

ISLAY ARCHAEOLOGY WEEK
10-16 August 2017

ISLAYHERITAGE
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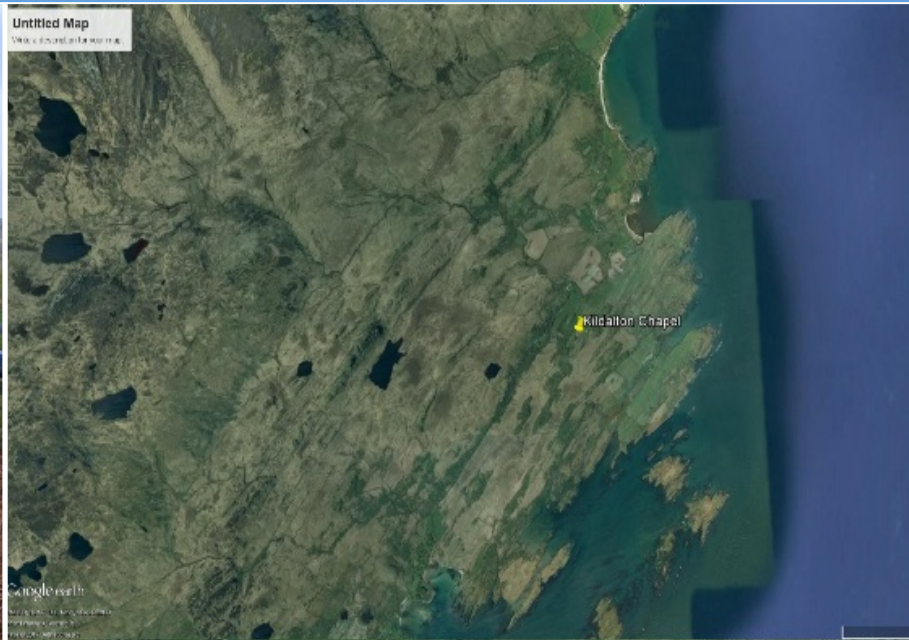
Monday 14 August, Port Ellen

Imagining Kildalton

A digital reconstruction of Kildalton Chapel

Professor Steven Mithen

Kildalton Chapel location



Kildalton Chapel, February 2017



Kildalton Chapel



Kildalton Chapel



Kildalton Chapel



19th century boundary wall

13th/14th century chapel,
with 20th century
restoration

8th century cross

What did Kildaton Chapel look like in the 13/14th century?

From the outside?

The surrounding landscape?

The interior?

The Reconstructing Kildalton Project



Professor
Richard Fawcett
OBE of St
Andrews
University

1. Collect data about Kildalton
2. Draw on comparative evidence from historical records and other monuments
3. Make a digital reconstruction of Kildalton Chapel
4. Install this on Islay Heritage website so that one can undertake a virtual tour

Collecting data (1): laser scanning by Aiji Castle



Collecting data (1) : laser scanning by Aiji Castle and Dr Alex Knox



The laser scan model of the NE corner of the chapel



The laser scan model of the interior, looking east



Collecting data (2) : aerial imagery using a drone by Kieran Baxter



Questions....



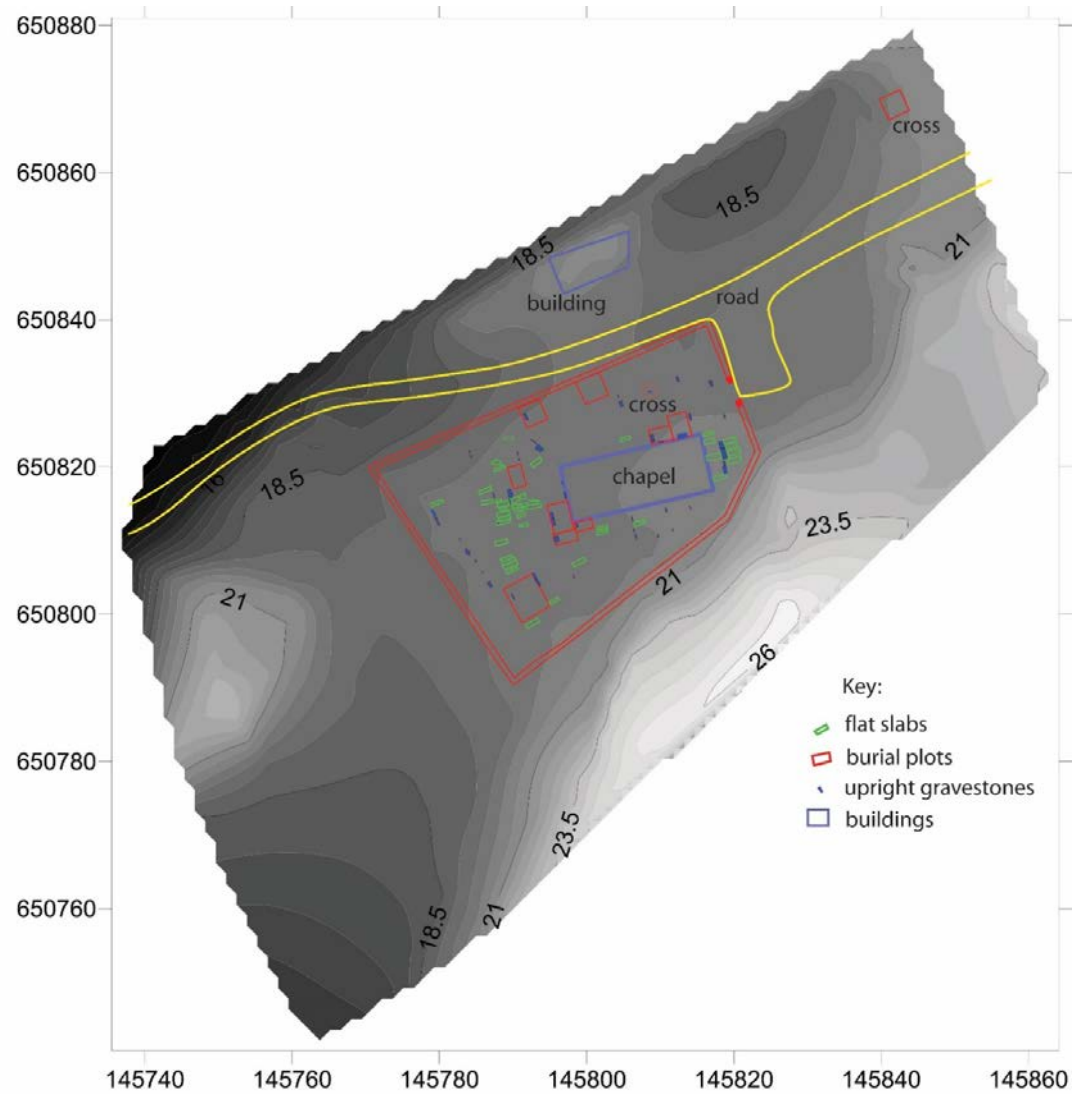
Aerial image of Kildalton Chapel and local landscape



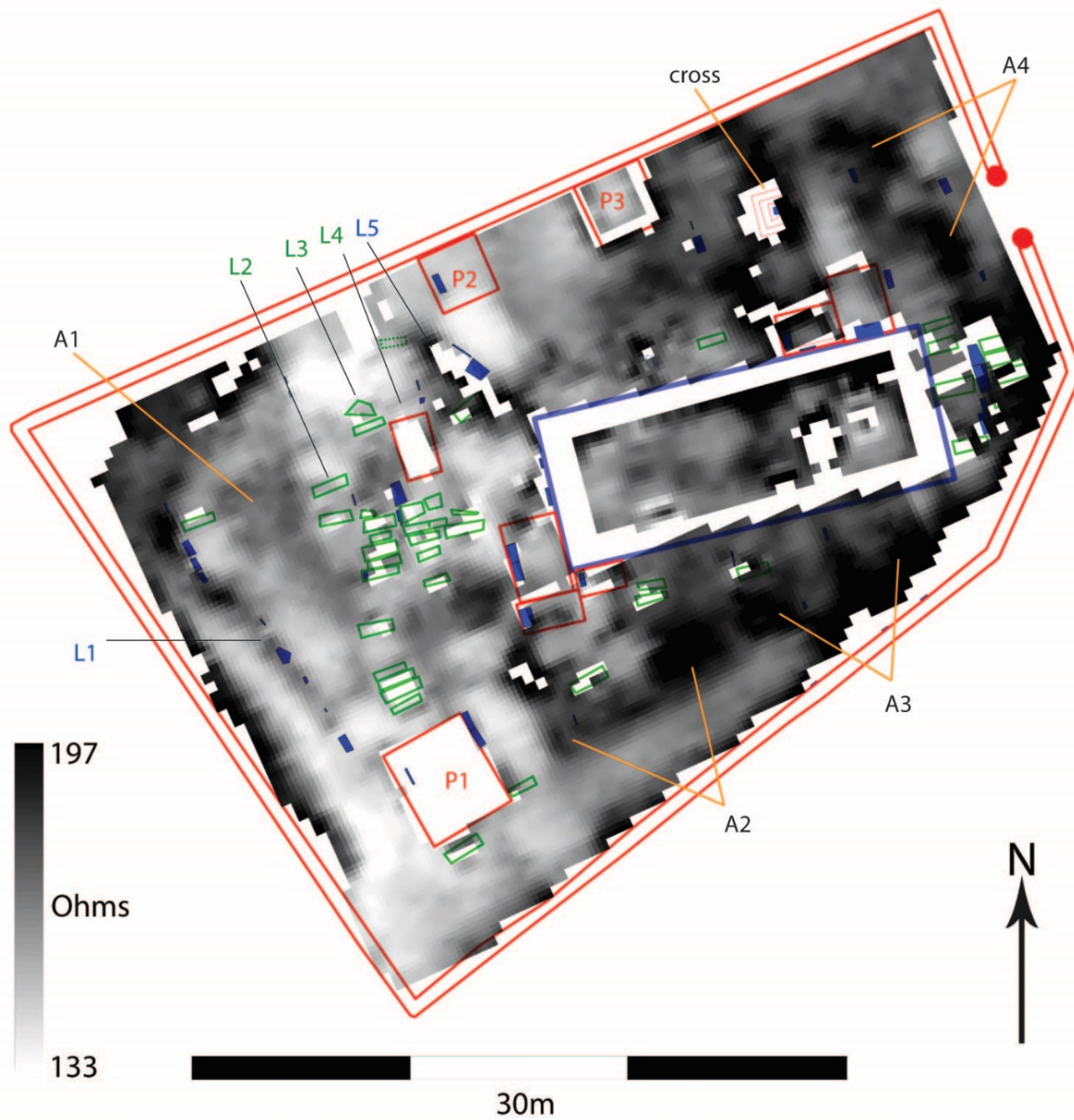
Collecting data (3): topographic and geophysics survey by Dr Rob Fry



Topographic survey



Geophysical survey



Collecting data (4): digital photography by Alice Westerman



Collecting data (4): 4157 images by Alice Westerman



Combining all data sources creates the photogrammetry model



- Created from 5988 images
- Provides a replica of the site today

The photogrammetry model of Kildalton Chapel, facing NW



- Model created in Agisoft Photoscan
- Original trees removed and replaced with model assists
- This model will be available online, at www.islayheritage.org

The photogrammetry model of Kildalton Chapel, facing west



Based on how Kildalton would
have looked in the 13th and
14th centuries

Draws on documentary
research and advice from
Professor Richard Fawcett

The photogrammetry model of Kildalton Chapel, facing west



External walls
would have been a
lime slurry and
aggregate stone

Reconstructing the doorways

Arboath Abbey



Kilmory Church

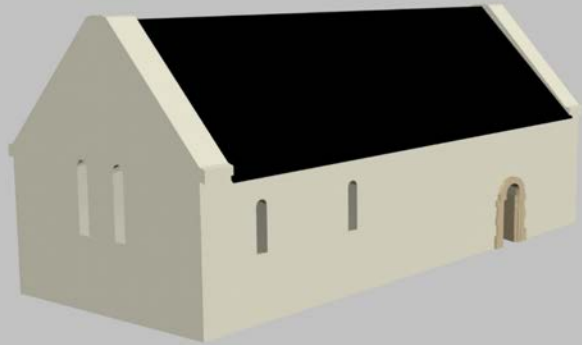


Reconstructed doorway for Kildalton



- The mouldings around the Kildalton doorways were heavily robbed in antiquity
- Arbroath Abbey and Kilmory chosen as comparisons
- Doorway at Kildalton unlikely to have been as heavily hooded as at Arbroath

Modelling the exterior



Early stage of chapel reconstruction



Textured reconstructed exterior of Kildalton Chapel.

Roof made of flagstones of sandstone composed of feldspar and quartz

Facing south



Facing northwest



The bell tower



- A bell tower would have been present to signify to the local community that mass or prayer was about to commence
- Unlike English churches with their separate bell towers, this was added to the east wall
- Similar, although smaller, to that found at Dunblane
- Bell made of Iron, similar in design to the hand bells found at Angus in Guthrie

The medieval landscape



- The chapel would have been surrounded by a small settlement (not modelled) and a priest's house, the 'sacristy'
- The priest would have vested himself either in his own house or a screened-off area of the chapel
- The priest would not have been wealthy or of high social origins; his house is likely to have been a little better than his parishioners

The priest's house



The Sacristy was modelled as a blackhouse type, popular on the west coast at that time, but with a turf rather than thatched roof.



It is likely to have had ancillary accommodation for a horse and a barn for the storage of tithes, his chief source of income

The medieval landscape



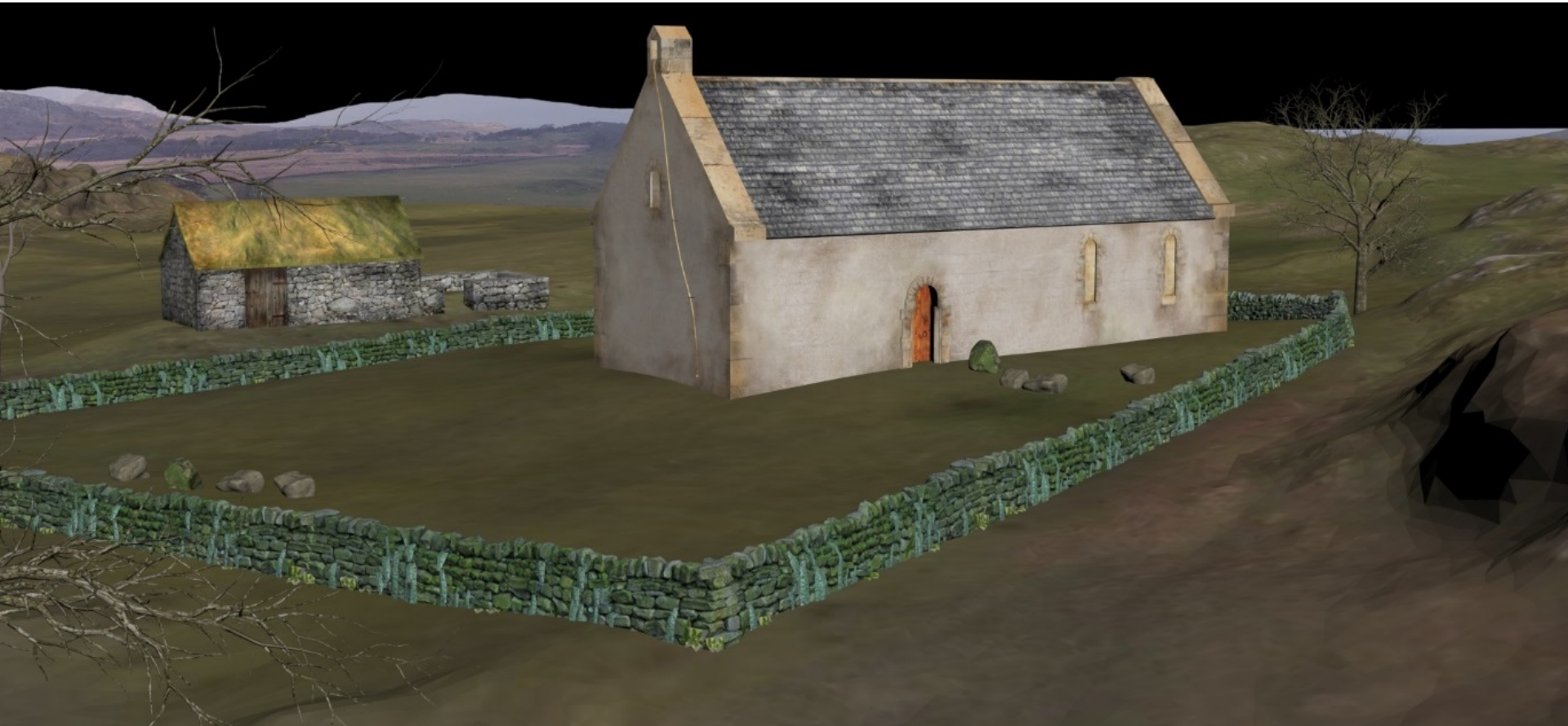
- In the absence of evidence for the path of the original wall, that of the 19th century wall was maintained, but modelled as drystone construction
- No evidence for the location of the priest's house and so placed on the rise to the west of the chapel, where geophysics indicated a structure

The reconstructed chapel, facing SE



- The 8th century Kildalton Cross maintained in its position but removed from its modern plinth
- The graves included are contemporary with the chapel and are believed to have been in the form of simple boulders

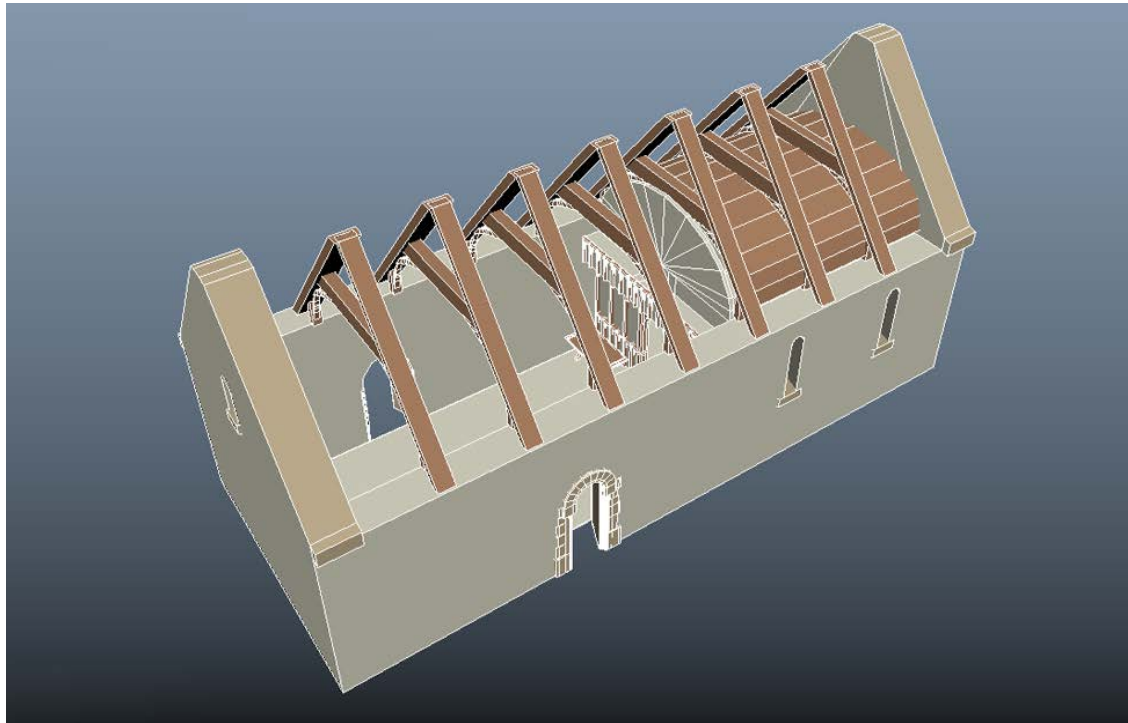
The reconstructed chapel, facing SW



The reconstructed chapel, facing NW



Reconstructing the interior



Professor Fawcett's sketches



- No direct evidence for interior, except for a piscina and an aumbry, which is likely to be of a later date
- Traditional church form suggests there would have been a:
 - Font
 - Screen
 - Altar

Internal roof structure

Guthrie Collegiate Church, Guthrie Aisle, interior, roof



Open form roof of Tullibardine Chapel



- The Kildalton roof would have been an A-frame construction, like that at Guthrie, with large exposed wooden beams and supports
- Over the choir area it is possible there would have been a wooden barrel ceiling, such as the remains found at the National Library of Scotland
- An open timber roof, such as that at Tullibardine might have been used, but the size of Kildalton Chapel suggests something smaller

The screen



Fowlis Easter
Church crucifixion
painting found on
the original screen

- The screen would have been a simple decorated wooden construction with a painting of the crucifixion, as at Fowlis Easter Church, near to Dundee
- Because no other example could be found, this image was used for Kildalton

The timber roof and the screen in Kildalton



Interior masonry

Torphichen Preceptory Church, interior, painted masonry lining above north side pulpitum arch



The interior masonry is likely to have been painted in a similar style to Torphichen Preparatory Church. Red paint outlines the bricks, with the irregularity of the stones showing through the paintwork.

The timber roof, internal masonry and the screen in Kildalton



The font

The font at Forteviot



The reconstructed font designed in a simple form



The piscina

The surviving piscina at Kildalton



Reconstructed piscina



The windows with oiled parchment rather than glass



Reconstructed interior showing the western interior wall

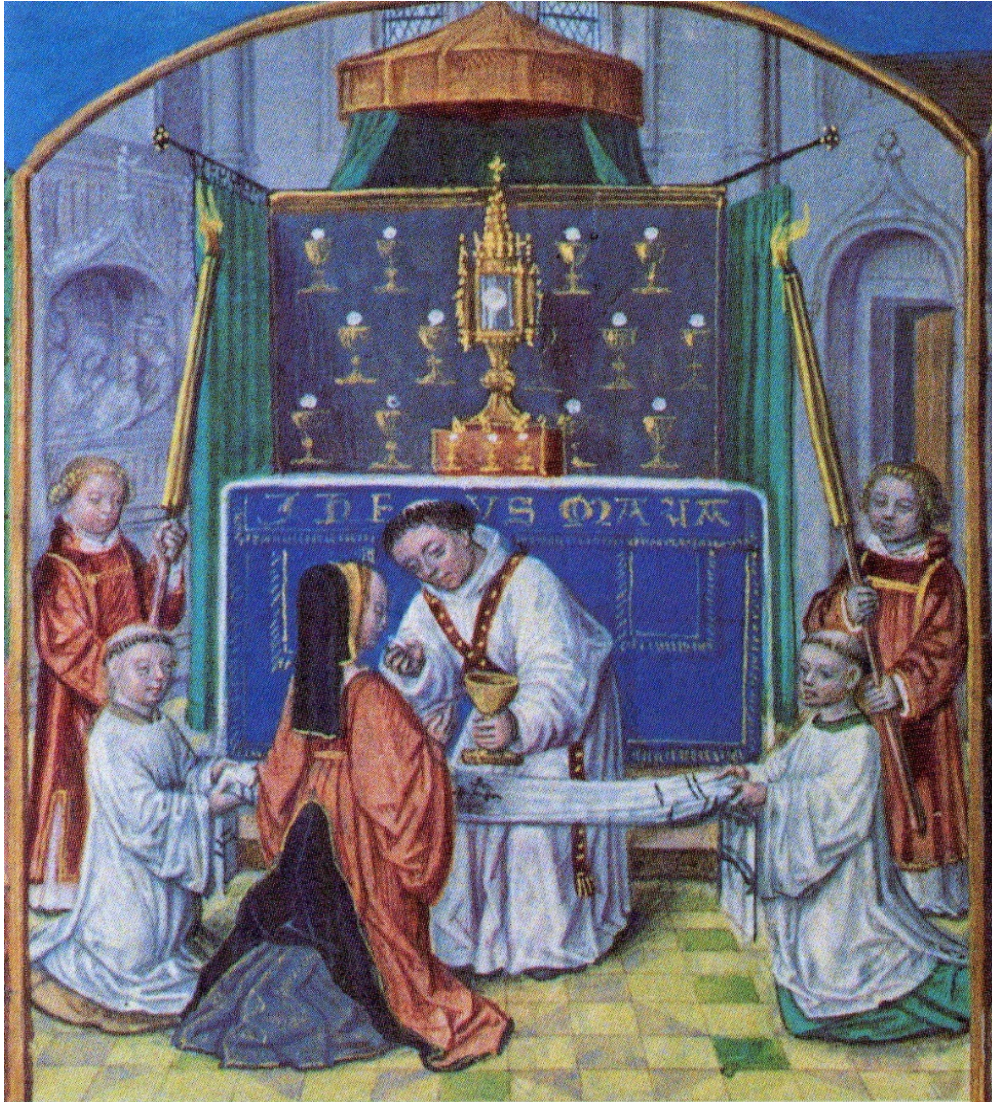


Reconstructed interior showing the reverse of the screen



The altar

Scene of communion painting from Oxford



A simple form, raised by steps
and masked by two side curtains

In the model these were textured
in a similar pattern and colour to
the 15th century scene of
communion painting from Oxford

The altar

St Wilfrids, Cantley in Yorkshire



The altar table would have been furnished with a rich textile frontal with a white cloth – white being the emblem of innocence

The table would have been adorned with a small hinged altarpiece screen depicting the Virgin Mary and crucifixion

The altarpiece

14th century triptych from the
National Galleries Scotland collection



The Bernardo Daddi Triptych
dating from to 1338



Triptych, 1338, Bernardo Daddi
Photography by Antonia Reeve

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The reconstructed altarpiece for Kildalton, with the piscina



Roof painting : an image of Hell

Hell painted on the a wooden ceiling from the
Guthrie Collegiate Church



- Images of Hell were a prominent part of church culture
- These were often painting onto the barrel vaulted ceilings
- 'Doom' paintings were used to symbolise the need for each person to make their choices throughout their life
- Paintings were used as a reminder that each individual would either reach salvation in Heaven or damnation in Hell

Roof painting: the Mouth of Hell

The Descent into Hell at Pickering Church, Yorkshire



The 'Mouth of Hell' appeared in church paintings, commonly represented as the jaws of a dragon

Roof paintings: the Mouth of Hell

Stone version of the Mouth of Hell at Rosslyn Chapel



The Mouth of Hell depicted on the reconstructed Kildalton barel
valuted ceiling



Roof paintings: the weighing of souls

St. Michael Weighing Souls, Catherington,
Hampshire (Portsmouth) c.1350



- St Michael weighing souls was a prominent depiction shown in Doom paintings, often seen with the Mouth of Hell
- Earliest known image dates to c. 1200 can found at Chaldon in Surrey
- By 14th century this type of image had become a standardised depiction

Roof paintings: the weighing of souls



St. Michael Weighing Souls
at Rotherfield, E. Sussex

St Michael weighing souls depicted on the reconstructed Kildalton barel valuted ceiling



Reconstructed interior of Kildalton Chapel showing the altar, pichna and the painted barrel valuted ceiling with representations of the Mouth of Hell and St Michael weighing souls



Before and after: exterior



Before and after: surrounding landscape



Before and after: interior



What next?

- Visit the interactive digital model on www.islayheritage/Kildalton
- An exhibition/visitor centre at or close to Kildalton?
- A visitor guidebook for Kildalton?

With thanks

- Ian Mactaggart Trust for funding this work via Islay Heritage
- Professor Richard Fawcett
- James Miles of Archaeovision
- Aiji Castle, Alex Knox, Kieran Baxter, Rob Fry, Alice Westerman
- The Ardtalla Estate for access permission

Please complete an Islay Heritage feed back postcard



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FEEDBACK

Islay Heritage would really appreciate your feedback to help it plan for the community.
Please complete this postcard in the box provided.

Which event did you attend?

- ☐ Islay Show Stone Age exhibition and demonstration | 10 Aug
- ☐ Walk to the Giant's Grave excavation | 11/12/13 Aug
- ☐ Lecture: *Imagining Kildalton* | 14 Aug
- ☐ Lecture: *First footsteps on Islay* | 15 Aug
- ☐ Lecture: *Forgotten lives of the Illeach* | 16 Aug

Are you: A resident of Islay? ☐
A visitor to Islay? ☐

Please circle a number:

How enjoyable did you find the event?
1 2 3 4 5

How informative did you find the event?
1 2 3 4 5

Please provide a comment:

Thank you very much
for your valuable feedback

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ISLAY ARCHAEOLOGY WEEK
10-16 August 2017

ISLAY HERITAGE
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Tuesday 15 August, Port Charlotte

First Footsteps on Islay, 12,000 years ago
Excavations at Rubha Port an t-Seilich

Professor Steven Mithen