



THE STAINED
GLASS MUSEUM

Collections Development Policy



Name of museum:

The Stained Glass Museum

Name of governing body:

The Stained Glass Museum (charity no. 1169842).

Date on which this policy was approved by governing body:

26 June 2023.

Policy review procedure:

The collections development policy will be published and reviewed from time to time, at least once every five years.

Date at which this policy is due for review:

June 2028.

Arts Council England will be notified of any changes to the collections development policy, and the implications of any such changes for the future of collections.

1**Relationship to other relevant policies/
plans of the organisation:****1.1** The museum's statement of purpose is:*Our Vision:*

The national centre for enjoying and understanding stained glass through storytelling, creativity and research.

Our Mission:

To share with everyone the cultural and artistic importance of stained glass.

1.2 The governing body will ensure that both acquisition and disposal are carried out openly and with transparency.**1.3** By definition, the museum has a long-term purpose and holds collections in trust for the benefit of the public in relation to its stated objectives. The governing body therefore accepts the

principle that sound curatorial reasons must be established before consideration is given to any acquisition to the collection, or the disposal of any items in the museum's collection.

- 1.4 Acquisitions outside the current stated policy will only be made in exceptional circumstances.
- 1.5 The museum recognises its responsibility, when acquiring additions to its collections, to ensure that care of collections, documentation arrangements and use of collections will meet the requirements of the Museum Accreditation Standard. This includes using Spectrum primary procedures for collections management. It will take into account limitations on collecting imposed by such factors as staffing, storage and care of collection arrangements.
- 1.6 The museum will undertake due diligence and make every effort not to acquire, whether by purchase, gift, bequest or exchange, any object or specimen unless the governing body or responsible officer is satisfied that the museum can acquire a valid title to the item in question.
- 1.7 In exceptional cases, disposal may be motivated principally by financial reasons. The method of disposal will therefore be by sale and the procedures outlined below will be followed. In cases where disposal is motivated by financial reasons, the governing body will not undertake disposal unless it can be demonstrated that all the following exceptional circumstances are met in full:
 - the disposal will significantly improve the long-term public benefit derived from the remaining collection
 - the disposal will not be undertaken to generate short-term revenue (for example to meet a budget deficit)
 - the disposal will be undertaken as a last resort after other sources of funding have been thoroughly explored
 - extensive prior consultation with sector bodies has been undertaken
 - the item under consideration lies outside the museum's established core collection

2

History of the collections

The Stained Glass Museum's core collection of stained glass windows were rescued in the 1970s and 1980s from redundant churches across the British Isles. The museum's founding Trustees and first Curator, Martin Harrison, were principally involved in identifying and rescuing Victorian and Edwardian stained glass windows from such churches during a time when appreciation of post-medieval stained glass was at its lowest ebb, and this role continued under the succeeding administrator Tony Rose.

From its inception The Stained Glass Museum's mission was to rescue, display and preserve such windows for future generations, and raise public awareness of the art form. Under successor curators Carola Hicks, who joined the museum in the late 1980s, and then Susan Mathews in the 1990s and 2000s, the collection slowly evolved to incorporate a wider range of stained glass from all periods. Important examples from the 13th, 16th, 17th, 18th and late-20th centuries were acquired during these decades, as gifts, bequests or purchases.

In the last 20 years, the collection has continued to evolve with several additional significant stained glass windows, both medieval and modern, acquired by gift, purchase and bequest. In recent years efforts have focused on collecting 20th and 21st century stained glass. The museum's permanent collection of stained glass has always been supplemented and enhanced through loans from private individuals and public organisations including the Victoria and Albert Museum. Designs, cartoons, tools, and glass materials have been acquired at various points since 1975, and many of these items have been acquired following the sale or closure of stained glass studios.

In the last 10 years, several long-term loans have been converted to gifts.

3

An overview of current collections

The Stained Glass Museum's accessioned collection can be broadly broken down into three categories: - Stained Glass; Preparatory Designs, Cartoons and Maquettes; and Tools, materials and other objects. The non-accessioned collections are formed of the library and picture resources.

3.1 Stained Glass

The Stained Glass Museum's collection encompasses representative stained glass panels and windows from the 13th-century through to the present day, from both religious and secular settings from all parts of the British Isles. The chronological range and scope of its collections ranks it amongst the most significant collections of stained glass in the world.

The collection includes approximately 900 individual stained glass panels of

varying size, including autonomous panels. Some of these panels are part of larger windows, and the collection includes approximately 500 different stained glass windows, some of which are entirely complete and others which represent the most part of a window, with some fragments missing. The collection also includes representative stained glass panels by international artists from Europe and the USA that demonstrate significant stylistic, technical or architectural developments.

In addition to the many completed stained glass panels and windows, the museum has approximately 350 smaller pieces of stained and painted glass, fragments and samples of clear and coloured glass, many of which came from stained glass studios or glassmaking factories.

The Stained Glass Museum owns a small but significant selection of stained glass panels from the medieval period, including key works from the 13th, 15th and 16th centuries. This collection of medieval glass is supplemented by loans. Stained glass from the 17th through to the early 19th centuries forms a smaller but representative part of the collection, reflecting the reduced production of stained glass in this period. The major strength of The Stained Glass Museum's collection compared to other comparable collections is its post-medieval collection of stained glass panels and windows, especially those made 1840-1960, which reflects well the enormous quantity and diversity of stained glass windows made in this period.

3.2 Preparatory Designs, Cartoons, Maquettes

The Museum has a small but significant collection of approximately 300 preparatory designs, maquettes, cartoons and cut-lines relating to 19th- and 20th-century stained glass made by individual artist-craftsmen as well as large commercial studios. Most of these objects are works on paper, although some of the maquettes are three-dimensional models made using plastic or resin. These objects reveal the various artistic processes involved in the design and making of stained glass.

3.3 Tools, materials and other miscellaneous objects

Tools and materials related to the design, manufacture, recording and conservation of stained glass windows make up approximately 300 objects in total. Many of these items are tools used to blow, form, colour, cut and shape glass; brushes and utensils used to apply and remove paint and decorate the surface of the glass; fix or fire painted glass; or tools used to mould, mill, cut and solder lead and fix panels. Most of these items date to the 19th and 20th centuries and were acquired from glassmaking factories or stained glass studios both large and small. In addition a small number of items relate to the recording or conservation of stained glass, e.g. sketches of stained glass in situ, rubbings, or photographs.

3.4 Non-accessioned collections

In addition to its accessioned collection The Stained Glass Museum also has the following non- accessioned collections (not covered by this policy, but relevant to understanding the museum's current collections):

- *A library resource of over 3,500 books, pamphlets and articles relating to the history, techniques and conservation of stained glass, as well as the study of glass art, architecture, decorative arts, heraldry and iconography. The library is catalogued separately to the accessioned collection and accessible to visitors by prior appointment.*
- *A slide library of over 32,500 slides, together with postcards and photographs of stained glass windows, many of which were acquired from leading scholars.*
- *A handling collection of tools, materials and stained glass, which is used as a learning resource for visiting groups and during learning outreach sessions. The handling collection is labelled and catalogued separately to the accessioned collection.*

4

Themes and priorities for future collecting

The Stained Glass Museum aims to collect in the following areas:

4.1 Stained Glass

Stained glass panels of all periods, especially artists, themes, techniques or geographical areas not already represented in the collection. Specifically, the museum seeks to acquire examples which help develop our understanding of the social, technological and architectural contexts in which stained glass was made, and/or which are deemed to be representative and/or interesting examples of their type/period which tell us about the lives and beliefs of those who they were made for and those who made them, or that illustrate relevant themes of the period.

Since the Stained Glass Museum seeks to display and interpret stained glass to the widest possible audiences and in the widest possible context, it seeks to acquire panels which highlight the relationship between stained glass and other related arts such as architecture, painting, sculpture, tiles and mosaics, and which reveal the varied application of stained and architectural glass in a variety of religious and secular settings across history.

The focus of the museum's existing collection is the British Isles and Northern Europe; however, it is by no means limited to these parts and seeks to improve its international holdings, to exhibit works from across the world.

Particular reference is made to the following chronological periods:

4.1 a. Medieval stained glass (c.700-c.1500)

Medieval stained glass from the British Isles and Europe, representing themes, techniques or geographical areas not already represented in the collection. The Stained Glass Museum recognises that works from this period rarely become available, but should an opportunity arise, the Museum will seek to develop its permanent collection of medieval stained glass, or examples of other types of glazing from the Middle East and North Africa.

4.1 b. Stained glass c.1500-c.1660

Few stained glass windows were commissioned in the post-reformation era in Great Britain, and the Civil War brought about further destruction. The late-medieval and Renaissance period is currently inadequately represented in the collection. The Stained Glass Museum wishes to address this by collecting high quality examples of 16th and 17th century stained glass made in Great Britain and across Northern Europe which demonstrate the changing styles, techniques and artistic influences during this period. In particular, the museum recognises the technological advances made during this era, including the development of the diamond glass-cutter and the influence of new printmaking technologies on the circulation of images and design sources for stained and decorative glass.

4.1 c. Stained glass c.1660-c.1830

A handful of significant British glass-painters continued to make stained glass during the later seventeenth and eighteenth centuries, but only a few Stuart and Georgian panels are currently represented in the museum's collection. The Stained Glass Museum recognises the high-quality enamel glass-painting techniques evident in many productions of this era, and seeks to acquire examples from across Britain and also wider Europe (especially Germany and Switzerland) which would enhance its existing collection.

4.1 d. Stained glass c.1830-c.1900

Much stained glass was produced in this era, not only in Europe but also in North America and Australasia. The Stained Glass Museum would like to augment its current collection of British stained glass by acquiring characteristic works by significant international artists and firms not already represented, as well as diversifying its existing collection to include representation of local and amateur stained glass artists of interest. In addition, the Museum seeks to acquire works which reveal the new techniques and technologies in this industrial period, such as copper foiling, cloisonné, the use of slab glass, machine-rolled, and moulded pressed glass, and examples of which demonstrate the relationship between stained glass,

photography and printing technologies.

4.1 e. Stained glass, c.1900-c.1945

This is an area in which the museum's existing holdings are very small and almost exclusively focused on Great Britain. The museum seeks to diversify its existing collection through the acquisition of examples of stained glass in the international Art Nouveau, Art Deco and other Classic Modernist and Expressionist styles, should they become available.

4.1 f. Post-war stained glass, c.1945-c.1980

Twentieth-century stained glass, especially in post-war Great Britain is a growing area of academic interest in which the museum would like to develop its holdings. The Museum seeks to acquire panels which represent new themes and approaches to stained glass, as well as specific stylistic and technical developments, in this period. The Stained Glass Museum recognises the influence of international artists upon the development of post-war stained glass, and the emergence of modern styles such as abstraction and abstract expressionism.

4.1 g. Contemporary stained glass, c.1980-present.

As the only museum of stained glass in the UK, the Stained Glass Museum seeks to acquire examples which reveal the evolution of stained glass in more recent decades, and the state of the art today. As a key priority the Museum will seek to develop its contemporary stained glass collection by acquiring representative works by leading contemporary artists, and especially those which demonstrate significant innovations in approach, subject, and/or technique. In particular the museum will seek examples which demonstrate the diversification of stained and architectural glass and the incorporation of modern techniques including laminated glass, kiln-formed glass, and screen-printing techniques.

4.2 Preparatory Designs, Cartoons, Maquettes

Designs, cartoons, maquettes and models are an important part of the stained glass making process. As such, The Stained Glass Museum seeks to acquire representative works which reveal the design and preparation stages of making stained glass windows. In particular, the Museum seeks to collect preparatory artworks which relate to stained glass panels or artists already represented in the collection, or to windows of special artistic, national or international significance which remain in situ.

4.3 Tools, materials and other miscellaneous objects

The Stained Glass Museum aims to collect representative examples of the tools and raw materials used to make stained glass throughout history, including tools used for glass making, shaping and cutting, painting, leading, cementing and fixing. In addition, where they illustrate techniques

and processes of glassmaking and the crafts of stained glass, samples of coloured and painted glass, lead sections, matrices and ferramenta will also be collected.

4.4 Archaeological fragments

As a general policy the museum does not collect excavated or archaeological glass fragments, unless they are deemed to be of special significance, or directly related to existing collections.

4.5 GENERAL CRITERIA

When considering potential acquisitions, the Museum will consider the following criteria:

- 4.5 a.** *The Museum seeks to represent all significant developments in the art and craft of stained and architectural glass. In particular, it seeks to collect objects of significant artistic, historic or technical interest, and/or societal/cultural relevance which relate to stained glass in the British Isles, or where appropriate international examples which have had an important influence upon the development of stained glass throughout the world.*
- 4.5 b.** *Because The Stained Glass Museum has no in-house conservation resources it will, in general, acquire only objects which are in good or excellent condition. In exceptional circumstances objects which are in poorer condition may be acquired provided (i) resources are sought to carry out the necessary conservation work; and (ii) they are important acquisitions of a type otherwise unlikely to become available.*
- 4.5 c.** *The Stained Glass Museum will only collect objects for which suitable exhibition and/or storage facilities are available.*

Future decisions on acquisitions will reflect the following conditions:

- 4.5 d.** *The Stained Glass Museum's on-site store offers good quality storage space for stained glass panels which can be easily accessed, although there is limited room for further acquisitions.*
- 4.5 e.** *The Stained Glass Museum's off-site stores offer good quality storage space for works on paper and other miscellaneous objects.*
- 4.5 f.** *The Stained Glass Museum has only modest financial resources for purchases in the art market. For all acquisitions, financial assistance must be sought from individual donors and external bodies such as the Museum Friends' organisation, the V&A Purchase Grant Fund or The Art Fund.*

5

Themes and priorities for rationalisation and disposal

- 5.1 The museum recognises that the principles on which priorities for rationalisation and disposal are determined will be through a formal review process that identifies which collections are included and excluded from the review. The outcome of review and any subsequent rationalisation will not reduce the quality or significance of the collection and will result in a more useable, well managed collection.
- 5.2 The procedures used will meet professional standards. The process will be documented, open and transparent. There will be clear communication with key stakeholders about the outcomes and the process.
- 5.3 *The Stained Glass Museum considers objects for rationalisation and disposal on a case-by-case basis under the following criteria:*
- 5.3 a. *Duplicates exist amongst the collection;*
 - 5.3 b. *The object is in need of care/conservation that cannot be provided by the museum;*
 - 5.3 c. *The object has never been on display and is unlikely to be placed on display.*
 - 5.3 d. *Public benefit will be better served by the object being transferred to another organisation, where it is more available, or where it's purpose is better served, e.g. returned to its original context.*

6

Legal and ethical framework for acquisition and disposal of items

- 6.1 The museum recognises its responsibility to work within the parameters of the Museum Association Code of Ethics when considering acquisition and disposal.

7

Collecting policies of other museums

- 7.1 The museum will take account of the collecting policies of other museums and other organisations collecting in the same or related areas or subject fields. It will consult with these organisations where conflicts of interest may arise or to define

areas of specialism, in order to avoid unnecessary duplication and waste of resources.

7.2 Specific reference is made to the following museum(s)/organisation(s):

UK Institutions:

- *The Victoria and Albert Museum, London*
- *Glasgow Museums, especially The Burrell Collection, Glasgow*
- *Birmingham Museum and Art Gallery, Birmingham*
- *National Museum of Glass, Sunderland*

International Institutions:

- *The Corning Museum of Glass, Corning, USA*
- *The Metropolitan Museum of Art, especially the Cloisters, USA*
- *Linnich Glasmalerei Museum, Germany*
- *Vitromusee Romont, Romont, Switzerland*
- *Cite du Vitrail, Troyes, France*

8

Archival holdings

If a significant stained glass archive becomes available for which no other museum or archive is able to collect, The Stained Glass Museum may in some cases seek to acquire it in order to save it for future generations, providing general acquisitions criteria is met.

9

Acquisition

9.1 The policy for agreeing acquisitions is:

*Decisions on acquisition and disposals are made by the Board of Trustees upon the advice of the Curator, following consultation with the Acquisition and Disposal Advisory committee, appointed by the Trustees. Together they are responsible for identifying those artists, designers, studios, periods of glass-painting and techniques of manufacture not sufficiently represented in the collection. See also **Acquisitions & Disposals Committee – Terms of Reference.***

9.2 The museum will not acquire any object or specimen unless it is satisfied that the object or specimen has not been acquired in, or exported from, its country of origin (or any intermediate country in which it may have been legally owned) in violation of that country's laws. (For the purposes of this paragraph 'country of origin' includes the United Kingdom).

9.3 In accordance with the provisions of the UNESCO 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, which the UK ratified with effect from November 1 2002, and the Dealing in Cultural Objects (Offences) Act 2003, the museum will reject any items that have been illicitly traded. The governing body will be guided by the national guidance on the responsible acquisition of cultural property issued by the Department for Culture, Media and Sport in 2005.

10

Human remains

10.1 The museum does not hold or intend to acquire any human remains.

11

Biological and geological material

11.1 The museum will not acquire any biological or geological material.

12

Archaeological material

12.1 The museum will not acquire archaeological material (including excavated ceramics) in any case where the governing body or responsible officer has any suspicion that the circumstances of their recovery involved a failure to follow the appropriate legal procedures.

12.2 In England, Wales and Northern Ireland the procedures include reporting finds to the landowner or occupier of the land and to the proper authorities in the case of possible treasure (i.e. the Coroner for Treasure) as set out in the Treasure Act 1996 (as amended by the Coroners & Justice Act 2009).

13

Exceptions

13.1 Any exceptions to the above clauses will only be because the museum is:

- acting as an externally approved repository of last resort for material of local (UK) origin
- acting with the permission of authorities with the requisite jurisdiction in the country of origin

In these cases the museum will be open and transparent in the way it makes decisions and will act only with the express consent of an appropriate outside authority. The museum will document when these exceptions occur.

14

Spoliation

- 14.1** The museum will use the statement of principles 'Spoliation of Works of Art during the Nazi, Holocaust and World War II period', issued for non-national museums in 1999 by the Museums and Galleries Commission.

15

The Repatriation and Restitution of objects and human remains

- 15.1** The museum's governing body, acting on the advice of the museum's professional staff, if any, may take a decision to return human remains (unless covered by the 'Guidance for the care of human remains in museums' issued by DCMS in 2005), objects or specimens to a country or people of origin. The museum will take such decisions on a case by case basis; within its legal position and taking into account all ethical implications and available guidance. This will mean that the procedures described in 16.1-5 will be followed but the remaining procedures are not appropriate.
- 15.2** The disposal of human remains from museums in England, Northern Ireland and Wales will follow the procedures in the 'Guidance for the care of human remains in museums'.

16

Disposal procedures

- 16.1** All disposals will be undertaken with reference to the Spectrum primary procedures on disposal.
- 16.2** The governing body will confirm that it is legally free to dispose of an item. Agreements on disposal made with donors will also be taken into account.
- 16.3** When disposal of a museum object is being considered, the museum will establish if it was acquired with the aid of an external funding organisation. In such cases, any conditions attached to the original grant will be followed. This may include repayment of the original grant and a proportion of the

proceeds if the item is disposed of by sale.

- 16.4** When disposal is motivated by curatorial reasons the procedures outlined below will be followed and the method of disposal may be by gift, sale, exchange or as a last resort – destruction.
- 16.5** The decision to dispose of material from the collections will be taken by the governing body only after full consideration of the reasons for disposal. Other factors including public benefit, the implications for the museum's collections and collections held by museums and other organisations collecting the same material or in related fields will be considered. Expert advice will be obtained and the views of stakeholders such as donors, researchers, local and source communities and others served by the museum will also be sought.
- 16.6** A decision to dispose of a specimen or object, whether by gift, exchange, sale or destruction (in the case of an item too badly damaged or deteriorated to be of any use for the purposes of the collections or for reasons of health and safety), will be the responsibility of the governing body of the museum acting on the advice of professional curatorial staff, if any, and not of the curator or manager of the collection acting alone.
- 16.7** Once a decision to dispose of material in the collection has been taken, priority will be given to retaining it within the public domain. It will therefore be offered in the first instance, by gift or sale, directly to other Accredited Museums likely to be interested in its acquisition.
- 16.8** If the material is not acquired by any Accredited museum to which it was offered as a gift or for sale, then the museum community at large will be advised of the intention to dispose of the material normally through a notice on the MA's Find an Object web listing service, an announcement in the Museums Association's Museums Journal or in other specialist publications and websites (if appropriate).
- 16.9** The announcement relating to gift or sale will indicate the number and nature of specimens or objects involved, and the basis on which the material will be transferred to another institution. Preference will be given to expressions of interest from other Accredited Museums. A period of at least two months

will be allowed for an interest in acquiring the material to be expressed. At the end of this period, if no expressions of interest have been received, the museum may consider disposing of the material to other interested individuals and organisations giving priority to organisations in the public domain.

16.10 Any monies received by the museum governing body from the disposal of items will be applied solely and directly for the benefit of the collections. This normally means the purchase of further acquisitions. In exceptional cases, improvements relating to the care of collections in order to meet or exceed Accreditation requirements relating to the risk of damage to and deterioration of the collections may be justifiable. Any monies received in compensation for the damage, loss or destruction of items will be applied in the same way. Advice on those cases where the monies are intended to be used for the care of collections will be sought from the Arts Council England/Welsh Government /Museums Galleries Scotland/ Northern Ireland Museums Council (*delete as appropriate*).

16.11 The proceeds of a sale will be allocated so it can be demonstrated that they are spent in a manner compatible with the requirements of the Accreditation standard. Money must be restricted to the long-term sustainability, use and development of the collection.

16.12 Full records will be kept of all decisions on disposals and the items involved and proper arrangements made for the preservation and/or transfer, as appropriate, of the documentation relating to the items concerned, including photographic records where practicable in accordance with Spectrum procedure on deaccession and disposal.

Disposal by exchange

16.13 The nature of disposal by exchange means that the museum will not necessarily be in a position to exchange the material with another Accredited museum. The governing body will therefore ensure that issues relating to accountability and impartiality are carefully considered to avoid undue influence on its decision-making process.

16.13.1 In cases where the governing body wishes for sound curatorial reasons to exchange material directly with Accredited or non-Accredited museums, with other organisations or with individuals, the procedures in paragraphs 16.1-5 will apply.

- 16.13.2** If the exchange is proposed to be made with a specific Accredited museum, other Accredited museums which collect in the same or related areas will be directly notified of the proposal and their comments will be requested.
- 16.13.3** If the exchange is proposed with a non-Accredited museum, with another type of organisation or with an individual, the museum will place a notice on the MA's Find an Object web listing service, or make an announcement in the Museums Association's Museums Journal or in other specialist publications and websites (if appropriate).
- 16.13.4** Both the notification and announcement must provide information on the number and nature of the specimens or objects involved both in the museum's collection and those intended to be acquired in exchange. A period of at least two months must be allowed for comments to be received. At the end of this period, the governing body must consider the comments before a final decision on the exchange is made.

Disposal by destruction

- 16.14** If it is not possible to dispose of an object through transfer or sale, the governing body may decide to destroy it.
- 16.15** It is acceptable to destroy material of low intrinsic significance (duplicate mass-produced articles or common specimens which lack significant provenance) where no alternative method of disposal can be found.
- 16.16** Destruction is also an acceptable method of disposal in cases where an object is in extremely poor condition, has high associated health and safety risks or is part of an approved destructive testing request identified in an organisation's research policy.
- 16.17** Where necessary, specialist advice will be sought to establish the appropriate method of destruction. Health and safety risk assessments will be carried out by trained staff where required.
- 16.18** The destruction of objects should be witnessed by an appropriate member of the museum workforce. In circumstances where this is not possible, eg the destruction of controlled substances, a police certificate should be obtained

and kept in the relevant object history file.

Other Related Policies and documents referred to:

- **Acquisitions & Disposals Advisory Committee – Terms of Reference**
- **List of Artists and Studios – desirable acquisitions**

Appendix 1 - List of Artists and Studios – desirable acquisitions

The following presents a list of artists and studios whose work is not already represented in the museum's collection, and/or whose work it would be desirable to collect, if examples became available. The list is not exhaustive, and neither should it prevent acquisitions of further examples by an artist/studio already represented in the collection.

3.1 a. Medieval stained glass (c.700-c.1500)

The names of the individuals who designed and made stained glass in the medieval period are rarely known, or not easily attributed, however reference is made especially to the following named artists and areas of production:

East Anglia

John Thornton of Coventry

Thomas of Oxford

Sir John Petty (d.1508)

Westminster glaziers including John Prudde

...

3.1 b. Stained glass c.1500-c.1660

Bernard Dininckhof (d.1637)

Baptista Sutton (active 1630s-40s)

Bernard Van Linge (1598 – 1644)

Abraham Van Linge (1623 – 1642)

3.1 c. Stained glass c.1660-c.1830

Henry Gyles (1640 – 1709)

Francis Eginton (1737 – 1805)

Thomas Jervais (? – 1799)

John Oliver (1622 – 1701)

Margaret Eglington Pearson (b. 1746 – 1823)

James Pearson (? – 1838)

William Price (the Younger) (? – 1765)

William Price (the Elder, pupil of Gyles) (? – 1722)

William Peckitt (1731 – 1795)

Joseph Backler (??)

3.1 d. Stained glass c.1830-c.1900

Ballantine & Allan / Ballantine & Sons (Edinburgh) (c. 1828 - 1925)

Betton & Evans (Betton 1765 – 1849, Evans 1793 – 1861)

Frank Brangwyn (1862 – 1956)

Herbert W. Bryans (1856 – 1925)

Burlison & Grylls (1868-1953. Burlison: 1843-1891, Grylls: 1845 – 1913)

Camms, especially Florence Camm (Birmingham) (1839 – 1912)

Jean-Baptiste Capronnier of Brussels (1814 – 1891)

Chance Bros (works: c. 1824 – 1981)

Constable of Cambridge (??)

Walter Crane (1845-1915)

Ernest Heasman (1874-1927)

James Hogan (1883-1948)

Ward & Hughes (Ward: 1808 – 1870, Hughes: 1822-1883)

Shrigley & Hunt – especially those things designed by Carl Almquist

Selwyn Image (1849-1930)

John La Farge (1835-1910)

Charles Rennie Mackintosh (1868-1928)

Mayer of Munich

Joseph Nuttgens (1892 – 1982)

Francis W. Oliphant (1818 – 1859)
Henry Payne (1868 – 1940)
Lilian Pocock (1883 – 1974)
Edward J. Poynter (1836 – 1919 – designer)
William Gualbert Saunders (1837 -1923)
Shrigley & Hunt
Francis Skeat (1909-2000)
Douglas Strachan (1875 – 1950)
Louis Comfort Tiffany (1848-1933)
Christopher Whall (1849-1924)
Ward & Nixon (Ward 1808 – 1870, Nixon 1802 – 1857) / Ward & Hughes
Frederick Weekes
Thomas Willement (1786 – 1871)

3.1 e. Stained glass, c.1900-c.1945

Josef Albers (1888-1976)
Reginald Otto Bell (1886-1950)
Michal Farrar Bell (1911-1993)
John Ninian Comper (1864-1960)
Archibald John Davies (1877-1953)
Harry Harvey (1922 – 2011)
James Hogan (1883 – 1948)
Evie Hone (1894 – 1955)
Cesar Klein (1876 – 1954)
Gerald Moira (1867 – 1959)
Archibald K. Nicholson (1872 – 1937)
Frank Lloyd Wright (1867 – 1959)
Edward Payne (1906 – 1991)
John Piper (1903 – 1992) (current example is on loan from a private owner)
Thorn Prikker (1868 – 1932)
Margaret Agnes Rope (1882 – 1953)
Harry Stammers (1902 – 1969)
Veronica Whall (1887 – 1967)

3.1 f. Post-war stained glass, c.1945-c.1980

Pauline Boty (1938 – 1966) (current example is on loan from a private owner)
Marc Chagall (1887 – 1985)
John Hayward (1929 -2007)
Joachim Klos 1931 – 2007)
Lawrence Lee (1909 - 2011)
Georg Meistermann (1911 – 1990)
Keith New (1925 – 2012)
Ludwig Schaffrath (1924 – 2011)
Brian Thomas (1912 – 1989)

3.1 g. Contemporary stained glass, c.1980-present

Alex Beleschenko (b. 1951)
Wim Delvoye (b. 1965)
Tom Denny (b. 1956)
James Hugonim (b. 1951) (see commissioned window in St John's Chapel, Northumberland)
Anne Vibeke Mou (b. 1978) (see commissioned window in St John's Chapel, Northumberland)
Gerhard Richter (b. 1932)
Judith Schaechter (b. 1961)
Pierre Soulages (b. 1919)
Helen Whittaker (b. 1974) (especially in relation to glass designed by David Hockney)