonry.

After a brief introduction to Freemasonry we enjoyed an all too brief visit to the museum, noting particularly the enormous gilded



Prudence, one of the Graces in the corridors of Freemasons' Hall (artist unknown).



The Freemasons' First World War memorial and window (1920s but artist unknown).

throne provided for the Prince Regent in 1790 and the worldwide spread of Freemasonry over the last 300 years.

The next part of our tour concentrated on the extensive stained glass within the building. Delicate panels depicting the Virtues the along the corridors led us to the spectacular First World War Memorial windows. These most impressive examples of early 20th century glass are surrounded by the names of all the hundreds of lodges who lost members during the Great War.

Not known

Surprisingly the identities of the artist(s) who designed and made these magnificent windows in the early 1920s are not known – if any member of the Company has any ideas the museum's director would be most interested to hear from them. The last group of windows, in yet another large assembly room, depicting the Sciences, were displayed alongside their original, full size sketches. It was most interesting to see how a sketch had been translated into the finished panel.

The final part of the tour took us into the awe inspiring Grand Temple with its recently expanded organ and 1800 seats. Formal occasions in this magnificent auditorium with the principal officers in their full regalia must be a truly spectacular sight.

We then walked through cold, damp and squally streets to a subterranean supper in the cellars of Tuttons Restaurant on the edges of the old Covent Garden Market. 30 people only just fitted in and by the end of the meal the noise level had defeated all but the most sophisticated hearing aids. It was nevertheless a most convivial evening. ■

Sharing memories of turbulent times

MARGARET MILNER is a member of the Court of the Glaziers' Company and she shares some of her early experiences far removed from the sedate world of the Livery.

For nearly 40 years I have enjoyed my association with the Glaziers' Company, at first as Gerald's wife and later in my own right. Looking back over these years and beyond I am struck by the parallels between the breakup of an African federation and pressures nowadays in Europe. So I would like to share this aspect of my past with my fellow Glaziers.

Though born in South Africa, from the age of seven I was brought up in Zimbabwe, Southern Rhodesia as it then was. In 1953 the Federation of Central Africa comprising Nyasaland, Northern Rhodesia and Southern Rhodesia was formed.

Resulting unrest

This was the result of a referendum. The minority European settlers voted in favour

with no thought given to the wishes of the indigenous populations, most of whom were against the change. They wanted independence from British rule. The federation lasted 10 years during which time there was unrest resulting in various incidents some more serious and frightening than others.

In 1958 my family and I moved to Ndola, a city in the fabulously wealthy Copperbelt area of Northern Rhodesia and not far from the Mupapa slave tree which was the site of a slave market in the 19th century. Soon after our arrival one of the petroleum storage tanks on the outskirts of town went on fire.

My then husband and I with our two young daughters jumped into our car and headed up to watch the spectacle, the children sitting on the front bumper. The

flames were spreading in all directions so there was soon a fear that another of the storage tanks would catch alight.

At first it was just so exciting. However it soon became apparent this was not an accident but arson. Suddenly the occupants of the only car parked ahead of us were shouting "Move! Move!". There was a surge of angry Africans heading towards us with a selection of frightening weapons. We were so lucky. The people who had warned us of the approaching danger were all killed but, having beaten a hasty retreat reversing down the road, we survived.

Ignominious end

1963 saw the ignominious end of the Federation of Central Africa. Independence came to the three countries at various times: Nyasaland in 1964 before becoming Malawi in 1966, and Northern Rhodesia as Zambia also in 1964. After a guerrilla war and Ian Smith's Unilateral Declaration of Independence from the Crown Southern Rhodesia became Zimbabwe under Robert Mugabe in April 1980.

Independence achieved freedom from colonial rule for the African majority though it seems to me that the eventual outcomes have fallen far short of the expectations of the people. Which brings me back today when another attempt to bring nations together in a formal union has failed, in part at least. This has brought my African memories flooding back and has reminded me of an important part of my life. ■

NEW GLAZIERS' TEAM IN PLACE



Accompanying the new Master of the Worshipful Company of Glaziers & Painters of Glass, Alderman Sir David Wootton, following his installation are the new Upper Warden, Keith Barley (left), and the new Renter Warden, Andrew Lane.



The new Stewards of the Glaziers' Company, from left to right: Hamish McArthur, Keyon Buddles, Clive Osborne and Gary Bernstein (Master's Steward).

LIVERY ROUND-UP

QUEEN ELIZABETH II WINDOW. Barley Studio has been commissioned to translate into glass David Hockney's design for a new window in Westminster Abbey to celebrate the reign of Her Majesty. Hockney has been reported as saying he would create a "landscape full of blossom that's a celebration each year". Helen Whittaker from Barley Studio will be producing the stained glass artistry for the 20ft x 6ft window in the north transept. This will be Helen's second project in Westminster Abbey, having worked on Hughie O'Donoghue's design for two windows in the Henry VII Chapel.



Brian Green at his Freedom of the City ceremony. Brian is a chartered civil engineer who spent a number of years at the dirty end of the heavy construction industry. In one of the industry's periodic downturns he effected a career change via the Sloan Programme at London Business School.

In his new guise he spent the next thirty years as a management consultant working in productivity improvement and project delivery across a range of industries. These included brewing, food manufacturing and distribution in the private sector as well as transport and defence in the public sector. Prior to retiring three years ago he spent ten years supporting Transport for London in the delivery and operation of initiatives for Mayors Livingstone and Johnson. These included the Congestion Charge, the Low Emission Zone and the Cycle Hire Scheme. He also worked with London Underground on service improvements on the Tube.

CONSERVATION CHAMPION. The passing of Peter Gibson, first superintendent of the York Glaziers' Trust from 1968 to 1995, deprives the stained glass world of a conservation leader. His leadership qualities were exemplified by his determination after the York Minster fire in 1984, which caused the collapse of the south transept roof and vault and threatened the existence of the rose window, to save and conserve the window rather than abandon it for a modern replacement. A stained glass evangelist in the UK and abroad, he became a Glazier in 1984.

NEW FREEMEN. Congratulations to new Freemen Juliet Forrest and Oksana Kondratyeva.



Artist Derek Hunt and his wife Sue with their daughter Lily at his Freedom of the City ceremony.

NEW LIVERYMEN. Congratulations to Lynden Stowe, Maria Christina White-Da Cruz, and Claire Bramwell-Pearson.

SAD NEWS. The following recently former members or members of the Livery have passed away: Derek Amos, Brian Corrigan.

DONATION TO THE REPOSITORY. The London Stained Glass Repository has recently taken delivery of three 19th century windows by John Hardman from the redundant church of St Luke, Reddal Hill, Worcester, which is being demolished. The windows depict St Paul, St Luke and the Good Shepherd.



New Liveryman Lynden Stowe (printer, publisher and local politician).



New Liverywomen Fiona Clare Bramwell-Pearson (cartoonist and illustrator) and Maria Cristina White-da Cruz (artist).



New Freeman Juliet Forrest and Oksana Kondratyeva (both artists) with the Master, Alderman Sir David Wootton.

Facebook: @GlaziersLiveryCo
Twitter: @WorshipGlaziers

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