



As stated in the Handbook Windows recorders must record all **glazed openings** including those in the clerestory, porch, tower and vestry, whether stained, painted or of plain glass. This includes War Memorial windows (which should also have a number in the Memorials Section). If a window is a simple rectangle with no tracery – the small windows which light a tower stair – may be described as glazed lights. Unglazed openings and sound apertures in the tower, usually filled with louvers (all of these go in Stonework). Saddle bars, only mention if they are damaged or missing.

Points to work out before recording:

- Stonework, age, whether restored, what type of head
- Subjects in the window, what is happening in the scenes?
- Take photos, make drawings, number the lights.
- Group together similar details – borders etc
- Is there heraldry to be done – get help

Photographs

Ask your photographer to supply your Section first as photos help with the recording. If this is not possible take some working photos of your own. For windows with no stained glass and fairly plain leading, a photograph is useful. **Diagrams of plain windows are not necessary** a photo is far better. Make sure you an overall photo using flash is taken to show up the stonework.

Numbering

This section starts with 700 for the east window. Each light is numbered using brackets for each number, e.g. (1), (2) etc in order to differentiate from the 1-10 format numbers. If you are unable to add the brackets then add the following **The bracketed numbers in the text correspond to the numbers in the diagrams.** This should follow the condition statement at the beginning of the section.

Drawings

A simple diagram is needed for all **stained glass** windows unless the windows are lancet or simple lights without tracery. Number the lights clearly, in brackets, large enough to survive reduction; put the numbers of small lights outside the diagram and indicate with arrows. The reason for the drawings / diagrams is to help the user follow the description.

Stonework

If old, description can sometimes be found in VCH or RCHM, Pevsner. For basic types of tracery see *Inside Churches* and the CBA booklet *Recording a church; an illustrated glossary*. Available from **CBA website** or now downloadable. Mention the rere arch (inner edge of embrasure) if it is a different shape from the window arch. Mention reveals and what the splays and sill, if any, are like. If the stonework is elaborate get help from the Stonework Recorders. A flash photograph will help show up the stonework. Be aware that the date of the Stonework and that of the stained glass will not necessarily be the same.



Tracery Lights

Describe the shape first then any common features in the glass e.g. borders and backgrounds. Start at the top (1) and group together as appropriate for describing logically. Refer to each light by putting the number in brackets. An easy way to describe tracery lights of a difficult shape is to say 'shape as drawn' or 'bases shaped to conform with the heads of the main lights'

Main Lights

First describe the shape of the lights eg cinquefoil-headed, if the window shows a single scene across all lights state this first, then describe common features, architectural or naturalistic canopies (framework), distant views, foliage, patterned hangings, floors as well as borders.

If a narrative window, **state subject** and give a general description before embarking on a detailed description. Identify figures; if you are not sure just put male or female figure or even 'a figure' (sometimes difficult to distinguish between male and female). St John is very often mistaken for Mary Magdalene because he is very often depicted with long hair and beardless. Look up any text in the window - Cruden's Concordance will enable you to do this. Record the text carefully describing the style, colour and type of lettering. If the quote is inaccurate, when you write up your notes put (sic) after the text. If the **Biblical reference** is given on the window, record this here. If you have supplied the source make it clear that this is the case. A **translation** should follow any text quoted which is not in English.

Do not give lengthy unnecessary descriptions of clothing, positions of hands, feet etc **if** you have good quality photographs and they show the details clearly. Remember the more quality photographs you have the less description required.

Please use basic colour description - we have had 'aubergine', 'plum' 'taupe' used without even the addition of 'coloured'. Much better to distinguish by shades eg 'dark' or 'pale'. Colours can often look different in different lights or in a photograph so it is quite important to describe what you see in simple terms. Avoid using the term 'gold', use yellow and distinguish the shades. Make sure all heraldry is described correctly. Consult an expert using the List of Experts on the website.

Inscriptions:

Distinguish between true inscriptions (memorial / dedications), which go at 9 and Biblical or other phrases which are quoted in the course of the description. If there is a **memorial inscription or dedication** on the window, say so giving position and description, but quoting text in 9. Remember to describe any lettering giving style, font, colours etc at 1. Only the memorial inscription goes at 9 preferably indented as in Sample Pages.

Any memorial or dedication tablet or plaque relating to a window should be fully recorded with the window.

Makers' marks or signatures must be carefully noted – the position, style of lettering etc – and a close-up photograph taken or a drawing provided.



Consult *Inside Churches* but the following additional terms may be helpful

Clear glass	Sometimes plain or (Cathedral) rolled, seedy etc. Distinguish between clear glass
Diapering	A repeated geometrical pattern used to decorate a background or drapery
Fillet border	Narrow border of clear, green or opaque glass against the stonework the purpose of this border is to make the window fit the opening. It is also broken when a window has to be removed for repair
Grisaille glass	Delicate geometric or leaf patterns of regular design painted on or leaded into white glass.
Mandorla	The vesica q.v. surrounding the figure of Christ or The Virgin Mary; often consisting of or bordered by rays of light
Medallion	Framed or otherwise isolated panel, usually pictorial, within a light
Mullion	Vertical bar, usually stone, dividing each light
Predella	The lower stage of a light which contains a minor scene
Quarries	Usually diamond-shaped, but can be square or rectangular. Quarries can be plain or sometimes painted, stencilled or stamped with a decorative motif. Mass-produced by stamping.
Rere arch	The arch in the church wall as distinct from that of the window itself
Saddle-bar	Bar fixed across the opening of a window, set on the inside or outside, to which panels may be attached by lead ties. Saddle-bars were used either alone or in conjunction with stanchions
Stanchions	Vertical support-bar set on the inside or outside (or both) of panels, in order to support them. A stanchion is used in conjunction with saddle-bars, which sometimes have eyes through which a stanchion can pass. They were not always required.
Stained glass	Term commonly but misleadingly used to denote a medium that comprises pieces of glass painted with glass paint and set within lead comes in a mosaic technique.
Seaweed	Accepted term for curly all-over patterning of background glass
Transom	Horizontal (stone) bar in windows with two or more tiers of lights
Vesica	An almond-shaped medallion
See also	The following web sites www.cvma.ac.uk/resources/glossary and www.yorkglazierstrust.org/resources/illustrated_glossary both have an illustrated glossary.



**LIST OF ATTRIBUTES, SIGNS & SYMBOLS – ADDITIONS TO LIST IN
INSIDE CHURCHES**

Alpha & Omega	First & last letters of Greek alphabet - Christ the first and last
Anchor	A Christian's hope, constancy & fortitude
Apple	(On a branch with serpent twining round) the fall of man or original sin
Apple seeds	Signs of the Resurrection
Candelabra	Christ and his church, the light of true doctrine. With 7 branches: having reference to the 7 churches or to the 7 gifts of the Holy Spirit
Cherries	Fruit of Paradise
Cock	Christian watchfulness
Dog	Fidelity
Single dove	(standing on an olive branch with a star) the sign of rest and peace to the world
Two doves	(in a basket) Purity
Ears of corn and bunches of grapes	the bread and wine of the Holy Eucharist
Hare	Innocence & timidity
Iris & Lotus	Word of God
Three Kings	Three ages of man. Europe, Asia & Africa
Light passing through glass	Virginity
Lily	Word of God
Black Lily	Satan
Lion	Fortitude, strength & vigilance (Christ - the Lion of Judah)
Orange seeds	Signs of the Resurrection
Ox & Ass	Jews & Gentiles
Palm branch	Victory over death or Martyrdom
Peacock	Eternal life in annunciation scene.



Pelican	With tail displayed: symbol of the Resurrection and immortality (Feeding her young with blood from her own breast) The Saviour giving himself up for the redemption of mankind
Phoenix	Rising from its ashes: The immortality of the Son and the Resurrection
Pillar in Nativity scene	Mary clung to it in her agony
Pomegranate	Resurrection. Surmounted by a cross: Attribute of John of God
Quince	Fertility & Marriage. When held by Christ child: Allusion to his future mission as Redeemer
Ruins	Falling away of Old Testament
Seven-headed lion	Antichrist
Stags	(approaching water) indicate the souls of the faithful, thirsting for the living waters
Vine & vine leaf, bunches of grapes	Christ the true vine
Triangle	The Trinity

SACRED MONOGRAMS

The occurrence of the sacred monogram **ihc** or **ihc** is frequent enough for Church Recorders to have no doubts about the reference to Jesus. Usually the letters are in the Gothic form **ihc** or **ihc**. Other forms of the Sacred Monograms are rare enough to cause occasional problems as to the precise meaning and derivation. In particular an inscription which looks like **EPC** or **RPC** has strayed a long way from the original Greek word for Christ.

The origins are the Greek words **IHCOC** and **XPICTOC** for the Greek form of Jesus and Christ. As is not at all unusual in memorial inscriptions the words are normally abbreviated to **IHC** and **XPC**. In these cases a short horizontal line (called a tittle) above the abbreviated word indicates that it is an abbreviation. Sometimes the short line above is not horizontal but takes the form of a squiggle ~, and this has given rise to numerous variations.

In the Latinisation of the Greek the final letter sigma was transformed to a Latin "cee". Furthermore in the 15th and 16th centuries the holy name came to be spelt with an "h", apparently oblivious of the fact that it is really a Greek "η" (eta). This is now the norm and we just have to accept it. The Greek character "ρ" (rho) remained but looks very much like a "P" instead of an "r" which is the sound it represents.

There remains the query of how "x" (the Greek letter chi) came to appear in a form which may be mistaken for an **x**, **e** or **r**. This arose when the abbreviations came to be written in miniscule Gothic textura, in which the x has a central crossbar and can look disconcertingly like an e or r. The forms are very much alike, as can be seen in the diagrams below. Victorian enthusiasts for Olde English lettering imitated this, if they understood it. Examples have even been found where Victorian stonemasons, faced with the crumbling remains of an **xpc**, reduced it to a geometric pattern!

In all these cases of course there should be the usual abbreviation stroke or **tittle**(sic) over the letters. Over the years craftsmen, perhaps not understanding it, have developed the tittle into a wide number of variants, including a crown or a sword. Some of these are shown below.

The usual abbreviation for the sacred monograms used in Greece is simply **IC - XC**, as found on innumerable icons. It has also been found on a medieval English monument, so there is an additional variant for Church Recorders to look out for.

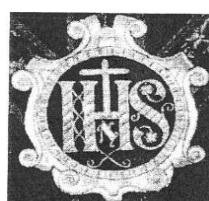
For the purpose of Church Recording it is suggested that the monograms are quoted in the Latin form with the English translation in brackets immediately afterwards, i.e. **IHC** or **IHS** (Jesus) and **XPC** (Christ), with any variations or artistic licence mentioned or illustrated.



IHC



XPC



IHS



XPC



IHC

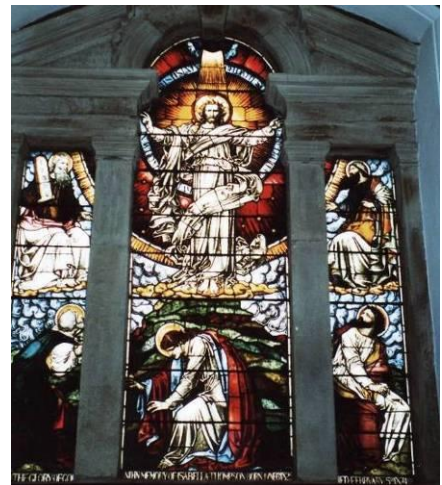
Information from the late Father Jerome Bertram of the Oxford Oratory the Catholic Church of St Aloysius Gonzaga



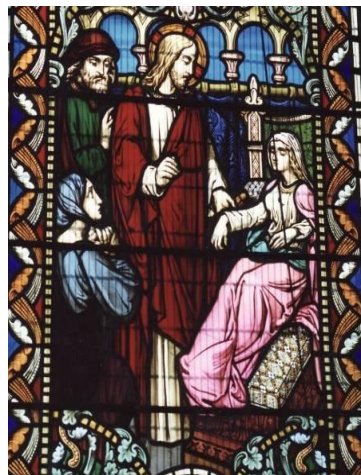
ICONOGRAPHY



◀ The Transfiguration ▶
Christ above, sometimes in a mandorla flanked by Moses and Elijah. Peter, James and John below.



Raising of Jarius' daughter ▶
from the dead.



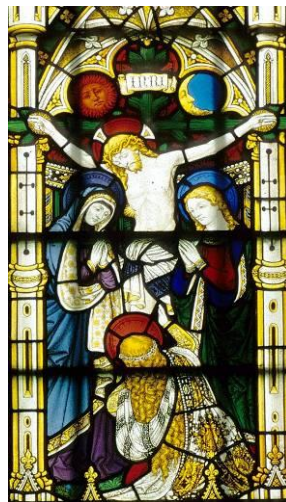
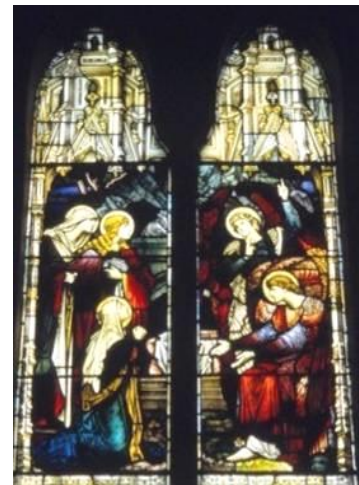
▲ The Resurrection on the left, Christ holds the Banner of the Resurrection
The Ascension on the right, with the Virgin Mary and the apostles below



▲ Noli me Tangere (Touch me not)
Christ appears to Mary Magdalene in the Garden of Gethsemane.



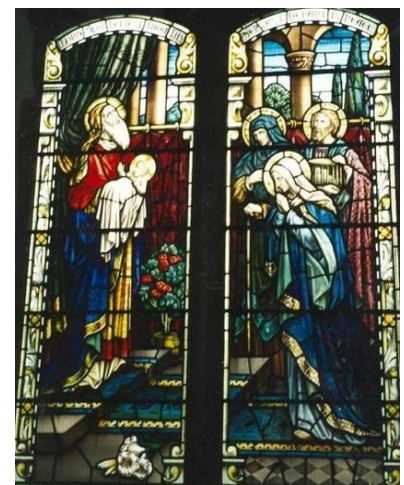
◀ Holy Women at the Sepulchre ▶
Sometimes entitled 'The Empty Tomb'. Three women - known as The Three Maries - but gospels do not agree on their identities, one or more angels at the tomb.



The Crucifixion with the Virgin Mary on the left, St John the Evangelist on the right. He is shown 'beardless' not 'clean shaven' the implication being he was too young to grow a beard. Mary Magdalene kneels at the base of the cross

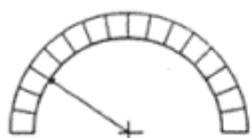


◀ Presentation in the Temple. ▶
On the left shows Simeon holding the Christ Child, with the Virgin Mary and the prophetess Anna. On the right, another version shows Joseph holding a basket containing a pair of doves.

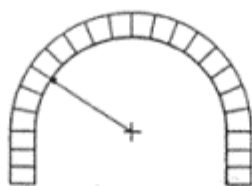




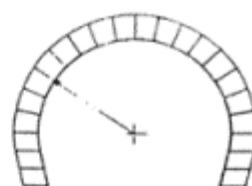
SOME OF THE PRINCIPAL FORMS OF ARCHES



Semicircular



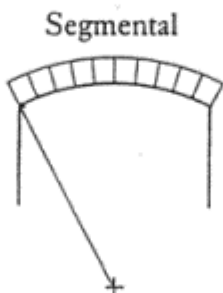
Semicircular stilted



Horseshoe



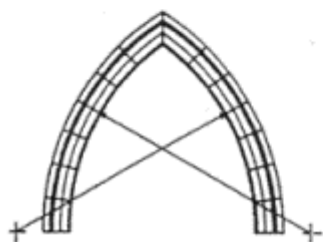
Elliptical



Segmental



Round trefoil



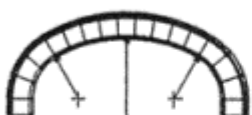
Lancet



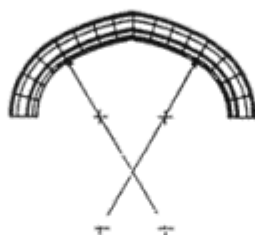
Equilateral



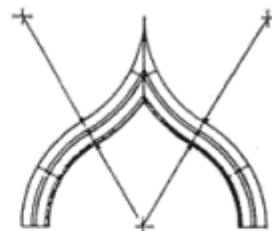
Drop



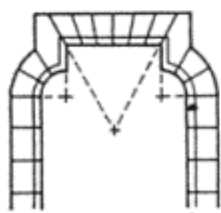
Three-centred



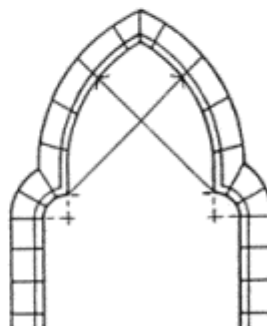
Four-centred



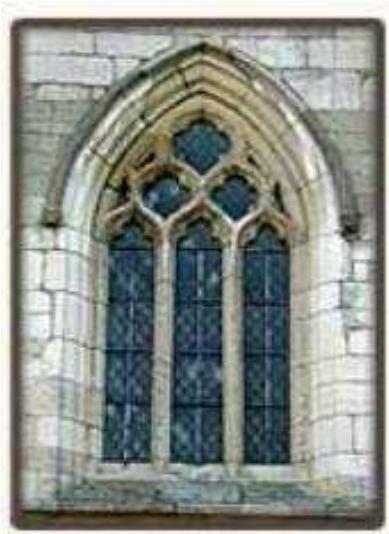
Ogee



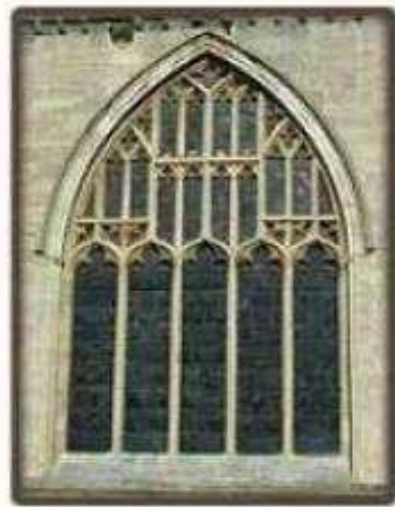
Caernarvon



Shouldered



Reticulated Tracery



Perpendicular Tracery



Geometrical Tracery



Intersecting Tracery



Curvilinear Tracery



Plate Tracery

7 XX WINDOW of 5 LIGHTS and 10 TRACERY LIGHTS Ph

S AISLE, E

- 1 **Stonework:** 15th c Perpendicular tracery, restored in the 19thc beneath a shallow four-centred arch and conforming rere arch. Roll-moulded mullions, ribbed jambs, slightly splayed reveals and sloping sill. (ref a)

All lights are filled with clear quarries.

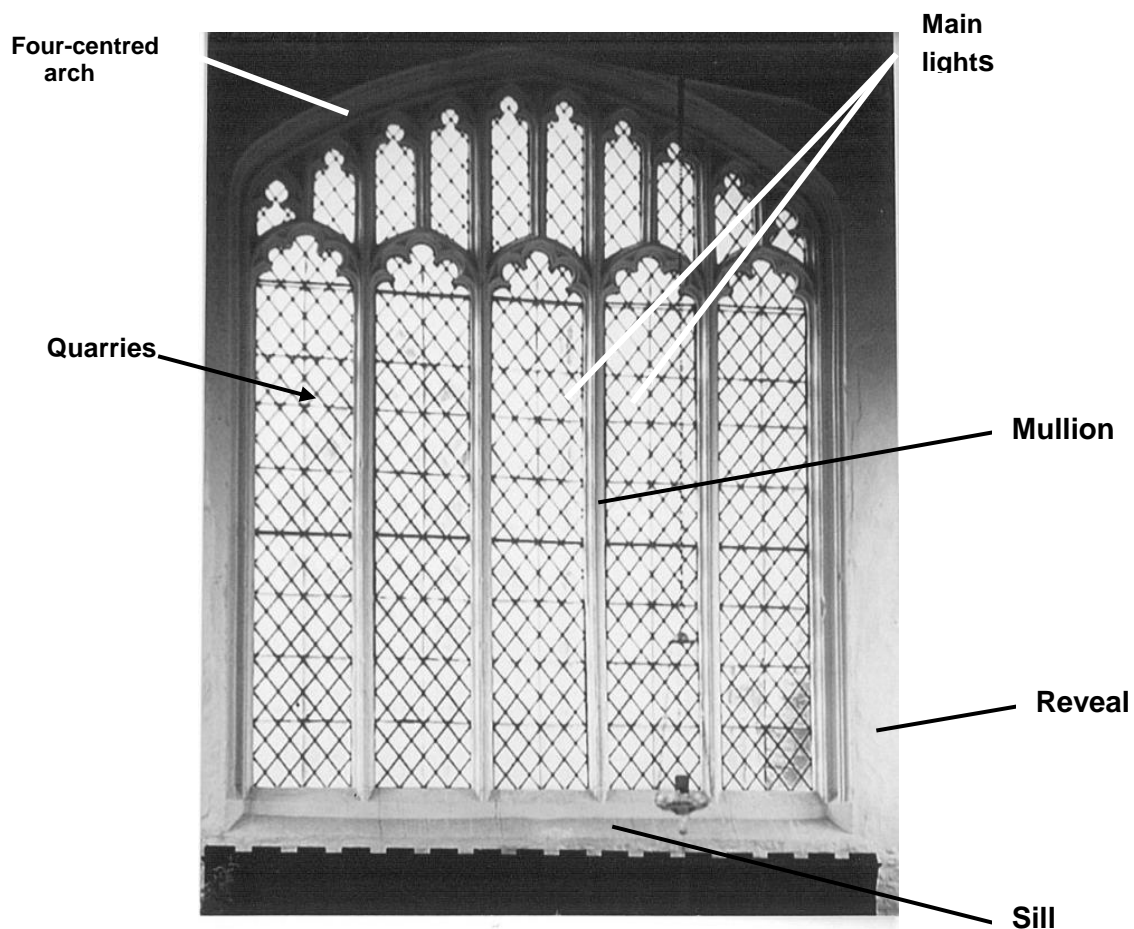
Tracery Lights

Ten stepped trefoil-headed lights, the bases shaped to conform with the heads of the main lights.

Main Lights

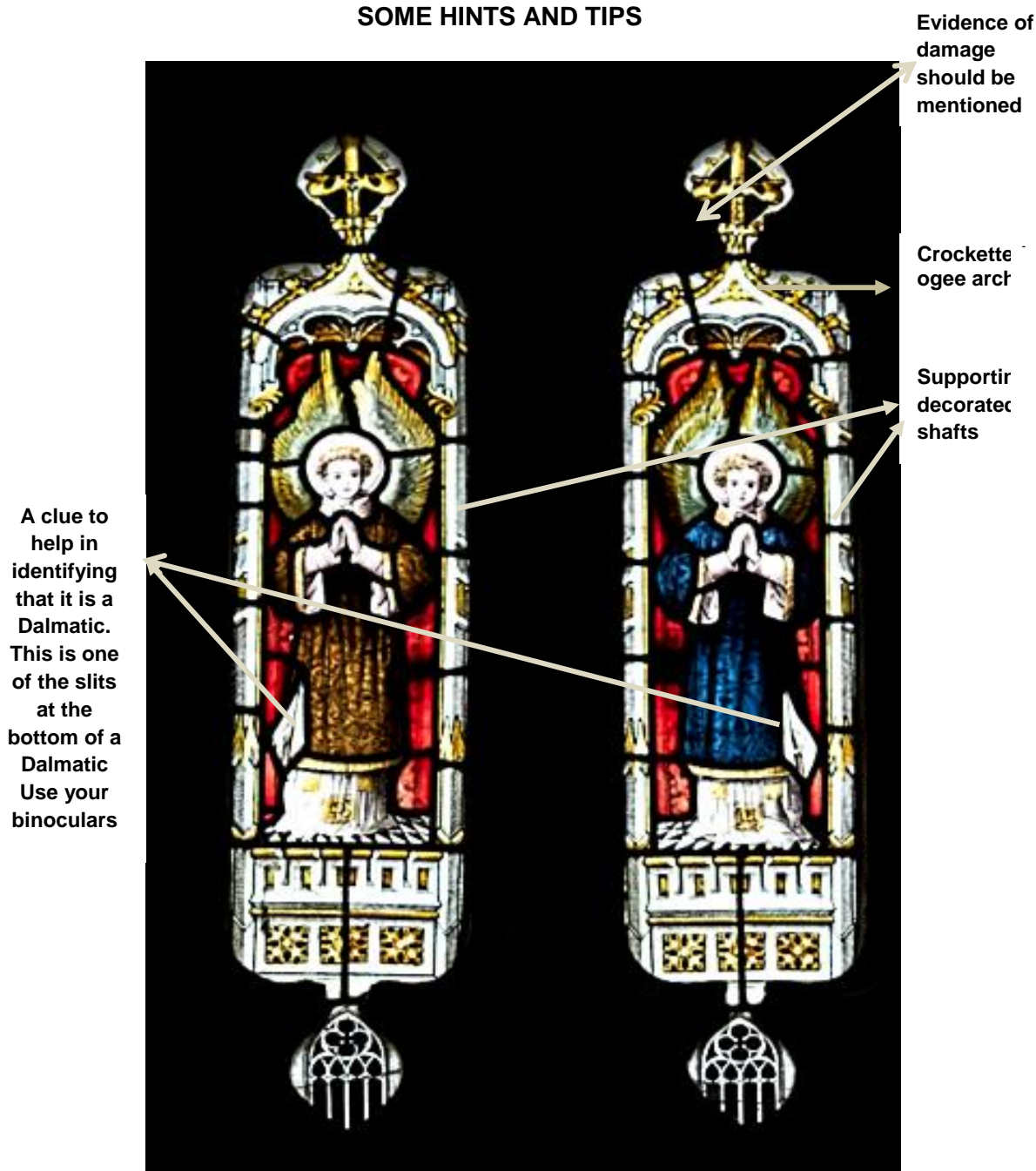
Cinquefoil-headed, the exterior fitted with Ferramenta comprising a stanchion, with fleur-de-lys finial, to each light and horizontal bars.

- 2 Glass, lead, iron
- 3 Stonework: 15th c with 19th c restoration Glass: 19th c with some 20th c repairs (ref a)
- 4 Inaccessible
- 5-9 -
- 10 a) RCHM Mercia Vol II p 132



1 Description 2 Material 3 Date 4 Dimensions 5 Artist 6 Maker 7 History 8 Donor 9 Memorial Inscription 10 References

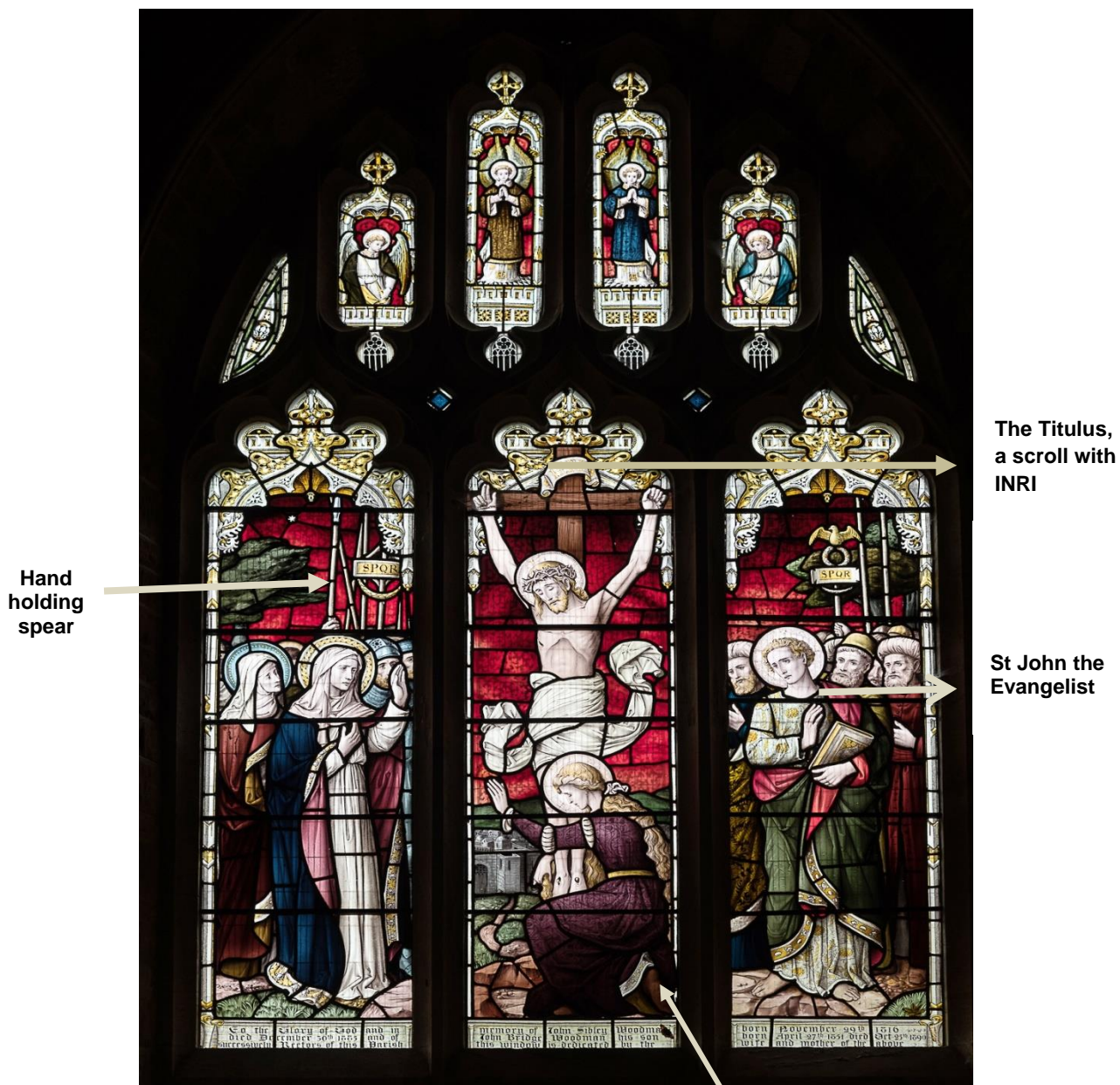
SOME HINTS AND TIPS



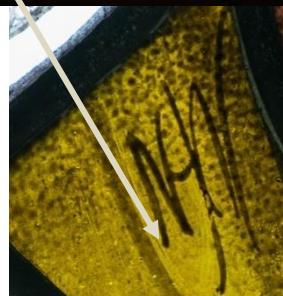
An angel stands within an architectural niche comprising a crocketed ogee arch terminating in a finial in the form of cross. Supported by decorated shafts rising from an architectural plinth on which the angels stand. Each has hands clasped in prayer, yellow and white wings displayed. The angel on the left is dressed in a deep yellow robe and the one on the right wears a blue robe. The figures are set against a red background.

(NB both angels are actually wearing Dalmatics with Amices. If you do not recognise these it is acceptable to use the above description)

SOME HELPFUL TIPS



Finding the Designer's / Maker's monogram NHLW hidden in Mary Magdalene's skirt.





Samples of how to record windows to follow shortly