

ITEM	HISTORICAL DETAIL	WORKS
	<p>1753 June 12 [HW to Mann]</p> <p>The enclosed enchanted little landscape then is Strawberry Hill; and I will try to explain so much of it to you as will help to let you know whereabouts we are, when we are talking to you, for it is uncomfortable if so intimate acquaintance as ours, not to be exactly master of every spot where one another is writing, or reading, or answering. This view [FN 1] of the castle is what I have just finished, and is the only side that will be of any use. [FN 2] Directly before [FN 3] it is an open grove, [FN 4] through which you see a field which is bounded by a serpentine wood [FN 5] of old Kind of trees and flowering shrubs and flowers. The town before [FN 6] the house is situated on the top of a small hill, from whence to the left you see the town and church of Twickenham enclosing a turn of the river, that looks exactly like a support in miniature. The opposite shore is a most delicious meadow, bounded by Richmond Hill which looks like in the nook woods of the park to the end of the prospect on the right, where is another turn of the river and the suburbs of Kingston as luckily passed as Twickenham is on the left, and a natural bridge on the brow of my hill, with meadows on my own down to the river, commands both extremities. Its not this a reasonable prospect? You must figure that all this is perpetually enlivened by a navigation of boats and barges, and by a road below my terrace, with coaches, post-chaises, wagons and horsemen constantly in motion, and the fields speckled with cows, horses and sheep. Now you shall walk into the house. The bow-window below leads into a little parlour hung with a stone-colour Götting paper and Jackson's Venetian prints, which I could</p> <p style="text-align: right;">20 380</p> <p>never endure while they pretended, infamous as they are, to be after them etc. but when I gave them this air of barbarous bas-reliefs, they succeeded to a miracle. It is impossible at first sight not to conclude that they contain the history of Attila or Tigris. [FN 7] done about the very era. From hence under two gloomy arches, you come to the hall and staircase, which it is impossible to describe to you, as it is the most particular and chief beauty of the castle. [FN 9] Imagine the walls covered with (I call it paper, but it is really paper painted in perspective to represent) Gothic fretwork: the lightest Gothic balustrade to the staircase, adorned with antelopes (our supporters) bearing shields; lean windows fattened with rich saints in painted glass, and a vestibule [FN 10] open with three arches on the landing place, and niches full of trophies of old coats of mail, Indian shields made of rhinoceros's hides, broadswords, quivers, long bows, arrows and spears—all supposed to be taken by Sir Terry Robsart [FN 11] in the holy wars. But as none of this regards the enclosed drawing, I will pass to that. The room on the ground floor nearest to you is a bedchamber. [FN 12] hung with yellow paper and prints, framed in a new manner invented by Lord Capigian, that is, with black and white borders painted. Over this is Mr Chute's bedchamber, [FN 13] hung with red in the same manner. The bow-window room [FN 14] one pair of stairs not yet framed: but in the tower beyond it is the oborn.</p> <p style="text-align: right;">20 381</p>	

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	<p>1753 Sept [HW to Bentley] The cathedral is pretty, and has several tombs, and clusters of light pillars of Derbyshire marble, lately cleaned. Gothicism and the restoration of that architecture, and not of the bastard breed, spreads extremely in this part of the world. Prince Arthur's [FN 32] tomb, from whence we took the paper for the hall and staircase, [FN 33] to my great surprise, is on a less scale than the paper, and is not of brass but stone, and that wretchedly whitewashed. The niches are very small, and the long slips in the middle are divided every now and then with the trefoil. There is a fine tomb for Bishop Hough, [FN 34] in the Westminster Abbey style; but the obelisk at the back is not loaded with a globe and human figure, like Mr Kent's [FN 35] design for Sir Isaac Newton; [FN 36] an absurdity which nothing but himself could surpass, when he placed three busts at the foot of an altar—and, not content with that, placed them at the very angles—where they have as little to do as they have with Shakespeare. [FN 37]</p> <p>35 150 [just to Malvern Abbey] I have since found the same at Gloucester, and have been so fortunate as to purchase from the sexton about a dozen which I think what an acquisition for Strawberry! [FN 43] ... In the floor of the China Closet at SH they are made of the natural earth 35 161 of the country, which is a rich red clay, that produces everything. All the lands are full of all kind of trees, and enriched with high old apple trees. 36 162</p>	
	<p>1753 Dec p^d Mr Abbot for painters Work to the Staircase & new rooms 20 3 0 Toynbee Accounts 4</p>	
	<p>1754 Feb 22 p^d Robinson for the shell, Staircase, new south front & Alterations 789 2 0 Toynbee Accounts 5</p>	
	<p>1754 Feb 22 p^d Bromwich for papering Staircase, pink room green closet & garrets 77 17 2 Toynbee Accounts 5</p>	
	<p>1754 March 2 [HW to Bentley] ... Nolkejurnskoi [FN 3] has been to see it, and liked the windows and staircase. I can't conceive how he entered it. I should have figured him like Gulliver cutting down some of the largest oaks in Windsor Forest to make joint stools, in order to straddle over the battlements and peep in at the windows of Lilliput. I can't deny myself this reflection (even though he liked Strawberry), as he has not employed you as an architect. [FN 3 Cont name for William Duke of Cumberland]</p> <p>35 161</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, [FN 3 Probably the Gothic paper on the staircase; HW had paid Bromwich £77 17s. 2d. Earlier in the year for various work including the paper on the staircase (SH Accounts p 5). Would you make me believe that you will paint a room eighteen feet by fifteen? [FN 4 This was probably the Little Parlour, which was 18 x 13 and hung with Gothic Paper (Des Works II 481)]. 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...</p> <p>35 191</p>	

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	<p>1755 Sept 20 p^d Hallet for the Lanthorn 2 14 0 for the Line, tassel &c to it 2 3 4 for Glasses, writing stand &c 5 2 0 for 2 Sophas for eating room 20 12 0 for 8 black Gothic chairs of 8-16-0 30 00 0 for black frames to Gothic glasses 13 00 0 73 11 4 Toynbee Accounts 8</p>	
	<p>1765 Mar 9 [HW to Lady Ossory] But two days ago she delivered me from a deluge. There was a torrent of rain; all the pipes were stopped, and the inundation burst in at six places of my house. The Gallery was overflowed, pictures and damask soaked, the Star Chamber drowned, and the staircase was a cataract. I sent up all the servants, and in a quarter of an hour the waters ceased, and I dreamt that a rainbow rested on the battlements and assured my castle should never be drowned again. 33 117</p>	
	<p>1773 April 7 Mr West's books are selling outrageously, [FN 7] His family will make a fortune by what he collected from the stalls and Morefields. [FN 8 ...] In short, I have bought his two pictures of Henry V [FN 9 ... sold SH xii. 26 to Forster (for Earl Waldegrave) for \$131.5.0.] and Henry VIII [FN 10 ...bought by Mr Walpole 84 0.0 ... it hung over the chimney in the Great North Bedchamber at SH.... sold SH xc. 86 to J. P. Bevan, Esq for \$220.10.0.] and their families, the first of which is engraved in my <i>Anecdotes</i>, or as the catalogue says engraved by Mr H. Walpole, [FN 11] and the second described their. The first cost me \$38 [FN 12] and the last, 84; though I know Mr West bought it for six guineas. But in fact, these two with my marriages of Henry VI and VII [FN 13] compose such a suite of the House of Lancaster, and enriched my Gothic house so completely, that I would not deny myself. The Henry VII cost me as much, and is less curious; the price of antiquities is so exceedingly risen too at present, that I expected to have paid more. I have bought much cheaper at the same sale a picture of Henry VIII and Charles V in one piece, [FN 14... HW has written in his copy (of the west sale catalogue) 'Bought by Mr W.... \$7 -7-0.' I hung on the staircase at SH:] any portrait of either. ...</p>	Staircase picture
	<p>1773 April 7 [HW to Lady Ossory] -I could write volumes; but recollect that you are not alone as I am, given up to melancholy Ideas, with the rain beating on the skylight, [FN 22] and gusts of wind. 32 315</p>	
	<p>1779 July 24 [HW to Lady Ossory] But two days ago she delivered me from a deluge. There was a torrent of rain; all the pipes were stopped, and the inundation burst in at six places of my house. The Gallery was overflowed, pictures and damask soaked, the Star Chamber drowned, and the staircase was a cataract. I sent up all the servants, and in a quarter of an hour the waters ceased, and I dreamt that a rainbow rested on the battlements and assured my castle should never be drowned again. 33 117</p>	

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	<p>1784</p> <p>On THE STAIRCASE</p> <p>In a niche, the armour of Francis 1st, King of France, of steel gilt, and covered with bas-reliefs in a fine taste: his lance is of ebony inlaid with silver; his sword steel; beautifully inlaid with gold, probably the work of Benvenuto Cellini: there is also the armour for the horse's head. This very valuable suit of armour was purchased from the Crozat collection in 1722, on the death of the Baron de Thiers, when the czarina bought the fine collection of pictures and bronzes. Over against it, Henry 5th and his family; bought in 1773, at the sale of James West, president of the Royal Society. See a description and print of this picture in the first volume of Anecdotes of Painting in England. This picture came out of Stafford-house, or Tart-hall, Westminster; and I imagine that this, and the two others of Henry 6th. And 7th. Were done by order of Henry 7th. In honour of the house of Lancaster. I have heard that of Henry 6th came out of the palace of Shene.</p> <p>Henry 8th. Aged 29, and Charles 5th. Aged 20, in one picture from Mr. West's collection. Behind Charles 5th. Are two figures, probably designed for his grandfather and father, the emperor Maximilian, and Philip. To shields of leather, for tournaments, painted by Polidore; one has the head of medusa, the other of Perseus: on the insides are battles in gold. They</p> <p style="text-align: right;">Description 31</p> <p>They came out of the collection of commentator Vittoria at Naples, and were sent to Mr. W. By sir. W. Hamilton, with a third of Iron, representing the story of Curtius, but certainly not antique, as there is a cannon and an embattled tower at a distance.</p> <p>Over the middle arch is a curious ancient head of Henry 3rd. Carved into alto-relievo on oak, from the church of Barnwell near Oundle in Northamptonshire, which he endowed. This head is very like to the effigies on his tomb, and to that in painted glass in the chapel here at Strawberry-hill.</p> <p style="text-align: right;">Description 32</p>	
	<p>1786. July 5</p> <p>[HW to Lady Ossory] However he has made me amends in hay: I asked why they were so long mowing one of my meadows? They said it was so thick they could not cut it. I have really double the quantity of any other year—yet I doubt these riches will not indemnify me for the Portland sale! [FN 11 At which he spent £359.3.6 ... buying seven items....] A most beautiful missal, illuminated ... by the famous Don Julio Clovio....The head of Jupiter Serapis....] - however, here my collection closes:</p> <p style="text-align: right;">33 518</p>	

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	<p>1795: Sept 15 [HW to Mary Berry] This is the whole of my diary, except fifty frets and torments about tickets for seeing the house; and yesterday, though I am forced to keep a list of those I have given out, I had made a confusion, and given tow for the same day; [FN 8] this I had discovered as I hoped in time and wrote on</p> <p style="text-align: right;">12 167</p> <p>Saturday to a clergyman at Norwood, [FN 9] one of Nanny's customers, to change the day, but he had not returned home, and consequently had not received my letter, and so both companies arrived within three minutes of each other and I was forced to admit both, only substituting Kirgate to conduct one set, and charging nanny to be as tedious as she could with the other, that they might not jostle in the gallery--Yes, yes, my Lord, I'll palaver 'em enough in the blue room-- and with such a plenary indulgence to that perpetual motion her tongue, I do not doubt but she told them ten times instead of three, 'that on the staircase, gentlemen, is the armour of Francis the First.' [FN10]</p> <p style="text-align: right;">12 168</p>	
	<p>1810 The staircase has a view of Richmond Hill, the original drawing by Mr. Henry Bunbury, a present from himself, this leads to</p> <p style="text-align: right;">Evans 164</p>	
	<p>1824 [room included on the public route]</p> <p style="text-align: right;">Evans II 266</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 centre medallions are painted in grisaille, representing Gideon at Prayers and Knights landing in the Holy Land to the Rescue of Prisoners, most beautifully drawn, the sides made up of fine old blue glass, and Gothic shaped top, 4 feet 9 high by 2 feet 3 wide</p> <p>28 A very fine old stained glass window, of Gothic shape, representing the Virgin and Child, the Virgin seated, the Child standing, the sides made up of fine old blue glass, and Gothic shaped top, 4 feet 6 high by 2 feet 3 wide</p> <p>29 A very fine old stained glass window, of Gothic shape, representing the Virgin and Child, the Virgin seated, the Child standing, the sides made up of fine old blue glass, and Gothic shaped top, 4 feet 6 high by 2 feet 3 wide</p> <p>30 An extremely beautiful old stained glass window, of Gothic shape, including splendid specimens of this rare art, the subjects representing Coats of Arms, the Virgin and Child, St. John the Baptist, the story of the Prodigal Son and another, Judas Maccabeus and David on Horseback, the two latter are matchless, the size, inside the frame, 4 feet 6 by 2 feet 2</p> <p style="text-align: right;">SALE 240</p> <p>[only lot 29 bought by Lord Waldegrave]</p>	<p>windows on each side of door</p> <p>door</p>
	<p>1857 'The library was also redecorated, and, early in 1857, the gold stars and Frances's monogram painted on the ceiling of the great staircase' OWH sites letter Feb 2 1857 for staircase redecoration.</p> <p style="text-align: right;">OWH 157</p>	

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	<p>1858 1858.- TWICKENHAM, STRAWBERRY HILL VILLA.-By order of Frances, Countess of Waldegrave. -Restoring the whole of the ancient Stained and Painted Glass, and other new lights; 1856. A Three-Light Stained and Painted Glass Window in the Private Chapel, "Henry VII. And his Queen, Elizabeth Woodville," with badges in the tracery of "St. George and the Dragon" in the centre, on arms of England. -Also the Seven-Light Ordo Window in the round drawing room, four large Quatre-folds in the ceiling of staircase, &c.; and Staircase Window; 1858.</p> <p>Balle 43.</p>	
	<p>1883 THE PRINCIPAL STAIRCASE. Which is richly decorated, has an antique carved and pierced tracery balustrade, and newels with heraldic figures. The ceiling is a groined lantern, with quatrefoil windows filled with stained glass.</p> <p>On the first landing is [the boudoir]</p> <p>VENTOM 5</p>	
	<p>1954 Sep 14 <u>For the attention of Mr G L Edwards.</u> [of Messrs. Richardson & Houfe] I should like to confirm my telephone conversation of this morning with Mr Holland, asking him to instruct Dove Brothers to proceed with the renewal of the repairs to the roofs over the Library, Main Stairs and Long Gallery of the Old House. In you letter to Father Sweeney dated 29 April you quoted Dove's estimate for this work as £2,261. [signed K Cronin]</p> <p>BEDS RG14/10? PRINCIPAL File</p>	Dove brothers repair Roof
	<p>1959 "The Chippendale Gothic Staircase Balustrade," adorned on the newel posts with antelopes (part of the Orford emblems) bearing shields, is very beautiful. Walpole describes it as "the most particular and chief beauty of the Castle" (to Mann, 12th June, 1753). It was designed by Bentley. In a niche on the upper part of the staircase was a suit of armour which Walpole claimed was the armour of Frances I of France "probably made by Benvenuto Cellini." Mr. Lewis, who has an uncanny flair for discovering Walpoliana in most unlikely places, has recently discovered this original suit of armour - I believe in Cairo - and has shown that Walpole was wrong in his description of it to the great Florentine artist. The staircase ends in an "open vestibule of three slender Gothic arches" which Walpole called "the Armoury," and in which he kept many old pieces of armour, together with shields and weapons.</p> <p>Dunning 24</p> <p>The present colouring, the blue ceiling broken by gold stars and fleurs-de-lis is, I believe, Waldegrave; as are also the emblems in painted glass on the ceiling.</p> <p>Dunning 25</p>	

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	<p>1960-65</p> <p>The entrance hall had been recently re-established after some quite substantial alterations supervised by Sir Albert Richardson. The old covered passageway, which had become ridden with dry rot, had been removed and the old entrance re-established. Inside you were greeted by, I think, cream walls, certainly plain walls, and a staircase which was brown - it had been stained to imitate dark brown wood, right the way up to the ceiling. It was a very dark and depressing experience to enter this particular space. We discovered by looking at the old engravings and some water-colours we had got copies of - I think they were transparencies from America from Wilmarth Lewis - 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 19th 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-colours 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. At the same time we incorporated a whole range of other improvements, the re-gilding of part of the ceiling and something which I can claim a personal responsibility for, the decision to gild the antelopes and the carved animals on the newels posts. I argued for that, although there was no evidence at all that they were gilded originally, because I thought they would like marvellous if it were done, and I'm still convinced, whether original or not, that the gilding is a great asset.</p> <p style="text-align: right;">Antony Kenney Interview with Peter Rose - 23 January 1996</p>	
interpretation	<p>The western 2.5m of the south wall of the Hall and Star Chamber is evidently solid masonry (Figs 3 and 4). The closing-up of the early eighteenth-century wall to its west makes it clear that it is not of that phase; nor is a masonry wall in this internal position likely to have formed part of any subsequent phase. This suggests that the 1698 west end wall returns to mark the south side of the original house.</p> <p style="text-align: right;">GUILLERY 105</p>	

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G/1/10.3 Lobby to Lt Parlour	<p>The passageway, possibly on the site of the pre HW staircase. The doorcases and door leaves to the Waiting Room and Yellow Bedchamber are >1856 replacements as is the door to the waiting room. The space is separated from the staircase by a timber framed partition finished with lath and plaster. The ceiling however represent's HW's alteration as constrained by the joining together of the two independent structures to the east and west. The ceiling level to the east represents a continuation of the level in the China Room and Waiting room, this is reflected by the height of the first landing of the staircase and the entry into Breakfast Room. The centrally placed vault of the ceiling is only possible because of the position of the three stairs rising from the first landing to the level of the Blue Bedchamber and the western compartment of the ceiling must represent a void within the building.</p> <p>The blue version of the Pugin designed paper was added after 1972.</p> <p>1753 June 12 From hence under two gloomy arches, you come to the hall and staircase, which it is impossible to describe to you, as it is the most particular and chief beauty of the castle. 20 381</p>	

G/1/12 GREAT PARLOUR
 1753 eating-room]
 1754 eating-room
 1754 great parlour
 1755 great Rooms
 1762 best Dining Room
 1774 great Parlour
 1959 Dining Room in the old house
 2005 Great Dining Room

This, one of the two large rooms in the eastern portion of the house, was built as the new eating room during the third phase of the major building works. The decoration completed in August 1754. The cornice, dado, skirting, chimneypiece and doors all relate to the 1754 decorative scheme. At the same time as Walpole commissioned from Reynolds the large-scale group portrait *The Ladies Waldegrave* (1773-74), the room was extended with the addition of the bay window and the full-height sliding shutters. The reworking of the room relates to the commissioning of the large scale group portrait the Ladies Waldegrave. Carter's 1780s view represents the second phase of decoration for the room, the interior with grey-coloured walls, the furniture neatly to the walls and the floor covered with suitably Gothic rush matting.

Like so much of Walpole's Villa, virtually nothing is known of the decorative history for this room from the end of the C18 until the post-war period. In this room specifically, Lady Waldegrave retained the basic form of Walpole's bay window, but the pattern of the plan-glazing to the lower casements was simplified. Those of Lady Waldegrave's improvements which can be identified for this room are typical of what was achieved throughout the house: gilded composition enrichment was added to the panels of the C18 doors, cast-brass and enamelled-enriched door furniture and bell cranks replaced more restrained C18 models while Walpole's settings for the decorative roundels were re-arranged by Thomas Baillie & Co. During the early years of the College's ownership (before 1950) the large decorative C19 cast-iron plate was moved from the chimneypiece in the Library to its present position in this room.

The present decorative scheme with C19 appearance was invented by Peter Rose about 1959-60. Of Lady Waldegrave's improvements for the room, only the composition ornament remained unaltered through the 1960 redecoration, though it has lost its C19 gilding. As in other areas, the door furniture and the glass was subsequently rearranged and suffered losses. The decorative glass roundels were also reset, inserting new elements from other areas of the house to compensate for minor losses during the Second World War. When Joan Howson reset the decorative roundels the ogee-patterned glazing bars were removed.

Through the series of alterations, the major architectural elements of the room from the 1773-74 rearrangement remain intact, overlaid with later embellishment.

ITEM	HISTORICAL DETAIL	WORKS
CEILING Plain lath and plaster, painted white, dirty.	1754 April HW to Chute refers to the 'I found the stucco men as busy as so many Irish bees, plastering up eggs and anchors to the frieze of the eating-room, but I soon made them destroy all they had done. [35 80]	
CORNICE Bracketed cornice over cove. Painted with grey-coloured gloss paint. Picture rail at base of cornice. Painted with grey-coloured gloss paint. Lost pendant 'lappets'	1754 C20. <1945 C20, <1945 1753 Aug 4 [HW to Chute] 'speaking of Wroxton]...The frieze is pendent, just in the manner I propose for the eating-room at Strawberry Hill..' 35 73 1754 April 30 [HW to Chute] ... The last time I went to Strawberry, I found the stucco men as busy as so many Irish bees, plastering up eggs and anchors to the frieze of the eating-room, [FN 13] but I soon made them destroy all they had done. 35 80 1788 [Illustrated in John Carter View - first and only early visual evidence] >1797 loss of small pendants >1924 - <1959 [Photographic view of room] shows cornice as in Carter View but missing small pendants or 'lappets' and picture rail added.	Remove Reinstate based on archaeological and visual evidence.
DADO Dado flat panel with projecting rail with projecting ovolo. South wall only between doors this moulding returns at ends. West wall, evidence of approximately 2 m section removed and replaced, neat cuts indicate area altered. Painted in two colours, overall complete, paintwork scratched and dented. Dado to bay window lost	1753 - 54	Reinstate dado to bay window based on visual evidence and surviving model.
SKIRTING Top edge with cyma-recta. Paintwork scratched and dented	1753 - 54	

ITEM	HISTORICAL DETAIL	WORKS
<p>WALLPAPER Sanderson wallpaper hung on hessian throughout the room from cornice to low dado. Damaged with areas of loss.</p>	<p>1959 - 60 [Peter Rose speaking] In the refectory, when we restored that, I know exactly from the description what we should have on the walls which was a lining to suggest old stone work but this they resolutely refused to allow. So I found a paper which was not exactly a Pugin one but a Puginesque sort of design, which is still there.</p> <p>18th C 'Stucco Paper' described by HW</p> <p>1753 - 54</p> <p>1774 First scheme renewal with reworking of east wall</p> <p>1788 hung with paper in imitation of stucco. <i>Description</i></p> <p>1810 hung with paper in imitation on stucco. EVANIS 162</p> <p>1814 - Waldegrave and Michelham schemes not documented, not yet known</p> <p>1924</p> <p>~1945 plain painted paper as in photograph - was this surviving 18th c paper over-painted?</p> <p>1959/60 Renaissance damask pattern paper - Attributed by Iddon to Lady W but installed 20C by SMC on framing [MS] Neo-Baronial paper by Sanderson - hung during P Rose redecoration</p>	
<p>FLOOR Fitted carpet.</p> <p>Underneath polished oak blocks, arranged in herringbone pattern</p>	<p>~1972</p> <p>1958</p> <p>HW: boards with matting</p> <p>1784 'Turkey Carpet' on [boards and possibly matting]</p> <p>1788 illustrated boards with matting [Carter View of Great Parlour 1788]</p> <p>~1960 fitted [?wool or poly wool] Wilton carpet.</p>	<p>Careful taking up of herringbone parquet flooring for re-use elsewhere. Restore floor boards as original.</p> <p>Within new board floor, insert trench heating in bay window.</p>
<p>CHIMNEYPIECE Carved and moulded timber Gothic chimneypiece inspired by perpendicular Gothic, with pinnacles surmounted by elaborately carved finials with florets and foliage. Painted two tones of putty-coloured oil paint.</p> <p>The inner shaped opening with a white marble slip, following contour of arched openings.</p> <p>The hearthstone of white marble, stained. Presumed to be surviving from C 18.</p> <p>Chimneypiece finials have areas of loss, some recent overall the paintwork in poor condition - scratched and dented</p>	<p>1753/4</p> <p>1753/4</p> <p>1753/4</p>	