



The Stevens Competition 2016

Architectural Glass Artist of the Year

Brief for the design of a memorial window dedicated to the crew of the Titanic

St Mary's Church, Southampton



**The Worshipful Company of Glaziers & Painters of Glass
Glaziers Hall, 9 Montague Close, London SE1 9DD**

the WORSHIPFUL
C O M P A N Y *of*
GLAZIERS
and PAINTERS OF GLASS

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1. The Glaziers Company and the Stevens Competition 2016

The Worshipful Company of Glaziers & Painters of Glass ('The Glaziers Company') has been running the prestigious annual Stevens Architectural Glass Competition since 1972. It is open to student glass artists and designers, and also those who have completed their training within the last five years.

This year, the Competition is for the design of a Memorial Window dedicated to the Crew of the RMSTitanic at St Mary's Church, Southampton, and the Glaziers Company is grateful to the Church and to the British Titanic Society for their sponsorship of, and support for, this project.

Past Stevens Competition winners have gone on to international acclaim. Winners are awarded cash prizes, and one entrant may get the chance to realise their design. Entries are assessed by a distinguished panel of practising craftsmen. In 2015 first prize was shared between Anna Selway from the University of Sunderland and Michelle Mativi from the University of Wales, Trinity St. David. In recent years the competition has attracted several sponsors who have commissioned work of their choice from among the prize-winning entries. Sponsored commissions have launched the careers of several talented young glass artists

The Glaziers' Company is one of the City of London's medieval Livery Companies, or craft guilds. The history of the Worshipful Company of Glaziers and Painters of Glass dates back to 1328. It was incorporated by Royal Charter and granted Livery in 1638. Today, the Company is the home of The Glaziers Foundation charity, responsible for administering and funding the Stevens Competition.

Please read all the information set out in this publication carefully. It sets out the brief for this year's competition and the rules and requirements for entry.

2. St Mary's Church

St Mary's Church, located in St Mary's Street, Southampton SO14 1AQ, is one of the two churches to be found in the City Centre Parish. It is the city's oldest Christian site and is its mother and civic church. A former collegiate church it was, until the Reformation, the burial ground for all the dead of Southampton. Consequently the churchyard is extensive, giving much light to the church itself and providing greenery in the heart of a busy city.

The church is famous for its connections with the Wilberforce family, with Premier Division Southampton FC (the club originates from the church choir team – hence the nickname 'the Saints'), and for its bells (which were the inspiration of a song "The Bells of St Mary's" written in 1914 and incorporated into the 1945 film of the same name). It naturally enjoys strong links with the port and sea, reflected in several of its artefacts.

The present church is the sixth on the site. During the blitz of Southampton in November 1940, St Mary's was completely gutted, save for the baptistry, belfry and vestry. This presented the opportunity for a modern reconstruction of the interior within the walls of the 19th century church. What now exists is a light 1950s neo-Cistercian, rather spartan, interior within the neo-gothic walls of its Victorian predecessor. It thus represents a blend of the modern with the old.

All the windows of the Victorian Church were destroyed in the blitz except for the windows in the baptistry, allowing artists in the 1950s to offer some creative interpretations in stained glass of what had been there before. The stained glass of the church is one of its attractions and sheds a changing myriad of colours and forms across the plain walls throughout the year.

In keeping with this emphasis, the City Centre Parish would like to insert a window commemorating the Titanic disaster. St Mary's is closely connected with the ship which sailed from Berth 43/44 near the church. As the city's mother and civic church, St Mary's was chosen as the venue for Southampton's first memorial service after the disaster. In 2012 it commemorated the centenary of the disaster at which the Bishop of New York preached and six hundred attended, some connected to those who survived and perished with it. The city was severely affected by the disaster. 550 souls were lost, many of them from the parish. Most streets and homes were affected in some way. Southampton sustained the greatest loss of life of any international city as the workforce from Northern Ireland, who brought the ship to Southampton, returned. Consequently virtually the entire crew of 1500 was drawn from Southampton.

St Mary's holds one of two memorials to the musicians of the ship. There are several memorials within the city commemorating different groups yet no memorial exists to commemorate all the crew. A fund raising campaign was initiated as the centenary approached to finance a stained glass window at St Mary's to commemorate all the crew and to highlight, in perpetuity, the church's close association with the event.

3. The Competition Brief

St Mary's Church seeks to appoint an artist to design, fabricate and install a Titanic memorial window. The window is to be sited in view of the west door, the main entrance to the church, in the second window of the north aisle.

The quotation from the Old Testament book Song of Songs, chapter 8, verse 7 – 'Many Waters Cannot Quench Love' - should be incorporated in the design together with the emblem of the White Star Line, the company which owned the ship. One interesting idea which has captured the imagination was for the design to have 550 stars taking up the White Star theme but also representing all the crew who died. This, however, is not obligatory in any design.

The aim of this commission is

- to provide a worthy memorial for those who died in the Titanic
- to enhance the beauty of St Mary's as a place of worship
- to provide a focus for reflection to enable contemplation on the primacy of love in the face of disaster

Entrants should take note of the most significant existing stained glass windows. The new window should be in sympathy with these but there is no call for it to be in a similar style.

4. Budget and Commission

The budget for the design, construction and installation of the new window is £35,000.

St Mary's Church is optimistic that sufficient funds will be forthcoming to cover the cost of the window. The Worshipful Company of Glaziers very much hopes that the design selected will be one submitted for the Stevens Competition. However, the Company cannot guarantee this will be the case as the final decision on the design will rest with the church and the Diocesan Advisory Committee (DAC). In the event that the Competition results in a design being selected, the Company will arrange for the entrant to be provided with support as set out in the Technical section of this Brief.

5. Site Visits

The Rector of St Mary's, Rev Dr Julian Davies, has set aside dates for site visits, all between the hours of 11am and 3pm, as follows:-

Thursday 5th November

Thursday 19th November

Thursday 3rd December

Thursday 7th January

Please email Alison Jones, Assistant Clerk of the Glaziers Company, alison@worshipfulglaziers to confirm which day you will be attending, giving your University/college/place of employment and telephone number.

St Mary's church is approximately 10 minutes walk from Southampton Central Rail Station and the City Bus Station. Car parking is available on a site adjacent to the church for which there is a charge.

6. Research & Sources

One source of information on the Titanic is the Sea City Museum at the Civic Centre, Havelock Road, Southampton SO14 7FY. The museum's website is www.seacitymuseum.co.uk. Another is the British Titanic Society, whose website is to be found at www.britishtitanicsociety.com. The appropriate contact at the Society is Mr John Creamer, jcreammer16@hotmail.com. One further source is Encyclopaedia Titanica. Their website is www.encyclopaedia-titanica.org.

There is also a Titanic Trail in Southampton featuring locations relevant to the disaster.

7. Technical Aspects

Please note:

- It is essential that designers visit the site prior to preparing designs.
 - The window for which designs should be prepared is in the north aisle, window nVIII. (See CVMA annotated floor plan).
 - This is a three light window with simple lancet form main lights, and two trefoil tracery elements.
- a) The centre light is higher than the side lights. Dimensions: Centre light 457x 3149mm, Side lights 413 x 2184mm.
 - b) The window is fixed into conventional glazing grooves in stonework glazing grooves (approx. 12x12mm).
 - c) The existing window is glazed in rectangular quarry glazing in white double rolled 'cathedral' type glass. This glass will be carefully removed and retained for use in the repair of other windows within the church.
 - d) There are existing non-ferrous tie bars to the window. It is not required that these are retained, or that bar positions are retained. Bar positions, or armature positions should be designed for the new commission.
 - e) There is a pathway outside the church, with a shallow raised grassy bank. The bank is planted with juvenile trees, approximately 10 metres from the building. The trees do not have a serious impact on the light levels, but do have an effect. The light can be characterised as slightly restricted northern light.
 - f) At a distance of approximately 40 metres, beyond a car park, there is a range of brick buildings.

8. Design Process

- a) The brief for the design is open, leaving the designer scope for wide interpretation, both in terms of subject and method of presentation, but the presentation of the design should be professional.
- b) The scale of the design should be 1:10, and any support structures such as tie bars or armatures should be clearly represented to provide the client with a faithful representation of the completed work.
- c) The window can be designed to utilize the existing glazing groove, to be fixed in place in the conventional way with lime mortar. However, if an alternative fixing method is envisaged, a detailed drawing of the proposed fixing method should be included with the design, sufficient to explain the proposal to the church architect.

9. Shortlisted Designers

Any shortlisted designers will be encouraged to manage the potential commission through close liaison with the client, and church architect. This will include input into the commissioning of safe scaffolding access, the specification of methods and materials, and the production of method statements and risk assessments for the project.

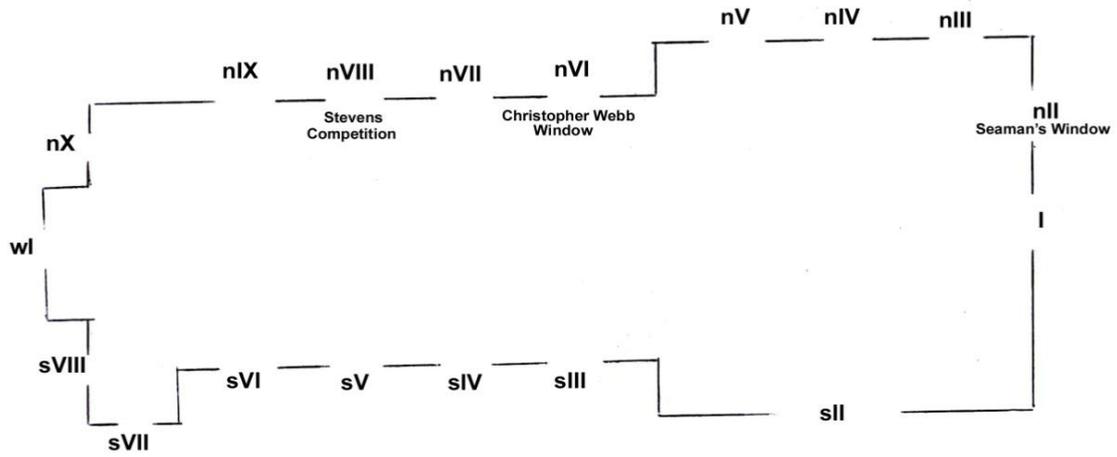
The shortlisted designers will be given guidance in how to produce realistic budgets for the commission by a master glazier nominated by the Worshipful Company of Glaziers, and the church architect.

The winning designer will have support from a master glazier nominated by the Worshipful Company of Glaziers, who will provide master classes, and mentoring in key areas such as taking accurate templates, and setting out the new design, and the removal of existing glazing and fixing in place the new window.

The winning designer will be mentored in the production and design of interpretation material, designed to inform and involve parishioners, and the local populace. This may take the form of publicity in local media, online publicity, and outreach initiatives such as lectures/workshops for local stakeholders, for example parishioners and local schools.

It is unlikely that more than three entrants will be shortlisted. A fee structure will be agreed in advance with those selected.

10. CVMA Annotated Floor Plan of the Church[^]



[^]The CVMA (Corpus Vitrearum Medi Aevi) is a scholarly organization involved with the cataloguing of medieval stained glass across Europe. The CVMA window labelling system is universally accepted as the standard labelling system for ecclesiastical buildings.

11. Site Photographs

a) Internal view window nV111



b) External view



b) External views across grassy bank, illustrating trees at a distance of 10 metres from the window, car park position, and brick buildings at a distance of approx. 40 metres.



12. Competition Rules and Conditions and Entry Requirements

This competition is an open level of entry. This takes into account the fact that there are many routes to training in the art and craft of architectural and stained glass, and that working and training may be undertaken concurrently as well as intermittently. Moreover some training will be workplace based. Eligibility to this competition should be interpreted to embrace all those at an early stage of their career as reflected by the stipulation of studying or being within five years of completing training.

Each entrant **must** fall within one of the following categories:

- A student training in glass at a University, Art School, College or on a Further Education course.
- A person who has completed initial glass training within the last five years.
- A person who has completed advanced glass training within the last five years (including the Glaziers' Company's own training awards).
- A student of a Private Artist
- An Artist employed by a commercial firm, studio or other glass artist.
- Self-employed in the Craft.

The following people are **not** eligible to enter the Competition:

- Fellows and Associates of the British Society of Master Glass Painters, and
- Those who have been in professional practice in stained/architectural glass for ten or more years, even if they have returned to study.

All entries submitted must be accompanied by the entry form (see page 14) signed by the entrant's tutor, employer or other responsible person stating that the work is original and unaided. Only one single or joint entry may be submitted by any entrant.

13. Competition Activity

Entries must comprise:

- a) A coloured design of the **overall scheme** on a scale 1:10, suitably mounted on card. This should give the judging panel the best possible impression of what the finished work will look like, and indicate supporting framework if proposed.
- b) **An explanatory statement** of no more than 300 words.
- c) **A full scale sample panel** 465mmW x 465mmH (excluding frame), securely framed or mounted.
- d) **The sample must be clearly marked** on the 1:10 overall scheme design. Frames should consist of painted or stained timber or light robust metal approximately 50mm face x 40mm deep. The top and front should be clearly indicated.
- e) **A Budget estimate.** The estimate should include materials costs and time calculated at a rate of £35.00 per hour.
- f) A completed copy of **the Entry Form** securely attached in a sealed envelope.
- g) **The design and sample panel must be clearly marked with the Nom de Plume (chosen by the entrant) and not the entrant's own name.**
- h) All **supporting information** must carry the **Nom de Plume** of the entrant, as given on the entry form. This is important and ensures that all entries are judged fairly and on an anonymous and impartial basis.
- i) All entries must be securely packaged and delivered in a form which enables each package to be moved by a single person. Every package must be clearly labelled:

“GLAZIERS COMPANY - STEVENS COMPETITION 2016”

Entries must be received at Glaziers Hall, 9 Montague Close, London SE1 9DD by no later than 5.00pm Thursday 31st March 2016

14. Insurance

The Glaziers Company does not accept any liability whatsoever for any damage however caused to any entry during transit, throughout the Competition and during any subsequent exhibition. Entrants are therefore most strongly advised to insure their work for the whole period from despatch or delivery until the entry is returned to or collected by them. Please note that staff at Glaziers Hall are not permitted to repackage entries for return by courier. The Glaziers' office (0207 403 6652) requires five working days' notice of any courier collections.

15. Collection of Entries after the Competition

No entry may be removed until after the Prize-Giving Reception on Tuesday 31st May 2016. All entries not collected on the day of the Prize-Giving must be collected from Glaziers Hall by Friday 17th June 2016. Unless specific arrangements have been agreed for further retention or disposal entries not collected by this date may be disposed of by the Glaziers Company.

16. Marking and Assessment

The Competition will be judged by a panel of judges appointed by the Court of Assistants of the Worshipful Company of Glaziers and Painters of Glass. Their decision is final. The judges reserve the right to withhold all or any of the Prizes if they consider that the entries are not of sufficient standard.

Marks will be awarded based on the following criteria:

- a) Concept, Design and documentation – 55%
- b) Sample panel – 45%

The judges will consider the following elements:

Design: Visual development and research, concept and imaginative appeal, relevance to the location, technique and structure, presentation, scale and documentation.

Sample: As design above, together with craftsmanship, practicality, use of techniques, choice of materials.

A copy of the marking sheet is shown as an Appendix.

17. Prizes

The prizes are awarded at the discretion of the judges. These are:

- 1st Prize: £1,000: The Brian Thomas Memorial Prize
- 2nd Prize: £500
- 3rd Prize: £350
- Commended : £100
- The Prize for Presentation: £250
- The Prize for Craftsmanship: £250

The Commission for the design of the window will be awarded solely at the discretion of St Mary's Church.

18. Seminar and Prizegiving Event

The judges will be holding a Seminar in Glaziers Hall (adjacent to London Bridge, SE1 9DD) on Tuesday 31st May 2016 at which feedback will be provided to each entrant on their design. The Company sees this as a vital aspect of the competition and would like to encourage all those entering to attend.

Prizegiving will follow immediately after the Seminar

19. Further Information

- a) For further information about the competition contact: Michael Holman.
Email: michael.holman12@btinternet.com.
- b) The Glaziers Company constantly reviews the Stevens Competition. Any person who wishes to comment on its format should make their views known to Michael Holman.



Stevens Competition 2016 Entry Form

You must complete this form in black ink and submit it in a sealed envelope securely attached to the entry

Nom de Plume	
Full Name (in block letters)	
Telephone Number	
E-Mail	
Uni/College/Art School Or Name and Address of current employer/other reference including year of completion of previous training if applicable 2016 Site Visited on: (Date)	
<p>Certificate of Originality (to be signed by the Head of Department of the College/School attended or by current employer. In the case of a self employed entrant the certificate must be signed by a person of standing in the community.</p>	<p>I hereby certify that the work submitted by</p> <p>Is original and his/her unaided work.</p> <p>Signed:</p> <p>Name (In block capitals)</p> <p>Position:</p> <p>Date</p>
Entrant's Date of Birth	

ALL ENTRIES MUST BE MARKED "STEVENS COMPETITION 2016" AND DELIVERED BY 17.00 hours on [insert date] to: Glaziers Hall, 9 Montague Close London Bridge, London SE1 9DD (Tel: 0207 403 6652)

Appendix

THE WORSHIPFUL COMPANY OF GLAZIERS STEVENS COMPETITION 2016

Memorial Window at St Mary's Church, Southampton

Judging held at Glaziers Hall, Monday 4th April

Competitor Number:

FIRST ROUND

Nom de Plume

Judge

CRITERIA		Marks Available	Mark Awarded
Design	Visual Development & Research <i>(eg originality)</i>	20	
	Overall Impression <i>(eg drawing skills, use of colour, accuracy in representation of finished panel)</i>	20	
	Technique & Structure <i>(eg practicality, ambition, use of materials, scale and documentation)</i>	15	
	Sub Total	55	Sub Total
Sample	Overall Impression <i>(eg accuracy in representation of finished panel, does it sell the design?)</i>	15	
	Development <i>(eg appropriate for the location?)</i>	10	
	Craftmanship <i>(eg structure & practicality, accuracy, competent in painting/decoration techniques, careful assembly and neat soldering)</i>	20	
	Sub Total	45	Sub Total
Seminar			
Presentation		TOTAL	TOTAL
Craftmanship		100	