

ITEM	HISTORICAL DETAIL	WORKS
<p><b>WALLPAPER</b> Present decorative scheme painted directly onto wall surface. Scheme devised by Peter Rose, pink-coloured ground with off-white tracery based on Bentley image of Hall which had been sent by W S Lewis.</p>	<p>1960 Areas restored and renewed 1972 + 1984</p>	
<p>HW based scheme on tomb of Prince Arthur at Worcester Cathedral illustrated in Sandford's 'A Genealogical History of the Kings of England' 1677 originally grey on stone.</p>	<p>1753 June 11 we have a painter who paints the paper on the staircase under Mr Bentley's direction. 9 150</p> <p>1753 June 12 Imagine the walls covered with (I call it paper, but it is really paper painted in perspective to represent) Gothic fretwork: 20 381</p> <p>1753 Dec p<sup>d</sup> Mr Abbot for painters Work to the Staircase &amp; new rooms 20 3 0 Toynbee Accounts 4</p> <p>1754 Feb 22 p<sup>d</sup> Bromwich for papering Staircase, pink room green closet &amp; garretts 77 17 2 Toynbee Accounts 5</p> <p>1754 Nov 20 [HW to Bentley] But now comes your last proposal about the Gothic paper. When you made me fix up mine, unpainted, engaging to paint it yourself, and yet could never be persuaded to paint a yard of it, till I was forced to give Bromwich's man God knows what to do it, 35 191</p> <p>1755 July 5 [HW to Bentley] The great dining-room . 35 233 is hung with paper of my staircase, but not shaded properly like mine. I was much more charmed lately at a visit made to the Cardigans [FN 18] at Blackheath. [FN 19]. 35 234</p> <p>1784 Hall &amp; Staircase hung with Gothic paper, painted by one Tudor, from the screen of prince Arthur's tomb in the cathedral of Worcester. Description 3</p> <p>1960 we discovered that the walls had been originally papered with a Gothic tracery pattern and that the staircase itself was not dark brown at all but clearly a light colour. By scrapings and various investigations it was decided that it was a stone colour originally and this was therefore re-created as a stone colour. We decided that instead of printing a paper, a very similar design could be applied directly to the plaster. We got somebody that I knew personally, a young, very talented mural designer called Bob Jackson to carry out the work. We had to make alterations to the original design because it turned out that the new flooring which was a 19<sup>th</sup> Century Minton inlaid tile floor had altered the ceiling height, so we had to alter the original design to some extent and couldn't entirely replicate it. The most controversial aspect of the new design was the colour of the background which we decided would be a pink strawberry colour, partly because the coloured water-colour's copies that we had received from America showed it that colour. I'm convinced now that we were wrong in that - I don't think it was that colour initially, but that was the design and once made it remains unless the whole Gothic trace is repainted. I think some people like it and some people like it and some people don't. It's a very adventurous effect. Antony Kenney Interview with Peter Rose - 23 January 1996</p> <p>1984 Rose's scheme restored during the course of repairs a piece of the C18 paper discovered.</p>	

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<p><b>SKIRTING</b> High skirting, moulded ogee. Painted off white. South and East Wall</p> <p>North: AER copies C19 pattern of adjacent walls To Hall and Ground Floor only, reverts to small</p>	<p>1861 Relates to addition of Vestibule, demolished 1958.</p> <p>1958 - 59 AER copies 1861 skirting model when reinstating 1752 wall position</p> <p>1752 [surviving runs on first and second floor] 1753 Bentley 'wash' illustration 1780s Carter view</p>	<p>Dismantle to store and reinstate 1752 model based on views and examples on first and second floor.</p> <p>Remove and reinstate 1752 model based on views and examples on first and second floor.</p>
<p><b>LOST COLUMNS</b> Two engaged columns to corners of North and south walls and two free-standing columns forming 'screens passage.'</p>	<p>1861 Columns removed when Vestibule inserted. Vestibule demolished 1958.</p> <p>1753 Screen of two free-standing columns with engaged columns at the side walls, with cluster columns positioned in the corners all as shown in Bentley and Carter views; [Identical columns survive in Armoury]</p> <p>1753 published floor plan with position of columns marked; 1781 Carter's sketches indicate engaged columns 1780 Carter's view collaborates with Bentley's of twenty years earlier; 1780s Presumed columns lost at this time when hall and staircase lost painted Gothic decoration. 1857 - 63</p>	<p>Reinstate engaged and freestanding columns as depicted by Richard Bentley and John Carter. Base on surviving examples in Armoury and on archaeological evidence.</p>
<p><b>FLOOR</b> Fragment of encaustic tile pavement to Vestibule (demolished) and inner hall (modified by AER). Encaustic tiles floor in two types: 1) enriched to main body, 2) simple geometric design in ancillary lobbies.</p> <p>Previous floor may be under encaustic floor.</p> <p>Red terra cotta hexagonal tiles</p>	<p>1861</p> <p>1752 Nov P<sup>d</sup> for 2050 Hexagon Tiles for the Hall 12 16 3. Toynbee Accounts 4</p> <p>1855 - 63 Introduction of encaustic tiles by LW, extended to vestibule as recorded on plan.</p> <p>1958 / 9 AER removal of Vestibule, some pattern tiles lost in Vestibule, many re-laid. The retention of the coloured encaustic tiles impact on HW's monochromatic scheme.</p>	<p>Carefully take up the encaustic tile floor in G/1/9, 10 and 10.2 to restore original floor levels and finishes subject to opening up. Set aside for relaying in Servants' Hall G/1/7.</p>

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<p>DOOR</p> <p>G/1/9 D 1 North, main entrance</p> <p>architrave Plain flat timber, outer edge rounded</p> <p>frame</p> <p>leaf Two styles with three rails forming six blind panes. The top pierced with irregular six-sided frames. Inner face compartmented by applied moulded laths repetitive hexagonal pattern.</p> <p>glazing The upper four panels glazed with decorative glass, the external face studded with wrought-iron.</p> <p>ironmongery Modified I+L type, wrought iron, the upper hinge shaped to conform to hexagonal compartments of door. Chub lock and security chain</p> <p>furniture brass circular door knob,</p> <p>other</p>	<p>D 1</p> <p>architrave Profile show by Carter as identical to doorcases in Staircase;</p> <p>frame</p> <p>leaf reinstated 1752;</p> <p>glazing Introduced pre 1842</p> <p>1842 May 21 THE STAIRCASE AND HALL.  <b>29</b> Four curious shaped medallions in the door, representing the Death of Abel the Blindness of Tobias, Christ and the Pharisees and a legendary subject  SALE 240</p> <p>ironmongery 1752;</p> <p>Lock</p> <p>furniture 1958 - 9</p> <p>other</p> <p>1753 Bentley wash illustration</p> <p>1781 represented as a studded door with framed inner face;</p> <p>1842 May description in the sale of glass inserted in upper panels;  Sale 240</p> <p>1959/60] One of my discoveries was that in the old handicraft department there was a side door leading into a little courtyard, and I recognized in the design the outline of Horace's front door. We verified this, had it cleaned and restored and put back in its original place.  CRONIN 5</p> <p>1959 The original Gothic door - but with small windows cut into the upper part - was found in the Waldegrave dairy and is now in position as the front door.  Dunning 22</p>	

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<p>WINDOWS</p> <p>W 1 + W 2 Flanking front door Wall recreated by AER following watercolour views. Lancet shaped, fixed casements.</p> <p>architrave — frame polished oak shutter none</p> <p>casement fixed glazing mosaic of medieval and C17 roundels and boarder associated with HW. Arranged by Joan Howson.</p> <p>ironmongery none furniture none</p>	<p>W 1 1958 - 59</p> <p>architrave frame 1958 - 59 shutter not reinstated. Presume as other small lancet windows. See windows on back stairs and Glazed Closet</p> <p>casement glazing 1958 - 59. HW's decorative glazing sold 1842. HW's scheme 1753 Two full length figures known as St Francis and St John; 1753 Bentley view 1772 damaged and heraldic shields inserted in lower panels 1780s Carter's view showing repair. 1842 sold</p> <p>ironmongery furniture</p> <p>1753 June 12 [HW to Mann] lean windows fattened with rich saints in painted glass, 20 381</p> <p>1753 Oct 2 P<sup>d</sup> Palmer for putting up painted glass 10 10 10. Toynbee Accounts 4</p> <p>1753 May 22 the painted glass is full-blown in every window, 9 146 and the gorgeous Saints that were brought out for one day on the festival of Saint George Montague, [FN 6] are fixed forever in the tabernacles they are to inhabit. 9 147</p> <p>1755 [REPRESENTED as full-length figures in Richard Bentley's view of the hall]</p> <p>1772 Jan 6 [HW to Conway] 'The two saints in the hall have suffered martyrdom! They have had their bodies cut off, and nothing remains but their heads.' Toynbee Accounts 59</p> <p>1774 two narrow windows of painted glass, representing saint John and saint Francis. Description 74 3 Toynbee Accounts 59</p> <p>1784 two narrow windows of painted glass, representing St. John and St. Francis Description 3</p> <p>178? [John CARTER's View shows heraldic shields have been inserted to mask loss of glass at base of figures]</p> <p>1842 May 21 THE STAIRCASE AND HALL. ... 28 very fine old stained glass windows at the sides of the hall door, representing full length figures of Saints, with Coats of Arms and sundry small pieces, 3 feet 6 high by 11 inches wide SALE 240 [only lot 29 bought by Lord Waldegrave]</p> <p>1861 LOST wall removed</p> <p>1958/9 Windows reinstated, decorative glass salvaged from large-format window of the Star Chamber, see Richardson &amp; Hoof elevation #49.</p>	

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<p>FURNITURE</p> <p>Slab-top table, white marble (replacement) original red marble in Pantry (corner broken) the frame carved and gilt.</p> <p>Two Gothic hall chairs, c 1840 painted with the Walpole heraldic crest, acquired and painted by Peter Rose.</p>	<p>1959      Introduced by Peter Rose</p> <p>1784      View from Little Cloister show upholstered chairs lined up on south wall</p>	
<p>DECORATION</p> <p>Walls painted with a pink ground and off-white tracery; in oil paint, varnished.</p>	<p>1959      with restorations 1972 + 1984</p> <p>1963      ...Mr. Rose was in charge of this particular item of the work. He found the original design of the Gothic wallpaper which Walpole had used and had this reproduced on to the interior walls. The result was most spectacular.</p> <p style="text-align: right;"><small>The Simmarian Newsletter - no. 33 March 1963 15</small></p>	
<p>LIGHTING</p> <p>Bowl light fitting, brass rim and glass shade</p>	<p>~1924</p>	
<p>FIXTURES</p> <p>Fire alarm bell, fixed to north wall</p> <p>PIR fixed to North Wall</p> <p>Fire Call point with applied signage, fixed to North Wall</p>	<p>4 / 4 C20</p>	

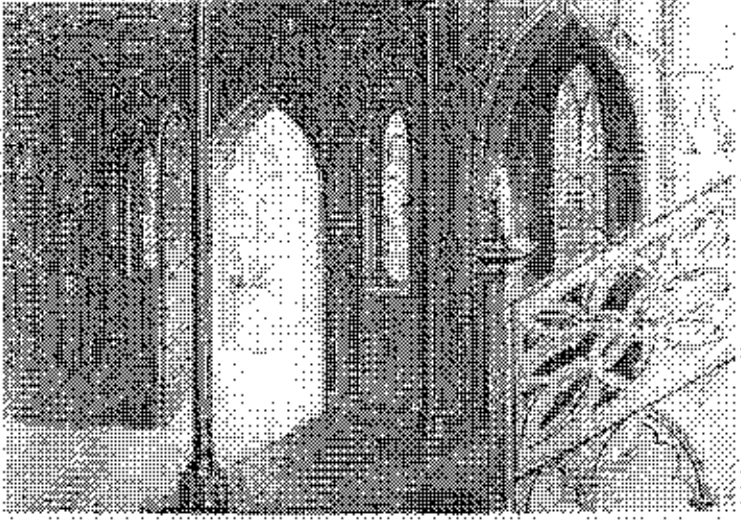
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DOCUMENTS		
	<p>letters</p> <p>+9 146n Hall -</p> <p>+10 71 Hall - Music in</p> <p>+20 372 Hall -decked with saints and called Paraclete</p> <p>+20 381 Hall -decked with saints and called Paraclete</p> <p>+35 171 Hall - Bentley's design for</p> <p>+35 233n Hall - Gothic lantern in (NSI)</p>	
	<p>&lt;1747</p> <p>The arrangement of the house in the years up to 1747 can thus be summarized. On the ground floor (Fig 6) there was a front parlour to the west, a front hall, and a front service room/kitchen to the east, with, to the rear, a dining room, the staircase, and a back kitchen. On the first floor the 'Best Bedchamber', to the south-west, may have had an adjoining closet to the north; the east chamber would have had a closet to the south, and there may have been a third chamber over the hall. The 'library' was the only second-floor room.</p> <p>The house has taken on a most peculiar and highly asymmetrical shape (Fig 7). To a T-plan two storey cottage was appended to the rear a three-storey 'tower', a lean-to stair, and a small gabled block - 'Jesus, what a house'.</p> <p style="text-align: right;">GULLERY 109</p>	
	<p>1752 Nov P<sup>d</sup> for 2050 Hexagon Tiles for the Hall</p> <p style="text-align: right;">12 16 3. Toynbee Accounts 4</p>	
	<p>1752 Dec11 [HW to Mann] all the world are gone to their severall Christmases; as I should do, if I could have got my workmen out of Strawberry Hill; [FN 38 In these alterations, HW was adding the little Parlour, the Yellow, Blue, and Red Bedchambers, the Hall and staircase, and the Armoury (W S Leis Genesis)</p> <p style="text-align: right;">20 348</p>	
	<p>1753 April 27 [HW to Mann] I was going to tell you that my house is so monastic, that I have a little hall decked with long saints in lean arched windows and with taper columns, which we call the Paraclete, in memory of Eloisa's cloister.'</p> <p style="text-align: right;">20 372 Toynbee Accounts 59</p>	

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	<p>1753 May 22 [HW to Montagu] We emerge very fast out of shavings, and hammerings and pastings: [FN 4 The first really extensive additions to SH were made at this time, when the following rooms were either built or remodelled (the numbers in each case refer to <i>des. Of SH, Works ii</i>): ground floor, the Little Parlour (418), Yellow Bedchamber, later the Beauty Room (418), hall (401), and Staircase (420, 439); principal floor, the Red Bedchamber (436), Armoury (440), Green Closet (427), and (?) Star Chamber (453); see 'Genesis of SH' 9; <i>SH Accounts</i> 4-5 and notes; HW to Mann 12 June 1753.] the painted glass is full-blown in every window, [FN 5 HW had begun collecting Flemish painted glass as early as 1750 (HW to Mann 18 Oct. 1750); it was brought him by 'one Ascioiti,' whose first importations had been purchased by HW's rival Goth, Richard Bateman...]</p> <p style="text-align: right;">9 146</p> <p>and the gorgeous Saints that were brought out for one day on the festival of Saint George Montague, [FN 6] are fixed forever in the tabernacles they are to inhabit. The castle is not the only beauty, the garden is at the height of all its sees...</p> <p style="text-align: right;">9 147</p>	glazing, near completion of works
	<p>1753 June 11 [HW to Montagu] I have filled Mr Bentley's Gothic lanthorn with painted glass, which casts the most venerable gloom on the stains that was ever seen since the days of Abelard. The lanthorn itself, in which I have struck a coat of the Veres, is supposed to have come from Castle Henningham. Lord and Lady Vere were here t'other day, and called cousins with it, and would very readily have invited it to Hanworth.'</p> <p style="text-align: right;">Toynbee Accounts 83</p>	lantern
	<p>1753 Oct 2 P<sup>d</sup> Palmer for putting up painted glass</p> <p style="text-align: right;">10 10 10. Toynbee Accounts 4</p> <p>[assumed this entry relates to Hall, Great Parlour and Library]</p>	glazing
	<p>1754 March 2 [HW to Bentley]...Poor Mr Chute was here yesterday, the first going out after a confinement of thirteen weeks; but his is pretty well. We have determined upon the plan for the library, [FN 27] which we find will fall in exactly with the proportions of the room, with no variations from the little door-case of St Paul's but widening the larger arches. I believe I shall beg your assistance again about the chimney-piece and ceiling; but I can decide nothing till I have been again at Strawberry.</p> <p>[HW to Bentley]. Adieu!</p> <p style="text-align: right;">35 164</p>	<p>library scheme decided; design of bookcases;</p> <p>ceiling and chimney not yet decided</p>
	<p>1754 Mar 17 [HW to Bentley]... and to come to something of <i>real</i> consequence, I must apply you to my library ceiling; of which I send you some rudiments. I propose to 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, I propose to break and enliven it by compartments in colours, according to the enclosed sketch, which you must adjust and dimension.</p> <p>Adieu!</p> <p style="text-align: right;">35 171</p>	[ceiling of hall described - tallies with Edward Edwards view]

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	<p>1754 July 27 [HW to Bentley] If you had taken a quarter of the time to draw what my chairs might be, that you have employed to describe what they must not be, I might possibly have had some begun by this time. Would not one think that it was I who make charming drawings and designs and not you? I shall have very little satisfaction in them, if I am to invent them! My idea is, a black back, higher, but not much higher than common chairs, and extremely light, with matted bottoms. As I found yours came not, I have been trying to make out something like the windows—for example [here in the original is a drawing of a chair with a back resembling a three light ecclesiastical window]. I would have only a sort of black sticks, pierced thro': you must hatch this egg soon, for I want chairs in the room extremely.'</p> <p style="text-align: right;"><i>Toynbee Accounts 83/4</i></p>	<p>CHATELS - Chairs</p>														
	<p>1754 Nov 20 [HW to Bentley]...But now comes your last proposal about the Gothic paper. When you made me fix up mine, unpainted, engaging to paint it yourself, and yet could never be persuaded to paint a yard of it, till I was forced to give Bromwich's man God knows what to do it, would you make me believe that you will paint a room eighteen feet by fifteen? [FN 4] – But, seriously, if it is possible for you to lay aside visions, don't be throwing continual discouragements in my way. I have told you seriously and emphatically, that I am labouring your restoration: the scheme is neither facile nor immediate: – but, for God's sake, act like a reasonable man.</p> <p style="text-align: right;"><i>35 191</i></p>	<p>WALLS</p> <p>Bentley was to paint the paper as hung on the wall - employed Bromwich's men as Bentley was 'unable'</p>														
	<p>1755 July 5 [HW to Bentley] The great dining-room . is hung with paper of my staircase, but not shaded properly like mine. I was much more charmed lately at a visit made to the Cardigans [FN 18] at Blackheath. [FN 19].</p> <p style="text-align: right;"><i>35 233 35 234</i></p>															
	<p>1755 Sept 20 P<sup>d</sup> Hallet</p> <table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 80%;">for the Lanthorn</td> <td style="text-align: right;">2 14 0.</td> </tr> <tr> <td>for the Line, tassel &amp;c to it</td> <td style="text-align: right;">2 3 4.</td> </tr> <tr> <td>for Glasses, writing standish &amp;c.</td> <td style="text-align: right;">5 2 0.</td> </tr> <tr> <td>for 2 Sophas for eating room</td> <td style="text-align: right;">20 12 0.</td> </tr> <tr> <td>for 8 black Gothic chairs at 3 15 0</td> <td style="text-align: right;">30 0 0.</td> </tr> <tr> <td>for black frames to Gothic glasses</td> <td style="text-align: right;"><u>13 00 0</u></td> </tr> <tr> <td></td> <td style="text-align: right;">73 11 4</td> </tr> </table> <p style="text-align: right;"><i>Toynbee Accounts 6</i></p>	for the Lanthorn	2 14 0.	for the Line, tassel &c to it	2 3 4.	for Glasses, writing standish &c.	5 2 0.	for 2 Sophas for eating room	20 12 0.	for 8 black Gothic chairs at 3 15 0	30 0 0.	for black frames to Gothic glasses	<u>13 00 0</u>		73 11 4	
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	<p>1763 May 17 [HW to Montagu] We breakfasted in the great parlour, and I had filled the hall and large cloister by turns, with French horns and clarinets. As the French ladies had never seen a printing-house, I carried them into mine...</p> <p style="text-align: right;"><i>10 71</i></p>															
	<p>1772 Jan 6 [HW to Conway] 'The two saints in the hall have suffered martyrdom! They have had their bodies cut off, and nothing remains but their heads.'</p> <p style="text-align: right;"><i>Toynbee Accounts 59</i></p>															



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	<p>1774: You first enter a small gallery hall, covered with hexagonal tiles, and lighted by two narrow windows of painted glass, representing Saint John and Saint Francis. The hall is unroofed with the stonework, and both are hung with a Gothic paper, painted by one Tudor from the screen of Prince Arthur's tomb in the cathedral of Worcester. The ballustrade was designed by Mr. Bentley; of every column is an antique figure of Lord Oxford's supporters, holding a shield; in the wall of the stonework, by a cord of black and yellow, hangs a Gothic cushion of fine tapestry, designed by</p> <p style="text-align: right;">1774</p>	
	<p>1784. Hall &amp; Ballustrade      You descend by a small passage into a hall, with hexagonal tiles, and lighted by two narrow windows of painted glass, representing St. John and St. Francis. The hall is unroofed with the stonework, and both are hung with Gothic paper, painted by one Tudor, from the screen of Prince Arthur's tomb in the cathedral of Worcester. The ballustrade was designed by Mr. Bentley; of every column is an antique figure of Lord Oxford's supporters, holding a shield. In the wall of the stonework, by a cord of black and yellow, hangs a Gothic cushion of fine tapestry, designed by Mr. Bentley, and hung with painted glass, the design of which is the arms of the Earl of Oxford.</p> <p>Turning to the left, through a small passage, over the entrance of which is a window of painted glass, you enter the Refectory or Great Parlor.</p> <p style="text-align: right;">1784</p>	
1784		1787 JOHN CARTER View of this Hall

ITEM	HISTORICAL DETAIL	WORKS
	<p>1810: You first enter a small gloomy hall, covered with tapestries, and lighted by two narrow windows of painted glass, representing St. JOHN and St. FRANCIS. This hall is covered with the staircase, and both are hung with Gilted paper, painted by one hand, from the scenes of Prince Arthur's (prebip the cathedral of Worcester. The tapestries were designed by Mr. Beckley. At every corner is an antique (one of Lord Oxford's supporters) holding a shield. In the wall of the staircase, by coat of black and yellow, hangs a Gothic window of tapestries, designed by Mr. Beckley, and hung with painted glass, the door of it has an old stone with the arms of Mary, Earl of Oxford. Turning to the left, through a small passage, over the entrance of which is an ancient carving in wood, of the arms of Queen Elizabeth, 1567, and in it a window of painted glass, representing the Resurrection of Christ.</p> <p style="text-align: right;">See 181.</p>	
	<p>1842: May 18: STAIRCASE AND ENTRANCE HALL: (see 111 - 117)</p> <p style="text-align: right;">see 111</p>	
	<p>1842: May 21: THE STAIRCASE AND HALL:</p> <p>27 A splendid specimen of the rare and fine old stained glass, representing the Royal Arms of England at the top, and six other Coats of Arms, the two central medallions are painted in grisaille, representing Gideon of Bravery and his knights, landing in the Holy Land, to the rescue of the Hebrews, most beautifully drawn, the sides made up of fine red blue glass, and Gothic stained glass, 4 feet 9 high by 3 feet 3 wide.</p> <p>28 Very fine old stained glass window at the side of the hall door, representing full length figures of Saints, with Coats of Arms and sundry small pictures, 3 feet 3 high by 11 inches wide.</p> <p>29 Four groups of stained medallions in the door, representing the Death of Abel, the Blindness of Tobit, Christ and the Pharisees and a legendary subject.</p> <p>30 An extremely beautiful old Gothic glass window, of Gothic shape, including splendid specimens of the rare old subjects representing Coats of Arms, the Virgin and Child, St. John the Baptist, the story of the Prodigal Son and another, Lady Maccabeus and David, an Old Testament, the Resurrection of Christ, the side, inside the door, 4 feet 6 by 2 feet 3.</p> <p style="text-align: right;">see 110</p> <p>July 1st 29 bought by Lord Warrington.</p>	<p>windows on each side of door</p> <p>door</p>
	<p>1857: The story was also recopied, and now in 1857, the gables and Francis' monogram painted on the ceiling of the great staircase. (see letter Feb 2 1857. For staircase window).</p> <p style="text-align: right;">see 111</p>	
	<p>1858: Twoxle and Staircase Hall. (see 111 - 117) - Restoring the ceiling of the staircase and painted glass, and other new glass, 1858.</p> <p style="text-align: right;">see 111</p>	

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	<p>1861 Sept          A record letter her youngest brother in a letter to her at Vienna reported          Mr. Chapman says, the foundations of the screen are in it the principal          entrance to the gallery is being fixed. The whole of the masonry is fixed          in the Drawing room front and does "stupendous" - (that is magnificent,          beautiful). The lead gutters are fixed on the Drawing room and the screens          are putting on the seats.</p> <p>The Walls of the new rooms in the Tower are built and the mason are fixing          the new windows. The carpenters are finishing the new balcony to be fixed          to the side of the dining room it all polished in and work finished and          laid and the masons are fixing the copper cornice over dining room          windows. The new columns are and hydraulic, better          More orders.</p> <p>(Letter from Wm. Chapman to Lady Wodehouse Sept 18 1861)</p>	
	<p>1863          The Mansion          known as          Strawberry Hill          It is approached by a broad Carriage Drive, and terminated by a Vestibule          and front Hall divided by a carved oak wicket screen. The ceiling is          painted green the floor is paved with Encaustic Tiles of Italian design. A coil          of Hot Water Pipe is exposed in its fundamental case with Italian marble          top.</p> <p>Continued in Progress. See also page 11.</p> <p>See also page 11.</p>	
	<p>1883          The first covered carriage seat - No. 1 - probably Sir Venetian, was one of          the fifty or six with which she adorned the hall, and the original ones          are worthy of study and reproduction.</p>	
	<p>1927</p>	