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Strawberry Hill: Walpole's Villa

Listed Building Application:

Design and Access Statement

Alterations additional
to Listed Building Consent
ref: 06/1626

MARCH 2009

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PLANNING



The application is for alterations to Walpole's Villa at Strawberry Hill that are additional to those for which Listed Building Consent has been granted by London Borough of Richmond upon Thames (ref: 06/1626).

The proposals have arisen in the detail development of the scheme as a consequence of stripping out works in an enabling works contract and in-depth paint analysis. The alterations are principally concerned with the restoration of the Staircase Hall which Walpole described as the 'chief beauty of the castle'; the recovery of the double-gallery comprising the Great Cloister and the Gallery.

This document provides supporting information required in the Design and Access Statement and the Justification Statement.
Conservation Statement

Analysis of Alterations

1. North Elevation
2. The chief beauty of the castle: the Staircase and Hall
3. Walpole's double Gallery: the Great Cloister and Gallery

Within each section, the justification for the individual works is set out in the context of the historical background, and the impact on the historic fabric is shown in a tabular form.

CONSERVATION STATEMENT

Understanding the Place

The origin of Walpole's Gothic

The lower part of the castle was hollowed into several intricate cloisters; and it was not easy for one under so much anxiety to find the door that opened into the cavern. An awful silence reigned throughout those subterraneous regions, except now and then some blasts of wind that shook the doors she had passed, and which, grating on the rusty hinges, were re-echoed through that long labyrinth of darkness. Every murmur struck her with new terror; yet more she dreaded to hear the wrathful voice of Manfred urging his domestics to pursue her

The Castle of Otranto

Walpole's Gothic villa remains remarkably intact in its plan, elevation and architectural decoration. However alterations to the fenestration in the early 20th century, addition and loss of detail of moulding to the north elevation and the modification of the scale of the Gallery and Great Cloister are the genesis for this application.

Walpole's Villa as realised by 1776 was a highly complex form with four distinct elevations each with a hierarchy of windows relating to the functions of individual rooms. The form of the house was in part determined by at least two earlier buildings, now included within the structure of the south-east corner of the house. The whole of Horace Walpole's essay in Gothic architecture was realised during six distinct building phases capitalising on an irregular, asymmetrical form, laid-out on a counter-Renaissance plan and featuring vertical divisions within the circulation pattern at both ground and second floors.

The elaborate and complex architectural composition of the house was set within a generous estate, his 'green and pleasant Territory' newly created by Walpole by his careful and systematic acquisition of land. The new little Gothic castle was complimented by a second, more modest villa to the south and west, later known as Little Strawberry Hill, first the habitation of the actress Katherine 'Kitty' Clive and later the sisters Berry, Agnus and Mary - Walpole's beloved 'Sultanas'. To the north, the territory stretched across the road to Hampton where Walpole built an ornamental cottage to the design of John Chute with one side fitted-out with a library and other a diary. The cottage survives but is now wholly encapsulated into a late 19th century house. To the south of the Round Tower and at the western boundary of the estate was Walpole's printing office.

The alteration of Walpole's estate began gently, the conversion of the printing office into Anne Damer's modelling studio about 1800. In the 1820s and 30s Walpole's New Office designed by James Essex (1776) and built by Samuel Wyatt (1792), was converted from domestic offices into new bedrooms for the large family of James, 5th Earl Waldegrave. At that time the Great Cloister was converted into additional bedrooms and the existing windows were added at that time and the doorway linking the Hall (G9) with the Winding Cloister (G2) was opened-up.

During the mid- and late-19th century, the villa survived but was altered:

- a new private suite was created by forming internal links including a staircase to a group of 18th-century room, the work were realised by 1857 and fully removed by 1962;
- alteration of the State Apartment, realised 1857, nearly wholly reversed by 1960;
- enlarging the entrance to the villa by adding a vestibule to the earlier Hall (demolished 1958); and
- forming a new suite of entertaining rooms with the addition of a new pavilion fitted out with a large-scale Drawing and Supper Rooms (1863) and later a Billiard Room (1871), these additions survives wholly intact.

The 20th-century alterations can be considered as of two categories. First, during the late 1920s, the house was altered to form the domestic accommodation for the Vincentian order who were the administrators of St Mary's University College (SMUC). These alterations were made economically but respected many elements of the 18th century form of the house. After WWII, the restoration of Walpole's villa began with the removal of the mid-19th century decoration, the demolition of the mid-19th century vestibule and the removal of the subdivisions of the private suite of rooms and in the Cloister (though partly renewed). The restoration was, however, compromised by the taste of the then occupants and constrained by the economics of the owners, an education institution. The new decorative schemes were a hybrid of work with some rooms fitted out as inspired by the 18th century and others in imitation of the removed 19th century decoration, though none of the work based on either the documentary account or the archaeological record.

Detailed, targeted investigation

Since the first Listed Building Application (ref DC/PAP/06/FL/FUL), emergency repairs to the house have been completed and as well a group of carefully devised striping-out works (September to April 2008). By removing modern partitions and decoration the works revealed many original 18th century features and decorative surfaces as well as the archaeological imprint of many pre-1800 features. The removal of all post-1800 partitions reinstated the complexity of the 18th century circulation and enabled the greater understanding of the complex original design. The further uncovering of early elements of the house to allow further paint sampling and advanced the dating of architectural features by paint stratigraphy.

Cultural context

The year of Walpole's arrival at Twickenham, 1747, was the same year that Batty Langley published his treatise Gothic Architecture, the standard reference work of the counter-antiquarian Gothic reformation, and five years after Thomas and Batty Langley's publication Ancient Architecture, Restored and Improved. Within the context of contemporary architecture in Britain, the Gothic revived, at least in an ornamental way was not such a new idea. We see this in relationship to Walpole's own work at Strawberry Hill and the context for its design. From within Walpole's own library we have the clue, his subscription albeit somewhat surprisingly to Thomas and Batty Langley's 1742 publication Ancient Architecture.

While the elevations as designed by John Chute and to a lesser extent others bear no direct relationship to the elevations presented by the Langleys, we see at least a superficial relationship between the designs presented in the illustrative plates and the form of the quatrefoil and ogee-headed windows as well as the profiles window joinery for the early villa. The link between Ancient Architecture Restored and Chute's design for the early house as realised is reinforced by Chute's sketch for the south east corner of the house within Walpole's own copy of the Langley work. More broadly, John Chute's design for the new South front can be contextualised in that as it was being realised in 1753, William Wentworth, 2nd Earl Strafford was completing his own mock-fortified modern Gothic folly, Stainborough Castle. Walpole's friendly Gothic 'rival' was created from an existing banqueting house with the addition of curtain walls, punctuated with diminutive towers and pierced with windows of lancets and quatrefoil form that have more than a near resemblance to Walpole's 'Great Tower', at the southeast corner of Strawberry Hill.

Cultural significance

In understanding the origins of the Gothic Revival in Britain and the context with which one sees the unique quality of Walpole's creation was not its use of Gothic ornament but the experiential quality of the architectural form akin to the architecture described by Walpole in The Castle of Otranto.

The most elaborate of Walpole's new Gothic spaces were not created by decoration or ornamentation but by the austerity of the decoration, the complexity of the plan, the spacial relationships and the manipulation of natural light. In the history of the Gothic Revival in Britain, Walpole's architectural rather than decorative handling of the Gothic was an absolutely innovative approach to the revival of the Gothic.

The mid-20th century works in-part sought to restore Walpole's unique architectural essay to its original form by removing almost all of the mid- and later-19th century overlays of decoration and applied ornament. However, the degree of conservation and restoration work was constrained by the taste of the then occupants and the budget of the educational institution which owned the house. For example the restoration of the Hall and Staircase (G9 + G10) was returned to its original 18th century plan by the demolition of the 19th century Vestibule, but its restoration was greatly compromised by replacing Walpole's austere grisaille decoration with white tracery executed on a fondant-pink ground while the floor (fully removed in 1959) was relaid using reusing colourful encaustic tiles. While the study of the part restoration of this space as well other part restorations in the house enhances the Understanding of the Place, these mid-20th century works are partial and inauthentic restorations which have led to the partial loss of several significant characteristics of the house - such as the primitive form of the 18th century Gothic used by Walpole as well as primacy of natural light.

Reinforcing and recovering the cultural significance

The approach to the conservation works and the restoration of the villa is based on the Understanding of the Place and the Conservation Policies as set out in the Conservation Management Plan (CMP), Inskip + Jenkins, 2006. The CMP as adopted by the Strawberry Hill Trust after its review by the Local Authority, English Heritage and the Getty Conservation Institute (USA). The CMP was written after extensive mapping, description, understanding and assessment of the character of the Place.

The assessment of significance in the CMP identified how particular development and alterations of the Place contribute to, or detract from, each identified strand of Cultural Significance. The assessment villa identified an extensive schedule of works to reveal and reinforce the cultural significance of Mr Walpole's villa and are detailed in a Listed Building Application approved by the Local Authority December 2006 (ref DC/PAP/06/FL/FUL).

This application for Listed Building Consent is made in line with the Conservation Policies adopted Conservation Plan and with reference to Conservation Principles, Policies and Guidance (English Heritage, April 2008).

The works described below are divided into two categories, those works which in their objective recover the significance of the 18th century villa and modern alterations which maintain the significance by keeping the building in use. This first group of works are based on a detailed analysis of the building fabric as achieved by observation, scientific analysis and detailed archival research. The findings are recorded in a table on an element-by element format in the Analysis of Fabric.

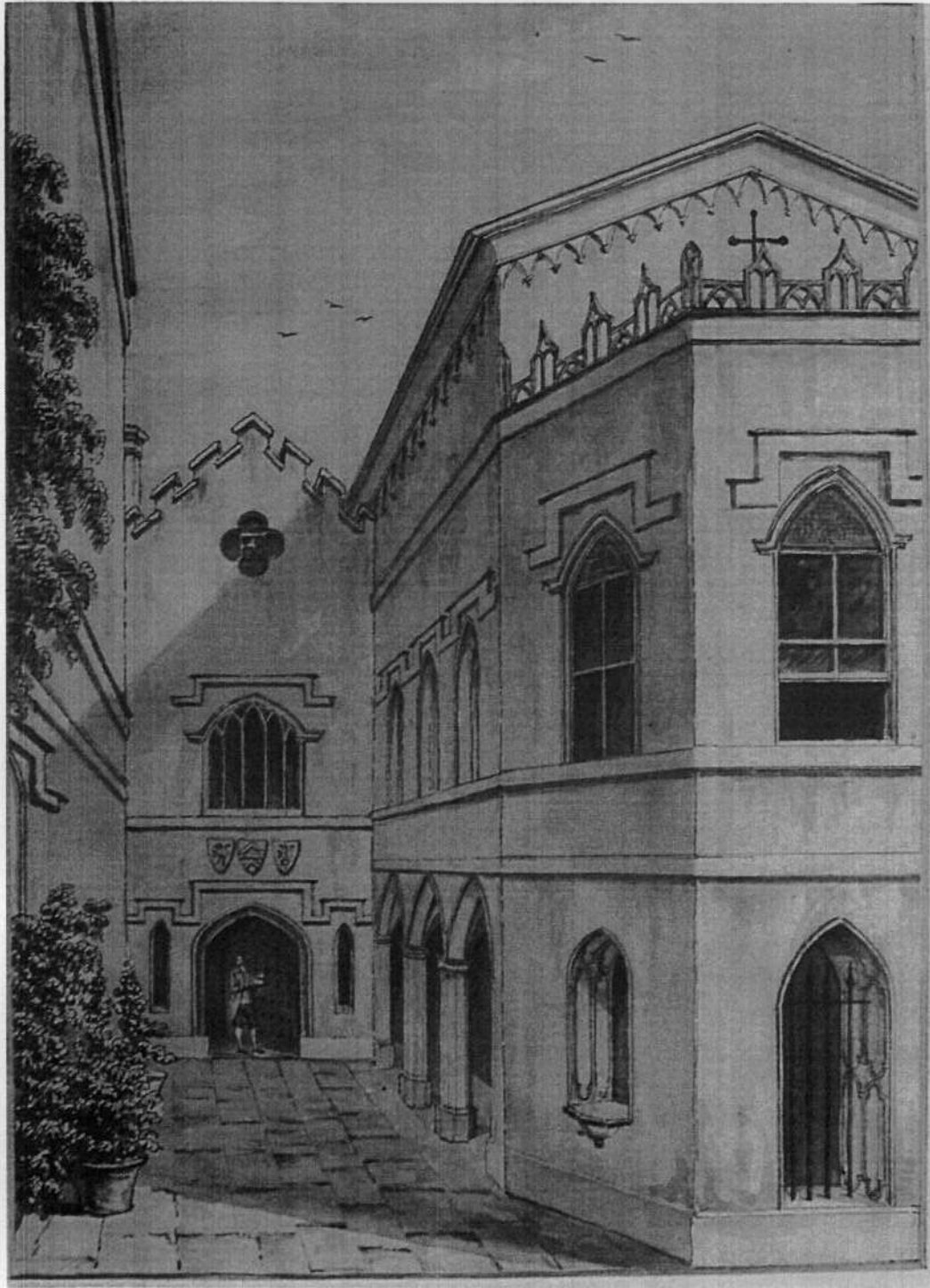
The approach to the conservation works to the house is on the basis that the works sustained, revealed and reinforced the cultural significance of Mr Walpole's Villa .

Strawberry Hill was now exhibited to the utmost advantage. All that was peculiar, especially the most valuable of his pictures, he had the politeness to point out to his guests himself; and not unfrequently, from the deep shade in which some of his antique portraits were placed, and the lone sort of look of the unusually shaped apartments in which they were hung, striking recollections were brought to their minds of his Gothic story of the Castle of Otranto.

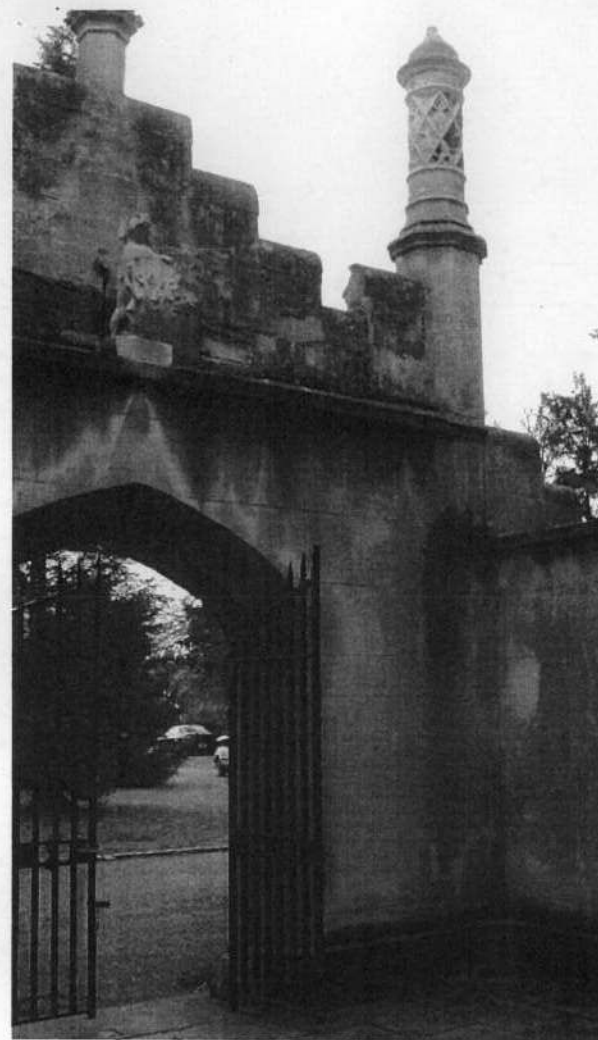
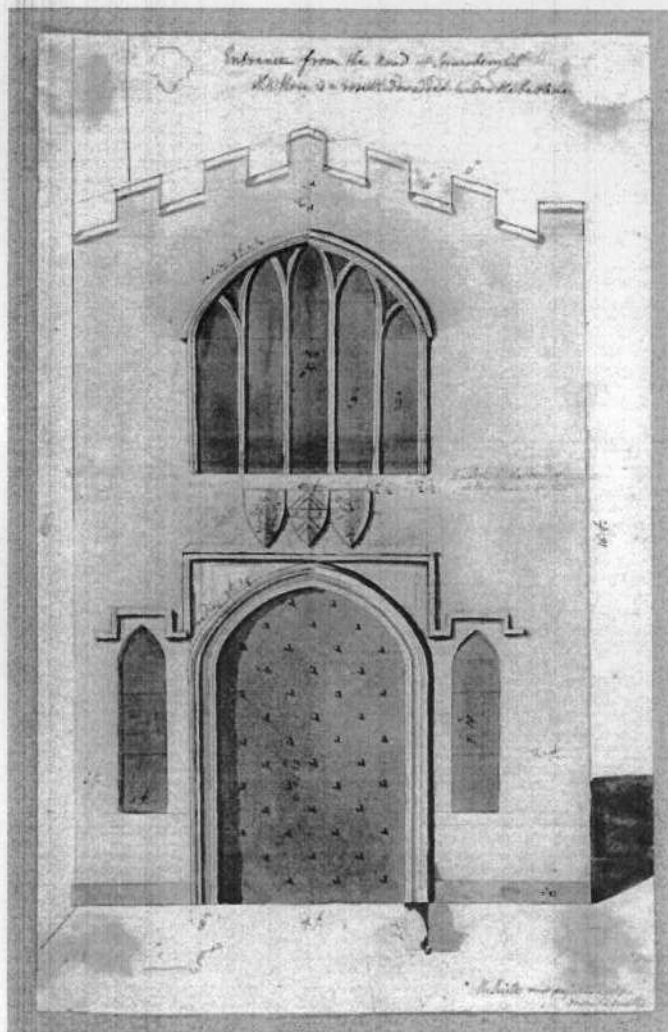
Diary of Frances Burney, Madame D'Arblay (1789

1 RESTORATION OF THE NORTH ELEVATION AND ENTRANCE COURT

Alteration	Historic Context	Works and Justification
<p>Restore entrance of the Entrance Court originally designed by John Chute and Richard Bentley complete with new windows on ground and first floor.</p> <p>Restore entrance elevation including recovering original window shapes, sizes and positions: F5 W1, G9 W1 + G9 W2; F9 W1 - F9 W3.</p>	<p>1751-2 Elevation designed by Richard Bentley and John Chute. Design for ground and first floor now collection of The Lewis Walpole Library. A comparison of the dimensions of the drawing and those given for the sale of the glass correlate (Sale 1842). The road to Hampton in the C18 was at the very edge of Walpole's villa, the approach to the little Gothic castle was via an enclosed court opening directly from the roadway.</p> <p>1780+ Recorded by numerous watercolour views by Bentley, Edwards and Carter.</p> <p>1842 The sale <i>Catalogue</i> in lotting up the painted glass gives dimensions for all windows throughout the house.</p> <p>1861+ At ground floor level the wall demolished. The lancet window sets with shutters removed however the doorset stored. At first floor level the lancet window removed and replaced with a larger rectangular-shape window. The quatrefoil window at second floor was retained.</p> <p>1941 Baillie's Star Chamber window destroyed by bomb blast near the house.</p> <p>1958 Elevation wholly rebuilt. Windows reinstated but in an altered shape and size. Details including shutters for security and wall linings omitted from the reconstruction.</p> <p>1972 Ground floor work renewed after discovery of dryrot in the 1958 restoration of the Little Cloister. The roof of the Library Block renewed and by this time the parapet was altered by the addition of crenellations.</p> <p>1982-4 The Holbein block rebuilt in Fletton brick laid in cement. The elevations of the Entrance Court were re-rendered in concrete render to suggest rough cast stucco.</p>	<p>(Consent given for the restoration of the original 1753 sequence of heraldic shield above the door) (Consent given for new rough cast lime stucco to all elevations)</p> <p>The rebuilding of the elevation will allow the authentic restoration of architectural details including window shapes and sizes based on new archival evidence. In addition the historic shutters will be reinstated allowing the upgrading of security to comply with guidelines set by the Museums, Libraries and Archives Council.</p> <p>The revision of the design detail is informed by the identification of the original 1752-3 design for the ground and first floors of the elevation.</p>







Entrance gate

Dismantle mild steel gates introduced in 1959 re-use in new gardener's compound.

- 1759 By 1759 the entrance to the house was via a small forecourt through a solid door positioned opposite the central opening of the oratory.
- 1863 The present screen wall was built as part of the new Vestibule or Outer hall. The opening closed by a pair of oak doors.
- 1958 The Vestibule demolished, the solid doors removed and replaced by mild steel gates.

The introduction of the open work gates represents an alteration of the Walpole's enclosed court and the loss of a later architectural detail.

The reinstatement of solid oak doors will recover the enclosed quality of the forecourt.

The typology and hierarchy of glazing typologies

Reinstate original configuration and glazing details to G6 W1, G7 W1 + G7 W2; S7 W1

Part of a group of windows relating to extension of the house to the west forming a primitive Gothic elevation to the north side of the house: G2, G3, G6, G7, F8 (lost), S7, S8, S10, S11 and S15.

1757 Design of Holbein block by John Chute.

1758+ Design of new State Apartment to the west (Great North Bedchamber).

The North elevation by this time was highly complex and composed of disengaged blocks. The first extension of new rooms to the west did not include the Great North Bedchamber and the north elevation at first floor level terminated with the north wall of the Gallery (F11) but the glazing of the elevation was implied with fictive windows of leaded lights painted onto the stucco of the elevation.

At ground floor level, the windows of the Wine cellar and Servant's hall were detailed with plain oak frames, fitted with iron casements and fixed panels of glazing all glazed with leaded lights.

20C Early 20C the windows repaired and altered: the wrought iron casements removed and replaced with timber and the swing altered from outward to inward swinging. The leaded lights were removed and renewed with plain glazing.

At this date or later the timber frame of G7W1 was taken out, reversed and reinstated.

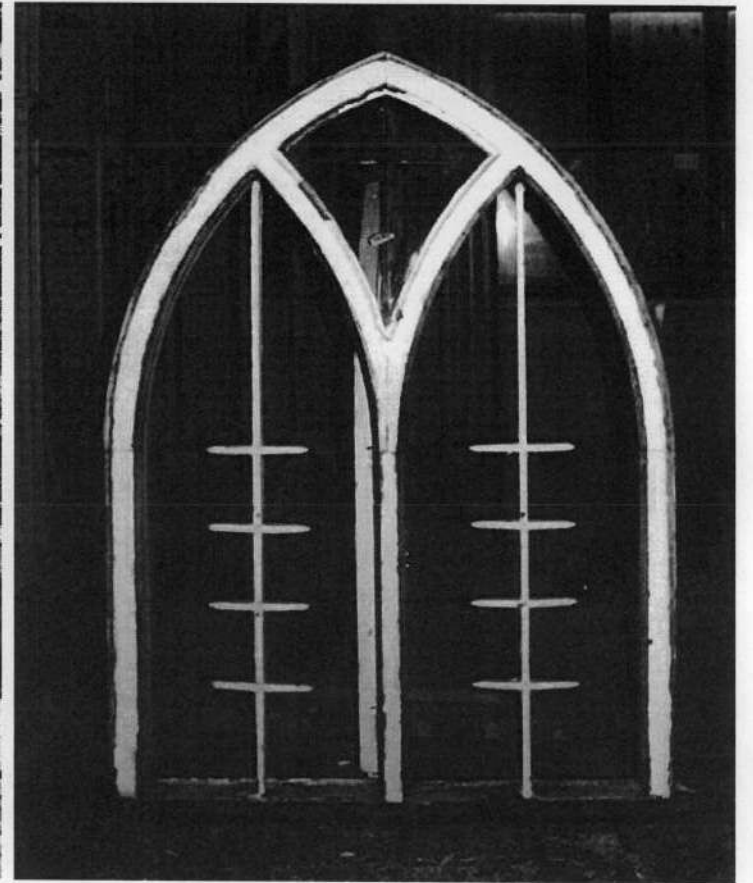
2006 Consent granted for restoration of leaded lights to the second floor windows of the Great North Bedchamber block (S10 and S11) and to the windows of the Back Staircase G17 and F14).

2009 During the campaigns of repair and renewal two windows of this type remain unaltered (S8 W1 and S15 W1).

Development of design and new historical research has established the hierarchy of glazing.

(Consent previously granted for the reinstatement of iron casements with leaded lights to second floor windows of Great North Bedchamber block S10 and S11, and Back Staircase G17 and G14.)

The restoration of the leaded lights completes the restoration of the North elevation and establishes the hierarchy of glazing typologies.



2 RESTORATION OF THE HALL AND STAIRCASE

The origin of Walpole's most Gothic of spaces lies in the origin of his individual approach to the primitive Gothic castle, those structures which he found on the site when he arrived at Twickenham: a cottage from the late C17 and a modest house from the early C18 joined by a simple staircase to form a single modest villa. Following the re-casting of the south elevation (1750-51), works to a new staircase began in 1752 which joined the two earlier structures and compensating for their differing floor levels as well as anticipating the yet higher floor level of the newly constructed Great Rooms, the Gt Parlour and Library (1754). While the Hall was formed within the shell of the old house, the staircase represented a new construction rising three floors on an elaborate and irregular plan, differing at each level.

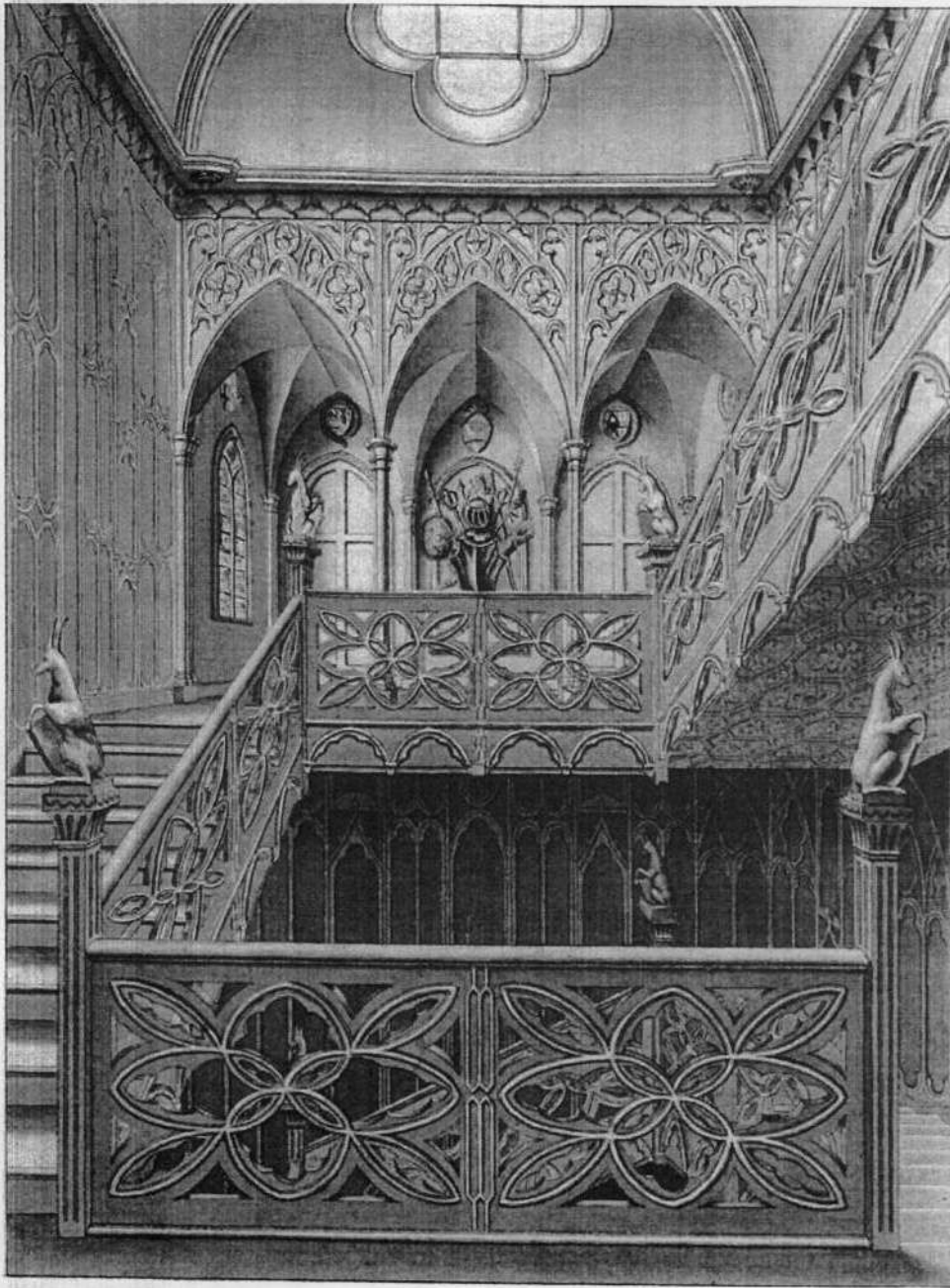
Walpole's Hall and Staircase were conceived as a single space as the most Gothic of the spaces in the house, an introduction to his modern-Gothic castle with the entre through the vestigial screens passage screen of columns dividing the Hall and Stair (lost 1861) being the first of a sequence of devices to suggest an elaborate fictive history, reinforced by the austere, primitive interior decoration and the elaborate plan of lobbies and changing plan of the stair. Walpole heightened the sense of the ancient origin of the space by calling the Hall 'The Paraclete' after the oratory founded by Abélard near Nogent-sur-Seine, where Héloïse lived, and where the lovers were buried. The Hall was the introduction of the sequence of space, divided by a columnar screen and was an integral part of understanding the architectural division of space and the creation of Walpole's elaborate Romantic interior.

The physical evidence for the origin of the house revealed in March 2008 when the practical board lining (1959) of the west wall was dismantled to reveal the remains of fielded and raised paneling, applied with a series of battens of re-used timber from the time of Walpole's first alteration. The paneling itself retained three pre-1747 decorative schemes: i) grey paint, ii) yellow ochre paint and iii) printed wallpaper emulating a Chinese-export embroidered textile. The battens applied to the panelling retain a fourth scheme, a fragment of Cornelius Dixon's fictive architectural scheme from 1791, the third decorative scheme of its type for the space commissioned by Walpole. This scheme is found attached to the battens now framing the still-later door (1861-3) however, its symmetrical relationship to the later door is only coincidental. The pre-Walpolian panelling is now incomplete as the northern portion was removed during the 1958-9 works.

Linked with the design of the Hall and Staircase is the new north entrance elevation, designed by John Chute and Richard Bentley (by 1752). The entrance to the little Gothic castle was by a studded timber door and flanked lancet arch shaped windows filled with figures of Saints Francis and John (damaged 1772 after the Isleworth powder-mill explosion, and sold 1842). The existing window openings to the Hall and Star Chamber above are a product of the 1959 restoration, the sizes and shapes roughly relate to Edward Edwards's view of the entrance from the 1780s however, the shape and size does not relate to the original design drawing or the windows dimensions given in the 1842 sale.

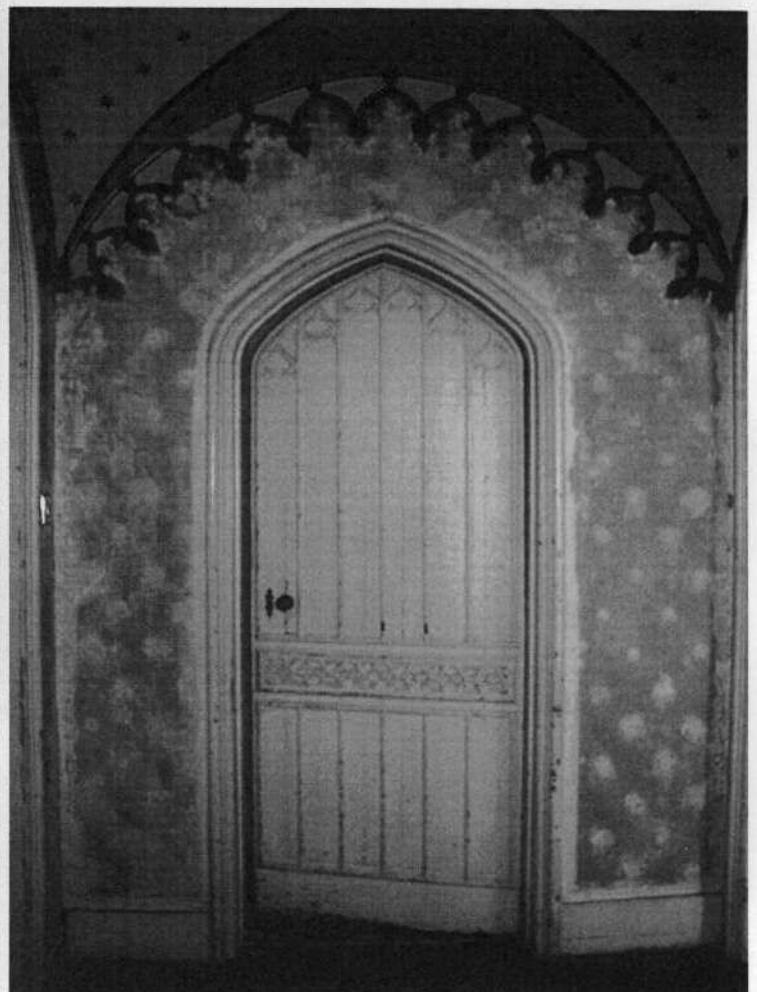
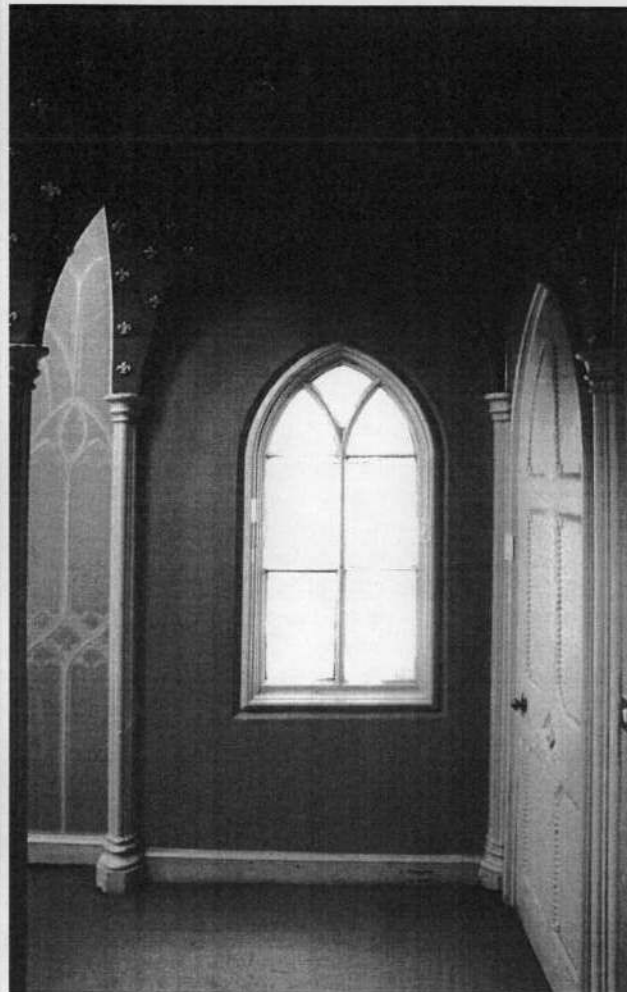
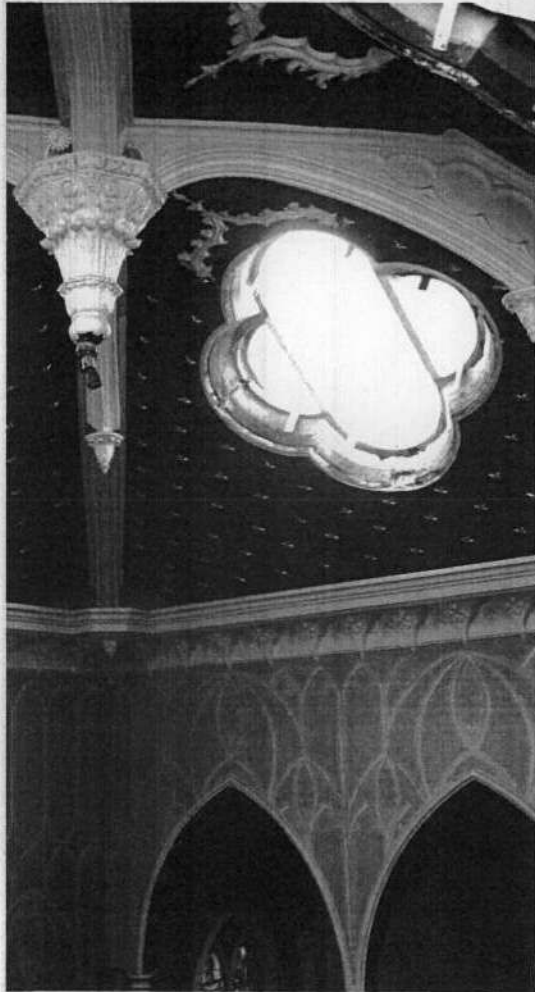
From 1861, the north wall of the hall was removed and a new glass-roofed building, the Vestibule, was built to the north extending to the present entrance gate to the forecourt. The Little Cloister was modified and added to the new enlarged space. Walpole's columns were removed and the hexagonal terracotta-tiled floor was renewed with a colourful encaustic-tile pavement throughout the Vestibule and the renamed Inner Hall. When the Vestibule was demolished in 1958 the C19 encaustic tile floor was completely. During the investigation in 2008 the trial lifts confirmed that all areas of the C19 tile floor were lifted, the sub floor excavated and a concrete raft introduced. At that time approximately 30% of the tiles renewed and the floor relayed to its present arrangement in 1958.

The investigations late in 2007 identified an area of the surviving trompe l'oeil decoration with repeating complex Gothic archways derived from Prince Arthur's tomb at Worcester Cathedral. Over the last three months, the painted decoration has been systematically revealed showing that the surviving work on the south wall of the first floor landing relates to the second (1772) and third (1791) decorative schemes. The fictive decorative coffering shown described in the correspondence and shown in the watercolour views of the hall ceiling and the soffit of the stair was discovered by removing the lining paper. Walpole described the pattern as 'my library ceiling [...] in chiaroscuro, on the design which you drew for the Paraclete (35 171)'.



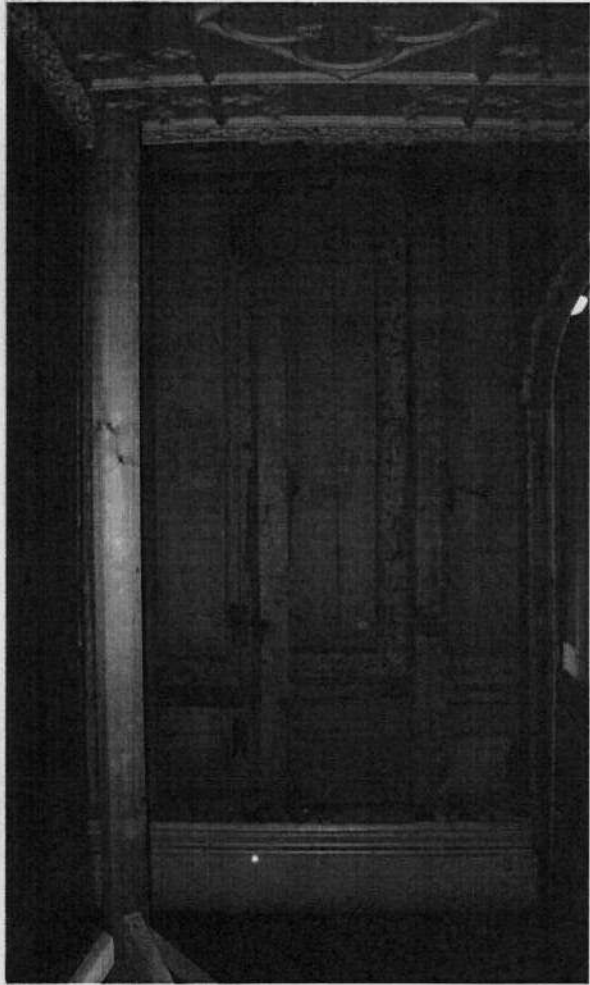
Historic Context

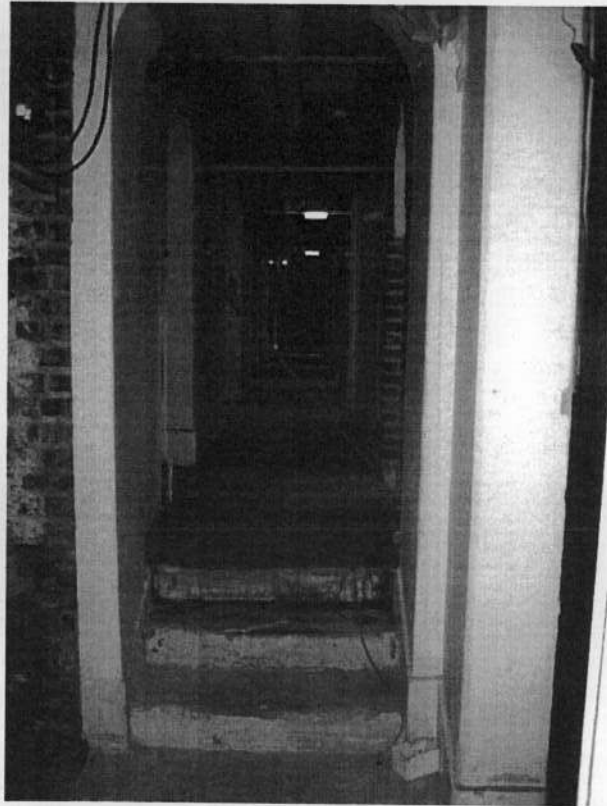
1753	<p>Staircase and Hall newly built. The new staircase on three floors with a changing plan at every level to falsely suggest ancientness. The staircase in its plan-form is the first of a typology - a space consciously designed with irregular plan and levels, a device embraced by the neo Gothic architects in the 19C at houses such as Kelham Hall (Nottinhamshire) and Milton Ernest (Bedfordshire).</p> <p>The fictive architecture in grisaille serves as the introduction to the house. Walpole describes the complexity of the staircase and the architectural decoration as 'The chief Beauty of the Castle'.</p>	1957	Discovery of dryrot in the 19C Vestibule or Outer Hall informs decision to demolish later addition and restore 1753 design of entrance.
1757+	<p>Circulation pattern altered by the addition of the Trunk Ciel'd Passage and from 1762 the new State Apartment to the west.</p> <p>Walpole describes his approach to the layout and decoration of house. 'Great effects may be produced by the disposition of a House, & by studying lights & shades, and by attending to a harmony of colours. I have practised all these rules in my House at Strawberry hill, & have absented the impressions made on spectators by these arts. With regards to lights & shades. The first Entrance stifled by the gloom: the Staircase opens upwards to greater light.' (Ashmolian Mss)</p>	1958	Restoration of the 18C form of the staircase begins. Entrance elevation rebuilt on all three levels rebuilt using modern materials (London yellow stocks laid in cement). New elevation incorporates original 1753 doorset but altering sizes and shapes of ground and first floor windows. Encaustic tile floor relating to 19C Vestibule and staircase lifted and part salvaged. New floor laid made up of new plain tiles (30%) and salvaged encaustic tiles (70%) all laid on a cement screed and sub-base.
1842	<p>Great Sale. Contents and furnishings of Horace Walpole's Strawberry Hill re-distributed through sale. 1855+Reworking of house, alteration of circulation. Loss of Walpole's chattels initiates redecoration. Architectural decoration covered over with mass-produced wallpaper as well as precast gypsum, composition and timber ornament to doors and ceilings.</p> <p>North wall of Hall demolished (North elevation, Entrance court). Entrance door salvaged and stored.</p>	1960	Pink decorative scheme introduced and painted directly on the wall.
1920s	1850s Decoration removed. Decoration renewed in white oil based paint after removal of all loose paper.	1972	Dry rot discovered in restored form of Little Cloister. The restoration of 12 years earlier rebuilt in cast concrete. Brickwork around door to hall and plaster renewed.
		1982-4	West wall of staircase at first and second floor demolished and rebuilt. Plaster on the north wall of the Hall renewed. Pink scheme restored and extended over areas of renewal.
		2006	Consent granted for restoration of columnar screen to divide Hall from Staircase and the introduction of a jib door to the opening on the west wall of the Hall. The alterations approved relate to recovering the pre-1850 form of the space.
		2008	Enabling contract removed 1960 fibre board lining to west wall to reveal recycled early 18C wall linings. Eighteenth-century decorative schemes discovered on south and east walls. After careful removal of modern paint the fragments are understood to represent Walpole's second (1772) and third (1791) decorative schemes. Coloured laylights dismantled by conservators to store due to poor condition.



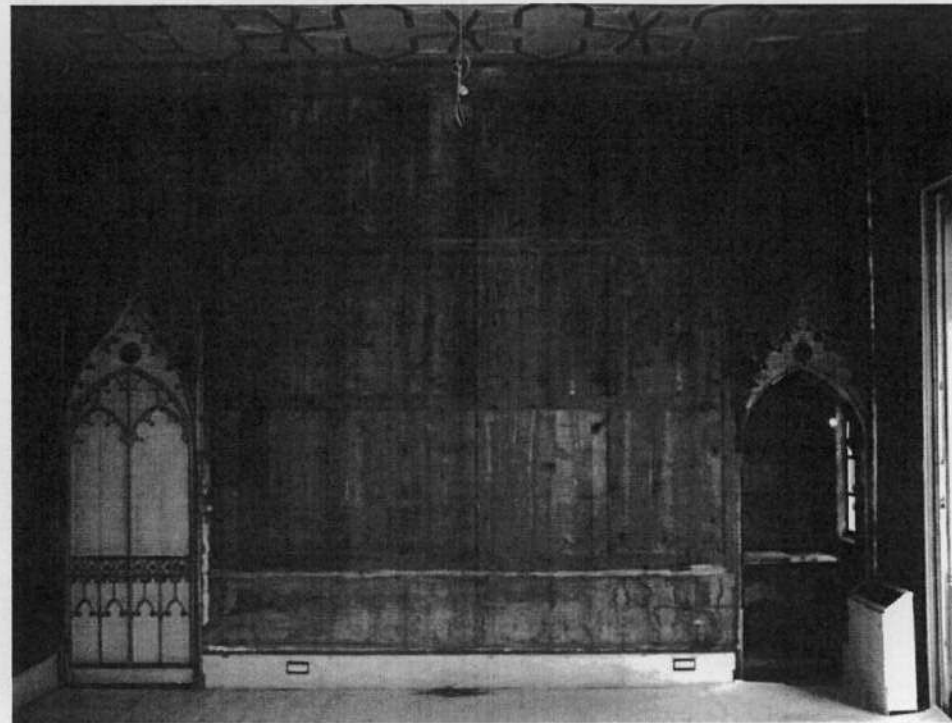
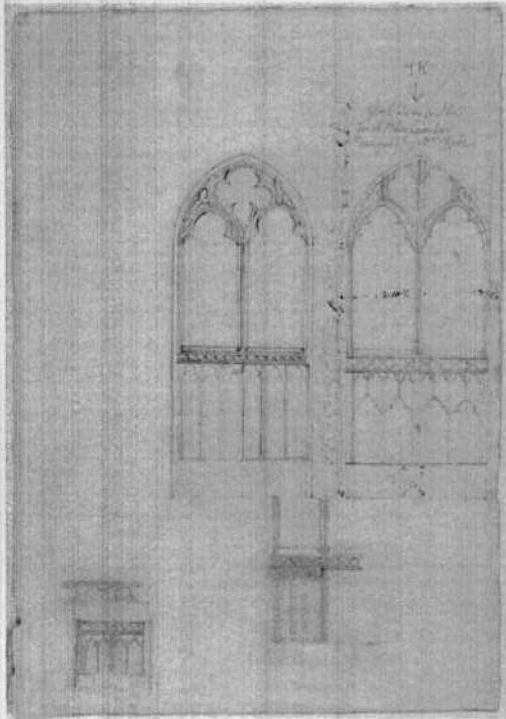
Alteration	Historic Context	Works and Justification
<p>Retained the clear skylight openings and retain the dismantled coloured glass for display in the museum and store.</p> <p>Repair the original 1753 laylight embrasures.</p> <p>Reinstate laylight with clear crown glass and oak frame copying S3 W1.</p>	<p>1753 Construction, built to the design of John Chute and Richard Bentley as directed by Horace Walpole.</p> <p>1788 John Carter's illustration of the staircase and Armoury looking north, the ceiling and cornice plain, the laylights with clear glazing.</p> <p>1857 Dark glass laylights inserted, decorative glazed roundel set within ornamental ground.</p> <p>2008 As found, the four laylights were deeply bowed as the copper ties securing the leaded lights to the glazing bars were failing and the lead comes had become fatigued.</p> <p>In March, for safety, the panels were carefully dismantled and stored by conservators.</p> <p>Area behind the C19 laylights revealed the embrasures of the 1752 rooflights with angled plaster reveals with flush bead to the ceiling.</p>	<p>Reinstate clear crown glass laylights to recover significance of contrasting light and shade within progression of interior spaces. The light of the staircase contrasted with the shade of the Trunk Ciel'd Passage and the brightness of the Gallery.</p>
<p>Removal of 1860s plaster enrichments to the ceilings, cornice and doors and ceilings of Hall (G9), Armoury (F7) and Lobby (F12).</p>	<p>1863+ Added when hall extended to form Vestibule.</p>	<p>The pre-cast applied ornament relates to a decorative scheme removed in 1920.</p> <p>The recovery of the austere form of Walpole's primitive Gothic Hall and Staircase was a conscious contrast to highly ornamented form of the Gallery. Walpole used this contrast to visually suggest the Gallery was of a larger scale.</p>

Alteration	Historic Context	Works and Justification
Lift tile floor laid in 1959 composed of salvaged encaustic tiles and contemporary plain tiles and lay new floor of hexagonal terracotta tiles based on archival material.	<p>1752 Nov P^dfor 2050 Hexagon Tyles for the Hall 12 16 3. <small>Toynbee Accounts 4</small></p> <p>1784 Hall & Staircase 'You first enter a small gloomy hall paved with hexagon tyles,' <small>Description 3</small></p> <p>1863 [Introduction of encaustic tiles by LW, extended to vestibule as recorded on plan.]</p> <p>1958 [AER removal of Vestibule, some pattern tiles salvaged from Vestibule. The retention of the coloured encaustic tiles impact on HW's monochromatic scheme.]</p> <p>2006 Consent granted for lifting tiles but conditioned with: a) demonstrating safe lifting and b) identifying original materials archaeologically.</p> <p>2007 Trial lift demonstrated the safe lifting of the encaustic tiles from the cement screed.</p>	<p>The tiles in their existing arrangement represent a mid 20th century adaptation using modern tiles and salvaged tiles from an earlier decorative scheme. The retention of this later alteration prevents the authentic restoration of Walpole's most important neo-Gothic spaces.</p> <p>The context for the enriched tiles was destroyed by the removal of the Outer Hall in 1958.</p>
Relay salvaged encaustic tiles in Pantry(G3) which will serve as a information room for visitors	<p>The large high relief sculpture Virgilia bewailing the absence of Coriolanus by Thomas Woolner in the Pantry G3.</p> <p>1863+ The sculpture by Thomas Woolner was originally sited in the Outer Hall.</p> <p>1958 When the Outer Hall was demolished the sculpture was moved to its present location in G3.</p>	<p>G3: Reincorporate salvaged encaustic tiles from Hall and Staircase in same pattern and configuration.</p> <p>The proposed alteration groups the sculpture by Thomas Woolner with the enriched tiles within a room devoted to visitor interpretation which will explain and illustrated the later history of the house.</p>
Alter the reinstatement of the Hall west wall to include a jib door giving access to the building's archaeology.		The introduced door will give access to decorative material relating to the pre Walpole house and aid visitors in the understanding of the development of the site.





Alteration	Historic Context	Works and Justification
Cupboard at east end of corridor (G4)	<p>1759 Passage laid out with new rooms to the west.</p> <p>1780s At sometime during the 1780s prior to the third decorative scheme the cupboard at the east end of the passage was introduced (paint analysis).</p> <p>1950s The original cupboard was removed to install a public telephone. Passage subdivided and original door moved down passageway.</p> <p>2008 Concertina door and modern framing removed during enabling works. Opening up revealed original position of the cupboard. Original cupboard door dismantled and in store.</p>	<p>Revision of proposed position for restoration of partition and door based on new paint analysis. Relocate partition to original alignment.</p> <p>The cupboard gives much needed storage area for the educational programme and supporting visitors.</p>



Alteration	Historic Context	Works and Justification
<p>Recovery of Small and Glazed Closets (F18 + F20)</p>	<p>1772 Great North Bedchamber added to extend the State Apartment. The rectangular planned room built against the earlier and irregular shaped Tribune block.</p> <p>The iron-framed door with French plate glass designed by John Chute (drawing LWL).</p> <p>1863 (F20) Door leaf and architrave dismantled and re sited on the east elevation of the room.</p> <p>1925 The vaulted ceiling covered over, concealing areas of 18C decoration.</p> <p>1970s Loss of Small Closet door leaf.</p> <p>2005 Recovery of fanlight tracery from void. Timber elements dated using paint analysis.</p> <p>2008 Uncovering of original 1772 Green coloured paint in the Small Closet and original Blue-Grey paint of the Glazed Closet.</p>	<p>(Consent given for revealing vaulted ceiling in the Tribune passage F1 6 borrowing light from the Small Closet fanlight.)</p> <p>The recovery of the two discrete areas for the display of objects enhances the understanding of the complexity of the original design.</p>