



the WORSHIPFUL
COMPANY of
GLAZIERS
of PAINTERS OF GLASS

The GLAZIER

The publication of
THE WORSHIPFUL COMPANY of GLAZIERS & PAINTERS OF GLASS
Issue Number 49 Summer 2016 Special Glaziers' Art Fair edition

A Stevens Competition to remember

MICHAEL HOLMAN reports on the 2016 Stevens Competition and its link to remembering the Titanic.



Stevens Architectural Glass Competition First Prize winner Sarah Knighton with Master Glazier Duncan Gee.



Stevens Architectural Glass Competition First Prize winner Sarah Knighton's winning entry.

The awards ceremony held in the Court Room on 31 May was the culmination of a Stevens Architectural Glass Competition which attracted 47 entries – the highest for many years. This year's test window was one in St. Mary's Church in Southampton close to the docks. The challenge was to design a memorial to the 550 members of the crew of the Titanic who came from the area and who lost their lives in the disaster in 1912.

Andy Lane, chairman of the Crafts and Competition Committee, opened proceedings by welcoming all the entrants and thanking them for making the 2016 competition such a success, not just in terms of the number of entries but also in respect of their quality.

Commitment shown

He expressed his appreciation of the commitment shown by the judging panel which comprised the four prominent stained

glass artists Mel Howse, Alex R, Martin Donlin and chairman Helen Whittaker, backed by Michael Weakley, the architect for St. Mary's. He went on to thank Michael Holman and his team for their contribution and the effort made to promote the competition.

Highly appreciative

The Rector of St. Mary's, Revd. Dr. Julian Davies, stated he was highly appreciative of the commitment and support he had received from the Glaziers' Company. He said that there was no memorial to the crew and he wanted the omission to be corrected in view of the deprivation that the bereaved families suffered. He revealed one of the entries had been selected for the commission but that it was not one submitted by a prize winner. He undertook to announce the name of the competitor as soon as he was able.

The rector was followed by Helen Whittaker who made a PowerPoint

presentation of the winning entries. Earlier in the day she and her co-judges had conducted a seminar to review the entries and provide feedback to the entrants.

Awards presented

The Master then presented the awards, with Sarah Knighton from Holy Well Glass taking a cheque for £1,000 for the First Prize and the Brian Thomas Memorial prize. Anne-Catherine Perreau from Barley Studios and Sofia Villamarin from Canterbury Cathedral took Second and Third prizes respectively.

Highly Commended awards were made to Aaron O'Brien and David Light (both from University of Wales Trinity St. David) and Jonathan Spiller from Tonbridge Adult Education. The prize for Craftmanship went to Gemma Curtis from Holy Well Glass and that for Presentation to Sarah Knighton.

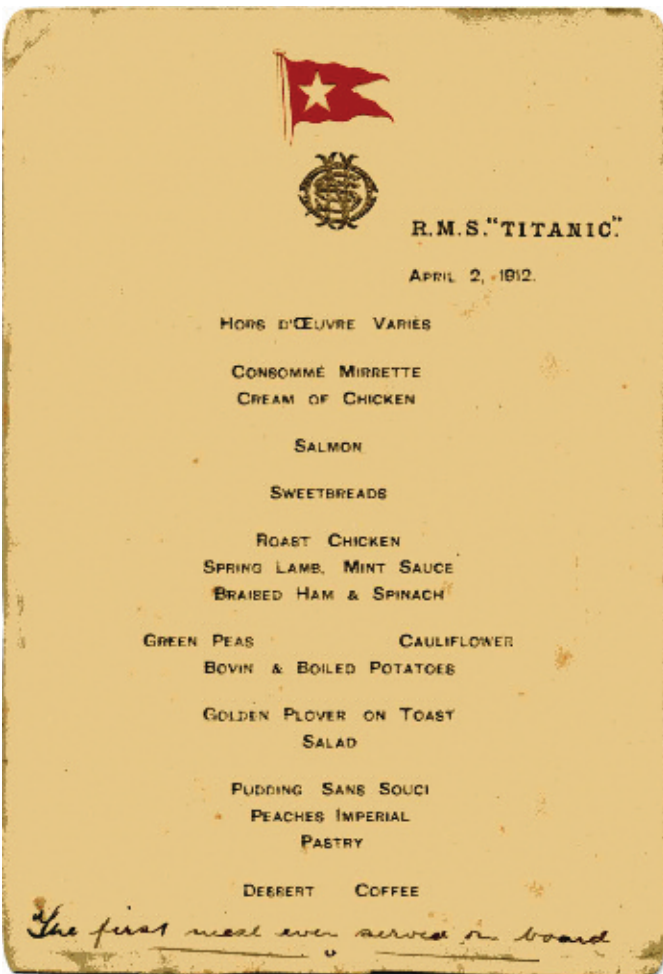
In addition to the Stevens Competition the Company makes an Award for Excellence ▶



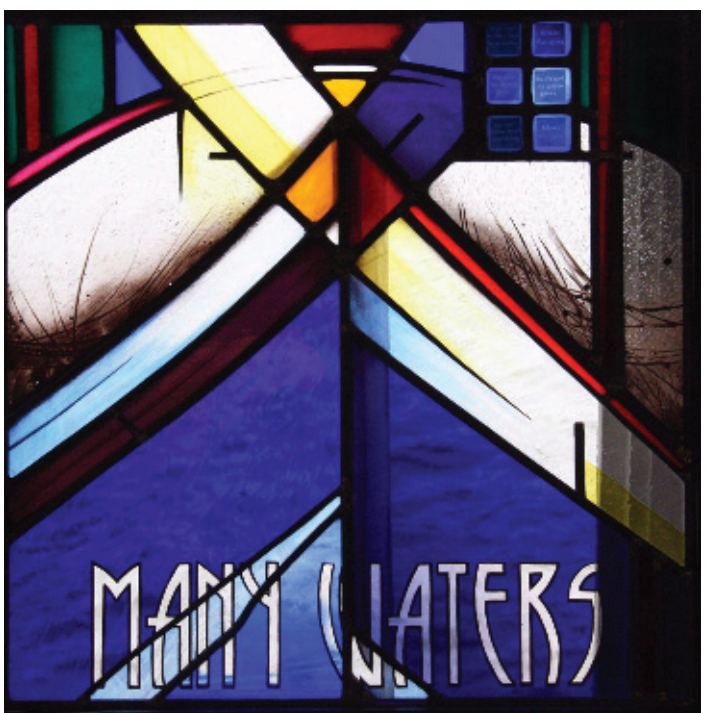
Stevens Competition Second Prize winner Anne Catherine-Perreau with Master Duncan Gee.



Stevens Competition Second Prize winner Anne Catherine-Perreau's panel.



The Harold Lowe menu – the only menu from the Titanic in existence. (This and all the other pictures in this article are by Alex Galloway.)



Stevens Third Prize winner Sofia Villamarin's panel.

and two Ashton Hill Awards. These enable promising young artists to gain experience in studios in the UK and Europe. The Award for Excellence, involving a 40 week placement,

was awarded to Oksana Kondratyeva. In closing the meeting the Master expressed his personal thanks to the entrants, to the judges and all those involved

in the organisation of the competition. He went to Charlotte Roden from the University of York whilst the Ashton Hill Award (10 weeks placements in leading conservation studios) was taken by Veronica Smith, also from the University of York. The Arthur and Helen Davis Travelling Scholarship

commented that it was regarded as the most important item of the Glaziers' calendar as the Company sought to support and encourage stained glass artists. Attendees then retired to the River Room to view the exhibits and enjoy a welcome drink.

Sought after

At this point John Creamer, representing the British Titanic Society, displayed the only menu from the Titanic in existence. We learned that memorabilia from the Titanic are highly sought after and fetch extremely high prices at auction.

Medieval angel panels and a modern experimental approach

JASMINE ALLEN, curator of the **Stained Glass Museum**, describes two sets of important acquisitions.



Orders of the Angels: the Virtues and the Principalities – two late 15th century stained glass panels.

ORDERS OF THE ANGELS. The Stained Glass Museum, Ely, has purchased two rare medieval angel stained glass panels at auction with the help of the Arts Council England/Victoria and Albert Museum Purchase Grant Fund and the Art Fund.

The panels were made in England in the 15th century and show two groups of angels, the “Virtues” and “Principalities”, from the nine orders of angels, a popular subject in medieval art and literature. According to medieval theologians, the Principalities governed mankind’s provinces, and the Virtues were associated with miracles. Both stained

glass panels depict a group of three standing angels dressed in white robes with two golden wings, golden hair and white haloes.

Each group of angelic figures is accompanied by a Latin inscription which may have been taken from medieval liturgical manuscripts relating to the feast of Archangel St. Michael, celebrated on 29 September.

Medieval manuscripts

Illustrations of the Orders of the Angels can be found in medieval illuminated manuscripts, panels and wall paintings, sculptures and stained glass. Yet only five complete (or



HRH the Prince of Wales with Helen Whitaker and Renter Warden Keith Barley as they discuss Helen’s new window in St. Mary’s Priory Church, Abergavenny. “You do know she was one of my first craft scholars?” See the story further on.



This striking window in the Hermitage was one of the magnificent works seen by participants in this year’s Master’s visit to St. Petersburg. See the story further on.

almost complete) 15th century series of the Orders of the Angels survive in situ in stained glass in England. The panels acquired by the museum are in excellent condition.

These stained glass panels were removed from Ulverscroft Manor, a house in Leicestershire which was built for Thomas Pares (1790-1866). It is not known where the stained glass panels originally came from, or when they were installed in the house, but they were likely part of a set. The panels were recently rediscovered by the present owners of the building, the Shuttlewood-Clarke Foundation. The panels were purchased from the sale at Bonhams Auction House, London on 18 November 2015 and are now on permanent display at the Stained Glass Museum.

GEOFFREY CLARKE PANELS NOW ON DISPLAY. After launching a major appeal to purchase four stained glass artworks by Geoffrey Clarke RA (1924-2014), these new acquisitions are now on display in the museum gallery.

Clarke was a pioneering British artist who represented a “new spirit in stained glass” in the late 20th century. His experimentation with modern materials and processes breathed new life into the traditional artistic media in which he worked, which encompassed stained glass, sculpture and printmaking.

Saint Anthony, Priest, Saint Sebastian (all dated 1949), and Fragment (dated circa 1956) are unique and demonstrate



At the celebration of the installation of four stained glass panels by Geoffrey Clarke – Jasmine Allen, curator of the Stained Glass Museum; Loyd Grossman, chairman of the Churches Conservation Trust and chairman of the Heritage Alliance; Nick Tweed of the York Glaziers Trust; and historian Judith LeGrove.

Clarke's modern experimental approach to this ancient art form. All four stained glass works were made by Clarke in the early phase of his career.

Between 2014 and 2015 the Clarke panels were conserved at York Glaziers Trust by trainee conservators from the MA in Stained Glass and Heritage Management course at the University of York. Sadly, Geoffrey Clarke did not live to see his stained glass on display at the museum, as he passed away in October 2014 while the works were undergoing specialist conservation.

Permanent display

All four panels have now been placed on permanent display in the Stained Glass Museum gallery. Displayed in bespoke frames designed by Neil Wilton of IWF, the unique sculptural qualities, abstracted forms, and experimental techniques of these artworks can be appreciated for the first time since they were first exhibited over 50 years ago.

A celebration of the installation of these artworks took place at the museum on the evening of 9 April 2016. Talks were given by art historian Dr. Judith LeGrove, as well as Nick Teed, senior conservator at York Glaziers Trust, before special guest Dr. Loyd Grossman gave a speech to mark the occasion.

This acquisition forms a major addition to the Stained Glass Museum's collection of modern British stained glass, and demonstrates its commitment to collecting, preserving and displaying significant stained glass of all periods for the benefit and enjoyment of a wider public.

Application for position of Clerk to the Company

Andrew, our current Clerk, will be retiring no later than April 2017 and so the Livery is now beginning a search for a replacement. If the forthcoming vacancy doesn't directly interest you yourself, it would be very helpful if you could refer it to any contact you think might be both suitable for, and interested in the position.

Among the required qualifications for the position are the obvious attributes of a capacity for administration and minute taking, an easy manner with people, and the ability to move forward in an executive capacity when required. At the same time, there is also the requirement for a reasonable level of IT proficiency which would include the ability to manage the Company website on an ongoing basis. This position would be of particular appeal to those not wishing to work more than three days a week and who may enjoy some foreign travel.

Interested parties should in the first instance contact either Past Master Colin Freeman at colinrfreeman@hotmail.com or tel. 020 7935 9410, or Past Master Alex Galloway at alex.galloway@gmail.com or tel. 01926 777569.

Following contact, where appropriate, fuller details of the position will be sent out and a note about interviews.

A very special look at the heritage of Russia

Deputy Master **ALEX GALLOWAY** describes the Master's visit to St. Petersburg.

One of the ways in which ordinary Russians coped with the extraordinary events of the 20th century was by telling jokes. One of my favourites tells of the elderly Russian being interviewed for *Pravda*. The reporter had been commissioned to produce a piece about the lives of ordinary people. The conversation went:

"Where were you born?"

"St. Petersburg."

"Where did you go to school?"

"Petrograd."

"Where do you live now?"

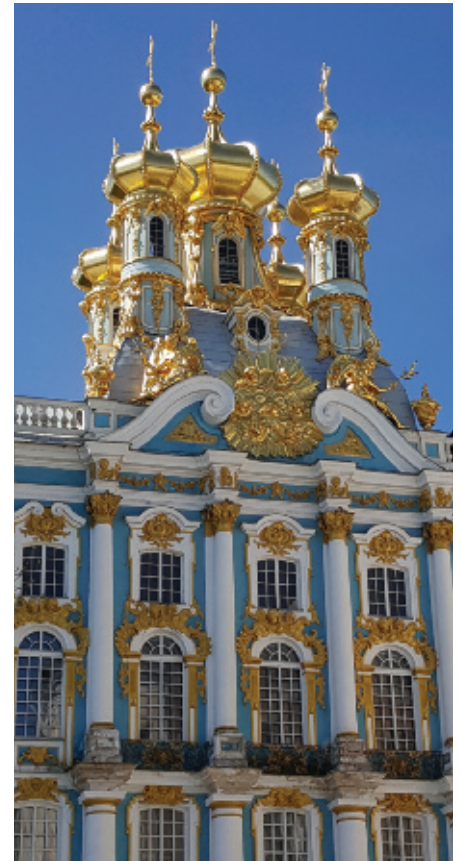
"Leningrad."

"And where would you like to live?"

"St. Petersburg!"

Well, if he had lived long enough, the old man would have got his wish. I was reminded of him as the Glaziers' coach passed the titanic monument to the siege of Leningrad on our way from the airport to our hotel.

The monument commemorates the 900 day siege (1941-1943) in which over half a million inhabitants died. It includes the word "Leningrad" in huge Cyrillic letters. Russians are remarkably pragmatic about the march of



The magnificent facade of the Catherine Palace.

history, and seem to have few revisionist tendencies.

Siege name

The city was called Leningrad at the time of the siege, and so it remains the siege of Leningrad. Modern St. Petersburgers born before 1991 do actually put "Leningrad" as their place of birth on forms. And there is still a large statue of Lenin on the main road between the city and the airport, though this seems to have been preserved as a historical monument rather than a shrine.

All of this we learned from Katya Galitzine, descendant of Catherine the Great and a member of one of Russia's most illustrious noble families, whose services the Master had secured to help us to understand the City during the three days of our visit.

Three days is a very short time to get to know St. Petersburg, but the programme had been designed to ensure that the introduction was as comprehensive as possible. The first evening ensured that we were properly introduced to one of the pillars of Russian



Peter the Great greets the Glaziers in the Great Hall of the Russian Museum.



Glaziers in the Great Hall of the Museum of Ethnography.

culture, namely “little water” or, in Russian, vodka.

Vodka museum

Naturally St. Petersburg has a whole museum devoted to the muse of countless Russian authors and artists, and we learned something of its history (including the little known fact that Russia had also had periods of prohibition). The guided tour ended with an opportunity to taste three vodkas, accompanied by typical Russian canapés, before going into dinner. A good start.

St. Petersburg has lots of museums besides the Hermitage, and the first full day was devoted to a number of them, as well as some churches. First stop was the Ethnography Museum, though we were not there to look at the exhibits. Its main hall has

an engraved glass ceiling and a frieze showing significant figures in Russian history, and, being Glaziers, it was assumed (rightly) that we would want to see the former and learn something of the latter.

Glass study

Once we had absorbed everything the hall had to offer it was off to the Stieglitz Museum to visit the Academy of Decorative Arts, where stained glass is included among the subjects offered to students. The building itself was fascinating, with richly decorated vaulting and magnificent collections of Russian furniture and ceramic stoves. As well as some fine stained glass.

It is apparently much in demand for use as a film set for historical blockbusters. The academy workshops were hidden in the basement, and not many students were in evidence; but we were able to see work in progress. It seems that the basis of a fine art education in Russia is learning to copy existing masterpieces, and much of the work on the bench was of this type.

In the afternoon we visited the Russian Museum with its magnificent art collection from early Orthodox icons to works of

contemporary artists. It is housed in the Mikhailovsky Palace, and we were greeted at the top of the main staircase by a huge sculpted head of Peter the Great, before starting a whirlwind tour of the treasures on display.

The Benois wing, dedicated to modern Russian art, was a delight. I particularly enjoyed a number of paintings by Mikhail Vrubel, who was inspired by Russian fairy tales, and whose works were an engaging combination of the grotesque and the romantic.

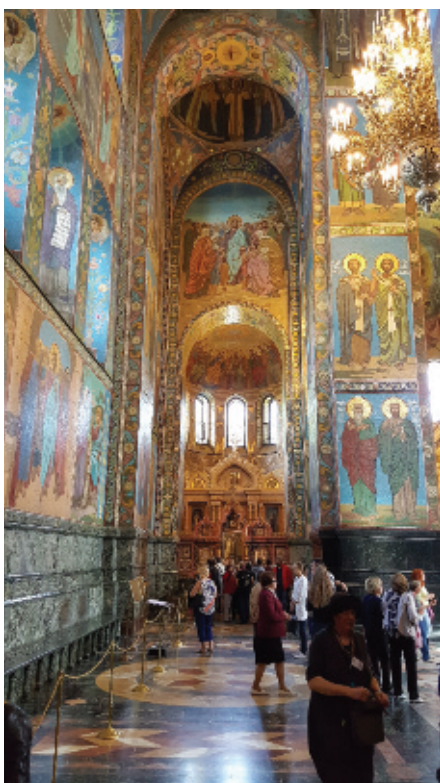
Assassination spot

Inevitably there was little time to absorb all the museum had to offer, and soon we needed to move on to the peculiarly named “Church on Spilt Blood”, which was built on the exact spot where Tsar Alexander II was assassinated in 1881. Inside the church the cobbled section of pavement where the deed took place is carefully preserved in situ. The exterior of the church is in the onion dome style and magnificently decorated. Inside the main feature are the extensive mosaics covering the walls and columns.

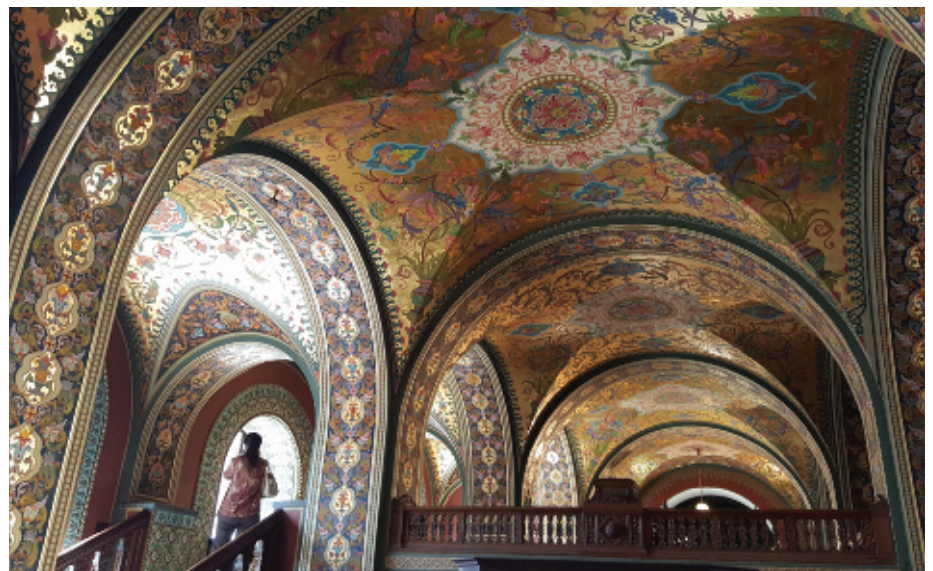
Finally we moved on to St. Isaac’s Cathedral, which is in the centre of the square on which our hotel was located. Constructed over the first half of the 19th century, it has the third largest dome in the world. It did not enjoy a long period as a place of worship, having been turned into a Museum of Atheism in the Soviet era; and its main use today is as a tourist attraction. Services are, however, held on major saints’ days.

In the evening we were free to sample the gastronomic pleasures of the city, and various groups enjoyed a variety of venues and cuisine.

On the following day we made an excursion to some of the palaces that lie outside the city. First was the Catharine palace at Tsarskoe Selo. Perhaps its most famous feature is the Amber Room, a chamber completely covered in amber decoration. The original dated from the early 18th century, but the amber was looted by the Nazis during the Second World War, and, although it is known that it was taken to



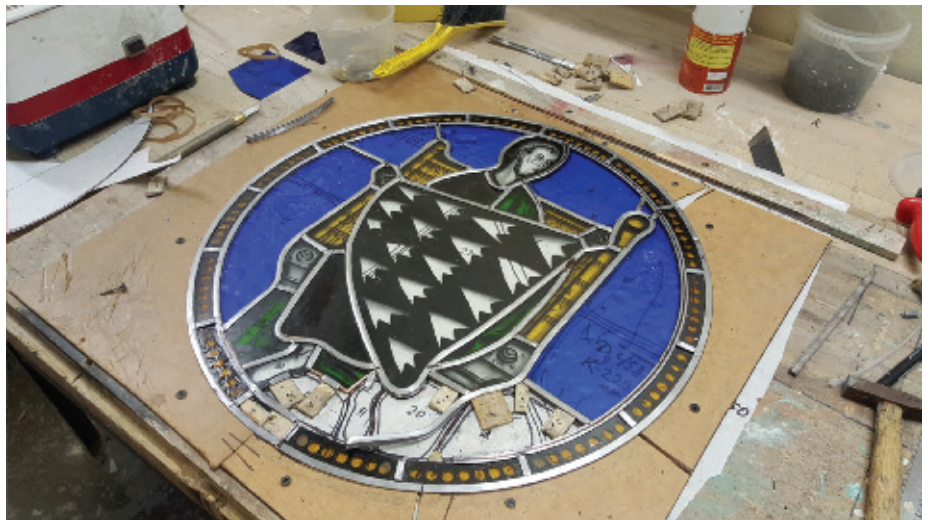
Richly decorated columns in the Church of Spilt Blood.



The magnificent decorated interior of the Stieglitz Museum.



An amber panel made in the Catherine Palace workshop in the style of the 18th century original.



Student work at the Academy of Decorative Arts.

Königsberg for reconstruction, its current whereabouts are unknown.

Amber workshops

It has, however, been painstakingly reconstructed in the palace's own amber workshops using historical records and

photographs. We visited the workshops where we learned all about amber and the reconstruction project. Unsurprisingly amber featured heavily in the displays of the various gift shops located on or near the site.

The palace itself contained a collection of magnificent rooms and galleries with much gilding and fine parquet flooring, for the protection of which we were issued with protective overshoes. Disappointingly the Amber Room was the only part in which it was forbidden to take photographs.

Large edifice

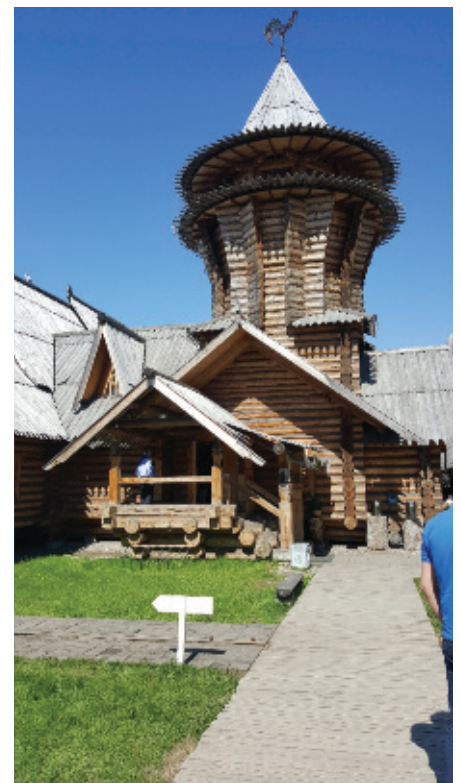
Lunch at the Podvorie Restaurant, a large log-built edifice in the country, was a full-on Russian folkloric experience, complete with singers and musicians who were happy to let us try out some traditional instruments, including a castanet/rattle combination and an ocarina. The food was also traditional ▶



St. Isaac's Cathedral – once the Museum of Atheism.



Glaziers admire the ballroom of the Catherine Palace – note the fashionable footwear.



The eclectic architecture of the Podvorie Restaurant.



This, believe it or not, is a railway station – and it is the Clerk, not the station master!

Russian fare, and was washed down with generous quantities of “little water” and wine.

The afternoon took us to the Pavlovsk Palace, given by Catherine the Great to her son Paul on the occasion of the birth of his

first child. This appeared to be one of her few generous acts towards the unfortunate Paul. Relations between them were distant during her lifetime, and she intended to deprive him of the succession. When he did finally

succeed he lasted five years before being assassinated.

These and other facts about life at the Romanov court were gleaned from our guides throughout the visit. The palace grounds now provide a popular public park. Inside we saw the delicate Italian Hall, the Greek Hall with its Corinthian columns and a series of grand rooms, including the Room of Peace and the Room of War.

The final stop, having returned to St. Petersburg, was the Vitebsky Railway Station, designed very much in the grand style, with a large stained glass window.

Upmarket venue

In the evening we enjoyed a gala black-tie dinner at the Taleon Club, a very up-market venue for a splendid occasion, at which we were able to thank Katya and the Master for laying on such a marvellous visit. And the best was yet to come, as we looked forward to the following day’s private viewing of the Hermitage collections at the Winter Palace, **described by David Wilson in his separate article.** We retired for the night eagerly anticipating this special treat. ■

Glaziers visit the Hermitage (“But it’s closed on a Monday”)

DAVID WILSON reports on the Glaziers’ visit to the Hermitage, as part of their St. Petersburg trip.

The helpful receptionist at our hotel looked somewhat concerned when I said we were visiting the Hermitage that morning. “But it’s closed on a Monday.” She clearly didn’t know the reputation of the Worshipful Company of Glaziers and Painters of Glass is more than a match for such administrative hurdles!

Having enjoyed a very full programme on our visit to St. Petersburg, not to mention some extensive meal menus and the odd glass of vodka, the last item on the itinerary was a private visit to the world famous Hermitage museum.

It is reputed that at the height of the season approaching 70,000 visitors a day pack the museum to view the incredibly huge and diverse range of paintings, statues and

other artefacts. We were told that there is usually such a crush that there is no possibility of stopping to admire particular works which may especially strike a chord.

Particular pleasure

No such problems for the Glazier’s visit. Apart from the cleaners, a few art students and the ever present security squad we had the museum to ourselves. This we learned was a particular pleasure for our two excellent guides who had accompanied us throughout the weekend as they are frequently competing with other guides and their groups for space and to be heard!

Space is far too limited here to even mention a few of those works which I particularly found interesting or captivating. There are paintings which chart the development of Russian art ranging from 11th and 12th century religious icons through the portrait and then on into the landscape period as Russia increasingly looked west for artistic and social innovation. The 1812 gallery was an interesting reminder of the joint venture by the British and other European powers, including Russia, to thwart the unifying ambitions of Napoleon. And then there are the European art collections.

Glass examples

No Glazier’s visit is of course complete without viewing some stained glass. We were introduced to some of the examples held by



Russian history portrayed in the stained glass in the Hermitage.

the Hermitage by the director responsible who I think found the combined knowledge of our group a bit of a surprise!

For anyone who has not visited the Hermitage then you really should. “But it’s closed on a Monday”! ■



Just one of the pieces of stained glass in the Hermitage subject to knowledgeable scrutiny by the Glaziers’ party.

A great royal day for Wales, the Livery and one of its artists

Past Master **DAVID BALL** reports on a major artistic event attended by the Prince of Wales and his special recognition of the artist involved, Helen Whittaker.



Contributing to the artistic heritage of Wales' "Westminster Abbey" – Helen Whittaker's Jesse Window in St. Mary's Priory Church, Abergavenny.

I was privileged to represent the Company and the Glaziers' Foundation at the dedication of the new Jesse Window in St. Mary's Priory Church at Abergavenny in the presence of HRH the Prince of Wales on 7 July.

JESSE TREES. A Jesse Tree is perhaps the most elaborate example of that great medieval teaching aid, the Poor Man's Bible, where scripture was taught to an illiterate, but otherwise well informed congregation, through a story told in images and rich symbolism. A Jesse Tree both illustrates the prophecies from Isaiah and traces Christ's parentage from both Jesse and Adam and Eve, and includes the more important Old Testament patriarchs and prophets.

Jesse Tree windows being major works are quite rare nowadays and the opportunity

to create one is an occasion for celebration for any artist/craftsman.

The new window will have a representation of an existing carved wooden figure of Jesse, and together the window and wooden sculpture will be a rare, combined artistic depiction.

Helen has created a vibrant, compelling, traditional and yet enhanced Jesse Tree window. She has additionally included images of the seven Celtic saints and the seven Gifts of the Spirit as well as images of the Fruits of the Spirit and numerous symbolic flowers; and of course, a sparrow as a remembrance of Jeremy Winston, the person whom the window commemorates.

All these rich symbols are cleverly linked with lines and geometric forms. It is truly a magnum opus for any artist. Helen has shown deep knowledge of the Scriptures and scholarship in creating the great narrative in luminescent, glowing colour.

THE COMMISSION.

I understand that the trustees wanted to honour the late Dean Winston, who did so much to restore the church, with a modern window complementing and integral with the existing Jesse carved wooden figure. They wanted geometric elements but also a design which contained traditional figure work; a window which would be well drawn and executed and at the same time sympathetic to the existing surroundings and other works of art and the church itself.

Above all, it had to tell the traditional Jesse story in a Celtic context. They could not have done better in choosing Helen Whittaker and Barley Studios. As the Prince himself said, "she is amazing"; indeed she is.

MY IMPRESSION OF THE WINDOW.

The window is spectacular. I spent nearly an hour examining and discussing it with those around me and we kept discovering new

things. That is surely a sign of good art; no matter how many times you see or hear it, there is something new in which to delight. I can recommend a visit to anyone to this lovely part of the Principality to see it and the other treasures of the church.

THE CHURCH. St. Mary's Priory Church, Abergavenny, is no ordinary church; it was founded in 1087 as a Benedictine priory. It houses an outstanding collection of beautiful tombs and monuments and many artifacts. As the website also says: "St. Mary's Priory is the Westminster Abbey of South Wales, for the great ones of all the ages lie here."

They are rightly proud and honoured that the Prince of Wales is the patron of the trust and that he, with all the great and good of South Wales, joined the congregation and excellent choir for a simple but beautiful service.

Happy occasion

St. Mary's director of music, Tim Pratt, composed a new motet based on a lovely poem by Malcolm Guite especially for the dedication. It was a very moving and happy occasion for everyone lucky enough to share in it.

SPECIAL RECOGNITION. At the conclusion of the service Helen and Keith described the window to the Prince whilst those to be introduced to him assembled for a very British cup of tea and a biscuit in the Priory Centre. He said to me when I was introduced: "You do know she was one of my first craft scholars?" I did, as for many years the Prince has shown practical support for traditional craft skills and an interest in our own craft.

When his foundation started his craft-training scheme some years ago we offered advice on how we do it, based on Stuart Lever's Award of Excellence and their scheme echoes many of those ideas. Helen was indeed one of the first to benefit from the scheme and it is surely satisfactory that this particular wheel has turned full circle in that she has now produced a major work for him to admire in one of the most important churches in the Principality and one in which he shows a direct interest.

A GREAT DAY FOR WALES BUT ALSO FOR THE LIVERY. The Glaziers' Company can be proud that it not only made a donation through its foundation towards the cost of this seminal and important latest embellishment to the artistic heritage of this beautiful church, but that the creator of the window is one of our own Assistants on the Court, and one of the UK's most talented artists. ■

The Glaziers' Art Fair 2016

SUZANNE GALLOWAY introduces the Second Glaziers' Art Fair.



A great range of artistic wares for the home on display at Glaziers' Hall for the first Glaziers' Art Fair.

It started as a modest one-off event, but last year's first ever Glaziers' Art Fair at Glaziers' Hall proved popular enough for this year's Master, Duncan Gee, to include a second in his programme for this year. By the time you read this, plans for the second fair (25-26 October, evening reception 24 October) will be well under way, with preliminary costings and the call for artists and exhibitors completed. The organising sub-committee aims to build on the successes of last year.

Once again, the exhibition will take place over the two floors of Glaziers' Hall, with over 60 artists. This is no mean organisational feat and is possible only because of help from a number of willing volunteers and the able assistance of the hall staff.

A number of artists who exhibited at the first fair, will be returning, and there will also be many new creative talents. Among those returning will be Amber Hiscott, John Reyntiens, Jonathan Cooke, Catherine Day, Claire Bramwell-Pearson plus the Stained Glass Museum. Emma Blount, Lynette Wrigley, Nobuyasu Yoshida and Derek Hunt will be exhibiting for the first time.

Appreciative comments

The first fair gained appreciative comments from exhibiting artists, many of whom had links to the Company or to organisations such as the BSMGP and the Contemporary Glass Society. With the help of the Honorary Curator we aim to put on show some of the Company's treasures, including the Glaziers' wall-hanging and rescued glass from the London Stained Glass Repository. Highlights of the Company's silver and examples of the glass panels offered annually as rent to our landlord should also be on view.

We are particularly grateful to Freeman Barry Preedy, the owner of Windsor Glass, for sponsoring the event once again. The Company's investment advisers, Vartan Ravenscroft, are also endorsing us, together with the London Branch of the Oxford University Society. There are still sponsorship

opportunities for programme and day events, as well as advertising space in the programme.

We would welcome further sponsors and advertisers, and if you or your firm are interested in sponsoring or advertising, please get in touch with the Assistant Clerk at alison@worshipfulglaziers.com, to get information about the benefits available.

We hope that as many members of the Company as possible will come along to the fair. The quality of the exhibits last year was very high, and the work of the artists and designers in glass and other media will be well worth seeing. It is part of the Master's social programme, and any surplus from the proceeds of the fair will go, directly and indirectly, to help the Glaziers' Foundation.

Present buying

With Christmas just over the horizon, the fair provides an opportunity for some imaginative present buying. There will be countless shopping opportunities – at prices to suit all pockets.

Early-bird tickets are available to purchase online, and are cheaper than last year at around £6 (plus 60p booking fee). There will also be an evening preview reception on Monday 24 October with wine and canapés (a calling notice will be circulated in the usual way). We'd like to encourage as many members of the Company, friends and family to support the event as possible.

The Glaziers' Art Fair website contains information for both exhibitors and visitors, news, updates and ticketing information: <https://glaziersartfair.com/>. We'll also be posting information from time to time on the Glaziers' own website, and pictures during the event on the Glaziers' Facebook page; and using Twitter. Please support this event – we'd love you to come along!

(The Art Fair sub-committee consists of: Elaine Burns, Jane Campbell, Catherine Day, Alison Jones and Suzanne Galloway. They would only be too happy to answer questions when you see them.)

FROM THE EDITOR

Celebrating a wider and grassroots interest in stained glass

This is a special issue to mark the forthcoming Glaziers' Art Fair, 25-26 October, and reflects the special nature of the fair which broadens the Livery's very specific focus on glass in buildings and embraces not only glass for ornamentation and interior decoration, but also a much wider range of art, including ceramics, paintings and furniture.

Indeed last year's Art Fair featured all kinds of artists but the really exciting aspect was the way they were happy to be linked with an organisation whose central focus was on the encouragement of education about and participation in the craft of stained glass.

Personal interest

In parallel with this continuing aspect for the 2016 fair, I decided to ask people connected with the Livery, either directly as members, or less directly as people I had come across in my activities at the Livery, including connections with other livery companies, to write about their own personal interest in various types of art, including the kind that might be featured at the Art Fair. After all, there will be other livery companies invited to the fair.

Local interest

In preparing for this issue I was also struck by how much enthusiasm for involvement in stained glass artistry there is in the "grassroots" in local communities. Yes it is very removed from the high-end artistry involved in producing windows for cathedrals and churches, but nevertheless it is a commitment to the craft activity which the Glaziers' Company is also committed to furthering – and is the kind of activity which the Art Fair is keen to showcase.

Village interest

So what I did was just pay attention to what was going on in my village of South Petherton in Somerset, or very nearby, and found, without any great effort, three artists whose work relates to stained glass. I hope you will join with me in celebrating this grassroots commitment to the craft which provides an essential and vibrant addition to all the organisations and structures we have in the sector.

Overarching standards

What has to be motivating for those seeking to encourage the ongoing development of the stained glass craft is that these grassroots participants, as portrayed in these pages, are only too pleased to acknowledge the standards of the high-end artistry, past and present, which set the tone for the sector. And where possible they somehow seek to connect to those standards.

Mixing theology with horology

Rev. **CHRISTOPHER KEVILL-DAVIES**, Hon. Chaplain to the **Glaziers' Company**, is well-known for the quiet humour of his graces at Livery dinners, but is not so well-known for his great interest in antique clocks, both collecting and repairing them. He describes that interest.

*“As your honorary chaplain my degree is in theology
But my pleasure in retirement is a passion for horology”*

With this couplet I began grace at the last Glaziers' Dinner (*published on page 23*) and it is absolutely true. I get immense pleasure from playing with and mending

clocks; I never work on small ones or very big ones in towers, but it is with long case, bracket or dial clocks that I spend time in my workshop.

My interest in clocks goes back to when I was quite young and I had two longcase clocks in my room at theological college (as well as my four post bed!). My love of them has never abated and after I retired as Rector

of Chelsea, I attended residential courses at the British Horological Institute to learn how to restore these wonderful objects.

It never ceases to fascinate me that a machine designed and made 300 years ago is still working and functioning correctly today – and often owners think they never need servicing as their car does!

Childhood passion

As with my wife whose article appears nearby, collecting is a passion that began in childhood. I studied classics at school and acquired a love of ancient Greek (useful for theology!) and learnt the skills of coxing an eight which in turn allowed me to be invited to cox the Master Glazier at the Runnymede Magna Carta celebrations last year. By the time I left school, I had built up a collection of over a hundred snuff-boxes, but sadly they had to go to pay for more essential things later on!

I was much inspired in collecting by an old friend, now deceased, from Norfolk where I was brought up, whose collection of everything from early fossils to John Piper drawings took the auctioneer three days to sell on the premises! But he taught me the love of objects for the history they relate to and the stories that they tell, rather than the monetary value.

So although with the collapse of the antique furniture market, many of my clocks are worth much less than I paid years ago, it is the history and story that I enjoy as well as the wonderfully incessant ticking and striking. Sally is very tolerant, as we even have them in our bedroom and bathroom.

When I find a clock, whether mine or someone else's that is really filthy and covered in nasty gunge and often festooned with cobwebs, the pleasure of cleaning and restoring and hearing it tick again, probably after many years, gives immense satisfaction. Each one is a precision machine, driven by a weight or a spring, and with a pendulum to control the speed. The pendulum was first used in the 17th century and still in good use today.

However, the accuracy and balance of the escapement (that is the top wheel in the movement which is controlled by an anchor shaped piece of steel attached to the pendulum allowing the clock to run second by second with the swing of the pendulum) are vital for the correct running of the clock and require more patience from the horologist to get right than my wife would normally credit me with!

Reassuring tick

But it is a passion and a pleasure, and I can never imagine living anywhere that does not have that reassuring tick of a clock, and hopefully the strike to remind me of the hours that are passing. It almost seems that a house without the sound is missing its heartbeat.

It is a great pleasure to be honorary chaplain to the Glaziers' Company, so:
***“When neither writing graces, nor the Master Glazier's cox,
You will find your chaplain happy in his workshop mending clocks.”*** ■



Christopher Kevill-Davies is standing in his workshop by a recently restored 30 hour movement for a long case clock made in about 1770 in Northampton. He is holding the dial plate of a London made bracket clock of about 1750; the movement is having minor repair adjustments before re-assembly.

A Chelsea china girl

SALLY KEVILL-DAVIES is the wife of the Company's Hon. Chaplain, but rather than his interest in clocks, her interest, and it is a very professional interest, is in china. Here the former *Antiques Roadshow* expert describes how she became involved in porcelain and why, as a Chelsea girl, she likes Chelsea porcelain.



Sally Kevill-Davies holds a Chelsea porcelain plate, made c. 1755, and painted with a *Cereus minimum scandens*. Otherwise known as a rat's tail cactus, it was native to Surinam (Dutch Guiana) and was first grown in England in the Chelsea Physic Garden, where it flowered for the first time in 1745.

I was lucky enough to grow up in Chelsea, in a large block of flats called Cranmer Court, which I called Grandma Court, not just because the average age of the other inhabitants was around 85, but also because my own beloved grandmother lived in another flat in the block.

I used to visit her almost daily. She was a fund of old stories and songs, and I was never bored. In her drawing room was an old French *escritoire*, dating from the time of Napoleon, a bureau with a fall front, which revealed inside a multitude of tiny drawers, arched recesses and tiny cupboards.

One day she told me the story of how, as a child, she had been dangerously ill with rheumatic fever. As she lay in her bedroom with the *escritoire*, she saw one of the little cupboard doors open and a monk emerge. He came and stood by her bed, and that night the crisis of her fever elapsed and she began to recover.

What could be a more seductive story for an imaginative child? In time, my grandmother would open the drawers and cupboards and we would explore the contents together.

A pair of black silk stockings with brilliantly coloured embroidered peacocks; a collection of old watch movements, pierced with intricate filigree; a box of Dresden porcelain buttons painted with flowers; or a Japanese ivory netsuke in the form of a frog to rival *The Hare with Amber Eyes*. The whole experience was magical, and it turned me into a collector.

When I was 21, after a series of numbingly boring secretarial jobs (my parents didn't believe in education for women and I left school at 16), I joined Sotheby's as a secretary to the director of the Ceramics Department, and the rest, as they say, is history.

I spent nine wonderful years there cataloguing porcelain from Japan and China, Europe and England, lecturing, writing and visiting collections around the world.

Porcelain from China (the reason it is still known as china) was the first ever to be made, and evolved from high-fired fine stonewares in the 12th century. The properties of what collectors call "true" or Chinese porcelain are translucency, resonance (it emits a "ping" when tapped), hardness and whiteness.

These qualities resulted from the firing at a high temperature of two materials: white kaolin, the white clay sediment found at the bottom of a bottle of kaolin and morphine; and *petuntse*, a kind of decomposed granite.

Porcelain translucency

Under great heat, they fused and formed the whiteness and the translucency of "true" porcelain. After years of experiment the secret was discovered in Germany, at Meissen, around 1710, but it was not until 1745 that porcelain began to be made in England.

Even then, it was not "true" porcelain in the manner of China and Meissen, but more a

kind of glassy substance with white clay suspended in it. As such it was far more unstable than "true" porcelain, and many pieces were thrown away because they cracked or came misshapen from the kiln.

The very first porcelain ever to have been made in Britain was produced at Chelsea. The factory only lasted for some 25 years from c.1745-69, as, unlike in Europe, it received no royal patronage or protection. Many imperfect pieces had to be discarded, or sold at a reduced price.

But what has survived from those 25 years is of breathtaking beauty, thanks to the glossy creaminess of the paste and the design skills of the factory owner, Nicholas Sprimont, who had begun his career as a silversmith and, as a Huguenot who came from Liege, was imbued with all the sophistication and elegance of continental French-inspired design.

Botanical specimens

My favourite pieces have always been the plates and other wares painted with botanical specimens, and made for only around five years between 1753 and 1758. (Fashion was as fickle and short-lived in the 18th century as it is today).

Last year I wrote a book, to accompany an exhibition in London of these pieces, having spent the previous two years trying to identify the plants which the plates depicted. It was a journey of adventure and discovery.

Previously thought to have been exotic specimens conjured up by the imaginations of the, probably untutored and illiterate, artists in the Chelsea factory, they proved to be plants imported during the 1730s and 1740s into England from our colonies in America and the sugar-producing islands of the West Indies.

Many were grown in the Chelsea Physic Garden, adjacent to the porcelain factory, and were drawn by a German artist, Georg Dionysius Ehret, who lived in a street adjoining the garden, and who married the sister of the wife of the Physic Garden's director.

The American plants were collected by John Bartram, a Pennsylvanian farmer, in virgin territory, alive with rattlesnakes, insects and hostile Indians, and transported across the Atlantic where they were vulnerable to storms, attacks by the French, as well as marauding mice, insects and ships' cats.

Left on deck, they could be badly affected by sea water, and down in the hold they suffered from lack of air and light.

Yet, amazingly, hundreds of the precious seeds survived, to be planted in the landscape gardens of the aristocracy, drawn in maturity by Ehret, engraved and copied onto porcelain in Chelsea during the 1750s, when they adorned the dinner tables of the fashionable elite.

Wonderful years

In 1997 Christopher was appointed Rector of Chelsea, where we spent nine wonderful years. Last year, having read my book, a friend who is an academic at the British Library wrote to me "Now you can die happy". Death is not currently on my agenda, but I like to feel that the wheel of this Chelsea girl has come full circle. ■

Following up an interest in stained and painted glass

KATHERINE SYKES is the Senior Warden of the **Public Relations Practitioners' Company**, which has been developing a relationship with the Glaziers' Company, including advising on the promotion of the Glaziers' Art Fair. Here she writes about her interest in stained and painted glass, and particularly her early entrancement by the work of the great glass artist Kandinsky.



One of Katherine Sykes' collected millefiori boxes.

From 1909-11 Kandinsky experimented with ideas, subject matter and mediums. In Murnau he made a beautiful, unusual series of paintings on glass, which use colour and



All Saints 1, glass painting, Wassily Kandinsky, courtesy of the Lenbachhaus State Gallery, Munich, Germany.

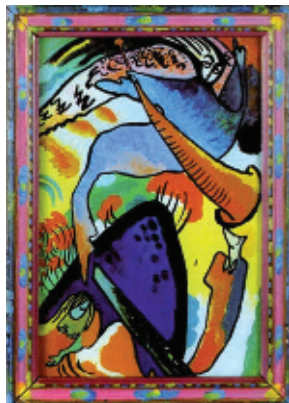
I've always loved colour; rich colour especially. As a child, I found that each Sunday in chapel (and some weekdays too) my mind would drift off to the brightly coloured images on the glass around me, telling stories about Noah and the Ark, Jonah and the Whale, and the Birth of Christ. From childhood to adulthood, my fondness for stained glass has extended and deepened.

In churches and cathedrals, nothing lights up the darkness as much as sunshine through a stained glass window; nothing suggests the ethereal better than luminous shards of reflected light forming coloured patterns on the ground.

Stained glass has its own vocabulary. As a material it offers luminosity, joy, comfort and inspiration. Unlike a traditional painting, a stained glass window affords a multitude of chromatic hues throughout the day, according to the intensity of the sun or its angle in the



St. George vs Dragon, reverse glass painting, Wassily Kandinsky, courtesy of the Lenbachhaus State Gallery, Munich.



Angel of the Last Judgment, glass painting, Wassily Kandinsky, courtesy of the Lenbachhaus State Gallery, Munich.

heavens. It generates a tension between the transitory nature of sensation and the permanence of the figurative, reflecting the conflict between the fleeting and the eternal.

Stained glass windows have a great capacity for symbolism and communication, extending much further than the mere narrative. Coloured waves and volumes vibrate around wood and stone and add warmth and musicality to the atmosphere. Great cathedrals such as Leon in Spain and Chartres in France, which contain large quantities of magnificent stained glass windows, are splendid exemplars of this.

I studied History of Art for A Level and again for a Master's degree some years later. During this time I became entranced by the work of Wassily Kandinsky who is, in my view, one of the greatest artists of all time. Russian by birth, Kandinsky was arguably the founding father of abstractionism. Whilst in Germany before the First World War, he also founded Der Blaue Reiter, a movement that has now come to describe German Expressionism and which has fundamentally shaped the course of 20th century art.



Glass Painting with the Sun (Small Pleasures), Wassily Kandinsky, courtesy of the Lenbachhaus State Gallery, Munich.

light in a manner more similar to stained glass than to traditional paintings (e.g. oil on canvas).

Like church windows, Kandinsky chose his subject matter from classic iconography, including early Christian and medieval saints, narrative tales and biblical texts, e.g. "All Saints" (1911), "St George vs Dragon" (1911), "Angel of the Last Judgment" (1911), "The Last Supper" (1909-10).

"Glass Painting with the Sun" (1910) includes silver and gold paints which



One of Katherine's collection of British paperweights.

accentuate the light from the white sun at the upper left. The image, which appears in other works by Kandinsky, was painted on the back of a piece of window glass,

meaning that preliminary drawings were painted in reverse.

Both the frame of this painting and many of the other glass paintings are decorated with the same glowing colours used in the image so that the frame becomes part of the total work of art. Kandinsky was a devoted proponent of the spiritual and vibrational connection between music, colour and art: his famous treatise "Concerning the Spiritual in Art" was published in 1912, shortly after his experiments with glass painting.

In my free time, I visit churches, museums and galleries and enthusiastically collect a variety of coloured glass artefacts. I particularly love the rich colours typical of Venetian glass and I have a number of objects, including a millefiori box (**see the picture**). I am fascinated by African trade beads, especially those that have their roots in Venice, and I have recently started to collect multi-coloured Mдина glass.

I also have an extensive collection of British paperweights (**see the picture**) and Victorian cranberry ware. One day I hope I will live in a house for which I can commission some stained glass windows of my own – and which will be big enough to contain my expanding collection. ■

A look back at ancient Syrian glass

CAROLE BENNETT of **Silk Road Ceramics** is a potter who produces a diverse range of porcelain, ranging from delicate celadon tea bowls to large serving dishes, reminiscent of the huge, practical cargoes of porcelain that were used in aristocratic households across Asia and the Near East from ancient times onwards. She also has a keen interest in ancient Syrian glass and now shares some of her knowledge with us.



This goblet, made of glass decorated with metallic lustre, is from the Abbasid period and is held in the National Museum of Damascus. Copyright Discover Islamic Art (MWNF).

The rural studio provides the perfect environment for my work as a porcelain potter, where I can recreate and be inspired by the ceramics that were traded along the Silk Road; from China to Northern Iran and beyond. My pieces are hand thrown on a wheel and I mix the glazes from traditional recipes. Once fired, I adorn the porcelain vessels with scripts in classical Arabic.

Just as information was carried along the Silk Road (not only in the form of the porcelain, in shape and texture, but also through the semantic content of the scripts and their visual appearance) so it is today, yet to an entirely different audience. It is through the study of crafts carried along that ancient route that my interests diversified from ceramics to glass.

I have always enjoyed the timeline of the development of shapes in ceramics; from China into Korea, Japan and beyond. These shapes may have been carried across borders as diplomatic gifts, as patterns imprinted upon bolts of silk or indeed within

the minds of craftsmen who travelled to other countries; sometimes against their own will.

Real revelation

However, the real revelation for me was coming across an exquisitely honed, apparently ceramic flask in the museum in Aleppo. The vessel resembled a gourd about the neck, but there was a translucency and ethereal quality that I could not identify. It was some time before I realised that this artefact was actually made from glass.

As a result of this experience, I started to follow the astonishing path of glass production in the Middle East. As far as scholars can ascertain, glass production started in the second half of the 16th century BCE in Mesopotamia and was imported into Egypt following the successful campaigns of Thutmose III (Beck 1934; Nicholson 1993, 2006; Shortland 2001). The raw ingredients would have been a combination of quartzite



This bottle is from the 9th–10th century AD, is made of "sandwich glass" decorated with gold lustre, and is held in the British Museum. Copyright The Trustees of the British Museum.



This stoneware flask is a Carole Bennett ceramic and is held in a private collection.

pebbles with plant ash flux with the addition of copper, cobalt, antimony or manganese colourants and opacifiers.

"...glassmaking was divided into two distinct functions in the ancient world: glassmaking and glassworking."

Whilst it is difficult to identify the glass making kilns and workshops, we are aware that glassmaking was divided into two distinct functions in the ancient world: glassmaking and glassworking. The raw glass would be produced on one site and then the glass would be reworked and transformed into the exquisite objects that survive today, yet in an entirely different workshop.

Production divide

There would be a divide between the functional aspect of producing the raw glass, which in itself was used for trade (an example was found in the Uluburun shipwreck in the late 14th century BCE) and the aesthetic side of creating works of art.

This division of stages occurs in the porcelain studio when the porcelain has to be recycled, rewedged (a rhythmic pounding and rolling which removes air bubbles and irregularities) and the actual throwing, shaping and creating of a final piece. In porcelain it is believed that the preparation of the raw material is, in fact, the preparation of the mind before creation. ▶

The production stages of early glass are elusive and not documented to the same extent as metal, pottery or stone production, but we do have some texts from the Library of Ashurbanipal at Nineveh (approximately second millennium BCE – *Oppenheim et al. 1970*) which detail recipe and furnace conditions.

Note that the melting temperature of quartzite pebbles would be around 1700 degrees C, which is why plant ash flux was added, in order to lower the melting temperature to 1100 degrees C; more manageable in terms of fuel and safety.

Two sites

The recipes also refer to magical and religious elements which add a further complication, but with scientific analysis of the glass itself, it has been established that there were two different factory sites operating in the 14th century BCE; one in Egypt and one in Mesopotamia (current day Northern Syria) (*Shortland et al. 2006*). A further example was excavated by the Metropolitan Museum of Art between 1910 and 1921, at Malqata on the west bank of the Nile at Thebes.

The palace built by Amenhotep III includes a working area where crucible and glass slag were recorded as being found. From el-Lisht there is evidence of glass crucibles, slags, rods, drips and wasters and glass ingots. This factory was producing glass beads, rings, pendants and inlays.

The long history of glass production in the Near East is therefore well established, but the considerable decorative skills of the craftsmen came into their own when Islamic glass makers began to experiment by

manipulating the hot glass surface in order to create a visual feast.

The examples that one can see from the Abbasid period, which was a time of political stability and patronage of the arts, demonstrate the hugely innovative and creative heights of these glassmakers; culminating in the exquisitely lustre painted glassware.

Light effect

Whilst the shapes may retain the memory of Roman Imperial shapes, the iridescence of lustre on glass and the play of light result in an arresting quality. The effect of light on glass and lustre creates an energetic light and yet one feels a stillness from these objects which must have been created by design.

“The application of metallic lustre to glass is a quintessentially Islamic technique and occurred long before the potters of the Near East took the decision to apply lustres to their ceramics.”

The application of metallic lustre to glass is a quintessentially Islamic technique and occurred long before the potters of the Near East took the decision to apply lustres to their ceramics. In fact, glass was the forerunner of many an artistic innovation and it is astonishing that many pieces have proved durable enough to be seen in this century.

The example I have chosen on page 13 is a glass goblet that is held in the National Museum of Damascus. It is from the Abbasid period and is dated from AD 833–42. The goblet has a simple circular base and an inverted bell-shaped body; a twisted stem connects the two parts. This method of producing vessels in several parts and then joining them at a later stage was also used in the production of ceramic vessels.

The main body is finely drawn with vertical and horizontal lines of metallic lustre. The pattern is produced by a series of sequential dots forming stylised vegetal motifs and geometric patterns. This wonderful example of early Islamic glass also demonstrates the use of cobalt as a colouring agent. The rim is articulated with a line of piercing cobalt-blue.

The provenance of the goblet shows that it came from Raqqa, an area that lies between the Euphrates and Balikh rivers that was a place of artistic innovation and creativity during the Abbasid period. A group of palaces were excavated during the 1950s and divided into A, B, C and D. This beautiful piece hales from site B and is now held, in relative safety, in the National Museum of Damascus.

For those of us who may not have the opportunity to explore the stunning collections in Syria’s museums, there is a perfect example in the British Museum. A small, glass bottle (*museum number 1978.1011.2*) demonstrates not only the lustreware of 9th–10th century AD, but also another technique known as “sandwich glass” in which the decoration is applied between two layers of glass (*page 13*). ■

It all started in Baden-Württemberg

ROS BROAD has had a career as a professional mezzo soprano which took her around the world, and indeed she still performs around the UK. She also now produces greetings cards in South Petherton based on both her memories and drawings of stained glass works, latterly in churches in the South West of England. Here she describes her long interest in stained glass which so inspires the designs for her greetings cards today.

I was 17 years old and standing in a church in Baden-Württemberg. Around me was an ensemble created by one of the finest choirmasters in the English schools system.

Our melded voices rang out like a single, pure silver bell in the towering 15th century vaulted nave. Golden late-summer sunshine came slanting through tall stained glass windows, half closing our eyes and overwhelming our senses.

Then swelling applause rocked church tradition, shocked a delighted priest and left in me an indelible impression of a perfect moment. It also set me on my life’s twin-courses. The singing led to a stage career that has taken me around the globe. The hook those beautiful German windows sank

in me took me on another journey altogether and has led me to where I am today.

That Christmas I was up to my elbows in poster paint and lining paper creating my own 14ft-tall “stained glass window” for the school festivities. Not on my own, mind. I had a team of trusted classmates... and Miss “Madge” Hall, that paragon of learning and kindness.

The same could not be said of our bun-topped head teacher. She objected to a modest business I’d set up, for which, in part, I must blame the windows of Baden-Württemberg.

Fascination ignited

They ignited my fascination for colour, design and old German lettering. And that led my love of drawing to take a sharp left into

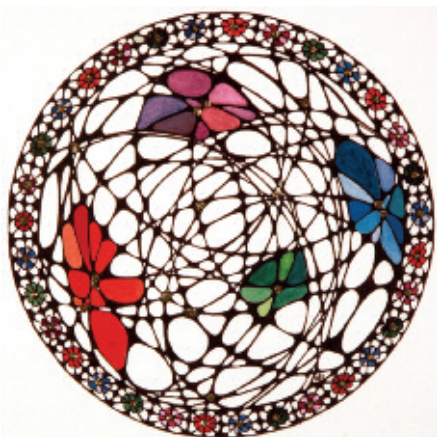
the monogram trade. A few pennies bought the client a personalised design and a humorous illuminated epithet to go with it.

They began appearing on satchels, exercise books and scrolls (rolled up paper) throughout the school.

Exams retaken

They stopped appearing five minutes after our sallow, thin-lipped head discovered the source. Ours had never been a happy relationship. And perhaps one or two of the “epithets” hadn’t helped. Her solution was to set me back a year to retake exams I’d already passed, which bothered me far less than I let on.

And, bliss, it led to our sainted choirmaster, Harry Moore-Bridger, having my rebellious ▶



ROS BROAD says of this early greetings card design: This design was among the first I created.

It doesn't reflect any particular window but all of them. As you know, since childhood I've been fascinated by the way the glazier's black leading lends impact to the blocks of colour set into it. I was trying to find a new way to use that idea.

The technique I devised for creating the organic circular effects within the outer circular design came to me in a dream, quite literally. And it was that which gave me my "leading", as it were. Every time I use it I seem to be drawn off in another direction. Fellow artists ask how I do it. But I'm not telling.

soul installed forthwith in the Royal Northern College of Music. Rome's Teatro Olimpico beckoned and my first overseas appearance with the D'Oyly Carte Opera Company. Twenty-five well-fed English ladies pounding the stage in Japanese garb and singing in a foreign tongue to an audience of Italians wondering, "what the...!".

Indelible moment

Dozens of children flocking to the orchestra pit leaned over the rail to flick peppermints at the musicians... who returned fire. It was another indelible moment and the subconscious trigger for my G&S "Mikado" design series. But the stunning stained glass



ROS explains: The lamb is quite simply the Lamb of God. I must have sat gazing at lambs in heaven knows how many church windows. It's such a simple and beautiful idea. I was just daydreaming of a lamb under the sun. The sandy coloured landscape doubtless comes from notions of the Holy Land.

But the pink wild flowers came straight out of a wildflower meadow in Somerset... heaven!

windows I have seen in the cathedrals, churches and halls I have appeared in down the years have influenced me more.

Glazier's art

Maybe it's bathing in their rainbows, or some reverence created by their scale and sense of place that moves me. Or perhaps it's the stories they tell... or the capacity of the glazier's art to reach deep within us and bring to mind thoughts of profound importance. It was only recently I realised how prominently the structural design the artists create with lead had featured in my work ever since that day in Germany.

Mental catalogue

I still take inspiration from the mental catalogue I keep of the windows and artworks I have seen. And with so many exciting things currently going on in the world



ROS says: The form and shape was inspired by work I absolutely adore by the brilliant glass artist Stephen Wilson. The colour was taken from a stunning 7ft dove window, by Charles R. Krauser, in a church, in Colorado (see the final image). I'd never thought of using those pinks and purples in a design before. What I was after was a dramatic play off between their vibrancy and the stern churchly rigidity of the leaded cross.



Charles Krauser's window in a Colorado church which so inspired Ros Broad back in South Petherton for her design of a greetings card.

of glass and ceramics, I hardly think the well will ever run dry.

Frequently making use of old glass

SHARAN JAMES is a stained glass artist in the village of Martock in Somerset, next to the village of South Petherton where she exhibits in a small way from time to time. Here she explains how she started in the craft and is developing her work, which is often focused on making use of old glass.

It is true, the old cliché of "the mid-life crisis" certainly had a life-changing effect on me. I came to stained glass rather late. I served no apprenticeship in the industry but rather fell into the art form after taking

the opportunity to learn the basics of lead work and copper foiling during classes at a nearby college.

I have always loved glass and light, taking every opportunity to gaze at leaded



Sharan James making use of old glass – Victorian ecclesiastical glass teamed with contemporary glass from a domestic setting, in shades of aqua and green, chosen to compliment the rustic browns and yellows.



Sharan says: I acquired the vintage red and gold pieces and, by chance, discovered the shapes seemed to fit together well even though the pattern didn't quite match up. The "gap" was infilled with a small triangle of Victorian glass. I never throw anything away, no matter how insignificant it may seem!



A small crazy patchwork hanging piece from Sharan James. She explains: I combined a small piece of ecclesiastical glass with fragments from domestic windows. The shards have come from different settings but are of a similar age.



Rainbow View – Sharan says: This is an example of my leaded work. The piece was commissioned by a local reclamation yard to fill the aperture of a stone "monolith" with polished faces, revealing many fossils. I used Waterglass made by the Spectrum Company in the USA, now sadly closing down. Their glass will be greatly missed.

windows in domestic settings, any village church or in much grander surroundings – Piper's Baptistry Window in Coventry, the Rose Window in Chartres or the windows in Kaiser Wilhelm's Memorial Church in Berlin for example. As for light, try looking out of the windows on the top floor of the Pompidou Centre for an hour or so...

Initially trained in embroidered textile design at Birmingham, I moved away from textiles and spent many years in teaching. Relocation to Somerset was the catalyst for a complete change. I continued to teach for a while but it was in the rural South West I was able to begin working with glass.

Sheer chance

I cut my teeth, and fingers, working with contemporary glass and very simple designs to begin with but it was by sheer chance I discovered some Regency period fragments for sale. These were bought and duly re-purposed into decorative pieces. They were well received and sold! I probably bored

customers intensely with my interest in the history of the glass.

My fascination with antique and vintage glass was ignited. To date I have been lucky enough to purchase and work with much more, always wondering who made it, who looked through it and what did they see? (Never mind what were they wearing or doing at the time!)

Outlets

Now I sell my work through various outlets and travel around the country, attending fairs and markets. I never know who I am going to meet nor the stories I will hear. I have had some truly wonderful conversations with some lovely people, equally enthused by stained glass, and have received some great feedback. I have been equally thrilled to know that my contemporary and antique pieces have found homes on every continent.

Challenge

Working with a material I love, creating items people appreciate and trying

to find time to experiment with all the ideas I have rushing around in my head is a wonderful challenge. I am constantly learning and improving soldering skills in particular. I haven't burnt myself for months now, which is comforting! My sketch books continue to grow with design ideas and I regularly receive commissions from clients, the most recent being a couple of VW vehicles with personalised number plates, to go off to Australia.

Worth it

That initial slog, the effort to drive to college after a day in the classroom, before spending a couple of hours working with glass then driving home again, boy was it worth it. I have never been happier.

Whenever I mention being in the shed my family would reply, "No. You are in your shirkshop!" The affectionate title given to the workshop at the end of my garden, the little haven where I lose myself in glass – and I wouldn't have it any other way. ■

Somerset's only glass gardener

SUE WALLIS, who lives in South Petherton, had a variety of jobs before she became a full-time stained glass artist, making outdoor glass clocks and other garden ornaments (hanging baubles, pot fascinators and spring flowers). Here she describes how she developed her special focus which produces a unique art.



Glass gardener Sue Wallis with her spring flowers.

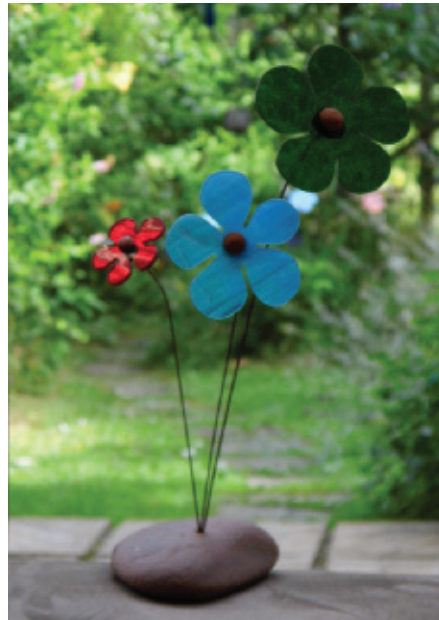
I suppose I used to fit into the bracket of a person who was always awed by the majestic stained glass beauties in windows in churches and cathedrals, yet had no awareness of how the work was done or any inclination to find out. This was the way until my mother had a devastating stroke in 2007 and I semi-camped in my mother's flat, with none of my own effects around me to help soothe the troubles of the day.

The local college was starting a course in working with stained glass. No other subject matter felt right so I started on the "how to make a stained glass panel" course, which has guided my artistic bent ever since.

The first cut was hugely daunting; don't press to hard, but too gentle doesn't work either. Bleeding fingers. Lots of swearing from around the room. Amazingly, after only a mere few weeks I managed to have created a panel I was immensely pleased with. But the most glorious experience of all was the excitement



Sue's potted cane flowers with glass petals.



Glass spring flowers in stone. No need for watering.

of when the Glass Man arrived with a terribly tatty old van, lined with shelves of solid wonder. It was a magical experience to step into this world of beauty.

We would gasp at some of the pieces he had to sell. We all bought far more than we meant to, but how could you not have that gorgeous item to work with, or that one, or that one? I also found it incredibly relaxing to create something using material that was so breathtakingly lovely. It definitely helped me through a most difficult time.

Somerset return

So with enthusiasm, once I went back to Somerset, I gathered up items I needed to become the World's Greatest Stained Glass Artist. Though I soon realised that, without the supervision of a tutor, I was becoming a little wayward. Why am I making something of such regularity when surely it could have varying angles and be an unusual shape? All of the little pieces of glass can be any necessary shape and often curved, yet the main aim seemed to be to constrict it all in to a uniform shape.

So my next creation looked like a piece of fabric tied as a bow. Then I realised that there was nowhere in the house to display this large item, but there was a large garden wall... and so began my enjoyment of filling the garden with glass. Instead of the glass being a boundary between inside and out, it was now entirely part of the outdoor world.

But making panels and unusual shapes meant I felt I was spending more time fitting



A glass clock from Sue for the garden.

the glass in to lead or zinc than actually being creative, and I realised how precise one needs to be in order to be the World's Greatest Stained Glass Artist. I decided that my enjoyment was more in seeing the glass itself, not in making it into something complex that had the danger of overwhelming each glorious little piece of colour.

I thought I would go back to basics – let the glass speak more for itself. I started to make clocks from a single piece of glass, and was able to once again experience the joy of receiving a delivery of glass and opening the box and unfolding each delightful piece from miles of corrugated card. It is a pleasure I hope I never tire of.

Flower shapes

The clocks worked well but I wanted more variety and I love making flower shapes for some strange reason. So, with the ingenuity and determination of my partner we discovered that glass flower heads could be attached to piano wire, using epoxy putty, and hey presto! you have a glass flower that nods and waves its little head at you when you nudge it as you pass by in the garden.

I truly appreciate the skills that a Great Stained Glass Artist has, and sadly it is not me. But I have a love of the material and I hope I share it with others through my simple type of glass work. I also truly appreciate how difficult it is to sell an item one has made, for a price that does actually reflect the hours that have gone into it. But when someone touches my "spring" flowers and asks, "Is that plastic?" I feel I have made another glass fan when they are amazed to hear, "No, it is stained glass. Isn't it beautiful?" ■

Glazier becomes chief bell ringer

Company cutter in Thames race



Glazier Revd. Mark Jackson (left) takes over as Master of the Bath & Wells Diocesan Association of Change Ringers from his predecessor, Revd. Tim Hawkins.

Revd. Mark Jackson lives in the village of South Petherton, Somerset and recently was the chaplain to the Governor of Gibraltar where he was responsible for the restoration of the King's Chapel. Following his tour of duty he was admitted to the Glaziers' Company as a Freeman. However, as the magazine *Ringing World* points out, he has another string to his bow or should one say, rope to his hand.

As reported in *Ringing World*, Mark was elected as the new Master of the Bath & Wells Diocesan Association of Change Ringers and as we can see in the photograph is sporting the chain of office. Mark has been ringing bells since the age of 10 and has joined many a band around the country.

He started in Wales, moved to England and joined various ringing tours as and when time permitted in between his sojourn as a teacher, a theological student in Salisbury, a curate in Birmingham and a Royal Naval chaplain travelling the world.

The world of the campanology, the very ancient world and techniques of bell ringing, enjoys an extraordinary following and reflects a timely marker in the life and sometimes

turbulent changes in the evolution of the Christian Church, especially the Church of England. Familiar in sounds, bells have been rung to call people to worship, warn of the danger of invasion, proclaim joyous and sad occasions, and even proclaim curfews and imminent executions, especially in London.

Instinctive art

According to *Ringing World*, the art of change ringing is both instinctive and challenging, mastered by some and utterly perplexing to others. Keen ears can spot simple mistakes and yet every morning on the radio, recorded bells are run from different towers around the country. Familiar and fascinating, maddening to the unsympathetic and the "music of the spheres" to those who engage in such practices.

From simple village churches to important cathedrals, these rings are found in almost every place throughout the land. Where the Empire stretched, so bells were exported and hung and encouraged. Now we hear them from Northern Europe to Australasia, USA to the Far East and all points in between – including South Petherton.



Rowing is hard work, particularly when you have two passengers – as did the Master Glazier's all female scratch crew when they took Sue and David Eking to the finishing line of the Admiral of the Port Race on the Thames.

DAVID EKING provides a passenger's report: Standing in for the Master and Barbara, who were otherwise engaged hosting the Summer Livery Dinner, Sue and I embarked on the Company's Thames Waterman Cutter, the Master Glazier, at Westminster Pier at 1830 hours, 27 June for the Admiral of the Port Race. I have placed the word "embarked" in italics because the process bears little or no resemblance to the gentle stroll onto the deck to which those of you who go cruising are accustomed.

In this case it involved two late middle aged adults clambering unsteadily over three other wobbling cutters before arriving, flustered but unhurt – getting one's fingers trapped between cutters is an accepted hazard. The Honorary Bargemaster looked down benignly from the safety of the quayside. Getting the two passengers, which the conditions for this race mandate, safely on board is not the least of his duties.

Once ensconced in our seats among the melee of the other 15 or so cutters drawn from other livery companies and Thames side institutions, we were rowed out to the start line by our all female scratch crew (several regulars were unavailable or injured). The start, outside the Houses of Parliament, was haphazard to put it mildly and I never did find out how the organiser, Capt. Guy Brocklebank RN, a recent Master of the Scientific Makers' Company, determined the results as we did not all start even nearly together.

Nevertheless prizes were presented by Sheriff Dr. Christine Rigden to the winning all male crew, the all female crew and the mixed sex crew – by this last I do not mean transgender, just a mixture of male and female oarspersons! The Master Glazier's crew came a creditable third in the all female category, very loudly encouraged and skilfully steered by Tanzi Foulger from just behind my left ear.

Although it seemed much longer on a grey and choppy Thames we arrived at the Westminster Boating Base only some 7 minutes after starting where we enjoyed an excellent reception with very generous supplies of food and drink. Sue and I left when the noise level had risen in inverse proportion to the levels in the beer barrel and wine bottles.

If I was writing a report for TripAdvisor I do not think I would recommend the outing to pensioners but certainly an interesting evening for anyone else.

Generating electricity with decorative glazing

DOROTHY HARDY, research fellow in manufacturing of functional electronic textiles in the Advanced Textiles Research Group at **Nottingham Trent University**, explains how using solar cells in glazing designs can generate electricity.

Modern buildings should generate more energy than they use. All aspects of building design need to contribute to this, including the glazing. The availability of many types of glass and glazing systems now makes it possible for glazing to make a strong contribution towards temperature regulation of a building. For glass to become an energy generator requires the addition of solar cells. The best type of solar cells for this application are the same as those used in most roof-mounted solar panels used for electricity generation.

Each blue or black square within a panel is a single solar cell made from crystalline silicon. These cells can also be incorporated into glazing with wider spacing to allow light to enter through the gaps. Other types of solar cell are available or under development, but many still have

very short lifetimes, and this is often coupled with low efficiencies at conversion of light to electricity. So standard, crystalline silicon solar cells are usually the best choice.

Opacity challenge

The opacity of crystalline silicon solar cells is a challenge when including them within glazing. Inclusion of straight rows of dark, square cells limits the places where this type of glazing can be installed. There is also a pay-off here: the solar cells have to absorb light in order to generate electricity. Large areas of glazing containing solar cells lead to less light entering a building interior. The rows of dark squares cause dappled shading inside a building.

Inventive design is required to ensure that building inhabitants can experience sufficient

incoming light, adequate shading and adequate generation of electricity. The “industrial” appearance of the straight lines and strong contrast between light and dark is not appropriate in many settings. **Please see Picture 1.**

“...the rich traditions of stained and decorative glass design offer many ways of working creatively with solar cells.”

Inventive integration of solar cells into decorative glazing gives one way to add solar cells into architecture. It might seem counter-intuitive to put these dark, square shapes into windows that are designed to look good, but the rich traditions of stained and decorative glass design offer many ways of working creatively with solar cells. The completed glazing can be visually exciting and can become a useful, integral part of a building as well as a way of showing off an innovative approach to fulfilling requirements for green credentials.

Several glass artists have chosen to work with solar cells. Sarah Hall’s work is some of the most well-known, with designs such as the “Lux Nova” solar art glass wind tower in Vancouver. This takes the straight rows of square solar cells and embeds them within pattern and colour that fit with the square cell shapes.

The limitation to creation of a wider range of designs is the strong contrast between dark, square solar cells and light-transmitting areas of glazing. One way to solve this problem is to place dark shapes around the solar cells, hiding the square silhouettes and opening up the potential for many types of design.

Please see Picture 2 which shows a single, square piece of solar cell surrounded by glass paint. The surrounding pattern is more noticeable than the rectilinear solar cell when the piece is viewed in transmitted light. This use of paint can work particularly well when viewing the glazing from a distance, as the details of the solar cell blend into the painted areas.

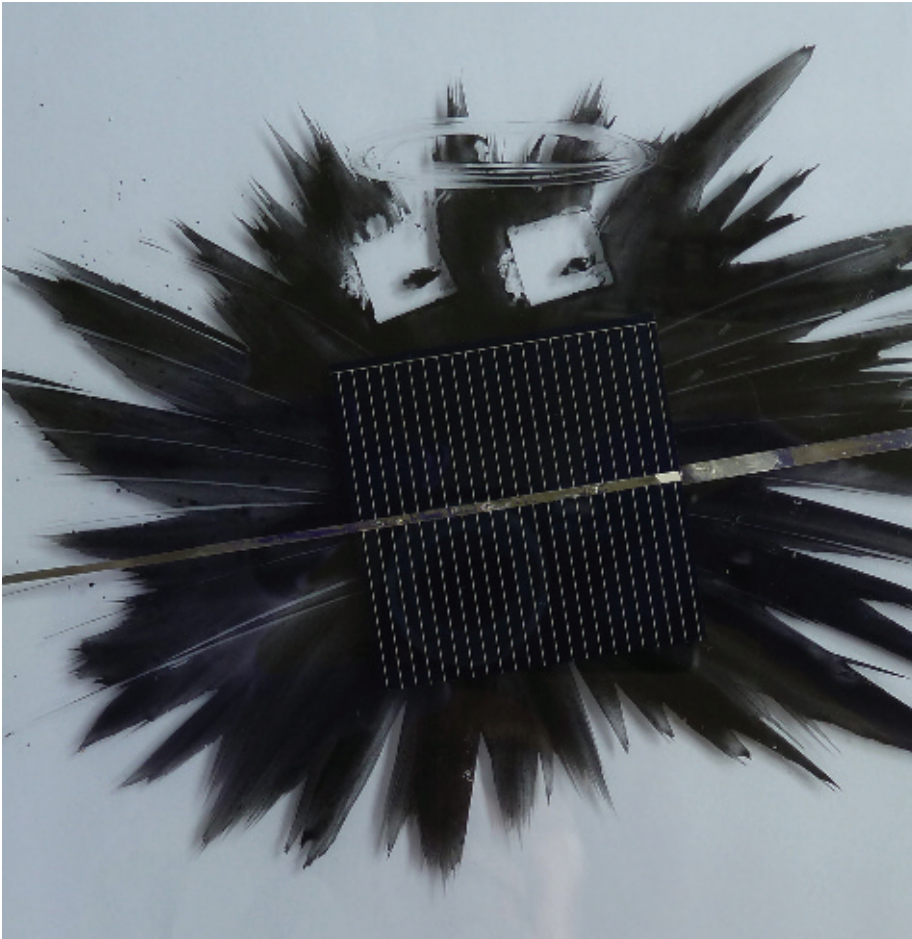
Electrical circuit

Solar cells have to be connected together to make an electrical circuit. Thin strips of metal are normally used, but the lines of connection do not need to be straight. Use of curved lines or sharp angles makes it possible to fit cells into many designs. Dark patterns can be used to disguise whole strings of solar cells, **as shown in Picture 3** with the cartoon of a crow design where the dark wings cover a string of solar cells fitted into a curve with uneven spacing between the cells that accommodates the design details.

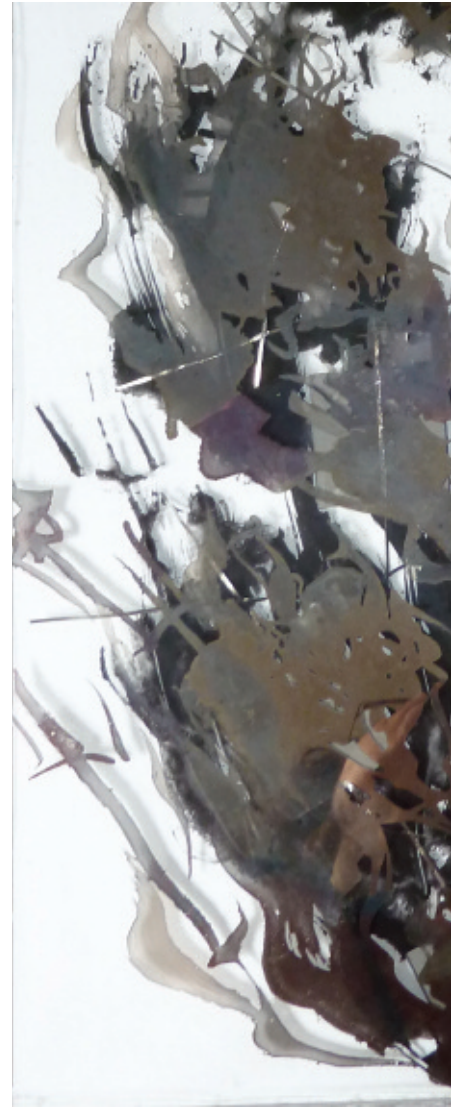
Different types of solar cell require one, two or three metal strips to connect each cell to the next, so designs need to accommodate this. More than one string of solar cells can be included in a design, but the number of cells within each string need to match up to keep the electrical circuitry working well. ▶



Picture 1 – rows of solar cells provide shade whilst generating electricity at Solar Capture Technologies, Blythe.



Picture 2 – glass paint surrounds a solar cell, disguising the shape.



Picture 4 – swirls of platinum paint cover the backs of solar cells on the inside of a glass-glass laminate containing solar cells.



Picture 3 – cartoon showing a curved string of solar cells blending into a crow design.

There are some rules to consider when designing with these electrical power generators. The main aim is to ensure that the front of the design is best positioned to receive maximum amounts of light so that as much electricity as possible can be generated. Solar cells simply require light in order to work and can produce power on cloudy days.

Shading of some of the solar cells within a window needs to be avoided to prevent possible overheating of the solar cells when some are generating electricity and others are not, but circuitry can be put in place to minimise this problem if it is unavoidable.

Solar cells are best positioned to receive maximum amounts of light on the front surfaces. This means that the backs of the cells are usually visible from the interior of a building. The cell backs are not visually appealing, but fortunately these can be covered. Choosing a method of covering them gives new ways of adding to glazing schemes.

Please see Picture 4 where in the design platinum paint is used behind the solar cells. This covers the grey backs, but still allows some transmission of light through this translucent paint layer. The reflective platinum paint creates a changing view of the design, ►

as movement and colour are reflected back to the viewer.

The window design in **Picture 4** contains two strings of solar cells with black paint on the front glass and platinum on the back. Spare pieces of connecting strip are used to add detail to the design. The piece gives an idea of what can be achieved with two colours of paint.

Decorative glazing

Colour is key to so much decorative glazing, so ways also need to be found to work with transmitted colour and with solar cells. There are options such as use of fluorescent dyes within the glues that hold the solar cells in place between sheets of glass.

Please see Picture 5 which shows the same type of design as before, but with red and yellow dye added to silicone that has been poured into place then left to dry.

The fluorescent dyes used in this test piece can increase the amount of light reaching the surface of the solar cells. They also show how colour can liven up a design. Unfortunately, the fluorescent dyes used in this piece can also fade quickly, bleaching away to nothing. Use of coloured glass, paints, films and decals gives other options, and these tend to have much better levels of permanence.

“...the full palette of colourful media that is normally available to glass artists and designers is still applicable when designing glazing schemes that contain solar cells.”

They cannot be used in front of the solar cells without blocking light from them, but this is not normally an issue when solar cells face outward and are often viewed from a distance. This means that the full palette of colourful media that is normally available to glass artists and designers is still applicable when designing glazing schemes that contain solar cells.

Utilising power

Having a glazing scheme that generates electricity gives the opportunity to decide what is to be done with the power. This can be fed straight back into a standard electrical system. Glazing that is far from or difficult to connect into an electrical circuit can be given a new lease of life after sunset. Electricity generated during the day can be stored ready for use in lighting at night.

Creative use of the generated electrical power can include fans for air movement, or forms of interaction involving light, movement or sound. This does require careful consideration about the amount of power required and what can be generated by a given area of glazing. This can be a new skill to be added to the many already possessed by expert glaziers, or one to be delegated.

The siting of the solar cells need not be limited to the area of the glazing scheme.



Picture 5 – fluorescent dyes add colour to a painted glass-glass laminate containing solar cells.

Entire building exteriors provide potential areas over which solar cells can be placed, but glazing provides one area where retrofitting is relatively straightforward, giving the opportunity to add decoration and interest both within and on the exterior of buildings.

Maintenance requirements

Maintenance is required, as for other forms of glazing such as leaded glass. Crystalline silicon solar cells are normally guaranteed to be generating at least 80% of their guaranteed power after 20 years, so that replacement of the solar cells is required only infrequently. For installations that are intended to last more than two decades, one option is to apply solar cells to a single, interior sheet of glass that can then be replaced when required.

Inclusion of solar cells within glazing is a switch from glazing being a passive system to an active electricity generator, so some adjustments in design thinking are required. The appearance of the glazing scheme and amount of power that can be generated over

time can work out well when weighed against the cost of traditional glazing schemes.

The design task may become more complex, but the payoff is worthwhile if carried out inventively.

Provision of glazing in modern buildings can become an integral part of the architecture that supplements energy needs, moving on from being a net consumer of energy to becoming an integral part of the building and of its energy needs.

Design variations

Solar cells can be used in a great variety of glazing designs. Some design rules need to be borne in mind, but are worth learning to give opportunities for creation of decorative glazing schemes that can generate electricity. The power can then be used to enhance architecture with lighting or other effects, and to supplement a building's energy requirements.

(Many thanks to Peters Studios, Paderborn, Germany for ideas and for the opportunity to create the glass pieces shown in this article.)



Top lunching

What a way to finish a City tour of architectural glass – lunch at the top of the Gherkin. **Master DUNCAN GEE reports:** We had an excellent tour (35 of us) of outstanding architectural glass in the City led by Bruce Nicol, an architect and a specialist in glass construction who is senior business development director at Dow Corning.

We started at the Mercers' Hall where we had coffee and an introductory talk and then viewed the Bloomberg Site, Royal Exchange, the "Walkie Talkie", Plantation Place, Lloyds, the Cheese Grater building, and finished at the Gherkin where we had an excellent lunch at the top.

This was a most interesting trip which combined the technical aspects of modern structural glazing, and a comprehensive commentary on our leading contemporary architects who have changed the City skyline.

Bowled over by Essex – a range of glass and hospitality

JASMINE ALLEN, curator of the **Stained Glass Museum**, recounts the museum's visit to one of England's most high profile counties.



The splendour of Colchester Town Hall – as experienced by participants of the Stained Glass Museum's annual study weekend visit to Essex.

Over 40 friends and supporters of the Stained Glass Museum attended its 16th annual study weekend this year in Essex. A county not without its stereotypes, this delightful historic county has much to offer the stained glass enthusiast.

Chris Parkinson, our resident expert, organised a packed itinerary which enabled us to see a range of stained glass in both well-known venues such as Waltham Abbey, as well as little known parish churches in the villages at Ockendon and Sheering, both of which have a remarkable collection of

medieval stained glass, some in situ.

Highlights of the weekend included visits to Rivenhall to see its fine collection of 12th and 13th century French glass, brought to the church in the early 19th century by its then Reverend Hawkins, and the stunning set of windows at Prittlewell church, many of which were designed by A. K. Nicholson, with other notable windows in the south aisle by Caroline Townshend and Joan Howson, and a range of 16th and 17th century Continental panels from the collection of Sir Thomas Neave of nearby Dagnam Park.

Thanks to the likes of Neave, Essex has a particularly significant collection of imported glass from this period, as well as enamel-painted glass produced in the years leading up to the gothic revival. Yet it is also not short of fine examples of 20th century arts and crafts glass – amongst which we saw some of the glass that survived WWII bomb damage at the magnificent art nouveau church of Great Warley, built to the designs of Charles Harrison Townsend and richly adorned on the interior by sculptor and decorative artist William Reynolds-Stephens.

Today the beautification of Essex churches "lives on" at St. Alban's Church Romford. Built as a simple brick structure, under the guidance of Fr Hingley, the church has been beautified internally by the addition of contemporary stained glass by Patrick Reyntiens and a range of other fittings and furnishings by leading 21st century artists and craftsmen.

Essex hospitality

It would be amiss of us not to mention the Essex hospitality too. At every church we visited we were provided with refreshments, often including an impressive spread of biscuits and cake. It's fair to say that none of us ever left hungry!

On our first evening in Colchester, where we were based, we were greeted by the outgoing Mayor of Colchester. Cllr. Teresa Higgins, who is also a local historian, treated us to a tour of the Edwardian Town Hall.

Colchester Town Hall boasts an impressive scheme of civic stained glass which, as well as the heraldic devices, includes a series of portraits of historical figures associated with the town from its Roman settlement to Edwardian times, as well as a stunning window by Powell & Sons (c.1901) in the council chamber showing an allegorical depiction of Colchester extending open arms to Flemish weavers arriving into the town.

For the museum's next study weekend we will be venturing into Wales, 20-23 April, 2017. ■

Livery participates in Thames flotilla royal birthday celebration



(Top) Getting ready for sailing down the Thames in the special 90th birthday celebration flotilla for Her Majesty the Queen. Master Glazier crew members pictured are Tanzi Foulger, Philip Broadley and David Stringer-Lemarre – wearing their Glaziers' caps of course.



(Middle) Cox's view from the Master Glazier as it forms part of the accompanying Thames flotilla for the Queen's Row Barge Gloriana.



(Bottom) Doing their bit for the Livery and for HM the Queen – Tanzi Foulger, Philip Broadley, David Stringer-Lemarre and Michael Dalton are pictured in action, while out of the picture but still in the cutter also doing their bit are Stephen Shaw, Elaine Spindrift as stroke, Julie Betts as cox, and spare cox and passenger Christopher Kevill-Davies. Stephen says: "It was useful to have Christopher as the wind and general noise seemed to blow Julie Betts' voice away, so they combined!"

Midsummer Livery Dinner

The Midsummer Livery Dinner was enlivened by the presence of two celebrities, one of whom, broadcaster Sue MacGregor, was the principal guest and speaker. She spoke of her career in BBC Radio and of how "Radio 4 is still a national treasure".

Sue MacGregor enlivened her speech with a number of anecdotes, including that of the Russian-only speaking man who accidentally turned up in the wrong building for an interview by her about wisdom teeth, and that of the vicar who, when asked to press the "broadcast now" button in a speaking booth for the slot Thought for the Day, accidentally pressed the button for the fire alarm.

The audience listened with great attention, with even the Master's guest, Charles Fowler, Master Maker of Playing Cards, sitting quite still.

The second celebrity also attracted great attention for her speech. An overnight celebrity, and just for just five minutes, newly installed Liveryman Pat Bagster explained how her five minute stint as Shadow Secretary of State for Wales had left her with a taste for celebrity status.

She explained that as she entered Portcullis House to see her local MP over a matter during the Labour leadership crisis, she was suddenly surrounded by reporters, and so consented to give an interview to one on whether she was about to resign her Shadow Cabinet position. As she responded with non-committal observations which indicated some disconnect with the situation, the reporter's producer stepped in to end the interview realising this was a case of mistaken identity.

However, Pat made it clear to the dinner audience that while the Shadow Cabinet and Wales might be deprived of her presence, the Livery wouldn't for a long time into the future.

Spring Livery Dinner

As is now usual, the Master welcomed the principal guest and speaker Jonathan Betts, Past Master Clockmaker, in a speech which contained some good jokes. Jonathan Betts responded in kind, pointing out that "we horologists have never been very good at keeping time". However, the recently retired senior curator of horology at the Royal Observatory commented that this was a reflection of modern life, referring to the saying: "To study the theory and practice of time keeping is to study life itself."

At the beginning of the evening the Honorary Chaplain, Revd. Christopher Kevill-Davies, offered the following grace, reflecting as he said "my love of clocks":

*As your honorary chaplain, my degree is in theology,
But my pleasure in retirement is a passion for horology;
I know a verge escapement from an anchor and a balance wheel –
I wish I had a Tompion, a Graham or a Fromanteel!*

*But I make do with humbler clocks, which strike and tell the time,
And if, perchance, there are three trains, you'll hear the quarters chime.
And all these clocks need servicing, repairing and a general clean –
I've done them for Past Masters, sundry bishops and the Southwark Dean!*

*If time is of the essence, both atomic and sidereal,
The odd leap second now and then is not quite immaterial,
And time's a gift to us and comes from God's great generosity;
We try to take control of it, to temper its velocity.*

*But time moves on and never stops – it's part of our humanity;
Our time on earth is limited – but timeless in eternity.
So thank God now for time – for every hour and every minute
And thank God for your food tonight – your glass and what goes in it!*

Master's visit to Pilkington Glass



High visibility jackets for the Glaziers on their visit to Pilkington Glass in St. Helen's. Host Matt Buckley, managing director of architectural glass UK, is normally visible enough at the plant not to need one.

CHRISTOPHER LEEMING writes:

Breakfast was cruelly early but it is difficult to exaggerate the value of Master Gee's all too short trip to the worldwide home of float glass. The Glaziers' Company and the production line at Pilkington's have in common their administration by the very few. Production at Pilkington's – in the past the work of 30,000 courageous men (and we were taken down into the dark bowels of the ancient works on the site now set oddly against a new post-modern factory) – lies in the hands of a few unstoppable machines. It's a window into the New Britain.

But the material is the same highly specialised form of translucent matter whose permutations will never be exhausted, that message sounding throughout the superb museum attached to the works; the very finest exhibition of our craft. One finds for example an exceptional blue vase piece by Dale Chihuly and chandeliers rescued from Manchester Airport in the bizarre and barely apt forms of hanging glass parachutes. An extraordinary film left all of us feeling very proud to be involved with glass; so proud in fact that I immediately volunteered to write this review.

Rivalled only by the delicate lamb shank we found on our first night in the hotel and by the fellowship of our Glazier companions, the tour of the production line was nulli secundus. Our gratitude to Master Glazier Duncan Gee, to his Lady, Barbara, and to our busy Clerk Andrew Gordon-Lennox is shared by all. Liverymen were guests of the directors, Matt Buckley (MD), Gary Chalton (Ops.D) plus Tony Smith (BDM). We hope to see them again in London. Chauffeured around the works by a Pilkington's team of Alan Abbot and Tony Clisham together with Adrian Parker and his daughter Amelia, we all found it to be a truly wonderful experience.

From glass objects to major installations

The First Glaziers' Lecture (of the year) which took place, as is the practice, in the evening after the Annual Prize Giving, involved American artist Danny Lane, noted for his glass sculptures and furniture range, as the speaker.

Danny has operated out of his studio in London for some years. Hourglass, the decorative glass processor and provider of bespoke glass structures he collaborates with, describes him thus: "Danny's sculptures exploit the strength of glass under compression and combine feats of design and engineering to produce work breathtaking in its apparent simplicity. He uses the refractive and reflective qualities of his media to challenge expectations, engaging the viewer in a physical and metaphysical dialogue. On a large or small scale, Lane's works redefine architectural space. Danny Lane's work is in museums, private and corporate collections worldwide."

Master DUNCAN GEE reports: Danny Lane gave a very animated lecture using numerous slides to illustrate his innovative work. He talked about his unique glass art objects and glass art furniture and his progression to focusing on major glass installations. His experimentation with



Only too willing to acknowledge his admiration of the UK's greatest living stained glass artist under whom he once studied is noted American artist Danny Lane (right). Centre is his long time ago former teacher Patrick Reyntiens with Master Glazier Duncan Gee, who presided over the holding of the First Glaziers' lecture in Glaziers' Hall.

glass, reflected in his works, was well illustrated by his slides and discussion.

Danny was not working off a script but gave a seemingly spontaneous explanation flowing from his slides. He talked much about his time with Patrick Reyntiens and the enormous influence that Patrick had on him. The 100-strong audience seemed to be enthralled.

Holiday home for sale in Uzès, France



Two bedroomed apartment in historic building • Secure and spacious site
Large shared swimming pool • Private courtyard • Walking distance from town centre
Parking and cave (for wine and bicycles!) • Price £175,000

For more details and photos please contact

Susanmathews29@gmail.com • 0033 4 66 62 32 35

Facebook: [The Worshipful Company of Glaziers & Painters of Glass](#)
Twitter: [Twitter.com/WorshipfulGlaziers](#)

Contributions or advertising enquiries should be sent to the editor:
Richard Blausten richardblausten@btconnect.com 01460 241106

Published by the Worshipful Company of Glaziers and Painters of Glass. © Glaziers' Company 2016.
Andrew Gordon-Lennox, Clerk, Glaziers' Hall, 9 Montague Close, London Bridge, London SE1 9DD.
Telephone/Fax: 020 7403 6652; www.worshipfulglaziers.com; e-mail: info@worshipfulglaziers.com

Printed by Deltaprint, Sudbury, Suffolk. All pictures copyright of the person or organisation attributed to or the Glaziers' Company, or on application.