

Ancient Monuments Laboratory  
Report 19/97

WALL PAINTING CONDITION AUDIT,  
CASTLE ACRE PRIORY, PRIOR'S  
LODGINGS, NORFOLK

J Davies

AML reports are interim reports which make available the results of specialist investigations in advance of full publication. They are not subject to external refereeing and their conclusions may sometimes have to be modified in the light of archaeological information that was not available at the time of the investigation. Readers are therefore asked to consult the author before citing the report in any publication and to consult the final excavation report when available.

Opinions expressed in AML reports are those of the author and are not necessarily those of the Historic Buildings and Monuments Commission for England.

Ancient Monuments Laboratory Report 19/97

WALL PAINTING CONDITION AUDIT,  
CASTLE ACRE PRIORY, PRIOR'S  
LODGINGS, NORFOLK

J Davies

Summary

This condition audit of wall paintings at Castle Acre Priory includes a wall painting record, general audit information, documentation of original materials and execution of the painting, and deterioration and damage including previously used materials and treatment, as well as proposals for treatment and monitoring strategies.

Author's address :-

Ms J Davies  
PAINTINGS CONSERVATION STUDIO  
English Heritage  
Inner Circle Regents Park  
London  
NW1 4PA



## Castle Acre Priory, Prior's Lodgings Norfolk

The following report has been generated by the Wall Painting Section database. This archival system provides a computerised record of all wall paintings in English Heritage Historic Properties and is intended to comprehensively document the collection. Each report has been subdivided into four sections to present the data in a clear format. These include:

1 **Wall Painting Record:**

Includes a description of the site and paintings, as well as archival information, such as bibliographic references and photographic records.

2 **General Audit Information:**

Describes any monitoring undertaken and a synopsis of future conservation requirements.

3 **Technique:**

Documents the nature and condition of the original materials and execution of the painting which is described according to its stratigraphy and any related analysis.

4 **Deterioration and damage, added materials, treatment:**

*Deterioration and damage* lists the types of alterations which may have occurred, that is either deterioration (natural alterations such as cracking or delamination) or mechanical damage (such as graffiti).

*Added Materials* documents all non-original materials present on or within a painting. These may include naturally occurring substances (accretions, such as dirt and dust) or deliberately added materials (coatings, coverings and repairs).

*Treatment* documents previous interventions and proposed treatment and monitoring strategies.

Throughout each section, an area of painting is assigned a number between 1 and 4 which is intended as a general indication of present condition. These are: 1 good, 2 fair, 3 poor, 4 unacceptable.

This report is based on information gathered prior to March 1996 and does not include any changes in condition, further research or treatment undertaken after this date. Amended editions will be produced as necessary.

# Contents

**1** Prior's Chapel; 14th century scheme.

**2** Prior's Lodgings; 16th century scheme.



# 1 Wall Painting Record

---

<b>Property name</b>	CASTLE ACRE PRIORY		
<b>Region</b>	Midlands	<b>County</b>	Norfolk
<b>Location of painting</b>	Priors Chapel		
<b>Orientation</b>	EAST AND SOUTH WALLS		
<b>Century</b> 14 <sup>th</sup>	<b>Date</b>	<b>Height (cm)</b>	<b>Width (cm)</b>
<b>Subjects included</b>			
Adoration of the Magi			
Chevron pattern			
Figure(s), male			

---

## Description

The Cluniac Priory of Castle Acre is believed to have been founded by William de Warenne, second Earl of Surrey. His father, the first Earl and his wife Gundrada introduced the Cluniac Order to England prior to 1077 after they had visited the Abbey of Cluny in Burgundy and had been admitted into the 'fraternity' of the Order. They established the Priory of St. Pancras at Lewes. The Priory of Castle Acre was formed as a daughter house of the Priory of Lewes, and its foundation is thought to date to around 1090.

The Priory was surrendered to Henry VIII on 22nd November 1537 and thereafter passed into private hands until the Earl of Leicester, in 1929, appointed the Commissioners of H.M. Works guardians of the remains of the Priory under the Ancient Monuments Act, 1913. (Raby, 1952, pp.3-6)

The remains of the Priory lie about a quarter of a mile southwest of the village of Castle Acre, near the river Nar, originally within the outer defences of Castle Acre Castle. The Prior's Lodgings are situated at first floor level within the western range of buildings, originally constructed in the early twelfth century. At the east end of the Prior's chapel there is an altar recess covered by a broad semi-circular twelfth-century arch rising from a string course. The recess is raised one step above the rest of the Chapel and is paved with tiles. In about 1300 the original Norman east window was replaced by a wider one of three uncusped lights with intersecting tracery.

Baillie Reynolds (p.13) provides a valuable record of the paintings in 1952: 'On each of the window jambs and on the east and side walls are traces of painted figures of this period or rather later; a bishop or abbot with crozier, and remains of other paintings can still be seen. Of the later fourteenth century... are the two corbels bearing the Royal Arms and those of Warenne, which still retain their original colour and gilding, though they were re-set in their positions when the ceiling was altered'. (He states that the double barrel-vault was constructed in the 18th century to support the rooms of the Prior's Lodging above)

Tristram (1955) also describes the paintings at that date: 'At the eastern end of the chapel, on the soffit of a Norman arch, on the south side, fragments of figures, originally crowned (one having a green mantle outlined in black), on a vermilion ground; above them, a star, like the crowns, in gold;? and Adoration of the Magi. On the north side, remains of subject framed within a medallion or almond-shaped glory; in the centre a nimbus, and on the left a genuflecting figure, with another behind it. Below the stringcourse, at the springing of the arch, and crossing the east wall, traces of a fret pattern elaborated with a geometrical motif, extending to the floor and also to the adjacent parts of the north and south walls; perhaps a wall-hanging about the altar. On the splays of the eastern window, one on each, two bishops or abbots, holding croziers and a border of lions leopardy; to the north of the window, part of a painted niche with cusping in black, and to the south, similar remains. On two carved corbels, re-used in perpendicular times to support the roof timbers... both are carved, painted and gilt, the chequers in the second having been adorned with 'prints' (generally taken to be carving). (Tristram, 1955, p.149)

---

There are no records of past conservation treatment but a great deal of correspondence from the Conservation Studio remains relating to the paintings from 1963-1970. A brief summary of the correspondence is as follows:

(1) August 1963: A.N. Stewart to T.A. Bailey, requesting more information about the supposed deterioration of the paintings at Castle Acre; E.R. Throssell then contacted A.N. Stewart, confirming that there has been deterioration and suggesting a visit, which apparently took place on 2 December 1963.

(2) January 1964: A.N. Stewart, following his visit to Castle Acre, submitted a report to T.C. Bailey stating: 'I inspected the wall paintings and beam decorations in the Prior's Chapel and Solar, and found that in the East end of the Chapel some fragments of fourteenth century paintings had been very heavily waxed, (about 30 years ago), but nothing had been done to restore other obvious traces of paintings which appear not only around the fragments but on most of the walls. It will be necessary to remove the old discoloured wax to reveal the original colour and allow the fragments to breathe, at present there is a danger of flaking through wax sealing the surface. After removal of wax, the decorations should be given lime-water treatment to revive them. The same treatment should be used on all walls that have traces of painting. There are interesting patterns of Tudor roses on the roof beams, where there was once a ceiling. These decorations appear to have been superficially treated at some time, and need further restoration. There are two interesting painted and gilded corbels, one bearing the Royal Arms, and the other those of the Warenne family, these should be carefully restored. / The Prior's Solar: The same pattern appears on the beams as in the Chapel, and should be expertly treated. Tests should be made on the walls to see if paintings lie underneath the limewash. Colour appears on the fireplace as in the Chapel. It is a pity that there is so much written and incised graffiti on the walls and decorations[,] all should be removed and damage repaired. So work on the wall paintings etc., might be carried out during the summer if my programme permits, starting at the East end of the Chapel.'

(3) February 1966: R.L. Connelly contacted A.N. Stewart regarding the status of the above recommendations. A.N. Stewart replied that he hoped to send a restorer to carry out the work 'sometime during the summer... we will include this restoration, treating the worst areas first this year. We can then continue next year with the rest of the items.' There are no further records regarding this treatment.

(4) July 1969-July 1970: J.A. Stent to A.N. Stewart, apparently concerned about the paintings' condition and stating that '...way back in the past he (the Area Supt) was instructed to wax the paintings periodically, and that the custodian kept a tin of special wax for this. It may well have been Mr Palmer, or even Mr Jack who started this. Nothing has been done to the paintings as far as I know for 5-10 years.'; There is no reply in the files until a visit was requested in January 1970. On 6 July 1970 Stewart reported to Mr Stent: 'The wall paintings have not faded, but the wax layer over them has discoloured. The use of wax is now regarded as a dangerous form of preservation. At some future date this will have to be removed. There are traces of colour and decoration under lumps and coats of plaster. These should be revealed.' No record of treatment following these comments has been found.

(5) March-April 1980: D. Sherlock requested P.J. Keevil to inspect the paintings, and Keevil found the paintings to be in 'a reasonably stable condition with the exception of a small area of incipient flaking... I suspect the cause of this is incomplete removal of the previously applied wax coat. Keevil promised to send a conservator to treat the flaking and suggested a full photographic survey. There is no record of any such treatment.

## **Photographic Record**

29/6/94 EH 'current' contact photo files; no images of wall paintings.

## **Bibliography**

Raby, F.J.E. and Baillie Reynolds, P.K. Castle Acre Priory, Norfolk, H.M.S.O., London, 1952.

St John Hope, W. 'Castle Acre Priory', Norf. Arch., XII, 1893.

Tristram Archive, Courtauld Institute.

Tristram, E.W. English Wall Painting of the Fourteenth Century, Routledge and Kegan Paul, London, 1955 p.63 and 149.

Borenius, T. 'Medieval Paintings from Castle Acre Priory', The Antiquaries Journal, Vol. XVII, April 1937, No.2, pp.115-121.  
(On painted panels, now at Holkam Hall)

Keyser, C.E. A List of Buildings in Great Britain and Ireland having mural and other painted decorations etc., 3rd Edn., Eyre and Spottiswoode, London, 1883, p.2.



## 2 General Audit Information

---

<b>Property name</b>	CASTLE ACRE PRIORY	<b>County</b>	Norfolk
<b>Region</b>	Midlands		
<b>Location</b>	Priors Chapel		
<b>Orientation</b>	EAST AND SOUTH WALLS		
<b>Century</b> 14th	<b>Date</b>	<b>Height (cm)</b>	<b>Width (cm)</b>
<b>Auditor(s)</b>	JD	<b>Start date</b> 23/04/95	

**Overall condition score**        **3**

### Recommendations

The paintings are fragmentary, however some fine passages of decoration remain, for example, the south side of the arch reveal bears traces of gold leaf with stars and leaves painted over it in fine black lines.

The paintings have been heavily waxed, and flaking, with consequent losses, has occurred. The white appearance of areas exposed by paint loss suggest that they are relatively recent and therefore a cause of concern.

Emergency flake fixing, minor repairs and recording of existing decoration should be carried out, preferably within the next year. A programme of treatment should also include testing to assess the feasibility, desirability of reducing any remaining wax coating. [Timescale: 2 conservators, 1 month, within 2-3 years].

### 3 Audit Information: Technique

<b>Property name</b>	CASTLE ACRE PRIORY		
<b>Region</b>	Midlands	<b>County</b>	Norfolk
<b>Location</b>	Priors Chapel		
<b>Orientation</b>	EAST AND SOUTH WALLS		
<b>Century</b> 14 <sup>th</sup>	<b>Date</b>	<b>Height (cm)</b>	<b>Width (cm)</b>
<b>Auditor(s)</b>	JD	<b>Start date</b>	23/04/95

**Overall Condition Score      3**

**Stratigraphy**

<b>Layer type</b>	Support Layer	<b>Specific condition Score</b>	2
-------------------	---------------	---------------------------------	---

**Thickness**

**Comments**

The thickness of the support varies with the design of the wall. Chalk, limestone dressings and flint were all noted as part of the support structure. The arch appears to be constructed primarily of coarsely dressed chalk blocks, clearly intended to be rendered over with a plaster layer. The width of pointing also varies with the different areas and degree of finish, i.e. the stone dressings have narrow joints with flush pointing, chalk blocks have flush or recessed broader pointing. Visible pointing may be re-pointed in several areas, but this was difficult to confirm during the brief audit inspection.

<b>Layer type</b>	Render Layer 1	<b>Specific condition Score</b>	3
-------------------	----------------	---------------------------------	---

**Thickness**

**Comments**

The walls are uneven and there are many patches which appear to be repairs. The render identified as the original layer one is present on the walls behind existing paint layers.

<b>Layer type</b>	Render Layer 2	<b>Specific condition Score</b>	3
-------------------	----------------	---------------------------------	---

**Thickness**

**Comments**

This lime render appears very similar to render 1 and is only clearly visible as a separate application in places. The surface of render 2 is quite smooth. It appears that there may be black painted underdrawing on the surface of render 2 however this is not clear.

<b>Layer type</b>	Ground Layer 1	<b>Specific condition Score</b>	4
-------------------	----------------	---------------------------------	---

**Thickness**

**Comments**

Limewash ground, striations of brushmarks visible.

<b>Layer type</b>	Paint Layer 1	<b>Specific condition Score</b>	4
-------------------	---------------	---------------------------------	---

**Thickness**

**Comments**

The paint layer is finely executed but now sadly only fragments of the entire painting remains. Colours visible include black, red and green.

<b>Identified pigments</b>	<b>Colours</b>
---	black
---	red
---	green

---

<b>Layer type</b>	Paint Layer 2	<b>Specific condition Score</b>	4
-------------------	---------------	---------------------------------	---

**Thickness**

**Comments**

Gilding is present on the south reveal of the arch. Stars and gold leaves with overlying black line decoration were noted. This ornamentation is very finely executed.

**Identified pigments**    **Colours**

---	black
gold leaf	gold

## 4 Audit Information: deterioration and damage, added materials, treatment

---

<b>Property name</b>	CASTLE ACRE PRIORY		
<b>Region</b>	Midlands	<b>County</b>	Norfolk
<b>Location</b>	Priors Chapel		
<b>Orientation</b>	EAST AND SOUTH WALLS		
<b>Century</b> 14 <sup>th</sup>	<b>Date</b>	<b>Height (cm)</b>	<b>Width (cm)</b>

### DETERIORATION AND DAMAGE

#### Deterioration phenomena

**Type** flaking  
**Location** Various areas, ground layer.  
**Comments** Extensive previous losses have occurred. Flaking and loss of the ground layer appears to be still active and has probably been exacerbated by the presence of a wax coating.

---

**Type** flaking  
**Location** Various areas, paint layers.  
**Comments** Extensive previous losses have occurred. Flaking and loss of the paint layers appears to be still active and has probably been exacerbated by the presence of a wax coating.

---

**Type** general erosion  
**Location** Render, ground and paint layers, various areas.  
**Comments** A considerable amount of erosion, weathering and loss of all layers has occurred.

---

**Type** delamination (render layer)  
**Location** Various areas.  
**Comments** The render layers appear to be delaminating from the support in various places. This deterioration phenomena may be exacerbated by the presence of wax on the surface of the paintings.

---

**Type** loss  
**Location** Renders, ground and paint layers.  
**Comments** Extensive loss of renders, ground and paint layers has occurred. Many areas of the support are exposed.

---

#### Mechanical damage

**Type** minor losses  
**Location** Stone moulding to arch, south side.  
**Comments** Two circular holes, c. 2.5 - 5 cms wide and c. 5 -10 cms deep are present to the stone moulding of the arch. It is not apparent what purpose these served, nor at what date they were inserted.

---

**Type** graffiti

**Location** Various.

**Comments** Numerous pieces of graffiti are present to many areas of the chapel. Some appears to date from the earliest quarter of this century (see for example, upper area, north side of east window).

---

## ADDED MATERIALS

### Accretions

**Type** cobwebs  
**Location** Numerous.  
**Comments** Not too disfiguring.

---

**Type** dust  
**Location** General.  
**Comments** Not too disfiguring.

---

### Coatings/Coverings

**Type** wax  
**Location** Surface of all paintings.  
**Comments** The wax has darkened, in addition it seems to be exacerbating the flaking and loss of paint and ground layers.

---

**Type** repainting  
**Location** Numerous areas, see for example, south side of east window.  
**Comments** Crude retouching and infilling of losses has occurred, probably at the same date as the initial wax coating was applied.

---

**Type** limewash  
**Location** Various, noticeable over the centre and south side of the arch reveal.  
**Comments** White limewash is present in some areas, either directly overlying the support or over render (and other?) layers.

---

### Repairs

**Type** stone  
**Location** North side of arch reveal.  
**Comments** The north side of the arch reveal may have been sympathetically repaired using chalk blocks, however this was not entirely clear from limited site inspection.

---

**Type** unidentified  
**Location** South side of arch reveal, eastern edge.  
**Comments** A grey cement-type? edge repair is present. The lower half of this repair has been covered by limewash. Other repairs of this type may be present elsewhere and be disguised by overlying limewash.

---

**Type** lime:sand  
**Location** Various, to east and south walls and arch reveal.  
**Comments** Plaster fills, which appear to be lime-based, are present. These seem reasonably sound. However further losses have occurred and more repairs are now required.

---

**Type** lime:sand

**Location** Various, noticeable especially on east wall, north side of window.

**Comments** Edge repairs, which appear to be lime-based, are present. These seem reasonably sound. However further losses have occurred and more edge repairs are now required.

---

## TREATMENT

### Past Treatment

**Type** MONITORING CONDITION                      **Date** 01/01/64

**Person** A.N. Stewart

**Comments** There is a great deal of correspondence about the paintings from the late 1960s and early 1970s, and conservation was recommended in 1964. It appears that this was probably carried out during the summer of 1964. However, there are no records of this work. See the summary of correspondence in the description section at the beginning of this report.

---

### Proposed Treatment

**Type** FILLS/REPAIRS INSERTION                      **Date** 24/04/95

**Person** JD

**Comments** Minor repairs are required.

---

**Type** FLAKE FIXING    **Date** 24/04/95

**Person** JD

**Comments** Flake fixing is urgently required.

---

**Type** MONITORING CONDITION                      **Date** 24/04/95

**Person** JD

**Comments** It is important to record and document the remaining paint fragments before and after any conservation intervention, and to monitor the condition of the paintings following such treatment.

---

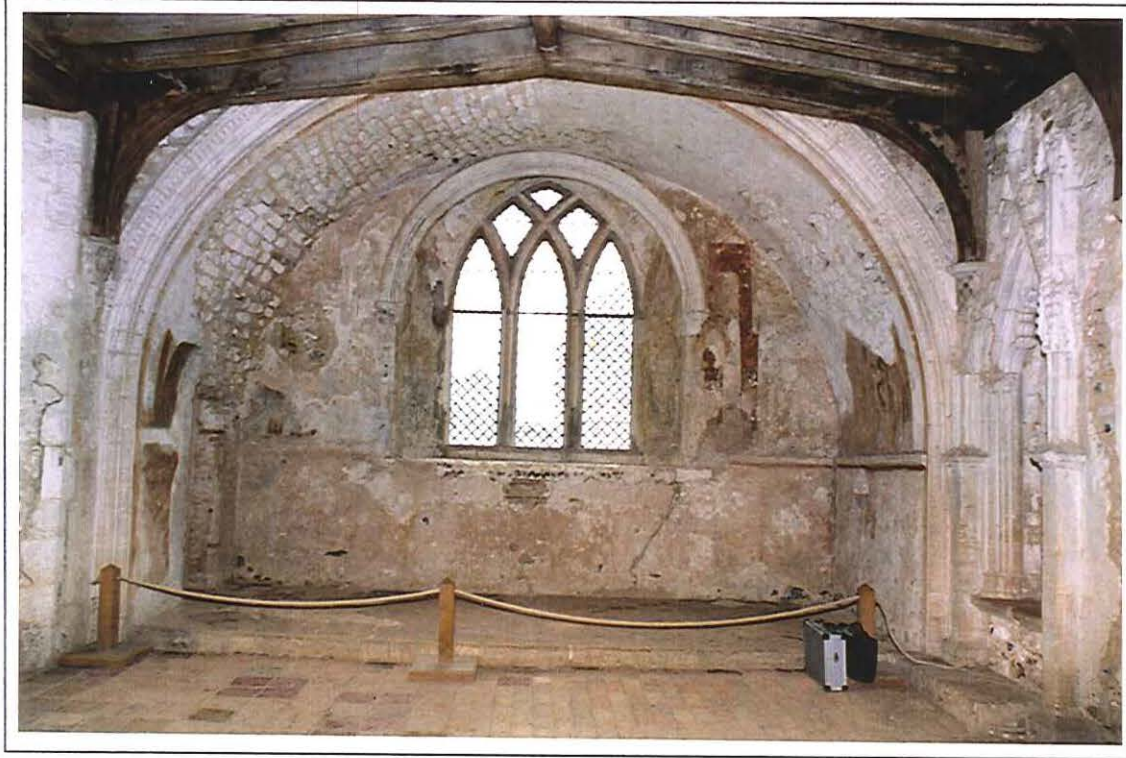
**Type** UNSPECIFIED    **Date** 24/04/95

**Person** JD

**Comments** The feasibility of attempts to remove some of the wax present in the paintings could be considered.

---





Prior's Chapel, general view to east



Prior's Chapel, east end, detail south side, showing remains of high quality painted and gilded decoration



# 1 Wall Painting Record

---

<b>Property name</b>	CASTLE ACRE PRIORY		
<b>Region</b>	Midlands	<b>County</b>	Norfolk
<b>Location of painting</b>	Priors Lodgings		
<b>Orientation</b>	CEILING AND FIREPLACES		
<b>Century</b> 16 <sup>th</sup>	<b>Date</b>	<b>Height (cm)</b>	<b>Width (cm)</b>
<b>Subjects included</b>	Rosette(s)		

---

## Description

The Cluniac Priory of Castle Acre is believed to have been founded by William de Warenne, second Earl of Surrey. His father, the first Earl and his wife Gundrada introduced the Cluniac Order to England prior to 1077 after they had visited the Abbey of Cluny in Burgundy and had been admitted into the 'fraternity' of the Order. They established the Priory of St. Pancras at Lewes. The Priory of Castle Acre was formed as a daughter house of the Priory of Lewes, and its foundation is thought to date to around 1090.

The Priory was surrendered to Henry VIII on 22nd November 1537 and thereafter passed into private hands until the Earl of Leicester, in 1929, appointed the Commissioners of H.M. Works guardians of the remains of the Priory under the Ancient Monuments Act, 1913. (Raby, 1952, pp.3-6)

The remains of the Priory lie about a quarter of a mile south-west of the village of Castle Acre, near the river Nar, originally within the outer defences of Castle Acre Castle. The Prior's Lodgings are situated at first floor level within the western range of buildings, originally constructed in the early twelfth century. The west wall of the Chapel was [at the end of the fifteenth century?] demolished and its west end incorporated in the Prior's Solar, from which it was separated by a wooden partition. It and the solar were now re-roofed as a single unit with a low-pitched roof, the line of which can be seen outside the west wall. Beneath this roof was a wooden ceiling with moulded beams painted white and ornamented with red and white Tudor roses. Parts of this ceiling survive, including the beam which supported the dividing partition, at which the centre-line of the roof changed, owing to the Prior's Solar being wider than the Chapel. (Baillie Reynolds, 1952, p.14)

After the dissolution of the Priory, the buildings of the Prior's Lodging continued to be inhabited, and in the seventeenth century further structural alterations were made. The fireplaces may have been in situ from the 16th century as the colour scheme of the decoration is very similar to that of the ceiling. The Chapel, no longer required for sacred purposes, was put to secular use. The partition between it and the Solar was moved further west, and two finely carved and painted re-used early sixteenth-century fireplaces were built back to back to warm these two rooms. The space between the fireplaces and the south wall was filled by a timber-framed partition, covered with lath and plaster, while to the north a communicating passage was left between the two rooms. In the later years of the century the roof was raised and the existing high-pitched roof was put on. In the early eighteenth century the existing double barrel-vault was constructed to support the rooms of the Prior's Lodging above. (Baillie Reynolds, 1952, pp.15-16)

The ceiling beams retain the Tudor rose decoration, and the fireplaces contain traces of paint that appear to be contemporary.

## **Photographic Record**

29/6/94 EH 'current' contact photo files; no images of wall paintings.

Photograph search, DOE files, EH photo library (JD24/03/95)  
Castle Acre Priory; no relevant DOE photographs found.

## **Bibliography**

Raby, F.J.E. and Baillie Reynolds, P.K. Castle Acre Priory, Norfolk, H.M.S.O., London, 1952.

St John Hope, W. 'Castle Acre Priory', Norf. Arch., XII, 1893.

Tristram Archive, Courtauld Institute.

Tristram, E.W. English Wall Painting of the Fourteenth Century, Routledge and Kegan Paul, London, 1955  
p.63 and 149.

Borenus, T. 'Medieval Paintings from Castle Acre Priory', The Antiquaries Journal, Vol. XVII, April 1937,  
No.2, pp.115-121.  
(On painted panels, now at Holkam Hall)

Keyser, C.E. A List of Buildings in Great Britain and Ireland  
having mural and other painted decorations etc., 3rd Edn., Eyre and Spottiswoode, London, 1883, p.2.

## 2 General Audit Information

---

<b>Property name</b>	CASTLE ACRE PRIORY	<b>County</b>	Norfolk
<b>Region</b>	Midlands		
<b>Location</b>	Priors Lodgings		
<b>Orientation</b>	CEILING AND FIREPLACES		
<b>Century</b> 16th	<b>Date</b>	<b>Height (cm)</b>	<b>Width (cm)</b>
<b>Auditor(s)</b>	JD	<b>Start date</b> 05/01/95	

**Overall condition score**        **2**

### Recommendations

Full access to the ceiling beams was not possible during the present audit, but the painted decoration appeared to be stable.

No conservation treatment appears to be necessary at present. However, the painting should be fully recorded and documented, and the condition of the ceiling should be monitored periodically.

### 3 Audit Information: Technique

---

<b>Property name</b>	CASTLE ACRE PRIORY		
<b>Region</b>	Midlands	<b>County</b>	Norfolk
<b>Location</b>	Priors Lodgings		
<b>Orientation</b>	CEILING AND FIREPLACES		
<b>Century</b> 16 <sup>th</sup>	<b>Date</b>	<b>Height (cm)</b>	<b>Width (cm)</b>
<b>Auditor(s)</b>	JD	<b>Start date</b>	05/01/95

**Overall Condition Score**      **2**

**Stratigraphy**

---

<b>Layer type</b>	Support Layer	<b>Specific condition Score</b>	<b>2</b>
-------------------	---------------	---------------------------------	----------

**Thickness**      25 cm

**Comments**

The timber ceiling, which is both smooth and carved, is partially lost and it appears that some structural repairs have been carried out. Decoration remains on both timber beams and intervening panels. There are traces of similar decoration on the carved stone fireplaces.

---

<b>Layer type</b>	Ground Layer 1	<b>Specific condition Score</b>	<b>2</b>
-------------------	----------------	---------------------------------	----------

**Thickness**

**Comments**

Access during audit inspection was limited, however it appears there may be a white ground layer.

**Identified pigments**    **Colours**

---                      white

---

<b>Layer type</b>	Paint Layer 1	<b>Specific condition Score</b>	<b>2</b>
-------------------	---------------	---------------------------------	----------

**Thickness**

**Comments**

The paint layer has suffered some loss and flaking in the past. In addition the surface may be friable. Access was limited during audit inspection. Pigments include white, red, green and black.

**Identified pigments**    **Colours**

---                      white

---                      black

---                      red

---                      green

## 4 Audit Information: deterioration and damage, added materials, treatment

---

<b>Property name</b>	CASTLE ACRE PRIORY		
<b>Region</b>	Midlands	<b>County</b>	Norfolk
<b>Location</b>	Priors Lodgings		
<b>Orientation</b>	CEILING AND FIREPLACES		
<b>Century</b> 16th	<b>Date</b>	<b>Height (cm)</b>	<b>Width (cm)</b>

### DETERIORATION AND DAMAGE

#### Deterioration phenomena

**Type** loss  
**Location** Various  
**Comments** Timber from the ceiling has been lost.

---

**Type** flaking  
**Location** Various  
**Comments** Some flaking and loss of paint has occurred in the past.

---

**Type** loss of cohesion (paint layer)  
**Location** Various  
**Comments** It appears that the paint layer may have become friable and certainly has a 'dry' surface. However access was limited during inspection and loss of cohesion cannot be confirmed without further examination.

---

## ADDED MATERIALS

### Accretions

**Type** cobwebs  
**Location** Various  
**Comments** Not too disfiguring.

---

**Type** dust  
**Location** General.  
**Comments** Not too disfiguring.

---

### Coatings/Coverings

**Type** wax  
**Location** First intervening board, east of easternmost rafter (not end brace), north side.  
**Comments** A small rectangular area appears darker and more saturated than the rest of the ceiling. It is possible that this area represents a test of the effect of 'wax' (as used on the wall paintings) on the condition and appearance of the painted ceiling.

---

### Repairs

**Type** wood  
**Location** Various.  
**Comments** It appears some structural repairs have been undertaken to secure the ceiling.

---



## TREATMENT

### Past Treatment

**Type** MONITORING CONDITION      **Date** 01/01/01

**Person** Various

**Comments** Correspondence in EH files shows that there was an awareness, and concern, for these paintings, as for those in the Prior's Chapel, throughout the 1960s. However, there are no records relating to any conservation treatment of the Tudor decoration.

---

### Proposed Treatment

**Type** MONITORING CONDITION      **Date** 24/04/95

**Person** JD

**Comments** The decoration should be fully recorded and documented. The condition of the ceiling should be monitored periodically.

---



Prior's Lodgings, ceiling



Detail, painted decoration on ceiling timbers