



## Stained Glass Record of Works Undertaken

<b>Site: St John's Church, Howsham</b>	
<b>Works undertaken by: Keith Barley, Alison Gilchrist, Aurélie Haugeard, Anne-Catherine Perreau, Helen Whittaker and Daniel Thomas</b>	<b>Completion date: 27 January 2020</b>
<b>Barley Studio, York YO19 5LH Tel: 01904 489093 Web: www.barleystudio.co.uk</b>	<b>Owner / client: PCC St John's Church</b>
<b>General description: Repair, maintenance and restoration of eight stained glass windows</b>	
<b>This record should be read in conjunction with the Proposal of Works by Keith Barley, 27 August 2018. All works recommended to windows I, sII, sIV, sV, nII, nIV, nV and wI have been undertaken, as detailed below.</b>	

### **WINDOW NUMBER: I (East)**

#### **In situ maintenance:**

- Support bars rubbed down and painted with Hammerite Metal Paint (Smooth Black)
- The external surface of the leadwork re-sealed with linseed oil glazing cement
- All loose mortar pointing raked out and the window re-pointed using hydraulic lime mortar
- Glass cleaned in situ using deionised water on microfibre cloths.

### **WINDOW NUMBER: sII**

#### **In situ maintenance:**

- Support bars rubbed down and painted with Hammerite Metal Paint (Smooth Black)
- The external surface of the leadwork re-sealed with linseed oil glazing cement
- All loose mortar pointing raked out and the window re-pointed using hydraulic lime mortar
- Glass cleaned in situ using deionised water on microfibre cloths.

**WINDOW NUMBER: sIV****In situ maintenance:**

- New copper wires fitted in situ, by drilling through the leads, and tied to the support bars
- Support bars rubbed down and painted with Hammerite Metal Paint (Smooth Black)
- One broken piece in border of light b replaced with new glass piece, painted to match original with Reusche pigment and Rockingham silver stain, fired, on antique glass of matching tint to original
- The external surface of the leadwork re-sealed with linseed oil glazing cement
- All loose mortar pointing raked out and the window re-pointed using hydraulic lime mortar
- Glass cleaned in situ using deionised water on microfibre cloths.

**WINDOW NUMBER: sV**

- Light b removed to the studio by chipping out mortar holding panels and snipping copper ties holding panels to support bars
- Box polycarbonate installed as temporary window covering

**Studio conservation work:**

- Panels photographed before and after conservation with Nikon D800E digital camera, in transmitted light on a light box and in reflected light (internal and external faces)
- Perimeter lead to panels replaced where necessary, using extruded lead of matching size and profile to original (Heaps, Arnold and Heaps)
- Panels re-sealed with black putty to the inside (painted) surface and linseed oil glazing cement to the outside surface
- Panels cleaned using deionised water on cotton wool swabs
- Panels re-banded with soft copper wire in same positions as previous

**In situ maintenance:**

- Light b reinstated in glazing groove, and tied to new bronzed brass support bars with copper ties
- Support bars to light a rubbed down and painted with Hammerite Metal Paint (Smooth Black)
- The external surface of the leadwork to light a re-sealed with linseed oil glazing cement
- All loose mortar pointing raked out and the window re-pointed using hydraulic lime mortar
- Glass cleaned in situ using deionised water on microfibre cloths.

**WINDOW NUMBER: nII**

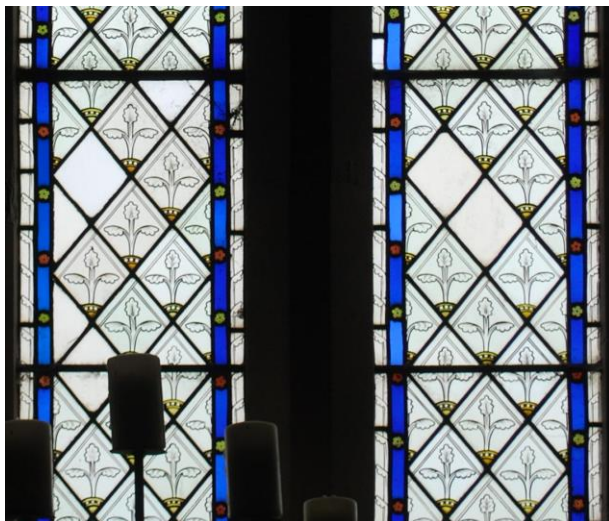
**In situ maintenance:**

- Support bars rubbed down and painted with Hammerite Metal Paint (Smooth Black)
- The external surface of the leadwork re-sealed with linseed oil glazing cement
- All loose mortar pointing raked out and the window re-pointed using hydraulic lime mortar
- Glass cleaned in situ using deionised water on microfibre cloths.

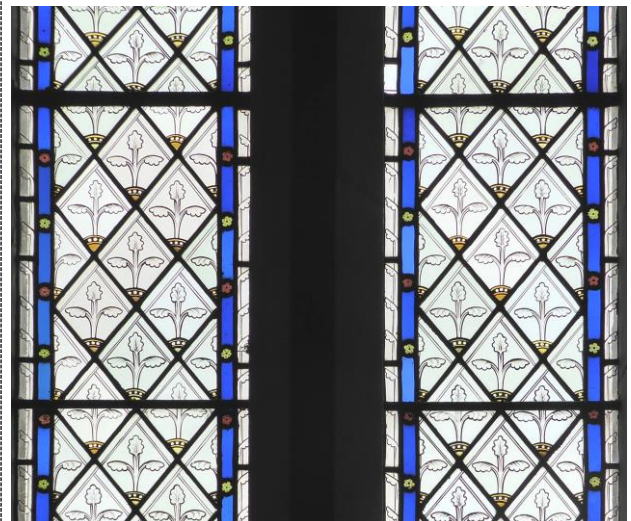
**WINDOW NUMBER: nIV**

**In situ maintenance:**

- Eleven previous repair pieces (unpainted) replaced with new pieces, painted to match original with Reusche pigment and Rockingham silver stain, fired, on antique glass of matching tint to original
- Support bars rubbed down and painted with Hammerite Metal Paint (Smooth Black)
- The external surface of the leadwork re-sealed with linseed oil glazing cement
- All loose mortar pointing raked out and the window re-pointed using hydraulic lime mortar
- Glass cleaned in situ using deionised water on microfibre cloths.



*Detail: window nIV lights b and c before restoration showing previous unpainted repairs*



*Detail: window nIV lights b and c after restoration with new painted pieces*

**WINDOW NUMBER: nV**

**In situ maintenance:**

- Two previous repair pieces (unpainted) replaced with new pieces, painted to match original with Reusche pigment and Rockingham silver stain, fired, on antique glass of matching tint to original
- Support bars rubbed down and painted with Hammerite Metal Paint (Smooth Black)
- The external surface of the leadwork re-sealed with linseed oil glazing cement
- All loose mortar pointing raked out and the window re-pointed using hydraulic lime mortar
- Glass cleaned in situ using deionised water on microfibre cloths.



*Detail: window nV light b before restoration showing previous unpainted repairs*



*Detail: window nV light b after restoration with new painted pieces*

**WINDOW NUMBER: wI (West)**

- One loose 'star' eyelet panel removed to studio
- Box polycarbonate installed as temporary window covering

**Studio conservation work:**

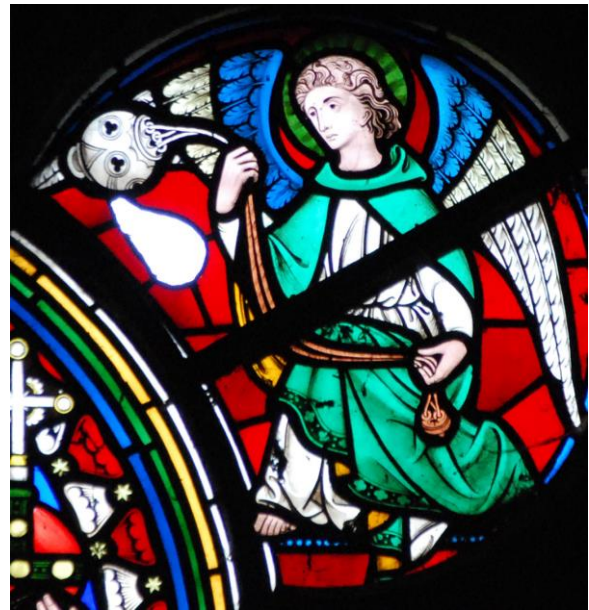
- New 'star' eyelet panel created to replace panel
- Painted to match original with Reusche pigment, fired, on antique glass of matching tint to original, signed with studio mark and dated on reverse with diamond pencil
- Leaded using extruded lead of matching size and profile to original (Heaps, Arnold and Heaps)
- Sealed with linseed oil glazing cement
- Copper fixing clips soldered to perimeter lead of both new and original eyelet panels

### In situ maintenance:

- Two eyelet panels screw fixed through copper fixing clips into drilled and plugged holes into stonework
- Two crizzled purple pieces (one completed lost and holed) replaced with new pieces, painted to match original with Reusche pigment, fired, on antique glass of matching tint to original, signed with studio mark and dated on reverse with diamond pencil
- Support bars rubbed down and painted with Hammerite Metal Paint (Smooth Black)
- The external surface of the leadwork re-sealed with linseed oil glazing cement
- All loose mortar pointing raked out and the window re-pointed using hydraulic lime mortar
- Glass cleaned in situ by dusting down with soft hair brush.



*Detail: window w1, top left lobe, before restoration showing crizzled piece*



*Detail: window w1, top right lobe, before restoration showing lost (crizzled) piece*



*Detail: window w1, top left lobe, after restoration showing new painted piece*



*Detail: window w1, top right lobe, after restoration showing new painted piece*



*West window, complete, after restoration*