



Number of stamps seven Date of issue 3 November 2009 Design Osbourne Floss Photography Phil Sayer Acknowledgements Angel with Mandolin by William Morris, from the Church of St James, Stavley, Kendal, Cumbria; Madonna and Child by Henry Holiday, from Ormesby St Michael, Great Yarmouth, Norfolk; Joseph by Henry Holiday, from the Parish Church of St Michael, Minehead, Somerset; Wise Man by Edward Burne-Jones, from St Mary the Virgin, Rye, East Sussex; Shepherd by Henry Holiday, from St Mary's Church, Upavon, Wiltshire Printer De La Rue Security Print, Dunstable LU6 1BJ Process gravure Format standard portrait Format large landscape Size standard 20mm x 24mm Size large 30mm x 24mm Perforations die-cut simulated

Number per sheet 50 Phosphor bars as appropriate Gum self-adhesive Stamp designs © Royal Mail Group Ltd 2009 Pack number 433 Design Russel Warren-Fisher Words Maeve Kennedy Acknowledgements The Stained Glass Museum, Victoria & Albert Museum, Birmingham Museums & Art Gallery, Brian Clarke Studios, Stockphoto Printer Walsall Security Printers, Walsall WS1 3QL Pack design © Royal Mail Group Ltd 2009 Further details about British postage stamps and philatelic facilities may be obtained from: Royal Mail, FREEPOST, Edinburgh EH12 9PE or visit our website: www.royalmail.com/stamps. Royal Mail and the Cruciform are registered Trade Marks of Royal Mail Group Ltd © Royal Mail Group Ltd 2009. All rights reserved.



C19-21



19TH CENTURY The Anglo-Catholic movement in Britain inspires the restoration of medieval windows and the creation of windows for new churches in Gothic style; meanwhile, domestic interiors are made by studios including William Morris, working with the artist Edward Burne-Jones, and John Hardman of Birmingham, whose commissions came from as far as Sydney, Australia.

20TH CENTURY Artists revive traditional skills to create new windows and restore old ones damaged by two world wars.

STAINED GLASS *in the Modern Age*

Stained glass is so ubiquitous in 21st-century Britain that it is hard to recall the centuries when it fell completely out of fashion.

Its prevalence in the nation's churches is matched by its appearance in Victorian banks and libraries, in Edwardian pubs and on shop signs, and in the sailing ships and sunsets of 1930s hall doors. Modern classics include Patrick Heron's vast window at the Tate St Ives, and the 1950s windows by John Piper and other artists for Basil Spence's Coventry Cathedral, overlooking the ruins of the medieval original.

For generations after acres of windows were lost to the iconoclasts, large panes of clear glass became a greater status symbol – perhaps with a few panels of Germanic armorial painted glass to boast a noble pedigree – than the crimsons and heavenly blues of the Middle Ages. The renaissance of leaded stained glass came with the Gothic revival, which began in the 18th century with rich men's follies such as the original Strawberry Hill. Horace Walpole rebuilt his once modest riverside country villa in a style as fantastic as spun sugar-cake decoration, incorporating as much salvaged antique glass as he could acquire.

The fashion continued into the 19th century with figures who often blurred the lines between artist, architect and designer, such as Augustus Pugin and William Burges, William Morris working with Edward Burne-Jones, and other artists of the Pre-Raphaelite Brotherhood, and the later Arts and Crafts, and Art Nouveau movements. All pursued visions of a medieval world of chivalry, craftsmanship and beauty, reinventing lost techniques and expanding the style into secular buildings such as the Palace of Westminster in London, or the soaring dome over the Printemps department store in Paris. The Crystal Palace exhibition of 1851 included work by 25 English stained-glass firms. Early 20th-century artists such as Irishman Harry Clarke, whose early death from tuberculosis was partly blamed on his work with corrosive chemicals, spent lifetimes striving to recreate the colours and skills of their medieval predecessors, to restore original windows and create new masterpieces.

Today stained glass is still commissioned to mark major events and local landmarks, the living and the dead, famous or obscure but beloved individuals. Young artists – such as Helen Whittaker, who incorporated fragments of old glass destroyed by a terrorist bomb in 1993 in her new windows for St Ethelburga's Centre for Reconciliation and Peace in the City of London – are using materials and techniques that would be familiar to the medieval masters, and which, like those of their predecessors, could shine for another 1,000 years.



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