

“READING BETWEEN THE LAYERS: EXPLORING WALL PAINTINGS IN OUR MEDIEVAL PARISH
CHURCHES”: AN INTERPRETATION PLAN FOR THE CHURCHES CONSERVATION TRUST

By
VIVIAN BEATRICE GORNIK

A PROJECT IN LIEU OF THESIS PRESENTED TO THE GRADUATE SCHOOL OF THE UNIVERSITY OF
FLORIDA IN PARTIAL FULFILLMENT OF THE REQUIRMENTS FOR THE DEGREE OF MASTER OF
ARTS

UNIVERSITY OF FLORIDA

2012

© Vivian Beatrice Gornik

To the Churches Conservation Trust, and Dr. Neil Rushton, for my wonderful internship experience in summer 2012.

ACKNOWLEDGMENTS

First and foremost I would like to thank my family for their love and support throughout my education, and especially my Master's degree. My graduate school experience would also not have been the same without the emotional support of my friends and fellow Museum Studies students. I would like to express my extreme gratitude to the Churches Conservation Trust, especially Dr. Neil Rushton, for the unforgettable internship experience I had in summer 2012, and which led me to this project. My experience with the Churches Conservation Trust was serendipitous from beginning to end, and I hope to continue a relationship with the organization for many years to come. Finally, thank you to Dr. Glenn Willumson for being a great mentor the last two and a half years, and for always pushing me to do my best. I know I would have had a drastically different graduate school experience had I not decided to stay at the University of Florida for another degree. Thank you, and go Gators!

TABLE OF CONTENTS

	<u>Page</u>
ACKNOWLEDGEMENTS.....	4
LIST OF FIGURES.....	6
ABSTRACT.....	7
CHAPTER	
1 INTRODUCTION.....	9
The Church of St John the Baptist.....	11
The Churches Conservation Trust.....	12
2 ENGAGING AUDIENCES THROUGH INTERPRETATION.....	19
<i>Visit England</i> and Interpretation.....	20
Visitor Identity and Interpretation.....	22
Label Text and Interpretation.....	24
3 A CATALYST FOR THE FUTURE.....	29
APPENDIX	
A INTERPRETATION PLAN - “READING BETWEEN THE LAYERS: EXPLORING WALL PAINTINGS IN OUR MEDIEVAL PARISH CHURCHES”	32
B PIQAS REPORT FOR THE CHURCH OF ST THOMAS THE MARTYR, BRISTOL.....	55
C VISIT ENGLAND SELF ASSESSMENT TOOLKIT.....	60
D SCANS OF INGLESHAM GUIDEBOOK	70
LIST OF REFERENCES.....	76
BIOGRAPHICAL SKETCH.....	77

LIST OF FIGURES

<u>Figure</u>		<u>Page</u>
1a	Exterior photograph of St John the Baptist in Inglesham	15
1b	Site map of St John the Baptist from Wessex Archaeology Survey Report, 2007.....	16
1c	Google Maps screen shot of geographical location of the Church of St John the Baptist in Inglesham, Wiltshire.....	16
2a	Floor plan for St John the Baptist, provided in conservation report by Jane Rutherford.....	17
2b	Photograph of wall paintings inside church above the chancel arch.....	18
2c	Photograph of section of north wall in north aisle, showing layers of wall painting	18

Summary of Project in Lieu of Thesis
Presented to the College of Fine Arts of the University of Florida
in Partial Fulfillment of the Requirements for the
Degree of Masters of Arts

“READING BETWEEN THE LAYERS: EXPLORING WALL PAINTINGS IN OUR MEDIEVAL PARISH
CHURCHES” - AN INTERPRETATION PLAN FOR THE CHURCHES CONSERVATION TRUST

By

Vivian Beatrice Gornik

December 2012

Chair: Glenn Willumson

Major: Museology

The Churches Conservation Trust is the national charity saving historic churches at risk in England. Difficult economic times impact organizations in the heritage preservation sector across the globe and the Churches Conservation Trust is no exception. As government funding dwindles, nonprofits are forced to rely more and more on private philanthropy for support. When money was plentiful the Churches Conservation Trust could afford to focus its efforts on solely conserving churches. However, the Churches Conservation Trust now recognizes the need for renewed efforts to engage broader audiences to garner a larger supporter base. The Churches Conservation Trust has in its estate some truly remarkable historical gems and the organization is aware that interpretation can make them accessible to a more diverse public audience.

“Reading Between the Layers: Exploring Wall Paintings in Medieval Parish Churches” is an interpretation plan designed specifically for the Churches Conservation Trust’s site, the

church of St John the Baptist in Inglesham, Wiltshire. This church, known for its centuries' worth of wall paintings, presents an excellent example of how thorough interpretation can enhance the visitor experience. The wall paintings, which are extremely fragmentary, can be difficult to decipher. This plan uses interpretive panels to make the paintings and their meanings more accessible for visitors. These panels discuss basic church architecture, commonly depicted wall painting narratives, the materials used to create them, and the methods the Churches Conservation Trust has used to conserve them for the future. Supplemental materials including a children's activity and hypothetical press release are also included. Each component of the plan can be adapted to other Churches Conservation Trust sites that have wall paintings.

By implementing this plan at the church of St John the Baptist, the Churches Conservation Trust can validate their recent efforts to set aside time and human resources to provide interpretation for its most historically important buildings. "Reading Between the Layers" is designed to be the catalyst in helping the Churches Conservation Trust find the best way to engage the broadest audience possible, cultivate a larger supporter base, and solidify the organization's place in the future of England's historic preservation sector.

CHAPTER ONE INTRODUCTION

In 1888 William Morris visited a small, rural church in the village of Inglesham, which lies about 90 miles west of London in the English countryside. A medievalist and artist himself, he was struck by the church's multi-layered wall paintings that date back to as early as the 14th century and reach well into the 19th century. At the time of his visit, the church had remained miraculously untouched by the Victorians who, now casually referred to as the "scrape brigade" for their unsympathetic restoration of historic buildings, had not disturbed Inglesham. Morris did not want the Victorian restoration fate to befall this unusual survivor in Inglesham. Restoration creates a model or representation of the original or earlier form of something that existed in the past. By its nature, restoration requires the restorer to make a judgment based on an object's history, including which time of an object's life is most valuable or desirable. Restoration differs from conservation, which acts to preserve an object in its current state, suspending it in time and preserving it for future generations.

In 1888-1889, by overseeing the conservation, rather than restoration of St John the Baptist in Inglesham, Morris helped ensure that it retained not only its original medieval character, but its Romantic, aged appearance. He left the paintings untouched and only made structural repairs where it was necessary to ensure the safety of the building. Morris went on to establish the Society for the Protection of Ancient Buildings, which saved many other historic English structures from the Victorian restoration fervor.

Over a century later, the church of St John the Baptist is now under the supervision of the Churches Conservation Trust (CCT), and has been since 1979. The CCT upholds Morris' belief

in conserving the church's aged character, and has done so with minimally invasive wall paintings conservation during the last two decades under the expertise of conservator Jane Rutherford. When the church first came to the CCT, many of the paintings were in danger of simply falling to the floor in pieces. Today, while the paintings have been conserved and stabilized, this church and others vested with the CCT face a new challenge: limited funding for heritage preservation non-profits. The CCT continues to receive a large portion of its 3 million pound annual operational budget from the British government through the Department of Culture, Media and Sport, as well as from the General Synod of the Church of England. However, in October 2010, it was announced that government grant funding would be reduced by 20% over the following four years.

When money was plentiful, the CCT could afford to focus on conserving buildings and reintegrating them into their communities. However, as government funding dwindles, proving the CCT's contemporary relevance in the heritage sector, targeting the broadest audience possible and garnering a larger supporter base, is more critical than ever. In recent years senior staff at the CCT has recognized the potential for their churches to be seen as visitor attractions, rather than simply as conserved sites. This shift is directly linked to the awareness that there is a much broader potential audience and group of supporters in England that the CCT has yet to tap into.

Observations made during my summer 2012 role as marketing intern with the CCT, made me think that the presence of more detailed interpretation of CCT church sites could help develop the kind of positive and memorable visitor experience that often encourages visitors to support a nonprofit organization. By incorporating engaging interpretive panels on these sites,

the CCT could reach a broader audience, enhance the visitor's experience both on a cognitive and emotional level, and even increase the likelihood of donor support. "Reading Between the Layers: Exploring Wall Paintings in Our Medieval Parish Churches" is an interpretation plan designed to demonstrate how this can be done at the Church of St John the Baptist in Inglesham, Wiltshire.

The Church of St John the Baptist in Inglesham, Wiltshire

This 13th-century medieval parish church is tucked away in a series of meadows and fields outside the small town of Lechlade-on-the-Thames in the county of Wiltshire. Figure 1a is a photograph showing what the church's exterior looks like today. Figures 1b and 1c help to demonstrate the church's rural location. As previously mentioned, the church is known for its centuries' worth of layered wall paintings which have been undergoing painstaking conservation for a few weeks each year since 1989. The paintings vary from a 13th-century doom scene, more commonly known as the Last Judgment, to 14th-century censuring angels, depicting the burning or spreading of perfumes and incense, to late 17th-century painted texts including the common Decalogue theme above the chancel arch. Figure 2a provides a general floor plan of Inglesham, differentiating between the main segments of the church: the porch, south aisle, nave, chancel, sanctuary and north aisle. Figure 2b shows the painted area above the church's chancel arch, the arch that separates the nave from the chancel, where observers can see fragmentary remnants of paintings from three different centuries. Figure 2c is a photograph of a section of the north wall in the north aisle of the church, and shows how fragmentary the visible layers are.

The majority of the church's interior fabric is covered in these complex layers. Based on the CCT's Conservation Policy, the layers are stabilized where necessary, but no layer of paint will be removed to see what may lie beneath. This ethic means, however, that the images on view will always appear disconnected. 14th-century images peek through layers of 17th-century text, mixed with varied and interspersed colors from all the years in between. Visitors, unless they are medieval wall paintings connoisseurs, often struggle to make sense of what they see. In this case, interpretation can play a critical role in improving the visitor's experience within this church.

The Churches Conservation Trust

The Churches Conservation Trust was established in 1969, originally known as the Redundant Churches Fund and defines itself as the national English charity, "saving historic churches at risk." Within the United Kingdom the CCT serves only England, and does not include Scotland, Wales or Northern Ireland. The CCT currently maintains over 340 churches. Churches vested with the CCT meet particular criteria including that they are no longer used regularly for worship. Their physical state can vary from those maintained by dedicated local volunteers, to those left in dilapidated states of disrepair. Representatives of a church can submit an application to the CCT to begin a consultation phase. According to the CCT's policy document on consultations this phase should take an average of six months depending on the complexity of the case. During this phase, conservation managers will meet with architects and other experts (archaeologists, conservationists, etc.) to determine the physical state of the church. A report is then compiled which is presented to the Board of Trustees for consideration in

conjunction with the Church Commissioners from the Church of England. The report must include, at minimum, the following information: an architect's or surveyor's report, an archaeologist's report and a quantity surveyor's report with costs. Additional reports may be obtained where appropriate for fittings and fixtures such as wall paintings, stained glass of antiquity and special monuments or grave markers. Once this information gathering phase is completed, the Trustees and involved CCT staff must take into consideration the maintenance and repair the church will need to undergo. The CCT conserves the historic structural fabric of the church, including walls, entrances, roofs, etc. That information is filed into five categories: urgent repairs, repairs needed within the next 6 months, longer term repairs if identifiable (up to 50 years), maintenance requirements over the next 50 years and management costs.

In addition to maintenance and repairs, CCT Trustees and staff take this time to consider potential future access the church, taking a holistic view on issues of: health and safety standards, disabled accessibility, security, public access, education potential, use as an event venue, and potential to be used as a regeneration project, an approach unique to the CCT which will be discussed later on in this essay. Once a church has been vested with the CCT, a list of priorities is made for each individual structure and maintenance and conservation begin as soon as time and funding are available. Newly calculated estimates place the average cost for keeping each church open for a year at about £2000, the current equivalent of \$3243. This \$3243 cover basic maintenance costs such as electricity, water management and heating during the winter. This money may cover small repair costs, but does not include extensive conservation projects.

While the head office for the CCT is located in London, and the organization emphasizes a “One Trust” mentality when possible, the organization runs a significant portion of its work through three regional offices in the North, South and West regions. The regions are further divided into counties. For example, the West Region, where Inglesham resides, includes the following counties: Cornwall, Devon, Somerset, Dorset, Hampshire, Wiltshire, Berkshire, Oxfordshire, Gloucestershire, Herefordshire, Worcestershire, Warwickshire and the West Midlands. Each region is also staffed with its own team including a regional director, regional office administrator, operations manager, conservation manager and several volunteer officers.

All CCT initiatives are guided by these words, used to describe the CCT brand: welcoming, passionate, expert, empowering, innovative and distinct. The CCT wants to “welcome” a diverse audience of guests, be they “history lovers, school children, ramblers or neighbors,” in order to help “recognize and experience what is special about each church,” (Churches Conservation Trust). The values of being “passionate” and “expert” go hand in hand, demonstrating how the organization has been conserving and saving churches for over 40 years and employing individuals with expertise in their field and who are passionate about what they do. The CCT believes in “empowering” the communities surrounding their churches, so that volunteers can take ownership of their community’s heritage and help in conserving it for future generations. Finally, “innovative” and “distinct” reflect the CCT’s goal of finding unique solutions to reintegrating these historic buildings back into their surrounding communities, including inventive regeneration projects.

Annually, the CCT welcomes over 1.5 million visitors to its churches and the ultimate goal for any CCT church is that it remains open to the public and be reintegrated in some useful

way to its community. In some instances this takes the form of repurposing, or regenerating the building for new and innovative uses. A fascinating example of this approach in the West Region is the Church of St Paul in Bristol, which came to the CCT in a state of disrepair. The CCT carried out extensive conservation and repair work, and the space is now used by CircoMedia, a circus training school. At first the sight of trapeze equipment set up inside the nave of this beautiful church is quite jarring – but then one realizes how the building has a renewed purpose and is no longer left to disintegrate over time. Not all CCT churches fit the bill for regeneration projects, so some are repurposed as event venues, hosting concerts and even traveling art exhibitions. If repurposing is not practical for the church, either due to the church’s rural location or unique historical value, interpretation could be the vehicle with which it can be reintegrated into its surrounding community, thereby engaging a broader audience to become active members in the future of the building. This is precisely the case with the Church of St John the Baptist in Inglesham, Wiltshire.



Figure 1a: Exterior photograph of St John the Baptist, Inglesham

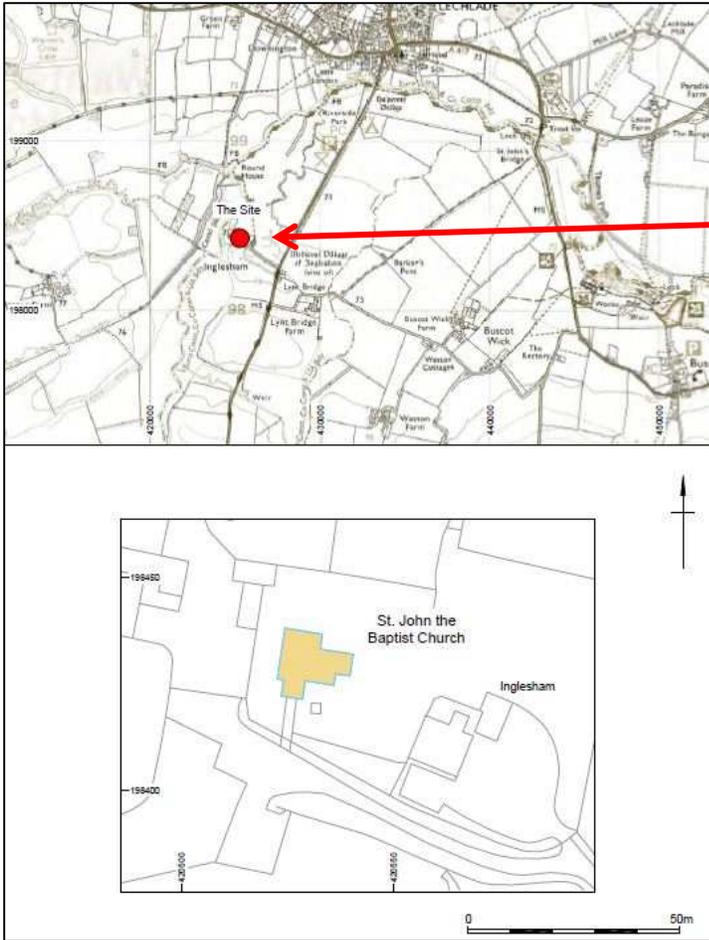


Figure 1b: Site map from Wessex Archaeology Survey Report, 2007



Figure 1c: Google Maps screen shot of Inglesham location.

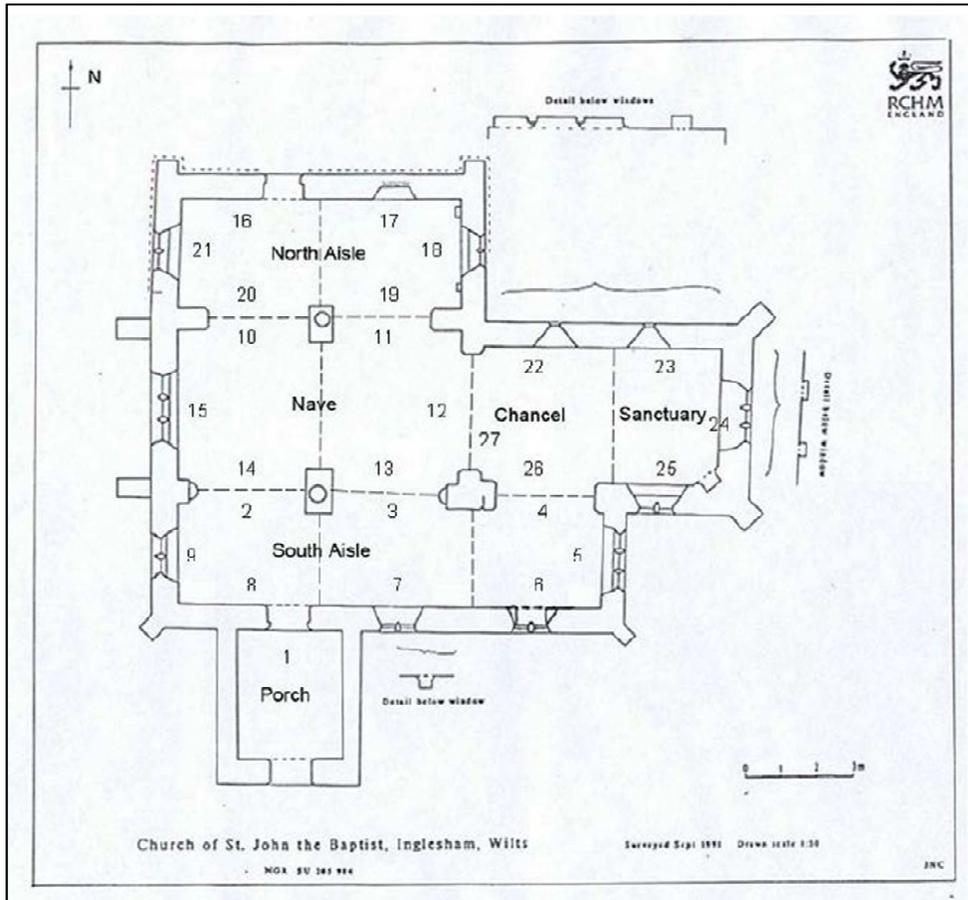


Figure 2a: Floor plan for St John the Baptist, provided in conservation report by Jane Rutherford.



2b.



2c.

Figure 2b: Inside the Church of St John the Baptist, the Chancel Arch. Scaffolding is present due to the conservation work that was on-going when photo was taken; Figure 2c: Section of wall painting on the north wall of the north aisle, demonstrating the multi-layered nature of the remnants.

CHAPTER TWO ENGAGING AUDIENCES WITH INTERPRETATION

The current interpretation on site at St John the Baptist is a guidebook written in 2000 (see Appendix D for full scans of the guidebook). The guidebook was not written as part of an interpretation plan. The CCT has had guidebooks written for their churches since the organization began. However, the authors, styles and purposes of each guidebook varied greatly. While the guidebook at St John the Baptist has served to bridge the gap between the church's unique features and the visitors for twelve years, it has only done so successfully for a very specific audience. Now, as the economic climate of the UK changes, the CCT must aim to welcome and engage more audiences. "Reading Between the Layers: Exploring Wall Paintings in Our Medieval Parish Churches" is an interpretation plan designed using current interpretation standards to help the CCT reach beyond the audience that is served by the current guidebook and to engage as many types of visitors as possible, (see Appendix A for complete interpretation plan).

Criteria for the current standards used to develop the interpretation plan include: First, *Visit England* standards, which provide basic and straightforward criteria for interpretation to improve a visitor's experience. Second, *Identity and the Museum Visitor Experience* by John Falk, which provides a model for identifying types of audiences, and how to address their needs experience needs. And finally, *Museum Labels: An Interpretive Approach* by Beverly Serrell, which provides advice on writing engaging and effective interpretive text for visitors.

Visit England and Interpretation

Visit England is part of a broader *Visit* brand, operating under the larger *Visit (Great) Britain* organization. Hierarchically, underneath *Visit Britain* one finds further geographical divisions including *Visit England*, *Visit Scotland* and *Visit Wales*. Additionally, England, Scotland and Wales are broken down into individual county branches. For example, under *Visit England*, there is a branch called *Visit Wiltshire*, the county in which the church of St John the Baptist is found.

The *Visit* brand is considered a destination marketing organization (DMO) which sets standards for visitor attractions and provides those in charge of heritage sites and other cultural attractions with the tools to meet those standards. One of these tools is a Self-Assessment Toolkit, variations of which can be found at all levels of the *Visit* brand. Although St John the Baptist exists within county Wiltshire and the CCT does subscribe to *Visit Wiltshire* marketing initiatives, the use of the overarching *Visit England* Self-Assessment Toolkit criteria will ensure that any suggestions made in this essay can be applied to other churches the CCT manages throughout the country. The Self-Assessment Toolkit is based on *Visit Britain's* "Visitor Attraction Quality Assessment Scheme" (VAQAS), as well as the "Place of Interest Quality Assessment Scheme" (PIQAS). The Self-Assessment Toolkit allows organizations to grade and evaluate themselves, and have an opportunity to improve before a *Visit* representative comes to the site to complete a formal assessment report. Appendix B contains the formal PIQAS report for the Church of St Thomas the Martyr, a CCT church in Bristol. This is one of the first

CCT churches to undergo the formal assessment process, as the CCT has only recently focused significant efforts on creating visitor attractions.

The Toolkit is user-friendly and broken down into six primary categories of evaluation: Pre-arrival, arrival, attraction, toilets, catering and retailing. These categories are then divided into subtopics, featuring questions that site managers can ask themselves about the visitor's experience. For example, within the Pre-Arrival category, under the topic "Website", evaluators are advised to ask: Is the website easy to navigate? Is information clear, relevant and up to date? Is the site enhanced with photographs? Are photographs captioned? Does the website provide links to other relevant sites? (Visit England 2012).

The sections "quality of presentation" and "quality of interpretation" are most immediately necessary in discussing an interpretation plan for the church of St John the Baptist. A quality interpretation scheme will not be effective if it does not meet basic presentation standards; similarly, badly written interpretation that is not displayed or presented well is equally ineffective. Within those two categories questions such as "Are there different levels of interpretation?", "Is interpretation enhanced with diagrams?" and "Is an orientation plan provided?" are posed. (For the full selection of questions, please see Appendix C).

In the context of Visit England standards, the current interpretation at Inglesham is moderately successful. The guidebook provides relevant, factual information but fails to provide the suggested orientation plan. Similarly, the guidebook as the only means of interpretation fails to meet the overarching *Visit* interpretation standards. For example, while it provides information at a sufficient depth, it is not enhanced with the use of diagrams and

other graphics. The information is not presented in clear levels or subsections, as is suggested, and does not meet the needs of different types of visitors, i.e.: foreigners, or those with poor vision.

“Reading Between the Layers” attempts to fill in the gaps the current guidebook leaves between the church and an engaging visitor experience for some audiences. The plan is designed to complement the guidebook with interpretive panels that (1) help orient the visitor inside the church by describing basic church architecture, (2) explain the materials used to create the wall paintings, (3) describe the most common narratives depicted in medieval wall paintings, (4) clarify the difference between conservation and restoration, and finally (5) introduce the visitor to the Churches Conservation Trust.

The addition of an orientation plan, the use of graphics and diagrams throughout the panels, and clearly distinguished levels of information, make these panels accessible for a much wider audience than the stand-alone guidebook. The interpretation plan also includes a children’s activity, which brings in an element of creative participation which *Visit England* also values. By implementing this type of interpretation plan, the CCT could much more easily pass a *Visit England* PIQAS and/or VAQAS evaluation at the Church of St John the Baptist in Inglesham, and gain the value *Visit* accreditation.

Visitor Identity and Interpretation

In his book *Identity and the Museum Visitor Experience*, Falk defines the “museum community” to include zoos, aquariums, art, history and natural history museums, children’s museums and science centers, botanical gardens, historical and heritage sites, and nature

center and nature parks. His *Museum Visitor Experience Model* identifies five primary types of museum visitors: the explorer, the facilitator, the experience seeker, the professional/hobbyist and the recharger, (Falk 2009).

The guidebook at Inglesham satisfies the needs and visit motivations of only one of the five types of visitors: the professional/hobbyist. Falk describes this group of visitors as the smallest of the five, but as disproportionately influential, because of the group's strong ties to the people who work in the museum through professional knowledge. The content of the guidebook is written at an academic level, and assumes the reader has prior knowledge of things such as church architecture, medieval English history, and wall painting motifs, just to name a few. "Reading between the Layers" attempts to address the needs of the four other visitor categories that Falk identifies.

For the Explorer, the visitor who goes to a museum out of curiosity or general interest in discovering more about a topic, the five panels introduce them to the most essential information about wall paintings in medieval parish churches. Each panel provides the foundational information for understanding the heritage site as a whole, and can act as a catalyst should the visitor decide they want to learn more about the topic by also providing them with the web links to the CCT's website where more detailed information can be found.

For the Facilitator, who visits in order to satisfy the needs of someone they care about, rather than themselves, the interpretation plan provides modes through which a visitor can facilitate a learning experience for someone else. For example, the most common type of facilitator is a facilitator parent. For them, the plan provides a children's activity, as well as

diagrams and graphics throughout the panels to assist with conveying information visually and to create the opportunity for conversation.

For the Experience Seekers, visitors who are motivated by the desire to “collect” an experience in a “been there, done that” fashion, the interpretation plan provides just enough information without overwhelming someone who does not perhaps want to know the explicit details of conservation techniques, or medieval methods for mixing paint pigments. An Experience Seeker may enter the church, quickly browse the panels and understand the wall paintings on the most basic level, and then promptly check the church off their list.

And finally, for the Rechargers, who visit sites in order to “reflect, rejuvenate or generally bask in the wonder of the place,” the panels provide a learning opportunity, but are designed and displayed in such a way that they do not distract from the overall feeling and atmosphere of the site (Falk 2009). The plan proposes panel colors that complement the church’s interior, and also suggests that the panels be displayed at a low level along the north wall of the south aisle, where they do not block visitors’ sight lines to the wall paintings. “Reading Between the Layers” takes into consideration how diverse audiences have unique motivations for visiting a heritage site such as St John the Baptist in Inglesham. Therefore, the plan satisfies, at least at a basic level, the needs of the five types of visitors Falk has identified.

Label Text and Interpretation

Beverly Serrell’s *Exhibit Labels: An Interpretive Approach*, which focuses specifically on interpretation theory and methodology, can and has been used by museum professionals to develop interpretive panels. Serrell opens chapter six, “Levels of Information and Modalities”

with the statement that, “creating [interpretive] experiences through different types of labels and different modes of presenting information will provide for variety and will reinforce ideas throughout the exhibition.” This variety is created by identifying different levels of information that can be provided, so that the exhibition concepts may appeal to more diverse audiences, which echoes the assertions made by John Falk. Serrell stresses that “levels” of information should not immediately be associated with the idea of a hierarchy of information, such as “high-low, top-bottom, better-worse, first-last, shorter-longer, general-specific,” (Serrell 1996). For example, when an exhibition is created around “levels of interest”, there is an implied value judgment that one visitor may be more interested than another and is therefore privy to more in-depth information. For this reason, “because visitors self-select to visit an exhibition, we should assume that they are all interested visitors: their interests are based on diverse combinations of experiences – different, but not better or worse,” (Serrell 66). Serrell identifies three desirable and three undesirable ways to layer information. The three types of layering that are advisable are: layers defined by purpose, layers defined by intrinsic complexity and layers defined by time, (Serrell 1996). As the stand-alone form of interpretation the current Inglesham guidebook offers a one-dimensional, single layer of information. However, accompanied by the “Reading Between the Layers” plan components, it stands as one of several layers of information. The five panels, along with the children’s activity, each represent individual layers of information, defined by purpose. The individual panels can also be broken down into sections defined by purpose. For example, the panel titled, “The Conservation Conversation” differentiates between conservation and restoration, and then moves on to

discuss conservation methods, as well as conservation costs; each section of the panel serving an individual yet collaborative purpose.

In addition to how information is layered, modalities, or the modes and mediums through which information is conveyed, are equally important. According to Serrell, panel designers should shy away from designing in a “this exhibit should include videos and computers” mind-set, and rather begin by asking themselves “what is the best way to tell this part of the story – a photograph, a video, an interactive device, an object, a group of artifacts, a recreation,” (Serrell 1996). Serrell also advises that one should avoid thinking a particular audience prefers only one specific type of modality – for example that only children’s exhibits should focus on interactivity, using computers and hands-on activities. “While individual visitors may have preferences for certain modalities over others, the immediate appeal and context of a well-designed, well-placed exhibit element can override a prior attitude,” (Serrell 1996). In this way, it is critical to think of modalities as parts of a larger cohesive whole, rather than individual elements aimed at specific audience members. The current guidebook represents a single mode of interpretation. “Reading Between the Layers” offers panels with text, photographs and diagrams, along with a children’s activity, increasing the number of modalities used to interpret the site. Alongside modalities, the way in which label and other text is written can have a significant impact on the success of the interpretation.

In Chapter 7 of her book, Serrell provides practical advice on how to write visitor-friendly labels. For example, while an exhibit label writer wants to create interesting and attention-grabbing text, there are a few things one should avoid, including: the overuse of

alliteration, the use of metaphors and too much humor. These three things can add interest to a label, but, used too often, they can detract from the actual goal of the label which is to convey specific information. "Reading Between the Layers" does employ the use of alliteration in two of the panel titles, "Methods and Materials" and "The Conservation Conversation", but does not continue to use it or other forms of figurative speech in the remainder of the panel text.

Serrell advises that writers remain flexible in their design scheme, so that label lengths can be varied. She warns that sentences should be no longer than 30 words because it makes it difficult for readers to follow a train of thought, and that paragraphs longer than 60 words look overwhelming. One way to avoid large blocks of information is to use informative paragraph titles and subtitles, which can replace an introductory sentence or phrase. In "Reading Between the Layers", panels include informative titles and subtitles, and no block of text is longer than 60 words. For example, the title of the first panel, "Where in the Church Am I?", expresses clearly the fact that this panel will help orient the visitor inside the church. On the panel, "The Painted Narrative", readers can choose from subtitles (Saints, The Last Judgment, Decorative and Text) to quickly find the information that most immediately interests them.

The tone of the written text should not be pedantic, preachy, condescending or overly simplistic. Good labels can provide multiple meanings and encourage visitors to continue reading and perhaps even start a conversation with other visitors in their party, (Serrell 83-94). This advice has been taken into consideration for all text created for the new interpretation

plan, and the text has been tested on four people of varying ages to determine if the tone meets Serrell's recommendations.

In creating "Reading Between the Layers", all three of the expert resources presented in this chapter were taken into consideration, and the advice they provide was integrated into the new plan. By constructing "Reading Between the Layers" on such a sound foundation, it is hoped that the Churches Conservation Trust now has a document that can serve as a catalyst for discussing and developing interpretation at more of its heritage sites in the future.

CHAPTER THREE A CATALYST FOR THE FUTURE

Creating multipurpose or multifunctional plans for nonprofit organizations is an efficient use for limited resources. In the case of “Reading Between the Layers”, this plan has been designed to be adaptable to several other CCT sites. Any church in the CCT’s estate that is considered medieval, and that contains wall paintings, could without difficulty implement a version of this interpretation plan. The “Reading Between the Layers” panel text is created to be easily adapted. For example, on the “Painted Narrative” panel, the general information about the different schemes can remain the same. The only text that would need to be changed is that found in the small inset boxes below each section, which now describe where a visitor could find a certain type of scheme inside St John the Baptist. This conscious effort, to keep the general information visually separate from the church-specific information, was maintained throughout the entire interpretation plan to expedite any potential future adaptations to other churches.

The “Reading Between the Layers” proposal document as well as this essay can catalyze the interpretation discussion at the CCT, followed by more detailed conceptual planning for which the proposal has laid the foundation. The next step following in-depth discussions of interpretation at CCT sites should be a period of evaluation. “Reading Between the Layers” was designed using observational data from my time as an intern with the CCT, but it could benefit from structured front-end evaluation, which will help the CCT determine the exact needs and prior knowledge of the new audiences it hopes to engage. A period of front-end evaluation would be the perfect time to involve CCT volunteers and stakeholders. Volunteers have always

played a critical role in the success of the CCT's work, and their involvement in incorporating interpretation at CCT sites should be no different. For example, holding regional focus groups with volunteers could help determine what those people most invested in the churches would like to see from an interpretive plan. Additionally, volunteers who already serve as knowledgeable guides and caretakers of the churches could work together with CCT staff to help develop supplement interpretational materials. A model for periodic summative evaluation following the implementation of a new interpretational plan should also be put in place. This summative evaluation, taking place at least once a year, in the form of surveys, either in person or online, as well as interviews and focus groups, could be conducted by trained volunteers when CCT staff is not available. Periodic evaluation is necessary to help the CCT determine if interpretational materials are up to date, relevant, and continue to meet the needs of visitors.

“Reading Between the Layers” has the potential to broaden the CCT's audience, not just at St John the Baptist, but at any church where a version of this plan is implemented. By offering interpretation that can satisfy anyone from the “Experience Seeker” to the “Facilitator”, the CCT has the opportunity to inspire more people with its mission. The more people the CCT can bring into the fold, the larger their supporter base will become. Supporters are not just monetary donors, but volunteers and advocates. Building this supporter base will help solidify the CCT's place in the English heritage preservation sector, no matter the economic climate. The CCT joins all other heritage preservation organizations in England in facing the difficult economic times ahead; but by adapting and evolving what the CCT provides for visitors,

the organization can build a larger supporter base that can help it survive even the most drastic of government cuts to funding.

APPENDIX A
“READING BETWEEN THE LAYERS: EXPLORING WALL PAINTINGS IN MEDIEVAL PARISH
CHURCHES”

Interpretation plan will begin on the next page.

Reading Between the Layers – Exploring Wall Paintings in Our Medieval Parish Churches

Interpretation plan prepared for the Churches Conservation Trust

Table of Contents

Proposal Section Title

- I. Introduction
- II. Visual mock-ups of panels
- III. Panel and label copy
- IV. Proposed Exhibit Layout
- V. Brochure/Guidebook
- VI. Children's Activities with Charlie and Claire
- VII. Sample Press Release

Part I - Introduction

“Reading Between the Layers: Exploring Wall Paintings in our Medieval Parish Churches” is an interpretation plan designed specifically for the Churches Conservation Trust (CCT) for use at its historic heritage site at the Church of St John the Baptist in Inglesham, Wiltshire. While it has been specifically designed for this church, the concept and content of the plan can be adapted to any CCT church that is considered “medieval” and which contains wall paintings.

The interpretation plan includes panels broken down into five sections: (1) Where in the Church am I?, (2) Methods and Materials, (3) The Painted Narrative, (4) The Conservation Conversation and (5) Meet the CCT. These panels work together to help visitors understand wall paintings in the context of the medieval parish church. Visitors are first introduced to the basics of church architecture, secondly to the materials and techniques used to create wall paintings, and thirdly to commonly depicted themes and narratives. The fourth panel distinguishes between conservation and restoration while the final panel acquaints the visitor with the Churches Conservation Trust and encourages future monetary donations to its conservation projects.

Alongside the interpretive panels, this proposal includes suggestions for an update and redesign of the current church guidebook, as well as a sample press release featuring a hypothetical Open Day event to mark the addition of new interpretation to the experience of St John the Baptist.

Additionally, the plan introduces children’s activities with Charlie and Claire, The Clever Church Mice. Charlie and Claire are designed as an educational tool to involve children in CCT churches. While this plan includes just one Charlie and Claire activity, it lays the foundation for what could eventually be a CCT-wide educational initiative represented by The Clever Church Mice. While using this Charlie and Claire activity at St John the Baptist, the CCT could undertake evaluation of the initiative’s effectiveness, before integrating it into other aspects of the CCT’s outreach, including programing and website features.

The estimated cost for production of the panels included in this plan is: \$6000.00, or the equivalent of £3700.00. This figure is based on estimates from the Exhibits and Fabrications department at the Florida Museum of Natural History at the University of Florida as well as MuseumRails.com. While £3700.00 is a substantial amount of money for the CCT to spend on a single site in addition to the annual operational costs, the impact the panels will have on improving the visitor experience will no doubt offset the temporary financial expenditure.

Part II - Visual Mock-Ups of Exhibit Panels

Due to the fact that this exhibit is based on a historic site, and not a selection of historic objects, it has been designed to present information in a concise, visually interesting way without distracting from the interior of the church. The exhibit consists of five panels, the mock-ups for which are included in this section. The panels have been designed using CCT brand features, including the Omnes font. The color selection was made keeping in mind that the panels should blend in with their surrounding environment, and compliment the church, rather than distract from it.

Graphics featured on these panels come from several sources. The featured floor plan was provided in Jane Rutherford's report on her conservation work inside the church. The photos featured on the "Methods and Materials", "The Painted Narrative" and "Meet the Churches Conservation Trust" panel, have been pulled directly from the CCT website. Photos on the "Conservation Conversation" panel were taken by Vivian Gornik. A large portion of the panel text has been adapted from the information originally curated by CCT staff and is currently featured in the "Our Wall Paintings" section of the CCT website.

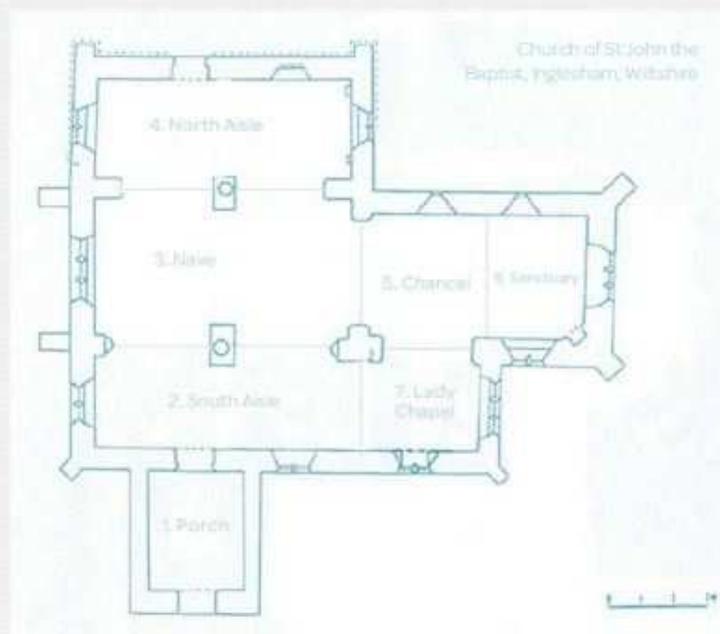
Reading Between the Layers

Exploring Wall Paintings in Our Medieval Parish Churches

Understanding wall paintings in the context of a medieval parish church can be difficult, especially when the surviving paintings are fragmentary. These panels are designed to help you explore wall paintings by providing some fundamental information about their location, how they were created, what they depict and how they have been conserved.

Where in the Church Am I?

Do you know where the nave ends and the chancel begins? Here are basic architectural terms and information to help you orient yourself inside the church before you begin your exploration. These terms will help you navigate not just this church, but most medieval parish churches.



1. While the church may have several entrances, the **Porch** marks the main entrance for parishioners.

2. The **South Aisle** in this church runs parallel to the south wall and continues along the nave and the chancel sections.

3. The **Nave** is the central part of the church that usually stretches from the west wall to the chancel, and excludes the side aisles.

4. The **North Aisle** runs parallel to the north wall, alongside the nave and the chancel of the church.

5. The **Chancel** is the area stretching between the sanctuary and the nave, and between the north and south aisles.

6. The **Sanctuary** contains the altar space, and is often separated from the chancel by communion rails.

7. **Lady Chapel**, a chapel dedicated to the Virgin Mary, is located in the south aisle of this church. However, it can be located in other areas in different churches.



Claire

Meet Charlie and Claire

We are very pleased to have you meet Charlie and Claire, the clever church mice. Charlie and Claire are here to help young people explore churches. Look for a fun and quick activity wherever you find Charlie and Claire in the exhibit.



Charlie

Methods and Materials

Medieval wall painters often mixed colored pigments with lime wash which they applied over dry plaster. Other times, organic materials such as oil, glue, casein and egg were mixed with the pigment and applied to the wall. Using this variety of materials allowed for a wider range of colors.

Pigments are sensitive to light and fade over time and some discolor. For example, vermillion turns black. Red or white lead pigments also convert to a black or brown in the presence of moisture and corrosive materials.



Who painted the wall paintings? From the early medieval period onwards, the production of wall paintings was a major industry. Although there are unquestionable instances of paintings done by the clergy and gentry, the majority of wall paintings would have been carried out by a group of professional painters.

What is the difference between a wall painting and a fresco? The terms wall painting and fresco are often incorrectly substituted for one another. Frescos are a special type of wall painting, but not all wall paintings are frescos.



Fresco refers to the **technique** of applying water color to wet plaster, rather than dry plaster. When the painting dries, the pigment is bound with the plaster, making it a much more stable form of wall painting. Consider the Sistine Chapel ceiling, which has survived 500 years in nearly pristine condition.

Why are there no frescos in England? Frescos require weather conditions like those found in Italy and other parts of southern Europe. Frescos are therefore not found in northern Europe or parts of Great Britain.



Charlie and Claire Use Their Imagination – Art Activity

Many of the wall paintings you can still see in churches are small puzzle pieces of a larger whole. Use your imagination to create what the rest of the wall painting may have looked like. Below are two project choices. Be creative!



Visit our website to browse through our interactive timeline about the history of wall paintings in England:
www.visitchurches.org.uk/wallpaintings/historyofwallpaintings/
Or use your smart phone to scan the QR code to take you directly to the page.

The Painted Narrative

Wall paintings contributed to the colorful interior of every medieval parish church and there were a certain range of subjects that were commonly depicted. While some were purely decorative, others presented teachings about moral behavior or told stories of the life of Christ, as well as saints and angels.



Saints and Angels: Painting representations of saints was a common theme in wall paintings. Virgin Mary, along with St Catherine and St Margaret who were revered as martyrs, were common female depictions. St George and the dragon, the martyrdom of St Thomas Becket and St Christopher were also frequently shown.

Inside this church, two red angels are faintly visible on either side of the text above the chancel arch.

The Last Judgment: Doom is the Old English word for judgment and this name is used for Medieval wall paintings depicting The Last Judgment. The most important figure in the Doom is Christ, the judge who sends the blessed to Heaven and the damned to Hell. He is typically shown in the center of the image seated on a throne wearing a loose cloak so his wounded side, hands and feet are visible.

There are remnants of a Doom on the east wall of the north aisle, inside St John the Baptist.



Decorative: Imitation masonry is one of the most common types of decorative painting. In the 12th and early 13th centuries, blocks were marked out with simple red lines. By the mid-13th century, the designs became more complex with double lines, foliage and stenciled motifs being introduced.

The chancel and sanctuary of St John the Baptist feature painted red masonry blocks.

Texts: Before the Reformation, painted texts complemented the figurative paintings. After the Reformation, as figurative subjects became unacceptable, texts like The Ten Commandments, The Lord's Prayer and The Creed, became the main painted subject matter.

There are text paintings throughout St John the Baptist, including above the chancel arch, in the north aisle and the south aisle.



To learn more about the themes and meanings behind wall paintings, visit our website: www.visitchurches.org.uk/wallpaintings/understandingschemes/
Or use your smart phone to scan the QR code to take you directly to the page.



The Conservation Conversation



Conservation and restoration are two terms that are often mistakenly used interchangeably when discussing work done on wall paintings. The Churches Conservation Trust's *Conservation Policy* differentiates between the two terms in this way:

Conservation

Activities that seek to preserve an object and keep it from deteriorating further.

versus

Restoration

Activities that seek to return a damaged object to its original form.

Conservation work inside St John the Baptist involved cleaning and stabilizing the wall paintings to prevent further deterioration. **Moisture** is the biggest concern for wall paintings in such old buildings. Fluctuation in moisture levels can be caused by rising damp, leaking gutters, inappropriate heating and inefficient ventilation.

Conservation teams often face **practical challenges** throughout a project. Paintings may be located on walls or roofs where extensive scaffolding is required merely to gain access. And work may be temporarily suspended as certain treatments become slow or impossible in winter months. Inside St John the Baptist, work has been done primarily for several weeks each summer, for the last two decades.



Do conservators ever uncover older paintings?

Wall paintings may well be identified beneath a layer of lime wash, but are not uncovered unless there is an overwhelming reason for doing so.

Conservation is a time consuming and painstaking process. It can cost **£1000-£3000** to inspect, clean and conserve one meter square of wall.



Where can I learn more about CCT conservation work?

Visit the conservation section of our website: www.visitchurches.org.uk
Or use your smart phone to scan this QR code:



Meet the Churches Conservation Trust

The Churches Conservation Trust is the national charity protecting historic churches at risk. We have saved over 340 buildings which attract almost 2 million visitors a year. Our unique collection of English parish churches includes irreplaceable examples of architecture, archaeology and art from 1,000 years of history.



Chief Executive Crispin Truman with Loyd Grossman

We are a registered charity governed by a Board of Trustees, which is chaired by Loyd Grossman OBE FSA. Our Chief Executive, Crispin Truman, leads a small senior management team who themselves manage 50+ staff working in national and regional teams.



Every year the Trust runs over 50 specialist conservation repair projects and many more minor repairs as well as a wide range of projects and events to promote tourism, volunteering, educational, arts and community use.

The key is recognizing what these buildings can contribute to modern life; whether as a hidden gem to discover during a walk on the moors, a center for people to meet, or even, in one case, the home for one of Europe's most prestigious circus schools. Importantly our churches remain, at heart, complete. They are never deconsecrated, their spirit remains and a few may even return to parish use if that is the best solution for them.

To find out more about the CCT, including staff contacts in the regional office nearest you and how to support our work, please visit our website:

www.visitchurches.org.uk

Or use your smart phone to scan this QR code:



Part III - Panel and Label Text

This section of the proposal provides the reader with all text written for the exhibit panels. It has been broken down by the aforementioned exhibit sections.

Section Titles:

1. Introductory Wall Text and Where in the Church Am I?
2. Methods and Materials
3. Beyond the Brush
4. The Conservation Conversation
5. Meet the Churches Conservation Trust

(1) Introductory Wall Text and Where in the Church Am I?

Understanding wall paintings in the context of a medieval parish church can be difficult, especially when the surviving paintings are fragmentary. These panels are designed to help you explore wall paintings by providing some fundamental information about their location, how they were created, what they depict and how they have been conserved.

Do you know where the nave ends and the chancel begins? Here are basic architectural terms and information to help you orient yourself inside the church before you begin your exploration. These terms will help you navigate not just this church, but most medieval parish churches. (Numbers correspond with numbers on the features floor plan)

1. While the church may have several entrances, the **Porch** marks the main entrance for parishioners.
2. The **South Aisle** in this church runs parallel to the south wall and continues along the nave and the chancel sections.
3. The **Nave** is the central part of the church that usually stretches from the west wall to the chancel, and excludes the side aisles.
4. The **North Aisle** runs parallel to the north wall, alongside the nave and the chancel of the church.
5. The **Chancel** is the area stretching between the sanctuary and the nave, and between the north and south aisles.
6. The **Sanctuary** contains the altar space, and is often separated from the chancel by communion rails.
7. **Lady Chapel**, a chapel dedicated to the Virgin Mary, is located in the south aisle of this church. However, it can be located in other areas in different churches.

Meet Charlie and Claire:

We are very pleased to have you meet Charlie and Claire, the clever church mice. Charlie and Claire are here to help young people explore churches. Look for a fun and quick activity wherever you find Charlie and Claire in the exhibit.

(2) Methods and Materials

Medieval wall painters often mixed colored pigments with lime wash which they applied over dry plaster. Other times, organic materials such as oil, glue, casein and egg were mixed with the pigment and applied to the wall. Using this variety of materials allowed for a wider range of colors.

Pigments are sensitive to light and fade over time and some discolor. For example, vermillion turns black. Red or white lead pigments also convert to a black or brown in the presence of moisture and corrosive materials.

Who painted the wall paintings? From the early medieval period onwards, the production of wall paintings was a major industry. Although there are unquestionable instances of paintings done by the clergy and gentry, the majority of wall paintings would have been carried out by a group of professional painters.

What is the difference between a wall painting and a fresco? The terms wall painting and fresco are often incorrectly substituted for one another. Frescos are a special type of wall painting , but not all wall paintings are frescos.

Fresco refers to the technique of applying water color to wet plaster, rather than dry plaster. When the painting dries, the pigment is bound with the plaster, making it a much more stable form of wall painting. Consider the Sistine Chapel ceiling, which has survived 500 years in nearly pristine condition.

Why are there no frescos in England? Frescos require weather conditions like those found in Italy and other parts of southern Europe. Frescos are therefore not found in northern Europe or parts of Great Britain.

Charlie and Claire Use Their Imagination – Art Activity

Many of the wall paintings you can still see in churches are small puzzle pieces of a larger

whole. Use your imagination to create what the rest of the wall painting may have looked like. Below are two project choices. Be creative!

Visit our website to browse through our interactive timeline about the history of wall paintings in England: www.visitchurches.org.uk/wallpaintings/historyofwallpaintings/

(3) The Painted Narrative

Wall paintings contributed to the colorful interior of every medieval parish church and there were a certain range of subjects that were commonly depicted. While some were purely decorative, others presented teachings about moral behavior or told stories of the life of Christ, as well as saints and martyrs.

Saints and Angels: Painting representations of saints was a common theme in wall paintings. Virgin Mary, along with St Catherine and St Margaret who were revered as martyrs, were common female depictions. St George and the dragon, the martyrdom of St Thomas Becket and St Christopher were also frequently shown.

Inside this church, two red angels are faintly visible on either side of the text above the chancel arch.

The Last Judgment: Doom is the Old English word for judgment and this name is used for Medieval wall paintings depicting The Last Judgment. The most important figure in the Doom is Christ, the judge who sends the blessed to Heaven and the damned to Hell. He is typically shown in the center of the image seated on a throne wearing a loose cloak so his wounded side, hands and feet are visible.

There are remnants of a Doom on the east wall of the north aisle, inside St John the Baptist.

Decorative: Imitation masonry is one of the most common types of decorative painting. In the 12th and early 13th centuries, blocks were marked out with simple red lines.

By the mid-13th century, the designs became more complex with double lines, foliage and stenciled motifs being introduced.

The chancel and sanctuary of St John the Baptist feature painted red masonry blocks.

Texts: Before the Reformation, painted texts complemented the figurative paintings. After the Reformation, as figurative subjects became unacceptable, texts like The Ten Commandments, The Lord's Prayer and The Creed, became the main painted subject matter.

There are text paintings throughout St John the Baptist, including above the chancel arch, in the north aisle and the south aisle.

To learn more about the themes and meanings behind wall paintings, visit our website:
www.visitchurches.org.uk/wallpaintings/understandingschemes/

(4) The Conservation Conversation

Conservation and restoration are two terms that are often mistakenly used interchangeably when discussing work done on wall paintings. The Churches Conservation Trust's *Conservation Policy* differentiates between the two terms in this way:

Conservation: Activities that seek to preserve an object and keep it from deteriorating further.

Restoration: Activities that seek to return a damaged object to its original form.

Conservation work inside St John the Baptist involved cleaning and stabilizing the wall paintings to prevent further deterioration. Moisture is the biggest concern for wall paintings in such old buildings. Fluctuation in moisture levels can be caused by rising damp, leaking gutters, inappropriate heating and inefficient ventilation.

Conservation teams often face practical challenges throughout a project. Paintings may be located on walls or roofs where extensive scaffolding is required merely to gain access. And work may be temporarily suspended as certain treatments become slow or impossible in winter months. Inside St John the Baptist, work has been done primarily for several weeks each summer, for the last two decades.

Do conservators ever uncover older paintings?

Wall paintings may well be identified beneath a layer of lime wash, but are not uncovered unless there is an overwhelming reason for doing so.

Conservation is a time consuming and painstaking process. It can cost £1000-£3000 to inspect, clean and conserve one meter square of wall.

Where can I learn more about CCT conservation work? Visit the conservation section of our website:
www.visitchurches.org.uk

(5) Meet the CCT

The Churches Conservation Trust is the national charity protecting historic churches at risk. We have saved over 340 buildings which attract almost 2 million visitors a year. Our unique collection of English parish churches includes irreplaceable examples of architecture, archaeology and art from 1,000 years of history.

We are a registered charity governed by a Board of Trustees, which is chaired by Loyd Grossman OBE FSA. Our Chief Executive, Crispin Truman, leads a small senior management team who themselves manage 50+ staff working in national and regional teams.

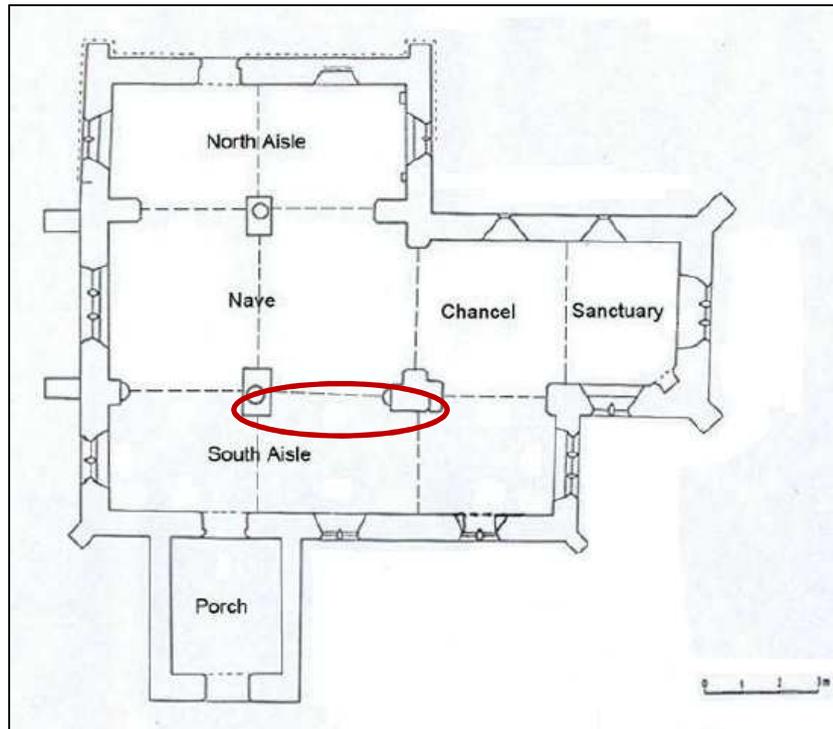
Every year the Trust runs over 50 specialist conservation repair projects and many more minor repairs as well as a wide range of projects and events to promote tourism, volunteering, educational, arts and community use.

The key is recognizing what these buildings can contribute to modern life; whether as a hidden gem to discover during a walk on the moors, a center for people to meet, or even, in one case, the home for one of Europe's most prestigious circus schools. Importantly our churches remain, at heart, complete. They are never deconsecrated, their spirit remains and a few may even return to parish use if that is the best solution for them.

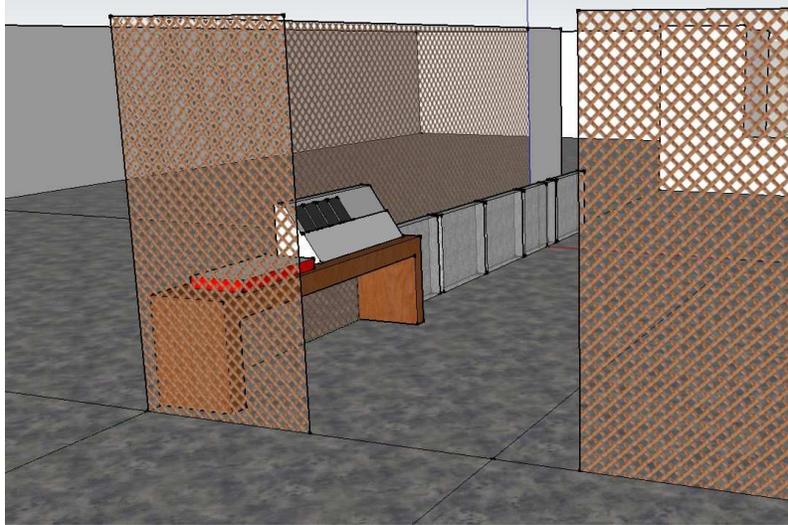
To find out more about the CCT, including staff contacts in the regional office nearest you and how to support our work, please visit our website: www.visitchurches.org.uk

Part IV- Proposed Exhibit Layout

Below is the suggested placement of the interpretive panels inside the Church of St John the Baptist in Inglesham, Wiltshire. Additionally, because medieval church architecture has some fairly standardized features, this layout could be considered for use if the panels are produced for use at other CCT churches that feature wall paintings.



The featured floor plan does not illustrate the presence of the box pews inside the church. The location of the box pews significantly limits where the panels may be displayed for easy visitor access. Therefore, the wooden screen and pillar that make up the north border of the south aisle have been chosen for the display. This wall does not feature paintings, and is located just inside the church, where visitors will see the panels upon entering. The panels should be displayed together, as a group of five, rather than in individual locations throughout the church. This way, the visitor can gather what information they want from the panels, and use it to enhance their experience of the church as a whole.



This Google SketchUp rendering shows five structural panel bases inside the south aisle of the Church of St John the Baptist. The bases are more place-markers than actual renderings of what the panel support structure would look like. Ideally, metal “museum rail” structures would be put in place and panels would be displayed at a comfortable low reading height and at an angle. This form of display will help the CCT comply with Listed Building criteria to not obstruct certain parts of the church. The table holding the visitor sign-in book and brochure display which currently is set up against the south wall should be moved to the above rendered location. This positioning allows visitors to view the panels upon first entering the church, which will prepare them for viewing the rest of the building.

Below are a few photographs from the website for MuseumRails.com, a company that specializes in the production of “reading rails.” These structures allow for the kind of visually unobtrusive display that enhances but does not distract from the experience of a heritage site. These structures allow for easily manipulation and travel, but can also be secured for more permanent display. The estimated cost for production based on MuseumRail.com’s pricing, would be approximately \$6,000.00, or the equivalent of £3,700.00. That cost does not include the production of the graphics panels themselves, which would then be affixed to these structures. Graphic production could be done in-house or through a contractor for varying degrees of cost, but is not estimated to exceed \$400.00, which still leaves overall production costs at under £4,000.00.



Photos from website: MuseumRails.com

Part V - Brochure/Guidebook

Supplemental materials that support interpretive panels are critical parts to any interpretation plan. While the current guidebook for the church of St John the Baptist provides concise and educational information about the church, it could be reworked to better compliment the new panels. The new panels are designed with subheadings for easy visitor navigation. Suggestions for improvement of the current guidebook, to be taken into consideration for a redesign include:

- Reprint the current version, or a redesigned version, in color instead of black and white
- Include graphics to help orient the visitor inside the church, such as the floor plan featured in the panels, to help them identify where certain wall paintings can be found.
- Add section titles or subheadings to blocks of text to help visitors find the information most relevant to what they're interested in.
- Include more information about the wall paintings themselves. A quick look at the visitor sign-in book of the church proves that seeing the paintings is the most common reason visitors come to St John the Baptist, Inglesham.

Part VI - Children's Activities with Charlie and Claire

Meet Charlie and Claire, the CCT's Clever Church Mice. Charlie and Claire have been designed as visual representations for the presence of child-friendly activities, and could be used outside this interpretation plan in other aspects of the CCT's outreach programming. Charlie and Claire activities provide brief interactive undertakings for children visiting the church with a party of adults. The tentative design for Charlie and Claire's appearance looks like this:



Charlie is featured here reading a book, while Claire appears to provide directional guidance. Should evaluation determine that children have difficulty differentiating between Charlie and Claire, their appearance could be altered with the addition of a bow to Claire's tail, and the addition of a bowtie or necktie to Charlie's neck.

The Charlie and Claire activity in "Reading Between the Layers", asks children to use their imagination to recreate a wall painting. Pre-printed sheets of paper featuring the outline of a fragment of a wall painting will be provided, along with colored pencils and crayons.

To expand on this program, children could be encouraged to take the project home to finish, and have their parents, or an adult guardian, send in the final work to the CCT. CCT staff, likely an intern, can scan submissions and post them to Facebook to create a broader audience presence on their page. Visitors to the page could leave comments which would need to be moderated for appropriateness. To go one step further, participation could potentially be rewarded with recognition of winners on Facebook – a link to which would be provided from the main CCT website.

Part VII - Sample Press Release

The following press release (see next page), modeled after CCT press release templates, provides a hypothetical Open Day to mark the availability of new interpretation at St John the Baptist, including the type of activities and guest speakers that could be offered on such a day. This interpretation plan is designed for applicability at other medieval CCT churches with wall paintings. Therefore, this hypothetical event could take place at any of the other churches at which this interpretive plan could be implemented.



Come spend the afternoon learning about wall paintings in medieval parish churches

- Join us as we display our new interpretive panels, “Reading Between the Layers: Exploring Wall Paintings in Medieval Parish Churches”
- Listen to expert guest speakers discuss wall paintings and their conservation.
- A light lunch will be provided

The Churches Conservation Trust is hosting an Open Day at the Church of St John the Baptist in Inglesham, Wiltshire. This unique church has been under-going wall paintings conservation for a few weeks each year for the last two decades. The CCT now educational interpretive panels designed to complement the church and help visitor explore wall paintings in medieval churches.

The day begins at 12:30pm on Saturday May 1st, 2013. Activities will continue until 4pm. Events include:

- An introductory presentation from CCT Conservation Manager Dr Neil Rushton
- A light lunch, provided free of charge
- Q&A sessions with experts, including conservator Jane Rutherford and former CCT Director, Anthony Barnes.
- An opportunity to browse the new exhibit, “Reading Between the Layers: Exploring Wall Paintings in Medieval Parish Churches”
- Arts and crafts activities for young church explorers (ages 5-10) will also be available

This event is open to all and while **admission is free**, donations are always welcomed.

Find out more about St John the Baptist, Inglesham and over 340 other historic churches in our estate at: www.visitchurches.org.uk

Christine Jackson, a summer 2012 Conservation Intern, describes the church in this way:

“If you have ever had a moment when you wondered where you came from, or where your grandparents came from, or what life was like fifty years ago or five hundred years ago...if you ever even wondered for a second, then [this church] has such a wealth of history to offer you as it peeks through the different layers on the walls. Come see it, come feel it, you can see it with your eyes but to walk in and to feel the coolness coming from the stones and to imagine all the people who have sat on in the pews before you came along...that is mindboggling.”

Contact Details

Address: Inglesham, Swindon, Wiltshire, SN6 7RD

Press Inquiries: Laoise Bailey, Events and PR Officer T. 020 7213 0674

E. lbailey@tcct.org.uk

Notes to Editors

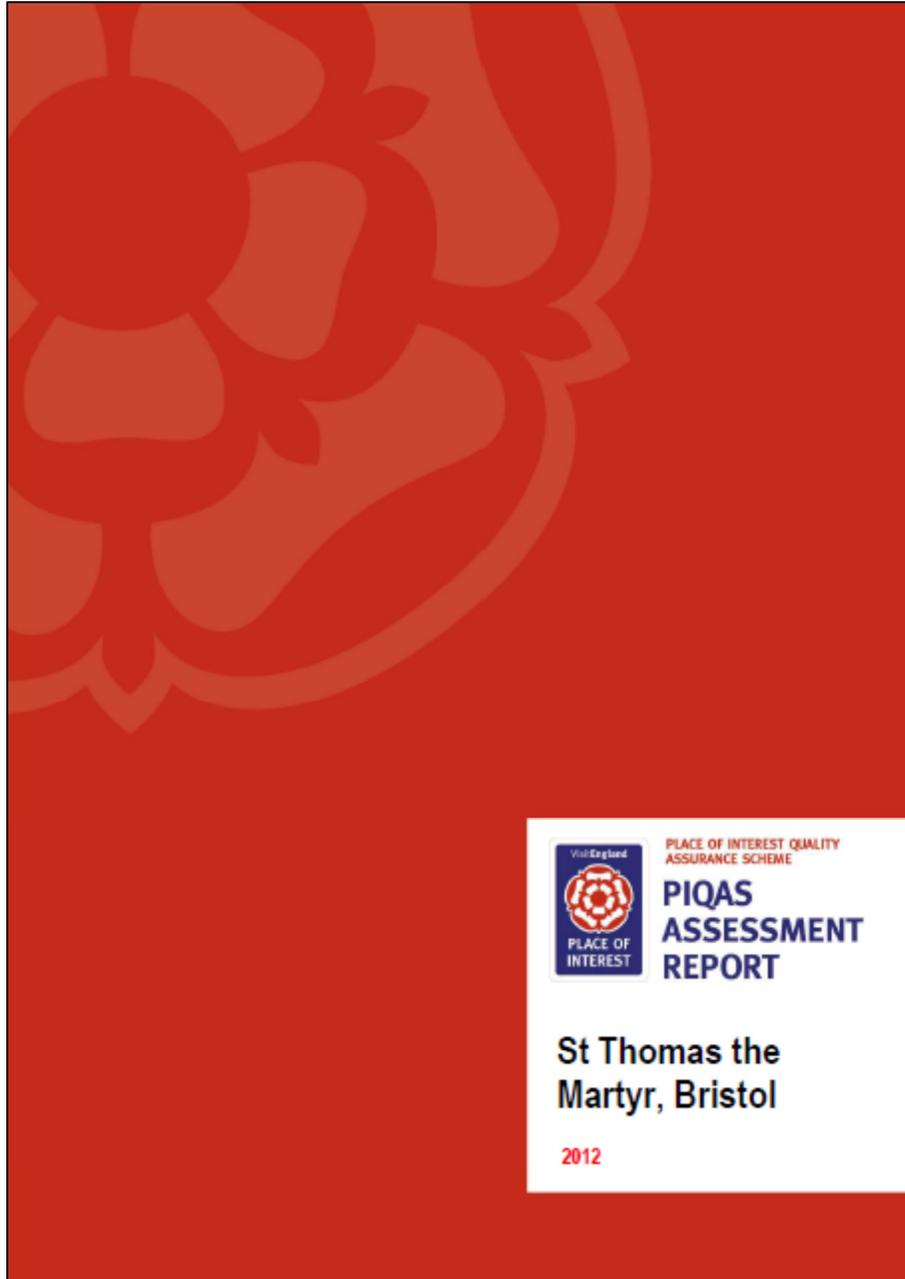
- The day's activities will begin at 12:30pm and run until 4pm.
- A light lunch will be provided following an introductory presentation from Dr Neil Rushton
- 2:00-4:00 Q&A sessions with experts, as well as a chance to view the new temporary exhibit
- Children's activities will be available, so bring your family
- To book contact Vivian Gornik on vgornik@tcct.org.uk

About the Churches Conservation Trust (www.visitchurches.org.uk):

- The Churches Conservation Trust (CCT) is the national charity protecting historic churches at risk. We've saved over 340 beautiful buildings which attract almost 2 million visitors a year.
- Established under Ecclesiastical Law on 1 April 1969 the charity receives its churches in the form of "vestings" from the Church Commissioners. All the CCT's churches remain consecrated and are often used for occasional worship.
- The CCT works with local people to bring historic churches back into the heart of the community and use as a social, tourism, educational or cultural resource. The CCT's care of Grade I and II* buildings has given it an international reputation in heritage conservation and regeneration.
- The CCT currently receive £2.9 million from the DCMS which was reduced from £3.1 million in 2012 and will reduce by a further 20% by 2015 under the Comprehensive Spending Review, £1.3 million of conditional match-funding from the Church Commissioners and raise a further £1.3 million from philanthropic donations and self-generated income. The Trust needs a further £1.5 million each year to fill a funding shortfall.
- Chairman of the Trust is Loyd Grossman OBE FSA, who was appointed in 2007.

End to All

APPENDIX B
PIQAS REPORT FOR ST THOMAS THE MARTYR, BRISTOL



**VISITENGLAND
PLACE OF INTEREST QUALITY ASSURANCE SCHEME**

ATTRACTION:	St Thomas the Martyr, Bristol	DATE:	18/07/2012
CONTACT NAME:	Matt Hart	TITLE:	
ASSESSOR NAME:	Christine Nichols	TIME ON SITE:	

The assessment was carried out under the current guidelines of the Place of Interest Quality Assurance Service and it is confirmed that above Attraction has achieved the status of **Quality Assured Place of Interest**.

Main Points of the Report

- The visitor experience at the Place of Interest has achieved a good overall standard, but this was chiefly due to the good welcome and proactive approach from the enthusiastic volunteer.
- Amend visitor information on website and ensure address/opening information is the same on both web and in brochure.
- Replace guide book for a 'Tour Leaflet' with layout, key and 'features not to be missed'.
- Remove or upgrade any supplementary interpretation and information signage
- Screen all storage areas
- Ensure any key features e.g. wooden chests are cleaned and can be easily viewed
- Provide CCT interpretation board for West lobby as seen in East lobby
- As the SW office is in the church, staff could implement a pre-opening check before volunteers arrive.

QUALITY ADVISORY REPORT

The letter indicates the overall quality found in each assessment category, if applicable.	W	= Weak Quality
	A	= Acceptable Quality
	G	= Good Quality
	VG	= Very Good Quality
	E	= Excellent Quality
The comments provided are designed not to be exhaustive or comprehensive. They include suggestions for developments which, although not compulsory, may help to consolidate existing quality levels.		

PRE ARRIVAL / ARRIVAL	CRITERIA										
	TELEPHONE CALLS	LEAFLET	WEBSITE	MAINTENANCE / APPEARANCE	CARPARK	SIGNAGE	LAYOUT	STAFF APPEARANCE	STAFF WELCOME	CLEANLINESS	
	N/A	N/A	A	G	N/A	N/A	G	G	G	G	
<p>LEAFLET</p> <ul style="list-style-type: none"> Although there was no bespoke leaflet for St Thomas it is included in the regional guide for Bristol and Gloucestershire. A good internal image and text with opening times. In view of the difficulty of parking near the church, it would be helpful to add details of the nearest car park and meter parking on Redcliff Street. <p>WEBSITE</p> <ul style="list-style-type: none"> The standard format of the website is noted, but there was some slight variation to the address details/post code and opening times to that of the regional guide – Thomas Lane, BS1 6JG. Visitor information did helpfully include bus route numbers but lacked information on parking. Limited images and as images can inspire potential visitors, perhaps the external view with parked cars could be replaced. Good information on 'What's on'. The typo on the overview page 15th (yo) to 18th should be amended. It was noted from using the Google search engine that opening times differ to the CCT website. <p>SIGNAGE</p> <ul style="list-style-type: none"> No specific road signage was seen for the church. <p>ARRIVAL</p> <ul style="list-style-type: none"> As St Thomas is virtually hemmed in by commercial buildings in the city centre there was no external space to promote the church apart from an 'A Board' by the small gate at the west end. Thought could be given to adding 'All visitors welcome' to the board. In the entrance lobby three large panels promoted the work of the CCT. 											

PLACE OF INTEREST	CRITERIA										
	LAYOUT	RANGE OF CONTENT	SIGNAGE	MAINTENANCE / APPEARANCE	PRESENTATION & INTERPRETATION	STAFF APPEARANCE	STAFF KNOWLEDGE / EFFICIENCY	CLEANLINESS			
	G	G	N/A	G	G	G	G	A			

- Visitors were greeted by the sound of organ music which is an excellent way of enticing potential visitors and also adds to the overall ambience.
- The church was well lit and there appeared to be good access to all areas.
- CCT leaflets, the Visitors' Book and the 2010-2011 Review were neatly presented on one table, with guide books on another. Visitors might be confused as there were two editions of the guidebook.
- A good personal welcome from the male volunteer who was smartly dressed and wearing a CCT badge. He advised which was the latter edition of the guidebook and offered to answer any questions. He was also proactive in explaining the organ music was a recording and also provided the title and composer. He enquired if the visitor had an opportunity to see any other churches in the city and offered the leaflet on 'Sacred Bristol'. It was later noticed this leaflet has incorrect opening times for St Thomas - Wednesday – 10.30am – 2pm.
- Both editions of the guide book were presented in similar format – in black/white but the earlier edition is printed on heavier grade paper. Staples in the later version are showing signs of rust.
- A major part of the guide is given over to the history of the church with quite a limited section on the internal features. As it is text heavy, with no layout plan or compass points it is not user-friendly especially for the 'non church crawler'.
- Consideration could be given to the 'Church Tour' leaflet with numbered layout plan and highlighting perhaps 10 – 15 of the main features. This could still be saleable.
- The four paintings are interpreted in the guide book and there was also a separate laminated sheet but this was left loose on the shelf by the choir stalls. Thought could be given to attaching this to a small portable upright stand to enhance the standard of presentation.
- A 'No Pets' sign on a torn piece of paper, also on the choir stalls and stuck with sticky tape. If this is important information for visitors it should be evident at the entrance and its presentation reviewed.
- The guide book referred to two 17th century wooden chests but there was no reference to their location. On asking the volunteer he pointed to where one was situated near the pulpit – it was covered in plaster stains/paint and unrecognisable as a feature of the church. The other chest was in the west end of the church. Where features/ relics are highlighted in the book, it is important that

- these are easy to view and in clean condition.
- This area of the church was used as a storage area with brooms, and coat stand and thought could be given to screening it from visitors view.
 - The door at the east end was locked but in the lobby area a CCT panel with good interpretation and images on the church, although the panel was partially obscured behind a table with leaflets and old photos. It would be beneficial to have a duplicate panel for visitors arriving at the west entrance.
 - This area also appeared to be a general storage with surplus tables, chairs and a cardboard box which visitors would have to pass when the east door is open.
 - On asking the volunteer about the photos he advised that he had copied these from the panels high up on the wall (Ten Commandments, Lord's Prayer and Creed) to assist visitors. This is a very helpful gesture but it would be beneficial to add some signage to indicate the location of the panels.
 - He asked if the visitor had seen the memorial in the East lobby with the sugar loaf and also the stone slab to the soap merchant. Both these features could be of interest but there was no reference in the book.
 - Visitors are also likely to be curious about the brass 'font' at the west end of the church. As explained by the volunteer the church is used by the Romanian community and perhaps there could be relevant signage.
 - It was apparent the volunteer had immense knowledge and great enthusiasm for the church, but in his absence visitors are dependent upon the guide book which overall was very disappointing.

FACILITIES		COMMENTS
TOILETS	N/A	
CATERING	N/A	
RETAIL	N/A	

APPENDIX C
VISIT ENGLAND SELF ASSESSMENT TOOLKIT

Selected Pages

Table of Contents:

Contents

Introduction

1. Pre-Arrival

- Telephone Enquiries
- Leaflet, Brochure and Website Content, Accuracy and Clarity

2. Arrival

- Initial Signage
- Appearance of Initial Grounds and Buildings
- Car Park
- Layout and Maintenance of the Entrance
- Welcome, Efficiency and Appearance of Staff
- Visitor Information
- Cleanliness

3. Attraction

- Layout
- Range and Quality of General Signage
- Appearance of Grounds and Buildings
- Range of Content
- Quality of Presentation
- Quality of Interpretation
- Appearance, Attitude and Knowledge of Staff
- Other Areas
- Cleanliness

4. Toilets

- Layout and Design
- Fixtures and Fittings
- Maintenance and Cleanliness

5. Catering

- Layout and Design
- Range, Presentation and Quality of Food
- Appearance, Attitude and Efficiency of Staff
- Maintenance and Cleanliness

6. Retailing

- Layout and Design
- Range and Presentation of Merchandise
- Appearance, Attitude and Efficiency of Staff
- Maintenance and Cleanliness

Scans of Section 3: Attraction
Specifically, sections on “Quality of Presentation” and “Quality of Interpretation”

3. Attraction

Refer to the Core Criteria and Quality Guidance Booklet (CCQGB) sections on: -

- 3.1 Layout
- 3.2 Range and Quality of General Signage
- 3.3 Appearance of Grounds and Buildings
- 3.4 Range of Content
- 3.5 Quality of Presentation
- 3.6 Quality of Interpretation
- 3.7 Appearance, Attitude and Knowledge of Staff
- 3.8 Other Areas
- 3.9 Cleanliness

3.1 Layout

Done
N/A

Action / Comments

Visitor flow logical or directed?

Facilities (eg catering, WC's) conveniently located?

Effective queue management in busier areas (eg timed tickets)?

Effective visitor flow through exhibits?

Visitor flow managed (to reduce effect of pinch points)?

Special trails / routes way marked (distance and duration)?

Seating areas provided?

Avoid pinchpoints and manage visitor flows, allow sufficient space in resource areas?



Wheelchair friendly routes highlighted?

3.2	Range & Quality of General Signage <i>different from interpretative signage</i>	Done N/A	Action / Comments
------------	---	-------------	--------------------------

Effective signage provided (eg clear sight lines, positioning, style etc)?
consider Addition of an orientation plan to complement other signage?

Times of special events clearly displayed?

Signs of uniform design?

Temporary signs of suitable style?

 Signs easy to read and well maintained?

 Signs easy to see from a seated position?

Symbols used to aid understanding?

Meeting point provided?

Foreign languages used?

Sequential flow easy to follow?

 Style, colour and font sizes easy to read by all visitors?

3.3	Appearance of Grounds & Buildings <i>within attraction</i>	Done N/A	Action / Comments
------------	--	-------------	--------------------------

Grounds well maintained?

Paths suitably surfaced?

Buildings well maintained?

Developmental areas interpreted?

Works areas effectively screened?

Seating areas provided?

Conservation areas interpreted as such?

Grounds enhanced with soft and hard landscaping?

 Areas developed to allow access for disabled visitors with suitable paths? Seating design suitable for elderly and less able visitors?

3.4 Range of Content

Done
N/A

Action / Comments

Relevant and within context of attraction?

Comprehensive enough to reflect subject?

Content authentic?

Relationship between exhibits explained and illustrated?

3.5 Quality of Presentation

Done
N/A

Action / Comments

3.5.1 Room Settings

Settings enlivened with display 'extras' (eg writing equipment on a bureau etc.)?

Lighting levels effective to see exhibits?

Low lighting levels for conservation reasons explained?

Clear sight lines?

3.5.2 Display Cases

Cases well maintained?

Contents easy to view by all visitors? Use of step ups?
Mirrors and turntables to reveal hidden details?

Easy to link interpretation with exhibits
(see examples in CCQGB)?

3.5.3 Static Information

Size and location - easy to see by all users?

Style and design - easy to read by all users?

Format - easy to use?

Labels in cases at suitable height,
angle and font style, size, and colour?



Items placed at suitable height for wheelchair users,
use of clear fonts for visually impaired visitors?

3.5.4 Hand Held Information

Interpretation meets needs of *all* visitors?

Information clear and legible?

Where there is a sequential order
is information numbered?

Suitable holders for information sheets provided?
Information folders easy to use and seat and tables
provided where needed?

Guidebooks available and promoted ?

If guidebooks intended for interpretation,
are they easy to use?

Material/medium durable?



All materials clearly legible with suitable
font styles, colours, sizes?

3.5.5 Audio Visual & Audio Equipment

Equipment of high quality?

Running times of presentations displayed?

If subtitles used, clearly visible?

Easy and comfortable to watch?

Audio guides with simple ease of use
and easy operating instructions?

Use of headphones, sound hoods
to prevent sound spills?



Allow space for wheelchair users,
hearing loops available?

3.5.6 Touch Screen and Computers

Set at comfortable height? Seating for 2 users, slave
screens provided for larger audience?

Operating instructions provided?

Equipment versatile
(e.g. links to related topics, expansive)?

Computers can offer monitored web
access for additional information?

**3.5.7 Cut-Away Sections,
Interior Views**

Interior well illuminated?

Clear sight lines?

**3.5.8/9 Tableaux, Re-Constructions,
Dioramas & Models**

Lighting effective?

Presentation realistic?

Use of cutaway sections and animation?

3.5.10 Cages and Enclosures

Enclosures suitably landscaped?

Any vantage viewing points?

Greater access to small animals if appropriate,
indication of where animal may be located?

**3.5.11 Living Reconstructions, Live
Demonstrations & Interaction**

Appearance and authenticity enhanced with costumes,
accessories or working apparatus?

Good viewing points?

Complementary information boards provided?

Clear sound?

Times of other events advertised?

Interactivity to increase enjoyment,
engagement and understanding?

3.5.12 Cleanliness and Maintenance

Regular and effective cleaning schedule in place?

Attention to windblown litter and litter trap areas.
Staff encouraged to collect any litter as they see it?

Regular and effective maintenance schedule in place?

Interactive displays well maintained?

If items not working, signage provided?

3.6 Quality Of Interpretation

Done
N/A

Action / Comments

3.6.1 Visual Interpretation

3.6.1.1 Signs and Panels

Information relevant (factual or opinion)?

Sufficient depth of information?

Different levels of interpretation?

Sequential panels numbered?

Interpretation meeting needs of different visitors
(e.g. foreign languages etc.)?

Flexibility of information (e.g. use of whiteboards etc.)?

Viewpoints enhanced with identification charts?

Numbered key panels accurate?

If exhibits removed sign provided?

Provide linked detailed interpretation
in folders if labelling is succinct?

Interpretation enhanced with diagrams (eg plans,
cutaways, silhouettes etc.)?

3.6.1.2 Hand Held Information

Guidebooks offering differing levels of interpretation?

Orientation plan provided?

Plan correctly orientated?

Contents page/reference key provided?

Key provided on plans?

Use of laminated sheets, bats or room folders?

Other hand held interpretation available
(e.g. garden guides, nature trail etc.)?

Trail leaflets indicate distances or scale,
colour coded trails clearly shown?

3.6.1.3 Models

Suitable size?

If cutaway, effectively coloured?

3.6.1.4 Tableaux, Dioramas, Re- Constructions & Authentic Settings

Attention to detail for authenticity?

Use of all senses (e.g. heat, smell, sound etc.)?

3.6.1.5 Demonstrations

Live demonstrations provided?

Commentary provided?

Use of anecdotes / personal insight
to enhance interpretation?

Times and locations clearly advertised, visitor participation
encouraged?

3.6.2 Audio Interpretation

3.6.2.1 Live Commentary

Live commentary provided?

Commentator expert in own field?

Delivery animated?

Staff training provided?

Advice given on other talks / demonstrations?

Delivery pitched at right level?

Costumed 'commentators' deliver effective performance?

3.6.2.2 Recordings – Portable

Sound clear?

Volume controls?

Foreign languages available?

Audio enhanced with effects (e.g. stereo, background sounds, voice variation, music etc.)?

3.6.2.3 Recordings – Fixed

Sound clear?

Any competing sounds/ambient noises avoided/minimised?

Information authentic, relevant and sufficiently comprehensive?

Commentary engaging?

Audio points titled, described and running time shown?

Recording resets automatically?

Information on 'yesterday's witness'?

Sound loops installed / provided?

On audio visual presentations, special effects used
(e.g. surround sound, stereo sound)?



Use of induction loops, subtitles
used to avoid sound spillage?

3.6.3 Tactile Interpretation

Tactile or hands-on interpretation provided?

Complementary interpretation provided
(eg demonstrator, panels etc.)?



Tactile interpretation for visually
impaired visitor including Braille?

3.6.4 Smell, Taste & Sensation

Smell, taste, temperature used to provide interpretation?

3.6.5 Creative Participation

Creative participation provided
(see CCQGB and Case Studies)?

3.7	Appearance, Attitude & Knowledge of Staff	Done N/A	Action / Comments
-----	---	-------------	-------------------

Staff easily identifiable?

Staff neat and tidy?

Staff able to deal with all queries
(equipped with information)?

Good knowledge of attraction?



Staff trained to anticipate and recognise
all visitor needs effectively?

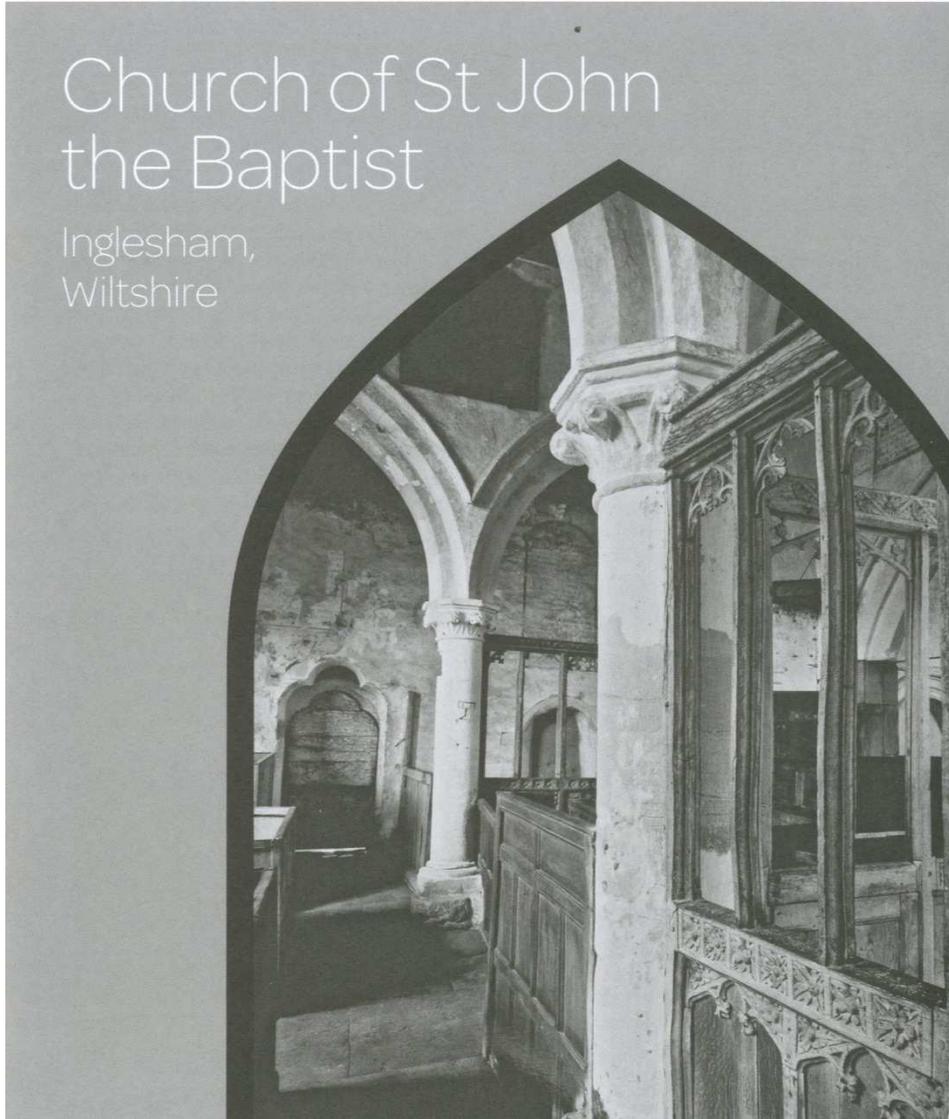
APPENDIX D
SCANS OF INGLESHAM GUIDEBOOK

Front Cover



Church of St John the Baptist

Inglesham,
Wiltshire



Inglesham, Wiltshire

Church of St John the Baptist

by Anthony Barnes, Fellow of the Society of Antiquaries and Director of the Redundant Churches Fund, now The Churches Conservation Trust, 1984–92

This church has remained substantially unaltered, so far as its structure is concerned, since the early 16th century, although the exterior shows evidence of repairs over the past two centuries at least. Within, the essential arrangement of the fittings is probably as it was in Cromwell's time. It is, therefore, a most unusual survival. This was recognised by William Morris, among other things founder of the Society for the Protection of Ancient Buildings, who lived nearby at Kelmscott. Under J T Micklethwaite the SPAB paid for and controlled extensive repairs to the roofs between 1886 and 1900. This work saved the building and must be one of the first major practical expressions of the Society's views on repair. The scrupulous and exemplary quality of this work was supported by almost daily visits from the Revd Basil Hawkins Birchall of Buscot, who maintained a keen interest in the building on behalf of SPAB.

The proportion and height of the nave, together with its relatively thin walls and distinctive foundations discovered recently in the south aisle, suggest a late Saxon origin. The carving in the south wall of the Mother and Child blessed by the hand of God, is certainly of this date. Its iconography is very unusual and it is clearly part of a frieze. Until 1910 it was on the outside of the south wall, used as a sundial, but its original position is unknown.

As they now stand, the nave and its two arcades appear to date from very early in the 13th century (King John gave the church to the monks of Beaulieu in 1205). The south arcade, with its round arches, is the earlier, the north arcade, which has pointed arches, being a fully fledged Gothic translation of it, dating from ten or twenty years later.

The chancel appears to have been reconstructed in the early 13th century too. On the north side three seats were placed – the semicircular arches above them can still be seen. The slightly later lancet windows above were mutilated when the early-14th-century roof was constructed. In the space over the 15th-century boarded ceiling, parts of the apparatus for raising the pyx, containing the consecrated bread of the Eucharist, have been found. The east and south windows are also part of this phase. So is the bell-cote which originally stood over the chancel arch, as at Kelmscott church.

At the east end of the chancel the remains of a rare painted 13th-century reredos have been stabilised. This was done during the conservation work in 1934 by Percival Hartland Thomas and Professor E W Tristram.

The bells are by Abraham Rudhall I, of Gloucester, 1717, which is probably the date when the bell-cote was rebuilt in its present position incorporating a sundial.

Church of St John the Baptist, Inglesham | 3

Exterior from the south-west

Late in the 14th century larger windows were provided at the east end of each aisle (that in the south aisle is now in the south wall of the aisle extension). Larger windows were also added in the 15th century when the roofs of the aisles were raised and enclosed by parapets. In the 16th century the south side was extended, probably to form a pew for the squire.

The roofs have necessarily been repaired through the centuries but they are all ancient. The chancel roof was followed by those over the aisles in the late 15th century and the nave in the 16th century. The doors, too, are worth noting, particularly the early-14th-century north door with its foliate hinges.

The floors are old and uneven, with many ledger slabs with good lettering – and some



Interior looking south-east

less refined but moving in their simplicity – and a huge stone in the chancel with the matrix of a knight's brass.

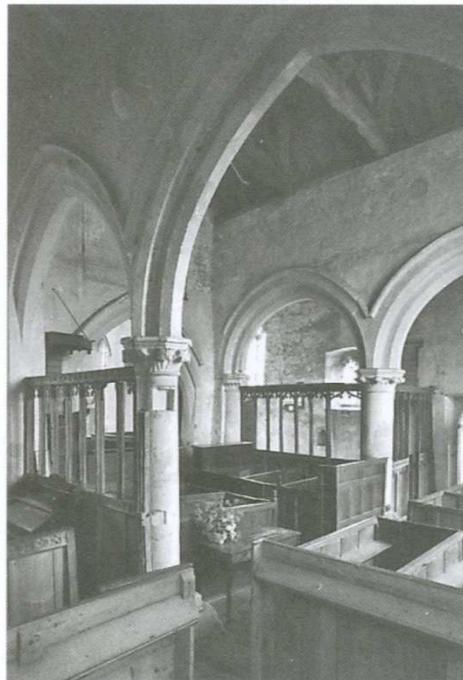
Most of the walls seem to be covered with paintings: up to seven layers of mural schemes have been discovered in places, though the south and west surfaces have not been investigated to any depth. Successive overpainting in the past has left a confused but fascinating superimposition of subjects including 15th-century censuring angels above the chancel arch, an early 14th-century doom on the east wall of the north aisle and 18th-century texts, Creed, Lord's Prayer and Ten Commandments overlaying more. Every century from the early 13th to the early 19th is represented. Certainly the early masonry painting on the chancel walls and the figurative decoration of the remains of the reredos are unusual remnants.

The earliest timber fittings are the screens to the north and south aisles. They probably date from the final structural changes in the late 15th or early 16th century. The pulpit is Jacobean, as are the pews in the eastern bay of the nave. These have, however, been cut down but the original height can be seen at the back of the block. Most of the nave and north aisle pews have been delicately repaired since 2000, and further conservation is planned to remaining pews and the aisle screen. The chancel pews and communion

table are possibly as late as the Restoration of Charles II. The communion rails are 18th century. The font is 15th century.

The royal arms are a curiosity, displaying the Hanoverian arms pre-1801 but the initials and date of William IV, 1830.

In the churchyard are many well-carved headstones and a preaching cross. Some traces of the medieval village are to be seen



5 | Church of St John the Baptist, Inglesham

Interior looking north-east from the porch door

in the fields. It declined with the passing of the wool trade, which had enriched so many churches in the neighbourhood. Further information on it can be obtained at the Corinium Museum in Cirencester.

Inglesham church was declared redundant in 1979 and vested in The Churches Conservation Trust. The main problem in caring for the church is to preserve what Mark Chatfield in his 1979 book *Churches the Victorians Forgot* has called its 'studied informality', while arresting the damaging

effects of age and weather. This has been the responsibility of John Schofield of Architecton of Bristol, succeeded by Philip Hughes MRICS. Under their supervision the wall-surfaces have been stabilised according to need largely by Jane Rutherford with support from Anne Ballantyne. Detailed fabric analysis has now been undertaken by HAWK University Hildesheim with Jane Rutherford, to inform a comprehensive conservation plan for the future well-being of all internal wall surfaces.



The Churches Conservation Trust

The Churches Conservation Trust is the national charity protecting historic churches at risk.

We have saved over 340 beautiful buildings which attract more than a million visitors a year. With our help and with your support they are kept open and in use – living once again at the heart of their communities.

These churches are scattered widely through the length and breadth of England, in town and country, ranging from ancient, rustic buildings to others of great richness and splendour; each tells a unique story of people and place. All are worth visiting.

Many churches are open all year round, others have a keyholder nearby. Keyholder churches are easy to access – simply follow instructions displayed at the church or call the Trust on 020 7213 0660 during office hours Monday – Friday.

We strongly recommend checking our website www.visitchurches.org.uk for the most up to date opening and access details, directions and interactive maps.

We warmly welcome visitors and we hope this guidebook will encourage you to explore these wonderful buildings.

Historic churches, due to their age, often have uneven and worn floors. Please take care, especially in wet weather when floors and steps can be slippery.

Help us do more

To protect these churches, and others like them, we need your help. If you enjoy your visit please give generously, using a Gift Aid envelope in the church you visit, see our website www.visitchurches.org.uk about becoming a Supporter, or contact our fundraising team on 020 7213 0673.

Nearby are the Trust Churches of
All Saints Old Chancel, Leigh
3 miles west of Cricklade off B4040

St Margaret, Leigh Delamere
2 miles west of Junction 17 and N of M4

Photographs by Christopher Dalton and Boris Baggs



THE CHURCHES
CONSERVATION TRUST

1 West Smithfield London EC1A 9EE

Tel: 020 7213 0660 Fax: 020 7213 0678 Email: central@tcct.org.uk
www.visitchurches.org.uk Registered Charity No. 258612 Spring 2010

© The Churches Conservation Trust 2010

£1.00

LIST OF REFERENCES

Churches Conservation Trust. *About Us*. October 14, 2012. visitchurches.org.uk (accessed October 10, 2012).

Falk, John. *Identity and the Museum Visitor Experience*. Walnut Creek: Left Coast Press, 2009.

Serrell, Beverly. *Exhibit Labels: An Interpretive Approach*. Walnut Creek: Alta Mira Press, 1996.

Visit England. *Self-Assessment Toolkit*. London: Visit England, 2012.

BIOGRAPHICAL SKETCH

Vivian Gornik was born and raised in Orlando, Florida. In 2007 she moved to Gainesville to begin work on her undergraduate degree. In Spring 2010, she graduated from the University of Florida, Summa Cum Laude with a Bachelor of Arts in Anthropology, with a minor in African Studies. Vivian continued on at the University of Florida, by enrolling in the Master of Arts in Museology program in Fall 2010. During her second year of graduate studies, Vivian worked at the Florida Museum of Natural History, in the department of Visitor Services. In addition to working at the front desk, she worked together with the department manager to improve customer service and membership sales. In Summer 2012, Vivian completed her internship requirements with the Churches Conservation Trust in England, as marketing and curatorial intern. Her experience abroad led to the inception of this project, and the creation of "Reading Between the Layers: Exploring Wall Paintings in Our Medieval Parish Churches." Vivian will graduate from the Museology program in December 2012.