

<b>Ref:</b>	2017-011568	<b>Church:</b>	Coddington: All Saints
<b>Diocese:</b>	Southwell & Nottingham	<b>Archdeaconry:</b>	Newark
<b>Created By:</b>	Ms Susan Lovell	<b>Contact Tel.:</b>	01636 676707
<b>Status:</b>	Faculty granted, awaiting Practical Completion		

## Form 8

(Rule 7.4)

Certificate of practical completion of works authorised by faculty

In the Consistory Court of the Diocese of Southwell & Nottingham

To the Registrar

Parish of Coddington

Church of Coddington: All Saints

A faculty dated 02/11/2017 authorised the following works subject to the following conditions:

1 To undertake conservation to the Alms Box sign located above the alms box to the left hand pier of the tower

2 Remove the sign and undertake initial clean

3 Re-adhere delaminating paper to backing board

4 Filling of lacunae with colour matched paper

5 Clean varnished surface

6 Inpainting of lost text and ornament

7 All in accordance with Conservation Examination and Condition Report for Parish Chest and Alms Box Sign dated January 2017 from Crick Smith, University of Lincoln and Statements of Significance and Need dated 30 June 2017

Complete technical and photographic record of the work, and of the names of the students taking part, to be deposited in the church records.

Work to be completed within 9 months of the removal of the board from the church.

### **1. Company, first or person by who work carried out**

The work was carried out by the following:

*(If a different company, firm or person was employed for different items of the work details of each must be given.)*

Name: Henning Schulze

Address: Senior Lecturer and Programme Leader Graduate Diploma in  
Conservation Studies, College of Arts, School of History and Heritage,  
University of Lincoln, Brayford Pool, Lincoln, Lincolnshire LN6 7TS

Type of work undertaken: The restoration and conservation of a mid-19th century framed print on paper with a text from the Book of Acts that is located at the back of the church. This work is to be carried out as a student project in term time, with the University of Lincoln.

Each company, firm or person named above was supplied with a copy of the faculty before the work was commenced.

**2. Architect/Surveyor (if any)**

(i) The architect/surveyor employed in relation to the work was:

Name:

Address:

(ii) The above named architect/surveyor

(a) was provided with a copy of the faculty before work commenced; and

(b) has issued a Practical Completion Certificate dated 26/07/2018 in relation to part of the works.

**3. Certificate by churchwardens or petitioner**

(i) We/I certify to the best of our knowledge, information and belief that the works have been carried out in accordance with the faculty.

(ii) We/I certify that all the conditions attached to the faculty have been complied with.

(iii) We have given a copy of the certificate to the Archdeacon and have placed a copy in the church's log book.

Name:

Address:

Signed:

Date:

**Note: This form is to be returned to the registrar within 28 days of the practical completion of the work.**

# Conservation Unit Laboratory Record Card

UL No. 17/279

Object Name: Alms box sign

Owner: All Saints Church, Coddington

Owner's No. N/A

**Treatment Instructions:** Stabilise and consolidate friable areas of the painted paper, fill and in-paint areas of loss from insect damage, dry clean surface of the sign.

## Description

### Materials

Oak frame, pine panel in two boards, thick parchment like paper, paint containing lead, gold, copper, zinc and iron. The frame and panel are held together with ferrous nails. Ferrous mirror plates and screws. Varnish.

### Dimensions.

**Frame:** Height: 61cm, Width: 37.5cm, Depth 2cm

**Panel:** Height: 52cm, Width: 34cm, Depth 0.5cm

### Construction / manufacture.

Oak frame shows signs of hand cut mortise and tenon joints holding it together, possibly with the aid of an adhesive. Paper has been adhered to wooden panel. Decorations on paper have been hand painted as brush strokes are noticeable, it is presumed that the whole object was constructed by hand.

### Historical / cultural background.

The sign from Coddington All Saints has been positioned in the church above the alms or donation box and is believed to have been made and hung in the 19<sup>th</sup> century.



Fig 1. Painted sign, paper on pine board, frame removed, before treatment

## Structure

## Condition

- The frame is stable
- Physical damage caused by pinholes is visible in the frame and in the panel. Some of the push pins had been left in place.
- Pins had corroded leaving residue and discolouration on the paper, which could be damaging to paint.
- Damage caused to the structure of the paper caused by pests (silverfish) selectively destroying areas around the various paint colours which contain poisonous pigments.
- Pine panel has been attacked by woodworm around the edges.

## Surface

- Object covered in cobwebs, loosely adhering dust and dirt embedded into the surface.
- Paper and decoration has been disfigured by pest damage and there are areas of loss of the wording, which is also disfiguring.
- Decoration has suffered light damage and fading, and the dark background is believed to be ingrained dirt gathered over time.

Student:  
Rosie Butler-Hall

Date allocated:  
6/2/18

Date treatment finished:  
30/4/18

Owners' copy, tick  
when done.

Status after treatment, tick as appropriate.

Unfinished.

Finished,  
ready for return, **X**

### Treatment.

*NB. Before any work commenced on the object, it has been frozen to a temperature of -35oC to eradicate any potentially active insect or fungi infestation contained in the object.*

- The sign was vacuumed using museum vacuum and a soft bristle brush to remove transferable surface dirt. A stiffer brush was used for the back of the pine panel as this surface was rougher and dirt more ingrained.
- The frame and panel were separated so more thorough cleaning could be done, as the edges of the panel and rebate of the frame were filled with frass from the woodworm infestation.
- Due to the fragile condition of the paper surface this was then dry cleaned using a Smoke Sponge to remove the ingrained dirt. Groomstick was used on the stable frame and reverse of the panel only as this cleaning material might have damaged the paper.
- A climate chamber was made to provide a stable environment for storage of the pine panel, as the RH in the conservation labs was different to the RH in the church and the panel had started to warp. Once the panel was conditioned to about 60% RH the working time on the object was 1 hour before the environment started to affect the panel again.
- Japanese tissue paper coated with a starch paste made from a mixture of Tylose powder and wheat starch was used to fill the areas of loss of the sign. A small rotating knife was used to accurately cut out the shape of the fills on transparent Melinex foil placed over the lacunae, then the Japanese tissue fill was dampened using a paintbrush and distilled water, which reactivated the adhesive mixture. Layers of tissue were built up to compensate for the lost material to the level of the original paper.
- Once the Japanese tissue had been left to dry fully, colour matching and in-painting was completed. Using powdered pigments, in an acrylic binding medium (Golden Acrylics Porcelain Restoration glaze) and a natural sponge, the background colour was built up in layers. More detailed in-painting of the edges and the lettering was completed using Golden Acrylics paints and fine paintbrushes.
- Missing lettering and painted decoration were completed to a level aiding the readability but not to reinstate the original appearance of the sign.
- The oak frame was cleaned using a 10% solution of triammonium citrate in distilled water applied with swabs, possible residues of TAC were removed from the surface with swabs dampened with H<sub>2</sub>O dist.
- The frame and the board were then re-assembled and, the panel secured using a framers corner tabs and a final surface clean was completed.

UL No. 17/279

### Results of analysis / tests

#### XRF analysis of the painted surfaces:

2636 – red pigment – red line, Zn, Cu, Hg (mercury, responsible for the red colour), and a small amount of Au  
Both of the samples have Ca, Fe, small amount of Ni

2565 (blue I) Around the blue I there is a gold like pigment that has been analysed together due to the spot size of the instrument. This confirms that the gold en pigment is actually made with gold.

2637 - Blue I with surrounding red, gold and other decoration. Gold probably from golden area, mercury from the red pigments around the letter 'I' and some presence of lead!  
Possibly traces of Cu?

2638 – blue S – light blue line – seems to have more Zn than the background

2658 – green the – green line – Presence of Pb, As, Cu, and trace amounts of Co.

#### Aftercare/Environmental Recommendations

In the church the object should be kept out of direct sunlight, and ideally the RH of the environment should be between 45% and 65%.

The sign should be checked every 6 months for a re-occurrence of pest infestations.

To prevent dust layers to form on the surface the object should be dusted lightly, but only after the surface has been examined and is considered to be stable (no flaking paint or paper).