



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

# The GLAZIER

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THE WORSHIPFUL COMPANY of GLAZIERS & PAINTERS OF GLASS  
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## Glazier wins international award



The winning entry for the Cabinetry and Joinery category of the 2020 Society of British and International Interior Design Awards – from Jackie Callingham's Boathouse Studio.

**Jackie Callingham's Boathouse Studio has won the award for the best Cabinetry and Joinery product at the Society of British and International Interior Design Awards for 2020.**

Boathouse Studio's entry, entitled "WOW Front Door", contains 11 stunning double-glazed stained glass panels, which Jackie painstakingly crafted by hand. Jackie, a Freeman of the Glaziers, says: "I didn't want

a standard, Victorian, symmetrical front door. And I'm delighted with the result. This is my favourite piece, and it was definitely one of my most difficult projects."

She explains: "When we were planning and designing our major home refurbishment, one of the items we needed was a wider front door as I use a wheelchair a lot. We wanted something different and the idea came to create a door using stained glass panels.

"The hardest thing in the project was to come up with the idea itself. After a lot of research and thinking, I came up with the idea of a tree in autumn as the main design, spread over the entire width of the doorway.

"It certainly wasn't easy. It took me about 400 hours over four and a half months to make the eleven panels, which had to be inserted in a double-glazed unit to make the door fully insulated."

The wooden door itself was crafted and carved by master woodcarver Colin Mantripp of Lillyfee Woodcarving, in nearby Wooburn Common.

The mother of four had her right leg amputated in 2006, but after an accident two years later, in which she fractured her spine, Jackie lost a lot of stability and use in her left leg, which means she needs to use a wheelchair to get around.

She says: "The good thing about stained glass is that you don't have to stand up – all the tables are at waist height. I can only stand for about five minutes at a time, but it's of no hindrance when doing stained glass."

The Cabinetry and Joinery category focuses on interior cabinetry and joinery such as wardrobes, doors, fitted furniture and bespoke pieces. Jackie's door is for a grand new entrance for a riverside property during a major refurbishment. According to the SBID announcement: "Using traditional materials and methods throughout, the resulting English oak and stained glass entrance is designed to delight."



Welcome to Liz Wicksteed, new Clerk to the Glaziers' Company, who will be helped by former Clerk and now Assistant Clerk Alison Evans. Liz was previously Clerk to the City Livery Club, and her career included being head of violent crime at the Home Office and head of registry at the Institute of Cancer Research.

## Visit stained glass in Britain project

**Peter Hildebrand, with the support of the Glaziers' Company and the British Society of Master Glass Painters, is running a project to create a website that will encourage the general public to visit and learn more about some of the best stained glass in Britain. The project is building the list of windows to appear on the website from the recommendations of a selection of artists, conservators and authors.**

One of the contributors is Jeff Hopewell, a retired Church of England priest, who has just published a book on the life of the Glaswegian stained glass artist Douglas Hamilton (1895-1959), who trained with the Stephen Adam Studio, studied at the Glasgow School of Art and served in the Great War. He later moved on to Guthrie & Wells until setting up his own studio in 1938.

From then until his death in 1959 Hamilton produced stained glass for 90 or more churches. "Orchestrations of Colour" is published by the Coplow Press, email: [coplowpress@gmail.com](mailto:coplowpress@gmail.com)

**UNSUNG HEROES.** There are a number of people in the Livery who perform important roles which they will still be continuing next year. These include: Hon Solicitor Glenn Hurstfield, Hon Bargemaster Steven Shaw and Hon Librarian David Whyman. In particular there is Hon Almoner and former Assistant Clerk Pam Goodwin who (with husband Jonathan) additionally assists at most significant Livery events with manning the welcome table or helping in looking after attendees.



# Winners of the 2020 Stevens Competition

**BRIAN GREEN**, organiser of the Stevens Competition, describes the context of this year's stained glass competition and the winning entries.

Rather later than planned, the results of the Stevens 2020 Competition were announced at the virtual Annual Prize-giving on 5 October.

The challenge for the up-and-coming designers who had less than six years' experience in glass was to produce a backlit panel to form a key feature in the entrance area to the John Morden Centre currently under construction at Morden College, Blackheath, London.

Sir John Morden, a prosperous merchant and philanthropist, founded the college in 1695. He was a successful merchant and a member of the boards of the Turkey Company and the East India Company. On his return to England, and after a brief spell as an MP, Sir John set up Morden College to support poor merchants who had lost their estates in "their honest endeavours to get their living by means of Merchandising".

## Vastly expanded

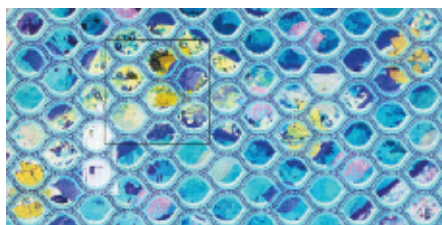
The Wren-style main building dating from 1695 still forms the heart of the vastly expanded college which today provides whole life care to some 360 residents who have had connections with the City of London in the course of their careers.



Stevens Competition overall winner Jessica Lambinet's design.



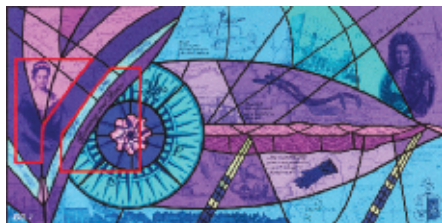
A panel from Jessica Lambinet's design.



Stevens runner-up Emma Martin's design.



A panel from Emma Martin's design.



Jacqui Fowler's design.



A panel from Jacqui Fowler's design.

The John Morden Centre will provide facilities for activities to enhance the life of the residents and enable an attractive centre for their visitors.

The brief for the panel design issued by the college trustees stated that the panel should remind residents and visitors of the college's background and history as well as its role in the 21st century. The design should reflect Sir John's career as a merchant, the sources of his fortune and the values associated with the establishment and running of the college.

The 2020 competition fell foul of Covid-19 and the associated lockdown. The closure of colleges, workshops and production facilities meant that many of the prospective entrants



Anna Selway's winning entry for the newly created Design Only award.



Julia Gonyou's runner-up entry for the Design Only award.



Tristan Warnock's entry won him the #LMRReflects 2020 Young Designer award.

were unable to complete their designs or the production of their sample panel. Our response was to delay the submission date for entries, to create a new Design Only class of entry and to manage the judging, and ultimately the entrants' seminar and prize-giving, virtually.

## Assessing entries

The entrants responded by completing their entries as best as circumstances allowed and the judges rose to the task of assessing the entries from photographs and video clips.

The judges led by Helen Whittaker included: Professor Vanessa Cutler, artist and academic; Douglas Hogg, with a long and distinguished career in glass; Kathy Jordan, president of the American Glass Guild; Louise Hemming, the Stevens winner in 2016; and Nadine Judd, the interior designer of the John Morden Centre.

Although very few people saw the panels themselves there was a lot padding under the surface to produce the judging, the seminar and prize-giving. There were a lot of crossed fingers on the technology.

When entries closed in July, there were 12 complete sample panels and six design only entries. As last year, there was a separate section for design only submissions from 16 to 24-year-olds sponsored by the #LMRReflects 2020 Young Design Award.

The standard of entries, although fewer in number than last year, was high and there were some lively debates during the judging. The overall winner was Jessica Lambinet, an independent artist from France, for her design "Harmony". Jessica was also awarded the prize for the best entry from outside the UK. To top her success Jessica was also



commissioned by Morden College to provide the artwork for the John Morden Centre.

The runner-up was Emma Martin, a student at University of Wales Trinity St David, with her design "Guiding Light". She was also awarded the prize for craftsmanship for the multi-level design and execution of her panel.

The prize for the presentation of the supporting artistic and technical statements was awarded to Jacqui Fowler, another Swansea student, for her design 'Harmony and Peace'.

The winner of the newly created Design Only award was Anna Selway from the University of Sunderland for her striking

design "Green Light". The runner-up in this group was Julia Gonyou for "The Levant and Back".

The winner of the 16 to 24-year-old category was Tristan Warnock. Tristan received the #LMReflects 2020 Young Designer award.

The winning designs are included in this article. You can judge how well they met the trustees' requirement. There is an opportunity to admire the craftsmanship. Seven of the panels are currently on display at the Stained Glass Museum at Ely Cathedral.

We are hoping that the 2021 competition will run more smoothly. The brief is now

available on the website. The 2021 competition is a collaboration between the Glaziers' Company and Haberdashers' Aske's School for Girls at Elstree, to attract more entrants to the #LMReflects 2021 Young Designer Award and to introduce more young people to the field of architectural glass.

The brief is to design and install a screen in the newly refurbished entrance to the Senior School to commemorate the life and influence on the school of a past headmistress. This is the opportunity to develop a bold and colourful design to express the confidence and innovation of the school today. ■

## Adapting and innovating

Outgoing Master Glazier **SUZANNE GALLOWAY** reflects on her year of office.

**It's time for me to hand over the (carefully disinfected) Master's Badge to my successor, Michael Dalton, at the end of a year that has been defined by the effects of Covid-19. Every part of a livery company's traditional programme of events has been affected: meetings, Courts, admissions and charity initiatives; and the Clerk's Office has been run from Alison's dining room for a good part of the year.**

**My approach has been to adapt and innovate, to try to keep to "business as usual", to maintain contact with our members, and to safeguard the Company's finances and assets.**

Some good things have come out of this. I think that some committee meetings will continue to take place online and our popular series of webinars has enabled us to invite speakers from the United States whom we would not have been able easily to invite to Glaziers Hall. David Stringer-Lamarre has led the way in setting up and running these webinars. Regular e-Updates mean Glaziers get timely information about what we're up to, and they can keep our members in touch with what's happening in other livery companies and in the City.

### More carefully

The disruption to our normal pattern of work has also led us to look more carefully at our database and software systems, and how the business of the Company might be carried out more effectively – something that the new Clerk, Liz Wicksteed, along with now Assistant Clerk Alison Evans, will be progressing in the coming months. The popular Rebecca Rumens left us in the spring, although it's possible she might come back on an *ad hoc* basis for special projects.

There's been more of a focus on social media during lockdown and there has been more traffic on our website, Facebook, LinkedIn and Twitter feeds. Thank you to Past Master Alex Galloway (web editor) and to Frances Smith, David Stringer-Lamarre and to

Martha Halford Fumigali for regular postings on social media.

I'm grateful to Past Master Steve Graham for adopting as far as possible, a similar "business as usual" approach to the work of our charity, the Glaziers' Foundation. The lessons we've learned about running awards and competitions, modified in the light of Covid, will also inform how such things are organised in the future. Brian Green, Helen Whittaker and Marie Groll have done so much to make sure the Stevens Competition and Ashton Hill Awards went ahead.

One of the most disappointing things has been our inability to hold "in person" social events and trips: no foreign adventures, grand dinners or banquets or even informal drinks receptions since early spring – save the exceptional Glaziers' summer luncheon (safe and socially distanced) in the sunshine at the National Liberal Club. In the light of all this it is a remarkable achievement to have increased our membership this year, and thanks are due to Tim McNally, as chairman of the Communications, Membership & Social Committee, for all that he and the committee have done to bring this about.

### Less glamorous

A little less glamorous perhaps, but no less important to the health of the Company – Past Master John Dallimore kindly agreed to review risk assessment and Covid planning for us this year. Also, Hon Treasurer Peter Clokey agreed to lead the small task force to monitor our principal asset, our shareholding in Glaziers Hall Limited. The hall's income-generating ability has been badly hit by government regulations relating to events and conference venues during Covid.

Looking forward, Peter Hildebrand is leading a new online initiative, *Visit Stained Glass*, to showcase architectural art glass gems around Britain. The *Glaziers700* project looks at how the Company might plan for its 700th anniversary in 2028. Thank you to everyone who has volunteered to help with this. The foundation is reviewing its charitable activities and how it can most effectively market and fundraise for its unique role in supporting stained glass art, education and conservation in the future.

The Honorary Curator (and Renter Warden) Phil Fortey also deserves special thanks for arranging the repair and conservation of the Master's Badge this year – it has been an immense honour to wear it. Phil also ensured that the Carisbrooke



*Outgoing Master Glazier Suzanne Galloway – the disruption to our normal pattern of work has led us to look more carefully at our database and software systems, and how the business of the Company might be carried out more effectively.*

Porringer was looking its very best for its new role as the HMS Kent Sailor of the Year Award, with help from Andy Lane. I am also grateful to Phil for his patient revision of numerous Court ceremonial and procedures for our new virtual world.

My Stewards, Judy Wilson, Nick Chapman and Yisha Xue, led by Ann Hollywood, have been unflatteringly kind and cheerful. The Hon Chaplain, Christopher Kevill-Davies, has helped us focus on what really matters and has helped keep our spirits up.

My successor, Michael Dalton, will almost certainly face continuing challenges in the year ahead. Michael will, I'm sure, rise magnificently to meet any problems and I wish him and his consort, Kate, a happier and a very fulfilling year.

To the incoming Master and to all our volunteers and honorary officers – thank you for your time. We simply cannot do what we do without you. To all our new members, I should like to say welcome and to you all, including our long-standing Freeman and Liverymen, thank you for respecting our heritage and for helping the Company to adapt and flourish. It's been a privilege to serve as Master. ■

# Celebrating Ireland's greatest stained glass artist

**ROLF ACHILLES**, one of the Livery's American members, writes about a window owned by fellow Chicago resident and Liveryman Richard Driehaus and which is currently on display in a Dublin hotel.

**A Harry Clarke window is on display in Stauntons on the Green, 83 St Stephens Green South, Dublin. Stauntons is a newly renovated most exclusive Georgian luxury townhouse in Dublin city centre. The hotel and the Harry Clarke window are owned by American businessman and philanthropist Richard H. Driehaus. Mr Driehaus is also a member of the Worshipful Company of Glaziers & Painters of Glass.**

On display in Stauntons' lobby is Harry Clarke's "The Blessed Julie and Two Children" from 1926-27. On loan from the Richard H. Driehaus Collection, the window celebrates Ireland's greatest stained glass artist, Henry Patrick ("Harry") Clarke, born in 1889 in Dublin.

While attending night classes at the Metropolitan Art School in Dublin, he came under A. E. Child's influence. Child (1875-1939), manager of An Túr Gloine (The Tower of Glass, established in January 1903 by Sara Purser (1848-1943) to encourage a revival of stained glass in Ireland).

Following his father's death in 1921, Harry, with his sickly brother Walter, took over the family business. Walter died in 1930, and Harry established his studio called "Harry Clarke Stained Glass Ltd".

Within the year, Clarke sought tuberculosis treatment at a sanatorium in Davos, Switzerland. Fearing he would die there, Clarke attempted to return to Ireland but died in Chur, Switzerland, on 8 January, 1931, where he lies buried.

## Several books

Within his brief lifetime, he illustrated several books and created over 160 windows. Each window displays his characteristic finesse in its drawing, intense colours and deep blues, juxtaposing jewel-like details, and dark, sharp lines that suit the window's composition and proportions.

The Stauntons (Driehaus) window depicts the Blessed Julie (1751-1816), a French nun who became the first Superior General of the Congregation of the Sisters of Notre Dame de Namur, France. In twelve years, 1804-1816, Mother Julie founded fifteen convents, made 112 journeys, and wrote many letters. Her canonisation began in

1881. On 13 May 1906, she was beatified by Pope Pius IX and canonised in 1969 by Pope Paul VI. Today she is Saint Julie.

Originally this window was one of a pair commissioned by Sister Winfried for the Sacred Heart Chapel, Convent of Notre Dame, Dowanhill, Glasgow in 1926 (then moved to Notre Dame College of Education, Bearsden, Glasgow in 1979) but delayed by Harry Clarke's ill health and then Sister Winfried's sudden death on 7 May that same year, 1926.

## Hired studio

In June and July 1926, Harry visited Glasgow to take measurements and then went to his hired studio at the Fulham Glass House in London to work away from his busy church decorating business in Dublin. In London, he battled his tuberculosis while working on the commission between September and December 1927.

## Superb panel

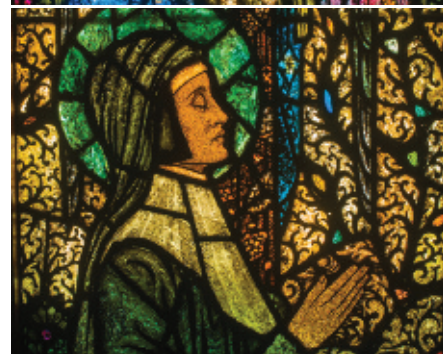
Blessed Julie, in profile, is portrayed as a nun. An angel watches over the scene from above. The window's base is a superb panel, functioning much like a predella of an altarpiece, painted in microscopic detail. This panel presents "The Visitation of Our Lady to St Elizabeth". The small figures of Our Lady, St Elizabeth, Zacharias and a little girl wear robes of blue, gold, brown and green, which sparkle richly against a blue/black night sky, lit only by glowing stars and flowers.

## Two inscriptions

The Blessed Julie window has two inscriptions. The lower right dedication is in French. It reads (in capital letters): "Qu'il est bon/le bon Dieu." (Oh, How Good is the Good God.) These words seem to be a slight reduction of "Ah, qu'il est bon, le bon dieu".

The Latin words at the lower centre of the "predella" (and in capital letters) are: "In memoriam/sororis M.A.S. Wilfrido/discipulae scholae nostrae/dominae dona verunt." (In memory/Sister M.A.S. Wilfrid/apprentice (or students) at our school/The Superiors have given this.)

More information on this and other windows by Harry Clarke is in the excellent study by Nicola Gordon Bowe, *The Life and Work of Harry Clarke*, Dublin, 1989.



"The Blessed Julie and Two Children" window by Harry Clarke on show at Stauntons on the Green hotel in Dublin – the full window and details. (All the pictures are by Allen Bourgeois in Chicago.)



# Restoring the windows of Somerset's second largest church

Somerset stained glass practitioner **JIM TURNOCK** describes his biggest project so far.



*The completed East Window at All Saints, Martock.*

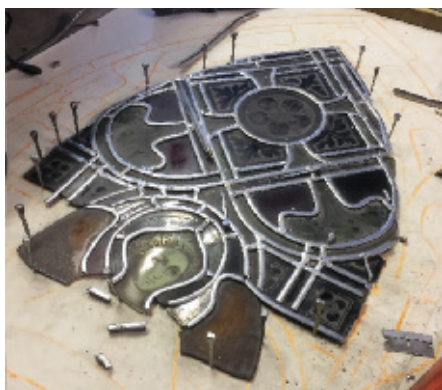
I discovered the art of stained glass by accident, at the age of 21, after responding to an advert in the local paper for a trainee glazier at a window restoration company. I had no idea at the time that this decision would lead to me starting my own company – doing something that I love and still learn from 20 years later.

After being made redundant, in 2008 I took the plunge and became self-employed trading as J. M. Glass, with much of my early work involving restoration and fabrication of plain leaded glazing in cottages and old schoolhouses. My wife Sam joined me in 2011, bringing her creativity and fascination with historic stained glass to the table. From then on we gradually began taking commissions, working together experimenting with colour, paint and etching.

As our portfolio and reputation grew more opportunities arose, and the core of my work moved towards the repair and restoration of ecclesiastical stained glass.

I have been privileged to work on many churches across the South West over the last few years, including the Church of St James in Taunton, St Mary's in Beaminster, and the Cathedral Church of St Mary and St Boniface in Plymouth.

But of all our projects, undertaking the restorative glazing works at the Church of



*A section of the East Window glazing during re-leading.*



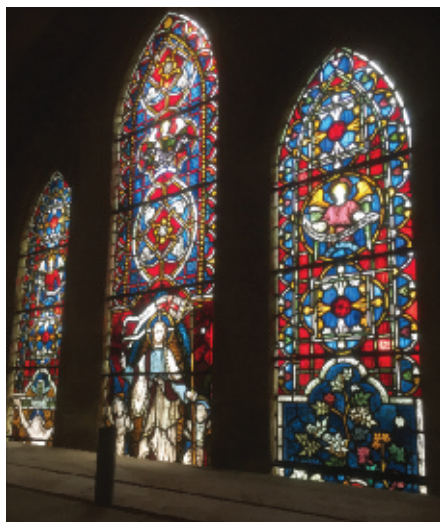
*The same section of the East Window completed and re-glazed.*

All Saints in Martock, Somerset, remains one of our largest to date. All Saints is the second largest church in Somerset and is best known for its hand-carved oak ceiling. However, for us, it is the highly detailed and vibrant stained glass windows that are the most captivating.

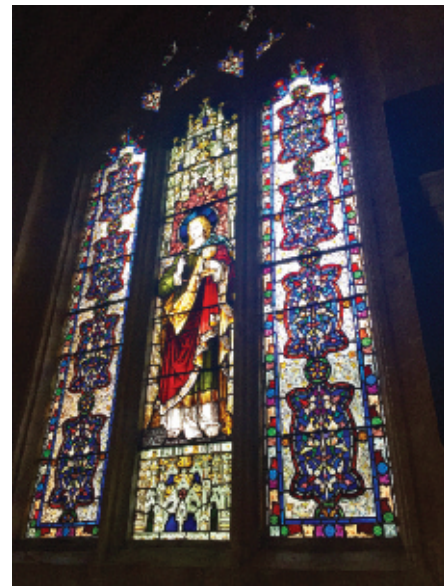
I had already undertaken work on the clerestory (above eye level) windows a couple of years prior, and it was evident some of the plain glazing had been either repaired or re-leaded within the last couple of decades. It was the glorious stained glass windows that were most in need of attention.

Much of the glazing was beginning to buckle as the lead came and cement had deteriorated, and this movement had caused damage to several panes. This issue was most prevalent on the East Window, so it was agreed with the Diocese of Bath and Wells that the best course of action was to remove the entirety of the glazing for full dismantle and re-leading.

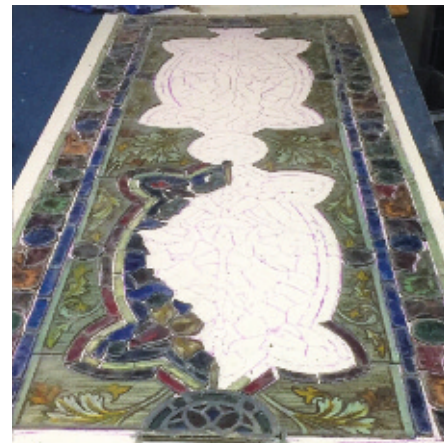
The East Window dates from the 13th century, however we believe the glazing is



*Completed top sections of the East Window.*



*The chancel stained glass windows also underwent re-leading.*



*Section of the chancel window during re-leading.*

much more likely to date around the mid to late 1800s when the church was restored by Benjamin Ferrey. It has been suggested that the glazing is the work of Clayton and Bell, who would have been working at around this time. Whilst we have found no evidence to support this theory, the overall style, colours and painting methods certainly fit with the characteristics of a Clayton and Bell design.

## Brilliant luminosity

The brilliant luminosity of the colours and strong use of reds and blues, put together with such an intricate level of detail, was notably unlike any other stained glass I had worked on before, and the idea of fully dismantling such complex designs was daunting to say the least. But after many, many weeks in the workshop, each individual panel was carefully dismantled and painstakingly re-leaded.

Several of the windows in All Saint's underwent full re-leading, whilst many others had some form of repair work carried out. The project was ongoing for several months but is now complete with the stained glass renewed and looking better and brighter than ever. I would highly recommend a trip to Martock to view these stunning windows (Clayton and Bell or not) to fully appreciate their beauty.



# Carisbrooke Cup presented to HMS Kent's Sailor of the Year

The Livery has affiliations with all three of the Armed Services, the latest being with the Royal Navy, following that with the RAF. Each affiliated unit now has a magnificent cup allocated for the Livery to make a presentation to a high-performing member of the unit selected by their officers. In this joint article Deputy Master **ANDY LANE** and then Hon Curator (and Renter Warden) **PHIL FORTEY** describe the virtual presentation on the Type 23 frigate HMS Kent to which the Glaziers' Company was affiliated last year.

**ANDY LANE** writes: The plan had been for me to lead a party down to HMS Kent in order to make this presentation personally on behalf of the Glaziers.

Sadly this was not to be. Shortly before the date for the visit, Kent asked if we could try and arrange a remote presentation because of the risk of Covid and in particular because she was due to join the Queen Elizabeth Carrier Strike Group in days and infection would be a serious problem.

Of course we understood. Everyone was aware of the problems the French have had with Covid putting their aircraft carrier Charles de Gaulle out of commission for a while and the Americans with the Theodore Roosevelt. Even the Type 23s look big from the dockside but once onboard every inch is used for something and personal distancing just does not work.

However, both we and the Navy felt very strongly that we had to have some sort of presentation, regardless of the circumstances, or the moment is lost.



The Carisbrooke Cup – originally presented by a Past Master Glazier grandson of Queen Victoria to the Livery and now the presentation cup for HMS Kent's Sailor of the Year as part of the ongoing affiliation between the Glaziers and the ship.

Accordingly a big effort by Richard Blausten for the WCG and Lieutenant Commander Pablo White for the RN coordinated a Zoom meeting.

The actual presentation comprised a certificate for the winner and runner-up, supplied signed and framed by Alison, and the Carisbrooke Cup. I had managed to have a video made of the cup and it included this while Phil Fortey described its very interesting and previously unknown provenance, of which more below.

Although about the last thing the electronics on Kent are designed for is a domestic Zoom meeting the process went flawlessly. We are perhaps all getting far better at this form of communication after the last seven months than we care to admit.

The presentation was made by the ship's commanding officer, Commander Matt Sykes, to CPO Engineer Technician (WE) Mervyn McNeil as the winner and Writer Tamica Mignott as runner-up. The citations for both were outstanding and I am delighted we had such excellent candidates for our first presentation of the Glaziers' award.

From an early age I have been a keen, if intermittent, amateur sailor and was equally keen to complete our affiliations with the services while Master by including the Navy.

I strongly supported the initiatives to achieve this by Liveryman Lieutenant Commander Sam Fields and Richard Blausten which, with equally strong naval support from Commodore David Elford, resulted in our affiliation with HMS Kent.

For the trophy we asked the Hon Curator to trawl the vaults for an appropriate and interesting piece of silver.

This is what he found:

## The trophy

**PHIL FORTEY** writes: The trophy started life as what is described in our inventory as a "large silver and silver-gilt Victorian porringer" – the contemporary description of a straight-sided vessel,



From the top downwards – Hon Curator Phil Fortey gave a complete history of the Carisbrooke Cup for the assembled representatives of the crew of HMS Kent, which CO Commander Matt Sykes said was "fascinating".



The turned wooden plinth on which the cup is mounted was made by the current court jewellers Cleave & Company, who also produced the hand-engraved HMS Kent badge.

often with a lid, with two handles. It certainly is large, over 10" (25cm) high, 12" (30cm) wide and weighing 60 troy oz. It was manufactured by court jewellers R. & S. Garrard in 1886 so that qualifies it as "Victorian" but the description belies its special provenance.

Porringers often were, and in smaller form still are, traditional christening gifts from godparents and this is no exception. The recipient was Prince Alexander Albert Victor of Battenberg, son of Princess Beatrice, the favoured youngest daughter of Queen Victoria, and the doting godmother was none other than Queen Victoria herself. The baptism took place in the White Drawing Room at Windsor Castle on 18 December 1886 and the lid of the porringer is engraved with the touching message "from Grandmama" with the baptism date.

Prince Alexander passed the Royal Navy qualifying examination in 1902 and joined the cadet training ship *HMS Britannia* at Dartmouth, later becoming a naval officer. Like the rest of the royal family, he anglicised his surname to Mountbatten during the First World War and in 1917, at the time of his marriage, he was awarded the title of 1st Marquess of Carisbrooke.

Lord Carisbrooke received no state allowance and after his services career became the first "working Royal", starting as a clerk for Lazard Bros. Bank and later working in the social housing field, eventually becoming a director of Lever Bros. He had "grace and favour" accommodation on Kew Green (described as a "cottage" – but a rather impressive one!) and Glaziers who took part in Past Master Broadway's visit to the Musical Museum may recall being shown his mother's grand piano which the museum bought from his estate.

## Master Glazier

Lord Carisbrooke was installed as Master Glazier in 1934 and, somewhat unusually, served for two consecutive years. He presented the porringer to the Company during his term of office. It was a personal gift of considerable value.

The weight and ornate decoration made it impractical for use as a loving cup and, ►

although it has occasionally been seen as a table decoration, it has languished for far too long in the Company's vaults. The special connection with the Royal Navy made it an ideal piece to form the basis of a trophy for HMS Kent's Sailor of the Year.

Current court jewellers Cleave & Company took the porringer, cleaned it, and designed and created a turned wooden plinth to mount it. The plinth is embellished with a fine hand-engraved HMS Kent badge and plaque. A broad silver band is fitted for the

inscription of the names of the annual recipients of the award. The whole creation forms a handsome trophy, improving on the somewhat squat appearance of the original. It is a very special piece for the Company to possess and share with the Royal Navy. ■

## INTRODUCING MICHAEL DALTON, INCOMING MASTER OF THE GLAZIERS' COMPANY

Michael Dalton joined the Company as a Freeman in 2004 and became a Liveryman in 2006. In 2007 he became actively involved in the charitable work of the Company as Secretary of the Stained Glass Repository and then also became Secretary of the Glaziers' Foundation when it was set up in 2011, holding both posts until last year. He served as a Steward in 2009 and has been a Court Assistant since 2011.

He was educated at Haileybury and Trinity College, Cambridge, where he read mathematics and economics. He enjoyed a successful career as a senior IT marketing manager with ICL (International Computers Limited), and then as a school business manager at a state secondary school in Surrey until his retirement in 2005.

Michael has been an active family historian since childhood, and in 1970 he founded the Dalton Genealogical Society with a worldwide membership sharing an interest in researching the family name of Dalton. The society became a registered charity in 1989 and today has a formidable collection of resources, both printed and online, and also a major DNA project which helps to identify different lines.



*Incoming Master Glazier Michael Dalton – there is no room for complacency over new younger members, and we must engage with this group on a regular basis to find out more from them about what they want and expect.*

## Interview with the incoming Master

**Q. Michael Dalton, your career ranged from being a senior marketing manager at what was then Britain's flagship computer company to being a business manager in the state education sector. What professional lessons did you learn which you think might be useful for your role as Master of a livery company?**

**A.** During my career I have learnt and applied many skills. Perhaps the most important are financial management, marketing management and how to engage with people. In more recent times in my retirement, I have developed particular skills managing resources in the charity sector. I think all of this experience is relevant to the running of a livery company and indeed has already been of considerable value in my various roles to date in our Company, and particularly in the Glaziers' Foundation.

As Master I will have overall responsibility for overseeing all aspects of running the Company, and this will only be successful if all members of the team work together to take the Company forward. Understanding how the Company works is key, and I will be ensuring that everyone has a full opportunity to play their part as we face the challenges ahead.

**Q. Over time you have had considerable interaction with other livery companies. What do you think makes the Glaziers' Company so distinctive?**

**A.** The Glaziers' Company is an ancient livery company with its origins now nearly 700 years ago. We are fortunate to represent an ancient but also very much a living craft. Whether we look at magnificent medieval

glass in a beautiful cathedral or a modern glass installation in a new building, we are enjoying a great visual experience. I think that the breadth of this experience is of great appeal to prospective members of the Company.

Within our membership we have many practising stained glass artists, conservators and makers who are very happy to share their knowledge and experience with us, and this brings glass to life on the many visits and trips that we organise.

**Q. We have had a lot of younger people and people still working joining the Livery in recent times. Does the Livery need to adapt in any way to ensure that its initial attraction for this segment endures?**

**A.** Indeed, the Communication, Membership, Development and Social Committee, now under Tim McNally's leadership, has worked wonders recruiting new younger members and it is important to ensure that we remain attractive to this growing band of people. In an odd way, the constraints imposed by the Covid-19 pandemic have accelerated our use of social media and online engagement, and I think this is helping us to meet their needs.

But there is no room for complacency and we must engage with this group on a regular basis to find out more from them about what they want and expect.

**Q. Your predecessor Suzanne Galloway led the Livery in what has amounted to a virtual world in terms of communications – emails, Zoom sessions, webinars etc. If this is to be the case for you as Master for certainly a while, are you ready for it?**

**A.** Suzanne has done a magnificent job leading the way in response to Covid-19 and there is no doubt that we have developed our skills considerably in this virtual world in

which we now live. I certainly plan to continue this process for as long as we may need to, and as part of that I will endeavour to introduce some different and innovative events.

Of course, we all hope that there will be a return to some sort of normality during 2021, and we will be ready to respond to that as well with a programme of events that I started putting together two years ago.

**Q. Despite coronavirus the Livery's various activities, e.g. the Stevens Competition and the work of the foundation, have continued. Do you see drive and expansion in these activities continuing?**

**A.** Absolutely! Historically much of my involvement with the Livery has been working specifically within the Glaziers' Foundation. I became Secretary of the Stained Glass Repository back in 2007 and then Secretary of the foundation when it was formed in 2011, bringing together all the charitable work of the Company under one umbrella. This has enabled me to learn much about the art and craft of stained glass.

It is fortunate that the foundation has been able to continue its work very effectively during the pandemic and I know that the support which we are able to give to the craft is much appreciated. Francis Small has joined the trustees as fundraising adviser and there is now an initiative under way to increase our annual income and use it to do even more for the craft. As part of this we know that the Livery wishes to be better informed about what the foundation does and we will be seeking to improve the information flow.

2021 will be the 10th anniversary of the formation of the foundation and we will be celebrating that. 2021 is also the centenary of the BSMGP and we look forward to participating in the programme of special events that they are planning to celebrate this milestone. ►



**Q. You will be working with a new Clerk – traditionally a time of extra help from the Master. Is there anything special she should take on board about the Glaziers' Company?**

**A.** Liz Wicksteed is now on board as our new Clerk and we welcome her to the team. I think she is already aware of many of the special attributes of our vibrant and resourceful Company, and I know that she is finding her way around her new role in a very determined and purposeful way. I am much looking forward to working with her as Master and I would encourage her to get to know all the wonderful people in the Glaziers as soon as she can, so that she can work with you all harmoniously and cooperatively. I am sure she will!

***"One of the great things about the Glaziers is the many members who contribute to making it all happen."***

**Q. What will you hope to have achieved by the end of your year of office?**

**A.** There is no doubt that we have a challenging year ahead. One of the great things about the Glaziers is the many members who contribute to making it all happen. I have really enjoyed working with so many of you over my years in the Company and I know that, working together, we can and will pull through 2021 facing up to the particular challenges ahead.

We have to be realistic – it is going to be difficult at times. I am already on record as saying "the only thing that is certain is uncertainty". But, more importantly, I do believe that we will come through the other side of this pandemic in many ways strengthened by the experience. It is my sincere hope that I will be able to hand over to my successor as Master a Company that has been strengthened thus.

Specifically on my agenda are the following: recruitment of new members to maintain and increase the diversity of our membership; ensuring that the fundraising initiative makes significant progress; supporting the work of the 700th Anniversary Committee as it continues its preparations for 2028; continuing our work through the Glaziers' Foundation to support the craft; engaging and socialising with the membership of the Company (hopefully face to face!); taking forward the Master's weekend visits to Bath in May and Bologna in September.

"Optimism tempered with realism" will be my philosophy for 2021!

In conclusion, I am really looking forward to my year as Master. It is an honour and a privilege to be asked to serve in this capacity and I undertake to carry out all the duties expected of me to the best of my ability. ■

**CONGRATULATIONS.** New Freeman are Rahul Sinha, Valerie Stansfield, John Corley, Sophie Hacker, Ashley Boolell and Sir Stuart Etherington. Other new Freeman are Timothy Wright, Tomasz Bilakiewicz and Rachel Mulligan. New Liverymen are Andrew Marsden and Jennifer Schwalbenberg.

## A fusion of glass techniques

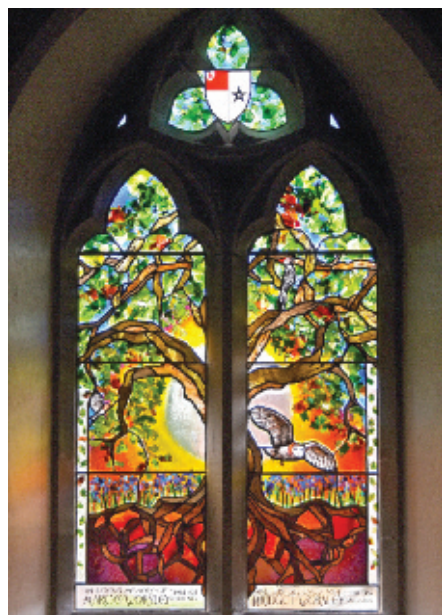
**HELEN WHITTAKER** describes her use of different (and for her new) glass techniques to add a contemporary feel to a traditional art form.

**My new window for All Saints Church, Hovingham, North Yorkshire, was commissioned by Sir William Worsley and his wife Marie-Noelle in memory of Sir Marcus Worsley, fifth baronet and patron of All Saints Hovingham, and his wife Bridget. The Worsleys are an ancient family, dating back to the Norman Conquest, with deep connections to Hovingham and the surrounding area. Sir Marcus Worsley was a man of wide interests, ranging from architecture and heritage to the Church of England and cricket.**

His great passion was woodlands and forestry, and he served as chairman of the Royal Forestry Society and Lord Lieutenant of North Yorkshire. Incidentally, Hovingham Hall was the family home of one of the Worshipful Company of Glaziers' most eminent Honorary Freeman, HRH The Duchess of Kent, the sister of Sir Marcus Worsley.

The Glaziers commissioned the portrait of the Duchess of Kent by artist Leonard Boden to celebrate the anniversary of the inauguration of our hall. It now hangs on the staircase at Glaziers Hall.

My starting points for the design were thoughts of family, responsibility, stewardship and protection. The design is built around the sturdy image of an oak tree, representing rootedness, a sense of place and belonging, and symbolic of the family tree, of longevity and continuity. Behind the tree, the sun rises to ensure new growth and the future of the Worsley family.



*Benefiting from glass fusing expertise from California, Helen Whittaker's completed window is now installed in All Saints Church, Hovingham. (Both pictures by David Harrison.)*



*Detail from Helen Whittaker's window in memory of Sir Marcus Worsley – fused and painted glasses were used to create the owl flying towards the viewer.*

Within the branches are birds found in the local area, such as the red headed woodpecker. In the right hand light an owl, silhouetted against the sun, flies towards the viewer signifying the Worsleys' sense of belonging and loyalty to their estate and parish.

The design is deliberately representational but somewhat abstracted to give a contemporary feel to this traditional art form. The client had requested a light, ethereal quality to the window; and perhaps more importantly, he is a great supporter of modern art and so was open to the use of new ideas and approaches.

I was inspired by this openness to explore the possibilities of using glass fusing, a fairly new technique to me, to create glass "material" from individual elements of stringers, frits, powders and confetti, manipulating colours, textures and movement within individual pieces of glass.

I wanted to bring fusing together with traditional techniques of glass painting and leading to create a contemporary artwork which would sit comfortably in the historic setting of All Saints Church.

Narcissus Quagliata, a master and innovator in glass fusing, agreed to support me in creating the fused elements of the window, at Judson Studios in California. Back at Barley Studio I cut the remainder of the window in "antique" mouth-blown glasses, painting with traditional glass paints but continuing the free, abstracted style of the fused pieces to bring the artwork together.

The window was installed at Hovingham in early summer 2020, as the restrictions due to the coronavirus pandemic were beginning to ease. ■

## Investment expertise

**It's not an aspect of the Company that is normally talked about, so many members may not realise that the Company has an investment portfolio (as does the foundation). This produces an income as part of the Company's funding.**

The portfolio is run by investment advisers Vartan Ravenscroft with Hon Treasurer Peter Clokey keeping an eye on everything including the overall investment policy. Despite dividend problems due to Covid the projected income yield is well above that of the relevant index, and there has been some nifty asset allocation, so that's one thing less to worry about in these challenging times. ■



# Summer luncheon social

**SUZANNE GALLOWAY reports:** On 31 July a party of us met in superb weather for a relaxed, socially distanced luncheon on the terrace of the National Liberal Club, London, courtesy of CMDs Committee chairman Tim McNally and with the assistance of the then Clerk Alison Evans, both of whom were present.



A very convivial Glaziers summer luncheon at the National Liberal Club on a gloriously sunny day.



Renter Warden Phil Fortey (left) and Past Master Roger Shrimpton.



David Stringer-Lamarre – a bright day and a bright occasion.



Tim McNally, as National Liberal Club vice chairman, was instrumental in organising the venue.



Past Master Alex Galloway and Master Suzanne Galloway.

Others attending were: Past Master Andy Lane, Caroline Lane, Past Masters Roger Shrimplin, John Dallimore and Alex Galloway, the Master Suzanne Galloway, Upper Warden Michael Dalton, Renter Warden Phil Fortey, Steward Yisha Xue, David Stringer-Lamarre, C&CC chairman Clive Osborne, Hamish McArthur, Patricia Bagster, Clare Mayne, Marianna Cherry, Charles Gillette (who had recently been granted the freedom of the City of London at a virtual ceremony presided over by Clerk of the Chamberlain's Court Murray Craig), Nicky Oliver and Alun Oliver, Peter Ryan and Ruth Ryan.

We were also delighted to be joined by prospective member Rahul Sinha, while Dennis Martin later dropped by for a post-lunch drink.

Even though this was an informal occasion, badges were worn and Roger Shrimplin offered a vote of thanks that was both witty and brief. Andy Lane photographed what was the first Glaziers' "face to face" event since lock-down.

Staff at the National Liberal Club navigated the Covid-19 regulatory minefield

with skill, so that safety requirements were observed, but were as unobtrusive as possible.

Although, for some, there is no substitute for physical meetings, we do appreciate that online offerings will continue to provide contact for those of us who are cautious (understandably) about meeting. This lunch however demonstrates that, in the right circumstances and when the rules allow, it may be possible for small groups of us to meet.

## A message from HMS Kent

**Lt Cdr Pablo White, Gunnery Officer and Principal Warfare Officer on HMS Kent, who is also the Affiliation Officer for the Livery, has sent the following message with best regards to the Master and the rest of the Glaziers' Company:**

"We have finished working with HMS Queen Elizabeth, in what was all-in-all a very successful exercise. The ship's hard work over the preceding eight months or so has definitely paid off, and we were praised for our conduct as Anti-Submarine Warfare Commander (ASWC), responsible to the whole group against any submarine threat, by the Carrier Strike staff embarked in QNLZ.

"We've managed to achieve considerable amounts of gunnery too, which for me is great news! We continue to operate to the north of the UK with further training and trials to ensure that we are in the correct operational state prior to Christmas Leave and some planned maintenance.

"We continue to look for opportunities to continue reinforcing the affiliation, so once our short- to mid-term programme has fully stabilised I'm sure we will have an opportunity for a visit (Covid permitting)."

## LIVERY NEWS

**NEXT YEAR.** Following the installation of the new Master Michael Dalton on 26 November, a number of new appointments will take place. These include: Suzanne Galloway becomes Deputy Master, while on the path to the office of Master now are: Phil Fortey, Upper Warden; David Stringer-Lamarre, Renter Warden; and Clive Osborne, Senior Assistant Proceeding. Sonja Sabogal becomes Master's Steward, with the other Stewards being Adrian Aplin, David Harkness, Susan Keane and Claire Mayne (reserve). We now have an Hon Archivist, Colin Gregory.

Facebook: @GlaziersLiveryCo  
Twitter: @WorshipGlaziers

Contributions or advertising enquiries should be sent to the editor:  
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