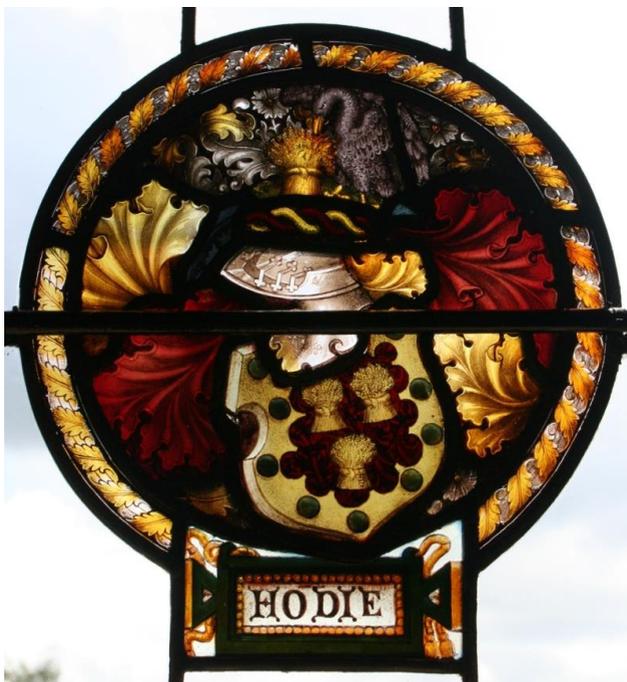


The Kempe Trust

Registered Charity No. 1014062



Annual Report 2014

Chairman's Report

Adrian Barlow

Welcome to this, the first Annual Report of the Kempe Trust. It has been a measure of the commitment shown by former members of the Kempe Society that so many have chosen to become supporters of the Kempe Trust, and the Trustees were delighted to welcome over thirty supporters to Lichfield Cathedral on 14th June. At the meeting held after lunch that day, there was discussion about whether or not the supporters should be formally named the Friends of the Kempe Trust. After a full discussion it was, however, decided to continue using the less formal term since the alternative, Friends, might have suggested a fully constituted association, and this was no one's intention.

The Kempe Trust exists, first, 'to assist and facilitate the maintenance and preservation, through grant aid, of the work of the C E Kempe Studios carried out between 1865 and 1907 and of C E Kempe & Co Ltd carried out between 1907 and 1934'. It continues to receive enquiries and requests for grant aid, and at its AGM approved an application for grant aid to conserve two Kempe windows in the church of St Philip and St James, Leckhampton, Gloucestershire. It's worth reminding supporters and anyone wishing to make an application in the future that the Trust's resources do not allow it to make more than 'pump-priming' grants – usually in the order of £1000. That said, it is also a major objective of the Trustees to increase the endowment of the Trust, so that in future it may be possible to make more grants and/or grants of a higher value.

The second aim of the Trust, as stated on the Kempe Trust website, is 'to increase knowledge and appreciation of the work of the C E Kempe Studios and C E Kempe & Co Ltd'. The website is an increasingly important resource here, and plays an important part in the Trust's strategic aim: to ensure that the Kempe Trust is recognized and acknowledged as both a competent authority and an interested party, to be consulted whenever any part of the

Kempe legacy is under discussion or threat. There is at present one key situation where the Trustees have rightly become involved: the plans by Lindfield Parish Church (where Kempe himself was formerly churchwarden) to melt down and recast the three bells donated by Kempe in 1887 to mark the Golden Jubilee of Queen Victoria's reign. A fuller update on this is given by Nicholas Rowe later in this Annual Report.

The Trust continues to monitor the whereabouts of Kempe glass and furnishings, adding material where possible to the Kempe Archive. It remains an ambition ultimately to place the Archive for which the Trust currently acts as guardian in an institution where it can be properly conserved and made available to the public. Ideally this might be the Victoria and Albert Museum, which already possesses the largest extant collection of Kempe drawings. In this connection, it has been very good to welcome as a new Trustee someone with a very close personal stake in the Kempe story, Tom Kemp Evans, whose father Douglas was one of the original Trustees when the Trust was established in 1992. We have also been very pleased to welcome Elizabeth Simon to the Trustees. Former members of the Kempe Society will remember that Elizabeth and her husband have been long-standing and enthusiastic members who have always played a full part in the Society's activities; Elizabeth brings to the Trustees considerable experience of working on and with Diocesan Advisory Councils. Indeed, as Chair, I am confident that the Trustees are now better equipped than ever to fulfill the aims of the Trust as described above.

Finally, I should like to add that the post of Chair of the Trustees is held for one year in the first instance, renewable for one further year. I therefore look forward to meeting supporters again at a meeting to be held during the summer of 2015, and am very grateful for the offers of help with organizing the next Supporters Day that the Secretary has already received.

Treasurer's report

John Shaw

The Kempe Trust was founded in 1992, and from that date the trustees have been building up the working capital in order to make grants for the preservation of Kempe stained glass and other items. Funds have been received from grant making trusts, individual donations and legacies, gift aid and the proceeds of sale of publications etc. by the Kempe Society. In the 'good times' the Trust also earned useful interest on its capital.

The trustees would like to thank all the individuals who have made donations to the Trust over the years and to the thoughtfulness of those who left legacies. The trustees are also very thankful to the members of the Kempe Society who have transferred their annual Kempe Society membership subscription as a donation to the Kempe Trust, especially as many have greatly increased and Gift Aided their donation.

The Trust's financial year ends each December 31st and as at 31/12/13 the Trust had built up gross capital of £48,949. In 2000 the Trust made an important loan to the Kempe Society for the printing and publication of *The Corpus of Kempe Stained Glass in the UK and Ireland*. The loan was £6,543 and by the end of 2013 the majority had been repaid through the sale of the *Corpus*. Subsequent to this Report, the loan has now been fully repaid.

In 2007 the trustees made their first grant, and from 2011 have made regular grants. These grants are detailed in another article in this Report. After deducting for these grants the net capital as at 31/12/13 was £41,802. To ensure we retain sufficient working capital the trustees have agreed to make grants of up to £1,000 per annum, though this will be increased when funds permit.

THE KEMPE TRUST
FINANCIAL REPORT FOR THE YEAR ENDED 31/12/13

£	<u>BALANCE SHEET AS AT 31/12/13</u>	£
2012		2013
	<u>Capital & Reserves</u>	
42,527	Opening Capital	42,119
-408	Add Excess of Income over Expenditure	645
42,119	Capital as at 31/12/13	42,764
	<u>Represented By</u>	
110	Current Account - Santandar	419
1,047	Current Account - CAF Cash	4,266
30,000	Deposit Account - CAF 12 Bond	30,000
10,000	Deposit Account - CAF 90 Day Notice	7,117
		41,802
1,015	Loan to Kempe Society B/fwd	962
53 (£6,543)	Repayment	0
962	Balance	962
42,119		42,764

INCOME AND EXPENDITURE ACCOUNT
for the Period 01/01/13 to 31/12/13

£	<u>INCOME</u>	£	£	<u>EXPENDITURE</u>	£
2012		2013	2012		2013
0	Book Sales	0	1,000	Grant: Christ Church - Coldharbour	250
0	Kempe Society Stall	0		Transfer of Commission Records	480
0	Donations	0		to CD	
209	Interest	966			
283	Covenants	284			
0	Covenant Tax Claim	0			
100	Uncovenanted Gifts	125			
592	TOTAL INCOME	1,375	1,000	TOTAL EXPENDITURE	730
408	Excess of Expenditure over Income			Excess of Income over Expenditure	645
1,000		1,375	1,000		1,375

REPORT

1 Covenant tax claims are not made every year. A claim was made in 2011 for the years 2006 to 2011

2 Interest is accounted for as received

3 In 2000 it was agreed by resolution of the Trustees that a loan would be granted to the Kempe Society as an interest free loan for the sole use towards the costs of producing the book 'The Corpus of Kempe Stained Glass in the United Kingdom and Ireland'. The loan to be repaid out of the proceeds of sale of the book.
The amount of the loan was £6,543 of which £5,581 has been repaid leaving a balance of £962

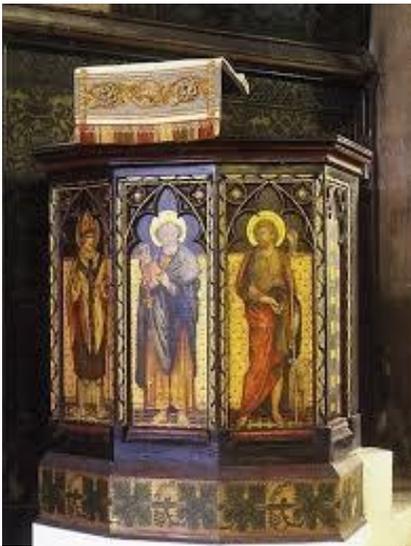
4 CAF Cash is an instant access account and currently returns an interest rate of 0.1%
CAF Platinum account is a 6 month notice deposit account returning an interest rate of 1.2%
CAF 12 Month Bond returns an interest rate of 2.85%
CAF 90 Day Notice returns an interest rate of 1.70%

Grant disbursements 2007-2014

Since the formation of the Kempe Trust in 1992 the following grants have been made. Those illustrated below are marked with an asterisk. The loan to the Kempe Society has now been fully repaid.

Loan to Kempe Society for publication of the <i>Corpus</i>	£6,543.00
Pulpit Conservation at All Saints Church, Cambridge*	£2,200.00
Plaque for above	£485.00
Ovingdean Hall School “Blue” Plaque*	£250.00
Window Restoration at St Bartholomew Much Marcle*	£1,000.00
Wall painting conservation at St Mark Staplefield*	£1,500.00
Commission registers to CD	£400.00
Minor repairs West Window, Christ Church Coldharbour	£250.00
Glass protection at SS Philip & James, Leckhampton*	£1000.00





Left: St Bartholomew, Much Marcle, Herefordshire glass restoration. Top: St Mark Staplefield Sussex – wall paintings – before and after conservation. Lower left: All Saints, Cambridge, pulpit conservation. Lower right: Protection of 1881 glass at St Philip & St James Leckhampton, Gloucestershire. Bottom right: Ovingdean Hall School, Sussex plaque.

Kempe and Lichfield Cathedral

The following is a summary of the lecture given by Adrian Barlow at this year's Kempe Trust Supporters' Day at Lichfield, 14th June 2014.

Lichfield Cathedral has particular resonance for anyone interested in Charles Eamer Kempe. There are several cathedrals at home and abroad in which his work and achievement can be celebrated: Bombay, for instance, where some of his very first commissions are to be found, or Chester, Edinburgh, Winchester, Gloucester and Southwark. Hereford boasts the largest window ever produced by the Kempe Studio; Chichester contains the fine memorial designed for him by John Lisle. But for the range, quality and diversity of work - glass, sculpture, memorials, textiles and furnishings - Lichfield stands apart.

Its significance for Kempe himself is revealing. An enigmatic message from 1898 in the Old Place Guest Book suggests a significant meeting at the Cathedral some twenty years earlier between Kempe and the then newly-installed Bishop of Lichfield, Dr William MacLagan, later to be Archbishop of York. Signing the Guest Book in Kempe's home, the Archbishop adds a note about a 'memorable day' at Lichfield in 1878. Did they discuss what Kempe could do for the Cathedral, perhaps particularly for the Lady Chapel - at that time still filled with plain glass? It is tempting to think that they discussed the Renaissance Flemish glass the Cathedral had long had in storage - how it could be restored and by whom. Kempe's direct involvement in Lichfield would have to wait until the 1890s.

The results of this movement beyond the late Gothic style with which Kempe is chiefly associated can be seen spectacularly at Lichfield. The three-light easternmost window of the S choir aisle depicts the apostles Peter and John healing the lame man at the Beautiful Gate. It's a conventional enough subject but the treatment Kempe gives it here is almost operatic: across three lights nineteen figures are dispersed around a setting radically different from what one expects in a Kempe window. Staircases, galleries, barley-sugar twist columns, Roman arches and arcades, deep perspectives: all of

these create a sense of the Renaissance already in full swing. In the bottom right-hand corner, two patrician figures, richly clothed, are so deep in conversation about some business matter (one of them holds a rolled parchment) they ignore the action of the scene altogether. On the other side of the scene a young scholar, book in hand, leans on the bannister of the staircase and gazes intently at the drama. The bannister on the other side is draped with a blue cloth solely, one suspects, to enable the white face and raised arm of the lame man to show up against the otherwise white marble of the staircase. This is not a large window, but it is masterly, and Kempe signs it prominently with this shield emblazoned with three wheat sheaves (garbs). Nor is this all: Alfred Edward Tomblason is allowed his own monogram, too, which he embellishes with a discreet knot of twine binding the letters A and E around the central T.

Kempe's most spectacular work in the Renaissance idiom, however, can be seen in his restoration and re-assembling of the Flemish glass in the NW window of the Lady Chapel. This window, currently undergoing restoration by Keith Barley along with the rest of the Lady Chapel windows, is believed to be the only window in the entire Corpus in which Kempe included his name in full in the inscription:

<p>This glass, bearing the Arms of the Kingdom of Arragon, believed to have been brought from the Low Countries after the violence of the French Revolution, and for many years left in London, unknown and forgotten, was purchased at the charges of Albert Octavius Worthington of Maple Hayes, (Charles Eamer Kempe renovating the same) and here set up to the glory of God and the adornment of this Church, AD 1895.</p>

Worthington was a former High Sheriff of Staffordshire and a partner in the brewing firm, Worthington's of Burton on Trent. But while he was certainly one of the Cathedral's most generous benefactors at this time, the whole redecoration and re-ordering of the Lady Chapel was the initiative of the then Dean of Lichfield, Dr Herbert Mortimer Luckock.

Before becoming Dean, Luckock had been Principal of Ely Theological College and Canon of Ely Cathedral; and, even earlier in

his ministry, Vicar of the newly built All Saints, Jesus Lane, Cambridge (consecrated 1865). It was here that he had first met Kempe, who was then working as assistant to the architect George Frederick Bodley. The importance of All Saints in the development of Kempe's career cannot be overestimated; indeed, it is recorded on a plaque placed in the church by the Kempe Trust in 2007, the centenary of Kempe's death. But perhaps the most significant, if unexpected, legacy of his involvement in the decoration and furnishing of All Saints is to be found at Lichfield. As soon as Luckock became Dean, he commissioned Kempe to fill the Cathedral's great Perpendicular South Transept window with stained glass, along with the other windows in that Transept; at the same time Kempe was asked to reorder and decorate the former Sacristy (now known as the St. Chad's Head Chapel), to complete the stained glass scheme in the South Choir aisle and in the Chapter House, to provide a red frontal for the High Altar, a reredos for the altar in the Lady Chapel, communion rails and a sequence of three brass memorial plaques in different locations around the building.



Much of this work is, of course, instantly identifiable: the great Tree of the Church window in the South Transept is surely Kempe's greatest achievement on a grand scale. On a bright afternoon, the confidence of the overall composition and the vibrant deep colours of the design can make an overwhelming impression; but so can the cheerful and almost gaudy little angel musicians in the St Chad's

Head windows, and the astonishingly detailed window in the S Choir aisle depicting the post-Civil War restoration of the Cathedral under Bishop Hackett. (See above)

Such work is immediately recognizable as coming from the Kempe Studio. But other commissions, both large and small scale, are less easily identified. The visitor entering the Lady Chapel from the S Choir aisle may easily overlook a discreet wooden memorial panel recording the names of the donors of the ten figures of women saints and martyrs who fill the niches of the Lady Chapel. Each one was carved by Messrs Farmer and Brindley in London, and each one was given in memory of a named individual. This scheme was devised by Kempe and Luckock together, but had great personal significance for Luckock himself. The memorial panel records that Herbert Mortimer Luckock gave the image of St Faith in memory of his brother, and that his daughters gave the image of St. Margaret in memory of their mother, Margaret Emma Luckock. Margaret Luckock is also commemorated in a fine memorial in Ely Cathedral, and it is therefore neither surprise nor coincidence, that the figure in the niche directly above the Lichfield panel should be of St Ethedreda, the foundress of Ely Cathedral, and that she should be shown in Kempe's compelling design standing beside a large-scale relief image of the West front of the 'Ship of the Fens' itself. (See above)



When the restored Herkenrode glass is re-inserted next year it is likely to become a magnet drawing visitors and pilgrims to Lichfield's Lady Chapel, one of the most beautiful spaces in any English cathedral. Dr Luckock's role in the decoration of the Chapel and of the whole cathedral is easily overlooked today.

Kempe himself had died two years before his friend, the Dean. His career owed much to Luckock's patronage, but it is no exaggeration to say that Luckock was equally indebted to Kempe: together the two men transformed Lichfield, filling it with some of the finest English religious art and craftsmanship to be found anywhere.

Lindfield Bells

Nick Rowe

The Trust is most concerned about proposals publicised by All Saints' Lindfield that would appear to put Kempe heritage in the church in jeopardy, specifically the melting down of the three bells which bear the Kempe mark.

Proposals: All Saints' Lindfield is proposing, as part of more widespread works, to carry out a 'Bell Project'. This project is to remove all the existing nine bells; the four dating from 1887 are to be melted down to provide the metal to make a new peal of eight bells to be cast at the Whitechapel Bell Foundry; the older five bells are to be hung high above the bell chamber in the lower part of the spire, where they will be used only for clock chimes.



The scope of All Saints' Lindfield proposals is described in leaflets and on their website www.allsaintslindfield.org/aspire as "ASPIRE – All Saints' Church Development Project". It includes repairs and internal re-ordering of the church, and the construction of an annex as well as the installing of the new peal of bells.

The 1887 Bells: In 1887 four new bells were cast and hung to celebrate the Golden Jubilee of Queen Victoria. The All Saints' Lindfield leaflet "New bells to celebrate HM The Queen", describes the present proposals for a new peal, and does make reference to the 1887 bells and the older bells dating back to 1575. However, no reference is made to the fact that three of the four 1887 bells bear the wheatsheaf mark of Charles Eamer Kempe.**Kempe and Lindfield:** Charles Eamer Kempe has strong links to Lindfield. He was born of a Sussex family, and in 1875 purchased

Old Place in Lindfield, which he restored and extended and where he lived until his death in 1907. In the years leading up to the Golden Jubilee he was a leading fundraiser for the church, and made the original suggestion for a new peal of bells to mark the celebrations.

Kempe's heritage: The majority of Kempe's heritage is stained glass, for which the *Corpus* provides a useful record. There are fewer records of the church decoration or the furnishings and fabrics with which he was involved. The significance of the bells at Lindfield is that they are unique, none other bear his mark and demonstrate his links to Lindfield.

So far: Despite an appeal launched to complete the raising of the estimated £200,000 required to carry out the Bell Project, no formal applications have yet been made; however, it would be normal for informal discussions to have taken place with the DAC and



consultees. The next stage in the 'faculty consent' process is that a Formal Application would be made to the DAC. The Trust has written to the DAC to confirm that it does wish to be consulted at this stage and have our concerns taken into account.

The decision of the DAC is a 'recommendation' rather than a decision, and is followed by a 28 day public notice period. Subject to any objections, the 'faculty petition' will then be submitted to the Chancellor who is the final arbiter. The Trust has written to the Chancellor to confirm that it does wish to be a 'consultee'. During this process, the Trust hopes that it will be invited to discuss the project with All Saints', and see the Bell Advisor's Report. The Trust sincerely hopes that an acceptable solution can be found. Follow progress on the Kempe Trust website.

From the Secretary

Philip Collins

Trust Supporters will be interested to learn that of the 179 fully paid-up members of the Kempe Society at its closure last Christmas 2013, 99 have transferred their annual subscriptions to the Kempe Trust - 72 of these by gift aid. If you are in touch with any former members of the Kempe Society who have not become Supporters, do please encourage them to join us, the more that do so, the better we can operate as a charitable trust and the more new faces we can recruit the better for the long term prospects of the Trust. The most effective way to keep in touch with the Trust's activities is via our website – www.thekempetrust.co.uk – here you will find current news, goods for sale etc. as well as being able to read Adrian Barlow's Kempe blog. You can respond and post comments about this and we hope that you will do so.

We are mindful that we may not have every Supporter's current email address. Therefore we ask you ALL upon receipt of this Report to send an email (if applicable) to update our records and to notify us if you wish to receive future Annual Reports in e-form (a choice that would be a welcome reduction in the Trust's admin costs!). Please add our email address, info@thekempetrust.co.uk to your list of contacts. Note that the "thekempetrust" is all one word.

With the retirement of John Vigar, the Kempe Trust is seeking a replacement Photographic Curator to oversee and manage the collection and expansion of the Trust's archive of Kempe window images. To date there are 3761 images in the archive which is made up of:

- 8 x A4 box files of 6x4 photos
- 1 x Annotated *Corpus* referencing the images
- 3 x ring folders of 35mm slides
- 3 x plastic files of 35mm slides
- 1 x box miscellaneous papers/photographs

If you are interested in undertaking the position of Photograph Curator please contact the Secretary at the address below.

Items available for purchase

● **NEW** *The Kempe Mark* by Philip Collins. Off-print of article about the Kempe logos in *BSMPG Journal* @£4 ● **NEW** *The Wheatsheaf* Nos1-100, newsletter of the former Kempe Society in Pdf format on CD @ £10 ● Kempe Trust Tie @ £6 ● *Such Coincidences* by Margaret Stavridi £2.50 ● *The Corpus of Kempe Stained Glass in the UK and Ireland* 369pp 4b&w illustrations £22 All prices include postage. Cheques should be made payable to: The Kempe Trust and sent to 41 York Avenue, Crosby, Liverpool, L23 5RN.

If you have any stained glass or related publications for sale and would like to have them included on the Trust Shop section of our website please contact the Secretary.

The Trustees of the Kempe Trust



Adrian Barlow



Philip Collins



Tom Evans



Nick Rowe



John Shaw



Elizabeth Simon

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