

Stained Glass Windows

Six Roman Catholic Churches

County Offaly November 2010



Art-historical report

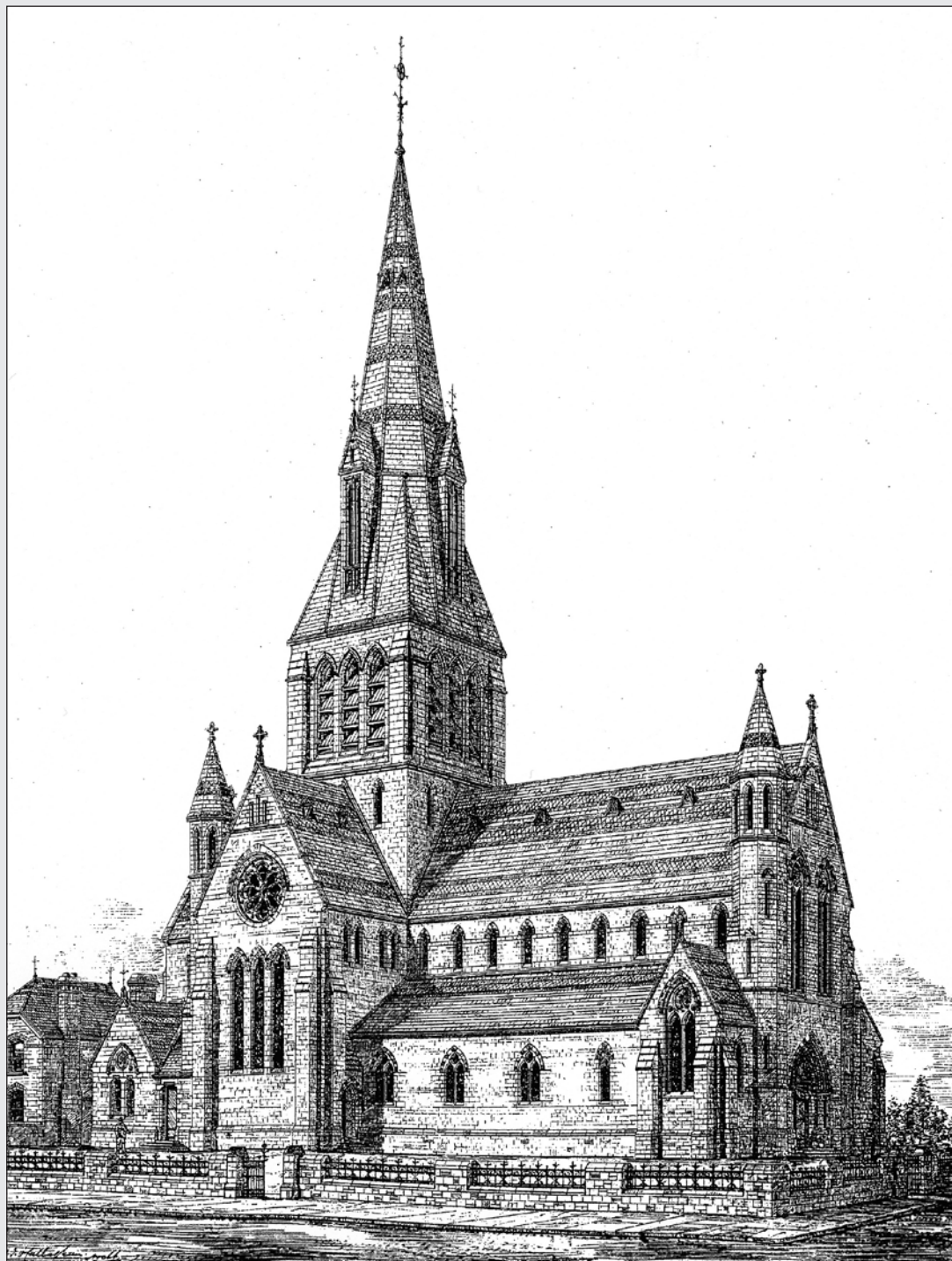
Technical report

Photographic record

David Lawrence, B.Sc., Ph.D.

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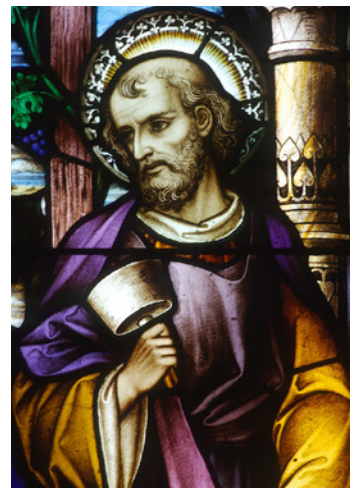


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CONTENTS

Introduction	page 5
Acknowledgements	7
Index of churches	8
Overview of the churches and their windows	9
Principal Table churches - studios - dates - iconography - window-numbers - configurations	17
Window descriptions Schematic ground-plans of the churches Condition of windows and suggestions for remedial work	18
References and Notes	93
Recommended Reading/Definition of Terms	94
Principals and Techniques	96
Methodology	100
Legal Notes	102
Archive of 35mm colour-transparencies and CDs	103



INTRODUCTION

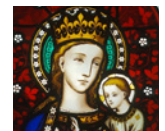
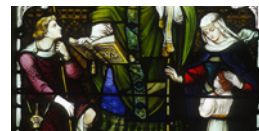
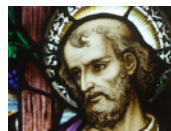
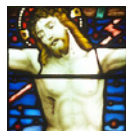
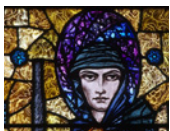
This is the report of a survey of stained-glass windows in six Roman Catholic churches in County Offaly. The fieldwork was carried out by David and Meg Lawrence during the period 12th to 17th October, 2009.



ACKNOWLEDGEMENTS

The writer is grateful to the following:

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- (b) The priests at the five churches in use for worship and the librarian at Birr public library for allowing the sitework to go ahead and providing useful historical information;
- (c) For their expert guidance, the staff of the Irish Architectural Archive, Dublin and the British Architectural Library, London;
- (d) Ann Martha Rowan, whose meticulous work in constructing the Dictionary of Irish Architects database has transformed the task of architectural research in Ireland.
- (e) Martin Harrison and Dr Stanley Shepherd for studying and discussing the slides of the Wailes and Hardman windows at Birr and Birr Convent;
- (f) Michael Kerney, for making available his researches into the British Architectural Library;
- (g) Dave Lawrence Jnr, for designing the initial report and for his assistance with all computer-related matters;
- (h) Meg Lawrence, for assisting with matters relating to iconography and stained-glass conservation; and for checking proofs;
- (i) Angela Jupe for providing the most delightful accommodation at Shinrone for the duration of the fieldwork.
- (j) The late Ralph Wood (1933-2001), ecclesiastical architect, who took exemplary care of the stained glass in the many churches for which he was responsible. He devised and helped to develop the concept of surveying, recording and reporting on all aspects of the windows in his churches.



COVER: Detail *St Brendan*, Tullamore, *Assumption*

INSIDE FRONT COVER: Detail *Crucifixion*, Edenderry, *St Mary*

FRONTISPIECE: *St Bridget's Church*, Clara, engraving 1876

TITLE PAGE: Detail *St Joseph*, Tubber, *Holy Family*

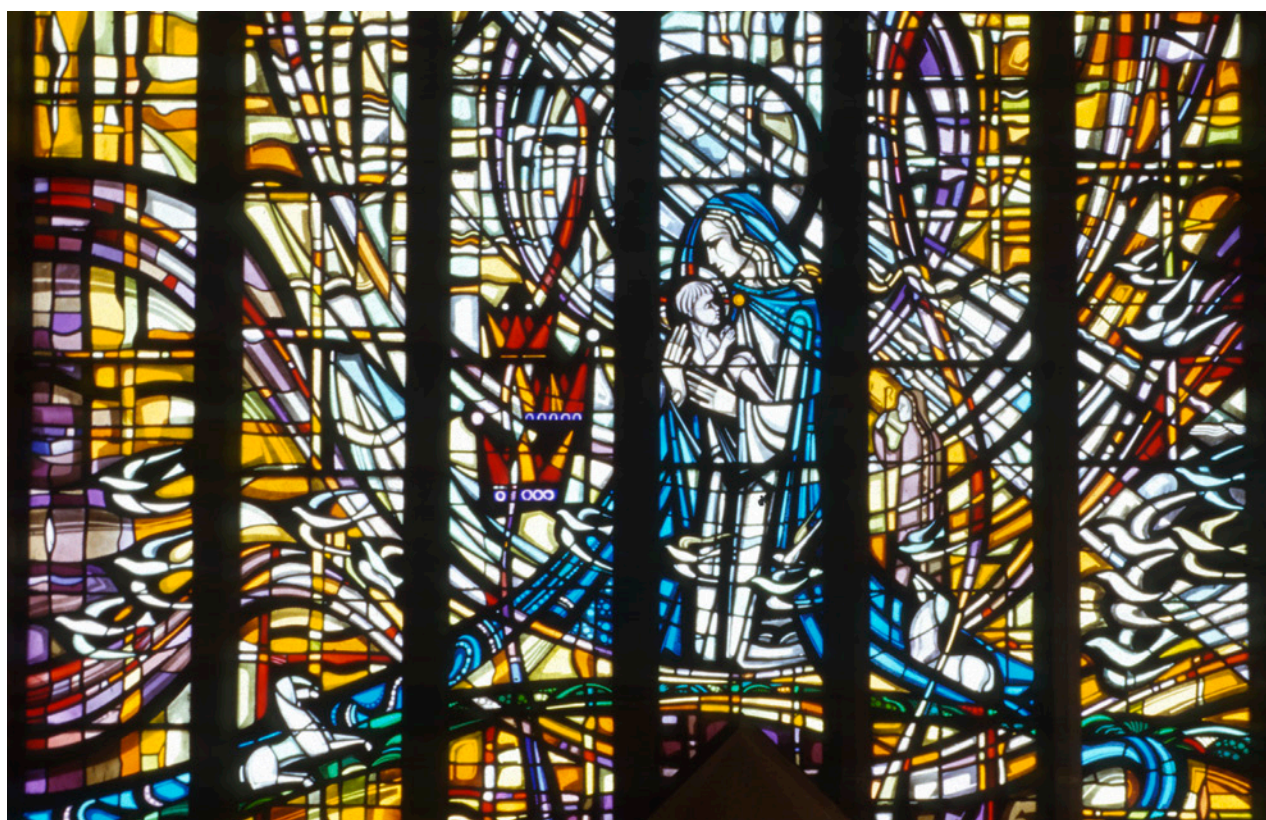
CONTENTS: Detail *St Brendan*, Birr, *St Brendan*

LEFT: Detail *Blessed Virgin Mary*, Birr Convent Chapel, *St John*

GRAPHIC DESIGN BY CONNIE SCANLON, BOGFIRE WWW.BOGFIRE.COM

INDEX OF CHURCHES

Name	Alternative name	Dedication	Reference number
Birr		<i>St Brendan</i>	400100
Birr Convent Chapel	St John's Convent of Mercy	<i>St John</i>	400110
Clara		<i>St Brigid</i>	400200
Edenderry		<i>St Mary</i>	400300
Tubber	Tober	<i>Holy Family</i>	400400
Tullamore		<i>Assumption</i>	400500



Detail *Nativity*, Tullamore, *Assumption*

AN OVERVIEW OF THE CHURCHES AND THEIR WINDOWS

In reading what follows, it will be useful to refer both to the full factual details on each window and to the schematic ground-plans (see pages 18-92). There are a hundred colour-transparencies included with this report. Both high-resolution and low-resolution digital scans of these are available for printing and screen purposes.

It is inappropriate to assess a stained-glass window in isolation from its context and so the following discussion includes brief descriptions of the churches and architects.

The customary convention is employed giving the orientations 'north', 'east', 'south' and 'west' as liturgical, not geographic. Thus, when standing inside the church and facing the sanctuary, one is looking at the 'east' window; the 'north' transept is to the left, the 'south' transept is to the right and the 'west' window is behind. In the case of Tullamore, the orientation of the church was reversed following the fire, but nevertheless the present position of the sanctuary is referred to as the 'east'.

WILLIAM WAILES OF NEWCASTLE-UPON-TYNE

The oldest window amongst those seen in this group of churches was made by the Wailes studio in the early 1840s. William Wailes (1808-1881) established his stained glass firm in Newcastle-upon-Tyne in 1838 and it rapidly became very large and successful, matched in size amongst English provincial studios only by Hardman & Co. of Birmingham. The eminent architect Augustus Welby Northmore Pugin (1812-1852) took his work to Wailes from 1842 until 1845, after which he became closely involved in the setting up of the stained glass department at Hardman's. At that time Francis Wilson Oliphant (1818-59), was chief designer for Wailes before moving on to work with Pugin at Hardman's. In his recent book, Dr Stanley Shepherd has listed twenty-five examples of Pugin-Wailes windows and illustrated a few of them.⁽¹⁾ Although not all Wailes windows in these early years were designed by Pugin or Oliphant, they are all strongly influenced by the designs of those two artists.

St Brendan's church, Birr, designed by Bernard Mullins (d.1851), was begun in 1817 and completed in 1824. According to Ciaran O Murchadha, in his history of the diocese of Killaloe, the galleries and vaulting were added during the early 1840s.⁽²⁾ The architectural style is in an amalgam of Middle-pointed and Late-pointed Gothic. The large, five-light east window and the upper-level two-light windows of the nave and transepts belong to the Decorated tradition, whereas the lower-level openings windows with their four-centred heads, the rib-vaulting and the internal joinery are all in the Perpendicular style. There are elegant galleries to the west, north and south, their balustrades pierced with cusped lancets and quatrefoils.

The interior did not suffer the full excesses of the wave of destruction which followed the Second Vatican Council (1962-65), although the altar table was

separated from the stone and marble reredos with its gradine, tabernacle and baldachino. The reredos is particularly elegant, consisting of a pierced stone arcade on polished granite columns with a standing figure of a saint beneath each arch. Possibly, the saddest loss was the painted decoration to the walls: whatever Mullins may have originally designed, together with the decorations of 1916 by Thomas Joseph Cullen reported in the *Irish Builder*,⁽³⁾ these have been painted over, or possibly destroyed. However, apart from the ubiquitous deep red paint in the sanctuary, all is now a pleasing golden cream, which contributes greatly to the feeling of tranquility and which provides a suitable setting for the excellent stained glass windows by William Wailes, Hardman & Co. and Earley & Powell.

Wailes's magnificent east window is an ideal response to Mullins's Gothic architecture. Five saints, clad in purple, ruby, ultramarine, amber and earth brown are formally presented beneath simple canopy-work with large areas of grisaille above and below. According to O Murchadha, this window is the work of Pugin,⁽⁴⁾ however, the present writer has discussed this with the foremost historian of nineteenth-century English stained glass, Martin Harrison and both he and Harrison are of the opinion that, although the overall concept is in the manner of Pugin, it was not in fact designed by him. The figures, in particular, do not have the character of his work. The cartoons might be re-workings of Oliphant designs. It would be of great interest to know whether the attribution of the design of this window to Pugin is based on any primary source.

Two other Wailes windows were also seen during this survey — at **St Brigid's Church, Clara**. They are much later in date — probably being made towards the end of the century — and in a style far removed from that of the Puginesque early years.

HARDMAN & CO. OF BIRMINGHAM, EARLEY & POWELL

Most of the remaining windows at St Brendan's church are by Hardman & Co. and the closely-related firm of Earley & Powell. Towards the end of the twentieth century, Earley & Powell provided four delightful small windows at the lower level in the nave, with the soft drawing style and palette of soft pinks, violets and browns which characterizes their work at that time. Then, sometime around 1913, Hardman supplied four two-light windows and two small windows beneath the gallery. Sadly, one of the smaller Hardman windows has been fundamentally altered and is now incongruous and worthless. But, with that exception, this is a splendid set of windows which serves both to complement and enrich this harmonious interior without unwelcome insistence or self-expression. The images are there to be read or not to be read, as one chooses. If the latter, then they provide colour and contribute to the feeling of the numinous. If there is a criticism, it is that there are too many windows with consequent loss of daylight.

John Hardman (1811-1867) added a stained glass department to his Birmingham firm of ecclesiastical metal-workers at the instigation of Pugin in 1845. He remained as chief designer at Hardman & Co. until his death in 1852, when the work was taken over by Hardman's nephew, John Hardman Powell (1832-1895). Although made after Powell's death, the Birr windows are somewhat in his style and could possibly be based on reuse of existing cartoons by him. Pugin's influence was to be seen in Hardman's output for many years following his death, especially in the style of figure-drawing, drapery and glass-painting and in the details of background decoration, canopies and borders. Although the decorative details persisted and the overall character continued broadly in the Pugin mould, Powell gradually developed his own more aesthetic style of figure-drawing with refined and moulded glass-painting. Of the two artists, Powell is arguably the more successful and has the greater understanding of the medium.

Apart from Pugin and Powell, two other Hardman men are important in the Irish context. Born of Irish parents in Birmingham, two brothers Thomas Earley (1819-1893) and John Farrington Earley (1831-1873) both apprenticed at Hardman's under Pugin. Thomas worked for a while with Pugin at his house in Ramsgate, Kent, where some of his cartoons were prepared. By 1853, Thomas Earley had moved to Dublin to run an Irish branch of Hardman's. An advertisement published in 1859 makes it clear that the range of products offered by Hardman at the time was wide:

John Hardman & Co., 48 Grafton Street, Dublin. Metal Works, 166 Great Charles Street, Birmingham. Stained Glass Works, 43 New Hall Hill, Birmingham. Artists, Glass-Painters, Church Decorators & Embellishers. Workers in Gold, Silver, Brass & Iron. Makers of All kinds of Sacred Vessels, Chalices, Monstrances, &c. Altars in wood or stone, Tabernacles, Banners, &c. Designs and Estimates sent on application to Mr. T. Earley at the Depot, 48 Grafton Street, Dublin.⁽⁵⁾

It is apparent that both the stained glass and the metalwork for the Irish market was, at this time, being produced in Birmingham, and also that Thomas Earley was running a stone-carving department in Dublin. Earley's role was not just administrative: he was a designer with considerable abilities and it seems that some commissions, including wall-paintings, were carried out in his own name. A report of the completion of St Saviour's Church, Dublin in 1860 records that the stained glass was by O'Connor, the metalwork by Hardman and the painted decoration by Thomas Earley.⁽⁶⁾ In 1864, the Dublin studio became independent from Hardman & Co. when Thomas Earley, together with Henry Powell (1835-1882), set up the partnership of Earley & Powell, the name changing to Earley & Co. in 1903.⁽⁷⁾

By this time, the Dublin works included a stained-glass studio and the firm was also to produce elaborate stone and marble altars, sculpture and painted decorations. Recently a collection of drawings and other documents relating to Earley & Powell has been put into the public domain.⁽⁸⁾ Some preliminary research of this collection has enabled the writer to start to put some shape to the development of the studio. Amongst the papers are drawings of stained glass, sculpture, painted wall-decorations and altars. Several designs for stained glass dating from the period 1864 to 1869 are bound into a scrapbook. The designs are in the Pugin tradition and at least one bears the initials 'TE'. So it could safely be assumed that these are the work of Thomas Earley, with just the possibility that some could be by his brother John. Study of some of the windows for which the Thomas Earley drawings exist has enabled the writer to attribute three of the windows in **Birr Convent chapel** to this artist.

An article in the London journal, 'Builder', in 1866 reported that Earley & Powell were working on windows for the convent "of which we hear good things — the colouring is brilliant and the treatment of the sacred subjects artistic and expressive."⁽⁹⁾ It is not clear whether the subjects listed, namely *Holy Virgin*, *St Joseph* and *St*

John the Baptist, were the only windows being made at that time and so a firm date cannot be put on the other Earley windows in the chapel. The *Virgin* and *St Joseph* appear in a window in the nave and the third subject mentioned might be an error, referring to the *St John the Evangelist* window in the Chapel of the Immaculate Conception which leads off the cloister.

The east window is of the greatest interest. It is evidently contemporary with the building of the chancel (1856) and was made by Hardman & Co. Depicting the *Coronation of Our Lady*, it is a resplendent example of the work of J.H. Powell. There are two, slightly later windows also by Hardman and the remainder of the windows in the chapel and in the cloister are by Earley & Powell.

These Hardman and Earley windows form an extremely important collection in their own right, but they are of particular historical significance, since the chapel — indeed the convent itself — is one of a remarkable series of buildings which Pugin built in Ireland during the years 1838 to 1846, the best known being Killarney cathedral, St Aidan's church, Enniscorthy and Maynooth college. The significance of his achievements is summed up in an appraisal of Pugin which appeared in the 'Dublin Builder' in 1861, where it is stated that 'Pugin effected in a few years a total revolution in architecture.'⁽¹⁰⁾ The work of both Pugin and his son Edward Welby Pugin (1834-1875) in Ireland, and the disgraceful way some of the buildings have been treated, is summed up in the following extract from 'The Pugins in Ireland' by Roderick O'Donnell:

Some of Pugin's best churches and convents are in Ireland. In beautifully contrasting local building stone, they illustrate his teachings in a rationalist, picturesque Gothic far more convincingly than his often skimmed English work . . . but his buildings have suffered badly at the hands of radical interpreters of the liturgical norms following the Second Vatican Council and many (most notoriously the cathedral at Killarney) have lost their original plans and furnishings.⁽¹¹⁾

Work on Birr Convent began in 1846 and the nave of the chapel was built within Pugin's lifetime. As an entry in the diary of Pugin's son makes clear, it fell to E.W. Pugin to complete the chancel in 1856. Sadly, the interior of the building now is very unlike the chapel which the Pugins built. The process of loss has been gradual: in 1971, Phoebe Stanton recorded that the chapel had been 'greatly revised'.⁽¹²⁾ Jeremy Williams noted that the 'elaborate decorations on the walls and roof have been painted over' and that the 'rood screen has also vanished'.⁽¹³⁾ Following the Sisters' move to new premises, the chapel was eventually converted for a new use and opened as a public library in 2006.

As part of the conversion, a mezzanine floor was inserted, which visually cuts some of the windows into half, but, far worse, all of the stained-glass windows were dismantled and unnecessarily altered in the name of 'restoration'. The reader is referred to the Technical Report where the details are set out. In view of all these obstructions to the appraisal of the windows, it is not easy to present an account or an appreciation of them. Stained glass, as an art-form, is both architectural and religious. At its best, it is designed for a specific church, indeed for a specific location within that church, both as a response to, and as a means of enhancing the architecture. It has an interplay with the other architectural elements, decorations and furnishings and it modifies the quality and colour of light within the interior. On a spiritual level it is designed, in most cases by artists with Christian motivation, as an adjunct to Christian worship, to enhance the numinous and to reinforce the Christian narrative. When stripped of its context, it is empty and vulnerable.

Nobody did more, in the nineteenth century, to revitalise ecclesiology than Pugin. Both in his writings⁽¹⁴⁾ and in the exemplary nature of the churches he built and adorned, he set the agenda for a whole generation of church architects and religious artists and, indeed, for much of the remainder of the century. As discussed above, Pugin was chief designer for Hardman & Co and it was there that the Earley brothers trained, so no stained-glass artists could be closer to Pugin's ideals. At Birr, Hardman's and Earley's sacred images were conceived for Pugin's Middle-Pointed gothic chapel to complement the building and to reinforce and enrich the religious life of the Sisters of Mercy. They were an integral part of their private devotions, of the unceasing pattern of morning and evening offices and of the daily celebration of the Mass, to provide a focus for their prayers, to uplift their hearts and to console their sorrows.

Now, in order to provide extra space for a few bookshelves, the chapel has been brutally violated by the insertion of the floor into the nave, supported on industrial steel joists. Pugin's delicately stencilled decorations and Latin texts have been uniformly overpainted, the lettering lacking refinement. The stained-glass windows, ineptly restored, are coldly presented, like pinned butterflies in a museum, in amongst children's books, cuddly toys and computers, their vibrancy destroyed by brilliant electric lamps. Artistically they are debased and their religious function has been rendered meaningless and in some cases open to ridicule. The clash of cultures is both incongruous

and absurd: Andy Pandy sits at the foot of St John the Evangelist and books about vampires are available beneath the Coronation of Our Lady.

In the present day, many people, whilst perhaps lacking the fervour of the Sisters, feel the need for contemplation and they appreciate the solace which a quiet and beautiful building can provide. In view of the many thousands of square feet of floor space in the whole convent, it would surely have been a small price to pay if a condition of the purchase and conversion had been to leave the chapel intact, sensitively conserved, to offer a haven of tranquility to all.

Externally the windows have been covered in sheets of glass which reflect the light like sightless eyes and destroy the whole balance of Pugin's masterly elevations. Moreover these sheets of glass serve no purpose, since any ill-wisher could smash them with his first brick and smash Hardman's and Earley's stained glass with his second. The fundamental principle of conservation is that of minimum intervention, but, contrary to this, the windows have been ruined by the insertion of wide bronze bars, elongating the drawing (most notably by scalping the head of Our Lady), hiding important details and destroying the geometry of the shapes within the lancets. All the lancets and tracery-lights are now surrounded with borders of cheap, sparkling, lavatory-window glass, replacing the subtly tinted and shaded hand-made glass, which was needlessly destroyed.

MAYER & CO. OF MUNICH

We have mentioned briefly the two Wailes windows at **St Brigid's church, Clara**. The church is also home to ten windows by Mayer & Co. and it is to this studio that we now turn.

Joseph Gabriel Mayer (1808-1883) founded a stained-glass studio in Munich in 1847 and it remains in operation to the present day. Their glass is to be found throughout Ireland, both in Roman Catholic and Church of Ireland churches. It has always been a large company, employing very many designers working in a variety of styles. Inevitably, too, the character of the work has changed in line with artistic developments over this long period. Mayer's windows demonstrate unflinching confidence; the choice of glass is superb, the figure-drawing is faultless, the drapery and backgrounds are richly decorated and finely painted and the craftsmanship is always of the highest standard. Yet this studio has, in the past, suffered more than most from prejudice against it. For some, there was only one term more disparaging, than 'Victorian' and that was 'Munich Glass'.⁽¹⁵⁾

Feelings against German glass were whipped up into a nationalistic frenzy at the time of the setting up, in 1903, of the Irish Arts-and-Crafts stained-glass studio An Túr Gloine and continued as that studio flourished in the early decades of the twentieth century.

In the An Túr Gloine archive there are scrapbooks of newspaper cuttings (not all identified): the reporting is quite colourful on this subject and the accusations made are completely unfounded:

Our churches had long been at the mercy of manufacturers from Germany and other Continental places, who were selling something which was not true stained glass at all, and which it was little short of sacrilege to see in the fine churches in which it appeared.⁽¹⁶⁾

A word should be said for the sound and excellent workmanship of the Irish-trained artisans who did the mechanical part of the work and for the very fine material employed. It is to be regretted that this class of work, for which Irish genius seems so well suited, should not have been started before so many churches were filled with common-place foreign glass.⁽¹⁷⁾

If only the architects and schools of art and the clergy had joined hands and worked up to the enormous demand which existed in this country, Ireland would undoubtedly now be the greatest centre of religious art in the world. No other nation was quite in the same fortunate position. It seems a simple idea to grasp, but the usual Great Enchantment fell on the people and the chance was lost and, in the matter of glass, the current was set so firmly towards Birmingham and Munich that most of their energy has to go into persuading people against bringing in a poorer art than they could get in Ireland.⁽¹⁸⁾

The year 1894 marked the start of a particularly successful new era at Mayer — this was the year that they were joined by the English artist William Francis Dixon (1848-1928). He had trained at the London studio, Clayton & Bell and then set up his own studio, Dixon & Vesey, before moving to Germany to work at Mayer. Dixon's arrangement with Mayer was a happy one. His skilful designing and drawing in a romantic manner influenced by the late Pre-Raphaelites and Mayer's attention to detail, masterly glass-painting and faultless craftsmanship formed an ideal marriage. Mayer-Dixon windows are in a romantic style, with a sweetness of drawing, softness of painting and beautiful, tapestry-like details. The heads are especially sensitively drawn. It is readily apparent that Dixon was able to dictate his own choice of colours to Mayer. Several windows which can with certainty be directly attributed to Dixon have now been identified in Ireland, including one at Clara

and one at Tubber, but also many more can be seen which demonstrate the change in direction which the studio's work took under his influence.

St Brigid's church Clara is an archaeologically correct, if oddly orientated⁽¹⁹⁾ recreation of a small thirteenth-century abbey church in the Early French Gothic style, with plate-traceried fenestration and wheel-windows to the north and south transepts. Designed by the Dublin architect John Joseph O'Callaghan (1838-1905), it was reported in the *Architect* to be "in the course of erection" in 1876 and the perspective which was published in that journal is reproduced as the frontispiece to this report.⁽²⁰⁾ It is cruciform with transept chapels and with the central tower above the crossing and is aisled with a clerestory. The church is of no great length but of considerable height. There are north and south arcades of four bays, with shafts and arches in grey limestone, crocket capitals in a warmer stone and polished black annulets above the pedestals. The interior is wonderfully lit by plain-glazed, two-light windows in the nave and no less than eighteen single lancets in the clerestory. 'Plain' is not quite the right word, the glass used being the thick slabs, favoured by the architects of the Arts & Crafts movement. Presumably the original glazing by Sibthorpe & Son was replaced in the early years of the twentieth century.⁽²¹⁾

With doctrinal correctness, a delightful baptistry is placed at the north-west, under its own pitched roof. But sadly it is a baptistry no longer, but a shrine to St Anthony. This is particularly incongruous as it is home to two stained-glass windows by Mayer & Co., the iconography of which was aptly conceived to grace the sacrament of Holy Baptism: one is *Christ Blessing Children*, designed by Dixon, and the other is *St John the Baptist*. Once disturbed, this kind of arbitrary re-ordering to suit liturgical fashions digs itself ever deeper into discord. The baptistry has been moved into the chapel of the *Sacred Heart* with the consequence that the baptismal font now finds itself beneath a Mayer window depicting the Sacred Heart and an albeit excellent carved wall-tablet of the *Last Supper*.

The stripping away of everything of richness, presumably in line with pronouncements of the Second Vatican Council, was comprehensive: not only were all the liturgical furnishings removed including the high altar itself but the whole function of the chancel and sanctuary was negated, making way for extra seating; likewise the mosaics had to give way to plain painted walls and Sibthorpe's original pavements were replaced by domestic synthetic tiles.

And, yet, despite all of the tragic losses, O'Callaghan's building is big enough to triumph and, in a perverse way, his undoubted ambition to emulate the mediaeval church builders has in some respects been furthered. There is an admirable, uncluttered, monastic simplicity to his timeless plan, with its measured arcades, its panelled wagon-vault to the nave and its soaring, rib-vaulted crossing suitably painted in blue with gold stars. And in this setting, the four huge Mayer stained-glass windows in the north and south transepts and the fussy Stations seem strangely out of place. Mayer's work, which would have supported and complemented the architecture now seems overbearing and heavy. Those at the west end are happier, especially the two in the former baptistry and the delightful little Holy Family window at the west end of the north aisle.

The writer faithfully made notes on the remarkably unaltered church of **St Mary, Edenderry** and recorded the three excellent windows, dating from the 1920s, in the chancel and transepts, but failed miserably in attempts to identify their provenance. Discussions with two stained-glass historians also failed to come up with the name of artist or studio. With their faultless execution and their fine details, they could possibly be from the Mayer studio, but the brilliant colouration and the figure-drawing style is not readily recognisable as being by one of the Mayer artists. Possibly, in attempting to identify them, one is confused by the idiosyncratic faces in the *Pope Celestine and St Patrick* window, which are evidently based on portraits. They are certainly most pleasing and highly suited to this ornate aisled cruciform church with north-west tower, built by the Dublin architects Anthony Scott and his son William Alphonsus. It was designed in 1912 and opened 1919.⁽²²⁾

William Alphonsus Scott (1871- 1921) was a most interesting architect. He worked in a number of styles, including Arts and Crafts, Byzantine and 'modern' cubic. He built a picturesque garden village near Kilkenny.⁽²³⁾ At Edenderry, the style is rather a clumsy Romanesque revival with some highly original architectural features, notably the elaborate eight-bay north and south arcades with their columns of brown scagliola on elephantine bases and their capitals carved with strapwork and angels.

In 1929-30, the chancel was transformed by Ashlin & Coleman by the addition of liturgical furnishings,⁽²⁴⁾ all of which survived the Second Vatican Council. Even the high altar was left intact and a simple, removable altar placed in the forward position. Ashlin & Coleman also supplied altars for the side chapels, mosaic panels of St Brigid, St Anthony and St Margaret Mary, mosaic

pavements, marble and mosaic linings to the east wall and marble communion rails and steps with brass gates. The extensive statuary has also survived throughout the church.

Two single-light windows high up at the west end have an inscribed date of 1883 and so pre-date the church. Catholic Emancipation was in 1828, so one wonders whether there was an earlier church on this site. The writer's attribution of these windows, on stylistic grounds to the London firm, Alexander Gibbs & Co. is too tentative to warrant an appraisal of that studio in the present context. Further research would be valuable on the provenance of these windows, on their original location and, indeed, on the provenance of the three main stained-glass windows in this church.

No similar doubts exist regarding the admirable set of seven windows at **Holy Family, Tubber**. They are, without doubt, all by Mayer, all dating from the first decade of the twentieth century and quite possibly conceived as a single scheme. The church, by an unknown architect, is Middle-pointed and cruciform with chancel and polygonal apse. The king-post roof has arch-braces springing from hammer-beams. The unfortunate presence of red carpet to the chancel and chancel-steps possibly conceals marble and mosaics. The sanctuary furnishings are isolated in the sea of carpet and lack cohesion, especially as the altar-table has been separated from the reredos, gradine and tabernacle. Otherwise all is agreeably serene. This is rural Catholic ecclesiology at its simplest and best.

The nave is well lit by four, plain-glazed two-light windows and a quatrefoil high in the west gable. Two further plain windows bring some light into the transepts. And, as we approach the sanctuary, the enrichment begins, thanks to the Mayer glass. Mayer had a complete understanding and mastery of this art-form and a comprehensive knowledge of iconography — here particularly Irish and Catholic themes. Their compositions are lively and well-balanced, full of movement and interest. The figure-drawing is robust. There is perfection of the crafts of both glass-painter and glazier. And over and above all, here in these seven windows at Tubber, there is a choice of colour that is both sumptuous and perfectly judged, thrilling yet never overdone or garish.

The earliest of the seven is the *Holy Family* window in the south transept by Dixon, clearly commemorating the dedication of the church. It is the most romantic and the most subtly coloured, in restrained browns, purples and golds. The canopywork is foliate, not architectural.

Next, the three apse windows were installed, which are brighter, vibrant and uplifting. In the foreground and the background are roses, emblems of Our Lady, treated in the Aesthetic manner. Here the canopywork is Gothic, whereas the three remaining transept windows have no canopies, the detailed figurative work extended into the cusped lancet-heads. Of these, the *St Kieran* and *St Columba* windows are packed with figures and energy, especially the masons at work and the boat at sea.

The visit to this modest rural church and the discovery of this set of windows was the most pleasing experience of this survey of six churches. Where windows are commissioned from a single source, homogeneity and therefore harmony is assured, especially where that the chosen studio is one with the visual, artistic and technical skills of Mayer.

In complete contrast, the stained glass at the next church to be considered, and the final one in this appraisal, came not only from a wide variety of studios and periods but was all conceived for other buildings, salvaged and re-used.

The **Church of the Assumption, Tullamore** was designed in 1898 by William Hague (1836-1899) and completed, after his death, in 1906.⁽²⁵⁾ It was largely destroyed by fire in 1983, leaving only the stone walls and tower standing. In 1984-86, Edward Smith & Partners carried out the imaginative creation of a new church within the surviving shell of the original building.⁽²⁶⁾ It is a breathtaking feat of engineering with soaring cruck-arches in laminated wood supporting the side aisles and reaching on upwards into the clerestory to support the roof. The potential for beauty inherent in mathematically-inspired structures, often reserved for bridges, is here applied to a church. The feeling of space is uplifting and the furnishings are of consistently high quality.

It is so unfortunate that this astonishingly creative and successful interior has been compromised by the well-intentioned but misguided introduction of stained glass to all twenty-four windows. Four massive new windows, in a formulaic, semi-abstract style, were commissioned from Dublin Glass and Paint Company, one of which is now obscured by an organ. All the other windows are fitted with salvaged glass. Architectural salvage is unwise and, in the case of stained glass, it is a process fraught with difficulties: the result is seldom a success. The new opening will almost certainly be too big, too small or the wrong shape. So the stained glass will have to be cut down, split into meaningless parts or extended with anomalous new work. In its new position, it may be

inadequately lit by daylight or subject to strong front-lighting becoming difficult to read. A set of windows in a church is not a collection of pictures at an exhibition. When a stained-glass window is removed from the context for which it was conceived, whilst it might retain some qualities it is, at best, greatly diminished in significance and, at worst, rendered nonsensical.

Quite apart from these considerations, the most serious consequence of all this stained glass at Tullamore is that, even on the brightest day (and the day of the survey was one such), a massive amount of electric lighting is required. Not only does this minimise the impact of the architecture, but it has unwanted implications both for costs and, in the present times, for the environment.

What of the salvaged windows themselves? Clearly those by Clarke, to be considered below, are of the most significance. The name ‘trade studios’ has been applied to firms that did not innovate in terms of design and were commercially motivated. Nevertheless, they mostly worked to high standards of craftsmanship. Some of these firms, such as Jones & Willis, produced a vast amount of invariably dull stained glass, as well as rather better church furnishings and were hugely successful at exporting to the former British Empire. Seven of the salvaged windows at Tullamore are by Jones & Willis. Of the remaining three, one is a delightful *Sacred Heart* window by Mayer, in the style influenced by Dixon and two are rare, signed examples of the output of an interesting London studio Daniells & Fricker.

GEORGE DANIELS

George Daniels (1854-1940) was perhaps the greatest and most prolific of all the free-lance cartoonists of the later Gothic Revival period. His style is influenced by late mediaeval and Northern Renaissance sources for both figures and ornament. From around 1880 to 1920, he supplied hundreds of cartoons to the Clayton & Bell studio in London and, from 1895 to 1914, to Mayer & Co.. Daniels had a wonderful drawing ability. The vigorous style of his figures and drapery are always particularly characteristic and his compositions are exemplary. His partnership with Fricker⁽²⁷⁾ lasted only from 1920 to 1927 and windows emanating from that partnership, such as the two at Tullamore, are scarce. It is not clear why his name was spelt slightly differently (i.e. Daniells) for the partnership. The writer is not aware of any detailed information about Fricker, such as his full name or biographical dates. Passing reference was made to him in an article, published in 1953, about the studio of Edward Frampton, stating that he was a glass-painter

of ‘outstanding ability’. He was the chief glass-painter in the Frampton studio before working free-lance for ‘a large German studio’, which we can assume refers to Mayer & Co.⁽²⁸⁾

Of the two Tullamore windows, the one depicting *St Patrick* is in the unmistakable hand of George Daniels but the drawing of the figure of *St Brigid* in the other window is not, and one must assume that it is an example of a design by Fricker.

HARRY CLARKE, CLARKE STUDIOS, RICHARD KING

A fundamentally new direction in stained glass in Ireland was taken in 1903 with the founding of the Dublin studio, An Túr Gloine (Tower of Glass). In contrast to purely commercial trade firms, An Túr Gloine was based on revolutionary artistic, philosophical, economic, historical and nationalistic ideals. It was the creation of the successful, Dublin-born painter Sarah Purser (1848-1943). Dr John O’Grady has summarised the ‘whirlpool’ of deeply-held beliefs and aspirations of the time which fired her imagination and led to the foundation of the studio:

The artistic riches of Early Christian and Romanesque Ireland; the loss of native traditions in the later Middle Ages; the relevance of nationality to art; the faint regard for contemporary Irish artists and craft-workers and the scarcity of employment for them; the vast amount of church building and ornamentation done since Catholic Emancipation in 1829, mostly using tasteless but costly imported artifacts; co-operative effort.⁽²⁹⁾

At the centre of these ideals was the powerful figure of Edward Martyn (1859-1923) who according to Dr Gordon Bowe was:

The most vehement and constructive critic in Ireland, a key figure in Irish cultural revival, . . . a playwright, co-founder of the Abbey Theatre, . . . impassioned supporter of the Irish language, sacred music and church art.⁽³⁰⁾

Whereas the motivation for this artistic revival derived entirely from within Irish culture, the model for the way ahead in stained glass was to be found in the London Arts and Crafts movement and specifically in the philosophies of one of its leading figures, Christopher Whall (1849-1924).⁽³¹⁾ He had rejected the hierarchical structures of the large studios and believed that individual artists should be able to make use of the studio to design, paint and make their own windows or, at least, to supervise closely all stages of their manufacture. Moreover he pioneered far-reaching

artistic and technical developments in the richness, colour and texture of glass. Martyn tried to persuade Whall to come over to Ireland to work and teach. Whall turned down the proposal but, in 1901, he agreed to part with his chief assistant and favourite pupil, Alfred Ernest Child (1875-1939) and, later that year, Child took up a teaching post at the Metropolitan School of Art. Martyn could depend upon committed support from Sarah Purser and they resolved to set up a 'stained glass studio, run as a co-operative. An Túr Gloine opened in 1903 with Purser as director and Child as manager.

Of Child's pupils at the School of Art, one was to go on to become the most celebrated of all Irish stained glass artists and possibly the only one with a world-wide reputation. On leaving the School, Harry Clarke (1889-1931) did not join An Túr Gloine, but worked instead in the Dublin studio of his father Joshua Clarke and eventually took it over on his father's death in 1921.

In her 1989 biography of Clarke, Dr Gordon Bowe has summarised his place in the history of art:

Harry Clarke played a major part in the Arts and Crafts movement in Ireland early in the [twentieth] century as well as the international stained glass revival which arose from the movement in England. He can also be seen as Ireland's major Symbolist artist, whether in his illustrations or in his stained glass.⁽³²⁾

More recently, Dr Gordon Bowe, has written:

His minutely detailed, shimmering tapestries of tiny pieces of acidified, painted, leaded glass in glowing colours portray mythological Symbolist heroes and heroines of the Celtic Revival, synthesizing a thorough knowledge of mediaeval iconography and technical practice with subtle decadence.⁽³³⁾

There is no questioning the pre-eminence and genius of Harry Clarke, but it is always a mystery to understand how his shocking and weird images — often sinister and at times violent — could have been contemplated and evidently accepted by worshipping communities. It seems valid to question their relevance to Christian worship. It is not surprising that John Russell Taylor wrote of his astonishment that so many of Clarke's figures 'did in fact find happy homes in otherwise staid ecclesiastical surroundings'.⁽³⁴⁾

Whilst the Clarke windows salvaged from Rathfarnham Castle and adapted for display at Tullamore are, without question, of great importance and interest, several of them have been drastically re-ordered involving the separation of their predellas from the main figures and the addition of outer borders, executed in weak imitation

of Clarke's work, using unsuitable colours and feeble glass-painting.

Of the windows now at Tullamore, some were designed and painted by Clarke, whilst others were designed by him and executed by his studio. The details of this and of the extent of alterations which have taken place in order to adapt them for their new home are set out in the Principal Table on page 17.

It is important to distinguish between the work of Harry Clarke and that of the trade firm Clarke Studios (also known as Harry Clarke Stained Glass Ltd), which was set up by Clarke in 1930, six months before his death and continued operating until 1973. Although the intention was that it would continue in the Clarke tradition, the firm's work seldom had the originality or inspiration of the artist from whom it took its name. There are two small windows to be found in side chapels at St Brendan's, Birr by Richard King (1907-1974) who became manager of Clarke Studios in 1935 before setting up his own studio in 1940.⁽³⁵⁾ His work, however, is not in the Clarke tradition.

Suggestions for Further Research

1. Further research on all six churches could be undertaken at the Catholic Central Library, Dublin.
2. For Birr Convent, the archives of Hardman & Co. could be consulted at Birmingham Central Library.
3. For Birr Convent, the following sources have been suggested by Martina Needham, Executive Librarian, Birr Library:
 - (a) Archives of the Sisters of Mercy, Birr; currently held at the Mercy International Centre, Baggot St., Dublin;
 - (b) Sr. Pius O' Brien, *The Sisters of Mercy of Birr and Nenagh*, Ennis, 1994;
 - (c) Thomas Lalor Cooke, *Picture of Parsonstown*, Dublin, 1826.
4. For Edenderry, further work is required (a) to identify the provenance of three main windows and (b) to find out in what building the west windows were originally located.

PRINCIPAL TABLE

Churches

Studios

Dates

Iconography

Window numbers

Configurations

ABBREVIATIONS USED FOR STUDIOS/ARTISTS

doc	<i>Documented</i> — primary source to support the attribution;
lit	<i>Literature</i> — secondary source to support the attribution;
sgn	<i>Signed</i> — the window is signed with name, initials or mark;
attrib	<i>Attributed</i> — a likely attribution;
def	<i>Definitely</i> — the attribution is made with confidence.

ABBREVIATIONS USED FOR DATES:

doc	<i>Documented</i> — primary source to support the given date;
lit	<i>Literature</i> — secondary source to support the given date;
sgn	<i>Signed</i> — a date appearing on the glass along with the signature or mark;
insc	<i>Inscribed</i> — a date formally painted as part of the inscription;
plaq	<i>Plaque</i> — a date appearing on a plaque nearby;
mem	<i>Memorial</i> — a date appearing either on the glass or on a plaque nearby; note that the date of installation of a window could vary greatly from the memorial date;
circa	a likely date.

BIRR ST BRENDAN

400100

Birr, County Offaly, Republic of Ireland (Map ref. 205207)

Surveyed 13/10/2009





W01

Chancel; east

designed by William Wailes;
 Newcastle-upon-Tyne
 circa 1843
 left: St Flannan
 2nd from left: *St Patrick*
 3rd from left: *Blessed Virgin Mary*
 4th from left: *St Joseph*
 right: *St Brendan*
 Five lancets and fifteen tracery-lights.



W06 Nave; south; east-most

des studio Earley & Powell; Dublin

in sc 1894

Resurrection

One lancet.



W07 Nave; upper; south; east-most
 def studio Hardman & Co.; Birmingham
 insc 1913
 left: *Blessed Virgin Mary*
 right: *St Joseph*
 Two lancets and one quatrefoil.



W08

Nave; south; 2nd from east

designed by Earley & Powell; Dublin

mem 1896

Death of St Joseph

One lancet.





W09 Nave; upper; south; 2nd from east
sgn studio Hardman & Co.; Birmingham
insc 1912
left: *St John the Evangelist*
right: *St Mary Magdalene*
Two lancets and one quatrefoil.



W10

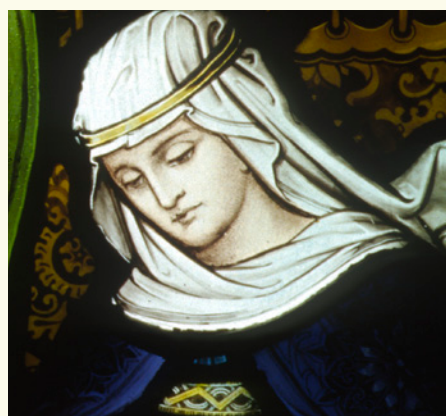
Nave; south; west-most

P11, P12

designed by studio Hardman & Co.; Birmingham
mem 1903: *St Brendan*

One lancet.

Contains numerous sub-standard intrusions.





W12 Nave; north; west-most
 P13 def studio Hardman & Co.; Birmingham
St Kieran
 One lancet.



W14 Nave; north; 2nd from east
 P14 def studio Earley & Powell; Dublin
 mem 1886: *Assumption of the Blessed Virgin*
 One lancet.



W15 Nave; upper; north; 2nd from east
P15 sgn studio Hardman & Co.; Birmingham
in sc 1913
left: *St Patrick*
right: *St Brigid*
Two lancets and one quatrefoil.



W16

P16, P17

Nave; north; east-most

designed by studio Earley & Powell; Dublin
circa 1898

St Margaret Mary Alacoque
One lancet.





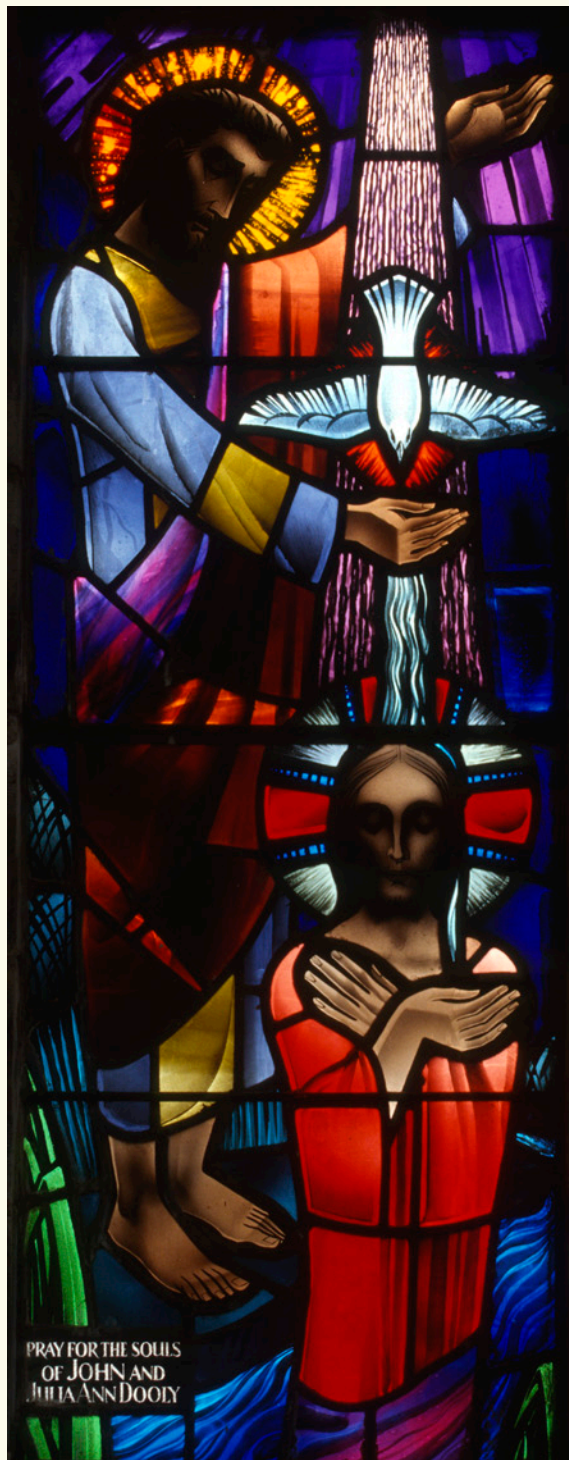
W17 Nave; upper; north; east-most
 P18 def studio Hardman & Co.; Birmingham
 mem 1903: *St Margaret Mary Alacoque*
 One lancet.



W18 North transept; west; 2nd from north
 P19 unidentified
 left, lower: *St Michael*
 left, upper: *Ascension*
 right, lower: *Crucifixion*
 right, upper: *Holy Baptism*
 Two lancets and one quatrefoil.

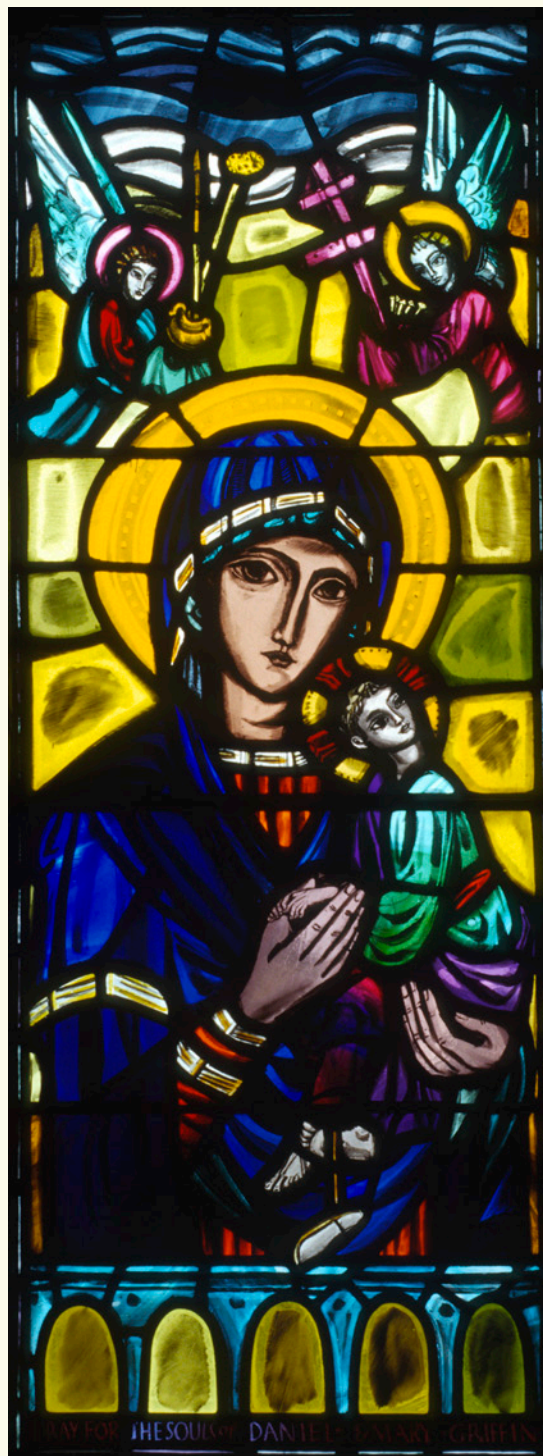
W22 Chancel; north

def studio Hardman & Co.; Birmingham
 mem 1913
 left: *St. B. (unidentified)*
 right: *St. C. (unidentified)*
 Two lancets and one quatrefoil
 Image not available.



W23 South transept; chapel; east

P20 sgn designer King, Richard
Baptism of Christ
 One lancet.



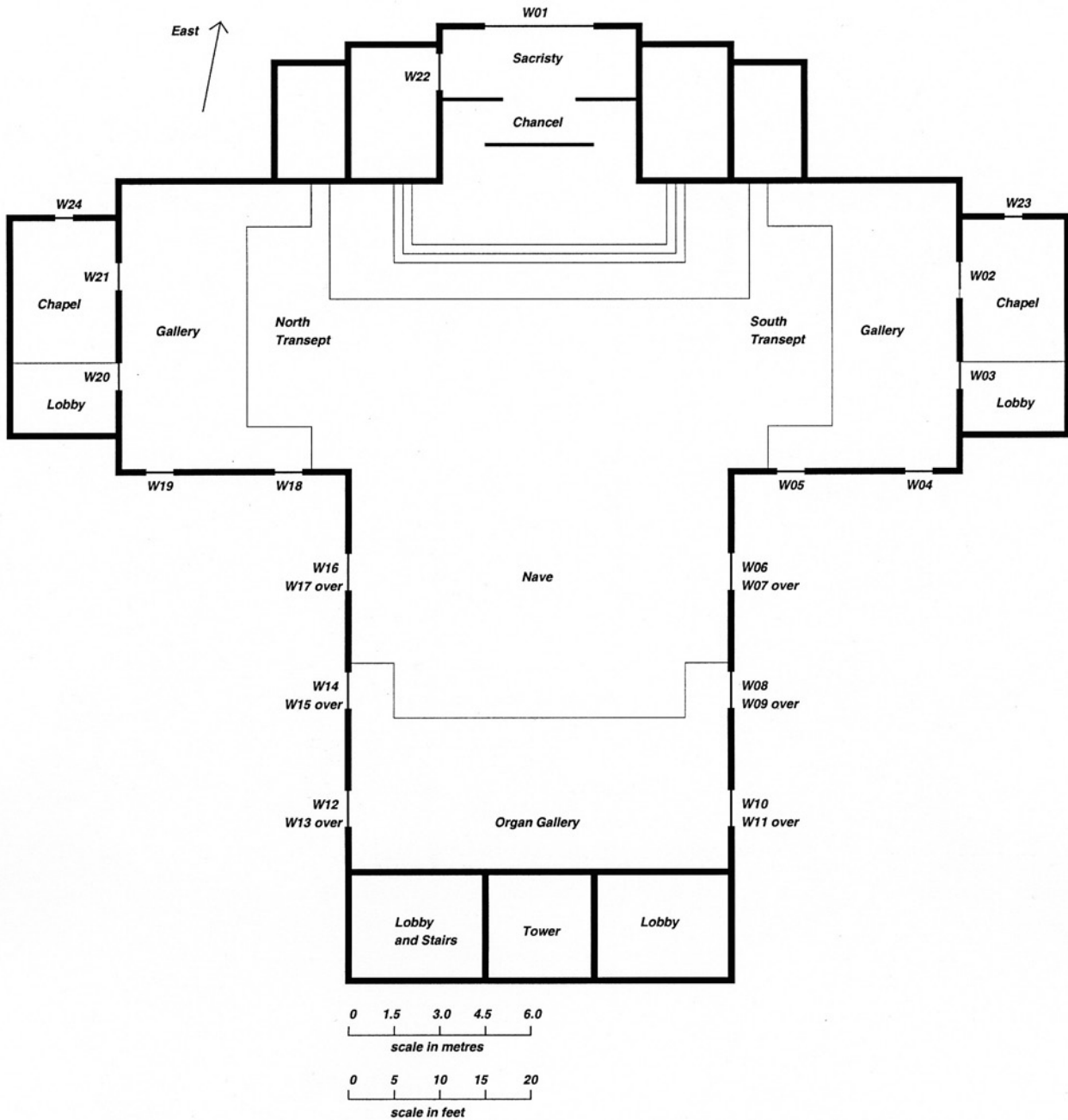
W24 North transept; chapel; east

P21 attrib designer King, Richard
Blessed Virgin Mary
 One lancet.

SCHEMATIC GROUND-PLAN
with window numbers

The plans of the main worship areas are drawn approximately to scale, although no attempt is made to show the true thickness of the walls.

Geographic east is shown in these diagrams, but throughout the report all orientations are liturgical, not geographic, so that the sanctuary is always referred to as being in the east.



CONDITION OF WINDOWS AND SUGGESTIONS FOR REMEDIAL WORK

Condition of Windows

General

1. It was not possible to carry out a thorough technical inspection at this church on the day allocated, due to the large number of windows, the inaccessibility of certain windows without scaffolding and the lateness of commencement of work. Priority was given to historical and photographic recording. Possibly further time could be allowed and access plant erected for a lengthier survey on a future occasion.
2. The church is completely surrounded by tarmac.
3. The functioning of the hoppers is severely limited by secondary glazing. All were closed on the day of the survey. Regularly ventilation is greatly beneficial to the fabric.
4. Only those windows fitted with stained glass were examined.
5. The following windows would require scaffolding and were not examined closely on this occasion: W01, W07, W17 and W22.
6. Unfortunately, all windows have been fitted with external secondary glazing.
7. The secondary glazing is of textured glass, sealed all round and with glazing bars at the following windows: W01, W17, W09, W15, W18, W22.
8. The secondary glazing is of float glass, sealed all round but with a gap at the base at the following windows: W06, W08, W10, W12, W14, W16, W23, W24.

Window-by-window report

Chancel

W01 (examined only with binoculars)

The stained glass is in bad condition. It is buckled to an extreme extent. There are intrusions, most prominently the heads of the figures of St Patrick, Blessed Virgin, Infant Christ and St Joseph.

W22

This window was not examined.

Nave, lower

W06, W08, W10, W12, W14, W16

The stained glass has been clumsily re-leaded using oversized lead came which obscure fine details at the perimeters of each piece of glass. Cracked glass has been "repaired" by the use of ugly additional leads. At the time of re-leading some broken glass was evidently replaced with intrusions executed to a very low standard of art and craftsmanship. The integrity of these windows has thereby been seriously undermined.

W06

The borders have been replaced with unsuitable textured glass.

Amongst the intrusions are: the arm of Christ; one finial; three pieces of stained-and-painted drapery.

One piece of inscription is cracked.

W08

There is an opening hopper in working order. The stained glass is buckled in an area above the hopper.

The inscription is an intrusion.

W10

This is one of the worst examples of sub-standard repair-work to an important stained-glass window seen in Ireland by the present writer. It was not possible in the time available to make a complete catalogue but there are certainly in excess of twenty intrusions, the most prominent and unsightly are the head of St Brendan; the feet and lower drapery of St Brendan; the head and torso of the child; the foot of the kneeling figure; the purple drapery; etc. There is an opening hopper in working order.

W12

Amongst the intrusions are the hand of St Kieran; the drapery of the right-hand angel. The stained glass is slightly buckled. There is an opening hopper in working order.

W14

The stained glass is moderately buckled and has caused, to date, one piece of glass to crack. Further can be expected as the buckling progresses. There are fewer intrusions here, although the heads of two of the cherubim are not original.

W16

The stained glass is moderately buckled, causing cracks to glass. There are a few intrusions.

Nave and transepts, upper

W07

This window was not examined.

W09

This window is in good condition.

W15

This window is in good condition with some buckling (stable).

W17

This window was not examined closely but it was noted (with the aid of binoculars) that nearly all the borders and inscription and other pieces near to the perimeter have been replaced by intrusions. This breakage of glass can only have occurred when the window was removed for re-leading and caused by inappropriate techniques.

W18

It is in a stable condition but moderately buckled. One piece of inscription is cracked.

Windows in chapels

W23

This window is in good condition

W24

This window is in good condition but slightly buckled.

Suggestions for Remedial Work

W01

This is an important window. A major inspection and conservation report is required.

W07, W17, W22

Access should be arranged for an inspection of these windows.

W10

This sacred image has been so disfigured that it should be removed and replaced with plain leaded-light glazing.

General

See "Dealing with Damp" in the section entitled "Principles and Techniques".

As a general principle, secondary glazing should be removed, but sometimes the condition of the stained glass may have reached the point where it is no longer weatherproof. It is always advisable to carry out leakage tests. See "Removal of Exterior Glazing - the Cautious Approach" in the section entitled "Principles and Techniques".

It is strongly to be recommended that all stained-glass windows in all churches should be fitted with the only acceptable means of protection against damage from vandalism, namely correctly-specified, well-made and well-fitted window-guards in stainless-steel, welded wire-mesh. See "Fitting of New Wire-guards" in the section entitled "Principles and Techniques".



BIRR CONVENT CHAPEL (CONVENT OF MERCY) *ST JOHN*

400110

Birr, County Offaly, Republic of Ireland (Map ref. 205207)
Surveyed 17/10/2009





W01 Chancel; east

def studio Hardman & Co.; Birmingham
def designer Powell, John Hardman
circa 1856

Coronation of Our Lady

Four lancets, two quaterfoils, one 8-foil and
nine other tracery-lights.

Extensive loss of painted detail.





W02 Chancel; south; east-most
def studio Earley & Powell; Dublin
attrib designer Earley, Thomas
left: *St Patrick*
right: *St John the Evangelist*
Two lancets and one quatrefoil.



W03 Chancel; south; west-most
def studio Earley & Powell; Dublin
attrib designer Earley, Thomas
mem 1861
left: *St Catherine*
right: *Archangel Gabriel*
Two lancets and one quatrefoil.



W04 Nave; south; east-most
def studio Hardman & Co.; Birmingham
left: *St George*
right: *Archangel Michael*
Two lancets and one quatrefoil.



W05 Nave; south; 2nd from east

lit1 studio Earley & Powell; Dublin

attrib designer Earley, Thomas

lit¹ 1866

left: *Blessed Virgin Mary*

right: *St Joseph*

Two lancets and one quatrefoil.

W06 Nave; south; 3rd from east

def studio Hardman & Co.; Birmingham

left: *St Vincent*

right: *St Paul*

Two lancets and one quatrefoil

Image not available.

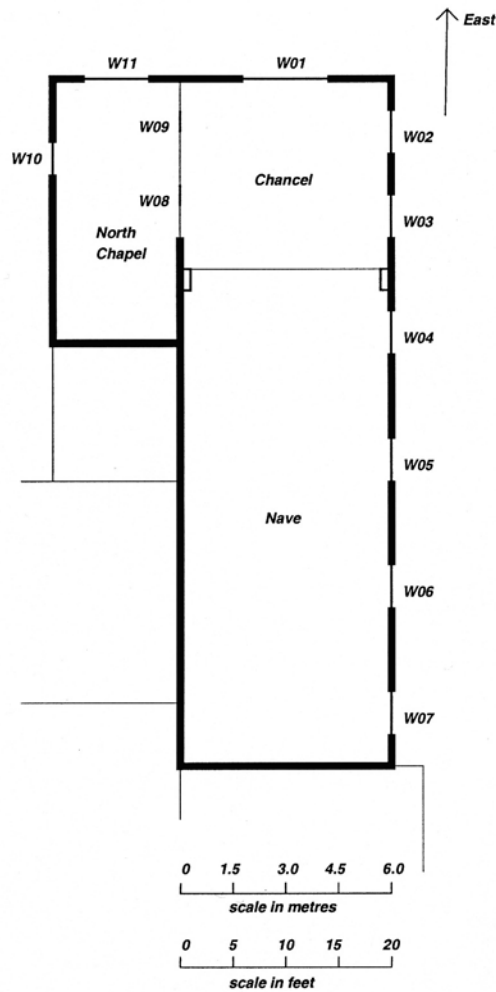
¹ *Builder*, 1866, vol.24, p.80

Note: There are three further windows by Earley & Powell in the cloister and one, also by Earley & Powell, in the chapel of the Immaculate Conception. The latter is referred to in the above reference 1.

SCHEMATIC GROUND-PLAN
with window numbers

The plans of the main worship areas are drawn approximately to scale, although no attempt is made to show the true thickness of the walls.

Geographic east is shown in these diagrams, but throughout the report all orientations are liturgical, not geographic, so that the sanctuary is always referred to as being in the east.



CONDITION OF WINDOWS AND SUGGESTIONS FOR REMEDIAL WORK

Condition of Windows

General

This is an extremely important collection of stained-glass windows which, as described elsewhere in this report, is intimately related to the architect A.W.N. Pugin, who built the convent. As part of the conversion of the former convent into a public library, all of the stained glass windows were dismantled and remade. The windows are of the greatest historical significance. Several questions arise:

(a) THE CONSERVATION PLAN

1. Was this work necessary? Has the principle of minimum intervention been observed?
2. Was a thorough pre-conservation report prepared, in particular documenting and photographically recording the condition of the stained glass prior to the commencement of the work?
3. Were method-statements prepared?
4. Was a post-conservation report written giving, in particular, details of all interventions, together with photographs comparing the condition before and after the carrying out of the work?
5. Where these interventions are extreme, was proper justification given?
6. Where are all such records and photographs kept?

(b) SHORTCOMINGS OF RESTORATION WORK

W01

The east window dates from an era when Hardman's kiln-firing technique was flawed with the result that much of the painted detail was not stable. Thus faces, hands, inscriptions, decoration on drapery and patterned background can all appear to be 'washed out' (that is reduced in intensity). Re-leading of such windows is to be avoided if at all possible, but if there is no alternative, then extreme care and sophisticated techniques of stabilisation are needed. Above all, the process of scrubbing glazing-cement over the surface in order to seal glass to lead must on no account be done. If the studio undertaking the work is not aware of these risks, then the majority of the remaining painted detail will be lost. In the case of this window at Birr, the loss of painted detail is extreme and much of the glass appears as plain colours. Without the evidence provided

by a thorough conservation report it cannot be said how much of the present condition is directly attributable to Hardman's inadequate kiln-firing and how much to the procedures undertaken during the 'restoration.'

All windows

1. The insertion of 25mm wide bronze T-bars into the re-leaded windows, when these were not intended by Hardman or Earley has (a) gravely compromised the integrity of the drawing (most notably the unfortunate 'scalping' and lengthening of the head of Our Lady); (b) extended the overall dimensions of the figurative work, and thereby destroyed the geometry of the borders; (c) obliterated important details behind the bronze bars.
2. All of the outer borders (i.e. those around the perimeter and adjacent to the stonework) have been destroyed and replaced with cheap, commercial, textured glass which, by diffraction, produces an unwanted 'glittering' brightness and distracts from the subtlety of Hardman's and Earley's colours. The original borders would have been of a gently tinted glass with fired shading. Why has this been done? One can only assume that a clumsy technique was used for removed the glazing from the stonework resulting in damage to the original glass. If correct tools and techniques are used, no perimeter glass needs to be damaged.
3. Stained glass panels should be pointed into the stonework with a lime mortar carefully and smoothly applied. Here an entirely incorrect material (linseed oil putty) has been used and it has been clumsily and irregularly applied. Lime mortar facilitates future removal of the stained glass. Putty is extremely difficult to remove.
4. Secondary glazing has been fitted to the outside of the stained glass. It takes the form of sheet glass, sealed all round with silicone. There are gaps at the base of each lancet and three small holes drilled at the top of each lancet. Since the secondary glazing is clearly breakable, the stained glass is, in effect, unprotected from vandalism. A determined blow will break both the external glass and the stained glass. The presence of the secondary glazing will cause the stained glass to experience large temperature swings and thereby induce buckling and premature decay. The outer surface of the stained glass and the inner surface of the secondary glazing are inaccessible for cleaning and in time will become dirty and subject to the build-up of organic matter.

5. During the re-leading process, the cleaning-off of original glazing-cement around the perimeter of each piece of glass has, in the case of many of the pieces of glass, resulted in loss of glass-paint, leading to bright spots around the edges.

(c) SATISFACTORY WORK DONE

It was noted with satisfaction that:

1. The standard of lead-glazing and soldering is high;
2. The original iron saddle-bars have been replaced with bronze bars;
3. The cracked glass has, in general been repaired rather than replaced with intrusions;
4. The few intrusions have been executed to a good standard.

(d) LOSS OF HISTORICAL EVIDENCE

Due to the alteration of the original geometry (see above) and unless there are photographic records of the stained glass prior to the work being undertaken, a vital piece of evidence may have been lost. A useful method of confirming the date of a window which, it is suspected, may be contemporary with the building, is to check the geometry of tracery-lights and lancet-heads. If these precisely conform to the curves of the stonework, then the stained glass is of later date than the stonework, the glaziers having worked from accurate templates. If there is a wide discrepancy between these shapes and the shapes of the stonework then it is certain the stained glass is of the same date as the stonework, both glaziers and masons having worked from drawings. In the case of an important window, such as this, in a building by an eminent architect, it would be of the greatest interest to be able to confirm whether the stained glass is of the same date (1856) as the stone window opening. At present, the shapes of the glazing are very different from the shapes of the stonework, but it is vital to know whether this was the case prior to the recent interventions.

Suggestions for Remedial Work

It is not easy to suggest a way ahead to overcome all the failings outlined above.



CLARA ST BRIGID

400200

Clara, County Offaly, Republic of Ireland (Map ref. 233226)
Surveyed 16/10/2009





W01 Chancel; east; north-most
 attrib studio William Wailes;
 Newcastle-upon-Tyne
 left: *Agony in the Garden*
 right: *Scourging of Christ*
 Two lancets, eight-lobe rose and four
 tracery-lights.



W02 Chancel; east; south-most

attrib studio William Wailes;
Newcastle-upon-Tyne
left: *Mocking of Christ*
right: *Christ Bearing the Cross*
Two lancets, eight-lobe rose and four
tracery-lights.



W06 South transept; south

sgn studio Mayer & Co.; Munich
insc 1895
left: *Nativity*
centre: *Ascension*
right: *Baptism of Christ*
Three lancets.

W07 South transept; south; upper

def studio Mayer & Co.; Munich
circa 1895
Angel Musicians
Wheel
Image not available.



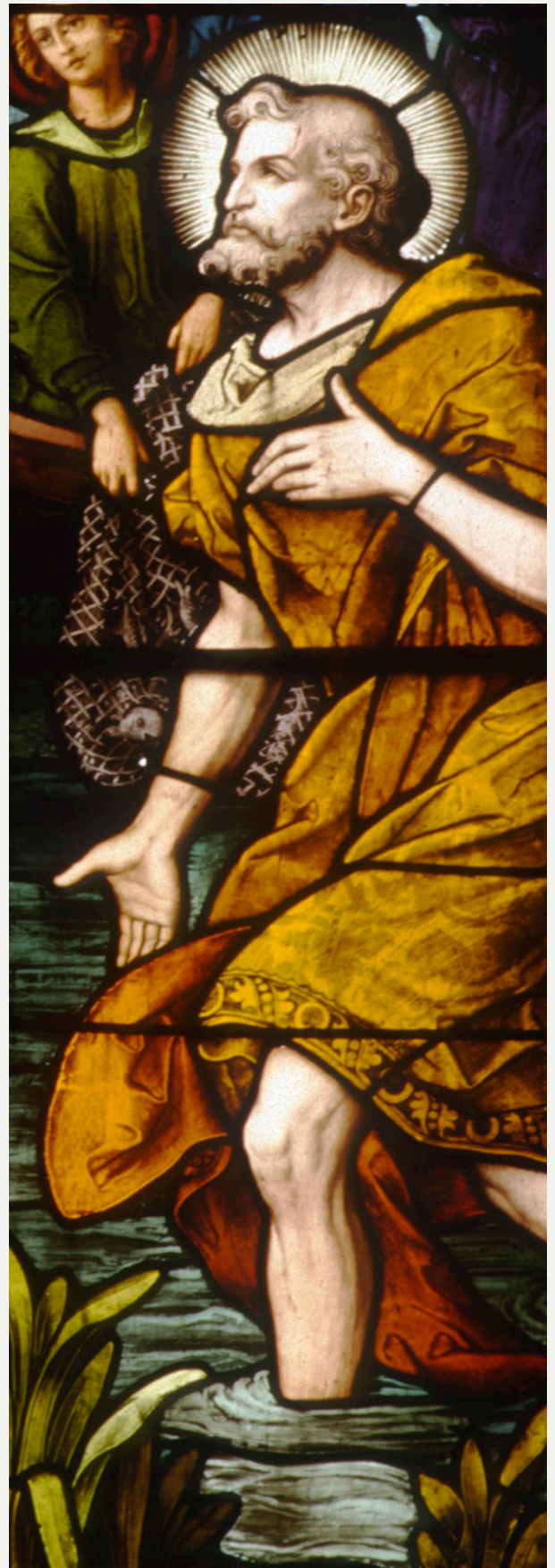
W11 Nave; south aisle; west

def studio Mayer & Co.; Munich
mem 1897
St Patrick and the King at Tara
One lancet.



W12 Nave; west; south-most

def studio Mayer & Co.; Munich
Christ's Charge to St Peter
Two lancets and one 8-foil.



W13 Nave; west; north-most
def studio Mayer & Co.; Munich
Calling of St Peter
Two lancets and one 8-foil.

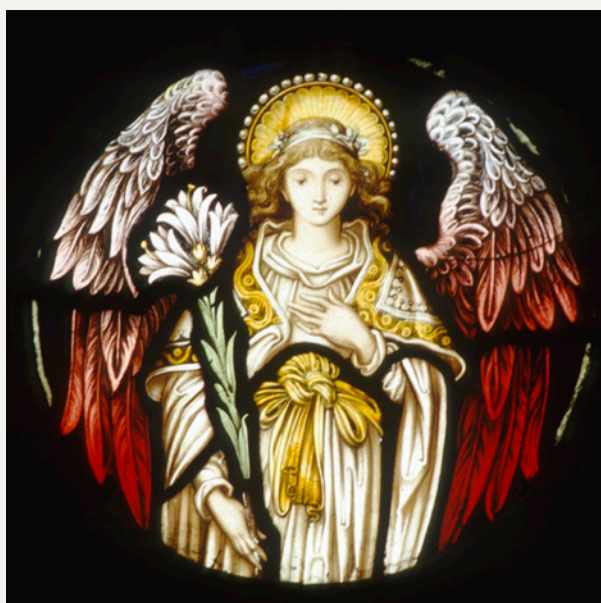
W14 Baptistry; west

def studio Mayer & Co.; Munich
St John the Baptist
 Single lancet
 Image not available.



W15 Baptistry; north

def studio Mayer & Co.; Munich
 def designer Dixon, William Francis
Christ Blessing Children
 Two lancets and one 8-foil
 Image not available.



W16 Nave; north aisle; north; west-most

P10 - P12 def studio Mayer & Co.; Munich
Holy Family
 One lancet and one circular tracery-light.



W20 **North transept; north**
 P13, P14 def studio Mayer & Co.; Munich
 insc 1895
 left: *Annunciation*
 centre: *Assumption of the Blessed Virgin*
 right: *Visitation*
 Three lancets.

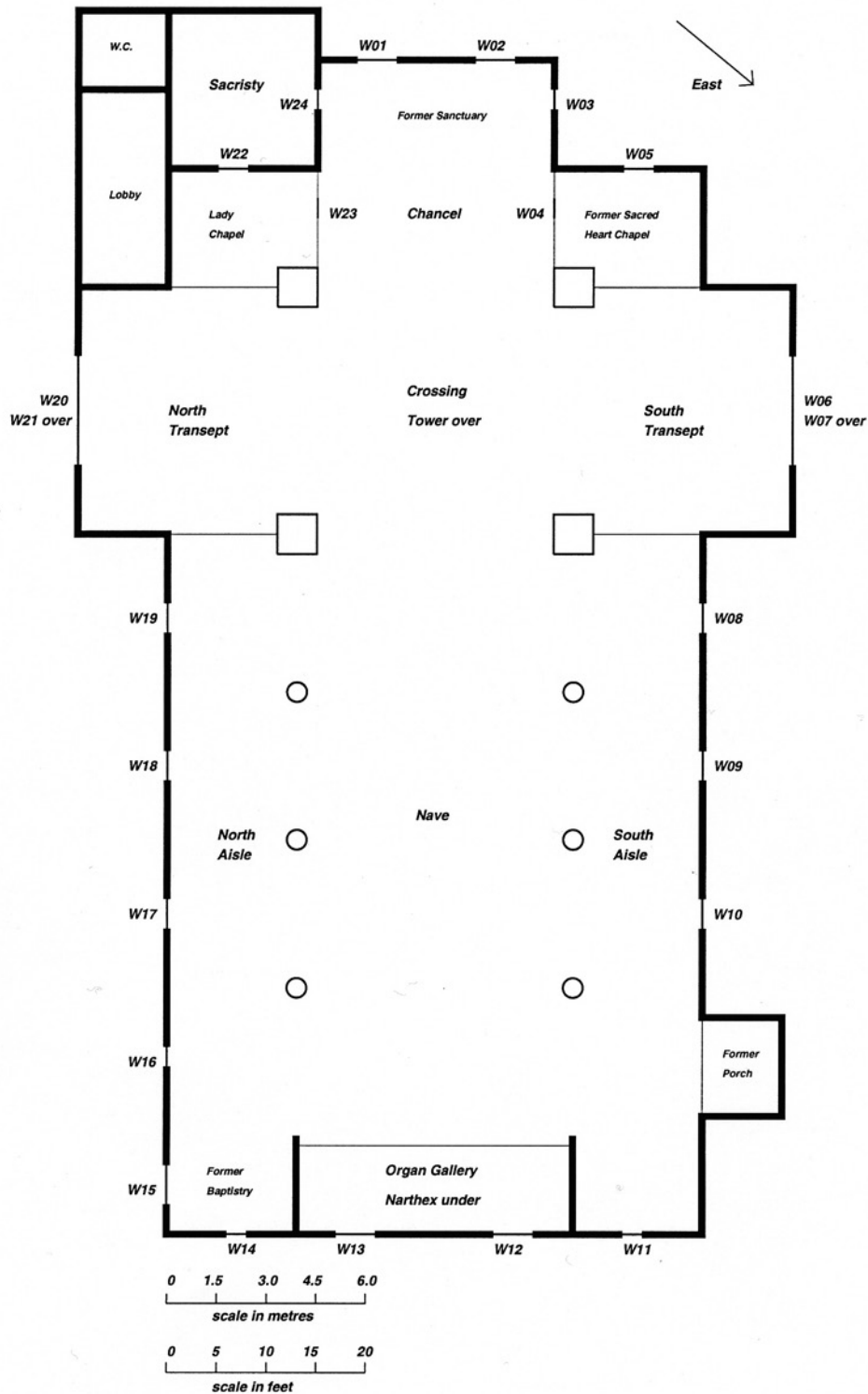
W21 **North transept; north; upper**
 def studio Mayer & Co.; Munich
 circa 1895
Angel Musicians
 Wheel
 Image not available.



SCHEMATIC GROUND-PLAN
with window numbers

The plans of the main worship areas are drawn approximately to scale, although no attempt is made to show the true thickness of the walls.

Geographic east is shown in these diagrams, but throughout the report all orientations are liturgical, not geographic, so that the sanctuary is always referred to as being in the east.



CONDITION OF WINDOWS AND SUGGESTIONS FOR REMEDIAL WORK

Condition of Windows

General

1. The following windows have no secondary glazing and no wire-guards: W05, W11, W14, W16, W22
2. The following have secondary glazing in textured glass with glazing bars, sealed all round: W01, W02, W06, W12, W13, W15, W20, W21. In the case of W06, there are gaps at the base.
3. Close inspection was carried out of W11, W14, W16. These are all in good structural condition. Also, despite being unguarded, there is no damage to glass.
4. The presence of the secondary glazing at the other windows could well have weakened the structure. It is recommended that scaffolding should be arranged and thorough examinations carried out, including leakage tests. The secondary glazing should be replaced by wire guards.

Inspection with binoculars revealed the following:

5. Many of the windows are dirty and covered with cobwebs.
6. In general, the stonework is in good condition (exceptions, see below).
7. It was noted that, in some places, rusting saddle-bars have caused damage to the glass (eg see W15 and W20 below) and closer inspection of all bars is recommended to look for damage to glass and stone.
8. Several pieces of glass are damaged and the catalogue of these is given below.

Window-by-window report

W01

There is damage, as follows:

left-hand lancet:

- one piece (text) has a hole;
- one piece (stained and painted head of angel) has multiple cracks and is chipped;
- one piece (head of soldier) cracked;

right-hand lancet:

- one piece (head/shoulders of Christ) cracked;
- tracery 8-foil:
- one piece (white drapery) has a hole;

- one piece (white drapery) cracked;
- one piece (amber drapery) cracked.

W02

There is damage, as follows:

left-hand lancet:

- one piece (green drapery) multiple cracks and a hole;

right-hand lancet:

- one piece (feet of angel) cracked;

W06

Minor damage has been patched unobtrusively with coloured glass, most obviously to the amber sleeve in the centre lancet. Whilst this might seem to be a clumsy method of repair, it does preserve the original glass and avoids its replacement with intrusions.

centre lancet:

- one piece (head of Christ) cracked.

W07

- One piece (ruby ground) has hole.

W11

The stained glass is in good condition. This window has no secondary glazing.

- There are some cracks to the inscription.
- Like the others, this window is dirty. Also there are splashes, possibly of paint or mortar, on the glass.

W12

There is some damage, as follows:

left-hand lancet:

- one piece (grass, foreground) cracked;

right-hand lancet:

- one piece (text) cracked;
- three pieces (architectural) multi-cracked;
- two pieces (brown, foreground) cracked.
- There are splashes of paint or mortar on the surface of the glass.

W13

There is some damage, as follows:

left-hand lancet:

- one piece (text) cracked;
- one piece (fishing net) hole.
- There are splashes of paint or mortar on the surface of the glass.

W14

The stained glass is in good condition. This window has no secondary glazing.

W15

There is some damage, as follows:

left-hand lancet:

- one piece (stained and painted architectural) cracked;
- one piece (stained and painted architectural) cracked and chipped;
- one piece (blue sky) cracked;
- one piece (ruby background at head of lancet) hole;
- one piece (architectural at 5th saddle-bar) damage caused by rusting bar;

right-hand lancet:

- one piece (architectural at 7th saddle) damage caused by rusting bar.

W16

The stained glass is in good condition. This window has no secondary glazing.

**W20**

There is some damage, as follows:

left-hand lancet:

- one piece (inscription) cracked;
- one piece (brown floor tile) cracked;
- one piece (architectural canopy) multiple cracks and holes, possibly due to rusting of saddle-bars;

centre lancet:

- one piece (architectural canopy) multiple cracks and holes;

right-hand lancet:

- one piece (stained and painted drapery) hole.
- one piece (architectural canopy) large hole, possibly due to rusting of saddle-bars;

W21

There is a total of about six small holes.

Suggestions for Remedial Work

See "Cleaning of Stained Glass" in the section entitled "Principles and Techniques".

The damaged glass is best left unrepaired. Small holes can be filled in situ.

As a general principle, secondary glazing should be removed, but sometimes the condition of the stained glass may have reached the point where it is no longer weatherproof. It is always advisable to carry out leakage tests. See "Removal of Exterior Glazing – the Cautious Approach" in the section entitled "Principles and Techniques".

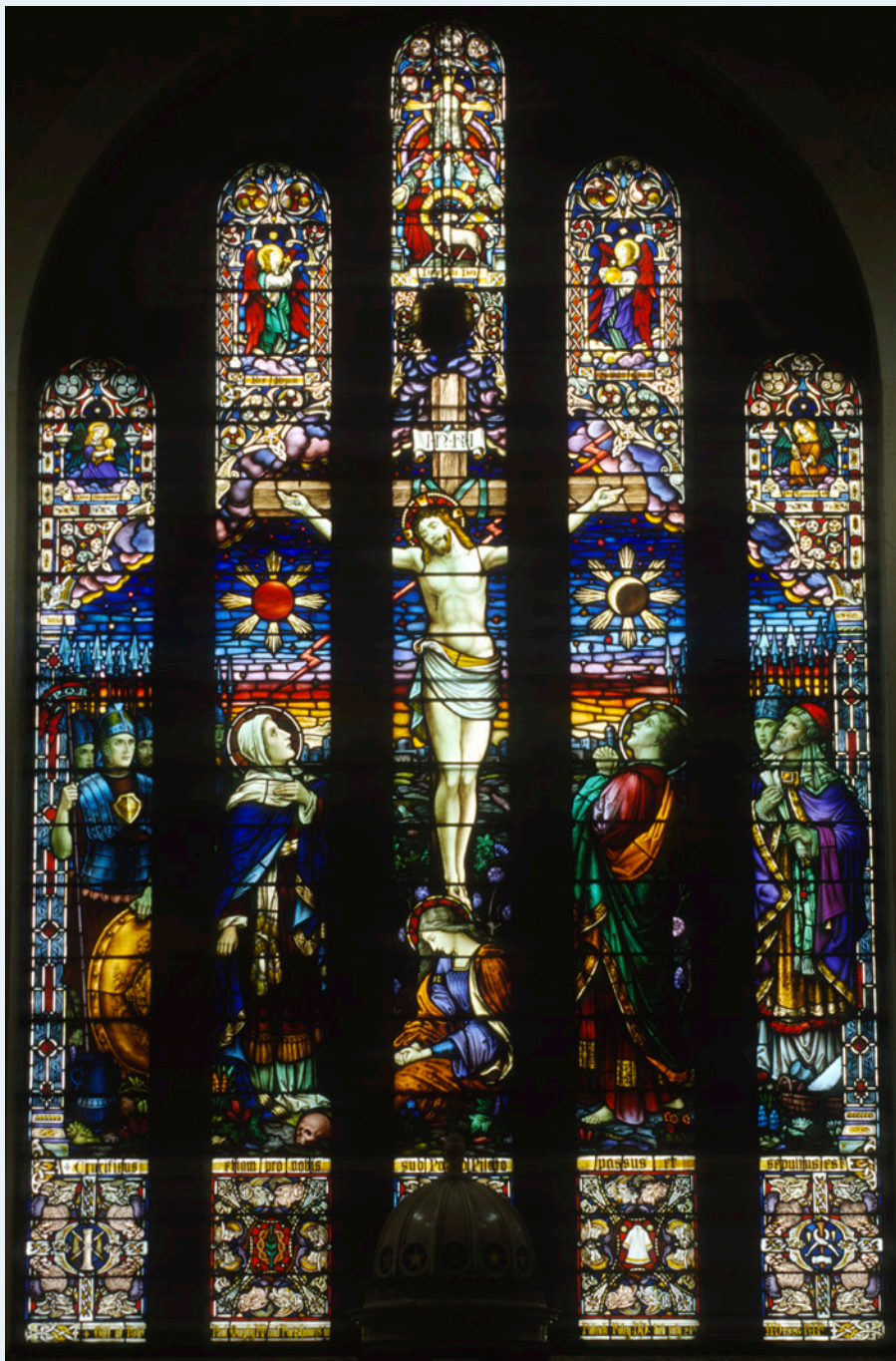
It is strongly to be recommended that all stained-glass windows in all churches should be fitted with the only acceptable means of protection against damage from vandalism, namely correctly-specified, well-made and well-fitted window-guards in stainless-steel, welded wire-mesh. See "Fitting of New Wire-guards" in the section entitled "Principles and Techniques".

EDENDERRY ST MARY

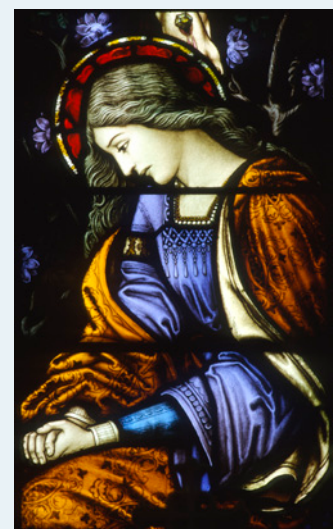
400300

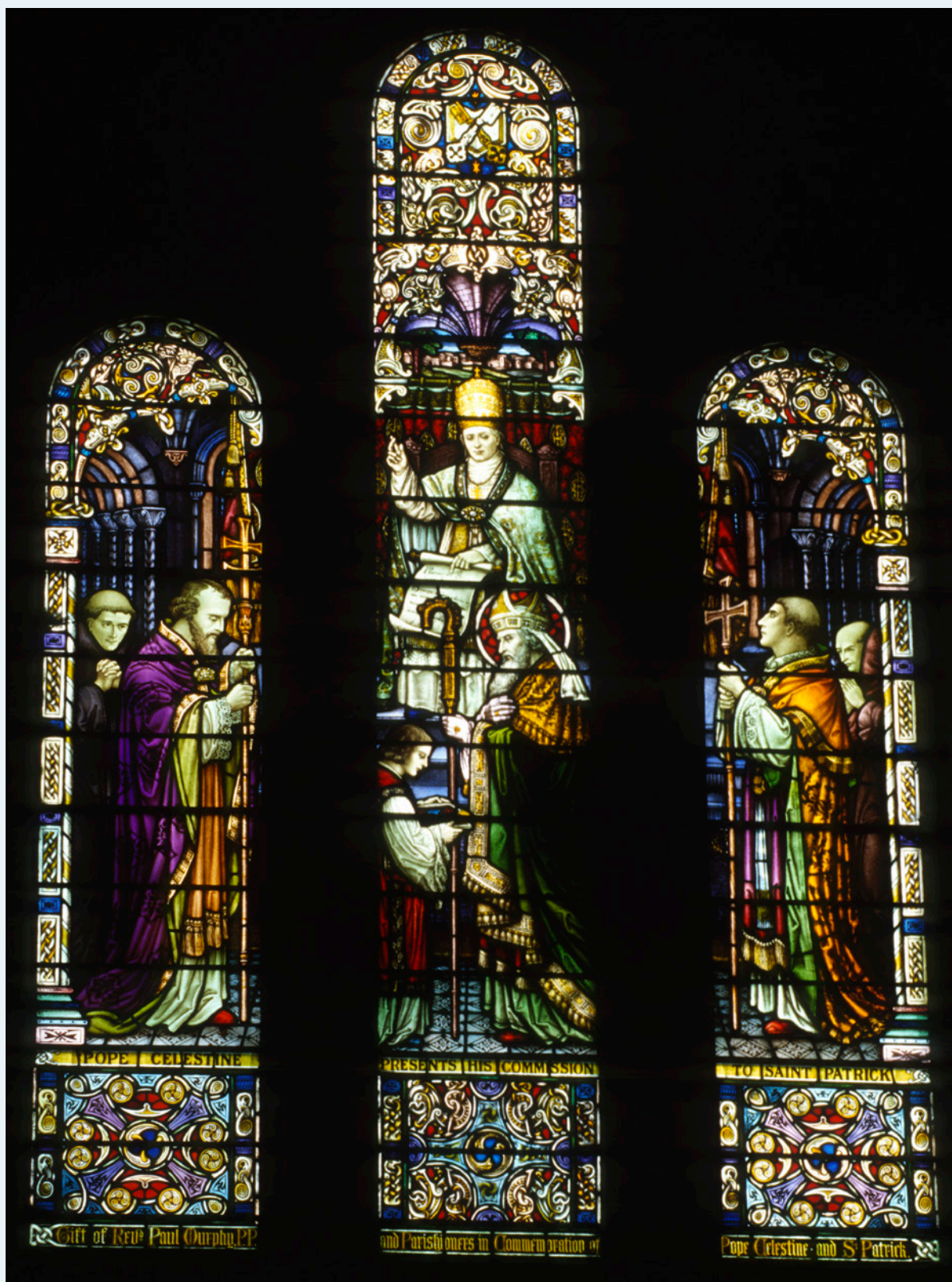
Edenderry, County Offaly, Republic of Ireland (Map ref. A233264)
Surveyed 15/10/2009





W01 Chancel; east
unidentified
mem 1926
Crucifixion
Five lancets.





W04 South transept; south

unidentified
circa 1926

*Pope Celestine Presents his
Commission to St Patrick*
Three lancets.



W11

Nave; west; south-most

attrib studio Alexander Gibbs & Co.; London
in sc 1883

Blessed Virgin Mary

One lancet.

Stained glass pre-dates the church building.



W12

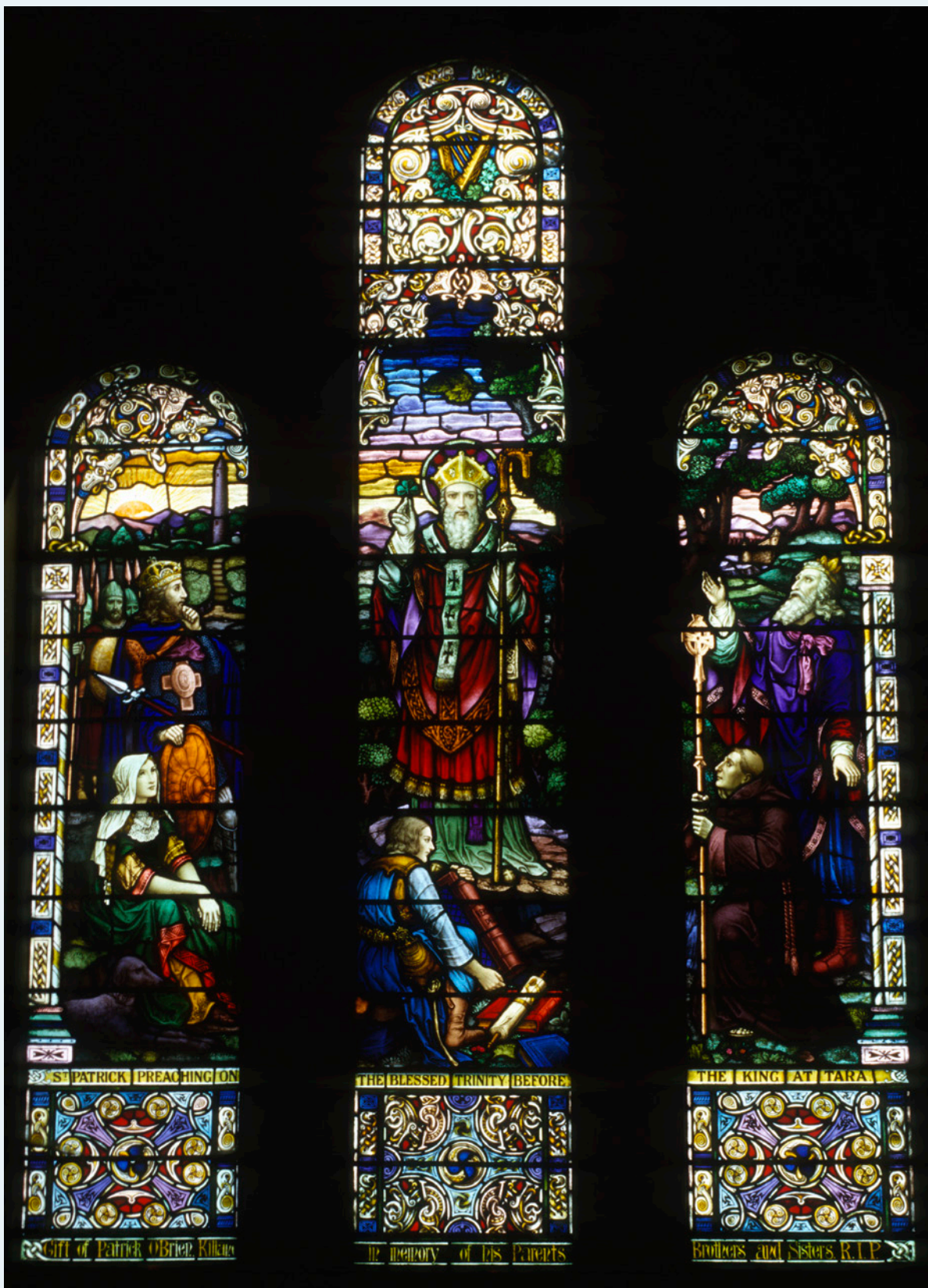
Nave; west; north-most

attrib studio Alexander Gibbs & Co.; London
 insc 1883

St John the Evangelist

One lancet.

Stained glass pre-dates the church building.

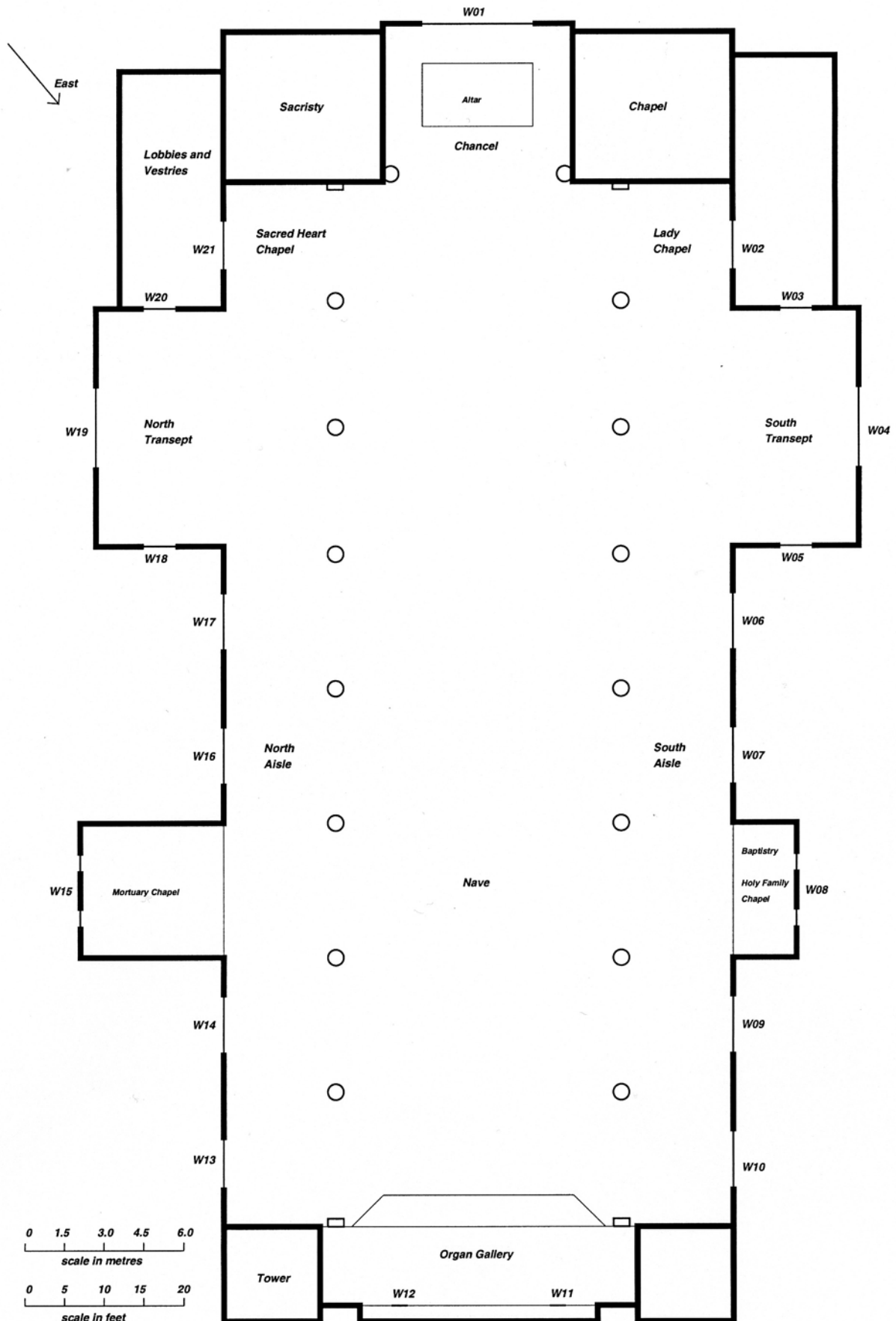


W19 North transept; north
unidentified
circa 1926
St Patrick and the King at Tara
Three lancets

SCHEMATIC GROUND-PLAN
with window numbers

The plans of the main worship areas are drawn approximately to scale, although no attempt is made to show the true thickness of the walls.

Geographic east is shown in these diagrams, but throughout the report all orientations are liturgical, not geographic, so that the sanctuary is always referred to as being in the east.



CONDITION OF WINDOWS AND SUGGESTIONS FOR REMEDIAL WORK

Condition of Windows

General

1. All stained glass windows are fitted with exterior secondary glazing in glass, sealed all round, with glazing bars, gaps at the base of each lancet but none at the top, so no ventilation is achieved.
2. The secondary glazing to W19 is badly broken. The 3rd panel from base of centre light and top panel of left-hand light is shattered.
3. This is the most convincing argument (and there are many) against secondary glazing. Since it is breakable, what function does it serve?
4. The stained glass is superficially disfigured by extensive cobwebs.
5. The windows were not examined closely as access would require scaffolding, but an inspection with binoculars did not reveal any obvious faults. There is some loss of fired glass-paint to windows W11 and W12. There are no obvious intrusions and no obvious damage. Luckily the vandalism to the outside of W19, which shattered the secondary glazing, appears not to have damaged the stained glass, but there is nothing to prevent damage by a more determined rascal.

Suggestions for Remedial Work

See "Cleaning of Stained Glass" in the section entitled "Principles and Techniques".

As a general principle, secondary glazing should be removed, but sometimes the condition of the stained glass may have reached the point where it is no longer weatherproof. It is always advisable to carry out leakage tests. See "Removal of Exterior Glazing - the Cautious Approach" in the section entitled "Principles and Techniques".

It is strongly recommended that all stained-glass windows in all churches should be fitted with the only acceptable means of protection against damage from vandalism, namely correctly-specified, well-made and well-fitted window-guards in stainless-steel, welded wire-mesh. See "Fitting of New Wire-guards" in the section entitled "Principles and Techniques".



TUBBER (TOBER) *HOLY FAMILY*

400400

Tubber, County Offaly, Republic of Ireland (Map ref. 237223)
Surveyed 14/10/2009





W01 Chancel; apse; north-east
def studio Mayer & Co.; Munich
mem 1904
St Patrick and the King at Tara
Two lancets, one quatrefoil and two small
tracery-lights.



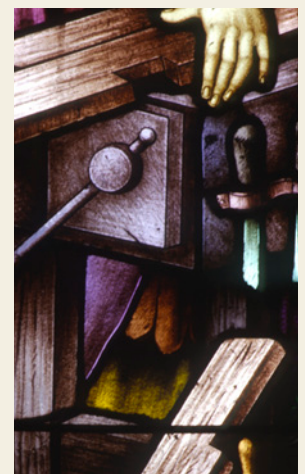
W02 Chancel; apse; east
 def studio Mayer & Co.; Munich
 mem 1904
St Margaret Mary Alacoque
 Two lancets, one quatrefoil and two small
 tracery-lights.



W03 Chancel; apse; south-east
 def studio Mayer & Co.; Munich
 mem 1904
St Bernadette's Vision at Lourdes
 Two lancets, one quatrefoil and two small
 tracery-lights.



W04 South transept; south; east-most
def studio Mayer & Co.; Munich
St Brigid Receiving the Veil from St Mel
Two lancets, one quatrefoil and two small
tracery-lights.



W05 South transept; south; west-most

def studio Mayer & Co.; Munich
 def designer Dixon, William Francis
Holy Family

Two lancets, one quatrefoil and two small
 tracery-lights.



W12 North transept; north; west-most

P11, P12 def studio Mayer & Co.; Munich
St Kieran

Two lancets, one quatrefoil and two small tracery-lights.



W13 North transept; north; east-most

P13, P14 def studio Mayer & Co.; Munich
St Columba Sails for Iona

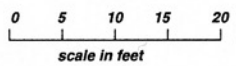
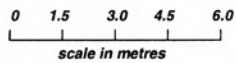
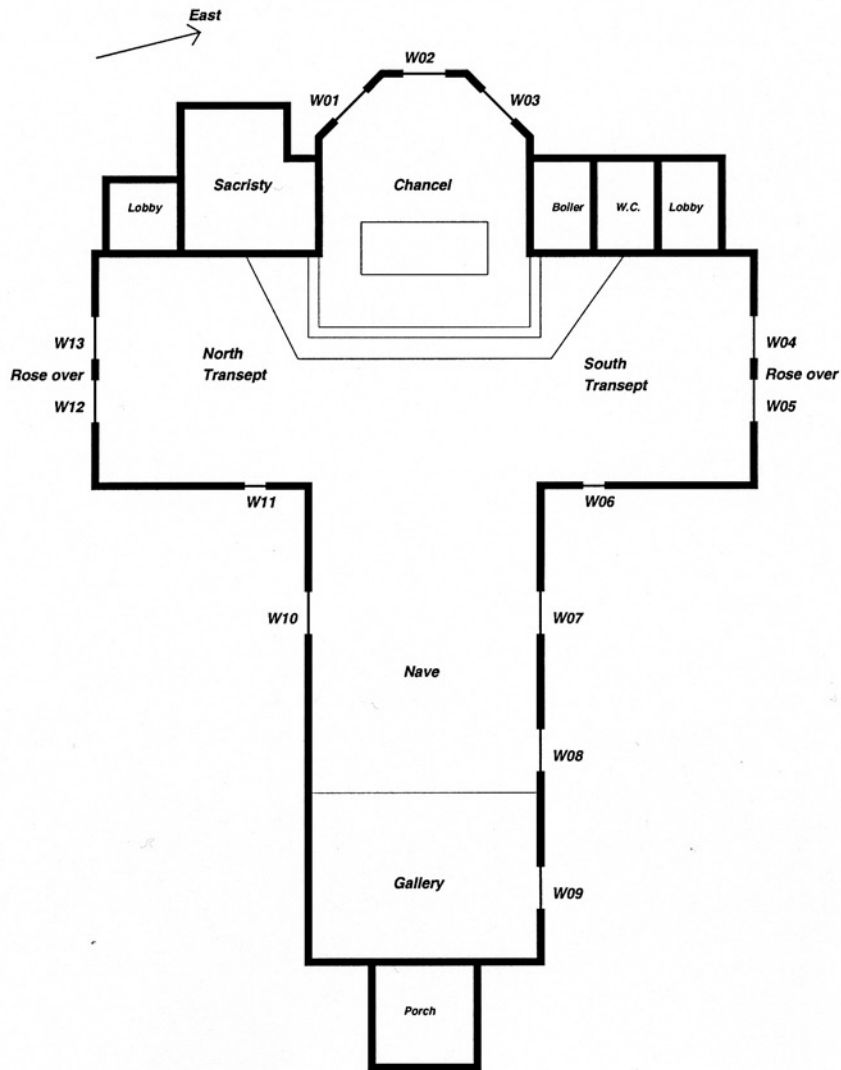
Two lancets, one quatrefoil and two small tracery-lights.



SCHEMATIC GROUND-PLAN
with window numbers

The plans of the main worship areas are drawn approximately to scale, although no attempt is made to show the true thickness of the walls.

Geographic east is shown in these diagrams, but throughout the report all orientations are liturgical, not geographic, so that the sanctuary is always referred to as being in the east.



CONDITION OF WINDOWS AND SUGGESTIONS FOR REMEDIAL WORK

Condition of Windows

General

1. The building is surrounded by tarmac and, adjacent to the walls, concrete paving.
2. The windows of the nave have opening hoppers in working order, but there is no means of ventilating the transepts or chancel.
3. There is evidence of structural problems at several of the window-openings. There has clearly been movement in the stone window openings and this has led to some distortion in the glazing. It could also account for the large number of breakages to individual pieces of glass, which does not appear to be the result of stone-throwing. (e.g. see W01 damage to head of St Patrick)
4. All windows are unguarded and are free of secondary glazing.

Window-by window report

W01

The stained glass and the saddle-bars are in good general condition. There is some damage, as follows:

left-hand lancet:

- two pieces (amber drapery and purple sky) cracked;
- right-hand lancet:
- one piece (green foreground) cracked;
- two pieces (green drapery) cracked;
- one piece (white glove) cracked;
- one piece (head of St Patrick); long S-shaped crack;
- one piece (amber foliage) cracked.
- There is evidence of movement in the stone-window opening

W02

The stained glass and the saddle-bars are in good general condition. There is some damage, as follows:

left-hand lancet:

- two pieces (violet drapery) cracked;
- one piece (white stained and painted tablecloth) cracked;
- one piece (brown drapery) smashed and large hole;

- one piece (stained and painted canopywork) cracked;

right-hand lancet:

- one piece (inscription) smashed and large hole;
- one piece (inscription) cracked;
- one piece (pink cloud) cracked;
- one piece (head of Christ) multiple cracks and chipped;
- one piece (white drapery) several cracks.

W03

The stained glass and the saddle-bars are in good condition. There is some damage, as follows:

left-hand lancet:

- one piece (blue sky) cracked;

right-hand lancet:

- one piece (white drapery) cracked;
- one piece (mauve drapery) cracked;
- one piece (head of BVM) two cracked;
- one piece (grey rock) cracked.

There is an intrusion as follows:

- one piece (stained and painted canopywork in left-hand lancet) lost and replaced by plain clear glass.

W04

There is evidence of movement in the stone window-opening, including a fissure in the sill, visible externally. The stained glass and the saddle-bars are in good condition. There is some damage, as follows:

left-hand lancet:

- four pieces (violet drapery) cracked;
- six pieces (brown/pink drapery) cracked;
- one piece (brown architectural) cracked;
- one piece (ruby drapery) cracked;
- one piece (head of Christ) cracked;
- one piece (cross) cracked;
- one piece (hand of Christ) cracked;

right-hand lancet:

- one piece (violet drapery) multiple cracks;
- two pieces (brown drapery) cracked;
- one piece (grey architectural) cracked;
- small hole between lead and glass at cusp.

W05

There is evidence of movement in the stone-window opening. This is visible at the stone-jointing of the tracery. Also the stained glass has a recently-applied fillet of pointing around the perimeter, suggesting that a gap had appeared between stone and glazing. The stained glass is moderately buckled. The saddle-bars are under-sized and rusty. There is some damage, as follows:

left-hand lancet:

- one piece (inscription) cracked;
- one piece (border) broken and hole;
- one piece (text) cracked;
- one piece (red sash) cracked;
- one piece (white head-dress) cracked;
- one piece (brown post) cracked.

right-hand lancet:

- one piece (inscription) multiple cracks and hole patched with putty;
- one piece (brown bench) cracked;
- one piece (amber sleeve) cracked;
- one piece (amber thatch) cracked.

W12

There is evidence of movement in the stone-window opening, including a serious fissure extending from the sill, down through the wall to the footings. The stained glass is moderately buckled especially in the RH lancet. The glazing is loose and rattles when tapped. The saddle-bars are in good condition. There is some damage, as follows:

left-hand lancet:

- one piece (inscription) cracked;
- two pieces (brown drapery) cracked;
- one piece (violet drapery) cracked;
- one piece (scroll) multiple cracks and chipped;
- one piece (purple/blue architectural) cracked;

- one piece (red/white stained and painted cherub) multiple cracks and chipped;

right-hand lancet:

- one piece (brown drapery) cracked and coming away.

W13

The stained glass is in good condition. It is slightly buckled. The saddle-bars are in good condition; There is some damage, as follows:

left-hand lancet:

- one piece (inscription) cracked;
- three pieces (waves) multiple cracks;
- one piece (brown boat) cracked;

right-hand lancet:

- one piece (brown pictorial) cracked;
- one piece (stained and painted ruby) cracked;
- one piece (brown boat) cracked;
- one piece (purple drapery) cracked;
- one piece (green grass) cracked.

Suggestions for Remedial Work

The church architect, in conjunction with a structural engineer, should investigate the apparent movement in the building.

The catalogue of cracks above is included for monitoring purposes. In general no remedial action is required. If further cracks appear in, say, five years then the decision will have to be taken as to whether the stained glass should be removed and re-leaded, the cracks being repaired using acceptable conservation techniques. Apart from three pieces which are badly damaged, all the original (cracked) glass should be retained and not replaced with replicas. If, and when, this work is done the bars should be replaced with new bars in bronze. But the advice of the structural engineer is crucial before undertaking any of this work.

See "Dealing with Damp" page 99 in the section entitled "Principles and Techniques". In particular, ventilators should be created in the transepts and regularly used.

It is strongly to be recommended that all stained-glass windows in all churches should be fitted with the only acceptable means of protection against damage from vandalism, namely correctly-specified, well-made and well-fitted window-guards in stainless-steel, welded wire-mesh. See "Fitting of New Wire-guards" in the section entitled "Principles and Techniques".

TULLAMORE ASSUMPTION

400500

Tullamore, County Offaly, Republic of Ireland (Map ref. 225234)
Surveyed 12/10/2009





W01 Chancel; east

lit¹ studio Dublin Glass and Paint Co.; Dublin
circa 1986

Resurrection

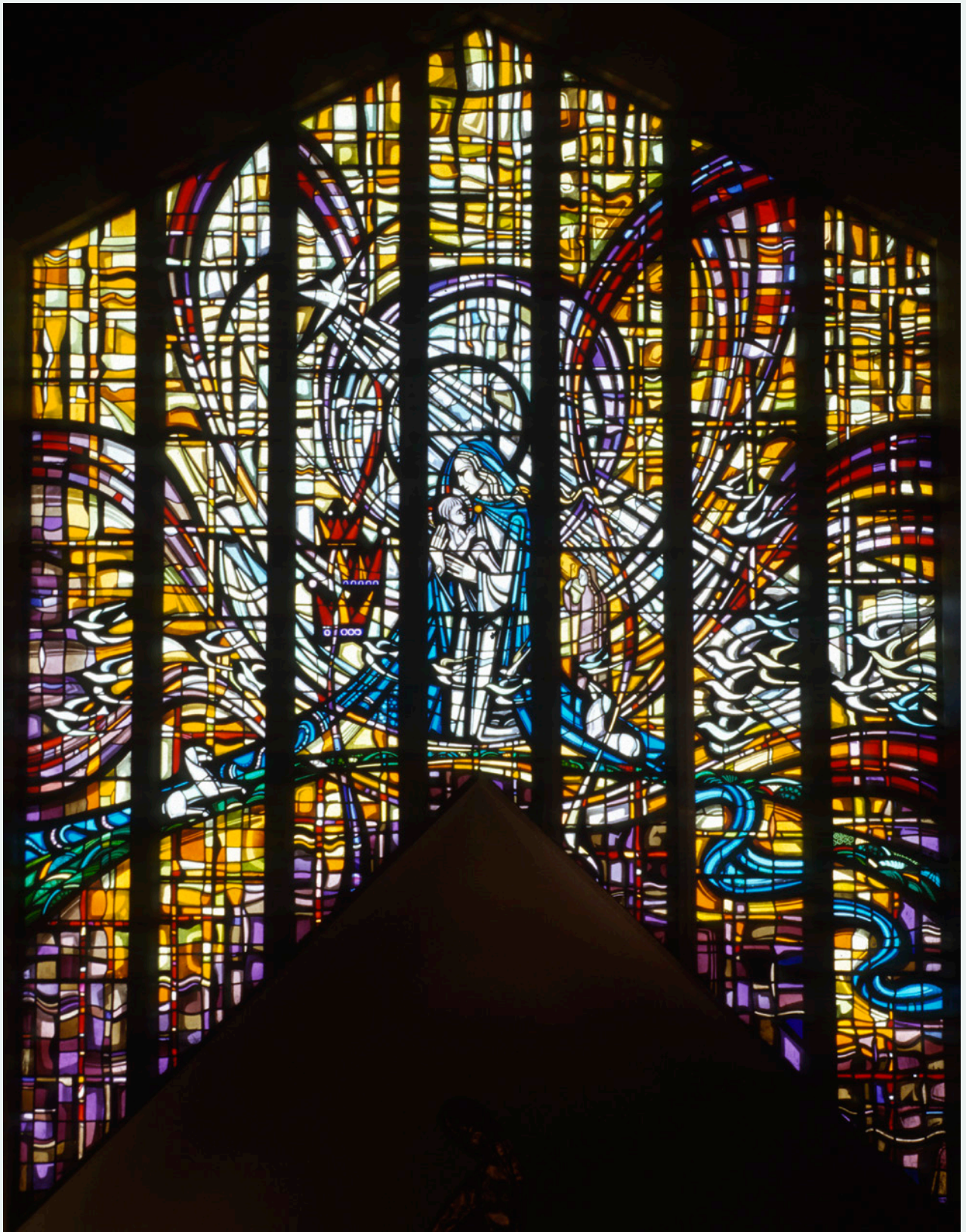
Five lancets with rose above.



W02 **South transept; east**
attrib studio Jones & Willis; Liverpool &
London
St Bernadette's Vision at Lourdes
One lancet.
Stained glass brought in from elsewhere.



W03 **South transept; south; east-most**
attrib studio Jones & Willis; Liverpool &
London
Joseph and the Infant Jesus
One lancet.
Stained glass brought in from elsewhere.



W04 **South transept; south; 2nd from east**
lit¹ studio Dublin Glass and Paint Co.; Dublin
circa 1986
Nativity
Seven lancets.



W05 South transept; south; west-most
sgn studio Mayer & Co.; Munich
Sacred Heart
One lancet.
Stained glass brought in from elsewhere.



W06

South transept; west; south-most

sgn studio Daniells & Fricker; London
attrib designer Fricker

St Brigid

One lancet.

Stained glass brought in from elsewhere.



W07 **South transept; west; north-most**
sgn studio Daniells (sic) & Fricker; London
def designer Daniels (sic), George
St Patrick
One lancet.
Stained glass brought in from elsewhere.



W08 Nave; south; east-most

P10, P11 lit² designer Clarke, Harry
lit² 1928

lower: *St Peter's Vision*
upper: *Conversion of St Paul*
One lancet.

Stained glass brought in from Rathfarnham Castle. Designed by Clarke but executed by his studio. These are the predella scenes belonging to W21 and W22, extended with unsuitable glass and leaded together in a single lancet.

W10 Narthex; west; south-most

def studio Jones & Willis; Liverpool & London
Crucifixion
One lancet.
Stained glass brought in from elsewhere
Image not available.

W11 Narthex; west; 2nd from south

def studio Jones & Willis; Liverpool & London
St Anne
One lancet.
Stained glass brought in from elsewhere
Image not available.



W12 Narthex; west; 3rd from south

P12
def studio Jones & Willis; Liverpool & London
St Ita
One lancet.
Stained glass brought in from elsewhere.

W13 Nave; west

lit¹ studio Dublin Glass and Paint Co.; Dublin
 circa 1986
Assumption
 Obstructed by organ
 Image not available.



W14 Narthex; west; 3rd from north
 P13 def studio Jones & Willis; Liverpool & London
St Attracta
 One lancet.
 Stained glass brought in from elsewhere.



W15 Narthex; west; 2nd from north
 P14 def studio Jones & Willis; Liverpool & London
St Elizabeth
 One lancet.
 Stained glass brought in from elsewhere.

W16 Narthex; west; north-most

Access locked on day of survey
Image not available.



W18 Nave; north; east-most

P15, P16

lit² designer Clarke, Harry

lit² 1928

lower: *St Patrick*

upper: *St Benignus*

One lancet.

Stained glass brought in from Rathfarnham Castle. Designed and executed by Clarke.

These are the predella scenes belonging to W19 and W24, extended with unsuitable glass and leaded together in a single lancet.



W19 North transept; west; south-most

P17, P18 lit² designer Clarke, Harry
lit² 1928

St Patrick

One lancet.

Stained glass brought in from Rathfarnham Castle. Designed and executed by Clarke. The predella has been removed and placed at W18.



W20 North transept; west; north-most

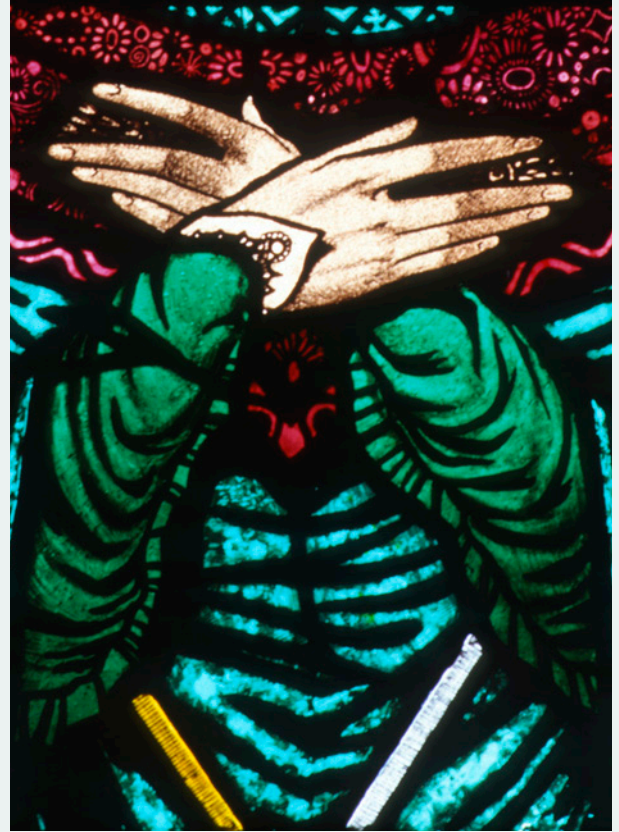
P19, P20 lit² designer Clarke, Harry

lit² 1928

St Brendan

One lancet.

Stained glass brought in from Rathfarnham Castle. Designed by Clarke but executed by his studio. The predella has been removed and placed, backlit, in a passage.



W21 North transept; north; west-most

P21, P22 lit[?] studio Clarke, Harry

lit[?] 1928

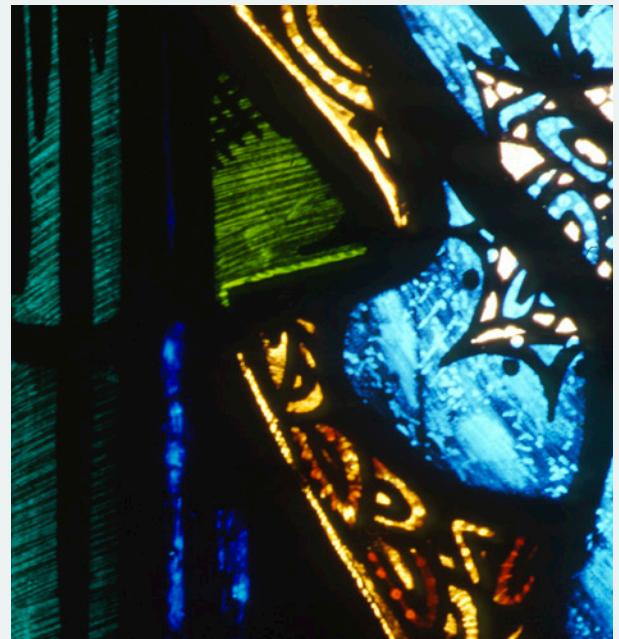
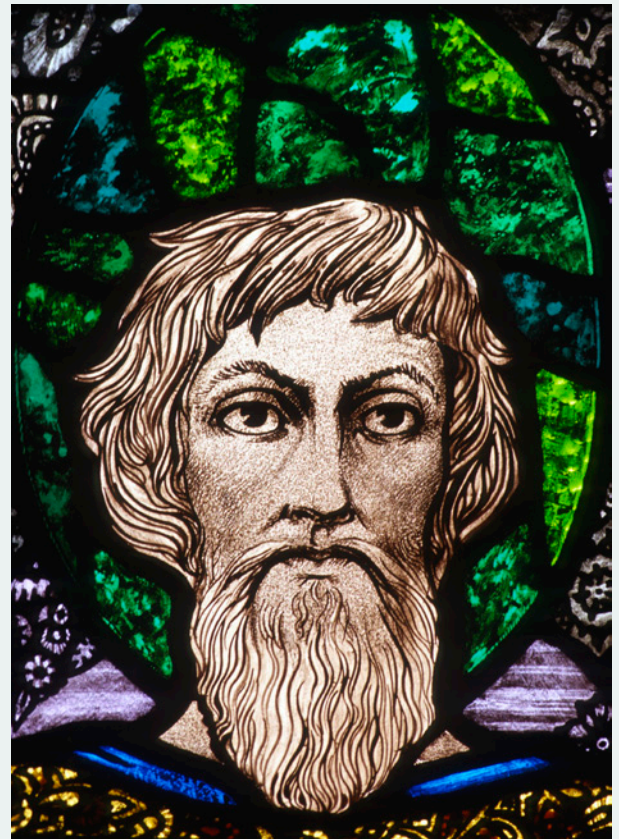
St Peter

One lancet.

Stained glass brought in from Rathfarnham Castle. Designed by Clarke but executed by his studio. Extended with unsuitable glass. The predella has been removed and placed at W8.



W22 **North transept; north; 2nd from east**
P23 lit¹ studio Dublin Glass and Paint Co.; Dublin
 circa 1986
 Annunciation
 Seven lancets.



W23 North transept; north; east-most

P24 - P26 lit² designer Clarke, Harry

lit² 1928

St Paul

One lancet.

Stained glass brought in from Rathfarnham Castle. Designed by Clarke but executed by his studio. Extended with unsuitable glass. The predella has been removed and placed at W8.



W24 North transept; east

P27, P28 lit² designer Clarke, Harry
lit² 1928

St Benignus
One lancet.

Stained glass brought in from Rathfarnham Castle. Designed by Clarke but executed by his studio. Extended with unsuitable glass. The predella has been removed and placed at W18.



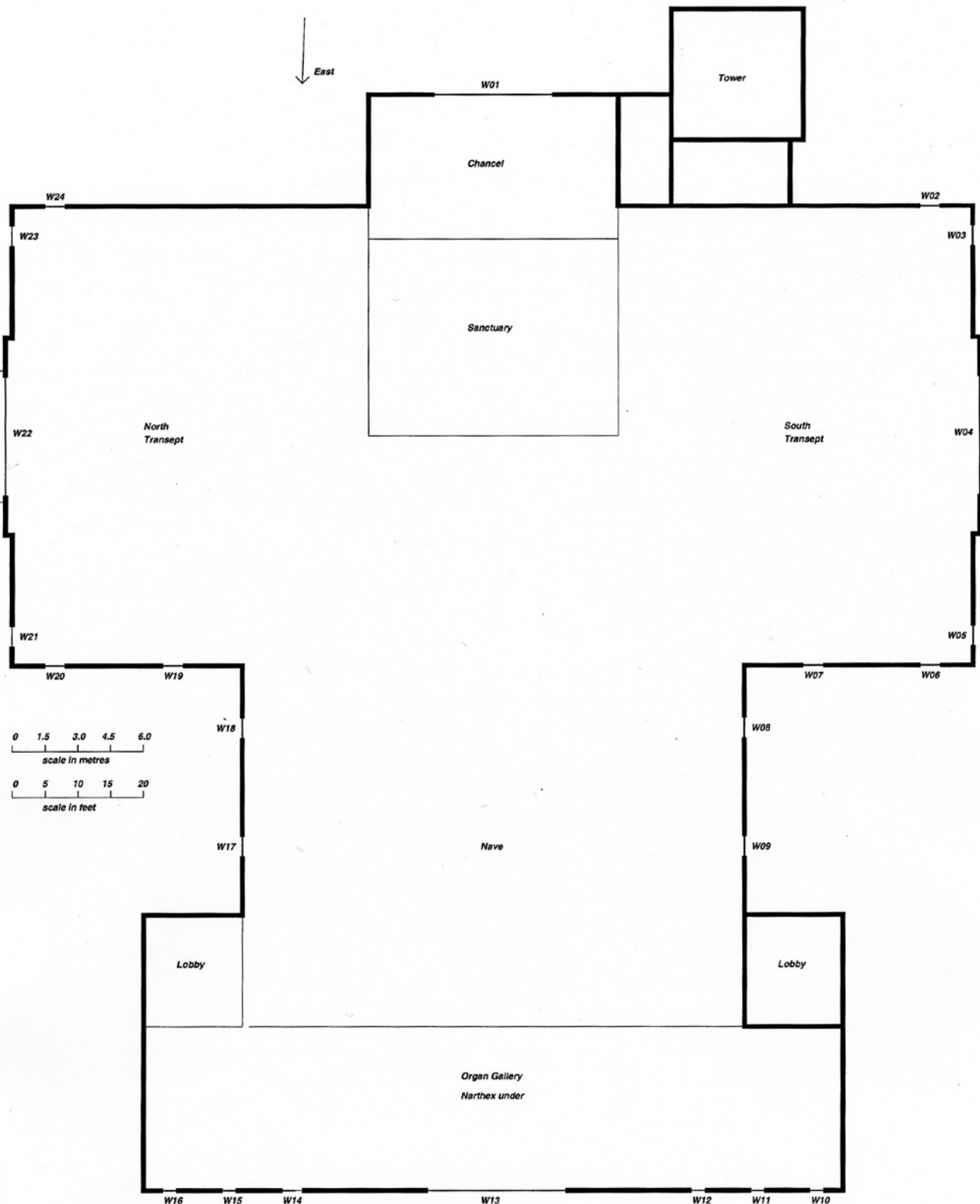
¹ Michael Byrne: *Tullamore Catholic Parish*, Tullamore, 1987. p.117

² Nicola Gordon Bowe: *The Life and Work of Harry Clarke*, Dublin, Irish Academic Press, 1989, p.249

SCHEMATIC GROUND-PLAN
with window numbers

The plans of the main worship areas are drawn approximately to scale, although no attempt is made to show the true thickness of the walls.

Geographic east is shown in these diagrams, but throughout the report all orientations are liturgical, not geographic, so that the sanctuary is always referred to as being in the east.



CONDITION OF WINDOWS AND SUGGESTIONS FOR REMEDIAL WORK

Condition of Windows

General

1. It was not possible to carry out a thorough technical inspection at this church on the day allocated, due to the large number of windows, the inaccessibility of certain windows without scaffolding and the lateness of commencement of work. Priority was given to historical and photographic recording. Possibly further time could be allowed, and access plant erected on a future occasion.
2. The following windows are fitted with exterior secondary glazing, in glass, sealed all round: W01, W04, W10, W12, W13
3. The following windows are fitted with exterior secondary glazing in glass, sealed all round but with a large (130mm) gap at the base: W02, W05, W06, W07, W08, W09, W11
4. The following windows have stained glass newly commissioned in 1986 for the reconstructed church: W01; W04; W13; W22
5. The following windows have stained glass salvaged from elsewhere and altered to fit the single-lancet window-openings: W02, W03, W05, W08; W18, W19, W20, W21, W23, W24.
6. W09 and W17 have non-figurative coloured glazing.
7. There are opening hoppers at the following windows: W02, W03, W05, W06, W07, W09, W11 (jammed), W15, W17, W19, W20, W21, W23, W24

Window-by-window report:

W01

The stained glass was not examined due to difficulty of access.

W02

The stained glass is in good condition. There is some damage:

- one piece (brown foreground) is cracked.

There are some intrusions, including canopywork and text; There is an opening hopper, glazed with glass depicting canopywork, randomly salvaged from another window.

W03

The stained glass is in good condition. There is an opening hopper, glazed with glass depicting canopywork, randomly salvaged from another window.

W04

The stained glass was not examined due to difficulty of access.

W05

The stained glass is in good condition. There are intrusions, as follows:

- one piece (foreground foliage);
- two pieces (purple diapered);
- two pieces (stained and painted drapery);
- two pieces (decorated quarries).

W06

The stained glass is in good condition. There is damage, as follows:

- one piece (violet drapery) has multiple cracks.

There is an intrusion, as follows:

- one piece (floral).

W07

The stained glass is in good condition. There is damage as follows:

- one piece (green drapery) cracked.

There is an intrusion, as follows:

- one piece (stained and painted architectural).

W08

The window has been extended by means of poorly designed borders. The re-leading has been clumsily executed.

W09, W17

These windows were not included in the survey.

W10

The stained glass is in good condition. There is damage, as follows:

- one piece (stained and painted drapery) has three cracks.

W11

The stained glass is in good condition. There is damage, as follows:

- one piece (amber fringe) has multiple cracks;
- one piece (stained and painted hands and book) has two cracks;
- one piece (blue sky) cracked.

W12

The stained glass is in good condition.

W13

The stained glass was not examined.

W14

The stained glass is in good condition.

W15

- One piece (head) has three cracks;
- One piece (drapery at shoulder) has two cracks.

W16

The stained glass was not examined (no access).

W18

The stained glass is structurally weak and was very hot on the day of the survey. The re-ordering of this salvaged window is unsatisfactory.

W19, W20

The stained glass is in good condition. The re-ordered glass is a good fit to the opening.

W21

The re-ordering of this salvaged window is unsatisfactory.

W22

Not examined closely but an examination by means of binoculars suggests that it is badly buckled.

W23

The re-ordering of this salvaged window is unsatisfactory. The glazing is starting to weaken.

W24

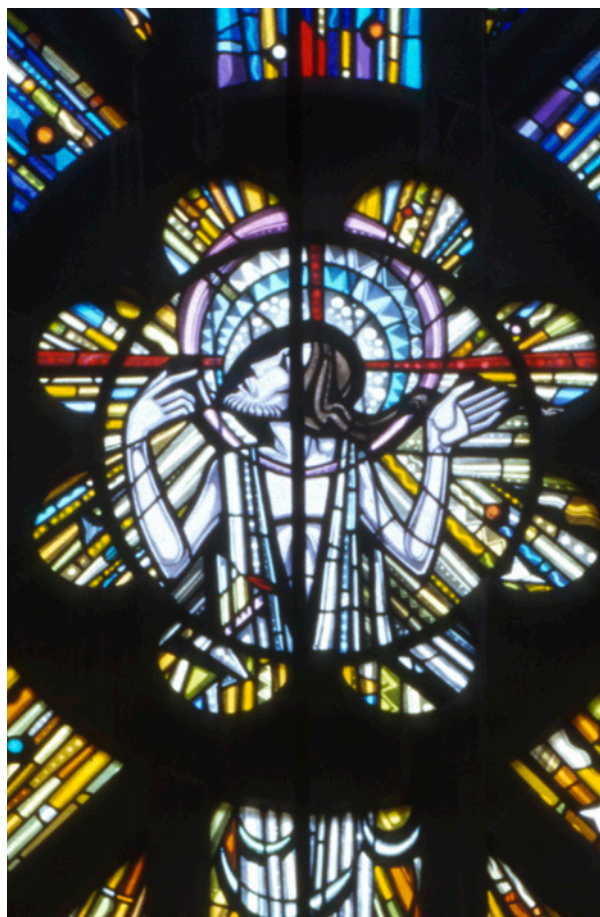
The re-ordered glass is a good fit to the opening. There is buckling above the fourth saddle-bar.

Suggestions for Remedial Work

The creation of an entirely original interior within the surviving shell of the original building is original and successful but it is unfortunate that, even on the brightest day, a massive amount of electric lighting is required. Not only does this minimise the impact of the architecture and but it runs contrary to the need to minimise energy consumption. Why is the interior so dark? Because every window has been fitted with stained glass, thereby immeasurably reducing the amount of received daylight. There are four newly commissioned windows (one now obscured by an organ). All other windows are fitted with salvaged glass. Architectural salvage is unwise and, in the case of stained glass, the result is seldom a success.

As a general principle, secondary glazing should be removed, but sometimes the condition of the stained glass may have reached the point where it is no longer weatherproof. It is always advisable to carry out leakage tests. See "Removal of Exterior Glazing – the Cautious Approach" in the section entitled "Principles and Techniques".

It is strongly to be recommended that all stained-glass windows in all churches should be fitted with the only acceptable means of protection against damage from vandalism, namely correctly-specified, well-made and well-fitted window-guards in stainless-steel, welded wire-mesh. See "Fitting of New Wire-guards" in the section entitled "Principles and Techniques".



REFERENCES AND NOTES

References to support the provenance of stained-glass windows are given in the Principal Table, and are not included in the following list.

- (1) Stanley Shepherd: *The Stained Glass of A.W.N. Pugin*, Reading, Spire Books, 2009, p396, note 27.
- (2) Ciaran O Murchadha: *The Diocese of Killaloe, An Illustrated History*, Holywood, Booklink, 2008, p87.
- (3) *Irish Builder*, 25 March 1916, vol 58, p143.
- (4) Ciaran O Murchadha, *op. cit.*
- (5) *Dublin Builder*, January 1859, p12.
- (6) *Dublin Builder*, April 1860, p239.
- (7) Ann Martha Rown, *Dictionary of Irish Architects 1720-1940*, on-line data-base, Dublin, Irish Architectural Archive..
- (8) Earley collection, Dublin, National College of Art and Design Library.
- (9) *Builder*, 1866, vol 24, p80.
- (10) *Dublin Builder*, 15 Aug 1861, p603.
- (11) Roderick O'Donnell, *The Pugins in Ireland*, in Paul Atterbury (ed): *A.W.N. Pugin, Master of Gothic Revival*, Yale, 1996, Chapter 7.
- (12) Phoebe Stanton, *Pugin*, New York, Viking Press, 1971, p206.
- (13) Jeremy Williams, *Architecture in Ireland, 1837-1921*, Dublin, Irish Academic Press, 1994, p235.
- (14) for example: *A. Welby Pugin: The True Principles of Pointed or Christian Architecture*, London, John Weale, 1841.
- (15) for example: Ian Nairn and Nikolaus Pevsner: *The Buildings of England — Sussex*, London, Penguin, 1985, p566.
- (16) Archives of An Túr Gloine, National Gallery of Ireland, Centre for the Study of Irish Art, Newspaper cuttings, *Irish Times*, 1928, 708.15 DUB/TUR/AB66.
- (17) (18) *op.cit.*
- (19) Note: the chancel is geographically in the north-west.
- (20) *Architect*, 19 Feb 1876, vol 15, p112.
- (21) *op.cit.*
- (22) *Building News*, 29 Nov 1912, vol 103, p759; the *Irish Builder* reported progress on this building in numerous issues over the period 1912 to 1918.
- (23) Nicola Gordon Bowe, *The wild heath has broken out again in the heather field — Philanthropic endeavour and Arts and Crafts achievement in early 20th-century Kilkenny*, chapter in *Irish Architectural and Decorative Studies volume 2*, Dublin, Irish Georgian Society, 1999.
- (24) Ashlin & Coleman drawings collection, Irish Architectural Archive, Acc 76/1.92.
- (25) *Irish Builder*, 1 May 1898, vol 40, p69; *Irish Builder*, 20 Oct 1906, vol 48, p810; *Builder*, 21 Sep 1906, vol 91, p377
- (26) Michael Byrne: *Tullamore Catholic Parish, a Historical Survey*, Tullamore, 1987.
- (27) Angela Goedicke & Margaret Washbourn (ed): *Stained Glass Marks & Monograms*, National Association of Decorative and Fine Art Societies, 2002
- (28) Alfred Wilkinson: *Edward Frampton 1850-1929, Master Glass-Painter*, *Journal of British Society of Master Glass-Painters*, vol 11, no 2, 1953, p70-71
- (29) John O'Grady: *The Life and Work of Sarah Purser*, Dublin, Four Courts Press, 1996, p93.
- (30) Nicola Gordon Bowe, David Caron & Michael Wynne, *op. cit.*, p12.
- (31) Peter Cormack: *The Stained Glass Work of Christopher Whall*, Boston, Charles J. Connick Stained Glass Foundation, 1999
- (32) Nicola Gordon Bowe: *The Life and Work of Harry Clarke*, Dublin, Irish Academic Press, 1989, p1.
- (33) Nicola Gordon Bowe: *Major Achievements in Stained Glass in Ireland Between 1830 and 1934*, paper read at conference *Art, Technique and Science- The Creation of Stained Glass between 1830 and 1930*, Le Vertbois, Liege, Belgium, May 2000.
- (34) John Russell Taylor: *Clarke's Subtle Taste for the Perfumed Sinner*, London, *The Times*, 15 January 1980.
- (35) Theo Snoddy: *Dictionary of Irish Architects*, 1996, Dublin, Wolfhound, 1996.

RECOMMENDED READING

BOOK: *The Care of Stained Glass*, published by the Heritage Council, 2004

This was distributed to all churches during 2004. Extra copies are available from:

- The Heritage Council, Church Lane, Kilkenny
email: mail@heritagecouncil.com
- The Irish Georgian Society,
74 Merrion Square, Dublin 2

- *The Care of Stained Glass*, can also be viewed on the Heritage Council website:
www.heritagecouncil.com.

Book: *A Guide to the Care of Historic Churches*, published by the Department of Environment, Heritage and Local Government, 2011.

DEFINITION OF TERMS

coloured glass

glass-paint

stable glass-paint

loss of painted detail

The main component of a stained-glass window is hand-made glass, coloured by the glass-blowers at the time of manufacture. Onto this, the glass-painter paints and kiln-fires opaque black/brown enamels in order to add details of line, shading and texture. If the glass-paint is correctly formulated and the kiln-firing technique is sound, these painted details become permanently fused to the glass and is referred to in this report as "stable". If not, there can be partial or total loss of intensity of detail and the window takes on a "washed-out" or "faded" appearance. It is important to understand that it is not the colour of the glass which has faded. Poor kiln-firing is not unknown in all eras. But there was an unfortunate era in the 1870s in which many of the studios routinely used an incorrectly-formulated glass-paint with disastrous consequences.

comes

The H-section strips of lead which join together the pieces of shaped glass.

cement

The third main component is a form of putty, known as (glazing) cement: its functions are to seal the glass to the lead making the window weatherproof and to provide rigidity.

panel

section

A stained-glass window is made up in a number of independent segments, of perhaps one metre or so in length, referred to as panels or sections.

saddle-bar

A bar, in iron or bronze, set horizontally into the stone, to which the sections are tied with copper wires. In some cases saddle-bars are shaped, rather than straight, in order to avoid crossing important features of the picture, such as heads: these are known as toggle-bars. A saddle-bar extends only across a lancet and is set into recesses in the mullions and/or jambs: it is installed when the glazing is fixed and can be removed when the glazing is removed.

transom-bar

A bar, in iron or bronze, set horizontally into the stone of a multi-light window, crossing all the lancets and passing through the mullions. The bar is installed at the time of construction of the building and is an integral part of the structure.

bands

The copper wires, referred to above, which tie the leaded glazing to the saddle-bars.

staunchion

Wide window-openings require vertical saddle-bars, known as staunchions, in addition to the usual horizontal bars.



T-bar

To assemble the window the lower section is put into place; the next section rests directly on it and so on. However a system is sometimes used, based on that common in French mediaeval windows, whereby each section is independently supported on a T-section bar. Where T-bars are used, it is common to alternate these with saddle-bars. T-bars can also be set vertically in wide window-openings.

rust expansion

T-bars, saddle-bars, transom-bars and staunchions made of ferrous metal are prone to rusting. In severe cases the metal expands and damages the stonework or the wooden window frame. Damage caused by transom-bars can have serious structural consequences for a multi-light window.

intrusion

This is a term taken from the vocabulary of conservationists. In stained glass, it refers to a new piece of glass which has been substituted for an original piece. Unfortunately there are very few glass-painters anywhere with the skills for (a) selecting the correct colour (b) drawing the cartoon and (c) matching the style of glass-painting. In many cases the integrity of a window is gravely compromised by the introduction of intrusions.

quarry

An individual pane of glass, either rectangular or diamond-shaped, in a leaded-light window. Some stained-glass windows have quarry backgrounds based on simple leaded-light designs.

distortion

buckling

This is when the leaded glazing moves away from the vertical plane. There are several possible contributing causes. South-facing and west-facing windows are more prone to distortion than north-facing or east-facing. Again, windows fitted with exterior secondary glazing are more likely to distort. Despite the alarming appearance of a badly distorted window, the condition is frequently stable and does not lead to any problems. Distortion is not necessarily an indication for re-leading. It is only when the glazing is weak, or if there are signs that it is progressively causing breakages to glass, that remedial steps must be taken.

Three ranges of distortion have been identified for the purposes of this report:

slight: a deviation from the vertical in the range 0 to 15mm;

moderate: a deviation from the vertical in the range 15 to 30mm;

bad: a deviation from the vertical in the range 30 to 45mm.

PRINCIPALS AND TECHNIQUES

MINIMUM INTERVENTION

In 1979, the International Council on Monuments and Sites (ICOMOS) adopted a conservation charter known as the Burra Charter and the most recent revision was in 1999. In this charter, the fundamental philosophy of conservation is summed up in the Principle of Minimal Intervention, which can be stated as follows:

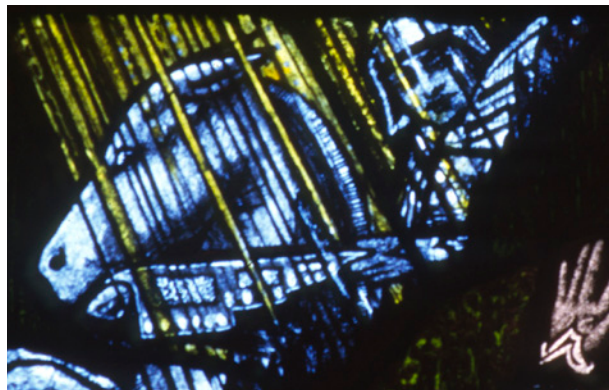
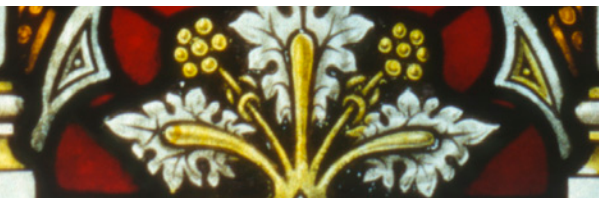
Conservation is based on a respect for the existing fabric and should involve the least possible physical intervention.

There are two fundamental consequences of this principle when applied to stained-glass conservation. Firstly, work should be carried out only where there is no alternative. Secondly, if work is done, as much as possible of the original fabric should be retained.

In the reports on each church which follow, various distinct types of problems with the stained glass are identified. However, a statement on an aspect of the condition of a window — for example the fact that a piece of glass is broken — is not necessarily an indication for remedial steps to be taken. The notes do however provide a record of the condition of the windows at the date of the survey. A similar survey in, say, ten years time would serve to highlight those conditions which are progressive and those which have stabilised. At that point decisions could be made on possible programmes of repair and maintenance. This approach, referred to variously as “monitoring” or “reviewing” is the one suggested for many of the defects highlighted in these reports.

Despite the distortion of leaded panels noted for many of the windows, there is, in most cases, no need to do anything at this stage. Their condition should be monitored, particularly looking out for any increase in the number of cracks caused by movement. Eventually some will require re-leading.

In most cases, a period of five years or so will not contribute significantly to the deterioration of a window. This allows time to raise funds, track-down suitable conservators and obtain clear statements on precisely what they intend to do.



FITTING OF NEW WIRE-GUARDS

The reports which follow include recommendations that new guards should be fitted. The most suitable type of window-guards are those in stainless-steel, welded wire-mesh. These not only give a good degree of protection against damage from vandalism, but they also remain visually unobtrusive and so do not compromise the architecture, especially if finished in black powder-coating. The welded mesh gives the guard an integral strength which cannot be matched by a woven mesh.

In most cases, the lower grade of stainless-steel AISI 304 will be sufficient, but the high-grade AISI 316 is preferable for town-centre and seaside locations. A 12-gauge, 75mm x 13mm wire-mesh should be used, welded onto 6mm diameter stainless-steel rod frames. The guards should be fixed with black-finished stainless-steel brackets and screws and grey nylon masonry plugs.

If there are any remains of ferrous fittings or screws from earlier guards, these should be removed and the holes repaired with lime mortar.

For wire-guards to be successful, there are two fundamental requirements: (a) the product itself needs to be of high-quality and correct specification and (b) the work on site needs to be carefully undertaken.

Accurate templates should be taken of each lancet and each tracery light. Guards should never be fitted over stonework mullions and tracery. Each template must be identified by a label before sending it to the manufacturer and the vertical must be clearly marked, so that the mesh of the wire will be truly horizontal and vertical. It must not be assumed that a template taken of one opening will necessarily fit neighbouring openings.

The correct size for a guard is precisely the sight-size of the glazing. The correct spacing between the stained glass and the guard is also crucial — both for technical and visual reasons.



EXTERIOR SECONDARY GLAZING

Stained glass which is fitted with exterior secondary glazing is residing in a damp micro-climate, subject to wide temperature swings and this is damaging to the leaded-glazing and to the fabric of the building.

By fixing secondary glazing, the number of surfaces is increased to four, namely the inner and outer surfaces of both the stained glass and the plain glass. Of these, two clearly are inaccessible for cleaning and organic substances quickly accumulate. These are seen as disfiguration of the coloured images.

The unsightly appearance of secondary glazing is particularly inappropriate on an historic church, as it compromises the whole external character of the building. If textured glass is used, this can be seen when viewing the stained glass from the interior on a bright day: it causes, by refraction, a dappled pattern of bright spots.

Those who champion secondary glazing have confused objectives, referring to it as 'storm-glazing' but seeing it as a protection against vandalism. Although some secondary glazing is executed in plastics, much is in glass. The fact that this is breakable and therefore offers no protection against vandalism to the stained glass is, of course, one of the indisputable arguments against it. Secondary glazing looks bad on an historic church, but broken secondary glazing looks dire.

In a way, the most convincing argument against the use of secondary glazing is to look at windows which do not have it! There are numerous examples of stained glass windows in Ireland, at least one hundred years old, which have never been fitted with secondary glazing and which are still in perfect condition, not buckled, not leaking, not damaged and set in stonework in a healthy state of preservation.

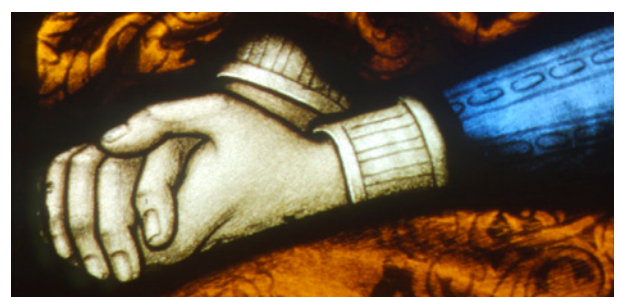
REMOVAL OF EXTERIOR SECONDARY GLAZING - THE CAUTIOUS APPROACH

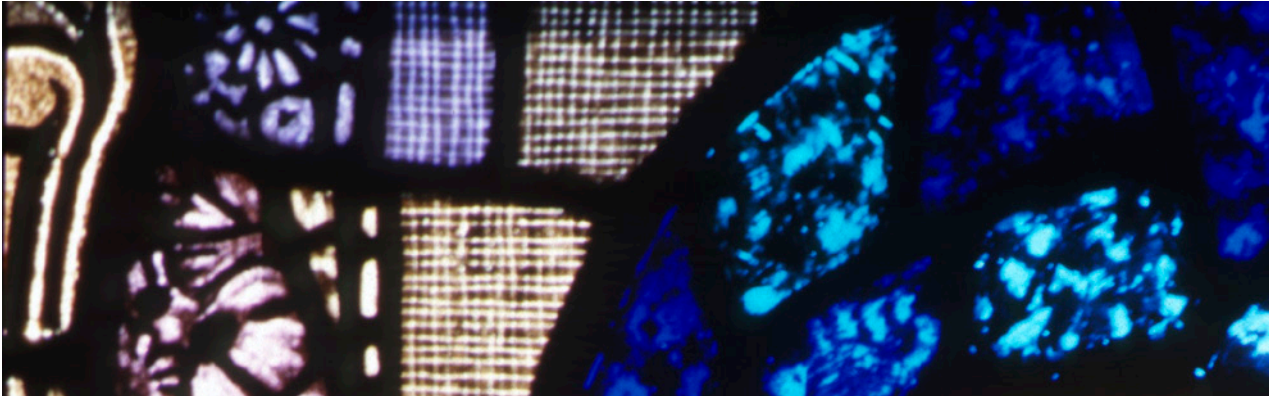
In most cases, secondary glazing should be removed, but there can sometimes be a real dilemma. The underlying technical problem is that although the presence of the secondary glazing may be contributing to the deterioration of the stained glass, the condition of the stained glass may, in some cases, have reached the point where it has become dependent on the very thing that is harming it and is no longer weatherproof. In other words, there could be leakage if the secondary glazing were to be removed.

It is advisable to take a cautious approach. First, a small test area of the exterior secondary glazing should be removed and a water-test carried out using a garden-spray. An obvious point is that water-tests are not helpful where there are badly broken pieces of glass as any leakage will be through the holes and this will not be helpful in establishing the structural condition of the glazing. Holes can be satisfactorily stopped in situ: this simple approach has the advantage that it does not involve the loss of historic fabric.

There have been some cases recently of secondary glazing being removed using the inappropriate technique of deliberately breaking it. This can inflict damage on the stained glass. The technique of removal must be to take away the pointing around the perimeter, using a small chisel and hammer. The chisel must only be directed sideways, towards to the mullions and jambs and not inwards towards the stained glass. The technique should more akin to that of a dentist than that of a road-mender! The sheets of secondary glazing can then be taken out whole.

As the exterior secondary glazing is removed, the pointing around the stained glass must be checked and possibly re-done, using a correct lime mortar in the case of stone or putty in the case of wooden frames. It is also important to carry out an inspection of the condition of the stonework or woodwork which had been enclosed in the damp micro-climate within the cavities. The exterior surfaces of the stained glass should then be cleaned by light brushing with soft brushes.





ISOTHERMAL GLAZING

The system known as isothermal glazing, which is designed to protect historic glass against environmental damage - rather than vandalism - is complex and not discussed in detail here. It is an approach which can be considered in certain exceptional circumstances. The stained glass is moved to the interior and set in a bronze framework, ventilated to the interior. Plain glazing is fitted to the glazing groove. If more information is required, the present writer can refer those interested to studios specialising in this technique.

CLEANING OF STAINED GLASS

The interior surfaces of many of the windows discussed in the reports are dirty and their appearance would be improved by cleaning.

The exterior surfaces of stained glass, where the window is not double-glazed, are normally kept clean by natural means. The problems associated with the inaccessible cavities created by secondary glazing are discussed in a previous paragraph.

Often simply using a vacuum cleaner with a soft brush attachment will remove considerable amounts of dirt, especially cobwebs and flies.

For more thorough cleaning, the simplest method is to brush with soft brushes, dry without water or cleaning agents. However, this type of cleaning should not be done where windows have been identified as having paint-loss and where the remaining paint may not be stable. For this reason, cleaning must be seen as a specialised job and should be done by an experienced stained-glass conservation studio, who should first check for stability of glass-paint of each window before cleaning. Some conservators might propose more advanced techniques in certain cases such as (a) using de-ionised water and cotton-wool swabs, possibly with a conservation-grade non-ionic detergent mixed with the water; (b) using a mild, conservation-grade biocide.

LEAVING DAMAGED GLASS UNREPAIRED

Damaged glass - if not too severely damaged - is far more acceptable visually than a poorly-executed intrusion. As a principle of conservation, it is normally best to retain the historic fabric by leaving the damaged glass, rather than replacing it.

REPAIR OF DAMAGED GLASS

If and when a window is eventually rereaded, any damaged glass can be repaired by one of a number of completely acceptable techniques. But once an intrusion has been introduced, the process is irreversible and the original information has been destroyed. When there is no alternative, a skilled and experienced artist can recreate new work in the correct style. This step is normally conjectural, but where cartoons or photographs are extant, one can be sure of the original artist's intentions.

In the window-by-window reports, a catalogue of damaged glass is given. The objective is to record the condition of the window at the date of the survey and in most cases, these damaged pieces should be left. Normally, if repair is recommended, this should be done as part of the re-leading and the extent of such work and the methodology should be included in the schedule and method-statement from the conservation studio.

Certain other isolated pieces of quite badly damaged glass are highlighted with the recommendation that they should be repaired in situ, in the sense that the leaded windows would remain in place and merely the pieces of glass attended to. The recommended method for repairing these is to remove the fragments from the leads, repair using a conservation-grade resin and laminate with 1mm thick clear glass. This work should be undertaken only by an experienced conservation studio and a method-statement should be requested.

RE-LEADING OF WINDOWS

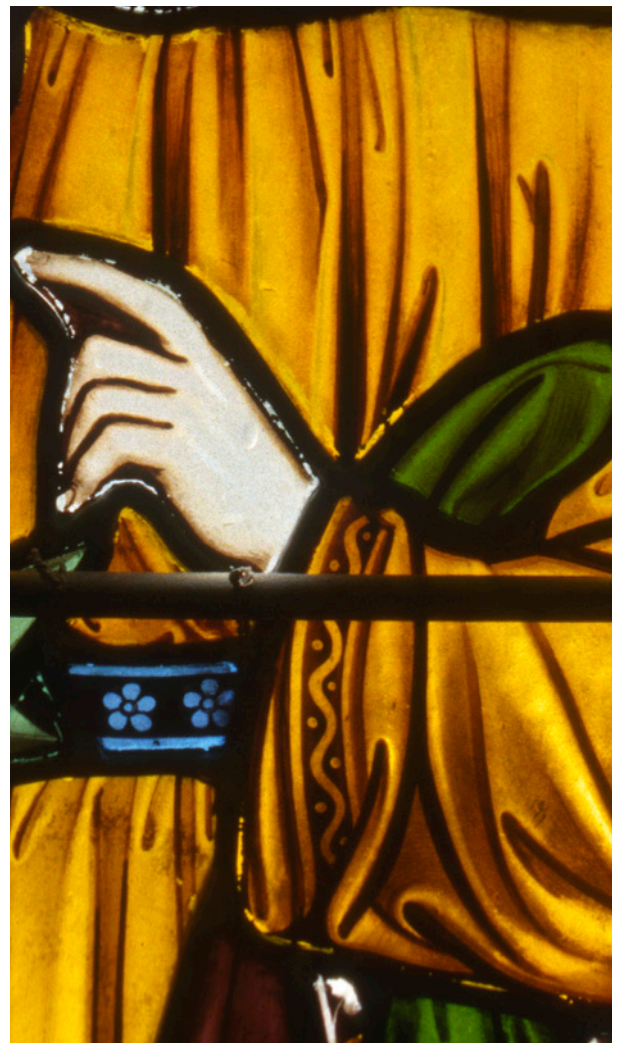
Re-leading of a stained-glass windows is a major undertaking requiring much careful work and the use of correct materials. It is not to be seen as a routine procedure. Any studio commissioned to carry out this work should first prepare a detailed method-statement.

The principle of minimal intervention is paramount here, both to the building and to the stained-glass window. Except in the most straightforward cases, the process of removing and re-fixing a stained glass window should be overseen by the church architect, who may or may not also wish to bring in stone-masons. It is important that the conservator should consult the architect and keep up-to-date on current thinking on stonework-repairs, lime-mortars, ferramenta and condensation-outlet systems. If correct stone-working tools and techniques are used, no glass need be damaged during the process of removing the stained glass from the window-opening and there should be little or no damage to the stonework. The practice of deliberately breaking the outer glass borders, as a method of removal, must never be done under any circumstances.

The work should be entrusted only to a highly-experienced conservation studio, who should be asked to provide a detailed method-statement along with their quotation.

The principal of minimal intervention is paramount in the handling of damaged glass and, unless there is absolutely no alternative, all original damaged glass should be repaired and put back, rather than replaced with replicas. Extreme care is needed where the glass-paint is not stable.

Minimal intervention can be relaxed in one particular, namely that ferrous saddle-bars should be replaced by new non-ferrous bars.



DEALING WITH DAMP: VENTILATION, MORTARS, GUTTERS, DOWNPIPES, FRENCH DRAINS

The following are simple methods of combatting damp in churches:

Stone buildings require regular weekly ventilation. Opening casements and hoppers in windows should be overhauled and regularly used. The presence of secondary glazing can prevent the use of opening sections.

Some of the churches are suffering the consequences of the use of cement mortar for pointing the stonework. If pointing is to be done, a lime mortar should be used.

Gutters and downpipes should be checked at least once a year.

The encircling of the building with tarmac right up to the walls is a sure means of inducing dampness. A simple, low-cost means of reducing dampness in walls and floors of stone buildings is the provision of a trench around the perimeter of the walls, back-filled with drainage-grade stones. This system is known as a French drain.

METHODOLOGY

THE CONDITION REPORTS

Necessarily, when all the windows in six churches were seen in one week, the technical examinations were fairly brief and the written assessments and suggestions stop short of being full conservation reports. Nevertheless it is hoped that they cover the important aspects of the condition of each window. Most windows were examined at close quarters, access being provided by a ladder. Windows which were not accessible by this means, and for which scaffolding would have been required, were examined by means of high-quality Zeiss 7x42 binoculars. Where windows were not physically accessible, this fact has been recorded in the reports.

THE PHOTOGRAPHS

The photographic archive takes the form of 100 high-resolution 35mm colour-transparencies, which, despite digital technology, remain the most satisfactory medium for long-term archival purposes. However, the transparencies are also digitally scanned. One full set of transparencies is included with this report and another set retained by David Lawrence.

The photography was carried out using a Canon EOS1 film-camera mounted on a tripod up to 3m high and, wherever possible, with lenses in the range 100mm to 400mm. The transparency film used was Kodak Ektachrome E100G, ISO 100, 35mm. The films were processed at Peak Imaging, Sheffield. The exposures were made with daylight and selected by using sensitometric data supplied by Kodak in conjunction with measurements made using a Pentax 1-degree digital spotmeter. Exposure selection was based on an appropriately modified version of the Ansel Adams Zone System, as adapted for the special purpose of photographing stained glass by the photographer Bill Hirst.

In most cases, by using long-focus lenses at some distance and on a tall tripod, it was possible to remove perspective distortion, but this could not be done where the space was narrow or confined. Sometimes there were obstructions in front of the window, such as hanging light-fittings, galleries or fixed furniture. Sometimes there were obstructions, such as trees and buildings immediately behind the window greatly reducing the light. In some cases, the range of brightness within a window is greater than the range which can be accommodated by the film and so it is necessary either

to 'block-out' the darkest areas or to 'burn-out' the brightest. The former seems to be the more acceptable.

An overall shot of each window was taken and, in many cases, close-up shots of areas of particular interest. In addition to the pictures of the windows, there is, for each church, a transparency showing the exterior of the building.

Each colour-slide is marked with the identifying code for the church, the window number and the photograph number. Thus, slides P05 & P06 both show aspects of window W04 at Tubber, which has church code number 400400, so the slides are marked:

- 400400 W04 P05
- 400400 W04 P06

WINDOW NUMBERING SYSTEMS

The windows are numbered according to a simple sequential sequence starting at the east end of the church and moving around the south, the west and the north. The main worship areas are drawn approximately to scale, although no attempt is made to show the thickness of the walls. A slightly smaller scale is used for the larger churches, in order to fit the diagram onto the page. The window-numbers are also defined in architectural terms in the main tables of data.

All orientations are liturgical, not geographic, so that the sanctuary is always referred to as being in the east.



PROVENANCE OF STUDIOS AND DATES

In the Principal Table, the name of the studio and the date is given for each window. In some cases, names of designers and cartoonists are also given.

Inevitably the question arises of how these names and dates are determined. There has always been some vagueness in written commentaries as to whether, for example, the name of a studio has been arrived at by the researcher based on his own knowledge, or based on a reference in a book, or on an original document, etc.. Similarly, has a date come from a parish record or from a memorial year appearing on the window, etc.? That this kind of subjectivity is not a thing of the past is apparent from the extremely scholarly and well-researched edition of Gloucestershire Vol 2, in the Buildings of England series (Yale University Press, 2002, p367). Although written by a distinguished architectural historian, when it comes to provenances of studios and dates, we have paragraphs, such as the following:

Beautifully-coloured east window, with nine small Pre-Raphaelite figures of Virtues; probably of 1866, no doubt by Burges and possibly made by Saunders. The simpler chancel south window must also be by Burges. Fine nave south-east window, circa 1865, clearly by Holiday, probably made by Lavers & Barraud. North Aisle west window by Preedy, 1863, of comparable quality.

What is the difference between:

no doubt by . . .

possibly made by . . .

probably made by . . .

must also be by . . .

clearly by . . .

by . . .

and what can be deduced about dates given as:

1863

probably of 1866

circa 1865

The perversities of the English language are such that, for example, the use of the word "clearly" actually introduces the possibility of doubt!

The approach to this problem adopted for the present work is well summed-up in the list of abbreviations for the principal tables, which is reproduced here:



Abbreviations used for studios/artists

doc (documented)

primary documentary evidence to support the attribution;

lit (literature)

secondary documentary evidence to support the attribution;

sgn (signed)

the window is signed with name, initials or mark;

attrib (attributed)

a likely attribution, based on the experience of the writer and the stained-glass historians who advise him;

def (definitely)

the attribution is made with confidence, since the style of the window is unmistakable;

also in some cases, *unidentified*

Abbreviations used for dates

doc (documented)

a date with primary documentation;

lit (literature)

a date with secondary documentation;

sgn (signed)

a date of installation appearing on the glass along with the signature or mark;

insc (inscribed)

a date of installation appearing in the inscription;

plaq (plaque)

a date of installation appearing on a plaque nearby;

mem (memorial date)

a memorial date appearing either on the glass or on a plaque nearby; note that the date of installation of a window could vary greatly from the memorial date;

circa (circa)

a likely date, based on considerations such as **(a)** style, **(b)** the date of consecration of a church, **(c)** the date at which a particular restoring architect was involved;

also in some cases, no date is given.

LEGAL NOTES

1. The section entitled Overview of the churches and their windows contains the author's opinions on the merits of the windows. These are subjective opinions only, on the aesthetic and art-historical aspects. They do not constitute statements which have any bearing on the financial value of a window or which can be taken out of context to support any proposals for re-ordering any aspects of the church.
2. The purpose of the technical report is to advise Offaly County Council about the existing stained-glass windows. It is based on and limited by: (a) a visual inspection of the windows in their current position on the day, or days, of the inspection; (b) the accessibility of the windows; (c) the lighting on the days of the inspection.
3. The technical report does not cover: (a) defects not visible on first inspection; (b) defects that would become apparent only when work was undertaken; (c) the structural state of the window openings, walls and roofs; (d) external events such as abnormal weather conditions, earthquakes, flood, lightning, explosion, fire, impact, subsidence, heave, meteorites, vandalism or rioting; (e) any other factor which is not reasonably foreseeable.
4. The owners of the buildings should (a) obtain regular reports on the structure of the buildings, quinquennially or as they may be advised; (b) act promptly on those reports; (c) between the dates of such reports undertake regular visual inspections; (d) maintain continuous insurance cover in terms that are customarily available for such buildings; (e) keep the buildings in regular use; (f) maintain them generally in good repair and condition.
5. The suggestions in the technical report are the author's opinions. If the owners of the buildings wish to undertake alteration, maintenance or repair then they should obtain detailed specifications and separate advice on that topic.
6. The copyright of both the text of this report and the photographic transparencies resides with David Lawrence. Those who wish to quote from the text, or to use the photographs to illustrate lectures, publications, postcards, greetings-cards or electronic media should seek permission in writing from David Lawrence. If permission is granted, then the ownership should be acknowledged. Additionally, in the case of quotes from the Overview, the authorship (i.e. David Lawrence) should be acknowledged and photographs should be accompanied by the caption Photography by David Lawrence.



ARCHIVE

35MM COLOUR TRANSPARENCIES AND DIGITAL SCANS

See Methodology for explanation of labelling of transparencies

The transparencies have been digitally scanned and stored on CD.

Disc 0 contains 1000 dpi jpeg files, sharpened, sRGB colour profile, for screen use.

Discs 1 to 6 contains 4000 dpi uncompressed, unsharpened 8-bit TIFF files with embedded Adobe RGB (1998) colour profiles. It is assumed that the sharpening and the conversion to CMYK will be carried out by the printer as the choice of CMYK is dependent on the specific colour profile of the press.

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Radnorshire
Wales

October 2009



