

## G/1/16 BEAUTY ROOM or YELLOW BEDCHAMBER

1753 Yellow Bedchamber

1776 Beauty Room

1781 Beauty Room

The Yellow Bedchamber, later Beauty Room, is formed from a single room of the western cottage or tenement that was subsumed into Walpole's Gothic villa. The major alteration by HW was the re-arrangement of the fenestration to create the regularised glazing scheme of the south front from 1751 and the creation of a fantastically designed chimneypiece by Richard Bentley. The window retains its typical pocket sliding (actually rolling) shutters and its embrasure, which fits the double ogee architrave into a rectangular frame. The western wall is interesting in that the skirting board retains evidence of the linking passage to the west which first linked to HW's service rooms and later, in the C19, connected the beauty room with its own dressing room, formed from part of the cloister.

The plain and decorative glazing has been altered several times since 1751. The top of the window since Walpole's time has been glazed with a series of decorative roundels. The decorative glass was bought-in at the 1842 sale and reworked by Thomas Baillie and Co 1855 to 1857. This scheme remained in place until -1960 when it was altered by Joan Howson, the arrangement which may still survive. The plain glazing to the room was first installed with the reworking of the south elevation. Like the other windows of this type, from 1751-52 the two panels of clear plain glass functioned as horizontal sashes which pushed into the wall cavity (between the structure and the wainscotting) like the shutters. Each sash was divided with astragals two by three. During the 1855-61 reglazing the glazing bars were removed but the unusual horizontal sashes were retained and for this window only altered to hinged casements sometime after 1972.

The first known reference to the decoration of the room is 1753 from the Walpole's letter to Horace Mann. The decoration of the walls is described as papered with yellow paper with prints of paintings from his father's collection and images relating to his family. From 1776 the room was reworked, the paper removed and replaced with a grey-ground paper with yellow spots and hung with a series of small-scale copies of Peter Lely's *Beauties*. The decorative glazing was bought-in at the 1842 sale, probably reset by Bailey and later reworked by Howson. After the 1855 reordering of the house the room may have served as Mr Harcourt's bedroom.

During the C20 the alterations to the room relate to the loss of historic fabric. With the Pugin and Pugin refurbishment the ceiling was replaced and the box cornice added and the walls dry-lined. In 1958-59 the floorboards were replaced with polished parquetry block. Despite significant change the room still retains a significant portion of its historic decoration. Scientific investigation will reveal if significant layers of decorative material is beneath the dry-lining of the walls and what scale of decorative painting survives on the chimneypiece.

ITEM	HISTORICAL DETAIL	WORKS
<b>CEILING</b> Plain plaster board. Lined with textured paper when room last redecorated.	≥1924 1972-5	
<b>CORNICE</b> Composition of boxed timber and applied fibrous plaster cavetto, timber box and an applied timber ogee. Cornice abuts modern gypsum plaster ceiling. Copied from the surviving cornice in the Red Bedchamber.	1972 - 5	Remove 1972 boxed cornice.
<b>WALLS</b> Brick core, lined with wainscotting. Overlaid with dry lining.	1 / 4 C18; C20	Remove dry lining.
<b>SKIRTING</b> Ogee moulding on top of plan-faced skirting around entire room. On western wall area filled in.	1751	
<b>FLOOR</b> Golden-coloured artificial fibre carpet on underlay. Beneath boards running east / west.	~1972 C18	
<b>CHIMNEYPIECE</b> Painted carved timber Gothic chimneypiece designed by Richard Bentley. Missing projecting finials. Within a cast-iron coal grate inserted. White marble slips and hearthstone.	1754  2/2 C19  175? [finished drawing for chimney piece] Farmington 1774 [Design attributed to Richard Bentley] 1781 Jan 31 [HW to Lady Ossory] and because it accords with the chimneypiece, which is black and yellow. Toynbee Accounts 1 1781 June 16 [HW to Cole] [writes regarding engraved views] 1781 J Morris engraves 1784 IN THE YELLOW BEDCHAMBER, OR BEAUTY-ROOM. THE chimney-piece was designed by Mr. Bentley Description 16 1842 NOT included in sale	Reinstate finials based on engraving and subject to further scientific investigation  Open fireplace.

ITEM	HISTORICAL DETAIL	WORKS
<p>WINDOW</p> <p>G/1/16 W 1 South</p> <p>architrave Internal frame is rectilinear, like the window above in red bedchamber.</p> <p>frame Void formed by wainscot for shutter, frame ovolo and cavetto</p> <p>shutter Both leaves present, painted into place</p> <p>casement East, timber framed, ovolo to inner edge, fixed West, metal framed and hinged.</p> <p>glazing transom decorative roundels plain float glass</p>	<p>G/1/16 W 1 1751 / 2</p> <p>architrave 1751 / 2</p> <p>frame 1751 / 2</p> <p>shutter 1751 / 2</p> <p>casement East ~1958 West ≥1972</p> <p>glazing decorative ~1960 reworking of ≥1856 arrangement of HW's roundels. plain casements added &gt;1972; &gt;1855 single pane horizontal sashes 1751/2 each two by three horizontal sashes</p>	<p>Restore horizontal sliding sash and glazing bars to window matching original in Green Closet F/1/2 W 1 and based on historic views and photographs.</p>
	<p>1842 May 19 IN THE BEAUTY ROOM 1842 <b>74</b> The three compartments of fine old stained glass in the - window, the subjects represent <i>St. Matthew</i>, three Coats of Arms and eight smaller pieces of glass in grisaille.</p> <p>1855-7 BOUGHT IN ~1960 probably reset by Thomas Baillie seemingly not reworked by Joan Hawson (MEP)</p>	
<p>DOORS</p> <p>G/1/16 D 1</p> <p>architrave Rectilinear, fillet, cyma recta and fillet.</p> <p>frame rectilinear, door swings into room,</p> <p>leaf Six panel type, one of two in house, other S/1/9. Upper left panel pierced with holes and door.</p> <p>ironmongery Hinge: wrought L and H furniture Dye-cast brass knob</p>	<p>DOORS</p> <p>G/1/16 D 1</p> <p>architrave C19 frame 1 / 2 C18 leaf 1 / 2 C18; modification to be confirmed with paint analysis.</p> <p>ironmongery 1/2 C18 furniture ≥1972</p>	
<p><b>Lost Door</b></p> <p>Door on west wall to south of fireplace indicated by cut in skirting board. Began as built-in cupboard, altered to door 1748 with HW's new service rooms to the west.</p>	<p>&lt;1748 Cupboard 1748 Link to service rooms &lt;1759 Closed and removed prior to building of the cloister 1761 1855-63 Reopened doorway and relating to the divided cloister. The eastern compartment converted to a dressing room (retaining 1761 stone floor) and linked internally by bracing through the wall of the Cloister. 1924 - 34 Closed by Pugin + Pugin.</p>	<p>Reinstate cupboard and jib door with joinery from G/1/4 D 1.</p>

ITEM	HISTORICAL DETAIL	WORKS
<p>WALLPAPER Putty colour diaper-work on white ground by Coles.</p>	<p>≥1972</p> <p>1753 June 12 [HW to Mann] hung with yellow paper and prints, framed in a new manner invented by Lord Cardigan, that is, with black and white borders printed. 20 381</p> <p>1774 ...hung with prints* from pictures in the collection of lord Orford and Mr. Walpole, or some way relating to them.... Description 74 2 2</p> <p>1784 ... The room is hung with grey spotted paper... Description 16 1810 the room is hung with grey spotted paper, Evans 164 C19 unknown but possibly Cowtan wallpaper fragments in the cupboard accessed from G/1/8 ~1970 room shown with Morris &amp; Co pattern 'laurel' shown in a slide taken by the late Clive Wainwright, [was this hung by Peter Rose in 1960?]</p>	
<p>DECORATION Walls papered, joinery painted with egg-shell finished oil paint putty coloured, ceiling painted white. Arranged as a interpretive room.</p>	<p>≥1972</p> <p>&lt;1753 Not yet known;</p> <p>1753 Decoration described by Walpole as a print room; fireplace black and yellow [MS] and called Yellow Bedchamber</p> <p>1776 Reworked as a 'Beauty Room' presume reference is to Beauty Rooms created during the late C17 eg Duchess of Somerset at Petworth.</p> <p>1784 Decoration continues until 1842 when cycle of portraits is sold.</p> <p>1855 - 63 A bedroom or dressing room, connected by an internal passageway to a room formed from part of the cloister.</p> <p>2006 Papered with a modern 'Sanderson type' that differs from the image taken by Clive Wainwright in the late 1960s or early 1970s;</p>	

ITEM	HISTORICAL DETAIL	WORKS
<p>FURNITURE Drop-leaf table and eight Edwardian 'Chippendale' chairs - mostly with broken backs</p>	<p>≥1960 Objects like those acquired by Peter Rose and Father Cornin.</p> <p>1774 ... On the ebony table, two large old blue and white china candlesticks, and a writing-box of sandal wood inlaid with ivory, given by lady Hertford; and over the table, a looking-glass in an ebony frame. <small>Description 74 22</small></p> <p>1776 yellow bed for Beauty room                      30 13 6. <small>Toynbee Accounts 16</small></p> <p>1781 Jan 31 later described with 'silk and stuff' hangings [HW to Lady Ossory] ... I placed your screen [FN 3] there <i>pour cause</i>, and because it accords with the chimney-piece, which is black and yellow. <small>33 273</small></p> <p>1784 ...the bed and chairs of yellow silk and stuff damask. On the ebony table, two large old blue and white china candlesticks, and a writing-box of sandal-wood inlaid with ivory. On the commode with a slab of white marble, bought at Mr. Bateman's sale, a bronze cast of the hermaphrodite.. A fire-screen worked by lady Ossory, 1781. <small>Description 16</small> [bed and chairs with hangings and upholstery yellow worsted-silk mix]</p>	
<p>PICTURES The room hung with various images. The group of engravings are didactic representing objects from Horace Walpole's collection, views and plans of Houghton and illustrations from the Description.</p> <p>Of mixed ownership, some by the college whilst others were purchased by the Friends. The prints help illustrated the building of the house, HW's collection and persons linked with the place.</p>	<p>1753 - 76 Formed by HW as an early print room; restructured from 1776 when HW purchased series of 'Beauties', copies of a Lely cycle, to re-arrange the room.</p> <p>1774 The Yellow Bedchamber. The chimney-piece was designed by Mr. Bentley. This room is hung with prints* from pictures in the collection of lord Orford and Mr. Walpole, or some way relating to them. <small>Description 74 22</small></p> <p>1776 June 30 [HW to Conway] buying two dozen of small copies of Sir Peter Lely, [FN 6] and hanging them up; <small>39 276</small></p> <p>1842 pictures sold;</p>	

ITEM	HISTORICAL DETAIL	WORKS
FIXTURES Hot water radiator fixed beneath Window	2 /2 C20	Renew all services.
LIGHTING Central light fitting, mounted to the ceiling, brass-plated frame with moulded and cut glass elements	≥1972	

ITEM	HISTORICAL DATA	WORKS
DOCUMENTS		
<p>1717 2744 Yellow Bedchamber of 1719 1646 Yellow Bedchamber of 1718 1907 Yellow Bedchamber of 1718 1911 Yellow Bedchamber of</p>	<p>1717 2139 Yellow Bedchamber of - Hair approach slates in +20 3460 Yellow Bedchamber of - chimney +20 381 Yellow Bedchamber of +30 239 Yellow Bedchamber of - becomes faculty Room +33 273 Yellow Bedchamber of - chimney piece</p>	<p>+33 273 Yellow Bedchamber of - becomes Betsy Room +39 2786 Yellow Bedchamber of 42 2166 Yellow Bedchamber of - painting in of P. Arthur and Catherine of Aragon</p>
	<p>1747 The arrangement of the house in the year 1747 can not be extrapolated. On the ground floor (Fig. 1) there was a front porch, to the west a wing of 2 rooms (Fig. 2) and a chimney piece in the middle of the wall. The arrangement of the house in the year 1747 can not be extrapolated. On the ground floor (Fig. 1) there was a front porch, to the west a wing of 2 rooms (Fig. 2) and a chimney piece in the middle of the wall.</p> <p>The house has taken on a West porch and a chimney piece (Fig. 2). To the south of the house was a chimney piece in the rear. There were 2 rooms, a chimney piece and a chimney piece in the house.</p>	
	<p>1752 388 [W] to Max [of the world] the game by his several Christianities, he should do it I could have got by women out of Christianity [W] 18 of these pilgrims: [W] was riding the 17th, 18th, 19th, 20th, 21st, 22nd, 23rd, 24th, 25th, 26th, 27th, 28th, 29th, 30th, 31st, 32nd, 33rd, 34th, 35th, 36th, 37th, 38th, 39th, 40th, 41st, 42nd, 43rd, 44th, 45th, 46th, 47th, 48th, 49th, 50th, 51st, 52nd, 53rd, 54th, 55th, 56th, 57th, 58th, 59th, 60th, 61st, 62nd, 63rd, 64th, 65th, 66th, 67th, 68th, 69th, 70th, 71st, 72nd, 73rd, 74th, 75th, 76th, 77th, 78th, 79th, 80th, 81st, 82nd, 83rd, 84th, 85th, 86th, 87th, 88th, 89th, 90th, 91st, 92nd, 93rd, 94th, 95th, 96th, 97th, 98th, 99th, 100th.</p>	Works
	<p>1782 May 27 [W] to Max [of the world] the game by his several Christianities, he should do it I could have got by women out of Christianity [W] 18 of these pilgrims: [W] was riding the 17th, 18th, 19th, 20th, 21st, 22nd, 23rd, 24th, 25th, 26th, 27th, 28th, 29th, 30th, 31st, 32nd, 33rd, 34th, 35th, 36th, 37th, 38th, 39th, 40th, 41st, 42nd, 43rd, 44th, 45th, 46th, 47th, 48th, 49th, 50th, 51st, 52nd, 53rd, 54th, 55th, 56th, 57th, 58th, 59th, 60th, 61st, 62nd, 63rd, 64th, 65th, 66th, 67th, 68th, 69th, 70th, 71st, 72nd, 73rd, 74th, 75th, 76th, 77th, 78th, 79th, 80th, 81st, 82nd, 83rd, 84th, 85th, 86th, 87th, 88th, 89th, 90th, 91st, 92nd, 93rd, 94th, 95th, 96th, 97th, 98th, 99th, 100th.</p>	<p>glowing red coloration of works</p>

REV	HISTORICAL DETAIL	WORKS
	<p>1763 [June 12 [1447 10 Moon]]</p> <p>The uncolored eighth-tier tile torii (torii) from the Shikoku Hōryū-ji temple in Kyoto, Japan, was used for the torii in the garden. The torii is made of dark brown wood and has a simple, elegant design. It is located in the garden of the temple and is one of the most famous landmarks of the temple. The torii is made of dark brown wood and has a simple, elegant design. It is located in the garden of the temple and is one of the most famous landmarks of the temple.</p> <p>27, 37</p>	<p>Pages</p>
	<p>1774</p> <p>The yellow back horizon.</p> <p>The chimney place was designed by Mr. Hattori.</p> <p>This room is used with prints from pictures in the kitchen place. On the other hand, the large old blue and white chiyogami (paper) was used for the table. The table is made of wood and has a simple, elegant design. It is located in the kitchen place and is one of the most famous landmarks of the temple.</p> <p>Revision 21.</p>	
	<p>1775</p> <p>yellow red for beauty room 30 10</p>	<p>new list with Hongji</p>





