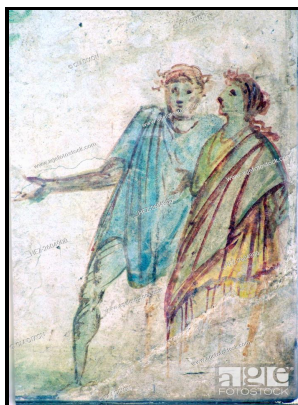


Wall-painting in Roman Britain

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This edition was published in 1982



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The Wall

Many centuries would pass before just who built what became apparent. One thing that strikes all visitors to Pompeii and Herculaneum is the amount of colour on the walls of the buildings. Most of the wall and its associated fortifications have been destroyed over time, but some remains are visible.

BBC

There are many references to Roman art in other mediums such as wood, ivory, and other materials but the fact frescos are more durable and have survived well, even being buried under tons of ash, gives us a good reason to study them as a window to the other arts. Antoninus Pius never visited Britain, whereas his predecessor had done so.

BBC

These paintings have become iconic of Lullingstone and are key to understanding the identity of the people who lived there in the period after its first abandonment. Lullingstone is one of the only examples in Britain with fresco styles that are confirmed to have been painted in different eras, creating a clear display of the change in artistic style and preference in the area over time.

Roman art

This was often three layers thick and composed of slaked lime calcium hydroxide $\text{Ca OH } 2$. The basic outline of the composition was prepared and the colours were then added to the fresh plaster the colour pigments penetrating into the stucco material hence the painting would last longer.

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