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Ancient Monuments Laboratory  
Report 40/97

WALL PAINTING CONDITION AUDIT,  
ST MARY'S, STUDLEY ROYAL,  
NORTH YORKSHIRE

J Davies  
T Manning

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WALL PAINTING CONDITION AUDIT, ST  
MARY'S, STUDLEY ROYAL, NORTH  
YORKSHIRE

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Summary

This condition audit of wall paintings at St Mary's includes a wall painting record, general audit information, documentation of original materials and execution of the painting, and deterioration and damage including previously used materials and treatment, as well as proposals for treatment and monitoring strategies.

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## St. Mary's, Studley Royal North Yorkshire

The following report has been generated by the Wall Painting Section database. This archival system provides a computerised record of all wall paintings in English Heritage Historic Properties and is intended to comprehensively document the collection. Each report has been subdivided into four sections to present the data in a clear format. These include:

**1 Wall Painting Record:**

Includes a description of the site and paintings, as well as archival information, such as bibliographic references and photographic records.

**2 General Audit Information:**

Describes any monitoring undertaken and a synopsis of future conservation requirements.

**3 Technique:**

Documents the nature and condition of the original materials and execution of the painting which is described according to its stratigraphy and any related analysis.

**4 Deterioration and damage, added materials, treatment:**

*Deterioration and damage* lists the types of alterations which may have occurred, that is either deterioration (natural alterations such as cracking or delamination) or mechanical damage (such as graffiti).

*Added Materials* documents all non-original materials present on or within a painting. These may include naturally occurring substances (accretions, such as dirt and dust) or deliberately added materials (coatings, coverings and repairs).

*Treatment* documents previous interventions and proposed treatment and monitoring strategies.

Throughout each section, an area of painting is assigned a number between 1 and 4 which is intended as a general indication of present condition. These are: 1 good, 2 fair, 3 poor, 4 unacceptable.

This report is based on information gathered prior to March 1996 and does not include any changes in condition, further research or treatment undertaken after this date. Amended editions will be produced as necessary.

# 1 Wall Painting Record

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<b>Property name</b>	STUDLEY, ST MARY'S CHURCH		
<b>Region</b>	North	<b>County</b>	North Yorkshire
<b>Location of painting</b>	Chancel and Sanctuary, all areas, including windows		
<b>Orientation</b>	NORTH, SOUTH, EAST AND WEST		
<b>Century</b> 19 <sup>th</sup>	<b>Date</b>	<b>Height (cm)</b>	<b>Width (cm)</b>
<b>Subjects included</b>			
Allegorical figure subject			
Angel(s)			
Masonry pattern			
Various decorative motifs			

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## Description

This audit incorporates the results of an examination of the decoration and subsequent report undertaken in June 1995:

'The church (designed in 1870) and its contemporary interior decoration are a prime example of Victorian Gothic designed by one of the most prominent architects of the period, William Burges. The decorative scheme of the east end, very much a workshop effort, is complex and is comprised of several support types, grounds, paint layers, glazes and applied decoration. In general, the condition was found to be stable, with some areas requiring limited treatment. Minor conservation work, in order to stabilise the paintings and improve the presentation of the scheme, could include dusting, consolidation of very limited areas of paint and plaster, environmental monitoring and technical analysis.'

## WILLIAM BURGES AND ST MARY'S CHURCH

'William Burges (1827-1881), was one of the most prominent High Victorian architects working in the Gothic style during the latter half of the 19th century. Of independent means, he ran a small practice that designed both ecclesiastical and secular buildings, including the cathedral at Lille in northern France, the cathedral of St. Finbarre, Cork, and the Law Courts in the Strand, London. He was thus able to choose small, prestigious projects, finishing them to his own high standard. His reputation attracted the attention of several wealthy patrons, including the Marquis of Bute at Cardiff Castle and Castell Coch, and the Ripons, at Studley Royal and Skelton-cum-Newby churches.'

'In 1870, Burges was commissioned by Lady Vyner and her daughter the Marchioness of Ripon to build two churches in memory of their son and brother, Frederick Vyner, who had been murdered by bandits while travelling in Greece. The first church, at Skelton-on-Ure near Newby Hall, was dedicated to Christ the Consoler. This church is of simple, sombre design, without painted decoration, and is very much a memorial church. The second church built for the family was that of St. Mary at Studley Royal. The rich decoration and elaborate imagery indicate that it was perhaps not intended solely as a memorial to Frederick Vyner, but reflects the family's religious sentiment, as the Marquis of Ripon was associated with the Christian Socialist Movement and later converted to Catholicism.'

'The church is a combination of early French as well as English Gothic styles. It consists of a traditional arrangement of four-bayed nave with side-aisles and clerestory, an unaisled chancel divided into choir and sanctuary, a south-west porch and north-east vestry. The west front, however, is of Burges' own invention: a heavy, low west doorway supports an unusually high spire for a church of this scale.'

'So, the careful massing and harmonious disposition of the different parts of the design, also noticeable in the relationship between the roofs of the various units, are seen to greatest effect in the distant view up the avenue, the main means of approach, from which the church appears to be much larger than it really is...'

'Indeed, Burges was a pioneer of what is known as the 'Muscular Gothic' school, using simple geometrical shapes in a massive, bold scale. Burges also used increasing articulation of the exterior architectural surfaces, especially the windows, as he worked from west to east. This programme of increasing elaboration towards the east end is continued on the interior of the church.'

## DESCRIPTION OF THE PAINTINGS

'The focus of the decorative scheme within the church is clearly meant to be the east end, with the nave and side-aisles being left relatively unadorned. The chancel and sanctuary contain stained-glass windows with unusual double tracery (based on a design from Lincoln Cathedral) and painted sculpture, the floors and lower walls are covered with mosaics and polished marble, and the roof is a complex vaulted and domed timber construction, all painted and gilded with decorative and figurative work. The scheme is meant to represent Paradise Lost and Paradise Regained:

"...earthly paradise is lost in the nave and aisles; the vision of Heaven is regained in Chancel and Sanctuary... At the Chancel steps is a quotation from the psalms... The winged lion of Judah gazes across the choir, from the web of window tracery, with red-eyed, basilisk stare... Frescoes in window surrounds represent the Visions of St John the Divine as stated in the Book of Revelations. The wagon roof in the Chancel painted on canvas, conjures up prophets, apostles and martyrs in Te Deum procession. Four golden angels in the spandrel of the vault trumpet forth their message on the winds. And the Sanctuary dome blazes with cherubim and seraphim, tier upon tier, star upon star, into the empyrean."

'To achieve this elaborate effect, Burges' workshop used a wide variety of materials including (as supports) stone, plaster casts, wood, canvas and metal, all of which appear to have been prepared in the studio. Very much a workshop effort, the craftsmen would apply or insert the ready-prepared decoration, and finish the painting and gilding in situ. Of the craftsmen who worked at Studley, there were several regular colleagues of Burges: Thomas Nicholls, H.W. Lonsdale, and Fred Weekes. The glass was made by Saunders and Company, a London firm.'

## PAST CONSERVATION OF THE PAINTINGS

'From the documentary evidence available it appears that the paintings have undergone only one major restoration campaign. When the church came into the care of the Ministry of Works in 1975, restorers from the Conservation Studio were requested to assess the condition of the paintings. Although the paintings were found to be in 'reasonably good condition', it was recommended that certain unspecified areas be re-gilded and/or reconstructed:

"A certain amount of re-gilding will be necessary on some of the bosses etc which surround the base of the dome and in other minor places where complete loss of the gold has taken place. The principal damage to the painted decoration has taken place along the stone sills at the base of the windows where the stonework has decayed causing complete loss of the painted decoration in a number of places. When the stonework has been repaired it will be a comparatively simple matter to repeat the decoration and also fix and restore the decoration in other small areas where damage has taken place."

'The decorating firm of Campbell Smith (based in London) was recommended for the work, and it appears to have been carried out in 1976, although there are no records of the treatment. Examination of the paintings does show several areas where old losses appear to have been retouched (Figure 1), however, it does seem that this was a fairly restrained and/or minimal conservation intervention.'

## Photographic Record

## Bibliography

Leach, P. St Mary's Church, Studley Royal, D.O.E. guide, H.M.S.O., London, 1981.

Mordaunt Crook, J. William Burges and the High Victorian Dream, John Murray, London, 1981.

## 2 General Audit Information

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Property name	STUDLEY, ST MARY'S CHURCH	County	North Yorkshire
Region	North		
Location	Chancel and Sanctuary, all areas, including windows		
Orientation	NORTH, SOUTH, EAST AND WEST		
Century 19th	Date	Height (cm)	Width (cm)
Auditor(s)	TM/JD	Start date	08/08/95

**Overall condition score**        **2**

### Recommendations

The decorative scheme is complex and is comprised of several support types, grounds, paint layers, glazes and applied decorations. Very little of the painting is on stone or plaster, the majority being executed on canvas applied to wood or on wood directly. The painting on stone/plaster is confined mainly to the window tracery and sculpture. In general, the condition of the decoration was found to be relatively stable. However, some minor conservation treatment could be undertaken to improve the condition and presentation of the paintings. These include:

- Repair to damaged stone mullion, Sanctuary, north wall, east window: Infiltration has caused severe damage to the interior of the painted stone window mullion in this area, including exfoliation and loss of the paint layer. It appears that a programme of stone replacement is planned for the exterior of the church, and presumably the source of this damage (a badly weathered piece of stone on the exterior, which has allowed for infiltration of liquid water) is to be rectified shortly. Once this work is complete, it is highly recommended that the interior stone, ground, and paint layers are repaired and reintegrated as necessary.
- Re-fixing of the angel's trumpet in the north-west corner of the Sanctuary
- The appearance of the entire interior could be significantly improved by light surface cleaning.
- Repairs to delaminating areas of canvas: several corners of the applied canvases are lifting slightly from their support (either timber or stone). Although at the moment this does not appear to pose any great threat to the paintings it is recommended that these edges are fully re-adhered to their supports before dusting.
- Consolidation of the paint layer and/or glazes: where necessary, some minimal fixing of flaking paint and peeling glazes may be required before dusting.

It is desirable that the above treatment is undertaken as part of a comprehensive campaign of conservation. This would be an ideal opportunity to analyse various aspects of the technique and any active deterioration of the schemes. A thorough research programme should include:

- environmental monitoring: It was noted during the audit that the lower walls, especially within the window reveals, show staining and drip-marks often associated with condensation. Monitoring of the stained glass is currently in progress and should provide useful data for other aspects of the decoration.
- technical analysis: Although not absolutely necessary, analysis of the original technique and materials used by Burges' workshop would be valuable. It would also help to clarify what areas were treated and/or repainted during the 1976 intervention.

In addition, because of the varied nature of the supports involved, it is also advisable that the work be a collaborative effort between wall painting, stone and easel painting conservation specialists.

NB. Although beyond the remit of this audit report, the poor condition of the mosaic and marble decoration to the lower walls was noted during inspection. This is now delaminating and current emergency repairs consist of several strips of masking tape, which is failing.

### 3 Audit Information: Technique

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Property name	STUDLEY, ST MARY'S CHURCH		
Region	North	County	North Yorkshire
Location	Chancel and Sanctuary, all areas, including windows		
Orientation	NORTH, SOUTH, EAST AND WEST		
Century 19th	Date	Height (cm)	Width (cm)
Auditor(s)	TM/JD	Start date	08/06/95

**Overall Condition Score**      **2**

#### Stratigraphy

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Layer type	Support Layer	Specific condition Score	2
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#### Thickness

#### Comments

The decorative scheme is complex and contains multiple support types. These include:

#### TIMBER

'Within the building fabric of the east end Burges constructed an inner ceiling of timber. In the chancel this appears as a slightly pointed barrel vault, and in the sanctuary, as a tripartite dome with figures set within slightly recessed arcades, giving the optical illusion of space. The timber is painted with decorative borders and background colours, and finely painted figurative canvases are fixed to the timber support. There was limited access to the reverse of the timber support, but from close inspection it appeared to be sound, with no signs of infestation present.'

#### CANVAS

'Within all of the upper areas of the sanctuary dome and chancel vault, all of the figurative painting was executed on canvas. This was presumably done in the studio, cut to fit, and applied to the timber support in situ. A fine plain weave canvas was employed, applied to the timber using an unknown adhesive which appears lumpy in places. In the chancel, the canvases have been nailed to the support along the upper and lower edges. In the sanctuary, where the pieces of canvas are smaller, only adhesive was used. On some panels it is possible to see a raised outline, corresponding in shape to the cut-out canvases, which appears to be the residue of the adhesive where the position of the canvas has been shifted slightly before being fixed into place.'

#### STONE

'The painted decoration of the sanctuary arch, sculpture, window reveals, tracery and soffits is all applied directly on the stone support. This consists of three types of limestone: exterior facing stone is of pale grey Catraig, exterior dressings are of Morcar, and the interior stone is from local quarries on the Marquis of Ripon's estate. The angel sculptures situated within the quatrefoils of the north and south windows in the Sanctuary, and the lion above the sedilia, are all carved of stone'.

#### CANVAS ON STONE

'Within the windows of the sanctuary, the figurative painting has been executed on canvas and applied to the stone support using an unknown adhesive. The surrounding areas are painted with decorative motifs on what was originally probably a cream colour, but which now appears grey'.

#### PLASTER

'The angel sculptures which occupy each corner at the base of the dome are hollow plaster casts. They each hold wooden trumpets.'

## METAL

'The wings of the angel sculptures situated within the quatrefoils of the north and south windows are made of hollow metal'.

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Layer type	Ground Layer 1	Specific condition Score	2
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### Thickness

### Comments

The decorative scheme is complex and is comprised of several grounds and preparatory techniques:

## GROUND

'In the chancel, where the applied canvas does not extend fully to the edge of the timbers it is possible to see a white layer. It is thought that this is probably a white ground applied to all of the timber, however it may be a traditional lead white and oil 'marouflage' adhesive used for the fixing of the canvas in situ. In the sanctuary, it appears that the timber was prepared by the application of a thick ground, with visible brushstrokes. The ground appears to be light-coloured, probably white, where it is visible through thinly applied paint. The canvas support also appears to have a white ground which is visible in areas of loss. It appears that the same cream-grey ground was applied to both stone and canvas layers, possibly emulating the limestone support'.

Identified pigments    Colours

---                      white



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Layer type	Paint Layer 1	Specific condition Score	2
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**Thickness**

**Comments**

'The paint stratigraphy is complex and varies according to the support. The matte appearance of the paintings and the complex combination of supports all make it highly probable that an oil medium was used, but this, and the types of pigments employed, would have to be confirmed by instrumental analysis. The strikingly vivid palette used at Studley is certainly typical of the late 19th-century when a much wider variety of synthetic pigments were available to artists. Although only scientific analysis can precisely identify the components of the painting, certain general observations can be made about the technique of application of the paint layers.'

'In the chancel, the decoration includes a stencilled star design in gold on a blue background, and an ornamental red design on gold around the arcaded pendentives, all painted directly on the timber support. The blue backgrounds consist of two paint layers, the superimposed layer being darker than the first. This may have been done intentionally to achieve a deeper blue, or it was repainted during in the 1970s restoration. The centres of the stars have pencil cross or dot preparatory marks, possibly to assist with lining up of each stencil. The use of dots or crosses to each panel may indicate two artists at work.

'In the sanctuary, the backgrounds and waves at the figures' feet were applied directly over a ground to the timber support.'

'In both the chancel and the sanctuary, the detailed figurative pieces on canvas were then fixed into place and any visible edges and/or losses 'made good' by touching-in with suitable colours. These paintings bear a strong stylistic similarity to the stained glass windows, including the use of heavy black outlines. It seems highly likely that they were painted in the artists' studio and fixed into position after completion.'

Three types of preparatory techniques are visible in this area: pencil lines to upper and lower dark bands of figurative panels; scoring to cherub's chins; and compass point marks in the centre of several cherub's foreheads to allow the marking-out of haloes.

On the windows and tracery the decoration includes: blue with gold stars in window soffits, foliate decoration on tracery, angels on the sanctuary arch soffits, and multi-coloured stone angels to north and south tracery in windows. Pencil preparatory marking-out of the trefoil (not painted black) and evidence of stencilling of stars and floral sprays on tracery and soffits were noted.

There is also painted decoration applied directly to the metal wings of the angel sculptures in the north and south windows. Colours include red, green, and blue.

**Identified pigments   Colours**

---	blue
---	white
GOLD POWDER	METAL
gold leaf	gold
---	black
---	red
---	yellow
---	green
---	grey
---	brown
---	orange
---	purple
---	pink

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Layer type	Attachment 1	Specific condition Score	2
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**Thickness**

**Comments**

'Throughout the chancel and sanctuary, it seems that both gold paint and gold leaf were used. Analysis is required to establish the exact identity of the leaf and powder metals present. In the chancel, gold paint has been used to stencil stars on to the dark blue background of the vault. In the sanctuary, there is a more extensive use of gold for backgrounds and decoration. The gold backgrounds appear to be mainly gold paint, however some squares indicating the use of gold leaf are visible on limited areas. It is possible that both techniques were used in tandem. The gold has a reddish resinous glaze.'

'There are also several areas of freehand gold decoration present on the surface of the paint layer, especially over drapery and wings. Over the drapery, these gold patterns are either painted to follow the folds of the fabric or painted as a flat pattern over the surface. The areas of flat patterning are painted with coloured glazes within the folds of the drapery, giving the optical illusion of depth. These two techniques of rendering patterned fabric may be further evidence of two hands at work.'

'On the sanctuary arch, silver has been used in the roundels which bear the emblems of the Crucifixion. This appears to be a silver leaf applied over a grey ground.'

Layer type	Attachment 2	Specific condition Score	2
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Thickness

Comments

'The paint stratigraphy is complex and varies according to the support. The matte appearance of the paintings and the complex combination of supports all make it highly probable that an oil medium was used, but this, and the types of pigments employed, would have to be confirmed by instrumental analysis. The strikingly vivid palette used at Studley is certainly typical of the late 19th-century when a much wider variety of synthetic pigments were available to artists. Although only scientific analysis can precisely identify the components of the painting, certain general observations can be made about the technique of application of the paint layers.'

'In the chancel, the decoration includes a stencilled star design in gold on a blue background, and an ornamental red design on gold around the arcaded pendentives, all painted directly on the timber support. The blue backgrounds consist of two paint layers, the superimposed layer being darker than the first. This may have been done intentionally to achieve a deeper blue, or it was repainted during in the 1970s restoration. The centres of the stars have pencil cross or dot preparatory marks, possibly to assist with lining up of each stencil. The use of dots or crosses to each panel may indicate two artists at work.

'In the sanctuary, the backgrounds and waves at the figures' feet were applied directly over a ground to the timber support.'

'In both the chancel and the sanctuary, the detailed figurative pieces on canvas were then fixed into place and any visible edges and/or losses 'made good' by touching-in with suitable colours. These paintings bear a strong stylistic similarity to the stained glass windows, including the use of heavy black outlines. It seems highly likely that they were painted in the artists' studio and fixed into position after completion.'

Three types of preparatory techniques are visible in this area: pencil lines to upper and lower dark bands of figurative panels; scoring to cherub's chins; and compass point marks in the centre of several cherub's foreheads to allow the marking-out of haloes.

On the windows and tracery the decoration includes: blue with gold stars in window soffits, foliate decoration on tracery, angels on the sanctuary arch soffits, and multi-coloured stone angels to north and south tracery in windows. Pencil preparatory marking-out of the trefoil (not painted black) and evidence of stencilling of stars and floral sprays on tracery and soffits were noted.

There is also painted decoration applied directly to the metal wings of the angel sculptures in the north and south windows. Colours include red, green, and blue.

## 4 Audit Information: deterioration and damage, added materials, treatment

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Property name	STUDLEY, ST MARY'S CHURCH		
Region	North	County	North Yorkshire
Location	Chancel and Sanctuary, all areas, including windows		
Orientation	NORTH, SOUTH, EAST AND WEST		
Century 19th	Date	Height (cm)	Width (cm)

### DETERIORATION AND DAMAGE

#### Deterioration phenomena

**Type** cracking

**Location** timber support

**Comments** 'Slight movement of the timber support has caused the opening of some joints. See, for example, the north side of the Chancel, east end, within the Cherubim panel. Another thin crack is visible within the crenellation in the southeast corner of the Sanctuary.'

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**Type** coating - deterioration

**Location** Gilded backgrounds and gilding on drapery of plaster angels.

**Comments** Loss of the reddish glaze has occurred as pitting/micro-flaking in many areas, resulting in a patchy appearance.

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**Type** delamination (render layer)

**Location** canvas on timber

**Comments** 'The canvas edges are lifting in several areas. For example, the toe of the angel in the northwest corner of the Sanctuary, tier 2, and the lower west corner of the Virgins panel on the south side of the Chancel. The delamination is limited to edges and does not seem to present a serious threat to the paintings.'

Also:

'Tearing and distortion of the canvas has occurred due to movement of the underlying timber planks. The adhesion of the paint and ground layers to the canvas appears fairly sound, therefore loss of paint has only occurred where the fabric itself has torn'.

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**Type** loss

**Location** north wall, east window in the Sanctuary

**Comments** 'On the interior there is clear evidence of water infiltration due to faults in the exterior stonework. There is a loss to the stone mullion on the exterior, north wall, east window (Sanctuary) which has allowed water to penetrate and has led to exfoliation and loss of paint to the interior surface. It is a possibility that the loss and delamination of the interior surface may also be related to the movement, and subsequent crystallisation, of soluble salts.'

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**Type** delamination (render layer)

**Location** canvas on stone

**Comments** 'Several areas of the canvas are becoming detached from the stone support, and in the chancel, north wall, east window, east splay, within the lower corner panel, a corner has lifted.'

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**Type** staining

**Location** ground layer throughout

**Comments** 'This cream-grey ground has become dirty and stained (possibly due to condensation) and is now a dark muddy grey colour'.

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**Type** flaking

**Location** paint layer

**Comments** 'There is some flaking of the impasto details, especially in the Cherubim and Seraphim panel (north side, east end) and Doctors panel (south side, west end).'

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**Type** cracking

**Location** paint layer

**Comments** 'There is a fine craquelure to the surface of much of the paint layer. However, it appears to be limited to certain colours, and it is possible that it is related to the original materials and/or method of application'.

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**Type** staining

**Location** lower half of the chancel and sanctuary

**Comments** 'Where the paint layer is applied directly to stone, and especially within the window reveals, there is a significant amount of staining and discolouration of the paint layer. This may be due to moisture within the wall fabric, and drip marks indicate that condensation may also be occurring.'

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**Type** loss

**Location** gilding

**Comments** 'The reddish glaze over the gold has suffered loss and in areas can give the surface a pitted, patchy appearance. In the sanctuary, the gilding found on the drapery of the plaster angels (at the base of the dome) has contracted and is peeling away from the paint layer'.

Also:

'Loss of the silver leaf may be due to deterioration of a later applied coating, or to corrosion of the metal to a greyish material, which appears visually similar to the grey ground beneath it.'

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**Type** flaking

**Location** window mullions and sills at east end

**Comments** Moisture infiltration appears to have occurred and has resulted in flaking and loss of paint, probably due to salt crystallisation. Fixing is also required to the angel sculpture in the Sanctuary, south-west corner.

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**Type** staining

**Location** throughout, especially chancel

**Comments** Staining, discolouration and drip marks are present on the surface.

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**Type** cracking  
**Location** horn of east angel, Sanctuary  
**Comments** Minor cracking has occurred.

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**Type** infestation  
**Location** Chancel ceiling, south side, east end  
**Comments** The pink drapery of the standing figure in this area contains black spots and a white bloom which appears to be a type of microbiological growth. This is perhaps associated with the adhesive or paint medium.

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**Mechanical damage**

**Type** minor losses  
**Location** South west plaster angel  
**Comments** 'Abrasions and loss to the painted surface have occurred in very limited areas. For example, there is a small loss to the back of the hair of the southwest plaster angel in the sanctuary. Several of these abrasions have been repainted, possibly soon after insertion to 'make good' any damage caused by the transport and fixing in place of the canvases.'

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**Type** scratches  
**Location** chancel, north side, east of centre  
**Comments** 'There are several scratches to the Apostles panel. These appear to be fairly recent.'

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**Type** general  
**Location** Sanctuary, northwest corner angel  
**Comments** 'One of the wooden trumpets has slipped, and an elastic band has been used to temporarily hold it in place.'

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## ADDED MATERIALS

### Accretions

**Type** dirt

**Location** Surface, general.

**Comments** Not too disfiguring.

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**Type** cobwebs

**Location** Surface, general.

**Comments** Not too disfiguring.

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**Type** dust

**Location** Surface, general.

**Comments** Not too disfiguring.

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**Type** bird excreta

**Location** southwest corner of sanctuary

**Comments** Bird excreta was noted on the arm of the plaster angel in the southwest corner of the sanctuary, and generally on the window sills and brackets.

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**Type** biodeterioration

**Location** chancel

**Comments** 'Black spots and white bloom on the surface of the paint layer appear to be a type of microbiological growth, perhaps associated with the adhesive used in the application of the canvases, or the paint medium. This is especially visible in the Chancel, within the pink drapery of the figure on the south side, east end.'

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### Coatings/Coverings

**Type** repainting

**Location** Sanctuary, south wall, west window, west splay

**Comments** Bright blue repainting, around edges of trefoil.

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**Type** Sympathetic retouching of losses

**Location** windows and tracery, pointing

**Comments** Fairly restrained retouching of pointing has occurred, probably due to loss and damage in the area. Some form of conservation treatment was carried out in 1976 by Campbell Smith. The retouching may have formed part of this campaign.

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### Repairs

**Type** modern plaster

**Location** windows and tracery, pointing

**Comments** Retouching of the stonework of the pointing has been carried out. It may be that some repair/repointing was undertaken prior to retouching but this is uncertain.

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**Type** various

**Location** north west angel, trumpet

**Comments** A wide black rubber band has been placed on the trumpet of the angel to prevent it slipping through the angel's hands.

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### Past Treatment

Person Unknown

**Comments** There is no obvious sign of past restoration work in the sanctuary ceiling area - with the exception of the black rubber band to the trumpet of the angel - however further inspection and analysis may reveal the presence of later additions and repairs. A conservation campaign has been tentatively assigned to the 1970s. It is not known with certainty how much work was undertaken as only limited records of treatment have been found, however physical evidence on site (ie. retouching) together with a photograph of scaffolding erected at this time imply that work was in progress.

### Past Treatment

**Person** M.E.Keevil

**Comments** M.E. Keevil (Correspondance, 26/03/75) records 'I visited on Wednesday 26th March 1975 and examined the painted decoration in the quire and dome above the altar.'

'The gilding and painted decoration is in a reasonably good condition. A certain amount of re-gilding will be necessary on some of the bosses etc. which surround the base of the dome and in other minor places where complete loss of the gold has taken place. The principal damage to the painted decoration has taken place along the stone sills at the base of the windows where the stonework has decayed causing complete loss of the painted decoration in a number of places.'

**'When the stonework has been repaired it will be a comparatively simple matter to repeat the decoration and also fix and restore the decoration in other small areas where damage has taken place.'**

**'The gold and painted decoration will clean and greatly improve the general appearance.**

This is the type of work which could be carried out by Campbell Smiths.'

**Past Treatment**

**Person** Campbell, Smith & Co. Ltd.

**Comments** J.B. Finnie of Campbell, Smith & Co. Ltd. (Correspondance, 10/05/76) records 'In view of the deteriorated condition of much of the painted and gilded surfaces it is difficult to give firm price for complete restoration at this stage. We could put two craftsmen in to clean the decorated surfaces of the Sanctuary areas where it is now scaffolded. When this cleaning has been carried out we can assess the cost of the whole project. The preliminary works suggested would cost approximately £1,200.00 and we could start work as soon as you wish.'

### Past Treatment



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**Type** PRESENTATION/REINTEGRATION **Date** 23/06/76  
**Person** Campbell, Smith & Co Ltd?  
**Comments** Some retouching has been carried out to the pointing of the stonework. This has been tentatively assigned to a conservation campaign thought to have been carried out during the 1970's. It is not known with certainty how much work was undertaken as only limited records of treatment have been found. However physical evidence on site (ie. retouching) together with a photograph of scaffolding erected at this time imply that work was in progress.

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**Type** VARIOUS **Date** 23/06/76  
**Person** M.E.Keevil  
**Comments** M.E.Keevil (correspondance, 23/06/76) records 'I am pleased to inform you that we now have clearance for the proposed work in the sum of £1,200 to go ahead, and would be pleased if you will make the necessary arrangements.'

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**Past Treatment**

**Type** MONITORING CONDITION **Date** 10/12/76  
**Person** M.E.Keevil  
**Comments** M.E.Keevil (correspondance, 10/12/76) records 'I have to inform you [J.B.Finnie of Campbell, Smith & Co. Ltd.] that the proposes treatment to the above is now held in abeyance pending further visits by the inspectorate and others concerned to determine the exact amount of gilding and reconstruction of the original work which will be considered acceptable to the Department. We will contact you again when our agreed specification has been prepared.'

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**Proposed Treatment**

**Type** CLEANING **Date** 08/06/95  
**Person** TM/JD  
**Comments** A very light dusting would be beneficial to all areas of decoration.

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**Type** FILLS/REPAIRS INSERTION **Date** 08/06/95  
**Person** TM/JD  
**Comments** Minor repairs are required to the stonework where penetrating damp and salt activity have caused paint loss. In particular, infiltration has caused severe damage to the interior of the painted stone window mullion in the east window, north wall, Sanctuary, including exfoliation and loss of the paint layer.  
  
Also, repairs to re-fix torn and delaminating canvas may be required to several areas.

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**Type** FLAKE FIXING **Date** 08/06/95  
**Person** TM/JD  
**Comments** A minor amount of flake fixing of the red glaze to the standing angels with trumpets is required. Also flake fixing of the windows and tracery should be undertaken in due course. The Sanctuary north and east windows require particular attention.

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**Type** MONITORING CONDITION **Date** 08/06/95

**Person** TM/JD

**Comments** It is clear that some deterioration of the scheme is occurring. Therefore routine monitoring and examination of the church should be undertaken. It is particularly important to establish whether penetrating damp and condensation are still occurring.

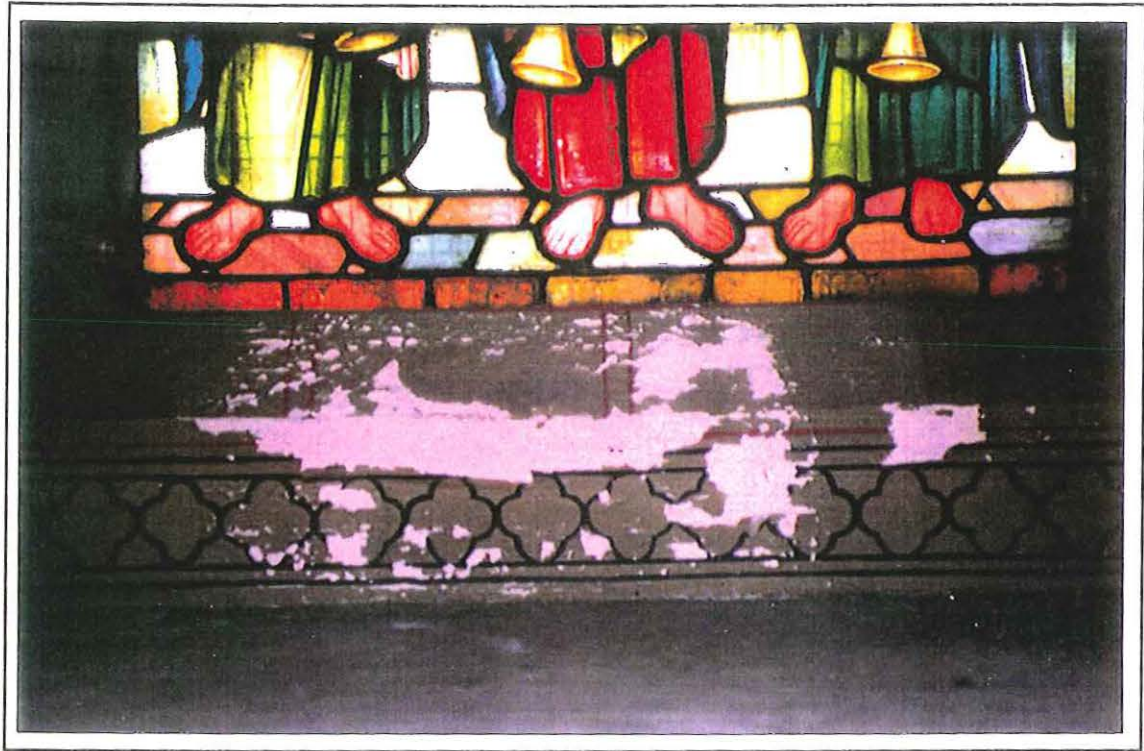
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**Type** VARIOUS **Date** 08/06/95

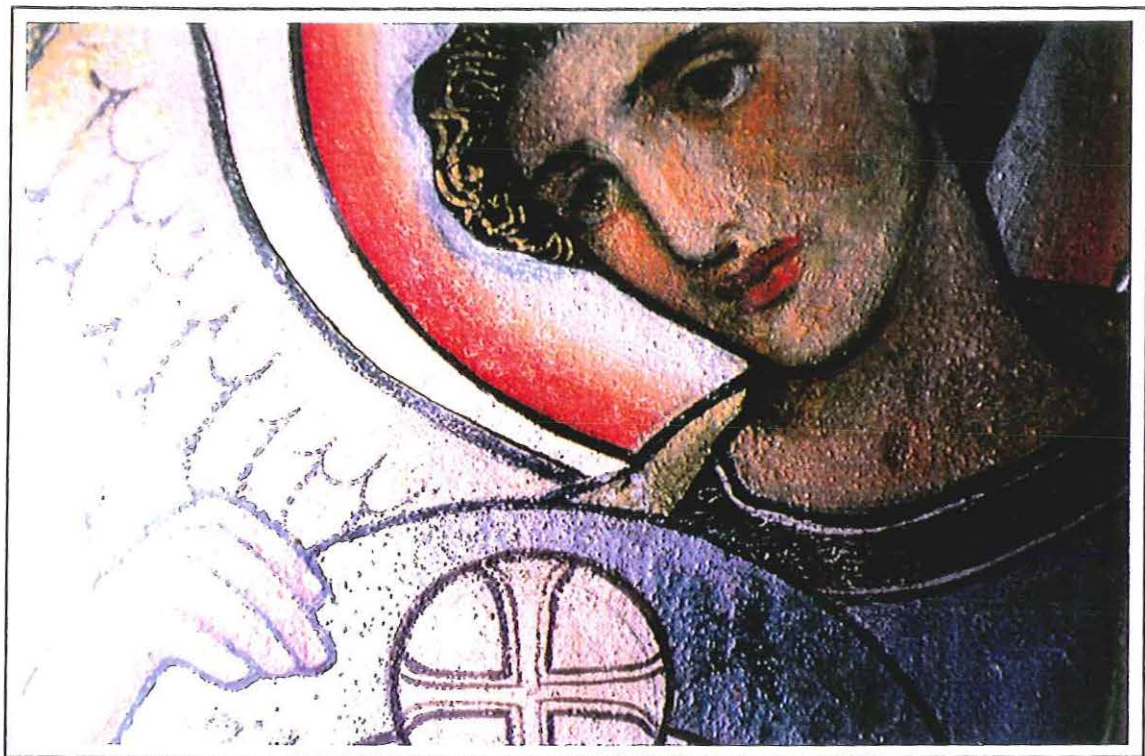
**Person** TM/JD

**Comments** An analysis of the materials and techniques of the scheme would provide interesting information on Burges' techniques and assist in the differentiation of later additions.

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Detail of damage to base of windows in the sanctuary



Detail, angel holding emblem of the Crucifixion, sanctuary arch. Note the lifting of the canvas support.