

KSH Conservation Ltd

CONSERVATION & RESTORATION OF FINE PAINTINGS & ASSOCIATED WORKS

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PRELIMINARY CONSERVATION REPORT: INCLUDING CONDITION ASSESSMENT, RECOMMENDATIONS, & COSTS

Job Number	C280
Owner	Swafield PCC
Artist	East Anglian School
Title	<i>Swafield medieval Rood Screen</i>
Date	c.15 th
Inscriptions	No visible inscription
Technique	Oil (untested) on oak panel
Dimensions (approx. overall)	Right side measurements = (h) 153 cm x (w) 134 cm x (d) ~24 cm Left side measurements = (h)153 cm x (w) 133 cm x (d) ~24 cm
Conservator	Hugo Platt
Inspection date	17 th September 2025
Preliminary Report (submitted)	29 th January 2026

We would like to give our sincerest thanks to the Church Buildings Council for their generous contribution to fund the assessment of the rood screen and the costs involved with compiling the following report.

SUMMARY

1. Before treatment images
2. Project brief
3. Description and history of the building
4. Location and images of the Rood screen
5. The significance of the Rood screen
6. Condition assessment of the church (including images)
7. History of the Rood screen
8. Condition of the Rood screen (including images)
9. Treatment proposal
10. List of proposed materials
11. Costs
12. Conservators
13. Provisos
14. Terms



Before treatment (BT) front looking eastwards, left hand side.



Before treatment (BT) front looking eastwards, right hand side.



****please note due to obstructions it was not possible to achieve full frontal images***

This report concerns the fine late 15th century painted rood screen in St Nicholas Church, Swafield.

An inspection of the church and screen was carried out on the 17th September 2026 by Hugo Platt (Senior Executive Paintings Conservator) to collate the necessary information required to compile the following report.

The intention of the report is to establish the conservation work required and recommended on the rood screen, as well as ascertain the condition of the church in the context of any potential impact the environment may have on the object, providing preventative measures where necessary.

It should be noted that whilst a thorough examination could be achieved, the images have been affected due to obstruction caused by the piano (right), lectern (left) and close proximity of the front pews.

THE CHURCH

St Nicholas, Swafield, Norfolk, NR28 OPG	Contact: Mr Timothy Payne, Churchwarden for Swafield, Bradfield & Trunch
Listed grade II*, 1955	
Diocese of Norwich	Swafield Hall, Knaption Road, Swafield. NR28 ORP
Archdeaconry of Lynn	Tel:07774120486
Deanery of Repps	Email: timpayne@mac.com
Benefice is the Trunch Group of parishes	Architect: Iain Walker, Spire Architects.

St. Nicholas Church in Swafield is a functioning parish church, still serving the local community for worship and events. It is also a place of historical interest, with visitors often appreciating the church's tranquil setting and its connection to centuries of local history.

As is typical in Norfolk, much of the construction of St. Nicholas is in flint with ashlar stone dressings. The nave is thatched, whilst the chancel roof is slate.

The church's construction dates to the 13th and 14th century, during the Norman period. The oldest surviving part of the church is the west tower, built in the early 1400s.

The church features some beautiful medieval stained-glass windows, though many of the original windows have been replaced over the centuries.

St Nicholas church has a prominent tower, typical of many Norfolk churches. The tower was added in the 14th century, also constructed from flint.

Like many churches, St. Nicholas has undergone various restorations over the centuries.

In the 15th century the nave and chancel were completely rebuilt or substantially enlarged in the Perpendicular Gothic style. The earlier (perhaps smaller) nave and chancel were replaced with a larger unified plan. The tower was likely strengthened (but retained) and may have received buttressing for stability. This was part of a widespread era of church building across East Anglia, fuelled by wealth, especially from the wool trade.

In the 19th century, many churches were extensively restored. The Victorian restoration period was a time when many churches in Norfolk were either rebuilt or refurbished. This involved replacing roofs, windows, and improving structural integrity.

In 1861, many windows were replaced or repaired and the chancel roof was renewed. It is likely it is around this time the surround (top, base and mullions) of the rood screen were recreated using remnants of the original surround.

Further conservation work was carried out in the mid-20th century (notably 1958), when timber and other decayed elements were replaced to preserve the medieval structure.

For further information see:

<http://www.norfolkchurches.co.uk/swafield/swafield.htm> (Simon Knott)

<https://historicengland.org.uk/listing/the-list/list-entry/1306194>

<https://britishlistedbuildings.co.uk/101306194-church-of-st-nicholas-swafield> (English Heritage, listing text)

THE ROOD SCREEN:

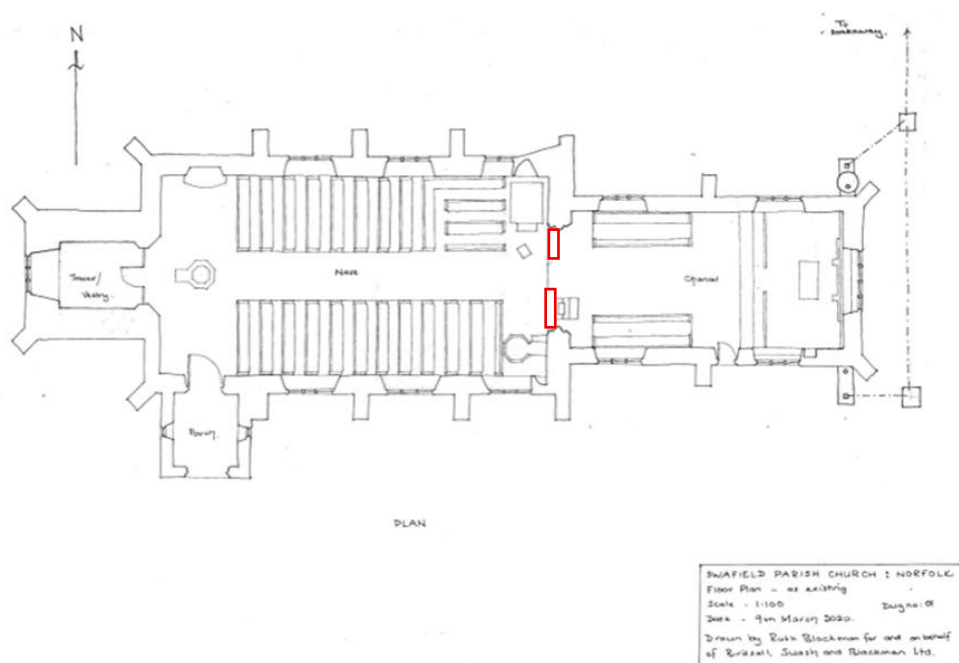


Image extracted from 'The Fifth Quinquennial Inspection Report', Ruth A Blackman of Birdsall, Swash and Blackman Ltd.

Location of the rood screen indicated by red outline



Images of front and reverse of the rood screen taken during survey conducted 17.09.26



BT, the two bays of dado panelling on the north half, with four figure panels depicting (from left to right) St Andrew, St Peter, St Jude and St Simon.



BT, the two bays of dado panelling on the south half, with four figure panels depicting (from left to right) St James the Great, St John, St Thomas and St James the Less.

The rood screen at St Nicholas dates from the late medieval period (15th century) and is part of the original fabric of the church's medieval interior¹.

The screen is an example of one of the few surviving medieval rood screens in the county, making it a rare and historically important feature within the church.

Unlike many of the rood screens that were destroyed or removed during the Reformation and later Iconoclasm, the surviving panels (the traceried dado) of this screen survives intact and are well preserved. Typically, there would have been around eight figures; this may indicate that four of the panels were deemed too damaged to restore and/or re-instate when the outer surround was re-created during the Victorian refurbishment. The surround (top, base and mullions) appear to be a Victorian reconstruction, which could have been created using remnants of the original surround.

The dado is visible when you are standing in the nave looking east toward the chancel, forming the base of where the full rood screen once stood. Traditionally the screen would have supported a loft and a large rood (crucifix) above, but like many church screens, many were dismantled after the Reformation and the upper structure no longer survives. Although in the Fifth Quinquennial report, Blackman speculates whether 'the carved bosses at the apex of the roof appear to be mediaeval, possibly salvaged from the rood screen' ²

The rood screen is fixed across the width of the church at the junction of nave and chancel, just in front of the chancel arch. The rood loft stair entrance is behind the organ³, therefore the screen is currently situated where it would have originally been installed within the church; between the nave and the chancel. This is where screens were traditionally positioned within medieval churches; providing separation between the congregation (the nave) and the area used by the clergy around the altar (the chancel).

The backgrounds of each panel alternate between green and red, with floral diapers, and are displayed in pairs. It is believed the panels are the work of two different artists; with one painting the north side, the other the south. The four figures on the north side are described by Baker as being 'quite elegant and more sophisticated'⁴. However, the use of the same stencil in the background indicates this was a collaboration between the painters and both sides were painted at the same time⁵.

North side

1. St Andrew – Shown typically as an old man with a long beard. He holds the gospel in his left hand and a white X shaped saltire cross in his right. He wears a pale orange, pink-brown cloak with a white lining over a green robe.
2. St Peter – Depicted as having a short square beard. He is holding a church in his covered right hand and the keys to the church in his left. This is to symbolise St Peter as being the rock on which the church was built. He wears a pale orange, pink-brown cloak with a white lining over a green robe.

¹ Britishlistedbuildings.co.uk

²R Blackman, Swafield: The fifth Quinquennial Inspection Report (2020)

³DP Mortlock and CV Roberts; The Guide to Norfolk Churches (third revised and enlarged edition), Lutterworth press, 2017, (first published 1981), p.271.

⁴Audrey M. Baker; English Panel Paintings 1400-1558: A Survey of Figure Paintings on East Anglian Rood-screens, (eds. Pauline Plummer and Anne Ballantyne), Archetype Books, 2011, p.202-203.

⁵<https://hungate.org.uk/wp-content/uploads/2021/05/rood-screen-trail-15-1.pdf>

3. St Jude – He carries a boat on his covered left hand while supporting it with his right hand as a symbol of being the “fisher of men”. He wears a green cloak over a pale red robe.
4. St Simon – More typically represented with a saw, but here he carries two fish in his right hand. This is to denote the part he played in helping Jesus with the miraculous catch of fish. He wears a green cloak lined with white over a pale red robe.

South side

These figures are by a different hand and felt to be less sophisticated than the figures depicted on the north side.

5. St James the Great – Shown with his pilgrim’s staff in his right hand and a book in his left. He is dressed as a pilgrim. He wears a green cloak over a pale red robe.
6. St John the Evangelist – depicted holding his chalice in his left hand, whilst giving a blessing with his right. The legend is he drank poisoned wine and remained unharmed, symbolising Christian faith prevailing over death. He wears a green cloak lined with red over a white robe.
7. St Thomas – the Apostle holds a spear in his right hand referencing his martyrdom in India, and a book in his left; representing his profound writings. He wears a red cloak lined with white over a green robe.
8. St James the Less – Holds a Fuller’s club in his left hand, the symbol of his martyrdom, and holds a book in his right to symbolise his authority and status as an important leader in the early Church. He wears a red cloak lined with white over a green robe.

CONDITION ASSESSMENT

THE CHURCH

The condition of the church and fabric is important as it acts as a protective housing to the screen and will have an impact on its condition and state of preservation.

‘The sixth Quinquennial Inspection Report’ carried out in August 2025 is not yet available. Therefore, the following information is based on our inspection carried out in September 2025 and ‘The fifth Quinquennial Inspection Report’ by Ruth A Blackman of Birdsall, Swash and Blackman Ltd, following a survey carried out in June 2020.

Churchwarden, Timothy Payne, informed us that some repair work has been carried out in the last 10 years. This includes work on the chancel, rainwater goods being repaired, a new soakaway being installed, the southeast chancel buttress being repaired, the west end of the north nave pew platform being repaired and more recently work was carried out in the porch to mend the sight of a leak.

Upon our 17/09/25 inspection (overcast and damp day) the church appeared in reasonable-to-good order. However, it should be noted the gullies were badly overgrown on the south side and the soak-aways were also in need of clearing. The interior of the church appeared relatively dry and in good order, however environmental readings read 74.3 % RH at 16.4°C. – indicating that the relative humidity is a little on the

high side. Ideally regular maintenance should be carried out to clear vegetation and foliage from the walls and rainwater goods, and the moss removed from the roofs as this would improve the relative humidity within the church.

There is a dilapidated shed against the north tower wall. If this is no longer in use it would be recommended to remove the shed and clear the area as it is an obvious source of damp and therefore likely to create/be creating issues within the church.

The chancel roof would benefit from some attention to replace cracked and missing slates. The thatched roof appears to be in good condition, however there is a build up of moss on the exterior. It should also be noted that prevailing winds occasionally cause a slight leak in the thatched roof. There was some mould (thus damp) noted on the north-west wall of the nave adjacent to the tower.

This said, there are no issues of damp around the screen, and the surrounding walls are in a reasonable condition, except a small area of crumbling mortar below the stone step on which the left-hand screen sits. If the screen is to remain in its current location this compromised area would need to be addressed.

The nave where the rood screen sits is a large, ventilated space and there was no detection of mould or damp surrounding the object. The space being large and airy is beneficial, allowing air circulation and for gradual seasonal changes, which allow for the object to slowly acclimatise.

We believe there are currently discussions regarding installing mid-range IR heaters on some of the walls within the church. This type of heating is likely to have an impact on the direct surrounding area. Therefore the rood screen should be considered when selecting the location of the nearest heaters, as rapid changes in relative humidity and temperature (if the heaters were to be turned on at specific times, for example for services) could have a detrimental impact on the object.

A common issue within churches is the presence of bats. Bat excrement can cause significant damage due to corrosion. The lack of bat excrement indicates there are currently no bat colonies within the building which is extremely positive.



There are no rainwater goods on the thatched roof of the nave or the tiled roof of the south porch, however the eaves overhang sufficiently to throw water clear of the walls below.



Sufficient overhang of eaves on the tiled roof, south porch.



Moss on the thatched roof – ideally would be removed.



The new thatch on the nave roof is in good condition.



Foliage should be removed from the soakaway.





Debris and vegetation should be removed from the blue brick channels and grates and surface water drains.



Ivy should be removed to prevent deterioration.



If no longer required it would be recommended to remove this shed.



Vegetation and foliage against the east chancel wall should be reduced / removed.





Damp noted on wall adjacent to tower.

THE ROOD SCREEN

Technical Description

The two panelled dado sections (either side of the chancel entrance and from floor to transom rail) each measure approximately (h)153 cm x (w) 133 cm.

Typically, the structure would have been made of oak – the framework probably English oak and the panels probably Baltic oak. The framework would have been jointed and pegged together around the panel sections which comprise two boards per bay (8 altogether). Originally the structure would have been installed unpainted and with the English oak wet/unseasoned which would then have dried slowly in the church and tightened up as it did so around the panels and all other related joints.

The framework appears to be a Victorian reconstruction of the remaining elements of the medieval rood screen.

The screen is a combination of original elements and Victorian inserts and replacement parts. Both the original and reconstructed elements appear to be in oak. The original and reconstructed elements appear to have been attached to one another using adhesive (possibly using animal glue) and large nails, driven through the reverse. There are a series of oak buttons with a chamfered top edge attached along the bottom on the reverse. These have been abutted vertically and attached using the same large nails.

The original parts of the screen are polychromed, whilst the Victorian restorations or inserts are unpainted.

There would also have been a canopy and loft along the top (that the rood staircase led on to) which is now missing. As mentioned above, painting would have been done in stages as funding allowed, and it would have been done in situ.

In the 19th Century it appears that the screen was disassembled for a major restoration. This included:

- Repairing some of the panels and replacing some parts with new oak inserts
- There appears to be a slate damp proof course beneath the big oak sill at base.
- Reassembling with new framework (presumably reconstructed using the original) spliced with fragments of the original framework.
- New wood inserts have generally been left unpainted.
- There does not appear to be any Victorian overpaint on the panels.

This was done probably to deal with severe damage caused by woodworm, wherein large elements that were badly eaten away and/or weakened were discarded.

Moisture readings were taken from the stone base beneath the screen and the wood of the screen just above the stone base.

On the left side the moisture content of the stone base was 23 %, whilst the reading taken from the wood of the screen was 9.7 %.

On the right side the moisture content of the stone base was 21.2 %, whilst the reading taken from the wood of the screen was 12 %.

The lower moisture readings in the wood of the screen indicate that there must be a slate damp proof course beneath the base plinth which is still effective and doing its job.

Current condition

The right screen is unattached, and the left screen could be released if required. Both screens are stable, however there is an area in the corner on the left below the north screen, where the base has crumbled which requires attention.

The screen overall – the whole framework, the panels, but and especially the paintwork - does seem to be sound and stable. There are some issues on the panels (see list below), and the screen overall is now dirty – largely accumulated dust and ingrained dirt.

There are two areas of significant damage where structural work will be required, however thankfully the damage is localised. There is damage and loss to the bottom right corner of panel number eight, as well as damage and loss in the wood of the surrounding timber immediately below (see photos). This is historical and appears to be the result of severe woodworm.

There are old worm and beetle flight holes. Generally the infestations appear to be non-active, however there are a few areas with new frass indicating more recent localised active worm. These areas should be treated to prevent the infestation spreading and causing further damage.

There is historic flaking which has resulted in paint loss. The most significant cause is likely to have been undesirable environmental conditions (damp). There is also loss of the paint and support (wooden panel) because of worm and beetle damage. The flaking has historically been consolidated (seemingly using wax) and is now stable. There does not appear to be any active flaking, however removal of the surface coatings, especially the wax coating, should be carried out with great care to ensure there is no further paint loss. If there are any areas of localised paint loss, these will be consolidated during treatment.

All the panels have the appearance of a wax coating or waxy varnish. There are areas of blanching on several panels that would be explained by this kind of coating; the wax has absorbed moisture, becoming 'cloudy'.

When examined under ultraviolet light the surface coating fluoresced greeny/blue, confirming the presence of wax (blue fluoresce) and indicating a natural resin varnish (green fluoresce). This would account for the very dark brown surface coating covering the painted surface, as natural resin discolours and darkens over time.

The blanching of the surface coating coupled with the extremely discoloured varnish significantly reduce the ability to view and enjoy the paintings hidden beneath. Removing these layers would reveal the true colours of the painting and the current natural resin varnish would be replaced with a synthetic conservation grade varnish to saturate the paint layer and provide protection from light and dirt pollution. Conservation grade varnishes have been created to remain soluble (thus can be easily removed in future) and be incredibly stable (thus not exhibiting the same level of discolouration and deterioration as natural resin varnishes). 16th century iconoclasm appears to be responsible for the scratching of several of the saints faces.

A cleaning test has been previously made on the far-right panel and a paint scrape on the reverse of the left-hand panels.

The panels were viewed using day light, as well as under artificial and UV light using Optivisors, so the painted surface could be examined under magnification. Cleaning tests were carried out during the survey which indicated it would be possible to remove the surface dirt, waxy coating and degraded dark brown varnish. The appearance of the panels could be significantly improved by removing these coatings and enable the rood screen to be enjoyed as intended.

THE 8 PANELS (from left to right north to south):

North side:

- (1) Some new frass visible in holes on left shoulder of saint. Evidence of old flaking in face and shoulders - not active (appears to have been previously consolidated using wax) - **requires woodworm treatment.**
- (2) Old split running length of painted board, which is stable. Minor old worm bottom and right edges. Old flaking.
- (3) Old worm holes bottom left. Old flaking. Blanching left edge.
- (4) Old worm damage concentrated bottom right. Drip in varnish.

South side:

- (5) Blanching
- (6) Minor worm damage right edge - **requires woodworm treatment.**
- (7) Old worm bottom left.
- (8) Loose base of pilaster. Old loss of wood in base and panel. Old worm holes. Old cleaning test. In the bottom right corner there is an open join and the surface is fragile due to frass galleries - **requires woodworm treatment, consolidation and stabilisation.**

IMAGES

Structural



Crumbled base; corner on the left below the north screen.



Damage and loss to the bottom right corner of panel number eight and the surrounding timber immediately below.

Construction



Combination of original framework and Victorian reconstruction.



Combination of original framework and Victorian reconstruction.



Original carved arches canopy.



Combination of original framework and Victorian reconstruction.



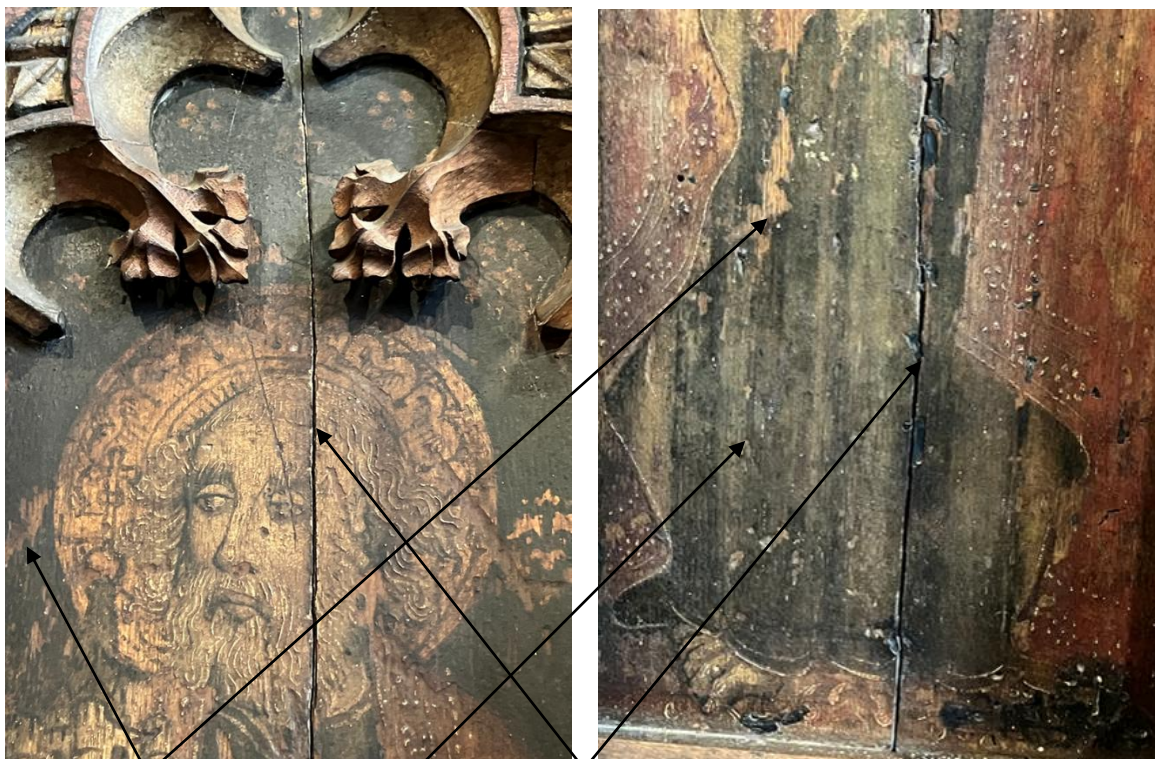
Original peg

Panel one



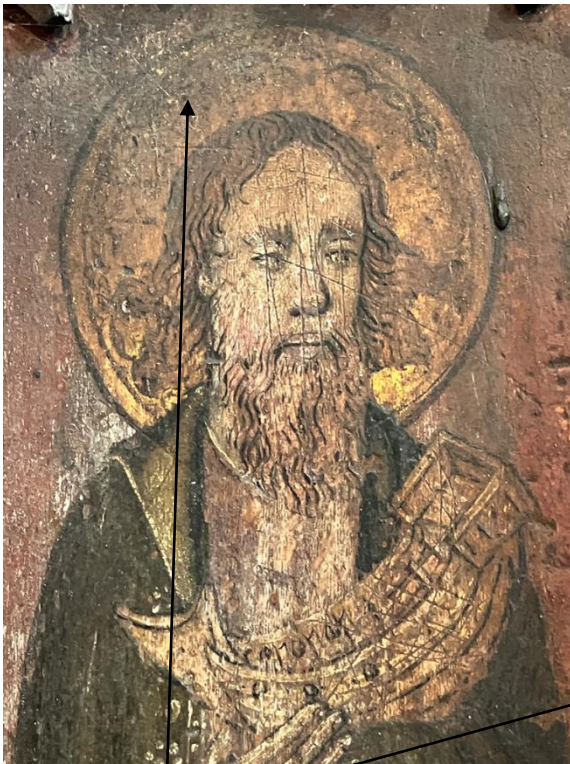
Historic flaking, historic worm and beetle exit holes, blanching of the varnish.

Panel two

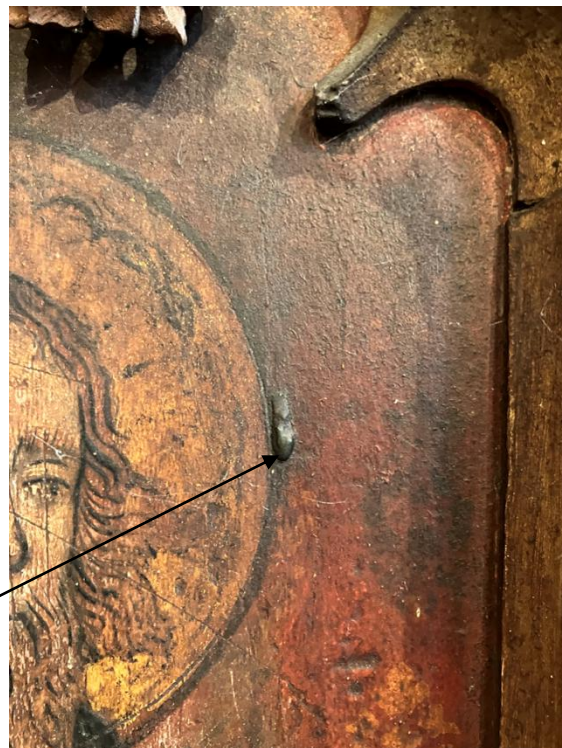


Historic flaking, blanching of the varnish, old split running length of board.

Panel three



Discoloured varnish, blanching of the varnish.



Blanched varnish, wax consolidation.

Panel four



Discoloured varnish, drip in varnish.



Drip in varnish, blached varnish.



Panel five



Blanching of the varnish.

Panel six



Discoloured varnish.

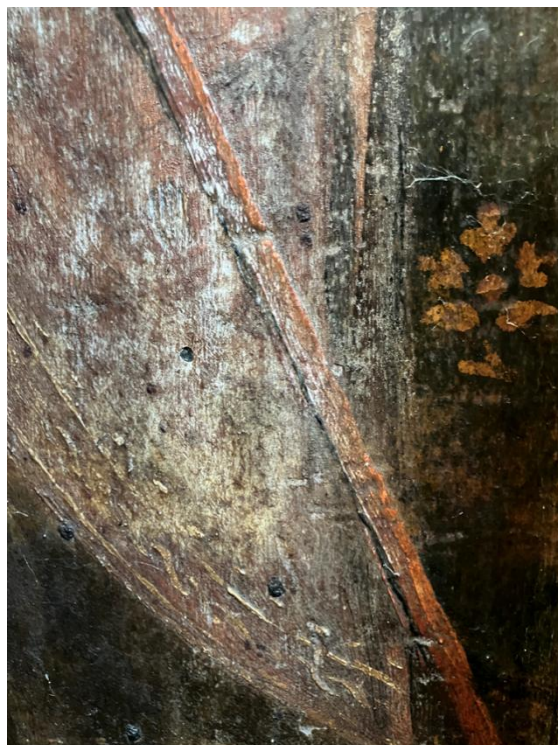
Panel seven



Old worm damage.

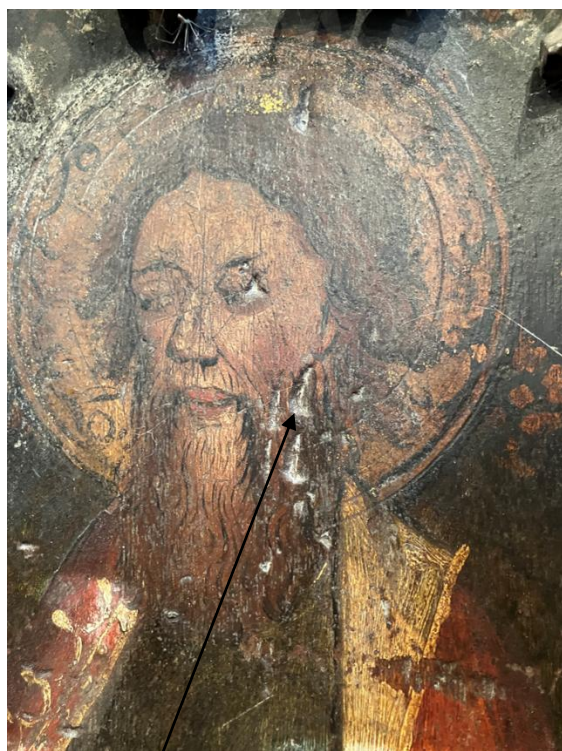


Blached varnish.



Blached varnish.

Panel eight

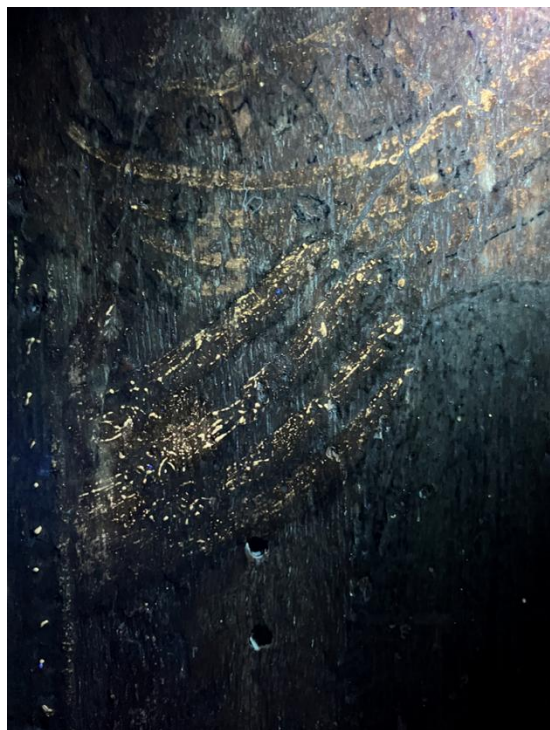


Old worm damage.



Blanched varnish.

Technical examination and cleaning test



Detail under UV.
Note blue and green fluoresce.



Cleaning test.



Historic cleaning test.

RECOMMENDATIONS

Where proposed materials are in **bold** font, please see 'List of Materials' below for product descriptions. All materials used will be conservation grade, thus remain resistant to degradation and remain reversible.

Treatment Proposal

- Loose dust, dirt and debris to be removed from the front and reverse of the Rood Screen using a brush and vacuum cleaner. More stubborn dirt would be removed from the front using **Smoke Sponge™** and reverse using **Wishab Dry Cleaning Sponges™**
- The painted surfaces to be 'surface cleaned' to remove the accumulated ingrained dirt layer. Cleaning tests will be carried out to establish the safest and most effective solution for surface dirt removal. It is likely one of the following solutions will be selected; pH 6.5 **adjusted water**, 2 % **EDTA**, or a weak **ammonia** solution at pH 6.5. The method used will be to dampen small swabs with the selected solution, which will be cleared from the surface accordingly.
- There are a few localised areas with more recent woodworm exit holes in the Rood Screen. These should be injected with **Wykamol™** to kill any existing live infestations and protect against future activity.

NB: *The appropriate PPE will be worn by the conservators (filter masks and gloves). Any visitors who arrive during treatment will be advised to keep at a safe distance to avoid inhalation. The areas requiring treatment are small and localised, so this does not pose a significant risk.*

- Any areas of wood where the woodworm damage has compromised the structural stability of the wood will be consolidated by injected 10% **Paraloid B72** (diluted in solvent) into the damaged area. This process will be repeated until the damaged area is sufficiently secure.
- The damage to the bottom right corner of panel number eight may require structural work as it is currently extremely fragile and thus susceptible to further damage. The hope is that this area can be

stabilised by consolidation (repeatedly injecting 10% **Paraloid B72** (diluted in solvent) until the damaged area is sufficiently secure). However if this does not provide adequate strength the area may require wooden inserts to discreetly support the original. Creating and attaching the inserts could take a few days and may require the assistance of a carpenter (we have an experienced and trusted carpenter we could call upon).

- The tests carried out to remove the surface coatings indicate both **propan-2-ol** or **acetone** remove a faint grey layer. Removal of this coating enabled the thicker brown/black varnish layer to be solubilised and removed using **xylene** or **toluene**. The remainder of the varnish could then be removed using either **IMS** or **Acetone**. There is a further layer of dirt beneath the varnish which could be removed using saliva, cleared with deionised water.
- A thin semi-matt conservation grade varnish layer would be applied to the surface using a brush. Small varnish tests would be applied to the surface before varnishing the entire painted surface to ensure the most effective varnish is selected. However, it is likely to be either 15%-20% **Paraloid B72™** (diluted in solvent), and/or 20%-25% **Laropal A81™** (diluted in solvent). This will protect and saturate the paint layer. The varnish used will be stable and resistant to discolouration, easily reversible and protect against light and pollution.

NB: *The appropriate PPE will be worn by the conservators (filter masks and gloves). Any visitors who arrive during treatment will be advised to keep at a safe distance to avoid inhalation.*

- Any areas of minor loss would be retouched using a conservation grade resin, such as 40% **Laropal A81™** (diluted in solvent), combined with dry pigments. This ensures the retouching remains easily reversible and resistant to discolouration.

Documentation

- Photographic record taken throughout the treatment process
- A final report will detail the treatment carried out and include photographic and written documentation of the painting before, during and after treatment

List of materials

Smoke Sponge™ Unique dry sponges made of vulcanised natural rubber, completely safe and non-toxic for cleaning off smoke covered walls and artefacts, soot damage and general dust.

Conservation by Design: <https://www.cxdinternational.com/equipment-tools/cleaning/cloths-swabs-sponges/vulcanised-smoke-sponge-large-150g-suvssl0003>

Wishab Dry Cleaning Sponges™ These Neutral pH sponges are designed for the safe dry cleaning of walls, ceilings, frescos and other surfaces. The sponge like pad consists of a vulcanised latex sponge formed onto a stiff blue nylon backing.

Conservation Resources : <https://conservation-resources.co.uk/products/wishab-dry-cleaning-sponges?srltid=AfmBOoqc6uY-p4QqvJouGQTuEyC4qA11BwaDIV3Z3voiskXqcEvMCikE>

Adjusted water pH adjusted aqueous rinse solutions are made with acetic acid and ammonium hydroxide because both the acid and base components are volatile and will leave no residue on the paint surface.

Ethylenediaminetetraacetic acid (EDTA) Hexadentate chelating agent: an aminopolycarboxylic acid with the formula $[\text{CH}_2\text{N}(\text{CH}_2\text{CO}_2\text{H})_2]_2$. Requires clearing from the surface using deionised water

Ammonia Ammonium hydroxide is combined with deionised water to create a solution with a pH of 6.5. Requires clearing from the surface using deionised water.

Wykamol Microtech Insecticide Woodworm Treatment Wykamol Microtech Insecticide is a highly effective Super Concentrated Woodworm Treatment used for the eradication and prevention of Woodworm and other wood boring insects.

Platinum Chemicals : https://www.platinumchemicals.co.uk/products/wykamol-woodworm-treatment-microtech-insecticide?srsId=AfmBOorsvjLYhU7wLWv7rxCfGbwQf26kFnFu_9AGNomhQrZT24lcBWO

Paraloid B72™ Paraloid B-72 (also known as Acryloid) is a copolymer of ethyl methacrylate and methyl acrylate supplied in 100% resin pellets which are soluble in acetone, toluene and xylene. Paraloid B-72 has a very low reactivity with sensitive pigments and is durable and non-yellowing.

Preservation Equipment:

<https://www.preservationequipment.com/Catalogue/ConservationMaterials/Adhesives/Paraloid-B-72-Adhesive-P422-9250>

Propan-2-ol, commonly known as isopropyl alcohol (IPA) or isopropanol, is a clear, flammable liquid (C₃H₈O) with a distinct odor, widely used as a solvent, disinfectant (rubbing alcohol), cleaning agent, and in manufacturing products like acetone and perfumes, known for its fast evaporation and ability to dissolve many substances

Sigma Aldrich:

https://www.sigmaaldrich.com/GB/en/product/sial/278475?utm_source=google&utm_medium=cpc&utm_campaign=22378907958&utm_content=176801835309&gad_source=1&gad_campaignid=22378907958&gbraid=0AAAAAD8kLQSQadrfeA6lcZ0BlvSFL66gM&gclid=EAlaIqObChMI37jf0L2YkgMVSZpQBh3ZyxXiEAAAYASAAEgl98_D_BwE

Acetone

Acetone is a polar, aprotic organic solvent. It is a colourless and highly volatile liquid.

https://www.sigmaaldrich.com/GB/en/product/sigald/179124?utm_source=google&utm_medium=cpc&utm_campaign=15001183917&utm_content=125506885381&gad_source=1&gclid=EAlaIqObChMIr5jl0a-viwMVjIFQBh17LQXKEAAYASAAEgLCt_D_BwE

Xylene

A clear colourless, sweet smelling, aromatic hydrocarbon. Due to its pure, aromatic nature it is an excellent solvent for many synthetic and natural resins, fats and waxes.

<https://www.conservationssupplies.co.nz/products/xylene>

Toluene (C₆H₅CH₃ or methylbenzene) is a clear, colorless, flammable liquid with a sweet, pungent smell, used widely as a solvent in paints, adhesives, and fuels, and as a raw material for other chemicals like TNT

Sigma Aldrich:
<https://www.sigmaaldrich.com/GB/en/substance/toluene9214108883?srsId=AfmBOopc2jyapYkPs0Sqli8ERMcRZSiuaQCUjg05vyunrO28PphiS99w>

Industrial Methylated Sprits (IMS)

A mixture of ethanol and methanol. Due to its slow evaporation rate it is an excellent solvent for many synthetic and natural resins, fats and waxes.

<https://www.chemicals.co.uk/industrial-methylated-spirit-99-v-v-74-op-lrg>

Laropal A81™ An urea-aldehyde resin, highly resistant to ageing and similar optical properties to most natural resins. A low viscosity resin with great self-levelling properties making it ideal as a varnish.

Conservation Resources : https://conservation-resources.co.uk/products/laropal-a81?srsId=AfmBOoojymkhih2CANTk6CX5_Swu6uuktEq6vW0furnMV8NDbR7izmmg

COSTS

TREATMENT OF ROOD SCREEN

Costs for materials are inclusive.

Prep, packing & loading, unloading at studio & cleaning equipment

- 4 - 6 hrs (@ £75 p/h) = £ 300.00 - £ 450.00

Vacuum and dry clean (front, reverse and ornate upper Rood)

- 5 - 7 hrs (@ £75 p/h) = £ 375.00 - £ 525.00

Surface clean (front)

- 26 - 36 hrs (@ £75 p/h) = £ 1,950.00 - £ 2,700.00

Woodworm treatment and consolidation

- 5 - 9 hrs (@ £75 p/h) = £ 375.00 – £ 675.00

Structural work

- 7 - 11 hrs (@ £75 p/h) = £ 525.00 – £ 825.00

****this cost will require revision if custom made supportive inserts are required***

Varnish removal

- 88 – 120 hrs (@ £75 p/h) = £ 6,600.00 - £9,000

Re-varnish

- 5 hrs (@ £75 p/h) = £ 375.00

Minor retouching

- 5 hrs (@ £75 p/h) = £ 375.00

Final Report (done in studio)

- 10 (@ £75 p/h) = £ 750.00

TRAVEL COSTS

Whilst we are happy to carry out the work in situ, our preference would be to remove the screen and carry out the work in our studio. The reasons being this would reduce the cost of the project in terms of associated travel expenses (time and petrol).

The costings in the overall total below therefore reflect the costs of removal and return of the screen for the work to be carried out in our studio (option one).

We have also provided the costs for carrying out the work in situ (please see grey font) as an indication of what the additional associated costs would be, were the work to be carried out in situ (option two).

Option one – work carried out in studio

Travel time **£ 900.00**

- (2 conservators; 2 hr round trip for three days (one to assess and plan removal, one for removal, one for return and reinstallation) @ £75 p/h)

From studio (PE31 6ZD) to St Nicholas Church, Swafield (NR28 0PG)

Mileage costs **£ 125.40**

- (1 car; 3 days; 76 miles per day @ £0.55p p/m)

From studio (PE31 6ZD) to St Nicholas Church, Swafield (NR28 0PG)

Day 1 (to assess and devise a plan for removal)

- 4 - 6 hrs (2 conservators; @ £75 p/h) = £ 300.00 - £ 450.00
- Day 2 (to remove screen, load and secure into van, unload into studio)
- 6 - 8 hrs (2 conservators; @ £75 p/h) = £ 900.00 - £ 1,200.00

Day 3 (load and secure screen into van, return and reinstall screen into church)

- 6 - 8 hrs (2 conservators; @ £75 p/h) = £ 900.00 - £ 1,200.00

Additional cost (Hire and assistance from MAM Balderstone – Mark Balderstone and his van)

- Travel time, diesel and assistance (collection) £ 340.00
- Travel time, diesel and assistance (return) £ 340.00

Option two – work carried out in situ

We estimate the treatment will take 11 to 15 days for two conservators to complete. The additional associated travel and petrol costs are therefore as follows:

Travel time £ 3,300.00 - £ 4,500.00

- (2 conservators; 2 hr round trip per day; 11-15 days @ £75 p/h)
- From studio (PE31 6ZD) to St Nicholas Church, Swafield (NR28 0PG)

Mileage costs £ 919.60 - £ 1,254.00

- (2 cars; 11-15 days; 76 miles per day @ £0.55p p/m)
- From studio (PE31 6ZD) to St Nicholas Church, Swafield (NR28 0PG)

Please note the quote below does not include the following;

- **Addressing the crumbling mortar below the stone step on which the left-hand screen sits. Please let us know if you would like a quote for this which would be provided as a separate cost.**
- **If additional structural work is required (1-2 days). If the assistance of a carpenter is required (cost unknown)**
- **Relocation of the rood screen if this is desired.**
- **The associated travel costs (time and petrol) if it is preferable for the work to be carried out in situ (however this cost has been provided under 'Travel Costs' as Option two.**

Subtotal = £ 15,430.40 - £20,230.40

VAT @20% = £ 3,086.08 - £4,046.08

Total = £18,516.48 - £ 24,276.48

CONSERVATORS

HUGO PLATT MA(Hons) PhDipCons MA(Dist) ACR, Executive Director, Senior and Lead Paintings Conservator and Studio Manager, has an MA in art history from Edinburgh University (1994) and an MA, with Distinction, in fine art (painting) from the City & Guilds of London Art School (2003). In 1998 he received a postgraduate diploma (PhDipCons) in the conservation of easel paintings from the Courtauld Institute of Art, University of London. In 1999 he undertook an advanced internship in paintings conservation at the Limburg Conservation Institute (SRAL, Maastricht). In 2000 he was appointed Consultant Paintings Conservator to the National Gallery of Art, Guyana. Since then he has worked extensively on a wide variety of practical freelance projects for several leading independent conservators and commercial galleries in the UK and Europe. He has a special interest in the technical study of artists' methods and materials and related art historical research – including a particular focus on 16th and 17th century paintings and British modern and contemporary art. He joined KSH in February 2005 as Senior Paintings Conservator and leads the studio in the structural treatment of canvas, panel and other paintings' supports. Hugo was accredited through ICON (formerly UKIC) in 2012.

NICOLA POLLARD-EVANS BA(Hons) MA; Executive Director, Senior Paintings Conservator and Business Manager, undertook an art foundation course at Buckingham New University, followed by an HND in Fine Art at City College Brighton and Hove which concluded in 2007. In 2009 she received a BA in Fine Art at Brighton University and then worked as a Specialist Painter for Damien Hirst at Hirst Science Ltd. In 2015 she received an MA with commendation in Paintings Conservation at the University of Northumbria, including a work placement within the paintings' conservation department at the National Maritime Museum, London. Nicola has developed a strong interest in British 18th and 19th century paintings, as well as contemporary artworks. She joined KSH in December 2015 and since 2017 has also undertaken a managerial role including managing the company's finances.

PROVISOS

- **FACILITIES:** The proposed work in situ and related costs are subject to the onsite provision of water, electricity, toilets, and free parking nearby.
- **COSTS:** The above figures are subject to VAT and will not be exceeded unless instructed to do so. At all times we endeavour to keep costs as low as possible. In the event that work takes less time than anticipated then we will only charge for the hours actually incurred.
- **TIMESCALES:** The work will need to be spread over a maximum of one month. With prompt notice treatment could begin and be completed in March 2026.
- **INSURANCE:** We are covered for all standard professional necessities including public liability, professional liability and employer's liability (as required by our professionally accredited status). Further details can be supplied if required.
- **PAYMENT:** All payments must be made on receipt of invoice. Unless otherwise agreed payments should be made by electronic transfer (the BACS details for which are given at the bottom of every invoice).
- **CONFIRMATION OF CONTRACT:** Formal commission of work is required in writing, confirming the acceptance of the proposals and costs, agreed adjustments and any other related matters pursuant

to this report. This confirmation is required with suitable notice before work is due to start.

- **REVISION OF COSTS:** The costs given above will hold good for 30 days from the date of this report, after which they may be subject to revision in case there has been any deterioration in the interim.
- **COPYRIGHT TRANSFER:** Please see clause 16 of our Standard Terms & Conditions below - KSH retains the right to protect its commercial interests therefore no copy, either whole or part, of this report or its attachments may be shown or divulged to any of its competitors whatsoever.

However copyright to the final report and its image attachments as well as to any other texts and images submitted during the course of the project will be transferred to the client upon completion of the proposed work and on receipt of final payment. The content of that future report, together with images and any other useful text, may then be used for dissemination of information about the conservation of this paint by the client if desired.

- **DATA PROTECTION:** In line with the General Data Protection Regulation (GDPR) and Data Protection Act 2018, KSH is fully committed to protecting the rights and privacy of all individuals related to and associated with its business activities.
- **DISCLAIMER:** This report is strictly confidential to those parties to which it has been sent and is expressed as a matter of opinion for guidance only for which we cannot be held liable to any third party for its content.
- **STANDARD TERMS AND CONDITIONS:** Our Standard Terms & Conditions apply. Please see below.

Terms

1 The Contract:

This Contract between KSH Conservation Ltd (the "**Conservator**") and the sole legal and beneficial owner (the "**Owner**") of the Item (as defined below) or the Owner's authorised representative whose details appear at the outset of this report (the "**Client**"), is comprised of all written material, including but not limited to recommendations, proposals, costings, and other materials submitted to the Client by the Conservator. The Contract is subject to the Terms and Conditions set out herein.

Where the Client is a company, or civic or religious body, the Client represents and warrants that the individual instructing the Conservator is the Client's duly authorised representative and has the ability to bind the Client in relation to all aspects of the Contract, including but not limited to accepting any estimates for costs.

For the purposes of this Contract, an "**Item**" is any painting, frame, or associated materials or any other work of art on which the Conservator will be performing its services set out in the Contract.

2 Acceptance of Contract

Acceptance of the Contract by the Client is required in writing, as well as confirmation of the Client's acceptance of any proposals for additional work, additional costs, agreed adjustments and any other related matters pursuant to the Contract as may be provided by the Conservator. The Conservator will be unable to carry out its services as set out in the Contract, including in relation to any updates or amendments to the Contract, without such written acceptance.

3 Cost of Services:

The Client agrees to pay the Conservator the cost of the services to be performed as set out in the Contract, including any subsequent agreed report(s), in accordance with the payment terms set out below at clause 5.

Where an estimate, costing, or quote (the "**Estimate**") is provided by the Conservator in writing to the Client, the Estimate will be available for acceptance by the Client for a period of two calendar months from the date the Estimate is sent. After the expiry of two calendar months, if the Estimate is not accepted in writing by the Client, the Conservator reserves the right to revise the Estimate. Any subsequent Estimate is subject to the same procedure for acceptance. Delay in accepting any Estimate may also require the Conservator to revisit the Item's condition which may have deteriorated in the interim.

4 Additional Costs:

In accordance with the payment terms set out below at clause 5, the Client shall pay the Conservator all out of pocket expenses reasonably incurred by the Conservator in carrying out the services specified in the Contract, including but not limited to costs arising in relation to materials, equipment hire, travel, carriage research, visits, photographs and consultation. The Conservator shall use its reasonable endeavours to notify the Client in writing where any such costs are likely to exceed the amount specified in the Contract.

5 Payment:

Payment is due and payable by the Client upon receipt of any invoice submitted by the Conservator. If payment in full and cleared funds is not received in the Conservator's bank account within 30 days from the Client's receipt of an invoice, the Conservator reserves the right to charge interest on the invoice in accordance with the Late Payment of Commercial Debts (interest) Act 1998, such interest being payable from the date of the invoice until the date of receipt of payment in full and cleared funds by the Conservator.

Further, the Conservator reserves the right to retain possession of the Item until all related invoices have been paid in full. The Conservator's entitlement to charge storage fees is set out at clause 16 below.

6 Timing:

Time is not of the essence in relation to the performance of any of the Conservator's obligations under this Contract. Any dates or periods of time mentioned in the Contract in relation to completion of any part or all of any agreed work or of the making of any report or specification are estimates only. The Conservator shall not be liable for any loss or damage resulting from any failure by the Conservator to perform any of its obligations by any date, or within any period of time either quoted or implied in the Contract.

7 Documentation:

The services under the Contract may require the Conservator to prepare a detailed condition record, treatment proposal and/or projected result before any work is carried out on an Item. For lengthy or complicated works, interim or progress reports may be made by the Conservator once treatment is underway. Following completion of the work by the Conservator, a final report shall be prepared by the Conservator detailing the work carried out, the materials used, any technical and/or historical findings, and the resulting condition of the Item.

Any such report shall be considered part of this Contract. Where any such report is to be prepared by the Conservator, the Client will be notified of the cost (if any).

8 Commercial Transactions:

The Conservator may not act as agent for the Client or otherwise advise the Client in relation to any commercial transaction of any Item. The Conservator may agree to supply the Client with additional historical background or technical opinions which may assist the Client or his/her agents in this respect, which will be subject to separate agreement between the Client and the Conservator. In any event the Conservator shall not be liable for the use of any such information or opinions provided at the Client's request for commercial purposes.

9 Valuation:

The Conservator does not carry out or provide valuations in relation to any Item. The Client will supply in writing an approximate valuation of each Item, which is subject to the Conservator's prior written acceptance before the Item can be left in the Conservator's care.

10 Attribution:

The Conservator does not provide attributions as to authorship in relation to any Item. The Conservator may agree to supply the Client with additional historical information or technical opinion which may assist the Client in obtaining an attribution from an appropriate art historical expert confirming an attribution, which will be subject to separate agreement between the Client and the Conservator. In any event the Conservator shall not be liable for the use of any such information or opinions provided at the Client's request for any purpose.

11 Insurance:

Unless otherwise agreed in writing, insurance of the Item at all times while this Contract is in force is the responsibility of the Client. All Items are accepted by the Conservator on the basis that the Conservator is not responsible for any loss of or damage to the Items, howsoever caused, while in the Conservator's studio or otherwise in its care.

12 Conservator's Liability:

The Conservator shall use reasonable care and diligence in carrying out work on an Item as specified in the Contract.

The Conservator's liability to the Client is excluded to the fullest extent permitted by law except in relation to the Conservator's professional liability resulting from the negligence or default of the Conservator, its servants or agents. In this instance the Conservator's liability shall not exceed the cost of the services as specified in the Contract, and under no circumstances shall the Conservator be liable for any loss of profit or any indirect or consequential loss or damage.

13 Work Carried out by Third Parties:

In the event the Conservator recommends to the Client that work should be carried out on an Item (howsoever such recommendation is made whether orally or in writing), the Conservator's liability is excluded in full in the event any such work is carried out by a third party other than the Conservator engaged by the Client to carry out such work.

14 Cancellation:

Where the Contract is cancelled by the Client prior to the completion of the services specified in the Contract, the Client shall be liable to pay to the Conservator the cost of any reports already prepared, any work already carried out and any additional costs already incurred by the Conservator. The Conservator shall also be entitled to require payment by the Client of a cancellation fee.

15 Completion:

The Conservator will notify the Client in writing once the services set out in the Contract are complete. Such notification will be made by post and/or email to the Client's address specified in the Contract. It is the Client's responsibility to inform the Conservator of any change of address.

16 Collection / Storage:

The Item shall be collected by the Client within 30 days of notification of completion. The Conservator may at its own discretion agree to arrange delivery of the Item to the Client. If the Item is not collected or delivery agreed within the time period specified above, the Conservator shall be entitled to require payment of a reasonable storage fee. Such fee will be payable from the date of notification of completion until the date of collection or return delivery.

Unless otherwise agreed in writing by the Conservator, if the Item is not collected within 6 months of the date of notification of completion, the Conservator shall be entitled to sell the Item and recover from the net proceeds of sale any such sums as may be due to the Conservator in relation to this Contract.

17 Copyright:

The Conservator retains copyright in all written materials, publications and reports, and all drawings, photographs and digital images (hard copy or electronic form) made in relation to the Contract and the services carried out therein and reserves all such rights. Such materials may not be reproduced or transmitted, in whole or in part, in any form or by any means, without the prior written consent of the Conservator.

18 Data protection:

The Conservator is committed to protecting the rights and privacy of all individuals related to and associated with its business activities in accordance with the General Data Protection Regulation (GDPR) and Data Protection Act 2018.

19 Entire Agreement:

The Contract, including the Terms and Conditions set out herein, form the entire agreement between the Conservator and Client. No alteration or variation to these terms and conditions or to the Contract shall be binding unless such alteration or variation is put in writing and signed by the Conservator and the Client.

20 Confidentiality:

The parties hereto agree to keep confidential the terms of this Contract and related information including but not limited to details of the Item and the services carried out by the Conservator and agree not to disclose any of the foregoing information to any person or party, except as may be required by law or regulation. Notwithstanding the foregoing, each party may disclose the terms of this Contract to their respective legal and financial advisers to the extent necessary to fulfil their legal or financial obligations, whether arising under this Contract or otherwise.

21 Code of Conduct and Professional Standards:

The Conservator is a professionally accredited member of the Institute for Conservation “ICON”. As such the Conservator is bound to operate under specified requirements and standards of practice which is continually assessed and reviewed by ICON.

22 Disputes and Governing Law:

This agreement and any dispute or claim arising out of or in connection with it or its subject matter (including non-contractual disputes or claims) shall be governed by and construed in accordance with English law.