

All Saints church HAWSTEAD Suffolk (Diocese of St. Edmundsbury & Ipswich)



Plate 1: General view of the monument, with that of Elizabeth Drury (d.1610) in the background, on the south wall of the chancel.

Conservation survey report on the monument to Sir Thomas Cullum, first Baronet, erected circa 1675, by Diacinto Cawcy

October 2021

Revision 1 - 27 November 2021

Abstract

This report covers the monument to Sir Thomas Cullum, erected in 1675 by Diacinto Cawcy, in All Saints church, Hawstead, Suffolk. As well as describing the monument within its architectural context and recording its condition, conservation requirements are assessed and the options for treatment analysed before setting out proposals. Although previous proposals in the 1970s and 1990s have advised complete dismantling and rebuilding a slightly more nuanced approach is suggested here using recent works carried out on a similar monument in Somerset as a prerogative. The cultural values of the monument are evaluated, concluding that it is of significant national importance, not least as a rare example of work of Italian scagliola artists in Restoration England. The report generally is in line with *ChurchCare* guidelines. Estimates for carrying out the works recommended are provided under separate cover.

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1 Introduction

1.1 Background

This report concerns the monument to Sir Thomas Cullum, erected in about 1675, in All Saints church, Hawstead, Suffolk, in the Diocese of St. Edmundsbury and Ipswich.

The report has been commissioned by Andy Parrett, Secretary to the Parochial Church Council (PCC), on the 10th of February 2020, in response to a report proposal letter from Dr David Carrington ACR FSA of Skillington Workshop Ltd (SWL) dated 30 June 2019. That letter was effectively a 'Phase 1' report.

The report has been generously grant-aided by *ChurchCare*.

1.2 The survey

A full site survey was carried out by Dr Carrington on the 13th and 16th of October 2020. Access was from the ground level and from a mobile tower scaffold. An initial site survey had been made on 17 April 2019. Dr Carrington is the sole author of this report.

The report is intended to comply with guidelines for Conservators' reports on monuments as issued by the Church Buildings Council (*ChurchCare*).

All photographs are by David Carrington unless stated otherwise.

1.3 Terminology

In the report, when referring to the 'left' or 'right' of a monument I mean the viewer's left or right. Where reference is to the object's left or right – generally in the case of a figure, the term 'proper left' or 'proper right' is used. Others may refer to 'sinister' or 'dexter' respectively, but I reserve these terms for heraldry.

2 All Saints Church

2.1 Hawstead

The small village of Hawstead is set in farmland in mid Suffolk, close to the River Lark. It lies about 3 miles due south of Bury St. Edmunds.

The population of the village has declined during the 21st century, the 2011 census recording just 134 residents.

It is a historic village, the parish having been mentioned in the Domesday Book (1086).

2.2 All Saints church – history¹

12th century?: Doorways survive of a Norman church, to the north and south.

c.1300: Chancel rebuilt. Set in the north wall is the effigy believed to be of Thomas Fitz Eustace and dated to the early 14th century², within an elaborate recess. Could he be the builder of the chancel?

15th & Early 16thC?: Perpendicular gothic alterations to the church including the east window, north and south sides and the south porch. Money was left for the tower in 1446 and 1519, the main expense being borne by the Drury family who came to Hawstead in 1463/4.

1780: Thatched roof replaced by slates and tiles.³

1858: Restoration works undertaken by Rattee & Kett included the nave roof, benches and the chancel screen. The organ was installed at this time, by George Sturgeon of Hartest.

1887: Tower, especially upper parts, restored by E.P. Warren, who also enlarged the organ case at the same time, and in 1899 designed the north chancel window glass.⁴

¹ Drawing heavily on Bettley & Pevsner 2015 and on Mortlock 2009.

² I disagree with the date given in Bettley and Pevsner's assignment of the effigy to Sir Eustace Fitz Eustace (d.1271). Details of the armour as well as the use of two angled head cushions point to the early 14th century.

³ This is according to the 1998 church guide leaflet. The former roof line can clearly be seen.

⁴ I think this must be Edward Prioleau Warren (1856-1936), a pupil of Bodley, in which case the 1887 works must have been very early in his career.

1980: The Elizabeth Drury (d.1610) monument on the south wall of the chancel, to the east of the Cullum monument, was dismantled and rebuilt by John Green. Medieval wall paintings were uncovered on the wall behind which were removed from this wall and transferred to another by the Bakers in 1980-1. There were subsequent problems with mould growth, dealt with quite easily by Perry Lithgow Partnership in 1992.⁵

1986: Extensive programme of repairs to the tower.

1991: Revd. Keith Anthony Finnimore appointed rector.

1997: Substantial repairs contract carried out by G.J. Bream builders of Bury St. Edmunds including repairs to roofs, walls and windows, relaying of pavement floor in nave, repairs to the chancel pew platforms.⁶

2013-2018: No substantial works carried out to the church. In 2018 there was no work requiring immediate attention and relatively little requiring attention over the next 12 months.⁷

2.3 All Saints church – the building fabric



Plate 2: General view of the church from the north-east.

⁵ Correspondence pertaining to this is in the CERC archive file CARE/33/325.

⁶ Recorded in 2000 QI.

⁷ From the 2019 QI page 5.



Plate 3: The south wall of the chancel showing in orange outline the approximate position of the Cullum monument.

The walls generally are of flint and cobble with Lincolnshire limestone dressings, with some restoration in brick, some of this clearly rendered when first done (e.g. the east wall of the nave). Most of the masonry looks to have been re-pointed, in lime mortar by the looks of it. The chancel roof is of plain clay tiles, the nave of slate. The south porch has a lead roof.

Internally the nave walls look to have been re-plastered in relatively modern times (19th century?) with lime plaster, although the odd bit of earlier plaster poking through where furnishings have been removed. The medieval wall painting on the west wall of the nave might be that which was removed from the wall behind the Drury monument. The nave roof is of exposed timber. Tower walls are similarly treated to the nave, and both nave and tower floors are quarry tiles with timber pew platforms.

The survey was carried out during the Covid lockdown and the church clearly hadn't been cleaned for some time – there were numerous bat droppings on upper surfaces.

The same floor runs through to the chancel with the only step being up to the sanctuary. The Fitz Eustace monument on the north side of the chancel

is set down into the floor – implying a significant rise in floor levels since the early 14th century construction.

The chancel walls look to have 19th century lime plaster as well, limewashed in white. There are quite a few ledger slabs in the chancel floor. The chancel ceiling is of painted plaster.

There were portable oil stoves to provide heating in 1971. Electric and convector heaters were in place at least as early as 2000.

2.4 Dispersed water survey and sections

2.4.1

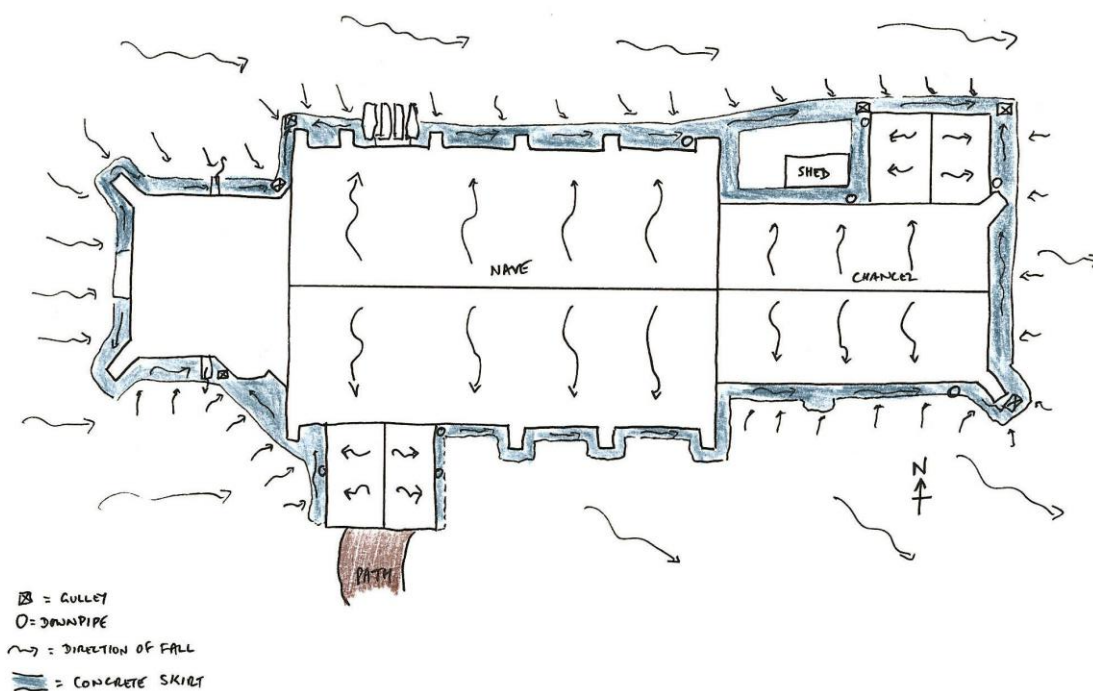


Plate 4: Dispersed water survey.

The purpose of the dispersed water survey is to examine how the building manages rainwater disposal and surface water drainage in the vicinity of the monument. As can be seen from plate 4 above there is a concrete skirt right round the church, interrupted in places by monuments, with the ground sloping down slightly to the skirt, with the slope generally from west down to east, and to the south of the church also to the south-east.

- 2.4.2 The rainwater goods appear to be in good order although I would like to see how the south chancel gutter performs in heavy rainfall. It is a half-round cast iron arrangement, with a downpipe in the south-east corner, which to me just looks a little light to cope with a large roof area. The concrete skirt is functional – it needs to be though as for much of its length it is set well below the general ground level (so effectively lowering the external ground level relative to the floor inside – which is of significant benefit to the moisture content of the wall, lowering it at lower levels inside), with the ground adjacent to the skirt sloping towards it.
- 2.4.3 As can be seen in plates 5 and 6, the level of the skirt is about 200mm lower than the chancel floor level in the vicinity of the monument, although the general level of the churchyard grass is some 300mm higher than the floor. See plates 5 and 6.

Plate 5: The concrete skirt along the south side of the chancel



There is one area of ground that seemed especially damp, to the north of the chancel between the vestry and nave, although this will not have a direct impact upon the Cullum monument.

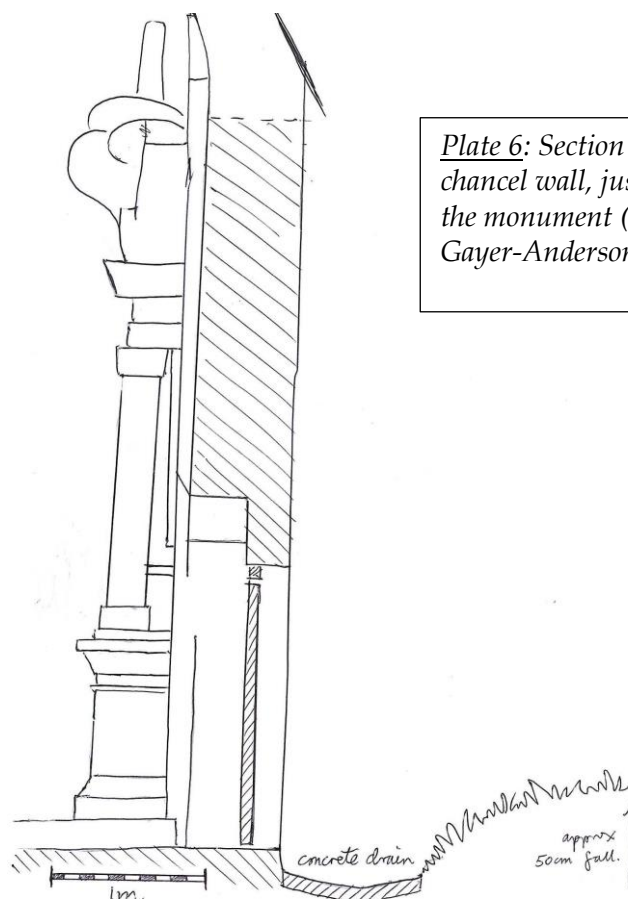


Plate 6: Section through the south chancel wall, just to the south side of the monument (drawn by Theo Gayer-Anderson).

2.5 The impact of the building envelope on the monument

2.5.1 Observations as to aspects of the building envelope as found at present which could potentially have a negative impact upon the condition of the monument are as follows:

- It is clear that the church had been in quite poor condition by the 1970s (see section 3.5) but that in the last 40-50 years a huge effort has gone into various phases of work and, as reported in the architect's most recent QI, the building appears to be generally sound.
- There are no particular concerns with rainwater goods, or as far as can be told without carrying out a CCTV drain survey, drainage. I have expressed slight concern about how the south chancel rainwater goods might perform in heavy rain – of course an increasingly common phenomenon as a facet of climate change.
- The heating is potentially fairly benign – certainly if it were portable gas heaters or solid fuel heating I would be more concerned, but even so there is potential of the electric convection heaters if used at high level occasionally to create conditions where condensation could occur. However, the extensive lime plaster and limewash internally does provide buffering, and ultimately for this type of monument liquid moisture in the fabric would be a greater concern than occasional higher relative humidity.

- One potential concern not noted in the architect's QI is what appears to be some deformation to the chancel ceiling just above the monument. This is not readily visible from ground level – we only saw it from the scaffold during the inspection, and it is not known if it is historic or not. However, this is potentially a sign that there could be some problems with the feet of the south chancel rafters.



Plate 7: Detail showing deformation of the ceiling plaster just above the Cullum monument.

3 Description of the monument

3.1 Location, dimensions, materials and date

3.1.1 *Location*

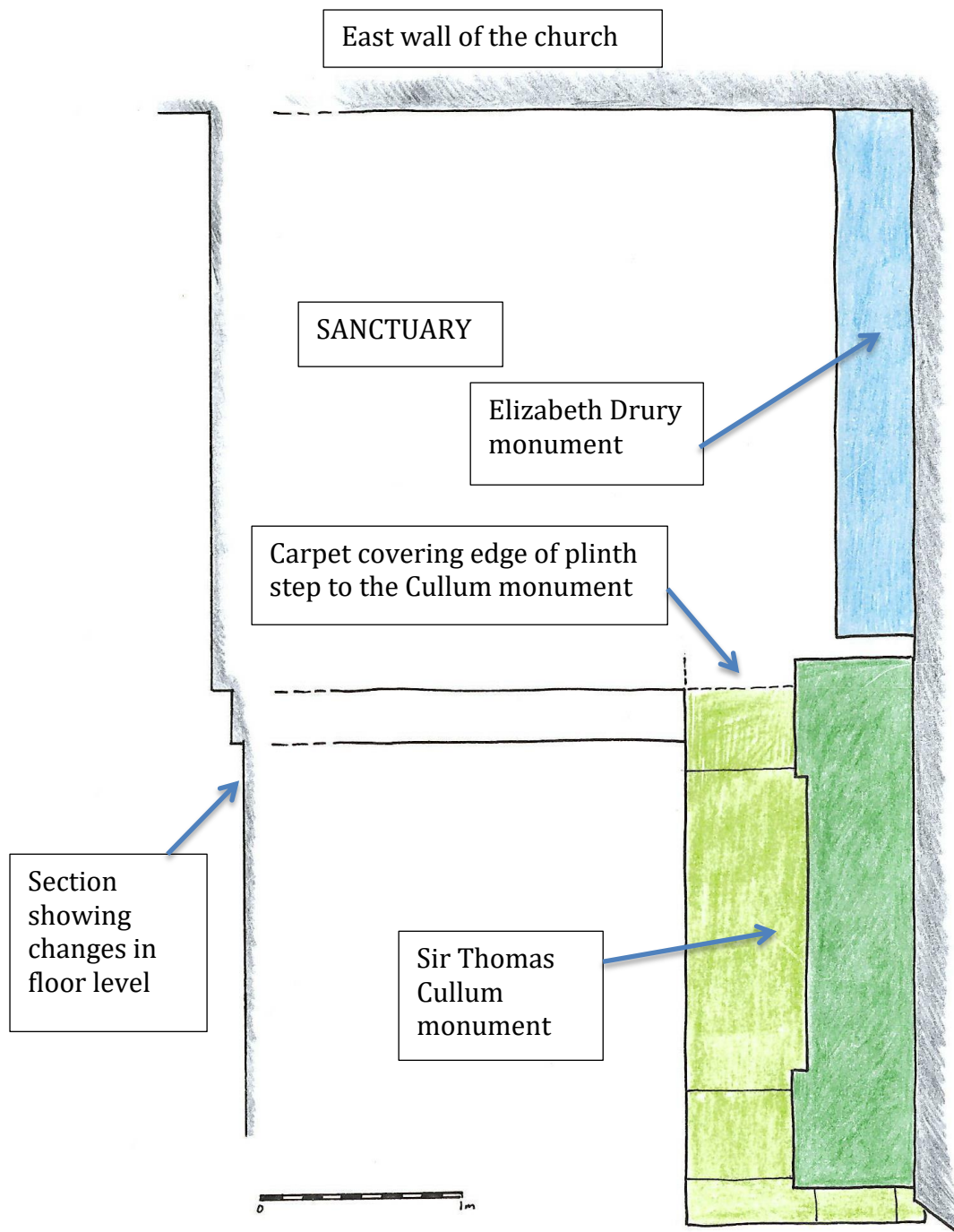


Plate 8: Scale plan of the south-east part of the chancel showing the location of monument.

3.1.2 *Dimensions*

The footprint of the bottom step is circa 2910mm wide (the east or left end is obscured by a fitted carpet) and 1140mm deep, and it is 160mm high.

The overall height, including the step, is 5505mm.

3.1.3 *Materials*

The primary construction material – at least in terms of what is immediately seen when the monument is looked at – is scagliola. Scagliola is made using different coloured pastes on a solid background. The paste is normally made from plaster of Paris (gypsum) with a retarder, normally rabbit skin glue, with pigment for colour. Once in place on the background it is mechanically polished to give a smooth surface that looks like marble.

As will be seen from the detailed description, the facing of the monument is built up from prefabricated scagliola panels, fixed in place either with a plaster bed or, more often than not, with (wrought) iron fixings.

The substrate appears to be almost invariably brick, cantilevered out from the wall where necessary. There is a light oddity in the plinth, which is of clunch. Clunch is a Cretaceous limestone, more strictly described as a chalk, quarried in particular from sites around Cambridge and from Totternhoe in Bedfordshire.

The other material to note is plaster applied in situ. The prefabricated panels can only go so far, and much of the surround and straight mouldings are formed in situ with lime plaster. I'm not aware of any analysis of this, but it is likely to be gauged with plaster of Paris. Some details appear to have been hand-modelled in situ. This is all either directly onto the masonry background or around iron armatures – I saw no evidence of lath.

3.2 Detailed description

3.2.1 The bottom step

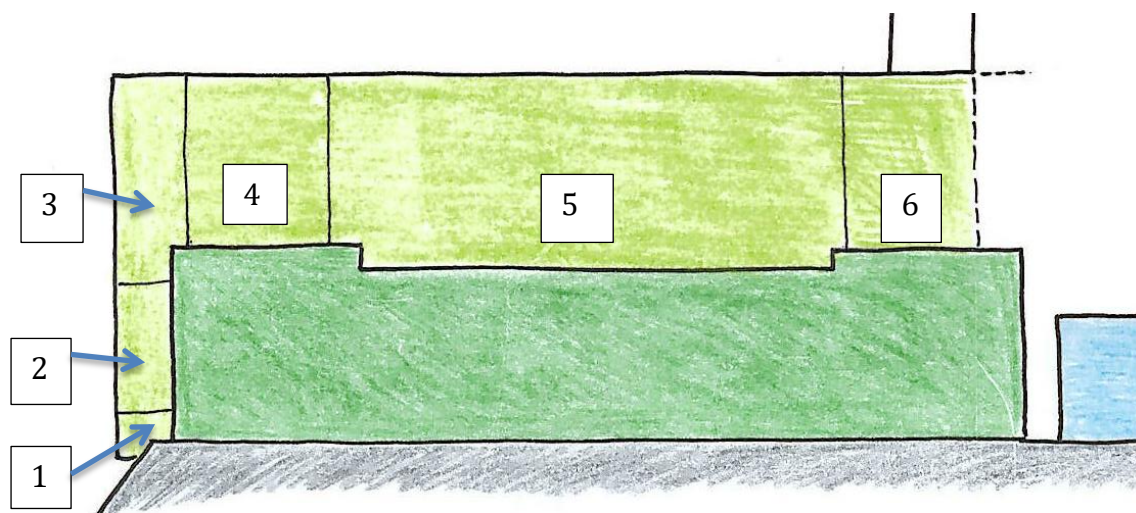


Plate 9: Scale plan of the base step showing pre-fabricated elements.

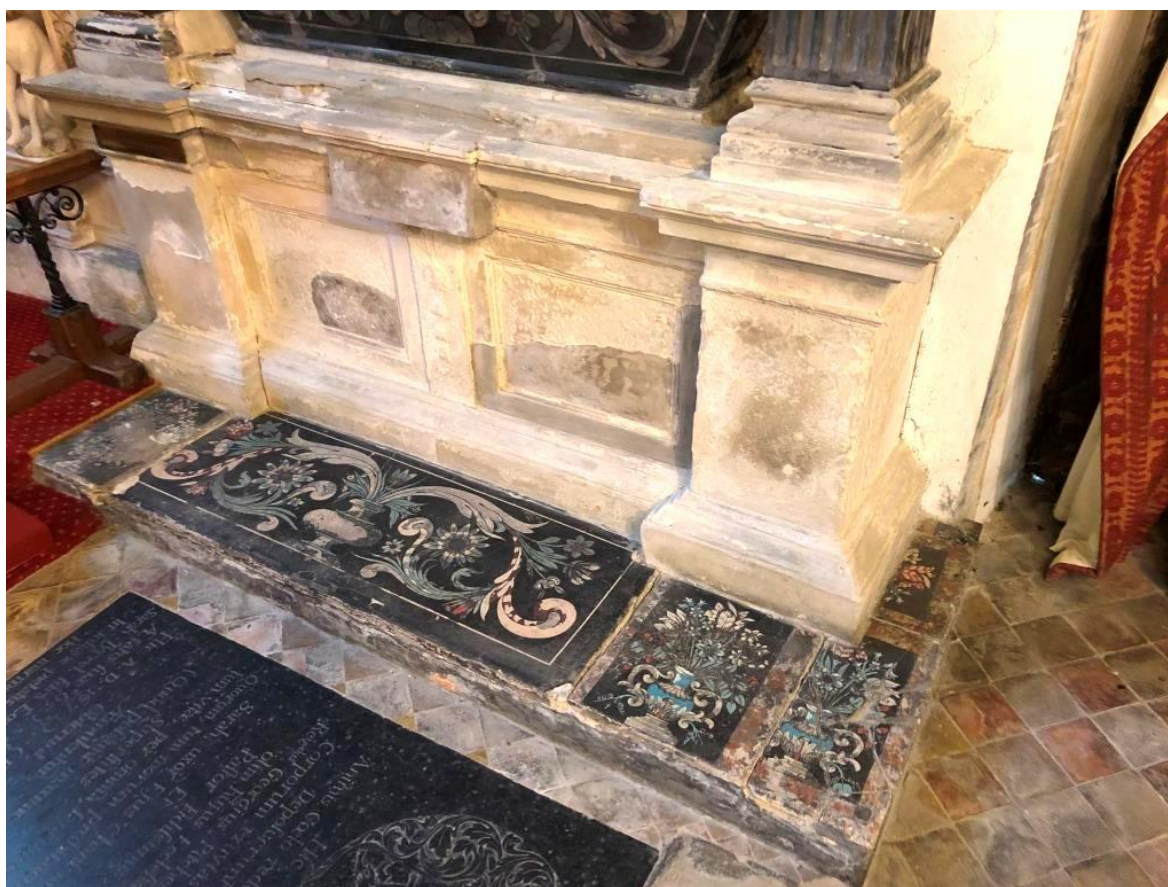


Plate 10: General view of the bottom step and plinth.



Plate 11: Detail of the bottom step as seen on 21 March 1998 (photograph by David Carrington).

As can be seen from plates 9 to 11 above, the bottom step comprises at least 6 panels as seen now. They seem to comprise two types. There is the main one to the front which depicts a vase with large scrolls of flowers and leaves. As seen now it is 1590 x 565mm in plan, but it has been truncated to the left side, and cut in around the plinth. The second design is with a brightly coloured vase with a more compact flower composition, rectangular but closer to square, with a black background and red border. These panels appear to be cut up to fit around the edge in a rather makeshift way. I guess that this might be 'original' since there is no sign of panels being cut twice, but it is conceivable it was made this way in a previous restoration. The left-hand side is now covered by a carpet, which has been put there since I photographed it in 1998 (plate 11) but before Simon Swann photographed the monument in October 2016. It looks like the carpet actually only covers a little more than the sanctuary floor tiles did, and we have no clues as to whether more survives under there.

The patterns are typical of Artima and Cawcy's work, but I've not seen the same design used elsewhere.

The panels themselves, looking at Panels 3 and 4, look to be in total some 20-30mm thick and are built up on a stone backing. Panel 5 is thicker, perhaps 45mm thick. The black scagliola seems to be about 4-5mm thick and is on a mortar bed some 3mm thick, the remainder of the thickness being the stone. The coloured decoration seems to be set in incisions in the black.

The front and right side of the bottom step originally appear to have been rendered in lime plaster, and now have a cement render over that.

3.2.2 The plinth

The plinth is constructed in three courses of clunch. The bottom course has 205mm height visible but extends below the bottom step scagliola panels. It is made of four stones, each corner being a single stone, and the moulding between with a central join. A metal detector survey suggests that there are no cramps to this course.

The front panels, of which the central part of the plinth has two fielded panels flanking a carved drop of foliage to the pilaster between. This part, 570mm high, comprises seven stones. There are ferrous cramps present between each panel, so six in total, not visible but located by a metal detector.

The cornice course, at the top of the plinth, is 228mm (9") high and has a complex moulding with a narrow frieze. It comprises five stones in total. The central stone looks slightly odd in that it is squared to the front as if it originally had some other detail, perhaps an inscription or date. There is an iron cramp visible between the two left-hand stones.



Plate 12: Detail of the centre and left part of the plinth. Note the cement restoration to the centre part of the top course, and the (very weathered) foliage drop to the centre pilaster.

3.2.3 The columns and the sarcophagus base



Plate 13: The centre part of the monument showing areas discussed in sections 3.2.3, 3.2.4 and 3.2.5.

The column bases are formed at the bottom by clunch facings, I think four pieces, with the column base mouldings each made of two stones with a diagonal join. The total height of the base is 197mm high and 403mm wide. These are all painted black.

The columns themselves seem to have a brick core with scagliola facing panels to the sides, rear and front – the front panel being full width. All but the rear have fluting. These panels appear to be about 40mm thick and 260mm wide, the height being 1765mm high. These appear to be finished simply in black plaster.

The base to the sarcophagus, between the column bases, is in two courses. The bottom course, heavily restored, appears to be made of five short clunch stones; the second course, above, is also of five short stone slips.

3.2.4 The sarcophagus

The overall size of the sarcophagus is 1700mm wide, 395mm deep and 540mm high. It is made up of five pieces of scagliola cladding around what must be a brick core. The front panel is decorated in the same way as the bottom step panels, with a mirrored pattern of scroll leaves and flowers within a line border. It is 40mm thick. The sides are also decorated as shown in plate 14.

*Plate 14:
Detail showing the
right-hand return of
the sarcophagus –
mirrored by the panel
on the left side.*



The top to the sarcophagus has a lovely concave shape with inlaid coloured shields and a monograph. On top of this is plain slab with a round nosing. It looks to have had three embellishments on top at some stage – the iron fixing pins remaining.



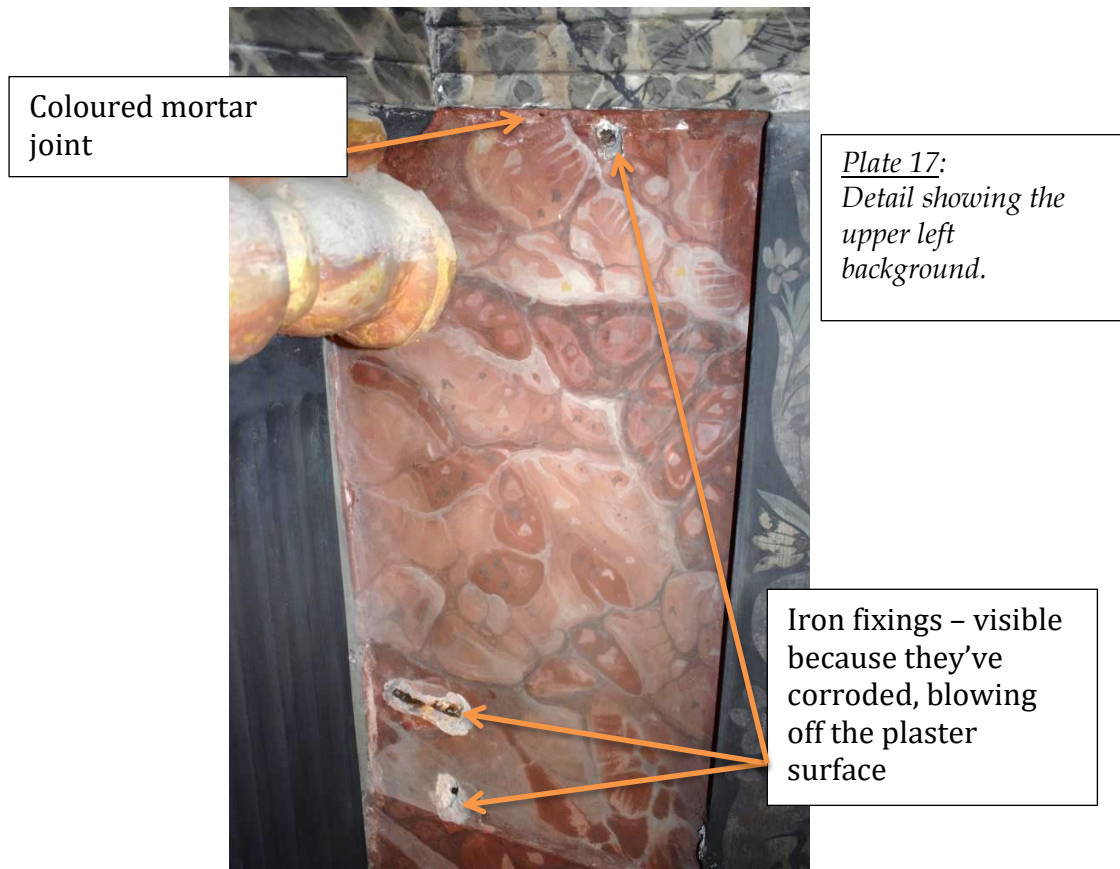
Plate 15: The monogram – I'm not sure exactly how it reads – T, M, S, A, O and possibly C recognizable – presumably Thomas Cullum in some form.



Plate 16: The top of the sarcophagus. Note the shields, including that on the side (mirrored by one on the left side), and the pins in the top.

3.2.5 The back wall and cornice

The back wall is made entirely of pre-fabricated scagliola panels. The outer parts are of panels made to look like a red marble – I think five panels altogether – held in place with iron pins. Joints between panels including at the top are made good in matching coloured plaster. There are some ferrous fixings within the panels – perhaps set across weaknesses in what might have been quite large stone backings.



The panels around the inscription, again with the familiar Cawcy foliage patterns, have been formed in the same way as elsewhere, the scrolled – almost guilloche – foliage in various naturalistic colours set into the black background. The inscription is a black panel with gilt lettering. See plate 18.

The cornice and entablature are made in an interesting way, again in prefabricated sections. They are formed in three courses; the architrave; frieze (basically square blocks); and cornice. To each side, above the columns where it extends out, there are single blocks to each course going directly back to the wall, finished with marbling to the architrave and cornice, and the familiar naturalistic flower scrolls – now more like a guilloche pattern – in scagliola to the frieze.

The capitals appear to be fabricated in single pieces, but with lots of iron armatures (picked up by a metal detector cover survey). They are gilt, with depth given by washes to the detail and sides.

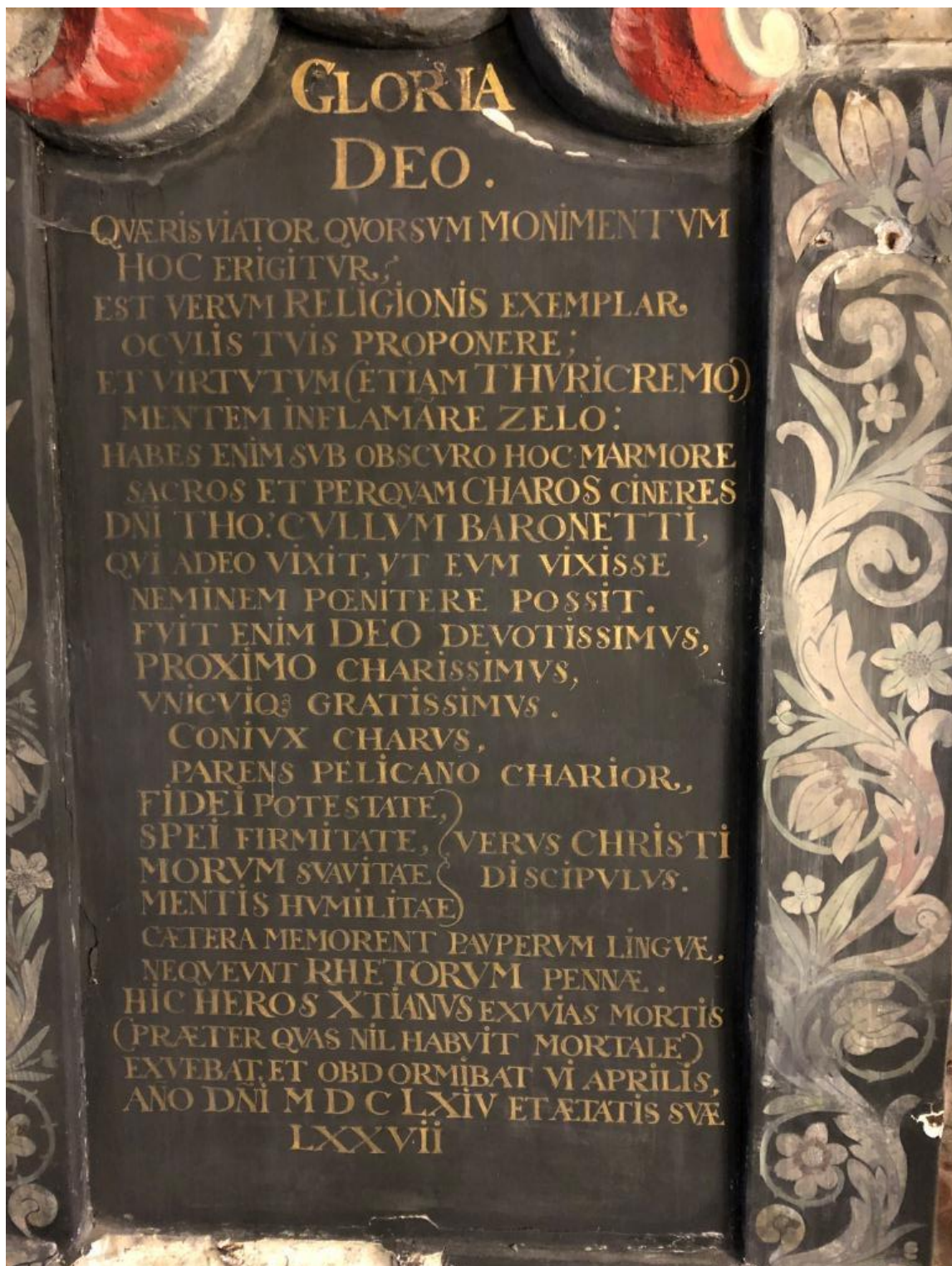


Plate 18: The inscription panel.

Plate 19:
Detail showing the
cornice, frieze and
architrave blocks above
the left-hand side capital.
Note the marbling and
the scagliola patterns.



Plate 20: The frieze and architrave to the left of the central cartouche arrangement

3.2.6 The cartouches

Plate 21:

The lion at the top of the central cartouche.

The lion is modelled in plaster, and judging by the near constant metal-detector readings, must be modelled around iron armatures – as would be expected. The column held by the lion is marbled, and is circa 80mm in diameter. It is in plaster around an iron rod. The lion is gilt with a red tongue and painted eyes. There is a little semi-roundel behind, with a moulded frame, painted to look like marble again, around a small semi-circular scagliola floral panel. This is surmounted by a feathered emblem (see also plate 7).



Plate 22:

The central cartouche.

As seen here the central cartouche is a very bold affair, elaborately painted with bold mantling in shaded red, white and grey around the central shield, with a painted helm above.

Like the lion in plate 21, this is clearly modelled in plaster around iron armatures, the metal detector giving near constant readings.





Plates 23 and 24: The two flanking shields

The two flanking shields stand proud of the wall, the background being plastered onto a brick base, the bricks being corbelled out of the wall. The central panels – which are plain black but look as if prepared for inscriptions to be added later – were made on the bench and fixed, as were the shields, with the acanthus leaves and the outer rope-twist mouldings made in small sections around iron armatures and fixed in place. There is one metal-detector reading to each rope section or group of leaves. In between though are delightful curved scagliola panels with rectangular motifs, eight in total per outer shield. Colouring is as shown above, with the background painted green now but it seems (from the paint analysis) originally black. There is again extensive gilding, depth given by washes and shading.

There are bold scrolls between the shields, with a complex arrangement of ferrous fixings. I think these must be part formed from pre-formed elements and part made up in plaster in situ. The bench-made pieces are clearly fixed using iron restraints.



Plate 25: Detail showing the right-hand scroll. Construction joints can be seen as well as the plaster flaunching on top of the cornice.

3.3 Polychromy

With the exception of the plinth (of which we do not know the original finish) the entire monument is coloured either with scagliola or paint and gilding. This has been described and illustrated in section 3.2. Numerous samples were taken, and analysed by Catherine Hassall. Details of this are given in Appendix A.

Catherine Hassall concludes that there are just two painted schemes: The original scheme and one which must date to the 1794 restoration – see section 3.4, where it is described further.

3.4 Previous interventions and investigations

3.4.1 *Restoration in 1794*



Plate 26: A brass plaque on the left side of the base section, just below the cornice, records: HOC MONUMENTUM REFICIENDUM CURAVIT/THOMAS GERY CULLUM BARONETTUS ABNEPOS 1794.

As recorded in a brass plaque (see plate M above) the monument was restored in 1794. We can surmise that there was extensive restoration to the paint, and that some, or even much, of the mortar repairs to (for example) the base section could date to this intervention. More on this is evidenced by Catherine Hassall's report on the polychromy (Appendix A). Here gypsum plaster is found under restored paint, typically with original colour lost. Re-painting was found to be present in all 10 samples analysed, and this found to be the only evidence of colour restoration present. Original gold leaf on the lion was over-painted with fresh yellow oil paint of iron oxides and lead white, then a yellow oil size containing yellow ochre and lead white applied, then gold leaf applied (sample A). The scagliola, originally black 'marbled', was restored by painting black and then applying white streaks in pure lead white paint (sample C). Original red was overpainted with pure vermilion (e.g. sample E). The green had a dark underlayer of carbon black and lead white overlaid by a green glaze-like top coat of carbon black mixed with a yellow pigment (sample B). There was possibly some 'bronzing' (sample G). Elsewhere red iron oxide paints were used. There is some evidence of a varnish on original paint layers and underneath the restored paint. It is not clear if this is 'original', dates to between 1675-1794, or was part of the 1794 restoration, but it cannot be later.

3.4.2 *Localised repairs – 19th or early 20th century*

Cement repairs to the bottom step must post-date 1794 – they appear to be based on Portland Cement so can be no earlier than the second half of the 19th century. Any such programme of works appears to have been quite localised and maybe ad hoc.

3.4.3 *1970s concerns*

Real concerns were raised in the 1971 quinquennial inspection, of the condition of the church in general as well as the chancel monuments specifically. The monuments were subsequently inspected by conservator John Green in 1975. Green went on to conserve the Elizabeth Drury monument in 1980 (see section 2.2), but did not carry out any work to the Thomas Cullum monument. His recommendations for it were:

The monument should be dismantled from under the caps, all iron removed and replaced with stainless steel, a lead core DPC laid under base, and up the wall at least 6'-0". All cement rendering removed, where clunch has rotted deeply caenstone (*sic*) will be used to replace it and worked to detail, less damaged sections will be made up with pollyfilla and caenstone dust moulded to sections and coloured to match. The smeared decoration will be carefully cleaned with deionized water. When dismantling the background it is quite possible that some of them might disintegrate if this happens they will be replaced with new and coloured to match. A new inner core to base wall will be built with concrete blocks.⁸

Works to the Drury monument clearly took up a great deal of resources and momentum for the treatment of the monuments appears to have for a time petered out.

3.4.4 *The 1990s*

By 1992 a Restoration Fund had been established⁹ and a report on the Cullum monument commissioned from conservation firm Harrison Hill Ltd, which was carried out in November that year. Complete dismantling and removal of the ironwork was recommended, rebuilding with a lead damp-proof membrane. Costs were estimated to be up to £28,000 plus VAT, with an X-Ray survey also recommended as further investigation works. This was carried out for Harrison Hill by a firm OIS Power & Nuclear in early 1993, funded by the Council for the Care of Churches. There were numerous technical difficulties in getting meaningful X-Ray images, but some marked up photographs produced showing the location of some of the ferrous fixings. The cost for carrying out the works was revised to £24,180 plus VAT.

⁸ See unpublished references, John Green's 1975 report. The specification is repeated here verbatim and in full.

⁹ Chaired by Mr Payling of 'Brookview', Hawstead.

Fund raising resulted in grant offers of £2,000 from the Radcliffe Trust and £5,000 from the Pilgrim Trust, but an approach to English Heritage stalled when they insisted that further estimates were obtained, the Restoration Fund appealing that Paul Harrison had invested considerable time, and his own expense, in taking things thus far. Any additional estimates could only be deemed comparable if others pricing were also to have spent much time considering the monument.¹⁰ As far as I am aware other tenders were not sought. Raising the balance of the funds however proved beyond the capacity of the parish and Revd Finnemore wrote to the Council for the Care of Churches on 5 November 1996 turning down these grant offers, stating 'that the issue was the PCC's attitude to the monument 'since they dislike it and there are few parishioners who appreciate it, they decided there was no enthusiasm to attempt to raise the large sum needed to restore it'.¹¹ Thereby momentum appears to have been lost again.

3.4.5 2016 to 2021

Philip Orchard, inspecting architect from at least 2008, had been highlighting the need for action to the monument and was still doing so in his 2019 QI report. Taking this on board Simon Miller of the PCC requested a proposal for a report from conservator Simon Swann of Wrentham, Beccles (Suffolk) and a proposal was submitted on 10 November 2016. Simon Swann sadly and unexpectedly passed away on 6 April 2018. As Simon fell ill and was no longer able to work Andy Parrett of the PCC contacted myself, I prepared a report proposal dated 30 June 2019, and *ChurchCare* (the Church Buildings Council) have subsequently supported this with a further offer of grant aid.

¹⁰ Letter from Mr Payling to Peter Wills at English Heritage dated 11/10/93 in the CERC archive file CARE/33/325.

¹¹ Letter from Revd Finnimore to Andrew Argyrakakis dated 5/11/1996 in the CERC archive file CARE/33/325.

4 Cultural significance

4.1 Introduction

The cultural significance, or cultural values, of a monument can normally be measured both within the context of the monument as a memorial and as a work of art. For some monuments though there are additional facets, such as a connection with a particular place or event.

4.2 Sir Thomas Cullum¹²

Sir Thomas Cullum, first Baronet¹³, bought Hardwick Hall, seat of the Darcy family as part of the manor that also included Hawstead and the smaller house of Hawstead Place, in 1656. This Sir Thomas had been Sheriff of London in 1646. Born in about 1587, and dying in 1664, he is commemorated by the monument covered by this report.

Sir Thomas Cullum, second Baronet (1628-1680), married Dudley, daughter of Sir Henry North of Mildenhall. He was distinguished for his historical and scientific interests, especially relating to plants and gardening, a passion over many generations.

Sir Dudley Cullum, third Baronet (1657-1720) was High Sheriff of Suffolk then MP for Suffolk.

The fourth Baronet was Sir Jasper Cullum (1674-1754). The fifth was Sir John Cullum (1699-1774).

Reverend Sir John Cullum, the sixth Baronet (1733-1785), was a Fellow of the Royal Society and of the Society of Antiquaries, and in 1784 published *The History and Antiquities of Hawstead*.

The seventh Baronet was Sir Thomas Grey Cullum (1741-1841) was son of the fifth Baronet, and succeeded his older brother. He was a medical doctor as well as a Fellow of the Society of Antiquaries.

The eighth and last Baronet, another Sir Thomas (Grey) Cullum, died in 1855.

The Cullums abandoned Hawstead Place in the 1730s, which was finally demolished in about 1827. They remained at Hardwick House until 1924.

¹² This section draws heavily on Roberts 2010, with some reference to Bettley & Pevsner 2015.

¹³ The Baronetcy is of Hastede.

4.3 The monument as a work of art

Although it has long been recognized that the Sir Thomas Cullum monument is by Diacinto Cawcy – as we are told by the inscription on the north side of the chancel arch, it has not been studied in any detail – at least in a published form – until relatively recently when the work of two Scagliola practitioners working in England – Baldassare Artima as well as Cawcy, was published by Rowell in 2013. Indeed, there have been some quite bizarre stories circulated, including by Mortlock, that the monument was shipped by Cullum in pieces from Italy, set up in Hawstead Hall (sic), and then subsequently used on his monument in 1675¹⁴.

However, we have evidence in the Cullum's stewards accounts for payments being advanced to 'the Italian' in 1675. It is clearly one of a group of three monuments in the Bury St Edmunds region by Cawcy, the other complete one – to Sir Henry North (d.1671) at Mildenhall being directly connected because the second Baronet, who we can fairly assume commissioned his father's monument, was married to Sir Henry's daughter. It is much more modest but very clearly by the same hand. The third monument was never finished. It is at Westhorpe church, also near Bury St Edmunds, to Maurice Barrow (1597-1666). There is documentary evidence, all published in detail by Rowell, for the commissioning of the monument '.... of an Italian hereabout that had set one up for Sir Thomas Cullum at Hawsted'. It is also clear that it was never finished, and we see now that monument as being of marble (and by Edward Pearce of London) but with Cawcy's scagliola panels being used in the floor of the Barrow chapel at Westhorpe.¹⁵

The other artist, working with Cawcy, was Balsassare Artima, and he is known to have made one monument, to the 1st and 2nd Barons Poulett, at Hinton St. George in Somerset. The manner of construction is very similar but the work generally considered to be finer than the equally large monument at Hawstead. That at Hinton St George was in place by 1669, and it is speculated that Cawcy assisted Artima with it.

Recent discoveries include Scagliola table tops including a cabinet loaned to the National Trust at Ham House in 2010-11. This, Rowell argues, was made by Artima and Cawcy working together before they went their separate ways in 1672.

¹⁴ Mortlock 2009 page 230. This story is repeated in at least one on-line account of the church that I've read.

¹⁵ All from Rowell 2013 pages 216-7. The Barrow monument at Westhorpe, and other works by Cawcy, are also discussed in Blatchly & Fisher 2004 and in Bowett 2012. I am grateful to Dr Julian Litten for drawing these last two to my attention.

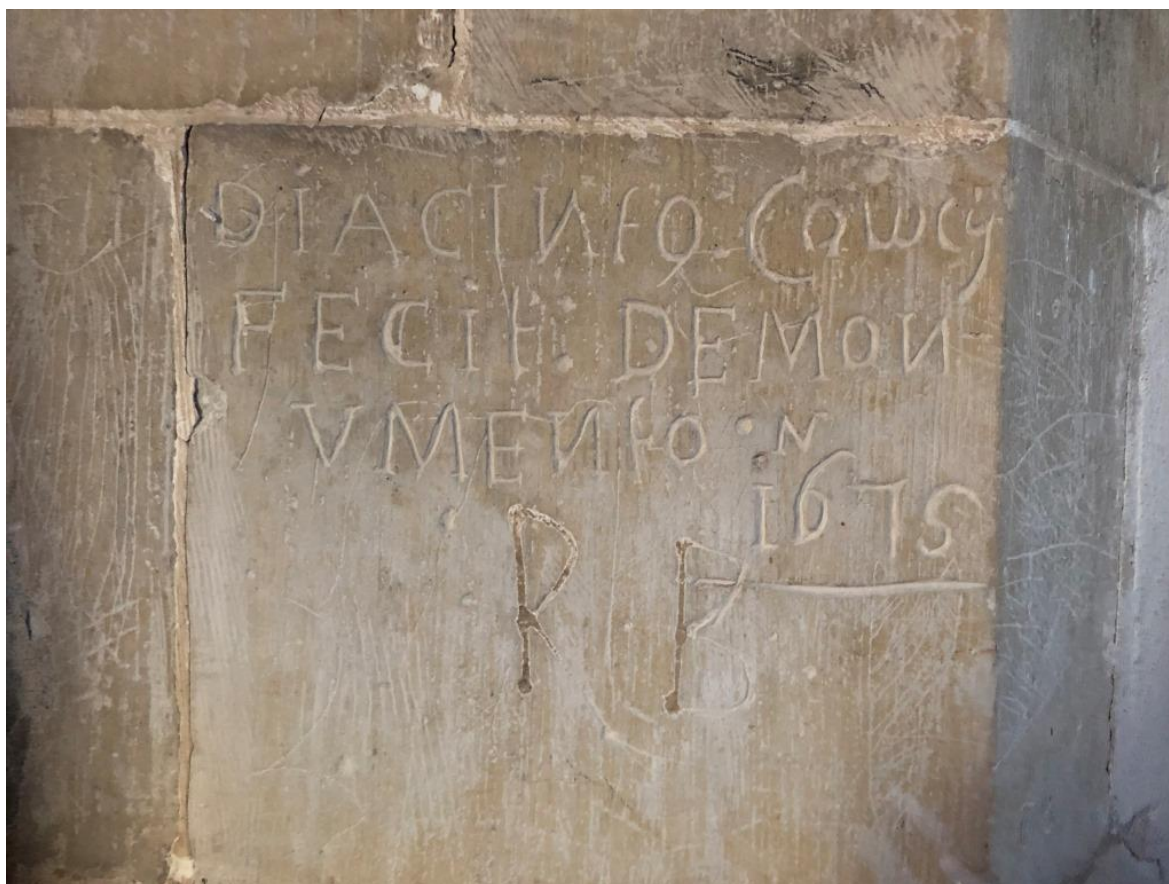


Plate 27: Diacinto Cawcy's 'signature' left on the stonework of the east side of the north respond of the chancel arch at Hawstead.



Plate 28: The Poulett monument at Hinton St. George (Somerset), photographed by the author on 30/10/2013 shortly after it had been expertly conserved by conservators Humphries & Jones. It is the work of Baldassare Artima almost certainly with the assistance of Diacinto Cawcy, and completed by 1669. Photographs of the monument prior to conservation are published in Rowell 2013 (eg figure 209).



Plate 29: Detail of the monument to Sir Thomas Cullum's son's wife's father, Sir Henry North (d.1671) at nearby Mildenhall church. Also the work of Cawcy and constructed from a combination of scagliola and stone, there are obvious comparisons of the marbling to the Hinton St George monument, and of the flower panel to all of Cawcy's and Artima's work.

4.4 Conclusion

It can be seen without doubt that the Cullum family are extremely important figures for the history of Suffolk, let alone Hawstead and Bury St. Edmunds, and that the family – including the first Baronet whose monument we are concerned with here – had significant London associations.

The monument itself is an extremely important example of the work of one of two known Italian scagliola artists working in England in the later 1660s and the 1670s. It is Cawcy's greatest work here, and as a monument of this type only eclipsed by Artima's one at Hinton St George.

Taking these considerations together there is no doubt that Cawcy's monument to Sir Thomas Cullum, first Baronet, at All Saints church, Hawstead is of significant national cultural value.

5 **Present condition**

5.1 The bottom step

5.1.1 *Panel 1*

Refer to plate 9 on page 14 for a key to the panel numbers.

This panel, which looks like it may have originally been part of panel 3 when complete, is relatively unworn but has a very dirty surface, both with ingrained surface dirt and lots of mortar smears. There are open joints to the sides.



Plate 30: Panel 1 is on the right, part of panel 2 to the left. The wall plaster above panel 1 is different to the general wall plaster and has hints of black below the white limewash. I suspect this is original, and contemporary with the monument, and that the black could be an intentional 'shadow' framing the monument.

5.1.2 *Panel 2*

This is from the top of a foliage panel such as Panel 4 or 6. It is dirty, smeared with mortar, chipped at the outer edge, but not excessively worn.

5.1.3 *Panel 3*

This is on the corner and is an incomplete version of Panel 4. It is now in 12 pieces, with old cement repairs, but many of the pieces now being loose and poorly fixed. It has moderate wear, but is quite dirty.



Plate 31: Panel 2.



Plate 32: Panel 3, which is badly broken up and has been previously repaired with cement.

5.1.4 *Panel 4*

This panel is complete as one piece but is poorly bedded, and rocks from side to side under gentle pressure. It could easily be lifted out and is thus vulnerable to theft.



Plate 33: Panel 4.

5.1.5 Panel 5

This is larger and thicker than the other panels, with a different pattern. Mechanical damage to the front right-hand corner – looking quite recent – and slightly older damage to the front left-hand corner (it looks to be present in my 1998 photograph, plate 11). There is a crack running front to back in the left centre, and there is an area of cracking to the front edge in the centre. The right hand side of the panel at the front sounds hollow. The pointing to the rear is in black mortar.



Plate 34: Panel 5. It's very similar to the tympanum panel on the Henry North monument at Mildenhall (see plate 29).

5.1.6 Panel 6

This panel is complete and feels firm but the pointing to the right-hand edge is poor. It is very worn. It is part covered by carpet, which is almost certainly glued down.



Plate 35: Panel 6.

5.2 The plinth

5.2.1 The clunch plinth is generally in poor condition and judging by the extensive previous cement repairs must have been for some time. See section 3.2.1. The very bottom course is perhaps in the best condition of all, although there are localised areas of loss such as to the front left-hand corner.

5.2.2 The most concerning aspect of the structure of the plinth is the set of open joints and cracks to the left-hand return. The joint between the main panels on this side is barely open at the bottom, but by the top is open by 5mm, and in the top moulding is echoed by a fracture through a stone element – which continues to be visible in the column base above. See plate 36 below.

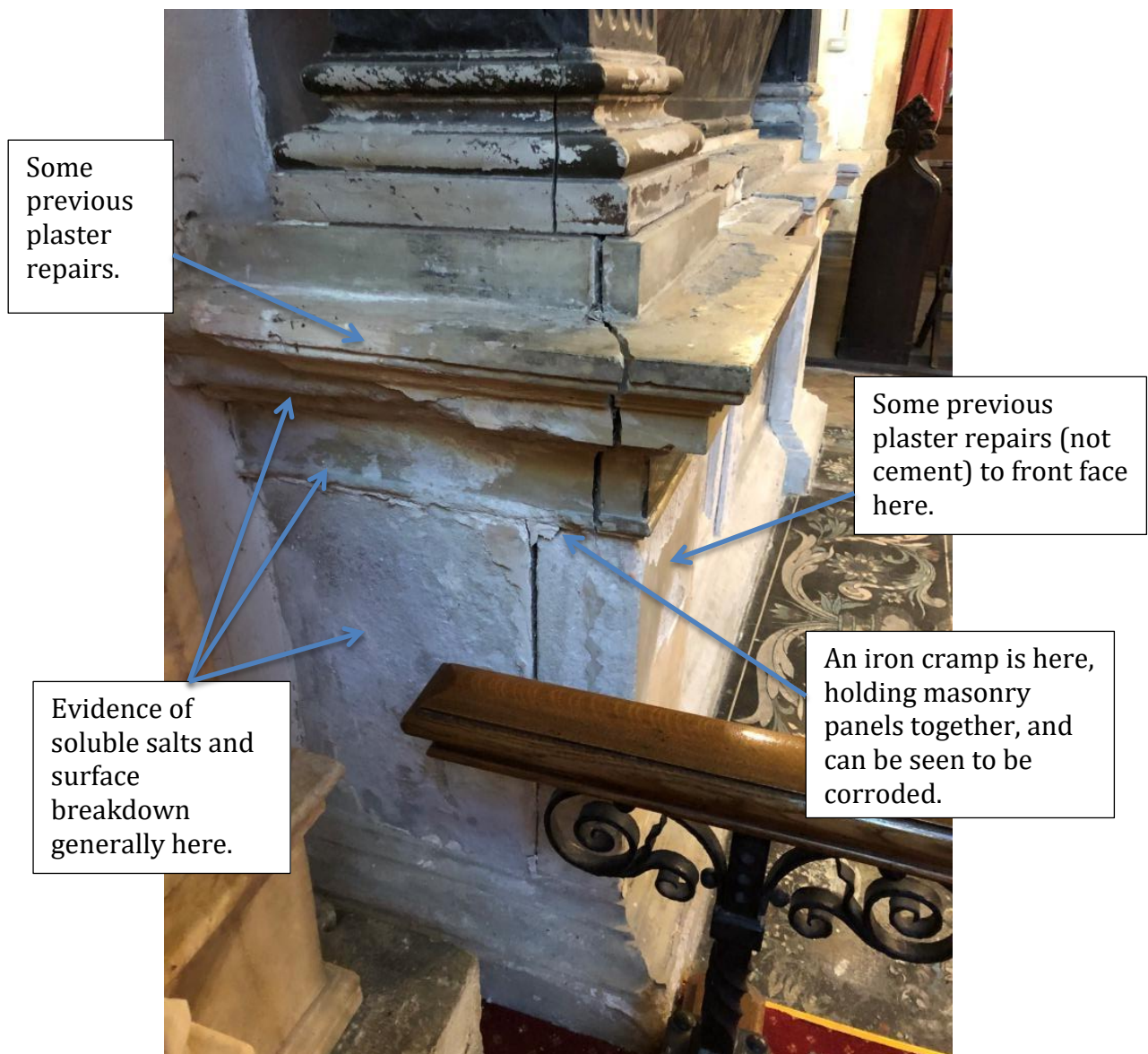
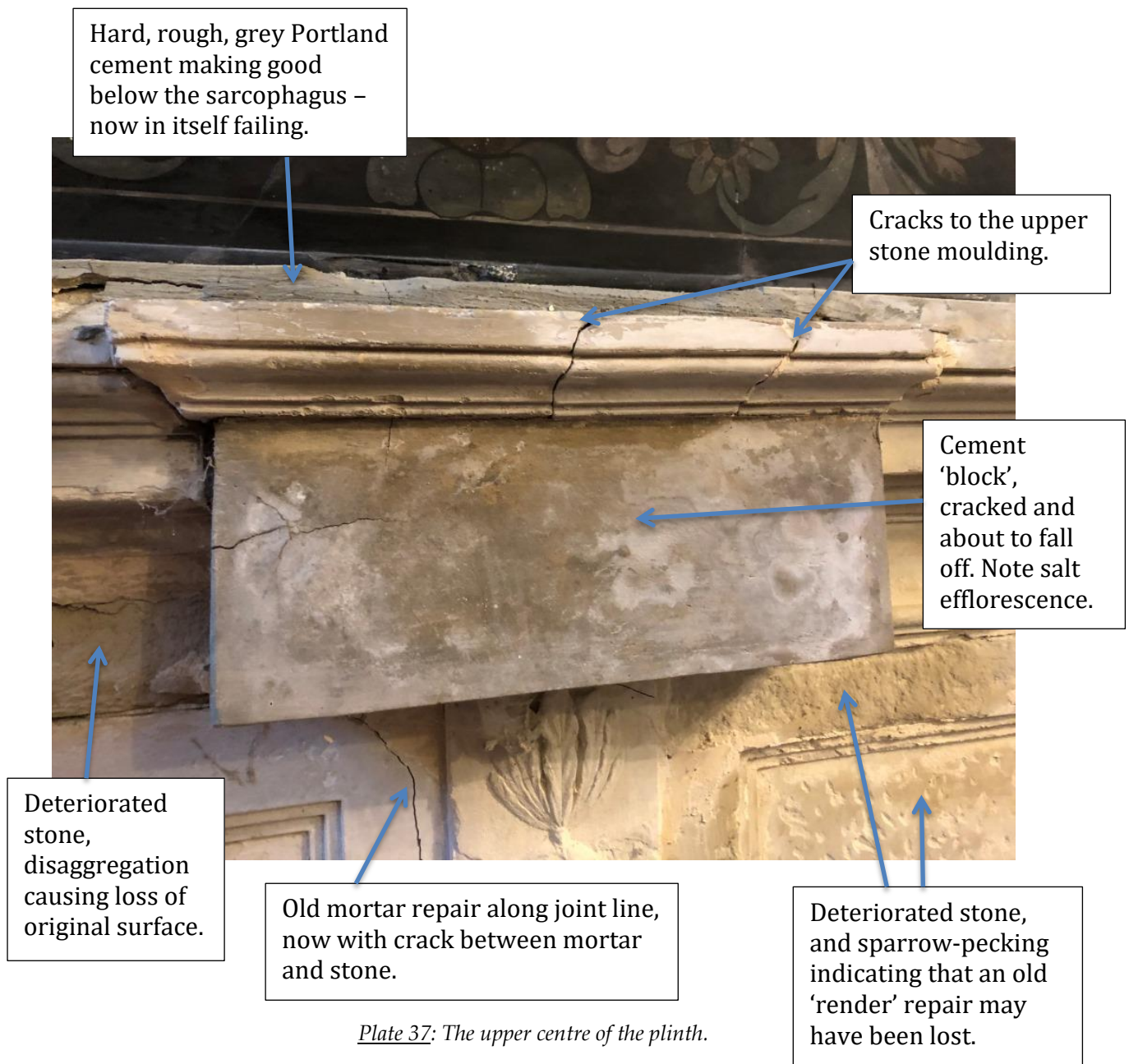


Plate 36: The left-hand return of the plinth. The cracks and fractures are described in the text above.

5.2.3 As can be seen from the photos and description in section 3.2.2, the front generally is in poor condition. Plate 12 on page 16 shows the centre drop of foliage having lost definition higher up, and the general surface loss, presence of soluble salts and previous repairs – including some large, very hard, cement patches can clearly be seen. The central part of the upper plinth moulding has two vertical fractures to the front – and there are ferrous fixings below. The squared block, made up in cement and I am sure a much simpler feature than what it replaces, now has extensive fractures and is failing. In fact it wouldn't take much of a knock and the cement would simply fall off.



- 5.2.4 The right-hand return, fortunately, doesn't exhibit the same degree of structural disruption as the left. However there is a slightly open joint between the plinth and the wall, extensive surface deterioration generally, and the iron cramp tying the main panels together (picked up in the metal detector survey, see section 3.2.2) has its presence further given away by a stone spall starting to appear.

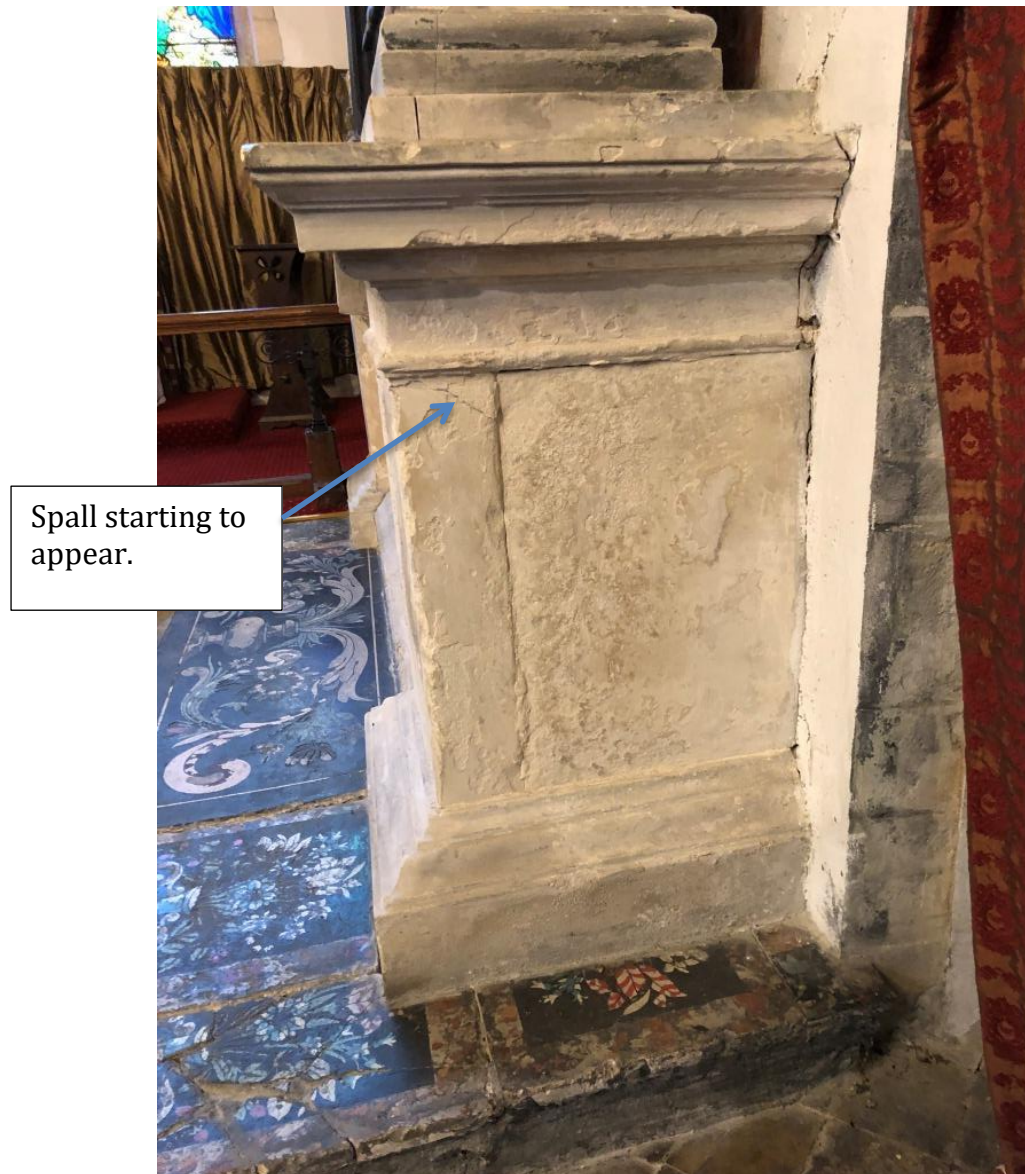


Plate 38: The right-hand (west) return of the plinth.

5.3 The columns and the sarcophagus base

- 5.3.1 The stone 'slab' below the sarcophagus is in poor condition, and has been repaired many times by making good with various different types of plaster and cement. See plates 37 & 41.
- 5.3.2 The columns generally have been previously repaired, as we have seen, but now appear relatively stable. What is interesting is that there is what is effectively a 'tide mark' from where salts have bloomed where liquid moisture has risen up each column by capillary action, clearly coming from below – i.e. from the ground. See plate 39, below.

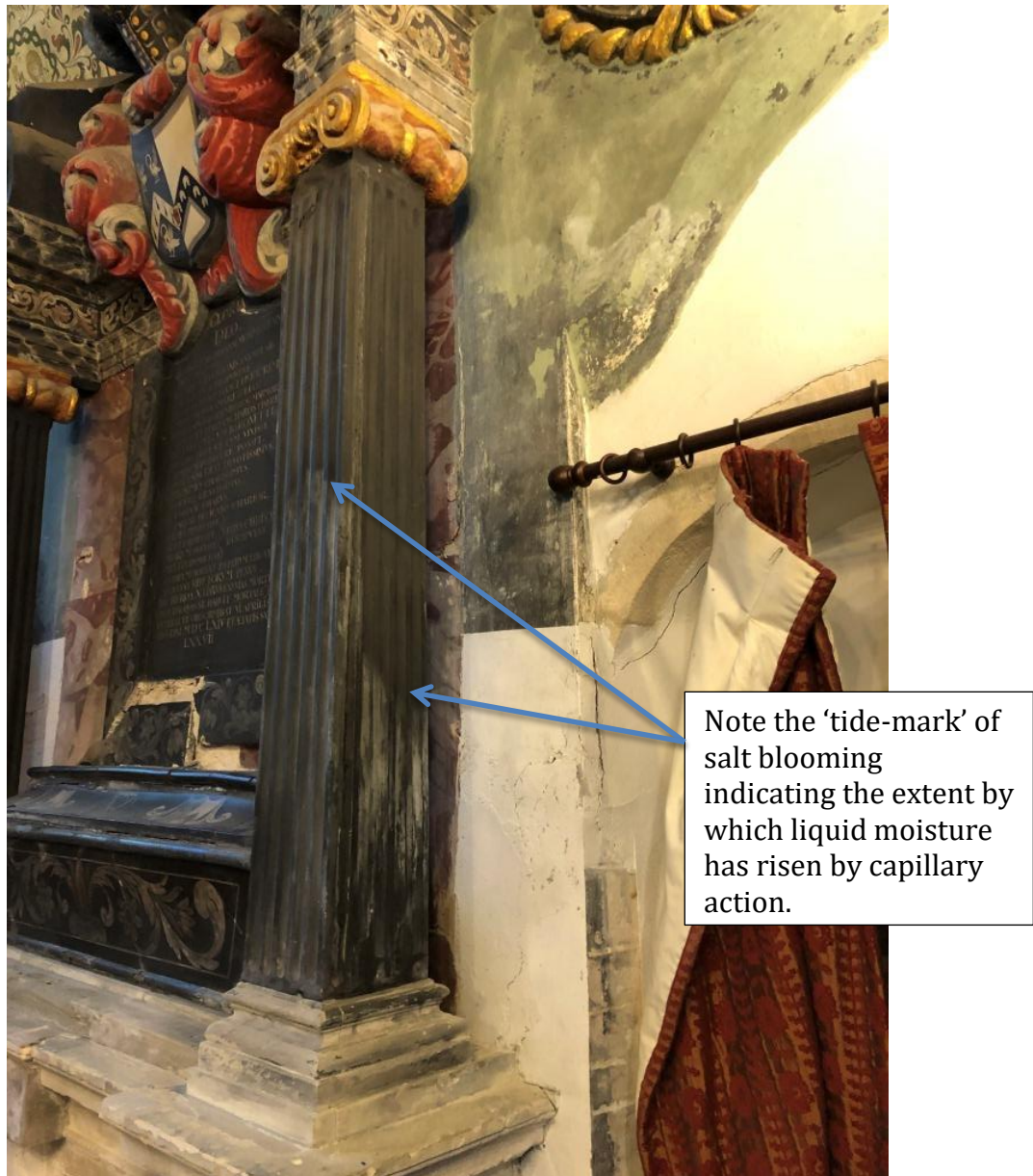


Plate 39: The right-hand (west) column.

- 5.3.3 It has already been noted how the left (east) column base has slightly opened up at the joint between the stones (plate 36, page 38). The right column base however has also been disrupted, but in a slightly different way. Here the surrounding stonework is more correctly aligned, but a fracture has appeared vertically through the column base. There has been particularly extensive making good of the base below the sarcophagus on the inside edge of the column base as well, so something has been going on here – but I am not sure what. See plate 40, below.

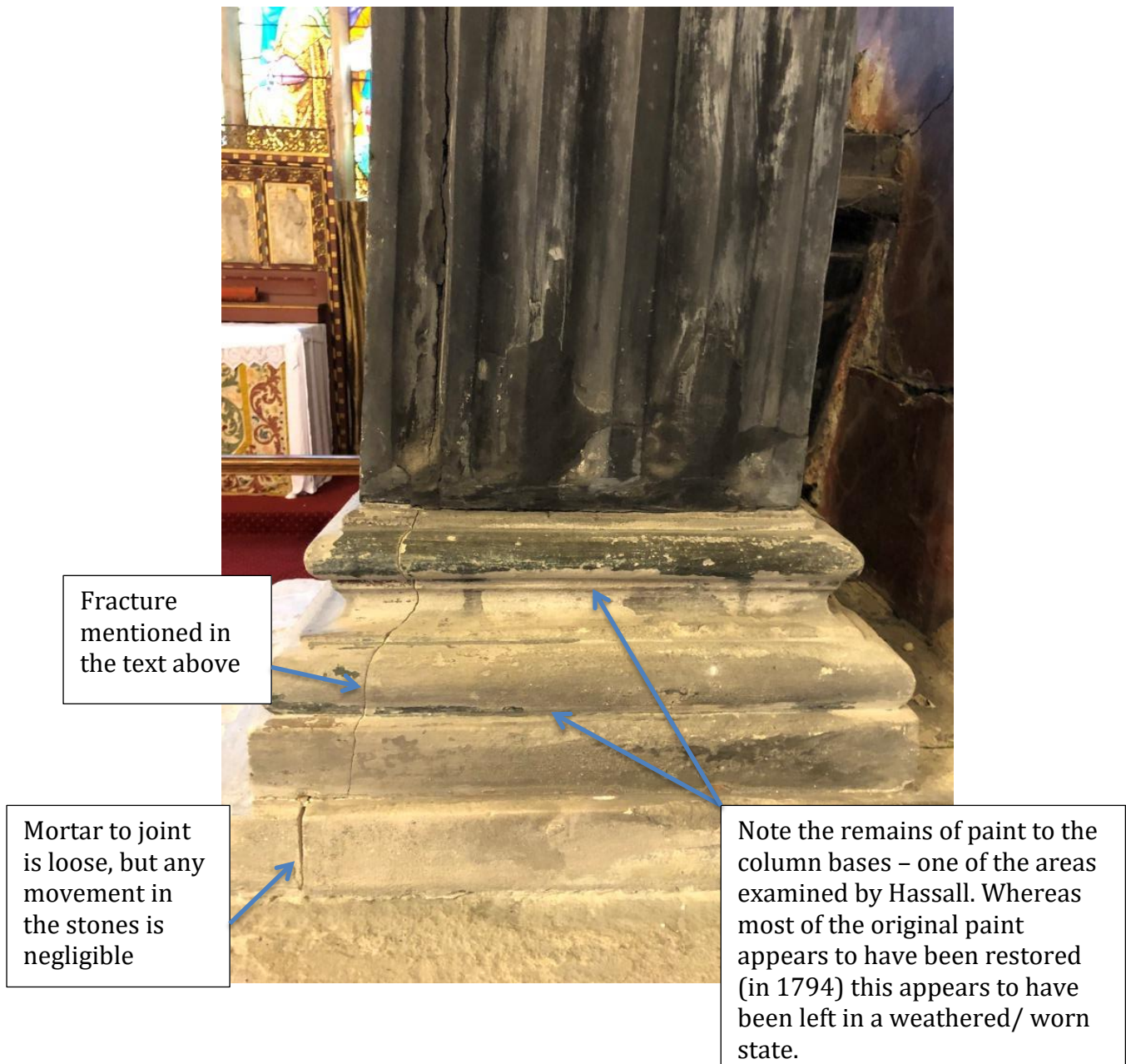


Plate 40: The right-hand (west) column base, seen from the west.

5.4 The sarcophagus

- 5.4.1 The sarcophagus is in particularly poor condition. The main sloping sides have all been badly damaged and extensively repaired, presumably in 1794.



Plate 41: Detail showing part of the front of the sarcophagus. Note the extensive previous repair – the painted finish to which is now faded; and the patchiness to the original coloured paste infill to the scagliola panels. The disruption to the base stones (see section 5.3.1) is clearly in poor condition. Old plaster repairs can also be seen to the adjacent column base. Most alarming however is the massive structural disruption and cracking to the concave moulded upper section and the capping element of the sarcophagus.

- 5.4.2 As can be seen in the photo above, and in plates 42 & 43 overleaf, there is extensive fracturing to the two upper elements of the sarcophagus. This seems to be largely associated with the locations of iron fixings within the structure, and in the top where some kind of embellishment must formerly have sat (see section 3.2.4).
- 5.4.3 Upper surfaces of the sarcophagus are particularly dirty with a build-up of dust (very clear in plate 43), with other surfaces of the monument generally with varying degrees of imbibed dirt.



Plate 42: Detail of the upper parts of the sarcophagus, showing cracking and structural disruption associated with the location of ferrous fixings.



Plate 43: Detail of the top of the sarcophagus, right-hand side. A loose piece has been removed to show the construction of these panels with black scagliola over a coarse plaster base (not stone here), and the remains of one of three old iron fixing pins in the top. The expansion of the corroding iron can very clearly be seen to be the epicenter of structural disruption and cracking.

5.5 The back wall and cornice

- 5.5.1 The back wall and the frame to the inscription are, as we have seen, made of scagliola panels fixed in place on plaster beds with iron cramps.



Plate 44: Where the lower parts of the frame have come away the corroding iron cramps, and sectional make-up of the frame, can be clearly seen.



Plate 45: Iron pins – which exactly correspond on the other side – near the top of the frame are also causing disruption including, here, flaking of the plaster surface.

- 5.5.2 The cornice can be seen in detail in plates 19 and 20. There are two main issues of concern. Firstly, as we have seen in section 3.2.5, the cornice is made up of large pre-formed units with iron reinforcement, and in places there is localised surface disruption where this is corrosion. See plate 46. Secondly, there are localised fractures associated again with ironwork, but this time with fixings holding panels in place. See plate 47.



Plate 46: Localised surface disruption and cracking to the cornice where a section of iron reinforcement is corroding.

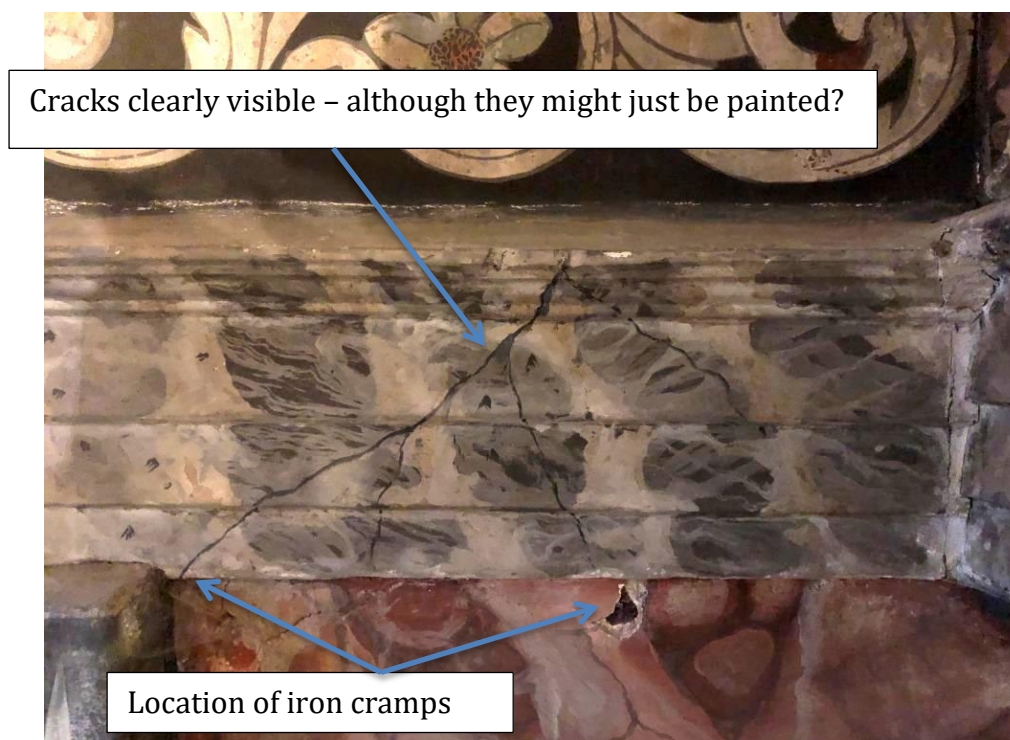


Plate 47: Fractures to the architrave to the right of the centre, showing the position of iron fixings below.

5.6 The cartouches

- 5.6.1 As previously noted for the sarcophagus, upper surfaces of the cartouches are particularly dirty with a build-up of dust.



Plate 48: Detail showing the top of the shield above the left-hand cartouche. Two things to note here are the heavy build-up of dust and spiders' webs on upper surfaces – where the gilding and painted shadows are really quite subtle; and the scagliola shield restrained by an iron cramp. The iron is visible because the shield is angled forwards and is surely representative of what is hidden elsewhere. The only sign of problems with the ironwork is very minor spalling of plaster covering it on the shield.

- 5.6.2 As noted with elements lower down, there is localised cracking and surface spalling where there is hidden reinforcement within the plaster or scagliola elements. See plate 49, below, as an example.



Plate 49: Detail showing the capital above the right-hand column where there is some cracking over hidden iron reinforcement. A metal detector survey of this area gives pretty well constant positive readings – it must be full of iron reinforcement.

- 5.6.3 There is quite extensive cracking, bulging and movement at the interface of the cartouches and the plaster ceiling. This is pretty well right along the top of the monument, and looks to be on the whole representative of differential movement between the ceiling plaster and the monument rather than the monument itself moving at high level. See plate 50 below.



Plate 50: Detail showing the interface of the wall and the monument bust to the right-hand side of the central cartouche. The cracks and disruption is at the join and has caused a fair amount of disruption.

5.7 The rate of deterioration

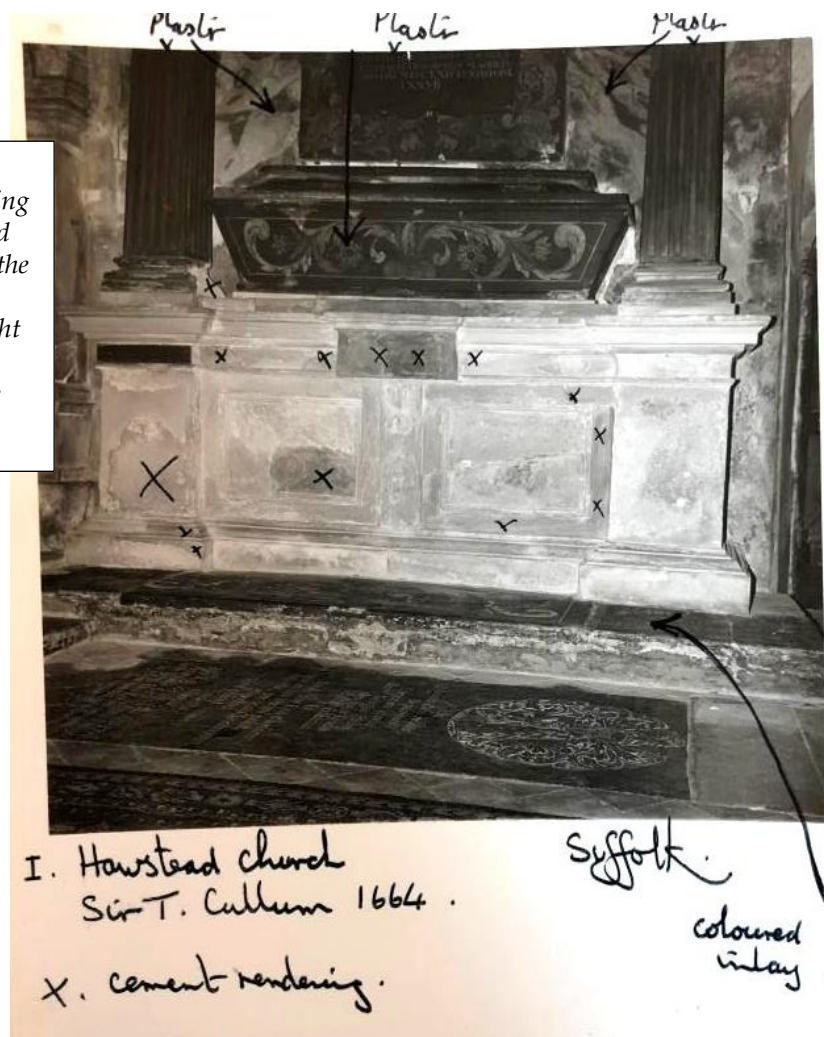
- 5.7.1 It was shown in section 3.4.3 that a fresh spate of concern for the condition of the church in general occurred in the 1970s. It was at this time that conservator John Green was asked to make an assessment of the monuments, and we have a copy of his report and a photograph from 1975. We are told:

The columns are cracking and the bottom section is in a very poor state the surface of the clunch has fretted away in many places, large areas of the surface have been rendered with cement thus causing further decay of stonework. Iron cramps are bursting plaster on background panels. No damage visible in top section.

And, relating to the paintwork:

In general very good, the monument has been washed down at sometime & the black paint has been smeared over some of the coloured work ie. On coffin & panels round inscription.¹⁶

Plate 51: Photograph believed to be accompanying John Green's report, and thus dated to 1975, from the CERC archive file CARE/33/325. (Copyright permission for further reproduction should be sought from CERC).



¹⁶ Both these taken verbatim from John Green's 1975 report.

From this it is clear that much the same as has been noted in the present survey was also evident in 1975, although I don't recognize the columns as cracking – other than in a very minor way.

- 5.7.2 With no action as such having been taken as a result of Green's report, another conservator, Paul Harrison of the Northamptonshire firm Harrison Hill Ltd, made a survey in 1992¹⁷. This was followed up by an attempted X-ray survey in February 1993¹⁸, which had only limited success due to the thickness of material through which the X-rays had to penetrate. An example of the angles taken is shown below.

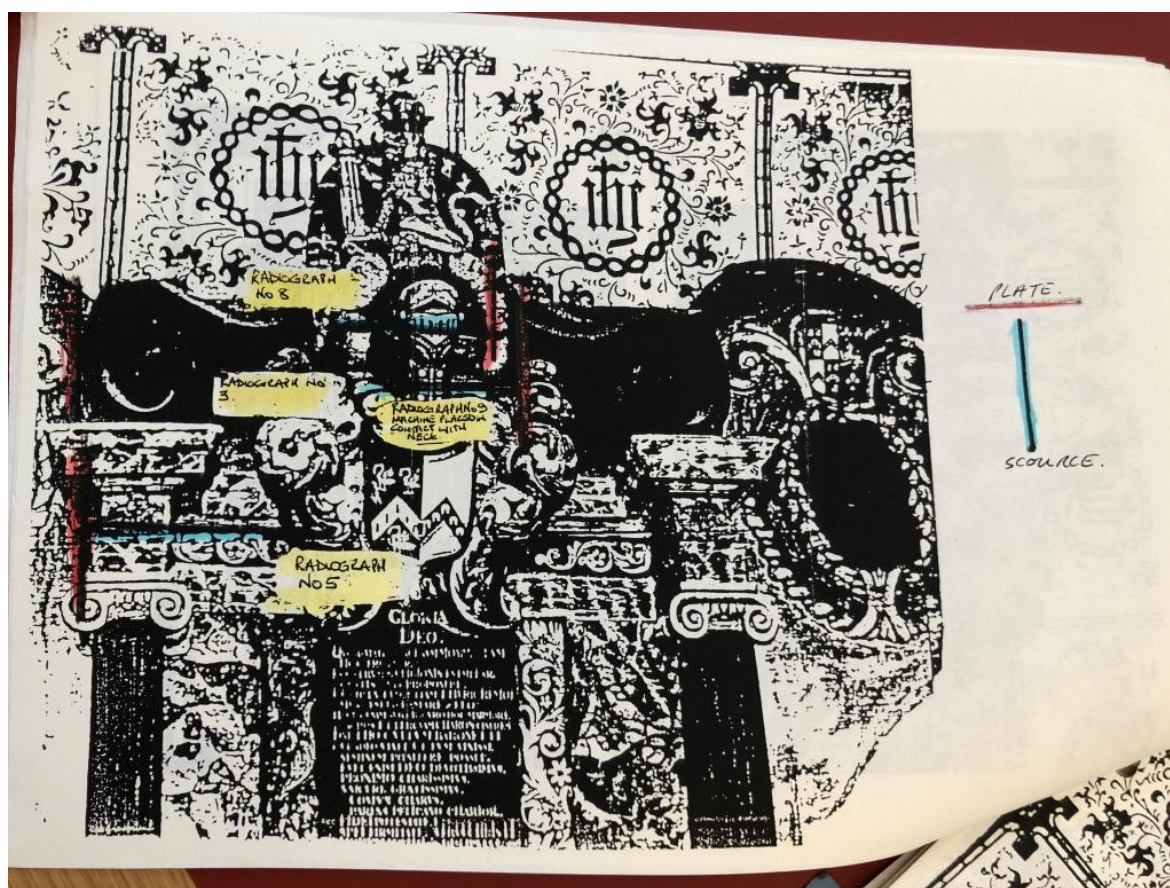


Plate 52: Copy of an annotated photo from the X-Ray survey report of 1993, from the CERC archive file CARE/33/325. (Copyright permission for further reproduction should be sought from CERC).

Harrison describes the same basic deterioration patterns that we see today, highlighting the corroding iron fixings, as well as problems caused by rising damp and condensation. I failed to see much evidence of condensation personally, but perhaps the more concerning error was the description of the sarcophagus as being of Carboniferous limestone. He also notes movement to the columns, with 'subsequent gaps being pointed on the surface and re-painted' – which I think must be the cracking to the

¹⁷ Survey dated 14 April 1992. Copy supplied by the PCC and found in the CERC CARE file. Photos were only found with the latter.

¹⁸ Dated 10 February 1993, working in conjunction with O.I.S. Power & Nuclear.

columns seen by Green. However, although there are now hairline cracks, the movement is either historic and pre-dates the 1794 restoration (paint analysis shows that this is the only major restoration) or – less likely admittedly – the fills date from the original construction. The condition report however is relatively brief and tells us little more than that. The real information though is in the good set of black and white photos with the report. See plates 53, 54 & 56 below.



Plate 53: Copy of a photo by Paul Harrison as part of his 1992 survey, from the CERC archive file CARE/33/325. (Copyright permission for further reproduction should be sought from CERC). Compare with plate 10 on page 14, and plate 37 on page 38. The base to the sarcophagus is clearly deteriorated in 1992, but appears worse today. Similarly the square cement 'block' at the top centre of the plinth is already cracking.



Plate 54: Copy of a photo by Paul Harrison as part of his 1992 survey, from the CERC archive file CARE/33/325. (Copyright permission for further reproduction should be sought from CERC). Compare with plate 55, below, taken in 2020.



Plate 55: Photograph taken in October 2020 showing the same area. Although the disruption to the top of the sarcophagus was evident 28 years ago, it does appear more pronounced today.

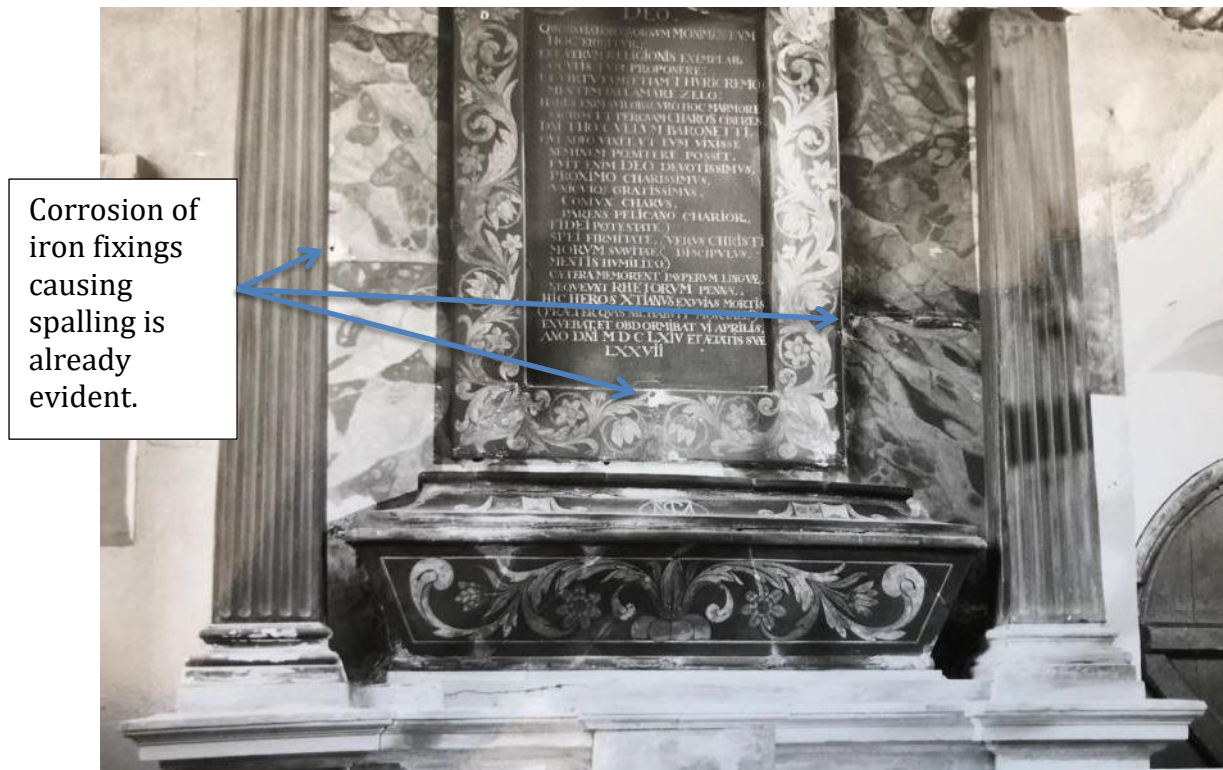


Plate 56: Copy of a photo by Paul Harrison as part of his 1992 survey, from the CERC archive file CARE/33/325. (Copyright permission for further reproduction should be sought from CERC). Compare with plate 56, below, taken in 1998, and plate 44 (page 45).



Plate 57: Detail of an image taken by myself on 21 March 1998. The angles are slightly different and there is some shadow in the 1992 photos, but there is not much discernible difference. The spalled plaster on the back panels is already present in 1992 (indicated on plate 56) and the lower frame sections, displaced by 2020 – and indeed in 2016 where shown as such in Simon Swann's report proposal – are still in place.

- 5.7.3 As demonstrated by the above sequence of photographs it is clear that the monument was already in poor condition in 1975, and there is direct evidence for further structural deterioration between 1992 and 2016 and 2020. It was presumably deteriorating between 1975-1992 as well – we just don't have clearly demonstrable evidence.
- 5.7.4 The above, and indeed previous conservators' reports, have focused on the structure – but what of the polychromy? The scagliola is of course part of the structure, but as far as painted surfaces are concerned there is no evidence for significant further loss, and indeed the paint and gilding that is present looks to be relatively stable.

6 **Analysis of the conservation options**

6.1 Condition overview

In section 5 we saw that:

- The step condition varies with loose, broken and worn areas as well as the carpet stuck down to a strip at the east side. The rendered front face is in poor condition locally. All of this can relatively easily be dealt with in situ.
- The plinth is in poor condition with extensive previous repair. There are (badly) open joints, cracks to masonry elements, and surface breakdown associated with soluble salts.
- The columns themselves, although extensively repaired in the past and with some salt blooming, are fundamentally okay. The column bases however have some open joints and fracturing.
- The sarcophagus, including its base 'slab', is in a really poor and precarious condition with extensive movement and cracking clearly associated with corroding ironwork.
- The background panels have localised issues connected with corroding iron fixing cramps, whereas the cornice, and indeed the capitals, appear to be riddled with iron reinforcement and this is causing localised cracking and spalling.
- The upper areas including the cartouches are basically in good order despite having lots of ironwork present, but there is some disruption where there seems to have been a little bit of differential movement between the monument and the plaster ceiling.

Meanwhile, from evidence over the last 45 years, it has been shown that the monument was already in poor condition in 1975 and has generally continued to deteriorate gradually, with a more serious fall of some scagliola frame panels between 1998-2016.

6.2 Causes of decay

The three main facets of deterioration appear to be soluble salts causing surface losses to the clunch plinth and blooming elsewhere; corrosion of iron fixings and armatures; and physical wear and tear to the step. These in a sense are all symptoms rather than causes, the first two being caused by liquid moisture – the pattern suggesting that it emanates from the ground rather than penetration through the wall or from above. Wear and tear is down to the use of the building and perhaps is the most easily preventable.

The 1971 QI is interesting as it records the church generally in poor condition, and notes in particular damp affecting the monuments in the chancel, including the Drury and Cullum monuments. Ground water drainage was defective in 1962, still defective in 1971, but appears to have

been addressed ('done') in 1974, when the rainwater goods were also overhauled.¹⁹ It thus appears likely that there were historic quite high low level liquid moisture levels, decreasing after remedial works were carried out in the 1970s. I should add that I haven't taken liquid moisture readings as given the construction of the monument, its size, and the thickness of the flint/ cobble wall construction it would not only be difficult to obtain meaningful core samples anyway, but further we have no benchmark with which to compare them. However, it is not going to be the case that lower level liquid moisture levels have been completely reduced to base levels anyway, and even the drying out can exacerbate salt problems. Further, with salts, there is typically a further relationship between the damage they can cause and relative humidity fluctuations in the church. This was all discussed in section 2.5, and the conclusion was that the building envelope is now relatively benign. However, iron corrosion that has already started does not necessarily cease any more than salts already present won't continue to present a risk.

6.3 Treatment options

It is interesting to note that Green, in 1975, recommended dismantling 'from under the caps' and rebuilding with a damp-proof membrane around a concrete block core, noting 'when dismantling the background it is quite possible that some of them might disintegrate if this happens they will be replaced with new and coloured to match'.²⁰

Harrison in 1992 advised 'the monument be totally dismantled and all traces of ironwork removed', to be reconstructed around a core of engineering bricks, with a code 4 lead membrane. Bedding mortar for all but the plaster panels was to be of PVA and sand mortar.²¹

It is not my wish to be critical of conservators' reports made some 30 and 45 years ago, for these were very much the standard and normal approaches from the time.²² Attitudes and approaches have however changed and such an approach is rare rather than the norm today, with a much more nuanced methodology considering the wider relationship with the building and seeking what might be called passive conservation measures as well as a lower level of intervention being more usual.

It is worth considering the approach taken to the conservation of the Poulett monument at Hinton St George (see plate 28) in 2011-12, which is of similar

¹⁹ This from the copy of the 1971 QI in the CERC archive, which has been annotated by hand.

²⁰ From the completed Council for the Care of Churches form dated 14 October 1975 in the CERC archive.

²¹ From Harrison Hill's 1992 report.

²² As discussed in Carrington 2006.

construction to the Cullum monument and faced similar issues. The work here comprised:

- Ensuring the building fabric was sound
- Looking at local environmental conditions, increasing air circulation within the Chapel by removing the velvet curtains which blocked the arch opening.
- Surface cleaning of dirt (after trials) by use of saliva on swabs, sometimes with use of cleaning pastes.
- Removal of over-painting using acetone.
- There was more gilding present than had at first been apparent. This was consolidated with Paraloid B72 where unstable.
- Later repairs were generally removed. The original had been built up around ferrous fixings, now corroded. It was generally this that had required the previous repairs to be made, which had been built around new phosphor bronze armatures and dowels. Unfortunately the corroding iron had been left in place and continued to corrode and expand. Treatment of the ironwork this time required careful thought. It was removed wherever this could be done without causing significant damage, but where damage would have resulted it was treated in situ.²³

This encapsulates what might now be considered the most suitable approach for the Cullum monument, and with some minor adaptations is what is proposed here, in section 7. The main changes are in that I do advise the dismantling and rebuilding of the sarcophagus, which is so badly broken that there seems little alternative, and it is possible to do so without wider dismantling to the monument; and secondly that I personally favour 316 grade stainless steel over phosphor bronze.

Dismantling beyond the sarcophagus (and its stepped base) is a difficult question. With many elements have iron armatures it is impossible to remove all ironwork without effectively destroying the monument, and any attempt to completely dismantle will at any rate be very destructive to components formed in situ. With drainage and rainwater disposal now in relatively good working order there is a less pressing need to insert a damp-proof membrane. So complete dismantling can be justified neither for the need to insert a DPM nor to remove ironwork.

The clunch plinth seems to have some ferrous fixings in the top, and then at the top of the main panels. I think that a combination of partial dismantling

²³ The work was carried out by conservation firm Humphries & Jones, and this information from my notes taken from a lecture given by Emma Norris (of Humphries & Jones) at the ICON Stone and Wallpaintings group conference 'The Conservation of Historic Architectural Plasterwork 2' in Bristol, 9 March 2012.

where the sarcophagus removed provides access, and some surgical work with neat indents, will allow for replacing ironwork here.

The rear wall and frame to the inscription can also be dealt with more locally with the sarcophagus removed, but in my view the upper section including the cartouches and cornice/ entablature, and the columns, are best all dealt with in situ. However it is possible that more intervention may prove necessary once works start, making this a difficult project to provide estimates for. I am therefore allowing for a 15% contingency in the estimates, which may or may not be required in part or in full.

7 Proposed method statement

7.1 Works by others

The main concern here is the condition of the roof structure behind the monument, in particular the rafter feet and wall plate – see section 2.5, in particular plate 7 on page 11.

My advice is that a scaffold tower is erected on the outside wall to allow for the lifting of a sufficient area of roof tiles to inspect the timbers and check that all is in order, or what repairs are required.

If repairs are required they should be done prior to the monument works.

Note that it is critical that at no stage during this process can there be any risk of water penetration either to the painted ceiling or to the monument.

Myself or a colleague need not be present for these works, but it is advised that we are kept ‘in the loop’ and are on standby in case attendance on site is required. We would find a record of what is found, and if any repairs are made then what has been done, useful for the context of the treatment of the monument itself.

7.2 Proposed method statement for conservator works

1. It is proposed that the chancel effectively be taken over for the works. All moveable furnishings and fittings should be placed to one side and covered with dustsheets, or removed temporarily elsewhere. A timber frame should be made to fit within the chancel arch, without any fixings into the masonry or existing screen – so secured by bracing and wedging and clamping – and the frame made dust-proof, and with a lockable door. The existing timber screen will need suitable padding and protection. The doorway is most vulnerable. It is expected that during the works access will be by the south door as much as is viable, but there still needs to be an access point to the nave. We will need to liaise with the vicar and churchwardens regarding their needs for access during the works, but it is proposed that the chancel will be closed to public access, and that services can continue in the nave.
2. The floor in the chancel should be protected using hardboard sheets taped together, with a plastic dust-sheet below. Any vulnerable areas such as heating ducts should be marked on the boards. Furnishings such as other monuments should be protected by either sheeting in or by constructing timber boxes around them. Protection against dust needs to be achieved whilst allowing for monitoring for condensation and mitigating against it if necessary.

3. There isn't a WC available in the church so provision needs to be made for providing a portaloos for the duration of the works, at an agreed accessible point in the churchyard, to be kept locked when not in use or outside of working hours.
4. A tube and fitting scaffold access will be required to the full height of the monument. The exact set-up will be determined by the conservators on site and will doubtless require several adaptations during the works. A suitable scaffolding contractor should be used who is experienced with working in sensitive church environments. At this stage a provisional sum of £2,200.00 is allowed for the scaffolding, to include our 10% overheads and profit on the scaffolder's prices.
5. Allow for a conservator to be in attendance during erection, adaptation and dismantling of the scaffolding.
6. Further record the monument using notes and photographs, as required. This to continue throughout the works.
7. Clean the entire monument of loose surface dust by means of soft bristle brushes in conjunction with a vacuum cleaner. More ingrained dirt on upper surfaces can be cleaned using (subject to testing) cotton wool swabs with either clean de-ionised water or 'V&A solution' (a 50/50 solution of white spirit and de-ionised water with added Synperonic A7 non-ionic detergent), followed by wiping down with de-ionised water on swabs. It is noted that at Hinton St. George saliva on cotton wool swabs with, for more stubborn dirt, cleaning pastes (presumably such as Solvol paste) was useful, and these methods as well as a melamine sponge with a small amount of de-ionised water might also be tried. It is likely that a combination of methods will be used (the clunch, for example, will respond differently to the scagliola), and that this will be applied at various stages during the work sequence depending on when access is most convenient.
8. Although the painted (as opposed to scagliola) surfaces appear generally to be fairly sound some localised consolidation and touching-in is required. Consolidate these either with Plextol B500 or 5-10% Paraloid B72 applied by sable brush to the edges or, if a flake is clearly detached, it may be possible to insert a thin film of Paraloid B72 behind and to adhere the flake by applying gentle pressure with a heated spatula through silicon release paper, all subject to testing. Touching in minor losses can be carried out using artists' acrylics.
9. Carry out trials to determine suitable repair mixes for the scagliola pastes, and for the black scagliola background, based on the historic mixes. Similarly, determine a suitable mortar repair mix for the clunch, based on lime mortar with stone dust.
10. Turning to the step:
 - a) Using hand tools only, carefully remove the cement render from front face of the bottom step and, upon completion of repairs to the top panels, re-do in a haired NHL2 hydraulic lime plaster, building up in layers as required.

- b) Carefully lift panels 3 and 4. Panel 3 requires extensive repair which can provisionally be done by carefully removing old cement repairs using hand tools, stitching together working from the rear using 316 grade stainless steel threaded bars set in polyester resin in slots cut in the underside; then making fills using repair mixes as determined. Turn the panel back over and make good losses and joins between fragments using the mixes determined in item (9). Re-bed these two panels in lime mortar.
 - c) Panel 5 needs grouting underneath to the right-hand side, damage to the corners making good, and the front edge consolidating. Grouting can be with a relatively viscous hydraulic lime mortar tamped well in with small hand tools. Consolidation might be (subject to trials) by using Primal B60 or Paraloid B72 acrylic resins introduced into cracks and fissures by syringe, or possibly using Deffner & Johann's CalXnova lime injection mortar (dispersed lime). Making good will be using the mixes determined in item (9).
 - d) The carpet on panel 6 needs carefully removing and cutting back. Agree with the PCC a suitable way of fixing it down and finishing it on the chancel tiles.²⁴
 - e) Note that the general wear, e.g. to panel 6, should be accepted as it is with no attempt at restoration.
 - f) The join between panels 5 and 6 needs carefully raking out to remove loose material then re-pointing in a suitable lime mortar, toned in as required.
11. Moving to the sarcophagus:
- a) Carefully dismantle the separate component pieces and lay on side.
 - b) Examine the core material – assumed to be brick. Record it then dismantle, salvaging materials wherever possible.
 - c) Using hand tools extract any remaining ironwork.
 - d) Repair dismantled panels. The methods can only really be determined once the nature of the material build-up and damage is fully understood but will broadly be as per the methodology described in item (10.b).
 - e) Make good losses and poor or failed old repairs using the methodology previously described (see item (9)).
 - f) Turn to the stepped base. This is so covered in cement make-up it is difficult to assess properly until it is deconstructed. Allow for dismantling, cleaning up the stones to remove old mortar; replacement of elements beyond repair (assumed to be in Totternoe clunch, a provisional sum of £200.00 being allowed for this), and after any works to the plinth below have been completed, rebuild in lime mortar, stones being returned to the same location as before.

²⁴ Note that from the point of view of the building fabric the carpet might be best done away with altogether; although I accept that the comfort for use as a place of worship might deem the carpet desirable and a compromise needs to be reached.

- g) Reconstruct the core, replacing any bricks not fit for re-use, building it up in lime mortar (N.B. all mortar above plinth level should be lime putty mortar – it need not be hydraulic lime, although a small amount of pozzolan may be added to the putty if required).
 - h) Rebuild the sarcophagus facing panels, bedding in lime mortar toned in as required, and replacing old ferrous fixings with 316 grade stainless steel set in Hilti HY polyester resin.
12. Moving to the clunch plinth:
- a) The key structural concern is to replace the iron fixings with stainless steel. It is anticipated that with the sarcophagus and its base removed then there will be access to the one or two iron fixings thought to be in the top of the cornice stones, which can be carefully removed; and all but the outer two stones of the cornice course can be carefully lifted off. Note that the columns might benefit from some bracing in case there is any risk of disturbance during this process.
 - b) With the central cornice stones removed the failed cement repair in the centre of this course can be carefully cut away and more gleaned of its original form. Allow a £250.00 provisional sum for any replacement or reinstatement of this, dependent upon what is found.
 - c) Most of the iron fixings in the top of the side panels can now be accessed and can be easily lifted out and replaced with stainless steel as previously described. Those on the returns however are below the columns and will need to be reached by surgically cutting out sections of clunch covering them; cutting out the iron, installing stainless steel, and then piecing in neat clunch indents – all the while ensuring the monument above is safely propped.
 - d) The old cement repairs are both disfiguring and potentially harmful in that they could reduce the moisture permeability of the stone. Allow for carefully removing these with hand tools.
 - e) Make good the clunch surface to a uniform finish (i.e. up to level, but not attempting to eg fill sparrow-pecked keys or to reform the foliate drop) using a carefully matched lime mortar.
 - f) Where the stone is disaggregating it might be consolidated using repeated applications of dilute Primal B60, subject to trials, ensuring that the stone remains permeable. There is not thought to be any merit in poulticing for salt removal as without the source of the salts being removed this will not be achievable to any meaningful degree.
 - g) Consolidate the exposed core as required. Rebuild the dismantled sections, bedded in lime mortar, all as previously described.
 - h) Clean the brass plaque to remove surface corrosion, without over-cleaning or polishing, and finish with a coat of microcrystalline wax (kept off the stone) buffed to a uniform finish.
13. The backing panels below the entablature and the inscription:
- a) Check the frame to the inscription and carefully lift to one side already detached scagliola panels, and remove other frame panels which are insecure. Remove old bedding mortar. Repair as

previously described, remove the ironwork and re-fix using 316 grade stainless steel set in Hilti HY resin, with new lime mortar bedding gauged with Fine Casting Plaster (plaster of Paris). Point up with lime plaster and tone-in as required.

- b) No works are thought to be required to the inscription panel itself.
 - c) Carefully check over the surrounding panels. Provide temporary support as required and where there is exposed ironwork assess whether it can be viably replaced or not. If it can be then carefully cut and drill it out, replacing with stainless steel – even if a small ‘hook’ of steel protrudes over the front of a panel and is painted in, which can be a viable option where a panel isn’t removed. If it is not viable to remove a fixing then carefully clean it up mechanically to remove loose rust, treat with *Fertan* rust convertor, then paint where exposed with zinc phosphate primer. Make good any surface losses as previously described.
14. For the columns, entablature, cartouches and higher up peripheral elements of the monument much the same approach is anticipated as described in (13.c) above, although minimal dismantling and reinstatement is expected. It will be critical however to thoroughly and neatly re-point all cracks and open joints, even where fine such as on the capitals, and to record where this has been done, as a benchmark for the future. Again, touch in all making good, fills over replaced or treated ironwork, and pointing.
 15. Allow a provisional sum of £1,000.00 for making good the ceiling plaster above including crack-filling, stabilisation and securing, and touching-in fills – all on the basis that the works described in section 7.1 have already been addressed. If significant repairs are needed to the roof structure then at least some of this work may need to be done in conjunction with those repairs rather than as part of the main conservator works programme.
 16. Upon completion dismantle the scaffolding.
 17. Remove all temporary protection, and leaving the chancel clean and tidy.
 18. All works will be recorded both as a written record, with notes and drawings as required, and using good quality digital photography, throughout. This will be written up to form a written and illustrated record of all works undertaken, noting any observations. Three bound paper copies and a digital (in PDF format) version of the report will be submitted to the PCC upon completion for distribution as necessary. We will independently send copies to the Historical Environment Record (HER) and to the Church Buildings Council if this is not already being done by the parish (eg. as a condition of grant aid).

8 References

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- Roberts, W.M. (2010) *Lost country houses of Suffolk*, Woodbridge: Boydell Press.
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Church guide booklet, by Revd Keith Finnemore, October 1998.

Record of a site inspection and a specification of work required, by John A. Burgess-Green, dated 14 October 1975, including two annotated photographs, in the CERC archive file reference CARE/33/325.

Harrison Hill Ltd report dated 14 April 1992 and an addendum dated 10 February 1993, with a set of black and white photos from November 1992 and annotated images from 1993 as well as associated correspondence. All in in CERC archive file reference CARE/33/325, with a copy of the 1993 report also being provided by the PCC.

Simon Swann Associates report proposal dated 10 November 2016, copy provided by the PCC.

Skillington Workshop Ltd, report proposal dated 30 June 2019 prepared by Dr David Carrington.

Quinquennial inspection reports examined

(Prior to March 1971 the previous QI was in March 1962, by Mr Beadsmore-Smith, not seen at first hand but referred to in 1971 QI.)

March 1971, By Martin Whitworth of Whitworth & Hall. (Copy in CERC archive file reference CARE/33/325).

May 2000, By Don Flett & Woods architects (Copy in CERC archive file reference CARE/33/325)

January 2019, By Philip Orchard of The Whitworth Co-Partnership of Bury St. Edmunds.