



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

# The GLAZIER

The publication of  
THE WORSHIPFUL COMPANY of GLAZIERS & PAINTERS OF GLASS  
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## Youth ambassadors spread the stained glass message

A new programme amongst school students has been launched by the Glaziers' Education Partnership and is ready for further activity next year. The Young Stained Glass Ambassadors Programme began life as part of the GEP's involvement in a joint project embracing students from two schools in the Diocese of Southwark. This saw students reflecting their thoughts in designs for a stained glass panel within the theme of "Seeing Through Our Eyes: Serious Youth Violence – Education & Reconciliation".

The panel, made by John Reyntiens, and displayed for a while in the reception area of Glaziers' Hall with a full explanation, is now on public display in the Chapel of Reconciliation in Southwark Cathedral.

However, one of the as yet not fully appreciated features of the whole exercise, and not mentioned before in coverage of the project in this magazine, has been students becoming Young Stained Glass Ambassadors and sharing their experiences as project participants in assemblies at the two schools,



The panel produced incorporating Southwark Diocese school student designs made at Reyntiens Glass Studio, which for the second year running has supported the Glaziers' Education Partnership's stained glass learning project.

attended by students and teachers.

This highly innovative programme will underwrite the effectiveness of the GEP's flagship stained glass learning project in the diocese, in cooperation with various bodies in

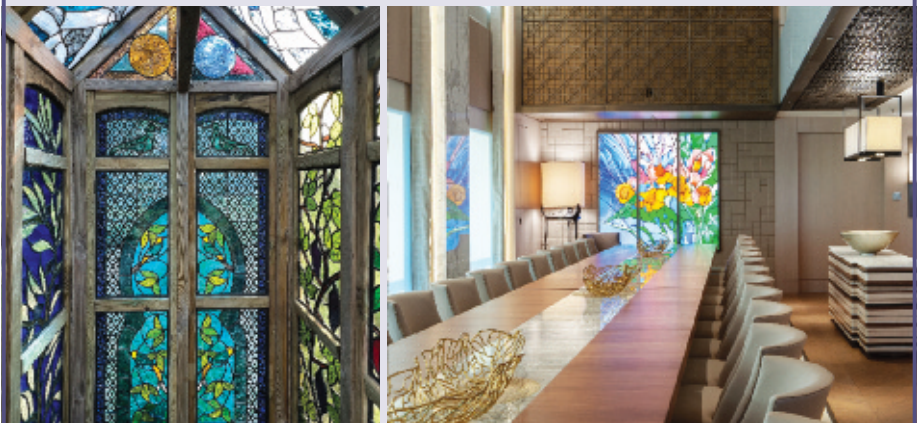
Southwark, should the project continue with a different theme next year.

Please see coverage of the GEP's separate low cost workshop activities inside the magazine.



Caroline Batchelor, widow of the late Father of the Company Peter Batchelor (left), makes a comeback to Glaziers Hall as a new Freeman along with other new Freemen Rebekah Bostan and Debra Sales-Tiffin.

## Stained glass does its job in remarkable settings



An aura of Islam on the inside back of a converted greenhouse contributes to an overall impression of paradise – Isobel Brunsdon explains further on. Also, stained glass livening up a meeting room or dining room situation, which is interesting enough, but truly remarkable when the room is on a yacht – again, as described by Grace Ayson inside.

# Special Stevens Competition leads to light box in Oriental Club

**BRIAN GREEN**, organiser of the Stevens Competition, reports on its new format.

The 2024 Stevens Competition required entrants to design an architectural glass panel to be installed in the dining room of the Oriental Club in the West End of London. The panel, which will be installed within a light box, will celebrate the

bicentenary of the club's formation. Each entrant submitted an overall design (at small scale) and also a glass panel (of a section of the design, made to full size).

The Oriental Club was created in 1824 to provide a meeting place in London for "all persons who have resided or travelled or whose official situation connects them with that quarter of the globe (India, China and the Asiatic)".

Over its 200 year life the Oriental Club has undergone many changes which reflect the changes in Britain's role and position in world trade and political affairs, and changes in social structures. The club has responded to these changes and continues to be a respected member of the clubs within the social life of London.

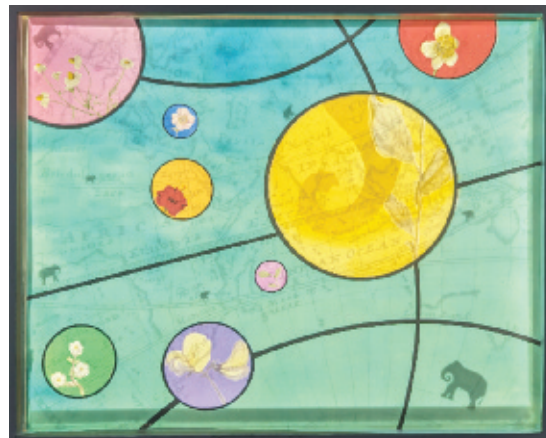
Between 1960 and 1962 the club relocated from its home since 1828 in Hanover Square to its new location, Stratford House, just off Oxford Street in the West End of London. Stratford House is itself some 60 years older than the Oriental Club and had an equally varied history. In the early 1900s it had been owned by Lord Derby and had been extended for political hospitality.

It was requisitioned for offices in the Second World War and was in a sorry state in the 1950s. It was sold in 1955 and after refurbishment became the home of the Oriental Club.

The format of the Stevens Competition was changed for 2024. Reflecting the reduction of further education courses in stained glass, it was decided to invite the winners of the competition since 2016, together with artists who had won commissions during the period, to submit a design for the panel.

In January this year five entries were received and examined by a panel of judges. After a lengthy discussion the panel chose an entry by Sarah Knighton as the First Prize Winner and the winner of the prize for craftsmanship. The panel was striking for its combination of a heavy complex frame with delicate glass painting. The prize for the presentation of their design was awarded to Jessica Lambinet.

Representatives of the Oriental Club who had been unable to



Cathy Lee's design with its plants native to India was the preferred design for the Oriental Club's dining room.



Cathy Lee's panel continued the overall design theme of plants native to India.



Caroline Small's panel, which featured an elephant's head, was also purchased by the Oriental Club.



Sarah Knighton was the First Prize Winner of the Stevens Competition and winner of the prize for craftsmanship.



Sarah Knighton's panel involved a heavy complex frame.



Jessica Lambinet's design won the Stevens Competition award for presentation.

attend the judging day were invited to view the entries a few days later. They quickly identified the panel by Cathy Lee as their preferred design as it incorporated images of plants native to India into its design. After further discussions with club members, the decision was taken to commission Cathy to produce and install her design into the newly redecorated dining room.

## Club's motif

The club also decided to purchase the design by Caroline Small, which featured a decorated elephant's head, for installation elsewhere within the club. The elephant is the club's motif which appears throughout the premises.

Cathy is now working on her panel prior to its installation during this bicentenary year. ■

# Lots of glass to see in Sandhurst

**DAVID E KING (Col Rtd)**  
reports on a tour of the  
Royal Military Academy.

On the visit to the Royal Military Academy, Sandhurst on 13 June, our party of some 25-plus Glaziers assembled for coffee in the Waterloo Room of Old College, led by the Master, the Clerk, her husband and Peter Hildebrand, the latter two having arranged our visit.

After a good introduction from our guide – during which I learnt for the first time the meaning of “being cashiered”

among many other things – we set out on our tour of the Georgian building, which was somewhat curtailed by the unexpected and delayed arrival of the Chief of the General Staff (CGS) for a meeting.

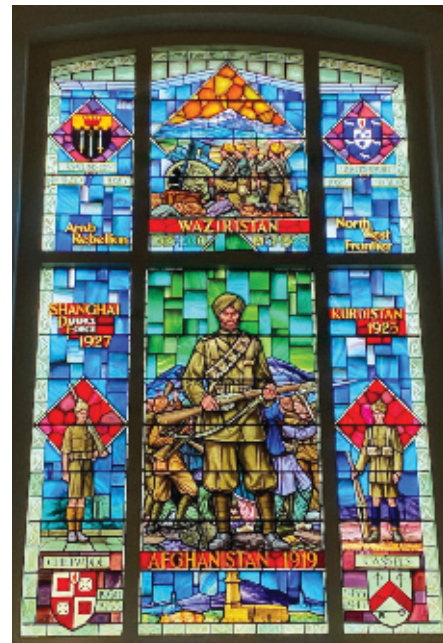
We did, however, still manage to get the group photographed on the steps of Old College up which the Adjutant rides his charger on Pass Out parades. We admired the oil in the entrance hall of Her Late Majesty and other members of the family painted of her visit when both William and Harry were cadets.

## Dodging generals

We spent some time dodging the generals in the splendour of the Indian Army Memorial Room where, among many other memorials, are the coat of arms and his name in stained glass of Field Marshal the Lord Birdwood who was Master of the Glaziers’

Company in 1942 after a very distinguished career in the Indian Army. The stained glass includes work by Laurence Lee (Master in 1973) of whom more shortly.

We then walked to lunch, very kindly and exceptionally allowed to our group in the Officers’ Mess. Sadly it was, for me at least, a disappointing experience. I was more than a little surprised to find a formal notice on the dining table reminding diners that they must not abuse the staff. This was not



*Recording the activities of the old Indian Army, with Field Marshal, Past Master Glazier Lord Birdwood’s coat of arms top right.*



*Remembering the horses that rode up the steps to Old College on Pass Out parades – headstones of past adjutants’ chargers.*

something I would have expected to find necessary in the mess of the officers and civilian lecturers teaching cadets to be future officers of the British Army.

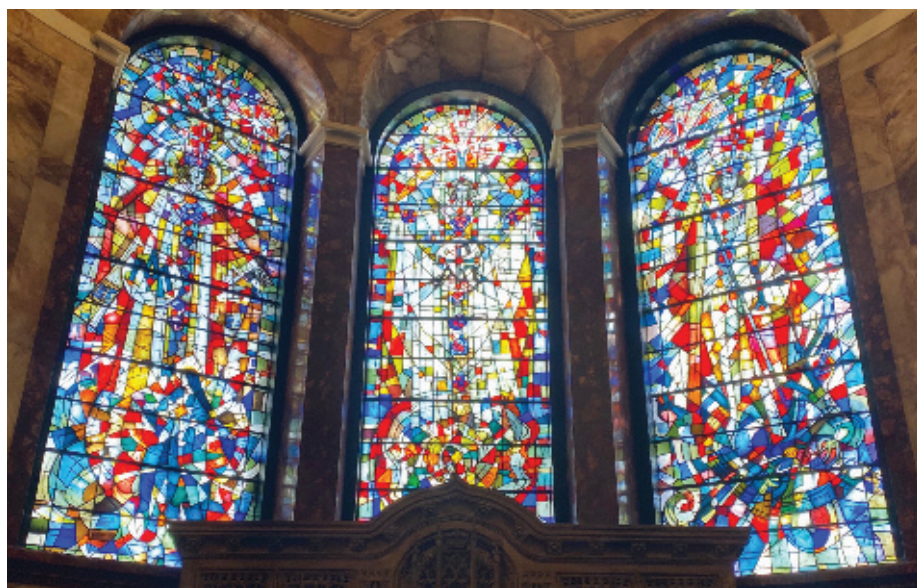
## Excellent glass

After lunch we walked to the Royal Memorial Chapel which contains a large quantity of excellent glass, much of it designed and made in the last or early this century by members of the Company, most notably Laurence Lee and the late Caroline Benyon. There is also work by Hardman, Whitefriars, Kempe and Alan Younger. Sadly much of the work of Laurence Lee is currently obscured by scaffolding with only one apse really visible and much of the series of fine memorial windows to former 20th century field marshals are positioned in the clerestory.

We finished our tour in the Roman Catholic Chapel instigated by the first ever Roman Catholic Commandant in 1948, a marvellously calm space, with interesting glass designed by J. N. Lawson, a fitting end to a busy and interesting day.



*Admired by the visiting Glaziers, the Royal Portrait in Sandhurst’s entrance hall. (This and other pictures taken by Sue Eking.)*



*Laurence Lee’s glass in the Royal Memorial Chapel.*

# Developing ideas from personal experiences

Artist KATE HENDERSON describes her creative journey in stained glass and painting.

I selected stained glass as one of my electives in my first year at Edinburgh College of Art. I remember the introductory tour of the glass department, a very cool, quiet, peaceful almost monastic space where the windows from floor to ceiling contained colourful stained glass. Some were abstract patterns and others more representational images.

I remember thinking then that there was a magical quality to this space, and I was smitten by the colour and the light within in it. I enjoyed five happy years in the glass department completing my degree and postgraduate diploma specialising in Architectural Stained Glass and Drawing & Painting, under the guidance of Douglas Hogg.

When I graduated in 1993, I was determined to keep working in glass but it



Kate Henderson's Study for Summer Shadows – ink, wax on handmade paper 13cms x 13cms.



Kate's Summer Shadows – etched, layered and painted stained glass.



The Offering inspired by a William Morris exhibition – painted and silver stained antique glass.

took me about a year to find a suitable space, gather equipment and gain some commissioned glass work. Commissions came initially in the form of domestic stained glass panels, which I still enjoy making today.

## Public commission

My first public commission came in 1999; a stained glass panel in Prestonpans Infant School in East Lothian to commemorate the late headmistress. I undertook a series of workshops with the children before translating their drawings into a stained glass panel which I made in my first workshop. I am delighted to say it is still in situ today.

I was also fortunate enough to be asked back to Edinburgh College of Art to teach in the glass department which was then extended to teach with the Lifelong Learning department. I taught until I had my second child in 2010.

However, I returned from maternity leave to find the imminent closure of the stained glass department at ECA as glass was removed from the curriculum of both the ECA and the Lifelong Learning department. This was an incredibly sad time which set back the teaching of stained glass, something that is still an issue today with stained glass now an endangered skill.

Over the years I have created a series of smaller glass pieces alongside my commissioned work. The Summer Shadows series was developed as a response to my father being diagnosed with Alzheimer's.



Evening Light, Church Study – acrylic on paper (photo by Gordon Bell).



Kate was joint winner in 2023 of the Reflections of the Lord Mayor competition with this roundel.



Together – a tribute to Kate's late parents using layered glass; acid etched Lamberts flashed.

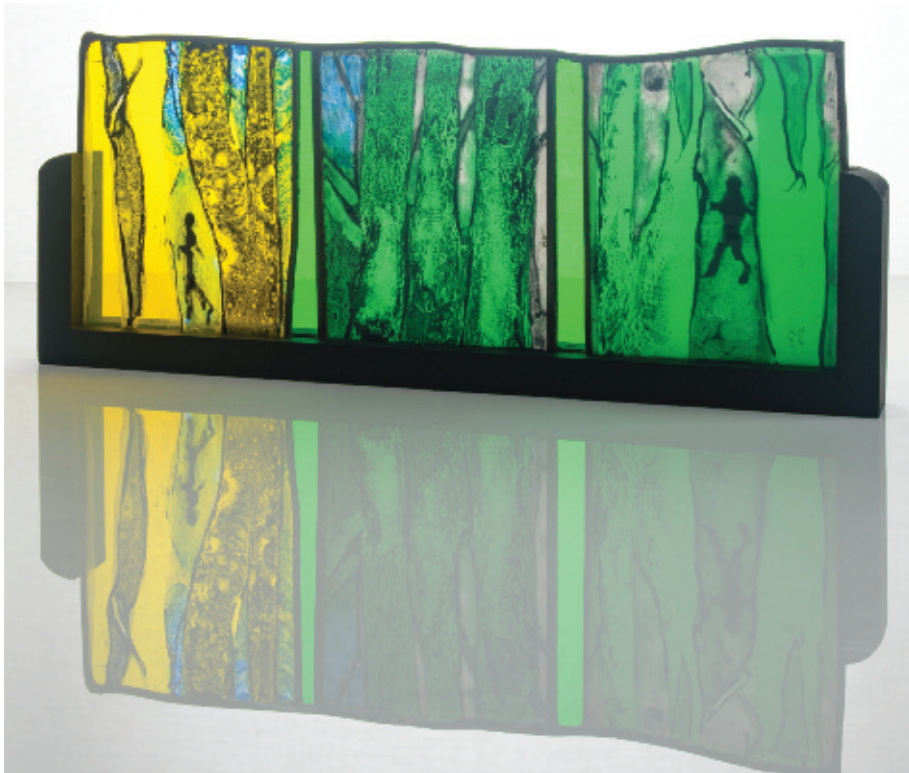
These are poignant works created to help me cope with the sadness and process my late father's illness and loss.

## Brain pathways

I was looking at brain scans of "normal brains" and scans where the illness had developed and appears as shadows, blocking the routes for the information to flow. There are so many pathways that the brain can use to transfer information, cleverly rerouting which is why it can take a long time to diagnose Alzheimer's. In my father's case it was two years before we had a diagnosis.

I had my first child Alexander in 2005. I stopped working with glass for a few months due to the health and safety issues with the materials, so I spent time drawing and painting and developed these brain scan drawings.

They seemed to transform, I felt, into little fertility figures. I created drawings within sketchbooks and then some larger A1 studies in watercolour and ink with wax. These became "summer shadows" which for me suggested the positive of summer and good ►



*The Journey – stained and painted enamelled antique glass.*



*Internal stained glass panel for Dunbeath Heritage Centre in Sutherland.*

chance to reflect on this and the impact of the pandemic on myself, my family and wider society.

I am still developing ideas generated from these experiences and delighted to say that two of my recent stained glass pieces were selected for this year's British Glass Biennale in Stourbridge, showing this August and September.

### Mixed media

I have continued to draw and paint over the years as I feel it forms an important part of my practice. Not only do I feel it helps to influence and refresh the mark making within my glass painting, but I create mixed media paintings alongside my glass that I exhibit in galleries and society exhibitions across the UK.

I have been fortunate to be awarded several painting awards too, my most recent coming from this year's Paisley Arts Institute annual exhibition where I won the *House for an Arts Lover* award which is a solo exhibition in the Mackintosh designed House in Glasgow. For this exhibition I am currently creating a series of mixed media collages inspired by drawing trips to St Giles and Glasgow Cathedrals, due to show in May to July 2025.

In 2010 I reached a shortlist of three glass artists selected to design and make a stained glass window to celebrate the Queen's Diamond Jubilee for Southwark Cathedral in London. I was delighted to find out that I had got to the last five artists from an original selection of 25 and in doing so, received some funding to support me to design a concept for the lancet window.

One of the biggest stained glass panels that I have made was for the Edinburgh City Council new headquarters on Market Street. The panel was just over six feet by three feet and made in sections, fitted into a metal frame. The piece is backlit and situated in the entrance corridor where it can be seen by both staff and visitors.

This was my first experience of a public art commission that included collaboration ▶



*Kate Henderson's Patrick Geddes Memorial Panel situated in the Edinburgh Council head office.*

feeling about becoming a first-time mum juxtaposed with the shadows representing the realisation that I was losing my father.

I was successful in receiving funding from Visual Artists and Craft Makers Awards (VACMA) which is devolved funding from Creative Scotland. I used it to visit Derix Glass studios in Germany.

### Personal project

I had been there the previous year to undertake some acid etching onto glass for commissioned panels installed in Merchiston Castle School, Edinburgh. Using the contacts that I made in the studio I wanted to go back to undertake a personal project.

So, I spent 10 days there developing a series of Lamberts flashed glass pieces 15cm x 15cm based on my *Summer Shadows* drawings. On my return to Scotland I spent time developing and creating compositions with the glass.

I am a great believer in supporting and belonging to art societies, and over the years

I have gained many opportunities through my connections with them. I have been in the Scottish Glass Society since I left art college and I still contribute work to the annual exhibitions.

I have "done my stint" on the committee as vice chair and chair helping to coordinate and fundraise for exhibitions, raise awareness of glass and support glass education in Scotland and beyond, through awards and professional talks.

Personal highlights include winning the Amanda Moriarity Award in 2020 with the Contemporary Glass Society and undertaking this award in 2022, delayed due to the pandemic. I spent two weeks in the studio of Mark Angus in Graz, Austria, undertaking personal development work in glass. We spent time drawing as a starting point to the day's routine, looking at the kiln offerings and chatting through ideas.

On reflection, it was a peaceful and calm time and my first time away from my family since my mother died in 2016. It was a



Kate's shortlisted design for the late Queen's Diamond Jubilee Window in Southwark Cathedral.



Mother and Child stained glass panel.

with different committees, as it was funded by donations from both public and private patrons.

I was one of several artists approached in 2004 with an invitation to write a proposal for a glass design based on the Victorian polymath Patrick Geddes. I presented my proposal and heard no more for the best part of a year.

In November 2005, I received a phone call asking if I could attend a meeting as the committee would like to chat through my ideas further. The chap on the other end of the phone apologised for the delay and said something like, "You have not had a baby, have you?" My reply was, "Yes I have a one-month old baby in my arms at the moment."

Anyway, this did not put the committee off and I was offered the commission and made the panel which was installed in February 2007.

A follow-up to the commission was a rare foray for me into writing where I was asked to submit an essay about the making of the panel which was included in a book "Learning from the Lasses, Women of the Patrick Geddes Circle", a tribute to the women who collaborated with and influenced the sociologist's life and work.

Writing this article has given me the chance to reflect on my art journey so far, and I realise that my focus on creating more personal glass pieces has helped develop my approach to commissioned work.

### Funding sources

Over the years I have used sources of funding to help further develop my practice to learn processes such as water jet cutting and UV gluing. I also feel privileged to have had the opportunity to undertake three master classes at Northlands in Caithness, a great glass resource now sadly closed.

I hope that going forward the current efforts to raise the awareness of the plight of stained glass, which is now on the endangered red list of crafts, will hopefully secure funding and support so that the development opportunities will be there for future artists and makers not simply as a restorative task but driving forward with new creative visions.



Father of the Glaziers' Company John Hackman – former investment banker and a keen sportsman in his earlier days.

## Father of the Glaziers' Company

**Being Father of the Worshipful Company of Glaziers & Painters of Glass is recognition of being the longest serving member of the Company and, necessarily, having the longest-time knowledge of its activities. So in that sense John Hackman helps to underpin the ancient traditions of the Glaziers, although of course he should not by any means be regarded as ancient himself.**

John succeeded the late Past Master Peter Batchelor and was an investment banker by profession, one of those elite movers and shakers in the financial world. Having studied economics at Magdalene College, Cambridge his eventual career included time at N. M. Rothschild & Sons and being a consultant to the Bank of England.

Born in 1942 in Hampshire he went to Rugby School and travelled around the world in his gap year. He was quite a sportsman in his younger days, being proficient at sailing (and a member of the British Olympic Training Team), skiing and rugby.

Following university when he started he started his career in the City of London in 1964, he became a Freeman in order to join a livery company. He chose the Glaziers' Company partly because of his father's long friendship with Brian Thomas who was a practising glazier of stained glass windows and partly because he had always been interested in stained glass windows in churches.

He was looking to make a group of friends who had similar interests as his, and he is happy to say that he found such a group in the Glaziers Company. He enjoyed attending (firstly as a bachelor and latterly with his wife Carol) many functions initially in the (Scientific Instrument Makers') Company Hall, in the Mansion House, and best of all in the Glaziers' new hall when this was completed.

John says: "I joined the Glaziers' Company at the same time as Antony Trollope and Stuart Lever who became Masters of the Company. I was one of Past Master Michael Snow's Stewards but I am now sorry that I never found time to join the Court of the Company.

"I would like to thank all the Glaziers I have met for their friendship and company."

# LOW COST WORKSHOPS – THE GLAZIERS’ EDUCATION PARTNERSHIP IN ACTION

The schools programme operating under the brand name Glaziers’ Education Partnership is a result of an initiative which sought to encourage the appreciation and enjoyment of stained and architectural glass amongst young people, including those from less advantaged backgrounds.

In the scoping of this vision two particular subsidiary objectives emerged – 1. to encourage secondary school pupils to develop their self-expression; 2. to open the eyes of secondary school pupils to the possibility of a career in stained and architectural glass.

The overall programme is led by Past Master Andy Lane with the approval, but not direct financial support so far, of the Glaziers’ Foundation. Participants in the programme, i.e. the people involved in pushing it forward, are all volunteers and virtually all members of

the Glaziers’ Company. There are two streams of activity.

## Major outcome

The first is a flagship, full-blown programme in partnership with the Diocese of Southwark, which has produced major outcomes in 2022 and 2023 with the legacy production of panels incorporating the designs of pupils. These outcomes include involving pupils of diverse backgrounds, great self-expression through designs, and personal comment through designs on significant social issues in Southwark.

Funding for this has come from grants from outside bodies.

The second stream is having low cost workshops, not in an artist’s studio – as was one aspect of the full-blown Diocese of Southwark project – but on school or school-

sourced premises. There was a workshop with pupils from the Southwark Schools Learning Partnership (SSLP) in 2023 which was reported on in *The Glazier*, but it is the **Parish of Andover and Kings’ School Winchester** projects which are reported on below.

## Special needs

Of the three Parish of Andover Schools involved two are SEN (special education needs) schools and the third a normal state secondary school. At Kings’ School Winchester one workshop drew on those pupils with special education needs and the other was open to the general school population. Both projects have legacy outcomes, namely a commitment to having more stained glass education and, in one case, the provision of a stained glass window.

Funding for all these workshops (including the earlier SSLP workshop) has come from three individual members of the Glaziers’ Company. What is special about these workshops is that they are free to the schools and the participants, as without the outside funding they wouldn’t take place, the schools not having the money for them. ■



Students from Mark Way School, Andover discuss their designs with teachers and volunteers during a stained glass workshop, part of the parish’s Mighty Oaks Workshop series funded by the Glaziers.

## Inspiring artistic and personal growth in Andover’s youth through stained glass education

**EMMA WILKINSON**, strategic funding lead at **ANDOVER PARISH**, describes how three secondary schools participated in stained glass workshops funded by the Glaziers’ Education Partnership.

The educational Mighty Oaks Workshop series, funded by a generous grant from the Glaziers’ Foundation through the Glaziers’ Education Partnership, held in April and May 2024 at St Mary’s Church in Andover, provided an innovative and engaging approach to learning about stained glass techniques and craftsmanship. Students from three local

secondary schools, including two with special educational needs (SEN), enjoyed participating in workshops facilitated by artist Sophie Hacker.

With support from the church staff team and volunteers, these workshops created a vibrant and inclusive environment for young minds to explore the world of stained glass art.

The workshops offered students a unique, hands-on experience to learn the basics of stained glass window creation, including the essential equipment and the artistic qualities of stained glass, such as its luminosity, beauty, use of symbolism and colour.

Students were also introduced to the historical and artistic significance of stained glass windows and learned how these vibrant artworks have been used to tell stories for centuries. Sophie drew inspiration from the storytelling extravaganza of medieval art, namely the stained glass windows in St Chapelle Paris, as well as some of her own recent creations, and those in St Mary’s Church – a large, early Victorian civic church with a wide variety of stained glass windows spanning 180 years since its completion in 1844.

Students were encouraged to design their own stained glass windows reflecting their life stories and what matters most to them. The educational workshops integrated elements of both science and art, nurturing creativity and self-expression while providing a platform for students to reflect on their experiences and emotions.

This approach aligns with the Personal, Social, Health and Economic (PSHE) curriculum, which aims to equip students with the knowledge, skills and attributes needed to manage their lives now and in the future, helping them stay healthy, safe and prepared for life and work.

## Workshop structure

The three half-day (plus preparation time) workshops were divided into four key sessions. The first session began with Sophie Hacker introducing the students to the world of stained glass. Students received bespoke workbooks designed by Sophie to document their journey and were encouraged to explore the church, identifying abstract patterns, figures, animals and images. This hands-on activity not only familiarised them with the ►



Students from Icknield School, Andover listen intently to stained glass artist Sophie Hacker.



One of Sophie Hacker's sessions included an introduction to materials and tools, such as lavender oil, lead, badger brushes, porcupine quills, oyster knives, beeswax, flash glass, glass cutters, cow ribs etc. as well as an explanation of how they are used in the stained glass making process.



Students from Harrow Way School, Andover hold up their stained glass designs at the end of their Mighty Oaks Workshop.

medium but also sparked their curiosity and observational skills.

In the second session, students shared their findings and engaged in discussions about the stories depicted in the church windows. This collaborative exercise helped them develop critical thinking and interpretative skills.

In the third session Sophie shared her personal story of creating the "Fragment Panel" window during the Covid-19 lockdown through images displayed on a large screen as well as the panel itself, which students could touch with care, avoiding the lead. The students were encouraged to reflect on their own lockdown experiences and to think

about what had been difficult, as well as what had helped them live through this once-in-a-lifetime experience, such as hobbies, sport, friendship, pets.

Sophie led a discussion on symbolism in stained glass and how different elements or emotions may be depicted by a symbol, such as the earth, sun and moon, happiness, friendships etc.

The final session focused on synthesising all the ideas and experiences gathered throughout the day. Students were guided to develop their own stories and translate them into stained glass designs. This creative process was both individual and collaborative, with students receiving personalised feedback and encouragement from Sophie and other facilitators.

## Remarkable results

The Mighty Oaks Workshops yielded remarkable results in terms of artistic output with students producing a range of beautiful and meaningful stained glass designs, each reflecting their unique stories and perspectives. The themes related to "what mattered to them" varied from personal experiences such as friendship, family, dealing with difficult experiences to broader issues like climate change and inclusion. This diversity of themes underscored the workshops' success in encouraging students to think deeply about what matters to them and how to express it visually.

Feedback from participants and educators was overwhelmingly positive. Students described the workshops as "fun", "peaceful" and "inspirational". They appreciated the opportunity to express themselves creatively and to learn about the historical and artistic significance of stained glass windows. Teachers noted that even the most reserved students were engaged and expressive, highlighting the inclusive and supportive environment fostered by the workshops.

One teacher from Mark Way School shared: "Some of the students really surprised me as they're not normally that settled – they were so engaged and focused. One of the children had said they didn't want to come, and now he's just said that he's had the best time ever."

One volunteer described their experience of participating: "The before and after impact was incredible to observe among the students. Many arrived looking quite reserved, but as the workshop unfolded, watching them relax and seeing their sense of joy and fun increase was wonderful. They were all so engaged! I'm so glad I supported these workshops."

## Continued funding

The success of this pilot project, expertly facilitated by Sophie, underscores the importance of continued support and funding for similar educational initiatives. In partnership with local schools and the Andover Parish, these workshops showcased how exploring the history, science and art of stained glass windows can be informative, enjoyable, and supportive of students' creative and emotional development. The Mighty Oaks Workshops have laid a strong foundation for future projects that can continue this vital work. ■



*Pupils at Kings' School Winchester give the thumbs up verdict to artist Sophie Hacker's workshops. (Sophie, on the extreme left, obviously enjoyed the whole exercise too!)*

## An insight into the work of a stained glass artist

**ZOE CHURCHER**, head of art at **KINGS' SCHOOL WINCHESTER**, relates how its pupils were able to learn about making stained glass in special workshops.

The Art Department at Kings' School was delighted to host Sophie Hacker, who delivered an in-depth insight into the work of a stained glass artist to some of our Year 7 and Year 8 pupils. It is with grateful thanks to the Worshipful Company of Glaziers that this initiative was possible. Over a period of two days, Sophie

delivered an intensive, fast paced seminar, where the pupils explored the world of stained glass art and its production.

They then explored the theme of storytelling whilst experimenting with drawing techniques to create their own designs for a stained glass window that could potentially be created for the school.



*Kings' School pupils work on their own designs for stained glass.*

### Wide range

Sophie has a comprehensive knowledge of all things stained glass, which she shared with the pupils at a level which was both accessible yet challenging in equal measure. Pupils were exposed to the theory of traditional and contemporary stained glass, looking at a wide range of examples from St Chapelle Paris to Martin Donlin. Sophie's friendly approach made this interesting and exciting for the pupils.

Sophie demonstrated the practical elements of stained glass making, with a display of materials and equipment. The

pupils were absolutely enthralled with all the different tools and the myriad of processes that Sophie explained with ease and enthusiasm.

They were also shown an example of Sophie's own work, where she used images from lockdown/Covid to tell a story. All the pupils were able to relate to this and it really helped to initiate the theme of "story telling" for their own designs.

Sophie's exceptional knowledge made this workshop a unique opportunity for our pupils to see into the world of a successful practising artist and develop an appreciation for this artform. It was an outstanding workshop and would not have been possible without the kind consideration of the Glaziers Company, to whom we are extremely grateful.

### Enjoyable experience

Our pupils have commented that it was a thoroughly enjoyable experience and have since been back after school and at lunch times to continue with their designs using glass paint on acetate or coloured cellophane to create their compositions.

It is our intention to continue with this project when we return to school in September, as we would like to pursue the possibility of creating a stained glass window for our school, designed by our pupils, with Sophie's input, experience and expertise. It is our intention to invite Sophie back to school to view these designs in September and discuss how we can build on this and take it forward to a successful outcome.

### Outstanding workshops

I would like to take this opportunity to thank both Sophie and the Glaziers Company on behalf of the school and the pupils for two days of outstanding workshops. The pupils would never have had an opportunity like this without this enormously generous gift. To be able to give our pupils a rare insight into the work of a legitimate contemporary artist is invaluable and something I know they will remember.

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### STUDENTS FULLY ENGAGED

**PAM MEIR** of **WINCHESTER ARTS SOCIETY**, who was present at the workshops as a volunteer, says: A lot of ground was covered. The students were fully engaged by Sophie's delivery supported by her power point illustrations, tools of the trade and exemplar window. Time was given to handle tools and glass samples as well as exploring ideas.

The subject of glass in art was unfamiliar but the students came to understand how stained glass and contemporary windows are made, what the differences are and how a window can tell a story. Given the student level of participation and interest in the set tasks I would say the session was illuminating and an excellent and welcome extension activity.

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**For further information about the low cost workshops in the future please contact Richard Blausten.**

# Doing the “Danse Macabre” in one of Lübeck’s churches and sampling some marzipan

**MONIKA ZIOLA continues the visits with her family to look at some of Europe’s stained glass windows with a particularly interesting background.**

When Halloween is just about to arrive, a plethora of skeletons appears on our houses, shops and streets. Sometimes funny, sometimes haunting, but rarely considered in its original context of taming the scary thoughts of mortality and death. Skeletons and ghosts are eerily symbolic reminders of the otherworld, death and human mortality.



*Monika Ziola's children at the Danse Macabre scenes in Lübeck's St Mary's Church, understandably keeping their distance!*



*The melted remains of the fallen church bells are a “memento mori” of sorts – remember the inevitability of death.*

As morbid as it sounds, thoughts of mortality were in our own household earlier this year, as 2024 started with passing of a few family members (and even the family cat succumbing to cancer) and various medical worries affecting loved ones. However, dwelling on those events was not the main reason behind our visit to Lübeck, the Hanseatic city in north Germany – famous Lübeck marzipan was!

But during our visit to St Mary's Church in Lübeck we had a contemplative time exploring art history that offers a portal into a darker side of culture.

The stained glass windows there are actually not that old. They were designed in the 1950s by Alfred Mahlau as a tribute to the lost “Danse Macabre” (“Dance of Death”) frieze and installed in the surviving structure of St Mary's Church. They replaced the ones that were previously donated by Kaiser Wilhelm II, and shattered during the Allied bombing in March 1942 that left most of the 700-year old church and its historical artifacts in ruins.

## Famous mural

A famous original mural, painted in 1463 by Bernt Notke, sadly burned down. But we could see large size copies of the frieze – the popularity of the frieze means there are surviving, historic lithographs depicting its waltz of mortality, as well as striking black and white photographs. While it followed a ►



*The interior of St Mary's Church Lübeck is necessarily a sombre place.*



Alfred Mahlau's stained glass windows are all about coming to terms with the inevitability of death.

tradition of these "dances of death" images that emerged in the second half of the 14th century, showing humans from all walks of life cavorting with skeletons, the Lübeck frieze was unparalleled.

Stepping into a small chapel, the mural covered all four walls with 24 figures, arranged from pope and emperor to peasant and infant. The message was not subtle – someday, no matter the status, each of us will perish. It showed a mix of nobles, saints and skeletal corpses linking arms while dancing towards the grave to the tune of a skeleton piper.

Depicted in a life-size chain of movement led by a skeleton with a flute, the work seemed to ask visitors to join in the dance. It was interesting to also learn that what made the Lübeck chapel especially striking was the cityscape depicted behind the dancers, with its ships and structures representing the surrounding area.

On the church's floor is also a "memento mori" ("remember you have to die") indication of sorts preserved from that night in 1942: the twisted, melted remains of the fallen church bells.

### Poetic allegory

Two stained glass windows designed by artist Alfred Mahlau are rich with colourful, though somewhat morbid, figures. Vividly depicting those both alive and dead, the images represent a poetic allegory about how death will ultimately unite us all. The decaying, corpse-like skeletal beings are beckoning people from all walks of life – rich and poor, noble and common, young and old – to come together and join the universal dance towards death.

Upon leaving the church we learned that Alfred Mahlau was not only behind the



Whatever your rank there was no escaping Death so the best thing was to dance towards him, as was the message of Alfred Mahlau's tribute to Lübeck's lost "Dance Macabre" frieze.

stained glass windows' design but earlier in his career he also created packaging design for Niederegger, the famous Lübeck's marzipan manufacturer, and in 1927 he created the company profile or logo which the company still uses today. Contemplating death and its impermanence can have profound benefits in living our best lives – memento mori! – and can lead to immense enjoyment when consuming excessive amounts of marzipan sweets!



According to traditions in 14th century Lübeck as reflected in Alfred Mahlau's glass, despite his looks Death wasn't to be avoided.

# Visiting Gray's Inn

**EMMA SUPPLE reports:** Despite the rain Glaziers turned out for a very special tour of Gray's Inn organised by the Master and it was so worthwhile.

Turn right out of Chancery Lane tube station and pass through Lady Hale Gate into Gray's Inn and you step into a completely different world from Holborn. An ancient and yet modern place for our times where barristers congregate and chambers flourish.

We started in Ye Olde Cittie of Yorke pub, a pub which has been there a long time but internally only since the 1920s. Still a lovely old-world atmosphere with the legendary dining booths. We set off after a hearty meal to tour Gray's Inn.

There we were given a very warm welcome and commenced a tour of the inn,

library, pension rooms, dining areas and chapel. It was fascinating to see the coats of arms of the Treasurers and those of Lady Hale which included two frogs; apparently they are her husband's favourite animal!

## Memorial plaques

Our guides Matilda and Sam were knowledgeable and as Glaziers we were shown the stained glass memorial plaques in the formal dining room of various Treasurers over the years. The oldest glass being from 1462. And the American shield in stained glass to indicate the two countries' positive workings.

The chapel on site has been there for centuries but is much changed. There are beautiful stained glass windows which survived the war, unlike the chapel itself. High up in the chapel, overlooking the altar are two back-lit pieces of Archbishops Bancroft (1544–1610) and John Williams (1582–1650) from the 1920s.

These had got lost, until some sleuthing located them safely stored in the London Stained Glass Repository. They were restored and are safely back in situ. Thanks are acknowledged to the Worshipful Company of Glaziers for its support in this project.

Gray's Inn is justly proud of its beautiful garden,



Coats of arms in the dining hall.



The windows in the chapel survived the Second World War unlike the chapel itself.



Lost then found in the Stained Glass Repository – one of the back-lit pieces restored from its stay there.

the third largest private garden in London. It is open to the public at lunch times during "law days". A lovely place to step into to escape if you are in the area.

Thanks to the Master and Liz for organising such an interesting visit.

# WHAT GLAZIERS ARTISTS HAVE BEEN DOING

We continue our rolling series of descriptions by Glaziers artists and conservators of the work they have most recently been doing or which they particularly wish to talk about. This issue we hear from two stained glass practitioners we haven't featured before.

## Paradise and Islam in a converted greenhouse

**ISOBEL BRUNSDON writes:** I became a Freeman of the Worshipful Company of Glaziers during lockdown. My normal schedule of teaching stained glass and running my business Labyrinth Stained Glass, like many others, came to a standstill. Having plenty of time on my hands I turned my thoughts to my own practice and to make some work for potential exhibitions in the future.

I am fortunate to have a reasonable size garden and, next to glass, gardening is my other love. Gardens are an oasis from the hectic lives we lead. In many cultures and religions they are a sacred sanctuary. So, I decided to indulge myself and make a piece of work to reflect this, which I am now going to describe.

I wanted the piece to be shrine-like, in praise of a paradise garden. I repurposed the

frame from an existing mini greenhouse. Removing the existing glass, I was delighted to find that a y section lead would fit perfectly into the slots in the woodwork.

### Islamic palaces

The back wall represents the gardens of Islamic palaces. I have screen printed, using fired Reusche glass paints, to produce the tile patterns which feature so much. The doors have peacocks representing immortality and symbolise the gatekeepers of heaven.

Flying across the roof is a flock of white birds representing peace on a screen printed background of the mosaics of Gaudi's Parc Guell in Barcelona.

On the two side walls are a grapevine, a fig tree, a pomegranate bush and an olive tree which are the fruiting plants found in the paradise Garden of Eden.



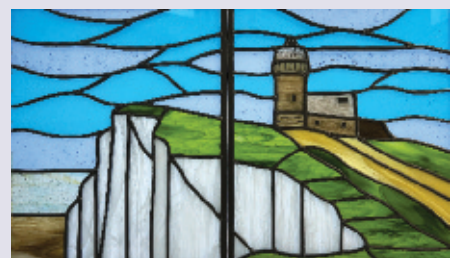
*In praise of a paradise garden – the front view of Isobel Brunsdon's mini-greenhouse with its side walls depicting fruiting plants from the garden of Eden, and peacocks on the doors symbolising the gatekeepers of heaven.*



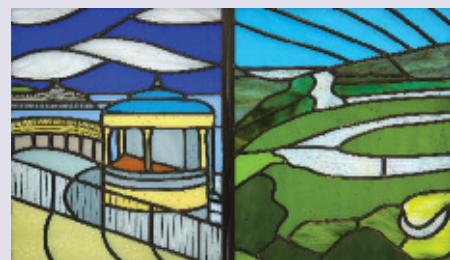
*The rear view of Isobel's shrine-like glasswork – with plants visible from the outside chiming in with its original link to a greenhouse.*



*The inside back wall with its aura of Islam and white birds flying across the roof representing peace.*



*A Sussex coastal view – one of Isobel Brunsdon's windows in a private residence.*



*More Sussex views in Isobel's recent windows.*

Having resumed my teaching and commission work meant I didn't finish the piece until early 2023. I then had the opportunity to exhibit it as part of an exhibition, "Expressions of Nature", curated by the Glass Garden at the Sussex Prairie Gardens in Henfield, West Sussex.

Amongst my recent commissioned work are eight windows for a private residence depicting the local Sussex landscape, and a single window in a private residence depicting landmarks along a popular Sussex route.

# Seasons displayed in a yacht's interior

**GRACE AYSON** writes from her art and glass studio on the Kent coast: I have been working in stained glass design and conservation for many years, but I came to this craft via a roundabout route, beginning my career as a sculptor working on historic building conservation. A growing passion for stained glass windows led me to pursue a career in their conservation, and ultimately in designing and creating windows and artworks in glass.

One of my recent projects was a unique commission from Bannenberg and Rowell Designs to create four large wall mounted stained glass leaded panels, based on "The Four Seasons", to be installed in a new yacht. I made several different watercolour design sets and the final designs were chosen by the client. The panels were created and constructed in my workshop before being installed on board the yacht, *Renaissance*, in 2023.



Grace Ayson's water colour final design proposal for her "The Four Seasons" panels for the interior of a yacht.



"The Four Seasons" glass work in situ at its four locations (photo by Bannenberg and Rowell Design).



"Summer" in the interior of the yacht *Renaissance* (photo by Bannenberg and Rowell Design).

Each panel had to stand strongly on its own, but also form part of a cohesive set. As with all projects, I had to create a balance between a strong design and the need for it to work in the context of a wider design setting, and consider carefully how this traditional medium would work in a very modern environment.

## Final designs

In the final designs, "Summer" shows the season in full bloom with bright, vivid colours. "Autumn" shows the glorious seasonal change to rich ambers, russet and reds. "Winter" follows, with bold and striking blues and whites, using angular lines to reflect the stark beauty of this season. Lastly, after the cold, comes the lushness of "Spring" with vivid greens and blues to depict new growth and brighter days. The use of line and composition in each piece gives the panels a strongly contemporary feel.

I have a great respect for the traditions of my craft and I've spent a great deal of my professional life restoring historically important windows using traditional materials and techniques, but I firmly believe that the craft of stained glass in its traditional form can be carried forward by looking beyond conventional practice. In my work as an artist, I always strive to push the possibilities of traditional techniques and materials to make new work and engage with them in new and exciting ways, combining contemporary art with the innovative use of traditional craft.

Stained glass is, obviously, most widely thought of in the form of windows, where it is constantly changing according to the light passing through it. I usually work with the ever-



Detail from Grace Ayson's "Summer" glass panel.

changing effects of natural light and how it can change and transform our response to both the architectural space and the glass through which light passes.

## Artificial light

When stained glass or glass is displayed in artificial light, it can flatten the glass – removing any movement or variations in the glass itself – so the choice of glass and painting technique was crucial for this project.

Each mouthblown glass sheet was chosen individually to work with the artificial light. The sheets were chosen for colour and form, and for the subtle variations within the glass itself. This was further emphasised by the use of acid etching of the surfaces to create richness and depth, and hand painting details drew the different elements together.

# Underwriting the sustainability of the glass art profession

**RICHARD BLAUSTEN** thinks about education pathways, terminology and reaching out to architects.

There is considerable angst within the glass art community about the future of the glass art sector. There is worry too amongst commentators that its future is under threat and talk of diminishing prospects for such a heritage activity. But of course the heritage aspect relates to stained glass with leadlines and the thought is that the future lies with what is termed architectural glass, i.e. for use in modern buildings using contemporary production and artistic techniques.

But are perceptions accurate – are we panicking unnecessarily? For instance, traditional stained glass techniques are being augmented with modern materials and methods – there is often a blurring between the traditional and the contemporary, not just in new art but also conservation.

Just reading the articles by artists in this issue of the magazine you will see how stained glass (with leadlines) is being used in the most interesting of settings and has input from other disciplines (e.g. painting), while the previous magazine issue has shown it being used imaginatively in the interiors of people's homes. (In both cases in the series about what member artists have been doing recently.)

Also, there is still considerable demand for new traditional stained glass in churches while the demand for the conservation of traditional glass must inevitably increase as time goes on.

## Looming shortage

So where is the threat to the sustainability of the overall glass art sector coming from? The answer: a looming shortage of practitioners. There are simply not enough people entering the profession (whether as artists or conservators) to maintain, let alone grow it, long into the future.

Thus we need to embed the idea of becoming a glass art practitioner into the minds of young people and right through the education process – at least starting at secondary level. There is already a scattered base for this taking place, namely artists and organisations offering schools the provision of classes and workshops particularly in stained glass, but not normally on a free basis.

However, with school budgets already under pressure and with the likelihood of further restraints on the way, the outlook for



*More architects need to be prompted to appreciate that one way of avoiding featureless urban office glass structures is to have decorative architectural glass art inside – 12 Hammersmith Grove, London. Coloured glass double height reception wall (ceramic enamel and mirror). Artist: Kate Maestri. Picture by Philip Vile.*

such activity becomes increasingly difficult. Hence this is where the free provision for schools of glass art education resource, e.g. via the Glaziers' Education Partnership, is so important.

But there is also the necessity to create a path from this provision to ultimate training for a career in glass art, through to tertiary level and then apprenticeship – and for that path to start within the school classes or workshops as they take place.

## Dedicated people

Hence the idea of a Glaziers' Arts Award or Glaziers-backed Arts Award programmes giving credits for pupils participating in school classes or workshops. With this concept not yet even having got off the ground this all looks like a very tall order. But there are some very dedicated people within the Company who would like to take it forward.

There are other members of the Company who would like to see glass art made more of a feature or module in university courses, i.e. in addition to the heroic efforts of Swansea College of Art at University of Wales Trinity Saint David and York University (conservation). And there is the focus of the British Society of Master Glass Painters on spreading the glass art message, including to architects. Which brings us back to architectural glass.

Precisely defining "architectural glass" within the glass art community can be difficult and even controversial. So I am going to loosely describe it as decorative and colourful glass which is not traditional-style stained glass with leadlines – and, for the purposes of this article, which is used as an integral part of buildings, whether for exteriors or interiors.

## Involving art

The key aspect, of course, for the glass art community is that architectural glass as they see it involves art. And so architectural glass is bound up in the overall glass art activity which the Glaziers' Company is dedicated to promoting. However, as far as

the general public is concerned architectural glass hasn't the remotest connection with art, or anything which is decorative and colourful.

If you go onto Google and search for "architectural glass" or "what is architectural glass" the first definition which comes up is: "Architectural glass is a term used to describe glass elements in a building. It particularly refers to glass facades and glass that becomes the feature of a building. It is currently used broadly in the architectural industry in creating frameless doors, windows, extensions, balconies, and stairs." Similar definitions follow.

So can we also blame architects and the construction industry, quite apart from the general public, for not envisaging glass art when "architectural glass" as they understand it is to be used? Just inserting the word "decorative" in front would massively help, or simply the word "art" at the end.

Many glass artists use the term "stained architectural glass" which could be a solution, but I have heard that this doesn't quite chime in with architects' perception of modern glass as it indicates the use of leadlines.

Crucially, we have to promote to architects the possibilities for the use of decorative and colourful glass art in modern buildings, particularly office blocks, whether from the start or as added enhancements. So that considering these becomes a routine discipline rather than an occasional process. Hopefully this would result in the glass and concrete edifices in our cities offering a much more interesting and memorable visual experience.

## Structured dialogue

But how do we start going about this? The obvious way forward is to have talks with the Royal Institute of British Architects to develop a structured dialogue with the architects' profession.

Really important too is to have decorative and colourful glass art made as some kind of subset in architects' education (including at university level), constituting one branch of the path started in secondary school classes and workshops.

# LIVERY NEWS

## NEW FREEMEN

**A BIG WELCOME TO:** Robert Clouse Jr, IT consultant from America; **Jonathan Colquhoun**, training to be a chartered surveyor; **Dayu Guo**, oil equipment and oil products trading executive; **Ling Jin**, oil painter – different oils from her husband Dayu; **Peter Mills**, project manager for building projects and expert carpenter, joiner and furniture maker; **Ptolemy Dean**, architect; **Jennifer Mills** (no relation to Peter above) marketing manager and consultant.

**CONGRATULATIONS.** To artist **Helen Whittaker** on her MBE.

**SAD NEWS.** We note with condolences to her family the passing of Liveryman Christine Leslie who joined the Company in 2012. She had a long and distinguished career in education as a headteacher, an Independent Schools Inspectorate inspector and an independent education consultant. She played a prominent part in the life of Fine Arts College in Hampstead as a governor.

## LIVERY EVENTS

**APRIL LIVERY DINNER.** A key event of the dinner was the presentation of the Coxen Cup for Outstanding Support to UK Defence by a Part-Time Volunteer Reservist to Air Specialist 1st Class **Anthony Morris** of 611 Squadron to which the Livery is affiliated due to the original efforts of Past Master Keith Barley, who looks after the affiliation. The guest speaker was architect **Ptolemy Dean**, the Surveyor of the Fabric of Westminster Abbey. Being a television presenter on BBC television as well, he was able to communicate engagingly his support for all links to history, including the Glaziers' Company.



Staff Sergeant Instructor Jade Rosier, the winner of the Stockdale Salver Award, was unable to attend the Autumn 2023 Livery Dinner, so here she is being presented with it by Master Clive Osborne at the South East London Army Cadet cocktail party in December. She is holding the original trophy made by Phillida Shaw.



After the February Court meeting, new Freeman David Thornton and Nalia Jassim Al-Thani with the Master and Wardens.



After the April Court meeting, All the way from America are: Robert Clouse Jr with his partner Lora Smith, flanked by Renter Warden Tim McNally and Master Glazier Clive Osborne and Upper Warden John Reyntiens.



Also after the April Court meeting are: (standing) Ptolemy Dean, Jonathan Colquhoun, Master, Dayu Guo, Peter Mills, Upper Warden; (seated) Jennifer Mills and Ling Jin.

**JUNE ANNUAL SERVICE. Assistant Clerk ELEANOR MILTON writes:** The Master Glazier led the procession across from Glaziers Hall to Southwark Cathedral for the Annual Service where glass artist Rachel Mulligan's tools were presented to be blessed by our Honorary Chaplain, Christopher Kevill-Davies. The Master was delighted to welcome as visiting preacher the Very Rev'd Professor

Sarah Foot, Dean of Christ Church, Oxford, who gave a most illuminating address on the theme of Light.

Following the service, as it was a warm and sunny evening, members and guests were able to enjoy drinks in the Rose Garden before returning to Glaziers Hall for a delicious buffet supper in the River Room, overlooking the Thames.

**JUNE 60TH BIRTHDAY PARTY.** Upper Warden **John Reyntiens** and Clerk **Liz Wicksteed** hosted a joint 60th birthday party at Glaziers Hall after the Court meeting to celebrate with members reaching this important stage in their lives. It was a very convivial evening, many attendees having long forgotten their own 60th birthday celebrations.

**JULY CIVIC LUNCHEON.** Held in association with the Oxford University London Society in Merchant Taylors' Hall and with the Lord Mayor present, the principal guest and speaker was **Baroness Hale of Richmond**, the former President of the Supreme Court. She mentioned that both she and Master Clive Osborne shared the privilege of being Master of the Bench at Gray's Inn and dwelt at length on how the glass ceiling for women "has now been seriously shattered", although in the judicial ranks there is still quite a way to go.



Lady Hale at the Civic Luncheon with a Glazier Bear presented by Master Clive Osborne. The bear is sporting a replica of one of her famous insect broaches. Hon Chaplain Rev'd Christopher Kevill-Davies referred to this in his grace when he said about items on display in Merchant Taylors' Hall: They should include a spider/To honour Brenda Hale/Who judged that prorogation/ Was quite beyond the pale./Her breadth of legal knowledge/Will dazzle us today./We hope her jewelled spider/Won't frighten us away."

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