



## 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, Charlotte Roden and Daniel Thomas</b>	<b>Completion date: 1 July 2019</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 three 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 sIII, sVI and nIII have been undertaken, as detailed below.</b>	

### **WINDOW NUMBER: sIII**

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

- Support bars rubbed down and painted with Hammerite Metal Paint (Smooth Black)
- New copper wires fitted in situ, by drilling through the leads, and tied to the support bars
- 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 cotton wool swabs for the inside (painted surface) and deionised water on microfibre cloths for the outside surface.

**WINDOW NUMBER: sVI**

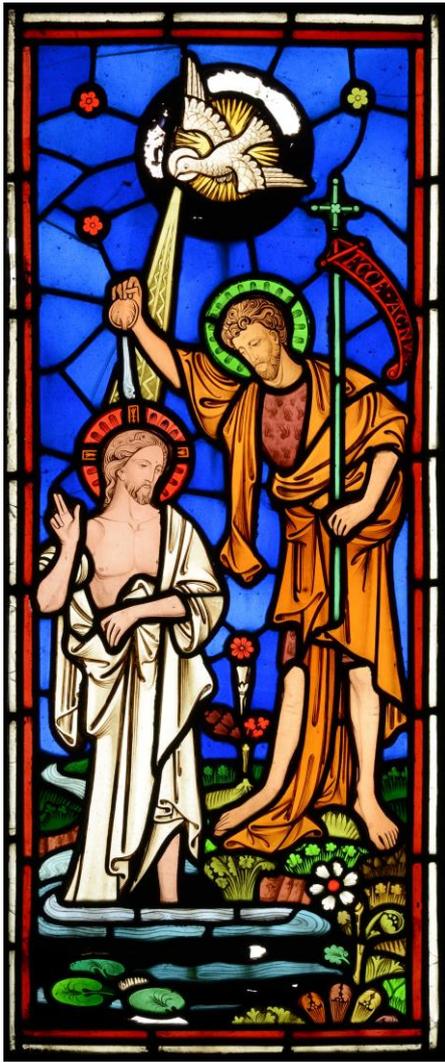
- Light a removed to the studio by chipping out mortar holding panels and snipping copper ties holding panels to support bars
- Box polycarbonate installed as temporary window covering

**Studio conservation work:**

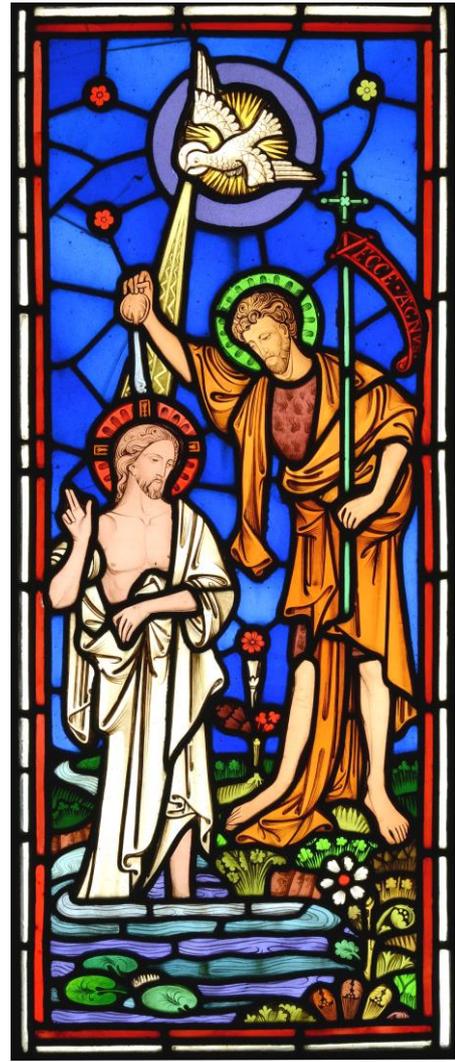
- All panels photographed before and after conservation with Nikon D800E digital camera, in transmitted light on a light box and in reflected light (internal and external faces)
- Full-size rubbing of panel 2 taken and marked up with glass fractures and crizzled pieces; after restoration, rubbing marked up with new inserted pieces
- Crizzled pieces in panel 2 replaced with new pieces, painted on antique glass with purple colour matched to small surviving piece in halo of dove [see image below]
- New pieces painted with Reusche pigments, matching design and shading of surrounding pieces and discernible surviving paint on crizzled pieces for water, stipple texture to tone down pieces in halo of dove, fired, signed with studio mark and dated on reverse with diamond pencil
- Border glass and lead to all 3 panels replaced where badly broken, using antique glass of matching tint and texture to original (Tatra) and 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 a reinstated in glazing groove and tied to support bars with copper ties
- 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 cotton wool swabs for the inside (painted surface) and deionised water on microfibre cloths for the outside surface.



*window sVI panel 2a before conservation*



*window sVI panel 2a after conservation*



*detail: matching glass colour to surviving piece in halo (top)*



*detail: new pieces completing water around Christ's feet*

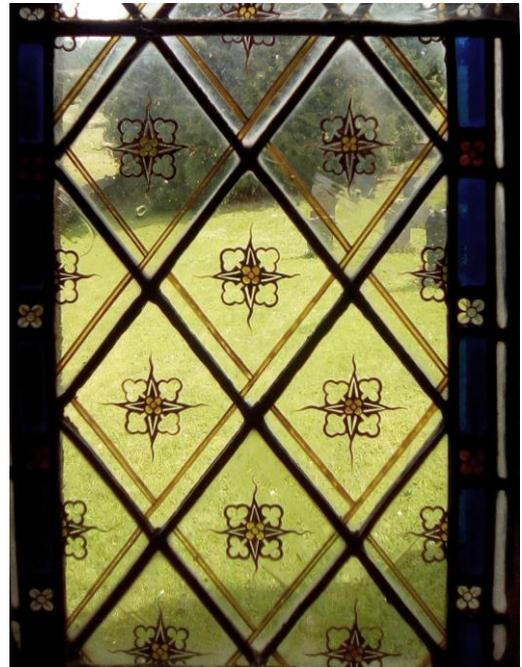
**WINDOW NUMBER: nIII**

**In situ maintenance:**

- Six 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, 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 using deionised water on cotton wool swabs for the inside (painted surface) and deionised water on microfibre cloths for the outside surface.



*Detail: window nIII light a before restoration showing previous unpainted repairs*



*Detail: window nIII light a after restoration with new painted pieces*