

ST SYLVESTER'S CHURCH ~ CHIVELSTONE

PARCLOSE SCREENS, ROOD SCREEN  
& DECORATIVE ROOF TIMBERS



CONDITION ASSESSMENT &  
CONSERVATION RECOMMENDATIONS

JUNE 2019

ST SYLVESTER'S CHURCH ~ CHIVELSTONE  
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Cover image ~ View from Nave towards Chancel, St Sylvester's Church, Chivelstone

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## 1 SUMMARY

The PCC of St Sylvester's Church, Chivelstone, commissioned this report as part of the Development Phase of St Sylvester's Church Renovation and Community Project. The report aims to establish the current condition of the fabulous rood screen, parclose screens, pulpit and medieval wagon roof with ornamental roof timbers and propose a strategy for conservation. The investigations will form part of a Heritage Lottery Fund Grant application for the delivery phase of the project.

The building is included on the Heritage at Risk Register. The on-going deteriorating condition of St Sylvester's Church has been highlighted in the last two Quinquennial inspections of 2015 and 2017/8 undertaken by Le Page Architects, which also prioritised the commissioning of this report.

The present church dates from the 15<sup>th</sup> century and although several phases of restoration have taken place, it contains many features including those examined during these investigations, which are dated to this period.

## 2 BRIEF

- 2.1 The aim of this report is to record the general condition and identify the conservation requirements of the rood screen, parclose, pulpit and roof timbers.
- 2.2 Lynne Humphries and Emma Norris of Humphries & Jones Ltd carried out the investigations into the condition and conservation requirements of the elements outlined above, along with some paint analysis. The condition survey was carried out from ground level and mobile scaffold tower on 12<sup>th</sup> and 13<sup>th</sup> June 2019.
- 2.3 A good assessment of the general condition and specific problems encountered overall was ascertained, however a close up examination of all the roof timbers and wall plate was not possible. Access to these areas was restricted to a stepladder due to the fixed pews and narrow aisles.
- 2.4 Where not otherwise mentioned, photographs in this report were taken by Humphries & Jones. Images of features recorded have been included within this document at the point of reference, however a fuller collection of photographs at higher resolution has been filed electronically and will be supplied separately.
- 2.5 Client: Chivelstone Church PCC  
Mark Jennings ~ Project Steering Committee  
Kate Jennings ~ Project Steering Committee  
Greg Weatherdon ~ Project Steering Committee  
Vicky Tucker ~ Project Steering Committee  
Roger Tucker ~ Project Steering Committee  
Edward Baker ~ Project Steering Committee  
Architect: Amanda Le Page ~ Le Page Architects  
Charlotte Shobbrook ~ Le Page Architects  
Kelly Lashbrook ~ Le Page Architects  
Conservation Consultants: Lynne Humphries ~ Humphries & Jones Ltd  
Emma Norris ~ Humphries & Jones Ltd  
Paint analysis: Catherine Hassall

### 3 LISTING & LOCATION

3.1	Address:	Church of St Sylvester Chivelstone South Hams Devon	Heritage category: Grade: List Entry Number: Date first listed:	Listed Building II* 1108470 26 January 1967
	National Grid Ref:	SX 78323 38746		

Heritage at Risk Registry ~ Listed as in poor condition, with slow decay ~ previous priority C3.1

#### 3.2 LISTING TEXT<sup>1</sup>:

CHIVELSTONE VILLAGE SX 73 NE 9/11 Church of St. Sylvester 26.1.67 II \*

Parish Church. C15 restored in late C19 or early C20. Slatestone rubble walls. Gabled slate roofs. Plan: nave, north and south aisles and chapels, south porch and west tower, all apparently dating from the C15.

Exterior: 3 stage crenellated west tower with set-back buttresses. 5-sided stair turret on south side. South Hams type roll-moulded west doorway with 4-centred head. 3-light Perpendicular window above has had its mullions renewed. 2-light cinque-foiled belfry openings. North aisle has 4 completely restored Perpendicular style windows. Blocked north doorway near west end. The north chapel projects slightly and appears from its junction with the chancel on its east end to have been rebuilt. The east end windows have also been renewed. The south aisle is recessed from the chancel at the east end. The most easterly window to the south aisle is largely C15 with only part of its mullions replaced. 3-sided rood stair turret adjoining it. Otherwise windows are complete restorations. The small gabled south porch has stone coping and a chamfered plinth continuous from the aisle. 2-centred granite moulded doorway with carved spandrels and square hoodmould, C19 panelled gates with railings above.

Interior: 2-centred arched double roll-moulded south doorway with contemporary door of overlapping studded planks with very heavy strap hinges and large wooden lock. Porch has partly restored medieval wagon roof. The internal walls have old plaster. 2 5-bay granite arcades with Pevsner A-type piers which have moulded cup capitals and round headed arches. Double chamfered rubble tower arch with projecting imposts. Over the nave and aisles the medieval wagon roofs survive, although somewhat restored, whilst over the chancel the roof has probably been completely replaced. Medieval rood screen, somewhat mutilated and without the coving, but with painted figures to panels and also some renaissance ornament. The parclose screens also survive but in a less complete state. Unusual survival of a very good wooden medieval octagonal pulpit, richly carved and set on a tapering stem. Altar rails and table are C17 with chunky turned balusters and legs.

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<sup>1</sup> <https://historicengland.org.uk/listing/the-list/list-entry/1108470>

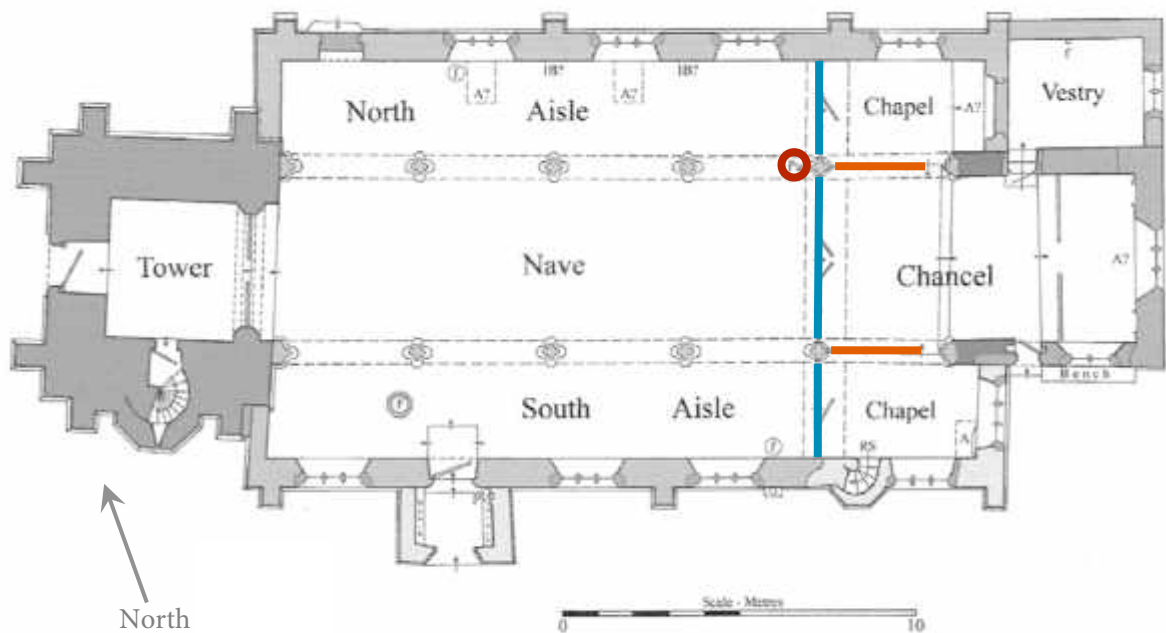
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- 3.3 LOCATED in a remote, rural setting in the South Hams district of Devon, the church of St Sylvester is perched above the road to the south. The ground level rises steeply to the north with the church cut into a level area of ground. The ground level to the north is in excess of 2m higher than the floor level of the church.



*Figure 1 ~ View of the church of St Sylvester from the road to the south, showing its elevated position.*

The medieval wagon roof timbers examined, extend across the nave and north and south aisles into the chapels. The rood screen and parclose screens are located between the aisles and nave to the west and chapels and chancel to the east as indicated on the plan below. The pulpit is positioned in the nave in front of the rood screen, bolted to the column between the north aisle and nave.



*Figure 2 ~ Plan of church indicating location of rood screen (blue), parclose screens (orange) and pulpit (red).*

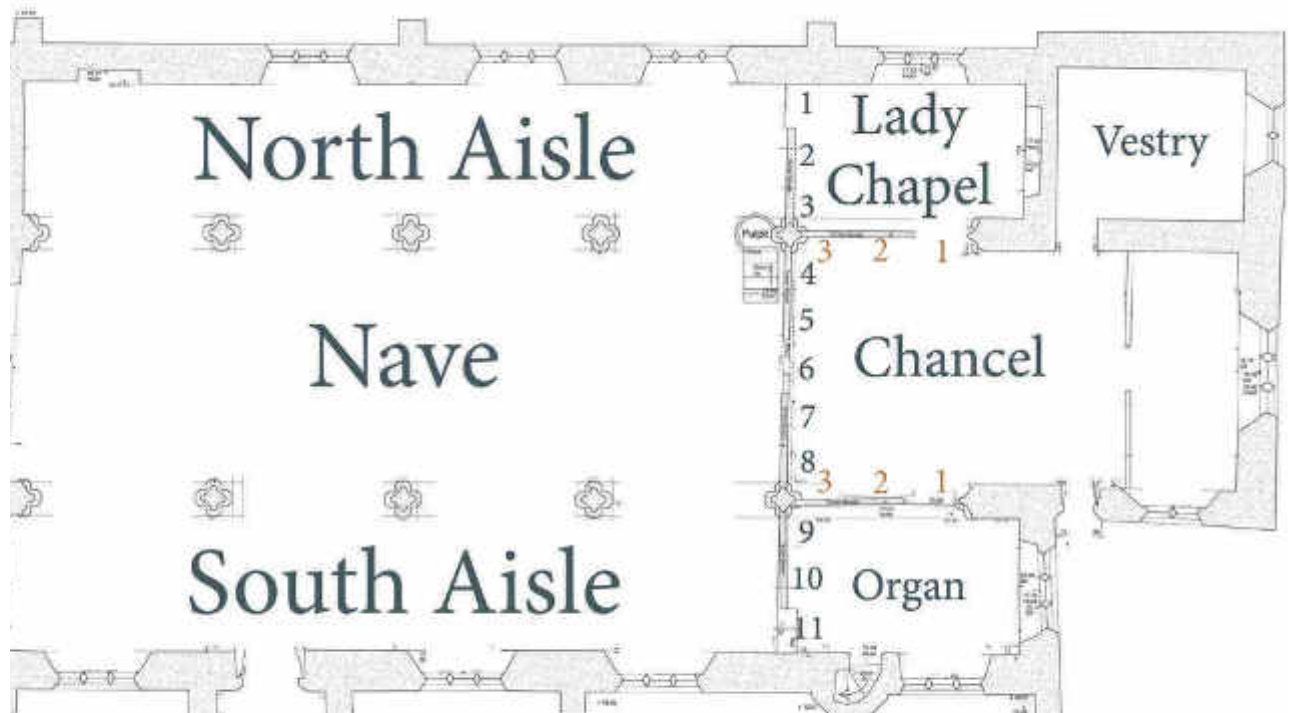


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3.4 DIMENSIONS:

North aisle screen:	2760 x 2840mm	(9'1" x 9'4").
Chancel screen:	4730 x 3010mm	(15'6½" x 9'10½").
South aisle screen:	2760 x 2840mm	(9'1" x 9'4").
North parclose:	3370 x 2400mm	(11'1" x 7'10½").
South parclose:	3250 x 3070mm	(10'8" x 8'1").

3.5 LOCATION REFERENCE OF BAYS ON ROOD SCREEN AND PARCLOSE SCREENS



*Figure 3 ~ The bay number references for the rood screen run from 1-11 from north to south. The parclose bay number references run from 1-3 from east to west.*

## 4 HISTORY, DESCRIPTION & SIGNIFICANCE

An earlier church acting as a chapelry attached to the parish of Stokenham is known to have been in existence by the end of the 13<sup>th</sup> century, with the earliest incumbent being recorded in 1292. The church is dedicated to St Sylvester who became Pope in A.D. 314. However the St. Sylvester Church seen today dates predominantly from the 15<sup>th</sup> century.

It is constructed of slate stone rubble, with gabled slate roofs. The body of the church is essentially rectangular, in plan it comprises a nave, north and south aisles and chapels, a south porch and west tower. Internally the church retains many original and early features of interest.

A brief description of each feature investigated follows. An outline of the general condition and proposals for prioritised conservation are set out separately.

### 4.1 ROOD SCREEN

The rood screen at St Sylvester's Church extends across the north and south aisles. It is dated to c. 1520<sup>2</sup> although this is in debate. A rood screen was a common feature in late medieval church architecture. It is typically an ornate partition between the chancel and nave, designed to support the Rood Cross or crucifix. They were frequently more or less open tracery and often of timber construction. The west side is almost always more highly adorned as the east face was never intended to be viewed by the laity.

Writing in 1909, Bond & Camm describe the St Sylvester rood screen as *"very fine and extends across the nave and aisles. It contains eleven divisions, five to the nave and three to each aisle. The central doors are missing and the fan vaulting is lost, but a few of the embossed fillings, together with other mutilated enrichments, are attached to the spandrels of the arcade. These fillings have a beautiful pattern of circular medallions increasing in size towards the top, formed by a winding stem, and each containing foliations of oak leaves etc., like those of Lapford or Poltimore. ...."*<sup>3</sup>.

The central chancel section of the screen is ornately carved and retains extensive polychromy and gilding and on the lower dado panels are a series of painted figures of apostles, bishops and saints of which a list is given below.

The rood screen continues to the north and south dividing the aisles from the small chapels to their east. These extensions appear to be later constructions as the style of paintings indicate the changes brought about during the Reformation, which forbade papist adornment. Quite unusually the aisle screens are painted on both sides. They are enriched on the west facing elevations with large-scale arabesque patterns, painted in white on a chocolate ground. The whole rood screen is an interesting combination of early traditional and later Renaissance influences.

*".....The tracery of the two extreme bays on north and south has been cut away, together with the panelling to the ground level, to form doorways, and in other respects the screen is much dilapidated, almost falling to pieces; much of the tracery of the arcades being broken or mutilated, and that of the lower panels missing. The tracery is of the Dartmouth type, with crocketed ogee canopies in the heads."*

The Dartmouth type is described by Bond and Camm as *"having a distinctive type of tracery containing foliated canopies within the arcaded window heads and has vaulting of a special character."*

The Church Guide states that the rood screen may have been built for the original church, which

<sup>2</sup> CHERRY & PEVSNER, 1991, p.260.

<sup>3</sup> BOND AND CAMM, p. 148.

might explain why it appears disjointed within the current building structure and there may have been timber casements around the pillars<sup>4</sup>. Much has been researched and written on the history and development of style regarding Devon Screens and it would be invaluable to place Chivelstone's screens within the context of others to which they relate. Michael Aufrère Williams' PhD Thesis on Medieval English Roodscreens (with special reference to Devon) is an invaluable source in relation to this.

Chivelstone Rood Screen will have had a rood loft or gallery with vaulting between the arches. (The remains of a rood stair can still be seen in the south elevation). Unfortunately, the manner in which the spandrels between the arches have been refilled is extremely crude, with awkwardly cut elements from the original gallery filling the spaces and fixed in a makeshift manner. Michael Williams discusses the possibility that this destruction of the upper level may have come about after a royal order of 1561<sup>5</sup>.

The central section with its fine set of figure paintings was conserved in the late 1970s by Herbert Read Ltd.

Analysis of the applied decorative scheme has found the same broad paint palette on the architectural elements of the rood screen, the pulpit as well as the parclose screens. Cross section analysis of samples taken from all both features found similarities with both earlier and later decorative schemes. This implies that they are either contemporary or installed undecorated and painted at the same time.

For the purposes of this report the bays of the rood screen are numbered 1-11, from north to south. The same bay numbers are used when referring to both east and west faces.

#### 4.1.1 LIST OF PANEL PAINTINGS

The painted panels on the rood screen dado from the north<sup>6</sup>:

SECTION	BAY	PANEL	FIGURE	DESCRIPTION
North Aisle	1			Opening to chapel, doors now gone.
	2			Two compartments of four panels each, decorated with arabesque patterns.
	3			
Nave	4	a	St Ambrose	Dressed in episcopal vestments. Archbishop of Milan 4th Century. Translated New Testament or Edward Lacey, Bishop of Exeter. The Bishop of Exeter had a connection with pilgrimages.
		b	St Jermome	Wears a cardinal's hat. Often represented with a lion at his feet. He translated the Bible into Latin.
		c	St Luke	Symbol is the ox at his feet.
		d	St Thomas	The patron saint of builders. His symbol is the builder's square which he carries.
	5	a	St Andrew	Carrying the cross on which he was crucified.
		b	St Simon	Holding the saw or falchion by which he was martyred.
		c	St James – Major	With pilgrim's hat, stave and scallop shell.

<sup>4</sup> Chivelstone Church Guide.

<sup>5</sup> WILLIAMS, p. 181.

<sup>6</sup> Audrey Lloyd, September 2013: KEU3A LHG meeting and information panel within St Sylvester's church.



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		d	St John the Evangelist	Challenged by Diane of Ephesus to drink from a poisoned chalice. He holds the chalice.
	6			Opening to chancel, doors now gone.
	7	a	St Philip	With halo carrying a long cross.
		b	St Bartholomew	Carrying a flaying knife.
		c	St Stephen or St Barnabas	St Stephen was stoned to death. Reputed to be the first Christian Martyr.
		d	St Jude	One of the 12 disciples. The club is the symbol of his martyrdom.
	8	a	St James the Less	Portrayed with a fuller's staff or club the instrument of his martyrdom.
		b	St Mark	With halo, scroll and his emblem the lion at his feet.
		c	St Matthew	With scroll, pen and his emblem a man at his feet.
		d	St Gregory or St Sylvester	Uncertain identification; a pope with halo, maybe 4th century Bishop of Milan.
South Aisle	9			Two compartments of four panels each, decorated with arabesque patterns: two with the merchant's mark and monogram of the donor of the screen.
	10			
	11			Opening to chapel, doors now gone

#### 4.1.2 LOCATION REFERENCE FOR ROOD SCREEN BAYS



*Figure 4 ~ West elevation of north (aisle) rood screen 2.76m x 2.84m, with bay numbers indicated.*

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Figure 5 ~ West elevation of central (nave) rood screen 4.73m x 3.01m, with bay numbers

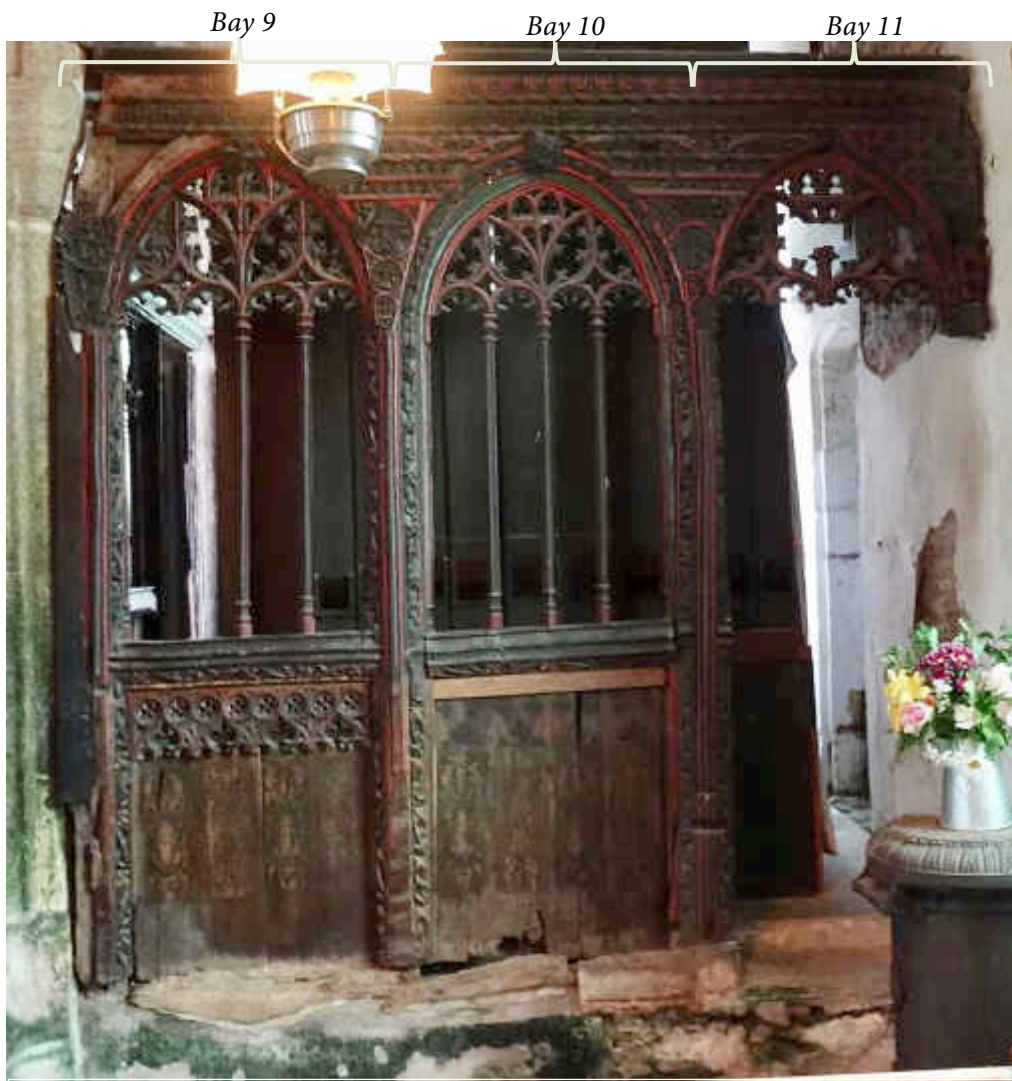


Figure 6 ~ West elevation of south (aisle) rood screen 2.76m x 2.84m, with bay numbers indicated.



4.1.3 ARABESQUE STYLE PANEL PAINTINGS ~ NOT PREVIOUSLY CONSERVED



*Figure 7 ~ From left to right: east elevations of north (bay 2 & 3) and south sections of the rood screen.*

Bay 2 ~ North aisle  
West elevation



*Figure 8 ~ Detail of  
Bay 2 panel paintings.  
West face.*

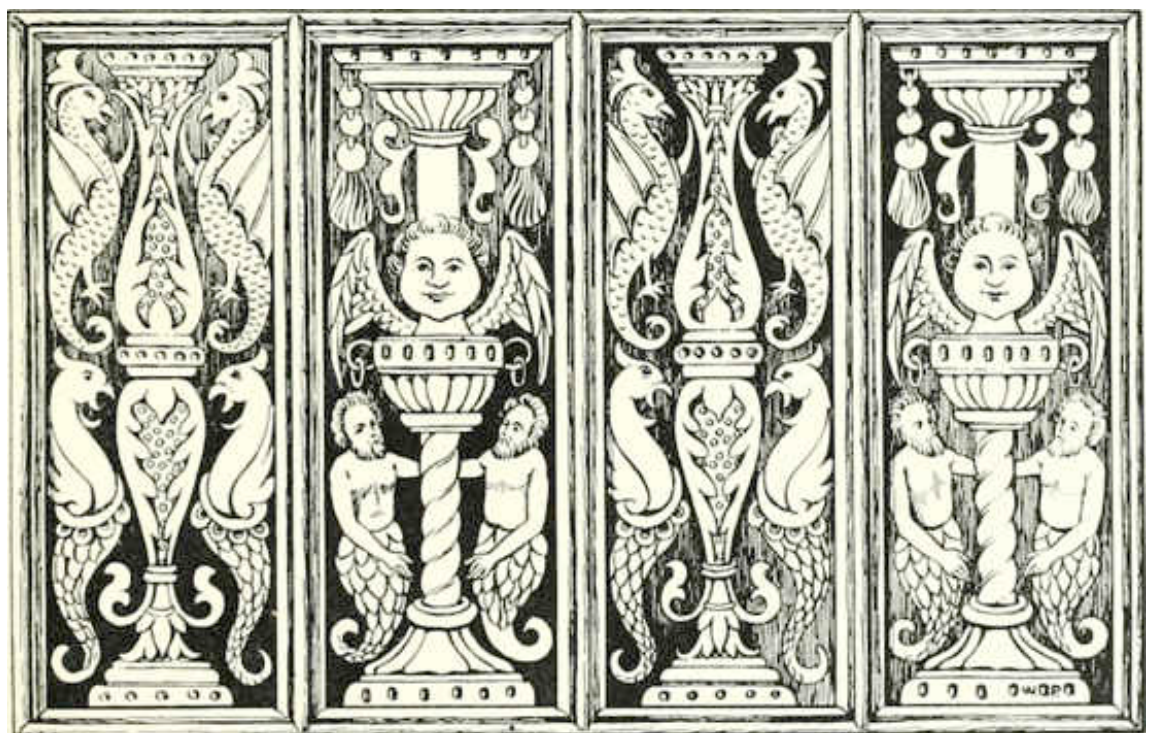


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Bay 3 ~ North Aisle West



*Figure 9 ~  
Detail of Bay 3  
panel paintings*



*Figure 10 ~ Drawing of Bay 3 North West from Bond & Camm.*



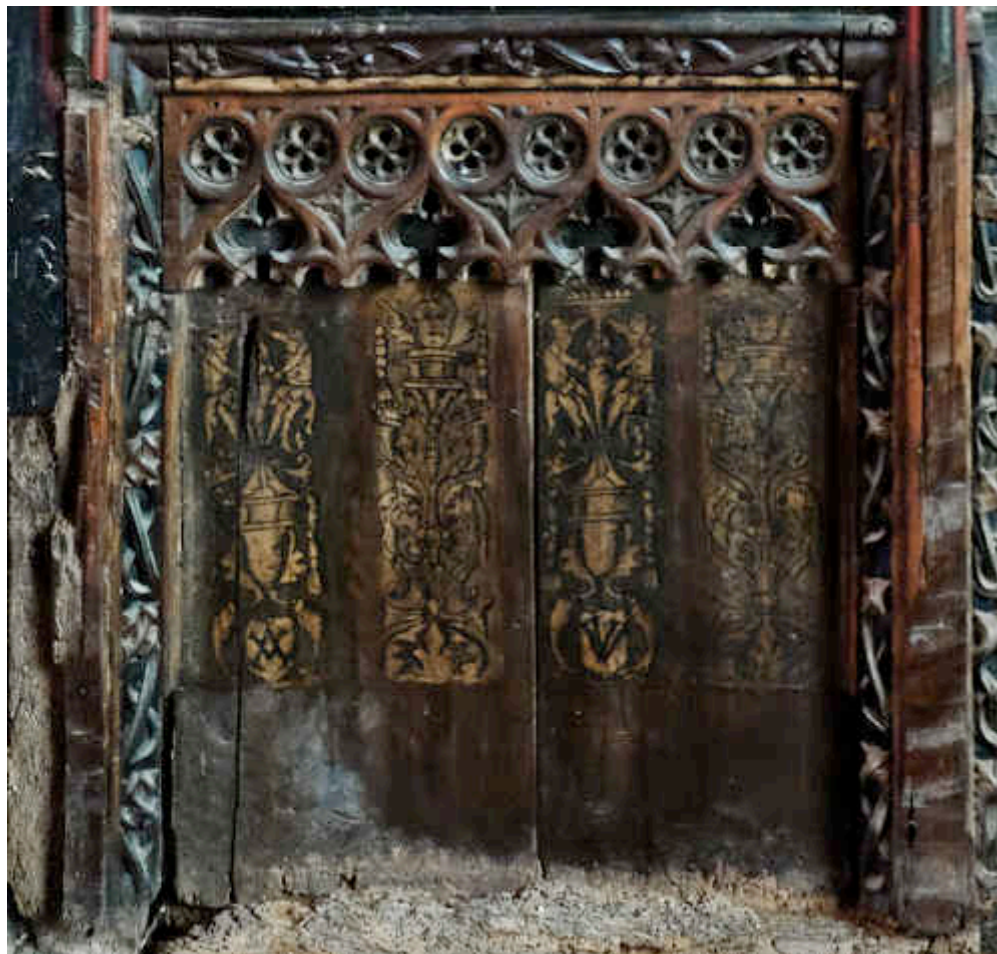
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Bay 3 & 2 ~ North Chapel ~ East face



*Figure 11 ~ Detail of Bays 3 & 2 panel paintings west elevation.*

Bay 9 ~ South Aisle ~ West face



*Figure 12 ~ Detail of Bay 9 panel paintings.*

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Bay 10 ~ South Aisle ~ West face



*Figure 13 ~ Detail of Bay 10 panel paintings.*



## 4.2 PARCLOSE SCREENS

There are two parclose screens at St Sylvester's. They were traditionally incorporated to enclose or separate the side chapels from the rest of the church and designed to restrict physical access to those unauthorised to enter, yet still provide a good view into the restricted area and allow for communication with the high altar in the chancel during the elevation of the Host at mass. This was usually achieved as in the case of the St Sylvester parclose screens by the use of tracery. Parclose screens were often made of timber and decoratively carved and painted<sup>1</sup>.

In England the use of parclose screens was largely discontinued in the 16th century after the Reformation and the Dissolution of the Monasteries when chantries were dissolved. It is thought that this may have been the period during which the Rood Screen vaulting and loft were dismantled.

Two parclose screens remain in St Sylvester's church, around the Lady Chapel to the north and South Chapel /organ chamber at the east end of the south aisle. The lower panels of both parclose screens are described by Bond and Camms as being painted with arabesque designs. Four detached dado panels, probably from the parclose screens are currently stored in the church vestry along with some tracery fragments. The precise location of the removed panels has not yet been investigated. and not enough survive

*The screen on the south side of the chancel is in better condition and is of singular and bold design with pendent pomegranates and fleurs-de-lys in the tracery, something akin to those at Holbeton and Ugborough. The merchant's mark and donors monogram are painted on two of the lower panels<sup>2</sup>.*

### DIMENSIONS:

North parclose: 3370 x 2400mm

South parclose: 3250 x 3070mm



*Figure 14 ~ North elevation of parclose screen between chancel and Lady Chapel to the north, showing upper section (right) with carved tracery and lower section (above) with missing timber panels.*

<sup>1</sup> Britain Express and Wikipedia on line search "parclose screen"

<sup>2</sup> Bond & Camm, p. 304.

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*Figure 15 ~ South elevation of upper tracery of parclose screen looking into Lady Chapel.*

*Figure 15 ~ Detail of South aisle (west end) carved wall plate design resembles that of the parclose screen.*



*Figure 16 ~ Details on Lady Chapel parclose screen showing, elaborately carved foliate design on end post (left) and pendent pomegranates and fleurs-de-lys in the tracery.*



*Figure 17 ~ Detached lower panels stored in Vestry and assumed to be from Parclose Screen.*



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*Figure 18 ~ Details of different faces of the fragments currently stored in the vestry.*



*Figure 19 ~ Details of south chapel parclose screen, sill and base of column on upper section of (left) and upper tracery west section (above).*

#### 4.3 PULPIT

The fabulous timber pulpit is 15<sup>th</sup> or 16<sup>th</sup> century and very unusual in that it is carved from one piece of timber. The piece is attributed to Thomas Prideaux of Ashburton and it's similarity to that of St Mary's Church, Holne is quite striking.

The outside has been shaped into octagonal form and is richly carved and painted to match the rood screen<sup>3</sup>. Colour schemes on many Devon screens are often closely tied with those on pulpits. A hinged section of two of the octagonal faces allows for access to the pulpit. According to Robert Waterhouse author of *The Parish Church of St Sylvester, Chivelstone: An Archaeological Survey*, *it is stylistically of the later 15<sup>th</sup> century to very early 16<sup>th</sup> century and is certainly not in its original position, having been strapped to the front of the eastern pillar of the north nave arcade in the 18<sup>th</sup> or early 19<sup>th</sup> century, while its base dates from the end of the 19<sup>th</sup> century.*



Figure 20 ~  
north elevation  
of pulpit (left)  
and right  
elevation with  
hinged door  
open (right)

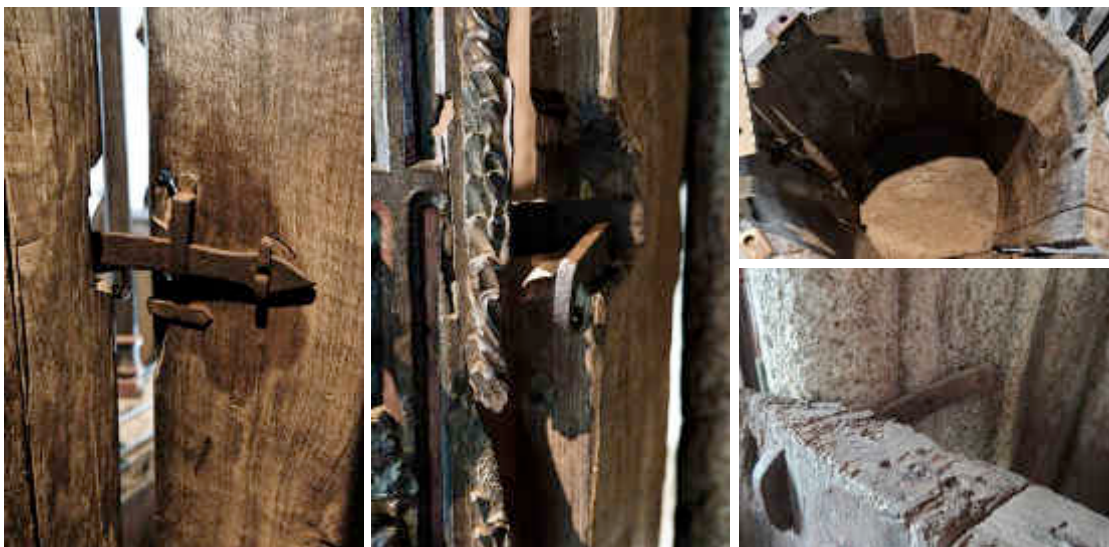


Figure 21 ~ Details of pulpit door latch (left & centre), internal view from above (top right) and iron fixing securing pulpit to column (bottom right).

The original pulpit steps are missing.

<sup>3</sup> John Stabb: *Some old Devon Churches*





Figure 22 ~ Markings inscribed over the only carved shield on the pulpit which may be attributed.

The base as suggested by Mr Waterhouse is of a later date and comparatively simpler in design. The top is ornately carved with each of its octagonal faces depicting stylised panels of shields set within crocketed blind niches and foliate borders. One of the shields is distinctly carved with a heraldic ordinary; a diagonal wavy stripe *bend wavy*. The polychromy on the design is stylised but with further research it may be possible to attribute it. Above this are carved bands of fleurs-de-lys and quatrefoil designs. The whole structure is elaborately picked out in rich colours and gilding.

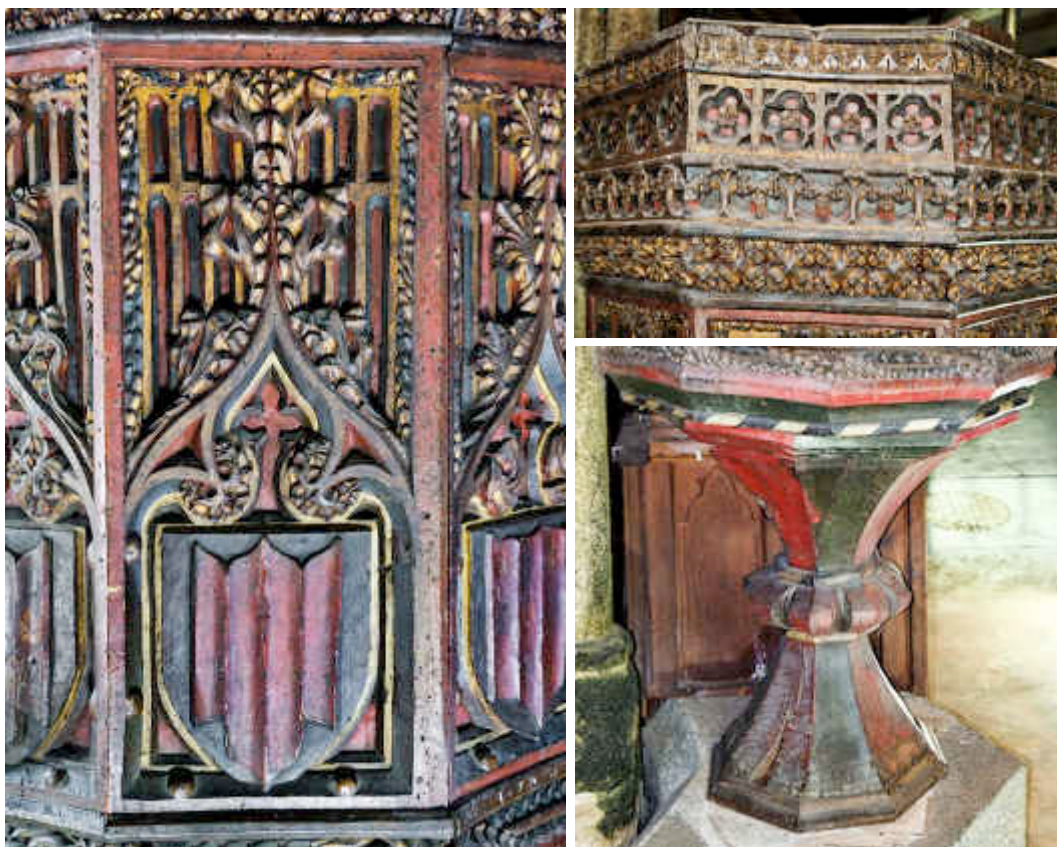


Figure 23 ~ Details of the ornately carved pulpit.

#### 4.4 ROOF TIMBERS

- 4.4.1 The roof is a medieval barrel vault with oak ribs, additionally supported by the insertion of Victorian iron tie bars. The purlins and every 4<sup>th</sup> barrel rib are moulded. The original moulded timbers retain traces of an earlier blue decorative scheme. Several floral and interlaced bosses survive including an heraldic example depicting the Courtney Coat of Arms ( three circles).

The sarking timbers of the main roof are visible between the ribs, as the original timber panelling between the purlins has been removed. The presence of previous fixing marks on the plain ribs indicate that the infill panels were timber boards as opposed to lath and plaster. These may have been decorated. Evidence of lath plaster infill panels however, can be noted towards the east end of the nave roof in Bays 8, panels band c, and 9 panel c, and possibly Bay 2, panel d. See ceiling plan. The lath and plaster may have been added during a program of repair where the timber panels had decayed or failed.

The moulded wallplate varies in design around the church, complete with traces of earlier painted schemes. There appear several different styles of carving present, including a simple plain dentil design found in the nave, a foliate vine design noted along the south aisle and a further vine in the Lady Chapel, which appears to be a more elaborate vine scroll.

#### 4.4.2 DIMENSIONS/MEASUREMENTS

As an approximate guide to scale, only accessed areas were measured:

The ribs were spaced at approximately 300mm centres and on average measured 100 x 160mm.

The height of the wall plates was approximately 90mm.

The bosses were viewed from a distance and no measurements were taken.



*Figure 24 ~ View of south aisle ceiling timbers towards the east end chapel (left) and detail views of section south aisle ceiling structure (bottom left) and north aisle (bottom right).*





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Figure 25 ~ View down of barrel vault ceiling down the nave towards the chancel arch (left) and detail face on view of section nave ceiling structure (right).

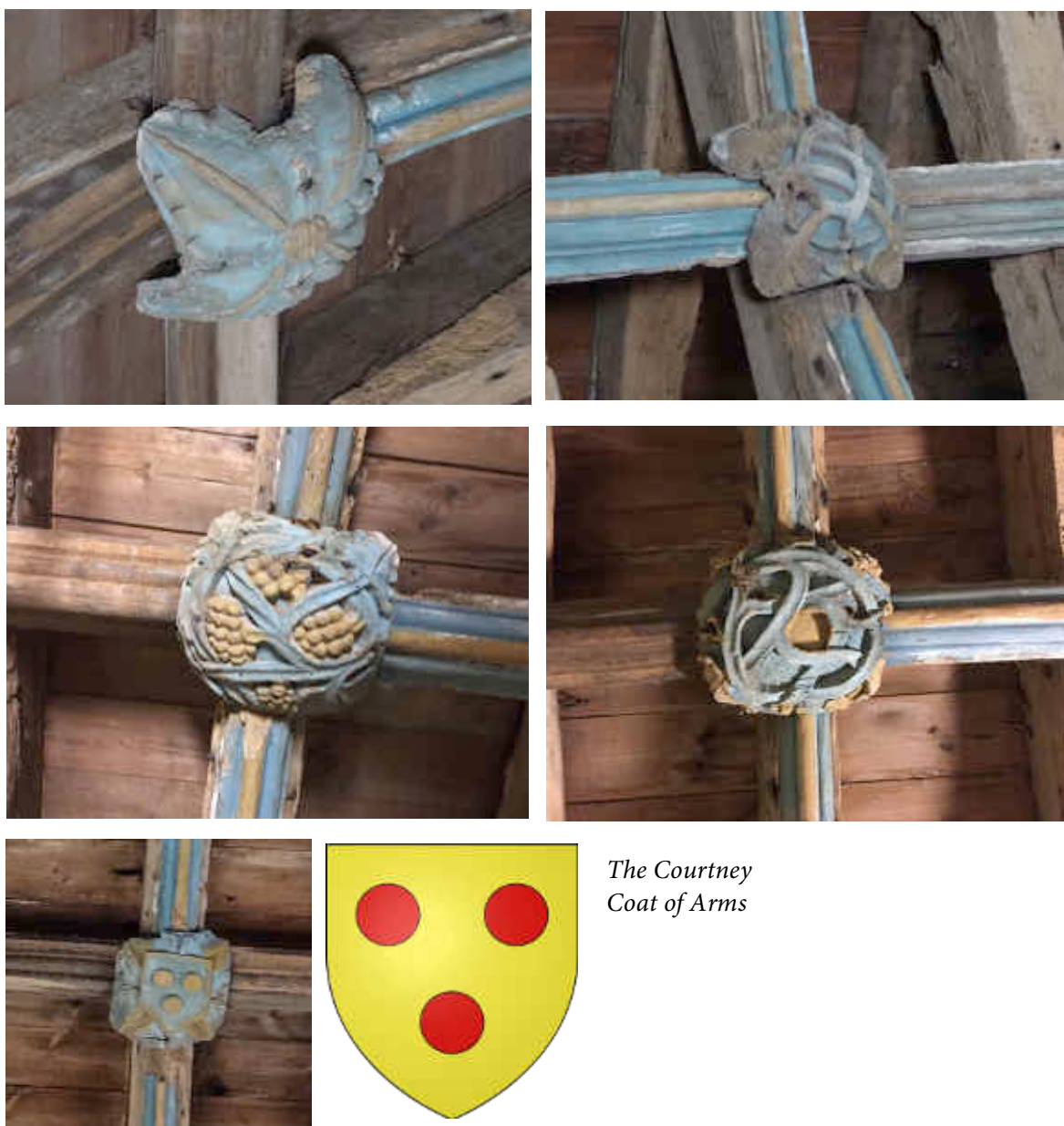


Figure 26 ~ A selection of ornately carved ceiling bosses with polychromy (above) and (bottom left) the ceiling boss depicting an heraldic shield, the correct colour for the Courtney Coat of Arms are gules/red on yellow/gold.

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*Figure 27 ~ Detail of simple dentil wall plate design noted in nave.*



*Figure 28 ~ Detail of foliate wall plate design noted along south aisle.*



*Figure 29 ~ Detail of more elaborate vine scroll wall plate design noted along south elevation of Lady Chapel.*

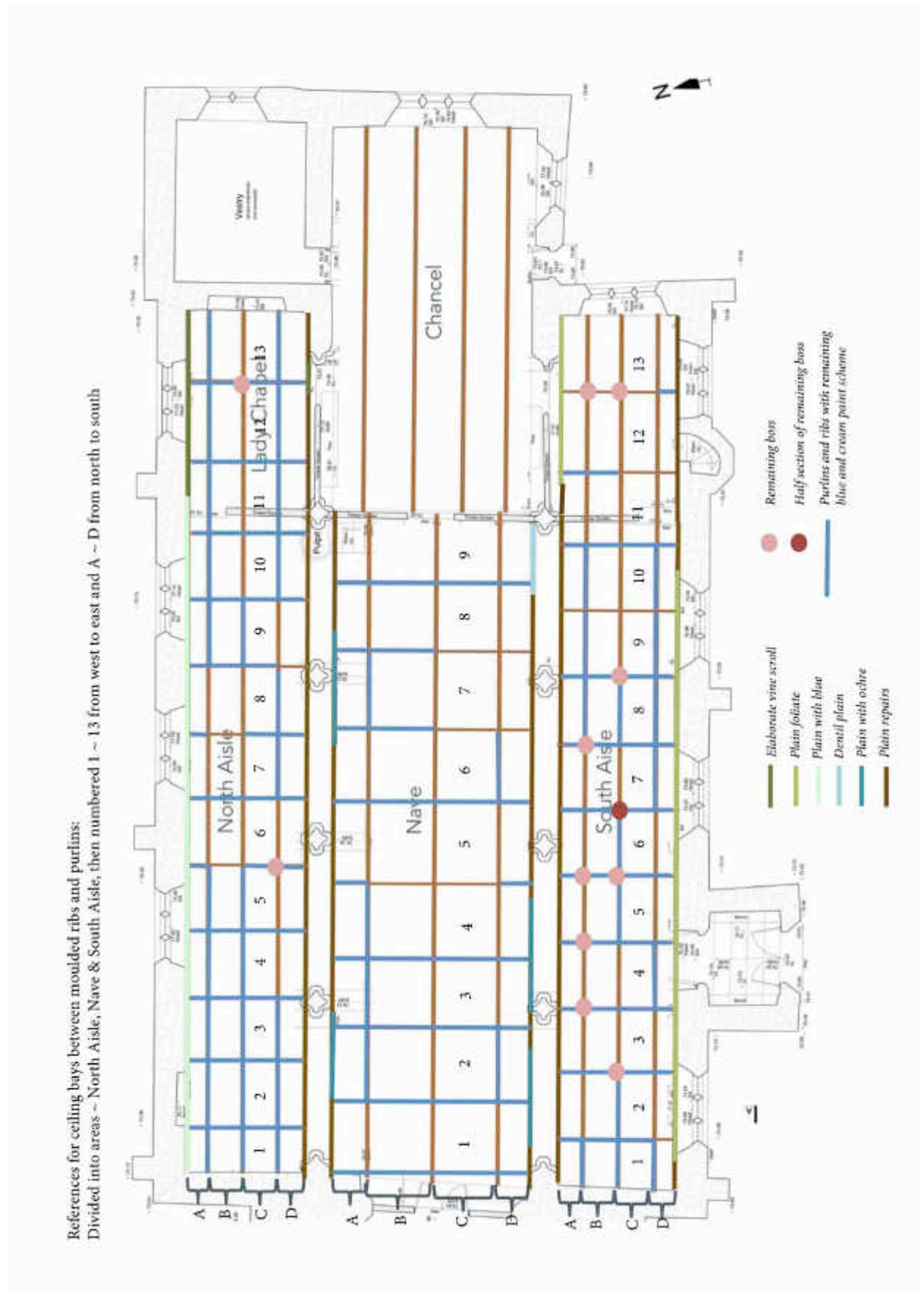


*Figure 30 ~ Detail of similar but slightly simpler vine scroll wall plate design noted along north elevation of Lady Chapel.*



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4.4.3 LOCATION OF DIFFERENT STYLES OF WALL PLATE OBSERVED:



## 5 CONDITION ASSESSMENT

### 5.1 GENERAL

The condition of the building envelope has an impact on the interior fixtures and furnishings. The internal body of the church is damp. Intermittent heating is provided by means of a portable heater<sup>1</sup> that is only used prior to services and under pew heaters. Successive Quinquennial Reports have highlighted a number of issues associated with the church's cementitious pointing and render. This will inevitably encourage the retention of moisture within the walls and the internal plaster is failing as a result of the underlying damp. Other associated issues highlighted in the past have included the on-going maintenance and repair of rainwater goods such as downpipes and lead valley gutters as well as the overgrown vegetation around the perimeter of the church.

At the time of inspection damp and water ingress were an on-going issue. It should be noted that, even when aggravating causes are resolved it can still take time for the fabric of the building to attain a satisfactory equilibrium. A damp environment and fluctuating temperatures are detrimental to all the timber features examined as part of this investigation; it is a continual problem and contributes to among other things, insect infestation, dry rot and corrosion of iron fixings.



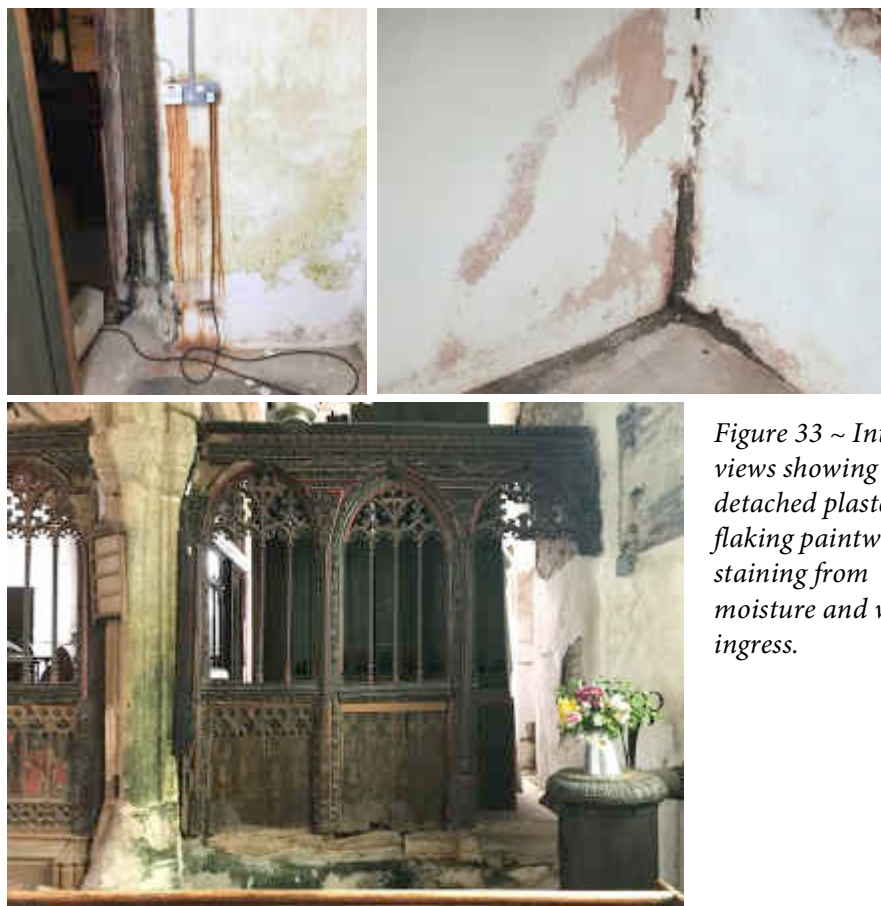
*Figure 31 ~ Views of exterior of the church illustrating variation between ground levels, east elevation (top) and north elevation (bottom).*

<sup>1</sup> Quinquennial Report 2017/8, Le Page Architects

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*Figure 32 ~ Over grown vegetation around the perimeter of the building, north (left) and south (right).*



*Figure 33 ~ Internal views showing algae, detached plasterwork, flaking paintwork and staining from moisture and water ingress.*

The condition of each separate feature/location examined as part these investigations is set out over the following pages. Some of the issues highlighted are unique to the specific element, however there are some shared issues, which will be repeated within the text to avoid cross-referencing.



## 5.2 ROOD SCREEN

### 5.2.1 GENERAL

The condition of the rood screen varies across the aisles and chancel. All bays require intervention, however the aisle screens are at highest risk and incredibly vulnerable. The central bays across the nave are far more stable due to the conservation undertaken in the 1970's by Herbert Read Ltd. The north and south aisle bays are in a poor state structurally and at imminent risk of further losses. All bays have suffered from damp, insect attack, mechanical damage and structural mutilation over the centuries. The original decorative scheme has been overpainted at least twice.

### 5.2.2 SOILING

A heavy build up of dust and debris is present across all surfaces, with dust sticking to waxy/oily coatings. The soiling has muted the overall appearance of the polychromy. Surface blooming of the polychromy on the back of the south section of the screen may be due to the damp environment in this area.

Small localised cleaning trials were carried out by Eddie Sinclair ACR, which entailed the removal of the later darkened surface coatings. These cleaned areas have revealed the vibrant colours beneath this veil of dirt.



Figure 34 ~ Details showing build up of surface dirt and dust, particularly over sky facing surface and within carved areas.

### 5.2.3 INSECT INFESTATION

Historic deathwatch beetle *Xestobium Rufovillosum* decay on the rood screen is widespread. The infestation has caused carved details of the timber mouldings to be lost and compromised the structural integrity of the whole screen. The surface of the timber has broken down and dusting was apparent across these areas. The most severely affected areas are low level, on all the cills, particularly the south section of the screen.



It is difficult to establish if the deathwatch beetle infestation is on-going from the inspection. The decay observed did not appear recent. Confirmation can only be ascertained by further observation and the placement of dust/frass traps after de-dusting or hoovering. We would suggest continued monitoring 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 appropriate action to take.



*Figure 35 ~ Evidence of insect damage was observed across the timber screen.*

#### 5.2.4 LOSSES AND STRUCTURAL STABILITY

Over the centuries the screen has suffered extreme interventions, such as the removal of the vaulting and reordering of the upper mouldings. This major intervention was most likely to have occurred during the late 16<sup>th</sup> or 17<sup>th</sup> centuries, however the detrimental consequences are on-going and have compromised the overall structure of the screen significantly. The main impact is due to the cutting of the timbers to the wall supports. The South chapel screen is significantly out of line. The Chancel rood screen doors are missing and the chapel screen doors, although present in the central bays, are no longer opening. Bays 1 and 11 have been partially removed to allow open access to the side Chapels.

The main vertical posts are decayed and structurally unsound. Various iron straps and interventions have been added over the years to offer support, however these too are failing or have failed.

Across all the screens, though particularly apparent on the aisle sections of the rood screen, joints have opened, the panels, tracery and other carved elements are cracked, worn, decayed and in several areas missing, thus making adjacent elements more vulnerable to loss and further damage. Panels are thin and in places they are splitting and have dropped or are lifting away from the support structure.

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*Figure 36 ~ Details showing various areas of losses and vulnerable sections observed across the rood screen.*



*Figure 37 ~ Cracks and damaged sections noted on the painted dado panels on the south aisle screen.*

The wall posts against the north and south outside walls of the church have been cut off and support to these sections is severely compromised.



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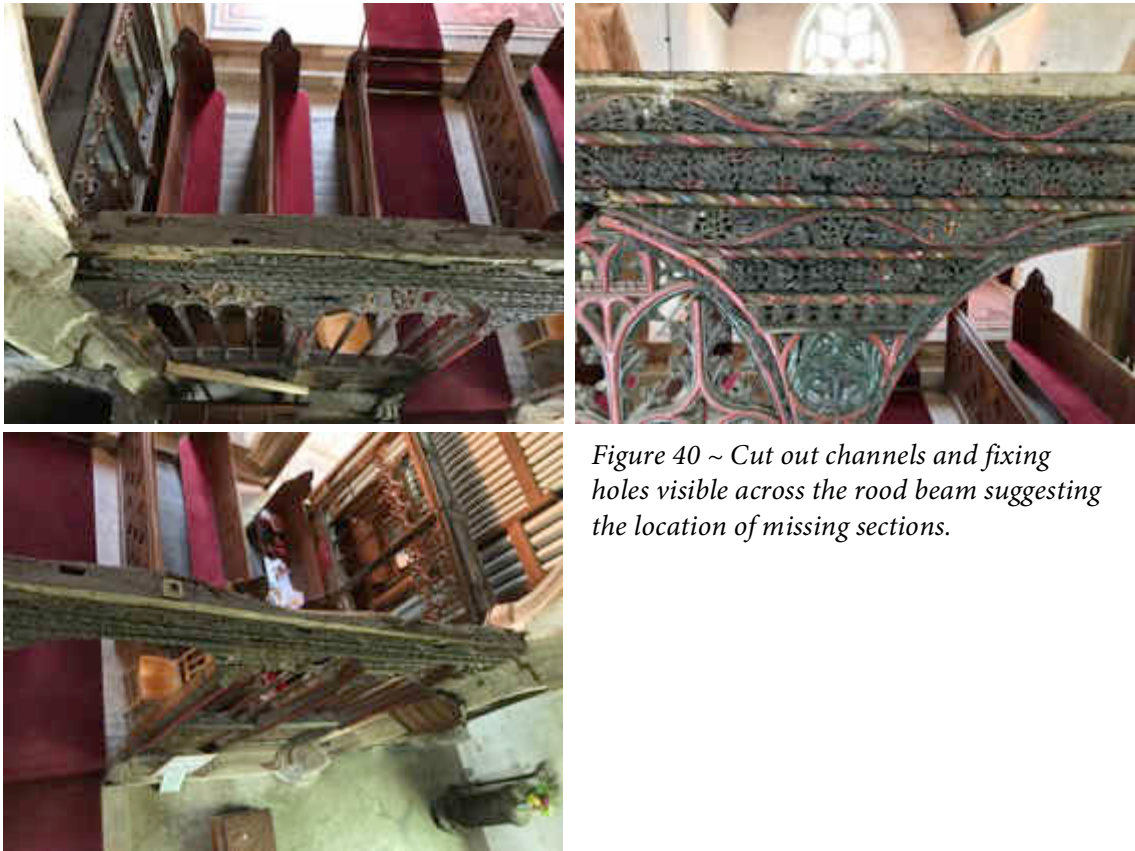
*Figure 38 ~ North aisle section 1 (top & bottom left) and south aisle section 11 (above) showing the missing wall posts and other damage.*

Hinges noted on the middle sections of the north aisle screen indicate that the door opening was positioned centrally. The current openings adjacent to the external walls would have been filled in with decorative dado panels and tracery above.



*Figure 39 ~ Hinges still visible on section 2 of the rood screen.*

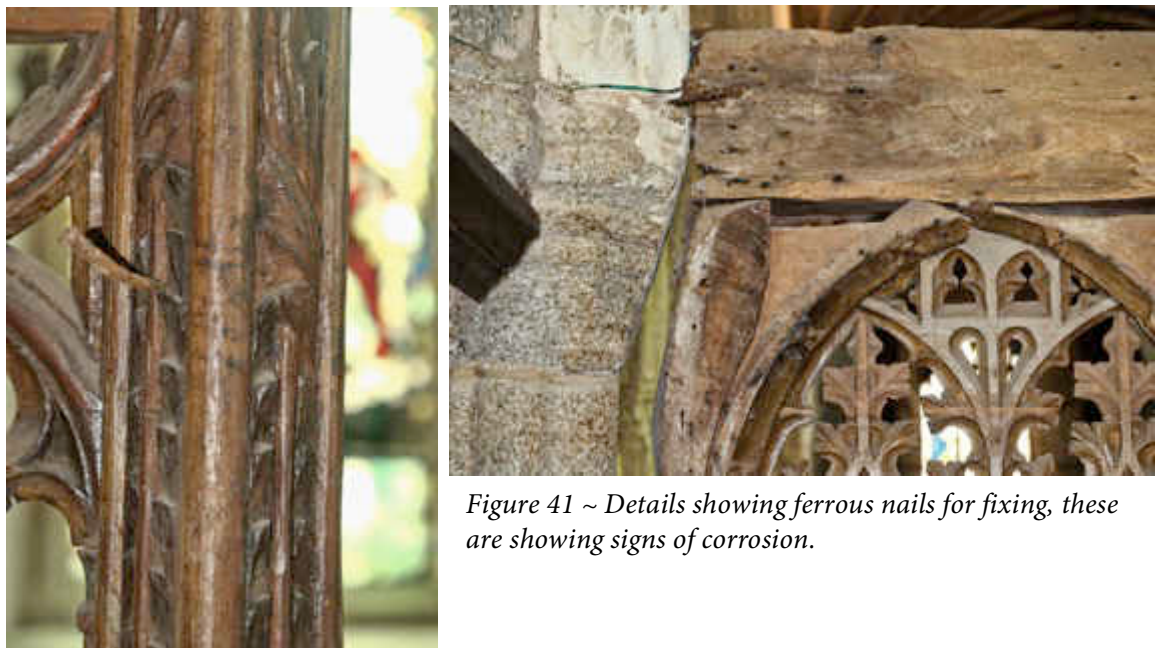
The rood screen would originally have appeared quite different, with a vaulted upper section. Chiselled out holes evident along the sky face of the main beam, indicate locations of fixings for the upper gallery/loft.



*Figure 40 ~ Cut out channels and fixing holes visible across the rood beam suggesting the location of missing sections.*

#### 5.2.5 FERROUS FIXINGS

Ferrous fixings from structural straps to nails were observed across the timberwork. These are showing signs of corrosion most probably due to the damp conditions in the church. Some of the corroding nails will contribute to timber loss, cracking of elements and darkening/staining of adjacent timber if left unchecked. The corroding straps are compromising the structural integrity of the screen.



*Figure 41 ~ Details showing ferrous nails for fixing, these are showing signs of corrosion.*



#### 5.2.6 POLYCHROMY

The framework retains extensive polychromy, both original and from different decorative schemes. The polychromy is veiled in many places with dirt and dust. An application of varnish has discoloured over time and now masks the vibrancy of the earlier colour schemes. The coverage of this brown varnish is not consistent and areas of thick pooling and drip runs were observed in several areas.

A white bloom noted in a few areas, but mostly over the arabesque paintings of the north and south rood screen extensions, this may be a possible indication of residue from over-paint.

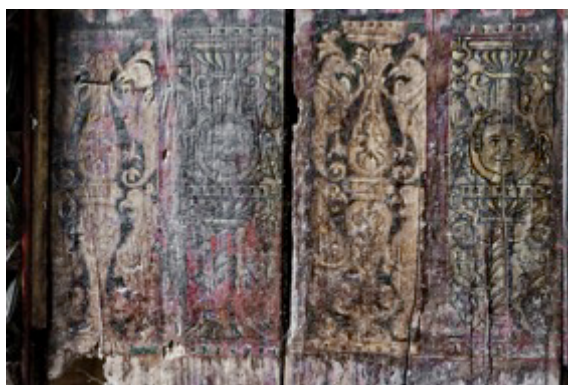
Tests would establish which of these coatings can be safely removed to reveal original decoration beneath and further paint analysis would inform conservation as well as provide information on materials and techniques of the early craftsmen.



*Figure 42 ~ Previous cleaning trial on the west elevation of the north rood screen panels, showing the detail and bright polychromy beneath.*



*Figure 43 ~ Back (west elevation) of the dado panels on the south section of the screen, showing white blooming and surface dirt covering the polychromy.*



*Figure 44 ~ The panels on the west elevation of the north aisle sections of the screen have been coated with a varnish. As noted elsewhere this coating has been thickly applied with dark drip runs observed.*



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*Figure 45 ~ Inconsistent coverage of the brown varnish layer (top) were noted throughout.*

A wax surface coating has accumulated within old insect flight holes across the central section (nave) of the rood screen. Whilst they are not causing any damage as such, they are visually disfiguring.



*Figure 46 ~ Wax deposits have accumulated within the flight holes located on the central section.*



#### 5.2.7 PAST INTERVENTIONS AND REPAIRS

The screen has been dismantled and reassembled and reordered several times in its history. There are areas of replacement carving and the lower tracery on the dado panels has been removed in several areas. See also previous comments in 5.2.4.

The spandrels and much of the remaining upper sections of the screen were disturbed when the vaulting and rood loft was taken down. The spandrels across the now flattened west face have been filled with cut up sections of the carvings originally above the vaulting. These ornate carvings are misaligned and in several areas have been repositioned in awkward and inconsistent locations. The whole piece has a jumbled, disconnected appearance. It is possible to identify carved sections from the destroyed, vaulting as well as sections fixed at high level from the low level panel tracery.



*Figure 47 ~ Sections of carvings have been repositioned within the flattened spandrels (top left & right) and run of moulding are misaligned with inconsistent gaps (below left & right).*



Extensive areas of the carved architectural framework have bright 19<sup>th</sup> century over paint. Whilst it may not be possible to or even desirable to remove this paint scheme it is likely that it would benefit from cleaning.



*Figure 48 ~ Details showing the bright over paint covering several areas of the architectural framework.*

*It has been assumed that the unpainted, re-carved sections, sensitively applied where support is required were executed as part of the Herbert Read conservation.*

*Earlier painted repairs can be noted on the upper left section of the far left image.*

The central section of the rood screen with its fine set of figure paintings was dismantled in the late 1970s when it was in a precarious state and taken to St Sidwell's Art Works, the Exeter workshops of Herbert Read Ltd for conservation treatment. Documentary evidence of the conservation and restoration work previously carried out has not been sought but would be invaluable to source and inform the project.

Sections of moulding were re-carved and attached to the screen to fill vulnerable missing areas and offer support. Examination of the restored screens indicate that the figure panels were pared back and apparently glued onto new panels. It has been assumed that the panels would have been consolidated and treated with an insecticide at the time.

Shadowing across the rood beam on the west elevation above bays 4 and 5 hints at an outline of pierced carved elements, which may have previously been attached to this side. Care would need to be taken when carrying out conservation cleaning so as not to disturb this important record. Further investigation would help establish if these marks relate to existing carvings.



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*Figure 49 ~ Details of the plain timber in-fills on the restored dado panels of the central section.*

The aisle screens were not addressed as part of the Herbert Read Ltd conservation works, however temporary timber supports have been added to the face at some point. The screens are in a poor state and in need of urgent attention, with decayed timber elements where deathwatch beetle and damp have caused the wood to fragment and disintegrate.



*Figure 50 ~ Not fully addressed as part of the 1970 restoration works are in now in need of attention.*

The structural stability of the south aisle wall near the south side of the rood screen has been severely compromised. The monument has detached from the wall, plaster losses are extensive, the screen fixing posts are not complete and the screen is badly out of alignment.



### 5.3 PARCLOSE SCREENS

#### 5.3.1 GENERAL

The parclose screens are in a particularly poor state of repair with damaged sills and sections crudely fixed to the walls. Detached dado panels are currently stored in the vestry. Although generally the north appears to have suffered more, both sides require urgent attention.



*Figure 51 ~ Overall views of the two parclose screens from the Lady Chapel.*

#### 5.3.2 SOILING

A build up of dust and debris was noted across all elements, with thicker accumulations along sky-facing surfaces. This together with a later application of varnish, which has darkened over time, is now obscuring the overall appearance of the polychromy.



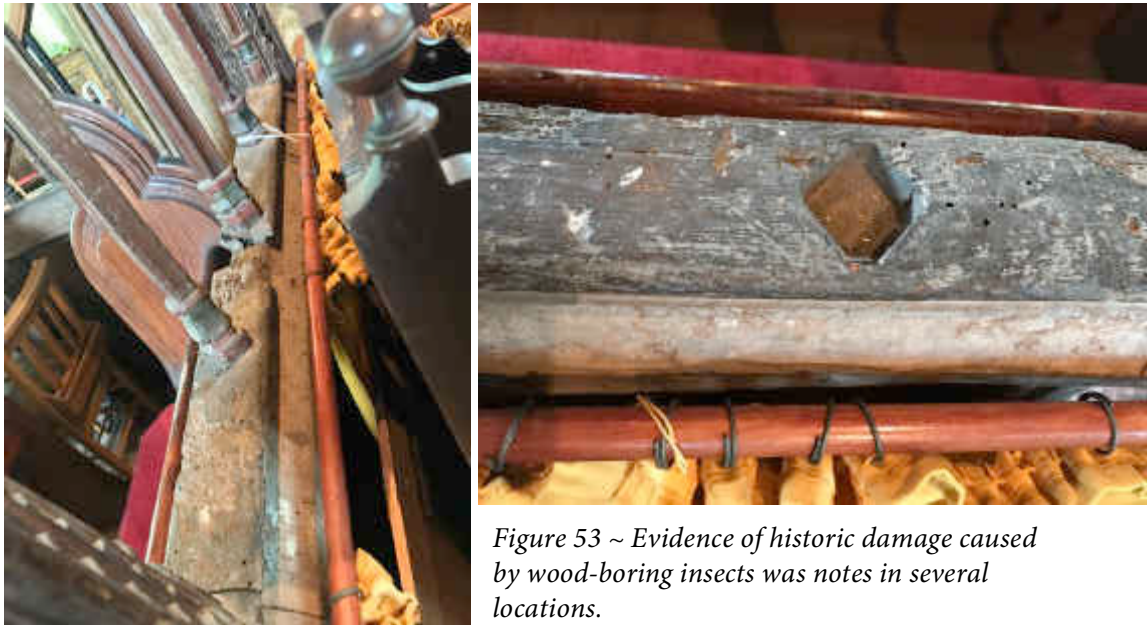
*Figure 52 ~ dirt and debris together combined with a discoloured varnish is obscuring the polychromy.*



### 5.3.3 INSECT INFESTATIONS

Considerably fewer flight holes were observed across the two parclose screens than noted on the rood screen. Areas most affected are located along the sill on the north parclose screen and the detached panels stored in the vestry.

The damage caused by the insect infestation does not appear to be active in these locations, though we would recommend continued monitoring for signs of frass and fresh, clean flight holes.



*Figure 53 ~ Evidence of historic damage caused by wood-boring insects was notes in several locations.*

### 5.3.4 LOSSES AND STRUCTURAL STABILITY

Both parclose screens tracery and other carving is damaged and missing, thus causing adjacent remaining elements to be even more vulnerable to loss and further damage. The lower cills and support framework are missing or severely compromised in their structural ability.

All the lower dado panels on the north parclose screen are no longer in situ and only two panels (one to the west end and one to the far east end) remain on the south parclose screen. Four detached panels are currently being stored in the vestry. They have suffered from the effects of damp and insect damage. Dark staining, mould and rotten, decayed ends were noted on all pieces. Rust staining from previous fixings and splits in the timber were also observed on several of the panels.



*Figure 54 ~ Most of the painted panels from both the lower dado sections of the parclose screens are no longer in situ. Four are currently stored in the vestry.*



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Figure 55 ~ Four panels currently stored in the vestry (above left) and the reverse of the far right two (right) showing rotten decay, dark staining and mould from damp and insect damage.

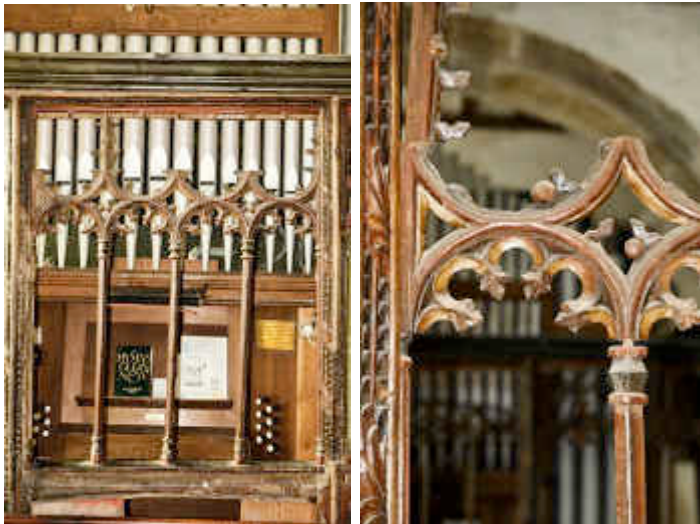


Figure 56 ~ Missing sections of tracery across the upper architectural sections of the parclose screens.



Figure 57 ~ Fragments of tracery stored in the vestry. These may be from the rood and/or Parclose screens.







*Figure 58 ~ Details showing missing support to the base of carved upright post on north screen (left) and dropped / misaligned section of tracery on north screen (right).*

#### 5.3.5 FERROUS FIXINGS

Ferrous fixings were observed across the timberwork. These are showing signs of corrosion most probably due to the general damp conditions in the church. Some of the corrosion will contribute to timber loss, cracking of elements and darkening/staining of adjacent timber if left unchecked.



*Figure 59 ~ Details showing fixings and ferrous nails through the timberwork. The fixing mechanism to the granite is inadequate.*



### 5.3.6 POLYCHROMY

The same broad paint palette as is found on the architectural elements of the rood screen and pulpit is also found across the parclose screens. Cross section analysis of samples taken from both features found similarities with both earlier and later decorative schemes.



*Figure 60 ~ With additional lighting it is possible to see the same vibrant colour palette on the tracery of the parclose screen, as was noted elsewhere on the rood screen and pulpit (above right). A similar renaissance style of painting is found on the panels stored in the vestry as appears on the rood screen north and south extensions (left).*

A heavy-handed application of varnish has been applied to many of the surfaces and drip runs of the varnish are visible along the top moulding of the tracery. The varnish coating has discoloured and darkened over time and obscures the vibrancy of the colours beneath. Some of the moulding on the carved uprights above the sills has a chalky, white appearance. This is most likely a reaction to the damp where the varnish coating has bloomed and become opaque.



*Figure 61 ~ Detail of upright posts showing the effect of discoloured varnish over polychromy.*

#### 5.3.7 PAST INTERVENTIONS AND REPAIRS

Some of the carved architectural framework has evidence of 19<sup>th</sup> century over paint and varnish. Whilst it may not be possible to or even desirable to remove these later schemes, it would benefit from cleaning.

The upper sections of the screens have been dismantled /removed and what appears to be a later cornice section added. Sections of missing tracery from the upper framework are identified by the now empty locating channels. These channels exist across all sections of the screen including the doorway openings suggesting that these too once had fine, carved tracery panels. A single length of square section timber has been attached along the top of the remaining tracery on the middle section of the north screen adjacent to the door opening, to offer support.



*Figure 62 ~ Details showing addition of later cornice detail along top of screen beam.*



*Figure 63 ~ Chiselled out channels in framework, indicating location of tracery sections now missing (left) and length of square section timber pieced in to offer support to vulnerable tracery (above).*



## 5.4 PULPIT

### 5.4.1 GENERAL

The pulpit has had various interventions over the centuries, including a new base but is in remarkable condition, especially given that it is carved from one section of timber. However, it is not without issues.

### 5.4.2 SOILING

A general veil of dust and debris present across the pulpit, with thicker accumulations on sky facing surfaces and within carved reliefs has darkened and dulled the overall appearance of the vibrant polychromy. The sticky wax and/or varnish coatings have trapped layers of dirt over time. Residues of candle wax drips were noted around attached timber blocks either side of the book stand.



*Figure 64 ~ Details showing the overall dulled appearance of the polychromy due to surface dirt and dust and discoloured varnish layers. The dirt layers have accumulated within later surface coatings.*



*Figure 65 ~ Candle wax drips around attached timber blocks found either side of the book stand (left) and darkened timber adjacent to the door latch and along the top edge of the pulpit from frequent handling and cleaning.*

The timber adjacent to the opening latch and along the pulpit upper ledge/sill has darkened due to natural oils from frequent handling, iron treatment and cleaning.

Small cleaning trials carried out by Eddie Sinclair ACR reveal the bright illuminated colours beneath.



Figure 66 ~ Detail of small cleaning trial on pulpit across decorative shield carving and vertical border surface below have revealed bright colours and stencil work.

#### 5.4.3 INSECT INFESTATIONS

Indications of historic wood-boring insect damage most probably from woodworm *Anobium Punctatum* were noted across small and relatively localised areas of the over carved surface of the pulpit. The flight holes appeared to be mostly located on the plain outer mouldings of the octagonal panels rather than within carved relief details.

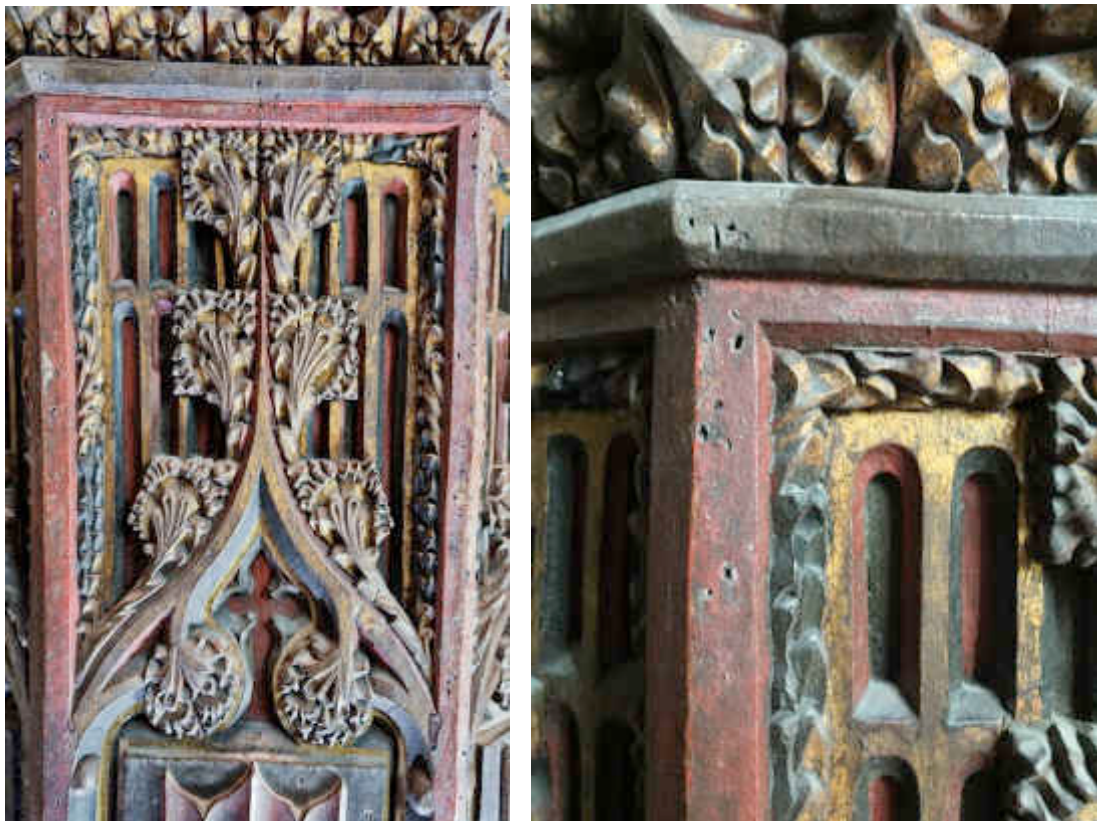


Figure 67 ~ Small flight holes from historic insect infestation observed on pulpit outer carvings.



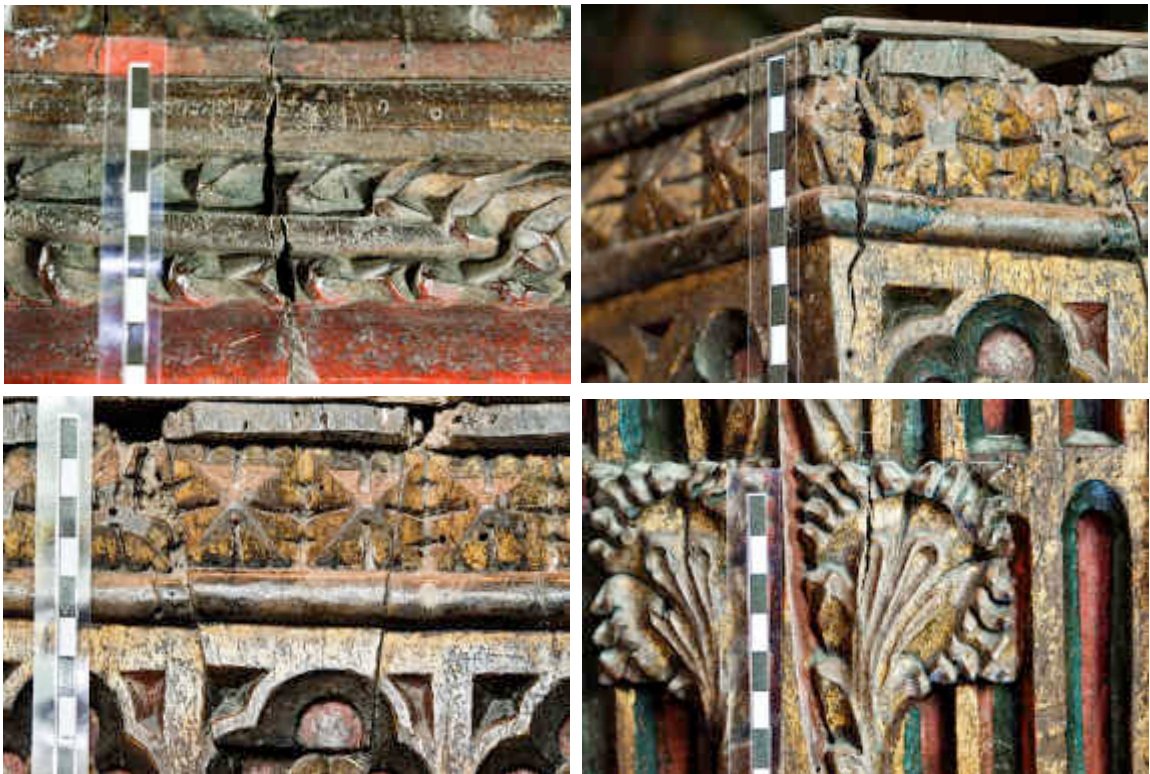
A particularly badly affected section was noted just above the pedestal beneath the door opening to the pulpit. Here the carved surface has been lost exposing the damaged caused to the timber structure.



*Figure 68 ~  
Area of timber  
at base of pulpit  
floor (right side  
of opening)  
above pedestal  
showing  
particularly bad  
signs of  
previous insect  
infestation.*

#### 5.4.4 CRACKS, LOSSES AND STRUCTURAL STABILITY

Running cracks and splits in the timber were noted on the external carved face of the pulpit, but these appeared to be historic and superficial as no corresponding cracks were observed on the internal face. The most affected panel was that facing the window of the north aisle.



*Figure 69 ~ Details showing cracks and splits in the carved timber face of the pulpit.*



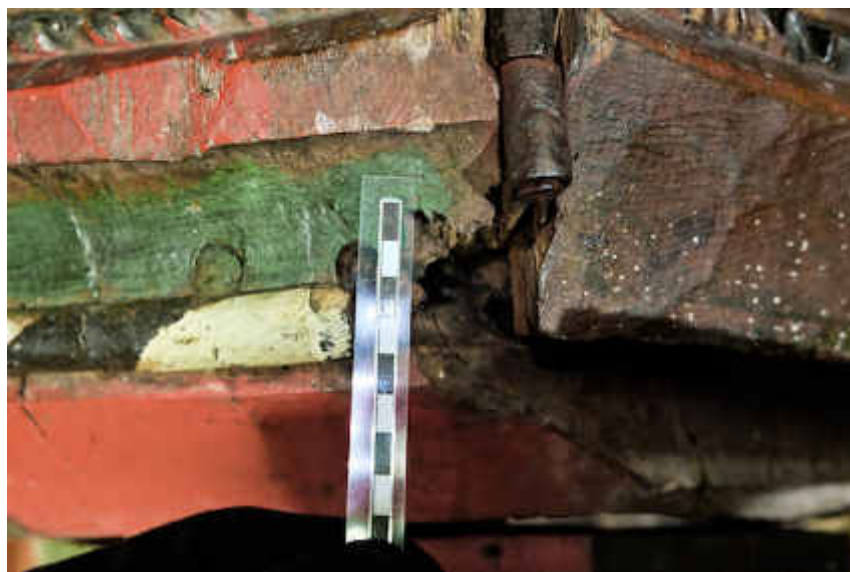
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*Figure 70 ~ Shields and decorative detail of the pulpit.*



*Figure 71 ~ View of interior of pulpit from above, illustrating form hewn out of single block of timber with the addition of the door.*



*Figure 72 ~ Detail of the condition and relationship between the lower hinged edge of the pulpit door and the pedestal.*



#### 5.4.5 FERROUS FIXINGS

The various ferrous fixings attached to the pulpit timberwork are showing signs of corrosion. The corrosion appears to be stable and has not contributed to any cracking or loss.



*Figure 73 ~ Details of ferrous fixings on the pulpit showing signs of corrosion but relatively stable.*

#### 5.4.6 POLYCHROMY

The polychromy of the pulpit and its later base/pedestal, has the same broad paint palette as is found on the screens.



*Figure 74 ~ Detail of the pulpit mouldings and the pedestal.*



#### 5.4.7 PAST INTERVENTIONS AND REPAIRS

A large crude ferrous fixing anchors the pulpit to the adjacent granite column. The original location and height of the pulpit is unknown, as the base/pedestal has been replaced and the original steps no longer exist. The pedestal currently is raised on a large stone, shadowing ton the stone implies this has been moved relatively recently. The date of the pedestal is unknown. Further analysis of the polychromy could possibly establish which period this was added. The pulpit steps are also more recent.

The pulpit has been repaired many times and redecorated. Additional support timbers have been applied to the upper edge and a lectern fixed to the front rim.

All surfaces have been redecorated and the shields no longer appear to bear coats of arms (if they ever did).

The shield facing south differs to the others and has initials cut into it, possibly graffiti.



*Figure 75 ~ Detail of ferrous fixing, anchoring the upper edge of the pulpit to the adjacent stonework.*



*Figure 76 ~ Thin timber repair to protect the vulnerable upper edge of pulpit.*



*Figure 77 ~ back face of pulpit is uncarved.*



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*Figure 78 ~ Various views of the pulpit from top left; inside view; pedestal on stone base; coat of arms with graffiti initials; door and base.*

## 5.5 ROOF TIMBERS

### 5.5.1 GENERAL

General condition of the remaining historic roof timbers does not appear to be as poor as anticipated. Soiling, losses and decay due to environmental conditions and a history of repair and intervention are all evident. The issues observed are all to be expected given the environment and their age. Further inspection is recommended during repairs to the roof from above as access was restricted during this inspection.

### 5.5.2 SOILING

The timberwork is covered with dust, cobwebs and a general build up of dirt, particularly noted across sky facing surfaces. The soiling present on all areas has darkened the timber. Variations in colour are also due to a number of factors: piecing in of timbers during programmes of repair, the damp environment and damage from insect infestation.

Dark staining apparent on some timbers may be due to past treatments or from water ingress. Drip runs from historic water leaks have also marked the timberwork.



*Figure 79 ~ Details showing staining from past leaks.*



*Figure 80 ~ Details of typical soiling and discolouration observed across the roof timbers.*



### 5.5.3 INSECT INFESTATIONS

Historic deathwatch beetle decay was noted on some of the timbers. The infestation appears to be inactive and the decay observed did not appear recent. Confirmation can only be ascertained by further observation and the placement of dust/frass traps after de-dusting or vacuuming. We would suggest continued monitoring 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.

Indications of active wood-boring insect damage most probably from woodworm *Anobium Punctatum* were noted in small and relatively localised areas on the roof timbers, particularly at the base of the ribs above the wall plate and are still a matter of concern.

Surface breakdown and dusting from insect damage was apparent. Significant quantities of frass have collected within deteriorated areas and along the sills above the wall plate line. These areas of loss from insect attack will compromise the strength of the timber if left unchecked.



Figure 81 ~ Details showing damage caused by insect infestation.

#### 5.5.4 LOSSES AND STRUCTURAL STABILITY

Originally the roof would have been paneled with boards between the now painted moulded purlins and ribs. All the boarding has been removed and the sarking is now visible. The roof has been replaced in the past and the sarking boards are likely to be contemporary with the last program of reroofing.

The majority of bosses are missing however 11 ½ remain, 2 in the north aisle and 9 ½ in the south aisle. There are none in the nave. All roof bosses examined appeared to be firmly secured to the ribs and could not be moved when touched. Not all were accessible to be tested for security. However, the structural stability of the bosses will decrease, as corrosion of the ferrous fixings will inevitably continue. The ribs tested also showed no signs of movement.

The ribs were in the poorest condition on the upper surfaces close to the wall plate where they were friable and have suffered damage and loss from wood-boring insects. Although at this stage the general stability and structural strength of the timbers did not appear to be compromised, this should not be left unchecked.

Areas of detached and flaking plasterwork were noted above the wall plate line and in most cases appear to be associated with corroding tie beam ends.



*Figure 82 ~  
Areas of  
detached and  
flaking  
plasterwork in  
the nave at the  
west end.*

*Figure 83 ~ Areas of detached and flaking plasterwork observed at the west end of the south*



Cracks and fractures are evident, which is to be expected to some degree in a structure of this age and nature.

Losses to the wall plate line were observed throughout the church and many have been repaired. There were a surprising number of different designs to the wall plate.



*Figure 84 ~ losses to the timber structure in general and to the wall plate line (above right) were observed throughout the church.*



*Figure 85 ~ Areas of ribs with larger number of nail holes. It has been presumed that this area was repaired with lath and plaster at some point. A leak in the roof may have caused the original panelling to fail.*



*Figure 86 ~ side view of boss and relationship to moulded rib and purlin.*



*Figure 87 ~ Detail of end of moulded rib where it meets the wall plate. The shape of the end implies that a boss may have joined at this point.*

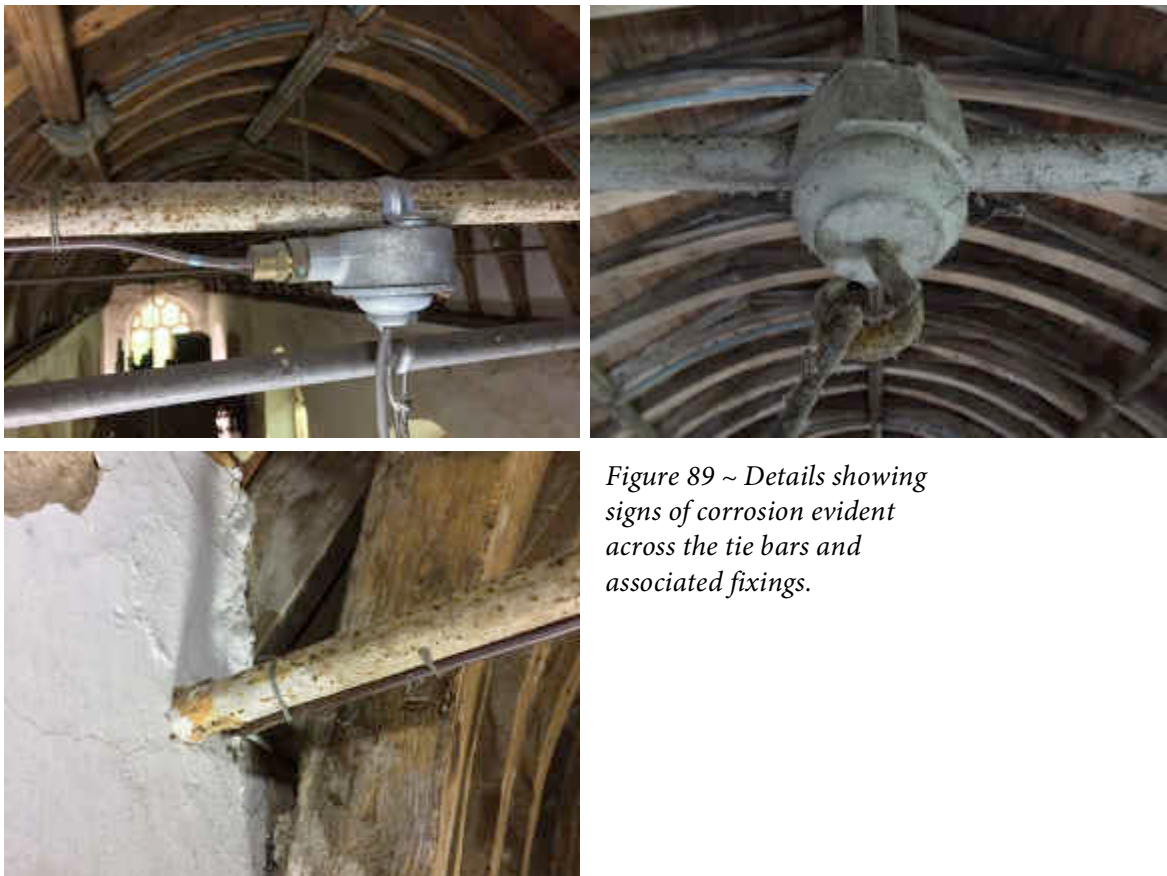
#### 5.5.5 FERROUS FIXINGS

Corroding fixings such as iron nails are distributed across the ceiling timbers; the bosses are fixed with nails; removed panelling from between the moulded ribs and purlins have exposed ferrous fixings. All ferrous fixings are showing signs of corrosion most probably due to the damp conditions in the church. Some of the expanding, corroding nails will have contributed to historic timber loss and cracking of elements. Darkening/staining of adjacent timberwork was observed throughout.

The inserted Victorian iron truss brackets/tie bars are showing signs of corrosion. Areas of detached and flaking plasterwork were noted above the wall plate line and in most cases appear to be associated with corroding rod ends.



*Figure 88 ~ Staining and splits to timberwork observed as a result of corroding ferrous fixings.*



*Figure 89 ~ Details showing signs of corrosion evident across the tie bars and associated fixings.*



#### 5.5.6 POLYCHROMY

The original purlins and every fourth rib have been painted with blue and cream/ochre oil paint. The same colour scheme is apparent on the bosses. Cross-section analysis of samples taken from the ribs and wall plate indicated that these timber features were decorated later in their history. The fragments analysed indicated that the timber was originally left as untreated wood.

Over time the polychromy has discoloured/faded and the surfaces are worn in areas, revealing the lead white and timber beneath. Limewash applications to the surrounding wall surfaces have also been applied over adjacent timber polychromy. Localised losses to the wall paint reveal a much more intense, brighter blue colour on the previously covered timber.



*Figure 90 ~ Polychromy on the moulded ribs and purlins, ceiling bosses and carved wall plates.*



*Figure 91 ~ Polychromy of the same palette covers the original wall plate mouldings as is found across the moulded roof timbers.*



*Figure 92 ~ Heavy handed applications of limewash from the walls cover adjacent timberwork (left,) losses to the limewash reveal the earlier vibrant colours of the timbers (above).*

#### 5.5.7 PAST INTERVENTIONS AND REPAIRS

The barrel ceiling and trusses were visually inspected from a scaffold tower from the south porch across to the central nave aisle between the pews and down towards the chancel arch. All areas of the ceiling were photographed from floor level.

The ribs have had previous interventions and repairs, implying conditions were very poor at some point in the past. This may also explain the severe insect infestation. The envelope of the building was not inspected, but it is assumed that although the church is still damp, that conditions have improved.

The ceiling timbers have undergone phases of repair, however the level of restraint and the preservation of original material are notable. The repairs consist of pieced-in sections. They are generally distinguished from the original timbers as they vary slightly in size, scale and colour but have been well executed.



*Figure 93 ~ Details showing piecing in of timber repairs across nave ceiling. The replaced purlins and ribs have been cut to a similar profile, but left unpainted and generally have a darker appearance to the originals.*



*Figure 94 ~ There appears to be later painting over some repairs.*



ST SYLVESTER'S CHURCH ~ CHIVELSTONE  
CONDITION ASSESSMENT & CONSERVATION RECOMMENDATIONS  
ROOD SCREEN, PULPIT, PARCLOSE SCREEN & DECORATIVE ROOF TIMBERS



*Figure 95 ~ Tie rods were introduced across all three areas of roof timbers during an earlier Victorian phase of repair.*

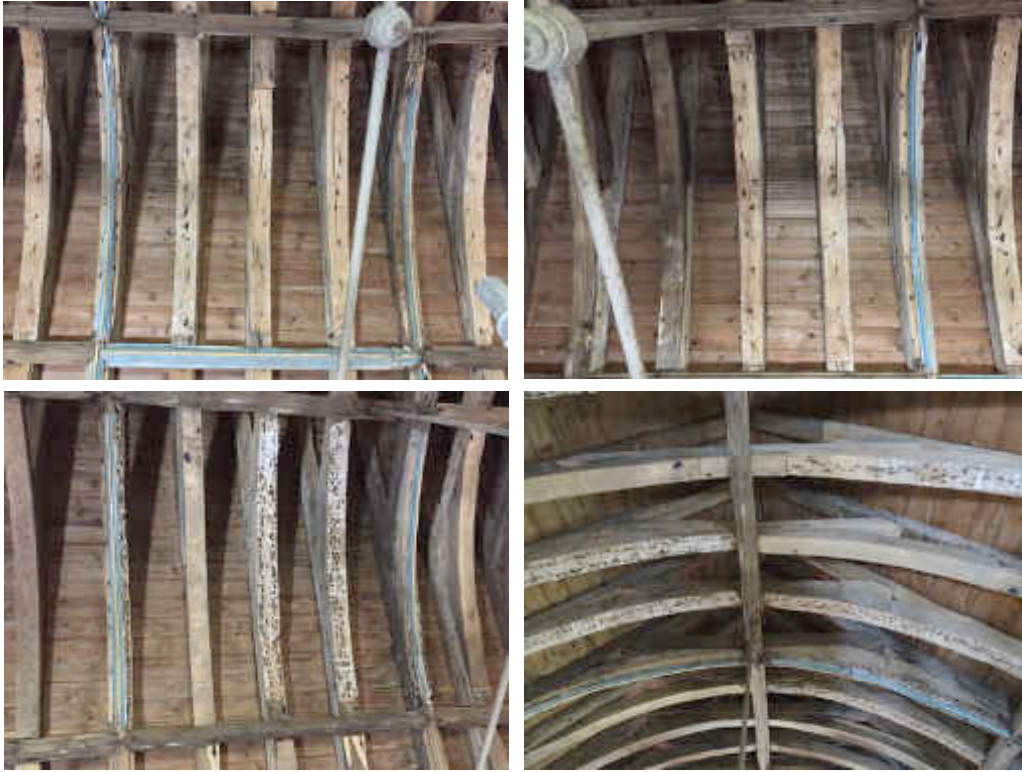


*Figure 96 ~ Timber panelling lost from between the moulded purlins and ribs.*



*Figure 97 ~ The fine dentil carving of the wall plate in the nave have worn or been lost in areas and the upper section of some have been covered with a plain length of timber.*

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*Figure 98 ~ Areas of ribs with larger number of nail holes in bays 8B, 8C & 9C. It has been presumed that this area was repaired with lath and plaster at some point.*



*Figure 99 ~ Corroding ferrous fixings have stained adjacent timberwork.*



*Figure 100 ~ Electrics and lighting have been fixed to timberwork above the wall plate line.*



## 5.6 CHANCEL ARCH

### 5.6.1 GENERAL

The Chancel arch timbers appear to be in relatively good condition, however movement was noted. See figure below. Close inspection was not possible from the tower access and it is not possible to tell if the movement is historic or recent.

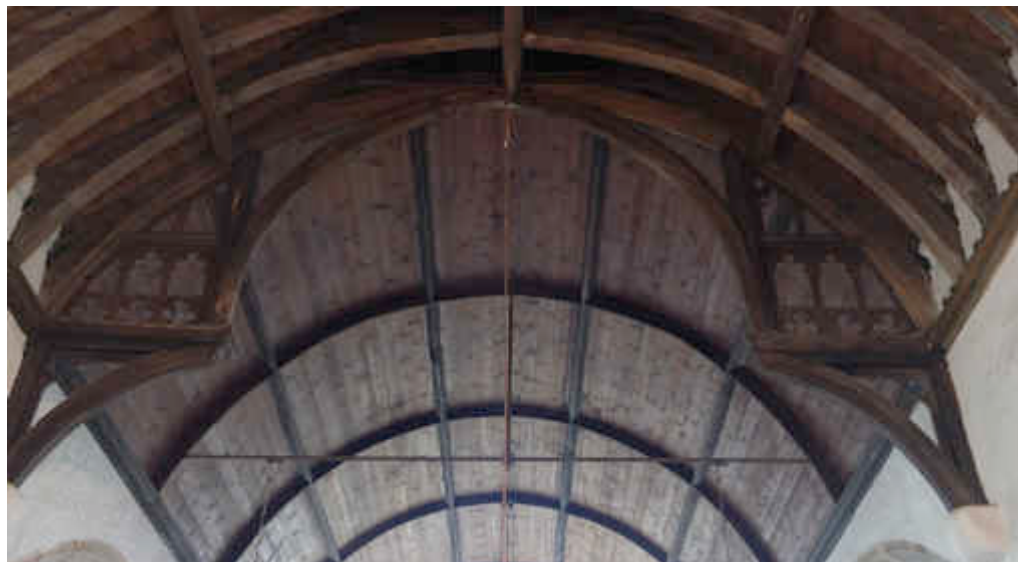
The lower braces rest on a stone corbel. No movement or cracking was evident to the surrounding wall. However, opening of joints was noted on the lower south arch at the junction with the wall below the wall plate. It is recommended that an engineer inspect the structural integrity of the arch.

The condition of the principal rafter at the junction with the wall plate was not established. It is recommended that during the main program of works this area is also inspected.

Iron fixings are corroding but no cracks were detected around them. The tracery elements are intact on both the north and south.



*Figure 101 ~ Chancel arch viewed from the east (above) and west (below).*



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ROOD SCREEN, PULPIT, PARCLOSE SCREEN & DECORATIVE ROOF TIMBERS



*Figure 102 ~ Details of chancel arch from east.*



*Figure 103 ~ Detail of north bracket as viewed from the west, from corbel to wall plate.*

*The beam appears to have dropped, or tipped forward leaving a gap between the vertical post and the elevation. The gap may also be noted at the junction with the wall plate and the hammer beam and again between the beam and the upper brace.*



## 6 CROSS SECTION ANALYSIS OF PAINT SAMPLES

6.1 ANALYSIS was undertaken to enable a greater understanding of the historic treatments and decorative schemes. Paint sampling is a destructive process; where possible samples were taken from areas of damage, for example adjacent to beetle exit holes. The samples were taken from specific and very small locations across the various timber surfaces, which are hoped to be representative of the wider schemes (and not be an anomaly). This however cannot be guaranteed.

### 6.2 REMOVING SAMPLES

A scalpel was used to cut smoothly through the applied decoration, taking care to remove samples approximately 1-2mm containing all applications to the substrate. A total of 34 paint samples were taken. Each was individually stored in small capsules and placed in resealable plastic bags. The samples were given a reference number and their precise location recorded.

### 6.3 EXAMINATION OF CROSS-SECTIONS

Following examination at low x80 magnification under a binocular microscope, the best fragments were mounted in cold setting polyester resin, then ground and polished to provide a cross section through the paint strata. The samples were then viewed at a range of higher magnifications from x100 to x500 under both visible and ultraviolet light in order to understand and cross reference the stratigraphy and chronology of the applied decoration.

The assessment of samples in visible and UV light allowed each scheme to be identified through characteristic properties of the paint, dirt films, 'oiling out' layers, fading of upper surfaces of films and variations in fluorescence properties. Material from key layers was dispersed on glass slides and the pigments were identified using a polarising light microscope. A chemical test for lead was carried out on key, representative cross sections.

Photomicrographs were taken of the following four fragments for inclusion within this report to support and clarify the information detailed. The colours detailed are described using basic, generic terminology.

## 6.4 RESULTS OVERVIEW

### 6.4.1 ROOF TIMBERS & WALL PLATE

The samples were taken from the wall plate, and the cross-sections all show that unlike the Rood Screen and the Pulpit, this feature was not initially painted with a polychrome scheme. The slivers of wood that accompanied the paint fragments show no stain or varnish layer on the surface and the timber appears to have been left as untreated wood.

#### WHITE LIMEWASHES (OR DISTEMPERS)

The cross-sections show that the earliest applied finishes were white limewashes or distempers (see Sample 3). These were probably paints that were being applied to the wall.

#### COLOURED SCHEME

At some point a coloured scheme was applied to the wall plate using two tones of blue, and a cream-coloured oil paint, all based on lead white (Samples 1 & 2). No ground layer or undercoat was applied and in many of the fragments the paints are sitting on top of limewashes.

The cream was tinted with iron oxides, the blue with an organic blue pigment. In dispersion the particles have the characteristics of Prussian blue, but it could be indigo (it is not possible to distinguish the two with certainty by optical microscopy alone).

A blue which looks the same, and is based on the same mixture of pigments can be seen as the third paint scheme in Sample 17 from the Screen, so it seems likely that roof timbers remained without a coloured paint scheme until quite late in the history of the church.

#### 6.4.2 ROOD SCREEN, PARCLOSE & PULPIT

These features were all originally painted with a polychrome decoration. The choice of pigments used, and the fact that glazes were involved, suggests the medium was oil, but for certain identification of the binder instrumental organic analysis would have to be carried out.

##### PRIMING LAYERS

A red/brown primer based on a red iron oxide was applied to all surfaces. In some fragments the iron oxide was mixed with a small amount of red lead. The fact that this was not present in all samples may mean that it was contamination from a dirty brush.

There are other slight variations in this red/brown ground layer depending on whether it was from the Rood Screen, the Parclose or the Pulpit, but because the same pigment mixtures were used for the coloured layers laid over the top, it seems likely that the carvings were all painted around the same time, or at different times by the same workshop.

Almost all the samples taken from the Screen showed this red/brown layer. It can best be seen in Sample 13 where one fragment shows it sitting on a clean wood surface.

In a couple of samples from the Screen (e.g. Sample 25) and in two samples from the Parclose e.g. Sample 27, the red/brown ground was overlaid by an oil-rich layer containing particles of lead white which may have been a kind of sealing coat. In samples taken from the Pulpit the red/brown ground was also followed by an oil-rich coating (Sample 34), but this one was mixed with a little ochre and red lead.

##### ORIGINAL PAINT LAYERS

##### GREEN

In all the samples taken from areas painted green in the fifteenth century, the paint involved a dark green copper glaze applied as a final coat, but the under-layers varied slightly from area to area. This may have been partly the result of overlap of colours from adjacent moulding.

9 & 10 ~ A mid-green undercoat of partially dissolved verdigris, mixed with lead white, laid on in at least two coats (Sample 9). This was topped with a dark green glaze of dissolved copper salts (probably verdigris). The layers contain a tiny amount of lead white particles, but the brush from the undercoat may have picked these up.

15 ~ The same final dark green copper glaze as used in Samples 9 and 10 but applied over a pure white undercoat based on lead white (Sample 15).

20 ~ The same final dark green copper glaze applied over the same mid green undercoat as used in Samples 9 and 10, but with a thin layer of pure lead white underneath (Sample 20).

32 (pulpit) ~ The same final dark green copper glaze as used in the other green areas but applied over a pale green undercoat built up in three layers. The first two layers were mixed from lead white and globules of dissolved copper green, the final layer was mixed from lead white and verdigris. The verdigris particles with their distinctive spiky particles can be clearly seen in the cross-section.



#### RED

12 ~ Pure red lead can be seen over the red/brown ground in Sample 12. This could be original, but vermilion was used in other areas and red lead is certainly used in later re-paints, so this may not be part of the original scheme.

17 & 18 ~ A thick layer of vermilion rests on the red/brown ground.

34 ~ A thick layer of vermilion.

#### WHITE

13 ~ This sample was taken from an area that showed gilding, but no gold leaf was found in the fragments, only a layer of lead white.

26 & 27 ~ Both of these samples show lead white resting cleanly on the red/brown ground and it must be part of the original scheme.

31 ~ This sample taken from the Pulpit did not have the usual red/brown ground layer, so it is not possible to be certain that the white is the original finish, but the cross-sections shows layers of lead white from two different schemes, so the area was being painted white.

#### GOLD

22 & 23 ~ Gold leaf was laid over a yellow oil-rich undercoat tinted with ochre was found in both samples. In sample 23 these layers were over an opaque yellow undercoat containing lead white as well as ochre.

#### BLACK

16 ~ Pure carbon black, over a lead white undercoat, over the red/brown ground.

19 ~ Pure carbon black, resting on the red/brown ground (not photographed).

25 ~ The cross-section shows a thin layer of pure carbon black on top of a brown layer which in turn is over an off-white layers, so the black may be from a later scheme, though it does seem to have formed crack that relate to the under-layers.

#### BROWN

21 ~ A brown layer of mixed iron oxides and lead white can be seen over the red/brown of the ground. The pigments have degraded.

25 ~ A dark brown ground based on red iron oxides, carbon black and lead white is under the black in this sample.

#### EARLY RE-PAINT USING AZURITE

Samples 16 and 21 suggest that there may have been an early re-paint that involved the application of a fresh ground of red/brown iron oxide.

In Sample 16 one fragment shows a thick layer of lead white underneath the red/brown iron oxide layer. In Sample 21, the cross-sections shows two red/brown layers separated by a dull brown layer.

These extra red/brown layers may have been part of the original scheme. But is the second is in fact part of a repaint is must have been an early intervention because the pigment on the top is azurite on a black undercoat.

#### LATER RE-PAINTS

Remains of later re-paints, resting on the original scheme, were found in several samples. The sample with most layers of repaint was Sample 17, which has two schemes over the original red.

Pure red lead was used for a number of areas (Samples 12, 26, 28 and 30). It was found over the original scheme in Sample 26, so it is not part of the original scheme.

Pure lead white was found over original white in Sample 13, and over original red in Sample 17

Blue based on lead white and an organic blue was part of the final repaint in Samples 11 and 17. It was a light blue mixture in Sample 17, and a dark blue in Sample 11.

#### NINETEENTH, OR EARLY TWENTIETH CENTURY SCHEME

The green paint used over the original green in Samples 9 and 10 is a mixture of Prussian blue, chrome yellow and lead white. The chrome yellow, a pigment first used in circa 1818, means this paint scheme was probably applied the last time that the screen was restored.

#### BROWN VARNISH

Remains of a thick brown varnish were found over the top of most of the paint samples. It was applied in two layers: the first tinted with an organic brown stain or dye, and the top coat un-tinted, but now brown with age. The thickness of the layer is clearly shown in Sample 1 and Sample 23.

The varnish must have largely suppressed the underlying colours when it was first applied. Some cross-sections suggest it has been partly cleaned off, because it survives in hollows but not on raised parts. It is present in samples from the Pulpit as well as ones from the Screen.

#### 6.5 PHOTOMICROGRAPHS

##### SAMPLE 1

Roof timbers ~ nave  
Wall Plate



*Pale blue, tinted with organic blue*



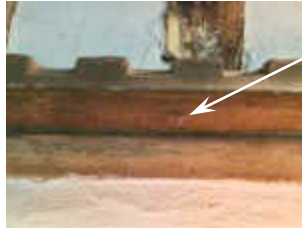
*Same fragment, lit from behind to show the thick brown varnish*



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 CONDITION ASSESSMENT & CONSERVATION RECOMMENDATIONS  
 ROOD SCREEN, PULPIT, PARCLOSE SCREEN & DECORATIVE ROOF TIMBERS

SAMPLE 2

Roof timbers – nave  
 Wall Plate

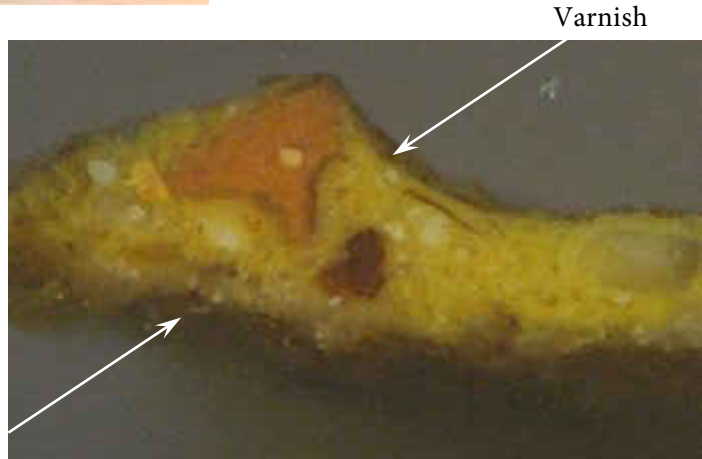


Yellow mixed from lead white and iron oxide yellow

The yellow has a layer of the brown varnish on top so it may be contemporary with the blue.

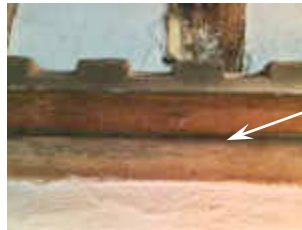
Underneath is some white limewash (or distemper).

*Limewash or distemper*



SAMPLE 3

Roof timbers – nave  
 Wall Plate



The same blue oil paint as in Sample 1, but with a thin layer of darker blue over the top. The samples show limewash [or distemper] above and below the blue.

*thin layer of darker blue as a top coat*



ST SYLVESTER'S CHURCH ~ CHIVELSTONE  
 CONDITION ASSESSMENT & CONSERVATION RECOMMENDATIONS  
 ROOD SCREEN, PULPIT, PARCLOSE SCREEN & DECORATIVE ROOF TIMBERS

SAMPLE 5

Roof timbers – north aisle  
 Wall Plate



In this fragment the blue is over a patch of the yellow seen in Sample 2.

There is a layer of degraded limewash between the two, so they may be from separate schemes

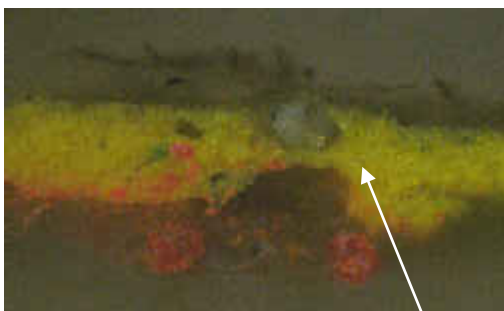


SAMPLE 9

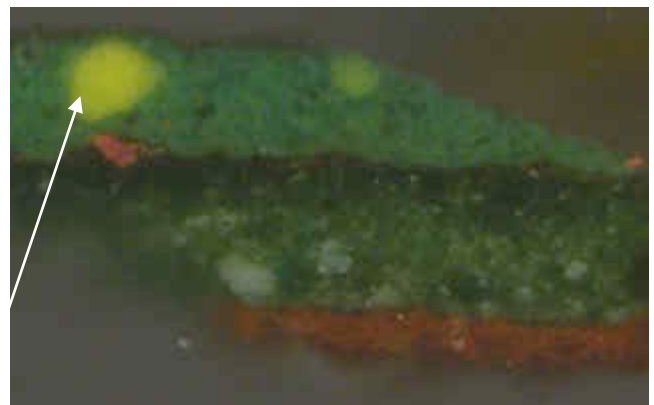
Rood screen - nave  
 Barley twist, over  
 fretwork above panel  
 ochre



*Fragment (i) chrome yellow*



*C19th or early  
 C20th repaint*



*Fragment (ii) Green mixture containing  
 chrome yellow*



ST SYLVESTER'S CHURCH ~ CHIVELSTONE  
 CONDITION ASSESSMENT & CONSERVATION RECOMMENDATIONS  
 ROOD SCREEN, PULPIT, PARCLOSE SCREEN & DECORATIVE ROOF TIMBERS

Detail of original green

*mid green underlayer of dissolved  
 copper green, lead white and a  
 verdigris*

*Copper green glaze*



**SAMPLE 11**

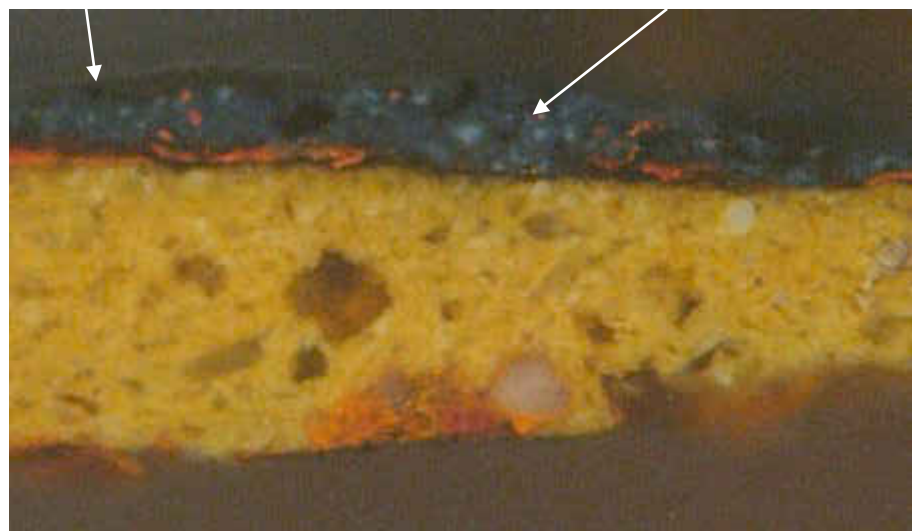
Rood screen - nave  
 Base of upright – black



The yellow layer may be original but there is no red/brown ground to confirm this.

*brown varnish*

*dark blue based on  
 organic blue & lead  
 white*



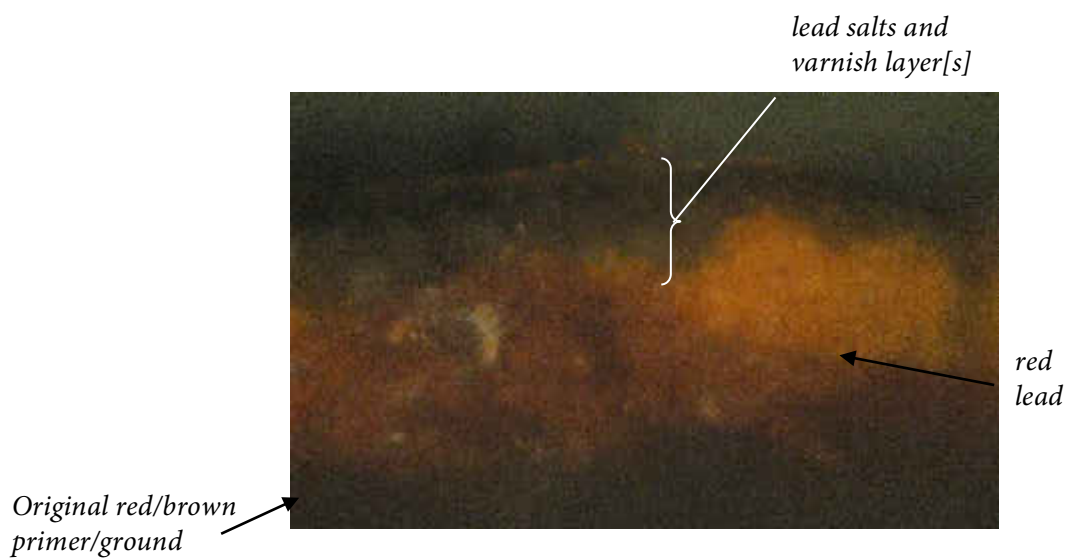
ST SYLVESTER'S CHURCH ~ CHIVELSTONE  
 CONDITION ASSESSMENT & CONSERVATION RECOMMENDATIONS  
 ROOD SCREEN, PULPIT, PARCLOSE SCREEN & DECORATIVE ROOF TIMBERS

SAMPLE 12

Rood screen - nave  
 base of upright – red

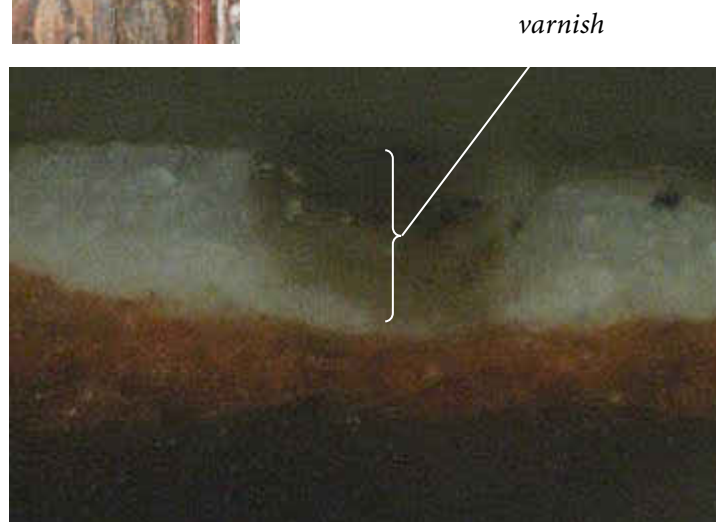


The paint layers in this fragment are in very poor condition, but this is the only sample which suggests red lead is part of the original scheme



SAMPLE 13

Rood screen - nave  
 First bead moulding around panel – gold





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CONDITION ASSESSMENT & CONSERVATION RECOMMENDATIONS  
ROOD SCREEN, PULPIT, PARCLOSE SCREEN & DECORATIVE ROOF TIMBERS

Fragment (ii)  
showing the red resting on wood



SAMPLE 15

Rood screen - nave  
Plinth/urn - ochre



In this sample the copper green glaze is over a thick layer of lead white



Detail of the glaze layer, lit  
from behind to show that  
it is translucent



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 CONDITION ASSESSMENT & CONSERVATION RECOMMENDATIONS  
 ROOD SCREEN, PULPIT, PARCLOSE SCREEN & DECORATIVE ROOF TIMBERS

SAMPLE 16

Rood screen - nave  
 Plinth/urn – black/ochre



*In this fragment there  
 are white layers above  
 and below the original  
 red/brown  
 primer/ground*



SAMPLE 17

Rood screen - nave  
 Base of upright on screen  
 left of opening to chancel  
 green



Showing two lots of re-paint  
 the original  
 vermilion

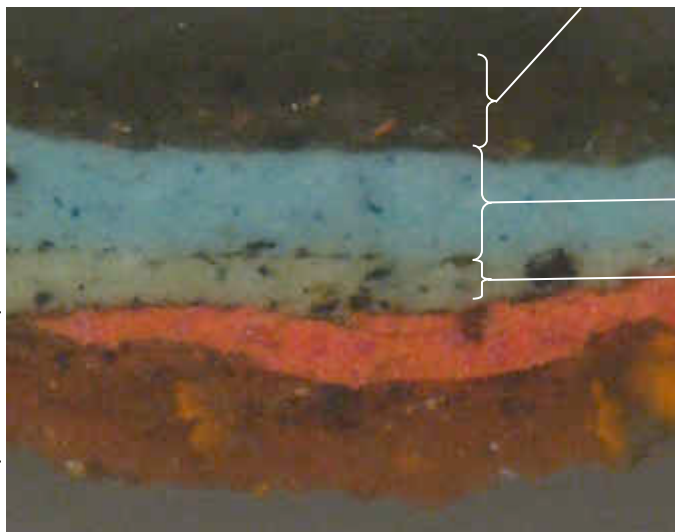
*Original vermilion on  
 the red/brown ground*

*brown  
 varnish*

*over*

*2<sup>nd</sup> re-paint*

*grey of 1<sup>st</sup>  
 re-paint*

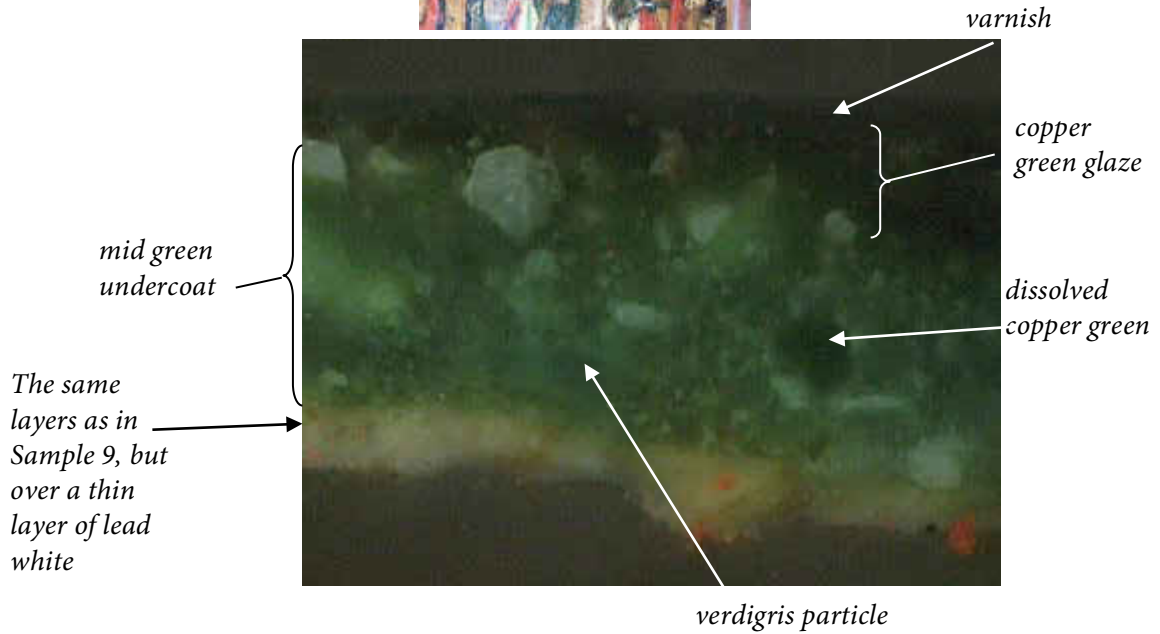




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 CONDITION ASSESSMENT & CONSERVATION RECOMMENDATIONS  
 ROOD SCREEN, PULPIT, PARCLOSE SCREEN & DECORATIVE ROOF TIMBERS

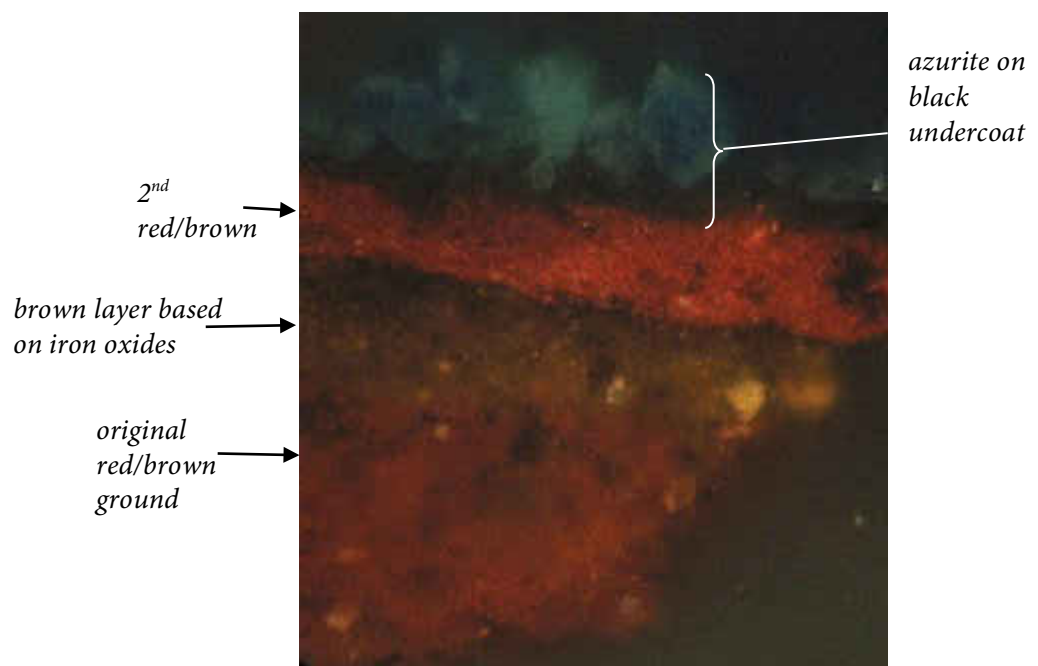
**SAMPLE 20**

Rood screen - nave  
 Fold in sleeve of robe – green



**SAMPLE 21**

Rood screen - nave  
 Background to raised foliate design border – blue



SAMPLE 22

Rood screen - nave

Elaborate foliate raised carving  
 to right of opening to chancel  
 gold



The gold leaf is on an oil-rich  
 layers containing red lead,  
 ochre and a little lead white



SAMPLE 23

Rood screen - nave

Bottom of robes – cream  
 & red

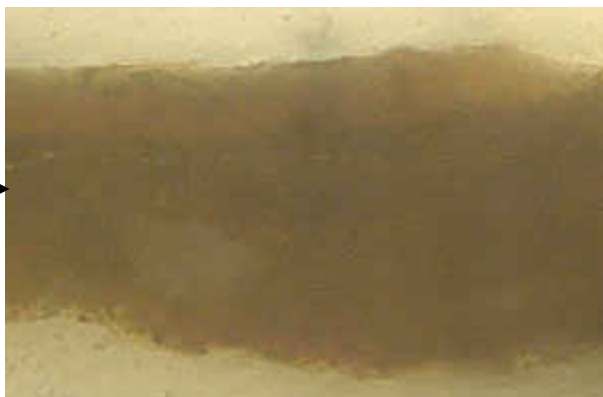


The same gilding layers as  
 in Sample 22, but with thick  
 varnish over the top



Lit from behind to  
 show the brown varnish

*Gold  
 leaf*





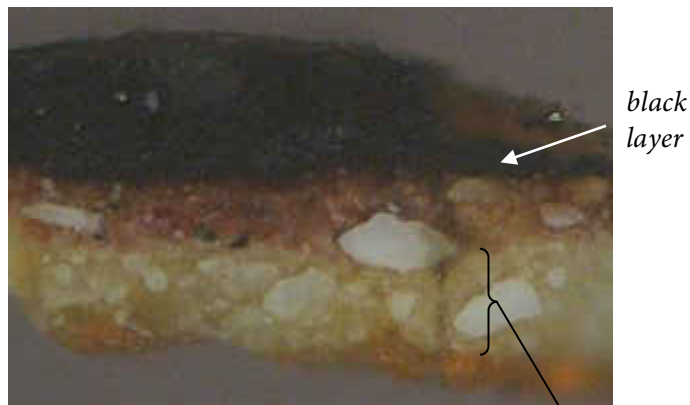
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 CONDITION ASSESSMENT & CONSERVATION RECOMMENDATIONS  
 ROOD SCREEN, PULPIT, PARCLOSE SCREEN & DECORATIVE ROOF TIMBERS

SAMPLE 25

Rood screen – south aisle  
 Simple quatrefoil design  
 black



On top of the usual red/brown ground is an oil-rich layer and then a reddish brown layer based on red iron oxide, lead white & a little black and finally a layer of pure black



Lit from behind to show the varnish



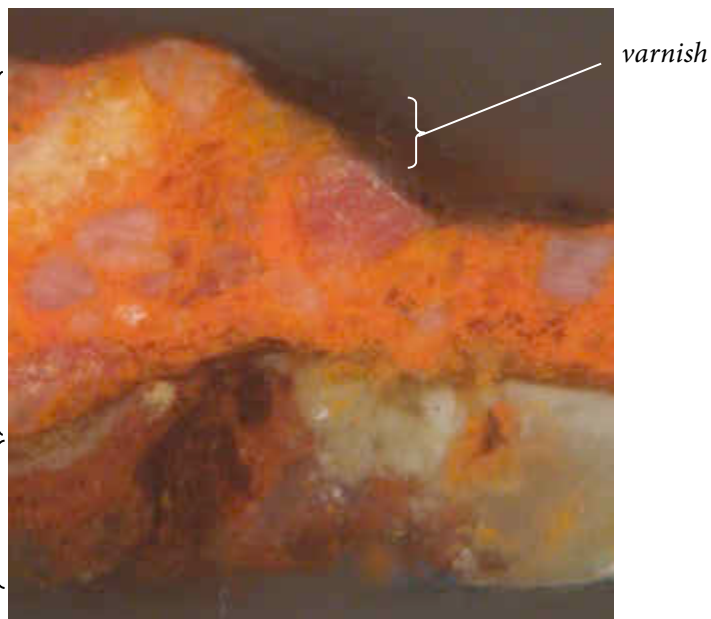
SAMPLE 26

Parclose - Lady Chapel/Chancel  
 Base of upright – red



*red lead re-paint*

*original white on red/brown ground*



ST SYLVESTER'S CHURCH ~ CHIVELSTONE  
 CONDITION ASSESSMENT & CONSERVATION RECOMMENDATIONS  
 ROOD SCREEN, PULPIT, PARCLOSE SCREEN & DECORATIVE ROOF TIMBERS

SAMPLE 27

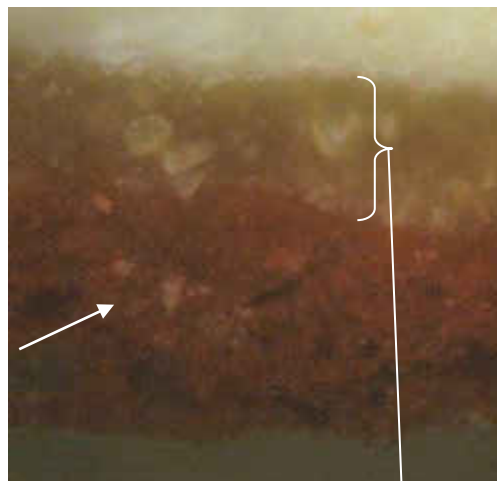
Parclose - Lady Chapel/Chancel  
 Raised repeat circular design  
 at top of opening on screen  
 cream



*Detail of the ground and the 'sealing coat'*



*original  
red/brown  
ground*



*oil-rich layer contains some lead white*

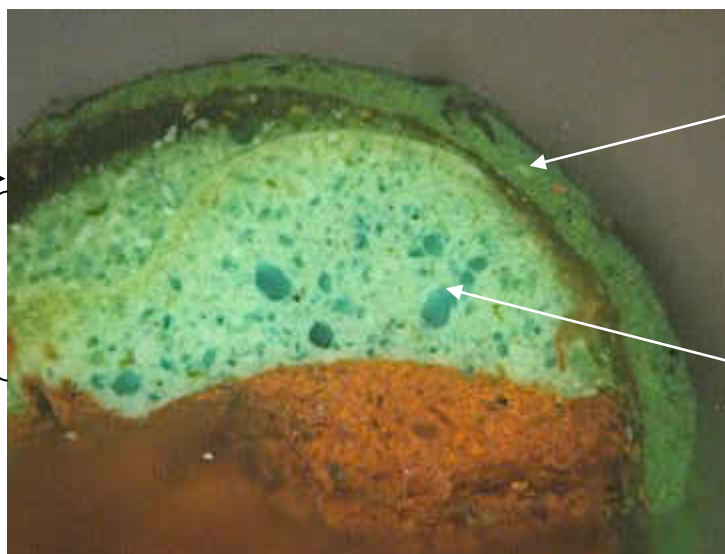
SAMPLE 32

Pulpit in Nave  
 Flat face strip above  
 roll moulding – green



*original dark  
green glaze*

*original light  
green undercoat*



*C19th or early  
C20th green*

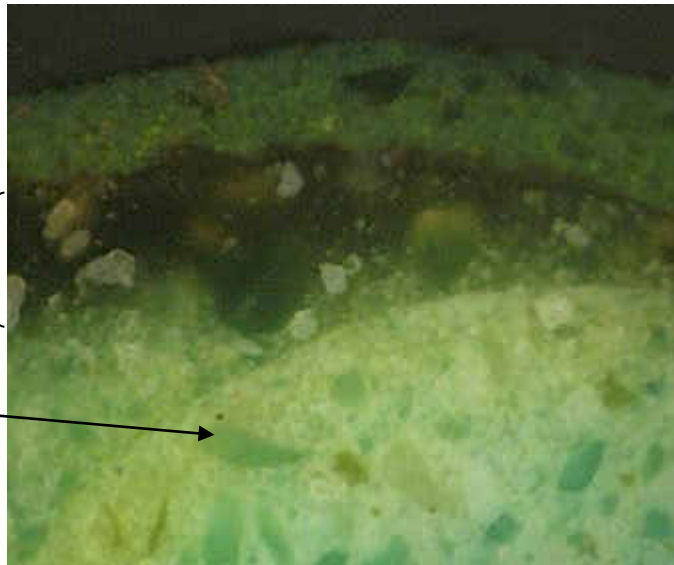
*the 1<sup>st</sup> layer of  
original green  
contains  
globular  
particles of  
dissolved copper  
green*



## Detail of the greens

*Original dark copper  
green glaze*

*upper layers of light  
green undercoats  
contain particles of  
verdigris*



### SAMPLE 34

Pulpit in Nave  
 Chamfered inside  
 edge of stylised trefoil  
 on upper section - red



Vermilion over the red/brown ground

*oil-rich upper layer of  
ground, or 'sealing coat'*

*original red/brown  
ground*



## 7 CONSERVATION RECOMMENDATIONS

The approach to the conservation of the roodscreen, parclose screens, pulpits and embellished roof timber work is ultimately one of minimum intervention as opposed to restoring it to its former glory. Intervention is however urgently required to some elements due to their unstable state. Replacement of missing elements will be limited to those required for structural reasons. The central section of the rood screen crossing the chancel was conserved approximately 40 years ago and this work has served the screen very well, however further intervention is now needed. A similar approach should be adopted for the flanking areas of the rood screen across the aisles, which are at risk of imminent loss and further damage.

These wonderful and historic screens have been altered and doctored over the years: the vaulting and rood loft has been destroyed; wall posts severed; high level mouldings have been cut and crudely placed to cover the arch spandrels; all areas have been overpainted and varnished. Some of these changes are now part of their history and consequently need to be respected as such, whereas others need to be reversed to prevent further deterioration and conserve the rare and historic beauty of the screens and pulpit.

The central section of the rood screen, across the chancel may be conserved in situ. It is proposed that the north and south chapel rood screens and parclose screens are dismantled for conservation in the workshop. This has the added advantage of enabling any structural works and repairs to the south elevation of the south chapel to be undertaken.

Two further recommended interventions are: the removal of the visually disfiguring dark varnish to expose the brighter earlier paint schemes; and to relocate specific aspects of the carving from high level where the original low-level location is known within the panels

Additional interventions and introduction of new material will be based on structural and support needs.

### 7.1 PRELIMINARY ITEMS

WORKS TO THE FABRIC OF THE BUILDING AND EXTERNAL ENVIRONMENT TO IMPROVE CONDITIONS FOR THE SCREENS, PULPIT AND ROOF TIMBERS ARE OUTLINED AND BEING UNDERTAKEN AS PART OF THE WIDER PROJECT.

#### 7.1.1 RECORD

Record all areas photographically prior to any intervention and document findings and conservation processes as works progress and on completion. Produce an illustrated conservation report recording all findings and works undertaken.

#### 7.1.2 FURTHER ASSESSMENT AND INVESTIGATIONS

- Assess and record the stability of all elements across all structures.
- Consider further cross-section analysis of polychromy

#### 7.1.3 EMERGENCY CONSOLIDATION/INTERVENTIONS

Emergency consolidation is required where there is imminent risk of loss and/or the timber is friable and weak and requires strengthening prior to being dismantled.

Carry out emergency consolidation only (with Paraloid B72 in acetone 2 – 15% subject to trials and location) of loose fragments as required prior to removing dust and debris. This process will go hand in hand with dust removal, however, does not constitute full scale consolidation which will be based on the results of trials. Where the timber is decayed to a greater depth, and serves a structural purpose, application of Bencon 20 (or an alternative wood hardener) may be required. Bencon 20 offers deeper consolidation than some other products.



#### 7.1.4 REMOVE LOOSE OR VULNERABLE ELEMENTS

Prior to the commencement of works collect, label and bag any detached fragments for later reinstatement. Record the location where all fragments are found.

#### 7.1.5 CONSERVATION TRIALS

Carry out trials to establish:

- the best method to consolidate the friable timber. A possible choice is Paraloid B72 in acetone applied in varying strengths. Paraloid B72 in acetone (>35% w/v) to re-adhere dislodged fragments.
- the most suitable consolidant and adhesive for the polychromy. Include: Paraloid B72 in varying strengths.
- the most suitable method of cleaning the timber and polychromy. Include: Dry cleaning methods; Industrial Methylated Spirit; Shellsol T; Shellsol A; Acetone; Isopropyl alcohol;
- a suitable solvent to remove the varnish. Include; proprietary safe removers.
- a suitable fill to support vulnerable edges. It is not proposed that losses are remodeled, however it may be desirable to fill cracks. It is important to ensure that the filling medium is softer than the timber when set.

Possible filler mixes may include:

- Plectol B500, wood flour – spruce, polyfilla, pigments - lamp black, raw sienna, raw umber, burnt umber
- Paraloid B72 in acetone, wood flour – spruce, polyfilla, pigments - lamp black, raw sienna, raw umber, burnt umber

The ratios will need to be adjusted to control the strength and hardness. The choice of material will be dictated by the selection and application of isolating layer.

#### 7.1.6 INSECT INFESTATION

Chemical treatment of the deathwatch beetle is not recommended as it is ineffective due to the long dormancy period of the beetle. It is important to establish if the beetle is still active.

Improving the conditions will ultimately assist.

Isolated areas of active woodworm should be addressed. Further advice may be sought from Ridout Associates or the architect.

## 7.2 GENERAL ITEMS

- 7.2.1 PROTECTIONS ~ Apply to floor and other areas as deemed necessary, surrounding the work place.
- 7.2.2 ACCESS ~ Erect access platform to reach high-level areas.
- 7.2.3 DE-DUST AND HOOVER ALL AREAS ~ To remove surface dust, frass and loose deposits. Use a soft brush and avoid friable areas and locations with loose paint. Apply protection/softening to end of vacuum to prevent damage.
- 7.2.4 HISTORIC RESEARCH ~ the conservation works may throw light on or reveal historic information previously unknown or misunderstood. It is important that all findings are recorded in a format which may be shared with researchers and an allowance included for further historic research regarding all elements.

## 7.3 CONSERVATION

*The following are not necessarily written in the order in which they are best undertaken. It is important that the experienced conservators consider the most suitable sequence for the conservation.*

### 7.3.1 ROOD SCREEN & PARCLOSE SCREENS

- Further assessment of the structural stability of the screen is recommended.
- Further examination to assess if fragments have previously been re-attached in the wrong location. These elements may be stabilised in their current location or an original position if it can be established. Consideration will need to be given to what to put in the place of relocated sections, if any.

#### DISMANTLE AND REINSTATE

- Dismantle sections to be worked on in the workshop. Pack and transport. It is suggested the North and south aisle rood screens and the parclose screens will require dismantling.
- Reinstall screens after all repairs have been undertaken, incorporating a discrete isolating membrane between the floor and walls

#### CONSOLIDATION

- Consolidate timber and retain all original fabric where possible.
- Consolidate friable and detaching polychromy using selected methods based on the results of the trials. Method will vary depending on whether the original paint is oil bound or not.

#### TIMBER REPAIRS

- Structural repair of the timber will require reassessment on a joint by joint basis.
- Repair or reconstruct broken joints where possible following the original jointing method.
- Offer additional discrete support, as opposed to replacement of fabric, where sufficient integrity of the material remains but it is structurally weak.
- Use timber of a comparable strength and type and with consideration to the grain.
- Where an original timber with polychromy requires adhering to a new timber for structural support, it is preferable to consolidate the original and build up a straight edge with filler to accommodate the new timber as opposed to removing original material and decoration to enable a straight joint.
- Repair elements using appropriate adhesives and glues.
- Re-fix adhere loose and detached elements. Method will depend on location, size and function of element.
- Fill vulnerable edges to offer support with mix based on results of trials.

#### CLEANING

- Remove varnish coating. Method based on results of trials to ensure the 16<sup>th</sup> century paint work is not disturbed.



- Further clean all elements in-situ and ex-situ using selected methods based on the results of the trials.

#### PROTECTIVE APPLICATIONS

- Treat accessible corroding ferrous fixings with Fertan, where they are to be retained.
- Treat all timber surfaces with pure microcrystalline wax.
- Apply an isolating layer to the polychromy only where required. Use Paraloid B72.
- Apply a protective coating to the painted surfaces. Choice will depend on use of isolating layer. Consider microcrystalline wax or Dammar with pure Microcrystalline wax. Consideration should be given to the church environment and the fact that it is likely to have a fluctuating and relatively high humidity.

### 7.3.2 PULPIT

- Further assessment of the structural stability of the pulpit is recommended.

#### CLEANING

- Remove varnish coating. Method based on results of trials to ensure the 16<sup>th</sup> century paint work is not disturbed.
- Clean all elements using selected methods based on the results of the trials.

#### CONSOLIDATION

- Consolidate weak and vulnerable areas of timber and retain all original fabric where possible.
- Consolidate detaching polychromy using selected methods based on the results of the trials. Method will vary depending on whether the original paint is oil bound or not.

#### PROTECTIVE APPLICATIONS

- Treat accessible corroding ferrous fixings with Fertan, where they are to be retained.
- Treat all timber surfaces with pure microcrystalline wax.
- Apply a protective coating to the painted surfaces. Choice is dependent on use of isolating layer. Consider pure microcrystalline wax or Dammar with pure microcrystalline wax. Consideration should be given to the church environment and the fact that it is likely to have a fluctuating and relatively high humidity.
- Other repairs to follow those recommended for the screens.

### 7.3.3 MOULDED ROOF TIMBERS

- Record and investigate the roof timber structure from above if access permits as part of roof works.
- Brush and Hoover all timbers to remove loose dirt and debris.
- Carefully Hoover above the bosses. Inspect condition from above.
- Remove redundant ferrous fixings where possible without causing further damage.
- Consolidate fragile wood damaged by wood boring insects, materials to be based on trials. As part of the conservation of the polychromy, occasional deposits of flaking paint may need reattaching and supporting where vulnerable.
- Apply fills as above to decayed and vulnerable edges.
- Consolidate friable polychromy using selected methods based on the results of the trials.
- Treat exposed iron to remain in situ with Fertan or other corrosion convertor/inhibitor. All tie bars to be treated with corrosion inhibitor/de-corroder.
- Make good plaster losses mostly associated with the rod ends with lime plaster match to the original and decorate.
- Consideration may be given to reinstating the panelling. This will undoubtedly be a controversial decision and with many valid arguments both for and against. Although no evidence remains as to the original decorative finish, sufficient evidence remains as to the type of panelling that was there, and the moulded ribs and purlins may once again be read as part of a barrel vaulted ceiling. The alternative argument is that the approach to all other historic timber within the church is to only reintroduce where structurally necessary and to accept the past interventions as part of the history.

7.3.4 CHANCEL ARCH

- Record and investigate the roof timber structure/ principal rafter from above if access permits as part of roof works.
- Brush and Hoover all timbers to remove loose dirt and debris.
- Structural engineer to look at movement and assess structural condition.
- Clean all timbers using dry methods, to lift dirt out of grain. Ensure an even finish is achieved.
- No repairs were noted from the inspection.



## 8 FUTURE CONSIDERATIONS

It goes without saying that the longevity of any conservation works undertaken are in part dependent upon the condition of the building as a whole. Works are planned to deal with the issues relating to the fabric of the building as highlighted in the 2017/8 Quinquennial Inspection. However regular maintenance will be required such as removal of vegetation and clearing of gutters.

Medieval furnishings such as those examined during these investigations provide a focal point for the church. They are important and significant survivals of fine medieval carvings and extensive polychromy. Maintaining them so they can be seen in their best possible state is the first step to ensure their future.

The general approach for the timberwork should be to respect and preserve all including the repaired sections, as they are historically important in their own right. With this in mind the conservation approach recommended is one based on pragmatism and minimalism.

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V&A Collections contain 4 photographs of Chivelstone Church.

- 1 Museum number: PH.1860-1891 Photograph of the interior, showing the carved wooden screen of a church at Chivelstone, Devon, England.
- 2 Museum number: PH.412-1902 Photograph of the village and church at Chivelstone, Devon, England.
- 3 Museum number: PH.1361-1891 Photograph of the interior of a church at Chivelstone, Devon, England.
- 4 Museum number: PH.1756-1894 Photograph of the exterior of a church at Chivelstone, Devon, England. This photograph is part of a set acquired by the Museum in 1894 from a Mr. J. Cubitt, possibly the architect James Cubitt

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## 10 GLOSSARY

### 10.1 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 decayed timber.
CROSS SECTION	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.

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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.

## 10.2 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.

ST SYLVESTER'S CHURCH ~ CHIVELSTONE  
 CONDITION ASSESSMENT & CONSERVATION RECOMMENDATIONS  
 ROOD SCREEN, PULPIT, PARCLOSE SCREEN & DECORATIVE ROOF TIMBERS

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.



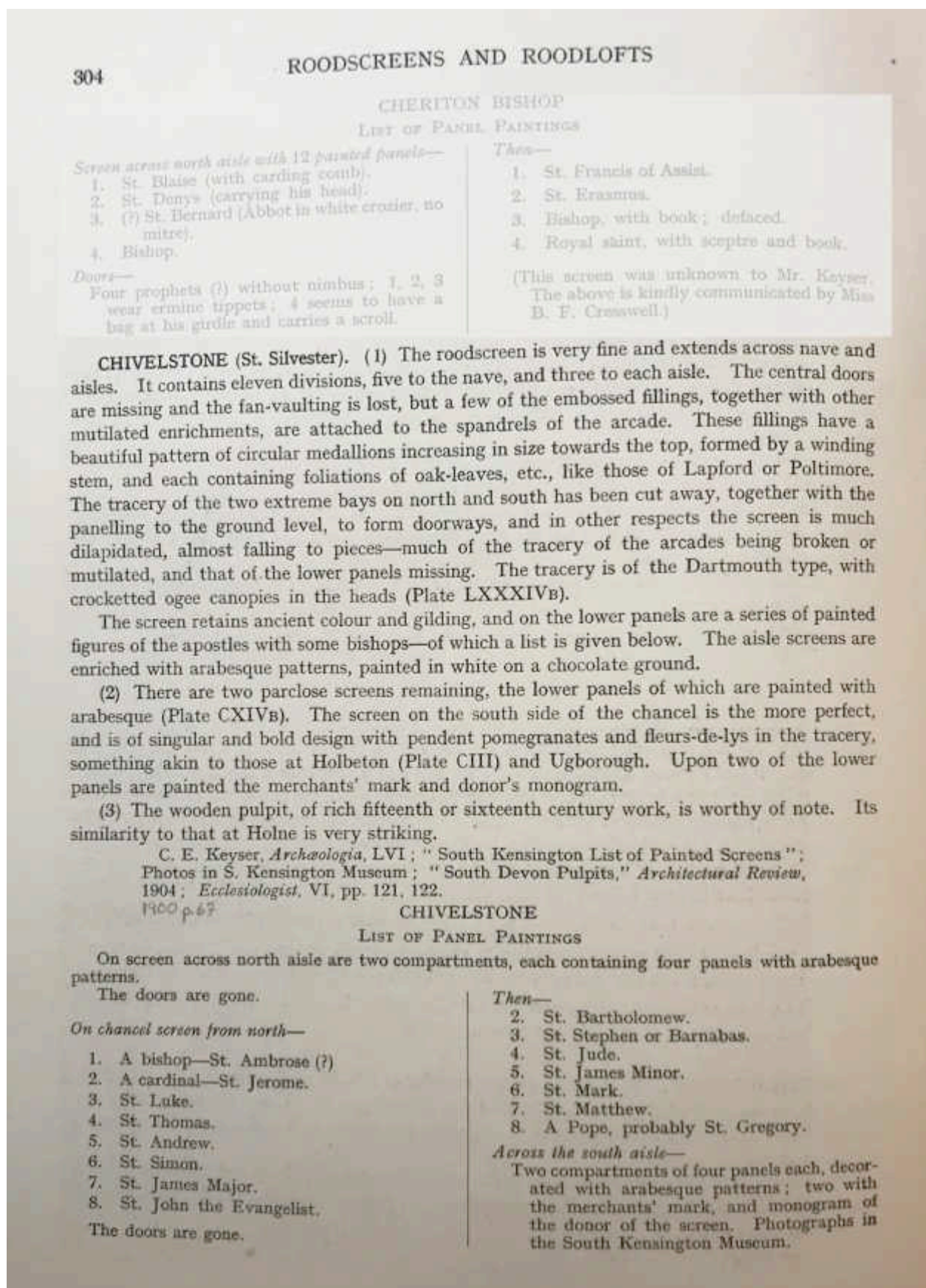
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PIER	A solid masonry support, pillar of square section or masonry between doors and windows.
PILASTER	A shallow pier or square section column projecting from the face of a wall.
PINNACLE	A small pointed turret on a tower, buttress etc.
PISCINA	A stone 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 /ROODSCREEN	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.
VOUSOIR	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.

Taken from the Church Guide.

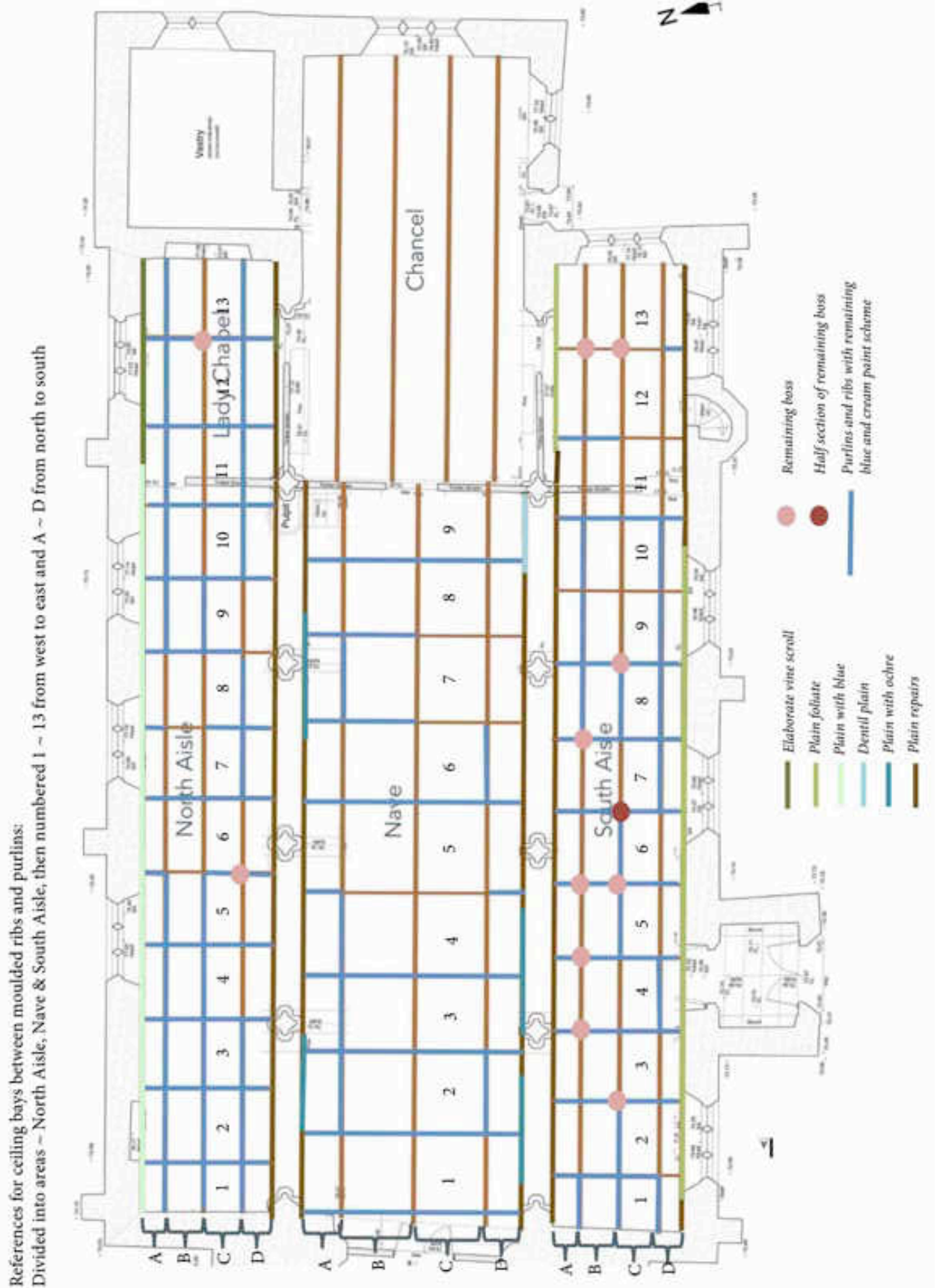


11.2 APPENDIX 2 ~ EXCERPT FROM BOND & CAMM ~ ROODSCREENS AND ROODLOFTS ~ 1909.





11.3 APPENDIX 3 ~ LOCATION REFERENCE FOR ROOF TIMBERWORK EXAMINED ~  
 Illustrating different features, styles of wall plate and polychromy.




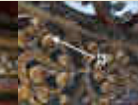






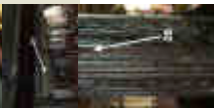


#### 11.4 APPENDIX 4 ~ PAINT ANALYSIS

The following tables provide a summary of paint samples taken for cross section analysis. The samples highlighted (green) were mounted in resin and photographed for inclusion in this report. The remaining (white) samples were inspected as a comparison. Not all areas were looked at and further samples may be analysed to support and develop these findings as part of the main works.

Cross-section analysis - Catherine Hassall																	
REFN	Area Ref	Sample No	Taken	Feature	Bay /Panel	Location Area	Description/Location	Visual Description	Initial observations	Photograph	Ground / Priming layers	Original Scheme	Repaint / Scheme 2	Repaint / Scheme 3	Repaint / Scheme 4	19th C or early 20th C repaint	Varnish or Consolidant
CCT213	A	001	EN	Wallplate	n/a	Nave	simple dentil wall plate design	ochre	sample fragmented			blue, lead white and organic blue, prussian blue or possibly indigo					
CCT213	A	002	EN	Wallplate	n/a	Nave	simple dentil wall plate design	blue				yellow mixed from lead white and iron oxide				brown varnish	brown varnish
CCT213	A	003	EN	Wallplate	n/a	Nave	simple dentil wall plate design	ochre				limewash or distemper					
CCT213	B	004	EN	Wallplate	n/a	Nave	front face of rib above simple dentil wall plate design	ochre									
CCT213	B	005	EN	Wallplate	n/a	South aisle	leaf moulding	blue				yellow mixed from lead white and iron oxide	limewash	blue			
CCT213	B	006	EN	Roof timbers	n/a	South aisle	top of wall adjacent to leaf moulding	lime beneath									
CCT213	B	007	EN	Wallplate	n/a	Lady Chapel	vine scroll	blue									
CCT213	B	008	EN	Wallplate	n/a	Nave South east end	castellated design										
CCT213	B	009	EN	Rood screen	2	North aisle	barley twist moulding over fretwork above panel	ochre			red/brown primer based on a red iron oxide	A mid-green undercoat of partially dissolved verdigris, mixed with lead white, laid on in at least two coats	dark green glaze of dissolved coppers salts (probably verdigris).		green a mixture of Prussian blue, chrome yellow and lead white	Prussian blue, chrome yellow and lead white	
CCT213	B	010	EN	Rood screen	2	North aisle	knott design around opening	green									
CCT213	B	011	EN	Rood screen	2	North aisle	base of up right	black			red/brown primer based on a red iron oxide	possibly yellow			Dark blue based on lead white and an organic blue		
CCT213	B	012	EN	Rood screen	2	North aisle	base of up right	red			red/brown primer based on a red iron oxide	pure red lead	pure red lead			varnish	varnish
CCT213	B	013	EN	Rood screen	2	North aisle	first bead moulding around panel	gold			red/brown primer based on a red iron oxide	lead white	Pure lead white				varnish
CCT213	B	014	EN	Rood screen	2	North aisle	simple foliate design	black									



REFN	Area Ref	Sample No	Taken	Feature	Bay /Panel	Location Area	Description/Location	Visual Description	Initial observations	Photograph	Ground / Priming layers	Original Scheme	Repaint / Scheme 2	Repaint / Scheme 3	Repaint / Scheme 4	19th C or early 20th C repaint	Varnish or Consolidant
	CCT213	B 015	EN	Rood screen	2	North aisle	plinth/um style design	ochre			red/brown primer based on a red iron oxide	dark green copper glaze applied over a pure white undercoat based on lead white					
	CCT213	B 016	EN	Rood screen	3	North aisle	plinth/um design	black/ochre	sample from edge of timber panel		red/brown primer based on a red iron oxide	Pure carbon black, over a lead white undercoat	lead white followed by fresh ground of red/brown iron oxide				
	CCT213	B 017	EN	Rood screen	5	Nave	base of up right on screen left of opening to chancel	green			red/brown primer based on a red iron oxide	vermillion	Pure lead white	Light blue based on lead white and an organic blue			varnish
	CCT213	B 018	EN	Rood screen	5	Nave	base of up right on screen left of opening to chancel	red									
	CCT213	B 019	EN	Rood screen	5	Nave	simple trefoil design	black	sample taken from edge of woodworm								
	CCT213	B 020	EN	Rood screen	5	Nave	robes fold in sleeve	green	taken from edge of panel		red/brown primer based on a red iron oxide	dark green copper glaze applied over mid green undercoat, but with a thin layer of pure lead white underneath					varnish
	CCT213	B 021	EN	Rood screen	5	Nave	background to raised foliate design border	blue			red/brown primer based on a red iron oxide	brown layer of mixed iron oxides and lead white	fresh ground of red/brown iron oxide, showing two red/brown layers separated by a dull brown layer	azurite on black undercoat			
	CCT213	B 022	EN	Rood screen	7	Nave	elaborate foliate raised carving to right of opening to chancel	gold			red/brown primer based on a red iron oxide	Gold leaf laid over a yellow oil-rich undercoat tinted with ochre					
	CCT213	B 023	EN	Rood screen	8	Nave	bottom of robes	cream & red	near to bottom edge of panel		red/brown primer based on a red iron oxide	Gold leaf laid over a yellow oil-rich undercoat tinted with ochre					thick varnish
	CCT213	B 024	EN	Rood screen	9	South aisle	figurative image face outline		taken from near hole								
	CCT213	B 025	EN	Rood screen	10	South aisle	simple quatrefoil design	black	taken from near split in the timber panel		dark brown ground based on a red iron oxide, carbon black and lead white on top of reddish brown layer with a little black	carbon black					

REFN	Area Ref	Sample No	Taken	Feature	Bay /Panel	Location Area	Description/Location	Visual Description	Initial observations	Photograph	Ground / Priming layers	Original Scheme	Repaint / Scheme 2	Repaint / Scheme 3	Repaint / Scheme 4	19th C or early 20th C repaint	Varnish or Consolidant
CCT213	B	026	EN	Parclose		Lady Chapel / chancel	base of up right	red			red/brown primer based on a red iron oxide	lead white		pure red lead			varnish
CCT213	B	027	EN	Parclose		Lady Chapel / chancel	raised repeat circular design at top of opening on screen	cream			red/brown primer based on a red iron oxide, overlaid by an oil-rich layer containing particles of lead white which may have been a kind of sealing coat	lead white					
CCT213	B	028	EN	Parclose		Lady Chapel / chancel	upright curved moulding on end of screen	traces of red									
CCT213	B	029	EN	Rood screen back design facing Chapel	2	Lady Chapel	simple lines	cream	sample near worm hole								
CCT213	B	030	EN	Parclose		Chancel/South Chapel	base of up right	red									
CCT213	B	031	EN	Pulpit	n/a	Nave	barley twist desin on roll moulding	cream									
CCT213	B	032	EN	Pulpit	n/a	Nave	flat face strip above roll moulding	green	crumbly sample		red/brown primer based on a red iron oxide	dark green copper glaze applied over a pale green undercoat built up in three layers. The first two layers mixed from lead white and globules of dissolved copper green, the final layer was mixed from lead white and verdigris			green		
CCT213	B	033	EN	Pulpit	n/a	Nave	raised foliate moulding around blind niches	gold									
CCT213	B	034	EN	Pulpit	n/a	Nave	chamfered inside edge of stylised trefoil on upper section of Pulpit	red			red/brown primer based on a red iron oxide, followed by an oil-rich coating mixed with a little ochre and red lead	vermillion					