


APPENDIX 2

Condition reports

The following pages contain brief condition reports prepared for all of the panels examined during this study:

- (a) Sherborne Abbey w1 panel 2d (Moses)
- (b) Sherborne Abbey w1 panel 2e (Joshua)
- (c) Sherborne Abbey w1 panel 2f (Aaron)
- (d) Sherborne Abbey w1 panels D1 – D6 (tracery)
- (e) All Saints' Church Emscote n7 tracery (Virgin and Child)
- (f) All Saints' Church Emscote n9 tracery (St Aidan)

Object Title: Sherborne Abbey previous West window Panel 2d	
Recorded by: A Gilchrist	Date: 25/06/2010
Location: Kings Manor Workshop University of York	Photographs: 
Owner / client: London Stained Glass Repository	
Iconography: Figure of Moses holding tablets with the 10 Commandments	
Inscription: Moses Propheta	
Dimensions (h x w in mm): 1625 x 510	
Materials and condition:	
Glass: White, yellow, green and blue tinted glasses; light and dark blue, yellow and green potmetal glasses; ruby flashed glass. ca. 12 cracked pieces; 1 missing area of red trapery; 1 border piece missing (bottom of left hand side). Otherwise, good condition; no evidence of glass corrosion or other deterioration.	

*transmitted light**reflected light*

Paint Layers:

Dark brown glass paint, very reddish in reflected light; traceline detail generally on inside with significant use of backpainting on reverse side; yellow silver stain on reverse; carnation flesh tone on reverse (head and hands). Severe paint loss throughout; remaining paint surface appears powdery / crumbly. Heavy dirt deposition on both sides. Yellow potmetal pieces reversed with paint on outside, much better preserved, as is backpainting.

Lead:

6 mm flat internal leads, 10 mm flat perimeter leads. One 3 mm mending lead, probably original to panel. Bottom perimeter lead is missing. Several poor and/or broken solder joints. Much lead corrosion evident, especially of perimeter leads.

Support:

Remains of 8 copper ties indicate 3 horizontal support bars across the panel.

Further information:

Window made by John Hardman and Company of Birmingham, to design by AWN Pugin, and installed 1851. Removed 1997 to make way for new window by John Hayward due to severe paint problems.

Previous interventions:**Glass:**

2 stopgap insertions (clear glass, unpainted)

Paint Layers:

None

Lead:

2 strap leads

Support:

None

Interventions during current work:**Glass:**

Small samples taken for analysis from 10 locations, see diagram.

Paint Layers:

None

Lead:

Lead cut in 2 places (with a further 6 places that were already fractured) to allow sampling of glass. Selected joints were re-soldered to ensure panel stability, see diagram.

Support:

None

Photographic recording:

Digital photographs were taken using a Canon EOS 40D Digital SLR camera and Bowens Gemini GM500R studio flashlight with softbox. Photographs of the full panel were taken in two parts and the images merged, due to the large size of the panel.

Microscope images were taken using a Veho Discovery VMS-004 USB digital microscope.

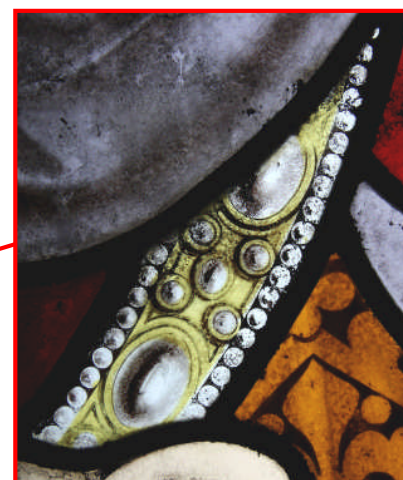
Detailed images – front face, transmitted light



Almost total paint loss from face



Surviving background detail



Surviving decorative detail with yellow stain



Surviving paint detail on reverse face



Almost total loss of painted detail on hand and tablets



Variable loss of paint on inscription; break covered by strap lead

Detailed images – front face, reflected light



Paint loss from face



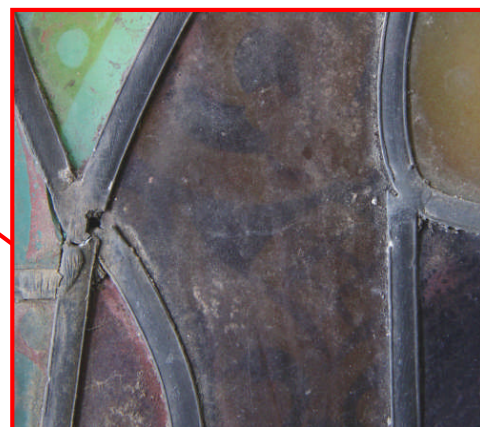
Deteriorated surface of surviving paint



Previous repair: inserted stopgaps



Surface dirt, remains of copper ties

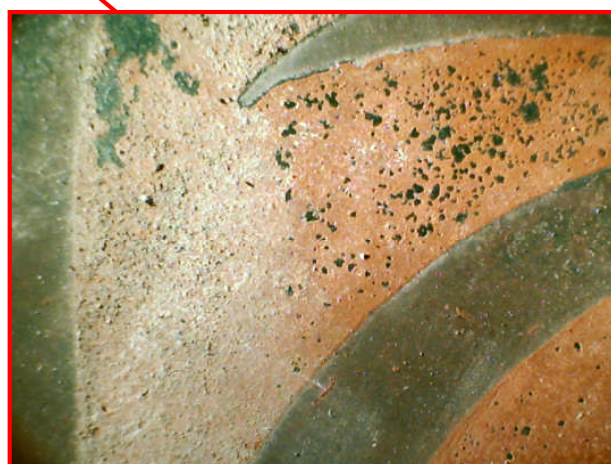
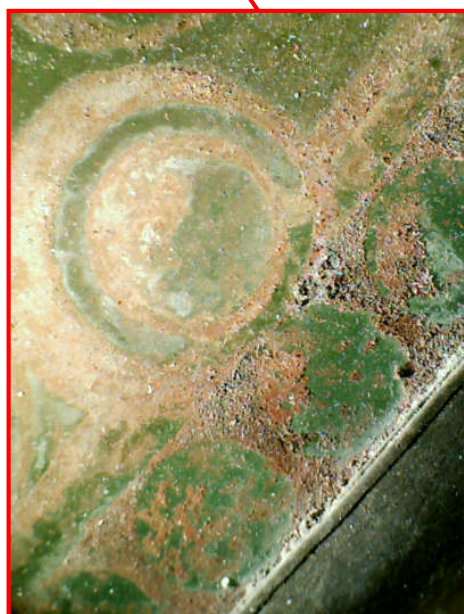


Fractured solder joint



Cobwebs, possible microbial infestation, strap lead

Microscope images of paint surface – front face, reflected light



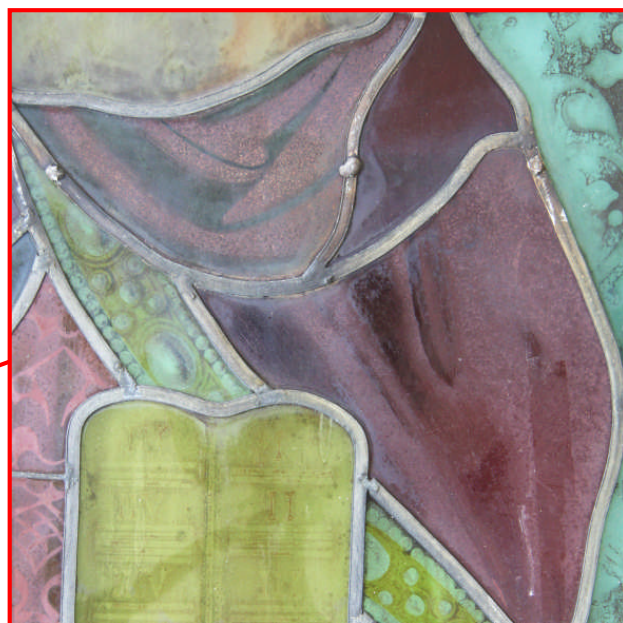
Detailed images – reverse face, reflected light



'Carnation' flesh-tone on reverse of face



Back-painting in good condition



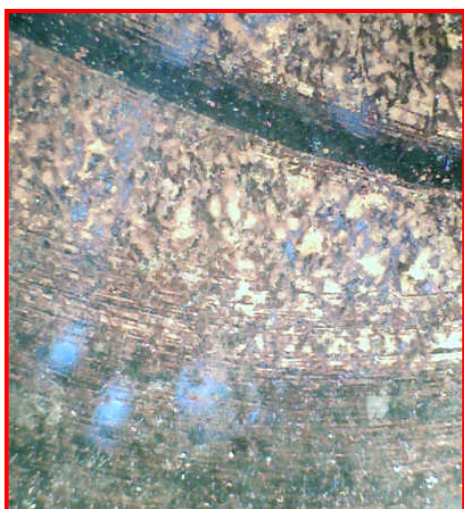
Shading on reverse face in good condition



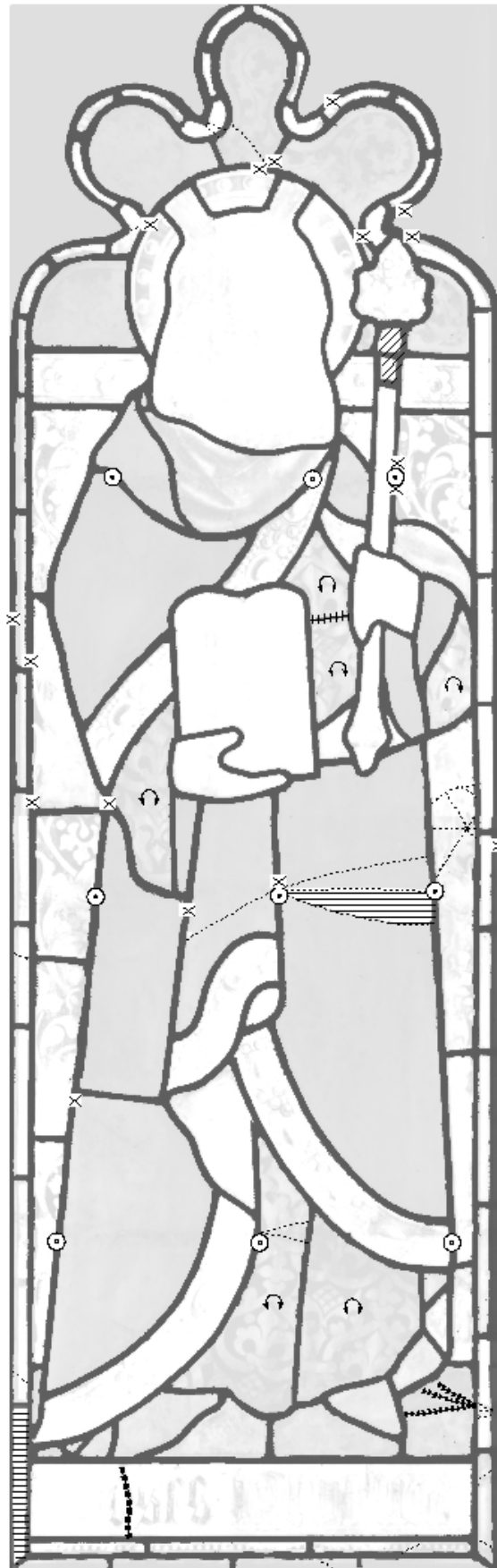
Paint on reverse in good condition

Fractured solder joints

Microscope images of paint surface – reverse face, reflected light



Condition diagram (before intervention)



----- Break in glass

↶ Glass reversed (paint detail on outside)

////// Later insert / stopgap

==== Missing glass

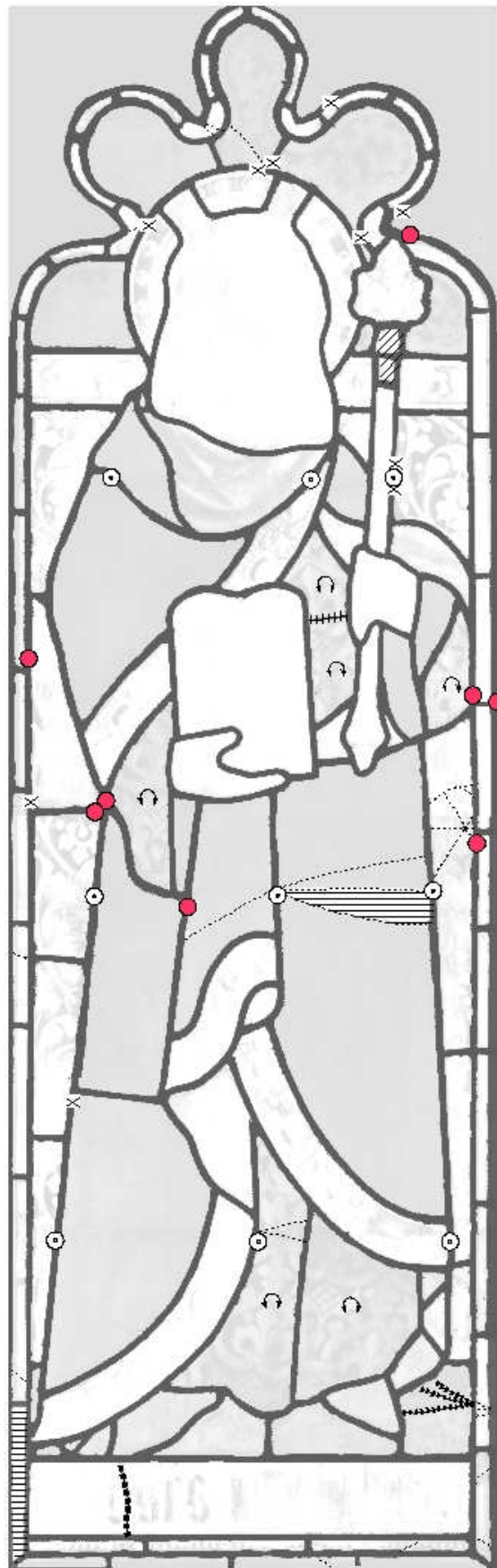
× Break in lead/solder

⊙ Position of copper tie

+ + + + Mending lead

•••• Strap lead

Conservation diagram (after intervention)



..... Break in glass

↪ Glass reversed (paint detail on outside)

////// Later insert / stopgap

==== Missing glass

× Break in lead/solder

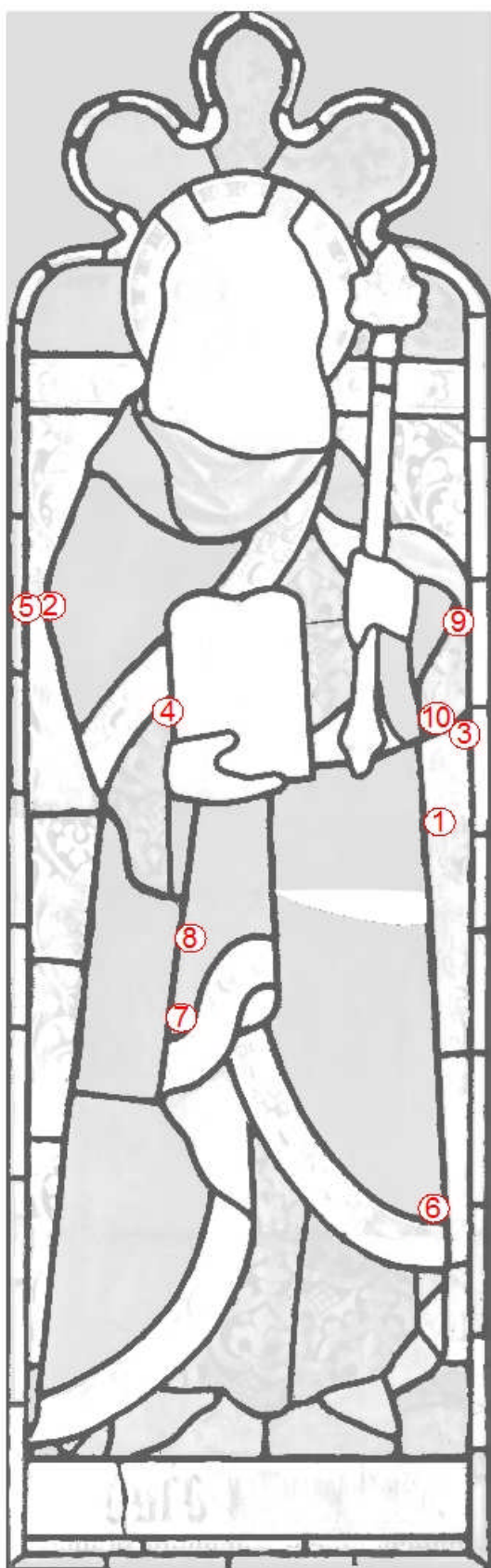
⊙ Position of copper tie

++++ Mending lead


..... Strap lead

● New solder joint

Locations and descriptions of glass samples taken for analysis



- | | |
|-----------|--|
| Sample 1 | clear glass with
traceline paint on front
face |
| Sample 2 | flake of traceline paint
from clear glass |
| Sample 3 | clear glass with
traceline paint on front
face |
| Sample 4 | yellow potmetal glass
with traceline paint on
reverse face |
| Sample 5 | clear glass with
traceline paint on front
face |
| Sample 6 | red flashed glass with
(some) shading paint
on both sides |
| Sample 7 | red flashed glass with
(some) shading paint
on both sides |
| Sample 8 | red flashed glass with
(some) shading paint
on both sides |
| Sample 9 | yellow potmetal glass
with traceline paint on
reverse face |
| Sample 10 | yellow potmetal glass
with traceline paint on
reverse face |

Object Title: Sherborne Abbey previous West window Panel 2e	
Recorded by: A Gilchrist	Date: 25/06/2010
Location: Kings Manor Workshop University of York	Photographs:  <i>transmitted light</i> <i>reflected light</i>
Owner / client: London Stained Glass Repository	
Iconography: Figure of Joshua	
Inscriptions: Iosur Propheta	
Dimensions (h x w in mm): 1620 x 510	
Materials and condition:	
Glass: White, yellow, green and blue tinted glasses; blue, yellow and green potmetal glasses; ruby flashed glass. 2 pieces with impact fractures leaving central holes and emanating cracks; ca. 11 other cracked pieces. Otherwise, good condition; no evidence of glass corrosion or other deterioration.	
Paint Layers: Dark brown glass paint, very reddish in reflected light; traceline detail on inside with significant use of backpainting for drapery etc on reverse side; yellow silver stain on reverse; carnation flesh tone on reverse (head and hands). Severe paint loss throughout; remaining paint surface appears powdery / crumbly (although backpainting rather better preserved). Heavy dirt deposition on both sides.	

Lead:

6 mm flat internal leads, 10 mm flat perimeter leads. Several 3 mm mending leads, probably original. Several poor and/or broken solder joints; evidence of lead corrosion, especially on perimeter lead.

Support:

Remains of 8 copper ties indicate 3 horizontal support bars across the panel.

Further information:

Window made by John Hardman Company of Birmingham, to design by AWN Pugin, and installed 1851. Removed 1997 to make way for new window by John Hayward due to severe paint problems.

Previous interventions:**Glass:**

Head pieces have previously been removed and reinserted / replaced.

Paint Layers:

None

Lead:

None

Support:

None

Photographic recording:

Digital photographs were taken using a Canon EOS 40D Digital SLR camera and Bowens Gemini GM500R studio flashlight with softbox. Photographs of the full panel were taken in two parts and the images merged, due to the large size of the panel.

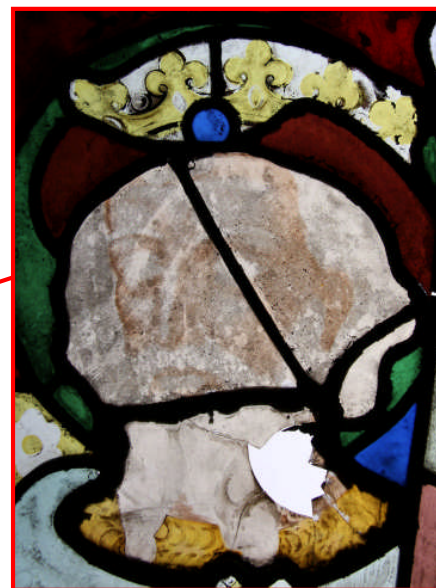
Detailed images – front face, transmitted light



Fragile surviving paint



Impact fracture



Paint loss from head; damage to inserted piece



Paint loss from inscription



Surviving yellow stain but severe paint loss

Detailed images – front face, reflected light



Damage and previous repair to head



Surface dirt and some surviving paint

Detailed images – reverse face, reflected light



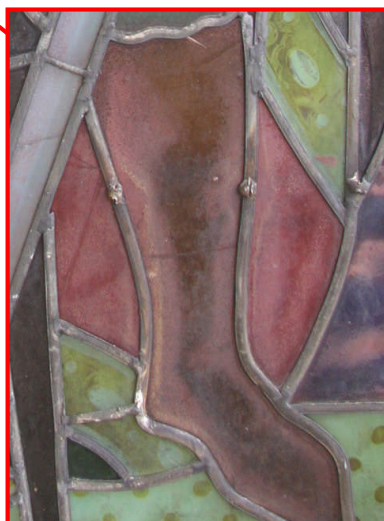
Impact fracture; putty remains; surviving back-painting



Previous repair insertion to head

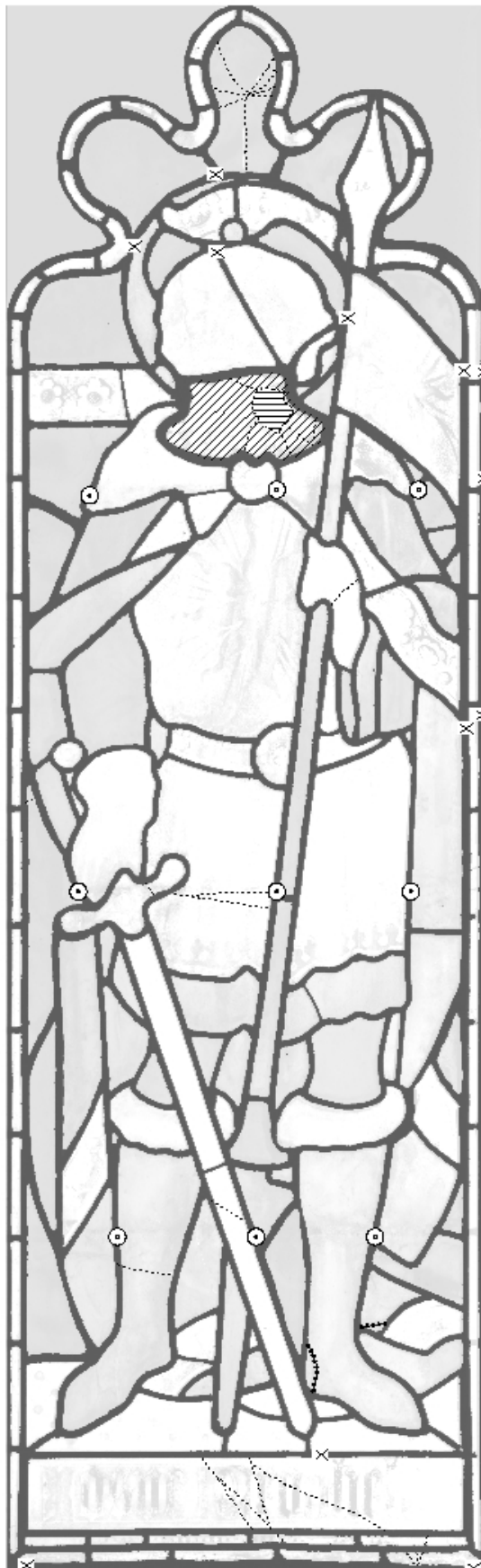


Surviving back-painting




Surviving back-painting

Condition diagram



- Break in glass
- ////// Later insert / stopgap
- ==== Missing glass

- × Break in lead/solder
- ⊙ Position of copper tie
- ++++ Mending lead
- Strap lead (on outside)

Object Title: Sherborne Abbey previous West window Panel 2f	
Recorded by: A Gilchrist	Date: 25/06/2010
Location: Kings Manor Workshop University of York	Photographs:  <p style="text-align: center;"><i>transmitted light</i> <i>reflected light</i></p>
Owner / client: London Stained Glass Repository	
Iconography: Figure of Aaron with censer and flowering rod	
Inscriptions: Aaron Propheta	
Dimensions (h x w in mm): 1620 x 510	
Materials and condition:	
Glass: White, green and blue tinted glasses; light and dark blue, yellow and green potmetal glasses; ruby flashed glass. 3 pieces with impact fractures leaving central holes and emanating cracks; ca. 9 other cracked pieces. Bottom border glass missing. Otherwise, good condition; no evidence of glass corrosion or other deterioration.	

Paint Layers:

Dark brown glass paint, very reddish in reflected light; traceline detail generally on inside face, with significant use of backpainting on reverse side; yellow silver stain on reverse; carnation flesh tone on reverse (head and hands). Yellow potmetal pieces are reversed, i.e. traceline detail on outside and backpainting on inside. Severe paint loss throughout; remaining paint surface appears powdery / crumbly except paint on outside of yellow pieces much better preserved (visible areas of deterioration caused by water running down panel). Heavy dirt deposition on both sides.

Lead:

6 mm flat and 4 mm round internal leads, 10 mm flat perimeter leads. Several 3 mm mending lead, probably original. Several poor and/or broken solder joints and lead fractures; evidence of lead corrosion, especially on perimeter leads.

Support:

Remains of 9 copper ties indicate 3 horizontal support bars across the panel.

Further information:

Window made by John Hardman Company of Birmingham, to design by AWN Pugin, and installed 1851. Removed 1997 to make way for new window by John Hayward due to severe paint problems.

Previous interventions:**Glass:**

One painted insert in inscription (P of Propheta)

Paint Layers:

None

Lead:

None

Support:

None

Photographic recording:

Digital photographs were taken using a Canon EOS 40D Digital SLR camera and Bowens Gemini GM500R studio flashlight with softbox. Photographs of the full panel were taken in two parts and the images merged, due to the large size of the panel.

Detailed images – front face, transmitted light



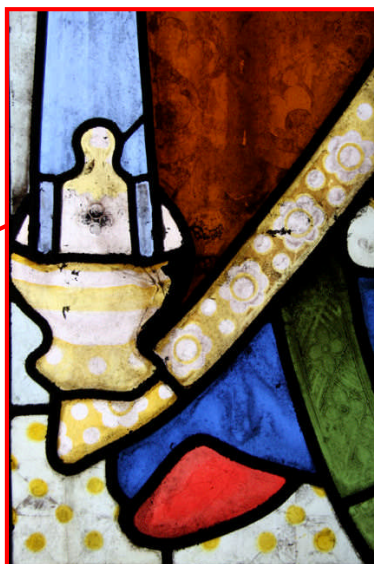
Paint loss, surviving yellow stain



Paint loss, surviving yellow stain



Paint loss



Paint loss, surviving yellow stain



Paint loss, inserted repair piece

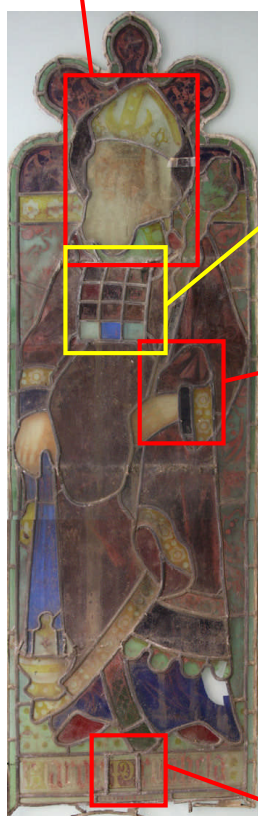
Detailed images – front face, reflected light



Paint loss



Paint loss, surface dirt



Variable paint loss; survival of modelling



Inserted repair piece

Detailed images – reverse face, reflected light

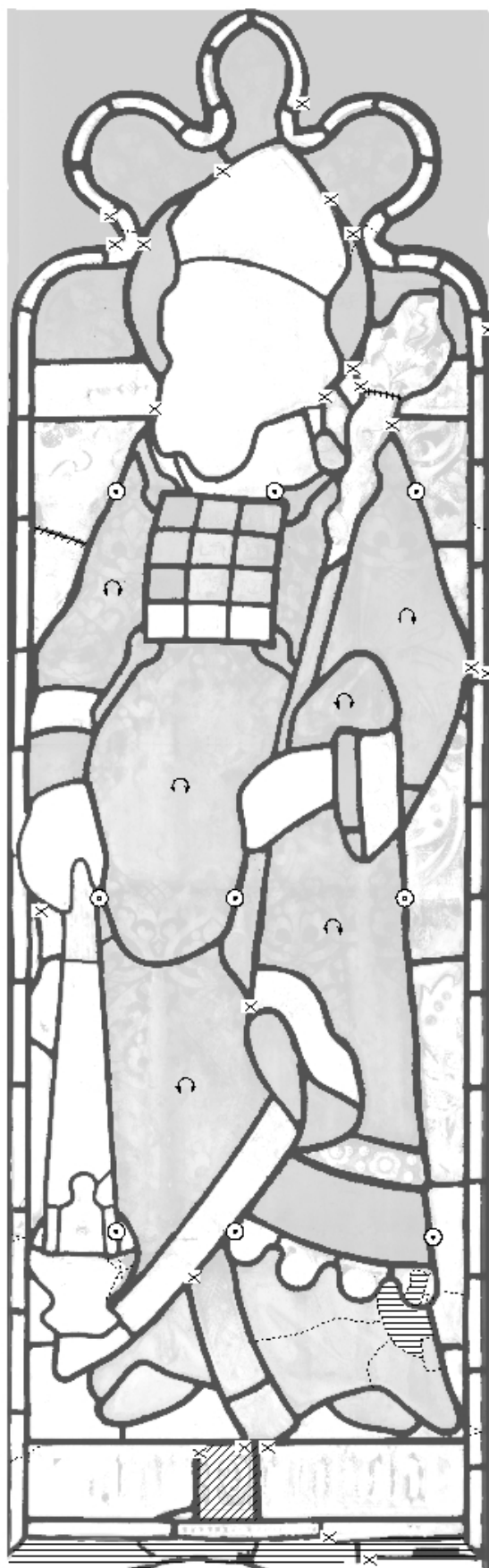


Surviving detail paint on reverse face



Surviving detail paint on reverse face

Condition diagram



----- Break in glass

↪ Glass reversed (paint detail on outside)


////// Later insert / stopgap

==== Missing glass

x Break in lead/solder

⊙ Position of copper tie

++++ Mending lead

Object Title: Sherborne Abbey previous West Window Tracery lights D1 – D6		
Recorded by: A Gilchrist		Date: 25/06/2010
Location: Kings Manor Workshop University of York	Photographs: Panel D6	
Owner / client: London Stained Glass Repository	 <p><i>transmitted light</i> <i>reflected light</i> <i>reverse face, reflected light</i></p>	
Iconography: Decorative		
Inscriptions: None		
Dimensions (h x w in mm): Each 845 x 210 mm		
Materials and condition:		
Glass:		
<p>Yellow, green, blue tinted glasses; pot metal green and blue glasses; ruby flashed glass.</p> <p>Occasional cracks (especially in neck area); heavy surface dirt and cobwebs with possible microbial infestation. Some patina (possibly surviving glass paint) on external face; otherwise good condition.</p>		
Paint Layers:		
<p>Brown glass paint, very reddish in reflected light. Detail tracelines on front face, with occasional use of backpainting (especially on red pieces, perhaps to dull appearance?). Severe paint loss throughout; remaining paint has crumbly / powdery appearance.</p>		

Lead:

6 mm flat and 4 mm round internal leads; 10 mm flat perimeter lead. Generally good condition. Several fractured solder joints; several missed solder joints, especially on external face.

Support:

Remains of single copper tie on each panel indicates presence of 1 horizontal support bar across the middle of each light.

Further information:

Window made by John Hardman Company of Birmingham, to design by AWN Pugin, and installed 1851. Removed 1997 to make way for new window by John Hayward due to severe paint problems. Tracery lights variously described as 'railway signals' and 'traffic lights'!

Previous interventions:**Glass:**

One stopgap insertion (panel D2); several cracks stopped with black putty.

Paint Layers:

None

Lead:

Several strap leads (possibly original to manufacture).

Support:

None

Photographic recording:

Digital photographs were taken using a Canon EOS 40D Digital SLR camera and Bowens Gemini GM500R studio flashlight with softbox.

Images – transmitted light

D1

D2

D3

D4

D5

D6

Images – reflected light

D1

D2

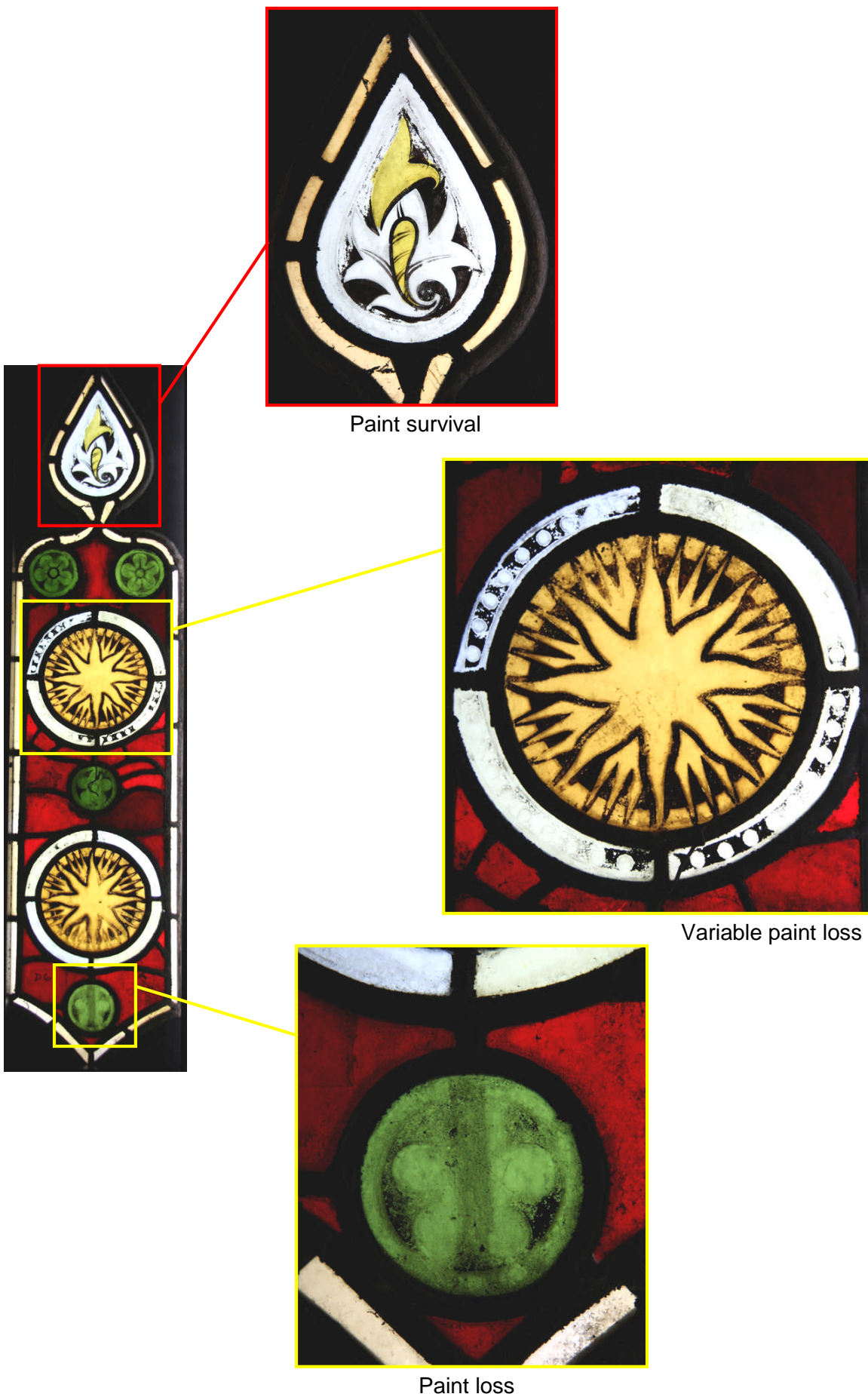
D3

D4

D5

D6

Detailed images (panel D6) – front face, transmitted light



Detailed images (panel D6) – front face, reflected light

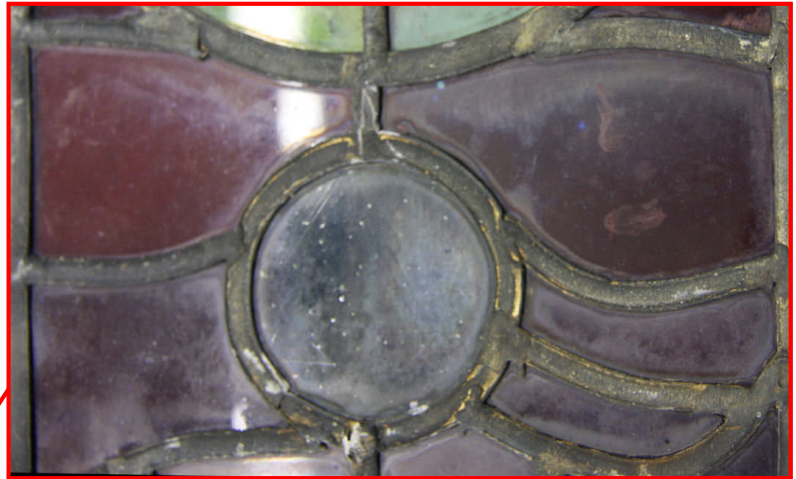


Copper tie; surface dirt

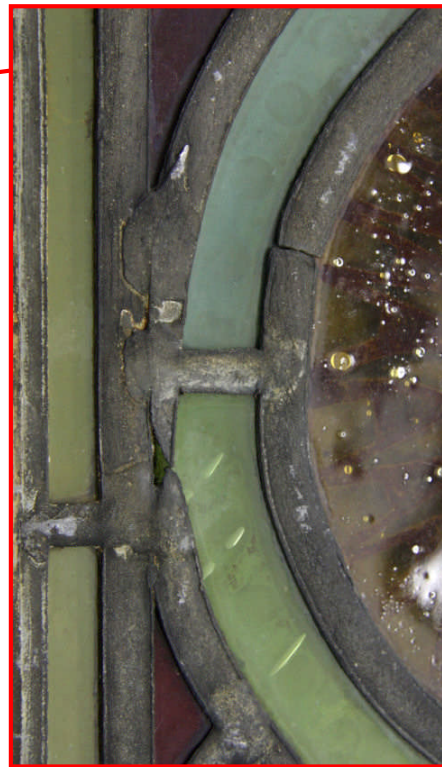


Surviving paint in poor condition

Detailed images (panel D6) – reverse face, reflected light

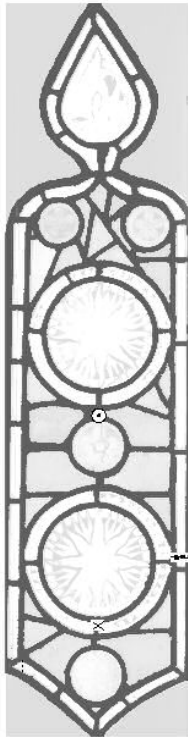


Surviving paint / patina on reverse face



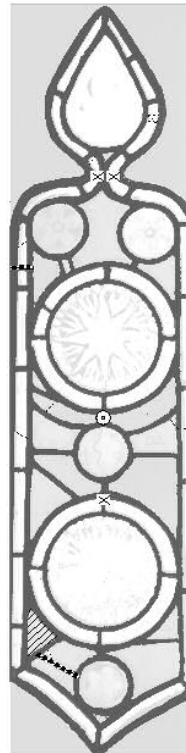
Poor / missing solder joints

Condition diagrams



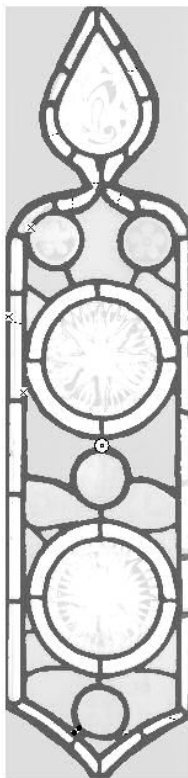
- Break in glass
- × Break in lead/solder
- ⊙ Position of copper tie
- Strap lead

Panel D1



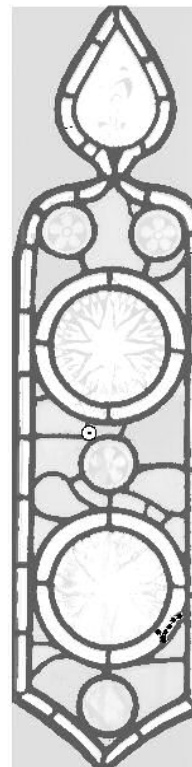
- Break in glass
- ////// Later insert / stopgap
- × Break in lead/solder
- ⊙ Position of copper tie
- Strap lead

Panel D2



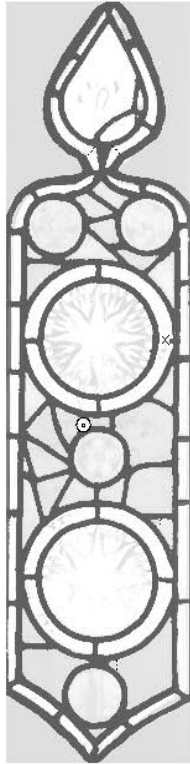
- Break in glass
- × Break in lead/solder
- ⊙ Position of copper tie
- Strap lead

Panel D3

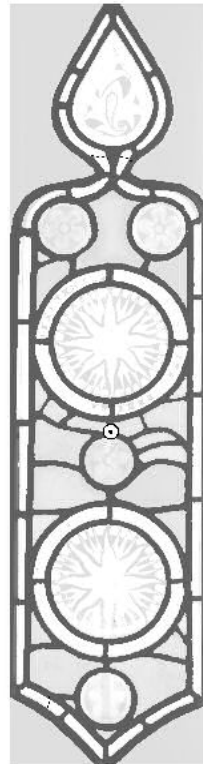


- Break in glass
- ⊙ Position of copper tie
- Strap lead


Panel D4



Panel D5



Panel D6

Object Title: Quatrefoil: Virgin and Child	
Recorded by: A Gilchrist	Date: May 2010
Location: Kings Manor workshop University of York	Photographs:  <i>transmitted light</i> <i>reflected light</i>
Owner / client: Daryl Buttery	
Iconography: Virgin and Child Top tracery panel from 'Tree of Jesse'	
Inscriptions: None	Dimensions (h x w in mm): 680 x 515 mm
Provenance and date: Top tracery panel from north transept window nVII (Tree of Jesse). All Saints Church, Emscote, Warwick (demolished 1967/8). Hardman and Co. Birmingham, 1889.	
Materials and condition:	
Glass: Several green tints and white, blue potmetal and ruby flashed antique glass. No sign of corrosion or other glass deterioration. 12 broken pieces. Surface dirt. Several splashes of white paint at edges presumably from surrounding walls.	

Paint Layers:

Dark brown glass paint on front face, rather reddish in reflected light. Yellow stain on reverse; some light back-painting on reverse face.

Some evidence of paint loss / movement down the panel – appears redder towards lower areas of each piece. Rather powdery surface evident under microscope, some areas showing paint loss / holes.

Lead:

5 mm flat lead with 10 mm flat lead on perimeter. Good condition, with some buckling at edges due to removal of panel. Remains of solder flux around all joints. One missed joint on front face.

Framing:

None.

Further information:

Notes on All Saints Church Emscote 1908 (Warwickshire County Record Office DR224/61)

North transept 4-light window

“Jesse” window – inner lights Our Lord and King David, outer lights members of the family of Jesse. Jesse is sleeping below.

Inscription at foot: There shall come forth a rod out of the stem of Jesse, & a branch shall grow out of his roots.

Top tracery – Virgin and Child.

Donor: Mr GH Nelson. Brass tablet below South transept window read:

A.M.D.G. (Ad Majoram Dei Gloria – to the greater glory of God) – and in memory of George Nelson of The Lawn in this Parish, who departed July 17th 1850, and of Sarah his wife who was called hence Dec 14. 1865, the Transept windows of this church are filled with stained glass, as a tribute of affection, by their sons.

Hardman Glass Sales Day Book Jul 1887 – Jun 1892 (Birmingham Archives and Heritage MS175A/4/3/7/6)

p191 Apr 13, 1889; GH Nelson Esq, The Lawn, Emscote

2 transept windows North & South of 4 lights & tracery each

Subjects: North: The Tree of Jesse

Cost: £425 (*for both*)

Previous interventions:

Glass:

Some fractures previously bonded (remains of adhesive present).

Paint Layers:

No previous interventions.

Lead:

None.

Framing:

None.

Photographic recording:

Digital photographs were taken using a Canon EOS 40D Digital SLR camera and Bowens Gemini GM500R studio flashlight with softbox.

Microscope images were taken using a Veho Discovery VMS-004 USB digital microscope.

Detailed images – transmitted light

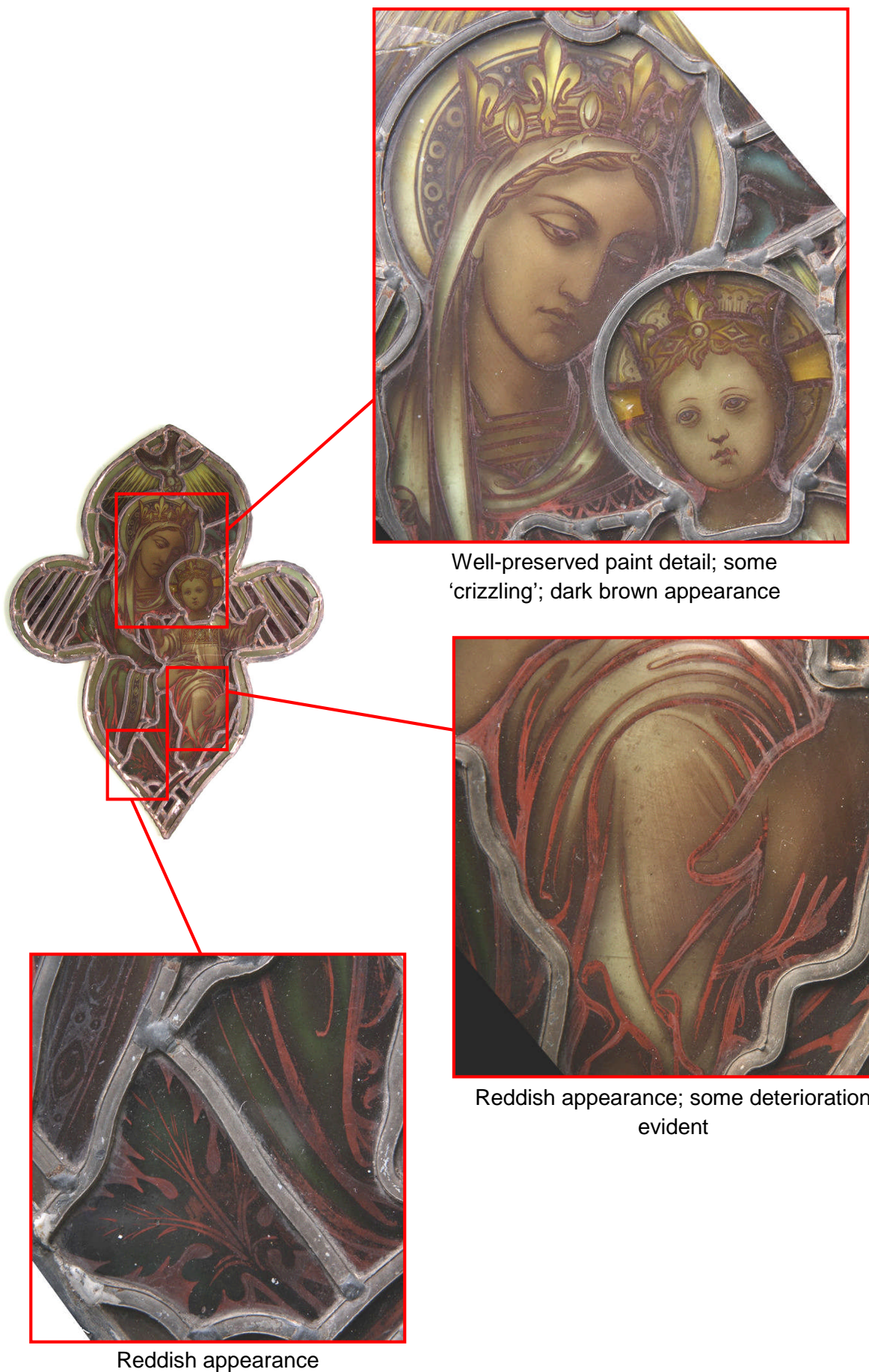


Well-preserved paint detail; breaks in glass

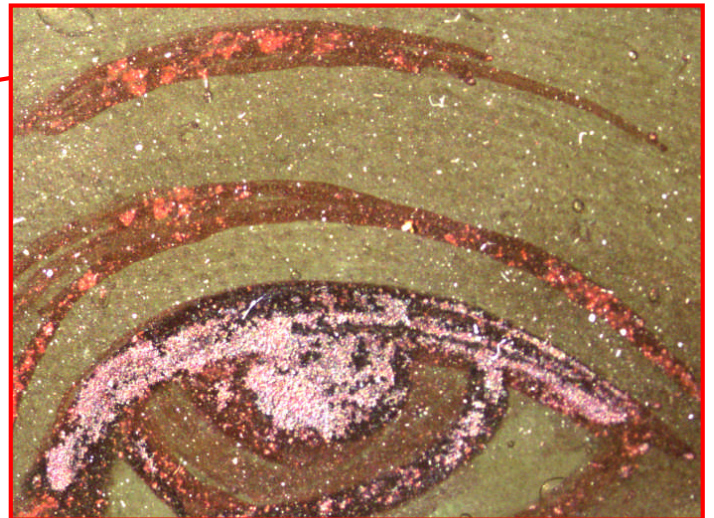
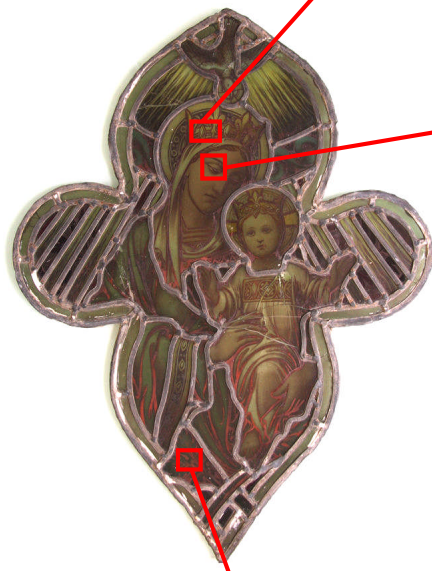


Well-preserved paint detail

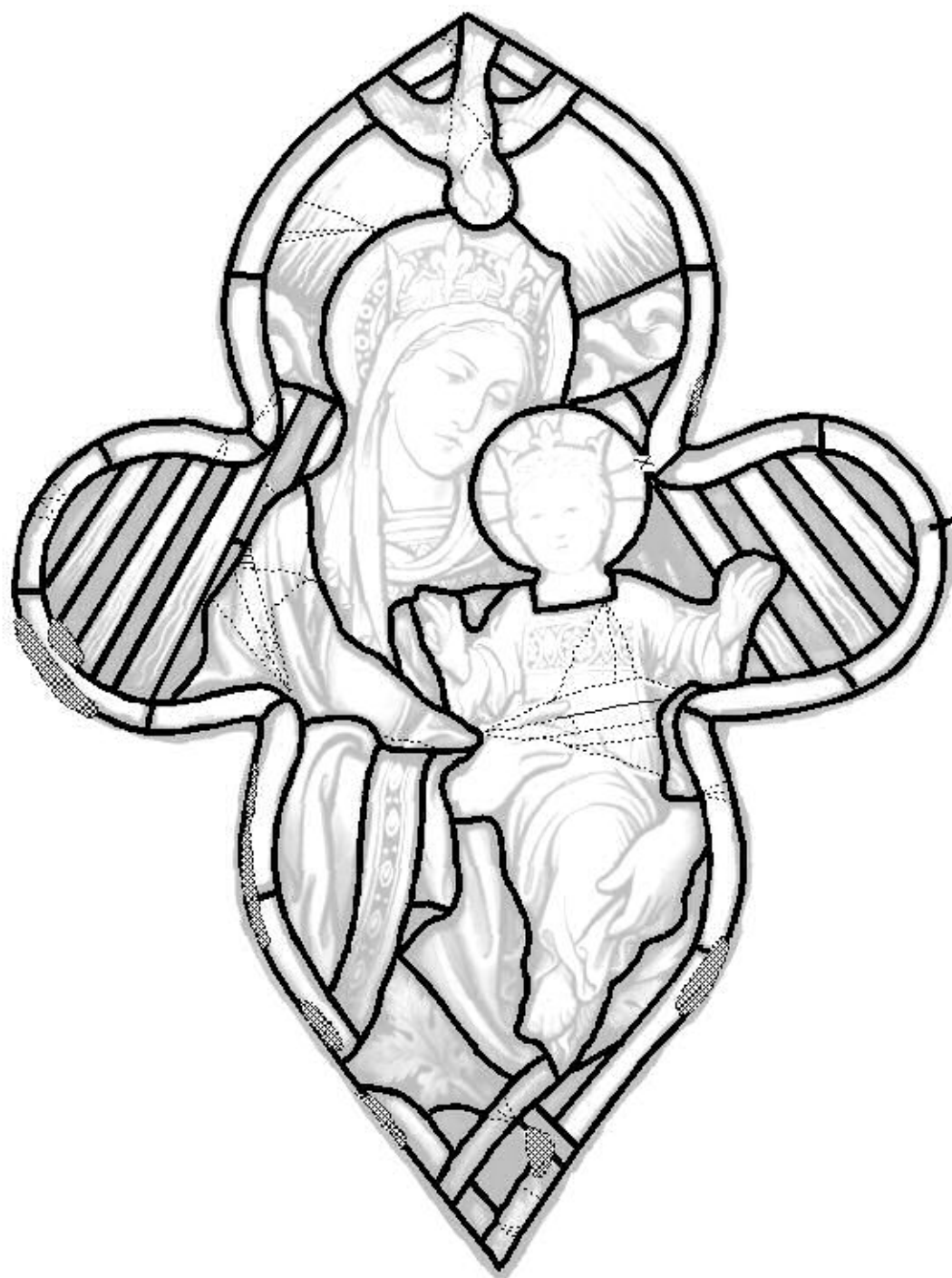
Detailed images – reflected light










Microscope images – reflected light



Condition diagram



	Lead		Break
	Missing solder joint		Previously bonded break
	White paint splashes		Missing glass

Object Title: Quatrefoil: St Aidan and the Northumbrians	
Recorded by: A Gilchrist	Date: May 2010
Location: Kings Manor workshop University of York	Photographs:  <i>transmitted light</i> <i>reflected light</i>
Owner / client: Daryl Buttery	
Iconography: St Aidan preaching to the Northumbrians	
Inscription: St Aidan preaching to the Northumbrians AD 635 his discourse translated by the King Oswald	
Dimensions (h x w in mm): 455 x 360 mm; central roundel 250 mm dia.	
Provenance and date: Tracery panel originally from north aisle window nIX. All Saints Church, Emscote, Warwick (demolished 1967/8). Hardman and Co. Birmingham, 1878.	

Materials and condition:

Glass:

Pale green tinted antique glass. No sign of glass corrosion or other deterioration.

2 pieces intact, 3 broken.

Upper lobe cracked at both corners; central roundel 2 cracks from impact with a large area of glass and paint shelled away; lower lobe (with inscription) badly cracked into many pieces with one small area missing.

Paint Layers:

Dark brown glass paint on front face only for both tracelines and shading. Pale yellow stain on reverse.

Paint appears stable and well fixed; examination under microscope shows occasionally bubbly surface with some bubbles burst leaving pinholes – possibly slightly overfired.

Lead:

8 mm flat lead throughout, in good condition. Some buckling due to panel removal; one broken solder joint.

Framing:

None.

Further information:

Notes on All Saints Church Emscote 1908 (Warwickshire County Record Office DR224/61)

(nave, north side, next transept) 3-light window

Left – St Aidan. In Mem John Bartlett MA a devout communicant of this church, who fell asleep Jan 20, 1876, aged 76 years.

Centre – St Columba. In Mem Thomas Bromwich, for 39 years Clerk of this Parish, who was called hence July 1900 aged 83 years. RIP

Right – St Ninian.

Tracery – left, the Translation of St Aidan (St Aidan preaching to the Northumbrians), centre, St Columba and his companions in a boat landing at Iona, right, St Ninian building the first stone church at Whithor Candida Casa.

Hardman Glass Sales Day Book Jul 1870 – Jun 1876 (Birmingham Archives and Heritage MS175A/4/3/7/3)

p 535 Nov 1, 1875; Rev TB Dickins, Emscote

Centre light of 3-light window & 3 tracery pieces

Subject: St Columba

Cost: £15.

Hardman Glass Sales Day Book Jul 1876 – Jun 1882 (Birmingham Archives and Heritage MS175A/4/3/7/4)

p 28 Oct 29, 1878; Rev TB Dickins, Emscote

2 side lights of north window (centre light filled)

Subjects St Aidan & St Ninian

Cost: £20.

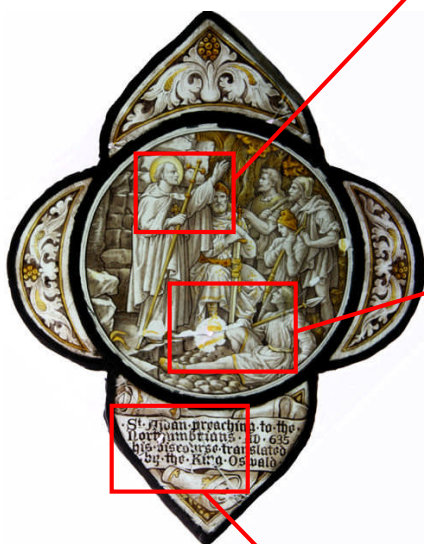
Previous interventions:
Glass: No previous interventions.
Paint Layers: None.
Lead: None.
Framing: None.

Photographic recording:
Digital photographs were taken using a Canon EOS 40D Digital SLR camera and Bowens Gemini GM500R studio flashlight with softbox.

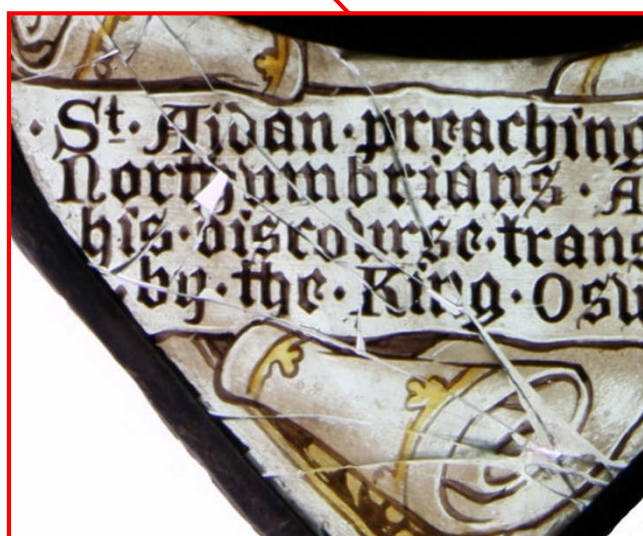
Detailed images – transmitted light



Well-preserved paint; highly detailed painting style

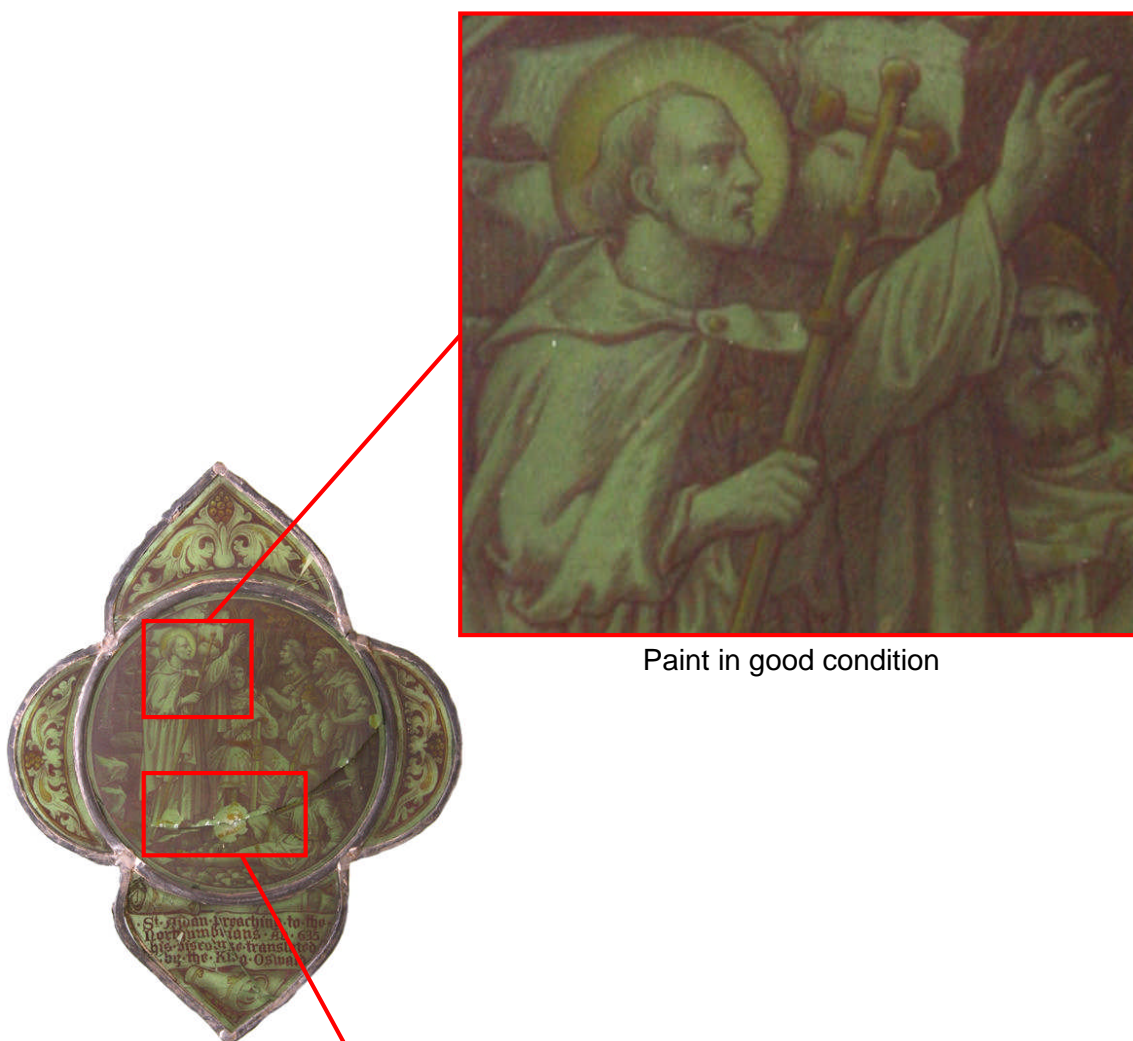


Impact fracture and shelled glass



Badly broken inscription with small piece missing

Detailed images – reflected light

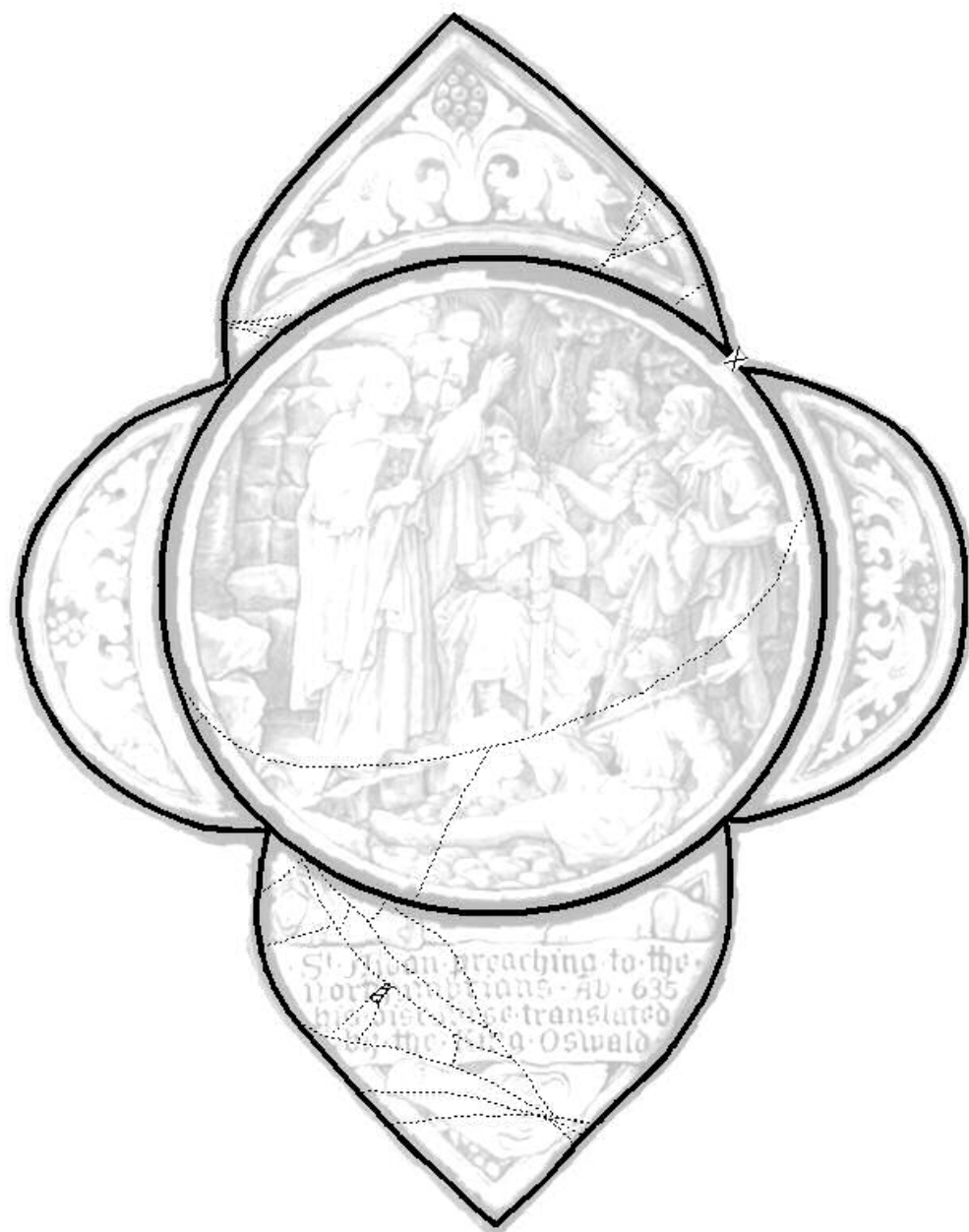


Paint in good condition



Impact fracture and shelled glass

Condition diagram



—	Lead	Break in glass
×	Broken solder joint	≡≡≡	Missing glass