

Glastonbury Abbey

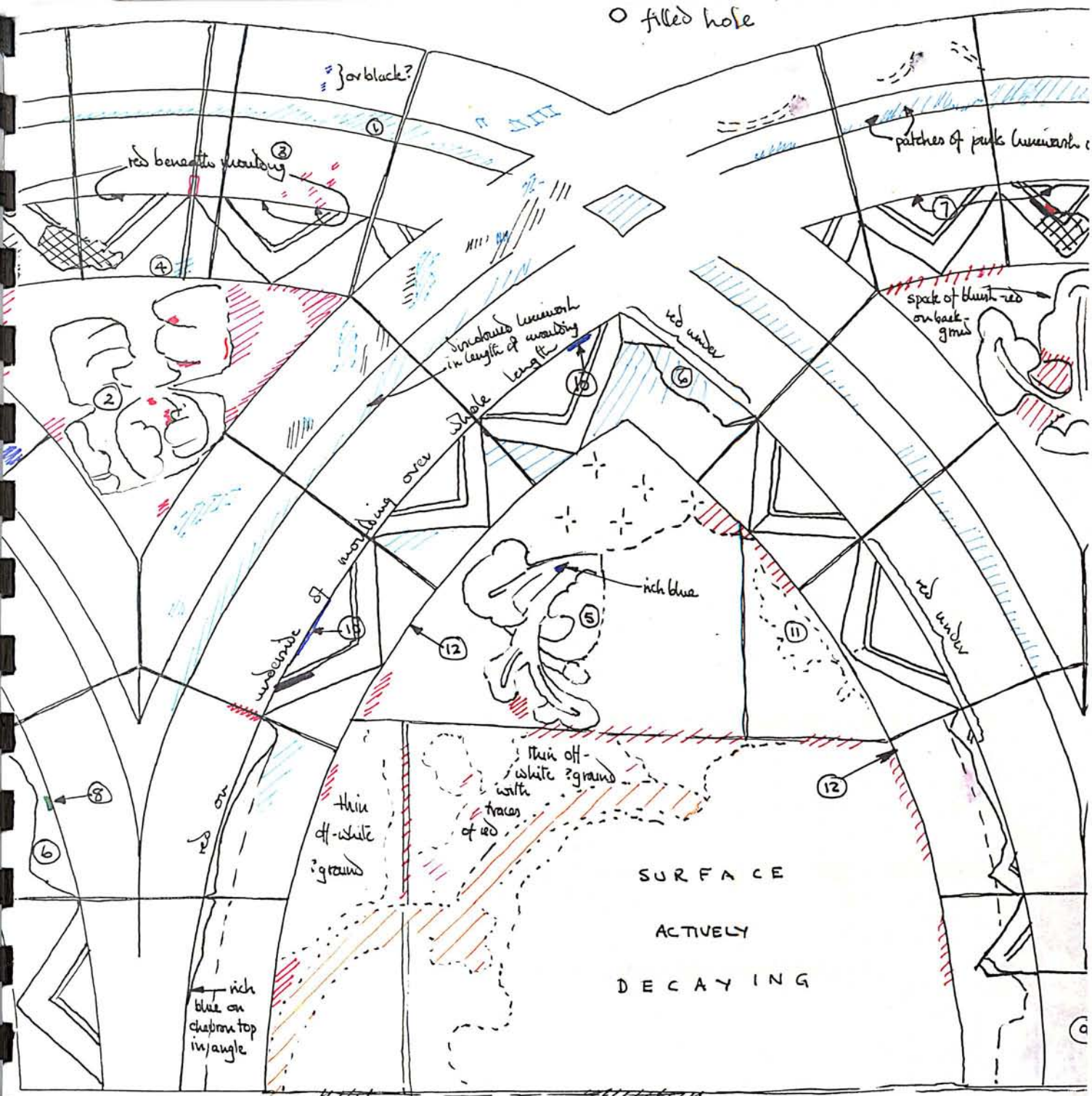
The Lady Chapel

Polychrome Survey:

Record Drawings –

(1) The Arcading

○ filled hole



15a.

- ① Pink limestash over white (?earlier) ground
- ② Heavy black encrustations over white (later limestash?) over red
- ③ Plaintful traces of red continuous along underside of moulding for its full length. White limestash applied over it.
- ④ White overlaid by yellow limestash over joint
- ⑤ Pink limestash over broken stone
- ⑥ White
- ⑦ Red on underside of moulding
- ⑧ Copper green fleck on angle of chevron
- ⑨ Stone worked back (cf. 1N's), pink limestash over outer edges of worked surface.
- ⑩ Blue in angle
- ⑪ Discoloured ?applied layer
- ⑫ Red under, later limestashes on angle of roll over most of its length. Insufficiently close to identify any chevron decoration.

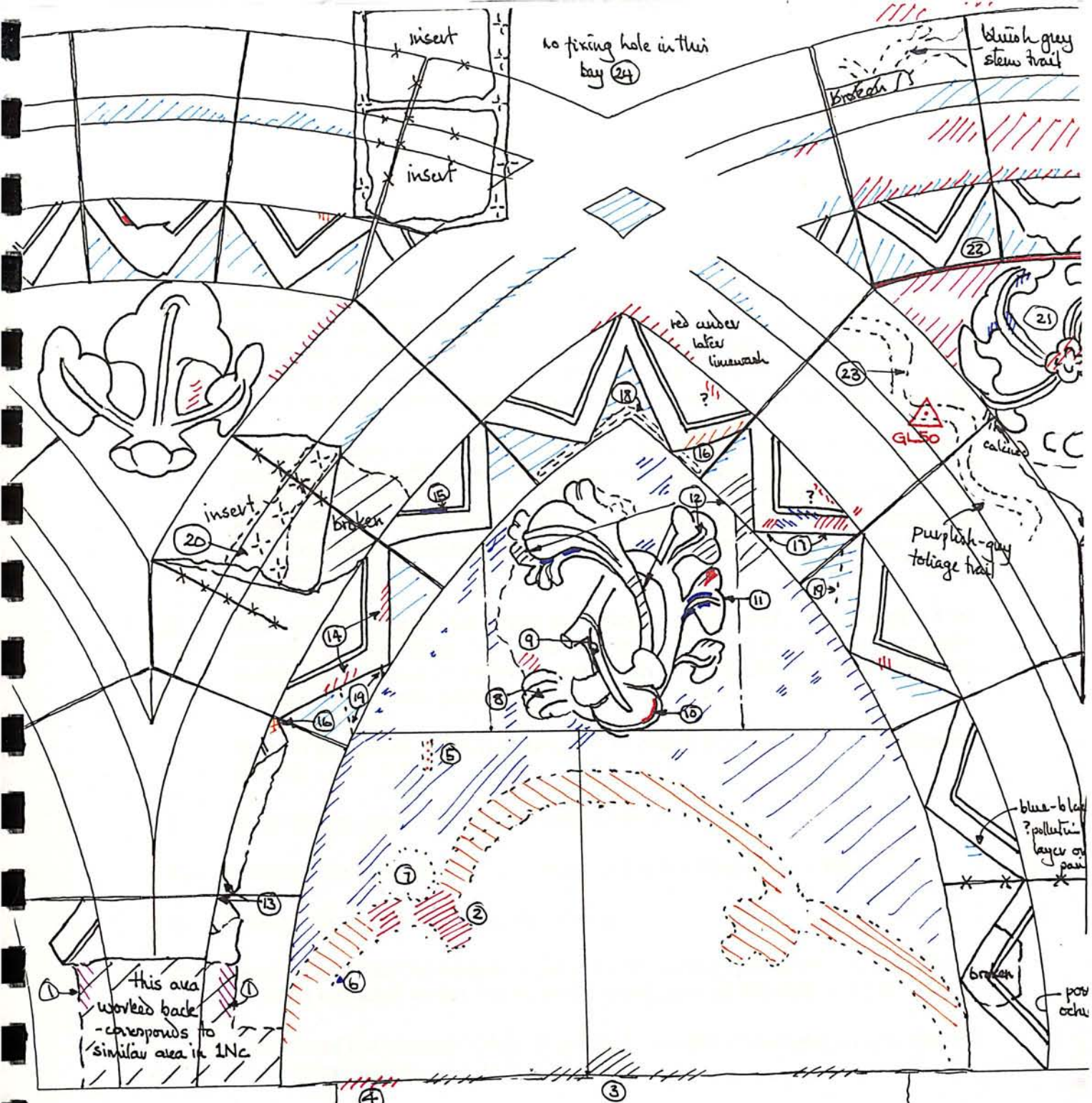
foliage and chevrons blackened but showing evidence of paint films

brown surface coloration on joint mortar

Bay 1Sa

1. Pink limewash over white (?earlier) ground.
2. Heavy black encrustations over white (later limewash?) over red.
3. Plentiful traces of red continuous along underside of moulding for its full length. White limewash applied over it.
4. White overlaid by yellow limewash over joint.
5. Pink limewash over broken stone.
6. White limewash over broken stone.
7. Red on underside of moulding.
8. Copper green fleck on angle of chevron
9. Stone worked back (cf. 1Nd), pink limewash over outer edges of reworked surface.
10. Blue in angle.
11. Discoloured ?applied layer.
12. Red under later limewashes on angle of roll over most of its length. Insufficiently clear to identify any chevron decoration.

Note: Foliage and chevrons blackened but showing evidence of paint films.



1Sb

capital removed
 exposing wall-
 core mortar

Bay 1Sb

1. Worked-back stone (matching a similar area on the north side + therefore presumably part of the seating for a cross-chapel feature – screen or rail) possibly associated with the piecings-in on north and south walls just to the east of the intersecting arch-block in this arch. There are areas of limewash with pink (or the last traces of red) paint/limewash over it at the margins of the worked-back area.

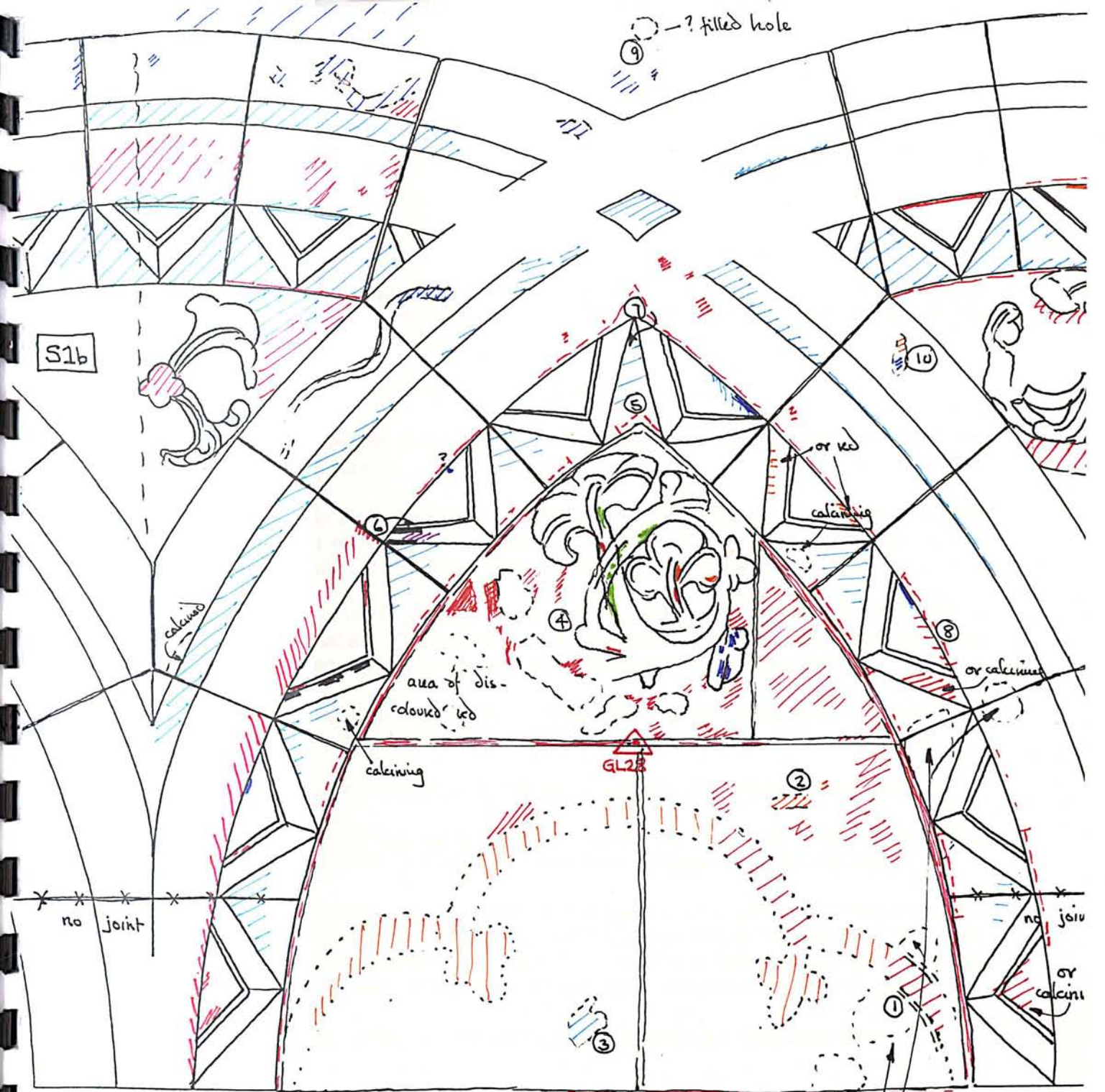
The upper insert is in a brownish cement, and probably dates from W D Caroe's repairs. Another (refixed?) stone has been set into the third voussoir up in a similar material. The lower cut back and its ?C15 overlapping paint suggests that this feature had been cut in by the later middle ages, and if the two upper holes are associated with it they presumably remained open (or loosely filled with bits) up until 1909–13.¹

2. This arch and one or two others (including 1Sc) have red paint on parts of the (usually) ochre cusping. While blue background arches could have been parti-coloured it is difficult to see how the red arch of 1Sc could have been effectively bordered in the same pigment.
3. Smooth brown skin on mortar surface – ?? possible traces of primer/discoloured ground.
4. Fragmentary remains of red on mortar of joint.
5. 'Shadow' on stone perhaps of one arm of the star from this spandrel.
6. One speck of blue just below the cusping.
7. Area of red 'smear' subsequently overlaid with blue² – probably an error in the initial painting corrected by the painter and now exposed as the blue was lost.
8. Very small but strongly reflective speck of pigment (?) associated with red and overlaid by pollution – ?? fleck of gilding?
9. Paint film broken through exposing white (?ground) overlaid by yellow overlaid by white layer structure – ?15th century limewashes.
10. Red (bright) on white ground. A second layer of somewhat duller red overlies this – ? a repaint with the same colour scheme prior to the C15 limewashes?
11. Blue around the stems and leaf mid-ribs, red on the leaves.

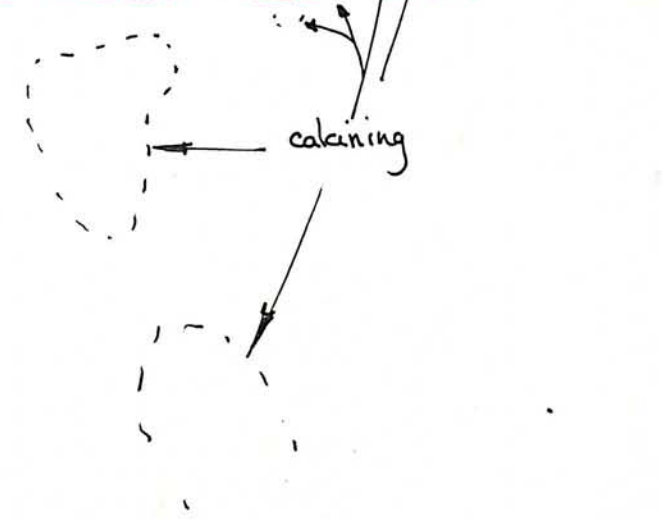
¹ The 'blue' is a discoloured ground, but the normal patches of blue background in this vicinity also have the same appearance.

² Any screen in this position would probably have had to be abandoned when the C15 door was inserted below.

12. Black hatching indicates areas of calcining on surfaces of foliage boss, voussoir and adjacent ashlar.
13. Later pink limewash.
14. Traces of red beneath the ?pollution layer.
15. Blue or black on face.
16. Distinct traces of ochre on soffit – ochre also probably present on innermost corners at top of 2nd voussoir up to dexter.
17. Red with blue–black layer running over it in places. Red is present as a wash filling pores – is it an error like that described in note 7? This may just be the initial red primer as identified by Eddie Sinclair.
18. Shallow chase cut in underside of top voussoir.
19. Possible 'shadows' of chevron patterning.
20. Mortar here is hard but may be late medieval lime mix. It is laid over the surface and has been pressed into shape by an object laid against the stone.
21. Large amounts of green probably all algal or lichen growth, some may possibly be flecks of copper green.
22. Red consistently on square 'moulding' (voussoirs set forward so edge of block forms a square ridge) below roll. Roll with white only.
23. Highly reflective grains – ? remains of gilding?
24. The absence of fixing holes here and in adjacent bays suggests some feature of the original furnishings may have rendered them superfluous or obscured their intended positions. The hole in 1Sa was filled.

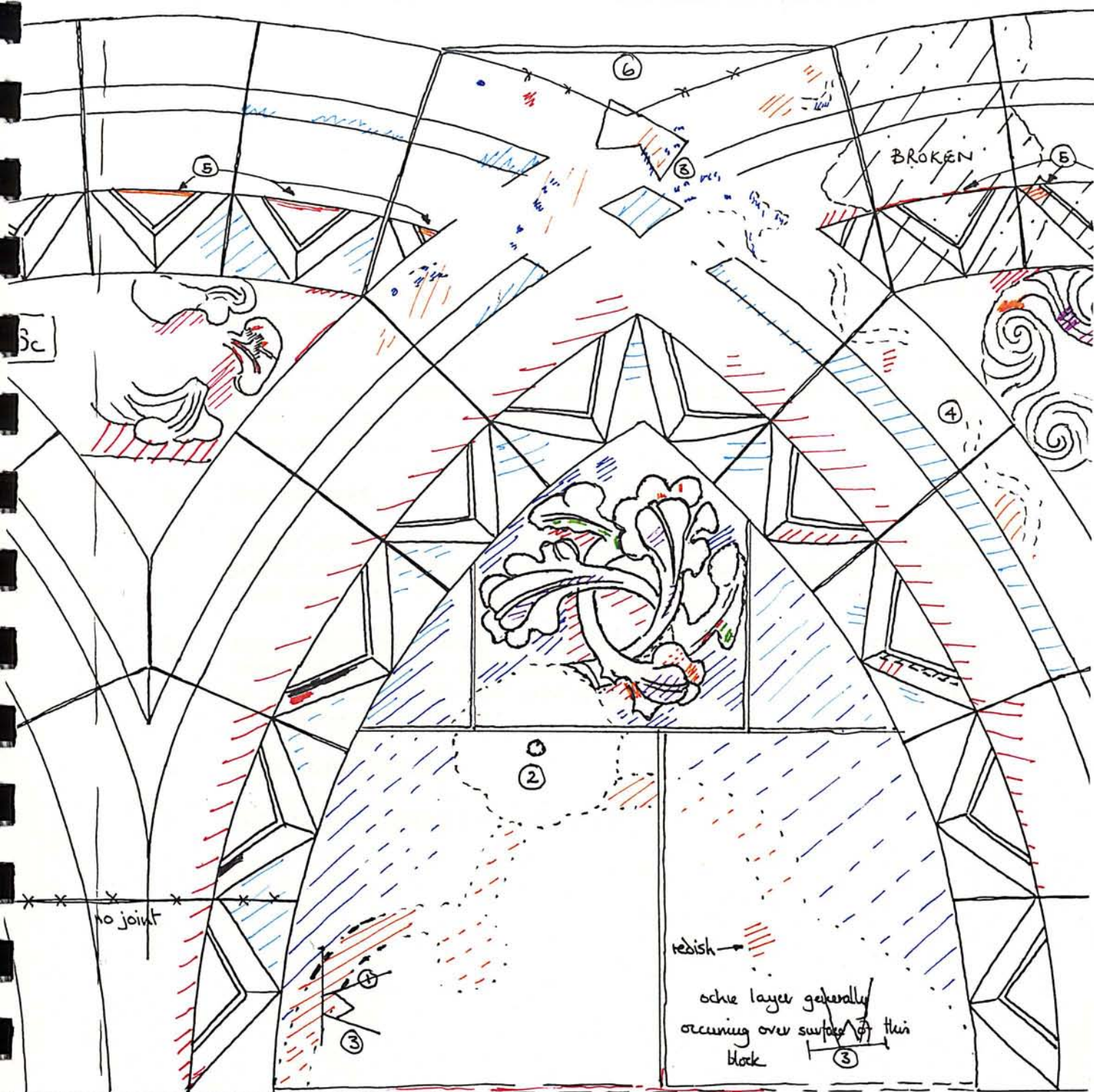


15c



Bay 1Sc

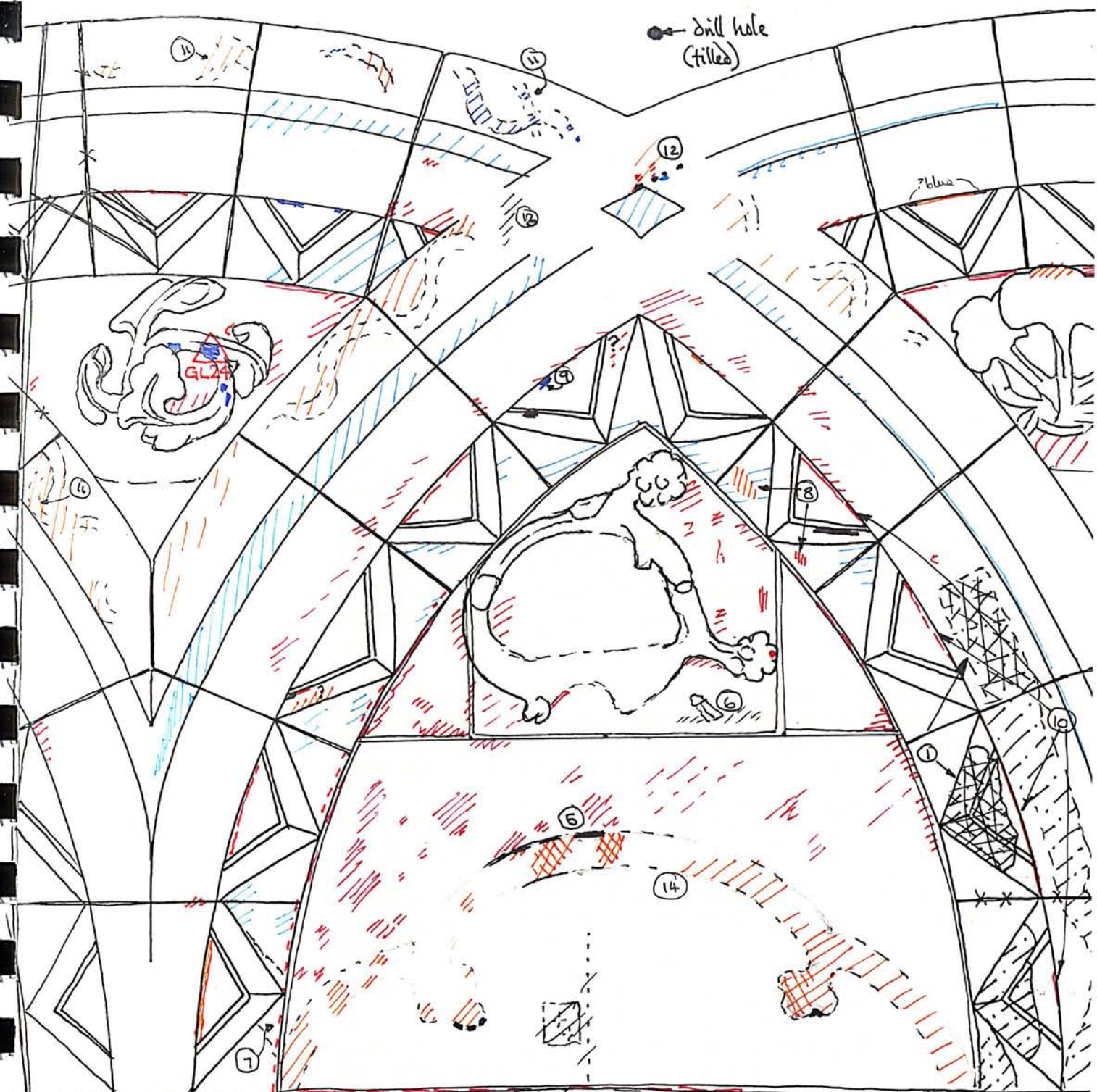
1. Like 1Sb parts of the cusping are in red which in this instance would offer little or no contrast with the background of the spandrel. At the sinister end the red has traces of a dark border.
2. Probable fragments of ochre star on spandrel.
3. Pink? limewash overlaid by white with ?a second layer (discoloured) over? All 15th/16th century.
4. Green (on stems) ochre (on centre–sinister leaf surfaces) blue (on lower sinister leaf) and red (on stems) suggest a complex treatment for the foliage. Close investigation of the layer systems here would repay the effort.
5. Red on inner angle of roll is 'spaced' in such a way that it could represent a chevron pattern. Dotted lines indicate the areas of its distribution; where these are terminated with a bar there is a suggestion of the colour stopping.
6. Black lining (?) up to about 5mm deep with a dull red pigment on the curved face of the chevron. Further ?black lining on the lower angle of the curved face.
7. Multiple layers of limewash, indicating several C15/16 redecorations (3 or 4).
8. Red probably applied with the red on the roll moulding, subsequently to be overpainted with the blue, as found at the top (beneath later limewash).
9. Bluish–grey similar to the stem–trail pigment on the stone above the line of the intersecting moulding – since there is red above the dexter side of the arch apex of the arch head between 1Sc and 1Sb, this may indicate alternating counter–colours in the spandrels above the arches as well as the tympana beneath them.
10. Ochre onto stone, with thin white ground bearing blue grey paint layer.



15d

Bay 1Sd

1. Good evidence of black pigment in deep pits indicating black-lining to outline the ochre cusping.
2. Drilled hole and c. 1.5cm 12cm deep to base diameter at centre of broken and disrupted area. This matches a similar hole and area of disruption on the north wall in the same part of the corresponding bay and, suggests the position of a continuous rail (?)
3. Masons marks.
4. Foliage trail mostly surviving as discoloured ?ground with traces of bluish-grey pigment; also areas of ochre underpaint and occasional patches of red adjacent to the stem-trail.
5. Apparent ochre/red alternation. Is the ochre the underpaint for blue, or is there a variation in the blue/red alternation. The use of green elsewhere as a substitute for blue would suggest that considerable variation may have obtained in the colour-scheme.
6. No drilled hole for fixing.
7. Further traces of foliage trail on rising arch.



● drill hole (filled)

2Sa

②

→ ochre on white

→ red on white

③

→ mortar patch

area where mortar is recently lost

④

inserted block
filling hole for ? roof
beam

Bay 2Sa

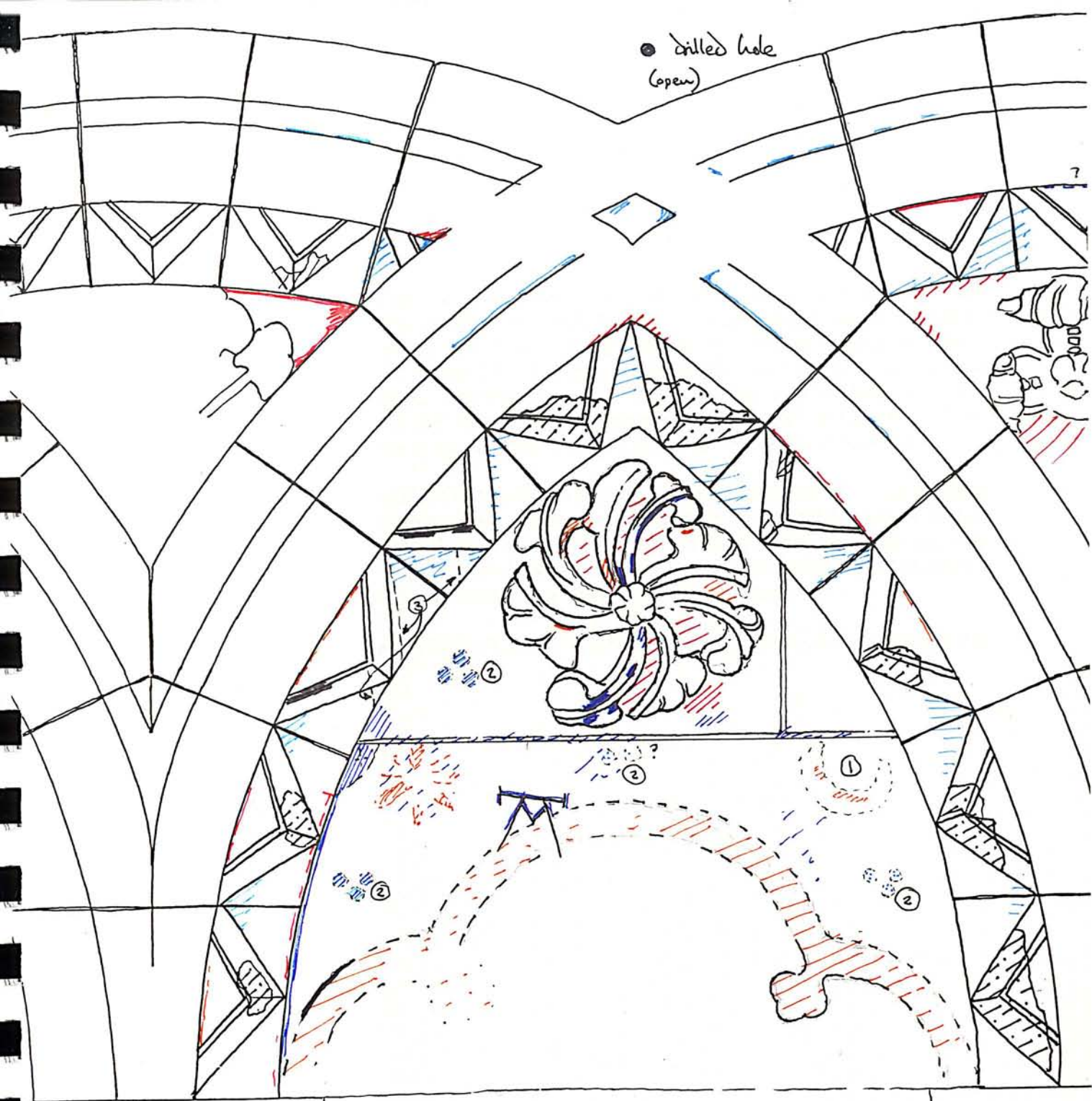
1. Lower parts of the roll moulding and chevron are decayed, but the upper part of the roll and the second chevron up have been deliberately tooled back.³ There is no corresponding reworking on the north side, so if this is associated with the form of the screen in the centre of 2Sa it has only affected its southern end.
2. This block bears numerous flecks of red, which, being restricted to dots and not having traces of a ground (as are seen at point 3) may be of natural origin. One 'line' near the base of the block may be applied. Other traces near the base of the block may also be applied.
3. A mortar patch near the bottom dexter corner of the block has spalled recently at its lower margin exposing cleaner stone with traces of pinkish red on white. Above there is a 'shadow' which may indicate the mortar continuing as a fillet. There is some calcining in the vicinity but also ochre and red on white. A subsidiary patch of mortar at:-
4. Partly covers further red on white ground. This additional decoration extending down below the cusping of the arcade may be associated with the ?C12 screen. It is likely that further small traces of paint survive beneath the mortar around the inserted blocking of the holes left by its removal.
5. Firm evidence of black-lining on the outline of the cusping (upper margin). Solid ochre paint film also surviving here.
6. Over the lower sinister corner there is a discoloured pigment which is probably red but has a bluish 'bloom' – this is relatively common here, occurring also on the rich ochre of the cusping.
7. Possible dark outlining of a chevron on the roll moulding, surviving as a shadow?
8. ?Ochre and red occurring together – do the chevron colours also vary? [The ochre is not a certain identification]
9. Single fleck of rich blue associated with ochre – is the blue generally laid in over ochre – in which case red/ochre alternation is simply red/blue alternation with the blue lost.
10. Probably 'spillage' from the painting of the roll moulding, rather than a breakdown in the colour alternation.
11. Very faint trace suggesting possibly 'braiding' of the foliage trail – too fragmentary to be certain.
12. Definite traces of black-lining on the border of the foliage trail as it rises from dexter to sinister. At the dexter the black is clearly seen to overlie the red of the

³ Using a 1.7cm (6/8") chisel.

background of the foilage trail. To sinister the red gives way to ochre (? underpaint for blue or another element of the design). Grey blue of the resumed foliage trail on the sinister half of the arch is visible immediately below the border.

13. Discoloured pigment (?)
14. Traces of a masons mark here – try raking light or very careful rubbing (check paint film status first!!).

● drilled hole
(open)

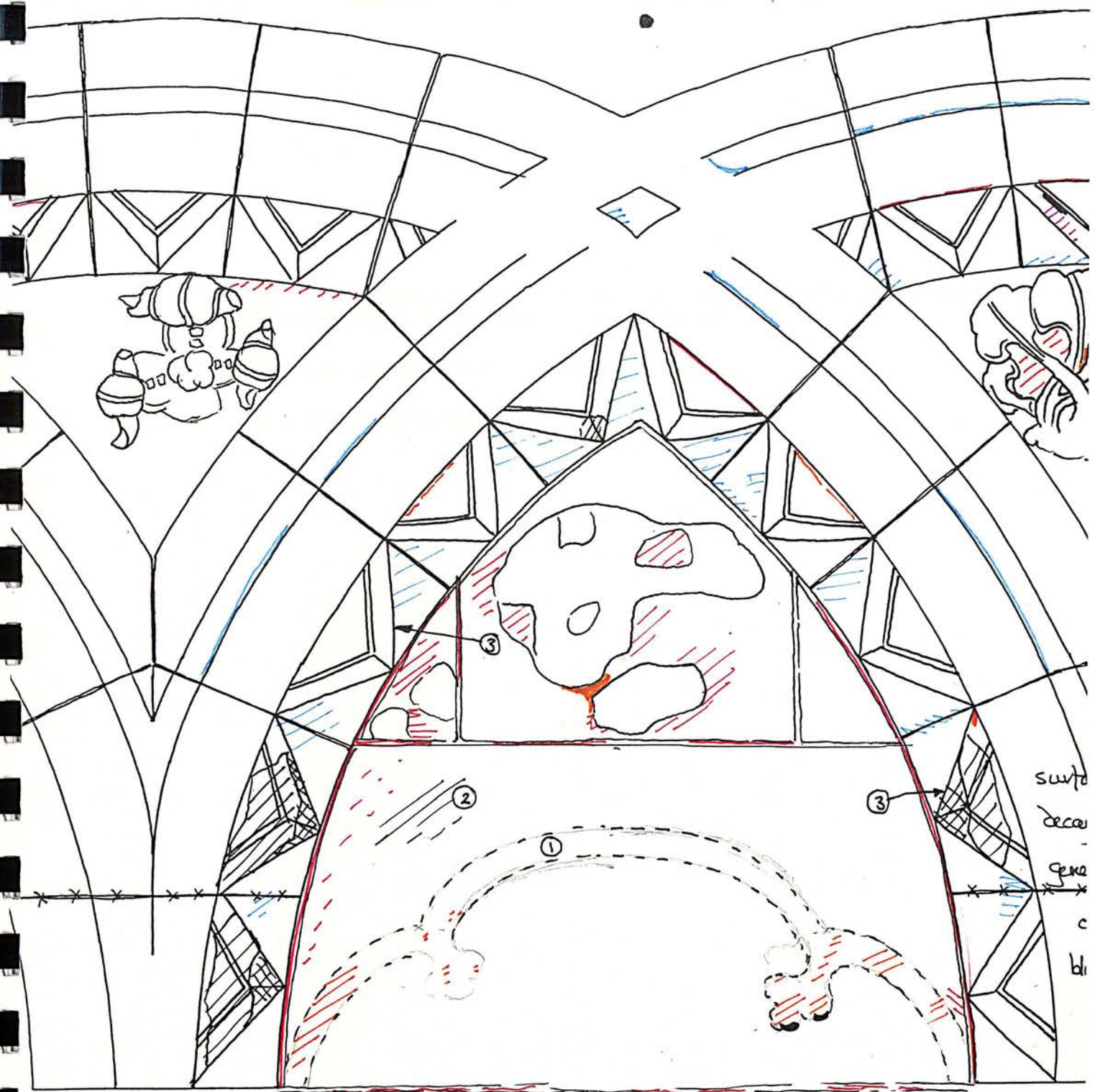


25b

rel on infir beds
capital

Bay 2Sb

1. This exists only as a shadow with traces of yellow ochre, but it is apparent from similar traces in this position (esp. Wh) that the sinister spandrel held not another 'star' but a crescent moon with the points of the crescent upwards. Re-examination of 1Sc shows that the traces in the sinister spandrel here also suit the form of a crescent. Therefore it seems that the 'star' may be intended for a sunburst, making the spandrels representations of the sun and moon. Is this symbolism for the Virgin, as found in the Coronation on Wells West Front?
2. Sets of three dots in whitish-blue (on the general blue background). That at lower dexter is the clearest, that at lower sinister existing largely as a shadow that at upper dexter possibly an adventitious survival of fragments of the general background (though it does **look** deliberate); the central set faint and uncertain. 2No and others also possess clear survivals of this feature.
3. Possible shadows of barber's poling – no pigment, just changes in the colour of the bare stone.



2Sc

Bay 2Sc

1. Mostly visible only as a shadow. Very slight traces of black outlining survive on the bottom and bottom–sinister edges of the sinister trefoil.
2. Discoloured (bluish) pigment film surviving in deep pits.
3. Red on underside of chevron.

● filled drill hole

10

GL25

9

9

2Sc

decay

GL35

7

5

8

surface of block decayed generally

1

2

6

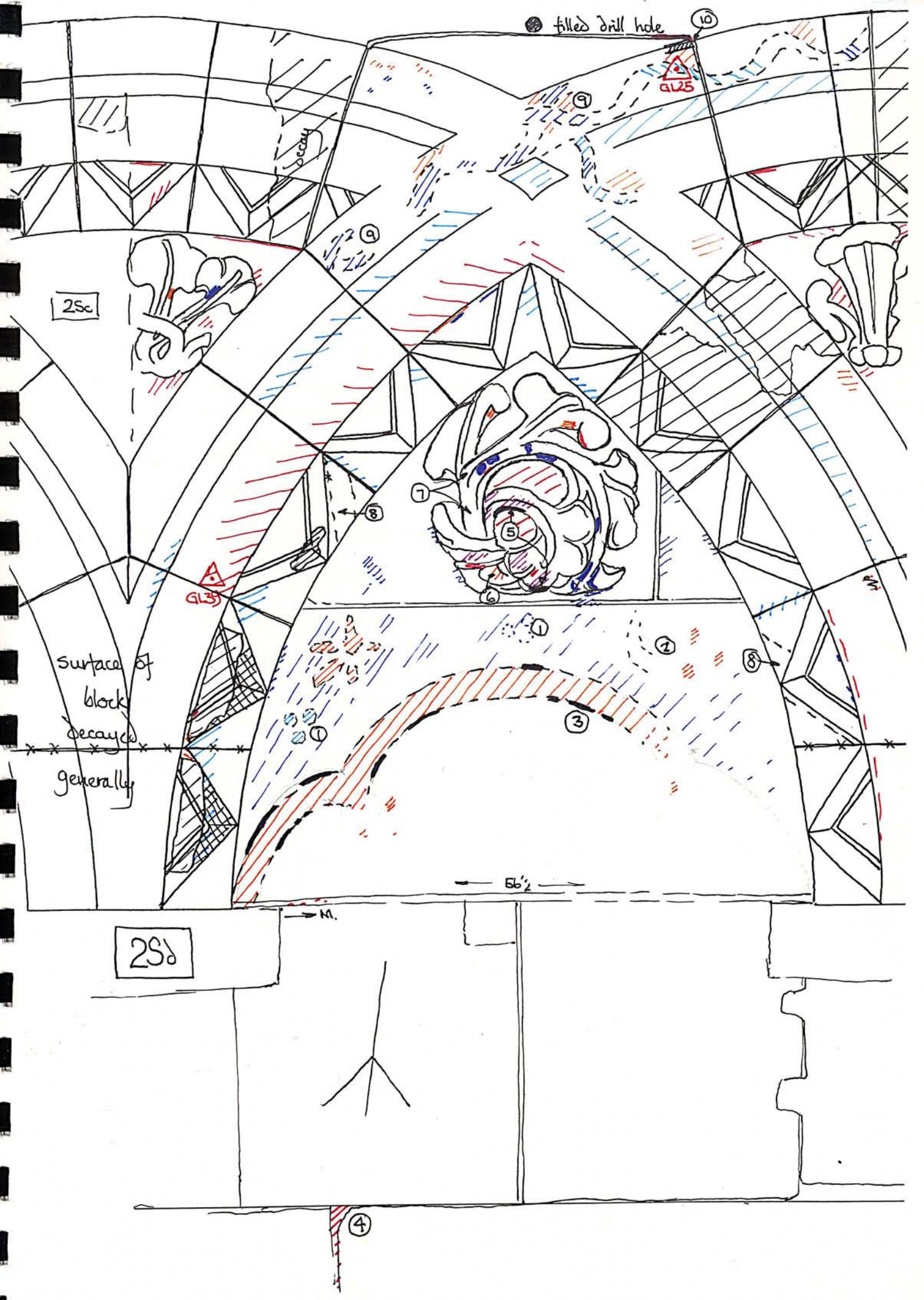
3

5b2

M.

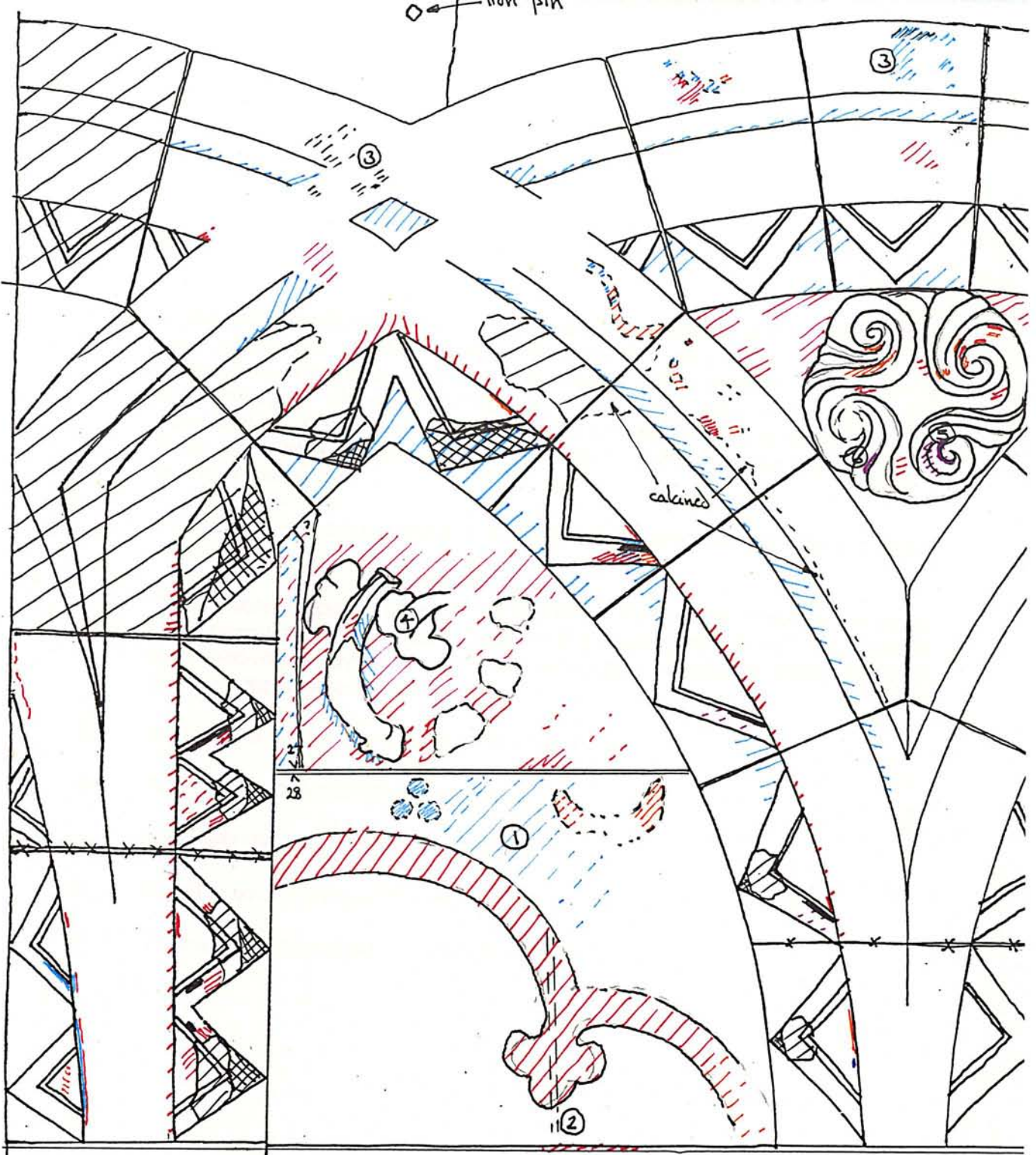
2Sd

4



Bay 2Sd

1. Clear set of three pale blue spots at lower dexter, possible traces of a second set at centre.
2. Possible shadow of the dexter end of a crescent moon, with two patches of ochre on the line of its likely continuation to sinister – though one patch of ochre at centre seems too high for the crescent, and may represent a dot between the horns.
3. Clear traces of black outlining on ochre cusping – sinister end of cusping does not survive even as a shadow.
4. Red on mortar may be a surviving trace of ashlar–lining.
5. Possible black outlining on leaf edge and stem.
6. Ochre, perhaps with blue over.
7. White ground with slight traces of red, ochre ?with blue nearer base of stem.
8. Two possible shadows from chevrons.
9. Good suggestion of 'braiding' on foliage trail.
10. 1.2cm wide black line at top of foliage trail. Red on stone above, again suggests counter–colouring of spandrel/tympanum of the arcade.
11. Red on face of roll; red on shoulder of 'top–plate' of chevron (upper) ochre on its rounded side and traces of black–lining above. Not shown on drawing.



35a

Bay 3Sa

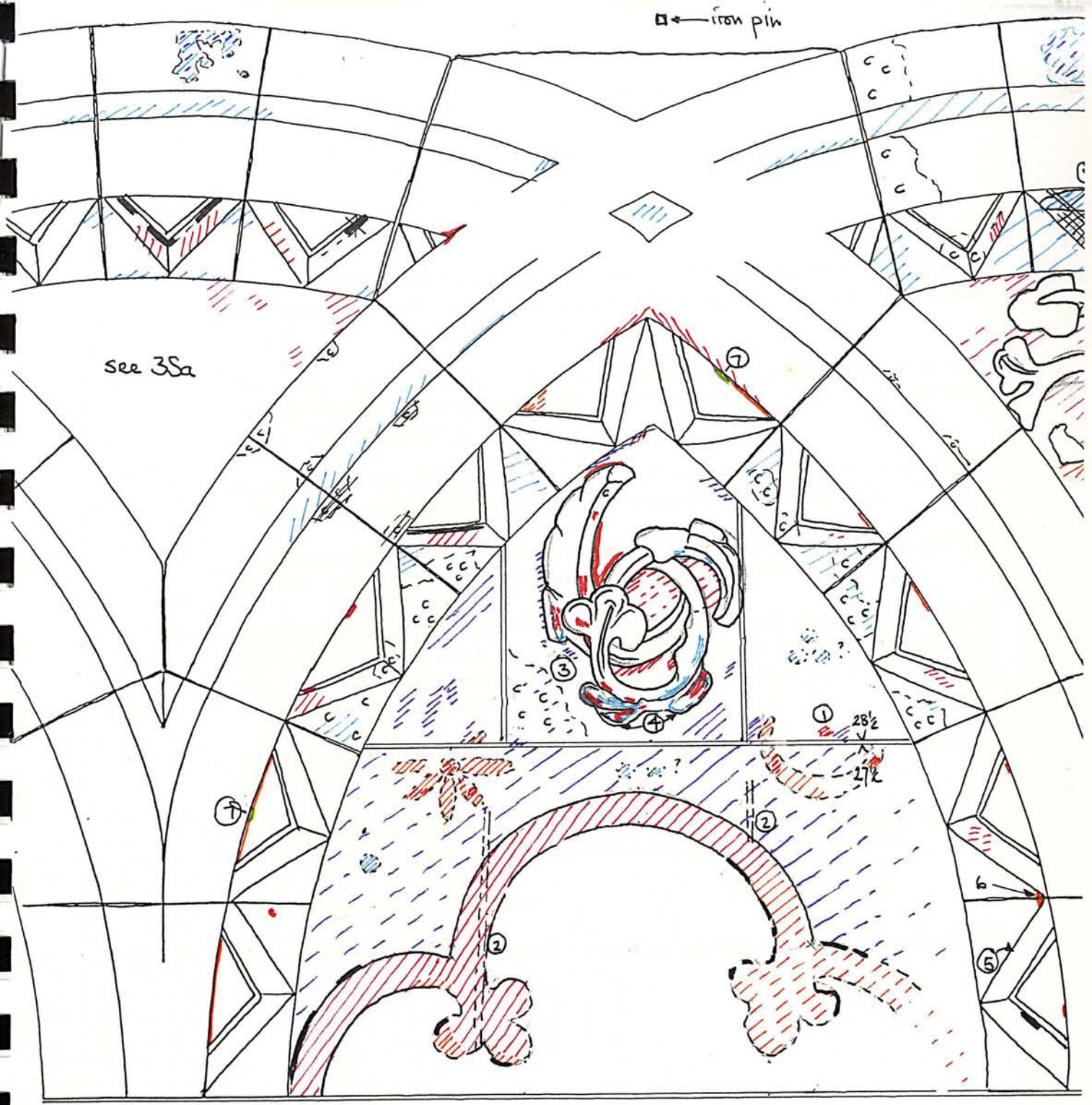
1. Unlike other spandrels where red or blue is applied apparently directly to the stone, here neither red nor blue appear, rather there is only white. The triple-dot decoration, which when it occurs elsewhere is tinted (whether deliberately or accidentally by the colour of the spandrel, is here solely white. Since this decoration must be applied onto the finished decoration of the spandrel and there is no discernible colouring of it, it does suggest the intended pigment of the spandrel was white.

The cusping is red (over ochre at its lower sinister end) with faint traces of black outlining.

The possible crescent is partly defined (the line of the top edge between the extant ochre points) by a lighter shadow, presumably where ochre/white(?) has survived until relatively recently, preventing the same depth of pollution discolouration as exists on the adjacent stone.

2. Vertical line largely free of paint c. 3mm wide.
3. Areas of discoloured pigment/ground.
4. Generally red overall, possibly calcining.
5. Possible double lining in dull red.
6. ? General coating of black ?pigment.

□ ← iron pin



35b

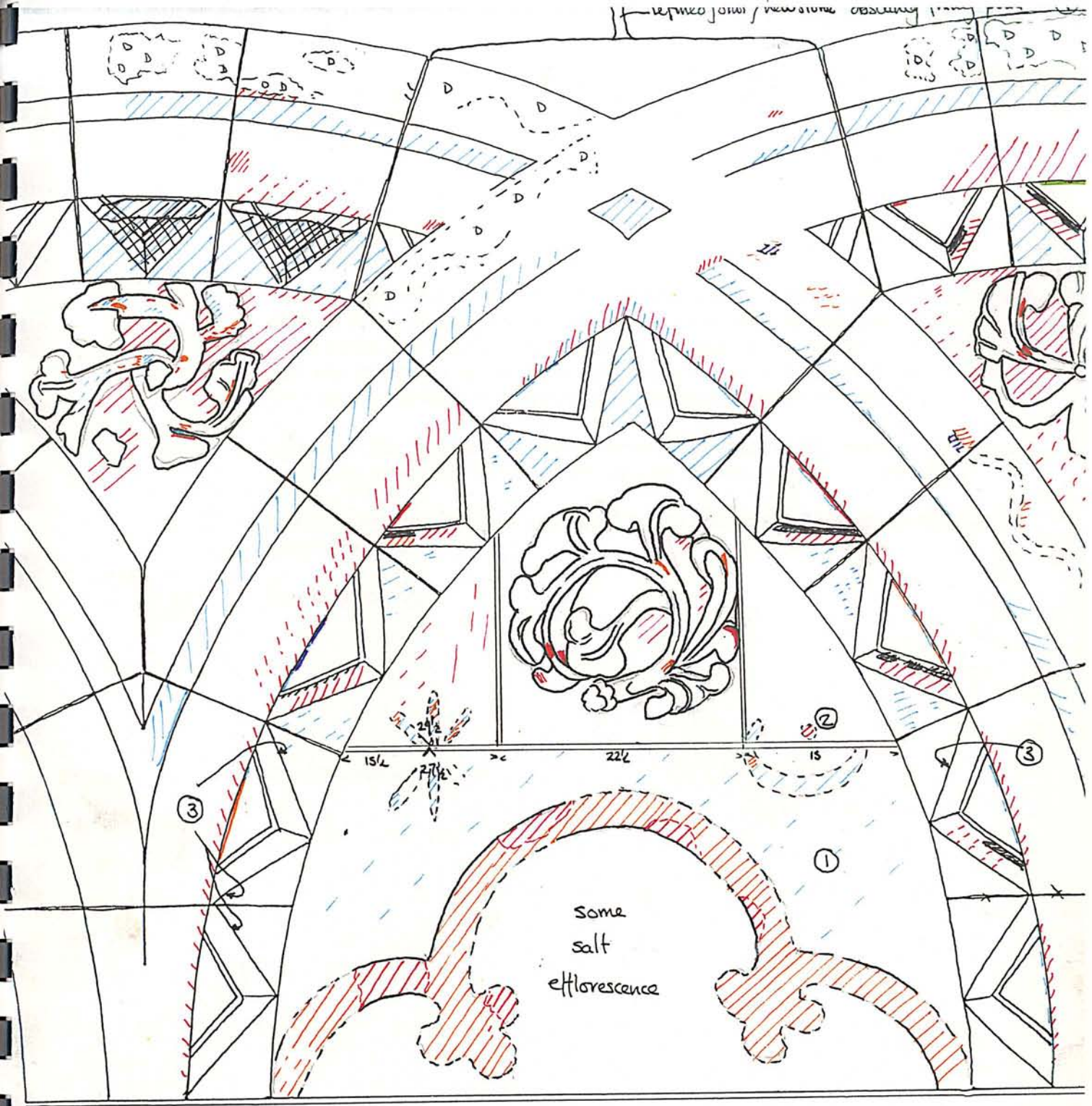
Bay 3Sb

1. Red spot above and at the centre of the curvature of the crescent moon suggests that some additional decorative feature associated with the moon may have existed.

Both moon and star/sunburst retain traces of red overpaints similar to the overpainting of the cusping (the latter has the bluish 'bloom' often associated with leads – ?oil discoloration).

2. [Mostly] Paint-free lines – that to sinister runs only down to the top edge of the cusping, and seems to have remains of a white line within it – cf. 3Sd.
3. Substantial areas of this boss are calcined. Some of the black may well be pigment. It is likely that the red leaves were outlined in white.
4. Pigment over calcined stone. How could the organic medium survive the sort of heat which would calcine the block beneath? Surely this indicates that the calcining had taken place **before** painting, and that these are re-used stones rescued from the wreckage of the 1184 fire.
5. White on back of all chevrons – patch of red towards the point on underside of lower sinister chevron.
6. Ochre on the roll just beneath chevrons – taken with the clear trace of ochre on the roll opposite this suggests a possible different colour scheme for the roll.
7. Copper green, rather than lapis.
8. Limewash over broken-off stub of chevron implies loss of stone prior to C15/16.

refined joint / new stone observation

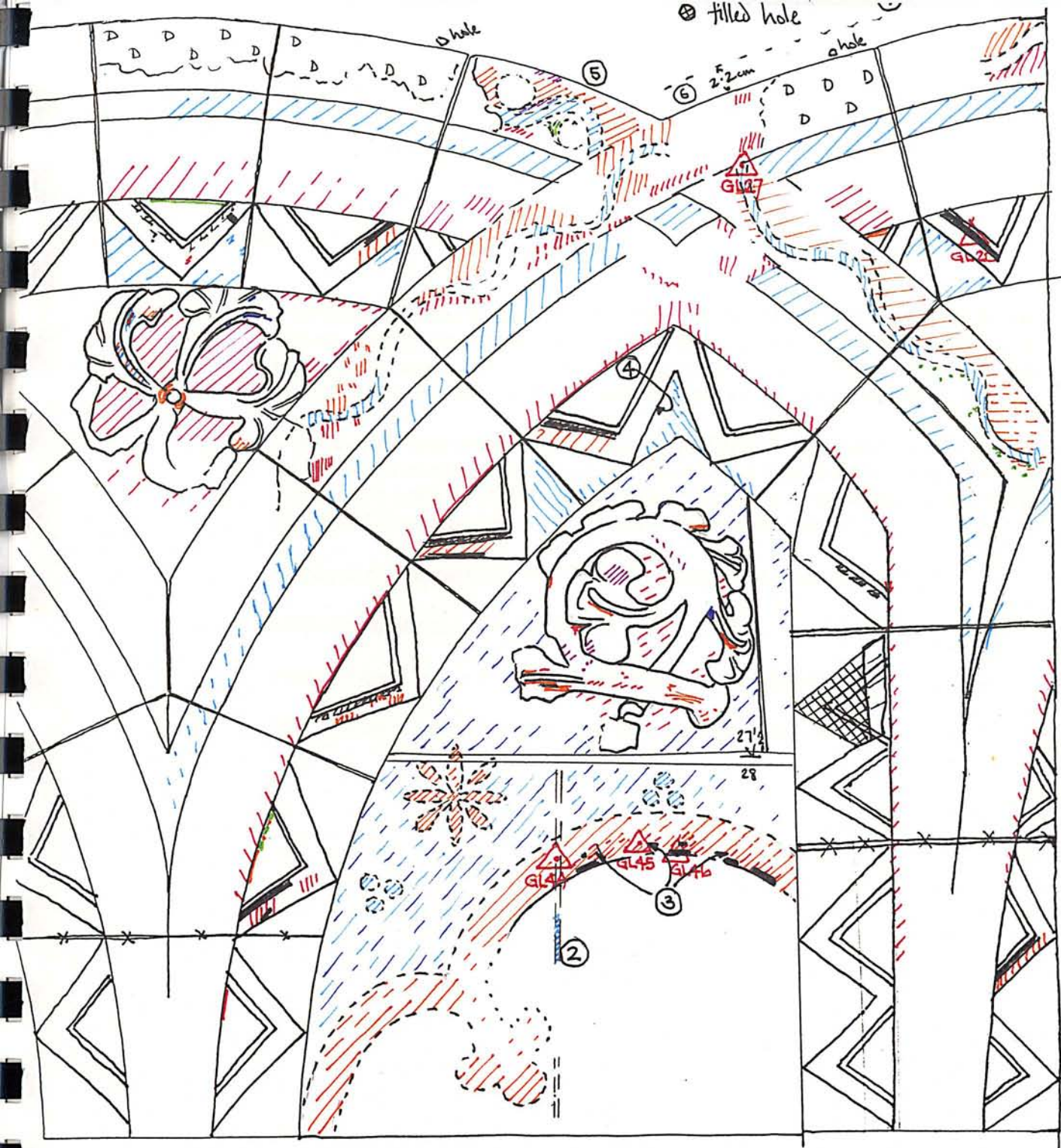


35c

Bay 3Sc

1. As with 3Sa there is no sign of red on the background, rather there are only traces of white in the deeper pores of the stone. The more protected paint beneath the ochre of the star and moon is also white, suggesting that this bay over the south door was treated slightly differently, alternating blue and white rather than blue and red – though certainly the north door perpetuated the normal scheme.
2. Like 3Sa, 3Sb, and Wh, all well-preserved examples of the crescent, there is a small spot of pigment (here red) above and towards the centre of the horns.
3. Ochre in the angles of roll and inner face of chevrons. White on underfaces of some chevrons.
4. Probably edging.

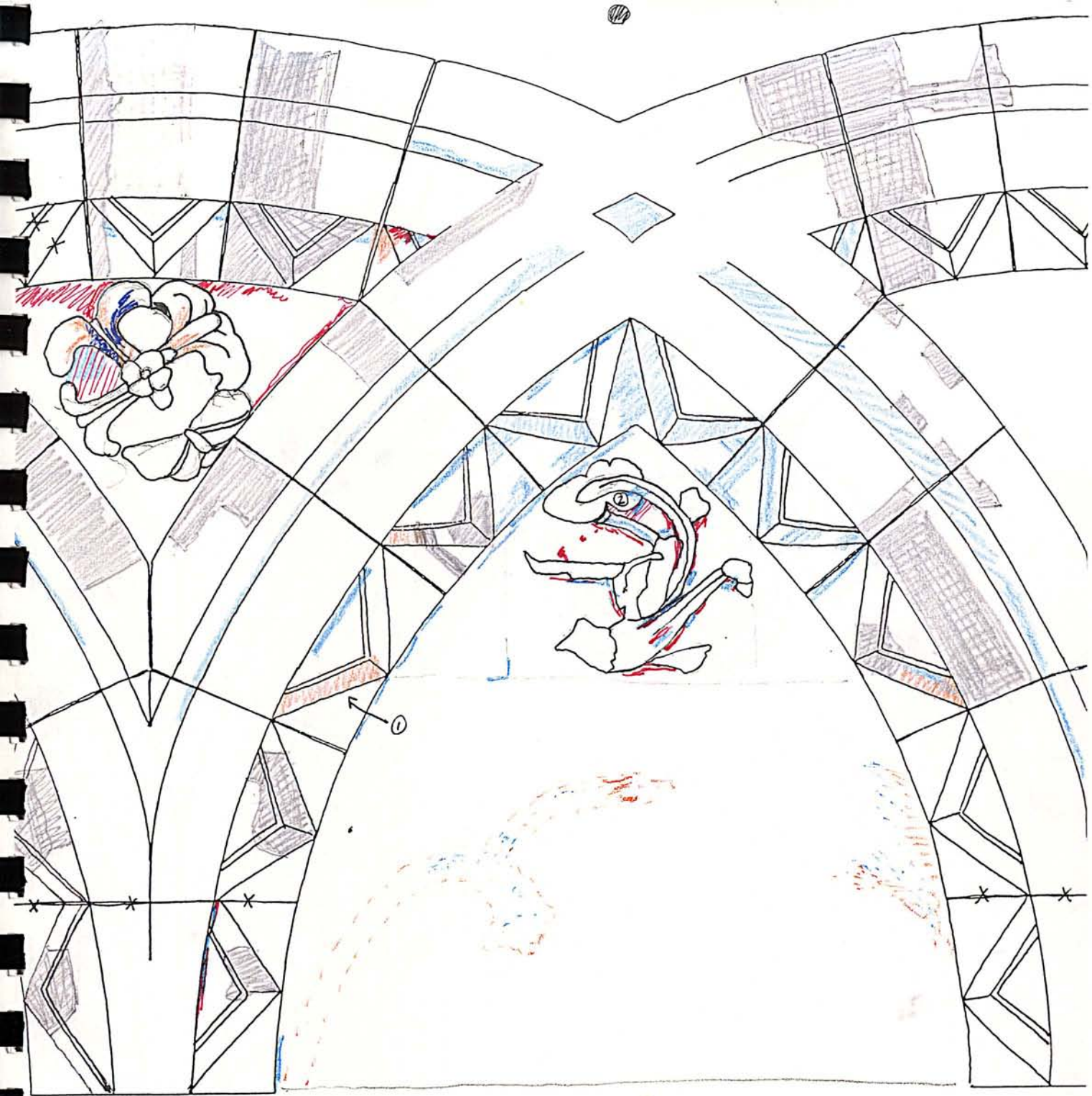
D = discoloured pigment



352

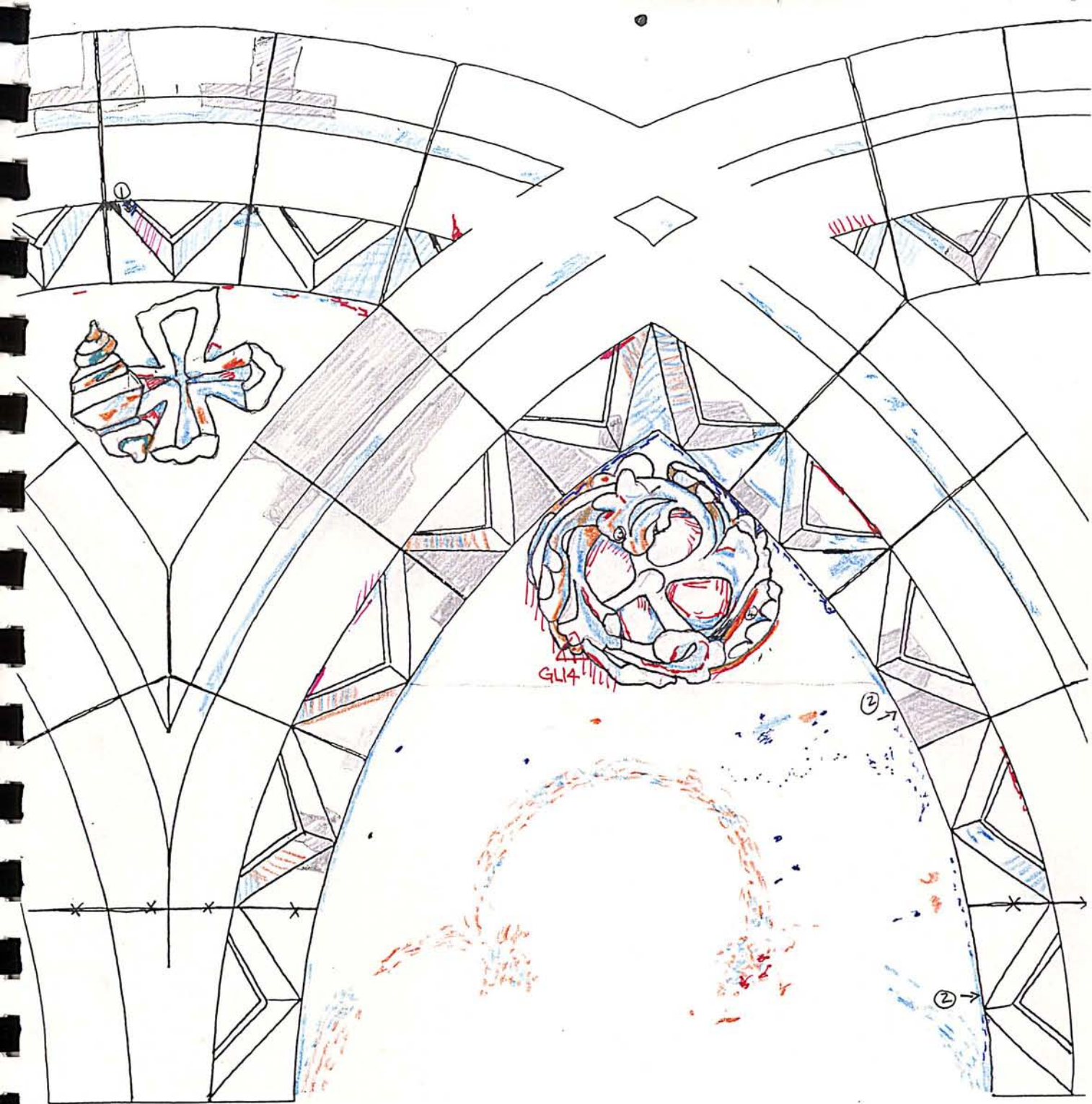
Bay 3Sd

1. The block above the intersecting arch keystone appears to be a 'workshop waster'. It bears well preserved diagonal tooling over its surface, together with two curved intersecting incised lines – these would appear to be the inverted remains of the setting-out for the top bed of just such a keystone as that immediately beneath.
2. A 'paint-free' line similar to those noted on 3Sb and elsewhere. In this instance the line is not quite vertical but slopes outwards as it goes down. It is just visible towards the base of the block, probably cutting the sinister face of the central terminal of the cusp. Its central section retains white ground.
3. Traces of gilding beneath red (?lake) over the ochre ground.
4. Black-lining at base of curved face.
5. Area of foliage trail with suggestions of additional patterning.
6. ?? 2.2cm high border showing as a faint discolouration.



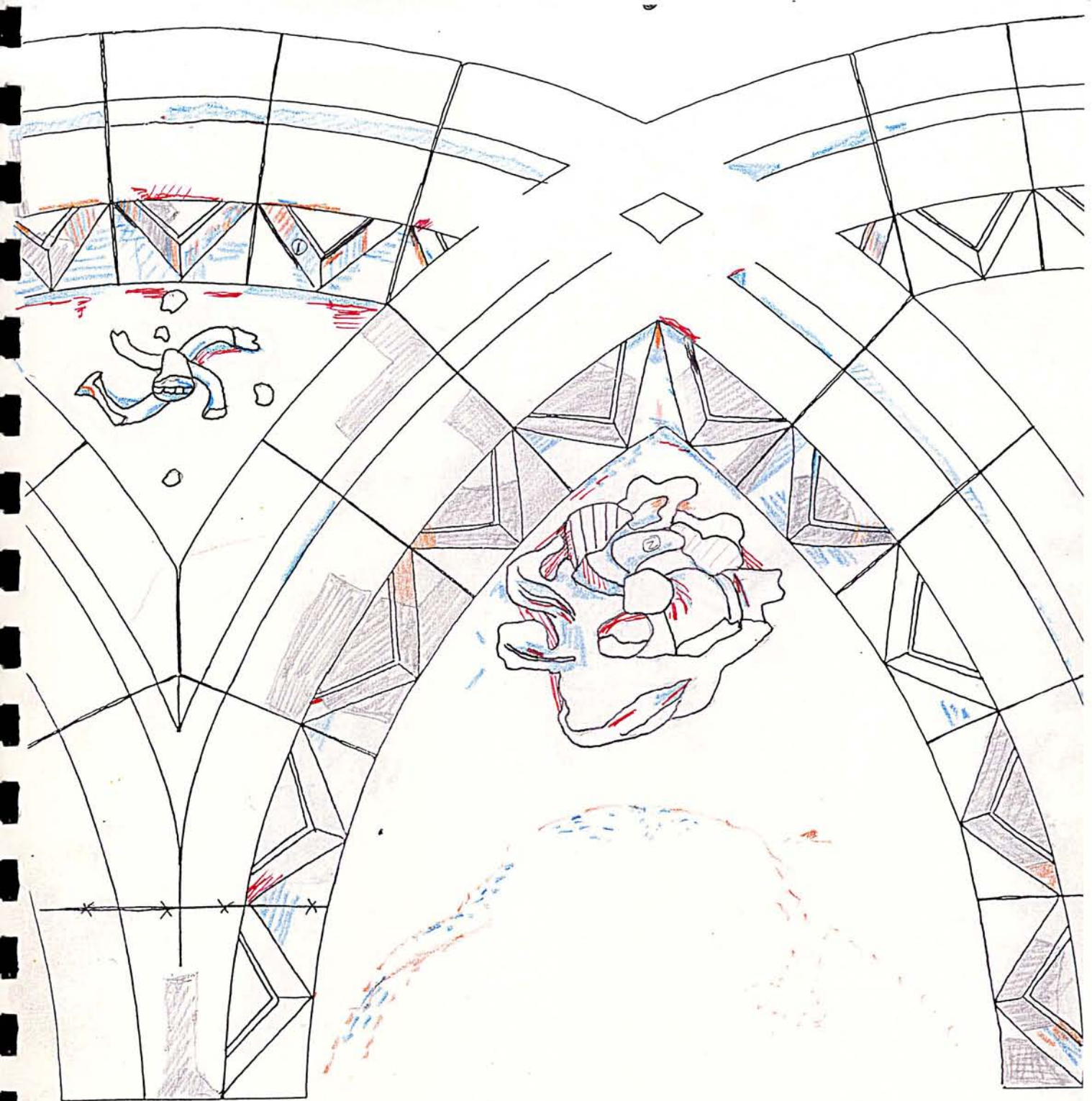
4Sa

- ① Red in base of chevron
- ② White over red.

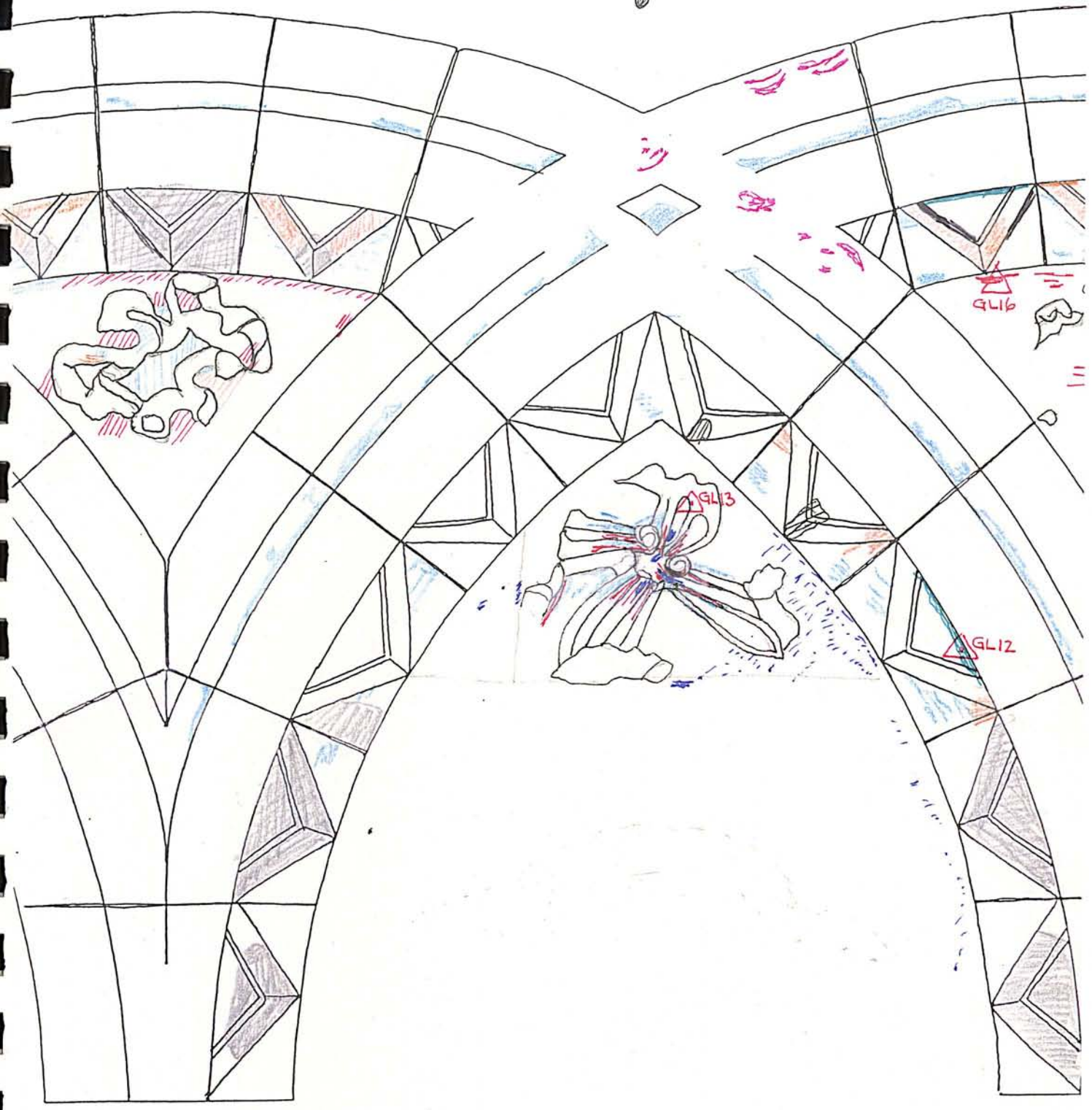


45b

- ① possible blue.
- ② ochre on undersides
- ③ ochre over white ground
- ④ ochre over red.

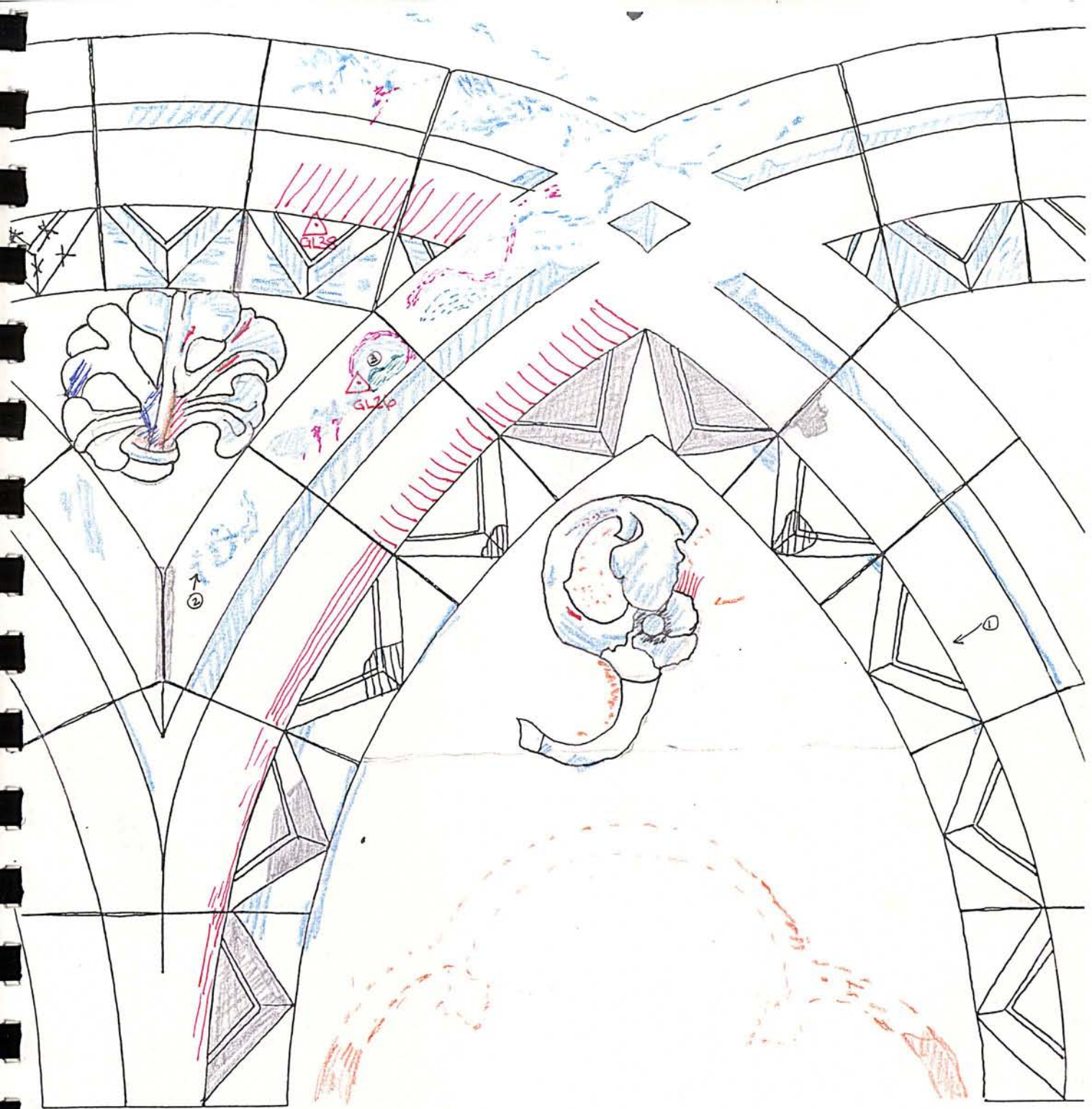


4Sbc ① Limewash discoloured to pink
② v. bad cracking



45a

- ① Red continues into corner
- ② White limewash on opposing roll moulding .
- faint shadow



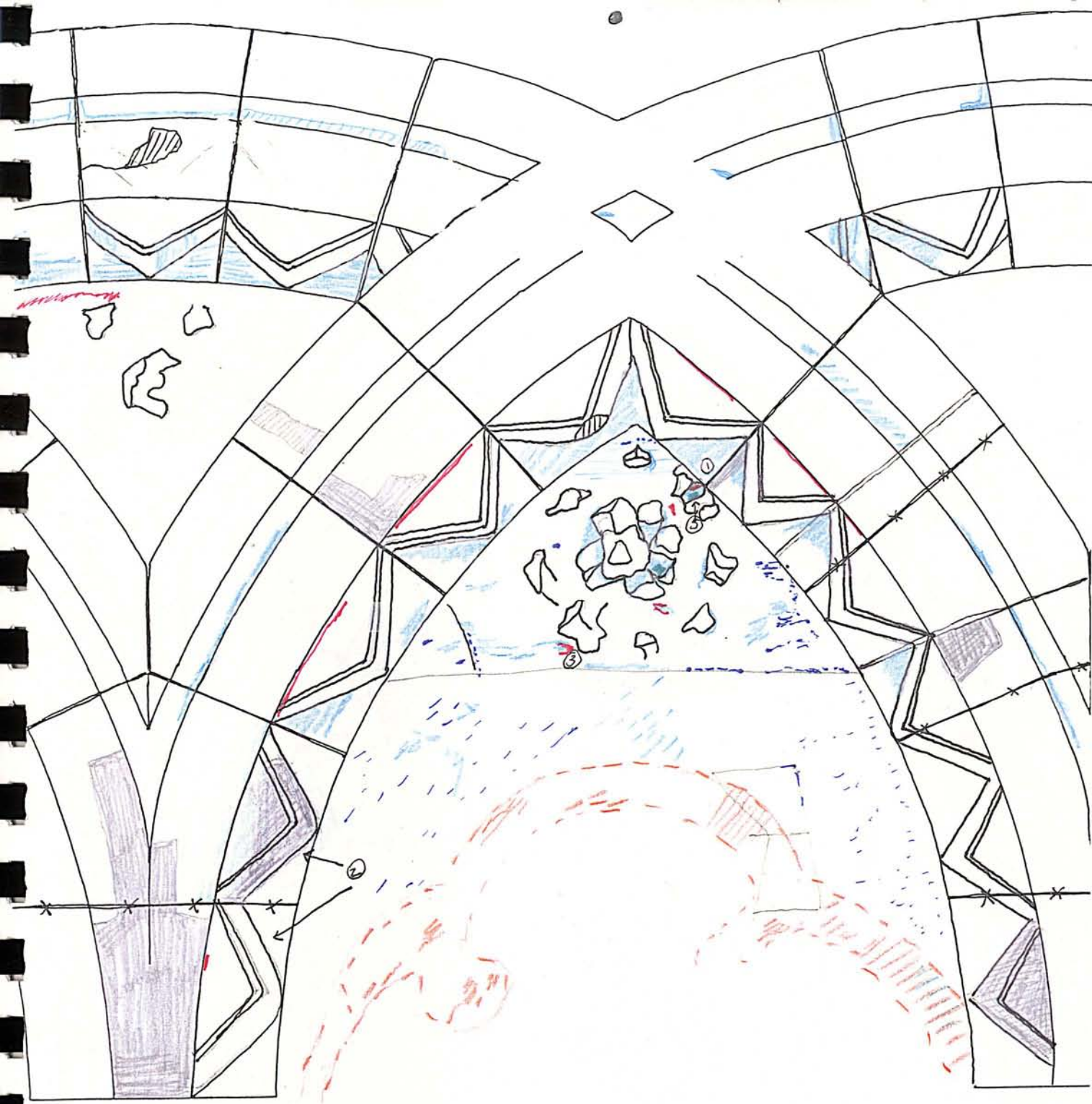
Wa

① Lime wash in base of chevrons.

Red dashed line shadow

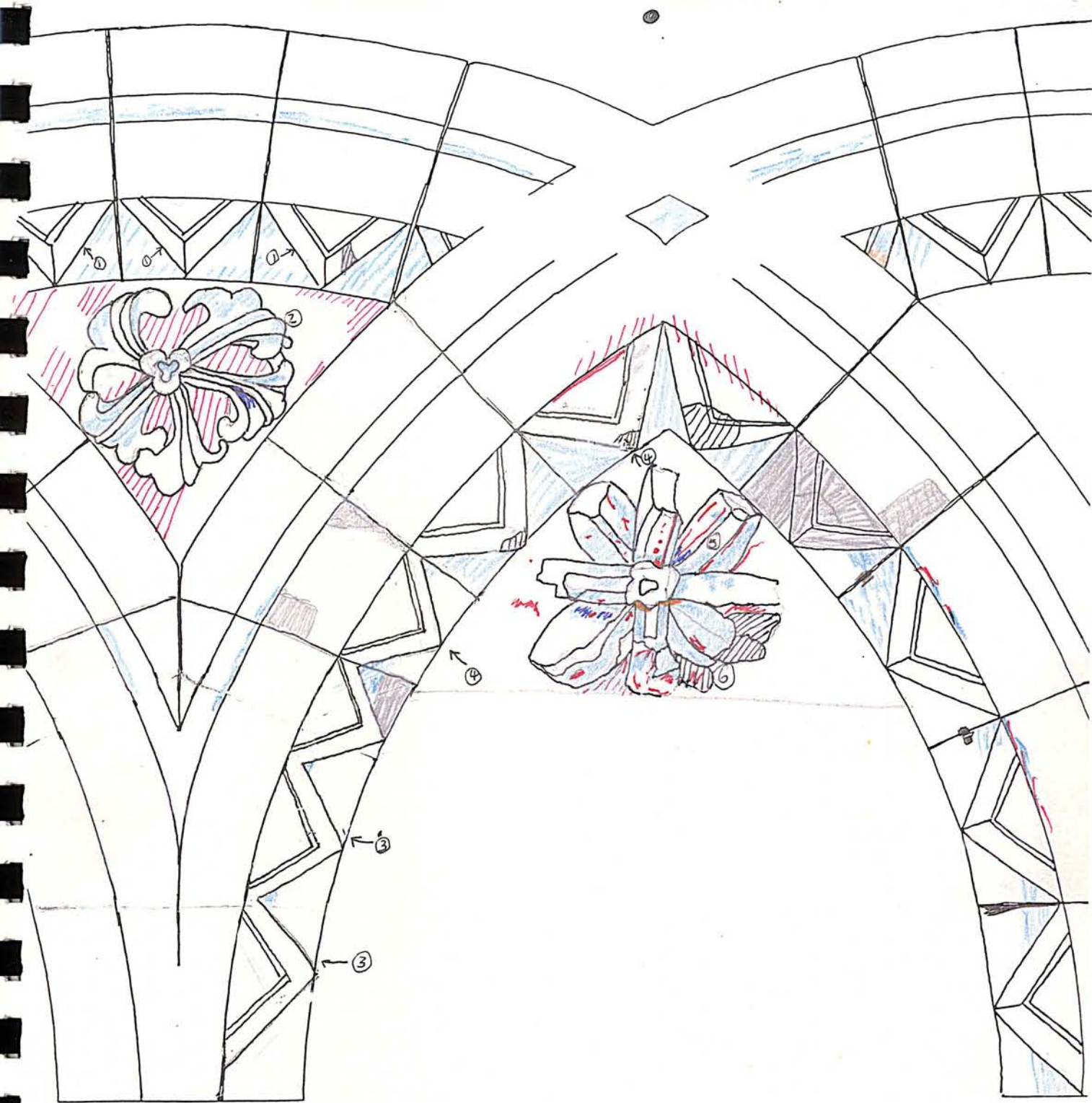
② Poss. dark red colour.

③ White underneath.



Wb

- ① Piece dislodged.
- ② White limewash in groove behind chevron, yellow ochre on backs of chevron.
- ③ Red on white over blue.
- ⑤ White over red ; green on white.



Wc

① Yellow ochre on underside of chevron
some white limewash over.

② Limewash over possible yellow ochre.

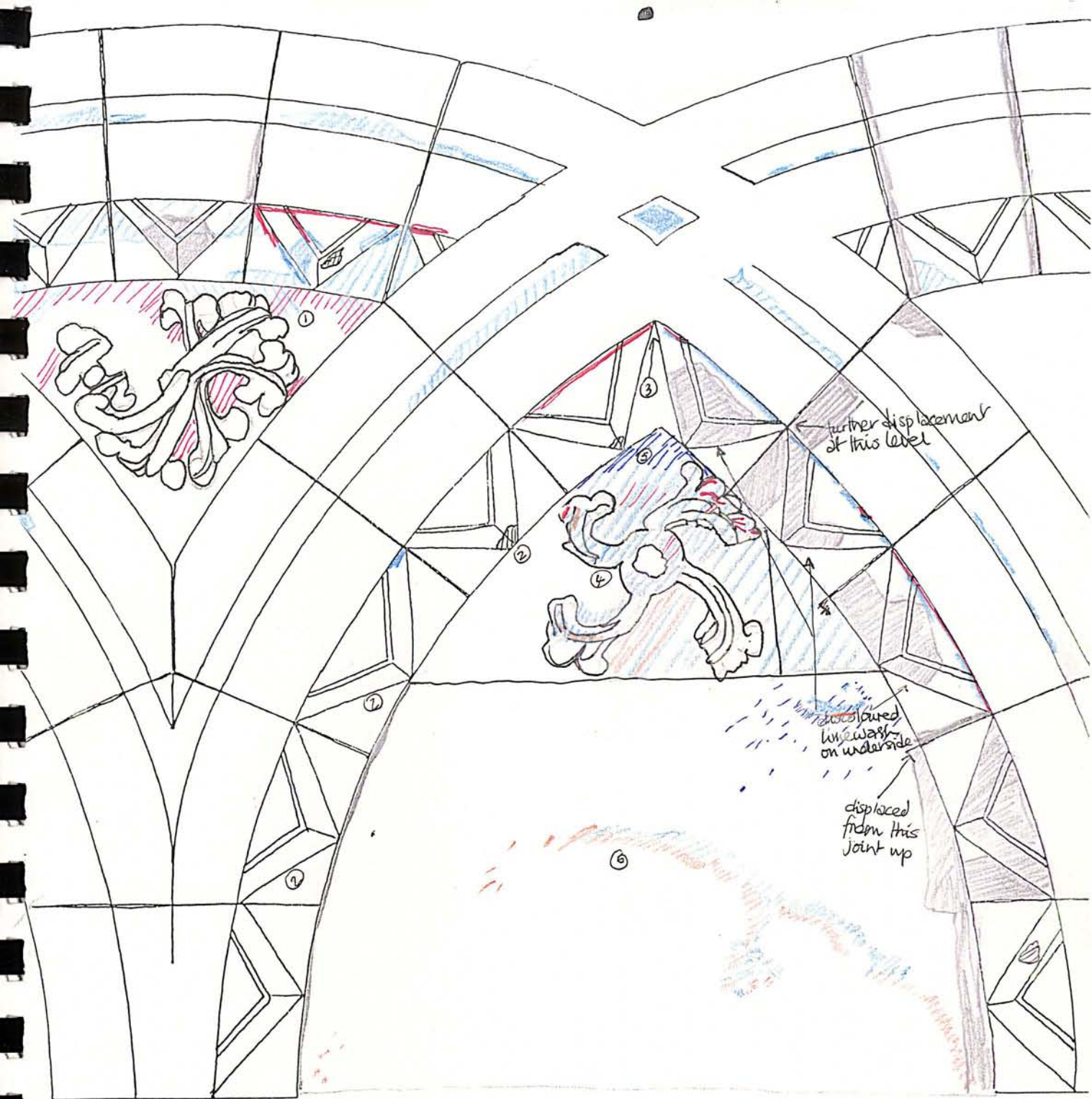
③ Frags. of yellow with white limewash on undersides

④ Yellow ochre on undersides.

P ⑤ Red lining & spots over white; blue runs over red;
thick white limewash over all.

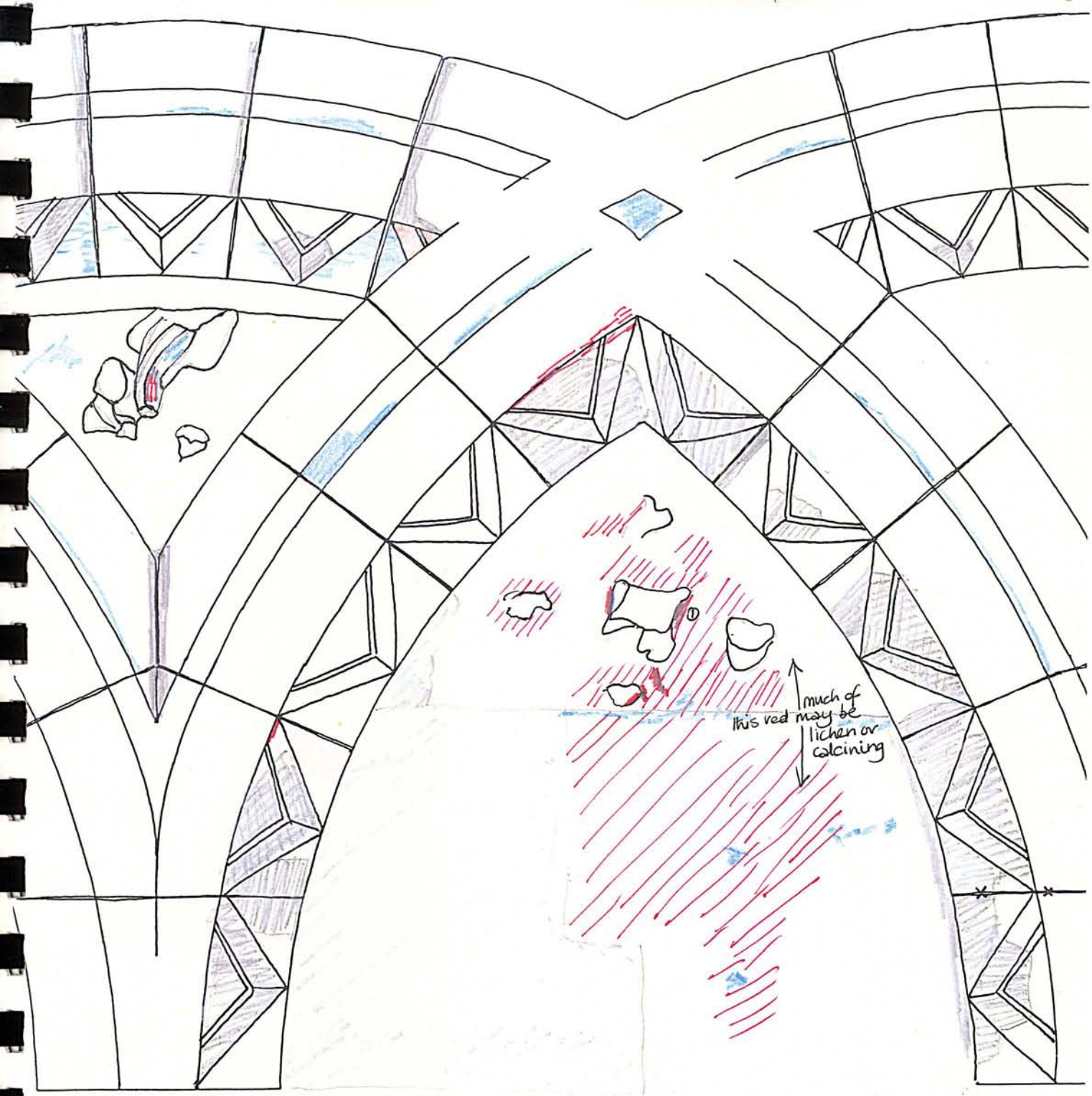
⑥ Paint runs into holes.

⑦ Possible brown lining on joints, over thick white limewash.



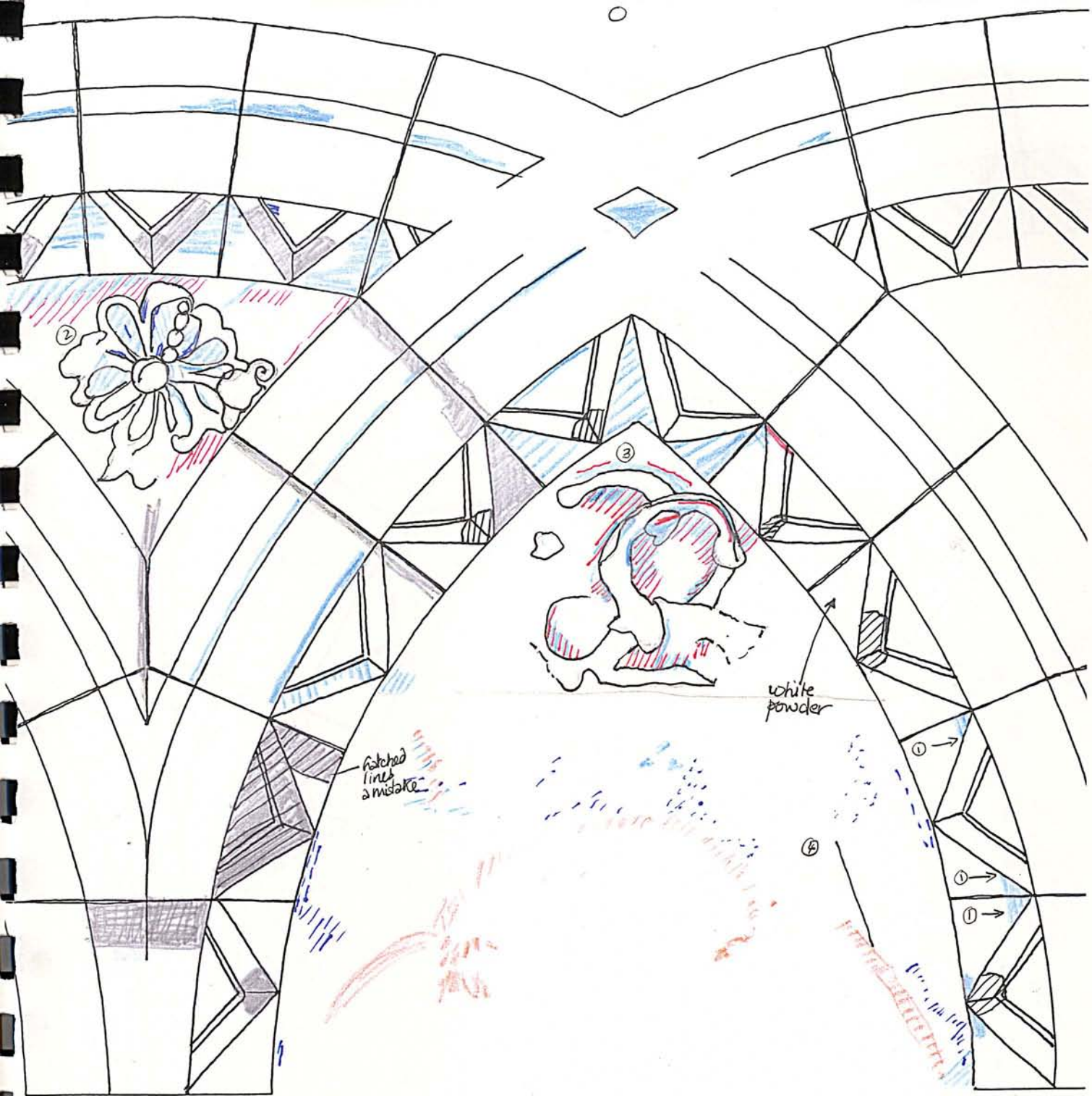
Wd

- ① white over red.
- ② lime wash discoloured to reddish on undersides
- ③ possible trace of blue.
- ④ white over red on foliage
- ⑤ Blue over white, with another white layer over.
- ⑥ possible two layers of white over yellow.



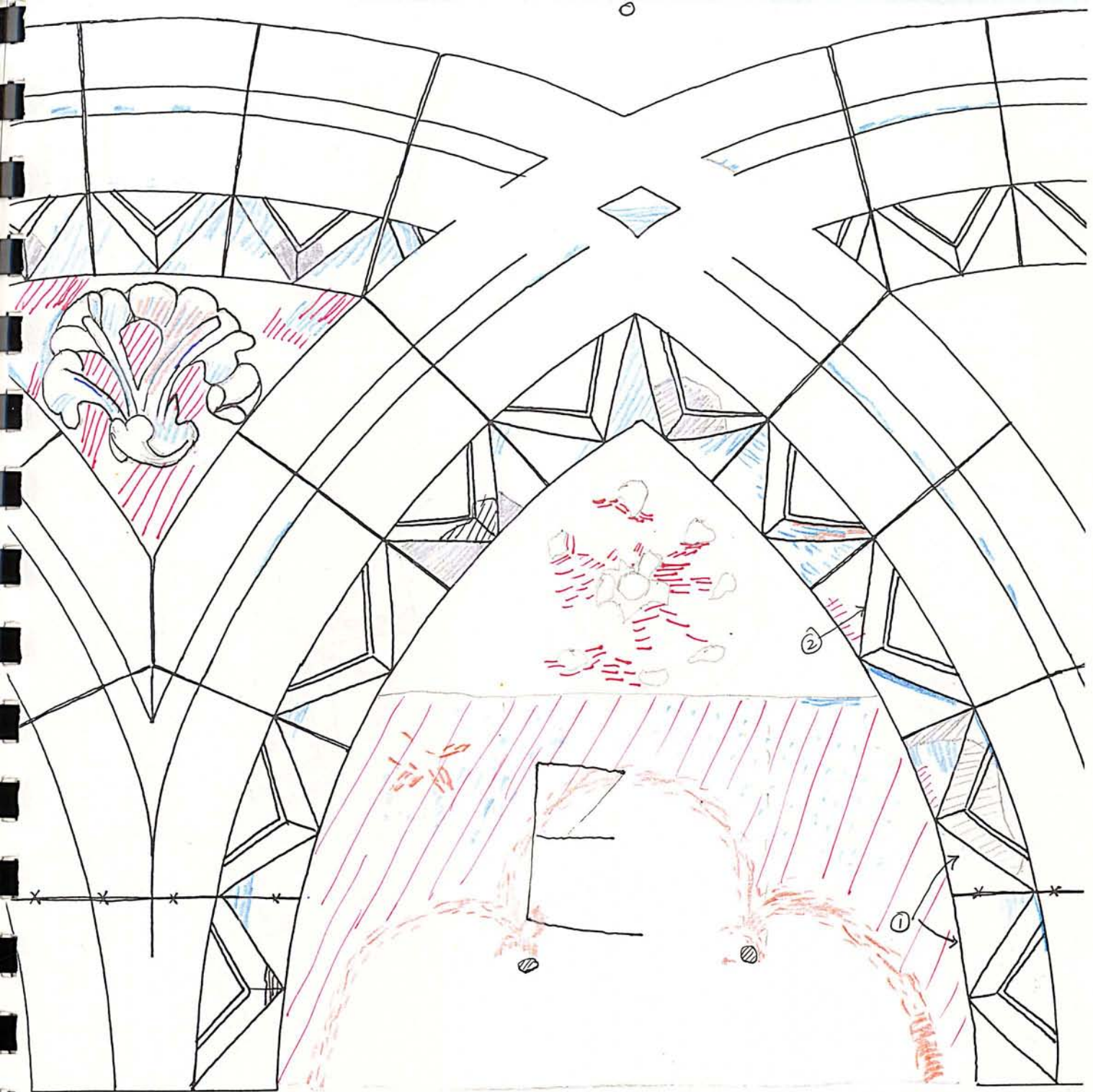
We

① Red with greyish over



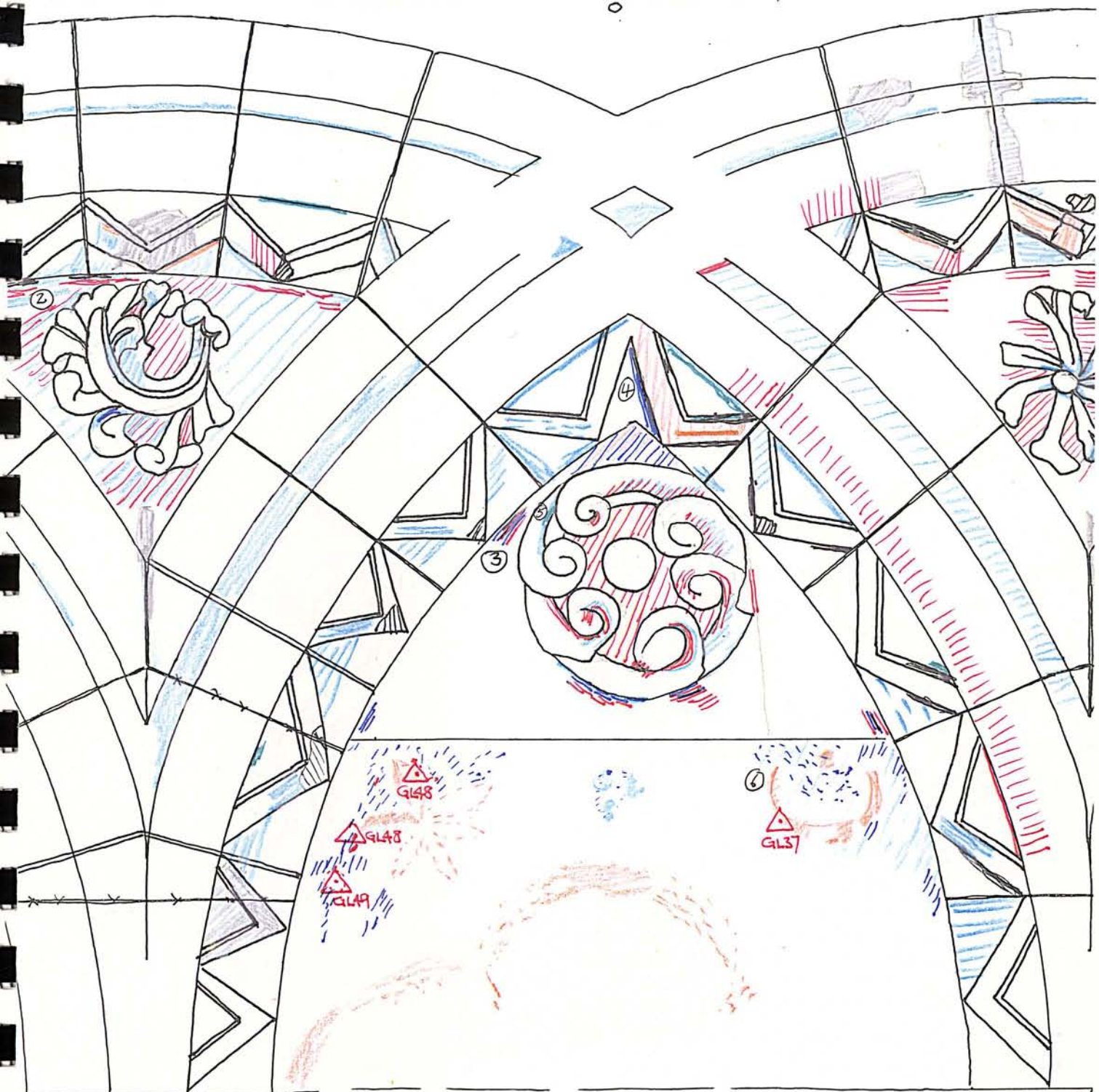
WF

- ① Red on inside of roll .
- ② Blue over white on foliage .
- ③ ? Discoloured grey stripe .
- ④ Deeply scored line



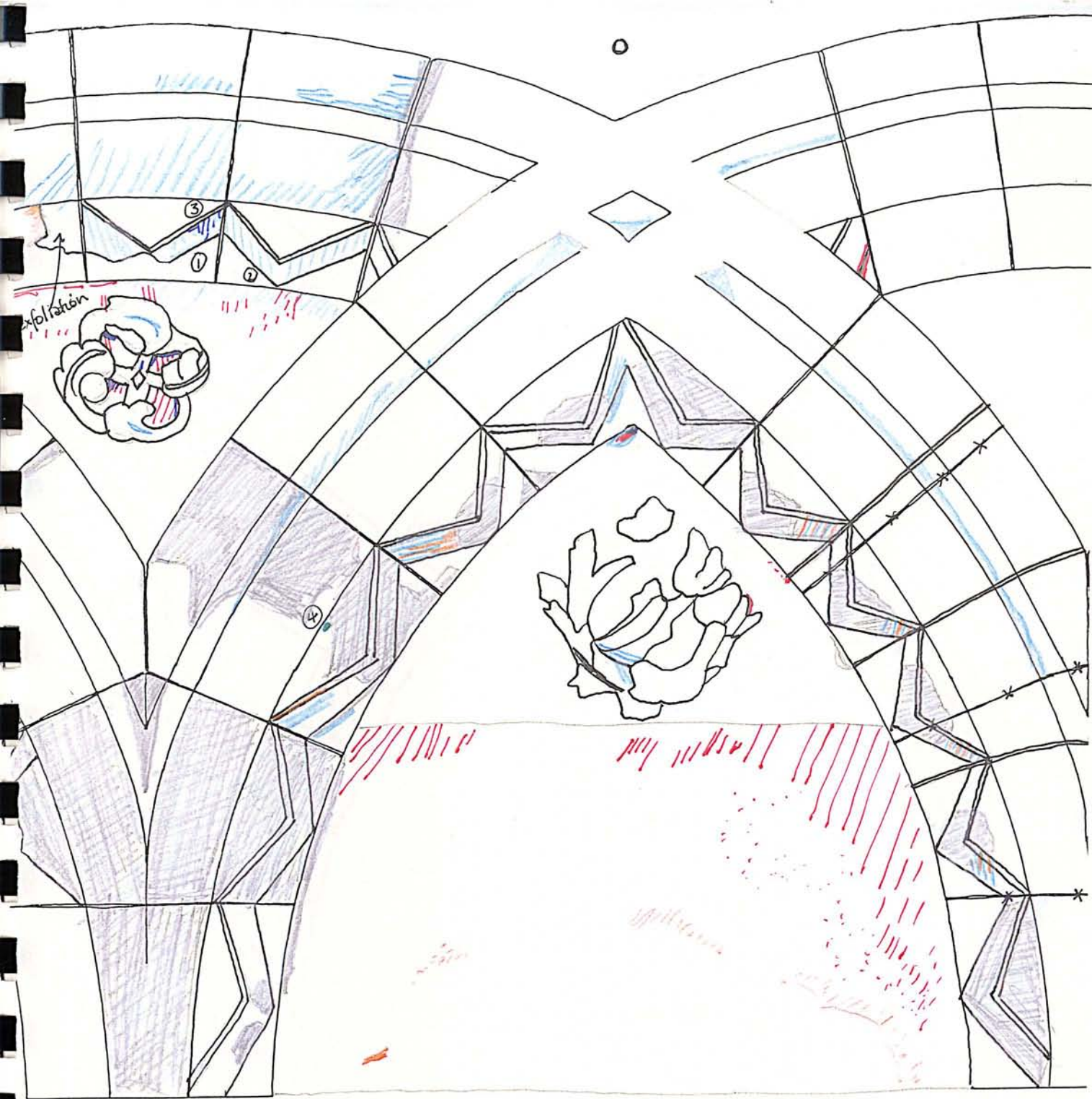
Wg

- ① Red in groove under chevron, with white over.
- ② Red on back of chevron.
- shadow lines



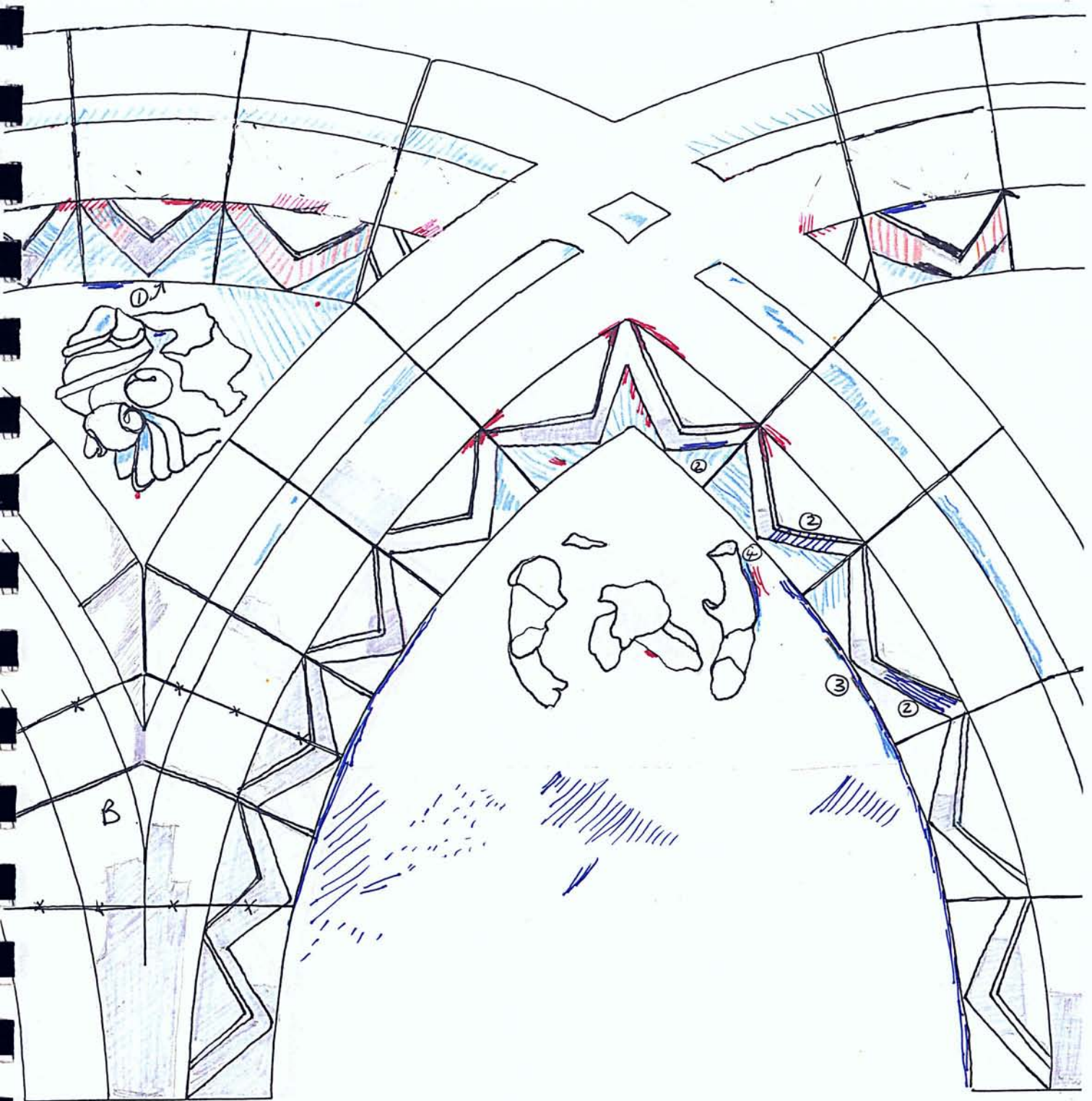
Wh

- ① Green on yellowish ground under white limewash.
 - ② Red base, with black then white.
 - ③ Blue over red.
 - ④ ? blue discoloured to grey
 - ⑤ Green over limewash over red.
- shadow.
- ⑥ Surface of crescent has v. smooth surface as if there has been gold leaf.



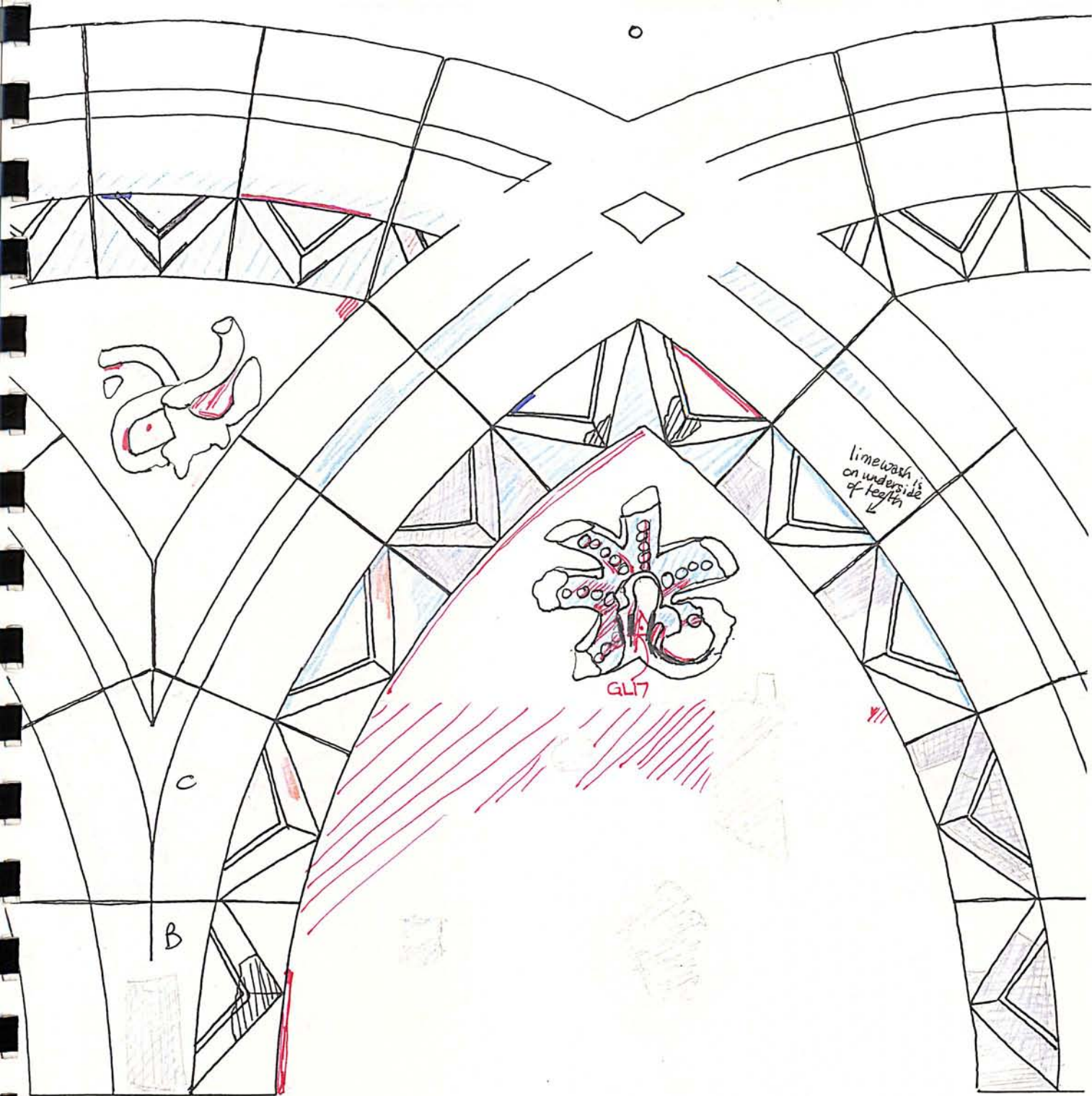
- ① Red in groove under chevrons .
- ② White limewash over black on underside .
- ③ ? Blue discoloured to grey . White over .
- ④ Green speck in groove under chevrons .

4Na



4NB

- ① Red in base of chevron.
- ② ? blue discoloured to grey
- ③ limewash over blue.
- ④ Faint red, over which is white then blue.



linewash
on underside
of teeth

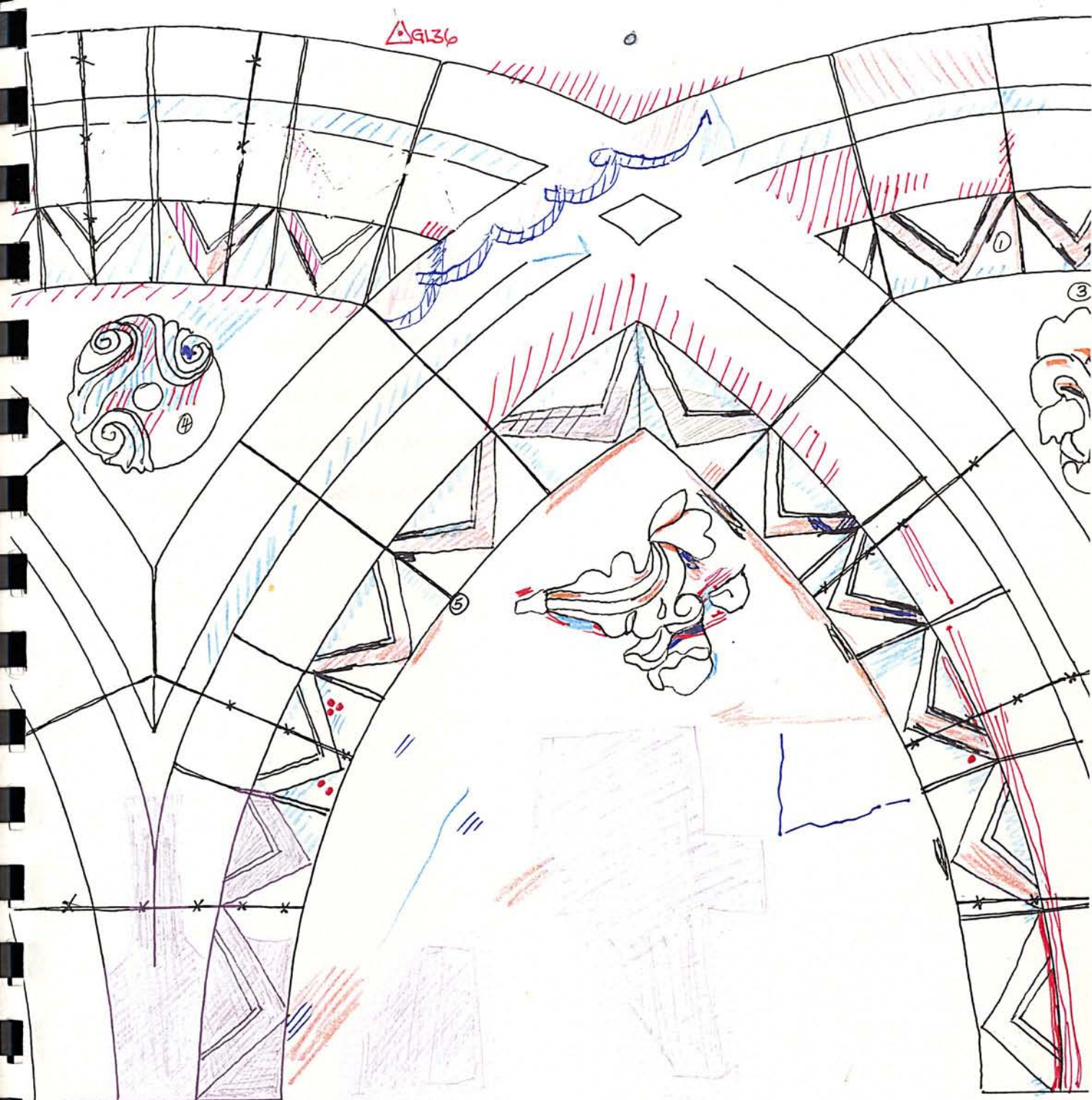
GL17

C

B

4NC

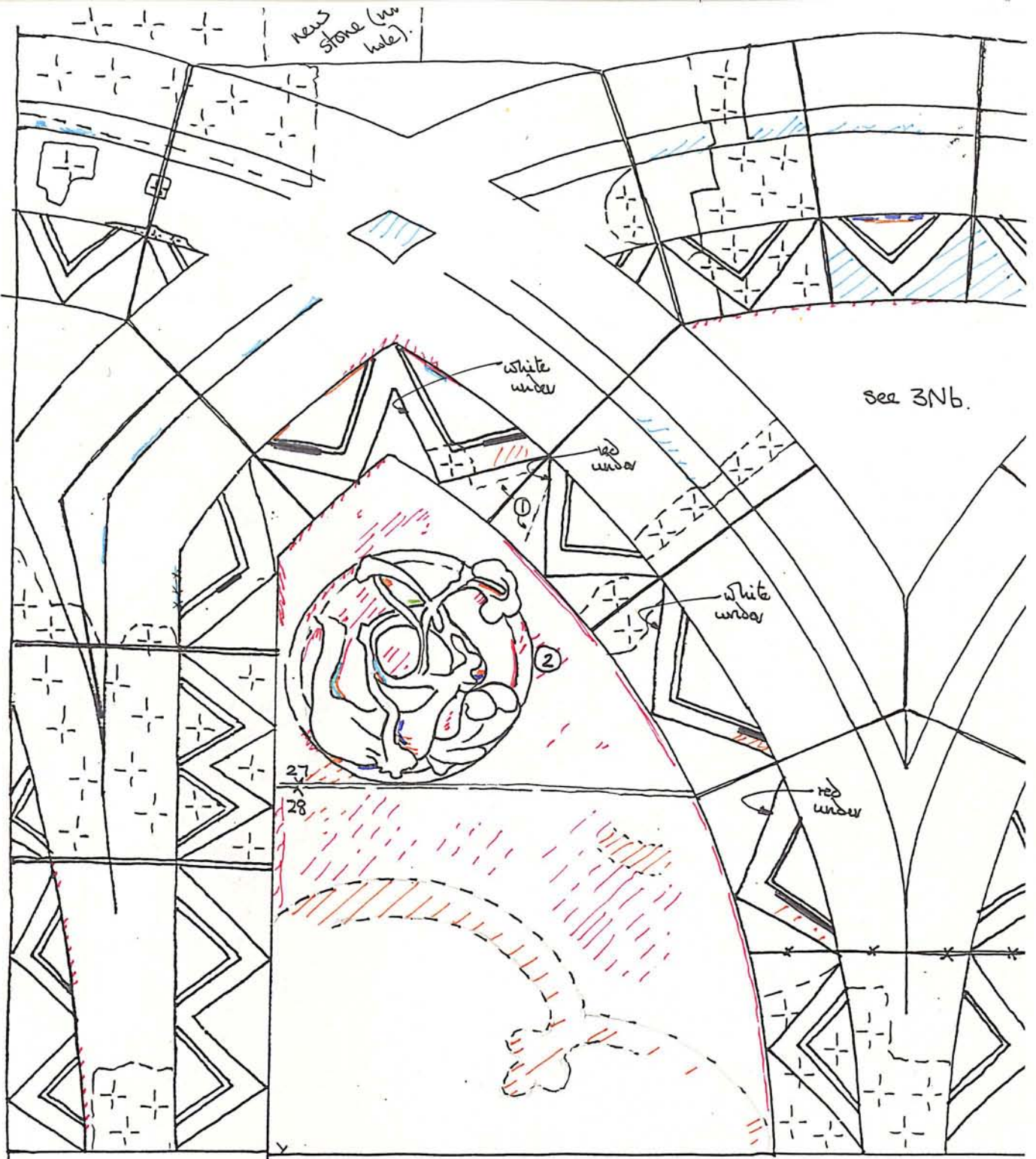
△9136



4Nd

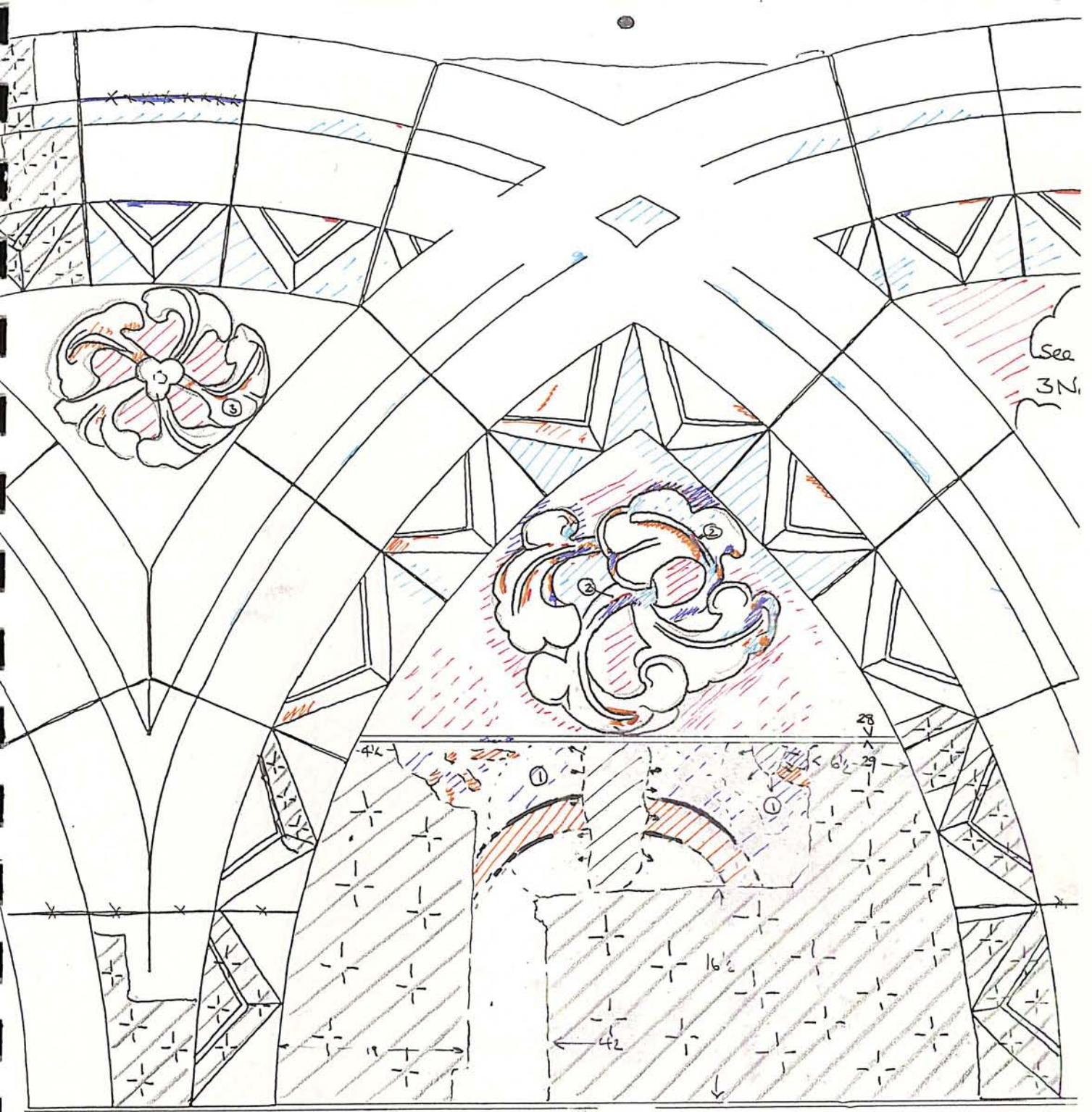
Bay 4Nd

1. Yellow ochre on underside.
2. Further thick yellow ochre on underneath surfaces to east.
3. Blue over yellow.
4. Red under white limewash.
5. Clear yellow ochre on joints here.



3Na

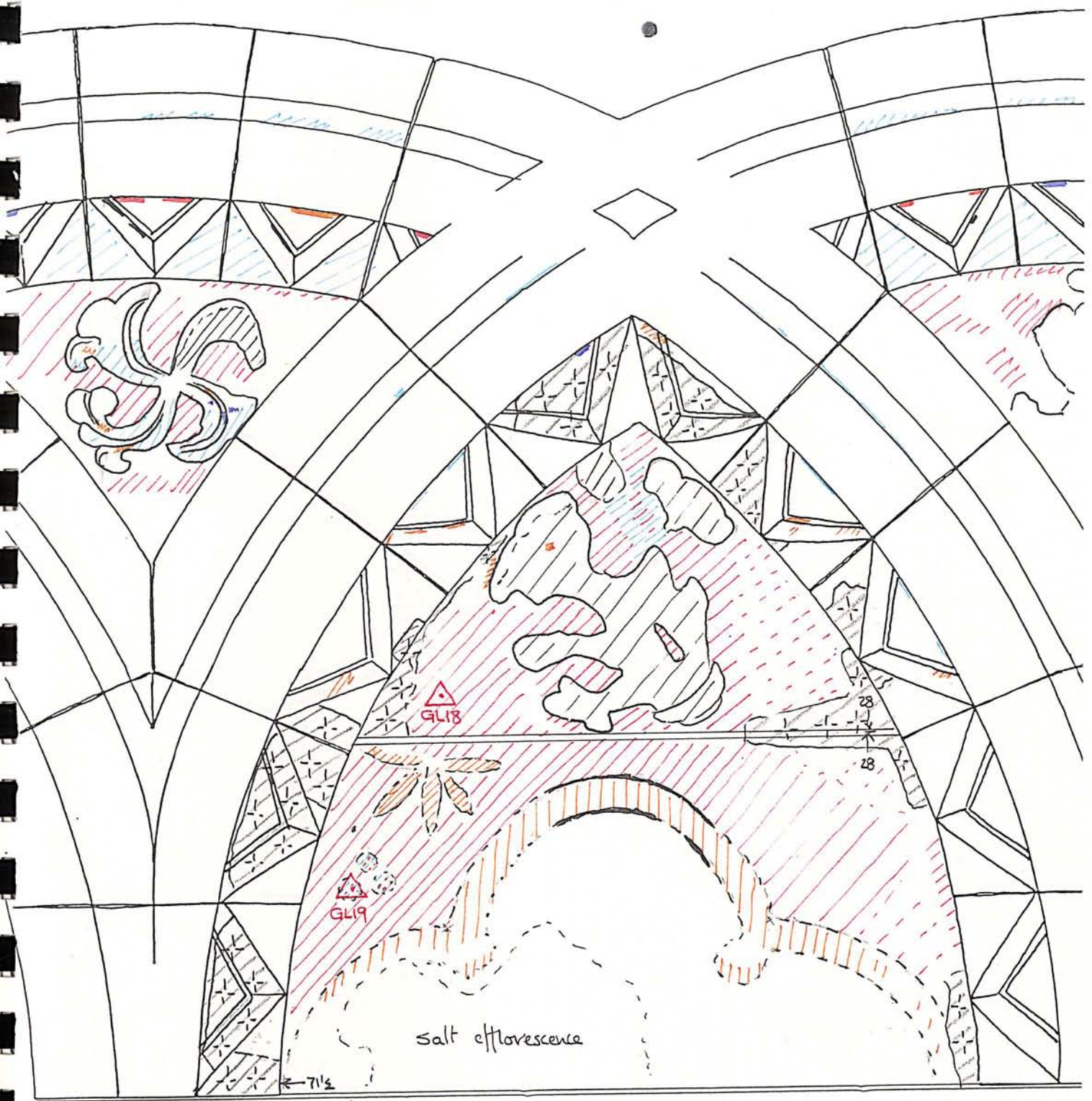
- * ① ? shadows of chevron painting ?
- * ② roundel in a recessed panel - is the object at lower dexter a bird or dragon ?
- * ③ apparent red/white alternation on undersides of chevrons



See
3N

- ① Hollow areas beneath sulphated skin - danger of major losses
- * ② Red on stem angles seems normal elsewhere
- ③ Black pigment or pollution on limework?

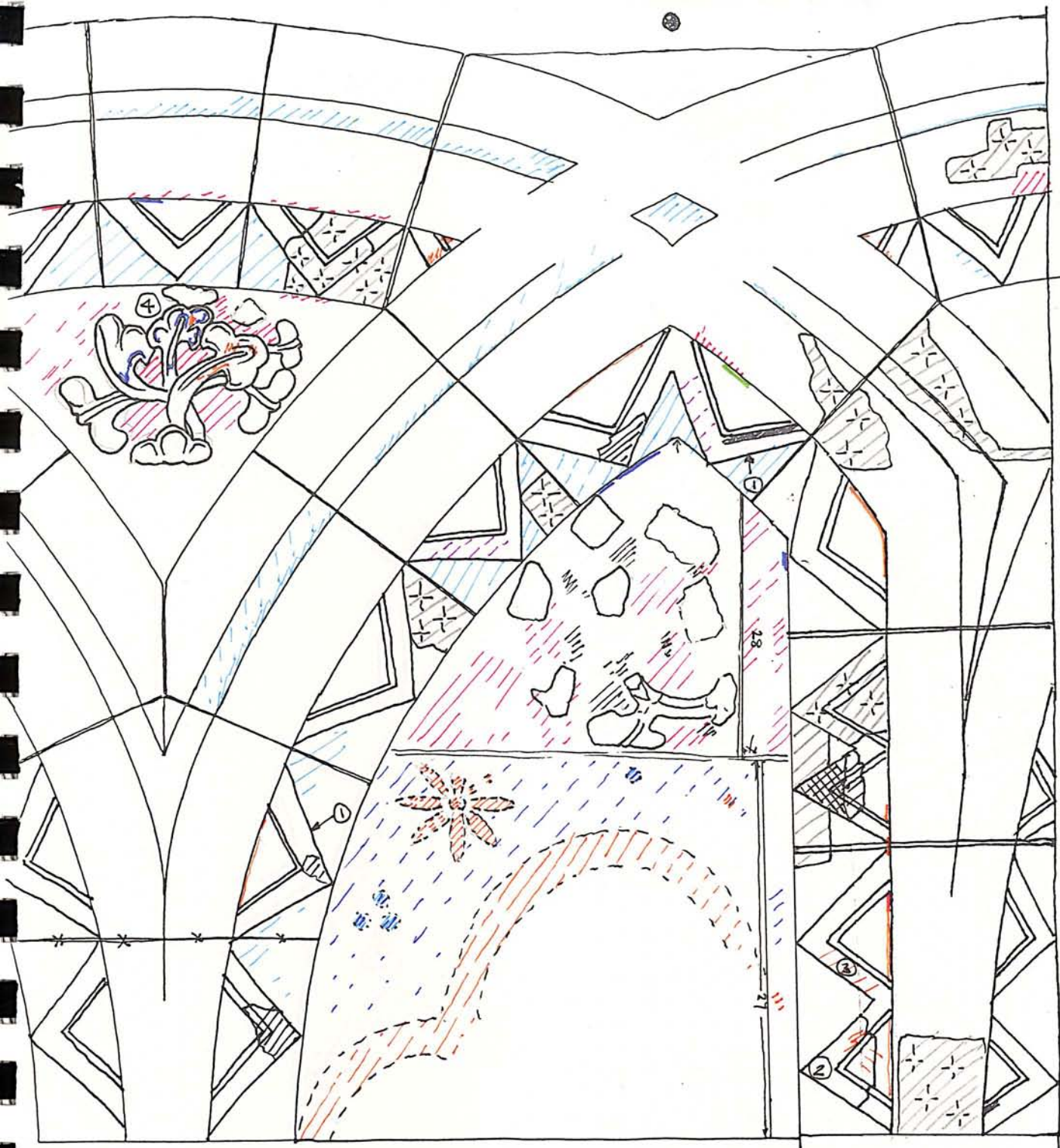
3Nb



3Nc

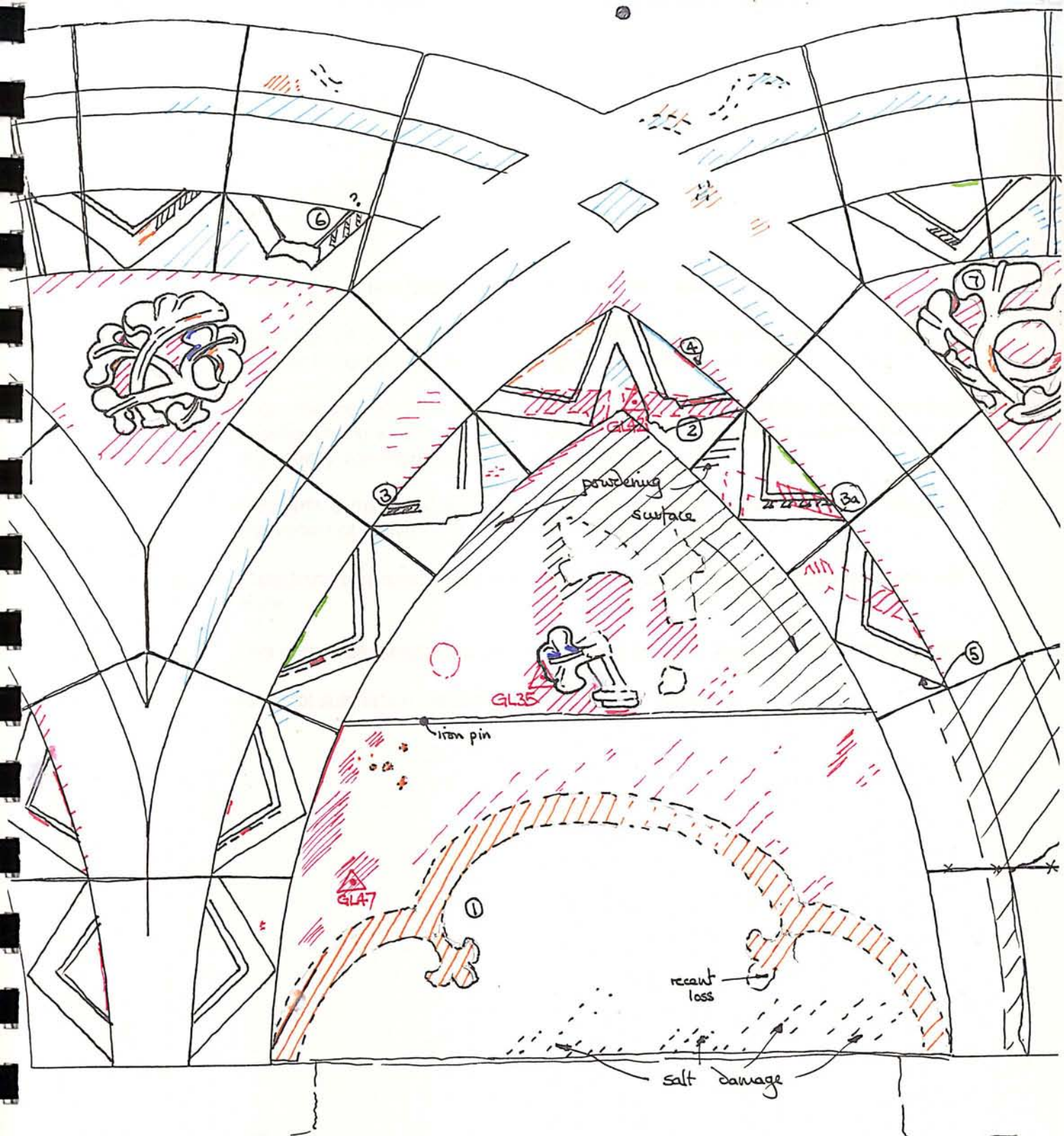
(no notes page)

general salt attack



3N6

- ① red on underside of chevrons
- ② point of division refixed with white lime mortar - paint does not appear to exist on mortar surface.
- ③ or iron enrichment of the surface
- ④ blues on leaves are quite pale

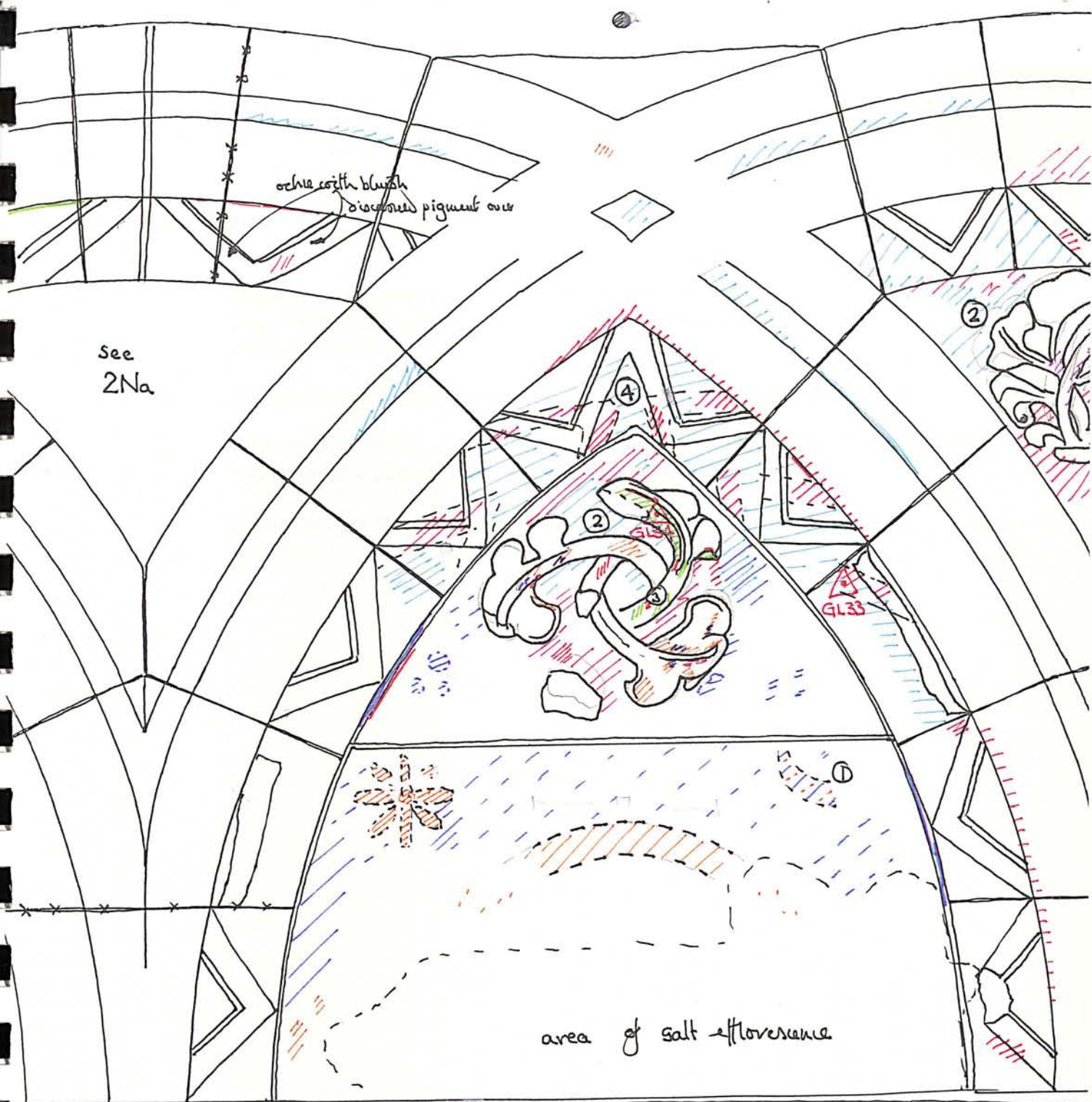


salt damage and efflorescence
 general over this block

2Na

Bay 2Na

1. Cusping has clear edges but no definite black edging.
2. Surviving red chevrons on roll moulding. The top pair are the best preserved but there are fragmentary remains of two more on the upper sinister voussoirs.
3. Clear evidence of black-lining. On the two chevrons below there are suggestions of black-lining with flecks of red beneath – either general underpainting with red or possibly vermilion has discoloured to black.
4. Red with a thick limewash or mortar over in angle with roll. Clear red/green alternation of chevrons in this bay.
5. Black lining on underside extends only halfway up the flat border between face and edge.
6. This is probably adventitious but there could be black barber's poling on this face.
7. Areas of sulphation blistering and cracking on this boss.



see
2Na

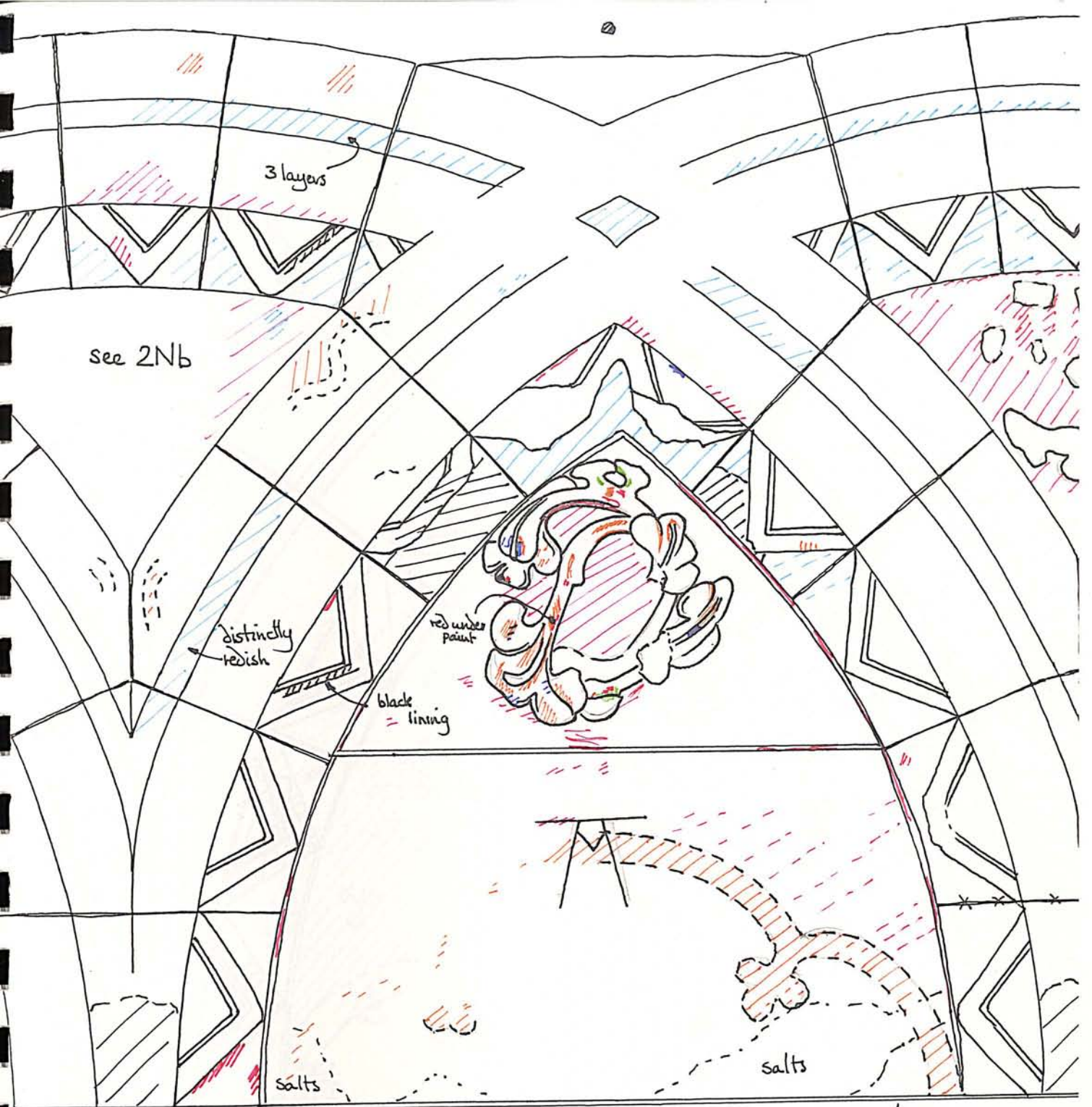
area of salt efflorescence

2Nb

salt damage and efflorescence

Bay 2Nb

1. Ochre paint surviving in patches over blue of background, however the blue, having been differentially preserved by the ochre, itself preserves part of the form of the ochre crescent.
2. Limewash (?C15) applied over (?C12) blue and red background colours.
3. Red appears to be overlaid by white bearing copper green – was the red 'background' a general wash applied over the whole stone?
4. Clear traces of chevrons overlaid with pink and yellow limewashes.



see 2Nb

3 layers

distinctly redish

red under paint

black lining

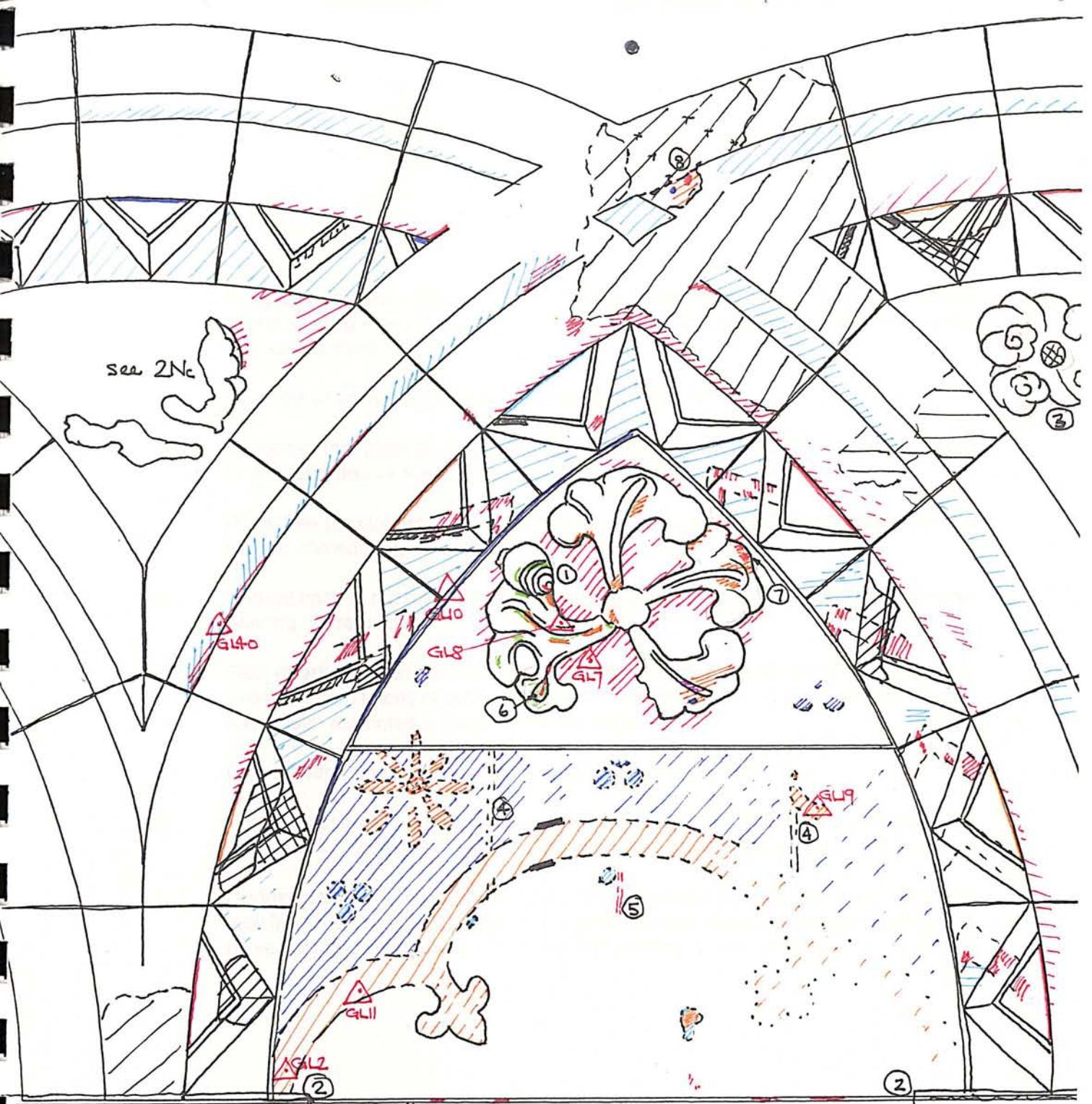
salts

salts

2Nc

(no notes sheet)

salt damage and efflorescence



2N6

surface disrupted by salts.

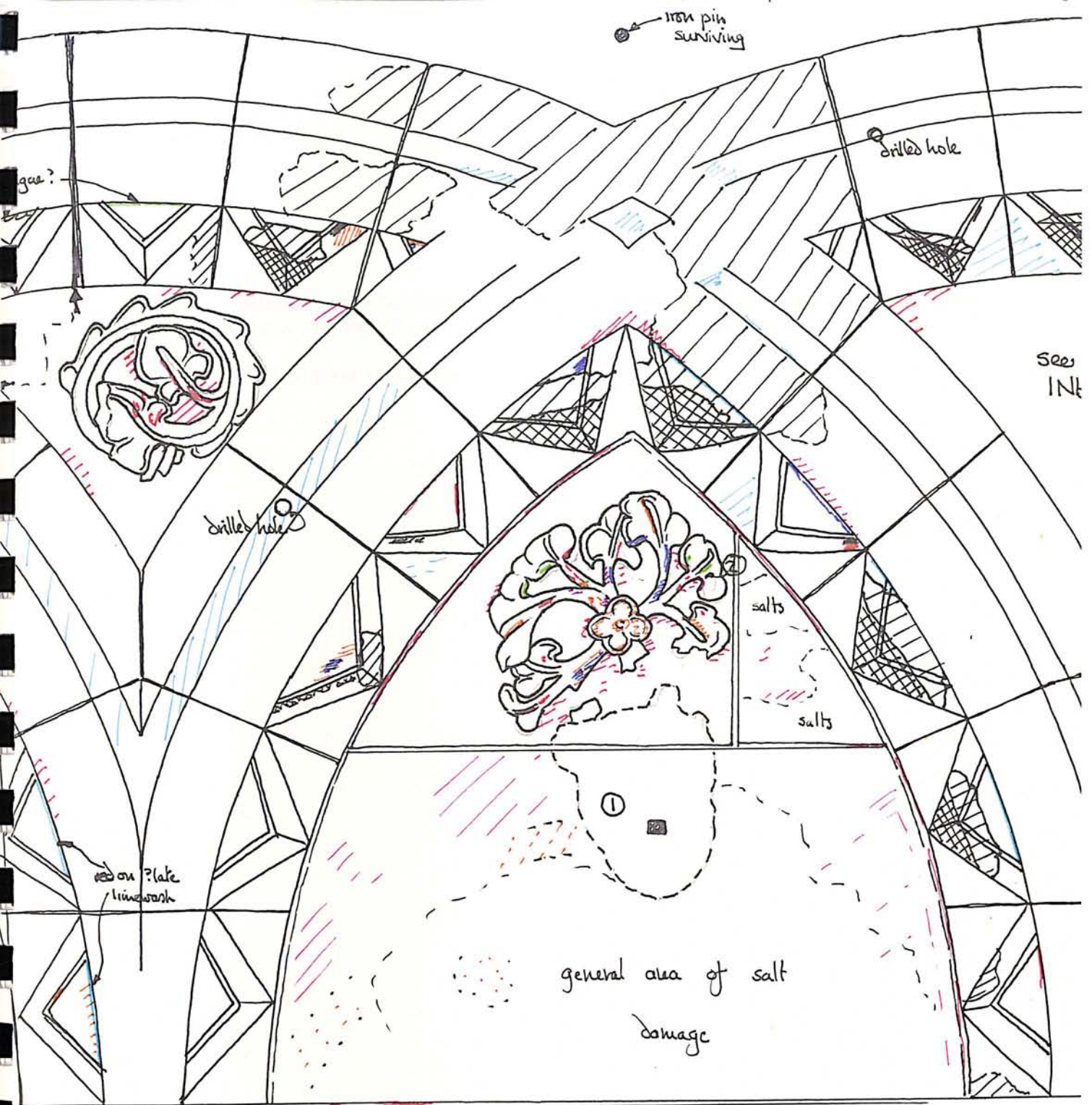
calaines

void - ? seating for road beam?

salts

Bay 2Nd

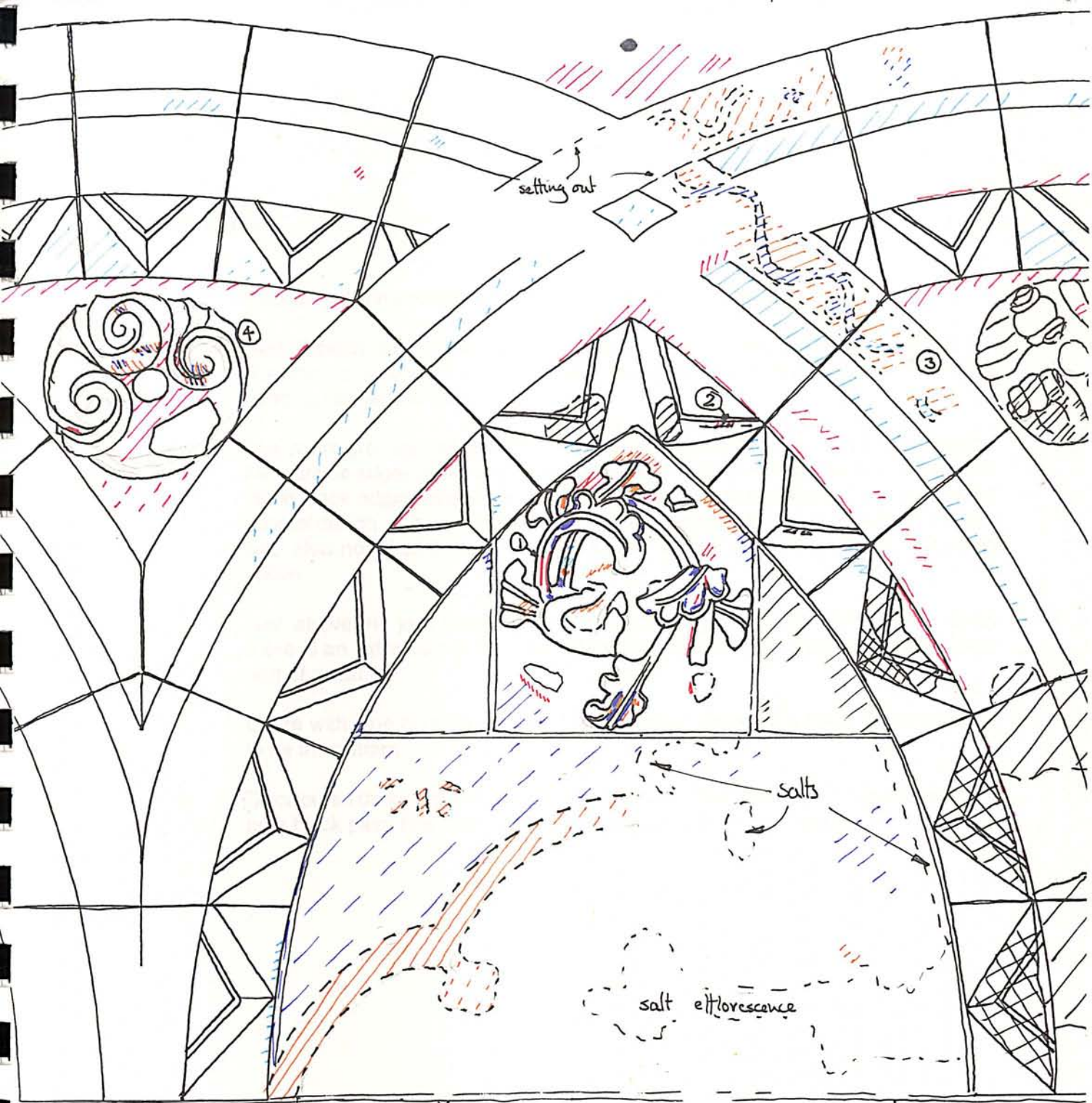
1. Foliage is a hybrid – fully stiff-leaf forms, but with an archaic curled leaf at centre dexter forming a terminal to an unusual stiff-leaf with a subsidiary bud on the lower side of the stem.
2. Blue lias abaci are slightly cut into the blocks above.
3. Variant of the 'plantain leaf' with scalloped edges, each scallop reducing in what looks suspiciously like a geometrical progression.
4. Paint-free parallel lines, observed elsewhere also. Purpose? Associated with the screen immediately below?
5. Vertical trace of red paint: ?ashlar line – if so what are the traces of limewash (one bearing ochre paint)?
6. Red overlies green here (usually pigments overlie the red on foliate roundels). There are also traces of ochre (and blue?) over green on this leaf – the ochre may have been restricted to stems (and the edging?).
7. Ochre deepening in tone to red (? original blending of tones?).
8. Area of sulphated exfoliating skin bearing traces of border black-lining, ochre ground with a speck of blue from the stem trail and a small patch of red.
9. Underside has red on vertical face and black-lining running just down onto this face from the curved side. Such an arrangement would explain the common of red on vertical sides elsewhere – the black just extends up onto a face already painting red.



1Na

Bay 1Na

1. Metal fixing c. 1.5cm square roughly cut out of the wall to a depth of 8.4cm. This exactly matches the cut-out fixing in the opposite wall – see 1Sd.
2. ?Red on back of leaf, green on surface?



1Nb

crust

salt damage

salt efflorescence
over most of block

iron pin in joint

Bay 1Nb

1. Parallel red lines on stem imply a subtlety of decoration.
2. Red (?direct onto stone) with black lining over – were the whole sides of the chevron (or even the entire chevron) first painted red and then the decorative banding applied on top?
3. The ochre ground/background is relatively complete here but does not extend to the extreme edges of the moulding. This paint-free border probably corresponds to the black edging observed on 2Sd, suggesting that this feature was part of the general design. A black line outlining the foliage band where the arches intersect was also noted on 2Sa. The blank border is also present on the top moulding above.

Just above the joint between the intersection block and the first voussoir down there is an extension to the stem of the foliage trail which may indicate a bud or part of a leaf.

4. Ochre with blue over on the 'flesh' of the leaves, red on the linear 'folds' appears to be the pattern.
5. Discoloured dark reddish paint film on top sinister leaf and stem. What appears to be a black paint film over much of the lower dexter leaf and stem.

no hole

inserted
stone
①

see 1Nb

inserted
stone ①



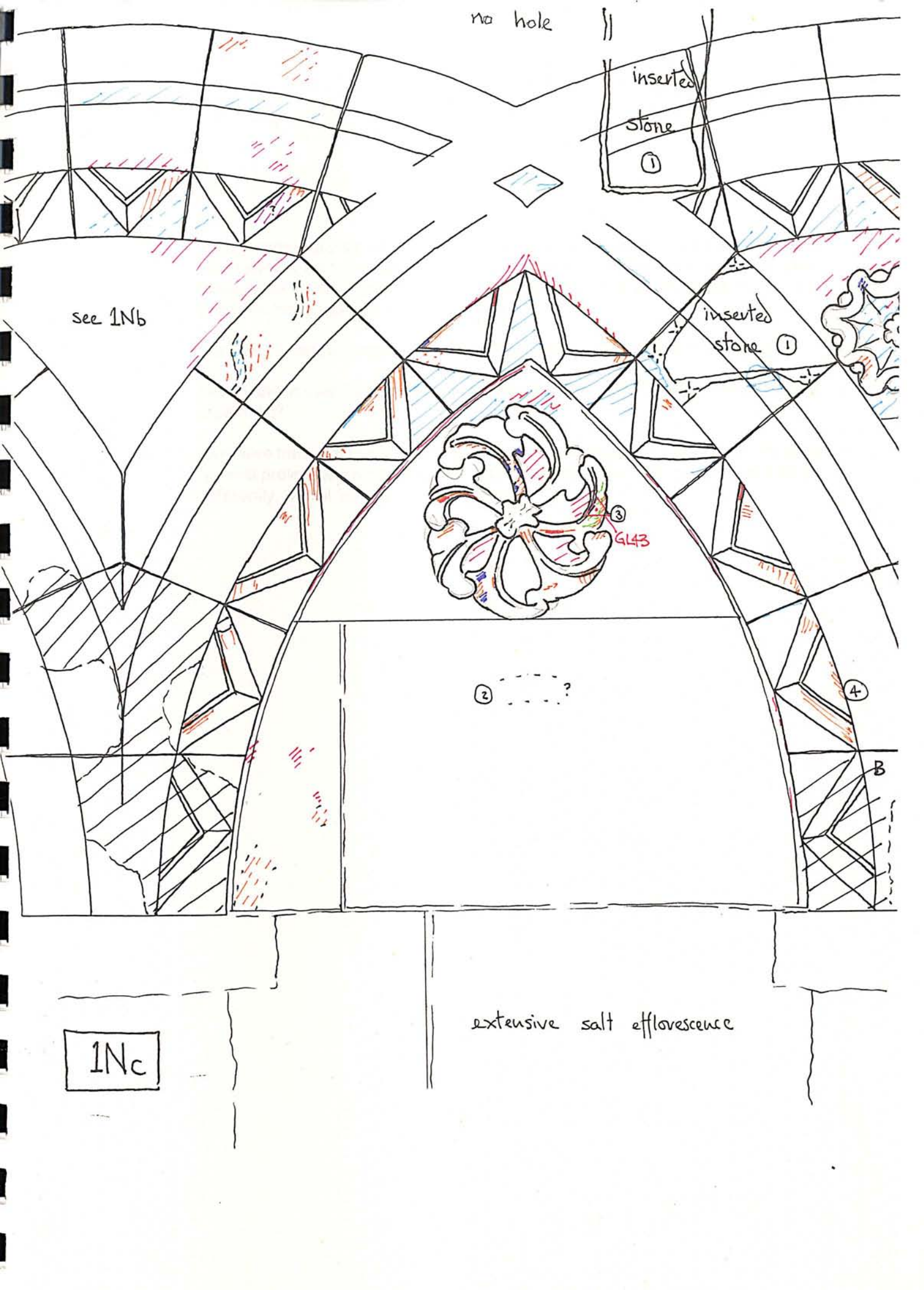
② ?

④

B

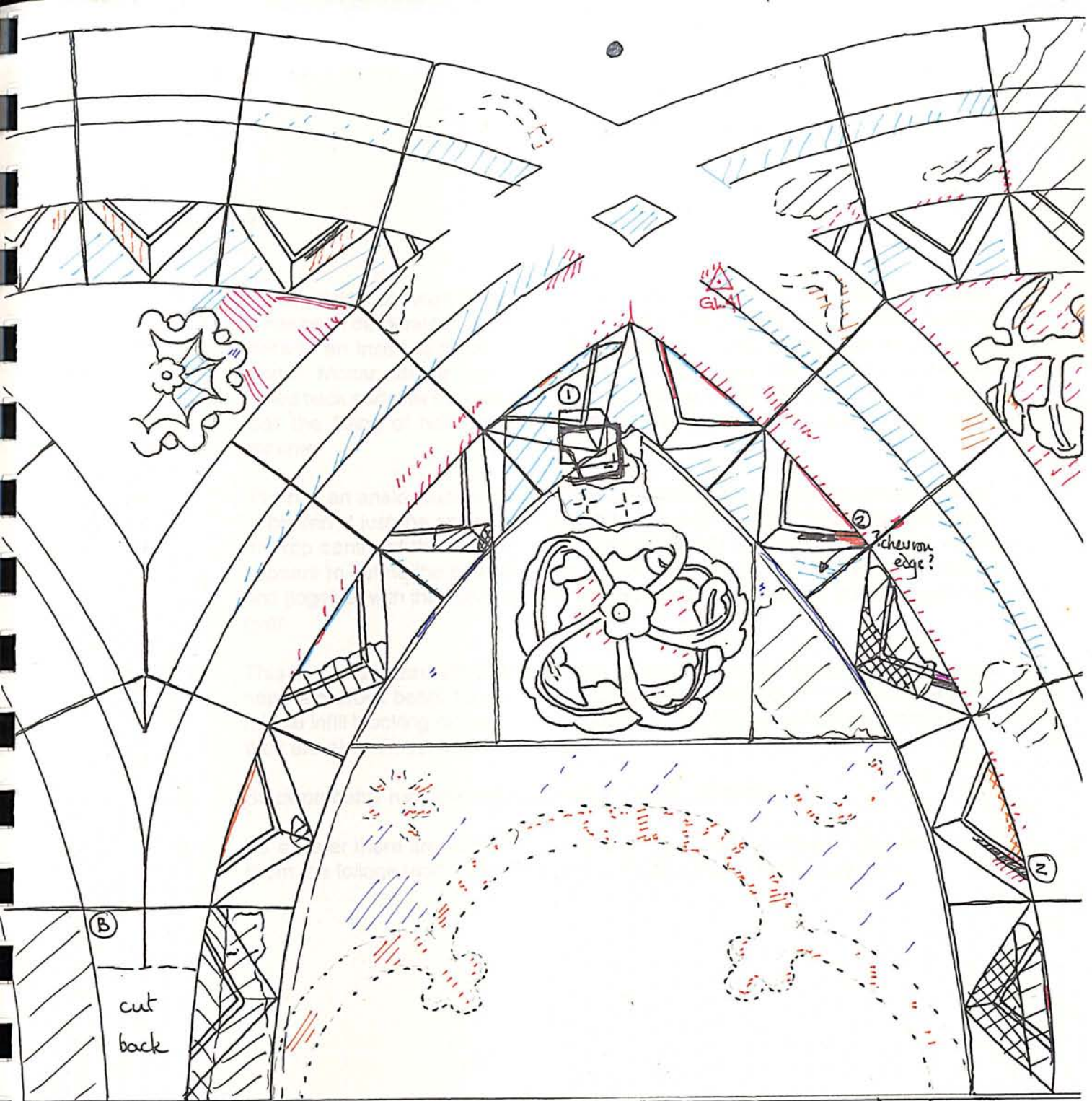
1Nc

extensive salt efflorescence



Bay 1Nc

1. Two inserted stones and the cut-back springer (in Bath stone) matching the arrangement on the south wall. The block inserted in the voussoir has painted limewashes abutting and oversailing the edges, indicating that the filling of this hole predated the limewashing of the building.
2. Very faint shadow, possibly indicating the position of the top of the cusping.
3. Green laid in over ?fragmentary ochre and on bare stone – is this indicative of a repainting?
4. Extensive traces of ochre on most surfaces of the chevrons – was this used as a general preliminary wash, was this (perhaps the bay west of the reredos) treated differently, or is it iron salt discolouration?



general salt attack with
 less of stone to 5cm over central
 and upper area

iron pin

1N6

explanation

Bay 1Nd

1. The top dexter chevron, together with part of the roll moulding immediately beneath it, has been deliberately cut away, and beneath it and partly through the moulding there is an inserted piece of Douling stone set in, and partly covered with lime mortar. Mortar extends down to the top of the foliate roundel. The mortar and the tooled back surfaces of chevron and moulding bear ?C15/16 limewashes, showing that the filling of hole took place before the limewashing-over of the colour scheme.

S1a has an analogous filled hole. The chevron at top sinister has been cut back or broken in just the same way (though here the inner roll moulding is intact) and the top centre of the foliage roundel has also been trimmed into a shape which appears to define the bottom dexter corner of a square cut-out filled with mortar and (together with the surfaces of the chevron and the cut dexter leaf) limewashed over.

This could be associated with a back support beam for the ?reredos, or for a separate cross beam for another purpose. The evidence of limewash over the middle infill blocking of the ?reredos suggests that they could be contemporary – they are also almost at the same level.

2. Black probably runs over red applied as a general coating.
3. To sinister there are traces of red on the middle roll moulding, ochre on the flat (from the foliage trail), and ochre on the sinister leaf of the foliage boss.

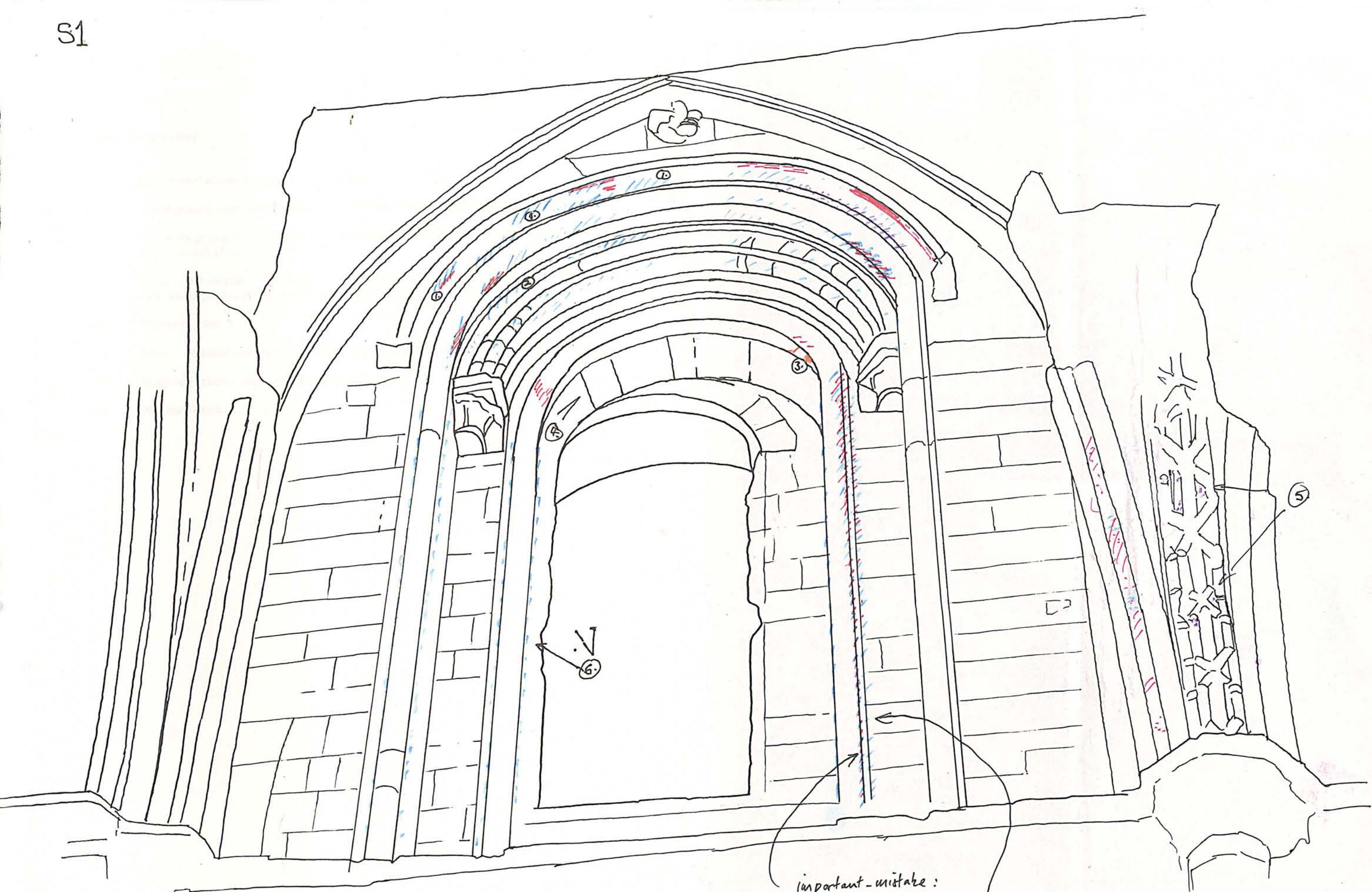
Glastonbury Abbey

The Lady Chapel

Polychrome Survey:

Record Drawings –

(2) The Clerestory



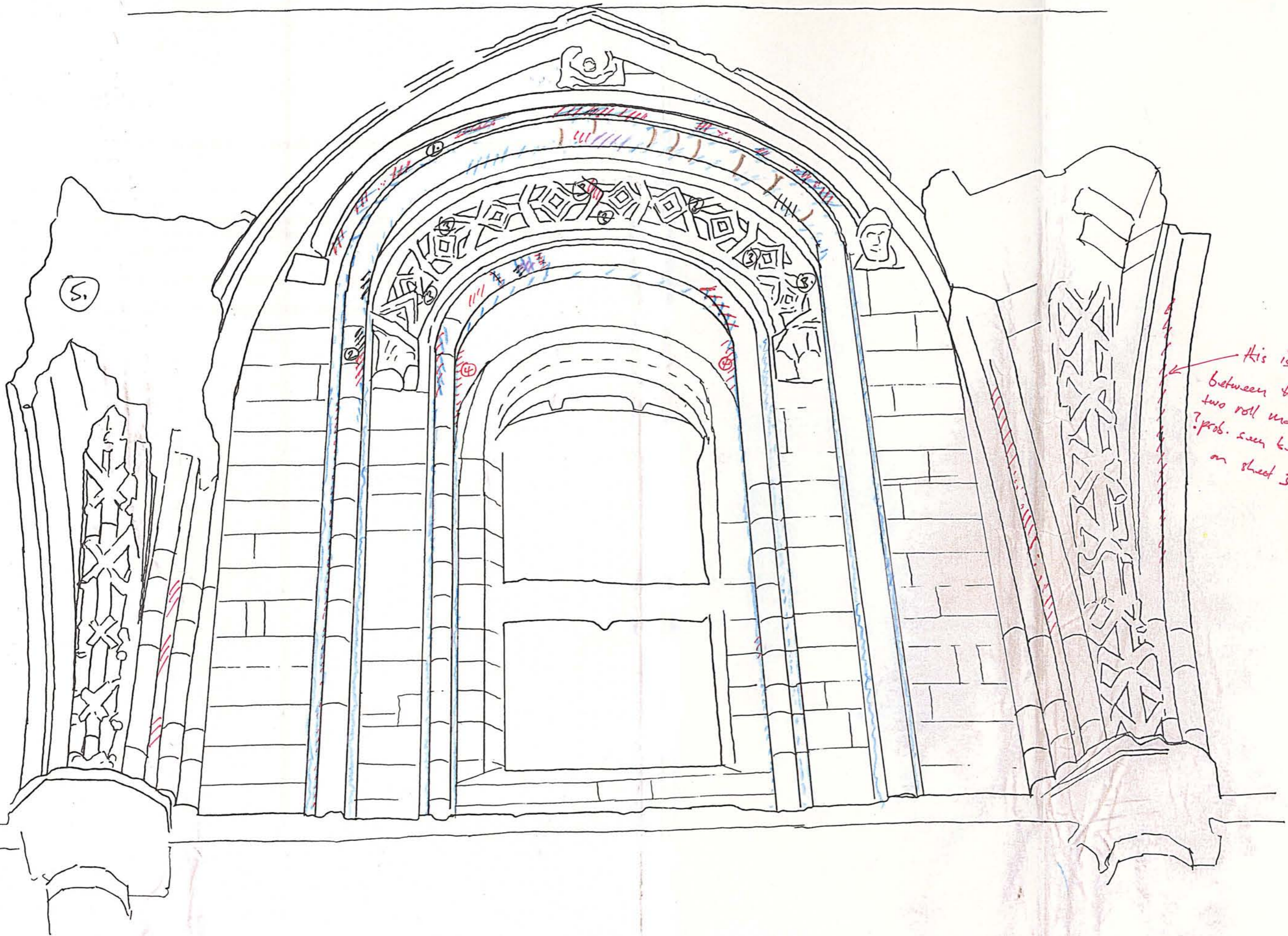
important - mistake :
red with white | white only
over only on | on outside
inside of bead |
moulding

Bay 1S clerestory

1. Later pink overpaint on some of this white.
2. White ground over calcining on this order and on next orders, including chevron work.

The white ground is only indicated on all orders of this head as most areas have some at least – much of this with pink overpaint.
3. Brown over mortar – ?old fixing. This in reveal and therefore not shown on drawing. Also white ground in this reveal; also spots and patches of red.
4. ?Masons mark.

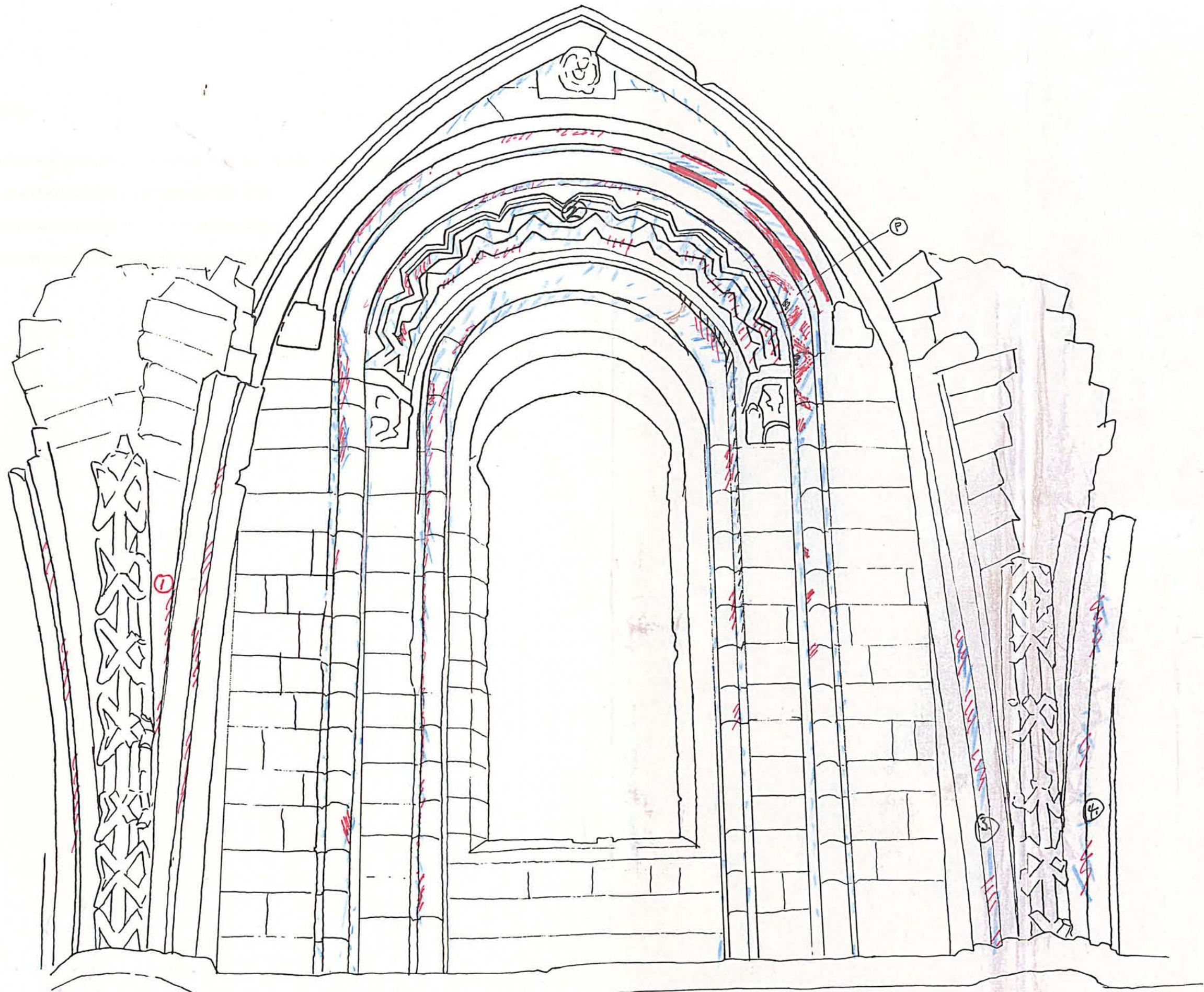
Note: – possible hints of red on chevron work, but if so only dots over heavy calcining.
5. Much red lichen – these spots of red are suspect!
6. ?Masons mark.



This is
between the
two roll mouldings
? prob. seen better
on sheet 35

Bay 2S clerestory

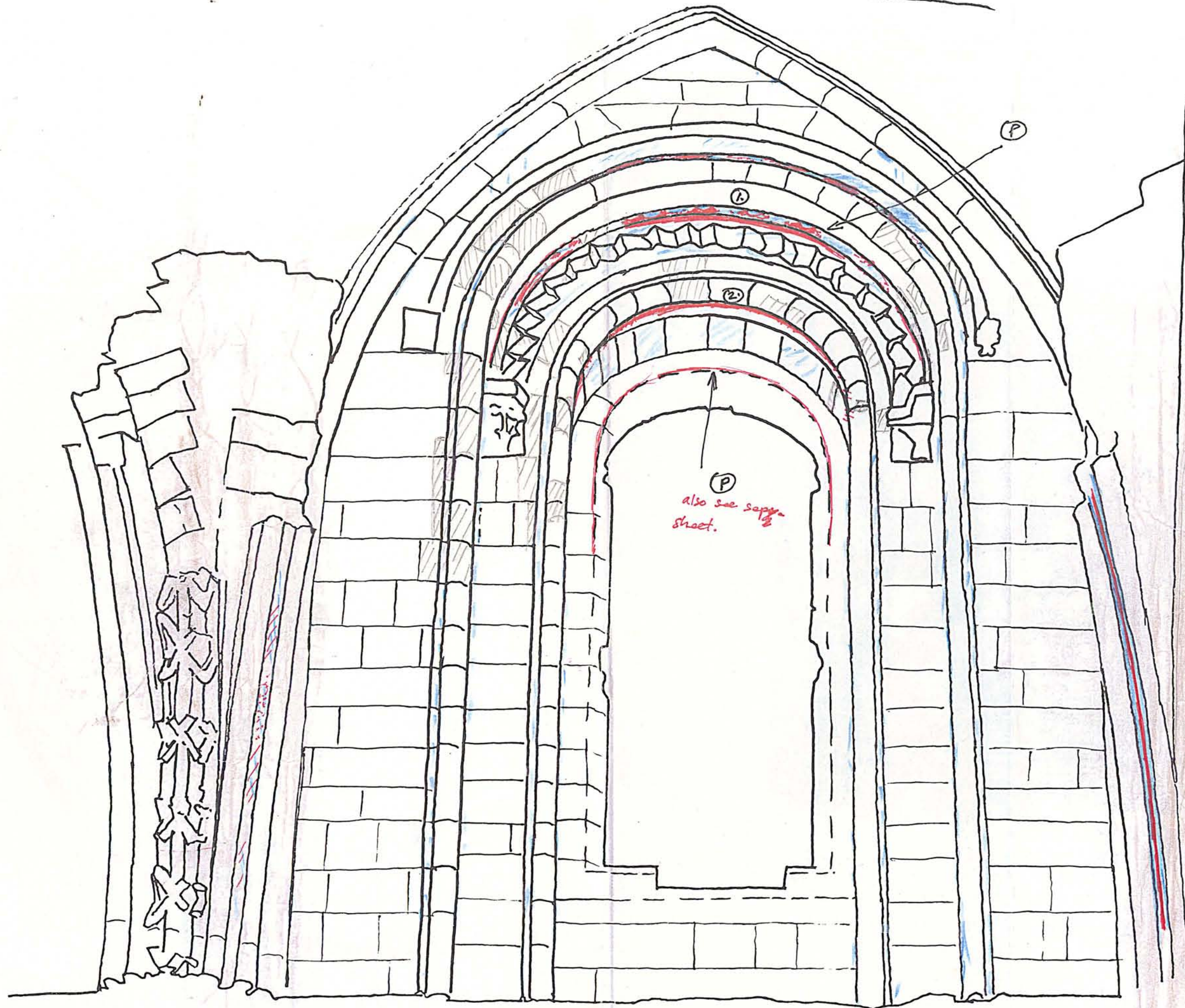
1. All the red on the vertical face of this moulding is a strong thick red with patchy white paint over it.
2. Red and black, both under white.
3. Patches and spots of white throughout this order – only the one patch of strong red is definite. There are also speckles thought to be calcining, but which could include or incorporate red paint.
4. The red here is on the edge of the reveal, which is not shown in the drawing.
5. Most of this vault springer assembly is shown in the drawing for 1S.



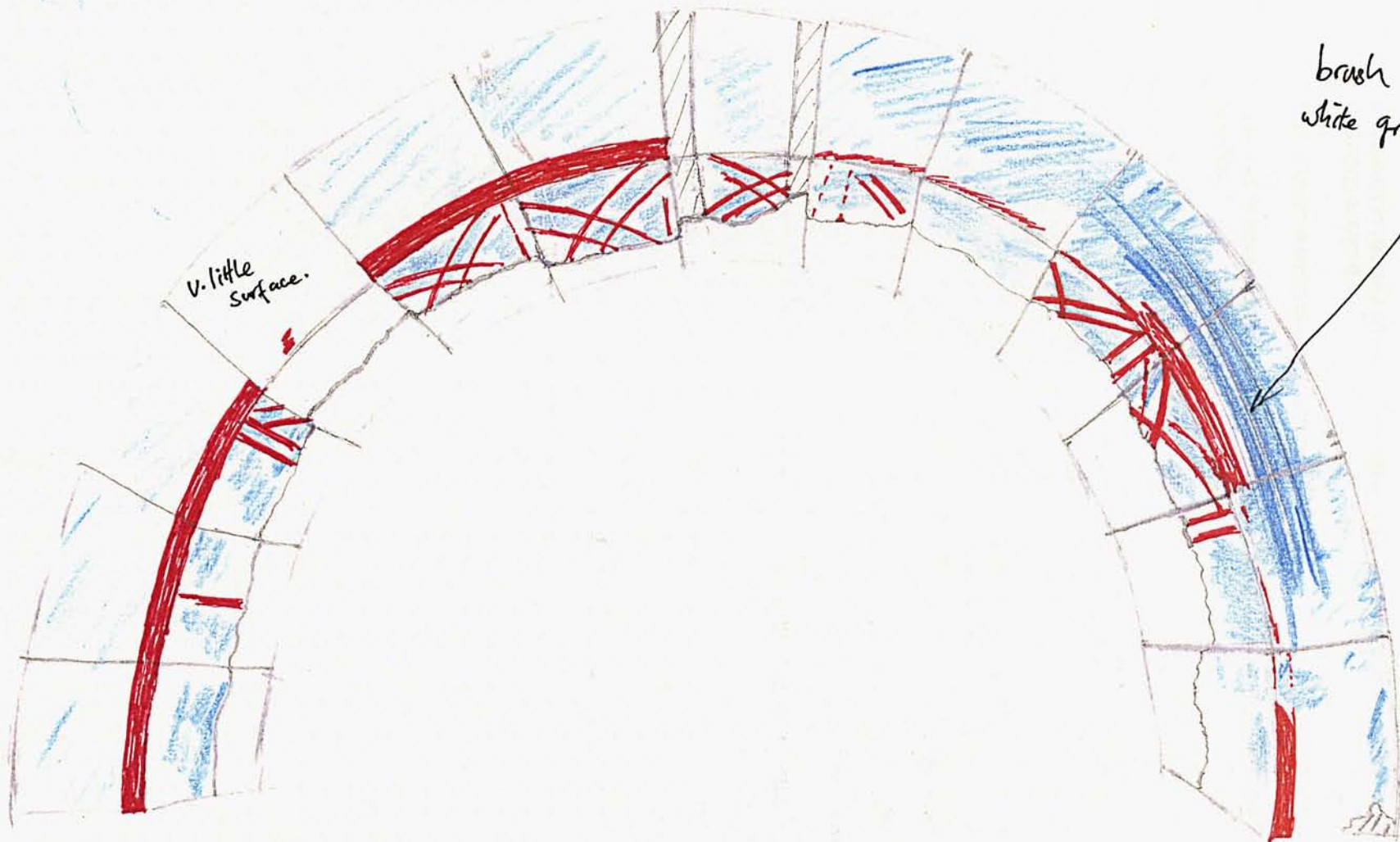
35.

Bay 3S clerestory

1. The red here is on an inner face which is not fully shown in the drawing.
2. There is white over calcining throughout this order.
3. Located between the two main roll mouldings east.
4. Located between the two main roll mouldings west.



4 S.



v. little
surface.

brush marks in the
white ground run
thus.

Bay 4S clerestory

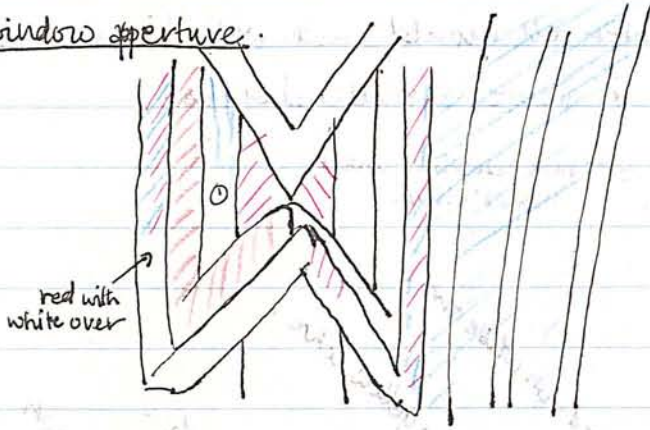
1. Scalloping in red and white on complex moulding between the chevron work and the roll moulding above it.

It also bears a white overpaint/wash.

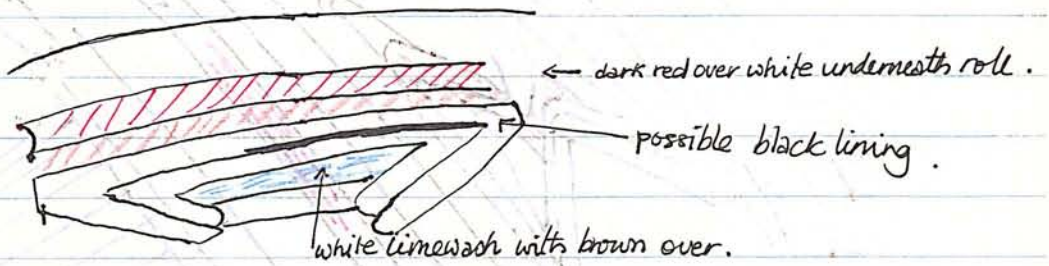
2. This red is covering the next chamfered moulding in from the roll – not shown in the drawing.

1/2

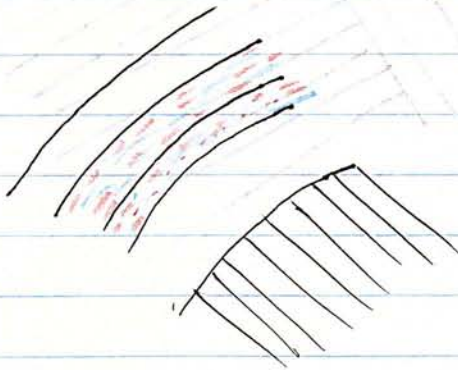
SW window aperture.



① white limewash with brownish colour over.

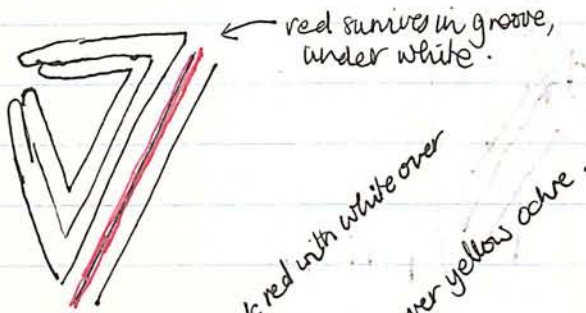


Inside orders of arch have white limewash; with traces of red over yellow ochre.

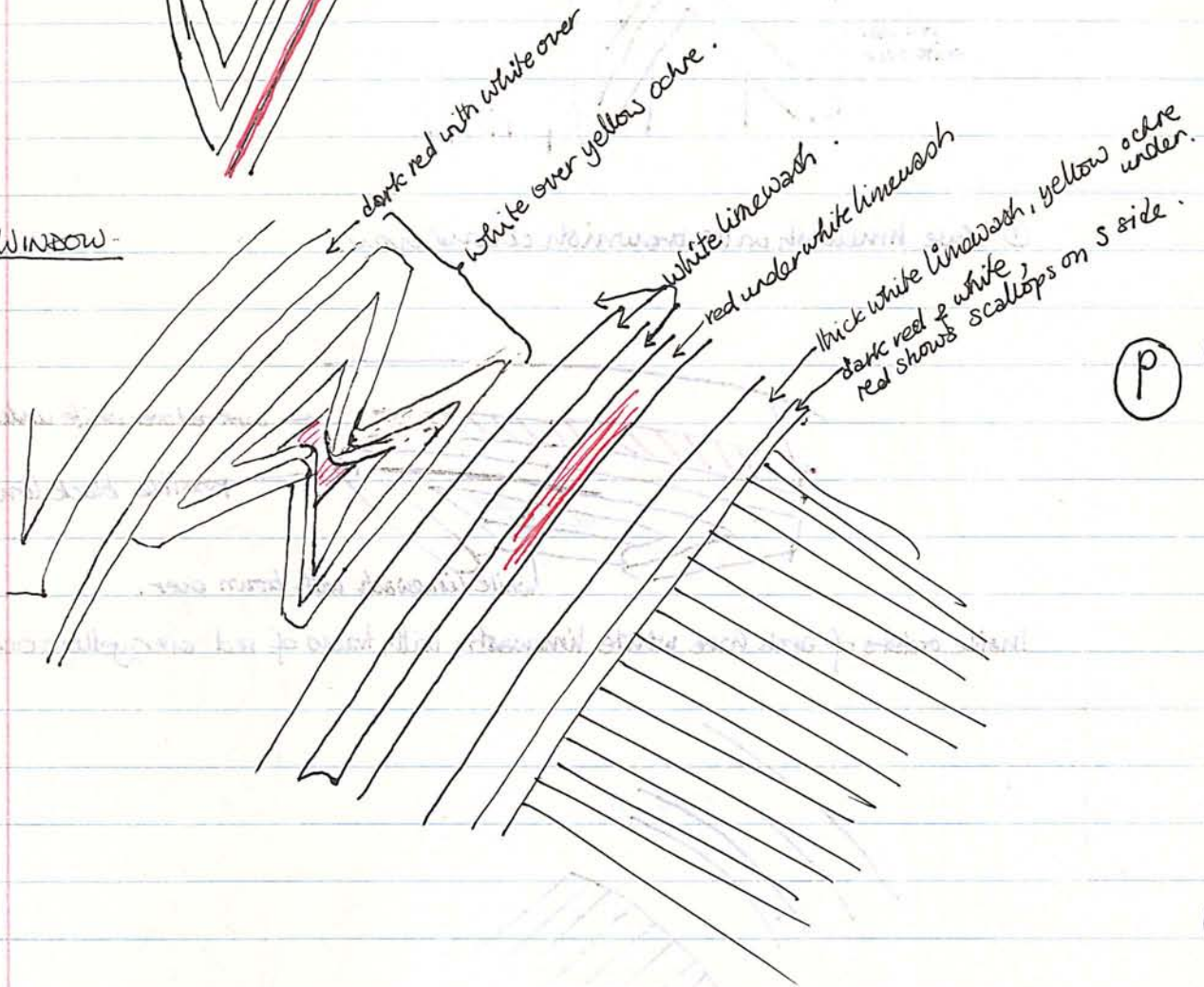


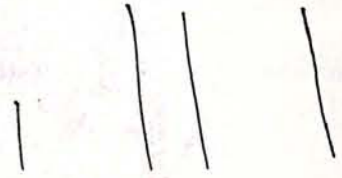
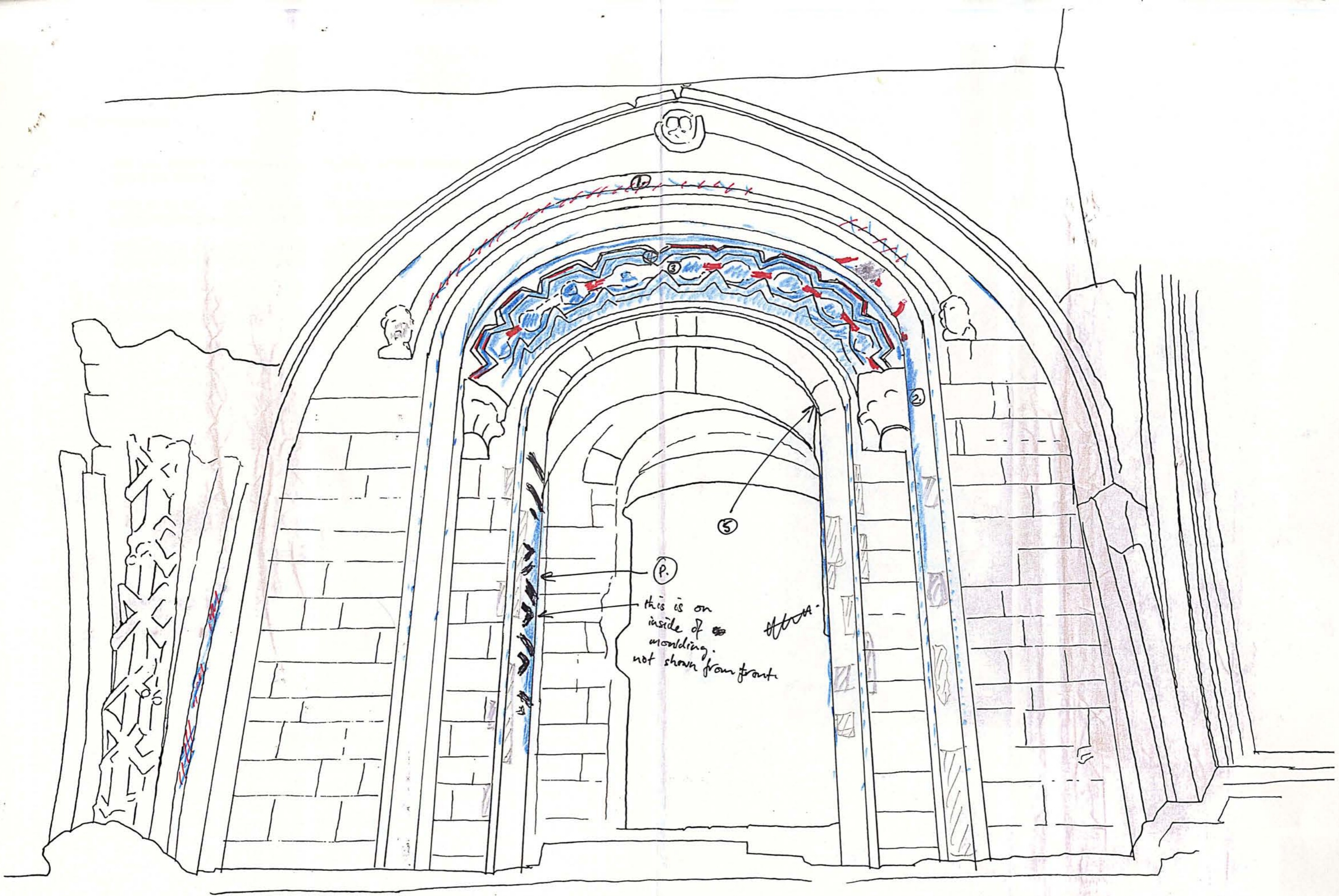
CENTRAL WINDOW

Thick dark red inside outer roll mould, with white linewash over.
Many traces of white in grooves & sheltered areas.



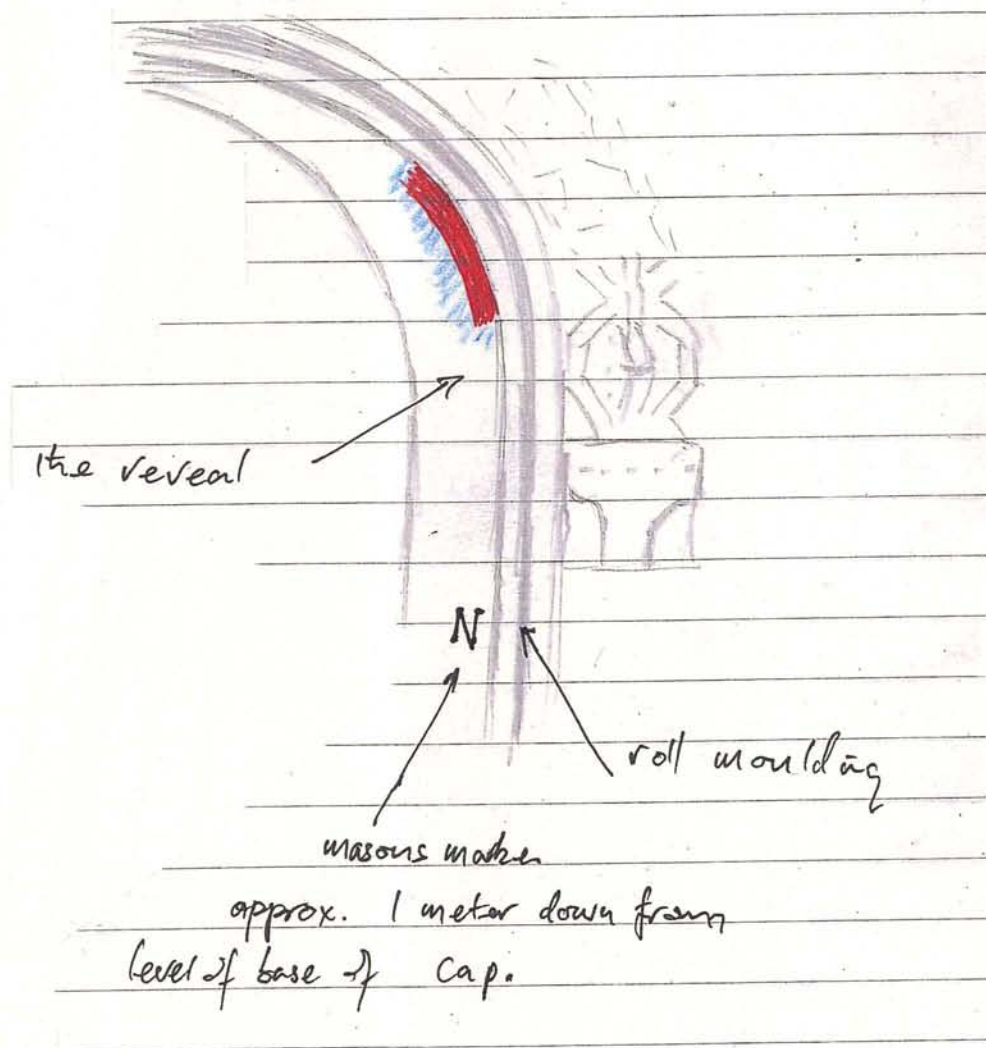
NW WINDOW





Bay 1N clerestory

1. Red with white over underside of hood moulding between label stops – not quite in the area of the drawing.
2. Much of the white here, especially on the roll moulding, looks more 'solid' than the overpaint/ground encountered elsewhere – though the latter type is also present here.
3. Three orders of chevron work here – white over most of it, with red only on the outer flank of the top order and the 'joining pieces' of the middle order (not on the teeth).
4. Some of this is pink overpaint.
5. The inside of the reveal.





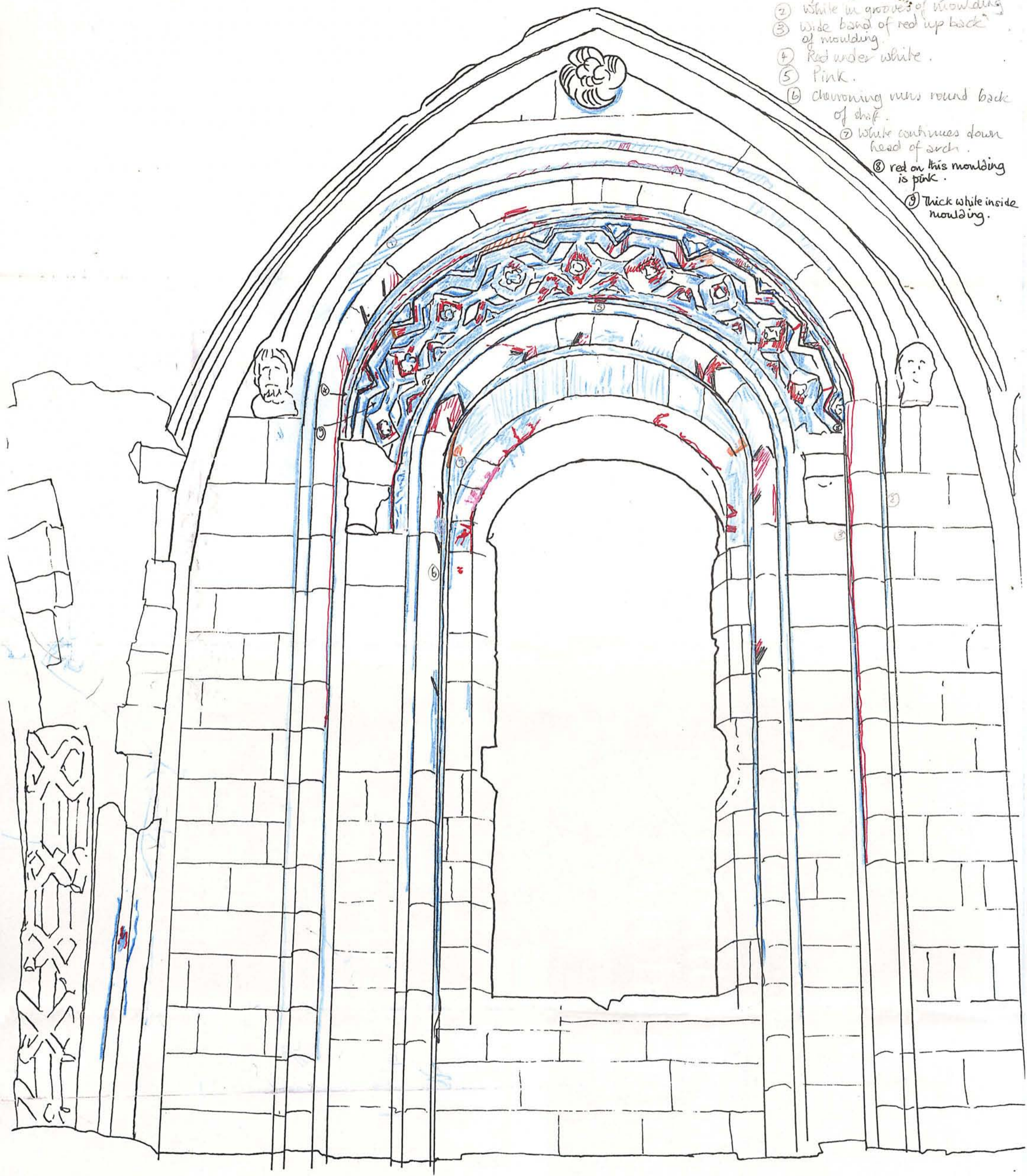
② → this should be on the other column + is on the back ∴ not visible here. - see note.

③

Bay 2N clerestory

1. This order has areas of pink overpaint.
2. **IMPORTANT:** The paint (red/black/white) shown here as being on the western attached shaft is in fact on the eastern attached shaft, and is also behind it rather than on the front as shown. The joints shown in the drawing are not accurate.
3. Probably more red and/or white survives under the thick black crust here.

- ① White ground is on inside of roll (not drawn on)
- ② White in grooves of moulding
- ③ Wide band of red up back of moulding
- ④ Red under white
- ⑤ Pink
- ⑥ Chouning runs round back of shaft
- ⑦ White continues down head of arch
- ⑧ red on this moulding is pink
- ⑨ Thick white inside moulding



Bay 3N clerestory

1. White 'ground' is on the inside face of the roll (not shown in drawing).
2. White in deep grooves at base of moulding.
3. Wide band of red up back of moulding.
4. Red under white
5. Pink
6. Chevroning runs around back of attached shaft.
7. White continues down head of arch
8. Red on this moulding represents pink.
9. Thick white inside moulding.



Bay 4N clerestory

1. Red with white over on flat face of small inner moulding (not shown on drawing).
2. Two ends of a copper pin (green only showing) here.
3. White over calcining throughout this chevron work.
4. This interpretation of the pattern was made only after long examination, and may not be very reliable – it exists only as a collection of dots and semi-lines of red.

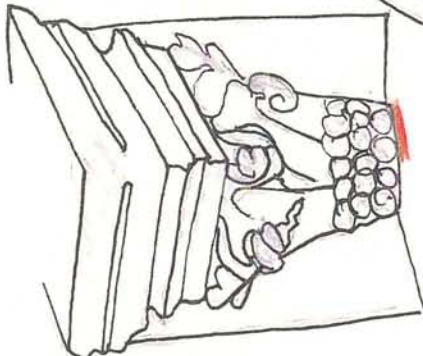
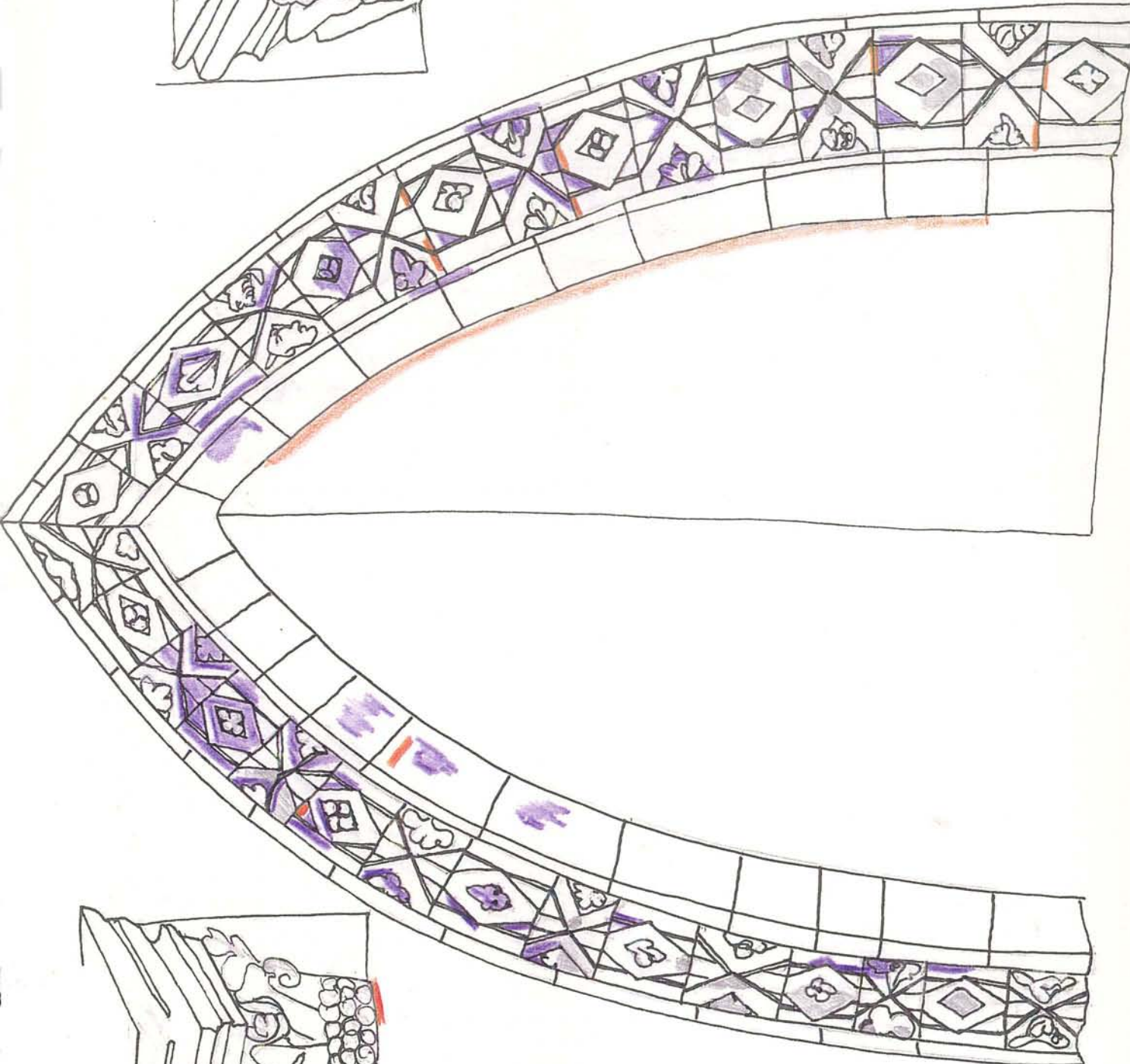
Glastonbury Abbey

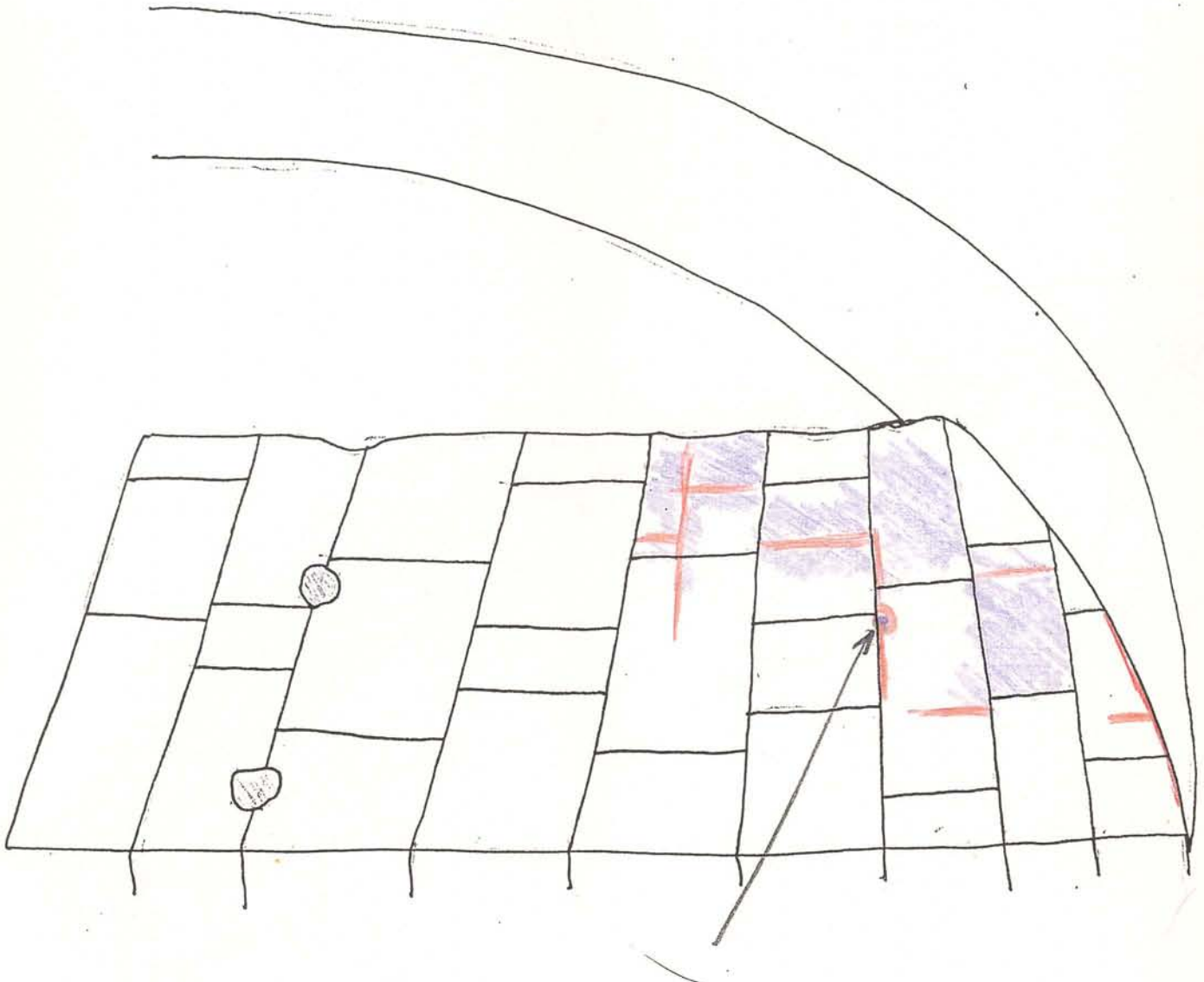
Polychrome Survey:

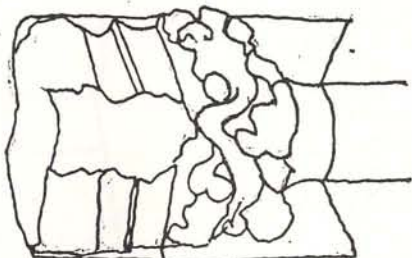
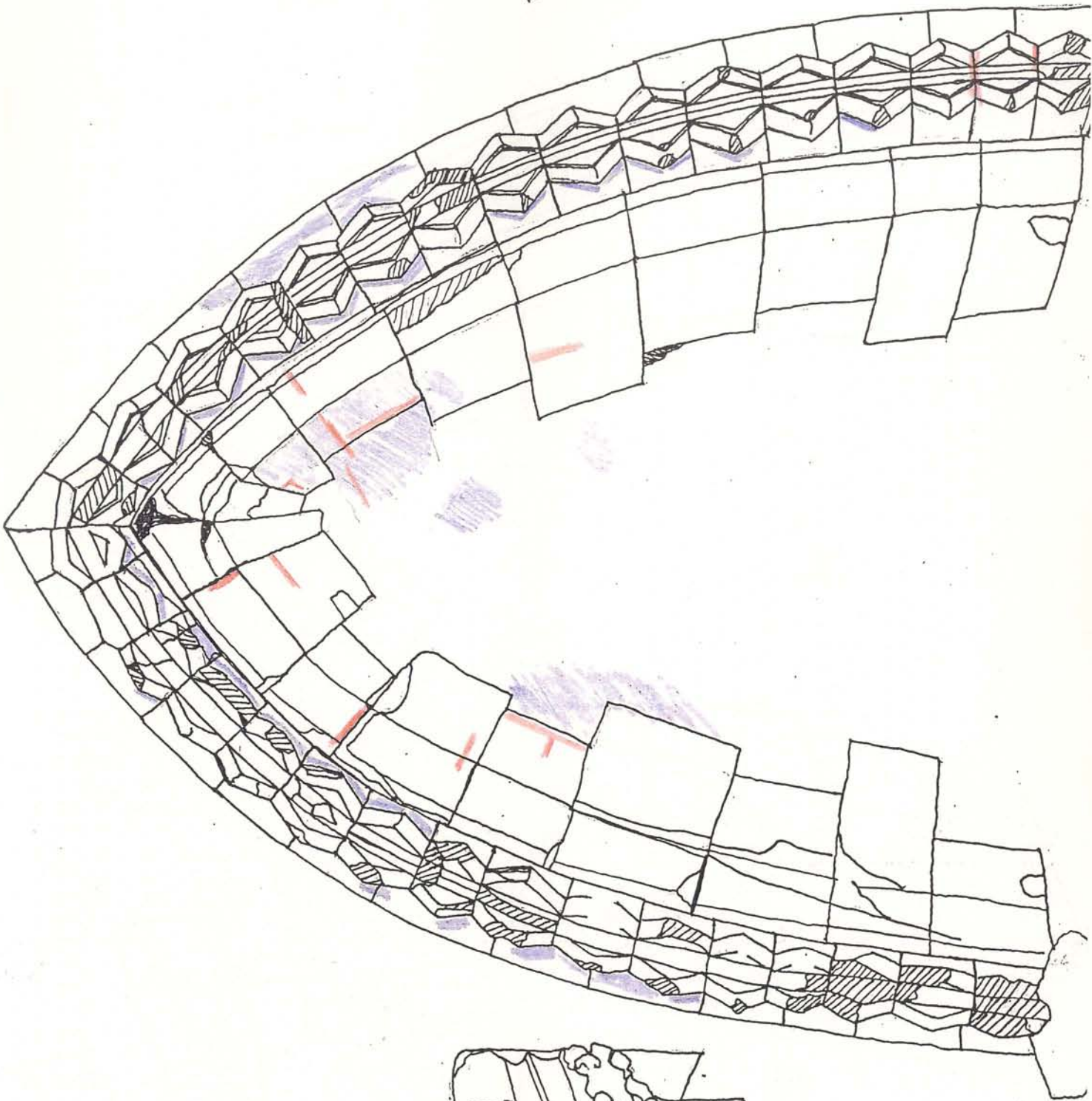
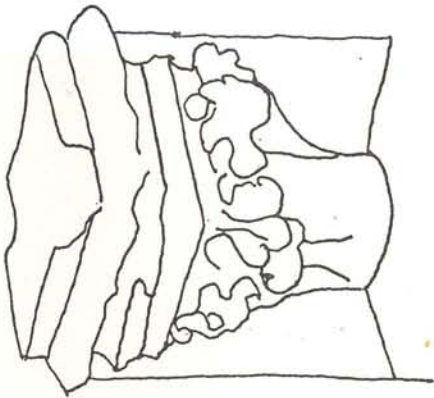
Record Drawings –

(3) S. Choir aisle

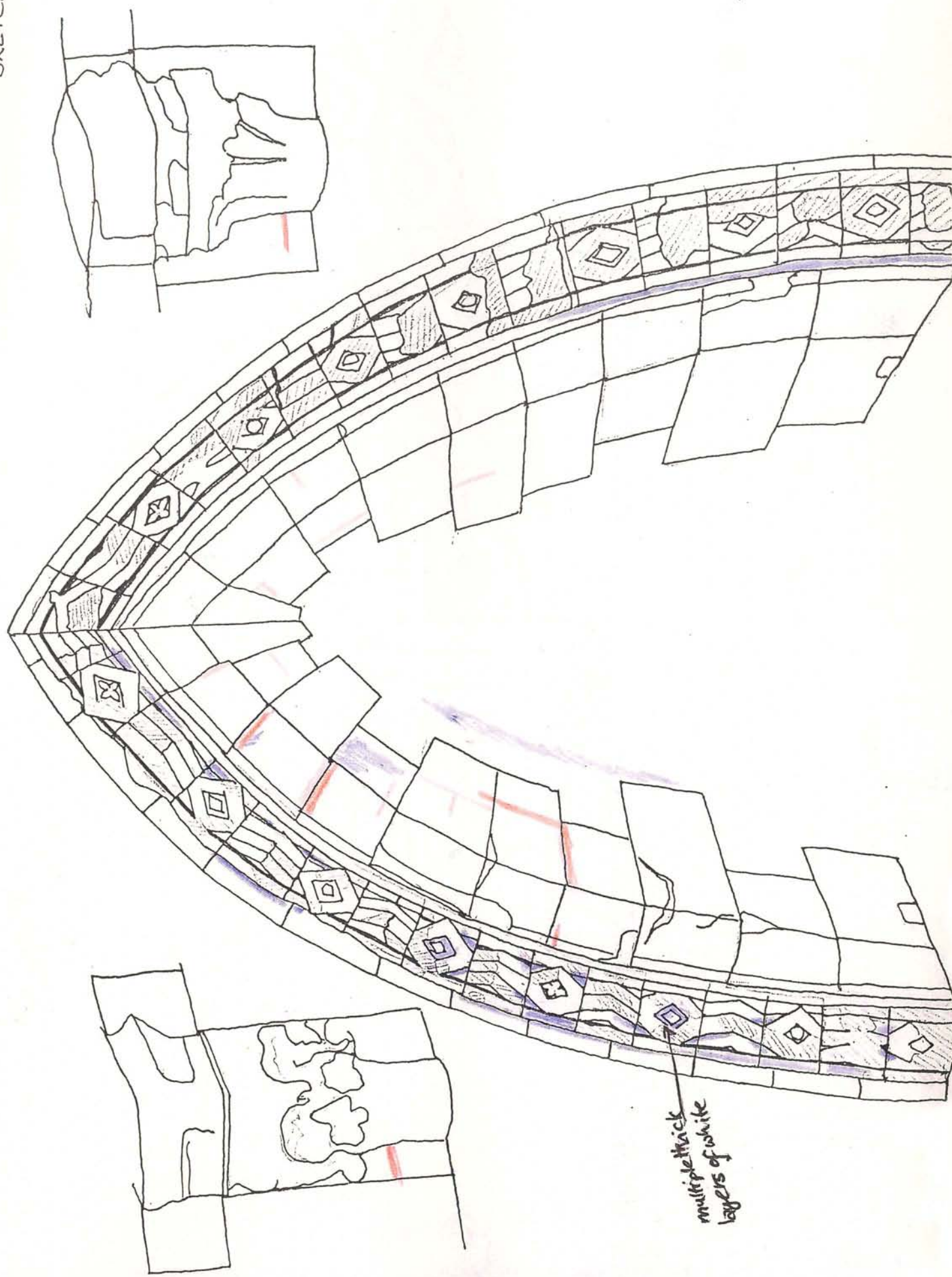
SKETCH





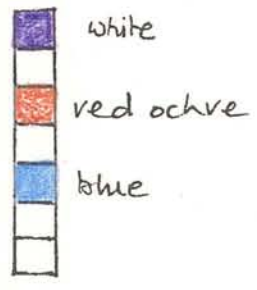
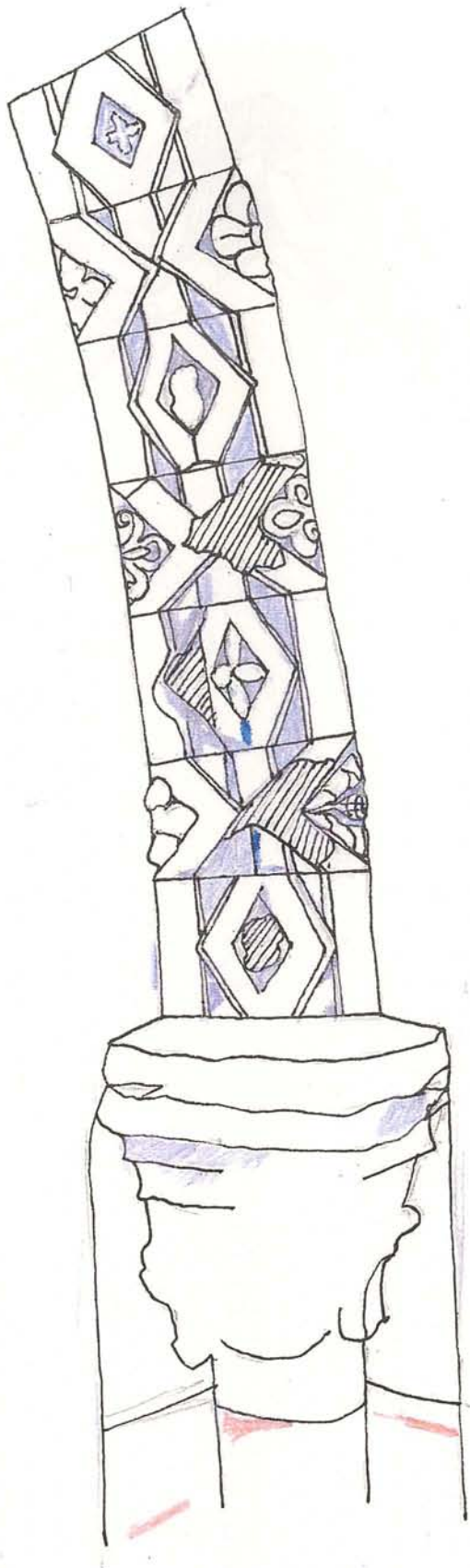


SKETCH



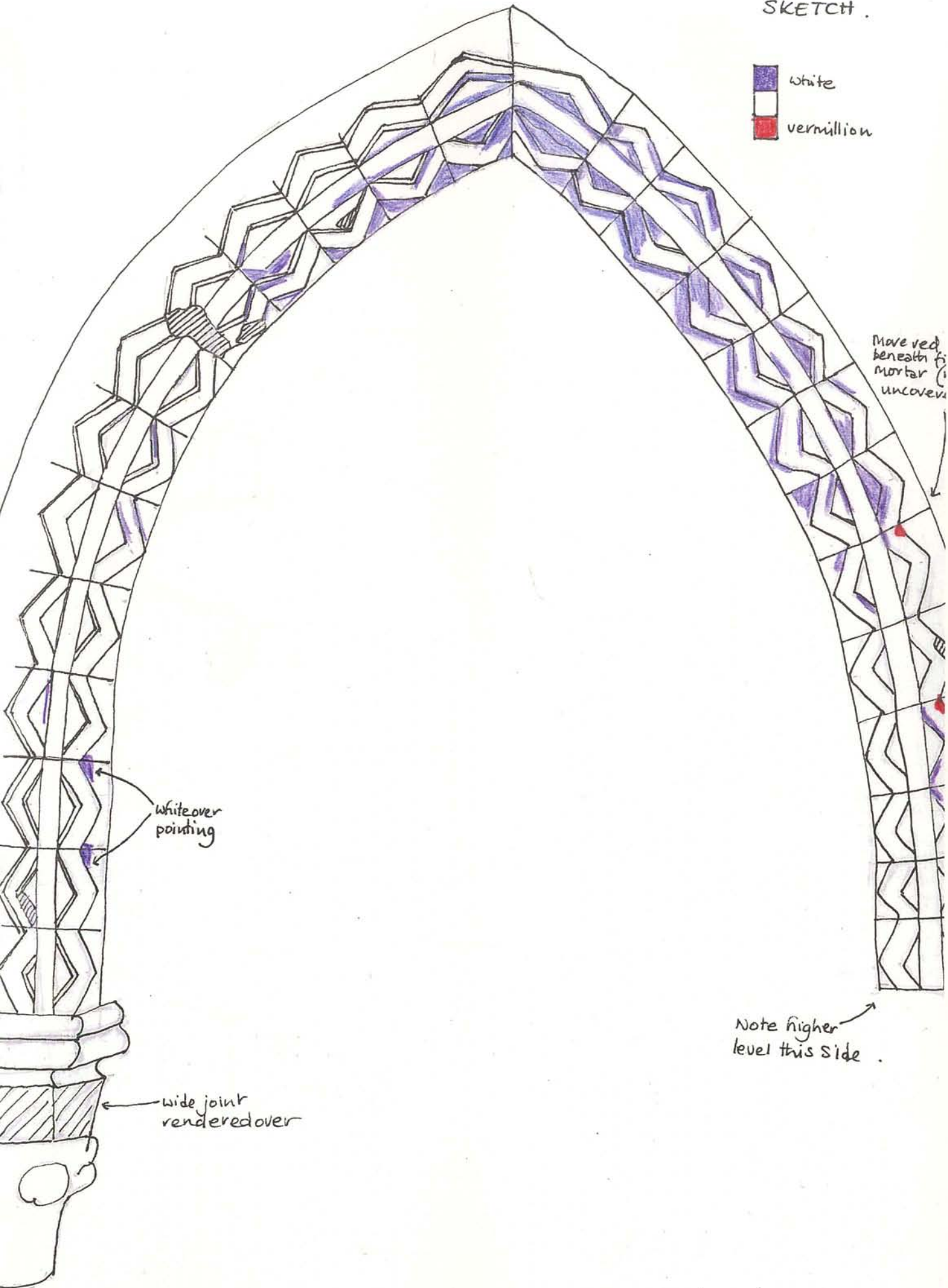
multiple thick
layers of white

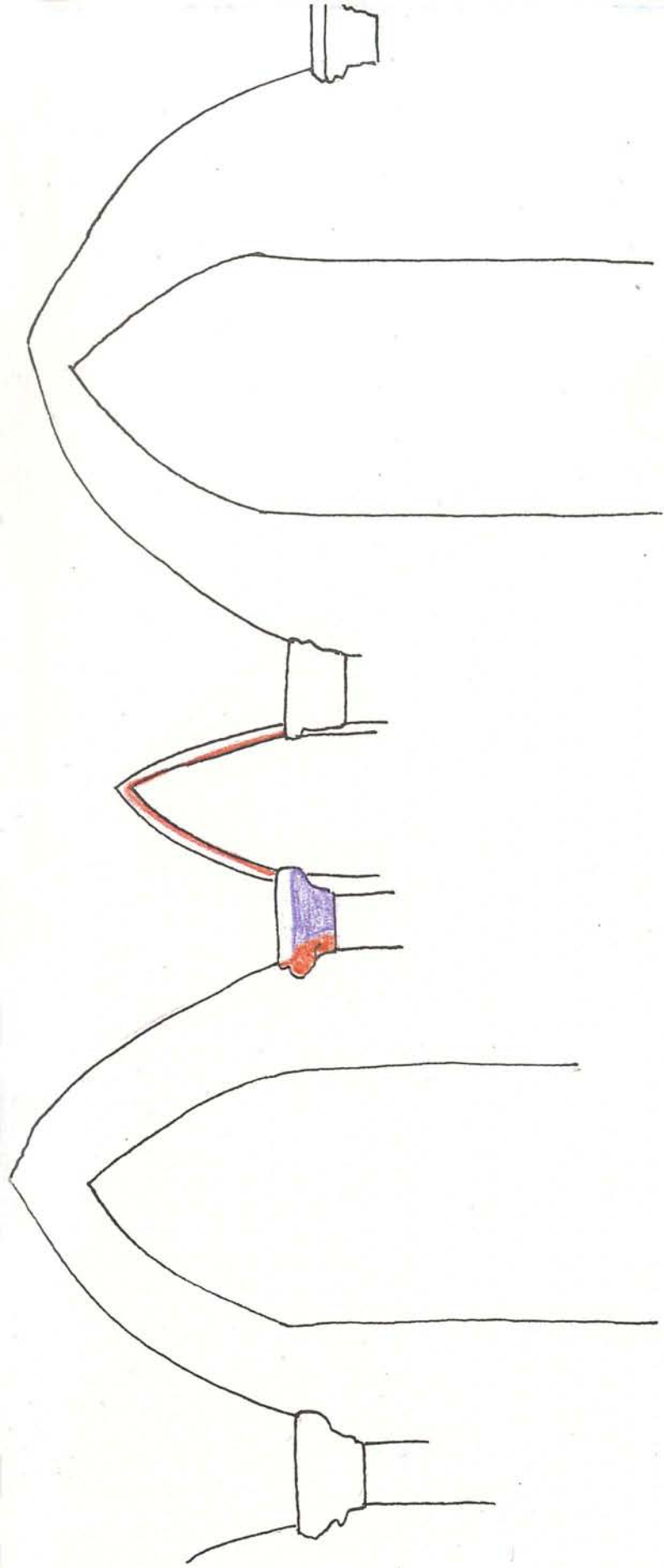
WINDOW 4 - SKETCH
NORTH SIDE



WINDOW 6, NORTH SIDE
SKETCH.

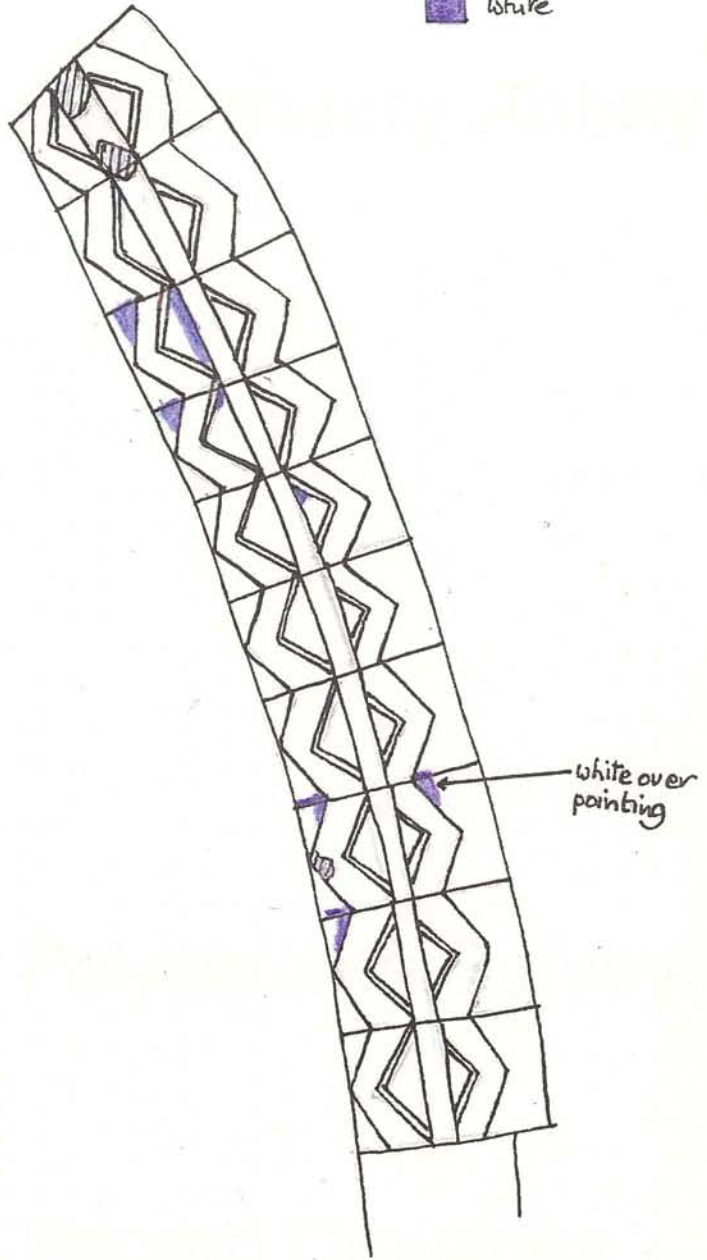
white
vermillion





WINDOW 7 - SKETCH
NORTH SIDE

■ white



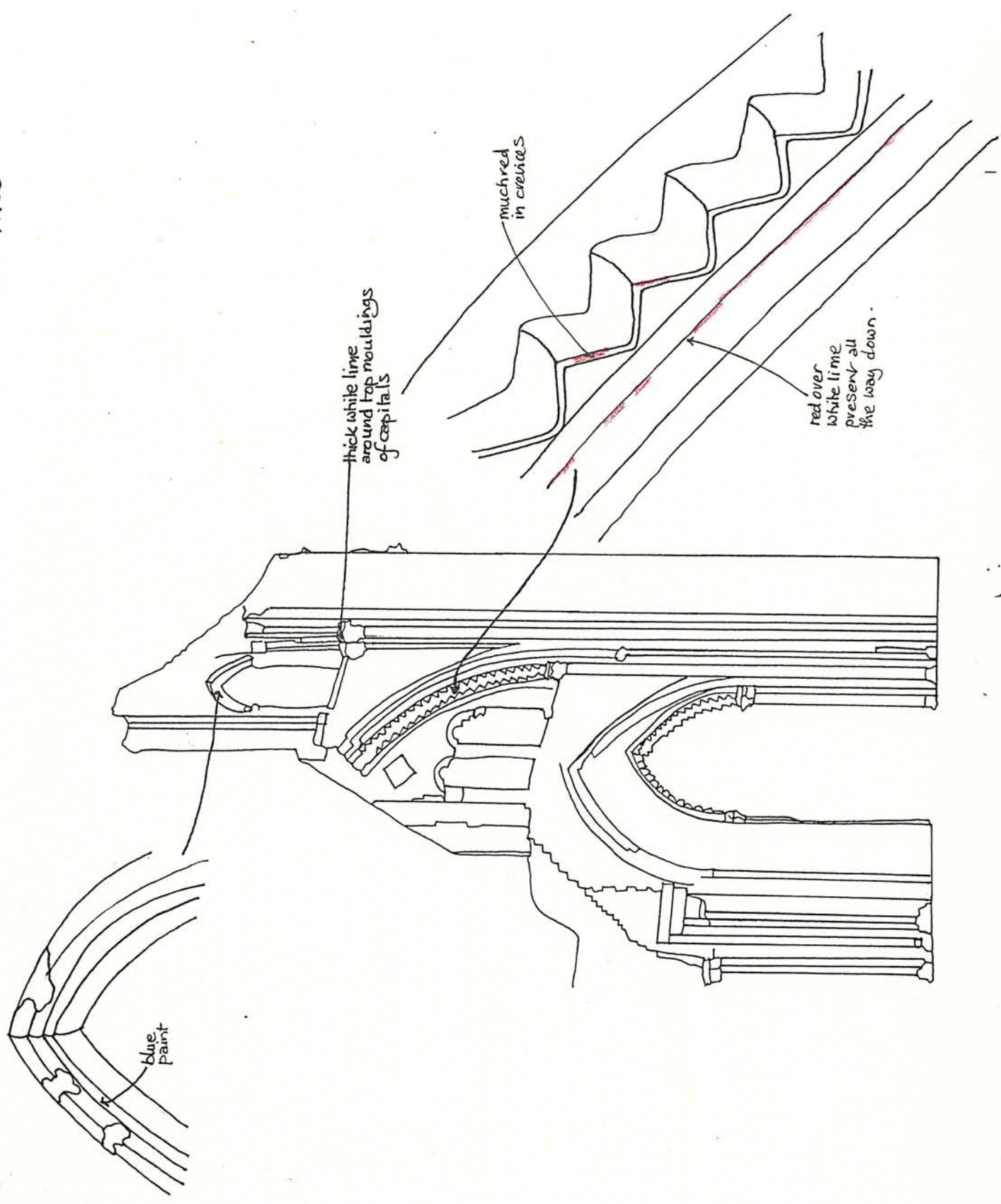
Glastonbury Abbey

Polychrome Survey:

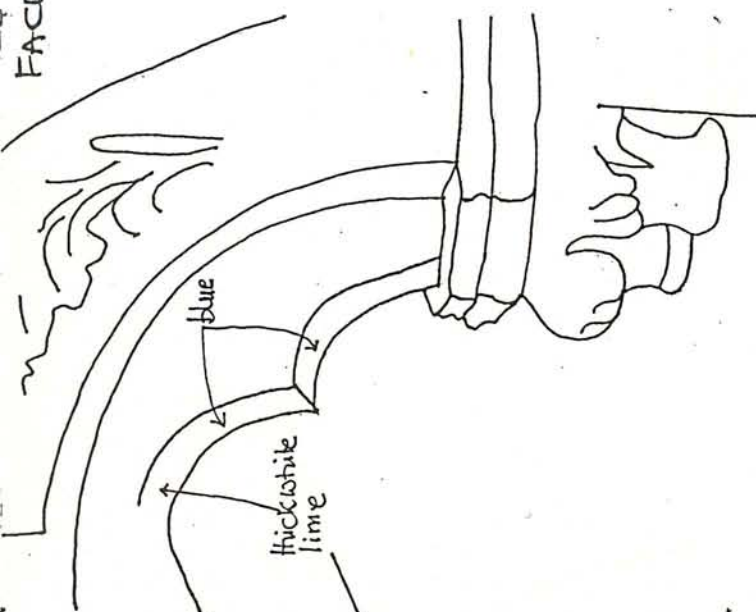
Record Drawings –

(4) N. Transept etc.

WORK IN CHIEF: RISE
WEST FACE

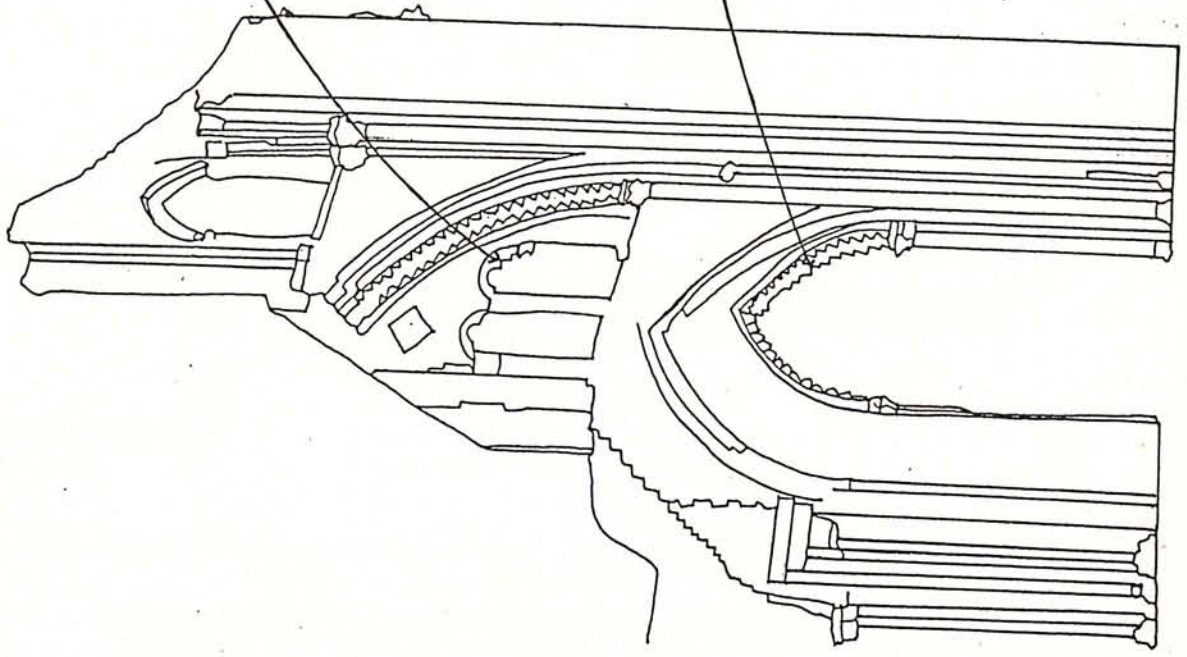
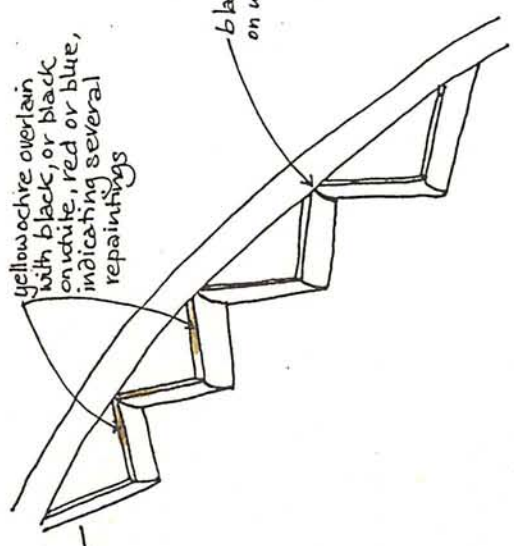


FACE

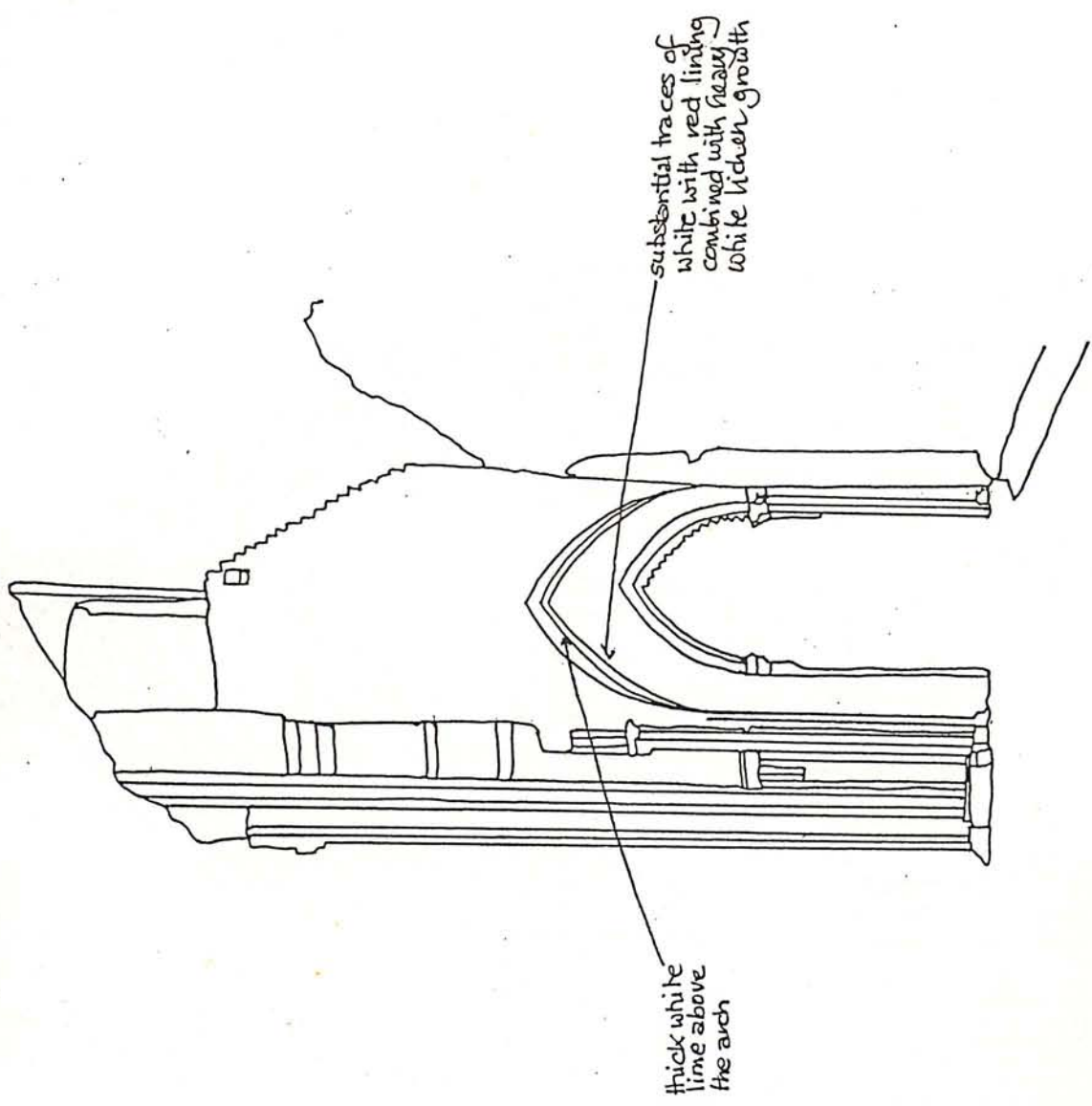


yellow ochre overlain with black, or black on white, red or blue, indicating several repaintings

black lining on white



EAST SIDE



WEST WINDOW
EAST FACE

All blind arches have
red lines behind & red
striping

Design on south
face wall plaster

red lining over white on
inner
faces of
dogtooth

red lining
on capitals
running onto
ashlar

much darker
red

E

