



# **The Stevens Competition 2023**

## ***Architectural Glass Artist of the Year***

**Brief for the Design of two Architectural Glass Screens  
for The Mercers' Company at its new City Office Development at  
The Whittington Building,  
4A Fredericks Place London EC2**

**The Worshipful Company of Glaziers & Painters of Glass**

**Glaziers' Hall, 9 Montague Close, London SE1 9DD**

**The Mercers' Company**

**6 Fredericks Place, London, EC2R 8AB**

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### Whittington Building Technical Architectural Pack

Please download this pack from

<https://cloud.mercers.co.uk/share.cgi?ssid=ce3e5e1b27c54221a70e001c9f30b692>

## 1. The Glaziers Company and the Stevens Competition 2023

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.

(See [www.glazierscompany.org.uk](http://www.glazierscompany.org.uk) for more information).

The Glaziers' Company has been running the prestigious Stevens Architectural Glass Competition since 1972. Over its 50 year history the Stevens Competition has been aimed at encouraging and developing new talent in the craft. This has been achieved by requiring entrants to submit a sample panel against a specific brief demonstrating their skill and imagination as an artist and their craftsmanship in constructing a stained glass panel to illustrate a key part of the design. The Competition Brief has normally been developed in conjunction with a 'Client' who has the option to commission one of the entrants to provide and install their design under a commercial contract between the artist and the client.

In 2020 a 'Design Only' category was introduced to maximise the choice of designs available to the Client and to allow the livery to widen the scope of the competition. In addition, entrants could submit a panel prepared by a third party to illustrate their design. This innovation was an acknowledgement that new techniques were available to produce architectural glass panels in commercial design.

The 2023 Competition takes these developments further. The Glaziers' Company wishes to continue the development of the craft of stained glass whilst encouraging a wider range of techniques. The Client, The Mercers' Company, wishes to use architectural glass panels as a design feature in its new office development and the competition to attract a wide choice of designs from which it can select. The Mercers' have a short timescale between the selection of the winning artist and the installation of the panels.

The Glaziers' Company wishes to continue the tradition of the Stevens Competition encouraging entrants to demonstrate their craftsmanship in the production of architectural glass. This year's competition will include a prize for an entrant who submits a sample panel of their own making to show how their design could be executed in stained glass. The 2023 Competition is open to those studying or working in all types of glass, art/design or architecture. 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 or vocation during or after 2012.

The 2023 Competition requires the entrants to design two architectural glass screens to be installed in the reception area of the new office development by the Mercers' Company at 4a Frederick's Place, The Whittington Building, in the City of London.

A panel of glass artists and advisors, together with nominated representatives of the Mercers' Company, will assess the entries. Winners are awarded cash prizes, and one entrant may go on to realise their design under contract to the Mercers' Company, developer owners of The Whittington Building development. In recent years several sponsors have commissioned a work of their choice from among the entries. These sponsored commissions have launched the careers of several talented glass artists. Past winners of the Stevens Competition have gone on to international acclaim.

## 2. The Mercers' Company: A livery company focused on being a philanthropic force for good.

In common with the Glaziers' Company, the Mercers' Company is one of the City of London's medieval livery companies. Guilds like the Mercers' Company emerged throughout Europe in the 11<sup>th</sup> and 12<sup>th</sup> centuries, when men and women engaged in different crafts and trades began to rally together for mutual support. In the City of London, the guilds are known as 'Livery Companies', a name originating in the specific form of ceremonial robes worn in civic processions to denote status of belonging to a trade. Mercers were merchants who specialised in exporting English wool and importing fine fabrics such as silks, velvets and cloth of gold as well as other luxury items.

Livery companies and their members have played a key role throughout history, both in the development of the City of London and that of England itself. As well as being merchants engaged in international trade and finance, Mercers have served in civic life of London, including terms as Lord Mayor and aldermen, lending money to the crown, advising the monarch on matters of trade and finance, acting as diplomats and providing philanthropic support in London and throughout England.

Historical members include William Caxton, who introduced printing to England, Richard Whittington, international merchant and four time Lord Mayor of London and Thomas Gresham, who founded the Royal Exchange and helped reform the English currency under Queen Elizabeth I.



In the 600 years since the Company was incorporated, many Mercers have entrusted it, through gift or bequest, with money and property to help those less fortunate than themselves. Since the 18<sup>th</sup> century, the Company's connection to its original trade has largely disappeared, but the long-term stewardship of those philanthropic gifts and bequests has remained central to its purpose. The management of these assets is a responsibility the Company takes very seriously.

Today the Mercers' Company is the sole trustee of several charities which engage in significant philanthropy. These include: the Charity of Sir Richard Whittington (bequeathed in 1424) which supports two almshouses (Whittington College and Lady Mico's) and provides funds for social welfare; the Earl of Northampton's Charity (1614) which supports almshouses in Greenwich and Shotesham in Norfolk; and the St Paul's Schools Foundation (1509–19).

The Company's corporate assets, which include the Covent Garden estate, bequeathed by Joan Bradbury in 1530, provide funds for charitable giving through the Mercers' Charitable Foundation.

It is a privilege to be a Mercer, but with it comes a duty to give back and to ensure the Company evolves. Staying true to the beliefs of the original benefactors, Mercers' believe in creating positive change, so that everyone has the potential to lead a fulfilling life. The Company, and the Charities for which it is trustee, work together to distribute considerable funds, focused on Young People & Education, Older People & Housing and Church & Communities. Since 2018 through its three main grant programmes, the Company has awarded 465 grants to 361 organisations, totalling £32.7 million.

Annually, the Company expects to support 180 individual charities. It also provides high quality accommodation to 215 residents across six almshouses, works closely with an association of schools which educate 18,000 children, and appoints 88 charity trustees and school governors.

Since its incorporation by Royal Charter in 1394, the Company has garnered an extensive archive



documenting its activities; a wealth of history and information that the Company aims to make more accessible to the wider community, from academic scholars to local schools, building on its philanthropic roots.

### 3. The Whittington Building

The Whittington Building is the final piece in the jigsaw of the restoration and renewal of an historic urban block in the heart of the City of London. A new office building of contemporary design, the architecture is contextual in nature, responding as it does to the heritage of its neighbours and the history of the adjoining streets and alleyways. The architecture reflects the vision of the Mercers' Company, builds on its long and historic tradition and at the same time actively contributes to the future.

The building has three different façade types that complement the three different settings of the site:

- The red brick and stone elevation echoes the 'Wren-esque' architecture of the existing building facing St Olaves Court.
- The London 'stock' brick domestic scale elevation that 'completes' Robert Adam's design for Frederick's Place
- The contemporary stone façade that responds to the materiality, scale and rhythm of the Ironmonger Lane buildings.

The Mercers' Company have elected to name 4a Frederick's Place the Whittington Building, dedicated to Richard Whittington (c.1354-1423), Merchant, royal financier, benefactor and folk hero.

Whittington was a wealthy merchant and Mercer and very important lender of money to Richard II and to subsequent kings until his death. However, it was not his wealth but the scale of his charitable giving in life and in death that made him famous in his own time.

Whittington died in Feb 1423 and left his entire estate to charity. The will distributed about £1000 to standard causes, the clergy and the poor including £500 to relieve prisoners (i.e., debtors). His executors (who were people he knew well) were directed to use the rest of his estate for charitable purposes (RW was a widower, had no known surviving children and may well have provided money for family members separately). The substantial endowment of property in the City and alms house and college of priests were entrusted to the Mercer's Company – rather than the church. It set a precedent for benefactors to entrust their charities to livery companies (their royal charters allowed them to own land – acting as a licence in mortmain to a specified value). It also transformed the Mercers' Company into the largest landlord in the City and one of the richest livery companies.

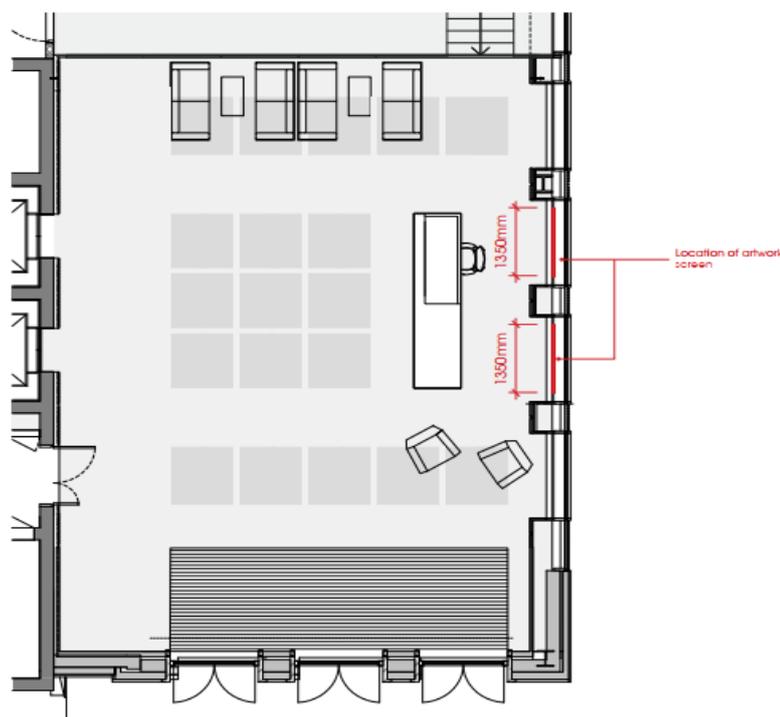
Whittington College, the alms house, still exists today and the Charity of Sir [sic] Richard Whittington is still managed by the Mercers' Company as sole trustee. It will have its 600th anniversary in 2023/4 [note RW was not knighted – it was not common at that time even for Mayors of London].

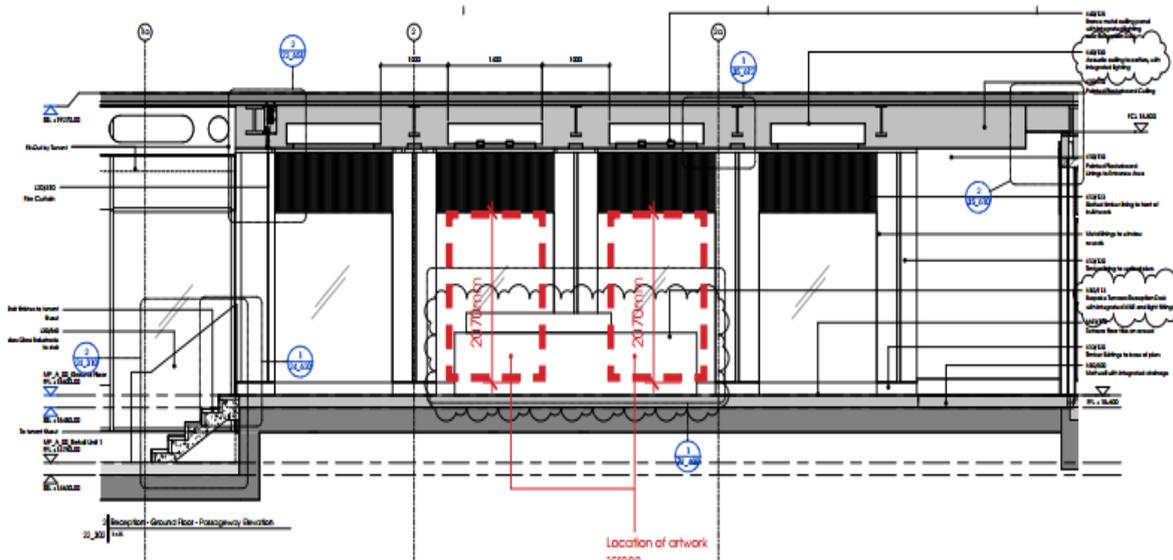
#### 4. The Competition Brief

The 2023 Competition is for the design of two, 1350mm(w) x 2070mm(h) contemporary architectural glass screens to be installed inside two large window recesses in the reception of the new office building. The windows form the backdrop to the main reception desk and give out onto a new pedestrian route between Frederick's Place and Ironmonger Lane. The position of the windows is shown in red on the reception plan and elevation below.

At this 'focal point' in the building, the artwork could reflect the Mercers' vision of past and future and this might be expressed in figurative or abstract form.

Main reception - plan





This exciting commission for the glass screens will make an important contribution to the public's perception of the building and form part of its 'welcome' to passers-by and to visitors. The building incorporates a colonnade on Ironmonger Lane that links to an arcade connecting through the building to Frederick's Place. The reception lobby of the building is situated to one side of this arcade.

The glass screens will thus face both the arcade externally and the reception lobby internally. The imagery on the screens will therefore need to work and be read from both sides.

The reception area is a welcoming, contemporary space with high quality materials and detailing. Visitors are drawn towards the reception desk where they will see the two glass screens as a backdrop.

In the arcade, the screens will be seen tangentially, while in the reception lobby, they will be seen principally straight on, located as they are behind the welcome/reception desk.

The artwork on the screens need to offer some privacy and obscure the rear view of the reception desk from the arcade.

It is of course the artist's choice whether the two glass screens, separated as they are by 'window frames', are to be compositionally read as a single artwork, a paired artwork or as a diptych.

Lighting will be critical to the display and visibility of the glass screens. Although provision has of course been made for lighting to both the arcade and the reception area, the lighting designer and architect are ready to work with the selected artist to develop an appropriate lighting scheme.

The architects will be happy to discuss and agree final details with the selected artist, though principally, it is envisaged that the screens will be mounted on metal frames, held in place in floor and ceiling recessed channels. It is expected that each art panel will be either surface mounted on a single sheet of glass or sandwiched between two laminated/toughened sheet glass panels. The completed glass artwork and frame installation, to be designed and managed by the Mercers' Company, will consider health and safety issues arising from installation and methodology for safe, efficient removal for cleaning. This need not concern the artist.

A view of the reception is shown below with the panel locations marked in red behind the reception desk.



The development that will house the new glazed panels is currently under construction and so it is not possible to view the proposed location and setting for the artwork. Architect Stanton Williams has assembled a supporting pack of architectural information, to provide further context by showing how the building will look once completed in early 2024 and including technical drawings showing the initial proposals for the fixing and installation of the glass screen. The link is at Appendix 1.

## **5. Competition Rules and 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 glass, art/design or architecture. 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 or vocation during or after 2012.

Entrants must fall within one of the following categories:

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

The following are not eligible:

- Those who have studied and practiced in their field for more than ten years;
- 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](mailto: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 their field 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 artwork is their own, with any assistance received in creating a glass panel clearly identified. They should also certify that the entrant has followed the above criteria and started their vocation in their field during or after 2012.

### **Entrants - Anonymity during Judging Process**

Each entrant may submit only one entry. Entrants must identify their work only by an 'Alias' or 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 'Alias' or Nom or 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. Competition Deliverables

There will be two classes of entry to allow a wide a range of solutions to be presented to the Mercers'. The classes are:

**Design Only** – In this class the entrant will submit their design for the two panels. Should the commission be chosen from the design only category, the winning artist will be required to produce a sample panel. The cost of this will be met by the commission winner.

**Design and Illustrative Panel** – In this class the entrant will be at liberty to support their design with a sample glass panel which they have prepared or which has been supplied by a third party to provide the judges with an example of the techniques to be used to reproduce the design.

Entrants to both classes must present:

- a. A coloured design for each panel and the overall scheme of the pair of panels. The rectangular design for each panel must be to a scale of 1:6, that is, the design dimensions will be 225mm wide by 345mm high (this scale allows the design to fit onto an A3 sheet). The design should give the judges the best possible impression of the finished work. Please take care to ensure that the colours on the illustrations are accurate to the artistic intent. The presentation medium is the choice of the designer.
- 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 and fabrication, with a maximum word count of 300. (Please state the word count at the end of the document.)

Whilst the manufacture and installation will be under the control of the Mercers' with your input, you must provide this statement to demonstrate your understanding of how the manufacture of your design could be achieved. Entrants who, if commissioned, intend to offer to fabricate and/or install their work should indicate this in their Technical Statement.

- d. A completed **Entry Form** in a sealed envelope.

Note: The coloured design, artistic description and technical statement should be presented within the equivalent of six A3 sheets. Any form of presentation will be accepted providing the overall information provided does not exceed the quantity described above.

**Entrants who wish to compete in the Design and Illustrative Panel class** should supplement their submission by including a sample glass panel which will provide the judges further information on the appearance of the finished work. The panel should comprise:

A **full-scale glass sample panel** 465mmW x 465mmH (excluding frame), securely framed taken from one of the glass screens. 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 **section chosen for the sample panel** must be clearly marked on the overall scheme.

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

**Entrants who produce their own illustrative panel will be eligible for the Craftsmanship award which is included in the prizes available for the competition.**

## **6.1 Entry Submission - for all Classes of Entry**

All entrants must notify [stevenscomp@glazierscompany.org.uk](mailto:stevenscomp@glazierscompany.org.uk) no later than 30 December 2022 of their intention to enter the competition stating the category they are entering.

Entries must be submitted both physically (as hard copy) and digitally. The only exception to this is for Design and Illustrative Panel 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 12th January 2023 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 to arrive intact and be easy to open and repack.

Digital entries should be submitted before 1700hrs on Thursday 12th January via WeTransfer to [stevenscomp@glazierscompany.org.uk](mailto:stevenscomp@glazierscompany.org.uk).

When submitting digital entries to the 2023 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, photographing both front and back faces. 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 'Alias' or Nom de Plume and not the entrant's own name.

## **7. Budget and Commission**

The budget for the design commission is £3,500, this will include one reiteration of the design. Any further reiterations will need to be included in the contract between the winner and the Mercers' Company.

The Mercers' Company will take responsibility for procuring the artwork to be manufactured and installed in collaboration with the chosen artist.

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 with the Mercers' Company who will wish to be satisfied that the selected design meets their needs and can be executed within the required timescale.

## **8. Insurance**

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.

## **9. Marking and Assessment**

The Competition will be judged by a panel of designers and glass artists together with nominated representatives of the Mercers' Company. 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.

### **Design Only**

Presentation: Impression and supporting statement – 20 marks

Design: Concept, research and development and design solution – 40 marks

### **Design and Illustrative Panel**

Presentation: Impression and supporting statements – 20 marks

Design: Concept, research and development and design solution – 40 marks

Sample panel: Representation of design – 40 marks

## **10. Prizes**

The prizes have been broken into two categories: Design Only and Design and Illustrative Panel. There will be two additional prizes; one for Craftsmanship where the entrant has made the Illustrative Panel themselves and one for the best Presentation across the two entry classes. The Mercers' Company will independently choose the entry they wish to commission from either of the two categories.

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

### **Design Only.**

1<sup>st</sup> Prize – Design only            £1,300

2<sup>nd</sup> Prize – Design only            £650

### **Design and Illustrative Panel**

1<sup>st</sup> Prize – design and panel. £1,300 The Brian Thomas Memorial Prize

2<sup>nd</sup> Prize – Design and panel £650

### **Craftsmanship**

Winner £1000: The Evelyn and George Gee Prize

### **Presentation**

Winner £650: The John Corkhill Prize

### **Both Categories**

The prize for the best entry from outside the United Kingdom: £500 (equivalent in the national currency) The Elaine Brown Memorial Prize. (Those working or studying in the UK are not eligible).

## **11. Seminar and Prizegiving Event**

The judges will be holding a Seminar in Glaziers' Hall (adjacent to London Bridge, SE1 9DD) on Monday 8<sup>th</sup> May 2023 at which feedback will be provided to each entrant on their design and panel. 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.

## **12. Exhibition at the Stained Glass Museum, Ely**

An exhibition of the 2023 Stevens Competition entries will be displayed at the Stained Glass Museum in Ely for four to six weeks with the date to be arranged. This is a great opportunity for entrants to have their sample panel displayed to the public. For more information see: <http://www.stainedglassmuseum.com>

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



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 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.

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 £20 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 Request Form on page 18 and send it to The Clerk, The Glaziers' Company, Glaziers' Hall, 9 Montague Close, London, SE1 9DD as soon as possible. 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  
<https://www.picframes.co.uk/picture-frames/black/ref-b26-40mm-wide-matt-black-painted-frame/>

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

### **13. Collection of Entries after the Competition**

No entry may be removed until **after the Prize-Giving Reception**. All entries (with the exception of those being submitted for the exhibition at the Stained Glass Museum) not collected on the day of the Prize-Giving must be collected from Glaziers' Hall by Thursday 11 May 2023. 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.

### **14. Further Information**

For further information about the Competition contact Brian Green, the Competition Organiser, at [stevenscomp@glazierscompany.org.uk](mailto:stevenscomp@glazierscompany.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.

Any amendments to the Competition will be posted on the Glaziers Company website [www.glazierscompany.org.uk](http://www.glazierscompany.org.uk). Please monitor the Competitions and Awards section of the website to ensure your entry is updated with any changes.

## Stevens Competition 2023 Entry Form

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

<b>'Alias' or Nom de Plume</b> <i>(not more than 2 words)</i>	
<b>Entry Category</b> <i>(Design Only / Design and Illustrative Panel)</i>	
<b>Full Name (in block letters)</b>	
<b>Address for correspondence</b>	
<b>Telephone Number</b>	
<b>E-Mail</b>	
<b>Brief summary of glass vocation with start month and year</b> e.g. Uni/College/Art School <b>Names of employers</b>	
<b>Title of the Design</b>	
<b>I confirm I have insured my entry with:</b> <i>(name of insurer)</i>	
<b>Verification of Originality</b>  <b>To be signed by the Head of Department of the College/School attended or by current employer.</b>  <b>In the case of a self- employed entrant the certificate must be signed by a person of standing in the community.</b>	<b>I hereby certify that the work submitted by</b>  <b>is original and his/her unaided work. I further certify that the entrant is within 10 years from the start of their vocation in glass, during or after 2012.</b>  <b>Signed:</b>  <b>Name (In block capitals):</b>  <b>Position:</b>  <b>Date:</b>

All entries **MUST** be marked "STEVENS COMPETITION 2023" and delivered by 1700 hrs on 12 January 2023. Digital entries must be submitted by the same time and date via WeTransfer <https://wetransfer.com> to [stevenscomp@glazierscompany.org.uk](mailto:stevenscomp@glazierscompany.org.uk)  
 A copy of our Privacy Policy can be found on the website: [www.glazierscompany.org.uk](http://www.glazierscompany.org.uk) and, in signing your entry form, you accept this policy.

<b>MARKING FORM</b>				
<b>THE WORSHIPFUL COMPANY OF GLAZIERS' STEVENS COMPETITION 2023</b>				
Competitor No:	<input style="width: 90%;" type="text"/>	'Alias' or Nom de Plume:	<input style="width: 95%;" type="text"/>	Judge: <input style="width: 95%;" type="text"/>
CRITERIA	Marks Available	Marks Awarded		
		1st Round Only	2nd Round Only	
<b><u>Presentation of Design and Statements ~</u></b> <b><u>[Presentation Award]</u></b>				
<ul style="list-style-type: none"> <li>• <b>Impression</b> <i>e.g. Is it eye catching, have impact, engage?</i></li> </ul>	10			
<ul style="list-style-type: none"> <li>• <b>Supporting statements</b> <i>e.g. Do they demonstrate artistic, technical and financial understanding? Are they well presented and easy to navigate?</i></li> </ul>	10			
<b>Sub-total</b>	20	<b>Sub-total</b>		
<b><u>Design</u></b>				
<ul style="list-style-type: none"> <li>• <b>Concept</b> <i>e.g. Does it respond to the brief? Show vision, originality? Does the design have strength and work as a whole?</i></li> </ul>	15			
<ul style="list-style-type: none"> <li>• <b>Research and Development</b> <i>e.g. Evidence of research (visual / historical / geographical) Does the research result in design development?</i></li> </ul>	10			
<ul style="list-style-type: none"> <li>• <b>Design Solution and Deliverability</b> <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></li> </ul>	15			
<b>Sub-total</b>	40	<b>Sub-total</b>		
<b><u>Sample [Craftsmanship Award]</u></b>				
<ul style="list-style-type: none"> <li>• <b>Execution</b> <i>e.g. Flair- use of materials, competence in techniques, surface treatments, construction</i></li> </ul>	20			
<ul style="list-style-type: none"> <li>• <b>Representation of Design</b> <i>e.g. Choice of sample area, translation of design into glass. Does the sample sell the vision?</i></li> </ul>	20			
<b>Sub-total</b>	40	<b>Sub-total</b>		
Seminar discussion? <input style="width: 30px; height: 20px;" type="checkbox"/>				
	<b>Total</b>	<input style="width: 60px; text-align: center;" type="text" value="100"/>	<b>Total</b>	<input style="width: 60px; text-align: center;" type="text"/>
<b>Judge's feedback comments:</b> Please enter on the reverse side.				

## Request for Supply of Standard Panel Ref B26 (Black) and Entry to Exhibition at The Stained Glass Museum, Ely

<b>Full Name:</b>	
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<i>Please select Option 1 or 2. If selecting option 1 please also select option a) or b):</i>		<b>Tick option</b>
<b>1.</b>	<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 <span style="border: 1px solid black; padding: 2px 10px;">£</span></p> <p><i>The Stained Glass Museum will arrange insurance cover as per Section 13</i></p> <p><b>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.</b></p>	
	<p>a) My panel is for sale during exhibition at the retail price of <span style="border: 1px solid black; padding: 2px 10px;">£</span></p> <p><i>Please note we recommend retail prices of £300-£500. 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>	
<b>2.</b>	<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 £20.</p>	

**Your address and contact details for delivery of frame:**

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

<b>Address</b>			
<b>Mobile</b>		<b>Landline</b>	
<b>Email</b>			

I enclose a cheque, made payable to the ‘Worshipful Company of Glaziers’, for the sum of £20.

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.