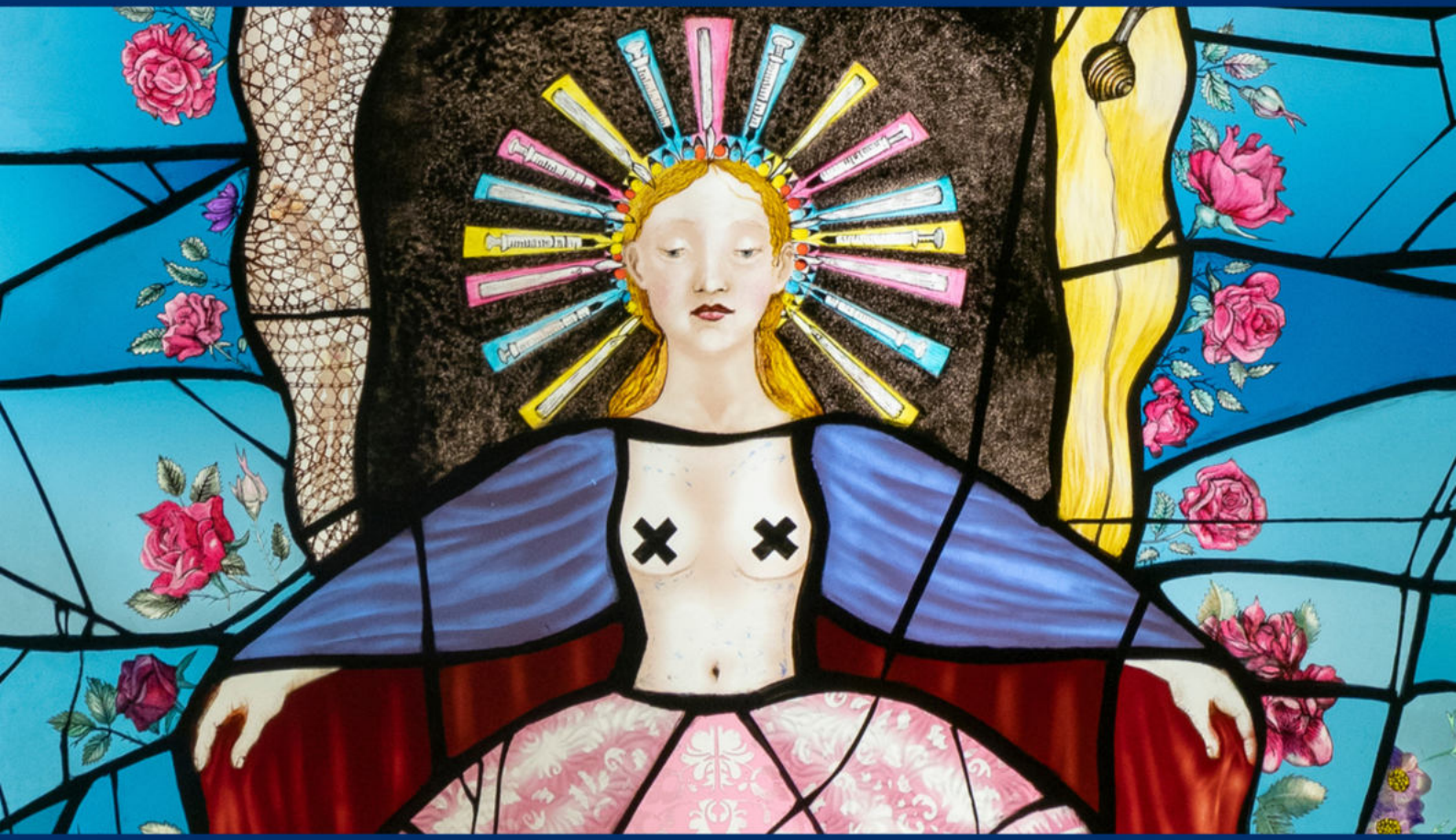
THE STAINED GLASS MUSEUM



2024 IMPACT REPORT

1 Nov 2023 - 31 Oct 2024

THE STAINED GLASS MUSEUM

inspiring stories in glass, light and colour

ACCREDITED MUSEUM

Registered Charity Number: 1169842
Arts Council Accredited Museum Number: 574

PATRON	His Majesty King Charles III
TRUSTEES	Dr Jeffrey West FSA (Chairman) Dr Lloyd de Beer Prof Sarah Brown FSA (Secretary) Lara Clements Tom Gannagé-Stewart Mark Hosea Malcolm Leith (Treasurer) Dr Adrian Murphy Suzanne Phillips Galloway Michael Sheppard
DIRECTOR	Dr Jasmine Allen
CONSERVATION ADVISOR	Prof Sarah Brown FSA
VISON	The national centre for enjoying and understanding stained glass through storytelling, creativity and research.
MISSON	To share the cultural and artistic importance of stained glass.

The Stained Glass Museum
South Triforium, Ely Cathedral, Ely, CB7 4DL
www.stainedglassmuseum.com

Front cover: Beauty Tricks, Pinkie Maclure (2017)
Back cover: Abstract Panel, Georg Meistermann (1949)


55 glass making workshops


14 new panels on display


827 school children visited


1,879
attended outreach events

2024 Highlights


72 attended Study Tours


Redisplay of the gallery


124 new acquisitions


17,349 visitors



Panels from the museum's collection on display at The Glass Heart Exhibition, Two Temple Place. ©Richard Eaton

GOVERNANCE

CHANGES TO THE BOARD OF TRUSTEES

Dr Jeffrey West remained Chair of the Board of Trustees during 2023-24. Following recruitment, shortlisting and informal interviews, three new Trustees joined the Board. In November 2023 Dr Lloyd de Beer, Curator of Medieval Britain and Europe at the British Museum, and Dr Adrian Murphy, an experienced digital communications and marketing professional were elected to the Board. In January 2024 Michael Sheppard, an experienced project manager with experience in architectural conservation and restoration was elected to the Board.

The other serving Board members who continued their terms were Malcolm Leith (Treasurer), Prof Sarah Brown (Secretary), Lara Clements, Mark Hosea, Suzanne Phillips Galloway, and Llewela Selfridge (resigned April 2024).

COLLECTIONS COMMITTEE

Trustees benefitted throughout the year from the advice of several specialist members of the Collections Committee who act as advisors. The Board would like to express its thanks to Prof. Tim Ayers (Department of History of Art, University of York), Dr Sally-Anne Huxtable (National Trust) (resigned July 2024), Dr Michaela Zöschg (Curator of Medieval Art & Design, V&A Museum) and Dr Martin Crampin (Research fellow, Centre of Advanced Welsh and Celtic Studies, University of Wales, Trinity Saint David).

STAFF TEAM

Thanks to funding from the Headley Trust, a new two-year part-time position of Digital Producer was created and, following recruitment, Ho Huang was appointed to this role in January 2024. From summer 2024 Emily Allen's contract was extended to full-time in her new capacity as Deputy Curator, where she is responsible for collections engagement, interpretation, marketing, memberships and audiences.

STRATEGIC PLANS - RELOCATION

The Board remain committed to exploring options for relocating the museum. During the year several conversations were held with potential partners over a number of sites. Closer to our current home in Ely, attempts to negotiate leasing a vacant commercial premises in close proximity to the Cathedral for the purpose of relocating learning and workshops were unsuccessful because the landlord selected a commercial tenant. As a small charity in a city where independent businesses are thriving there is a high demand for retail spaces.



David Anointed as King (detail)
Douglas Strachan, 1916

OVERVIEW

VISITOR ENGAGEMENT

VISITORS

We welcomed a total of 21,622 people to the Stained Glass Museum during 2023-24, of which 16,314 were paying visitors and 2,788 were children (and enter for free). 2,042 people attended an event or workshop, and 827 school children visited on a school visit. Repeat visits from Friends of the museum or Art Fund members accounted for a further 1,035 visitors. Overall visitor numbers were down on the previous year, and this was largely due to a significant drop in joint Ely Cathedral ticket sales. However, the number of school visits were up significantly, as were visitors whose entry was free with an Art Pass or annual pass.

OUTREACH

The Stained Glass Museum's learning and engagement team participated in several local community and outreach events, providing free to access learning and engagement opportunities within the local community. Around 275 people visited the museum out of hours for free during Heritage Open Weekend in September. The museum also set up community outreach stalls at the Ely Arts Festival in the summer, Ely Cathedral Open afternoon in October and Ely Cathedral Christmas Gift & Food Fair in November.

THE GLASS HEART EXHIBITION

The Stained Glass Museum was delighted to be a lending partner to *The Glass Heart: Art, Industry & Collaboration Exhibition* at Two Temple Place, 27 January – 21 April 2024. Curated by Antonia Harrison, this exhibition saw several stained glass panels from the museum's permanent collection including windows by Hardman & Co., George Caleb Hedgeland, Lavers, Barraud & Westlake, Wilhelmina Geddes and John Piper displayed alongside other exhibits made from glass from private and public collections including the Stourbridge Glass Museum, and National Glass Centre, Sunderland. The exhibition was visited by around 45,000 people over the duration of the exhibition, making it one of the most popular exhibitions held at this central London venue. The Stained Glass Museum was delighted to see objects from its collection presented in a new context and reaching wider audiences at this central London venue.

COLLECTIONS

NEW ACQUISITIONS

The year was a very significant one for new acquisitions to both the stained glass and archival collections. The Board of Trustees remain grateful to the Director and Collections Committee for their expertise and proactive sustained approach to enhancing the museum's collections.

Amongst the new objects that entered the museum's permanent collection during the course of the year we note a bound sketchbook of designs by British artist Francis Skeat (1909-2000) gifted by Christina Alvner; a collection of items from Norman Attwood (1934-2002) gifted by Amanda Blair; and a large archive of designs and cartoons by the prolific stained glass artist Christopher Webb (1886-1966) gifted by Canon John Edwards.

In addition to these significant gifts, a number of purchases were made during the year, thanks to funding from appeals and funding bodies. Of these, a contemporary work entitled *Beauty Tricks*, 2017, by Scottish artist Pinkie Maclure (b.1966) was purchased with the support of the Art Fund and the ACE/V&A Purchase Grant Scheme (see front cover image). Thanks to a successful public appeal and donations from a number of individuals, a stained glass panel by Scottish artist Douglas Strachan (1875-1950) was purchased at auction. *David anointed as King* was formerly a predella panel in a 1916 window in Selkirk church and was removed when the church closed. The main lights have since been lost

Other purchases were made using funds set aside and ringfenced in a new Collections Fund dedicated to the care and development of the collections. These included a heraldic shield c.1670-90 attributed to Henry Gyles (1640-1709). A collection of designs by post-war artist Margaret Traherne (1919-2006) was also purchased for the archive. Six internationally-significant sample or exhibition panels by post-war German masters were also purchased from the Derix-Kaiserswerth studio – including a work each by Georg Meistermann (1911-1990) (see back cover image), Hermann Gottfried (1929-2015), Hubert Spierling (1925-2018), Maria Katzgrau (1912-1998), and two works by Joachim Klos (1932-2007). These modern panels reveal new innovations in stained glass in the late 20th century and have significantly enhanced the international breadth of museum's collections as well as showcasing modern innovations in stained glass.



Dr Jasmine Allen and Dr Maximilian Berkel examine new acquisitions

RESEARCH

PUBLICATIONS AND RESEARCH

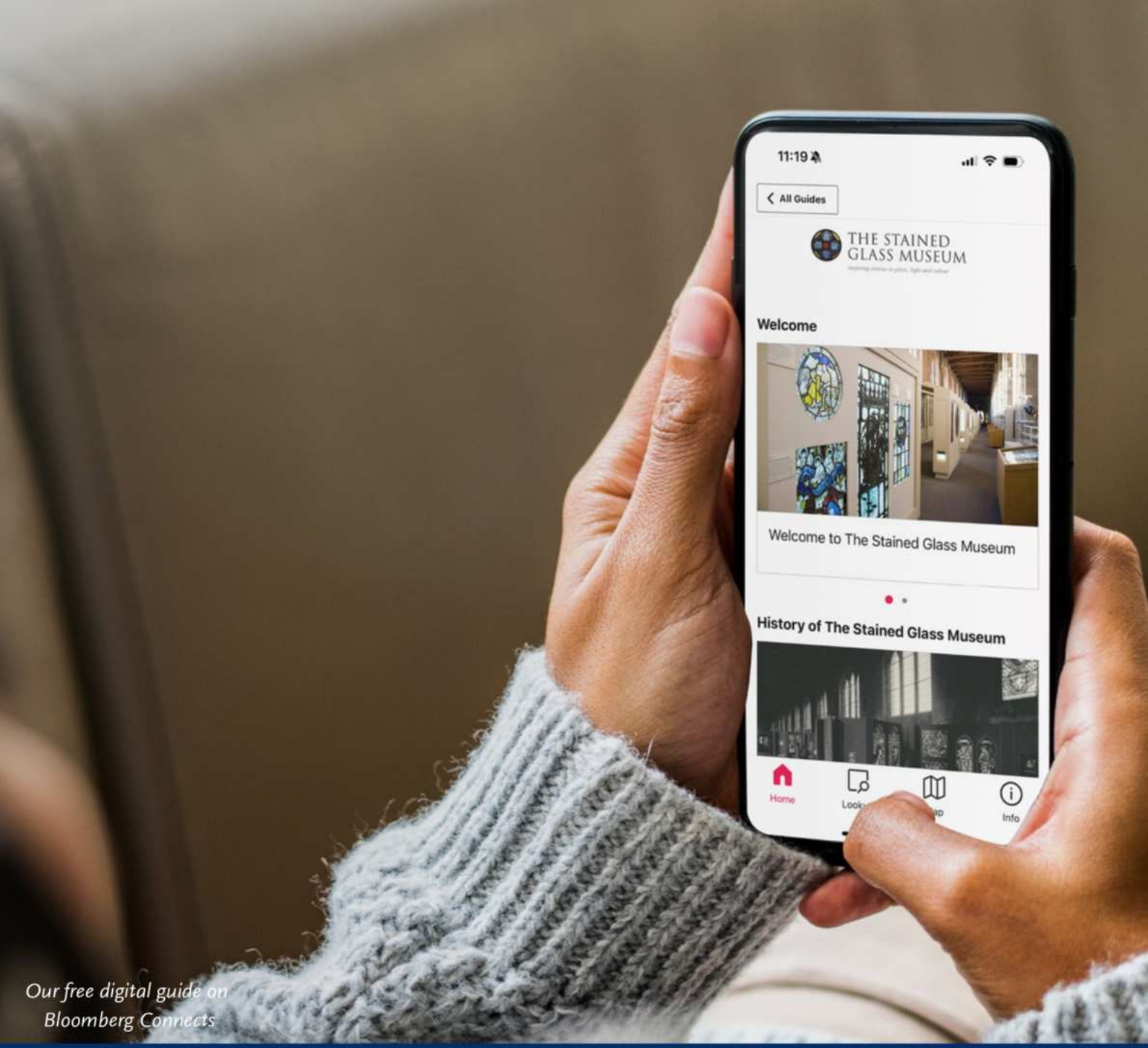
Thanks to the support of the Worshipful Company of Arts Scholars Charitable Trust, the museum was able to invite international scholar Dr Maximilian Berkel from Germany to visit the museum in August 2024 to carry out some research into the newly acquired post-war German stained glass panels. It is hoped this research will enable the museum to develop an exhibition proposal in partnership with other national and international institutions.

The museum's Director and Curator Dr Jasmine Allen contributed three biographical essays on stained glass artists Wilhelmina Geddes, Margaret E.A. Rope and Veronica Whall to a new publication *Women Pioneers of the Arts and Crafts Movement*, edited by Karen Livingstone and published by V&A/Thames & Hudson in October 2024. Several objects from The Stained Glass Museum's collection were illustrated in the volume. The Director also contributed an essay entitled 'More Coloured Light' to *The Glass Heart: Art Industry & Collaboration* exhibition catalogue to accompany the exhibition of the same name at Two Temple Place, London, 27 January – 21 April 2024.

She also presented research papers at several conferences during the year, including at the 'Recording British Stained Glass: The Future of Databases' Symposium hosted by the museum (29 May 2024). She was also invited to speak at the international Glass Art Society Conference in Berlin on a panel entitled 'Endangered Status - The Current Situation for Stained Glass in the UK' (17 May 2024). She also presented a paper on 'Collecting post-war stained glass: opportunities and challenges', at the Capturing the Moment: Swansea Stained Glass Archives symposium at UWTSD, Swansea (24 November 2023) and presented The Constable Trust's 2024 Annual Lecture, where she spoke on 'Modern stained glass in Britain: post-war to present day' (27 April 2024).

STAINED GLASS DATABASES

In partnership with the British Corpus Vitrearum the museum organised and facilitated a symposium on stained glass recording in the British Isles with the aim of working towards a sustainable national or international resource to increase public access to Britain's stained-glass heritage. An initial event, held on 29 May 2024, was generously supported by Paul Mellon Centre for British Art and the Worshipful Company of Glaziers. The event was attended by 24 people who represented a total of 13 different databases dedicated to recording information on our stained glass heritage. Significantly, there was representation from across England, Scotland, Wales and Ireland. Following this event, a small working party has been produced to pursue suggested options, explore data sets and interoperability.



Our free digital guide on Bloomberg Connects

A YEAR



Conservation cleaning work takes place in the workshop.



School visits take on a Christmas theme in December.



Pieces from the museum are displayed at The Glass Heart Exhibition, London.



Our under 5's club, SG Mini's enjoy a story inspired by our collection.



Staff and volunteers enjoy sunny outreach events across East Cambridgeshire.

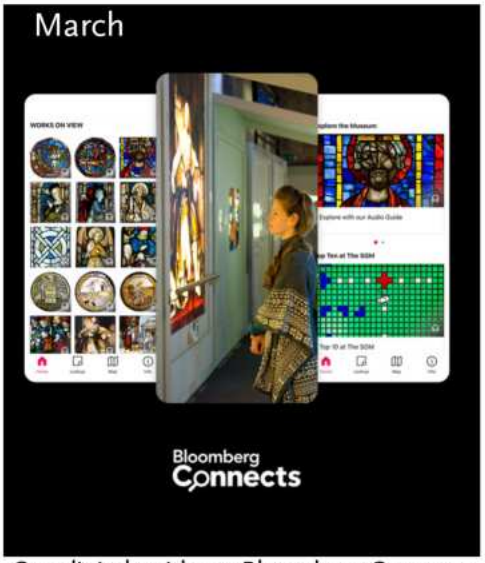


Children enjoy glass fusing workshops throughout the holidays.

IN REVIEW



Beauty Tricks (2017) by Pinkie Maclure goes on display.



Our digital guide on Bloomberg Connects is launched.



We are delighted to offer 3 students bursaries to join us in Dublin.



The BSMGP 'Inspired by William Morris' touring exhibition visits the museum.



As the new term begins, we welcome hundreds of school children.



Outreach activities are enjoyed by visitors of all ages.

INTERPRETATION

COLLECTIONS CARE

Thanks to funding from The Constable Trust visits from a specialist bat ecologist and stained glass conservator were made to assess the impact of bats in the museum gallery – looking especially at the potential damage being inflicted on the displayed collections. As a result, designs for a series of adaptations to the museum gallery cases were made to install additional rooves to protect works on display. Funding for this work will be sought in the following year.

Thanks to the team at the York Glaziers Trust – especially Director Prof Sarah Brown, conservator Nanci Georgi ACR and trainee conservator Samantha Yates, the newly acquired stained glass panel by Douglas Strachan was conserved and framed ready for display free of charge. Conservation involved replacing and repainting missing pieces of glass, and stabilising cracks. A bronze frame was added to the extremely heavy panel to provide extra structural stability.

ACCESS TO COLLECTIONS

Digital access to the museum's collections was significantly enhanced through the Bloomberg Connects App. Supported by Art UK The Stained Glass Museum was part of an early British cohort to sign up to the App. A large amount of additional audio and visual content around the museum's collection can now be explored via the App both on site and from the comfort of one's own home in multiple languages giving users new ways of finding out about the museum, engaging with and exploring its collection.

Access to stored collections was made possible for a number of visitors via prior arrangement and the Curatorial team enabled a number of visits to the reserve collection and archives during the year from both independent researchers and parishioners.

The museum continues to provide a high-quality free enquiry service and responds to around 300 enquiries from members of the public and wider architectural and heritage sector per year. Donations for this service are encouraged but rarely received.

Thanks to funding through Museums in Cambridgeshire from the County Council, new introductory and orientation boards designed by local designer Clare Barry were installed in the museum entrance and shop area.


TO THE GALLERY
OUR STAINED GLASS COLLECTION
Where did these windows come from?
The Stained Glass Museum's collection includes many stained glass windows which were rescued in the 1970s and 1980s, prior to the demolition or redevelopment of churches and other buildings. In recent decades the collection has grown significantly with the addition of windows from religious and secular buildings across the UK, and contemporary exhibition pieces including from Europe and the United States of America.
Today, our collection encompasses stained glass from closed and redundant places of worship across England, Scotland and Wales (primarily from Anglican churches, but also from Presbyterian, Methodist and Roman Catholic churches as well as Synagogues), and secular buildings including schools, hospitals, private houses and artists' studios.
We continue to actively grow and develop our collection, acquiring new pieces each year, along with preparatory drawings and cartoons, glass fragments and tools.
The term cames (or calmes), the strips of lead used in windows, comes from the Latin word 'calmus' meaning 'reed'.
The temperature required to melt sand (1,300 °C) is approximately the same temperature a space shuttle reaches as it re-enters Earth's atmosphere.
Diamonds score the highest, a 10, on the Mohs scale of hardness, while glass is a 6.7 on the same scale.
DID YOU KNOW?
LEADING & GLAZING
How is lead used in a stained glass window?
After firing, the pieces of glass are reassembled on the glaziers' table. Grooved strips of lead known as cames, or calmes, are used to join up the pieces of glass and soldered at the joins to form a panel.
lead calme
glass
What role does lead play in the design?
Traditionally, lead lines provide definition, emphasis or outlines within the overall design. Some contemporary artists use lead as a key feature in their design, whilst others choose not to use it at all.
How is a window installed?
To ensure that a window is waterproof and windproof, a glazing cement is pressed between the lead and glass to fill any gaps.
Large stained glass windows are made up of several individual leaded panels. Each panel is slotted into the window opening and supported by structural metal bars called ferramenta within the masonry.
PAINTING & STAINING
How is glass decorated?
Various paints and stains can be applied to glass to add decoration and detail.
Paint
Glass paint is made of iron or copper oxide, ground glass, gum arabic and a binder such as water, wine or vinegar. Traditional glass paint is dark brown or black in colour and can be applied as a line or wash, sometimes in several layers. Brushes, sponges and feathers are used for stippling and shading. Further details can be 'picked out' or highlighted by scratching through the painted surface. The paint is permanently fixed to the glass surface when 'fired' at around 650 °C.
Silver Stain
From the beginning of the 14th century a pigment made from a silver compound began to be used. Silver stain, or yellow stain, produces a pale yellow to deep orange colour when fired. It is often used to highlight details such as crowns, halves and hair.
Enamel
In the 16th century a new range of enamel glass paints were developed, which enabled the application of additional colours onto the surface of the white (clear) glass. Enamel pigments are made from ground-up coloured glass and are also fixed by firing in the kiln.
MADE TO MEASURE
How is a stained glass window designed?
Once the window opening has been measured, a full-sized working drawing called a cartoon is made. The cartoon is a template showing the size and shape of each piece of glass to be cut and may also indicate the colour of the glass and its painted decoration.
During the medieval period, the cartoon was marked out on a large white-washed surface. From the 16th century, paper cartoons, which could be rolled up and moved, became more common in Europe.
How is glass cut?
Cutting glass requires great skill. Early cutting tools were simple. A hot iron was used to score and cut large sheets of glass into smaller pieces. Each piece of glass is cut to shape using a 'cut-line' drawing taken from the cartoon. A tool known as a 'grozing' iron was then used to refine the edges.
From the late 16th century, diamond-tipped cutters were available, and the wheel cutter was developed in the 19th century. Today, steel or tungsten wheel cutters are commonly used, although water-jet cutting has also created new possibilities for architectural glass artists.
wheel cutter
grozing iron
GLASS

EDUCATION & OUTREACH

SCHOOLS

Our Learning Officer had a busy year, and our schools programme engaged with 827 pupils from 27 schools across Ely, Fenland and eastern regions. This was 20% more than the previous year. As an accredited Arts Award provider, we delivered Arts Award sessions, as well as sessions on stained glass history, religion, science of light and colour, portraiture, power and pride.

Provision for SEN children was enhanced and our Learning Officer worked closely with teachers from one school who cater for severely autistic children who are unable to access mainstream schooling to adapt our offer to meet the specific needs of each child during their visit. Similarly, on visits from home education groups the additional educational and emotional needs of children are taken into consideration and a good rapport has been built up with these groups.

Funding from The Art Friends Cambridgeshire enabled bespoke new replica handling stained glass panels to be made by artist Jamal Rafay for use with schools and booked group tours. The Ely Rotary Club and Helen Keller Lions also contributed funds towards learning resources in the gallery.

FAMILIES

A further 972 children engaged with the museum during the school holidays during our family workshops, holiday drop-ins, and monthly SGMinis sessions for under 5's. The museum staff and trustees are hugely grateful to our team of dedicated volunteers for supporting our learning provision.

GLASS WORKSHOPS

In addition, 143 adults developed their creative glass skills on one of our 25 specialist workshops in painting on glass, leading and glazing, copper foiling, glass fusing and screenprinting on glass. A number of adults also accessed lifelong learning through talks and craft sessions delivered to various local WI and Arts Society groups.

The Board of Trustees wish to thank our glass workshop tutors Tracey Chamberlain, James Cockerill, Claire Hart, Louise Haselgrove, and Derek Hunt ACR for teaching workshops at the museum during the year.



EVENTS & ACTIVITIES

TOURS

The museum's 2024 annual Study Tour in April took place in Dublin, Ireland. We were guided by leading Irish experts Dr David Caron, Dr Joseph McBrinn and Stephen Huws whose combined knowledge and enthusiasm made for a memorable tour. Attendees were enraptured by the works of renowned Irish arts and Craft artists including Harry Clarke, Evie Hone, Wilhelmina Geddes and Michael Healy. Thanks to the generosity of Friends we were able to offer three student places. A Study Day in Northamptonshire in the autumn focused on guided visits to see some spectacular modern glass by Evie Hone, John Piper and Mark Angus at Wellingborough and Oundle.

TALKS

Two series of online talks were held in the year. Our 2024 spring series of talks was organised to coincide with The Glass Heart Exhibition at Two Temple Place to highlight the cultural heritage of glass in the UK. One talk brought together speakers from three different centres devoted to glass: Julia Stephenson (Head of Arts, National Glass Centre, Sunderland), Harrison Davies (Curator, Stourbridge Glass Museum) and Peter Frost (Executive Director, St Helen's World of Glass). A second talk brought together two contemporary glass artists Ayako Tani and Christopher Day to discuss the art of glassblowing, and the third discussed the role of coloured glass in architecture with Andrew Moor, Glass Art Consultant and author of several books on modern and contemporary architectural glass art.

The series of autumn talks focused on the work of historic and contemporary artists whose works had recently entered the museum's collections. Prof Juliette MacDonald, Chair of Craft History and Theory at the University of Edinburgh spoke to us about Scottish artist Douglas Strachan's life and legacy. Contemporary glass artist Grace Ayson gave an illuminating presentation on her artistic practice, bringing together both her love for drawing and translucent coloured glass. Finally, Canon John Edwards gave a fascinating insight into the extensive work of artist Christopher Webb, a British stained glass designer whose distinctive and refined windows can be seen all over the country.

EXHIBITIONS

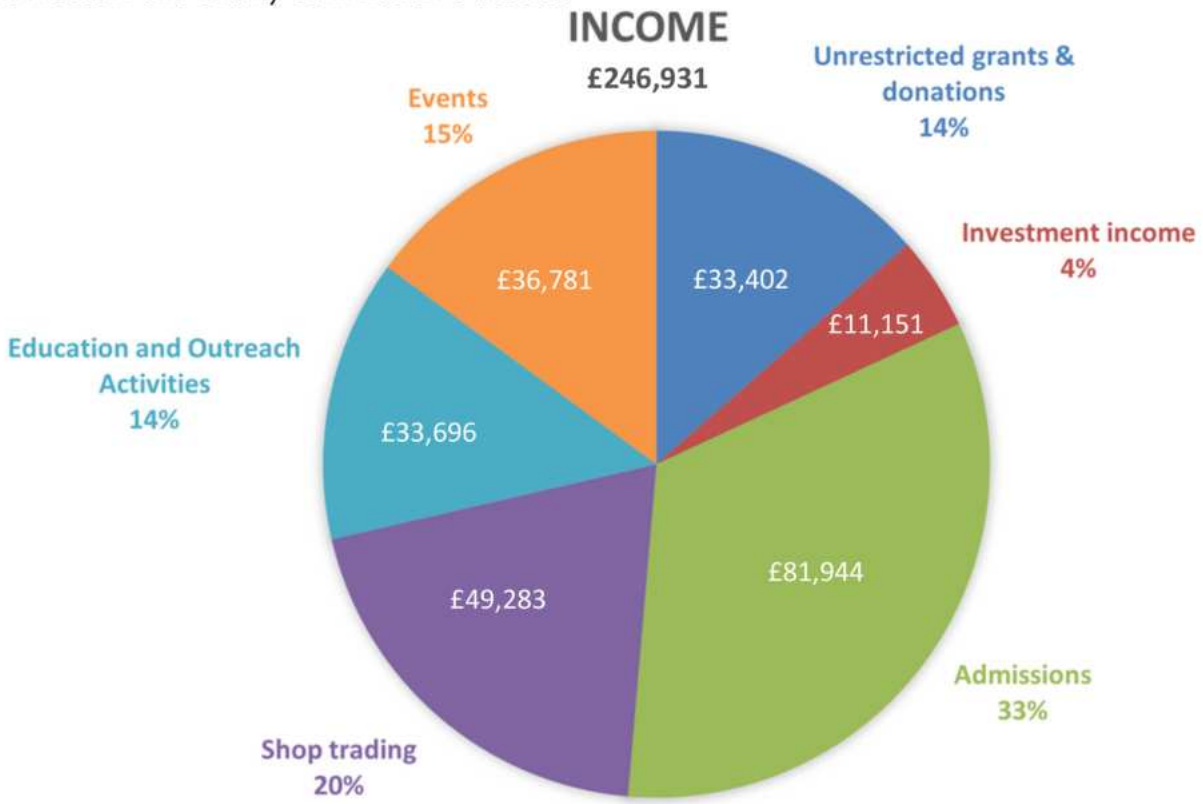
During the year the museum hosted exhibitions of screen-printed glass by James Cockerill (HALT Glass) 1 June – 29 September 2024, and the BSMGP touring exhibition of contemporary stained glass 'Inspired by William Morris', 28 August – 31 October 2024, which saw more than 30 contemporary panels produced by professionals, enthusiasts and novices on the theme of William Morris.



The 2024 Study Tour visits Holy Spirit Church, Greenhills, Dublin

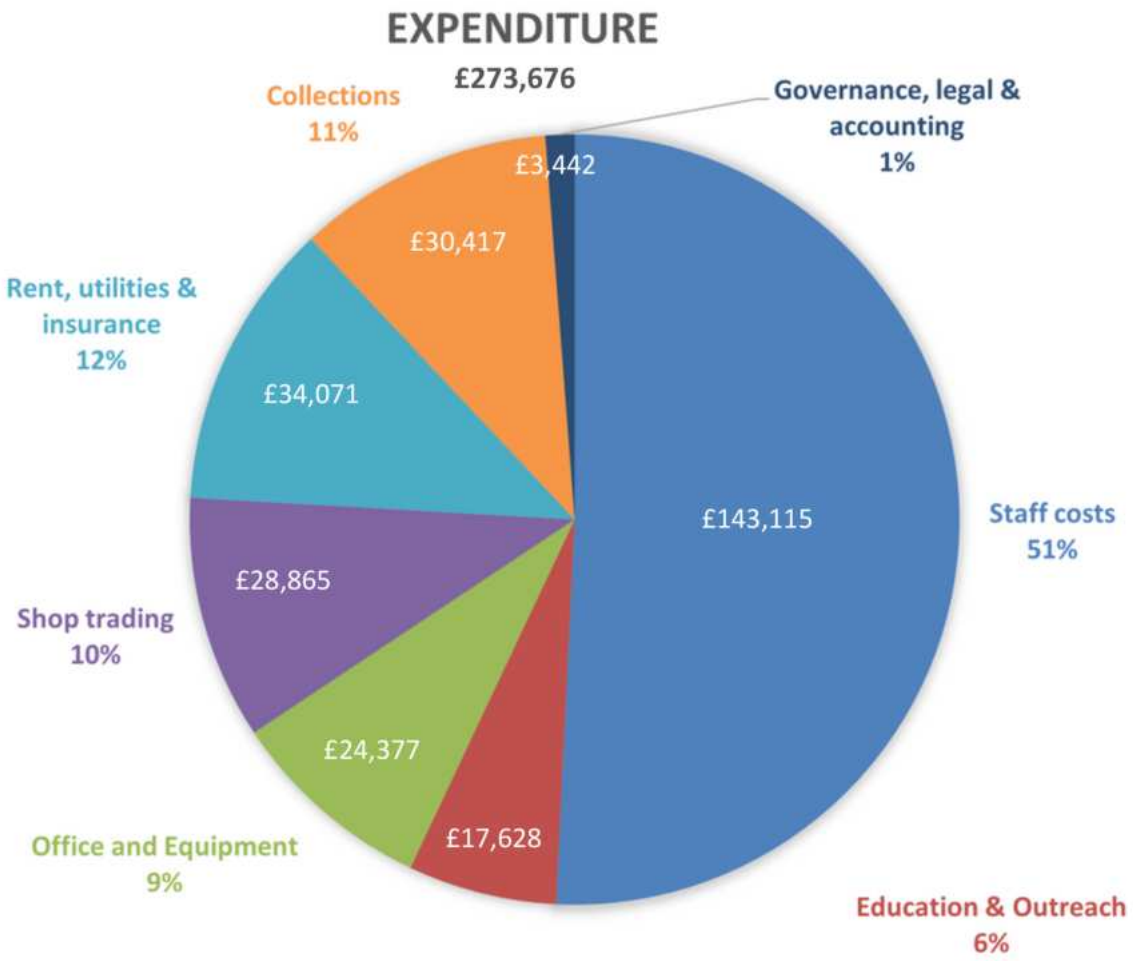
FINANCIAL SUMMARY

The following financial information shoes the museum's unrestricted income and expenditure and is taken from independently examined financial statements for The Stained Glass Museum (registered charity no. 1169842) for the period 1 November 2023 to 31 October 2024. For more detail please see the full annual report available on both the museum and Charity Commission's website.



Total unrestricted income in 2023-24 (excluding specific grants in restricted income) was £246,931 (2022-23: £285,430). The majority of the museum's income came from admissions and retail (together accounting for 53% of total income). We are grateful to those trusts and foundations that have awarded unrestricted grants to the museum throughout the year (see p.20), as well as Friends and supporters who have made donations.

2023-2024



Unrestricted expenditure in 2023-24 amounted to £273,676 (2022-23: £238,925), with notable increases in operational, staffing and premises costs.


ONE HUNDRED CATTLE
FROM A PRINCESS FOR A SWINE HERD'S WONDERFUL VISION

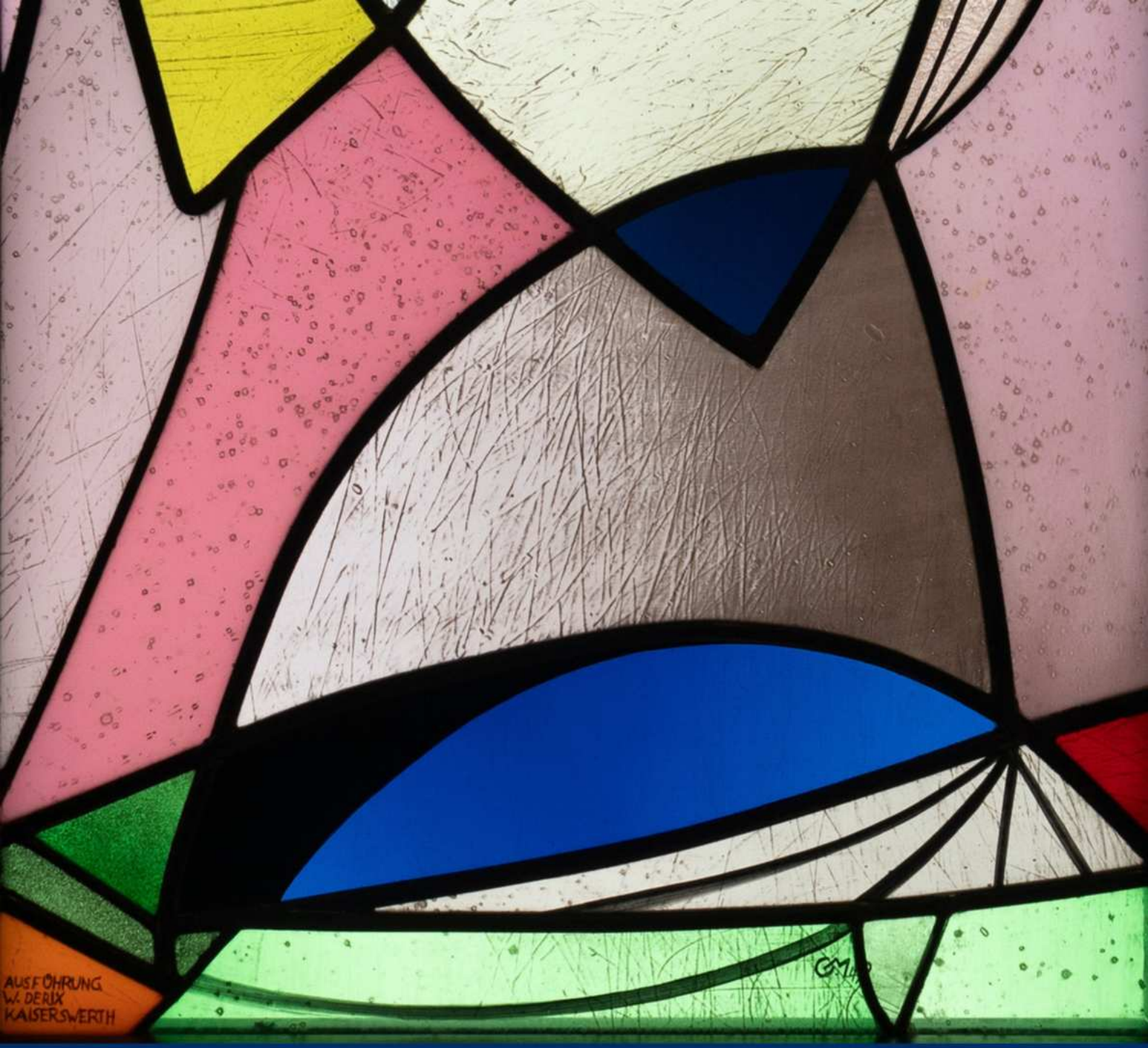
SUPPORTERS

Trustees of The Stained Glass Museum would like to thank the following benefactors and funding bodies for their support during 2023-2024:

- The Headley Trust
- The Circles of Art, Oliver Kerr and other individual donors to the Douglas Strachan Appeal
- David Ball
- The Glaziers' Trust
- Friends of The Stained Glass Museum
- The Paul Mellon Centre
- The Constable Trust
- Ely Rotary Club and Helen Keller Lions
- ACE / V&A Purchase Grant Fund and The Art Fund
- Museums in Cambridgeshire (Cambridgeshire County Council)
- The Wyss Foundation
- The Loppylugs and Barbara Morrison Charitable Trust
- Association of Independent Museums (AIM)
- The Art Friends Cambridgeshire
- The Arts Scholars Charitable Trust
- Cambridgeshire and Hunts Family History Society

THE HEADLEY TRUST

Art Fund_


AUSFÜHRUNG
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KAISERSWERTH