HOLDEN CONSERVATION LTD

Walker, Jordan and Amcotte Monuments
St Mary, Bow

Conservation Treatment Report

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JORDAN MONUMENT PRIOR TO CONSERVATION TREATMENT.



001

Condition.

The Jordan monument had both a thick coating of surface dirt and ingrained dirt. The alabaster was dark brown in appearance. This coupled with the deterioration of the black marble leading to its grey appearance had lead to both the inscription and the architectural features of the monument being difficult to read.

The monument was structurally stable and the ferrous cramps that were visible were stable, having just surface corrosion. The internal environment appears to be generally dry and there is little visual evidence of serious rising or penetrating damp on the wall surfaces.

The stone corbels and swag had been painted with oil paint which was now discoloured and flaking. Where the paint was flaking off the surface of the stone was dusty and friable. The stone itself was structurally stable.

The Coat of Arms was very dusty. The painted and gilded decoration was stable. The lead dog crest was loose.

A previous repair on one corner of the pediment had failed and was loose and a previous repair on the frieze had failed and was partially missing. The previous repair on the crack in the shelf had failed.

Some of the pointing on the monument had failed and was missing.

Lime wash and paint from the walls could be seen on the monument.



The alabaster was discoloured dark brown by the dirt.

The black marble had deteriorated to a grey colour in parts and had lost some of surface of the marble had been lost.

The lettering, which was both carved and painted was difficult to read.

004



The lead dog crest was loose.

The painted and gilded decoration was stable.

The ferrous cramps were stable, with just surface corrosion.

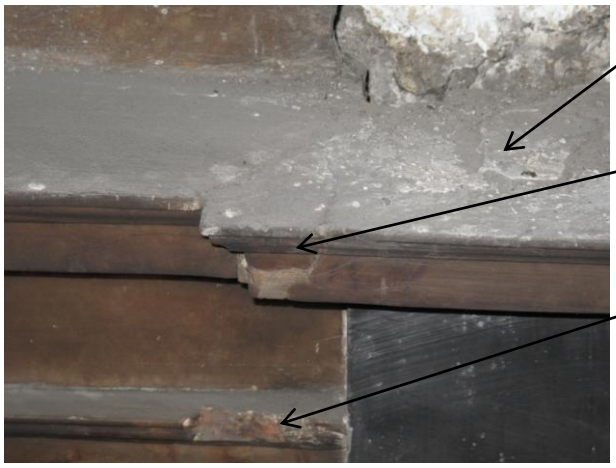
021



The stone corbels and sway were painted with oil paint which was now discoloured and flaking.

Lime wash was obscuring part of the sway detail.

006

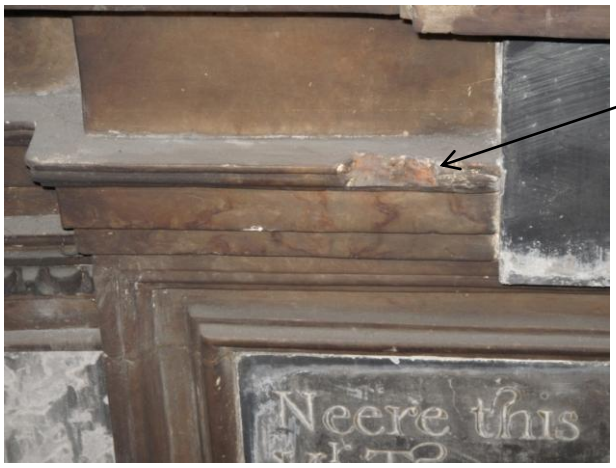


Wall paint splashes on the monument.

Detail of a previous repair that was loose.

Detail of a previous repair that was partially missing.

032



Detail of a previous repair that was partially missing.

035



Detail of the previous repair on the cracked shelf, which had failed.

011

Conservation Treatment.

The surface dirt was removed from the monument with a vacuum cleaner and bristle brush.

The alabaster was cleaned with a solvent solution of Acetone and Industrial Methylated Spirit (IMS) using small bristle brushes and cotton wool swabs.
The black marble and the Coat of Arms were cleaned with a solvent solution of White Spirit, water and detergent (Synperonic A7) and cotton wool swabs.

The remaining paint splashes that had not been removed during the cleaning process were removed with paint stripper.

The visible ferrous cramps were brushed with a bronze bristle brush to remove the loose rust and the cramps were then treated with a rust convertor.

The joint between the lead dog and the stone was dusted and cleaned with Acetone before the dog was re-adhered with polyester resin.

The old shellac adhesive was cleaned off the broken pediment corner and the piece was then re-attached with a stainless steel pin and polyester resin. The joint was filled with a commercially modified gypsum plaster and the fill touched out with acrylic paint to tone with the alabaster.

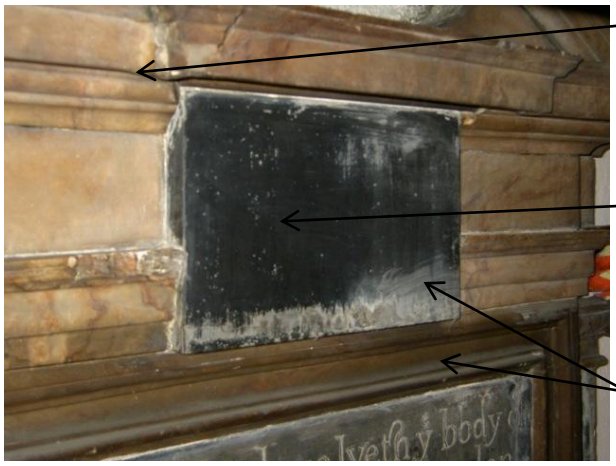
The failed plaster repairs on the frieze and shelf were removed and the missing sections of alabaster built up in the commercially modified gypsum plaster. The repairs were then touched out with acrylic paint to tone with the alabaster.

Any failed pointing was cut out and re-pointed with the commercially modified gypsum plaster before being toned with acrylic paint.

The loose, flaking paint was brushed off the corbels and swag. A Lime wash coating, to match the colour of the oil paint on the stone, was then applied to the whole of the corbels. The Lime wash coating was applied to the areas of paint loss on the swag after which a wash of acrylic paint was brushed on to tone the lime wash with the present colour of the oil paint on the stone.

A coat of microcrystaline wax was applied to the alabaster. A coat of microcrystaline wax tinted with black pigment was applied to the black marble.

The wall adjacent to the monument was painted with the distemper paint used on the walls. The plaster reveals around the edge of the monument were painted with acrylic paint to tone with the stones used in the monument. This enabled the junction between the monument and the wall to be more clearly defined.



The alabaster having been cleaned with a solvent solution of Acetone and IMS using small bristle brushes and cotton wool swabs.

The black marble having been cleaned with a solvent solution of white spirit, water and detergent (Synperonic A 7) and cotton wool swabs.

The alabaster and marble before being cleaned.
164



The visible ferrous cramps found to be stable. The cramps were brushed with a bronze bristle brush and treated with a rust convertor.

174



The lead dog was cleaned with a solvent solution of white spirit, water and detergent (Synperonic A7) and cotton wool swabs.

The joint between the lead dog and the stone was dusted and cleaned with Acetone before the dog was re-adhered with polyester resin.

189



The joint between the lead dog and the stone was dusted and cleaned with Acetone before the dog was re-adhered with polyester resin.

Coat of Arms were cleaned with a solvent solution of White Spirit, water and detergent (Synperonic A7) and cotton wool swabs.

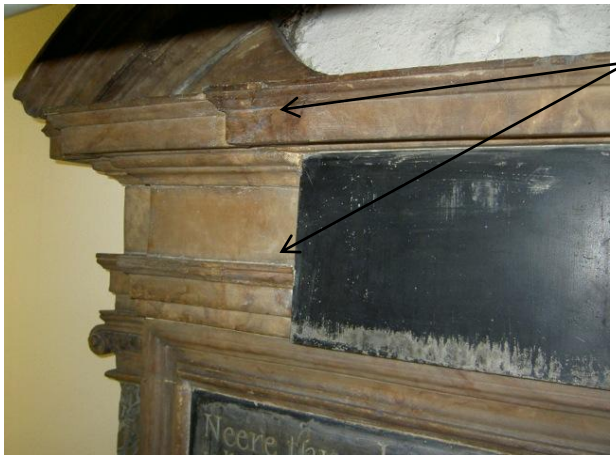
The ferrous cramps were brushed with a bronze bristle brush and treated with a rust convertor.

200



The old shellac adhesive was cleaned off the broken pediment corner.
The piece was then re-attached with a stainless steel pin and polyester resin. The joint was filled with a commercially modified gypsum plaster and the fill touched out with acrylic paint to tone with the alabaster.

186



The broken sections on the pediment and frieze having been repaired with commercially modified gypsum plaster and the repairs touched out with acrylic paint to tone with the alabaster.

197



Failed pointing was cut out and re-pointed with the commercially modified gypsum plaster before being toned with acrylic paint.

The failed plaster repair on the shelf was removed and the missing section of alabaster built up in the commercially modified gypsum plaster. The repair was then touched out with acrylic paint to tone with the alabaster.
195

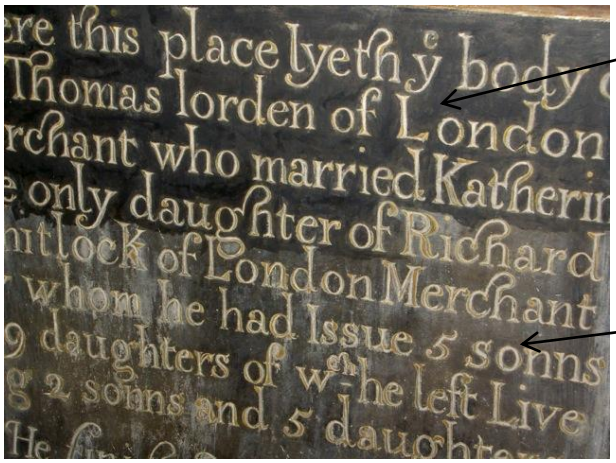


The plaster repair was touched out with acrylic paint to tone with the alabaster.
A Lime wash coating, to match the colour of the oil paint on the stone, was then applied to the whole of the corbels. The Lime wash coating was applied to the areas of paint loss on the swag after which a wash of acrylic paint was brushed on to tone the lime wash with the present colour of the oil paint on the stone.
230



The Lime wash coating was applied to the areas of paint loss on the swag after which a wash of acrylic paint was brushed on to tone the lime wash with the present colour of the oil paint on the stone.

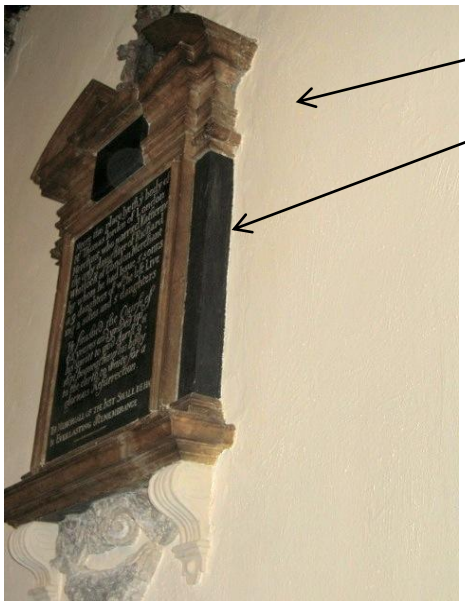
203



The black marble was brushed with a coat of microcrystaline wax tinted with black pigment. The wax was not applied to the carved and painted lettering on the inscription panel.

The clean inscription panel before waxing.

202



The wall adjacent to the monument was painted with the distemper paint used on the walls.

The plaster reveals around the edge of the monument was painted with acrylic paint to tone with the stones used in the monument. This enabled the junction between the monument and the wall to be more clearly defined.

231



The monument after conservation treatment. 228

WALKER MONUMENT PRIOR TO CONSERVATION TREATMENT.



002

Condition.

The Walker monument had a thick coating of both surface and ingrained dirt. The marble also has a number of run marks where the dirt has been washed off the marble, possibly from water running over the surface of the marble.

Lime wash and paint from the walls could be seen within the carved detail of the monument.

The Bath stone flame at the top of the monument was friable and the paint that had been applied to it was flaking.

One of the flowers within the top left hand swag was loose.

The drop beneath the right hand side corbel was missing.

Some of the pointing on the monument had failed and was missing in areas.

The traces of painted decoration on the marble were stable.

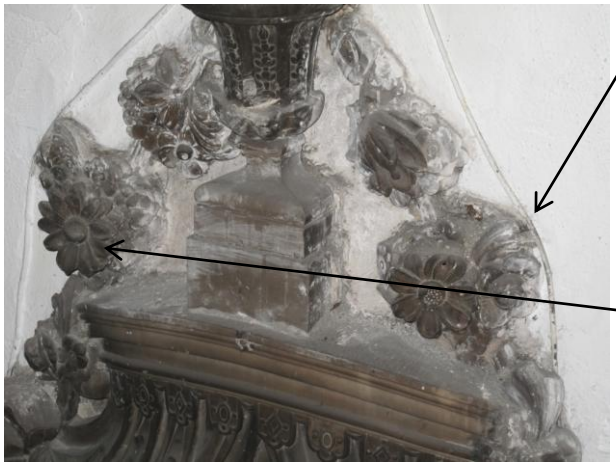
Although there is some evidence from the run marks on the marble that there has been running water over the monument sometime in the past the monument appears structurally stable and the ferrous cramps that were visible were stable, having just surface corrosion.

Parts of the wall near to the monument are still damp from water ingress caused by roof damage and whilst these works were being carried out there was another ingress of water over the wall and monument due to blocked guttering.



The rainwater from the blocked guttering running down the wall and monument during these works.

221



Lime wash and paint from the walls over parts the monument.

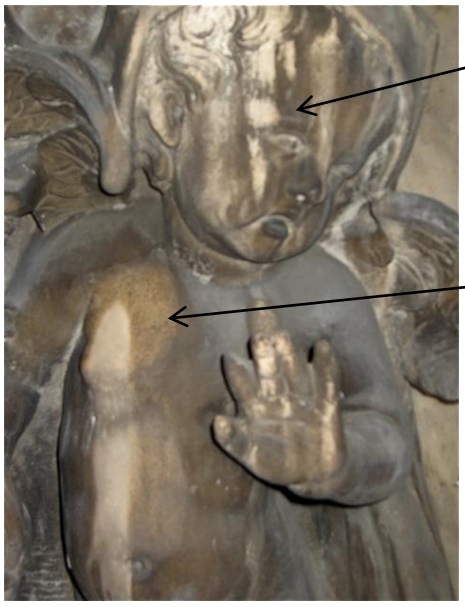
The flower was loose on its ferrous fixing.

022



The Bath stone flame at the top of the monument was friable and the paint that had been applied to it was flaking.

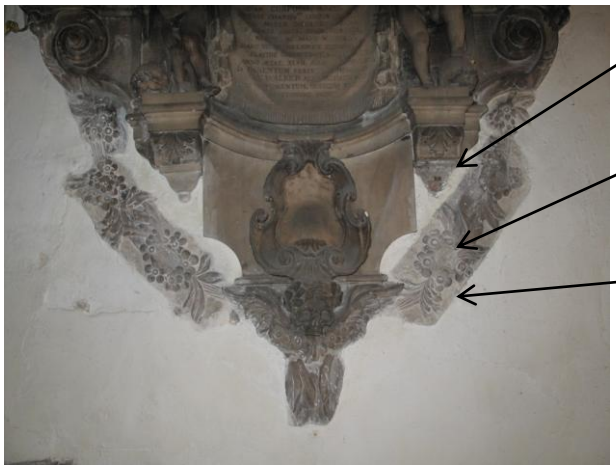
075



The run marks on the marble where the dirt has been washed off, possibly by water running over the monument for a significant time.

The cleaning trials indicated that while the surface dirt would be removed the ingrained dirt would not.

084



The missing section of marble.

Lime wash and paint from the walls within the carved detail of the marble.

The wall paint was not applied closely around the carved detail and thus some of the definition of the carving was lost.

003



Detail of the lime wash within the carved detail of the marble.

088



Detail of the missing section of marble from the right hand side corbel.

016

Conservation Treatment.

The surface dirt was removed from the monument with a vacuum cleaner and bristle brush.

The marble was cleaned with a solvent solution of white spirit, water and detergent (Synperonic A7) using small bristle brushes and cotton wool swabs.

The loose and flaking paint was brushed off the stone flame and a coating of stone coloured lime wash was applied.

The loose section of flower was re-adhered in position with new stainless steel pins and polyester resin.

A silicone mould was taken of the marble drop on the left hand side corbel. A replica drop was then cast in fine casting plaster. The plaster cast was fixed in position beneath the right hand side corbel with a stainless steel dowel and polyester resin. The joint was filled with a commercially modified gypsum plaster. The plaster cast drop was toned with acrylic paint to match marble.

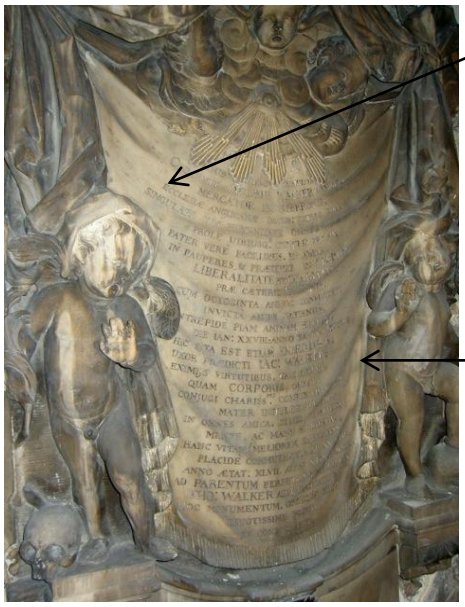
Any failed pointing was cut out and re-pointed with the commercially modified gypsum plaster before being toned with acrylic paint.

The visible ferrous cramps were brushed with a bronze bristle brush to remove the loose rust and the cramps then treated with a rust convertor.

The electric cable having been removed the holes and cracks were filled with a commercially modified gypsum plaster. The wall adjacent to the monument and the marble backing to the carved detail on the swags were painted with the distemper paint used on the walls. The plaster reveals around the edge of the monument were painted with acrylic paint to tone with the marble. This enabled the junction between the monument and the wall to be more clearly defined.

The monument was not brushed with a coat of microcrystaline wax, as all of the dirt had not been cleaned off the marble. There is a possibility that more intensive cleaning could be undertaken to remove the ingrained dirt from the marble. The possibility of further treatment and the fact that the wax coating could enhance the visual disruption of the run marks, as well as the recent water ingress meant that the monument was not given a wax coating at this time.

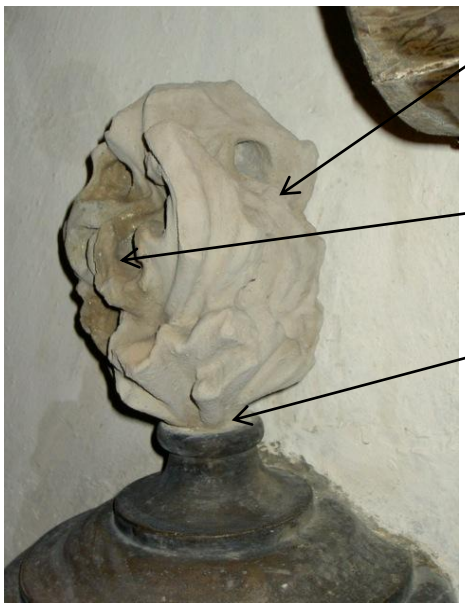
The type and level of soiling found on the Walker monument appears to be similar to the Coburne marble monuments in the Nave. Therefore similar methods of cleaning would probably be required with these monuments to achieve the same results.



The marble on the left has been cleaned with a solvent solution of white spirit, water and detergent (Synperonic A7) using small bristle brushes and cotton wool swabs.

The marble on the right has not been cleaned.

206



The loose and flaking paint was brushed off the stone flame and a coating of stone coloured lime wash was applied.

The lime wash is still partially wet.

The base of the flame was re-pointed with a commercially modified gypsum plaster.

233

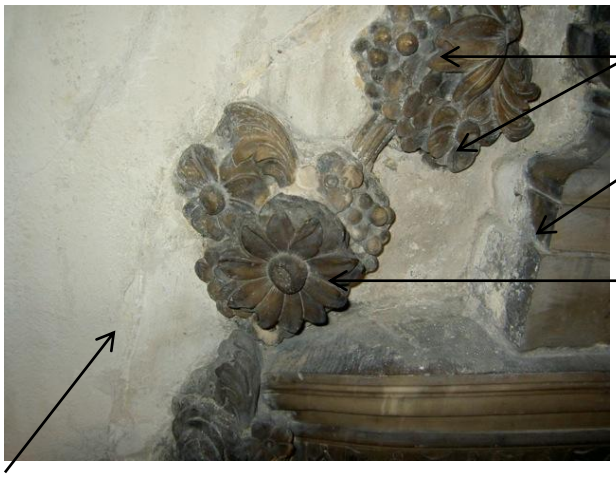


The lime wash and paint has been cleaned off the marble swag.

The plaster reveal will be painted with acrylic paint to tone with the marble.

The loose flower will be re-attached using the original fixing holes but with stainless steel pins and polyester resin.

209



The lime wash and paint has been cleaned off the marble swag.

The plaster reveal will be painted with acrylic paint to tone with the marble.

The loose section of flower was re-adhered in position with new stainless steel pins and polyester resin.

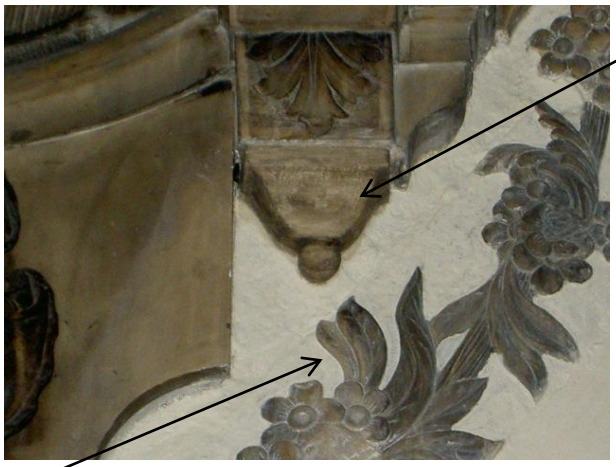
210

The electric cable having been removed the holes and cracks were filled with a commercially modified gypsum plaster.



The visible ferrous cramps were brushed with a bronze bristle brush to remove the loose rust and the cramps then treated with a rust convertor.

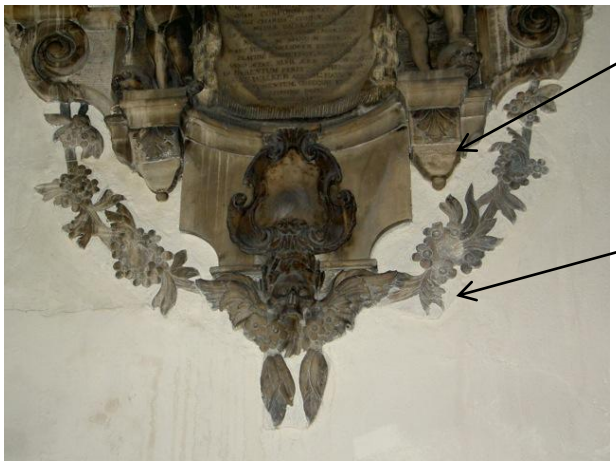
211



The plaster cast was fixed in position beneath the right hand side corbel with a stainless steel dowel and polyester resin. The joint was filled with a commercially modified gypsum plaster. The plaster cast drop was toned with acrylic paint to match marble.

238

The wall adjacent to the monument and the marble backing to the carved detail on the swags were painted with the distemper paint used on the walls.



The plaster cast drop, toned with acrylic paint to match the marble.

The wall adjacent to the monument and the marble backing to the carved detail on the swags were painted with the distemper paint used on the walls.

237



The monument after conservation treatment.

240

AMCOTTE MONUMENT PRIOR TO CONSERVATION TREATMENT.



030

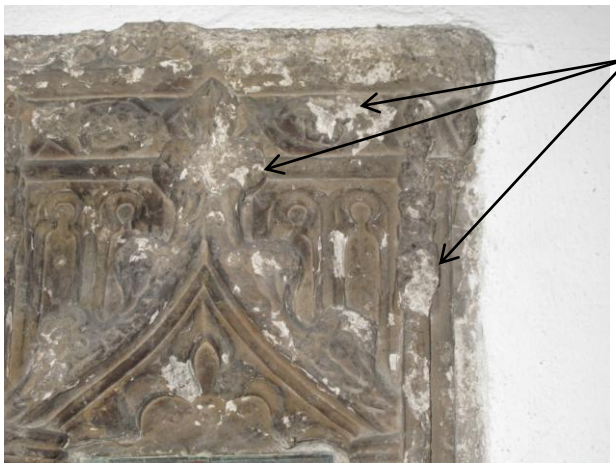
Condition.

The monument had a coating of surface dust.

The stonework had been painted with a number of layers of paint. The paint was missing in areas and much of the remaining paint on the stonework was unstable, cracking and flaking. The paint appeared to have been lifted from the stonework by the salt efflorescence on the surface of the stone.

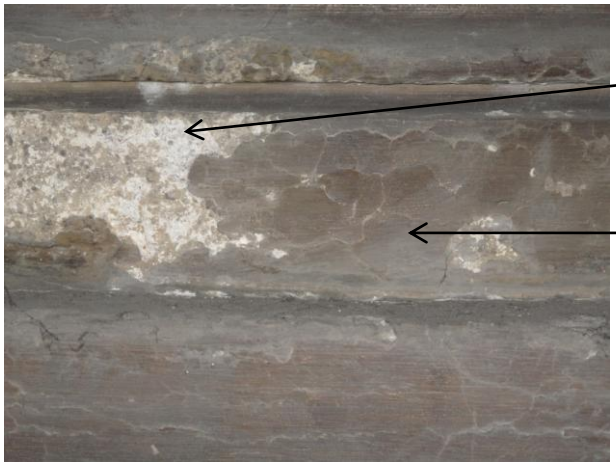
The visible surface of the Purbeck marble was very friable and salt efflorescence could be seen on the stone.

The internal environment appears to be generally dry and there is little visual evidence of serious rising or penetrating damp on the wall surfaces. The old wall plaster abutting the monument has been cut away and replaced with a soft mortar to ensure any moisture movement would be through the wall rather than the monument.



Areas where the paint layer is missing and the stonework is friable.

036



Detail of the friable Purbeck marble with salt efflorescence on the stone's surface.

Detail of the cracked and flaking paint layer.

035

Conservation Treatment.

The surface dirt was removed from the monument with a vacuum cleaner and bristle brush.

The paint and Purbeck marble was cleaned with a solvent solution of white spirit, water and detergent (Synperonic A7) using small bristle brushes and cotton wool swabs.

Three small areas of stone were consolidated with an acrylic emulsion (Primal WS24 and water in a ratio of 20:1) in order to keep an area of original surface intact.

Large fissures were capped with a hydraulic lime mortar (hydraulic lime and stone dust in a ratio of 1:2).

A lime wash coating was applied to the areas of visible stone to tone with the general colour of the painted stone.

The rate at which the Purbeck marble has and possibly continues to deteriorate could not easily be determined. Therefore lime-based materials were principally used in the conservation of the stonework because this will enable the moisture and salts to move freely in and out of the stone. Monitoring the condition of the monument from this point will give an indication of the rate of deterioration of the Purbeck marble. The rate of deterioration and movement of the salts will be seen on the surface of the monument in the form of flaking stone and paint as well as the forming of white salt efflorescence.

The wall adjacent to the monument was painted with the distemper paint used on the walls.



The paint and Purbeck marble was cleaned with a solvent solution of white spirit, water and detergent (Synperonic A7) using small bristle brushes and cotton wool swabs.

263



Detail of the hydraulic lime mortar capping.

261



The monument after conservation treatment.

265