St Winwaloe's

East Portlemouth

Rood Screen: Polychromy Report

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Contents

Brief Summary

This report on the condition of the polychromy of the rood screen in the church of St Winwaloe, East Portlemouth, was commissioned by the parish on 10th January 2016, on receiving a grant from the Church Buildings Council. This report should be read alongside a brief report and preliminary examination by Eddie Sinclair ACR, dated June 2015 which outlined initial observations after anxieties had been raised that a previous caustic soda treatment might be causing problems.

The figure panels still look good fifty years after conservation. However, indications of active beetle damage here, although localised, are a major concern particularly as the panels were pared back in the 1960s and glued onto new timber, hindering treatment for infestation via access from the back. I strongly suggest that the advice of specialist Hugh Harrison FSA is sought.

Evidence of salts, vegetation and exfoliating plaster on the walls, which encapsulate the screen at either end acting like a bridge, indicate a damp environment that is detrimental to the screen and favourable to wood-boring insects.

For the future well-being of the screen, it should be a priority to deal with the issues highlighted in the 2014 Quinquennial Inspection (based on a survey carried out in 2012) that relate to adjacent walls but may not yet have been addressed, particularly where cracking of cementitious render has been noted. Items such as removal of vegetation and clearing of gutters should be regularly attended to.

Much of the death-watch beetle damage seen across the architectural framework is largely historic, although some localised pockets are current. A specialist conservator should treat wood with insecticide where possible and fragile wood should be consolidated. As part of the conservation of the polychromy, occasional deposits of flaking paint need reattaching and supporting where vulnerable. The polychromy of the architectural framework, never having received the attention of a conservator, is veiled in many places with a white bloom, previously thought to be related to the caustic soda treatment, but revealed by analysis to be waxy surfaces coatings and residues of overpaint and dust.

Alongside paint analysis a number of small cleaning trials were carried out as part of the survey, in order to ascertain if it is possible to remove or reduce the coatings and to increase our understanding of the paint, its history and its needs.

Alongside advice from the timber specialist, a pilot project would be the next step, where one bay would be selected and multiple processes carried out on the polychromy as required. As seen with the trials, this should produce dramatic results and aid the process of fundraising.

The rood screen is an important survival from the pre-Reformation Church, still within the context for which it was designed. At East Portlemouth, the fine carving with its extensive polychromy, and such a broad range of figure paintings, means that this screen is particularly significant, reflecting a time when East Portlemouth was an important centre. Encompassing narrative scenes and rare saints depicting figures relevant to the medieval community, such as St Winwaloe, these paintings are at present diminished by their setting and deserve to be seen in the context of the screen as a whole.

The recent investigation has revealed that beneath a dusty, shabby-looking façade, a magnificent screen is waiting to emerge.

Project Brief

This report on the condition of the polychromy of the rood screen in the church of St Winwaloe, East Portlemouth, was commissioned by the parish on 10th January 2016, on receiving a grant from the Church Buildings Council. The report was requested because there was anxiety that a previous caustic soda treatment might be causing problems.

The aim of this report is to provide a background and context to the rood screen and to recognise the effects of later interventions, as well as by understanding the materials and techniques used by the medieval craftsmen to advise on the future well-being of the screen.

A preliminary examination was carried out on26th March 2015 by Eddie Sinclair ACR and a brief report, dated June 2015, was also funded by the Church Buildings Council. This report, accompanied by a set of photographs, outlined initial observations.

A more detailed inspection was carried out between May 16th and May 19th 2016, along with some paint analysis. This was required to reach a greater understanding of this complex screen, in order to be able to offer recommendations for its future care.

The chancel screen was inspected from a tower scaffold, but the aisle screens could only be accessed by step ladders.

Paint analysis was carried out by Dr Lucy Wrapson, Hamilton Kerr Institute, University of Cambridge. Dr Brian Singer analysed samples to look at the issues of coatings and ascertain if there were residues from the caustic soda treatment.

The architect is Andrew Wood Chartered Architect.

Description and History of the Building

The parish church of St Winwaloe, East Portlemouth, listed Grade II*, is in the Diocese of Exeter and Totnes Archdeaconry and the Deanery of Woodleigh. East Portlemouth is in the South Hams region of the county of Devon.

As stated in the church leaflet:

> 'The spelling of Winwaloe has varied over the centuries and from about 1780 the Latin form, Onolaus was used. The English form, Winwaloe, was used again from about 1930 although now with a double l, presumably to indicate it was pronounced like Winwallow. In 2006, the diocese asked the church to return to the historically more correct spelling: St Winwaloe'.

The Quinquennial Report, dated 24th January 2014 (the actual survey was carried out on 6th December 2012), submitted by the architect Andrew Wood is quoted below, to give a brief description of the building, construction phases and materials.

Quinquennial Report.

1.01.04 A Brief Description of the Main features of the Church

> "The Church is built on a rising plateau of ground cut into the north slope of the hillside and evidence within the church indicates that originally the floor of the Nave followed the rise of the hill towards the Altar and Chancel at the east end. The church has a West Tower with North and South Aisles on either side of the Nave and Chancel. The roofs are all but hidden behind battlemented parapets, with the exception of the east end of the Chancel whose roof projects forward to a coped gable end with an apex cross capping it.
>
> The church is approached either from the Lych-gate in the north wall of the churchyard, or by way of a small gate in the west wall, which pathway leads to the direct pathway to the North Porch.

The North Porch has a richly moulded granite doorway with a four centred arch and square hood mouldings, above which is a blocked single cinquefoil 15th Century light with another light above and to the west, which light provides day light to the Parvis or Priest's Room above.....

....all the walls of the church are rendered, including the Tower, and so any natural stone occurs to the naked eye only around the door and window openings. The windows are generally restored throughout, although the South transept window retains its original stone mouldings. All window mouldings are in the perpendicular style and have hood mouldings above.....

The main doorway into the church from the North Aisle has a moulded granite frame with a segmental arch and a painted timber door. All walls internally are plastered and there are two five-bay arcades running down each side of the Nave with moulded cup capitals and four centred arches (Pevsner Type A piers) while the Tower arch has plain plastered jambs and a moulded double headed arched head, the apex of which is cut off by the later wagon roof to the Nave.

The Nave has a "medieval" wagon roof with carved ribs and bosses and a plaster and lath ceiling (N.B. At the west end this ceiling appears to have been repaired using a form of eml curved mesh with a more modern plaster finish). The North and South Aisle roofs appear to be Victorian and have plaster and lath ceilings between the rafters.

The medieval (late 15th Century) rood screen was restored in 1934 under the direction of Sir Charles Nicholson[1] and further work was carried out in 1962. The lower section of the rood screen and its carvings remain, but the rood loft above has been removed. The screen is remarkable for the 26 pictures of saints portrayed and painted on the lower panels and while there has been some damage to the screen it is reasonably intact. However, the east face of the screen does bear some burn marks at the upper section and this may have been caused by Cromwell's' troops during their encampment at Rickham Common in 1643-44."

1.01.02 The Development of the Church Building

"The ovoid shape of the churchyard is characteristic of churches built before the Norman Conquest and may indicate that an earlier church stood on the present site, which may have been constructed in the early part of the 10th century. A 2006 geophysical survey using ground penetration radar by Stratascan Ltd. indicated the presence of a small earlier church which extended westwards from the Chancel to about the position of the North Porch door. It was most likely cruciform in plan incorporating the North and South Transepts as they stand at the present time. However, core sampling, carried out in the church on 11th June 2012 showed no signs of this church and it may be that the earlier survey picked up ground features relating to the aisles where surveying was possible rather than a footprint of an earlier church.

However, while the present church fabric may incorporate parts of this earlier church it seems more likely that the Chancel and east and west walls of the North and South Transepts and part of the Tower responds to the Arcade maybe all that remains of the 12th Century church. No documentary evidence for the church is known earlier than 1268 in the Exeter Diocesan records and slightly later in 1288 in 'The Taxation of Pope Nicholas IV'.

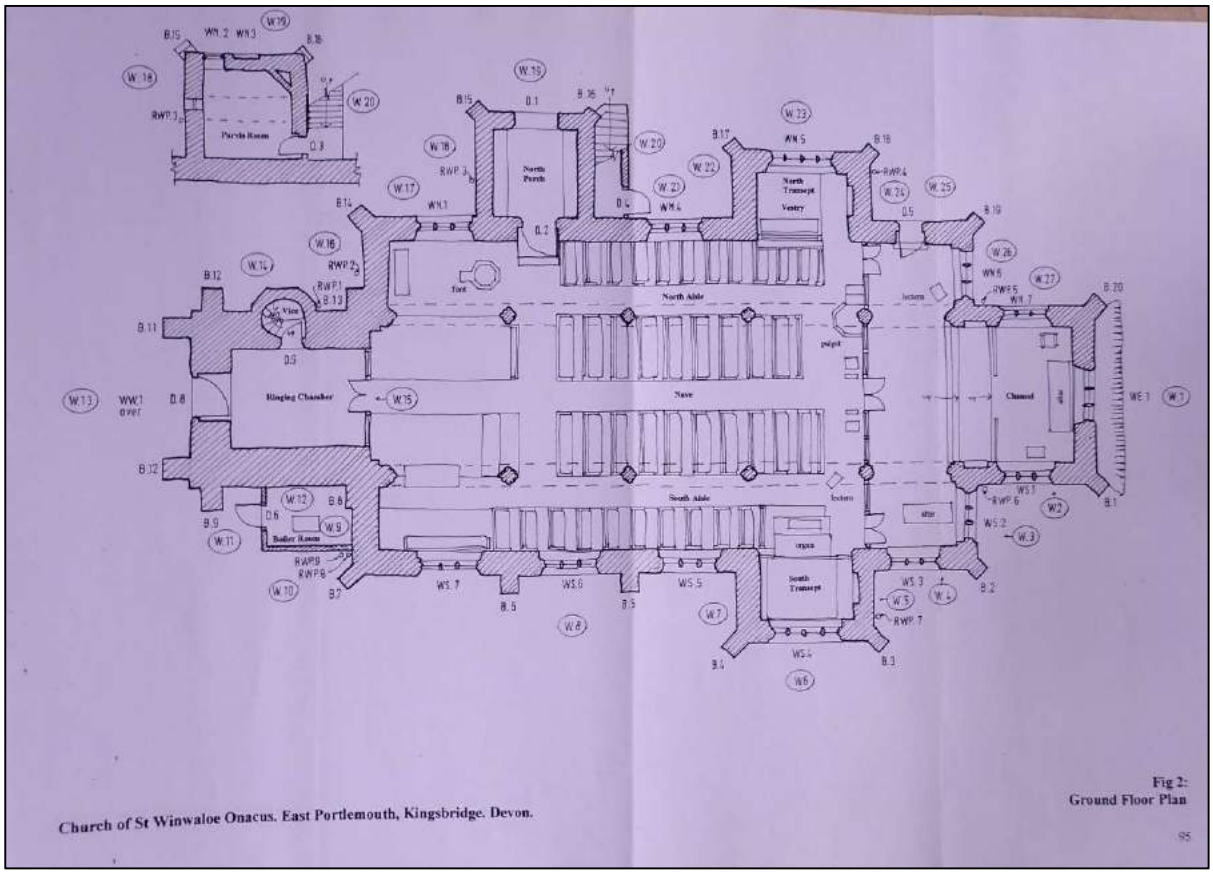
Subsequently the Tower was constructed in the early 15th Century followed by the additions of the North and South Aisles, Arcades and Buttressing in the late 15th Century. The Porch was subsequently added in the early 16th Century and provided a first floor room or Parvis to form a priest's chamber for visiting clergy, as there was no resident clergyman in the parish. The church was much restored in the early 20th Century by Sir Charles Nicholson. The rood screen is thought to be late 15th Century but has lost its loft and was damaged by fire on the east side, possibly during the Civil War. It was restored in 1934 (see above). The Chancel and Tower screens are of early 20th Century and late 19th century respectively."

[1] The major rood screen restoration dates from 1962; it is unlikely that, apart from the re-siting of the organ and replacement of backing boards, if anything else was done in 1934.

1.01.03 Construction Details

"Although built of local rubble stone the whole church was rendered over to protect this soft stone with a dark brown/grey roughcast cementitious render at some time in the recent past. The render was stepped back to reveal the granite frames of the doors and windows and on the west face of the Tower some of the surrounding stonework to the door and window openings have been left exposed. Otherwise the underlying construction details are covered and remain invisible to external inspection.

The roofs are covered in Delabole slate with replacement fibrous cement (possibly early asbestos-cement) slating over the Nave and Chancel. Although essentially hidden by the surrounding parapets the eastern extension of the Chancel roof exposed these slates to view. Cast iron rainwater goods have been used almost exclusively with the exception of some UPVC guttering to the exposed roof slopes of the Chancel and Boiler Room.....the remaining sections of roofs are enclosed by the encircling battlemented parapets and fall to lead valley gutters at their bases, leading through spouts to the rainwater goods below."



Description, History and Significance of the Object

Description

This early 16th century screen consists of nine bays, spanning the north and south aisles. The chancel screen consists of five bays and the aisle screens each have two bays, with doors against the walls. The screen is ornately carved and retains extensive polychromy. There are twenty-six figure panels on the dado; These depict a rare collection of more obscure saints, including St Winwaloe a Cornish-Breton saint, as well as those more commonly found.

Describing the screen in 1909, Bond and Camm[2] :

> "The roodscreen remains to nave and aisles, and is of the Dartmouth type. The vaulting is missing, but a good many of the enrichments of the upper part survive, and are fixed to the spandrels of the arcade. The cornices and carved bosses are exceptionally good. The lower panels exhibit a fine series of figure paintings"

The screen has been dismantled and reassembled at several times in its history and some of the figure panels are not in the position for which they were designed. There are areas of replacement carving, such as the sill and the lower tracery on the dado was removed and has been replaced with a plain board. The dado of the second and eighth bay have been replaced.

On the east side of the screen the skeletal structure is largely exposed and sections of running ornament, originally from the west face, have been attached to parts of the cornice The backing boards along the dado are a twentieth century addition.

Extensive original paint survives throughout and on both west and east faces of the screen. The striking figure panels which were conserved in the 1960s stand out against the architectural framework where the paint is more muted. Probably veiled with wax and other coatings, the architectural painting is clearly in need of attention. In particular, a white bloom was noted, thought to be the residue of 1960s caustic soda treatment.

For the purposes of this report the bays are numbered 1-9, from north to south and from left to right. The same bay numbers are used when referring to the east face and these therefore read 1-9 from north to south and right to left.

Iconography

The identifications of rood screen saints set out by Keyser[3] and later Bond and Camm[4,] are the starting point for identifying the figures, although Keyser mentions 'the extreme difficulty of identifying many of the figures portrayed'[5.] Keyser describes "... at Portlemouth is a pope, possibly intended for the sovereign pontiff of that period, and archbishops, bishops, and crowned personages are comparatively common."

At times however having the benefit of good lighting, an assortment of hand lenses, the ability to carry out cleaning tests and occasionally access to infra-red photography allows us to correct mistaken identities. Many figures have interchangeable attributes and sometimes there are repeats of saints on a screen which can cause confusion, as can the possibility of the position of panels being altered with dismantling (as is the case at East Portlemouth). In some instances, there is not enough pictorial information or panels are too damaged to interpret. Some screens helpfully have texts which identify the

[2] Bond and Camm 1909 p.344.

[3] Keyser, C.E., 'Archaeologia: Miscellaneous Tracts Relating to Antiquity' Society of Antiquaries of London, Second Series1897. Volume V1. 1898. 206.

[4] Bond, F. B., and Camm, D. B. 'Roodscreens and Roodlofts'. 2Vols. Sir Isaac Pitman and Sons Ltd, London. 1909.
This publication has been the definitive book on Devon rood screens since it was written.

[5] Keyser blames the trouble in identification on 'careless re-painting and ignorance of the emblems...but in numerous instances the distinctive attributes are quite different from those found in Norfolk and elsewhere, and there are some figures which cannot be identified by comparison with any known examples'.

figures. Some screens depict narrative scenes as on the chancel screen doors at East Portlemouth where a disrupted scene of the Coronation of the Virgin was once the focal point.

In choosing which figures to depict: "the selections were probably made to order to meet the requirements of those at whose expense they were executed"[6]. Keyser discusses the depiction of donors,

> "It is probable also that the donor of the screen is occasionally introduced, one of the most likely instances being at Portlemouth, where on the doors is a figure kneeling with an angel on either side in attitude of adoration towards the two next panels, on which is depicted the subject of the coronation of the Blessed Virgin. In the drawing....the husband is shown on the north and the wife on the south, but the latter has disappeared and her place is now occupied by the figure of St Jerome."[7]

In Bond and Camm's introduction to Devon panel painting, there is also a reference to the depiction of donors on the screen:

> "There is only one probably instance of the donors of a screen being depicted on its panels. This is at Portlemouth, where on either side of the Coronation of our Lady painted on the central doors, were two kneeling figures attended each by an angel. Originally (as is shown in a drawing by the late Mr Steinmetz)[8] the husband was on the north and the wife on the south. But in the terrible and drastic "restoration" which has befallen this unhappy church, the latter figure has disappeared altogether. There has been a general (and most wanton) shuffling of the panels, and St Jerome now occupies the place of the donor's wife."[9]

In fact, the surviving kneeling figure on the screen today is actually a Dominican monk with a halo, probably St Dominic and therefore not the donor. This proves the point that identification can be troublesome and unreliable. Previous erroneous assumptions are frequently perpetuated.

The artists who painted rood screen panels would have worked from pattern books or perhaps continental print sources. Little research into these sources has been carried out in Devon and as far as I know no examples have been found to date that relate to Devon screens. In East Anglia, certain sources have been identified that tie up with specific rood screen panels.

Documentation

Written Documentation

Davidson, writing in 1847, briefly describes the screen: [10]

> "A carved oak screen divides the chancel from the nave and it is formed of a range of open arches ornamented with mouldings of foliage and fruit in the style of the 16th century-a range of panels below filled with rude paintings of figures of kings queens popes abbots saints and angels."

Keyser refers to a 'coloured picture' by 'the late Mr. J. H. Steinmetz....., and some photographs which the authorities at the South Kensington Museum have allowed to be exhibited'[11] and then notes:

> ".....but it may be stated that since the date of the picture the church has undergone "restoration", and Mr Steinmetz had grave doubts as to the treatment accorded to the screen during this critical period. Unfortunately his fears seem to have been justified, for though, on a visit to the church in 1894, the screen was found to be occupying its proper position, yet there has clearly been a general shuffling about of the figures, some of the panels shown in the drawing having disappeared, while others have been introduced in their place... The screen at Portlemouth extends across the nave and aisles, but the panels on the portions across the aisles are either new or brown painted over.[12]

[6] Keyser,1898.

[7] The figure of St Jerome is now on the south aisle screen, along with the figure of Christ from the 'Coronation' narrative, although it is not clear when these were moved. St Jerome can still be seen on the chancel screen in a photograph dated 1954.

[8] The drawing by Mr Steinmetz that both Keyser and Bond/Camm refer to, has to date not been traced.

[9] Bond and Camm 1909.p. 216.

[10] Davidson, James, 'Church Notes South of Devon', page 849.

[11] As stated above these have not yet been traced.

[12] For a fuller account of the figure panels at this time and their positions see Keyser, Archaeologia 1898.

In general the most reliable and valuable rood screen reference source is Bond and Camm. Writing in 1909, they give the dedication of the screen as 'St Onolaus' (see above).

John Stabb, writing in 1908 describes [13]

> "The rood screen exhibits some very fine carving: the groining is missing, but the remains of the ancient carving, which have been fastened on the spandrels, are particularly fine. The lower panels have paintings of saints and Evangelists. We here find Sir John Schorn, a Buckinghamshire rector: he was supposed to have caught the devil and shut him in a boot.....On the chancel doors is a representation of the Coronation of the Blessed Virgin."

Beatrix Cresswell also describes the screen, largely worded as in Bond and Camm [14]. She describes too that:

> "The paintings are in very good preservation. Most likely in former days they were entirely hidden by pews...Thus they have been left uninjured during the worst times of church vandalism".

The Rector, Rev. C Avery, Rector, East Portlemouth, in his church booklet of 1938 wrote that[15]:

> "It was felt that someone of expert knowledge should deal with the state of affairs left by the 1881 restoration, and in 1934 Sir Charles Nicholson, the well-known authority on church architecture, was called in."

Nicholson's report is included in Avery's booklet but largely does not refer to the screen. He does mention however,

> "a plan in the church for restoring the vaulting of the former loft. This would be very desirable as a good deal of the old material of the vaulting is now nailed up against the screen. The colouring of the screen should not, of course, be touched."

It is not clear what records Avery is referring to when he states that:

> "Sir Charles did not report in detail on the beautifully carved and painted mediaeval oak screen which is the greatest glory of the church, as the Rector fortunately possesses records of this made by his predecessors"

The minutes of the meeting of East Portlemouth Parochial Church Council on 30.09.1936 refer to a payment of '£1.5. for boarding back of screen', which formed part of Nicholson's work in the church.

The church leaflet and also the 2014 Quinquennial Report refer to the restoration in 1934 under the direction of Sir Charles Nicholson, 'whose paintings of some of the figures hangs framed on the north wall'. Neither of these statements is correct. A framed letter by T.B. Wells, with these paintings, states that they were by 'Mrs Frazer Hancock, nee Colville' and Sir Charles Nicholson's work on the screen was limited, as stated above.

A number of faculty petitions, letters, drawings and photographs (see below) relating to East Portlemouth Church are archived in the Devon Heritage Centre, filed under 'Faculty Petitions'[16].

These relate to the restoration of the floor of the Chancel, the re-positioning of the organ from the Choir to the South Transept, a new Holy Table with Reredos and a new brass Cross.

A letter from Sir Charles Nicholson to Mrs Waterhouse (member of Parochial Church Council), dated 8.10.34 refers to 'the unsightly and cramped steps inside the screen' and outlines his recommendations. In discussing the alterations made to the Nave floor when the church was restored, in a further letter, he mentions that[17]: "I am pretty certain that the screen was also refixed 6" lower than it should have been.'

[13] 'Some Old Devon Churches' published by Simpkin et al., London, 1908-1916.
[14] Cresswell. P159-161.
[15] Booklet by the Rev. C. Avery, Rector, East Portlemouth, 'The Church of St Winwaloe, East Portlemouth', SPCK, 1938. P726.5 EAS AVE
[16] Devon Heritage Centre, files marked 'Faculty Petitions, Portlemouth' include photographs, petitions, letters, drawings and reports.
[17] 'Faculty Petitions, Portlemouth, East 1-9, 1880-1936'. Portlemouth East 9. Letter dated 21.12.34.

He describes how impractical it would be to restore the floors to their 'ancient' levels but that:

> "if certain alterations were made in the chancel floor, it would be possible to recover the true proportions to a very great extent. The best plan would be to repave the whole of the chancel floor and rearrange the steps....I should also keep the steps as far east as possible and do away with those inside the screen".

Also relevant to the screen is Nicholson's suggestion to move the organ:

> "...the organ would be much better removed to the South transept. If this were done the southern section of the screen would show up clearly instead of being blocked by the organ".

For the major campaign of work carried out on the screen in the early 1960s there are several records. The Rural Dean's book (see Appendix 6) refers to the work and there is also correspondence from conservator Pauline Plummer (see Appendix 6).

In the Rural Dean's book two relevant references are noted, in 1962 and 1963. In 1962 "work on the screen is only item yet to be dealt with, but this will be completed within the next twelve months." The following year he noted "the very fine screen is being completely renovated and has been removed for this purpose

Further information of this campaign of restoration comes from Pauline Plummer FSA, who carried out the conservation of the figure panels alongside the work carried out by Herbert Read Ltd. Her work was carried out in 1963-64 and some correspondence survives from this time, although unfortunately not her conservation report. Her inspection report is informative and detailed, especially regarding the condition before the screen was dismantled for restoration[18]. Two letters dated 15.July 1963 discuss this, one to Mr Bourne of East Portlemouth and one to Revd. Major of East Portlemouth.

A letter dated 5th March 1963 from Pauline Plummer describes[19]:

> "When I came to treat the paint surface of the panels I found that although they had been damaged before being overpainted, they had also suffered further loss due to the stripping done before I received them. I realise that the removal of large areas of overpaint is workshop practise must necessarily be more drastic than that done by a restorer working for hours with binocular lenses and surgical scalpel but as regards figure paintings it would be best to leave treatment of paint surface to a paint specialist. As you will see I have done some retouching which has made the figures much more comprehensible without inventing anything."

Photographic Documentation

A number of photographs on the screen were found in the archives of the Devon Heritage Research Centre (see Appendix 6). Nine photographs are dated 1900, six of which are by John Stabb. The other 3 are unattributed.

Three of the Stabb photographs show that at this period the pulpit steps were sited in front of Bay3, chancel screen[20].

In Bond and Camm there is a photograph by Frederick Crossley of the south screen, showing the organ sited behind it and apparently no figure paintings [21].

Enclosed in the letter discussed above (and see Footnote 16), to the churchwarden Mrs Waterhouse, dated 21.12.34, is a drawing by Sir Charles Nicholson showing the screen and the chancel beyond and in the faculty file is a photograph of this drawing[22].

[18] 'The rood screen-East Portlemouth, South Devon. Visit of Inspection. 24th April 1962'

[19] This letter is a handwritten 'rough' version of what must eventually have been typed and sent; there are several words missing, but the meaning is clear and the content relevant.

[20] Devon Heritage Centre photographs labelled P&D 46553 (neg. no. E/C/2802), P&D 46555 (neg.no. E/C/2806, P&D 46556 (neg. no. E/C/2807.

[21] Bond and Camm, 1909. Frederick Crossley, Plate LXXXIV

[22] 'Photograph of perspective drawing submitted with application for faculty. East Portlemouth Church as proposed. Charles A Nicholson'. Portlemouth thirteen. File marked 'Faculty Petitions, Portlemouth, East 1-9, 1880-1936.

Four photographs by A.E. Fairweather are used in the church booklet of 1938 by Rev. C Avery, Rector of East Portlemouth[23]. Two photographs show the interior of the church looking east with a good view of the screen; the first is labelled 'before the 1936 restoration', and the second image bears the caption 'east end opened up and chancel levels restored by Sir C Nicholson'. A closer view of the chancel screen is labelled 'before the 1936 restoration, showing detail of screen'. This latter photograph is a good quality image and is therefore particularly useful in showing the arrangement of the figure panels at that time.

Just one black and white photograph of East Portlemouth screen appears in the Church of England Archives ('given in 1954'). A handwritten inked inscription states 'Portlemouth in South Devon. Lower panels painted in tempera. Width of panel 7¾"[24].' The photograph shows the two south bays of the chancel screen. It also shows that St Jerome is still on the chancel screen doors (see above).

Paintings/Drawings

A detailed line drawing of the north side of the chancel screen by H. Pike, dated 1906, features in Bond and Camm[25]. See Appendix 6.

There are water colour paintings of sixteen of the figure panels, mounted and framed on the north wall (Appendix 6). These are accompanied by a letter (see below) which states that the paintings were done by Mrs Frazer Hancock, nee Colville;

> "Painted pictures for the screen in Portlemouth church very valuable indeed and someday to be used for the church as copies for the screen when restored....not to be parted with except to some entirely responsible person"

Physical history

Previous interventions

- Iconoclasm of cult images and pilgrim saints was carried out from 1536, under Henry V111.
- Images were attacked and Roods taken down and burnt under Edward V1 (1547-1553). Rood replaced with Royal Arms. It is likely that most of the iconoclasm evident on screen panel paintings today dates from this time. The faces of several of the figure panels have been scratched, probably by the iconoclasts, for example St Matthias. The apostles on the doors are faceless and this is also probably deliberate damage, although these paintings are more generally abraded too.
- Roodlofts were dismantled by Order of Privy Council, under Elizabeth 1, 1561.
- The burn marks on some of the large timbers exposed on the east face of the screen are described as Cromwellian attempts to set fire to the screen, when they were camped nearby on Rick ham Common in 1643-44. Whilst this may be the case, such stories are commonplace and in all likelihood if they wanted to set fire to the screen, they could easily have done so.

Following these major early interventions little is known, but the periods of 1881, 1934 and 1960 are relevant.

[23] Avery, 1938.
[24] The photograph, from the Church of England Record Centre, is annotated as being 'given in 1954'. There is no reference number.
[25] Bond and Camm, 1909. Figure 105, p282. Signed H. Pike 1906.

1881

- Avery writing in 1938 refers to 'the state of affairs left by the 1881 restoration' [26]. Bond and Camm state that: "A slight attempt at restoration has been made but much remains to be done to resuscitate the ancient glories of this beautiful work, now so sadly decayed"[27].

  Bond and Camm also provide a further indication of an intervention:

  > "Up to about 1875 a second beam with beautiful enrichment attached, lay along the top of the cornice, and the latter preserved its lower cresting and other members in far greater perfection, but the whole seems to have been smashed up and greatly impoverished since by the removal of several of the smaller members and the flattening of the projection. There can be no doubt that a reprehensible piece of vandalism has taken place here in the latter part of the nineteenth century."

  Beatrix Cresswell, writing in 1923, echoes the above comments:

  > "Up to 1875 [another] richly carved beam ran along above the cornice, this has been removed, and the screen subjected to considerable ill treatment at a comparatively recent date"

  Likewise Hoskins mentions that[28]:

  > "The church suffered a thorough restoration in 1881 when the floor-levels were radically altered. All the window-tracery, roofs, and seating were modernised at the same time."

- The lower tracery on the dado of the screen was removed at some stage, perhaps at this period- it is absent in the earliest photographs of 1900. It has been replaced with a plain board. Rising damp historically usually means that the lower tracery displays various degrees of decay and beetle damage; presumably the condition of the tracery here was considered at this period to be beyond saving.
- Photographs dated 1909, by John Stabb, show that at this period the pulpit steps were sited in front of the chancel screen[29].
- Bond and Camm in their description of the central narrative on the doors of the Coronation flanked by donors, note that 'there has been a general (and most wanton) shuffling of the panels, and St Jerome now occupies the place of the donor's wife'. They refer to a 'terrible and drastic "restoration" which has befallen this unhappy church' and we are told that the figure of the female donor 'has disappeared altogether'[30]. There is a photograph of the chancel screen with St Jerome on the south door in Stabb (Appendix 6) and a photograph by A. E. Fairweather taken just before the 1934 restoration[31] (Appendix 6) also has the figure of Christ and St Jerome on the chancel doors. Photographs after Nicholson's work have the doors open, but it is unlikely that the panels were moved at this time.

Bond and Camm also note that 'the screens across the aisles are either brown painted over, or new[32]' whilst Cresswell states that "the ends across the aisles have been simply painted over'[33].

[26] Avery 1938.
[27] Bond and Camm, 1909. 344.
[28] Hoskins, W.G.,'Devon'.1954 p.465.
[29] Devon Heritage Centre photographs labelled P&D 46553 (neg. no. E/C/2802), P&D 46555 (neg.no. E/C/2806, P&D 46556 (neg. no. E/C/2807.
[30] Bond and Camm. 216.
[31] Photograph by A.F. Fairweather 'Before the 1936 restoration showing detail of screen'. Devon Heritage Centre. PL26.5 EAS AVE.
[32] Bond and Camm. 344.
[33] Cresswell 1923.

Further light may be shone on this phase of intervention; on the north wall of the nave, as stated above, there is a framed written letter accompanying a series of paintings of some of the figure panels. This states that:

> "When the Rev S Wells was appointed Rector to do him honour they began to paint the screen a dull brown and 2 of the saints were painted out but the rector was asked in time to stop further damage..."

In Bond and Camm there is a photograph by Frederick Crossley of the south screen, showing the organ sited behind it and the dado of the screen presumably 'brown painted or new', with no figure paintings in evidence[34].

1934

- In 1934 Sir Charles Nicholson was called in as "It was felt that someone of expert knowledge should deal with the state of affairs left by the 1881 restoration, and in 1934 Sir Charles Nicholson, the well-known authority on church architecture, was called in."[35]

  It appears as though his work concentrated in the chancel, but the organ was moved to the south transept as part of this to open up the view of the screen "The organ would be much better removed into the South transept. If this were done the southern section of the screen would show up clearly instead of being blocked by the organ."[36]

  At this time a payment is noted in the minutes of the meeting of East Portlemouth Parochial Church Council on 30.09.1936 is for '£1.5. for boarding back of screen'[37].

  Looking at the photograph of the chancel screen from this period, it appears as though the pulpit steps were moved at this time, presumably to the north aisle, as today[38].

  Hoskins writing in 1954, states that [39]:

  > "The rood screen (c. 1500), of the Dartmouth type, probably marks the completion of the new fabric. The lower panels have a fine set of figure paintings, the figure holding a church being St Winwaloe."

  It is not clear what he means when he says the screen 'probably marks the completion of the new fabric', but with the alterations in the chancel, presumably he means that the restoration did not extend past the screen.

- The church leaflet and also the 2014 Quinquennial Report refer to the restoration in 1934 under the direction of Sir Charles Nicholson, 'whose paintings of some of the figures hangs framed on the north wall'. Neither of these statements is correct. As discussed above, the framed letter states that the paintings were by 'Mrs Frazer Hancock, nee Colville' and that Sir Charles Nicholson's work on the screen was limited.

1962

[34] Bond and Camm, 1909. Frederick Crossley, Plate LXXXIV
[35] Avery 1938.
[36] See File marked 'Faculty Petitions, Portlemouth, East 1–9, 1880-1936.' Report by Sir Charles Nicholson re. East Portlemouth Church, dated 8.10.34. and photograph by A.C. Fairweather 'East end opened up and Chancel levels restored by Sir C. Nicholson'. In booklet by Rev. C. Avery. Devon Heritage Centre. PL26.5 EAS AVE.
[37] The minutes of the meeting also state that 'the work was already carried out by the builders'.
[38] Photograph by A.F. Fairweather, see 27 above.
[39] Hoskins, W.G., 'Devon'.1954 p.465.

- 1962 campaign of restoration (see below). Unfortunately, none of the Herbert Read archive has yet produced documentary evidence of this work[40]. Conservator Pauline Plummer's correspondence from this time is invaluable[41]. It tells us how fragile the screen was[42], ("some of the carving is eaten away to merely a paper thickness, and there are many places where the wood crumbles at the slightest touch of a finger".
- She indicates that under Herbert Read's the screen was entirely dismantled so that the fragile screen could be treated and repaired, overpaint removal could be carried out and beetle infestation could be treated. It is unclear if some panels were shuffled again at this time.
- Although it is not clear when the figures of St Jerome and Christ were moved, they are now on the south aisle screen. A photograph dated 1954 shows that St Jerome (and probably, though less clearly visible, Christ) is still on the chancel screen.
- Pauline describes previous interventions to the figure panels:
    - Three overpaint schemes on the doors of the north and south screens. The first overpaint was white, the second light brown, the third a dark brown.
    - 'The central panels have been cleaned in the past and retouched to a small extent'[43].
- Pauline's conservation work on the figure panels is outlined below.

Previous conservation work

(see Appendix 5)

The screen was dismantled in the early 1960s when it was in a precarious state and taken to St Sidwell's Art Works, the Exeter workshops of Herbert Read Ltd.

- The screen was laid horizontally in its component parts and treated with caustic soda, a traditional cleaning agent used by ecclesiastical craftsmen at that time to strip the overpaint from the screen. Some damage occurred to figure panels treated before Pauline Plummer's intervention-see below- and she requested eventually that the figure panels were wholly left for a paint specialist.
- The figure panels were pared back and apparently glued onto new panels.
- The screen was treated with insecticide.

A recent discussion with Pauline Plummer, along with a look at the correspondence relating to her conservation work and observations from 1963, has been invaluable. Although her conservation report has not been found, her inspection report is informative and detailed[44]. Amongst other useful information, she notes that, 'the central figure panels have been cleaned in the past and retouched to a small extent'.

Between 1963-64 Pauline Plummer carried out the conservation of the figure panels alongside the work carried out by Herbert Read Ltd. As stated above, she records that when:

> "I came to treat the paint surface of the panels I found that although they had been damaged before being overpainted, they had also suffered further loss due to the stripping done before I received them"[45]

[40] Their archive is currently undergoing cataloguing at the Devon Records Office.
[41] Letter dated 5th May 1962 from Pauline Plummer to Lord Kilmaine of The Pilgrim's Trust.
[42] 'Inspection report 26 April 1962'.
[43] Plummer 26th April 1962.
[44] Plummer, 'The rood screen-East Portlemouth, South Devon. Visit of Inspection.-24th April 1962'.
[45] Plummer, letter to Herbert Read, dated 5th May 1963.

Her work appears to have consisted of:

- cleaning and removal of a stone coloured overpaint from six panels on the aisle screens
- removal of discoloured tinted varnish from the chancel screen
- treating with Xylamon wood hardener
- carrying out some retouching.
- panels were probably consolidated with wax/dammar resin.

Assessment of Significance

Rood screens as they survive today present an incomplete picture. They were previously part of a much bigger ensemble. In the words of architectural historian John Goodall[46]:

> "The rood screen was the visual centrepiece of every medieval parish church. It divided the sacred space of the chancel from the public nave and took its name from the crucifix, or rood, flanked by figures of Mary and St John, which always hung above it."

The Reformation was responsible for the destruction of almost all medieval religious art in England. However, in two parts of the country large numbers of late-medieval figurative paintings survive on the dado panels of rood screens. Most existing examples of rood screens are to be found in East Anglia and the West County, particularly in Norfolk[47] and Devon.

These screens are an important survival, usually retaining the last remnants of medieval painted decoration in the church and in its original context. They have usually suffered over the intervening centuries, through neglect or changes in fashion.

Keyser, an early authority on painting states[48]:

> "The county of Devon is not specially renowned for the grandeur or beauty of its churches, but it yields to no other in the excellence of its woodwork and the magnificence of its screens, which in the majority of the churches are still preserved. Many of them retain their roodlofts, and the wealth of gilding and colour with which they were originally decorated. The carving, especially of the foliage and other ornamental work, is always of the highest excellence, but the figures depicted on the panels are, as a rule, of no special merit".

Bond and Camm describe:

> "The painted screens of Devon certainly form the chief archaeological glory of that delightful county. It would be difficult indeed to exaggerate the beauty of the effect of these painted screens, especially when they were as yet intact, in all the glory of their carved and painted roodlofts, surmounted by the great rood itself, glowing with gold and colour, glittering in the light of the wax-tapers and lamps of olive oil which burned continually before it. The whole of the intricate and exquisite carving in cornice, breast-summer, cresting, muntins and panels, was ablaze with gilding, and the saints shone forth resplendent from the panels of the loft above and the screen below, like a heavenly court surrounding the throne of the Crucified King"[49].

Writing in 1928, W. G. Constable states that:

> "Certainly the paintings on the Devonshire screens cannot, as a rule, compare in quality with those in East Anglia……But artistically, they are not entirely negligible. In colour and design they generally mate admirably with the elaborate carving of the screens; and occasionally figures are found which possess enough character and individuality to entitle them to respect as independent works of art. Their interest, however, has other sources.

[46] Goodall, J. A. A., 'God's House at Ewelme: Life, Devotion and Architecture in a Fifteenth-Century Almshouse.' Aldershot: Ashgate. 2001.
[47] For screens in East Anglia see, Baker, A., 'English Panel Paintings 1400-1558: A Survey of Figure Paintings on East Anglian Rood Screens'. Archetype, 2011.
[48] Keyser, 1898.
[49] Bond and Camm, 211.

> Some of the saints represented appear rarely or not at all in other parts of England; and the emblems which distinguish them in some cases differ from those used elsewhere. In other words, there is evidence of an iconographical tradition in Devonshire, to some extent independent of that ruling in other parts of England. Moreover, these screen paintings emphasise what is often forgotten, that the West of England had a developed and independent artistic life of its own during the Middle Ages. The sculpture at Wells in the thirteenth-century, and that of Exeter Cathedral in the fourteenth, are the outstanding fruits of this; and the screen paintings, however degenerate, represent the persistence of this local and independent art"[50]

Whilst the church itself would have been of particular importance for a rural community in the far corner of Devon, the screen would have been the focal point in the medieval church. The screen with its rood and accompanying figures would have been a clearly visible major feature, dominant and yet accessible to the community. It is easy to overlook this today when the rood no longer exists and furnishings such as the prayer desk and the pulpit obscure portions of the screen. The more visible upper elements are suffering from lack of clarity through dust and surface accretions. The clearer figure panels are lacking context and appear disjointed, where once the eye was lead upwards from the striking painted panels to the cornice and rood above.

The fact that we live in a county where medieval painted rood screens survive in significant numbers should not cause them to be taken for granted or diminish their importance. Many counties have none and these screens are therefore of national as well as international significance[51].

At East Portlemouth, the survival of such fine carving retaining extensive polychromy, and such a broad range of figure paintings means that this screen is particularly important, reflecting a time when East Portlemouth was an important centre [52]. Encompassing narrative scenes and rare saints depicting figures significant to the medieval community of East Portlemouth, such as St Winwaloe, these paintings need to be seen in the context of the whole screen with which they belong.

Condition Assessment

Condition of building and impacts to object

The 2014 Quinquennial Report highlighted a number of issues and cracking associated with the cementitious render features particularly:

3.02.01

> "The problems associated with the cementitious rendering to the church walls remain with some cracking and blowing of render at various places around all walls. Rainwater penetration through this hard material is contributing to the damp problems internally and there is some evidence that in one or two areas the cracks are developing and need attention."

[50] Constable, W.G. 'Some Devonshire Rood Screen Paintings', Connoisseur, LXXX, April 1928, 195-205.

[51] I was invited to present the results of my conservation and analysis on West Country rood screens at two international conferences, one in Oslo in 2010 and one at Cambridge University in 2012. The response from an international audience of art historians, conservators and scientists, to both papers, started the process of putting Devon rood screens on the map, as more than the poor relation of East Anglian screens. Sinclair, E. 'Investigating medieval polychromy of west country rood screens', in *'Paint and Piety: Collected Essays on Medieval Painting and Polychrome Sculpture. 'Post-prints of medieval forum, Oslo Historical Museum, 2010.* Archetype. 2014.

[52] In the medieval period, East Portlemouth had a flourishing port and ship-building industry. Hoskins states how in the ranking of Devon ports in 1346, 'Portlemouth, now a forgotten place on the Kingsbridge estuary...ranks surprisingly high'. Hoskins 1954. 202.

The QI also notes that on the eastern section of the south wall of the south aisle (Wall W4):

3.06.05

> "The longitudinal cracks previously noted in the render approximately 450mm below the drip course/parapet corbelling remain and a closer inspection is needed to establish why these cracks have occurred and if they require repair."

Although the south wall W.6 of the South Transept, and its associated window WS.4, does not come into contact with the screen, the condition of the render will allow moisture to penetrate into the masonry behind and will contribute to the problems within the internal environment nearby:

3.06.07

> "Cracks, previously noted, remain in the render from the head of the Window WS.4 rising up to the parapets from the crown of the arch and in the cill below down to the ground, where two vertical cracks were seen, (QI Plate 25) In addition there appears to be some separation of the render from the wall behind at the jamb on the east side of Window WS.4 and these cracks may allow rainwater penetration into the body of the masonry behind. Some vegetation has started to establish itself in these cracks since the last inspection and this should be treated and removed and the crack repaired. The cracks indicate some movement in the structure of this wall, although this may be historic, as indicated in the previous two QI inspection reports. However consideration should be given to carrying out some sort of patch repair to the areas where the rendering has opened up around the window while the remaining area should be monitored"

The organ filling the space within the South Transept means that an inspection here is mainly limited to the exterior, but internally paint and plaster are peeling where visible on the east wall,W.5 where it was noted in 3.06.06 that:

> "The ivy noted in the last report has been removed, however a further outbreak was noted around the hopper head at the top of rainwater pipe RWP.7. (Plate 24 in QI shows "The poor condition of the rendering around the rainwater outlet from Lead Valley Gutter LV1 is clear here along with the re-growth of vegetation around the back of the hopper head in Rainwater Pipe RWP.7."

Cracks under Bath stone window WS3, seen on both exterior and interior surfaces, will be contributing to damp on this wall, offering a more porous pathway to moisture trapped under the cementitious render on the walls. The QI states that 'open joints and cracks across window frames require attention'.

Of the North Transept walls, a crack on the north wall W.23 and associated window WN.5 is discussed:

> " the previously noted crack running from the head of the Window WN.5 to the parapet on the west side of the window remains as before, but should be checked and monitored to see if further movement is taking place". See also QI Plate 33.

Cracks in the exterior render in walls W4 and W23 were listed under 'Recommendations for further investigation', note 6.02.05. It is not clear if this item has been carried out; it has not been noted in the report.

The QI also notes that the east wall of the north transept W.24, where 'the rendering is in fair condition, although some vegetation was noted growing in the wall behind the rainwater pipe RWP 4, which should be treated and removed and the masonry made good'. However, it also notes (3.10.0) that internally the damp penetration at the east end of the ceiling by wall W.24 (which could impact on the screen) relates to a problem with rainwater pipe RWP.4.

It appears as though this latter issue has been tended to; there is a 'tick' against item 4.04.14, under 'Works considered to be essential within the next five years', to 'Repair north transept ceiling plasterwork once the external repairs have been completed'.

In discussing the rainwater goods the QI, 3.02.01 highlights 'spillage of rainwater', causing dampness into the walls below, because:

> "most of the main roof slopes are surrounded by embattled parapets, rainwater drainage is by way of lead valley gutters and the outlets at the east end remain as previously noted discharging by way of overflow spouts and not the original pipes through the wall into the hopper heads below."

This spillage "continues to cause damp problems within the walls and on the internal plastered surfaces of the walls below."

3.04.02

> "Rainwater pipes and hopper heads are all cast iron and are in reasonable condition, as redecoration of the rainwater goods was carried out in June 2011, which appears to be in good order. However it was not clear if the backs of the rainwater pipes, which in places are buried within the rendered finish of the walls, were painted, which would be impossible to do without taking the rainwater pipes down".

Following the 2014 QI, the redecoration of cast iron rainwater goods has been ticked off the list of 'Works considered to be essential within the next five years', note 4.04.05. I am not sure if was possible to carry out this work as Andrew Wood suggested,

> "to consider at the next redecoration (2014-2016) whether the rainwater pipes should be taken down , thoroughly cleaned and repainted and the rendering made good before the pipes are re-erected on spacers to set them off the render".

With vegetation noted around the gutter of the east wall of the north transept, this issue still needs addressing.

As stated in 2014 QI, "Many of the hopper lights in the windows remain non-operational and these should be repaired and made fully operational to allow the church to be ventilated". Andrew Wood also states:

3.07.12

> "Most windows have lead channels, condensate trays, or simple drainage holes to enable condensate water to drain out. Unfortunately some of these appear to have been sealed up with mortar and in one or two cases are blocked and these should be freed up".

Window WS3, south aisle, south wall, is a window with particular implications for the screen and the architect notes that drain holes here had been blocked but were partially cleared and that this should be monitored in the future.

WN5, north transept, north wall QI 3.07.26:

> "...a crack still runs from the head of the window up to the parapet. Some cracking remains on the internal face of the wall above this window and this may indicate that this joint system is interconnected. It appeared that some filling of these cracks and joints may have taken place although the cracks in the arch joints remain.....Internally the east jamb to this window reveal is clearly wet with much algal growth, possibly due to rainwater coming through the window where the main power cable was brought through the glass in the past and not fully sealed."

Internally the condition of the plaster on the walls associated with the screen gives cause for concern, with exfoliating surfaces and salt deposits. The 2014 QI notes:

3.02.01

> "Internally the plasterwork is being affected by damp penetration at low and high level, particularly in the North and South Transepts and Chancel in areas below rainwater outlet spouts at the east end of the church where these spouts are inadequately formed in lead. Dampness is also affecting the south wall of the South Aisle in a more pronounced way."

> "Within the church the ceilings were found to be in a fair condition, with repairs to the South Aisle ceiling and the bosses down the Chancel and the Nave being completed. However, some concerns are expressed over the eastern end of the South Aisle ceiling and the fact that the South Transept could not be inspected".

Failed and damaged plaster are itemised as two separate elements listed under 'Works considered to be essential within the next five years'. Item 4.04.18 lists 'Repair failed plasterwork to wall W4.' This item has been ticked and deemed to have been carried out. However 4.04.16 lists 'Repair damaged plaster to South aisle south wall W4 (3.14.07b)'. This has not been ticked off and has presumably not been carried out. It is not clear to me what the distinction is here, but the indications are that there are still issues and further work would be indicated here. Meanwhile, monitoring should be a priority.

Condition Survey of the Screen

The 2014 QI, 3.02.01 states that:

> "The rood screen and other internal partitions...were all found to be in a reasonable condition with only slight signs of death-watch beetle and woodworm in the rood screen which appears to be inactive."

The QI elaborates, 3.12.02:

> "Some inactive death-watch beetle was noted in all the doors to the screen and in various timbers forming the framing during the last inspection and this appears to have remained inactive since the last report, but it would be as well to monitor the screen regularly in late spring and early autumn to look for any new activity and if found, or suspected the advice of the Church Architect should be obtained as to what action to take given the nature of this important piece of joinery"

My inspection concentrated on the polychromy of the rood screen, but this was preceded by a visit from conservation joiner Cameron Stewart, as a result of which timber specialist Hugh Harrison noted that the cresting was in need of attention. He also noted possible issues relating to the previous caustic soda treatment, which resulted in my involvement.

- In the aftermath of the vital structural work carried out by Herbert Read's in the 1960s and the stripping of overpaint with its variable results, it is very noticeable therefore that the polychromy of the architectural framework is muted in comparison with the figure panels. These appear visually isolated from the rest of the screen. In essence the extensive sixteenth-century colour and gilding here remain lustrous and vibrant, whilst their surrounding ornate framework is badly in need of attention.

The recent examination therefore concentrated on the architectural framework, as it has not received the attention of a paintings specialist, unlike the panel paintings in the 1960s, although each panel painting was also methodically examined.

- The examination revealed that the figure panels appear to be largely in a stable condition fifty years after conservation; there were however small localised signs of fresh attack by wood boring beetle, both death-watch and furniture beetle. This is not extensive, but treatment is problematic. The presence of salts, vegetation and exfoliating plaster in the walls at either end of the screen indicates a damp environment that is detrimental to the screen. With the walls bridging the screen at either end, deterioration will continue.
- The figure panels were pared back in the 1960s restoration to make room for new backing boards (see above), onto which they were glued. The panels are therefore thin and in places they are delaminating and lifting away from the support.
- Unfortunately, the glue has presumably served as a food source for the wood-boring beetle, in damp conditions. This is not extensive, but poses a dilemma; normally access for treating beetle would be from the back, but the new backing board makes access impossible.

Summary of Current Condition of Polychromy

The architectural framework retains extensive polychromy, with the same broad paint palette as is found on the figure panels. However, this is presently veiled by surface coatings, which serve to veil and dull the paint.

Reassuringly, the analysis has revealed that these surface coatings do not relate to the soda treatment.

Prior to the inspection the following potential issues, which will be further discussed below, were observed:

- A white bloom can be seen veiling the paint in many places; this could be either a residue of overpaint, evidence that the activity of the caustic soda is ongoing or a by-product caused by a reaction between the soda and the paint.
- It is not clear if the binder has been leached out of the paint, a problem associated with the use of caustic soda. In some places, on the east face there is the suggestion of poorly bound paint.
- Pale overpaint residues appear to be soft and chalky.
- Some brown graining overpaint residues were in evidence.
- Surfaces are extremely dusty, with dust sticking to waxy coatings.
- Areas of extensive death-watch beetle damage were treated in the 1960s campaign, but some new activity was in evidence.
- Unpainted elements are coated with wax, now in places opaque and sitting thickly in the corners.
- There is also a roughly applied silver coating in places on the architectural elements on both sides of the screen.

Causes of Deterioration

See Appendix 6 for 2014 QI reference numbers and accompanying church plan.

As has been stated above, the walls adjacent to the aisle screens are damp and deposits of salts were in evidence on the plaster, as well as moss at ground level. The presence of vegetation indicates damp, and ivy noted in the QI on the exterior walls is associated with rainwater pipes and hopper heads (QI 3.06.06, south transept east wall-W5) which need attention. Cracks in the render (wall W4 south aisle, south wall) and blown render behind rainwater pipe RWP.7 on wall W5 were also highlighted in 2014 QI.

The QI (3.06.24) notes cracking 'previously noted' in the render in the north wall of the north transept, W23. Although this is some distance away from the screen, the damp environment in the transept will be detrimental.

Under 'recommendations for further investigations' Andrew Wood in 2014 QI writes under 6.02.05 'Investigate cracks in Walls W4 and W23'. This item has not been 'ticked' in the report which suggests this is still pending.

- **Some of the above issues may have been addressed.** Perhaps the visible signs of salts, vegetation and exfoliating plaster are to do with surfaces drying out after treatment. These should be monitored but I remain concerned.

- The pared-back figure panels are thin and at least in one clear instance the panel is delaminating and breaking away from the support

- The active beetle infestation in some of the panels, although not extensive poses a dilemma. Advice from a timber specialist would be essential to provide further insights here.

Discussion (see Appendix 3b)

Caustic soda was used in the 1950s and 1960s as a means of removing heavy overpaint. The importance of the medieval/Tudor paint was not recognised and much painting was damaged or lost. With time this work was carried out with more success and a greater understanding, due to the involvement and restraining hand of conservators such as Pauline Plummer (and Anna Hulbert who carried out the work on the figure panels on neighbouring rood screens), where not too late. As trained professional conservators they brought a different approach, more sophisticated methods and magnification. However in spite of their involvement there remains a legacy of the soda that usually needs addressing.

On Devon screens the soda was employed to target a grey 'stucco' (18th-mid 19th century) overpaint which often clogged the ornate carving. The idea was that the soda would break down the fatty acid bonds in the linseed oil overpaint, which were converted to soap which could be rinsed off. Often this was not properly rinsed and over time condensation would reactivate the soda. Typically remaining irregular deposits of overpaint will have hardened, whilst the original paint tends to become brittle or powdery as its linseed oil binder will also have broken down.

Caustic soda was usually neutralised with vinegar (the acidity of the vinegar neutralised the alkaline soda), but in a damp church it may remain active in the paint layer. Continuing damage was in places curtailed by subsequent applications of oil and varnish.

- The analysis of the surface coatings by Dr Singer indicates that the soda is no longer an issue and 'there seems to be no need for any further neutralisation or washing treatments.'
- The legacy of a caustic soda treatment, apart from uneven and damaging removal of overpaint, is often blanching and loss of binder in the paint. It is likely that there will be pockets of paint where the binder has been affected and will need attending to. The indications are that the binder in the east face polychromy may need attending to.

Paint Analysis (See Appendices 3a and 3b and Appendix 2 for location of samples)

Analysis of surface coatings was a priority. Paint samples were selected with care and locations plotted onto photographs. The present survey and analysis focuses on the architectural elements of the screen.

Paint samples were also selected for analysis in order to get a sense of the painting history of the screen, as well as look at the materials and techniques of the East Portlemouth craftsmen. Analysis of the coatings was particularly important, in the first instance to determine if harmful soda residues needed treating (see 'Discussion', above). The nature of other coatings that may be present would inform conservation and future recommendations.

Paint analysis was carried out by Dr Lucy Wrapson, Hamilton Kerr Institute, University of Cambridge and analysis of coatings was carried out by Dr Brian Singer, of Northumbria University (currently freelance).

Paint sampling is a destructive process; samples are taken from areas of damage, for example adjacent to beetle exit holes. To understand the materials and techniques, samples can be minute[53]. For analysis of the coatings, samples need to be bigger and this severely limits choices for selection. For this analysis it is also necessary to isolate the layer that needs investigating.

Fourteen paint samples were taken for general information and to look at elements such as is there any differences in ground between the three screens and is paint significantly different on the east face?

[53] A typical sized paint sample would easily fit on the head of a pin.

Methods for Paint Analysis

Cross-section samples were set in polyester resin cubes and reflected light microscopy was carried out on a Zeiss Axioskop™ microscope. Observations about layer structure and material content were made at 200 and 500 X magnification, in bright field, and UV fluorescence was observed and photographically recorded. Polarised light microscopy was also undertaken on the samples, as small pieces of each was detached and set as a dispersion for examination using this method.

Analysis reveals that:

- The white/blue overpaint contains Prussian blue and therefore can be dated to after c. 1704.
- There is a difference between the original east face ground and the ground layers shown on the west side (see sample 14).
- Only one sample was taken from a figure panel, so information here is limited. There is an apparent difference in build up between the architectural paint work and the figure panel, (assuming that all layers were captured in the figure panel sample).
- It is hard to say whether the three screens each had different build ups, as there is considerable variability between the samples. It does not seem that there is internal consistency on each screen, and the materials used in all cases are the same, they just appear in different proportions.
- The materials used on the screen are consistent for the Devon context. There are red earth grounds, though in this case the lowest layer is usually a fairly refined ground followed by a red lead containing layer (which differs from the less refined initial ground layers found elsewhere on screens in Devon).
- Both gold and silver leaf were found, as were a wide range of pigments including an interesting and very greenish azurite that is either somewhat degraded, of poor quality or a mixture of azurite with malachite. A red lake was found, as was vermilion, lead white, lead tin yellow, a synthetic copper green as well as the azurite, a char black and considerable chalk (and incidental silicates associated with the red earth grounds). Also notable in the analysis was the double layer of gold leaf visible in sample 5 both above the mordant as expected and again on top of the red lake glaze. This was either accidental placement of leaf on a sticky glaze surface or a deliberate highlight/gilding of this element.

Analysis of coatings[54] (see Appendix 3b and Appendix 2 for location of samples)

Purpose of the investigation.

The purpose of the investigation was to investigate the pH of the samples in order to determine if a previous treatment with aqueous sodium hydroxide (caustic soda) had been properly neutralised. If so, we can be sure that the previous treatment is not continuing to cause loss of paint or paint binder. If not, the intention would be to offer advice on whether further neutralisation is necessary. In addition we wished to identify the waxy substance or bloom on two samples.

Five samples were taken and these were subjected to three procedures; measuring the pH of the samples, carrying out Fourier Transform Infra-red (FTIR) analysis and Thermal methylation / Pyrolysis GC-MS analysis**.**

Conclusions

A study of the results of these procedures indicate that the paint samples appear to be approximately neutral, but a little less acidic than distilled water. The sodium hydroxide treatment therefore seems to have been successfully neutralised or cleared in a previous treatment and any

[54] Dr Brian Singer, 'Further Investigation of paint samples from rood screen, East Portlemouth', May 2016.

remaining alkalinity been since neutralised by acids from the wood. Hence no further neutralisation is necessary.

The white waxy substance in one sample seems to be mainly paraffin wax[55] and in another sample a mixture of paraffin wax and beeswax, and possibly some lead white though this may be in the paint below[56]. Linseed oil was present in both samples but this could relate to the paint medium of the 16th century decoration.

Treatment Trials (see Appendices 4 and 5)

A number of small cleaning trials were carried out as part of the survey, in order to increase our understanding of the paint, its history and its needs. Tests involved solvent cleaning as well as mechanical cleaning and all were carried out under magnification.

All solvents used, and listed below, have been used successfully on a variety of rood screens and their differing problems, over a period of more than thirty years.

It is likely that a multi-disciplinary approach will be required, using a variety of cleaning techniques. The emphasis would be the reversibility of materials and on minimum intervention but harmful coatings need to be removed.

In several places, the paint surface was 'wetted-out' with Shellsol T, so that it was possible to see how extensive the paint survival was. Until the solvent evaporated it visually saturated the surface so that the opaque wax momentarily became translucent.

It was clear from the cleaning tests carried out alongside the 'wetting-out', that the medieval polychromy survives extensively.

No detailed tests were carried out on the brown overpaint, noted in isolated areas but not easily accessed.

Tests (See illustrations)

- Tests were carried out on painted and unpainted wood, after carrying out a light surface dust. At the most basic level, 'wetting-out' of blanched areas, using either White Spirit or Shellsol T, highlighted original paint and indicated where more detailed testing would be helpful.
- Tests looked at areas of replacement tracery overlay, many of which have been coated with a silver wax or paint. Tests carried out here showed that this can be removed and allow the fine oak carving to again be clearly visible.
- Tests showed that currently muted, blanched surfaces frequently retain gilding and polychromy, with some fragile pockets that will need consolidation and in places localised fillings to support vulnerable edges.
- Tests revealed overpaint, graining and remnants of thick linseed oil.
- Tests indicated that on the east face, where there are extensive passages of replacement timber, where paint survives it tends typically to be thinner, less costly and less well-bound. The caustic soda may be to blame for the latter.

[55] Sample labelled 'BS2'. For location of samples see Appendix 3b).
[56] Sample labelled 'BS5'. For location of samples see Appendix 3b).

Materials

All materials used in the above tests and listed below have been used successfully in different combinations and applications on Devon rood screen polychromy. Equipment and tools include, heated spatulas, facing paper, melinex, syringes, gloves, respirator and a fan to circulate the air.

For cleaning:

- Industrial Methylated Spirits (now Industrial Denatured Alcohol), Isopropyl Alcohol, Shellsol T (aroma-free turpentine substitute), Shellsol A, White Spirit, Acetone, Ammonia, 1-Methoxy-2-Propanol was used. Also very useful was 'SPVR'('Safe Paint and Varnish Remover', a gel based on Glycol Ether, Ethanol and Cellulose).

For consolidation:

- Paraloid B72 would be the most suitable consolidant.

For fillings, which will be localised and not extensive:

- Paraloid B72 in Acetone/IMS, with microballoons or/and coconut shell flour.
- If B72 is used as an isolation layer then fillings may be better carried out using an alternative system.
    - Mowilith DM427 (a polyvinyl alcohol stabilised vinyl acetate / dibutyl maleate copolymer emulsion). Used as a putty with whiting/microballoons and +dry ground pigments and a drop of linseed oil.
    - Reversible PVA (neutral pH), whiting/microballoons and +dry ground pigments could also be an option.

Isolation layer:

- Paraloid B72 in Acetone/IMS,

For protective surface finishes:

- Dammar resin, made up with Stoddards Solvent (White Spirits to BS 245 having less than 20% aromatics content) and Cosmolloid 80H wax (a blend of refined microcrystalline waxes without solvents or chemicals). Microcrystalline wax (a 'semi-synthetic' wax derived from petroleum) has great plasticity and unlike beeswax it does not attract dirt, to be used for unpainted wood.
- To achieve maximum stability with varnishes, a HALS additive (hindered amine light stabilizer) may be added, such as Tinuvin 292.

Regarding varnishes, there are frequent debates relating to choice of material; a traditional resin varnish or a synthetic varnish.

My reasons for continuing to prefer using dammar varnish are as follows:

- It is compatible with the original paint surface.
- It is also compatible with other resins, oils, waxes and paints which were used originally or as part of later coatings.
- It is reversible.
- It is robust and can withstand handling-Devon screens have doors which are frequently opened and closed.
- It has a long, proven track record on rood screens.
- I have been monitoring Devon screens for the past thirty five years and the dammar varnishes have coped well with the damp environment and they continue to provide an attractive, appropriate finish.
- In an environment with changing relative humidity, it remains flexible and has good permeability to moisture.

- In one Devon church, it survived a snowstorm blowing through the roof tiles-(quickly dried by the congregation.)
- Where paint surfaces are porous, for example, on exposed areas of red iron oxide ground, Paraloid B72 can be used as a basecoat and isolation layer.

The argument against dammar:

- It darkens over time**.** It should therefore be made up with a purer grade of White Spirit ('Stoddard Solvent') rather than the more easily available shop-bought variety of White Spirit or Turpentine. When the resin is dissolved in the purer White Spirit, a more stable varnish is created.

- If yellowing does occur, but the varnish has been used thinly, then this should not spoil the appearance of the painting. Again, having revisited many conserved and varnished screens over the past thirty five years, I am reassured and still impressed by the look of the surface.

- Concerns over the ability to remove aged dammar varnish without jeopardising the polychromy could be addressed by using an isolation layer of Paraloid B72 before applying it, in which case the materials used for fillings would need to be adjusted, although greater concentrations of Paraloid would be used in the fillings than in the isolating layer.

The dammar resin is mixed with wax- traditionally beeswax, but in more recent years mixed with Cosmolloid wax instead. The final appearance of the varnish is adjusted to suit a particular screen by varying the proportions of wax to varnish. The final appearance can be adjusted with a thin coat of microcrystalline wax if necessary. Varnishes matt down quickly and in my experience it is better to start with a glossier varnish and allow it to matt down with time, than to aim for a the perfect looking finish immediately and end up with too matt a surface. The oil paint of the medieval decoration should have lustre and sheen.

- To achieve maximum stability with varnishes, a HALS additive (hindered amine light stabilizer) can be added, such as Tinuvin 292. However, such filters have a short life span.

MS2A. Reduced Ketone Resin

This is no longer available but is often cited as the ideal varnish and suggested as the preferred choice for varnish in churches. However, this tends to be suggested by those who are unaware of the realities of Devon churches. In this particular debate, the properties of MS2A varnish mean that:

- Yellowing is less of an issue.
- However, it is brittle, it scratches easily and does not allow for frequent handling (in particular, Devon screen doors).
- It is best suited to a controlled environment, such as a museum.
- It has not been tried in the unstable environment such as presents itself in a church in the midst of Dartmoor.
- It is costly and the cost of its use on a whole screen does need to be considered. However, if in all other aspects it was suitable, I would champion its use.

Recommendations for Conservation

Localised active beetle damage noted on the figure panels is a major concern. The presence of salts, vegetation and exfoliating plaster in the walls at either end of the screen indicates a damp environment that is detrimental to the screen. The screen is encapsulated by the plaster and paint at north and south ends, which are acting like a bridge between the damp walls and the screen:

- It should be a priority to deal with the issues highlighted in the 2014 Quinquennial Inspection that relate to these walls but may not yet have been addressed, particularly where cracking of cementitious render has been noted. Items such as removal of vegetation and clearing of gutters should be regularly attended to.

- A timber specialist needs to advise on the best way to isolate the screen from the walls and also advise how best to deal with the issues in some of the pared-back panels and address treatment for infestation. I strongly suggest that the advice of Hugh Harrison FSA is sought. The PCC already have a separate submission by Hugh for his recommendations for the broken cresting which should be removed and repaired and re-instated, along with the insertion of new carved elements.

Although much of the death-watch beetle damage seen across the architectural framework is largely historic, some localised pockets may be current:

- Fragile wood needs consolidating and as part of the conservation of the polychromy occasional deposits of flaking paint need reattaching.

The polychromy of the architectural framework, never having received the attention of a conservator, is veiled in many places with a white bloom:

- Previously this bloom was related to the caustic soda treatment, but revealed by analysis to be waxy surfaces coatings and residues of overpaint.

The whole screen is extremely dirty, with thick cobwebs and dust adhering to the waxy coatings and obscuring much of the polychromy. The cleaning trials indicate that:

- It is possible to remove or reduce the coatings and that the original painting survives extensively beneath. Residues of overpaint should be removed where this can be achieved without jeopardising the sixteenth century paint.

The next stage would be to carry out a pilot project and select a bay, probably from the more visible chancel screen and carry out all necessary conservation here, within one concentrated area. Multiple processes required on various issues will produce dramatic results.

I suggest that Bay 4, to the left (north) of the chancel doors, is the most visible and where the largest test was carried out in the 2016 trials. A pilot project carried out here, working down a whole bay, would establish a working methodology and show the parish how the screen would appear. Fund raising would be easier when there is a definite 'before' and 'after' conservation.

Summary of Pilot Project Proposals for Polychromy Conservation

- Carry out a surface clean, throughout.
- Removal/reduction of wax and other coatings.
- Consolidation of detaching or fragile paint revealed during cleaning.
- Consolidation of fragile wood and application of fillings where necessary, to support vulnerable edges.
- Removal of localised fillings and overpaint, which may come to light during cleaning.
- Application of fillings, using microballoons and/or coconut flour of various grades, as required, probably using Paraloid B72.
- Application of a Paraloid B72 isolation layer, where appropriate, prior to varnishing.
- Application of protective varnish to paint surfaces.
- Application of microcrystalline wax to unpainted wood and buffing surfaces to a soft sheen.

- Hugh Harrison FSA, timber specialist, to visit to examine and advise on beetle-activity in pared-back panels.

Summary for the church building, regarding impacts on the screen:

- Some of cracks noted in the cementitious render in 2014 QI, may have been dealt with, but they pose a risk to the screen and should be dealt with in the vicinity as a priority.
- Remove vegetation where it appears.
- Blown render noted in the 2014 QI behind Rainwater Pipe RWP.7 is a concern.
- Under 'recommendations for further investigations' Andrew Wood in 2014 QI writes under 6.02.05 'Investigate cracks in Walls W4 and W23'. This item has not been 'ticked' in the report which suggests this is still pending.
- Open joints and cracks noticed across the window frames require attention.
- Drain holes in the windows that impact on the screen have been blocked in the past and these should be kept free and monitored in the future.
- Ventilation is important and those hopper lights in the windows that remain non-operational should be repaired.
- Monitor beetle activity.
- Hugh Harrison FSA, timber specialist to examine north and south ends of the screen where wall and plaster encapsulate screen.

Advice for PCC

- An immediate recommendation for the parish is that the screen should be handled as little as possible.
- As stated above, a priority should be to seek advice from Hugh Harrison, timber specialist.
- In terms of general housekeeping, dusting should be carried out as little as possible. Where this is necessary, a careful parishioner should use soft brushes, ideally of pony hair; these are not expensive and sources can be provided.
- No waxing of the screen should be carried out by church cleaners. This may sound harsh, but the work and apparent 'improvement' of a few minutes waxing, with often inappropriate modern materials, can result in irreversible and unsightly damage.
- The tendency to place flowers on screens should be avoided, for the potential risks of water damage as well as damage from fixings.
- Display boards could be used to highlight aspects of what makes East Portlemouth rood screen something to treasure. Many people would be fascinated to learn more about these screens and what it is about East Portlemouth rood screen that makes it so significant.

Conclusion

The rood screen is an important survival from the pre-Reformation Church, still within the context for which it was designed. At East Portlemouth, the fine carving with its extensive polychromy, and such a broad range of figure paintings, means that this screen is particularly significant, reflecting a time when East Portlemouth was an important centre. Encompassing narrative scenes and rare saints depicting figures relevant to the medieval community, such as St Winwaloe, these paintings are at present diminished by their setting and deserve to be seen in the context of the screen as a whole.

The recent investigation has revealed that beneath a dusty, shabby-looking façade, a magnificent screen is waiting to emerge.

Acknowledgements

I would like to thank the PCC for being so helpful during my stay. In particular, Churchwarden Lindsey Lindley, Rose Bunnell, Lawrie Challis, Steven Taylor, Marcus Nolan and Andrew Hickmott. I am especially grateful to Isobel Waterhouse for her hospitality. For the analysis I would like to thank Dr Lucy Wrapson of Hamilton Kerr Institute, Cambridge University and Dr Brian Singer. Finally, I am most grateful to my colleague Dr Sue Andrew for researching the wealth of archive information on East Portlemouth.

Terms

The report is intended for those responsible for the care of the building and for grant-giving bodies. No part of it shall be used without the author's consent. I do not hold myself responsible for work recommended in this report that is carried out by other parties.

Eddie Sinclair ACR

October 2016

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View of west face of rood screen, spanning north and south aisles. The screen is set against the walls at north and south ends.

View of chancel screen west face. There is extensive original polychromy, alongside more recent replacement carving and surface coatings such as wax and a partial silver waxy coating.

A look at the east face of the screen reveals charred wood on the structural framework, as well as carved elements that would originally have been on the west face (see detail below).

The dado of the screen has been extensively restored with new woodwork.

There is extensive polychromy on the east face above the dado. The paint here is dull, lack-lustre and dusty and there is evidence of a wax coating, as well as the silver coating noted on the west face.

East Face Chancel Screen

The screen is set against the walls at north and south ends, where it is encapsulated by the plaster and paint, which are acting like a bridge between the damp walls and the screen.

At the north end, seen here, the screen butts on to wall W 25, the north wall of the north aisle, as well as the east end of the north transept W24. There have been damp problems in the north transept and issues highlighted in 2014 Quinquennial Report, some of which may have been addressed, but damp and associated problems are still much in evidence.

There are still many traces of a pale blue overpaint on the screen here.

North Screen West Face

West face

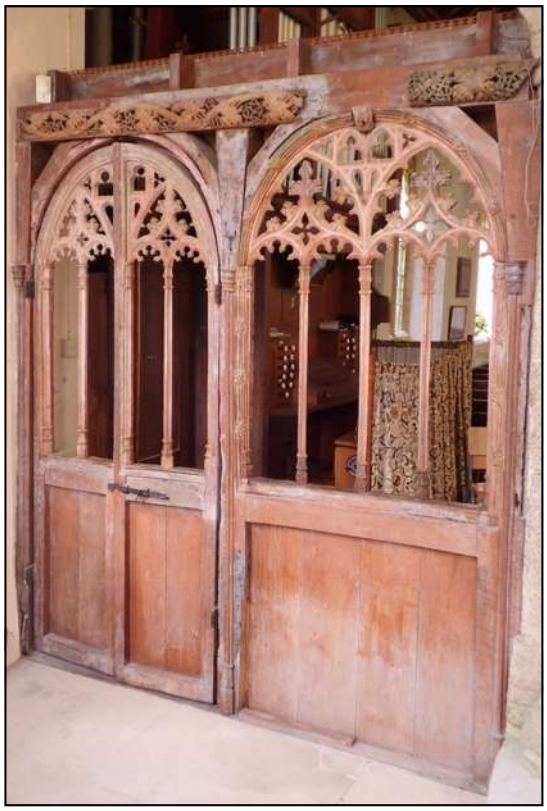
East face

East face detail of polychromy

East face detail showing how wall coatings butt against the screen.

North Screen 2

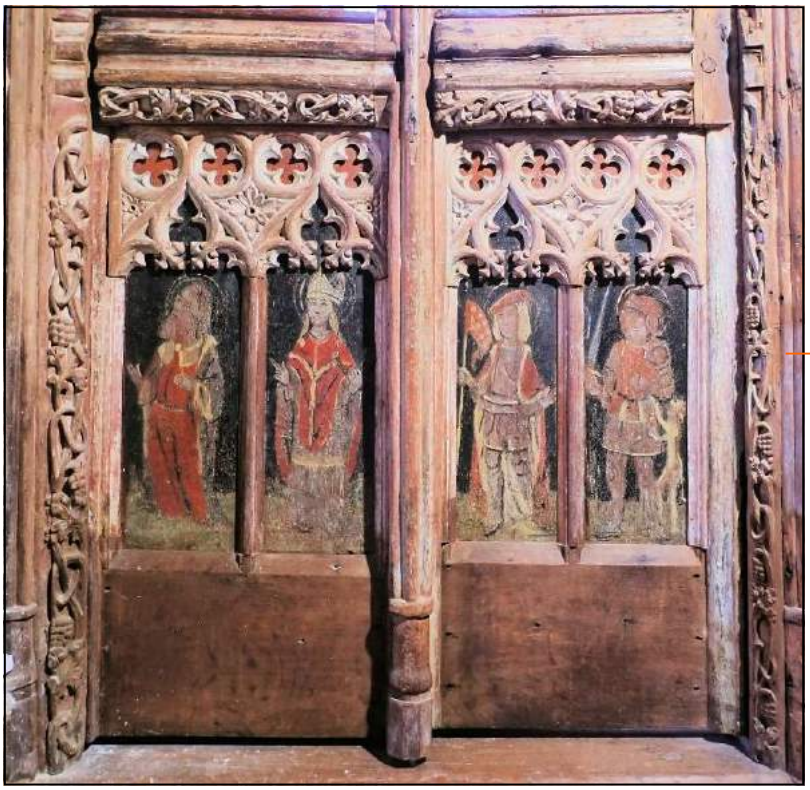
South screen, set adjacent to the south wall of the south aisle W4 and the east wall of the south transept W5.



East face

Detail of east face cornice, showing ornate running ornament, originally from the west face. The white bloom is a degraded wax coating obscuring the paint.

South Screen 1



Bay 1 retains four figure panels, an unidentified male saint (unlikely to be St Andrew as previously thought), St Hubert, St Quirinus and St George.

Bay 2 only retains one figure, St Cornelius. An early illustration shows this figure on the chancel screen. Paint and wood here appear particularly dusty and lack-lustre.

Figure Panels
(From north to south)
North Screen

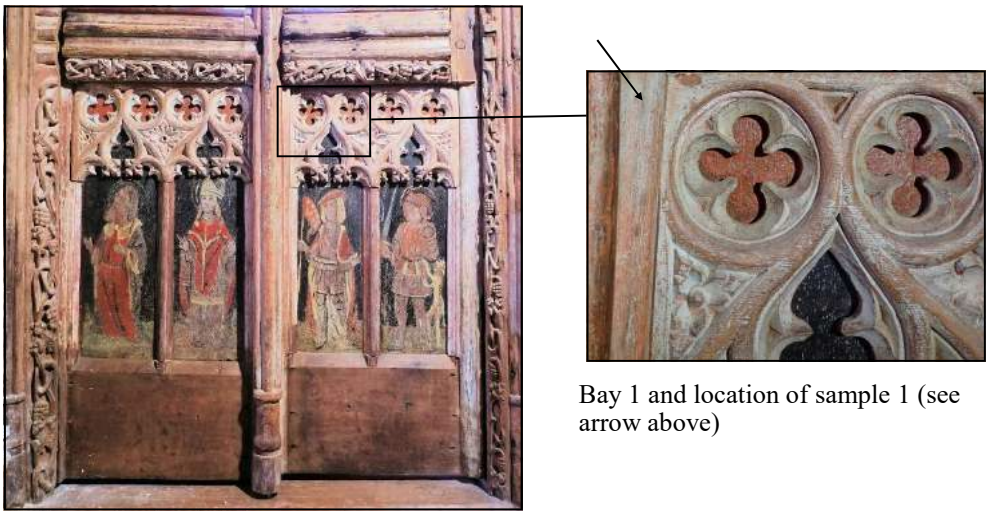
Details of Bay 1 figure panels

Normal light x200

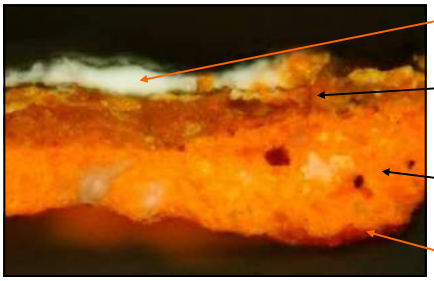
Bright field x200

Location of sample 3 and photomicrographs of cross-section, taken from ogee moulding. Much of the paint here is abraded, but close inspection and analysis reveal a vibrant copper green.

Figure Panels: North Screen



Bay 1 and location of sample 1 (see arrow above)



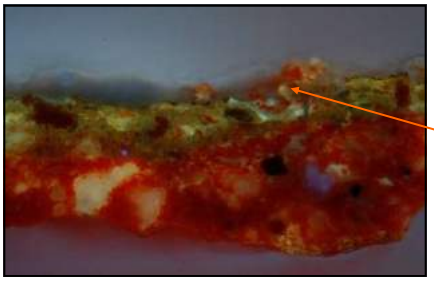
pale blue/white layer containing lead white and Prussian blue

mordant for gilding, red and yellow ochre, lead white, chalk and red lead.

thick red lead layer, some silicates, chalk, red earth, lead white.

thin red ground, red earth,, char black, chalk

Normal light x200



The UV image here shows fluoresence in the mordant layer which may indicate resin.

UV light x200

gold leaf, which shows up best in this bright field image

Bright field x200

Photomicrographs of cross-section of sample 1, taken from door post moulding.

Gold is visible on the mouldings here, with remnants of pale blue overpaint. Analysis reveals that the over-paint contains Prussian blue, a pigment dating from c. 1704.

Figure Panels: North Screen

Bay 3 retains just two figure panels, two replacement blank boards and replacement upper tracery carving, probably dating from 1963 restoration.

One painting depicts St Winwaloe, the patron saint of the church and the other is a partial figure of a kneeling Dominican, probably St Dominic. An early illustration indicates that there was another figure instead of Dominic here. Documentation reveals that the panels have clearly been shuffled around at different periods and there is a reference to half a male figure (Dominic as seen here?) and a female saint in this bay.

Bay 4 figure panels probably represent St Gregory, St James, St Mark and St John. Extensive polychromy can be seen surviving on the carved tracery above the figures

Figure Panels: Chancel Screen

Bay 4 and the north side of Bay 5 chancel screen doors, which depict the Choir of Angels and the Blessed Virgin. Much of the upper tracery carving here is original with extensive polychromy., as is also found on the foliate trail around the doorway.

Chancel Screen Figure Panels: Bays 4 and North Side Bay 5

View of chancel screen doors, Bay 5, as they appear today. The surviving figure panels on the north door depict part of the narrative of The Coronation of the Virgin. (see detail above right). There are blank panels in place of figure panels on the south door.

The panels of Christ and St Jerome which historically and narratively belong here have been moved at some stage to the south end of the south aisle screen.

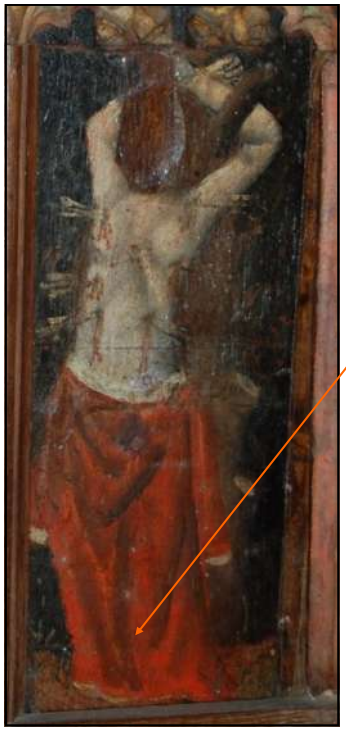
Above detail of the north door, showing the Choir of Angels alongside the Virgin Mary.

Chancel Screen Doors: Bay 5

Continuing south along the screen, Bay 6 depicts a female martyr, St Peter Martyr, St Catherine of Siena and possibly St Edward the Confessor. The upper tracery here is dark and dusty but also retains extensive surviving polychromy

Bay 7 depicts, possibly St Eustace (there are several possible contenders for this figure), St Lawrence, St Bavon and St Sebastian. The upper tracery carving appears very blanched here due to a degraded wax coating, but extensive colour and gilt survive here.

Chancel Screen Figure Panels: Bays 6 and 7

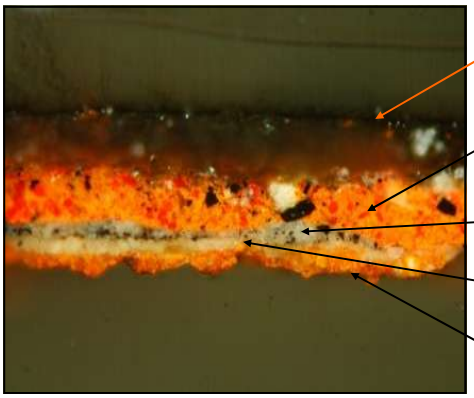


St Sebastian , Bay 7

Location and photomicrograph of sample 10

This is the only sample taken from one of the figure panel. It was taken from the edge of a beetle-exit hole and may be missing some of the lower ground layers.

Analysis reveals the rich mix of pigments that the artist has used to create the drapery, adjusting the folds with additions of black, white and the costly vermilion for highlights and shadows.



Normal light x200

Some of the figure panels have pockets of retouching from a previous restoration. As the pigments used for the retouching have altered, in some cases these patches are now more visible than they would have been when new. For the most part this is a superficial matter and as these are largely not noticeable, they are best left alone.

Chancel Screen Figure Panels: Bay 7

Bay 8 only retains one figure panel and the surrounding carving and blank panels probably date from the 1963 restoration.

The figure panel depicts St Helena, with an elaborate headdress, holding the cross. This panel shows extensive evidence of active beetle.

Bay 9, north door figures depict two elaborately clothed women with jars of ointment, the symbol usually for Mary Magdalen. These women may represent sibyls

South Screen: Figure Panels

The south screen doors; these retain their original, extensively polychromed tracery

The two southern most panels (above right and detail below left) are not in their original location; it is a mystery why they have been positioned thus in the darkest corner of the screen where they are found today. The left figure clearly depicts Christ in a Coronation of the Virgin narrative scene and the right figure is St Jerome, shown as a cardinal.

The panel of Christ would have come originally from the central doors where it would have formed a focal point as part of a narrative with the Virgin Mary, flanked by angel present on the doors today. A photograph dated 1954 shows St Jerome on the south door, and possibly the figure of Christ in the adjoining panel as is also visible in photographs of 1909 and 1934. An early description of the screen refers to 'a general (and most wanton) shuffling of the panels'.

Above right, water colour painting of St Jerome by Mrs Frazer Hancock, mounted on the north wall of the nave.

South Screen: Bay 9 Figure Panels

Torbryan: Coronation of the Virgin

Holne: Coronation of the Virgin

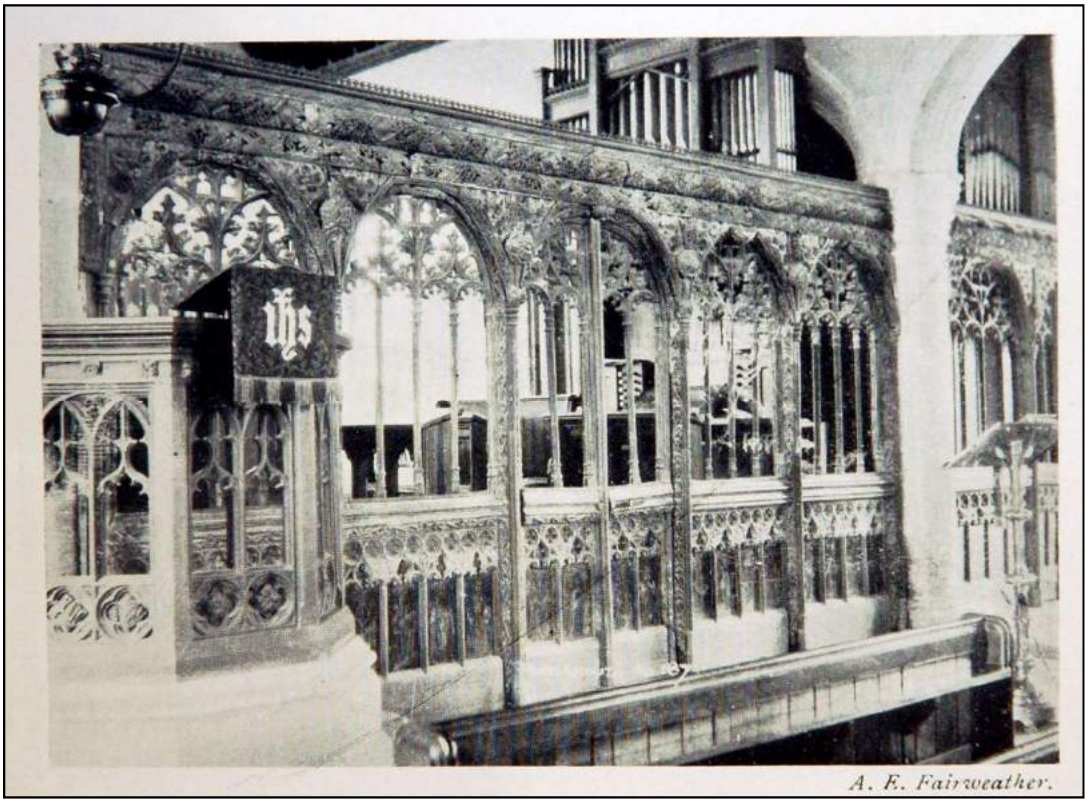
East Portlemouth: reconstruction showing the likely appearance of the chancel screen doors originally, with the Coronation of the Virgin flanked by angels and St Jerome. See photograph overleaf.

Coronation of the Virgin

Photograph by John Stabb c.1900 (archive reference P&D 46552)
Detail of central section of chancel screen.

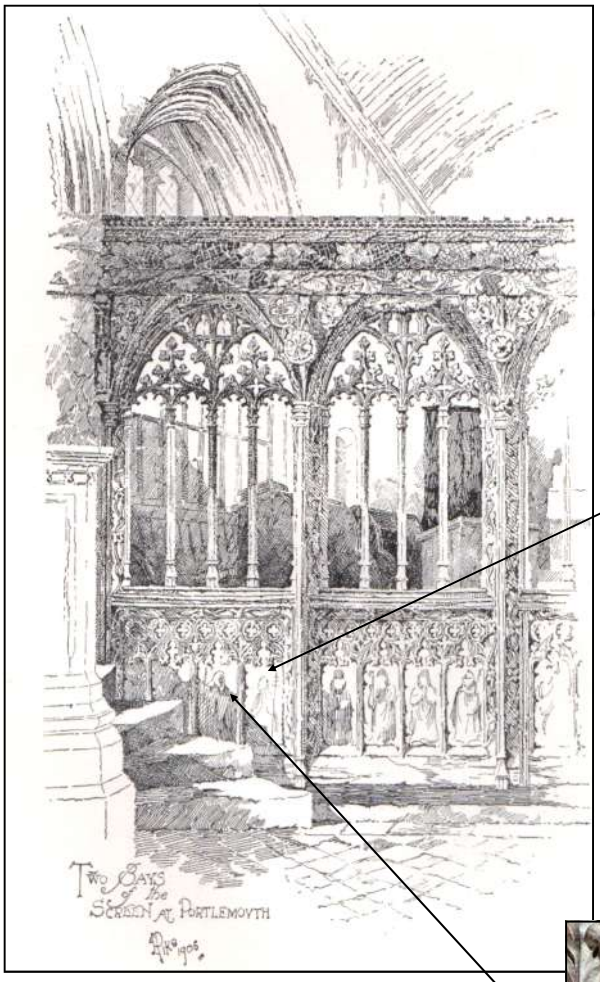
This image shows that St Jerome is still on south door at this date, Bay 5. High magnification indicates the presence of Christ in the dark adjoining panel

Chancel screen, with present arrangement of panels.



Photograph from church booklet of 1938, by Rev. C. Avery, Rector East Portlemouth. Photograph taken by A.E. Fairweather, captioned 'Before the 1936 restoration, showing detail of screen'. The south door panels are occupied at this date, apparently with the figures of Christ and St Jerome.

Illustrations



A drawing of Bays 3 and 4 by H. Pike, dated 1906, features in Bond and Camm's 1909 roodscreen publication.

Although the figure panels are very sketchily denoted in this drawing of the north side of the chancel screen, St Winwaloe holding the church, and part hidden by the pulpit steps can be seen. Next to him is a figure that looks like St Cornelius with his triple crozier (now on the north aisle screen -see above right). These figures can also be seen on the dark 1909 photograph by John Stabb (archive reference P&D 46553). See Appendix 6.

As the screen appears today St Cornelius has been moved to Bay 2 north aisle screen and the partial figure of the kneeling St Dominic (see right), takes his more prominent position.

The figure panels display varying degrees of iconoclasm, where the faces or eyes have been scratched, although the damage is limited, compared to what is often found.

Iconoclasm

Death-watch beetle damage. Much of this is historic but there are signs of recent activity where the wood is crumbling and the surface of carving, sometimes with paint, is in danger of being lost.

Areas of extensive original polychromy alongside sections with coating of wax or overpaint

Condition: West Face

Brown overpaint remains in places, although it is not always immediately apparent or easily accessed.

Pale blue overpaint. Analysis identifies the blue component here as Prussian blue, which dates it to post 1704.

Loose paint

Condition: West Face Coatings

These images show original and replacement timber ,pockets of death-watch beetle damage and evidence of caustic soda treatment.

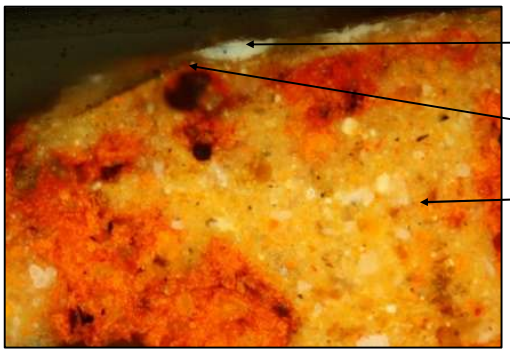
The burn marks on some of the large timbers exposed on the east face of the screen have historically been described as Cromwellian attempts to set fire to the screen. New timbers were inserted where necessary, when the screen was restored, leaving much of the structure of the top of the screen exposed.

In spite of the beetle damage, much of the woodwork remains robust and solid, although some corners (see below, for example) will need consolidating.

In places pronounced dribble marks, from the caustic soda treatment, can be seen from when the screen was dismantled and laid flat (see below right).

Condition: East Face

North screen arcade. Above left, view and location of sample 6 (see arrow). Above right, detail of carved post, north screen, showing pale blue overpaint which in places is flaking. The appearance of these surfaces would be considerably improved if the overpaint were removed.



Normal light x200

Bright field x200

Photomicrograph of sample 6, taken from Bay 1 foliate trail. This sample shows that these elements were gilded beneath the pale blue overpaint, although the gold is abraded.

None of the East Portlemouth figure panels retain their lower tracery. Instead a plain heavy board spans the bottom of each bay. The tracery is missing in the earliest photographs and this may date from 1881 restoration. Rising damp historically usually means that the lower tracery displays various degrees of decay and beetle damage; presumably the condition of the tracery here was considered at this period to be beyond saving.

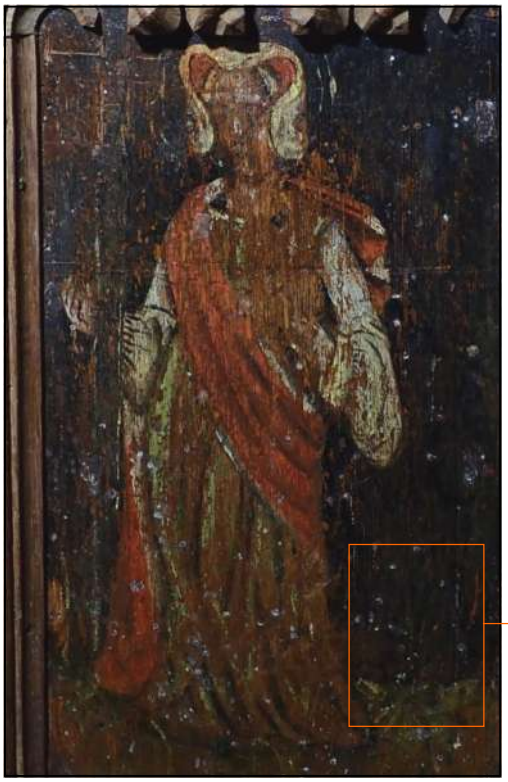
Above, this photograph shows what is missing, in this example from Buckland in the Moor. The lower tracery consists of ornate carved and painted quatrefoils which echo the carving and polychromy elsewhere. As well as providing protection for the panels this unites them with the architectural carved framework of the screen.

Arrow above indicates where the pared-back painted panel is separating from the backing board.

The figure panels were pared back in the 1960s restoration to make room for new backing boards (see above), onto which they were glued. Unfortunately there is active beetle infestation in some of the panels, with the glue presumably acting as a food source for the wood-boring beetle. This is not extensive, but poses a dilemma; normally access for treating beetle would be from the back, but the new backing board makes access impossible.

The panels are thin and in places they are delaminating and breaking away from the support .

Of high priority would be to get the advice of Hugh Harrison, timber specialist.



Details of active beetle attack on south screen figure panel.

Condition

Regarding the issues highlighted on this page, there is an item in 2014 QI (4.04.14) which has been 'ticked', stating: 'Repair north transept ceiling plaster-work once the external repairs are completed'. QI 3.10.05

The north screen is set against the north wall W25, which butts on to the north transept, which has had various damp issues, some of which may have been addressed. Filled cracks in the render above window WN5, and noted in two QI reports, need monitoring. There is damp in the east end of the ceiling of the east wall of the north transept W24 which will be creating an environment detrimental to the screen.

North side of church.

The crack on north transept wall W23, above window WN5, has been present through two QI inspections, but needs monitoring.
The QI describes 'considerable damp penetration' over most of the adjacent wall W24. whilst internally, the damp penetration at the east end of the ceiling (see arrow) could be impacting on the screen (see above).
Rainwater pipe RWP.4 was highlighted as an issue here in 2014 QI.

See also overleaf.

North Screen: Condition, North Aisle Wall W25

The 2014 Quinquennial Inspection noted that external gullies should be kept free of debris 'if they are not to affect the walls of the church as rainwater floods the adjoining ground rather than being conducted to the drainage system'.

The walls adjacent to the aisle screens are damp and deposits of salts were in evidence on the peeling plaster, as well as moss at ground level.

The north wall butts on to wall W24, the east wall of north transept. The photograph above right, shows the exterior where these two walls meet, with moss along plinth and around gutter, and grass extending onto the wall.

North Screen: Condition, North Aisle Wall W25

Cracks under window WS3 (above interior, below exterior) will be contributing to damp on this wall

The walls at the south end of the screen are also suffering from the effects of damp and pockets of salts and peeling paint/plaster can be seen.

The 2014 QI inspection had noted cracks in the exterior render, which were listed under 'Recommendations for further investigation'.

- It is not clear if this item has been carried out; it has not been noted in the report.
- There is a some confusion regarding how much of the damaged internal plaster has been repaired here. Salts and peeling paint continue.

The presence of salts and vegetation in the walls at either end of the screen indicates an environment that is detrimental to the polychromy.

Against both end walls the screen is encapsulated by plaster and paint, which are acting like a bridge between the damp walls and the screen.

It should be a priority to deal with the issues highlighted in the 2014 QI that relate to these walls but have not yet been addressed.

- Monitoring should also be a priority

South Screen: Condition, South Aisle Wall W4

South side, view of corner where the south aisle wall W4, meets the east wall of the south transept, W5. The organ can be seen filling the south transept and access to inspect W5 is severely restricted.

The window in the east wall has been blocked and dampness in the wall is causing adjacent paint to detach in sheets (see details above and below).

Detail of wall W4, south aisle wall, showing condition of plaster.

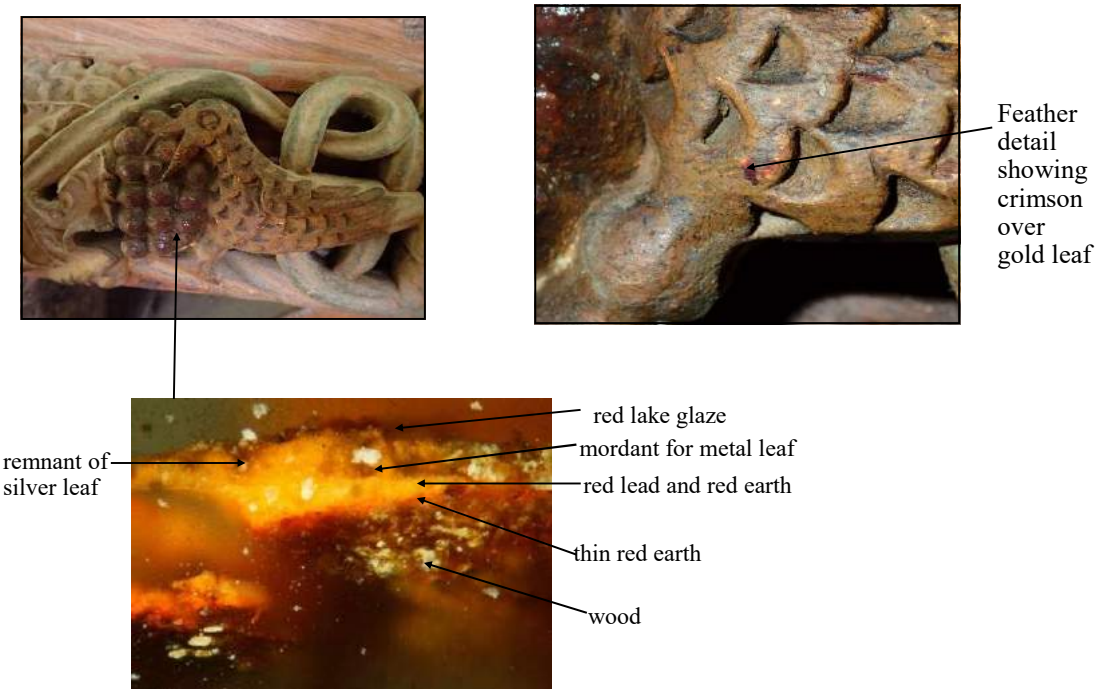
Issues highlighted in the 2014 QI on the exterior, related to blown render behind rainwater pipe RWP.7 on wall W5. This may have since received attention or it could be an ongoing issue. It is important to remove any vegetation here.

Condition South Walls 2: South Transept East Wall W5

The screen is encapsulated by the plaster and paint at north and south ends, which are acting like a bridge between the damp walls and the screen. A timber specialist needs to advise on the best way to isolate the screen from the walls. Furthermore as the panels were pared back in the 1960s and glued onto new timber, normal treatment for infestation via access from the back is no longer possible. I strongly suggest that the advice of Hugh Harrison FSA is sought..

Upper tracery, Bay 2, showing fine carving and extensive surviving original polychromy. The colours and gilding appear matt and dulled, partly due to the presence of dust, but also probably due to the leaching out of some of the oil binder during the process of the caustic soda treatment in the 1960s.

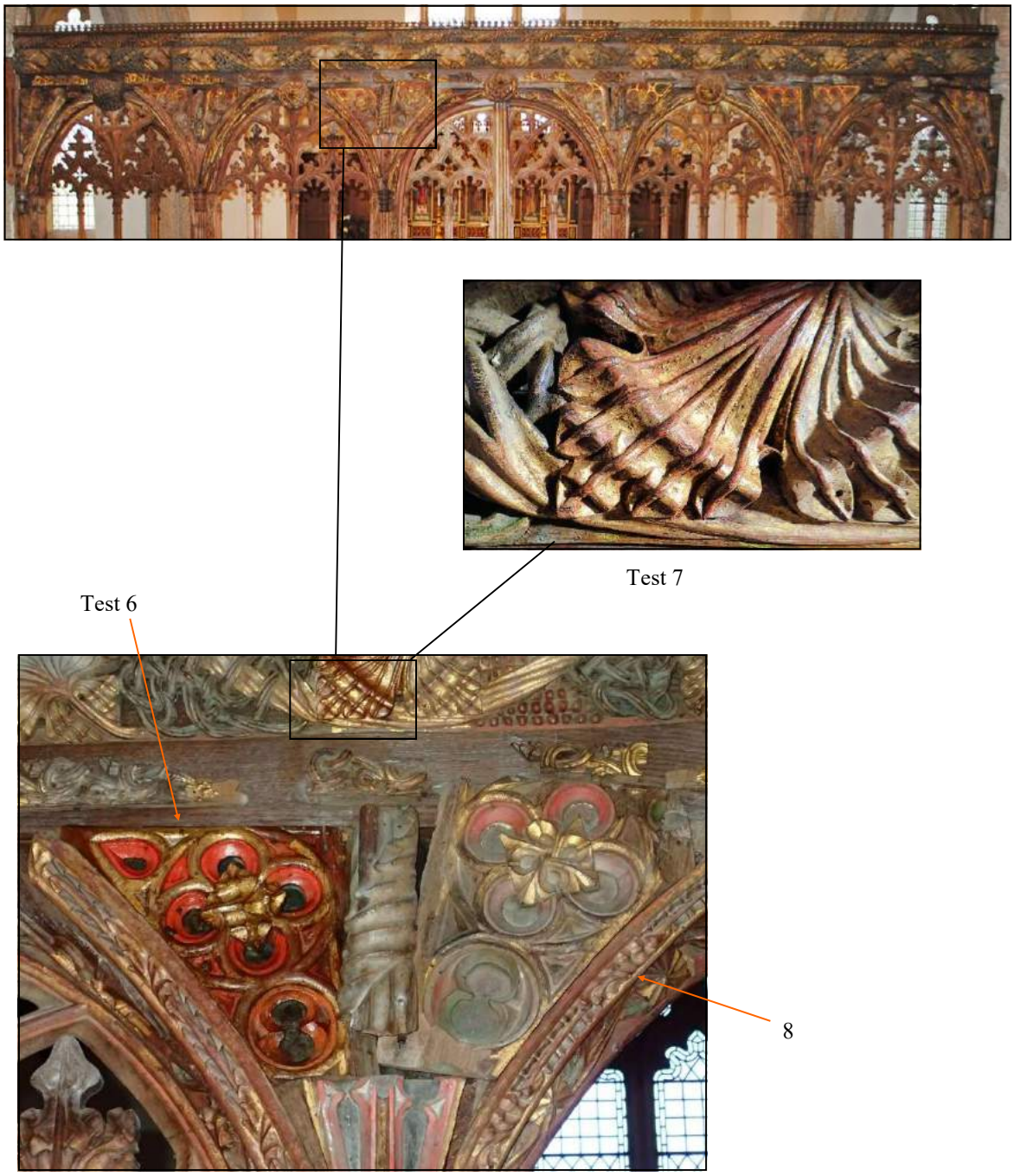
Test 12: Wetting-out revealed that it is possible to retrieve the original polychromy and restore life and vitality to it. It also revealed the delicate lustre work on bunches of grapes and feathers of birds. Here (see below) beneath dust and wax, crimson glazes can be seen over gold leaf.



Photomicrograph of cross-section of sample 13, from grapes on cornice, east side of screen (although these elements were originally from the west (front) face.

Tests were carried out on painted and unpainted wood, after carrying out a light surface dust. At the most basic level, 'wetting-out' of blanched areas, using either White Spirit or Shellsol T, highlighted original paint and indicated where more detailed testing would be helpful.

Tests 1: See Appendices 4 and 5



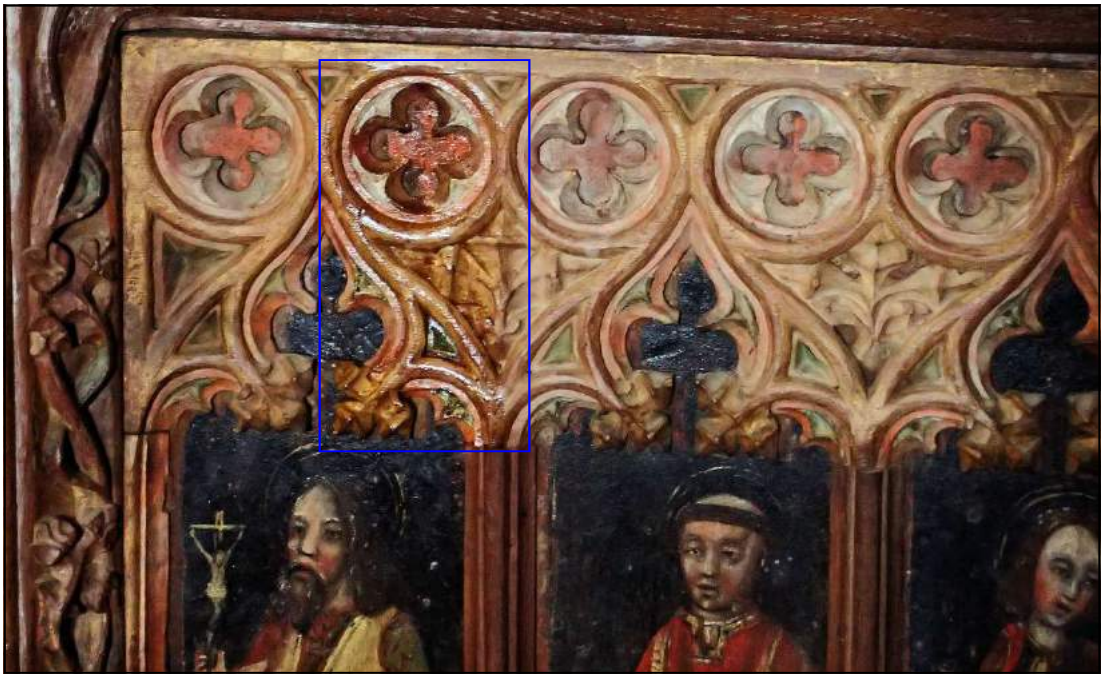
Bay 4 arcade/cornice

- **Test 6**: South side spandrel, This was the largest test, combining mechanical and solvent cleaning, bringing together various techniques utilised in trials across the screen, encompassing a variety of carved surfaces and different pigments. (For details, see accompanying text).
- **Test 7**: A section of large vine leaf, from the running ornament above was treated similarly.
- **Test 8**: A section of running ornament.

These tests produced dramatic results. The benefits of removing coatings and deposits is more than cosmetic however; the processes will highlight problem areas and fragile paint or wood can be treated as these problems are revealed.

Tests 2: See Appendices 4 and 5

The original upper tracery overlay survives in Bay 7, but appears muted, dull and lifeless and isolated from the figure panels. Close examination and a series of tests (see below) reveals a thin residue of over-paint and wax, and remnants of thick linseed oil, beneath which the sixteenth century colour remains largely intact.



Test 3: Detail of cleaning tests on quatrefoil, spandrel, foliate cusps and mouldings. Tests show that the quality of the original oil paint surface is 'alive' and saturated. Removal of coatings will unify the architectural elements with the figure panels.

Tests: 3. See Appendices 4 and 5
Bay 7 Dado Polychromy

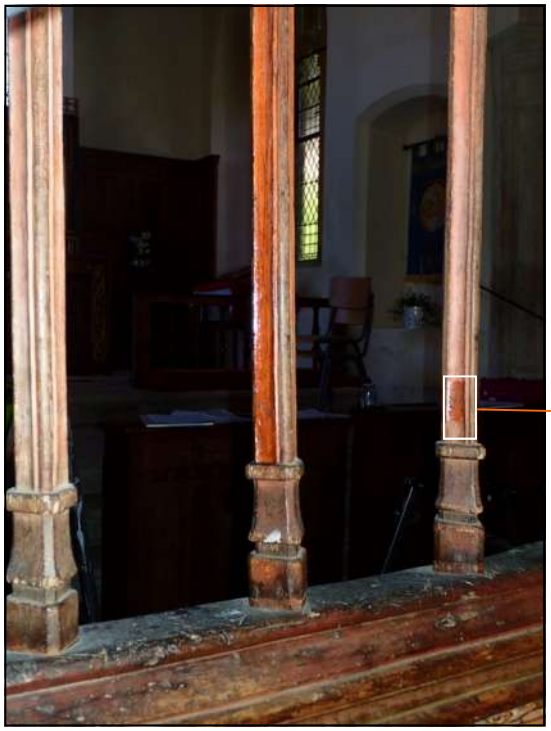
Large areas of replacement carving, probably from the 1960s intervention, have in many places been coated with a silver wax.

Test 1 shows that this wax can be removed and allow the fine oak carving to again be clearly visible.

Tests: 4. See Appendices 4 and 5
Bay 3 Dado, Replacement Tracery Overlay'

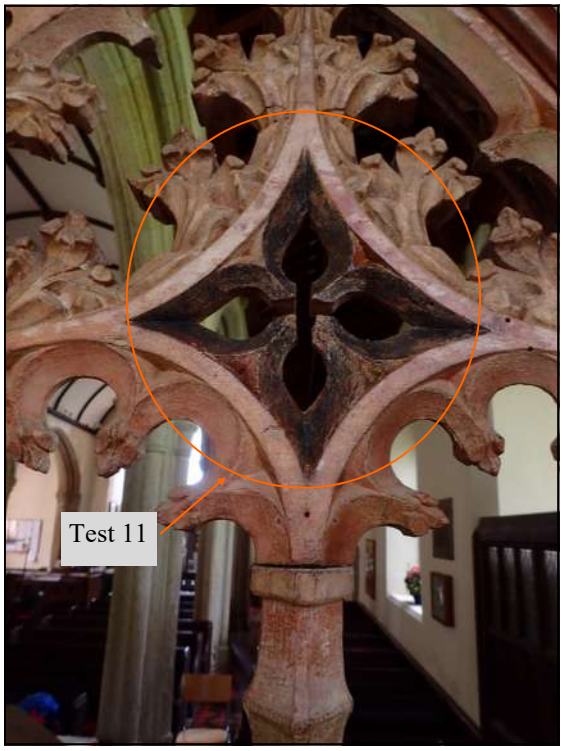
Left, north side foliate trail, wetting-out test: **Test 2.** The vibrancy of the paint is slightly muted probably due to a wax coating which has become opaque. Dust also clings to the wax.

Stencilling also features at the head of many of the figure panels (see **Test 4** encircled area above).

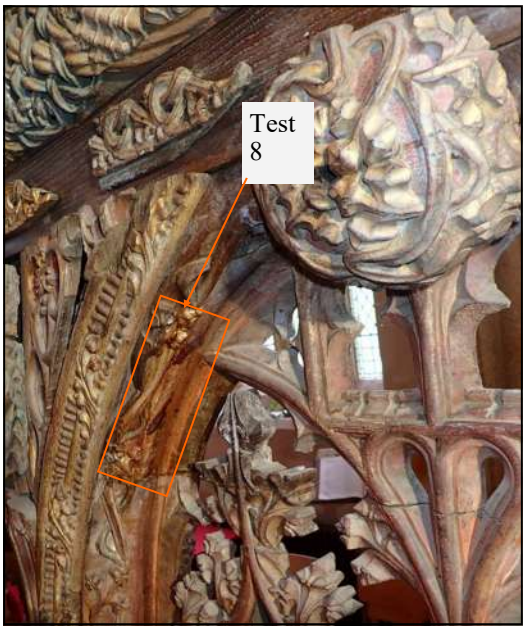


Stencilling along the mullions. **Test 5.**The stencils are alternate gold and silver leaf, although the silver has oxidised to black. The detail on the right shows residues of overpaint, which analysis dates to post 1704.

Tests 5: See Appendices 4 and 5



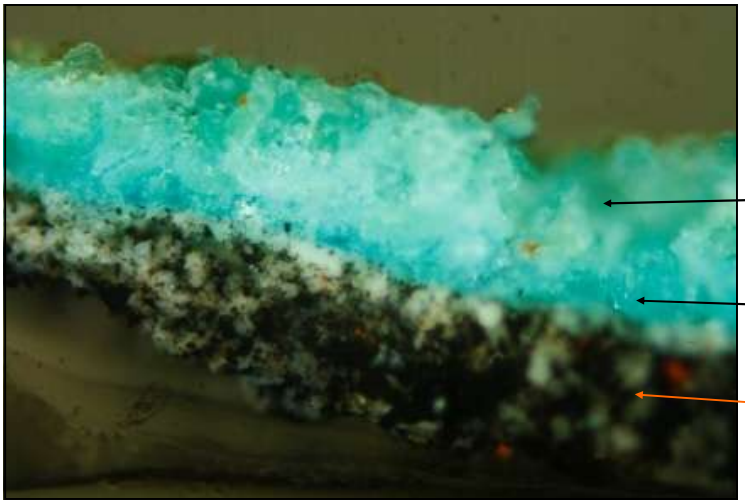
East face, Bay 1, showing extensive colour survives here too, visible clearly after wetting-out tests. Further tests were followed by the application of Paraloid B72 in Acetone/IMS, where poorly bound paint needed isolating before varnishing



Bay 4 arcade, North side foliate trail. **Test 9.** Two tests were carried out in different areas, using wetting-out to establish extent of colour survival, followed by more detailed tests.

Tests 6. See Appendices 4 and 5

Location of sample 11 (see arrow above), taken from the blue background of a quatrefoil in a spandrel on Bay 5 arcade.



Photomicrograph of sample 11

upper layer of azurite

lower blue layer, of greenish azurite

char black, soot and chalk-undercoat for the azurite

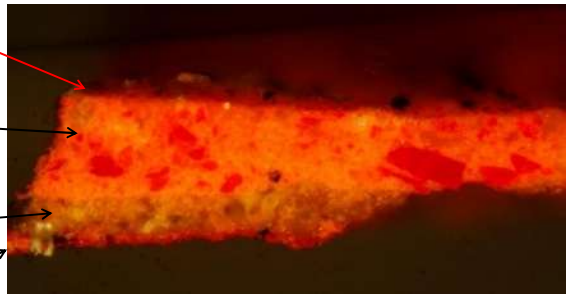
The lower layers of red ground are missing in this sample

Normal light x200

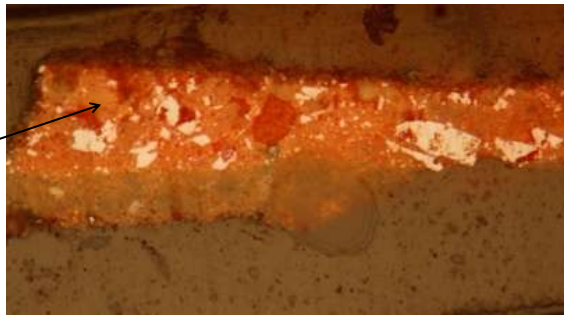
It is notable that the grey underlayer, seen in the cross-section above, has been used to try and make the azurite more impactful as a colour, a technique which is often found with azurite, for reasons of economy. Azurite is a costly mineral pigment, largely imported from Hungary/north Germany at this period. The pigment here is not a strongly blue example, which might suggest it is of lesser quality. It could also have degraded through the caustic soda treatment.

Photomicrograph of cross-section from sample 11

Bay 4, arcade and location of sample 8 taken from the red on a quatrefoil (see arrow above).



Normal light x200



Bright field x200

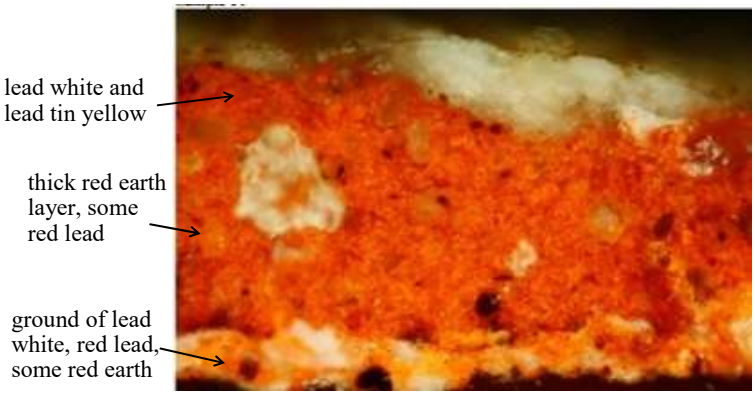
Photomicrograph of cross-section from sample 8

The east face of Bays 8 and 9, south screen.

A considerable amount of colour survives here (see above and far left) though much of it appears muted or blanched. The paterae, of which one is shown above, are painted with lead tin yellow. This is often found on the east face of Devon screens, where it was used as a substitute for the gold on the west face.

Arrow marked above shows location of sample 14, below.

As can be seen above, the east face retains extensive decoration, with striped barber's-pole, in black and yellow and adjacent mouldings in red and green.



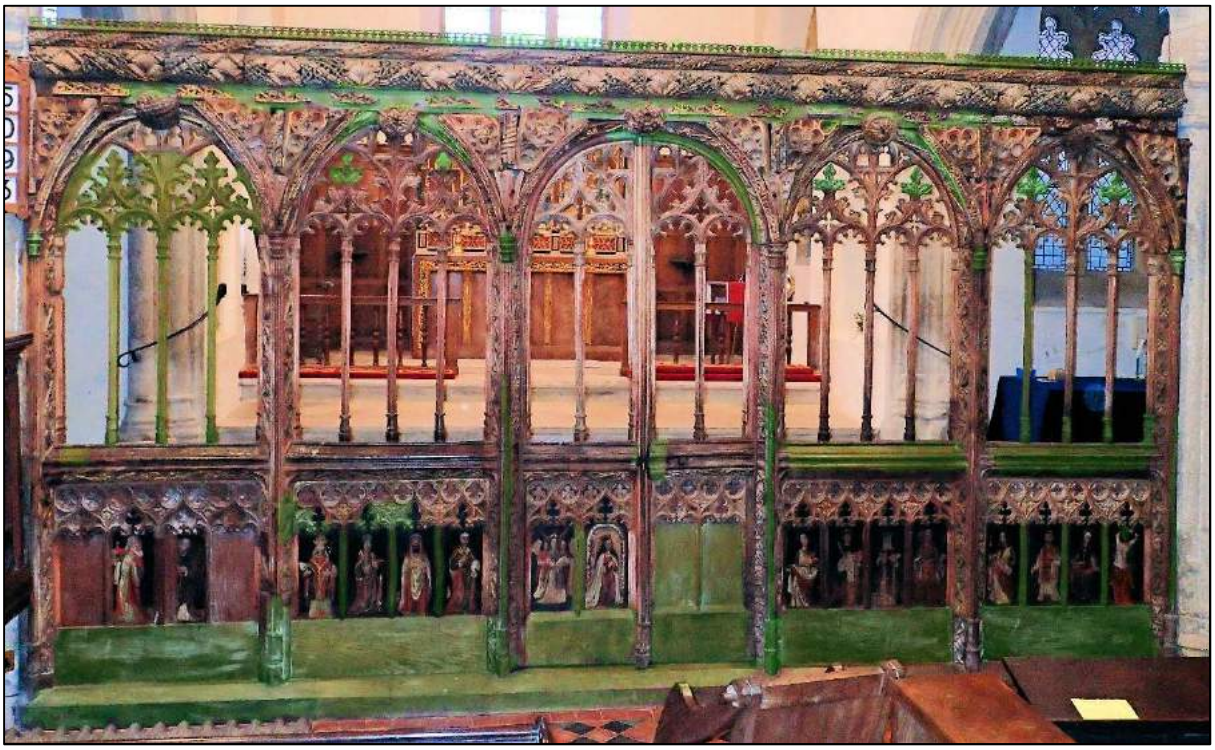
Location and photomicrograph of cross-section of sample 14, from carved patera on post, east side of screen.

Polychromy

Appendices

Appendix 1: New Wood Highlighted

N.B. There may be elements of new wood not highlighted below. Further information would come to light during cleaning.

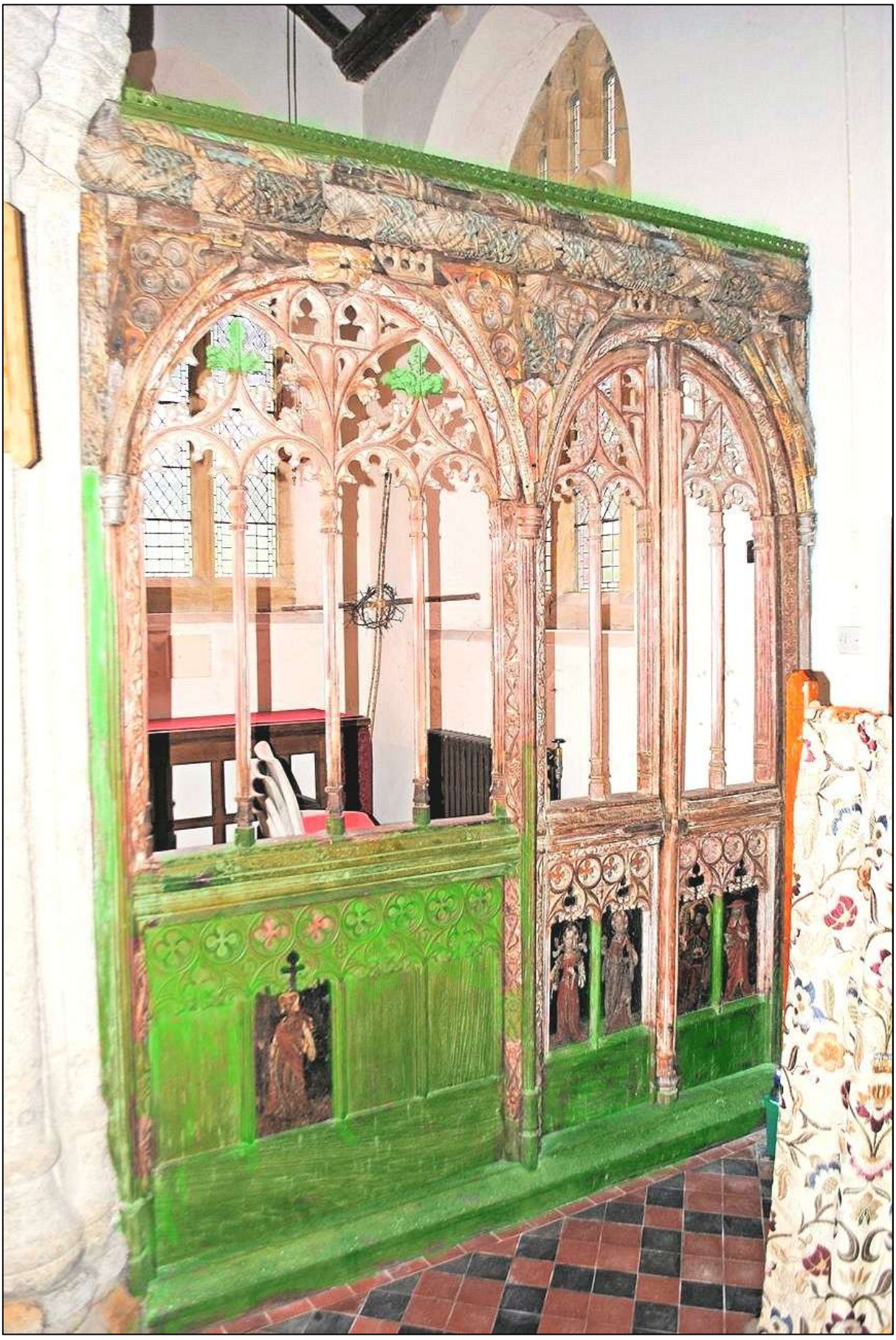


Chancel Screen West Face

Chancel Screen East Face

North Screen, West Face

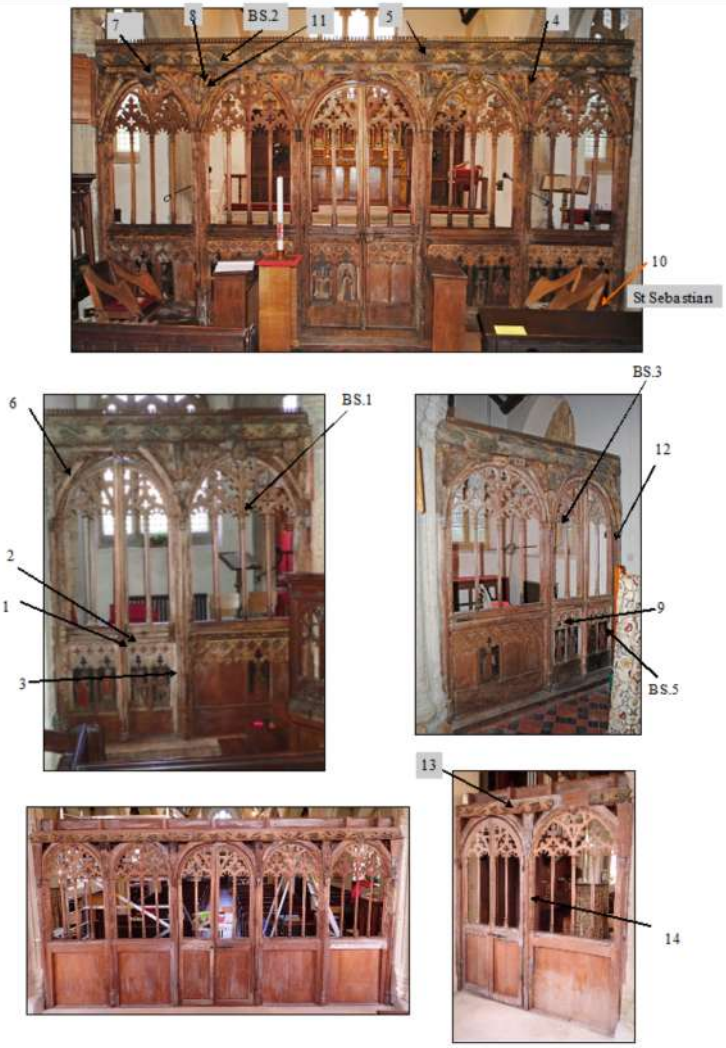
North Screen, East Face



South Screen, West Face

South Screen East Face

Appendix 2: Location of Paint Samples



Appendix 3a: Paint Analysis: Lucy Wrapson, Hamilton Kerr 'Analysis of paint samples from the medieval screen at East Portlemouth, Devon'

Samples

Fourteen samples were provided by Eddie Sinclair. The screens were dismantled and stripped in 1962 by Herbert Read Ltd. Pauline Plummer worked on the figures panels. The present survey and analysis focuses on the rest of the screen.

Method

Cross-section samples were set in polyester resin cubes and reflected light microscopy was carried out on a Zeiss Axioskop™ microscope. Observations about layer structure and material content were made at 200 and 500 X magnification, in bright field, and UV fluorescence was observed and photographically recorded. Polarised light microscopy was also undertaken on the samples, as small pieces of each was detached and set as a dispersion for examination using this method.

Sample sites

Sample No.	Location	Description
	North screen	Many traces of pale blue/white overpaint
1	Bay 1 dado: north door post moulding	Red ochre/red lead/gold?/white overpaint
2	Bay 1 dado: foliate trail, grapes	
3	Bay 1 dado: ogee moulding	Green
	Chancel screen	
4	Cornice, Bay 6: Aaron's rod	Sample adjacent beetle hole, blue
5	Cornice, Bay 6: Large vine trail, knot of stems	Black/?green. In some places these stems look like azurite not not here, red earth ground, waxy top coat
	North screen	
6	Bay 1 arcade: Aaron's rod around door frame	Pale blue overpaint, gilded element
	Chancel screen	
7	Bay 4: Pendent floriate boss	
8	Bay 4: Arcade quatrefoil	Vermilion
	South screen	
9	South door, Bay 9: Upper tracery overlay	Pale blue overpaint on gilded carved foliate cusp
	Chancel screen	
10	Figure panel, St Sebastian	Vermilion sample of wood/paint adjacent to a beetle hole. Is the ground the same on the figure panel as on the architectural surrounds?
11	Bay 5: Arcade spandrel. Quatrefoil blue background.	Azurite?
	South screen	
12	Bay 9: vine trail grapes	Thick red earth/gilding and crimson
	East Face	
13	South screen. Bay 9: cornice vine trail (originally from west face), grapes	How does this compare with sample 12?
14	Bay 8, tracery carved patera on post	Lead tin yellow. Is the ground the same as on the west face? Look like red ochre/red lead (is there vermilion?)/lead tin yellow

Discussion

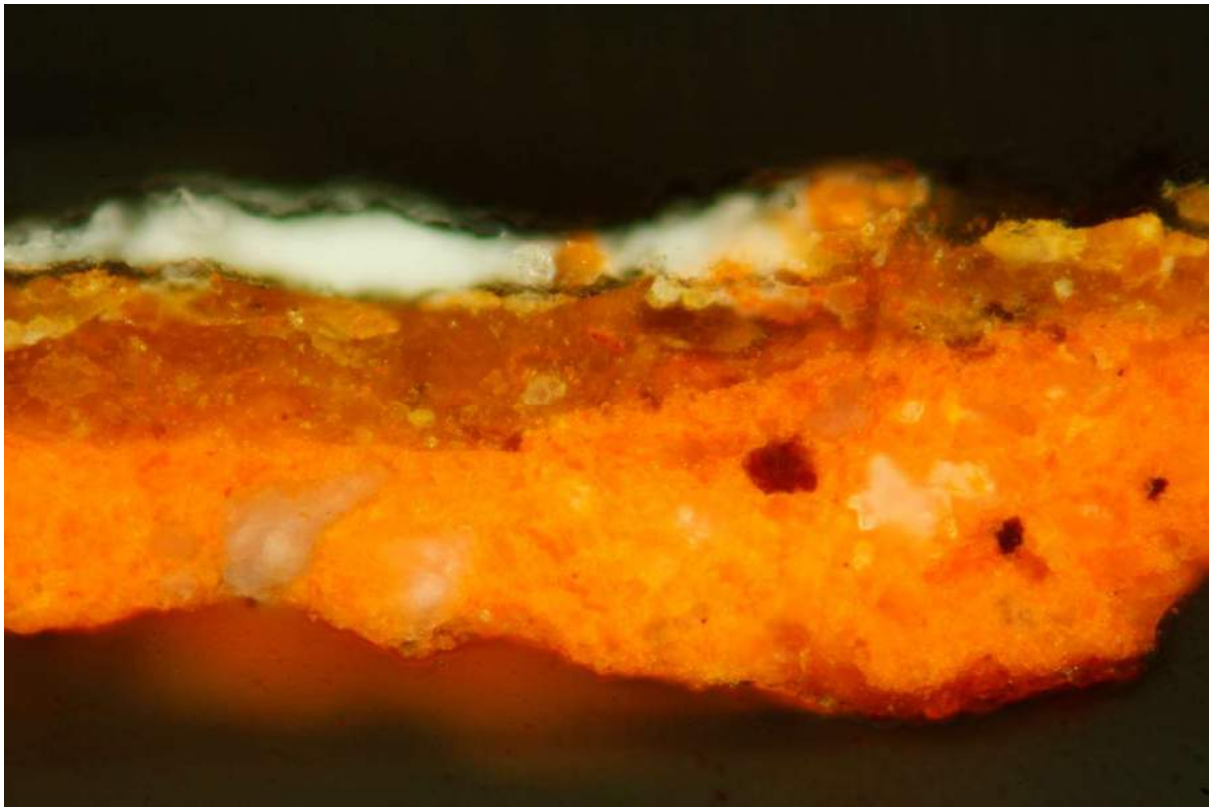
The white/blue overpaint has been seen to contain Prussian blue and therefore can be dated to after c. 1704.

There is a difference between the original east face ground and the ground layers shown on the west side (see sample 14). There is also an apparent difference in build up between the architectural paint work and the figure panel, assuming that all layers were captured in the figure panel sample. It is harder to say whether the three screens each had different build ups, as there is considerable variability between the samples. It does not seem that there is internal consistency on each screen, and the materials used in all cases are the same, they just appear in different proportions.

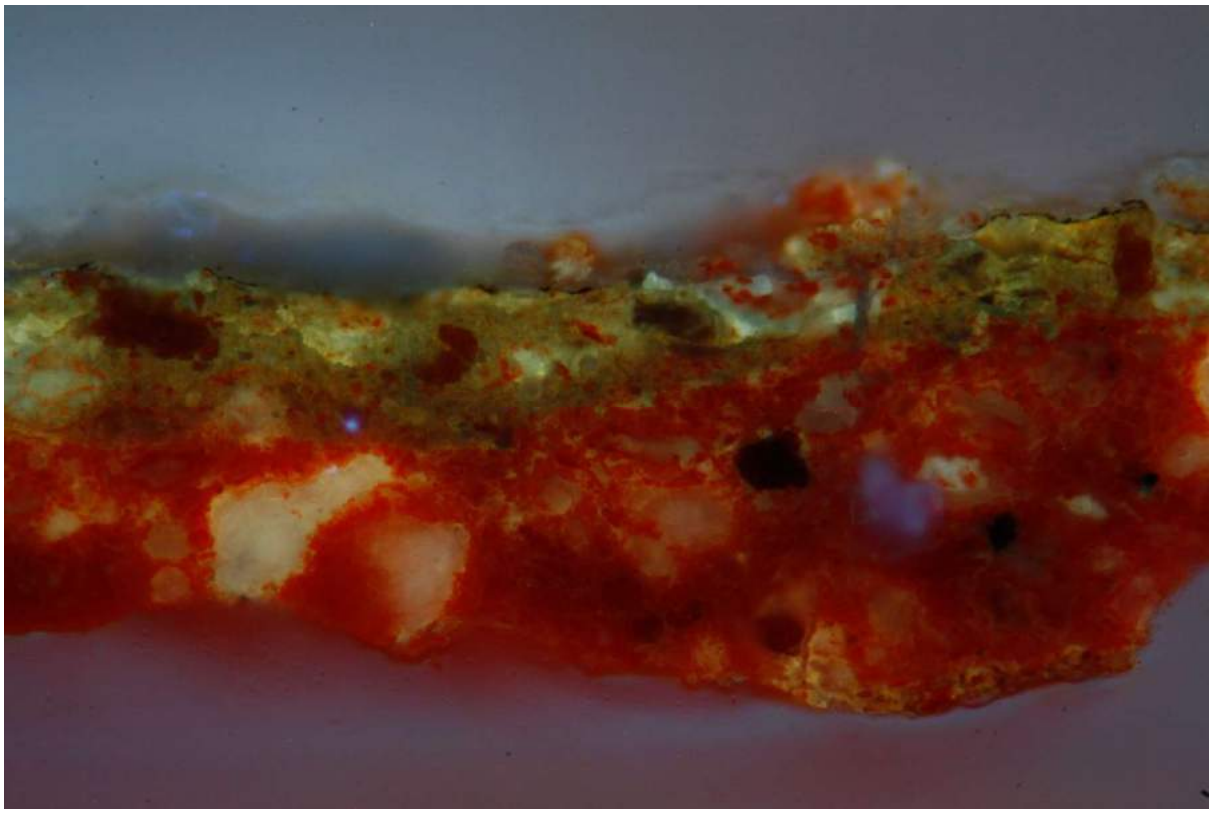
The materials used on the screen are consistent for the Devon context. There are red earth grounds, though in this case the lowest layer is usually a fairly refined ground followed by a red lead containing layer (which differs from the less refined initial ground layers found elsewhere on screens in Devon). Both gold and silver leaf were found, as were a wide range of pigments including an interesting and very greenish azurite that is either somewhat degraded, of poor quality or a mixture of azurite with malachite. A red lake was found, as was vermilion, lead white, lead tin yellow, a synthetic copper green as well as the azurite, a char black and considerable chalk (and incidental silicates associated with the red earth grounds).

Also notable in the analysis was the double layer of gold leaf visible in sample 5 both above the mordant as expected and again on top of the red lake glaze. This was either accidental placement of leaf on a sticky glaze surface or a deliberate highlight/gilding of this element.

Sample 1



Normal light x200



UV light x200

Bright field x200

1. Thin red ground, mainly red earth, some bits of char black and chalk

2. Thick red lead layer, with some silicates, chalk, some red earth, occasional lead white

3. Mordant, mainly red and yellow ochre, but also lead white and some chalk and red lead The fluorescence in UV here is interesting and may indicate a resin content in this layer

4. Gold leaf (best visible in the bright field image)

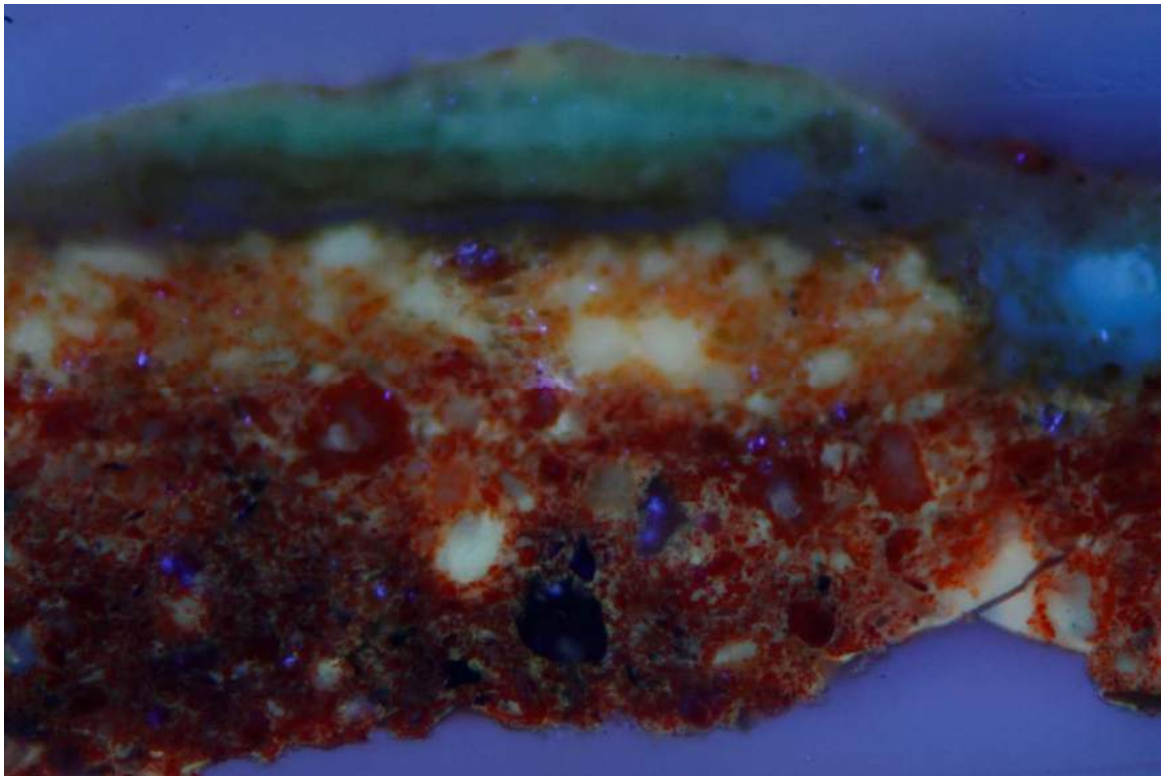
5. Blue/white layer containing lead white and Prussian blue

6. Some surface dirt

The upper part of this sample is out of focus, as it has been more eaten into by the process of sample preparation including grinding in water. It appears to be materially the same as that foundin other samples and consists of lead white and Prussian blue, indicating that this overpaint postdates the early eighteenth century and the invention of that pigment.

Sample 2

Normal light x200



UV light x200

Bright field x200

1. Thick red ground, mainly red earth. Much thicker than in sample 1, but materially similar, though as it is a thicker layer more silicates, chalk, char black are visible in this layer than in the lowest layer of sample 1

2. Thick red lead layer, with some silicates, chalk, some yellow ochre, occasional lead white

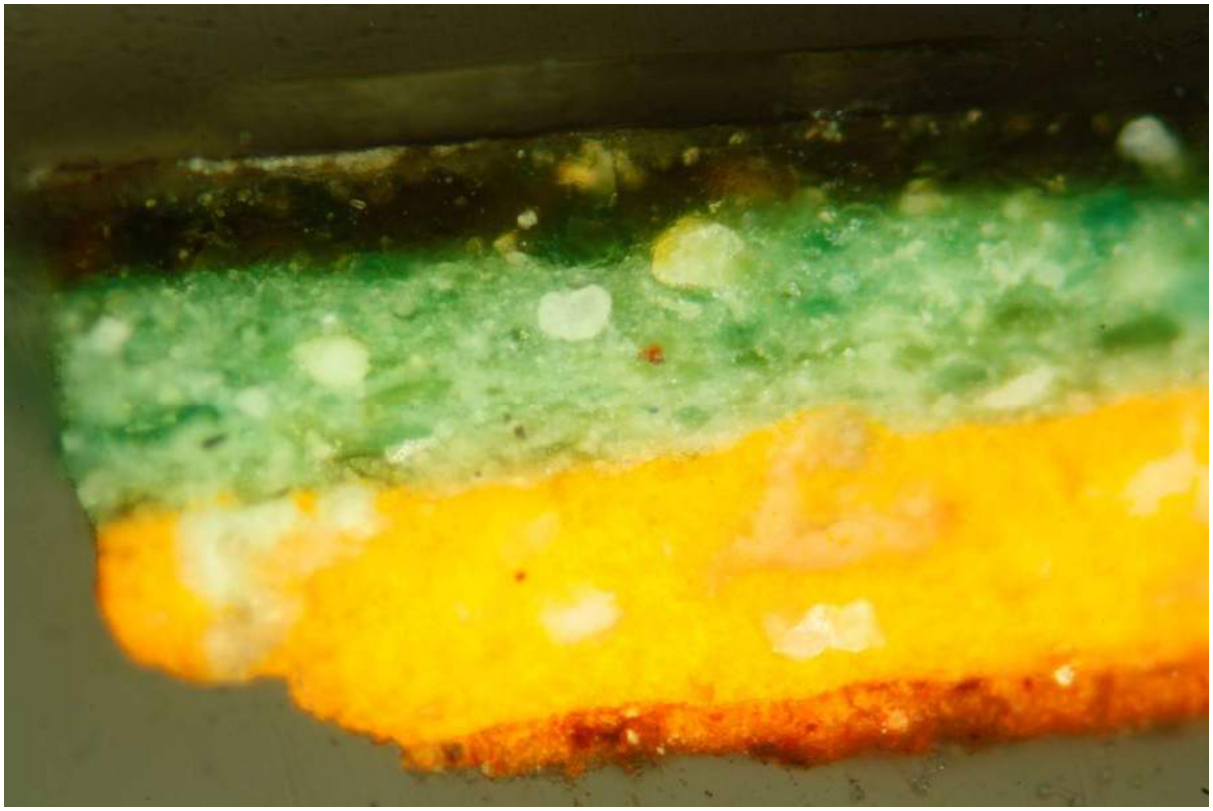
3. A medium-rich layer which has a fracture beneath and may mark the start of overpaint (although the upper layers could be original, and the fracture just a natural break in the sample). All layers above this exhibit a greenish fluorescence in UV

4. A yellow ochre layer

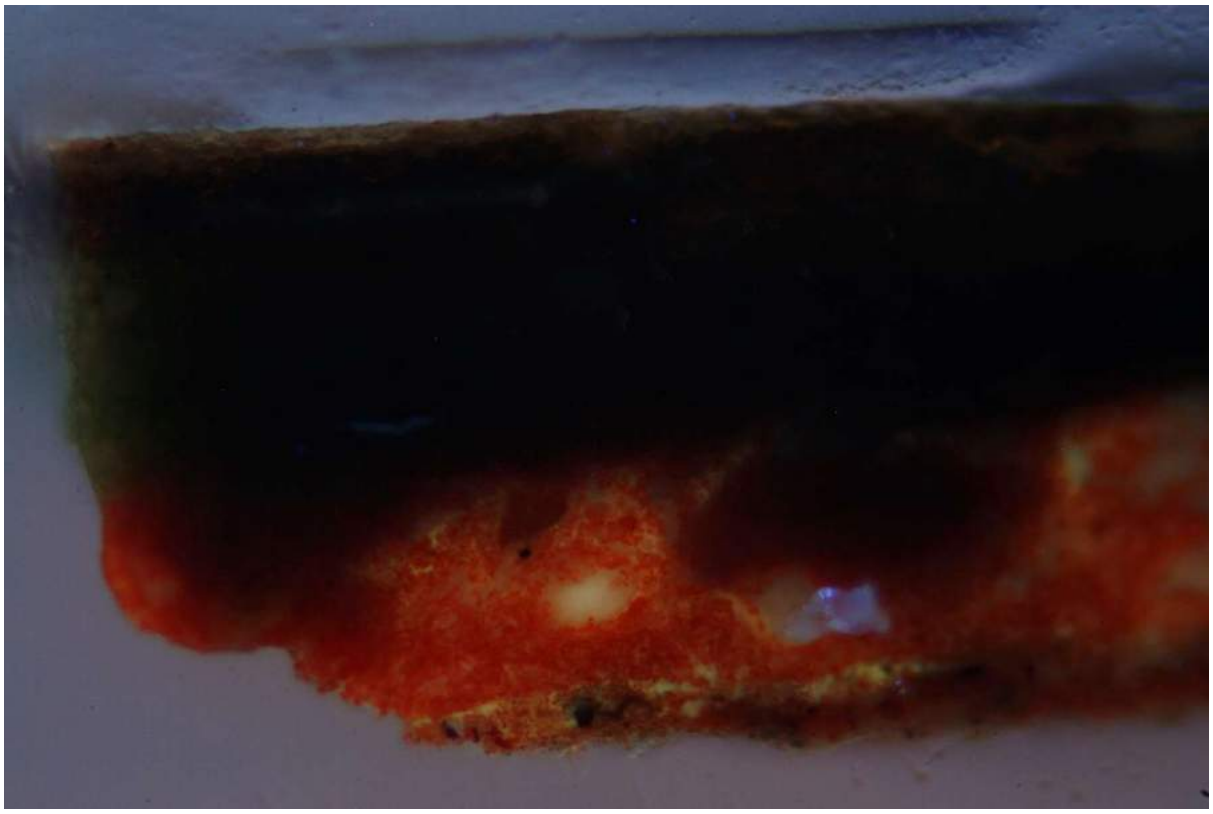
5. A lead white upper layer

6. A thin layer of red ochre and soot particles, which may be a deliberate layer, or surface dirt

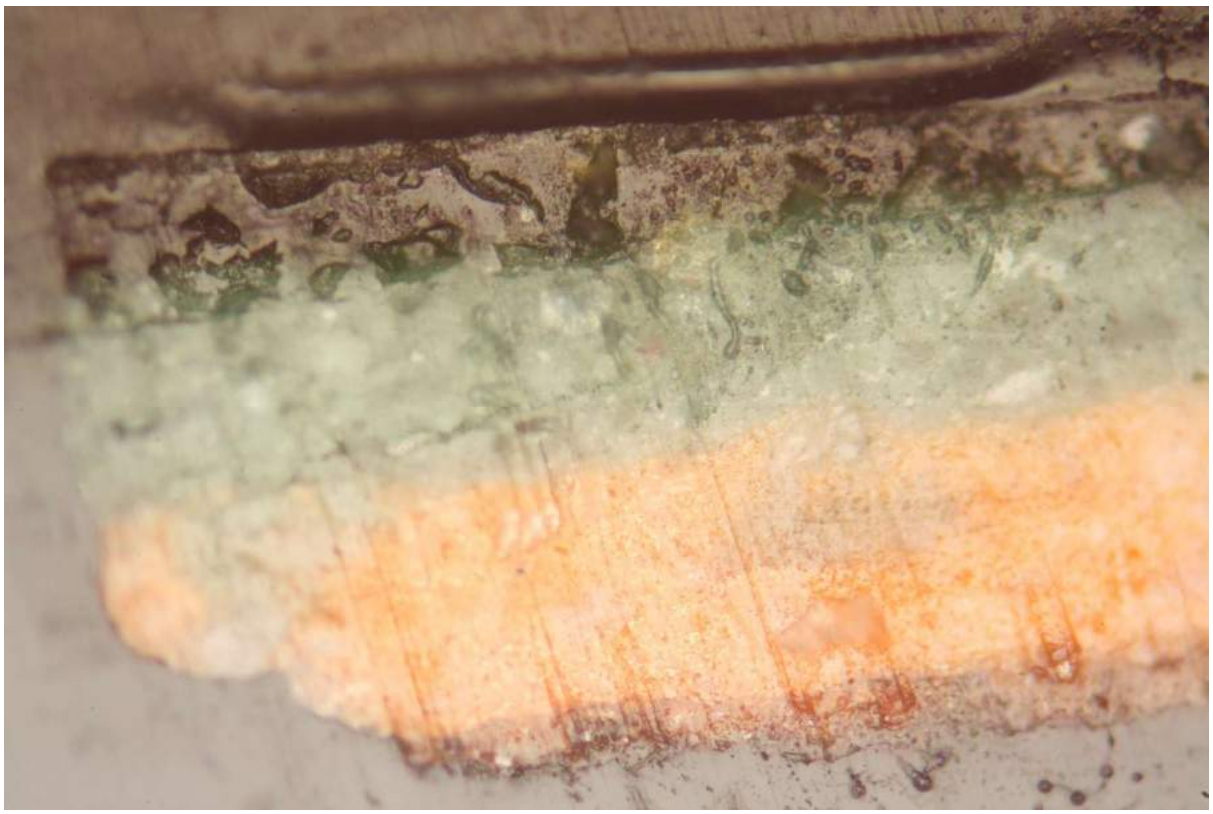
Sample 3



Normal light x200



UV light x200



Bright field x200

1. Thin red ground, mainly red earth, some bits of char black and chalk

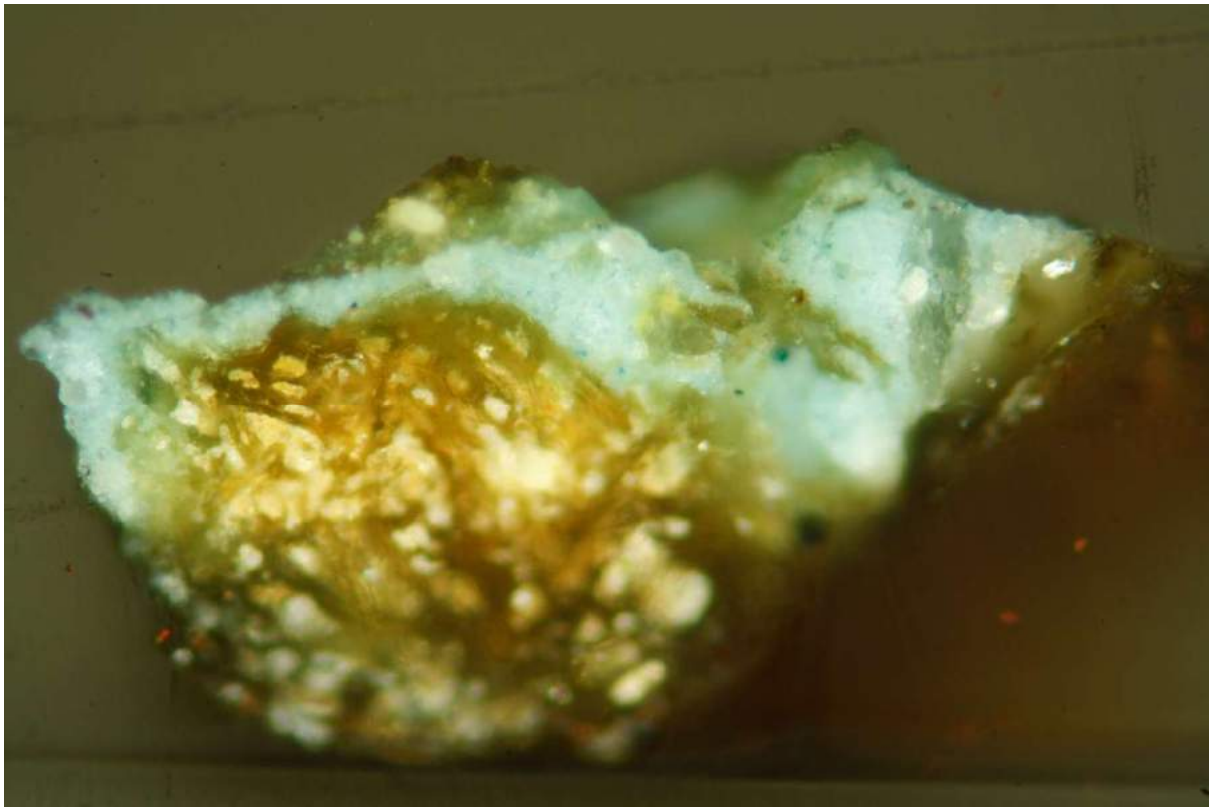
2. Thick red lead layer, with some silicates, chalk, some red earth, occasional lead white

3. Green layer containing chalk, lead tin yellow, a synthetic copper green and some malachite (unless the greenish material in with the malachite is a paratacamite)

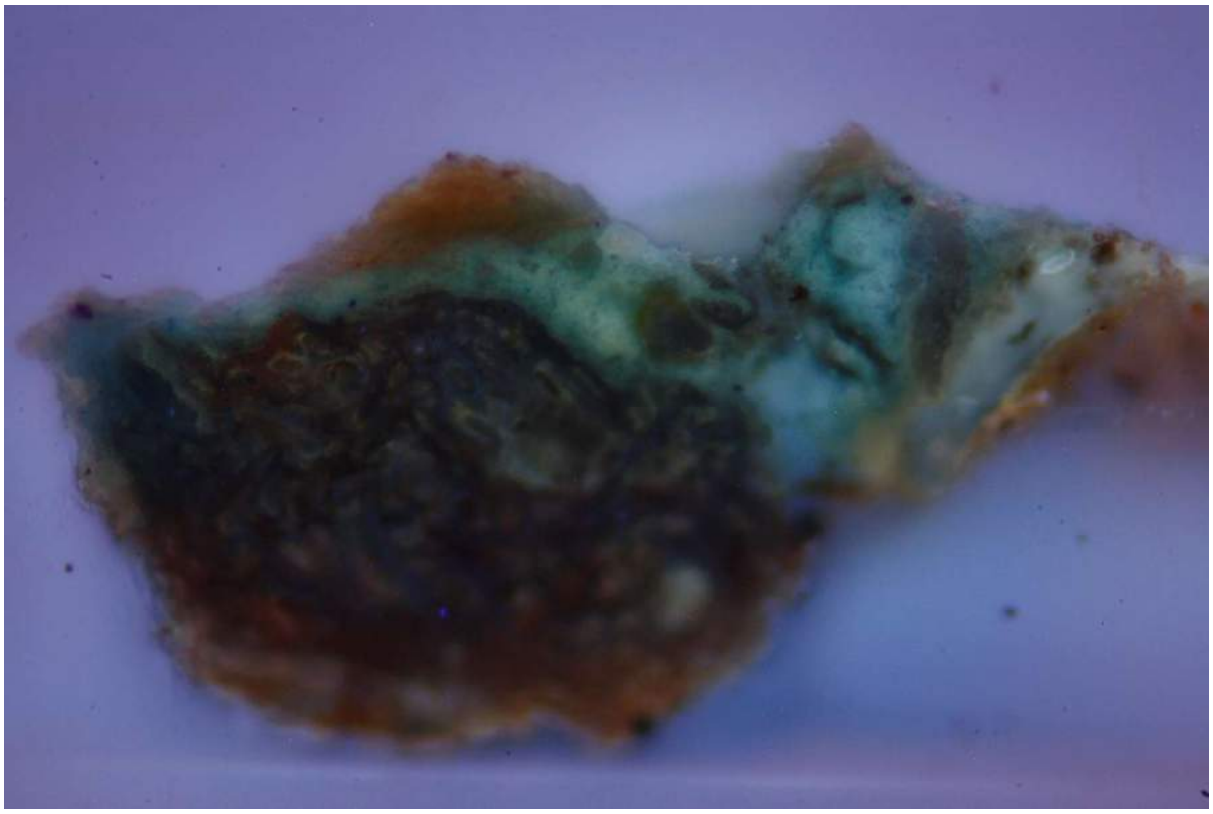
4. Upper green glaze of a synthetic copper green, probably a copper resinate or acetate

Some char black was also noted using PLM.

Sample 4



Normal light x200



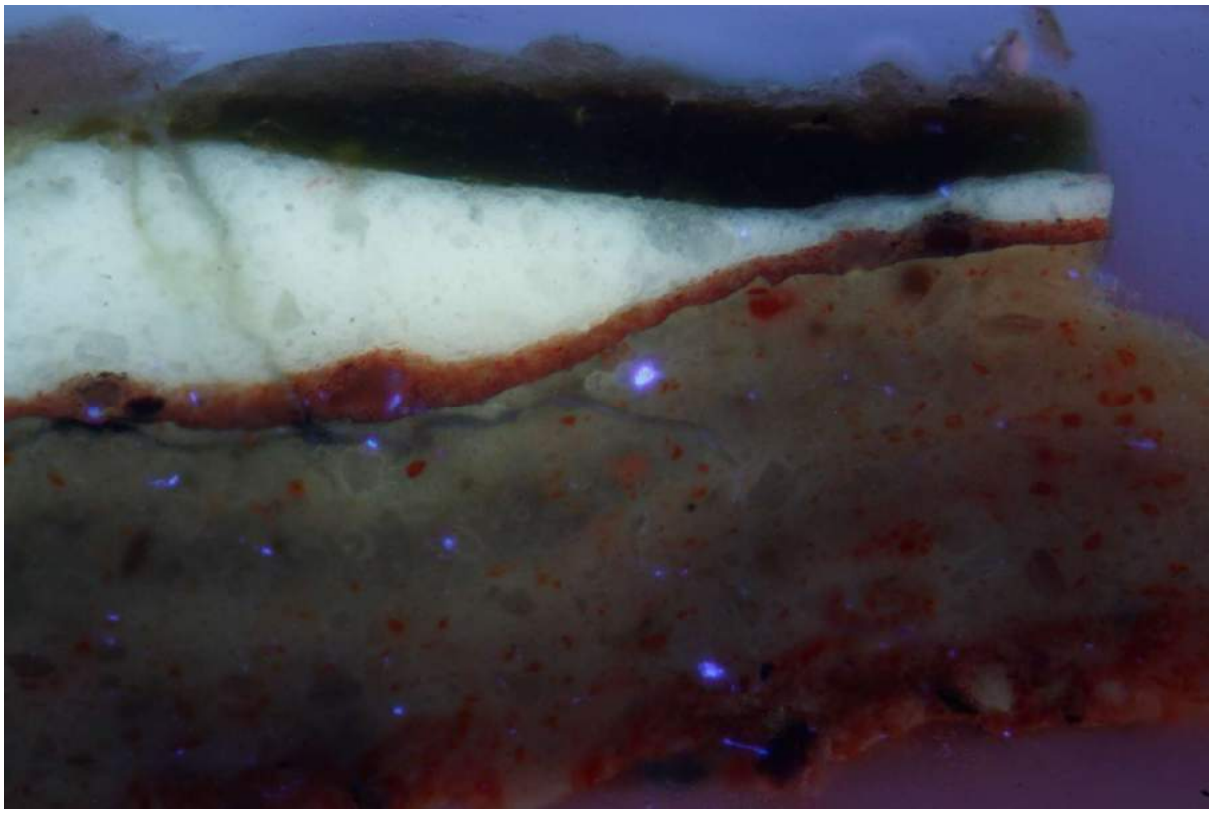
UV light x200

1. Wood
2. Blue and white layer of lead white and Prussian blue
3. Greenish layer, possibly including waxy top coat

In this case the blue is directly on top of the wood, with some wax overlying. I therefore think it is overpaint. PLM suggests it is lead white and Prussian blue. The PLM sample may have picked up some of the original red ground as some red earth was noted in that sample.

Sample 5

Normal light x200



UV light x200

Bright field x200

Detail showing double layer of leaf

1. Thin red ground, mainly red earth, some impurities and chalk

2. Yellow ochre layer with some red lead and chalk

3. A second layer of yellow ochre which is more translucent and slightly darker but essentially has the same constituents as the layer below. This is the mordant for the gilding

4. Gold leaf layer-I think this is gold, but it could be silver leaf

5. Red lake glaze. Interestingly, there are areas where there is a layer of leaf applied over the red lake glaze as well as under it

6. Gold leaf again (only in places, this could be highlights or just stray bits of leaf?)

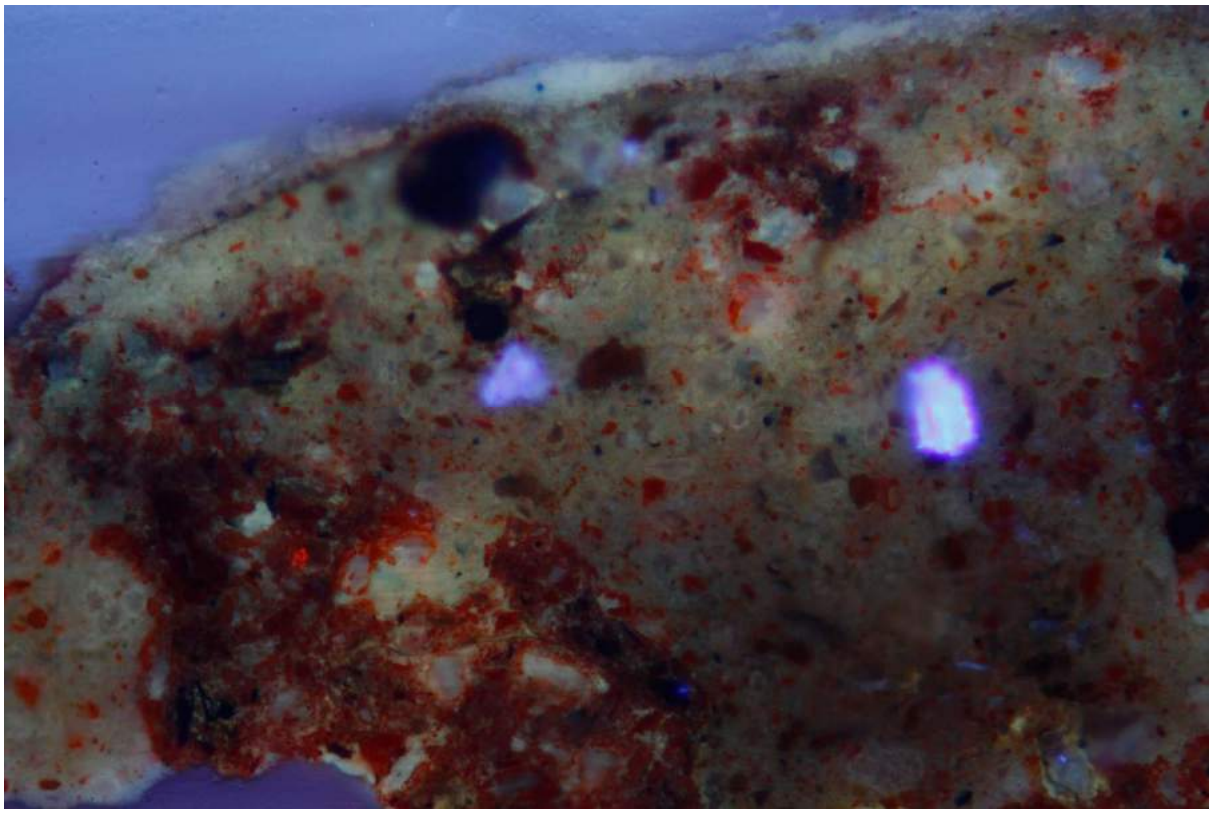
7. Lead white

8. Copper green glaze, some char black

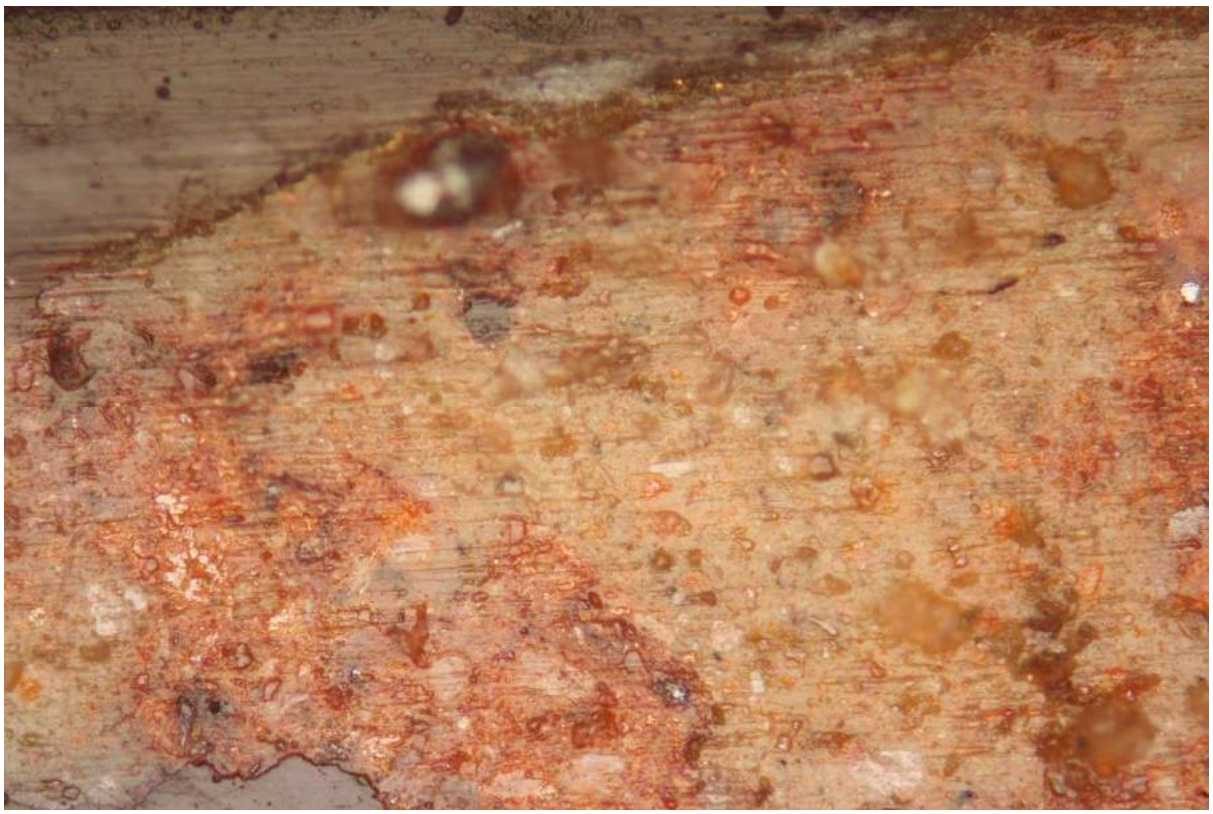
9. Waxy coating

Sample 6

Normal light x200



UV light x200



Bright field x200

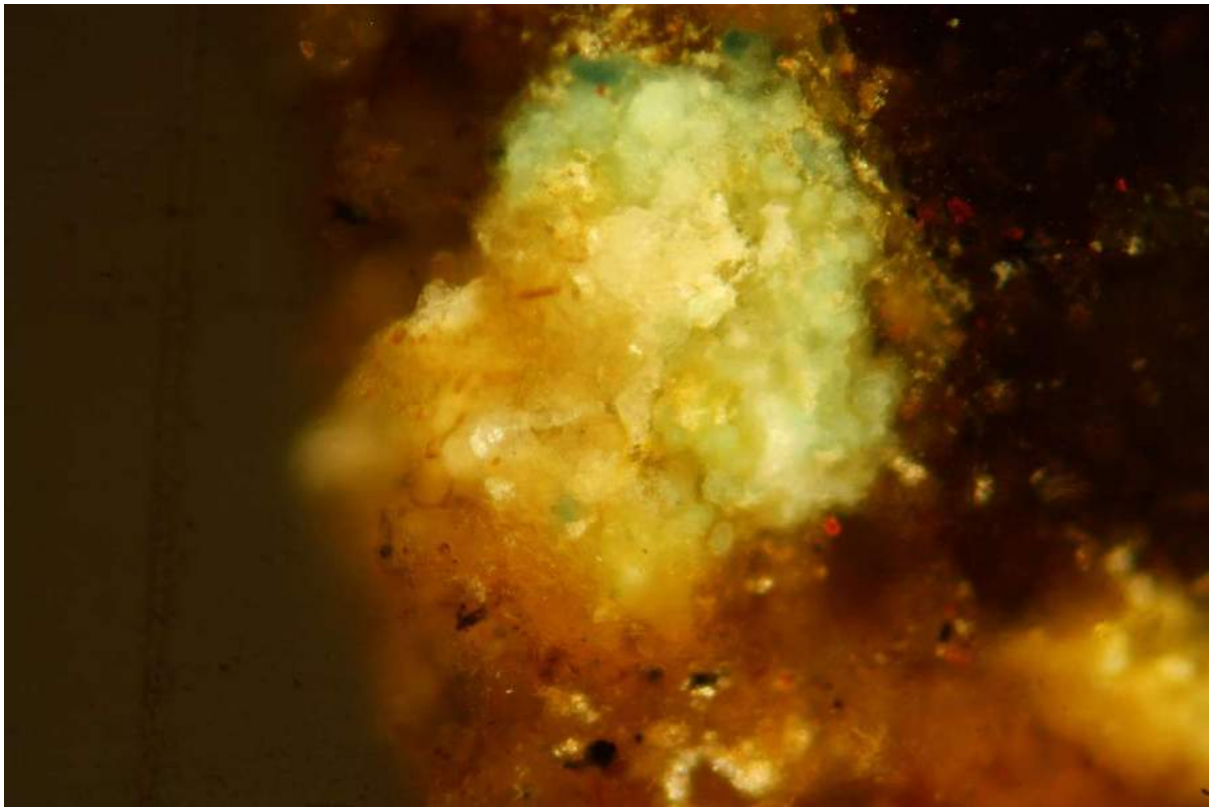
1. Thick mixed earth layer with some chalk, lead white, red lead and char black. Very roughly and unevenly mixed. This is the mordant layer for the gilding

2. Gold leaf

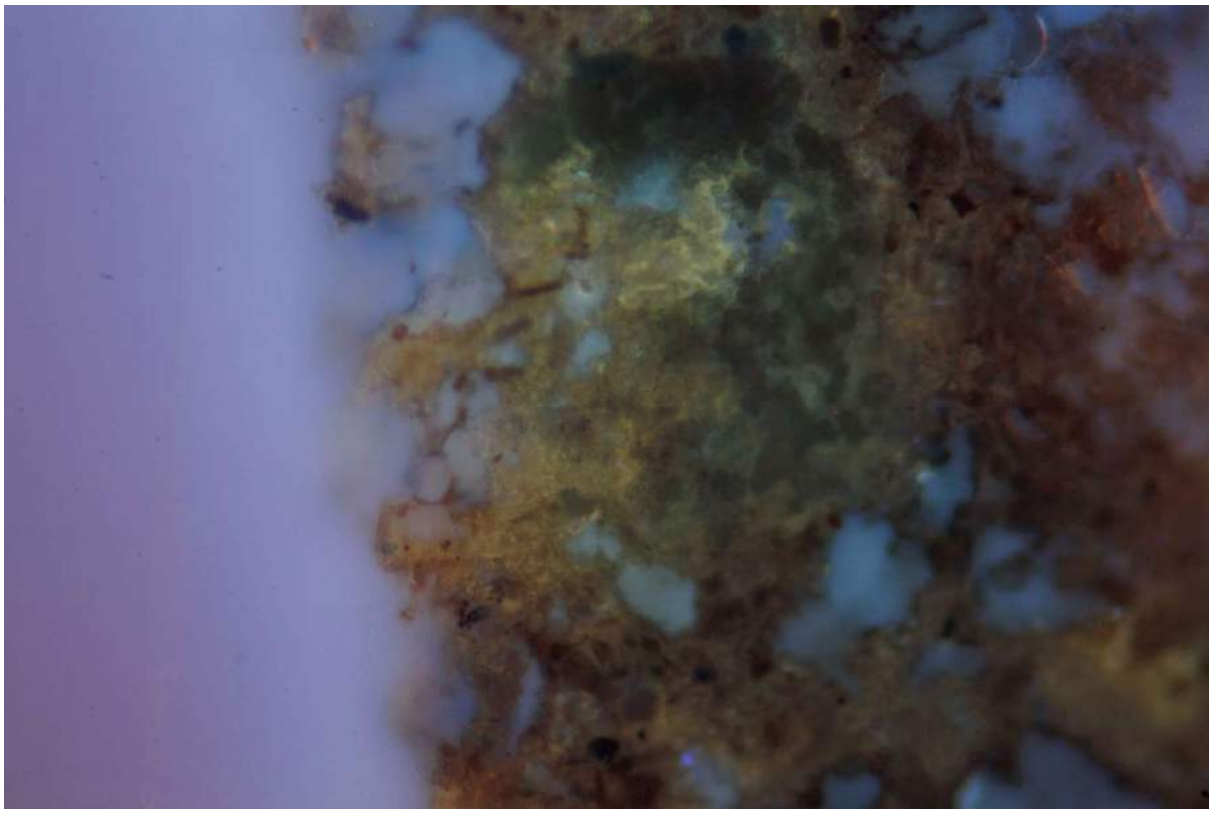
3. White and Prussian blue layer of the type seen elsewhere such as in samples 1, 4 and 12

This sample is unusual compared with the others in having a rather imperfectly mixed red and yellow ochre underlayer with no separate red earth layer at the bottom of the sample. It may be that the lower ground layers were not captured in this sample and that the mordant is not well-mixed.

Sample 7



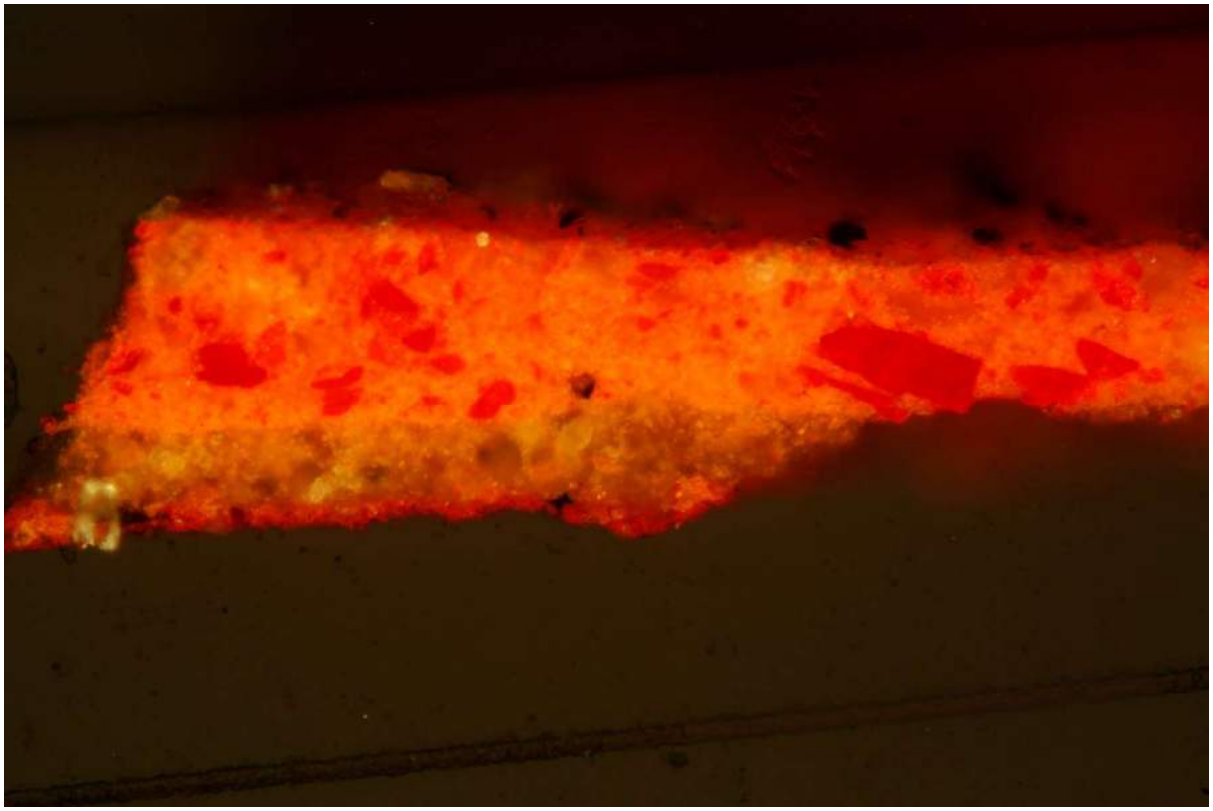
Normal light x200



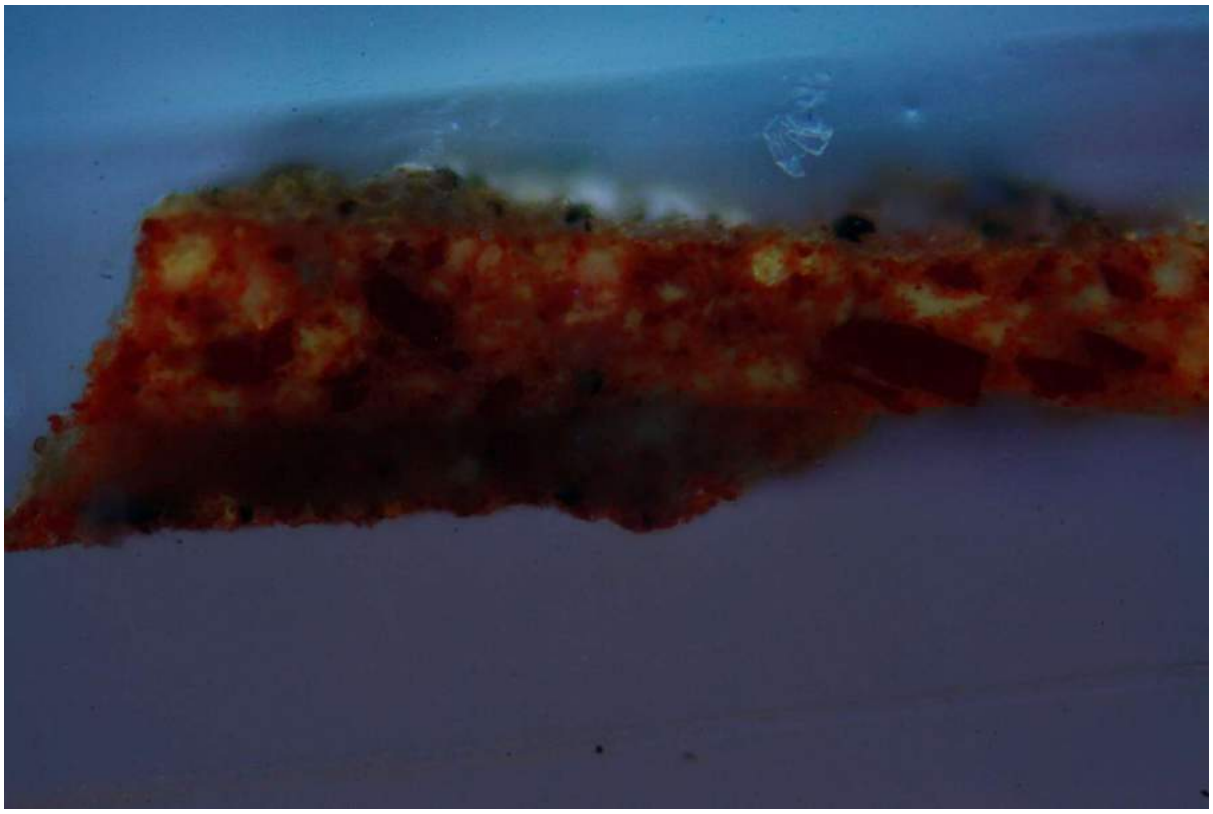
UV light x200

The sample appears to have turned whilst being set, and it would appear that we are viewing it from the top rather than in cross-section. The green here seems to consist of a copper green mixed with lead tin yellow. Around this a mix of char black, yellow ochre, chalk and a little red ochre is visible, but no layer structure can be seen.

Sample 8



Normal light x200



UV light x200

Bright field x200

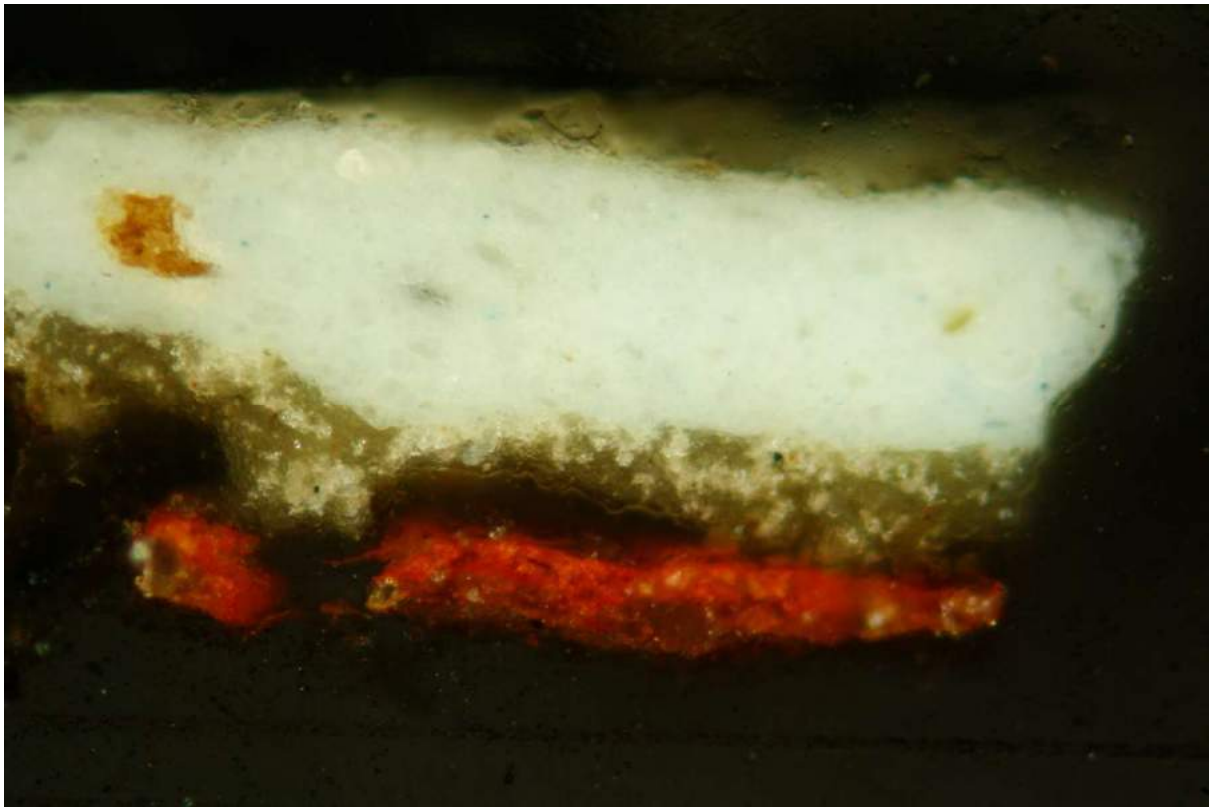
1. Thin red ground, mainly red earth, some bits of char black and chalk. Comparable to the other samples

2. Yellow ochre and red lead layer, with some silicates, chalk, some red earth

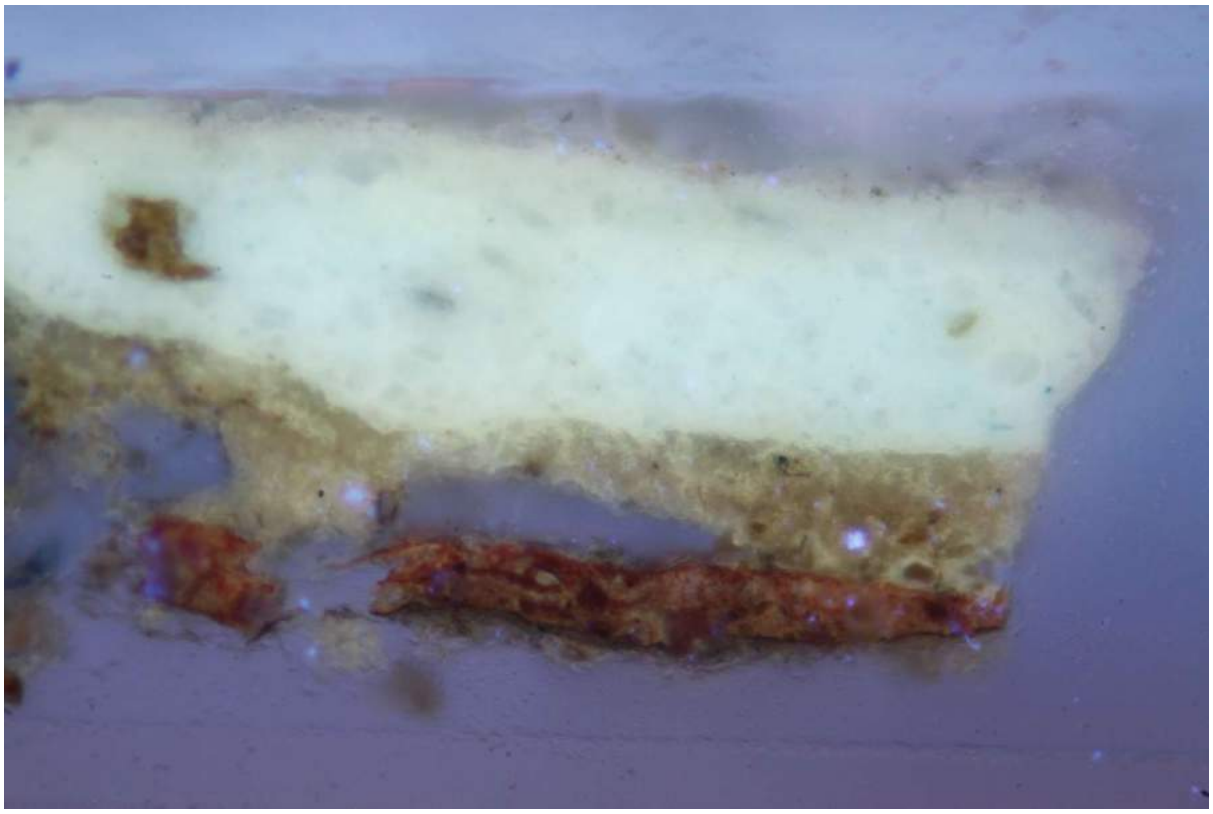
3. Red lead and vermilion

4. Darker top layer including char black. Probably just the imbibing of dirt and coatings

Sample 9



Normal light x200



UV light x200

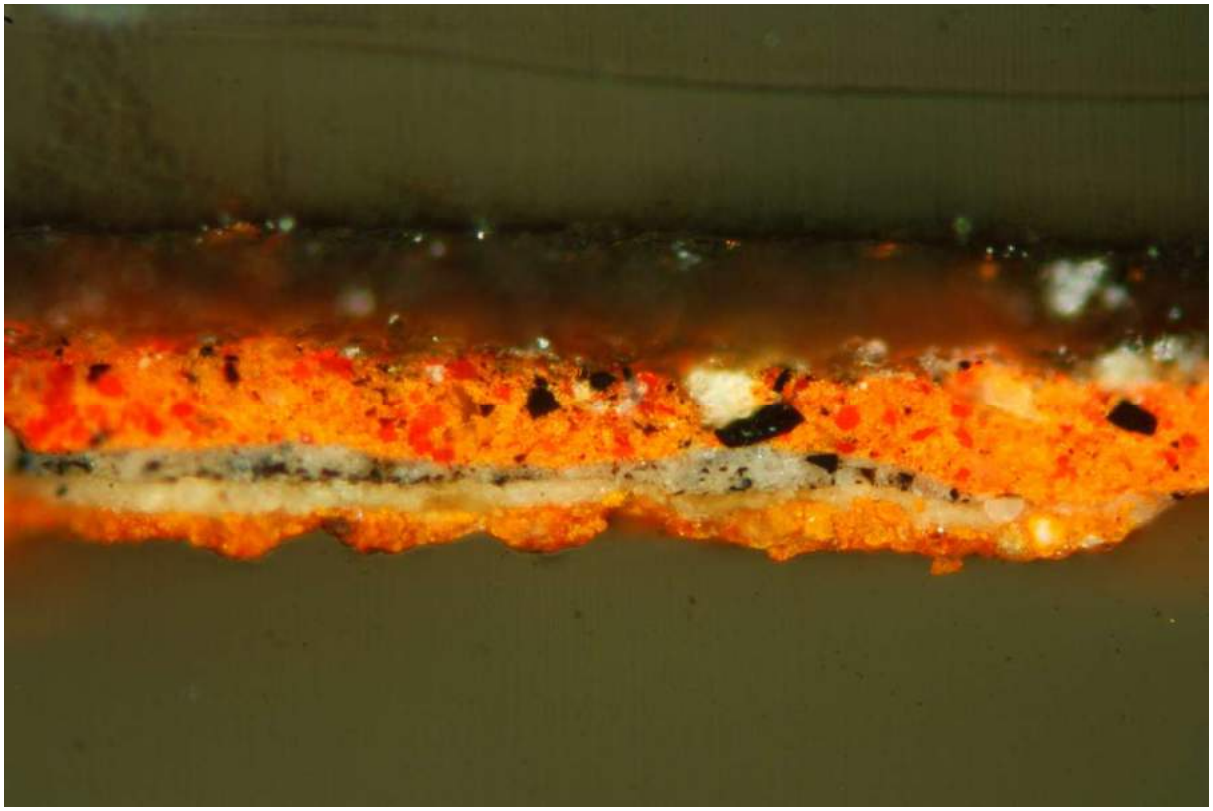
Bright field x200

The lowest layers are not present in this sample, which begins at the gilding.

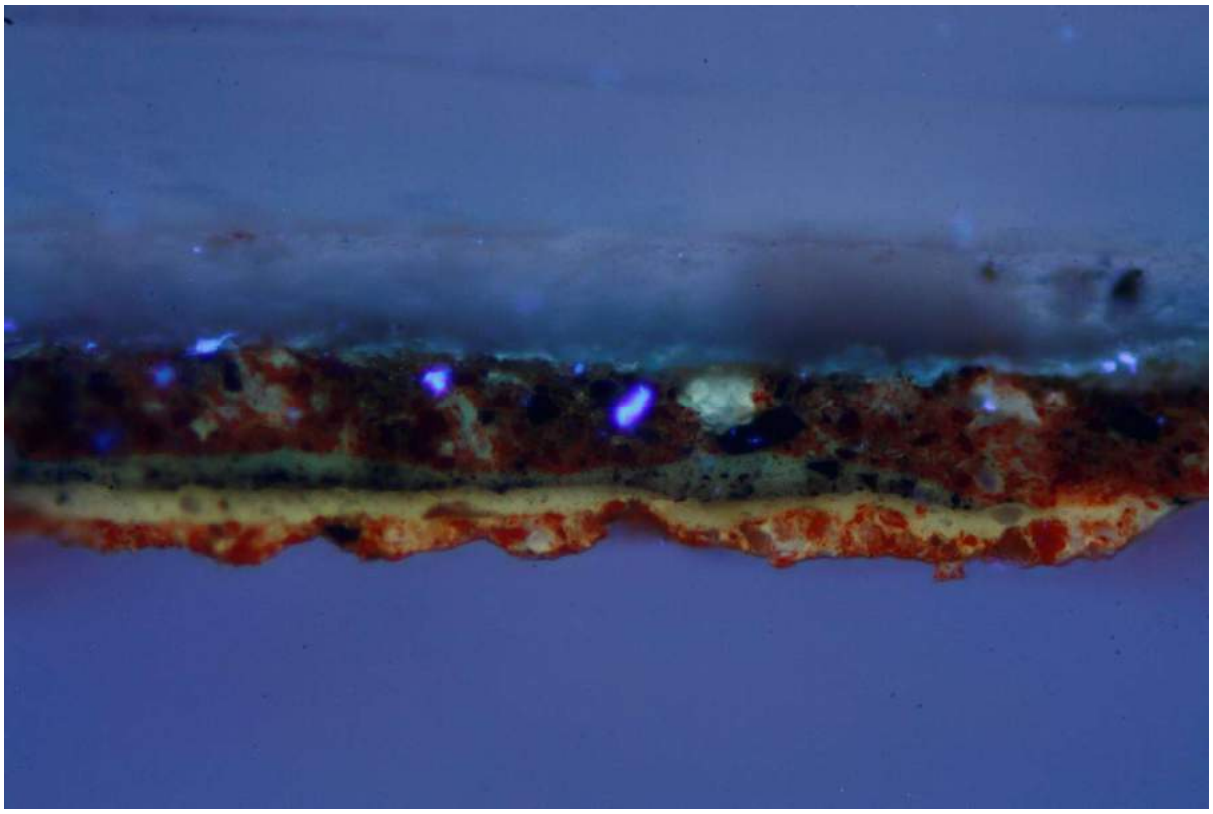
1. Gold leaf
2. Red earth, vermilion and some red lead
3. A medium rich layer, perhaps early varnish or more likely the underlayer/priming for the overpaint
4. A yellow ochre/chalk containing layer
5. A lead white, Prussian blue layer with occasional yellow ochre particles
6. A waxy surface coating

The overpaint in this sample compares closely to that found in sample 1. Prussian blue was seen in the dispersion.

Sample 10



Normal light x200



UV light x200

Bright field x200

1. Red lead and red earth

2. Yellow ochre

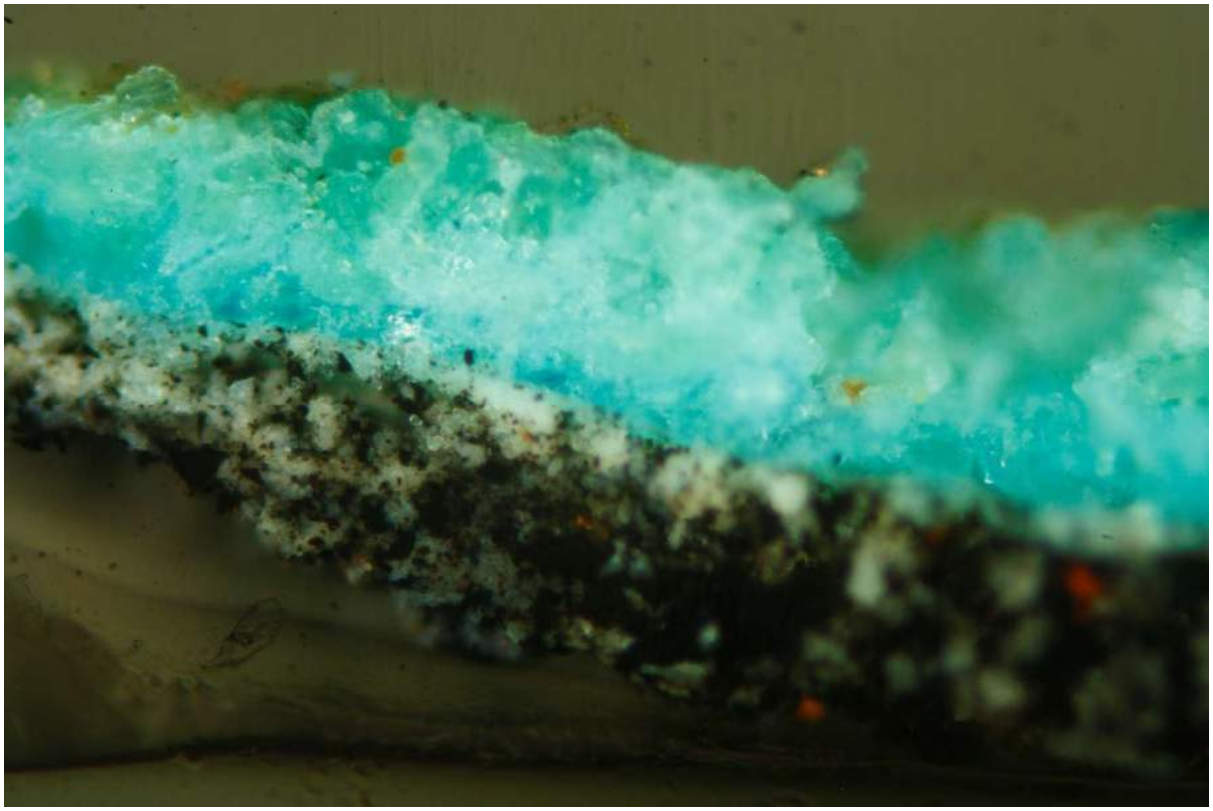
3. Chalk and char black, some lead white (the panel background, I assume)

4. Red lead and vermilion

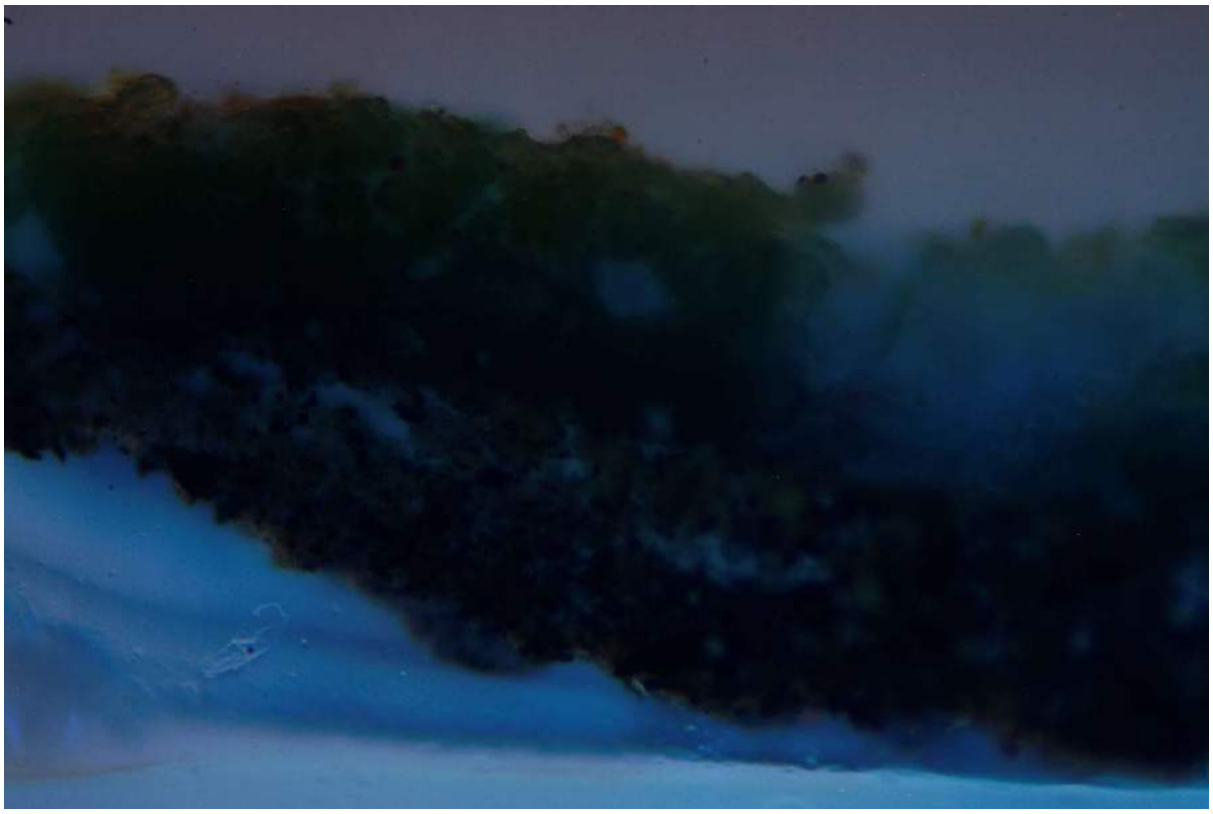
5. Varnish layer, including some waxy surface material

The preparatory layers here on the figure panel are thinner than those seen elsewhere. In this case, there is only one mixed layer of red lead and red earth rather than the two layers, assuming all layers have been captured in the sample.

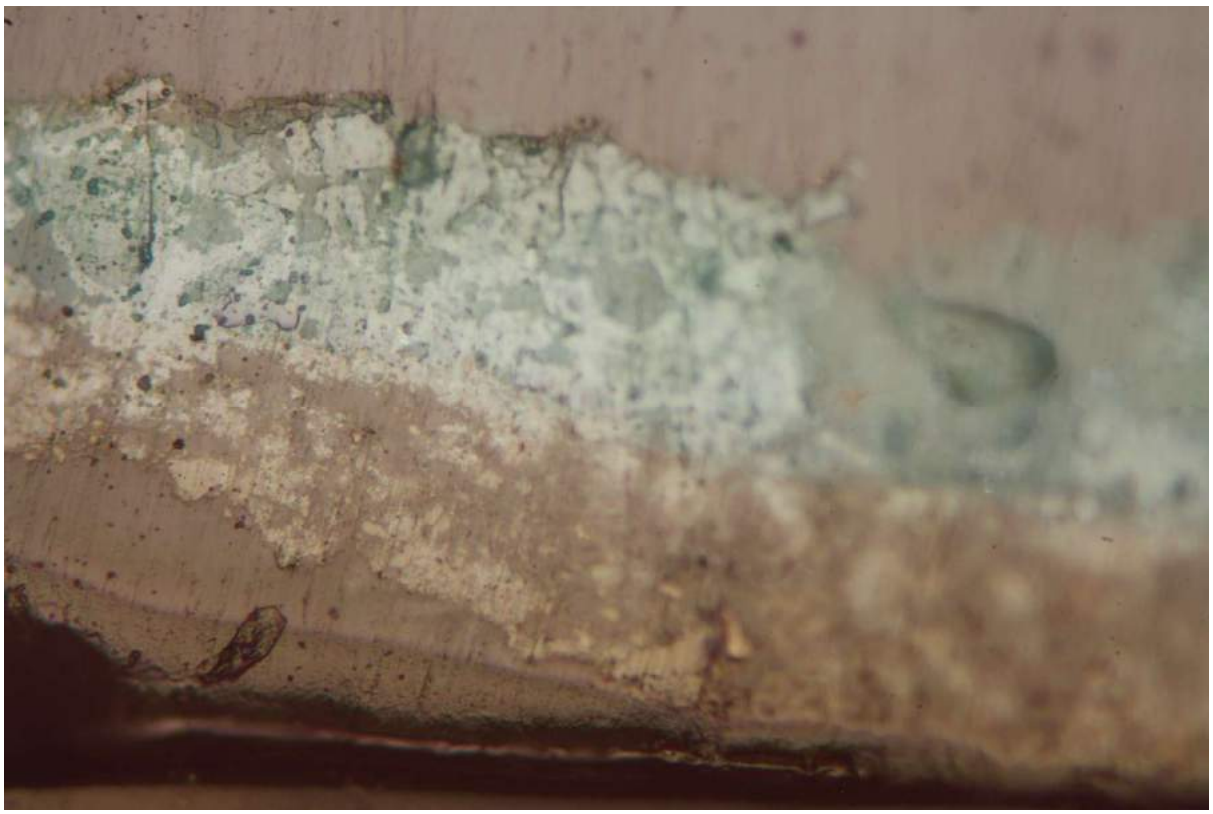
Sample 11



Normal light x200



UV light x200



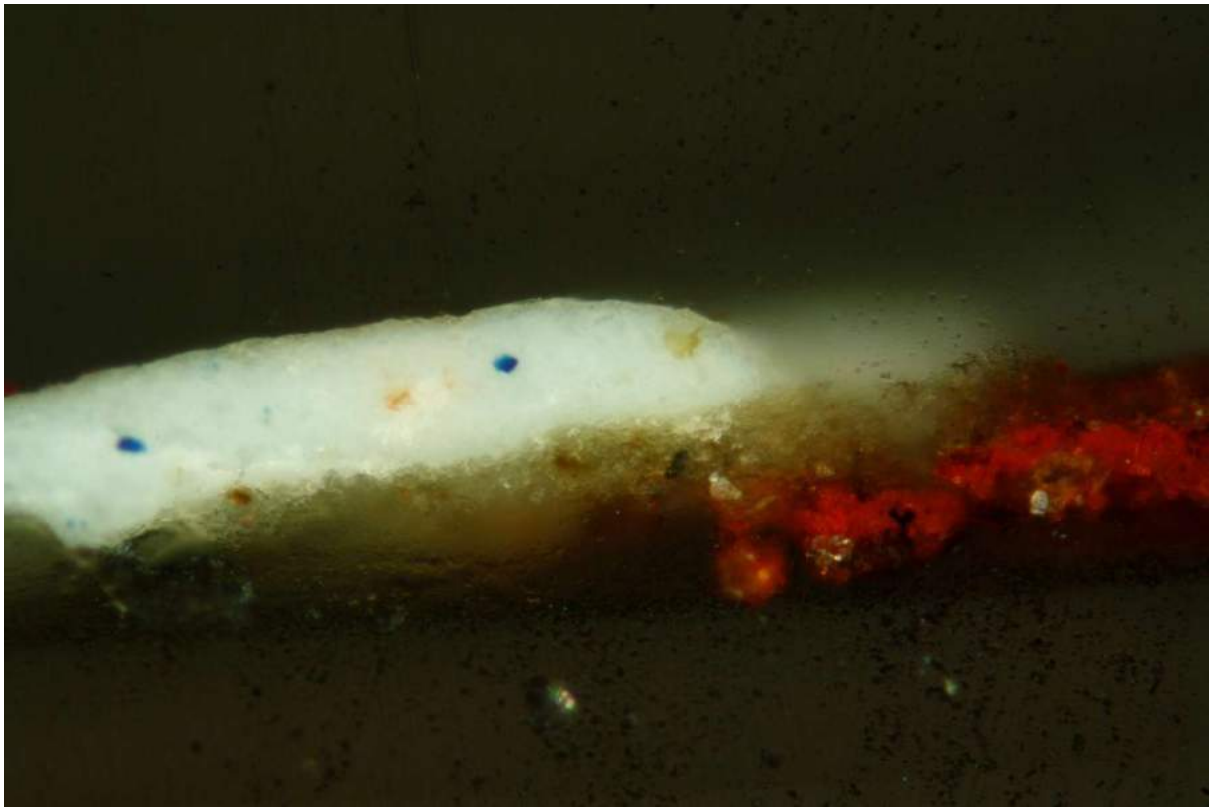
Bright field x200

The lowest layers are not present in this sample.

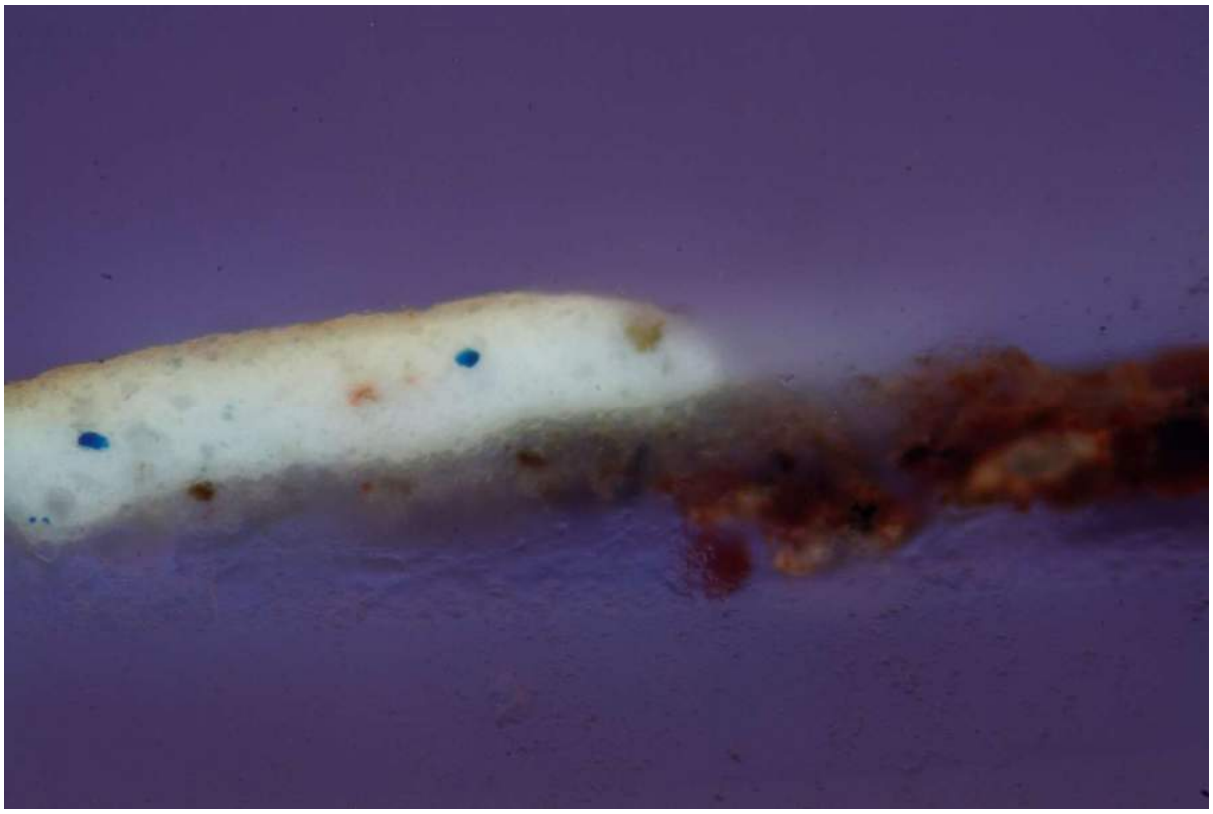
1. Char black, soot and chalk
2. Lower blue layer, of fairly greenish azurite (but nonetheless bluer than the overlying)
3. Upper layer of azurite/malachite with no evidence of lead white

It is notable that the grey underlayer has been used to try and make the azurite more impactful as a colour, as it is not a strongly blue example. It is unlike most of the azurite I have seen on East Anglian screens and I wonder if it had a local origin, or whether it has undergone a degradation to paratacamite? In dispersion, there are blue particles of azurite and also green malachite particles. It may be a deliberate blend.

Sample 12



Normal light x200



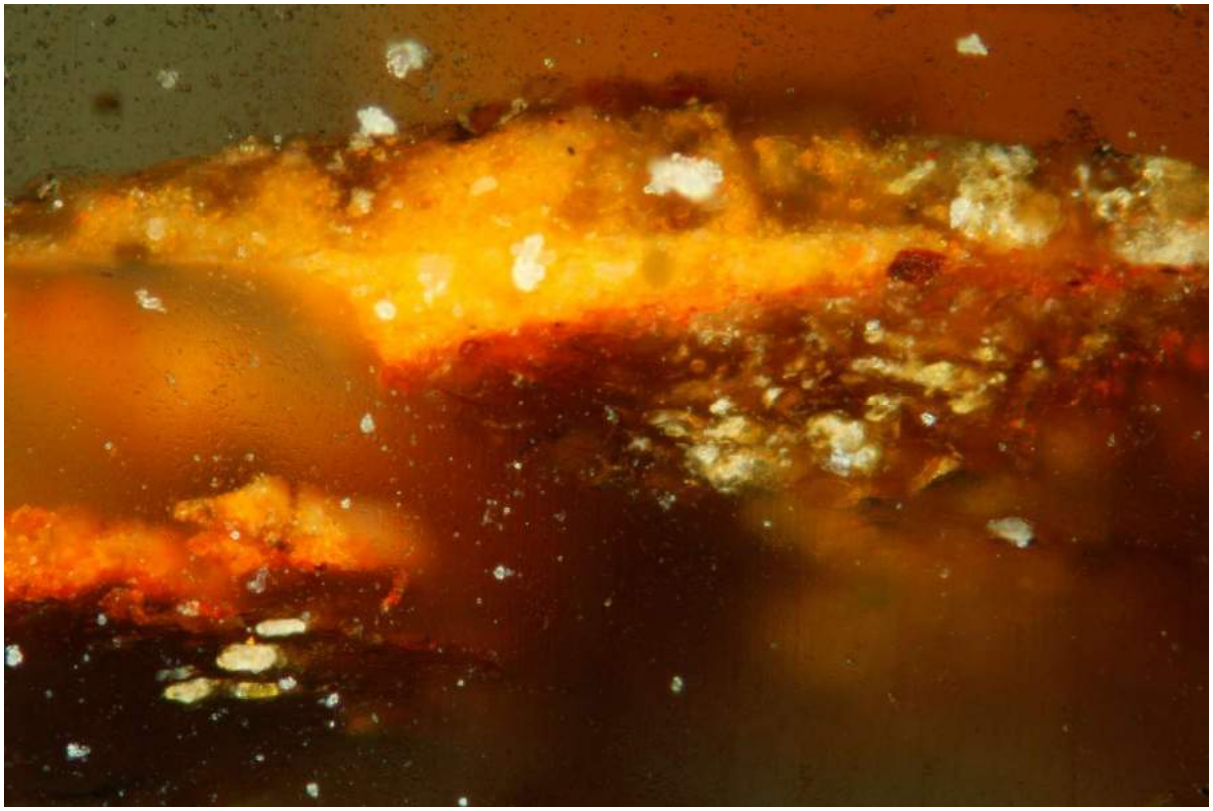
UV light x200

Bright field x200

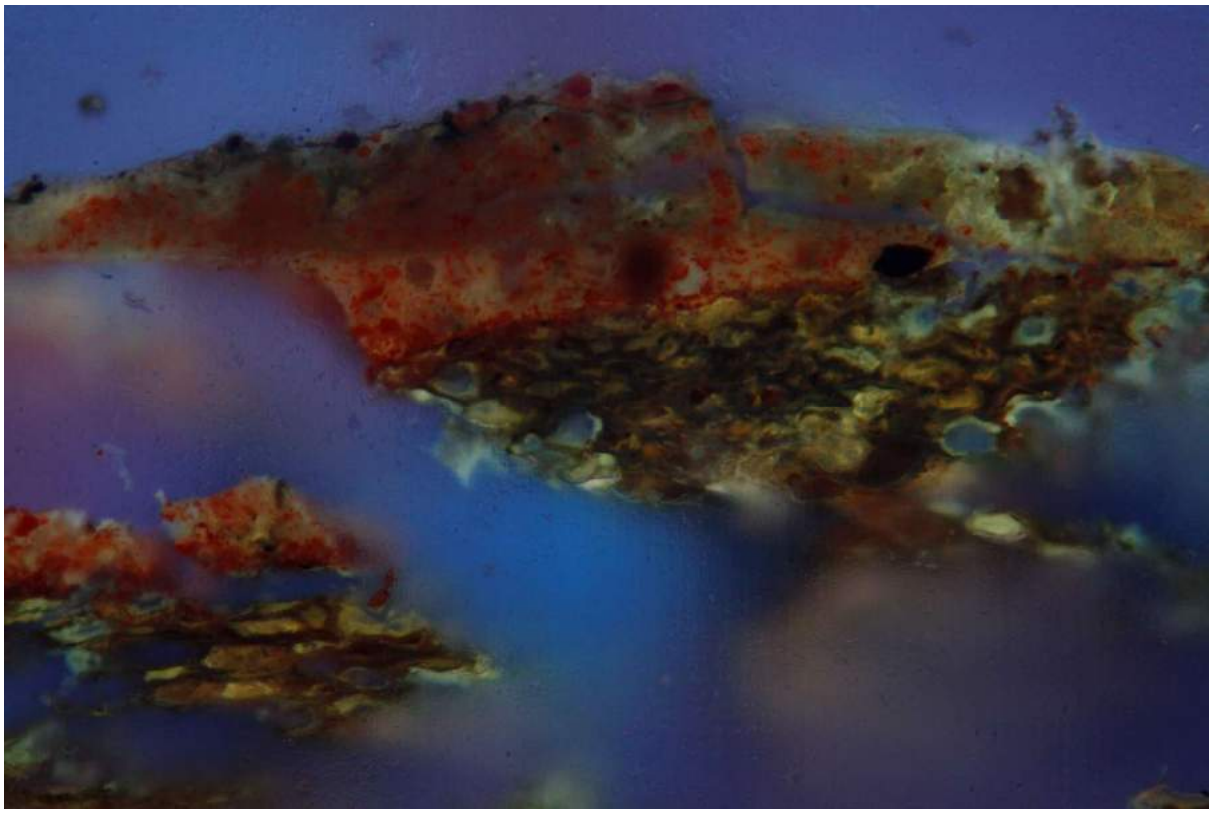
The gilding was not visible in this sample.

1. Red earth layer, probably the same as the lowest ground layer seen in other examples
2. Yellow ochre medium-rich layer comparable to where this overpaint has been seen elsewhere.
3. Upper overpaint layer of lead white, some yellow ochre and some Prussian blue

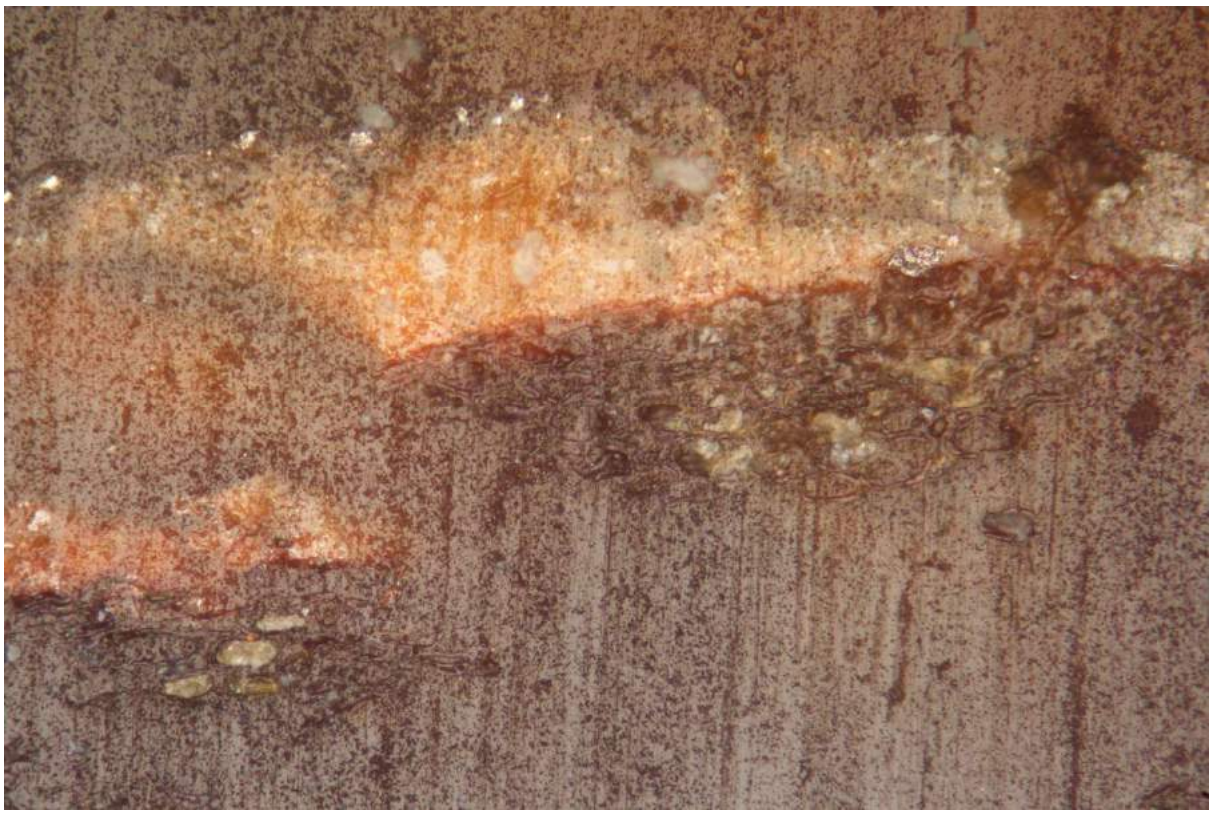
Sample 13



Normal light x200



UV light x200



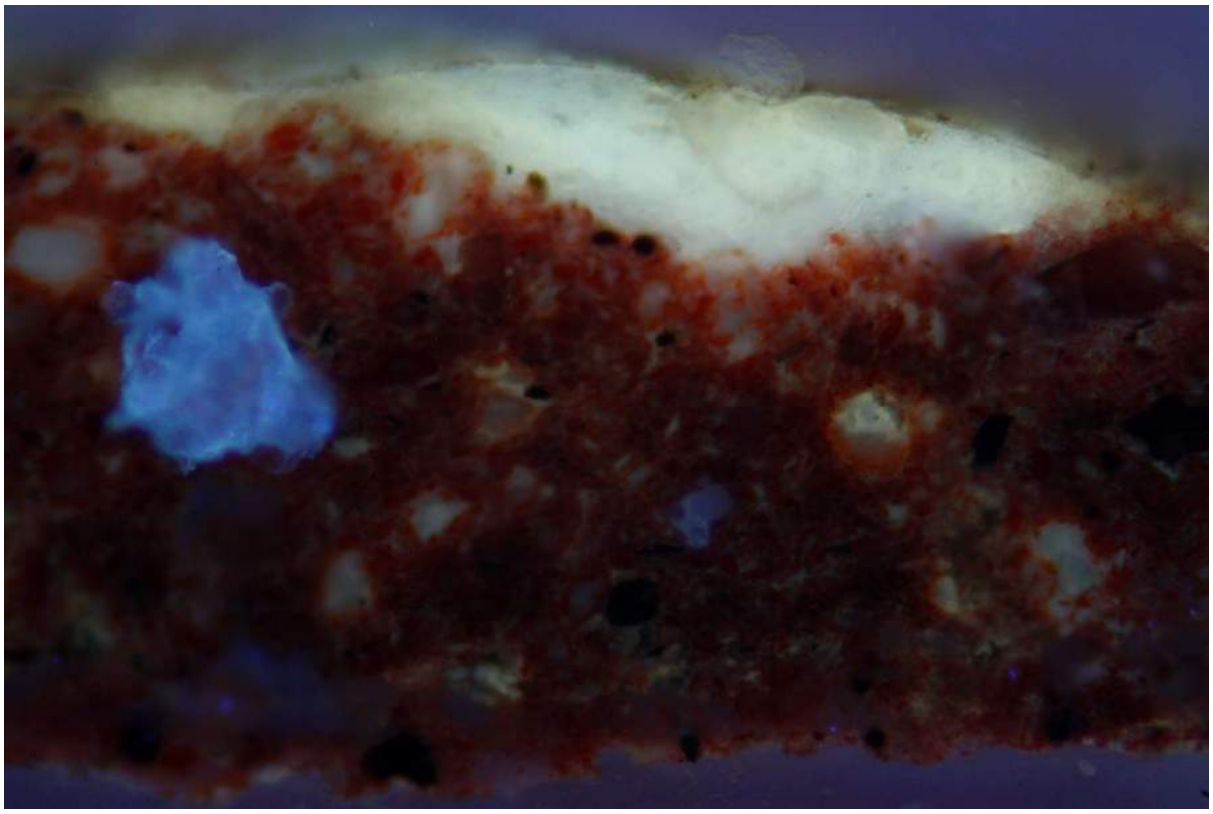
Bright field x200

1. Wood
2. Thin red earth layer
3. Red lead and red earth layer
4. Secondary reddish layer, this time containing more yellow ochre, more chalk and perhaps more medium. This is the mordant layer. To the right there is an are containing more chalk and lead white.
5. Silver leaf
6. Red lake

Red lakes were seen in the dispersion sample and can be seen at the top of the sample here, although they are not very visible.

Sample 14

Normal light x200



UV light x200

Bright field x200

1. Ground layer consisting of lead white, red lead and some red earth
2. Thick red earth layer wuth some red lead
3. Lead white and lead tin yellow layer
4. Surface dirt layer including red earth and soot

If it is possible to be sure the lowest layer here is the ground layer, then it is different from the other samples in which red earth predominates. This lowest layer has more large chalk particles and is more red lead dominated than any of the other lowest layers.

Appendix 3b: Analysis of Coatings, by Brian Singer

Further Investigation of paint samples

from Rood Screen, East Portlemouth

For

Eddie Sinclair

Distribution

Eddie Sinclair
10 Park Street

Crediton EX17 3EQ

eddie@sinclair-polychromy.co.uk

Signed ....

Brian W Singer BA BSc MEd PhD

May 2016

Singer (continued)

Further Investigation of paint samples from Rood Screen, East Portlemouth

Samples Investigated in this report

Sample number and provenance	Sent by	Description of sample	Method of Analysis
BS1 North Screen Arcade bay 2 bleached layers and green original paint	Eddie Sinclair	paint	***pH analysis***
BS2 Cornice Bay 4, gilded leaf with blanched surface and waxy coating	Eddie Sinclair	Wax or bloom on paint	***FTIR/Py-GC-MS***
BS3 South Screen Bay 9 pale blue overpaint with early iron oxide ground beneath	Eddie Sinclair	paint	***pH analysis***
BS4 East Face of screen, carved patera, wood streaked with soda treatment, lead tin yellow paint	Eddie Sinclair	Wood and paint	***pH analysis***
BS5 South Screen Bay 9 dado moulding with red lead and white bloom	Eddie Sinclair	Wax or bloom on paint	***FTIR/Py-GC-MS***

Table 1 List of samples investigated

Purpose of the investigation.

The purpose of the investigation is to investigate the pH of the samples in order to determine if a previous treatment with aqueous sodium hydroxide (caustic soda) has been properly neutralised. If so, we can be sure that the previous treatment is not continuing to cause loss of paint or paint binder. If not, the intention would be to offer advice on whether further neutralisation is necessary. In Addition we wished to identify the waxy substance or bloom on two samples.

Singer (continued)

Experimental

pH measurement

Each sample was ground between glass surfaces and treated with distilled water (200µl) for 5 minutes at room temperature. This procedure would extract any remaining alkali, which may still be present as sodium carbonate, into the water so that the pH of the solution could be tested. One drop of the solution was then spotted onto wide range indicator paper (Johnson Universal pH 1- pH11) to find the approximate pH and then one drop was spotted on to the appropriate narrow range indicator paper (Fischer Brand FB 33049 pH 6.4 –pH 8.0) in order to determine the pH with slightly greater precision. The samples were left a further 30 minutes and the pH of the solution was tested again with both the wide range and the narrow range paper to check that no further alkali had been leached into the solution from the paint.

Fourier Transform Infra-red (FTIR) Analysis

Fourier Transform Infra-red (FTIR) Analysis

A sample of each of the paints was placed onto the diamond window of a Bruker Opus Fourier transform Infra-red spectrometer. The sample was pressed directly on the diamond window, using enough material to cover the central area (if possible), ie.the centre 0.5 mm portion of a line of approximately 0.2 mm width. The spectra were recorded in the range from 4000 to 380 cm^{-1}, using 24 scans at 4 cm^{-1} resolution. The background scan was automatically subtracted and the scans averaged to produce a spectrum.

Some of the reference FTIR spectra were recorded on a Perkin-Elmer Spectrum RX I FTIR Spectrometer (with DuraScope diamond ATR accessory. The sample was pressed directly on the diamond window, using enough material to cover the central area (if possible), a circle of approximately 0.2 mm^2. The spectra were recorded in the range from 4200 to 650 cm^{-1}, using 16 scans at 4 cm^{-1} resolution.

Thermal methylation / Pyrolysis GC-MS analysis

The sample was placed on a the platinum ribbon of a Pyrolla 2000 pyrolyser and treated with tetramethyl ammonium hydroxide (25%) reagent (2µl) and pyrolysed at 600°C for 2 seconds. This procedure yields the methyl esters of any fatty acids present as free acids or as part of a lipid ester, and any resin acids present and also decomposes polymers present in the resins. These compounds were then analysed by GC-MS. The GC-MS instrument used was a Thermo Focus GC fitted with a DSQ II mass detector. The column used was a Thermo TR-5 30m column and the temperature of the column was raised from 40°C to 290°C at a rate of 8°C per minute within the run. Detection was started after 2.0 minutes to allow for the trimethylamine produced in this process to clear from the column first. Mass spectra obtained could be compared with a NIST library of mass spectra of compounds.

Singer (continued)

Results and Discussion

pH Measurements

Sample number and provenance	Description of sample	pH after 5 mins Wide range	pH after 5 mins Narrow range	pH after 30mins Wide range	pH after 30 mins Narrow range
BS1	paint	7-8	6.7	7-8	6.7
BS3	paint	7-8	6.7	7-8	6.7
BS4	paint	7-8	6.7	7-8	6.7
Distilled water alone		6	6.4	6	6.4

Table 2 results of pH measurements on Samples

The pH of each sample is very close to neutral (table 2) and very slightly more alkaline than the distilled water. The results suggest that the washing and treatment with vinegar which you report has successfully removed the sodium hydroxide used in a previous treatment. It also shows that these samples are neutral [slightly less acidic than the previous samples analysed (see South Pool report dated October 2015)].

Singer (continued)

Wax/bloom analysis

Sample BS2

The FTIR (figure 1) showed peaks at 2954, 2916, 2848, 1462, 1377, 729 and 719 cm^{-1} typical of wax, such as paraffin wax (cf Figure 2). But also there are peaks at 1725 cm^{-1} aprox. and 1700 cm^{-1} aprox. as shoulders on the peak at 1620 cm^{-1} and 1320 cm^{-1} which may be due to the oil in the paint, or previous consolidant, or may be due to an ester wax such as beeswax (cf. Figure 3). The spectrum also contains peaks due to pigments, the peak at 996 cm^{-1} indicating silicates and the peak at 516and 460 cm^{-1} indicating iron oxide.

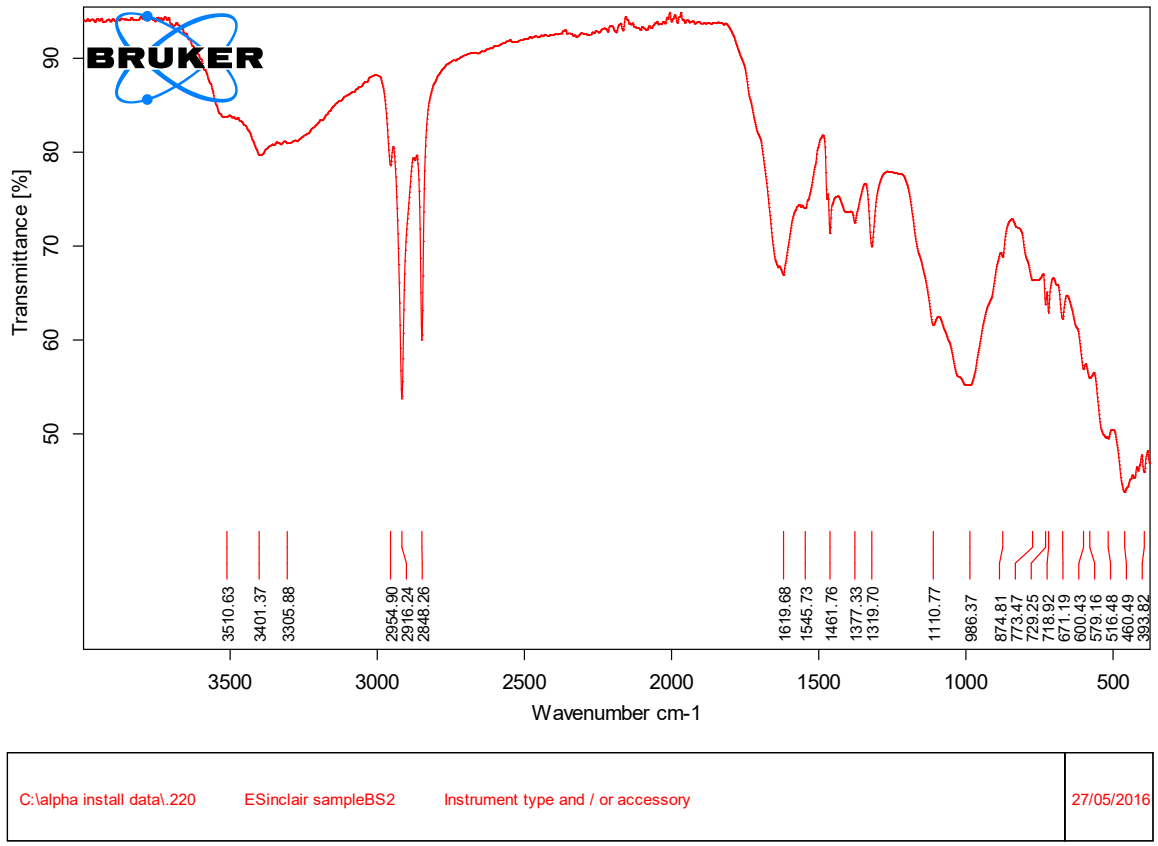


Figure 1 FTIR Spectrum of sample BS2 white bloom side of paint chip

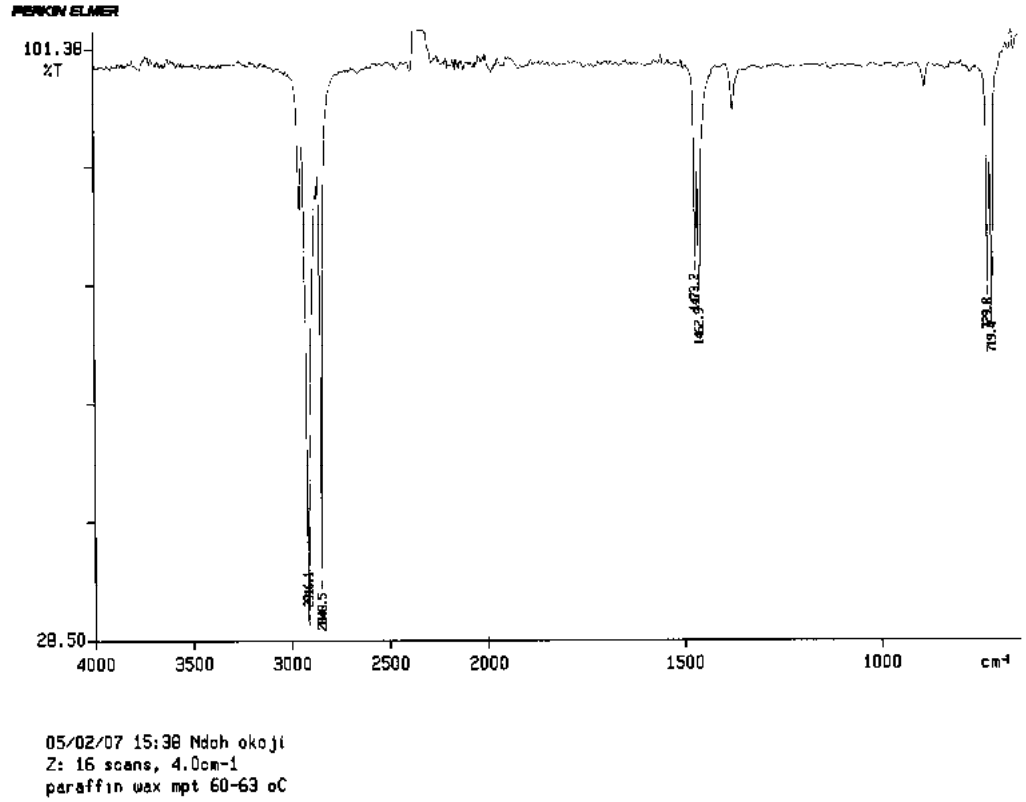


Figure 2 FTIR Spectrum of paraffin wax

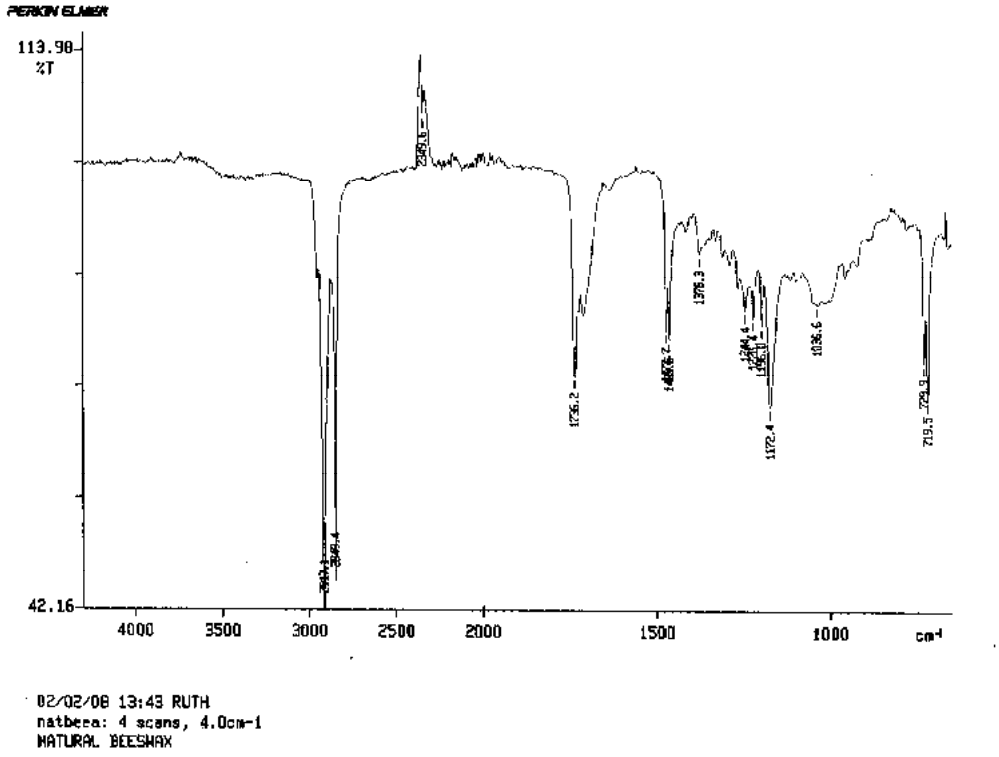


Figure 3 FTIR Spectrum of beeswax

Singer (continued)

Some of the white material was scraped from one of the fragments with a scalpel and analysed.Thermally assisted methylation and pyrolysis followed by GC-MS analysis revealed (figure 4) fatty acids probably either the medium or consolidant from some of the paint scraped up with the white substance, with a high azelate to palmitate ratio indicating a drying oil and with a P/S ratio of 1.5 indicating linseed oil. But also present, probablyfrom the white substance scraped from the surface, is a series of hydrocarbons peaking at the C28 hydrocarbon (Octacosane) characteristic of paraffin wax. Perhaps this wax has been applied as a polish, or further protection against moisture, or perhaps it has come from the fumes of burning candles in the church.

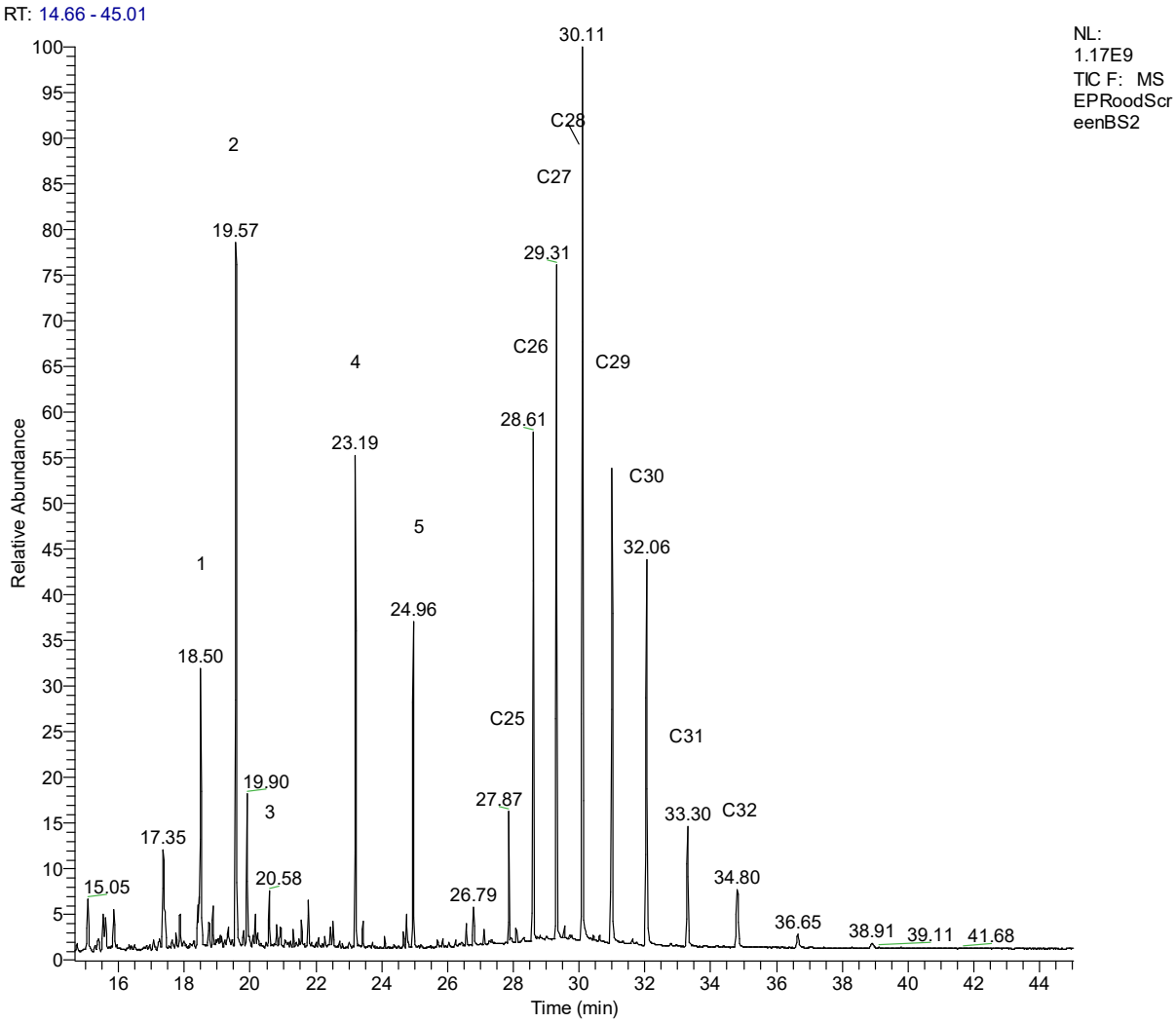


Figure 4 Thermally assisted methylation-Pyrogram of sample BS2; *(1=suberic acid, dimethyl ester; 2= azelic acid , dimethyl ester;3 = sebacic acid, dimethyl ester;4= palmitic acid, methyl ester; 5 = stearic acid, methyl ester;C25 =pentacosane; C26=hexacosane; C27 = heptacosane; C28 = octacosane; C29 = nonacosane; C30 = triacontane, C31= untriacontane; C32 = dotriacontane.)*

Singer (continued)

Sample BS5

The FTIR of a paint chip from sample BS5(figure 5) showed peaks at 2917, 2849, 1708, 1233,1157 and 1080 (shoulder on 1026) typical of a drying oil, perhaops the mediu or a previous linseed oil consolidant coating. The spectrum also contains peaks possibly due to the wood, the peak at 1026 cm^{-1}, indicating cellulose perhaps. However an infrared spectrum of some of the white waxy substance from the same sample (Figure 6) showed peaks at 2955, 2916, 2848, 1461, 1378, 730 and 719 cm^{-1} typical of wax, such as paraffin wax(cf Figure 2). But also there are peaks at 1724 cm^{-1} and 1708 cm^{-1} which may be due to the oil in the paint or may be due to an ester wax such as beeswax (cf. Figure 3). The peaks at 1378 and 677 are due to lead white in the sample.

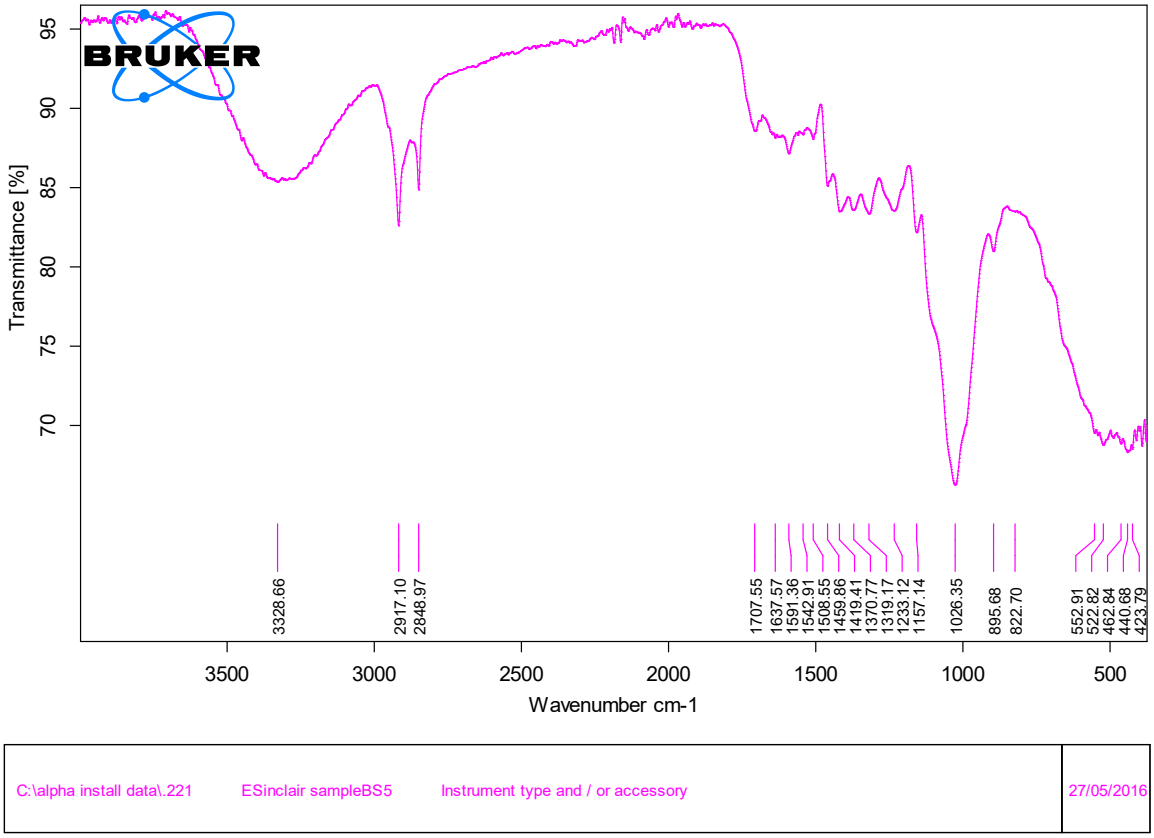


Figure 5 FTIR spectrum of paint chip from sample BS5

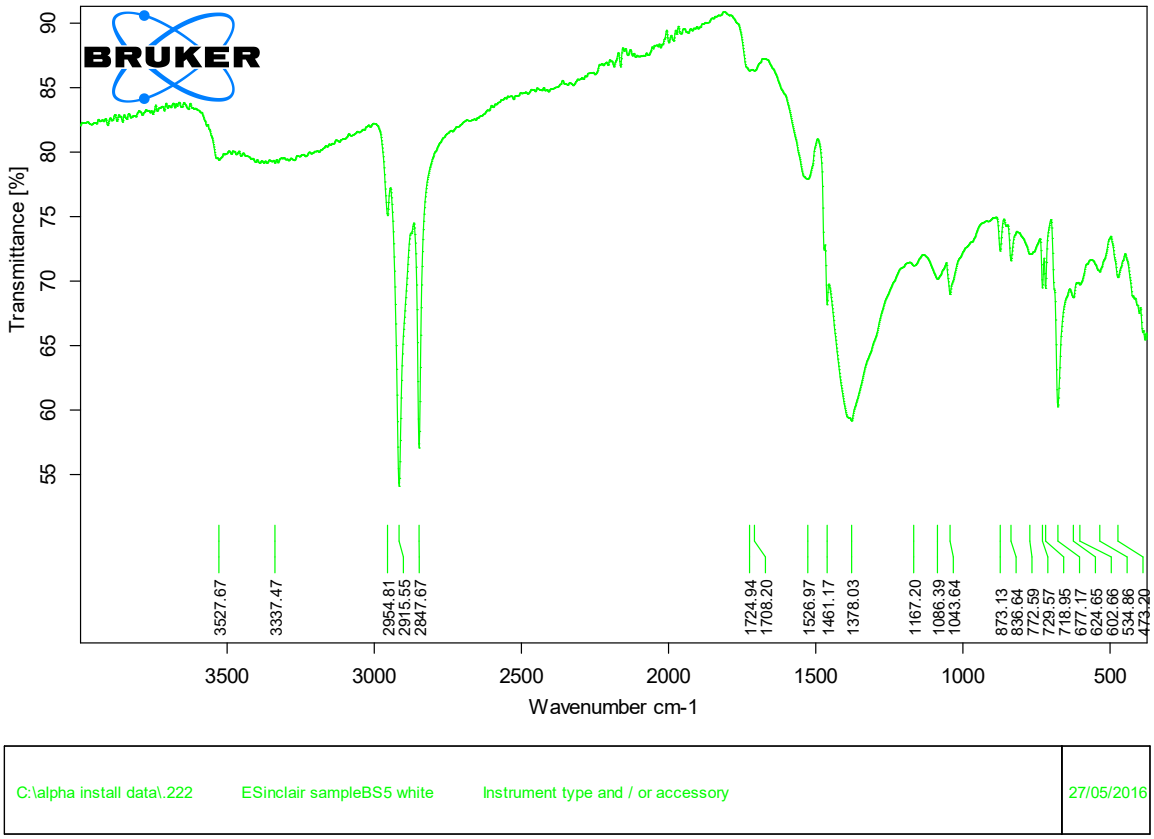


Figure 6 FTIR spectrum of white waxy substance in sample BS5

One of the fragments containing some white material on one surface was selected and analysed.Thermally assisted methylation and pyrolysis followed by GC-MS analysis revealed (figure 7) fatty acids probably from the medium or consolidant from some of the paint attached to the white substance, with a high azelate to palmitate ratio indicating a drying oil and with a P/S ratio of 1.4 indicating linseed oil. But also present, probablyfrom the white substance on the surface, is a series of hydrocarbons peaking at the C27 hydrocarbon (heptacosane) (Figure 8) characteristic of parafin wax. There is also some tetracosanoic acid, present as its methyl ester and this may indicate some beeswax mixed with the parafin wax. Beeswax also contains hydrocarbons, mainly with odd numbered carbon atoms and peaking at heptacosane. Perhaps because some beeswax is present here aong with the parafin wax the peakis at hetacosane rather than octacosane as in the other sample which seemed to cotain only parafin wax. This mixture of waxes may have been applied as a polish or perhaps it has come from the fumes of burning candles in the church.

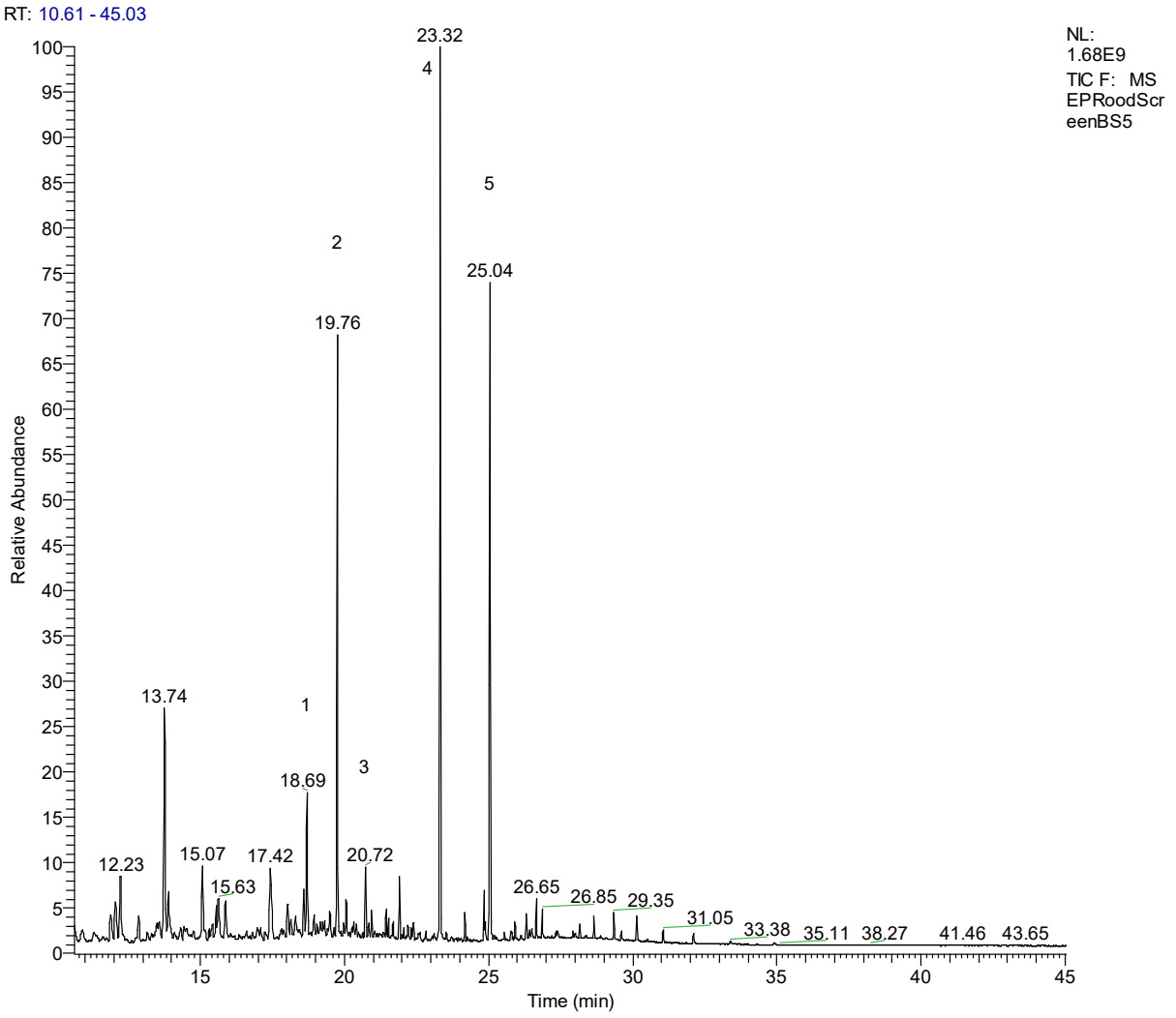


Figure 7 Thermally assisted methylation-Pyrogram of sample BS5; (1=suberic acid, dimethyl ester; 2= azelic acid , dimethyl ester;3 = sebacic acid, dimethyl ester;4= palmitic acid, methyl ester; 5 = stearic acid, methyl ester).

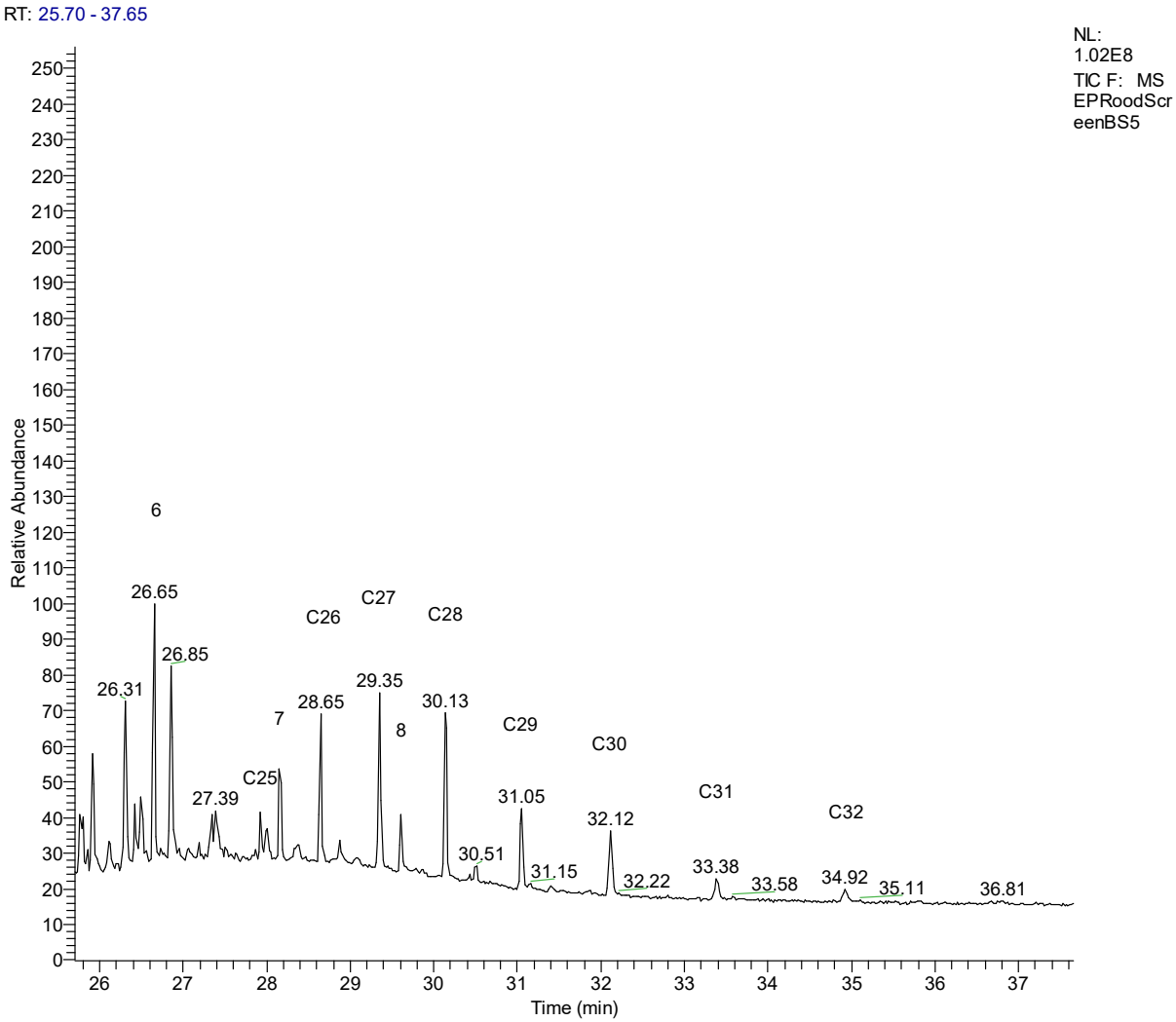


Figure 8 Thermally assisted methylation-Pyrogram of sample BS5;detail 26-37 minutes (6 = eicosanoic acid, methyl ester; 7 = docosanoic acid, methyl ester; 8 = tetracosanoic acid, methyl ester; C25 =pentacosane; C26=hexacosane; C27 = heptacosane; C28 = octacosane; C29 = nonacosane; C30 = triacontane, C31= untriacontane; C32 = dotriacontane.)

Conclusions

The paint samples appear to be approximately neutral, but a little less acidic than distilled water. The sodium hydroxide treatment seems to have been successfully neutralised or cleared. Hence no further neutralisation is necessary.

The white waxy substance in sample BS2 seems to be mainly paraffin wax and in sample BS5 a mixture of paraffin wax and beeswax, and possibly some lead white though this may be in the paint below. Linseed oil was present in both samples but this could be the paint medium.

Singer (continued)

Report on the use of Sodium Hydroxide on painted wood and subsequent consolidation treatments

Sodium hydroxide is a powerful paint stripper. It works by hydrolysing ester linkages in the oil paint film and hence breaking up the cross linked polymer that is the oil film leaving water soluble sodium salts of fatty acids. The excess sodium hydroxide can be cleared with water and is sometimes then neutralised with vinegar. Washing with water may leave a trace of sodium hydroxide which would soon be converted to sodium carbonate by action of carbon dioxide in the air. Sodium carbonate would still be alkaline. Even neutralising with vinegar would leave behind some sodium acetate which again would be slightly alkaline, since the acetate ion is the conjugate base of acetic acid, a weak acid.

In conservation it is mainly used for stripping paints from metal work in building conservation, before repainting. It would require great skill on the part of a conservator to strip off only modern paint layers from painted wood and leave behind the historic paint which, in painted wood in churches can be oil, egg or gum tempera. Nevertheless you report that this technique has been common practice with church rood screens. There are also reports of this in the literature, for example, during the conservation of the fourteenth-century oak ceiling at Saint Helen's Church, Abingdon; Anna C. Hulbert [1] reported that attempts had been made to clean the ceiling with caustic soda (sodium hydroxide). She reports that caustic soda was still occasionally used to clean English polychromy well into the twentieth century; it tends to raise the grain of the wood, and leaves oak surfaces a dull gray. It saponifies an oil medium, and—although it was usually rinsed off areas where it was not intended to strip the paint—its residue leaves the medieval oil paint permanently sensitive to any form of moisture.

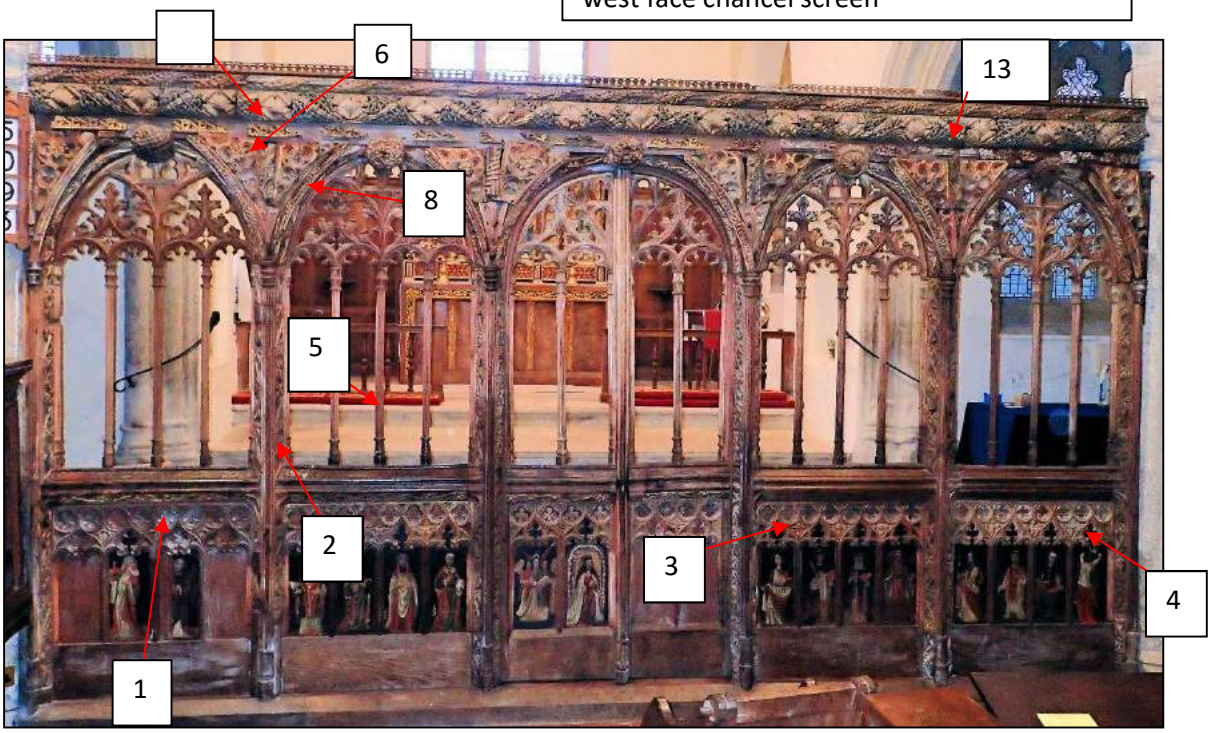
You report that these screens had been treated with sodium hydroxide to remove modern paints and then cleared with water and vinegar here. The results here suggest that the washing and treatment with vinegar which you report has successfully removed the sodium hydroxide used in a previous treatment. It also shows that these samples are approximately neutral [slightly less acidic than one set of South Pool Screen samples analysed (see October 2015 report) and about the same pH as the other set of South Pool Screen samples, (see June 2015report)]. One would have expected that if there had been any residue of even sodium acetate then that would be slightly alkaline hence I believe that washing with water afterwards must have been extensive or any alkalinity has been since neutralised by acids from the wood. Certainly there seems to be no need for any further neutralisation or washing treatments.

References

1. Anna C. Hulbert, 'Conservation of the Fourteenth-Century Ceiling at Saint Helen's Church, Abingdon'. In *Painted Wood: History and Conservation* - The Getty Conservation Institute 1998. 287-300.

Appendix 4: Location of Treatment Trials.

west face chancel screen



East face north screen

west face north screen

Appendix 5: Treatment Trials (see illustrations)

Test 1. Silvered waxed replacement wood.

- A light cleaning with a hog hair brush with Shellsol T removed surface dirt.
- Thicker pockets of wax were thinned mechanically.
- Swabs of Shellsol T were followed by Shellsol A where necessary.
- A protective coating of microcrystalline wax was applied and buffed to a soft sheen.

Test 2. Foliate trail, extensive polychromy.

- Dry cleaning
- Mechanical removal of wax.
- 'Wetting-out' followed by SPVR gel,
- IMS/acetone swabs and white spirit.

Test 3. Upper tracery overlay appears muted, dull and lifeless and isolated from the figure panels. Thin residue of overpaint and wax, and remnants of thick linseed oil, required multi-disciplinary approach of mechanical cleaning, followed by various solvents.

- White Spirit, Acetone/IMS,
- 'SPVR' gel,
- Shellsol T / Shellsol A
- Paint isolated with Paraloid B72.
- Application of dammar/cosmolloid wax varnish

Test 4. Stencil, figure panel.

- 'Wetting-out' of stencilling, to clean and highlight

Test 5. Mullion, with stencilling. Mullions tend to be heavily coated in grease from regular handling over long periods and although that was not the case in the area selected for a test, other solvents would be needed to tackle such deposits.

- A light cleaning with Shellsol T proved adequate here to remove surface dirt.
- Mechanical cleaning removed some of the chalkier deposits of overpaint.
- 'SPVR' gel worked well here, with two applications and rinsed with IMS.
- Further mechanical cleaning to remove softened overpaint.
- B72 was applied as an isolation layer.
- A thin coat of dammar varnish/cosmolloid wax was applied to provide protection and to return the paint to a more appropriate visual saturation.

Test 6: Spandrel Bay 4. Combination of mechanical and solvent cleaning.

- A light cleaning with a hog hair brush with Shellsol T removed surface dirt.
- Swabs of Shellsol T were followed by Shellsol A where necessary.
- Mechanical cleaning removed some of the chalkier deposits of overpaint that were revealed.
- 'SPVR' gel in two applications, rinsed with IMS, at times in an Acetone mix.
- Further mechanical cleaning to remove softened overpaint.
- B72 was applied as an isolation layer.
- A thin coat of dammar varnish/cosmolloid wax was applied to provide protection and to return the paint to a more appropriate visual saturation.

Test 7. Cornice-particularly dusty. A section of large vine leaf, from the running ornament was treated as follows:

- Wetting-out, with Shellsol T, to establish extent of colour.
- More detailed tests, using the full range of materials as elsewhere.

Test 8. A section of running ornament, treated as Test 6.

Test 9. East side arcade moulding. Paint was poorly bound but extensive.

- Surface cleaning,
- Paraloid B72
- Application of dammar/cosmolloid wax

Test 10. East side arcade crocket.

- Surface cleaning
- Paraloid B72
- Application of dammar/cosmolloid wax

Test 11. East side arcade moulding

- Surface cleaning
- Paraloid B72
- Application of dammar/Cosmolloid wax

Test 12. North screen upper tracery overlay

- Mechanical cleaning
- 'wetting-out'
- Application of thin dammar varnish

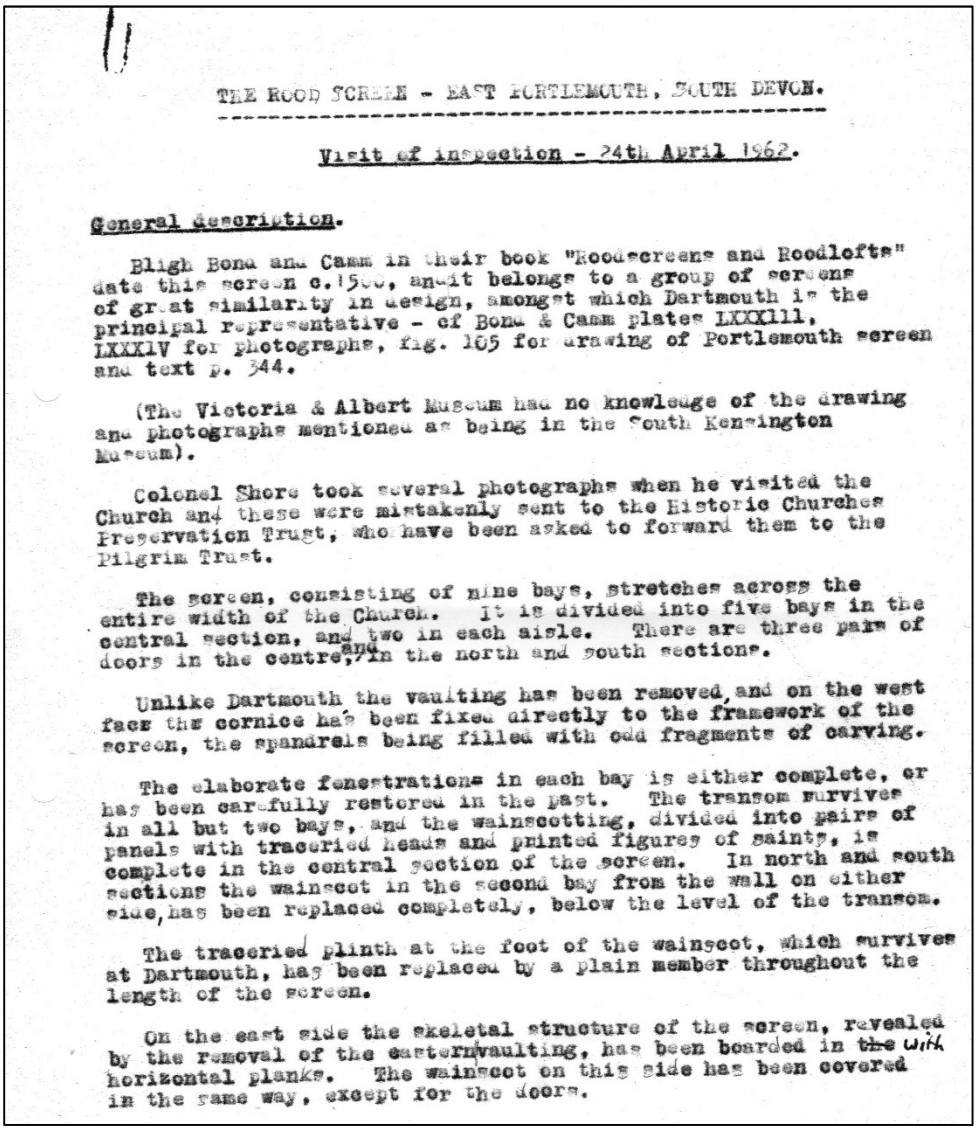
Test 13. west face cornice running ornament, with extensive polychromy

- Wetting-out, with Shellsol T
- 'SPVR' gel in two applications was rinsed with IMS.
- Mechanical removal of surface deposits was also required.
- Shellsol A was used for further wax removal.
- Surfaces were sealed and isolated, using Paraloid B72 in Acetone/IMS.
- Paint and gilding were varnished with dammar/cosmolloid wax.

Appendix 6: Previous Documentation.

Conservation

Plummer, Unpublished Report/ correspondence



THE ROOD SCREEN - EAST PORTLEMOUTH, SOUTH DEVON.

Visit of inspection - 24th April 1962.

General description.

Bligh Bond and Camm in their book "Roodscreens and Roodlofts" date this screen c.1500, and it belongs to a group of screens of great similarity in design, amongst which Dartmouth is the principal representative - cf Bond & Camm plates LXXXIII, LXXXIV for photographs, fig. 105 for drawing of Portlemouth screen and text p. 344.

(The Victoria & Albert Museum had no knowledge of the drawing and photographs mentioned as being in the South Kensington Museum).

Colonel Shore took several photographs when he visited the Church and these were mistakenly sent to the Historic Churches Preservation Trust, who have been asked to forward them to the Pilgrim Trust.

The screen, consisting of nine bays, stretches across the entire width of the Church. It is divided into five bays in the central section, and two in each aisle. There are three pairs of doors in the centre, and in the north and south sections.

Unlike Dartmouth the vaulting has been removed, and on the west face the cornice has been fixed directly to the framework of the screen, the spandrels being filled with odd fragments of carving.

The elaborate fenestrations in each bay is either complete, or has been carefully restored in the past. The transom survives in all but two bays, and the wainscotting, divided into pairs of panels with traceried heads and painted figures of saints, is complete in the central section of the screen. In north and south sections the wainscot in the second bay from the wall on either side, has been replaced completely, below the level of the transom.

The traceried plinth at the foot of the wainscot, which survives at Dartmouth, has been replaced by a plain member throughout the length of the screen.

On the east side the skeletal structure of the screen, revealed by the removal of the eastern vaulting, has been boarded in the with horizontal planks. The wainscot on this side has been covered in the same way, except for the doors.

Plummer, Unpublished Report/ correspondence (contd)

-2-

The screen retains a large amount of its original colouring o cornice, muntins and the twenty figure paintings of the central section of the wain-cot.

Condition - structure.

The attached sketches show the areas of loss and of replaceme on either side of the screen.

The screen has been taken apart and remade at several times and has sufferes considerable mutilation.

Apart from the removal of the vaulting, the cornice is complet The narrow fragments at present made into a top cresting, would originally have been an intermediate band of decoration between two of the main trails.

There are a few broken peices of a larger cresting, which would probably once have been at the top. There are also fragmen of a knotted stem pattern, which would have been the reversed cresting of the cornice.

Some lengths of vine trails have been replaced upside down. These trails are be broken in places, but are mostly complete. At the extreme ends of the cornice, north and south, there have be some repair with several narrow sections of carving filling up a a gap in the wider trail

On the south section of the cornice, the leaf and stem pattern immediately below the cresting, is a rather clumsy replacement, and several pieces of the original have been used to fill up gaps in the spandrels.

The various beads, betwen the three different trails, have been lost completely.

The cornice has been placed rather low on the screen, and its bottom edge slightly overlaps the heads of the arched openings.

The surrounds of the openings have been clumsily made up with pieces of the vaulting ribs. (These were very richly carved with leaves curling round a central stem, a pattern similar to the topmost trail of the cornice, and repeated elsewhere in the Church in the ribs of the barrel vaulting of the nave.

The boss at the centre of each arch is missing in most bays, or has been replaced by odd piewes of carving.

The spandrels have been filled by two triangular vaulting panels, separated by a vertical fragment of a trail, piece of cresting, or vaulting rib. One of the larger bosses from the vaulting has been placed in the lower angle of each spandrel, hanging vertically in a quite incongruous protuberance.

Plummer, Unpublished Report/ correspondence (contd)

The fenestration is complete, some parts have been restored, including the greater part of one bay, and the finials of several of the ogee canopies in other bays.

The muntins are richly carved, having a knotted stem and leaf pattern running down either side of the boutel shaft. Some sections of the mouldings have been replaced, as also a number of capitals. The latter unfortunately have been carved in a rather mechanical manner, being too regular in shape and too finished, in comparison with the asymmetry and irregular texture of the originals.

The transom has a knotted stem pattern running along its lower moulding, and on the two bays where the transom has been replaced this design has been omitted.

The wainscot of second and eighth bays has been replaced, and also the traceried plinth throughout the screen.

On the east side, the boarding conceals the condition of the framework except for the doors.

The bosses at the heads of the windows are mostly missing, also several capitals.

The lower part of the muntins between third and fourth, and sixth and seventh bays have been cut away to leave a clear space for the boarding across the wainscot.

The whole screen has suffered very badly from attack by beetle - death watch and furniture - some of which still appear to be active. This infestation has resulted in the weakening of the structure, the base of muntins and door posts being eaten away, as are also the wall posts, which are embedded in north and south walls and butted up close against the aisle pillars.

The main framing, to which the cornice and spandrel fillings are nailed, is riddled with holes. This applies also to the housings of the window tracery, much of the spandrel decoration, and many of the painted panels. One of the latter - first panel left in the seventh bay - has suffered to such an extent that there is a large hole consuming most of the lower half of the figure. This has broken away within quite recent years. It is also likely that the beetle has also attacked the many parts which are not visible, the housings of the panels and all the mortice and tenon joints. Some of the carving is eaten away to merely a paper thickness, and there are many places where the wood crumbles at the slightest pressure of a finger.

Plummer, Unpublished Report/ correspondence (contd)

-4-

Colour:

The screen has retained a large part of its original colour although obscured by varnish or overpaint.

The cornice enrichments are gilded and coloured with green and purple. In the central section these have been toned down with coloured varnish, but in north and south they have been painted over with stone coloured oil paint.

The spandrel fillings, which have gold and vermilion tracery over a green backing, are also only toned down with varnish.

In the central section, the fenestration which was originally gold, red with gold flowers, and white, has been covered over with a brownish pink. On north and south it has been covered first with a tough white paint, and then with a pink. The same treatment has been accorded the east side.

Some of the tracery heads of the wainscot panels have their original red and gold, others have been daubed over with the pink.

The panels on the north and south doors have been overpainted three times, first with white, then light brown, then dark brown. However, it is still possible to seethe raised outlines of the figures beneath all this, and a cleaning test revealed black outlines, and a red robe with yellow decoration.

The central figure panels have been cleaned in the past, and retouched to a small extent. They are coated with a slightly discoloured soft varnish, which is easily removable.

The estimates submitted by Mr. Read for the restoration of the screen cover three possible treatments:

1. Insecticidal treatment, cleaning and repairing on the spot, which would cost in the region of £590 plus lodgings for two men for about six weeks.

2. Removal of the screen to the Exeter workshops, where it would be treated with insecticide, cleaned and all necessary replacements made - cost £1,117 plus accommodation for two men while dismantling and replacing the screen, c. six weeks.

3. Removal of the screen and total reconstruction of vaulting and cornice on both sides - cost £6,000 plus accommodation.

As regards 3, it seems to me that, although there is sufficient evidence to make an exact reconstruction of the

Plummer, Unpublished Report/ correspondence (contd)

-5-

vaulting, it would not be justifiable to spend so much in the present circumstances.

However, it is essential that something should be done as soon as possible to check any further deterioration, and the quality of the carving, and interest of the unusual saints depicted on the screen, warrant a really through conservation treatment.

It is obvious that, in order to ascertain what beetle activity is still going on, and to treat it efficiently, and to repair decayed members, a large part of the screen would have to be dismantled.

Accordingly it would appear more worth while to consider the total removal of the screen, rather than the/partially effective treatment on the spot.

I therefore concentrated in my discussion with Mr. Read on proposal 2 asking him to amplify his summary of treatment as given under 2, 3 and 4 of his revised estimate of 28.2.62.

The screen could easily be dismantled by taking it apart piece by piece as it was constructed, cutting out dowels etc. Many of the tenons are likely to have decayed already. The firm has previously successfully dismantled and re-assembled several screens in the County.

Mr. Read assured me that no part of the original carved work would be discarded; all decayed parts would be cut away from behind to leave the remaining sound wood, or where necessary would be built up with a glue/sawdust compound to consolidate them before scarfing on new timber. All joints would be checked, new false tenons made where necessary, and the decayed bases of the muntins and doorposts replaced. The wallposts would have all worm eaten portions cut away, and the original surface fixed to a new post.

All timber would be treated with insecticide (Mr. Read mentioned ~~C[illegible]~~ Cuprinol, which he has used before, and Xylamon).

As far as carved replacements went, he would put back the missing cusps and bosses on both sides, repair the broken cresting, adjust the fenestration in the many places where it has split across leaving a gap, and replace the lower part of the two muntins on the east side, with the carved decoration thereon.

The broken enrichments of the cornice would be repaired, and all the odd fragments fitted where they would be most suitable.

After the boarding has been removed on the east side it will be possible to see how decayed are the wainscot panels, and these will be repaied, where necessary, with new wood or filling. The panel with the

Plummer, Unpublished Report/ correspondence (contd)

large hole would be thinned down and mounted on a new board.

The intention is to leave the upper framework of the screen exposed, after the removal of the boarding, showing its structure, rather than covering up with an anachronistic facing.

On the west side, the present decoration of the spandrels will be replaced much as at present, since it would be a pity to remove such attractive and colourful carving, although it is in an incorrect position.

The estimate includes cleaning. I queried this and learned that they undertook not only to remove dirt, but also disfiguring varnish and overpaint. Mr. Read stressed the fact that his men had had considerable experience in this type of work, and were quite aware of the importance of leaving every bit of the original colour intact. He was also prepared to clean the figure paintings. I did not enquire whether this included those six still covered by overpaint, as I had not then ascertained their presence.

This proposed treatment seems to me satisfactory, and the estimated price quite reasonable, including as it does both structural repairs and stripping of paintwork.

I consider the projected restoration work essential, and very worthy of a grant.

East Portlemouth is a tiny parish of 200 people, and they have already carried out repairs to the fabric of the church. In addition, I understand, they have managed to raise approximately half the required sumfor the screen.

Should a grant be made, it would be very desirable for the work to be commenced as soon as possible, in order to take advantage of the long hours of daylight, during the dismantling and re-erection, so reducing board and lodging expenses.

26th April 1962.

60 East Hill,
London, S.W.18.

Plummer, Unpublished Report/ correspondence (contd)

The Beeches,
Castle Street,
Eye,
Suffolk.

15th July 1963.

E.J.S.Bourne,Esq.,
Holset,
East Portlemouth,
Nr.Salcombe,
S.Devon.

Dear Mr.Bourne, East Portlemouth Rood Screen

Thank you for your letter of 4th July. I am glad to hear that the screen is now back in position. I am sure it looks very good. I saw it in the workshops, while being repaired, and all seemed to be going very satisfactorily. Since As you see I have uncovered the six overpainted panels in the side sections, but I have yet to clean the central set, which are discoloured by varnish, and to tidy up any scratches etc.. Unfortunately, I shall be unable to get down to deal with these this year. I am sorry to have to delay completion like this, but am far behind with my schedule for this year already. Should I see any chance of coming in the autumn, I would of course let you know. No doubt Mr.Read has left them looking reasonable.

It was possible to identify tentatively four of the figures, which I uncovered. St.George seems pretty obvious, one of the bejewelled women with vases is likely to be Mary Magdalene, though it is strange that there should be two so similar. The bishop with a horn, as opposed to the p Pope with a horn, Cornelius, whom you have already, is likely to be St.Hubert. The knight holding a banner with a device of red balls, id most unusual.iI have not yet found mention of another example in this country. "St.Quirinus(Cirino) M.d.117 RM.30 March. Greatly venerated Germany and Switzerland Invoked against earache, epilepsy, foot and bone troubles." (Roeder). I cannot suggest a possible name for the old man. There is no trace of a distinguishing emblem. I shall try to get another opinion on the problem, however.

I enclose an account for the cleaning of the six overpainted panels, and for one visit to Exeter to see the progress of the work. With best wishes,

Yours sincerely

Plummer, Unpublished Report/ correspondence (contd)

The Beeches,
Castle Street,
Eye,
Suffolk.

15th July 1963.

The Revd.W.H.Major,
East Portlemouth Rectory,
nr Salcombe,
South Devon.

Dear Mr.Major, East Portlemouth Rood Screen

Thank you for your letter of third July. I am very glad to know that the screen is back in position. I saw it in the workshop being repaired, and am sure it must look very fine now.

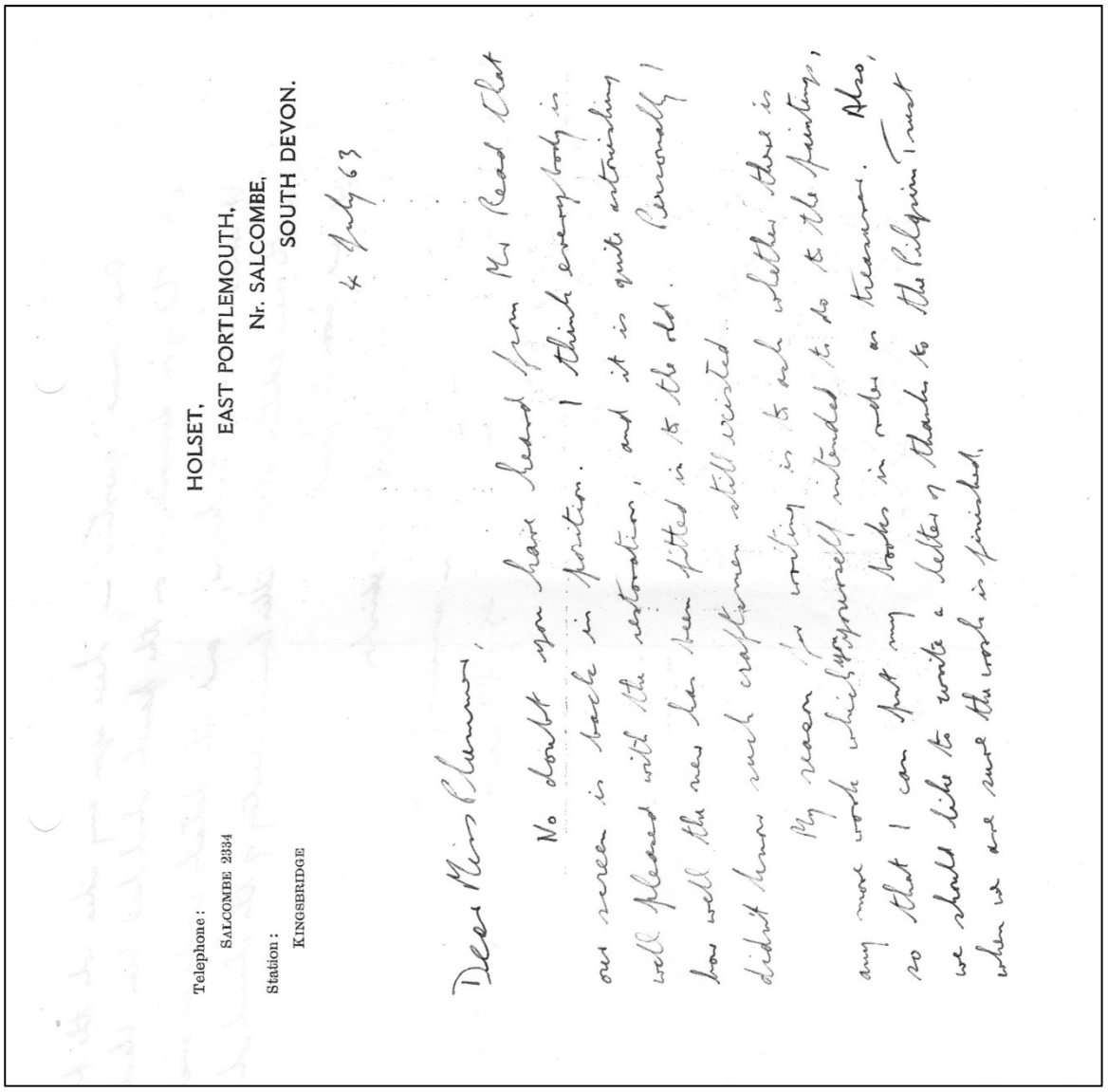
As you see, I have removed the overpaint from the six panels formerly painted brown. The saints depicted, as far as I can discover, are SS. Hubert, George, Quirinus, Either of the two women might be Mary Magdalene.

I have yet to clean the panels of the central part of the screen, which are discoloured by yellowed varnish. This was included in the estimate for treatment. Unfortunately I cannot possibly get over to deal with them this year. I am so sorry about this, as it is bound to be disappointing for you not to have the whole work completed at once.

I am writing to Mr.Bourne with my account for the work carried out so far.

Yours sincerely,

Plummer, Unpublished Report/ correspondence (contd)



HOLSET,
EAST PORTLEMOUTH,
Nr. SALCOMBE,
SOUTH DEVON.

Telephone :
SALCOMBE 2334

Station :
KINGSBRIDGE

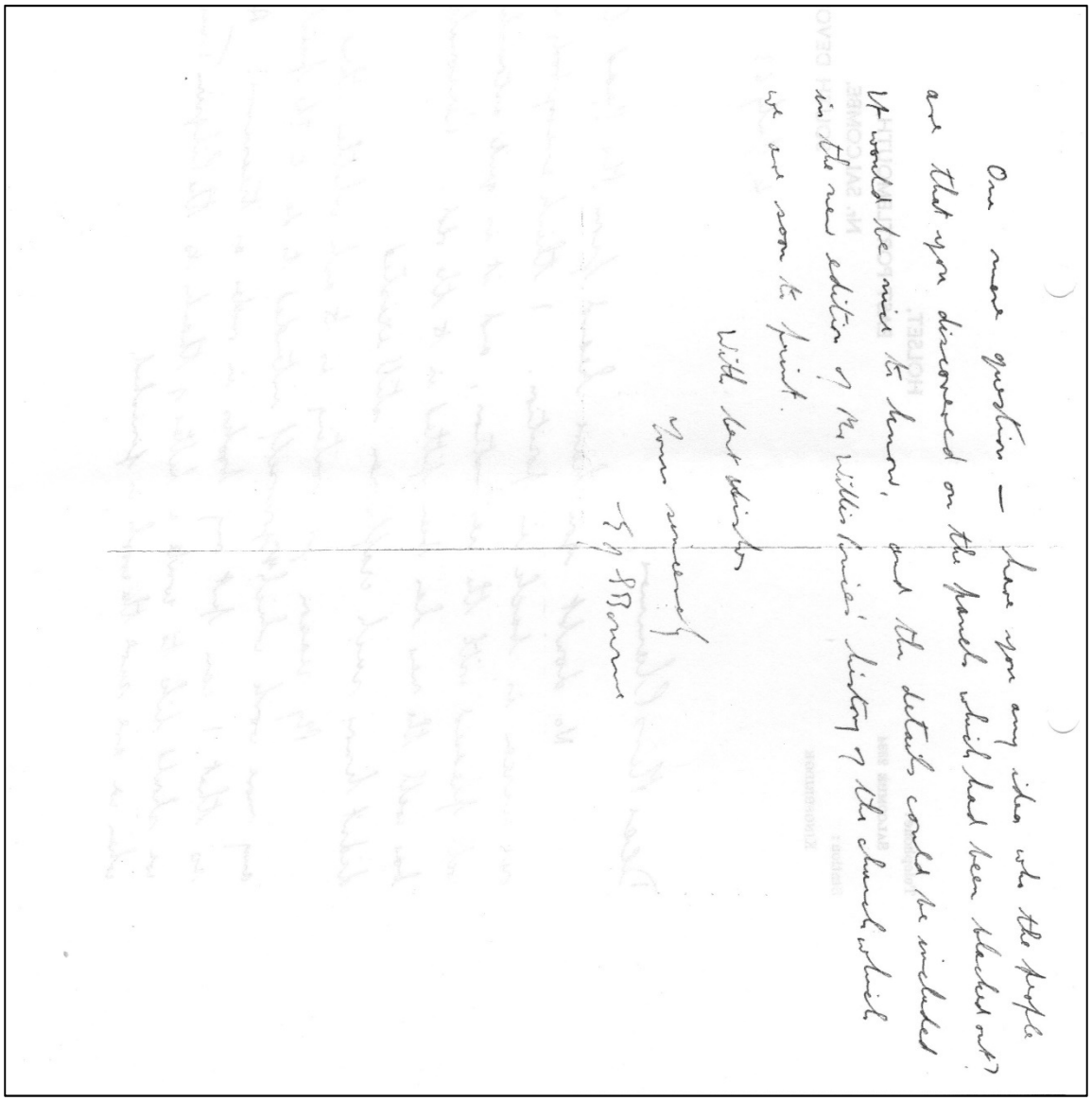
4 July 63

Dear Mrs Plummer,

No doubt you have heard from Mr Read that our screen is back in position. I think everybody is well pleased with the restoration, and it is quite astonishing how well the new has fitted in to the old. Personally I didn't know much craftsmen still existed.

My reason for writing is to ask whether there is any more which you intended to do to the painting, as that I can put my hooks in order as treasurer. Also, we should like to write a letter of thanks to the Pilgrim Trust when we have the work in finished,

Plummer, Unpublished Report/ correspondence (contd)



One more question — have you any idea who the people are that you discovered on the panels which had been blacked out? It would be nice to know, and the details could be included in the new edition of Mr Willis Fraser's history of the church which we are soon to print.

With best wishes

Yours sincerely

[illegible] P Plummer

Plummer, Unpublished Report/ correspondence (contd)

HERBERT READ

SCULPTORS IN WOOD & STONE
ESTABLISHED 1888

Lignarii Structores Sculptores

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ECCLESIASTICAL & DOMESTIC
WOODCARVERS & JOINERS
SPECIALISTS IN DESTRUCTION
OF WOOD-WORM & WOOD-ROT

Your Ref.:

Miss P. Plummer,
60 East Hill,
LONDON S.W.18.

7th March, 1963.

Dear Miss Plummer,

East Portlemouth

Thank you for your letter of 5th March, the panels have returned safely, I think they look extremely well.

I am interested to note your comments concerning the treatment. I accept your criticism of our treatment in the work before you received it, I am sorry if we gave you some extra work. I will see that no further insecticide is applied to these panels, I will also see that the other panels are left entirely untreated.

I shall look forward to hearing from you again when you are ready to make your next visit.

With best wishes.

Yours sincerely,
Dictated by Mr. Read
Signed in his absence

A. H. Templer.

Secretary.

Plummer, Unpublished Report/ correspondence (contd)

60 East Hill,
London, S.W.18.

5th May 1962

Lord Kilmaine,
The Pilgrim Trust,
2 Great Peter Street,
London, S.W.1.

Dear Lord Kilmaine,

East Portlemouth.

After receiving Miss Scott's letter about the screen at East Portlemouth, I arranged a visit to Devon on 24th April.

I met members of the P.C.C. that day and examined the screen, and the following day Mr. Read came over and we discussed it in detail.

I enclose my report on the screen and the proposed restoration work, as requested. It includes sketches of both sides of the screen and photographs.

The amount of work entailed in the treatment outlined by Mr. Read, will be quite considerable as it includes both structural repairs, and removal of all overpaint.

I do not know how capable his craftsmen are of carrying out the delicate work of removing overpaint, or in the case of figures to what extent they are capable of anticipating what lies underneath. He assures me that they have had much experience in this field.

I was able to visit the neighbouring church at South Pool during my stay. The screen there was repaired in 1952 by Mr. Read's firm. Here several sections of the cornice enrichments were replaced, the caps of the boutel shafts, some of the caps of the fenestration and the traceried plinth at the base of the doors.

My criticisms were that:

(1) The replacements were somewhat too well carved, too regular and highly finished

(2) Unnecessarily dark in tone compared with the original wood. Their usual practice is to fume the repairs, expecting that in time they will adjust themselves to the hue of the original. However, the replacements are still dark by contrast after ten years, and I feel they should have been closer in tone

Plummer, Unpublished Report/ correspondence (contd)

to begin with.

The style of the carving depends on the individual craftsman. Naturally a good man will do his best and a mechanically accurate finish seems to be what is usually required by the client.

If it is stressed that the repairs must be made rough and irregular, and left with tool marks showing to harmonise with mediaeval work, I am sure that this could be done.

However closely the original work is imitated, there is no need to fear that the replacements could not be easily distinguished on close inspection. There is always some difference in the style of carving and texture of wood.

I have to go to Devon again in a few weeks time, and hope then to visit some more screens with Mr. Read. Should I have further comments to make after seeing these, I will write again.

I trust that you will find that this covers all those points upon which you required information.

Yours sincerely,

Plummer, Unpublished Report/ correspondence (contd)

60, East Hill,
S.W.18.

6th June 1964.

E.J.S.Bourne, Esq.,
Holset,
East Portlemouth,
S.Devon.

Dear Mr. Bourne, Rood Screen - East Portlemouth.

I am so sorry to have kept you waiting so long.

If it is convenient for you, I can come down to complete the workonnthhe panels of the Rood Screen, next week, on Monday 15th June.

I should be arriving by car fairly late in the evening, and hope to bring a friend to help, who is at present studying restoration.

If you know of anywhere in the neighbourhood, where we could stay for a few nights, on the Portlemouth side of the estuary, I should be grateful for the address. There might be a pub in the village, or someone who takes holiday visitors. If Miss Leane comes with me , we should stay about four nights, otherwise alone I should probably be a week.

If the date is not suitable, perhaps you would let me know. I could come later, after 25th June.

Yours sincerely,

Photographs

Research on East Portlemouth Church at Devon Heritage Centre 21.06.16 by Sue Andrew
Photographs taken by SA of material examined are named Portlemouth one etc. Description of each is given below so that images may be given their correct DHC reference.

Portlemouth one

P&D 46550 (neg.no. E/B/8531)
Reverse marked: B/East Portlemouth, Churches, St Winwalloe Onolaus, ca 1900
Description by SA: Photo of rood screen with six rows of pews showing. White spot to top left of image.

Portlemouth two

P&D 46551 (neg.no. E/C/2800)
Reverse marked: B/East Portlemouth, Churches, St Winwalloe Onolaus, Screen ca 1900 by John Stabb
Description by SA: Photo of rood screen doors and bay to north. Flare to top of image.

Portlemouth three

P&D 46552 (neg.no. E/C/2801)
Reverse marked: B/East Portlemouth, Churches, St Winwalloe Onolaus, Screen ca 1900 by John Stabb
Description by SA: Photo of rood screen doors and bay to north. Flare to top of image. Over exposed version of previous image.

Portlemouth four

P&D 46553 (neg.no. E/C/2802)
Reverse marked: B/East Portlemouth, Churches, St Winwalloe Onolaus, Screen ca 1900 by John Stabb
Description by SA: Photo of door (north side) of rood screen with two bays to north. Stairs to pulpit to left of image.

Portlemouth five

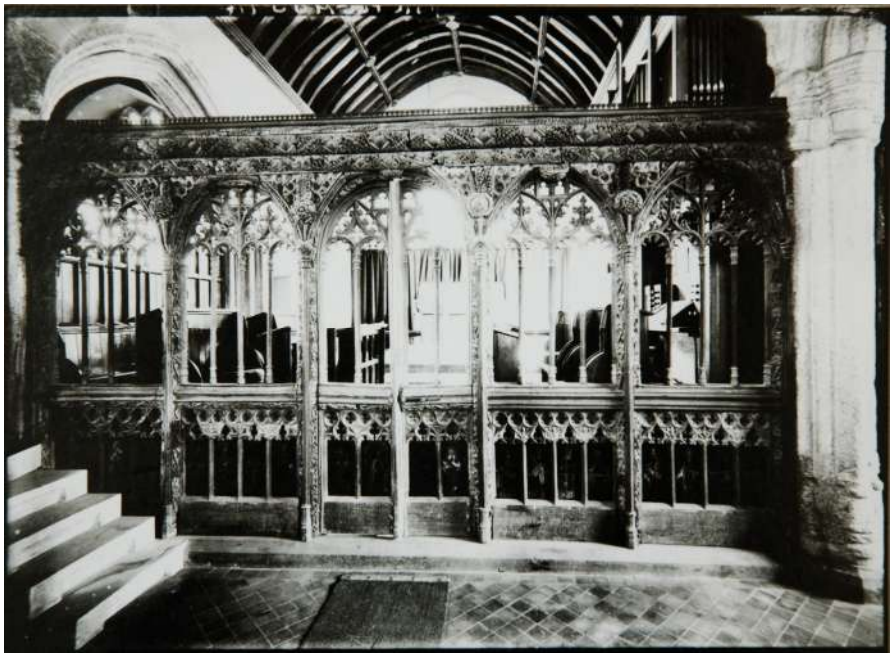
P&D 46554 (neg.no. E/C/2805)
Reverse marked: B/East Portlemouth, Churches, St Winwalloe Onolaus, Screen ca 1900 by John Stabb
Description by SA: Photo of rood screen doors (not into chancel?) and one bay. Possibly six, of eight, panels uncoloured.

Portlemouth six

P&D 46555 (neg.no. E/C/2806)
Reverse marked: B/East Portlemouth, Churches, St Winwalloe Onolaus, Screen ca 1900 by John Stabb
Description by SA: Photo of rood screen with chancel beyond. Pulpit stairs to left of image and lectern in foreground.

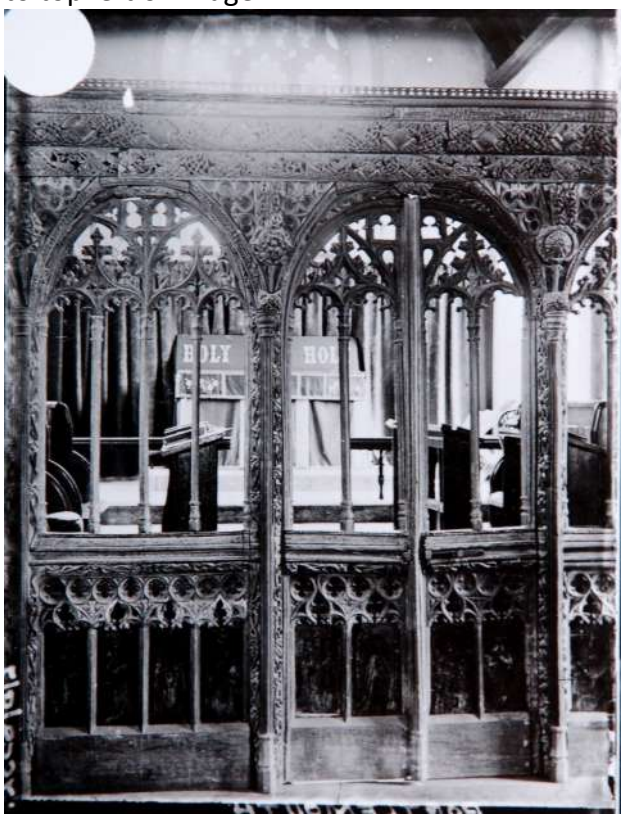
Portlemouth seven

P&D 46556 (neg.no. E/C/2807)
Reverse marked: B/East Portlemouth, Churches, St Winwalloe Onolaus, Screen ca 1900 by John Stabb
Description by SA: Photo of rood screen with chancel beyond. Pulpit stairs to left of image. No lectern.



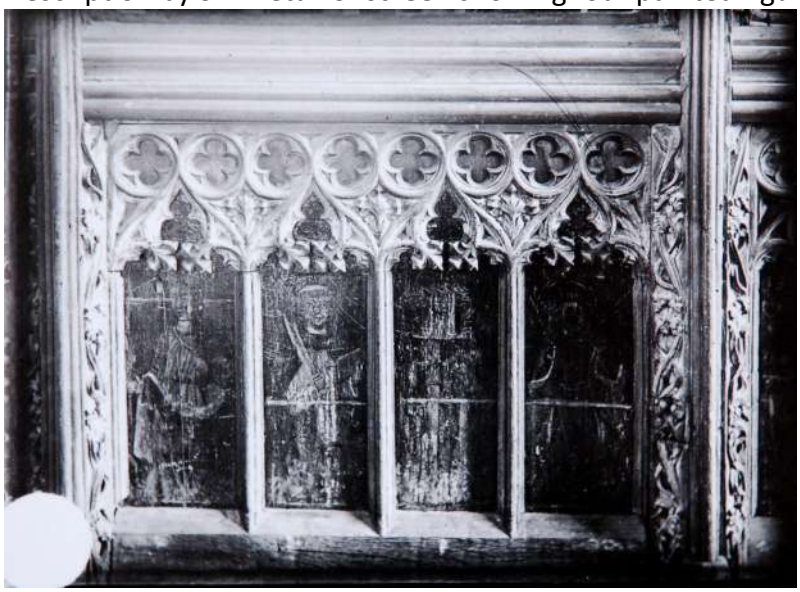
Portlemouth eight

P&D 46557 (neg.no. E/B/8532)
Reverse marked: B/East Portlemouth, Churches, St Winwalloe Onolaus, Screen ca 1900
Description by SA: Photo of rood screen doors, bay to north and part of bay to south. White spot to top left of image.



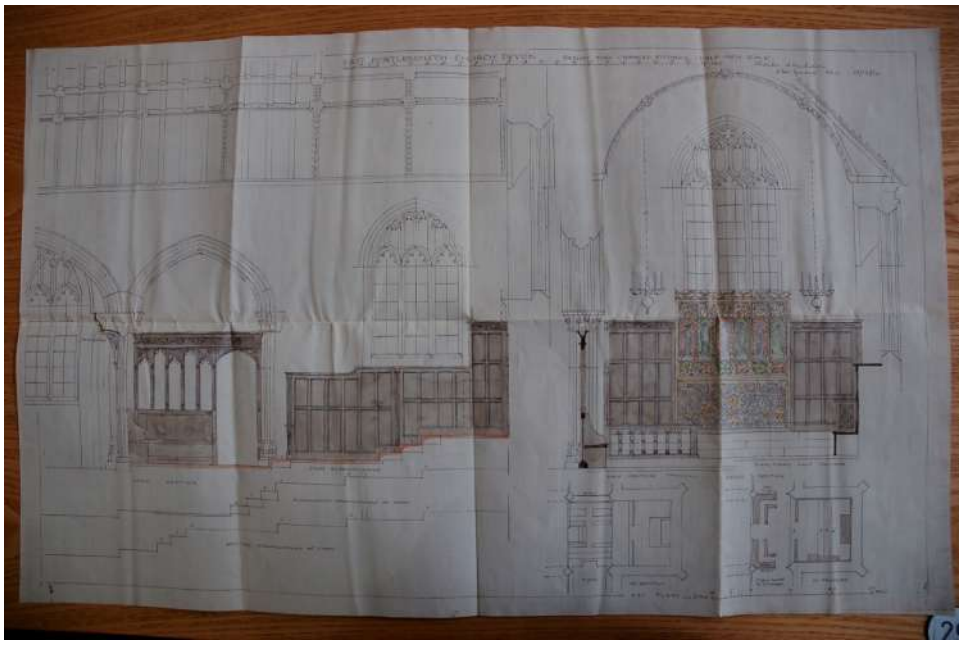
Portlemouth nine

P&D 46558 (neg.no. E/B/8533)
Reverse marked: B/East Portlemouth, Churches, St Winwalloe Onolaus, Screen Detail ca 1900
Description by SA: Detail of screen showing four painted figure panels



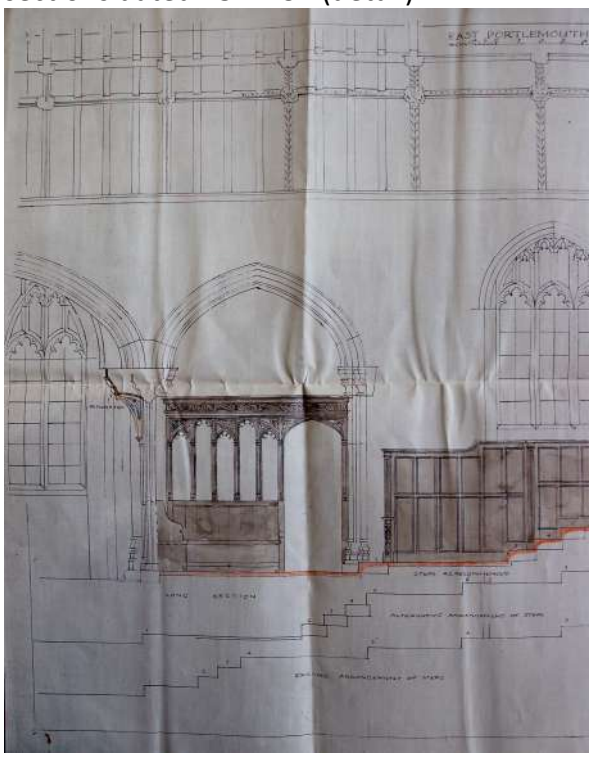
Portlemouth ten

File marked 'Faculty Petitions, Portlemouth , East 1–9, 1880-1936'
Photograph taken by SA from Portlemouth, East, 9, of:
East Portlemouth Church Devon. Design for Chancel Fittings by Charles A. Nicholson. Plans and sections dated 18.12.34



Portlemouth eleven

File marked 'Faculty Petitions, Portlemouth , East 1–9, 1880-1936'
Photograph taken by SA from Portlemouth, East, 9, of:
East Portlemouth Church Devon. Design for Chancel Fittings by Charles A. Nicholson. Plans and sections dated 18.12.34 (detail)



Portlemouth twelve

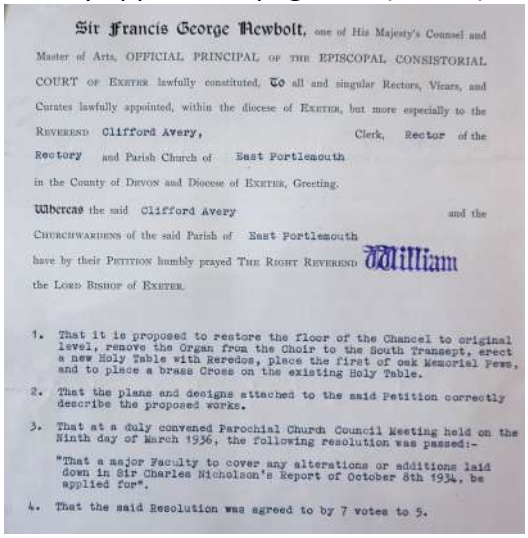
File marked 'Faculty Petitions, Portlemouth , East 1–9, 1880-1936'
Photograph taken by SA from Portlemouth, East, 9, of:
East Portlemouth Church Devon. Design for Chancel Fittings by Charles A. Nicholson. Plans and sections dated 18.12.34 (detail)

Portlemouth thirteen

File marked 'Faculty Petitions, Portlemouth , East 1–9, 1880-1936'
Photograph taken by SA from Portlemouth, East, 9, of:
Photograph of perspective drawing submitted with application for faculty. East Portlemouth Church as proposed. Charles A. Nicholson.

Portlemouth fourteen

File marked 'Faculty Petitions, Portlemouth , East 1–9, 1880-1936'
Photograph taken by SA from Portlemouth, East, 9, of:
Faculty application page one (of two)



Sir Francis George Newbolt, one of His Majesty's Counsel and Master of Arts, OFFICIAL PRINCIPAL OF THE EPISCOPAL CONSISTORIAL COURT OF EXETER lawfully constituted, To all and singular Rectors, Vicars, and Curates lawfully appointed, within the diocese of EXETER, but more especially to the REVEREND Clifford Avery, Clerk, Rector of the Rectory and Parish Church of East Portlemouth in the County of DEVON and Diocese of EXETER, Greeting.

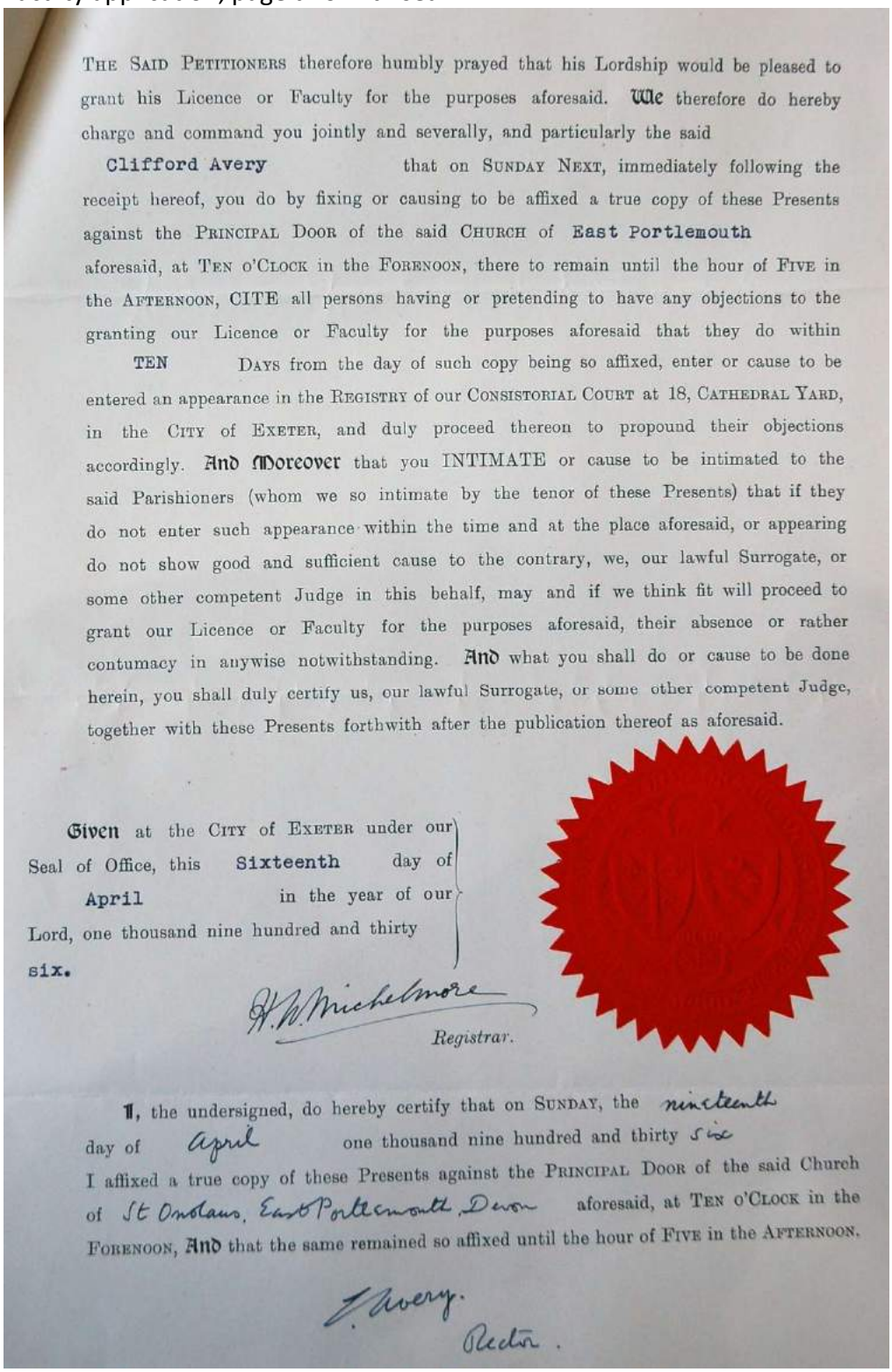
Whereas the said Clifford Avery and the CHURCHWARDENS of the said Parish of East Portlemouth have by their PETITION humbly prayed THE RIGHT REVEREND William the LORD BISHOP of EXETER.

1. That it is proposed to restore the floor of the Chancel to original level, remove the Organ from the Choir to the South Transept, erect a new Holy Table with Reredos, place the first of oak Memorial Pews, and to place a brass Cross on the existing Holy Table.
2. That the plans and designs attached to the said Petition correctly describe the proposed works.
3. That at a duly convened Parochial Church Council Meeting held on the Ninth day of March 1936, the following resolution was passed:-

   "That a major Faculty to cover any alterations or additions laid down in Sir Charles Nicholson's Report of October 8th 1934, be applied for".
4. That the said Resolution was agreed to by 7 votes to 5.

Portlemouth fifteen

File marked 'Faculty Petitions, Portlemouth , East 1–9, 1880-1936'
Photograph taken by SA from Portlemouth, East, 9, of:
Faculty application, page two with seal.



THE SAID PETITIONERS therefore humbly prayed that his Lordship would be pleased to grant his Licence or Faculty for the purposes aforesaid. We therefore do hereby charge and command you jointly and severally, and particularly the said Clifford Avery that on SUNDAY NEXT, immediately following the receipt hereof, you do by fixing or causing to be affixed a true copy of these Presents against the PRINCIPAL DOOR of the said CHURCH of East Portlemouth aforesaid, at TEN O'CLOCK in the FORENOON, there to remain until the hour of FIVE in the AFTERNOON, CITE all persons having or pretending to have any objections to the granting our Licence or Faculty for the purposes aforesaid that they do within TEN DAYS from the day of such copy being so affixed, enter or cause to be entered an appearance in the REGISTRY of our CONSISTORIAL COURT at 18, CATHEDRAL YARD, in the CITY of EXETER, and duly proceed thereon to propound their objections accordingly. And Moreover that you INTIMATE or cause to be intimated to the said Parishioners (whom we so intimate by the tenor of these Presents) that if they do not enter such appearance within the time and at the place aforesaid, or appearing do not show good and sufficient cause to the contrary, we, our lawful Surrogate, or some other competent Judge in this behalf, may and if we think fit will proceed to grant our Licence or Faculty for the purposes aforesaid, their absence or rather contumacy in anywise notwithstanding. And what you shall do or cause to be done herein, you shall duly certify us, our lawful Surrogate, or some other competent Judge, together with these Presents forthwith after the publication thereof as aforesaid.

Given at the CITY of EXETER under our Seal of Office, this Sixteenth day of April in the year of our Lord, one thousand nine hundred and thirty six.

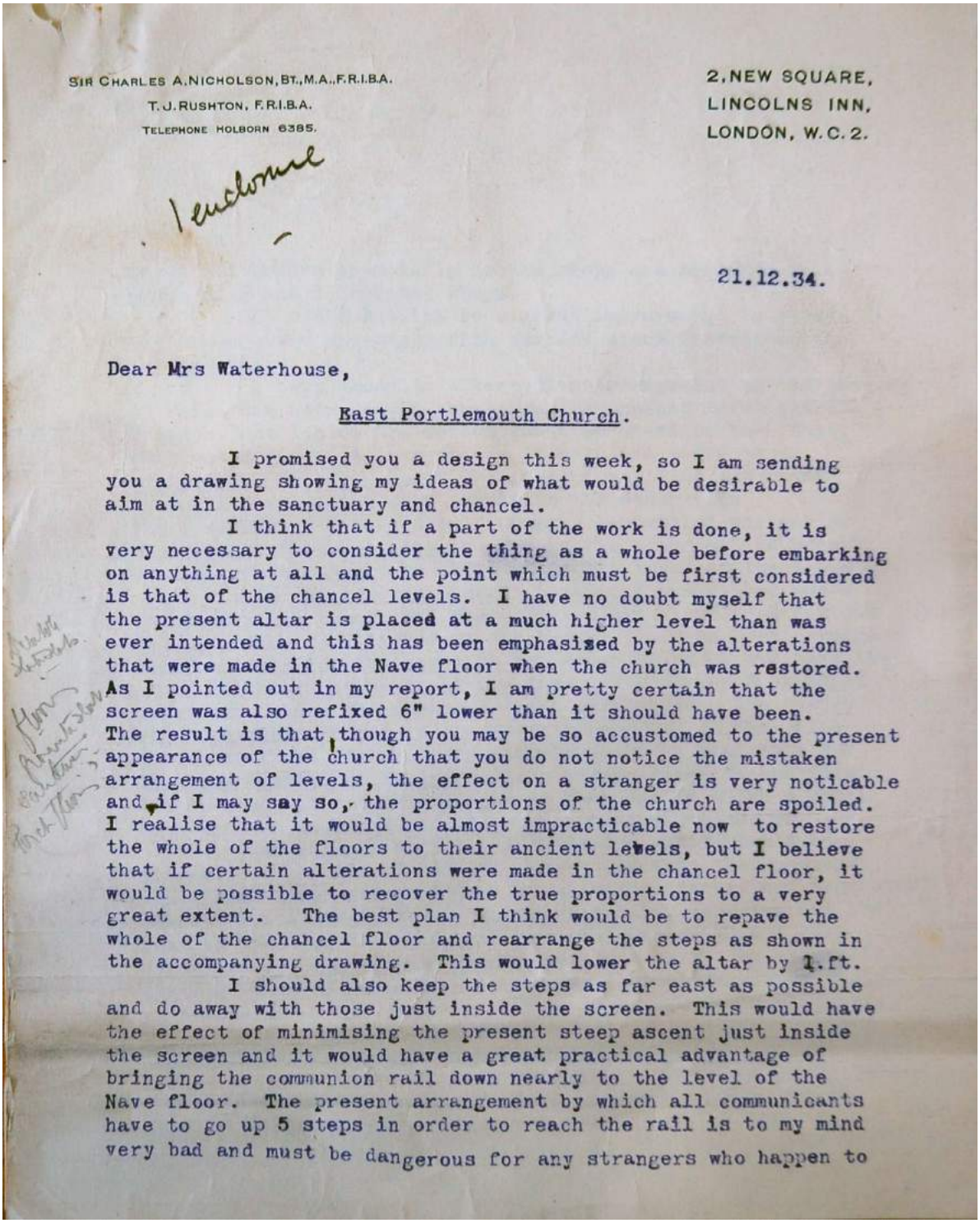
H. W. Michelmore
Registrar.

I, the undersigned, do hereby certify that on SUNDAY, the nineteenth day of April one thousand nine hundred and thirty six I affixed a true copy of these Presents against the PRINCIPAL DOOR of the said Church of St Onolaus, East Portlemouth, Devon aforesaid, at TEN O'CLOCK in the FORENOON, And that the same remained so affixed until the hour of FIVE in the AFTERNOON.

T. Avery.
Rector.

Portlemouth sixteen

File marked 'Faculty Petitions, Portlemouth , East 1–9, 1880-1936'
Photograph taken by SA from Portlemouth, East, 9, of:
Letter to Mrs Waterhouse [member of the Parochial Church Council] from Sir Charles A. Nicholson re. East Portlemouth Church, dated 21.12.34. Page one (of three).



SIR CHARLES A. NICHOLSON, BT., M.A., F.R.I.B.A.
T. J. RUSHTON, F.R.I.B.A.
TELEPHONE HOLBORN 6385.

2, NEW SQUARE,
LINCOLNS INN,
LONDON, W.C. 2.

I enclose

21.12.34.

Dear Mrs Waterhouse,

East Portlemouth Church.

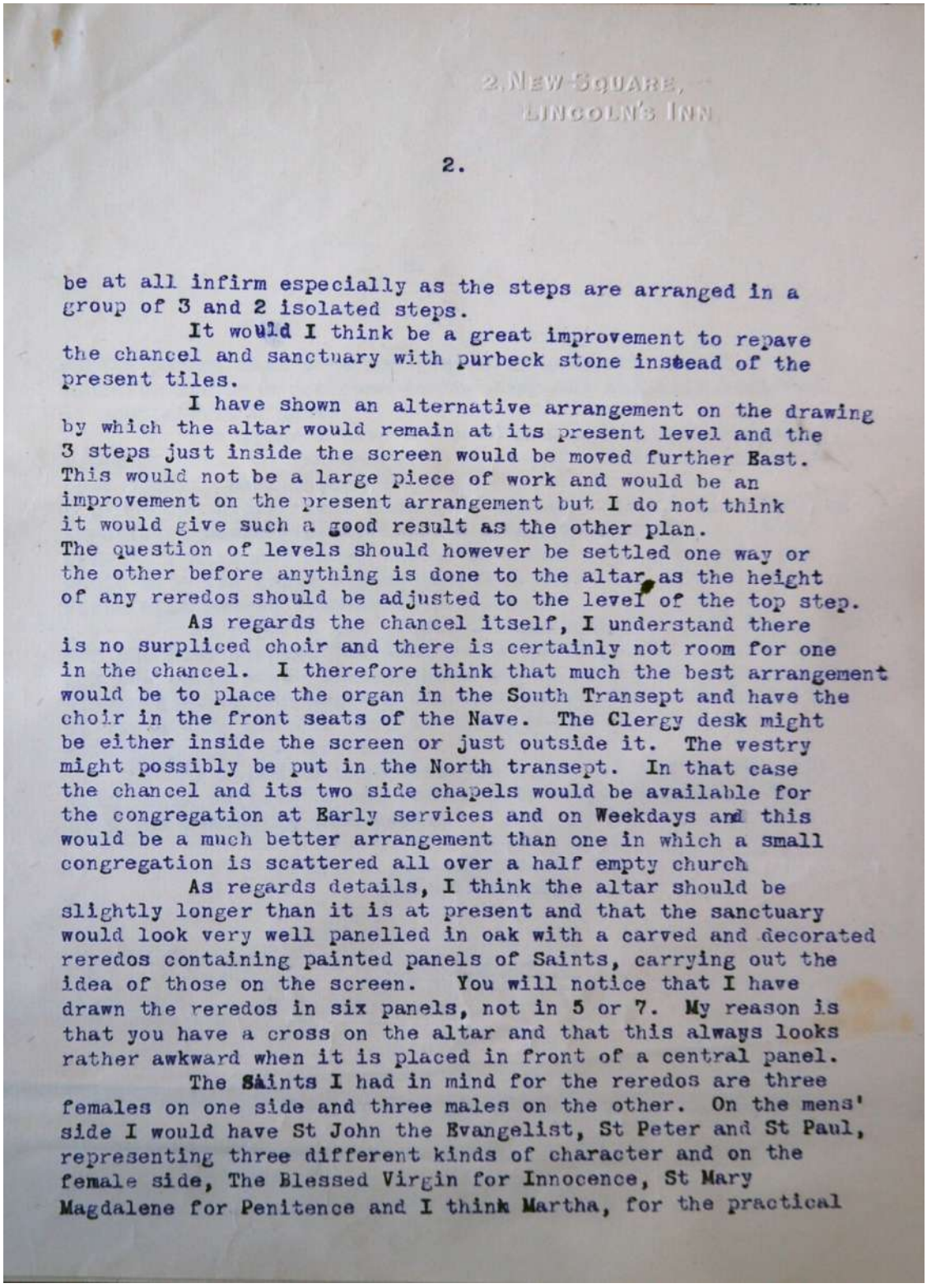
I promised you a design this week, so I am sending you a drawing showing my ideas of what would be desirable to aim at in the sanctuary and chancel.

I think that if a part of the work is done, it is very necessary to consider the thing as a whole before embarking on anything at all and the point which must be first considered is that of the chancel levels. I have no doubt myself that the present altar is placed at a much higher level than was ever intended and this has been emphasised by the alterations that were made in the Nave floor when the church was restored. As I pointed out in my report, I am pretty certain that the screen was also refixed 6" lower than it should have been. The result is that, though you may be so accustomed to the present appearance of the church that you do not notice the mistaken arrangement of levels, the effect on a stranger is very noticable and, if I may say so, the proportions of the church are spoiled. I realise that it would be almost impracticable now to restore the whole of the floors to their ancient levels, but I believe that if certain alterations were made in the chancel floor, it would be possible to recover the true proportions to a very great extent. The best plan I think would be to repave the whole of the chancel floor and rearrange the steps as shown in the accompanying drawing. This would lower the altar by 1 ft.

I should also keep the steps as far east as possible and do away with those just inside the screen. This would have the effect of minimising the present steep ascent just inside the screen and it would have a great practical advantage of bringing the communion rail down nearly to the level of the Nave floor. The present arrangement by which all communicants have to go up 5 steps in order to reach the rail is to my mind very bad and must be dangerous for any strangers who happen to

Portlemouth seventeen

File marked 'Faculty Petitions, Portlemouth , East 1–9, 1880-1936'
Photograph taken by SA from Portlemouth, East, 9, of:
Letter to Mrs Waterhouse [member of the Parochial Church Council] from Sir Charles A. Nicholson re. East Portlemouth Church, dated 21.12.34. Page two.



2, New Square,
Lincoln's Inn

2.

be at all infirm especially as the steps are arranged in a group of 3 and 2 isolated steps.

It would I think be a great improvement to repave the chancel and sanctuary with purbeck stone instead of the present tiles.

I have shown an alternative arrangement on the drawing by which the altar would remain at its present level and the 3 steps just inside the screen would be moved further East. This would not be a large piece of work and would be an improvement on the present arrangement but I do not think it would give such a good result as the other plan.
The question of levels should however be settled one way or the other before anything is done to the altar, as the height of any reredos should be adjusted to the level of the top step.

As regards the chancel itself, I understand there is no surpliced choir and there is certainly not room for one in the chancel. I therefore think that much the best arrangement would be to place the organ in the South Transept and have the choir in the front seats of the Nave. The Clergy desk might be either inside the screen or just outside it. The vestry might possibly be put in the North transept. In that case the chancel and its two side chapels would be available for the congregation at Early services and on Weekdays and this would be a much better arrangement than one in which a small congregation is scattered all over a half empty church

As regards details, I think the altar should be slightly longer than it is at present and that the sanctuary would look very well panelled in oak with a carved and decorated reredos containing painted panels of Saints, carrying out the idea of those on the screen. You will notice that I have drawn the reredos in six panels, not in 5 or 7. My reason is that you have a cross on the altar and that this always looks rather awkward when it is placed in front of a central panel.

The Saints I had in mind for the reredos are three females on one side and three males on the other. On the mens' side I would have St John the Evangelist, St Peter and St Paul, representing three different kinds of character and on the female side, The Blessed Virgin for Innocence, St Mary Magdalene for Penitence and I think Martha, for the practical

Portlemouth eighteen

File marked 'Faculty Petitions, Portlemouth , East 1–9, 1880-1936'
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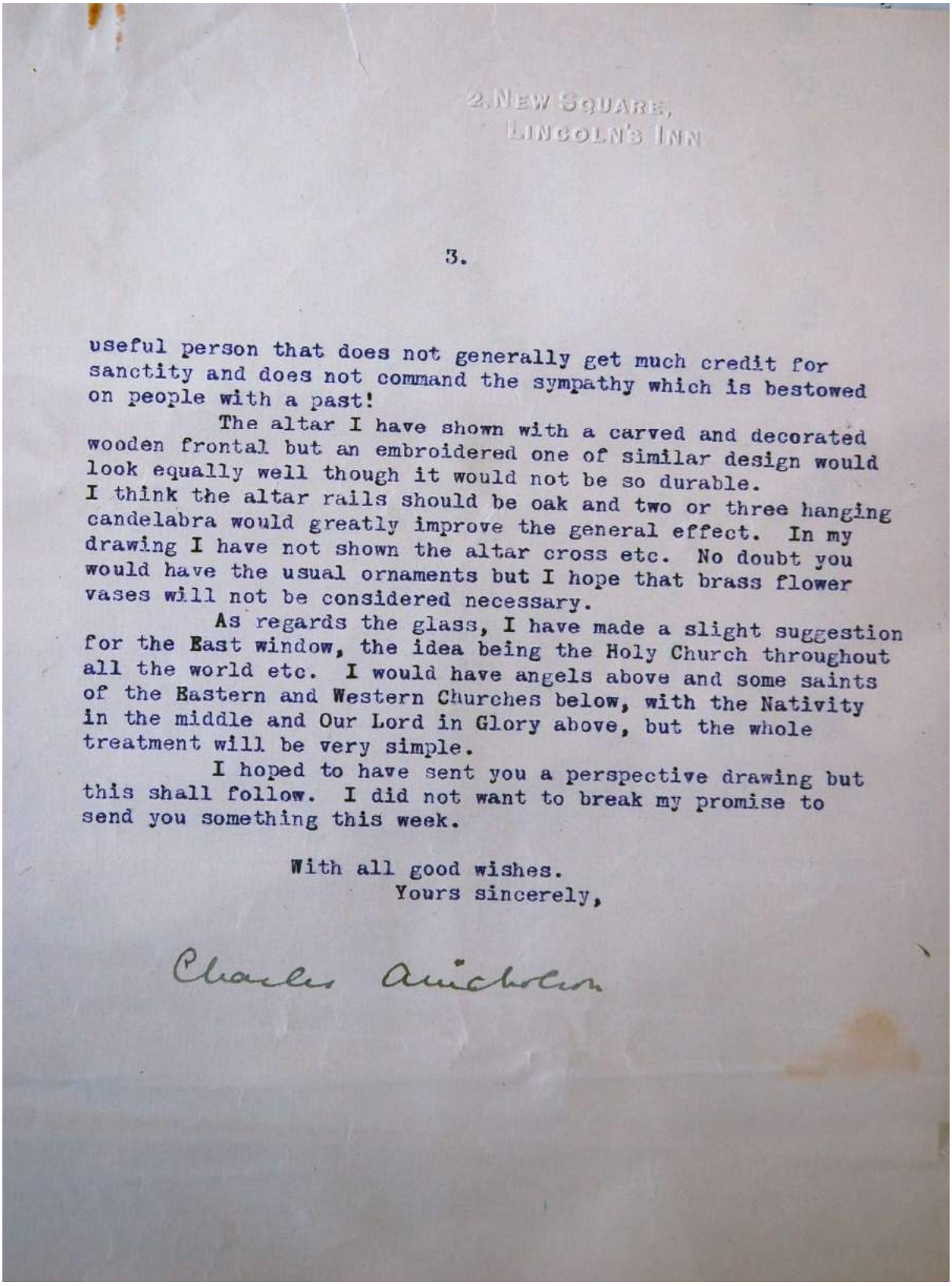


2, New Square,
Lincoln's Inn

3.

useful person that does not generally get much credit for sanctity and does not command the sympathy which is bestowed on people with a past!

The altar I have shown with a carved and decorated wooden frontal but an embroidered one of similar design would look equally well though it would not be so durable. I think the altar rails should be oak and two or three hanging candelabra would greatly improve the general effect. In my drawing I have not shown the altar cross etc. No doubt you would have the usual ornaments but I hope that brass flower vases will not be considered necessary.

As regards the glass, I have made a slight suggestion for the East window, the idea being the Holy Church throughout all the world etc. I would have angels above and some saints of the Eastern and Western Churches below, with the Nativity in the middle and Our Lord in Glory above, but the whole treatment will be very simple.

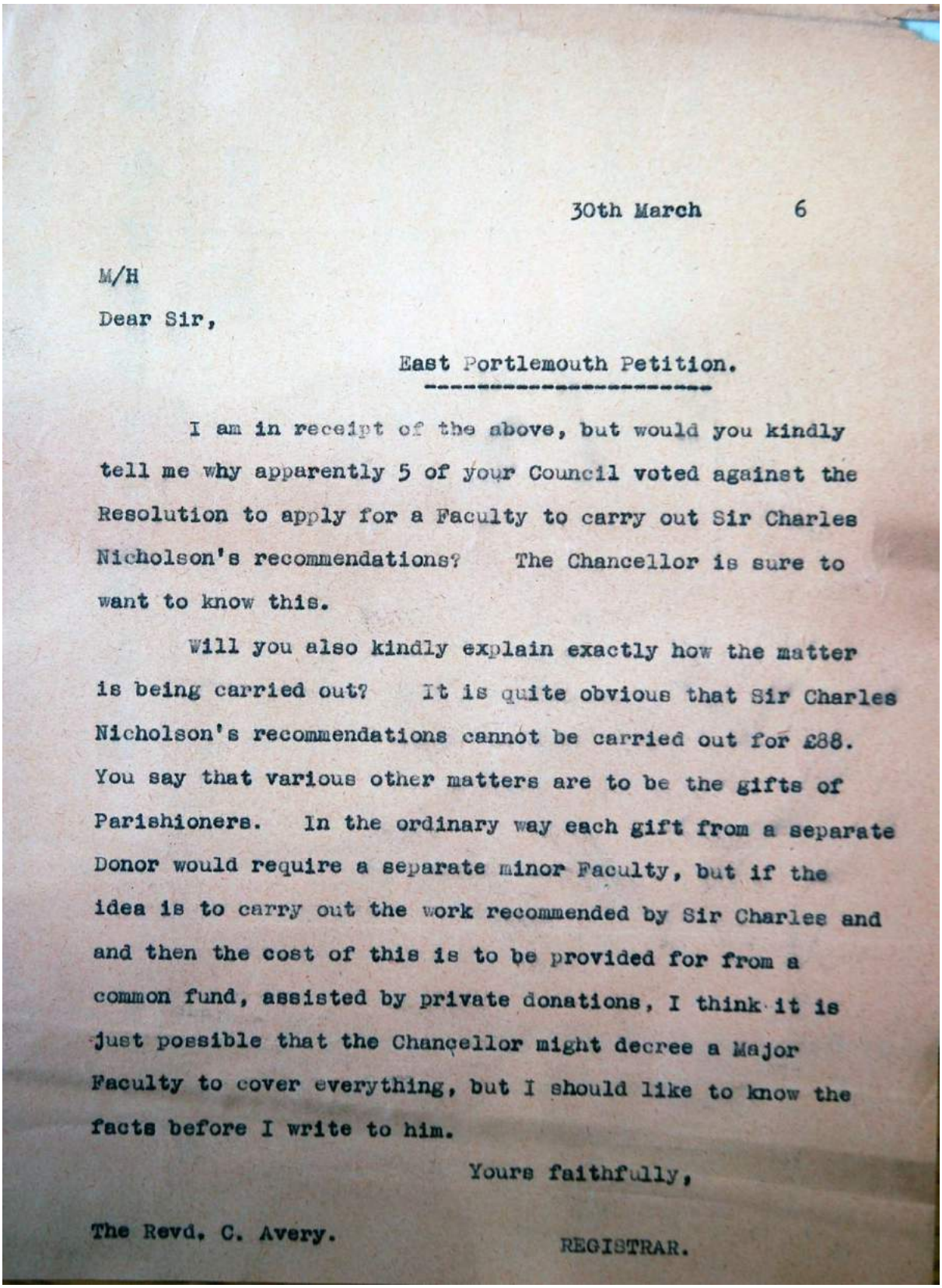
I hoped to have sent you a perspective drawing but this shall follow. I did not want to break my promise to send you something this week.

With all good wishes.
Yours sincerely,

Charles Nicholson

Portlemouth nineteen

File marked 'Faculty Petitions, Portlemouth , East 1–9, 1880-1936'
Photograph taken by SA from Portlemouth, East, 9, of:
Letter from the Registrar re. East Portlemouth Petition, dated 30th March [193]6.



30th March 6

M/H

Dear Sir,

East Portlemouth Petition.

I am in receipt of the above, but would you kindly tell me why apparently 5 of your Council voted against the Resolution to apply for a Faculty to carry out Sir Charles Nicholson's recommendations? The Chancellor is sure to want to know this.

Will you also kindly explain exactly how the matter is being carried out? It is quite obvious that Sir Charles Nicholson's recommendations cannot be carried out for £88. You say that various other matters are to be the gifts of Parishioners. In the ordinary way each gift from a separate Donor would require a separate minor Faculty, but if the idea is to carry out the work recommended by Sir Charles and and then the cost of this is to be provided for from a common fund, assisted by private donations, I think it is just possible that the Chancellor might decree a Major Faculty to cover everything, but I should like to know the facts before I write to him.

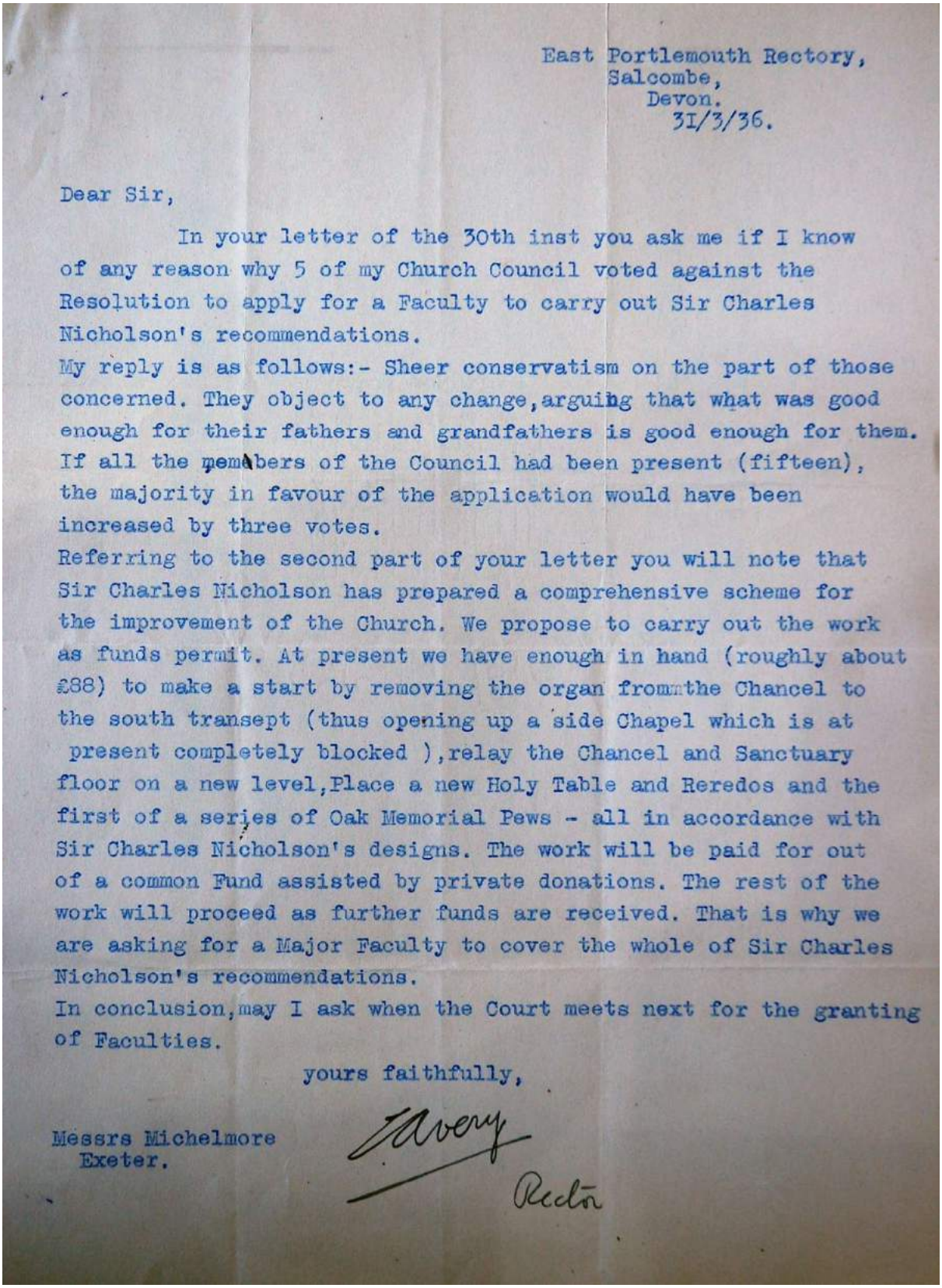
Yours faithfully,

The Revd. C. Avery.

REGISTRAR.

Portlemouth twenty

File marked 'Faculty Petitions, Portlemouth , East 1–9, 1880-1936'
Photograph taken by SA from Portlemouth, East, 9, of:
Letter from the Rector, C. Avery, East Portlemouth Rectory, in response to letter from Registrar above, dated 31.3.36.



East Portlemouth Rectory,
Salcombe,
Devon.
31/3/36.

Dear Sir,

In your letter of the 30th inst you ask me if I know of any reason why 5 of my Church Council voted against the Resolution to apply for a Faculty to carry out Sir Charles Nicholson's recommendations.
My reply is as follows:- Sheer conservatism on the part of those concerned. They object to any change, arguing that what was good enough for their fathers and grandfathers is good enough for them. If all the members of the Council had been present (fifteen), the majority in favour of the application would have been increased by three votes.
Referring to the second part of your letter you will note that Sir Charles Nicholson has prepared a comprehensive scheme for the improvement of the Church. We propose to carry out the work as funds permit. At present we have enough in hand (roughly about £88) to make a start by removing the organ fromthe Chancel to the south transept (thus opening up a side Chapel which is at present completely blocked), relay the Chancel and Sanctuary floor on a new level, Place a new Holy Table and Reredos and the first of a series of Oak Memorial Pews - all in accordance with Sir Charles Nicholson's designs. The work will be paid for out of a common Fund assisted by private donations. The rest of the work will proceed as further funds are received. That is why we are asking for a Major Faculty to cover the whole of Sir Charles Nicholson's recommendations.
In conclusion, may I ask when the Court meets next for the granting of Faculties.

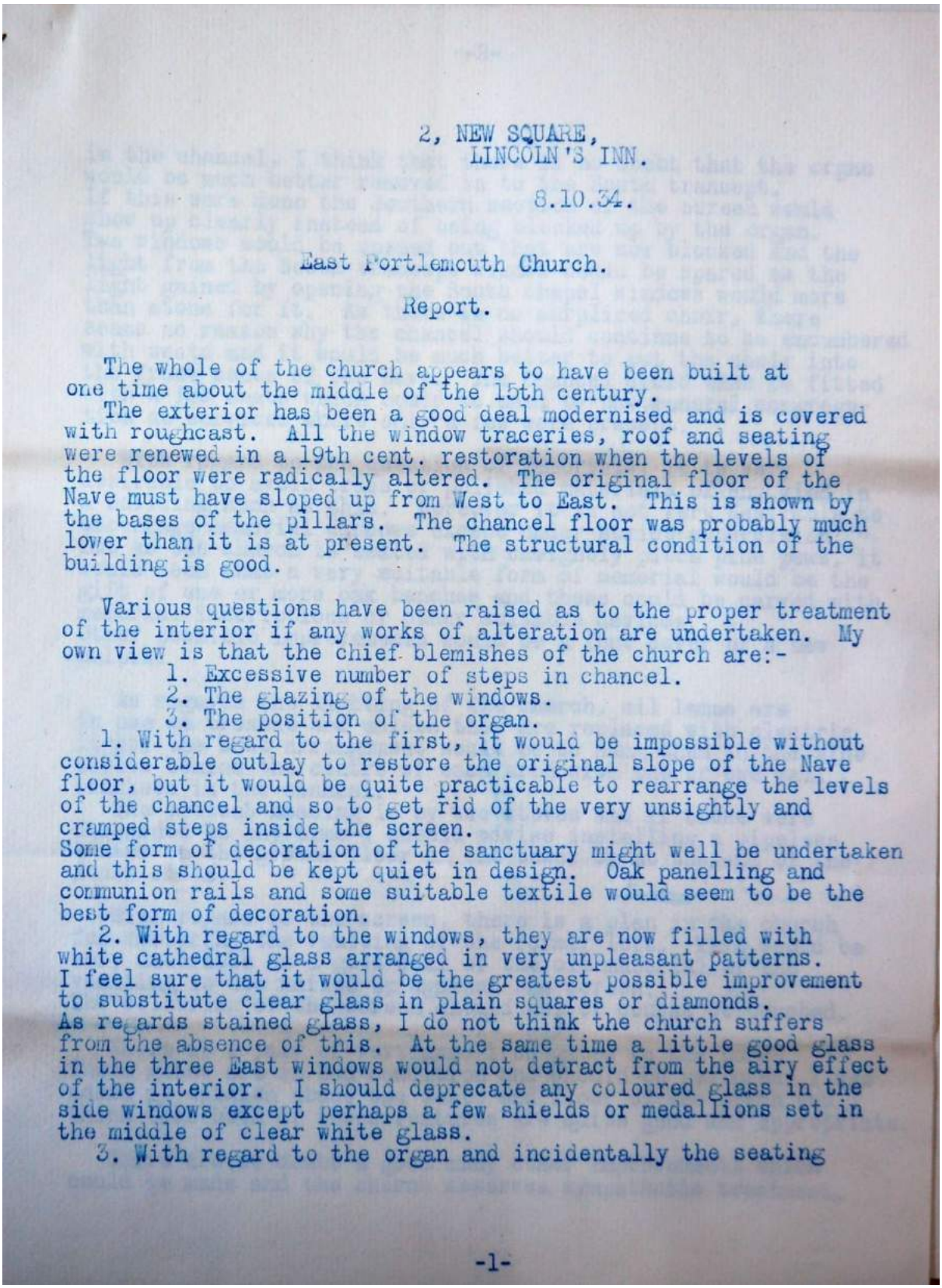
yours faithfully,

C Avery
Rector

Messrs Michelmore
Exeter.

Portlemouth twenty-one

File marked 'Faculty Petitions, Portlemouth , East 1–9, 1880-1936'
Photograph taken by SA from Portlemouth, East, 9, of:
Report by Sir Charles Nicholson re. East Portlemouth Church, dated 8.10.34. Page one (of three)



2, NEW SQUARE,
LINCOLN'S INN.

8.10.34.

East Portlemouth Church.

Report.

The whole of the church appears to have been built at one time about the middle of the 15th century.
The exterior has been a good deal modernised and is covered with roughcast. All the window traceries, roof and seating were renewed in a 19th cent. restoration when the levels of the floor were radically altered. The original floor of the Nave must have sloped up from West to East. This is shown by the bases of the pillars. The chancel floor was probably much lower than it is at present. The structural condition of the building is good.

Various questions have been raised as to the proper treatment of the interior if any works of alteration are undertaken. My own view is that the chief blemishes of the church are:-

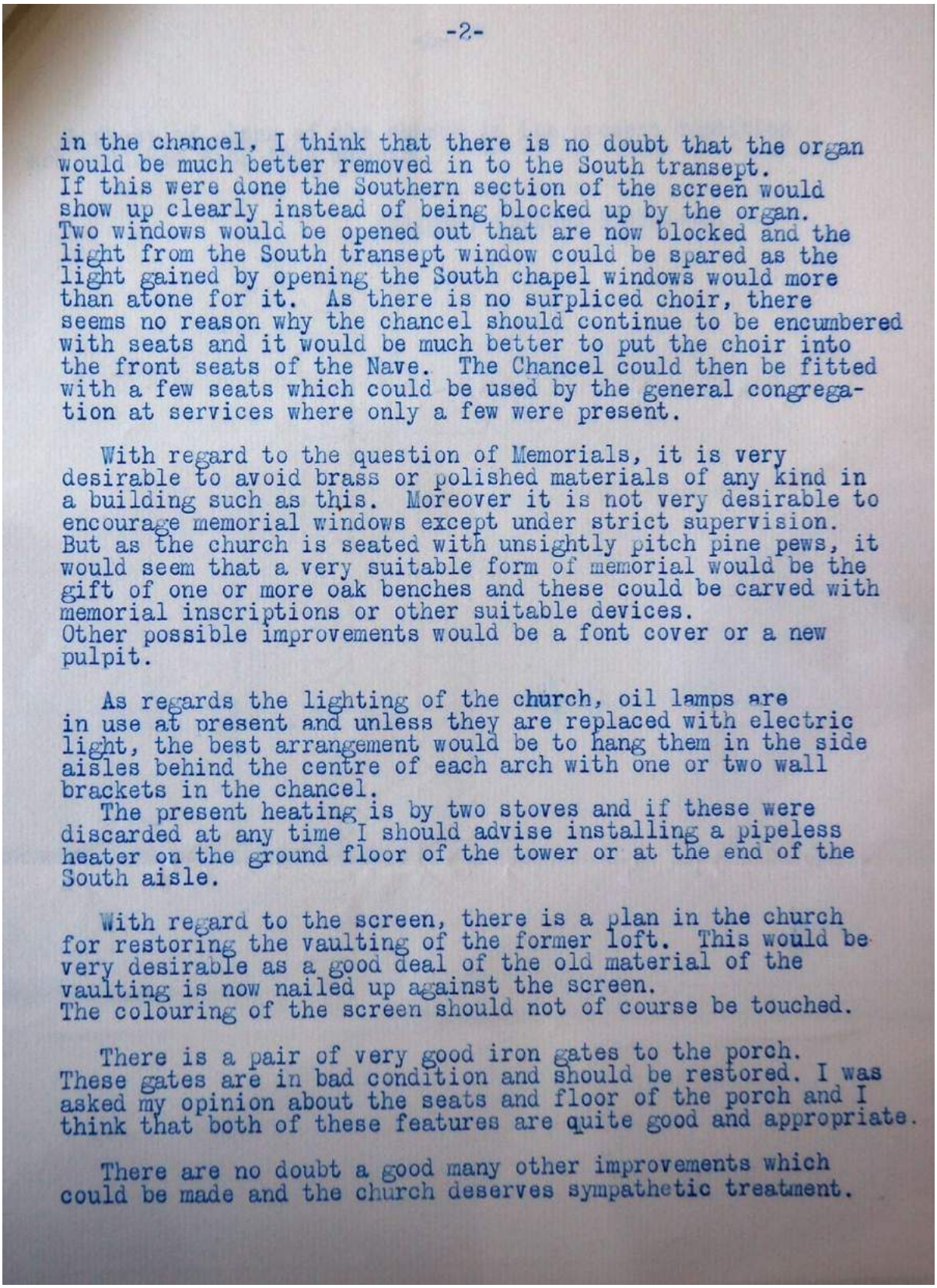
1. Excessive number of steps in chancel.
2. The glazing of the windows.
3. The position of the organ.

1. With regard to the first, it would be impossible without considerable outlay to restore the original slope of the Nave floor, but it would be quite practicable to rearrange the levels of the chancel and so to get rid of the very unsightly and cramped steps inside the screen.
Some form of decoration of the sanctuary might well be undertaken and this should be kept quiet in design. Oak panelling and communion rails and some suitable textile would seem to be the best form of decoration.
2. With regard to the windows, they are now filled with white cathedral glass arranged in very unpleasant patterns. I feel sure that it would be the greatest possible improvement to substitute clear glass in plain squares or diamonds. As regards stained glass, I do not think the church suffers from the absence of this. At the same time a little good glass in the three East windows would not detract from the airy effect of the interior. I should deprecate any coloured glass in the side windows except perhaps a few shields or medallions set in the middle of clear white glass.
3. With regard to the organ and incidentally the seating

-1-

Portlemouth twenty-two

File marked 'Faculty Petitions, Portlemouth , East 1–9, 1880-1936'
Photograph taken by SA from Portlemouth, East, 9, of:
Report by Sir Charles Nicholson re. East Portlemouth Church, dated 8.10.34. Page two.



-2-

in the chancel, I think that there is no doubt that the organ would be much better removed in to the South transept. If this were done the Southern section of the screen would show up clearly instead of being blocked up by the organ. Two windows would be opened out that are now blocked and the light from the South transept window could be spared as the light gained by opening the South chapel windows would more than atone for it. As there is no surpliced choir, there seems no reason why the chancel should continue to be encumbered with seats and it would be much better to put the choir into the front seats of the Nave. The Chancel could then be fitted with a few seats which could be used by the general congregation at services where only a few were present.

With regard to the question of Memorials, it is very desirable to avoid brass or polished materials of any kind in a building such as this. Moreover it is not very desirable to encourage memorial windows except under strict supervision. But as the church is seated with unsightly pitch pine pews, it would seem that a very suitable form of memorial would be the gift of one or more oak benches and these could be carved with memorial inscriptions or other suitable devices. Other possible improvements would be a font cover or a new pulpit.

As regards the lighting of the church, oil lamps are in use at present and unless they are replaced with electric light, the best arrangement would be to hang them in the side aisles behind the centre of each arch with one or two wall brackets in the chancel.
The present heating is by two stoves and if these were discarded at any time I should advise installing a pipeless heater on the ground floor of the tower or at the end of the South aisle.

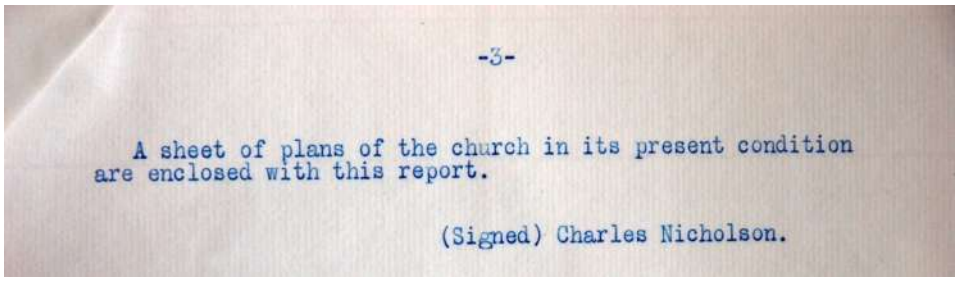
With regard to the screen, there is a plan in the church for restoring the vaulting of the former loft. This would be very desirable as a good deal of the old material of the vaulting is now nailed up against the screen. The colouring of the screen should not of course be touched.

There is a pair of very good iron gates to the porch. These gates are in bad condition and should be restored. I was asked my opinion about the seats and floor of the porch and I think that both of these features are quite good and appropriate.

There are no doubt a good many other improvements which could be made and the church deserves sympathetic treatment.

Portlemouth twenty-three

File marked 'Faculty Petitions, Portlemouth , East 1–9, 1880-1936'
Photograph taken by SA from Portlemouth, East, 9, of:
Report by Sir Charles Nicholson re. East Portlemouth Church, dated 8.10.34. Page three.



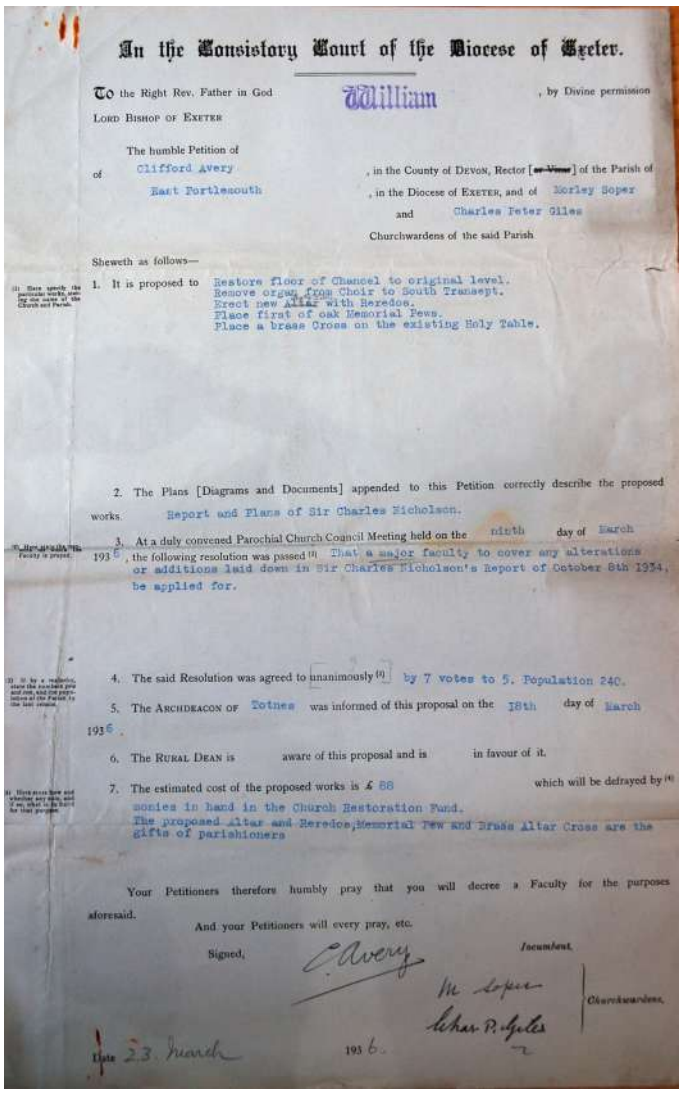
-3-

A sheet of plans of the church in its present condition are enclosed with this report.

(Signed) Charles Nicholson.

Portlemouth twenty-four

File marked 'Faculty Petitions, Portlemouth , East 1–9, 1880-1936'
Photograph taken by SA from Portlemouth, East, 9, of:
Petition for Faculty dated 23 March 1936 signed by C. Avery, Incumbent, and Soper and Giles, Churchwardens



In the Consistory Court of the Diocese of Exeter.

To the Right Rev. Father in God William, by Divine permission
Lord Bishop of Exeter

The humble Petition of
of Clifford Avery, in the County of Devon, Rector [~~or Vicar~~] of the Parish of East Portlemouth, in the Diocese of Exeter, and of Morley Soper and Charles Peter Giles Churchwardens of the said Parish

Sheweth as follows—

1. It is proposed to Restore floor of Chancel to original level. Remove organ from Choir to South Transept. Erect new Altar with Reredos. Place first of oak Memorial Pews. Place a brass Cross on the existing Holy Table.

2. The Plans [Diagrams and Documents] appended to this Petition correctly describe the proposed works Report and Plans of Sir Charles Nicholson.

3. At a duly convened Parochial Church Council Meeting held on the ninth day of March 1936, the following resolution was passed (1) That a major faculty to cover any alterations or additions laid down in Sir Charles Nicholson's Report of October 8th 1934, be applied for.

4. The said Resolution was agreed to unanimously (1) by 7 votes to 5. Population 240.

5. The Archdeacon of Totnes was informed of this proposal on the 18th day of March 1936.

6. The Rural Dean is aware of this proposal and is in favour of it.

7. The estimated cost of the proposed works is £ 88 which will be defrayed by (1) monies in hand in the Church Restoration Fund. The proposed Altar and Reredos, Memorial Pew and Brass Altar Cross are the gifts of parishioners

Your Petitioners therefore humbly pray that you will decree a Faculty for the purposes aforesaid.

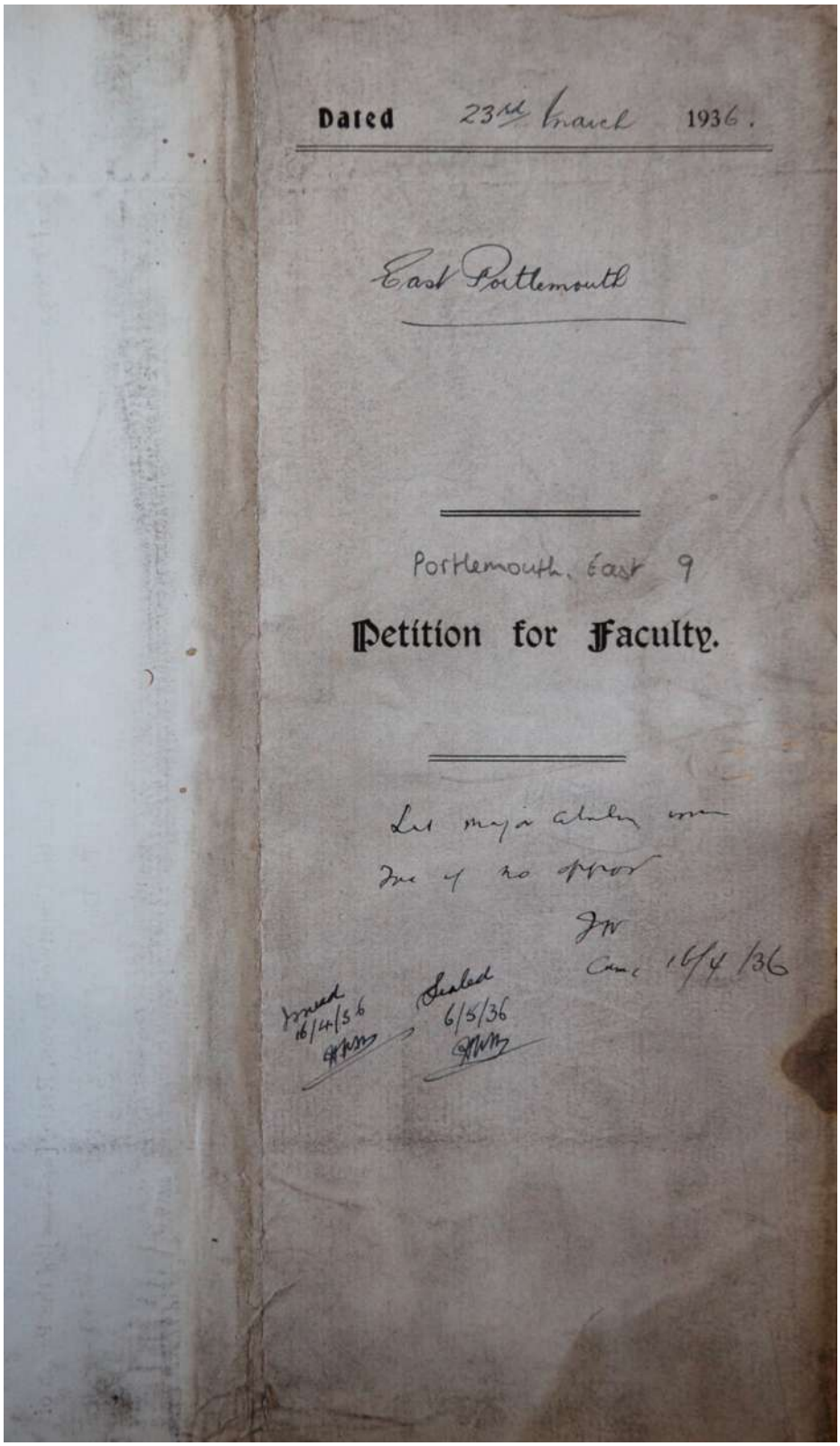
And your Petitioners will ever pray, etc.

Signed, C. Avery Incumbent
M. Soper
Chas. P. Giles Churchwardens

Date 23 March 1936

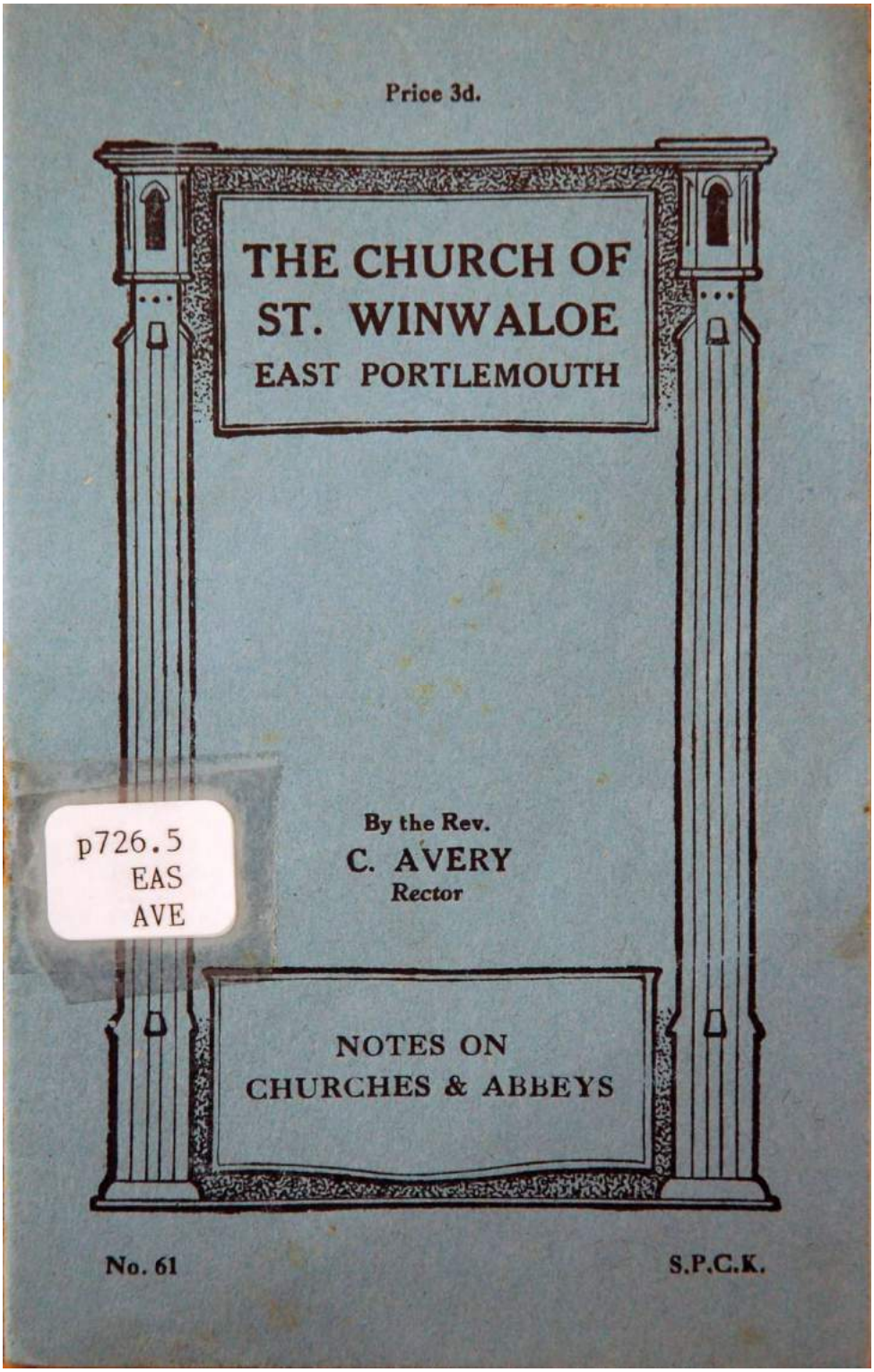
Portlemouth twenty-five

File marked 'Faculty Petitions, Portlemouth , East 1–9, 1880-1936'
Photograph taken by SA from Portlemouth, East, 9, of:
Petition for Faculty dated 23 March 1936 – cover.



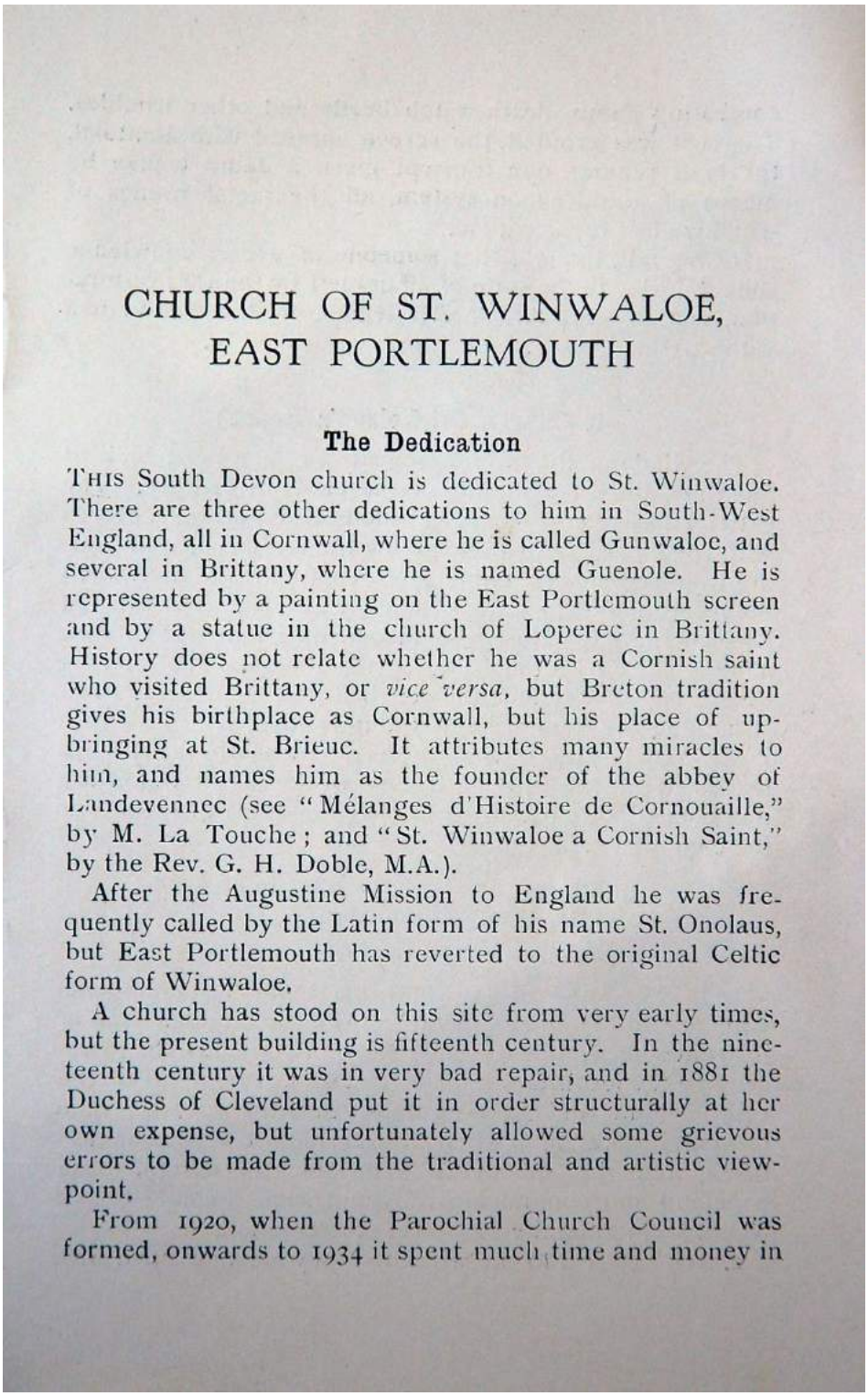
Portlemouth twenty-six

Booklet by the Rev. C. Avery, Rector, East Portlemouth: The Church of St Winwaloe, East Portlemouth, SPCK, 1938 – cover.



Portlemouth twenty-seven

Booklet by the Rev. C. Avery, Rector, East Portlemouth: The Church of St Winwaloe, East Portlemouth, SPCK, 1938 – page one (though not numbered in booklet). P726.5 EAS AVE



CHURCH OF ST. WINWALOE, EAST PORTLEMOUTH

The Dedication

THIS South Devon church is dedicated to St. Winwaloe. There are three other dedications to him in South-West England, all in Cornwall, where he is called Gunwaloe, and several in Brittany, where he is named Guenole. He is represented by a painting on the East Portlemouth screen and by a statue in the church of Loperec in Brittany. History does not relate whether he was a Cornish saint who visited Brittany, or *vice versa*, but Breton tradition gives his birthplace as Cornwall, but his place of upbringing at St. Brieuc. It attributes many miracles to him, and names him as the founder of the abbey of Landevennec (see "Mélanges d'Histoire de Cornouaille," by M. La Touche; and "St. Winwaloe a Cornish Saint," by the Rev. G. H. Doble, M.A.).

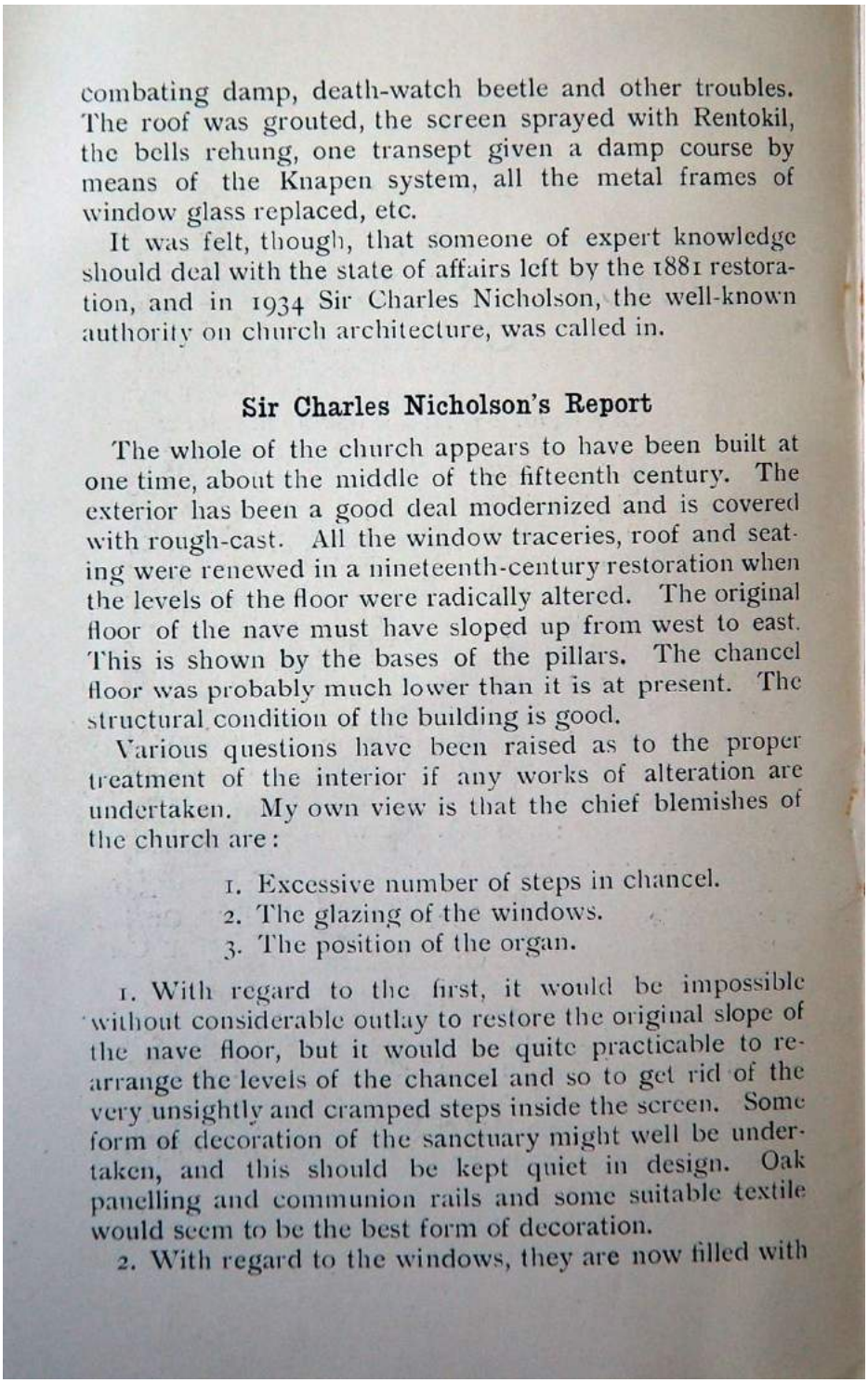
After the Augustine Mission to England he was frequently called by the Latin form of his name St. Onolaus, but East Portlemouth has reverted to the original Celtic form of Winwaloe.

A church has stood on this site from very early times, but the present building is fifteenth century. In the nineteenth century it was in very bad repair, and in 1881 the Duchess of Cleveland put it in order structurally at her own expense, but unfortunately allowed some grievous errors to be made from the traditional and artistic viewpoint.

From 1920, when the Parochial Church Council was formed, onwards to 1934 it spent much time and money in

Portlemouth twenty-eight

Booklet by the Rev. C. Avery, Rector, East Portlemouth: The Church of St Winwaloe, East Portlemouth, SPCK, 1938 – page two (though not numbered in booklet). P726.5 EAS AVE



combating damp, death-watch beetle and other troubles. The roof was grouted, the screen sprayed with Rentokil, the bells rehung, one transept given a damp course by means of the Knapen system, all the metal frames of window glass replaced, etc.

It was felt, though, that someone of expert knowledge should deal with the state of affairs left by the 1881 restoration, and in 1934 Sir Charles Nicholson, the well-known authority on church architecture, was called in.

Sir Charles Nicholson's Report

The whole of the church appears to have been built at one time, about the middle of the fifteenth century. The exterior has been a good deal modernized and is covered with rough-cast. All the window traceries, roof and seating were renewed in a nineteenth-century restoration when the levels of the floor were radically altered. The original floor of the nave must have sloped up from west to east. This is shown by the bases of the pillars. The chancel floor was probably much lower than it is at present. The structural condition of the building is good.

Various questions have been raised as to the proper treatment of the interior if any works of alteration are undertaken. My own view is that the chief blemishes of the church are:

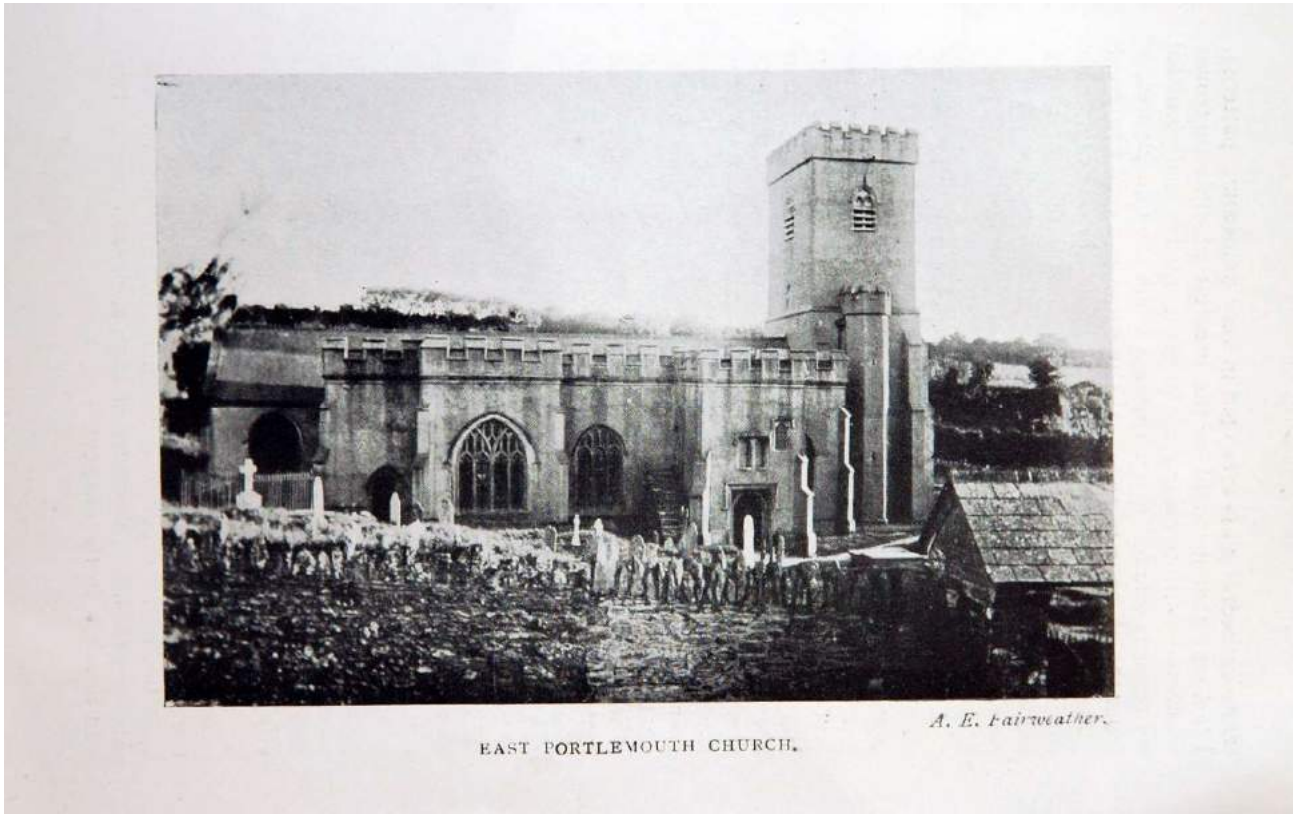
1. Excessive number of steps in chancel.
2. The glazing of the windows.
3. The position of the organ.

1. With regard to the first, it would be impossible without considerable outlay to restore the original slope of the nave floor, but it would be quite practicable to rearrange the levels of the chancel and so to get rid of the very unsightly and cramped steps inside the screen. Some form of decoration of the sanctuary might well be undertaken, and this should be kept quiet in design. Oak panelling and communion rails and some suitable textile would seem to be the best form of decoration.

2. With regard to the windows, they are now filled with

Portlemouth twenty-nine

Booklet by the Rev. C. Avery, Rector, East Portlemouth: The Church of St Winwaloe, East Portlemouth, SPCK, 1938 – page three (though not numbered in booklet) –photograph of exterior of East Portlemouth Church by A. E. Fairweather. P726.5 EAS AVE

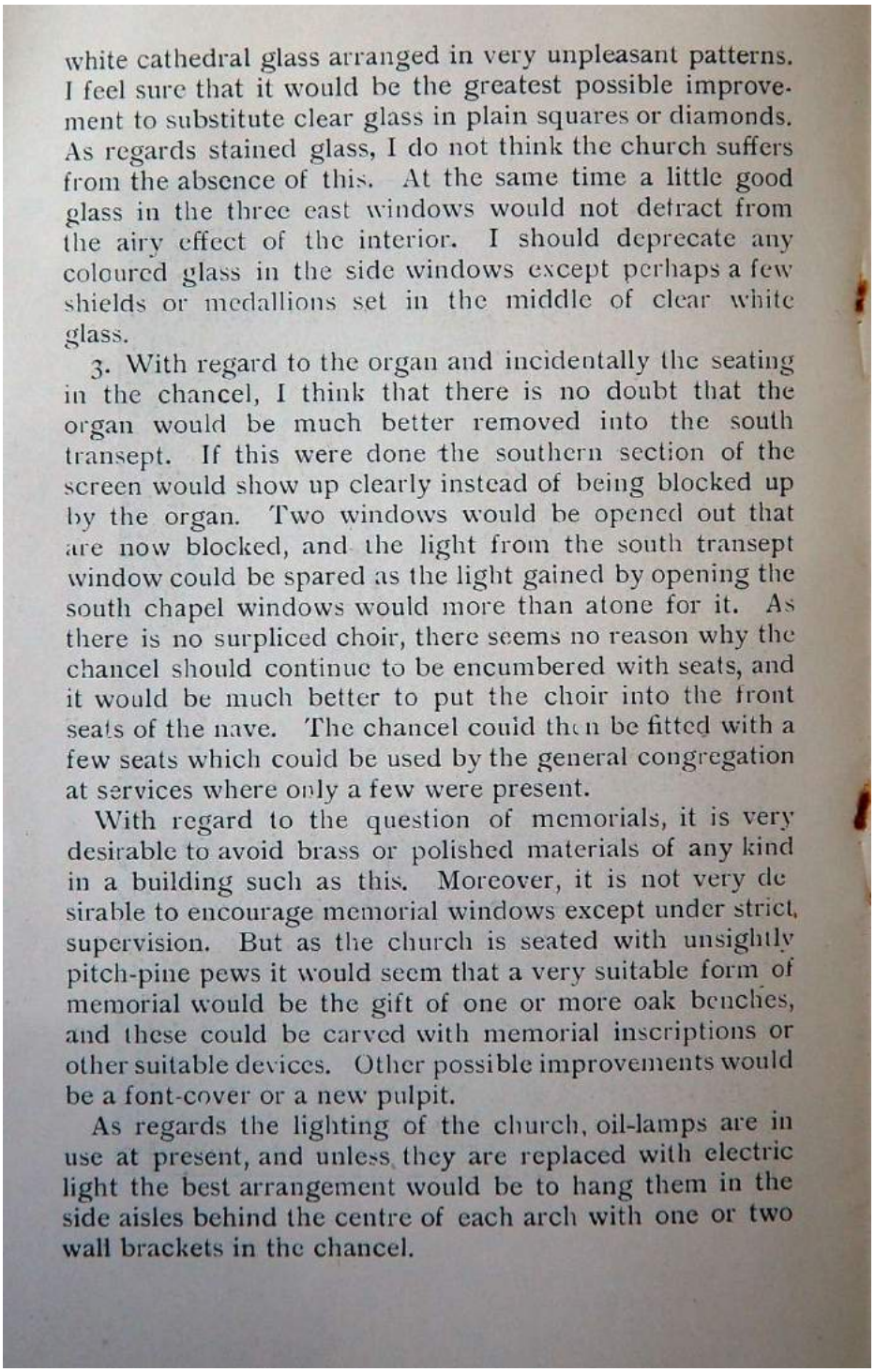


A. E. Fairweather.

EAST PORTLEMOUTH CHURCH.

Portlemouth-thirty

Booklet by the Rev. C. Avery, Rector, East Portlemouth: The Church of St Winwaloe, East Portlemouth, SPCK, 1938 – page four (though not numbered in booklet). P726.5 EAS AVE



white cathedral glass arranged in very unpleasant patterns. I feel sure that it would be the greatest possible improvement to substitute clear glass in plain squares or diamonds. As regards stained glass, I do not think the church suffers from the absence of this. At the same time a little good glass in the three east windows would not detract from the airy effect of the interior. I should deprecate any coloured glass in the side windows except perhaps a few shields or medallions set in the middle of clear white glass.

3. With regard to the organ and incidentally the seating in the chancel, I think that there is no doubt that the organ would be much better removed into the south transept. If this were done the southern section of the screen would show up clearly instead of being blocked up by the organ. Two windows would be opened out that are now blocked, and the light from the south transept window could be spared as the light gained by opening the south chapel windows would more than atone for it. As there is no surpliced choir, there seems no reason why the chancel should continue to be encumbered with seats, and it would be much better to put the choir into the front seats of the nave. The chancel could then be fitted with a few seats which could be used by the general congregation at services where only a few were present.

With regard to the question of memorials, it is very desirable to avoid brass or polished materials of any kind in a building such as this. Moreover, it is not very desirable to encourage memorial windows except under strict supervision. But as the church is seated with unsightly pitch-pine pews it would seem that a very suitable form of memorial would be the gift of one or more oak benches, and these could be carved with memorial inscriptions or other suitable devices. Other possible improvements would be a font-cover or a new pulpit.

As regards the lighting of the church, oil-lamps are in use at present, and unless they are replaced with electric light the best arrangement would be to hang them in the side aisles behind the centre of each arch with one or two wall brackets in the chancel.

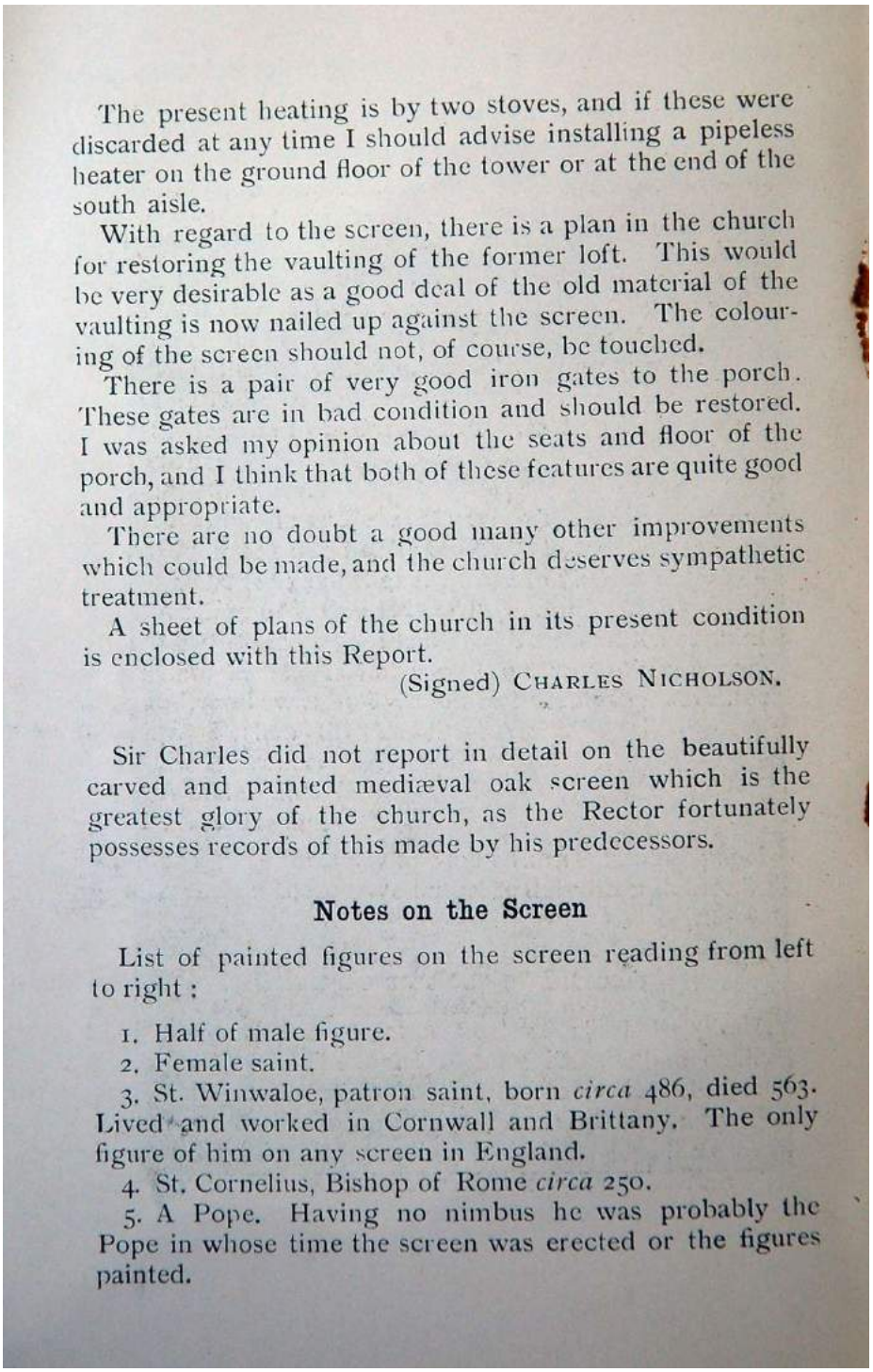
Portlemouth thirty-one

Booklet by the Rev. C. Avery, Rector, East Portlemouth: The Church of St Winwaloe, East Portlemouth, SPCK, 1938 – page five (though not numbered in booklet) –photograph of interior of East Portlemouth Church by A. E. Fairweather – before the 1936 restoration. P726.5 EAS AVE

BEFORE THE 1936 RESTORATION.

Portlemouth thirty-two

Booklet by the Rev. C. Avery, Rector, East Portlemouth: The Church of St Winwaloe, East Portlemouth, SPCK, 1938 – page six (though not numbered in booklet). P726.5 EAS AVE



The present heating is by two stoves, and if these were discarded at any time I should advise installing a pipeless heater on the ground floor of the tower or at the end of the south aisle.

With regard to the screen, there is a plan in the church for restoring the vaulting of the former loft. This would be very desirable as a good deal of the old material of the vaulting is now nailed up against the screen. The colouring of the screen should not, of course, be touched.

There is a pair of very good iron gates to the porch. These gates are in bad condition and should be restored. I was asked my opinion about the seats and floor of the porch, and I think that both of these features are quite good and appropriate.

There are no doubt a good many other improvements which could be made, and the church deserves sympathetic treatment.

A sheet of plans of the church in its present condition is enclosed with this Report.

(Signed) CHARLES NICHOLSON.

Sir Charles did not report in detail on the beautifully carved and painted mediæval oak screen which is the greatest glory of the church, as the Rector fortunately possesses records of this made by his predecessors.

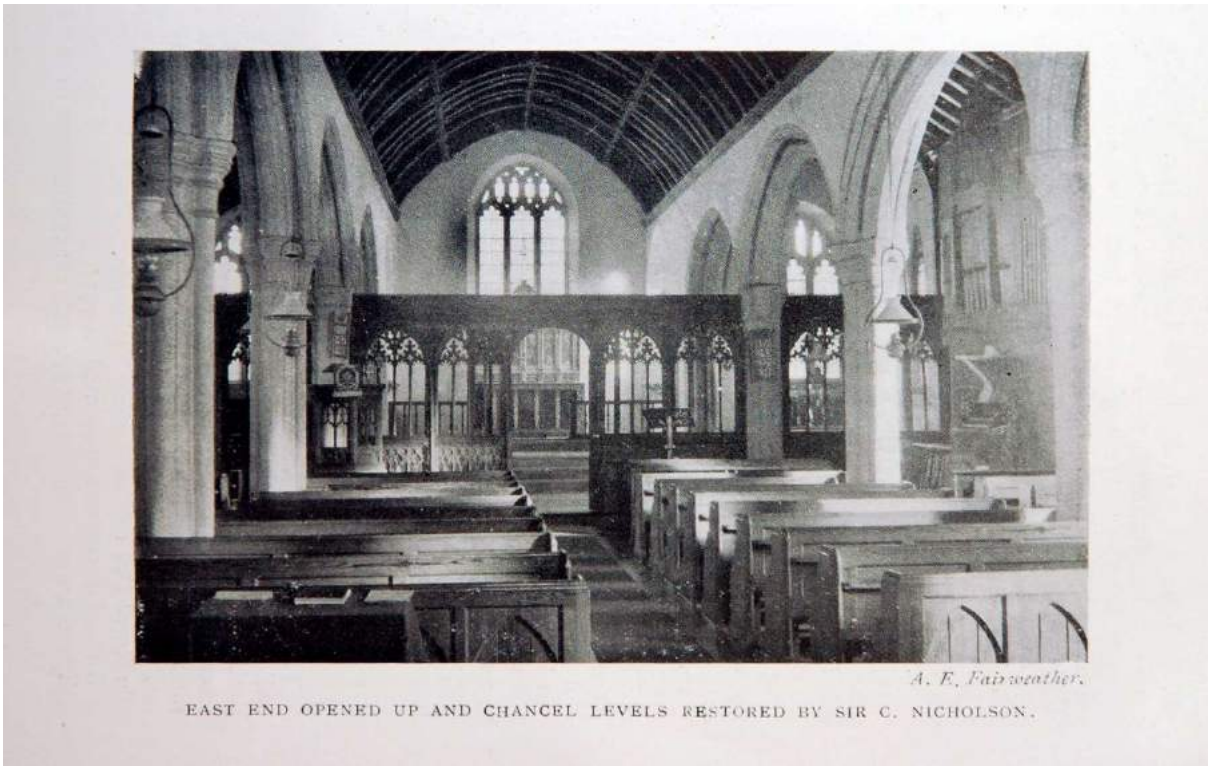
Notes on the Screen

List of painted figures on the screen reading from left to right :

1. Half of male figure.
2. Female saint.
3. St. Winwaloe, patron saint, born *circa* 486, died 563. Lived and worked in Cornwall and Brittany. The only figure of him on any screen in England.
4. St. Cornelius, Bishop of Rome *circa* 250.
5. A Pope. Having no nimbus he was probably the Pope in whose time the screen was erected or the figures painted.

Portlemouth thirty-three

Booklet by the Rev. C. Avery, Rector, East Portlemouth: The Church of St Winwaloe, East Portlemouth, SPCK, 1938 – page seven (though not numbered in booklet) –photograph of interior of East Portlemouth Church by A. E. Fairweather – east end opened up and chancel levels restored by Sir C. Nicholson. P726.5 EAS AVE

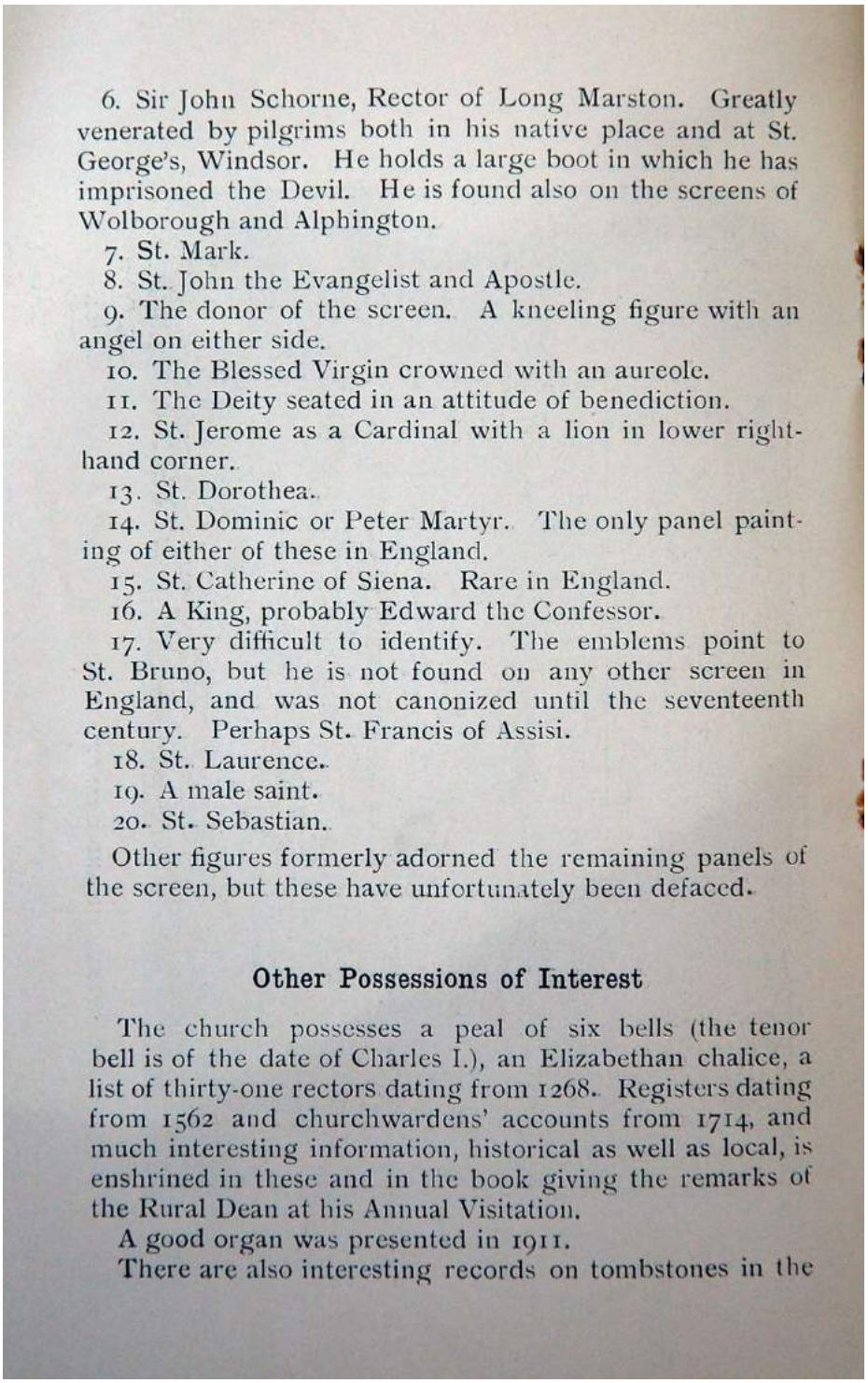


A. E. Fairweather.

EAST END OPENED UP AND CHANCEL LEVELS RESTORED BY SIR C. NICHOLSON.

Portlemouth thirty-four

Booklet by the Rev. C. Avery, Rector, East Portlemouth: The Church of St Winwaloe, East Portlemouth, SPCK, 1938 – page eight (though not numbered in booklet). P726.5 EAS AVE



6. Sir John Schorne, Rector of Long Marston. Greatly venerated by pilgrims both in his native place and at St. George's, Windsor. He holds a large boot in which he has imprisoned the Devil. He is found also on the screens of Wolborough and Alphington.

7. St. Mark.

8. St. John the Evangelist and Apostle.

9. The donor of the screen. A kneeling figure with an angel on either side.

10. The Blessed Virgin crowned with an aureole.

11. The Deity seated in an attitude of benediction.

12. St. Jerome as a Cardinal with a lion in lower right-hand corner.

13. St. Dorothea.

14. St. Dominic or Peter Martyr. The only panel painting of either of these in England.

15. St. Catherine of Siena. Rare in England.

16. A King, probably Edward the Confessor.

17. Very difficult to identify. The emblems point to St. Bruno, but he is not found on any other screen in England, and was not canonized until the seventeenth century. Perhaps St. Francis of Assisi.

18. St. Laurence.

19. A male saint.

20. St. Sebastian.

Other figures formerly adorned the remaining panels of the screen, but these have unfortunately been defaced.

Other Possessions of Interest

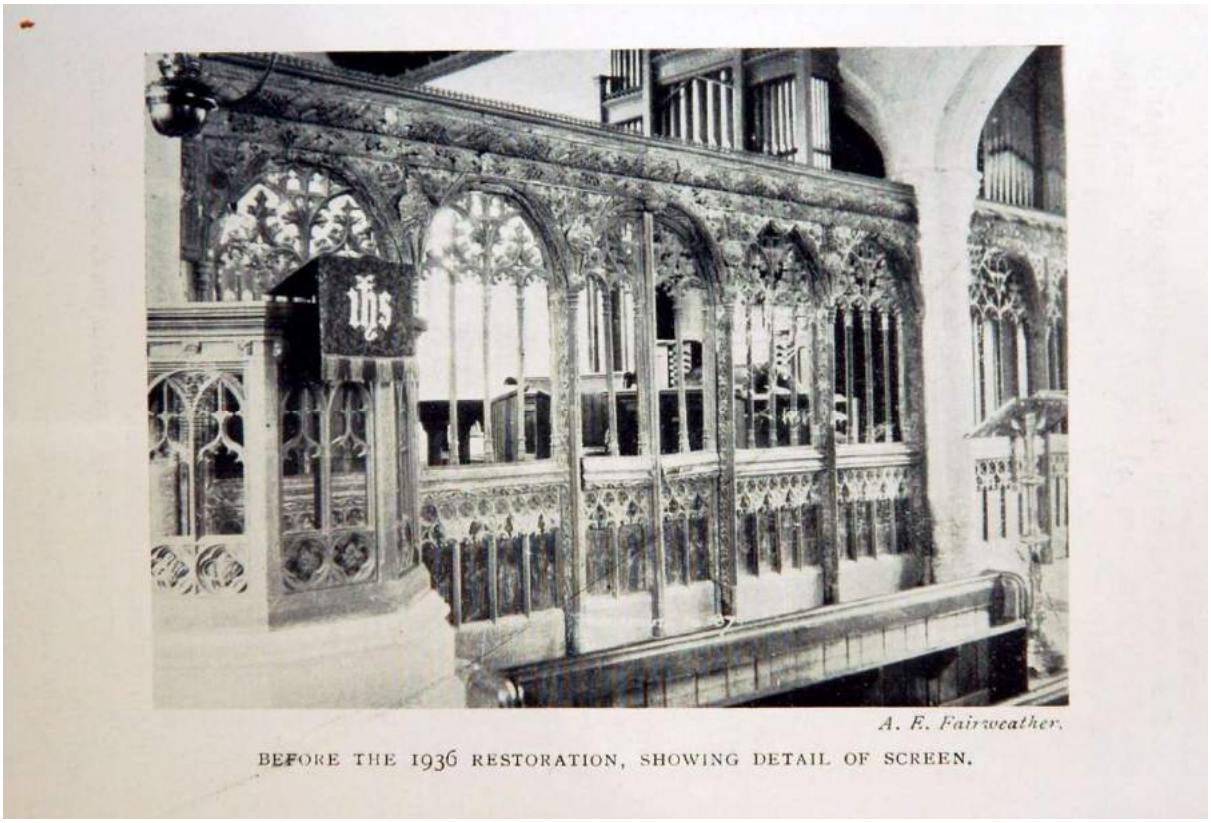
The church possesses a peal of six bells (the tenor bell is of the date of Charles I.), an Elizabethan chalice, a list of thirty-one rectors dating from 1268. Registers dating from 1562 and churchwardens' accounts from 1714, and much interesting information, historical as well as local, is enshrined in these and in the book giving the remarks of the Rural Dean at his Annual Visitation.

A good organ was presented in 1911.

There are also interesting records on tombstones in the

Portlemouth thirty-five

Booklet by the Rev. C. Avery, Rector, East Portlemouth: The Church of St Winwaloe, East Portlemouth, SPCK, 1938 – page nine (though not numbered in booklet) –photograph of interior of East Portlemouth Church by A. E. Fairweather –before the 1936 restoration, showing detail of screen. P726.5 EAS AVE

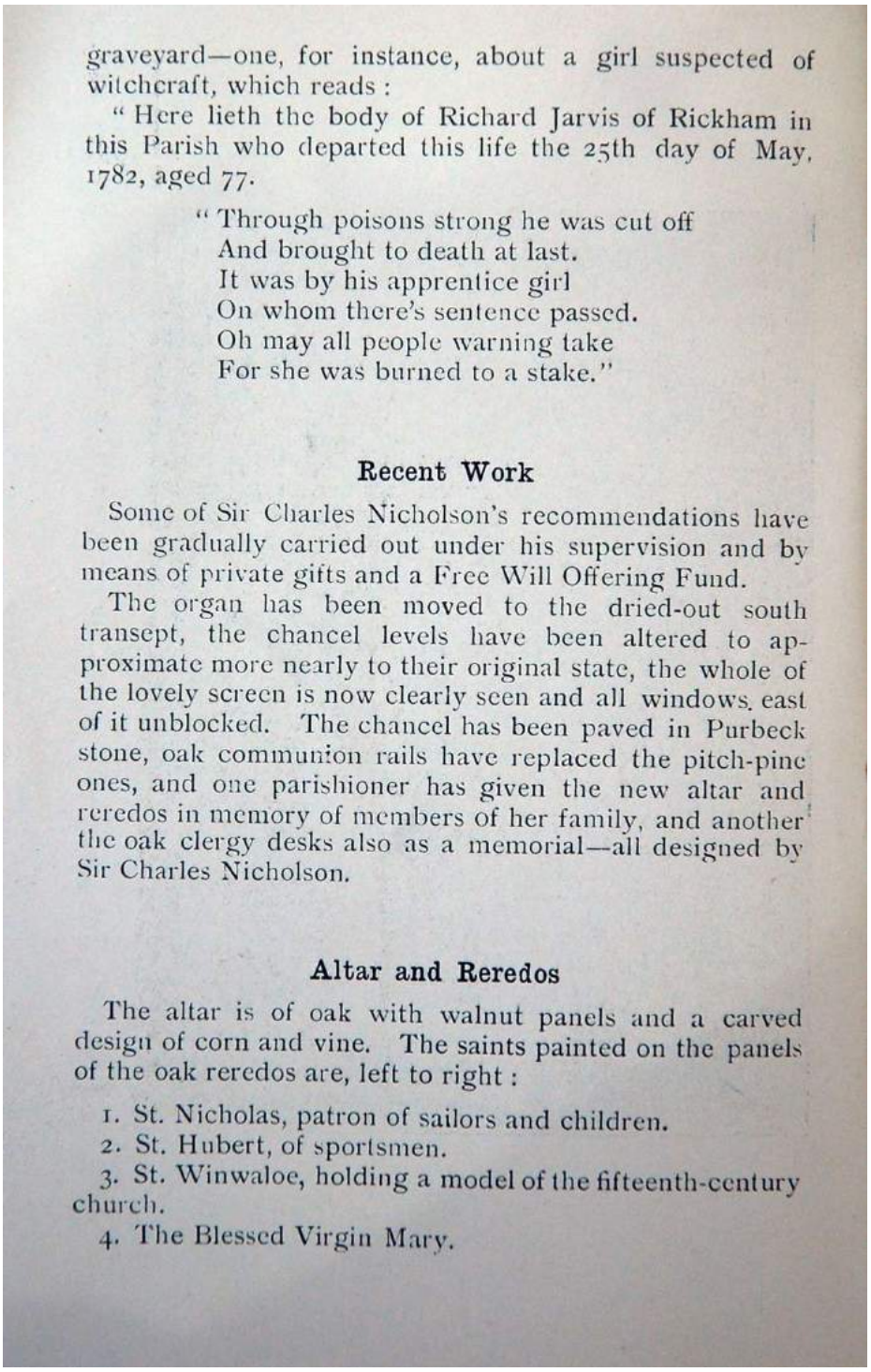


A. E. Fairweather.

BEFORE THE 1936 RESTORATION, SHOWING DETAIL OF SCREEN.

Portlemouth thirty-six

Booklet by the Rev. C. Avery, Rector, East Portlemouth: The Church of St Winwaloe, East Portlemouth, SPCK, 1938 – page ten (though not numbered in booklet). P726.5 EAS AVE



graveyard—one, for instance, about a girl suspected of witchcraft, which reads :

"Here lieth the body of Richard Jarvis of Rickham in this Parish who departed this life the 25th day of May, 1782, aged 77.

"Through poisons strong he was cut off
And brought to death at last.
It was by his apprentice girl
On whom there's sentence passed.
Oh may all people warning take
For she was burned to a stake."

Recent Work

Some of Sir Charles Nicholson's recommendations have been gradually carried out under his supervision and by means of private gifts and a Free Will Offering Fund.

The organ has been moved to the dried-out south transept, the chancel levels have been altered to approximate more nearly to their original state, the whole of the lovely screen is now clearly seen and all windows east of it unblocked. The chancel has been paved in Purbeck stone, oak communion rails have replaced the pitch-pine ones, and one parishioner has given the new altar and reredos in memory of members of her family, and another the oak clergy desks also as a memorial—all designed by Sir Charles Nicholson.

Altar and Reredos

The altar is of oak with walnut panels and a carved design of corn and vine. The saints painted on the panels of the oak reredos are, left to right :

1. St. Nicholas, patron of sailors and children.
2. St. Hubert, of sportsmen.
3. St. Winwaloe, holding a model of the fifteenth-century church.
4. The Blessed Virgin Mary.

Portlemouth thirty-seven

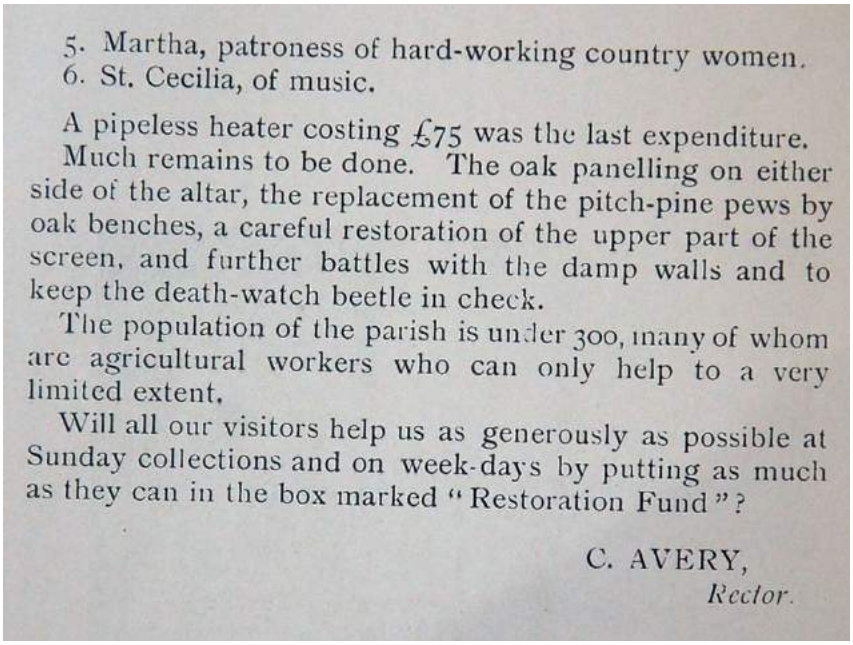
Booklet by the Rev. C. Avery, Rector, East Portlemouth: The Church of St Winwaloe, East Portlemouth, SPCK, 1938 – page eleven (though not numbered in booklet) –photograph of interior of East Portlemouth Church by A. E. Fairweather – altar and reredos, Sir Charles Nicholson's design, 1936. P726.5 EAS AVE

A. E. Fairweather.

ALTAR AND REREDOS: SIR CHARLES NICHOLSON'S DESIGN, 1936.

Portlemouth thirty-eight

Booklet by the Rev. C. Avery, Rector, East Portlemouth: The Church of St Winwaloe, East Portlemouth, SPCK, 1938 – page twelve (though not numbered in booklet). P726.5 EAS AVE



5. Martha, patroness of hard-working country women.
6. St. Cecilia, of music.

A pipeless heater costing £75 was the last expenditure. Much remains to be done. The oak panelling on either side of the altar, the replacement of the pitch-pine pews by oak benches, a careful restoration of the upper part of the screen, and further battles with the damp walls and to keep the death-watch beetle in check.

The population of the parish is under 300, many of whom are agricultural workers who can only help to a very limited extent.

Will all our visitors help us as generously as possible at Sunday collections and on week-days by putting as much as they can in the box marked "Restoration Fund"?

C. AVERY,
Rector.

Portlemouth thirty-nine

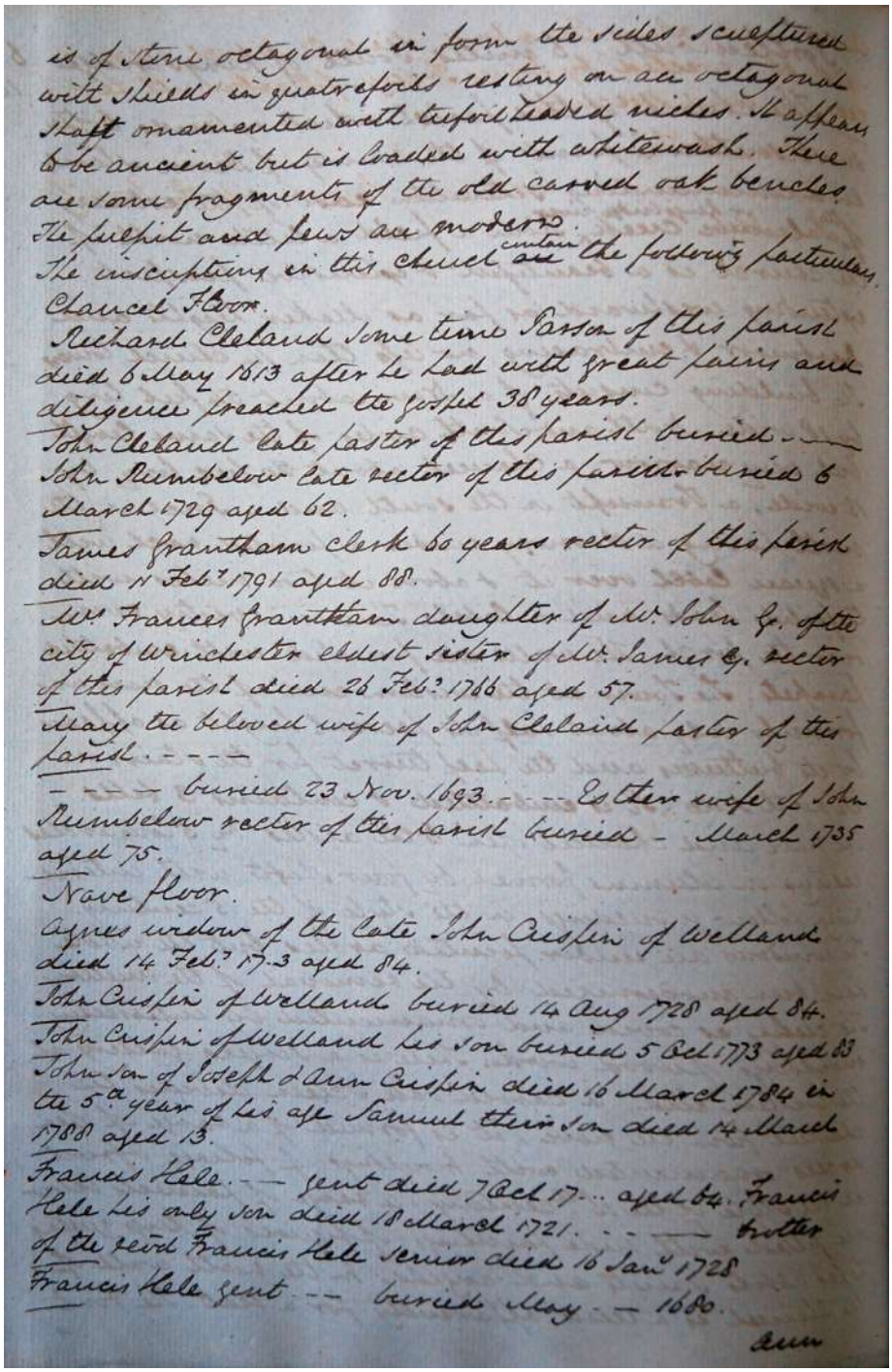
Davidson, James, Church Notes South of Devon, page 849.

Portlemouth. 6 miles south of Kingsbridge 6 April 1841.

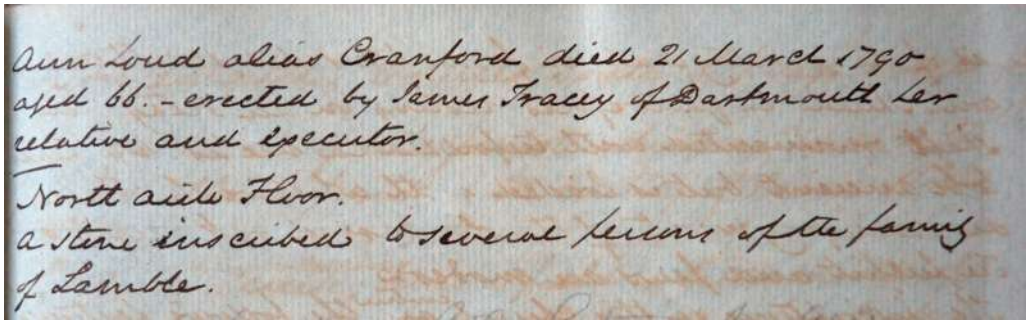
The church of this parish which extends to the most southern point of the county of Devon stands in a commanding situation east of the estuary of the Salcombe Creek or Kingsbridge river. From a field a little north of the church is a beautiful & extensive prospect extending westward as far as Maker heights and Dartmoor, & embracing no less than 14 church towers. The building consists of a Nave about 54 feet long by 18 wide North and South aisles of the same length but very narrow, a Chancel about 20 feet long by 15 wide, a Transept on the south and a Porch on the north, having a doorway under a pointed arch with a square label over it & above it two niches with trefoiled heads and a label. There is a vestry room over the porch. The walls are finished with embattled parapets. The Tower at the western end of the nave was formerly only about half its present height as appears by its buttresses and the half turret for the stairs on the north side. It is embattled & contains 3 bells. The nave and chancel open to the aisles by 5 low arches resting on columns formed by four shafts with intervening hollow mouldings, in the style of the 15 century. The windows are under pointed arches but the whole have been modernized by the removal of the mullions. The ceiling is coved and ornamented by intersecting mouldings of wood work. There is a singers gallery at the western end. A carved oak screen divides the chancel from the nave, it is formed of a range of open arches ornamented with mouldings of foliage & fruit in the style of the 16th century - a range of pannels below are filled with rude paintings of figures of kings queens popes abbots saints and angels. In the north wall of the chancel is a recess apparently for a seat. The Font

Portlemouth forty

Davidson, James, Church Notes South of Devon, page 850 -851.



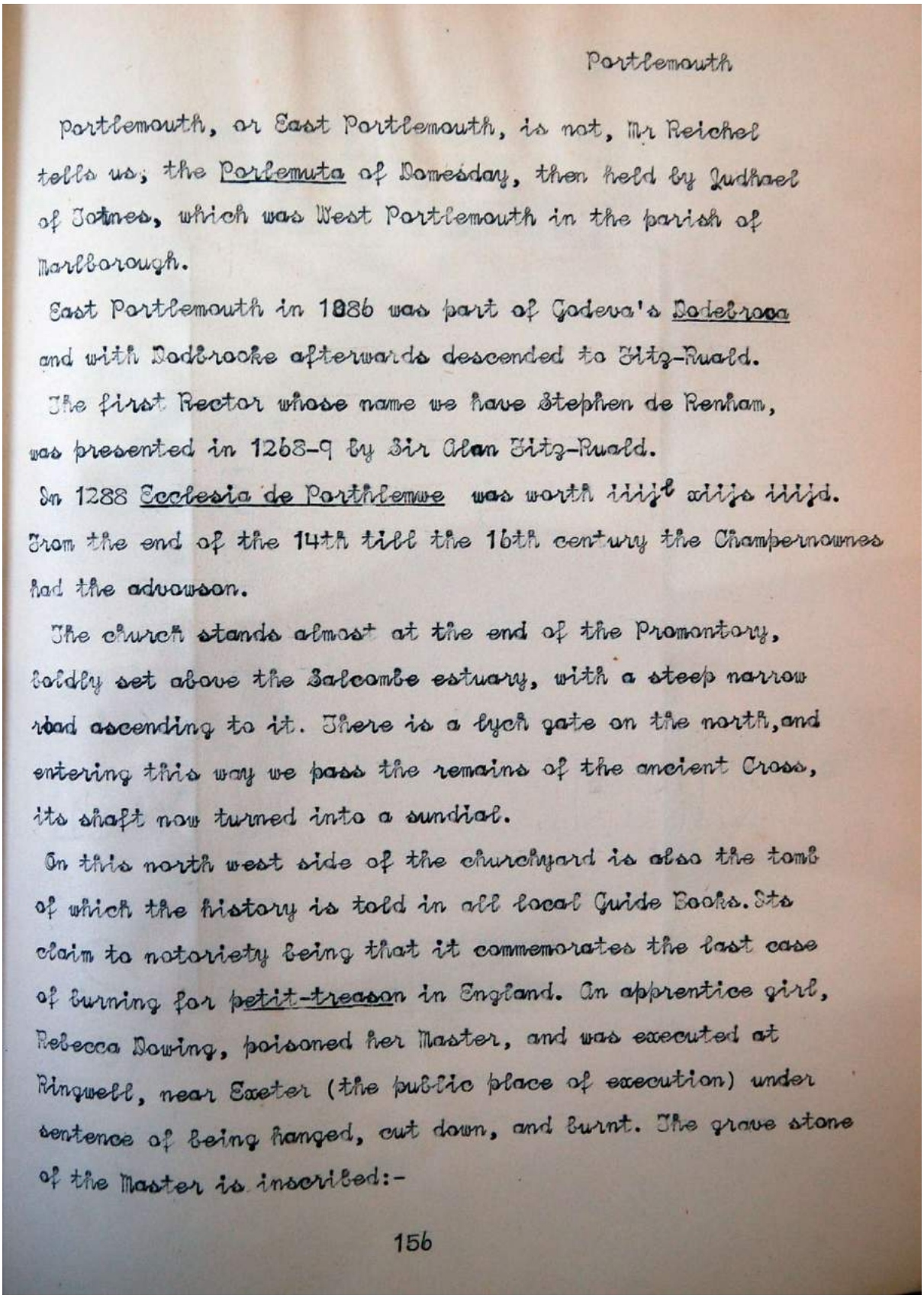
is of stone octagonal in form the sides sculptured with shields in quatrefoils resting on an octagonal shaft ornamented with tudor headed niches. It appears to be ancient but is loaded with whitewash. There are some fragments of the old carved oak benches. The pulpit and pews are modern.
The inscriptions in this church are contain the following particulars.
Chancel Floor.
Richard Cleland some time Parson of this parish died 6 May 1613 after he had with great pains and diligence preached the gospel 38 years.
John Cleland late pastor of this parish buried ——
John Rumbelow late rector of this parish buried 6 March 1729 aged 62.
James Grantham clerk 60 years rector of this parish died 11 Feb.ry 1791 aged 88.
Mrs Frances Granttham daughter of Mr. John Lr. of the city of Winchester eldest sister of Mr. James Gr. rector of this parish died 26 Feb.ry 1786 aged 57.
Mary the beloved wife of John Cleland pastor of this parish. ——
—— buried 23 Nov. 1693. —— Esther wife of John Rumbelow rector of this parish buried — March 1735 aged 75.
Nave floor.
Agnes widow of the late John Crispin of Welland died 14 Feb.ry 17-3 aged 84.
John Crispin of Welland buried 14 Aug 1728 aged 84.
John Crispin of Welland his son buried 5 Oct 1773 aged 83
John son of Joseph & Ann Crispin died 16 March 1784 in the 5th year of his age Samuel their son died 14 March 1788 aged 13.
Francis Hale. — senr died 7 Oct 17.. aged 64. Francis Hale his only son died 18 March 1721. —— brother of the said Francis Hale senior died 16 Jan.y 1728
Francis Hale senr — buried May — 1680.



Ann Loud alias Cranford died 21 March 1790 aged 66. - erected by James Tracey of Dartmouth her relative and executor.
North aisle Floor.
a stone inscribed to several persons of the family of Lambe.

Portlemouth forty-two

Cresswell, Beatrix, Notes on Devon Churches: The Fabric and Features of Interest in the churches of the Deanery of Woodleigh, 1923, page 156.



Portlemouth

Portlemouth, or East Portlemouth, is not, Mr Reichel tells us, the Portlemuta of Domesday, then held by Judhael of Totnes, which was West Portlemouth in the parish of Marlborough.

East Portlemouth in 1086 was part of Godeva's Dodebroca and with Dodbrooke afterwards descended to Fitz-Ruald.

The first Rector whose name we have Stephen de Renham, was presented in 1268-9 by Sir Alan Fitz-Ruald.

In 1288 Ecclesia de Portlemwe was worth iiij^{li} xiij^{s} iiij^{d}. From the end of the 14th till the 16th century the Champernownes had the advowson.

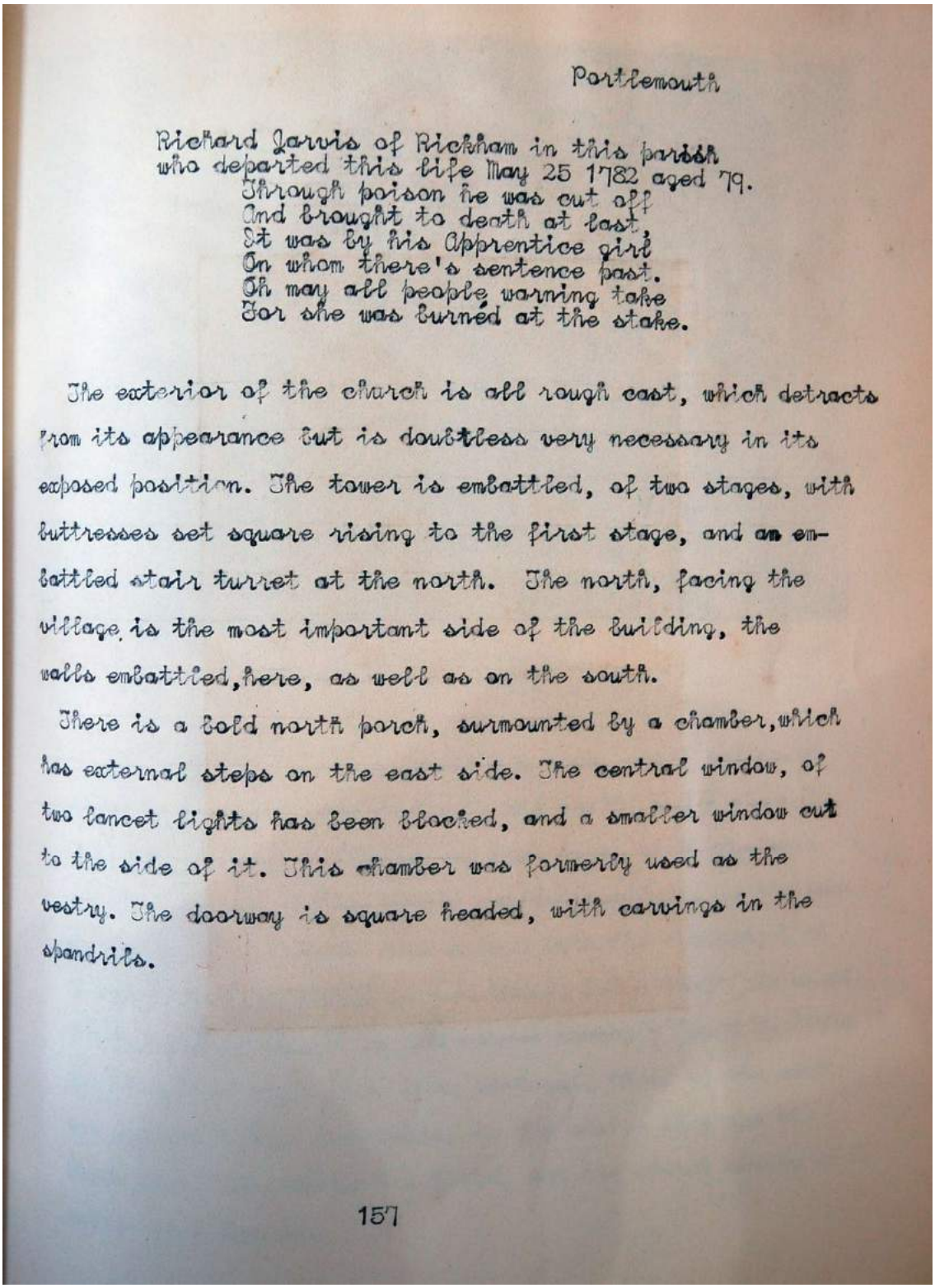
The church stands almost at the end of the Promontory, boldly set above the Salcombe estuary, with a steep narrow road ascending to it. There is a lych gate on the north, and entering this way we pass the remains of the ancient Cross, its shaft now turned into a sundial.

On this north west side of the churchyard is also the tomb of which the history is told in all local Guide Books. Its claim to notoriety being that it commemorates the last case of burning for petit-treason in England. An apprentice girl, Rebecca Dowing, poisoned her Master, and was executed at Ringwell, near Exeter (the public place of execution) under sentence of being hanged, cut down, and burnt. The grave stone of the Master is inscribed:-

156

Portlemouth forty-three

Cresswell, Beatrix, Notes on Devon Churches: The Fabric and Features of Interest in the churches of the Deanery of Woodleigh, 1923, page 157.



Portlemouth

Richard Jarvis of Rickham in this parish
who departed this life May 25 1782 aged 79.
Through poison he was cut off
And brought to death at last
It was by his Apprentice girl
On whom there's sentence past.
Oh may all people warning take
For she was burned at the stake.

The exterior of the church is all rough cast, which detracts from its appearance but is doubtless very necessary in its exposed position. The tower is embattled, of two stages, with buttresses set square rising to the first stage, and an embattled stair turret at the north. The north, facing the village is the most important side of the building, the walls embattled, here, as well as on the south.

There is a cold north porch, surmounted by a chamber, which has external steps on the east side. The central window, of two lancet lights has been blocked, and a smaller window cut to the side of it. This chamber was formerly used as the vestry. The doorway is square headed, with carvings in the spandrils.

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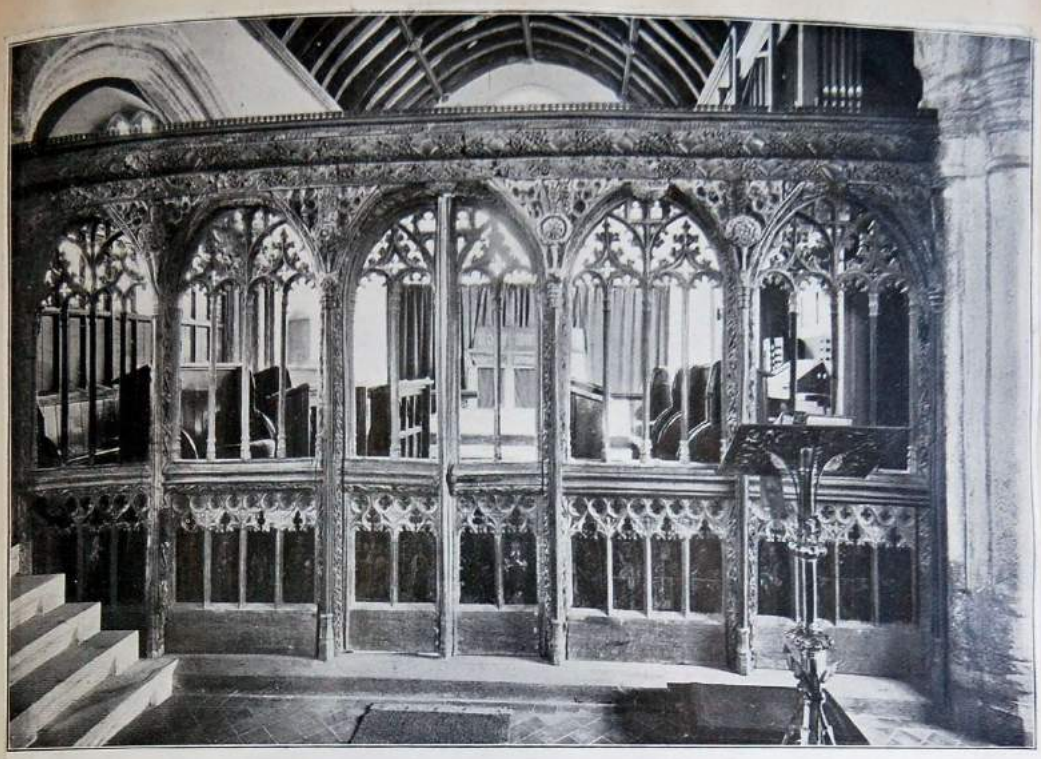
Portlemouth forty-four

Cresswell, Beatrix, Notes on Devon Churches: The Fabric and Features of Interest in the churches of the Deanery of Woodleigh, 1923, page 158.



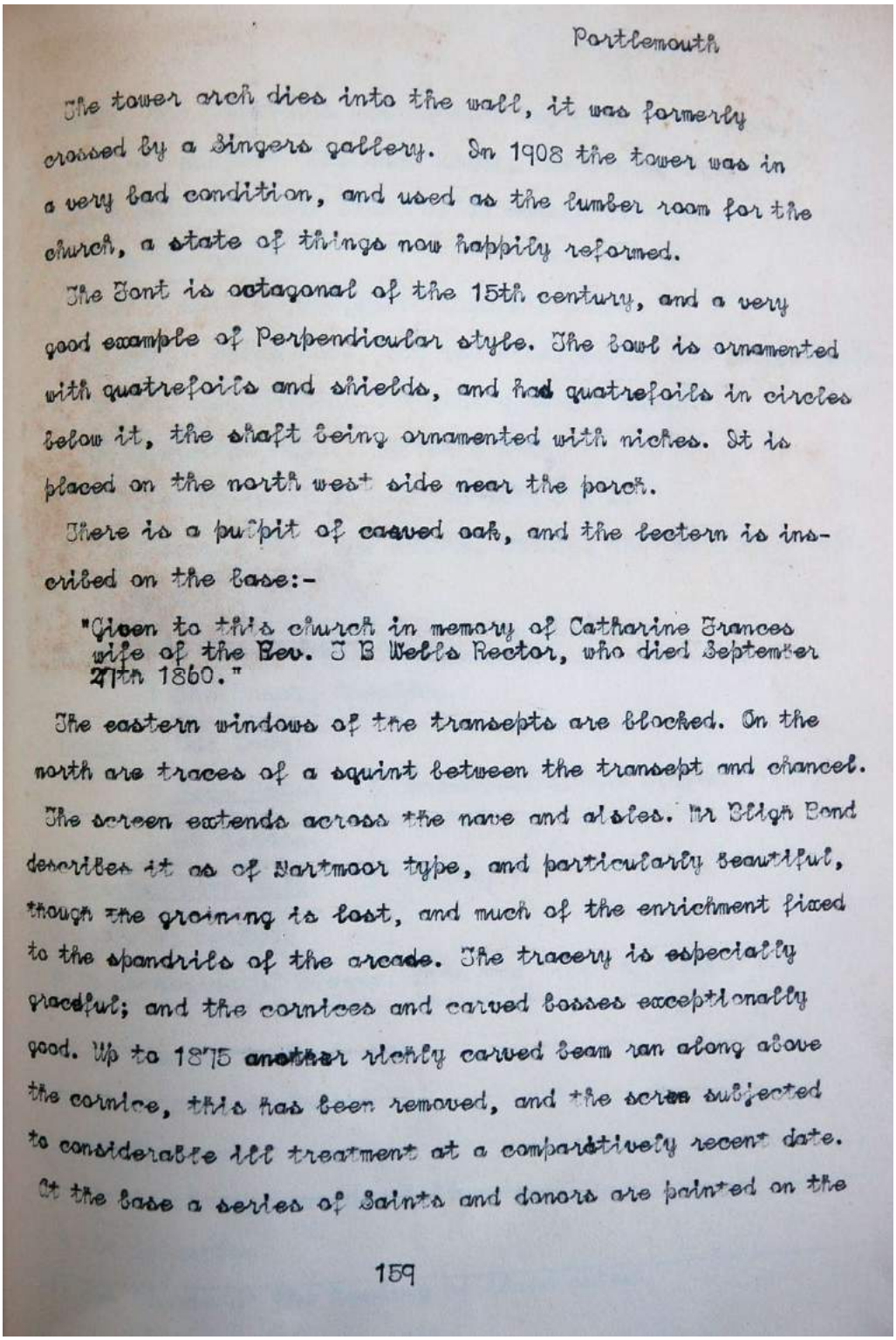
PORTLEMOUTH, ROOD SCREEN. *John Stabb.*

Within the building comprises nave, north and south aisles, shallow transepts north and south, and a chancel. Nave and aisles are divided by four bays, with clustered granite columns having simple moulded capitals. To the east of the screen two more bays extend into the chancel, which is lengthened eastwards beyond these, but without the usual chancel aisles formed by the screen commonly found in Devon churches. The roofs have been restored, those of the nave and chancel having open beams, in the aisles they are of pitch pine. The floors are tiled, and the church seated with modern open benches.

158

Portlemouth forty-five

Cresswell, Beatrix, Notes on Devon Churches: The Fabric and Features of Interest in the churches of the Deanery of Woodleigh, 1923, page 159.



Portlemouth

The tower arch dies into the wall, it was formerly crossed by a Singers gallery. In 1908 the tower was in a very bad condition, and used as the lumber room for the church, a state of things now happily reformed.

The font is octagonal of the 15th century, and a very good example of Perpendicular style. The bowl is ornamented with quatrefoils and shields, and had quatrefoils in circles below it, the shaft being ornamented with niches. It is placed on the north west side near the porch.

There is a pulpit of carved oak, and the lectern is inscribed on the base:-

"Given to this church in memory of Catharine Frances wife of the Rev. J B Wells Rector, who died September 27th 1860."

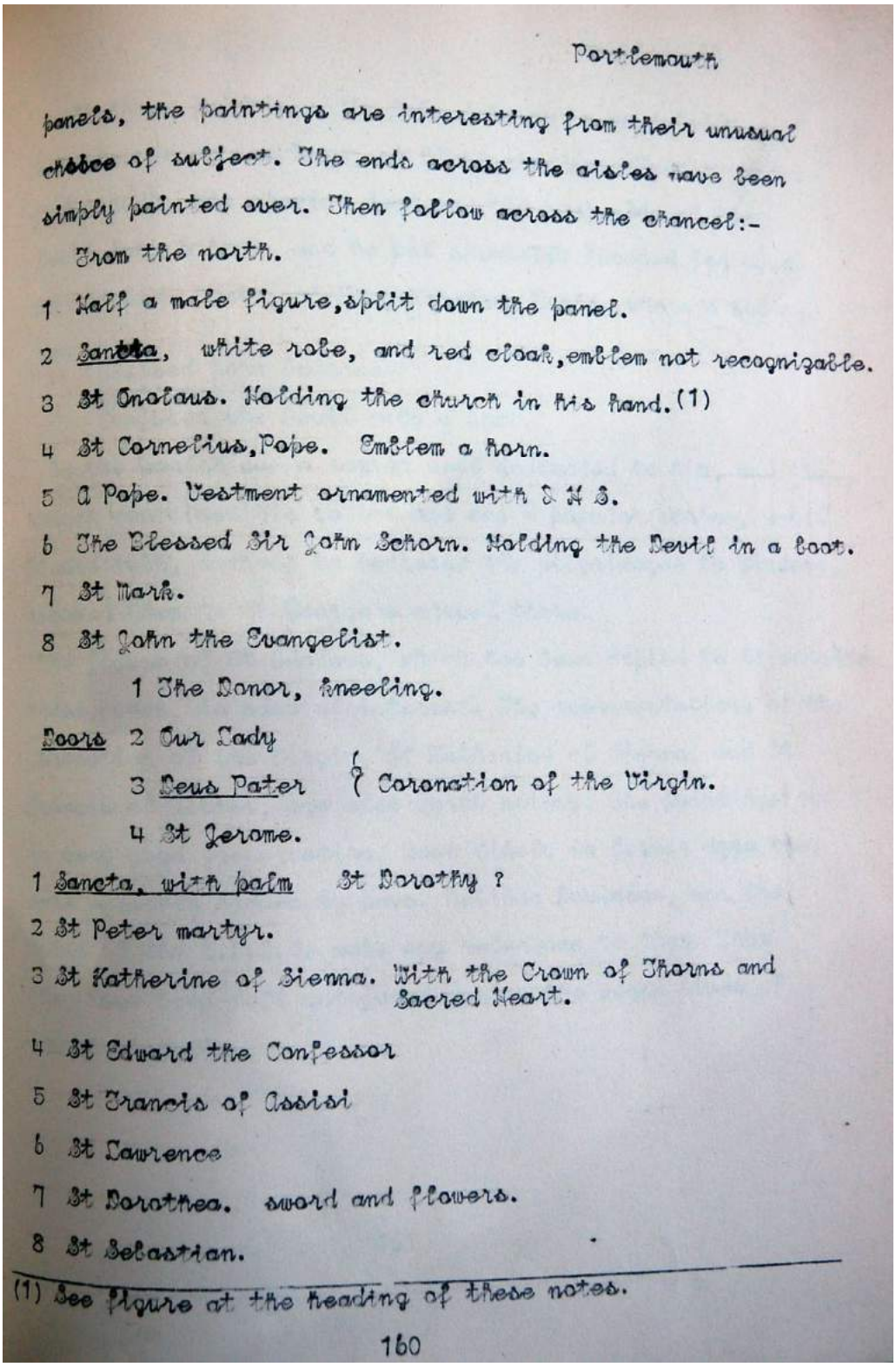
The eastern windows of the transepts are blocked. On the north are traces of a squint between the transept and chancel.

The screen extends across the nave and aisles. Mr Bligh Bond describes it as of Dartmoor type, and particularly beautiful, though the graining is lost, and much of the enrichment fixed to the spandrils of the arcade. The tracery is especially graceful; and the cornices and carved bosses exceptionally good. Up to 1875 another richly carved beam ran along above the cornice, this has been removed, and the screen subjected to considerable ill treatment at a comparatively recent date. At the base a series of Saints and donors are painted on the

159

Portlemouth forty-six

Cresswell, Beatrix, Notes on Devon Churches: The Fabric and Features of Interest in the churches of the Deanery of Woodleigh, 1923, page 160.



Portlemouth

panels, the paintings are interesting from their unusual choice of subject. The ends across the aisles have been simply painted over. Then follow across the chancel:-

From the north.

1 Half a male figure, split down the panel.
2 Santa, white robe, and red cloak, emblem not recognizable.
3 St Onotaus. Holding the church in his hand. (1)
4 St Cornelius, Pope. Emblem a horn.
5 A Pope. Vestment ornamented with I H S.
6 The Blessed Sir John Schorn. Holding the Devil in a boot.
7 St Mark.
8 St John the Evangelist.

Doors
1 The Donor, kneeling.
2 Our Lady
3 Deus Pater } Coronation of the Virgin.
4 St Jerome.

1 Sancta, with palm St Dorothy ?
2 St Peter martyr.
3 St Katherine of Sienna. With the Crown of Thorns and Sacred Heart.
4 St Edward the Confessor
5 St Francis of Assisi
6 St Lawrence
7 St Dorothea. sword and flowers.
8 St Sebastian.

(1) See figure at the heading of these notes.

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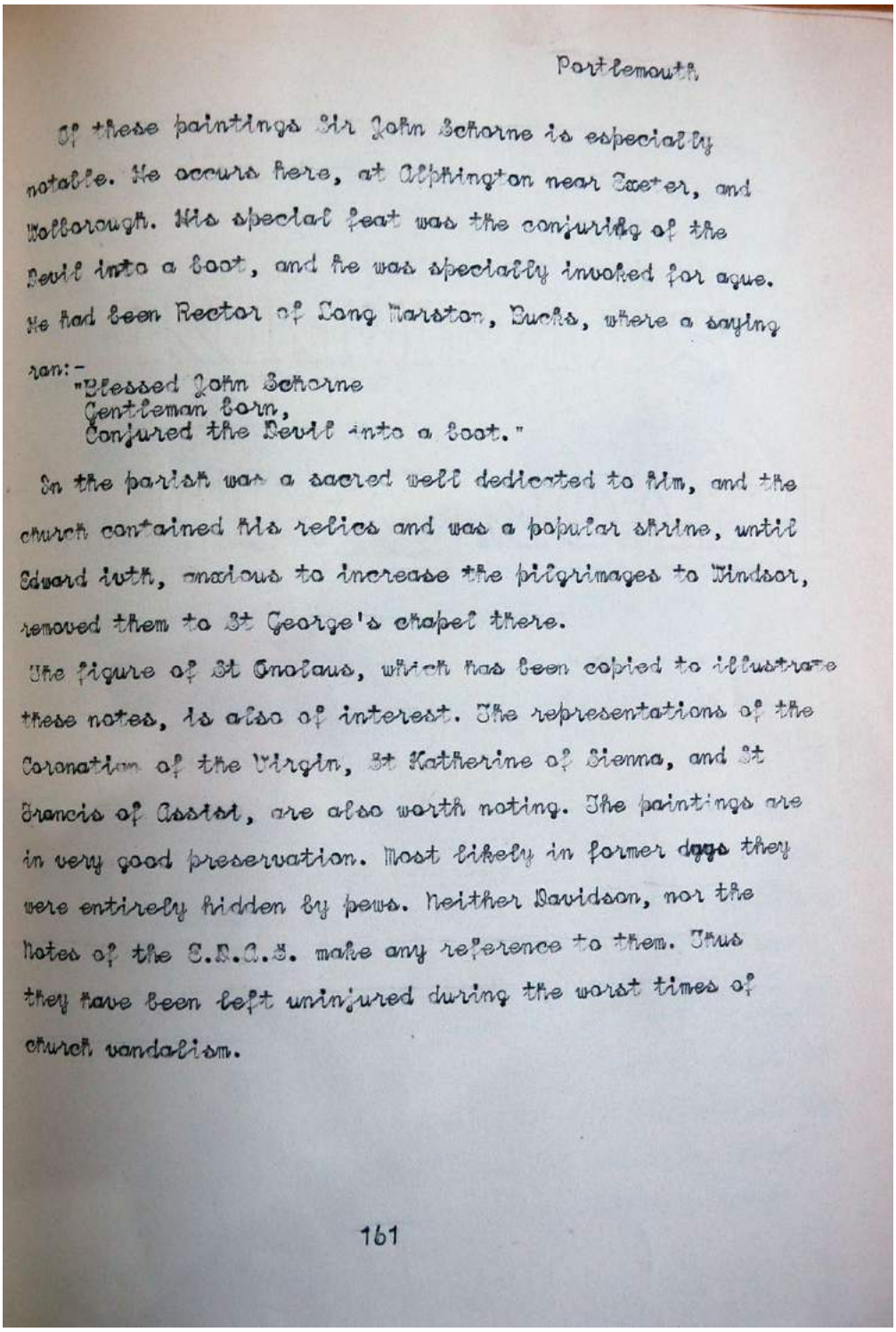
Portlemouth forty-seven

Cresswell, Beatrix, Notes on Devon Churches: The Fabric and Features of Interest in the churches of the Deanery of Woodleigh, 1923, page 161.



Portlemouth.

Of these paintings Sir John Schorne is especially notable. He occurs here, at Alphington near Exeter, and Wolborough. His special feat was the conjuring of the Devil into a boot, and he was specially invoked for ague. He had been Rector of Long Marston, Bucks, where a saying ran:-

"Blessed John Schorne
Gentleman born,
Conjured the Devil into a boot."

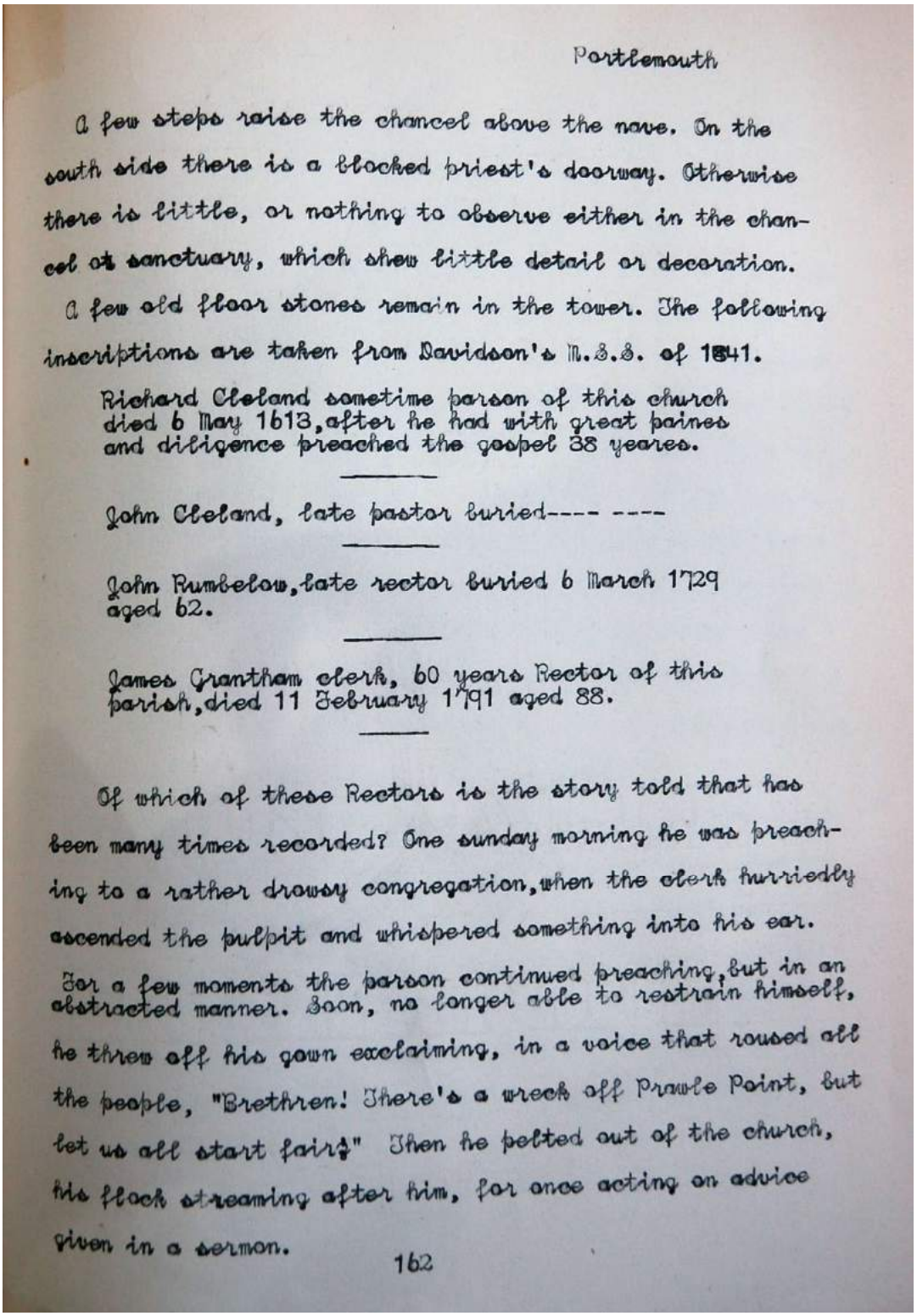
In the parish was a sacred well dedicated to him, and the church contained his relics and was a popular shrine, until Edward IVth, anxious to increase the pilgrimages to Windsor, removed them to St George's chapel there.

The figure of St Gnatius, which has been copied to illustrate these notes, is also of interest. The representations of the Coronation of the Virgin, St Katherine of Sienna, and St Francis of Assisi, are also worth noting. The paintings are in very good preservation. Most likely in former days they were entirely hidden by pews. Neither Davidson, nor the Notes of the S.P.C.K. make any reference to them. Thus they have been left uninjured during the worst times of church vandalism.

161

Portlemouth forty-eight

Cresswell, Beatrix, Notes on Devon Churches: The Fabric and Features of Interest in the churches of the Deanery of Woodleigh, 1923, page 162.



Portlemouth

A few steps raise the chancel above the nave. On the south side there is a blocked priest's doorway. Otherwise there is little, or nothing to observe either in the chancel or sanctuary, which shew little detail or decoration.

A few old floor stones remain in the tower. The following inscriptions are taken from Davidson's N.&.A. of 1841.

Richard Cleland sometime parson of this church died 6 May 1613, after he had with great paines and diligence preached the gospel 38 yeares.

John Cleland, late pastor buried---- ----

John Rumbelow, late rector buried 6 March 1729 aged 62.

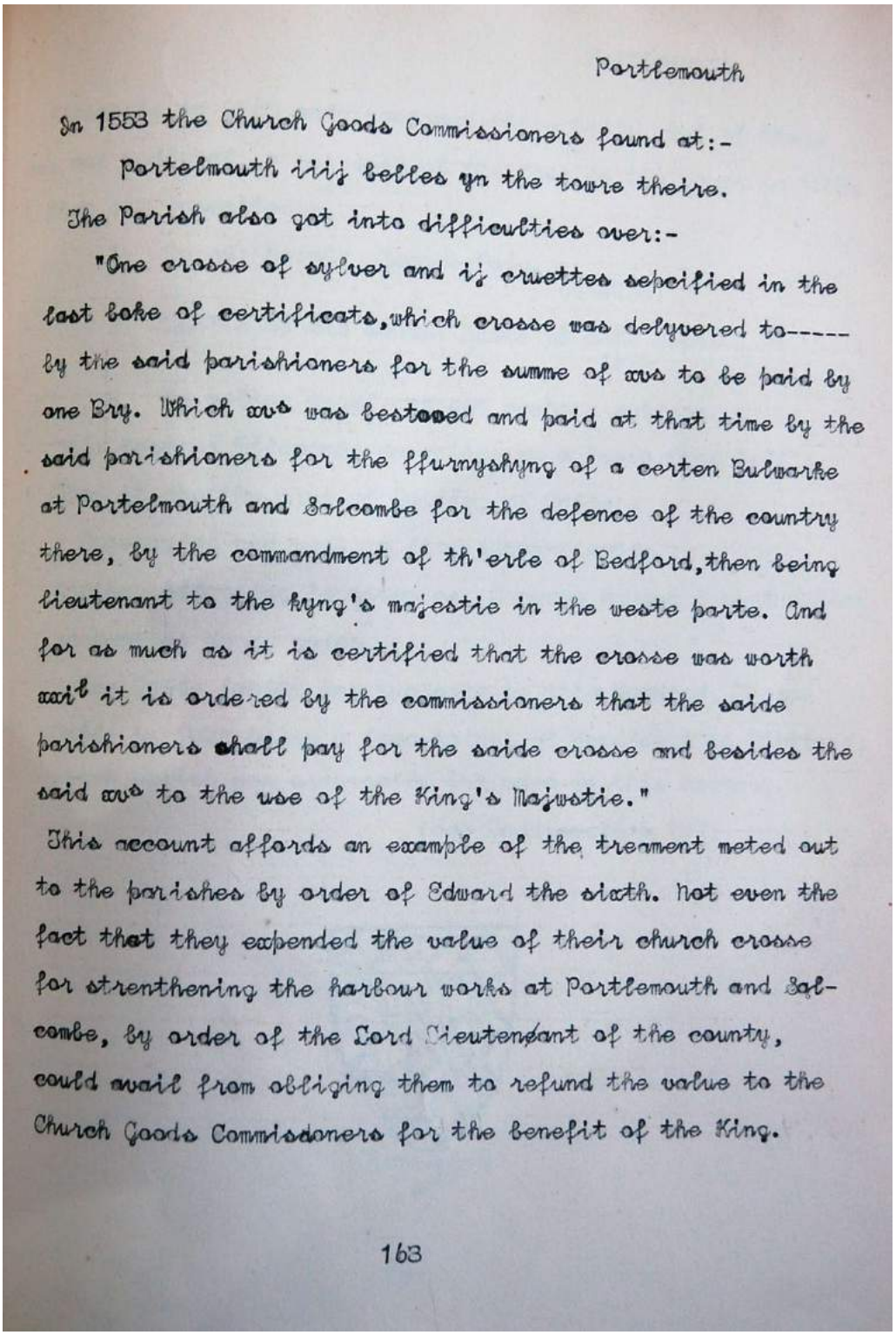
James Grantham clerk, 60 years Rector of this parish, died 11 February 1791 aged 88.

Of which of these Rectors is the story told that has been many times recorded? One sunday morning he was preaching to a rather drowsy congregation, when the clerk hurriedly ascended the pulpit and whispered something into his ear. For a few moments the parson continued preaching, but in an abstracted manner. Soon, no longer able to restrain himself, he threw off his gown exclaiming, in a voice that roused all the people, "Brethren! There's a wreck off Prawle Point, but let us all start fair$" Then he pelted out of the church, his flock streaming after him, for once acting on advice given in a sermon.

162

Portlemouth forty-nine

Cresswell, Beatrix, Notes on Devon Churches: The Fabric and Features of Interest in the churches of the Deanery of Woodleigh, 1923, page 163.



Portlemouth

In 1553 the Church Goods Commissioners found at:-

Portelmouth iiij belles yn the towre theire.

The Parish also got into difficulties over:-

"One crosse of sylver and ij cruettes sepcified in the last boke of certificats, which crosse was delyvered to----- by the said parishioners for the summe of xvs to be paid by one Bry. Which xvs was bestowed and paid at that time by the said parishioners for the ffurnyshyng of a certen Bulwarke at Portelmouth and Salcombe for the defence of the country there, by the commandment of th'erle of Bedford, then being lieutenant to the kyng's majestie in the weste parte. And for as much as it is certified that the crosse was worth xxil it is ordered by the commissioners that the saide parishioners shall pay for the saide crosse and besides the said xvs to the use of the King's Majestie."

This account affords an example of the treament meted out to the parishes by order of Edward the sixth. Not even the fact that they expended the value of their church crosse for strenthening the harbour works at Portlemouth and Salcombe, by order of the Lord Lieutenant of the county, could avail from obliging them to refund the value to the Church Goods Commisdoners for the benefit of the King.

163

Portlemouth fifty

Cresswell, Beatrix, Notes on Devon Churches: The Fabric and Features of Interest in the churches of the Deanery of Woodleigh, 1923, page 164.

Portlemouth

Ellacombe in 1865 only recorded three bells, but of these one was medieval, a survivor of the four in the tower in 1553. They are inscribed:-

1 An:no: Do:mi: George Pole. (broken)

2 Qualia ab ore sonus: Talis ab arte sepos. I P: 1626

3 Me melior vere, non est campana sub ere.

This last Mr Ellacombe describes as a "very fine bell" Upon it are the arms of Quille, or Gylle:-

Lozengy (or and vert) a lion rampant (sable.)

Another blazoning is given as, Lozengy argent & vert a lion rampant or maned gules.

The Gylle family had property in this Hundred, Thomas Gylle in 1428 being a free-holder at Bendleigh in Diptford, which parish was originally included in this Deanery.

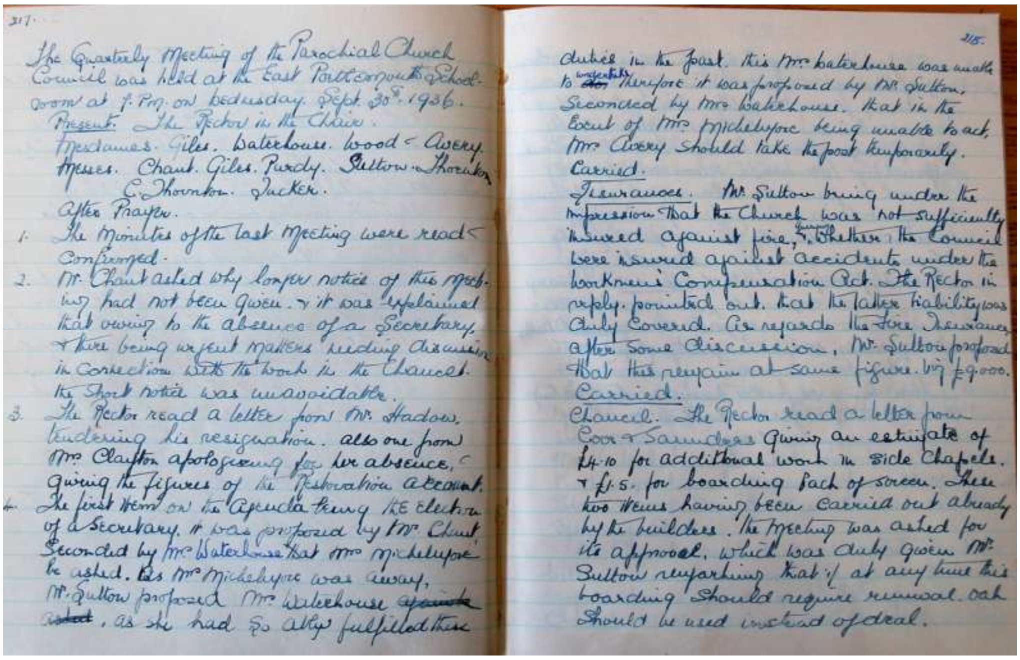
(See Coddiswell p 137)

Arms of Gylle

164

Portlemouth fifty-one

East Portlemouth 3383 A/PP2
Minute Book (no. 2) East Portlemouth Parochial Church Council
Minutes of meeting held on 30.09.1936
p.218 mention of 'boarding of back of screen'.


217.

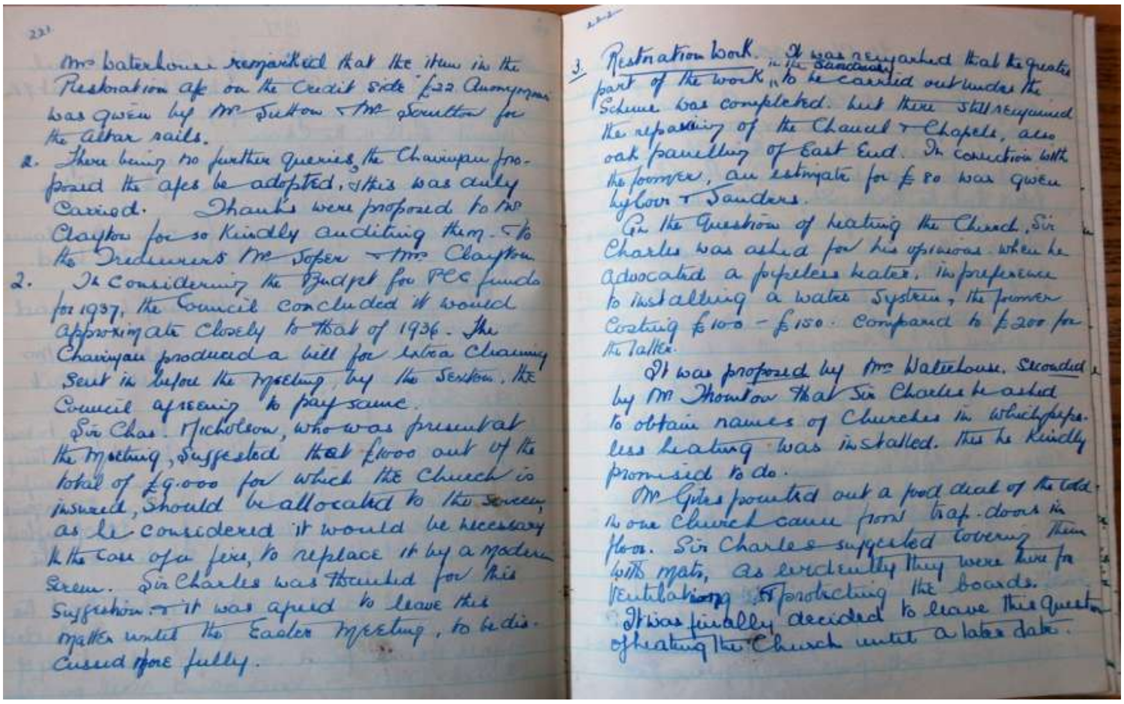
The Quarterly Meeting of the Parochial Church Council was held at the East Portlemouth School-room at 7. P.m. on Wednesday Sept 30th 1936.
Present: The Rector in the Chair.
Mesdames. Giles. Waterhouse. Wood & Avery.
Messrs. Chant. Giles. Purdy. Sutton & Thornton, C. Thornton. Tucker.
After Prayer.
1. The Minutes of the last Meeting were read & Confirmed.
2. Mr. Chant asked why longer notice of this Meeting had not been given. & it was explained that owing to the absence of a Secretary, & there being urgent matters needing discussion in connection with the work in the Chancel. the short notice was unavoidable.
3. The Rector read a letter from Mr. Hadow, tendering his resignation. also one from Mrs Clayton apologising for her absence, & giving the figures of the Restoration account.
4. The first item on the agenda being the election of a Secretary. it was proposed by Mr. Chant Seconded by Mrs Waterhouse that Mrs Michelmore be asked. As Mrs Michelmore was away, Mr. Sutton proposed Mrs Waterhouse, as she had so ably fulfilled these

218.

duties in the past. this Mrs Waterhouse was unable to undertake. Therefore it was proposed by Mr. Sutton, Seconded by Mrs Waterhouse. that in the Event of Mrs Michelmore being unable to act, Mrs Avery should take the post temporarily. Carried.
Insurances. Mr. Sutton being under the impression that the Church was not sufficiently insured against fire, & whether the Council were insured against accidents under the Workmen's Compensation Act. The Rector in reply. pointed out. that the latter liability was duly covered. As regards the Fire Insurance after some discussion, Mr. Sutton proposed that this remain at same figure. viz £9000. Carried.
Chancel. The Rector read a letter from Coon & Saunders giving an estimate of £4-10 for additional work in side Chapels. & £1.5. for boarding back of screen. These two items having been carried out already by the builders. The Meeting was asked for its approval. which was duly given. Mr. Sutton remarking that if at any time this boarding should require renewal. oak should be used instead of deal.

Portlemouth fifty-two

East Portlemouth 3383 A/PP2
Minute Book (no. 2) East Portlemouth Parochial Church Council
Minutes of meeting held on 12.01.1937
p.221 mention of insurance for screen by Sir Charles Nicholson.


221

Mrs Waterhouse remarked that the item in the Restoration a/c on the Credit side £22 Anonymous was given by Mr Sutton & Mr Scrutton for the Altar rails.
2. There being no further queries, the Chairman proposed the a/cs be adopted, & this was duly carried. Thanks were proposed to Mr Clayton for so kindly auditing them & to the Treasurers Mr Soper & Mrs Clayton.
2. In considering the Budget for PCC funds for 1937, the Council concluded it would approximate closely to that of 1936. The Chairman produced a bill for extra Chancery Seat in before the meeting, by the Sexton, the Council agreeing to pay same.
Sir Chas. Nicholson, who was present at the meeting, suggested that £1000 out of the total of £9.000 for which the Church is insured, should be allocated to the screen, as he considered it would be necessary in the case of a fire, to replace it by a modern screen. Sir Charles was thanked for this suggestion & it was agreed to leave this matter until the Easter Meeting, to be discussed more fully.

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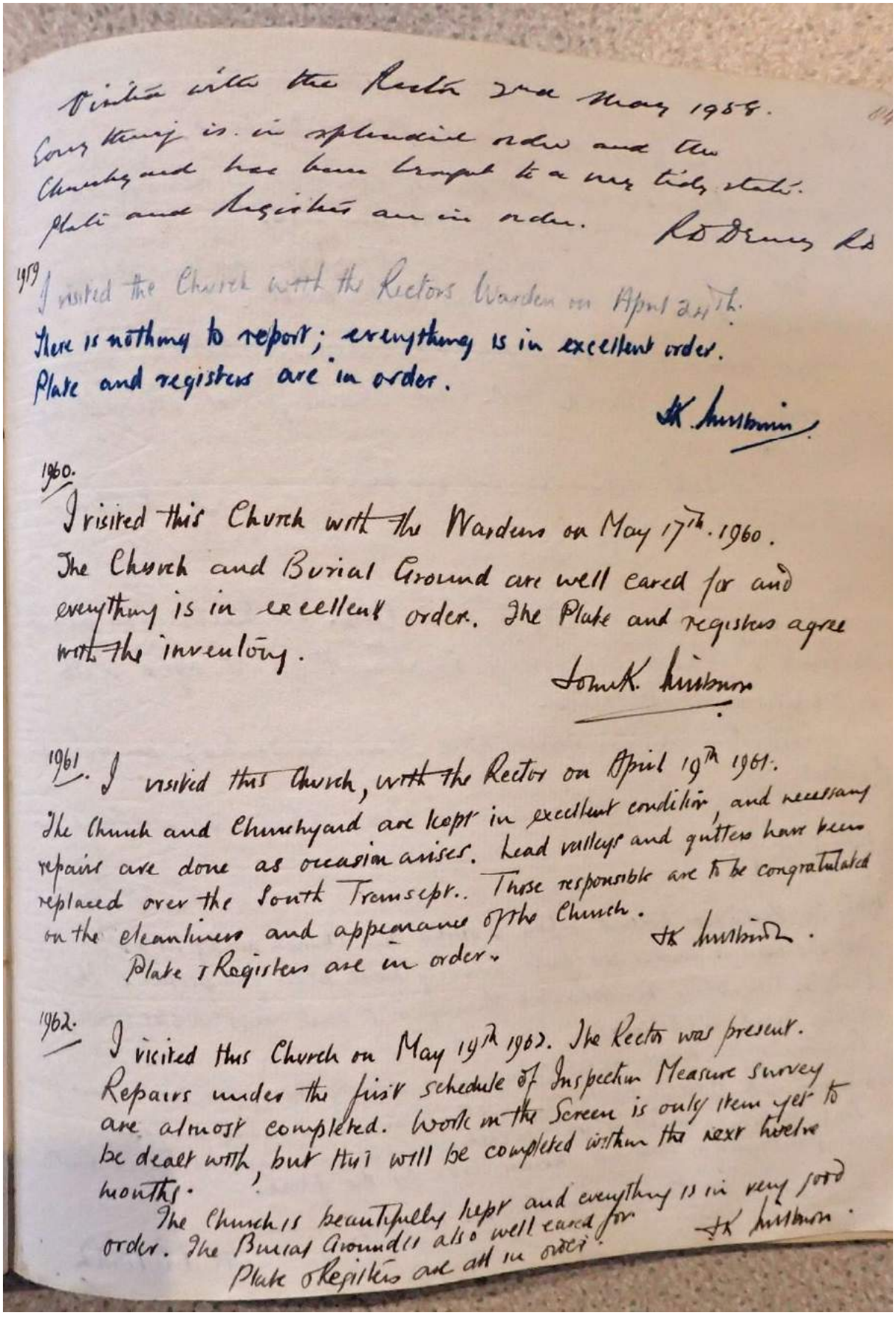
3. Restoration Work. It was remarked that the greater part of the work, in the Sanctuary, to be carried out under the Scheme was completed. but there still required the repairing of the Chancel & Chapels, also oak panelling of East End. In connection with the former, an estimate for £80 was given by Coon & Saunders.
On the Question of heating the Church, Sir Charles was asked for his opinions. when he advocated a pipeless heater, in preference to installing a water system, the former costing £100 - £150. compared to £200 for the latter.
It was proposed by Mrs Waterhouse. Seconded by Mr Thornton that Sir Charles be asked to obtain names of Churches in which pipe-less heating was installed. this he kindly promised to do.
Mr Giles pointed out a good deal of the cold in one Church came from trap-doors in floor. Sir Charles suggested covering them with mats, as evidently they were there for ventilation & protecting the boards.
It was finally decided to leave the Question of heating the Church until a later date.

Additional Photographs

The photograph below, from the Church of England Record Centre, is annotated as being 'given in 1954'. There is no reference number. It shows the two south bays of the chancel screen.

A handwritten inked inscription states 'Portlemouth in South Devon. Lower panels painted in tempera. Width of panel 7¾"'

The Rural Dean's Visitation Book



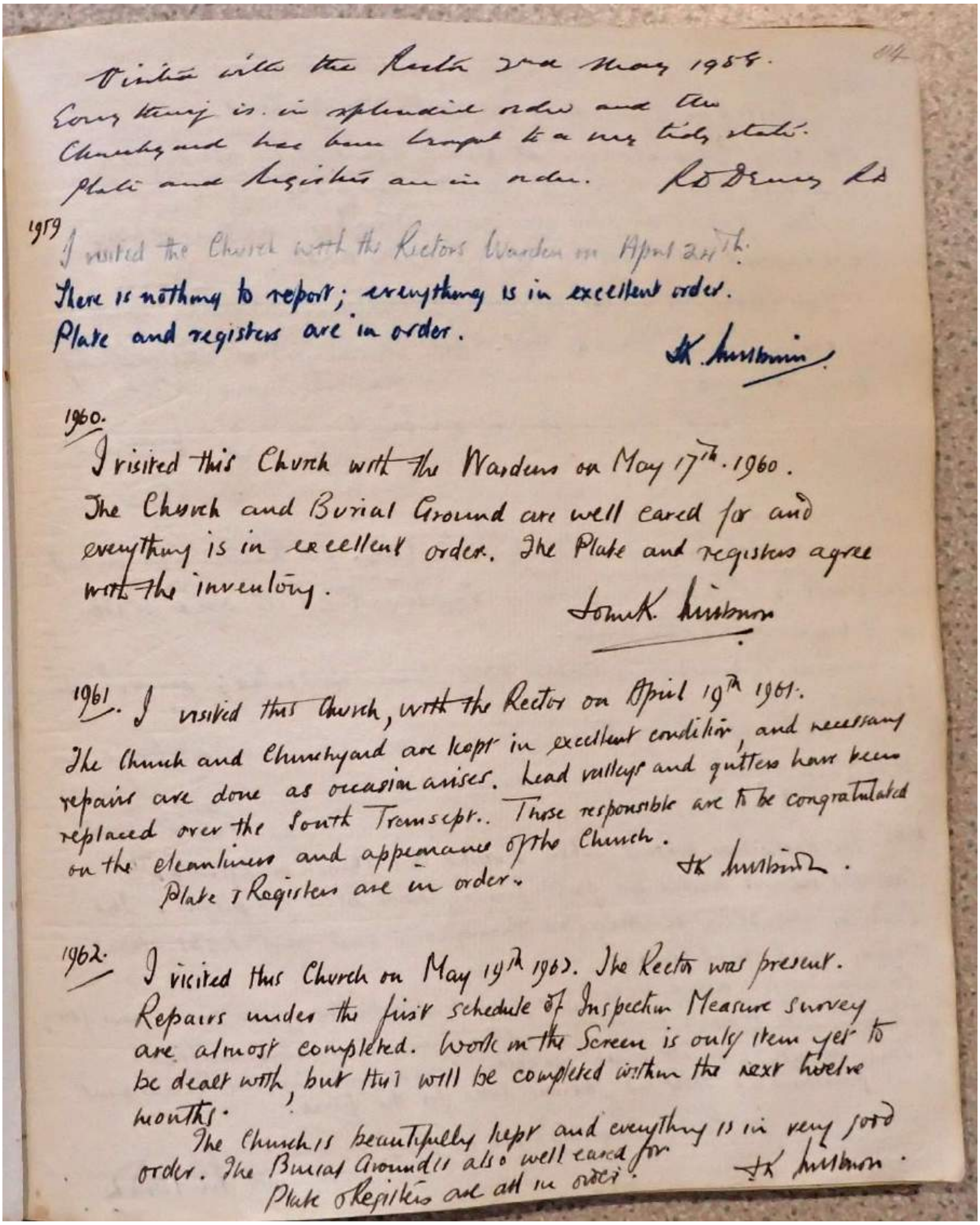
Visited with the Rector 2nd May 1958.
Everything is in splendid order and the
Churchyard has been brought to a very tidy state.
Plate and Registers are in order. R.S. Drewry Rs

1959 I visited the Church with the Rectors Warden on April 21st.
There is nothing to report; everything is in excellent order.
Plate and registers are in order.
H.K. Smithson

1960.
I visited this Church with the Wardens on May 17th. 1960.
The Church and Burial Ground are well cared for and
everything is in excellent order. The Plate and registers agree
with the inventory.
Tom K. Smithson

1961. I visited this Church, with the Rector on April 19th 1961.
The Church and Churchyard are kept in excellent condition, and necessary
repairs are done as occasion arises. Lead valleys and gutters have been
replaced over the South Transept.. Those responsible are to be congratulated
on the cleanliness and appearance of the Church.
Plate & Registers are in order. H.K. Smithson.

1962. I visited this Church on May 19th 1962. The Rector was present.
Repairs under the first schedule of Inspection Measure survey
are almost completed. Work on the Screen is only item yet to
be dealt with, but this will be completed within the next twelve
months.
The Church is beautifully kept and everything is in very good
order. The Burial Ground is also well cared for. H.K. Smithson.
Plate & Registers are all in order.



Visited with the Rector 2nd May 1958. 114
Everything is in splendid order and the Churchyard has been brought to a very tidy state.
Plate and Registers are in order. [illegible] RD

1959 I visited the Church with the Rectors Warden on April 24th.
There is nothing to report; everything is in excellent order.
Plate and registers are in order.
[illegible]

1960.
I visited this Church with the Wardens on May 17th. 1960.
The Church and Burial Ground are well cared for and everything is in excellent order. The Plate and registers agree with the inventory.
[illegible]

1961. I visited this Church, with the Rector on April 19th 1961.
The Church and Churchyard are kept in excellent condition, and necessary repairs are done as occasion arises. Lead valleys and gutters have been replaced over the South Transept. Those responsible are to be congratulated on the cleanliness and appearance of the Church.
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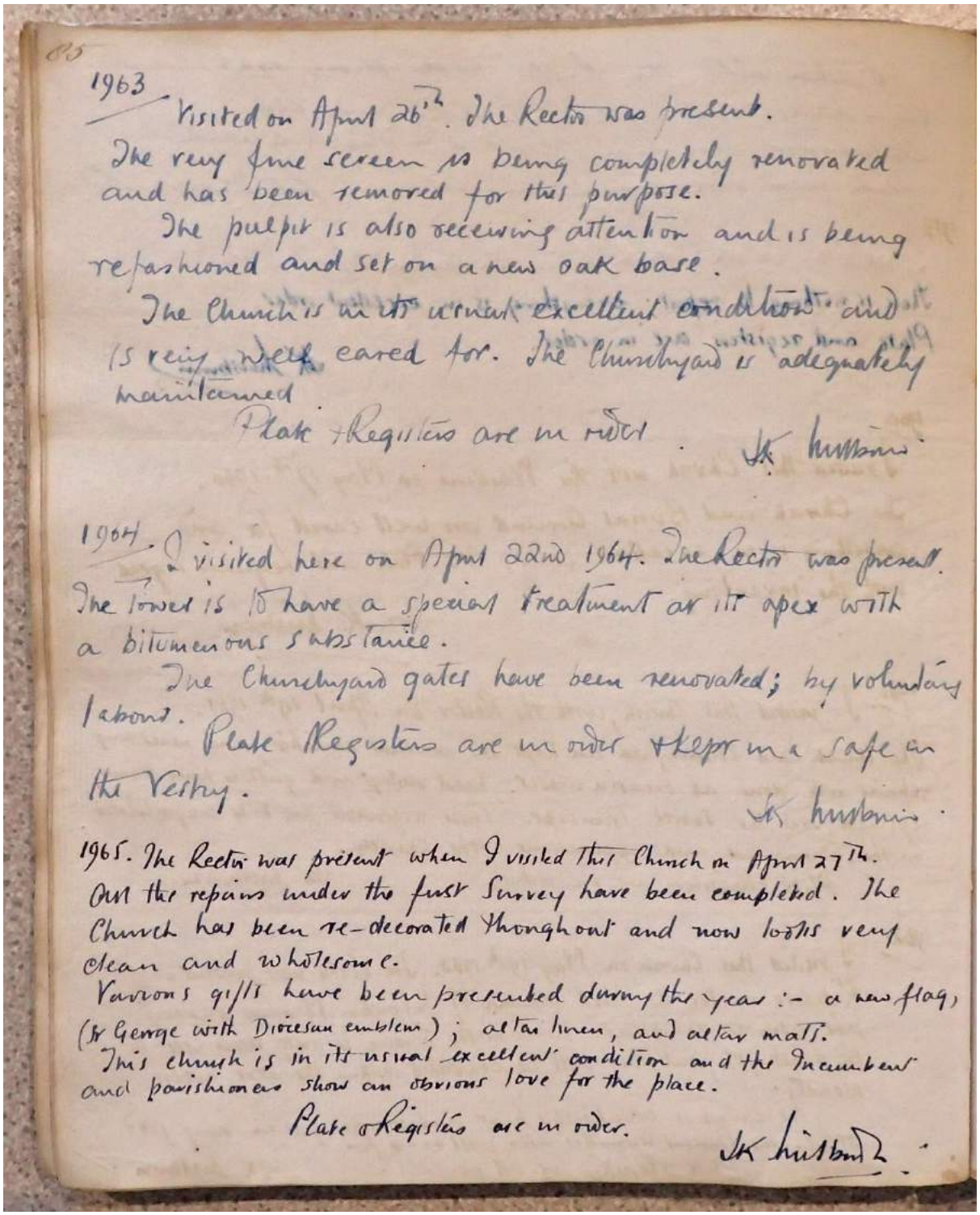
The Church is beautifully kept and everything is in very good order. The Burial Ground is also well cared for. [illegible]
Plate & Registers are all in order.



85

1963 Visited on April 26th. The Rector was present.
The very fine screen is being completely renovated and has been removed for this purpose.
The pulpit is also receiving attention and is being refashioned and set on a new oak base.
The Church is in its usual excellent condition and is very well cared for. The Churchyard is adequately maintained.
Plate & Registers are in order. J.K. Hutton.

1964. I visited here on April 22nd 1964. The Rector was present.
The tower is to have a special treatment at its apex with a bituminous substance.
The Churchyard gates have been renovated; by voluntary labour.
Plate Registers are in order & kept in a safe in the Vestry.
J.K. Hutton.

1965. The Rector was present when I visited this Church on April 27th.
All the repairs under the first Survey have been completed. The Church has been re-decorated throughout and now looks very clean and wholesome.
Various gifts have been presented during the year :- a new flag, (St George with Diocesan emblem); altar linen, and altar mats.
This church is in its usual excellent condition and the Incumbent and parishioners show an obvious love for the place.
Plate & Registers are in order.
J.K. Hutton.

Drawings and Publications

Bond and Camm 1906, p 344: Description of figure panels

POOL, SOUTH. (*See* SOUTH POOL.)

PORTLEMOUTH (St. Onolaus). The roodscreen remains to nave and aisles, and is of the Dartmouth type. The vaulting is missing, but a good many of the enrichments of the upper part survive, and are fixed to the spandrels of the arcade. The cornices and carved bosses are exceptionally good. The same beautiful veined leaf seen at South Pool is also found here. (Plate LXXXIVA).

The lower panels exhibit a fine series of figure paintings, a complete list of which is given below.

A slight attempt at restoration has been made, but much remains to be done to resuscitate the ancient glories of this beautiful work, now so sadly decayed.

Up to about 1875 a second beam with beautiful enrichment attached, lay along the top of the cornice, and the latter preserved its lower cresting and other members in far greater perfection, but the whole seems to have been smashed up and greatly impoverished since by the removal of several of the smaller members and the flattening of the projection. There can be no doubt that a reprehensible piece of vandalism has taken place here in the latter part of the nineteenth century. C. E. Keyser's *Archæologia*, LVI; photos in S. Kensington Museum; coloured drawing by late Mr. J. H. Steinmetz; S. Kensington list of painted screens.

PORTLEMOUTH

LIST OF PANEL PAINTINGS

Screen across nave and aisles—

The panels on the screens across the aisles are either brown painted over, or new.

On main chancel screen from north—

1. Half a male figure, not discernible.
2. Female saint, white robe, red cloak.
3. Male saint, holding a church (? St. Onolaus).
4. St. Cornelius.
5. A Pope.
6. Sir John Schorne (?)
7. St. Mark (?)
8. St. John the Evangelist.

On the doors—

1. Kneeling figure of the donor of the screen.
2. The Blessed Virgin { The Coronation of the Virgin.
3. The Deity.
4. St. Jerome.

Then—

1. A female saint (? Dorothy).
2. St. Peter (Martyr).
3. St. Catherine of Siena.
4. Royal male saint (? St. Edward).
5. (?) St. Francis.
6. St. Lawrence.
7. Male saint.
8. St. Sebastian.

Photographs in the South Kensington Museum; coloured picture by the late Mr. J. H. Steinmetz.

POWDERHAM (St. Clement). (1) Roodscreen of usual Perpendicular type to nave and aisle; much mutilated and without its vaulting; the spandrel-spaces filled with small pierced tracery panels of uniform character, probably including fragments of the old canopy work from the loft.

(2) In the church is a monument made up of portions of ornamental stone screenwork, a part of that which was turned out of Tiverton Church in the early part of the nineteenth century, and which was saved by the late Lord Devon. It is a good deal cut and altered, but retains some interesting detail.

RATTERY. (1) The roodscreen remains, and is said to exhibit some rather fine detail. It is of the same type as the screen at Ugborough, and that of South Brent was similar.

(2) The two parclose screens also remain.

Illustrated in J. Stabb's "Some Old Devon Churches."

REWE (All Saints, or St. Mary). The chancel screen of five bays is of the "Exe Valley" type. It has lost its vaulting and its doors, has been much modernised, and has been painted and adorned with illuminated scrolls and texts. There are a set of excellent bench-ends here.

Bond and Camm 1906, Plate LXXX1V

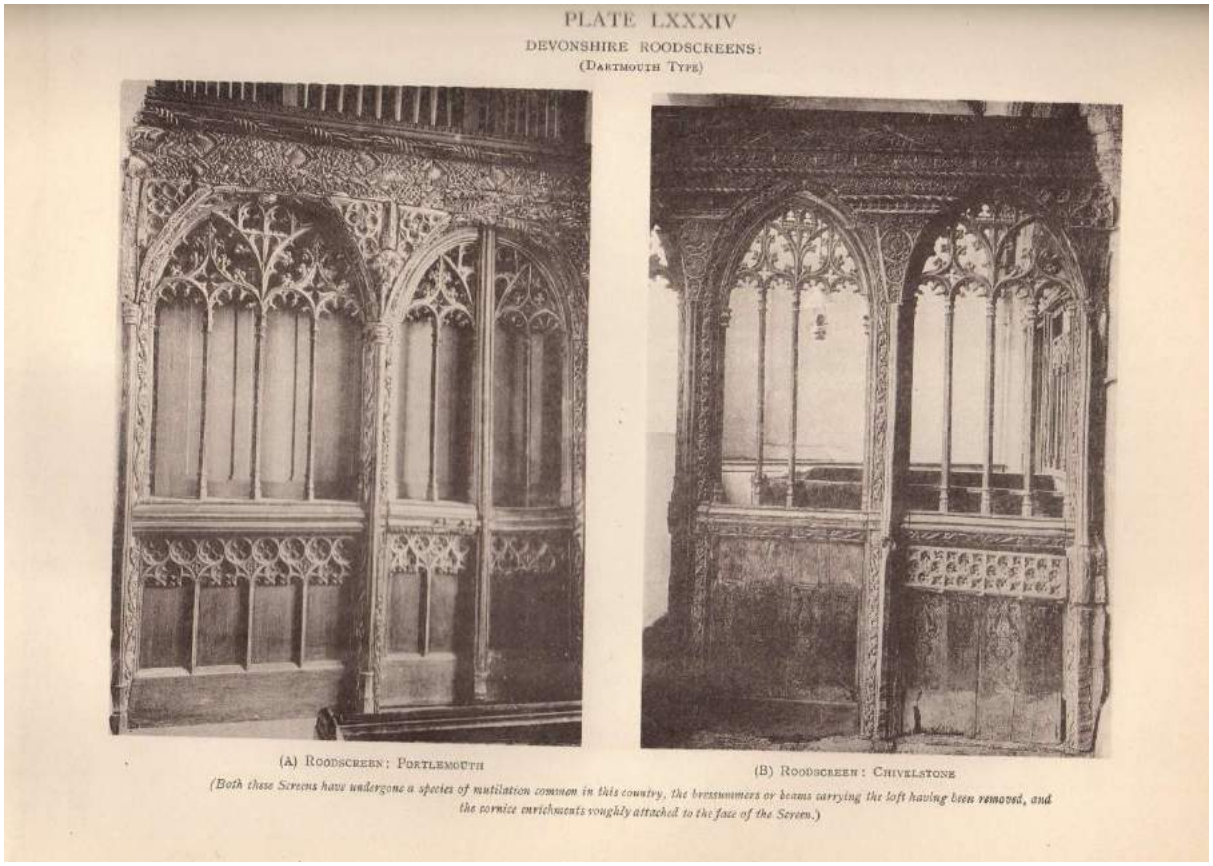


PLATE LXXXIV

DEVONSHIRE ROODSCREENS:
(DARTMOUTH TYPE)

(A) ROODSCREEN: PORTLEMOUTH

(B) ROODSCREEN: CHIVELSTONE

(Both these Screens have undergone a species of mutilation common in this country, the bressummers or beams carrying the loft having been removed, and the cornice enrichments roughly attached to the face of the Screen.)

Bond and Camm 1906, Figure 105, drawn by H. Pike, dated 1906 p282

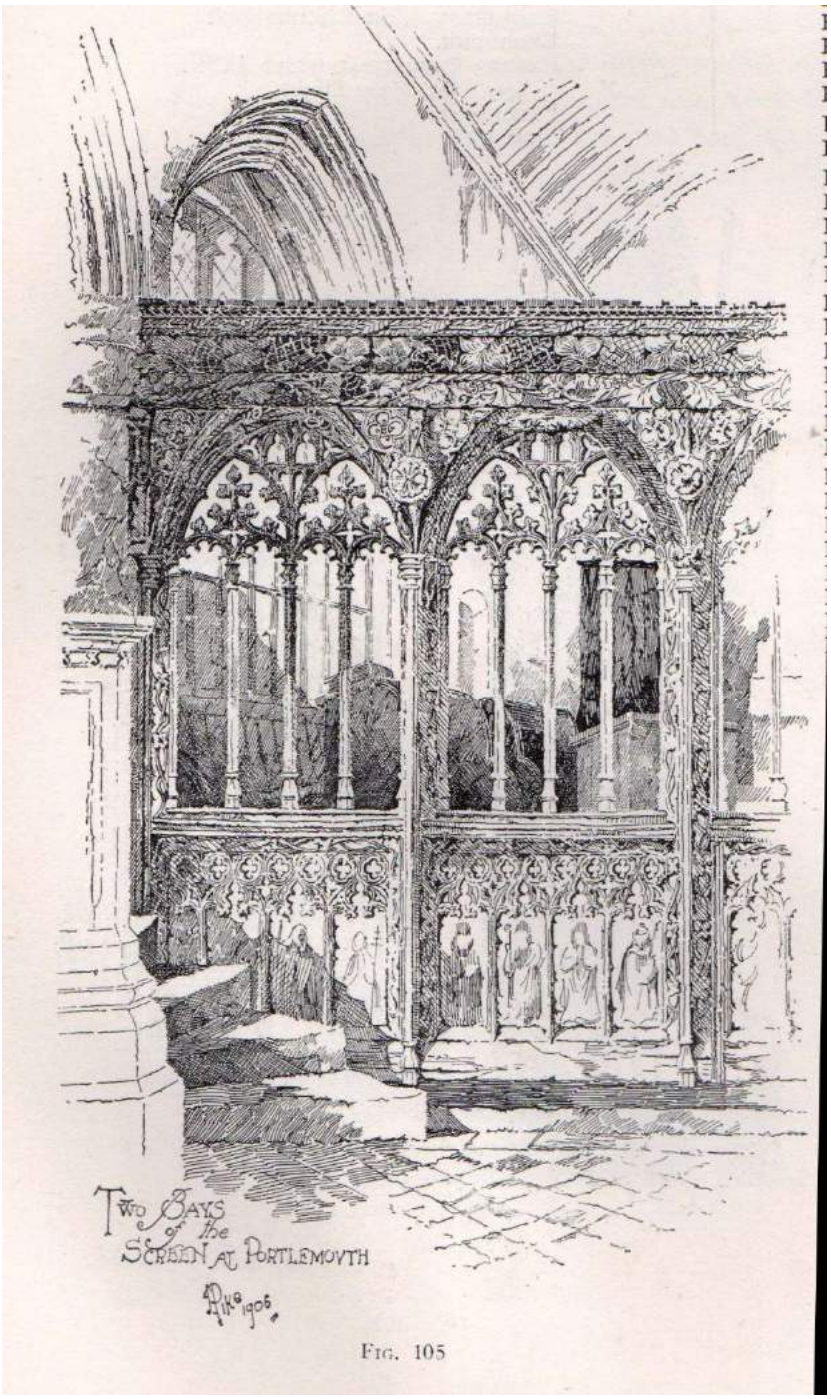


Fig. 105

Bond and Camm p243

Of the magnificent screen of Kenton we have already spoken, but besides the main series of Apostles and Prophets, there are other saints in the north and south aisles. The most remarkable is St. Cecilia, a unique figure holding not an organ, but, strangely enough, a guitar in her hands. We give a drawing of this curious figure (ss. 37). The saints here are badly painted and very difficult to make out. St. Lucy is also represented, with a large sword in her neck.

SS. 37

At Portlemouth, near Salcombe, in the extreme south, is a curious series of rare saints. We give several illustrations.

The most interesting is that of a male figure with white hair and beard, white tunic and red cloak, holding a church in his right hand (ss. 38). This is identified by Keyser as St. Onolaus (Winwaloc, or Onslow), to whom the church was dedicated. As we have no better suggestion to make, we may accept this provisionally, but it is only right to point out that St. Winwaloc was an Abbot (*circa* A.D. 529), and this figure has no marks of the monastic vocation, either in habit or tonsure. Another unique figure, of which we give a drawing, is St. Cornelius, Pope and Martyr, with his horn (ss. 39). Here, too, are Sir John Schorne, St. Peter, Martyr, and St. Catherine of Siena. She wears a crown of thorns, and has a heart in her right hand, and an open book in her left. She appears elsewhere in Devon only at Tor Brian and Wolborough.

SS. 38

SS. 39

SS. 40

Next but one to her is a very puzzling figure (ss. 40). Mr. Keyser calls it a "friar holding a crucifix," and suggests that it may be St. Francis of Assisi. It is certainly not a friar, as our drawing shows, but it is impossible to discover who it is meant to be. The artist who drew the Dominican

Bond and Camm p 241

habit, with a sword in his head and a processional cross in his hand. The difficulty was to decide if it were meant for St. Thomas of Canterbury or St. Peter, Martyr. At first we were inclined to the former, but after two visits to study this figure, we came to the conclusion that it was undoubtedly the Dominican Martyr, St. Peter of Verona (ss. 33).

Mr. Keyser gives in his list "St. Thomas of Canterbury "(?). But he did not give sufficient weight to the Dominican habit. The cross is puzzling, as it certainly suggests an Archbishop, but since then we have found other representations of Dominican friars carrying a processional cross. It is probably meant for a preaching cross.

There is another figure of St. Peter, Martyr, in Devon, at Portlemouth, where he holds a large knife (ss. 34).

SS. 34

At Holne, amid the most romantic and beautiful scenery of Dartmoor, is a remarkable screen. Here we find a figure, which is perhaps meant for St. Pancras, and which, according to Mr. Keyser, is trampling on a Saracen. However, no trace of the Saracen now remains. The paintings are rudely done, and are very hard to decipher. We give an illustration of the beautiful group of the Coronation of Our Lady (ss. 35). Here, too, are the four Evangelists, side by side with the four Doctors of the Church, as Pope, Cardinal, Bishop, and Doctor of Theology.

SS. 35

But the most interesting painting on this screen is the last. It puzzled us for some time. It represents a young man, holding a falcon, not hooded, on his left wrist. He is clad in short red tunic, grey cloak and dark hose, and is holding up his right hand as though in command or argument. This is absurdly called (in the official list hung up in the church), "Our Saviour in the act of Benediction." It has been suggested that it may possibly represent the donor of the screen, especially as it has no nimbus. But this is not likely. As donor, the figure would be kneeling.

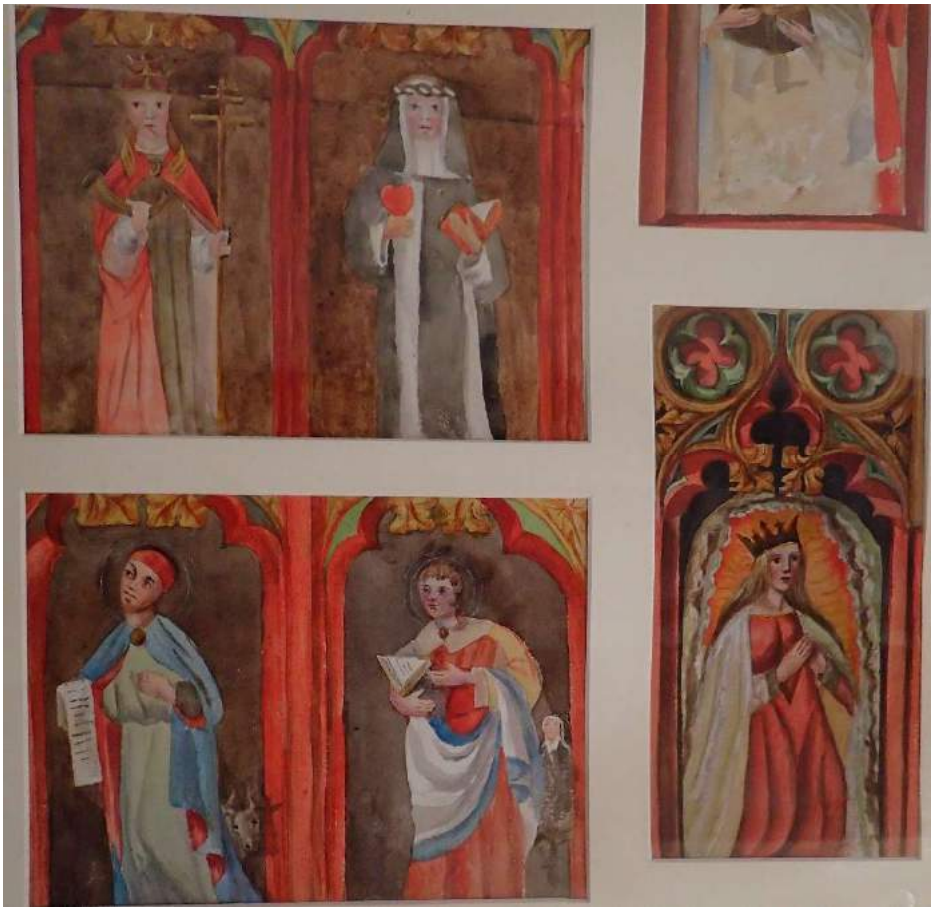
This figure probably represents St. Bavon of Ghent, who is often found in

Paintings

The paintings below, by Mrs Frazer Hancock on display in the church are framed and mounted along with a letter by T.B Wells

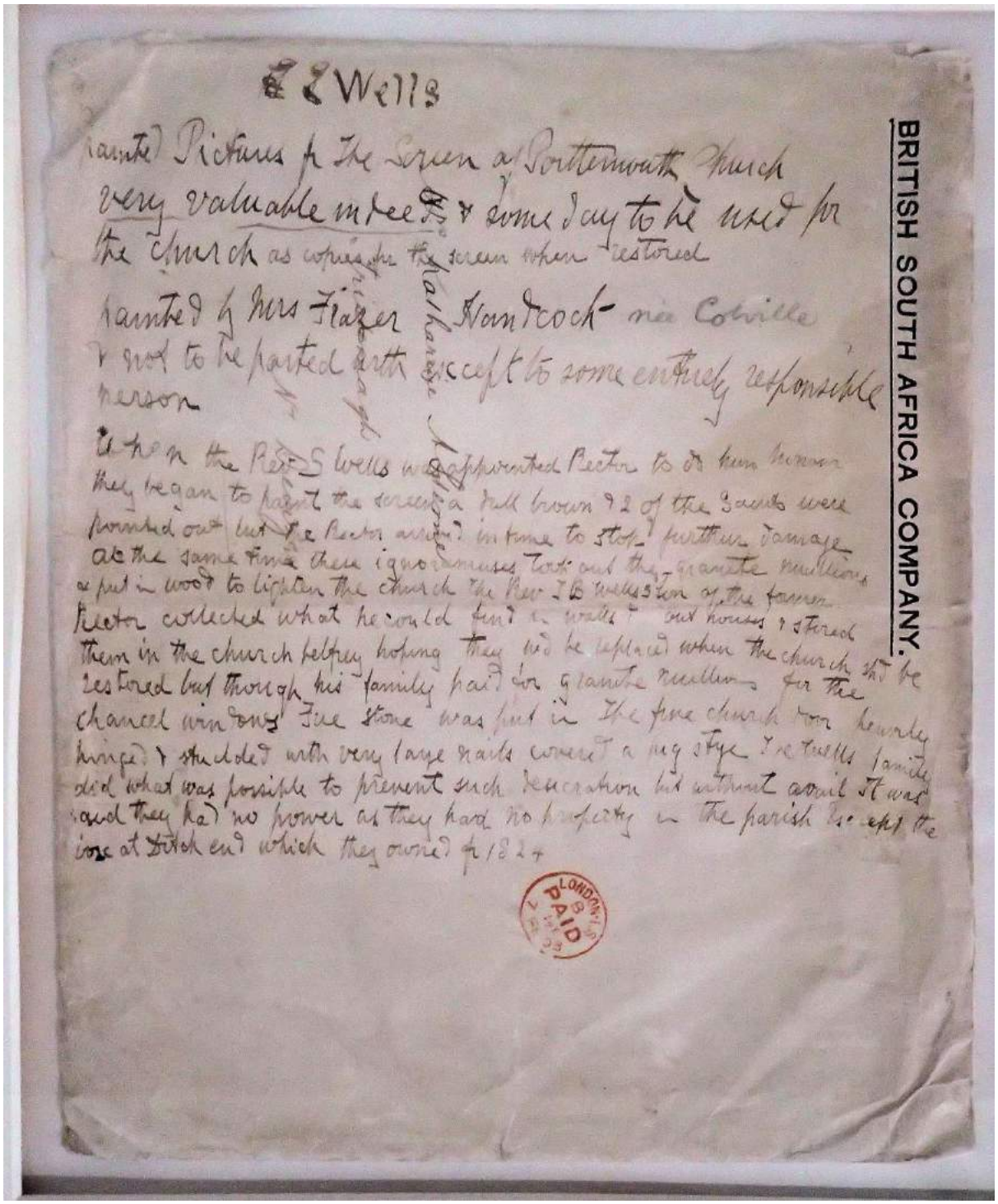
Paintings by Mrs Frazer Hancock, contd

Paintings by Mrs Frazer Hancock, contd



Paintings by Mrs Frazer Hancock, contd

The letter by T.B Wells accompanying the above paintings by Mrs Frazer Hancock:



T B Wells

painted Pictures for the Screen at Portlemouth Church
very valuable indeed & some day to be used for
the Church as copies for the screen when restored
painted by Mrs Frazer Hancock- nee Colville
& not to be parted with except to some entirely responsible
person

When the Rev T B Wells was appointed Rector to Or him however
they began to paint the screen a dull brown 92 of the Saints were
painted out but the Rector arrived in time to stop further damage
At the same time these ignorant men took out the granite mullions
& put in wood to lighten the church The Rev T B Wells son of the former
Rector collected what he could find in walls & out houses & stored
them in the church belfry hoping they will be replaced when the church shd be
restored but through his family had for granite mullions for the
chancel window Five stone was put in The fine church door heavily
hinged & studded with very large nails covered a peg style The Wells family
did what was possible to prevent such desecration but without avail It was
said they had no power as they had no property in the parish except the
house at Ditch end which they owned for 1824

BRITISH SOUTH AFRICA COMPANY.

2012 Quinquennial Report: for full information refer to Andrew Wood architect and PCC.

QUINQUENNIAL INSPECTION REPORT

ON

THE CHURCH OF ST WINWALOE ONACUS

IN THE

PARISH OF EAST PORTLEMOUTH

DEVON

ANDREW WOOD
Chartered Architect
Historic Building Consultant

18 Southern Terrace
Mutley • Plymouth
Devon • PL4 7LS
Tel: (01752) 667524
Fax: (01752) 600393

DEANERY: WOODLEIGH

ARCHDEACONRY: TOTNES

DIOCESE: EXETER

STATUTORY LISTING: GRADE II*

DATE OF SURVEY: 06.12.12

ANDREW WOOD CHARTERED ARCHITECT
18 SOUTHERN TERRACE
MUTLEY
PLYMOUTH
DEVON PL4 7LS

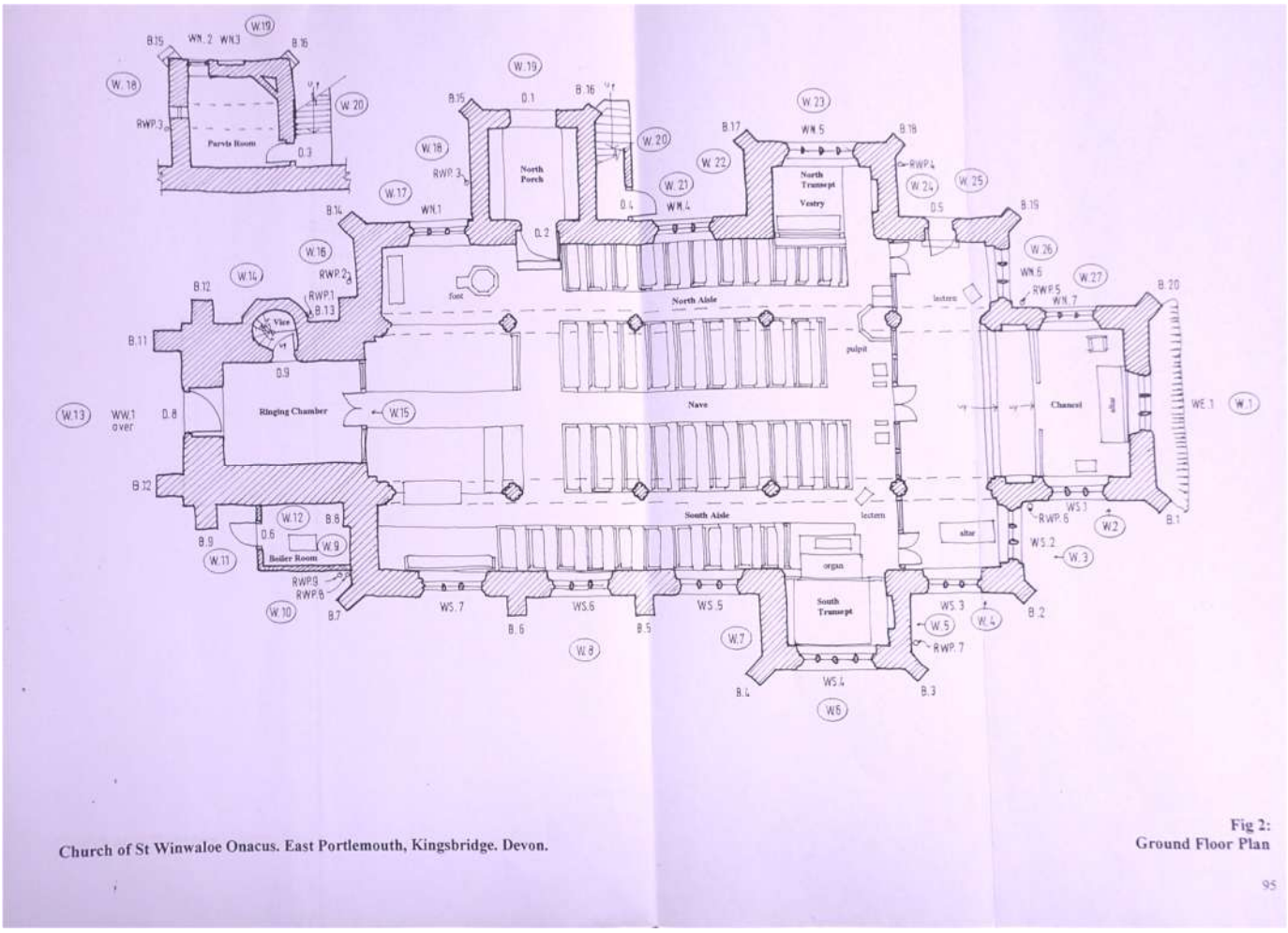
JOB NO: 1201

DATE: 24.01.14

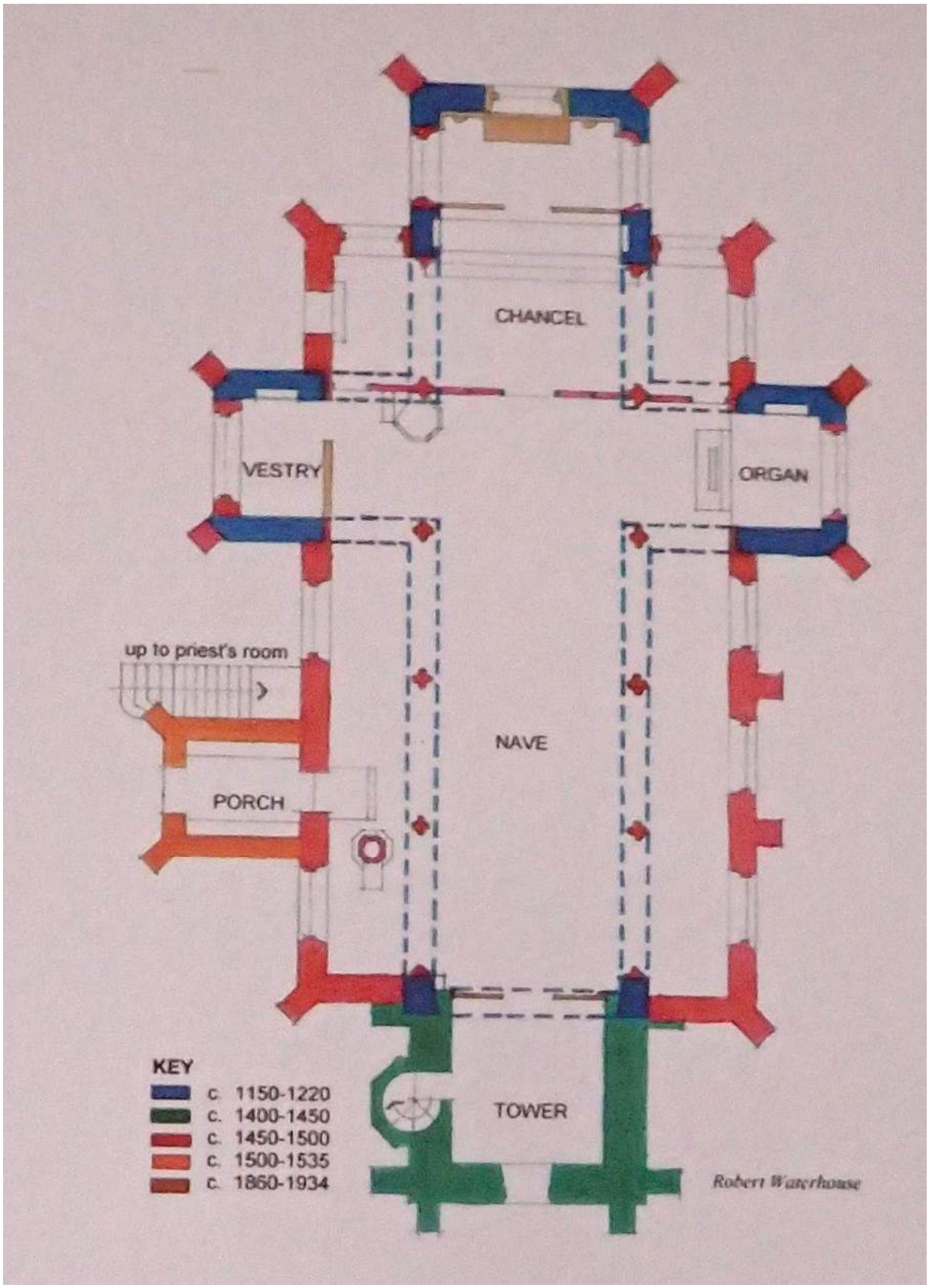
Principal: Andrew S. Wood Dip. Arch., Pg Dip Conservation., RIBA, AABC. Chartered Architect and Historic Building Consultant
Email: architect@andrew-wood.co.uk

2012 Quinquennial Plan, Andrew Wood.

Numbers for walls, windows and rainwater goods, used in the polychromy report, refer to numbers here.



Plan with construction phases, by Robert Waterhouse



 October 2016