

Ancient Monuments Laboratory  
Report 60/97

WALL PAINTING CONDITION AUDIT,  
FARLEIGH HUNGERFORD CASTLE,  
SOMERSET

J Davies  
T Manning

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**WALL PAINTING CONDITION AUDIT,  
FARLEIGH HUNGERFORD CASTLE,  
SOMERSET**

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**Summary**

This condition audit of wall paintings at Farleigh Hungerford Castle 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.

**Authors' addresses :-**

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

Ms T Manning  
PAINTINGS CONSERVATION STUDIO  
English Heritage  
Inner Circle Regents Park  
London  
NW1 4PA



## Farleigh Hungerford Castle Somerset

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.

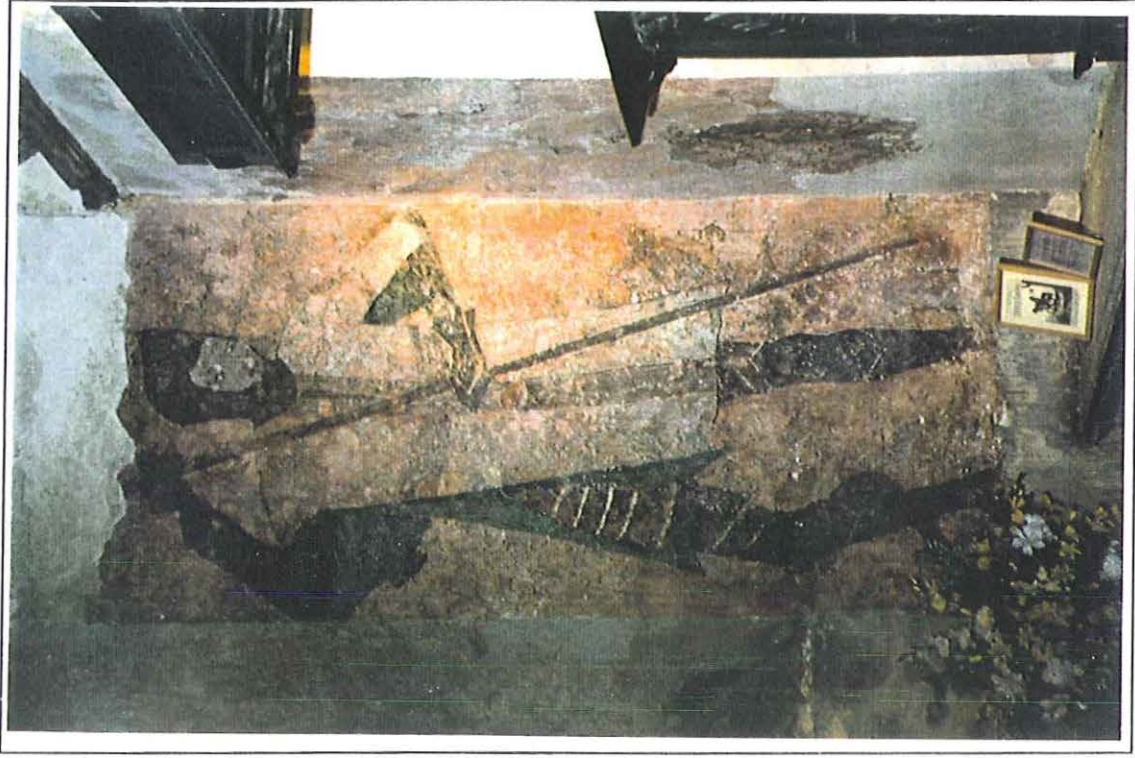
This report is based on information gathered prior to March 1996 and does not include any changes in condition, further research or treatment undertaken after this date. Amended editions will be produced as necessary.

## Contents

- 1** St. Leonard's Chapel, Nave (15th-century scheme)
- 2** St. Leonard's Chapel, Nave (18th-century scheme)
- 3** St. Leonard's Chapel, Nave (19th-century scheme, interior and exterior)
- 4** St. Anne's Chapel (17th-century scheme, walls)
- 5** St. Anne's Chapel (17th-century scheme, ceiling timbers)
- 6** St. Anne's Chapel (19th-century scheme)
- 7** Priest's House (central painted beam)



Nave, general view to east



Nave, east wall, south side, detail of St George (15C)





St Anne's Chapel, north wall, detail of 17C decoration with later (19C) additions



St Anne's Chapel, detail of painted beams

# 1 Wall Painting Record

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<b>Property name</b>	FARLEIGH HUNGERFORD		
<b>Region</b>	South West	<b>County</b>	Somerset
<b>Location of painting</b>	St. Leonards Chapel - 15C		
<b>Orientation</b>	NORTH, SOUTH AND EAST WALLS		
<b>Century</b> 15 <sup>th</sup>	<b>Date</b>	<b>Height (cm)</b> 810	<b>Width (cm)</b> 593
<b>Subjects included</b>			
Consecration cross(es)			
Heraldry			
Inscription(s)			
Knight(s)			
St George			
Various decorative motifs			

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## Description

### GENERAL INTRODUCTION

The Chapel of St Leonard, Farleigh Hungerford Castle, retains significant remains of wall paintings dating from the fifteenth to nineteenth centuries.

This audit report outlines the results of the preliminary survey undertaken in September 1994. In addition, this has now been updated to include the results of the detailed investigation made by the Wall Painting Section in collaboration with the Conservation of Wall Painting Department, Courtauld Institute of Art in March 1995.

NB. As the layer structure of these various schemes is extremely complex each has been audited as separate 'locations' according to their date in order to clarify the extent and chronology of the painted decoration as a whole.

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### DESCRIPTION OF 15C SCHEME

Remains of a scheme of 15C painted decoration survives throughout the chapel. This includes:

- 1 A representation of St George on the east wall, south side
- 2 A representation of a kneeling knight on the south wall, east side
- 3 The remains of a contemporary decorative brocade pattern which survives as a background behind the St George and Kneeling Knight schemes. Remains of this scheme also exist on the east wall, particularly the east window splay and soffit. The brocade pattern also extends onto nearly all of the window architraves in the nave.
- 4 The fragmentary remains of an inscription above the St George with above, traces of a heraldic motif wrapped in straps, possibly garters, and on the north side of the east wall the remains of a bright green foliate or wing-like design.

This 15C decoration can be presumed to originally have been of an extremely high-quality as indicated by the remains of gold and silver leaf found in both the St George and the Kneeling Knight schemes. However, the original appearance of both paintings has been radically altered by extensive and heavy-

handed restorations.

NB. There is one consecration cross at the base of the St George scheme which appears to have been executed on the same render layer but beneath the paint layer of this scheme. The precise date is therefore unclear.

Dimensions given refer to the height of the east wall (8m), and the width of the nave (6m).

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DESCRIPTION OF THE 15C SCHEME FROM 'ST LEONARD'S CHAPEL, FARLEIGH HUNGERFORD CASTLE: A REPORT ON THE EXAMINATION OF THE WALL PAINTINGS', MARCH-APRIL 1995, EH WALL PAINTING SECTION/CIA:

'The original form and decoration of the church earlier than the 15th century is not known. Apart from St. Anne's Chapel, which can be dated to 1380, there are few diagnostic aids from which to date the structure of the church. It does appear, through physical evidence, that the parish church was largely rebuilt when it was enclosed within the castle walls and acquired as a private chapel for the Hungerford family.

The first decorative scheme, therefore, appears to be that relating to the imposing figure of St George on the south side of the east wall. This figure was discovered in 1844 when the overlying plaster layer weakened and fell away. St George is depicted wearing a tabard emblazoned with a large red cross, standing, holding a lance, with the dragon curled beneath his right foot. St George, an Eastern saint, known as the patron saint of soldiers as well as of the kingdom of England, was probably popularized here by returning Crusaders. His popularity increased when Edward III founded the Order of the Garter under his patronage (c.1348), and in 1415, when during the wars against the French, his day was made a festival of the highest rank in England.

The St George looks toward the east corner of the south wall, where the remains of a related figure, a kneeling knight, can be discerned. He kneels facing St George, dressed as a soldier with a sword at this side, with the Hungerford arms beside him, which clearly identify this as a member of the Hungerford family. It is possible that this figure is a donor portrait of Sir Walter, an accomplished soldier (who fought at Agincourt in 1415) and also a knight of the Garter. Both figures are positioned against a painted brocade background. The brocade is made up of a black pattern over white, which is in turn painted over a red ground. It is not clear to what visual effect the red ground was used; it could have lent a luminous silvery quality to the brocade, or perhaps it was used as an initial protective treatment to the stone and plaster. Equally, it could be the remains of an earlier scheme. The present appearance of the background to St George, as predominantly red, is therefore inaccurate, and is probably due to various over-zealous restoration treatments since 1844. St George's tabard should also be white, but now appears red. Some of the original colours were recorded by the Reverend JE Jackson, a local vicar, who saw the paintings shortly after their discovery:

"It was about 1840 I discovered that the walls of the Chapel interior, at least toward the East End, had been once stencilled; the ground work generally being a bold foliated or scroll pattern on which various figures were introduced. The only figure now to be seen is that of St George and the Dragon against the East wall and 14 feet high...The figure at Farleigh, St George, is in black armour over which he wears a white surcoat, lined with green and powdered with a green ornament resembling a leaf or flower. The whole is surmounted by a Red Cross. He is directing his eyes toward the figure of a Knight which can be traced but imperfectly on the south wall of the Chapel at the right angle of St George.

A photograph taken in 1924 also shows a predominantly white background to the St George.

The rest of the decorative scheme that is contemporary with St George and the Kneeling Knight is fragmentary. However, it seems clear that a large inscription (in black on a white ground) once occupied the space over the St George. Above this, there are traces of a heraldic motif wrapped in straps, possibly garters. This, and remains of bright green foliage or wings on the upper north side, are both still painted over the black and white brocade pattern. The brocade pattern also extends onto nearly all of the window architraves in the nave. Unfortunately much of this scheme was heavily keyed in preparation for later plaster, which accounts for the scant remains'.

NB: 'There are also remains of an intermediate phase of decoration which lies above the 15th-century



scheme but below the 18th-century plaster on the east wall of the nave, within the east window splays. It consists of delicate floral sprays in black, green and red, painted directly over the earlier brocade pattern. When this area was uncovered in the 1980's, there were more traces of this scheme, which have now been lost. This may relate in some way to the paintings in St. Anne's Chapel, perhaps as part of an overall programme of redecoration within the church'.

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## GENERAL HISTORY OF THE SITE

In 1369-70 the manor house of Farleigh (formerly Farleigh Montfort) was sold to Sir Thomas de Hungerford, who had been Speaker of the House of Commons in 1377. He fortified the castle in 1383. When he died in 1398, he was buried in a side-chapel he had had built (in 1380-90) on the north side of the local parish church of St. Leonard, called the chapel of St. Anne.

His son, Sir Walter Hungerford, a distinguished soldier who served at Agincourt under Henry V, was Lord High Treasurer of England, and also Speaker of the House of Commons, and later member of the House of Lords (in 1426) enlarged the castle, built the Priest's House (as he endowed two chantries) and expanded the castle grounds to absorb the parish church of St. Leonard (1426-1449). The first major scheme of decoration, that of St. George and a Kneeling Knight (probably a donor portrait of Sir Walter) is thought to date from this period of renovation.

Farleigh fell out of the family's hands twice, in 1462 and 1540, both times being subsequently sold back to the Hungerford family.

In 1645-48, the chapel of St. Anne was decorated by the order of Margaret Holliday, wife of Sir Edward Hungerford, with cherubs holding gilded drapery (which would have been painted with heraldry) along the ceiling timbers and walls, and an architectural frieze with standing figures. The ceiling panels between the timbers, now lost, were thought to have contained scenes of the Resurrection, however, this is unlikely. A 19th-century watercolour exists which shows the entire scheme before deterioration, and it seems that the panels may have depicted personifications of the Arts.

Sir Edward's eldest son, Edward, is said to have entertained Charles II at Farleigh, perhaps explaining the 17th-century coat-of-arms painted over the east window in nave of St. Leonard's chapel.

Farleigh was finally sold in 1686, and by 1701 was described as 'very ruinous', having lost its roof. From 1730 to 1891 it was owned by the Houltons of Trowbridge. It is to this period that the roof was restored and the 19th-century 'Gothick' architectural motifs were painted by a theatre scene-painter from Bath named Cranch, and the church interior was whitewashed. It is also probably from later in this period that the crudely painted shields seen in the St. Anne chapel were done. They follow the heraldic devices that existed previously on the 17th-century cherub scheme, but are of an inferior quality of execution.

The castle briefly passed back into Hungerford hands, then to Lord Cairns, who placed it under guardianship with the Ministry of Works in 1915.

### Photographic Record

C. Babington - report photographs (1990);  
Farleigh Hungerford; Photographic record.

Prints in Plans Room guard books.  
(\* = particularly interesting print)

in Vol.I, AL75 W12:

F123; view west, April 1924  
\*F111; view east, April 1924  
\*F113; view St George, April 1924  
F1060; view east, March 1932  
A51/5; view of Nave 1951  
\*A7850/1; view east wall, Heraldry, 31/2/69  
A7850/13; view St. George, 31/2/69

in Vol.2 AL75A 152

A9101/9; view SW corner showing radiator and armoury, 1973

in 'Farleigh Castle 32'

J53/ 12/80; view interior E. wall with (K.B.)scaffold

#### Copies in Studio files

J439/1/79 17/10/79.- E.wall, achievement, before cleaning.C.P.

J439/2/79 17/10/79.- E.wall, achievement, before cleaning.C.P.

J439/4/79 17/10/79.- E.wall, window splay, before cons. C.P.

J439/5/79 17/10/79.- E.window upper, before cons.C.P.

J439/6/79 17/10/79.- E.window splay, during cons.C.P.

J439/7/79 17/10/79.- E.window splay, N.side, wax removal.C.P.

J439/8/79 17/10/79.- E.wall, 18thC. Coat of Arms, before cons.C.P.

J439/9/79 17/10/79.- S.wall, Kneeling Knight, before cons.C.P.

J439/10/79 17/10/79.-E.wall, Cranch design (behind reredos).C.P.

J325-1-80 24/7/80.- E.wall, removal of waxed 19thC.design, during cons.C.P.

J325-2-80 24/7/80.- E.wall, plaster consolidation c.1980, during cons.C.P.

J325-3-80 24/7/80.- E.wall splay, wax consolidant (of 1931?)and uncovering tests.C.P.

J325-4-80 24/7/80.- E.window splay, detail.C.P.

J325-5-80 24/7/80.- E.window splay, detail wax consolidant.C.P.

J325-6-80 24/7/80.- E.window, N.side, detail.C.P.

J325-7-80 24/7/80.- E.wall, detail.C.P.

J325-8-80 24/7/80.- E.wall, above St George, detail.C.P.

YEN 11312/1 22/9/83.- E.wall, achievement, detail, after cons.C.P.

YEN 11312/2 22/9/83.- E.wall, achievement, detail, after cons.C.P.

YEN 11312/3 22/9/83.- E.wall, achievement, detail, after cons.C.P.

YEN 11312/4 22/9/83.- E.wall, 18th C. Coat of Arms, after cons.C.P.

YEN 11312/5 22/9/83.- E.window, S.side, after cons.C.P.

YEN 11312/6 22/9/83.- E.wall, N.window splay, after cons.C.P.

YEN 11312/7 22/9/83.- E.wall, window cill, detail.C.P.

YEN 11312/8 22/9/83.- E.wall, N.window splay, after cons.C.P.

YEN 11312/9 22/9/83.- E.window cill, detail underlying ochre.C.P.

YEN 11312/10 22/9/83.-E.wall,above St.George, detail.C.P.

YEN 11312/11 22/9/83.-E.wall,above St George, detail.C.P.

YEN 11312/12 22/9/83.-E.wall,above St George, detail.C.P.

YEN 11312/13 22/9/83.-E.window splay, after cons, detail.C.P.

YEN 11312/14 22/9/83.-E.wall,N.side, detail. C.P.

YEN 11312/15 22/9/83.-E. wall, detail.C.P.

YEN 11312/16 22/9/83.-E.window, upper, after cons.C.P.

YEN 11312/17 22/9/83.-E.window arch, after cons, detail.C.P.

YEN 11312/18 22/9/83.-E.wall, achievement, after cons.C.P.

YEN 11312/19 22/9/83.-E.wall, achievement, after cons.C.P.

YEN 11312/20 22/9/83.-E.wall, N.side, detail old line of ceiling.C.P.

YEN 11327/1 Nov. 83.- S.wall, windows blocked, overall.C.P.

YEN 11327/3 Nov. 83.- S.wall, blocked windows.C.P.

YEN 11327/4 Nov. 83.- W. wall, overall.C.P.

YEN 11327/5 Nov. 83.- S. wall,Kneeling Knight,after cons.C.P.

YEN 11327/6 Nov. 83.- Overal view E. wall. C.P.

YEN 11327/7 Nov. 83.- S.E. corner, St George. C.P.

YEN 11327/10 Nov. 83.- W.wall, N.side, detail.C.P.

YEN 11327/11 Nov. 83.- S.wall,blocked window,detail.C.P.

YEN 11327/12 Nov. 83.- W.wall, S.side, detail.C.P.

HPFH 140994 (37)C [TM/JD]  
HPFH 140994 (36)C [TM/JD]

Photograph search, DOE files, EH photo library (JD24/03/95)  
Farleigh Hungerford Castle  
CHECK our records contain;

23-3-61 A5645/1 Overall view of interior chapel from west.

31-3-69 A7850/13 south-east corner, St George and kneeling knight.  
" A7850/1 Upper east wall, coat of arms.

27-6-69 A8002/1-2 Colour of St George.

3-1975 Y9985 Colour drawing of painted coats of arms in St Anne's chapel.  
Y9986 B+W drawing of coats of arms in chapel.as above.

5-78  
A(CN)10047/1-2 Interior of the chapel- with armour.

11-83  
Y(CN)11327/1-16 Interior views of the chapel.(no armour)

#### **Bibliography**

- 1) EH guidebook, HMSO, copyright 1993, first edition 1970 (basic history)
- 2) Farleigh Castle, Trowbridge, 1910 (more detailed family history; in EH file)
- 3) J.E. Jackson, 'Notes towards a history of Farleigh Hungerford,' ms in the Wiltshire Archaeological Society Library, Devizes, bound post-1884. (describes paintings in 1840; notes and typescripts of this by C. Barakan in EH file).
- 4) J.E. Jackson, 'A guide to Farleigh Hungerford,' 2nd ed., Taunton 1860 (photocopy in file)
- 5) M. Hicks, 'Chantries, obits and almshouses: the Hungerford foundations 1325-1478' in The Church in Pre-Reformation Society: Essays in Honour of FRH du Boulay, Woodbridge 1985. (for account records relating to St.Anne chapel, photocopy in file)
- 6) Pevsner, North Somerset and Bristol, The Buildings of England, Harmondsworth 1958, 190-192.
- 7) Trotter, 'Picturesque illustration of... Farleigh Hungerford,' slides of the relevant watercolours in both EH and Wall Paintings slide library.

## 2 General Audit Information

<b>Property name</b>	FARLEIGH HUNGERFORD	<b>County</b>	Somerset
<b>Region</b>	South West		
<b>Location</b>	St. Leonards Chapel - 15C		
<b>Orientation</b>	NORTH, SOUTH AND EAST WALLS		
<b>Century 15th</b>	<b>Date</b>	<b>Height (cm)</b> 810	<b>Width (cm)</b> 593
<b>Auditor(s)</b>	JD, TM	<b>Start date</b>	14/09/94

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

### Recommendations

#### EAST WALL, GENERALLY

- The east wall requires a campaign of surface cleaning to remove extensive deposits of dust, dirt and cobwebs. As part of this programme, limited flake-fixing, grouting and repair of areas of the 15C decoration could be undertaken at the same time [Timescale: 2-3 weeks within 1-2 years].

#### ST GEORGE AND KNEELING KNIGHT (EAST AND SOUTH WALLS)

- Grouting and appropriate repairs are fairly urgently required to within and above the Kneeling Knight scheme and areas of the St George scheme to stabilise the vulnerable render layer [Timescale: 2 weeks within 1 year].

- The audit survey of September 1994 identified that a limited programme of flake fixing was required. This was undertaken in October 1995. However, these areas should be monitored regularly for further lifting of the paint layer [Timescale: 1 day every year].

- As the original appearance of the St George and Kneeling Knight schemes has been so radically altered by past restorations the overall presentation and/or adjustment of repairs and losses could be considered in order to improve the legibility of both areas of painting. However, adjustment of their presentation could prove to be an extremely invasive venture and may prove inappropriate.

#### THE BUILDING, GENERALLY

- It is requested that the Wall Painting Section are consulted before any proposed improvements to the fabric and drainage are undertaken

- The present environmental conditions are of extreme relevance to the decay of the paintings. For example, the door to the chapel is left open during opening hours and this must be presumed to be contributing to unacceptable fluctuations in the interior climate of the chapel. It is therefore strongly recommended that this door is kept closed at all times in the future to reduce this risk.

In addition, the installation of an improved programme of environmental monitoring is in progress. With reference to the east wall, the proposed placement of the sensors has been planned in direct relation to the deterioration visible at the east end. The probable causes include moisture infiltration from the lavatories adjacent to the east wall, and the possible failure of the roof. An upper probe will indicate any problems associated with the failure of the roof, a middle probe will indicate the possible level of capillary rise associated with the moisture introduced directly by the toilets on the other side of this wall, and a lower probe on the south wall will help clarify the level of capillary rise and the effects on the floor.

- The potential damage caused by the presence of bats should be monitored.

- It would be hoped that interpretation of the paintings to the public be significantly improved. A graphic display of the information collated during the investigation in March-April 1995 could allow an improved

perception of the physical history of both the building and paintings.



### 3 Audit Information: Technique

**Property name** FARLEIGH HUNGERFORD  
**Region** South West **County** Somerset  
**Location** St. Leonards Chapel - 15C  
**Orientation** NORTH, SOUTH AND EAST WALLS  
**Century** 15<sup>th</sup> **Date** **Height (cm)** 810 **Width (cm)** 593  
**Auditor(s)** JD, TM **Start date** 14/09/94

**Overall Condition Score** 3

#### **Stratigraphy**

**Layer type** Support Layer **Specific condition Score** 3

**Thickness** 80 cm

#### **Comments**

The structure is of rough-dressed stone with ashlar quoins. The east and west walls appear structurally sound, however they are extremely damp. The site was audited on a rainy day and the east wall was noticeably wet on the exterior, but the support is not visible from within the building. It is clear that the lead flashing needs repair and/or replacement at the east end, over the north buttress, and the drainpipe is not effective on the east end, south side. The exterior also seems to have been pointed with cement (1953).

**Layer type** Render Layer 1 **Specific condition Score** 3

**Thickness** 2 cm

#### **Comments**

Render layer 1 was only visible in key-holes and in a larger area of loss above St George. This includes lime, fine sand and small stone inclusions as well as several layers of overlying limewash. This layer may have contained an earlier painted scheme (the only possible survival is an incised consecration cross).

**Layer type** Ground Layer 1 **Specific condition Score** 3

**Thickness**

#### **Comments**

Thick limewash skim, applied by brush, rough striations visible. It is very fragmentary, and where it does survive, the edges are lifting.

**Layer type** Ground Layer 2 **Specific condition Score** 3

**Thickness**

#### **Comments**

Red ground layer, finer than ground layer 1, no striations visible. Patchy survival.

**Identified pigments** Colours  
red

**Layer type** Ground Layer 3 **Specific condition Score** 4

**Thickness**

#### **Comments**

White ground layer. Very fragile, only survives within striations of underlying red ground layer. Black from the brocade pattern (paint layer 1) has seeped into it in places.

**Identified pigments** Colours  
white

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<b>Layer type</b>	Paint Layer 1	<b>Specific condition Score</b>	3
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<b>Thickness</b>	.01 cm
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**Comments**

Thin wash of black floral brocade pattern. It is not clear whether or not the St. George and Kneeling Knight figures are painted over this layer or whether the floral decoration is painted around them.

**Identified pigments Colours**

---	black
---	white
---	green
---	red

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<b>Layer type</b>	Attachment 1	<b>Specific condition Score</b>	3
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**Thickness**

**Comments**

Areas of gold leaf are present on the legs of St George and minute fragments of both gold and silver leaf remain in areas of the Kneeling Knight scene.

**Identified pigments Colours**

gold leaf	gold
silver leaf	silver

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

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<b>Property name</b>	FARLEIGH HUNGERFORD		
<b>Region</b>	South West	<b>County</b>	Somerset
<b>Location</b>	St. Leonards Chapel - 15C		
<b>Orientation</b>	NORTH, SOUTH AND EAST WALLS		
<b>Century 15th</b>	<b>Date</b>	<b>Height (cm)</b> 810	<b>Width (cm)</b> 593

### DETERIORATION AND DAMAGE

#### Deterioration phenomena

**Type** flaking

**Location** occurs in various areas

**Comments** ST GEORGE AND KNEELING KNIGHT SCHEMES: During the condition audit survey in September 1994, the flaking was found to be more severe on the Kneeling Knight where the wax has been further reduced. The abundance of wax which still remains on the surface of St. George appears to have resulted in better cohesion of the paint layer. Both areas were treated for flaking of the paint layer in October 1995 but these areas should be monitored for further deterioration.

OTHER AREAS: Other areas of the 15C paint layer on the east wall are subject to flaking and blistering, for example on the base of the window and on the south window splay. The fragmentary remains of the green foliate pattern on the north upper area are also lifting slightly from the support.

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**Type** loss of cohesion (render layer)

**Location** east wall, area above St George

**Comments** The 'strapwork' area above the St. George, revealed from under 18C plaster, has been keyed in the past and is therefore extremely abraded.

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**Type** cracking

**Location** St. George and Kneeling Knight schemes

**Comments** Cracking of the render layer occurs on the lower part of the St George. The cracks are now filled with wax. Those on the south wall are associated with recent repairs made by Barakan. The cracks through and above the Kneeling Knight (towards the window) appear extremely vulnerable and require treatment.

Further cracking of the 15C scheme is also evident on the south splay of the window on the east wall.

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**Type** delamination (render layer)

**Location** general

**Comments** KNEELING KNIGHT SCHEMES: The plaster support was apparently stabilised in 1983, but since this treatment the painting has deteriorated further. There is severe cracking and delamination throughout the central and upper areas of the painting which must be addressed in the near future.

OTHER AREAS OF THE 15C SCHEME: The window sill in particular is subject to delamination of the render layer.

**Type** loss

**Location** East wall, St George

**Comments** ST GEORGE

The St George was heavily waxed twice during the first half of this century and it is clear that this has caused continued deterioration. The insertion of a tomb at the base of the painting in the 16C, and later, a wash-house situated directly behind the chapel, with a flue and air vents built into the east wall itself, have almost certainly contributed to the painting's rapid decay.

**KNEELING KNIGHT**

The Kneeling Knight survives in a very fragmentary state. There has clearly been a significant amount of loss since the painting was sketched by Reverend Jackson in the late 19th-century. However, examination using video-microscopy has revealed the presence of gold and silver leaf within the armour of the knight, indicating the high quality of the original scheme.

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**Mechanical damage**

**Type** keying marks

**Location** East wall

**Comments** The bulk of the 15C scheme appears to have been keyed in preparation for a later layer of plaster, including the St George scheme, resulting in extensive loss.

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## ADDED MATERIALS

### Accretions

**Type** insect activity

**Location** extensive

**Comments** Masonry beetles/ wood lice appear to be hibernating within plaster losses throughout all areas of plaster.

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**Type** bat excreta

**Location** various areas

**Comments** Bats are known to inhabit the chapel and excreta is evident on the paintings especially on the upper part of the east wall.

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**Type** dirt

**Location** east wall, upper areas

**Comments** A general dense accumulation

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**Type** dust

**Location** East wall, upper areas

**Comments** A general dense accumulation.

---

**Type** cobwebs

**Location** corners

**Comments** A general dense accumulation.

---

**Type** biodeterioration

**Location** east wall, window splay, north side

**Comments** Possible evidence for biodeterioration is evident in this area.

---

### Coatings/Coverings

**Type** wax

**Location** mostly St George and the Kneeling Knight but in other small areas on the east wall

**Comments** Wax was applied twice, in 1931 and 1953. Attempts at removal were undertaken in two campaigns (1975, 1984) but residues still survive in many areas, especially the St George scheme where the wax appears to be functioning as a consolidant.

---

**Type** repainting

**Location** St George and the Kneeling Knight schemes

**Comments** Repainting is extensive and it is extremely difficult to discern the original from the repainted areas.

---

**Type** limewash

**Location** St George and Kneeling Knight scheme

**Comments** These traces have mostly been retouched and so further confuse the legibility of the painting and layer structure.

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### Repairs

**Type** modern plaster

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**Location** St George and Kneeling Knight scheme

**Comments** More evident on the south wall, but also found throughout small areas on the east wall. These are smooth and putty-like in appearance.

---

**Type** modern lime plaster

**Location** St George and Kneeling Knight scheme

**Comments** These are smaller, more porous than the modern plaster repairs, and have been retouched using a 'tratteggio' technique.

---

**Type** lime:sand

**Location** base of south wall

**Comments** Large, porous lime/sand repair with no reintegration of the surface.

---

**Type** unidentified

**Location** lower half, north side of St. George (behind his right knee)

**Comments** Rough plaster, keyed appearance

---

## TREATMENT

### Past Treatment

**Type** APPLICATION OF COATING      **Date** 01/01/31

**Person** J. S. Jack

**Comments** EAST WALL, ST GEORGE AND COAT OF ARMS

Records indicate that Mr. Jack "fixed the surfaces of the St. George painting and coat-of-arms by means of applications of wax driven in by heat".

---

**Type** FILLS/REPAIRS INSERTION      **Date** 01/01/31

**Person** J.S. Jack

**Comments** ABOVE EAST WINDOW

A report from Mr. Jack states he "filled in empty putlog holes in wall above East window and repaired plaster surfaces". He does not specifically state he made repairs to the St. George, but as he was waxing both areas at this time, it is extremely likely.

---

### Past Treatment

**Type** APPLICATION OF COATING      **Date** 01/05/54

**Person** J. S. Jack

**Comments** EAST WALL, ST GEORGE AND COAT OF ARMS

A report from Mr. Jack exists in the EH files. He states: "Both the St. George and the arms have been thoroughly treated with wax as a fixative and the arms have been cleaned - the waxing on these paintings should be driven in by heat but this should not be done until the wall behind has become reasonably dry."

---

### Past Treatment

**Type** CLEANING      **Date** 01/01/73

**Person** K. Barakan

**Comments** EAST WALL, ST. GEORGE

According to Ms. Barakan's report, "the wax was drawn out with compresses of solvents: toluene and 1,1,1-trichloroethane and finally removed from the surface mechanically by scraping it off with a scalpel. The success of this method depended on the depth of penetration of the wax into the plaster."

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**Type** CONSOLIDATION      **Date** 01/01/73

**Person** K. Barakan

**Comments** EAST WALL, ST. GEORGE

After de-waxing, Ms. Barakan states "the surface of the painting was washed with methylated spirit with the addition of ox-bile [presumably ox-gall] in order to degrease it and allow good penetration for a water/alcohol-based binding medium, which consisted of 2% Primal solution in alcohol/water (1:1). The exact identity of the type of Primal used is unknown."

---

**Type** PRESENTATION/REINTEGRATION **Date** 01/01/73

**Person** K. Barakan

**Comments** EAST WALL, ST. GEORGE

After de-waxing and consolidation, Ms. Barakan states "to consolidate the composition colouristically, water colours were used, reinforced with 2% primal solution. In reconstruction, tratteggio technique was used." This may be the medium employed for the reintegration of the fills on the south wall, but this is not specified.

---

**Past Treatment**

**Type** CLEANING **Date** 01/01/81

**Person** K. Barakan

**Comments** EAST WALL, WINDOW SPLAYS

Ms. Barakan removed a wax coating which went over both 15th-century plaster and 19th-century plaster (which she subsequently detached): "the wax was washed off the medieval brocade ornament with 1,1,1-trichloroethane.

---

**Type** UNCOVERING **Date** 01/01/81

**Person** K. Barakan

**Comments** EAST WALL, WINDOW SPLAYS

Ms. Barakan removed the 19th-century plaster (painted with architectural motifs, c.1808, by Cranch) which partly obscured the 15th-century brocade pattern. "The inside of the arch was painted in 1808 with lozenge-like shapes in grey on a pale ochre background... the plaster was removed with a scalpel..."

---

**Past Treatment**

**Type** CLEANING **Date** 01/01/83

**Person** K. Barakan

**Comments** SOUTH WALL, KNEELING KNIGHT

The wax coating on the south wall was described by Ms. Barakan as "thickly waxed several times. The wax which penetrated deeply into the wall, caused brown greasy stains all over the wall. It [had] crystallised and became brittle and white, forming cups which have lifted the paint and fallen off." Her treatment is as follows: "The small areas were sprayed with white spirit to relax and flatten the cuppings which were then pressed back. A compress made of trichloroethanol was applied for 10 minutes to make the wax crumbly, then allowed to evaporate. The weakened crumbly wax was easier to scrape with a scalpel and once again the remains of the wax were removed with trichloroethanol."

---

**Type** CONSOLIDATION **Date** 01/01/83

**Person** K. Barakan

**Comments** SOUTH WALL, KNEELING KNIGHT

After de-waxing the paint was "fixed back to the plaster by the application of 1% primal in a water solution (1:1)."

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**Type** FILLS/REPAIRS INSERTION      **Date** 01/01/83  
**Person** K. Barakan  
**Comments** SOUTH WALL

Ms. Barakan stated in her report the precise materials used for the south wall, but does not specifically say that these were also used on the St. George painting or the east wall window splays. As they appear similar, it is likely that they were used throughout the east wall as well. She states: "Loose stones in the wall were fixed with a lime casein and sand mixture (4:1:10) and the large cavities filled with a lime and sand mixture (1:2) and finished with a fine mixture of lime, silver sand and brick dust (1:2:0.2). The large missing areas between the painting and the tomb were after thorough spraying with deionised water, completed with a mixture of lime, sand and brick dust (1.5:3:0.2).

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**Type** GROUTING      **Date** 01/01/83  
**Person** K. Barakan  
**Comments** SOUTH WALL, KNEELING KNIGHT

Ms. Barakan stated in her report the precise materials used for the south wall, but does not specifically say that these were also used on the St. George painting or the east wall window splays. As they appear similar, it is likely that they were used throughout the east wall as well. She states: "Parts of the plaster which lost adhesion to the wall were reattached by injections of a calcium, casein and sand mixture. The thickness of the mixture was varied according to its abilities of penetration and the character of the cavities..."

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**Past Treatment**

**Type** MONITORING CONDITION      **Date** 01/04/95  
**Person** Courtauld Institute of Art/ English Heritage  
**Comments** GENERAL

A detailed investigation of the condition of the paintings was considered a priority after the preliminary survey conducted as part of the condition audit. Therefore, as part of the collaborative training programme with the Courtauld Institute of Art, a three week investigation was carried out during March and April 1995. The aims of this investigation included: an examination of the layer structure of the schemes in order to establish their sequence and stratigraphy; an examination of the present condition of the painting, including an assessment of the effects of added materials and accretions; limited emergency work; a liquid moisture survey of the building in relation to the current deterioration of the paintings and plaster

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**Past Treatment**

**Type** FILLS/REPAIRS INSERTION      **Date** 09/10/95  
**Person** S.Stewart and T.Manning/English Heritage  
**Comments** A few cracks and losses were filled (especially around the two areas which were grouted) in order to improve the presentation of these areas. The small fills to the cracks may also aid in monitoring any movement of the plaster.

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**Type** FLAKE FIXING **Date** 09/10/95

**Person** S.Stewart and T.Manning/English Heritage

**Comments** Areas of flaking paint layer were fixed by first wetting the area behind the flake with IMS:water, followed by injecting with Plextol B500 (5% in IMS and water). The flakes were then pressed back using a small cotton wool pad wrapped in vinyl. This was carried out on the Kneeling Knight, and in certain areas of the St George. Larger areas of lifting ground/render layer were filled using a slurry of trass and deionised water.

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**Type** GROUTING **Date** 09/10/95

**Person** S.Stewart and T.Manning/English Heritage

**Comments** Limited areas within the Kneeling Knight painting were grouted with a slurry of trass and deionised water (specifically: just under the large fill in the lower west corner, and at the top of the painting near the window). However, there are still large areas of delaminating render which require treatment.

---

**Proposed Treatment**

**Type** CLEANING **Date** 09/10/95

**Person** TM, SS

**Comments** EAST WALL, GENERALLY:

The entire area of the east wall would benefit from surface cleaning to remove all surface dirt, dust and cobwebs [Timescale: 2 weeks within 1-2 years].

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**Type** FILLS/REPAIRS INSERTION **Date** 09/10/95

**Person** TM, SS

**Comments** EAST WALL, GENERALLY:

The insertion of minor repairs may be found necessary as part of a programme of surface cleaning.

ST GEORGE AND KNEELING KNIGHT:

Appropriate repairs should be inserted in combination with a campaign of grouting to stabilise the render layer within these areas.

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**Type** FLAKE FIXING **Date** 09/10/95

**Person** TM, SS

**Comments** EAST WALL, GENERALLY:

Minor areas of flaking of the paint layer should be treated as part of a surface cleaning programme, [Timescale: 2 days within 1-2 years].

ST GEORGE AND KNEELING KNIGHT

These areas should be monitored regularly for further lifting of the paint layer [Timescale: 1 day every year].

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**Type** GROUTING **Date** 09/10/95

**Person** TM, SS

**Comments** EAST WALL, GENERALLY:

Minor areas of grouting may be found necessary as part of a programme of surface cleaning.

ST GEORGE AND KNEELING KNIGHT:

Further grouting and/or re-grouting is fairly urgently required to within and above the Kneeling Knight on the south wall and possibly areas of the St George. The plaster is quite fragile and hollow in many areas [Timescale 1-2 weeks within 1 years].

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# 1 Wall Painting Record

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<b>Property name</b>	FARLEIGH HUNGERFORD		
<b>Region</b>	South West	<b>County</b>	Somerset
<b>Location of painting</b>	St. Leonards Chapel - 18C		
<b>Orientation</b>	EAST AND WEST WALLS		
<b>Century</b> 18 <sup>th</sup>	<b>Date</b>	<b>Height (cm)</b>	<b>Width (cm)</b>
<b>Subjects included</b>			
Cartouche			
Coat of Arms			
Heraldry			

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## Description

### GENERAL INTRODUCTION

The Chapel of St Leonard, Farleigh Hungerford Castle, retains significant remains of wall paintings dating from the fifteenth to nineteenth centuries.

This audit report outlines the results of the preliminary survey undertaken in September 1994. In addition, this has now been updated to include the results of the detailed investigation made by the Wall Painting Section in collaboration with the Conservation of Wall Painting Department, Courtauld Institute of Art in March 1995.

NB. As the layer structure of these various schemes is extremely complex each has been audited as separate 'locations' according to their date in order to clarify the extent and chronology of the painted decoration as a whole.

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### DESCRIPTION OF 18C SCHEME FROM 'ST LEONARD'S CHAPEL, FARLEIGH HUNGERFORD CASTLE: A REPORT ON THE EXAMINATION OF THE WALL PAINTINGS', MARCH-APRIL 1995, EH WALL PAINTING SECTION/CIA:

'There is no documentary evidence that the chapel was redecorated in the 18C, but certain structural alterations can be attributed to this period. The church was derelict and in poor condition by the middle of the 18C. In 1779 the blocking-in of the windows in the nave and St Anne's Chapel was carried out in order to prevent further moisture infiltration and to aid in structural stability. This was paid for by a sympathetic visitor who happened to have the Hungerford name.

'We are in a puzzle at Farleigh concerning a gentleman who has taken it into his head to repair the Chapel...they have calculated the expense at about £30, provided mr.Frampton will give them leave to quarry stones in the waste on the side of that part of the Turnpike road leading to Norton against Park Farm. All the windows in the Chapel are intended to be walled up, except that opposite the Pulpit, and another on the side of the building where the marble monument is erected. The iron bars, which are weighty, are to be taken out and sold towards defraying the expenses'.

The plaster that now covers most of the nave, including most of the east wall, appears to be contemporary with the blocked windows. If this is the case, then the painted Hungerford coat-of-arms above the east window, with corresponding cartouches on either side (although the south one is now lost), and the remains of carouches on either side of the west window, would all date to this period'.

NB: 'There are also remains of an intermediate phase of decoration which lies above the 15th-century scheme but below the 18th-century plaster on the east wall of the nave, within the east window splays. It

consists of delicate floral sprays in black, green and red, painted directly over the earlier brocade pattern. When this area was uncovered in the 1980's, there were more traces of this scheme, which have now been lost. This may relate in some way to the paintings in St. Anne's Chapel, perhaps as part of an overall programme of redecoration within the church'.

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## HISTORY

In 1369-70 the manor house of Farleigh (formerly Farleigh Montfort) was sold to Sir Thomas de Hungerford, who had been Speaker of the House of Commons in 1377. He fortified it in 1383. When he died in 1398, he was buried in a side-chapel he had had built (in 1380-90) on to the north side of the local parish church of St. Leonard, called the chapel of St. Anne.

His son, Sir Walter Hungerford, a distinguished soldier and also Speaker of the House of Commons, and later member of the House of Lords (in 1426) enlarged the castle, built the Priest's House (as he endowed two chantries) and expanded the castle grounds to absorb the parish church of St. Leonard (1426-1449). The first major scheme of decoration, that of St. George and a Kneeling Knight (a donor portrait of Sir Walter) is thought to date from this period of renovation.

Farleigh fell out of the family's hands twice, in 1462 and 1540, both times being subsequently sold back to the Hungerford family.

In 1645-48, the chapel of St. Anne was decorated by the order of Margaret Holliday, wife of Sir Edward Hungerford, with cherubs holding gilded drapery (which would have been painted with heraldry) along the ceiling timbers and walls, and an architectural frieze with standing figures.

Sir Edward's eldest son, Edward, is said to have entertained Charles II at Farleigh, perhaps explaining the 17th-century coat-of-arms painted over the east window in nave of St. Leonard's chapel.

Farleigh was finally sold in 1686, and by 1701 was described as 'very ruinous', having lost its roof. From 1730 to 1891 it was owned by the Houltons of Trowbridge. It is during this period that the roof was restored and the 19th-century 'Gothick' architectural motifs were painted by a theatre scene-painter from Bath named Cranch, and the church interior was whitewashed. It is also probably from later in this period that the crudely painted shields seen in the St. Anne chapel were done. They follow the heraldic devices that existed previously on the 17th-century cherub scheme, but are of an inferior quality of execution.

The castle briefly passed back into Hungerford hands, then to Lord Cairns, who placed it under guardianship with the Ministry of Works in 1915.

### Photographic Record

C. Babington - report photographs (1990);  
Farleigh Hungerford; Photographic record.

Prints in Plans Room guard books.  
(\* = particularly interesting print)

in Vol. I, AL75 W12:

F123; view west, April 1924  
\*F111; view east, April 1924  
\*F113; view St George, April 1924  
F1060; view east, March 1932  
A51/5; view of Nave 1951  
\*A7850/1; view east wall, Heraldry, 31/2/69  
A7850/13; view St. George, 31/2/69

in Vol. 2 AL75A 152

A9101/9; view SW corner showing radiator and armoury, 1973

in 'Farleigh Castle 32'

J53/ 12/80; view interior E. wall with (K.B.)scaffold

Copies in Studio files

J439/1/79 17/10/79.- E.wall, achievement, before cleaning.C.P.

J439/2/79 17/10/79.- E.wall, achievement, before cleaning.C.P.

J439/4/79 17/10/79.- E.wall, window splay, before cons. C.P.

J439/5/79 17/10/79.- E.window upper, before cons.C.P.

J439/6/79 17/10/79.- E.window splay, during cons.C.P.

J439/7/79 17/10/79.- E.window splay, N.side, wax removal.C.P.

J439/8/79 17/10/79.- E.wall,18thC. Coat of Arms, before cons.C.P.

J439/9/79 17/10/79.- S.wall, Kneeling Knight, before cons.C.P.

J439/10/79 17/10/79.-E.wall, Cranch design (behind reredos).C.P.

J325-1-80 24/7/80.- E.wall, removal of waxed 19thC.design, during cons.C.P.

J325-2-80 24/7/80.- E.wall, plaster consolidation c.1980, during cons.C.P.

J325-3-80 24/7/80.- E.wall splay, wax consolidant (of 1931?)and uncovering tests.C.P.

J325-4-80 24/7/80.- E.window splay, detail.C.P.

J325-5-80 24/7/80.- E.window splay, detail wax consolidant.C.P.

J325-6-80 24/7/80.- E.window, N.side, detail.C.P.

J325-7-80 24/7/80.- E.wall, detail.C.P.

J325-8-80 24/7/80.- E.wall, above St George, detail.C.P.

YEN 11312/1 22/9/83.- E.wall, achievement, detail, after cons.C.P.

YEN 11312/2 22/9/83.- E.wall, achievement, detail, after cons.C.P.

YEN 11312/3 22/9/83.- E.wall, achievement, detail, after cons.C.P.

YEN 11312/4 22/9/83.- E.wall, 18th C. Coat of Arms, after cons.C.P.

YEN 11312/5 22/9/83.- E.window, S.side, after cons.C.P.

YEN 11312/6 22/9/83.- E.wall, N.window splay, after cons.C.P.

YEN 11312/7 22/9/83.- E.wall, window cill, detail.C.P.

YEN 11312/8 22/9/83.- E.wall, N.window splay, after cons.C.P.

YEN 11312/9 22/9/83.- E.window cill, detail underlying ochre,C.P.

YEN 11312/10 22/9/83.-E.wall,above St.George, detail.C.P.

YEN 11312/11 22/9/83.-E.wall,above St George, detail.C.P.

YEN 11312/12 22/9/83.-E.wall,above St George, detail.C.P.

YEN 11312/13 22/9/83.-E.window splay, after cons, detail.C.P.

YEN 11312/14 22/9/83.-E.wall,N.side, detail. C.P.

YEN 11312/15 22/9/83.-E. wall, detail.C.P.

YEN 11312/16 22/9/83.-E.window, upper, after cons.C.P.

YEN 11312/17 22/9/83.-E.window arch, after cons, detail.C.P.

YEN 11312/18 22/9/83.-E.wall, achievement, after cons.C.P.

YEN 11312/19 22/9/83.-E.wall, achievement, after cons.C.P.

YEN 11312/20 22/9/83.-E.wall, N.side, detail old line of ceiling.C.P.

YEN 11327/1 Nov. 83.- S.wall, windows blocked, overall.C.P.

YEN11312/3 Nov. 83.- S.wall, blocked windows.C.P.

YEN 11327/4 Nov. 83.- W. wall, overall.C.P.

YEN 11327/5 Nov. 83.- S. wall,Kneeling Knight,after cons.C.P.

YEN 11327/6 Nov. 83.- Overall view E. wall. C.P.

YEN 11327/7 Nov. 83.- S.E. corner, St George. C.P.

YEN 11327/10 Nov. 83.- W.wall, N.side, detail.C.P.

YEN 11327/11 Nov. 83.- S.wall,blocked window,detail.C.P.

YEN 11327/12 Nov. 83.- W.wall, S.side, detail.C.P.

HPFH 140994 (37)C [TM/JD]

HPFH 140994 (36)C [TM/JD]

**Bibliography**

- 1) EH guidebook, HMSO, copyright 1993, first edition 1970 (basic history)
- 2) Farleigh Castle, Trowbridge, 1910 (more detailed family history; in EH file)
- 3) J.E. Jackson, 'Notes towards a history of Farleigh Hungerford,' ms in the Wiltshire Archaeological Society Library, Devizes, bound post-1884. (describes paintings in 1840; notes and typescripts of this by C. Barakan in EH file).
- 4) J.E. Jackson, 'A guide to Farleigh Hungerford,' 2nd ed., Taunton 1860 (photocopy in file)
- 5) M. Hicks, 'Chantries, obits and almshouses: the Hungerford foundations 1325-1478' in The Church in Pre-Reformation Society: Essays in Honour of FRH du Boulay, Woodbridge 1985. (for account records relating to St.Anne chapel, photocopy in file)
- 6) Pevsner, North Somerset and Bristol, The Buildings of England, Harmondsworth 1958, 190-192.
- 7) Trotter, 'Picturesque illustration of... Farleigh Hungerford,' slides of the relevant watercolours in both EH and Wall Paintings slide library.



## 2 General Audit Information

<b>Property name</b>	FARLEIGH HUNGERFORD	<b>County</b>	Somerset
<b>Region</b>	South West		
<b>Location</b>	St. Leonards Chapel - 18C		
<b>Orientation</b>	EAST AND WEST WALLS		
<b>Century 18th</b>	<b>Date</b>	<b>Height (cm)</b>	<b>Width (cm)</b>
<b>Auditor(s)</b>	JD, TM	<b>Start date</b>	14/09/94

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

### Recommendations

#### EAST WALL, GENERALLY

- The east wall requires a campaign of surface cleaning to remove extensive deposits of dust, dirt and cobwebs. As part of this programme, limited flake-fixing, grouting and repair of areas of the 18C decoration could be undertaken at the same time [Timescale: 2-3 weeks within 1-2 years].

#### THE 18C SCHEME

- Repair of the more vulnerable edges of 18C plaster is desirable. This is especially important if building works are to be carried out on the exterior of the east wall. The disturbance caused by de-pointing and re-pointing the exterior stonework may cause further damage to the interior if it is not stabilised beforehand [Timescale: included within the recommended programme of treatment as outlined in the audit report for 'St Leonards Chapel - the 15C scheme' ie. 2 weeks within 1-2 years].

- Grouting may be necessary in combination with a programme of repairs

- The entire area of the east wall would benefit from surface cleaning to remove all surface dirt, dust, cobwebs and bat excreta. [Timescale: included within the recommended programme of treatment as outlined in the audit report for 'St Leonards Chapel - the 15C scheme' ie. 2 weeks within 1-2 years].

- The delamination of the render appears extremely serious and ideally should be readhered. However, the situation is complicated by the possibility of the survival of 15C painting underneath and it may therefore be desirable not to attempt readhesion but to monitor this layer frequently to assess any future movement [Timescale: every year].

#### THE BUILDING, GENERALLY

- It is requested that the Wall Painting Section are consulted before any proposed improvements to the fabric and drainage are undertaken

- The present environmental conditions are of extreme relevance to the decay of the paintings. For example, the door to the chapel is left open during opening hours and this must be presumed to be contributing to unacceptable fluctuations in the interior climate of the chapel. It is therefore strongly recommended that this door is kept closed at all times in the future to reduce this risk.

In addition, the installation of an improved programme of environmental monitoring is in progress. With reference to the east wall, the proposed placement of the sensors has been planned in direct relation to the deterioration visible at the east end. The probable causes include moisture infiltration from the lavatories adjacent to the east wall, and the possible failure of the roof. An upper probe will indicate any problems associated with the failure of the roof, a middle probe will indicate the possible level of capillary rise associated with the moisture introduced directly by the toilets on the other side of this wall, and a lower probe on the south wall will help clarify the level of capillary rise and the effects on the floor.

- The potential damage caused by the presence of bats should be monitored.

- It would be hoped that interpretation of the paintings to the public be significantly improved. A graphic display of the information collated during the investigation in March-April 1995 could allow an improved perception of the physical history of both the building and paintings.

### 3 Audit Information: Technique

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<b>Property name</b>	FARLEIGH HUNGERFORD		
<b>Region</b>	South West	<b>County</b>	Somerset
<b>Location</b>	St. Leonards Chapel - 18C		
<b>Orientation</b>	EAST AND WEST WALLS		
<b>Century</b> 18 <sup>th</sup>	<b>Date</b>	<b>Height (cm)</b>	<b>Width (cm)</b>
<b>Auditor(s)</b>	JD, TM	<b>Start date</b>	14/09/94

**Overall Condition Score**      **3**

**Stratigraphy**

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<b>Layer type</b>	Support Layer	<b>Specific condition Score</b>	<b>3</b>
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**Thickness**      80 cm

**Comments**

The support is of rough-dressed stone. The exterior has been repointed (c.1953) with a cement mortar, coarse aggregate.

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<b>Layer type</b>	Render Layer 1	<b>Specific condition Score</b>	<b>3</b>
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**Thickness**      1 cm

**Comments**

This plaster overlays the 15th-century brocade render, ground and paint layers, described and audited separately. This layer may contain painting - but it is not visible due to superimposed render layer 2. Its date is also unknown - only that it is post 15th century and pre-17th century. It contains very fine sand and very fine hair.

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<b>Layer type</b>	Render Layer 2	<b>Specific condition Score</b>	<b>2</b>
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**Thickness**      .2 cm

**Comments**

18th-century hard and compact plaster which contains an incised drawing (made with a rounded instrument - C.Barakan suggests the end of a brush) for the Hungerford coat-of-arms and cartouche on the north side. The thickness varies, as it tapers out towards the stone quoins of the east window.

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<b>Layer type</b>	Paint Layer 1	<b>Specific condition Score</b>	<b>3</b>
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**Thickness**

**Comments**

Painting of Hungerford coat-of-arms. There may be a yellow underdrawing. Medium unknown. Many of the areas are heavily retouched, such as the green, which varies from blue to green, and the red, which appears brown in areas.

**Identified pigments**    **Colours**

---                    red  
---                    yellow  
---                    black  
---                    green

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

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<b>Property name</b>	FARLEIGH HUNGERFORD		
<b>Region</b>	South West	<b>County</b>	Somerset
<b>Location</b>	St. Leonards Chapel - 18C		
<b>Orientation</b>	EAST AND WEST WALLS		
<b>Century</b>	18th	<b>Date</b>	
		<b>Height (cm)</b>	<b>Width (cm)</b>

### DETERIORATION AND DAMAGE

#### Deterioration phenomena

**Type** delamination (render layer)

**Location** east wall, principally south side but also elsewhere

**Comments** There is a severe area of delamination on the north side of the east wall in the area below the cartouche. A large hole in this area (a previous uncovering test undertaken by K.Barakan?) shows the severe extent of the delamination. It is not known what lies beneath this plaster and readhesion will have to be carefully considered.

Further areas of delamination occur elsewhere, particularly on the south side to the right of the coat-of-arms where the edges of the plaster show the extent of the separation from the support beneath. However, the plaster is extremely hard and compact and does not appear to move. The potential seriousness of the delamination in this area is therefore difficult to assess.

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**Type** flaking

**Location** in limited areas throughout the east wall

**Comments**

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**Type** cracking

**Location** east wall, Y-shaped crack from griffin to apex of arch

**Comments** Generally, the cracking is associated with the delamination of the render layer. The y-shaped crack appears to be related to structural movement - perhaps ongoing and the potential exists for severe loss. Other cracks occur elsewhere, for example to the right of the cartouche on the north side of the east wall.

#### Mechanical damage

**Type** substantial losses

**Location** north and south sides

**Comments** Past uncovering tests (to reveal the 15th-century scheme underneath) have cut through the render layer on both sides. These edges are detached from the support and should at least be repaired.

## ADDED MATERIALS

### Accretions

**Type** bat excreta

**Location** east wall

**Comments** There are deposits, at about 50cm intervals, from bat excreta dispersed throughout the upper region of the east wall.

---

**Type** dirt

**Location** east wall

**Comments** A dense accumulation of dirt obscures the upper area of the coat-of-arms painting.

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**Type** dust

**Location** east wall

**Comments** A dense accumulation of dust obscures the upper area of the coat-of-arms painting.

---

**Type** cobwebs

**Location** east wall

**Comments** Straw is caught in the cobwebs. This is from the blackbirds' nest in the church (as reported by the custodian). There is no evidence of bird excreta but there is the potential for such accretions.

---

### Coatings/Coverings

**Type** wax

**Location** east wall, in various areas

**Comments** De-waxed in 1975 by Barakan. Some wax does remain around cracks and depressions.

---

**Type** repainting

**Location** east wall, in various areas

**Comments** The coat-of-arms in particular is retouched in a 'tratteggio' technique.

---

### Repairs

**Type** modern plaster

**Location** east wall, centre and apex

**Comments** Putty-like repairs, very smooth. The one at the centre is not retouched, the one at the apex is retouched in the tratteggio technique.

---

**Type** modern lime plaster

**Location** east wall, south side

**Comments** Small lime mortar fill, and some edge repairs, finished but not retouched.

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## TREATMENT

### Past Treatment

Type FILLS/REPAIRS INSERTION Date

Person Unknown

Comments EAST WALL:

Unknown lime mortar repairs, possibly the work of Barakan. One of the repairs, at the apex, is retouched with "tratteggio".

---

Type PRESENTATION/REINTEGRATION Date

Person J.S. Jack?

Comments EAST WALL:

Before cleaning in 1975, Barakan noticed several earlier retouchings. She associated these with J.S. Jack's waxing of the paintings, stating it was "waxed in 1931 and touched up with colours mixed with wax. In 1953, the same coat of arms were waxed and overpainted more severely..."

---

### Past Treatment

Type APPLICATION OF COATING Date 01/01/31

Person J.S. Jack

Comments EAST WALL:

According to Mr. Jack's report, he "fixed the surfaces of the St. George painting and the coat-of-arms by means of applications of wax driven in by heat".

---

### Past Treatment

Type APPLICATION OF COATING Date 01/05/54

Person J.S. Jack

Comments EAST WALL:

According to Mr. Jack's report, "Both the St. George and the arms have been thoroughly treated with wax as a fixative and the arms have been cleaned - the waxing on these paintings should be driven in by heat but this should not be done until the wall behind has become reasonably dry..."

---

### Past Treatment

Type CLEANING Date 01/01/78

Person K. Barakan

Comments EAST WALL:

In her report for St. George, which was de-waxed at the same time, C. Barakan states: "The wax was drawn out with a compress of solvents: toluene and 1,1,1-trichloroethane and finally removed from the surface mechanically by scraping it off with a scalpel. The success of this method depended on the depth of penetration of the wax into the plaster."

---

**Type** CONSOLIDATION **Date** 01/01/78

**Person** K. Barakan

**Comments** EAST WALL:

In her report for the conservation of St. George, which was treated at the same time, C. Barakan states "the surface of the painting was washed with methylated spirit with the addition of ox-bile [presumably ox-gall] in order to degrease it and allow good penetration for a water/alcohol-based binding medium, which consisted of a 2% primal solution i nalcohol/water (1:1)."

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**Type** PRESENTATION/REINTEGRATION **Date** 01/01/78

**Person** C. Barakan

**Comments** EAST WALL:

In her report, Barakan states "To consolidate the composition colouristically, water colours were used, reinforced with 2% primal solution. In reconstruction, tratteggio technique was used."

---

#### Past Treatment

**Type** MONITORING CONDITION **Date** 01/04/95

**Person** Courtauld Institute/English Heritage

**Comments** EAST WALL:

A detailed investigation of the condition of the paintings was considered a priority after the preliminary survey conducted as part of the condition audit. Therefore, as part of the collaborative training programme with the Courtauld Institute of Art, a three week investigation was carried out during March and April 1995. The aims of this investigation included: an examination of the layer structure of the schemes in order to establish their sequence and stratigraphy; an examination of the present condition of the painting, including an assessment of the effects of added materials and accretions; limited emergency work; a liquid moisture survey of the building in relation to the current deterioration of the paintings and plaster.

---

#### Proposed Treatment

**Type** CLEANING **Date** 09/10/95

**Person** TM, SS

**Comments** EAST WALL, GENERALLY:

The entire area of the east wall would benefit from surface cleaning to remove all surface dirt, dust, cobwebs and bat excreta. [Timescale: included within the recommended programme of treatment as outlined in the audit report for 'St Leonards Chapel - the 15C scheme' ie. 2 weeks within 1-2 years].

---

**Type** FILLS/REPAIRS INSERTION **Date** 09/10/95

**Person** TM, SS

**Comments** EAST WALL:

Repair of the more vulnerable edges of 18th-century plaster is desirable. This is especially important if building works are to be carried out on the exterior of the east wall. The disturbance caused by de-pointing and re-pointing the exterior stonework may cause further damage to the interior if it is not stabilised beforehand [Timescale: included within the recommended programme of treatment as outlined in the audit report for 'St Leonards Chapel - the 15C scheme' ie. 2 weeks within 1-2 years].

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**Type** GROUTING **Date** 09/10/95

**Person** TM, SS

**Comments** EAST WALL:

Grouting may be necessary in combination with a programme of repairs.

---

**Type** MONITORING CONDITION **Date** 09/10/95

**Person** TM, SS

**Comments** EAST WALL, GENERALLY:

EAST WALL:

The delamination of the render appears extremely serious and ideally should be readhered. However, the situation is complicated by the possibility of the survival of 15th-century painting underneath and it may therefore be desirable not to attempt readhesion but to monitor this layer frequently to assess any future movement [Timescale: every year].

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# 1 Wall Painting Record

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<b>Property name</b>	FARLEIGH HUNGERFORD			
<b>Region</b>	South West	<b>County</b>	Somerset	
<b>Location of painting</b>	St. Leonards Chapel - 19C			
<b>Orientation</b>	EAST WALL			
<b>Century</b> 19th	<b>Date</b>	1808	<b>Height (cm)</b>	<b>Width (cm)</b>
<b>Subjects included</b>	Architectural motifs			

---

## Description

### GENERAL INTRODUCTION

The Chapel of St Leonard, Farleigh Hungerford Castle, retains significant remains of wall paintings dating from the fifteenth to nineteenth centuries.

This audit report outlines the results of the preliminary survey undertaken in September 1994. In addition, this has now been updated to include the results of the detailed investigation made by the Wall Painting Section in collaboration with the Conservation of Wall Painting Department, Courtauld Institute of Art in March 1995.

NB. As the layer structure of these various schemes is extremely complex each has been audited as separate 'locations' according to their date in order to clarify the extent and chronology of the painted decoration as a whole.

---

### DESCRIPTION OF 19C SCHEME

The 19th-century scheme in the nave of St. Leonard's chapel consists of architectural motifs, largely restricted to the north side of the east window, and once included fictive panelling and dado decoration (now lost).

---

### DESCRIPTION OF 19C SCHEME FROM 'ST LEONARD'S CHAPEL, FARLEIGH HUNGERFORD CASTLE: A REPORT ON THE EXAMINATION OF THE WALL PAINTINGS', MARCH-APRIL 1995, EH WALL PAINTING SECTION/CIA:

'The final campaign to decorate the chapel occurred in 1808. The Houlton family used the church as a 'cabinet of curiosities', displaying their collection of arms and armour on the walls of the nave. At this time, a scene painter from the Bath Theatre, names Mr Cranch, was hired to paint the interior of the church. Very little of this scheme survives, but it appears to have been made up of architectural motifs in yellow and grey. It probably decayed rapidly, as Jackson indicates that it was not very legible in 1844.

"There are some...embellishments in architectural pattern still left around the walls, somewhat as it intended to look as dado or skirting board; but it was done only about 1808 (or after) by a Mr Cranch, a scene painter in the Bath Theatre, who was employed to clean the chapel".

The east window sill and splays retained Cranch decoration until the 1980's, when it was removed to reveal the 15th-century brocade pattern'.

---

## HISTORY

In 1369-70 the manor house of Farleigh (formerly Farleigh Montfort) was sold to Sir Thomas de Hungerford, who had been Speaker of the House of Commons in 1377. He fortified it in 1383. When he died in 1398, he was buried in a side-chapel he had had built (in 1380-90) on to the north side of the local parish church of St. Leonard, called the chapel of St. Anne.

His son, Sir Walter Hungerford, a distinguished soldier and also Speaker of the House of Commons, and later member of the House of Lords (in 1426) enlarged the castle, built the Priest's House (as he endowed two chantries) and expanded the castle grounds to absorb the parish church of St. Leonard (1426-1449). The first major scheme of decoration, that of St. George and a Kneeling Knight (a donor portrait of Sir Walter) is thought to date from this period of renovation.

Farleigh fell out of the family's hands twice, in 1462 and 1540, both times being subsequently sold back to the Hungerford family.

In 1645-48, the chapel of St. Anne was decorated by the order of Margaret Holliday, wife of Sir Edward Hungerford, with cherubs holding gilded drapery (which would have been painted with heraldry) along the ceiling timbers and walls, and an architectural frieze with standing figures. The ceiling panels between the timbers, now lost, were thought to have contained scenes of the Resurrection, however, this is unlikely. A 19th-century watercolour exists which shows the entire scheme before deterioration, and it seems that the panels may have depicted personifications of the Arts.

Sir Edward's eldest son, Edward, is said to have entertained Charles II at Farleigh, perhaps explaining the 17th-century coat-of-arms painted over the east window in nave of St. Leonard's chapel.

Farleigh was finally sold in 1686, and by 1701 was described as 'very ruinous', having lost its roof. From 1730 to 1891 it was owned by the Houltons of Trowbridge. It is to this period that the roof was restored and the 19th-century 'Gothick' architectural motifs were painted by a theatre scene-painter from Bath named Cranch, and the church interior was whitewashed. It is also probably from later in this period that the crudely painted shields seen in the St. Anne chapel were done. They follow the heraldic devices that existed previously on the 17th-century cherub scheme, but are of an inferior quality of execution.

The castle briefly passed back into Hungerford hands, then to Lord Cairns, who placed it under guardianship with the Ministry of Works in 1915.

### Photographic Record

C. Babington - report photographs (1990);  
Farleigh Hungerford; Photographic record.

Prints in Plans Room guard books.  
(\* = particularly interesting print)

in Vol. I, AL75 W12:

F123; view west, April 1924

\*F111; view east, April 1924

\*F113; view St George, April 1924

F1060; view east, March 1932

A51/5; view of Nave 1951

\*A7850/1; view east wall, Heraldry, 31/2/69

A7850/13; view St. George, 31/2/69

in Vol. 2 AL75A 152

A9101/9; view SW corner showing radiator and armoury, 1973

in 'Farleigh Castle 32'

J53/ 12/80; view interior E. wall with (K.B.)scaffold

## Copies in Studio files

- J439/1/79 17/10/79.- E.wall, achievement, before cleaning.C.P.
- J439/2/79 17/10/79.- E.wall, achievement, before cleaning.C.P.
- J439/4/79 17/10/79.- E.wall, window splay, before cons. C.P.
- J439/5/79 17/10/79.- E.window upper, before cons.C.P.
- J439/6/79 17/10/79.- E.window splay, during cons.C.P.
- J439/7/79 17/10/79.- E.window splay, N.side, wax removal.C.P.
- J439/8/79 17/10/79.- E.wall,18thC. Coat of Arms, before cons.C.P.
- J439/9/79 17/10/79.- S.wall, Kneeling Knight, before cons.C.P.
- J439/10/79 17/10/79.-E.wall, Cranch design (behind reredos).C.P.
  
- J325-1-80 24/7/80.- E.wall, removal of waxed 19thC.design, during cons.C.P.
- J325-2-80 24/7/80.- E.wall, plaster consolidation c.1980, during cons.C.P.
- J325-3-80 24/7/80.- E.wall splay, wax consolidant (of 1931?)and uncovering tests.C.P.
- J325-4-80 24/7/80.- E.window splay, detail.C.P.
- J325-5-80 24/7/80.- E.window splay, detail wax consolidant.C.P.
- J325-6-80 24/7/80.- E.window, N.side, detail.C.P.
- J325-7-80 24/7/80.- E.wall, detail.C.P.
- J325-8-80 24/7/80.- E.wall, above St George, detail.C.P.

- YEN 11312/1 22/9/83.- E.wall, achievement, detail, after cons.C.P.
- YEN 11312/2 22/9/83.- E.wall, achievement, detail, after cons.C.P.
- YEN 11312/3 22/9/83.- E.wall, achievement, detail, after cons.C.P.
- YEN 11312/4 22/9/83.- E.wall, 18th C. Coat of Arms, after cons.C.P.
- YEN 11312/5 22/9/83.- E.window, S.side, after cons.C.P.
- YEN 11312/6 22/9/83.- E.wall, N.window splay, after cons.C.P.
- YEN 11312/7 22/9/83.- E.wall, window cill, detail.C.P.
- YEN 11312/8 22/9/83.- E.wall, N.window splay, after cons.C.P.
- YEN 11312/9 22/9/83.- E.window cill, detail underlying ochre,C.P.
- YEN 11312/10 22/9/83.-E.wall,above St.George, detail.C.P.
- YEN 11312/11 22/9/83.-E.wall,above St George, detail.C.P.
- YEN 11312/12 22/9/83.-E.wall,above St George, detail.C.P.
- YEN 11312/13 22/9/83.-E.window splay, after cons, detail.C.P.
- YEN 11312/14 22/9/83.-E.wall,N.side, detail. C.P.
- YEN 11312/15 22/9/83.-E. wall, detail.C.P.
- YEN 11312/16 22/9/83.-E.window, upper, after cons.C.P.
- YEN 11312/17 22/9/83.-E.window arch, after cons, detail.C.P.
- YEN 11312/18 22/9/83.-E.wall, achievement, after cons.C.P.
- YEN 11312/19 22/9/83.-E.wall, achievement, after cons.C.P.
- YEN 11312/20 22/9/83.-E.wall, N.side, detail old line of ceiling.C.P.
- YEN 11327/1 Nov. 83.- S.wall, windows blocked, overall.C.P.
- YEN11312/3 Nov. 83.- S.wall, blocked windows.C.P.
- YEN 11327/4 Nov. 83.- W. wall, overall.C.P.
- YEN 11327/5 Nov. 83.- S. wall,Kneeling Knight,after cons.C.P.
- YEN 11327/6 Nov. 83.- Overal view E. wall. C.P.
- YEN 11327/7 Nov. 83.- S.E. corner, St George. C.P.
- YEN 11327/10 Nov. 83.- W.wall, N.side, detail.C.P.
- YEN 11327/11 Nov. 83.- S.wall,blocked window,detail.C.P.
- YEN 11327/12 Nov. 83.- W.wall, S.side, detail.C.P.

HPFH 140994 (37)C [TM/JD]  
HPFH 140994 (36)C [TM/JD]

## Bibliography

EH guidebook, HMSO, copyright 1993, first edition 1970 (basic history)

Farleigh Castle, Trowbridge, 1910 (more detailed family history; in EH file)

J.E. Jackson, 'Notes towards a history of Farleigh Hungerford,' ms in the Wiltshire Archaeological Society Library, Devizes, bound post-1884. (describes paintings in 1840; notes and typescripts of this by C. Barakan in EH file).

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M. Hicks, 'Chantries, obits and almshouses: the Hungerford foundations 1325-1478' in The Church in Pre-Reformation Society: Essays in Honour of FRH du Boulay, Woodbridge 1985. (for account records relating to St.Anne chapel, photocopy in file)

Pevsner, North Somerset and Bristol, The Buildings of England, Harmondsworth 1958, 190-192.

Trotter, 'Picturesque illustration of... Farleigh Hungerford,' slides of the relevant watercolours in both EH and Wall Paintings slide library.

# 1 Wall Painting Record

---

<b>Property name</b>	FARLEIGH HUNGERFORD			
<b>Region</b>	South West	<b>County</b>	Somerset	
<b>Location of painting</b>	St. Leonards Chapel - 19C			
<b>Orientation</b>	PORCH (EXTERIOR)			
<b>Century</b> 19 <sup>th</sup>	<b>Date</b>	1808	<b>Height (cm)</b>	<b>Width (cm)</b>
<b>Subjects included</b>				
<b>Inscription(s)</b>				

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## Description

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---

### DESCRIPTION OF 19C SCHEME

The 19th-century scheme in the nave of St. Leonard's chapel consists of architectural motifs, largely restricted to the north side of the east window, and once included fictive panelling and dado decoration (now lost). The scheme of decoration in the exterior porch, including the inscription over the west door, also belongs to this scheme of decoration.

---

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The castle briefly passed back into Hungerford hands, then to Lord Cairns, who placed it under guardianship with the Ministry of Works in 1915.

### Photographic Record

### Bibliography

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- 6) Pevsner, *North Somerset and Bristol, The Buildings of England*, Harmondsworth 1958, 190-192.
- 7) Trotter, 'Picturesque illustration of... Farleigh Hungerford,' slides of the relevant watercolours in both EH and Wall Paintings slide library.

## 2 General Audit Information

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**Property name** FARLEIGH HUNGERFORD **County** Somerset  
**Region** South West  
**Location** St. Leonards Chapel - 19C  
**Orientation** EAST WALL  
**Century** 19th **Date** 1808 **Height (cm)** **Width (cm)**  
**Auditor(s)** JD, TM **Start date** 14/09/94

**Overall condition score** 3

### Recommendations

#### EAST WALL, GENERALLY

- The east wall requires a campaign of surface cleaning to remove extensive deposits of dust, dirt and cobwebs. As part of this programme, limited flake-fixing, grouting and repair of areas of the 19C decoration could be undertaken at the same time [Timescale: 2-3 weeks within 1-2 years].

#### THE 19C SCHEME

- Minor flake fixing could be carried out

#### THE BUILDING, GENERALLY

- It is requested that the Wall Painting Section are consulted before any proposed improvements to the fabric and drainage are undertaken

- The present environmental conditions are of extreme relevance to the decay of the paintings. For example, the door to the chapel is left open during opening hours and this must be presumed to be contributing to unacceptable fluctuations in the interior climate of the chapel. It is therefore strongly recommended that this door is kept closed at all times in the future to reduce this risk.

In addition, the installation of an improved programme of environmental monitoring is in progress. With reference to the east wall, the proposed placement of the sensors has been planned in direct relation to the deterioration visible at the east end. The probable causes include moisture infiltration from the lavatories adjacent to the east wall, and the possible failure of the roof. An upper probe will indicate any problems associated with the failure of the roof, a middle probe will indicate the possible level of capillary rise associated with the moisture introduced directly by the toilets on the other side of this wall, and a lower probe on the south wall will help clarify the level of capillary rise and the effects on the floor.

- The potential damage caused by the presence of bats should be monitored.

- It would be hoped that interpretation of the paintings to the public be significantly improved. A graphic display of the information collated during the investigation in March-April 1995 could allow an improved perception of the physical history of both the building and paintings.

## 2 General Audit Information

---

**Property name** FARLEIGH HUNGERFORD **County** Somerset  
**Region** South West  
**Location** St. Leonards Chapel - 19C  
**Orientation** PORCH (EXTERIOR)

<b>Century</b> 19th	<b>Date</b> 1808	<b>Height (cm)</b>	<b>Width (cm)</b>
<b>Auditor(s)</b> JD, TM	<b>Start date</b> 07/12/94		

**Overall condition score** 4

### **Recommendations**

#### **THE PORCH**

The painted decoration in the porch is especially vulnerable due to its exposed position. The render is deteriorating badly due to delamination and exposure to weathering. A programme of treatment is required including cleaning, consolidation of the paint layer and grouting of the plaster layer [Timescale: 2-3 weeks within 2 years].

#### **THE BUILDING, GENERALLY**

- It is requested that the Wall Painting Section are consulted before any proposed improvements to the fabric and drainage are undertaken

- The present environmental conditions are of extreme relevance to the decay of the paintings. For example, the door to the chapel is left open during opening hours and this must be presumed to be contributing to unacceptable fluctuations in the interior climate of the chapel. It is therefore strongly recommended that this door is kept closed at all times in the future to reduce this risk.

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### 3 Audit Information: Technique

---

<b>Property name</b>	FARLEIGH HUNGERFORD		
<b>Region</b>	South West	<b>County</b>	Somerset
<b>Location</b>	St. Leonards Chapel - 19C		
<b>Orientation</b>	EAST WALL		
<b>Century</b> 19 <sup>th</sup>	<b>Date</b>	1808	<b>Height (cm)</b>
<b>Auditor(s)</b>	JD, TM	<b>Start date</b>	14/09/94

**Overall Condition Score      3**

**Stratigraphy**

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<b>Layer type</b>	Support Layer	<b>Specific condition Score</b>	3
<b>Thickness</b>	80 cm		

**Comments**

Stone is rough-dressed. Exterior repointed c1953 with cement mortar, coarse aggregate. Wall appears structurally sound but is damp.

---

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

**Comments**

Corresponds to render layer 1 for St. Leonards Chapel -15C, which may (or may not) exist beneath the painting.

---

<b>Layer type</b>	Render Layer 2	<b>Specific condition Score</b>	3
<b>Thickness</b>	.2 cm		

**Comments**

Corresponds to render layer 2 of St. Leonards Chapel-18C, a hard, compact, lime-rich render, which is the main painted render of the 18C scheme. The 19th-century scheme appears to use the same 18th-century render, simply limewashing over it to achieve a white ground.

---

<b>Layer type</b>	Ground Layer 1	<b>Specific condition Score</b>	3
<b>Thickness</b>			

**Comments**

Thin limewash, picking out the coat-of-arms of the 17th century scheme above the east window, and used as a ground for the 19th-century scheme of architectural motifs. Flaking in areas.

---

<b>Layer type</b>	Paint Layer 1	<b>Specific condition Score</b>	3
<b>Thickness</b>			

**Comments**

Architectural decoration in shades of yellow, black and brown. Painted by Cranch, a scene painter from the Bath Theatre, in 1808.

**Identified pigments    Colours**  
 ---                    yellow  
 ---                    black  
 ---                    brown

### 3 Audit Information: Technique

**Property name** FARLEIGH HUNGERFORD  
**Region** South West **County** Somerset  
**Location** St. Leonards Chapel - 19C  
**Orientation** PORCH (EXTERIOR)  
**Century** 19<sup>th</sup> **Date** 1808 **Height (cm)** **Width (cm)**  
**Auditor(s)** JD, TM **Start date** 07/12/94

**Overall Condition Score** 4

#### Stratigraphy

---

**Layer type** Support Layer **Specific condition Score** 2

**Thickness** 40 cm

#### **Comments**

Stone is rough-dressed, with diagonally-tooled ashlar quoins. Exterior repointed c. 1953 with cement mortar, with coarse aggregate. Wall appears structurally sound but is damp.

---

**Layer type** Render Layer 1 **Specific condition Score** 4

**Thickness** 1 cm

#### **Comments**

This layer is bulging severely, especially over the doorway. There is also extensive microbiological growth throughout the render, in the form of small black particles. It appears to contain hair.

---

**Layer type** Ground Layer 1 **Specific condition Score** 3

**Thickness**

#### **Comments**

Thick limewash ground, striations visible.

---

**Layer type** Paint Layer 1 **Specific condition Score** 3

**Thickness**

#### **Comments**

The surface has been heavily abraded and repaired.

**Identified pigments** **Colours**

--- black  
--- blue  
--- yellow

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

---

Property name	FARLEIGH HUNGERFORD			
Region	South West	County	Somerset	
Location	St. Leonards Chapel - 19C			
Orientation	EAST WALL			
Century 19th	Date	1808	Height (cm)	Width (cm)

### DETERIORATION AND DAMAGE

#### Deterioration phenomena

Type flaking

Location

Comments

---

Type loss of cohesion (paint layer)

Location

Comments

---

Type loss

Location north side, lower area; south side, lower area

Comments There is general loss, including a large loss of the render on the north side of the east wall, which has been repaired. The whole area that once covered St. George has also been lost.

---

Type delamination (render layer)

Location Render layer 2 (17C) north side, also reredos

Comments There is serious delamination of the 17th-century render (render layer 2) at the north side. There is delamination of the reredos painting, now behind the altar. This is visible from the side, but because it is blocked, its condition could not be audited properly.

---

Type cracking

Location Altar reredos

Comments The painted reredos is now blocked by the altar table. This was removed at some stage and the painting was photographed (see files). Cracking and delamination from the support is visible on the south side.

#### Mechanical damage

Type scratches

Location throughout

Comments

## ADDED MATERIALS

### Accretions

**Type** dirt  
**Location** throughout

#### Comments

---

**Type** dust  
**Location** throughout

#### Comments

---

**Type** cobwebs  
**Location** throughout

#### Comments

---

**Type** bat excreta  
**Location** throughout

#### Comments

---

### Coatings/Coverings

**Type** wax  
**Location** possible

**Comments** It is not clear whether this scheme was waxed by Jacks in 1931 or 1954. However, photographs show that the 19C scheme which once existed in the window splay was waxed (see Barakan photos) and Barakan notes the presence of wax before removing the 19C scheme.

---

### Repairs

**Type** modern plaster  
**Location** small fills throughout

**Comments** There are two types of these fills which appear to be lime/sand based mortars. They both post-date 1858 because they appear within the large fill on the lower north side.

---

**Type** modern lime plaster  
**Location** north side of east wall, lower; continues over north wall and throughout nave

**Comments** Must date pre-1858, because of graffiti found over piscina

---

## TREATMENT

### Past Treatment

**Type** DETACHMENT **Date** 01/01/81

**Person** C. Barakan

**Comments** EAST WALL, south side, and EAST WALL, window splays and window cill  
Ms. Barakan removed the 19C scheme (on the 17C plaster, it seems) which partly obscured the 15th-century painted brocade pattern underneath. "The inside of the arch was painted in 1808 with lozenge-like shapes in grey on a pale ochre background... the plaster was removed with a scalpel... "

---

### Past Treatment

**Type** MONITORING CONDITION **Date** 01/04/95

**Person** Courtauld Institute of Art/English Heritage

**Comments** EAST WALL:

A detailed investigation of the condition of the paintings was considered a priority after the preliminary survey conducted as part of the condition audit. Therefore, as part of the collaborative training programme with the Courtauld Institute of Art, a three week investigation was carried out during March and April 1995. The aims of this investigation included: an examination of the layer structure of the schemes in order to establish their sequence and stratigraphy; an examination of the present condition of the painting, including an assessment of the effects of added materials and accretions; limited emergency work; a liquid moisture survey of the building in relation to the current deterioration of the paintings and plaster.

---

### Proposed Treatment

**Type** CLEANING **Date** 09/10/95

**Person** TM, SS

**Comments** EAST WALL, GENERALLY:

The entire area of the east wall would benefit from surface cleaning to remove all surface dirt, dust, cobwebs and bat excreta. [Timescale: included within the recommended programme of treatment as outlined in the audit report for 'St Leonards Chapel - the 15C scheme' ie. 2 weeks within 1-2 years].

---

**Type** FLAKE FIXING **Date** 09/10/95

**Person** TM, SS

**Comments** Minor flake fixing could be carried out.

---

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

---

<b>Property name</b>	FARLEIGH HUNGERFORD			
<b>Region</b>	South West	<b>County</b>	Somerset	
<b>Location</b>	St. Leonards Chapel - 19C			
<b>Orientation</b>	PORCH (EXTERIOR)			
<b>Century</b> 19 <sup>th</sup>	<b>Date</b>	1808	<b>Height (cm)</b>	<b>Width (cm)</b>

### DETERIORATION AND DAMAGE

#### Deterioration phenomena

**Type** delamination (render layer)

**Location** several pockets, bulges, especially over doorway

**Comments** Several areas are severely bulging and require treatment. The render is susceptible to damage through vibration caused by use of the doorway. Because the area is exposed it is also extremely vulnerable to weathering.

---

**Type** loss of cohesion (paint layer)

**Location** paint layer

**Comments** The paint layer is friable. Much of it has powdered away, leaving mainly the underpaint visible. Extremely damp and vulnerable due to its exposure to weathering.

---

**Type** damp

**Location** entire; especially visible at tops of walls

**Comments** Liquid water runs down the surface of all three walls (east, north and south) of the porch. Drip-marks are clearly visible.

#### Mechanical damage

**Type** graffiti

**Location** throughout

**Comments** Incised graffiti (names and dates) over the entire surface. There are also some marking-out lines in pencil on the north and south walls. There are also several incised circles on the north and south walls, which may be graffiti.

---

**Type** insertions

**Location** north and south walls

**Comments** Wooden plugs/insertions.

---

**Type** nail holes

**Location** north and south walls

**Comments** Nail holes remain throughout, probably from display boards/signs which once hung in this area.

## ADDED MATERIALS

### Accretions

**Type** biodeterioration

**Location** Entire

**Comments** Small black particles dispersed throughout the surface. More concentrated areas indicate that it is a type of microbiological growth.

---

**Type** dirt

**Location** Entire

**Comments** General accretion due to neglect. This area does not seem to have received any attention during the conservation campaigns of the last century.

---

**Type** biodeterioration

**Location** especially above door

**Comments** Bright green microbiological growth.

---

**Type** biodeterioration

**Location** especially above door

**Comments** Pinkish bloom which could be microbiological growth or simply an abraded area of the render.

---

### Repairs

**Type** cement

**Location** apex, south side

**Comments** Greyish repair, probably cement.

---

**Type** modern plaster

**Location** throughout

**Comments** There are several other types of modern repairs to all three walls.

---

**TREATMENT**

**Proposed Treatment**

**Type** CLEANING **Date** 07/12/94

**Person** JD, TM

**Comments** The paintings in the porch appear neglected and cleaning would certainly enhance their appearance.

---

**Type** CONSOLIDATION **Date** 07/12/94

**Person** TM/JD

**Comments** The paint layer is friable and may need consolidation.

---

**Type** GROUTING **Date** 07/12/94

**Person** JD, TM

**Comments** Severe bulging and pockets are present, especially over the doorway, due to delamination of the render. Grouting is recommended to improve adhesion to the support.

---



# 1 Wall Painting Record

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**Property name** FARLEIGH HUNGERFORD  
**Region** South West **County** Somerset  
**Location of painting** St Anne Chapel - 17C  
**Orientation** NORTH WALL  
**Century** 17<sup>th</sup> **Date** 1648 **Height (cm)** 290 **Width (cm)** 210  
**Subjects included**  
Apostle(s)  
Architectural motifs  
Cherub(s)  
drapery  
Heraldry

---

## Description

### GENERAL INTRODUCTION

St Anne's Chapel is situated at the east end of St Leonard's chapel on the north side. The chapel contains remains of important mid-17C baroque wall paintings on the walls and ceiling beams. A watercolour painted by a Mr Trotter of c.1800 clearly shows the arrangement of this scheme which contained swags of drapery containing heraldry (held up by cherubs on either side), as well as standing apostle figures within a fictive architectural background. However, the original scheme has been heavily obscured by 19C overpainting.

This audit report outlines the results of the preliminary survey undertaken in September 1994. In addition, this has now been updated to include the results of the detailed investigation made by the Wall Painting Section in collaboration with the Conservation of Wall Painting Department, Courtauld Institute of Art in March 1995.

NB. As the layer structure of these various schemes is extremely complex each has been audited as separate 'locations' according to their date in order to clarify the extent and chronology of the painted decoration as a whole.

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### DESCRIPTION OF 17C SCHEME FROM 'ST LEONARD'S CHAPEL, FARLEIGH HUNGERFORD CASTLE: A REPORT ON THE EXAMINATION OF THE WALL PAINTINGS', MARCH-APRIL 1995, EH WALL PAINTING SECTION/CIA:

'The redecoration of the side-chapel on the north side of the church, built in the 1380's as a family chantry, can be dated precisely to 1645-48. Margaret, the wife of Sir Edward Hungerford (d.1648), commissioned the decoration of this chapel in honour of her husband, at which time it appears to have also been dedicated to St Anne. Their white marble tomb, of extremely high quality, can be found in the centre of the chapel.

The remains of the wall paintings (on the east side of the north wall) and the painted ceiling beams are not of such a high standard of workmanship, but are nonetheless rare and important examples of painting for this date. Cherubs, holding gilded ribbons, and framing various heraldic devices, adorn the beams. On the north wall, cherubs hold up swags of drapery (painted with heraldry) against Corinthian columns. Above this can be seen a complex grisaille architectural frieze, framing a series of brightly painted apostles. Traces of two of these apostles survive, and they can be identified as Thomas and Matthew by the inscriptions underneath them. The plaster panels between the beams of the ceiling were once painted with female

figures holding various attributes of the Arts, but these did not survive. However, early watercolours show the original arrangement of the paintings'.

---

## HISTORY

In 1369-70 the manor house of Farleigh (formerly Farleigh Montfort) was sold to Sir Thomas de Hungerford, who had been Speaker of the House of Commons in 1377. He fortified the castle in 1383. When he died in 1398, he was buried in the vault of the chantry chapel which he had had built (in 1380-90) on the north side of the local parish church of St. Leonard, called the chapel of St. Anne.

His son, Sir Walter Hungerford, a distinguished soldier who served at Agincourt under Henry V, was Lord High Treasurer of England, Speaker of the House of Commons, and later member of the House of Lords (in 1426) enlarged the castle and expanded the castle grounds to absorb the parish church of St. Leonard (1426-1449).

In 1645-48, the chapel of St. Anne was decorated by the order of Margaret Holliday, wife of Sir Edward Hungerford, with the embellishments listed above.

Farleigh fell out of the family's hands twice, in 1462 and 1540, both times being subsequently sold back to the Hungerford family. Sir Edward's eldest son, Edward, is said to have entertained Charles II at Farleigh, perhaps explaining the 17th-century coat-of-arms painted over the east window in nave of St. Leonard's chapel.

Farleigh was finally sold in 1686, and by 1701 the chapel was described as 'very ruinous', having lost its roof. From 1730 to 1891 it was owned by the Houltons of Trowbridge. It is to this period that the roof was restored and the 19th-century 'Gothick' architectural motifs were painted by a theatre scene-painter from Bath named Cranch, and the church interior was decorated with cream coloured limewash. The Houltons are also thought to be responsible for a post-1844 scheme of repainting of the mid 17th-century Heraldry (EH guidebook, 1993, p.5). A further repainting during the period 1900-15 of the painted decoration of St Anne's chapel and the altar tombs is thought to have been carried out on the orders of Earl Cairns (Barakan, unpubl., n.d., p.2). The overpainting appears to follow the heraldic devices that existed previously on the 17th-century cherub scheme, but are of an inferior quality of execution.

The castle briefly passed back into Hungerford hands (1891), then to Lord Cairns (1895), who placed it under guardianship with the Ministry of Works in 1915.

### Photographic Record

C. Babington - report photographs (1990);  
Farleigh Hungerford; Photographic record.

Prints in Plans Room guard books.  
(\* = particularly interesting print)

in Vol.1, AL75 W12:

Print c. 1820 of St Anne's chapel

\*F1132; view into St Anne's (with cherub), 3/6/1933  
A51/6; view of St Anne's 1951

in Vol.2 AL75A 152

J517.12; view St Anne's, S. wall, 1975.

Copies in Studio files

YEN 11327/2 Nov. 83.- St Annes's Chapel, N.wall upper and ceiling. C.P.

YEN 11327/9 Nov. 83.- St Anne's,E. wall,overall.C.P.

YEN 11327/15 Nov. 83.- St Anne's, S.wall upper and ceiling.C.P.

HPFH 140994 (37)C [TM/JD]  
HPFH 140994 (36)C [TM/JD]

### **Bibliography**

- 1) EH guidebook, HMSO, copyright 1993, first edition 1970 (basic history)
- 2) Farleigh Castle, Trowbridge, 1910 (more detailed family history; in EH file)
- 3) J.E. Jackson, 'Notes towards a history of Farleigh Hungerford,' ms in the Wiltshire Archaeological Society Library, Devizes, bound post-1884. (describes paintings in 1840; notes and typescripts of this by C. Barakan in EH file).
- 4) J.E. Jackson, 'A guide to Farleigh Hungerford,' 2nd ed., Taunton 1860 (photocopy in file)
- 5) M. Hicks, 'Chantries, obits and almshouses: the Hungerford foundations 1325-1478' in *The Church in Pre-Reformation Society: Essays in Honour of FRH du Boulay*, Woodbridge 1985. (for account records relating to St.Anne chapel, photocopy in file)
- 6) Pevsner, North Somerset and Bristol, *The Buildings of England*, Harmondsworth 1958, 190-192.
- 7) Trotter, 'Picturesque illustration of... Farleigh Hungerford,' slides of the relevant watercolours in both EH and Wall Paintings slide library.
- 8) Barakan, K., Unpublished notes on the history and conservation of both St Leonards and St Anne's Chapels, EH internal files, various dates held by the Wall Painting Conservation Department.

## 2 General Audit Information

Property name	FARLEIGH HUNGERFORD	County	Somerset
Region	South West		
Location	St Anne Chapel - 17C		
Orientation	NORTH WALL		
Century 17 <sup>th</sup>	Date	1648	Height (cm)290
			Width (cm) 210
Auditor(s)	TM/JD	Start date	15/09/94

**Overall condition score** 4

### Recommendations

#### THE 17C SCHEME

This extremely important scheme is clearly a priority for future conservation treatment. Limited emergency fixing, and the application of a protective facing, have been carried out in the short-term but these should in no way be regarded as sufficient. Further consolidation and fixing of the paint and plaster layers, a programme of analysis and cleaning should be part of a programme for treatment [Timescale: 3-4 weeks].

This conservation work could be carried out in conjunction with work on the painted beams, or perhaps as part of an individual, small-scale campaign in this corner of the chapel. However, it is imperative that building works and/or improvements to the drainage system at the exterior of St Anne's Chapel is completed before such work can commence.

#### THE BUILDING, GENERALLY

- It is requested that the Wall Painting Section are consulted before any proposed improvements to the fabric and drainage are undertaken

- The present environmental conditions are of extreme relevance to the decay of the paintings. For example, the door to the chapel is left open during opening hours and this must be presumed to be contributing to unacceptable fluctuations in the interior climate of the chapel. It is therefore strongly recommended that this door is kept closed at all times in the future to reduce this risk.

In addition, the installation of an improved programme of environmental monitoring is in progress. With reference to St Anne's chapel the proposed placement of the sensors has been planned to assess

1 the difference between the north and south faces of the central beam. This is directly related to the pattern of deterioration, ie. the south face of the beam is in a more advanced state of deterioration than the north face.

2 the differences between undamaged and damaged plaster on the walls of the chapel in an attempt to determine whether condensation could be the main cause of the alveolar deterioration.

- The potential damage caused by the presence of bats should be monitored.

- It would be hoped that interpretation of the paintings to the public be significantly improved. A graphic display of the information collated during the investigation in March-April 1995 could allow an improved perception of the physical history of both the building and paintings.

### 3 Audit Information: Technique

**Property name** FARLEIGH HUNGERFORD  
**Region** South West **County** Somerset  
**Location** St Anne Chapel - 17C  
**Orientation** NORTH WALL  
**Century** 17<sup>th</sup> **Date** 1648 **Height (cm)** 290 **Width (cm)** 210  
**Auditor(s)** TM/JD **Start date** 15/09/94

**Overall Condition Score** 4

#### Stratigraphy

---

**Layer type** Support Layer **Specific condition Score** 3

**Thickness** 70 cm

#### **Comments**

Stone rubble construction. The supporting wall appears to be extremely damp. The external pointing is rather hard, probably including cement in the mortar mixture. The wall is north facing and is open to the valley and driving rain.

---

**Layer type** Render Layer 1 **Specific condition Score** 3

**Thickness** 1 cm

#### **Comments**

Pale lime-rich render, apparently with sand and chalk? aggregate. Slight bulging, delamination and cracking of the plaster at high wall level.

---

**Layer type** Render Layer 2 **Specific condition Score** 3

**Thickness** 0.3 cm

#### **Comments**

Brushstrokes visible?, in poor condition. Possibly includes sand or chalk/ calcium carbonate mortar.

---

**Layer type** Ground Layer 1 **Specific condition Score** 3

**Thickness** 0.1 cm

#### **Comments**

Very fragmentary remnants of what may have been a white ground layer were noted below paint fragments.

**Identified pigments** Colours  
--- white



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

---

<b>Property name</b>	FARLEIGH HUNGERFORD		
<b>Region</b>	South West	<b>County</b>	Somerset
<b>Location</b>	St Anne Chapel - 17C		
<b>Orientation</b>	NORTH WALL		
<b>Century 17<sup>th</sup></b>	<b>Date</b>	<b>Height (cm)</b>	<b>Width (cm)</b>
	1648	290	210

### DETERIORATION AND DAMAGE

#### Deterioration phenomena

**Type** staining

**Location** paint layer

**Comments** Condensation and running water have marked the paint surface. There is also an unidentified staining that resembles black spots, possibly a type of biodeterioration. It seems to follow a particular compositional element, and may perhaps be related to the components of the paint layer.

---

**Type** loss of cohesion (paint layer)

**Location** paint layer

**Comments** In many areas, the paint layer has lost cohesion and it is flaking particularly within the architectural frieze and the body of the cherub (which has now been protected by facing).

---

**Type** delamination (paint layer)

**Location** paint layer

**Comments** The paint layer has suffered loss of adhesion to the underlying layers which has resulted in delamination, flaking and loss.

---

**Type** losses (paint layer)

**Location** paint layer

**Comments** Numerous areas of the paint layer have been lost due to loss of adhesion and cohesion. The damage has been exacerbated by water which has run over the painted surface.

---

**Type** pigment alteration

**Location** white pigment areas

**Comments** Several areas of light coloured or white paint have a greyish hue which could possibly be the result of alteration of lead carbonate (lead white) to dark coloured lead dioxide (plattnerite).

---

**Type** blistering (paint layer)

**Location** paint layer

**Comments** Delamination of the paint layer has resulted in the formation of raised 'blisters' of paint. These areas are extremely fragile and in imminent danger of flaking.

---

**Type** loss of cohesion (render layer)  
**Location** render layer 2  
**Comments** The surface is soft, powdery and has lost much of its cohesion.

---

**Type** pitting (surface)  
**Location** render layer 2  
**Comments** The surface of the render, where it is exposed by loss of paint, has a pitted appearance, possibly associated with cycles of crystallisation of water soluble salts.

---

**Type** loss  
**Location** render layers 1 and 2  
**Comments** The lower wall appears to have been entirely replastered.

---

**Type** delamination (render layer)  
**Location** render layer 1, upper east corner  
**Comments** Plaster is hollow and separating from the supporting wall structure.

---

**Type** cracking  
**Location** render layer 2  
**Comments** Fine cracking of render layer 2 was noted during inspection.

---

**Mechanical damage**

**Type** abrasion  
**Location** paint layer  
**Comments** The paint layer is extremely vulnerable having suffered both loss of cohesion and loss of adhesion to the support.

---

**Type** graffiti  
**Location** general  
**Comments** Incised and written graffiti were noted during inspection.

---

**Type** minor losses  
**Location** centre and lower west side of tomb  
**Comments** Two round holes, possibly drilled core samples? are present.

---



## ADDED MATERIALS

### Accretions

**Type** dirt

**Location** Entire

**Comments** Thin even layer.

---

**Type** cobwebs

**Location** Entire.

**Comments** Fairly light deposits.

---

**Type** dust

**Location** Entire

**Comments** Thin even layer.

---

### Coatings/Coverings

**Type** repainting

**Location** lower half of east side and entire west side

**Comments** The repainting is thought to be nineteenth century. Repainting is concentrated on the shields. The very deteriorated appearance of the repainting itself makes it difficult to establish a clear chronology, however it does appear that two dates of overpainting are present. Documentary evidence supports this view. More detailed examination and analysis of paint samples may provide more definite information.

---

### Repairs

**Type** unidentified

**Location** west side and lower eastern side

**Comments** Extensive replastering has been undertaken, using an unidentified mortar which has a slightly waxy sheen.

---

**Type** lime:sand

**Location** upper east corner

**Comments** Small lime plaster? repair was noted during inspection.

---

## TREATMENT

### Past Treatment

**Type** VARIOUS

**Date**

**Person** Unknown

**Comments** No treatment of the mid 17th-century scheme itself appears to have been undertaken to conserve original paint. Two layers of overpainting appear to be present. Extensive replastering to the west and below the remnants of the original scheme have been undertaken.

---

### Proposed Treatment

**Type** CLEANING

**Date**

15/09/94

**Person** JD/TM

**Comments** Cleaning would considerably improve the appearance of the painting. However it should under no circumstances be attempted before satisfactory consolidation has been achieved.

---

**Type** CONSOLIDATION

**Date**

15/09/94

**Person** JD/TM

**Comments** Extensive consolidation of all layers, but particularly of the paint layer is very urgently required.

---

**Type** FILLS/REPAIRS INSERTION

**Date**

15/09/94

**Person** JD/TM

**Comments** Where no decoration is present it may be beneficial to remove deteriorated and unsuitable 'waxy' plaster and to replace it with a lime mortar to improve the porosity of the wall.

---

**Type** FILLS/REPAIRS REMOVAL

**Date**

15/09/94

**Person** JD/TM

**Comments** The deteriorated 'waxy' plaster could be removed where it bears no traces of nineteenth century decoration and be sympathetically replaced with a porous lime mortar.

---

**Type** GROUTING

**Date**

15/09/94

**Person** JD/TM

**Comments** Render layers require consolidation by grouting.

---

**Type** PRE-CONSOLIDATION

**Date**

15/09/94

**Person** JD/TM

**Comments** The condition of the paint layer is so poor that it will require support (facing?) before any consolidation is attempted.

---

**Type** TECHNICAL ANALYSIS

**Date**

15/09/94

**Person** JD/TM

**Comments** Analysis of the paint pigments and media would provide interesting information which may also assist in formation of an appropriate conservation strategy.

---

**Past Treatment**

**Type** TISSUE FACING **Date** 01/12/94

**Person** TM, JD

**Comments** A protective facing was applied to the cherub on the west side of the painting (north wall, east end). This should be removed as soon as possible, hopefully after the causes of severe damp in this area have been more clearly understood. If this is not possible, it should still be removed when possible and the area consolidated.

---

**Past Treatment**

**Type** MONITORING CONDITION **Date** 01/04/95

**Person** Courtauld Institute/English Heritage

**Comments** A detailed investigation of the condition of the paintings was considered a priority after the preliminary survey conducted as part of the condition audit. Therefore, as part of the collaborative training programme with the Courtauld Institute of Art, a three-week investigation was carried out during March and April 1995. The aims of this investigation included: an examination of the layer structure of the schemes in order to establish their sequence and stratigraphy; an examination of the present condition of the painting, including an assessment of the effects of added materials and accretions; limited emergency work; a liquid moisture survey of the building in relation to the current deterioration of the paintings and plaster.

---

# 1 Wall Painting Record

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<b>Property name</b>	FARLEIGH HUNGERFORD		
<b>Region</b>	South West	<b>County</b>	Somerset
<b>Location of painting</b>	St Anne Chapel - 17C - ceiling timbers		
<b>Orientation</b>	NORTH,SOUTH,EAST,WEST.		
<b>Century</b> 17 <sup>th</sup>	<b>Date</b>	<b>Height (cm)</b>	<b>Width (cm)</b>
<b>Subjects included</b>			
Cherub(s)			
drapery			
Heraldry			

---

## Description

### GENERAL INTRODUCTION

St Anne's Chapel is situated at the east end of St Leonard's chapel on the north side. The chapel contains remains of important mid-17C baroque wall paintings on the walls and ceiling beams. A watercolour painted by a Mr Trotter of c.1800 clearly shows the arrangement of this scheme which contained swags of drapery containing heraldry (held up by cherubs on either side), as well as standing apostle figures within a fictive architectural background. However, the original scheme has been heavily obscured by 19C overpainting.

This audit report outlines the results of the preliminary survey undertaken in September 1994. In addition, this has now been updated to include the results of the detailed investigation made by the Wall Painting Section in collaboration with the Conservation of Wall Painting Department, Courtauld Institute of Art in March 1995.

NB. As the layer structure of these various schemes is extremely complex each has been audited as separate 'locations' according to their date in order to clarify the extent and chronology of the painted decoration as a whole.

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### DESCRIPTION OF 17C SCHEME FROM 'ST LEONARD'S CHAPEL, FARLEIGH HUNGERFORD CASTLE: A REPORT ON THE EXAMINATION OF THE WALL PAINTINGS', MARCH-APRIL 1995, EH WALL PAINTING SECTION/CIA:

'The redecoration of the side-chapel on the north side of the church, built in the 1380's as a family chantry, can be dated precisely to 1645-48. Margaret, the wife of Sir Edward Hungerford (d.1648), commissioned the decoration of this chapel in honour of her husband, at which time it appears to have also been dedicated to St Anne. Their white marble tomb, of extremely high quality, can be found in the centre of the chapel.

The remains of the wall paintings (on the east side of the north wall) and the painted ceiling beams are not of such a high standard of workmanship, but are nonetheless rare and important examples of painting for this date. Cherubs, holding gilded ribbons, and framing various heraldic devices, adorn the beams. On the north wall, cherubs hold up swags of drapery (painted with heraldry) against Corinthian columns. Above this can be seen a complex grisaille architectural frieze, framing a series of brightly painted apostles. Traces of two of these apostles survive, and they can be identified as Thomas and Matthew by the inscriptions underneath them. The plaster panels between the beams of the ceiling were once painted with female figures holding various attributes of the Arts, but these did not survive. However, early watercolours show the original arrangement of the paintings'.

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## HISTORY

In 1369-70 the manor house of Farleigh (formerly Farleigh Montfort) was sold to Sir Thomas de Hungerford, who had been Speaker of the House of Commons in 1377. He fortified the castle in 1383. When he died in 1398, he was buried in the vault of the chantry chapel which he had had built (in 1380-90) on the north side of the local parish church of St. Leonard, called the chapel of St. Anne.

His son, Sir Walter Hungerford, a distinguished soldier who served at Agincourt under Henry V, was Lord High Treasurer of England, Speaker of the House of Commons, and later member of the House of Lords (in 1426) enlarged the castle and expanded the castle grounds to absorb the parish church of St. Leonard (1426-1449).

In 1645-48, the chapel of St. Anne was decorated by the order of Margaret Holliday, wife of Sir Edward Hungerford, with the embellishments listed above.

Farleigh fell out of the family's hands twice, in 1462 and 1540, both times being subsequently sold back to the Hungerford family. Sir Edward's eldest son, Edward, is said to have entertained Charles II at Farleigh, perhaps explaining the 17th-century coat-of-arms painted over the east window in nave of St. Leonard's chapel.

Farleigh was finally sold in 1686, and by 1701 the chapel was described as 'very ruinous', having lost its roof. From 1730 to 1891 it was owned by the Houltons of Trowbridge. It is to this period that the roof was restored and the 19th-century 'Gothick' architectural motifs were painted by a theatre scene-painter from Bath named Cranch, and the church interior was decorated with cream coloured limewash. The Houltons are also thought to be responsible for a post-1844 scheme of repainting of the mid 17th-century Heraldry (EH guidebook, 1993, p.5). A further repainting during the period 1900-15 of the painted decoration of St Anne's chapel and the altar tombs is thought to have been carried out on the orders of Earl Cairns (Barakan, unpubl., n.d., p.2). The overpainting appears to follow the heraldic devices that existed previously on the 17th-century cherub scheme, but are of an inferior quality of execution.

The castle briefly passed back into Hungerford hands (1891), then to Lord Cairns (1895), who placed it under guardianship with the Ministry of Works in 1915.

## Photographic Record

Farleigh Hungerford; Photographic record.

Prints in Plans Room guard books.  
(\* = particularly interesting print)

in Vol.1, AL75 W12:

Print c. 1820 of St Anne's chapel

\*F1132; view into St Anne's (with cherub), 3/6/1933  
A51/6; view of St Anne's 1951

in Vol.2 AL75A 152

J517.12; view St Anne's, S. wall, 1975.

Copies in Studio files

YEN 11327/2 Nov. 83.- St Annes's Chapel, N.wall upper and ceiling. C.P.

YEN 11327/9 Nov. 83.- St Anne's,E. wall,overall.C.P.

YEN 11327/15 Nov. 83.- St Anne's, S.wall upper and ceiling.C.P.

HPFH 140994 (37)C [TM/JD]

HPFH 140994 (36)C [TM/JD]

## **Bibliography**

- 1) EH guidebook, HMSO, copyright 1993, first edition 1970 (basic history)
- 2) Farleigh Castle, Trowbridge, 1910 (more detailed family history; in EH file)
- 3) J.E. Jackson, 'Notes towards a history of Farleigh Hungerford,' ms in the Wiltshire Archaeological Society Library, Devizes, bound post-1884. (describes paintings in 1840; notes and typescripts of this by C. Barakan in EH file).
- 4) J.E. Jackson, 'A guide to Farleigh Hungerford,' 2nd ed., Taunton 1860 (photocopy in file)
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- 6) Pevsner, North Somerset and Bristol, The Buildings of England, Harmondsworth 1958, 190-192.
- 7) Trotter, 'Picturesque illustration of... Farleigh Hungerford,' slides of the relevant watercolours in both EH and Wall Paintings slide library.
- 8) Barakan, K., Unpublished notes on the history and conservation of both St Leonards and St Anne's Chapels, EH internal files, various dates held by the Wall Painting Conservation Department.

## 2 General Audit Information

<b>Property name</b>	FARLEIGH HUNGERFORD	<b>County</b>	Somerset
<b>Region</b>	South West		
<b>Location</b>	St Anne Chapel - 17C - ceiling timbers		
<b>Orientation</b>	NORTH,SOUTH,EAST,WEST.		
<b>Century</b> 17 <sup>th</sup>	<b>Date</b>	<b>Height (cm)</b>	<b>Width (cm)</b>
<b>Auditor(s)</b>	TM/JD	<b>Start date</b> 15/09/94	

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

### Recommendations

#### THE 17C CEILING TIMBERS

The survival of significant remains of paint on all of the central and cross-beams in the chapel is remarkable, and further treatment of these areas is strongly recommended. A conservation campaign on the ceiling must include emergency measures such as flake fixing, but could be extended to include issues of presentation. Past loss of the paint layer shows a clear relationship to air movement in the chapel, which may support a case for the closure of the west door in order to prevent further loss. In addition, an understanding of the painting technique, and how it relates to the paintings found on the north wall of St Anne's Chapel, is again of primary importance [Timescale: 2 weeks within 1-2 years].

#### THE BUILDING, GENERALLY

- It is requested that the Wall Painting Section are consulted before any proposed improvements to the fabric and drainage are undertaken

- The present environmental conditions are of extreme relevance to the decay of the paintings. For example, the door to the chapel is left open during opening hours and this must be presumed to be contributing to unacceptable fluctuations in the interior climate of the chapel. It is therefore strongly recommended that this door is kept closed at all times in the future to reduce this risk.

In addition, the installation of an improved programme of environmental monitoring is in progress. With reference to St Anne's chapel the proposed placement of the sensors has been planned to assess

1 the difference between the north and south faces of the central beam. This is directly related to the pattern of deterioration, ie. the south face of the beam is in a more advanced state of deterioration than the north face.

2 the differences between undamaged and damaged plaster on the walls of the chapel in an attempt to determine whether condensation could be the main cause of the alveolar deterioration.

- The potential damage caused by the presence of bats should be monitored.

- It would be hoped that interpretation of the paintings to the public be significantly improved. A graphic display of the information collated during the investigation in March-April 1995 could allow an improved perception of the physical history of both the building and paintings.

### 3 Audit Information: Technique

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<b>Property name</b>	FARLEIGH HUNGERFORD		
<b>Region</b>	South West	<b>County</b>	Somerset
<b>Location</b>	St Anne Chapel - 17C - ceiling timbers		
<b>Orientation</b>	NORTH,SOUTH,EAST,WEST.		
<b>Century 17<sup>th</sup></b>	<b>Date</b>	<b>Height (cm)</b>	<b>Width (cm)</b>
<b>Auditor(s)</b>	TM/JD	<b>Start date</b>	15/09/94

**Overall Condition Score      2**

**Stratigraphy**

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<b>Layer type</b>	Support Layer	<b>Specific condition Score</b>	2
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**Thickness**

**Comments**

Appears sound at present, however it has clearly been infested with Deathwatch Beetle in the past. It has probably been treated (c. 1980's). There are several cracks and splits in the original timber. Several beams, in particular to the south entrance arch have been replaced. The large central beam appears to have been shaved down to a smooth surface. This may indicate that it was altered in situ as a preparation for painting, or that it was a re-used beam from another structure.

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<b>Layer type</b>	Ground Layer 1	<b>Specific condition Score</b>	3
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**Thickness**

**Comments**

White ground is visible in various places where the edges of paint and ground layers are exposed by adjacent damage and loss. General greyish appearance may mean either a grey-blue toned ground (sky) or an alteration of lead white.

**Identified pigments    Colours**  
 ---                      white

---

<b>Layer type</b>	Paint Layer 1	<b>Specific condition Score</b>	3
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**Thickness**

**Comments**

Cherubs modelled in pinks, white and black, holding gilded drapery. Other colours include a bright red, blue, brown and yellow. Several fine details survive, with many examples of impasto, gilding and one possible pentimento.

**Identified pigments    Colours**  
 ---                      white  
 ---                      black  
 ---                      red  
 ---                      blue  
 ---                      brown  
 ---                      yellow  
 gold leaf                gold



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

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<b>Property name</b>	FARLEIGH HUNGERFORD		
<b>Region</b>	South West	<b>County</b>	Somerset
<b>Location</b>	St Anne Chapel - 17C - ceiling timbers		
<b>Orientation</b>	NORTH,SOUTH,EAST,WEST.		
<b>Century</b> 17 <sup>th</sup>	<b>Date</b>	<b>Height (cm)</b>	<b>Width (cm)</b>

### DETERIORATION AND DAMAGE

#### Deterioration phenomena

**Type** infestation

**Location** general

**Comments** Deathwatch beetle flight holes are visible throughout the original timbers. Probably treated in 1984 (see letter in conservation file).

---

**Type** damp

**Location** south-east corner

**Comments** The chapel was roofless for a period of time during the 18th century. The building itself is extremely damp. The deterioration and loss of painted decoration would certainly have been facilitated by the presence of large quantities of water.

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**Type** cracking

**Location** support

**Comments** Movement, cracking and shrinkage of the timber support has occurred in response to changing environmental conditions.

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**Type** flaking

**Location** entire

**Comments** Extensive flaking has occurred and appears to be an active deterioration phenomenon. In general, there is more flaking on the north side, but more loss on the south side. This is probably related to the flow of air coming from the south side of the chapel, where there is a large arched opening into the nave. However, in spite of the amount of loss to the paint layer, there is very little repainting.

However, much of the flaking does not appear to be severe but is rather a lifting of the thick, rather coherent paint layer from the ground. The more serious areas of flaking can be found on the wall plates, the north wall-beam, the east wall-beam, and the south face of the central beam.

---

**Type** losses (render layer)

**Location** ceiling panels between timbers

**Comments** The painted plaster panels between the timbers have been lost and replaced. This loss occurred post-1800, as the Trotter watercolours show them in place, but in poor condition with evident loss of the southern side.

---

**Type** blistering (paint layer)

**Location** general

**Comments** Blistering is associated with the flaking of the paint layer.

---

**Type** loss

**Location** cross-beams and wall-beams

**Comments** These have suffered considerable loss, especially within the ground layer.

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## ADDED MATERIALS

### Accretions

**Type** dirt

**Location** Entire

**Comments** Not too disfiguring, thin even layer.

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**Type** dust

**Location** Entire

**Comments** Not too disfiguring, thin even layer.

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**Type** cobwebs

**Location** Entire

**Comments** Few fine cobwebs noted during inspection.

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### Coatings/Coverings

**Type** repainting

**Location** Southeast corner, predominantly

**Comments** This repainting is of unknown, possibly two, dates. It is crudely applied, (perhaps related to the painted shields on the walls, audited separately) but seems to be restricted to the SE corner. One area appears to be a modern informal sketch of a lady's head and shoulders. The cross-beams and wall-beams have been extensively repainted.

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**Type** limewash

**Location** generally

**Comments** There are various small areas of overlying limewash.

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### Repairs

**Type** wood

**Location** SW corner and NE corner, and southern member of ceiling abutting the arch

**Comments** Replacement timber and hollow box housing for electric (?) cables. The cross-beams and wall-beams have undergone more repairs to the wooden support.

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## TREATMENT

### Past Treatment

**Type** DETACHMENT **Date**  
**Person** Unknown  
**Comments** Removal of deteriorated original painted plaster panel bed from ceiling.

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**Type** FILLS/REPAIRS INSERTION **Date**  
**Person** Unknown  
**Comments** Replacement of original plaster panels with new plaster inserts. Insertion of new timber in areas of damage (especially south-west corner, north-east corner, and southern member of ceiling abutting the arch).

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**Type** PRESENTATION/REINTEGRATION **Date**  
**Person** Unknown  
**Comments** Crude retouching/repainting of the south-east corner area timbers.

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### Past Treatment

**Type** FLAKE FIXING **Date** 01/04/95  
**Person** English Heritage, CIA  
**Comments** Localised flake-fixing was carried out on the painted beams to stabilise areas of flaking which appeared to be at risk, but also to test materials and techniques with a view to a future treatment. Fixing was carried out using a water-based acrylic dispersion (Plextol B-500, 7%pp in distilled water) by syringe. The desired area was wet-out using a mixture of IMS and distilled water (1:1), after which the fixative was injected, and the flake was gently pressed back using a soft pad faced with latex. This procedure was only carried out in three small areas, the south side of the east wall-beam, the centre of the east end of the central beam, and the south face of the west end of the central beam. The tests were carried out as limited (2-3cm) spot-tests within these three broad zones of flaking. They should by no means be considered a comprehensive treatment. The precise location of these tests was recorded in order to monitor their visual appearance and efficacy.

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**Type** MONITORING CONDITION **Date** 01/04/95  
**Person** Courtauld Institute/English Heritage  
**Comments** A detailed investigation of the condition of the paintings was considered a priority after a preliminary survey conducted as part of the condition audit. Therefore, as part of the collaborative training programme with the Courtauld Institute of Art, a three week investigation was carried out during March and April 1995. The aims of this investigation included: an examination of the layer structure of the schemes in order to establish their sequence and stratigraphy; an examination of the present condition of the painting, including an assessment of the effects of added materials and accretions; limited emergency work; a liquid moisture survey of the building in relation to the current deterioration of the paintings and plaster.

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### Proposed Treatment

**Type** CLEANING **Date** 01/04/95  
**Person** English Heritage, CIA  
**Comments** Light cleaning, perhaps a simple dusting, would help improve the presentation of the paintings and reduce the chance of microbiological growth.

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**Type** CONSOLIDATION **Date** 01/04/95  
**Person** English Heritage, CIA  
**Comments** Timber support may require some consolidation of splintering and cracked wood.

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**Type** FLAKE FIXING **Date** 01/04/95  
**Person** English Heritage, CIA  
**Comments** Further fixing of the flaking paint is desirable.

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**Type** TECHNICAL ANALYSIS **Date** 01/04/95  
**Person** English Heritage, CIA  
**Comments** Analysis of paint samples would provide interesting information which may also be of use in formulating an appropriate conservation strategy.

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# 1 Wall Painting Record

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<b>Property name</b>	FARLEIGH HUNGERFORD		
<b>Region</b>	South West	<b>County</b>	Somerset
<b>Location of painting</b>	St Anne Chapel - 19C		
<b>Orientation</b>	NORTH, SOUTH, EAST, WEST WALLS		
<b>Century</b> 19 <sup>th</sup>	<b>Date</b>	<b>Height (cm)</b> 603	<b>Width (cm)</b> 475
<b>Subjects included</b>	Heraldry		

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## Description

### GENERAL INTRODUCTION

St Anne's Chapel is situated at the east end of St Leonard's chapel on the north side. The chapel contains remains of important mid-17C baroque wall paintings on the walls and ceiling beams. A watercolour painted by a Mr Trotter of c.1800 clearly shows the arrangement of this scheme which contained swags of drapery containing heraldry (held up by cherubs on either side), as well as standing apostle figures within a fictive architectural background. However, the original scheme has been heavily obscured by 19C overpainting.

This audit report outlines the results of the preliminary survey undertaken in September 1994. In addition, this has now been updated to include the results of the detailed investigation made by the Wall Painting Section in collaboration with the Conservation of Wall Painting Department, Courtauld Institute of Art in March 1995.

NB. As the layer structure of these various schemes is extremely complex each has been audited as separate 'locations' according to their date in order to clarify the extent and chronology of the painted decoration as a whole.

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This scheme of heraldic motifs and shields directly follows the original appearance of the earlier 17C scheme beneath. As Trotter's drawing of 1800 does not show this scheme and elsewhere in the church the same plaster is dated, by graffiti to 1858 this scheme must therefore date to the first half of the 19C.

### DESCRIPTION OF 17C SCHEME FROM 'ST LEONARD'S CHAPEL, FARLEIGH HUNGERFORD CASTLE: A REPORT ON THE EXAMINATION OF THE WALL PAINTINGS', MARCH-APRIL 1995, EH WALL PAINTING SECTION/CIA:

'In St. Anne's chapel, the heraldry presently seen on the east, west and south walls, and the west side of the north wall, probably dates from after 1844. However, this scheme does attempt to follow the earlier decoration of the 17th-century, which had incorporated rows of shields into the swags of drapery...The 19C shields, in this area [the architectural frieze and the cherub on the north wall], have been painted directly on top of the 17C painting, more or less following the form beneath. The rest of the 19C scheme has been painted on a new plaster, which slightly overlaps (by 2-5cm) the 17C paint layer. There are several areas along this edge where the vibrant earlier painting can be seen below the crude plastering. However, it is unlikely that the original painting extends any further beneath the new plaster'.

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### HISTORY

In 1369-70 the manor house of Farleigh (formerly Farleigh Montfort) was sold to Sir Thomas de Hungerford, who had been Speaker of the House of Commons in 1377. He fortified the castle in 1383.

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When he died in 1398, he was buried in the vault of the chantry chapel which he had had built (in 1380-90) on the north side of the local parish church of St. Leonard, called the chapel of St. Anne.

His son, Sir Walter Hungerford, a distinguished soldier who served at Agincourt under Henry V, was Lord High Treasurer of England, Speaker of the House of Commons, and later member of the House of Lords (in 1426) enlarged the castle and expanded the castle grounds to absorb the parish church of St. Leonard (1426-1449).

In 1645-48, the chapel of St. Anne was decorated by the order of Margaret Holliday, wife of Sir Edward Hungerford, with the embellishments listed above.

Farleigh fell out of the family's hands twice, in 1462 and 1540, both times being subsequently sold back to the Hungerford family. Sir Edward's eldest son, Edward, is said to have entertained Charles II at Farleigh, perhaps explaining the 17th-century coat-of-arms painted over the east window in nave of St. Leonard's chapel.

Farleigh was finally sold in 1686, and by 1701 the chapel was described as 'very ruinous', having lost its roof. From 1730 to 1891 it was owned by the Houltons of Trowbridge. It is to this period that the roof was restored and the 19th-century 'Gothick' architectural motifs were painted by a theatre scene-painter from Bath named Cranch, and the church interior was decorated with cream coloured limewash. The Houltons are also thought to be responsible for a post-1844 scheme of repainting of the mid 17th-century Heraldry (EH guidebook, 1993, p.5). A further repainting during the period 1900-15 of the painted decoration of St Anne's chapel and the altar tombs is thought to have been carried out on the orders of Earl Cairns (Barakan, unpubl., n.d., p.2). The overpainting appears to follow the heraldic devices that existed previously on the 17th-century cherub scheme, but are of an inferior quality of execution. The scheme does not appear on Trotter's watercolour c.1800. It lies over plaster which elsewhere in the church has graffiti dating to 1858. As documentary evidence suggests it is post 1844, therefore it seems likely that the main part of this heraldic scheme dates to between 1844 and 1858, with minor additions dating from the early 20th-century.

The castle briefly passed back into Hungerford hands (1891), then to Lord Cairns (1895), who placed it under guardianship with the Ministry of Works in 1915.

### **Photographic Record**

Farleigh Hungerford; Photographic record.

Prints in Plans Room guard books.  
(\* = particularly interesting print)

in Vol.1, AL75 W12:

Print c. 1820 of St Anne's chapel

\*F1132; view into St Anne's (with cherub), 3/6/1933  
A51/6; view of St Anne's 1951

in Vol.2 AL75A 152

J517.12; view St Anne's, S. wall, 1975.

Copies in Studio files

YEN 11327/2 Nov. 83.- St Annes's Chapel, N.wall upper and ceiling. C.P.  
YEN 11327/9 Nov. 83.- St Anne's, E. wall, overall.C.P.  
YEN 11327/15 Nov. 83.- St Anne's, S.wall upper and ceiling.C.P.

HPFH 140994 (37)C [TM/JD]

HPFH 140994 (36)C [TM/JD]

### **Bibliography**

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- 8) Barakan, K., Unpublished notes on the history and conservation of both St Leonards and St Anne's Chapels, EH internal files, various dates held by the Wall Painting Conservation Department.



## 2 General Audit Information

---

<b>Property name</b>	FARLEIGH HUNGERFORD	<b>County</b>	Somerset
<b>Region</b>	South West		
<b>Location</b>	St Anne Chapel - 19C		
<b>Orientation</b>	NORTH, SOUTH, EAST, WEST WALLS		
<b>Century</b> 19th	<b>Date</b>	<b>Height (cm)</b> 603	<b>Width (cm)</b> 475
<b>Auditor(s)</b>	TM/JD	<b>Start date</b>	15/09/94

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

### Recommendations

#### THE 19C SCHEME

The 19C plaster throughout St Anne's chapel is decaying to a remarkably severe degree which would appear to be caused by the severe adverse environmental conditions within the chapel. Any treatment recommendations are therefore dependent on understanding the climatic conditions and causes of deterioration. Conservation should only be undertaken once any planned improvements to the fabric and drainage are complete.

In the long-term, conservation should include cleaning (following a programme of testing), stabilisation of the vulnerable paint layer, grouting and the insertion of repairs [Timescale to be confirmed at a later date].

#### THE BUILDING, GENERALLY

- It is requested that the Wall Painting Section are consulted before any proposed improvements to the fabric and drainage are undertaken

- The present environmental conditions are of extreme relevance to the decay of the paintings. For example, the door to the chapel is left open during opening hours and this must be presumed to be contributing to unacceptable fluctuations in the interior climate of the chapel. It is therefore strongly recommended that this door is kept closed at all times in the future to reduce this risk.

In addition, the installation of an improved programme of environmental monitoring is in progress. With reference to St Anne's chapel the proposed placement of the sensors has been planned to assess

1 the difference between the north and south faces of the central beam. This is directly related to the pattern of deterioration, ie. the south face of the beam is in a more advanced state of deterioration than the north face.

2 the differences between undamaged and damaged plaster on the walls of the chapel in an attempt to determine whether condensation could be the main cause of the alveolar deterioration.

- The potential damage caused by the presence of bats should be monitored.

- It would be hoped that interpretation of the paintings to the public be significantly improved. A graphic display of the information collated during the investigation in March-April 1995 could allow an improved perception of the physical history of both the building and paintings.

### 3 Audit Information: Technique

**Property name** FARLEIGH HUNGERFORD  
**Region** South West **County** Somerset  
**Location** St Anne Chapel - 19C  
**Orientation** NORTH, SOUTH, EAST, WEST WALLS  
**Century** 19<sup>th</sup> **Date** **Height (cm)** 603 **Width (cm)** 475  
**Auditor(s)** TM/JD **Start date** 15/09/94

**Overall Condition Score** 3

**Stratigraphy**

**Layer type** Support Layer **Specific condition Score** 3

**Thickness** 70 cm

**Comments**

The original supporting walls of rough dressed stone. It appears to be extremely damp.

**Layer type** Render Layer 1 **Specific condition Score** 3

**Thickness** 1 cm

**Comments**

The plaster has a yellow greasy appearance, possibly the result of the addition of an organic compound, such as tallow (?) in an attempt to damp-proof the wall. The date of its application is unknown. It is deteriorating due to severe alveolar erosion, possibly due to soluble salts. This render was applied around the 17C render, indicating that there is not much (if any) of the original 17C render underneath. Areas of loss show a severely eroded render underneath.

**Layer type** Paint Layer 1 **Specific condition Score** 3

**Thickness**

**Comments**

Colours include brown, blue, green, yellow, red and black. Appears to be applied with a slightly water soluble medium as it has been washed down the walls by water which has run over the render surface. Possibly distemper (?) glue (?). Probably dates to c. 1844-58.

**Identified pigments** **Colours**

- brown
- blue
- green
- yellow
- red
- black

**Layer type** Paint Layer 2 **Specific condition Score** 3

**Thickness**

**Comments**

Enhancement of paint layer 1 and replacement of lost detail. Thought to date to the early 20th-century.

**Identified pigments** **Colours**

- black
- white
- green
- blue

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

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<b>Property name</b>	FARLEIGH HUNGERFORD		
<b>Region</b>	South West	<b>County</b>	Somerset
<b>Location</b>	St Anne Chapel - 19C		
<b>Orientation</b>	NORTH, SOUTH, EAST, WEST WALLS		
<b>Century</b> 19th	<b>Date</b>	<b>Height (cm)</b> 603	<b>Width (cm)</b> 475

### DETERIORATION AND DAMAGE

#### Deterioration phenomena

**Type** staining

**Location** extensive

**Comments** Water running over the wall surface has deposited stains and washed painting down the walls.

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**Type** flaking

**Location** extensive

**Comments** Extensive flaking.

---

**Type** general erosion

**Location** extensive

**Comments** Surface of plaster has suffered erosion, pitting and deterioration. A tide mark at approx. 1 metre is noticeable where salt crystallisation has occurred in distinctive helical patterns.

---

**Type** damp

**Location** base of walls

**Comments** Green biodeterioration is present, indicating the excessive dampness of the site.

---

**Type** delamination (render layer)

**Location** general

**Comments** Slight delamination of the plaster has resulted in minor cracking.

---

**Type** salt activity

**Location** general

**Comments** The walls have a blanched, stained, pitted and eroded appearance due to moisture movement and salt crystallisation. Helical deterioration of the plaster has occurred in a band at approx. 1 metre from the ground.

---

**Type** Alveolar deterioration

**Location** extensive

**Comments** The 19C plaster throughout St Anne's chapel is decaying to a remarkably severe degree. Characteristic of this decay are two types of alveolar deterioration, preliminary and advanced. This is a type of helical erosion of the plaster due to the crystallisation cycles of soluble salts. 'Preliminary' indicates that a helical pattern is visible, and salts are beginning to burst through the surface. 'Advanced' refers to the state where loss has already occurred, leaving this circular pattern in relief. A 'white bloom' has also been recorded which may be another form of preliminary salt deterioration. This decay may have been exacerbated by an additive within the plaster, as it appears shiny in several areas. It would clearly be aggravated by repeated cycles of condensation, severe infiltration, and rising damp. Investigation of the roof of St. Anne's chapel showed no current signs of infiltration from above, which may mean that this type of deterioration is linked more strongly to the adverse internal environmental conditions.

---

**Type** loss of cohesion

**Location** extensive

**Comments** Paint layer.

---

**Type** loss

**Location** extensive

**Comments** Both paint and render layers.

---

## ADDED MATERIALS

### Accretions

**Type** dirt

**Location**

**Comments**

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**Type** cobwebs

**Location** General

**Comments** Few fine cobwebs noted during inspection.

---

**Type** dust

**Location** Entire

**Comments** Thin even layer.

---

**Type** algae

**Location** Base of walls, in particular the west wall.

**Comments** Green MBG, algae? visible at base of wall during inspection.

---

### Repairs

**Type** unidentified

**Location** base of north wall

**Comments** Includes coarse black aggregate, lime and cement?

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**Type** unidentified

**Location** upper, centre, west wall below wall plate

**Comments** Yellowish lime and sand mortar?

---

**Type** unidentified

**Location** various

**Comments** Directly below central beam, west wall, also on north side of window (top) on west wall and small repairs to other areas. Pale lime and sand mortar?

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## TREATMENT

### Past Treatment

**Type** MONITORING CONDITION      **Date** 01/04/95  
**Person** Courtauld Institute/English Heritage

**Comments** A detailed investigation of the condition of the paintings was considered a priority after a preliminary survey conducted as part of the condition audit. Therefore, as part of the collaborative training programme with the Courtauld Institute of Art, a three week investigation was carried out during March and April 1995. The aims of this investigation included: an examination of the layer structure of the schemes in order to establish their sequence and stratigraphy; an examination of the present condition of the painting, including an assessment of the effects of added materials and accretions; limited emergency work; a liquid moisture survey of the building in relation to the current deterioration of the paintings and plaster.

---

### Proposed Treatment

**Type** CLEANING      **Date** 01/04/95  
**Person** TM, SS

**Comments** Cleaning to remove drips, stains and smears could considerably improve the appearance of the painting.

---

**Type** FILLS/REPAIRS INSERTION      **Date** 01/04/95  
**Person** TM, SS

**Comments** Repairs should be inserted as part of a programme of grouting to stabilise areas of delaminating plaster.

---

**Type** FLAKE FIXING      **Date** 01/04/95  
**Person** TM, SS

**Comments** Stabilisation of loose and flaking paint is required.

---

**Type** GROUTING      **Date** 01/04/95  
**Person** TM, SS

**Comments** Grouting to readhere areas of delaminating plaster are required.

---

# 1 Wall Painting Record

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<b>Property name</b>	FARLEIGH HUNGERFORD		
<b>Region</b>	South West	<b>County</b>	Somerset
<b>Location of painting</b>	Priests House		
<b>Orientation</b>	CEILING, CENTRAL BEAM		
<b>Century</b> 15 <sup>th</sup>	<b>Date</b>	<b>Height (cm)</b>	<b>Width (cm)</b>
<b>Subjects included</b>	Foliate decoration		

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## Description

### DESCRIPTION

The castle of Farleigh Hungerford, on the borders of Somerset and Wiltshire, has within its grounds a self-contained church, called St. Leonard's chapel, which contains significant schemes of painting in the nave dating from the fifteenth, seventeenth, and nineteenth centuries.

The Priest's House is located behind the east end of the chapel, and seems to have been built in the fifteenth century to house two chantry priests. It is now used as a site museum. The central timber in the room is painted red with white foliate decoration, and the braces contain traces of red and green paint (there would also appear to be traces of further decoration on other beams - these should be inspected). The decoration could be considered rather ornate for a priest's lodgings, and so may not correspond to the use of the building as such. Therefore, a 15th-century dating is only tentative, and may be confirmed stylistically. This timber, although not a wall painting, has been audited here as it is relevant to the overall decoration of the building and would have perhaps otherwise been overlooked.

It should also be noted that there are several small fragments of painted plaster, containing single red line masonry pattern, kept in the museum (in the Priest's House), but their provenance is not known.

### HISTORY

In 1369-70 the manor house of Farleigh (formerly Farleigh Montfort) was sold to Sir Thomas de Hungerford, who had been Speaker of the House of Commons in 1377. He fortified the castle in 1383. When he died in 1398, he was buried in a side-chapel he had had built (in 1380-90) on to the north side of the local parish church of St. Leonard, called the chapel of St. Anne.

His son, Sir Walter Hungerford, a distinguished soldier who served at Agincourt under Henry V, was Lord High Treasurer of England, Speaker of the House of Commons, and later member of the House of Lords (in 1426) enlarged the castle, built the Priest's House (as he endowed two chantries) and expanded the castle grounds to absorb the parish church of St. Leonard (1426-1449). The first major scheme of decoration, that of St. George and a Kneeling Knight (a donor portrait of Sir Walter) is thought to date from this period of renovation. The decoration on the timber in the Priest's House may belong to this overall campaign of decoration.

Farleigh fell out of the family's hands twice, in 1462 and 1540, both times being subsequently sold back to the Hungerford family.

In 1645-48, the chapel of St. Anne was decorated by the order of Margaret Holliday, wife of Sir Edward Hungerford. This included the ceiling timbers, walls, and the ceiling panels between the timbers.

Farleigh was finally sold in 1686, and by 1701 was described as 'very ruinous', having lost its roof. From 1730 to 1891 it was owned by the Houltons of Trowbridge. The Priest's House, it seems, was again used as a residence during this period.

The castle briefly passed back into Hungerford hands, then to Lord Cairns, who placed it under guardianship with the Ministry of Works in 1915.

### **Photographic Record**

C. Babington - report photographs (1990);  
Farleigh Hungerford; Photographic record.

Prints in Plans Room guard books.

in Vol.I, AL75 W12:

A5694/7,9; view Priest's House, walled in beam, 1961

### **Copies in Studio files**

YEN 11327/8 Nov. 83.- Priest's House, detail, painted beam.C.P.  
YEN 11312/13 Nov. 83.- Priest's House, detail painted beam.C.P.  
YEN 11327/14 Nov. 83.- Priest's House, painted beam. C.P.  
YEN 11327/16 Nov. 83.- Priest's House, painted beam.C.P.

HPFH 140994 (37)C [TM/JD]

HPFH 140994 (36)C [TM/JD]

### **Bibliography**

- 1) EH guidebook, HMSO, copyright 1993, first edition 1970 (basic history)
- 2) Farleigh Castle, Trowbridge, 1910 (more detailed family history; in EH file)
- 3) J.E. Jackson, 'Notes towards a history of Farleigh Hungerford,' ms in the Wiltshire Archaeological Society Library, Devizes, bound post-1884. (describes paintings in 1840; notes and typescripts of this by C. Barakan in EH file).
- 4) J.E. Jackson, 'A guide to Farleigh Hungerford,' 2nd ed., Taunton 1860 (photocopy in file)
- 5) M. Hicks, 'Chuntries, obits and almshouses: the Hungerford foundations 1325-1478' in *The Church in Pre-Reformation Society: Essays in Honour of FRH du Boulay*, Woodbridge 1985. (for account records relating to St.Anne chapel, photocopy in file)
- 6) Pevsner, North Somerset and Bristol, *The Buildings of England*, Harmondsworth 1958, 190-192.
- 7) Trotter, 'Picturesque illustration of... Farleigh Hungerford,' slides of the relevant watercolours in both EH and Wall Paintings slide library.



## 2 General Audit Information

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<b>Property name</b>	FARLEIGH HUNGERFORD	<b>County</b>	Somerset
<b>Region</b>	South West		
<b>Location</b>	Priests House		
<b>Orientation</b>	CEILING, CENTRAL BEAM		
<b>Century</b> 15th	<b>Date</b>	<b>Height (cm)</b>	<b>Width (cm)</b>
<b>Auditor(s)</b>	JD, TM	<b>Start date</b>	15/09/94

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

### Recommendations

It was not possible to fully assess the condition of the beam during the present audit and scaffolding access will be required to examine the condition of the painting in detail. Inspection of the timber should be undertaken by a suitably qualified expert. Minor conservation treatment of the painted beam, such as dusting, would greatly improve the appearance of the painting and should therefore be considered.

### 3 Audit Information: Technique

---

**Property name** FARLEIGH HUNGERFORD  
**Region** South West **County** Somerset  
**Location** Priests House  
**Orientation** CEILING, CENTRAL BEAM  
**Century** 15<sup>th</sup> **Date** **Height (cm)** **Width (cm)**  
**Auditor(s)** JD, TM **Start date** 15/09/94

**Overall Condition Score** 2

#### Stratigraphy

---

**Layer type** Support Layer **Specific condition Score** 3

**Thickness** 15 cm

#### **Comments**

There is some cracking and splintering of the beam. Some areas have been replaced. There has been deathwatch beetle infestation in the past.

---

**Layer type** Ground Layer 1 **Specific condition Score** 2

**Thickness**

#### **Comments**

No access, but there appears to be a white ground.

---

**Layer type** Paint Layer 1 **Specific condition Score** 2

**Thickness**

#### **Comments**

There are traces of red and green throughout the beam as a base colour; there is a foliate decoration in white along the central timber.

#### **Identified pigments Colours**

--- red  
--- white  
--- green

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

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<b>Property name</b>	FARLEIGH HUNGERFORD		
<b>Region</b>	South West	<b>County</b>	Somerset
<b>Location</b>	Priests House		
<b>Orientation</b>	CEILING, CENTRAL BEAM		
<b>Century</b> 15th	<b>Date</b>	<b>Height (cm)</b>	<b>Width (cm)</b>

### DETERIORATION AND DAMAGE

#### Deterioration phenomena

**Type** cracking

**Location** Wooden support

**Comments** Some cracking and splintering.

---

## ADDED MATERIALS

### Accretions

Type dirt  
Location Entire  
Comments

---

Type dust  
Location Entire  
Comments

---

Type cobwebs  
Location Entire  
Comments

---

### Repairs

Type wood  
Location East side  
Comments Some replaced wood on east side brace and end of central beam.

---

## TREATMENT

### Proposed Treatment

**Type** CLEANING **Date** 15/09/94

**Person** JD, TM

**Comments** Some minor mechanical cleaning might improve the appearance of the painted beam, using such materials as brushes or Wish-ab sponges.

---

**Type** CONSOLIDATION **Date** 15/09/94

**Person** JD, TM

**Comments** Some minor consolidation may be necessary after further inspection, addressing such problems as the splintering and cracking. The beam should be more thoroughly examined for evidence of flaking (access limited).

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