

8.36 MARBLE HILL HOUSE - PAINT REPORT (2016)



CRICK SMITH



**INVESTIGATION OF DECORATIVE SURFACES
AND INTERIOR DECORATION
THE BREAKFAST PARLOUR AND PAPER ROOM
MARBLE HILL HOUSE, TWICKENHAM**

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CLIENT: ENGLISH HERITAGE

RESEARCH UNDERTAKEN 2016

Conservation, restoration and research of historic buildings and artefacts

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BRIEF INTRODUCTION:

This brief report records the on-site investigations and representative paint sampling undertaken within the Breakfast Parlour and paper Room at Marble Hill Twickenham. The house is owned and maintained by English Heritage and is opened as a historic house museum. As part of a phased program of works, with the intention of increasing the opening hours and usage of the property, it is proposed that certain interiors are represented following extensive research. The Breakfast Parlour and Paper Room fall within this category.

English Heritage Brief:

Marble Hill is located in Twickenham, immediately adjacent to the west bank of the river Thames. The estate of 66. acres is centered on Marble Hill House, a Neo-Palladian villa built in the 1720s for Henrietta Howard (1689 – 26 July 1767), Countess of Suffolk, for whom the estate was also purchased at the same time. Marble Hill House is a nationally-important example of Neo-Palladian architecture and its design is associated with leading practitioners of the style. The social circle of Henrietta Howard also included many notable figures of the early 18th century. The landscape in which the house sits has been subject to many alterations, but retains several significant features from the original planned parkland. After the death of Henrietta Howard, the house and estate passed through several hands.

In a dilapidated condition at the beginning of the 20th century, it was purchased by a consortium of local authorities, private individuals and charities, and vested in London County Council, which undertook to maintain the property and open the house to the public. Works culminated in a major programme of restoration and re-presentation in 1965, under the aegis of the Greater London Council. The house has been presented as an historic house museum, with collections of early Georgian furniture and works of art. Since 1986, Marble Hill House has been operated by English Heritage. At the time of writing, English Heritage is developing a major project to transform and deliver a sustainable future for the site, representing the house and its landscape setting in a way which is commensurate with its historical significance, architectural importance and with the extraordinary life of Henrietta Howard, onetime mistress to George II, socialite and intellectual. HLF grant has been awarded for restoration of Marble Hill Park and EH will be funding the new interpretation and re-presentation of the house. This research will feed into this part of the project.

(Sadraei A. English Heritage 03/08/2016)

MARBLE HILL HOUSE, TWICKENHAM

Sample Location List/Cross-section Reference – 19/09/2016

Paper Room

Marb.H.H/ int /1

- 1: Ceiling vault
- 2: Wallface
- 3: Fireplace mantel
- 4: Window (2)

Marb.H.H/ int /2

- 5: Corner wallface piers
- 6: Corner wallface base plinth
- 7: Stone skirting
- 8: South west door
- 9: South west door architrave
- 10: South door

Marb.H.H/ int /3

- 11: South door architrave
- 12: Southeast door

12a: Southeast doorframe

13: Northeast door

13a: Northeast doorframe

14: Corner wallface piers

Breakfast Parlour

Marb.H.H/ int /4

- 1: Ceiling bed
- 2: Cornice upper waterleaf
- 3: Cornice upper fascia
- 4: Cornice underside drip
- 5: Cornice egg & dart
- 6: Cornice bead & reel
- 7: Cornice frieze background

Marb.H.H/ int /5

- 8: Cornice frieze florets & drops
- 9: Wallface
- 10: Buffet arch outer flat moulding

- 11: Buffet arch cyma moulding
- 12: Buffet arch small roll moulding
- 13: Buffet arch large fascia
- 14: Buffet arch underside panel moulding
- 15: Buffet arch underside panel bed
- 16: Buffet arch underside rosette

Marb.H.H/ int /6

- 17: Screen pilaster capital, top flat
- 18: Screen pilaster capital, large cyma
- 19: Screen pilaster capital, shafts (2)
- 20: Screen Greek key
- 21: Screen Greek key background
- 22: Screen vaulted ceiling bed
- 22a: Screen intrados, raised detail

Marb.H.H/ int /7

- 23: Background to large corbel
- 24: Large corbel volutes
- 25: Large corbel acanthus
- 26: False doors
- 27: Wallpaper adjacent to corbel

- 28: Panelling to entrance door revel

Marb.H.H/ int /8

- 29: Door face (2)
- 30: Chimneypiece
- 31: Stone skirting

THE BREAKFAST PARLOUR:

Figure 1: Breakfast Room at the time of sampling



Figure 1 above shows the interior at the time of this investigation. The scheme appears to imitate a plain lead white finish using a modern alkyd paint system. The photo also shows trellis wallpaper within the alcove and side bays, surviving from the 1965 restoration. Figure 2 adjacent shows the same interior fully papered in the trellis scheme based upon a fragment found during the 1965 works and recreated.

Figure 2: Photograph taken in 1970 showing the 1965-66 restoration



At that time it was known that the paper was not appropriate for a 1720s recreation, justifications were made for its recreation. The following extract taken from *Marble Hill House & Its owners, Marie P. G. Draper, 1970* records that:

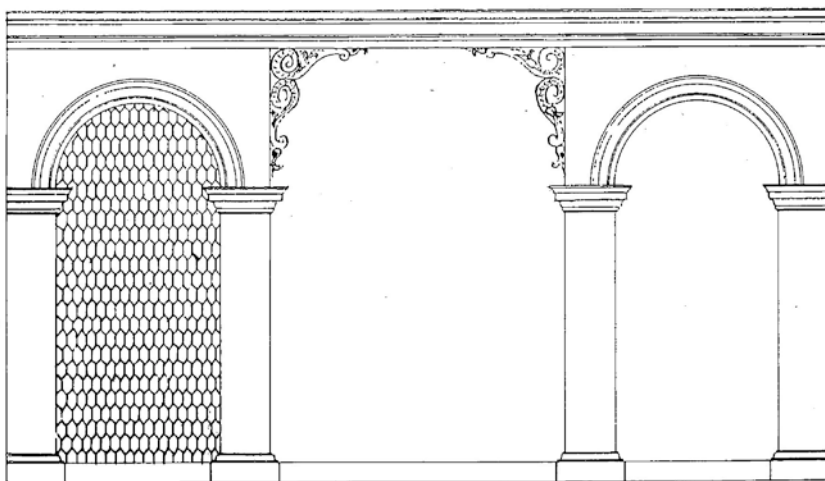
Very little in the way of positive restoration was needed in the ground-floor rooms. ...In the Breakfast Parlour the wallpaper and the painted garlands reproduce a decorative scheme of which considerable remains were found on the walls. Although not belonging to the period of Lady Suffolk's residence it seemed so appropriate to the playfully miniature character of the room that an exception was made in its favour, for the sake of variety.

Figure 3, below, is taken from the same publication. It is attributed as being a:

*'Drawing attributed to Henry Herbert, ninth Earl of Pembroke?'
(1693-1750)*

As one of the "architect earls", Pembroke collaborated with Roger Morris to design Marble Hill House (1724–29). Although this drawing clearly shows a design on the wall face that undeniably suggests a trellis pattern, it is not known at this stage if this refers to a wallpaper scheme or to the evidence identified in 1965 work programme.

Figure 3:



During the on site observation 31 sample cross-section were removed from the Breakfast Parlour.

All paint samples were mounted in cross section in polyester resin and polished back to reveal the chronology of decorative schemes applied (rather like an archaeological record). Care was taken to include a portion of substrate with the sample to ensure analysis of the earliest evidence. Analysis was carried out by optical microscopy under simulated daylight and ultra-violet fluorescence. Daylight illumination provided an indication of the paint colours applied and highlighted dirt and oil layers between decorative schemes, allowing a distinction to be made between primers and top coats, clearly defining each individual decorative phase.

Ultra-violet light causes paint and varnish films to fluoresce in a characteristic manner and assisted in defining early lead and zinc based oil paints, distempers, modern alkyd paints and other specialised decorative finishes.

Paint analysis by optical microscopy will provide an understanding of the colours and the types of paint used; it does not provide a detailed scientific analysis - i.e. identification of pigments, extenders and oils (binding media). This is only required if the original paint recipe is of interest and required for reproduction.

Figure 4: Chart recording the decorative schemes surviving within the Breakfast Parlour:

Element	Ceiling bed and twin ceiling vaults	Main wallface (subject to further research)	Cornice and wallface frieze	Buffet Arch Mouldings	Buffet Arch Rosettes	Screen Columns and Pilasters	Screen Greek Key Design	False Doors	Joinery Generally	Skirting & Main Door	
Scheme no.											
19: extant 2016	White alkyd oilpaint	Cream alkyd emulsion paint	White alkyd oilpaint	White alkyd oilpaint	White alkyd oilpaint	White alkyd oilpaint	White alkyd oilpaint	White alkyd oilpaint	White alkyd oilpaint	White alkyd oilpaint	
18:	White alkyd oilpaint	Cream alkyd emulsion paint	White alkyd oilpaint	Cream alkyd oilpaint	Cream alkyd oilpaint	Cream alkyd oilpaint	Cream alkyd oilpaint	Cream alkyd oilpaint	Cream alkyd oilpaint	Cream alkyd oilpaint	
17:	Cream alkyd oilpaint	Cream alkyd emulsion paint	Cream alkyd oilpaint	Cream alkyd oilpaint	Cream alkyd oilpaint	Cream alkyd oilpaint	Cream alkyd oilpaint	Cream alkyd oilpaint	Cream alkyd oilpaint	Cream alkyd oilpaint	
16:	Cream alkyd oilpaint	Pale green alkyd emulsion paint	Cream alkyd oilpaint	Cream alkyd oilpaint	Cream alkyd oilpaint	Cream alkyd oilpaint	Cream alkyd oilpaint	Cream alkyd oilpaint	Cream alkyd oilpaint	Cream alkyd oilpaint	
15:	Off-white alkyd oilpaint	Pale green alkyd emulsion paint	Off-white alkyd oilpaint	Off-white alkyd oilpaint	Off-white alkyd oilpaint	Off-white alkyd oilpaint	Off-white alkyd oilpaint	Off-white alkyd oilpaint	Off-white alkyd oilpaint	Off-white alkyd oilpaint	
14: Post 1950	Mid cream oilpaint mixed lead, zinc and alkyd.	Mid cream oilpaint mixed lead, zinc and alkyd. <i>Lining paper</i>	Mid cream oilpaint mixed lead, zinc and alkyd.	Mid cream oilpaint mixed lead, zinc and alkyd.	Mid cream oilpaint mixed lead, zinc and alkyd.	Mid cream oilpaint mixed lead, zinc and alkyd.	Mid cream oilpaint mixed lead, zinc and alkyd.	Mid cream oilpaint mixed lead, zinc and alkyd.	Mid cream oilpaint mixed lead, zinc and alkyd.	Mid cream oilpaint mixed lead, zinc and alkyd.	
13:	No evidence for earlier schemes suggesting distempers were applied which have in turn been thoroughly cleaned off	<i>Further investigation of the wallfaces will be undertaken during the site work phase</i>	Numerous traces of blued white distemper schemes	Cream zinc oilpaint	Cream zinc oilpaint	Cream zinc oilpaint	Cream zinc oilpaint	Cream zinc oilpaint	Cream zinc oilpaint	Cream zinc oilpaint	
12: c.1920?				Cream zinc oilpaint	Cream zinc oilpaint	Cream zinc oilpaint	Cream zinc oilpaint	Cream zinc oilpaint	Cream zinc oilpaint	Cream zinc oilpaint	Cream zinc oilpaint
11:				Strong yellow lead oilpaint	Lead white oilpaint	Lead white oilpaint	Lead white oilpaint	Lead white oilpaint	Lead white oilpaint	Lead white oilpaint	Lead white oilpaint
10:				Lead white oilpaint	Lead white oilpaint	Lead white oilpaint	Lead white oilpaint	Lead white oilpaint	Lead white oilpaint	Lead white oilpaint	Lead white oilpaint
9:				Lead white oilpaint	Lead white oilpaint	Lead white oilpaint	Lead white oilpaint	Lead white oilpaint	Lead white oilpaint	Lead white oilpaint	Lead white oilpaint
8:				Lead white oilpaint	Lead white oilpaint	Lead white oilpaint	Lead white oilpaint	Lead white oilpaint	Lead white oilpaint	Lead white oilpaint	Lead white oilpaint
7:				Off white distemper	Lead white oilpaint	Lead white oilpaint	Lead white oilpaint	Lead white oilpaint	Lead white oilpaint	Lead white oilpaint	Lead white oilpaint
6:				Lead white oilpaint	Lead white oilpaint	Lead white oilpaint	Lead white oilpaint	Lead white oilpaint	Lead white oilpaint	Lead white oilpaint	Lead white oilpaint
5: post 1830s.				Stone coloured lead oilpaint	Lead white oilpaint	Lead white oilpaint	Lead white oilpaint	Lead white oilpaint	Lead white oilpaint	Lead white oilpaint	Lead white oilpaint
4:				Pale cream lead oilpaint	Pale cream lead oilpaint	Lead white oilpaint	Lead white oilpaint	Lead white oilpaint	Lead white oilpaint	Lead white oilpaint	Lead white oilpaint
3: Repeat of first scheme in lead oilpaints	Mahogany coloured lead oilpaint	Mahogany coloured lead oilpaint	Mahogany coloured lead oilpaint	Lead white oilpaint	Lead white oilpaint	Lead white oilpaint	Lead white oilpaint	Black/brown lead oilpaint			
2:	Pale grey lead oilpaint	Pale grey lead oilpaint	Pale grey lead oilpaint	Pale grey lead oilpaint	Pale grey lead oilpaint	Chocolate brown lead oilpaint	Pale grey lead oilpaint	Chocolate brown lead oilpaint			
1: 1730s First scheme possibly builders finish	Mahogany coloured distemper	Mahogany coloured distemper	Mahogany coloured distemper	Pale grey lead oilpaint	Mahogany coloured distemper	Chocolate brown lead oilpaint	Pale grey lead oilpaint	Chocolate brown lead oilpaint			
Substrate	Lime plaster	Lime plaster	Plaster	Plaster	Plaster	Softwood	Plaster	Softwood	Softwood		

Figure 4 records all of the decorative history identified within the Breakfast parlour to date in a chart format. This clearly shows that a total of nineteen schemes have been undertaken since the interior was completed in the 1720s.

All of the schemes from fourteen to the present day are post 1950 and can be discounted for this particular exercise. The presence of a lining paper on the wallfaces possibly relates to the 1965 works. Further investigations of the wall faces including stripping back of the modern schemes may provide earlier information. It is understood that this further research will be programmed for during the delivery phase of the project, when the house is closed to the public and internal works begin. Current timescales suggest this may be during Autumn 2017.

Schemes twelve and thirteen on the chart are both undertaken in zinc based oilpaints. These are very distinct in type and can be firmly attributed to the first quarter of the twentieth century.

During the second two-thirds of the nineteenth century there is a very large and continuous phase of very plain schemes in lead white oilpaints, with blued white distempers on the ceiling, cornice and frieze. The blue distempers contain Artificial French Ultramarine pigment dating this phase of schemes from five to eleven to post 1830. This may relate to the occupancy by Jonathan Peel 1825-79.

The earliest four schemes are primarily of interest for the current project. For ease of explanation this narrative will commence with the earliest evidence.

Scheme one, c.1720s, primarily consist of distemper paint finishes and pale grey lead oilpaint on the joinery, screen columns/pilasters and a chocolate brown lead oilpaint on the skirting and doors. This treatment is classically Palladian in nature and ties through to the research findings of Bristow in the adjacent Hall. It is interesting that distempers were used in tis first scheme, presumably as a builder's finish, which being breathable allowed the substrate core of the building to dry out and the plastered surfaces to carbonise in the presence of the CO₂ in the air.

The coloration of the distempers is also of great interest. Tonally it is a strong red/brown, described within this report as 'mahogany colour' purely for ease of understanding. This is a very distinctive and surely conscious colour treatment, perhaps as a trial for the intended oil painted appearance of the interior once fully dried. The second decoration, which is the first to include oilpaint, is more restrained, based around a pale grey lead oilpaint with chocolate brown doors and skirting. This is again a very typical Palladian scheme, absolutely correct for the early eighteenth century.

The third scheme is of significance as it recreates the initial distemper treatment, but this time in traditional oilpaint finishes. Referred to again as 'mahogany colour' in this report, a small area of exposed surface colour can be seen in the image below (copied from Figure 14 in this document)

Small area of the uncovered decoration taken from the cornice



The finish is definitely not a grained effect, it does appear to be a 'broken' finish, but this may be an effect of the uncovering exercise.

What is definite is that it is an intentional colour treatment, recreating the trial 'Builder's Finish' of scheme one. It was also retained for a significant period of time, suggesting that it was enjoyed by the owner and perhaps related to a distinctive treatment within this small space.

It is recommended that a larger area of finish is revealed on site and that this is related to any further evidence that can be gained from the wall faces.

The scale of the Breakfast Parlour is such, that the cornice/frieze depth does not allow for panelling of the wallfaces, which could perhaps explain the use of a darker treatment at that height. Therefore the use of the distinctive treatment on the cornice, frieze, buffet arch etcetera would suggest that it was undertaken to harmonise with another type of wallface treatment. It is suggested that this may be the phase c.1750s and that further research of the house at that date may shed further light on this treatment.

During scheme four this treatment was lost beneath a scheme again more Palladian in restraint, using a palette of pale creams and lead whites.

In essence, there are two very significant schemes, the first distemper and the third in oilpaint; both of these in this distinct coloration, therefore both deliberately undertaken as a conscious decision and style statement.

Figure 5: Detail of Breakfast Parlour Cornice



The adjacent image of the paint cross-section clearly shows the initial mahogany coloured distemper scheme and its repetition in oilpaint at scheme three. This sequencing of schemes is clearly visible in figure 8 on the following page.

Figure 6: Sample no Marb.H.H/ int 4.4



Figure 7: Screen intrados raised detail



Figure 8: Sample no Marb.H.H/ int.22a



Figure 9: Window architrave



Figure 10: Sample no Marb.H.H/7.28



Description of layers

Schemes 15-19 cream & off-white alkyd oilpaints

With filler between schemes 14-15 & 17-18

Scheme 14 Mid cream zinc/lead based oilpaint

Schemes 12-13 Cream zinc oilpaint

Schemes 3-11 Lead white oilpaint

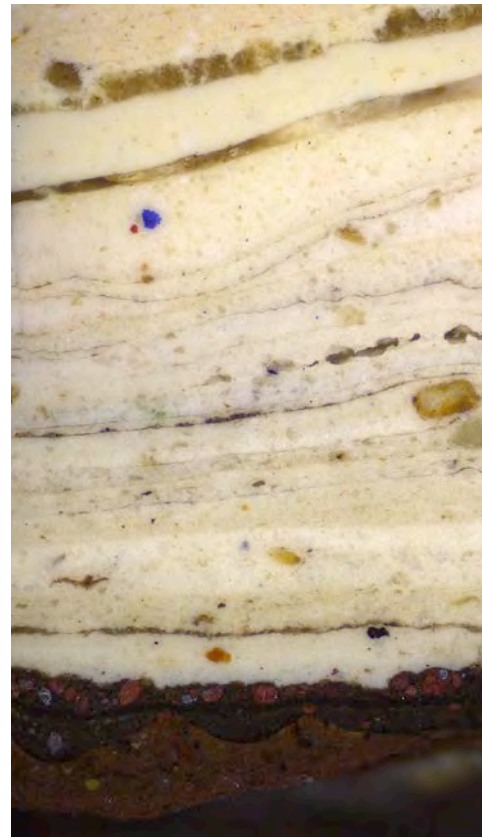
Schemes 1-2 Pale grey lead oilpaint

Substrate Timber (not shown)

Figure 11: Door to Hall



Figure 12: Sample no Marb.H.H/ int 8.29



Description of layers

Scheme 14 Mid cream zinc/lead based oilpaint

Schemes 3-11 Lead white oilpaint

Schemes 1-3 chocolate & dark black/brown lead oilpaint

Substrate Timber

Figure 13: Great Room C1900

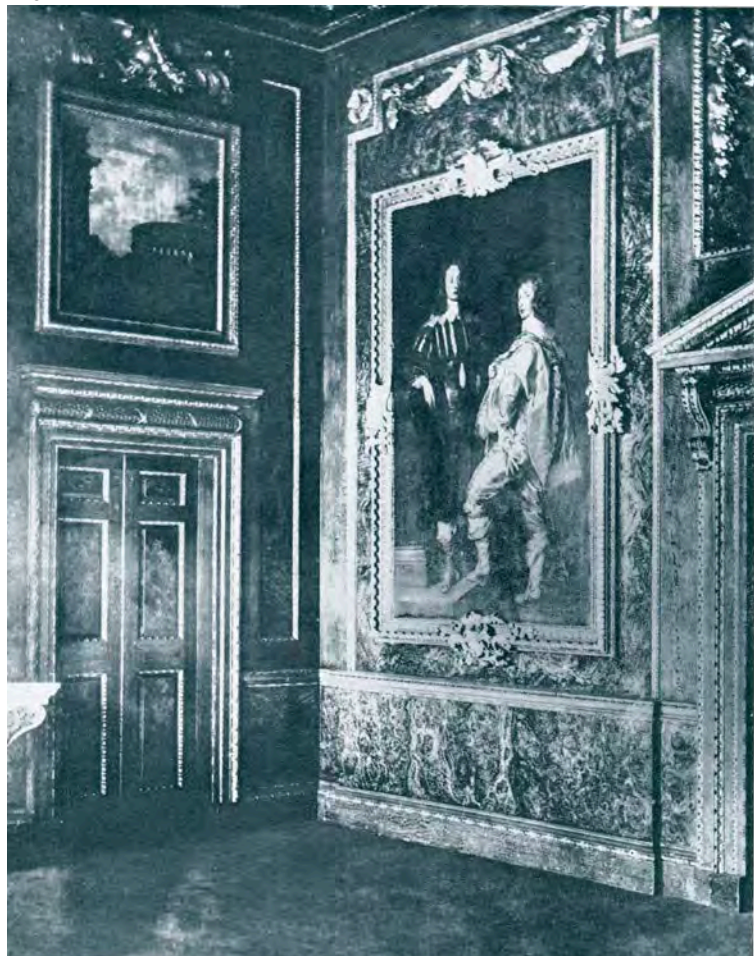


Figure 14: Small area of the uncovered decoration



The exact nature of this unusual finish would require further on site uncovering to better understand what this decorative effect is. In cross-section, the colouration of the paint layers would suggest a mahogany type decoration however the small sample uncovered may perhaps suggest something different.

A photograph of the Great Room taken in 1900 shows what appears to be the original woodgraining decoration still surviving. From the image the effect may be to create the appearance of walnut.

A sample removed from a discrete location in the Great Room might shed further light on the finish in the Breakfast Parlour

THE PAPER ROOM:

Figure 15: Paper Room

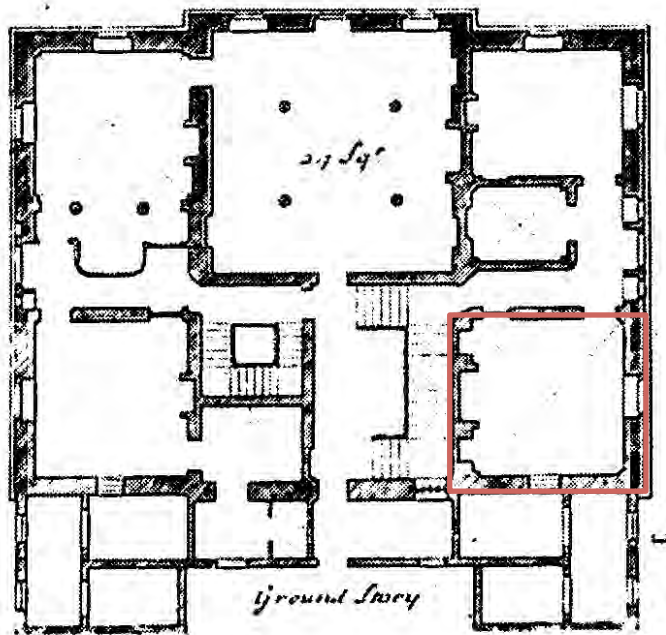
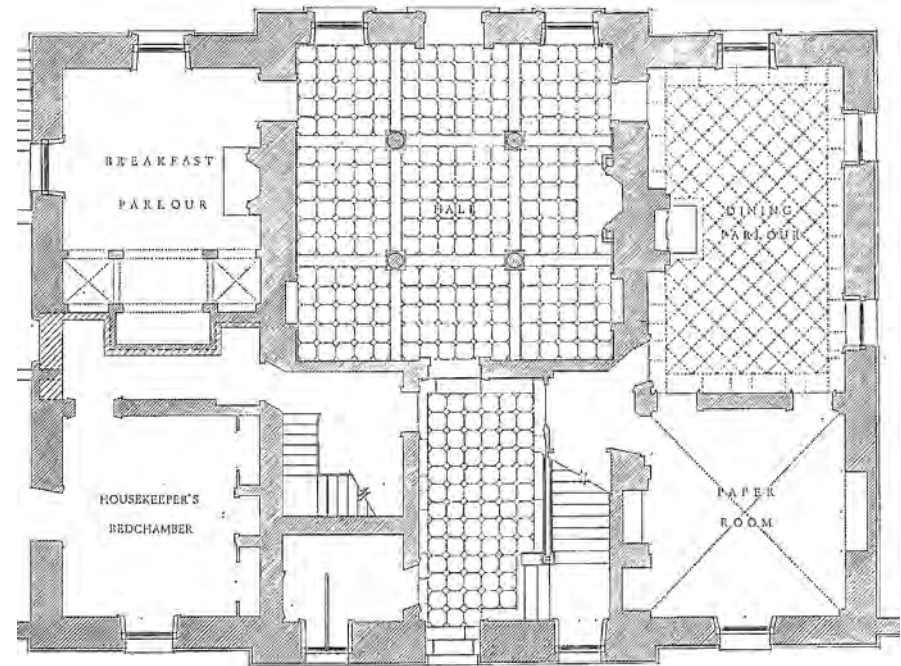


Figure 15 above shows an engraving of the ground floor of Marble Hill taken from Vitruvius Britannicus. This shows the original layout of the Basement. On the west side of which is the interior currently termed the 'Paper Room' (marked in red).

Figure 16: Existing floor plan, showing the formation of the dining room in 1750-51 within the west wing of the House



In 1750-1 the Countess made some alterations to Marble Hill under the supervision of the architect Matthew Brettingham, senior, who worked at Blickling for her brother, the Earl of Buckinghamshire, and had possibly been recommended by him. For these alterations the joiner was Charles Ross, whose bill, amounting to a little over £200, has survived.

The work undertaken by Ross included:

'3 Sq^r 91 feet of New Naked flooring framed in ye New dining Room that is Now Chinee hangings Made out of ye old pantrey, and '3 Sq^r 3/4 of New Cieling fram'd in do. and trust up being befor brick Artchis'.

The archive references when compared to the floor plans and the alterations therein clearly relate to a re-thinking of the west side of the house, the service areas and dining facilities.

It is thought that a Venetian window that was sited in the location of the sash window in the adjacent photographs was removed at that time. Traces of the window were found during the 1965 restoration. It is recorded the alterations also required the replacement of the doors on the east side leading into the Hall and the 'Little Parlour'

The references also notes that Ross supplied 'wrought' mouldings for the doors and windows, and 'Ovolos and Grounds' for the marble chimneypiece.

Clearly, the remodelling of 1750 was extensive and areas were re-purposed and remodelled. The location of the new dining room

adjacent to the Paper Room, strongly suggests that the purpose of the two areas was closely related.

It is therefore suggested that the Paper Room may have functioned as a kitchen space before these alterations and perhaps an ancillary kitchen/service area once the Dining Room had been created. The argument for this is further supported by the vaulting of the space and the enlarged fireplace, sufficient spacious for cooking purposes and perhaps later for warming food.

Figure 17: The Dining Room



Figure 18: Chart recording the decorative schemes surviving within the Paper Room:

Scheme no.	Element	Ceiling Vault	Main Wall Faces	Fire Mantel	Stone Skirting	Window	North East Door Frame	South West Door	SW and SE and Door Architraves & Frames	South and South East Doors (post 1950)	Corner Wall Face Piers			
31: extant 2016		White alkyd emulsion	Pale cream emulsion	Pale cream alkyd oilpaint	Pale cream alkyd oilpaint	Pale cream alkyd oilpaint	Pale cream emulsion	Pale cream alkyd oilpaint	Pale cream alkyd oilpaint	Pale cream alkyd oilpaint	Pale cream emulsion			
30:		Off-white alkyd emulsion	Pale cream emulsion	Pale cream alkyd oilpaint	Pale cream alkyd oilpaint	Pale cream alkyd oilpaint	Pale cream emulsion	Pale cream alkyd oilpaint	Pale cream alkyd oilpaint	Pale cream alkyd oilpaint	Pale cream emulsion			
29:		Cream alkyd emulsion	Pale green emulsion	Pale green alkyd oilpaint	Pale green alkyd oilpaint	Pale green alkyd oilpaint	Pale green emulsion	Pale green alkyd oilpaint	Pale cream alkyd oilpaint	Pale green alkyd oilpaint	Pale green emulsion			
28:		Cream alkyd emulsion	Pale green emulsion	Pale green alkyd oilpaint	Pale green alkyd oilpaint	Pale green alkyd oilpaint	Pale green emulsion	Pale green alkyd oilpaint	Pale green alkyd oilpaint	Pale green alkyd oilpaint	Pale green emulsion			
27:		Cream alkyd emulsion	Pale cream emulsion	Pale cream alkyd oilpaint	Pale cream alkyd oilpaint	Pale cream alkyd oilpaint	Pale cream emulsion	Pale cream alkyd oilpaint	Pale green alkyd oilpaint	Pale cream alkyd oilpaint	Pale cream emulsion			
26:		Cream alkyd emulsion	Pale cream emulsion	Pale cream alkyd oilpaint	Pale cream alkyd oilpaint	Pale cream alkyd oilpaint	Pale cream emulsion	Pale cream alkyd oilpaint	Pale cream alkyd oilpaint	Pale cream alkyd oilpaint	Pale cream emulsion			
25: 1960s repairs		Cream lead oilpaint	Pale cream emulsion	Pale cream lead oilpaint	Pale cream lead oilpaint	Pale cream lead oilpaint	Pale cream emulsion	Pale cream lead oilpaint	Pale cream lead oilpaint	Pale cream lead oilpaint	Pale cream emulsion			
		Lining paper	Gypsum re-skim							Softwood				
24:	Numerous traces of earlier blued white distemper schemes			Zinc white oilpaint	Zinc white oilpaint	All previous schemes thoroughly stripped. Assume the window was treated in the same manner as the skirting joinery	Zinc white oilpaint	Zinc white oilpaint	Zinc white oilpaint		Zinc white oilpaint			
23:				Cream zinc oilpaint	Cream zinc oilpaint		Cream zinc oilpaint	Cream zinc oilpaint						
22: 1920s/30s				Yellow/cream zinc oilpaint enamel finish	Yellow/cream zinc oilpaint enamel finish		Yellow/cream zinc oilpaint enamel finish	Yellow/cream zinc oilpaint enamel finish						
21:				Dark blue lead oilpaint	Dark blue lead oilpaint		Dark blue lead oilpaint	Dark blue lead oilpaint						
20:				Dark green lead oilpaint	Dark green lead oilpaint		Dark green lead oilpaint	Dark green lead oilpaint						
19:				Mid green lead oilpaint	Mid green lead oilpaint		Mid green lead oilpaint	Mid green lead oilpaint						
18:				Mid green lead oilpaint	Mid green lead oilpaint		Mid green lead oilpaint	Mid green lead oilpaint						
17:				Pale green lead oilpaint	Pale green lead oilpaint		Pale green lead oilpaint	Pale green lead oilpaint						
16:				Pale green lead oilpaint	Pale green lead oilpaint		Pale green lead oilpaint	Pale green lead oilpaint						
15:				Pale green lead oilpaint	Pale green lead oilpaint		Pale green lead oilpaint	Pale green lead oilpaint						
14: c.1900				Pale green lead oilpaint	Pale green lead oilpaint		Pale green lead oilpaint	Pale green lead oilpaint						
3 - 13:							Eleven separate schemes of lead white oilpaints	Eleven separate schemes of lead white oilpaints	Only the last three of the eleven schemes of lead white oilpaints Softwood				Eleven separate schemes of lead white oilpaints	Strong yellow/cream distemper
2: 1750s?							Lead white oilpaint	Black/brown lead oilpaint	Pale grey lead oilpaint			Black/brown lead oilpaint	Pale grey lead oilpaint	Fragmentary traces of off white distempers
1: 1720s			Unpainted stone	Mid chocolate brown colour lead oilpaint	Unpainted		Mid chocolate brown colour lead oilpaint	Warm yellow/cream Lead oilpaint						
Substrate		Plaster		Stone	Softwood	Oak		Softwood	Softwood	Plaster				

The research within the Paper Room has identified evidence for a total of 31 schemes of decoration. The final seven of which all post-date the repair programme of the 1960s and with the exception of scheme 25, are predominantly in alkyd oilpaints.

The schemes of the early twentieth century are all based on cream and white zinc oilpaints. These have a distinctive appearance on cross-section and are very typical for the 1920s and 30s period.

Prior to those schemes there is a phase of four scheme (18 – 21), which are all in traditional lead based oilpaint. The theme throughout is dark green and lead white. It is most significant that these schemes appear on the south west door. This indicates that this particular door was accessible and visible at that time.

The reason for this point is that from scheme 3 to 17 this door in particular was not painted. Unusual, as the rest of the interior received regular redecoration initially in uniform lead white oilpaint and then subsequently picking up the green and white theme of the next phase.

It is suggested that this period of localised decoration may relate to the use of the interior as the 'Paper Room' and that freestanding furniture stood in front of this particular door preventing access and blocking its dated appearance from the rooms occupants.

We know from the earliest on the southwest door, which are numbers 1 and 2, that the original treatment within the interior was typically Palladian with its chocolate brown doors and skirting (stone) and lead white joinery generally, distempered ceiling and wallfaces.

The first two schemes are indicative of a secondary or service area status for this interior. The original scheme on the door architraves and frames are in a warm yellow/cream lead oilpaint. This type of paint, cheaply pigmented with ochres and umbers (iron oxides) is very much a service or servants area colour. Highly suited to areas where damage may occur as it is easily touched in, it also does not appear to discolour so rapidly over time due to its deliberate yellowish pigmentation.

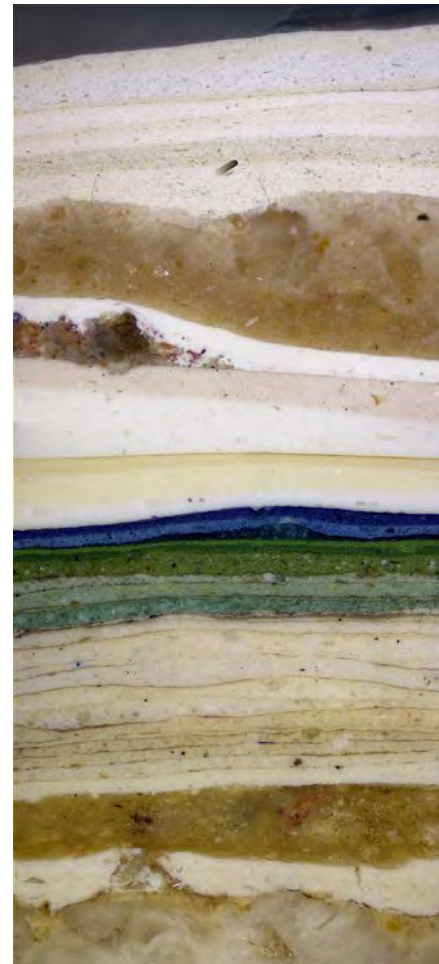
In this interior at Marble Hill it sits alongside the Palladian chocolate brown doors and an unpainted stone fireplace forming a scheme that was repeated in service interiors of historic house right up until the early twentieth century.

It is also significant that this finish was not continued subsequently, which would be the case if it remained a service space. Instead the colour changed subtly to a more refined Palladian combination. Perhaps the change to the Paper Room.

Figure 19: Paper Room at time of sampling



Figure 20: Sample no Marb.H.H/1.3
Fireplace Mantel



Description of layers

Schemes 25-31 Pale cream & green alkyd oilpaints & a thick layer of filler

Scheme 24 Zinc white oilpaint

Scheme 23 Pale grey/cream zinc oilpaint

Scheme 22 Cream zinc oilpaint

Scheme 21 Dark blue lead oilpaint

Scheme 14-20 Pale, mid & dark green lead oilpaint

Schemes 3-13 Lead white oilpaint

Trace of distemper from wallface

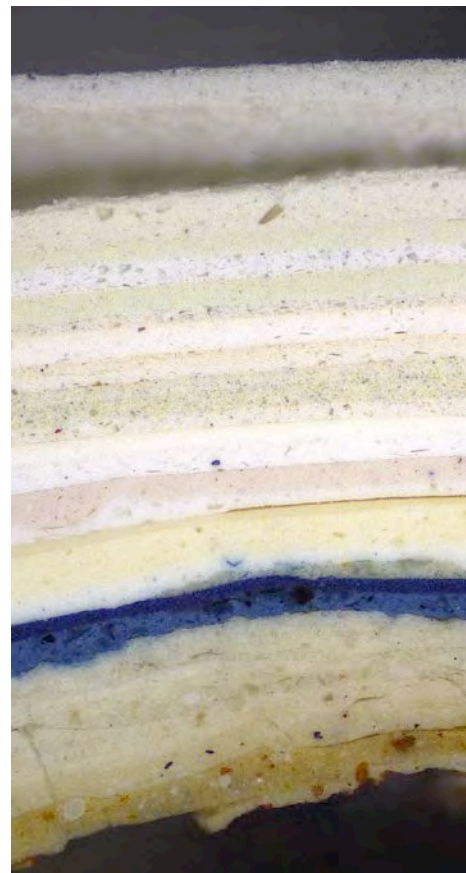
Scheme 2 Lead white oilpaint

Substrate Unpainted stone

Figure 21: South west door, architrave



Figure 22: Sample no Marb.H.H/2.9



Description of layers

Scheme s 25-31 Pale cream & green alkyd oilpaints

Scheme 24 Zinc white oilpaint

Scheme 23 Pale grey/cream zinc oilpaint

Scheme 22 Cream zinc oilpaint

Scheme 21 Dark blue lead oilpaint

Schemes 18-20 Lead white oilpaint

Scheme 2 Pale grey lead oilpaint

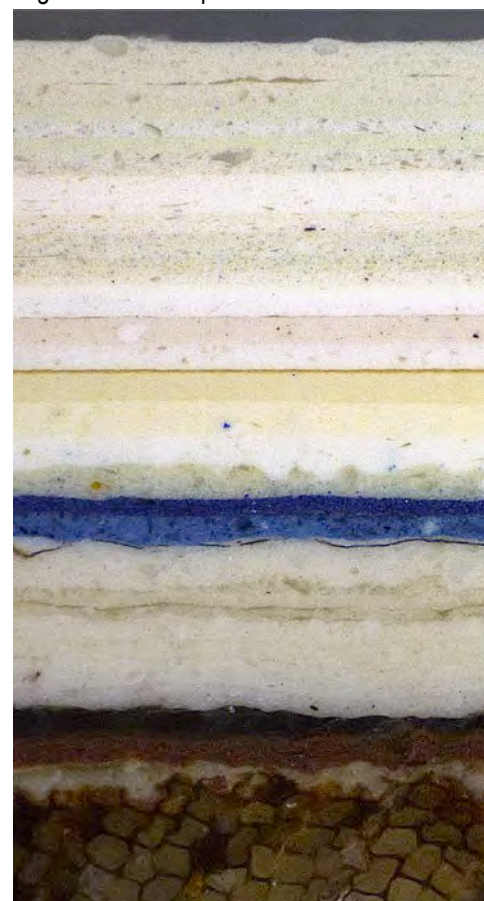
Scheme 1 Warm yellow/cream lead oilpaint

Substrate Softwood not shown

Figure 23: Door leading to the Dining Room



Figure 24: Sample no Marb.H.H/2.8



Description of layers

Scheme s 25-31 Pale cream & green alkyd oilpaints

Scheme 24 Zinc white oilpaint

Scheme 23 Pale grey/cream zinc oilpaint

Scheme 22 Cream zinc oilpaint with white primer & filler

Scheme 21 Dark blue lead oilpaint

Schemes 18-20 Lead white oilpaint

Schemes 1-2 Mid chocolate & black/brown lead oilpaint

Substrate Softwood