



The Pugh Monument before and after conservation. On the left - the monument was lightly soiled with black airborne particulates attributable to candle burning over many decades. The in-painting to the *scratched* not carved inscriptions, was re-applied using reversible acrylic paint, after detailed cleaning to ensure a grease-free surface. The elliptical detail around the lowest dedication was also painted, the small amount of sound, residual bituminous material was left and not replaced like-for-like as it would have involved applying a hot, noxious material, that doesn't last all that long in conservation terms, due to its instability and brittle eventually nature.



The upper, left-hand, inlaid triglyphs were also bituminous, but still well held by the substrate. The missing areas were also painted in reversible, conservation-grade acrylic paint.



The ochre coloured, marble inlays have suffered dramatic *chromatic alteration* or loss of original surface polish. These areas were re-polished as far as possible using an abrasive softer than the host stone and treated with 2 layers of conservation-grade wax - to protect them from poor ambient conditions within the building, due to sporadic heating.



The lower dedication once again legible after being in-painted with conservation-grade paint and not bitumen, which would have been polished to the same plane as the marble.



The Butler Monument before and after conservation. On the left the black carboniferous (polishable) limestone had also suffered with acute - *chromatic alteration*, this too was re-polished as far as possible by-hand, to return some of the lustre, which conversely minimises the affects of future degradation of the surface, from elevated ambient moisture levels. The lightly scratched inscription is once again readable from floor level.