



General view of the north elevation from the Savile chapel, note the two sandstone posts, one partially obscured by the upper left-hand figure, these are thought likely to be providing structural support to elements above. Note the light coloured surfaces to the plinth (beneath the kneeling figure in particular) are exposed limestone substrate, with the brown paint layer now missing from these areas. The left hand pilaster also displays significant loss of paint to reveal the brown sandstone beneath. The arrow on the left-hand side denotes where stone drillings were removed from and tested for absolute moisture content, soluble salt levels and where the oak dowels were inserted and sealed in to allow re-testing.

General view of the scale of the monument situated beneath the overflying arch, spanning the Savile chapel and choir. Note the large tracery window to the south bathes the stonework on the south elevation in sunlight on sunny mornings.



General view of the south elevation from the choir, note the monument appears much more uniform in colour on this elevation. The arrow on the left-hand side denotes where stone drillings were removed from and tested for moisture content, soluble salt levels and where the oak dowels were inserted and sealed in to allow re-testing. The lower elements of the tombchest have fared worse than the opposite elevation with regard to efflorescence. Efforts should be made to remove this on a regular basis using soft bristle brushes and a vacuum cleaner, before the salts move back into solution.

Note again the scale of the monument from north to south. The fine joints on the return elevation can just be seen and display no obvious signs of movement or deformation, on either of the return elevations.



The main horizontal axes of the canopy on the north elevation, note the overall extent of deformation/sagging, note also the extent of surviving decoration and its relatively sound condition.



General view from the south-east corner , inside the top of the canopy highlighting the extent of rubble stonework and mortar spanning between the two elevations, adding unnecessary weight to the crown of the arch/vaulting.



General view of the south elevation, highlighting the deformation present in the canopy, note the vertical joint has opened up from the extrados of the arch to the top bed of the cornice and has been filled with plaster to make up the moulding. The spirit level is perfectly horizontal, highlighting the discrepancy of 30mm, with a maximum of 44mm in the same place on the north elevation. This would need to be taken into consideration when re-building the canopy plumb/horizontal.



General view of voussoirs one and two to the east of the keystone, the Demec studs had closed up by 15.49mm over the course of five months from the date they were applied, with the joint now appearing tight.



General view of the south elevation, the arrow indicates where visual access to the core of the tombchest was possible. The area circled shows where trials were undertaken to remove and replace defective mortar, being covered with damp cotton-wool and plastic to prevent premature drying, this will be monitored closely to chart the anticipated movement of soluble salts through the new mortar.



Context view of the left-hand plinth and pilaster, highlighting the loss of painted material from the plinth. Note the light-grey areas are fluffy efflorescence which should be vacuumed on a regular basis to prevent them moving in and out of solution.



General view of the female effigy from the north elevation, note the accumulation of atmospheric dirt obscuring carved detail, note also the springing/uprights of the arch are free of decoration, with vertical, ferruginous veining clearly visible.



General view of the female effigy highlighting the extent of damage from the proper right torso down to her feet, which have completely separated and display significant loss of material from break edges.