



A post-conservation report forms an archival record of an object at a particular point in time, as well as an important record of added materials, both of which may inform future maintenance and treatment of the object(s). It is a requirement of many funding providers. It should be recorded in the parish log, and stored by the parish for future reference.

1 INTRODUCTION

All recipients of ChurchCare grants must provide a post-conservation report. A post-conservation report describes in detail what work has been carried out, and by whom. The report should be prepared by the conservator-restorer who has carried out the work. These guidelines cover the minimum information required in post-conservation reports. They are applicable to most church furnishings, including bells, books and manuscripts, churchyard structures, clocks, monuments, monumental brasses and decorative metalwork, organs, paintings and wall paintings, stained glass, timberwork and textiles.

2 BASIC INFORMATION

The following details should be given:

- a** Full name of the church, dedication, diocese and listing (if any).
- b** Description of the object's location within the building (for stained glass, please use the CVMA numbering system).
- c** Date, artist/maker and description of the object.
- d** Name and address of conservator-restorer (including sub-contractors and/or advisers).
- e** Dates when the work was started and finished (including removal to workshop and reinstatement, if applicable).
- f** Reference to the conservation report prepared to support the grant application. Please state title, author, date of survey and date of publication.

3 RECORD OF CONSERVATION

A detailed description of conservation work carried out is required. You should address:

a Structural works

State whether the object was dismantled and if so, how it was rebuilt or re-hung and what materials were used.

b Treatments

Describe the nature and extent of treatments, methodology and materials used. Details should be given as far as possible concerning the materials (with the commercial name of the material as well as its chemical composition). Reports on the conservation of stained glass must also include a post-conservation diagram prepared in accordance with the CVMA numbering system and annotated accordingly.

c Reconstruction and addition of new elements

Detail the areas of reconstruction and/or new elements introduced to the object. You should identify the sources used for reconstruction and list materials used.

d Additional work

If any work was carried out in addition to that proposed in the original conservation report, please explain the reason for undertaking this work and the choice of treatments.

e New discoveries

Report any relevant information discovered during the works.

f Further work required or recommended

Indicate whether any further work is required and a general timeframe for this.

g Building environment

- Are there any outstanding building repairs which may cause deterioration to the object?
- Are these stated in the church's most recent Quinquennial Inspection Report?
- Are there concerns over the condition or use of the building (e.g. damp, heating regimen) that might affect the object?

3 CARE AND MAINTENANCE RECOMMENDATIONS

Indicate the nature and frequency of post-conservation monitoring and any maintenance treatments required. If appropriate, monitoring and maintenance issues should fit with the church's quinquennial inspection. Please highlight any security issues that may affect the long-term preservation of the object.

4 IMAGES, REFERENCES AND APPENDICES

The report must include good quality, annotated colour images taken before, during and after the work. Images are particularly valuable if any new information about the object is discovered in normally inaccessible places. Full records of sampling, analysis, diagnostic investigations, monitoring, etc, should be appended. The name of the copyright holder should be clearly stated. The report can be provided in PDF or Word format. Images can be provided separately; if so, they should be given relevant names, for example, 'Nave_north_wall_date'.

5 ADDITIONAL INFORMATION

Please note any additional information that may be useful for future treatments, for example, any particular difficulties found during the work or additional information on the artist, builder or maker.

