

NAVE ROOF ~ CARVED ELEMENTS
ABBAY CHURCH OF ST MARY & ST MELOR
AMESBURY



CONDITION ASSESSMENT
AND
CONSERVATION RECOMMENDATIONS

JULY 2020

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Cover image: View of nave roof September 2004. Photo copyright of D & M Ball.

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1 SUMMARY

This report was commissioned to establish the current condition of the fabulous carved timber elements of the nave ceiling and propose a strategy for conservation. The Nave roof dates from the fifteenth century. The carved decorative elements were found to be in varied conditions with extensive evidence of decay caused by damp and insect infestation. Conservation recommendations are proposed based on the findings as viewed from the scaffold. A major programme of work is currently being undertaken, in particular to the roof.

2 BRIEF

- 2.1 The aim of the investigation is to establish and record the general condition and identify the conservation requirements of the Nave roof decorative elements, focusing on the bosses and corbels. Roof repairs and structural aspects of the roof and timbers are being carried out by Daedalus Conservation in conjunction with the architect and structural engineer.
- 2.2 Lynne Humphries of Humphries & Jones Ltd carried out the investigation into the condition and conservation requirements of the decorative timber. The survey was carried out from scaffold on 22nd July 2020.
- 2.3 Architect Emma Mullen ~ St Ann's Gate Architects
Main Contractor Daedalus Conservation ~ Ian Gangadeen
Conservation Consultant Lynne Humphries ~ Humphries & Jones Ltd

3 LOCATION & LISTING

Abbey Church of St Mary and St Melor
Amesbury
Wiltshire
OS GRID: SU 15176 41435
LISTING: Grade I ~ ID: 1182066

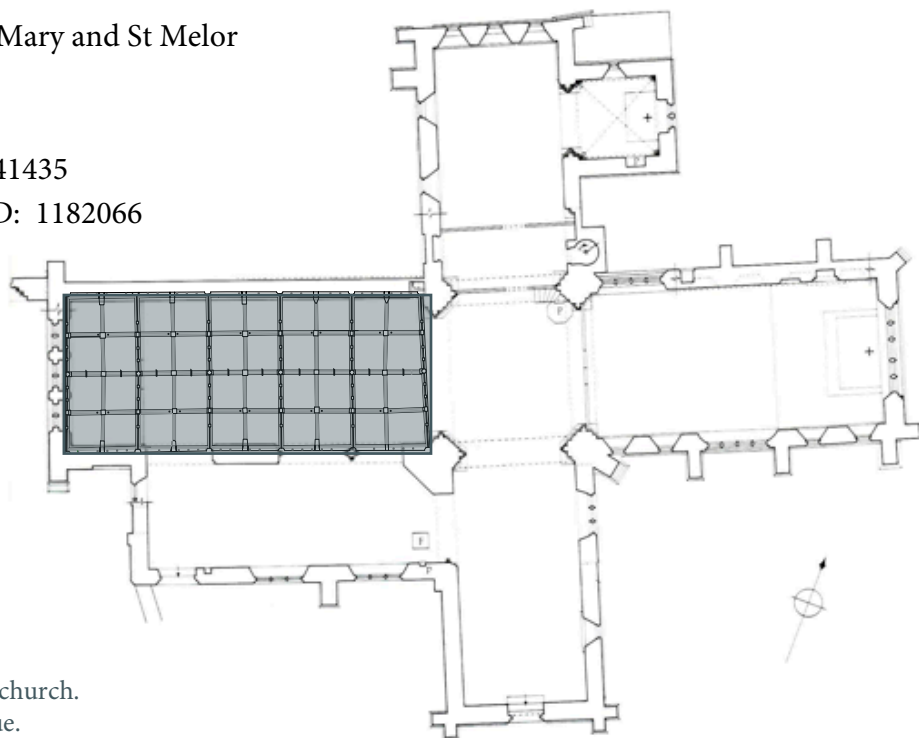
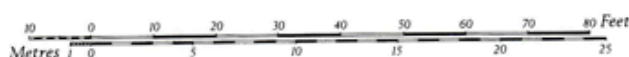


Figure 1 ~ Plan of the church.
The nave is shaded blue.
Plan from RCHM *Churches of South-East Wiltshire*, 1987.



4 HISTORY, DESCRIPTION & SIGNIFICANCE

4.1 GENERAL

The Abbey Church of St Mary and St Melor, Amesbury, is thought to date from the late 10th century, when the Abbey was founded. The Nave appears to be the earliest visible section, and dates from the mid 12th century, probably circa the refoundation of the Amesbury Priory by Henry II. Much of the Romanesque work is still visible in the nave today, however extensive reordering was carried out in the 15th century. Further works were undertaken in the 19th century. The clerestory windows are now blocked. Other areas of the church have been remodelled and altered over the centuries, particularly in the 13th, 14th, 15th and 19th centuries.

The Nave roof as seen today was constructed in the late 15th century. It is a five-bay decorated arch braced roof and has survived many interventions to the surrounding fabric and elevations. It is likely that many of the roof repairs evident today date from Butterfields 1852 works and more recently.

The 6 moulded tie-beam trusses are infilled with open tracery style panelwork. The wallposts of each truss sit upon a carved corbel. Within each bay is a moulded rafter which meet at the ridge purlin and are bisected by the north and south purlins. However, it is the carved timber decorative elements from the cornice and above which this report investigates. These include:



Figure 2 ~ View of nave roof September 2004. (Photo copyright of D & M Ball ~ oodwooc.co.uk)

The CORBELS on the north and south wallplates ~ originally 10 no.

The PATERAE of the north and south cornice ~ originally 60 no.

The BOSSES and HALF BOSSES ~ 15 no and 30 no. respectively.

The BEAM CORBELS of the tie-beams ~ 6 no.

Originally a total of 121 carved timber elements. Some now missing.

Amesbury is renowned for its fine bosses. They have been partially recorded by Cave¹ in 1948, who describes them as:

“Late (medieval) bosses, perhaps early sixteenth century, on wooden roof in nave and south transept. In nave a bishop, a cardinal, and two kings, one old and one young; a man pole axing an ox (c.f a misericord at Worcester). In south transept the Devil chewing Judas; also a number of heads, male and female, some grotesque, some foliate. In nave and transept angels with shields, etc. Some have lost their wings.”

The description doesn't entirely fit with the bosses as seen today, which may be an error in locating them or indicate the bosses have been reordered at some point. The bosses, corbels and paterae, although of varying styles, appear to be contemporary.

There was very little evidence of polychromy on the bosses or corbels. It is not inconceivable that they may have been painted, however, it could be expected that traces would remain in the undercut areas and crevices. Evidence may come to light during conservation cleaning. Corbel in Bay 4 of the south elevation (CS4) depicts a female with an elaborate headdress; within the detailing of the headdress are remains which may be paint or plaster. Further inspection is required.

An area of paint can be seen on Truss 6 over the crossing arch to the east. This is discussed in 4.6. Elsewhere the trusses appear to have an applied brown wash or paint applied in some areas. This is the same as over many of the repairs which may enable dating, but it is certainly not fifteenth or sixteenth century.

The decorative elements are identified by their location and type. For ease of reference, they are numbered on the plan (see Figure 3 and larger version in the appendix) commencing at Bay 1 or Truss 1 to the West, corresponding with the existing system.

Missing elements have been given a reference number and are noted as missing.

¹ CAVE, C.J.P., *Roof bosses in medieval churches*, 1948, p.181.

NAVE ROOF ~ CARVED ELEMENTS ~ ABBEY CHURCH OF ST MARY AND ST MELOR, AMESBURY
 CONDITION ASSESSMENT AND CONSERVATION RECOMMENDATIONS

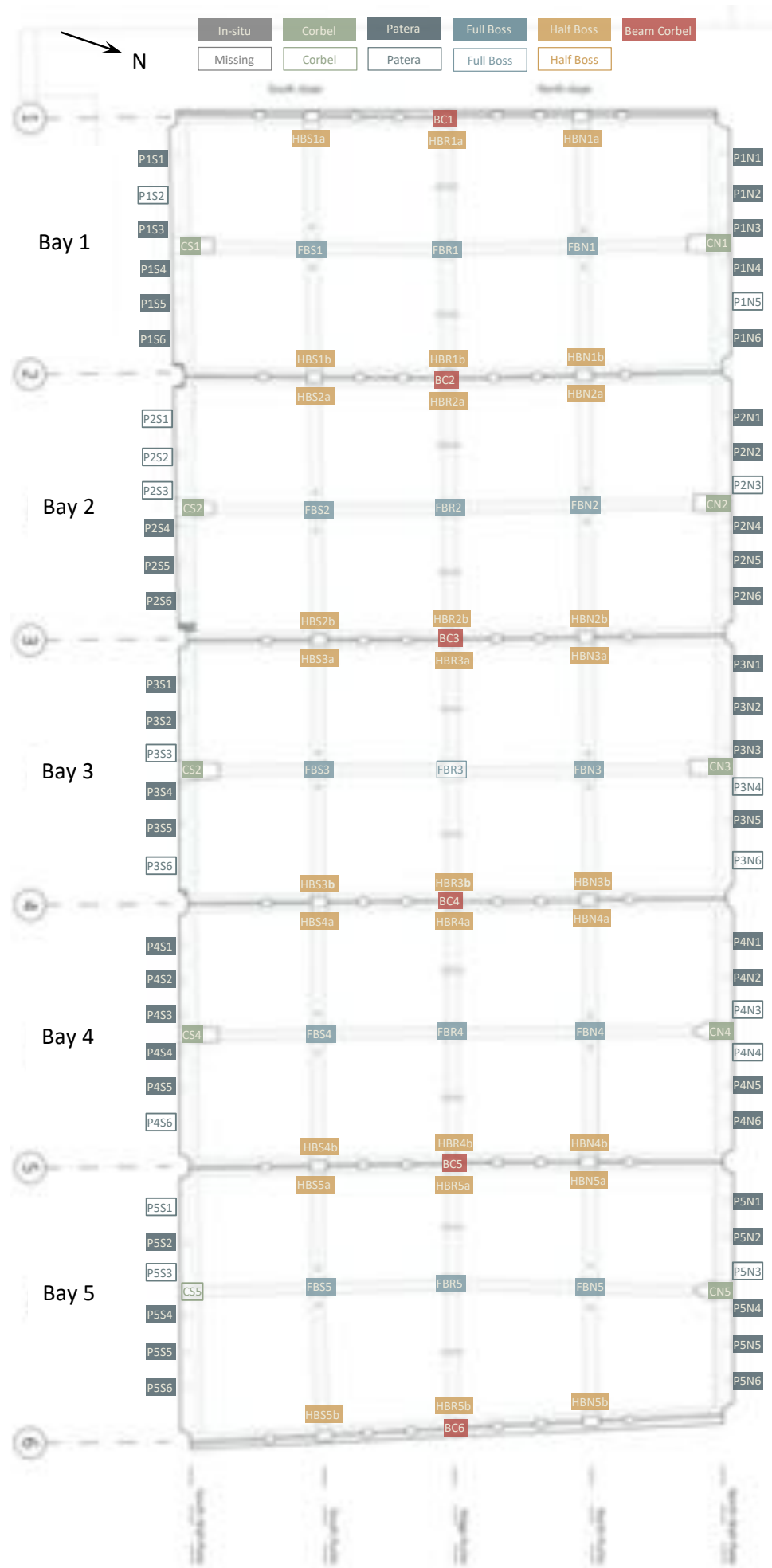


Figure 3 ~ Reflected ceiling plan with references for the decorative carved timber elements. Original plan supplied by Emma Mullen Architect, St Ann's Gate Architects.

4.2 CORBELS

LOCATION & REFERENCE

The 10 corbels (C) are located on the wall plates. 5 on the north side and 4 on the south, 1 missing from the south.

They are referred to by C (Corbel), N or S (north or south wall plate) and Bay number (1 to 5 commencing at the west). For example, CN3 refers to Corbel on the North wall plate, Bay 3.

DIMENSIONS

The approximate dimensions of the corbels are:

230 x 230 x 370 mm H x W x exposed Depth

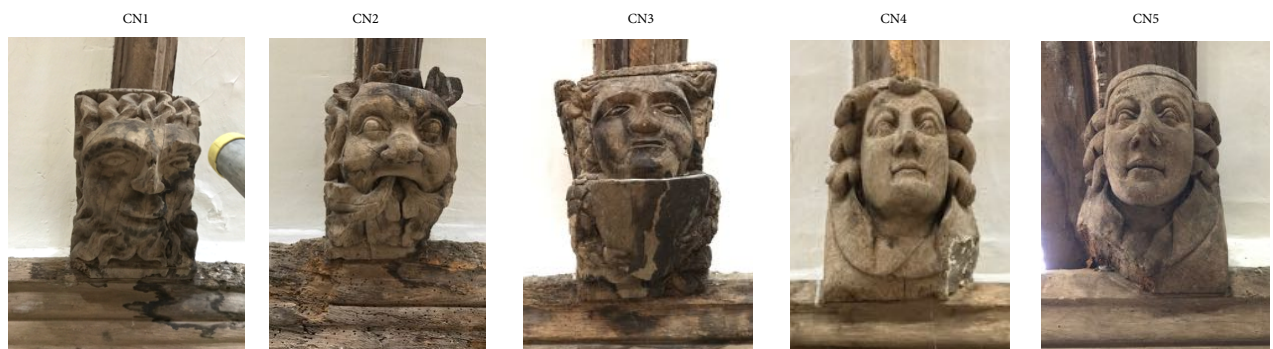
Please note this is an approximate average as they vary.

DESCRIPTION

The corbels are all figurative and include a foliate head (or green man), CN2; a winged figure holding a shield, CN3; male and female heads, one with a distinctive headdress, CS4; and two grotesques, CN1 & CS3. See appendix for larger images.

The style and character vary enormously and are likely to have been carved by different hands. Some may depict local figures of the time. The grain and rays in particular, can be clearly seen in many of the corbels illustrating beautifully that they were carved from quarter sawn blocks.

CORBELS ~ NORTH WALLPLATE



CORBELS ~ SOUTH WALLPLATE



Figure 4 ~ Corbels on the north and south wallplates.

4.3 PATERAE

LOCATION & REFERENCE

The paterae (P) are located above the lower moulding of the timber cornice on the north and south elevations. They are referred to by P (Patera), Bay number (1 to 5 commencing at the west), N or S (north or south elevation) and number 1 to 6 within each bay (west to east). For example, P1N3 refers to Patera in Bay 1 on the North elevation, 3rd from west. Originally there were 60 in total, 6 on each side of each bay. 42 complete paterae and 2 half paterae remain in-situ, 16 complete, and 2 halves are missing.

DIMENSIONS

The approximate dimensions of the paterae are:
 100 x 100 mm H x W (4 inches)

DESCRIPTION

The patera designs are foliate and floriate, with the exception of 5 letter motifs on the south of Bay 4, (1 is missing from this bay). They are centrally fixed with an iron nail.



Figure 5 ~ Paterae on the north elevation timber cornice.



Figure 6 ~ Paterae on the south elevation timber cornice.

4.4 BOSSES

LOCATION & REFERENCE

The bosses are located on the ridge, north and south purlins. They may be divided into two types: Full bosses (FB) are attached at the intersection with the principal rafters and the half bosses (HB) flank the truss and purlin intersections.

They are referred to by FB or HB (Full Boss or Half Boss), N, S or R (north, south or ridge purlin) and Bay number (1 to 5 commencing at the west). Half bosses within each Bay have the additional reference of a or b, indicating west or east respectively. For example, FBR3 refers to the Full Boss on the ridge purlin, Bay 3. HBR3b refers to the half boss on the ridge purlin to the east side of Bay 3.

There were originally 15 full bosses, (5 on each purlin), however one is missing from the ridge purlin.

DIMENSIONS

The bosses vary in size but are approximately:
 230 x 230 mm (h x w)

DESCRIPTION

Of the 14 bosses: 3 are heads (2 grotesque style); 9 are of a foliate design; and 2 floriate.

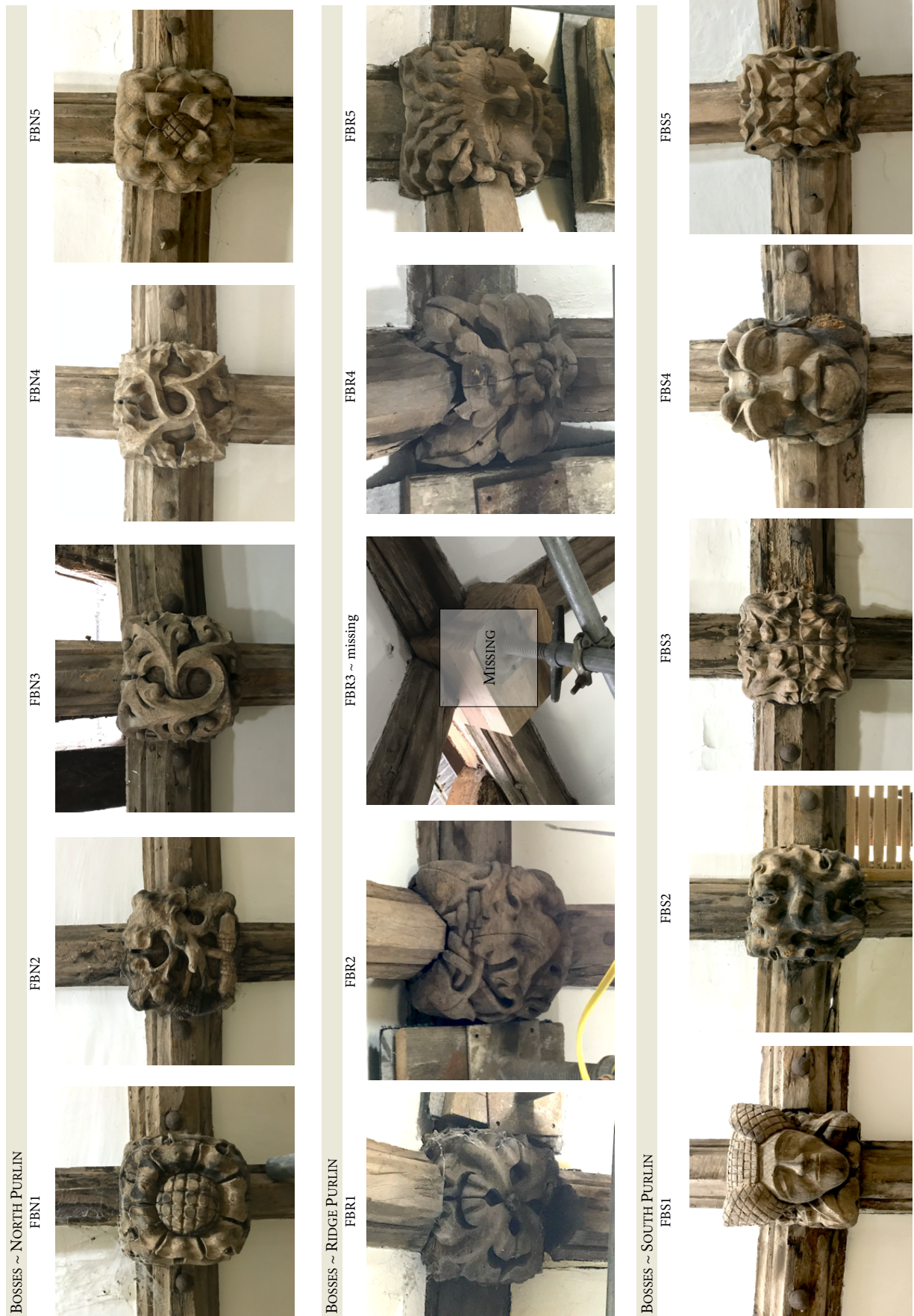


Figure 7 ~ Bosses on the purlins.

4.5 BEAM CORBELS

LOCATION & REFERENCE

The 6 beam corbels (BC) are located beneath the centre of the tie beams. They are referred to as BC (Beam Corbel) and Truss number (1 to 6 commencing at the west). For example, BC3 refers to Beam Corbel on Truss 3.

DIMENSIONS

The approximate dimensions of the corbels are:
400 x 300 mm (H x W x) They are carved into the tie beam, except for the under roundel which is attached.

DESCRIPTION

The six beam corbels are all of foliate design. They are carved within the tie beam timber with an applied roundel on the underside. Two (BC3 & 5) have hooks attached below, possibly for a former light.

BEAM CORBELS EAST FACE OF TIE BEAM



WEST FACE OF TIE BEAM



Figure 8 ~ Corbels carved into the tie-beams. View of both sides. BC1 and BC6 are against the east and west elevations and therefore are one-sided.

4.6 TRUSS 6 ~ PAINTED AREA

An area of the tie beam of Truss 6 has painted remains on the surface. It is located off centre to the north (or left) of the beam corbel.

The area measures approximately 350 x 150 mm.

The decoration is unclear however at least 2 schemes were noted within the layers. Analysis has not been carried out, but the following visual observations made.



Figure 9 ~ Painted patch on Truss 6. Image A shows the area of the applied paint. Images B, C, D and E were taken in raking light to illustrate the application of the paint and highlight the different layers.

The area of paint can be seen in figure 10, image A. There are several layers of paint. The layer directly on the timber appears to be a white. The vertical brushstrokes of the thicker white are clearly seen in raking light as illustrated in Figure 9.

Directly on the white are areas of black. The black is not an even coat but appears to be in narrow lengths. It is possible that the black is a painted number (possibly a date), a word or a design.



Figure 10 ~ Detail of painted area on Truss 9 in raking light illustrating the vertical brush strokes of the underlying white and black paint applications.

On top of the black is a light tan paint layer followed by a darker brown.

The tan/brown layers can be seen on the other trusses and over some repairs as an indistinct wash.

Further investigation and partial or complete removal of the overlying brown layers would need to be undertaken to establish the nature of the black design.

Curiously, there is no evidence of other areas painted in a similar way. Iron fixings are secured to the tie beam in the vicinity. It is possible the painted area was covered in the past, perhaps by a hatchment.

Figure 11 ~ Plaster repair painted the same brown as seen over the Truss painted area.



5 CONDITION ASSESSMENT

5.1 GENERAL

Works are currently being undertaken to remedy and improve conditions both externally and internally. Consequently, the external conditions will not be commented on, other than to indicate the historic impact on internal conditions as observed.

The roof has been leaking for a considerable period, both recently and historically. This has led to wet rot and dry rot in specific locations. The decayed decorative timber elements have also suffered from Deathwatch beetle attack and 'woodworm'. The current works to the roof (although not yet completed) have clearly improved conditions enormously. The timbers were largely dry at the time of visit.

The timbers are generally soiled and many sections or elements are visually disfigured with water staining. Corroding iron and crude past repairs have also had an impact.

Many elements and areas appear dry, having lost their natural oils. Some elements have cracked. (A proportion of the shakes are likely to have appeared early on the roofs history, shortly after installation, as the green oak dried).

5.2 DETERIORATION

Persistent damp and insect infestation have been the main causes of the decay and deterioration of the timber and corrosion of the iron fixings.

The deathwatch beetle decay is widespread, however it is difficult to know if it is on-going from the inspection. The decay observed appears to be from a variety of periods, much historic but some possibly recent. Confirmation can only be ascertained by further observation and the placement of dust/frass traps after careful de-dusting and/or hoovering.

The deathwatch beetle has caused some of the carved face detail to be lost, however the majority of the damage is concealed on the rear of the bosses/corbels and adjacent timbers.

The areas which have suffered severe insect attack are weak and lack localised structural integrity. Where these are close to the carved surface or face or the timber, the edges are particularly vulnerable.



Figure 12 ~ Area of mould over a lime plaster fill on the wallplate. Note the brown paint to the right over the plaster.



Figure 13 ~ Area of decay caused by prolonged damp. Attempts at past repair are evident, however the damp was on-going. The orange indicates more recent surface loss.



Figure 14 ~ View from above of a corbel illustrating the insect damage of the internal timber.

Figure 16 ~ CS3, Corbel in Bay 3, left image from above illustrating extensive decay from beetle infestation. Right image shows damage and loss to the carved surface of the face. Note the dark staining caused by water ingress. This corbel also illustrates the 'rays' and grain of the quarter sawn block from which it is carved.



Figure 15 ~ Decay and surface loss to Beam corbel on Truss 1. Note iron fixing securing the base of the corbel to the beam.



Figure 17 ~ Recent loss of decayed area to corbel CN5 (exposed orange).



5.3 STABILITY

Generally, the carved elements appeared to be secure, however it was not possible to reach all areas during the inspections. Not all were accessible to be tested for security. It is recommended a further investigation is undertaken as part of the proposed conservation works to ensure all fixings are secure on each element.



Figure 18 ~ Corbel CS1 illustrating historic shake extending from the rear to the front face. The corbel has suffered from damp and is disfigured with dark water stains but is not deemed unstable

All elements are secured with iron nails, all of which showed signs of corrosion where exposed. The corrosion of the fixings will be on-going, however as conditions improve as a result of the current works, the rate of corrosion will slow, but not cease.

No movement was noted on the elements accessed, however a thorough check of all elements is recommended, whilst the scaffold is in place.

The stability of localised areas of timber is discussed in sections 5.2 Deterioration and 5.7 Losses.



Figure 19 ~ Boss FBS4 illustrating unstable and friable side. Damage caused by a combination of water ingress and insect infestation.

5.4 PAST INTERVENTIONS & REPAIRS

Several phases or programs of previous interventions and repairs are apparent. However, no replacement carved elements were noted. All the carved decorative elements appeared to be contemporary with the roof structure.

Past repairs include the application of various materials, to fill cracks and shakes. The majority, although a little unsightly by today's standards, were/are sympathetic to the fabric.

Figure 21 ~ Repair of the wallplate of Bay 5 South elevation.



Figure 21 ~ Boss FBN1 with soft plaster fill applied to void between boss and purlin. The fill is cracked and loose.

The exception being the cementitious fills, particularly noted in Bay 3 along the north wallplate, wallpost and cornice.



Figure 22 ~ Cementitious fills adjacent to the wallpost and paterae in Bay 3.

Putty (and possibly silicone) repairs are also present and crudely applied around several of the corbels and paterae.



Figure 23 ~ Area of Bay 3 on the north elevation. Image illustrates the crude plaster and putty repair over the lower edge of the timber cornice, breaking up the original line of the moulding and partially concealing the paterae. It is likely that some of the timber has decayed and is missing, however much is evident beneath the repair.



Figure 24 ~ Corbel CN3 with extensive and crudely applied filler around the perimeter of the decayed timber.



Figure 25 ~ Detail of patera P3N2 which is partially concealed by poorly applied repair.

5.5 FIXINGS

All the applied carved elements are fixed with ferrous nails or fixings. The tie beam corbels are largely carved as part of the main timber. The lower pendant element is however applied and secured with iron fixings. Hooks are secured to the underside of two of the beam corbels (BC3 & BC5). Many of the iron fixings are corroding and some are causing the timber to crack and develop localised staining. It is possible that the bosses were originally fixed with timber dowels or pegs. Further examination may confirm this.

Other than the wrought iron fixings, many more recent fixings /cleats for electrical wiring can be noted. Unfortunately, many of these are nailed into the mediaeval corbels.



Figure 26 ~ Corbel CN5 illustrating timber decay and loss to rear. Note corroding iron fixing into wallplate.



Figure 29 ~ Modern fixing in rear of corbel CN5.



Figure 28 ~ Iron fixing through base of beam corbel 5 into tie beam.



5.6 SOILING & STAINING



Figure 30 ~ Boss with dust and cobwebs.

The ribs and bosses are covered with dust, cobwebs and a build-up of dirt, which is to be expected given the environment and their age.

Frass remains within the deteriorated areas.



Figure 31 ~ Dark water staining to corbel CN3 and surrounding timbers.

Many of the elements are visually disfigured with water stains. In some cases these are severe and appear very black, (as if scorched).



Splashes of white paint spills from later wall and ceiling decoration are apparent on the corbels in particular.

Figure 32 ~ Paint and plaster splashes over corbel CN2 timber.

5.7 LOSSES

Several of the carved decorative elements are missing. These include:

Corbel ~ 1 no from the south wallplate ~ CS5

Paterae ~ 7 no from the north ~ P1N5; P2N3; P3N4; P3N6; P4N3; P4N4; P5N3 plus 2 no half paterae ~ P1N6; P3N1.

9 no from the south ~ P1S2; P2S1; P2S2; P2S3; P3S3; P3S6; P4S6; P5S1; P5S3.

Bosses ~ 1 no from the ridge purlin ~ FBR3

Further losses include extensive surface losses caused by the damp and insect infestation. The most disfiguring of these are on corbel CS3. See figure 16.



Figure 33 ~ Detail of Bay 3 north elevation and paterae P3N1 which is half missing.



Figure 34 ~ Detail of corbel CN2 illustrating localised surface loss and ongoing decay. The edges of the losses are extremely vulnerable.

5.8 POLYCHROMY

The most evident polychromy extends across repairs and is therefore not original. This does not rule out the possibility that the carved elements may have been painted. Plaster and paint is caught in some of the crevices. From a visual inspection no 'colour' was noted. However further inspection, sampling and analysis would be interesting. See 4.6 discussing painted panel on Truss 6.

Figure 35 ~ Corbel CS4 illustrating paint or plaster remains remains in the carving of the headdress.



Figure 36 ~ Tie-beam corbel (BC5) with large plaster fill within shake as indicated. The fill is overpainted with a similar brown paint as seen across many of the trusses, repairs and the painted 'panel' discussed in section 4.6.



Figure 37 ~ Brown paint over truss and plaster repair within the shakes of the truss.

6 CONSERVATION RECOMMENDATIONS

The overall approach recommended is very much one of minimum intervention, retaining many of the past interventions, (regardless of their crudeness) where they are not contributing to further deterioration, and where they are still performing.

The aim of the conservation is to prevent further loss and slow down the processes of decay. The following recommendations are not a guaranteed solution to the problem of the timber decay but are aimed to slow the process without introducing any material which will hinder future treatments. The reasons for undertaking any intervention or proposed treatment have been established during the examination of the condition and understanding of the history. Consolidation of friable timber is required across many of the bosses and ribs but in-piecing of losses to the carved detail is not proposed or acceptable. Each corbel, boss and patera will require individual assessment of its requirements and these will vary across the nave.

6.1 PRELIMINARY ITEMS

RECORD all carved elements prior to any intervention. Document findings and conservation processes as works progress and on completion. Produce an illustrated conservation report recording all works undertaken.

FURTHER ASSESSMENT AND INVESTIGATIONS. Assess the stability of each element from beneath. Include fills elsewhere on the timber work especially where they appear to have detached from the substrate.

REMOVE LOOSE OR VULNERABLE ELEMENTS alternatively secure in-situ.

CONSERVATION TRIALS

Carry out conservation trials to establish the most suitable strength of consolidant and coloured fill for the timber.

Carry out conservation trials to establish the most suitable method of cleaning the timber, (if required beyond dry cleaning methods). Consideration may be given to reduction of the dark water stains.

6.2 GENERAL ITEMS

PROTECTIONS ~ Apply to floor and other areas as deemed necessary, surrounding the workplace.

ACCESS ~ Erect platforms to reach high level.

DE-DUST AND HOOVER ALL AREAS. Use a soft brush and avoid friable areas. Apply protection/softening to end of vacuum to prevent damage by inadvertent contact.

Carry out EMERGENCY CONSOLIDATION only (with Paraloid B72 5% in acetone subject to trials) of loose fragments as required prior to removing dust and debris. This process will go hand in hand with dust removal, however, it does not constitute full scale consolidation which will be based on the results of trials.

COLLECT, LABEL AND BAG ANY DETACHED FRAGMENTS for reinstatement during conservation works. Record the location where all fragments are found.

6.3 CONSERVATION WORKS

6.3.1 CLEANING

Lightly brush into a Hoover to remove surface dust, frass and loose deposits. Soot sponges and /or Wishab sponges may be used to lift further dirt from sound surfaces. Discuss with the architect and client the level of desired clean and if the most disfiguring water stains require reduction.

It may be acceptable to retain staining as part of the history of the fabric.

Where areas require consolidation, it may not be desirable, beneficial or safe to remove all debris and frass. A judgement by the conservator is required to establish how much may be safely removed. It may be of use to retain frass within voids to be consolidated as a surface or filler for the consolidant to adhere to.

6.3.2 FILLER REMOVAL

Generally, the historic fills may be retained where they are sympathetic to the strength of the adjacent timber and will not prevent the natural movement of the timber structure.

Remove or secure all unsound fills, to prevent falling in the future.

The reduction or removal of the fills may be required to enable access to consolidate the concealed beetle damage behind the carved elements and to establish the condition of any fixings. Carry out trials to establish the best method to remove / reduce fills.

All cementitious and hard fills should be carefully removed. It may be necessary to undertake removal in conjunction with consolidation to avoid loss of original fabric.

All modern putty and silicone type fillers should be removed as for cement.

Remove all fills and plaster which are concealing original carved detail. This was particularly apparent on the north elevation of bay 3, where the paterae and cornice are partially concealed.

Remove plaster and paint from areas where it has splashed on to the carved timber. Notably the rear of the corbels above the wallplate.

If retained fills are unsightly, their visual impact may be reduced by the application of a water colour paint or acrylic to match the surrounding timber.

6.3.3 CONSOLIDATION

Subject to results of trials to consolidate the friable timber.

A possible choice is Paraloid B72 in acetone applied in varying strengths. Inject into the flight holes and decayed areas. Ensure that run-off is avoided. The solution may be brush applied for surface consolidation.

Apply Paraloid B72 in acetone (>35% w/v) to re-adhere dislodged fragments.

6.3.4 REPAIRS AND SUPPORT FILLS

Carry out trials to establish a suitable fill to support vulnerable edges.

It is not proposed that losses are remodelled or filled to the original profile.

It is important to ensure that the filling medium is softer than the timber when set.

Possible filler mixes may include:

- Plextol B500, Wood Flour – Oak dust, Polyfilla, Pigments - Lamp black, Raw sienna, Raw umber, Burnt umber
- Paraloid B72 in acetone, Wood Flour – Spruce or oak, Pigments - Lamp black, Raw sienna, Raw umber, Burnt umber

The ratios will be adjusted to control the strength and hardness.

Apply very small fills to vulnerable edges to prevent loss of the carved face.

For larger fills, glass microballons may be added to the mix to bulk the filling medium without adding weight.

6.3.5 FIXINGS

Treat exposed iron to remain in situ with Fertan or other corrosion convertor.

Remove corroding and failed ferrous fixings where they are accessible without causing further damage to the timber. Replace with stainless steel according to requirements. Tone down the visible stainless steel with acrylics. It is intended that the majority of wrought ferrous fixings are retained. Very few, if any, were noted as suitable for removal.

Carefully remove all modern fixings from the mediaeval timberwork.

6.3.6 TREATMENT OF DEATHWATCH BEETLE

Chemical treatment of the deathwatch beetle is not recommended. It is important to establish if it is still active. Improving the conditions (such as has been undertaken with the roof works) will ultimately lead to the beetle dying out. Further advice may be sought from Hutton + Rostron.

6.4 FUTURE CONSIDERATIONS

6.4.1 If during the conservation works, particularly the cleaning, traces of polychromy are noted, it would be interesting and recommended, for samples to be taken for cross section pigment analysis and to record all findings.

6.4.2 TRUSS 6 PAINTED PANEL ~ Allow time for a close examination of the underlying black paint referred to in item 4.6.

It may be possible to decipher the design or figures (numerical or otherwise) underlying the brown paint. Under magnification and in conjunction with consolidation of the lower layers, a conservator may be able to pare back a small area of the overlying brown paint to establish the feasibility and value of further investigations.

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8 GLOSSARY

8.1 CONSERVATION TERMS

BLIND CLEAVAGE	An invisible separation between the layers of paint, between the paint and ground, or between the ground and support. This may appear as a slight bulge in the paint surface.
CLEANING	Removing non-original layers from the paint surface. These layers may be surface dirt, varnish or over-paint. See surface cleaning, uncovering and varnish removal.
CLEAVAGE	A separation between layers of paint, between paint and ground, or between ground and support. Usually associated with cracks and losses. See flaking.
CONDITION REPORT	A report listing the observations of an inspection. It can be used as the first part of a Treatment Proposal and as a reference when objects are transported or loaned. Depending on what it is used for it can include a description of the object including historical background, assumptions about original techniques and materials, previous interventions including added materials, present condition that notes deterioration and changes, possible causes of deterioration, and recommendations for handling, storage and treatment. The format is often a combination of text, graphics and photographs.
CONSERVATION	<i>“all measures and actions aimed at safeguarding tangible cultural heritage while ensuring its accessibility to present and future generations. Conservation embraces preventive conservation, remedial conservation and restoration. All measures and actions should respect the significance and the physical properties of the cultural heritage item.”</i> From International Council for Museums, Committee for Conservation, 2008, ICC Conservation.
CONSOLIDATION	Addition of an adhesive or consolidant to friable powdery original material such as water damaged plaster or rotten wood.
CROSSSECTION	It is a small sample of original paint mounted in a polyester resin so the layer structure can be examined under the microscope.
FACING	A reinforcing material, usually tissue paper, temporarily adhered to the surface of a painting. Facing ensures that loose paint particles are temporarily secured and protects the paint surface during conservation treatment.
FILL	Material replacing lost paint or paint and ground so that the area of loss becomes level with surrounding paint.
FIXING	A common term for the treatment of flaking paint that uses an adhesive applied beneath the flakes to reattach them.
FLAKING	An unstable condition in which areas of paint or paint and ground become detached.
GROUND	An opaque white or coloured coating applied to the support as a base for the paint layers. The materials used for the ground vary. Also, called a priming layer.
INPAINTING	Applying new paint on areas where original paint has been lost or abraded. Other term: Retouching.
OVER-PAINT	Paint, not applied by the artist, which covers original paint and that is often an excessive and unnecessary alteration to the image. Over-paint hides areas of damage or is used to make cosmetic changes to the image. In wall paintings it can be a later paint scheme or lime wash that hides the original.

POLYCHROMY	Paint applied to a surface
PREVENTIVE CONSERVATION	Actions taken to remove or mitigate conditions that are causing deterioration. They usually require modifying the immediate environment or methods of handling and storage.
REMEDIAL CONSERVATION	Treatment that stabilizes the condition of an object. Usually done when an object is in danger of immediate damage.
RESTORATION	Treatment that reinstates missing or damaged elements with the goal of facilitating the understanding, appreciation and use of an object.
RETOUCHING	A traditional term that has been used synonymously with inpainting. However, inpainting is more precise because retouching can also imply over-painting so that original paint is covered.
SURFACE CLEANING	Treatment that removes surface dirt.
SURFACE DIRT	A deposit of dust, dirt, grime, nicotine, soot, or other contaminant on the surface of a painting.
TREATMENT PROPOSAL	A report that makes recommendations for conservation treatment. It is usually added on to a condition report and may include an estimate of time and cost.
UNCOVERING	A type of cleaning that removes layers of over-paint. With wall paintings it often means removing layers of plaster or lime wash.

8.2 ARCHITECTURAL TERMS

AISLE	Part of a church alongside the nave or choir divided from it by an arcade.
APSE	A polygonal or semi-circular plan to the sanctuary.
ARCADE	A series of arches and supporting columns.
ARRIS	Sharp edge produced from the meeting of two edges.
ASHLAR	Masonry of squared blocks with dressed faces and laid in horizontal courses.
AUMBRY	Wall cupboard for sacred vessels.
BARGE BOARD	Timber boarding on the gable end of the roof.
BARREL VAULT	Internal shape of a simple semicircular shaped roof.
BATTER	Deliberate inclination of a wall face.
BATTLEMENT	A parapet with alternating raised portions (merlons) and spaces (embrasures). Also called crenellation.
BELFRY	The chamber, or stage of a tower in which the bells are hung.
BELLCOTE	Housing for bells on a roof or gable.
BELL FLECHE	Slender spire usually of wood containing bell(s).
BELL LOUVRES	Horizontal slates in the window type openings within a bell chamber.
BENCH	Open seat, sometimes with a carved bench end.
BOSS	An ornamental carving at the intersection of ribs in a ceiling or vault.
BRACE	A subsidiary timber providing stiffness to a frame.
BROACHES	Sloping half pyramids adapting an octagonal spire to a square tower.
BUTTRESS	Projecting masonry or brickwork built against a wall for additional strength.
CAPITAL	The head of a column.
CEMENTITIOUS	Made of or containing cement.
CHAMFER	The surface made when a square edge is cut away at an angle.
CHANCEL	The part of the east end of the church containing the altar and reserved for the clergy and choir.
CHOIR	The part of the church, usually within the chancel, where divine service is sung.
CIBORIUM	1. A receptacle used to hold the eucharist. 2. A canopy over the altar.
CINQUEFOIL	A leaf shaped curve of 5 parts within an arch, window head etc.
CLERESTORY	Windows located above the arcade.
COMMUNION RAIL	Low rail around an altar.
COPING	A capping or covering, usually of masonry, to the top of a wall.
CORBEL	A projecting block of stone or timber, usually supporting a beam.
CORNICE	A projecting moulding along the top of a wall.
CREDENCE	A shelf or table beside the piscina for the sacramental elements.
CRENELLATION	See battlement.
CROSSING	Central space at the junction of nave, chancel and transepts.
CRUCIFORM	In the form of a cross.
CUSPS	Projecting points between foils in gothic tracery.
DADO	The lower part of an interior wall, sometimes panelled.
DPC	Damp Proof Course.
DPM	Damp Proof Membrane
DRESSINGS	Worked stones, with smooth or moulded finish, used round angels or openings in masonry.
DRIP	A projecting stone etc from which water drips clear of the face of a building.
DRIPSTONE	See hoodmould.
EASTER SEPULCHRE	A decorated recess in the north wall of a chancel used in celebration of the Easter liturgy.
EAVES	Overhanging edge of a roof.
ELEVATION	Face of a building.
FASCIA	Horizontal section usually at the junction of a wall and the lower edge of the roof.

FERRAMENTA	Metal framing to which window glazing is fixed.
FINIAL	Ornament at the top of a gable, pinnacle etc.
FLASHING	A strip of metal used to seal junctions of roofs with adjacent construction.
FLAUNCHING	Mortar shaped to shed water.
FRONTAL	Covering for the front of an altar.
GABLE	Upper, usually triangular, part of a wall at the end of a pitched roof.
GARGOYLE	Projecting rainwater spout, sometimes decorated.
HAUNCHING	A sloping fillet of mortar.
HIP	The external angle formed by the intersection of two roof slopes.
HOODMOULD	Projecting moulding above a door or window opening.
HOPPER	A box collecting water at the top of a rainwater pipe. - An inward opening ventilator in a window.
HUNKY PUNK	A Somerset term for a grotesque which often has the appearance of a gargoyle but which is purely decorative.
JAMB	The side of a doorway, window or arch.
JOIST	Horizontal timber supporting a floor, ceiling or flat roof.
KNEELER	Block of stone at the foot of a gable slope supporting the coping stones.
LANCET	A tall narrow single light window, usually with a pointed head.
LEADING	Strips of lead between individual pieces of glass in a leaded window.
LEDGER	Floor slab monument
LIGHT	A single window opening or compartment of a window between mullions.
LINTEL	A beam over an opening.
LOUVRES	Angled boards or slates in a belfry opening.
LYCHGATE	Roofed gateway at a churchyard entrance, providing resting place for a coffin.
MOULDING	The shaping of a continuous strip of wood or masonry.
MULLION	A vertical member, in wood or stone, dividing a window or other opening into individual lights.
NAVE	The body of a church, west of the chancel or crossing.
NEWEL	Central post to a staircase.
NOSING	Projecting edge of the tread of a stair.
OBELISK	A free standing tapering stone pillar of square or rectangular cross section.
OGEE	A double curve with convex and concave section, occurring in arches, window and door heads and rainwater gutters.
PARAPET	A low wall usually concealing a roof or gutter.
PARCLOSE	A screen enclosing a chapel.
PEW	Enclosed fixed wooden seat.
PIER	A solid masonry support, pillar of square section or masonry between doors and windows.
PILASTER	A shallow pier or square section column projecting from the face of a wall.
PINNACLE	A small pointed turret on a tower, buttress etc.
PISCINA	A stone basin with a drain, in a niche near the altar for washing the sacred vessels.
POINTING	Exposed mortar in joints in masonry and brickwork.
PURLIN	A horizontal roof timber, usually supporting rafters and spanning between walls and/or trusses.
QUARRY	A small diamond shaped or rectangular piece of glass in a leaded window.
QUATREFOIL	A leaf shaped curve of 4 parts within an arch, window head etc.
QUOINS	Dressed stones at the corners of a building.
RAFTER	Sloping roof timbers supporting laths or battens to the roof coverings.
RELIEVING ARCH	A rough arch positioned in a wall above a door or window opening to relieve it of structural loading.
RENDERING	A coating of mortar on a wall face.
REREDOS	A decorated wall or screen behind an altar.
REVEAL	The side of a door or window opening or recess.

RIB	A curved member or projecting moulding on the underside of a vault or ceiling.
RIDGE ROLL	Lead dressed capping to the top of a pitched roof.
RINGING	Chamber The chamber or stage of a tower where the bell ringers stand.
ROOD	A crucifix over the entrance to the chancel, usually supported on a rood screen.
ROOD STAIR	A staircase formerly providing access to the rood loft on top of the rood screen.
RUBBLE	Rough unsquared stones used for walling.
SADDLE BAR	Horizontal metal bar to which window glazing is attached.
SANCTUARY	Area around the main altar.
SARKING	Boards or felt over which roof slating or tiling is laid.
SEDILIA	Stone seats for clergy in the south wall of chancel.
SHAKE	A natural cleft or fissure (in timber).
SOAKER	A strip of metal interleaved with roofing slates or tiles at junctions with walls etc.
SOFFIT	Underside of a building element.
SPANDREL	Triangular area in an arch window or doorway.
SQUINT	An oblique opening through a wall giving a view of the altar.
STOUP	Stone basin for holy water.
SWAN NECK	A curved section of rainwater pipe connecting to the gutter.
TINGLE	A metal clip used to secure a roofing slate or tile.
TOMB	Chest Stone monument in the form of a chest.
TRACERY	Ornamental stonework in the upper part of a window, screen etc.
TRANSEPT	Arm of a cruciform church plan projecting at right angles to the nave.
TRANSOM	Horizontal bar of wood or stone in a window, panel etc.
TREAD	Horizontal surface of a step.
TREFOIL	A leaf shaped curve of 3 parts within an arch, window head etc.
TRUSS	Timber framing, spanning between walls, usually part of a roof structure.
TURRET	Small tower attached to a building.
TWO CENTRED ARCH	A pointed arch shape formed from the intersection of two curves.
VALLEY	The internal angle formed by the intersection of two roof slopes.
VERGE	Junction at the edge of a roof and the wall below.
VICE	Small turning stair within the masonry of a wall or tower.
VOUSSOIR	Wedge shaped stone forming part of an arch.
WAGON ROOF	A roof structure of closely spaced rafters and arch braces with the internal appearance of the canvas cover to a wagon.
WALLPLATE	A horizontal timber on the top of a wall, to which a roof structure is fixed.

9 APPENDICES

Documents supplied separately to be viewed on a larger scale.

- PDF of Corbels
- PDF of Paterae
- PDF of Bosses
- PDF of Beam Corbels
- Reflected ceiling plan annotated with references for decorative carved elements

Photographic Record of all elements where accessible to view.