Pain & Stewart

Broomfield House, Palmers Green

A condition survey of the Lanscroon wall painting fragments. August 2014

Broomfield House: condition survey of the Lanscroon wall painting fragments ~ August 2014

1 Introduction and summary of the report

This report, commissioned by the London Borough of Enfield, describes an examination of an extensive collection of fragments of original wall painting decoration executed (c.1725) by the artist Gerard Lanscroon. These comprise the remains of a decorative scheme from Broomfield House, Palmers Green which was badly damaged by fire in 1984. After the fire the surviving fragments were carefully stored in boxes and wooden crates and the majority faced with conservation tissue to protect the painted surfaces.

With the aim of assessing the feasibility of reinstating the fragments, the purpose of this present examination was to establish the condition of the fragments and to ascertain as far as possible how much original material remains. All sixty-seven boxes were therefore opened and the contents catalogued as seen. In general it was found that the large fragments from three of the staircase walls which were deliberately detached after the fire remain in apparently good condition. However, the majority of the ceiling and coving has either been lost or only a few fragments remain.

The possibility therefore arises of re-assembling those large fragments relating to the staircase walls. Proposals for this procedure have already been made in a previous conservation report and this is clearly a complex intervention which would need further careful consideration. Also the exact nature and current condition of the paint layer is not known at present as the wall fragments are covered in multiple layers of facing materials (tissue and muslin) used during the detachment of the paintings to protect the paint layers during transfer. Further testing would therefore need to be taken to assess how much original paint layer still exists by removing sections of the facing. In addition, all the fragments, although previously very carefully packed, now require updated storage and a revised archival system.

2 Description of the building and the wall painting scheme

2.1 The building and the wall painting scheme [Plate 1] [Figure 1]

The original 16th-century building, originally a farmhouse, underwent various transformations throughout its history, including a major programme of improvements by the Jackson family in the early 18th-century:

'What they did to the house is not clear, but a view of about 1800 suggests that the alterations were not particularly drastic and that it remained a picturesque, many-gabled building of essentially 16th-century character. Inside, however, the Jacksons transformed the house. The grand new staircase was constructed, the murals (dated 1726) were painted by Gerard Lanscroon, and some of the ground floor rooms were remodeled with new paneling and chimneypieces. Outside, the formal park was probably laid out at about this time, with its ponds, parterres, avenues, brick walls and other features.'[1]

Gerard Lanscroon (1677-1737) was a Flemish painter who is recorded as assistant to Verrio in 1678 at Windsor, and later at Hampton Court and who specialised in portraits and large-scale decoration for which he is best known. His other work includes similar schemes of decoration within staircases based on classical subjects and allegories, such as those at Melbury House (Dorset) 1692, Powis Catle, Wales (1795), Burley-on-the-Hill (Rutland) before 1708, Drayton House (Northants) 1712, and Arnos Grove, 1723.

As described by Croft-Murray: 'Lanscroon as a master-decorator managed to collect quite a number of patrons, though he was a very mediocre performer. He has, however, certain recognizable characteristics, which is more than can be said for most of his contemporaries: Kneller-like women with long oval faces and hair dressed high on the head; warm and rather dark

[1] Brindle, 5-7.

colouring; and, in his subsidiary ornament, red marbled columns and lapis lazuli busts.'[2]

Nevertheless, whilst not as accomplished or talented as some of his peers such as Laguerre or Verrio, Lanscroon was certainly one of the leading decorative artists of his generation working in England at that time, and the scheme at Broomfield is therefore a very important survival (and as pointed out by Paul Drury 'it was the only element of the building that justified its listing of Grade II*).'

The style of the decoration in the staircase is typical of Lanscroon's work and is composed as follows: [*Plates 2-4*]

Ceiling: The figures of Fame, Peace and Abundance with three smaller figures. As described by Brindle the ceiling had 'a central female figure holding a carpenter's plane; the plane may be a reference to the sources of the Jackson family's wealth. Over her head is a figure of Victory in a red robe and with a trumpet, with a cherub holding her helmet aloft.'[3]

North wall elevation*:* A depiction of the Liberal Arts*: '*On the north wall (in the middle) is Mercury, messenger of the gods and protector of merchants, kneeling before Cupid, perhaps in homage to Cupid's mother Venus, who stands behind. Nearby is Venus's ugly, bearded husband Vulcan, the skilled craftsman. From the top right corner, Minerva (or Athena) surveys the scene. She was goddess of wisdom and plenty, and on her shield is the head of Medusa, the gorgon'.[4]

East wall Elevation: The Education of Cupid: *'*On the east wall (the right, as seen from the landing) is a panel showing Flora, goddess of flowers and of spring; Cupid fires an arrow at Zephyrus, the West Wind, making him fall in love with Flora. The three female figures seem to indicate the other seasons – Summer, Autumn and Winter. A river-god, or possibly Neptune, sits at the bottom left, perhaps in reference to the Jacksons' trading interests.'[5]

South Wall Elevation: 'On the south wall of the landing are two figures in a landscape. Their identity is not very clear; possibly this is Apollo, god of the arts but also of herdsmen, with Urania, the muse of astronomy, identified by her diadem of stars. Another possibility is that this is Bacchus and Ariadne. Bacchus found Ariadne wandering on the island of Naxos, where Theseus had abandoned her after his escape from Crete; Bacchus fell in love with the princess, and turned her crown into a group of stars.'[6]

West Wall Elevation: 'On the west (left hand) wall is a group of the Muses.' No photograph of this area was located.

2.2 Conservation history

The exact conservation history of the paintings is not clear but it is known that some restoration was undertaken previous to the fire. The conservator Caroline Babington[7] records that two previous phases of conservation were undertaken by Keevil (Ministry of Works) in 1950 and D. Gibbs in 1983.

In addition a framed description of the paintings stored with the fragments also describes this 1980s intervention: '1982 Conservation. Funded by the Friends of Enfield Museums, the work was carried out by Diane Gibbs from E. Clive Rouse's wall painting conservation team and her assistant Christopher Morley. The work consisted of assessing, cleaning, consolidating and uncovering the best quality of painting from under layers of overpainting. Whenever possible the original paintings were uncovered. However in a very few badly damaged areas this was not possible. For the first time since at least the reign of Queen Victoria the signature of the artist was uncovered together with the date of the painting 1725'.

[2] Croft-Murray, 65.
[3] Brindle, 14.
[4] Brindle, 15.
[5] Brindle, 15.
[6] Brindle, 15.
[7] Paine and Stewart would like to thank Caroline Babington for her very useful recollections of the 1980s conservation work, and also BCRT of English Heritage for access to her detailed conservation notes.

Subsequently the major event in the conservation history of the paintings is their partial destruction after an electrical fault started a fire on the ground floor of the building in April 1984 which spread to the roof. Firemen saved the wall paintings and Georgian staircase which were removed to Southgate Town Hall in pieces. However, although apparently the walls survived, the ceiling collapsed presumably due to acute water damage.[8] Further fires also occurred in 1993 and 1994 and the house is now derelict.

There is some documentation relating to the detachment of the wall paintings which describes that the paintings surviving on the walls of the staircase post the fire were cut away in '2-3ft sections'. 'Firstly the walls were faced with Beva (a conservation adhesive material) and synthetic tissue, the cut lines traced in black acrylic [pen] and a second layer of Beva and tissue muslin applied with 'fibres in opposite directions' presumably to increase the strength of the facing. Then the back of the walls was removed, the painting sawn away and the paintings stored in crates of 'vermicelli' [polystyrene packing chips]'.

Also, a very interesting photograph survives (Plate 4) which that the ceiling has been lost but the walls are intact and so presumably dates to post the fire but before the walls were detached. This is encouraging as it suggests that the walls were very complete when they were detached, indicating that reinstatement is a possibility.

According to further notes by Babington the first phase of conservation was undertaken directly after the fire in May '84 and then subsequent phases taken for two months each year. Certainly extensive conservation and recording was undertaken.

Some photographic documentation also survives which is stored with the fragments, undertaken by Pauline Plummer, although the date of this record is not known (Appendices 2-3). These also show that the paint layer in some areas is quite abraded with loss and flaking. Some treatment has also been undertaken by this date as plaster of Paris repairs are evident along exposed edges, as well as facing.

Further various phases of conservation or investigation were undertaken as follows:

- 1985 an archaeological survey by Richard Lea and Andrew Westman.
- souvenir guide produced by David Pan (no date).
- 1993, historical notes on the building by Stephen Brindle.
- 1994, report by Richard Lea of the English Heritage Buildings Recording Unit.
- 1987, 1992, 2001 feasibility studies by Donald Insall and Associates.
- 1987, careful treatment of fragments by Caroline Babington (for Pauline Plummer?). According to Babington this was a 2nd phase to 'sort and assess how much could be saved of the ceiling fragments. Emergency conservation work'.
- 1997, report by IFACS 17 October 1997: this considered the reinstatement of the wall paintings and proposed substantial treatment, as well as a full reproduction of the ceiling.
- 2009, 'The significance of the house and park' by the Paul Drury Partnership: report on the architectural and historical significance of the building intended to inform an appraisal for options for resolving the future of the building.

[8] Apparently 'many of the fragments were gathered from the floor after a large section of the ceiling collapsed. Also during dismantling, trompe-l'oeil sections were discovered beneath the panelling.' IFACS 1997.

3 The present survey

3.1 Description of the fragments

The fragments are stored in sixty-seven cases, largely purpose built and designed to hold the delicate pieces of original painting [*Plates 5 & 6*]. All the large plaster fragments associated with the walls have been faced with multiple layers of tissue and muslin. Often the cases have been constructed to support the stud timber frame in order to protect the individual pieces. Most of the fragments have been carefully catalogued with blue dots indicating the area from which the fragment comes. These tally with graphic documentation undertaken at the time (by Pauline Plummer?). The walls have also been numbered as 1 to 4, although documentation for Wall 4 was not located but should relate to the Bacchus and Ariadne scene. There are also various boxes recorded as 'Blue + no' but it is not clear where these originate. Many of the fragments are carefully secured with velcro straps. However, some need urgent re-storing and parcel tape used on a number of boxes is now failing.

During the survey each box was opened, which in many cases involved un-drilling both the top and bottom lids of the larger crates, and the boxes recorded as found. However, in some instances the ceiling fragments were extremely fragile and stored in layers, in which case only the top layer of the box was recorded. Every box was numbered as found (although as part of any future storage system, it would be advisable to devise a more detailed nomenclature to code/identify areas more logically (ceiling and walls)).

It is also possible to approximately clarify how much of the original remains by referring to the previous graphic drawings of the ceiling and walls onto which specific areas have been plotted (the ceiling drawing was redrawn during this present survey in order to get an overview of the ceiling). Although it was not possible to map all areas, it is however evident that all the sections of wall remain [*Figures 2*]. However, not only are the fragments from the ceiling very fragmentary, there would also appear to be many lacunae presumably as many areas have been lost. According to the IFACS report (1987) 'approximately 10% of the ceiling remains in store but unfortunately many fragments have been badly damaged or lost'. This report concurs with this assessment, as well as the fact that although many fragments remain, they are almost impossible to identify.

3.2 Original technique of the fragments

The support for the wall paintings is composed of wooden laths over timber studs. The original plaster consists of a coarse hair base plaster, with a large proportion of mixed aggregate, and a finer finishing skim layer averaging 3mm thick.

The original paint layer is clearly executed in an oil medium with what appears to be a greyish ground layer. There are many areas of gold paint. However, overall it is difficult to ascertain the nature of the paint layer due to the presence of thick facing layers.

3.3 Condition of the fragments

As would be expected given the traumatic nature of the removal of the paintings from their highly compromised context, the fragments display a full range of damage and deterioration phenomena. The timber stud frames and laths frequently contain burnt areas, loss and previous infestation, whilst the render layers were often found to be delaminating from the underlying support. Likewise, where visible, the original paint layers appear abraded and certainly many fragments show extensive loss. However, this is principally evident on the ceiling fragments which tend to be less faced than the wall sections. Some limited fragments also show the presence of an organic coating, presumably applied during a previous conservation treatment (either the Keevil or Gibbs). Many areas also contain unsightly plaster of Paris repairs. However, although the 1982 conservation treatment apparently involved the removal of an overpaint, no such layers were identified during the survey.

4 Recommendations

4.1 General discussion

This examination has recorded all the existing fragments and in general it was found that all the sections of the walls detached after the fire remain in good condition (though fragmentary) but that unfortunately (and as was already known) only a small fraction of the ceiling scheme survives, and what does is in very poor condition.

It is therefore proposed that the following issues are considered:

SHORT-TERM

1. Re-storage

Although many of the fragments are very fragile despite extensive conservation treatment in the 1980s, if properly stored the fragments should remain in a stable condition over the longer term. Great care was originally taken to protect all the fragments as far as possible but inevitably some packing materials are now failing and attention is now necessary to update the overall storage of the fragments. This would involve certainly for the smaller fragments usually associated with the ceiling, re-packing in new boxes with acid-free tissue and the removal of the polystyrene chips. For the larger fragments associated with the walls and coving which are usually stored in dedicated and purpose designed wooden boxes, these should be inspected to ensure they are adequate but retained where possible.

In addition, various phases of documentation have been undertaken, but it would be advisable to formulate a structured nomenclature to code/identify specific areas and to update the graphic documentation.

Original photographic records found with the fragments should also be properly copied and archived (these were summarily photographed as found on site).

2. Removal of facing

Although the facing materials present on many of the fragments have served their purpose in protecting the painted surface, the presence of such materials in the long-term is not satisfactory. Therefore, a programme of systematic testing of materials and methods should be undertaken to assess the viability of the safe removal of the various facing materials used, and to assess any, at present hidden, deterioration phenomena.

3. Environmental conditions

At present the environmental conditions in the room within which the fragments are stored is not ideal and the temperature was extremely high during the survey owing to the extensive south facing glazing to the room. Therefore, some attempts should be made to reduce this effect by a possible temporary measure of the installation of Celatex™ insulation panels within the window embrasures.

4. Shelving

The current arrangement of the boxes stacked vertically is not satisfactory and purpose built horizontal shelving should be considered as an urgent prerequisite to the long-term stability of the wall painting fragments.

LONGER-TERM

5. Reinstatement of the wall fragments

Finally there is the issue of the viability of reassembly and reinstatement of the wall fragments. As the fragments were carefully cut and detached *in situ,* in theory it should be possible to reassemble the pieces belonging to a very sizeable proportion of the walls that survive. However, as already established the ceiling is unfortunately too fragmentary to consider reinstatement.

Nevertheless this would be a complex procedure and certain preliminary investigations would need to be made. Firstly, as the fragments are heavily faced the nature of the paint layer is not clear and a period of testing is required to establish the full extent of the original painting (which would not be established as part of the short-term assessment discussed above).

Secondly, reassembling the pieces onto a new dedicated support would require careful consideration and would of course depend on the location. However, the photograph which dates to post the fire but before the wall plaster was detached is very encouraging as it suggests that the walls were very complete when they were detached. Reinstatement is therefore a distinct possibility.

Paine and Stewart Ltd
August 2014

References

Brindle, S., *Broomfield: an illustrated history of the house and garden',* Southgate District Civic Trust 1994.

Croft-Murray, E., *Decorative Painting in England, 1537-1837*, Volume 1, Country Life 1962.

Mural Paintings on the Charles II staircase: an occasion to mark the completion of the work of restoration, Broomfield House, Borough of Southgate, Saturday 25th April 1953.

The Paul Drury Partnership, 'The Significance of the house and park', July 2009.

Plate 1: The present exterior of Broomfield House.

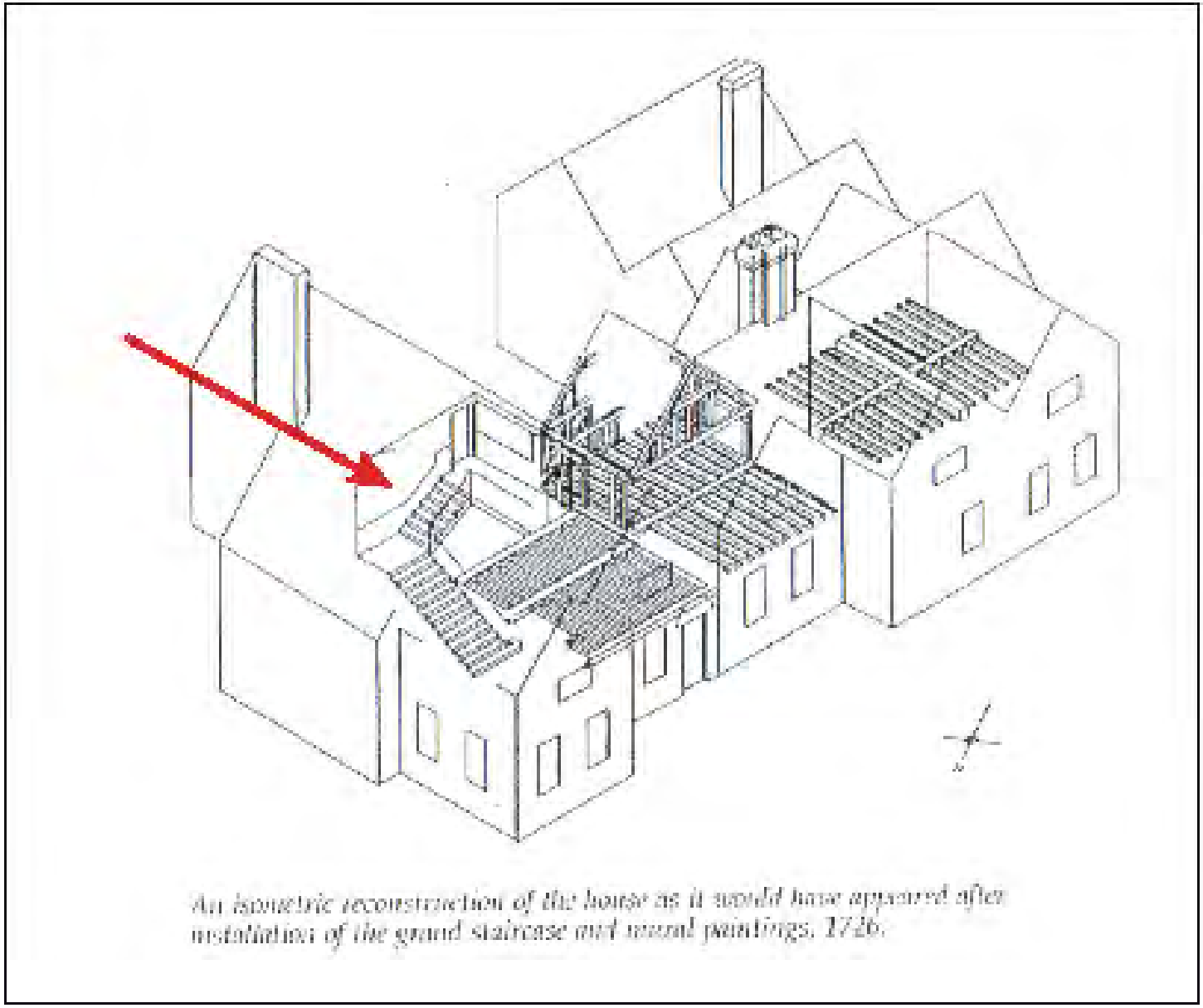
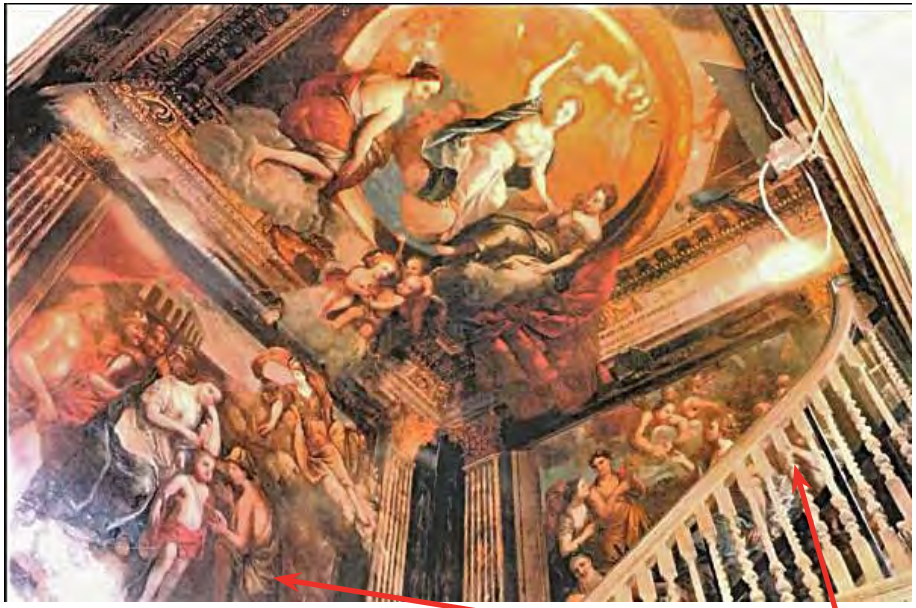
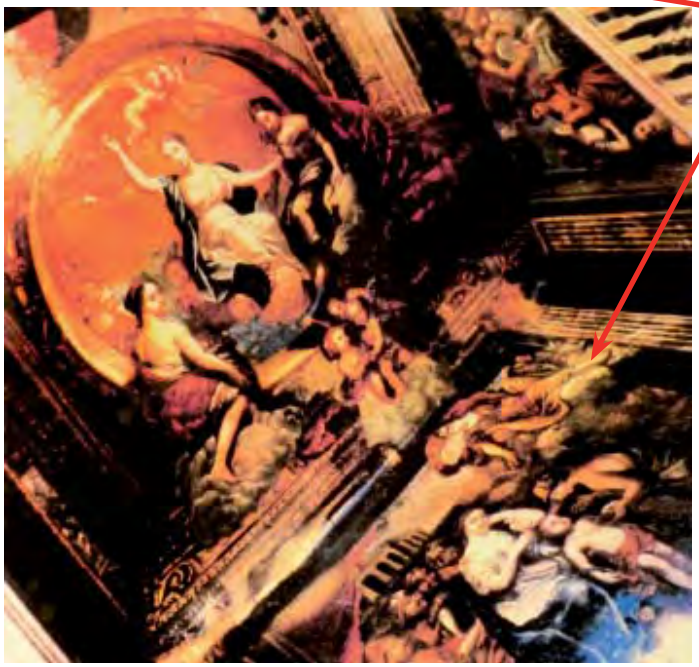


Figure 1: Copy of the isometric reconstruction of the house as it would have appeared after the installation of the grand staircase and wall paintings, 1726, from Brindle page 15.



2



3

4

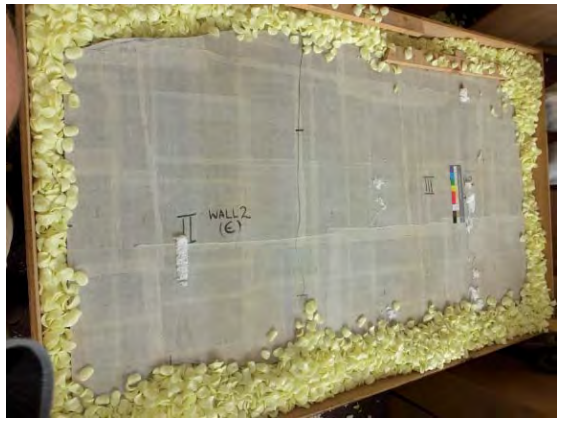
Plates 2-4: Photographs of the scheme prior to the fire (dates of images unknown). The orientiation of the north and east walls have been indicated. Although very low quality the images are useful as they show the scheme as relatively complete. In addition, the image above (4) shows that the ceiling has been lost but the walls are intact and so presumably dates to post the fire but before the walls were detached. This is encouraging as it suggests that the walls were very complete when they were detached, indicating that reinstatement is a possibility.

Plate 5 (above): The fragments are presently in store within wooden and cardboard boxes.

Plate 6 (below): The store also contains many elements of the original balustrade.

I

I

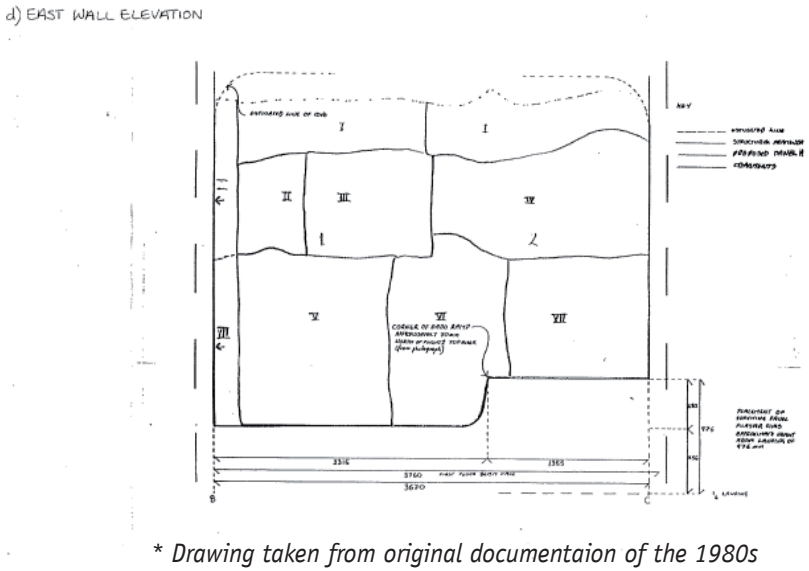


II&III

IV

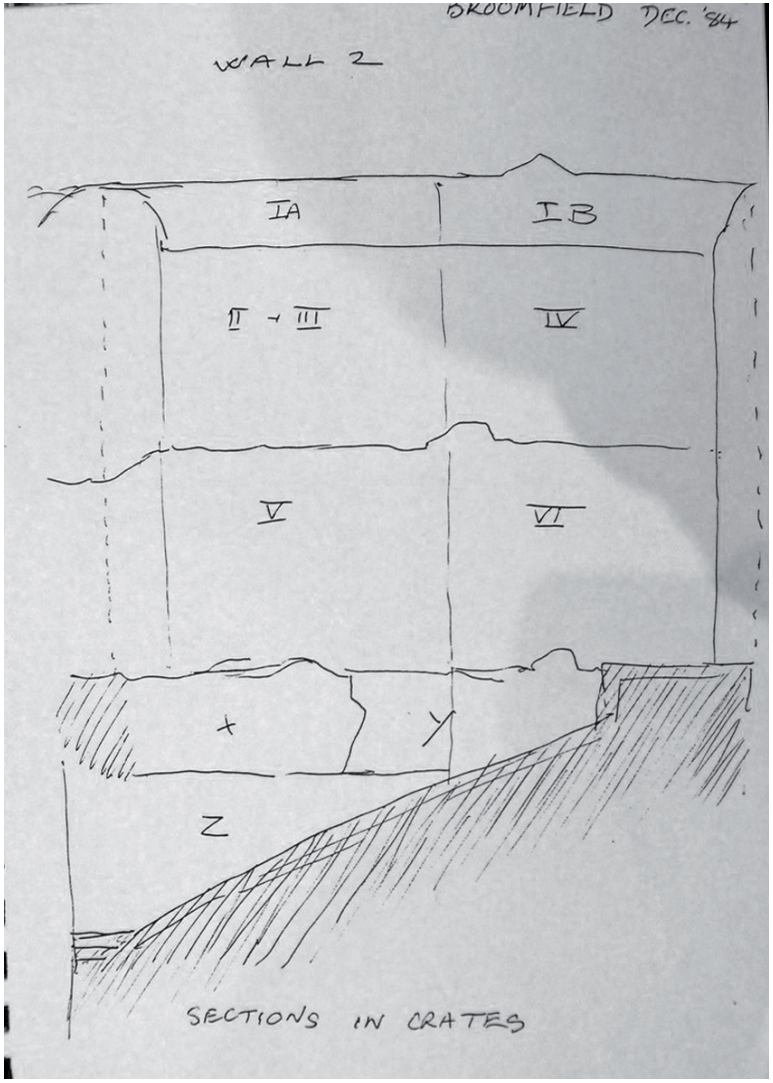
V

VI&VII



** Drawing taken from original documentaion of the 1980s*

Figure 2: There are six extant fragments from the east wall elevation, as recorded on previous documentation above (author unknown). However, the paint layer is obscured by heavy facing layers.



** Drawing taken from original documentaion of the 1980s*

X

Y

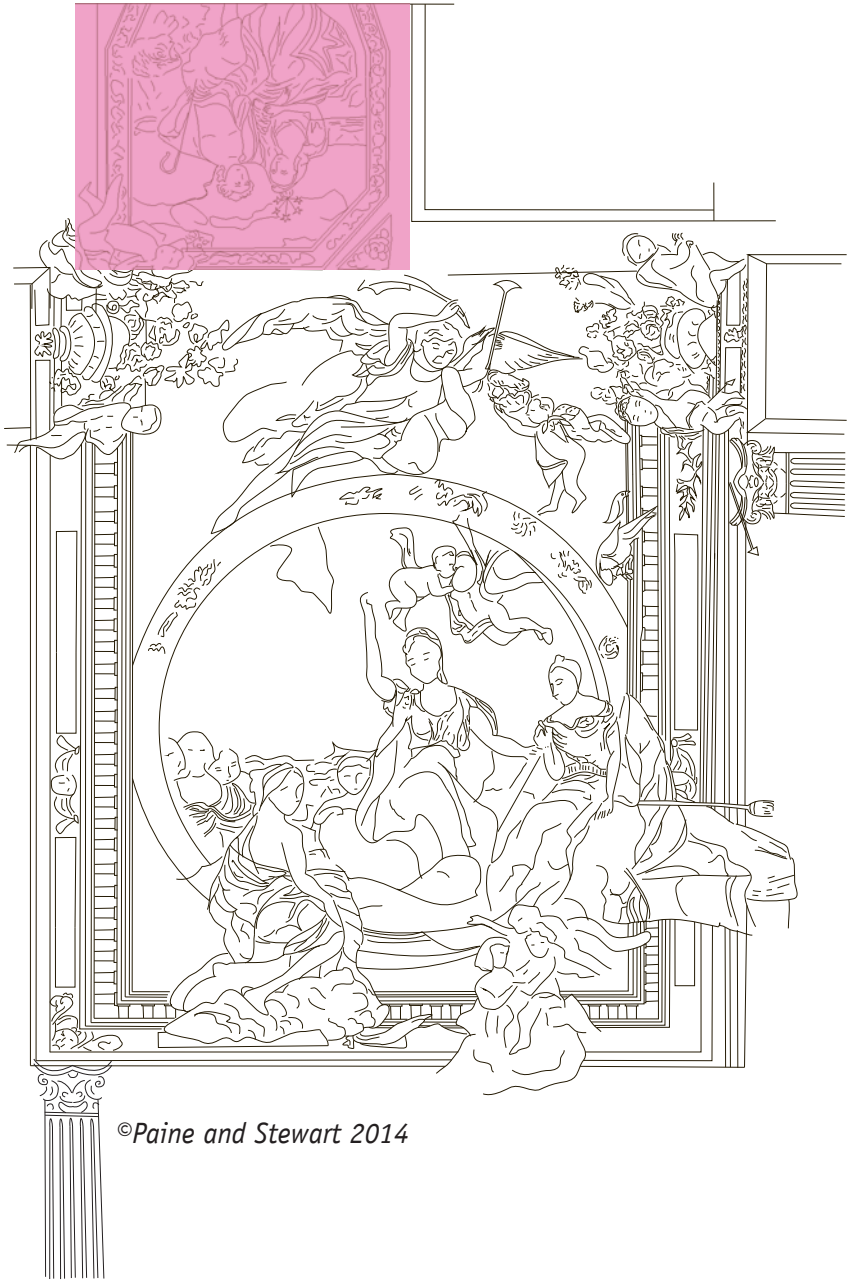
Z

Figure 3: There are three further extant fragments from the east wall elevation, as recorded on previous documentation (author unknown). However, the paint layer is obscured by heavy facing layers.

IV-II

IV-I

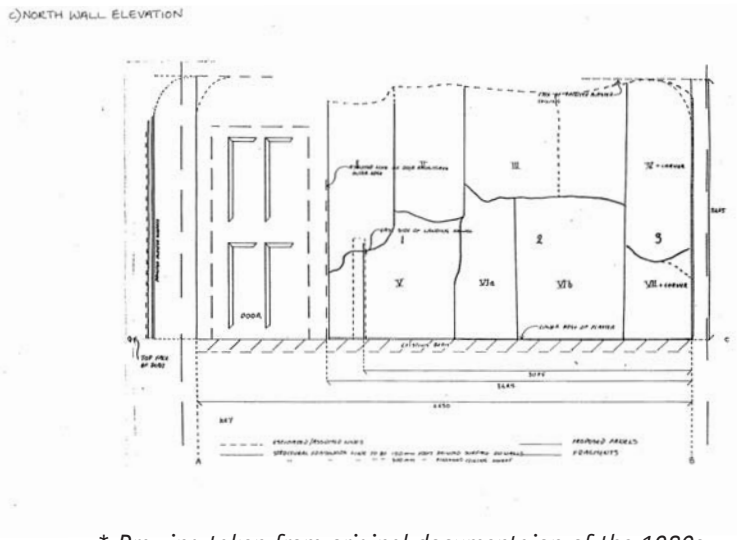
Figure 4: Two large fragments are recorded as belong to an area on the south wall landing (documented as Wall 4 Bacchus and Ariadne in previous documentation).



I/II

III

IV & corner



** Drawing taken from original documentaion of the 1980s*

V

VIA

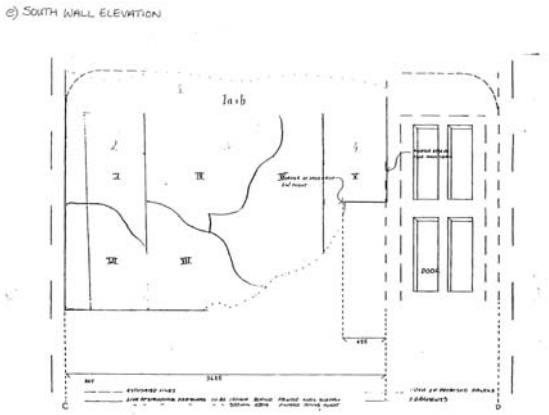
VIB

Figure 5: There are six extant fragments from the east wall elevation, as recorded on previous documentation above (author unknown). However, the paint layer is obscured by heavy facing layers.

I

I

Figure 6: There are eight extant fragments from the southwall elevation, as recorded on previous documentation below (author unknown). However, the paint layer is obscured by heavy facing layers.



** Drawing taken from original documentaion of the 1980s*

II

III

VII

VII

IV

V

** Drawing taken from original documentaion of the 1980s*

Figure 7: Copy of the previous documentation of the ceiling found with the fragments, which colour codes fragments already treated by 1987 and to be completed by 1988. This clearly shows the fragmentary nature of the surviving remains of the ceiling.

Survey of fragments (boxes 1-67)

Broomfield House: Survey of Lanscroon wall painting fragments - June 2014

BOX NUMBER:	NUMBER OF FRAGMENTS:	PREVIOUS NUMBERING/DESCRIPTION:
01	1	Box named 'Blue No: 85'. No diagram.

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:

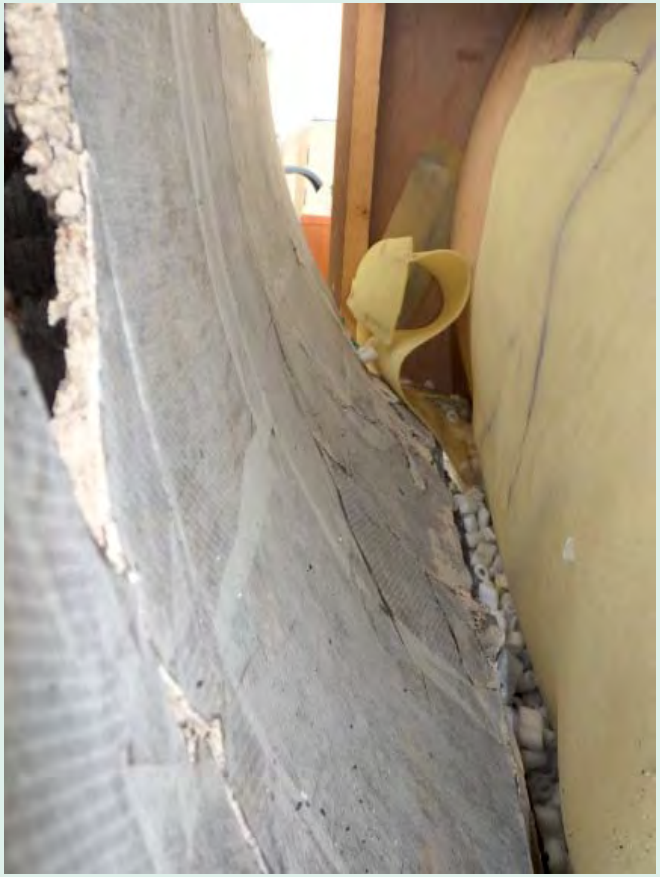
One large fragment (148cm x 60cm) which shows the original structure of the paintings- lath and plaster covered with a coarse hair plaster and then a fine finishing topcoat of plaster. There are some plaster of Paris repairs and the fragment has been faced. There has clearly been extensive loss of the paint layer.

Broomfield House: Survey of Lanscroon wall painting fragments - June 2014

BOX NUMBER:	NUMBER OF FRAGMENTS:	PREVIOUS NUMBERING/DESCRIPTION:
02	1	Box named 'Blue No: 81'. No diagram. Label describes: 'Coving D. Gibbs No 345H Re-faced with tissue and beva by P. Plummer'

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:

One large fragment (134cm x 62cm) which shows the original structure of the paintings- lath and plaster covered with a coarse hair plaster and then a fine finishing topcoat of plaster. There are some plaster of Paris repairs and the fragment has been faced. There is extensive charring of the timber support.

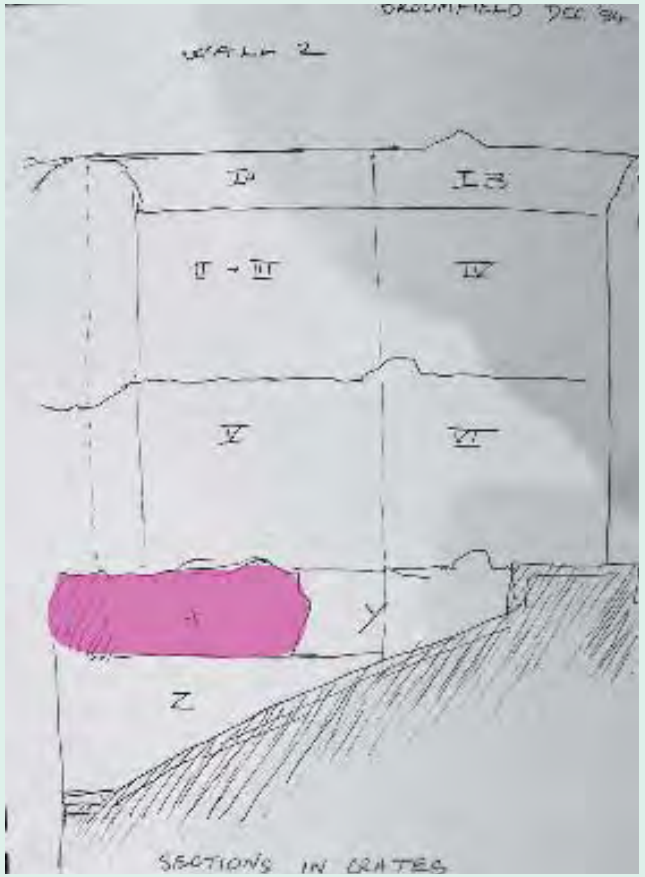


Broomfield House: Survey of Lanscroon wall painting fragments - June 2014

BOX NUMBER:	NUMBER OF FRAGMENTS:	PREVIOUS NUMBERING/DESCRIPTION:
03	1	Box named 'East Stairs X'.

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:

One large fragment (128cm x 96cm) which on the reverse shows the timber uprights of the support. The fragment has been faced with melinex tissue and then a canvas layer.



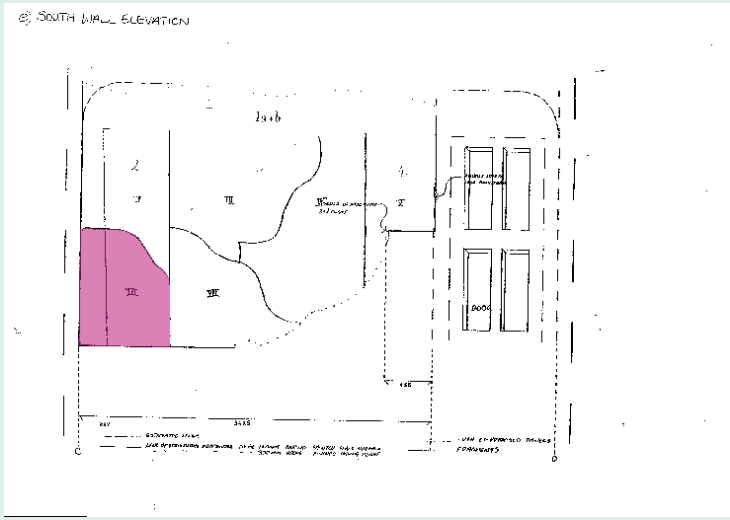
** Drawing taken from original documentaion of the 1980s*

Broomfield House: Survey of Lanscroon wall painting fragments - June 2014

BOX NUMBER:	NUMBER OF FRAGMENTS:	PREVIOUS NUMBERING/DESCRIPTION:
04	1	Box named: 'Wall 3 (S) VI. No diagram.

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:

One large fragment (114cm x 63cm). The fragment has been faced with tissue and gauze. One area of facing has been removed to reveal the paint layer which is in good condition.



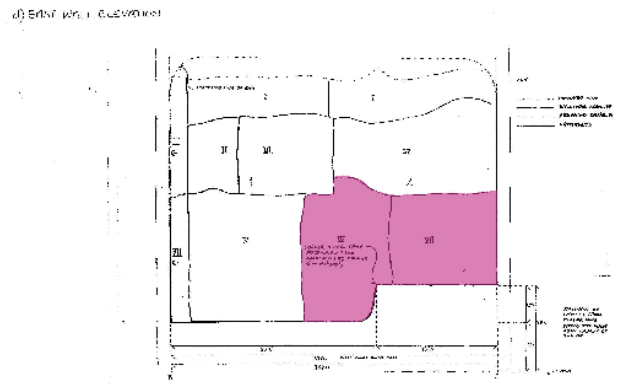
** Drawing taken from original documentaion of the 1980s*

Broomfield House: Survey of Lanscroon wall painting fragments - June 2014

BOX NUMBER:	NUMBER OF FRAGMENTS:	PREVIOUS NUMBERING/DESCRIPTION:
05	1	Box named: 'Wall 2 (E) VI & VII'.

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:

One large fragment (180cm x 138cm). The fragment has been faced with various types of gauze with different weaves. The paint layer appears to be in good condition beneath.



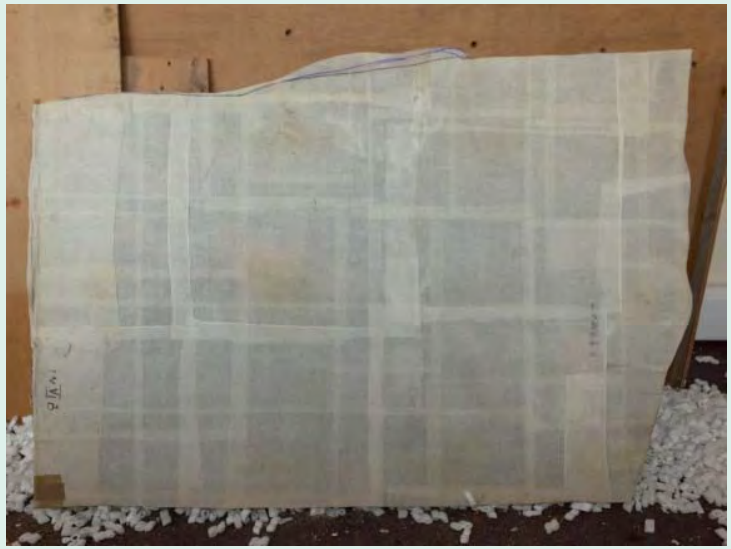
* *Drawing taken from original documentaion of the 1980s*

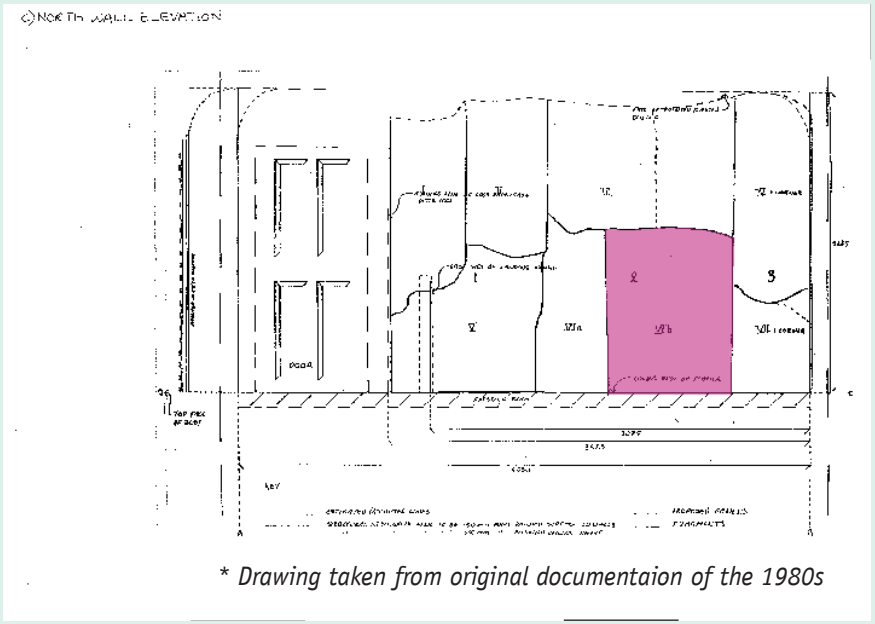
Broomfield House: Survey of Lanscroon wall painting fragments - June 2014

BOX NUMBER:	NUMBER OF FRAGMENTS:	PREVIOUS NUMBERING/DESCRIPTION:
06	1	Box named: 'Wall 1 (N) VI B'. No diagram.

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:

One large fragment (94cm x 137cm). The fragment has been faced with gauze. The paint layer appears to be in good condition beneath.





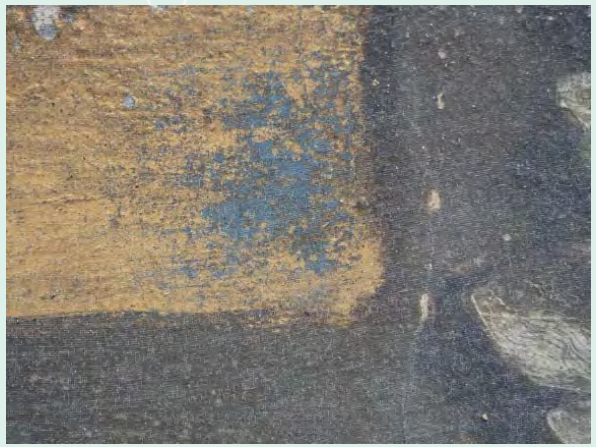
** Drawing taken from original documentaion of the 1980s*

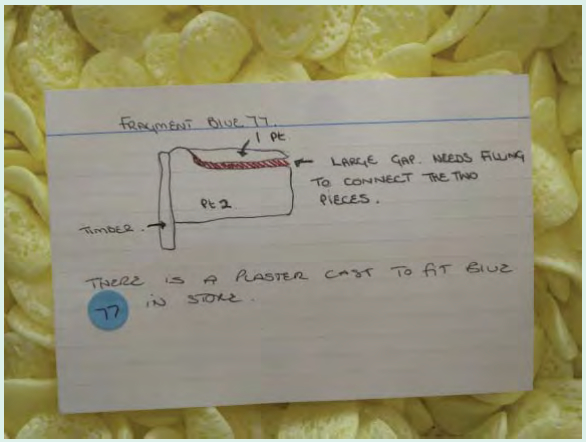
Broomfield House: Survey of Lanscroon wall painting fragments - June 2014

BOX NUMBER:	NUMBER OF FRAGMENTS:	PREVIOUS NUMBERING/DESCRIPTION:
07	3	Box named: 'Blue Nr 77'. Also 'Coving D1 P+2 Blue 77 (1&2). 'Top edge has been removed and thinned down. Stored in fibre glass. The fragment needs a filling to connect the two pieces of fragments. Fragments are mark[ed] with 1 & 2 to show that they join together. They also have blue 77 on both pieces'.

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:

Two fragments showing fire damage and loss and which have a gauze facing. However, elements of the paint layer are visible which appear to be in good condition.



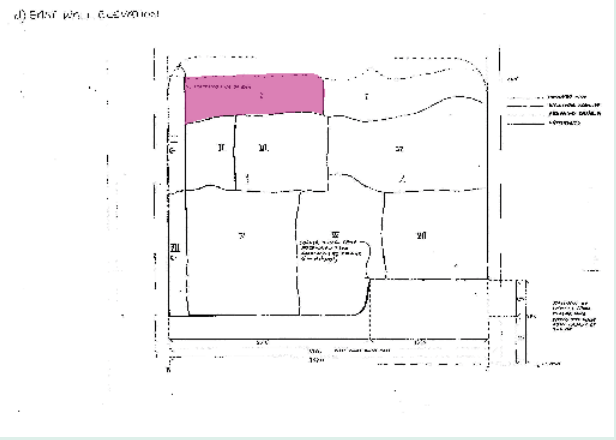


Broomfield House: Survey of Lanscroon wall painting fragments - June 2014

BOX NUMBER:	NUMBER OF FRAGMENTS:	PREVIOUS NUMBERING/DESCRIPTION:
08	1	Box named: 'B Wall 2 I (E)'.

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:

One fragment (67cm x 40cm). Multiple layers of facing with some plaster of Paris repairs.



** Drawing taken from original documentaion of the 1980s*

Broomfield House: Survey of Lanscroon wall painting fragments - June 2014

BOX NUMBER:
09

NUMBER OF FRAGMENTS:
2

PREVIOUS NUMBERING/DESCRIPTION: Box named: 'Blue 83 & 84'.

Labels on box describe: 'ID Gibbs No BC/10 Plaster of Paris upwards. Paint surface with gelatine and tissue. Lower layer Coving DG No 8-9H. Facing removed and re-placed with tissue and beva. Also 7H-6H similarly treated.

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:
Two fragments (65cm x 30cm and 55cm x 40cm). Multiple layers of facing with some plaster of Paris repairs. Very charred support.

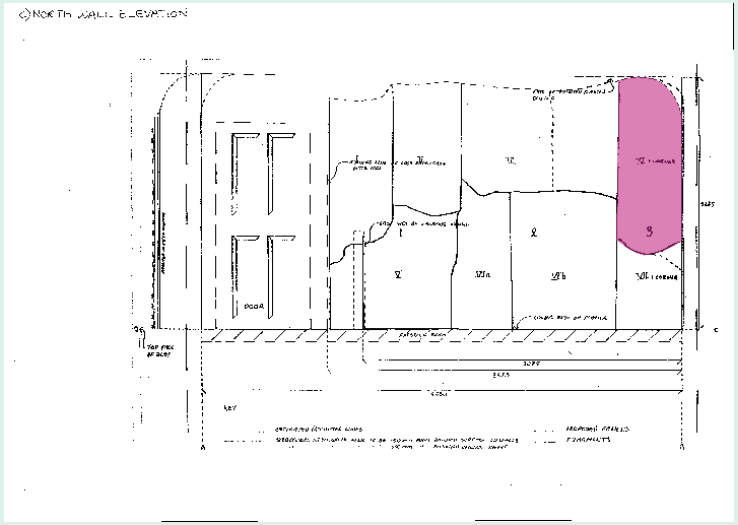
78(1)

Broomfield House: Survey of Lanscroon wall painting fragments - June 2014

BOX NUMBER:	NUMBER OF FRAGMENTS:	PREVIOUS NUMBERING/DESCRIPTION:
10	1	Box named: 'Wall 1 (N) IV and corner'.

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:

Large fragment too difficult to move (140cm x 70cm).



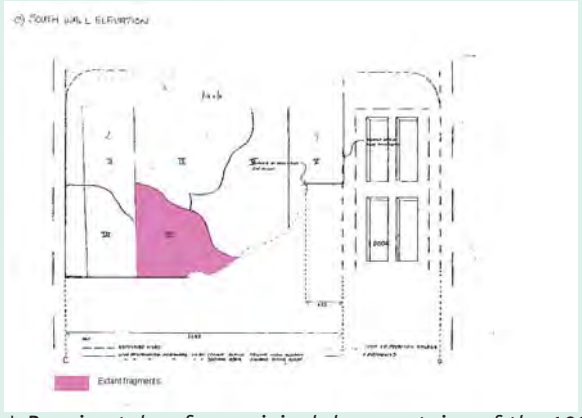
** Drawing taken from original documentaion of the 1980s*

Broomfield House: Survey of Lanscroon wall painting fragments - June 2014

BOX NUMBER:	NUMBER OF FRAGMENTS:	PREVIOUS NUMBERING/DESCRIPTION:
11		VII Wall 3 (S).

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:

Dimensions 110cm x 110cm. Polystyrene glued to facing as part of protection. Fragment heavily faced so the paint layer is not visible.



** Drawing taken from original documentaion of the 1980s*

Broomfield House: Survey of Lanscroon wall painting fragments - June 2014

BOX NUMBER:	NUMBER OF FRAGMENTS:	PREVIOUS NUMBERING/DESCRIPTION:
12		IV Wall 3 (S).

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:

Dimensions 1126cm x 176cm. Fragment heavily faced so the paint layer is not visible.

** Drawing taken from original documentaion of the 1980s*

Broomfield House: Survey of Lanscroon wall painting fragments - June 2014

BOX NUMBER:	NUMBER OF FRAGMENTS:	PREVIOUS NUMBERING/DESCRIPTION:
13	1	Box named: 'Wall 4 II Bacchus'.

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:

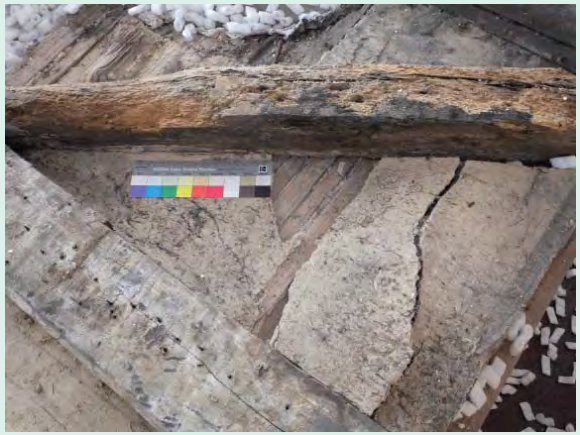
Large fragment too difficult to move (140cm x 70cm).

Broomfield House: Survey of Lanscroon wall painting fragments - June 2014

BOX NUMBER:	NUMBER OF FRAGMENTS:	PREVIOUS NUMBERING/DESCRIPTION:
14	1	Box named: 'Wall I (N) V'.

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:

Large fragment too difficult to move (140cm x 70cm).



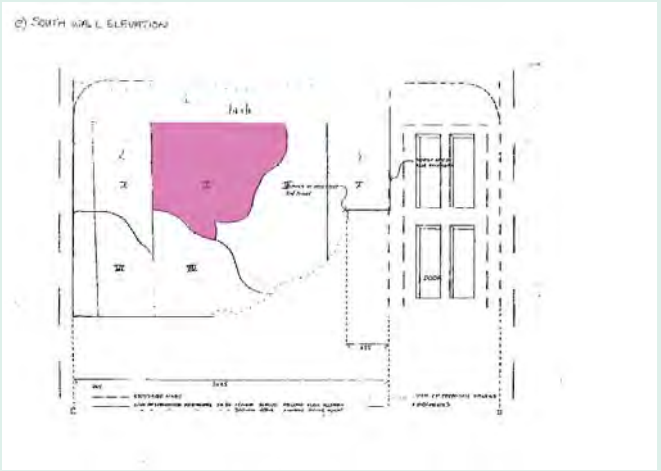
** Drawing taken from original documentaion of the 1980s*

Broomfield House: Survey of Lanscroon wall painting fragments - June 2014

BOX NUMBER:	NUMBER OF FRAGMENTS:	PREVIOUS NUMBERING/DESCRIPTION:
15	1	Box named: 'Wall 3 (S) III'.

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:

Large fragment too difficult to move (140cm x 70cm).



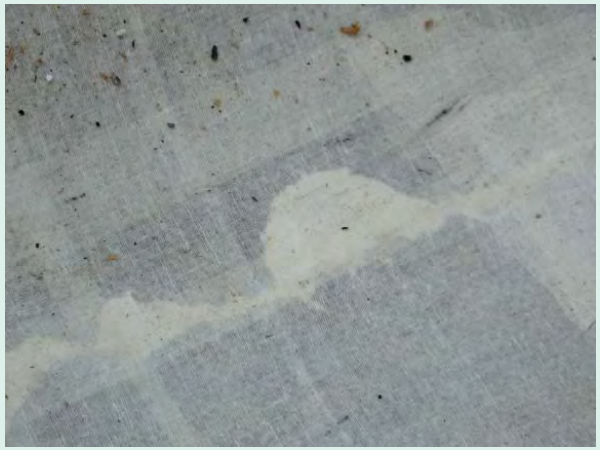
** Drawing taken from original documentaion of the 1980s*

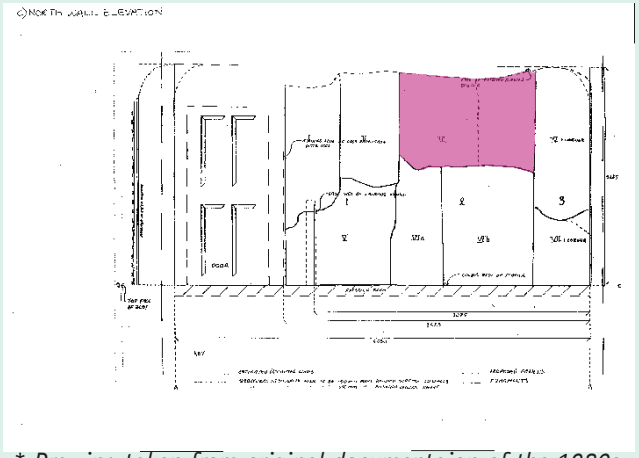
Broomfield House: Survey of Lanscroon wall painting fragments - June 2014

BOX NUMBER:	NUMBER OF FRAGMENTS:	PREVIOUS NUMBERING/DESCRIPTION:
16	1	Box named: 'III Wall I (N)'.

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:

Large fragment (150cm x 105cm), faced with gauze. Previous plaster of Paris repairs visible beneath the gauze following a crack where the painting is distorted.





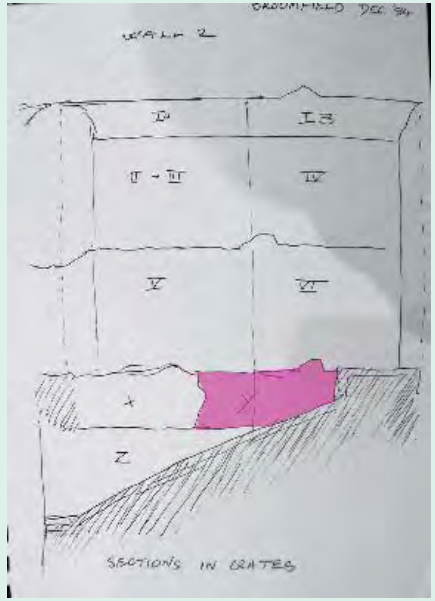
** Drawing taken from original documentaion of the 1980s*

Broomfield House: Survey of Lanscroon wall painting fragments - June 2014

BOX NUMBER:	NUMBER OF FRAGMENTS:	PREVIOUS NUMBERING/DESCRIPTION:
17	1	Box named: 'E Stairs (Y)'.

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:

Large fragment (87x150x117cm), faced with gauze and canvas.



** Drawing taken from original documentaion of the 1980s*

Broomfield House: Survey of Lanscroon wall painting fragments - June 2014

BOX NUMBER:	NUMBER OF FRAGMENTS:	PREVIOUS NUMBERING/DESCRIPTION:
18	Multiple	Box named: 'Blue No 72 & Box of frags of 72'.

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:

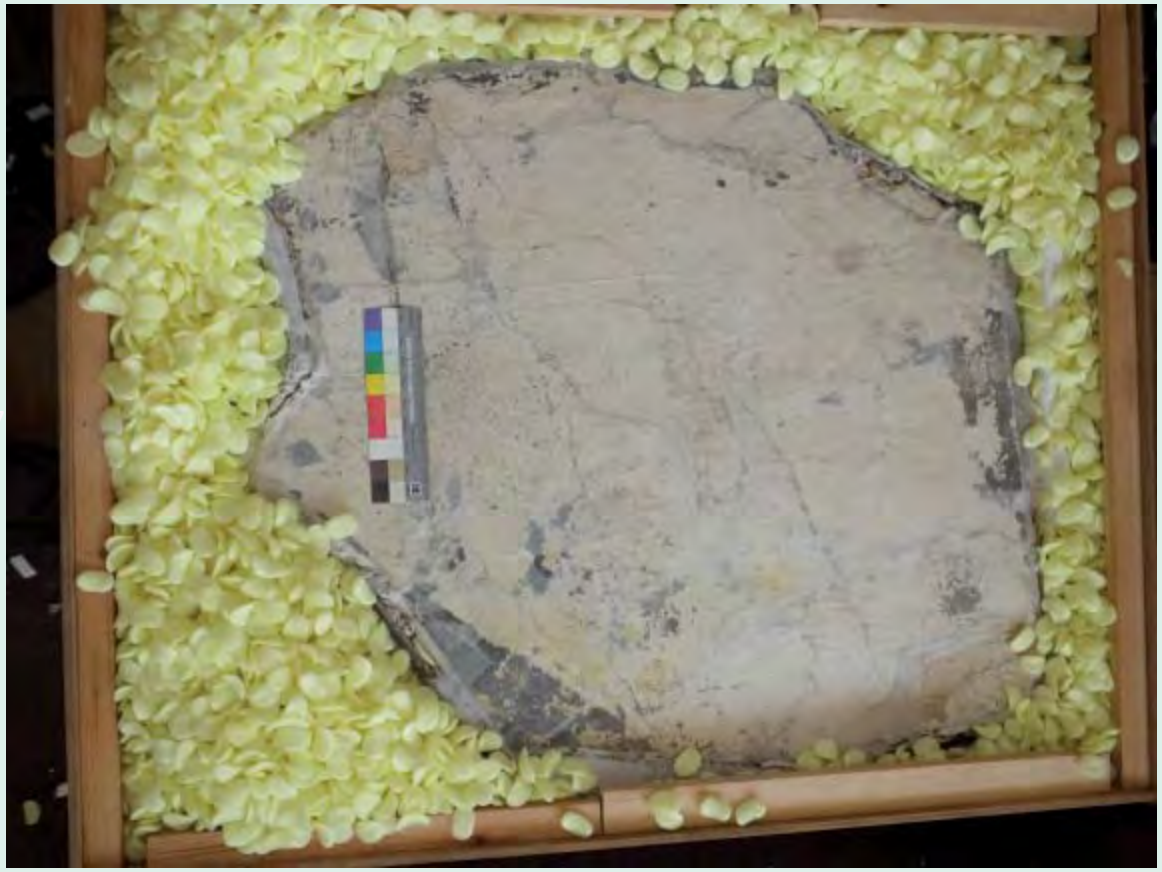
Large fragment (80x65cm). Facing has trappoed the paint film- facing different and brittle. Probably poor choice of adhesive; whole fragment mounted on a tin-foil lined support.

Broomfield House: Survey of Lanscroon wall painting fragments - June 2014

BOX NUMBER:	NUMBER OF FRAGMENTS:	PREVIOUS NUMBERING/DESCRIPTION:
19	1	Box named: 'Blue No 79'.

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:

Large fragment (75x80). Note describes: 'C5/D5/D6; 17/8/84 C; Bare plaster, cleaning and fixing skim layer to plaster/hair, using PVA 6815 (?). Skim plaster fixed in place using Vinamul 6815 full strength after wetting with 50:50 IMS: water. Skim plaster attached to facing removed and replaced. Some distortion was noted. Vinamul 6815 was also used. The skim was temporarily protected with a facing of nappy liner and Tenax 50:50 in water.'

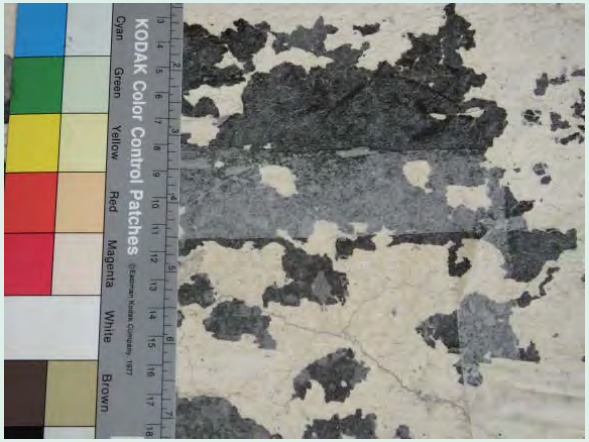


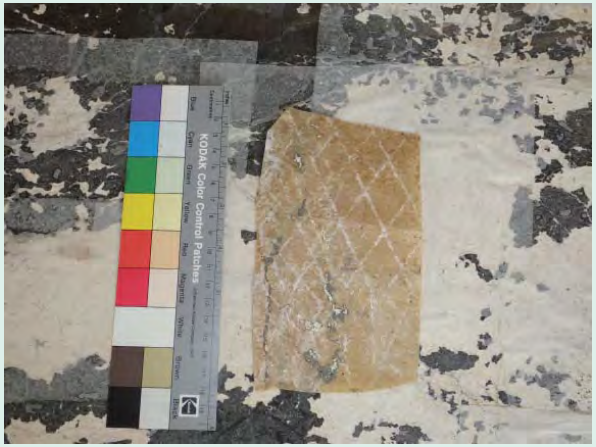
Broomfield House: Survey of Lanscroon wall painting fragments - June 2014

BOX NUMBER:	NUMBER OF FRAGMENTS:	PREVIOUS NUMBERING/DESCRIPTION:
20	1	Box named: 'Blue No 73'.

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:

Large fragment (30x50). Fragment faced. Extensive loss of paint layer.





Broomfield House: Survey of Lanscroon wall painting fragments - June 2014

BOX NUMBER:	NUMBER OF FRAGMENTS:	PREVIOUS NUMBERING/DESCRIPTION:
21	1	Box named: 'IV Wall 2 (E)'.

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:

Large fragment (160x90). Fragment faced and paint layer appears to be complete. Lath and timber support is very charred.

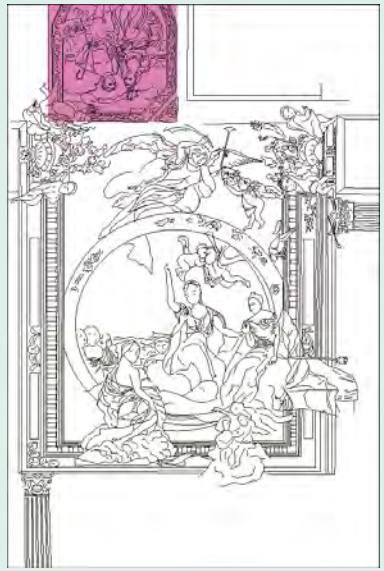
** Drawing taken from original documentaion of the 1980s*

Broomfield House: Survey of Lanscroon wall painting fragments - June 2014

BOX NUMBER:	NUMBER OF FRAGMENTS:	PREVIOUS NUMBERING/DESCRIPTION:
22	1	Box named: 'Wall 4 I Ariadne.

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:

Large fragment (70x130cm). Fragment faced and paint layer appears to be complete although some losses are evident. Lath and timber support is very charred.

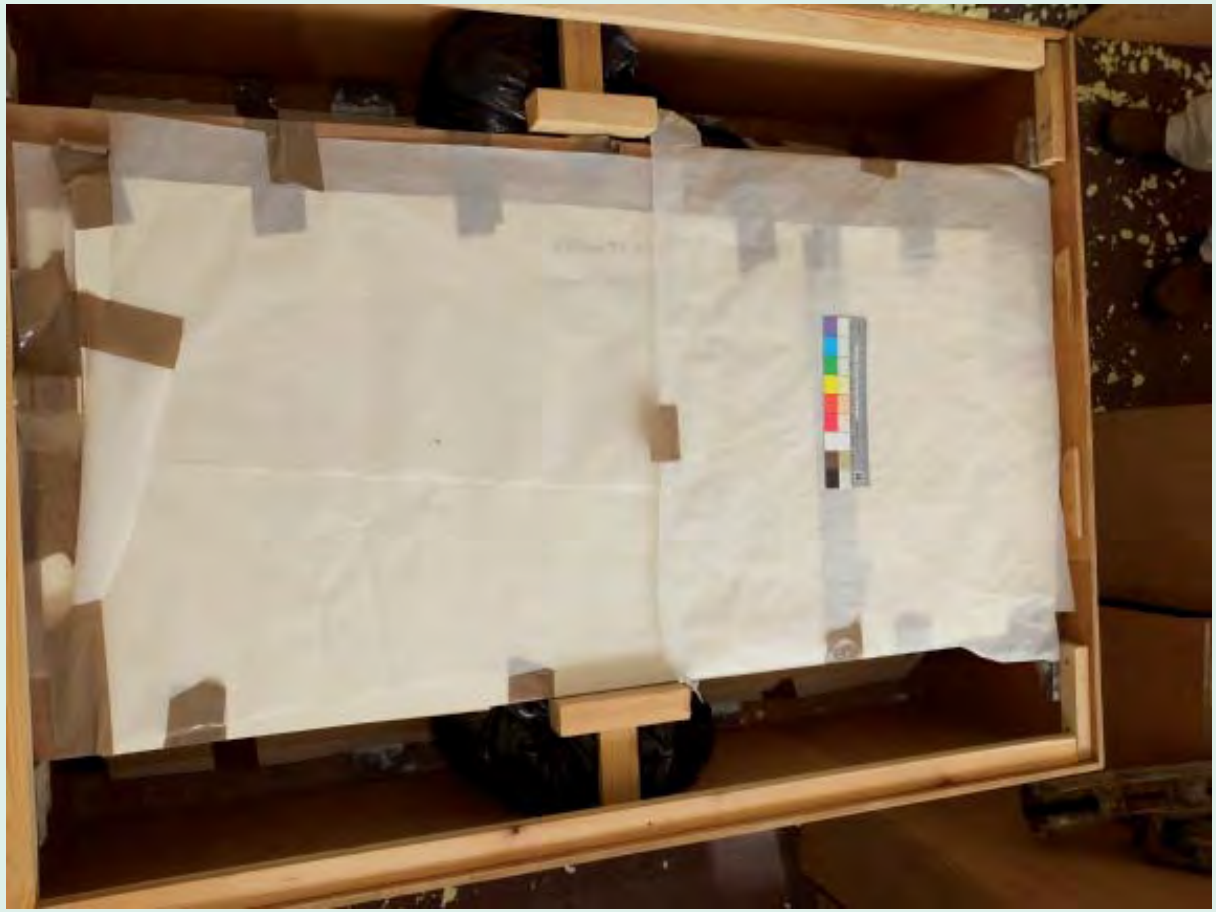


Broomfield House: Survey of Lanscroon wall painting fragments - June 2014

BOX NUMBER:	NUMBER OF FRAGMENTS:	PREVIOUS NUMBERING/DESCRIPTION:
23	Various	Box named: 'Blue No 5 #66, 67, 68, 73'.

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:

Large fragments. Very little description but one note describes: '(76) Coving blue 8-9H One piece of fragment. Stored on Coving shape box- has been thinned'.



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BOX NUMBER:	NUMBER OF FRAGMENTS:	PREVIOUS NUMBERING/DESCRIPTION:
24	1	Box named: 'Putto Blue No 80'.

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:

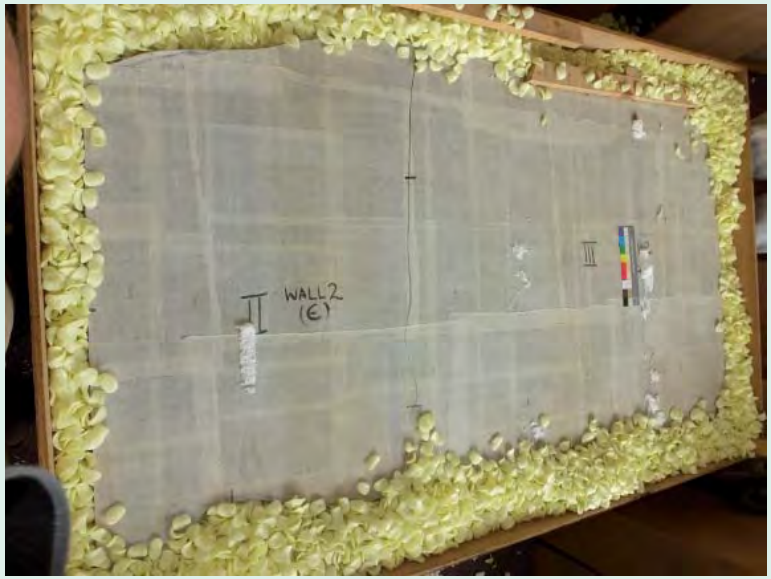
Large fragment. Faced with tissue. Extensive remains of paint layer evident.

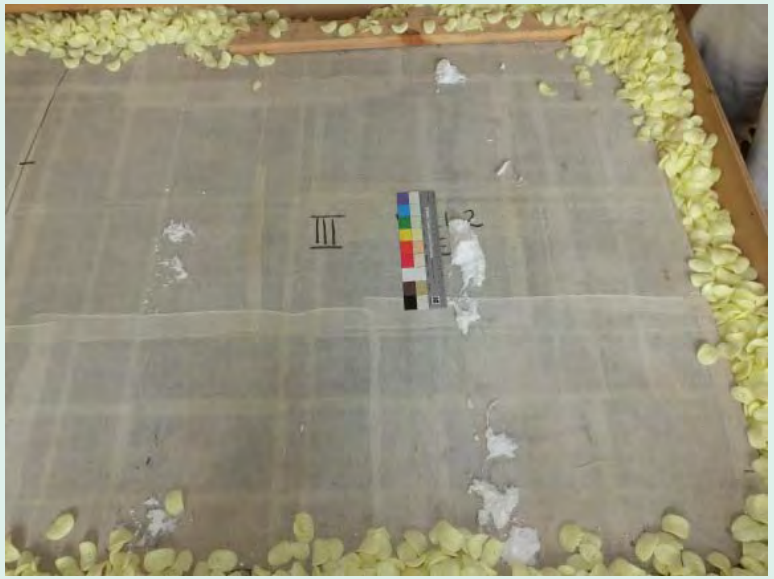
Broomfield House: Survey of Lanscroon wall painting fragments - June 2014

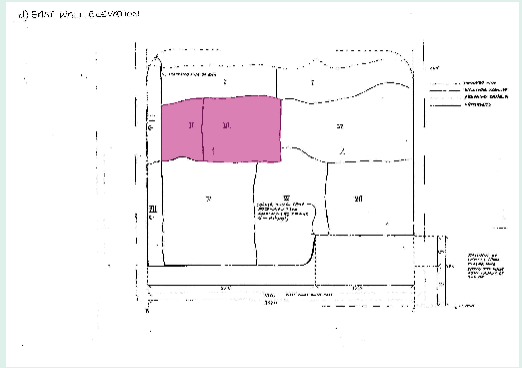
BOX NUMBER:	NUMBER OF FRAGMENTS:	PREVIOUS NUMBERING/DESCRIPTION:
25	1	Box named: 'II & III Wall 2 (E)'.

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:

Large fragment. Faced with tissue. Extensive remains of paint layer evident.







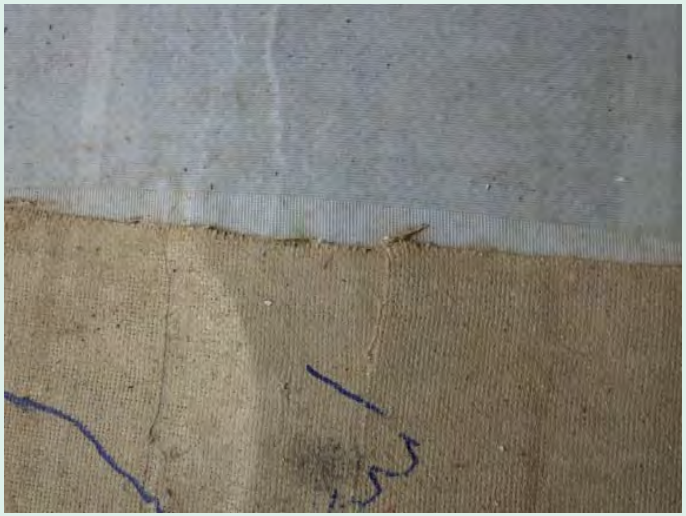
** Drawing taken from original documentaion of the 1980s*

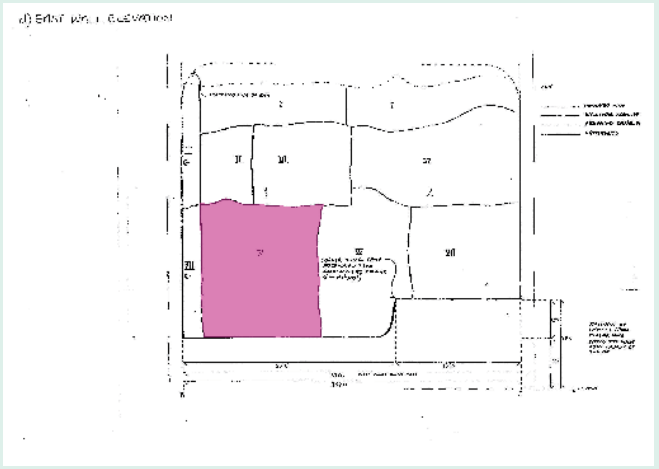
Broomfield House: Survey of Lanscroon wall painting fragments - June 2014

BOX NUMBER:	NUMBER OF FRAGMENTS:	PREVIOUS NUMBERING/DESCRIPTION:
26	1	Box named: 'Wall 2 V (E)'.

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:

Large fragment. Different types of facing. Extensive remains of paint layer evident.





** Drawing taken from original documentaion of the 1980s*

Broomfield House: Survey of Lanscroon wall painting fragments - June 2014

BOX NUMBER:	NUMBER OF FRAGMENTS:	PREVIOUS NUMBERING/DESCRIPTION:
27	Various	Box named: 'Blue Nos 47; 48; 69; 71'. Label describes: 69 B3 Capital and part of coving completed; 47 WAS A517 (uncertain position) therefore no diagram completed coving; 48 (placed/stored over 69).

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:

Fragments very fragile so not removed for inspection. Fragments 48 and 71 have the following descriptions: '48 Coving Blue Box D1. Above Bacchus and Ariadne. Piece of coving above putti. Just one piece of fragment stored on coving shape box- has been thinned.' '71 Known as A/4. Part of coving- position not identified. Treatment: back has been reduced to skim plaster. Facing is crepeline and Beva 37 40:60 in white spirit. Note: Fragments belonging to this piece are boxed separately'.

Broomfield House: Survey of Lanscroon wall painting fragments - June 2014

BOX NUMBER:	NUMBER OF FRAGMENTS:	PREVIOUS NUMBERING/DESCRIPTION:
28	1	Box named: 'Blue Nos 36; 74; 82. Label describes: '82 Coving not yet worked on.'

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:

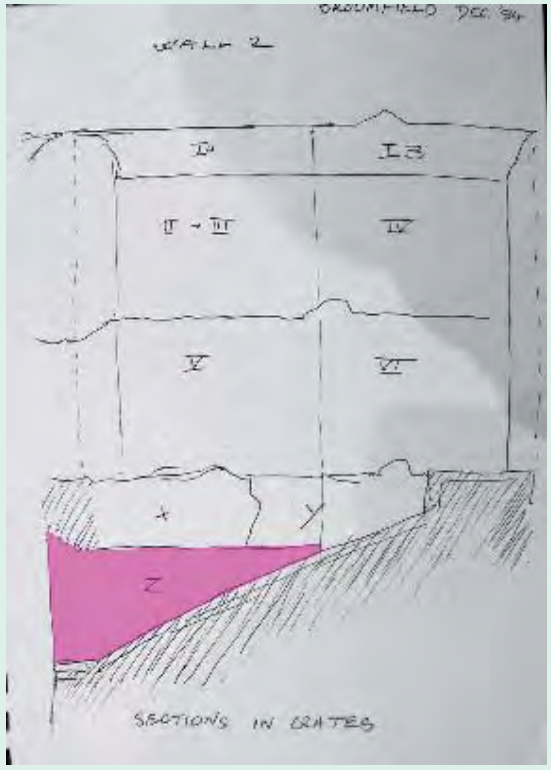
Dimensions: 45 x 110cm approx. Condition of the fragment is poor with some loss of paint layer and evidence of previous repairs. Partially faced.
Location not identified.

Broomfield House: Survey of Lanscroon wall painting fragments - June 2014

BOX NUMBER:	NUMBER OF FRAGMENTS:	PREVIOUS NUMBERING/DESCRIPTION: Box named: 'East Stairs Z'.
29	1	

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:

Fragment heavily faced with gauze.



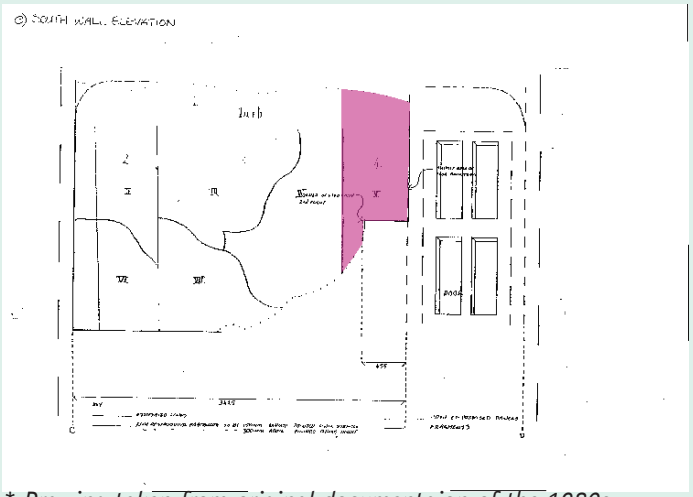
** Drawing taken from original documentaion of the 1980s*

Broomfield House: Survey of Lanscroon wall painting fragments - June 2014

BOX NUMBER:	NUMBER OF FRAGMENTS:	PREVIOUS NUMBERING/DESCRIPTION:
30	1	Box named: 'V Wall 3 (S)'.

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:

Fragment heavily faced with gauze. Difficult to ascertain condition but the paint layer appears intact below with some loss/repair.



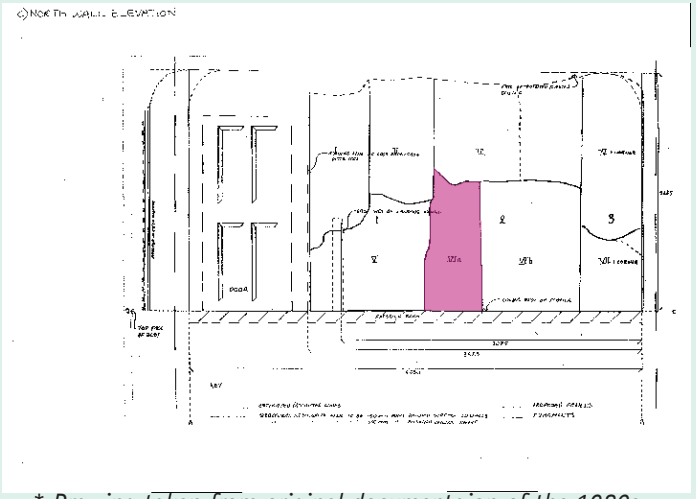
** Drawing taken from original documentaion of the 1980s*

Broomfield House: Survey of Lanscroon wall painting fragments - June 2014

BOX NUMBER:	NUMBER OF FRAGMENTS:	PREVIOUS NUMBERING/DESCRIPTION:
31	1	Box named: 'Wall I (N) VI A'.

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:

Dimensions: 130mm x 70mm. Fragment heavily faced with gauze. Difficult to ascertain condition but the paint layer appears intact below with some loss/repair.



** Drawing taken from original documentaion of the 1980s*

Broomfield House: Survey of Lanscroon wall painting fragments - June 2014

BOX NUMBER:	NUMBER OF FRAGMENTS:	PREVIOUS NUMBERING/DESCRIPTION:
32	1	Box named: 'B I WALL 3 coving (S)'.

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:

Dimensions: 160mm x 40mm. Fragment heavily faced with gauze. Difficult to ascertain condition but the paint layer appears intact below with some loss/repair.

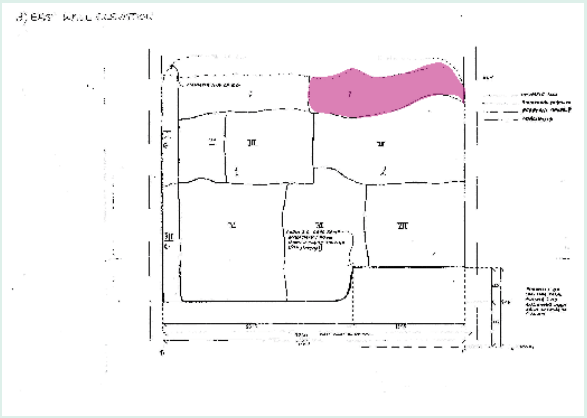
** Drawing taken from original documentaion of the 1980s*

Broomfield House: Survey of Lanscroon wall painting fragments - June 2014

BOX NUMBER:	NUMBER OF FRAGMENTS:	PREVIOUS NUMBERING/DESCRIPTION:
33	1	Box named: 'I WALL 2 (E)'.

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:

Dimensions: 50mm x 150mm. Fragment heavily faced with gauze. Difficult to ascertain condition but the paint layer appears intact below with some loss/repair.



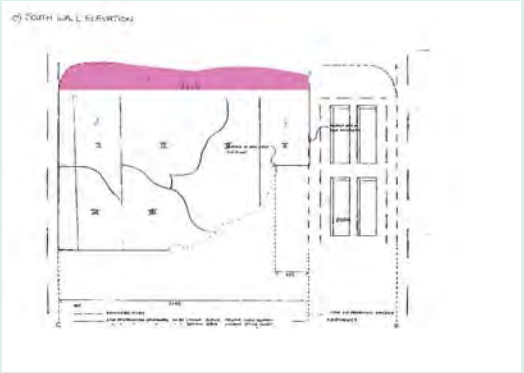
** Drawing taken from original documentaion of the 1980s*

Broomfield House: Survey of Lanscroon wall painting fragments - June 2014

BOX NUMBER:	NUMBER OF FRAGMENTS:	PREVIOUS NUMBERING/DESCRIPTION:
34	1	Box named: 'WALL 3 (S) IA coving'.

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:

Dimensions: 165mm x 35mm. Fragment heavily faced with gauze. Difficult to ascertain condition but the paint layer appears intact below with some loss/repair.



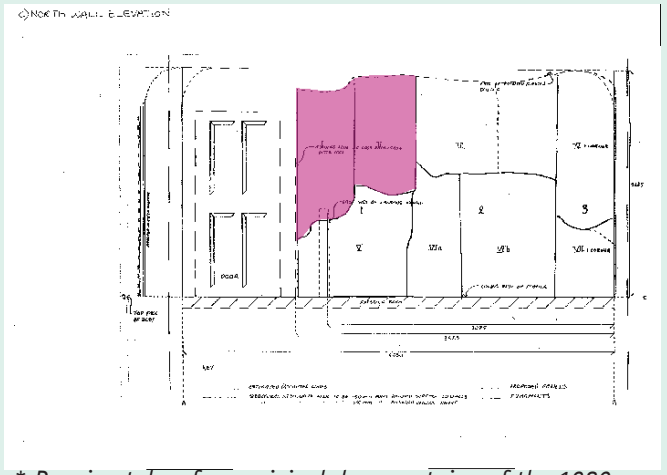
** Drawing taken from original documentaion of the 1980s*

Broomfield House: Survey of Lanscroon wall painting fragments - June 2014

BOX NUMBER:	NUMBER OF FRAGMENTS:	PREVIOUS NUMBERING/DESCRIPTION:
35	1	Box named: 'WALL I (N) I&II'.

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:

Dimensions: 120mm x 140mm. Fragment heavily faced with gauze. Difficult to ascertain condition but the paint layer appears intact below with some loss/repair.



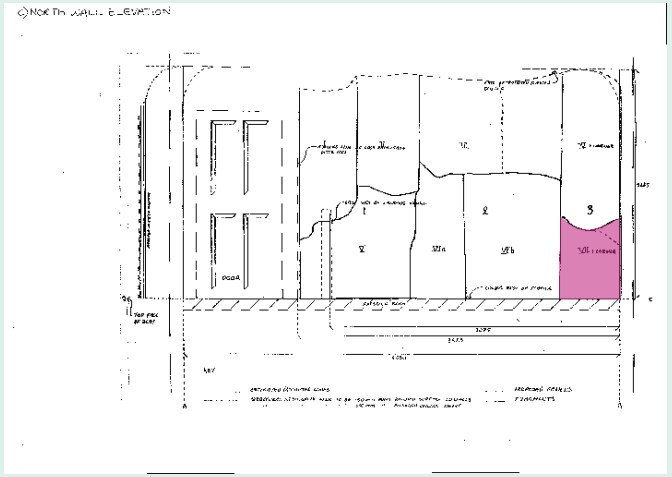
** Drawing taken from original documentaion of the 1980s*

Broomfield House: Survey of Lanscroon wall painting fragments - June 2014

BOX NUMBER:	NUMBER OF FRAGMENTS:	PREVIOUS NUMBERING/DESCRIPTION:
36	1	Box named: 'WALL I (N) VII & corner'.

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:

Fragment heavily faced with gauze. Difficult to ascertain condition but the paint layer appears intact below with some loss/repair.



** Drawing taken from original documentaion of the 1980s*

Broomfield House: Survey of Lanscroon wall painting fragments - June 2014

BOX NUMBER:	NUMBER OF FRAGMENTS:	PREVIOUS NUMBERING/DESCRIPTION:
37	1	Box named: 'Corner - walls 2&3' Wall 2 (E) & Wall 3 (S).

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:

Dimensions 250mm x20 x20: Fragment heavily faced with gauze. Difficult to ascertain condition but the paint layer appears intact below with some loss/repair. One area clearly fractured.

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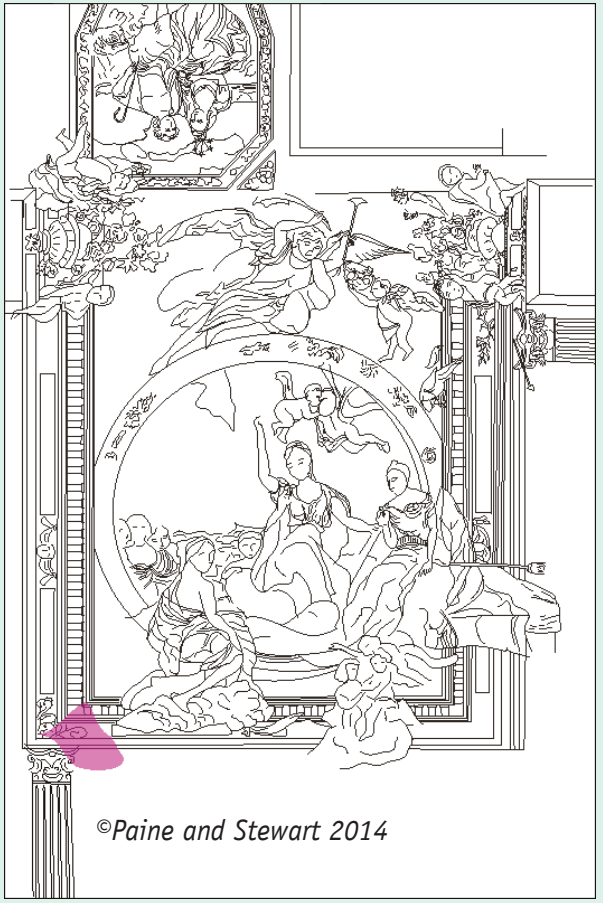
BOX NUMBER:	NUMBER OF FRAGMENTS:	PREVIOUS NUMBERING/DESCRIPTION:
38	6	Fragment area nos: 75. Described as part of coving.

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:

Gauze backing. Area is part of fictive architectural framework, and shows a dark brown background with elements picked out in gold and black paint.



Approximate location of area 75.

Broomfield House: Survey of Lanscroon wall painting fragments - June 2014

BOX NUMBER: 39

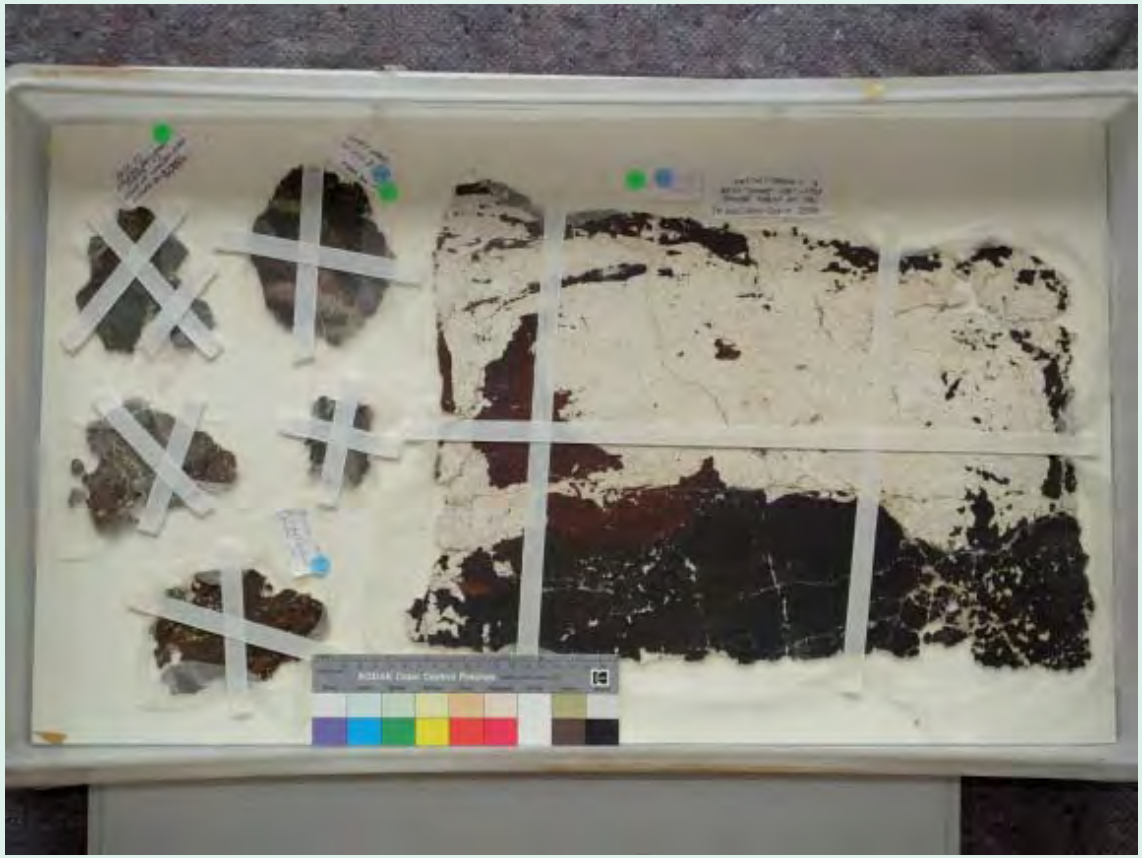
NUMBER OF FRAGMENTS: 6

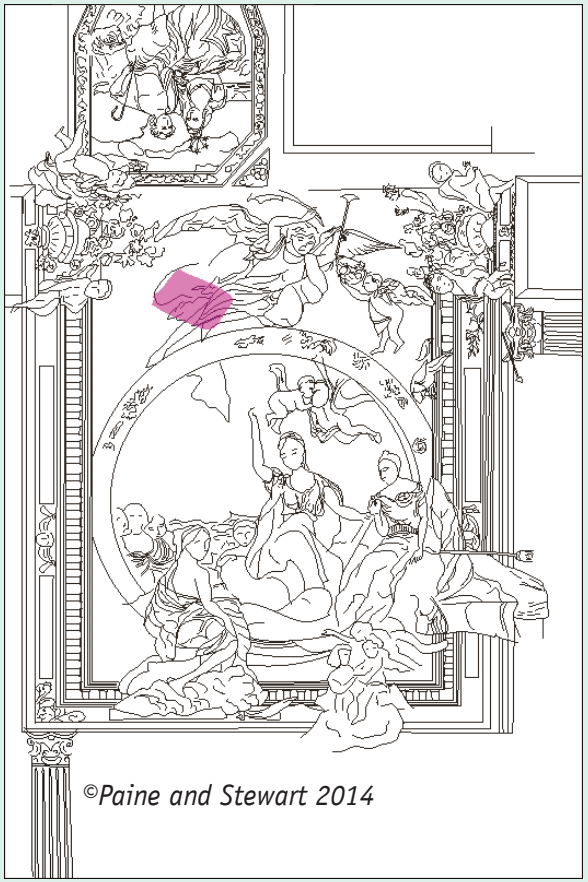
PREVIOUS NUMBERING/DESCRIPTION: Fragment area nos: 28(8), (9), 43, 42(7).

Labels in box describes: 'Robes and leg of 14(42); Hand of 2(28); Edge of staff of 1 where orange meets blue; coving fragment- not located; 2 fragments of dress of 2- not located.' 28(8) left hand of fig.2 from box 10; (9) Box 10 located between fig.1&2, edge of wooden staff where blue meets orange. 43- Box 22 (PP); 42(7) Box 22 Angel in red robe (figure 14), tail of robes behind right leg- brown, lower right is shadow on leg.'

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:

Gauze backing.





Approximate location of area 42.

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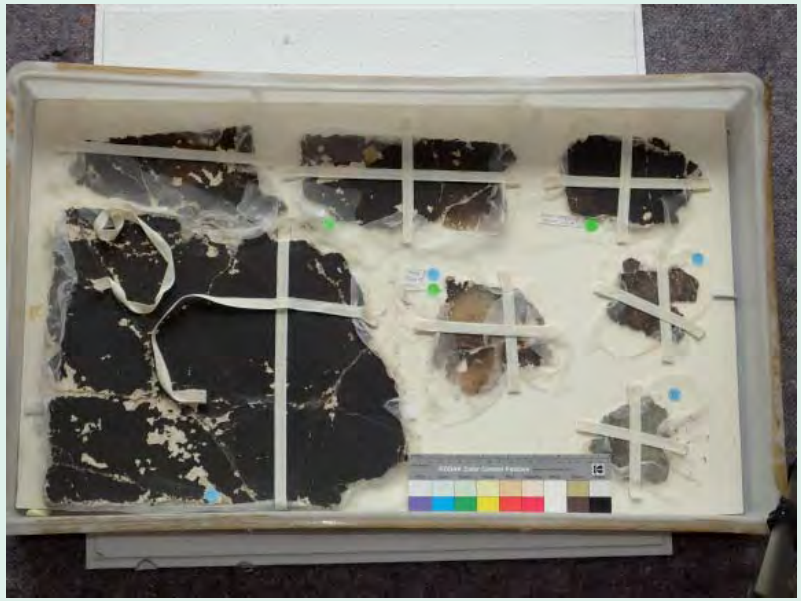
BOX NUMBER:
40

NUMBER OF FRAGMENTS:
7

PREVIOUS NUMBERING/DESCRIPTION: Fragment area nos: 58, 56 (13-15), 28, 23.
Labels in box describe: 'Right and IH above door- 3 fragments flowers and top of head of 17- fits directly onto top right of blue (67). Face of Ariadne- eyes (56). Box also contains 1 large fragment- brown with black overpaint- unidentified (58). Fragment of coving- unlocated (28). Fragment from dress of 2(?) unlocated (23).

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:
Gauze backing.



Approximate location of area 56 (eyes of Ariadne).

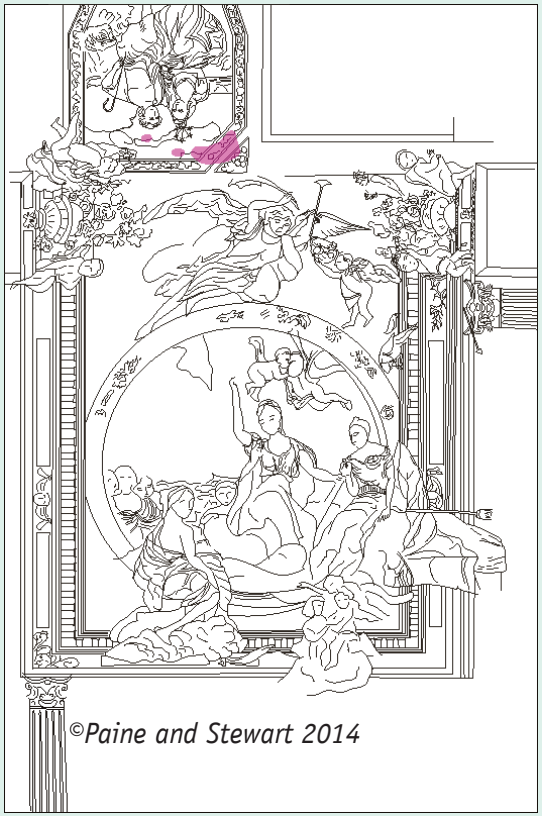
Broomfield House: Survey of Lanscroon wall painting fragments - June 2014

BOX NUMBER: 41

NUMBER OF FRAGMENTS: 5

PREVIOUS NUMBERING/DESCRIPTION: Fragment area nos: 44 (8&9) and 59 (5&6&7).
Labels in box describe: 'Ariadne & Bacchus Head blue (59) (44) Finished '87.

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:
Fragments not removed from box as too fragile. Labels describe Area 35(3) and Bacchus and Ariadne 46(4). It is not clear which area fragments 1, 2 and 5 belong to.



Approximate location of areas 44 and 59.

Broomfield House: Survey of Lanscroon wall painting fragments - June 2014

BOX NUMBER:
42

NUMBER OF FRAGMENTS:
Multiple

PREVIOUS NUMBERING/DESCRIPTION:
No diagram but box contains two numbers: 28(?) and 3. Box label describes: 'Condition hair and skim plaster layers intact may need consolidation. Frags for treatment in 1988'.

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:
Multiple fragments, with thick base layer of plaster which is darker than the overlying white finishing layer and contains hair and various fibres. The reverse of the fragment also shows the imprint of the lath substrate. The paint layer does not show any coherent subject matter but one fragment contains elements painted in gold.

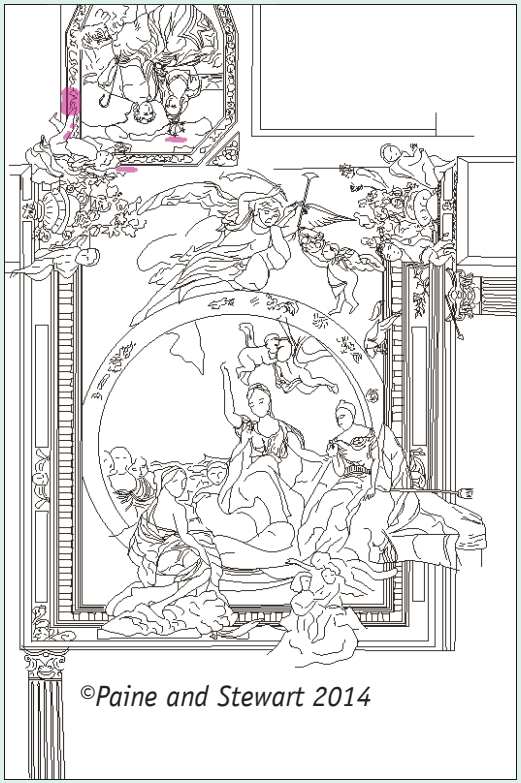
78(1)

Broomfield House: Survey of Lanscroon wall painting fragments - June 2014

BOX NUMBER:	NUMBER OF FRAGMENTS:	PREVIOUS NUMBERING/DESCRIPTION:
43	Multiple	Fragment area nos: 35/46 (although diagram says 12). Labels in box describe: 'Ariadne & Bacchus blue (12)'; 4 lower pieces belong to coving.'

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:

Fragments not removed from box as too fragile. Labels describe Area 35(3) and Bacchus and Ariadne 46(4).



BOX NUMBER:
44

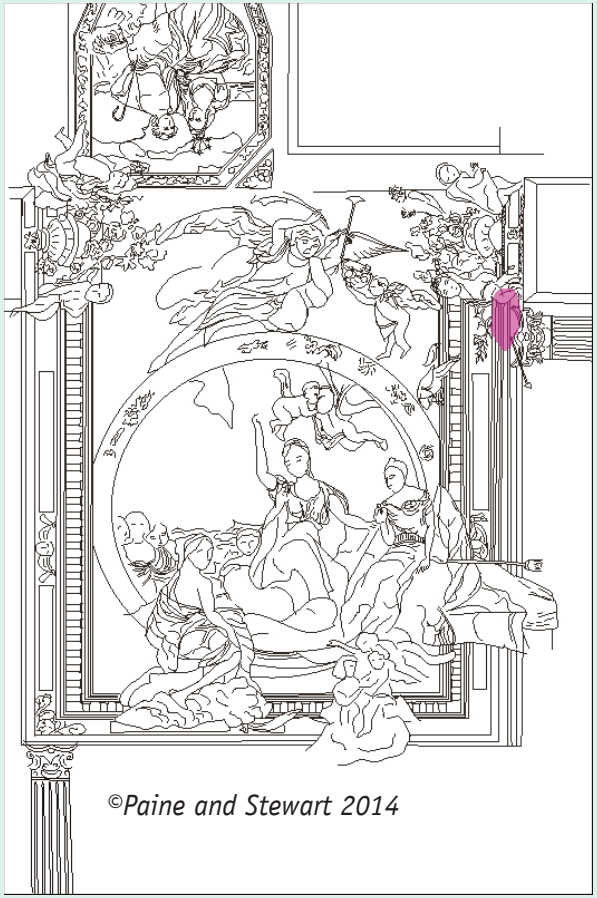
NUMBER OF FRAGMENTS:
Multiple

PREVIOUS NUMBERING/DESCRIPTION: Fragment area nos/Box contains: 63/50
Described as: 'Coving blue 63/50. This box contains 3 pieces of fragments. All join each other. The fragments in this box join with fragment blue (64). They all fit along the same piece of coving.'

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:
Fragments not removed from box as too fragile. Paint layer contains blue plain decoration with gilded decoration. Some bubbling of paint evident from fire damage.

78(1)

63(1&2); 50(3)



Broomfield House: Survey of Lanscroon wall painting fragments - June 2014

BOX NUMBER:
45

NUMBER OF FRAGMENTS:
Multiple

PREVIOUS NUMBERING/DESCRIPTION: Fragment area no: 5 (Box contains 5/70/78)
Described as: 'Putto No 18 "Face of Body of Putto Above right of Bacchus & Ariadne, North Wall'

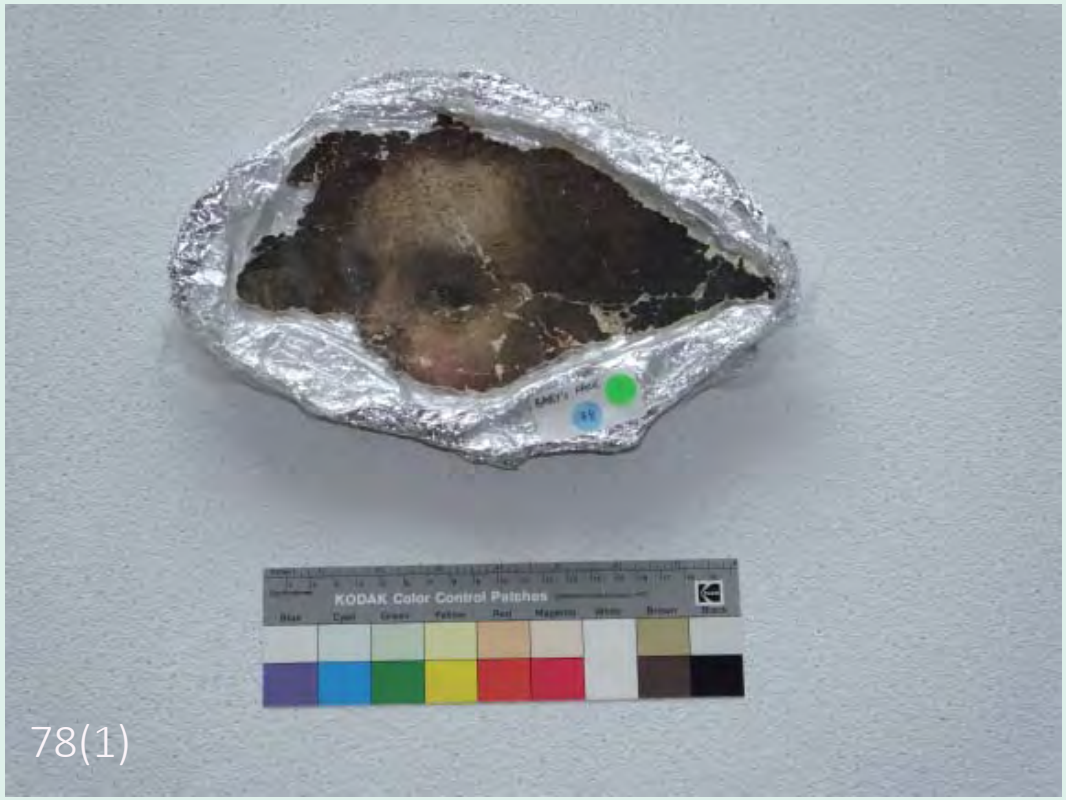
GENERAL DESCRIPTION AND SUMMARY OF CONDITION:
Pale fine plaster render with plaster skim (1-2mm); render contains some hair; fragments faced with gauze.

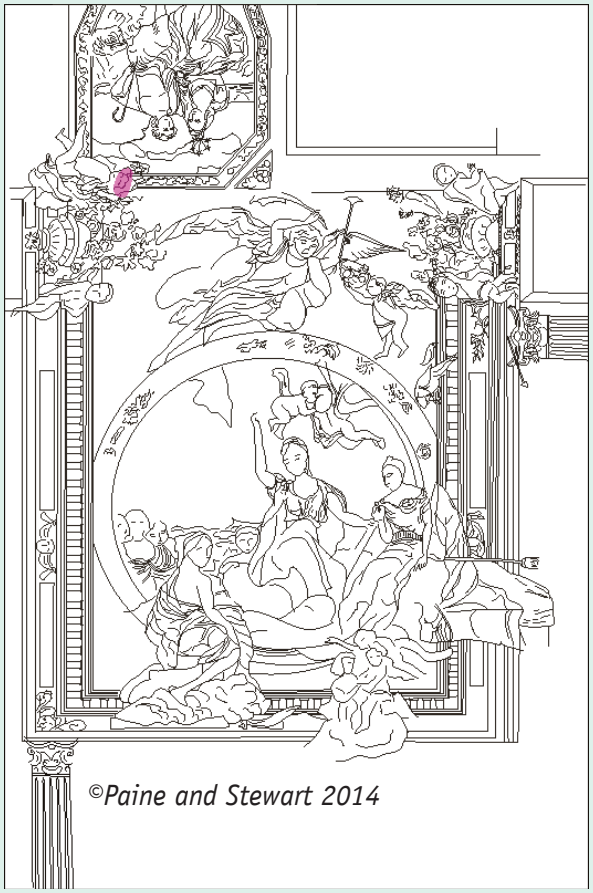
Broomfield House: Survey of Lanscroon wall painting fragments - June 2014

BOX NUMBER:	NUMBER OF FRAGMENTS:	PREVIOUS NUMBERING/DESCRIPTION:
45	1	Fragment area no: 78 (Box contains 5/70/78) Described as: 'Putto No 18 "Face of Body of Putto Above right of Bacchus & Ariadne, North Wall'

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:

Pale fine plaster render with plaster skim (1-2mm); render contains some hair (fragment too fragile to take reverse photograph).

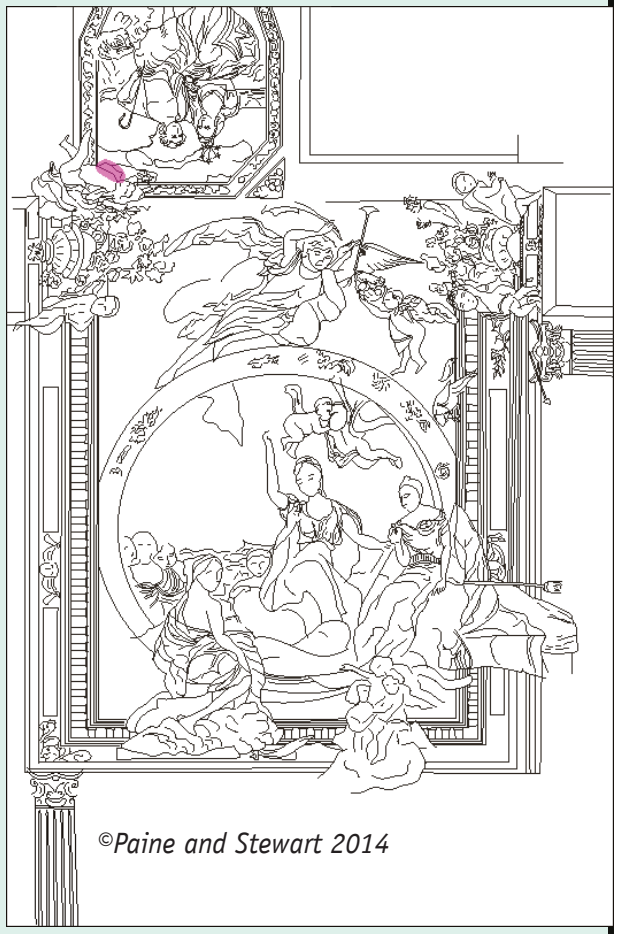




Broomfield House: Survey of Lanscroon wall painting fragments - June 2014

BOX NUMBER:	NUMBER OF FRAGMENTS:	PREVIOUS NUMBERING/DESCRIPTION:
45	1	Fragment area no: 78 (Box contains 5/70/78) Described as: 'Putto No 18 "Face of Body of Putto Above right of Bacchus & Ariadne, North Wall'

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:
Pale fine plaster render with plaster skim (1-2mm); render contains some hair (fragment too fragile to take reverse photograph).

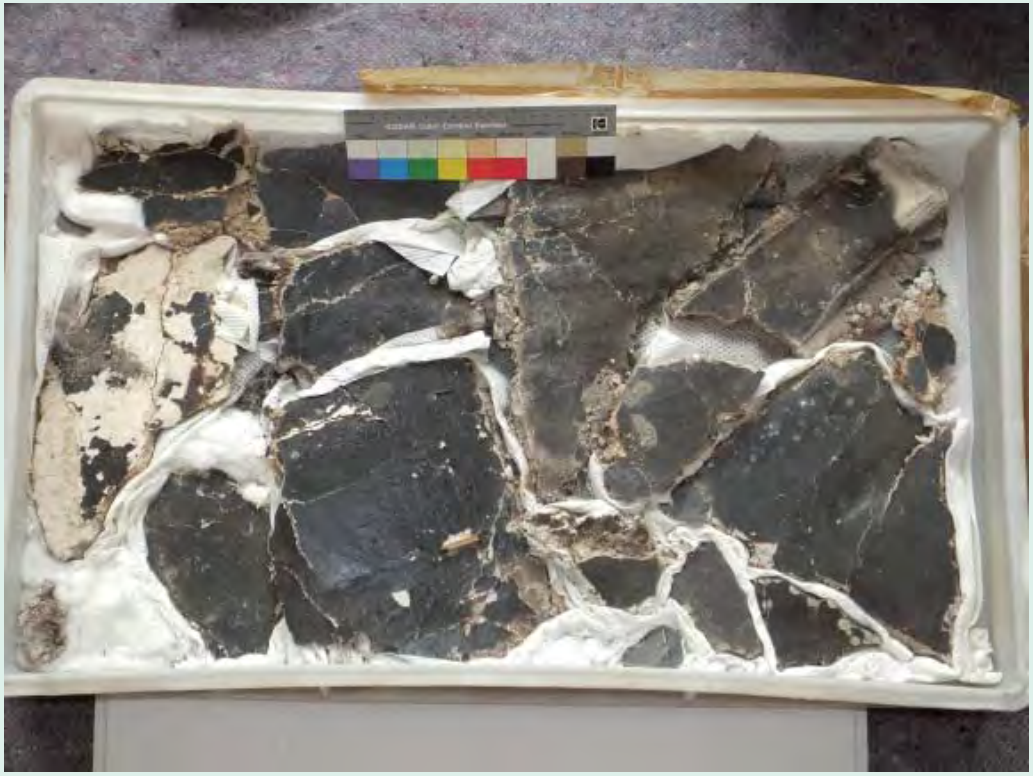


BOX NUMBER:
46

NUMBER OF FRAGMENTS:
Multiple in two layers.

PREVIOUS NUMBERING/DESCRIPTION:
Very little information. Label on box describes: 'Fragments for 1988 believed to be from area of sky behind Bacchus and Ariadne.' Only one blue label (4) but no overall graphic locating the fragments.

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:
Fragments are all very badly charred by fire damage, and are generally in poor condition.

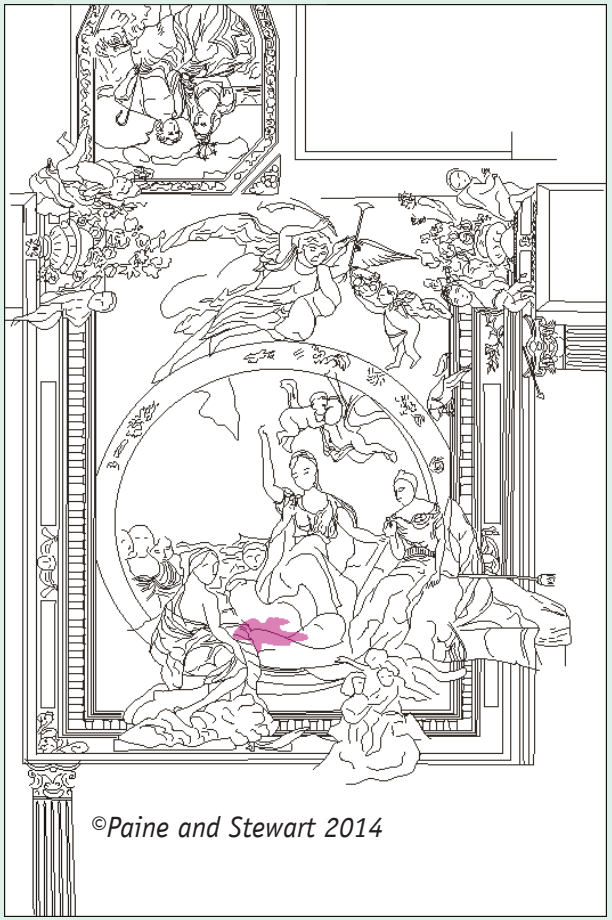


Broomfield House: Survey of Lanscroon wall painting fragments - June 2014

BOX NUMBER:	NUMBER OF FRAGMENTS:	PREVIOUS NUMBERING/DESCRIPTION:
47	Multiple.	Fragment area nos: 41(10)(11). Box 25&26 Sky below cloud of 1 - and right of shell of 3 (pieces extremely fragmented).

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:

Fragments are all very badly charred by fire damage, and are generally in poor condition.



Approximate location of area 41.

Broomfield House: Survey of Lanscroon wall painting fragments - June 2014

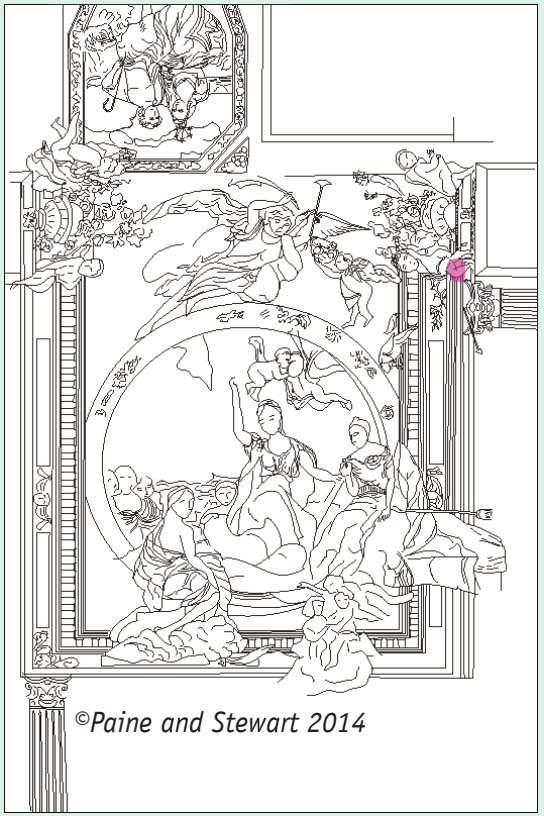
BOX NUMBER:
48

NUMBER OF FRAGMENTS:
Multiple.

PREVIOUS NUMBERING/DESCRIPTION: Fragment area nos: 25, 53, 55, 65 (Box contains: 11/8/38/55/18/9/49/29/41.

Label on side of box describes: 'Condition: Paint Surface - good. Skim and hair plaster layers (bottom layer). Top 3 layers: skim plaster fragments associated with figure (1). Central figure with blue robe and box of frags from (71).

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:
Fragments contain extensive remains of paint layer.



Approximate location of area 65 but other locations not established.

Broomfield House: Survey of Lanscroon wall painting fragments - June 2014

BOX NUMBER:
48

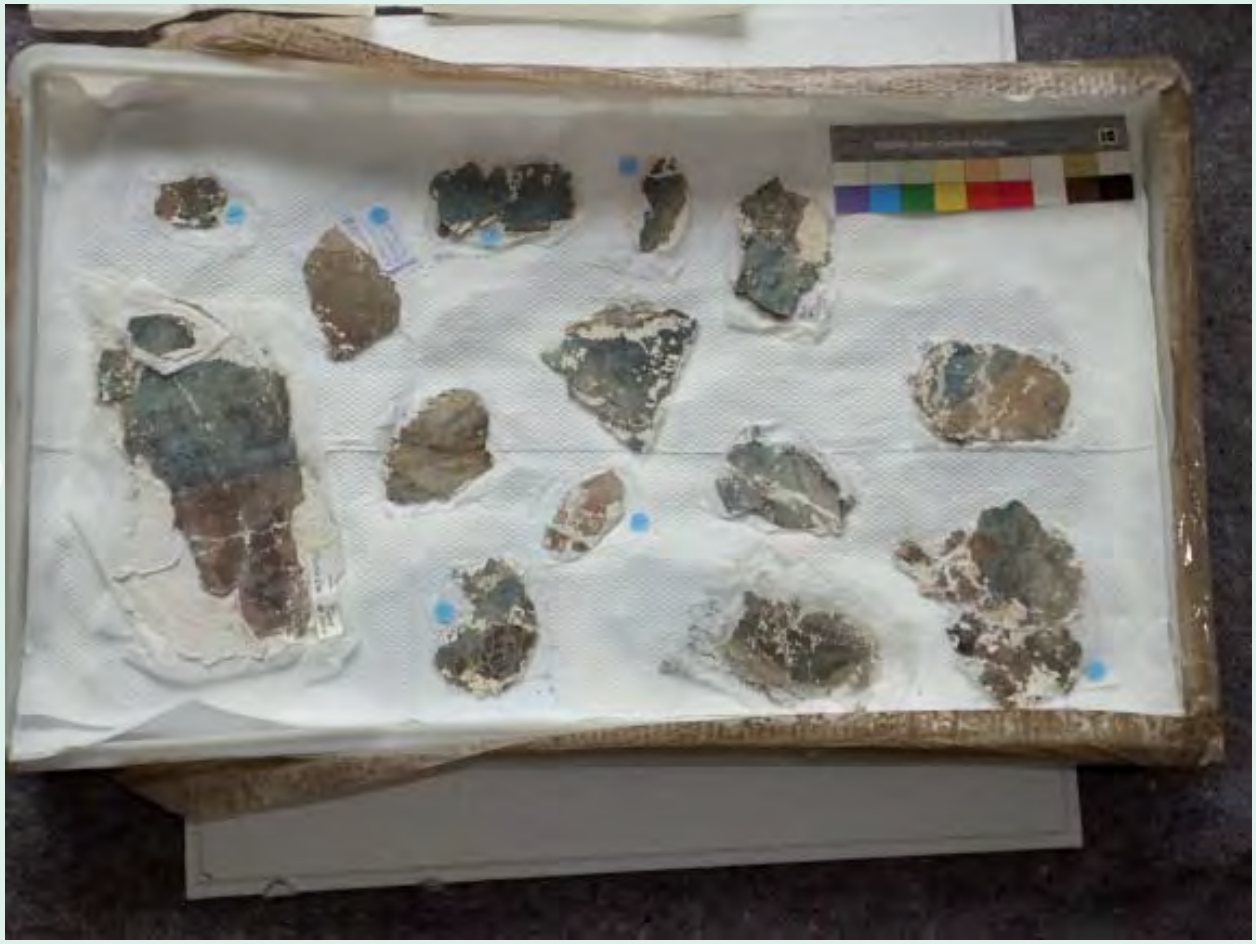
NUMBER OF FRAGMENTS:
Multiple.

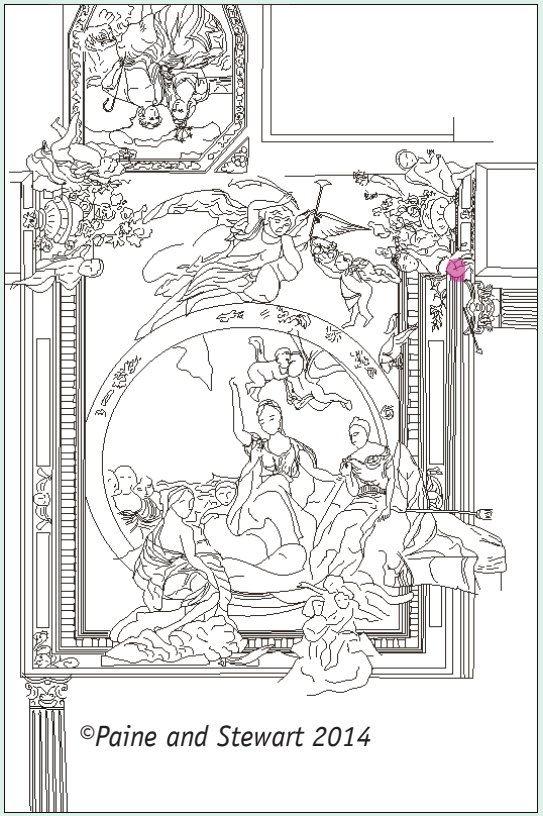
PREVIOUS NUMBERING/DESCRIPTION: Fragment area nos: 65/55/35 (Box contains: 11/8/38/55/18/9/49/29/41.

Label on side of box describes: 'Condition: Paint Surface - good. Skim and hair plaster layers (bottom layer). Top 3 layers: skim plaster fragments associated with figure (1). Central figure with blue robe and box of frags from (71).

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:
Fragments contain extensive remains of paint layer.

78(1)





Approximate location of area 65 but other locations not established.

BOX NUMBER:
48

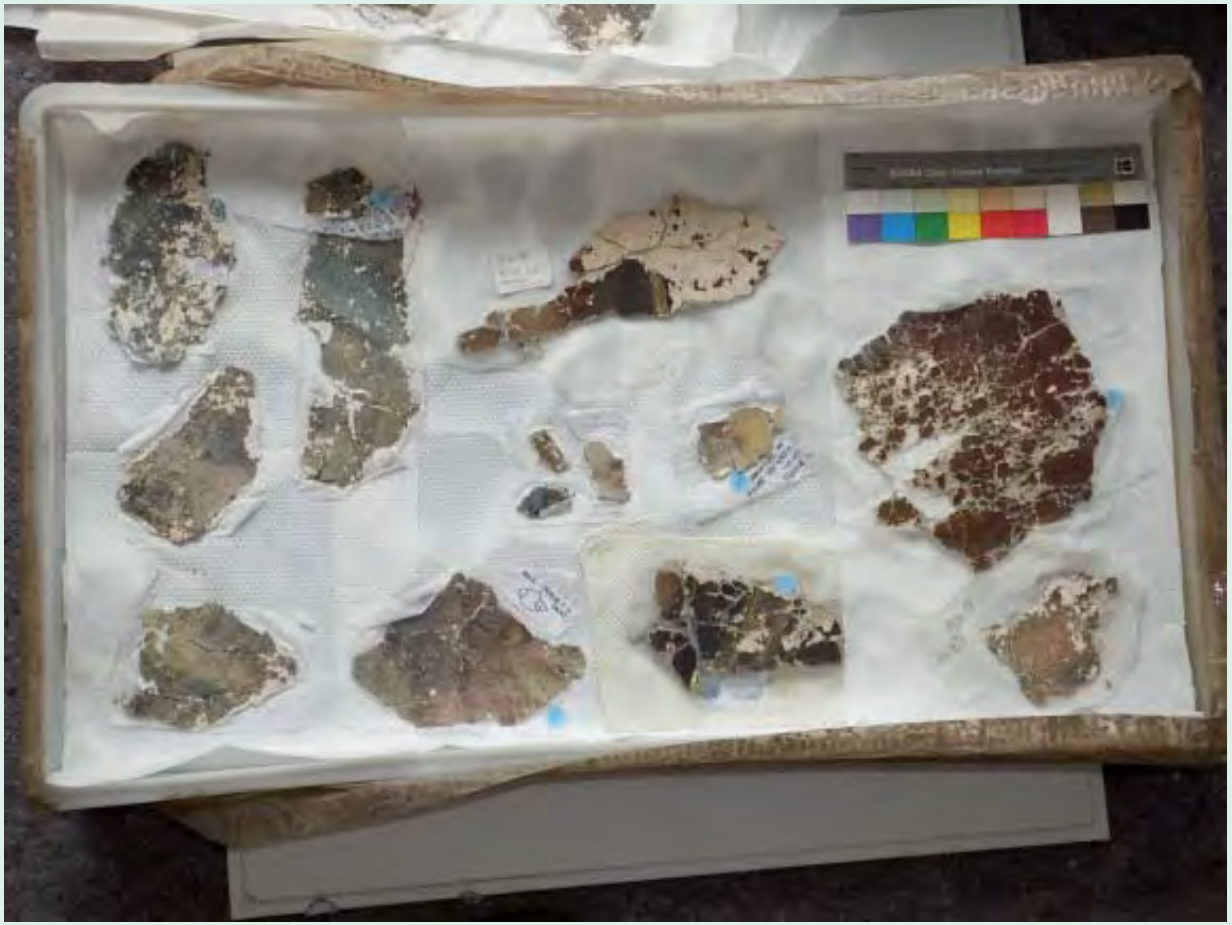
NUMBER OF FRAGMENTS:
Multiple.

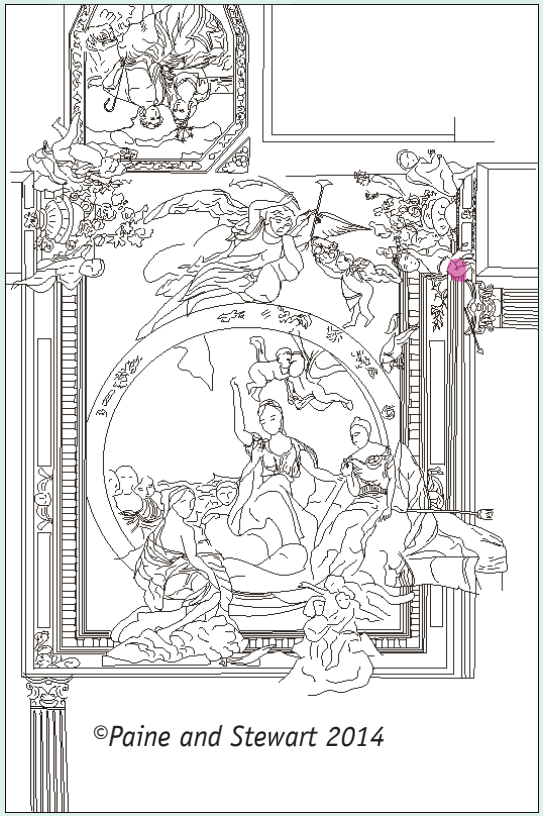
PREVIOUS NUMBERING/DESCRIPTION: Fragment area nos: 11/57/65 (Box contains: 11/8/38/55/18/9/49/29/41.

Label on side of box describes: 'Condition: Paint Surface - good. Skim and hair plaster layers (bottom layer). Top 3 layers: skim plaster fragments associated with figure (1). Central figure with blue robe and box of frags from (71).

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:
Fragments contain extensive remains of paint layer.

78(1)





Approximate location of area 65 but other locations not established.

BOX NUMBER:	NUMBER OF FRAGMENTS:	PREVIOUS NUMBERING/DESCRIPTION:
48	Multiple.	Fragment area nos: 11/61 (Box contains: 11/8/38/55/18/9/49/29/41. Label on side of box describes: 'Condition: Paint Surface - good. Skim and hair plaster layers (bottom layer). Top 3 layers: skim plaster fragments associated with figure (1). Central figure with blue robe and box of frags from (71). Labels also include 'Ribbon in hair of fig.2; foliage from r. hand of 2'.

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:

Fragments contain extensive remains of paint layer- blue and dark red.

78(1)

BOX NUMBER:	NUMBER OF FRAGMENTS:	PREVIOUS NUMBERING/DESCRIPTION:
49	Multiple	Top layer: 'Box 5- Fragments from stairs (2) coded: W; Plans chest Draw 4: 29 (1)'.

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:

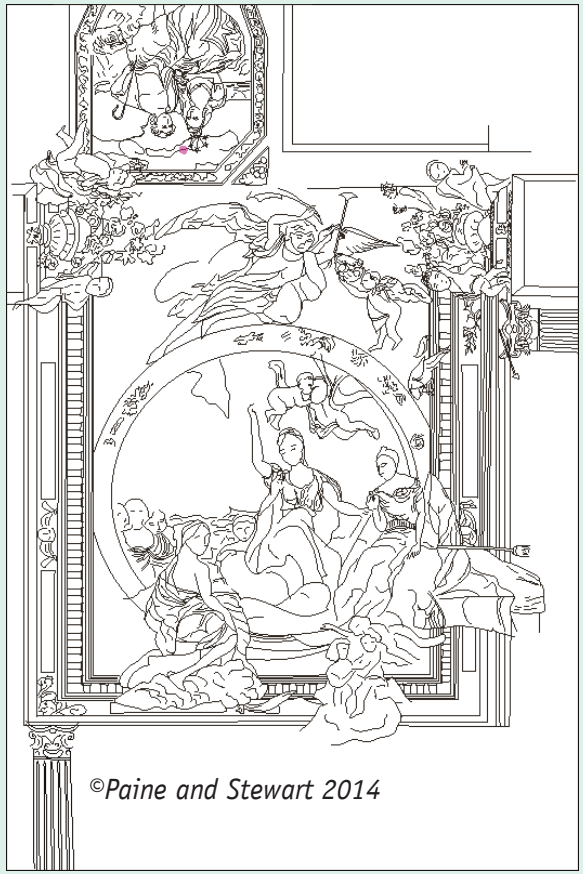
Multiple fragments, some faced. No discernible subject matter evident.

78(1)

BOX NUMBER:	NUMBER OF FRAGMENTS:	PREVIOUS NUMBERING/DESCRIPTION:
49	Multiple	2nd layer: 'C1 & D1 (60) Bacchus & Ariadne; Shelf 4 (4)'.

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:

Multiple fragments, some faced. No discernible subject matter evident. Some fragments set in plaster of Paris.



Approximate location of area 60.

BOX NUMBER:	NUMBER OF FRAGMENTS:	PREVIOUS NUMBERING/DESCRIPTION:
49	Multiple	3rd layer: 'Box 8 (26); Box 1 (31)'.

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:

Multiple fragments, some faced. No discernible subject matter evident. No facing or repairs undertaken.

78(1)

BOX NUMBER:	NUMBER OF FRAGMENTS:	PREVIOUS NUMBERING/DESCRIPTION:
49	Multiple	4th layer: 'Various 55; 65; 25; 45B'.

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:
Multiple fragments, some faced. No discernible subject matter evident. Some plaster of Paris repairs.

78(1)

BOX NUMBER:	NUMBER OF FRAGMENTS:	PREVIOUS NUMBERING/DESCRIPTION:
49	Multiple	5th layer: 'Box 5- fragments from stairs- 3; Box 6 Shelf 2-1 (27)'.

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:

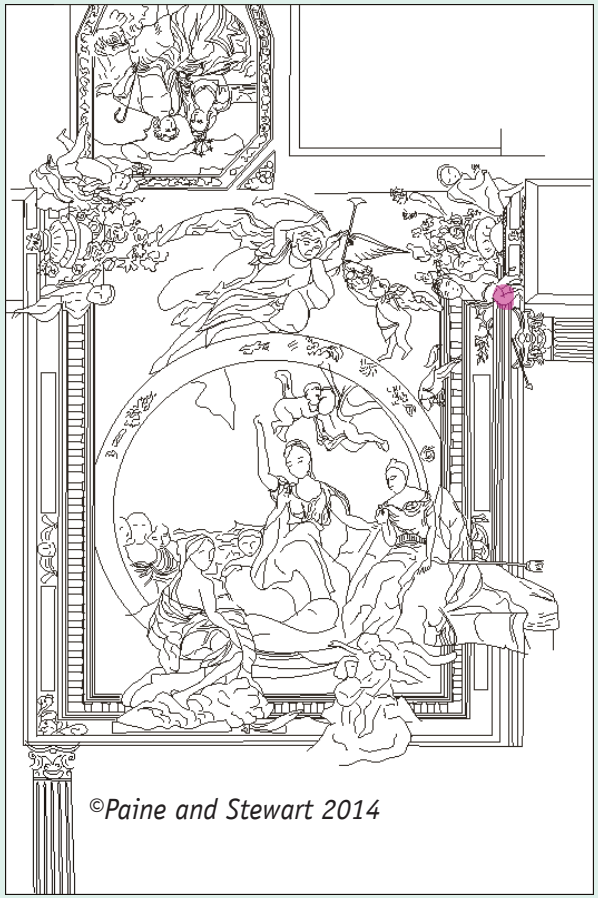
Multiple fragments, some faced. No discernible subject matter evident.

78(1)

BOX NUMBER:	NUMBER OF FRAGMENTS:	PREVIOUS NUMBERING/DESCRIPTION:
49	Multiple	6th layer: 'Trays on floor- 45; Plans chest Drawer 7 (2 layers) 65'.

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:

Multiple fragments, some faced. No discernible subject matter evident.



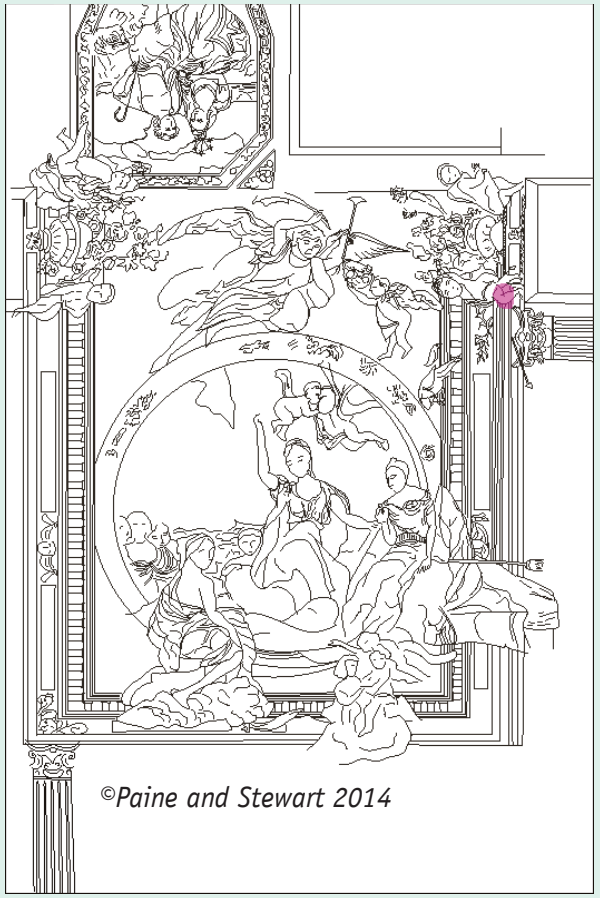
Approximate location of area 65.

BOX NUMBER:	NUMBER OF FRAGMENTS:	PREVIOUS NUMBERING/DESCRIPTION:
49	Multiple	7th layer: 'Shelf 4- 4; Plans chest drawer 7- 65'.

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:

Multiple fragments, some faced. No discernible subject matter evident. Some fragments set in plaster of Paris.

78(1)



Approximate location of area 65.

BOX NUMBER:	NUMBER OF FRAGMENTS:	PREVIOUS NUMBERING/DESCRIPTION:
49	Multiple	8th layer: 'Box 9- 55/BA9- 38; (TOP LAYER) B1 long table left inside door (50).'

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:

Multiple fragments, very damaged. No discernible subject matter evident.

78(1)

BOX NUMBER:	NUMBER OF FRAGMENTS:	PREVIOUS NUMBERING/DESCRIPTION:
49	Multiple	9th layer: 'Box 5 Fragments from stairs- 2'.

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:
Multiple fragments, very damaged. No discernible subject matter evident.

78(1)

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BOX NUMBER:	NUMBER OF FRAGMENTS:	PREVIOUS NUMBERING/DESCRIPTION:
50	Multiple	Labels refer to various shelf and box numbers. Areas recorded (blue labels): 8; 22; 6; 2; 11; 23; 9; 47; 18; 24; 69; 47; 46; 45D; 21; 61; 37; 13; 22.

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:

Multiple fragments, very damaged. No discernible subject matter evident.

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BOX NUMBER:	NUMBER OF FRAGMENTS:	PREVIOUS NUMBERING/DESCRIPTION:
51	Multiple	Labels refer to various shelf and box numbers. Areas recorded (blue labels): 25; 54; 29; 57; 55; 30.

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:

Multiple fragments, very damaged. No discernible subject matter evident.

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BOX NUMBER:	NUMBER OF FRAGMENTS:	PREVIOUS NUMBERING/DESCRIPTION:
52	Multiple	Labels refer to various shelf and box numbers. Areas recorded (blue labels): 8;17; 37; 49; 32; 33.

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:

Multiple fragments, very damaged. No discernible subject matter evident.

Broomfield House: Survey of Lanscroon wall painting fragments - June 2014

BOX NUMBER:	NUMBER OF FRAGMENTS:	PREVIOUS NUMBERING/DESCRIPTION:
53	Multiple	Labels refer to various shelf and box numbers. Areas recorded (blue labels): 13; 20; 26; 77; 18; 51; 61; 37; 14; 41; 62; 1; 16.

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:

Multiple fragments, very damaged. No discernible subject matter evident.

Broomfield House: Survey of Lanscroon wall painting fragments - June 2014

BOX NUMBER:	NUMBER OF FRAGMENTS:	PREVIOUS NUMBERING/DESCRIPTION:
54	Multiple	Labels refer to various shelf and box numbers. Areas recorded (blue labels): 50; 2; 56; 39; 23.

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:

Multiple fragments, very damaged. No discernible subject matter evident.

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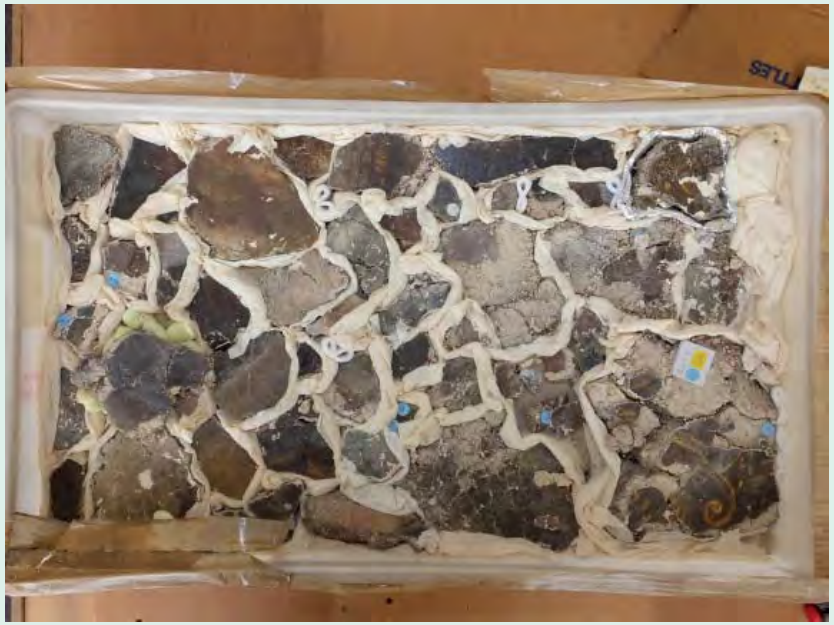
BOX NUMBER:	NUMBER OF FRAGMENTS:	PREVIOUS NUMBERING/DESCRIPTION:
55		Labels refer to various shelf and box numbers. Areas recorded (blue labels): 51; 4; 50; 28; 11; 23.

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:

Multiple fragments. More coherent areas of paint layer are evident; one fragment shows the top of a fictive capital, painted in gold.



Broomfield House: Survey of Lanscroon wall painting fragments - June 2014

BOX NUMBER:	NUMBER OF FRAGMENTS:	PREVIOUS NUMBERING/DESCRIPTION:
56	Multiple	Various labels state: 'Pieces of restoration- area around putti 8,9,10 in clouds'. 'Box 3 ? on left of door Nos IX/VIII/VI/III/II from treads of stairs.' 'Section of facing from G6 (poss.) parrot wing plan chest drawer 7 Blue 68'.

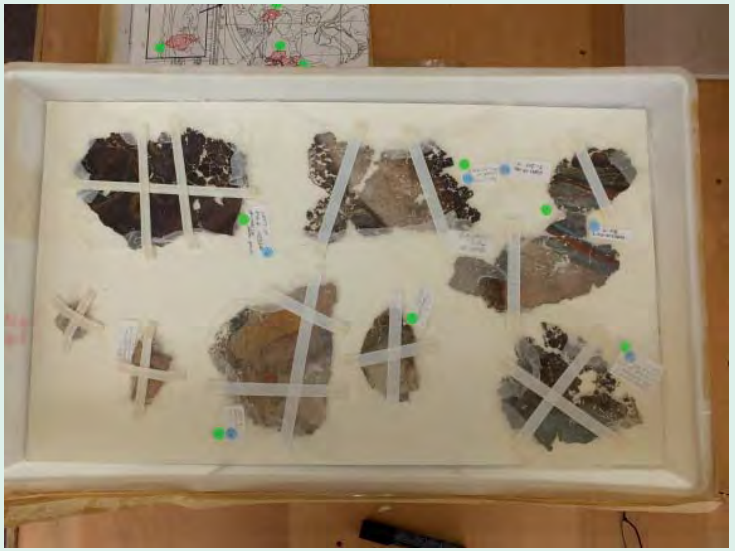
GENERAL DESCRIPTION AND SUMMARY OF CONDITION:

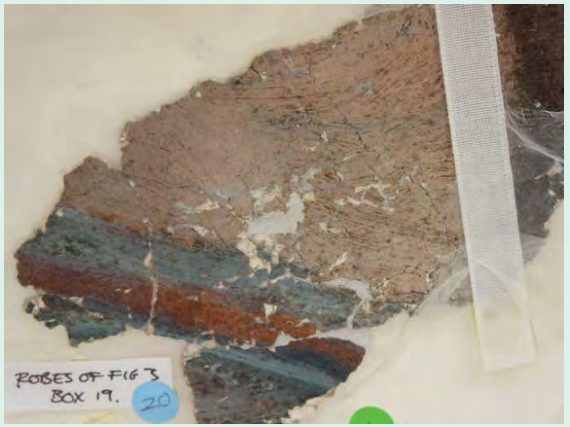
Multiple fragments. More coherent areas of paint layer are evident. Some areas have quite clearly been coated with a glossy material, presumably as part of a previous restoration.

BOX NUMBER:	NUMBER OF FRAGMENTS:	PREVIOUS NUMBERING/DESCRIPTION:
57		Label on box states: 'Edge of circle left of Fig 6 (28); Top of head of 3 (53); Armpit and robes of 3 (28) and (20); arm of 3 and shell (41); Face of 1 (24); Forehead of 1. unidentified fragment from a face.

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:

Multiple fragments from the ceiling. More coherent areas of paint layer are evident, including a very fine face of a female figure.

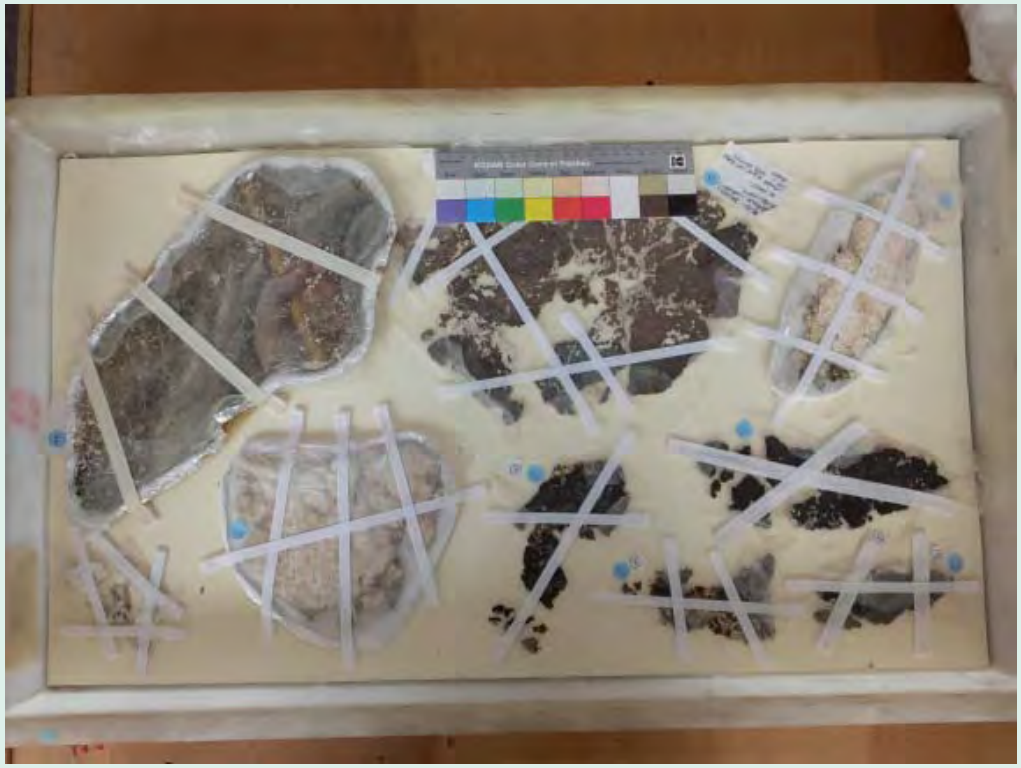




BOX NUMBER:	NUMBER OF FRAGMENTS:	PREVIOUS NUMBERING/DESCRIPTION:
58	Multiple	Previous blue labels describe areas of fragments as '19; 40; 75'.

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:

Multiple fragments. More coherent areas of paint layer are evident, including a fragment holding a staff(?).

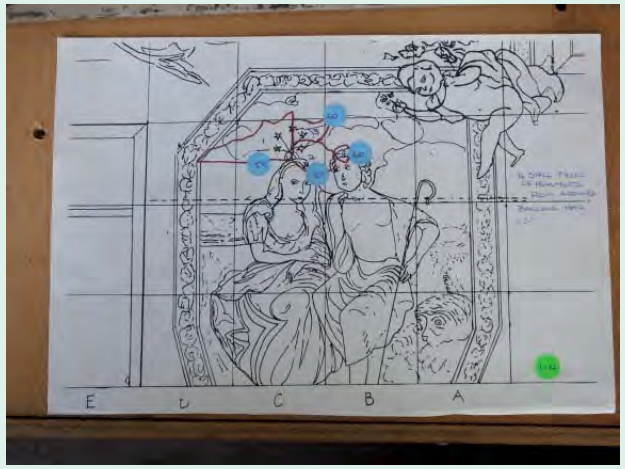


Broomfield House: Survey of Lanscroon wall painting fragments - June 2014

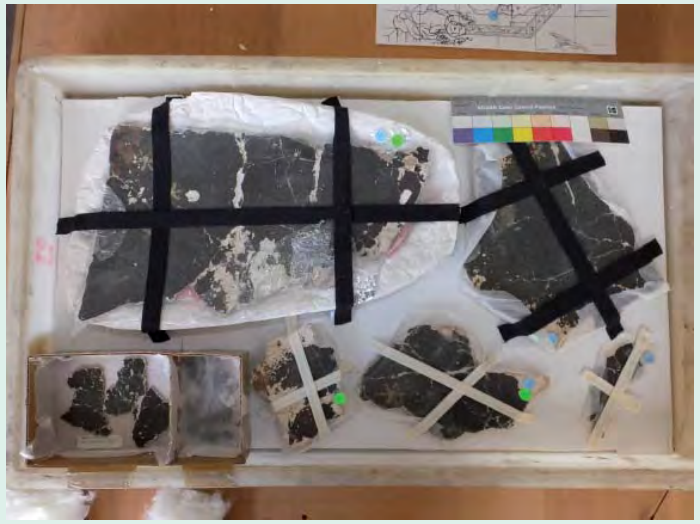
BOX NUMBER:	NUMBER OF FRAGMENTS:	PREVIOUS NUMBERING/DESCRIPTION:
59	Multiple	Previous blue labels describe areas 59 and 60 'Box above Ariadne and Bacchus Head'.

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:

Multiple fragments. More coherent areas of paint layer are evident, for example the flowers above Ariadne's head.



** Drawing taken from original documentaion of the 1980s*

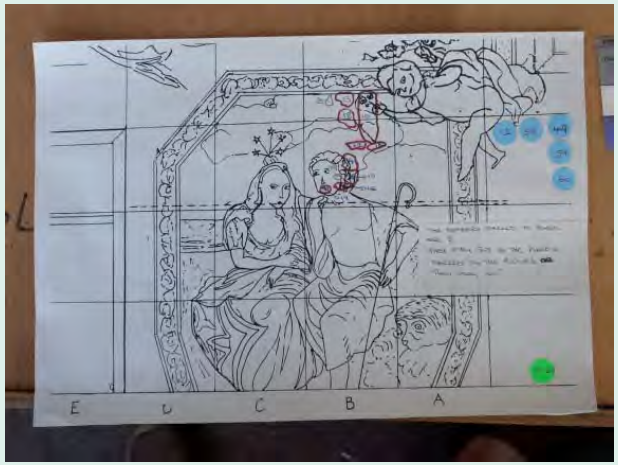


Broomfield House: Survey of Lanscroon wall painting fragments - June 2014

BOX NUMBER:	NUMBER OF FRAGMENTS:	PREVIOUS NUMBERING/DESCRIPTION:
60	Multiple	Previous blue labels describe areas of fragments as '12; 39; 49; 59; 60. Box above Ariadne and Baccus head. Blue'.

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:

Multiple fragments. More coherent areas of paint layer are evident. Fragments faced with muslin.



** Drawing taken from original documentaion of the 1980s*

Broomfield House: Survey of Lanscroon wall painting fragments - June 2014

BOX NUMBER:	NUMBER OF FRAGMENTS:	PREVIOUS NUMBERING/DESCRIPTION:
61	Multiple	Previous blue labels describe areas of fragments as '53; 54; 55; 57; 29; 4; 54; 9; 65; 53; 11; 13; 30 From boxes labelled Slue 53 and 54'.

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:

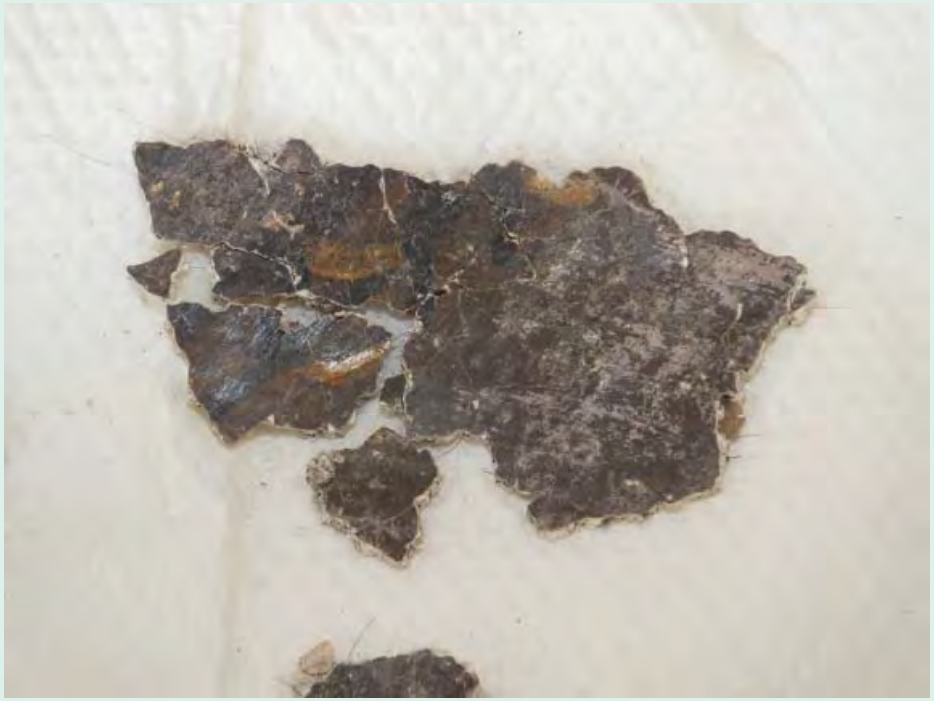
Multiple fragments. More coherent areas of paint layer are evident. Fragments faced with muslin.

Broomfield House: Survey of Lanscroon wall painting fragments - June 2014

BOX NUMBER:	NUMBER OF FRAGMENTS:	PREVIOUS NUMBERING/DESCRIPTION:
62	Multiple	Previous blue labels describe 'Pieces of earlier restoration. Unnumbered small fragments come from top layer includes misc. skim plaster fragments.'

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:

Multiple fragments. More coherent areas of paint layer are evident.



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BOX NUMBER:	NUMBER OF FRAGMENTS:	PREVIOUS NUMBERING/DESCRIPTION:
63	1	Previous blue labels describe 'Woodgrain dado painting. South side south wall.'

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:

One large fragment, faced. Not turned over as very fragile. The back of the fragment has been reduced. The foam padding is mouldy and deteriorating.

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BOX NUMBER:	NUMBER OF FRAGMENTS:	PREVIOUS NUMBERING/DESCRIPTION:
64	Multiple	Previous blue labels describe '79; 73; 36; 43; 68; 43; 74; 68; 7; 47.'

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:

Fragments of facing paper presumably used during the detachment of areas- the sheets have been retained as many have substantial areas of paint layer still adhering to the underside.

Broomfield House: Survey of Lanscroon wall painting fragments - June 2014

BOX NUMBER:	NUMBER OF FRAGMENTS:	PREVIOUS NUMBERING/DESCRIPTION:
65	Multiple	Previous blue labels describe 'Plaster casts in stone belongs to fragments (supports). Areas 77 and 64.'

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:

No painting. Plaster supports, dated from the packing newspaper as 1987.

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BOX NUMBER:	NUMBER OF FRAGMENTS:	PREVIOUS NUMBERING/DESCRIPTION:
66	Multiple	Previous blue labels describe 'Fragments from Blue 1; Fragments from Blue 49.'

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:

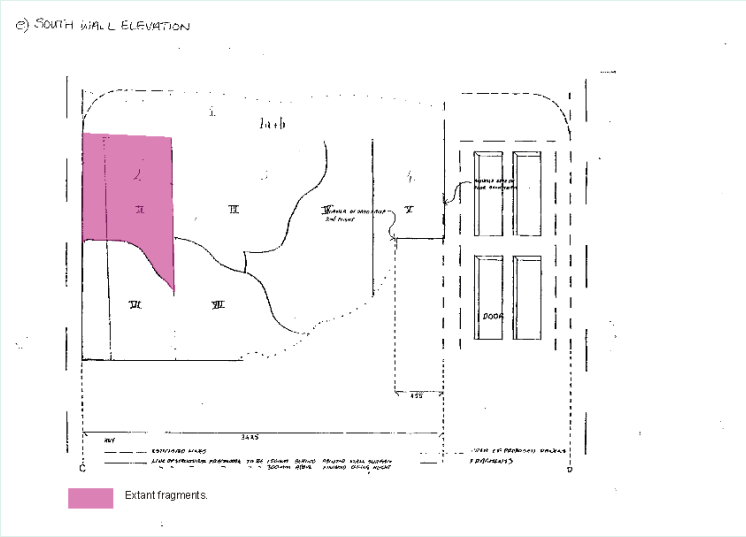
Multiple fragments. More coherent areas of paint layer are evident.

Broomfield House: Survey of Lanscroon wall painting fragments - June 2014

BOX NUMBER:	NUMBER OF FRAGMENTS:	PREVIOUS NUMBERING/DESCRIPTION:
67	1	Previous blue labels describe 'South wall II'.

GENERAL DESCRIPTION AND SUMMARY OF CONDITION:

One large fragment, faced. Not turned over as very fragile.



** Drawing taken from original documentaion of the 1980s*

APPENDIX 1

Copies of photographs and annotations by Pauline Plummer included in the IFACS 1997 report, recording the site during detachment of the wall paintings.

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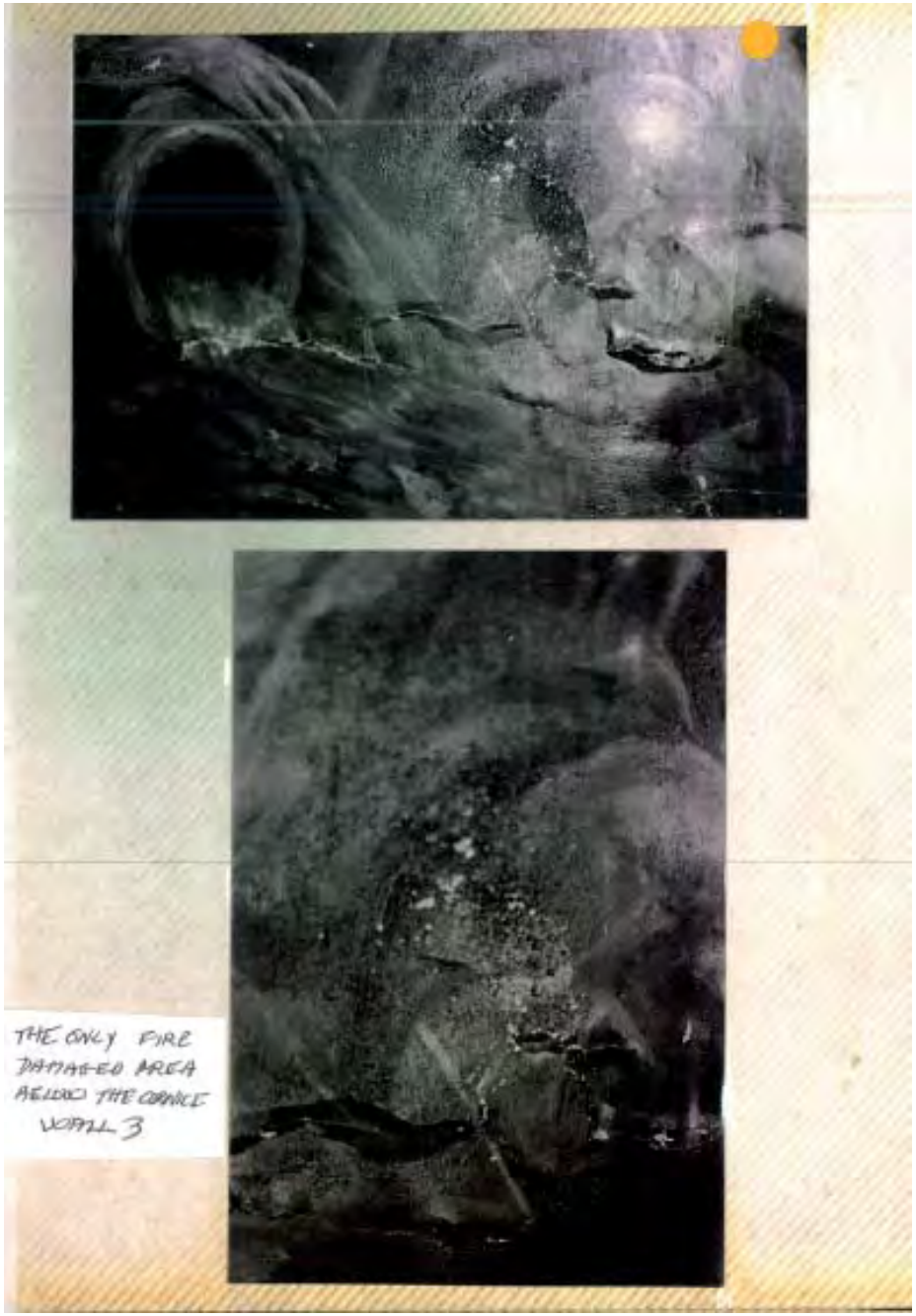

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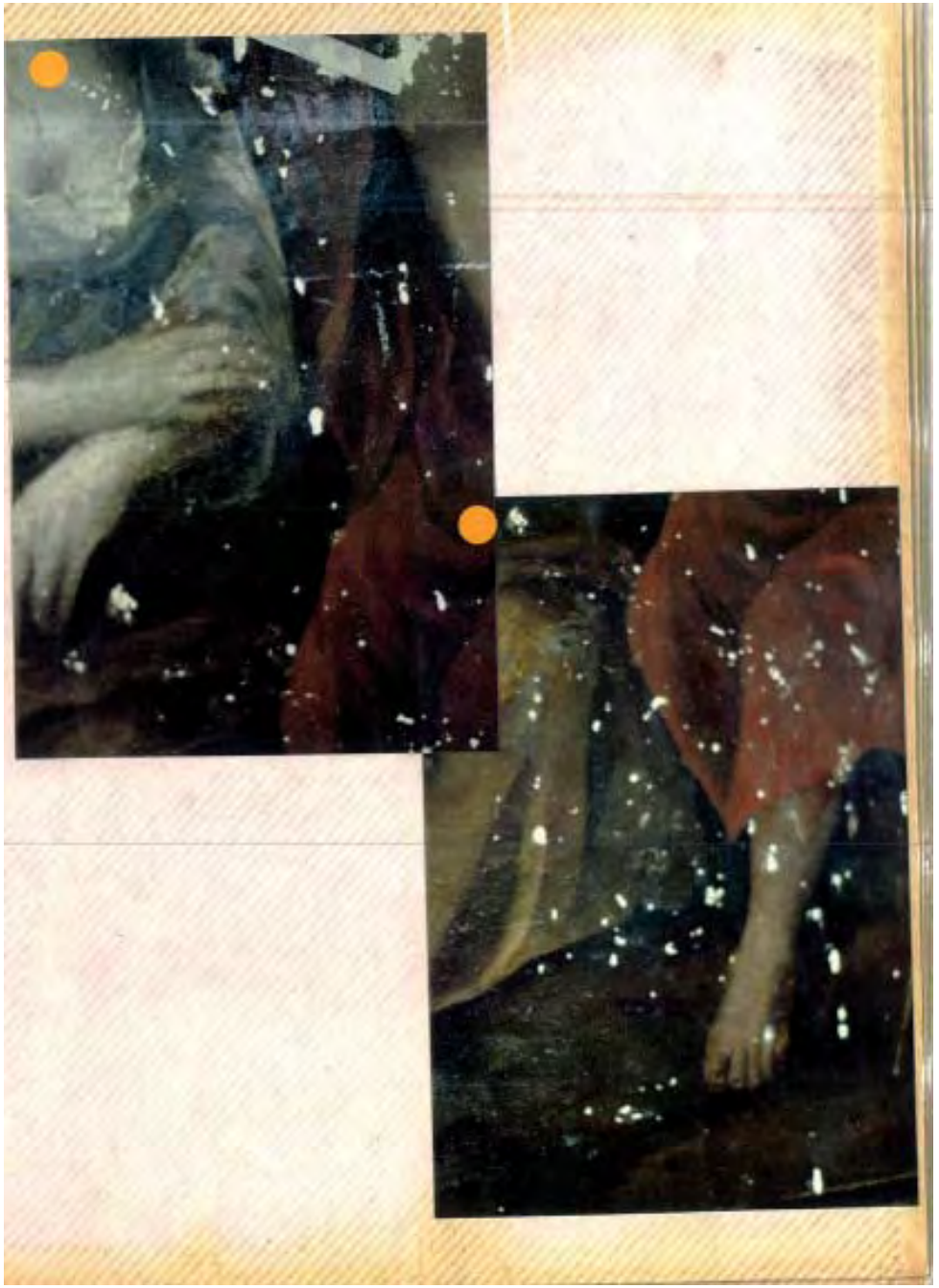

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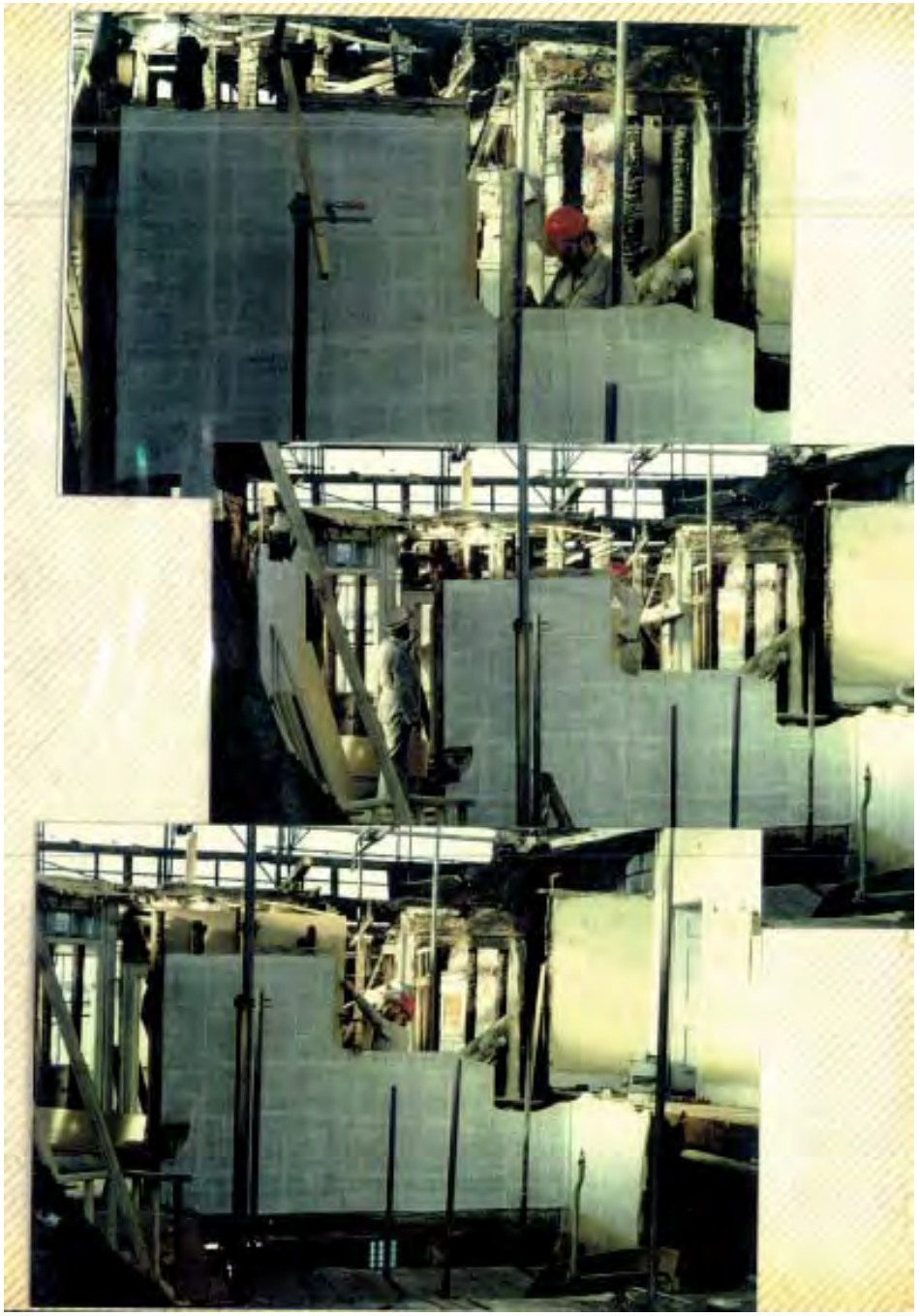


Broomfield House: Survey of Lanscroon wall painting fragments - June 2014

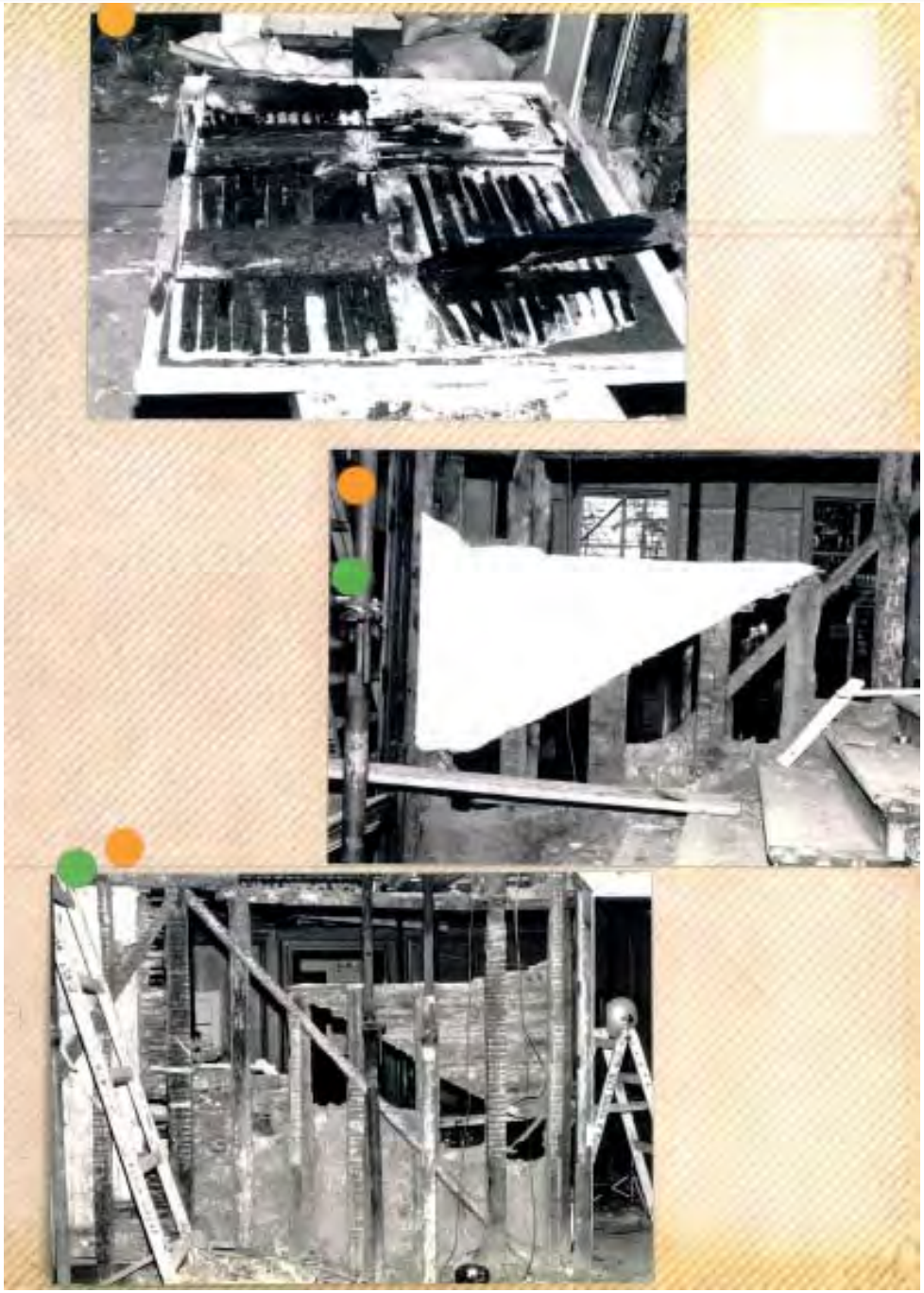
④

SHELF 4 (SUBSECTIONS 1,2,3,4,5)
(DIANE'S FACING)

CONTAINING 60 ASSORTED FRAGMENTS WITH FACING ON BACK.

+
5 LARGE PIECES, MAINLY GOLD COLORED WITH PARTLY BLACK/BROWN PAINT.

+
6 PIECES CONTAINING CLEAR DETAIL OF GOLD DECORATION FROM CIRCULAR BORDER OF CEILING.



80

(No Number)

21" x 29" 3 weeks

Putto:
Skim + plaster layer (hair layer) remaining
Laths present + in good condition
Plaster of Paris around edge.

Most tissue + Beva Facing been removed.
Paint - generally in good condition but left side is blistered + darkened
Large crack down centre of putto

(5)

BOX G.pp.

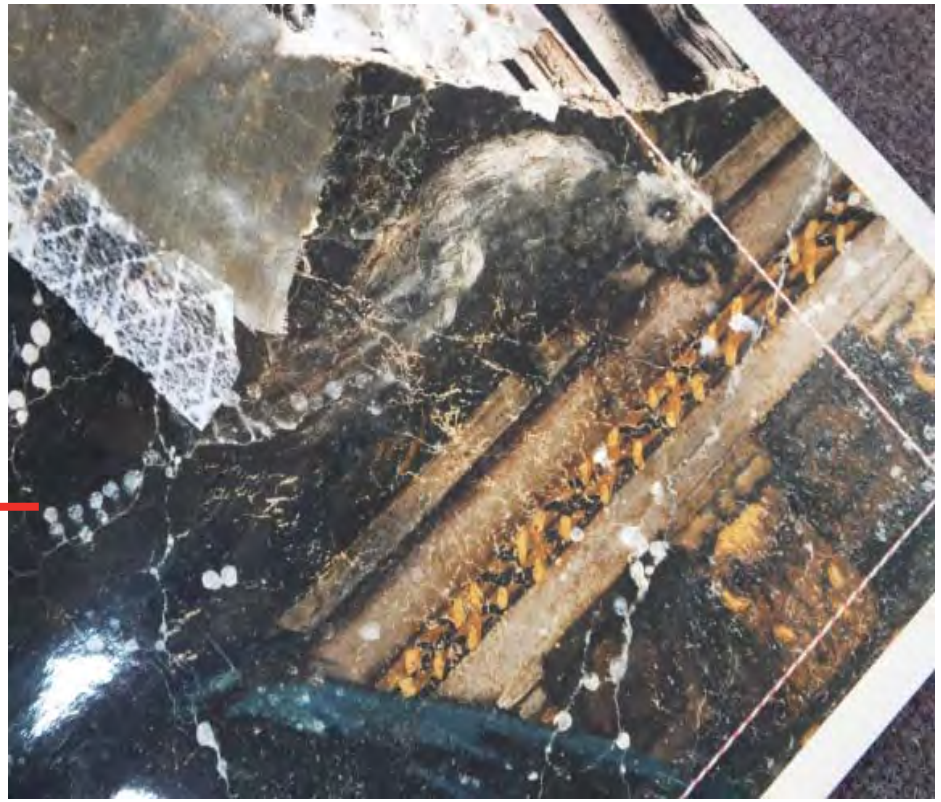
BABY BODY, PIECE OF CORNICE? BREAST.

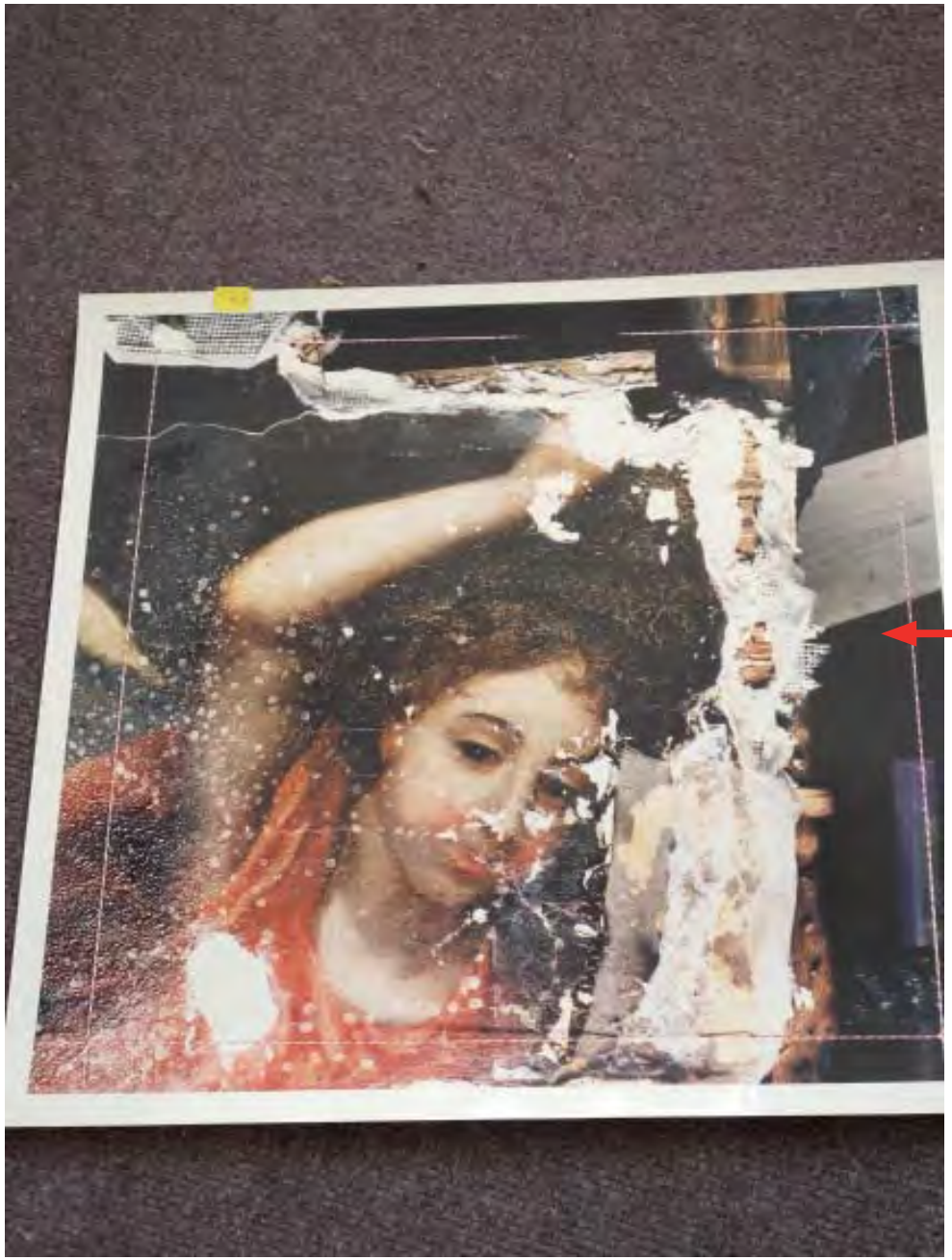
BODY OF 14- COVING ABOVE BACCHUS.

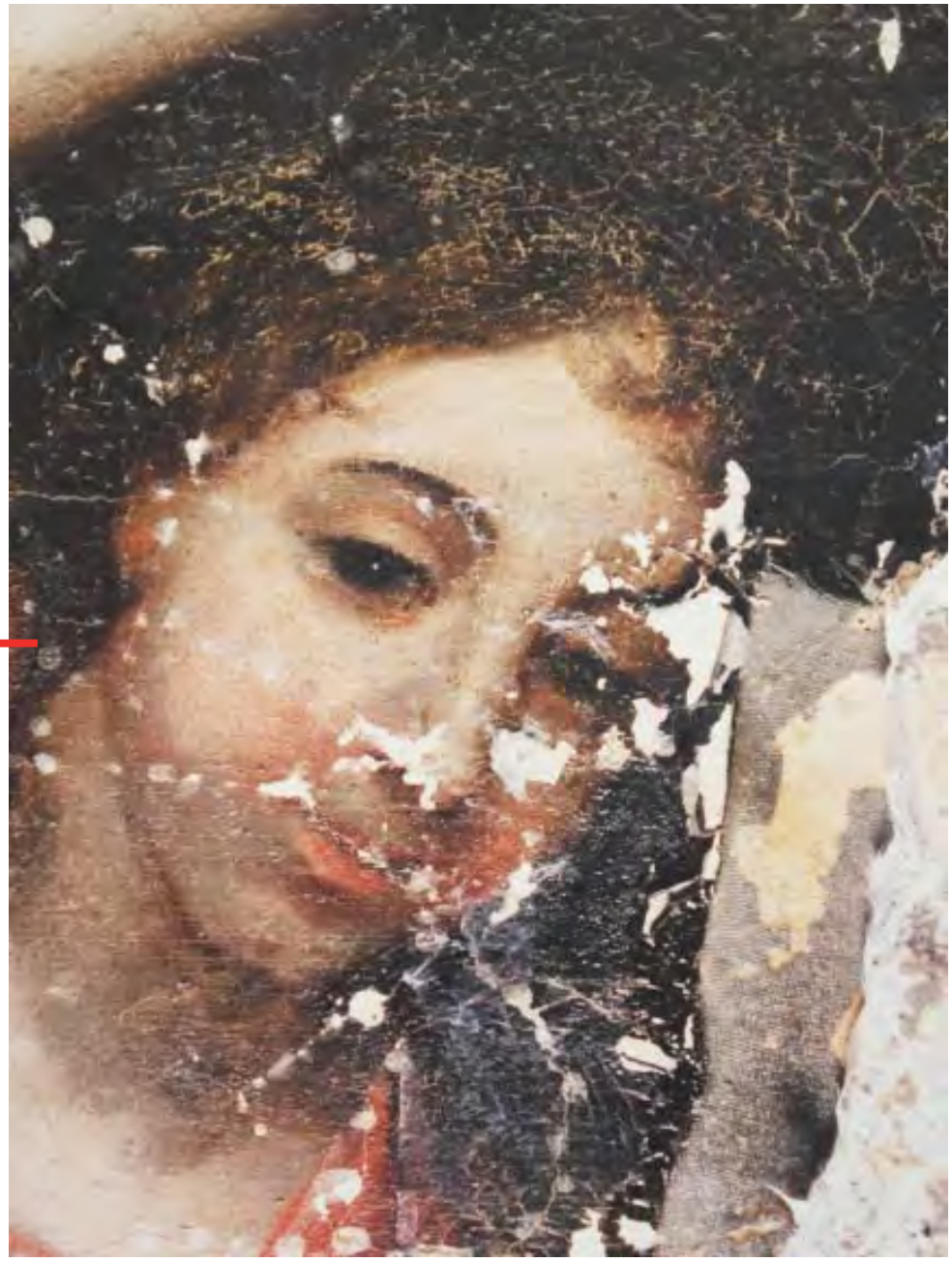
+ 2 PIECES OF CORNICE (ONE WITH GOLD DECORATION)

APPENDIX 2

Colour photographs found in a folder amongst the storage crates labelled: '*Pauline Plummer, large contact prints taken from grid negs (contact). Ceiling area around fig 14 after fire damage. C/o John Griffin'*.







APPENDIX 3

Black and white photographs labelled:
'Pauline Plummer, large b&w prints before and after fire damage. C/o John Griffin'.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