



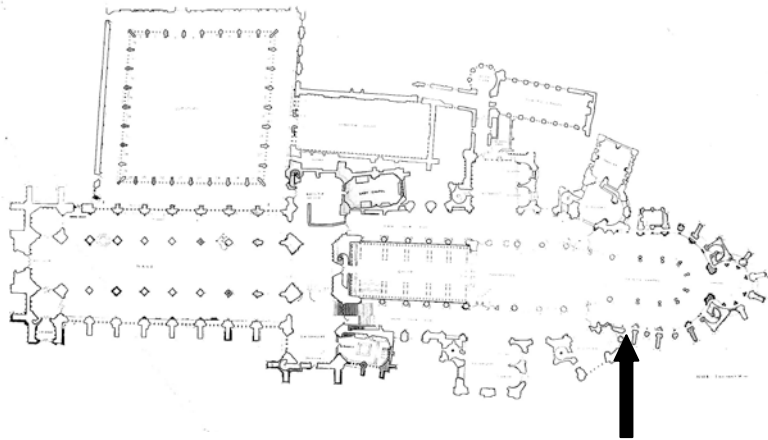
CONSTGLASS







Data sheet for pilot objects



Object: CAN sVII 1	Date: 10/05/10
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OBJECT IDENTIFICATION	
Site	Canterbury, UK
Building	Canterbury Cathedral
Location and orientation of the window Plan of the building	South aisle 

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Description of the window opening (dimensions, number of lights; photo, test panel marked)		One light window. Total width: 1.57m Total height: 6.7m Test panel installed at 2.28m from the floor
Date	Probably around the same time as or not long after nII (in or not long after 1213).	
Short description of the window (identification of subject, artist, workshop)	The last window in the Becket Miracle window series, consisting of sixty-three panels. Single lancet.	
Owner	Canterbury Cathedral	
Person(s) in charge	The cathedral Studios, Canterbury	
Investigated panel (inventory number CVMA number, size)	sVII 1	

Manufacturing technique	unpainted glazing	<input type="checkbox"/>
	painted glazing	<input checked="" type="checkbox"/>



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		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"/>

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	external ventilation	<input checked="" type="checkbox"/>
	size of interspace between ancient panel and protective glazing	4cm
	ventilation slot at the top (size)	cm
	ventilation slot at the bottom (size)	cm
	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.
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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.
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Museal exposition / Storage	Room	<input type="checkbox"/>
	Cabinet	<input type="checkbox"/>
	Store	<input type="checkbox"/>
	<i>Further information:</i>	

Objects exposed to	partial sunlight	<input checked="" type="checkbox"/>
	daylight, but no direct sunlight	<input type="checkbox"/>

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	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>	



Climate of the building

There is a radiator directly underneath this window which is on for approximately nine 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 [%])

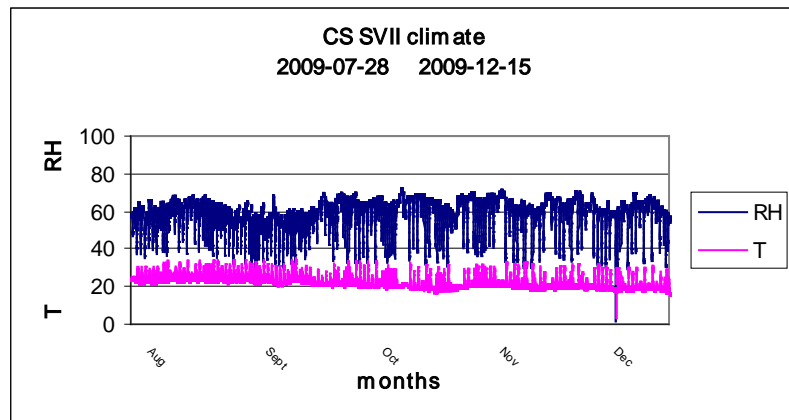





fig.1 CS SVII climate




The graph shows that climatic conditions of the SVII window are very stable through the measurement period and, both T and RH levels are on the safe side and it seems that neither condensation nor wetness may occur.

Further information / observations:

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INSPECTION OF THE SITE BEFORE REMOVAL (WITH PICTURES)

Requirements for a safe removal in respect of minimal intervention	<p>The wax swab test was carried out in situ for microbiological analysis. The original pilot object has been in our strong room for several months so this panel was selected as it is adjacent to the pilot object and has existed in the same conditions for the same period of time.</p>
Environmental causes for damage	<p>Since the protective glazing was installed in 1984 there has been no condensation on the historic glass, though dust has accumulated on the surface.</p>
Short report of removal	<p>The panel was not removed.</p>
Short report of transport	<p>N/A.</p>




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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.		

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Date of application			
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>		
Do you think this documentation is	exact	<input type="checkbox"/>	
	more or less reliable	<input checked="" type="checkbox"/>	
Previous restorations (data, treatments, material)	Deionised water and cotton wool swabs were used to clean the panel, also with a scalpel and a soft brush. Acetone was applied to stubborn stains and where necessary air-abrasion with glass beads was applied. Fractures were bonded with Rhodorsil® CAF 3 + 33 Silicone. Unstable/ loose paint was consolidated with a microcrystalline wax mixed with polythene A wax (diluted with white spirit). According to a former colleague's report and verbal accounts this was done with the application of the wax with a brush and then polished mechanically. The panel was re-cemented with butyl mastic.		
	Do you think the information is	exact	<input type="checkbox"/>
		more or less reliable	<input checked="" type="checkbox"/>
		hearsay	<input type="checkbox"/>

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CONDITION REPORT / DOCUMENTATION IN THE WORKSHOP

Pictures of panel / glass in transmitted light






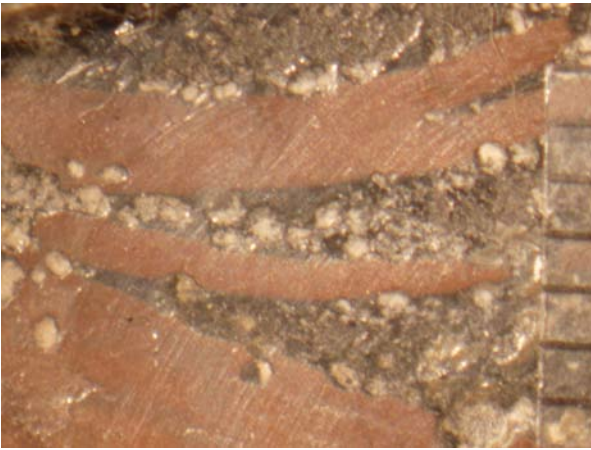
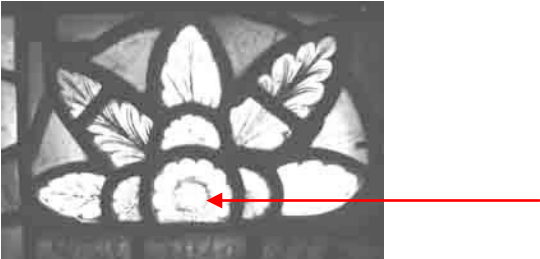
Pictures of panel / glass in reflecting and raking light, internal and external surface



Examination of the object (if possible with microscope)

Please see conservation records for sVII 1

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Selected damages	 <p>Wax coating on painted decoration.</p>
Selection and documentation of samples to be analysed Questions to the scientists	 <p>Arrow indicates location of sampling. Can the wax be identified?</p>

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