

WINGFIELD STATION

SOUTH WINGFIELD, DERBYSHIRE



The Station, designed by Francis Thomson, was built in 1840 for the North Midland Railway. It was closed in 1967 and sold in 1979. Paint samples were taken from interior and exterior surfaces to find out how it was decorated originally, and how it was treated in the years that followed.

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SUMMARY

Some rooms were painted more frequently than others. The Booking Hall and Ticket Office were decorated most often, with up to eighteen sets of paint layers to cover the period between 1840 and the Second World War. Those two rooms must therefore have been painted approximately every six or seven years.

While it was possible to count the oil paints used, the sequence of distempers used for the upper walls in the nineteenth century was a lot less clear: distempers are fragile, and tend to get washed off between episodes of re-painting so the full set was never present. Connecting the colours used in the later nineteenth century on the upper walls with those used on the lower walls could therefore only be done in very general terms.

INTERIOR

Original decoration

Rooms 01, 02, 03, 04, 05 and 06 were all decorated the same, with a light graining scheme applied to all woodwork, apart from the window casements which were painted a cream colour. The upper walls were painted with a buff-coloured distemper.

Room 07 had printed wall paper down to a skirting. Rooms 08 and 09 did not have panelled dados so they may also have had wall papers to match Room 07, but if so, none has survived

The fireplaces were all being painted in 1840. The early layers on most of the fireplaces were in poor condition, and so difficult to interpret, but the fireplace in 01 was being painted with a scheme that involved a light coloured ground and a varnish.

The ceilings and cornices were painted with a greyed white distemper

Rest of nineteenth century

The original decoration was repeated many times. The paints used on the joinery was sometimes a graining, sometimes a plain buff colour. As the century progressed the tone became darker, with some paints used on the woodwork being almost a light brown.

Distempers continued to be used on the plaster walls. Initially these were ochres or buff colours, but in later years different colours were introduced. Pinks and blues were used in the Booking Hall, blues and greens were used in Rooms 05 and 06, and a series of dark browns used for walls of Room 02

The distempers used on the ceilings and cornices changed during this period from greyed white to a series of pale blues, all tinted with particles of French ultramarine.

Room 07 continued to be wall papered.

Turn of twentieth century?

It must have been around the end of the century that there was a change to much darker tones, with the first of a series of red/browns used for most of the woodwork. The windows continued a cream colour, and in the Ticket Office, at least, the panelling below the window also remained painted in pale tones.

The fireplaces were now all being painted black. Distempers continued to be used on the plaster walls and on the cornices and ceilings.

Red/brown and cream was now also introduced for the exterior of the building.

Work carried out [in circa 1910?]

Horizontal rails were fitted to the walls of the Booking Hall, and the archway between the Booking Hall and the Ticket Office was filled, or partly filled, with a partition.

Changes were made to Room 07: horizontal rails were fitted to the walls, and some skirtings and door architraves appear to have been replaced.

Some work was done on the lower part of the windows in Rooms 05 and 06.

Lead paints and distempers were still being used when this work was carried out, and continued to be used on the next two occasions. A dark red/brown colour was employed for the woodwork and for the safe in the Ticket Office. Cream paints were employed for the windows and the plaster walls

Inter-War years

A lot of local re-plastering was carried out, followed by the use of paints based on zinc white, a pigment commonly used for house paints in the early twentieth century and rarely after circa 1950. Three lots of zinc paint were found in most rooms.

At the same time as the re-plastering, work was carried out on the two windows at the south of the building, and the zigzag upper parts of these windows appear to have been installed at this time.

Following this work, the appearance of the interior was completely changed, with dark green introduced for all woodwork. In Room 02 the same green paint was even used on the plaster walls.

The door architraves were painted with the green, but the doors themselves continued to be painted brown. The windows were painted a cream colour.

After the Second World War

Using paints based on titanium dioxide white, a pigment first used widely for house paints in the late 1950s/early 60s, the interior of the Station has been painted just twice.

The first occasion followed more plastering, for instance on the lower walls of the Booking Hall and Ticket Office where panelling must have been removed. For the first time the Booking Hall and Ticket Office were painted differently: green in the Ticket Office and red in the Booking Hall.

The paint scheme seen today appears to have been carried out on two separate occasions because the red paint used for woodwork in Rooms 01, 02, and 04 was a different quality to the red used in Rooms 06 and 07. In Room 07 the repainting was preceded by replastering of the window reveals and some very thorough paint stripping of the woodwork, perhaps carried out after 1980. Similar paint stripping took place in Room 06.

EXTERIOR

The exterior has been painted at least twenty two times. Both sides of the building have always been painted the same.

Original decoration

A greyed white paint was used for the brackets and the soffits, for the rain pipes and the hoppers. The doors had a light graining, similar to the graining used for the interior joinery. The windows were painted a cream colour.

Rest of the nineteenth century

As the century progressed the colours became darker, with buff tones used for the windows and the roof joinery and dark grainings or varnished browns used for the doors.

Turn of the twentieth century

It was probably around the turn of the century that a red/brown colour was introduced for rain pipes, hoppers, brackets, door frames, doors and window frames. It was also used for the mouldings on the fascia boards. A cream colour was used for the render and timber soffits under the eaves, for the vertical parts of the fascia boards and for windows.

First half of twentieth century

The red/brown and cream scheme was repeated many times. On just one occasion, probably coinciding with the change to green on the interior, a dark green was also used for the roof timbers and rain water goods. The scheme was not repeated and the next time the Station was painted there was a return to brown and cream.

After the Second World War

Using paints based on titanium dioxide white, the roof timbers and the windows and doors on the west side have been painted just once. On the east side, some windows have been painted three times.

ROOM 01

At low level, the walls have been re-plastered using gypsum plaster, but original lime plaster has survived in patches above head height, on all four walls.



Original decoration

The woodwork of the window architraves, the door, the door architraves, and the dado panelling, was all grained.

The graining was not comb graining, and the grain pattern appears to have been applied with a brush, rather than with a comb, but the pattern was more loosely applied than in standard nineteenth-century graining technique.

The graining involved a cream-coloured ground layer, very thin brown glaze for the 'grain' pattern and a clear varnish [Sample F1, p.24]



In this room, bits of skirting board have survived, and the samples show that this too was grained.

The window casement were painted a cream colour. The paint looks similar to the ground layer for the graining.

The walls were painted with a buff-coloured distemper. The same distemper was also found used in Rooms 02, 03, 04, 05 and 06.

The fireplace was certainly painted from the start. It has never been stripped and the cross-sections shows the same number of paint layers as found on the joinery.

The first scheme on the fireplace is in very poor condition as it has been broken up by salts, but it was certainly a pale colour and a layer of varnish was involved. It may have been a graining, as used on the dado into which the fireplace is set, or it might have been a type of marbling.

Where later layers have flaked off a powdery pale paint scheme can be seen on the stone. This is the remains of the original scheme [Sample F6, p.24].



Later nineteenth-century decorations

This room was very regularly repainted, and the next nine times that redecoration took place, the appearance remained very similar to the original scheme.

Sometimes the paints used for the woodwork were plain buff colours other times they were certainly grainings [Sample F1, p.24].

Very little evidence was found for the treatment of the plaster walls. Distempers probably continued to be used and were washed off when it came to using oil paints in the twentieth century.

Early twentieth century

It must have been towards the turn of the century there was a change to solid red/brown for the woodwork. This was also when the fireplace started to be painted black.

There were four brown schemes used on the woodwork, each containing some lead white. The first two browns were a mid red/brown. The third was dark red brown and the fourth, which was applied over a dark grey undercoat was a very dark brown.

Early twentieth-century re-plastering

Using gypsum plaster, the lower part of the walls were largely re-plastered. Similar replastering also took place in the adjoining Ticket Office

Change of colour scheme to green and cream

Following the plastering, there was a change of decoration: a dark green was used for the dado, and cream for the upper wall. The paints used contained zinc white.

A second scheme with green dado and cream upper walls followed the previous one. The paints still involved zinc white.

Mid and later twentieth century decorations

The penultimate time that the room was decorated, the woodwork was painted dark red and the walls a cream colour.

The cream paint still contains zinc white so is unlikely to be any later than circa 1950. The red involved an unusual undercoat containing metallic flakes. No identifiable white pigment was found.

The dark red seen today is over a pinkish undercoat containing some titanium dioxide white, so this was certainly have been applied after the 1950s/early 60s.

ROOM 02

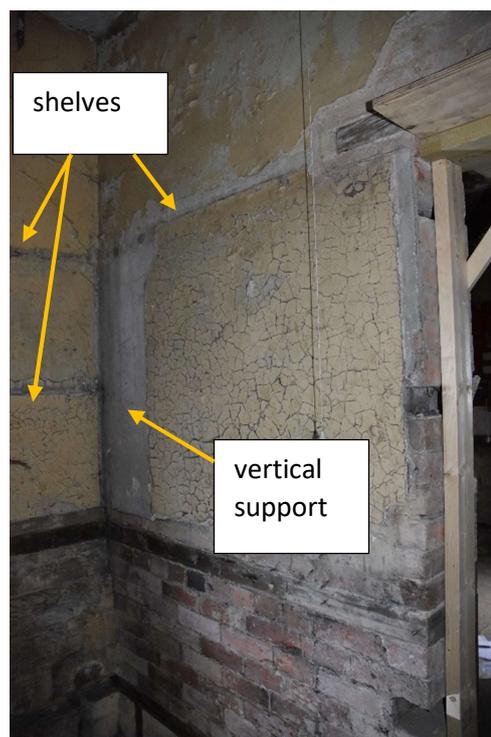
This room has had less refurbishment work done to it than the other rooms in the building: it has original plaster on all four walls and none of the woodwork has been stripped.

The coat peg rail on the north wall is an original fitting.

Original decoration

The room had some kind of shelving system which extended all around the room, and was installed before any painting took place. The marks where those fittings were located can be seen today as bare plaster.

The shelves had vertical supports set against the east and west walls at the south end.



The woodwork of the window and the dado was grained. The graining was not found on the coat rail which had a white proprietary finish when it was acquired.

The plaster walls were painted with a buff-coloured distemper similar to that used in Rooms 01, 03, 04, 05 and 06.

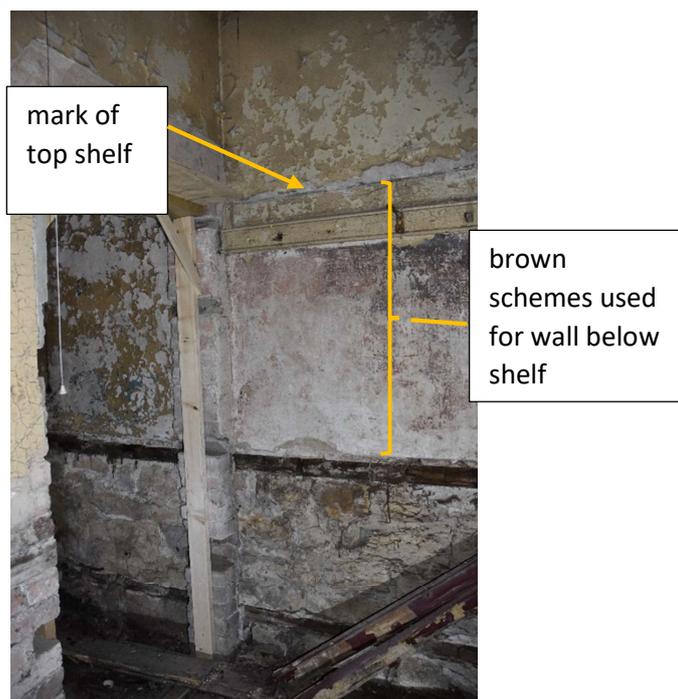
Later decorations

The woodwork continued to be grained and the walls painted a brown colour [Sample G5, p.25].

The sixth time that the room was painted, perhaps in the last quarter of nineteenth century, there was a change to dark red brown for the joinery and the same paint was used for the walls up to the level of the top shelf. It seems likely that the shelves too were now being painted brown.

Above the top shelf the walls ceased to be painted.

We can see today, where later layers have flaked off, how those dark brown schemes on the walls extend only up as the shelf mark



A similar brown paint scheme was used at least seven times.

The final lead-based scheme, which must date to the first half of the twentieth century, saw a change to dark green for all the woodwork, and also for the plaster walls. On this occasion the green was also applied above the top shelf and the walls were dark green from floor to ceiling [Sample G8, p.25].

The final two paint schemes applied before the Second World War, saw a change to lighter tones: green was used for the dado, but the walls above dado level were now being painted a cream colour. These paints were based on zinc white. Comparing these samples with those from the adjacent Room 01, it seems that the change from brown to green took place first in Room 02.

Mid and later twentieth century

Like Room 01, this room was painted twice with red/brown on the woodwork and cream on the upper walls. The cream paints were based on titanium dioxide white, and so the work will have taken place after the Second World War.

The last time that the room was decorated, the shelving system was still in place because the paint respects the position of the shelves on the plaster walls. The shelving must therefore have been removed after the Station was decommissioned in 1967.

TICKET OFFICE & BOOKING HALL

[ROOMS 03 & 04]

In the Ticket Office, original plaster has survived in some areas on the north wall. The other walls have been largely re-plastered. In the Booking Hall original plaster has survived above the original dado at the south end of the west wall, as well as on the chimney breast.

In both rooms the cornice and ceiling plaster are mostly original, but there have been areas of repair.

The rooms were painted sixteen times before the Second World War, which is approximately once every six years.

Original decoration

A form of graining was used on all woodwork apart from the window casements. The graining was found on the dado panelling, the door and window architraves and on the inner faces of the three doors in the Booking Hall. It was also used on the safe [Sample B34, p.28]. The graining pattern was done with a brush, rather than a comb, and was quite loosely applied. The varnish which is the final layer of the graining was quite thinly applied in most areas, but it provided a glossy finish.

A buff-coloured distemper was used on plaster walls above dado level.

A greyed white distemper was used on the cornice and ceiling and on the coffered soffit of the arch [Sample A21, p.31].

Later nineteenth-century decorations

The next five times that the rooms were repainted, the general effect was repeated. The main difference was that the paints used for the joinery and the walls became darker in tone. The woodwork was sometimes grained, and sometimes simply painted a light brown and given a coat of varnish.

Buff coloured distempers continued to be used for the walls, a couple of them had some red ochre added to them which gave them a pinkish tone [Sample A1, p.29].

The full sequence of wall paints was not picked up, and the walls must have been partly cleaned down before episodes of repainting, so the late nineteenth-century schemes can only be described in general terms. It seems that oil paints started to be introduced and the cross-sections show alternate oil paints and distemper. The first of these oil paints was a pink colour, tinted with red ochre. It was followed by a return to distempers.

It must have been towards the end of the century there was a change in the colour scheme, and the woodwork of the doors, windows and panelling was now all painted a solid red/brown colour. Distempers of unknown colour must have been used for the walls. On the cornice and ceiling the distempers used were a now a pale blue colour tinted with French ultramarine.

Refurbishment of Booking Hall & Ticket Office [first years of the twentieth century?]

Rails were applied to the Booking Hall walls, and the archway was partly, or completely, enclosed.

Rails fitted

The rails must have been removed after 1967, but on the west wall of the Booking Hall, in the grooves where they once were fixed, we can see the pale blue/grey oil paint of eleventh paint scheme.



[see Samples A1 & A7, p.29]

Changes to the Arch

An air vent set into the upper part of the opening suggests the archway was filled in.



The paints used for this vent, were not ones used on the walls, so there is no direct colour comparison with other features, but it has just three lots of lead-based paint on it [Sample B13, p.28], and the insertion of the rails was followed by three lots of lead-based paint on the walls [Sample A1, p.29]. Following the changes, the rooms were repainted.

The joinery continued to be painted a solid red/brown colour.

In the Booking Hall the upper walls were painted with a light green oil paint based on lead white and tinted with chrome yellow and some Prussian blue. Samples taken from the walls of the Ticket Office were missing the later nineteenth-century layers, so it is not known if they were painted the same.

The vent was painted a buff colour.

First half of twentieth century

On the next two occasions that the rooms were painted, no further structural work took place, and the colour scheme with green walls and red/brown joinery was repeated. The paints used were still based on lead white.

Two episodes of replastering

Plastering work took place on two separate occasions.

The first lot of replastering involved work on parts of the east and south walls of the Booking Hall and some of the rails, such as the one seen at the west end of the south wall, were replaced. The second lot of replastering involved work on the chimney breast in the Ticket Office.



The first lot of plastering work was followed by a change of colour scheme. The woodwork was now all painted a dark green, apart from the horizontal rails which were still painted brown. The doors were also painted brown. The plaster walls were painted a light green.

The last two occasions before the Second World War that the rooms were repainted, the joinery continued dark green and the upper walls, including the rails, were painted first yellow and then cream. The paints used contained zinc white so the work must have taken place before circa 1950 at the latest.

After the Second World War

In the second half of the twentieth century there have been two occasions when repainting has taken place.

The first followed more re-plastering at low level, where dado panelling must have been removed. For instance, to the left of the window in the Ticket Office.



Using paints based on titanium dioxide white, both rooms were repainted, and for the first time in the history of the Station, the rooms were painted differently.

In the Ticket Office the joinery was painted dark green, and the same green was used to paint a fictive dado on the fresh plasterwork. In the Booking Hall the joinery was painted dark red, using the same paint that was used in Room 01.

The final time that the rooms were painted, which may have been after 1980, the work does not appear to have followed any repairs or replastering. The Ticket Office was once more painted green and white, and the Booking Hall red and white.

ROOM 05

Original lime plaster has survived on the west and south walls, but none of the joinery appears to be original.

Original decoration

It seems likely that the walls had a panelled dado as in the adjacent Room 06 and that the woodwork was grained as it was in the rest of the building.

The first paint scheme on the walls was a buff-colour distemper similar to that used in the Ticket Office, the Booking Hall, Room 01 and Room 02 [Sample D3, p.32]

Later nineteenth-century decorations

At least three more buff-coloured distempers were found used on the walls in some fragments [see Sample D4, p.]. Some of these were quite dark in tone and might be described as light brown.

The buff-coloured schemes were eventually replaced by a bluish green distemper, applied over a pale grey undercoat. Prussian blue and an iron oxide yellow were used as tinting pigments

Patches of this bluish green can be seen today under later, darker green paints



The same distinctive green distemper paint scheme was also found used in Room 06 and the two rooms were clearly being decorated as a pair.

Refurbishment in the early twentieth century

The window casement appears to have been replaced. The wood of the window was very thoroughly stripped at some point in the later twentieth century, so the evidence is poor, but traces of a lead-based paint were found in some samples. That paint looks similar to the first paint scheme found on the horizontal rails in the Ladies' Waiting Room, therefore the two areas may have been refurbished around the same time.

Some re-plastering took place and then the walls were painted with oil paints based on zinc white.

The scheme involved dark green paint on the dado and light green paint above. The same decoration was applied in most of the other rooms



Early twentieth-century schemes

The scheme with green-painted dado was followed by two lots of cream paint, both containing zinc white and so likely to have been applied before circa 1950.

Later twentieth-century scheme

The off-white emulsion paint seen today in some areas is based on titanium dioxide white and so will have been applied after the Second World War.

ROOM 06

Original plaster was found on the north wall, either side of the doorway, and in patches on the west wall.

The same plaster was also found over lathes used to create the rebate on the window.

A section of the original dado has survived on the west wall, and it has never been stripped.

The door architraves and the woodwork of the window, on the other hand, were very thoroughly stripped in the later twentieth century.



Original decoration

This was the same as in most other rooms in the station, i.e. grained woodwork and buff-coloured distemper on the plaster walls.

Later nineteenth-century decoration

The woodwork was painted the same as elsewhere on the Station, i.e. with graining schemes and buff colours, then a change to red/brown around the end of the century, and finally green in the early twentieth century.

Very little paint has survived on the upper walls, and the distempers that were used must have been washed off when the change came to using emulsion paints and oil paints.

Refurbishment in the early twentieth century

The change from brown to green took place just before a lot of dado panelling was removed and the lower walls were replastered, and a fictive green dado painted onto the new plaster. The paints used were now based on zinc white.

The upper part of the window, with its zigzag shape, appears to have been introduced at the same time. The paint was thoroughly stripped off the last time the room was decorated, but remains of a cream coloured zinc-based paint were found as a first scheme on the wood in one sample [Sample E4,p.33]



Pre-World War Two schemes

Following the second green scheme there was a return to brown paint on the dado and cream paint on the upper walls.

The brown scheme did not last and on the next occasion the room was painted green and cream once more. The paints were based on zinc white and so will have been applied before the Second World War.

Later twentieth century

Since the Second World War, and the introduction of paints based on titanium dioxide white, the room has been painted twice.

The first occasion saw a repeat of the green and cream scheme.

The second occasion followed radical paint stripping of the windows and the door architraves and may have taken place after the Station was bought in 1979. The room was then painted with blue emulsion paint on the walls, and red gloss paint on the woodwork. Exactly the same red gloss paint was used in Room 07, where similar vigorous paint stripping also took place.

ROOM 07

The original lime plaster is present on the south wall, the east wall and the diagonal north wall, including the chimney breast. Some has also survived on the west wall, above window level.

The plaster of the ceiling and the cornice is also original

The skirtings, and the architraves to Room 08, may be original, but it is difficult to be certain of this because the wood was stripped very thoroughly in the second half of the twentieth century.

Original decoration

Printed wall paper was applied to the plaster walls. This was revealed when one of the later horizontal rails was removed.



The paper used was very thin, and glued directly to the plaster instead of to lining paper. It has now almost completely degraded, making it impossible to lift off a section. The paper was given a ground based on chalk which acted as the white background colour, followed by a floral motif executed in browns and yellows based on iron oxide pigments mixed with more chalk [Sample C21, p.34].

On the east wall the original plaster extends down to the skirting, so there was no dado, and the paper will have covered the whole wall from skirting to cornice.

The cornice and ceiling were painted with a white distemper containing a few particles of carbon black to create a slightly greyish tone.

Because of later paint stripping, the treatment of the fireplace is not known.

Later nineteenth-century decorations

The original wall paper was followed by two more, and there may have been others which were removed. So papers probably lasted until at least the last quarter of the century.

During this time there was a change in the treatment of the ceiling and cornice. They were still painted with distempers, but some ultramarine blue was added to create a pale blue colour.

Refurbishment of the room – [early C20th?]

Horizontal rails were fitted to the walls and possibly a new door architrave was applied to the entrance to Room 08.

The wood of these features has since been stripped, but traces of lead-based paint were found. In one sample the paint also contained particles of red lead [Sample C3, p.34]



The lower part of the west wall, south of the window, was replastered as seen today, using gypsum plaster. The work suggests that something had been removed

The plastering was not well finished which may mean that wall papers were still being used. There was certainly still a skirting in place when this work was concluded because splashes of joinery paint were found on the lip in the plaster formed by the upper edge of the skirting.



The date of this work is difficult to establish as the woodwork in the room has been very thoroughly stripped and only tiny traces of old layers remain., but the fact that gypsum plaster was used, yet the paints used for the joinery were still lead-based suggests a date of around the turn of the twentieth century. In one fragment the first paint on the wood looks quite similar to a paint scheme used in the Ticket Office at about this time.

Following the refurbishment, the walls were painted an off-white and the rails a cream colour. The treatment of the skirtings is not known.

Early twentieth-century paint schemes

The next three times that the room was decorated, the paints used contained zinc white, a pigment widely used in house paints before the Second World War, and rarely after circa 1950.

Off-whites or cream colours were used for the plaster walls. Because of the later paint stripping the treatment of the joinery is not known.

By this time the fireplace was being painted black.

Most recent decoration

The window reveals and the reveals of the north doorway were re-plastered. The same plaster was also used for the north end of the west wall.



This was also when the present tongue and groove panelling was fitted to the south wall, and some kind of cupboard built at the south end of the west wall.



On completion of the work the plaster was painted with pink emulsion paint. The paint was based on titanium dioxide white, so this refurbishment took place after the Second World War.

ROOMS 08 & 09

There is original lime plaster on all four walls of Room 08, but no nineteenth-century paint layers have survived. In Room 09 the walls have been largely replastered, apart from a patch above the door, and the joinery of the window has been stripped.

EXTERIOR

Original decoration

The doors had a light graining, probably similar to the graining used for the interior joinery [Sample Door.3, p.36].

The windows were painted a cream colour [Sample W7, p.35].

All the roof timbers were painted a greyed white, or very pale grey [Sample Ex4, p.37]. The same paint was also used for the rain pipes and hoppers.

Rest of the nineteenth century

As the century progressed the colours became darker, with buff tones used for the roof joinery and dark grainings or varnished browns used for the doors.

Introduction of red/brown [in circa 1900?]

It was probably around the turn of the century that two-tone scheme was introduced: red/brown and a dark cream colour.

The red/brown was used for rain pipes, for lead hoppers, for the brackets, for door frames and for window frames. It was also used for the mouldings on the fascia boards.

The dark cream colour was used for the soffits under the eaves, for the vertical part of the fascia boards and for the window casements.



A very similar shade of brown started to be used for the woodwork inside the building at this time. When the change in colour scheme occurred, a cast iron gutter was fixed, using iron brackets, to the roof fascia board at the north end of the building, because part of this board stopped being painted [Samples Ex11 & Ex12, p.38].



Early twentieth century colours.

The doors continued brown. The windows continued with red/brown frames and cream casements.

The scrolled brackets and moulded cornice continued red/brown and cream, with just a couple of occasions when they were painted solidly red/brown.

The rain pipes and the hopper were only ever painted red/brown.

Dark green was used just once for the roof timbers and for doors, but it was followed immediately by a return to red/brown and cream.

Work done on south windows in the early twentieth century

The windows at the south end of the building were worked on. The casements were stripped, and the zigzag upper part was either made new, or completely stripped because no trace of early paint was found.

The first paint found on the zigzag shaped upper part of these windows was based on zinc white, a pigment widely used in the inter-war period, and rarely after 1950 [Sample W2, p.35].



The same zinc-based paint used on the zigzag part of the south windows, was also the first paint scheme on the cement used in the soffits under the eaves. Here it was applied over a thin skim of gypsum plaster.



That zinc-based paint was followed by another zinc paint which is also likely to have been applied before the Second World War.

Second half of twentieth century

Since the Second World War, and the introduction of paints based on titanium dioxide white, some doors and windows on the east side of the building have been painted three times. The roof timbers have been painted just once.

WAREHOUSE

This building was constructed at some point after 1856. Only three features were examined.

The front door was painted in a similar fashion to the front door on the Station i.e. sometimes grained, and sometimes plain brown, but it was not possible to compare the schemes directly, particularly as there appear to have been times in the later years when the Warehouse was being painted more frequently than the Station.

The west door was painted less often than the front door, and it was always painted plain brown. The graining schemes used on the front door were not employed for this inner door.

The iron brackets on the south wall were only ever painted three times, always with a dark cream colour [Sample WH5, p.38]. The paints used were all lead-based, so the brackets stopped being painted before the Second World War.

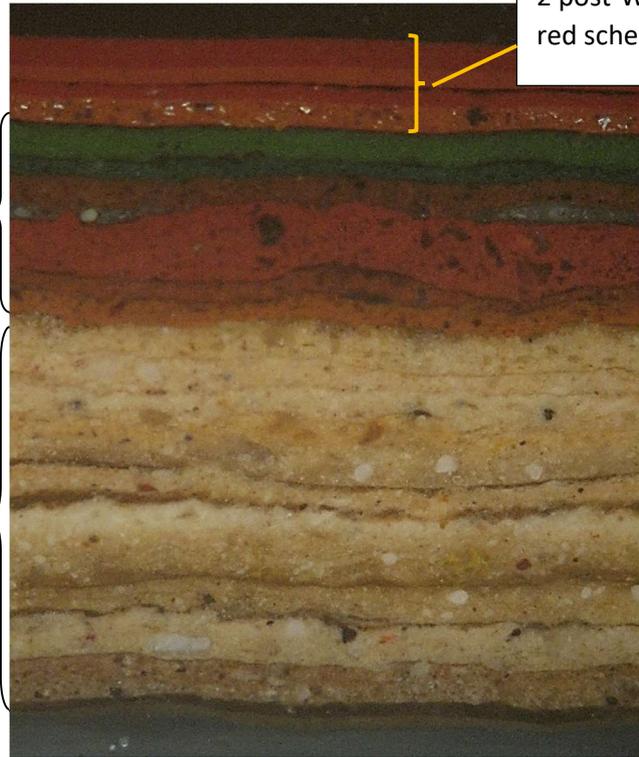
ROOM 01

SAMPLE F1
Window architrave

Fragment (i)
Upper layers

early C20th
browns & greens

C19th buff colours
& grainings



2 post-WW2
red schemes

Fragment (ii)
wood & first scheme

1840 graining



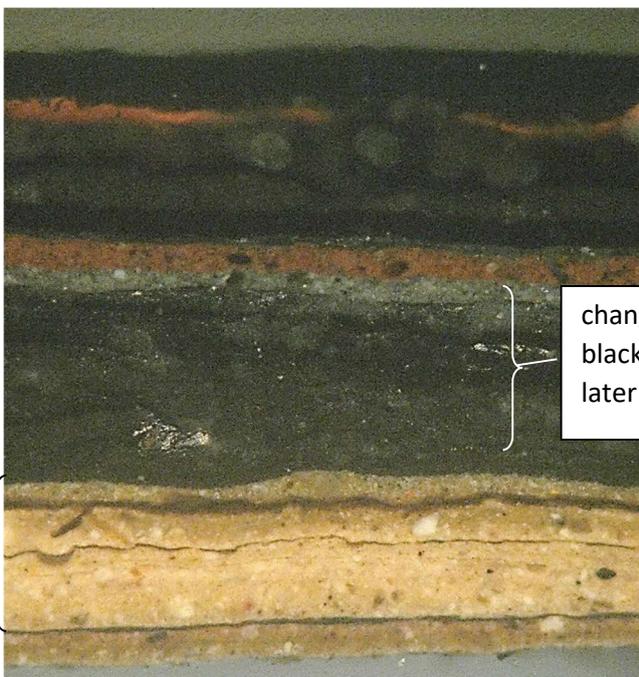
SAMPLE F6
Fireplace

Fragment (i)
Upper layers

Comparing this with F1 above
we can see that in the early years it
was painted like the woodwork

early graining schemes

change
blacks in
later C19th



Fragment (ii)
First layers

The paint is damaged, but we can see a coat
of varnish over it which suggests graining,
or possibly marbling



SAMPLE G5

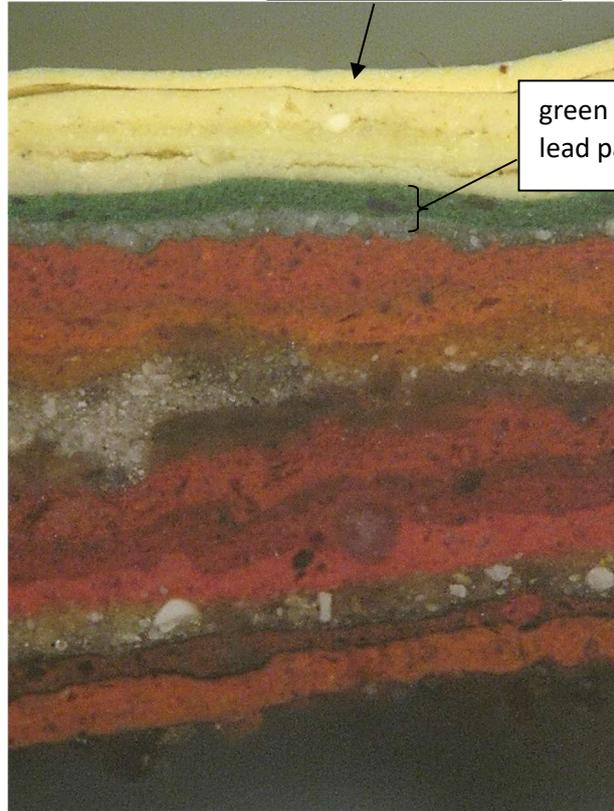
South wall – plaster below top shelf

Fragment (i)
Upper layers

two zinc-based
paints

one of two later
C20th schemes

green is last
lead paint



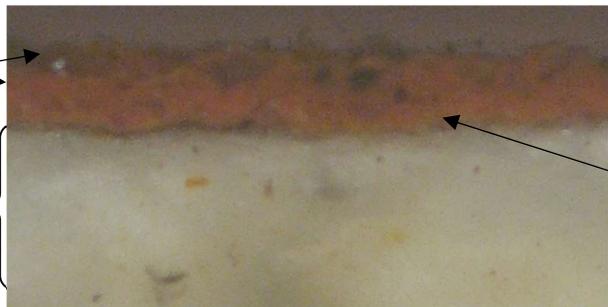
Showing that the walls were painted brown through the C19th and into the C20th. The browns were followed by a green before a change to pale tones before WW2

Fragment (ii)
lower layers & plaster

remains of two brown schemes

plaster

trace of a buff distemper



SAMPLE G8

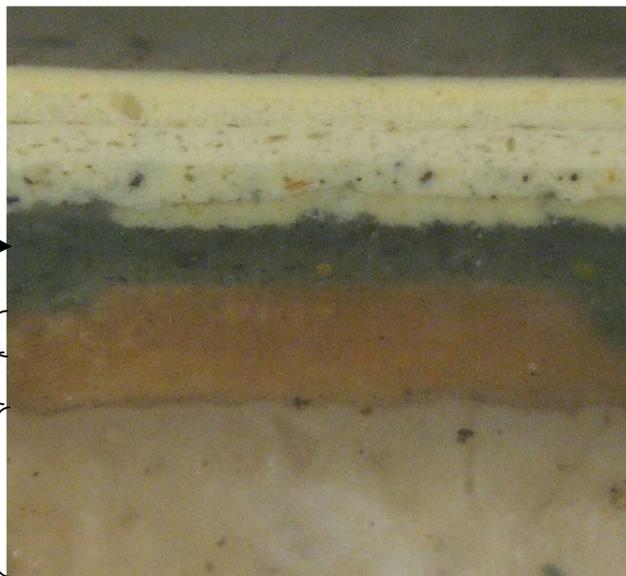
North wall – plaster above top shelf

Comparing this with G5 above, we can see that the upper part of the wall was painted less often, and never with the browns.

green

two buff distemper schemes

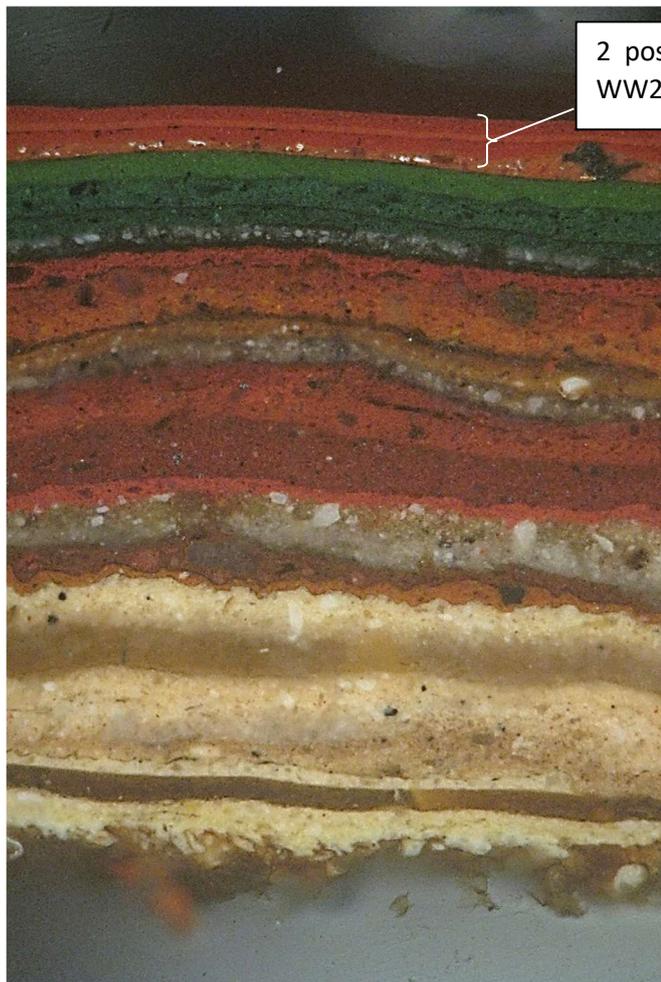
plaster



SAMPLE G7
Dado panelling

Fragment (i)
all layers

change to brown in
?late C19th



Fragment (ii)
Wood & first layers

2nd graining

1840 graining

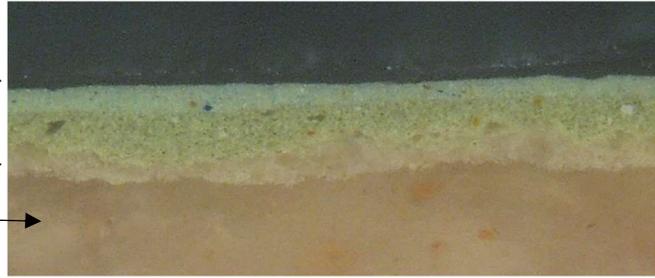


TICKET OFFICE - ROOM 03

SAMPLE B7

Green painted dado on plaster

x2 post-WW2 greens
 gypsum plaster

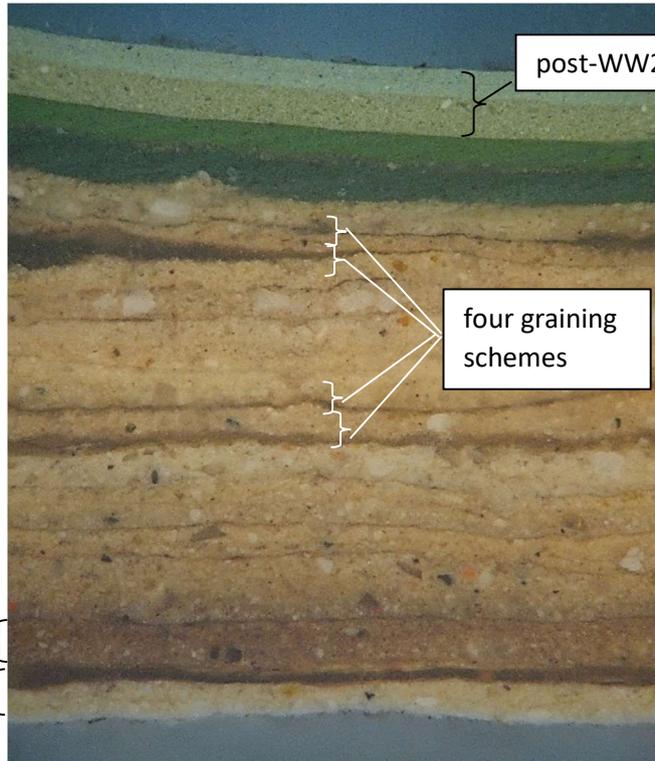


SAMPLE B11

Panelling below window

The early C20th brown schemes are missing in this sample [compare B3 on next page], but it shows the buff schemes and graining schemes very clearly

brown of 2nd scheme
 1840 graining

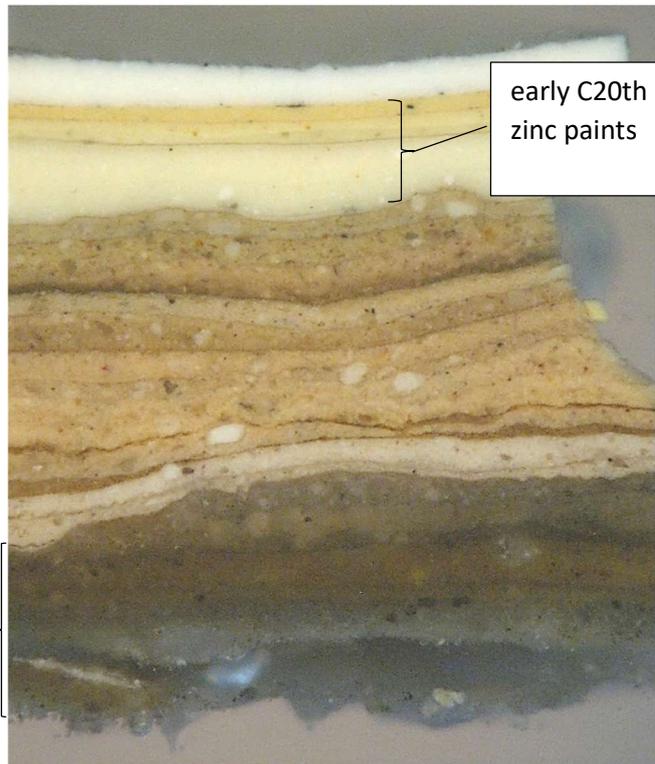


SAMPLE B12

Coffering on arch

Early layers are distempers, as used on the walls, but later the coffering was painted like the woodwork. Since the early C20th, it was painted once again like the walls

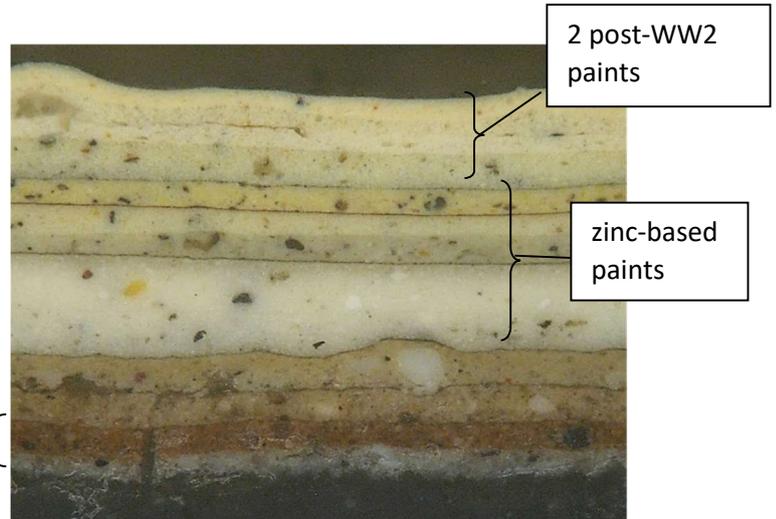
same paints as on joinery
 early distempers



SAMPLE B13

Air vent in arch

The first scheme on the vent is the first of a series of browns used in this room – compare B34 below



SAMPLE B34

Safe

post-WW2 paints

1st scheme on vent [see above]

Comparing this with B3 below we can see that in the early years the safe was painted the same as the wood work.

1840 scheme
proprietary brown



SAMPLE B3

Upper rail of dado panelling

Original scheme missing in this fragment, but all later layers present.

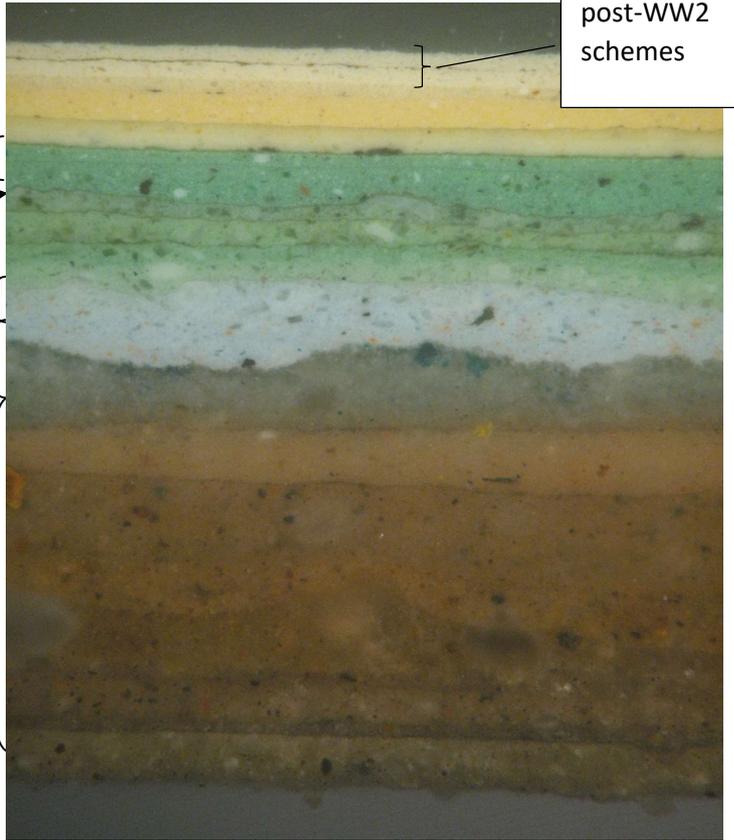
Showing the change from lighter tones to browns around the turn of the century



SAMPLE A1

West wall above mark of top rail

first zinc-based paint
last lead paint
blue oil paint [?circa 1910]
blue distemper
some of the
C19th buff & light
brown distempers

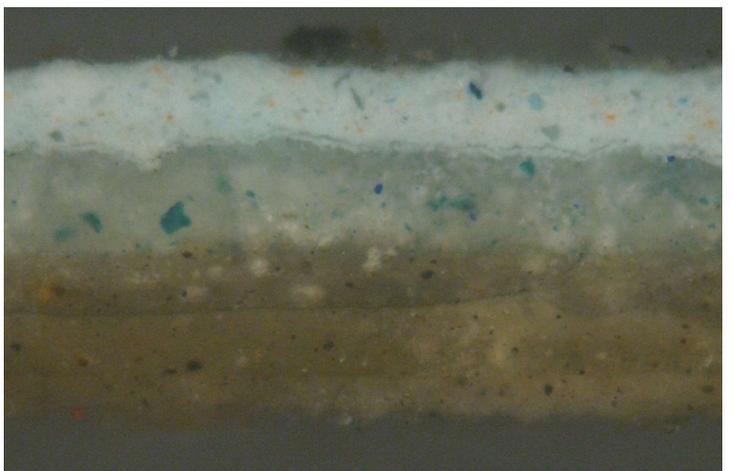


post-WW2
schemes

SAMPLE A7

Mark on wall where rail removed

Showing the layers under the rail.
The sequence stops with the
pale blue oil paint



SAMPLE A16

Replastered east wall

Showing only the last five paint schemes
seen in A1 above.

gypsum plaster →



SAMPLE A4

Mark on architrave where rail removed

Showing just a few of the early paint schemes.

original graining
with varnish over it

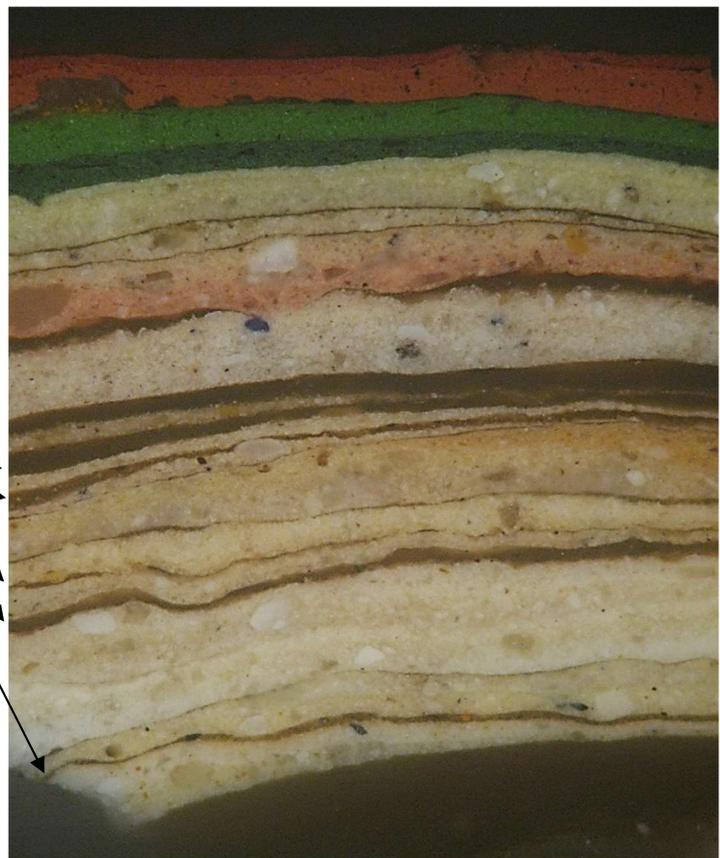


SAMPLE A5

Window architrave

The early C20th brown schemes are missing in this fragment, but it clearly shows the graining schemes used in the C19th

varnish layers
associated with grainings



Wood and first layers

original graining

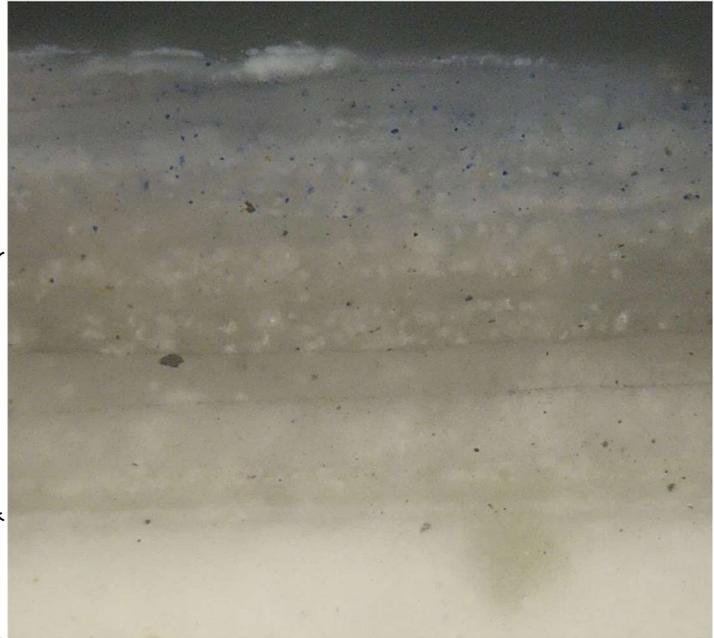


SAMPLE A21

Ceiling – north side, centre

Showing at least ten lots of distemper: the early ones pale grey, the later ones pale blue

greys
plaster



SAMPLE A22

South wall cornice

Fewer layers than in A21 above, but the same change from greys to pale blues

The pigment in the blue is ultramarine



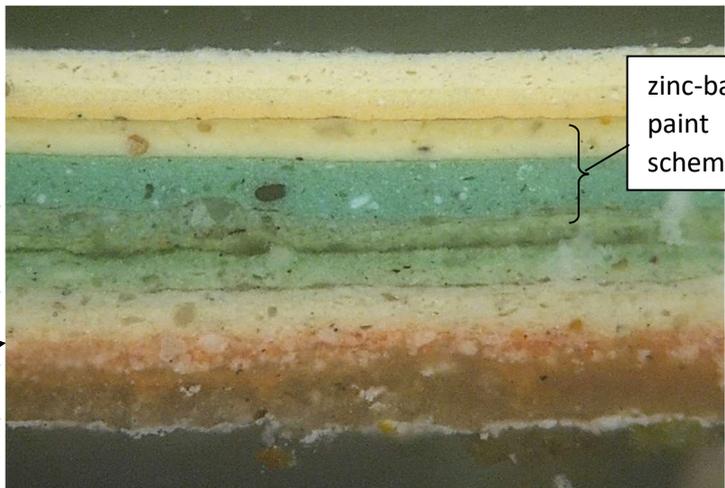
SAMPLE A23

Chimney breast high up

The original buff distemper is present under later oils

3 lead-based pale green oil paints
pale blue
two lots of buff distemper

zinc-based paint schemes

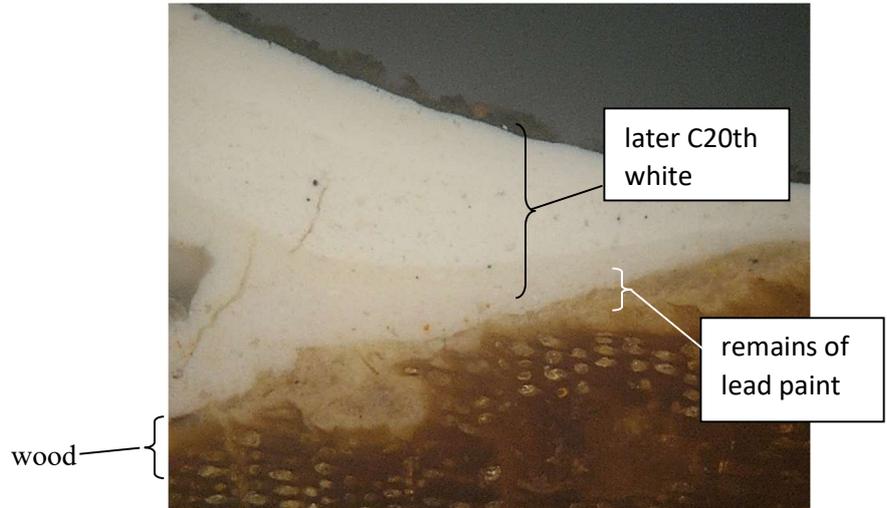


SAMPLE D1

Window casement

Showing traces of lead paint
under later C20th white paint

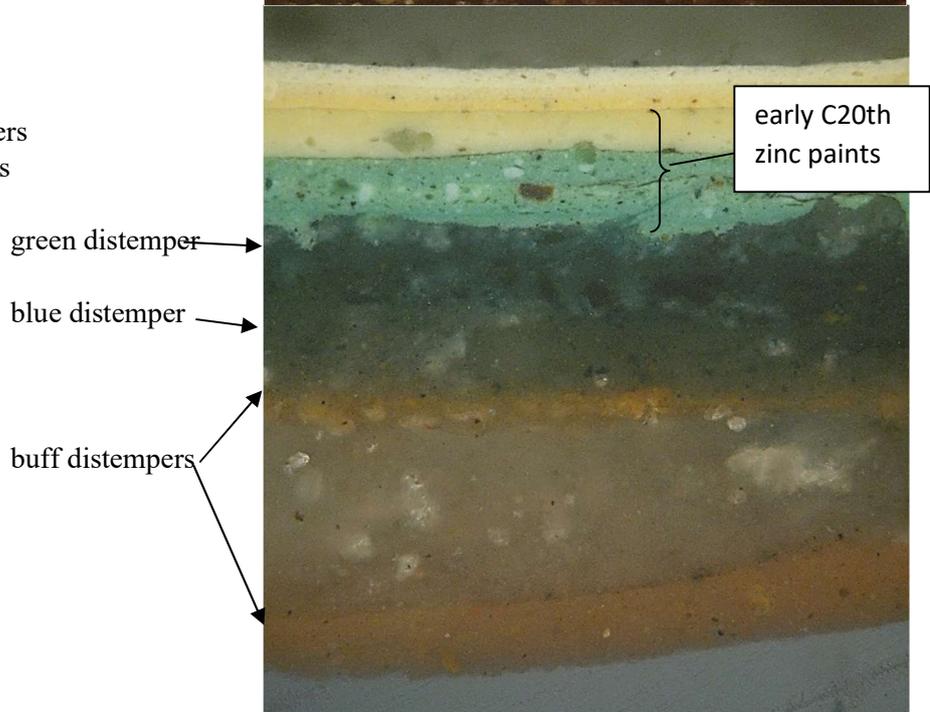
The window was stripped the
last time the room was
decorated



SAMPLE D3

South wall

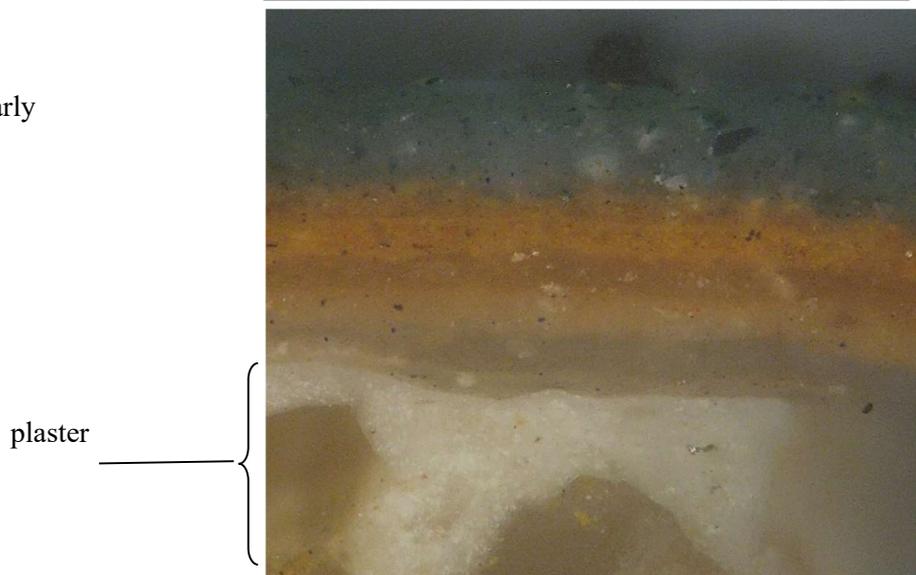
Showing early distempers
under most recent layers



SAMPLE D4

West wall

Showing more of the early
buff distempers

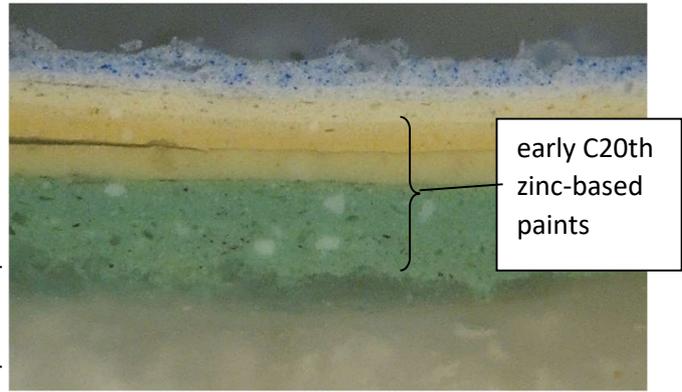


ROOM 06

SAMPLE E8
North wall above dado

An area re-plastered with gypsum plaster.
Only C20th paint present.

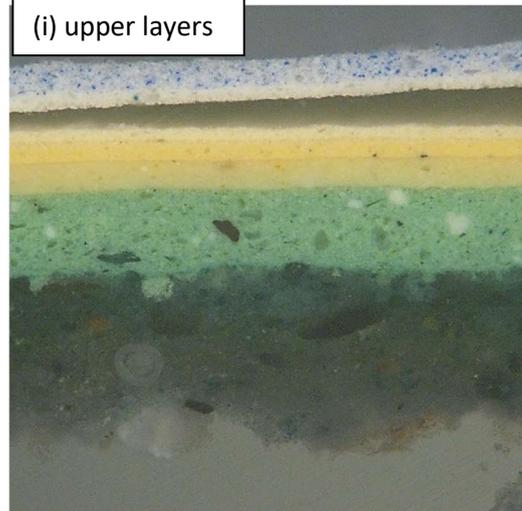
gypsum plaster



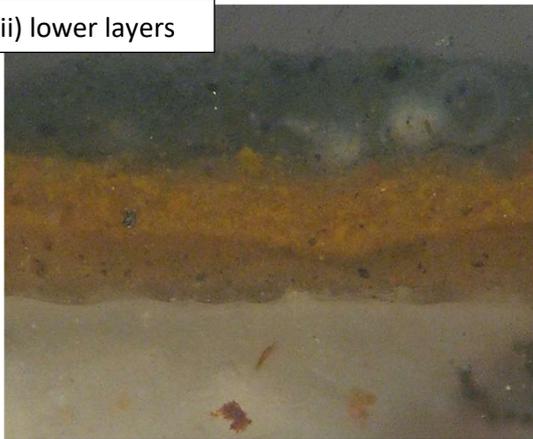
SAMPLE E10
North wall, left of architrave

Showing early distempers

(i) upper layers



(ii) lower layers

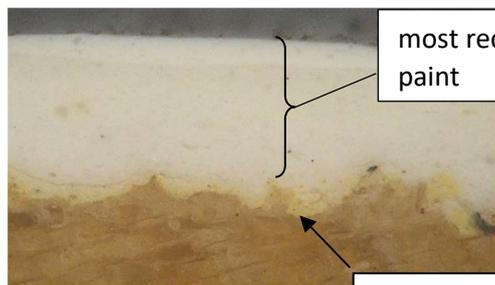


SAMPLE E5 – West wall panelling

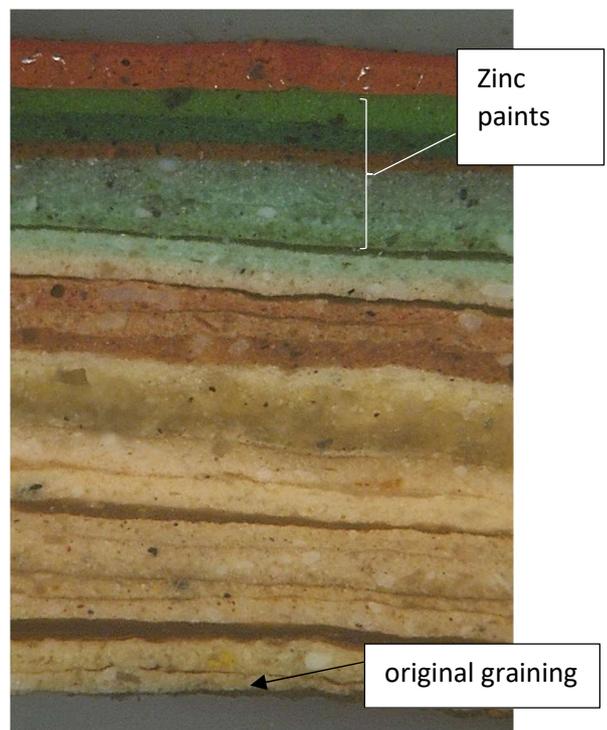
SAMPLE E4
zigzag upper window

Stripped the last time the room was decorated
but traces of original early C20th zinc paint remain

most recent
paint



cream-coloured, zinc
based paint, on wood



SAMPLE C21

Wall paper on south wall

paper
original lime
plaster

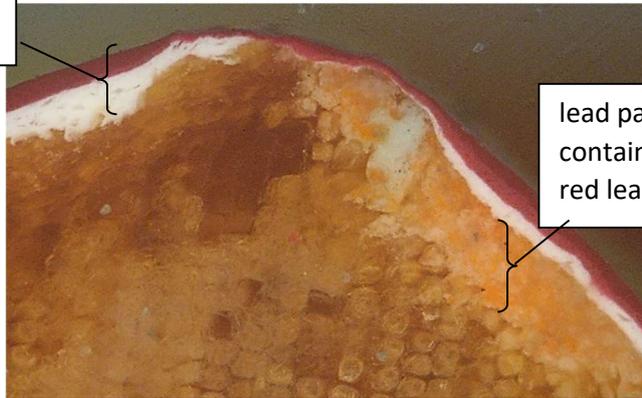


SAMPLE C3

Rail on east wall

Stripped the last time the room was decorated, but traces of a buff oil paint can be seen on the wood

post-WW2
scheme



lead paint
containing some
red lead

SAMPLE C8

Architrave in south wall

Stripped the last time that the room was decorated, but remains of a lead-based paint were found on the wood



WINDOWS - EXTERIOR

SAMPLE Ex15

Putty on casement, [Room 06]

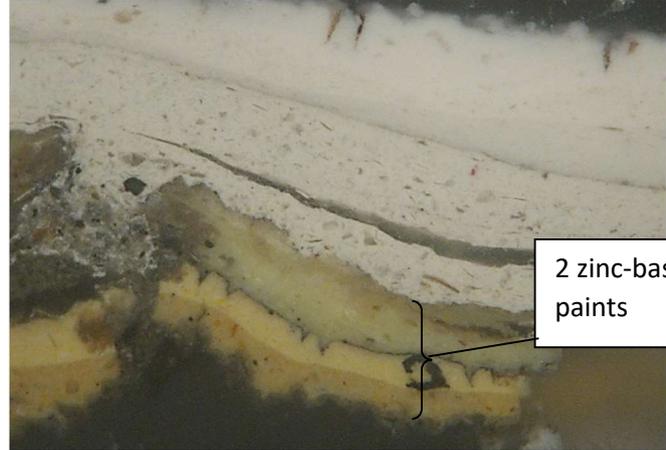
putty



SAMPLE W2

Zigzag part of window [Room 06]

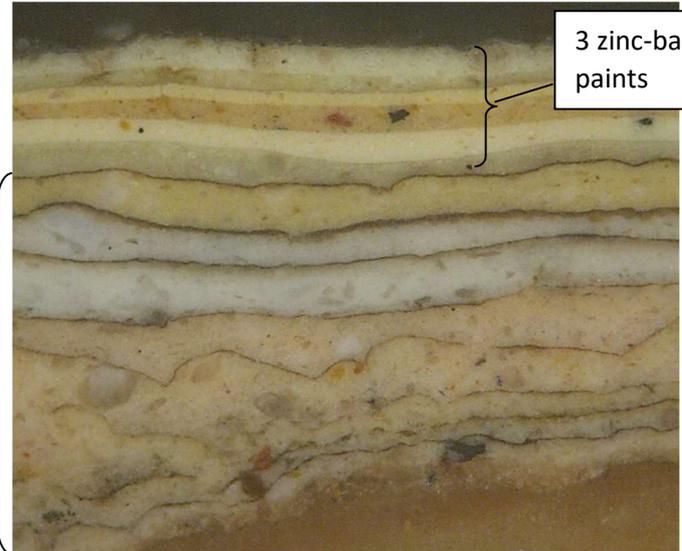
Later C20th paint over remains of early C20th zinc-based paints



SAMPLE W7

Casement – Room 01

lead paints



SAMPLE W8

Window frame – Room 01

Fragment (i)
upper layers.

present red/brown



Showing browns introduced for the frames around the end of the century

Fragment (ii)

Wood and first layers

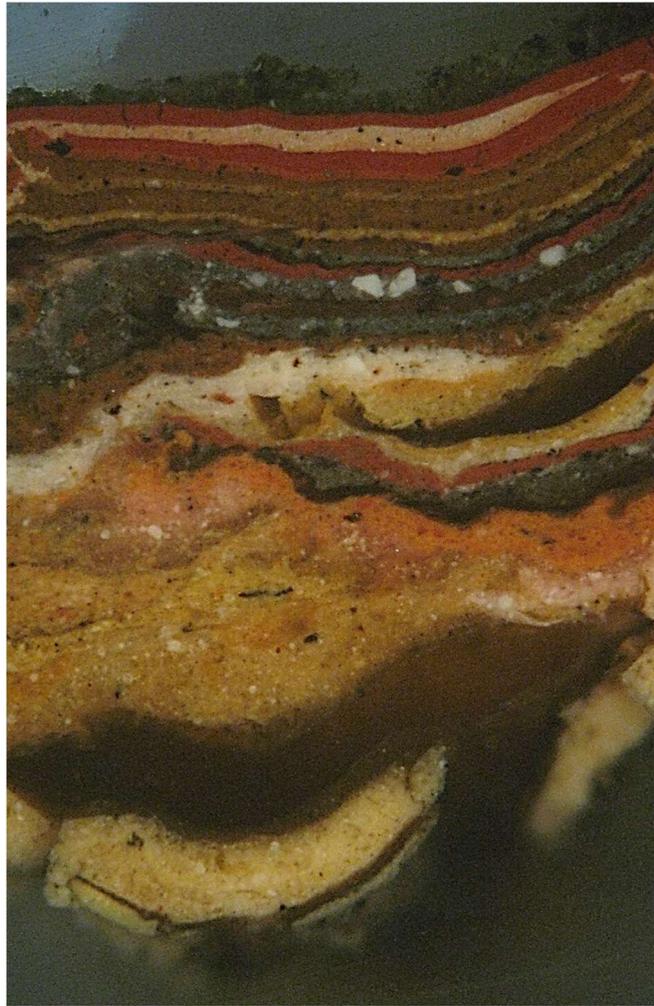
Early schemes were a light tone



SAMPLE D3

Front door

Showing that the door has sometimes been painted a plain brown, and sometimes grained.



Detail of the two earliest schemes
both of them grainings

2nd graining

original graining

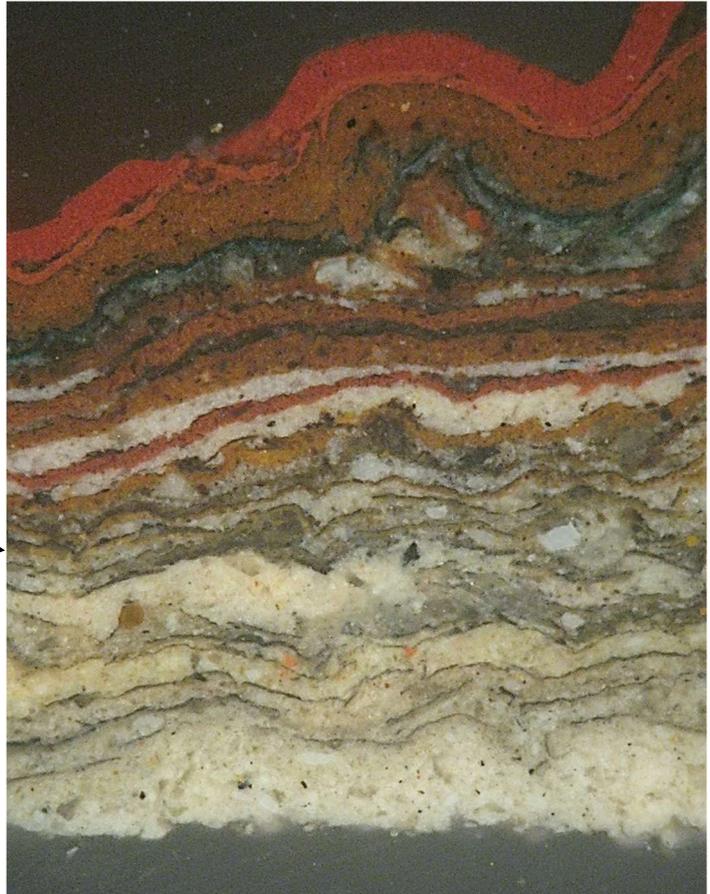


SAMPLE Ex.4

Moulding above fascia board

Showing how it was a pale tone in the early years and changed to brown towards the end of the C19th.

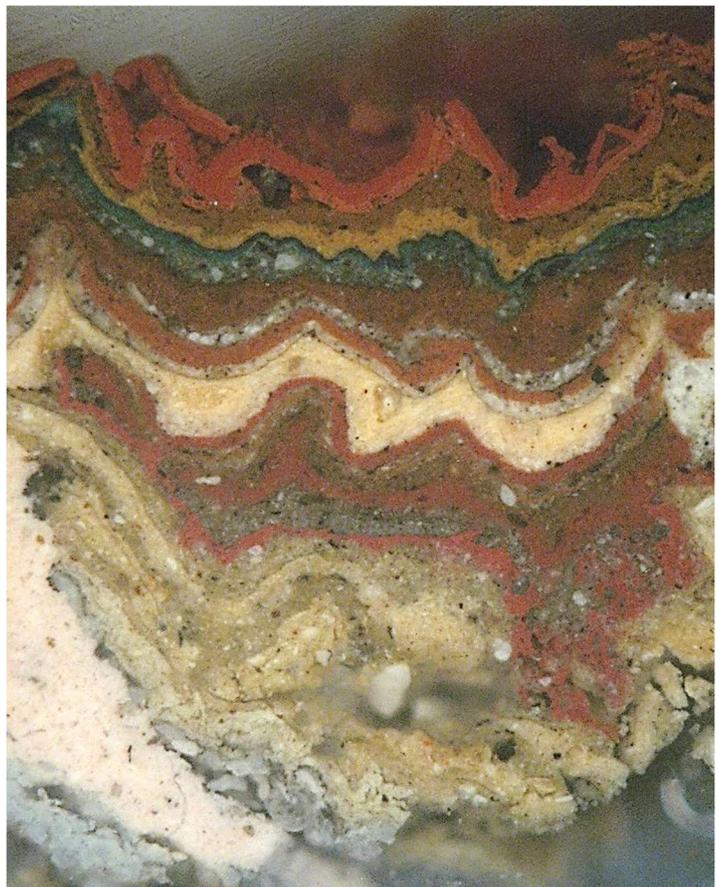
1st brown scheme
over white undercoat →



SAMPLE Ex7

Lead hopper

The layers are distorted, partly as a result of lead salts, but comparing this with Ex4 above, we can see that the hopper has been painted as often as the fascia board, and with the same paints.



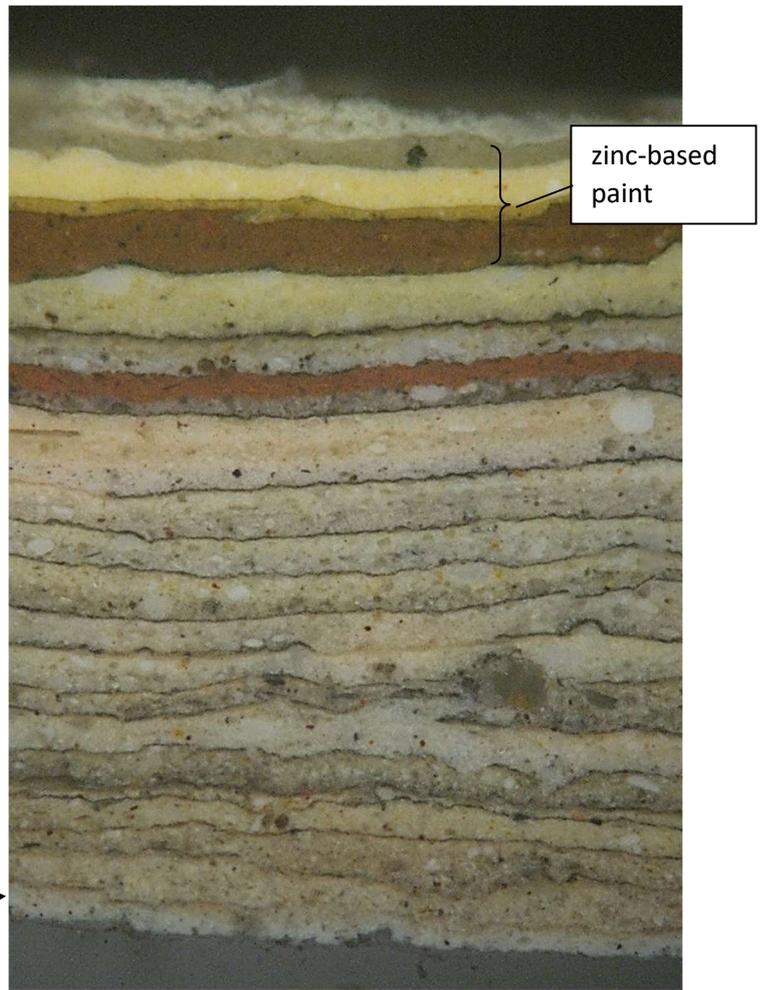
SAMPLE Ex.12

North elevation fascia board – east end

The east end of this board has the full complement of layers

Sample 11 stops here →

original pale grey →



SAMPLE Ex.11

North fascia board - middle

The later layers seen in Sample 12 above are missing.

C20th yellow paint



WAREHOUSE

SAMPLE WH5

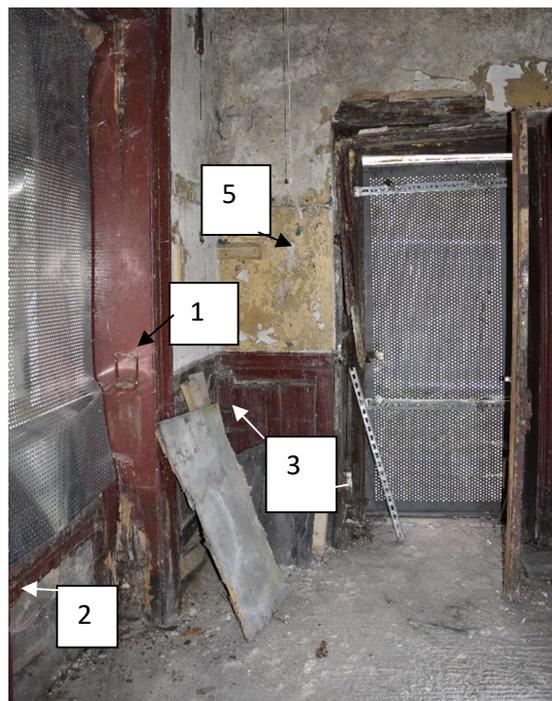
Iron bracket

Painted just three times.



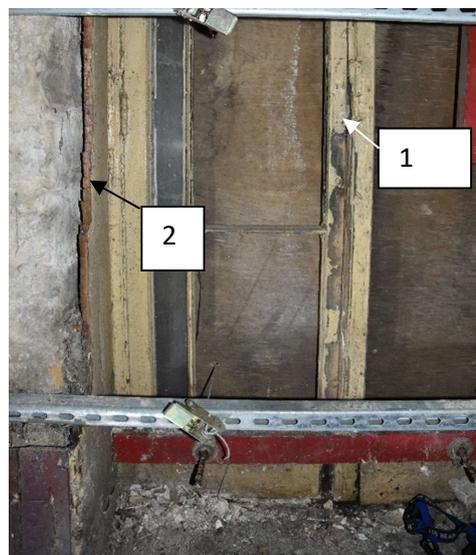
ROOM 01

- F1 window architrave
- F2 panelling under window
- F3 dado panelling on north wall
- F4 skirting, north wall
- F5 wall above dado
- F6 fireplace

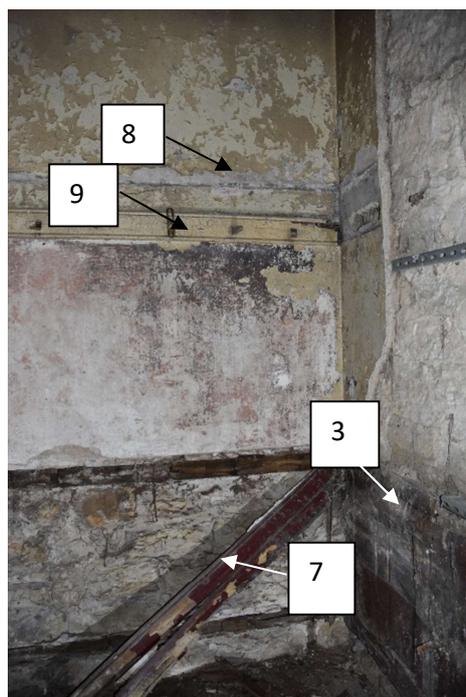
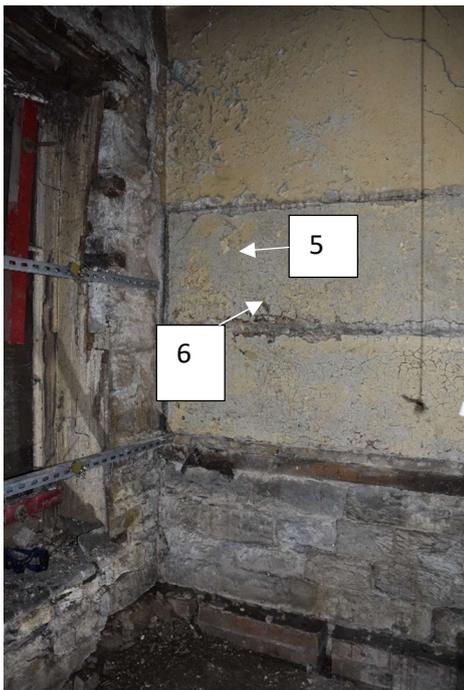


ROOM 02

- G1 window casement
- G2 panelled window lining



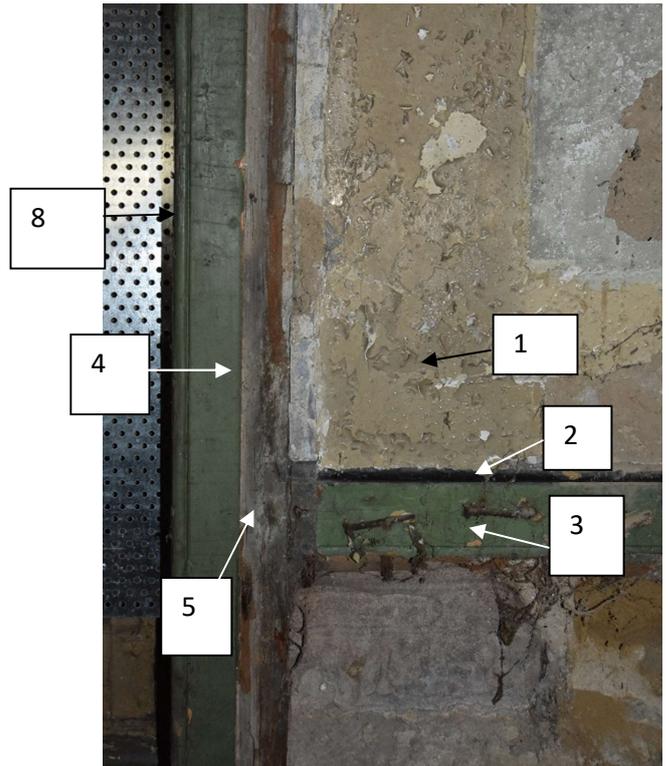
- G4 west wall plaster
- G5 south wall – thick paint layers
- G6 south wall paint at edge of ‘shelf’ mark
- G3&7 panelled dado on east wall
- G8 north wall – above coat pegs
- G9 rail with coat pegs



ROOM 03 - TICKET OFFICE

West wall – north of window

- B1 wall above dado rail
- B2 upper moulding on dado rail
- B3 middle of dado rail
- B4 window architrave
- B5 limewashes visible where architrave edge removed.
- B8 bead at corner of window surround
- B11 panelling below window

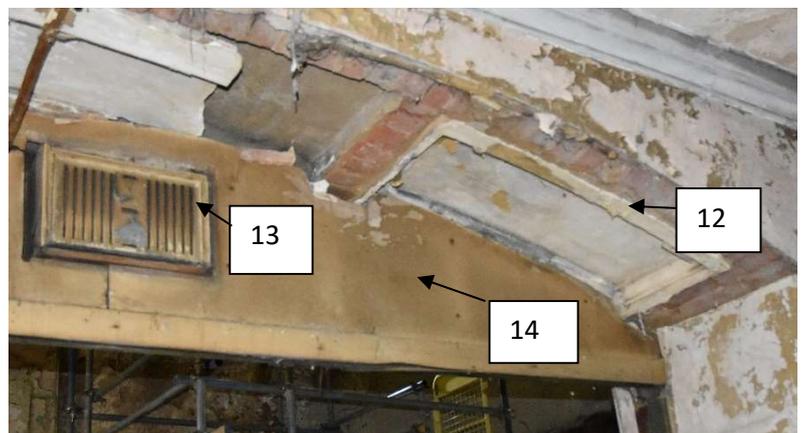


South of window

- B6 green paint on plaster dado
- B7 black line above dado
- B9 on corner of arch
- B10 bottom of window

Arch between Booking Hall & Ticket Office

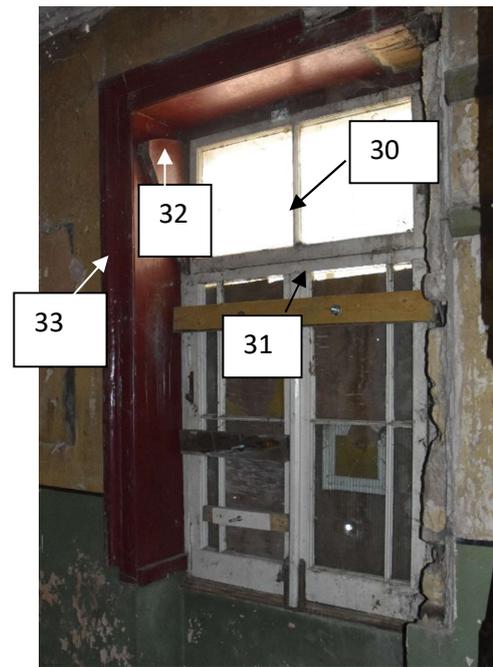
- B12 coffering on west side
- B13 vent in centre
- B14 plywood



- B15 architrave on BH side
- B17 frame of vent on BH side



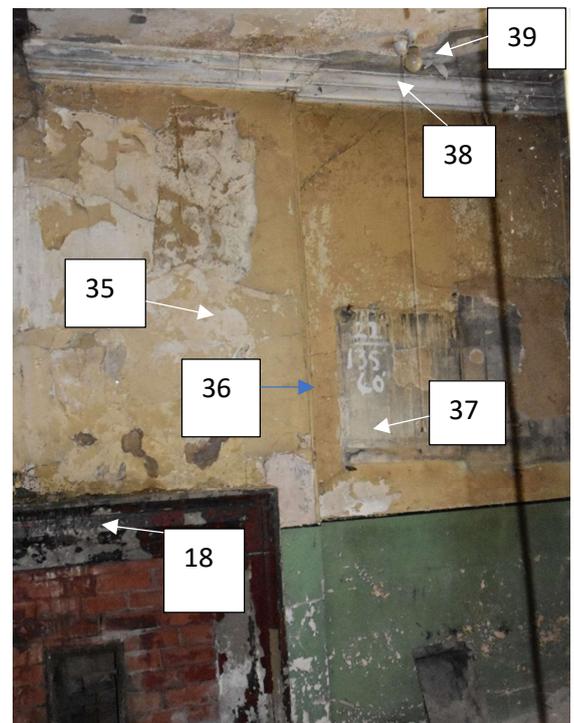
- East wall window
- B30 hinged upper section
- B31 casement
- B32 angled wooden fitting
- B33 window architrave



- B34 safe



- North wall
- B18 paints on fireplace
- B35 chimneybreast
- B36 bead at corner of chimneybreast
- B37 wall to east of chimneybreast – grey patch
- B38 cornice
- B39 ceiling



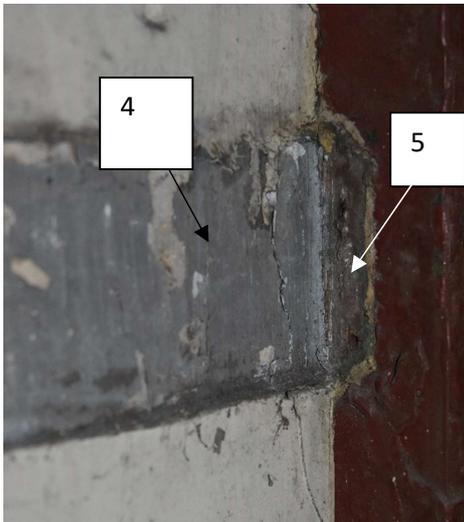
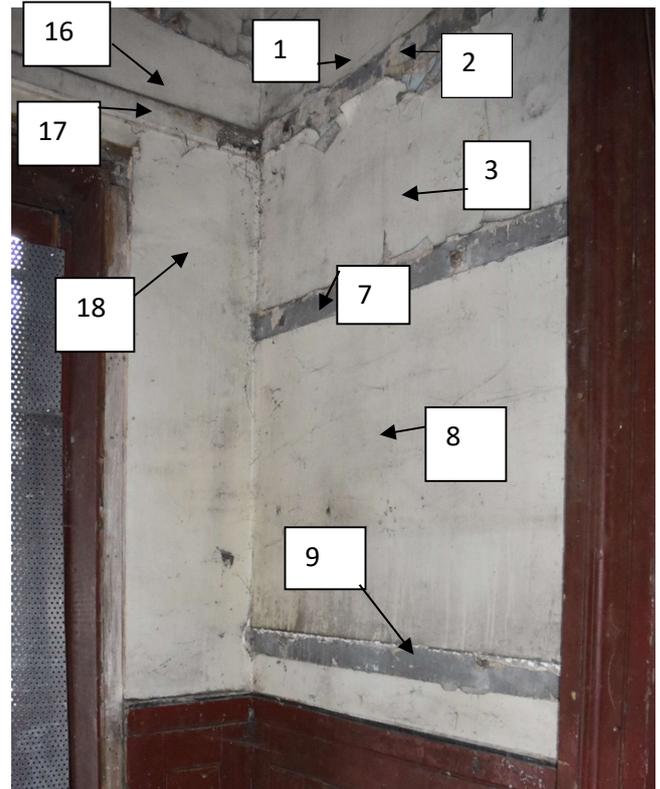
ROOM 04 - BOOKING HALL

West wall – south end

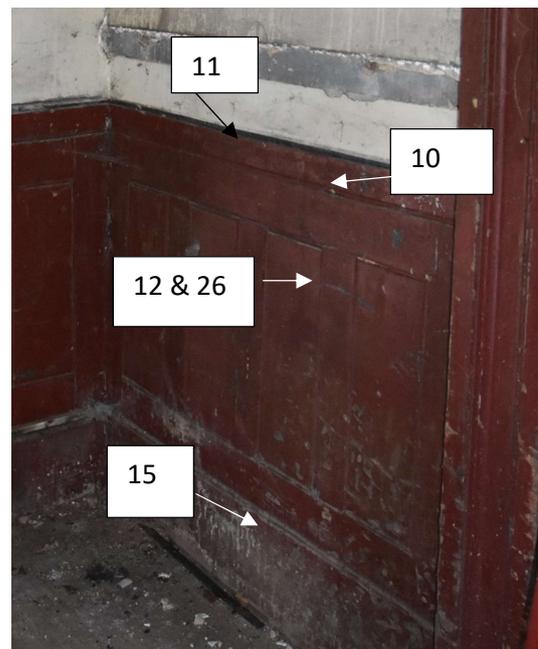
- A1 level with top of window
- A2 where top rail removed
- A3 wall below top rail
- A4 mark on architrave where rail removed
- A5 window architrave
- A6 more from wall below rail
- A7 where middle rail removed
- A8 wall below middle rail
- A9 where bottom rail removed

South wall – west end

- A16 plaster above rail
- A17 rail
- A18 cement rendered wall below rail



- A10 dado rail
- A11 black top edge of dado rail
- A12+26 dado panel
- A15 skirting board



- A19 East wall - south end
- wall below mark of bottom rail
- A20 wall between bottom and middle rails



- A21 ceiling – north side, centre
- ceiling
- A21B cornice
- A27 ceiling in centre of room



- South wall
- A22 south wall cornice
- A23 chimney breast high up
- A24 fireplace



ROOM 05

- D1 window casement
- D2 window frame
- D3 south wall plaster
- D4 west wall plaster



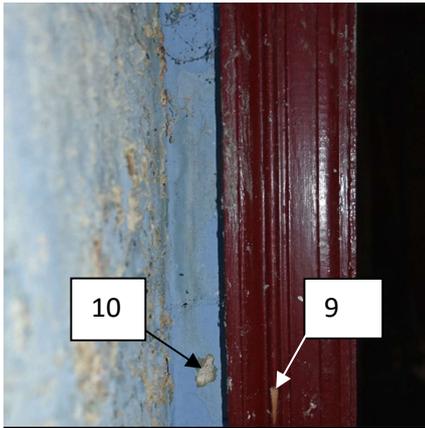
ROOM 06

- E1 window lining
- E2 window sill
- E3 window casement
- E4 zig zag window



- West wall
- E5 dado panelling
- E6 wall above panelling

- North wall
- E7 green paint at dado level [not shown]
- E8 wall above dado level [not shown]
- E9 architrave of doorway
- E10 wall to left of architrave



ROOM 07 - LADIES' WAITING ROOM

- East Wall
- C1 cornice
- C2 wall below cornice
- C3 upper horizontal rail
- C4 wall between rails
- C5 lower horizontal rail
- C6 skirting
- C8 architrave of doorway south



- C7 fireplace surround
- C9 grate



- South wall
- C21 1st wall paper behind rail
 - C22 later papers

- West wall – south of window
- C23 area re-plastered
 - C24 lip of plaster above location of skirting
 - C25 recent plastering of window reveal



ROOM 08

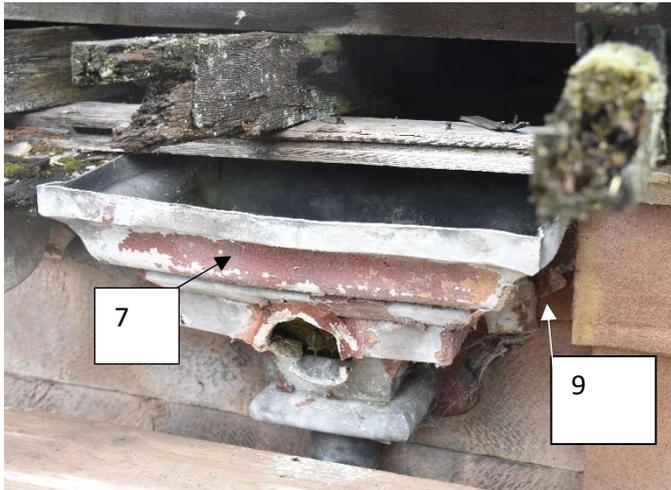
- 08.1 east wall – high level
- 08.2 east wall – low level



ROOF

South elevation

- Ex1 rain water pipe [not shown]
- Ex6 pipe below lead hopper
- Ex7 lead hopper
- Ex8 bracket
- Ex9 wood behind hopper



East elevation

- Ex13 soffit boards towards north end of building [not shown]
- Ex.23 upper moulding of fascia
- Ex.24 vertical fascia board

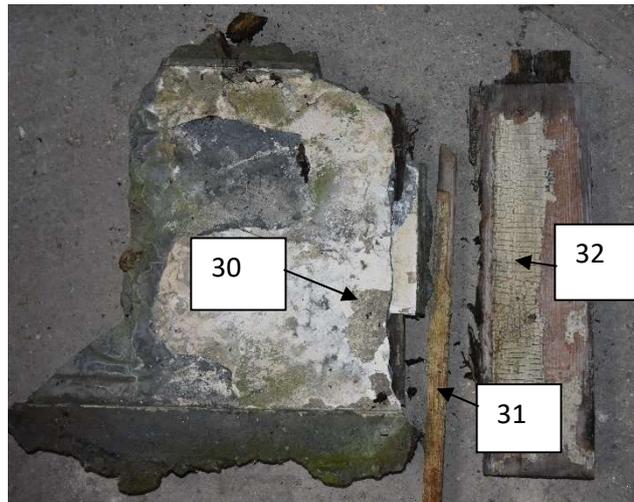


Ex.21 bead moulding



Loose pieces from underside of roof

- Ex30 layers on cement
- Ex31 bead
- Ex32 board



West elevation

Ex2 rain water pipe [not shown]

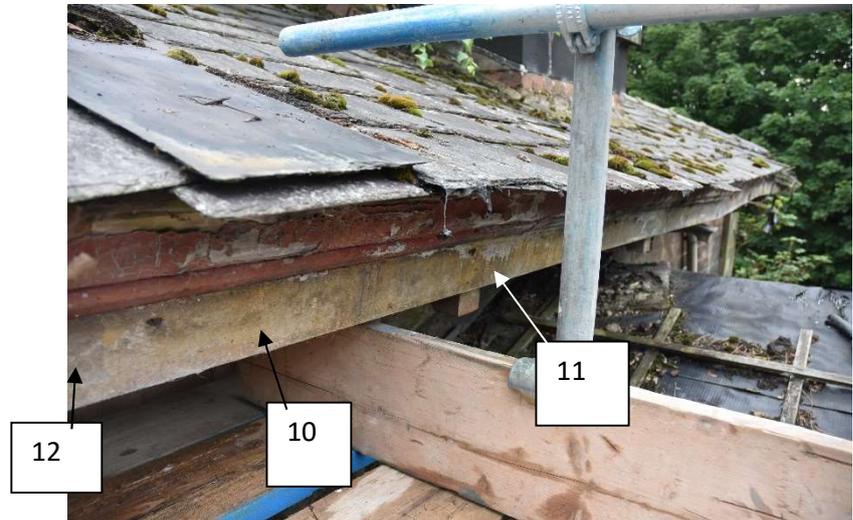
Loose section of cornice

- Ex3 top red moulding
- Ex4 bottom red moulding
- Ex5 white vertical section



North elevation fascia board

- Ex10 approx. 150cm from east end [yellow paint]
 Ex11 approx. 3m from east end – beyond position of hopper
 east end [grey paint]



WINDOWS

East elevation

- Window to Room 06
 W1 casement
 W2 zig zag upper part
 W3 frame

- Window to Room 05
 W4 casement
 W5 frame
 W6 sill

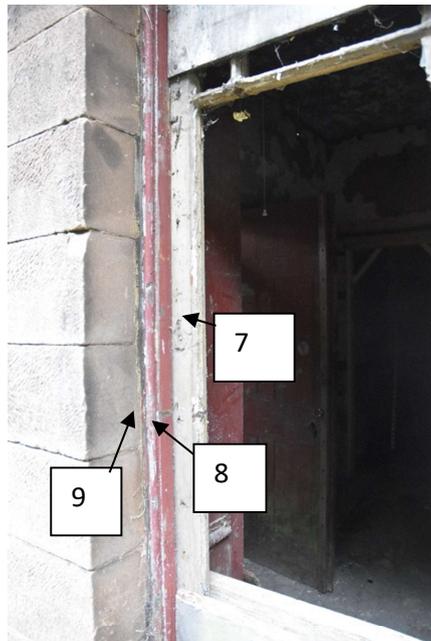


Ticket Office window
 Ex17 frame
 Ex18 casement



West elevation

Room 01 window
 9W7 casement
 W8 frame
 W9 splashes on wall



Room 09
 W10 casement
 W11 zig zag
 W12 frame



Room 07 [no photograph]
 W14 casement
 W15 frame

DOORS

West elevation

South door of Booking Hall

- D1 door – ext.
- D2 frame – ext.
- D10 door – int



North door of Booking Hall

- D3&7 door – ext.
- D4 frame – ext.
- D5&9 door – int.



front door

- D6 inner face
- D8 outer face
- Ex20 exterior
- Ex21 exterior



WAREHOUSE

- WH1 front door inner face
- WH2 front door outer face
- WH2 front door inner door frame
- WH4 west doors
- WH5 iron brackets on south wall

Examination procedure The samples were examined under low magnification and then the pieces were mounted in cold-setting polyester resin to be cut and polished as cross-sections. The sections were compared at high magnification. Material from key layers was dispersed on glass slides and the pigments identified using a polarising light microscope. A chemical test for lead was carried out on representative cross-sections.