



The Glazier

The Newsletter of the Worshipful Company of Glaziers and Painters of Glass

Issue Number 37

Summer 2012

Top Stevens prize goes to independent artist

Alex Galloway reports: On 8 May the Company held its annual prize giving at which the winners of its major competitions and awards were announced. The Stevens Competition was won by Jane Ross, an independent artist.



Independent artist Jane Ross receives her award as the winner of the Stevens Competition from the Master, David Ingmire.

Stevens competitors had been asked to design a window for St Michael's Hospice, Hereford, and Ruth Dennison and Nikki West from the hospice were there to see the prize awarded and to give an indication whether one of the entries might be commissioned. They announced that they would be interested in speaking to entrant Nicolette Bromhead about a commission. Nicolette is a student at Swansea Metropolitan University, and her entry was highly commended.

Eleanor Leahy of the University of York



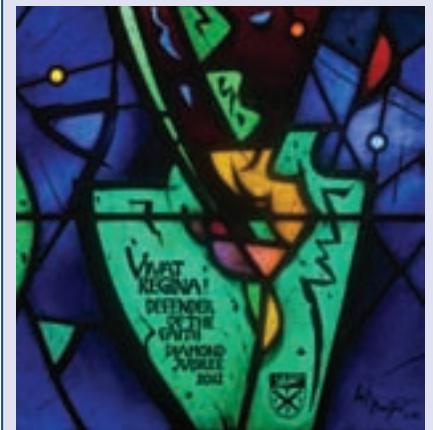
University of York's Eleanor Leahy receives her Award for Excellence from the Master.

won the Award for Excellence, which brings 40 weeks of placements in a variety of leading UK and European glass studios. The Ashton Hill Award, entailing a 10 week placement in a leading conservation studio, was won by Janet Wilson, an independent artist. Finally, the Arthur and Helen Davis Travelling Scholarship was won by Ray Taylor of Swansea Metropolitan University.

(Next issue we hope to be looking at what some of the Stevens Competition winners have been doing since they received their prizes.)

JUBILEE WINDOW

From STEVE GRAHAM, chairman of the Glaziers Foundation, and PHILLIDA SHAW, commission co-ordinator: A big "Thank You" to all those members of the Livery who gave so generously towards the cost of the Diamond Jubilee window. The contributions underlined your sense of personal engagement in this unique gift from the Company to the Cathedral. Because of your generosity over £7,000 has been freed up for the Glaziers Trust committee to use for its core purposes, supporting training awards and stained glass publications, and grant aiding historic stained glass throughout the United Kingdom.



Student Nicolette Bromhead could be on her way to her first commission.



Winners of the Company's major competitions and awards line up for a final photo call with the Master at the annual prize giving.

Jubilee Flotilla Day from a Livery perspective



As Stephen Shaw's picture shows, the Master Cutter's crew are rowing hard for their Queen, country and livery at the Diamond Jubilee Pageant.

Master David Ingmire describes his participation in the Diamond Jubilee Pageant.

The Glaziers Company is very proud of the all-lady crew of its cutter "The Master Glazier" and can be doubly so after their magnificent row in the Jubilee Flotilla. The cutter was dressed in its smart ceremonials, the flag showing off our coat of arms in the strong wind and the canopy designed to shelter the Master and his Lady from the blazing sun. Not appropriate on the day but it came in very useful later in the rain.

For Sonja and me, the day began at Newens' Boatyard in Putney. We had been warned that no one would be allowed on the river without a security bracelet. Suitably adorned, we waited with the Bargemaster, Stephen Shaw, for the ladies to row down from Mortlake to pick us up on the hard. We stepped over the bow and along the boat, greeting each of the ladies with a firm handshake, very necessary to avoid falling, fully robed, into the river.

Aboard and seated under the canopy in the stern in front of the cox, we made our way downriver and under Wandsworth Bridge to the gathering place for livery cutters on Battersea Reach. Oars were shipped, packed lunches unpacked and some banter exchanged with the Mercers alongside.

In full steam, the LMS Stanier 4-6-0 "Princess Elizabeth" was stationed arrogantly on the railway bridge. Its shrill whistle signalled the arrival (out of our sight round a bend in the river) of Her Majesty and the Royal Family on board "The Spirit of Chartwell" from which she would review the "manpowered" section.

This was also the signal for the stewards' launches to fuss around ensuring we knew our

station in the nine-abreast cutters – we were in the front row on the Queen's side of the river!

The "Gloriana" rowed off at a sedate pace and the cutters followed. As we passed the Queen, everyone lifted their oars vertically in salute and our ladies – I am sure – received a special wave, a truly magical moment for all of us.

Then, as the Queen's barge (captained by this year's Master of the Master Mariners) slipped into the flotilla behind the rowing section, the squadron of cutters kept close formation, cheered on by huge crowds on the bridges, the embankments, on the balconies of flats and offices and on moored boats. There was the "Havengore" from which the Lord Mayor and Lady Mayoress recognised us and gave us an enthusiastic wave, heartily reciprocated by us and by our crew, who had practised rowing one-handed and waving at the same time.

Under more bridges – Albert, Chelsea, Vauxhall, Lambeth, Westminster (Hip, Hip Hooray's echo really well under them) – the crew were now battling against strong headwinds. As we approached the City, the temperature and the clouds descended

rapidly, even hiding the top of the Shard but, as we approached London Bridge, Glaziers Hall and the Southwark Cathedral library (the vantage point for many of our livery) could still be discerned.

Under Tower Bridge and the rain began to fall in earnest. Our crew had another hour to row but Sonja and I were being disembarked earlier so that we could try to get back to the cathedral in time for Evensong at which the new Jubilee window, funded and installed by our Company, would be dedicated. The ladies performed a superb feat of boatmanship, crossing through a now chaotic muddle of boats to Cherry Garden Pier, where Sonja and I alighted to cheers from spectators.

The permission of the proprietors had been obtained by our Bargemaster, who was there to help us clamber over a float, a boat and a lighter on to the pier and to guide us through a rainy Bermondsey, arriving at the cathedral with five minutes to spare.

The crew were magnificent – we shall all soon forget the rain and the icy wind and remember only what a privilege it was and huge fun to take part in such a glorious and heart-warming tribute to Her Majesty.

PAGEANT COMMENT

STEPHEN SHAW comments: Just to add to the Master's recollections, I particularly remember at the beginning of this overcast and then wet day the Master Glazier appearing resplendent with the crew dressed in their ceremonial outfits of white shirts and stockings, and black jerkins and knee breeches. Those members of the Livery who take the Daily Telegraph will have seen the

splendid photograph of our cutter crew and their passengers on page 6 on Monday 4th June.

Also especially memorable, as the flotilla passed Battersea Park, were the oars and paddles being "tossed" (held up vertically) into the air as a salute to Her Majesty the Queen, accompanied by three rousing cheers from all the crews and those in the park. Then there was the scene downstream of Tower Bridge as all the boats dispersed through the Avenue of Sail – a really

impressive collection of tall ships which could not go further up beyond the bridge due to their mast height.

At the end as I had to hustle the Master and his Lady up Jamaica Road and eventually to Southwark Cathedral. There was the rain bucketing down, the puddles getting larger and larger, and the crowds truly vast. But despite the weather, for us, and the Master Glazier's crew and passengers, and also it is to hoped for the whole Livery, the Pageant was a special experience.

Conserving the stained glass windows of the V&A

Guest writer **TERRY BLOXHAM**, assistant curator, ceramics and glass (stained glass), at the Victoria & Albert Museum, which is currently running the Stained Glass Appeal as part of its renovation of the original features of the fabric of its buildings, describes some of the windows being restored.

In the 1860s the Victoria & Albert Museum, then known as the "South Kensington Museum", was extending its buildings to the west and north of its original site. The museum officials wished to beautify these buildings with painted walls and ceilings, decorative tiling and stained glass windows. Several areas were designated for these artistic works.

One area designated for stained glass was the "North Stairs" window. The theme of trades as described in the biblical book of Ecclesiasticus, chapter 38 was decided on and three of the Museum's in-house designers

each submitted a stained glass panel illustrating an aspect of this theme for consideration. The panel of one of these designers, Reuben Townroe, was selected and he was commissioned to then create a design for this large window. The Museum subsequently purchased the three submitted panels and they are currently in the stained glass study collection.

In 1866 the Museum let out to tender the manufacture of this window and the bid from the glass-making firm Lavers & Barraud was accepted. The "North Stairs" window was destroyed by flying bombs in the Second World War. After the bombing, a crate full of fragments from this window was gathered up and temporarily stored until a decision was made in 1947 to dispose of these fragments. **Please now see Picture 1, the North Stairs Window.**

There is strong evidence that there was another window in the area, described as being "at the bottom of the North Stairs". Its exact position is still to be determined. The Museum possesses three panels forming a whole window illustrating the theme of Art and Science. In the arched lunette of the window there is a figure representing "Knowledge Enthroned" through whom the arts are empowered. This is believed to be the window described as being at the bottom of the North Stairs.

The Museum's minute books record that one of the Museum's art school teachers,



PICTURE 2 – Bottom of the North Stairs; Lunette of Art and Science window, designed by F.W. Moody and made by Powell & Sons, circa 1870. Coloured and clear glass with painted and stained decoration.

F. W. Moody, was asked to design this window and in 1866 we accepted a tender from the glass-making firm of Powell & Sons for the creation of this window. In 1871 the window was put on display at the International Exhibition in London. There is no firm evidence that the window was actually then installed at the bottom of the North Stairs or anywhere else in the museum. **Please now see Picture 2, Bottom of the North Stairs.**

F. W. Moody was also asked to design the two windows on the first landing of the new West Staircase, now known as the "Ceramic Staircase". The designs were accepted in 1866 and in 1870 Powell & Son successfully tendered for these windows. The left window depicts famous artists and the right window famous scientists, in line with the Museum's theme of the successful partnership of the arts and the sciences. The surviving sections of these two windows are in a poor state and have not been properly



PICTURE 1 – North Stairs window, designed by Reuben Townroe and made by Lavers & Barraud, circa 1867. Primarily clear glass with painted and stained details and with panels of coloured glass.



PICTURE 3 – Ceramic Staircase; panel from Artists window, designed by F. W. Moody and made by Powell & Sons, c. 1871. Clear and coloured glass with painted and stained decoration. Of course, when in situ this and other restored windows will show their appropriate colour.

photographed. **Please now see Picture 3, Ceramic Staircase.**

In 1867 William Bell Scott, artist and poet, was commissioned by the Museum, possibly upon the personal recommendation of the then director, Henry Cole, to create four windows for the first landing of the Lecture Theatre. These windows illustrated, in the westernmost windows, stories from classical mythology and

in the easternmost windows, scenes from the lives of the Italian artists Giotto and Raphael. Companion panels to these scenes depict, above, female allegorical figures of the arts and of sciences and, below, cherub/cupid-like figures holding musical and artistic devices. **Please see Picture 4, Lecture Theatre.**

In 1869 Bell Scott was further commissioned to create windows for the Ceramic Galleries, now the Silver Galleries. These galleries had been erected in 1868. It is unknown who devised the theme of the windows but an agreement was made that they were to illustrate the creation of ceramics, both by hand and by machine, and to follow the layout of the displays. Thus 14 windows were created beginning at the west end of the gallery and occupying the north facing windows showing the making of ceramics from Dynastic Egypt through to 18th century English manufacture under the guidance of Josiah Wedgwood. **Please now see Picture 5, Ceramic Galleries.**

The Bell Scott windows for the old Ceramic Galleries and the Lecture Theatre landing departed from the more traditional form of construction as seen in the other windows made for the building. Bell Scott designed these to be painted solely with a black pigment and silver stain on, surprisingly, large sheets of industrially made glass. This glass has been identified by Charles Brooking, creator and owner of the “Brooking Collection of Architectural Detail” as “Hartley’s Rolled Plate Glass”.

The Victoria & Albert Museum is currently conserving the Bell Scott windows



PICTURE 5 – Ceramic Galleries; window illustrating the making of Italian maiolica and Della Robbia wares, designed by William Bell Scott, maker unknown, c. 1870. Clear reeded glass painted in black pigment and silver stain.

created for the Lecture Theatre landings. We anticipate the windows to be reinstalled during October of this year. The Museum is investigating other decorated windows made for the original buildings.



PICTURE 4 – Lecture Theatre; panel from east Lecture Theatre window depicting Raphael at his easel, designed by William Bell Scott, maker unknown, c. 1869. Clear reeded glass painted in black pigment and silver stain.

Gothic splendour and a vivid experience – the Master’s visit to Leon

SARAH BROWN describes the Master’s visit to the Spanish city of Leon with its magnificent cathedral, and how the visit not only included sampling the city’s evening life but also involved quite remarkable technical discussion of conservation. SUE EKING provided all the pictures.

The Cathedral of Leon, Spain’s finest Gothic building, stands head and shoulders above other Spanish cathedrals in terms of the quantity and quality of its stained glass. It is however, a relatively little known gem in a wonderful setting. The choice of Leon for the Master’s visit this year was thus especially appropriate.



Stained glass in Leon Cathedral.

The additional attractions of the cathedral of nearby Astorga, another of the sites on the medieval pilgrimage route to Santiago da Compostella, made for an exceptional programme, combining outstanding stained glass with architectural grandeur, beautiful historic townscapes and dramatic scenery.

As our coaches climbed through the majestic picos mountains en route from Asturias airport, we latter-day pilgrims were very glad not to be following too literally in the footsteps of our medieval predecessors!

The architectural and stained glass wealth of the region owes a great deal to its geographic location. Building on its Roman heritage, medieval Leon quickly became the site of royal power, the cathedra (throne) of an ancient and influential diocese and the base for the reconquest of north-west Spain from the Moors.

It also lay on the most popular pilgrimage route to Compostella and the shrine of St James the Apostle. While the typical medieval English pilgrim would have

travelled by sea, for those travelling from France, Germany and Europe beyond the Alps, the route took them over the Pyrenees and along the roads of northern Spain.

Leon was a major staging post, and the hostel of San Marcos, our base for the trip, was created to provide hospitality and spiritual comfort for the medieval pilgrim.

Our first sight of the historic city was the majestic façade of this wonderful building, welcoming the travel-weary Glaziers in its modern guise as the jewel in the crown of the Parador portfolio. With its glorious cloisters it was also a fitting setting for two memorable receptions and the gala dinner.

Leon’s connection with France, the power-house of Continental Gothic in the thirteenth century, is clearly manifest in the architecture of the Cathedral. The walls of the cathedral are almost entirely of glass, made possible by the whole-hearted adoption of the flying buttress. The windows are of huge size and brilliant colour, making good the cathedral’s claim to be “a dream of light”.

The fulfilment of this vision took many years to complete, for while a coherent glazing scheme was first conceived in the late thirteenth century, it was only completed in the early fifteenth century, a reminder that Gothic builders took the long view in their creation of heaven on earth.

Almost as soon as the windows were complete, new additions were being made, so that the cathedral also boasts exceptional glass of the early Renaissance period. In welcoming us to the cathedral the Dean and the Bishop reminded us that the Pope



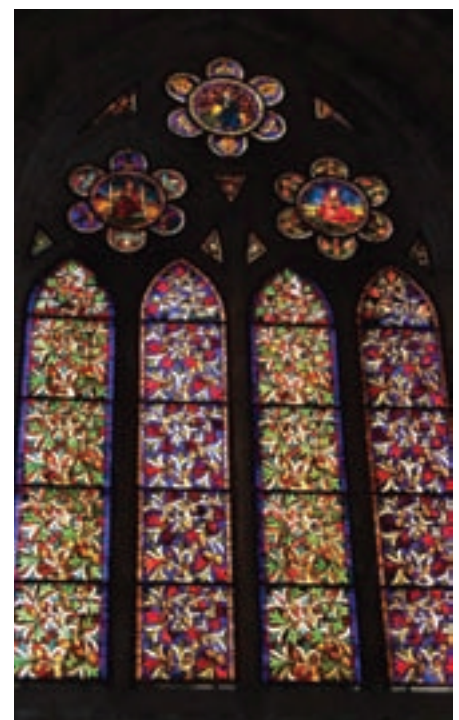
Stained glass in the Chapel of the White Virgin, made by Rodrigo de Herreras in 1565.



King Ordono II's tomb in the cathedral.



Centre of the Rose Window South Triforium. A triforium is a shallow arched gallery within the thickness of the inner wall which stands above the nave.



There is nothing predictable about the stained glass in Leon Cathedral.



The Chapel of Our Lady of Hope in the cathedral.



Detail of the West Rose Window.



North Gable End of the cathedral.



Another example of the stained glass artistry in the cathedral's windows.

himself had been moved by the sight of Leon's windows.

Our first full day was devoted to the cathedral and the city, and as our local guides were quick to point out, Leon Cathedral is also remarkable for the quality of its sculpture and furnishings which were explained with erudition and humour in equal measure by Blanca and her team.

While in Leon we also had the opportunity to visit the Basilica of San Isidoro, a second site of devotion and pilgrimage. Built around the translated relics of St Isidore of Seville, the crypt of the church became the mausoleum of many kings and queens, their last repose rudely disturbed by Napoleon's troops in the early nineteenth century.

Recent developments in DNA identification mean that the jumbled royal bones have once again been sorted and separated. They are now reinterred in the respective tombs under their carved coffin lids, where they await the Second Coming and the Apocalyptic Last Judgement depicted on the glorious painted vault above.

The medieval treasury of the church was another of our destinations. Books and jewelled plate mingled with extraordinarily well preserved medieval textiles, conveying a sense of the vividness of medieval life.

Two free evenings in Leon gave us all ample opportunity to experience the vividness of contemporary life in the city. For most of us the numerous tapas bars of the city were a must. Armed with our glossary of essential tapas terminology, we ventured forth to experience an authentic flavour of Spain. The mixture of tasty morsels, robust wine and the conviviality of Spanish society made for a memorable evening. Our admiration of Spanish stamina

knew no bounds as we trudged home well after our normal bedtimes!

Our second free evening was equally extraordinary. Most of us opted for more formal dining. Once again Past Masters Ball and Lever led a doughty expedition to one of the city's finest restaurants and we were reminded of the excellent quality of local produce and fine wines. For those of us with energy and a head for heights there was an opportunity for a private late-night visit to the high platform in the cathedral to witness the internal illumination of the cathedral, which for me was one of the highlights of the tour.



Detail of one of the armorial windows seen when up on the triforium. Currently being restored.

Our trip to Astorga, a second architectural gem, was equally atmospheric. While our cathedral sight-seeing was somewhat curtailed by the celebration of an unanticipated mass, there was a lot to be said for seeing the interior filled with local people praying to a draped medieval statue of the Virgin.

This historic annual devotion, in which the local farmers sought her intercession for rain for their crops, may have been superseded in purely practical terms, but provided a moving



Sir John Studdard sitting next to the bronze statue of Gaudi, sometimes known as "God's Architect" because of his intense Catholic faith.

connection with the role that the great cathedrals play in everyday life.

Needless to say, the Glaziers made good use of their free time in the city. Coffee tasted especially good while basking in the glorious sunshine against the backdrop of Gaudi's Disneyesque episcopal palace. Most of us felt compelled to buy chocolate souvenirs, for it was in Astorga that chocolate was first introduced to Europe.



The Glaziers' group photograph taken in the cloister garden of the Parador Hotel.

Exchanges of technical information and comment

For the members of the party directly involved in craft and conservation, it was the chance to meet Spanish colleagues entrusted with the care of Leon cathedral's windows that made our visit so memorable. Major restorations of the glass undertaken in the period c. 1880-1901 repaired the medieval glass and filled empty windows with impressive new glass in the medieval mould.

The realisation in 1999 that the impact of the environment was now threatening this heritage prompted the establishment of a dedicated cathedral team of conservators,



The Mayor of Leon welcomes the Master and his Lady to Leon.



The facade of the chapel of the Parador.



The Bishop's Palace in Astorga designed by Gaudi.

scientists and craftsmen. We were able to admire the quality of their work at close quarters thanks to the imaginative provision of high level viewing platforms, a means of engaging the interest and enthusiasm of the general public.

Our colleagues generously invited us into their workshops where lively discussion of techniques and protective glazing designs took place. We were all impressed by their careful, thoughtfully cautious approach to their work, conducted to the highest standards and respectful of the principles of the international Corpus Vitrearum.

Our technical study day conducted on Saturday in the cathedral's education centre was an entirely new departure, made possible by the hard work and tenacity of the Master and Sonja. The germ of an idea first proposed by José Manuel Rodríguez Montañés, leader of the cathedral's restoration project, was enthusiastically developed by David and Sonja, so that it grew into a major encounter between stained glass specialists, with contributions from scientists, conservators and historians

Comments by some of the participants of the Leon trip

GERALD MILNER

Apart from the wonderful glass, two things are memorable to me. The first was when the flight from Stanstead reached the north coast of Spain, turned left and flew along the coast until we were very close to the top of the cliffs, when all of a sudden the end of a runway appeared and we came into land within seconds.

The second was when a group of us sat on a terrace outside the Parador in Leon, enjoying local wines and tapas as the sun set. Amongst several lights low above the horizon was a single very bright one. At first we thought it was a security lamp on a distant building, but one of our number identified it as the planet Venus. There is always more to the Livery than just glass.

PETER CAMPLING

Having been recently installed in the Company as an artist, this was my first attended event and a real opportunity to meet other members. They say you don't know someone until you live with them and this was exactly that! The places we visited and the local people we met were magnificent. Having the opportunity to visit another conservation studio and being able to be on the scaffold at Leon Cathedral was most informative. On a personal note, I had some very interesting chats and some I can still remember even after the late nights in the local tapas bars. Where next!

ANDY LANE

As the new chair of the Craft & Competitions Committee, and having my wife Caroline as the only other Spanish speaker apart from Sonja, we both went to the specific craft related events, which were excellent. Here were conservators, who had not realised each other existed, now completely absorbed, and impressed, by the way the others operated. The trip was a real benefit to the craft.

GEOFFREY BOND

Over the years Dianora and I have created so many good and close friendships in the Company that the overseas trips are a delight and Leon (with I think the most people we have ever been on an overseas trip with) was no exception. We both thought the trip extremely well organised and the Parador an outstanding building to stay in.



Charlie Brooks in the foreground with, behind him left to right, the Dean of Leon, the Master and his Lady.

from both countries and attracted considerable press interest. Fernando Pizano Cortes and Caroline Lane were tireless in their efforts to facilitate communication and the day would have been far less fruitful without their sterling efforts as volunteer translators! A record of the meeting can now also be found on the website of the Junta de Castilla y Leon: http://www.patrimoniocultural.jcyl.es/web/jcyl/PatrimonioCultural/es/Plantilla10Detalle/1284180255460/_/1284221588991/Comunicacion?plantillaObligatoria=PlantillaContenidoNoticiaHome

Our Leon pilgrimage was memorable in so many ways; good food, good wine, good fellowship and new friendships, together with an abiding memory of the dream of light to be found in one of Europe's most beautiful buildings. Warmest thanks to David and Sonja for such a triumphant success.

Bunty and Richard Cardwell comment:
A brilliant show of glass, and a stroke of genius to allow such a hands-on experience.

Protective glazing at Leon Cathedral

TOM KUPPER explains how protective glazing is used at Leon Cathedral to safeguard its stained glass.

One of the most common issues regarding the conservation of medieval windows in situ is the inherent chemical instability of the glass itself and its subsequent deterioration. Stained glass restorers all over Europe face similar challenges in dealing with these complex problems, striving to arrest the progressive decay of the glass and stabilising it with the use of a protective glazing system.

are static with no moving parts; then again others have lots of movable bits and bobs enabling the conservator to alter the gap between the protective outer glass and the internal historic glass.

The external outer glazing is also a consideration. Should it be just a flat sheet of clear glass or a textured sheet of glass, or should it be slightly painted and matted down to stop the glare? Perhaps the outer

The Leon conservators have taken advice from their European counterparts and other cathedrals and together with their environmental consultants they have come up with a carefully designed, internally ventilated fixed system which works for them.

It is based on a traditional lug bar system with the supporting ferramenta (iron framework) sitting neatly in the masonry, therefore transferring all the added weight of each glazing unit directly into the stone work.

Walking along side the lovely honey coloured limestone building, the protective glazing at Leon Cathedral kind of blends subtly into the overall architecture giving the glazing a calming exterior texture but at the same time providing the deteriorated historic glazing with a well thought out protective layer.

The technical group was extremely grateful to the Leon team for being shown how they had dealt with the issue of protective glazing. A small sample panel of the system is mounted in the cloister conference centre for the public to view as a visual aid.

We very much regret to note the deaths of Liverymen Dr John Birch, Andreas Vracas and Tim Alston.

This year sees the 25th anniversary of M.C. Lead Glaziers, and next issue its director, new Liveryman Peter Campling, will describe his years at the firm and comment on certain aspects of the craft.

All contributions or comments should be sent to:
Richard Blausten
richardblausten@btconnect.com
01460 241106



These pictures taken by Andy Lane show how Leon Cathedral puts protective glazing onto its stained glass.



The concept of such an innovative system is to create a controlled museum-like environment within a living building in order to protect vulnerable medieval and sometimes even more recent 19th century glass.

This is not always an easy task, since every building is so very different, with its unique regional variations and environmental conditions. Hence the reason why there is such a diverse array of systems in place.

Some systems work on an externally ventilated principle while most others work on internally ventilated air flow. Some systems

glass needs to be laminated or toughened or it may be broken up into a leaded pattern. There are indeed a lot of technical issues to think about, never mind all the ethical considerations looking at the building as a whole.

At the Worshipful Company of Glaziers' visit to Leon and its wonderful cathedral with its conservation department, the Glaziers' technical group was introduced by Señor José Antonio Campo Muñoz to examine Leon's own version of a protective glazing system; and what a nifty piece of kit it is.