

Collection Significance Report: Scottish Decorative Arts & Design: Stained Glass

Alison Brown, March 2008



About this Document

This document is extracted from a report by Glasgow Museums submitted to the Scottish Executive's Recognition Committee as part of its recognition scheme for non-national collections.

Overview

Stained glass is the art form that uses the space provided by a window, or other architectural opening, to 'paint a picture' using the effect of light passing through coloured glass, by using paints, stains and enamels. The glass pieces are usually held together by lead.

Collection Size

Approx. 500 glass windows and panels and 4000 designs or full sized cartoons on paper.

The Collection

This collection covers the period c1850 – 1930s and reflects the revival and popularity of leaded glass manufacture and design in late nineteenth and early twentieth century Glasgow. It also contains examples of late twentieth century Scottish stained glass.

The collection spans both the sacred and the secular, from windows and panels designed and produced for churches to those made for Glasgow's banks and civic buildings, domestic properties, shops, restaurants and transport waiting rooms. It includes leaded and stained glass panels, designs and full-sized cartoons for panel designs and associated manufacturing items and samples.

Workshops and designers represented include specialist manufactures and those who designed and produced leaded glass as part of their larger interior decoration business.

Collection Significance

This collection is unique, largely the result of a short period of intensive collecting in the 1970s. The collection includes sacred and secular glass windows and panels, and pieces made for domestic, civic and commercial properties. There are examples of Scottish stained glass in other museum collections, but this collection is unique in terms of breadth, quality, technical variety and provenance. It is a valuable collection for research and significantly preserves an important aspect of buildings now lost or demolished.

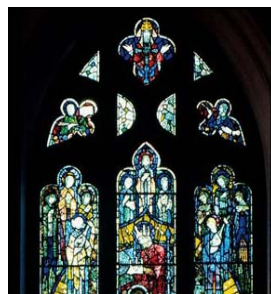
The late nineteenth early twentieth century West of Scotland collection is particularly strong. It includes leaded coloured glass panels from key workshops of the period who produced glass as part of their interior decoration business, such as Daniel Cottier (active from the mid 1850s); George Walton & Co. (active 1888 to 1905) and John and William Guthrie who added glass painting to their repertoire in 1884.

The collection also includes significant works produced by Glasgow workshops that specialized in stained and leaded glass production. These include the twenty panels from Maryhill Burgh Halls (1877-8) by Stephen Adam, work by Oscar Patterson (active 1889-1931) including a street scene window, a mermaid panel designed by W. G. Morton for Millers and Lang's printing works in 1902, and windows and panels designed by Harrington Mann and E. A. Taylor for Hugh McCulloch & Co (active 1874 - 1925).

One of the larger collections is the glass and archive designs by William Meikle & Co. and their subsequent owner J. P. McPhie & Co. Meikle was one of the oldest glazing firms in Glasgow, founded in 1838, and they produced stained glass from 1886 until the 1930s. This collection contains many designs by the head designer for both companies, Andrew Rigby Gray (active 1904- late 1930s).

The collection also contains individual panels or sets of window panels by notable designers. These include two hunting scene panels by James Guthrie, which incorporate the use of an experimental copper foil technique, a church window for St Kenneth's parish church in Linthouse by Norman McDougall and other pieces designed by David Gauld, Alf Webster, Selwyn Image and Edward Burne-Jones.

The extensive archive of drawings and designs from a number of manufacturers is of major significance for the study of Glasgow stained glass.



Bibliography

Donnelly, Michael (1981) *Glasgow Stained Glass - A Preliminary Study*, Glasgow

Museums.

Donnelly, Michael (1997) *Scotland's Stained Glass, Making the Colours Sing*, The Stationary Office.

Donnelly, Michael (1990) 'Glasgow Stained Glass', *History Today*, May.

Mitchell, Ian R. (2005) 'The Maryhill Panels: Stephen Adam's Stained Glass Workers', *History Scotland*, Vol 5 No. 2 March/April.

How to Cite this Document

The full bibliographic reference for this document is shown below. Make sure to add the date you downloaded the document.

Brown, A (2008) *Collection Significance Report: Scottish Decorative Arts & Design: Stained Glass*, Glasgow Museums, online at: http://collections.glasgowmuseums.com/media/scottish_stained_glass_significance_report.pdf, last downloaded dd/mm/yyyy



This document is released under a Creative Commons licence requiring attribution and prohibiting commercial and derivative exploitation. For more information see <http://creativecommons.org/>

Glasgow Museums Resource Centre | 200 Woodhead Road | Glasgow G53 7NN | Phone 0141 276 9300 | Fax 0141 276 9375 | www.glasgowmuseums.com |