



LINCOLN

CONSERVATION

Research and conservation of historic decorative schemes in the built environment

Paint Analysis

Ayscoughfee Hall Gates

May 2022

LC ref: 2022/16

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1.0: Introduction

- i) Lincoln Conservation was commissioned by Andrew Oglesby of Oglesby & Limb Architects to remove paint samples from 3no. iron gates at Ayscoughfee Hall and determine the colour history of the paints applied. The gates are situated on
 - Churchgate (Main Entrance)
 - The Drive leading to the rear of the building
 - Love Lane (close to the Tennis Courts)
- ii) A site visit was made on April 21st 2022 to remove a number of complete samples as close to the steel substrate as possible, to ensure a full chronology of paint history was examined.

2.0: Method

- i) The samples were mounted in polyester resin and polished to reveal the stratigraphy of the historic paint layers. All were examined in cross section under a high-powered binocular microscope using both white light and ultra-violet illumination¹. White light identifies the number of layers present, their colours and dirt layers between coatings providing an indication of the number of times the surface has been painted. Ultra-violet light causes different types of paint

to fluoresce in a characteristic manner², helping to define the types of paint and varnishes applied.

- ii) Hi-resolution images of annotated cross sections along with sample locations are included in section 5.0.

3.0: Sample locations

Sample locations were carefully selected and removed from areas that retained a heavy build-up of paint.

Main Entrance Gate (Churchgate)

1. Quatrefoil top of gate
2. Foliate top of gate
3. Scroll top of gate
4. Gold painted finials
5. Narrow vertical bars lower gate
6. Thick vertical bars

Older Gate at side of building

7. Thick vertical bars
8. Circles
9. Iron lattice
10. Edge
11. Scroll tops

¹ Leica DM2700M optical microscope with Leica DFC 450C camera and long wavelength (380 – 580nm) UV generator.

² Danielle Measday (2017) *A summary of ultra-violet fluorescent materials relevant to Conservation*. The Australian Institute for the Conservation of Cultural Material.

Love Lane Gate

12. General Sample

4.0: Summary

4.1: Main Entrance Gate (Churchgate)

- i) Two bronze plaques on the main gates bear an inscription stating they were erected by public subscription in memory of Wm. Stapleton Royce MP. Royce died in 1925, with the gates dating to approx. this time.
- ii) The gates have a long history of being painted black from the mid 1920's onward with grey lead primer used early in the record and a red oxide primer used later. This is the red that is currently visible on the worn surfaces of the gate.
- iii) Until relatively recently the gates were painted uniformly in black without any features picked out using gold paint. The finials that cap the iron vertical bars and the horizontal strip of quatrefoils and rosettes at the top of the gates were both painted gold in the relatively recent paint (likely within the past 30 years or so). The latest repainting in black has left only the finials picked out in gold, with the quatrefoils and rosettes overpainted in black. This is their current appearance.

4.2: The Drive (early 19th century gate)

- iv) An anonymous painting dated c1821 showing the rear east side of Ayscoughfee Hall shows a pair of gates leading into the gardens from The Drive that appear to be identical to those currently in situ, suggesting these gates date to at least the early 19th century³.
- v) The evidence uncovered here endorses this, with the earliest paint layers consistent with an early 19th century date.
- vi) Although the gates have been repaired and restored several times during their long history, great care was taken to remove samples from areas most likely to yield greater historical evidence (thick paint layers).
- vii) All samples examined were consistent, strongly suggesting the gates have been painted using black oil paints throughout their long history. The scroll tops of the gates were picked out in gold oil paint latterly, presumably to match the pair of gates at main entrance on Churchgate.

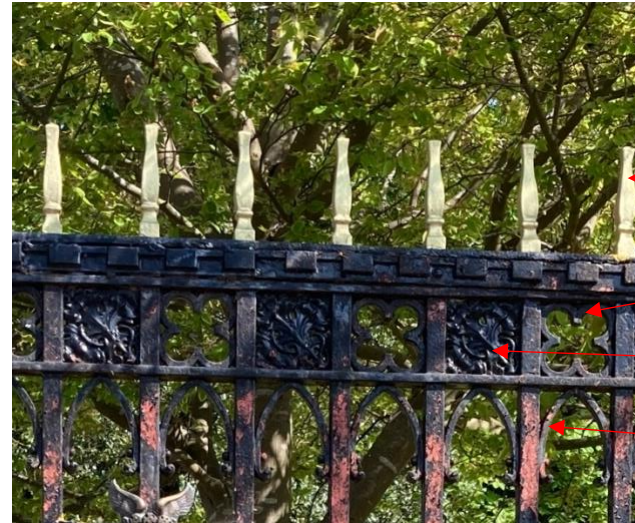
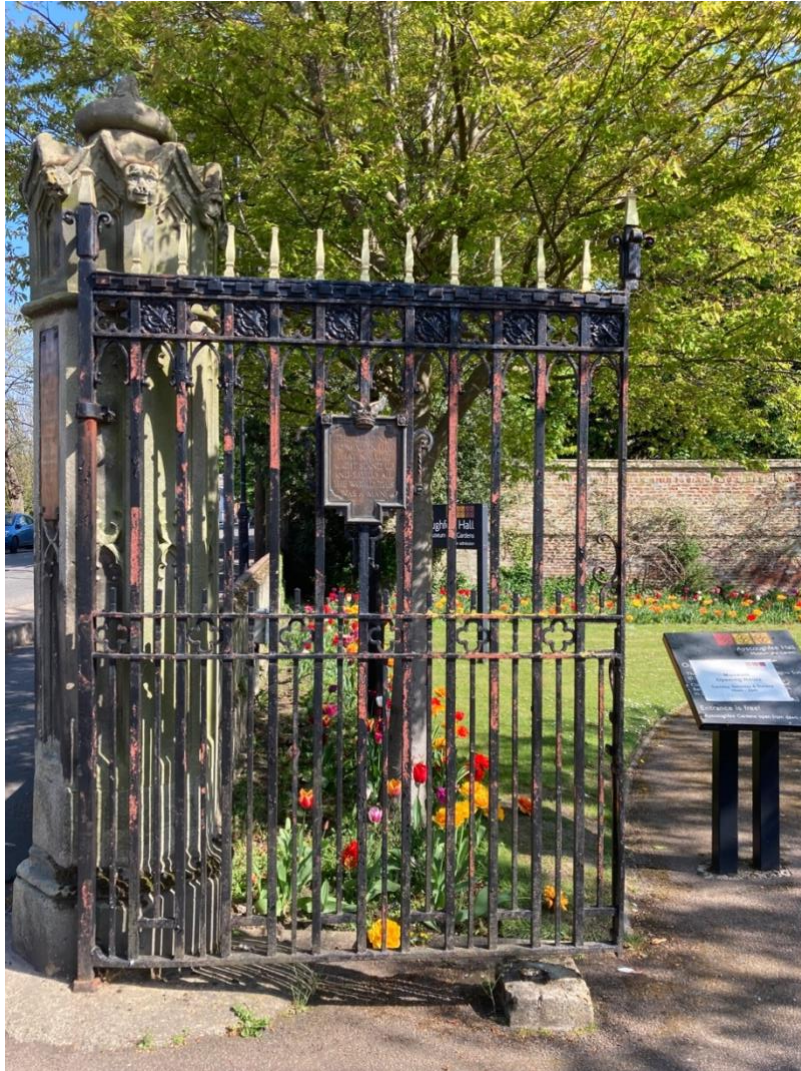
4.3: Gates on Love Lane

- viii) The close similarity between the early paints applied to these gates and the main gates on Churchgate, suggests they were installed at the same time, or certainly within a few years of each other.

³ Referenced in *Building Recording and Historical Research at Ayscoughfee Hall*, by Charles Glenn and Gary Taylor, Archaeological Project Services (APS Report no. 62.99 (1999))

5.0: Research Results

5.1: Main Gate (Churchgate)



Sample numbers and locations

4. Gold painted finial

1. Quatrefoil

2. Rosette

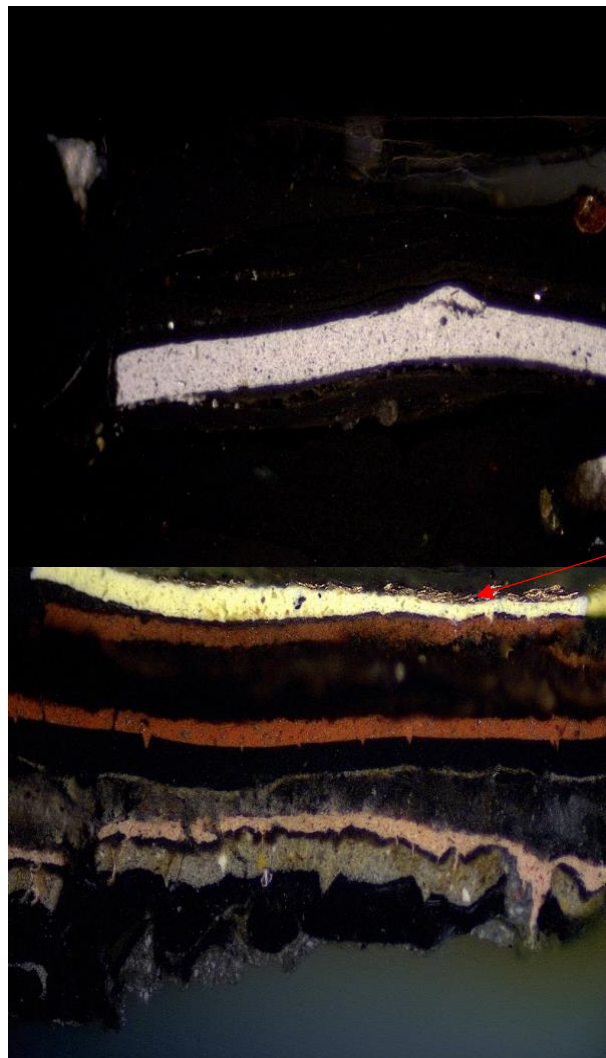
3. Scroll



6. tip of thin vertical bar

5. Thick vertical bar

5.1.1: Samples 1 & 2 (quatrefoil & rosette)



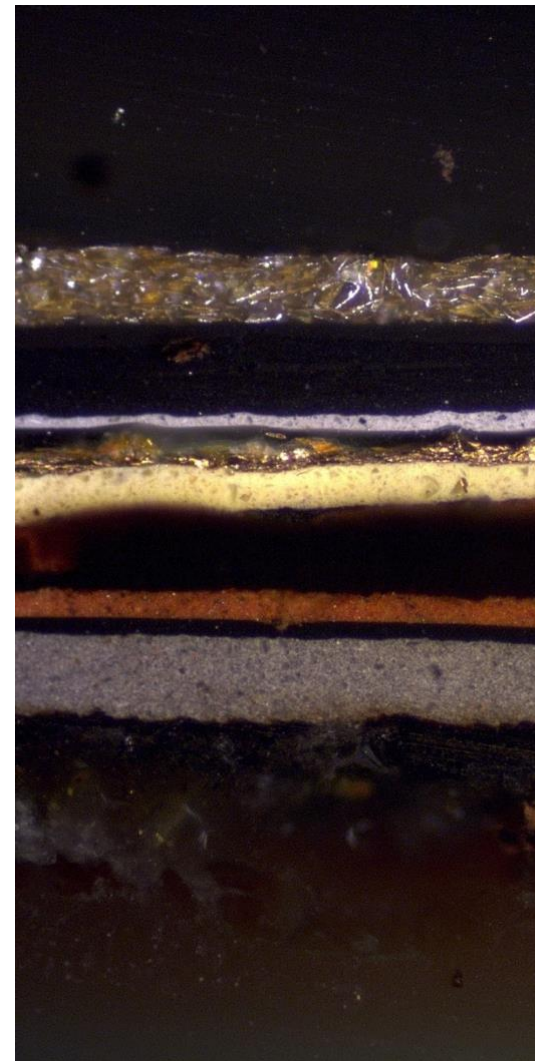
latest phase: approx. 3 applications of black oil paints (some with primers)

Gold oil paint

intermediate phase (mid 20th century) black oil paints with red oxide primers. Gold oil paint applied latterly

Earliest phase: black lead oil paints with grey and red lead primers

3.1.2: Sample 4 gold painted finial



latest phase: 2 applications of black oil paint with gold oil paint on the surface

intermediate phase (mid 20th century) black oil paints with red oxide primers. Gold oil paint applied latterly

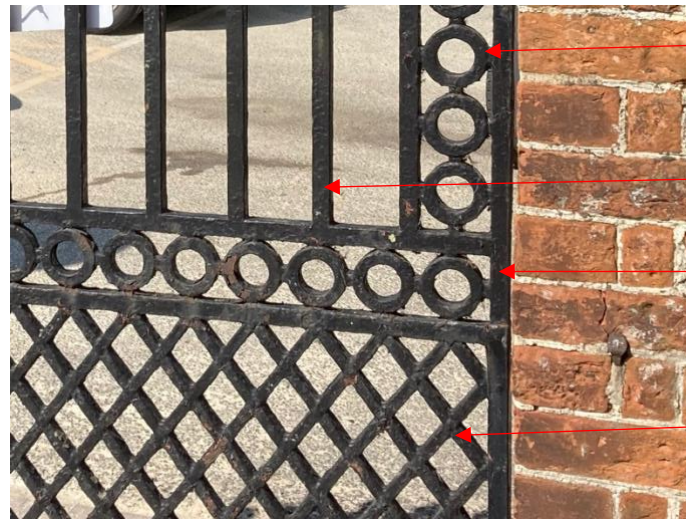
Earliest phase: black lead oil paints

5.2: The Drive gates (early 19th century)



Sample numbers and locations

11. scroll tops



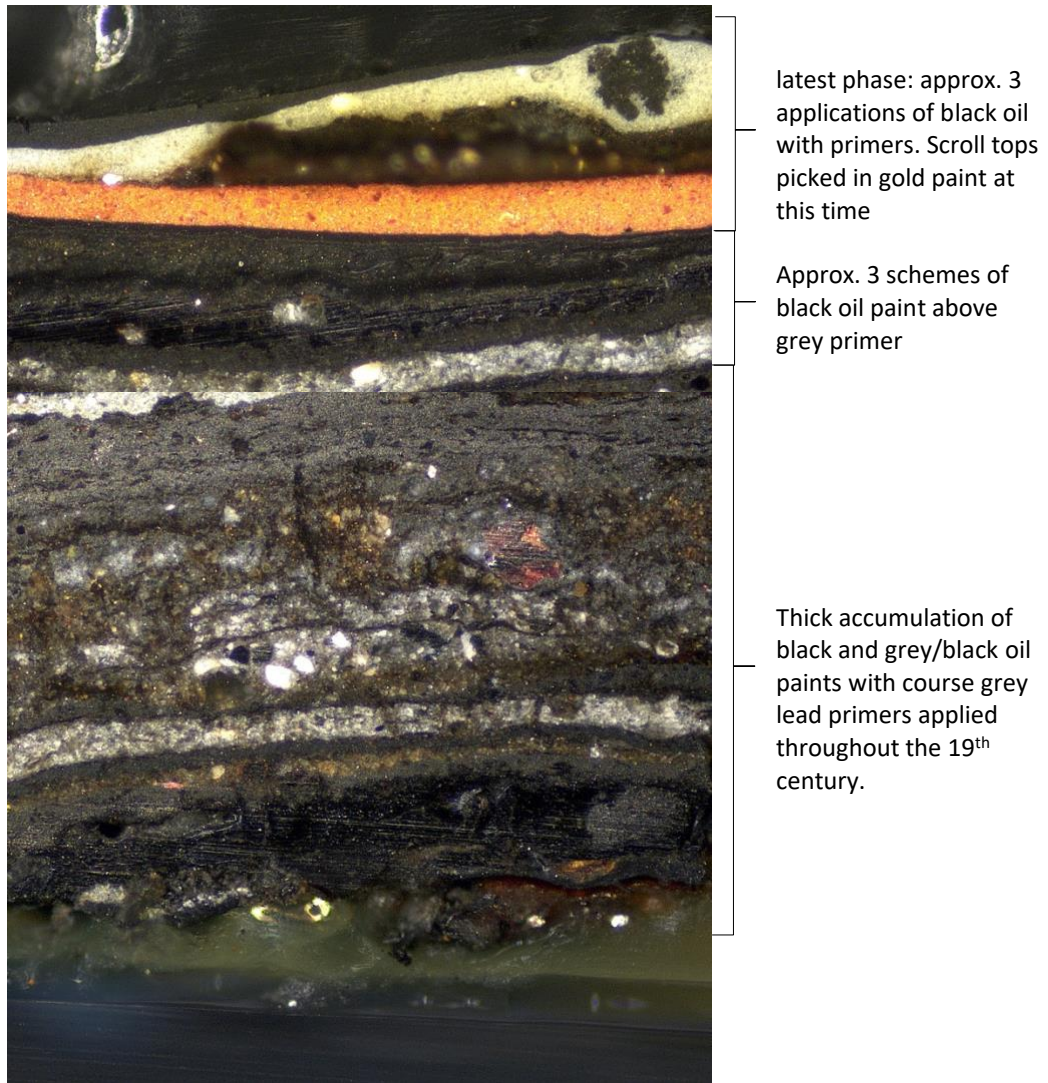
8. circles

7. Thick vertical bar

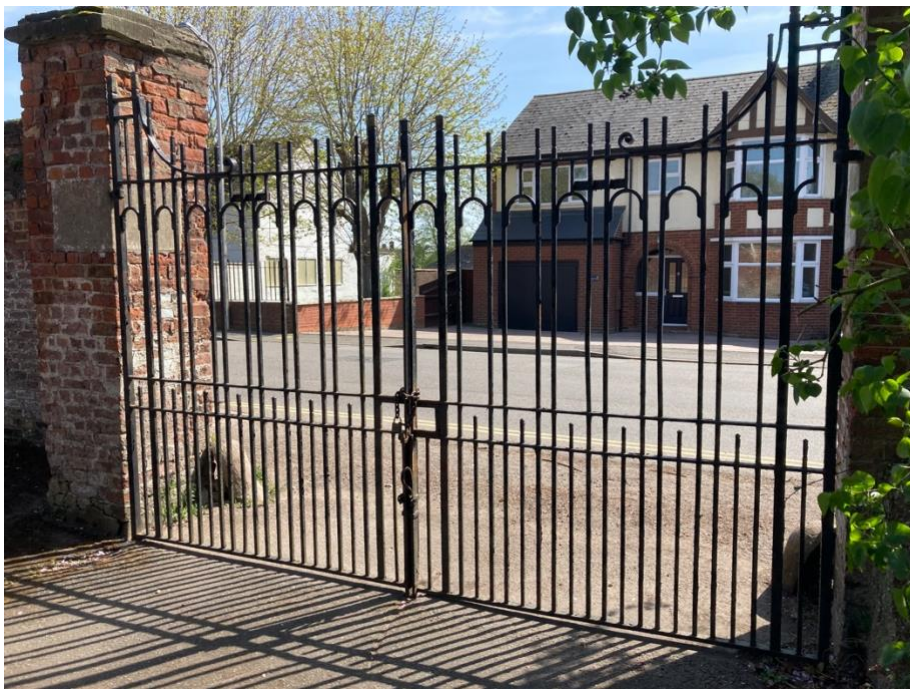
10. Edge

9. Lattice

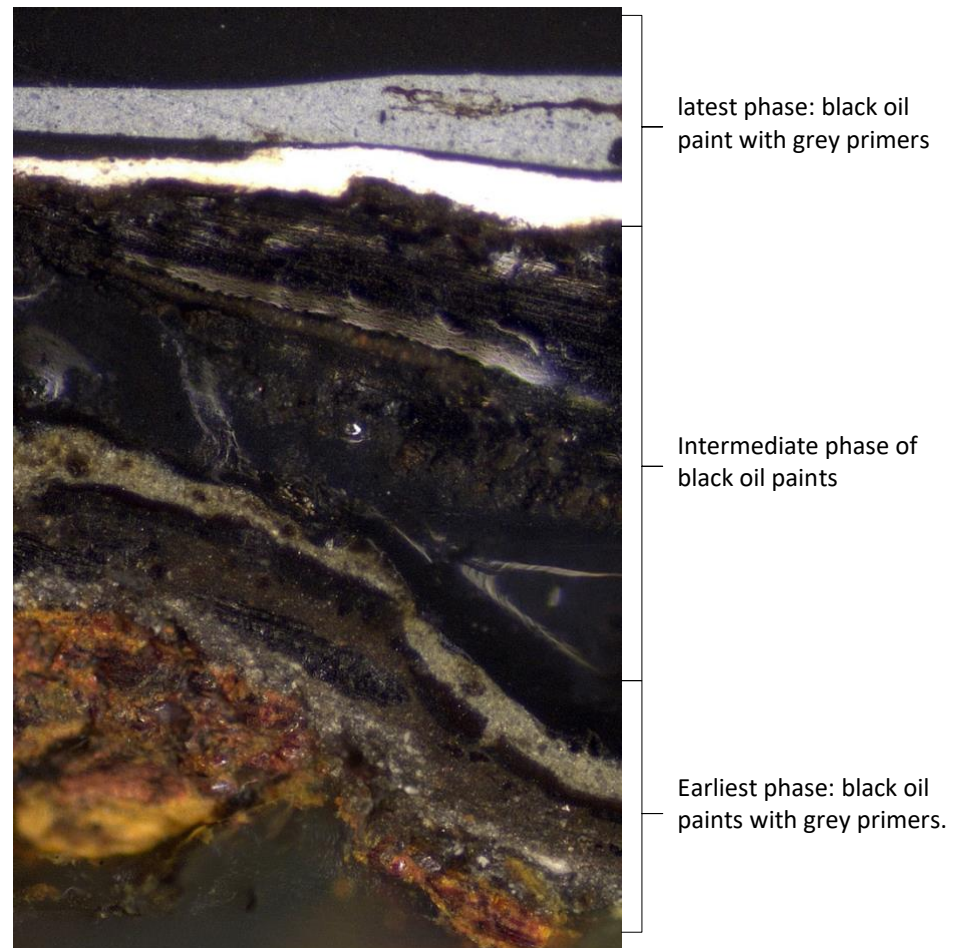
5.2.1: Cross section representative of all samples

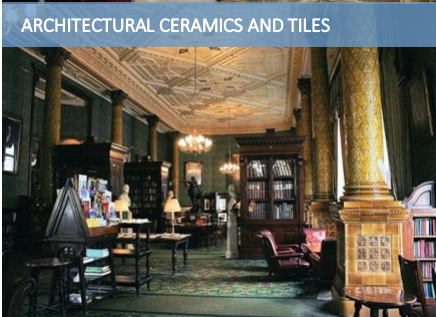
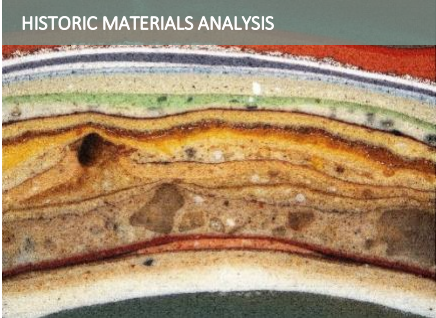


5.3: Love Lane Gates



The paint stratigraphy on these gates is consistent with the paint history on the main entrance gates on Churchgate, suggesting they are coeval.





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