

Council for the Care of Churches

**Guidelines for minimum information required in conservator's
reports accompanying faculty and grant applications**

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CHURCH FURNISHINGS

1. DESCRIPTION

(Good quality clearly labelled (1.1) colour photographs must illustrate this section)

- 1.1 Name of Parish, Dedication of Church, Diocese and County
- 1.2 Name and date of artist.
- 1.3 Location within the church. State whether floor-standing or wall mounted etc.
- 1.4 Materials and overall dimensions. Whether attached to the structure of the building.
- 1.5 General description of furnishing to include special surface treatments, inscriptions, signatures etc.

2. ENVIRONMENT

- 2.1 Overall perceived condition of the fabric of the building, with particular reference to the area in the immediate vicinity of the subject of the report.
- 2.2 Relationship of object to outside ground levels, windows, rainwater goods and heating appliances.
- 2.3 Indicate any characteristic of the building environment that may have a detrimental effect on the wellbeing of the object.

3. CONDITION

(Labelled colour photographs must illustrate this section. Photographs should be referred to in the text. Diagrams or translucent overlays may be used for illustration of detail given below.)

- 3.1 State whether the monument has been inspected from a scaffold, ladder or the ground, and if a further inspection would be advisable.
- 3.2 State whether you have carried out any tests on cleaning or consolidation, giving details and results. State whether samples of pigment, salts, mortar etc. have been taken. State whether readings have been taken for levels of dampness in walls/floors, RH of surrounding environment and detector readings.
- 3.3 Describe general condition of monument concentrating on main manifestation of deterioration.

3.4 Give full description of structural condition and surface deterioration. Support your assessment with scientific analysis reports and other supporting evidence, such as measurement of movement, x-rays, etc.

3.5 Condition of pigmented areas. Indicate integrity of pigment/ground/stone interface.

4. ANALYSIS OF DETERIORATION

4.1 Evaluate the seriousness of the deterioration and whether further monitoring/testing is required to discern the causes/rate of decay/disruption.

4.2 Assess the causes of deterioration affecting the object.

4.3 If it appears to you that the causes of deterioration are inherent in the fabric of the building (e.g. defects in the external wall facings/pointing, in the rainwater goods, in the ground level/drainage, in the roofing, in the heating or in the ventilation) have you discussed this with the parish architect? If so, with what result? If not, do you recommend that a meeting with the architect is necessary?

5. GENERAL OUTLINE OF CONSERVATION PROGRAMME

5.1 Evaluate possible alternatives, (e.g. in situ conservation, removal to studio, etc.) Indicate any important practical or ethical issues particular to this case.

5.2 Indicate whether there is a choice between different materials or material based approaches to the conservation.

6. RECOMMENDATIONS FOR CONSERVATION

6.1 If any remedial work to the fabric of the building needs to take place before conservation of the monuments begins

- Indicate whether you have reached agreement with the parish architect as to what remedial work is required
- Assess what interval (if any) should elapse between the completion of this work and the start of the conservation.

6.2 Indicate if any emergency work on the monument is necessary pending the full conservation. Give details.

6.3 Describe, step-by-step, the conservation work you recommend, giving details of both methods and materials you may use. Indicate in sequence any works to be carried out by architects/builders etc. during the programme.

- 6.4 Indicate why, if there were alternatives possible, you have preferred these particular measures.
- 6.5 Indicate why methods/materials normally employed in similar situations would not be suitable here.
- 6.6 Assess the urgency of the programme/elements of the programme.
- 6.7 Discuss any problems in the integration and preservation of the conserved monument.
- 6.8 Give details of proposed photographic record.

7. **FUTURE RECOMMENDED CONSERVATION REQUIREMENTS**

- 7.1 Describe what, if any, additional steps you recommend should be taken following completion of conservation to ensure the continuing wellbeing of the monument. Indicate frequency of post conservation visual monitoring required. Indicate frequency of maintenance required.
- 7.2 Describe what preliminaries and attendance you would require the parish to provide for your work, e.g. scaffolding, electricity, the architect, a builder, etc.

8. **ESTIMATE**

- 8.1 State accurately the time and cost for carrying out the above work. If a phased programme is envisaged show estimates for phases separately. All on-costs such as materials, accommodation, and travel should be included (unless accommodation is the subject of a specific agreement with the parish).
- 8.2 Ensure the estimate cost includes the time to produce the record of conservation work.
- 8.3 Indicate VAT as a separate item.
- 8.4 State terms of payment and duration of validity of the estimate.
- 8.5 Indicate any other terms of contract e.g. insurance liability.

EASEL PAINTINGS & PAINTED FURNISHINGS

Explanatory note

Paintings in churches vary from the simple, comparatively modern hatchment, to the complex, medieval painted screen, with many variations in origin, date, style, materials and technique. The factors influencing their deterioration can include adverse environmental conditions, inappropriate past treatment, inadequacies of the materials used or the techniques employed and accidental damage, as well as the unavoidable changes observed as a consequence of ageing. Many paintings have integral or applied frames, important as a means of support, protection and display of the painting, as well as historical and decorative objects in their own right. The condition of the frame and any treatment requirements must be included in the report and where the term 'painting' is used below, it is assumed that a frame, if present, is to be included in the treatment.

The Council for the Care of Churches supports the principles of conservation, and the long-term preservation of painted material, rather than restoration. This will often involve determining appropriate environmental conditions or methods of reducing the impact of unavoidable adverse conditions. Minimal intervention to ensure stability, rather than extensive cosmetic treatment, will often be advocated. However, it should not be forgotten that the primary function of a painting is to be seen; therefore legibility and presentation of an image is also important.

These guidelines address the type of information needed in reports accompanying faculty and grant applications. Further advice may be sought from this Council, including whether separate or preliminary reports may be needed, and detailing possible sources of grant aid for specific analysis or investigation, as appropriate.

If the Council for the Care of Churches (CCC) grant-aids the report, their support should be acknowledged in the text. Please remember that CCC funded reports can be used as specifications if a conservation project goes out to tender.

Essential Information to be Included in the Report

1. General Description

- Name of parish, dedication of church, county and diocese.
- Name and dates of the artist with any name and dates of any person commemorated.
- Relevant history and provenance of the painting. If the painting has significance historically, locally / nationally / internationally.
- Location within church.
- General description of object / painting to include materials, overall dimensions inscriptions, signatures etc.
- Whether attached to the structure of the building and by what means.
 - Indication of whether the painting was inspected from a scaffold, ladder or ground, whether the reverse was accessible and if a further inspection would be advisable.

2. Building environment

The report should assess the condition of the church fabric, and the impact that this, and interior conditions might have on the painting.

- An overall assessment of the building fabric, with particular reference to the area closest to the painting would be useful. The relationship of the painting to windows, doors and heating appliances could be significant, and should be noted if this is the case.
- State whether readings have been taken of the temperature and absolute and relative humidity within and without the building. Discuss the results and significance of the readings, and indicate if more work of this nature needs to be done, ie. long-term environmental monitoring of the building.

3. Condition of the painting

A descriptive condition survey should be provided, illustrated by detailed colour photographs which are referred to in the text.

- A good photographic record includes contextual images, showing the location of the painting within the building, a clear overall picture of the painting's front and reverse (if possible), and 'detail' shots which illustrate the condition of the painting. All must either be good quality, clearly labelled, colour photographs or good quality scanned colour images, printed at a high resolution.
- Diagrams, computer graphics or translucent overlays can also be used to demonstrate useful information such as location of polychromy or the distribution of deterioration.

The survey should include information on the materials and techniques used in the construction of the painting, describe the forms and causes of any deterioration, and identify evidence of past restoration campaigns.

3.1 Original materials and techniques

This section should describe the materials used in the construction of the painting and any technical information that can be derived from a visual examination. In particular, any materials especially sensitive or vulnerable to further deterioration should be highlighted. Assess whether causes of the deterioration of the painting or furnishing in question are inherent in the construction of the painting. If any materials analysis is involved:

- State whether samples of paint / varnish / supporting material have been taken, and record where they came from, and why.
- It may be necessary to support your assessment with separately commissioned scientific analytical reports to be included as appendices, or in association with your report.
- Present the results of the analysis, explaining the techniques used to acquire them, and their meaning and significance for the object / painting, and any future conservation treatment. State if and why any further materials analysis is necessary.

3.2 Forms and causes of deterioration

Causes of deterioration typically include environmental factors such as heating and drainage, accidental damage, loss of strength and natural aging.

- The different forms of damage and deterioration should be identified and recorded, with an assessment of causes and an appraisal of the risk of further loss.
- It is particularly important to assess how serious the deterioration is, and whether it is inactive or progressive.
- Adequate understanding of the causes of deterioration – and proposals as to how they might be improved for the long-term preservation of the painting – may require environmental monitoring and/or scientific analysis by a specialist consultant.

3.3 Conservation History

This section should include information on any previous conservation or restoration interventions, giving date, name of conservator and what treatment was carried out, if known. If the treatment is not documented, remaining evidence of previous treatment, such as filling, retouching, lining, tear mending, patches, cradling, etc. should be recorded. Any indication that these are causing further deterioration to the painting should be mentioned.

4. Recommendations

Recommendations based on the preceding investigations are best presented by making clear the order of execution, and should be prioritised and justified. Recommendations for further monitoring and analyses, and any action based on their findings can be included here, as they are also conservation measures.

The *Recommendations* section should include the following, if appropriate:

- Issues of removal and handling of the painting, including any protective measures necessary, e.g. wearing gloves when handling gilding.
- Evaluate possible alternatives, eg. *in situ* conservation, removal to studio, etc. Indicate any important practical or ethical issues particular to this case.
- Description of modifications to the present system of hanging / supporting the painting, eg. provision of non-corroding fittings or introduction of an air gap behind the painting.
- Whether any remedial work to the fabric of the building needs to take place before conservation begins, and if an interval needs to elapse between this and any conservation work.
- Indicate if any emergency work on the painting is necessary pending full conservation; give details.

4.1. Treatment

Details of treatment proposed should be as specific as possible regarding the methods and materials used, e.g., if 'lining' is recommended, the method, adhesive and support fabric should be identified. If using proprietary materials or trade names, it is helpful if their chemical composition can be given, where available.

If personnel other than the conservator responsible for the report will be working on the painting, this should be stated. If unqualified persons or students in the process of qualifying will be working under supervision, this should be made clear. If part of the work is being sub-contracted to a conservator in another field, e.g., a frames conservator, a specialised report should be obtained from him or her, giving details of the treatment and materials proposed for this part of the work.

- Practical conservation treatment proposals should, if possible, be based on small-scale and discrete trials.
- Indicate whether there is a choice between different materials or material-based approaches to the conservation. Indicate possible alternatives.
- Describe, step-by-step, the conservation work you recommend, giving details of both methods and materials. Indicate if works are to be carried out by the architect/builders during the programme, and the time-scale involved.
- Assess the urgency of the programme/elements of the programme.
- Indicate the predicted final aesthetic appearance of the object after conservation, and what re-integrative methods and materials, if any, would be used to achieve this.
- Highlight any particular health and safety requirements, particularly if working on site.
- Give details of insurance cover for the duration of the work, i.e. public liability, professional indemnity and goods in care insurance.
- Give details of a proposed post-conservation record (including photography and graphic work.).

5. Future recommended conservation requirements

Describe what additional steps, if any, you would recommend should be taken following completion of conservation to ensure the continuing wellbeing of the painting. Indicate frequency of post-conservation visual monitoring required. Indicate how the parish should care for the painting.

6. Estimate

- State the time and cost for carrying out the above work. If a phased programme is envisaged show separate estimates for each phase.
- All costs for materials, accommodation and travel should be included, unless accommodation is the subject of a specific agreement with the parish.
- State whether the cost includes removal of the painting from the wall and reinstatement, if required. If there are specific access requirements involved in this operation, eg. scaffolding, it should be stated whether this is included in the price.
- Ensure the estimated cost includes the time to produce the record of conservation work.
- State whether the estimate is subject to VAT and, if so, list it as a separate item.
 - State terms of payment and duration of validity of the estimate. Date the estimate.
 - Indicate any other terms of contract eg. insurance liability.

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MONUMENTS

Explanatory Note (relevant for parishes and conservators)

Monuments in church buildings and graveyards vary from the simple wall plaque or gravestone to the complex, medieval sculpted tomb chest, and have many variations in origin, date, style, materials and technique. Factors influencing their deterioration can include adverse environmental conditions, inappropriate past treatment, inadequacies of the materials used or the techniques employed and accidental damage, as well as the unavoidable changes observed as a consequence of ageing.

The Council for the Care of Churches supports the principles of conservation, and the long-term preservation of monuments, rather than their restoration. This will often involve determining appropriate environmental conditions or methods of reducing the impact of unavoidable adverse conditions. Minimal intervention to ensure stability, rather than extensive cosmetic treatment, will often be advocated. However, it should not be forgotten that a principle function of a monument is to be seen; therefore legibility and presentation is also important.

These guidelines are intended to emphasise the importance of a 'values' assessment of the object to be conserved, and to allow for an accurate description of the current risks experienced by the monument. This will allow for an informed assessment of whether the proposed project is both necessary and grant worthy, and will not have a detrimental effect on the monument and its surroundings in the long term. Whilst some sections address issues which are only relevant to interior monuments, the guidelines can be adapted and their relevant sections used for exterior monuments found in graveyards. The guidelines address the type of information required in reports accompanying faculty and grant applications. Further advice may be sought from this Council, including whether separate or preliminary reports may be needed, and detailing possible sources of grant aid for specific analysis or investigation, as appropriate.

If the Council for the Care of Churches (CCC) grant-aids the report, their support should be acknowledged in the text. Please remember that CCC funded reports can be used as specifications if a conservation project goes out to tender.

Essential Information to be Included in the Report

- 1. The report should be illustrated with good quality, clearly labelled images, including context views of the church and monument; images must be captioned, including information on the date taken and the copyright holder.*
- 2. Recording of the current state of the monument requires, as a minimum, good quality photographs, and preferably some form of graphic mapping to record both the nature and the distribution of phenomena.*

I. SUMMARY

A maximum of one page, summarising the key information from each section of the report / proposal.

2. BRIEF

The scope and intention of the report, the conservator(s) who undertook the investigation, the circumstances of examination (including access), the author(s), the persons responsible for the monument and building (including the architect).

3. DESCRIPTION AND HISTORY OF THE BUILDING

- 3.1. Name of parish, dedication of church, diocese and county.
- 3.2. Brief description of the building, including date(s) of construction phase(s) and materials, and major interventions relevant to the monument.
Summary of the heating, ventilation, and, as appropriate, rainwater disposal systems, and their condition and normal use.

4. DESCRIPTION, HISTORY AND VALUES OF THE MONUMENT

- 4.1. Name and date of monument (different from the date of dedicatee's death)
- 4.2. Location within the church (this should be given on a plan of the building and context photographs included) or graveyard, overall dimensions, and method of installation.
- 4.3. General description: to include original materials, details of polychromy, surface treatments, inscription, etc.
- 4.4. Construction to include: description of elements, type of fixings and jointing material.
- 4.5. Physical history of the monument, including previous conservation interventions. This should be based on previous documents (including images) as well as circumstantial evidence if possible. Original and restored elements should be clearly differentiated. References to the sources of information used should be given.
- 4.6. Assessment of the values associated with the monument, such as historical, art historical, social, etc. These values may be local, regional, national and international. This assessment should be substantiated and referenced. Members of the parish may be able to help with this section. The values assessment is an important part of the conservator's understanding of the object to be examined and possibly treated. It is also vital information which allows for informed decisions to be made by faculty and grant-giving committees. Parishes should try to trace the descendents of monument dedicatees, in order to establish whether they are able to contribute towards their conservation.

5. CONDITION ASSESSMENT

- 5.1. State the nature of the examination undertaken (eg. day or artificial light, raking light, ultraviolet light, under magnification), and whether any diagnostic investigations, sampling and analysis were carried out (these should be reported under 6. Causes of Deterioration).

- 5.2. Describe and provide a record of the manifestations of deterioration and damage and their distribution, including:
 - 5.2.1. structural: fractures and breaks, core disruption or settlement, loose or broken elements
 - 5.2.2. surface: nature of decay phenomena, mechanical damage, soiling and staining; condition of any polychromy.
- 5.3. Assess whether the deterioration is active. With reference to the physical history and the current examination, substantiate this assessment, citing the relevant evidence.
 - 5.3.1. If it is not possible to determine whether the deterioration is active, indicate what further monitoring or investigations are required to ascertain this.
 - 5.3.2. If the deterioration is active, indicate how, and estimate the probable rate of change. State the evidence for this conclusion.
 - 5.3.3. If the deterioration is not active, assess the risk and rate of loss of original material that would occur without stabilisation treatment and state the evidence for this conclusion.

6. CAUSES OF DETERIORATION AND THEIR TREATMENT

- 6.1. State the basis for the assessment of the causes of deterioration, including examination, sampling and analysis, and diagnostic investigations, and give the results.
- 6.2. Provide an interpretation of this evidence in relation to the physical history of the monument and building, indicating the causes of deterioration.
 - 6.2.1. If this is not possible, indicate what further investigations are required.
- 6.3. If the causes of deterioration are related to the building envelope, the internal environment, or the use of the building, what measures are being taken by the parish and/or its architect to address them?

7. RECOMMENDATIONS FOR CONSERVATION

- 7.1. Proposals relating to the building, its use and environment should be given with reference to Section 6. Assess what interval (if any) should elapse between the completion of this work and the start of the proposed conservation.
- 7.2. Provide details and results of any treatment tests, including photographic documentation.
- 7.3. If you consider that emergency stabilisation work is required, indicate the extent, the materials and methods proposed.
- 7.4. Indicate any significant ethical or practical issues particular to this case.
- 7.5. Describe proposed conservation interventions, their sequence, and the materials and methods proposed. Indicate if there are any alternatives to the recommendations (type of interventions, materials and methods) and explain why the proposed course is the most suitable.
- 7.6. Provide details of the record that will be submitted on completion of the conservation.

8. FUTURE RECOMMENDED CONSERVATION REQUIREMENTS

- 8.1. Describe what, if any, additional steps you recommend should be taken following completion of conservation to ensure the continuing wellbeing of the monument.
- 8.2. Indicate the nature and frequency of post-conservation monitoring required.

9. ESTIMATE

- 9.1. Describe what preliminaries and attendance you would require the parish to provide for your work, e.g. scaffolding, electricity, the architect, a builder, etc.
- 9.2. State accurately the time and cost for carrying out the above work, the qualifications / experience / accreditation status of those who will be undertaking it, and the insurance cover provided. If a phased programme is envisaged show estimates for the phases separately. All on site costs such as materials, accommodation, and travel should be included (unless accommodation is the subject of a specific agreement with the parish).
- 9.3. Ensure the estimate cost includes the time to produce the record of conservation work.
- 9.4. Indicate VAT as a separate item.
- 9.5. State terms of payment and duration of validity of the estimate.
- 9.6. Indicate any other terms of contract e.g. insurance liability.

10. SOURCES

Provide a list of the sources of information, including published and unpublished materials, historic photographs, etc.

11. APPENDICES

Full records of sampling, analysis, diagnostic investigations, monitoring, etc. should be appended.

ORGANS

1. **DESCRIPTION** - Good quality clear labelled colour photographs must illustrate this section
 - 1.1 Name of parish, dedication of church, diocese and county
 - 1.2 Name and dates of organ builder
 - 1.3 Location within the church
 - 1.4 Organ specification
 - 1.5 General description of organ to include the organ case
 - 1.6 History of previous interventions, if any.

2. **ENVIRONMENT**
 - 2.1 Overall perceived condition of the fabric of the building with particular reference to the area in the immediate vicinity of the organ
 - 2.2 Relationship of organ to windows, rainwater goods and heating appliances
 - 2.3 Indicate any characteristic of the building environment that may have a detrimental effect on the wellbeing of the organ.

3. **CONDITION** – labelled, colour photographs must illustrate this section. Photographs should be referred to in the text
 - 3.1 State whether the organ has been fully inspected and if a further inspection would be advisable
 - 3.2 Describe general condition of the organ and organ case concentrating on main problem areas
 - 3.3 Give full description of the condition of the organ and organ case.

4. **ANALYSIS OF PROBLEM AREAS**
 - 4.1 Evaluate the seriousness of the deterioration and whether further monitoring/testing is required to discern the causes/rate of decay/disruption
 - 4.2 Assess the causes of deterioration affecting the organ
 - 4.3 If it appears to you that some of the causes of deterioration are inherent in the fabric of the building (e.g. defects in the external wall facings/pointing, the rainwater goods, the ground level/drainage, the roofing, the heating or in the ventilation), have you discussed this with the parish architect? If so, with what result? If not do you recommend that a meeting with the architect is necessary?

5. **GENERAL OUTLINE OF CONSERVATION PROGRAMME**
 - 5.1 Evaluate possible alternatives: is conservation appropriate?
Indicate any important practical or ethical issues particular to this organ
 - 5.2 Indicate whether there is a choice between different materials or material based approaches to the conservation.

6. **RECOMMENDATIONS FOR CONSERVATION**

- 6.1 If any remedial work to the fabric of the building needs to take place before conservation begins:
- a) Indicate whether you have reached agreement with the parish architect as to what remedial work is required
 - b) Assess what interval (if any) should elapse between the completion of this work and the start of the conservation.
- 6.2 Describe, step-by-step, the conservation work you recommend giving details of both methods and materials you may use. Indicate in sequence any works to be carried out by architect/builders, etc. during the programme
- 6.3 Indicate why, if there were alternatives possible, you have preferred these particular measures
- 6.4 Indicate why methods/materials normally employed in similar situations would not be suitable here
- 6.5 Assess the urgency of the programme/elements of the programme
- 6.6 Discuss any problems in the preservation of the organ in relation to its proposed use
- 6.7 Give details of proposed photographic record

7. **FUTURE RECOMMENDED CONSERVATION REQUIREMENTS**

- 7.1 Describe what, if any, additional steps you would recommend should be taken following completion of conservation to ensure the continuing wellbeing of the organ. Indicate frequency of post-conservation inspection required and frequency of maintenance needed
- 7.2 Describe what preliminaries and attendance you would require the parish to provide for work, e.g. electricity, the architect, keys to the church etc.

8. **ESTIMATE**

- 8.1 State accurately the time and cost for carrying out the above work. If a phased programme is envisaged show estimates for phases separately. All on-costs such as materials, accommodation, and travel should be included (unless accommodation is the subject of a specific agreement with the parish)
- 8.2 Ensure the estimated cost includes the time to produce the record of conservation work
- 8.3 Indicate VAT as a separate item
- 8.4 State terms of payment and duration of validity of the estimate
- 8.5 Indicate any other terms of contract e.g. insurance liability.

STAINED GLASS

Part A: General information

1. Location of Stained Glass

Use the Corpus Vitrearum Medii Aevi System or a diagrammatic plan. The C.V.M.A. numbering system is preferred. If another system is used it must indicate the precise location of the windows. A ground plan should always be included.

2. Description of the Window Opening

Number of main lights and dimensions. A measured sketch is acceptable.

3. Description of Stained Glass

Give date, artist, identification of subject, details of inscriptions, if any and bibliographic references, if appropriate.

4. Photographs

These should be good quality colour prints or colour photocopies of the interior and exterior. All images to be annotated with dedication and location of building, window number, light number, panel number and date. There should be general and detailed views, to show the condition of the window/s. Points of particular relevance should be highlighted.

5. Condition of Glass

This should include all related materials, the glass, pigments, paint/enamel, stain, masonry, brick, lead, structural supports, the materials of any protective system that may be in place and the type and size of the structural support. It should also include details of any previous restoration or conservation programmes.

6. Conservation Proposals

The conservator should outline all the options for conservation treatment indicating which of these is his/her preferred option and why.

7. Estimate

The preferred option should be costed and the date until which this is valid should be given. VAT should be shown separately and should be included in the total cost quoted.

Part B: Record of Conservation

The information provided in the preliminary report covering the items listed in **Part A** is the foundation for the full record of conservation. Copies of the preliminary report with the information required in **Part B** should be included with full sets of records. Separate forms should be used for each window where treatment differs widely. Any change to the original method statement should be noted.

DESCRIPTION OF CONSERVATION WORK

Date glass removed Date of Reinstatement

Conservator/ Name and Address
.....
.....

Conservators working on the project

Names of academic, scientific or other advisors involved in the conservation project.
.....
.....

General Note

When compiling a conservation record, the conservator should ask whether it would enable someone else at a later date to tell precisely what work was carried out.

Part B: 1

Removal

Note any further discoveries or observations.

Record the type of material in which the window is set.

Note sizes of pockets and spacing of any previous ferramenta support system discovered in the window mullions and jambs.

Part B: 2

Workshop Condition Assessment / Work Undertaken

Give a general description of the window, noting details of specific problems and recording on which panels they occurred.

Give details of previous restorations and note any unusual features or techniques discovered on the panels {signatures, glaziers marks etc.}

Glass

List types used (muff or crown process, machine drawn etc.)

State condition.

Justify any proposed replacement.

Leading

State condition on existing leading, list sizes and types used. Note details of any milling marks discovered.

Justify any proposed replacement of existing leading.

List profile and sizes of any new leads inserted. State manufacturer.

Cleaning

State methods of cleaning and the order of execution.

List any materials used with manufactures product reference.

Edge Bonding of Fractures

List any materials used with manufacture product reference

Plating

State thickness of plate used and whether moulded.

List material used for edge sealing the plated pieces with manufacture product reference.

Paint Consolidation

Describe the condition of existing paint.

List any materials used to conserve it with manufacture product reference.

Replacement of Painted Surface

State the name of the artist/painter.

List the manufactures of any paint, stain and enamels used on the project.

State method of firing, type of kiln and fuel used.

Provide description of any other painting techniques employed.

Note: All new inserted painted glass should be dated and initialled on the piece before installation.

Conservation Diagram

Supply three copies of post conservation diagrams annotated with the symbols detailing work undertaken as indicated on the attached key. If another system is used then please supply a key to this system. The diagram may be a **good** photograph of the annotated full size 'after' rubbing.¹

Part B: 3

Reinstatement

Materials

List composition and ratio of mortar mix or any other materials used for the sealing of the window with their product reference.

List any other relevant materials used during the reinstatement.

Support Systems

State size and type of all new support bars used. If existing support system is reused state method of its treatment and provide details of any protective coatings applied.

Environmental and mechanical protective glazing

List all types and sizes of materials used with manufacture product reference of any protective measures taken i.e. wire guards, polycarbonate sheeting, external protective glazing, isothermal glazing etc.

Diagrams if applicable should be included.

General

List all other relevant information relating to the reinstatement e.g. condensation trays, opening casements etc.

Part B: 4

Studio Photographic Documentation

Each panel should be photographed in transmitted light before and after conservation. A selected panel or panels representing the average condition of the overall window should be selected and photographed additionally in reflected light showing condition of internal and external surfaces before and after conservation. Additional photographs taken during conservation of unusual features, damage, details or discoveries should be included.

Further detailed photographs are welcomed.

All images to be annotated with dedication and location of building, window number, light number, panel number and date, indicating whether before, during or post conservation. {CVMA number system to be applied or drawing with key to support alternative number system}.

Four sets of the written and photographic documentation are required. Three sets to be supplied to the CCC and one held by the conservator. Submitted photographs to be of good quality in either colour print or transparency with black and white negatives and contact sheets.

Supply catalogue list of photographs submitted with report with a separate list of additional images that may be held by the conservator.

LIST OF ABBREVIATIONS TO BE USED ON STAINED GLASS DIAGRAMS

- Cracks – Indicate with dotted lines
- Ea Edge joined by adhesive – specify in written record
- Eb Edge joined by copper foil
- L Leaf lead or strap lead
- F Artificial filling – specify in written record
- P Previous repairs or insertions
- Gr Glass installed reversed –specify in written record if previous or new
- Gu Re-used glass newly inserted (state source if known)
- T Pieces transferred within panel or window (state previous location)
- M Modern glass newly inserted
- Pi Plated on the front (inside)
- Po Plated on the back (outside)
- Ps Plated on both sides
- If plating is tinted or coloured, ‘t’ may be added.
- A New paint pigments (fired)
- Newly painted areas are only permitted on plating or new glass. ‘A’ therefore may be used in conjunction with M, Pi, Po or Ps to denote this application.
- Pc Paint consolidation – specify in written record

Please add other symbols if necessary for individual projects.

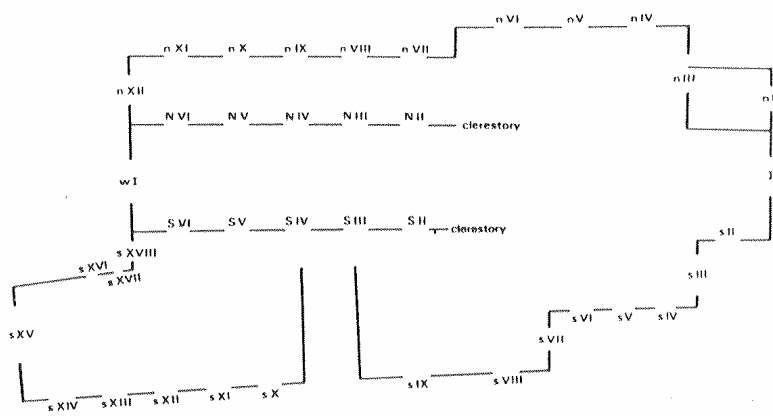
Notes

¹ Submitted diagrams must be printed large enough to enable them to be read easily. The purpose of the diagram is to provide factual information on work included in the current programme of conservation, rather than an assessment of the date of every piece of glass in the window. Art historical observations that can be gained only whilst the glass is on the bench should nevertheless be recorded.

The CVMA Numbering System

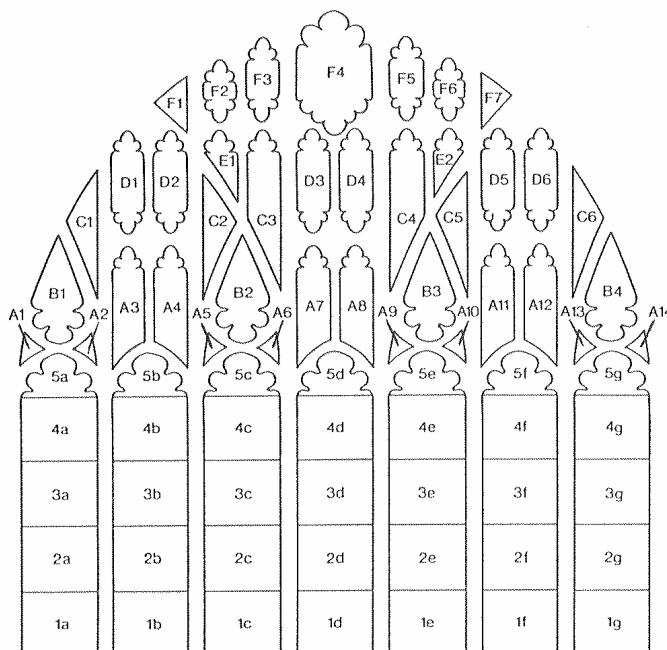
The CVMA numbering system is mnemonic, simple to use and internationally recognised. It obviates the necessity of using lengthy worded descriptions to locate a panel precisely within a building. Although primarily designed for churches, it is based on compass orientation and can be adapted for secular structures. In many cases a building containing historically important window glass will have already been numbered in the archive at the National Monuments Record in London. Please contact the CVMA Archivist there, if you require assistance.

GROUND PLAN showing window numbering system



A line is drawn from (liturgical) east to west. The east window is always 1, the west w.l. Lower case north (= n) and south (= s) are used for all the windows of the relevant orientation above and below the centre line. Nt. and St. respectively are used for all triforium windows. Upper case is used for all clerestory windows. Roman numerals are used to number each opening from east to west whether or not the window contains historically important glass.

WINDOW PLAN and PANEL NUMBERING SYSTEM



Numbering always follows the same sequence from bottom to top, left to right. In order to distinguish between main light panels and tracery lights, the number precedes the letter for the main lights, the letter comes before the number for the tracery. Both follow a sequential grid pattern directly related to the panel divisions, number of tracery openings and architectural divides. Transom divisions are treated as integral with the panel numberings.

WALL PAINTINGS

Increasing recognition of the importance and complexity of wall paintings is reflected in the amount and type of information now required in conservators' reports. Most deterioration of wall paintings has been caused by a combination of inappropriate past treatments and adverse environmental factors. Consequently, the emphasis in their conservation is now on minimum intervention, and on ensuring their long-term preservation through determining appropriate environmental conditions. Treatment interventions should only be proposed if actually necessary, and should be based on an adequate understanding of the original materials and other paintings.

The present guidelines have been drawn up as a result of requests from conservators and official bodies concerning the type of information needed in reports accompanying applications. Further advice may be sought from this Council, including whether separate or preliminary reports may be needed, and on the possible sources of grant aid for particular investigations, which may be considered appropriate.

1. A reasonably detailed description and photographic record of the painting

This should serve as a record of the present state of the painting. The photographic record should include context photographs, showing the location of the painting within the building and its relation to relevant architectural features. Exterior views of the building and detailed photographs illustrating the condition of the painting are also very useful.

2. A conservation history of the painting

This should include the date of the discovery of the painting, any previous interventions (when, by whom, and what treatment was carried out), and relevant information on the history of the building and its conservation. Such information is highly relevant to any present need for treatment. The information should be available from parish files, this Council's files, or the archive of the National Survey of Medieval Wall Painting (at the Courtauld Institute).

3. The original and added materials of the painting

Knowledge of the original pigments, media etc. is important in order to establish which materials might be susceptible to future deterioration, or to damage by conservation treatments (so that these treatments can be adjusted accordingly). If any significant intervention such as consolidation or cleaning is proposed, some prior scientific examination is likely to be necessary unless the painting is very simple, or its technique is already reliably documented. If possible the examination should also include any modern coatings or other materials relevant to the condition of the painting.

Such examination should be undertaken by an expert, and include thorough *in situ* examination, a well-considered sampling strategy, and detailed analysis and interpretation. Advice on this aspect and whether a separate report is required may be sought from this Council.

4. Condition of the painting

An adequate condition survey should be provided, with descriptions of the different types of deterioration, and with an assessment of the risk of the loss. These should be recorded photographically and graphically as appropriate. It is of particular importance that an assessment is made of whether the deterioration is *ongoing*. This should be based on the present condition of the painting and the history of interventions to both the painting and the fabric.

5. Causes of deterioration

The causes of deterioration, which will typically include environmental factors such as heating and drainage, should be identified. Adequate understanding of the causes of deterioration – and proposals as to how they might be improved for the long-term preservation of the painting – may require environmental monitoring and/or other studies by an expert. Again, advice may be sought from this Council on this aspect, and whether a separate report is needed.

6. Treatment proposals

These should be presented (and justified), as well as prioritised, and individually costed. If possible, they should be based on small-scale and discrete treatment trials. Details should be given as far as possible concerning the materials and methods proposed, and the rationale for their selection, as well as the personnel who will be carrying out the work. If the application is successful, and the work proceeds, a separate report on the treatment undertaken should of course be provided by the conservator at the end of the project.

December 2000