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Conservation Condition Assessment and Proposed Treatment Strategy  
12 Apostle Wall Paintings, St Paul's Church, Whiteshill, Stroud, Glos

March 2026



*Detail, Ss Bartholomew and Philip*

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## 1. Introduction

This report is submitted following an invitation from Christine Pearce, PCC Secretary, on behalf of Whiteshill Parochial Church Council (PCC), to undertake a conservation condition assessment of the wall paintings at St Paul's Church, Whiteshill, with £750 towards the cost of the report awarded by the Church Buildings Council. The purpose of the inspection was to assess the current condition of the 12 Apostle wall paintings in the apse of the church, to provide recommendations for their conservation, and to make observations on aspects of the building fabric that may be contributing to their present condition.

This assessment forms part of a wider project at the church, initiated in November 2025, following community consultation, which aims to secure the long-term sustainability and future of the building by enabling greater community use and improving the building's internal environment. The project is being undertaken in stages. Proposals include the reordering of the nave and the installation of a new heating system within it, which is understood to comprise low-temperature underfloor heating designed to operate on a continuous basis. The potential implications of these changes for the wall paintings were considered as part of the assessment and are presented in this report.

## 2. Methodology

The site visit took place on 9 March 2026. Weather conditions at the time of inspection were cool (approximately 10 °C) and foggy. The inspection was limited to a visual examination of the wall paintings, undertaken using flat, raking and ultraviolet (UV) light. Spot moisture meter readings were also taken at selected points across the surfaces of the paintings and adjacent wall surfaces. The inspection included an external examination of the church building. Observations were made from ground level only. No invasive investigation or sampling was undertaken as part of the assessment.

The inspection was informed by the most recent architect's Quinquennial Inspection Report (2021, Toby Falconer, Falconer & Gilbert Scott Architects), a floor plan of the church, a Statement of Significance provided by the church, and a small publication on the history of the church produced by the PCC in 2011. A copy of a 1930s watercolour depicting the interior of the building was also supplied, as well as a high-resolution scan of a c.1910 photo of the chancel/apse. The inspection was further informed by discussions with Heather Bayly, PCC Project Manager, Barbara Potter of the parish, and the church architect, Toby Falconer. The inspection coincided with an informal visit to the church by Sarah Staniforth, Diocesan Advisory Committee (DAC) Conservation Officer, who had the opportunity to view the wall paintings and the general conditions within the church.

## 3. Description

### 3.1 *St Paul's Church*

St Paul's Church, Whiteshill, near Stroud, Gloucestershire, was built between 1839 and 1841 by Bristol architect Thomas Foster, in a Neo-Norman style. It is constructed in limestone, and originally comprised a nave with an apsed chancel and west tower. The church was extended in 1881, by W.H.C Fisher, with the addition of a north and south transept. The building is included on the National Heritage List for England as a Grade II listed structure (List Entry No. 1340396, first listed in 1987).<sup>1</sup> Pevsner describes the church as a characteristic example of early Victorian Neo-Norman architecture, with round-arched openings and Lombard frieze detailing.

### 3.2 *The Wall Paintings*

The chancel ends in a semi-circular apse. Nine painted panels are set on the curved east wall, painted on the back walls of nine stone arches framed by columns and carved mouldings. The wall paintings of the 12 Apostles occupy six of these panels. The three panels immediately behind the altar are currently painted blue but have evidence of a previous decorative layer beneath - discussed later in this report. Each wall painting has a maximum height of approximately 1.72 m from the base to the top of the arch and a maximum width of 0.75 m. The carvings of the arches above each painting, and the column capitals, have dark red ochre and cream painted detailing on the limestone surface.

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<sup>1</sup> See: <https://historicengland.org.uk/listing/the-list/list-entry/1340396> [online] accessed: 11.03.2026

The 12 Apostle wall paintings date from 1872–1905 and were painted in a Pre-Raphaelite style by the local sisters Rose Emily and Emily Rose Stanton. On casual viewing, the figures, iconography, and overall colour scheme of the wall paintings remain legible, despite evidence of water-related damage and a whitish bloom across the surfaces. Another surviving area of painting, by the sisters, is visible on the ceiling of the apse, with part of an associated polychrome scheme retained on the adjacent ceiling ribs.



*The 12 Apostle wall paintings, in their setting in the apse, as it appears now, left. Right, the surviving painting on the apse ceiling*

These paintings would originally have formed part of a wider decorative scheme within the church. Evidence of this can be seen in a 1910 photograph of the interior (reproduced in the 2011 PCC publication) and a 1930s watercolour of the church interior. Other than the apse paintings, the associated decoration on the stonework of the arches, and surviving decoration on the pulpit, the remainder of the church interior is now painted in modern cream paint.



*The apse and paintings, from a c. 1910 photograph, supplied by the PCC to aid this assessment and research*



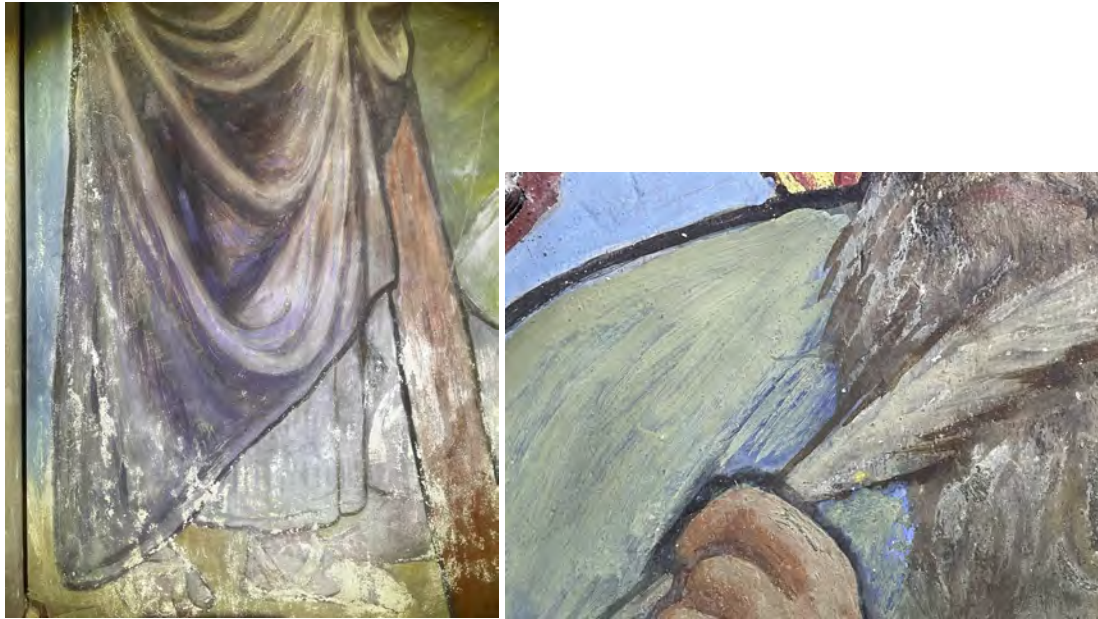
*The interior of the church, as captured in a 1932 watercolour, supplied by the PCC to aid this assessment*

#### **4. Original Materials of Construction**

The Apostle wall paintings are executed over a smooth, flat lime plaster with no hair or plant fibre inclusion. They are painted free hand over a prepared ground layer. Although no analysis was undertaken as a part of this assessment, the appearance of the painting is consistent with a, likely, oil-based medium. Pigment analysis was also not undertaken, but the original palette appears rich, with the figures set against blue backgrounds, with gilded haloes and detailing and a colour scheme that includes blues, greens, deep red and pink.

#### **5. Previous Interventions: Wall Paintings**

At least one phase of previous retouching is evident on the 12 Apostle paintings, most noticeably on the lower and mid sections, where the water-related damage is most severe. This includes re-outlining elements and repainting areas of the drapery - with more extensive work on individual figures. For example, the figure of St Bartholomew (third arch from the left: Ss Bartholomew and Philip, just before the central three blue-painted panels) shows considerable retouching, particularly on the feet and drapery. The panel following the central three, Ss Matthew and Thomas, displays substantial intervention, with the proper right side of St Matthew heavily retouched and extensive outlining of St Thomas. In the final panel of the six, Ss Simon and Matthias have had retouching/repainting of the drapery, as well as details on the lower part of the painting, including the feet and dice. There is also evidence of repainting of the blue backgrounds on the upper areas of several of the paintings. The colour closely matches that used on the central panels, suggesting this work may date from a single phase of retouching/redecoration rather than two distinct interventions.



*Repainting on the drapery of St Peter, left (fluorescing slightly purple in UV) re-outlining also visible. Right, retouching on St Matthew, as well as on the blue background (top left of photo)*

High-resolution scans of a c.1910 photograph of the church interior, provided to inform this assessment and research, and confirm that the decorative scheme in the apse was formerly much more extensive than is now visible. The image clearly shows decorative (non-figurative) painted ornament in the three panels behind the altar. The photograph also shows a painted text band beneath the string course of the apse, as well as, seemingly, decorative painting within the spandrels between the stone hood moulding of the arches (see page 4). These elements appear still to be present at the time of the 1930s watercolour of the interior.



*A detail of the panels behind the altar, taken from the c.1910 photo of the chancel/apse*

While the simplification or overpainting of Victorian decorative schemes of this kind was not uncommon in later phases of church redecoration, the three central panels appear to have been painted blue prior to being boarded.<sup>2</sup> By 2011 the central panels were covered by boarding, painted cream to match the surrounding interior photograph of the church interior.<sup>3</sup> The blue overpainting may have been undertaken due to already active deterioration of the painted decoration (which seems likely, particularly as it appears it may have been undertaken at the time of the retouching on the other

<sup>2</sup> This boarding was only removed to allow the current assessment

<sup>3</sup> Visible in the 2011 image of the interior used in the 2011 parish publication on the church

paintings) or it may have been due to an aesthetic choice, to simplify the earlier scheme. The subsequent boarding of these arches can be assumed to be almost certainly due to their, by then, compromised condition. Parish research is ongoing to identify additional archival images or recollections that might clarify when the boarding was installed and when the blue painting was carried out. Establishing the timing of these interventions will help to understand how long water ingress and deterioration have affected all the panels, and when the three central panels, now the most severely damaged, were considered beyond repair.<sup>4</sup>



*The apse as it appeared in 2011, with the central panels boarded over, left, and right, detail of the left-hand/north group of paintings. Images taken from the 2011 PCC publication on the church*

## 6. Deterioration Factors and Condition

### 6.1 The Building

The architect's Quinquennial Inspection of August 2021 describes the building's overall condition as fair. It notes blocked gullies below downpipes that require clearing and emphasises the need for regular maintenance of the rainwater system, including parapet gutters, gutters, hoppers, downpipes, and gullies. Some missing pointing to the chancel and evidence of previous repairs are also recorded. On inspection of the exterior, during the present assessment, in particular of the apsidal end of the chancel where the wall paintings are located, there is little external evidence to explain the extent of water ingress indicated by the current internal condition of the paintings. The rainwater goods appear to be functioning, and there is no cement render or other impermeable coating on the exterior wall.



*External view of the apse, from the south, left, the east wall from the outside, right*

<sup>4</sup> It is also interesting to note that, in the image of the left-hand group of wall paintings, reproduced in the 2011 publication, although the bloomed surfaces are visible, they seem less pronounced than they currently appear – although this may be due to the area of painting selected to be photographed, and the conditions and lighting specifics used for the image.

Internally, the wall paintings show clear evidence of water-related deterioration, indicating ongoing moisture movement within the masonry and possible condensation. The lower sections of the paintings are the most affected, although the precise source of moisture is not immediately apparent. While the pattern of damage could suggest rising damp, the chancel and apsidal end are on raised ground, with no visible earth banked against the walls and surrounding land sloping away, which should provide reasonable drainage.



*Overall views of the wall paintings, to the north/left of the altar, left, and to the south/right, right. Images provided by church architect, Toby Falconer*

Since the most recent Quinquennial Inspection, additional events have affected the building.<sup>5</sup> In October 2021, an oil leak from the boiler tank resulted in the heating system being condemned, and around the same period, a flood in the tower necessitated repairs to the guttering. At present, the church is largely unheated, with only electric radiators heating the south transept, which has functioned as the Lady Chapel since 1938 and is environmentally separated from the rest of the church by glazing. During the visit, the building felt notably cold and damp, and it is likely that the internal dew point regularly falls below the air temperature, contributing to condensation. Even before the loss of the heating system, the church is likely to have been heated only intermittently for services.

The pattern of deterioration, together with evidence of earlier retouching to the paintings and the repainting and later boarding of the central panels, indicates that moisture-related problems have been present for a considerable time. While the current lack of heating may influence internal conditions, the deterioration evident in the wall paintings reflects longer-term moisture movement within the building rather than any single recent event.

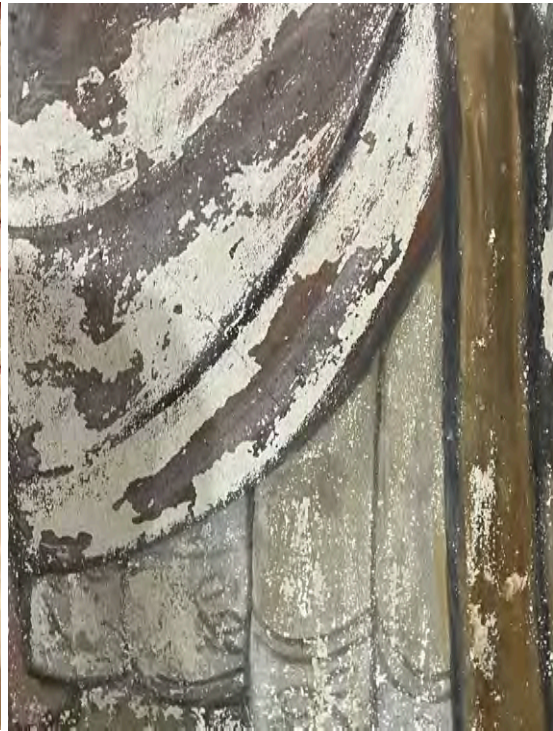
Further investigation by a specialist in the environmental performance of historic buildings, including the monitoring and management of conditions affecting wall paintings and other historic surfaces, is required to establish the precise causes of moisture ingress and movement within the structure, and to identify appropriate remedial measures. Tobit Curteis of Tobit Curteis Associates, who specialises in this field, would be well placed to advise. Until the underlying sources of water ingress are better understood and addressed, remedial conservation treatment of the wall paintings is unlikely to provide a sustainable solution.

## **6.2 The Wall Paintings**

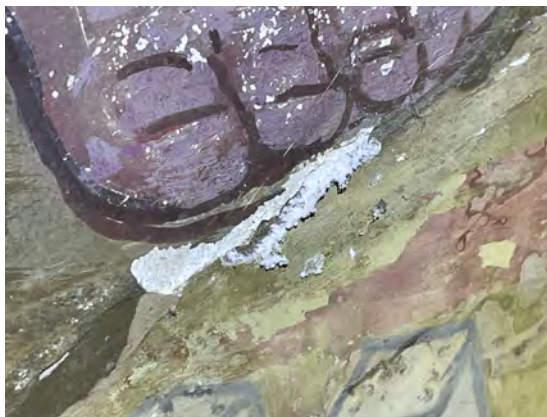
Overall, the wall paintings show widespread deterioration associated with moisture ingress and the movement of soluble salts within the masonry and plaster. The most visible effects include surface blooming, powdering, flaking, and loss of the paint layer, as well as areas of detachment within the underlying plaster. These conditions are most pronounced from mid-height to the lower parts of the paintings, where the paint layer is particularly affected. In several panels, the feet and lower parts of the garments have deteriorated substantially, and the plaster substrate is detached or hollow-sounding in places, especially towards the base of the walls.

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<sup>5</sup> Information from the parish Statement of Significance



*Blooming, powdering and flaking paint Ss Simon and Matthias, left, and severe flaking and powdering on the garments of St Thaddaeus, right*



*Visible salt efflorescence, Ss Simon and Matthias, left, and right, paint flaking along the lines of a plaster detachment – as well as powdering paint, relining and retouching – Ss Bartholomew and Philip*

Spot moisture meter readings were taken at upper, middle, and lower points across each panel and on adjacent surfaces (see **Appendix B**). While these readings are indicative rather than absolute, they show consistently elevated moisture levels at mid- and lower-wall levels and at floor level. This pattern corresponds with the distribution of visible salt activity and suggests ongoing moisture movement within the masonry.

The carved stonework of the arches and columns framing the paintings also show evidence of moisture-related deterioration, including powdering and localised spalling at lower levels. This is particularly noticeable in the columns adjacent to the paintings of Ss Peter and Andrew and Ss Bartholomew and Philip.

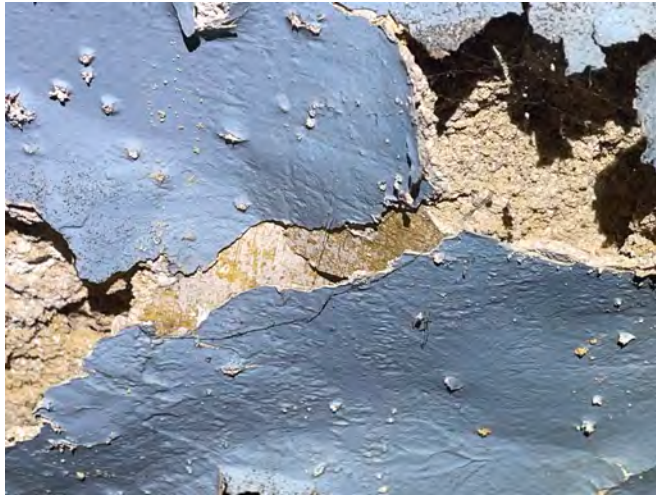


*Detail of the condition of the surrounding stone, Ss Bartholomew and Philip, left. Right, spalling surrounding stonework, Ss James Major and Thaddaeus, as well as fragments of the painted surface on the stone step*

The three, blue painted, central panels behind the altar, display the most severe deterioration. From approximately mid-height downwards, the plaster is extensively detached, blown, and locally lost, with quantities of fallen material visible at the base of the walls. In some areas, the plaster appears to be held in place largely by the modern paint layer. Traces of the earlier polychromy are visible beneath lifted or detached sections of the blue coating, including exposed areas of yellow ochre, red, and gilding.



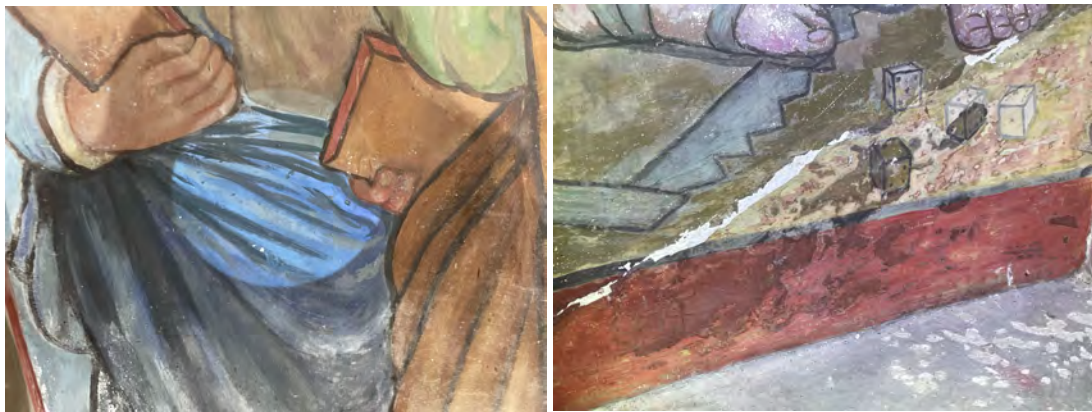
*Overview of the blue painted panels, left, and right, detail of the condition of the first of these panels*



*Traces of yellow ochre painting, visible beneath the blue layer*

The blue paint, likely applied to cover extensive existing damage from water ingress and salt activity, may have inadvertently contributed to the deterioration: being relatively impermeable to water vapour, it may have trapped moisture and salts behind the surface, promoting eventual detachment and loss of plaster.

There is clear evidence of at least one previous campaign of retouching on the surviving figurative wall paintings (see **5. Previous Interventions: Wall Paintings**). This is most visible in the reinforcement of outlines, repainting/retouching of drapery, and repainting in lower areas, where deterioration has been greatest. The extent of this intervention varies between panels but is particularly noticeable in the paintings of Ss Matthew and Thomas and Ss Simon and Matthias. While in several panels, the upper blue background also appears to have been repainted, possibly during the same phase of intervention (see **5.**). Additional localised damage includes minor cracks, surface abrasions, and small losses, as well as splash marks on the panels next to a stand with a lighter, which are likely the result of candle wax.



*Details of retouching (highlighted in UV) on St Matthew left, and right retouching and relining, lower part of Ss Simon and Matthias*



*Splash marks, possibly candle wax, on the drapery of St Thomas*

Detached paint flakes and powdering material are evident on the floor below several of the paintings, indicating that deterioration of the paint layer is ongoing.

## **7. Recommendations for Conservation**

### **7.1 The Building**

The condition and long-term preservation of wall paintings are directly dependent on the condition of the building in which they are located. The current deterioration - including salt activity, powdering, flaking, paint loss, and plaster detachment - results from the movement of moisture through the surrounding masonry and plaster. Until the causes of this moisture movement are understood and addressed, deterioration of the paintings is likely to continue. Measures relating to the condition of the building fabric and the internal environment should therefore be considered a necessary first stage before any programme of remedial conservation treatment to the paintings themselves is undertaken.

As noted in **6.1 The Building**, further investigation of the building's environmental performance is recommended to identify the sources and pathways of moisture affecting the chancel/apse and the wall paintings. This should include a specialist environmental assessment of the interaction between the building fabric, internal climate, and patterns of moisture movement within the masonry and at the surface where condensation may occur. Advice from Tobit Curteis, Tobit Curteis Associates, is therefore recommended as the first step in developing an appropriate strategy for the long-term preservation of the paintings and the building as a whole.

Ongoing maintenance of the building fabric, particularly the rainwater disposal system, remains key. The architect's Quinquennial Inspection (2021) highlights the importance of regular clearing and maintenance of gutters, downpipes, hoppers, and gullies, and attention to areas of missing or eroded pointing. Adherence to these maintenance measures will help reduce the risk of water ingress and should form part of the overall strategy for managing moisture within the building.

The parish is currently considering the installation of underfloor heating within the nave. Maintaining heating with a low, constant background temperature is important to reduce the risk of repeated warming and cooling of the building fabric, which can exacerbate moisture movement and salt activity. While it is understood the parish is already aware of this, the proposed heating scheme should be discussed as a part of the environmental assessment, to ensure that the design and operation are compatible with the requirements of the buildings and long-term conservation of the wall paintings and other historic surfaces.

Once the sources and patterns of moisture ingress within the building have been understood and appropriate measures taken to address them, the timing and approach to remedial conservation for the wall paintings can be determined, and a programme of conservation treatment developed.

## 7.2 The Wall Paintings: Remedial Conservation Recommendations

### 12 Apostle Wall Paintings

#### General Approach:

**The following recommendations set out a general approach to remedial conservation. The precise scope, sequencing and extent of works will be determined following environmental assessment and a fuller understanding of moisture ingress within the building.**

All materials used will be conservation-grade, stable, and compatible with the original paint and plaster layers. Where possible and appropriate, treatments will be reversible or allow for future retreatment. Both organic and synthetic materials will be considered, depending on the condition and response of the surfaces. Final selection of materials and methods will be made following on-site testing and research before the practical phase of work.

- **Assessment:** Initial examination of the painted surfaces will assess the stability of the paint layer and plaster. In areas where surfaces are particularly vulnerable, consolidation or fixing may be required before cleaning.
- **Light surface cleaning:** Dry methods, including soft brushes and Akapad (self-abrading rubber) sponges, will be used, as possible, to reduce surface dirt, salt efflorescence, and blooming. This will be undertaken before consolidation, where possible.
- **Consolidation of the paint layer:** Areas where the paint is flaking, powdering, or the binding medium has degraded will be relayed or consolidated using appropriate conservation adhesives, e.g. for flaking, Lascaux Medium for Consolidation (applied via Japanese tissue, brush, or dropper) and for powdering/loss of binding media Klucel G (2.5% in isopropyl alcohol), or Paraloid B72 (2.5% in acetone). The exact material, concentration, and method of application will be determined following research and on-site testing.
- **In-depth cleaning:** Where necessary, controlled aqueous cleaning methods may be used. Possible solutions include water, a weak solution of ammonium carbonate (approx. 2.5%), or tri-ammonium citrate (approx. 2.5%), applied locally with cotton swabs or other suitable tools. In some areas, solvent-based cleaning may also be considered if testing indicates it would be more effective or appropriate. The exact method, solution, and concentrations will be determined following on-site testing. Any residues will be removed by swabbing with water. Cleaning will be limited to areas where the paint layer and substrate are stable enough to withstand treatment, and only to the extent necessary to reduce dirt, efflorescence, and blooming.
- **Securing the plaster support:** Hollow or detached plaster will be re-adhered to the substrate by injecting a lime-based grout with a hydraulic additive, such as Rhinish Trass, behind the detachment, forming a bridge to stabilise the plaster.
- **Repairs:** Areas of plaster loss, cracks, or vulnerable edges will be filled or supported using lime mortar - lime putty and fine aggregate sharp sand (1:3)
- **Fine surface repairs:** Where required, a fine surface filler of marble dust and lime putty (3:1) will be used to stabilise edges, fill minor surface losses, or fine cracks.
- **Treatment of previous retouching:** Areas of previous retouching which are visually intrusive will be adjusted or reduced where this can be safely undertaken without risk to the original materials.
- **Reintegration of losses:** Missing or damaged areas of the decorative scheme, as well as any new repairs, will be reintegrated using stable, light-fast pigments in a conservation-grade medium (likely acrylic-based), colour-matched to the original palette and finish. Reintegration will be undertaken only where necessary and will follow the surviving original material, to ensure work is based on evidence, not interpretation.
- **Final considerations:** Treatment will aim to stabilise vulnerable surfaces and prevent further loss while allowing for ongoing gradual drying of the building fabric.
- **Documentation:** All stages of work will be fully recorded, including photographic, written, and graphic documentation, following guidance in English Heritage PIL 1 – *The Production of Wall Paintings Conservation Documents*.

## The Blue-Painted Panels

The three central panels behind the altar are in poor condition, with extensive plaster detachment and a modern blue overpaint. The primary aim of treatment will be to stabilise the plaster substrate and prevent further loss of original material. Options for future surface treatment will be discussed in consultation with the parish.

### Key steps:

- **Assessment:** Carry out a detailed survey of plaster stability, detachment, and surface condition, identifying the most vulnerable areas requiring immediate intervention.
- **Plaster consolidation:** Detached, hollow, or blowing plaster will be secured to the substrate using lime-based grout with hydraulic additives (e.g., Rhinish Trass) to form a stabilising bridge.
- **Plaster repairs:** Areas of loss, vulnerable edges and cracks will be filled or supported using lime mortar - lime putty and fine aggregate (sharp sand 1:3), with fine surface fills applied where required using a fine surface mortar - marble dust and lime putty (3:1).
- **Investigation of underlying decoration (optional/secondary):** Once the plaster has been stabilised, limited trial areas may be undertaken to assess any surviving original polychromy beneath the blue overpaint. These investigations will be minimal and carried out only where the plaster is sufficiently stable to allow them and will not involve wholesale removal of the blue overpaint. The historic material is likely to be highly fragmentary, and the blue paint may have been applied over surfaces that were already damaged or deteriorated. In some areas, the later paint layer may now be bonded to the underlying original surfaces, or the original decoration may be fragmentary and powdery and partially stuck to the back of it, meaning that removal could result in further loss of original surfaces. Any investigation will therefore be cautious and limited in scope.
- **Environmental assessment:** The final approach to surface treatment will be determined following the environmental assessment. Surface treatments can only be considered once the plaster and paint layers have sufficiently dried and the environmental conditions within the area are understood and stable.
- **Options for discussion with the parish:**
  1. **Replace the covering:** If the parish wishes to reinstate a protective covering over the blue-painted panels, it should be made of a breathable material to avoid trapping moisture. While protective, this approach limits visual access and monitoring of the surface.
  2. **Repair and colour-match the blue:** Repaired areas could be retouched in a colour matched to the existing blue. Any applied paint should be water vapour permeable.
  3. **Repair and selectively reinstate decoration:** Following conservation, it may be possible to recreate the previous decorative scheme over the stabilised surface. Another option could be to recreate the decoration on the protective covering **(1)** Initial tests could explore uncovering fragments beneath the blue to inform the recreation, wholesale removal of the blue is likely to cause considerable loss and is therefore not recommended.
- **Final considerations:** The primary focus of the work will be to stabilise the plaster and prevent further loss, while enabling discussion with the parish regarding options for future surface treatment.
- **Documentation:** Full photographic, written, and graphic records of all work will be maintained, following English Heritage PIL 1 – *The Production of Wall Paintings Conservation Documents*.

## Appendices

### A. Conservation Condition Mapping: 12 Apostles

Key to mapping:

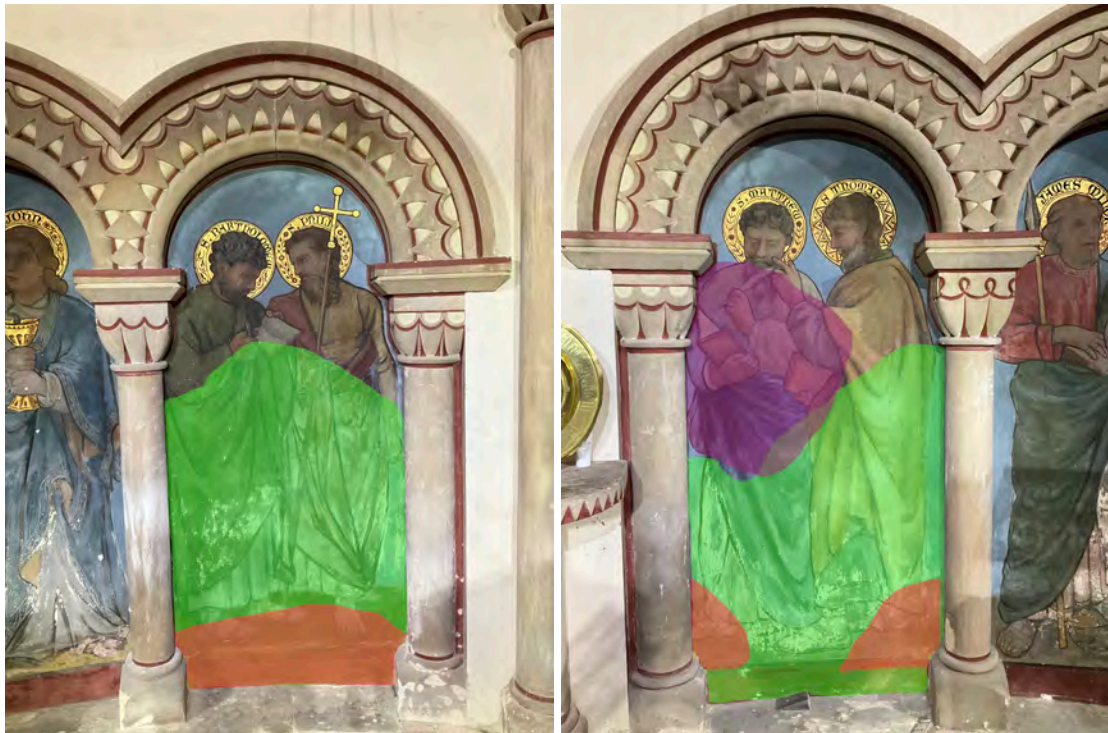
Green represents surface blooming, flaking and powdering

Red represents plaster detachments

Purple – retouching - mapped only as indicative on one painting with one of the most extensive areas of retouching



Ss Peter and Andrew left and Ss James Major and John, right



Ss Bartholomew and Philip left, and Ss Matthew and Thomas



Ss James Minor and Thaddeus left and Ss Simon and Matthias right

## B. Wall Paintings – Moisture Meter Readings

Painting / Panel	Top (cm below arch apex)	Middle	Bottom	Floor	Notes on Condition
St Peter & St Andrew	23.8	36	33	38	Powdering/blooming starts ~1.5 m from floor; lower feet lost; spalling right pillar
St James Major & St John	22.6	36	33	30	Powdering/blooming from just below shoulders; plaster detachment at base; some retouching; upper blue repainted
St Bartholomew & St Philip	25	35	36	–	Powdering/flaking from chest height; plaster detachment at base; retouching of robes and feet; stone spalling
Central arches behind altar – 1st	30	36	30	–	Severe plaster detachment and blowing; blue paint layer over possible polychromy; material on floor
Central arches behind altar – 2nd	33	35	26	39	Plaster loss and blowing; traces of yellow/red/gold beneath blue paint
Central arches behind altar – 3rd	–	36	30	–	Detachments start ~120 cm from top; plaster blowing; yellow ochre exposed; similar to other central panels
St Matthew & St Thomas	30	32	37	35	Blooming/powdering from elbow height of figures; extensive retouching; cracks and surface scratching; blue background repainted
St James Minor & St Thaddaeus	34	33	39	31	Severe blooming and flaking; retouching; wax splash marks from panels?; worst condition of all paintings; flakes present on floor
St Simon & St Matthias	27	34	36–35	37–38	Severe powdering from head height; water damage lower

### C. Summary of Options for the Blue Painted Panels

Option	Description	Benefits	Risks / Considerations
<b>1. Replace covering</b>	Install a breathable protective covering over the blue-painted panels once plaster and repairs are dry.	Protects plaster and paint from further damage; immediate physical protection.	Limits visual access and monitoring of surviving paint; covering must be fully breathable to avoid trapping moisture.
<b>2. Repair &amp; colour-match blue</b>	Consolidate and repair plaster, then retouch repairs in a colour, matched to the existing blue.	Maintains visual continuity; allows monitoring of plaster and paint; reversible if using appropriate materials.	Existing blue may not be vapour-permeable; underlying historic polychromy remains covered; aesthetic impact may be limited.
<b>3. Repair &amp; selectively reinstate decoration</b>	Consolidate and repair plaster, then consider recreating the original decorative scheme over the now stable surfaces. The scheme could also be recreated over the covering <b>(1)</b> . Initial tests could explore surviving fragments beneath the blue to inform the reconstruction.	Reinstates some sense of the historic decorative scheme; visually richer result.	Limited evidence for reconstruction (sepia image only; colours extrapolated); selective reconstruction ethically complex; technically challenging overpaint removal; higher cost.