

ITEM	HISTORICAL DETAIL	WORKS
WALLPAPER Yellow flock, modern	1972 previous paper shown in <i>Country Life</i> photograph	
PICTURES small cabinet picture		
	1779 Sept. Papering green closet in garret 1 2 0 Toynbee Accounts 17	
	1779 Sept. New China Closet near gallery 4 18 11 Toynbee Accounts 17	
	1779 Sept. Painter D ^o 3 8 6 Toynbee Accounts 17	
	1779 Sept. Stonemason for y ^o alter do. 4 17 3. Toynbee Accounts 17	
	1784 In a Closet, with glass doors, between the gallery and round chamber, is a large collection of ancient porcelaine of china, which belonged to Catherine lady Walpole. Under the window, a small altar, part of the shrine in the chapel, and on it a silver ladle with an ivory handle carved and gilt, used by Indian ladies for incense; a present from Charles duke of Richmond. Description 53	
	1810 And in the CLOSET with glass doors is a large collection of ancient porcelaine china, which belonged to Catherine, Lady Walpole. Under the window is a small altar, part of a shrine in the chapel, and upon it a silver ladle [...] Evans 173	
	1824 [room NOT mentioned included on the public route] Evans 266 combined to form one space and open up a corridor to the new ante-room by LW	
	1842 May 13 The contents of the China Closet, NEXT ROUND DRAWING ROOM. [lots 1 - 29] SALE 171 - 172	
	1842 May 21 IN THE SMALL CHINA ROOM. 46 A [***] and extremely fine old stained glass window, Gothic shape, representing a Coat of Arms and Judas betraying our Saviour, with border of rich coloured glass SALE 242	

ROUND ROOM F/1/13
1759 round tower
1768 round Tower
1769 round Room
1810 the Round Drawing Room
1958 Women Lecturer's Sitting Room

Projected 1760 as a bedchamber which was never completed. The completion of the Gallery continued for two years, far longer than Walpole had projected. The room directly above was first used as a bedchamber. The ceiling by Adam was derived Dugale's St Paul's, taken from the rose window pl 165 and probably Dart's Westminster for the chimney-piece. He was also asked to design a bed for 'the enclosed little end'. The Drawing room was completed nearly then years after construction. C19, introduction of new door to south (from 1861); Green damask wall hangings, ormolu chandelier and curved 'ball benches'. Used as a transitional space from gallery to large drawing rooms.

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<p>CEILING Lath and plaster ceiling. Overall design by Robert Adam based on round window published Dugdale's <i>St Paul's</i> [p 165]. Gothic rose window tracery, mouldings: cyma / fillet / bead, builds up hierarchy to the centre, three circles, two outer circles separated into 12 parts, inner circle [flower enrichment]. Division of circle ends in lancet shape, circles in lancet arch incorporate quatre-foil. Tracery picked out in gold paint.</p> <p>Minor cracks, fair condition, damaged where chandelier is hung.</p> <p><i>The ceiling is taken from a round window in old Saint Paul's:</i> [D 1784 p 469]</p> <p>cf. Dugdale's <i>St Paul's</i> for the ceiling (taken from the rose window pl 165)</p>	<p>1767/8</p> <p>1766 Mr Walpole has sent Mr Adam the two books, [FN 2] and hoopoes at his leisure he will think of the ceiling and chimney-piece. The ceiling is to be taken from the plate 165 of <i>St. Paul's</i>, the circular window. [FN 3] The chimney from the shrine of Edward the Confessor, at Westminster. [FN 4] The diameter of the room [FN 5] is 22 feet. The enclosed little end is for the bed, [FN 6] which Mr Walpole begs to have drawn out too. He is just going to Bath, and will call on Mr Adam as soon as he returns. [FN 7]</p> <p>1766 First design for the chimney-piece. Collection Sir John Soane's Museum, Vol. 22, No. 228.</p> <p>1767 Second design for the chimney-piece by Adam for the chimney-piece Soane Museum. Collection Sir John Soane's Museum, Vol. 22, No. 229. In the chimney-piece Adam's Neo-classicisms are much more apparent. The tree-cusped opening, the capitals, and some of the mouldings are the only obviously unclassical features. Adam did use Edward the Confessor's shrine for inspiration, but he classicized much of what he borrowed. The powerful and angular twisted columns were softened and made more antique, the circles and even more antique, the circles and even guilloche were domesticated into a typical Adam pattern, and the diamond shapes were transformed into a frieze pattern not at all unlike such characteristic Adam frieze pattern, and the diamond shapes were transformed into a frieze pattern not at all unlike such characteristic Adam friezes its that in the red drawing Room at Harewood. The bell-flowers above the capitals and on the shafts and some of the mouldings are familiar Adam details. The whole process is in a sense analogous to Adam's adaptation of antique sources, for one sees, as always, the refining hand of Adam making of his inspiration.</p> <p>1768 March 'Ceiling of round Tower 48 0 0. Toynbee ACCOUNTS 11</p> <p>1769 Oct 27 gilding the round Tower 95 8 0. Toynbee ACCOUNTS 11</p> <p>1784</p> <p>The ceiling [sic] is taken from a round window in old saint Paul's; the freeze was designed by Mr. Adam. Description 53</p> <p>1883 "THE ROUND DRAWING-ROOM." the ceiling and doorways are panelled and decorated in white and gold. VENIOM 6</p>	

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<p>CORNICE Cornice, composed of three horizontal elements. At top, fillet followed by waterleaf moulding, painted gold. Below cyma bead, 2nd moulding diamond pattern, painted gold on white plaster surface, gold painted quatre-foil applied in centre of each diamond, gold painted cast leaf ornaments applied in triangular spaces between diamonds, cavetto, bead, lowest mouldings alternating gold painted quatre-foils and plain shields on white plaster surface, colour of shields fading, gold painted framed, shields might have been gold painted, appear blue-ish, quatre-foils incorporate raised cast flower enrichments in recess, quatre-foils are joined by a negative arch from leaf to leaf embracing the shield, run mouldings as bead, fillet, cyma, cavetto and bead.</p> <p>Mould-cast Cornice regularly vertically cracked at left hand side of shield, suggesting mould size,</p> <p>Fair condition altogether.</p>	<p>1769 Oct 27 gilding the round Tower 95 8 0. Toynbee ACCOUNTS 11 1780s Sketch by Carter with detail of cornice picking out Huntington RB 1780 Finished watercolour by Carter 1784 The ceiling [sic] is taken from round window in old saint Paul's; the freeze was designed by Mr. Adam. Description 53 1883 "THE ROUND DRAWING-ROOM." ... the ceiling and doorways are panelled and decorated in white and gold. VENTOM 6</p>	
<p>WALLS - Construction Brick core walls to round tower.</p>	<p>1760 - 2</p>	
<p>WALLS - Hangings Silk damask to room, yellow gold colour. Pattern repeats every two feet. Nailed at top and bottom and the edge covered by silk tape, glued on.</p> <p>Condition is fair, soiled at top all around (condensation and pollution), soiled and dark stained where radiator is fixed on south east side, stained and soiled in lower area (approx. 1000mm high), colour with some areas of fading.</p> <p>Small area of earlier silk near position of electrical heater.</p>	<p>~1960 Rehung, silk chose by Peter Rose 1784 THE ROUND DRAWING -ROOM. HUNG with crimson Norwich damask: Description 53 [green silk introduced by Lady W] ≥1856 "THE ROUND DRAWING-ROOM." 1883 The walls of this room are hung with green satin damask; ... VENTOM 6 1960-1965 PR I remember choosing new wall coverings Antony Kenney Interview with Peter Rose 23 January 1996 9</p>	
<p>CONTEXT</p>	<p>1764 Aug 3 [HW to Hertford] I had laid by a little sum which I intended to bauble away at Paris; but I may have very serious occasion for it. The recent example of Lord Holderness, who has had every rag seized at the custom-house, [FN 5] alarms my present prudence. I cannot afford to buy even clothes which I may lose in six weeks. These considerations dispose me to wait till I see a little farther into their chaos. You know enough of the present actors in the political drama, to believe that the present system is not a permanent one – nor likely to roll on till Christmas without some change. The first moment that I cannot quit party with honour, I shall seize. It neither suits my inclination nor the years I have lived in the world, for though I am not old, I have been in the world so long, and seen so much of those who figure in it that I am heartily sick of its commerce. 38 415</p>	

ITEM	HISTORICAL DETAIL	WORKS
Bay Window	<p>1784 THE ROUND DRAWING -ROOM. The surbase of the window is taken from the tomb of queen Eleanor in Westminster-abbey. Description 53</p> <p>1883 "THE ROUND DRAWING-ROOM." A circular bay window, with mullioned lights, filled with stained glass. VENTOM 6</p>	
<p>SKIRTING High board, above level expressed in the door leaf, the upper-edge finished with an ogee moulding. Softwood, 8 mm thick, 215 mm high in total, top moulded with cyma, 40 mm, projecting 35 mm, from wall, horizontal crack at north door jamb at D 1, horizontal cracks at both sides of D2, loss at right hand side of D 2 where modern plug is fixed, warped, pushed back in areas. All painted white.</p>	<p>1762 doors integrate lower rail which in Carter's image of the room is shown as the same level as the skirting.</p>	

ITEM	HISTORICAL DETAIL	WORKS
<p>FLOOR Fitted Carpet indoor / outdoor green needle felt carpet on cardboard and plywood sheets as underlay.</p>	<p>1760s Finished 1760s scheme Moorfields carpet fitted nearly to edge of room, circular, with quotations of Sevres table top.</p>	<p>Fit trench heating to bay.</p>
<p>Wooden floor boards, sizes differ between 170, 180 and 190mm, finished flush.</p>		
	<p>1784 Carter Sketch with details of the carpet. Huntington RB 1784 Finished watercolour by Carter at Farmington 1784 THE ROUND DRAWING -ROOM. and a carpet of the manufacture of Moorfields; the design taken from the Seve china-table in the green closet. Description 53 1842 May 20 [The fine Antique Furniture and Valuables.] / THE CIRCULAR DRAWING ROOM [Lots 6 - 60] 57 a SUPERIOR Axminster carpet, of elegant pattern, with Flowers and scrolls, the design taken from the Sevres China tables in the green closet, 4 ¼ yards by 3 ¾ Sale 229 - 233 1958 AER drawing showing reinforcement of floor BEDS</p>	
<p>OVERMANTEL MIRROR Gold painted carved softwood frame, using the space between chimney piece and ceiling, sitting between the columns of the chimney piece.</p>	<p>~1960 Gilt overmantel introduced. 1922 Photograph of chimney, no overmantle CL 1950s Photograph of room & chimney, no overmantle CL</p>	

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<p>CHIMNEYPIECE Decorated white marble mantelpiece with carvings and coloured inlays, framed by columns on square plinths in front of pilasters attached to wall and composite entablature, columns fluted and twisted, flutes consist of green leaf inlay, raised enrichments of entablature painted gold, centre piece consists of multi-coloured inlays. As designed by Robert Adam after Edward the Confessors Tomb published in Dart's <u>Westminster</u>.</p> <p>Loss of intarsia.</p>	<p>1767/8</p> <p>1768 Sept 22 '...For this year past I have been projecting a chimney in imitation of the tomb of Edward the Confessor, and had partly given it up, on finding how <small>35 406</small> enormously expensive it would be. Mr Adam [FN 6] had drawn me a design [FN 7] a little in that style, prettier it is true, and at half the price. I had actually agreed to have it executed in scagliuola, but have just heard that the man [FN 8] complained he could not perform his compact for the money settled.[FN 9] Your obliging present is I am certain executed by the very Person who made the Confessor's monument [FN 10]; and if the scagliuola-man wishes to be off his bargain, I shall be glad; if not, still these materials will make me a beautiful chimney-piece for another room.' <small>35 407</small> Adam drawing of 1766 in Soane much closer to tomb design. Executed 1767 in scagliola [Orleans 1980]</p> <p>1769 July 20 The chimney piece in the round Room <small>288 137½. Toynebee ACCOUNTS 11</small></p> <p>1784 The design of the chimney-piece is taken from the tomb of Edward the Confessor, improved by Mr Adam, and beautifully executed in white marble inlaid with scagliuola, Richter. [J.A. Richter] The dogs are of silver: on the chimney are three large jars and two beakers, of silver also=, bought at the auction of lady Eliz. Germaine; on the middle one is the Rape of the Sabines embossed. Two silver sconces, with histories, on the sides. <small>D 1784 468</small></p> <p>1781 Chimneypiece engraved</p> <p>1788 John Carter sketch and finished watercolour</p> <p>1842 May 21 THE ROUND DRAWING ROOM. 82 A SPLENDIDLY CARVED STATUARY MARBLE CHIMNEY PIECE, inlaid with variegated marbles, presenting a beautiful specimen of the Florentine Mosaic, the design taken from the tomb of Edward the Confessor, the carving executed by Mr. Richter; also the inlaid marble hearth to correspond <small>Sale 243</small></p> <p>1883 "THE ROUND DRAWING-ROOM." The CHIMNEY PIECE is a beautiful specimen of inlaid marble work, the design being taken from the tomb of Edward the Confessor. <small>VENTOM 6</small></p>	

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<p>HEARTH STONE White marble, coloured inlay around the edges as flowers in circles. Designed by Robert Adam. Projects 5mm over floor boards, suggest fitted carpet, white marble stained and soiled, loss of intarsia at the front centre, has moved 18mm from columns into the room.</p> <p>To the east of the hearth stone a disused gas feed, the C19 grate may have been gas fired.</p>	<p>1767/8</p> <p>C20</p>	
<p>FIRE BOX Lined with black sheet metal, champhered on sides. The lining added C19. The flue fitted with a hinged adjustable damper door made of sheet iron, rusted.</p>	<p>≥1856 1767/8</p>	
<p>BASKET GRATE With pierced steel obelisks with finials at front, deep basket to the rear with a heavy fire-back integrated and cast with a cypher 'F' and a coronet presumably for Francis Waldegrave.</p> <p>Overall condition metal surface oxidized, small areas of surface rust but generally in good condition.</p>	<p>≥1856</p>	

ITEM	HISTORICAL DETAIL	WORKS
<p>BAY WINDOW</p> <p>Nine segmented bay window, two blind facets at each side adjacent to room with seven facets glazed in upper part, panelled in lower part. The design based on the tomb of Queen Eleanor see Dart's <i>Westminster II</i> p30.</p> <p>ceiling All timber with applied tracery of Gothic rose window, half circle forms seven or 14 compartments respectively, consisting of a series of smaller and larger quatre-foils. Special panel consisting of two opposing curves following shape of the room. Area between room and bay with applied tracery, quatre-foils at wider ends, raised mouldings end in flower enrichments. White painted and enrichments picked out in gold-coloured paint.</p> <p>shutter Sliding recessed in wall cavity. Recess chase at top wider than shutter, at floor an sheet-iron rail. Timber, curved in section as room, six panel construction, vertical stiles are main members, mortice-and-tenon joints, plain panels with quarter bead applied, concave half circle chase at locking stile of south shutter, vertical, integrated sliding bolt at locking stile of south shutter, convex half circle bead at locking stile of north shutter. Latch, lower part missing, hook to close at 1565mm ctrs, recessed pull handle at 1200mm ctrs on both faces of shutters. Operable, but requires easing, minor cracks. Painted white, discoloured.</p>	<p>1767/8</p> <p>1761-3</p>	

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<p>glazing: Leaded lights. Upper panels fixed. Trio-foil arch frame, corners with blue etched and stained glass, ornamental pattern and portraits in armoury. Lower panels with three swing casements, recess for lever handle to rest only carved back in timber (improvised), only two mushroom [casement fixings] at side windows, centre window has metal plate screwed on. Timber frames with knots, decayed, lower frame at south first pane renewed, different proportion, not decorated. Flaking paint, especially at lower frames, casements do not close properly.</p> <p>dado Timber panels, nine facets separated by triangular columns, two outer panels narrower than inner ones, shields painted with heraldic devices and cyphers for FW and HW, gold painted trefoil tracery applied, edges crocketed with finials. The background colour is painted white.</p> <p>floor Overall covered with linoleum. underneath wide timber floor boards, 22mm thick, 156mm wide, nailed [later], original wooden pegs still visible, joist 200 x 55mm with 423mm ctrs, floor is 55mm higher than floor in round room. Timber floorboards appear C18</p>	<p>glazing ≥1856; replaces very important glass sold 1842;</p> <p>dado: 1767/8 and ≥1856; reworking of C18 joinery</p> <p>floor ≥1960 1767/8</p>	

ITEM	HISTORICAL DETAIL	WORKS
	<p>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; ...—a fine pane is demolished in the Round Room; 39 152</p> <p>1784 THE ROUND DRAWING -ROOM. ... In the great bow window is a large shield of the arms of Robert Dudley earl of Leicester, given by Mr. H Reade; under it a thornbush with HR, the device of Henry 7th.; the arms of queen Elizabeth, on the left hand, from Essex-house in the Strand; roses; other arms of nobility; and six fine pieces, by a scholar of Price, from Raphael's bible. Description 53</p> <p>1842 May 21 THE ROUND DRAWING ROOM. 46 The seven pieces of old stained glass at the top of the oriel window, are most beautiful in colour, and very rich in effect, they will be sold separately, or together, as may be desired. Sale 242 47 A truly fine old stained glass window to the left, the colours particularly vivid and beautiful, the subjects represent the arms of Queen Elizabeth, of a Knight of the Garter, and a Flemish Landscape, and embellished with mosaic glass, 41 inches high, 17 inches wide 48 The next old stained glass window, equally fine, representing the arms of a Knight of the Garter, and 2 subjects from Raphael's Bible, with crest at the top, and richly embellished, the size, 41 inches by 17 49 The next OLD STAINED glass WINDOW, representing the arms of a Knight of the Garter, a subject from Raphael's Bible, and the Red Rose of England, also finely embellished, the size, 41 inches by 17 50 The centre old stained glass window, of the most rich, vivid, and rare colours, representing the arms of Robert Dudley, Earl of Leicester, and the device of Henry VII beneath, finely embellished with the old mosaic glass, the size, 41 inches by 17 51 The arms of the Earl of Leicester were presented by H. Read, Esq., to Horace Walpole 51 The next old stained glass window is equally fine in colour, including similar subjects and forms the companion to Lot 49 52 The following old stained glass window, also remarkably rich in colour and effect, forms the companion to the Lot 48 53 The last old stained glass window is equally beautiful and effective, and forms the companion to Lot 47, including the <i>Royal Arms</i> 47 - 53 SOLD OUT Sale 243</p> <p>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; ... Also the Seven-Light Oriel Window in the round drawing Room, . . . 1858. Baile 43</p> <p>1922 CL</p>	