

a window for Wilfred
and for Dunsoden

Wilfred
Owen
IN DUNSDEN

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OXFORD

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Contents

	Page
1. The Glaziers' Company and the Stevens Competition 2022	3
2. A Window for Wilfred Owen and for Dunsden	4
3. The Competition Brief	11
4. Visits to Dunsden Church	12
5. Conditions of Entry	13
6. Classes of Entry	14
7. Competition Deliverables	15
8. Budget and Commission	18
9. Marking and Assessment	18
10. Prizes	19
11. Seminar and Prizegiving Event	20
12. Insurance	20
13. Exhibition at the Stained Glass Museum, Ely	21
14. Collection of Entries after the Competition	22
15. Intellectual property Rights	22
16. Further Information	23

Attachments

A. Design and Craftsmanship Entry Form	24
B. Design Only Entry Form	25
C. #LMReflects2022 Entry Form	26
D. Marking Form	27
E. Request to supply Standard Frame and Exhibition at Ely	28

1. The Glaziers' Company and the Stevens Competition 2022

The Worshipful Company of Glaziers & Painters of Glass ('The Glaziers' Company') is one of the City of London's medieval livery companies, or craft guilds. The Glaziers' Company 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, which is responsible for administering and funding the Stevens Competition.

The Stevens Competition was founded in 1972 to provide an opportunity for aspiring architectural glass artists, designers, and craftsman to compete in a format which simulates the typical process to obtain a commercial commission. Entrants are required to develop a design to a specific client brief and provide Artistic and Technical Statements defining the concept behind their design and how the design would be realised. They may also fabricate a sample panel to illustrate the design and their level of craftsmanship. The designs are assessed by a panel of experts in the field of architectural glass and a range of prizes are awarded in three classes of entry. The client organisation may award one contestant a commission to fabricate and install their design. All contestants have the opportunity to have their work discussed with the panel of Judges. All entrants who submit a sample panel are given the choice of having their work exhibited to the public at the Stained Glass Museum at Ely, the home of the UK's national stained glass collection.

The competition aims to identify and encourage new and up-and-coming talent of all ages early in their career and so is open to all designers who have started their training and vocation in glass during or after 2014.

The 50th Anniversary Stevens 2022 Competition will be to design a commemorative window for the Dunsden Parish Church which celebrates the life and work of the renowned First World War poet Wilfred Owen, who lived in the village from 1911 to 1913. The Competition will be supported by the Dunsden Owen Association (DOA), which was formed to commemorate Owen's links with the local area, and by the Shiplake with Dunsden Parochial Church Council (the PCC). The DOA will fund the window and, if a design is commissioned, contract with the chosen artist for the fabrication and installation of the window. The final design will need to be approved by both the local community and by the Oxford Diocesan Advisory Committee (the DAC). The project has the enthusiastic support of the Rector of All Saints, Revd. Robert Thewsey, and of the PCC.

These sponsored commissions have launched the careers of several talented glass artists. Past winners of the Stevens Competition have gone on to international acclaim.

See www.glazierscompany.org.uk for more information.

2. A Window for Wilfred Owen and for Dunsden

The radical WW1 poet Wilfred Owen (1893–1918) came to Dunsden in 1911 to act as lay assistant to the vicar of All Saints Church, the Revd Hubert Wigan.

Dunsden Green is a small village in South Oxfordshire, situated at the south-western edge of the Chilterns. In Owen's time the parish was a patchwork of rural villages, with most residents working on the land. It lies just north of Reading, but in 1911 it would have been a distant three miles from the urban area.



The church is a short distance from Dunsden Green where the former school is located



View of the church from the south. The competition window is the third from the left

As a young man from a very evangelical, sheltered home, Owen reached a point of personal crisis in his time here at Dunsden. We can see from his many letters to his mother that his family had high hopes for him and hoped he might enter the Church. Owen felt this would enable him to get the university education he craved, although his poetic stirrings were strong even at this time. At Dunsden, doubts about his purpose in life, his questioning of his sexuality, and his shocked awareness of rural poverty (so far removed from the comfort of the vicarage), contributed to a crisis of faith that led to a breakdown. He left Dunsden to recover at his childhood home.

Owen lived briefly in France, before volunteering for military service as an officer in 1915. He suffered shellshock and was treated at Craiglockhart Hospital in Edinburgh. Here he was befriended by the poet Siegfried Sassoon, who greatly encouraged him as a poet. Owen volunteered to return to the Front in France in July 1918 and was awarded a Military Cross in the field on 3 October. He was killed one week before the Armistice, whilst leading his men across the Sambre-Oise canal in Ors, France. Only four of his poems were published during his short life; Siegfried Sassoon published a selection of Owen's poems shortly after his death.

As a poet he is known as Britain's greatest advocate of peace, with a deep sympathy for the sufferings of the men with whom he served. The bold, stark, and direct nature of his poetry was revolutionary.

Owen was already writing poetry when he came to Dunsden, and many commentators can see signs of his mature style emerging in his seminal time here. The most important of these is 'Deep Under Turfy Grass'.

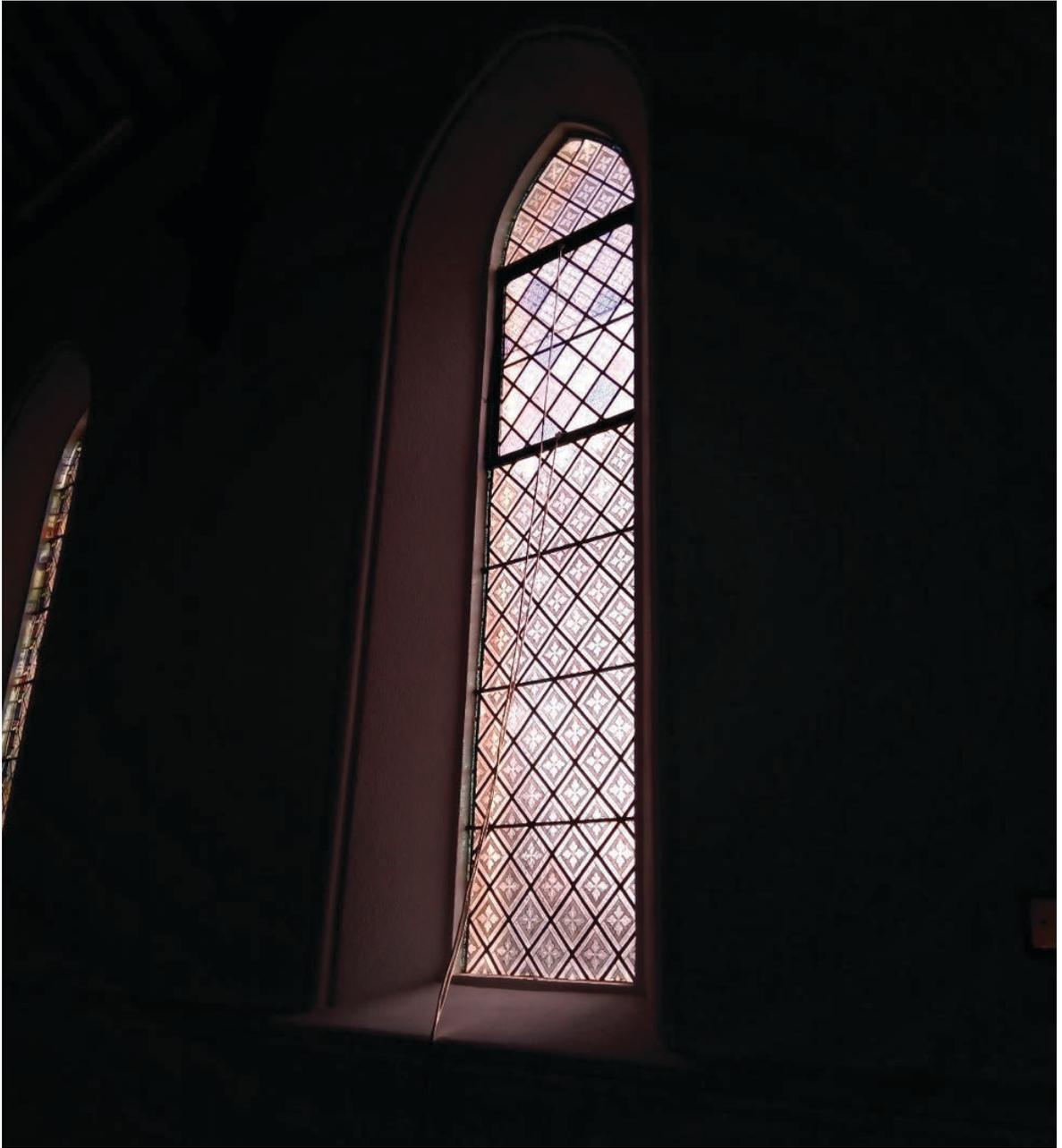
2.1 All Saints Church, Dunsden

The church at Dunsden is built in the gothic revival style. An overview of the interior is shown below.



The location for this competition brief is a single-lancet window in the nave facing south. The window is near to a memorial plaque to Owen which was dedicated in 1978 by the Bishop of Oxford in the presence of the then Poet Laureate, Ted Hughes.

The internal views of the south-facing window to be replaced and the adjacent windows are shown below. The existing window is to be removed, dismantled, and the glass retained for future use.

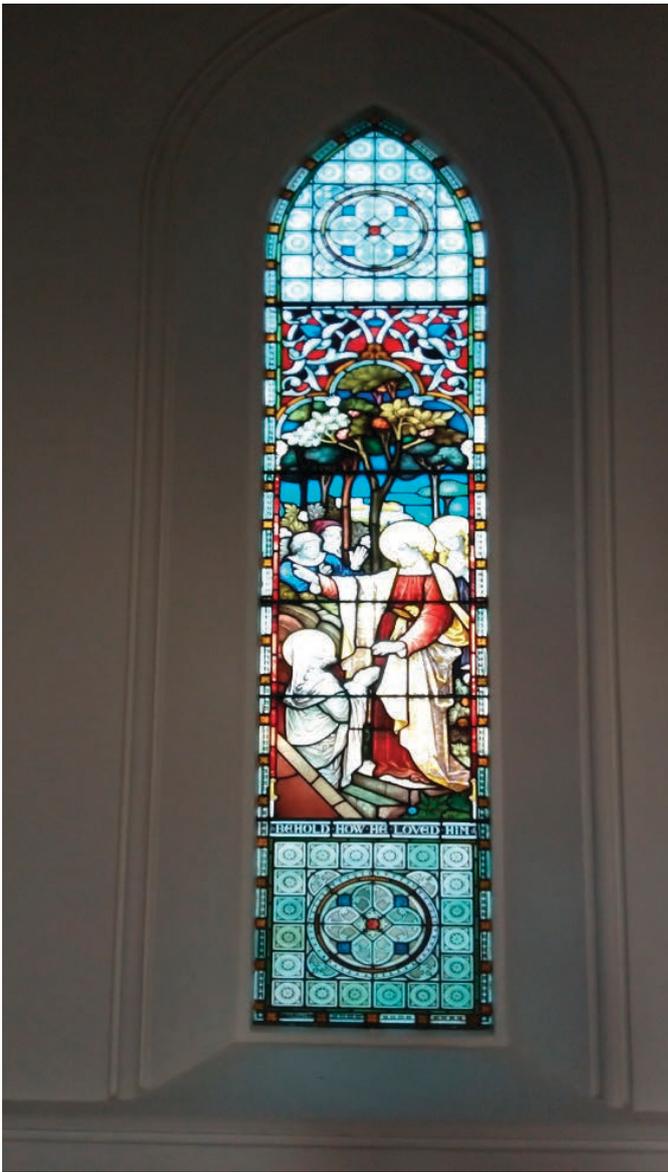




The external view of the competition window is shown below. The window is the third from the left in the elevation of the nave.



Many of the windows in the church have the theme of healing. The commission does not need to be influenced by the existing stained glass, but prospective designers should be aware of it and its proximity to the new commission site. A nearby north-facing window with the theme of healing is shown below.



2.2 Other Dunsden Owen Association activities

With support from the Heritage Lottery Fund, the DOA has created a local trail of sites important to Owen's life here. The trail features in a soon to be re-launched smartphone app and in a leaflet available on the DOA website. Owen is commemorated by a blue plaque and a bust at the Village Hall – formerly the village school where he assisted. For further information, visit www.owenindunsden.org

In Ors in France, where Owen was killed and is buried, there is a striking memorial to Owen, and the village commemorates his life and those of his comrades in arms in an annual ceremony at his grave. The DOA has established strong links with the village and has participated in exchange visits.

Owen's parents and sister lie buried in All Saints churchyard in Dunsden; they spent their retirement nearby. His mother's sister lived, and his cousin is buried, locally.

2.3 Further Reading

Some of these titles are out of print but should be available in local libraries or online.

Wilfred Owen: the war poems, ed. J. Stallworthy (1994)

Wilfred Owen: the complete poems and fragments, ed. J. Stallworthy, 2 vols. (1983)

Wilfred Owen: collected letters, ed. H. Owen and J. Bell (1967)

Guy Cuthbertson, *Wilfred Owen* (2015)

Howard Owen, *Journey from obscurity*, 3 vols. (1963–5)

Dominic Hibberd, *Owen the poet* (1968)

Dominic Hibberd, *Wilfred Owen: the last year* (1992)

Jon Stallworthy, *Wilfred Owen* (1974)

Journal of the Wilfred Owen Association

Oxford Dictionary of National Biography entry for Owen:

<https://doi.org/10.1093/ref:odnb/37828> (accessed 24 January 2021)



3. The Competition Brief

The task is to create a striking contemporary artwork at All Saints Church, Dunsden which will leave a lasting impression on all who visit the church.

It should commemorate Wilfred Owen's life in Dunsden and the impact his time there had on his subsequent work as a poet. The Dunsden Owen Association is open to any artistic and technical approaches that satisfy these objectives and create a fitting tribute to Wilfred Owen within its historic setting.

Owen's time in Dunsden was transformative. Hence, DOA's requirement reads "We would like the window design to reflect his stay here. Influential aspects include his encounters with local working people and their poverty; the church and its hierarchy; his empathy for the local landscape; and his study of botany at the university".

The design should incorporate the whole of the glass and should consider the play of light at the commission location, throughout the day and potentially at night.

The existing single light window with lancet top is 53cm wide x 272cm high. This is the visual glass size and the artist will need to take exact templates and allow for their work being framed to fit within the window reveal. The design should incorporate the whole of the window space, and there are no obstructions outside the window.

3.1 Protection of commissioned artwork

It is proposed that the glass artwork will be protected by an internally ventilated environmental protective glazing (EPG) system, following the guidelines published by English Heritage. The external protective glazing will be laminated glass with a drawn sheet outer surface (such as Saint-Gobain Noble Resist) will be installed in the original glazing groove to provide the weather seal for the building and support a range of approaches for the glass artwork, that will be framed and independently mounted internally within the window reveal.

The design of the outer protective glazing should be in accordance with the recommendations of Historic England and the final design will need to be approved by Historic England and the Oxford Diocesan Advisory Committee (the DAC). For further information see <https://historicengland.org.uk/>.

The commissioned artwork must offer safety and longevity within the architectural setting.

3.2 Fabrication of commissioned artwork

The commissioned artwork may be fabricated and installed either by the artist themselves or by a specialist firm, working directly with the client (the DOA). To support this process, the Glaziers Company will provide names and contact details of established glass artists willing to provide up to 20 hours of mentoring.

The commissioned artist will be responsible for incorporating the protective glazing into their design and for installing the protective glazing, working with a specialist firm if required. They will need to take exact templates and allow for the artwork being framed to fit within the window reveal.

The full Competition Brief and any updates and amendments can be accessed within the Competitions and Awards section of the Glaziers' website www.glazierscompany.org.uk.

4. Visits to Dunsden Church

It is planned that prospective entrants will be able to visit the church and local area to view the location of the window and to discuss the project with members of the DOA project team locally.

The following dates will be available for a tour of the church:

- Wednesday October 20, 2021 at 11am
- Thursday November 11, 2021 at 11am

Potential entrants intending to attend should advise their intention and the chosen date to stevenscomp@glazierscompany.org.uk so that they can be sent the joining instructions.

Individual visits can be arranged with prior notice. In the first instance please contact David Woodward on 07802 433058 or email david@designforprint.org.

5. Conditions of Entry

There are many routes to designing architectural and stained glass, including both academic study and vocational work-based training.

It is recognised that the competition will attract those studying or working in all types of 2D or 3D glass design or conservation. Eligibility to this competition embraces all those at an early stage of their career. This is reflected by the stipulation that all entrants must have started their training and vocation in glass during or after September 2014.

Entrants must fall within one of the following categories:

- A student training in glass at University, Art School, College, on a further education course or on one of the Glaziers' Company awards;
- An assistant/employee of an independent glass artist or a commercial glass firm;
- A glass artist who is self employed; or,
- Artists from outside the United Kingdom.

The following are not eligible:

- Those who have studied and practiced glass for more than eight years from the start of their training, that is, since before September 2014;
- Fellows and Associates of the British Society of Master Glass Painters.

Anyone who has doubt as to their eligibility is advised to contact the Competition Organiser, Brian Green, via stevenscomp@glazierscompany.org.uk The Glaziers' Company reserves the right to reject an entry if there is reason to doubt that the entrant is eligible.

Each entry submitted must be accompanied by the Entry Form which includes a short summary of the entrant's vocation in glass from the initial starting date. The form must also be signed by the entrant's tutor, employer, client, or other responsible person stating that the work is original and unaided. They should also certify that the applicant has followed the above criteria and started their vocation in glass during or after September 2014.

Each entrant may submit only one entry.

Entrants must identify their work only by a Nom de Plume of not more than two words. This is to ensure that all entries are judged fairly on an anonymous and impartial basis. Information or images relating to the entrant's work (even under cover of the Nom de Plume) must not be made public prior to the judging (including on social media) as this may result in disqualification from the competition.

6. Classes of Entry

There will be three classes of entry to the competition.

- **Design and Craftsmanship;** entrants will submit their overall design for the window together with an artistic statement describing their design philosophy and its relationship to Wilfred Owen's period in Dunsden. The submission will also include a technical statement of how the work would be fabricated and installed, a budget estimate for the work, if commissioned, and a glass sample panel showing part of the design at full size to illustrate their level of craftsmanship. If the entrant does not have the facilities or expertise to fabricate a glass sample panel, they may instead enter the Design Only class below.
- **Design Only;** the entrant will submit their overall design for the window together with an artistic statement describing their design philosophy and its relationship to Wilfred Owen's period in Dunsden. The submission will also include a technical statement of how the work would be fabricated and installed and a budget estimate for the work, if commissioned. Entrants to this class will not be marked on a glass sample panel but may wish to submit a glass sample panel fabricated by a specialist for consideration by the client for the commission.
- **#LMReflects 2022's Young Designer Award.** This class is for 16 to 24 year olds only. The requirements will be the same as the Design Only class, but entry is restricted to young people in tertiary education, apprenticeship or employed in the architectural glass sector. Entrants in this class must be UK residents, young people in full time employment within the UK or students in full time education in the UK. This class is sponsored by the LMReflects organisation which supports the Lord Mayor of London's Charity Appeal.

7. Competition Deliverables

The deliverables for each class of entry are detailed in the following paragraphs.

Failure to observe any of the requirements of the Competition Deliverables may result in disqualification.

7.1 Design and Craftsmanship

Entries must comprise:

- a. A coloured design of the overall scheme, on foam board or card. The rectangular design must be to a scale of 1:7, that is, the design dimensions will be 76mm wide by 389mm high (this scale allows the design to fit onto an A3 sheet). The design should give the judging panel the best possible impression of the finished work. Please take care to ensure that the colours on the design are accurate to the artistic intent; the design should show lead lines, if applicable, and/or the support structure for the installed window.
- b. The Title of the Design and An Artistic Description, with a maximum word count of 300. Please state the word count at the end of the document.
- c. A Technical Statement covering the technical elements of the design, the fabrication, and the installation with a maximum word count of 300. Please state the word count at the end of the document. Entrants who, if commissioned, intend to have their design fabricated and/or installed by others should indicate this in their Technical Statement.
- d. **A Budget Estimate** for the final design, fabrication and installation including a breakdown of materials and time. The budget should be in **Pounds Sterling excluding VAT** in the following breakdown.
 - Design Fee: The fee required by the entrant to complete the detailed design work required for the fabrication and installation of the artwork;
 - Fabrication Costs: The sum required for the fabrication of the window and protective glazing by the artist or others including all consultancy costs for technical advice if needed;
 - Installation Costs: The sum required by the entrant or contractor to remove, dismantle, and return existing glass for future reuse, install the commemorative window, and install the protective glazing.

Note: The coloured design, artistic description, technical statement, and budget estimate should be presented within a maximum area of one A1 board (approximately 841mm x 594 mm). This may be in the form of, for example, one A1 board, two A2 boards, four A3 boards, or one A3 board and a six-page A4 booklet.

- e. **A full-scale glass sample panel** 465mmW x 465mmH (excluding frame), securely framed. Entrants may show two sections of the design within one panel if desired.

Frames should consist of painted or stained timber or light robust metal approximately 40mm face x 32mm deep. The overall frame size should be approx. 545mmW x 545mmH.

The top and front should be clearly indicated. (See Section 12 regarding the opportunity and frame requirement to display the panel at the Stained Glass Museum, Ely). The purpose of the panel is to illustrate the entrant's skill in design and their level of craftsmanship. It is not necessary to include the protective glazing within the sample panel.

The **section chosen for the sample panel** must be clearly marked on the overall scheme; each rectangular design must be to a scale of 1:7.

The sample panel submitted **must be produced by the entrant**.

Entrants who have not made a sample panel but wish to illustrate their design with samples produced by others should enter the Design Only class detailed in Section 7.2.

- f. A completed copy of **the Entry Form** for the Design and Craftsmanship competition securely attached in a sealed envelope.

Note: The design, sample panel and all other items submitted must be clearly marked with the Nom de Plume and not the entrant's own name. The panel should be marked on the rear of the frame.

Please note that the Glaziers' Company will supply a light box if required for judging and display purposes; panels should NOT be submitted with an integral light box.

7.2 Design Only

Entries must comprise:

- a. A coloured design of the overall scheme, on foam board or card. The rectangular design must be to a scale of 1:7, that is, the design dimensions will be 76mm wide by 389 mm high (this scale created so that the design will fit onto an A3 page). The design should give the judging panel the best possible impression of the finished work. Please take care to ensure that the colours on the design are accurate to the artistic intent; the design should show lead lines, if applicable, and/or the support structure for the installed window.
- b. The Title of the Design and An Artistic Statement, with a maximum word count of 300. Please state the word count at the end of the document.
- c. A Technical Statement covering the technical elements of the design, the fabrication, and the installation with a maximum word count of 300. Please state the word count at the end of the document. Entrants who, if commissioned, intend to have their design fabricated and/or installed by others should indicate this in their Technical Statement.
- d. A Budget Estimate for the final design, fabrication, and installation including a breakdown of materials and time. The budget should be in Pounds Sterling excluding VAT in the following breakdown:
 - Design Fee: The fee required by the entrant to complete the detailed design work required for the fabrication and installation of the artwork;
 - Fabrication Costs: The sum required for the fabrication of the window and protective glazing by the artist or others including all consultancy costs for technical advice if needed;
 - Installation Costs: The sum required by the entrant or contractor to remove,

dismantle, and return existing glass for future reuse, install the commemorative window, and install the protective glazing.

e. A completed copy of the Entry Form for the Design Only Competition.

Note: The coloured design, artistic description, technical statement, and budget estimate should be presented within a maximum area of one A1 board (approximately 841 mm x 594 mm). This may be in the form of, for example, one A1 board, two A2 boards, four A3 boards, or one A3 board and a six-page A4 booklet.

Note: The design and all other items submitted must be clearly marked with the Nom de Plume and not the entrant's own name.

7.3. #LMReflects 2022 Young Designer Award

Entrants to the 'Young Designer' Award are invited to prepare a design for the window on a Design Only basis. A sample panel is not required. The submission should include:

- a. A coloured design of the **overall scheme**, on foam board or card. The rectangular design must be to a scale of 1:7, that is, the design dimensions will be 76mm wide by 389 mm high (this scale created so that the design will fit onto an A3 page). The design should give the judging panel the best possible impression of the finished work. Please take care to ensure that the colours on the design are accurate and properly reflect the artistic intent.
- b. **The Title of the Design and An Artistic Description**, with a maximum word count of 300. Please state the word count at the end of the document.
- c. A completed copy of the **Entry Form** for the #LMReflects 2022's Young Designer Award.

7.4 Entry Submission for all Classes of Entry

Entries must be submitted both *physically* (as hard copy) and *digitally*. The only exception to this is for Design and Craftmanship entrants from outside of mainland Britain, who can either send their physical glass panel or submit only this element digitally.

Physical entries must be marked "STEVENS COMPETITION" and be delivered before 1700hrs on Thursday 31st March 2022 to The Clerk, The Glaziers' Company, Glaziers Hall, 9 Montague Place, London SE1 9DD (Tel: +44 (0)207 403 6652). Entries must be carefully packed so as to arrive intact and be easy to open and repack.

Digital entries should be submitted before 1700hrs on Thursday 31st March via WeTransfer to stevenscomp@glazierscompany.org.uk.

When submitting digital entries to the 2022 Steven Competition please ensure that the images taken of all files are as high quality as possible and show your design in the best possible way. To do this we suggest that the images should be shot in a well-lit environment using, as a minimum, a good quality camera phone but be aware that the bigger the camera lens the better the quality of the images (for example a DSLR).

Sample panels should be photographed in the anticipated setting, in this case against natural (transmitted) light and in reflected (surface) light, photographing both front and back faces

in each lighting conditions. Please ensure there are no obstructions visible in the background of the transmitted light images. If your panel has 3D elements, please provide an additional image taken at an angle that shows these elements clearly.

Digital images should be in the file format .jpg or .pdf and image resolution of at least 200dpi. All files should be clearly marked with the Nom de Plume and not the entrant's own name.

8. Budget and Commission

The budget for the design, construction and installation of the new window including protective glazing is £17,500 excluding VAT.

The Worshipful Company of Glaziers very much hopes that the design selected for the commission will be one submitted for the Stevens Competition. However, the Company cannot guarantee this will be the case. The final decision will rest entirely with the Dunsden Owen Association who will wish to be satisfied that the entrant selected has access to suitable facilities and resources for fabrication and is able to ensure delivery and installation by Spring 2024.

9. Marking and Assessment

The Competition will be judged by a panel of designers and glass artists appointed by the Court of Assistants of the Worshipful Company of Glaziers & 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 copy of the marking sheet is shown at the end of this Brief.

9.1 Design and Craftsmanship

- **Presentation:** Impression and supporting statements – 20%
- **Design:** Concept, research and development and design solution – 40%
- **Sample panel:** Execution and representation of design – 40%

9.2 Design Only and #LMReflects 2022 Young Designer Award

- **Presentation:** Impression and supporting statement – 33%
- **Design:** Concept, research and development and design solution – 67%

10. Prizes

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

10.1. Design and Craftsmanship

- 1st Prize: £2,000: The Brian Thomas Memorial Prize;
- 2nd Prize: £1,200;
- Highly Commended: £300;
- Prize for Craftmanship: £300; The Evelyn and George Gee Prize.

10.2. Design Only

- 1st Prize: £600;
- Runner up: £300.

10.3. Both Categories

- The prize for the best entry from outside the United Kingdom: the equivalent of £350 plus travel expenses of up to £125 payable in the currency of the winning entrant (Those working or studying in the UK are not eligible); The Elaine Brown Memorial Prize.
- The Prize for Presentation: £300; The John Corkhill Prize.

10.4. #LMReflects 2022 Young Designer Award

A prize to the value of £500 for the design of a panel by those in the age group 16 – 24 is being sponsored as part of a suite of competitions for craftsmanship and culture by the 'Reflections of The Lord Mayor' (ROTLM). The #LMReflects activities also include design of glass roundels and a Junior Musician Award with the Royal College of Music. Please see www.lordmayorreflects.london/craftsmanship-culture/roundels/young-designers-award

Entrants will be eligible to attend the Stevens Competition Seminar and Prizegiving and will be eligible to attend other #LMReflects events.

11. Seminar and Prizegiving Event

The judges will be holding a Seminar in Glaziers' Hall (adjacent to London Bridge, SE1 9DD) on 23 May, 2022 at which feedback will be provided to each entrant on their design and panel in the form of a PowerPoint presentation.

The Company sees this as a vital aspect of the competition, providing an opportunity for the entrant to engage in constructive dialogue with the judges. The Prizegiving will follow immediately after the Seminar. Entrants will be advised of the date of the Seminar and Prizegiving when their entries are received.

As previously stated, the choice of design for the Owen Window rests entirely with the Dunsden Owen Association, may differ from the Competition prize winners, and may not be selected from entries to the Competition.

12. Insurance

All entries to the Stevens 2022 Competition are sent at the risk of the entrant and remain the entrant's risk throughout.

The Glaziers' Company does not accept any liability whatsoever for any damage or loss however caused to any entry during transit, throughout the Competition and during any subsequent exhibition. Entrants are therefore required 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 (+44 (0)207 403 6652) requires five working days' notice of any collection.

13. Exhibition at the Stained Glass Museum, Ely

An exhibition of the 2022 Stevens Competition entries will be displayed at the Stained Glass Museum in Ely for four to six weeks during June and July 2022.

This is a great opportunity for entrants in the Design and Craftsmanship class to have their sample panel displayed to the public. The Museum, which houses a national collection, is in Ely Cathedral and is the only museum in the UK dedicated to stained glass. The Museum attracts some 26,000 visitors a year. For more information see www.stainedglassmuseum.com

A section of the exhibition showing some of the 2019 Stevens Competition entries is shown in the photograph below.



Entrants are asked to decide whether they wish their panel to be displayed at the exhibition following the Competition; whether they wish their panel to be available for sale; and, if so, the retail price sought. Please note the Museum will deduct a 40% commission from the retail price if a sale is made. Participation is entirely optional: the decision to opt in or out will have no bearing on the results of the Stevens Competition.

In order to participate in the exhibition, panel frames will need to be of a standard size and type as illustrated in the photograph. The Glaziers' Company has made arrangements for the relevant frame size and profile (B26) to be supplied within the UK mainland at the concessionary price of £15 direct from the manufacturer – Picframes, Unit 7, Gate Farm, Wetenhall Road, Poole, Nantwich, Cheshire.

Entrants wishing to take advantage of this arrangement should complete the Entry Form at the end of this Brief and send it to The Clerk, The Glaziers' Company, Glaziers' Hall, 9 Montague Close, London, SE1 9DD by Thursday 6th January 2022. The Company will consolidate the orders and the supplier will dispatch frames by the end of January.

Those outside Mainland UK, or anyone wishing to purchase a frame on an individual basis, should go direct to www.picframes.co.uk/picture-framing/simple-frames

The Stained Glass Museum will arrange the packing and transporting of panels from Glaziers' Hall to the Stained Glass Museum. Please note entrants will need to arrange to collect their unsold work from Ely after the exhibition.

14. Collection of Entries after the Competition

No entry may be removed until after the Prize-Giving Reception.

All entries (except for those being submitted for the exhibition at the Stained Glass Museum) not collected on the day of the Prizegiving must be collected from Glaziers' Hall by Friday 8th July 2022 unless specific arrangements have been agreed for further retention or disposal. The Glaziers' Company may dispose of entries not collected by this date.

Any person collecting an entry on behalf of someone else is asked to ensure the Clerk's Office is aware of this arrangement.

15. Intellectual Property Rights

The following clause states the position in relation to Intellectual Property Rights.

- a. Your Stevens Competition entry in its entirety must be your own work. It is your responsibility to ensure that your design does not infringe the copyright of any third party or any laws.
- b. You warrant to us that your design is your own work and that it does not contain anything that is defamatory, obscene, or otherwise offensive.
- c. You warrant to us that you own the copyright for your design and associated materials. However, in consideration of our providing the competition, you grant to us a non-exclusive, worldwide, sub-licensable, royalty-free and perpetual licence to use your design, and any other material and/or design information submitted with your entry or otherwise provided by you ('your entry').

- d. Our right to use your entry includes the right to exhibit, video, copy, reproduce, modify, adapt, and otherwise communicate it to the public, including via our website and publicity materials and on social media [but for the avoidance of doubt we shall not sell or commercially exploit your entry without your consent]. We may also ask you to be photographed or appear on video or social media.
- e. You agree to take part in and cooperate with a reasonable amount of publicity or other promotional activity with us, and agree that we may publish your name, place of learning or employment and hometown name, and any photographs, films and/or recordings made by us or on our behalf and featuring you and/or your entry.
- f. Prize-winners may be requested to take part in additional promotional activity and we reserve the right to use the names and place of education or employment of winners and entrants in any publicity both in paper and online and in social media. By entering the Stevens Competition, you consent to such use of your personal details.

16. Further Information

For further information about the Competition,
contact Brian Green, the Competition Organiser,
using stevenscomp@galzierscompany.org.uk

The Glaziers' Company constantly reviews the Stevens Competition. Any person who wishes to comment on its format is invited to make their views known to Brian Green.



Stevens Competition 2022 DESIGN AND CRAFTSMANSHIP Entry Form
Complete this form in black ink and attach it in a sealed envelope securely to the entry

Nom de Plume (not more than 2 words)	
Full Name (in block letters)	
Address for correspondence	
Telephone Number	
E-Mail	
Brief summary of glass vocation with month and year e.g. Uni/College/Art School Names of employers	
Title of the Design	
I confirm I have insured my entry with: (name of insurer)	
In the event my entry is selected for the Commission I confirm I have access to facilities to enable me to prepare the panel.	<input type="checkbox"/> Yes <input type="checkbox"/> No
<p>Certificate of Originality</p> <p>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. I further certify that the entrant is within 8 years from the start of their vocation in glass, no earlier than September 2014.</p> <p>Signed:</p> <p>Name (In block capitals):</p> <p>Position:</p> <p>Date:</p>

A copy of our Privacy Policy can be found on the website: www.glazierscompany.org.uk and, in signing your entry form, you accept this policy.



Stevens Competition 2022 DESIGN ONLY Entry Form

Complete this form in black ink and attach it in a sealed envelope securely to the entry

Nom de Plume (not more than 2 words)	
Full Name (in block letters)	
Address for correspondence	
Telephone Number	
E-Mail	
Brief summary of glass vocation with month and year e.g. Uni/College/Art School Names of employers	
Title of the Design	
I confirm I have insured my entry with: (name of insurer)	
In the event my entry is selected for the Commission I confirm I have access to facilities to enable me to prepare the panel.	<input type="checkbox"/> Yes <input type="checkbox"/> No
<p>Certificate of Originality</p> <p>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. I further certify that the entrant is within 8 years from the start of their vocation in glass, no earlier than September 2014.</p> <p>Signed:</p> <p>Name (In block capitals):</p> <p>Position:</p> <p>Date:</p>

A copy of our Privacy Policy can be found on the website: www.glazierscompany.org.uk and, in signing your entry form, you accept this policy.



'#LMReflects 2022's Young Designer Award' Entry Form
 Complete this form in black ink and attach it in a sealed envelope securely to the entry

Nom de Plume (not more than 2 words)	
Full Name (in block letters)	
Address for correspondence	
Telephone Number	
E-Mail	
Brief summary of glass vocation with month and year e.g. Uni/College/Art School Names of employers	
Title of the Design	
I confirm I have insured my entry with: (name of insurer)	
In the event my entry is selected for the Commission I confirm I have access to facilities to enable me to prepare the panel.	<input type="checkbox"/> Yes <input type="checkbox"/> No
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.	I hereby certify that the work submitted by is original and his/her unaided work. I further certify that the entrant is within 8 years from the start of their vocation in glass, no earlier than September 2014. Signed: Name (In block capitals): Position: Date:

MARKING FORM

THE WORSHIPFUL COMPANY OF GLAZIERS' STEVENS COMPETITION 2022

Competitor No:

Nom de Plume:

Judge:

Criteria	Marks Available	Sub-total	Marks Awarded	
			1st Round Only	2nd Round Only
Presentation of Design and Statements: [Presentation Award] <input type="checkbox"/> Impression <i>e.g. Is it eye catching, have impact, engage?</i>	10	Sub-total		
<input type="checkbox"/> Supporting statements <i>e.g. Do they demonstrate artistic, technical, and financial understanding? Are they well-presented and easy to navigate?</i>	10			
Sub-total	20			
Design <input type="checkbox"/> Concept <i>e.g. Does it respond to the brief? Show vision, originality? Does the design have strength and work as a whole?</i>	15	Sub-total		
<input type="checkbox"/> Research and Development <i>e.g. Evidence of research (visual / historical / geographical) Does the research result in design development?</i>	10			
<input type="checkbox"/> Design Solution and Deliverability <i>e.g. Technically, is it within the entrant's capability? Is it deliverable with the available support structure? Is it physically appropriate for the location in which it will be installed?</i>	15			
Sub-total	40			
Sample [Craftsmanship Award] NOT APPLICABLE TO DESIGN ONLY ENTRIES <input type="checkbox"/> Execution <i>e.g. Flair- use of materials, competence in techniques, surface treatments, construction</i>	20	Sub-total		
<input type="checkbox"/> Representation of Design <i>e.g. Choice of sample area, translation of design into glass. Does the sample sell the vision?</i>	20			
Sub-total	40			
Seminar discussion? <input style="width: 50px; height: 20px;" type="text"/>	Total	100	Total	<input style="width: 50px; height: 20px;" type="text"/>
Judge's feedback comments: Please enter on the reverse side.				

Request for Supply of Standard Frame Ref B26 (Black)
and Exhibition at The Stained Glass Museum, Ely

Full Name:

<i>Please select Option 1 or 2. If selecting option 1 please also select option a) or b):</i>		Tick option
1.	<p>I would like to exhibit my panel at the Stained Glass Museum, Ely, Cambs, CB7 4DL.</p> <p>I estimate the insurance value of my panel to be £ <input style="width: 100px;" type="text"/></p> <p><i>The Stained Glass Museum will arrange insurance cover as per Section 13.</i></p> <p>By signing below, I undertake to make arrangements for the panel to be collected from the Stained Glass Museum (Ely) at the end of the exhibition, unless the panel has been sold.</p>	
	<p>a) My panel is for sale during exhibition at the retail price of £ <input style="width: 100px;" type="text"/></p> <p><i>Please note we recommend retail prices of £300 to £500.</i></p> <p><i>The Stained Glass Museum will deduct 40% commission from the total retail price if your panel sells.</i></p>	
	<p>b) My panel is not for sale.</p>	
2.	<p>I do not wish to exhibit my panel at The Stained Glass Museum but I would like to order the standard frame at the concessionary price of £15.</p>	

Your address and contact details for delivery of frame:

Note: The frame will be sent direct from the supplier.

Mobile:

Landline:

Email:

I enclose a cheque, made payable to the 'Worshipful Company of Glaziers', for the sum of £15.

Signed

Date

Send this form and cheque payable to The Glaziers' Company to The Clerk, The Worshipful Company of Glaziers & Painters of Glass, Glaziers' Hall, 9 Montague Close, London SE1 9DD.