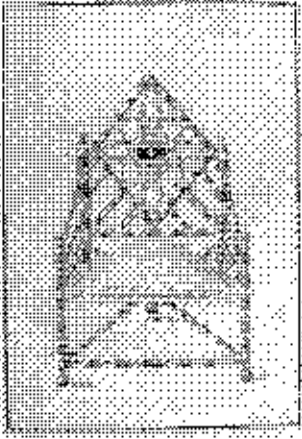


ITEM	HISTORICAL DETAIL	WORKS
<p>G/1/8 D 3 west partition architrave — frame Solid square section with applied timber door stop. leaf Five panels with small bead. ironmongery Applied wrought-iron brace each side of shield-shaped top panel. Gray enamelled rim lock. furniture oval cut metal escutcheon</p>	<p>D 3 2 / 2 C18 to confirm with paint analysis; introduced to this position 1862. architrave frame leaf ironmongery Brace C18; lock ~1960 furniture Escutcheon C18.</p>	<p>Dismantle doorset to store.</p>
<p>G/1/8 D 4 North architrave type 2 frame to thickness of masonry wall, marked for dead-bolts leaf Type 3 modified with introduction of leaded lights ironmongery Yale lock furniture other Marble sill</p>	<p>D4 1761, moved from bay 5 to bay 4. architrave 1761 frame 1761, moved to this position 2 / 2 C19 leaf 1761, modified 1 / 2 C20 ironmongery furniture other 1761</p>	<p>Dismantle doorset and relocate to bay 5 where window W 3 is at present. Dismantle glazing to store and restore leaf of door.</p>
<p>G/1/8 D 5 draft lobby architrave frame leaf timber framed, upper panel glazed with obscured glass ironmongery butt hinges furniture other</p>	<p>D 5 1980s all elements architrave frame leaf ironmongery furniture other</p>	<p>Remove door and draft lobby.</p>
<p>G/1/8 D 6 west partition The front elevation arranged with two horizontal register of four doors grouped in pairs and fitted at each centre with locks. architrave frame leaf Two pair of neo-Georgian design which relates to eastern cupboard and that in G/1/20. ironmongery Machine-made locks furniture other</p>	<p>D6 1924 - 34; moved to this location 1962 from G/1/3 ~1924 Pugin + Pugin drawing with cupboards marked in G/1/3 1958 -62 Dove Brother's drawing annotated to move cupboards to present position.</p>	<p>Dismantle for re-use in S/1/9.3</p>
<p>G/1/8 D 7 See D 6</p>		
<p>RECOVER G/1/8 D 8 See D 4</p>		

ITEM	HISTORICAL DETAIL	WORKS
<p>CHIMNEYPIECE (1851, central bay: flax concealed white southern wall finish)</p>	<p>1855:</p>	<p>fill opening</p>
<p>CHIMNEYPIECE Masonry corner Finial, facing decorative surround</p>	<p>1851/19</p>	<p>Remove</p>
<p>DECORATION Hung with vinyl-type wall paper; joinery painted, glass white.</p> <p>Western portico: light colour decorations on wood-grain paper; with white glass joinery.</p>	<p>~1972: ~1990</p> <p>1780s: Carved view and low light colour lime wash. 1855: Occasion etc: Paper fragment in box description. 1960: Peter Hulse describes the room hung with a Gothic stained paper. [1980] 1855-56: Cowden paper.</p>	

BEM	HISTORICAL DETAIL	WORKS
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	<p>1764 - Mar 27 [NY to Charles Chalmers] ...</p> <p>... the crossing is finished and completed. TENY the Great Cloister is now open, at the 10th ...</p>	<p>composition</p>
	<p>1764 - June 18 ...</p> <p>... were French hats and cloaks in the cloister, and after coffee I treated them with an English and to their very nice collation, a quantity milked under the cows that were brought to the crew of the garden. Thence they went to the dining-house, and saw a new fashionable French song printed (Pl. 10). They drank wine in the gallery, and at eight went down to Vauxhall.</p>	<p>life</p>

ITEM	HISTORICAL DETAIL	MARKS
1766. Mar 9	<p>[HW to Carl] When you go into Cheshire and upon your return, may I trouble you with a commission; but about which you must please me first to go a little out of your way. Mr. Barron [FN 11] has a cluster of Old Witches together with ancient wooden chests, most of them iron-bound, but all of various patterns, and some of the most ancient and whimsical forms. He picked them up one by one, for two, three, five or six shillings apiece for different term-days in Herefordshire, [FN 12] and having long and long covered them, [FN 13] ten years ago he bought of him a box, eight very ancient Witches chests, turned and four more of the same kind, 8. 500. sh. to Lady Ossay, 3. Aug. 1775; four of these chests and one of the chests were sold [FN 14]. Two more of these chests were sold at Bateman's sale, which was for Chamberl. but the weight of each chest was 23. 10. 7 for the first chest [FN 15] and the second 23. 11. 6. There may be such in poor cottages in all neighbouring counties as Cheshire: it should not be grudged and expense for purchase of paragon; and should be glad to see of all people such for my cabinet here. When you are copying the inscriptions of a chestward in any village, think of this, and slip into the list Catalogue you give.</p> <p>[FN 16] [HW to Carl] I have ordered of Mr. Barron [FN 17] and the next day, went to Old Witches to see your Mr. Barron's chest. I purchased a pair of ancient chests [FN 18]. According to the list of the chests [FN 19] [FN 20] [FN 21] [FN 22] [FN 23] [FN 24] [FN 25] [FN 26] [FN 27] [FN 28] [FN 29] [FN 30] [FN 31] [FN 32] [FN 33] [FN 34] [FN 35] [FN 36] [FN 37] [FN 38] [FN 39] [FN 40] [FN 41] [FN 42] [FN 43] [FN 44] [FN 45] [FN 46] [FN 47] [FN 48] [FN 49] [FN 50] [FN 51] [FN 52] [FN 53] [FN 54] [FN 55] [FN 56] [FN 57] [FN 58] [FN 59] [FN 60] [FN 61] [FN 62] [FN 63] [FN 64] [FN 65] [FN 66] [FN 67] [FN 68] [FN 69] [FN 70] [FN 71] [FN 72] [FN 73] [FN 74] [FN 75] [FN 76] [FN 77] [FN 78] [FN 79] [FN 80] [FN 81] [FN 82] [FN 83] [FN 84] [FN 85] [FN 86] [FN 87] [FN 88] [FN 89] [FN 90] [FN 91] [FN 92] [FN 93] [FN 94] [FN 95] [FN 96] [FN 97] [FN 98] [FN 99] [FN 100]</p>	
1775. May 23	<p>[HW to Lady Ossay] I have ordered of Mr. Barron [FN 101] and the next day, went to Old Witches to see your Mr. Barron's chest. I purchased a pair of ancient chests [FN 102]. According to the list of the chests [FN 103] [FN 104] [FN 105] [FN 106] [FN 107] [FN 108] [FN 109] [FN 110] [FN 111] [FN 112] [FN 113] [FN 114] [FN 115] [FN 116] [FN 117] [FN 118] [FN 119] [FN 120] [FN 121] [FN 122] [FN 123] [FN 124] [FN 125] [FN 126] [FN 127] [FN 128] [FN 129] [FN 130] [FN 131] [FN 132] [FN 133] [FN 134] [FN 135] [FN 136] [FN 137] [FN 138] [FN 139] [FN 140] [FN 141] [FN 142] [FN 143] [FN 144] [FN 145] [FN 146] [FN 147] [FN 148] [FN 149] [FN 150] [FN 151] [FN 152] [FN 153] [FN 154] [FN 155] [FN 156] [FN 157] [FN 158] [FN 159] [FN 160] [FN 161] [FN 162] [FN 163] [FN 164] [FN 165] [FN 166] [FN 167] [FN 168] [FN 169] [FN 170] [FN 171] [FN 172] [FN 173] [FN 174] [FN 175] [FN 176] [FN 177] [FN 178] [FN 179] [FN 180] [FN 181] [FN 182] [FN 183] [FN 184] [FN 185] [FN 186] [FN 187] [FN 188] [FN 189] [FN 190] [FN 191] [FN 192] [FN 193] [FN 194] [FN 195] [FN 196] [FN 197] [FN 198] [FN 199] [FN 200]</p>	
1775.	<p>Wolton Chaise, bought for Mr. Barron's.</p> <p>51. 10. 2. [FN 201] [FN 202] [FN 203] [FN 204] [FN 205] [FN 206] [FN 207] [FN 208] [FN 209] [FN 210] [FN 211] [FN 212] [FN 213] [FN 214] [FN 215] [FN 216] [FN 217] [FN 218] [FN 219] [FN 220] [FN 221] [FN 222] [FN 223] [FN 224] [FN 225] [FN 226] [FN 227] [FN 228] [FN 229] [FN 230] [FN 231] [FN 232] [FN 233] [FN 234] [FN 235] [FN 236] [FN 237] [FN 238] [FN 239] [FN 240] [FN 241] [FN 242] [FN 243] [FN 244] [FN 245] [FN 246] [FN 247] [FN 248] [FN 249] [FN 250] [FN 251] [FN 252] [FN 253] [FN 254] [FN 255] [FN 256] [FN 257] [FN 258] [FN 259] [FN 260] [FN 261] [FN 262] [FN 263] [FN 264] [FN 265] [FN 266] [FN 267] [FN 268] [FN 269] [FN 270] [FN 271] [FN 272] [FN 273] [FN 274] [FN 275] [FN 276] [FN 277] [FN 278] [FN 279] [FN 280] [FN 281] [FN 282] [FN 283] [FN 284] [FN 285] [FN 286] [FN 287] [FN 288] [FN 289] [FN 290] [FN 291] [FN 292] [FN 293] [FN 294] [FN 295] [FN 296] [FN 297] [FN 298] [FN 299] [FN 300]</p>	Chaise
1775. Aug 9	<p>[HW to Lady Ossay] I have ordered of Mr. Barron [FN 301] and the next day, went to Old Witches to see your Mr. Barron's chest. I purchased a pair of ancient chests [FN 302]. According to the list of the chests [FN 303] [FN 304] [FN 305] [FN 306] [FN 307] [FN 308] [FN 309] [FN 310] [FN 311] [FN 312] [FN 313] [FN 314] [FN 315] [FN 316] [FN 317] [FN 318] [FN 319] [FN 320] [FN 321] [FN 322] [FN 323] [FN 324] [FN 325] [FN 326] [FN 327] [FN 328] [FN 329] [FN 330] [FN 331] [FN 332] [FN 333] [FN 334] [FN 335] [FN 336] [FN 337] [FN 338] [FN 339] [FN 340] [FN 341] [FN 342] [FN 343] [FN 344] [FN 345] [FN 346] [FN 347] [FN 348] [FN 349] [FN 350] [FN 351] [FN 352] [FN 353] [FN 354] [FN 355] [FN 356] [FN 357] [FN 358] [FN 359] [FN 360] [FN 361] [FN 362] [FN 363] [FN 364] [FN 365] [FN 366] [FN 367] [FN 368] [FN 369] [FN 370] [FN 371] [FN 372] [FN 373] [FN 374] [FN 375] [FN 376] [FN 377] [FN 378] [FN 379] [FN 380] [FN 381] [FN 382] [FN 383] [FN 384] [FN 385] [FN 386] [FN 387] [FN 388] [FN 389] [FN 390] [FN 391] [FN 392] [FN 393] [FN 394] [FN 395] [FN 396] [FN 397] [FN 398] [FN 399] [FN 400]</p>	Chaise
1780	<p>John Carter View</p>	
1784	<p>The Great Coaster.</p> <p>At each end, a large oval white china flower pot, and in the middle, a fine antique marble vase, on a pedestal with a Greek inscription. Length of the side of the vase [FN 401] [FN 402] [FN 403] [FN 404] [FN 405] [FN 406] [FN 407] [FN 408] [FN 409] [FN 410] [FN 411] [FN 412] [FN 413] [FN 414] [FN 415] [FN 416] [FN 417] [FN 418] [FN 419] [FN 420] [FN 421] [FN 422] [FN 423] [FN 424] [FN 425] [FN 426] [FN 427] [FN 428] [FN 429] [FN 430] [FN 431] [FN 432] [FN 433] [FN 434] [FN 435] [FN 436] [FN 437] [FN 438] [FN 439] [FN 440] [FN 441] [FN 442] [FN 443] [FN 444] [FN 445] [FN 446] [FN 447] [FN 448] [FN 449] [FN 450] [FN 451] [FN 452] [FN 453] [FN 454] [FN 455] [FN 456] [FN 457] [FN 458] [FN 459] [FN 460] [FN 461] [FN 462] [FN 463] [FN 464] [FN 465] [FN 466] [FN 467] [FN 468] [FN 469] [FN 470] [FN 471] [FN 472] [FN 473] [FN 474] [FN 475] [FN 476] [FN 477] [FN 478] [FN 479] [FN 480] [FN 481] [FN 482] [FN 483] [FN 484] [FN 485] [FN 486] [FN 487] [FN 488] [FN 489] [FN 490] [FN 491] [FN 492] [FN 493] [FN 494] [FN 495] [FN 496] [FN 497] [FN 498] [FN 499] [FN 500]</p>	

ITEM	HISTORICAL DETAIL	WORKS
	1790s G Harding View	
	1855 Cowfan order book with paper sample matching cupboard	
	<p>1958 Dec Sir Albert Richardson Plan {plan recording and with proposal of the restoration of the north entrance. Cloister shown divided into three compartments. The eastern first bay of the cloister is the first room, access from either the corridor or the room to the west it is shown with a deep cupboard positioned off centre to the south. The second room marked 'Sitting Room' is formed from two bays of the former cloister, interestingly the chimney in the centre is not indicated - while all others are - access from the passage through two doors. The door at the west end is not present. The third room marked 'Store' is formed from the western two bays of the cloister. The large chimney in the corner is not indicated.</p> <p style="text-align: right;">BEDS ROLL RGH/2/335</p>	
	1962 Dove Brother's Plan marked with 'Remove' over eastern partition. Area marked 'Sitting Room'	
	<p>1960-65 PR Obviously something had to be done and, typically, Father Cronin found the appropriate answer by deciding to convert the undercroft of the Long Gallery to a retiring room for the priests which also had the side-benefit of giving us another opportunity for re-decoration. This <small>Antony Kenney Interview with Peter Rose - 23 January 1996 7</small></p> <p>we seized upon, and we moved the old chairs down and into that long narrow room which seems to suite the priests extremely well.</p> <p>ARK And was that then in the style of the 18th Century?</p> <p>PR Yes, we chose a Gothic paper from Coles - it may still be there - but that was our main contribution to the period feel - it was very much an undercroft and of course originally it was open.</p> <p>ARK It was a cloister, wasn't it? PR Yes.</p> <p style="text-align: right;"><small>Antony Kenney Interview with Peter Rose - 23 January 1996 8</small></p>	

HALL G/1/9
1752 Hall
1753 Paraclete
1883 Inner Hall

The Paraclete was the oratory founded by Abélard near Nogent-sur-Seine, where Héloïse lived, and where the lovers were buried. In the Tribune was 'a drawing by Mr Bentley, representing two lovers in a church looking at the tombs of Abelard and Eloisa, from these lines of Pope

Prior to HW's reworking of the house the Hall related to the room directly south, later known as the Yellow Bedchamber or Beauty Room. These two rooms and the rooms above on three levels formed one independent building which prior to the arrival of Walpole was linked with an adjacent independent cottage to the east by a passage and staircase.

The Hall represents a fragment of the early C18 cottage or tenement that was incorporated into the western portion the house Walpole acquired by lease in 1747. Of great significance is the decorative material concealed within the west wall. The 1751-52 campaign of work created a Hall within the shell of the old house and formed the staircase rising three floors to the east on an irregular plan. It appears to represent a compartment of new construction.

The Hall and Staircase were the most intensively Gothic of Walpole's early creations, only later to be matched in complexity of plan by the sequence of the Back Stairs, Print Room and Upper Closet as realised by 1790. As part of the works following on the from south front Walpole created a new north elevation by 1753 with a studded timber door and flanked lancet arch shaped windows, the design which Walpole attributes to Richard Bentley. The flanking windows were filled with figures of Saints Francis and John and, although damaged by the 1772 Isleworth powder-mill explosion, their feet were replaced by shields and remained until 1842. The hall was the introduction of the sequence of space, divided by a columnar screen (lost 1861) and was an integral part of understanding the architectural division of space and the creation of Walpole's elaborate Romantic interior.

Walpole in his *Correspondence* suggests both he and Bentley were responsible for the inspiration for the decoration, a scheme executed largely in trompe l'oeil with repeating complex Gothic archways derived from Prince Arthur's tomb at Worcester and the ceiling pattern likewise only projecting in paint. The first scheme, the paper had, with some regret, been hung plain-painted as Bentley was to paint the tracery *in situ*. Instead, the scheme was carried out by 'Tudor', a yet unidentified paper-stainer who worked for Bromwich. The patterned ceiling design that was carried up the underside of the staircase. Walpole described as 'my library ceiling [...] in chiaroscuro, on the design which you drew for the Paraclete (35 171),' that is the Hall. The hexagonal pattern of the ceiling in Carter's view directly relates to the pattern painted by Clermont for the Library.

From 1861, the north wall of the hall was removed and a new glass-roofed building, the Vestibule, was built to the north extending to the present entrance gate to the forecourt. The Little Cloister was modified and added to the new enlarged space. Walpole's columns and hexagonal terracotta-tiled floor was renewed with a colourful encaustic-tile pavement throughout the Vestibule and the renamed inner Hall.

The Vestibule remained in place until 1958 when Sir Albert Richardson discovered dry rot and began the restoration of the north elevation back to the composition that Walpole had known. His work partially reinstated architectural elements which had migrated (the front door), revealed earlier fabric and in part reinstated elements of the north elevation on the line of the realised design 1752 and 1758. The encaustic tile floor, laid between the Vestibule and Inner Hall, as it was then known, was reduced with some of the tiles redistributed to an area of the Winding Cloister, while a fragment of the floor was retained in the hall and staircase. Richardson retained the 1861 door-opening linking the eastern and western rooms at ground floor for the convenience of the Vincentian Fathers' and their staff. At present the hall and staircase is largely an C18 space.

Richardson's work moved towards recovering the plan and qualities of Walpole's C18 Hall. At the time of the restoration, an art master at the St Mary's, Peter Rose, was involved with the decoration of the newly restored rooms. The present *trompe l'oeil* scheme was laid out by Rose based on one of John Carter's but constrained by the presence of the 1861 architrave and the lack of free-standing and engaged columns, lost in 1861. Rose's scheme also varied the ground colour and lacks the monochromatic austere quality of Walpole's innovative decorative scheme. After Richardson, the decoration of the Hall was restored in two identifiable phases linked with the dry rot repairs in 1972 and again, under the direction of John Warren in 1984. The painted decoration on the north wall surrounding the door appears to have been restored at this time.

The plan of the Hall remains compromised by the retention of door G/1/2 D 3 linking the space with the Winding Cloister. The link compromises the quality of both the plan of the Hall and the planned irregular layout of the Winding Cloister.

ITEM	HISTORICAL DETAIL		WORKS
CEILING Ornamental plaster grid with enrichments.	1857	Fragment of Lady Waldegrave's scheme for vestibule (demolished 1959)	
LOST Bentley Ceiling pattern painted on paper or worked in stucco	1752 - 53	HW's ceiling is best represented by Carter's 1784 view which suggest a diaper-work pattern painted rather than raised. Chute's two designs for the ceiling seem not to have been implemented in favour of Bentley's design. Presumably the ceiling, like the walls, was painted in situ by Tudor, one of Bromwich's men.	
	<1754 March 178? 1857 1883	[HW to Bentley]... my library ceiling... have it all painted by Clermont; the principal part in chiaroscuro, on the design which you drew for the Paraclete: but as that pattern would be surfeiting so often repeated in an extension of 20 feet by 30, <small>35 171</small> John Carter view of the Hall shows a flat repetitious pattern. Reworked by Lady Waldegrave creating present pattern. a Vestibule and Inner Hall divided by a carved oak tracery screen. The ceilings are partly groined, <small>VENTOM 4</small>	

ITEM	HISTORICAL DETAIL	WORKS
<p>WALLS</p> <p>South and west walls: Brick construction, with particle board. West with wainscoting and early decorative material.</p> <p>North wall: Breeze block</p>	<p>1960 Mixture of surviving 1960 Peter Rose scheme and 1984 restoration</p> <p>1 / 4 C18; lining added 1960.</p> <p>1958 Altered/restored 1972</p> <p>1753 Bentley's representation of painted paper painted, paper described as installed plain painted and HW seems to have expected Richard Bentley to have painted</p> <p><1753 East and west wall predate present configuration of space and retain layers of historic decoration as detected through key-hole opening.</p> <p>1780s Carter's representation of painted or printed paper</p> <p>1857 Feb redecoration of the staircase by Lady W (OW58) with additional works in 1861-2 with the extension of the hall into the vestibule;</p> <p>[c1771] [Anna Chalcraft suggests renewal of decorative scheme];</p> <p>[1791] [Anna Chalcraft suggests renewal of decorative scheme];</p> <p>192[3 or4] not photographed at the end of the de Stern's tenure, only first floor landing and armoury;</p> <p>~1929 photograph of the Entrance Hall; including Lady W's glazed vestibule - painted a single light colour;</p> <p>1958 /9 AER reinstates north wall;</p> <p>1960 Peter Rose re creates Gothic scheme based on watercolour views but altering colour from grey to pink ground said to have been carried out on the Father's instruction; south and west wall covered with sheeting which protected and concealed earlier decoration;</p> <p>1984 works to eradicate another outbreak of dry rot, north wall in part renewed and 1960 decoration recreated;</p>	<p>Remove 1960 lining and restore walls with their painted decoration throughout the Hall and Staircase (G/1/10.1, F/1/7 and S/1/1).</p>