

ITEM	HISTORICAL DETAIL	WORKS
	<p>192[9] Pugin & Pugin Plan [plan survey and proposal for heating? - not named position of columns indicated] BEDS ROLL RGH/2/335</p>	
	<p>1958 Dec Sir Albert Richardson Plan [plan recording and with proposal of the restoration of the north entrance. Room not separately labelled, columns indicated] BEDS ROLL RGH/2/335</p>	

TRUNK-CEILED PASSAGE

1764	Passage to the Gallery
1784	a trunk-ceiled passage
1883	a passage

F/1/8

Created possibly at the same time as the Holbein or as part of the works for the Gallery; Gray's description of the 'winding' passage which links to the Holbein chamber (1759) does not seem to relate to the present passageway. The idea of the lattice-work decoration derived from the decoration of the Ante Chapel, layed out by Richard Bentley for John Chute about 1755, some three or five years before the Trunk Cieled passage.

At the 'Great' sale, the glass for the small window described by Cole and illustrated by Carter was bought in. The architecture of the passage was probably altered during Lady Waldegrave's campaign of improvements and probably at the same time as adding the new carriage sweep. The passage was extended, with an amber-glazed sky-light, filling the void between the Great North Bedchamber and the Holbein. A lavatory was formed in part of the new space the door was removed during the 1984 alterations and is expressed as a blind door. The removal of the western wall meant that the small window was removed and the decorative roundels were redistribute as part of the works undertaken by Thomas Baillie & Co. To improve circulation to the Gallery and the new reception rooms beyond, the door leaf (and hinge) were removed from the east end, linking with the old Star Chamber.

At some time after the 1856-61 improvements a new doorway was added linking the Great North Bedchamber with the Trunk-Ceiled Passage. The addition of the door seems to have been contemporary to the hanging of the green-coloured wallpaper in the Great North Bedchamber and could have possibly been as late as the 1/4 C20. The door survives in part as it appears to have been double leafed. The western leaf, relating to the Great North Bedchamber was a reuse and modification of John Chute's door for the Glazed Closet of the Great North Bedchamber. The eastern leaf, now lost, related to the Trunk-Cieled passage and is only known by the hinge scars to the frame and that the eastern level of the threshold is approximately 50mm lower than that of the Gt North Bedchamber. As the later architrave relates in design to those installed during the 1758-61 works it seems plausible that the lost leaf matched the C18 door pattern.

The present painted decoration of the room survives from the AER period of restoration, probably 1955 at the same time as the redecoration of the gallery. The passage as it is at present appears to be in part a survival of the ~1759 scheme with a significant extensions and alterations during the C19. The battens applied to the wall match the layout and number indicated by John Carter in his working sketch, now at the Huntington Library. However, the majority of the battens appear to have very few layers of paint, the joints are very crisp and the fixing to the wall appears to be with wire nails. It is very difficult to assess the extent to which the original architectural scheme survives or is a restoration by AER.

ITEM	HISTORICAL DETAIL	WORKS
<p>CEILING Barrel-vaulted plaster ceiling with applied softwood tracery, parallel ribs to end in three rows of diamonds in the centre of the vault. Tracing leans westwards, proportions vary.</p> <p>Flat plaster ceiling at landing in front of Great North Bedchamber with rectangular skylight. Ceiling 20mm higher than centre of vault. Same softwood tracery fixed to plaster ceiling, partly loose, renewed parts not decorated.</p> <p>Flaking paint in areas along Holbein side, minor cracks, chipped paint on tracery, towards Great North Bedchamber bigger cracks.</p>	<p>Uncertain, but by 1760; and extended about 1861.</p> <p>1780s John Carter sketch of Trunk Cieleled passage Huntington RB 130368 folio 67</p> <p>1788 John Carter finished watercolour</p>	

ITEM	HISTORICAL DETAIL	WORKS
<p>WALLS Plaster on lath with applied timber battens arranged vertically with bands of lattice work. The timber battens are composed of a flat lath and a separate half-rounded section applied. Throughout the two timber elements are attached to the wall with wire-nails.</p> <p>Plaster walls with applied softwood tracery in parallel ribs and diamonds pattern. Ribs at 70 ctrs, diamonds 70 x 100mm, two horizontal bands of three diamonds at 1070mm height and at 1965mm height. In corner half diamonds meets and equal one.</p> <p>East: Ribs finish stepped at vault, one piece of tracery renewed, not decorated, cracks around opening, ghost of bigger arch visible</p> <p>South: Three rows of diamonds at spring of vault, tracery partly missing, flaking paint, chipped paint at tracery, cracks around F/1/8 D 1, between doors D 1 and F/1/11 D 1, plaster partly in bad condition, one continuing crack along the wall, at F/1/11 D 1 walls curves slightly, tracery takes curve up.</p> <p>West: diagonal cracks south of door opening, diamond tracery almost completely renewed, not decorated, parts of ribs also renewed and not decorated, plaster appears partly renewed, patch repairs, particularly in corner to north wall.</p> <p>North: (at Great North Bedchamber) patch repairs at plaster, tracery is very uneven and has many layers of paint, tracery partly lifting (at Holbein chamber) surface uneven around blind door recess, cracks around blind door frame</p> <p>East wall: plaster uneven and patch repaired, tracery at lower diamond level uneven, vertical crack in corner to north wall at GNB, tracery surrounds vault with extra bead.</p>	<p>by 1760 Very uncertain about the date of the present scheme;</p> <p>1970s Area of west wall battens renewed by Peter McRory Harris</p>	

ITEM	HISTORICAL DETAIL	WORKS
SKIRTING Plain painted softwood skirting board, 190mm, diminishes towards Great North Bedchamber with rising floor level.	1758-60	
FLOOR Carpet, underlay and hardboard on timber floorboards running east - west. West end of passage ramped up in plywood.	4 / 4 C20 1758-60	Remove plywood ramp.
WINDOWS LOST From point of construction until about 1861 the west wall was positioned just after door to the gallery. With the infilling of the space between the Great North Bedchamber and the Holbein Chamber.	1762 1784 <div> <div> [illustration by Rev William Cole] lighted by a window of painted glass, in which are many quarterings of Latton, a family formerly seated at Esher in Surrey </div> <div> COLE 1762 176 D 1784 454 </div> </div>	
SKYLIGHT Skylight with painted softwood frame, not mitred, orange glass divided by applied softwood tracery with parallel ribs and diamonds in the centre. Frame is patch repaired, repairs not decorated.	1861	
DOORS Two distinctly different construction techniques, doors to cupboard and Holbein Chamber are laid out like the seven panel type of the old house, whilst the Gallery door represents a new type repeated throughout the new grand rooms. The different construction types suggests a change in pattern at the time the gallery and western rooms are introduced.		

ITEM	HISTORICAL DETAIL	WORKS
<p>F / 1 / 8 D 1 to cupboard architrave same as F/1/9 D 1, frame pieced in at the bottom leaf painted softwood, vertical construction, joints with mortice and tenon joints, two outer stiles and arches, mitred, bottom rail, centre rail, centre stile, applied geometrical painted softwood tracery, centre rib splits into two arches, bevelled. Severe cracks at joints and chipped paint.</p> <p>hardware furniture brass round door knob with 50mm rose, knob loose, plain key hole, lock sits back in door depth paint chipped</p>	<p>F / 1 / 8 D 1 ~1759 architrave frame leaf</p> <p>hardware \geq 1855 furniture other</p>	
<p>F / 1 / 8 D 2 Lancet arch, blind door architrave same detail as F/1/9 D 1, projecting, applied onto frame, frame leaf vertical boards, applied softwood geometrical tracery, centre arch splits into two arches, chipped paint</p> <p>hardware furniture other</p>	<p>~1759</p>	
<p>DECORATION Painted off-white with probably an oil-based paint, eggshell finish.</p> <p>Paint peeling and chipped throughout.</p>	<p>~1955</p>	
<p>LIGHTING Simple timber five-light chandelier painted with gold-colour paint.</p>		
<p>DOCUMENTS</p>		
	1762	COLE 1762 / 76

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	1764 Feb 3 ^d	p ^d for finishing the Gallery, Cabinet, & passage to Gallery 1415 6 6. Toynbee Accounts 10	
	1771 Jan 7	[HW to Conway] YOU have read of my calamity without knowing it, and will pity me when you do...nine thousand powder-mills broke loose yesterday morning on Hounslow Heath; [FN 1] a whole squadron of them came thither, and have broken eight of my painted glass windows; and the north side of the castle looks as if it had stood a siege. The two joints in the hall [FN 2 St John and St Francis (Des. Of SH.) Works: 401.] have suffered martyrdom! They have had their bodies cut off, and nothing remains but their heads. The two next great suttors are indeed two of the least valuable, being the passage windows to the library and great parlour-a fine pane is demolished in the Round Room; and the window by the Gallery is damaged. Those in the Cabinet and Holbein Room, and Gallery, and Blue Room, and Green Closet, etc. have escaped. As the storm came from the northwest, the China Closet was not touched, nor a cup fell down. The bow-window of brave old coloured glass, [FN 3 A fine bow window of ancient scripture painted (HW to Lady Ossow 6 Jan. 1772 QSSOP v. 7p.) It appears in two illustrations in F. O. Hodgson, 'Inmateside in the Past. . . ' (at Mr Hindley's.) [FN 4] is shattered, all the north sides of Twickenham and Brentford are shattered. 39 152	Hall Armoury, passage to Great Parlour Round Room; Gallery Cabinet; Holbein; Gallery; Blue Room; Green Closet China Closet
	1784	Hence you go into a trunk-cieled passage, lighted by a window of painted glass, in which are many quarterings of Latton, a family formerly seated at Esher in Surry: in the window, a candlestick enamelled on copper. This passage leads to THE HOLBEIN CHAMBER Description 42	
	1788	John Carter sketch of Trunk Cieled passage Huntington RB 130368 folio 67	
	1788	John Carter finished watercolour	
	1842 May 21	IN THE PASSAGE. 44 An extremely rich and splendid old stained glass window, Gothic top, enriched with a variety of beautiful legendary subjects and Coats of Arms, the size 4 feet by 2 feet 6 inches SALE 242	
	1883	From the second Half-landing is entered "The Star Chamber," a small ante-room, with a modern stained glass window; case for hot water coil, with Italian marble top. Beyond is a passage, to the right of which is a large Bedroom known as "THE HOLBEIN CHAMBER." VENTOM 6	

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	<p>1958 Dec Sir Albert Richardson Plan (plan recording and with proposal of the restoration of the north entrance. Room not marked with name - not doorway indicated between Star Chamber and Trunk Ceiled passage as the aperture is indicated as the full width of corridor - cupboard is indicated. At some point - ?1972 or 1984 was the doorcase reinstated at the same time as access to the bathroom is moved from the Trunk Ceiled passage to en-suite with Holbein Room?]</p> <p style="text-align: right;"><small>BEDS ROLL RGW/2/335</small></p>	

HOLBEIN CHAMBER F/1/9
1759 new Bedchamber towards the road

Built from 1758 and probably decorated in 1759 with a plain-painted mauve-coloured paper. Fragments were recovered in 1972 and again in 1984. Architecturally, well documented for the 3/4 C18. Five major architectural elements: ceiling, chimneypiece, screen with joinery and windows, only the upper glazing of the windows lost, decorative roundels have yet to be traced by Dr Michael Peover and black hearthstone may represent a later alteration.

Later decorative schemes

The first documented Waldegrave scheme, is known from the Cowtan sample books at the V&A. From 1855 the room was redecorated as the 'Spare Room' and also known as the Holbein Chamber as a remembrance of the lost Vertue copies. Apart from Cowtan's paper, little is known of the scheme apart from the pattern of clear glazing shown in an 1889 exterior photograph. The first *Country Life* article. The Cowtan scheme remained in place until ~1960.

During the Peter Rose redecoration of the house, the room was papered with flocked wall paper and three of the C19 window pelmets from the Gallery were installed. From 1972 the walls were hung with a light-coloured mauve paper which was renewed in 1984. The present decorative scheme was added when the room was largely rebuilt during the 1984 dry rot repair works under the direction of John Warren. During the 1984 works the floor was renewed with sawn plywood, the C19 glazing pattern was reproduced and a new door was opened into the bathroom.

ITEM	HISTORICAL DETAIL	WORKS
CEILING Papier mâché rosettes and timber / plaster decoration on a lath and plaster ground	1759 / with repairs and renewals 1984	
	<p>1759 Drawing by J H Muntz 1759 Farmington</p> <p>1759 Sept 18 [Gray to Warton] 'Mr W. Has lately made a new Bedchamber, ... The cieling [sic] is coved and fretted in star and quatre-foil compartments, with roses at the intersections, all in papier-mâché' ACCOUNTS 100</p> <p>1784 The ceiling is taken from the queen's dressing-room at Windsor. D 1784 454</p> <p>1883 "THE HOLBEIN CHAMBER." The ceiling, which is elaborately panelled, was taken from the Queen's dressing-room, at Windsor. VENTOM p 5+</p> <p>1983 Feb+ Correspondence with AAP and Michael Snodin establishes cause of Dry rot - blocked down pipe] papier mâché not stripped but some elements added, replacing areas of loss.</p> <p>1984 Photographs show scaffolding rising through ceiling</p>	
WALLS Originally timber frame with brick nogging, the bow end cantilevered on a timber frame - at the time of the building of the room, the land beneath where the Oratory was later cited was not owned by HW. North: repaired AER and rebuilt by John Warren in solid brick. East: rebuilt solid brick by John Warren West: rebuilt sold brick John Warren South: probably with timber frame and brick knogging	1984 1984 1758	
SKIRTING	1758-59	
FLOOR Floor of saw plywood imitating boards, coated with polyurethane. Floor replaced, bay supported on 2 cantilever beams. Beams and joists may have been retained.	1984	Remove sawn ply boards. Renew with flush boards modelled on Library Floor.

ITEM	HISTORICAL DETAIL	WORKS
	<p>1760 Oct 31th p^d Vile's bill for the purple-cloth bed, a carpet, a writing table, some chairs &c (the bed alone cost about 90£) 149 6 0. <small>Taynbee ACCOUNTS 8</small></p> <p>1780s Carter view with light-colour boards and what looks like a turkey carpet just to the centre of the room.</p> <p>1784 THE HOLBEIN CHAMBER. A carpet worked by Mrs . Catherine Clive, the celebrated comedian. <small>Description 47</small></p> <p>1984 Boarded floor with carpet worked by Mrs Clive <small>Orleans 1980</small> Various photographs of joists <small>MS</small></p>	
<p>CHIMNEYPIECE</p> <p>Overmantle with looking glass set in a fret-work frame of Gothic lozenges and quatre-foils, looking glass follows HW design but present plate appear modern [MS]</p> <p>Hearthstone of polished black marble, Carter views show polished white marble.</p> <p>The fireplace lined with decorative cast iron cheeks, appears</p> <p>Cast iron grate</p> <p>fire dogs, appear contemporary to grate</p>	<p>1758/9 with C20 plate</p> <p>1758/9</p> <p>uncertain Hearth originally white?</p> <p>C18?</p> <p>≥ 1856 FW cypher</p> <p>≥ 1856</p>	