

## Helpful Hints to Smooth Your Grant Application with the Glaziers Trust

**These notes are geared primarily towards the conservation of art-historically significant stained glass. However, for new artwork, please note items no.2, 3, 6 and 9 (below).**

1. Please ensure that your application form is countersigned by your chosen conservator (thus authorising the circulation of your conservator's report for the purposes of fund-raising).
2. The format of the application form is intended as a **succinct** summary of your case. However, do include additional information, where you believe relevant, as appendices in support.
3. Do err on the moderate side in the amount of grant you wish to claim. Thus, the overhaul of a large glazing scheme in its entirety, or the commissioning of a complex new scheme of artwork, may well be beyond the capacity of the Trust, and would moreover deplete what we could offer to other, equally deserving applicants. **Wherever possible, we would seek to support the neediest cases, e.g. those windows prioritised by your conservator as most in need of attention, or a single new artwork.**
4. In most cases, your conservator's recommendations will likely be straightforward and uncontroversial. However, for more complex cases, it is to your advantage that your chosen conservator rehearses with you **all** the various (and not just their preferred) options, and sets out the full reasoning in their report. This saves you time-consuming correspondence with the Trust, as we seek further clarification on what may at first sight appear as ill-thought through or potentially controversial proposals.
5. **Your conservator's recommendations should address the specific conservation needs of the glass, rather than offer a set of generalised solutions** (applicable anywhere anytime but likely not relevant to your case).
6. Good clear photographs of the window(s) to be conserved with a location plan, or for new commissions, good clear images of the proposed artwork with plans and elevations of the intended location, will aid the understanding of your application. However, where large image files may prove unwieldy for electronic submission, do please contact our Secretary, as it may be possible to set up transmission *via* separate mailings, DropBox, WeTransfer, etc.
7. Wherever possible, documentary and/or archival information concerning your windows will aid the understanding of your application. However, we understand that the art-historical appreciation of stained glass is a highly specialised field and that the literature on the subject (and especially for the eighteenth and nineteenth centuries) is often quite sparse. **The Trust therefore encourages your seeking the advice of our expert panel in advance of any application; do please contact the Secretary at the address supplied.**
8. The glass, lead network and other metalwork (or otherwise) supports should be considered holistically together. Moreover, the back (outside) of a stained glass window can be quite as interesting (or revealing of its condition) as the front (inside). Thus glass paints (enamels) were as frequently applied to the back of the glass as to the front, e.g. for special effects (as often seen during the later Middle Ages) or to tone down overly transparent glass (as on many early-nineteenth century windows).

9. The Trust's expert members need to establish in advance that the work proposed will be of an appropriate standard. **Therefore, grant awards cannot ordinarily be made for work already in progress.**