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Padiham St Leonard (Diocese of Blackburn)

**Condition report and recommendations for
restoration of south aisle east window
(John Hardman, 1870)**

The present building (Grade II) is by William Waddington, 1869, in predominantly c15 style. Other windows are by Wailes, Edmondson and as an as yet unidentified maker for the tower west window, possibly Charles Clutterbuck, all c. 1870. All attributions on stylistic grounds only, at present. Significantly, there is another twin light window of similar dimensions and date by the Hardman firm (stylistic grounds), formerly the north aisle, north wall westernmost, now divided into two by partition wall. This window in part informs our recommendations, below.

Preliminary remarks

An inspection and report on this glass was carried out at the request of Mike Overton, the inspecting architect. The lower sections of this window have been lost, and two new panels have been created, probably in the 1960's: unsympathetic unpainted purple 'cathedral' textured quarry glazing, with amber border, which has created a visually disturbing ensemble.

The parish had previously obtained a quotation from Pendle Stained Glass for the restoration of this window and, the project having been referred to Churchcare, the recommendation was for a more detailed condition report and proposal. The present report has therefore been prepared with the objective of assisting the parish to obtain approval for the proposed works for which Pendle Stained Glass remains their preferred contractor.

We met with John Sellick (Church Treasurer and former churchwarden), and David Moore and Heike Sahner of Pendle Stained Glass at St Leonard's on 13th September 2017 to inspect the glass and discuss the project.

JONATHAN COOKE ACR
RUTH COOKE BA (ECON)
THOMAS COOKE MA HISTORY OF ART

VAT REGISTRATION NUMBER 780 3194 28
REGISTERED NUMBER 4463255

Description

Twin light window, main lights double cusped, with five tracery lights, loose c15 style. Filled with glass by John Hardman, 1870.

Main subjects

a light: Timothy as a child being taught by his mother Eunice and grandmother Lois.¹ Stylised interior, a green curtain behind, lighted lamp at apex against a blue seaweed diaper ground, and set under a simple architectural and foliar canopy. In head, white floral motifs, on ruby ground, characteristic of many Hardman windows of this date.

The outer glazing border is a delicate decorative painted band, with amber floral motifs, which would have continued to the base of each light, now lost to 18" from cill.

b light: Timothy depicted as Bishop, teaching the people. Trees in background, indicating an exterior setting: grounds and setting otherwise as a light

As noted above the lower part of the two main lights is lost, the present commemorative inscription, stickworked, lombardic, reads
*TO THE HONOUR OF GOD AND IN MEMORY OF ANNE
ELIZABETH NORTON WHO DECEASED 24 JAN 1869 THIS
WINDOW IS DEDICATED BY HER MOTHER*

Tracery

A1 Holy Spirit as dove, descending

B1, B2 vine leaf and branch motif, white glass, stained, on ruby ground

C1, C2 each has three quarter angel, nimbed and white-robed in attitude of prayer

Sizes etc.

Main lights each 22" x 72" originally in two panels with a single division below spring at 52" from cill. There is now an additional division at 18" from cill, the unpainted quarry glazing forming the extra panel. The evidence of the window itself, clearly seen from exterior inspection, indicates that these panels were each created by cutting into the large panel at this height *in situ*: there is some damage immediately above this division (please see below)

Original leads 1/4" and 5/16" flat

¹The face of Eunice is a portrait, almost certainly of the dedicatee, the donor being her mother.

Bars, internal, rectangular section 3/4" x 1/2", three per light. There is no evidence of any other original bars. The original bar has been reused at the time of the introduction of the unpainted panel. Glasses are pot metals, tinted whites and flashed ruby, 'antiques' estimated thickness 2-3mm. Oxides, stain on reverse. No back painting was visible. The mortar fillet is a hard cementitious mix.

Condition

lead matrix

1870 date, weakened by previous intervention, particularly in the areas directly above the division. Most ties are holding and no fractured solder joints were visible in reflected light. Leaded light cement is beginning to fail, and has a 'frilly' appearance at the edge of the lead came.

In what is now panel 2a, there is a significant distortion from the plane. One factor in this is that the panel appears to be rather oversized, and is tight within the groove. The mortar creeps beyond the glass line on both mullion and jamb side of a light. This should be acknowledged in the method of removal. The distortion has probably been aggravated by the rather brutal treatment to which the panels were subjected.

glass and painted pigments

there is some evidence of past damage from condensation in the form of visible pigment loss, and the painted pigments should be treated as unstable. The condition of the decorated surface is variable from one piece to another.

Some pressure fractures were noted throughout both lights, and further breakage, with an unpainted *in situ* repair, and inferior failed leaf lead repairs, above the lower division to the purple glass forming part of Eunice's purple skirt. Other than this area of repair, associated with the modification of the window, no other interventions were noted.

On the internal surface, there is a fine layer of dust, and some leached leaded light cement deposits.

bars and masonry

the mild steel bars are surface corroded, and there is evidence of damage to masonry at bar sockets.

Summary proposal

In order to restore the lower part of the window to approximate to the original intention, given the condition of the current panels 2a and 2b, it will be necessary to remove these panels for partial releading, some flattening and joint strengthening, for consolidation of fractured glass, replacement of the unpainted repair, as well as to integrate the new painted pieces into a well constructed matrix of leads. The small head panels, currently 3a and 3b, are sound and could remain in place: a good division seal should be achievable, with care. Our recommendation is therefore to restore the original two panel lights.

Extent of releading

A full assessment would need to be made on the bench, following removal, especially taking into account the possible oversizing, and the damage to the lower part of a light. We understand that Pendle have allowed for approximately 50% releading and this would seem reasonable, provided it is carried out with leads of original weight and profile. Some cleaning and joint strengthening should also be anticipated. (please see method statement, below)

Evidence for recreating the lower parts of the window

Having assessed the current condition of the present panels 2a and 2b, consideration needs to be given to how closely the original design and intention can be restored - there is general agreement that the window is currently disfigured by the inappropriate base panels.

Information available to inform a reconstruction

A sketch design 'Padiham 46' from the Hardman Archives at Birmingham Art Galleries which indicates

- i) the intention of a stylised pedestal at the base of each scene with commemorative scroll
- ii) the lower termination of the main subjects, including disposition of the draperies
- iii) the continuation of the delicate outer border above and beneath the pedestal

This information was obtained by Mr Sellick of St Leonard's from Fiona Slattery Clark, Curator, Applied Arts, Birmingham Museums in July 2015. Unfortunately Ms Slattery Clark has left this employment and the post no longer exists: phone and e mail to Victoria Osborne of Birmingham Museums have convinced us that it would not be practicable to attempt to access the Hardman 'Day Books' at this time. These are date ordered entries providing a verbal description of each

Hardman commission. Some of the entries are more detailed, providing additional information, such as reuse of a cartoon but there is a strong possibility that they may not yield any further information than is already available. This assessment is based on our experience of previous access to the Day Books for private research and for other projects.

The other Hardman window at St Leonard's, also a twin light, depicting the Presentation and the Naming of John; of similar date and size, with two scenes and pedestal treatment with some similarities to that of the sketch design for the south aisle east window, could assist in a valid reconstruction, and specifically for the commemorative inscription.

Although reconstruction of these panels would inevitably have an element of speculation, the principal components can be justified with reference to Hardman glass of this date, and the sketch design which provides sufficient evidence for the general composition.

A number of Hardman windows of similar date and colour palette in the local area are available to study, which will assist recartooning

Mr Sellick has also now initiated an appeal for pre-1960s photographs of St Leonard's which include either the interior or exterior of this window. Any image of the window which results from these enquiries could be of assistance at the cartooning stage in determining the lines of the original lead matrix, and thus inform the reconstruction.

A note on the commemorative inscription

The wording of the present inscription does not appear to be correct. The insensitive division is unacceptable and displeasing. The stick worked Lombardic script could be replicated as it is a characteristic of some Hardman glass of this date and may have been based on the original. However, the treatment of the other St Leonard's Hardman window which has painted Gothic -type script on a scroll, more closely resembles the sketch design, and for this reason, we would favour the latter treatment, though either style of lettering could work.

Unless further information becomes available, we would suggest that the style of lettering and disposition of the commemorative inscription is 'borrowed' from the other window, and two

substitutions made in the text, to reflect a more probable original dedication. For 'honour', we suggest 'glory' and for 'deceased' we suggest 'died'. We further suggest that the natural division in the text between the two lights in such a configuration would fall thus:

(a light)

To the Glory of God and in memory of Anne Elizabeth Horton

(b light)

who died 24 Jan 1869 This window is dedicated by her mother

Provisional method statement

1. New cartoons for approval

Rubbings of existing stained and painted glass *in situ* at least to top of panel.

Selection of best match sample mouth blown glasses

Production of full size cartoon, with indication of trace lines and shading, and to show all lead lines and bar positions, sizes, and including setting out of commemorative inscription. All to line through with the existing glass.

Copy to client for Faculty application, with details of proposed materials

2. Restoration of panels

Removal of both lights to division at 52". Temporary closure.
Crating and transport to the workshop
Disposal of base panels

Assessment on bench/lightbox of structural condition of panels and stability of painted pigments

Conservation clean to both faces to achieve good colour match: method to be determined: squirrel hair dusting, use of demonised water, and 50% acetone solution if necessary

Rubbing and partial dismantling: raking out failing waterproofing compound. Releasing of selective solder joints for flattening (*a* light): application of gentle heat over a period of several days or as required is suggested.

Cutting and painting new pieces, each discreetly initialled and dated to show above lead flange

Consolidation of fractured pieces: suggested use of conservation grade silicone

Releading, joint strengthening, new copper ties swg 18-16 gauge

Waterproofing with traditional leaded light cement, by hand on painted surface and protecting areas of unstable pigment throughout this process

Reinstallation, incorporating three or four new non-ferrous bars per light; suggested section 1/2" square to replicate appearance of original bars: 304 stainless steel pre-treated with black metal paint, or CZ114 manganese bronze.

Weak permanent mortar mix or as agreed.

in situ conservation clean to heads and tracery lights

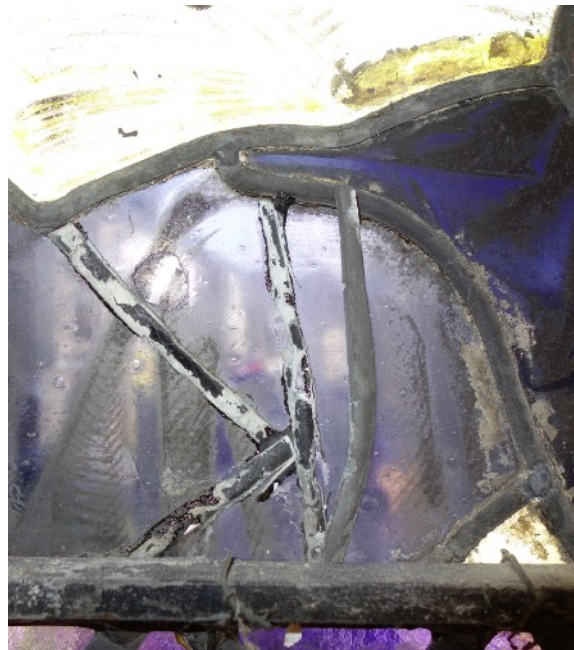
south aisle east window



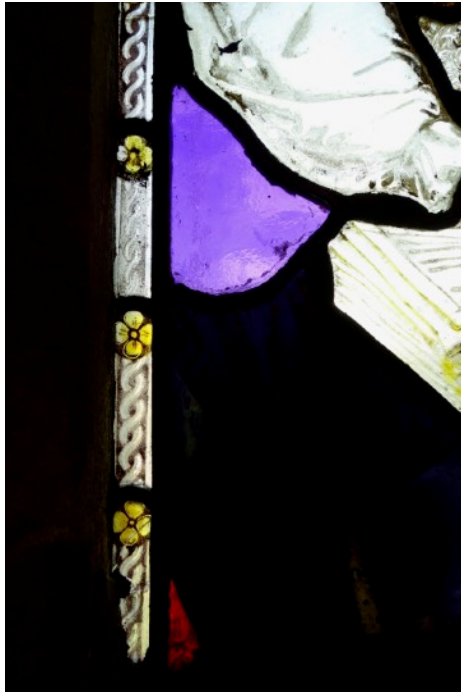
interior



exterior



details: variable pigment loss, fractures/ failed repairs



details: unpainted repair/ leached leaded light cement



sketch design 1870
from the Hardman Archive



detail: former north aisle north wall, westernmost



example of full size 'worked - up' cartoon, showing intended painted detail, and all lead lines

Jonathan Cooke, for replica of window destroyed by arson, Jarrow, Christchurch (Diocese of Newcastle)