

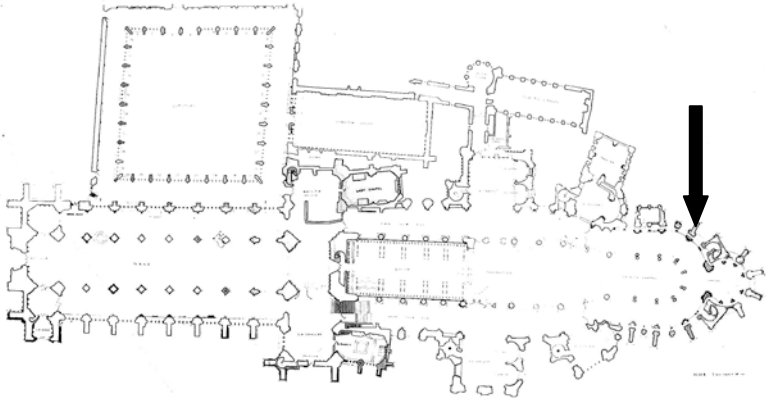
	CONSTGLASS 	
	Data sheet for pilot objects	

Object: CAN nII 7	Date: 10/05/10
--------------------------	-----------------------

OBJECT IDENTIFICATION		
Site		Canterbury, UK
Building		Canterbury Cathedral
Location and orientation of the window Plan of the building		North aisle, Trinity chapel 







CONSTGLASS



Data sheet for pilot objects






<p>Description of the window opening (dimensions, number of lights; photo, test panel marked)</p>			<p>One light window Total width: 2.25m Total height: 7.0m Test panel installed at 1.82m from floor</p>
<p>Date</p>		<p>Probably in or not long after 1213.</p>	
<p>Short description of the window (identification of subject, artist, workshop)</p>		<p>The Becket Miracle Window. A tightly organised, repeating pattern of square, petallic, hatchet-shaped, ornamental and rectangular border panels. The fourth window in the Becket Miracle series. There are six stories, based on Benedict's Book IV. The miracles concern blindness, leprosy, drowning, madness and the Plague.</p>	
<p>Owner</p>		<p>Canterbury Cathedral</p>	
<p>Person(s) in charge</p>		<p>The Cathedral Studios</p>	
<p>Investigated panel (inventory number CVMA number, size)</p>		<p>nII 7 874 x 225 mm</p>	

	CONSTGLASS 	
	Data sheet for pilot objects	

Manufacturing technique	unpainted glazing		<input type="checkbox"/>	
	painted glazing		<input checked="" type="checkbox"/>	
		oxide paint / grisaille paint inside		<input checked="" type="checkbox"/>
		oxide paint / grisaille paint outside		<input checked="" type="checkbox"/>
		silver stain inside		<input type="checkbox"/>
		silver stain outside		<input type="checkbox"/>
		transparent enamel inside		<input type="checkbox"/>
		transparent enamel outside		<input type="checkbox"/>
			<input type="checkbox"/>
			<input type="checkbox"/>
	<i>Further information:</i>			

ENVIRONMENT IN SITU / IN STORAGE				
Protective glazing	no protective glazing		<input type="checkbox"/>	
	protective glazing		<input checked="" type="checkbox"/>	
		installed in the original position of the ancient panels		<input checked="" type="checkbox"/>
		mounted to the outside (ancient panels stay in their original position)		<input type="checkbox"/>
		no ventilation		<input type="checkbox"/>
		internal ventilation		<input type="checkbox"/>




	CONSTGLASS 	
	Data sheet for pilot objects	

		external ventilation	
		size of interspace between ancient panel and protective glazing	6cm
		ventilation slot at the top (size)	Unknown
		ventilation slot at the bottom (size)	Unknown
		date of installation	1984
	<i>Further information:</i>		

Material protective glazing	3mm float glass (not distorted) leaded to follow the design of the ferramenta rather than the stained glass. The protective glazing is held into the original ferramenta with linseed oil putty.
------------------------------------	--

Surround materials and construction related materials	Surrounded by stone and lime mortar. The stained glass is held into an aluminium sub-frame with black linseed oil putty tape, aluminium wedges and internal saddle bars. It is surrounded by a wooden frame, probably oak.
--	--

Museal exposition / Storage	Room	<input type="checkbox"/>
	Cabinet	<input type="checkbox"/>
	Store	<input checked="" type="checkbox"/>
	Since the panel was removed from the window it has been in storage in a glass tray protected with a sheet of Melinex® on top and has been stored in the Cathedral Studios strong room. This room has a relatively stable average RH of 60% with rare extremes of 45% up to 75%.	

	CONSTGLASS 	
	Data sheet for pilot objects	

Objects exposed to	partial sunlight	<input type="checkbox"/>
	daylight, but no direct sunlight	<input checked="" type="checkbox"/>
	artificial warmlight	<input type="checkbox"/>
	artificial coldlight	<input type="checkbox"/>
	mixed warm-/coldlight	<input type="checkbox"/>
	<i>Note: specify artificial light, if possible with product name.</i>	



CONSTGLASS



Data sheet for pilot objects



Climate of the building

There is a radiator directly underneath this window which is on approximately 9 hours a day at 70°C. There is a condensation tray that is clear and in good working order, showing that condensed water can evacuate when necessary.

Information for whole of Trinity chapel:

	Minimum	Maximum	Average
Relative Humidity (%)	34	70	52.5
Air temperature (°C)	13.9	23.5	18.5

This data was collected over one year.

The climatic data are: air temperature (T [C°]) and relative humidity (RH [%])

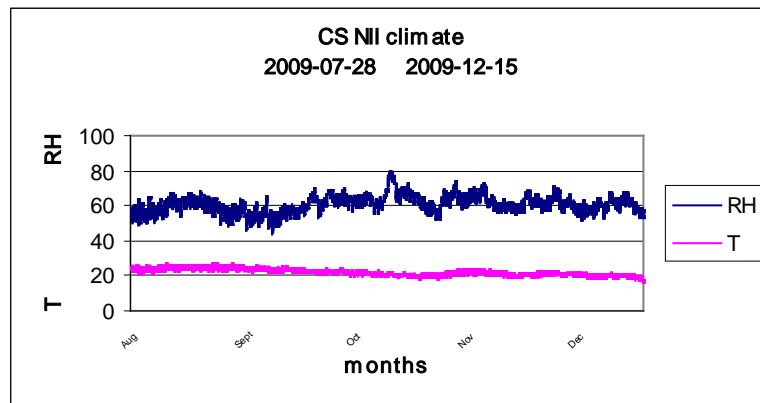








fig.1 CS NII climate

The graph shows that climatic conditions of the N II window rather stable, although the RH variations are more apparent than on other windows. Still both T and RH levels are on the safe side, but in October the short rise of RH occurred, which might cause a short wetness phenomenon.

	CONSTGLASS 	
	Data sheet for pilot objects	




INSPECTION OF THE SITE BEFORE REMOVAL (WITH PICTURES)

Requirements for a safe removal in respect of minimal intervention	Handling with gloves, the panel was kept upright at all times.
Environmental causes for damage	Since the protective glazing was installed in 1984 there has been no condensation on the historic glass, though dust has accumulated on the surface.
Short report of removal	Handling with gloves, the panel was carefully removed from the frame. The putty seal had to be removed with a knife.
Short report of transport	The panel was carried vertically back to the studio, where it was laid horizontally on a glass tray with Melinex® on top. It was stored in the Cathedral Studios' strong room. Handling with gloves, the panel was carefully removed from the frame. The putty seal had to be removed with a knife.

	CONSTGLASS 	
	Data sheet for pilot objects	

CONSERVATION MATERIAL

Conservation material (producer, product name, characterization, data, etc.)	Microcrystalline wax mixed with polythene 'A' wax diluted with white spirit.	
Purpose of use	consolidation of paint layer / paint pigments	<input checked="" type="checkbox"/>
	coating / lamination	<input type="checkbox"/>
	edge bonding	<input type="checkbox"/>
	<input type="checkbox"/>
	<input type="checkbox"/>
	<input type="checkbox"/>
Application technique	application with brush	<input checked="" type="checkbox"/>
	application with spray	<input type="checkbox"/>
	single application	<input type="checkbox"/>
	repeated application	Unknown
	concentration	%
	mixing ratio	Unknown
	
	
	<i>Further information :</i> Verbal accounts from former colleagues who worked on this window explain that the wax was applied with a brush and then polished mechanically.	

	CONSTGLASS 	
	Data sheet for pilot objects	

Date of application	1984		
Documentation of this treatment	photographs (colour transparencies, b&w prints, colour prints, digital images)	<input checked="" type="checkbox"/>	
	written records	<input type="checkbox"/>	
	diagrams	<input checked="" type="checkbox"/>	
	data-files	<input type="checkbox"/>	
	<input type="checkbox"/>	
	<input type="checkbox"/>	
	<i>Further information:</i> Very limited source materials.		
Do you think this documentation is	exact	<input type="checkbox"/>	
	more or less reliable	<input checked="" type="checkbox"/>	
Previous restorations (data, treatments, material)	The window was releaded and conservation work was carried out in 1984. The panels were dismantled and cleaned with deionised water and cotton swabs, scalpel and a soft brush. Fractures were bonded with Rhodorsil® CAF 3 + 33 Silicone.		
	Do you think the information is	exact	<input type="checkbox"/>
		more or less reliable	<input checked="" type="checkbox"/>
		hearsay	<input type="checkbox"/>



CONSTGLASS

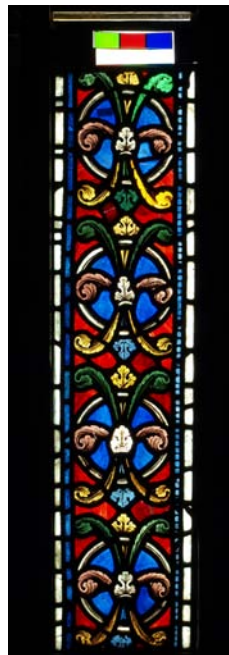





Data sheet for pilot objects


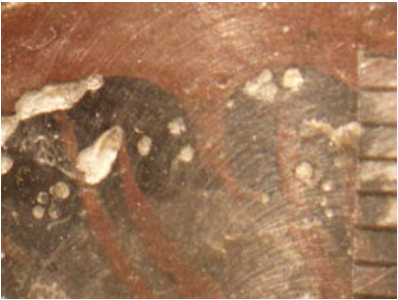





CONDITION REPORT / DOCUMENTATION IN THE WORKSHOP

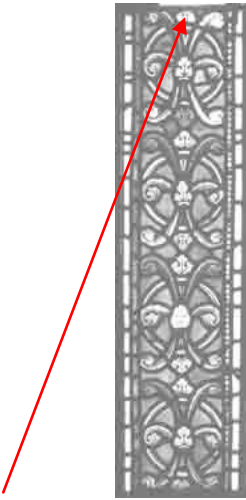
Pictures of panel / glass in transmitted light



	<p>CONSTGLASS</p> 
<p>Data sheet for pilot objects</p>	

<p>Pictures of panel / glass in reflecting and raking light, internal and external surface</p>	
<p>Examination of the object (if possible with microscope)</p>	<p>Please refer to attached conservation record.</p>
<p>Selected damages</p>	 <p>Wax coating on painted decoration.</p>

	CONSTGLASS 
	Data sheet for pilot objects 

<p>Selection and documentation of samples to be analysed</p> <p>Questions to the scientists</p>	
	<p>Sample taken from the area shown by arrow.</p> <p>Can the interface between wax and decoration / glass surface be visualized?</p>

RESPONSIBLE CONSERVATORS (name, phone, e-mail)	
Person 1	Grace Ayson 01227 865266 CathedralStudios@canterbury-cathedral.org
Person 2	Joy Bunclark 01227 865266 CathedralStudios@canterbury-cathedral.org
Person 3	Alison Eaton 01227 865266 CathedralStudios@canterbury-cathedral.org