

Stained Glass Paintings in Some Selected Churches in Osogbo and Its Neighborhood

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Abstract – Stained glass painting, is a distinctive assessor in the interior repertoire of Christian ecclesiastic spaces [1]. It is a form of painting executed on a glass surface, which permit penetration of natural light and illumination through it into the sanctuary [2]. It is a common phenomenon in orthodox churches such as Catholic, Anglican and Methodist among others. Stained glass paintings spread across several church denominations in Osun State, Nigeria. Catholic, Methodist and Anglican denominations in Osun State Nigeria and specifically in Osogbo the capital city adopts usage of stained glass, a form of painting in their Churches. The practice of stained glass painting in Osogbo, Nigeria and its environs is deep. Yet, the art forms have not attracted scholars' interest overtime. Except for few pictures of stained glass of some churches in Osogbo, scholarly publication on the subject is scanty. Few available information on stained glass in Osogbo is grossly scanty to justify the practice of the art forms. These art forms may depreciate in value overtime or lost due to church renovation or perhaps natural disasters. This makes the study of stained glass art in these churches highly imperative. Hence, focus of the study is on the usage of stained glass paintings in Methodist church, Isàlè-Àró, Osogbo and selected Anglican Churches in Ode-Òmu, Ifón-Òsun, Ìddó- Òsun, Ìlobú, Ilé-Ifè and Òkè-Fíá, Osogbo. The study examines the origin, history, theme, form, style, techniques and attempts comparative analysis of the art works. Nevertheless, rationale for limiting the study to selected Anglican and Methodist churches is because Jimoh Buraimoh, the famous bead painter of Osogbo art center, produced all the paintings. Moreover, Jimoh Buraimoh's stained glass paintings unlike other works like bead paintings have not been studied in any appreciable measure as his other art types [3]. The study therefore analyzes stained glass paintings of Jimoh Buraimoh in the selected Anglican and Methodist Churches in Osun State, Nigeria. Specifically, the research identifies stained glass paintings in some churches in Osun State, Nigeria; discusses and describes the stained glass, analyzes the form, style, theme and techniques of the stained glass in each of the churches; comparatively analyzes the stained glass paintings of the two selected church denominations. All stained glass paintings in different denominational Church sanctuaries in Osun State, Nigeria constituted sample frame for this research. Total population is fourteen (14). Stained glass paintings in Church sanctuaries executed by Jimoh Buraimoh, a famous painter of Osogbo art centre constitute fifty percent (50%) of the fourteen (14) stain glass paintings in Osun State, Nigeria. Hence, these seven (07) stained glass works constituted sample size for the study. Data collection instrument for the study were visual and audio-visual equipment such as camera, tape recorder, and video gadgets. Digital camera was used to record photographs of the stained glass in each of the Churches for formal analysis. Primary and secondary sources of information were used for the study. Sources of data collection includes oral interview and participant observation. Related textbooks, journal articles and theses were also consulted. 'The Good Shepherd' and 'Ascension' are the two themes of the paintings. Statistical analysis indicates that a theme 'The Good Shepherd' are six (06) with percentage distribution of eighty-five point seven one percent (85.71%) while 'Ascension' is only one (01) with a percentage distribution of fourteen point two nine percent (14.29%). The artist used imported materials and adopted western techniques and style in executing the paintings. The paintings serves as a medium of pictorial and spiritual dialogue.

Keywords – Stained Glass, Painting, Church, Shrine, *The Good Shepherd*, Ascension, Jimoh Buraimoh.

I. INTRODUCTION

Osun State, occasionally known as the State of Osun by the state government, is a state in the southwestern Nigeria [<http://www.nigeriagalleria.com>]. The state situated in the tropical rain forest zone covers an approximate area of 14,875 square kilometers which lies between longitude 4°30' 0"East and latitude 7° 30' 0"North. It is bounded by Ogun state to the south, Kwara State to the north, Oyo State to the west and Ekiti and Ondo States to the east. The state has about thirty (30) local government councils, about two hundred (200) major towns and several villages. Osun State was carved out of Oyo State on August 27, 1991

by the then regime of General Ibrahim Bábángídá. Its capital is Òsogbo, located in Southwest Nigeria. The State's name is derived from the river Osun, a deified natural spring where annual traditional festivals are held. The state has a rich cultural heritage which is obvious in their art, music etc. Area of their tourist attraction includes: the famous Ife Bronze, the Òrànmiyàn Staff and the Osun Òsogbo groove where the popular Òsùn-Òsogbo cultural festivals are annually held [4].

Òsogbo is an ancient Yoruba town located approximately within longitude 40 34' East and latitude 70 46' North with a landmass of 2875km² [4]. Prominent Christian denominations in Osun State, Nigeria are Anglican, Methodist, Catholic, Baptist, The Apostolic Church, Christ Apostolic Church, Celestial Church of Christ, Cherubim and Seraphim Church, The Redeemed Christian Church of God, Assemblies of God, Mountain of Fire and Miracle Ministries, His Coming Evangelical Church of Christ and Foursquare Gospel Church among others. Some of these Christian denominations decorate their sanctuaries with art works such as murals, frescoes, panel paintings and stained glass with subject derived from the Holy Scriptures [5]. However, high cost of production hinders the high proliferation of stained glass paintings in churches in Osogbo and its environs. So, only few churches could afford stained glass paintings. For instance, among numerous churches in Osogbo, only thirteen (13) have stained glass altar decoration. None has stained glass windows.

Literature on stained glass paintings abound. Research on stained glass paintings in Church windows and altars in Osogbo and its environs is very scanty. This creates a wide gap in scholarship, which needed to be filled. Therefore, available materials on stained glass paintings and Yoruba shrine paintings constituted related literatures for the study. Rice [6] mentions that development of stained glass painting was perhaps the greatest contribution of the late Romanesque and early Gothic age. De La Croix and Tansey, Gombrich, Gerald and Janson [7, 8, 9, 10, 11] expresses that stained glass paintings were used to decorate Church windows as early as fourth Century A.D. The scholars opines that stained glass paintings of the Gothic period was characterized of magnificent beauty and perhaps the hallmark of the Gothic period. They further reiterates that Gothic artist seemingly were inspired from the Gospel of John: "In him was the light; and the life was the light of men. And the light shines in darkness..." Janson and Janson [12] discusses techniques of stained glass paintings. Hist [13] writes on stained glass window, medieval art form and meditation.

Selz [14] discusses glass architecture. According to him, glass offers most exciting possibilities as a new structural material, permitting creation of buildings of crystalline purity and dazzling spatial innovations. He cited Bruno Taut's prismatic glass pavilion at Cologne as instance of how glass heightens and activates human perceptions. He also discusses glass floors, walls and ceilings. Ciaran [15] discusses ecclesiastical and other selected secular stained glass windows in Canterbury. The thesis delves into the significance of the stain glass windows, audience attitudes, medium of expression, pattern of installation, patron and patronage, commemoration, iconography and vandalization. The researcher also provides statistical data on the collection, biography and historical background of the artists and their studios. Adams [16, 17] identifies the predominant stained glass colours of Gothic period as blue and red. The afore-mentioned colours are in contrast to the gold that characterize most Byzantine mosaics. He also observes that stain glass windows in the Church constitute one important way of communicating Bible stories and legends of the saints to a largely population of illiterate.

Freeborn [18] writes primarily on Church art and colour sculpture. He traces beginning of Church art to early nineteenth century and sparingly mentions the use of stained glass in some Churches in Nigeria. Akintonde [19, 20] writes on uses of stained glass and other art types of Church decoration in the early Churches Nigeria. Emi Rod and Babatunde [21] write on Christian patronage of art in Yorubaland, specifically in southwestern Nigeria. The paper observes that art contributes immensely to the success of Christian liturgies and evangelism. It facilitates Christian education, indoctrination of new converts and beautifies church interiors. The research identifies stained glass usage as decoration on some church altars, pulpit and lecterns in Yorubaland. Other artworks used for Christian religious worship by early missionaries in southwestern Yorubaland are architecture, carved wooden door panels and wall hanging graphic posters. Joanna [22] writes on poetry, which paints a picture of God as a true relationship, a genuine encounter, that actively resists the temptation for stagnance present in blind dogmatism. Graves [1, 24] narrates the usage, development and growth of stained glass in the constellation of church architecture in selected churches in southern Nigeria. Graves [23] further mentions Yusuf Grillo as one of the earliest stained glass painters; that this artist produced majority of the early Church stained glass paintings in Lagos. Themes, forms, style and technique of Yusuf Grillo's stained glass paintings were studied. However, none of the scholars discusses stained glass paintings in churches in Osogbo and its environs.

Ayeni [23] focuses on usage of stained glass in two selected Churches in Osogbo. The study examines types, themes, techniques and materials of the stained glass in the two selected Churches. The study also makes comparative analysis and generates art historical information of the stained glass works of the Churches in Osogbo. Findings unveils that the same artist produced all the stained glass windows. Moreover, the use of stained glass generally is still very low among Churches in Osogbo and in Osun state generally. Abiodun [2] explores usage and significance of visual arts on contextualization and globalization of Christian missions among churches in Nigeria. Common visual arts used by churches in Nigeria as identified by the research includes logo branding, graphic illustration in books, magazines, tracts, posters and billboard, fabric design, e-graphics, as well as altar designs and interior decorations in form of stained glass paintings. The study reveals that visual arts, stained glass paintings inclusive contributes to advancement of Christian mission activities in Nigeria towards the contextualization and globalization of gospel. It also helps individual church to create peculiar visual identities useful for national and transnational missions.

Abokede [24, 25, 26, 27] writes on Egungun shrine paintings in the Upper Ogun area of Oyo State, Nigeria. His study unfolds iconographical, iconological and stylistic peculiarities of Yoruba shrine art forms and tradition. The study did not mention stained glass painting in any of the shrine paintings examined. Abokede [28] identifies and analyses contour generated paintings with a specific reference to the Yorubá of Southwestern Nigeria. The research demonstrates that paintings across Southwestern Nigeria are adaptable to contour style. Significantly, it serves as a medium for pictorial dialogue and aesthetic judgment. Abokede [5] also identifies and appraises mural paintings used in baptismal context in some churches in Ògbómòsò. It makes a thematic, stylistic and material analysis vis-à-vis classification of the paintings. It also examines the distribution, development, continuity and change in the art forms. He [29] examines paintings executed with non-paint media sourced from abandoned industrially generated materials. Findings indicates that pictorial composition, rectangular shape, medium size and expressionism dominate form, genres and style of the paintings in Southwestern Nigeria. He [30] examines paintings with female imagery across Nigeria. The paintings were analyzed from stylistic, thematic, iconographical, iconological, media and technical point of view. The analysis reveals that oil colour, acrylic, watercolour, pastel and mixed media are the recurrent media used for the paintings. Moreover, style employed cut across expressionism, impressionism, naturalism, realism, cubism and semi-abstraction. The study fills the gap of scholarship neglect, which is obvious in female imagery in Nigeria paintings overtime.

Beier, Bascom and Adepegba [31, 32, 33, 34, 35] acknowledge that the Yoruba do decorate house walls with paintings of animal and geometric designs. Oyelola [36] acknowledges that in Nigeria, shrine walls are decorated with paints derived from vegetable and minerals such as camwood and chalk. Campbell [37, 38] makes comparative analysis of the Yoruba shrine paintings. Campbell [39] writes on factors responsible for the continuity and change of Yoruba shrine paintings in Ile-Ife, Ikirun, Osogbo and Ilesa. Okediji [40] examines indigenous female guild painters who annually decorates *orisakire* shrines with murals. He did not mentioned that stained glass usage among the materials used for the decoration. Ojo [41] examines the art of painting on shrines and the domestic houses among the Borgu, Nupe and the Yoruba. His comparative study indicates a thematic similarity of reptiles and human figures as the dominant theme. Aniakor [42] classifies decoration in Nigerian architecture into three; painted carved and incised or molded decorations. Campbell [43, 44] writes on metaphor of spiritual power using shrine wall painting as an example. He also researched into painting for the Gods; Art and aesthetics of Yoruba Religious mural. Adejumo [45] mentions that Africans in the past confined paintings to the walls of shrines or caves to effect religious purposes. But at present, they adorn their houses and public buildings with various types of mural paintings. Adegbite and Egonwa [46, 47] acknowledges the existence of paintings on the magico-religious ritual objects in shrines, shrine walls of the priests, mud walls of nobles and the interior or exterior walls of the modern cement block in Yoruba, Igbo and Hausa households. Folaranmi [48] makes a comparative analysis of the Oyo palace mural with other selected traditional wall paintings in Yoruba land. His findings reveals that the unique anthropomorphic and zoomorphic images and the several royal paraphernalia depicted are records of history and tradition of Yoruba culture. He [49] looks into the importance, impact and potency of cognomen (*oriki*) in the execution and interpretation of selected Yoruba traditional murals.

Stained glass painting, is a distinctive assessor in the interior repertoire of Christian ecclesiastic spaces [1]. It is a form of coloured glass painting, which permits light through it. A lite painting executed on a glass surface to permit penetration of natural light and illumination into the sanctuary [2]. Usually, it is on glass panes of different colours held in place by narrow lead stripes and enclosed in a metal framework [50]. It is a common phenomenon in orthodox churches such as Catholic, Anglican and Methodist among others. Rationale for this form of art in Church sanctuaries is because as recorded in Genesis 1:3-4 and John 8:12,

light is an important subject and a symbol in Christianity [2, 51]. Catholic, Methodist and Anglican denominations in Òsun State Nigeria and specifically in Òsogbo the capital city were among the first churches that used stained glass, a form of painting. The practice of stained glass painting in Òsogbo, Nigeria is deep. Yet, the art forms have not attracted scholars' interest overtime. Except for few pictures of stained glass of some churches in Òsogbo, scholarly publication on the subject is scanty. Few available information on stained glass in Òsogbo is grossly scanty to justify the practice of the art forms. Stained glass painting of the selected churches may depreciate in value overtime or lost due to church renovation or perhaps natural disasters. This makes the study of stained glass art in these churches highly imperative.

However, focuses of the study is on the usage of stained glass paintings in Methodist church, Ìsàlè-Àró, Òsogbo and selected Anglican Churches in Ode-Òmu, Ifón-Òsun, Ìddó- Òsun, Ilobu, Ilé-Ifè and Oke-Fíà, Òsogbo. The study examines the origin, history, theme, form, style, techniques and attempts comparative analysis of the art works. Stained glass paintings spread across several church denominations in Òsun State, Nigeria. Nevertheless, rationale for limiting the study to selected Anglican and Methodist churches is because the paintings were all produced by Jimoh Buraimoh, the famous bead painter of Òsogbo art center [52]. Moreover, Jimoh Buraimoh's stained glass paintings unlike other works like bead paintings have not been studied in any appreciable measure as his other art types [3].

The study analyzes stained glass paintings of Jimoh Buraimoh in the selected Anglican and Methodist Churches in Òsun State, Nigeria. The research also identifies stained glass paintings in some churches in Òsun State, Nigeria; discuss and describe the stained glass, analyzes the form, style, theme and techniques of the stained glass in each of the churches; comparatively analyzes the stained glass paintings of the two selected church denominations. All stained glass paintings in different denominational Church sanctuaries in Òsun State, Nigeria constituted sample frame for this research. Total population is fourteen (14) and they are as follows: All Souls Anglican Church, Oke-Fíà, Òsogbo; First Baptist Church, Òsogbo; Union Baptist Church, Òsogbo; Saint Mary Catholic Church, Òsogbo; Saint Benedicta Catholic Church, Òsogbo Cathedral; Methodist Church, Ìsàlè-Àró, Òsogbo; Anglican Church, Ode-Òmu; Saint Barnabas Anglican Church, Olónade, Ilé-Ifè; Saint Paul's Anglican Church, Idi-Òsun; Saint John Anglican Church, Ifon-Òsun; and Saint Michael Anglican Church, Ilobu; The Foursquare Gospel Òsogbo and Dunamic International Gospel Church, Oke Fia, Òsogbo.

TABLE 1: SAMPLE FRAME FOR THE STUDY

S/N	Christian Denomination	Frequency	Percentage
1.	Anglican	05	35.71%
2.	Catholic	02	14.29%
3.	Baptist	04	28.57%
4.	Dynamic Int. Gospel Centre	01	07.14%
5.	Foursquare Gospel Church	01	07.15%
6.	Methodist	01	07.14%
	TOTAL	14	100%

Stained glass paintings in Church sanctuaries executed by Jimoh Buraimoh, a famous painter of Òsogbo art centre constitute fifty percent (50%) of the fourteen (14) stain glass paintings in Òsun State, Nigeria (Table 1). Hence, these seven (07) stained glass works constituted sample size for the study (Table 2). Church locations under study are: All Souls Anglican Church, Òke-Fíà, Òsogbo; Anglican Anglican Church, Ode-Òmu; Saint Barnabas Anglican Church, Olónade, Ilé-Ifè; Saint Paul's Anglican Church, Ìdó-Òsun; Saint John Anglican Church, Ifón-Òsun; Saint Michael Anglican Church, Ìlobú and Methodist Church, Ìsàlè-Àró, Òsogbo.

TABLE 2: SAMPLE SIZE FOR THE STUDY

S/N	Christian Denomination	Frequency	Percentage
1.	Anglican	06	85.71%
2.	Methodist	01	14.29%
TOTAL		07	100%

Data collection instrument for the study includes visual and audio-visual equipment such as camera, tape recorder, and video gadgets were used to collect data from the field. Digital camera was used to record photographs of the stained glass in each of the Churches for formal analysis. Primary and secondary sources of information were used for the study. Sources of data collection includes oral interview and participant observation. Related textbooks, journal articles and theses were also consulted.

II. THEMATIC ANALYSIS OF THE STAINED GLASS PAINTINGS

All the paintings under study have two major themes. The themes are ‘*Ascension*’ and ‘*The Good Shepherd*’ (Table 3). Ascension is from the Latin word *ascendere*, meaning ‘to mound, ascend, go up’. It is the act of rising or being elevated to an important position, rank or a higher level; an act of changing location to an upward direction. The ascension of Jesus, found in the first chapter of Acts, describes the ascent of Christ from the Earth to the Heavenly realm. According to Acts, the ascension of Jesus takes place forty days after the resurrection, and in the presence of his disciples [53]. The ‘epilogue’ of Mark’s Gospel briefly mentions that Jesus Christ was received up into heaven (Mark 16:19-20) [54]. Christ is risen after advising them to stay in Jerusalem until the arrival of the Holy Spirit. It was referred to as ascension because Jesus Christ rose or ascended physically from the earth. It was the moment of his transition from an earthly existence to a heavenly one. Jesus Christ at such instance parted physically from the disciples by being lifted up from the ground, rising into the air until he was out of the disciples’ sight [55]. The cloud that intervened, and terminated the demonstration, (Acts 1:9) indicates to his disciples his final departure, which symbolizes his entry into the divine glory [56]. The dramatic visible ascent was an obvious way by which they realize that he had returned to heaven. As he rose, a cloud obscured him from their view. Two men in white apparel appeared and told them that he will return “in the same way you have seen him go into heaven”. Whenever Jesus returns, he will reverse his ascension with descension (Acts, 1:11). Campbell, Gardner, Milne, Ryle, Ayegboyin and Akintola [56, 57, 58, 59, 60, 61].

Hebrew word עֶהָר – ra ah, and Greek word ποιμήν, simply means to tend or one who tends flocks or herds [62, 63, 64, 65]. The word ‘shepherd’ is from Old English, sceaphierde (sceap “sheep” and hierde “herder”). A shepherd in general term is referred to as a person who tends, keeps, takes care of, feeds, herds, guards and protects flocks of sheep or groups of animal. The first reference to shepherd in the Bible is Abel, the son of Adam (Genesis 4:2). Shepherding was the chief occupation of the Israelites in the early patriarchal age. As the Biblical record unfolded, cultivation took pre-eminence, and shepherding fell from favour, It was therefore assigned to individuals in low social status of the society like the younger son, hirelings, and slaves [66].

However, the Old Testament Scriptures refers to the shepherd not only as persons who herded sheep. It acknowledges monarchical leaders (2 Samuel 5:2) and God himself (Isiah 40:11; Psalm 23:11) as shepherd. The same Old Testament book refers to National leaders as shepherd (Ezekiel 34:1 and Jeremiah 23:1). Hence, a leader of a group, especially a minister of the gospel is also referred to as a shepherd. A shepherd invariably protects, guides, watches over and directs a person or a group of people in a particular direction [67, 68, 69, 70].

So, the role of a shepherd is identified as that of caring, encouraging and guidance. By extension, it encompasses restoration, feeding, watering, grooming, leading, protecting, rescue in danger, guiding in decision making and future course of action. Hebrew word for shepherding is usually translated as ‘feeding’. This alludes to salvation history of Israel. In their forty years of wilderness sojourn, Israel lacked nothing (Psalm 23:1). “I shall not want” or “I shall lack nothing” implies provision of the necessary food for physical nourishment [66].

New Testament has sixteen (16) references to “shepherd”. The shepherds were among the first to receive the message of Jesus’ birth and pay him visit (Luke 2:8-20). The shepherd and sheep relationship is used to illustrate Christ’s relationship to his followers who referred to him as ‘our Lord Jesus, that great shepherd of the sheep (Hebrew 13:20). Jesus spoke of himself as ‘the good shepherd who knew his sheep and would lay down his life for them (John 10:7-18). After his resurrection, Jesus commissioned Peter to feed his sheep (John 21:1). In his farewell address to the Ephesian elders, Paul pictured the Church and its leaders as a flock with shepherd (Acts 20:28). The Latin word transliterated with ‘Pastor’ means shepherd. In Jesus’ day, shepherding was still a vital occupation.

TABLE 3: THEMES OF THE STAINED GLASS PAINTINGS

S/N	CHURCH	Themes		TOTAL
		Ascension	The Good Shepherd	
1.	All Souls Anglican Church, Òke-Fia, Òsogbo	01	-	01
2.	Anglican Church, Ode-Òmu.	-	01	01
3.	Saint John Anglican Church, Ifón-Òsun.	-	01	01
4.	Saint Michael Anglican Church, Ìlobú.	-	01	01
5.	Saint Barnabas Anglican Church, Olónade, Ilé-Ifè.	-	01	01
6.	Saint Paul’s Anglican Church, Ìdó-Òsun.	-	01	01
7.	Methodist Church, Ìsàlè-Àró, Òsogbo.	-	01	01
TOTAL		01	06	07

TABLE 4: ANALYSIS OF CLASSIFICATION BY THEME

S/N	THEME	FREQUENCY	PERCENTAGE
1.	The Good Shepherd	06	85.71%
2.	Ascension	01	14.29%
TOTAL		07	100%

‘The Good Shepherd’ and ‘Ascension’ are the two themes of the paintings. Statistical analysis indicates that a theme ‘The Good Shepherd’ are six (06) with percentage distribution of eighty-five point seven one percent (85.71%) while ‘Ascension’ is only one (01) with a percentage distribution of fourteen point two nine percent (14.29%) (Table 3).

III. ANALYSIS OF FORM, STYLE, MATERIALS AND TECHNIQUES

The stain glass paintings are of rectangular shape with an ark in an upward direction. Some are in vertical position (figures 1, 3, 4, 5, 7) while others in horizontal position (figures 2, 5). The paintings further have smaller squares and rectangle shapes (figures 1, 3, 4, 7). Dominant figures are centrally located at the middle of the paintings. However, one painting has three images on separate panels (figure 2). The paintings possesses vertical, horizontal, diagonal, curve, zig-zag, circular, thick, thin, long and short lines. The floral, geometric, zoomorphic and human figures are evidently obvious in the paintings. The composition has a

linear, reclinear, angular and floral background (figure 7). The artist attempted realism and naturalism style. But a closer examination indicates that the painting falls into expressionism category. Form of the figures were elongated but rendered in good draughtsmanship. Moreover, Church nomenclature is boldly written on some of the paintings (figure 1 and 5). Common symbols in the paintings are the cross (figure 2) and the shepherd staff (figures 1, 3, 4, 5, 6, 7).

Common stained glass painting tools are diamond tipped, scorer, pliers, applicator, badger brush, needle, pallet knife, hack saw, lead knife and strips. Others are scoring tool, which is to break glass along desire line; and grozing tool, which is used to cut or breaks jagged edges of the glass. An oyster knife is used to manipulate the lead. A soldering iron serves purpose of attaching pieces of lead. A glass grinder helps to obtain desire textures and form curved shape. A scrubbing brush is helps to apply and remove cement. Materials used for stained glass paintings are glass, colour, gloss paint, epoxies, plywood and tracing brush. Plexy Glass technique is one of the means through which stained glass paintings in the study area were produced. This technique does not require the use of sophisticated equipment. Just simple tools and materials such as hacksaw (a cutter), paint and painting brushes are sufficient for successful execution of this type of stain glass a painting. Faceted Stained Glass painting technique do assemble, fix colour glass pieces together. The colour glass usually are arranged, rather than using leads. Etched glass technique is not truly stained glass, but a mere imitation. The technique employs an adhesive to sustain the glass. Moreover, the glass is etched through hydrochloric acid and sandblasting.

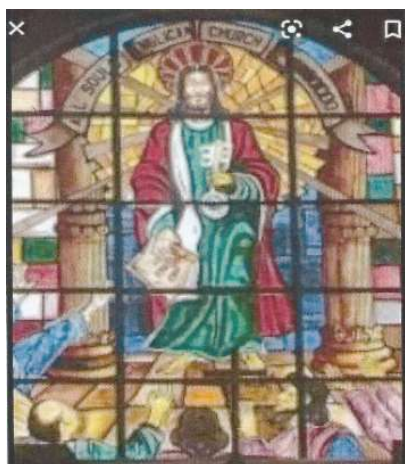


Figure 1

Jimoh Burahimoh, 2016, *Ascension*,
All Souls Anglican Church, Òke-Fia, Òsogbo.

Photograph by Jumoke Aderemi AYENI

([http:// www.buraimoh.com](http://www.buraimoh.com))



Figure 2

Jimoh Burahimoh, 2016, *The Good Shepherd*,
Anglican Church, Ode-Òmu.

Photograph by Jumoke Aderemi AYENI

([http:// www.buraimoh.com](http://www.buraimoh.com))

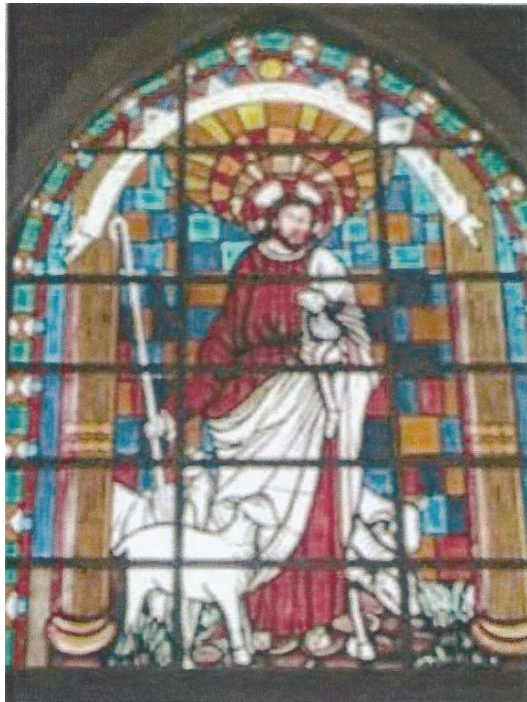
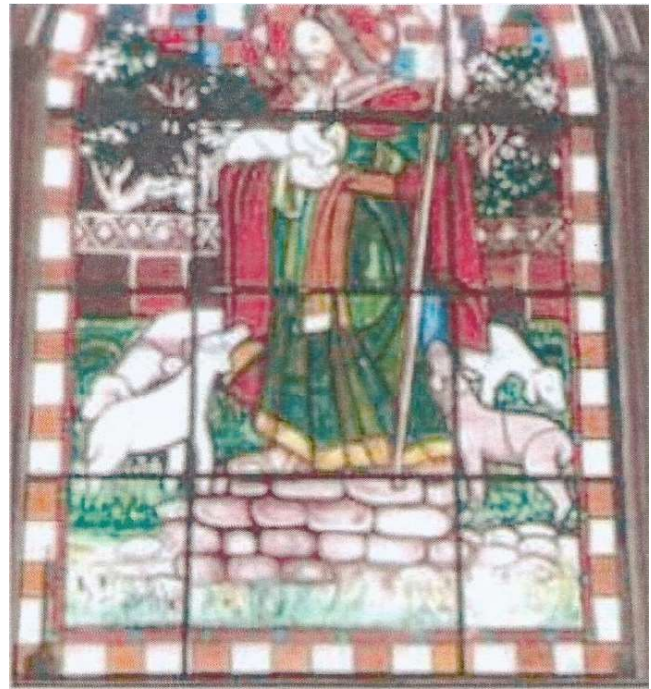


Figure 3

4

2016, *The Good Shepherd*,
Saint John Anglican Church, Ifón-Òsun.
Photograph by Jumoke Aderemi AYENI
([http:// www.buraimoh.com](http://www.buraimoh.com))



Figure

Jimoh Burahimoh,

2016, *The Good Shepherd*,
Saint Michael Anglican Church, Ìlobú.
Photograph by Jumoke Aderemi AYENI
(<http:// www.buraimoh.com>)

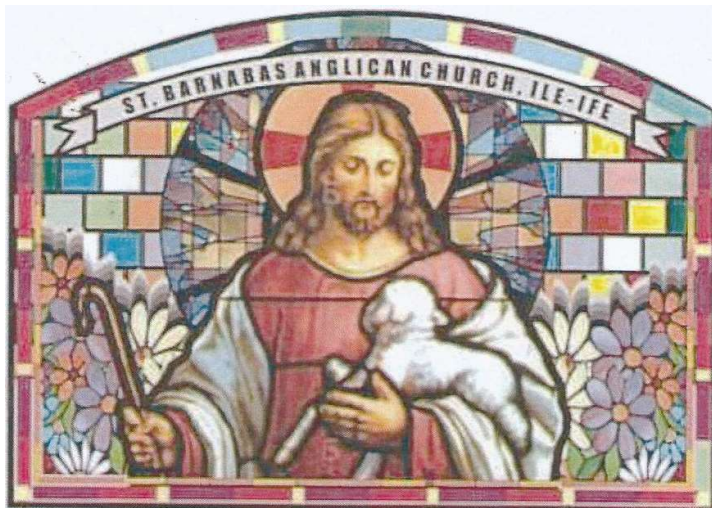


Figure 5

Jimoh Burahimoh, 2016, *The Good Shepherd*,
Saint Barnabas Anglican Church, Olónade, Ilé-Ifè.
Photograph by Jumoke Aderemi AYENI
(<http:// www.buraimoh.com>)

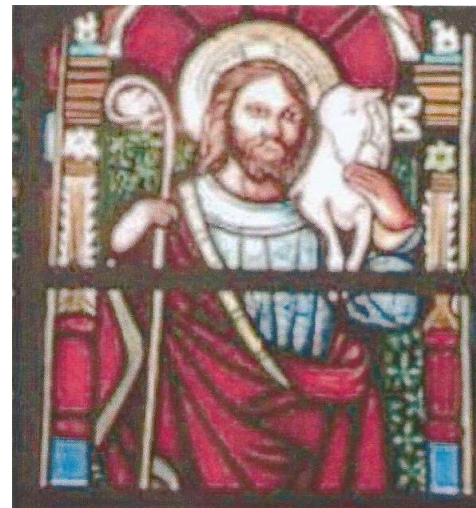


Figure 6

Jimoh Burahimoh, 2016, *The Good Shepherd*,
Saint Paul's Anglican Church, Ìdó-Òsun.
Photograph by Jumoke Aderemi AYENI
(<http:// www.buraimoh.com>)

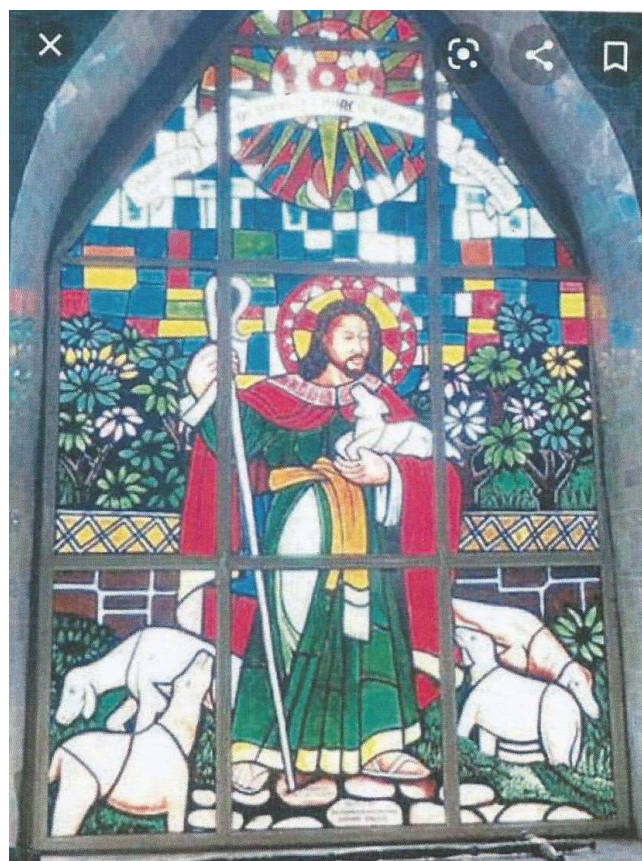


Figure 7

Jimoh Burahimoh, 2016, *The Good Shepherd*,
Methodist Church, Ìsàlè-Àró, Òsogbo.

Photograph by Jumoke Aderemi AYENI

([http:// www.buraimoh.com](http://www.buraimoh.com))

IV. CONCLUSION

The research observes an existence of stained glass paintings in some denominational Church sanctuaries in Osogbo and its neighbourhood. However, these paintings have not attracted scholars' inquiry, judging by available extant literatures. The study identifies, describes and discusses stained glass paintings of Jimoh Buraimoh, (a famous bead painter) in the selected Anglican and Methodist Churches in Osun State, Nigeria. It examines origin, history, theme, form, style and techniques of the art works. Methodology employed is direct field research complimented with literary studies. Moreover, both qualitative and quantitative analysis was used. '*The Good Shepherd*' and '*Ascension*' are the two themes of the paintings. Statistical analysis indicates that a theme '*The Good Shepherd*' are six (06) with percentage distribution of eighty-five point seven one percent (85.71%) while '*Ascension*' is only one (01) with a percentage distribution of fourteen point two nine percent (14.29%). The artist used imported materials and adopted western techniques and style in executing the paintings. The paintings serves as a medium of pictorial and spiritual dialogue.

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