



## RICHMOND CONSERVATION STUDIO

3202 ROSEDALE AVENUE, RICHMOND, VIRGINIA 23230

804-358-2006

CMullins1@aol.com

### **Report of Examination and Conservation Treatment:**

**Object:** Altarpiece of St. Peter's Episcopal Church, Port Royal, Virginia

**Artist:** Unidentified

**Date:** circa 1830-1850

**Dimensions:** Central *Christogram* panel - 90"- high x 55"- wide  
(60"- high x 101"- wide inclusive of the molding);  
Painted Pinnacles - 32"- high x 24"- wide (approximate);  
Wooden Tablets - 80"- high x 24"- wide (approximate)

**Contact:** The Rev. Catherine Hicks  
St. Peter's Episcopal Church  
823 Water Street  
Port Royal, Virginia 22535

**Phone:** 804-742-5908

**Email:** [stpetersrev@gmail.com](mailto:stpetersrev@gmail.com)

**Type of Object:** The altarpiece consists of a central panel, which is painted directly on the plaster wall and depicts a Christian cross and the Christogram, I.H.S. Flanking the central panel are two pair of polychromed wooden tablets inscribed with Biblical texts – two panels with the Ten Commandments, left, and The Lord's Prayer and The Nicene Creed, right. Above each pair of wooden tablets are small, shield-shaped decorative panels painted directly onto the plaster wall, which depicts floral scrollwork. All of the painted elements of the altarpiece are enclosed within a gilt plaster framework of interlaced Gothic arches. The framework is integral to the wall. There are eight plasterwork angel corbels along the lower edge of the altarpiece's framework, each with an angel holding a shield on it. Beneath the wooden tablets, paper mock-ups of the tablets, which had been glued to the wall, were discovered.

**Schedule of Examination and Treatment:** The altarpiece was examined by L. Cleo Mullins, Conservator, and Elizabeth Fulton, Assistant Conservator, *in situ* at St. Peter's Episcopal Church on September 18, 2014 and on February 3, 2015. On the second visit, Cleo and Beth were joined by Russell Bernabo, Object Conservator and a specialist in conservation of gilded surfaces. Rusty examined and did test cleanings on the frame surround and the angel corbels, which are integral to the wall and will address these in a separate proposal. Cleo and Beth also did test cleaning on the central panel and pinnacles.

On April 13, 2016, Beth Fulton and Adam Aquino, conservation technician, visited the church to take preliminary photographs of the works *in situ*. On April 22, 2016, Roy Carter and Don Lee, art handlers, removed the wooden panels from the wall and conveyed them to the Richmond Conservation Studio for treatment there. When the tablets were removed, it was

**Altarpiece of St. Peter's Episcopal Church, Port Royal, Virginia  
by an unidentified artist  
(page two)**

---

**Schedule of Examination and Treatment: (continued)**

discovered that paper mock-ups of the panels had been made and adhered to the wall in each panel's niche. Scaffolding was erected and Rusty Bernabo began the first stages of treatment of the framework, cleaning and consolidating the plaster. On April 26th, Cleo and Beth returned to the church to take photographs of the mock-ups.

The painting conservators began consolidation of the flaking areas of paint and cleaning of the central panel and pinnacles on May 10<sup>th</sup>, 2016. Prior to beginning cleaning, the floral stenciling on the pinnacles was traced onto Mylar film. Cleaning was completed and the panels were varnished and then the losses filled and inpainted in June and the first half of July. This included restoration of the stencil designs on the pinnacles. Rusty then returned to the church to finish his work on the framework.

The wooden tables were consolidated, cleaned, varnished, filled, and inpainted at Richmond Conservation Studio between April and August 2016. Roy Carter returned the panels to St. Peter's for reinstallation on September 1, 2016.

**General Structure and Condition:** The altarpiece and the wall to which it is attached have suffered from moisture damage due to leaks along the roof flashing and most recently due to shaking and settling of the building during earthquakes. There are cracks in the altar wall including the painted portions and plaster framework, which hopefully were addressed by roofing repairs made prior to commencement of the current treatment. (At the time of the first visit, the roof was in need of repair.) The moisture in the wall had caused the painted areas of plaster to flake and the wooden tablets to bow, crack, and lose paint along the wood grain. When the tablets were removed from the wall, each was stained and had large tidelines along the bottom --- evidence of long term water damage.

The altarpiece has also been severely damaged by well meaning, but poorly conceived and executed restorations. The framework, central panel, pinnacles, and angel corbels have all been extensively altered by repainting as have the wooden tablets. The plaster of the wall (as seen in the chipped areas in the paper covered tablet niches) is a very pale reddish brown in color and is covered with a skim of pure white plaster. The decorative area of the altar wall were initially painted a robin's egg blue color, which has become dark dull green perhaps due to age and having been glazed over with shellac. Traces of this color were found in all areas of the painted areas of plaster, including under the paper mock-ups for the tablets. I assume that this paint layer was applied soon after the church was built and was a temporary coating until the altarpiece could be constructed.

Subsequently, there appear to have been two complete schemes of decoration --- muddled by restorations and overpaint to cover flaking caused by water damage. The first scheme appears to have included all of the current altarpiece -- certainly the central panel and tablets -- and probably the pinnacles, though no evidence of this layer could be found for the pinnacles.

**Altarpiece of St. Peter's Episcopal Church, Port Royal, Virginia  
by an unidentified artist  
(page three)**

---

**General Structure and Condition: (continued)**

This scheme probably dates from the 1840's of 1850's. This consists of painted designs in bright yellow and cream colors, with perhaps touches of black, against a cerulean blue-colored background. The cerulean color was probably made with Prussian blue mixed with white. The Christogram and cross were most likely silver-leafed and coated with shellac in imitation of gold leafing. In the pinnacles, tiny traces of a paler robin's egg blue were found and also drips of yellow paint..

In 1849, the church suffered a fire, probably necessitating a second scheme of decoration. This scheme consisted of the current gold leaf lettering with foliate *grisaille* arches on the tablets over an ultramarine background. Stenciled metal leaf foliate decorations on an ultramarine background were added over multiple and severe paint losses on the pinnacles. The central panel, however, seems to have survived, but the cross and Christogram were possibly enhanced with the yellow curlicues and washes of warm brown glaze at this time. It may have been painted around with a deep rose colored paint. Perhaps the red was added during subsequent restorations. In any event, the blue field of the central panels was painted over at least twice with ever darkening red colors — first a deep rose red color (applied over the severely flaking cerulean blue-colored paint), secondly a orang-er red, and finally a muddy maroon color. During these restorations, the ornate silver-leafed cross and Christogram were crudely covered with metallic (“brass”) paint, outlined with black.

**Structure and Condition - Plaster Framework:** The plaster framework around the panels was probably cast separately and then attached to the wall. Test cleanings with HEDTA and methanol uncovered tarnished silver leaf, indicating that the framework was once silver gilt with a yellow varnish or shellac added to simulate gold. The shellac appears to be gone and the silver has been oxidized and thinned. The surface of the framework has now has been painted over with one or more layers of metallic (“brass”) paint that have discolored with corrosion and grime. There appear to be layers or partial layers of white paint between the layers of gilding. The surface is dull and grainy and is cracked and cupping over large areas. The molding has an ogee shape with the outer edge being raised and flat, while the inner edge is lower and rounded. Where the outer edges of the molding meet they create a flat band that has been painted black and outlines the arches. Test cleaning with an aqueous HEDTA solution showed the black paint to be at least partially soluble. It is very matte and may just be poorly bound.

Structurally, the framework is firmly attached to the wall and generally appears sound. Recent damage due to earthquakes has caused fracturing in the lower left corner and upper left edges of the framework, where there are new cracks and chips. There are several areas of prior damage and loss to the molding with a large section missing from the inner edge of the left-most arch. Some areas of prior damage have been crudely repaired. The repaired areas have been painted over with a metallic paint.

Russell Bernabo treated the plaster framework and angel corbels and will provide a separate report about their conservation and treatment.

**Altarpiece of St. Peter's Episcopal Church, Port Royal, Virginia**  
**by an unidentified artist**  
**(page four)**

---

**Structure and Condition - Wooden Tablets:** The four wooden panels are cut from single planks of pine wood and are tall and narrow with a Gothic arch at the top. Inscriptions on the reverse of two of the panels indicate that the pine boards were salvaged from packing materials from the firm of Gray and Pendleton, Port Royal.

Inscriptions on the reverse of the bare wood of the four tablets are as follows -

1. The Ten Commandments (part 1) has written in pencil, "21" and "*No. 1.*"
2. The Ten Commandments (part 2) has written in pencil, "23," which is X-ed out and "*No. 2.*" It has the inscription, "*Gray & / Pendleton / Port Royal / Glass / With Care*" in black paint.
3. The Lord's Prayer (formerly The Ten Commandments, part 2) has written in pencil, "3" and in black paint, "3" and "*Gray & / Pendleton / Port Royal / Glass / With Care.*"
4. The Nicene Creed has in pencil, "X" and two parallel slanting lines with a circle. In black paint, "4."

As mentioned previously, paper mock-ups of the tablets were pasted to the wall beneath each tablet. The paper mock-ups are significantly smaller than the niches that they occupy. Perhaps these were place holders for the final panels, a means of assessing the effectiveness of the design, and or a guide to placement of the final panels. Though the papers were covered later with cerulean blue-colored paint, the lettering on them is still partially visible and reflects the current placement of the wooden panels themselves. The aqua-blue paint is very matte and is now quite soiled. The papers are torn and delaminating from the wall in several places and missing large pieces of the paper. The cerulean blue-colored paint was applied after the paper was already torn and the pieces missing. Where the paper has started to peel off the wall, the robin's egg blue (once pale blue-gray, but now green) layer of paint that was initially applied to the plaster can clearly be seen. Black and white infra-red reflectance photographs of the paper were taken, but they, and a close examination of the exposed areas of wall beneath the paper, did not reveal any traces of a prior design associated with the pale gray-blue layer on the wall.

The tablets have been affixed to the wall in niches within the plaster framework with large wooden nails driven through the sides and top of the panels. In at least in one place, a screw has replaced the nail. The nails and screw are attached 1 x 2 pieces of lumber which were crudely inserted into the plaster wall. The wooden pieces were inserted after the niches were repainted with the cerulean color. Some of the wood blocks seem to have been repaired, possibly due to prior re-installations of the tablets. To accommodate the nails, countersunk holes have been drilled into the panels. There are three checks in the first Ten Commandments panel — one associated with the top hole, one associated with the two holes in the lower left corner, and one check in the lower edge at center. There are two checks in the second Ten Commandments panel — one associated with the top hole and one check in the lower edge at center. There is a check in the Lord's Prayer panel in the lower edge at center and a splinter piece of wood protruding from the right edge, near the upper right side nail hole. There are two checks in the Nicene Creed panel — one associated with the double hole at left and a large 7" check with a small loss of wood at the lower edge, center. In addition, all of the panels had circular depressions and paint loss around the nail holes due to careless hammering.

**Altarpiece of St. Peter's Episcopal Church, Port Royal, Virginia  
by an unidentified artist  
(page five)**

---

**Structure and Condition - Wooden Tablets: (continued)**

Only the front of the panels are painted. Over a white ground, the cerulean blue-colored paint was first applied. This is found on all of the four panels and appears to be a remnant of the first scheme of decoration. Traces of bright yellow lettering, also from the first scheme of decoration, can be seen on the panels as raised areas through the darker ultramarine blue paint of the second scheme of decoration. The bright yellow paint is mostly glimpsed through the traction cracks in the shriveled ultramarine paint. The original lettering is only partial, indicating that perhaps the tablets were lightly sanded between the paint layers.

Of note --- two of the panels originally had large, five-petalled York or Tudor roses at the top center, now partially covered by the *grisaille* scrollwork. These flowers were done in shades of bright yellow and cream, with perhaps some outlining in black or dark brown. These are found on The Nicene Creed tablet and on the second of the Ten Commandments tablets. This latter tablet was at first used for The Lord's Prayer as evidenced by the fragments of lettering beneath the current ultramarine and gold leaf lettering, which reads, "Ou[r Fath]er / W[ho art in He]av - / en... [etc.]" So these tablets were initially in positions 3 and 4 on the wall.

Most of the current letters over the thinly painted ultramarine blue field are water gilding (gold leaf applied over a water soluble mordant) and unburnished. However some of the lettering is applied over a oil mordant. The edges of the panels are bordered with dark gray and separated from the blue field with a narrow lighter gray stripe and sometime black as a shadow line. Along the upper edges of the pointed top of the each panel there is painted Gothic scrollwork in imitation of verge boards, done in *grisaille* with putty and gray colored paints.

The blue field appears to be ultramarine which is quite dark due to medium and an accumulation of grime caught between varnish layers. The ultramarine blue field does not appear to have been overpainted, though during cleaning a crust of blackened grime was removed, which appeared to be beneath the dark blue and some of the gold leaf lettering. This speaks to a possible reworking of some of the surface, possibly after a subsequent fire or long term heating with coal burning furnace or stoves. Some of the letters had been overpainted or retouched with metallic paint.

On all of the panels, the upper paint layers are shriveling and cracking, forming raised knife-edged compression cracks. Multiple fine lines of loss and flaking are found along these cracks, exposing the brighter blue paint below. There are cracks as well as along the grain of the wood, which runs vertically. Deterioration is more advanced in The Nicene Creed tablet and the second of the Ten Commandments tablets, which are also somewhat more warped. The Lord Prayer tablet has a splinter along its right edge with a scrap of white cleaning cloth stuck in it, indicating that someone has been wiping the panels. This may have contributed to the loss of the paint along the cracks.

The panels have been given two coats of oleo-resinous varnish, which are yellowed, cloudy, and interlayered with sooty grime. The upper layer appears to be a cross-linked layer of natural resin varnish, probably with the admixture of a drying oil like linseed oil. This layer has a very thin

**Altarpiece of St. Peter's Episcopal Church, Port Royal, Virginia  
by an unidentified artist  
(page six)**

---

**Structure and Condition - Wooden Tablets: (continued)**

layer of airborne grime on it. Under this varnish is a substantial layer of black grime, which sits atop a very tough oil varnish, which is also somewhat cloudy and a light dirty tan in color. Beneath this layer of varnish is crusty layer of sooty grime, which has partially combined with the underlying paint layer, probably due to heat. This could well be damage from a fire.

**Structure and Condition - Central Panel:** The central panel is painted directly on the plaster wall and has been completely repainted at least twice. Currently, a Christian cross with fleur-de-lis points is superimposed over the Christogram, I.H.S., in a field of dark maroon paint. Due to moisture damage, the maroon overpaint is flaking to the plaster over large areas of the panel, particularly in the upper third of the panel and in the areas surrounding the I.H.S. The flaking of the paint has been long-term. There is a great deal of cupping and flaking of the paint over all, but during treatment, this was discovered to be mostly in the red overpaint. Though the blue paint is also cracked and its hold on the wall may be tenuous, it was in amazingly good condition under the layers of overpaint. There are multiple areas where the red paint has stained the underlying blue paint and this was improved, but not entirely reversible during cleaning.

Test cleaning of the background with methanol and dimethyl-formamide indicated that the background was originally a pale, bright cerulean blue-colored paint, probably a mixture of lead white and Prussian blue. During cleaning, a pale greyish robin's egg blue color was found on the very edges of the cross and letter. It is thought that this is the original color of the dark greenish paint found under the paper mock-ups for the tablets. It was first overpainted by a rose red-color, then a pale red color that tended to orange, and finally with the dark maroon paint. There are many divots in the overpainted areas as well as multiple areas of active cracking, cleavage, and flaking of the paint down to the plaster of the wall. Deterioration in this panel is obviously active and on-going. There is a large crack extending through the lower edge of the frame and up into the painted panel.

The metallic ("brass") paint covering the Christogram and cross appears to be similar to that used during the restoration of the framework surround. A black border has been added around the cross and letters. A nail hole at the center of the cross suggests that something was once hung there; the brass-toned paint that covers the cross and letters also partially covers this hole, so the hole predates the last round of overpaint. There is no definition in the cross or letters and the paint is added as a solid field. The metallic paint has been applied over an thin wash of black paint (or an accumulation of soot?) under which is an original silver leaf. The silver-leaf was toned with yellow shellac to make it appear golden and then decorated with painted bright yellow curlicues and a brown glazing. In addition the silver-leafed cross and Christogram were made to appear to be beveled and raised from the surface of the wall. This was done with a burnt umber-colored reddish brown paint on the left, lighter side of the bevels and with Prussian blue (almost black in appearance) on the right, shadowed side. To enhance the three-dimensional effect, edges of the bevel were also picked out with fine white and pale blue lines. In a few areas, the underlying pale gray blue color was allowed to show through or narrow white lines were added as an outline.

**Altarpiece of St. Peter's Episcopal Church, Port Royal, Virginia  
by an unidentified artist  
(page seven)**

---

**Structure and Condition - Stenciled Pinnacles:** Above each of the pairs of tablets, the framework forms shield-shaped areas of the plaster wall, which were once painted and stenciled. The pinnacles are now solidly overpainted with a dark maroon or reddish brown-colored paint, similar to the repaint covering the central panel. However, there is a difference in the gloss of the overpaint when it covers the stenciled design. In specular light, the stenciled floral pattern can be seen near the center of the shield-shape --- a five-petal flower at center with sinuous scrollwork vines. A partial test cleaning done on the right pinnacle showed traces of gold, probably metallic paint, in the scrollwork.

Of all of the elements of the altarpiece, the pinnacles were the most badly damaged. Large divots in the overpainted surface indicate that were multiple previous losses of paint, with the flaking on-going. Loss is extensive. This is especially true of the right panel. The pinnacles have been heavily overpainted multiple times in failed attempts to stick the paint back down. This only resulted in more chunks of paint and overpaint falling out.

At present, it is difficult to determine what the pinnacles looked like during the first course of treatment. Though tiny isolated flakes of the pale blue-gray paint were found on the pinnacles, the next apparent layer was an ultramarine blue paint, with no traces of the cerulean-colored paint in evidence. Also, the ultramarine blue color was applied over large areas of damaged paint *and* over the bare plaster where previous losses had occurred. This was also true of the gold stencil design. In the succeeding years, the flaking paint was covered with multiple thick layers of red paint of varying shades.

The brass-paint stencil designs were fragmentary, but elements of the design were extant on either side. Once the pinnacles were cleaned to reveal as much of the ultramarine paint and "gold" as was safely possible, infra-red reflectance photographs of them were take. In Corel Photopaint, these were overlapped with normal light photographs of the pinnacles and by this method, almost the total design of the stencil pattern could be determined. The initial designs were made with five stencil groups and were identical on each side, except for small adjustments in the placement of the individual stencils.

**Structure and Condition - Angel Corbels:** The eight angel corbels along the lower edge of the altarpiece are plaster casts, possibly with a wooden substrate or armature and/or wooden additions. In a loss on the shield on the second corbel from the left, the exposed shield appears to be wood, though a crack where the same corbel joins the wall shows only plaster. Each corbel has been repainted with brass-toned metallic paint. Later the corbels were highlighted with dull olive green paint and the eyes and lips of the angels painted a bright red. This red and green paint was hastily and sloppily applied. The painted surface is cracking and cupping and quite unattractive. There are numerous areas of lost surface.

Russell Bernabo has determined during his treatment of the corbels, determined that they were polychromed in imitation of a rusticated wood finish and will provide a separate report about their conservation and treatment.

**Altarpiece of St. Peter's Episcopal Church, Port Royal, Virginia  
by an unidentified artist  
(page eight)**

---

**Treatment:** The goal of treatment was to stabilize the altarpiece, remove the overpaint, and to restore the section to the earliest design scheme possible. The central panels was taken back to its first scheme of decoration. The wooden tablets were taken back as far as was possible and are decorated with what I believe is the second scheme of decoration. The first scheme of decoration for the pinnacles was not able to be discerned, but they were taken back and restored to the first coherent layer of decoration, which is consistent with the second scheme of decoration.

**Treatment - Wooden Tablets:** The wooden panels were removed from the wall and brought to the conservation studio by Roy Carter.

The reverse of the panels were dusted and vacuumed and then given a coating of Acryloid B-72 resin in xylene. The splinter was stabilized and the checks glued by injecting Titebond PVA adhesive and then clamping until dry. The reverse of the panels were rolled with pure microcrystalline wax (Multiwax W-445 & X-145A; 4:1) and covered with clear Mylar film to serve as moisture barriers.

The flaking paint on the obverse was first consolidated locally with BEVA 371 synthetic adhesive mixture, warmed in petroleum naphtha, and a small tacking iron. The obverse of the panels was then faced with wet strength tissue and methylcellulose paste. When the facing was dry, the front of the panels were rolled with the Multiwax mixture and then gone over with a small tacking iron. Excess wax and the facing were removed from the paint surface with petroleum naphtha and water. This step removed some grime and yellow smoke residues.

The paint surface was cleaned on the obverse to remove layers of varnish and a sooty crust with acetone and toluene mixtures aided by small amounts of pyrrolidinone. Great care had to be taken to clean around the lettering and it was cleaned separately. Most of the paint splatters needed to be removed mechanically with a scalpel blade. Brush varnished the paint surface and edges with Acryloid B-72 clear synthetic resin in xylene.

The losses were filled with Becker's fine textured, water soluble putty. Deeper losses were filled with Flugger acrylic putty. The top nail holes on each panel will not be reused during the installation and were first filled with the Multiwax mixture and then coated with Flugger. Spray varnished panels to seal fills. Preliminarily inpainted losses with cerulean blue pigment in Acryloid B-72 resin. Inpaint losses, scratches, and cracks to match the surrounding extant paint, using Acryloid B-72 and dry pigments. Spray varnished panels with Acryloid B-72. Golden acrylic medium tinted with TransTint dye and Titanium coated mica powders in Liquitex medium viscosity gloss acrylic varnish (acrylic polymer emulsion). The edges of the panels, which show somewhat when the panels are mounted to the wall, were covered with thick drips of white paint and brass paint. These edges were given a coat of Liquitex acrylic paint in a color that roughly matched the dark putty color of the border. Wrapped panels in glassine paper and bubble wrap.



**Altarpiece of St. Peter's Episcopal Church, Port Royal, Virginia  
by an unidentified artist  
(page nine)**

---

**Treatment - Central Panel and Stenciled Pinnacles:** These panels of the altarpiece are integral to the wall and were treated on site

Cleaning and consolidation were carried out simultaneously during treatment as the areas were accessed. The flaking areas of paint were locally faced with wet strength tissue and methylcellulose paste and then coated with the Multiwax mixture. Flaking areas heated with a small tacking iron to consolidate the paint film. The cracks in the wall were injected with Acryloid B-72 synthetic resin to seal them. Removed facings with water and petroleum naphtha. As cleaning proceeded and the red overpaint was removed, additional facing and consolidation of the blue paint was carried out. However, the long term water damage has made the blue paint's attachment to the wall somewhat tenuous and it remains fragile.

Cleaned to remove layers of overpaint and grime as much as was possible using acetone, dimethyl formamide, toluene, and mineral spirits. In the central panels there was a fine crackle in the blue paint, which had absorbed the red overpaint on top of it. Some of this paint was so ingrained that it has permanently stained the aqua-blue color of the wall, leaving slightly purplish splotches. Some of this staining was remedied during the inpainting stage of treatment with light toning, but larger areas of light staining were left.

The pinnacles were cleaned in the same way, but because of the large *lacunae* and crusty multiple layers of overpaint and other severe damages, the decision was made to clean these areas back to the ultramarine blue and gold stenciled layer.

When cleaning the metallic paint from the lettering and cross, there was a black layer discovered beneath the two layers of brass paint. This was removed as much as was safely possible to reveal the current scheme of gold, brown, and yellow tracery design, which was largely intact.

After cleaning and consolidation was completed a brush coat of Acryloid B-72 clear synthetic resin in xylene was applied to the painted and "gilt" areas of the altar. Losses, cracks, and some divots were filled with Becker's fine textured, water soluble putty or Flugger acrylic putty. Losses were inpainted and the stained areas toned to match the surrounding extant paint, using dry pigments in Acryloid B-72 resin.

Infra-red reflectance photographs were taken of the Christogram and cross and these and the extant scrollwork tracery were used to restore the missing elements of the pattern using dry pigments and titanium coated mica "metallic" powders in Acryloid B-72 resin. Stencils were cut out of heavy duty Mylar film for the pinnacle's decorations, then the missing parts of the foliate designs were restored with titanium coated mica gold-toned powders in Acryloid B-72.

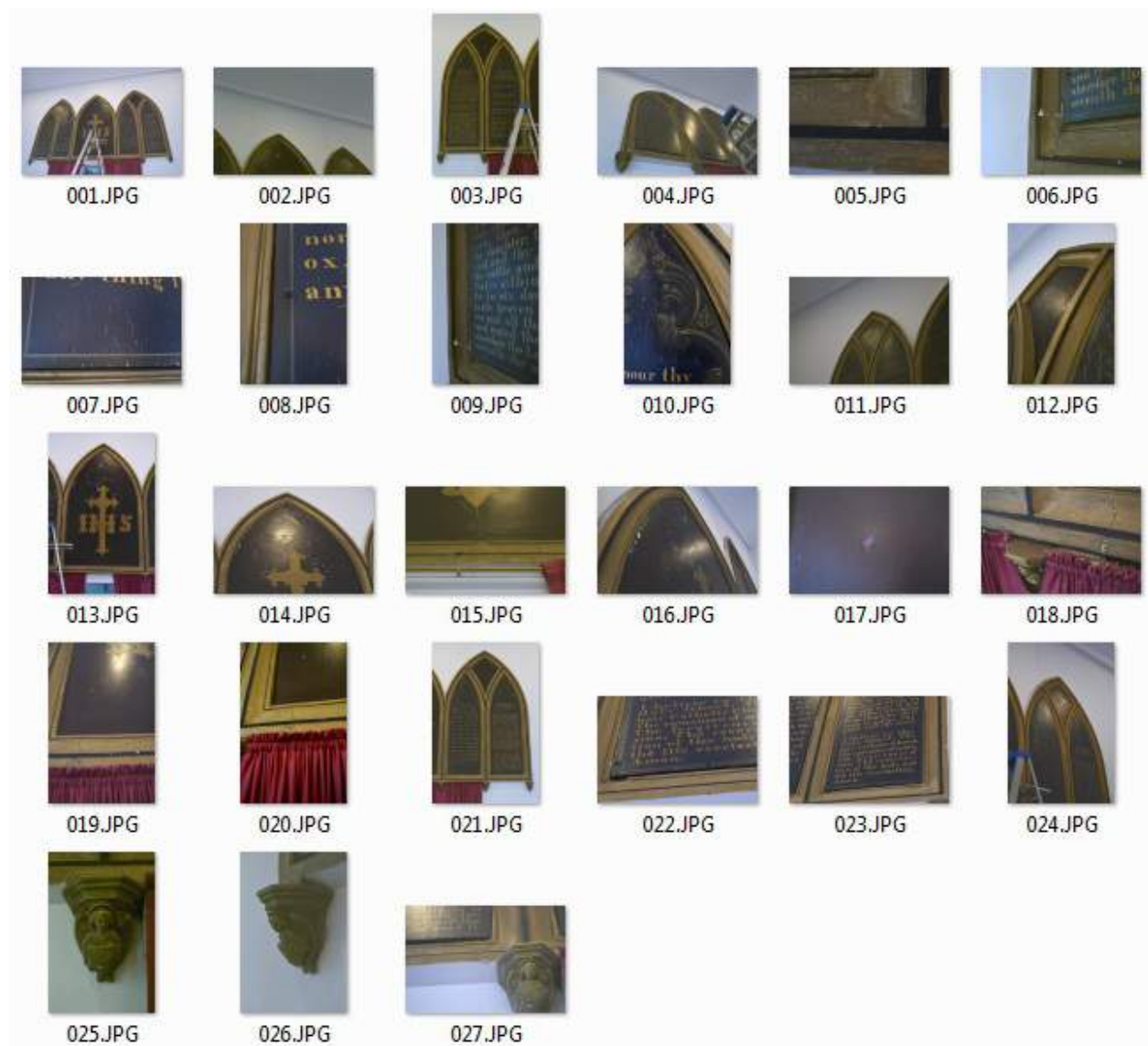
**Altarpiece of St. Peter's Episcopal Church, Port Royal, Virginia  
by an unidentified artist  
(page ten)**

---

**Digital Before Treatment Photographs:**

*September 18, 2014 photographs -*

- 001. Altarpiece
- 002. Drip marks on upper wall
- 003 - 010. Ten Commandments tablets
- 011 - 012. Pinnacle on Ten Commandments tablets
- 013 - 020. Central panel
- 021 - 023. Right pair of panels
- 024. Pinnacle on right pair of tablets
- 025 - 027. Angel corbels



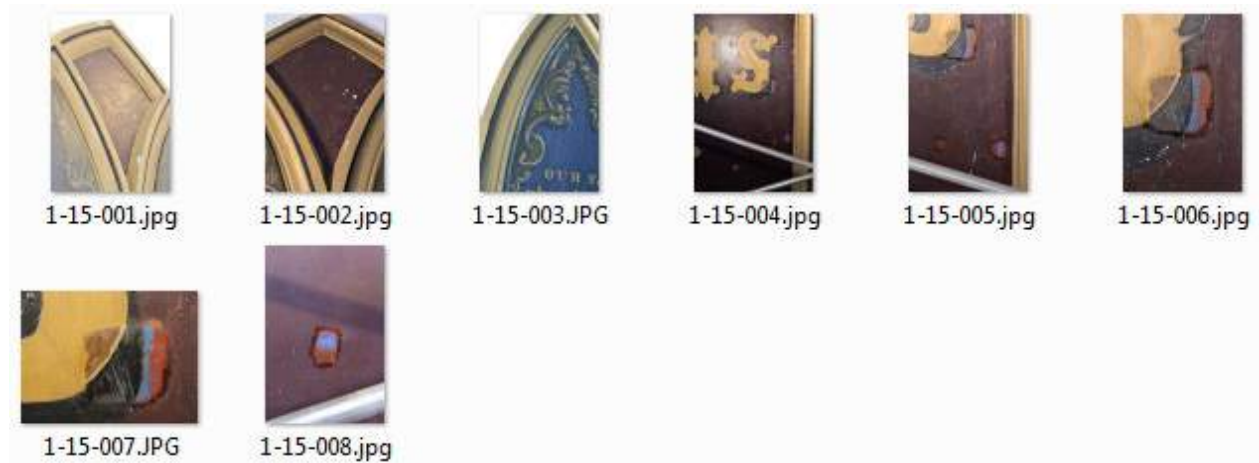
**Altarpiece of St. Peter's Episcopal Church, Port Royal, Virginia  
by an unidentified artist  
(page eleven)**

---

**Digital Before Treatment Photographs: (continued)**

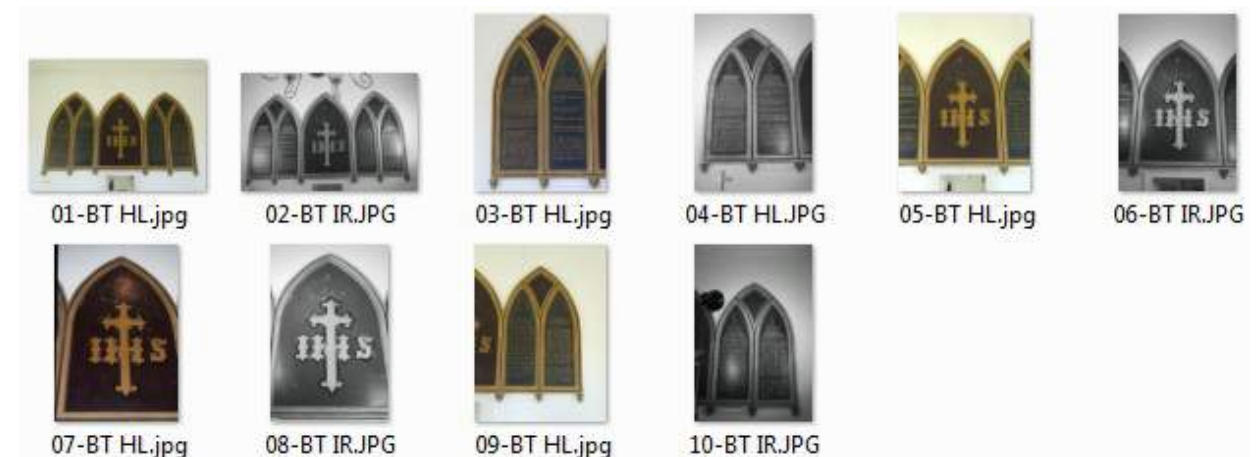
*February 3, 2015 photographs -*

- 1-15-001. Right pinnacle
- 1-15-002. Right pinnacle with test cleaning
- 1-15-003. Blue paint on wall, glimpsed behind the Lord Prayer tablet
- 1-15-004. Test cleanings made in the lower right quadrant of the central panel
- 1-15-005. Test cleanings made in the lower right quadrant of the central panel
- 1-15-006. Test cleaning made in the *S* on the central panel
- 1-15-007. Test cleaning made in the *S* on the central panel
- 1-15-008. Test cleaning made in the background, lower right edge on the central panel



*April 13, 2016 photographs -*

- 01. Ten Commandments panels
- 02. Ten Commandments panels, B&W infra-red reflectance
- 03. Central panel
- 04. Central panel, B&W infra-red reflectance
- 05. Central panel, B&W infra-red reflectance
- 06. Lord's Prayer and Nicene Creed panels
- 07. Lord's Prayer and Nicene Creed panels, B&W infra-red reflectance



**Altarpiece of St. Peter's Episcopal Church, Port Royal, Virginia  
by an unidentified artist  
(page twelve)**

---

**Digital During Treatment Photographs: Central Wall Panel**

*during consolidation and cleaning -*

001. view from left, initial facings applied, partially cleaned at right
- 001a. flaking of upper point
- 001b. detail of flaking at upper point
002. partially cleaned, right side
003. partially cleaned, detail right of center
004. detail of old retouching of cracks
005. detail of S
006. detail of local facing with bleeding red overpaint, left of left branch of cross
007. detail of local facing with bleeding red overpaint, left of left branch of cross
008. detail of test cleaning showing different crack patterns in layers and shades of red overpaint
009. partially cleaned, detail of right side
010. partially cleaned, detail of right side
011. detail of S
012. close-up of two layers of brass paint on S
013. detail of right branch of cross
014. close-up of right branch of cross
015. detail of right side of H
016. close-up of right side of H
017. detail of lower cross
018. partially cleaned, from right side
019. partially cleaned, detail of center
020. detail of upper cross
021. detail of upper cross
022. detail of center of cross with old nail hole
023. detail of nail hole at center of cross
024. detail of center of cross
025. detail of center of cross
026. detail under right branch of cross
027. close-up under right branch of cross
028. detail of lower cross
029. close-up of lower tip of cross
030. partially cleaned, from right
031. partially cleaned, detail of center
032. detail over left branch of cross
033. close-up of left branch of cross, tip
034. close up of top tip of cross
035. detail of H
036. detail of I and left half of H
037. detail of upper tip of I
038. detail of upper tip of left half of H
039. detail of left half of H, middle

**Altarpiece of St. Peter's Episcopal Church, Port Royal, Virginia  
by an unidentified artist  
(page thirteen)**

---

**Digital During Treatment Photographs: Central Wall Panel (continued)**

- 040. detail of lower tip of left half of H
- 041. detail from center down, lower cross
- 042. detail of lower cross
- 043. detail of lower tip of cross
- 044. partially cleaned, lower part (lower level of scaffolding) cleaned, from left
- 045. partially cleaned, lower part (lower level of scaffolding) cleaned, center
- 046. partially cleaned, lower part (lower level of scaffolding) cleaned, upper left
- 047. partially cleaned, lower part (lower level of scaffolding) cleaned, detail upper left
- 048. partially cleaned, lower part (lower level of scaffolding) cleaned, detail upper right
- 049. partially cleaned, detail of old retouching on cracks, left side
- 050. partially cleaned, lower part (lower level of scaffolding) cleaned, detail of I H
- 051. partially cleaned, lower part (lower level of scaffolding) cleaned, detail of I H
- 052. partially cleaned, lower part (lower level of scaffolding) cleaned, detail of upper tip of I
- 053. partially cleaned, lower part (lower level of scaffolding) cleaned, detail of lower tip of I
- 054. partially cleaned, upper tip (above scaffolding)
- 055. partially cleaned, upper tip (above scaffolding), left side
- 056. partially cleaned, upper tip (above scaffolding), right side
- 057. partially cleaned, upper tip (above scaffolding), upper center
- 058. partially cleaned, upper tip (above scaffolding), lower center
- 059. partially cleaned, upper tip (above scaffolding)
- 060. partially cleaned, upper tip (above scaffolding), left edge
- 061. partially cleaned, upper tip (above scaffolding), above top tip of cross
- 062. cleaned, detail of upper center
- 063. cleaned, detail of center
- 064. cleaned, detail of lower center
- 065. cleaned, detail of upper tip of cross
- 065IR. cleaned, detail of upper tip of cross, infra-red reflectance
- 066. cleaned, detail of left branch of cross
- 066IR. cleaned, detail of left branch of cross, infra-red reflectance
- 067. cleaned, close-up under left branch of cross
- 067IR. cleaned, detail of cross, center, infra-red reflectance
- 068. cleaned, detail of right branch of cross
- 068IR. cleaned, detail of right branch of cross, infra-red reflectance
- 069. cleaned, detail of I
- 069IR. cleaned, detail of I, infra-red reflectance
- 070. cleaned detail of upper tip of I
- 071. cleaned, detail of left half of H
- 071IR. cleaned, detail of left half of H, infra-red reflectance
- 072. cleaned, detail of center of H & cross
- 072IR. cleaned, detail of center of H & cross, infra-red reflectance
- 073. cleaned, detail of right half of H
- 073IR. cleaned, detail of right half of H, infra-red reflectance
- 074. cleaned, detail of left half of S

**Altarpiece of St. Peter's Episcopal Church, Port Royal, Virginia  
by an unidentified artist  
(page fourteen)**

---

**Digital During Treatment Photographs: Central Wall Panel (continued)**

- 074IR. cleaned, detail of left half of S, infra-red reflectance
- 075. cleaned, detail of lower cross
- 075IR. cleaned, detail of lower cross, infra-red reflectance

*during filling -*

- 076. from top of scaffolding, looking down
- 077. upper tip, center
- 078. upper tip, upper left edge
- 079. top, left edge
- 080. top, lower left center
- 081. top, upper right edge
- 082. top, right edge

*during inpainting -*

- 083. full view, through scaffolding
- 083a. right side, through scaffolding
- 084. from floor, through scaffolding
- 085. detail, upper left
- 086. detail upper center
- 087. detail upper right
- 088. detail, lower left
- 088a. detail filled crack, lower left corner
- 089. detail, center
- 090. detail, lower right
- 091. detail upper tip
- 092. detail upper tip, left half
- 093. detail, upper tip, right half

*after inpainting -*

- 094. full view, from left, though scaffolding
- 095. full view, through scaffolding
- 096. full view, from right, through scaffolding
- 097. top, left side
- 098. top, center
- 099. top, right
- 100. upper left
- 101. upper center
- 102. upper right
- 103. left middle
- 104. center
- 105. right middle
- 106. lower left
- 107. lower center

**Altarpiece of St. Peter's Episcopal Church, Port Royal, Virginia  
by an unidentified artist  
(page fifteen)**

---

**Digital During Treatment Photographs: Central Wall Panel (continued)**

- 108. lower right
- 109. detail of upper cross
- 109a. detail of upper cross
- 110. detail of left branch of cross
- 111. detail of I and left half of H
- 112. detail of H and intersecting cross
- 113. detail of right half of H and S
- 114. detail of left half of H
- 115. detail of S
- 116. full view, through scaffolding (after gilding of framework)
- 117. full view, through scaffolding (after gilding of framework)
- 118. upper left (after gilding of framework)
- 119. upper right (after gilding of framework)
- 120. lower left (after gilding of framework)
- 121. lower center (after gilding of framework)
- 122. lower right (after gilding of framework)

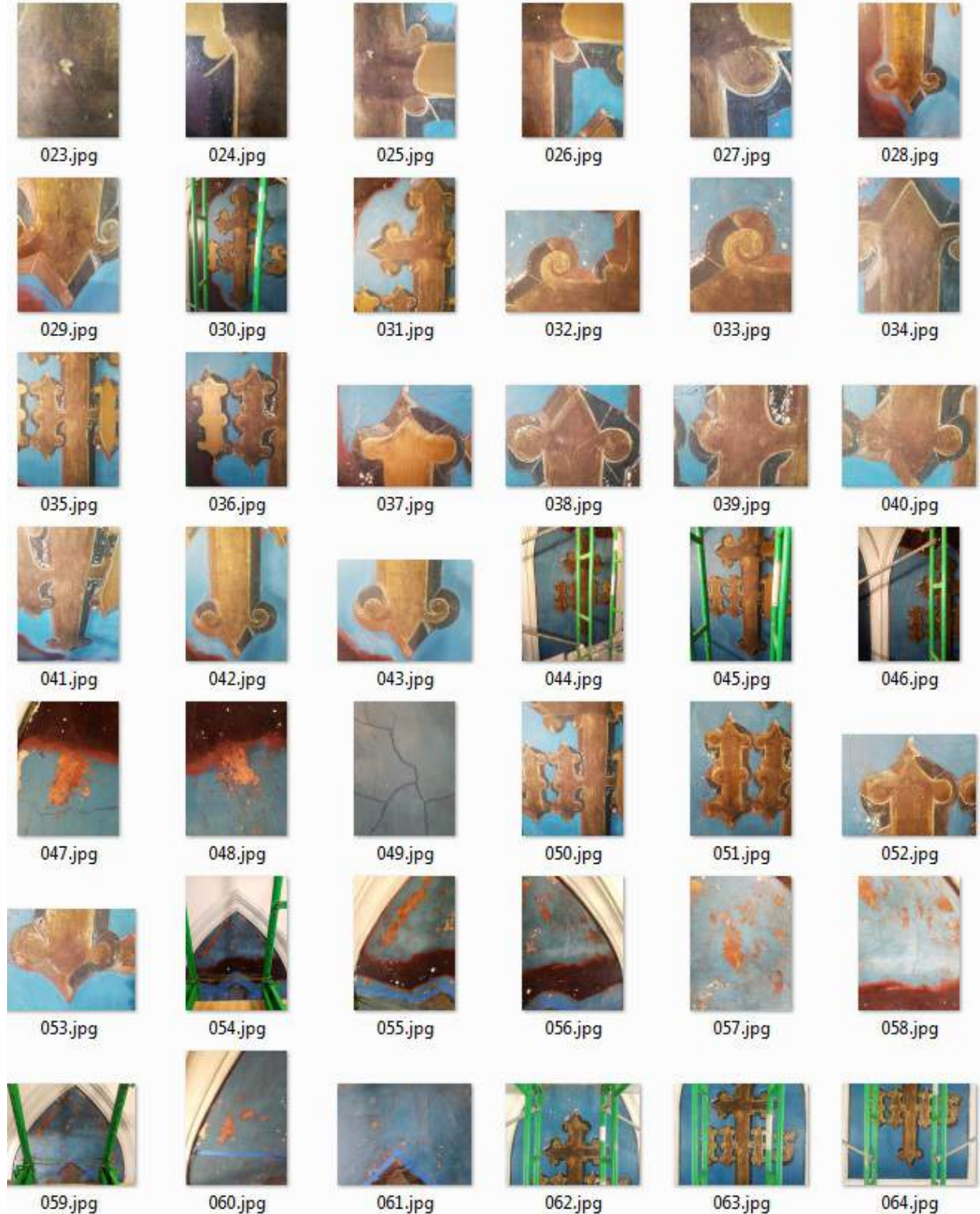
*during consolidation and cleaning -*



**Altarpiece of St. Peter's Episcopal Church, Port Royal, Virginia  
by an unidentified artist  
(page sixteen)**

---

**Digital During Treatment Photographs: Central Wall Panel (continued)**  
*during consolidation and cleaning - (continued)*



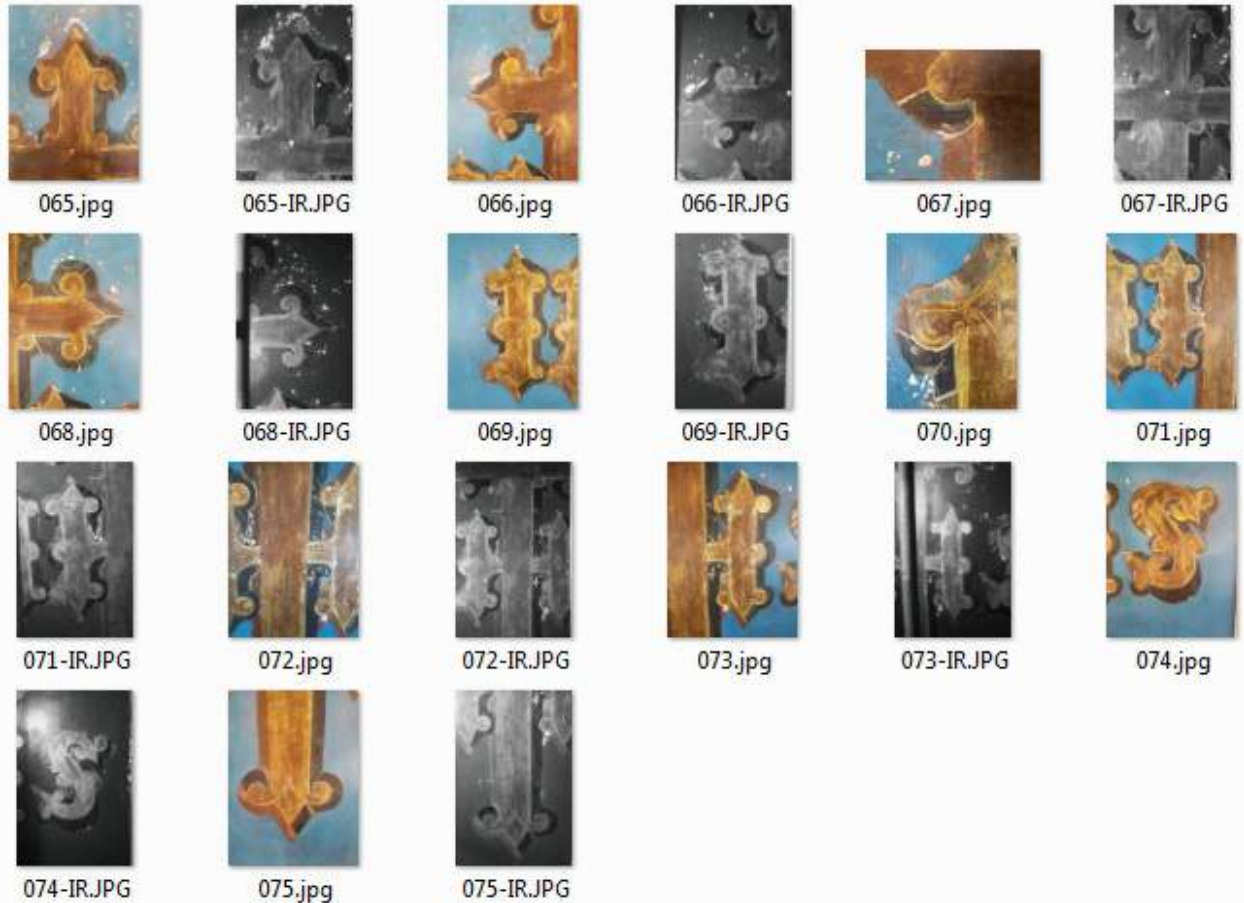


**Altarpiece of St. Peter's Episcopal Church, Port Royal, Virginia  
by an unidentified artist  
(page seventeen)**

---

**Digital During Treatment Photographs: Central Wall Panel (continued)**

*during consolidation and cleaning - (continued)*



***during filling -***



**Altarpiece of St. Peter's Episcopal Church, Port Royal, Virginia  
by an unidentified artist  
(page eighteen)**

---

**Digital During Treatment Photographs: Central Wall Panel (continued)**

*during inpainting -*



083.JPG



083a.JPG



084.JPG



085.JPG



086.JPG



087.JPG



088.JPG



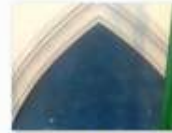
088a.JPG



089.JPG



090.JPG



091.JPG



092.JPG



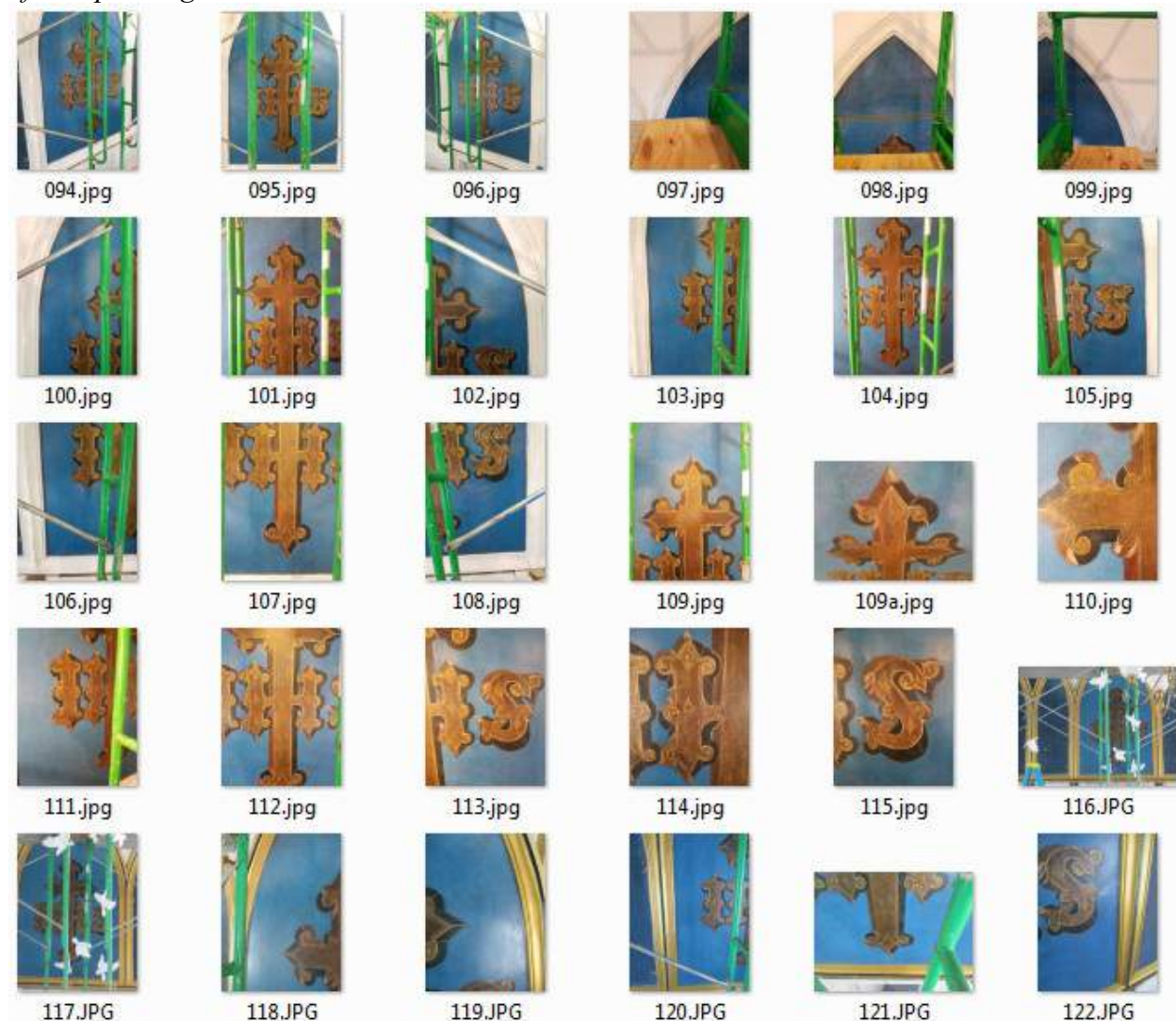
093.JPG

Altarpiece of St. Peter's Episcopal Church, Port Royal, Virginia  
by an unidentified artist  
(page nineteen)

---

**Digital During Treatment Photographs: Central Wall Panel (continued)**

*after inpainting -*



**Digital During Treatment Photographs: Left Pinnacle**

*before treatment -  
(left pinnacle)*

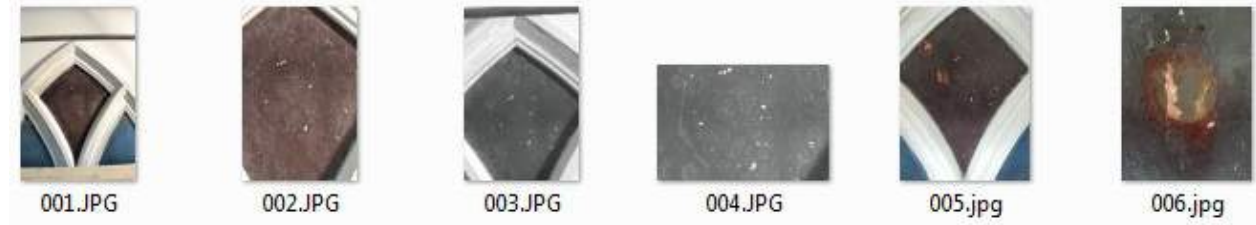
- 001. full view
- 002. detail, center
- 003. full view, infra-red reflectance
- 004. detail of center, infra-red reflectance
- 005. full view with test cleanings
- 006. detail of test cleaning

**Altarpiece of St. Peter's Episcopal Church, Port Royal, Virginia  
by an unidentified artist  
(page twenty)**

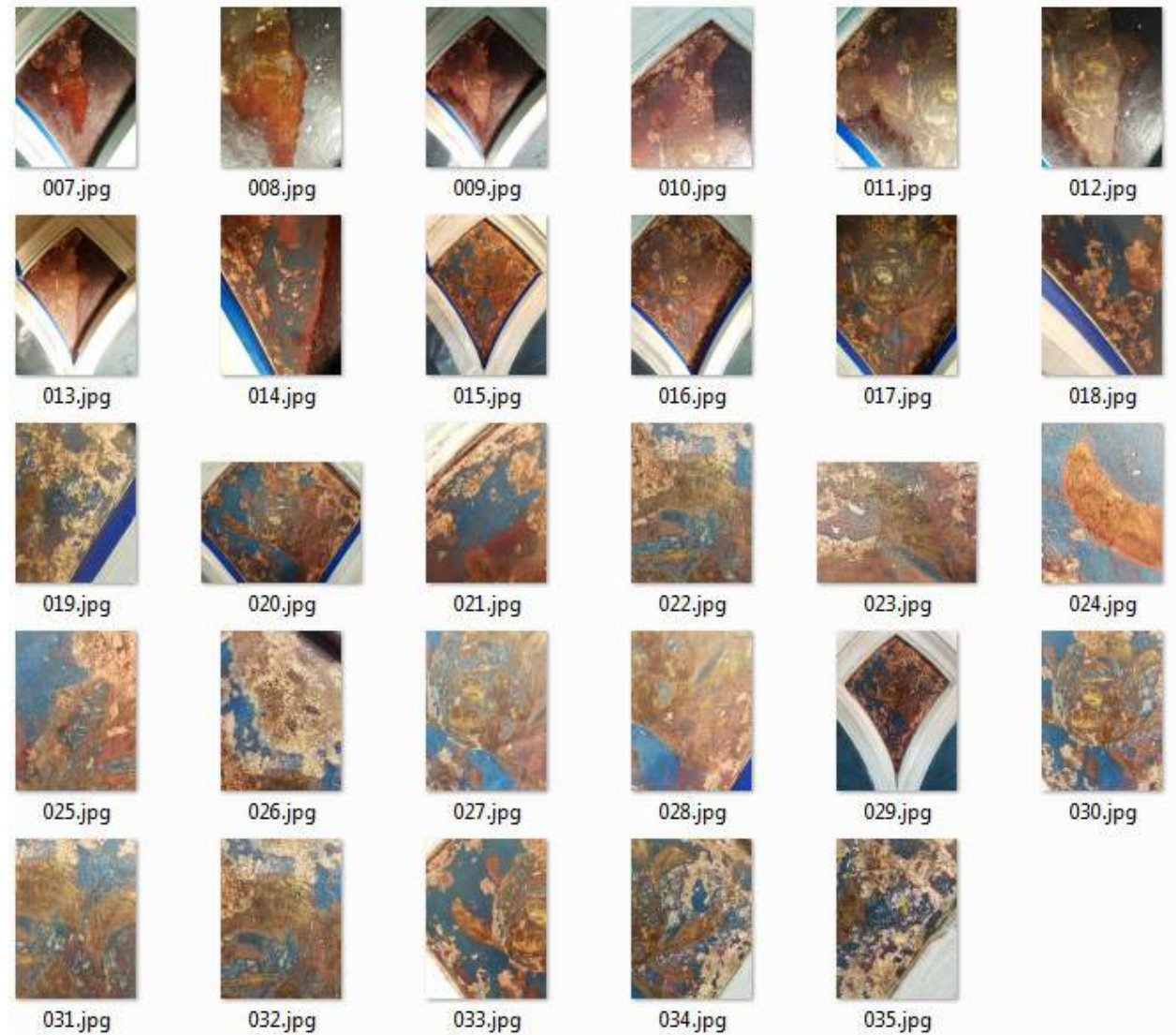
---

**Digital During Treatment Photographs: Left Pinnacle (continued)**

*before treatment -*



*during cleaning -*



**Altarpiece of St. Peter's Episcopal Church, Port Royal, Virginia  
by an unidentified artist  
(page twenty one)**

---

**Digital During Treatment Photographs: Left Pinnacle (continued)**

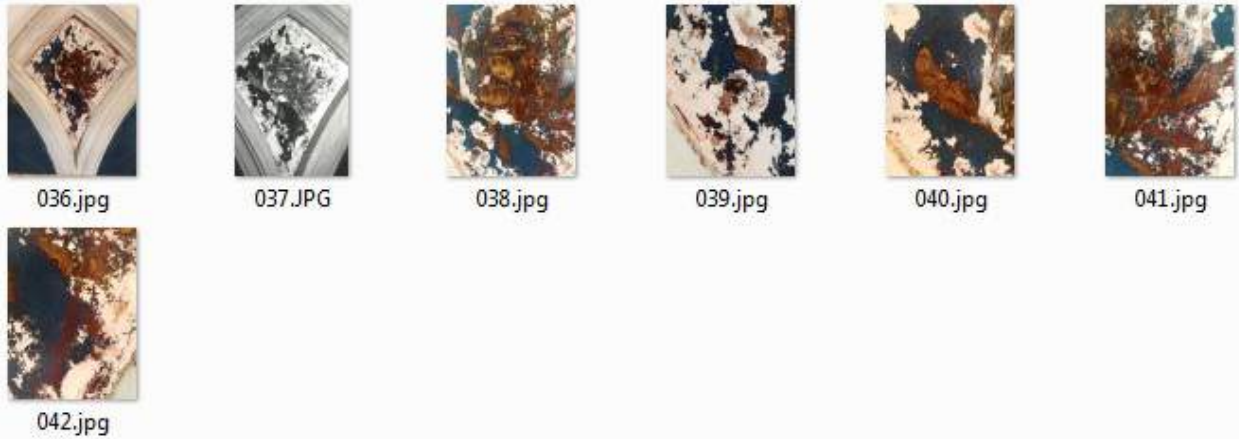
- during cleaning -* 007. full view  
*(left pinnacle)* 008. detail, center  
009. full view  
010. detail of top  
011. detail of middle left  
012. detail of bottom  
013. full view, half cleaned  
014. detail, half cleaned, lower left  
015. full view, mostly cleaned  
016. mostly cleaned, center  
017. mostly cleaned, detail of lower center  
018. mostly cleaned, detail of lower left with yellow paint drip  
019. mostly cleaned, detail of lower right with yellow paint drip  
020. mostly cleaned, detail of flower  
021. mostly cleaned, detail of upper left  
022. mostly cleaned, detail of large leaf, upper center  
023. mostly cleaned, close-up of large leaf, upper center  
024. mostly cleaned, detail of leaf, left  
025. mostly cleaned, detail of right edge  
026. mostly cleaned, detail of upper right edge  
027. mostly cleaned, detail of flower, center  
028. mostly cleaned, detail of lower right  
029. full view, cleaned  
030. cleaned, detail of center  
031. cleaned, detail of leaves, upper center  
032. cleaned, detail of leaves, upper center  
033. cleaned, detail of left  
034. cleaned, detail right  
035. cleaned, detail of lower right with yellow paint drip
- during filling -* 036. full view  
*(left pinnacle)* 037. full view, infra-red reflectance  
038. detail of center  
039. detail, lower left  
040. detail of middle left  
041. detail of right  
042. detail of lower right

**Altarpiece of St. Peter's Episcopal Church, Port Royal, Virginia  
by an unidentified artist  
(page twenty two)**

---

**Digital During Treatment Photographs: Left Pinnacle (continued)**

*during filling -*



*during inpainting -  
(left pinnacle)*

- 043. detail of center with stencil in place
- 044. detail of flower with stencil
- 045. full view, after stenciling
- 046. full view, after stenciling



*after inpainting -  
(left pinnacle)*

- 047. view from top level of scaffolding
- 048. full view
- 049. full view



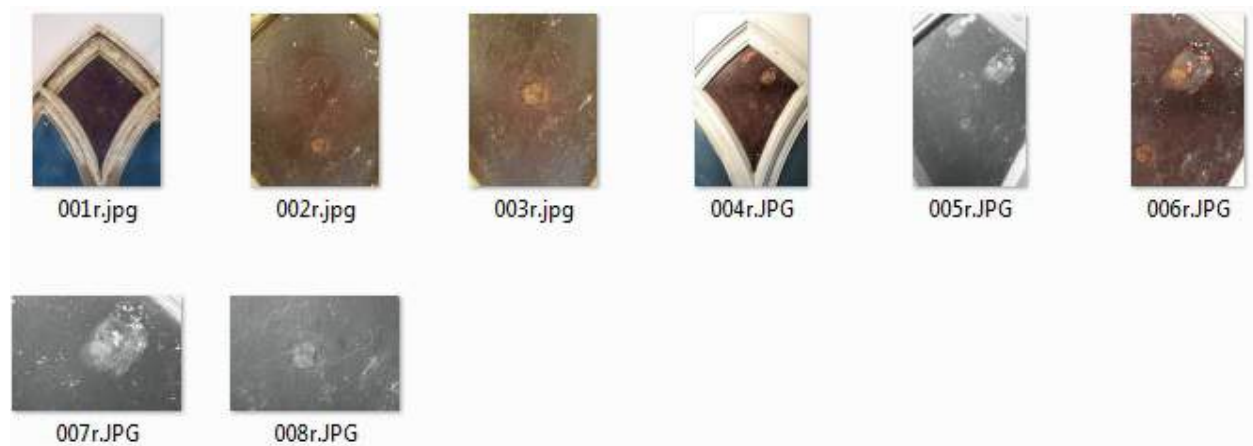
**Altarpiece of St. Peter's Episcopal Church, Port Royal, Virginia  
by an unidentified artist  
(page twenty three)**

---

**Digital During Treatment Photographs: Right Pinnacle**

*before treatment - (right pinnacle)*

- 001r. full view with test cleaning
- 002r. detail, center with test cleaning
- 003r. detail of test cleaning
- 004r. full view, more test cleanings
- 005r. detail, center, infra-red reflectance
- 006r. detail of test cleaning
- 007r. detail of upper test cleaning, infra-red reflectance
- 008r. detail of lower test cleaning, infra-red reflectance



*during cleaning - (right pinnacle)*

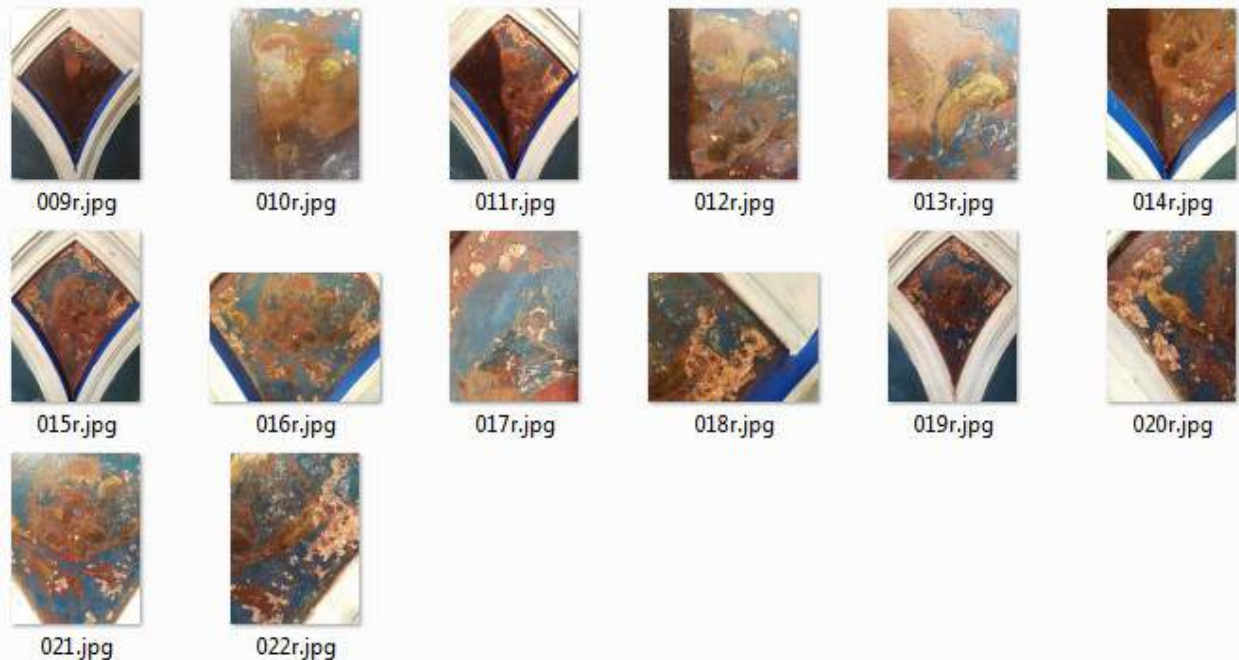
- 009r. full view
- 010r. detail, upper right
- 011r. full view, half cleaned
- 012r. half cleaned, detail of upper center
- 013r. half cleaned, detail upper center
- 014r. half cleaned, detail of leaves, upper center
- 015r. half cleaned, detail of lower half
- 016r. full view, mostly cleaned
- 017r. mostly cleaned, detail, upper left
- 018r. mostly cleaned, detail, right
- 019r. full view, cleaned
- 020r. cleaned, detail, left
- 021r. cleaned, detail, center
- 022r. cleaned, detail right

**Altarpiece of St. Peter's Episcopal Church, Port Royal, Virginia  
by an unidentified artist  
(page twenty four)**

---

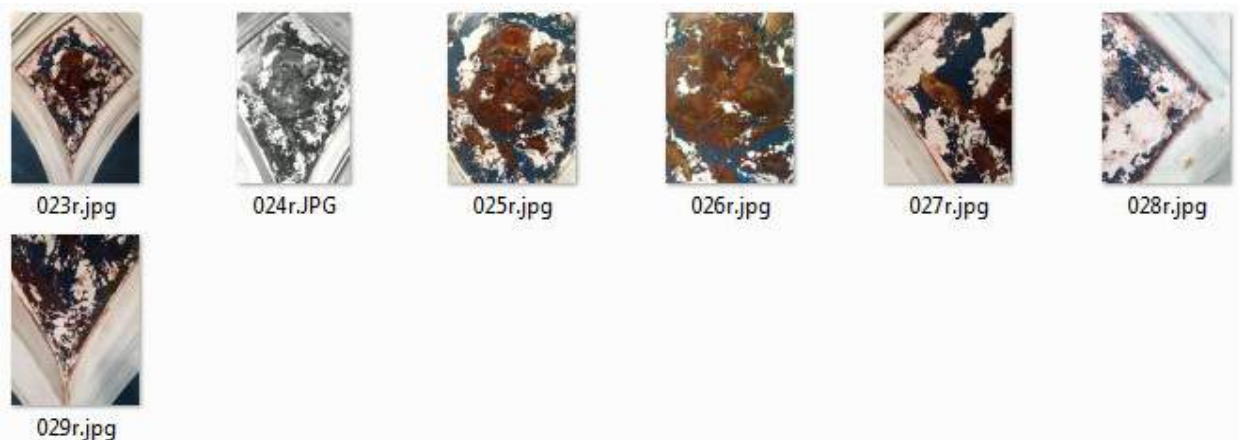
**Digital During Treatment Photographs: Right Pinnacle (continued)**

*during cleaning -*



*during filling -  
(right pinnacle)*

- 023r. full view
- 024r. full view, infra-red reflectance
- 025r. detail of center
- 026r. detail, flower, center
- 027r. detail of middle left
- 028r. detail of middle right
- 029r. detail of lower section





**Altarpiece of St. Peter's Episcopal Church, Port Royal, Virginia  
by an unidentified artist  
(page twenty five)**

---

**Digital During Treatment Photographs: Right Pinnacle (continued)**

*during inpainting -* 030r. detail of center  
*(right pinnacle)* 031r. detail of lower center



030r.jpg



031r.jpg

*after inpainting -* 032r. full view  
*(right pinnacle)* 033r. full view



032r.jpg



033r.jpg

**Digital Treatment Photographs: Paper Mock-ups under Tablets**

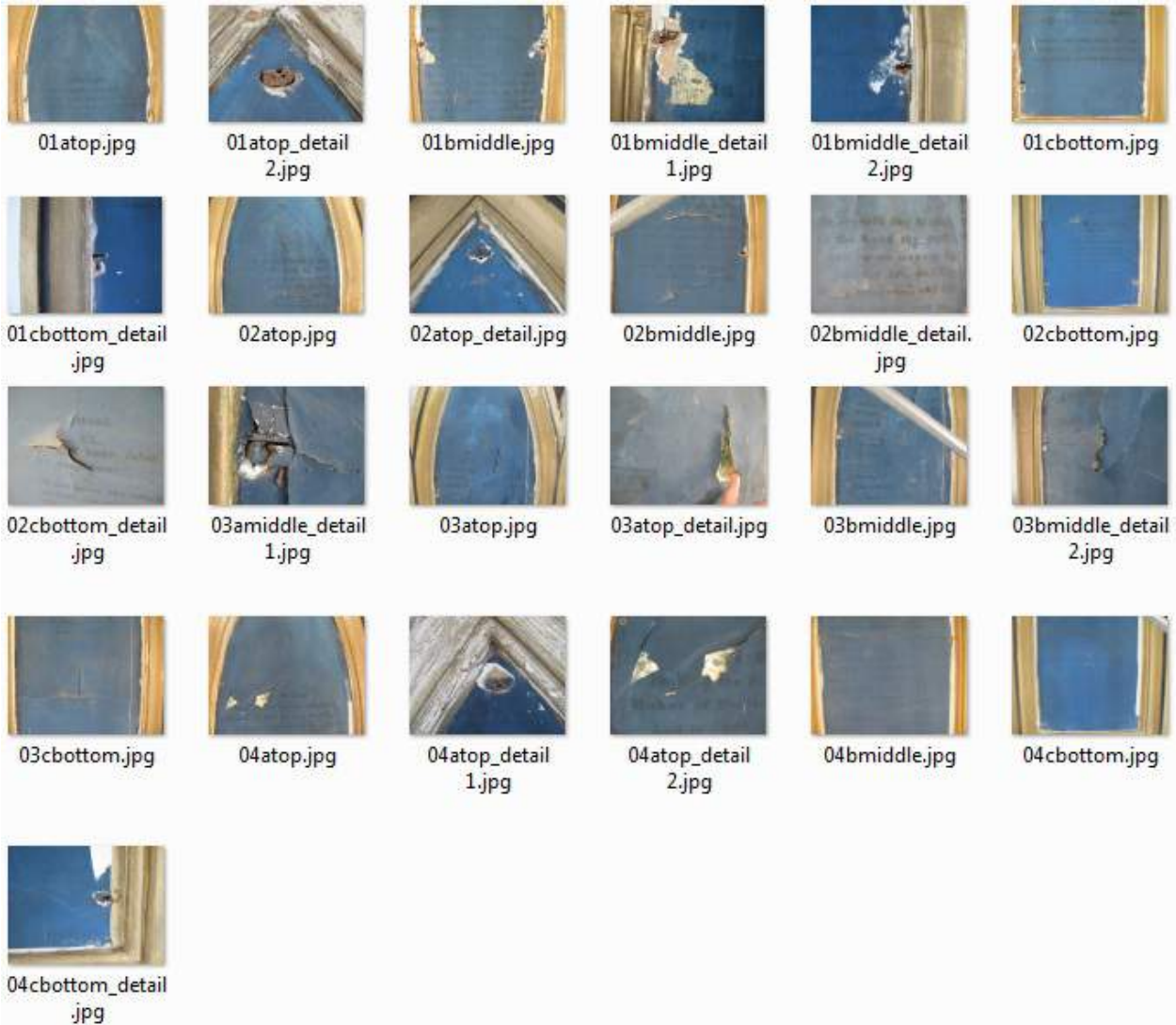
01a top.	Ten Commandments niche, upper third
01a top_detail	Ten Commandments niche, upper third, detail of wood block
01b middle	Ten Commandments niche, middle third
01b middle_detail 1	Ten Commandments niche, middle third, detail of left block
01b middle, detail 2	Ten Commandments niche, middle third, detail of right block
01c bottom	Ten Commandments niche, bottom third
01c bottom, detail	Ten Commandments niche, bottom third, detail of left nail hole
02a top.	Ten Commandments niche, upper third
02a top_detail	Ten Commandments niche, upper third, detail of wood block
02b middle	Ten Commandments niche, middle third
02b middle_detail	Ten Commandments niche, middle third, detail of torn paper
02c bottom	Ten Commandments niche, bottom third
02c bottom, detail	Ten Commandments niche, bottom third, detail of torn paper
03a top.	The Lord's Prayer niche, upper third
03a top_detail	The Lord's Prayer niche, upper third, detail of wood block
03b middle	The Lord's Prayer niche, middle third
03b middle_detail 1	The Lord's Prayer niche, middle third, detail of left block
03b middle, detail 2	The Lord's Prayer niche, middle third, detail of torn paper
03c bottom	The Lord's Prayer niche, bottom third

**Altarpiece of St. Peter's Episcopal Church, Port Royal, Virginia  
by an unidentified artist  
(page twenty six)**

---

**Digital Treatment Photographs: Paper Mock-ups under Tablets (continued)**

- 04a top. Nicene Creed niche, upper third
- 04a top\_detail 1 Nicene Creed niche, upper third, detail of wood block
- 04a top\_detail 2 Nicene Creed niche, upper third, detail of torn paper
- 04b middle Nicene Creed niche, middle third
- 04c bottom Nicene Creed niche, bottom third
- 04c bottom, detail Nicene Creed niche, bottom third, detail of left nail hole



**Altarpiece of St. Peter's Episcopal Church, Port Royal, Virginia**  
**by an unidentified artist**  
**(page twenty seven)**

---

**Digital Treatment Photographs: The Ten Commandments Panel, I - IV**

- before treatment -*
1. front view, normal light
  2. front view, raking light
  3. front view, ultraviolet fluorescence
  4. front view, B&W infra-red reflectance
  5. rear view, normal light
  6. rear view, B&W infra-red reflectance
  7. front view, normal light, top third
  8. front view, raking light, top third
  9. front view, ultraviolet fluorescence, top third
  10. front view, B&W infra-red reflectance, top third
  11. front view, normal light, middle third
  12. front view, raking light, middle third
  13. front view, ultraviolet fluorescence, middle third
  14. front view, B&W infra-red reflectance, middle third
  15. front view, normal light, bottom third
  16. front view, raking light, bottom third
  17. front view, ultraviolet fluorescence, bottom third
  18. front view, B&W infra-red reflectance, bottom third
  19. front view, normal light, detail of top
  20. front view, normal light, detail of letter, upper center
  21. front view, normal light, detail of losses, center
  22. front view, normal light, detail of lower edge
  23. rear view, normal light, detail of upper third
  24. rear view, B&W infra-red reflectance, detail of upper third
  25. rear view, normal light, detail of middle third
  26. rear view, B&W infra-red reflectance, detail of middle third
  27. rear view, normal light, detail of lower third
  28. rear view, B&W infra-red reflectance, detail of lower third
  29. rear view, normal light, detail of staining at lower edge
- during treatment -*  
*(partially cleaned)*
30. front view, normal light
  31. front view, ultraviolet fluorescence
  32. front view, normal light, detail of top third
  33. front view, ultraviolet fluorescence, detail of top third
  34. front view, normal light, detail of middle third
  35. front view, ultraviolet fluorescence, detail of middle third
  36. front view, normal light, detail of bottom third
  37. front view, ultraviolet fluorescence, detail of bottom third
  38. front view, normal light, detail of top, center
  39. front view, normal light, detail of middle, center

**Altarpiece of St. Peter's Episcopal Church, Port Royal, Virginia  
by an unidentified artist  
(page twenty eight)**

---

**Digital Treatment Photographs: The Ten Commandments Panel, I - IV (continued)**

- during treatment - (filled before inpainting)*
- 40. front view, normal light
  - 41. front view, ultraviolet fluorescence
  - 42. front view, normal light, detail of top third
  - 43. front view, ultraviolet fluorescence, detail of top third
  - 44. front view, normal light, detail of middle third
  - 45. front view, ultraviolet fluorescence, detail of middle third
  - 46. front view, normal light, detail of bottom third
  - 47. front view, ultraviolet fluorescence, detail of bottom third
  - 48. front view, ultraviolet fluorescence, detail of lower edge

- after treatment -*
- 49. front view, normal light
  - 50. front view, raking light
  - 51. front view, ultraviolet fluorescence
  - 52. rear view, normal light
  - 53. front view, normal light, detail of top third
  - 54. front view, raking light, detail of top third
  - 55. front view, ultraviolet fluorescence, detail of top third
  - 56. front view, normal light, detail of middle third
  - 57. front view, raking light, detail of middle third
  - 58. front view, ultraviolet fluorescence, detail of middle third
  - 59. front view, normal light, detail of bottom third
  - 60. front view, raking light, detail of bottom third
  - 61. front view, ultraviolet fluorescence, detail of bottom third
  - 62. front view, ultraviolet fluorescence, detail of bottom edge



**Altarpiece of St. Peter's Episcopal Church, Port Royal, Virginia  
by an unidentified artist  
(page twenty nine)**

**Digital Treatment Photographs: The Ten Commandments Panel, I - IV (continued)**



**Altarpiece of St. Peter's Episcopal Church, Port Royal, Virginia  
by an unidentified artist  
(page thirty)**

**Digital Treatment Photographs: The Ten Commandments Panel, I - IV (continued)**



**Digital Treatment Photographs: The Ten Commandments Panel, V - X**

*before treatment -*

1. front view, normal light
2. front view, raking light
3. front view, ultraviolet fluorescence
4. rear view, normal light
5. front view, normal light, top third
6. front view, raking light, top third
7. front view, ultraviolet fluorescence, top third
8. front view, B&W infra-red reflectance, top third
9. front view, normal light, middle third
10. front view, raking light, middle third
11. front view, ultraviolet fluorescence, middle third
12. front view, B&W infra-red reflectance, middle third
13. front view, normal light, bottom third
14. front view, raking light, bottom third
15. front view, ultraviolet fluorescence, bottom third
16. front view, B&W infra-red reflectance, bottom third
17. front view, normal reflection, detail of upper letters
18. front view, raking light, detail of upper letters
- 18a. side view, house lights, detail of painted edge
- 18b. front view, raking light, detail of "OU" & "W" from Lord's Prayer
- 18c. front view, raking light, detail of letters from Lord's Prayer

**Altarpiece of St. Peter's Episcopal Church, Port Royal, Virginia**  
**by an unidentified artist**  
**(page thirty one)**

---

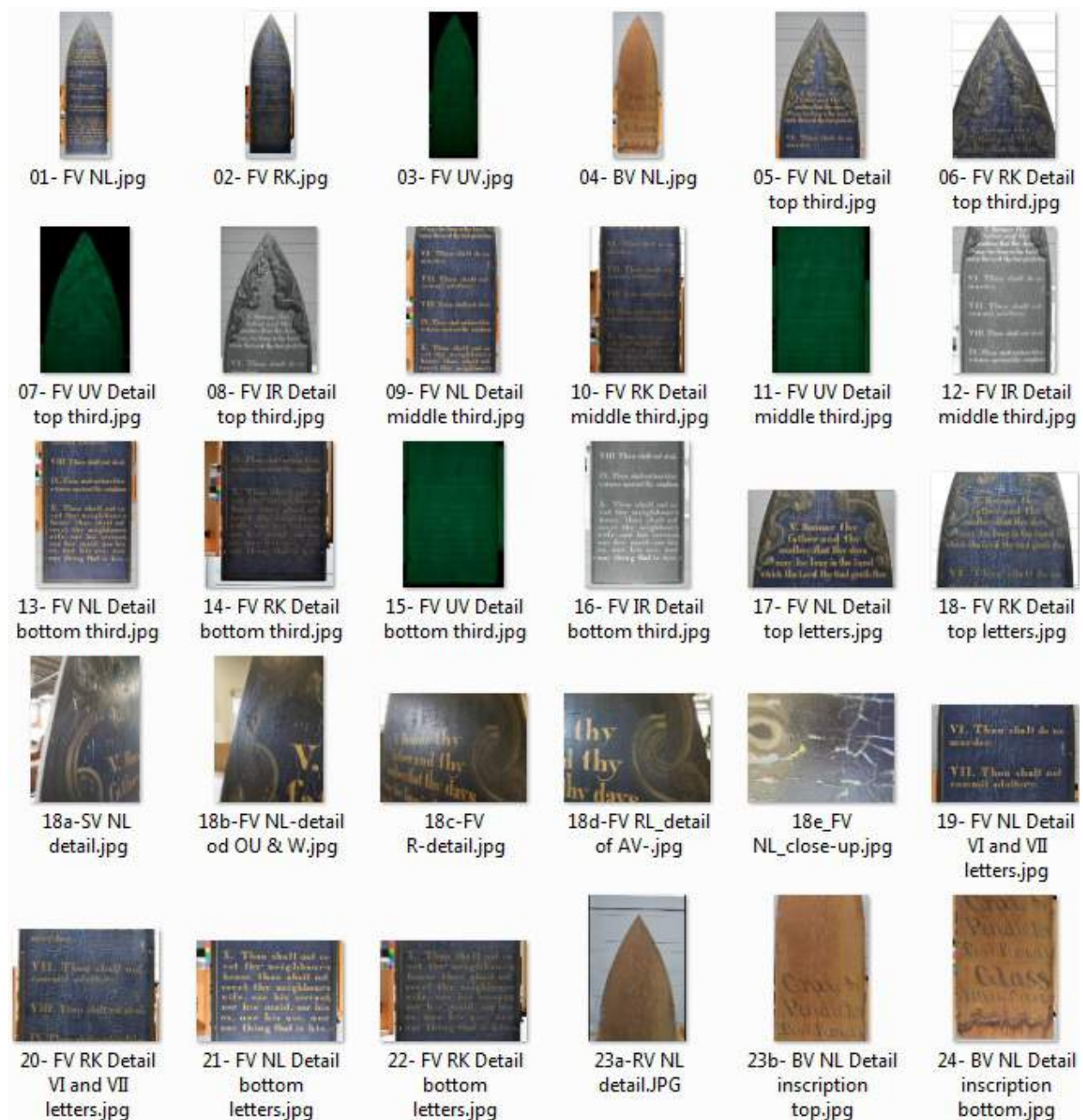
**Digital Treatment Photographs: The Ten Commandments Panel, V - X (continued)**

- before treatment -*
- 18a. side view, house lights, detail of painted edge
  - 18b. front view, raking light, detail of "OU" & "W" from Lord's Prayer
  - 18c. front view, raking light, detail of letters from Lord's Prayer
  - 18d. front view, raking light, detail of "AV-" from Lord's Prayer
  - 18e. front view, normal light, detail of blue and yellow paint in cracks
  - 19. front view, normal light, detail of losses on VI & VII
  - 20. front view, raking light, detail of lower on VI & VII
  - 21. rear view, normal light, detail of lower letters
  - 22. rear view, raking light, detail of lower letters
  - 23a. rear view, normal light, detail of upper third
  - 23b. rear view, normal light, detail of middle third
  - 24. rear view, normal light, detail of lower third
  - 25. rear view, B&W infra-red reflectance, detail of lower third
  - 26. rear view, normal light, detail of staining at lower edge
- during treatment -  
(partially cleaned)*
- 27. front view, normal light
  - 28. front view, ultraviolet fluorescence
  - 29. front view, normal light, detail of top third
  - 30. front view, ultraviolet fluorescence, detail of top third
  - 31. front view, normal light, detail of middle third
  - 32. front view, ultraviolet fluorescence, detail of middle third
  - 33. front view, normal light, detail of bottom third
  - 34. front view, ultraviolet fluorescence, detail of bottom third
  - 35. front view, normal light, detail of top, center
  - 36. front view, normal light, detail of middle, center
- during treatment -  
(filled before  
inpainting)*
- 39. front view, normal light
  - 40. front view, ultraviolet fluorescence
  - 41. front view, normal light, detail of top third
  - 42. front view, ultraviolet fluorescence, detail of top third
  - 43. front view, normal light, detail of middle third
  - 44. front view, ultraviolet fluorescence, detail of middle third
  - 45. front view, normal light, detail of top
  - 46. front view, specular reflection, detail of Tudor Rose, top
  - 47. front view, B & W IR with specular light, detail of Tudor Rose, top
- after treatment -*
- 48. front view, normal light
  - 49. front view, raking light
  - 50. front view, ultraviolet fluorescence
  - 51. rear view, normal light
  - 52. front view, normal light, detail of top third
  - 53. front view, raking light, detail of top third
  - 54. front view, ultraviolet fluorescence, detail of top third

**Altarpiece of St. Peter's Episcopal Church, Port Royal, Virginia  
by an unidentified artist  
(page thirty two)**

**Digital Treatment Photographs: The Ten Commandments Panel, V - X (continued)**

- after treatment* -
55. front view, normal light, detail of middle third
  56. front view, raking light, detail of middle third
  57. front view, ultraviolet fluorescence, detail of middle third
  58. front view, normal light, detail of bottom third
  59. front view, raking light, detail of bottom third
  60. front view, ultraviolet fluorescence, detail of bottom third
  61. front view, normal light, detail of top





**Altarpiece of St. Peter's Episcopal Church, Port Royal, Virginia  
by an unidentified artist  
(page thirty three)**

**Digital Treatment Photographs: The Ten Commandments Panel, V - X (continued)**



25- BV IR Detail inscription.jpg



26- BV NL Detail water staining at bottom.jpg



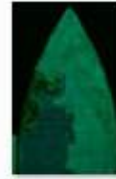
27- FV NL.jpg



28- FV UV.jpg



29- FV NL Detail top third.jpg



30- FV UV Detail top third.jpg



31- FV NL Detail middle third.jpg



32- FV UV Detail middle third.jpg



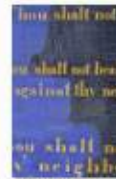
33- FV NL Detail bottom third.jpg



34- FV UV Detail bottom third.jpg



35- FV NL Detail center top.jpg



36- FV NL Detail center.jpg



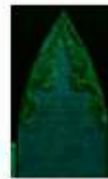
37- FV NL.jpg



38- FV UV.jpg



39- FV NL Detail top third.jpg



40- FV UV Detail top third.jpg



41- FV NL Detail middle third.jpg



42- FV UV Detail middle third.jpg



43- FV NL Detail bottom third.jpg



44- FV UV Detail bottom third.jpg



45- FV NL Detail top.jpg



46- FV SP Detail impasto of flower at top.jpg



47- FV SP IR Detail impasto of flower at top.jpg



48- FV NL.jpg



49- FV RK.jpg



50- FV UV.jpg



51- BV NL.jpg



52- FV NL Detail top third.jpg



53- FV RK Detail top third.jpg



54- FV UV Detail top third.jpg

**Altarpiece of St. Peter's Episcopal Church, Port Royal, Virginia  
by an unidentified artist  
(page thirty four)**

---

**Digital Treatment Photographs: The Ten Commandments Panel, V - X (continued)**



55- FV NL Detail  
middle third.jpg



56- FV RK Detail  
middle third.jpg



57- FV UV Detail  
middle third.jpg



58- FV NL Detail  
bottom third.jpg



59- FV RK Detail  
bottom third.jpg



60- FV UV Detail  
bottom third.jpg



61- FV NL Detail  
top.jpg

**Digital Treatment Photographs: The Lord's Prayer Panel**

*before treatment -*

1. front view, normal light
2. front view, raking light
3. front view, ultraviolet fluorescence
4. front view, B&W infra-red reflectance
5. rear view, normal light
6. rear view, B&W infra-red reflectance
7. front view, normal light, top third
8. front view, raking light, top third
9. front view, ultraviolet fluorescence, top third
10. front view, B&W infra-red reflectance, top third
11. front view, normal light, middle third
12. front view, raking light, middle third
13. front view, ultraviolet fluorescence, middle third
14. front view, B&W infra-red reflectance, middle third
15. front view, normal light, bottom third
16. front view, raking light, bottom third
17. front view, ultraviolet fluorescence, bottom third
18. front view, B&W infra-red reflectance, bottom third
19. front view, normal light, detail of letters, near top
20. front view, normal light, detail of letters, center top
21. front view, normal light, detail of letters, center
22. front view, normal light, detail of damage around nail holes
23. front view, normal light, detail of lower edge and lower nail holes
24. rear view, normal light, detail of top
25. rear view, B&W infra-red reflectance, detail of upper third

**Altarpiece of St. Peter's Episcopal Church, Port Royal, Virginia  
by an unidentified artist  
(page thirty five)**

---

**Digital Treatment Photographs: The Lord's Prayer (continued)**

- before treatment -*
- 26 rear view, normal light, detail of middle third
  27. rear view, B&W infra-red reflectance, detail of middle third
  28. rear view, normal light, detail of lower third
  29. rear view, B&W infra-red reflectance, detail of lower third
  30. rear view, normal light, detail of staining at lower edge
- during treatment -  
(partially cleaned)*
31. front view, normal light
  32. front view, ultraviolet fluorescence
  33. front view, normal light, detail of top third
  34. front view, ultraviolet fluorescence, detail of top third
  35. front view, normal light, detail of middle third
  36. front view, ultraviolet fluorescence, detail of middle third
  37. front view, normal light, detail of bottom third
  38. front view, ultraviolet fluorescence, detail of bottom third
  39. front view, normal light, detail of top, center
- during treatment -  
(filled before  
inpainting)*
40. front view, normal light
  41. front view, ultraviolet fluorescence
  42. front view, normal light, detail of top third
  43. front view, ultraviolet fluorescence, detail of top third
  44. front view, normal light, detail of middle third
  45. front view, ultraviolet fluorescence, detail of middle third
  46. front view, normal light, detail of bottom third
  47. front view, ultraviolet fluorescence, detail of bottom third
  48. front view, normal light, detail of letters, upper center
- after treatment -*
49. front view, normal light
  50. front view, raking light
  51. front view, ultraviolet fluorescence
  52. rear view, normal light
  53. front view, normal light, detail of top third
  54. front view, raking light, detail of top third
  55. front view, ultraviolet fluorescence, detail of top third
  56. front view, normal light, detail of middle third
  57. front view, raking light, detail of middle third
  58. front view, ultraviolet fluorescence, detail of middle third
  59. front view, normal light, detail of bottom third
  60. front view, raking light, detail of bottom third
  61. front view, ultraviolet fluorescence, detail of bottom third
  62. front view, normal light, detail of letters, upper center

**Altarpiece of St. Peter's Episcopal Church, Port Royal, Virginia  
by an unidentified artist  
(page thirty-six)**

**Digital Treatment Photographs: The Lord's Prayer (continued)**



**Altarpiece of St. Peter's Episcopal Church, Port Royal, Virginia  
by an unidentified artist  
(page thirty-seven)**

**Digital Treatment Photographs: The Lord's Prayer (continued)**



37- FV NL Detail  
bottom third.jpg



38- FV UV Detail  
bottom third.jpg



39- FV NL Detail  
center.jpg



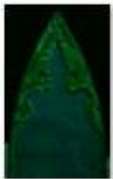
40- FV NL.jpg



41- FV UV.jpg



42- FV NL Detail  
top third.jpg



43- FV UV Detail  
top third.jpg



44- FV NL Detail  
middle third.jpg



45- FV UV Detail  
middle third.jpg



46- FV NL Detail  
bottom third.jpg



47- FV UV Detail  
bottom third.jpg



48- FV NL Detail  
center.jpg



49- FV NL.jpg



50- FV RK.jpg



51- FV UV.jpg



52- BV NL.jpg



53- FV NL Detail  
top third.jpg



54- FV RK Detail  
top third.jpg



55- FV UV Detail  
top third.jpg



56- FV NL Detail  
middle third.jpg



57- FV RK Detail  
middle third.jpg



58- FV UV Detail  
middle third.jpg



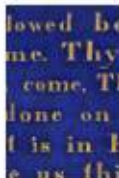
59- FV NL Detail  
bottom third.jpg



60- FV RK Detail  
bottom third.jpg



61- FV UV Detail  
bottom third.jpg



62- FV NL Detail  
center.jpg

**Altarpiece of St. Peter's Episcopal Church, Port Royal, Virginia  
by an unidentified artist  
(page thirty-eight)**

---

**Digital Treatment Photographs: The Nicene Creed Panel**

- before treatment -*
1. front view, normal light
  2. front view, raking light
  3. front view, ultraviolet fluorescence
  4. rear view, normal light
  5. front view, normal light, top third
  6. front view, raking light, top third
  7. front view, ultraviolet fluorescence, top third
  8. front view, B&W infra-red reflectance, top third
  9. front view, normal light, middle third
  10. front view, raking light, middle third
  11. front view, ultraviolet fluorescence, middle third
  12. front view, B&W infra-red reflectance, middle third
  13. front view, normal light, bottom third
  14. front view, raking light, bottom third
  15. front view, ultraviolet fluorescence, bottom third
  16. front view, B&W infra-red reflectance, bottom third
  17. front view, specular reflection, detail of flaking, center
  18. front view, normal light, detail of losses near top
  19. front view, normal light, detail of losses, center
  20. front view, normal light, hammer damage at nail hole, lower left
  21. front view, normal light, detail of check at lower edge, center
  - 22a. rear view, normal light, detail of upper third
  - 22b. rear view, normal light, detail of middle third
  - 22c. rear view, normal light, detail of lower third
  - 22d. rear view, normal light, detail of staining and check at lower edge
  23. rear view, B&W infra-red reflectance, detail of upper half
  24. rear view, B&W infra-red reflectance, detail of lower half
- during treatment -  
(partially cleaned)*
25. front view, normal light
  26. front view, ultraviolet fluorescence
  27. front view, normal light, detail of top third
  28. front view, ultraviolet fluorescence, detail of top third
  29. front view, normal light, detail of middle third
  30. front view, ultraviolet fluorescence, detail of middle third
  31. front view, normal light, detail of bottom third
  32. front view, ultraviolet fluorescence, detail of bottom third
  33. front view, normal light, detail of top, center
  34. front view, normal light, detail of middle, center
  35. front view, normal light, detail of bottom, center

**Altarpiece of St. Peter's Episcopal Church, Port Royal, Virginia  
by an unidentified artist  
(page thirty-nine)**

---

**Digital Treatment Photographs: The Nicene Creed Panel (continued)**

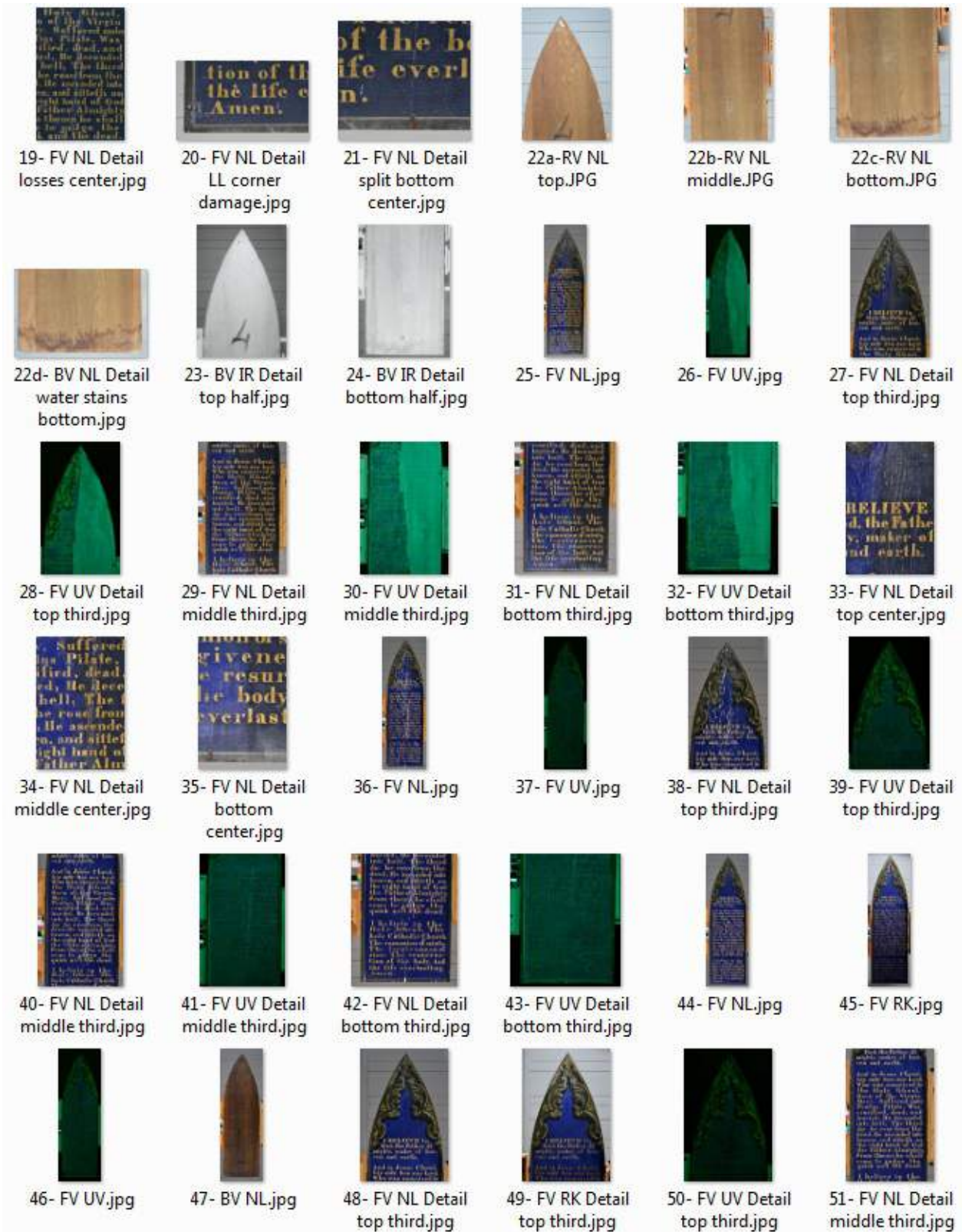
- during treatment - (filled before inpainting)*
- 36. front view, normal light
  - 37. front view, ultraviolet fluorescence
  - 38. front view, normal light, detail of top third
  - 39. front view, ultraviolet fluorescence, detail of top third
  - 40. front view, normal light, detail of middle third
  - 41. front view, ultraviolet fluorescence, detail of middle third
  - 42. front view, normal light, detail of bottom third
  - 43. front view, ultraviolet fluorescence, detail of bottom third

- after treatment -*
- 44. front view, normal light
  - 45. front view, raking light
  - 46. front view, ultraviolet fluorescence
  - 47. rear view, normal light
  - 48. front view, normal light, detail of top third
  - 49. front view, raking light, detail of top third
  - 50. front view, ultraviolet fluorescence, detail of top third
  - 51. front view, normal light, detail of middle third
  - 52. front view, raking light, detail of middle third
  - 53. front view, ultraviolet fluorescence, detail of middle third
  - 54. front view, normal light, detail of bottom third
  - 55. front view, raking light, detail of bottom third
  - 56. front view, ultraviolet fluorescence, detail of bottom third



**Altarpiece of St. Peter's Episcopal Church, Port Royal, Virginia  
by an unidentified artist  
(page forty)**

**Digital Treatment Photographs: The Nicene Creed Panel (continued)**





**Altarpiece of St. Peter's Episcopal Church, Port Royal, Virginia  
by an unidentified artist  
(page forty one)**

---

**Digital Treatment Photographs: The Nicene Creed Panel (continued)**



52- FV RK Detail  
middle third.jpg



53- FV UV Detail  
middle third.jpg



54- FV NL Detail  
bottom third.jpg



55- FV RK Detail  
bottom third.jpg



56- FV UV Detail  
bottom third.jpg

A handwritten signature in dark ink, written in a cursive style. The signature is underlined.

L. Cleo Mullins, Conservator  
September 3, 2016