



STAINED GLASS CONSERVATION REPORT

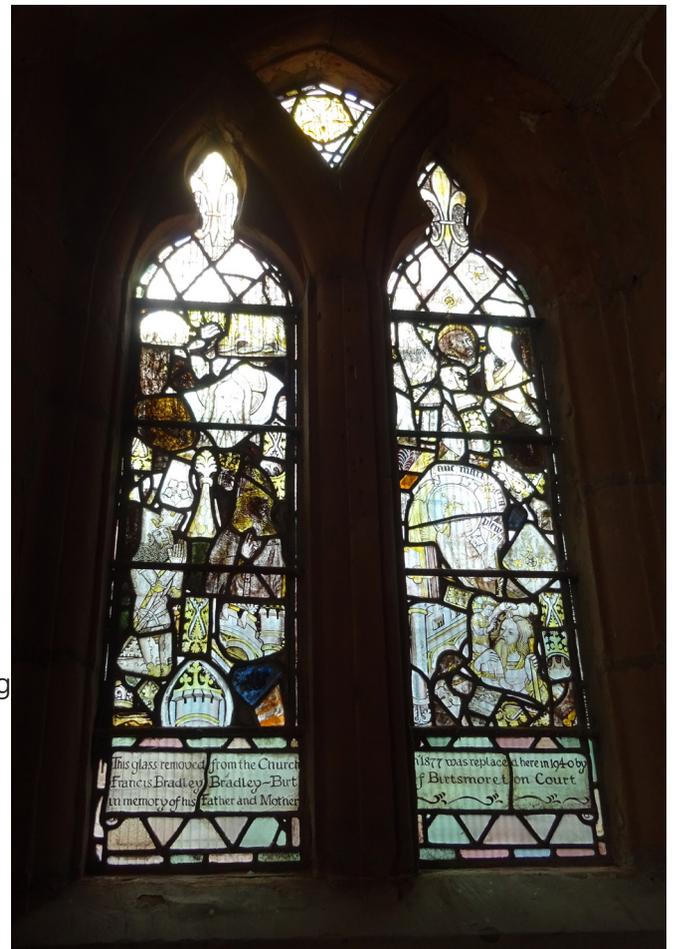
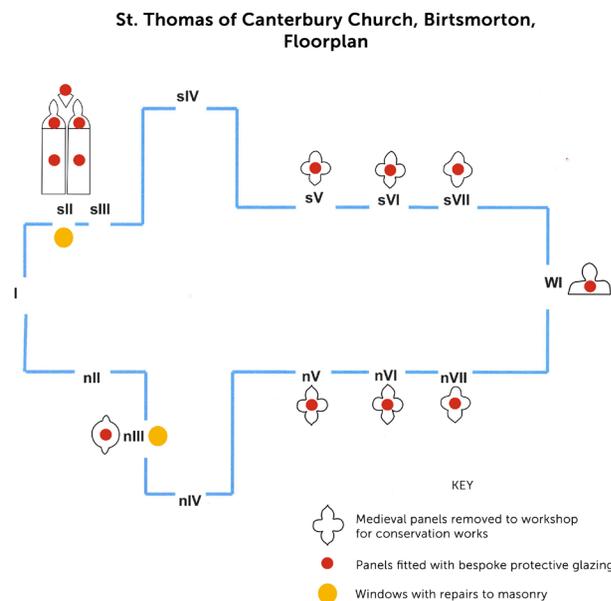
Date received: w/c Monday 17th September 2018

Date returned: w/c Monday 11th March 2019

Conservators: Steve Clare ACR, Jack Clare, Sarah Knighton ACR, Gemma Curtis, Shane Toomey, Helen Bree, Helen Bower, Clare Mardall, Dan Hearn, Jon Pullen, Samantha Peacock.

INTRODUCTION:

Following a condition survey Holy Well Glass was asked to carry out conservation works at St. Thomas of Canterbury Church, Birtsmorton. Works comprised of removal from site of all panels in Window sII; a two-light window (main lights 12 ½ x 53") with a single kite shaped tracery element, and of single tracery lights from Windows sV, sVI, sVII, nIII, nV, nVI, nVII, and panel 2b from WI. Conservation work was carried out in the workshop before panels were re-fitted. Additionally a bespoke internally ventilated protective glazing system (EPG) has been designed, manufactured, and fitted. Repairs were also carried out to the surrounding stonework by HWG masons. The relevant windows and panels can be seen on the diagram and photos below.



Window sII before conservation, internal view

Window sII is a collage of fragments from the original glazing of the church circa 1390. There are fragmentary figures of the Virgin and angel from an Annunciation, St. Christopher, and God the Father. The medieval glass is limited to the central section, for the base panels and heads of the lights are modern, from the restoration of 1940.

The tracery lights have remains of medieval stained glass, which appear to be in their original position, and have heraldic devices.

sV tracery - A single quatrefoil tracery dating from the late 14thC. The lower and right hand cusps have in-situ painted detail in glass paint and silver stain which accurately follows the form of the stonework. The other two lobes have fragments of 14th C glass including robe from a larger scale figure and canopy work. The central heraldic motif has simplified 14thC arms of Ruyhale.

sVI tracery - A single quatrefoil tracery dating from the late 14thC. The cusps have in-situ painted detail in glass paint on white glass with foliate design which accurately follows the form of the stonework. The central shield has fragments of architectural canopy work in glass paint and silver stain.

sVII tracery- A single quatrefoil tracery dating from the late 14thC. A collage of fragments including the head of the Virgin - probably from a Coronation of the Virgin.

nIII tracery - A remarkably intact tracery dating from the late 14thC. The panel has borders which accurately follows the form of the stonework. The central heraldic motif has 14thC arms of Ruyhale.

nV tracery- A single quatrefoil tracery dating from the late 14thC. The lower three cusps have in-situ painted detail in glass paint - floral motifs which accurately follows the form of the stonework. The other lobe has a fragment of 14Th C glass with the tip of an angel's wing. The central heraldic motif has 14thC arms of Ruyhale.

nVI tracery- A single quatrefoil tracery dating from the late 14thC. The centre, left hand, and part right hand cusps have in-situ foliate painted detail which accurately follows the form of the stonework. The other two lobes have fragments of 14Th C glass including robe from a larger scale figure and canopy



sV
in-situ, before conservation



sVI
in-situ, before conservation



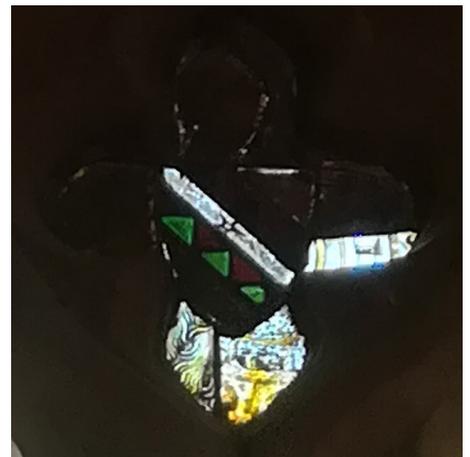
sVII
in-situ, before conservation



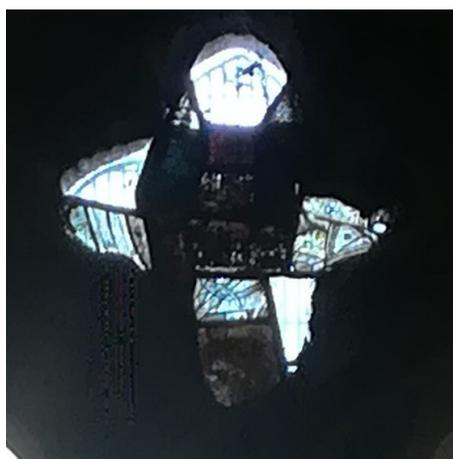
nIII
in-situ, before conservation



nV
in-situ, before conservation



nVI
in-situ, before conservation



nVII
in-situ, before conservation



W1 2b
in-situ, before conservation

work. The central heraldic motif has 14thC arms of Ruyhale.

nVII tracery- A single quatrefoil tracery dating from the late 14thC, made up into an attractive collage of fragments of painted glass including sections of a figure and architectural detail.

WI panel 2b - The west window has a group of 14thC painted fragments in the head only of the right hand light

The glass is of very high quality and nationally important.

CONSERVATION RECORD:

ON SITE

Access on-site gained via ladders internally and externally. Protective wire guards removed, then all stained glass panels removed from Window sII, tracery lights removed from Windows sV, sVI, sVII, nV, nVI, and nVII, and panel 2b from WI. The mix of hard Portland cement and lime putty mortar was removed by hand, with dummy and tungsten tipped chisel, from around the perimeters of the lights. Copper ties were released, and the stained glass panels freed from the openings. Panels removed from church, stacked securely with bubble wrap and boards, and transported to workshop for conservation. The sills were checked for glass fragments, after which debris was removed from openings and sills with a vacuum cleaner. Templates were made of the openings and measurements taken. Spaces temporarily glazed with twin wall polycarbonate sheet, supported on battens. Site left clean.



sVII tracery, external face, after site removal



sVI tracery, internal face, after site removal



sII panel 1b during site removal. Friable masonry visible at sill level. Hard cement mortar visible at perimeter

IN WORKSHOP: -

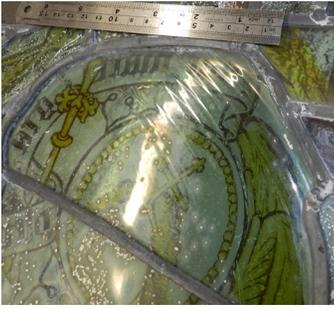
Photography

All the panels were digitally photographed, including before and after pictures, processes, site work etc. Images and conservation diagrams are stored as JPEGs and are included in the digital copy of this conservation report (on USB).

Assessment

Once in the workshop the tracery panels were assessed for damage prior to works. The glass was assessed to determine the glass types, bonding methods, and cleaning methods, and the lead was assessed to determine if it was structurally sound or failing.

In all panels the glass showed a mixture of broad glass and crown glass, both early forest glass types. The glass condition was poor, with extensive corrosion and lichen infestation on the external face. The internal face showed slight surface pitting. A number of cracks in the glass were located in tracery panels in sVI, nV, nIII, panel 2b from WI, and the main lights in sII, and a hole was found in the shield section of nV tracery. There were a number of pieces from nIII, sVII, sV, nVI, and WI 2b panels that were inserted in reverse historically; the painted side exposed externally to the elements, instead of internally. The painted detail in general was well fired, although there was slight loss of painted detail caused by surface abrasion over the centuries and the action of wetting cycles of condensation. In Window sII the lead structure (1/4" & 5/16" Round sections) was sound. In the tracery panels sVII had survived best, and



Crown glass, external surface



Lichen, external surface



Algae & lichen, external surface



Blanket corrosion, internal surface



Severe pitting, internal surface



Moderate pitting internal surface



Light pitting, internal surface



Scratches, internal surface



Corrosion deposits, internal surface



Historically reversed glass, internal surface



Cement build up, internal surface



1940's restoration glass, internal surface



Extant medieval cast lead, side profile



1940's restoration lead



Extant medieval lead, internal surface



Friable red sandstone



nVI tracery panel, internal view, before conservation



nVI tracery panel, external view, before conservation

was in reasonable condition. The remainder were dilapidated but intact, and still had remains of ancient cast lead cames. In general, the surrounding stonework was reasonable, although friable on the external surface. The central mullion to Window sII had two splits and vertical hairline cracks, and the cusps eroded significantly. The medieval stone mullion in Window nIII was heavily eroded. The structure of the stone was very friable, and there was a major crack at the top of the mullion. Perimeter mortar was hard Portland cement overlying lime mortar. All the medieval glass had stainless steel wire guards fitted, prior to conservation works. The ferramenta for the main lights in Window sII consisted of 4no. internal ferrous tie bars (1/2" Round). They were rusted slightly, but did not seem to have affected the stonework through expansion. The copper ties were well fixed.

Rubbings

Before the panels were dismantled three rubbings taken of lead matrix and lead profiles noted. First rubbing used to lay glass pieces on after removal from leads, second rubbing as a guide for re-leading, and third for annotation with Church Building Council (CBC) conservation symbols.

Dismantling

It was necessary to dismantle some sections that were not structurally sound, and a small section was dismantled in Window sII panel 1b to facilitate access to repair broken glass sections. Presumed in favour of retention of leads whenever possible.

Cleaning

Cleaning methods for algae and lichen first involved examination under digital microscope. An initial application of 50% solution in deionised water was used, but proved ineffective. Therefore, treatment was employed by spraying the surface with undiluted ethanol solution employing a small nebulizer (Pari Boy Mobile). The spray solution was applied twice with a 24-hour delay between applications. The surface was allowed to dry, and then cleaned with deionised water on cotton wool swabs.

Other areas not affected by lichen acid accretions were also cleaned. The painted surface of the glass was monitored with a binocular microscope. Each piece of glass was cleaned using a 50/50 mixture of ethanol and de-ionised water on cotton buds and soft brushes. Leaded light cement was removed with a scalpel. Panels not dismantled were also cleaned, as above, but within the lead matrix.



nVI tracery panel during cleaning



nVI tracery panel section, before cleaning

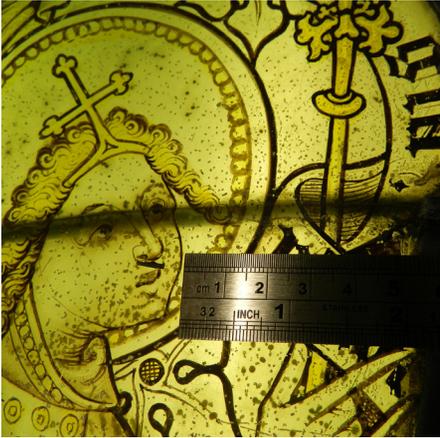


nVI tracery panel section, left, before cleaning, right, after cleaning

CONSERVATION OF GLASS: -

Edge-bonding

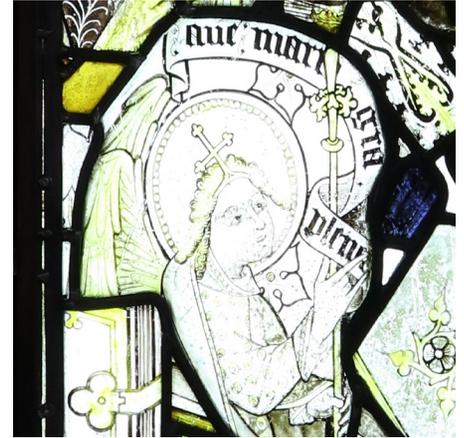
Impact breaks, single/double breaks and small gaps repaired using Araldite 20:20; a conservation grade two-part epoxy resin. In sII panel 1b the disfiguring historic repair lead across the large central figure was removed, and the broken sections edge-bonded, thus making the iconography much clearer. The shield section of nV tracery required a resin fill to mend the hole in the glass.



sV panel 1b break across face, strapped externally, before conservation, internal view



sV panel 1b break across face, strapped externally, before conservation, external view



sV panel 1b break across face, after edge-bonding, internal view

Copper foil

One simple glass break in the border section of panel 1b sII was repaired employing the copper foil method, whereby the break edges of the glass were coated with a thin adhesive strip of foil and soldered together.

Cold Painting

For edge-bonded areas, glass with stable paint was then cold coloured for legibility.

Newly painted /replacement glass

A small number of newly painted kiln-fired inserts pieces have been produced to fill gaps in the design, or replace ill-fitting stop-gaps. Glass matched from stock of handmade tints (Lamberts Restoration Glass), and paint and stain tests conducted to achieve correct match. Detail repainted using evidence within panel. All new insertions clearly date marked with kiln-fired glass paint.



sV detail, HWG painted replacement, transmitted light, internal



sV detail, HWG painted replacement, reflected light, internal

Re-leading

Panels have been leaded where necessary with commercially available lead comes, in a profile matching the original lead width and depth. For most panels new leads were limited to replacement of edge-leads and small sections. Only the more weakened lead structures in tracery panels from sV and nVII needed to be fully re-leaded. As much medieval lead as structurally possible has been kept (see diagram). The soldering technique has been mirrored. Panels soldered with 60/40 lead/tin solder. Leads used were 1/8", 3/16", and 1/2" flat profiles.



Window nIII tracery panel, during re-placement of perimeter leads

Waterproofing

Only where necessary, panels were hand putted with linseed oil putty stained with lamp black pigment.



Window sII panel 1b - Re-leading centre left section after edgebond repairs to the glass, and adding new perimeter leads

NEW INTERNALLY VENTILATED ENVIRONMENTAL PROTECTIVE GLAZING SYSTEM (EPG)

A new bespoke system of protective glazing has been introduced for the medieval glass, whereby a new protective layer of plain glazing has been fitted externally, and the medieval glass fitted internally. An air flow between the two allows moisture to escape. The EPG design for Window sII panels is different to the EPG design for the panels in Windows sV, sVI, sVII, nIII, nV, nVI, nVII, and WI 2b. Window sII panels have been fitted into a bronze U channel framework and secured with copper ties along integral horizontal support bars. The framed stained glass is screwed to the masonry, slightly inset from the original glazing groove. It has an interspace of 45mm between the stained glass and the plain leaded lights. For Windows sV, sVI, sVII, nIII, nV, nVI, nVII, and WI 2b the stained glass has been tied with lead ties to a slender bronze bar supporting framework, that follows some of the main lines of the original lead net. This frame has been screwed to the masonry internally, slightly inset from the original glazing groove. It has a minimum interspace of 30mm between the stained glass and the plain leaded lights. The plain glazed panels for both have been pointed into the original glazing groove. By positioning the stained glass in the parallel area of the glazing reveal, adjacent to the original glazing groove, the architectural context of the glazing has been maintained, retaining important mouldings and shadow lines of the stonework.

EPG workshop manufacture for: -

New leaded lights

- Cutline drawn for new leaded light glazing using rubbings taken from stained glass during conservation and site measurements/templates. Lead lines reflect the main lead lines of the ancient stained glass.
- New leaded lights constructed with approx. 75% of stained glass lead lines.
- Constructed on cutline using a mix of Lamberts handmade cylinder glass and horticultural sheet glass, and 1/14 "flat internal leads with a 1/2" perimeter lead.
- Soldered using 60:40 tin: lead solder.
- Lights are divided at stained glass panel divisions.
- Cemented in the traditional manner. Leaded light cement made to the following recipe: 2 white spirit, 1 boiled linseed oil, 5% gold size, calcium carbonate and lamp black pigment.
- New copper ties were applied to the inside using 1.4mm soft copper to fix panels to support bars.

Window sII metalwork/framework design

- Detailed measurements taken for the main lights including bar positions.
- Supporting bronze frames made using bronze U channel (10 x 10mm internal section) and brass corner brackets.
- Frameworks are riveted together using stainless steel rivets.
- Stained glass panels sit inside U channel.
- 1mm copper fixing tabs silver-soldered to frame at sides at regular intervals.
- Frames have integral horizontal support bars externally brazed into position, in the same position as existing glazing bars.
- 1.4mm soft copper ties secured around external horizontal bars.
- Panels sealed to frames using black silicone sealant.

Windows sV, sVI, sVII, nIII, nV, nVI, nVII, and WI 2b framework design

- Detailed measurements taken for the panels.
- Supporting bronze frames made using square 3/16" bronze bar.
- Frameworks silver soldered together.
- Frames patinated.
- New lead ties applied to the outside of the panels using lead strip.
- Panels tied to framework.



sII new bronze U-channel frame detail



sII new bronze U-channel frame detail



nV tracery, bronze bar frame detail in workshop after fabrication



sII vent pieces in workshop, ready for site fitting

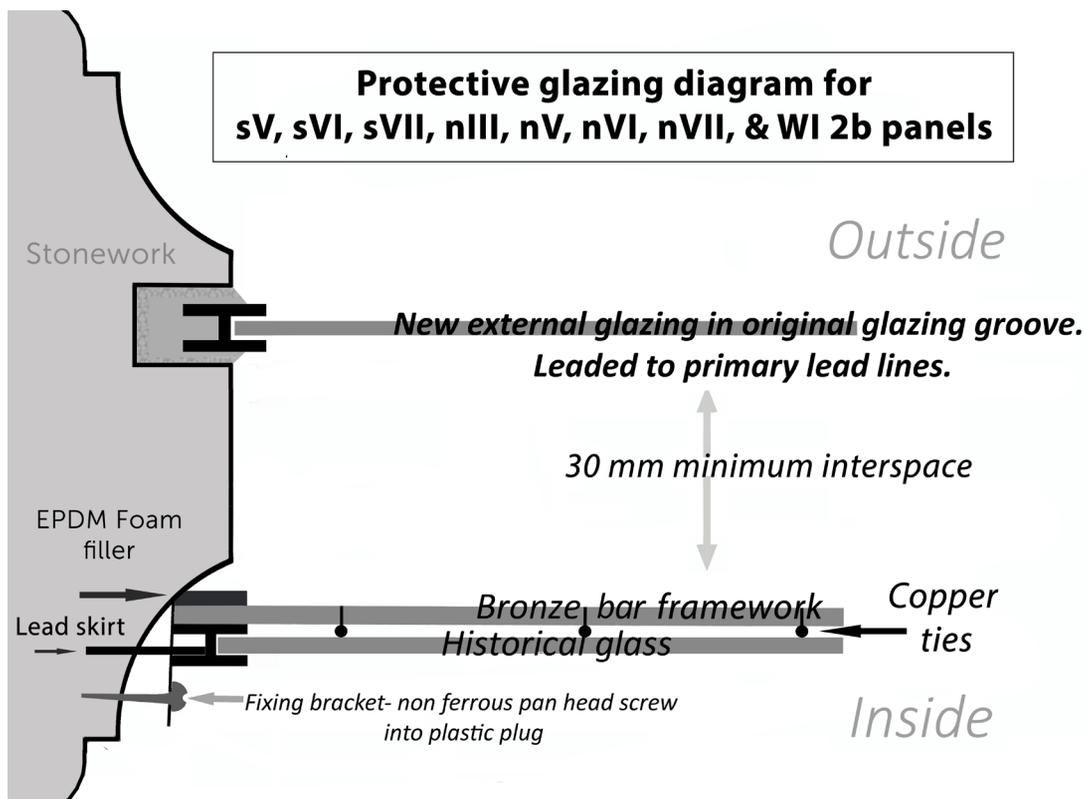
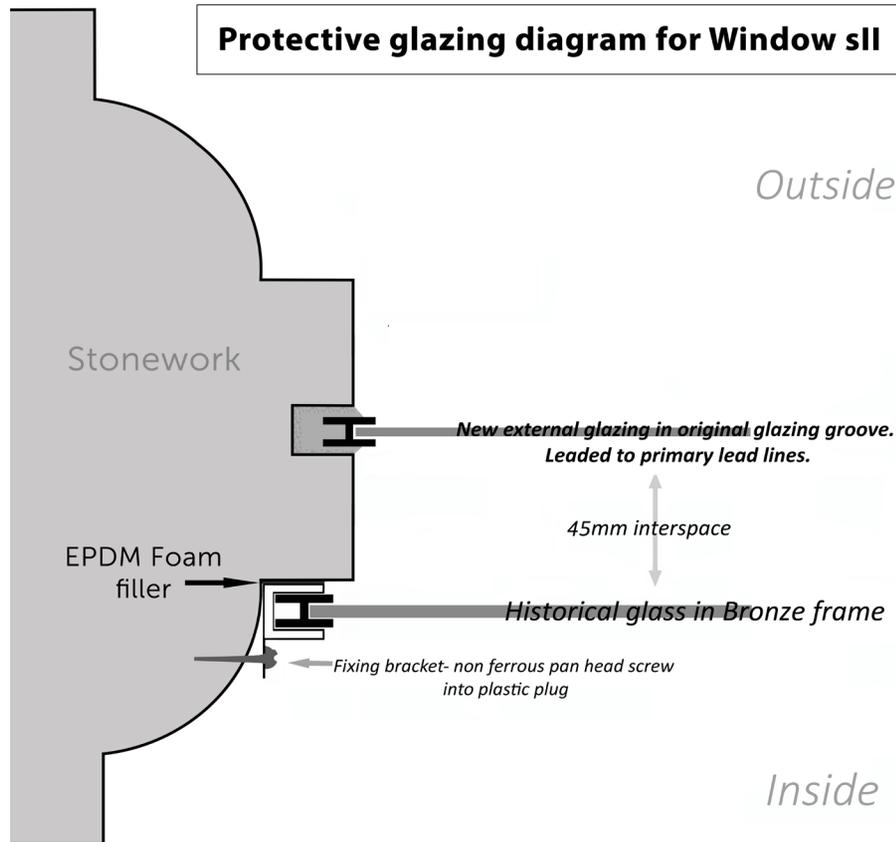
sVI tracery, lead ties fitted ready to attach to bronze bar framework on-site

Vents

The tracery panels, newly set inside the building, have natural air gaps left around the perimeters. In Window sII discreet tracery vents have been achieved by removing selected pieces of modern glass at the bottom of panels 2a and 2b, and modern border pieces along the bottom of panels 1a and 1b. These have been leaded separately into discreet lead frames, set slightly inside the original plane, and attached to the main light panels using copper ties.

SITE INSTALLATION/RE-FIT

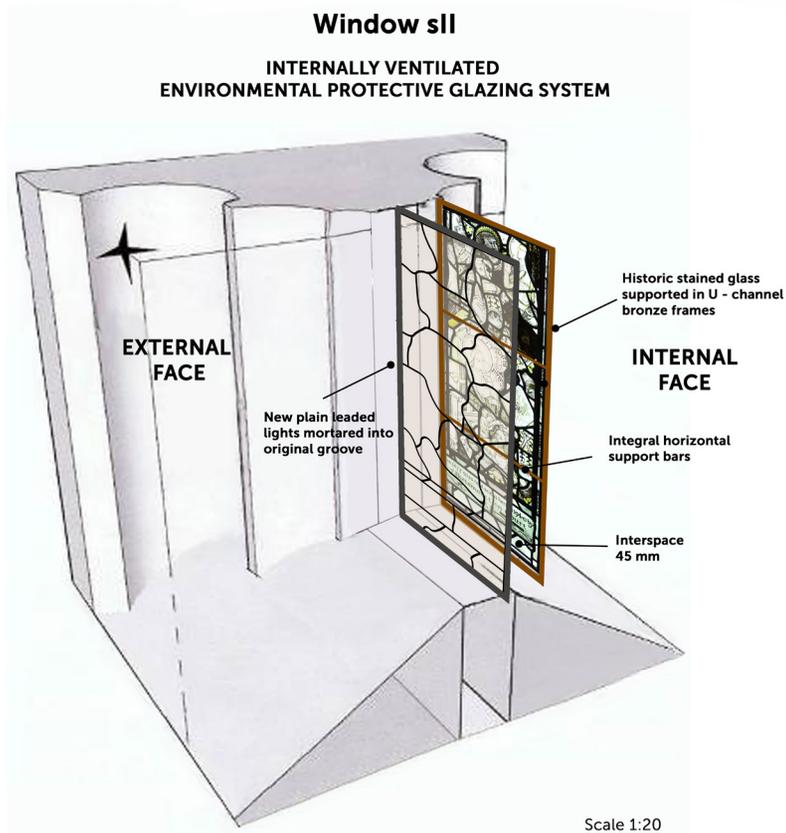
The windows were returned to the building in the week commencing Monday 11th March 2019. Access on-site gained via ladders internally and externally. Stained glass and protective glazing panels were delivered to site. The temporary twin wall polycarbonate sheet was removed. Panels fitted as follows:-



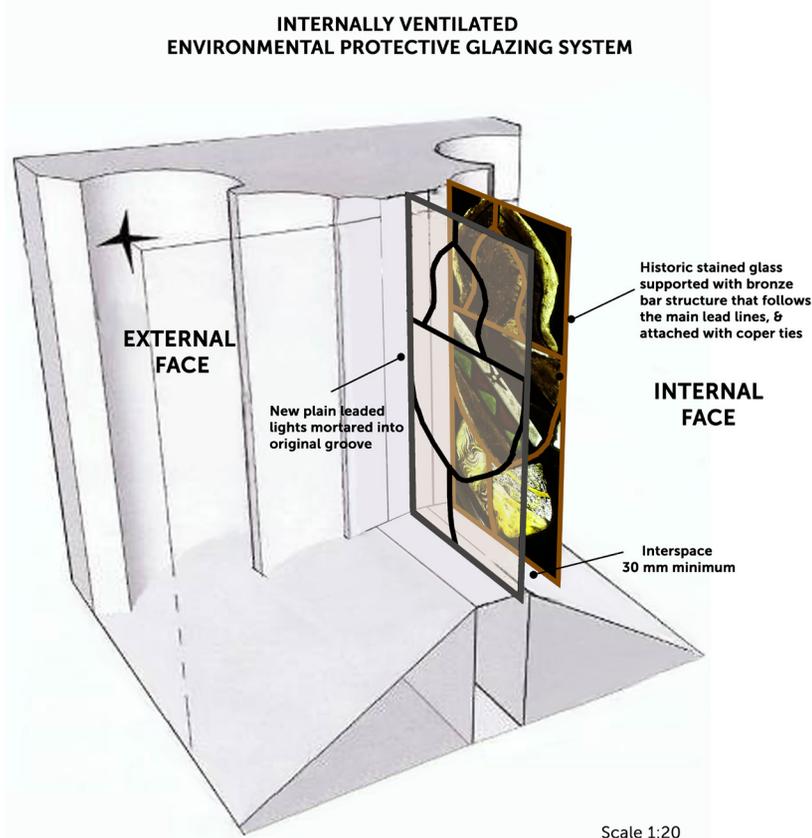
Window sII re-fit for traditional stained glass panels.

Upon return to site, ancient panels refitted within new bronze frames, set slightly inside the building. Stained glass frames are secured and supported with bronze fixing tabs with Rawl plugs and non-ferrous fixings. Frames are set forward from the original groove to allow space for ventilation. Compriband foam used to create a seal between frames and the stonework when fixing.

Windows sV, sVI, sVII, nIII, nV, nVI, nVII tracery, and WI 2b re-fit for traditional stained glass panels. Panel perimeters fitted on-site with lead skirts, to prevent light halation. Panels mounted internally with shaped bronze bar supporting framework, accurately fitting the stonework. Frames secured and supported with bronze fixing tabs with Rawl plugs and non-ferrous fixings. Frames are set back from the original groove to allow space for ventilation.



Tracery panels from sV, sVI, sVII, nIII, nV, nVI, nVII, and WI panel 2b



New fit for EPG/plain glazed protective panels

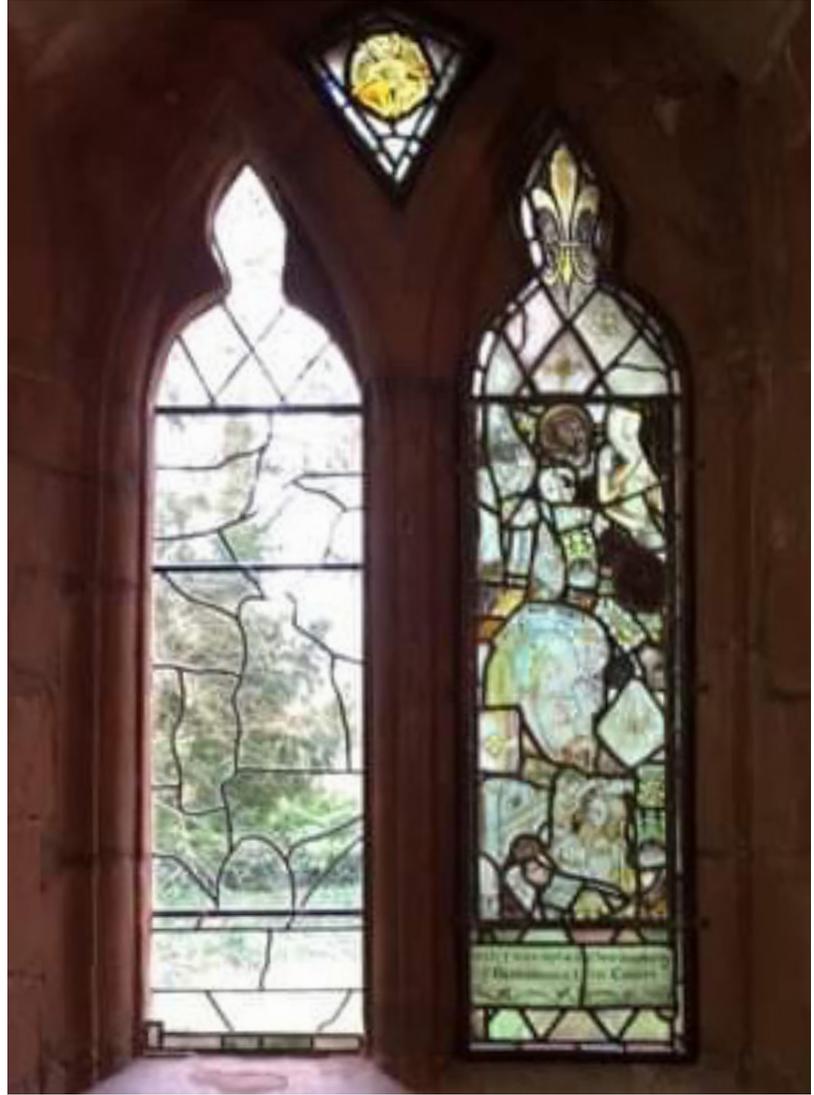
The original stone groove was brushed clear, and the protective glazing panels fitted into it the original groove, in traditional seated formation. Extant saddle bars decorated with Dulux Metalshield. Copper ties tied around existing saddle bars. Glass sealed to building around the perimeters of the lights using a traditional lime mortar; 1:3 St Astier NHL 3.5: sharp sand, with the addition of horsehair.

New fit for vents

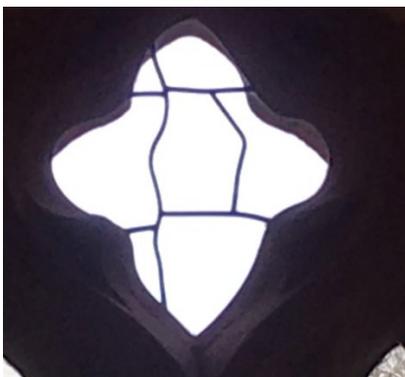
In sll main lights only, vent pieces leaded separately from the main light panels have been fixed in place, slightly inside the original plane, and attached to the main light panels using copper ties. The panel opening behind had perimeter lead dressed down neatly so pieces can be re-inserted into the lead matrix in the future if required.



sll panel 1a, plain leaded lights in place, fixing and tying of support bars in progress, internal view



sll panel 1a, both plain leaded lights in place, fitting of stained glass in bronze frames in progress, internal view



Window nVII protective glazing panel in position, prior to fitting of historic glass



Window sVII panel, on-site, after perimeter lead skirt fitted



Window sVII panel, fitted in-situ, after conservation

Stonework Repairs

nIII sandstone mullion fully replaced like-for-like. To enable this, nIII leaded light panels removed. Labelled prior to removal and surrounding historic fabric protected. Perimeter mortar chipped out by hand using dummy & tungsten-tipped chisels. Leaded lights eased from openings and removed. Window nIII propped and existing mullion removed. Replaced old stone for new, pre-worked (including glazing groove) and cut to size. Removed old copper ties from nIII leaded lights and replaced for new. Re-fitted leaded lights and pointed in lime mortar (1:3 - St Astier NHL 3.5: Whiteball Red Sand).

sII stone mullion cut back to the glazing line externally, new half stone replacement cut, and fitted using stainless steel dowels to pin in place, which were coated in a stone resin to prevent future rusting.



nIII before stonework repair, external elevation



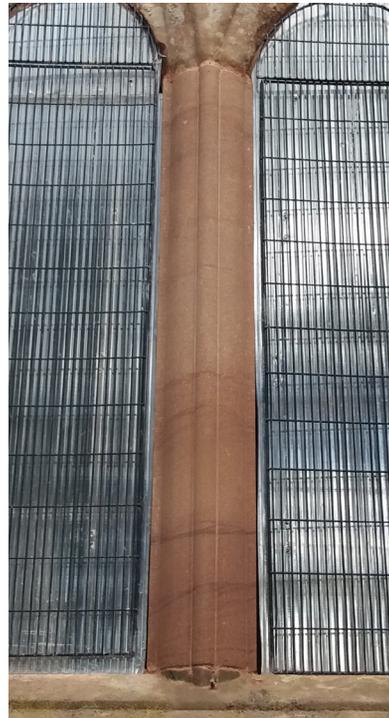
nIII after stonework repair, external elevation



nIII after stonework repair, internal elevation



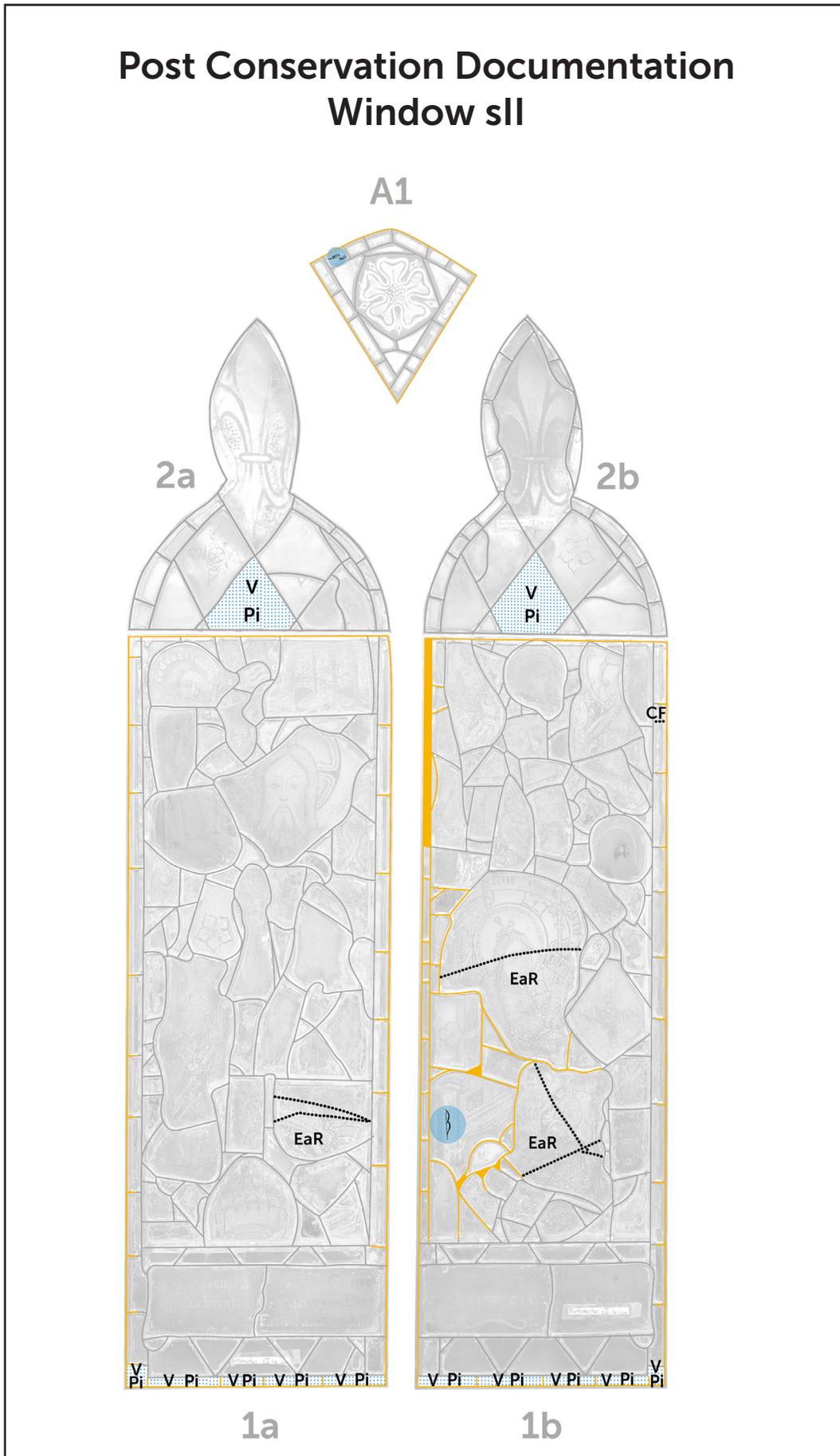
sII before stonework repair, external elevation



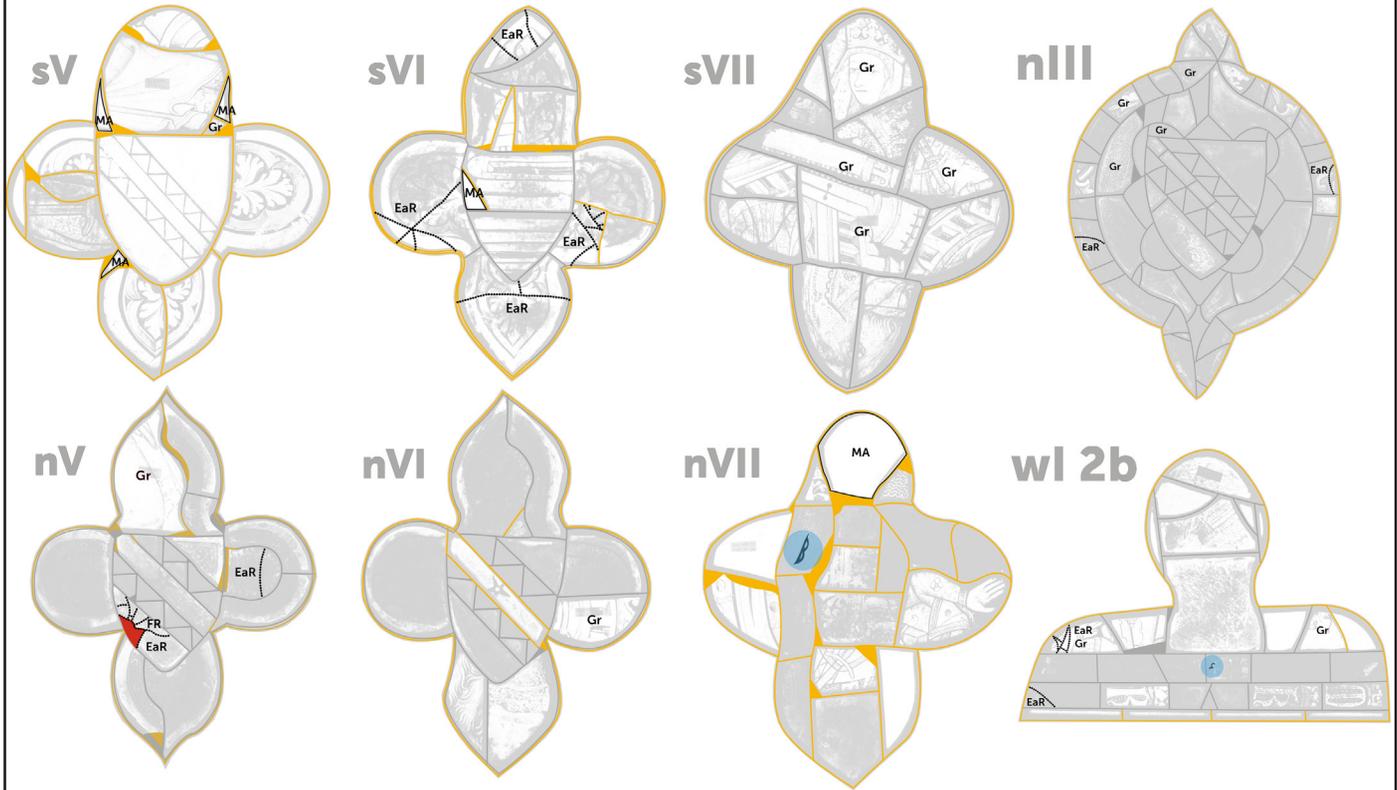
sII after stonework repair, external elevation

CONSERVATION DIAGRAMS

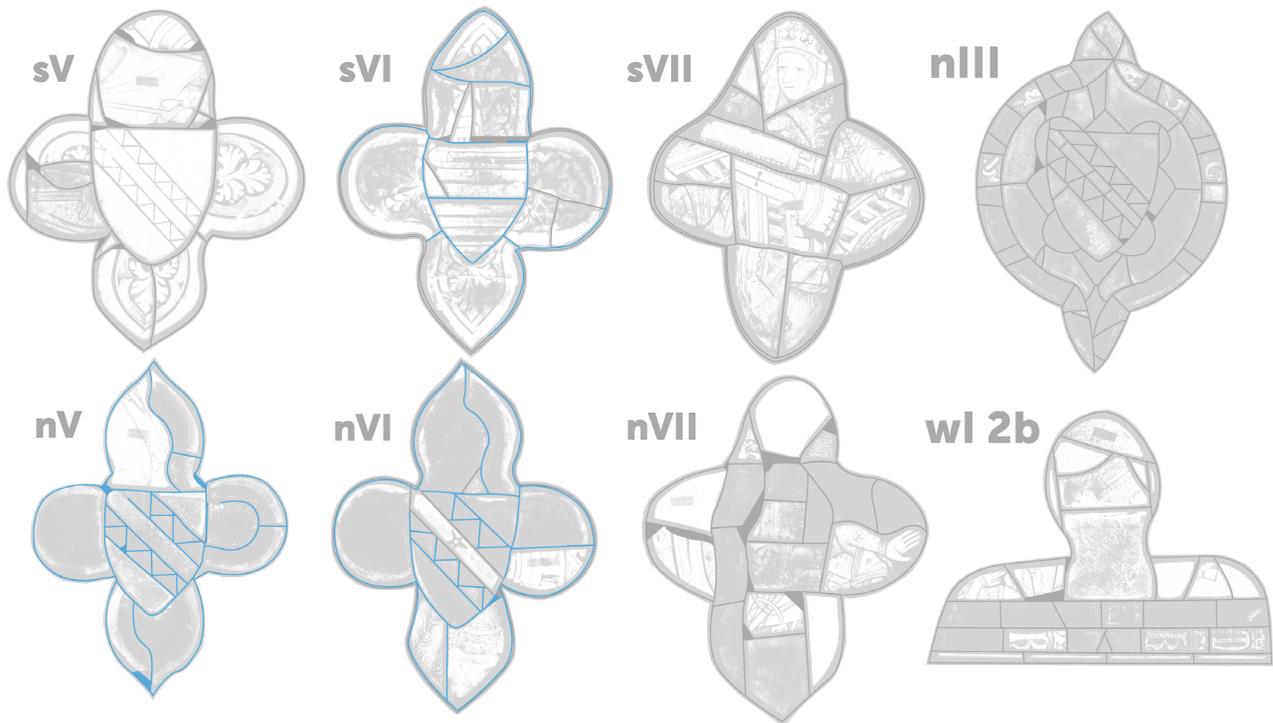
Full post conservation documentation carried out, including written report and full conservation diagrams. These were prepared digitally using a specially made key/ using CBC (Church Buildings Council) annotations. The conservation diagrams can be found in full with the digital copy of this report.



Post Conservation Documentation

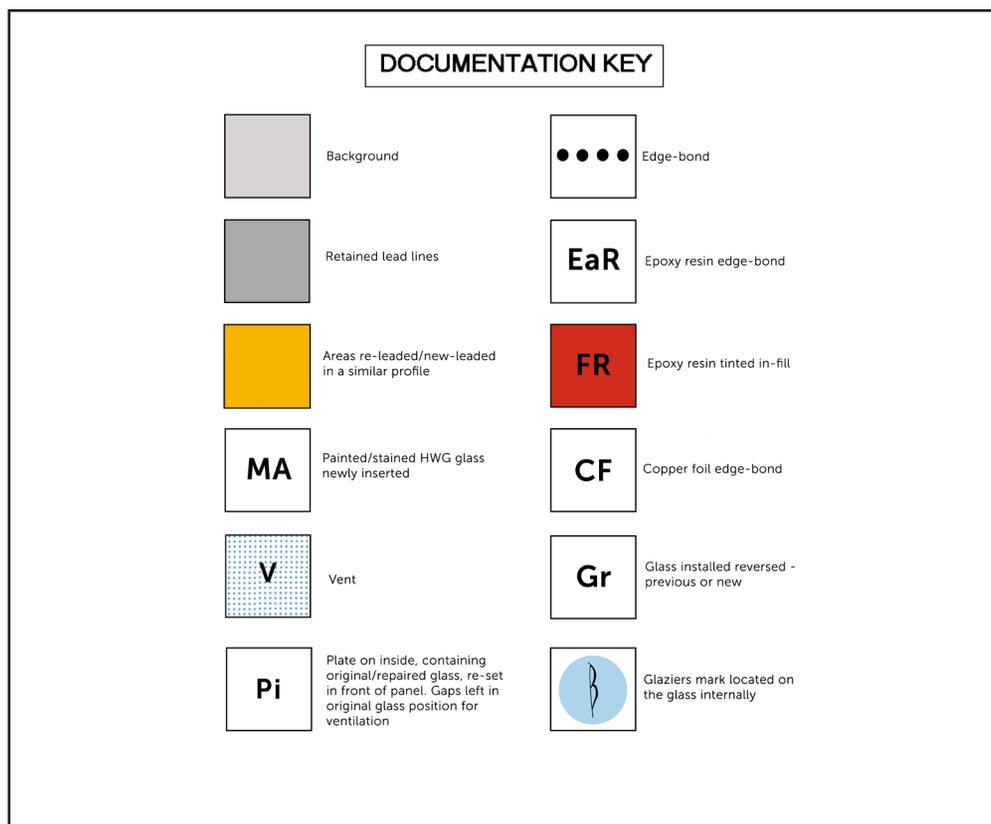


Medieval Lead Distribution



— Medieval lead

— Remaining lead matrix



TREATMENT MATERIALS USED

CLEANING AND FIXING

Ethanol TS DA (DEB)
 De-ionised water
 Acetone 99.5 % BP APC
 Linseed oil putty (Hodgeson)
 Abrasive block Garyflex (Garryson, coarse grit)
 Amino silane primer A-1100
 Araldite (20:20 Huntsman) Epoxy resin
 Orasol dye various colours (Ciba)
 Windsor & Newton acrylic paints various
 Lamp Black pigment (L Cornelisson & son)
 Cotton wool
 Black Patina Art - Nr 5011103
 Edco copper foil tape 7/32 5B

GLASS

Lamberts handmade cylinder glass
 Horticultural sheet glass

GLASS PAINTING

Fine flux 44C2 (Cookson Matthey)
 Gum Arabic
 Reusche 401, 402,
 Silver stain Reusche 1382
 Debitus Brun XIII 3980

GLAZING

Lead came - Heaps Arnold and Heaps
 1/8", 3/16", 1/2", 1/4"
 Tallow
 60/40 lead tin solder (k grade)
 Soft gauge copper wire 1.4mm
 Lead strip

WATERPROOFING

White spirit
 Boiled linseed oil
 Raw linseed oil
 Gold size
 Calcium carbonate
 Lamp black pigment

FRAMES

Bronze bar 3/16" square
 Silver solder
 1mm copper machined fixing tabs
 Brass Corner brackets
 Stainless steel rivets
 Bronze U channel 10mm by 10mm by 2mm
 Stainless steel machine screws
 Easy Flo flux powder (Johnson Matthey- metal joining)
 Armatone 'CM' patination fluid (Armack Chemicals ltd)
 Black silicone sealant

FERRAMENTA TREATMENT + COATINGS

Dulux Metalshield Satin
 Dulux Metalshield Primer
 Zinc phosphate primer

SITE FIXING MATERIALS

Linseed oil putty
 Lamp black pigment
 Hydraulic Lime NHL 3.5
 Sharp sand
 Whiteball Red sand
 Horsehair
 Tremco Illbruck TP540 Timber Max Compriband foam tape

PHOTOGRAPHIC CONSERVATION RECORD EXAMPLE, Window WI panel 2b:-



Window WI panel 2b, before conservation, transmitted light, internal



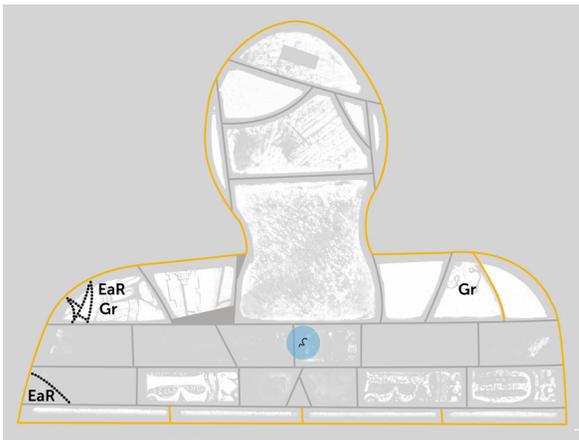
Window WI panel 2b, before conservation, reflected light, internal



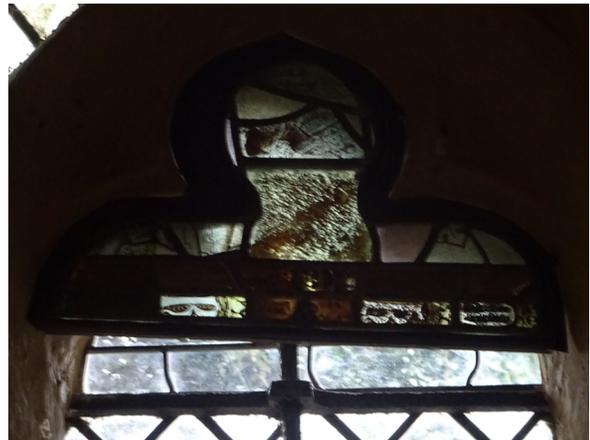
Window WI panel 2b, after conservation, transmitted light, internal



Window WI panel 2b, after conservation, reflected light, internal



Window WI panel 2b, post conservation documentation diagram, internal



Window WI panel 2b, in-situ, post conservation, transmitted light, internal

Post Conservation Condition

Panels are stable, clean, fixed sound, and weatherproof. Recently the church has addressed wider issues of damp around the general building envelope by carrying out external groundworks; creating ditches around the perimeter of the building. Combined with the new bespoke EPG system of environmental protection and security for the conserved glass panels, further lichen growth on the glass should no longer occur.

Future Care

The panels are not conserved to a standard which will allow fixing in a building in the conventional manner; they are conserved with museum presentation in mind and will not stand up to the weather. It is important for the glass to be regularly monitored in the usual quinquennial inspection by the architect. Any future cleaning should be carried out by a specialist.



Window sII after conservation and site refit, internal view



Window sII after conservation and site refit, external view



Window nIII after conservation and site refit, internal view



Window nIII after conservation and site refit, external view

Artistic and Historic interest

The glass painting on these medieval panels is superb, in execution and its sophisticated style. In Window sII figures of the patrons; members of the Ruyhale family, are of particular interest. They are wearing contemporary armour, including the only known representation of the "klappvisier" helmet, which opens and closes on a single hinge located centrally above the brow. Also, it contains unusual iconography including a C15th depiction of the Christ Child baptizing St. Christopher. The tracery Windows sV, nIII, nV, nVI all show the arms of the Ruyhale family. Much of this 14th century glass, seems to be in its original position. There are numerous stop-gap pieces that are probably from the same scheme. W1 2b has decorative border pieces with the initial 'R', again indicating the influential Ruyhale family.



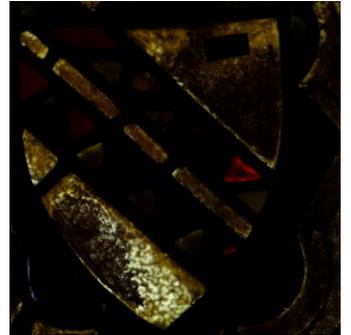
sV tracery detail - arms of the Ruyhale donor family



nV tracery detail - arms of the Ruyhale donor family



nVI tracery detail - arms of the Ruyhale donor family



nIII tracery detail - arms of the Ruyhale donor family



Window sII panel 1a detail - the 'klappvisier' helmet



Window sII panel 1b detail - the 'klappvisier' helmet



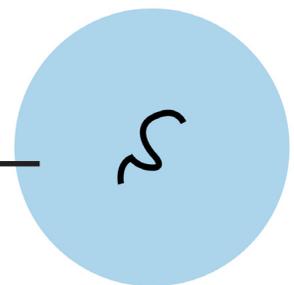
Window sII panel 1b detail - the Christ child baptizing St. Christopher



Window W1 panel 2b - detail of 3no. initial 'R's, indicating Ruyhale, in decorative borders



Window W1 panel 2b - possible C19th, scratched glaziers mark on internal surface





Window nVII panel, left, Window sII panel 1b, right, - medieval glaziers marks on internal surface.
Is is a letter 'B' or a medieval archers bow?

N.B. nVII glaziers mark, left, is only visible today because the glass has corroded to its shape, whilst sII glaziers mark is only visible today because its shape has resisted corrosion



The medieval stained glass was re-instated in 1940, after removal from the East window in 1877 during a restoration campaign

There is a substantial amount of original medieval lead in tracery panels sVI, nV, and nVI (see Medieval Lead Distribution diagram in the Conservation Diagram section).

Interestingly, two very clear medieval glazier's marks have been located showing the letter 'B', on the internal surface of panel 1b in sII, and the tracery panel in nVII. In this case they have only become apparent through the corrosion on the glass surface. General thinking suggests they were meant to be temporary painters' marks, helping to identify the positions of the glass during manufacture, and then wiped away once the panels were made, although there is still no certainty for this.

There are in existence at the Society of Antiquities, early 19th century drawings of a number of the medieval glass pieces, by Worcestershire antiquarian Dr. Peter Prattington (1776 - 1840). At this time the glass was sited in the East window, prior to removal during the church restoration in 1877.

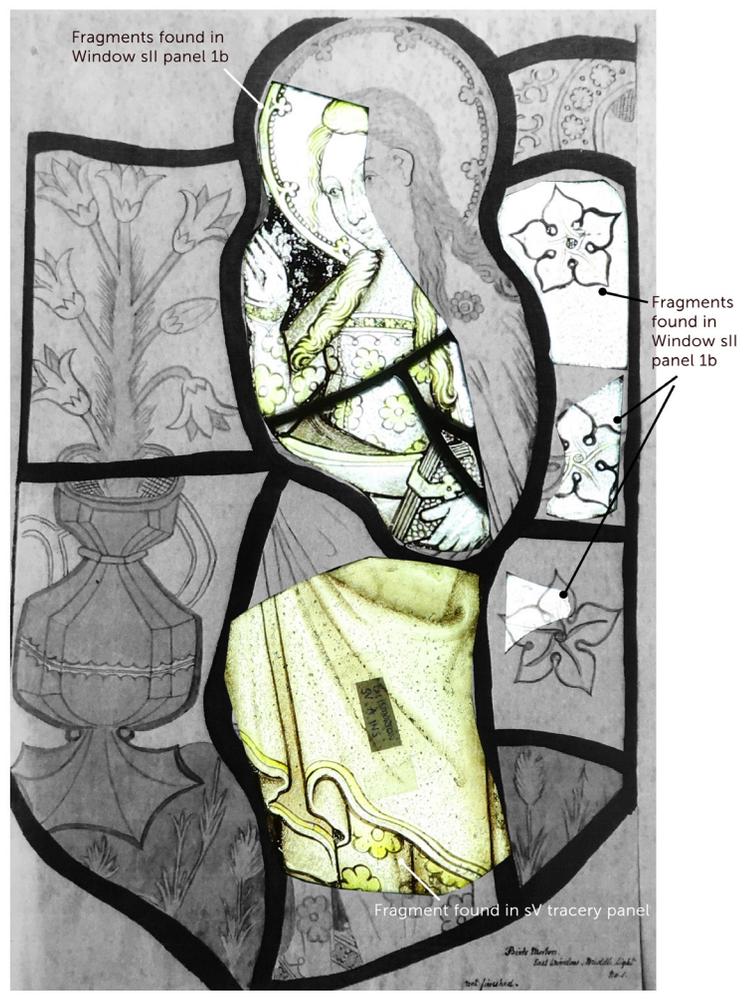
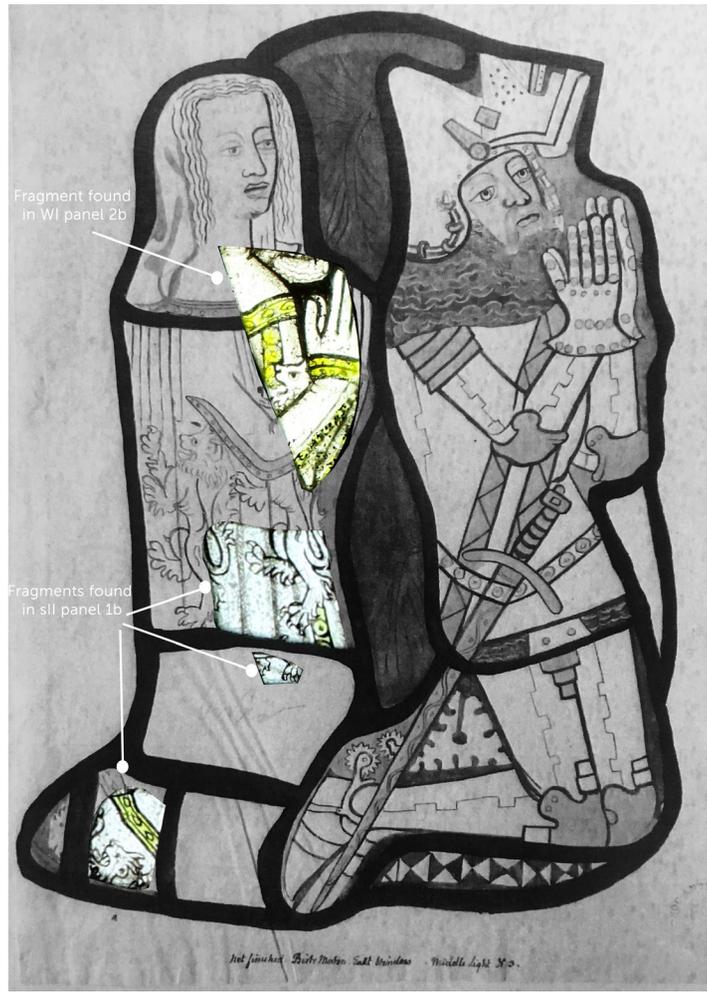




In comparing these drawings with the extant glass fragments today it is clear that some are not as intact as they were. On three of the drawings (see below) it has been possible to identify some of the less easily identifiable scattered fragments.



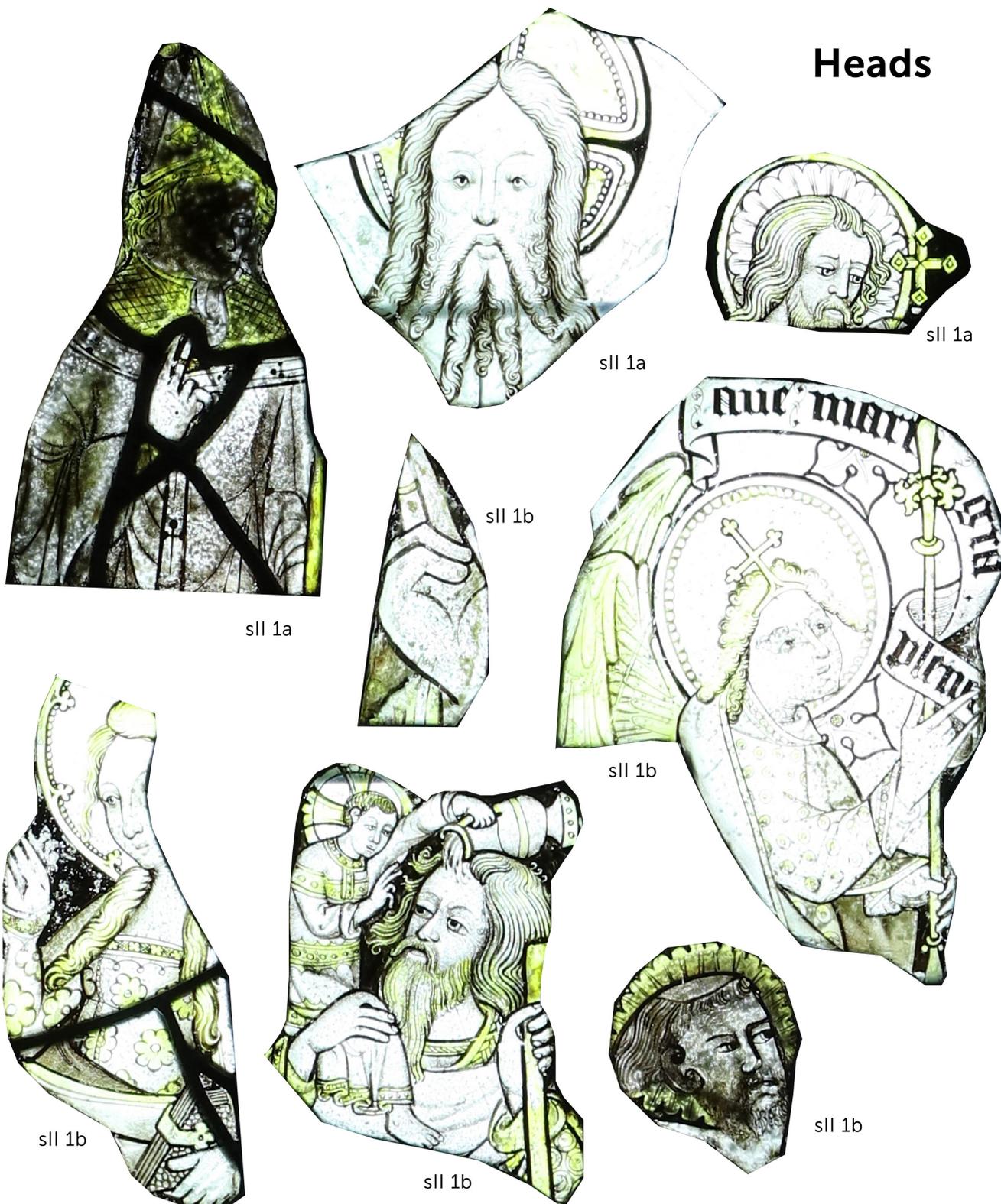
Fragment found in nV tracery panel
Sicut Mater in d. Westons middle depth 2



The diagrams below show many of the mixed fragments more clearly arranged into style types; architectural detail, armour, drapery, heads/faces/hair, decorative borders, including those with the 'R' for the Ruyhale family, and bible representations.

For further information see Statement of Significance for the Birtsmorton glass, produced by Jill Channer in 2015, and notes on the arms and armour compiled by Tobias Capwell BA MA MA PhD FSA, conveyed to the Reverend Anthea Elston by email on 13th January 2015.

Heads



Heads

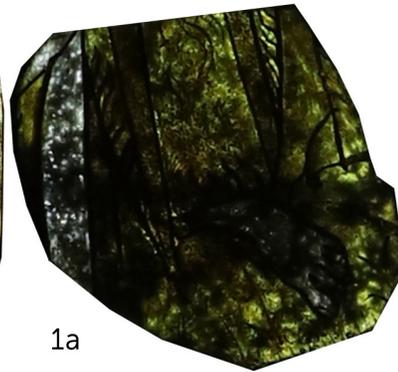
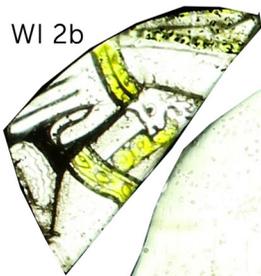


Hair



Drapery

WI 2b



1b



1a

Architecture



sII 1a



sII 1a



sII 1a



sII 1a



sII 1a



sII 1b



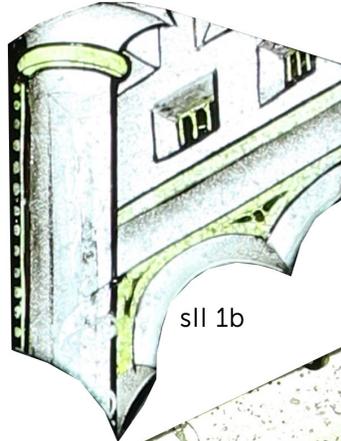
sII 1b



sII 1b



sII 1b

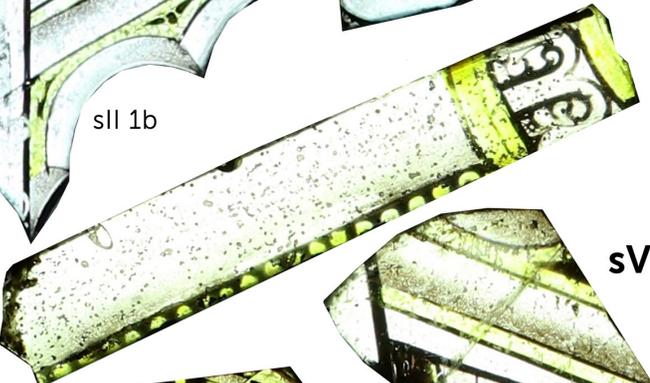


sII 1b



sII 1b

sVII



sVII



sVII



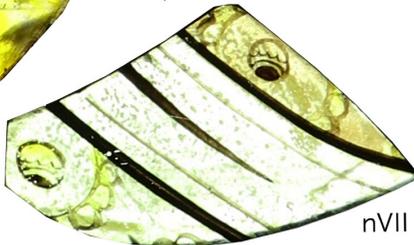
sV



sV



nVI



nVII



sVII



sVII

nVI

Armour



sII 1a



sII 1b

sII 1b



nVII



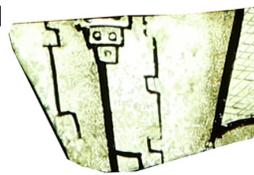
sVII



nVII



sII 1b



WI 2b

Borders & bibles



nIII



nIII



nIII



nIII



sII 1b



sII 1a



WI 2b



WI 2b



WI 2b



sII 1a



sII 1b



sII 1b