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## 1. Summary

The late 13<sup>th</sup> century paintings in the north transept at Holy Rood, Ampney Crucis are the last surviving areas of a much larger decorative scheme. The paintings, which depict a series of saints, including a scene from the life of St Edward the Confessor, almost unique in English wall paintings, are unusually fine for a parish church of this size. Partly as a result of the restoration treatment which they received earlier this century, but mainly as a result of the adverse environmental conditions, certain areas of the paintings are now in an extremely unstable condition. This is particularly the case on the north wall where, as a result of the deterioration of the roof, the paintings are now at a stage where serious loss is likely to occur if emergency intervention does not take place. However, prior to any such intervention, measures should be undertaken to control the causes of deterioration. The first area that should be addressed is the condition of the roof and subsequently the environmental conditions within the church. Following this, the conservation of the paintings could be carried out.

## 2. Introduction

The cruciform church of the Holy Rood is situated on the edge of the village of Ampney Crucis, adjacent to Ampney Park. Although there are some fragments of both the 11<sup>th</sup> and 12<sup>th</sup> century structures, much of the present building appears to date from the late 13<sup>th</sup> or early 14<sup>th</sup> century, with later, perpendicular, windows. The main structure of the church is of coarsely faced limestone blocks with finely dressed coins.

Although in the 19<sup>th</sup> century, wall paintings were recorded in much of the church, the only areas which are now visible are found on the walls of the north transept. Despite the obvious level of damage, these paintings are of an unusually high quality. As a result of the concern expressed about the deteriorating condition of the paintings, an examination and condition survey was carried out in January 1997. Access to the paintings was limited to that which could be reached from a stepladder.

## 3. The Paintings (See Diagram 1)

Although there have been some suggestions that the paintings in the north transept date from two different periods,<sup>1</sup> it appears probable that they all date c. 1300 and are contemporary with the building structure. The paintings are of a particularly high quality and are better than might be expected in a parish church of this size. It has been suggested, on the basis of the heraldry, that this might be due to an indirect link with the Cistercian Abbey at Hailes.<sup>2</sup>

It appears that much of the painting throughout the church was uncovered during the restoration of the building in 1870/1. Immediately afterwards, most areas in the nave were either destroyed or plastered over. The exception to this is the south transept where it seems likely that the paintings were left uncovered until the beginning of this century. The technique of the paintings appears to be relatively simple with one or two pigment layers applied on a limewash ground, over a lime plaster, or occasionally mud render, substrate.

### 3.1 West wall

On the west wall, only the paintings above the string course and in the window splays have survived. (Plate 1) The main subjects on the wall are two standing figures of saints, supported in elaborately

<sup>1</sup> W. Hobart-Bird. *The Ancient Mural Paintings in the Churches of Gloucestershire*. Gloucester 1927. P.12

<sup>2</sup> E.W.Tristram, unpublished notes, Courtauld Institute of Art. I would like to thank Mr David Park of the Courtauld Institute of Art, Conservation of Wall Paintings Department, for allowing drawing my attention to this and other art historical material.

decorated architectural niches. The figure at the north end has been identified as St James the Great on account of his dress and the scallop shell on his wallet (now barely visible).<sup>3</sup> (Plate 7) The haloed figure between the windows has not been identified due to the insertion of a funerary monument of 1782. (Plate 3) The background is decorated with unusually delicate fine yellow masonry pattern, with dark cinquefoil florets in the centre of each block and fine white tendrils with trefoil leaves.<sup>4</sup>

In the south window, a figure of St Helena carrying the cross is painted on the north splay. (Plate 2) The yellow haired figure, who is dressed in a dark robe and white cloak is set in a cusped niche, below a series of cinquefoil florets, which cover the soffit of the arch. A fragment of painting on the south splay is all that remains of the corresponding figure. On the south splay of the north window is a figure of St Paul dressed in a red robe with a dark cloak and holding a sword (pommel down). (Plates 4 & 5) On the north splay is the remains of a bearded figure in a mitre. However, like the painting between the windows, the main part of this scene has been lost behind a monument inserted in 1781. (Plate 6)

Although nothing remains below the string course, there are records of a series of small scenes from the life of Christ, framed in quatrefoils or roundels, which ran along the lower part of the wall. Before these were destroyed in the 19<sup>th</sup> century restoration of the church, tracings of the paintings were made and these were thought to have survived until the second quarter of this century.<sup>5</sup>

### 3.2 North wall

The scenes from the life of Christ are continued on the lower part of the north wall, below the dado on the west side.<sup>6</sup> (Plate 8) Although the paintings survive, they are extremely badly damaged and can only be made out in certain areas. The upper part of the painting consists of a series of coats of arms, including part of a lion rampant, a bend and vair (black and white fur), believed to be those of Fitzhamon of Tewkesbury.<sup>7</sup> Below these are finely painted fragments of the Life of Christ. (Plate 9) However the damage is such that no clear subject is apparent.

Above the string course on either side of the window are two mitred figures in architectural niches similar to those on the west wall, which have been identified variously as a bishop and an archbishop, or two archbishops. (Plate 13 & 14) It has also been suggested that one of the figures is St Thomas Becket,<sup>8</sup> although there appears to be no obvious evidence to support such a theory. The condition of the figures, particularly that on the east side, is such that identification is difficult. However, it is clear that like the other paintings, these are of a particularly fine quality. E.W. Tristram is understood to have made a drawing of the archbishop, which was collected with his other drawings at the Victoria and Albert Museum.<sup>9</sup>

The lower parts of the north and south splays of the windows are decorated with pairs of roundels containing fleur de lys, in imitation of decorative tapestries. (Plates 10 & 11) Although this type of decoration would have been relatively common, few examples have survived, making the almost complete example seen here, particularly unusual.<sup>10</sup> Above these on both splays are the very fragmentary remains of two figures, which are recorded as being the Angel Gabriel (on the west) and

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<sup>3</sup> E.W. Tristram, *English Wall Paintings, The 14<sup>th</sup> Century*, London 1955, p.134.

<sup>4</sup> In his notes, E.W. Tristram describes the tendrils as light blue. It is possible that this is an error, or that the tendrils were painted in an unstable pigment such as indigo, which has since faded.

<sup>5</sup> *Op. Cit.* E.W. Tristram (notes)

<sup>6</sup> It is presumed that they continued on the east side, but this area is now hidden behind the large canopied tomb of George Lloyd and his wife.

<sup>7</sup> D. Verey, *Gloucestershire I, the Cotswolds, (The Buildings of England)*, 2<sup>nd</sup> ed, London 1979, p.86

<sup>8</sup> T. Borenius, *St Thomas Becket in Art*, London 1932, p.18, note. 2.

<sup>9</sup> *Op. Cit.* T. Borenius 1932.

<sup>10</sup> A similar example was recorded by E.W. Tristram seen at West Walton Church in Norfolk.

the Virgin Mary (on the east).<sup>11</sup> Little or no decoration survives on the soffit of the arch or on the wall above.

### 3.3 East wall

While large areas on the east wall have been replastered, a certain amount of the original render survives in the two windows. Of these, the north window retains most decoration. (Plate 16) The north splay retains fragments of a haloed figure, on a background of grouped red dots,<sup>12</sup> while on the south splay is an area of red foliate decoration. The south window has been substantially replastered, with only a pair of feet on a red background surviving at the base of the north splay. (Plate 18) Some red colouring also survives on alternate courses.

### 3.4 South wall

It appears that the paintings on the south wall, over the nave arch, are only partially uncovered. Those sections which are visible are situated on the east side of the wall and show part of a figure in a red tunic and white robe holding out a ring. (Plate 19 & 20) The background is the same elaborate masonry pattern seen on the west wall, as well as some small fragments of red scroll work situated higher on the wall.

The fragmentary scene, which depicts St Edward the Confessor giving a ring to a pilgrim (who later turned out to be St John the Evangelist), was particularly popular in c.1300 as a result of the veneration of the saint by Henry III.<sup>13</sup> Only the saint's arm and hand holding the ring are visible, but it is probable that further painting is hidden under the limewash. Although a number of examples of this scene are known in panel painting, there is only one other documented example in English wall paintings. The early 14<sup>th</sup> century painting, which is found in Faversham Church in Kent is remarkable for its similarities to Ampney Crucis.<sup>14</sup> (See Diagram 2) The position of the figures in the spandrels (the pilgrim is not visible in Ampney Crucis), the decorated masonry pattern and even the scroll work in the band at the top are all reflected here. The rarity of the scene and the fact that it is the earliest recorded example, make this painting extremely important.

### 3.5 Other areas

Although no other wall paintings are now visible elsewhere in the church, there are numerous published references to paintings having existed in both the nave and the south transept.

The most interesting paintings appear to have been situated in the nave. On the north wall, presumably adjacent to the door, was a scene of St Christopher. Although not unusual in itself, the painting is recorded as having the inscription *Thomas ye paintere of Malmseburie*, making it the only known example of a signed wall painting in England.<sup>15</sup> Interestingly the same reference of 1883 states that the inscription was 'much dilapidated', indicating that the painting was extant at this date. The painting and inscription were again referred to in 1941, by which time it had been destroyed. However, on this occasion the author claims to be suspicious about the inscription.<sup>16</sup>

<sup>11</sup> *Op. Cit.* E.W. Tristram 1955. C.E. Keyser disagrees with this interpretation suggesting that the figures were more apostles. C.E. Keyser, 'Notes of the Churches of Ampney Crucis, Ampney St Mary's and Ampney St Peter's', *Journal of the British Archaeological Association*, XX, 1914, p.10.

<sup>12</sup> In 1927, the face of this figure was described as being 'well preserved'. *Op. Cit.* W. Hobart-Bird 1927.

<sup>13</sup> L. E. Tanner, 'Some Representations of St Edward the Confessor in Westminster Abbey and Elsewhere', *Journal of the British Archaeological Association*, 3<sup>rd</sup> Series, XV, 1952, pp. 1-12.

<sup>14</sup> I am particularly grateful to David Park for his advice on the iconographic significance of this scene.

<sup>15</sup> C.E. Keyser, *A list of building Having Mural Decorations*, London 1883, p 7.

<sup>16</sup> E.T. Long, *Mural Paintings in Berkshire Churches*, *Berkshire Archaeological Journal*, No. 45, 1941, p.97

Opposite this, on the south wall of the nave, was an equally interesting section of painting originally identified as the Three Living and the Three Dead.<sup>17</sup> However, later references describe it as showing a king and a queen with an ecclesiastic and a skeleton, with a large cross in the centre. Above each figure was an inscription of which only two were legible when it was uncovered. Above the skeleton was the inscription *Alive be .. To that ye be*. While above the ecclesiastic (who was pointing to skeleton) *ye men ye be this that ye see*.<sup>18</sup> It appears that the scene was uncovered in 1871 during the restoration of the church and was subsequently plastered over.

Fragments of masonry pattern are recorded as having existed in the south transept.<sup>19</sup> This decoration is described as identical to that seen in the north transept and is clearly part of the same scheme. Although a second reference was made to this in 1955,<sup>20</sup> it appears probable that this was based on the earlier record, and that by this date, the painting had already been destroyed.

References have also been made to the scene of the Martyrdom of St Erasmus, a badly damaged copy of which hangs in the tower, as well as biblical texts and commandments. However, there is no explanation of where the original painting was situated and it is not entirely clear whether these were extant at the time.<sup>21</sup>

There is also evidence to suggest that there was a Doom painted over the chancel arch. The earliest of these, in 1883, refers to 'General Resurrection, part of a doom', stating that it was of a later date than the other paintings. This is subsequently confirmed in 1936, when it was likened to the 15<sup>th</sup> century Doom at Mitcheldean Church in Gloucestershire.<sup>22</sup>

In the late 19<sup>th</sup> century, two references were made to the survival of polychromy on the 15<sup>th</sup> century roof and on the wall pieces and trusses.<sup>23&24</sup> The fact that this received any comment at this period would suggest that extensive painted decoration survived. Interestingly no mention was made of any wall paintings in either of these references.

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<sup>17</sup> *Op. Cit.* C.E. Keyser, 1883.

<sup>18</sup> W.F. Stork, 'Aspects of Death in English Art and Poetry II', *Burlington Magazine*, No.21, 1912, p.314.

<sup>19</sup> *Op. Cit.* W. Hobart-Bird, 1927.

<sup>20</sup> *Op. Cit.* E.W. Tristram, 1955.

<sup>21</sup> *Op. Cit.* C.E. Keyser, 1883.

<sup>22</sup> A. Vallance, *English Church Screens*, London 1936, p.22. It is not clear whether Vallance means that the Doom at Ampney Crucis was on wooden panel as is the case at Mitcheldean.

<sup>23</sup> *Journal of the British Archaeological Association*, Vol 25, 1869, p. 191.

<sup>24</sup> *Transactions of the Bristol and Gloucestershire Archaeological Society*, Vol 2. (1877-78) p.23.

#### 4. Analytical results

A programme of paint analysis was undertaken in order to examine the nature of the original painting materials and techniques. The stratigraphy of the original paint layers and later organic coatings were examined in detail.<sup>25</sup>

Table 1. Results of the paint analysis.

Sample No.	Position	Plate No.	Results	Notes
1	S. wall: Figure with ring, white cloak		1. Dirt and fine red pigment particles 2. Fine lime white 3. Limewash ground	The lime white was far whiter than the limewash ground.
2	S. wall: Red decoration on masonry pattern	Nos. 22 & 23	1. Bright & coarsely ground red lead 2. Brown (discoloured) lead 3. Limewash ground	In other samples, layers 1 & 2 were more mixed.
3	S. wall: Yellow masonry pattern	Nos. 24 & 25	1. Yellow ochre (loosely bound) 2. Limewash ground with fine sand particles	
4	S. wall: Black floret on masonry pattern	Nos. 24 & 26	1. Brown (discoloured) lead in a white lead matrix 2. Limewash ground	The white lead matrix was not seen on other samples.
5	W. wall: S. window: Black robe of St Helena	Nos. 27 & 28	1. Translucent wax coating with dirt particles 2. Fine dense grey lead based pigment with fine red particles 3. Limewash ground	It is probable that the grey pigment is discoloured white lead.
6	W. wall: S. window: Floret over St Helena	Nos. 29 & 30	1. Translucent wax coating with dirt particles 2. Brown (discoloured) lead particles in a matrix of the fine dense grey lead based pigment. 3. Limewash ground	
7	W. wall: S. window: Red background to St Helena		1. Translucent wax coating with dirt particles 2. Red ochre 3. Limewash ground	The red ochre was loosely bound and was dispersed in the wax.
8	W. wall: N. window: Black robe of St Paul		1. Translucent wax coating with dirt particles 2. Brown (discoloured) lead particles in a matrix of the fine dense grey lead based pigment. 3. Limewash ground	As with sample 5, it is probable that the grey pigment is discoloured white lead.
9	W. wall: N. window: N. splay, outline of red beard	Nos. 31 & 32	1. Translucent wax coating with dirt particles 2. Red ochre 3. Limewash ground	
10	N. wall, lower section, hair of small figure, red outline	Nos. 33 & 34	1. Translucent wax coating with dirt particles 2. Red ochre 3. Yellow ochre 3. Limewash ground	Both red and yellow ochre layers were extremely fine.

It was clear from the paint analysis that as well as ochre pigments, red and white lead were used extensively throughout the scheme of paintings. In most cases the lead pigments had discoloured to a black or dark brown material assumed to be lead dioxide or plattnerite ( $PbO_2$ ). Particularly on large areas, such as the saints' robes, this darkening has considerably altered the overall appearance of the painting. Interestingly, the area where the lead conversion was found to be least advanced was on the south wall, where the paintings were uncovered later than the other areas and had not been treated with wax. The mechanism by which this form of deterioration occurs is not entirely clear and is currently the subject of considerable research. However, it appears likely that conditions of high alkalinity, light, humidity and the presence of an oxidising agent are involved in the process.<sup>26</sup>

In many areas the original organic medium has deteriorated to such an extent that the pigment layer has lost much of its cohesion. On the walls which have been treated with wax, the wax had been absorbed

<sup>25</sup> Cross sections were mounted in clear polyester resin and examined at magnifications of up to x300.

Dispersions were mounted in Cargille Meltmount and examined at magnifications of up to x400. Pigment identification was made on the basis of visual examination and microchemical tests.

<sup>26</sup> M. Matteini & A. Moles 'The reconversion of oxidised white lead in mural painting: a control after a five year period. ICOM Committee for Conservation, 6<sup>th</sup> Triennial meeting, Ottawa 1981, 1-8.

into the loosely bound paint layer and has replaced the medium as the main cohesive element.<sup>27</sup> This factor should be taken into account when considering conservation treatments and wax removal.

## 5. Present Condition

### 5.1 *West wall*

The condition of the paintings on the west wall is relatively good in all but the northern area, in the vicinity of St James, which will be dealt with separately. The paintings are carried out on what appears to be a single layer of lime plaster applied directly over coarsely dressed limestone blocks. All areas of the paintings have been treated with wax and certain sections have been repaired and retouched. This retouching includes sections of the red background to the niches and the part decorative bands above the south window. Some parts of the architectural decoration have also been retouched.

As a result of the wax treatment, presumed to have been carried out by E.W. Tristram in the second quarter or this century, the cohesion of the pigment layer is relatively good. The analysis indicates that prior to this the cohesion was weak and in many cases the wax has replaced the medium. The wax appears to have attracted a thick layer of dirt and dust particles, some of which have been absorbed into its upper layer. Cleaning tests carried out on the wax coating indicated that it was soluble in both dimethyl chloride and xylene.

Flaking and delamination was noted on a number of areas directly above the string course and at the base of the window splays, apparently as a result of moisture movement and soluble salt activities. No salt efflorescence was seen at the time of the examination, but this is probably due to the high levels of relative humidity. However, the appearance of the flaking suggested that it active rather than old damage.

Structurally the south side of the wall appeared to be in reasonable condition, despite th small (repaired) cracks which were observed in the soffits of both windows.

The most serious damage had occurred on the north end of the wall, where the distribution of the delamination and flaking of both the paint layer and the plaster substrate, were characteristic of long term water infiltration. Large areas of the upper part of St James were no longer visible and it was clear that extensive loss has occurred in this area since it was restored. The deterioration appears to be active and some large sections are in an extremely unstable condition and are vulnerable to further loss.

### 5.2 *North wall*

The north wall is in by far the most serious and unstable condition. The bishop (or archbishop) on the west side is in a condition similar to that of St James. Delamination and flaking of the paint layer and the substrate is widespread and the level of loss is high. The condition of the corresponding figure on the east side is curious as, although the upper section has been almost completely destroyed, the lower part including much of the vestments, is in reasonably good condition. Like the paintings on the west wall, the two figures have been treated with a wax coating.

The seriousness of the condition of the wall above the window cannot be overemphasised. On the east side, the plaster has delaminated from the stone substrate by up to 20cm in places. (*Plate 15*) There is widespread loss and large pieces of recently detached plaster were found on top of the tomb canopy. (*Plate 16*) Most of the surface in this area is still coated with limewash and little painting, presumably masonry pattern, is currently visible. There appear to be a number of large old repairs in this area, which are also delaminating.

<sup>27</sup> The identification of wax was made on the basis of the physical characteristics of the material as well as its solubility parameters. It is possible that the material contained unidentified additives.

The level of deterioration appeared to be directly linked to long term water infiltration from the north end of the roof. An external examination of the roof in this area suggested that it was in worse condition than that of the nave and in particular the junction with the north gable appeared to be weak.<sup>28</sup> This was confirmed by the church architect who drew attention to the deterioration in this area in the 1995 quinquennial report.<sup>29</sup> The external walls appeared to be in reasonable condition and the concrete lined drainage channel at the base of the wall was clear of debris.

Curiously the waxing of the paintings in the window splays does not appear to have had the pigment consolidating effect observed on the paintings on the west wall. Although delamination and flaking are comparatively limited on the lower parts of the splays (the fleur-de-lys), the cohesion of the pigment layer is weak, with obvious powdering in some sections. It is interesting to note that in some cases the delamination follows the line of weakness caused by the incision line used to lay out the decorative scheme. (*Plate 11*) The painting on the upper parts of the splays and on the soffit are in far worse condition, with extensive delamination and flaking, similar in nature to the figures on either side of the wall. Widespread loss has occurred and the subject is almost unreadable.

The condition of the area of the wall below the string course on the (west side) is different to that higher on the wall, partly as a result of the fact that it is carried out over a mud substrate. Delamination and flaking were observed in all areas and widespread loss had occurred to such an extent that the scenes are barely visible. Although the cohesion of the mud render was weak, the cohesion of the paint layer was relatively good.

The use of mud render over a stone substrate is unusual, particularly in view of the fact that the rest of the wall is rendered in lime plaster. Were it not for the fact that the paintings appear to be of the same date, and that the south wall is rendered in the same material, it might be thought to have been a later repair. However, this is clearly not the case and, although rare, other examples of this type of render on a stone substrate have been recorded.<sup>30</sup>

### 5.3 East wall

Much of the detail of the figure on the north splay of the north window has been lost as a result of the flaking of the paint layer. (*Plate 17*) The north side of the soffit has lost both the paint layer and the upper part of the plaster layer. On the south splay, most of the plaster has been replaced with a large repair. The foliate decoration in the soffit, although damaged, is not as unstable as elsewhere.

The small fragment of painting in the south window is suffering from a certain level of delamination and flaking, partly induced by the wax coating, but in general the condition is better than elsewhere.

### 5.4 South wall

The condition of the south wall is different from the other three in that no part of the exposed paintings appear to have been treated with wax. It also appears likely that it was uncovered at a later date and that large areas are still covered with limewash.

The style and technique of the painting is similar to that elsewhere in the transept and it is clearly part of the same scheme. However, Like the base of the north wall, the substrate consists of a soft mud render. The paint layer itself has little cohesion and in some areas it is powdering. Delamination and flaking have occurred in some areas, but this does not appear to be as extensive as on other walls. (*Plate 21*)

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<sup>28</sup> The roof was viewed from the ground, as no access was available.

<sup>29</sup> *Pers. Comm.* Mr J.F. Sparrow, church architect.

<sup>30</sup> L. Shekede 'The Old Chancel, All Saints' Church, The Leigh, Wiltshire, Report on Conservation', unpublished report, January 1995.

## 6. Environmental Conditions

Relative humidity and temperature readings were taken during the course of the examination in order to give an indication as to whether or not the environmental conditions were having an adverse effect on the wall paintings.

Electrical resistance readings indicated that a relatively high level of moisture was present at all levels on the east, west and south walls. As infiltration appeared to be a serious problem only on the north wall, this would indicate

that the high readings resulted from high levels of humidity. The exception to this was on the north wall and the associated corners, where the walls were found to be saturated. It is probable that this was caused by a combination of long term infiltration and high humidity.<sup>31</sup>

The levels of delamination and flaking which result from soluble salt activity, as well as the microbiological growth observed at the base of the windows, also appear to result from high levels of humidity or fluctuations in humidity. This problem is probably exacerbated by the lack of air movement resulting from an absence of ventilation, which is likely to encourage the formation of condensation.

## 7. Conservation Proposals & Recommendations

### 7.1 Conservation proposals

The conservation programme should be undertaken in three stages.

*Stage 1.* The intention of this stage is to ensure that the north transept roof is sound and to prevent any further short term plaster loss on the north wall. The initial requirement is to establish the extent of the damage to the north transept roof. On the basis of this, the measures necessary to repair the roof and prevent further water infiltration should be undertaken. Prior to any structural work on the roof, the emergency conservation and supportive facing of the paintings on the north wall should be carried out, in order to prevent plaster loss during the structural work. This stage should be undertaken as a matter of urgency and should be carried out before winter 1997.

*Stage 2.* Before the wall paintings can be conserved it is essential that the environmental factors, which appear to be the principal cause of deterioration, are controlled. In order to do this it is first necessary to undertake a twelve month period of environmental monitoring. On the basis of the results of the monitoring, a programme of environmental control, involving the management of the heating and ventilation systems, could be designed. This period of monitoring could run concurrently with stage 1.

*Stage 3.* The conservation of the paintings should be carried out only after the causes of the deterioration have been controlled. As a preliminary to the intervention itself, the paintings and their conditions should be plotted on a series of elevations. This should form the basis for all further documentation for the conservation work. The conservation work would have three main aims. The first of these would be to stabilise the damaged paintings and substrate. In conjunction with this the wax layer would be thinned or removed, depending on the area and the extent to which it is acting as a medium for the pigment.<sup>32</sup> Finally the reintegration of certain losses and repairs would be carried out and the unpainted walls would

*Table 2. Environmental readings*

Date	Time	Weather	Position	RH	T
20.01.97	11am	Clear sky	Internal (north transept) 1m	84.8%	5.4°C
			External 1m	78.0%	6.4°C
20.01.97	2pm	Overcast	Internal (north transept) 1m	85.5%	5.8°C
			External 1m	87.3%	5.5°C
20.01.97	5pm	Overcast	Internal (north transept) 1m	85.1%	5.9°C
			External 1m	84.7%	5.5°C

<sup>31</sup> Readings were taken with a Protimeter Mk IV.

<sup>32</sup> The level of removal of wax should be monitored by paint analysis.

be treated with a suitably toned limewash, to improve the overall appearance and presentation of the paintings. In conjunction with this, the re-lighting of the transept should be considered.

- The removal the wax coating: Tests show that the wax could be removed using aromatic solvent mixtures including white spirit and xylene. The exact method of wax removal would depend on the result of extensive trials currently being undertaken in conjunction with English Heritage.
- The readhesion of areas of flaking paint would be carried out using a solution (typically 5 - 7%) of the acrylic dispersion Plextol B500, injected behind the flakes following the application of a wetting agent of 50:50 IMS and water.<sup>33</sup>
- In specific, localised areas of the paint layer, where the level of deterioration or loss of the original medium has resulted in vulnerability to mechanical damage, treatment would be undertaken using a weak solution (typically 5-10%) of the acrylic consolidant Paraloid B72 in an appropriate carrier solvent.<sup>34</sup>
- In certain areas it would be necessary to carry out fine injection grouting below the limewash ground. In such cases a lime and Trass grout would be used.<sup>35</sup>
- The removal of old repairs within the body of the paintings would be carried out where such repairs pose a direct threat to the painting. All new repairs would be carried out using an appropriate lime mortar. In areas where there is damage to the render, repairs would be carried out using a lime and sand mortar with a texture and colour similar to the original.
- The level of reintegration and retouching would depend very much on the area involved. While it would be possible to tone down the losses within surviving areas of painting, retouching or recreation of lost areas would not be undertaken. This would result in the falsification of areas of an otherwise well preserved work of art. Such large losses should be repaired and reintegrated using colour washes, in order to reduce the visible effect of the loss so that it does not disrupt the surrounding painting. Such a treatment is commonly used and its effect is extremely satisfactory.<sup>36</sup>
- Detailed documentation including graphic and photographic records of the work would be carried out as part of the conservation programme.

*Stage 4.* Following conservation, the paintings should be examined by a qualified conservator on a five yearly basis. Such quinquennial examinations should use the conservation report as a basis against which to gage any future deterioration. The supplementary reports should be added to the conservation report so that a continual record of the condition of the painting is maintained. If any form of deterioration is observed between quinquennial inspections, the conservator should be informed.

## 8.2 General conservation measures

Once the roof has been repaired, there is still a risk of water infiltration as a result of blocked or damaged rainwater goods. Therefore gutters, downpipes and drains should also be checked on a regular basis by the parish, particularly during the autumn when falling leaves will exacerbate the problems of blockages.

Care should be taken to avoid causing inadvertent mechanical damage to the paintings, particularly those on the lower part of the north wall. On no account should ladders be leant against the paintings, or dusting (or cobweb removal) carried out in their immediate vicinity.

Serious consideration should be given to the conservation of the copy of the St Erasmus painting, which hangs in the tower. Although only a copy of the original wall paintings it is an interesting survival and the only record of what the appearance of the original painting. It is currently in a weak condition and is likely to deteriorate further unless treated.

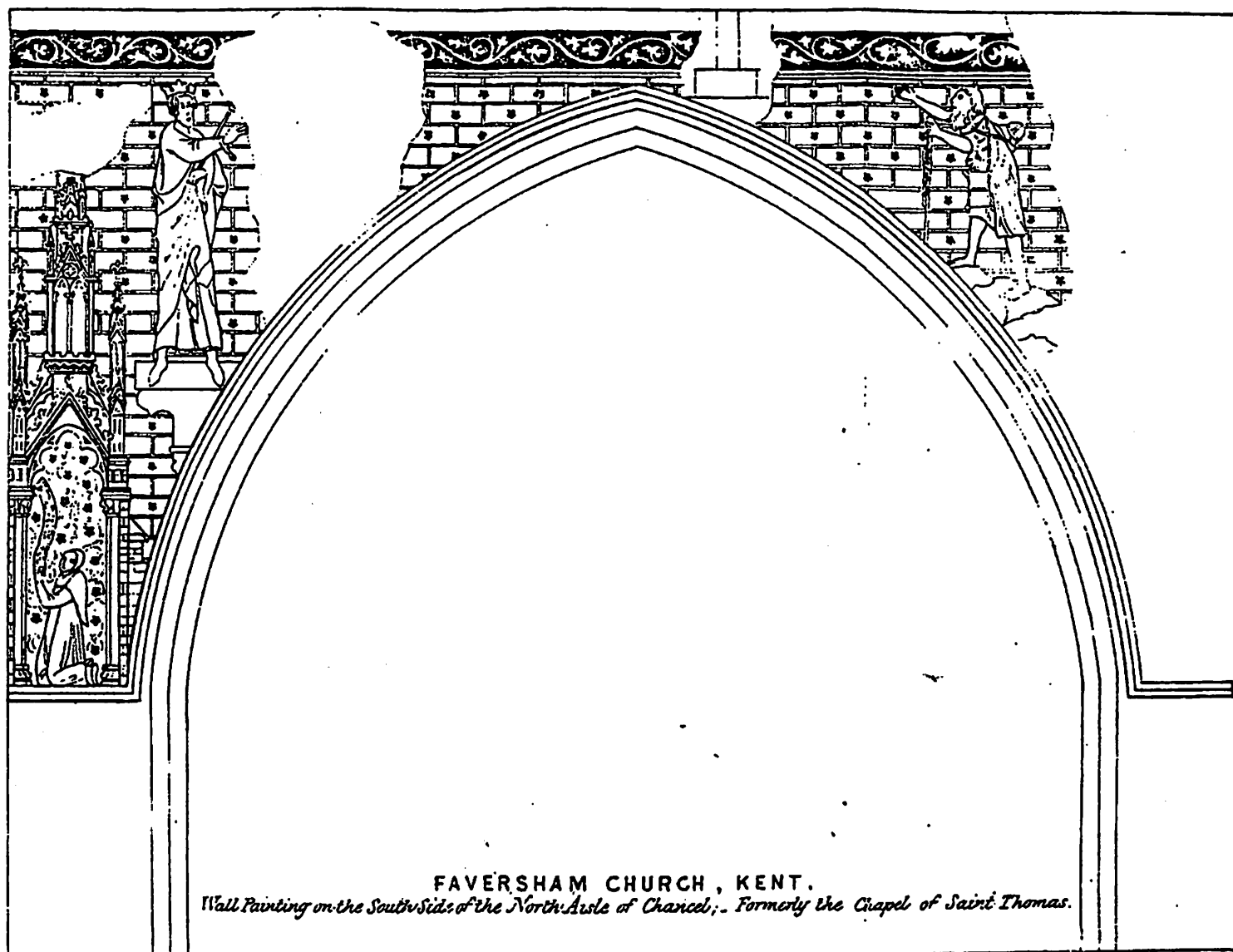
<sup>33</sup> Plextol B500 is a product of Röhm.

<sup>34</sup> Paraloid B72 is a product of Röhm & Haas.

<sup>35</sup> Trassmehl is a naturally occurring pozzolanic aggregate.

<sup>36</sup> Toning and reintegration would be carried out using Winsor & Newton watercolours.

Diagram 2. Drawing of the wall painting of St Edward and the pilgrim  
at Faversham Church in Kent, made in 1857 by Thomas Willement.



FAVERSHAM CHURCH, KENT.

*Wall Painting on the South Side of the North Aisle of Chancel; - Formerly the Chapel of Saint Thomas.*

*Thos Willement. F.S.S.*

SCALE.

*9 Feet.*

*E. Hayward, Lith.*



**Plate 1.** (Left) General view of the west wall.  
*(Photo: Tobit Curteis Associates 1997)*

**Plate 2.** (Below left) Detail of the north splay of the south window showing the figure of St Helena. *(Photo: Tobit Curteis Associates 1997)*

**Plate 3.** (Below right) Detail of the ornate cinquefoil niche between the windows. *(Photo: Tobit Curteis Associates 1997)*



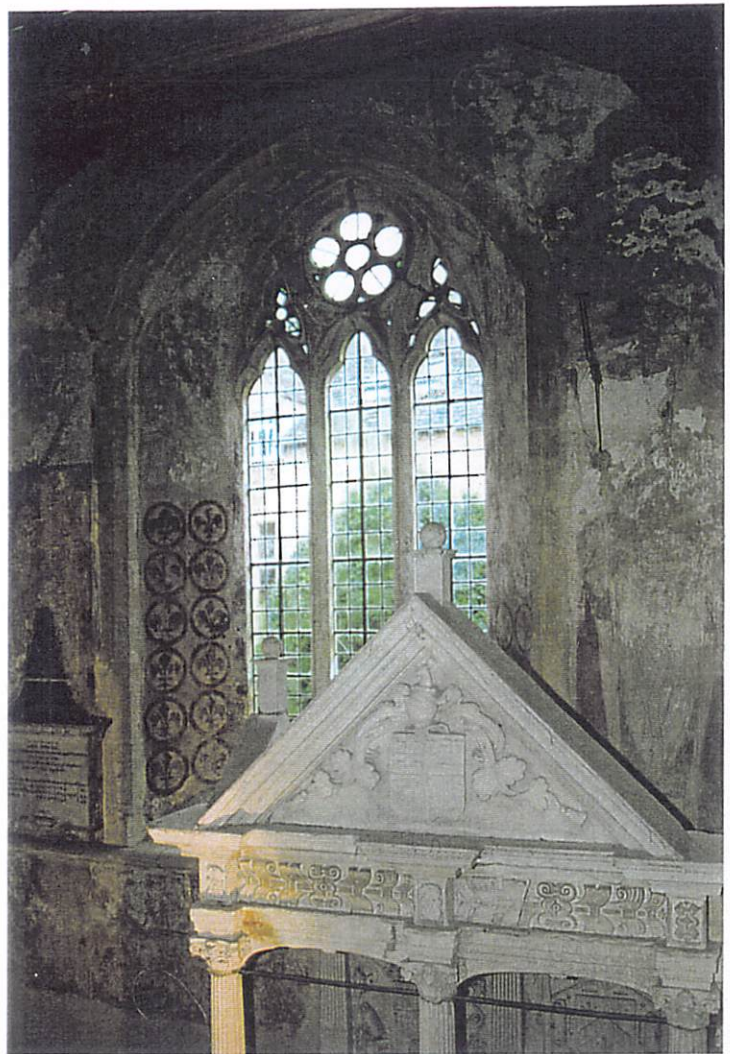


**Plate 4.** (Above left)  
General view of the north  
window on the west wall.  
*(Photo: Tobit Curteis Associates  
1997)*

**Plate 5.** (Above right)  
Detail of the figure of St  
Paul on the south splay.  
Note the level of  
deterioration on the lower  
area. *(Photo: Tobit Curteis  
Associates 1997)*



**Plate 6.** (Left) Detail of the  
head of a figure on the  
north splay. Note the  
extensive delamination and  
flaking of the red  
background. *(Photo: Tobit  
Curteis Associates 1997)*



**Plate 7.** (Above left) Detail of the figure of St James on the extreme north side of the west wall. (Photo: Tobit Curteis Associates 1997)

**Plate 8.** (Above right) General view of the north wall. (Photo: Tobit Curteis Associates 1997)

**Plate 9.** (Left) Detail of the lower west side below the string course. The figure (a detail of which is seen in plate 33) is indicated by the arrow. (Photo: Tobit Curteis Associates 1997)



**Plate 10.** (Above left) Detail of the east splay on the north window showing the fleur de lys decoration. (Photo: Tobit Curteis Associates 1997)



**Plate 11.** (Left) Raking light detail of the previous plate showing one of the fleur de lys. Note the incision lines and the delamination of the paint layer. (Photo: Tobit Curteis Associates 1997)

**Plate 12.** (Above) Detail of the fleur de lys decoration on the west splay of the north window. Note the microbiological growth at the base of the window. (Photo: Tobit Curteis Associates 1997)



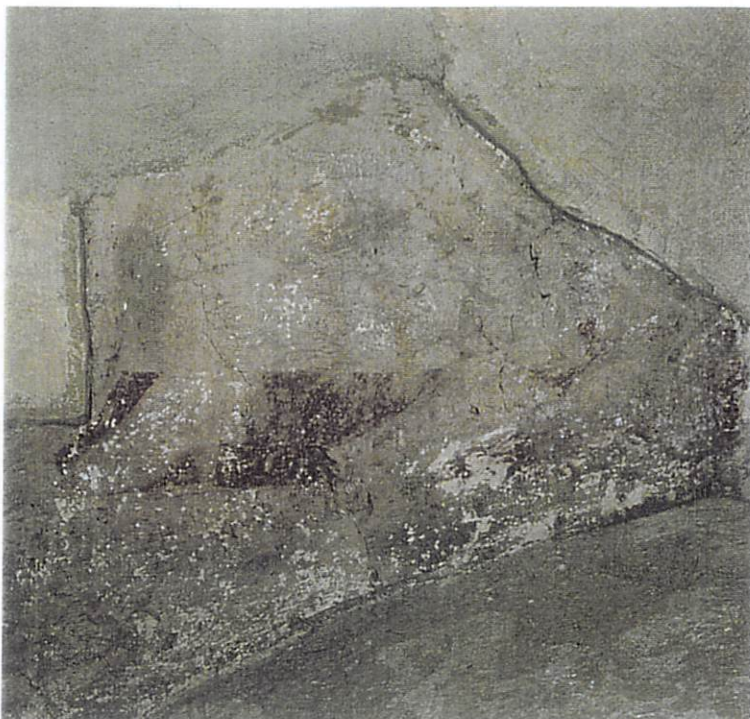
**Plate 13.** (Above left) Detail of the west side of the north wall showing the upper part of the figure in the cinquefoil niche. (Photo: Tobit Curteis Associates 1997)

**Plate 14.** (Above right) Detail of the east side of the north wall showing the second figure, the upper half of which is almost totally destroyed. (Photo: Tobit Curteis Associates 1997)

**Plate 15.** (Left) Raking light detail of the upper part of the previous plate showing the extremely serious delamination of the plaster layer. (Photo: Tobit Curteis Associates 1997)

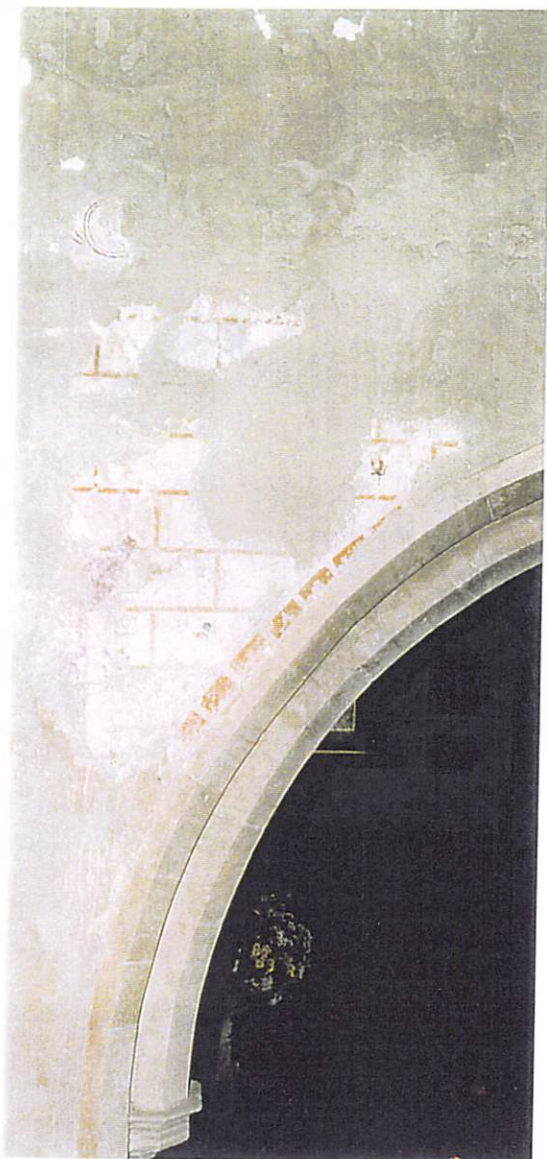


**Plate 16.** (Above left) General view of the north window on the east wall, showing the damaged figure on the north splay. Note the plaster at the base which has recently fallen from the area shown in plate 15. (Photo: Tobit Curteis Associates 1997)



**Plate 17.** (Above right) Raking light detail of the damaged surface of the north splay of the window. (Photo: Tobit Curteis Associates 1997)

**Plate 18.** (Left) Detail of the lower part of the north splay of the south window on the east wall, showing the feet of a standing figure. (Photo: Tobit Curteis Associates 1997)



**Plate 19.** (Above) General view of the east side of the south wall.  
*(Photo: Tobit Curteis Associates 1997)*



**Plate 20.** (Above right) Detail of the previous plate showing the figure of St Edward holding the ring.  
*(Photo: Tobit Curteis Associates 1997)*



**Plate 21.** (Right) Raking light detail of the area around St Edward's hand showing the level of delamination. Note the mud render below the paint layer.  
*(Photo: Tobit Curteis Associates 1997)*



Amney Crucis Church