

INTERIOR HOUSE-PAINTING FROM THE RESTORATION TO THE REGENCY

in two volumes.

VOLUME II

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P A R T T H R E E

TECHNICAL STUDIES

C H A P T E R I X

TECHNICAL STUDIES

Introduction

*1

The original series of five case studies contained in the second interim report on 'The Use of Colour in Historic Buildings'* was conducted after completion of the technical research into historic house-painting methods which had formed the first phase of work. This, it will be remembered, had included a series of colour-mixing tests. In selecting rooms for examination, two classes of interior were considered: firstly, those which appeared to retain their original paintwork; and secondly, those for which documentary evidence survived. Without exception, the first proved disappointing (in all cases earlier schemes were found to lie beneath the present paintwork), and it was from the second group that the five finally presented were drawn. For these first few studies of rooms which had been redecorated the existence of documentary evidence for the original colour scheme was considered essential since it would provide a firm basis for the recognition of paint layers. Also, it was necessary to be sure that a room, particularly one lined with wainscoting, such as the Balcony Room at Dyrham, had been painted when first completed, since otherwise it could have been argued that the lowest layer and the colour scheme it represented could have been applied much later. Many disappointments were experienced, both where rooms which would have been of considerable interest proved to have no documents relating to their original construction and painting, and conversely, where houses containing rooms for which excellent documentary evidence survives had been demolished. Most notable in the second category was Norfolk House, London, pulled down in 1938. There were also instances where rooms had been redecorated recently, and it was not possible to take paint samples in view of the blemishes, however small, this would have caused.

To the original list it has now been possible to add a further five rooms investigated in full detail, bringing the total number described here to ten. Of the additions, two (the Vestibule of the Casino, Marino, Dublin, and the Drawing Room at Bolling Hall, Bradford) are rooms for which no documentary evidence for the original paintwork is known to

survive; whilst in the case of another (the Cabinet at Houghton Hall, Norfolk) the documentary evidence has proved incorrect. A fourth, the Drawing Room at No. 48 Doughty Street, London, is of particular interest since it was documentary evidence for alterations carried out by Charles Dickens, rather than a reference to the colour scheme he adopted, which enabled identification of the layer of paint which he applied. Inevitably, there have been instances in which investigation has not proved completely definitive, or where it was only certain features of one or two of the paint samples taken from a room which have provided information germane to the present study. These have therefore been written up as the series of Additional Studies which are appended.

The particular value of the Case Studies lies undoubtedly in the definition with which they have allowed a wide range of colour schemes to be seen in rooms of differing dates, architectural styles, purposes, and social classes. Of particular note are, perhaps, the Servants' Hall at Boughton, Northamptonshire, and the room belonging to the Royal Society's Housekeeper at Somerset House, London, since it is rare for documentation to survive for any other than grand rooms in important residences. In addition, both the Case Studies and Additional Studies have also proved important in providing a cross-check on the techniques mentioned in the various treatises which formed the basis of study for the first phase of work. Thus, for example, silver leaf was found to have been used for knotting in the Saloon at Uppark, Sussex (Additional Study 11); a primer of dark red colour was found in the Banqueting House at Studley Royal; one of 'pink' type in the false ceiling of the House of Lords (Additional Study 20); and a grey undercoat beneath blue and green finishes at Somerset House (Case Study 8) and in the Drawing Room at Tamworth Castle (Additional Study 19) respectively. More generally, the examples examined have shown that the texts examined had provided a true picture of the numbers of undercoats used; and that a popular myth suggesting that highly elaborate systems involving ten or twenty coats as the norm is incorrect. They have, moreover, produced no indications of the use of 'dragging'.

*Fig. 11

*Fig. 12

*Fig. 13

In tackling the examination of early paintwork in rooms of the dates covered by this study, which is often obscured beneath twenty or more repaints, it became clear from the outset that the so-called 'scrape' was quite unsatisfactory. For this reason the Victoria and Albert Museum had begun to use cross-sections examined by means of a microscope, and preliminary tests on samples from one of the houses in Rugby Street, London, showed how easily layers clearly visible under the microscope were missed when it was attempted to expose the sequence of coats using a scalpel, even when this was done under low power (10x) magnification. The practical help and assistance provided by the V & A, together with the use of facilities in the Conservation Laboratories has been invaluable; and the combination of the techniques which had been developed with the fruits of the first phase of work were essential for the recovery of the information contained in this chapter.

In essence, the technique employed in the examination of paint samples involves the preparation of cross-sections for viewing by reflected light at magnifications ranging between 25 and 350 diameters. For most work, however, a maximum of 100 diameters is sufficient. Although the paint samples were at first obtained using a surgical scalpel, several disadvantages were found with this method, most notably the difficulty of obtaining an intact specimen complete with a fragment of the ground material still adhering to the lowermost layer of paint. This drawback is particularly acute where there is any build-up of paint layers, and especially so in samples taken from timber surfaces where the rigidity of cumulative paint layers, often totalling more than 1/16th inch in thickness, compared with the elasticity of the ground will often cause the sample to split at this all-important point. Furthermore, adhesion is often poor between adjacent layers in the samples, and all too easily splitting will also occur here. An attempt was therefore made to develop a technique for sampling by means of a hollow stainless steel tube sharpened at the end and either driven into the paint surface or used in the same way as a cork borer. Although some success was achieved using tube of 1 mm or 1.5 mm diameter, the difficulty of extracting the resulting core from the tube without

damage proved insurmountable except with the thinnest paint layers from wooden surfaces. Attempts to use the technique on plaster resulted in immediate burring of the sharpened cutting edge, making extraction of the core totally impossible without almost complete fragmentation; whilst the force needed to push out a thick paint sample resulted in similar destruction. The technique has, nevertheless, proved to be of use in the rare situation where only a few layers are present on a timber substrate, when it provides an extremely discreet method of sampling. It was used for this reason almost exclusively in obtaining the necessary samples from the Balcony Room at Dyrham.

The most satisfactory all-round method of sampling has been found to be the use of an electrically powered dental 'fisher' drill. Tungsten carbide bits will cut easily through thick paint films, timber, and plaster, although with the former two substances the burrs tend to become clogged fairly quickly necessitating frequent cleaning. Using such a drill it is a simple matter to isolate a small area of paint, perhaps 1/8 inch square from its surroundings, taking the cut down into the ground material. A scalpel blade may then be inserted at some depth below the lowest layer of paint, plaster shearing off neatly when pressure is exerted, although timber requires more care in its detachment, best results being obtained by the application of pressure along the grain; but, inevitably, it is not always possible to avoid splitting the sample at a weak point. As each sample is taken it must, of course, be separately labelled, and the location from which it has been taken recorded.

Once removed from site, the samples have to be mounted in clear resin, Tiranti's Embedding Resin having been found quite satisfactory. A rubber mould made from Silastic 9161 RTV silicone rubber containing deep rectangular holes is first half filled with resin which is allowed to harden (commonly over a period of 24 hours), after which the samples are laid modern face down on its cured upper surface, this being the convention found to be most convenient. Before completing the block by filling the upper half of the mould with resin, it is often necessary to secure samples having a

timber ground by means of a spot of adhesive in order to prevent them floating to the surface. Once the resin blocks have set, the sample numbers can be scratched onto the surface before removal for grinding to expose a clean cross-section, and final polishing.

The cross-sections are viewed under the microscope by reflected light. Where ordinary objectives corrected for use with a cover slip are used, a drop of white spirit is placed between the upper surface of the block and lower surface of the glass; but with dark field metallurgical objectives, which are much more efficient at powers above 10x, a drop of odourless kerosene may be used without a cover slip. In examining the samples a number of features are generally recognizable. Layers of dirt, for example, may often be seen to separate successive paint systems, although these are not always present; and it is sometimes helpful to ensure that one or more samples have been taken from the upper surfaces of flattish mouldings where dust tends to accumulate and be rubbed into the paint surface. Coats of varnish are also easily recognized, appearing as dark brown transparent layers which will often fluoresce yellow when excited by blue light. In general, coloured layers often represent finishes, especially where they contain more expensive pigments, since these had to be used in the most economical way possible and there was often little point during the eighteenth century in using, for example, an expensive green as both undercoat and finish where a neutral grey would suffice as a ground. Where fugitive pigments were used, these will sometimes have faded near the surface of a finish exposed to light over a number of years; and finally, the high points of some surfaces may be seen to have been abraded either by constant rubbing or in the course of preparation prior to redecoration. Distemper layers in particular (often recognizable by their translucent character when viewed under the conditions described, and by the affinity of their size medium for a stain such as methylene blue) often exhibit a peculiarly pitted surface as a result of having been washed off with greater or less efficiency prior to redecoration.

Such optical observation of the cross-section may often usefully be supplemented by identification of the pigments present in the different layers. In some cases it is possible to carry out chemical tests on the cross-section itself, the sodium-azide/iodine test for sulphides,* for example, together with the series of tests to distinguish white pigments described by A.D. Whitehead,* being suited to this; but generally it is necessary to use separate samples of pigment. These, it has been found, are best obtained by cleaning down to the layer of interest in situ, and then abrading particles from its surface into a suitable container. Those in a distemper medium may be ground in water and allowed to dry on a microscope slide for preliminary visual examination by transmitted light (generally at magnifications between 100 and 800 diameters), but those in an oil or varnish medium have to be ground in acetone to free them from it. Optical examination will often allow positive identification of a pigment, blues especially being fairly simple to separate by observation of their size, shape, colour, and optical activity in polarised light. Others, however, notably the yellows, are more difficult; and it is frequently necessary to resort to the chemical tests tabulated by Joyce Plesters.* In general, however, it has not often been found essential for purposes of the present study to carry out a complete analysis (for which, where mixtures of pigments - as is common in house-paints - are present, a scanning electron microscope would have been of considerable assistance), although there can be no doubt that further information on colour-mixing practice would have been obtained. It would also have been possible by means of gas chromatography to check on the non-aqueous mediums employed, but in only one case (that of the blue picking out in the Saloon at the Casino, Marino - Case Study 5) did this seem particularly worthwhile, and the help of the Scientific Department of the National Gallery in this respect is gratefully acknowledged. Work instead has concentrated on distinguishing the finishes in any particular painting sequence and recording their colours, and analysis more or less restricted to instances such as the Drawing Room at Bolling Hall, Bradford (Case Study 7), where it could aid this or provide other information of specific interest.

The role of the cross-section in allowing identification of the particular finish which is of interest has already been stressed, and the inaccuracy of the 'scrape' for this purpose emphasised. To illustrate this, two instances should be cited. A few years ago, the walls of the Music Room at Kedleston Hall, Derbyshire, were redecorated in a deep purplish red on the basis of 'scrapes'; but a cross-section taken in the course of the present study showed that beneath the layer of red which these revealed lie at least five earlier layers of paint, including stone colours and greys. It is thus quite clear that the red cannot have been the original colour. By contrast, 'scrapes' which had been carried out in the Hall at Farnborough Hall, Warwickshire, were thought to indicate that a 'green-blue-grey' finish had been applied over a 'very thin terracotta coloured surface' which was believed to be a priming coat.* Cross-sections made from samples showed, however, that the latter was the original and that the grey was a subsequent scheme. This was clear for three main reasons. Firstly, at least five layers of white (ignored by or invisible to those who did the 'scrapes') lay between the terra cotta and the grey, which itself consisted of at least three layers. A nine-coat scheme would have been most unlikely. Secondly, the 'terra-cotta' layer appeared to be in a distemper medium, and, instead of containing red ochre as would a red primer, contained a pinkish-red pigment. Thirdly, this could be seen to have faded near the surface on several samples, which argued that it had been exposed to daylight over a significant length of time. Altogether, therefore, it was possible to conclude that the room had originally been painted in a pink distemper made using an organic red pigment (probably rose pink) which had faded to a dull terra cotta.

These examples demonstrate clearly the unreliable nature of the evidence provided by 'scrapes' and the need for samples to be examined by microscopy. Looking down the microscope, however, it is not possible to do more than observe the general nature of the colour possessed by any particular layer and describe it as 'light' or 'dark', 'bright' or 'dull', and so on. Pigment particles are often coarse and badly dispersed, so that the eye is not presented with a

homogenous colour but a series of coloured spots within a white or tinted matrix; and it is also virtually impossible to introduce comparative material into the field of view. Colour measurement ultimately depends, therefore, on exposure of a small area of the layer of interest in situ, an operation which, it has been found, is best carried out using a surgical scalpel (No. 15 blade). Even then, however, where an oil medium was used, measurement cannot be carried out directly, since oils yellow and discolour in darkness. Fortunately, exposure to ultra-violet light will reverse this, and it is easy to irradiate a small sample detached from the wall or ceiling for any period necessary. Daylight is perfectly adequate for the purpose, samples generally stabilising within 1 to 4 weeks depending on the time of year and amount of direct sunshine they receive. This procedure will obviously also affect any fugitive pigments which may be present, so that in some instances it cannot be used; but it is fortunately unnecessary in the case of distemper samples where these were most often employed.

Once a sample has been exposed, detached from its ground, and any discolouration removed, its colour can be recorded either by comparison with a series of colour standards, or by means of a reflectance spectrometer. The set of standards forming the Munsell Book of Colour are probably the most widely used for the former technique, the matte series (the best for the present purpose) containing roughly 1150 chips. In practice it has been found that a sample about $\frac{1}{4}$ inch square is adequate in size for comparison with the standards, bearing in mind both that these are fairly coarsely graduated, especially when considering off-whites, and that any value cited will almost inevitably be an approximation even where interpolation between standards is attempted. The reflectance spectrometer will, on the other hand, provide an accurately defined spectral curve, but this is much less immediately useful for present purposes than a standard whose colour can immediately be appreciated. It may, furthermore, be questioned whether the enhanced accuracy of the spectrometer is material. Not only is it possible that the bleaching of an oil medium by exposure to UV will have given the oil a greater whiteness than it originally possessed, but

it must also be borne in mind that prior to repainting a paint layer may well have changed its original colour for many other reasons. Its surface will have become soiled by dust or smoke; it may have been abraded, causing the undercoat to show through; oil paint layers become more transparent with the passage of time with the same effect; pigments such as white lead and vermilion darken through chemical action, the first forming a black lead sulphide, and the second reverting to a black form of oxide; other pigments discolour in various ways, Prussian blue, for example, going brown in alkaline conditions; and finally, many pigments are fugitive and lose their colour on exposure to light. In almost all instances, therefore, the colour being measured will not represent the original colour of the paint, and will at best only give a close indication of its appearance when new. The samples illustrated in a number of the Case Studies below should therefore be seen in this light, and, whilst giving the most accurate impression possible of the colour schemes in which they played a part, should not necessarily be taken as absolutes.

In the Case Studies and Additional Studies which follow, the schedules of samples are bound immediately preceding the sample location drawings amongst the illustrations. It should also be noted that the studies are arranged in chronological order of the interiors rather than by the date order of this investigation. The style of presentation is accordingly uneven, and the earlier studies (especially the first two rooms to be tackled, the Old Drawing Room and Breakfast Room at Pitzhanger Manor - Case Studies Nos. 6 and 9 respectively) reflect the tentative nature of first essays in the examination of paint samples. It was, however, felt important to retain this in order to show how certainty of interpretation grew with experience.

1. The Balcony Room, Dyrham Park, Gloucestershire (now Avon), 1694 (samples taken February 1977).

*Fig. 33

The Balcony Room at Dyrham Park* occupies the centre three bays on the first floor of the west front. William Blathwayt, then Clerk of the Privy Council, came into possession of the Tudor house on the death of his father-in-law in 1688, when the building seems to have been in poor condition. Within four years he had commenced construction of the new west wing against the west wall of the original Great Hall, which still survives; and later, between 1698 and 1705, he erected a second wing on the east side of the Great Hall to the designs of William Talman. An exceptionally full series of letters and accounts concerning these projects is preserved at the Gloucester Record Office showing the earlier work to have been completed in 1694 to the designs of the architect Samuel Hauduroy. The staircase in this wing lies to the north of the central Entrance Hall, and the Balcony Room, forming the Ante-chamber in what may have been intended as a state apartment, is situated over this. Beyond it lie the Tapestry Bed Chamber, which also survives in identifiable form, and a series of rooms including a Japan closet which are now altered beyond recognition.

*6 The panelling of the Balcony Room was executed by Robert
7 Barker of London, and the plaster ceiling by Thomas Porter
who charged £10 17s. 6d. for 326 ft 4 ins of work.* It
seems unlikely that this ceiling has survived since only
approximately 200 ft of moulding are contained in the present
plasterwork. A 'Mr Hauduroy', possibly Mark Anthony
*8 Hauduroy, who was later responsible for paintwork at Knole,
in Kent, and who was the son or brother of the architect,*
was employed in painting the house as then completed. His
9 account too is preserved at the Gloucester Record Office
and although this is undated it seems virtually certain that
he carried out the work in 1694 since among other references
to 'Mr Hauduroy' in the vouchers for that year are two which
read:

'To Monsieur Hauduroy to buy Oile 2--00--00'

*10

'To Mr Buttler upon Mr Hauduroy's att^t for his work,
& y^e Colours y^t were left by his Master'.*

The account itself shows that umber colour, cedar colour, cream colour, walnut colour, wainscot colour and princeswood colour were used in the house; whilst the item for the Balcony Room itself reads:

'The Balcony Roome 225. yards & 1 foote marble
Colour at 3^s ye yard 33--15--04'

The measurement was, however, found to be incorrect, and a note in the same bundle headed 'The Alteration of y^e measure of M^r Hauduroy's work, upon y^e review of it...' records:

'The measure of y^e Painting of y^e)
Balcony Roome amounts to 147 yards) £ s d
which at 3^s ye yard comes to) 22--01--00'

Immediately following the painting item in the account is an entry:

'ffor laying 199 Bookes of Gold at 2^s ye Booke 19--18--00'

*11

The price of 3s. per yard for painting shows the special position the room occupied in the house, the 'marble colour' provided in the summer house costing only 1s. per yard, the same price as that given by Neve in 1703 for 'ordinary Marble-colour if on new Stuff'.* In addition to its obvious architectural importance, the Balcony Room is thus seen clearly as having been provided with a scheme of decoration exceptionally rich in conception and accordingly of particular interest to the present study.

*Fig. 33

*12

Modern writers, however, had accepted the present grained finish in the room* as original. Margaret Jourdain instanced it as an example of the most pleasing type of graining which, she believed, was produced by the use of bullock's blood;* whilst John Fowler and John Cornforth comment that although much darkened the original scheme survives, providing an excellent illustration of the balance of colour employed at the end of the seventeenth century.* It is also important

*13

*14

+15

to recognise that the photograph of the room taken about 1909* and published by Stratton in 1920+ shows a fireplace different from that present today, so that no significance can be attached to the red colour of the marble. As already mentioned too, the ceiling is most unlikely to be the original; but it is probably safe to assume this was whitened, no oil item appearing in Hauduroy's account, whilst a large general item for 712 yards of 'whitening' at 2d. per yard appears in Porter's bill.*

*16

Curiosity about the room was aroused by three factors. In the first place, although it was quite clear from cursory examination that beneath this present darkened surface the pilasters had originally been painted in imitation of porphyry, Hauduroy's account is quite specific about the finishes used in the different rooms, and it seemed unlikely that he would have described the Balcony Room as being painted 'marble colour' had large areas been grained in imitation of walnut. Secondly, on the grained areas certain features could be discerned in a raking light which were unrelated to the present graining pattern; and thirdly, it was clear much of the gold presently visible is gold paint raising the question as to whether this represents an added embellishment or a replacement of earlier gilding. Accordingly a series of paint samples was taken for microscopic examination, their locations being shown on the drawing* and described in the accompanying schedule. Sampling presented a particular problem since the room had the reputation of being an untouched example of original seventeenth-century paintwork in good condition and is moreover open to the public. Discretion was therefore of paramount importance, and it was necessary to look for areas already damaged and to restrict the number of samples taken to the bare minimum. Where possible, however, samples were taken from points at which the obscured features referred to above could be discerned.

*Fig. 168

Sampling was therefore preceded by a careful examination of the present paint surface. This showed firstly that three types of gilding were in fact present; that of the entablature and capitals, which had the appearance of being original

(this was confirmed by the cross-sections later taken); the gold paint on the panel, pilaster, and door mouldings; and the obviously new gold leaf on the architraves and picture frames, which could be seen to overlie gold paint. Secondly, beneath the graining, three different groups of surface features could be discerned: the 'porphyry' areas (entablature, pilasters, dado rail, pedestals, skirting cyma, and large panel mouldings) were obvious because of their heavy spotting, whilst a fairly recent, anonymously executed 'scrape' on one of the pilasters gave a clear indication of its original appearance. With the exception of the vertical face of the skirting, which had none, all other areas showed the presence of thickly applied streaks rather than spots. Two main questions had therefore to be answered: (i) did the gold paint overlie earlier gilding in all cases; and (ii) on the assumption that the present graining was found to overlie an earlier finish, what was underneath, and were the veined areas differentiated from each other in any way?

Interpretation of the layers making up the cross-sections was not at first obvious. On the assumption, however, that the original gilding would define the upper limits of the earliest paint finishes, attention was first given to samples from the areas of gilding and gold paint. No. 8, from the entablature,* presented the simplest sequence of layers.

*Fig. 169

Zone A was seen to consist of two layers of coarse white, the lower fairly dense in texture, the upper more transparent.

Zone B, orange/red in appearance, was made up of coarse and fine red pigment together with particles of black, brown, and yellow.

Zone X consisted of a yellow layer containing coarse yellow and white pigments, on the surface of which was a layer of gold leaf.

It seemed reasonable to assume, therefore, that this sample showed an untouched area of the red 'porphyry' ground, which could be seen in adjoining areas, upon which had been applied

*17

a gold-size similar to that described by John Smith* followed by the gold leaf. The absence of any dirt layer between zones B and X, taken with the known use of gilding in the room from Hauduroy's account was taken to show conclusively that this sample represented the original gilding system.

*Fig. 170

Sample 7 from the door architrave* was next examined. Zones A, B, and X could be easily discerned, followed by:

Zone Y, which consisted of a layer of brownish transparent varnish upon which was a thick layer of gold coloured flakes, undoubtedly the gold paint seen elsewhere in the room.

Zone Z above it consisted of a layer of greenish transparent varnish, the upper half of which contained yellow pigment together with a small quantity of blue-green and red particles. On the surface of this was a layer of gold leaf.

Comparison was then made with samples from other areas of the room. Zones X and Y were present on Nos. 13, 16, 19, 21, 24, 25, 26, 30, 34, and 37, but although X was present, Y was missing on Nos. 11, 27, 29, and 39 as mounted, having become detached in embedding although clearly present when in situ in the room. The gold leaf was missing from zone X on sample 31, but the layer of gold size was clearly visible. It is thus clear that the gold paint and regilding seen in the room today follow the original scheme.

On all these samples zone X was applied directly to the porphyry ground (Zone B) with the exception of No. 30 where a white layer (Zone B' - described below) representing one of the white spots on the porphyry was also present, and Nos. 13, 16, 34, and 37 from the non-porphyry areas, where it was applied to zone C (also described below). On No. 19 zone C overlaid zone B showing the porphyry areas were the first to be executed.

On samples 24, 25, and 26 the gold paint system (Zone Y)

*Fig. 171

was separated from the original gilding (Zone X) by the later graining layers (Zone E - described below) and a superimposed coat of white containing yellow, red, and black pigment, clearly intended as a buffer coat prior to application of the gold paint on these areas, which must have become splashed when the graining was executed. Sample 25* illustrates this, the white layer being denominated as Zone F, and it may be concluded that the gold paint is either contemporary with the graining, or executed at some subsequent date. The former, however, seems more likely or more care would have been taken with the graining.

*Fig. 172

With the information obtained by consideration of the gilded samples it was comparatively straightforward to establish the upper limit of the porphyry finish, and to ascertain whether the ungilded areas had been varnished or had received further contemporary glazes. On sample 10, from the pilaster,* Zones A and B could readily be distinguished together with the dense white spot (here denominated Zone B') applied to the red ground in imitation of the markings in porphyry. Upon this, however, lay a series of superimposed layers not present on the gilded samples, in particular on No. 30.

*Fig. 173

These could be better distinguished on sample 17* (from one of the non-porphyry areas), and on this sample and Nos. 15 and 18 (also from non-porphyry areas) are, moreover, separated from the underlying zone (in these cases Zone C, which will be described below) by a clear dirt layer. These superimposed layers form Zone E and are clearly seen as a later graining system, consisting of a coarse coat of translucent white followed by a translucent yellowish ground containing black and dull red pigment. Upon this lies a layer of varnish and a brown glazing coat containing red and black pigment overlaid by a second coat of varnish. The presence of the first coat of varnish is curious, and indeed on some samples this zone appears in a fragmentary form. Nevertheless the last three layers are always present. It may thus be concluded that zones B plus B' and zone C represent the original finishes, and that these were not varnished when the room was first completed.

Samples 20 and 28 from the large panel frame and dado moulding are consistent with sample 10.

Turning now to the samples taken from the non-porphry areas all showed Zone A as already described for sample 8. The overlying finish represented by Zone C, however, appeared in various forms representing combinations of at least four different layers. Considering first sample 36,* Zone C consisted only of,

*Fig. 174

Layer (a), appearing as a coat of bright pink colour containing coarse white, fine red, and fine crimson pigment.

*Fig. 175

Sample 18,* however, showed two coats, the first,

Layer (b), in the form of patches of grey containing coarse white and fine black pigment, upon which was superimposed

Layer (d), of a very pale pink colour containing coarse white and fine red pigment with a minute admixture of coarse red particles. It will be remembered that in sampling a point was made of taking samples from points at which surface features could be discerned, and this layer is clearly therefore a light coloured vein applied to complete the finish.

The layers of sample 23 are much less distinct, but almost certainly show layer (d) alone, whilst No. 33 shows layer (a) overlaid by layer (b) and a distinct dirt line.

*Fig. 176

Immediately above Zone A on sample 35* is

Layer (c), seen as a dull pink containing coarse white together with fine red and black pigments above which is layer (d) already described.

Samples 15, 17, and 22 match this precisely, as do Nos. 13, 16, 34, and 37 on which the gilding (Zone X) is superimposed. Sample 12 is also comparable with No. 35, but seems to show

a slightly different dull pink applied to the surface of layer (c) suggesting further colours may have been employed. This suggestion is borne out by sample 14 where layer (c) appears to be rather more purple in colour. As with sample 19 already mentioned, this overlies Zone B (the porphyry ground) presumably splashed from the adjoining pilaster in each case. Unfortunately the samples taken from the door stile and panel (Nos. 38 and 40 respectively) are indistinct, but are almost certainly related to the samples already described.

Careful consideration of these samples suggests they represent a single variety of orange-pink marble, since no consistent pattern emerges when they are correlated with the areas from which they were taken, making it unlikely that the panel grounds, margins and stiles were differentiated. Many more samples than the condition of the room allows would be necessary to make certain of this, and in any case it would be necessary to expose areas of the original finish in situ to gain an accurate idea of their original effect. Nevertheless the samples do show conclusively, that even should any such differentiation be present, the non-porphyry areas were very similar tonally, and stood in considerable contrast to the porphyry elements.

*Fig. 177

Lastly, the samples from the skirting and architrave plinth (Nos. 32* and 41 respectively) remain to be considered. Here a rather different paint system from elsewhere in the room seems to have been employed, consisting of two coats.

Zone D comprising them has the lower layer made up of coarse white, with black, yellow, and red pigment appearing as a pinkish off white; whilst the upper layer appears as a greyish white containing coarse white, with black, yellow, and dull orange-red pigment. This is separated by a distinct dirt line from Zone E already described, appearing here as an off white layer with two superimposed brown graining glazes.

Some doubt must be expressed that Zone D is in fact the

original finish since it seems unlikely that such a light colour would have been employed in the context of the scheme of decoration revealed by the investigation set out above. However, not only did surface examination fail to discover any veining or spotting on the skirting at any point in the room, but both samples are precisely similar, and the dirt layer separating Zones D and E suggests strongly that Zone D is contemporary with the original scheme as represented by Zones A, B, and C. The alternative can only be that the skirting and architrave plinth were completely renewed at an unknown date, but even so, at one stage it is certain a pale greyish off-white skirting must have been present in the room, and this fits better with the original marbling scheme than with the secondary graining.

A reconstruction of the original marbling scheme based on this investigation has already been illustrated.* This shows clearly the difference between it and the appearance of the room today, and its significance has been discussed in Chapter IV. The various stages of the painting process may finally be summarised as follows:

*Fig. 34

1694 Room painted out in two coats of white	Zone A
Ground of porphyry elements executed	Zone B
Orange-pink marbling carried out with colours in following order:	Zone C
(a) bright pink	
(b) grey	
(c) dull pink	
? other colours	
(d) pinkish white veins	
The presence of the porphyry 'spotting' visible in some areas on the marble suggests this was the last to be applied.	Zone B'
No information on point at which skirting was painted.	Zone D
Gilding	Zone X
At an unknown date room grained	Zone E
Touching up in gold paint (on white buffer coat where necessary) probably associated with graining	Zone F
Regilding of architraves (modern)	Zone Y
	Zone Z

2. The former Servants' Hall, Boughton House, Northamptonshire, c. 1700 (samples taken March and May 1977).

Accounts for work carried out at Boughton House by the first Duke of Montagu during the closing years of the seventeenth century are still preserved at the house in three folio volumes. Amongst them is a group of painters' accounts which includes a series of items headed 'Painters work done for His Grace the Duke of Montagu at his house at Boughton in Northtonshire per John Dandridge'.* There is also a loose letter dated 7th April 1712 to Dandridge scheduling inaccuracies in his bill and addressed to him at his house in Fetter Lane, London.* Although each item in Dandridge's account is related to a specific room or apartment, many of the names given for these have been lost over the years making precise identification of their situations in the house difficult today. References to the various garrets are fairly clear, but only one apartment may be located with reasonable certainty from an item for painting: 'In the West pavillion or Lady Sandwiches Apartm^t'.* Unfortunately, this suite of rooms today presents polished oak wainscoting, and moreover contains almost twice the superficial area mentioned as painted in the account.

*18

*19

*20

Figs. 178, 179

At the house, however, is a series of scale plans dated 1746 showing the 'Parlour story', 'Second story', and 'Third story' (in conventional modern terminology the ground, first, and second floors), together with another undated plan of the ground floor. From the different arrangement it shows of rooms at the east end of the arcade running along the north front the latter seems to be of earlier date, since the 1746 plans show the present layout. Certain room names are given on this drawing allowing positive identification of the Servants' Hall,* which, as the most interesting room of those identifiable by this means, was accordingly selected for sampling and detailed examination. The relevant item in Dandridge's account reads:

'In The Servants Hall
94 yards 5 f^t twice done at 6^d pr y^d 02 07 3
5 large lights at 6^d each 00 02 06'.

It is followed by another item:

*21 'In The passage Next y^e Servants Hall
55½ yards twice done at 6^d per yard . . . 01 7 9'.*

The number of windows mentioned together with yardages in both cases tally precisely with the extent of softwood panelling in the spaces today, making identification a certainty.

22 Few colours are mentioned in the Boughton accounts, but the rates per yard indicate these were not out of the ordinary and may be compared with the price for 'Sad Stone colour twice done at 6^d' in John Underwood's account for painting at Ditton Park in the same volume, besides the other rates given in price books of the period and considered in Chapter II.* It would seem probable, therefore, that a stone or timber colour was used in these rooms.

*Table (vii)

*Fig. 178

The locations from which paint samples were taken are shown on the drawing* and described in the schedule. Leaving aside the samples from the chimney projection, the cross-sections of those from elsewhere in the room show five different paint zones, although the complete sequence was only present on sample 21 from the cornice.*

*Fig. 180

Zone A appears orange-yellow in colour under the microscope, and is made up from coarse yellow, white, red, and black pigments. Its upper surface is distinguished on many samples by a broken dirt layer.

Zone B is similar, but contains much more white, less red, and some particles of brown pigment. It is overlaid consistently by a layer of dirt.

Zone C is a very thin layer of transparent paint containing bright red pigment and must undoubtedly be a variety of priming coat.

Zone D contains two rather translucent grey-green layers (the lower appearing slightly darker on some samples)

which are made up from fine yellow and black pigments with a quantity of red and coarse white particles.

Zone E, which is similar, is separated from Zone D by a layer of dirt.

It will be remembered the accounts indicate that two coats were applied. Although none of the specimens examined gives any indication that two layers are present in Zone A, experience suggests that it is frequently impossible to distinguish precisely similar coats applied within a day or so of each other; and the presence of the dirt on its upper surface makes it certain that Zone A is the original finish. Accordingly a small area of this was prepared for comparison with the Munsell standards, the closest match being with 5 YR 4/6.

The paintwork in the room today is in extremely poor condition, and with only three repaints in the course of the last two-and-three-quarter centuries it is not surprising that not all samples show the complete series of zones described above. The layers present in each case are shown on the sample schedule (facing fig. 178), and in this context the use of a primer (Zone C) prior to application of Zone D is not surprising. As the table shows, however, only sample 25, from one of the large panels, lacks the lower three zones entirely; but on the analogy of the door and dado panels there can be no doubt this was painted uniformly with the remainder, a supposition confirmed by sample 17 from a similar panel in the passage adjoining. No. 18 is from the dado panel below, and both show an identical Zone A to that in the Hall.

Turning now to the samples taken from the projecting chimney breast which reveal a different sequence of zones, only sample 43 from the cyma of the bolection moulding of one of the panels shows any traces of Zone A. Here the paintwork seems to have suffered from the heat from the fire, and is in particularly poor condition, many areas being devoid of paint altogether. However, the trace of Zone A on sample 43 indicates that the panelling is of a

piece with the remainder of the room, and in the first instance was painted in with it. The upper layers, however, are totally different from those already described showing a layer of white followed by a series of zones containing coarse black and yellow pigments. It is apparent therefore that at a later date this element of the room was painted differently from the remainder, although no cross-reference is possible with the other samples from the room, and whether this was done at a comparatively early stage remains unclear. Amongst the accounts, however, is an item for painting six chimneypieces stone colour at a cost of £1 10s.,* suggesting average areas of 6 or 7 square yards, a figure not widely removed from that of roughly 5 contained in the present example. It may be suggested, therefore, that disfigurement of the paint on the chimneypiece from the effects of the fire made its redecoration more frequent than the paintwork elsewhere, and that here and elsewhere in the house it soon became treated as a distinct part of the room.

*23

The plaster above cornice level would almost undoubtedly have been simply whitened, and a reconstruction of the original decorative scheme on this basis has already been illustrated.*

*Fig. 37

3. The Cabinet, Houghton Hall, Norfolk, c. 1730

(samples taken August 1977).

24 Houghton was built between 1722 and 1735 to the designs of Colen Campbell, later altered by James Gibbs; but William Kent was responsible for the interior decorations. Interest in the interiors was aroused by the description which Mrs. Powys made following her visit in 1756:

25 'the fitting up and furniture very superb; and the cornishes and mouldings of all the apartments being gilt, it makes the whole what I call magnificently glaringly, more especially as the rooms are, instead of white, painted dark green olive; but this most likely will be soon altered.'

26 A full description of the picture collection was given by Horace Walpole in his Aedes Walpolianae, first published in 1747, where he also mentioned the fabrics with which the walls of the various rooms were hung. In particular, he noted that two, the Cabinet and 'Carlo Marat' Rooms, were hung with green velvet; whilst the Saloon was hung with crimson velvet, the Drawing Room with yellow caffoy, and other rooms with tapestry. The Library and Little Bed-chamber, on the other hand, were furnished with mahogany wainscots. Together with the Staircase, which was painted by Kent in chiaroscuro, the Hall, whose walls of natural stone survive, and the Dining Room, one wall of which is entirely faced with marble, these account for almost the whole of the piano nobile, and it seemed likely, therefore, that Mrs. Powys was recording that such elements as the dados and cornices were painted olive green (the doors and doorcases in the majority of the rooms are of mahogany). Her seeming suggestion that white paint would probably soon be substituted was also of considerable interest as a comment on changing taste, and it was decided to take paint samples from a single room, the Cabinet, to ascertain its original colour scheme and subsequent decorative history.

*Fig. 181

The Cabinet occupies the extreme north-east corner of the piano nobile.* Beneath Kent's ceiling, which is decorated

with gilded and coloured arabesque on cream and pale blue grounds, the room is today painted white and hung with a chinese wallpaper having a blue ground. The architectural enrichments and certain mouldings are lavishly gilt. This scheme was certainly in existence in the earlier part of this century, although the photograph published by Arthur Stratton in 1920* shows the skirting painted a dark colour. In this instance, as in the Balcony Room at Dyrham, it was not considered desirable to take a full series of paint samples, since there seemed a fair chance that the gilding was original; and the number was therefore limited to those shown on the drawings* and described in the schedule. The locations from which they were taken were, however, carefully chosen in order to give a good picture of any scheme which underlay the present paint surface. Perhaps surprisingly, there was no trace of olive green on any of the samples; and it was possible to show that the gilding on the main architectural elements is all original, that the white paint is contemporary, and that the skirting was originally dark in tone. This scheme and details showing the gilding have already been illustrated in Part Two of this study.*

*Figs. 181, 182

*Figs. 48, 58, 59, 60

Sample 16 from the base of one of the shells in the frieze* shows immediately on the surface of the plaster a layer (a) which is almost certainly a primer containing red pigment. Above it is a layer (b) of white containing coarse translucent particles followed by a finer layer of white (c). This is followed by a layer of gold-size with gold leaf on its surface (d). Samples 15 and 18 from the ground of the frieze and one of the cornice mouldings are similar, but lack layer (d); whilst sample 1 from the bed of one of the ceiling panels (taken from the margin of an area of loss) also shows layers (a) to (c) inclusive, with an additional layer of pale blue (d') which forms the ground to the coloured arabesque. It may be concluded, therefore, that (c) represents the original white finish to which the gilding and paintings by Kent were applied.

*Fig. 183

Turning to the samples from the joinery, No. 20* is typical. On the surface of the wood cells is firstly a layer (a') containing red, black, and white pigments. This corres-

*Fig. 184

onds to (a) on the samples from the plaster, and is present on sample 17 from the architrave of the entablature, which shows layers (b) and (c) above it. It seems clear, therefore, that it too was a primer. Above are three layers of white, the first of which seems identical with (b), the third of which is probably (c) since (d) overlies it, whilst the intermediate white shares the character of (b) and (c) and is lettered (b'). This may also be seen on samples 4, 5, 6, 7, 9, and 11, but cannot be distinguished on 3, 8, 10, 12, or 19 although it is probably present. Layer (d), the gilding, is to be found on samples 5, 6, 9, 11, and 12. Samples 3, 4, 7, 11, and 19 show an additional layer of white (e) on the surface of (c) or (d), shown by the presence of a layer of dirt beneath it to be a later touching up or partial repainting.

Sample 22 from one of the gilded ornaments of the door architrave shows a layer of white containing yellow, red, and black pigments, probably intended as a primer, followed by layer (d). Sample 21 is consistent with this, although the layers are disrupted. Curiously, sample 14 from the gilded enriched roll moulding either side of the chimney-piece shows a layer of dirt on the surface of layer (c), which in itself appears partially discoloured. Above is a layer of pinkish white, unlike anything found on any of the other samples, containing finely divided red pigment, the gold-size and leaf lying on the surface of this. It seems likely, therefore, that this gilding is of subsequent date to that on the main architectural elements. Traces of layer (e) appear on its surface, however; and the same three decorative phases may be found on sample 13 from one of the white areas of the same moulding, layers (a) to (c) being succeeded by a layer of dirt and another white, followed by a further dirt layer and (e).

*Fig. 185

Finally, sample 2, from the skirting,* may be described. On the surface of the timber, layer (a) may be seen, but here it is followed by a layer of yellow-brown (f) containing yellow, fine red, and black pigments. It is possible that a line of black pigment on its surface represents a graining or marbling glaze, especially since it was finished

with a layer of varnish (g). To clarify this it would have been necessary to expose a small area of (f) and (g) in situ, but this was impossible without damage to the existing white decoration. The important fact, however, is that the skirting was dark. Layer (g) was succeeded by a layer of brown (h) made using fine red, yellow, and black pigments, and ultimately by a layer or layers of white similar to (e).

To sum up, the original scheme was of white above a dark skirting fascia. The dado, doors, doorcases, and the entablature were lavishly gilded, and there can be little doubt this treatment was extended to the ceiling mouldings. The ceiling itself was embellished with the arabesque already described, and the walls were hung with green velvet. Whether Mrs. Powys was mistakenly remembering this as green paint when writing up her diary is not clear, but it seems on balance more likely than that the other rooms on the piano nobile were painted differently from the Cabinet.

4. The Vestibule of the Casino at Marino, Clontarf,
Dublin, c. 1770 (samples taken July 1979).

The Casino was apparently in course of construction by late 1758 when its architect, Sir William Chambers, was preparing the text for his Treatise on Civil Architecture published the following year.* It was probably completed by about 1771 when he was in correspondence with the Earl of Charlemont over the exterior sculpture and chimney-vases.* Although the design was his, it appears that Chambers never visited the building during the course of its construction and interior decoration, and in 1767 he wrote to the Earl expressing regret that there was

'no person in Ireland to rely on for fixing the tints of the painting, as there is no possibility of sending patterns over unaltered the Want of air always making a Very considerable alteration in the Colours before they arrive in Dublin'.*

Two years later he gave written advice on alternative ways of painting the Saloon in blue;* but correspondence over a green and purple scheme for a room in 1775 almost certainly relates to another building.*

Although Chambers submitted an account in 1777 for 'Drawings & Directions for painting the Vestibule of the Casino' which he had provided in 1773, the following item was for the same service in 'the Anteroom of the library' and it therefore seems likely that both related to Marino Lodge (now demolished) rather than the Casino.* In the same way a suggestion in the Irish Times for 16th September 1886 that certain chiaroscuros by Cipriani, which were then at Roxborough, had been removed from the vestibule of the Casino seems suspect; and the evidence of the paint samples has tended to confirm this. These indicate that the room,* preparing the visitor for the splendours of the Saloon, was treated in an extremely simple manner, a slightly greyed white (oil on the joinery, distemper on the plaster) being used throughout. This would have furthered in an extremely satisfactory way the architectural requirement for the room

*Fig. 186

to modulate from the exterior scale of the building to that of the interior in an unobtrusive and subtle manner, without the distractions resulting from an immediate introduction of colour.

The repairs carried out by H.G. Leask in the 1930s, when the building was taken into the guardianship of the Commissioners of Public Works, seem only to have been concerned with the repair of timbers supporting the ceiling, and are not, therefore, material to the present investigation.* For this a total of ninety-five samples was taken from the locations shown on the drawings* and described in the schedule. Those from the joinery (70 to 94, excluding 89, inclusive) will first be described.

*34

*Figs. 187,
188, 189

*Fig. 190

Sample 85, from the upper surface of the chair rail,* gave the clearest information about the lowest layers. Immediately on the surface of the timber is a layer of off-white (a) translucent in appearance under the microscope, containing a small quantity of black and red pigments. Above this is a layer of greyish colour (b) containing a small quantity of black, and three layers of white (c), (d), and (e) all having the addition of a very small proportion of fine black pigment. The uppermost shows a marked layer of dirt on its surface showing it clearly to have been a finish. Small translucent lines on layers (b) and (d) could either represent splashing of distemper from the wall above during the course of decoration or layers of clearcole, but since they appear on few other samples the former seems more likely.

The layers so far described are succeeded by another similar layer of white (f), on the surface of which is a layer of translucent dark grey (g) seen on sample 93 to contain bright red and black pigments. Above this is a bluish white (h) stained with black and a blue pigment (which has the typical appearance of French ultramarine, first introduced about 1830) and another blued white (i) on the surface of which is a pronounced dirt layer. Above this is another white (j) containing black and orange-brown, followed by a layer of grey (k) containing black and red pigments.

The other joinery samples are consistent with this, except that layer (a) only appears on Nos. 84 and 92, and sample 94 as mounted lacked all layers above (e). Also, Nos. 78, 87, and 93 showed an additional layer (f') on the surface of (f) containing black, dull yellow, and coarse white, which, from a small area exposed in situ may have represented a scheme of dull gold-like picking out in one of the later redécors; whilst No. 90 had a splash of the modern cream distemper from the walls on its upper surface.

It is clear, therefore, that the joinery of the Vestibule was originally finished in an almost pure white to which a very small proportion of black pigment may have been added in accordance with late eighteenth-century practice to correct any tendency to yellowing. A small area of layer (e) from the vicinity of sample 79 was removed for colour measurement, and on first being exposed corresponded in colour to Munsell reference 7.5 Y 8.5/2, but after treatment to remove discolouration in the oil medium became whiter than 10 Y 9/1.

The key to the interpretation of the samples from the plasterwork is provided by those from the impost moulding corresponding to the cornice of the central doorcase (61 to 68 inclusive) and those from the semi-dome (54 to 60 inclusive). In all cases except 56 and 58 these showed the layer of grey (g) already described on the joinery samples, and above this one or more layers similar to (h), (i), or (j), providing a reference point for purposes of comparing the plaster and joinery. The layer (g) is also present on the majority of samples from the architrave of the semi-dome (44 to 53 inclusive) and the entablature and ceiling (1 to 40 inclusive), this time with a layer of blue distemper (q) superimposed. The blue pigment in this again appears to be French ultramarine, indicating that the layer dates from after 1830.

With the exception of layer (p) which will be described in due course and which is immaterial in connection with the original colour scheme, the layers visible below (g) on the whole of this group of samples are in all cases virtually

*Fig. 191

colourless, with only minute additions of staining pigment. Being distemper, a medium generally well washed-off prior to redecoration, however, they are not always present on all samples, and, being virtually colourless, cannot be distinguished from each other with ease. Sample 49* seems to show them most distinctly, but even this sample may not possess the full number and others may have been present. Immediately on the surface of the plaster is a layer (l) containing minute quantities of black and orange-brown pigment, which is succeeded by another (m) identical in appearance. These may therefore represent an undercoat and finish. Above them is a layer (n) containing one or two particles of greenish blue, followed by a further layer (o) similar to (l) on which layers (g) and (q) already described may be seen.

Layers similar to (l) are visible below (n) on samples 16, 17, 18, 19, 24, 33, 47, 55, 58, 59, and 60. Layer (n) alone may be distinguished on Nos. 1, 2, 10, 11, 23, 32, 35, 38, 39, 45, 50, 52, 54, and 56; but other samples show only layers similar to (l), (m), or (o).

Samples 16, 23, 27, 28, 32, 39(?), 50, 56, 58, and 67 have a layer of distemper (p) in addition to or in place of the grey (g). Its relationship with this layer suggests it is a distemper equivalent of the joinery layer (f'), which, it was suggested, represented a later scheme of picking out in a dull gold-like colour.

From the above it will be seen that the earliest schemes (layers (l) to (n) inclusive) are too fragmentary to be reconstructed with absolute precision. It may be assumed with almost complete certainty, however, that had any very dark or more distinct colours been used at any date one or more of the samples would have shown traces of them, and hence it is apparent that the areas of plasterwork so far described were originally virtually white in colour. The proportions of staining pigment present in the layers noted were extremely small, and are more consistent with their addition to remove any tendency to yellowing in distemper (a common eighteenth-century practice) than with its tinting

*Figs. 186, 188

to differ from the colour of the joinery. Since surface discolouration from dirt and washing-off would effectively prevent sufficiently accurate determination of the original colour, no samples were removed for colour measurement; but in view of the close relationship between the upper mouldings of the impost of the semi-dome and those of the cornice above the door to the Saloon,* it seems very probable that distemper and oil were carefully matched.

*Fig. 192

Of the samples taken from the walls (41, 42, 43, 69, 89, and 95), No. 69,* taken from an area of plaster which it is difficult to wash off, showed the greatest number of layers. On this sample, layers similar to (l), (m), and (n) already described could be distinguished on the surface of the plaster, and a spot of white oil paint, splashed presumably from the frieze of the doorcase adjacent, showed that the last of these was probably a finish, although not necessarily the first. Above these layers, that lettered (p) can be seen, followed by what are probably two layers (r) of distemper very similar to the latter, although the particles of pigment are much coarser. Above this lies another layer of distemper (s) containing black, orange, and blue pigment (probably French ultramarine), followed by a layer of green distemper (t) containing blue, yellow, and black, and finally the modern deep cream finish (u).

Sample 95 showed (l) or (m), (f'), (p), (r), (s), (t), and (u), but although No. 42 perhaps possesses (l) or (m), the other samples showed only (f') and (u), showing that these areas had been thoroughly washed-off prior to redecoration. It seems most probable, therefore, that the walls too were painted in the same white as the joinery and other plaster elements. With its dark mahogany doors and veneered skirting fascia it thus possessed the basic Palladian scheme described in Chapter V and would have formed a neutral introduction to the colour scheme of the Saloon.

5. The Saloon at the Casino, Marino, Clontarf, Dublin,
c. 1770 (samples taken July 1979).

In March 1769 Chambers wrote as follows to the Earl of Charlemont:

'I had forgot the Alteration in the colour of the Room of the Casino and it appears to me a difficult point to settle [.] I fear all that blew will look dull and heavy if the hangings be light blew [.] I would recommend that the Entablature door &^C of the room should be dead white touched with blew and the cove [and all other (erased)] parts of the Ceiling be done with Izing glass & flake white to be of a more brilliant white than the Entablature &^C &^C the Coffers of the Cove a light blew as also the ground of the Galoss running round the flat part of the Ceiling in oyle and that the Appollos head and rays be flake white & the flat ground round it of as faint a blew flat in oyle as it is possible to make [.] if your Lordship should not approve of this method the Walls may be blew to the top of the Entablature but it should be a light blew and rich with gold upon the ornaments and with regard to all the Ceiling Parts the White must predominate but the Coffers & Ground of the Galoss may be blue the mouldings gilt and the Appollos head & Rays white & only heightened or streak'd with gold for if it be Solid Gold it will look Clumsy!.*

*35

The paint samples taken show conclusively that of the two schemes Chambers described, it was the first, his own preference, which formed the basis of that finally adopted. This envisaged the room* painted white with hangings of a light blue colour, presumably the 'Sky blew', a sample of which was to have been sent in 1767;* but, although Chambers suggested that the grounds of the coffers and central area of the ceiling should be tinted a very pale blue, the samples and in situ tests made indicate that the whole of the ceiling was painted a uniform white. However, Chambers's recommendation that the entablature, doorcases, and other elements should be 'touched with blew' was undoubtedly put into effect, and all

*Fig. 105

*36

*Fig. 130

the enrichments were accordingly picked out in an elaborate manner. In situ tests* show this was done in a most careful and painstaking way, and that the scheme was analogous to one on a drawing by Chambers now at Newby Hall, Yorkshire.* Significantly, the blue harmonises well with fragments of pale blue silk discovered beneath mouldings which had been applied to the walls to form frames, probably about 1830 when the second Earl of Charlemont carried out renovations; and there seems little doubt that this was the original. Like the Vestibule, the Saloon has a dark, veneered skirting and mahogany doors.

*Fig. 131

*Figs. 193, 194

Since H.G. Leask carried out extensive repairs to the plasterwork in the Saloon a careful check was made to ensure that samples were only taken from surviving eighteenth-century work. A total of eighty-eight was removed from the locations shown on the drawings* and described in the schedule. Unfortunately the torus moulding of the skirtings has been completely renewed, and no pieces of the original could be found. The samples from the remainder of the joinery (46 to 58, and 61 to 76 inclusive) provide the key to their interpretation, and are accordingly described first.

*Fig. 195

Sample 53* shows first a layer of warm white (a) containing yellow, bright orange-red, and a little black pigment together with particles of translucent white. Above this is a greyish undercoat (b) similar to that on the joinery in the vestibule, and two coats of white (c) and (d). On the surface of the latter is a layer of deep blue (e) containing coarse blue pigment. Particles of this were removed for further examination, and proved to be blue verditer, having the typical appearance of this pigment, dissolving with effervescence in 3N hydrochloric acid, and responding positively to tests for copper with diethyl-dithiocarbamate or dithio-oxamide. Analysis kindly carried out by the National Gallery, London, has shown, interestingly in view of the good state of preservation of the colour, that the medium was simply linseed oil. The layer represents, of course, the scheme of picking out in blue mentioned above, and shows that (d) was the white finish to which it was applied. In due course the room was repainted using a

white undercoat (f) and graining ground, glaze, and varnish (g). This is the finish still (1981) visible on the architrave of the door to the vestibule, although sample 53 possesses further layers, (h), (i), (j), and (k), an off-white, a deep cream, another white, and the present brown finish respectively. However, since these can only represent incomplete schemes of redecoration of fairly recent date no further account will be taken of them.

Layer (a) is only visible on samples 49, 50, 51, 52, 53, 56, and 57 from the architrave of the main entablature, suggesting this was a primer applied only to this element. Samples 63 and 64 from the dado otherwise conform with 53, but layers (d) and (e) are repeated (d') and (e') suggesting either that the lower pair were a trial or that the upper pair are a repaint, the former possibility perhaps being the more likely. Above them is a third white (d'') and blue (e''), this time paler in colour and different in character containing much finer pigment. A marked layer of dirt on the surface of (e') shows this to be a much later repaint, which, analysis suggests, was carried out using Prussian blue rather than the original blue verditer. It appears too on samples 70, 71, 74, 75, and 76 from the window shutter and window and door architraves. Exposure of small areas in situ shows that the repainting was carried out much less artistically than the original blue, which was present on samples 52, 53, 57, 63, 64, 70, 71, 74, 75, and 76. Other samples showed only the white ground. A small area showing both the blue and the white was exposed in the area from which sample 74 was taken, and removed for colour measurement. On first exposure the white was close in colour to Munsell reference 10 Y 9/1, but after treatment stabilised much closer to white, having a value of about 9.25, although still remaining a little yellow in hue. The blue started at 7.5 BG 6/4, but eventually stabilised close to 10 BG 6/6.*

*Fig. 195

Although samples 67 to 72 as mounted lacked the layer of graining (g), its presence on Nos. 73, 74, and 75 shows that the architrave of the window, if not the shutter, was later grained in the same way as the doorcase to the Vestibule. On samples 61 to 66 from the dado, however (g) is

replaced by a layer of grey (g'). As already noted, differences in the layers above (g) have not been listed.

*Fig. 196

The frieze and cornice of the main entablature are in plaster, but were picked out according to the same principles as the joinery. Sample 30,* from the ornament of the cyma reversa of the cornice will first be described. Immediately on the surface of the plaster is a layer (l), translucent white in appearance under the microscope, above which is a layer (m) containing coarse blue pigment, corresponding to the blue picking out on the joinery (e). Over it is a layer (n) of off-white containing orange-red, red, and black pigments, followed by a layer of white (o) and a coat of gold-size with gold leaf on the surface (p). This is followed by layers (h), (i), and (k) already described.

Layers (l) and (m) appear also on samples 35, 42, 43, 44, 46, and 47, layers (n), (o), and (p) also being present on Nos. 46 and 47. The others, together with Nos. 27, 28, 29, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, and 45, which have only layer (l) beneath, possess (h), (i), and (k) above this. The last of these layers represents the present finish on all except 34, 36, 39, 42, and 44, which have an additional whitish layer (q) on the surface. It seems, therefore, that the original eighteenth-century finish survived on the whole of this area, with the exception of the enrichments from which samples 30, 46, and 47 were removed, until comparatively recently; and this appears true also of much of the ceiling.

*Fig. 197

The samples taken from above the entablature (apart from those from the central ceiling motif) were completely uniform in character,* comprising Nos. 3 to 25, and 77 to 82 inclusive. Apart from Nos. 12, 13, and 18, which were defective, all showed a layer of translucent white (r), very similar in character to layer (l) already described but containing an extremely small quantity of black pigment. It was separated in the majority of cases from the present cream finish (s) by a marked layer of dirt. In situ tests showed that layer (r) has discoloured unevenly and that this could not be completely reversed by treatment; but in

view of the minute quantities of black it contains it must have been nearly white when first applied. This is certainly in accordance with Chambers's recommendation to the Earl, although despite sampling from areas difficult to wash-off or rub down in preparation for redecoration no traces of blue were found on the central area of the ceiling or grounds of the coffers.

Samples from the central motif (1, 2, and 83 to 87 inclusive) showed layer (r) followed by (o) and (p) already described, indicating that the present gilding is a later addition and contemporary with that on the rainceau of the frieze. Sample 87 showed also a layer of gold paint, presumably making-good by Leask after repair of the ceiling; and No. 1 showed a second layer of gold-size and leaf, presumably a retouch.

6. The Old Drawing Room, Pitzhanger Manor, Ealing, 1768
(samples taken November 1976).

37 In 1768 Thomas Gurnell commissioned George Dance the younger to remodel and extend Pitzhanger Manor. The extension took the form of a two-storey wing to the south, comprising a Dining Room on the ground floor and Drawing Room above. Later, in 1800, the house was bought by John Soane, who described these rooms as displaying 'a profusion of ornaments, exquisite in taste, and admirable in execution', continuing:

*38 'The rooms here described, erected from the designs and under the direction of the late Mr. Dance, are of large dimensions and good proportions, forming fine examples of the decorative architecture of the time wherein they were constructed... I was naturally attached to this part of the building, it being the first whose progress and construction I had attended at the commencement of my architectural studies in Mr. Dance's 'office'.

*39 In 1808 the rooms were recorded in the New Vitruvius
40 Britannicus as having undergone little alteration, and are depicted in two watercolours of 1832 by C.J. Richardson.*
Fig. 108 That of the Drawing Room (here called the Ball Room) shows the skirting, pilasters, architraves and other joinery, and the cornice in an off-white; the frieze and the grounds of some of the ceiling panels are blue, whilst other ceiling panels are green. The ornaments of the ceiling and frieze are white, and the central rose of the ceiling is picked in with red. The walls, however, seem to have lost their chair
41 rail (shown on one of Dance's designs for the room), and are shown hung with a Chinese wallpaper.

No traces of these colours may be seen today, and the room, divided down the centre by a half-height timber partition, is used as a newspaper reading room. Only one of the superbly made mahogany doors survives and alterations have also been made, probably during the nineteenth century, to the windows. That in the centre of the west wall (on

*42

the left in Richardson's drawing) has been enlarged, and that in the centre of the east wall closed. Curiously the exterior elevation given in the New Vitruvius Britannicus shows blind openings on the first floor of the west wall, although the front elevation agrees with Richardson's watercolour.* In addition the walls of the room appear to have been faced internally between the skirting and frieze, an oak bead running round the panels thus formed.

*Fig. 198

Dance's preliminary design for the east wall is uncoloured, and no contemporary evidence for the original colour scheme has been located. Specimens from the painted surfaces were therefore taken (Nos. 14 to 69 inclusive), their locations being shown on the drawing* and described in the schedule. They show clearly that the disposition of the paint colours shown by Richardson is completely accurate, and it seems almost certain these were the original Dance colours.

*Fig. 199

The cross-section of sample 46, typifying the white areas,* may be divided into six zones lettered A to F. These do not represent periods of painting since in this case subsequent colour schemes have been so similar as in many cases to defy precise separation, but rather groups of layers easily distinguishable under the microscope.

Zone A consists of a thin white layer applied directly to the plaster upon which was applied a rather thicker off-white layer, the boundary between the two being defined by a greyish line. It seems probable that the lower layer is a priming which became slightly soiled for some reason. A prominent dirt layer separates this zone from Zone B, suggesting a long period before redecoration.

Zone B exhibits three layers of a brownish off-white, the centre of which is darker than the outer pair.

There are occasional traces of a dirt layer on top of the first layer of this zone. This is also evident on sample 41.

Zone C represents a series of repaintings in a rather colder tone, but the layers are not easily distinguishable on this specimen. Examination of 38 and 39 suggests four layers are present, but 67 appears to show there may be at least five. A distinct dirt layer divides this zone from Zone D.

Zone D consists of a single orange-brown off-white layer.

Zone E above this is made up of two bands of a colder off-white, separated by a dirt line from each other, and from,

Zone F which exhibits three bands of greyed white defined by dirt layers.

Samples 14, 15, 16, 18, 20, 21, 22, 23, 24, 25, 26, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 43, 45, 48, 49, 50, 52, 53, 54, 55, 56, and 58 are consistent with No. 46.

*Fig. 200

Samples 19, 27,* 44, and 47 also conform to the same pattern, but an additional Zone A' made up from two layers is present lying immediately above Zone A, no dirt line between them or on the surface of Zone A being visible. The lower layer appears green in colour under the microscope and contains a large quantity of coarse yellow pigment besides an occasional large green particle. The upper layer, however, is much more blue in colour and contains less yellow pigment. Only in the case of sample 44 is the lower layer missing, but otherwise the green areas correspond precisely with those shown on Richardson's drawing. It seems probable, therefore, that with the exception of the panels between the lintels linking the pairs of pilasters a yellowish green was originally tried, but that this was modified to a bluer colour with a second coat, and the narrow panels included.

*Fig. 201

A similar additional Zone A' is present on samples 17, 42,* 51, and 59, although in these the lower layer appears greyish under the microscope and contains a reddish purple pigment, whilst the upper layer is almost pure blue contain-

*Fig. 202

ing a minimum of red pigment. Sample 57* also has layers forming a third variant of Zone A', although there is an additional very thin white layer present beneath them which is not readily explained. Otherwise two coloured layers are present, the lower a mixture of coarse red and yellow pigments, and the upper similar but more reddish in colour. This corresponds with the red area shown in Richardson's drawing between the leaves of the central motif of the ceiling, and although the presence of a fire-warning device across the central rose prevented a sample being taken it is not unreasonable in view of Richardson's accuracy elsewhere to suggest that this too would prove to contain similar red layers.

Samples 59, 60, and 61 represent the only variation from the order so far described in the subsequent zones. In place of the lower layer in Zone B are three other layers, a white band followed by two green layers containing large particles of a green pigment, the lower of these being noticeably darker in colour. It therefore appears that in the first redecoration after the scheme shown by Richardson, the ceiling and pairs of lintels between the pilasters were painted out in a uniform off-white, but the frieze and its ornaments was finished in green. Samples taken from the joinery merely show a sequence of off-whites which appear to correspond with those described for sample 46.

*Figs. 203-5

A reconstruction of the colour scheme revealed by the samples is illustrated together with other details of the architecture* and may be compared with Richardson's drawing. Apart from the small error in the central panel at the far end of the room above the bookcase this may be seen to have been highly accurate. Small areas of the upper surface of Zones A and A' were therefore exposed in situ and removed for comparison with the standard examples of the Munsell Book of Colour.* When first exposed No. 114 from a typical off-white area matched 2.5 Y 8.75/3, No. 115 from a green panel 10 GY 7/2, No. 116 from a blue panel 5 G 7/1, and No. 117 from the ground of the central rosette 10 R 4/6. These were exposed to low power ultra-violet light over a period of six weeks in order to bleach

*Fig. 203

out the effect of yellowing of the oil medium in darkness over the years. As would be expected the red remained unchanged for all practical purposes, whilst the green became only slightly more blue. The off-white and blue samples, however, underwent a more marked change, and the samples stabilised at the following values: 114 at 10 YR 9/1, 115 at 2.5 G 7/2, 116 at 10-B 7/2, no apparent change being detected in 117 which remained at 10 R 4/6. As mentioned in the introduction to this chapter, it is of course possible that a degree of overbleaching took place, but these results nevertheless give the best approximation possible to the values of the colours in their original states.

7. The Drawing Room, Bolling Hall, Bradford, c. 1779

(samples taken May 1979).

*Fig. 206
*43
*Fig. 207
*44

The Drawing Room at Bolling Hall is situated on the ground floor of the wing rebuilt by John Carr in the late 1770s. Its ceiling design* is based closely on one of the plates in George Richardson's Book of Ceilings published in 1776,* other variants being used by Carr at Farnley Hall, Escrick Hall, and Wigganthurpe Hall, all in Yorkshire. No documentary information pertaining to the colours in which the room at Bolling Hall was originally painted is known to survive, but the technical investigation undertaken indicates that the walls above the dado were originally painted blue,* and that the joinery and ceiling were painted white. In this connection it is worth noting that neither of the designs for the Wigganthurpe ceiling by Carr, now at the Victoria and Albert Museum* is coloured.

*Figs. 208, 209

Eighty-nine samples were taken from the room and mounted as cross-sections for microscopic examination. In addition, since a few years ago the skirting was completely renewed and was not therefore available for sampling, three were also taken to supplement these from the Staircase Hall adjoining. The locations from which the samples were taken are shown on the drawings* and described in the schedule.

*Fig. 210

The samples from the ceiling and cornice conform to a general pattern,* although not all the layers are present in all cases. This is no doubt because distemper has been used for decoration on a number of occasions, providing a weakness in the sequence of coats making them very liable to flaking, quite apart from the fact that distemper is generally washed off prior to redecoration. Other variations, notably those in zones (g) and (h) reflect the picking out of certain elements in different colours.

Immediately on the surface of the plaster is a semi-transparent layer (a) which may be seen with clarity on samples 3, 5, 6, 7, 8, 12, 16, 18, 19, 20, 21, 24, 25, 26, 29, 31, 32, 33, 34, 35, 36, 37, 41, 42, 43, 45, 46, 48, 49, 50, 51, 52, 54, 58, 60, 62, 65, 69, 70, 71, 83, and 87,

and may be tentatively identified on Nos. 10, 17, 22, 23, 37, 47, 53, 55, 56, 63, 67, 68, and 84. The absence of a dirt layer on its upper surface makes it uncertain whether this was the original finish or an undercoat, but the second layer (b) is also white, this time containing a small quantity of fine black pigment. Such an addition to whites was common during the latter part of the eighteenth century in order to 'kill' the harsh character of unbroken white and to prevent any apparent tendency to yellowing. This layer may be identified with certainty on samples 5, 8, 9, 17, 24, 28, 30, 34, 37, 45, 46, 47, 48, 50, 51, 54, 55, 56, 58, 59, 60, 62, 65, 66, 67, and 70, and is probably present on 10, 16, 18, 19, 22, 23, 25, 29, 32, 36, 43, 49, 52, 53, 63, 68, 71, 83, and 84. Its random distribution between the ornaments and panel grounds shows that its absence from the remaining samples is accidental rather than the result of picking out as a part of the original colour scheme.

Although there is again no dirt layer on the upper surface of layer (b), it seems certain that it represents either the first or second finish to be applied to the ceiling and cornice, and hence that these were originally painted white overall. This conclusion is possible since the third layer present (c), pink in colour, is present on the majority of samples, whether from the grounds or ornaments. Use of a tint in this way would conform to practice of the early nineteenth century and is not consistent with what is known of that around 1780. Layer (c) is unquestionably present on samples 5, 8, 9, 12, 16, 17, 18, 19, 26, 27, 28, 29, 33, 34, 35, 37, 38, 40, 41, 42, 43, 45, 46, 47, 48, 49, 50, 54, 55, 56, 58, 59, 60, 61, 62, 63, 65, 66, 67, and 69, and may be identified tentatively on Nos. 3, 6, 10, 23, 25, 32, 68, 70, 71, 84, and 87.

A detailed examination was not made of succeeding layers, since these are complex, and apart from (g), (h), and (k) seem only to represent redecoration in a plain colour. They may be divided for preliminary purposes of analysis, however, into zones as follows:

(d) whites containing coarse transparent pigment;

(e) a series of distemper layers containing blue pigment;

(f) further whites similar to (d);

(g) another layer of white having in some cases (samples 7, 8, 13, 43, 60, 65, and 82) a pink finish, and in others (Nos. 14, 61, 62, and 63) a lilac finish. The gilding present on samples 5, 11, 41, 44, and 57 is probably contemporary with this;

(h) a repeat of (g) incorporating its gilding;

(i) further whites;

(j) pale blue distempers;

(k) modern layers including the blue scheme which preceded the present green, pink, and yellow finish.

A limited number of samples was taken from the joinery, but these included areas such as those from which Nos. 76, 79, and 80 were removed, which would have been included were any elements picked out in colour. This does not seem to have been the case, and like the ceiling and cornice the joinery appears to have been painted originally in a slightly greyed white. The complete sequence of layers is seen most clearly on sample 78.* Immediately on the surface of the timber are traces of a dark red priming (l) which is seen much better on Nos. 79 and 80 but which was missing from Nos. 75, 76, and 77. The first finish applied to this was a greyed white (m) above which is a coat of varnish (n) seen with particular clarity on sample 80. It would be surprising, however, if this dates from 1779 and is most likely to have been added at a subsequent redecoration, possibly after a flatted finish, fashionable at that date, had been washed off. The succeeding layer (o) is grey in colour and was followed by what may have been a form of graining (p) consisting of a buff ground and undercoat with a brown oil

*Fig. 211

glaze of varying thickness. Subsequently the joinery was grained a second and a third time (q) and (r), the imitation being varnished in each case; and was eventually re-decorated in a plain dark brown (s). The modern layers (t) are white, although sample 76 contains a layer of blue showing that at one stage this element was picked out in that colour.

Since, as already mentioned, the skirting has been renewed in recent times, sample 77 shows only the upper layers of the modern paint (t), and it was necessary to look elsewhere for evidence of its original treatment. The two samples from that of the Staircase Hall adjoining (90 and 91), where if anywhere in the Carr wing the fascia is most likely to have been painted a dark colour, were, however, completely consistent with those from the Drawing Room in respect of their lower layers; and it thus seems most likely that its skirting was originally painted a greyed white along with the remainder of the joinery.

It was not possible to take samples from the window sashes since these too have been renewed, but again they were probably painted uniformly with the other joinery in accordance with late eighteenth-century practice.

Finally, attention was turned to the samples taken from the walls. The complete sequence of layers is best seen on sample 73.* Immediately on the surface of the plaster is a thin layer of translucent paint containing what appears to be coarse blue pigment, a staining test indicating that this is distemper rather than oil. On cleaning down to this layer in situ it was possible to confirm that it was indeed a water-soluble distemper which had been partially washed off in preparation for a later redecoration, presenting an unevenly streaky appearance dark blue-green in colour on the best-preserved areas. A microscope slide made from swabbed-off material showed that what had appeared as particles of coarse blue pigment on the cross-section were in fact clumps of an extremely fine material comparable with old specimens of Prussian blue, and that no yellow pigment was present. Chemical tests

*Fig. 212

indicated the absence of copper but proved the presence of iron supporting the preliminary conclusion that the room was originally painted in blue distemper tinted with Prussian blue. The present greenish colouration is thus the result of discolouration of this pigment in the slightly alkaline conditions provided by the lime plaster to which it was applied, making it impossible to provide a precise determination of the original hue.

Subsequently the walls were painted blue in oil over a white undercoat (v), the blue again being repeated at the next redecoration (w). White (x), pale pinkish lilac on a white undercoat (y), and a second white scheme (z) then followed, with succeeding schemes in lilac on a white undercoat (aa), brown (bb), yellowish grey (cc), brown (dd), straw (ee), (ff), and (gg), prior to the application of the modern paint layers (hh).

Sample 74 from the dado has only layers corresponding to (cc) and above, suggesting that it was at this point that the chair rail was removed (its position is marked by a crack in the plaster) and that the wall beneath was replastered at that date. Random in situ tests showed that this sample was typical, but, since the ceiling was painted white it seems most likely that the wall below the dado was also originally without colour. Although sample 72 from immediately below the cornice also lacked the layers below (cc), in situ tests showed that this was exceptional, and a new sample from the same area (92) possessed the complete sequence. Curiously, No. 81 from behind the window shutter lacked everything below (dd) probably as a result of plaster repairs in an area liable to be affected by dampness.

8. Room in the apartment of the Housekeeper of the Royal Society, Strand Block, Somerset House, London, 1780 (samples taken April 1977).

The building accounts for Somerset House commence in 1776 with construction of the Strand Block, the painters' accounts for which appear in the summary for the second half of 1780. Two painters were employed, Charles Catton in the west half of the building which contained the apartments of the Royal Academy, William Evans executing the paintwork on the opposite side in which the Housekeeper's apartment was situated. His account is headed:

'In the Building next the Strand, finishing the Apartments for the Royal and Antiquarian Societies, and the East Wing from the Hackney Coach Office'.

Various rates are given for common and stone colours, green verditer, grey, and mahogany graining; but, although there follows a series of what were obviously special items related in detail to the meeting rooms of the two societies, their common Ante-room, and the grand Hall and Staircase leading to them, the general items are unrelated to specific situations, and merely sum the total yardages involved.*

*45 The account of Robert Stark, paperhanger, also appears in the same half year, but again, although the different varieties of paper are entered, there is no indication of the

46 rooms in which each was hung.

In the library of the Society of Antiquaries of London, however, is preserved the Deed of Transfer of the completed rooms to the Society. This is dated 15th February 1781 and witnessed by Chambers and Yenn. Besides scale plans of each floor from garret to cellar on which the names of the rooms are noted, it contains descriptions of the fixtures and decorations. The situation of the apartments of the Secretary of the Society of Antiquaries and of the Housekeeper to the Royal Society, both of which were arranged on this and the garret floors, is shown on the sketch plan of the attic storey taken from this document.* Amongst other details, both apartments are described as having a deal dado

with moulded base and surbase, plain moulded architraves to the doors and windows, and six-panel deal doors, the rooms being painted in oil, stone colour and chocolate. The walls of the Secretary's apartment were papered with 'a green spotted paper', whilst those of the Housekeeper were papered with 'stucco paper'. In the former apartment the fireplaces are described as having Siena marble and Sicilian jasper mantels and jambs with statuary marble slips and plinths, and having veined slabs; whilst the back room of the Housekeeper's apartment had a veined marble chimneypiece and slab with a plain deal moulded cornice. The front room had one having Siena marble jambs and mantel, statuary slips and plinth, a carved wood moulding around the marble; two carved members in the cornice, and a frieze enriched with stamped metal ornaments, the slab again being veined.

A preliminary examination of the two apartments showed the parts contained on the garret floor to be less cohesive architecturally, and attention was immediately concentrated therefore on the attic storey. Here, in the Secretary's apartment the fireplace of the eastern room was found to be boarded over, whilst that of the western room (there being none in the centre room) had clearly few paint layers upon it, a fact confirmed by later sampling. Alterations had also been carried out at the south end of this room. The fireplace in the Housekeeper's back room was missing, having been destroyed or removed during the later insertion of a staircase at its eastern end, but that in the front room* matched the description on the transfer deed exactly. The north wall of this room, however, has undergone considerable modification by removal of the door to the back room and insertion of a modern lay-light, and unfortunately the panels in the door giving onto the head of the stairs in the east wall* were found to have been replaced with asbestos, presumably as a fire precaution, with their consequent loss together with the mouldings on the inner face.

*Fig. 214

*Fig. 215

After due consideration it was decided to select the front room of the Housekeeper's apartment for detailed examination, whilst a partial investigation of the western

room in the Secretary's apartment would be carried out in the hope that the two painting schemes would be found to have been comparable. This would provide information on the likely nature of the treatment of the missing and damaged doors.

Fig. 216 +Fig.218 The locations of the samples taken from the House-keeper's room for microscope examination are shown on the drawing and described in the schedule. Sample 12,+ from the ovolo of the door architrave, will first be described in detail in order to typify the sequence of layers found in this area and elsewhere, and to illustrate the total build-up of succeeding paint systems; whilst the remainder will only be dealt with as necessary to deal with the original scheme of 1780 and the first and (assumed) fifth repaints which are of some interest and may be dated to c. 1790 and 1830 respectively.

Zone A, representing the first scheme of decoration, contains three layers, the first a coat of white applied directly to the timber, the second more yellow in colour containing particles of coarse black pigment, whilst the third is similar containing perhaps a little more black together with some brownish particles. A pronounced dirt layer separates this from,

Zone B, in which two very similar layers may be distinguished.

Zone C is similar and separated from Zone B by a dirt layer.

Although Zones A to C are clearly distinguished by dirt layers, evidence from other samples, notably Nos. 11, 13, 16, 21, 22, and 23, suggests these may in fact represent four painting periods, it being difficult to distinguish similar layers of white under the microscope. As will be shown four layers of wallpaper were found in positions on the stucco corresponding to these three zones, suggesting this is indeed the case, but it has proved impossible to be completely certain of this.

Zone D. What appears to be a white undercoat is present uniquely on sample 39, but otherwise two layers only may be distinguished, both pale blue under the microscope, the lower containing some particles of coarse white pigment, and being generally greener in colour.

Zone E consists of three distinct layers again separated from the zone below by dirt. The lowermost is a neutral grey containing coarse white particles upon which is a pale blue. The third layer (absent on many other samples - see discussion below) is clearly contemporary with no traces of a dirt layer, and is pink in colour containing particles of coarse red and orange pigments, overlaid by a dirt layer.

Zone F is seen as a single layer of pink, whilst

Zone G from which it is separated by a broken layer of dirt consists of two similar layers, the lower more yellow in tone.

Zone H is seen as a layer of brownish off-white, separated from Zone G and

Zone I which is similar, by dirt.

Zone J is similar to but paler than Zone I and separated from it and

Zone K, which is again similar, by dirt layers.

Zone L, again defined by a dirt line, represents a graining system consisting of a ground similar in appearance to Zone K but containing yellow pigment, a thin graining glaze containing red and black pigments, and two coats of varnish. (Sample 11 appears to indicate two coats of the ground colour were applied.)

Zone M shows two coats of brown containing coarse white, red, and black pigment.

Zone N consists of two layers, the lower a grey containing coarse white pigment, whilst the upper is green in colour and contains green, yellow, and coarse white particles.

Zone O, separated from Zone N by dirt deposits, is again made up of two distinct layers, both grey in colour. Under the microscope, the lower containing coarse white and fine black pigments, whilst the upper contains yellow and coarse black particles. Its upper surface is defined by a dirt line.

Zone P contains two whitish layers, the lower containing yellow and black pigments, and the upper having a milky appearance. It is separated from

Zone Q, which consists of a pale yellow containing red and brownish particles, by a dirt layer.

Zone R, again determined by a dirt layer, consists of a sequence of indistinguishable modern whites.

In toto therefore it seems about twenty repaintings are present, suggesting a redecoration cycle for the room of approximately ten years.

The only variation in the samples taken from the joinery in Zone A is shown by samples 10, 15, and 16 from the vertical face of the skirting, the door architrave plinth block, and door stile. The lower five zones only of sample 16 are illustrated.*

*Fig. 219

Zone A consists of three layers, the first a coat of white similar to that found elsewhere, the second a deep yellowish white containing yellow, black, and coarse white pigments, and the third a brown containing red and black pigments. This zone is precisely similar on samples 10 and 15 showing these areas of joinery were decorated in chocolate, against the stone colour employed elsewhere.

Zones B, C, and D on all three of these samples precisely match those of sample 12 and the remainder of the joinery showing the timber elements to have been painted uniformly in succeeding schemes until the presumed date of c. 1830 corresponding to

Zone E. Here sample 16 from the door stile shows a unique paint system, consisting of a bright orange-red ground containing coarse white and finely divided bright red pigments with which a few brownish particles are intermixed. Upon this is a thin graining glaze and a thick coat of varnish, a finish most likely representing an imitation of mahogany or other reddish timber.

As mentioned above, the samples taken from elsewhere on the joinery in the room show a variation in Zone E, the pink layer described in sample 12 being present only on samples 5, 12, 19, 26, 41, and 42 from the moulding of the dado rail, ovolo of the door architrave, moulding of the window shutter panels, and carved enrichments of the fireplace mouldings. Elsewhere the pale blue was clearly the finish, and it is thus apparent that at this date these items were picked in pink on the blue ground. Variations in subsequent zones are also apparent from the cross-sections, but have not been fully analysed since they are immaterial to the present study. It will suffice, therefore, to note briefly that on the fireplace and door stile, Zones F to K inclusive are replaced by three or more graining zones, and that significant variations exist in other samples from the patterns described in Zones L, M, N, Q, and R.

As already described, the door panels in this room have been renewed in asbestos, with consequent loss of the panel mouldings on the inner face. A series of samples was therefore taken from an undisturbed door in the west room of the adjoining Secretary's apartment, together with others from the room in order to ascertain whether the overall decorative scheme when the room was first finished was comparable with that employed in the Housekeeper's apartment. The locations from which these were taken is shown on the drawing

and examination of the mounted cross-sections showed that the disposition of the colours was precisely the same, viz. stone colour on the joinery generally, with the exception of the doors, architrave plinth-blocks, and vertical face of the skirting. Although the fireplace surround is intact, the chimneypiece itself showed only comparatively modern paint layers, and seems therefore to be of recent manufacture or to have been thoroughly stripped down in the early years of this century. The samples from the door (Nos. 28, 29, and 30, from the stile, moulding, and panel respectively) show these were painted brown uniformly, with no differentiation; and it seems reasonable to assume that this was the case also in the Housekeeper's room. It is of interest to note, however, that although the bottom zone of the stone-colour areas conforms precisely with that so far described for the Housekeeper's room (but with a completely different repainting sequence) there is a slight variation in Zone A of the chocolate areas. Sample 28, the bottom zone of which is illustrated,* will serve to show this. It will be seen that in addition to three layers following exactly the system on samples 10, 15, and 16, an additional dark brown layer is also present which contains red and black pigment.

*Fig. 220

Samples 1 and 2 from the ceiling and cornice of the Housekeeper's apartment respectively show a complete absence of lower layers, No. 1 showing only a white (distemper) layer, followed by Zone R of sample 12, and No. 2 only Zones N (in a variant form), O, P, a distemper layer, and Zone R. It must be assumed therefore that these areas were originally whitened or distempered.

Sample 3, from the wall, revealed several layers of paper, followed by Zones D, E, and F. These were succeeded by another layer of paper and at least three further paint layers (unrelated to layers seen elsewhere) above which Zones N (in a variant form), O, P, Q, and R could be distinguished. It proved possible to detach an area about 6 inches by 4 inches from the wall intact and to separate the bottom layers of paper by soaking in water. Four layers were found below Zone D, a tracing of the lowermost being

*Fig. 221

given.* This has a grey ground with an applied decoration of lozenges and flowers in cream and black. Although the paperhanger's account survives, the descriptions of the different papers are not related to particular rooms and are also difficult of interpretation. It seems highly likely, though, that the lowest of the papers is the original, and this seems certainly to have been the case in the room belonging to the Secretary of the Society of Antiquaries, which the Deed of Transfer described as having a 'green spotted paper'. In Stark's account several references occur to a paper 'Green on Green pretty Rose', and investigation revealed a paper which seems to fit both descriptions* applied immediately to the plaster in the western room of his suite. In this case it was also possible to recover the border, an item mentioned consistently in the accounts; but this was missing from the sample taken in the Housekeeper's room although its former presence could be observed. In the Housekeeper's apartment it was also possible to recover the second and third layers of paper, and a tracing of the earlier of these having applied decoration in dark blue and white on a pale blue ground is illustrated.*

*Fig. 222

*Fig. 223

On completion of the examination of the microscope cross-sections, sample areas of the original paint layers from both rooms, together with samples of the pink, blue and graining of Zone E from the Housekeeper's room were exposed. These were detached and matched against standard Munsell reference samples, followed by a period of exposure to ultra-violet light until they had stabilised at new values, with the following results:

	As found	After exposure to UV
<u>Housekeeper's room Zone A</u>		
Stone colour (No. 43)	2.5 Y 8/4	2.5 Y 9/1
Chocolate (No. 46)	2.5 YR3/2	No change
<u>Housekeeper's room, Zone E</u>		
Blue (No. 44)	2.5 GY 7/2	5 B 7/2
Pink (No. 45)	5 YR 7/4	7.5 R 8/4
Graining-lightest area (No.53)	2.5 YR 4/8	No change
Graining-darkest area (No.53)	10 R 2.5/2	No change

Secretary's room

Stone colour (No. 52)	2.5 Y 8/4	5 Y 9/1
Chocolate (No. 51)	5 YR 2.5/1	No change

Samples of the wallpapers were similarly treated in order to record the colours of their grounds, the cleanest areas available being chosen. In general these showed little change within the limits imposed by the gradations of the Munsell samples, and approximate values for the original colours of the grounds are as follows:

Housekeeper's room, lowest paper (No. 54) 10 Y 5.5/0.5

Housekeeper's room, second paper (No. 54) 10 BG 8/2

Secretary's room (No. 55) 2.5 G 8/4

These, together with Munsell chips showing the paint colours and their dramatic transformation after removal of discolouration in the oil medium are shown on the reconstruction drawings.* These show the rooms in 1781, and that of the Royal Society's Housekeeper at two subsequent dates, possibly about 1790 and 1830.

*Figs. 224-7

9. The Breakfast Room, Pitzhanger Manor, Ealing, 1803
(samples taken November 1976).

47 After Soane purchased Pitzhanger Manor in 1800, he immediately set about demolition of the main block. He retained, however, the extension added by Dance in 1768, the Drawing Room on the first floor of which formed the subject of Case Study 6 above; and replaced the demolished portion with a new villa, partly using the old foundations. The completed building was published in Richardson's New Vitruvius Britannicus and described by Soane in his Plans, Elevations, and Perspective Views of Pitzhanger Manor House (1802). Neither in this, nor in the later edition of 1833 did he give any details of the colour schemes he had employed, and it seems likely from a bill for painting materials supplied by Matthew Dure Percival between 19th January and 20th October 1803 (which Soane settled on 19th November that year)* that the paintwork had not been executed when the description was originally written. Indeed, Soane was still considering the colour scheme as late as October, 1802.

*48

In 1810, Soane sold the house and it came onto the market again in 1832. In the sale catalogue of that year the Breakfast Parlour is described as,

*49

'originally called the Marble Room, the walls and ceiling in imitation of various sorts of Marble; the ceiling domed; ornamented with mouldings, and Grecian Key, with raised figures and ornaments in the spandrils'.*

*Fig. 228

*50

The 'Paved Hall' too from which one entered the Breakfast Room (see key plan)* was described as painted in imitation of several sorts of marble, and with the paterae and heads of the architectural ornament bronzed.*

The design of the Breakfast Room seems to have cost Soane a great deal of trouble, and a large number of sketches and more or less finished drawings are preserved at the Soane Museum. Bound in with the 1832 sale catalogue is a small

*Fig. 229

pen and wash sketch* which probably relates to the preparation of the 1802 description; and a second, more highly finished perspective dated May 1802 is also in the museum.* Neither gives much information as to the colours Soane intended at that stage, although the first does suggest something of the general depth of tone eventually employed and division of the wall surface into panels, and the latter the use of a dark skirting or plinth.

*Fig. 230

51 By June of 1802, however, Soane was working on the design of the fireplace, a quarter-full-size detail being dated 15th of that month; and although the blocks below the mantleshelf are simplified into their existing form
52 in a full-size drawing, the overall design of the fireplace as executed is in close accordance with these. Thus in particular the choice of yellow marble and jasper in conjunction with the black and white elements had been made by this date.

*Fig. 152

A later drawing dated 4th August 1802 shows this fireplace in position. It also bears pencil annotations respecting the colours to be employed on the west wall which contains the double doors communicating with the library.* It is interesting to note, however, that even at this date there are significant discrepancies between the drawing and the architecture of the room as executed,* in particular the readed segmental arches running east-west connecting the pairs of caryatides are shown here as coffered instead, and the caryatides themselves stand on a simple plinth at skirting level rather than on the raised blocks later inserted. By this stage Soane's ideas about colour were developing. On the drawing the skirting is designated 'porphyry or black', whilst the flat plaster wall above is divided into panels and fretted, the ground being labelled 'B', which relates to a note on the right: 'B. Dark blue and the fillet lighter'. The centre panel is labelled 'red' and the attenuated panel between it and the doors 'yellow'. The letter 'A' on the segmental area above the doors again relates to a note at the side: 'A. Dark brown'.

*Fig. 231, 232

About ten weeks later, on 17th October 1802, Soane made further notes on his thoughts for the 'Breakfast Room'. These show he had now decided the 'plinth' was to be porphyry, whilst the 'spandrels' were to be painted in imitation of rosewood. The 'Compartments each side of doors' were to be rosewood and satin wood with ebony fillets, and a note adds 'see draw^g Aug:4th:1802'. These notes relate reasonably well to the colours just reviewed, but in addition the flying figures on the dome are specified as 'Silver bro:' (presumably silver bronze) and the flat centre of the dome was to be painted 'to represent a very flat dome with light clouds', whilst the remainder of the dome was to be painted 'light blue'. The caryatides were to be 'copper bro.' and the plinth, capital, and arch were to be 'marble'.*

*53

Before turning to the examination of paint samples one further drawing must be considered, the coloured perspective hung in the Picture Room at the Soane Museum.* Architecturally this is undoubtedly the most nearly representative drawing of the room as finally executed, showing the dome, arch mouldings, caryatides, and fireplace precisely in the form they appear today (apart from the addition of paterae on the diagonals of the dome), although the proportions of the door panels are incorrect, and the mausoleum-like recesses either side of the fireplace (if carried out) have been replaced by book cases. The colours, however, differ considerably from those already described, since whilst the ground of the walls is blue and the spandrels are reddish-brown, the plinth is pale blue, the panels beige, and the ceiling a dark off-white.

*54

The physical investigation of samples from the room was undertaken in the normal way, the locations from which specimens were taken being shown on the drawing* and described on the schedule. These reveal an elaborate scheme of marbled and other finishes, generally on the lines of Soane's stated intentions discussed above, but with significant alterations and additions.

*Fig. 231

It will be convenient to commence detailed consideration

of the samples with Nos. 83* and 85 from the central area of the flat wall surface.

Zone A immediately next to the plaster contains three distinct off-white layers, the lowermost separated from the two above by a darkish dirt layer probably occasioned by dust during construction of the room. Of the two upper layers the lower is distinctly darker in colour. This zone undoubtedly represents a prepared white ground which, as will become clear, was applied almost generally over the entire room.

*55

Zone A' applied over this is made up of three distinguishable layers of dark, rather transparent green containing red, black, and yellow pigment of which the latter predominates, whilst the two upper layers are slightly darker in colour. The whole is overlaid by a coat of transparent varnish, and although writing a little later Whittock stipulated a black ground as necessary for all green marbles,* the most likely interpretation of this build-up of layers is that it represents a series of glazes simulating a marble of this colour. This would also explain the whitish area seen on the cross-section to the right of the large particle of yellow pigment, which, it may be suggested, represents the finishing touch of a vein softened into the green.

Zone B consists of a brownish grey in which may be distinguished white, brown, and black pigment.

Zone C exhibits two layers, the lower off-white, the upper containing coarse yellow-brown pigment.

Zone D contains a series of greens in which five layers are distinguishable: The first a yellow green containing fairly coarse greenish yellow pigment; the second thinner and more blue in colour more finely pigmented; the third darker, containing yellow and dull green pigment particles; the fourth rather similar to the first, but the pigment rather less coarse; and the

fifth a thick layer containing coarse green and white pigment.

Zone E is a single layer, blue in colour containing blue pigment.

Zone F appears white under the microscope, and contains greyish pigment particles.

Zones B, C, D, E, and F present a sequence which occurs on other specimens and will be referred to as sequence a. Sample 85 corresponds exactly with sample 83 except that four white layers are clearly present in Zone A.

Samples taken within 7½ inches of the projecting pier against which the caryatides stand differ completely from 83 and 85 in the make-up of Zone A', and there are other, minor variations in other zones. As with No. 85 sample 84 shows four layers in Zone A, but separate layers are not clearly distinguishable in this zone in No. 82, and only three may be observed in No. 8. In No. 84, Zone C appears to consist of at least four layers of paint generally similar in character to those described for sample 83 and arranged in two pairs, the lower in each case being slightly lighter in colour. Sample 8, however, differs from this again in showing a light and a darker layer first, separated from another darker layer by a dirt line, which in turn is separated from a similar band by another dirt layer. It is not intended to offer an interpretation of the latter discrepancies, however, since they are immaterial to the immediate object of ascertaining the Soane scheme, and it is merely necessary to note further that the layers above Zone B are missing from sample 82, and layers above the first green in Zone D are missing from sample 8 as mounted. The variation in Zone A' is, however, important. Considering the lower zones of sample 8,* Zone A' on the white ground consists of a neutral grey containing black and coarse white pigment with a small quantity of red, and superimposed on this is a blue-grey layer containing coarse blue and white pigment. These layers may just be distinguished in sample 82* with the addition of a thin layer of

*Fig. 234

*Fig. 235

finely divided black and white pigment containing a small amount of red. Both samples exhibit a layer of varnish completing this zone, and may be interpreted as representing a bluish grey marble with black veins.

*Fig. 236

The next group of samples to be considered are those from the pier against which the caryatides stand, the segments below the dome, and the skirting. Of these No. 80* is typical. Three off-white layers are distinguishable in Zone A and are also clearly visible in samples 7, 9, and 12, although they cannot be made out on samples 72, 79, and 86.

Zone A' in all these cases consists of a single layer of red and black pigment. In addition, on sample 80 only, a white spot is present on the surface, which is varnished. Taken with Soane's schedule and other notes specifying the imitation of porphyry on the skirting, it seems quite definite that this is what the samples represent.

The upper zones (present complete on samples 7, 9, 12, 72, and 80, and complete to the top of Zone D on 79, but not present on sample 86 as mounted) generally accord with sequence α already described. These are, however, minor variations in samples 9 and 12, which have an additional bright green layer at the top of Zone C, whilst No. 7 shows an additional pale grey layer at the bottom of Zone E. In addition No. 7 shows, of course, the modern pink with which this surface is presently finished.

*Fig. 237

Attention may now be turned to sample 90 from one of the fillets of the capital above the caryatid.* As with many other samples the white layers of Zone A cannot be distinguished and there is a slight variation in the layers of sequence α since the additional pale grey layer noted in sample 7 in Zone E below the blue is here present too. Zone A' shows a few flecks of red on the white ground (presumably stray brush strokes from the main porphyry areas adjacent) but is otherwise entirely composed of a single coat of finely divided black. Samples 104, 105, and 106

from the other fillets are similar, although no traces of red are visible at the bottom of Zone A' on 104. All these, however, show clearly two layers of black in this zone, separated in the case of 105 by patches of white (again presumably splashings from operations elsewhere). In addition a varnish layer finishing this zone is present on 105. With regard to the succeeding zones, all the samples have the extra coat of bright green in Zone C noted in samples 9 and 12 (with an extra white undercoat on 104), but none has the additional pale grey layer below the blue of Zone E which is present on samples 7 and 90. Samples 107 and 108, from the moulding separating the segmental areas of wall below the domed ceiling from the rectangular areas either side of the library doors, again show two layers of black in Zone A'. The succeeding zones are missing from 108 as mounted, but 107 shows an interesting variation in sequence α , Zone D being replaced by a series of five off-whites. As with samples 7 and 90 there is an additional pale grey layer below the blue of Zone E. Samples 109, 110, and 111, from the architrave mouldings of the doors to the library, again show two black layers in Zone A', overlaid on sample 110 by a coat of varnish. In the case of 109, patches of the blue-grey associated with the adjacent marbling are present between the blacks. The upper zones are missing from 110, but on 109 and 111 are seen as a series of off-whites, although the blue layer of Zone E is present on 111, presumably splashing from the adjacent wall area. It may be concluded therefore that the fillets of the capitals above the caryatides, the moulding between the segmental and rectangular wall areas, and the door architraves were picked out in black and finished with varnish. Subsequently to execution of the porphyry areas (or at least their red ground) but prior to the marbling elsewhere, a single coat of black was applied, the second only being laid on after completion of these.

It is now necessary to turn to the group of samples taken from the Coade stone items, the caryatides and their coffered plinths and capitals, and the motif over the doors to the library. With the exception of the latter, these show a completely different system of preparation was used

from that elsewhere in the room. Specimen 73* from the outermost part of the coffered capital shows this, and will be described first in detail as typical:

Zone A, applied immediately to the Coade stone, shows two layers clearly, but there are in addition possible indications that a very thin priming was first provided. Of these two layers the first is a coarse yellowish grey containing black, red, yellow, and translucent white pigment. Upon this a coat of a fine light grey was applied.

Zone A' again exhibits two layers. The first applied appears under the microscope as black containing a small quantity of fine white and red particles, whilst the second is similar in appearance but of much finer texture without the presence of red. Such a series of coats most probably may be interpreted as representing a dark, dove coloured or black marble, which may have been left unvarnished as no varnish layer may be seen on any of the samples taken.

Zone B is similar to that already described for sample 83 above. The sequence of coats overlying this, however, is completely different from that of sequence Q and the succeeding zones are therefore lettered differently beginning with:

Zone G which consists of two layers of white, distinguishable only with difficulty.

Zone H is clearly composed of two layers of transparent varnish.

Zone I appears as a single very thick layer similar to those of Zone G, but may represent several indistinguishable coats.

Zone J is seen as a greyish white.

Zone K is missing from this sample as mounted although

present on sample 89 where it may be seen as two layers of modern white paint. It has, however, been added to the illustration.*

*Fig. 238

Except that the fine grey layer of Zone A is not distinguishable on sample 77 (from which the layers above G are lacking on the sample as mounted) samples 77, 78, and 89 accord completely with sample 73 as described above. Zones C to K will hereafter be referred to for convenience as sequence β.

*Fig. 239

Samples 74, 75, 76, 81, 87,* 100, 101, 102, and 103 representing the caryatid itself and the areas within the coffered parts of the plinth and capital differ from the above only in respect of Zone A' (although as mounted 75 lacks the layers above Zone I, 76 and 100 lack everything above Zone A', and 101 and 103 lack the zones above H). In all these cases, Zone A' consists of a single layer of green-containing yellow and a small quantity of reddish pigment together with an admixture of varying amounts of silver coloured particles and a trace of varnish on No. 87.

*Fig. 240

In addition samples 76 and 103* from the rosettes of the capital and plinth have specks of gold-coloured powder on the upper surface of the green.

The interpretation of these samples presents some difficulty since the silver specks do not seem to be evenly distributed throughout the green, and indeed in the case of samples 74, 76, and 87 appear almost as a treatment first applied to the surface of the fine grey layer of Zone A and later disturbed by the application of the green. Since, however, at one stage Soane intended the caryatides to be 'copper bro:' it seems most likely that this is what the samples show. Interestingly, a spot of dark black at the right hand end of sample 87 from the arm of the caryatid below the green shows that the marbling of the capitals and other areas of Coade stone was the first to be carried out.

*Fig. 241

Last in this group of samples from the Coade stone is No. 99, from the relief above the door to the library.* In contrast to the others forming this group, Zone A here

exhibits the white ground found elsewhere in the room, not in this case easily resolved into a specific number of coats, although there are indications that more than one is present. Overlying this is a thin layer of bluish grey similar to the ground colour already described as applied to the other elements in Coade stone. Zone A' consists of a single layer of green similar to that of the caryatid and coffered areas of the plinth and capitals, but lacking any evidence of silver specks. It is, however, probably reasonable to suppose that the final effect was similar. The succeeding layers of the sample do not appear to fit sequence γ (described below) precisely, although they consist of a series of off-whites which may probably be equated with this. Zone Q is of course missing being replaced by the present pink finish as on sample 7.

*Fig. 242

The ceiling area reveals a colour scheme no less complex than the walls and caryatides. Sample 6,* from the reeded soffit of the segmental arch connecting the pairs of caryatides will be described first and will typify the group of samples from the ceiling.

Zone A shows three clearly defined white layers, the lowermost of a darker colour, representing a white ground similar to that applied to the areas of wall elsewhere.

Zone A' appears under the microscope as a single bluish grey layer containing coarse white and large particles of blue pigment. Dark patches on the surface are probably traces of varnish.

The sequence of succeeding layers is completely different from those so far described, and will be referred to as sequence γ comprising Zones L to Q:

Zone L is a thickish layer of off-white.

Zone M is similar, but a degree darker and containing coarser particles.

Zone N is light in colour but otherwise similar to M.

It may contain at least two layers.

Zone O is still lighter but contains coarse brown pigment.

Zone P consists of probably two layers similar to O.

Zone Q is the present modern white finish.

Samples 5 and 91 from the moulding running around the domed ceiling at its junction with the walls reflects the same pattern in respect of sequence γ , and in Zone A, although only a single white layer is distinguishable in the latter on sample 5. On sample 91* Zone A' consists of a thin black layer on which is superimposed a layer of green. This may immediately be interpreted as representing a dark green marble.

*Fig. 243

Samples 1, 4,* and 70 from the ground of the ceiling again show the same layers in Zone A and sequence γ . Zone A' in all cases presents an interesting appearance consisting of a transparent yellowish layer containing dark blue and red pigment (almost definitely a coat of 'clearcole' since it was easily stained with methylene blue, although the presence of coloured pigment is curious), upon which was applied a further coat of white. On the surface of this white layer is a prominent dirt layer defining it as the finish.

*Fig. 244

Samples 2, and 98* (from the raised fillets around the flying figures and forming the Greek key respectively) are precisely comparable with each other, although only a single coat may be seen in Zone A on the former. Otherwise Zones A and A' of samples 1, 4, and 70 are present in toto on both; and, moreover, on sample 98* it is clear that two coats of white were applied on the clearcole. Upon this foundation was applied a single coat of a dark green containing yellow, red, and black pigment; and on the surface of this in turn is a layer of particles having the appearance of gold powder. This is immersed in varnish, but whether the gold was

*Fig. 245

applied as a paint in a varnish medium, or varnished following its application is not apparent. Interestingly, on both these samples Zone L of sequence γ is missing, indicating that when first repainted these gilt areas of the ceiling were left exposed.

*Fig. 246

The next samples to be considered are Nos. 3 and 71 (from the flying figures) and No. 88 (from one of the paterae at the base of these panels). In all three, only a single layer is visible in Zone A. On sample 88* this is overlaid by a translucent layer similar to that interpreted as clearcole on samples 1, 4, 70, and 98, and upon this in turn is a rather broken coat of grey. On the surface of this may be seen a series of silver-coloured specks fairly widely separated and by no means forming a uniform layer. Since it will be remembered Soane intended the flying figures to be 'silver bro.' it seems most likely that this is what these samples show. Sample 71 is generally similar, although no silver specks are visible. In addition, however, a pronounced layer of clear varnish is visible overlying the grey, which here appears akin to Zone A' of sample 6 from the arch soffit. The varnish layer of sample 3 is fragmentary and appears to contain a quantity of coarse translucent white pigment. It seems most likely therefore that this represents the 'gold-size' first applied; and, although now lost by regrinding the section, when first prepared two widely spaced silver-coloured specks were visible on the grey. On completion of the basic preparation of the entire room in white, it may therefore be concluded that a coat of clearcole was applied to the ceiling ground which splashed onto the paterae and raised fillets. The ceiling ground was subsequently finished with two coats of white oil paint, whilst the fillets received a gold-colour bronzing on a green gold-size, and the flying figures and paterae were bronzed with a silver-coloured powder applied to a coat of grey prepared with white gold-size. The areas treated with metal powder were subsequently varnished. The lack of silver on sample 71 may perhaps be explained by the highlights alone having been bronzed, sample 71 being from the shadow side of the figure's thigh, whilst sample 3 is from a wing.

*Fig. 247

Turning now to the group of samples taken from the mouldings around the oculus in the centre of the dome (Nos. 93* to 97 inclusive) a most interesting pattern emerges. In all cases only a single coat of white is visible in Zone A, and on this were applied two marbling coats, the first a thin glaze of a bright red, and the second a thicker coat of a fine dark grey containing black and white pigment. These show traces of having been softened together on some of the samples (especially Nos. 94 and 96) and in view of the consistency with which the black appears in all the samples taken, may perhaps be interpreted as representing a marble with red veins on a dark grey ground.

*Fig. 248

*Fig. 249

With the exception of sample 94 from the ground between the other reeding and the torus, the remaining samples show a superimposed coat of a green, containing particles of canary yellow, black, bluish green, and red pigments, generally similar to the green on the caryatides. Nothing further is present on sample 96 (from the flat ground between the torus and inner fillets) but sample 97 from the latter* shows these were finished with gold-coloured powder in the same way as the Greek key. Sample 95* from the torus shows this to have received two additional coats of green, the first of a darker colour, and the second more olive in tone. These presumably represent a third variety of green marble. Succeeding zones in all these cases conform to sequence γ , except that as elsewhere, the gold areas appear to have been omitted from the first redecoration.

*Fig. 250

Last of the ceiling samples is that from the flat ground within the oculus itself, No. 92.* Zone A consists of three clearly distinguishable layers of white, whilst Zone A' shows two layers, the lower pale blue, and the upper a warm grey containing black and red pigment. It will be remembered that on 17th October 1802 Soane specified that this area was to be painted to represent a very flat dome with light clouds, and the sample is of course entirely consistent with this having been done. Subsequent layers follow sequence γ in the usual way.

*Fig. 251

In preparing the drawing showing the conclusions reached above concerning the Soane scheme,* several difficulties have been encountered. In the first place, large areas of the room are marbled, and the paint layers consist of a number of thin glazes applied unevenly and irregularly over a prepared ground. In places these may have been softened into each other, whilst other areas may have received nothing, the ground being allowed to remain exposed. To the normal hazards of sampling therefore is added that of missing a potentially interesting point, and taking the sample instead from a misleading, bald area. Thus, in the case of sample 6 for example, rather than finding an area of plain grey, evidence showing a dove-grey marble with widely spaced darker veins may perhaps have been missed:

Secondly, as has been remarked in the Introduction to this chapter, it is almost impossible to quantify paint colours from a cross-section. With areas of plain paintwork, however, a small chip may be taken and matched to a set of reference colours, but with marbling it would be necessary to expose quite a large area perhaps six inches square in order to arrive at a reasonable estimation of its effect. Clearly it has been impossible to do this in the present instance, and the indications on the drawing must therefore be regarded more as symbolic of the different effects employed, than presenting an accurate statement of their true nature and balance.

*Figs. 152, 228

One further problem should also be mentioned. From the drawings illustrated* and from the drawing in the Picture Room at the Soane Museum mentioned above, it will be seen that Soane intended to divide the rectangular areas of wall into panels by means of frets, and although the different drawings show these arranged in slightly varying patterns and proportions there is no doubt this idea formed an integral part of his thinking from the beginning. The cross-section technique is obviously unsuited to investigating the disposition eventually employed (although it has shown some sort of panel was executed) and, short of taking an unreasonable number of samples at closely spaced centres it is impossible to determine this without opening up quite

a large area of the original paintwork for inspection. In the same way, either side of the central Coade stone motif above the doors to the library Soane shows a decorative device presumably intended to be painted, and again it would be necessary to expose a large area of the original paint in order to ascertain whether it was executed, and what its precise form was.

Ultimate appreciation of the room must therefore await an opportunity for such further investigation. The nature of the Soane scheme and the overall disposition of colour have, however, been determined; and it may be seen that this was in general accordance with the majority of his documented thoughts, although considerable refinements were incorporated. In preparation the room was painted out in white, and on completion all the marbled areas of wall together with the caryatides were varnished. (Although no traces of varnish were seen on the samples from the block behind the caryatides it seems most unlikely they were omitted.) In the case of the ceiling, however, with the exception of the elements finished in metal powder, the clouded area and oculus moulding, and other areas within the green edge moulding seem to have been left without varnish; although the presence of the clearcole layer in the white ceiling ground does perhaps suggest that a dead matt was not desired. Altogether the effect of the room must have been powerful, and against the background of the refined tints of earlier neo-classicism as exemplified by the Old Drawing Room, must have been as overpowering in 1803 as it would be found today.

10. The Drawing Room at 48 Doughty Street, London W.C.1,
during the residence of Charles Dickens, 1837-9
(samples taken October 1981).

56 No. 48 Doughty Street was built in 1801 (at which time it was No. 38) under the terms of a lease granted in 1799. It was occupied by Dickens from April 1837 to December 1839 when he took up residence in a grander house in Devonshire Terrace. The Drawing Room, occupying three bays along the front of the house, survives substantially intact, although the present sashes and their beads are restorations installed in the 1930s by the Trustees of the Dickens House Museum.

57 On 18th March 1837, Thomas Handisyde, the Agent, wrote to the Landlord, Joseph Banks, indicating that Dickens was willing to take the house for three years at a rent of £80 p.a., provided he agreed to 'new paint the front Drawing Room and blind frames round windows'. The ceiling too, he noted, 'requires to be cleaned', and he suggested it would be sensible to allow Dickens 'something towards the beautifying to be done by himself'. On 29th March, in a second letter, he reported that painting and whitewashing were proceeding.*
*58 Unfortunately, no information is given concerning the finishes or colours employed; but identification of Dickens's paint layer on the joinery was possible by correlating cross-sections of samples taken for microscopic examination with documentary evidence which shows that Dickens had the chair rail removed and the walls papered down to the skirting.

59 In Dickens's tenancy agreement, the 'one pair front Room' is described as being 'dadoed and papered above'; but in that of his successor dated 28th February 1840 it is described simply as 'skirted and paper above'. In addition, comparison of these documents shows that Dickens removed the Reigate stone hearth and substituted one of veined marble; whilst in the later agreement it was mentioned that part of a gilt moulding, no doubt forming a border to the wallpaper, was deficient. It seems clear, therefore, that the last layer of paint on the dado (later obscured by Dickens's wallpaper) was that of his predecessor; and

that the layer succeeding it on the remainder of the joinery was that applied at Dickens's behest.

*Figs. 252, 253

*Fig. 254

The locations from which the paint samples were removed are shown on the drawings* and described in the schedule. Most of those from the joinery (19 to 49 inclusive) are consistent, although variations are present as indicated below. No. 22, from the lower torus of the skirting moulding,* showed the layers in clearest definition, and is accordingly first described. Immediately on the surface of the timber is a layer (a) of white containing dark brown and translucent white particles, together with localised agglomerations of red lead typical of a priming. Above are three layers of white containing red-brown and finely divided black pigments, the first (b) whiter than the second (c), which is cream in colour, and the third (d) rather greyish in tone and having its upper surface defined by a layer of dirt, showing it to be a finish. Although dirt is also present on the surface of (a), this could simply represent soiling between installation of the moulding in its primed state, and its eventual decoration. Succeeding (d) are two further layers of white, (e) and (f), containing finely divided black pigment, the lower of the two being slightly more greyish in colour, whilst the upper has a layer of dirt on its surface. There follows a layer of white (g), again containing finely divided black; and another stratum of white (h), possibly made up of two coats. Although no dirt layer is visible, this seems likely to have been a finish. Above is a layer (i) of white containing translucent white particles and finely divided black pigment, succeeded by a pale grey finish (j) containing a similar black and having dirt visible on its surface in places. On samples 23, 29, 31, 33, 36, 43, and 49, and probably too Nos. 19, 39, and 46, (j) is replaced by a pale blue (j'), the finished result of which would have been joinery having the appearance of being painted white, whilst the dado, skirting riser, architrave fascias, and door and shutter stiles, rails, panels and panel margins were coloured in pale blue. This scheme may be compared with that shown on Charlotte Bosanquet's watercolour dated 1843 showing the Drawing Room of Admiral Bosanquet at Clay Hill,

*Fig. 166

Enfield, there combined with a blue wallpaper.* Succeeding this scheme are three layers of green, the first (k) containing coarse green and lemon yellow pigments, the second (k') being similar, but paler through the addition of an agglomerated white, and the third (k'') being dulled by the addition of a reddish brown. This last layer is only present on samples 22, 27, 28, 32, 34, 37, 38, 40, 44, 47, and 48, so that at this stage the joinery was painted green with certain mouldings picked out in a duller tone.

Layer (k') is the last to be present on the dado (sample 19) and seems, therefore, to have been that immediately pre-dating the Dickens scheme. On sample 22, as elsewhere in the room, it is succeeded by two layers of pink, (l) and (l') containing finely divided red, black, and a small quantity of blue. On most samples, (l') is clearly paler than (l); but the variation is probably present in all, and where visible on the cross-sections does not appear to add up to a logical scheme of picking out. Also, exposure of an area across the door architrave mouldings did not reveal any tonal difference between them and the panels, so that on this occasion it seems likely the joinery was painted a uniform tone. When first exposed, a sample from the door architrave was close to Munsell reference 7.5 YR 7/2; but after removal of discolouration from the oil medium stabilised at approximately 2.5 R 7/2.*

*Fig. 254

Dickens's scheme was succeeded by an off-white (m), which seems to have traces of dirt on its surface indicating it was a finish; and by another off-white (n) containing brown pigment. Two coats of white (o) and (o') followed, the second defined as a finish by a dirt layer; but at this stage the door was treated differently, being grained. Layers (o) and (o') are here replaced by two off-white undercoats, a graining glaze, and at least three layers of varnish. The remainder of the joinery was next painted a pale pink (p), probably applied in two coats, tinted with red and black pigments; a scheme followed by another off-white applied in two coats (q) and (q'). The graining contemporary with (o) and (o') was kept as the finish on the door. After this, the whole room was grained, that on the

door being renewed. Two white undercoats (r) and (r') furnished the ground for the graining glaze, above which are at least three layers of varnish (r''). The scheme may therefore have been refreshed by additional coats of varnish on two occasions or more before application of an off-white (s) containing red, blue, green, and finely divided black pigments. On samples 25, 26 to 32, 34 to 39, and 44 to 49, however, a pink finish was employed. An off-white scheme applied using two coats (t) and (t') followed, succeeded by a dark off-white containing yellow, black, and red pigments (u). Above this lie three modern schemes in white or off-white (v), (w), and the present paintwork (x).

Of the other samples from the joinery, No. 17 (from the modern picture rail) has only layers (u), (v), (w), and (x); No. 24 (from the site of the chair rail) has traces of a white primer containing red lead in the pores of the wood cells, followed by a layer of paper and its modern white finish; and No. 42 (from the shutter stile) has only layers (v), (w), and (x), having presumably been stripped or renewed fairly recently. Interestingly, sample 36 (from the panel surround of the shutter opposite) has a whole series of layers present below (a), showing it to be a piece of re-used timber.

*Fig. 255

Turning now to the samples from the cornice (2 to 15 inclusive) the greatest number of layers may be seen on No. 9, from the soffit of the corona.* The majority are missing from the other samples, and, being in distemper, would have been washed off prior to each redecoration. There can, therefore, be no guarantee that all are present on No. 9 either, but the number does seem to be roughly comparable with the total of schemes found on the joinery. Since a tentative correlation only is possible, this will be made only after the sequence of layers on sample 9 has been described.

Immediately on the surface of the plaster is a layer (aa) of white, probably applied as two coats, containing black pigment. A similar layer (bb), again possibly composed of two coats, follows. Sample 4, however, shows a

layer of pure white on the surface of the plaster followed by at least two layers similar to (aa) or (bb), so that the precise painting sequence is unclear. On sample 9, (bb) is succeeded by a layer of yellow made from yellow, orange, bright red, and black pigments (cc); but on sample 3 this is preceded by a paler yellow containing bright red pigment. On sample 9, (cc) is followed by a layer of orange containing white, red, and a small quantity of black pigments (dd); and on its surface are traces of a layer (ee), better seen on sample 8, of a brown containing orange and black pigments. Above this is one of the few oil layers present (ff), a pink containing red, black, and a little blue pigment; and on its surface is a layer (gg) of pink distemper, made using red, pinkish red, and black pigment, which has a dirt layer on its upper surface. Succeeding it is a layer of pale green (hh) which contains black and bright red pigments, followed by a discontinuous layer of a similar green containing more black (ii). This is followed by a warm grey (jj) containing red and finely divided black pigments, and by an off-white (kk) tinted with a small quantity of red, black, and yellow pigments. Next lies a layer made up from two coats of a dull, muddy colour (ll) in which yellow and black pigments may be seen, less of the former being contained in the lower stratum. Following this is a layer of pale blue (mm) made using French ultramarine, and a green (nn) in which the same pigment is used together with orange and yellow stainers. Two more blues (oo) and (pp) succeed these, both made using French ultramarine, the second slightly darker in tone. These are overlaid with a layer of dense white in oil or emulsion (qq); a thick layer (rr), probably made up of three or more coats, of pale blue distemper tinted with French ultramarine; and finally the existing white emulsion (ss).

The only obvious similarity between any of the layers present on the plaster and joinery is that of (ff) and (l), but it is not possible to be at all certain that they are contemporary. They do, however, seem to occupy a comparable relative position in their respective sequences (about five or six finishes up, and perhaps thirteen or fourteen from the top), and it would not have been unusual for the joinery

*Fig. 167

and a plaster cornice to be painted to match in the late 1830s (an example of this treatment was drawn, for example, by Charlotte Bosanquet in the Library at Vinters, Kent, about 1840).* If the two do relate, though, it would imply the use of a brownish cornice with the green scheme (i.e. that (ee) and (k) are contemporary with each other), which does not seem unreasonable; but more questionably that an orange cornice was used with the blue scheme (i.e. that (dd) and (j) are contemporary). On balance, it seems most probable that the pinks are one and the same, and that Dickens had the cornice painted to match the joinery. A reconstruction of the window wall on this basis is illustrated.*

*Fig. 256

The sample from the ceiling (No. 1) shows only paler versions of (cc) and (ff), followed by a modern lining paper finished firstly in a white distemper (probably equating with (rr)) and the present finish (ss). If the conclusion drawn in the last paragraph is correct, it seems, therefore, that Dickens had the ceiling painted in a pinkish-toned white.

Neither of the two samples taken from the walls showed any relationship with either the joinery or the plaster, but this is only to be expected in a room where these have probably always been papered. No. 16 has a layer of off-white distemper made using yellow, red, and coarse black pigments on the plaster, followed by the present lining paper and finishes similar to those on that of the ceiling; whilst No. 18 has a layer of pale blue distemper made using French ultramarine, a layer of white oil paint, and the present lining paper and its finish (ss).

It is a pity that nothing is known of Dickens's wall-paper, but its nature may perhaps be surmised from a letter he wrote in 1845 concerning that in his house in Devonshire Terrace:

'I should like to new-paper the drawing-room; taking away the ugly hand rail, and bringing the paper down to the skirting board. I should like the skirting board to be painted in imitation of Satin-Wood - the

ceiling to have a faint pink blush in it - and a little wreath of flowers to be painted round the lamp. The paper must be blue and gold or purple and gold - to agree with the furniture and curtains; and I should wish it to be cheerful and gay...-

*60

'Gold moulding round the paper'.*

There are notable parallels here with his earlier Drawing Room at Doughty Street: the removal of the chair rail, the gold fillet around the wallpaper, and probably too the use of a pink blush on the ceiling. Altogether, his taste seems to reflect that of his day, when, as described in Chapter VIII, a Drawing Room was seen as calling for richness and cheerfulness.

1. Use of azurite on the ceiling of Wolsey's Closet at Hampton Court, Middlesex, c. 1535 (sample supplied November 1976).

A small sample removed from a fragment taken from the ceiling of Wolsey's Closet before its recent restoration showed immediately on the surface of the modelling medium a layer of grey containing coarse white and black pigments. The surviving blue finish and gilding were applied on the surface of this. Particles of the blue pigment, which had been used without admixture, had, when examined by transmitted light, the typical appearance of crushed azurite - coarse angular blue particles which are highly birefringent. The pigment dissolved with effervescence in 3N hydrochloric acid, and tests on the solution for copper using diethyl-dithiocarbamate or dithio-oxamide proved positive.*

*61

2. Use of smalt on a mid-seventeenth-century doorcase now in the Banqueting Hall at Tamworth Castle, Staffordshire (samples taken February 1979).

The two mid-seventeenth-century doorcases in the Banqueting Hall at Tamworth Castle were removed to their present location from a house at Chislehurst, Kent, demolished in 1822. They were drawn shortly prior to this by Buckler,* and on re-erection were heightened, a tympanum placed within each arch, and a pediment (probably from elsewhere in the Chislehurst house) added on top. The terms from the chimneypiece shown on the same Buckler drawing also made their way to Tamworth and may now be seen in the North Wing. Examination of paint samples from the doorcase leading to the latter* showed that Nos. 2, 3, 8, 10,+ 11, 24, and 28 had at the bottom a layer (a) of dull red paint containing white, coarse black, and bright red pigments. Above lies a coat of translucent brownish paint (b) in which coarse white particles (clumps of white lead) may be seen. This is followed by a layer of yellow (b') containing coarse white pigment together with a small quantity of fine dark red, and on the surface of this is a layer of

*62

*Fig.257 +Fig.258

gold leaf, above which are traces of varnish.

Samples 5, 7, 9, 26, 27, 29, 30, 33, 34, 39, and 41, on the other hand, do not possess (b'), but have instead a layer of white (b'') containing a small addition of blue pigment readily recognizable as smalt. Although no smalt can be seen in the equivalent layer of sample 35 it is probably identical; and although samples 1, 4, and 25 are incomplete, the areas they represent were probably similarly treated. Only samples 6 and 36 seem to vary, having no smalt visible, its place being taken by coarse black. Sample 41* showed clearly that the gold leaf (which at this point appears to lie directly on the surface of layer (b)) lies beneath (b''), and it seems most likely that the doorcase was originally painted brown, that the gilding may be contemporary with this, and that the blued white (comparable with Bullet's late seventeenth-century formula for gris perle)* represents the first redecoration, in which the original gilding was retained. As will be seen from the drawing of sample 10,* many schemes succeeded this, and it is probably safe to date layer (b'') to the latter part of the seventeenth century or, just possibly, the early part of the eighteenth. It is also interesting that on sample 38 (from the ground of the pulvinated frieze) the surface of (b'') is strewn with coarse smalt, no doubt to produce a deep blue ground to the carved ornament.

*Fig. 259

*63

*Fig. 258

3. Graining in the Duchess of York's Lodging at Hampton Court, c. 1670 (sample taken November 1978).

In 1669, work began on fitting up the interior of the old tennis court at Hampton Court, Middlesex, as lodgings for the Duchess of York.* Of the wainscoting installed as part of the exercise, the stiles and rails still survive in what has now become Apartment 29, and these were recently exposed in the course of alterations carried out by the Department of the Environment. The raised panels and their projecting mouldings had, however, been removed (probably during the early eighteenth century) to allow the room to be hung with fabric. Streeter's bill of 1674* shows that

*64

*65

*Fig. 260

the Presence Chamber, Bedchamber, and Closet were painted walnut-tree colour; and a cross-section* made from the graining on the surface of one of the exposed stiles shows that it is the original finish which survives. Immediately on the surface of the timber is a layer (a) of deep red priming, followed by a coat of brownish white (b) rather translucent in appearance under the microscope and containing coarse white. This formed the ground to which the veins were applied in opaque colour (c) containing, in the sample taken, red, yellow, black, and coarse white pigments.

4. A layer of white containing smalt in a sample from the Marble Hall at Petworth, Sussex, c. 1700 (sample taken July 1978).

*66

*Fig. 261

A series of tradesmen's bills shows that the Marble Hall (or Hall of State as it was then known) at Petworth was completed in 1692,* and a sample taken from the stile of the dado beneath the left-hand side of the left-hand niche in the east wall showed the following sequence of layers.* Immediately on the surface of the timber is a layer of orange-red (a) containing red and yellow pigments. Above this is a rather translucent coat (b) of white containing coarse white and black pigments, and on its surface is a layer (c) of yellowish brown containing dull red and yellow pigments together with coarse black. This was probably a finish and is superseded by a layer (d) similar to (b) and a layer of white (e), probably also a finish. These layers are all missing from a number of other samples taken from the room, but the reason for this is unclear. Layer (f), which follows, is translucent in appearance and contains dark red and black pigments; and its presence at the bottom of the other samples shows it to be a primer rather than a graining glaze. It may be, therefore, that this represents redecoration following the extensive fire of 1714, and certainly the slightly blistered appearance of layers (a) to (e) would be consistent with this. On the surface of (f) are two layers of white (g) and (h), the second of which may be a finish since there seem to be traces of dirt on its surface. Above these lie the layer

of white containing smalt (i) which is followed by about ten further schemes in whites, off-whites, and pale greens (not shown on the drawing of the cross-section), the last thought to date from the early part of the present century. The layer of smalt is of particular interest as representing an English example of the use of the combination Bullet suggested in 1691 for mixing gris perle,* and, although it cannot at present be precisely dated, its position in the sequence of layers suggests it is probably earlier than the second quarter of the eighteenth century.

5. A pale grey finish in the Saloon at Beningbrough Hall, Yorkshire, c. 1715 (sample taken July 1977).

*Fig. 262

A sample taken from the stile of the panelling to the north of the jamb of the door at the south end of the west wall of the Saloon at Beningbrough, which was completed about 1715* showed firstly a layer (a) of priming containing dark red pigment, followed by a layer of pale grey (b) containing finely divided black. The latter seems from a slight discontinuity running through it to have been applied in two coats. Its upper surface is defined by what appear to be traces of dirt, showing it to have been the first finish. In 1947 the room is said to have been stripped,* and the survival of the earlier layers is probably owing to a lack of complete thoroughness in this operation.

6. The earlier Great Room at 22 Arlington Street, London, c. 1745 (samples taken October 1976).

In 1740, the Hon. Henry Pelham purchased the northern half of the site now occupied by No. 22 Arlington Street and commenced construction of a house to the designs of William Kent. Its structure was largely complete by late 1743 when the work was measured,* but in 1745 Pelham was able to purchase the adjoining plot and extend the building to the south. Although substantially altered internally, the structure stood complete until 1978-9, when the front part of the house was demolished by the Eagle Star Insurance

Co. leaving only the main block facing Green Park to the west. This had on the ground floor a Dining Room the plasterwork of which was completed by October 1742* and which was painted by 1745. The painting account for it reads as follows:

*70	'9½ [square yards] Chocolate 3 times in Oyl at 6 ^d	0- 4- 9
	153 4 Times in turpentine dead white at 9 ^d	5-14- 9
	145 4 times D ^o on Stucco at 10	6- 0-10
71	24 Number of sash squares finished white at 1½ ^d	3- 0'

Unfortunately this room had been completely destroyed (the present Kentian detailing is all new) and it was not possible to take samples to confirm that the chocolate brown was applied to the door and skirting leaving the remainder of the interior white. Parts of the Great Room above survived, however, although the frieze and architrave of the entablature together with the wall panels, the applied doorcase, and the chimneypiece are restorations dating from the earlier part of the present century;* but the original door, its architrave, and the dado survive, and it was possible to take samples from them in order to see whether a comparable scheme had been adopted. The locations from which these were removed (prior to the recent restoration, which has now destroyed the original skirting) are shown on the drawing* and described in the schedule.

*Figs. 263, 264

*Fig. 265

Considering first sample No. 5 from the cyma reversa of the skirting,* immediately on the surface of the timber is a layer of white (a), slightly yellowish in appearance under the microscope. Its composition can be seen better on sample 6, which shows it to have a lower layer of white containing bright orange-red pigment (probably red lead) forming the priming, followed by probably two coats of coarse white containing black. The upper surface of (a) is defined by a pronounced dirt layer showing it to have been a finish. It is succeeded by two further layers of white (b) and (c), which are similar in character but rather greyish in tone, (c) being a little lighter than (b) and again shown to be a finish by a layer of dirt. Above lies one (or possibly two) layers of creamish white (d) on the

surface of which is a much purer white finish (e), again with dirt, here traces only, on its upper face. There next follows a greyish white (f) which contains black pigment and pockets of bright orange-red, the latter probably red lead used as a drier; and a white (g), possibly applied in two layers, the upper of which forms the fourth finish. This was superseded by a coarse white undercoat (h), a biege ground (i) containing black, yellow, and red pigments, a graining glaze, and a layer of varnish (j). In subsequent years, the room was redecorated many times in white, but there is no need to consider these layers further. Samples 4, 6, and 9 are consistent with No. 5, but Nos. 1, 2, 3, and 7 show a slight variation, having a second layer of graining on the surface of (j), which is important in connection with the interpretation of sample 10; and in addition, samples 1 and 2 have a layer of gilding amongst the later whites.

*Fig. 266

Sample 10,* from the door, shows a different sequence, although some layers are common to it and the samples already mentioned. Immediately on the surface of the timber are two layers of brown (a'a), (a'b) containing black, red, and white. The second is darker than the first and seems to have been the original finish since it is succeeded by two layers of white which may most probably be identified with (b) and (c) of sample 5. A further two layers of brown (d') and (e') follow, very similar in character and sequence to those of (a'). The second probably formed the finish contemporary with layer (e) of sample 5 since it is succeeded by layers which seem identical to (f) and (g). One or more coarse whites follow, seemingly in place of the graining sequence (h), (i), (j), since they are immediately succeeded by the second graining sequence of distinct character noted on samples 1, 2, 3, and 7. As it appears unlikely that the door would have been painted white whilst the remainder of the joinery was grained, it may be that these white layers simply represent bringing forward an area where the graining had been chipped.

*Fig. 267

The sequence of layers on sample 8,* from the skirting fascia, differs in several respects from that of sample 10.

Immediately on the surface of the timber is a layer of brown (a"a), similar in all respects to (a'a) of sample 10. It is separated from a second layer of brown (a"b), however, by a layer of greyish white containing black and orange-red pigments; but since (a"b) appears identical with (a'b) it seems most probable that this represents a stray splash of white from above obliterated by the finishing coat of brown. Above the latter are layers which seem similar to (b) and (c) on sample 5, having in addition on the surface of the second a layer (c") of grey containing black, orange-red, and lemon yellow pigments. This is shown to have been a finish by a layer of dirt, and it seems, therefore, that the second scheme employed in the room made use of white joinery and a white door, with a grey skirting. Two coats of a paler grey, which cannot be related to any other layer, follow; and it seems possible these were superimposed to obliterate the grey prior to application of two layers of white (d") and (e"). These may probably be identified with layers (d) and (e) of sample 5, especially since layers (f") and (g") which follow are similarly comparable with (f) and (g), although (f") appears to be composed of two layers, the second slightly paler. Layers which are obviously the same as (h), (i), and (j) follow together with the second graining sequence.

*Fig. 46.

The interpretation of the samples suggested above is inevitably tentative, since it depends on the apparent similarity of weakly-tinted off-white layers and comparison of a small number of samples. The position of the first and second graining systems, however, limits the alternatives possible, and makes it virtually certain that no stripping of paint has taken place on the elements examined. It seems unquestionable, therefore, that (as put into effect in the recent redecoration)* white and brown were used in this room when it was first completed, and most importantly that the total of 9½ square yards of chocolate employed in the Dining Room is consistent with a similar disposition of it on door and skirting.

7. The South Staircase at Nostell Priory, Yorkshire,
c. 1747 (samples taken January 1981).

*Fig.268 *73

Correspondence in the Nostell archives shows that the South Staircase* was under construction in 1747,+ but no documentary evidence bearing on its original colour scheme is known to exist. Following the fire which damaged several rooms at the Priory in 1980, a complete series of paint samples was taken from the South Staircase, but unfortunately these were not easy of interpretation and it was not possible to produce a definitive reconstruction of the exact colours originally used. Certain observations were, however, possible:

i. Samples from the door at the east end of the south wall on the top landing showed that it had originally been painted brown on a dark red priming.

ii. Samples from the remainder of the joinery, including the doorcases, chair rails, skirtings, and bands of guilloche running into the half and top landings showed a layer of pink priming followed by two layers of dark stone colour mixed using black, dull red, and yellow pigments. The second of these could be seen with certainty to have been a finish on account of the prominent dirt staining on its surface on many specimens; but both were similar in tone and appeared close in colour to the natural stone used in the Lower Hall from which the staircase rises.

iii. Beneath the oil layers present on samples from the walls, with their panels and other enrichments, a small number of samples revealed traces of distemper containing black, and sometimes also red, staining pigments. This had clearly been thoroughly washed off before the later oil layers were added, but probably represent vestiges of a scheme of decoration in a colour of similar nature to the oil paint on the joinery.

iv. Samples from the ironwork of the staircase balustrade showed several layers of neutral mid-grey above a red priming. Succeeding layers were dull green or black, the former

a fashion associated with the years around 1800; and it seems most likely that one of the greys represents the first finish.

Altogether, therefore, it seems most probable that the South Stairs were originally given stone-coloured walls and doorcases, echoing the natural stone of the Lower Hall, although it was not possible to ascertain whether this was varied in any way between panels, mouldings, wall surfaces, or other elements of the composition. The doors, however, were a dark brown, and the ironwork of the staircase a steel grey.

8. The First-floor Drawing Rooms at No. 15 St. James's Square, London, 1766 (samples taken October 1979).

74 No. 15 St. James's Square was built to the designs of James Stuart between 1764 and 1766. Stuart's ceilings remain in the Front and Back Drawing Rooms on the first floor (now the Board Room and Committee Room respectively), although between 1791 and 1794 Samuel Wyatt added a bay to the latter, matching the central circular panel of the existing design.* The locations from which a small number of samples were removed are shown on the sketch plans.*

*Figs. 269, 270

*75
*Fig. 271

Considering the Back Drawing Room first, Sample No. 2 showed the following sequence of layers.* Immediately on the surface of the plaster is a layer (a) of white distemper, followed by two layers of green distemper (b) and (c) containing blue, green, and lemon-yellow-coloured pigments. The second of these layers is distinctly more bluish than the first, and its surface is markedly discoloured showing it to have been a finish. Above it is a layer of white oil paint (d) the lower half of which contains finely divided black pigment, whilst its upper surface is defined by a layer of dirt showing it to have been a finish. There follows a further layer of white (e), again with dirt on its surface; another white (f) probably composed of two layers, the upper containing coarse translucent white particles; and a further layer (g) similar to this. Layer (f) may be

seen to have been a finish from the dirt layer which occurs on its surface in other samples, and both it and (g) were given a warm tone by tinting with brownish red pigment. After these oil layers, a redecoration in distemper (h) followed, its two layers being brown in colour and containing black and red pigments. Above it lie the modern layers (i), (j), and (k) which are immaterial to the present study.

Samples 1 and 3 are similar; although on the former, layer (a) is not visible and in place of (h) are two different layers of distemper, the lower colourless and the upper tinted with French ultramarine. Sample 4 has a layer of white and a layer of pink distemper in place of (b) and (c), and layer (e) is not distinguishable. The coherence of the surfaces of layers (a) and (b) in all the samples so far considered indicates that they were not washed off between coats as would have been normal if they represented subsequent redecorations, and the lack of dirt on them accordingly points to (c) having been the first finish.

*Fig. 272

Fewer layers are present on the samples taken from the gilded ornaments. Sample 12, for example,* shows layer (a), its surface here marked by dirt (as also on No. 5) followed by (d) and (f). Above is a layer of yellow gold size and gold leaf (f'). Samples 6 and 13 are similar, although on the latter there is an additional layer of white overpainting on the surface of the gold. Beneath it, however, is a layer of dirt showing it to have been a later addition. Layer (a) cannot be distinguished on sample 11, and (e) cannot be seen on No. 5. It seems, therefore, that either three or four white schemes superseded Stuart's green and pink, and that the gilding was introduced with the second or third of these.

The samples from the bay lack layers (a), (b), and (c), and appear to start with layers (d), (e), or (f). Although which of these is the first to be present is not clear on any of the samples taken, it is nevertheless evident that Wyatt's alteration is associated with one of the white schemes. Whether it was he who applied scheme (f) with its gilding (f') cannot, therefore, be deduced, but it can be concluded

with certainty that the gilding is not earlier in date than 1791-4.

The samples from the Front Drawing Room show that it had a similar decorative history, with gilding being added to a white scheme probably at the same date. Layers (a), (b), and (c) are present on Nos. 1, 2, 3, 4, 6, 8, and 11; but layer (a) alone on Nos. 5, 7, 9, and 10. Like that of the Back Drawing Room, therefore, this ceiling also had white architectural ornaments and certain panel grounds picked in with green when first decorated. Further sampling might show, however, that other colours were also employed.

9. Use of charcoal black in the Library, Kenwood, Middlesex, 1767/c. 1800 (sample provided September 1976).

Fig. 121 A paint sample supplied by the Greater London Council, taken from the main wall plane of the tympanum above the entrance door within the Library at Kenwood, showed a translucent colourless layer on the surface of the plaster. This appeared to be in an oil rather than size-bound medium and to be a priming coat. Above was a layer of white and a pale blue finish, the surface of which was defined by a just discernible layer of dirt. The paint succeeding this appears pale blue in colour under the microscope and contains coarse black and brown pigments. The black has the typical appearance of crushed charcoal, its large particles being of quite irregular shape, and may date from c. 1800 or a little before. Above lies a series of layers, orange-pink in colour.

10a. The ceilings in the Boudoir and Zodiac Room at the Casino, Marino, Dublin, c. 1770 (samples taken July 1979).

Fig. 273 In addition to the samples taken from the Vestibule and Saloon described in Case Studies 4 and 5 above, a small number of samples was removed from the ceilings of the Boudoir and Zodiac Room. Those from the former (1 to 6

*Fig. 274

inclusive) were consistent, having a layer of white distemper on the surface of which is a marked layer of dirt, followed by a second coat of distemper containing French ultramarine. This appears to be identical with layer (q) in sample 49 from the Vestibule, and it seems therefore, that like that of the latter, this ceiling too was originally distempered white. The three samples from the soffit of the ceiling of the Zodiac Room* (4 to 6) are similar, although in this case the layer of blued distemper is replaced by one of white oil paint, again containing French ultramarine.

10b. The distemper finish on plaster and joinery in the State Bedroom at the Casino, c. 1770 (samples taken July 1979).

*Figs. 275, 276

*76

Samples taken from the plasterwork and joinery of the State Bedroom at the Casino* (except from the flat areas of ceiling, which have been renewed) have revealed it was originally painted in white distemper, probably providing a finish similar to the blanc de Roi described by Watin* and discussed in Chapter II above. The walls were originally hung with fabric or paper, and it seems likely that the gilding visible on the cross-sections is associated with this first scheme of decoration.

*Fig. 277

The samples from the entablature provide the key to understanding the layers. No. 10, from an egg on the egg and dart moulding of the architrave,* shows the greatest number and will accordingly be described first. Immediately on the surface of the plaster can be seen a layer of white distemper (a), which may represent several coats. Up to three can be distinguished on samples 8, 16, 18, 20, and 22; whilst several other examples show two. Above (a) is a layer of gold-size and gold leaf (b). A layer of white oil paint (c) follows, on the surface of which is a second coat of gold-size and gold leaf (d), representing the present finish. On its surface, however, are splashes of white oil paint (e) and distemper (f).

Sample 7, from the floret of the cyma reversa matches

*Fig. 278

this exactly, although free from splashes of (e) and (f); whilst Nos. 6, 8, and 9 are comparable but without gold, showing that (a) must have been a finish. It may be suggested, therefore, that the architrave was repainted in oil and re-gilt, and that subsequently the white alone was repainted leaving the second layer of gold exposed. Samples 1, 3, and 5, from the frieze and cornice, show only layers (a) and (b), indicating that they exhibit their original gilding. Sample 2,* on the other hand, shows layer (a) followed by a second layer of distemper (c') containing a small quantity of French ultramarine, suggesting that when the architrave was repainted and re-gilded the white areas above were repainted in distemper around the original gilding. Sample 12 is similar to No. 2, although the blued white (c') could not be discerned on Nos. 4 and 11, which as mounted for examination seemed only to show a layer similar to (a).

Layer (a) was present on every other sample taken from the room with the exception of Nos. 24 and 26-8 inclusive from the column bases, and No. 29 from the plinth of the architrave of the door to the corridor. Probably, however, these had been damaged prior to repainting. To find such a finish used in an interior is unusual, especially as a ground for architectural gilding; and although its resemblance to the gesso grounds used in water gilding will be obvious, it is clear that in this instance oil gilding was employed. Since the entire room seems to have been finished in this way it may therefore be suggested that Chambers or his client, the Earl of Charlemont, were attempting to imitate Watin's blanc de Roi.

11. Earlier colour schemes and silver-leaf knotting in the Saloon at Uppark, Sussex, c. 1770 (samples taken February 1977).

77 Although it has been suggested that the existing pale grey paint and gilding in the Saloon at Uppark is original, dating from completion of the room about 1770, possibly to the designs of Henry Keene, paint sampling has shown this

*Fig. 279

is not the case. A sample from one of the ceiling panels* showed immediately on the surface of the plaster a layer of white (a), probably applied in at least two coats, followed by a layer of pale blue (b) containing a small quantity of bright and dull red pigments. This was superseded by a layer of creamy white (c), a layer of white (d) similar to (a), and a pale lilac (e) containing coarse blue and fine bright red pigments. Above this is a layer of white (f) similar to (a) and possibly containing as many as three coats. It seems clear, therefore, that there were at least two schemes in which colour was used in the panels prior to application of the present uniform pale grey. The gilding, moreover, can be seen to be associated with the present finish, since a sample from the gilded ornament of the same ceiling panel showed layers (a), (c), (d), (e), and (f), together with a layer of gold-size and gold leaf on the surface of the latter.

*Fig. 280

A sample from the moulding of the wall panel to the left of the door to the Hall appeared to show the same sequence of layers as that from the ceiling ornament, except that (d) was lacking; but a sample from the wall to the right of the fireplace on this side of the room appeared to show that even more layers were present than on the ceiling. Immediately on the surface of the plaster* was a layer (g) of buff-coloured paint containing coarse black, brown, and translucent white pigments. Immediately above this was a layer of varnish (h) followed by two layers of pale green (i) and a darker green containing coarse white pigment (j). Above it lies a layer of bluish green (k) applied as two coats, its upper surface marked by a layer of dirt. All of these layers had cracked, and the succeeding colour (l), a still darker green containing coarse particles or clumps of blue pigment, had run down as far as the layer of varnish (h). Above are to be seen two layers of a paler green (m) containing yellow and blue, the upper being slightly the darker of the two; and these are succeeded by a similar pair of even paler green layers (n). On the surface of these is the present finish (o), a slightly greyed white. Although it is impossible to be specific about the interpretation of all these layers on the basis of a single sample, it is nevertheless clear that

the walls have been repainted on a number of occasions, and that the present finish, of considerable age though it may be, is not the original colour used.

78 Close examination of the paint surface on the joinery showed many points at which flaking was taking place. The reason in each case was found to be poor adhesion between the paint and a layer of silver leaf which had been applied as knotting in the way described by Nicholson and discussed in Chapter II. A cross section showed, however, that this had not been applied directly to the timber, but above a layer of white oil paint, to whose surface a coat of yellow gold-size had been applied. Where exposed by flaking of the upper layers, the silver had completely tarnished and appeared black.

12. Probable use of copper resinate on one of David Garrick's Bergères, 1772 (samples taken May 1979).

79 Samples were taken from one of David Garrick's bergères on loan to Bradford City Art Galleries and Museums from the Victoria and Albert Museum. These are mentioned in Thomas Chippendale's account of 28th February 1772 as being
80 'Japan'd Green & white' and were supplied for the Drawing Room of his town house in the Adelphi. The green japan was applied directly to the timber, and the later repainting in white and gold could be clearly seen on a cross-section. Examination of the pigment in the original green layer by transmitted light, following preparation by grinding in acetone to release it from the medium, revealed the presence of two white pigments, one finely divided and resembling white lead and the other having the appearance of a coarsely crushed mineral, possibly barytes. No green particles could be seen, however, although the mountant used in preparing the slide acquired a greenish cast. The dry pigment mixture dissolved in 3N hydrochloric acid with effervescence and lost its colour. Tests on the solution for copper with sodium diethyl-dithiocarbamate and dithio-oxamide, and tests for lead with potassium iodide and potassium chromate all proved positive. Tests for arsenic

*81

with stannous chloride and calcium with sulphuric acid proved negative.* It seems most likely, therefore, that the 'japan' was prepared by the solution of copper acetate or copper carbonate in resin; and that this was mixed with an extended white lead for application. The resulting colour was close to Munsell reference 7.5 GY 6/4 and did not change on exposure to ultra-violet light over a period of several weeks.

13. Traces of white paint on the Staircase at Blickling Hall, Norfolk, c. 1770 (sample taken January 1978).

The Jacobean staircase at Blickling Hall was moved and re-erected about 1770 by William Ivory. As it stands today, the left-hand flight is original and is of oak, whilst the right-hand flight is of pine and presumably added by Ivory. Apart from the brackets on the architrave of the pine string, which are grained, the whole is at present unpainted and exhibits the natural grain of the two timbers. Traces of paint survive beneath the brackets, however, and a sample mounted for examination showed a series of layers of white. The lower two appear to be of distemper, followed by one of oil containing a very small quantity of red pigment. Three further layers of distemper follow, on the surface of which is the present varnish, pigmented with red and black. These layers, whose detailed interpretation is uncertain, seem clearly to be the remnants of the white paint shown on a drawing by Buckler of about 1820 still at Blickling, and may be taken as confirming that his depiction of the staircase in white is correct.

14. The gilding on the ceiling in the Drawing Room at Osterley Park, Middlesex (samples taken May 1978).

*82

The gilding on the ceiling of the Drawing Room at Osterley matches that described in David Adamson's account of 1772-4.* A small number of samples was therefore taken from the locations shown on the sketch plan* in order to check whether this was the original. All showed a series

*Fig. 281

of layers of white (up to three were visible on some samples) followed by a layer of yellow gold-size and gold leaf. It seems clear, therefore, that it is Adam's gilding which survived.

15. The original Adam colour scheme in the Top Hall at Nostell Priory, Yorkshire (samples taken March 1981).

*83
*84
*Fig. 282-5
*Fig. 286
*85

Of the Adam drawings preserved at the Soane Museum, those for the ceiling of the Top Hall at Nostell are dated 1771 and 1772.* Neither is coloured, nor is the set of elevations dated 1771 in the Nostell archives.* A preliminary series of samples was taken to see whether colour had been used when the room was decorated, the locations from which these were removed being shown on the drawings* and described in the schedule. No. 3* was typical. Immediately on the surface of the plaster was a layer (a) of white containing finely divided black pigment, followed by a layer of untinted white (b). On many samples this could be seen to have a layer of dirt on its surface, identifying it as a finish; and some also showed it was made up from two or three coats. These layers were present on all the samples taken, with the exception of No. 61, which was defective; No. 74, which had one of the later layers on the surface of the plaster, possibly as the result of damage; and Nos. 64, 67, and 77 from the grounds of the blank panels. Adam's drawing at Nostell shows the latter filled with decoration, and the absence of relief ornament in them today suggests that this may have been painted in grisaille on paper or canvas, which would account for the lack of (a) and (b). It seems clear, therefore, that apart from these, the whole of the Top Hall was originally painted white. The later schemes in the Top Hall are of little interest in connection with the present study, although it may be noted that layers (d) and (e) appear to correspond with the scheme described in Thomas Ward's account for repainting the interior in 1819-25 using cream, cinnamon colour, and drab.*

16. Evidence for an earlier colour scheme in the Boudoir at Attingham Hall, Shropshire, c. 1785 (samples taken September 1977).

*Figs. 139, 287

*Fig. 288

*Fig. 289

*86

The Boudoir at Attingham* is believed to have been completed about 1785 to the designs of George Steuart, but although it has been suggested its present decorations may be by Delabrière and contemporary with the room,* several paint samples from a trial series* taken to check this suggest that an earlier scheme lies beneath. No. 10,* from the ogee of one of the panel mouldings, for instance, shows three layers of white on the surface of the plaster, the first (a) translucent in appearance under the microscope, and the second two, (b) and (c) containing coarse white particles. On the surface of the latter is a layer of yellow gold-size and gold leaf (d), followed by a layer of transparent japan gold-size and gold leaf (e) forming the present finish. Nos. 14 and 16 from the mouldings of one of the doors are similar, and it is clear that the gilding at least has, therefore, been extensively, if not completely renewed.

*Fig. 290

Sample 8, moreover, from the ground of one of the decorated panels, shows layers matching (a), (b), and (c) with a layer of dirt on the surface of the latter, suggesting it was a finish. Above this lies the present stone colour made from white with a little finely divided black and coarse brownish pigments. Sample 11 too,* from the main wall area, shows an earlier scheme beneath the present paintwork. On the surface of the plaster are layers of white which seem to correspond with (b), and (c) of sample 10, followed by a pale blue (f), a white (g), a green (h), and a further layer of white (i). Layer (h) appears under the microscope as a creamish layer containing coarse green and a small admixture of brown and red particles. The upper surface of (i) is defined by a layer of dirt and is followed by the present grey finish (j) made using blue and red pigments (cf. mixtures for French grey discussed in Chapter III).

Sample 13, from the stile of one of the doors, may be compared with No. 11, since it appears to show (b) and (c),

followed by the green (h) and the present grey (j); whilst sample 7, from the arabesque in one of the wall panels, seems to show (b) and (c), followed by the pale blue (f), a layer of white (possibly (g)), a second layer of pale blue containing yellow and black pigments, and a layer of japan gold-size and gold-leaf. The use of japan gold-size suggests, of course, that the arabesque is contemporary with the second layer of gilding on samples 10, 14, and 16. Samples 1 to 5 (from the mirror frame, dado, and one of the columns) simply show a series of white layers (up to six on sample 2); and sample 6 (from the face of one of the columns) appears to show three layers of gold leaf on the surface of the whites. Altogether, therefore, it may be concluded that at least one, if not two, schemes probably underly the present finish, although it is not possible, of course, to suggest the length of time which separates them.

17. Picking out of the enriched mouldings in the Etruscan Room at Heveningham Hall, Suffolk, c. 1790 (samples taken March 1977).

A preliminary sample removed from the brown ground of the enriched upper cyma recta of the cornice in the Etruscan Room at Heveningham* shows what appear to be three layers of white on the surface of the plaster, followed by a fairly thick layer of dark brown. This is rather transparent in appearance under the microscope, and was tinted using dark red and black pigments. It seems certain that this represents the original scheme, and that the other mouldings, which are treated consistently with the cornice, are also original.

*Fig. 132

18. Red paint on the walls in the Gallery at Attingham Hall, Shropshire, 1806 (sample taken September 1977).

A drawing preserved at Attingham shows that Nash intended to finish the walls of the Gallery red. A sample taken from the wall showed four layers of white on the surface of the plaster, the first translucent in appearance

under the microscope, and the last having a pinkish tinge. Above these lie a coat of dark red, which is probably the original finish. It appears to be composed of white and red pigments, toned down with a little black, thus reflecting Vanherman's suggestion that a red for the walls of a picture gallery could be mixed using white, Venetian red, and black.*

*87

Subsequent layers are a darker red followed by a layer of varnish; probably forming the second finish; and the present surface formed using an orange-red undercoat, a red pigmented layer, and a coat of varnish.

19. A grey undercoat for green paint in the Drawing Room at Tamworth Castle, Staffordshire, 1807-9 (samples taken February 1979).

In 1813, the Reverend J. Nightingale recorded that the armorial panels forming the frieze in the Drawing Room at Tamworth Castle* were in situ;+ and it seems probable that they, together with the wainscoting of Jacobean style, were installed between 1807 and 1811 by Lord Townshend using fragments of genuine work of unknown provenance. His renovations at the Castle were mentioned by Palmer, who observed that from 1807 he carried out 'the most extensive alterations and repairs', but work stopped at his death in 1811.*

*Fig.291 *88

*89

Samples from the cornice and architrave of the entablature and from the main areas of wainscoting beneath are consistent,* showing a grey undercoat made from white stained with a finely divided black pigment, and a green finish tinted with yellow and blue pigments. These probably date from 1807-11. Above lies the present graining, built up from a ground of off-white, a graining glaze, and a coat of varnish.

*Fig. 13

20. Pink primer used on the timber ceiling of the House of Lords, 1847 (samples taken April 1982).

Samples taken from the ceiling of the House of Lords, completed in 1847, revealed that a primer of 'pink' type had been used. Such primers are seen as a layer of white

*Fig. 12

containing dispersed clumps of red lead, and a specimen on which this is particularly clear is illustrated.*

21. Black paint, probably connected with a mid-nineteenth-century mourning, found in the Amber Room at Nostell Priory, Yorkshire (samples taken December 1980).

*Fig. 292

The Amber Room at Nostell Priory was damaged in the fire of May 1980. In the course of examination to investigate the nature of the original, mid-eighteenth-century, colour scheme two layers of black paint were present on some samples about half-way through the complete painting sequence in the room. The cross-section from the area of wall behind the right-hand shutter of the window adjacent to the bathroom is illustrated,* showing these, (f) and (g), above: a layer of buff (a), probably applied in two coats; two coats of white (b) and (c); a pale grey (d); and a mid-grey (e). Above them lie a pale grey (h), and white (i), and two layers of pale blue (j) and (k). They also occurred in samples from the wall below the chair rail and on the return of the right-hand architrave of the door to the South Stairs. Black also survived in fragmentary state on the plaster door-cornices (not an original feature of the room); but, along with all previous layers had been stripped from the remainder of the joinery before the next scheme was applied, although a residue of it could be seen in the pores of the wood forming the panels of the door to the South Stairs and also on some other samples. Traces of black, however, could be seen on the wall plaster surrounding the fireplace and window and door architraves,* proving that these had all been painted in this way.

*Fig. 293

By comparing the layers above the black with those of the cornice and ceiling samples, it was possible to see that the latter retained their complete sequence; and it may therefore be concluded that the walls were hung with a black fabric, pieces of which were also hung across the ceiling, possibly in the form of a tent, to create a completely black room used for a lying-in-state.

APPENDICES

A P P E N D I X A

TECHNICAL NOTES ON THE PREPARATION OF THE PAINT SAMPLES

Method

The samples illustrating Chapter III were prepared using ordinary plain white index cards as a base. No undercoats were used except where specifically indicated in the description of a sample, but the cards were given a preliminary coat of size. This was made by dissolving 25 gm. of animal glue size in each 400 ml. of hot tap water, the solution being applied by brush and allowed to dry.

The oil samples were prepared by mixing the necessary pigments in paste form, these having been ground into oil where required using a glass slab and muller. The oils used both for this and dilution were either Winsor and Newton's sun-bleached poppy oil or a commercially refined linseed oil, these being differentiated on the samples by the suffix (PO) or (LO) as appropriate. For dilution the oil was combined with half its volume of commercial oil of turpentine, boiled oil being used in the case of the linseed oil samples. In general 2 ml. of the mixture was used to each 3 ml. of paste to provide a paint of suitable consistency for application. The samples were cross-brushed before being laid off with a fine flat ox-hair brush.

The distemper samples were applied in the same way and were made by combining dry pigment directly with a cold solution of size which had been prepared by dissolving 15 gm. of animal glue size in each 100 ml. hot tap water. The ratio of size to pigment varied from 10 to 20 ml. for each 10 gm. of dry powder. These samples are distinguished by the suffix (D).

The tinting and base pigments for both the oil and distemper samples are scheduled below. Wherever possible modern, commercially available specimens were used, although in some cases control samples were prepared to eighteenth-century formulae in order to ensure that these were reasonably representative of the pigment as then available. Specimens marked W & N come from Winsor and Newton's range

of artists' oil colours, their published description being given in brackets; but in other cases the name of the supplier is indicated in full. Where modern samples proved unobtainable, batches of pigment were specially prepared using, where necessary, the facilities of the York University chemistry laboratories. These are marked ICB and the formulae used in their production are given in detail after the schedule.

Schedule of pigments employed

White pigments

Whiting	Berger Paints Freshwater Road Dagenham Essex RM8 1RU	(sample marked 141-010-5 7/ML)
Lime	Commercial sample of hydrated building lime	
White lead (i)	Winsor and Newton Ltd. 51 Rathbone Place London W1	('Cremnitz white' - pure basic carbonate of lead ground in safflower oil)
(ii)	L. Cornellissen & Son 22 Great Queen Street London WC2	
Titanium white	W & N	(Titanium oxide with a small percentage of zinc oxide)

Blue pigments

Indigo	Eliza Leadbeater Rookery Cottage Dalefords Lane Whitegate Northwich, Cheshire	(Natural dye, be- lieved to be of African origin)
Azurite	Eaton's Shell Shop 16 Manette Street London W1	(Mineral from Mexico)
Blue verditer	ICB batch I	
Azure blue	ICB batch V	
Smalt	Reckitt's (Colours) Ltd. Morley Street Hull HU8 8DN	(Sample marked 'Smalts 3F')
Prussian blue	W & N	(Potassium ferric- ferrocyanide)

Green pigments

Malachite	Eaton's Shell Shop 16 Manette Street London W1	(Mineral from Zaire)
Distilled verdigris	Fisons Scientific Apparatus Ltd. Loughborough Leicestershire	(Laboratory reagent, cupric acetate)
Green verditer	ICB batch IV B	
French green	ICB batch VI	
Scheele's green	ICB batch III	
Emerald Green	ICB batch II	

Inorganic yellow
pigments

Yellow ochre (i)	W & N	('Yellow ochre', a native earth)
	(ii) Brodie and Middleton Ltd. 79 Long Acre London W2	
	(iii) W & N	('Gold ochre', a native earth)
King's yellow	ICB	
Realgar	Hopkin and Williams Chadwell Heath Essex	(Laboratory, reagent, native orpiment)
Canary litharge	Associated Lead Manufacturers Ltd. 7 Wadsworth Road Perivale, Middlesex UB6 7JQ	
Naples yellow	ICB	
Patent yellow	ICB	
Chrome yellow	W & N	(normal chromate of lead)

Organic yellow
pigments

Yellow lake (i)	ICB batch E(ii)
	(ii) ICB batch F(i)
	(iii) ICB batch D(ii)
Pink	ICB batch B(x)

Inorganic
red pigments

Red ochre (i)	L. Cornellissen & Son 22 Great Queen Street London WC2	('Brown red')
(ii)	W & N	('Venetian red', synthetic ferric oxide)
(iii)	W & N	('Indian red', a blend of both nat- ural and synthetic oxides of iron)
(iv)	W & N	('Mars violet', chemically prepared iron oxide)
(v)	W & N	('Mars brown', chemically prepared iron oxide)
(vi)	W & N	('Mars red', chem- ically prepared iron oxide)
(vii)	L. Cornellissen & Son 22 Great Queen Street London WC2	('Burnt ochre')
(viii)	W & N	('Light red', cal- cined yellow ochre)
Red lead	Fisons Scientific Apparatus Ltd. Loughborough Leicestershire..	(Laboratory reagent)
Vermilion (i)	W & N	('Vermilion', mer- curic sulphide)
(ii)	George Rowney & Co.Ltd. 12 Percy Street London W1	('Scarlet vermilion', mercuric sulphide)

Organic red
pigments

Carmine	W & N	(Lake prepared from cochineal)
Rose pink	ICB batch II	

Brown pigments

Raw umber	W & N	(A native earth)
Burnt umber	W & N	(Calcined raw umber)

Black pigments

Lamp black	W & N	(A variety of carbon black obtained by the imperfect combustion of hydrocarbons)
Ivory black	W & N	(Obtained from the calcination of bones)
Charcoal black	W & N	('Charcoal grey', composition expressed by the name)
Vine black	ICB	

Methods used
for the *1
preparation
of pigments

Blue verditer (i)

The method is that given by Peter and Ann MacTaggart.* 15 gm. of cupric nitrate were dissolved in 200 ml. of tap-water. The solution was placed in a domestic refrigerator together with 6 gm. of whiting and allowed to cool overnight. The chalk was then added to the solution and the mixture stirred vigorously every 20 minutes for a period of 17 hours, by which time the reaction had practically ceased. The precipitate and supernatant liquor were allowed to remain together for a further 24 hours, being stirred once or twice. During the whole of the process the temperature was maintained in the region of 7 degrees Centigrade. Finally, the liquid was decanted from the verditer which was washed in four changes of water and allowed to dry on filter paper at room temperature.

Blue verditer (ii)

This formulation was based on that for azure blue in the 1831 formula book of Lewis Berger a transcription of which has been given in Chapter I above. 10 gm. cupric sulphate were dissolved in 75 ml. warm water followed by 2.5 gm. cream of tartar. When cold, about 20 ml. of a solution containing 10 gm. potassium carbonate in 50 ml. water were added. Once the effervescence had ceased, a further 75 ml. of the first solution were added followed by the balance of the potassium carbonate. The whole was allowed to stand overnight before the precipitate was filtered off, washed, and allowed to dry.

Green verditer

Excess commercial whiting (crushed chalk) was covered by about 250 ml. of a solution containing 35 gm. of cupric nitrate per 1000 ml. of water. When the blue colour of the supernatant liquor had faded it was decanted from the precipitate and a fresh quantity of cupric nitrate solution added. This was repeated over the course of eight weeks until the reaction was complete. The green verditer was then filtered off, washed, and allowed to dry at room temperature. (Note: the resulting pigment had a lumpy texture when used in distemper, and it seems likely that the correct method would have been to use an excess of cupric nitrate solution.)

French green

This formulation is based on that given in the 1831 formula book of Lewis Berger, a transcription of which was given in Chapter I. 20 gm. cupric sulphate were dissolved in 100 ml. hot water, and 11 gm. potassium carbonate separately dissolved in 150 ml. hot water. The second solution was gradually added to the first whilst both were still hot until effervescence ceased. The precipitate was then filtered off, washed, and allowed to dry at room temperature.

Scheele's green

2 The formula used is based on that given by Hurst.
15 gm. of arsenious oxide were dissolved in 100 ml. of boiling water containing 7.4 gm. anhydrous sodium carbonate. 15 gm. cupric sulphate were separately dissolved in 200 ml. hot water. This was then added slowly to the first solution whilst both were still hot. The precipitate was filtered, washed, and allowed to dry in a gentle heat.

Emerald green

3 This formula too was based on that given by Hurst.
12.5 gm. of cupric sulphate and 5.9 gm. hydrated sodium carbonate were added to 300 ml. boiling water. Sufficient acetic acid was then added to dissolve the precipitate. A separate solution containing 7.5 gm. arsenious oxide and 4 gm. hydrated sodium carbonate in boiling water was also prepared and added to the first whilst both were still hot.

The emerald green was then allowed to develop, filtered off, washed, and dried.

King's yellow

4 This was prepared in accordance with the formula given by Hurst. 5 gm. of arsenious oxide were dissolved by boiling in dilute hydrochloric acid. A current of hydrogen sulphide was passed through the solution, and the precipitate filtered off, washed, and dried.

Naples yellow

5 The formula used was based on that given by Heaton. 20 gm. antimony potassium tartrate (tartar emetic), 40 gm. lead nitrate, and 80 gm. sodium chloride were thoroughly mixed and heated in a crucible to 800 degrees Centigrade for a period of 2 hours. The pigment was ground in a mortar and pestle to fit it for use.

Patent yellow

6 The formula used was taken from Tingry. 100 gm. of canary litharge (lead oxide) were covered with a solution of 25 gm. sodium chloride in 100 ml. water. An hour later the paste which formed had become white in colour, and 200 ml. water were added. The mixture was allowed to stand for 24 hours, and the precipitate filtered off and washed until neutral. When dry it was roasted at 300 degrees Centigrade in a thermostatically controlled furnace.

Yellow lake (i)

0.6 gm. of commercial extract of Persian berries was dissolved together with 10 gm. alum (aluminium potassium sulphate) in 200 ml. boiling water. When cold, sufficient (approximately 100 ml.) of a solution containing 9 gm. potassium carbonate per 150 ml. water was added until the liquid was just alkaline. The precipitate was washed, filtered off, and dried at room temperature.

Yellow lake (ii)

1 gm. of flavine was boiled in 200 ml. water for an hour, the liquid filtered off, and when cold the volume made up with fresh water. 10 gm. of alum were then dissolved

in the solution of dye, and potassium carbonate added in the same way as described for yellow lake (i). Preparation was completed by washing, filtering, and drying.

Yellow lake (iii)

0.3 gm. of commercial extract of Persian berries were dissolved together with 15 gm. alum in 300 ml. hot water. Whilst still hot (at about 75 degrees Centigrade) about 100 ml. of the standard solution of potassium carbonate described above was added until the liquid was just alkaline. Manufacture was completed as before by washing, filtering, and drying.

Pink

3 gm. commercial extract of Persian berries were dissolved in 300 ml. hot water. 30 gm. of whiting were added followed by a total of 3 gm. alum in small quantities. The dyed chalk was filtered off, washed, and allowed to dry at room temperature.

Brasil

0.65 gm. of commercial brasil wood extract were boiled in 100 ml. water containing 1.3 gm. alum. When the dye had dissolved the solution was allowed to cool and made up to 200 ml. with cold water. 15 gm. of whiting were then added and allowed to stand for 3 days before being filtered off, washed, and dried.

Vine black

Vine twigs and tendrils were enclosed in a crucible full of sand and heated until charcoal was formed. It was then crushed for use.

A P P E N D I X B

TRANSCRIPT OF METROPOLITAN MUSEUM OF ART INTERDEPARTMENTAL
MEMORANDUM TO MR. REMINGTON FROM MR. PEASE, DATED 19th
APRIL 1955.

I have committed specimen excision upon the Kirtlington
Park walls and ceiling, and report as follows:

<u>Ceiling</u>		<u>Walls</u>	
<u>Flat</u>	<u>Ornament</u>	<u>Flat</u>	<u>Ornament</u>
1. Plaster	Plaster	Plaster	Plaster
2. Warm Cream	Warm Cream	Warm Cream	Warm Cream
3. Lighter "	Lighter "	Lighter "	Lighter "
4. Buff Gray	Buff Gray	(FINAL)	White
5. Greenish Gray	Greenish Gray		(FINAL)
6. Blueish "	Blueish "		
7. Cool Gray	Cream		
(FINAL)	(FINAL)		

It seems quite definite from this that all surfaces
were originally the same color. Layer No. 2 is a very warm
yellowish cream color. Layer No. 3, which can be seen as
the ceiling background, is lighter and less yellow. There
is no way of being sure whether No. 3 is a later coat, or
an original second coat. Either could be justified, accord-
ing to taste.

[signed] Murray Pease

NOTES AND REFERENCES

NOTES AND REFERENCES TO TEXT

Where a reference in the text above is in bold, this denotes that further information is contained in the notes.

Abbreviations used are to be found in the Bibliography and lists of other sources below.

NOTES AND REFERENCES TO THE INTRODUCTION

- 1 Vanherman (1828), p.48.
- 2 Fowler and Cornforth (1974), p.180.
- 3 Ibid., p.174.
- 4 Wallington (1979), p.14.
- 5 Powys (1899), p.146.
- 6 Vide Case Study 1 and Additional Studies 11 and 16 in Part Three, infra.
- 7 Audley End drawings, No.54.
- 8 R.I.B.A. drawings, Dance/Leoni volume, No.64 (Cat. C-F, George Dance the younger, 'Dance Leoni' 64).
- 9 Ian C. Bristow, 'The Use of Colour in Historic Buildings: The Technology of House-Painting in England from the late seventeenth to the early nineteenth Century', Institute of Advanced Architectural Studies Research Paper No. 13 [i] (1976).
- 10 Ian C. Bristow, 'The Use of Colour in Historic Buildings: The Detailed Examination of Selected Interiors', Institute of Advanced Architectural Studies Research Paper No. 13 (ii) (1977).
- 11 Salmon (1734), pp.57-8.
- 12 R.I.A. MSS., Charlemont letters, second series, vol.1, No.62 (22nd March 1769).
- 13 Gunther (1928), p.147.
- 14 Ibid., p.282.
- 15 Report from the Select Committee (1830), p.16.
- 16 Lees Milne (1947), p.113 (quoting Lady Shelburne's MS. diary (at Bowood, Wiltshire), entry referring to 22nd August 1768).
- 17 Vanherman (1828), p.11.
- 18 Price (1796), pp.172-6; Repton (1816), pl. facing p.76; Crease (1808), p.12.
- 19 Bristow (1979).
- 20 Armitage (n.d.), pp.4, [29].
- 21 Harley (1979).
- 22 V.A.M. accession No. W.54-to-6-1953.
- 23 Thornton and Tomlin (1980).
- 24 G.L.C. MS.

- 25 Caley (1792).
 26 S.A.L. MS.
 27 B.L. MSS., Add. 41133.
 28 R.I.A. MSS., Charlemont letters.
 29 Y.A.S. MS.
 30 Soane MSS., 'Business', pp.18, 19.
 31 Dunham Massey MSS.
 32 R.I.A. MSS., Charlemont letters, second series, vol.i, No.62 (22nd March 1769).
 33 Dyrham MSS., D.1799, E234; Boughton MS., vol.i, letter at p.193.
 34 Stenhouse Conservation Centre, Edinburgh, internal report, p.2; S.R.O. MSS., 4/62/4.
 35 Fitz-Gerald (1973), p.33.
 36 Arundel MS., Evans's bill, f.7.
 37 Woburn MSS., box 394.
 38 R.I.B.A. MSS., CHA 3/1, pp.253-5.
 39 R.I.B.A. MSS., PEL/1, p.82.
 40 Ibid., p.86.
 41 Osterley MSS., (1774).
 42 Arundel MS., Cuenot's bill.
 43 R.I.B.A. MSS., WRE/2/19-21; WiR/1/1/1.
 44 George Smith (1826), p.165.
 45 Osterley MSS., (1787).
 46. Soane Museum drawings, Adam albums, vol.xii, No.45.

NOTES AND REFERENCES TO CHAPTER I

- 1 Hurst (1896), p.84; Heaton (1940), p.107.
 2 Heaton (1940), p.113.
 3 Hurst (1896), pp.84-5; Heaton (1940), p.107.
 4 1 Jac. I, c.20.
 5 Tingry (1816), p.181.
 6 Butcher (1825), p.6.
 7 Gunther (1928), pp.67, 80.
 8 Leyburn (1700), p.71.
 9 Reynolds (1812), pp.9, 12.
 10 Berger MSS.; stock 1801-2, pp.47, 58, 63; stock 1805-6, pp.4, 35.
 11 Hurst (1896), p.84.

- 12 Heaton (1940), p.106.
- 13 Watin (1785), p.20.
- 14 Tingry (1816), p.v.
- 15 Ibid., pp.178-9.
- 16 Watin (1785), p.21.
- 17 Rondelet (1812-n.d.), vol.v., p.221.
- 18 Gazetteer, (n.d.), s.v. 'Meudon'.
- 19 Nicholson (1819), s.v. 'PAINTING, Economical', vol.ii, p.417.
- 20 Tingry (1830), p.53.
- 21 D'Aviler (1691), vol.i, p.228; vol.ii, p.514.
- 22 Bullet (1691), p.284.
- 23 Tingry (1816), p.187.
- 24 Tingry (1830), p.53.
- 25 Tingry (1816), p.188.
- 26 Berger MSS., stock 1805-6, p.31.
- 27 Watin (1785), p.21.
- 28 Tingry (1816), pp.181-2.
- 29 Ibid., p.184.
- 30 Dossie (1764), vol.i, p.136-7.
- 31 Ibid., p.138.
- 32 Martin (1813), p.462; Nicholson (1823-5), p.412.
- 33 Whittock (1827), p.8.
- 34 Boughton MS. vol.iii, p.158.
- 35 Soane MSS., 'Ealing'.
- 36 Berger MSS., stock 1801-2, pp.47, 58, 63; stock 1805-6, pp.4, 35; stock 1809-10, p.37.
- 37 Stapleton & al. (1975), pp.57, 58. The prices in pence given by the London surveyor John Phillips (Phillips (1812), pp.212-13) are enigmatic, being:
- | | |
|---|----|
| 'Whiten in water, 2s.6d. a dozen pounds, and at | 10 |
| Paris white, in water pound | 2½ |
| Paris white, in oil, do. | 7 |
| Water white, do. | 7½ |
- The first works out at a rate of £1 3s. 4d. per cwt., which seems astonishingly high, especially since most of the weight would presumably have been that of the water; and the use of Paris white ground on its own in oil is mysterious (unless intended for use as an extender with white lead), as is the nature of 'water white'. The prices for the same materials in the 31st edition (Phillips (1821), pp.170-1) had fallen to 9d., 2d., 6d., and 7d. respectively.
- 38 Hill (1746), pp.150-1 (footnote y).

- 39 Hurst (1896), pp.79, 81.
- 40 Britton and Brayley (1802), p.334.
- 41 Hurst (1896), pp.79, 80.
- 42 Tingry (1816), pp.183, 184, 189.
- 43 Whittock (1827), p.9.
- 44 Neve (1703), pp.197-8.
- 45 Berger MSS., 'Lake & Carmine Book', p.368.
- 46 Vanherman (1828), p.17.
- 47 Phillips (1812), p.196.
- 48 Neve (1703), pp.197-8.
- 49 Kendall (1809), vol.ii, p.234.
- 50 Gottesman (1954), p.345.
- 51 Tingry (1830), p.60.
- 52 Phillips (1812), p.196.
- 53 Hurst (1896), p.81.
- 54 Peacham (1606), p.56.
- 55 Waller (1686), p.24.
- 56 Dossie (1764), vol.i, pp.137-8.
- 57 Martin (1813), p.463; Nicholson (1823-5), p.416.
- 58 Whittock (1827), p.9.
- 59 D'Aviler (1691), vol.i, p.228.
- 60 Félibien (1676), p.293.
- 61 Heaton (1940), p.194.
- 62 Vanherman (1828), p.17.
- 63 Tingry (1830), pp.48-9.
- 64 Berger MSS., 'Lake & Carmine Book', pp.132, 212, 261;
1831 formula book, p.62. Both satin white formulae in the
former MS. are dated 1815, the second (which is a slightly
expanded version of the first) being as follows:
- 'Cwt. qr. lb
- O. 1. 21 or 49lbs Picked Chalk Lime ab^t a B[arre]l
- O. 3. 20 or 104 [lb.] Powdered Alum -
- ['About' - struck out] 2 butter boats full of Orchill -
- 'Slack the Lime with about 2 pails warm Water & then
mix it well with the Alum. Divide it into five parts
and knead each for half an hour and make into three
lumps. Divide the lumps and knead again for half an
hour 3 at a time - Tread[in]^g from 9 till 6 l man &
horse.
- 'Put four lumps into the Barrel with 18 pails of water
and turn an hour let it out of the barrel through a
corn sieve into the back - Repeat the barrelling until
the lumps are all used & then turn the barrel an hour

- with 14 pails ['warm water' - struck out] to wash it out - Then add the Orchill stir it well together and fill [filter] it out through a 68 Sieve.'
- 65 Berger MSS., stock 1801-2, p.56; stock 1805-6, pp.24, 29, 34; stock 1809-10, pp.27, 37.
- 66 John Smith (1676), p.11.
- 67 For this reason, legislation has been introduced in the United Kingdom in modern times to limit the use of lead paint where this would be dangerous, in particular on pencils and children's toys. Its use in buildings is not prohibited at the time of writing, although its application is subject to the Control of Lead at Work Regulations 1980 (Statutory Instrument No. 1248), which is concerned with the health and safety of operatives on building sites. This is expanded in a code of practice, Control of Lead at Work (H.M.S.O. (1980)), issued by the Health and Safety Commission; and further useful information is contained in Lead in Paint, the eleventh in a series of 'Notes to Industry' issued by the Paint Research Association, Waldegrave Road, Teddington, Middlesex, TW11 8LD.
- 68 Pliny, l. 34, c. xviii ((1601, p.520); Vitruvius, l. 7, c. xii ((1826), p.223).
- 69 Vernatti (1678), pp.935-6.
- 70 Hurst (1896), p.10.
- 71 No. 1581 (1787).
- 72 Hill (1746), p.133 (footnote n); Dossie (1764), vol.i, p.133; Tingry (1816), p.186.
- 73 Tingry (1830), p.267.
- 74 Birch (1756-7), vol.iii (1757), p.517.
- 75 Robert Campbell (1747), p.107.
- 76 Trade cards of John G. and Jeremiah Pilcher, Colour Merchants, Morgan's Lane, Tooley Street, London; and of Cox's and Poyser, Lead Merchants, Derby.
- 77 John Smith (1687), p.14.
- 78 Watin (1785), pp.17-18.
- 79 Nicholson (1823-5), p.410.
- 80 Nicholson (1825), p.407.
- 81 Smith (1676), p.11; (1687), p.15.
- 82 Dossie (1764), vol.i, p.132; Nicholson (1819), s.v. 'PAINTING, Economical', vol.ii, p.415.
- 83 Tingry (1830), p.50.
- 84 Watin (1785), pp.17-19.
- 85 Butcher (1825), p.7.
- 86 Nicholson (1823-5), p.410; Watin (1785), p.18.
- 87 Dossie (1764), vol.i, p.133.
- 88 Butcher (1825), p.6.

- 89 Vanherman (1828), pp.26-7.
- 90 Reynolds (1812), p.9.
- 91 Ure (1839), s.v. 'WHITE LEAD', pp.1297-8. That this explains the nature of the 'Dutch lead' of which Lewis Berger made extensive use seems questionable. Many references to the substance are to be found amongst the Berger MSS. On 1st January 1802, for example, he had a stock of 40 cwt. 'Dutch Lead' valued at 5s. per cwt. (stock 1801-2, p.63); on 1st January 1806 this had risen to 138 cwt. at the same price, together with 26 cwt. 'common' Dutch lead at 2s. 8d. (stock 1805-6, p.34); whilst on the same date in 1810 he had in stock just over 241 cwt. 'Dutch Lead' at 4s. 6d. per cwt., 189 cwt. of 'Dutch Lead Hansons' at 4s. 9d. per cwt., and 157½ cwt. of 'Comⁿ Dutch Lead' at 2s. 8d. per cwt. (stock 1809-10, pp.4, 37, 38). The substance was used by Berger as a base for certain lake pigments, appearing in a number of his formulae, including, for example, one dated 1815 in the 'Lake & Carmine Book' (p.202) for Dutch pink in which both 'finē' and 'sandy' varieties were mixed; and it was also employed in the preparation of refiners verditer (q.v.), which suggests it was a carbonate. The formula for the latter in the 1831 formula book (p.185) calls for the use of 'Pinnings D. Lead' which then (1834) cost 4s. 8d. per cwt., and a loose MS. inserted at that page refers to 'Dutch Lead (Pinnings make of Hull)'. Both the price and uses to which the substance was put make it seem unlikely that it contained much, if any, white lead, especially since the better qualities were comparable in price with Paris white; and it seems possible that it may have been barium carbonate (q.v.).
- 92 Stalker and Parker (1688/1971), p.70.
- 93 Smith (1687), p.16.
- 94 Watin (1785), p.16.
- 95 Dossie (1764), vol.i, p.131.
- 96 Martin (1813), p.462; Nicholson (1819), s.v. 'FLAKE WHITE', vol.ii, p.4; Nicholson (1823-5), p.416; Whittock (1827), p.8.
- 97 Butcher (1825), p.7.
- 98 Tingry (1830), p.50.
- 99 Petworth MSS., PHA 6614, No.219, p.[12].
- 100 Op.cit., p.68.
- 101 Op.cit., p.69.
- 102 Op.cit., p.8.
- 103 Builders Price-Book (1810), p.83; (1813), p.126.
- 104 Phillips (1812), p.209; (1821), p.167.
- 105 Martin (1813), p.460.
- 106 Nicholson (1823-5), p.410; Nicholson (1825), p.408.
- 107 Butcher (1825), p.30.

- 108 Pat. No. 651 (1749); Hurst (1896), pp.18-19.
- 109 Watin (1785), p.19.
- 110 Field (1835), p.69.
- 111 Hurst (1896), p.25.
- 112 Ure (1839), s.v. 'WHITE LEAD', p.1296.
- 113 Tingry (1816), pp.180-1.
- 114 Pat. No. 2189 (1797); Hurst (1896), p.36.
- 115 Pat. No. 3099 (1808); Hurst (1896), p.25.
- 116 Pat. No. 4254 (1821); Tingry (1830), pp.51-2.
- 117 Vanherman (1828), pp.81-3.
- 118 Pat. No. 7521 (1837); Ure (1839), s.v. 'WHITE LEAD', p.1299; Hurst (1896), p.41.
- 119 Ure (1839), s.v. 'WHITE LEAD', p.1298.
- 120 Tingry's editor, for example, referred (Tingry (1830), pp.51-2) to two patents, the first (No. 5377) awarded to Mr. John Ham of Bristol in 1826, the second (No. 5383) awarded to Mr. Peter Groves in the same year. Groves treated galena (lead sulphide) with potassium nitrate and sulphuric acid, the product, as Tingry's editor pointed out, being lead sulphate rather than white lead. Although the latter was 'not prepared to state that sulphate of lead is equally useful as a pigment with the carbonate', Hurst (Hurst (1896), p.50) referred to its unsatisfactory nature when used alone, but described various combinations in which it had come to be used by the late nineteenth century. It had, however, been used as a watercolour pigment at the end of the eighteenth century (Harley (1970), p.160). Also, Vanherman (Vanherman (1828), pp.81-3) described a method of making white lead by grinding granulated lead with white sand to produce 'a white oxide of lead' which was carbonised by the same means as that employed in the other methods he described. It is possible that this was related to the process proposed by Torassa and Wood, which Hurst discussed (Hurst (1896), p.40) and was, he considered, 'of interest on account of its novelty only, not from any practical value it may possess'.
- 121 Heaton (1940), pp.65-6.
- 122 Neve (1703), p.197.
- 123 Boughton MS., vol.iii, p.158.
- 124 Stalker and Parker (1688/1971), p.70.
- 125 Salmon (1734), p.57.
- 126 Dyrham MSS., D.1799, A141.
- 127 Tredegar MSS., 68/76.
- 128 Soane MSS., 'Ealing'.
- 129 Phillips (1812), p.213.

'Second lead for priming, per pound	8½[d.]	[8d.]
Do. White lead, do	9½[d.]	[9d.]
Best white lead, do.	10	[d.]
Do. in spirits, do.	1 - 0	
Nottingham lead, do	1 - 1	
Flake white, do	1 - 10	[1s.9d.]
Do. a fine sort, do.	2 - 0'	

The prices shown in the second column within square brackets are those which appear in the 31st edition ((1821), p.171) where these differ from the rates of 1812. The nature of the white lead 'in spirits' is not clear, but it could possibly represent a ready-mixed 'flatting' finish of the type discussed in Chapter II (q.v.).

- 130 Vanherman (1828), p.9. It is also interesting to note an early nineteenth-century price list (Rondelet (1812-n.d.), vol.v, p.221) in which céruse (2me qualité) was 70c. per lb., céruse (1er qualité) was 80c., plomb en écailles was 1 fr. 25, and the same 'en trochisques' 2 fr. 26. The last must have been a very special quality of pigment, perhaps related to that prepared by the refining process described by Watin ((1785), p.17).
- 131 Morveau (1783), pp.22-3.
- 132 Nos. 1996 (1794), 2094 (1796).
- 133 Vanherman (1828), pp.49-51.
- 134 Op.cit. (1795), p.243.
- 135 Watin (1785), p.20.
- 136 Berger MSS.
- 137 Vanherman (1828), pp.49,51.
- 138 Op.cit. [1859], pp.xxi, 813.
- 139 Heaton (1940), p.102.
- 140 Hurst (1896), p.74.
- 141 Harley (1970), p.165.
- 142 Vanherman (1828), p.99
- 143 Berger MSS., first experimental notebook, Nos. 42-7 of 1816; second experimental notebook, p.7.
- 144 Tingry (1830), p.58; Patent No. 5258 (1825).
- 145 Heaton (1940), p.105.
- 146 Vanherman (1828), pp.99-101.
- 147 Tingry (1830), p.58.
- 148 Dossie (1764), vol.i, p.133.
- 149 Félibien (1676), p.292.
- 150 Vanherman (1828), p.21.
- 151 Pincot [c. 1811], p.39.
- 152 Martin (1813), p.461; Painter's... Pocket Manual (1825), pp.184-5; Tingry (1830), p.277.

- 153 Dossie (1764), vol.i, pp.134-5; Martin (1813), p.461; Nicholson (1823-5), p.412.
- 154 Whittock (1827), p.8.
- 155 Martin (1813), p.461; Nicholson (1823-5), p.412.
- 156 Tingry (1830), p.61.
- 157 Tingry (1816), pp.207-8.
- 158 Tingry (1830), pp.128, 130-1.
- 159 Harley (1970), pp.62-3.
- 160 John Smith (1687), p.25.
- 161 Tingry (1816), pp.207-8.
- 162 Op.cit. [c.1830], pp.4-6.
- 163 D'Aviler (1691), vol.i, pp.228-9.
- 164 John Smith (1687), p.26.
- 165 Church (1892), pp.202.
- 166 John Smith (1676), p.20.
- 167 John Smith (1687), p.51.
- 168 Watin (1785), pp.31, 41.
- 169 Butcher (1825), pp.23, 24; Nicholson (1823-5), p.416; Painter's... Pocket Manual (1825), p.104.
- 170 Butcher (1825), pp.12, 31.
- 171 Bullet (1691), p.284.
- 172 Watin (1785), pp.41, 46.
- 173 Stapleton & al. (1975), p.58.
- 174 Nicholson (1819), s.v. 'PAINTING, Economical', vol.ii, p.417.
- 175 Berger MSS., 1831 formula book, p.113. Tingry's editor (Tingry (1830), p.129) indicated that indigo was combined with starch to form fig-blue or queen's-blue, which were sold in cakes and lumps for use in 'domestic economy'. On 1st January 1806 Lewis Berger had a stock of 1 cwt. of the latter valued at 1s. per lb., and in 1810 173 lb. at 11d. together with 14 lb. 'Flat figg Blue' at 1s. 4d. It is also possible that the 'Cake Blue' of which he had 2 cwt. in 1806 valued at 1s. per lb., and the 'Princes blue' of which he had 426 lb. valued at 10d. per lb. in 1810, were similar preparations of indigo. (Berger MSS., stock 1805-6, pp.21, 31; stock 1809-10, pp.10, 11, 26.)
- 176 Berger MSS., stock 1805-6, p.27; stock 1809-10, pp.21-2.
- 177 Phillips (1812), p.212; Harley (1970), p.63.
- 178 Harley (1970), pp.58-9.
- 179 Tingry (1816), pp.237-8.
- 180 Ure (1839), s.v. 'ARCHILL', p.52.
- 181 Tingry (1830), p.137.
- 182 Berger MSS., stock 1801-2, p.48.
- 183 Addy (1898), pp.71, 91, 123.

- 184 Hill (1746), pp.102-3 (footnote o).
- 185 Harley (1970), pp.44-7.
- 186 Vide Additional Study 1 in Part Three, infra.
- 187 John Smith (1687), p.24.
- 188 Stalker and Parker (1688/1971), p.71.
- 189 D'Aviler (1691), vol.i, pp.228-9.
- 190 Watin (1785), pp.30-1.
- 191 Harley (1970), pp.48, 50.
- 192 Watin (1785), p.31; Vitruvius, l.7, c.xi, ((1826), p.222).
- 193 John Smith (1676), p.19; (1687), p.25.
- 194 Merret (1678), pp.1048-9.
- 195 Neri (1662), p.292.
- 196 MacTaggart (1980).
- 197 Berger MSS., 1831 formula book, pp.185-6.
- 198 Vide n. 91 to this chapter, supra.
- 199 Berger MSS., stock 1801-2, p.45; Nicholson (1819), s.v. 'PAINTING, Economical', vol.ii, p.417; Vanherman (1828), pp.26, 86.
- 200 Nicholson (1819), s.v. 'PAINTING, Economical', vol.ii, p.417.
- 201 No. 3594 (1812).
- 202 Encyclopaedia Britannica (1810), s.v. 'CHEMISTRY', vol.v, p.554b, para.901.
- 203 Dossie (1764), vol.i, p.92.
- 204 Pelletier (1792), p.47 sqq.
- 205 Chaptal (Paris, 1807), vol.iii, pp.415-19.
- 206 Tingry (1816), pp.199-200 (quoting Pelletier); Mackenzie (1825), p.154; Ure (1839), s.v. 'VERDITER, or BLUE VERDITER', p.1274.
- 207 Berger MSS., 'Lake & Carmine Book', pp.236, 368.
- 208 Berger MSS., 1831 formula book, pp.119-22.
- 209 Ure (1839), s.v. 'VERDITER, or BLUE VERDITER', pp.1274-5.
- 210 Hurst (1896), p.227.
- 211 Berger MSS., 'Lake & Carmine Book', p.216; 1831 formula book, p.75.
- 212 Berger MSS., letter book, pp.11, 19, 24, 29, 30, 249; stock 1801-2, p.45; stock 1805-6, pp.24, 31; stock 1809-10, p.25. Elsewhere, the sale of blue verditer sometime after 1781 at 4s. per lb. is recorded (Wilson (1960), pp.27-8); whilst Phillips gave the price of a pound of 'Blue verditor' as 10s. (Phillips (1812), p.212; (1821), p.170). Prices in contemporary France were cited as 9fr. per lb. for first quality cendre bleue, the second grade being 6fr. (Rondelet (1812)-n.d.), vol.v, p.222).

- 213 Berger MSS., stock 1801-2, p.54; stock 1805-6, pp.8, 29, 32; stock 1809-10, pp.26, 34, 36, 37.
- 214 Ham MSS., Gooderick's account.
- 215 John Smith (1687), p.25.
- 216 Watin (1785), p.31.
- 217 Tingry (1816), p.200.
- 218 Vide Case Study 5 in Part Three infra.
- 219 Vanherman (1828), p.86, No.4.
- 220 No. 3594 (1812).
- 221 Butcher (1825), p.30.
- 222 Laxton (1818), p.96.
- 223 Phillips (1812), p.212; (1821), p.170.
- 224 Op.cit. (1825), p.101.
- 225 Whittock (1827), p.11.
- 226 Vanherman (1828), p.26.
- 227 Op.cit. (1795), p.65.
- 228 Pincot [c. 1811], p.22.
- 229 Nicholson (1819), s.v. 'PAINTING, Economical', vol.ii, p.417.
- 230 Watin (1785), pp.30, 43.
- 231 Tingry (1830), p.64; Ure (1839), s.v. 'COBALT', p.301.
- 232 Harley (1970), pp.51-2, 183-7; Hurst (1896), pp.219-24.
- 233 John Smith (1687), p.26; Watin (1785), p.32.
- 234 John Smith (1723), pp.69-71.
- 235 Ibid., p.26.
- 236 Dossie (1764), vol.i, p.95; James Smith (1815), vol.ii, p.733.
- 237 John Smith (1723), p.26.
- 238 Stalker and Parker (1688/1971), p.71; Walpole, 'Anecdotes', Works (1798), vol.iii, p.336.
- 239 In 1802 Berger's stock of strewing smalt stood at 168 lb. valued at 1s. 6d. per lb.; in 1806, 1,082 lb. at 1s. 7d.; and in 1810 87 lb. at 1s. 9½d., plus 820 lb. 'Smalts HFE' at 2s. 9d. per lb. In addition, he possessed small stocks of 'Smalt Royal', these standing at 8½ lb. valued at 52s. 6d. per lb. in 1802; 6½ lb. at the same price in 1806, and just over 2½ lb. at 84s. in 1810. Although it is not clear why this variety was so much more expensive, it may be doubted that it was destined for house-painting purposes. (Berger MSS., letter book, pp.249, 261; stock 1801-2, pp.52, 60; stock 1805-6, pp.3, 22; stock 1809-10, pp.10, 24, 28.) Classifications such as 'HFE' were discussed briefly by Hurst, who observed that the letters varied with different makers and represented no particular standard (Hurst (1896), p.224).

- 240 John Smith (1687), pp.26, 61, 75.
- 241 Soane MSS., Martin, loose ff. inserted between pp. 133, 134, f. [2] r.
- 242 Vide Additional Study 2 in Part Three, infra.
- 243 Vide n. 239 to this chapter for details of Berger's stocks.
- 244 Martin (1813), p.461; Nicholson (1823-5), pp.412, 414.
- 245 Butcher (1825), pp.12-14.
- 246 D'Aviler (1691), vol.i, pp.228-9; Bullet (1691), p.284.
- 247 Vide Additional Study 4 in Part Three, infra.
- 248 Dossie (1764), vol.i, p.95; Watin (1785), p.32.
- 249 Tingry (1816), p.193.
- 250 Harley (1970), pp.65-7.
- 251 Woodward (1724), pp.15-17.
- 252 Salmon (1734), pp.56, 57, 58.
- 253 P.R.O. MSS., T.1/241, f.382r.
- 254 Dossie (1764), vol.ii, pp.424-7.
- 255 Hurst (1896), p.214.
- 256 Campbell (1747), p.106; Watin (1785), p.33.
- 257 Dossie (1764), vol.i, pp.82, 88.
- 258 Phillips (1812), p.212; (1821), p.170; Whittock (1827), p.11.
- 259 Vanherman (1828), p.86.
- 260 Berger MSS. The formulae in the 'Lake & Carmine Book' at pp.242-56, dated 1816, are numbered '34', '38½', '42½', '44½', '57', '65', and '67½', but in later entries at pp.376-96, dated 1816, 1818, and 1826, this system of classification is replaced by 'Deep Prussⁿ Blue', '2nd Deep Prussⁿ Blue', 'No 3', 'No 4 Wet Blue', 'No 5', and 'No 7' Prussian blues. 'Chrome Blue' was a special variety made with the addition of barium sulphate and sulphuric acid for use in the manufacture of 'Chrome Green', known today as Brunswick green (pp.408, 409). Experimental notes are plentiful in the second experimental notebook, in which names such as 'Cranes Pale Dry Prussⁿ Blue', and 'Mineral Blue, Celestial Blue or Meggitts' Blue for Sale in Powder' are found (p.5, f.21 r.). In the third experimental notebook a loose sheaf of manuscripts recording experiments carried out between 1829 and 1830 is preserved at p.87, together with other notes of a later date. The 1831 formula book shows that the range of pigments manufactured in that year, cost prices per pound also being given, was:
- Antwerp blue @ 11½d.
 - Prussian magnesian blue @ 2s. 2½d.
 - Deep Prussian blue @ 2s. 4½d.
 - Second deep Prussian blue @ 2s. 1d.
 - No. 3 Prussian blue @ 1s. 9d.
 - No. 4 Prussian blue @ 1s. 7d.
 - Crane's pale Prussian blue @ 1s. 8d.
 - New Prussian blue @ 3s. 2d.
 - Wet blue @ 23s. per cwt.

- 'New Prussian blue' was later deleted, and seems to have been superseded by the pale and deep 'Chinese blue' formulae dated 1836, whilst an extra deep Chinese blue was added in 1838. 'Celestial blue' was made in 1831 as a mixture of Antwerp and Prussian blues with barytes and sulphuric acid. (1831 formula book, pp.111, 115, 125, 126, 127, 129, 195, 197, 198.)
- 261 Berger MSS., letter book, pp.11, 24, 29, 30.
- 262 Ibid., stock 1801-2, pp.50, 58, 60, 61; stock 1805-6, pp.3, 4, 28, 35; stock 1809-10, pp.15, 21, 24, 36.
- 263 Vanherman (1828), pp.25-6.
- 264 Berger MSS., letter book, pp.19, 24, 30, 249; stock 1801-2, p.44; stock 1805-6, p.18; stock 1809-10, pp.16, 37.
- 265 B.M. trade cards, Heal 89.89, MS. bill dated 13th June 1776 on reverse; Vanherman (1828), pp.7, 8.
- 266 Tredegar MSS., 68/76.
- 267 Stapleton & al. (1975), p.58.
- 268 Soane MSS., 'Ealing'.
- 269 Phillips (1812), p.212; (1821), p.170.
- 270 Vide Case Study 7 in Part Three, infra.
- 271 Vanherman (1828), p.28.
- 272 Whittock (1827), p.19.
- 273 Harley (1970), pp.41-3; Church (1892), p.188.
- 274 Stalker and Parker (1688/1971), p.71.
- 275 Walpole, 'Anecdotes', Works (1798), vol.iii, pp.333, 334.
- 276 John Smith (1687), p.25.
- 277 D'Aviler (1691), vol.i, pp.228-9.
- 278 P.R.O. MSS., T.1/241, f.382 r.
- 279 Watin (1785), p.32; Tingry (1816), p.280.
- 280 Martin (1813), p.461; Nicholson (1823-5), pp.412, 414; Dossie (1764), vol.i, pp.8, 70 sqq.
- 281 Whittock (1827), p.11.
- 282 Phillips (1812), p.212; (1821), p.170.
- 283 Heaton (1940), p.152.
- 284 Harley (1970), p.54.
- 285 Tingry (1830), p.65.
- 286 Berger MSS., second experimental notebook, f. [32] r. (a note headed 'Trials for Smalts March 1831' together with a loose MS. inserted at that page.
- 287 Heaton (1940), p.162; Harley (1970), pp.53-5.
- 288 John Smith (1687), pp.23-4.
- 289 Ray (1673), pp.454-6.
- 290 Tingry (1816), pp.254-5.

- 291 John Smith (1687), p.24; Stalker and Parker (1688/1971), p.71.
- 292 Berger MSS., letter book, pp.29, 30, 249 (letters dated 14th June and 20th August 1780, and 20th June 1788); stock 1801-2, pp.44, 57, 58, 60; stock 1805-6, pp.9, 17, 26, 28; stock 1809-10, pp.15, 17, 19, 29.
- 293 Dossie (1764), vol.i, p.112.
- 294 For other pigments known as 'English verdigris' or 'British verdigris' vide articles on green verditer and Brunswick green below. In addition the name was applied to a hybrid pigment manufactured by Lewis Berger in 1819 containing a mixture of copper carbonate and copper acetate. His 'English Verdigrease' was made as follows:
- '28 lb Roman Vitriol Dried)
28 lb Sugar Lead Powdered) well mixed under stone
- .7 lb Pot Ash = desolved in 2 Pails Water and reduced to 1 Pail & $\frac{1}{4}$ then let it stand 12 Hours to settle put the Dregs in a Cloth to run of[f] then put it to the ingredients to be well mixed to stand abt 6 Hours then well mixed and laid on [chalkstones]'.
- From 1811 he had been making a pigment he called patent green by a similar method, although this contained almost equal weights of the three ingredients; and by 1816 also contained a proportion of verditer. In that year it was renamed azure blue, but in 1817 the formula for this too was changed, and it was made from copper sulphate, pearl ash, and cream of tartar until after 1831. The name patent green (which is discussed in connection with Scheele's green - q.v.) also occurs in one of his experimental notebooks in an entry dated 1821, where a formulation (given below in the section on copper chloride Brunswick green - q.v.) containing French green (a variety of green verditer (q.v.) described below), lime, 'salt tartar', and sal ammoniac appears. (Berger MSS., 'Lake & Carmine Book', pp.135, 216, 343; 1831 formula book, p.75; second experimental notebook, f. 12 r.)
- 295 Tingry (1830), p.91 (first and second formulae).
- 296 Vanherman (1828), p.88.
- 297 John Smith (1676), p.22; (1687), p.24.
- 298 Whittock (1827), p.12.
- 299 Reynolds (1812), pp.11, 15, 16.
- 300 Phillips (1812), p.210; (1821), p.168; Builders Price-Book (1810), p.84; (1813), p.127.
- 301 Tingry (1816), p.201; Painter's... Pocket Manual (1825), p.103.
- 302 Tingry (1830), p.88.
- 303 Watin (1785), p.29.
- 304 Pincot [c. 1811], p.23.
- 305 Vide Additional Study 12 in Part Three infra.

- 306 B.M. trade cards, Heal 89.53.
- 307 I am indebted to Dr. John Mills for this suggestion.
- 308 Butcher (1825), p.30.
- 309 Dossie (1764), vol.i, p.112; Watin (1785), p.29;
Tingry (1830), p.88.
- 310 Bullet (1691), p.285; Watin (1785), pp.44, 46.
- 311 Watin (1785), pp.43-5.
- 312 Tingry (1816), p.255.
- 313 Hurst (1896), p.171.
- 314 Hill (1746), p.142 (footnote r).
- 315 Hurst (1896), p.183.
- 316 Church (1892), p.175.
- 317 Boughton MS., vol.iii, p.158.
- 318 Martin (1813), p.461; Nicholson (1823-5), pp.412, 415;
Dossie (1764), vol.i, pp.9, 118.
- 319 Watin (1785), p.30; Tingry (1816), p.249.
- 320 Rondelet (1812-n.d.), vol.v., p.222.
- 321 Painter's... Pocket Manual (1825), p.102.
- 322 Berger MSS., stock 1809-10, p.18.
- 323 Dossie (1764), vol.i, p.116; Watin (1785), p.29.
- 324 Watin (1785), p.29.
- 325 Tingry (1816), p.257.
- 326 Watin (1785), pp.43, 44, 46.
- 327 Martin (1813), p.461; Nicholson (1823-5), pp.412, 415.
- 328 Berger MSS., stock 1801-2, p.56; stock 1805-6, p.26;
stock 1809-10, p.18.
- 329 Rondelet (1812-n.d.), vol.v., p.222.
- 330 Phillips (1812), p.214; (1821), p.172.
- 331 John Smith (1687), p.24.
- 332 D'Aviler (1691), vol.i, p.229; Bullet (1691), p.284; Watin
(1785), p.30; Rondelet (1812-n.d.), vol.v., p.222.
- 333 Tingry (1816), p.283.
- 334 John Smith (1687), p.24.
- 335 Builders Price-Book (1787), p.138; (1794), p.150;
Tingry (1816), p.201.
- 336 Painter's... Pocket Manual (1825), p.103.
- 337 Pincot [c. 1811], p.21.
- 338 Patent No. 3519 (1812); Tingry (1830), p.91. For use of
such terms for other pigments, vide section above dealing
with verdigris, and section below on copper chloride
Brunswick green.
- 339 Berger MSS., 'Lake & Carmine Book', p.216.

- 340 Berger MSS., stock 1801-2, pp.51, 55.
- 341 Berger MSS., 'Lake & Carmine Book', p.131.
- 342 Berger MSS., 1831 formula book, p.77.
- 343 Berger MSS., stock 1801-2, pp.51, 55; stock 1805-6, p.9; stock 1809-10, pp.24, 25, 30, 36; letter book, pp.11, 24, 249.
- 344 Nicholson (1819), s.v. 'PAINTING, Economical', vol.ii, p.417.
- 345 Pincot [c. 1811], p.21.
- 346 Vanherman (1828), p.88.
- 347 No. 3594 (1812).
- 348 Harley (1970), pp.75-6.
- 349 Hurst (1896), p.176.
- 350 Tingry (1830), pp.86-7; Ure (1839), s.v. 'SCHEELE'S GREEN', p.1094; Patent No. 3594 (1812).
- 351 It was, for example, applied by Hurst to malachite (Hurst (1896), p.180), and also to copper chloride Brunswick green (q.v.).
- 352 Harley (1970), p.76; Butcher (1825), p.11.
- 353 Vide no. 294 to this chapter, supra.
- 354 Butcher (1825), p.30.
- 355 Phillips (1812), p.213; (1821), p.171.
- 356 Laxton (1818), p.96; Painter's... Pocket Manual (1825), p.103; Skyring (1831), p.88.
- 357 Berger MSS., 'Lake & Carmine Book', p.134; letter book, pp.11, 19, 29, 30; Nicholson (1819), s.v. 'PAINTING, Economical', vol.ii, p.417.
- 358 Berger MSS., 'Lake & Carmine Book', p.132, 134, 127.
- 359 Berger MSS., 1831 formula book, p.81.
- 360 Ibid., pp.81, 83, 85, 86, 91, 93, 95.
- 361 Berger MSS., stock 1801-2, pp.52, 53, 54, 55, 56, 61, 62; stock 1805-6, pp.2, 6, 8, 9, 28, 29, 30, 31, 34; stock 1809-10, pp.15, 26, 28, 29, 36, 38.
- 362 Hurst (1896), p.176.
- 363 Op.cit. (1795), p.33.
- 364 Chaptal (1807), vol.iii, p.420.
- 365 James Smith (1815), p.733.
- 366 Tingry (1830), p.91.
- 367 Berger MSS., second experimental notebook, p.7.
- 368 Vanherman (1828), pp.87-8.
- 369 Chaptal (1807), vol.iii, p.420.
- 370 Ure (1839), s.v. 'VERDITER or BREMEN GREEN', pp.1275-6; s.v. 'GREEN PAINTS', p.619.

- 371 Vide no. 294 to this chapter, supra. The term patent green is also discussed in the section on Scheele's green supra.
- 372 Berger MSS., 'Lake & Carmine Book', p.345.
- 373 Berger MSS., 1831 formula book, p.79.
- 374 Davy (1815), p.122.
- 375 Hurst (1896), p.167.
- 376 Vanherman (1828), p.109.
- 377 Heaton (1940), pp.144, 145.
- 378 Vanherman (1828), pp.109, 14.
- 379 Berger MSS., second experimental notebook, p.7 (note dated 11th October 1824); 'Lake & Carmine Book', pp.408-9; 1831 formula book, p.103. A specially reduced Prussian blue known as chrome blue or mineral blue was at first used, although during the 1830s this ceased to have a particular identity and Chinese blue was employed directly, barytes being added to the chrome yellow instead. The 1831 formula for chrome blue directed:
- 'Take 28 lb Deep Prussⁿ Blue - Cranes & powder it fine then add to it 8 cwt Sulphate Barytes mix well & levigate three times, after which add 8 lb Sulphuric Acid, stir same well together - put in pans to dry.'
- At this date 'Deep' Brunswick green, which contained 1 part of yellow to 10 of blue, cost 25s. per cwt. to produce; 'Middle' Brunswick green, containing 1 part of yellow to 7 of blue, cost 28s. 5d.; 'Pale' Brunswick green, containing 1 part of yellow to 8 of 'Pale Chrome blue' (made in the same way as the ordinary variety, but with only half the quantity of Prussian blue), 23s. 3d.; whilst in addition a variety known as 'Yellow pale' Brunswick green was also made at a cost of 29s. per cwt. (1831 formula book, pp.103, 117, 118).
- 380 Hurst (1896), p.135.
- 381 Ure (1839), s.v. 'SCHWEINFURTH GREEN', p.1094; Harley (1970), pp.76-7; Tingry (1830), p.93.
- 382 Hurst (1896), p.179.
- 383 Op.cit. [c. 1830], p.43.
- 384 Berger MSS., second experimental notebook, ff. 19 r., 22 r. The formula at the first of these is headed 'M. Bracannot's Blue' and is noted as extracted from the Edinburgh Journal of Science, No. 20, for April 1829. At the second is a note dated 4th February 1830 for the formulation of a compound pigment containing emerald green, which he called 'Permanent Pea Green', marked 'Sample Green made to send to Graves', suggesting that Berger was producing emerald green commercially by that date. For details of this and similar compound pigments containing emerald green marketed by Berger, vide glossary of colour names in Chapter III infra, s.vv. 'Green, Aquatic', 'Green, Chinese', 'Green, Marine', and 'Green, Pea'.

- 385 Berger MSS., 1831 formula book, p.97.
- 386 Church (1892), p.182; Hurst (1896), p.179.
- 387 Martin (1813), p.461; Nicholson (1823-5), pp.412, 415; Dossie (1764), vol.i, pp.9, 116-7.
- 388 Heaton (1940), p.166.
- 389 IGS. samples Nos. MI.16468 (Vale of Avoca); 14689-90 (Winford, Somerset); 24245-7 (Axbridge, Somerset); 24248-51, 24254-5 (Wick, Gloucestershire - now Avon); 27395 (Chillaton Barton, nr. Tavistock, Devonshire); 14696-8 (Gwennap Adit, Cornwall).
- 390 Hurst (1896), pp.141, 148; Hurst (1902), p.315.
- 391 Powle (1678), p.932; Waller (1686), p.27.
- 392 Reynolds (1812), p.10.
- 393 Berger MSS., letter book, p.135.
- 394 Pincot [c. 1811], p.31; Vanherman (1828), p.6.
- 395 Tingry (1830), p.74.
- 396 Hill (1746), p.122 (footnote f).
- 397 Berger MSS., stock 1809-10, p.5.
- 398 John Smith (1687), p.22.
- 399 Plot (1677), pp.55-7.
- 400 Soane MSS., 'Ealing'.
- 401 Pincot [c. 1811], pp.8, 28.
- 402 Butcher (1825), pp.30, 34.
- 403 Berger MSS., stock 1801-2, p.49; Phillips (1812), p.212; (1821), p.170.
- 404 Op.cit., p.28.
- 405 Nicholson (1825), p.412; Nicholson (1819), s.v. 'PAINTING, Economical', vol.ii, p.417.
- 406 Berger MSS., stock 1801-2, p.46; stock 1805-6, p.31; stock (1809-10), pp.2, 3.
- 407 Berger MSS., stock 1809-10, p.5; Vanherman (1828), pp.7, 8.
- 408 Berger MSS., stock 1801-2, pp.49, 56; stock 1805-6, pp.10, 18; stock 1809-10, pp.10, 18.
- 409 John Smith (1676), p.22; (1687), p.22.
- 410 Harley (1970), pp.82-3; Tingry (1830), p.74.
- 411 Op.cit., No. 128 (1697).
- 412 Harley (1970), pp.83-4.
- 413 Berger MSS., letter book, p.249; stock 1801-2, p.51; stock 1805-6, pp.1, 13; stock 1809-10, pp.6, 11, 12.
- 414 Rondelet (1812-n.d.), vol.v., p.221.
- 415 Watin (1785), pp.42, 43, 45; Tingry (1816), pp.275, 276, 278, 279; Harley (1970), p.83.
- 416 Boughton MS., vol.iii, p.158.

- 417 Berger MSS., letter book, pp.29, 30.
- 418 Whittock (1827), pp.56-7.
- 419 Berger MSS., stock 1801-2, p.56; stock 1805-6, p.26; stock 1809-10, p.20.
- 420 Harley (1970), p.83.
- 421 Dossie (1764), vol.i, p.107; Watin (1785), p.34.
- 422 Whittock (1827), pp.19, 38, 55-61 passim; Butcher (1825), p.32; Vanherman (1828), p.30; Nicholson (1834), pp.160-1.
- 423 Whittock (1827), p.12.
- 424 Berger MSS., letter book, p.249; stock 1801-2, pp.47, 51, 56; stock 1805-6, pp.5, 19; stock 1809-10, p.16.
- 425 Berger MSS., stock 1801-2, p.44; stock 1805-6, p.5; stock 1809-10, pp.2, 6.
- 426 l Jac. I, c. 20.
- 427 Vanherman (1828), p.29.
- 428 Pincot [c. 1811], p.8; Tingry (1830), p.273.
- 429 Stalker and Parker (1688/1971), p.70.
- 430 Berger MSS., letter book, p.249; stock 1801-2, p.58; stock 1805-6, p.13; stock 1809-10, p.14.
- 431 Stapleton & al. (1975), p.57.
- 432 Soane MSS., 'Ealing'; Tredegar MSS., 68/76.
- 433 Stapleton & al. (1975), p.57; Soane MSS., 'Ealing'.
- 434 Boughton MS., vol.iii, p.158.
- 435 Phillips (1812), p.212; (1821), p.170.
- 436 Harley (1970), p.89.
- 437 Church (1892), p.143.
- 438 Berger MSS., stock 1809-10, p.19; second experimental notebook, p.6 (formula headed 'York Brown from Martin Bentzing George Gardens Bethnal Green Road'); 1831 formula book, p.163.
- 439 In connection with pigments of this type, it is worth bearing in mind that they were often prepared in situ as part of the process known as 'fresco' practised during the early nineteenth century for the colouring of exterior stucco. The method was mentioned by Martin ((1813), p.490) and Nicholson ((1823-5), p.137), and has been discussed elsewhere (Bristow (1979)).
- 440 Hill (1746), pp.103-4 (footnote r), p.121 (footnote o).
- 441 Dossie (1764), vol.i, pp.97-8, 105.
- 442 Watin (1785), pp.36-7.
- 443 Tingry (1816), p.238.
- 444 Op.cit. (1825), p.98.
- 445 Butcher (1825), p.2.
- 446 Heaton (1940), p.142.

- 447 Dossie (1764), vol.i, p.97.
- 448 John Smith (1687), p.23.
- 449 Vanherman (1828), p.26.
- 450 Harley (1970), p.87.
- 451 Watin (1785), pp.36-7, 42-3.
- 452 Tingry (1816), p.277.
- 453 Ibid., pp.278-9.
- 454 Op.cit. (1825), p.105.
- 455 Berger MSS., stock 1801-2, pp.56, 57; stock 1805-6, pp.25, 27; stock 1809-10, pp.19, 20.
- 456 Berger MSS., letter book, pp.29, 30; stock lists, ut supra. Other early nineteenth-century prices noted are those given by Phillips, the orange orpiment and king's yellow relating unusually well to those of Berger's stock at between 1s. 10d. and 2s. 5d., and 7s. and 8s. 8d. per lb. respectively; although the price of 6s. given for yellow orpiment is rather higher (Phillips (1812), p.212; (1821), pp.170, 171). Stalker and Parker gave a price of 2d. per oz. (equivalent to 2s. 8d. per lb.) for red orpiment (Stalker and Parker (1688/1971), p.71).
- 457 Whittock (1827), pp.60, 132, 133.
- 458 Ibid., p.12; Dossie (1764), vol.i, p.97.
- 459 Op.cit. (1598), p.99.
- 460 Waller (1686), p.27.
- 461 Kühn (1968), pp.20-30.
- 462 John Smith (1687), p.23.
- 463 Dossie (1764), vol.i, p.104.
- 464 John Smith (1687), pp.93, 94.
- 465 Stalker and Parker (1688/1971), p.71.
- 466 V.A.M. MSS., L.1774-1935, f. 62r.
- 467 John Smith (1687), pp.23, 93, 94.
- 468 Dossie (1764), vol.i, p.104.
- 469 Watin (1785), p.37.
- 470 Tingry (1816), pp.226, 227.
- 471 Ure (1939), s.v. 'MASSICOT', p.802.
- 472 Martin (1813), p.461; Nicholson (1823-5), pp.412, 415.
- 473 Butcher (1825), p.15; Watin (1785), p.97.
- 474 Berger MSS., stock 1801-2, p.56.
- 475 Harley (1970), p.86.
- 476 Courtauld MS., p.369.
- 477 Field (1835), p.79.
- 478 Phillips (1812), p.212; (1821), p.170.

- 479 Nicholson (1819), s.v. 'PAINTING, Economical', vol.ii, p.417; Painter's... Pocket Manual (1825), p.106.
- 480 Dossie (1764), vol.i, pp.98-9.
- 481 Bondaroy (1766), pp.60-4, 303-14.
- 482 Tingry (1816), pp.203-5.
- 483 Watin (1785), pp.42-3.
- 484 Osterley MSS., (1774).
- 485 Gordon Castle MS., p.7.
- 486 Tingry (1816), pp.276-8.
- 487 Painter's... Pocket Manual (1825), p.106.
- 488 Hurst (1896), p.153.
- 489 Church (1892), p.144.
- 490 Martin (1813), pp.462, 464; Nicholson (1823-5), pp.412, 414; Nicholson (1834), p.160.
- 491 Butcher (1825), p.2.
- 492 Whittock (1827); Vanherman (1828).
- 493 Berger MSS., stock 1801-2, p.57; stock 1805-6, p.27; stock 1809-10, p.19.
- 494 Phillips (1812), p.212; (1821), p.170.
- 495 Harley (1970), pp.91-2; Patent No. 1281 (1781).
- 496 Courtauld MS., p.357.
- 497 Tingry (1816), pp.205-6.
- 498 Field (1835), p.78.
- 499 Butcher (1825), pp.10, 30, 31.
- 500 Nicholson (1825), pp.411, 412.
- 501 Pincot [c. 1811], p.28.
- 502 Osterley MSS., (1787).
- 503 Harpur-Crewe MS.
- 504 Laxton (1818), p.96; Skyring (1831), p.88.
- 505 Vanherman (1828), p.26.
- 506 Ibid., p.29. In 1788 Berger was offering patent yellow at 1s. per lb., but in 1802 had only a small stock of just over $\frac{1}{2}$ cwt. valued at £5 per cwt. By 1806, however, this had risen to a total of nearly 17 $\frac{1}{2}$ cwt., although the price had fallen to 72s. per cwt.; whilst in 1810 he had over 31 $\frac{1}{2}$ cwt. in stock valued at 70s. per cwt. together with more than 4 $\frac{1}{2}$ cwt. of 'Bad' pigment at 28s. (Berger MSS., letter book, p.249; stock 1801-2, p.48; stock 1805-6, pp.6, 31; stock 1809-10, p.18.) In 1803 Soane settled an account for the supply of various pigments including 1 lb. of patent yellow at 1s. 6d. and 1 lb. of the same ground into oil at 2s. (Soane MSS., 'Ealing'); and Phillips quoted a price of 2s. 5d. per lb. in 1812, reducing this slightly to 2s. 3d. in 1821 (Phillips (1812), p.212; (1821), p.170).

- 507 Tingry (1830), pp.107-8.
- 508 Hurst (1896), p.152.
- 509 Davy (1815), p.122; Harley (1979), pp.79-80, 82-3.
- 510 Harley (1970), pp.92-3.
- 511 Berger MSS., second experimental notebook, pp.3, 9; 'Lake & Carmine Book', p.408; 1831 formula book, pp.171-81, 225, 226.
- 512 Hurst (1896), p.135.
- 513 Vanherman (1828), pp.28-9, 38, 87, 89. His instructions for manufacture of the pigment are as follows:
- 'To one pound of chromate of iron, dissolved in warm water (two gallons), add two pounds of white lead, ground in water; stir and mix it up well, and throw in one pound of sugar of lead [lead acetate]; stir all up again and suffer to precipitate, and then you will obtain a deep chrome, which may be put on the filter and afterwards dried.'
- 514 Tingry (1830), pp.107-8.
- 515 Harley (1970), pp.93-4.
- 516 Op.cit., [c. 1830], p.33.
- 517 Nicholson (1834), p.155.
- 518 Whittock (1827), pp.21, 22, 38.
- 519 Harley (1970), pp.97-8.
- 520 Dossie (1764), vol.i, pp.119-20.
- 521 John Smith (1687), p.41.
- 522 Stalker and Parker (1688/1971), p.63; Tingry (1816), pp.239-40; Vanherman (1828), p.77.
- 523 Tingry (1816), p.246.
- 524 James Smith (1815), p.734.
- 525 Berger MSS., 'Lake & Carmine Book', pp.149, 320.
- 526 Heaton (1940), p.186.
- 527 Harley (1970), pp.103-4.
- 528 Berger MSS., 'Lake & Carmine Book', p.400. In 1824, however, he recorded he had 'bo^t fine Bark at 11/6 duty paid', and in 1825 gave the price of the latter as 12s. per cwt. (ibid., pp.400, 402). Prices found in his stock-books covering the first decade of the century (which also show considerable fluctuations in the quantities he possessed) are sometimes much higher than these. Thus, for example, in 1802 he had 5 cwt. 'Bark' valued at 35s. per cwt., but in 1810 valued his stock of nearly 10 cwt. at 59s. In 1806, however, he had nearly 364 cwt. of 'Quercitron Bark' at the lower price of 17s. per cwt. together with another 77 cwt. at 18s. (Berger MSS., stock 1801-2, p.63; stock 1805-6, pp.20, 35; stock 1809-10, p.37).

- 529 Berger MSS., 'Lake & Carmine Book', p.196. For variations on names quoted vide also, e.g. ibid., pp.113, 199, 310, 335, 402.
- 530 Stalker and Parker (1688/1971), p.63.
- 531 Dossie (1764), vol.i, p.101.
- 532 Stalker and Parker (1688/1971), p.63; Vanherman (1828), p.77.
- 533 Watin (1785), pp.26, 69.
- 534 Rondelet (1812-n.d.), vol.v., p.222.
- 535 Painter's... Manual [c. 1830], p.36.
- 536 Tingry (1803), vol.ii, p.106; (1816), pp.244, 245.
- 537 Berger MSS., stock 1801-2, p.63; stock 1805-6, p.32; stock 1809-10, p.36.
- 538 Dossie (1764), vol.i, p.101; James Smith (1815), p.734.
- 539 Watin (1785), p.27.
- 540 Tingry (1816), p.244.
- 541 Rondelet (1812-n.d.), vol.v., p.222.
- 542 Berger MSS., stock 1801-2, p.56; stock 1805-6, p.18; stock 1809-10, p.12.
- 543 Berger MSS., 'Lake & Carmine Book', p.334.
- 544 Ibid., pp.208, 320, 334, 531.
- 545 Berger MSS., stock 1809-10, p.12.
- 546 Berger MSS., 1831 formula book, p.65.
- 547 Berger MSS., 'Lake & Carmine Book', p.313; 1831 formula book, pp.65, 139.
- 548 Berger MSS., stock 1801-2, p.63; stock 1805-6, p.32.
- 549 Stalker and Parker (1688/1971), p.70.
- 550 John Smith (1676), p.23; (1687), pp.23, 52.
- 551 Dossie (1764), vol.i, p.101.
- 552 Watin (1785), pp.27, 44.
- 553 Tingry (1816), pp.244-7, 286-7 ('woad' on pp.244, 245 is a mistranslation of gaude (weld) in the first edition ((1803), vol.ii, p.106).
- 554 Berger MSS., 'Lake & Carmine Book', pp.113, 133, 134, 148, 149, 202, 203, 320-1, 324, 402-3, 531.
- 555 Ibid., pp.201, 316, 404-5, 538.
- 556 Vide no. 91 to this chapter, supra.
- 557 Berger MSS., 'Lake & Carmine Book', pp.206, 330. Phillips referred to '[Dutch pink] and part masticot', perhaps suggesting a similar combination (Phillips (1812), p.212; (1821), p.170).
- 558 Berger MSS., 'Lake & Carmine Book', pp.202, 321, 402.
- 559 Berger MSS., 1831 formula book, pp.67, 139-41.

- 560 Berger MSS., stock 1801-2, pp.49, 56, 63; stock 1805-6, pp.14, 31; stock 1809-10, pp.25, 37.
- 561 Berger MSS., stock 1801-2, p.56; stock 1805-6, pp.25, 30; stock 1809-10, p.20.
- 562 Berger MSS., stock 1801-2, p.48; stock 1805-6, p.8; stock 1809-10, p.6.
- 563 Berger MSS., letter book, pp.19, 24, 29, 30, 249.
- 564 Stapleton & al. (1975), p.58.
- 565 Phillips (1812), p.212; (1821), p.170.
- 566 Nicholson (1819), s.v. 'PAINTING, Economical', vol.ii, p.417.
- 567 Pincot [c. 1811], p.22.
- 568 Whittock (1827), p.12.
- 569 Butcher (1825), p.31.
- 570 Stalker and Parker (1688/1971), p.26; Dossie (1764), vol.i, pp.101-2.
- 571 Dossie, ibid., pp.102-3.
- 572 Op.cit. (1795), p.39.
- 573 Martin (1813), p.461; Nicholson (1823-5), p.415.
- 574 Tingry (1830), p.149.
- 575 Berger MSS., 'Lake & Carmine Book', pp.204, 326, 400-1.
- 576 Berger MSS., 1831 formula book, p.143.
- 577 Berger Paints, letter book, pp.19, 24, 29, 30, 249.
- 578 Berger MSS., stock 1801-2, pp.47, 61, 62, 63, 64; stock 1805-6, pp.23, 29; stock 1809-10, p.26.
- 579 Pincot [c. 1811], p.22.
- 580 Butcher (1825), p.31.
- 581 Berger MSS., 'Lake & Carmine Book', pp.132, 318; 1831 formula book, p.69.
- 582 Neri (1662), p.334.
- 583 Berger MSS., 'Lake & Carmine Book', p.193 (typical formula).
- 584 Ibid., pp.69, 113, 196, 197, 308, 472, 310, 312-13; 1831 formula book, pp.63, 65.
- 585 Berger MSS., letter book, pp.29, 30.
- 586 Berger MSS., stock 1801-2, pp.56, 59; stock 1805-6, p.21; stock 1809-10, p.23.
- 587 Berger MSS., 1831 formula book, pp.63, 65.
- 588 Stalker and Parker (1688/1971), p.70.
- 589 Dossie (1764), vol.i, p.123.
- 590 Berger MSS., 'Lake & Carmine Book', pp.127, 133, 208, 335.
- 591 Berger MSS., stock 1801-2, p.59; stock 1805-6, p.21; stock 1809-10, p.23.

- 592 Berger MSS., 'Lake & Carmine Book', pp.148, 198, 335.
- 593 Martin (1813), p.462; Nicholson (1823-5), pp.412, 415.
- 594 Rondelet (1812-n.d.), vol.v., p.222; Phillips (1812), p.213; (1821), p.171.
- 595 Soane MSS., 'Ealing'.
- 596 Whittock (1827), pp.8-13.
- 597 Dossie (1764), vol.i, pp.119-20; Martin (1813), p.461; Nicholson (1823-5), pp.412, 415.
- 598 Berger MSS., 'Lake & Carmine Book', p.81.
- 599 Berger MSS., stock 1801-2, p.59.
- 600 Powle (1678), p.932.
- 601 Hill (1746), p.123 (footnote g).
- 602 Heaton (1940), p.116.
- 603 I.G.S. samples Nos. MI.14685-6 (Crawshay red, St. Annal's Mine); 14853-4 (Robin Hood Mine); 16055-7 (Highmeadow Mine, near Coleford).
- 604 Hill (1746), p.125 (footnote h).
- 605 Waller (1686), p.28.
- 606 Tingry (1830), p.74.
- 607 Heaton (1940), p.116; I.G.S. samples Nos. MI.24256-7 (Wick); 8483, 14687-8 (Winford).
- 608 Heaton (1940), p.117.
- 609 Hurst (1896), p.116. He also gave (*ibid.*) an assay of a sample of red chalk from Speeton, Yorkshire; whilst Church ((1892, p.169) mentioned Hunstanton, Norfolk, as a source of this material. Ure ((1860), s.v. 'REDDLE or RED CHALK', vol.iii, p.574) mentioned the employment of such substances for marking sheep in some of the western counties; whilst a fine variety found near Rotherham, Yorkshire, was, he stated, used in grinding spectacle lenses at Sheffield. There seems no especial reason to assume, therefore, that Berger's stocks of, for example, nearly 16½ cwt. of 'Cutt Red Chalk' in 1802 valued at 25s. per cwt., or his stocks of nearly 1½ cwt. in 1810 valued at 55s. per cwt. imply that the substance was used in house-painting (Berger MSS., stock 1801-2, p.51; stock 1809-10, p.11).
- 610 I.G.S. samples Nos. MI.32161 (Scandalbeck, nr. Crosby Garth, Westmoreland (now part of Cumbria); 27386 (Burley Ironstone Pit, nr. Oakham, Rutland (now Leicestershire)); 32720 (Co. Antrim).
- 611 Dossie (1764), vol.i, p.53; I.G.S. sample No. MI.14683.
- 612 Church (1892), p.167.
- 613 Nicholson (1823-5), p.413; Nicholson (1834), p.157.
- 614 Berger MSS., stock 1805-6, p.23.
- 615 Merrifield (1849), p.clxx.

- 616 Heaton (1940), p.120.
- 617 Dossie (1764), vol.i, pp.54-5.
- 618 Soane MSS., Martin, loose ff. inserted between pp.133, 134, f. [2] r.
- 619 Heaton (1940), p.117.
- 620 John Smith (1676), p.14.
- 621 PRO. MSS., C.66/2357/3.
- 622 No. 1996 (1794).
- 623 Dossie (1764), vol.i, p.55; Whittock (1827), p.10; Tingry (1830), p.73.
- 624 Berger MSS., stock 1805-6, p.18.
- 625 Dossie (1764), vol.i, pp.52, 127; Stalker and Parker (1688/1971), p.70.
- 626 Watin (1785), pp.42, 45; Tingry (1816), p.290.
- 627 Berger MSS., stock 1801-2, p.53.
- 628 Hurst (1896), p.108; Church (1892), p.169.
- 629 Hill (1746), p.103 (footnote q).
- 630 Ibid., p.129 (footnote k).
- 631 Tingry (1830), p.73.
- 632 Waller (1686), p.27.
- 633 Hill (1746), pp.129-30 (footnote l).
- 634 Reynolds (1812), p.18; Dossie (1764), vol.i, p.69; Martin (1813), p.461; Nicholson (1823-5), p.414; Whittock (1827), p.11.
- 635 Watin (1785), p.22.
- 636 Stalker and Parker (1688/1971), p.70; Dossie (1764), vol.i, pp.55, 427-8.
- 637 Berger MSS., stock 1801-2, p.57.
- 638 Dossie (1764), vol.i, p.56; Rondelet (1812-n.d.), vol.v, p.222.
- 639 Berger MSS., stock 1801-2, p.57; stock 1805-6, p.27; stock 1809-10, p.19.
- 640 Butcher (1825), p.31; Whittock (1827), pp.55-7 passim; Vanherman (1828), pp.30, 61; Nicholson (1834), pp.160-1 passim; Soane MSS., 'Ealing'.
- 641 Dossie (1764), vol.i, pp.51-4.
- 642 Op.cit. (1795), p.41.
- 643 Watin (1785), p.22.
- 644 Colwall (1678).
- 645 Tingry (1816), pp.235-6; Ure (1839), s.v. 'SULPHATE OF IRON', p.1214.
- 646 Rondelet (1812-n.d.), vol.v, p.221; Watin (1785), pp.22-3.
- 647 Tingry (1816), p.237.
- 648 No. 1996 (1794).

- 649 Berger MSS., stock 1801-2, pp.45, 46, 47, 48, 50; stock 1805-6, pp.9, 18, 19, 27, 31; stock 1809-10, pp.4, 5, 10.
- 650 Ure described a method used to separate the dross containing iron from Cornish copper ore (Ure (1860), s.v. 'COPPER', vol.i, pp.821-3), and Atkinson may well have been using the former for his process. At the end of the century, Hurst remarked that the use of Spanish cupreous pyrites in the manufacture of sulphuric acid, and the extended use of wet processes for extraction of the copper from the residual oxide after the sulphur had been burnt off, had placed at the disposal of the colour maker new and cheap sources of waste iron liquors (Hurst (1896), p.114).
- 651 Berger MSS., letter book, p.249; stock 1801-2, p.47; stock 1805-6, pp.13, 31; stock 1809-10, pp.8, 9.
- 652 1 Jac. I, c. 20.
- 653 John Smith (1676), pp.14, 15; (1687), p.21.
- 654 Leyburn (1700), p.71; Dossie (1764), vol.i, p.55.
- 655 Op.cit. (1808), pp.11-12.
- 656 Vanherman (1828), pp.10, 15, 16.
- 657 Berger MSS., stock 1801-2, pp.45, 46; stock 1805-6, pp.19, 31; stock 1809-10, p.5.
- 658 Berger MSS., stock 1801-2, p.55; stock 1805-6, p.11; stock 1809-10, p.14.
- 659 Reynolds (1812), p.12.
- 660 Vanherman (1828), pp.28, 38-9.
- 661 Dossie (1764), vol.i, p.55; Whittock (1827), pp.34, 52, 55, 64.
- 662 Berger MSS., stock 101-2, pp.47, 48, 50; stock 1805-6, pp.9, 27; stock 1809-10, pp.4, 10.
- 663 Berger MSS., stock 1801-2, p.55; stock 1809-10, p.14.
- 664 Phillips (1812), pp.213, 214; Soane MSS., 'Ealing'.
- 665 Tredegar MSS., 68/76.
- 666 Nicholson (1825), pp.411, 412.
- 667 Reynolds (1812), p.19; Whittock (1827), pp.36, 37, 42, 50, 52, 54, 57, 64.
- 668 Phillips (1812), p.214; (1821), p.172.
- 669 Ibid.
- 670 Nicholson (1819), s.v. 'PAINTING, Economical', vol.ii, p.417.
- 671 Greninger & al. [1975], p.70.
- 672 Vitruvius, l. 7, c. xii ((1826), p.223).
- 673 John Smith (1687), p.21; Ray (1674), p.138.
- 674 Campbell (1747), p.107; Watson, op.cit. (1781-88), vol.iii (1782), pp.338, 339.

- 675 1 Jac. I, c. 20; Dossie (1764), vol.i, p.550;
Watin (1785), p.37.
- 676 Whittock (1827), p.10.
- 677 Dossie (1764), vol.i, p.50; Whittock (1827), p.10.
- 678 John Smith (1687), p.21.
- 679 Vanherman (1828), p.29.
- 680 John Smith (1687), p.21.
- 681 Nicholson (1834), p.154; Bartholomew (1846), para. 1931.
- 682 Dossie (1764), vol.i, p.50.
- 683 Tingry (1816), pp.228, 289; Pincot [c. 1811], p.26;
Vanherman (1828), p.29.
- 684 Reynolds (1812), p.19.
- 685 Vanherman (1828), p.29.
- 686 Watin (1785), pp.37, 42.
- 687 Tingry (1816), p.228; Reynolds (1812), pp.10, 17;
Nicholson (1825), p.411.
- 688 Reynolds (1812), p.10.
- 689 John Smith (1687), p.52; Nicholson (1825), p.412.
- 690 Tingry (1816), p.278; Watin (1785), p.42; Butcher (1825),
p.30.
- 691 Butcher (1825), p.31.
- 692 Rondelet (1812-n.d.), vol.v, p.221. In England the pigment
had sometimes been known as minium, but this can often be a
source of confusion since Pliny applied the term to vermilion,
calling red lead minium secundarium. This is discussed
more fully by Dr. Harley ((1970), pp.112-13).
- 693 Berger MSS., stock 1801-2, pp.54, 57; stock 1805-6,
pp.24, 25; stock 1809-10, pp.20, 27.
- 694 Hurst (1896), p.106.
- 695 Vanherman (1828), p.29.
- 696 Boughton MS., vol.iii, p.158; Soane MSS., 'Ealing'.
As usual, the prices given by Phillips are rather higher
than those found elsewhere for red lead, being at rates
of 7½d. per lb. ((1812), p.214) and 7d. per lb. ((1821),
p.172).
- 697 Ure (1860), s.v. 'CINNABAR', vol.i, p.689.
- 698 Harley (1970), p.115.
- 699 Watin (1785), p.23; Rondelet (1812-n.d.), vol.v, p.221.
- 700 Hill (1746), p.137 (footnote o).
- 701 John Smith (1687), p.19; Dossie (1764), vol.i, pp.44-5.
- 702 Heaton (1940), p.126.
- 703 Watin (1785), p.23.

- 704 Dossie (1764), vol.i, p.46; Butcher (1825), p.9; Whittock (1827), p.9; Vanherman (1828), p.27.
- 705 Tingry (1816), p.202; Nicholson (1834), p.156. Hurst discussed the method used in China for the manufacture of vermilion in the late nineteenth century, commenting that it had only recently been established that this was similar to the European 'dry' method, and that the difference in quality arose almost entirely from the greater care taken in the East (Hurst (1896), pp.96-8). Although cinnabar occurs naturally in China, it seems not improbable, therefore, that the eighteenth-century Chinese vermilion was also a manufactured product.
- 706 Courtauld MS., pp.310, 354.
- 707 Berger MSS., 'Lake & Carmine Book', p.8.
- 708 Vanherman (1828), p.27.
- 709 Berger MSS., second experimental notebook, f. 14 r.; 1831 formula book, p.151.
- 710 Stalker and Parker (1688/1971), p.71.
- 711 Berger MSS., letter book, pp.29, 30, 249.
- 712 Berger MSS., stock 1801-2, p.57; stock 1805-6, p.25; stock 1809-10, pp.21, 36.
- 713 Berger MSS., stock 1801-2, p.60; stock 1805-6, p.23; stock 1809-10, p.24. Although John Payne suggested that each packet of Chinese vermilion should weigh fourteen ounces (Payne (1798), p.11), applying this to the valuations of Berger's stocks in the years mentioned above produces figures equivalent to 6s. 7d., 11s. 6d., and 5s. 2d. per lb. respectively. In view of these wide fluctuations it seems possible that the size of the packets may not have been constant. Furthermore, in the formula of 1787 to which n. 715 refers, the contents of ten 'papers' of Chinese vermilion are given as weighing 12½ oz.
- 714 Phillips (1812), p.214; (1821), p.172.
- 715 Berger MSS., 'Lake & Carmine Book', p.8.
- 716 Stalker and Parker (1688/1971), p.71; Tingry (1830), p.273; Vanherman (1828), pp.25-6.
- 717 Whittock (1827), p.9.
- 718 Nicholson (1823-5), p.413.
- 719 Pincot [c. 1811], p.35.
- 720 John Smith (1687), p.51.
- 721 Reynolds (1812), p.17; Nicholson (1825), p.411.
- 722 Tingry (1816), p.289; Pincot [c. 1811], p.27.
- 723 Reynolds (1812), p.19; Whittock (1827), pp.40, 44-6, 63-5.
- 724 Vanherman (1828), pp.27, 38.
- 725 John Smith (1687), p.51.
- 726 Watin (1785), p.42.
- 727 Nicholson (1819), s.v. 'PAINTING, Economical', vol.ii, p.417.

- 728 Vanherman (1828), p.27.
- 729 Watin (1785), p.42.
- 730 Butcher (1825), p.30.
- 731 Op.cit. (1825), p.106.
- 732 Butcher (1825), p.30.
- 733 Harley (1970), p.203, n. 203.
- 734 Shellac (1965), pp.10, 34, 85.
- 735 Harley (1970), p.123.
- 736 Ibid., p.124
- 737 B.L. MSS., Sloane 3292, f. 6.
- 738 Berger MSS., stock 1801-2, p.61; stock 1805-6, p.32; stock 1809-10, pp.35, 36.
- 739 Harley (1970), pp.132-3.
- 740 B.L. MSS., Sloane 2052, f. 62.
- 741 Ure (1860), s.v. 'BRAZIL WOOD', vol.i, pp.397-8.
- 742 Ibid., s.v. 'LOGWOOD', vol.ii, p.735.
- 743 23 Eliz. I, c. 9.
- 744 13 & 14 Car. II, c. 11, s. 26.
- 745 Berger MSS., stock 1805-6, p.30. Whilst it is possible that his stock of 3 tons 'Peach Wood' on 1st January 1802 (stock 1801-2, p.44) valued at the equivalent of £16 per ton may also have been of H. campeacheanum, this name too seems subject to considerable confusion; and Dossie ((1764), vol.i, p.68), for example, suggested the use of 'Campeachy (commonly called Peachy wood)' in making rose pink, using it mixed with an equal part of brazil wood. This suggests that he had a timber yielding red dye in mind.
- 746 Hurst (1896), p.269.
- 747 Berger MSS., stock 1805-6, pp.18, 35; stock 1809-10, pp.13, 38; 'Lake & Carmine Book', p.336.
- 748 Berger MSS., 1831 formula book, p.73.
- 749 Harley (1970), pp.127-32.
- 750 Berger MSS., stock 1805-6, p.20; 1831 formula book, p.55.
- 751 Ure (1860), s.v. 'CARTHAMUS, or SAFFLOWER', vol.i, p.624.
- 752 Tingry (1830), p.140.
- 753 Watin (1785), p.27.
- 754 John Smith (1687), p.20; (1701), p.20; (1705), p.20; (1723), p.20.
- 755 John Smith (1687), p.20.
- 756 Harley (1970), p.124, citing as an example B.S. MS. Sloane 6284, f. 109.
- 757 Dossie (1764), vol.i, p.57.
- 758 Berger MSS., 'Lake & Carmine Book', passim.

- 759 Field (1835), p.99; Ure (1860), s.v. 'CARMINE', vol.i, p.618.
- 760 Berger MSS., 1831 formula book, pp.1, 3, 5, 7.
- 761 Berger MSS., letter book, pp.11, 24, 29, 30; stock 1801-2, pp.58, 59; stock 1805-6, p.22; stock 1809-10, pp.24, 36.
- 762 Watin (1785), p.24.
- 763 Waller (1686), p.28.
- 764 Watin (1785), p.24.
- 765 Dossie (1764), vol.i, p.59.
- 766 Ibid., pp.60-1.
- 767 Tingry (1816), p.215.
- 768 Ure (1860), s.v. 'LAKES', vol.ii, p.632.
- 769 Berger MSS., 'Lake & Carmine Book', p.193 (typical formula).
- 770 Ure (1860), s.v. 'CARMINE', vol.i, p.618; Berger MSS., letter book, p.115.
- 771 Berger MSS., 'Lake & Carmine Book', passim.
- 772 Berger MSS., 1831 formula book, pp.9, 11, 13, 15, 17, 19, 21, 23, 25, 27, 29, 31, 33, 37, 39, 41, 45.
- 773 Berger MSS., letter book, pp.19, 24, 29, 30; stock 1801-2, pp.58, 59; stock 1805-6, pp.22, 30, 36; stock 1809-10, pp.23, 36. In 1802 he had in addition 4½ lb. of 'Blood Lake' valued at 15s. per lb. (stock 1801-2, p.59), and in this and the other years quoted had also a small stock of purple lake amounting to 4½ lb. in 1802, just over 6 lb. in 1806, and just over 14 lb. in 1810 at prices ranging from 12s. to 8s. per lb. (stock 1801-2, p.59; stock 1805-6, p.21; stock 1809-10, p.23). Although no details of the former are to be found in the Berger MSS., a formula of 1809 for the latter ('Lake & Carmine Book', p.133) indicates that it was made from 'Carmine Grouts' left over from the preparation of carmine from cochineal, with the addition of sal ammoniac (ammonium chloride) and pearl ash.
- 774 Butcher (1825), p.31; Nicholson (1825), p.411.
- 775 Laxton (1818), p.96.
- 776 Vanherman (1828), pp.27-8; Nicholson (1825), p.412.
- 777 Tingry (1816), p.273 (flaxen grey); Nicholson (1819), s.v. 'PAINTING, Economical', vol.ii, p.417 (grey, apricot and peach); Butcher (1825), p.30 (French grey); Vanherman (1828), pp.38, 39 (French grey, lavender).
- 778 Vanherman (1828), pp.60-1.
- 779 Whittock (1827), pp.35-57 passim.
- 780 Ibid., p.10; Dossie (1764), vol.i, pp.56-69 passim; Tingry (1816), pp.216-19 passim.
- 781 Berger MSS., 'Lake & Carmine Book', pp.131, 210, 336; 1831 formula book, p.73. The 1831 formulation was as follows:

'3 cwt. Nicaragua Wood cut into Chips boil 1^{cwt.} at a time with ab^t 300 Galls Water for One Hour: draw off thro' a Wicker Sieve fill up again & boil for 1 hour & 20 minutes - draw that off & then put in a fresh 1^{cwt} Wood repeat the boiling as before till all is boil'd - Dissolve 1^{cwt}. 2 [qrs]. 11 [lb.] Alum in a Copper of Water & add to the liquor & stir well together This liquor must remain 5 Days before it is struck - when ready for striking take 2^{cwt}. 0 [qrs]. 20 [lb.] Whiting & wash thro' a 68 Sieve then let half the liquor down on it & stirr well : next day draw off upper liquor & let down the remaining half upon the precipitate & stirr well as before - next day draw off & fill out The Whiting must be put into soak 2 or 3 days before it is used or the Color will be full of specks'.

Powder crimson lake and violet lake, which appear for the first time in the 1831 formula book (pp.47, 49), were similar pigments produced from Nicaragua wood, but contained vermilion and Antwerp blue respectively. Their cost prices were ls. 9½d. and ls. 9d. per lb.

- 782 Berger MSS., letter book, pp.19, 24, 29, 30, 249; stock 1801-2, pp.44, 61; stock 1805-6, pp.29, 34; stock 1809-10, pp.25, 36.
- 783 Harley (1970), p.133.
- 784 1 Jac. I, c. 20.
- 785 Dossie (1764), vol.i, p.68.
- 786 Tingry (1830), p.149.
- 787 Vanherman (1828), pp.28, 38, 39.
- 788 Whittock (1827), pp.36-46 passim.
- 789 Nicholson (1834), p.161.
- 790 Reynolds (1812), p.17.
- 791 Field (1835), p.101.
- 792 Tingry (1816), pp.217-18; Tingry (1830), pp.120-1; Vanherman (1828), p.84.
- 793 Op.cit. [c. 1830], p.30.
- 794 Berger MSS., first experimental notebook, f. 7 v.; 1831 formula book, p.55.
- 795 Gunther (1928), p.282.
- 796 I.G.S. samples Nos. MI.14701-2.
- 797 John Smith (1687), p.27.
- 798 Plot (1677), pp.57-8. These included, 'a gritty sort of Umbers, found in all parts of the County where there are Quarries of Stone: a courser kind of them... met with near Witney, and a somewhat finer at Bladen Quarry [this was used in leather-dressing];... a much finer than either of the former... lately... taken up at Waterperry, in the ground, and near the House of... Sir Thomas Curson, of so rich and beautiful a colour, that perhaps it might better have been placed among the Ochres'.

- 799 Vanherman (1828), p.7.
- 800 I.G.S. samples Nos. MI.14703-4.
- 801 Hurst (1896), pp.234, 236.
- 802 Nicholson (1819), s.v. 'UMBER', vol.ii, p.799.
- 803 Courtauld MS., p.382; Church (1892), p.213; Heaton (1940), p.166.
- 804 Tingry (1830), p.75.
- 805 Dyrham MSS., D.1799; A 141; Ham MSS., Gooderick's account.
- 806 John Smith (1687), p.51.
- 807 Watin (1785), pp.33, 45; Tingry (1816), p.275.
- 808 Reynolds (1812), p.15.
- 809 Nicholson (1819), s.v. 'PAINTING, Economical', vol.ii, p.417.
- 810 Butcher (1825), p.30.
- 811 Vanherman (1828), pp.7, 30, 39, 85.
- 812 John Smith (1687), p.52; Reynolds (1812), pp.18-19, 20; Whittock (1827), pp.21-55 passim; Vanherman (1828), p.59.
- 813 John Smith (1687), p.27.
- 814 Soane MSS., Martin, loose ff. inserted between pp.133, 134.
- 815 l Jac. I, c. 20.
- 816 Whittock (1827), p.13.
- 817 Berger MSS., letter book, pp.29, 30, 249; stock 1801-2, p.46; stock 1805-6, pp.7, 14; stock 1809-10, pp.1, 10.
- 818 Vanherman (1828), p.7.
- 819 Berger MSS., stock 1801-2, p.56; stock 1805-6, p.25; stock 1809-10, p.19.
- 820 Boughton MS., vol.iii, p.158; Tredegar MSS., 68/76; Soane MSS., 'Ealing'.
- 821 Harley (1970), pp.139-40.
- 822 Berger MSS., stock 1801-2, p.60; stock 1805-6, p.27; stock 1809-10, p.20.
- 823 Whittock (1827), p.132.
- 824 Soane MSS., Martin, loose ff. inserted between pp.133, 134.
- 825 Whittock (1827), pp.21-46 passim; Nicholson (1834), p.160.
- 826 Martin (1813), p.462; Nicholson (1823-5), pp.412, 415; Dossie (1764), vol.i, pp.9, 127.
- 827 Martin (1813), p.462; Nicholson (1823-5), pp.412, 415; Dossie (1764), vol.i, pp.9, 125-6.
- 828 Phillips (1812), p.213; (1821), p.171.
- 829 Martin (1813), p.462; Nicholson (1823-5), pp.412, 416; Dossie (1764), vol.i, pp.9, 129.
- 830 John Smith (1687), pp.16-17.

- 831 Stalker and Parker (1688/1971), p.21; Dossie (1764), vol.i, pp.138-9.
- 832 Tingry (1830), p.274.
- 833 Vanherman (1828), p.30.
- 834 John Smith (1687), p.17.
- 835 Watin (1785), p.35.
- 836 Vanherman (1828), p.30.
- 837 D'Aviler (1691), s.v. 'COULEURS', vol.ii, p.514; Bullet (1691), p.284.
- 838 Pincot [c. 1811], pp.10-11; Tingry (1816), p.269.
- 839 Berger MSS., stock 1801-2, p.46; stock 1805-6, p.17; stock 1809-10, p.16.
- 840 Stapleton & al. (1975), p.58.
- 841 Soane MSS., 'Ealing'.
- 842 Tredegar MSS., 68/76.
- 843 Phillips (1812), p.213; (1821), p.171.
- 844 Watin (1785), p.36; Tingry (1816), p.229.
- 845 Reynolds (1812), pp.12, 15.
- 846 Ibid., pp.17, 18.
- 847 Butcher (1825), p.31; Tingry (1830), p.275.
- 848 John Smith (1687), p.51; Nicholson (1823-5), p.416; Bullet (1691), p.285; Reynolds (1812), p.12; Watin (1785), p.41.
- 849 Whittock (1827), pp.52, 60.
- 850 D'Aviler (1691), vol.i, p.228.
- 851 Tingry (1816), p.232.
- 852 John Smith (1687), p.18; Butcher (1825), p.8; Whittock (1827), p.9.
- 853 Dossie (1764), vol.i, p.139.
- 854 Watin (1785), p.36; Hurst (1896), pp.255, 258.
- 855 Boughton MS., vol.iii, p.158.
- 856 Berger MSS., letter book, pp.11, 19, 24, 29, 30, 249; stock 1801-2, p.45; stock 1805-6, pp.11, 31; stock 1809-10, p.6.
- 857 Berger MSS., 'Lake & Carmine Book', p.406; 1831 formula book, p.159.
- 858 Berger MSS., stock 1809-10, p.33.
- 859 References as n. 856 to this chapter, supra.
- 860 D'Aviler (1691), vol.i, p.228; Nicholson (1819), s.v. 'PAINTING, Economical', vol.ii, p.417.
- 861 Watin (1785), p.34.
- 862 Church (1892), p.222.

- 863 John Smith (1687), p.18.
- 864 D'Aviler (1691), vol.i, p.228.
- 865 Watin (1785), pp.35, 41.
- 866 Dossie (1764), vol.i, p.141.
- 867 Watin (1785), p.35.
- 868 Tingry (1816), p.231.
- 869 Vanherman (1828), p.40.
- 870 Watin (1785), p.36.
- 871 Tingry (1816), p.231; (1830), p.133.
- 872 Berger MSS., stock 1801-2, pp.47, 56; stock 1805-6, p.6; stock 1809-10, p.10.
- 873 Berger MSS., 'Lake & Carmine Book', p.407; 1831 formula book, p.161.
- 874 Vanherman (1828), p.78.
- 875 Berger MSS., stock 1801-2, p.46; stock 1805-6, p.17; stock 1809-10, p.9.
- 876 Berger MSS., letter book, pp.11, 19, 24, 29, 30, 249.
- 877 Stalker and Parker (1688/1971), p.71. The price, 3d. per oz., seems high for pigment destined for use in house-painting, as also (in common with those he gave for many other pigments) are those mentioned by Phillips of between 1s. and 1s. 10d. per lb. ((1812), p.213; (1821), p.171).
- 878 Berger MSS., stock 1801-2, p.55.
- 879 Tingry (1816), p.230.
- 880 Vanherman (1828), p.85.
- 881 Nicholson (1819), s.v. 'PAINTING, Economical', vol.ii, p.417; Nicholson (1825), p.407.
- 882 Tredegar MSS., 68/76.
- 883 Vanherman (1828), p.30.
- 884 Vide Additional Study 9 in Part Three infra.
- 885 Nicholson (1834), p.161.
- 886 Vanherman (1828), pp.6-16 passim.
- 887 Heaton (1940), p.180.
- 888 Plot (1686), p.124.
- 889 Phillips (1812), p.213; (1821), p.171.
- 890 Courtauld MS., p.324.
- 891 Middleton (1915), p.347.
- 892 John Smith (1676), p.14.
- 893 Tingry (1830), p.83.
- 894 Ure (1860), s.v. 'WADD', vol.iii, p.975.
- 895 Heaton (1940), p.166.

- 896 Vanherman (1828), p.91; Tingry (1830), pp.83-4.
- 897 Heaton (1940), p.203.
- 898 Berger MSS., stock 1801-2, p.57; stock 1805-6, p.24; stock 1809-10, p.20.
- 899 Ray (1674), p.114.
- 900 Pliny, l. 33, c. vi, ((1601), p.474).
- 901 Tingry (1816), pp.225-7.
- 902 Martin (1813), p.460.
- 903 Watin (1785), p.84.
- 904 Greninger & al. [1975], pp.49-50.
- 905 John Smith (1687), p.38; Nicholson (1819), s.v. 'PAINTING, Economical', vol.ii, p.416; (1823-5), p.410.
- 906 Tingry (1816), p.225.
- 907 Stalker and Parker (1688/1971), p.72; Tingry (1816), p.228.
- 908 Tingry (1830), p.104.
- 909 Berger MSS., stock 1801-2, pp.54, 57; stock 1805-6, pp.24, 25; stock 1809-10, pp.7, 25.
- 910 Dyrham MSS., D.1799, A 141; Soane MSS., 'Ealing'.
- 911 Watin (1785), p.87.
- 912 Dyrham MSS., D.1799, A 141.
- 913 Tingry (1830), p.273.
- 914 Dossie (1764), vol.i, pp.158, 162-3.
- 915 Berger MSS., letter book, p.249; stock 1801-2, pp.56, 61; stock 1805-6, p.23; stock 1809-10, p.19.
- 916 Soane MSS., 'Ealing'; Phillips (1812), p.213; (1821), p.171.
- 917 Pincot [c. 1811], p.14; Nicholson (1819), s.v. 'PAINTING, Economical', vol.ii, p.416.
- 918 Dossie (1764), vol.i, p.163.
- 919 Tingry (1830), pp.56-7.
- 920 Berger MSS., letter book, p.249; stock 1801-2, p.47; stock 1805-6, p.6; stock 1809-10, p.11.
- 921 Hurst (1896), p.418.
- 922 Watin (1785), p.85.
- 923 John Smith (1687), p.39.
- 924 Watin (1785), p.85.
- 925 Butcher (1825), pp.7, 29-30.
- 926 Dossie (1764), vol.i, p.158; Tingry (1830), p.57.
- 927 Berger MSS., stock 1801-2, p.58; stock 1805-6, p.28; stock 1809-10, p.15.
- 928 Vanherman (1828), p.51; Tingry (1830), p.57.
- 929 Hurst (1896), p.418.

- 930 Berger MSS., stock 1801-2, pp.47, 61, 63; stock 1805-6, pp.11, 34; stock 1809-10, p.7.
- 931 Dossie (1764), vol.i, pp.53, 158.
- 932 Whittock (1827), p.17.
- 933 John Smith (1705), p.17; (1723), p.17.
- 934 Watin (1785), p.85; Tingry (1816), p.30.
- 935 Watin (1785), pp.50, 85.
- 936 Brace (1960), pp.17, 18, 21, 25, 30-3.
- 937 Dossie (1764), vol.i, p.154.
- 938 Ure (1839), s.v. 'OILS', p.899; (1860), s.v. 'OILS', vol.iii, pp.277-9.
- 939 Church (1892), pp.36-7.
- 940 Theophilus, l. 1, c. xx ((1847), p.25).
- 941 Chaptal (1807), vol.ii, p.362; Tingry (1816), pp.29-30.
- 942 Tingry (1830), p.157.
- 943 Dossie (1764), vol.i, pp.152-3.
- 944 Chaptal (1807), vol.ii, pp.366-7; Martin (1813), p.460.
- 945 Church (1892), p.37.
- 946 Dossie (1764), vol.i, p.153.
- 947 John Smith (1687), p.40.
- 948 Watin (1785), p.50; Martin (1813), p.461 (quoting a formula given by Vanherman in an unidentified source); Whittock (1827), p.18; Vanherman (1828), p.66.
- 949 Brace (1960), p.30.
- 950 Nicholson (1825), pp.407, 409.
- 951 Dossie (1764), vol.i, p.155.
- 952 Vanherman (1828), p.67.
- 953 Martin (1813), p.460; Nicholson (1823-5), p.411.
- 954 Vanherman (1828), pp.66-7; Tingry (1830), pp.168-9; patent No. 4739 (1822).
- 955 Chaptal (1807), vol.ii, p.367.
- 956 No. 631 (1748).
- 957 Pincot [c. 1811], p.14; Butcher (1825), p.32; Crease (1808), p.14.
- 958 John Smith (1676), p.16.
- 959 John Smith (1687), p.38; (1723), pp.37-8.
- 960 Stalker and Parker (1688/1971), p.72.
- 961 Reynolds (1812), pp. [7], 13.
- 962 Dossie (1764), vol.i, pp.159-60.
- 963 Tingry (1816), pp.30-8; Nicholson (1825), p.411; Whittock (1827), pp.17-18.
- 964 Dossie (1764), vol.i, p.160; Tingry (1816), p.30.

- 965 Nicholson (1834), p.154.
- 966 Martin (1813), pp.460-1.
- 967 Watin (1785), p.85.
- 968 Nicholson (1823-5), p.410.
- 969 Nicholson (1834), p.154.
- 970 Stalker and Parker (1688/1971), p.72.
- 971 Salmon (1734), p.59; Salmon (1745), p.48.
- 972 Petworth MSS., PHA 6614, No. 219, pp.[11], [12];
Tredegar MSS., 68/76.
- 973 Soane MSS., 'Ealing'.
- 974 Phillips (1804), p.130; (1812), p.210; (1821), p.169.
- 975 Pincot [c. 1811], p.35.
- 976 Berger MSS., stock 1805-6, pp.12, 30.
- 977 Lingard (1825), p.10.
- 978 Salmon (1734), p.59; Petworth MSS., PHA 6614, No. 219,
p.[12].
- 979 Tredegar MSS., 68/76.
- 980 Berger MSS., stock 1801-2, p.55; stock 1805-6, p.11;
stock 1809-10, p.27.
- 981 Phillips (1812), p.211.
- 982 Builders Price-Book (1810), p.86; (1813), p.129.
- 983 Lingard (1825), p.10.
- 984 John Smith (1687), p.41.
- 985 Houghton (1692-1703), No. 433 (1700).
- 986 Hurst (1896), p.386.
- 987 Dossie (1764), vol.i, p.156.
- 988 Tingry (1816), pp.29, 30-6.
- 989 John Smith (1687), pp.40-1.
- 990 Gerbier (1663), p.48.
- 991 Gunther (1928), p.79.
- 992 PRO. MSS. WORK.19/48/1, ff. 50(iv), 64(iii), 64(iv)-
Kensington; Boughton MS., vol.i, p.173 - Montagu House.
- 993 Rondelet (1812-n.d.), vol.v, p.223.
- 994 Stalker and Parker (1688/1971), p.72.
- 995 Berger MSS., stock 1805-6, p.28; stock 1809-10, p.28.
- 996 Builders Price-Book (1787), pp.141, 142; (1794), p.153;
Butcher (1825), p.30.
- 997 Nicholson (1819), s.v. 'FLATTING', vol.ii, p.4.
- 998 Tingry (1830), pp.156-7; Whittock (1827), p.17.
- 999 Church (1892), p.44.
- 1000 Mills and White, 'Analyses' (1977), p.58.

- 1001 Dossie (1764), vol.i, p.157.
- 1002 Church (1892), p.44; Heaton (1940), p.225.
- 1003 Ure (1860), s.v. 'OILS', vol.iii, p.293; Church (1892), p.44; Hurst (1896), p.385; Watin (1785), p.51.
- 1004 Tingry (1816), p.27.
- 1005 No. 583 (1742).
- 1006 Castle Museum, York, tradecard.
- 1007 Tingry (1816), pp.27-8, 270, 272-4.
- 1008 Rondelet (1812-n.d.), vol.v., p.223.
- 1009 Nicholson (1819), s.v. 'FLATTING', vol.ii, p.4.
- 1010 Whittock (1827), p.17.
- 1011 Vanherman (1828), p.65.
- 1012 Hurst (1896), p.386.
- 1013 Vanherman (1828), p.65.
- 1014 Ure (1860), s.v. 'OILS', vol.iii, p.289.
- 1015 Martin (1813), p.461.
- 1016 Pincot [c. 1811], p.39.
- 1017 Hurst (1896), p.389.
- 1018 Vanherman (1828), pp.67-71.
- 1019 Houghton (1692-1703), Nos. 414, 418 (1700).
- 1020 Hurst (1896), pp.391-3.
- 1021 Ibid., pp.393-6; Heaton (1940), p.234.
- 1022 Hurst (1896), p.390.
- 1023 Houghton (1692-1703), No. 414 (1700).
- 1024 Mills and White, 'Natural Resins' (1977), p.17.
- 1025 Tingry (1816), p.18; Heaton (1940), p.280.
- 1026 Watin (1785), p.218.
- 1027 Tingry (1816), p.19.
- 1028 Heaton (1940), p.280.
- 1029 Mills and White, 'Natural Resins' (1977), p.17.
- 1030 Watin (1785), pp.218, 252.
- 1031 Mills and White, 'Natural Resins' (1977), p.21.
- 1032 Watin (1785), p.218.
- 1033 Tingry (1816), p.17.
- 1034 Watin (1785), p.218.
- 1035 Tingry (1816), p.19.
- 1036 Howes (1949), p.107; Heaton (1940), pp.232, 280. Watin ((1785), p.218), however, reserved the term 'galipot' for resin which had dried, using 'térébinthine'

exclusively for that in the condition in which it first ran from the incision in the tree. That which had simply thickened he called 'barras'. Tingry ((1816), pp.20-1), on the other hand, indicated that barras was the soft resin on the tree, and 'gallipot' the same but clean from careful collection. That which had become dried from long exposure to the air he called 'frankincense', but the term is properly applied to resins from species of Boswellia, a bush which grows in Arabia.

- 1037 Tingry (1816), p.19.
- 1038 John Smith (1687), p.41.
- 1039 Dossie (1764), vol.i, p.162.
- 1040 Stalker and Parker (1688/1971), p.3.
- 1041 Berger MSS., stock 1805-6, p.15; stock 1809-10, p.17.
- 1042 The major constituents of all distilled oils of turpentine belong to the group of hydrocarbons known as terpenes, and form a series of isomeric compounds sharing the common formula $C_{10}H_{16}$. The most important in the present connection are pinene, sylvestrene, and dipentene, the first providing the main constituent of French and American oils, and the latter two being found in Russian and Swedish varieties, the sylvestrene predominating. In samples from the French Pinus maritima the greater proportion of the pinene is laevo-rotatory, so that a column of these of standard height rotates a beam of polarised light to the left by about 30° ; whilst American products from P. australis, P. taeda, or P. palustra have a predominance of the dextro-rotatory form, causing opposite rotation within the approximate range of 8° to 16° . Sylvestrene, which exists in Russian and Swedish oil derived from the Scots pine, P. sylvestris, exists only in dextro-rotatory form, although the dipentene, also present in these varieties, is without optical activity. (Church (1892), pp.85, 89-91; Hurst (1896), pp.396-7; Heaton (1940), pp.231, 234.)
- 1043 Tingry (1816), p.20.
- 1044 Hurst (1896), p.396.
- 1045 Martin (1813), p.461.
- 1046 Watin (1785), p.51.
- 1047 Englefield (1950), pp.180-1.
- 1048 Stalker and Parker (1688/1971), p.72.
- 1049 Salmon (1734), p.59; Dyrham MSS., D.1799, A 141.
- 1050 Pincot [c.1811], p.35.
- 1051 Phillips (1812), p.211; (1821), p.169.
- 1052 Tredegar MSS., 68/76; Berger MSS., stock 1805-6, p.30; Builders Price-Book (1810), p.86; (1813), p.129.
- 1053 Lingard (1825), p.10.
- 1054 Nicholson (1823-5), p.411; Watin (1785), p.219.
- 1055 Dossie (1764), vol.i, p.172.

- 1056 Stalker and Parker (1688/1971), pp.12, 13-14.
- 1057 Tingry (1816), p.20.
- 1058 Ure (1860), s.v. 'ROSIN', vol.iii, p.605.
- 1059 Hurst (1896), p.435; Heaton (1940), p.284.
- 1060 Heaton, ibid.
- 1061 Stalker and Parker (1688/1971), pp.3, 4.
- 1062 Tredegar MSS., 68/76; Berger MSS., stock 1805-6, p.26.
- 1063 Watin (1785), pp.218-19. Although ibid., he gave poix de Bourgogne as an alternative name for the black pitch, the term 'Burgundy pitch' was generally applied to an oleo-resin obtained by tapping a tree in the normal way. John Mills and Raymond White ('Natural Resins' (1977), p.17) indicate that this is identified with resin from the Norway spruce, Picea abies (L) Karsten; and Tingry ((1816), p.21) stated that Burgundy pitch or white pitch was the turpentine of the 'spruce fir, picea, or epicea' which had been strained. Ure ((1860), s.v. 'BURGUNDY PITCH', vol.i, p.468) too gave a similar definition, remarking that although substitutes were commonly sold, the genuine commodity was made by melting frankincense in water and straining it through a coarse cloth. The latter he defined (ibid., s.v. 'FRANKINCENSE', vol.ii, p.295) as the product of the Norway spruce fir, calling the species Abies excelsa.
- 1064 Ure (1860), s.v. 'TAR, WOOD', vol.iii, p.852. The second and later paragraphs of this article are mis-placed in the text, and appear s.v. 'TARTRATES' in the same volume, p.854.
- 1065 Dossie (1764), vol.i, p.434; Crease (1808), pp.8-9.
- 1066 Soane MSS., 'Ealing'.
- 1067 Ure (1860), s.v. 'DISTILLATION', vol.ii, p.40; patent No. 5974 (1830).
- 1068 Ure (1860), s.v. 'ALCOHOL', vol.i, p.43; Church (1892), pp.83-4.
- 1069 Tingry (1816), p.23; Ure (1860), s.v. 'ALCOHOL', vol.i, p.44; Hurst (1896), p.411.
- 1070 Watin (1785), pp.205, 206.
- 1071 Vanherman (1828), p.33.
- 1072 Ure (1860); s.v. 'METHYLATED SPIRIT', vol.iii, pp.83-4; s.v. 'ALCOHOL', vol.i, p.55.
- 1073 Stalker and Parker (1688/1971), pp.2-3.
- 1074 Ure (1860), s.v. 'ALCOHOL', vol.i, p.44; Hurst (1896), p.411.
- 1075 Ure, ibid.
- 1076 Cadet-de-Vaux (1801), p.413; Butcher (1825), p.35; Vanherman (1828), p.33.
- 1077 Ure (1860), s.v. 'OILS, VOLATILE, ETHERIOUS, OR ESSENTIAL', vol.iii, p.308.
- 1078 Tingry (1816), pp.25-6.

- 1079 Ure (1860), s.v. 'OILS, VOLATILE, ETHERIOUS, OR ESSENTIAL', vol.iii, p.307.
- 1080 Church (1892), pp.91-2.
- 1081 Gunther (1928), p.147.
- 1082 Félibien (1676), p.412.
- 1083 Op.cit. (1825), pp.35-6.
- 1084 Whittock (1827), p.17.
- 1085 Gunther (1928), p.147.
- 1086 Ure (1860), s.v. 'OILS, VOLATILE, ETHERIOUS, OR ESSENTIAL', vol.iii, p.308.
- 1087 Sabin (1904), p.363.
- 1088 Mills and White, 'Natural Resins' (1977).
- 1089 Tingry (1816), pp.90-6.
- 1090 Church (1892), pp.50-2; Hurst (1896), pp.425-8.
- 1091 Mills and White, 'Natural Resins' (1977), pp.18-19.
- 1092 Salmon (1672), p.215.
- 1093 Watin (1785), pp.221-2.
- 1094 Church (1892), p.51.
- 1095 Vanherman (1828), p.75.
- 1096 Painter's... Pocket Manual (1825), p.52; Vanherman, ibid.
- 1097 Ure (1860), s.v. 'AMBER', vol.i, p.128.
- 1098 Hurst (1896), pp.427-8.
- 1099 Hurst (1896), pp.445-6.
- 1100 Watin (1785), p.216.
- 1101 Ure (1860), s.v. 'BENZOIN, or BENJAMIN', vol.i, p.294.
- 1102 Hurst (1896), p.446.
- 1103 Watin (1785), pp.215-6; Tingry (1816), p.2.
- 1104 Stalker and Parker (1688/1971), p.4.
- 1105 Howes (1949), p.93.
- 1106 Watin (1785), p.243; Tingry (1816), p.6.
- 1107 Stalker and Parker (1688/1971), p.4.
- 1108 Howes (1949), p.96; Mills and White, 'Natural Resins' (1977), p.19.
- 1109 Hurst (1896), pp.428-30.
- 1110 Heaton (1940), p.272.
- 1111 Hurst (1896), p.428.
- 1112 Heaton (1940), p.272.
- 1113 Tingry (1816), p.11.
- 1114 Ure (1860), s.v. 'ANIMÉ', vol.i, p.162.
- 1115 Stalker and Parker (1688/1971), p.28.

- 1116 Sabin (1904), p.363.
- 1117 Tingry (1816), p.55; Whittock (1827), p.88.
- 1118 Church (1892), p.53; Hurst (1896), pp.430-2.
- 1119 Heaton (1940), p.273.
- 1120 Howes (1949), p.93.
- 1121 Dossie (1764), vol.i, p.230.
- 1122 Howes (1949), p.99 ff.
- 1123 Heaton (1940), p.274.
- 1124 Hurst (1896), p.440.
- 1125 Mills and White, 'Natural Resins' (1977), p.18.
- 1126 Ure (1860), s.v. 'COPAL', vol.i, p.817.
- 1127 Dossie (1764), vol.i, p.230; Tingry (1816), p.6.
- 1128 Mills and White, 'Natural Resins' (1977), p.18.
- 1129 Hurst (1896), p.434.
- 1130 Ure (1839), s.v. 'RESIN, KAURI', p.1067; (1860), s.v. 'DAMAR GUM, or DAMMARA RESIN', vol.ii, p.4.
- 1131 Vanherman (1828), p.74.
- 1132 Hurst (1896), p.432.
- 1133 Heaton (1940), p.276.
- 1134 Ure (1860), s.v. 'COPAL', vol.i, p.817; Encyclopaedia Britannica (1810), s.v. 'CHEMISTRY', vol.v, p.732a, para. 2469.
- 1135 Dossie (1764), vol.i, p.230.
- 1136 Watin (1785), pp.221, 243.
- 1137 Ure (1839), s.v. 'ANIMÉ', p.47.
- 1138 Watin (1785), p.221; Practical Treatise (1795), p.35.
- 1139 Tingry (1816), pp.6-7.
- 1140 Ibid., p.11.
- 1141 Mills and White, 'Natural Resins' (1977), p.21.
- 1142 Church (1896), pp.55-6; Hurst (1896), pp.436-8.
- 1143 Howes (1949), pp.115, 117.
- 1144 Mills and White, 'Natural Resins' (1977), p.21; Tingry (1816), p.12.
- 1145 Mills and White, ibid., pp.21, 22.
- 1146 Watin (1785), p.215.
- 1147 Tingry (1816), pp.12-13.
- 1148 Encyclopaedia Britannica (1810), s.v. 'CHEMISTRY', vol.v, p.732a, para. 2471; Ure (1839), s.v. 'ELEMI', p.422.
- 1149 Ure (1860), s.v. 'ELEMI', vol.ii, p.113.
- 1150 Encyclopaedia Britannica (1810), s.v. 'CHEMISTRY', vol.v, p.732a, para. 2471.

- 1151 Hurst (1896), p.445.
- 1152 Stalker and Parker (1688/1971), p.4.
- 1153 Tingry (1816), p.9.
- 1154 Ure (1860), s.v. 'LAC', vol.ii, p.625.
- 1155 Stalker and Parker (1688/1971), p.3.
- 1156 Dossie (1764), vol.i, p.170.
- 1157 Watin (1785), pp.217-18.
- 1158 Howes (1949), p.138.
- 1159 Houghton (1692-1703), No. 420 (1700).
- 1160 Church (1892), p.57.
- 1161 Heaton (1940), p.277.
- 1162 Vanherman (1828), p.75.
- 1163 Stalker and Parker (1688/1971), p.10.
- 1164 Watin (1785), pp.216-7, 250.
- 1165 Berger MSS., stock 1809-10, p.20.
- 1166 Mills and White, 'Natural Resins' (1977), p.18; Heaton (1940), p.277; Church (1892), p.56; Hurst (1896), p.434; Ure (1860), s.v. 'SANDARACH, or JUNIPER RESIN', vol.iii, p.631.
- 1167 Watin (1785), pp.216, 234.
- 1168 Tingry (1816), p.14.
- 1169 Stalker and Parker (1688/1971), p.3.
- 1170 Berger MSS., stock 1805-6, p.27; stock 1809-10, p.20.
- 1171 Tingry (1816), p.3.
- 1172 Ure (1860), s.v. 'CAMPHOR, or CAMFIRE', vol.i, p.565.
- 1173 Watin (1785), p.216.
- 1174 Tingry (1816), pp.3, 55, 68.
- 1175 Vanherman (1828), p.74.
- 1176 Tingry (1830), p.142.
- 1177 Ure (1860), s.v. 'ALKANET', vol.i, p.86.
- 1178 Harley (1970), pp.140-2.
- 1179 Heaton (1940), pp.290, 291.
- 1180 Harley (1970), p.140.
- 1181 Church (1892), p.215; Hurst (1896), pp.435-6.
- 1182 Dossie (1764), vol.i, p.129.
- 1183 Watin (1785), p.223.
- 1184 Tingry (1816), p.1.
- 1185 Stalker and Parker (1688/1971), p.28.
- 1186 Dossie (1764), vol.i, p.438.
- 1187 Op.cit. (1825), pp.61-2.

- 1188 Vanherman (1828), p.78.
- 1189 Watin (1785), p.249.
- 1190 Howes (1949), pp.139-40.
- 1191 Hurst (1896), p.454.
- 1192 Stalker and Parker (1688/1971), p.4.
- 1193 Hurst (1896), pp.454-5.
- 1194 Watin (1785), p.217.
- 1195 Tingry (1816), pp.15-16.
- 1196 Harley (1970), p.102.
- 1197 Hurst (1896), pp.453-4.
- 1198 Tingry (1816), p.13.
- 1199 Watin (1785), p.215.
- 1200 Stalker and Parker (1688/1971), pp.4, 63; Watin (1785), p.242; Vanherman (1828), p.77.
- 1201 Dossie (1764), vol.i, p.103.
- 1202 Berger MSS., stock 1801-2, p.57; stock 1805-6, p.26; stock 1809-10, pp.22, 23.
- 1203 Phillips (1812), p.212; (1821), p.170.
- 1204 Tingry (1830), pp.141-2.
- 1205 Ure (1860), s.v. 'RED SANDERS WOOD', vol.iii, p.575.
- 1206 Howes (1949), pp.16, 17.
- 1207 Church (1892), p.69.
- 1208 Hurst (1896), pp.448-9.
- 1209 Stalker and Parker (1688/1971), p.3.
- 1210 Tingry (1816), p.8.
- 1211 Berger MSS., stock 1801-2, p.50; stock 1805-6, p.28; stock 1809-10, pp.12, 13. In addition he held sizeable stocks of 'Comⁿ Gum' in both 1806 and 1810 (pp.19 and 13 in their respective volumes), but although the 1810 entry is sandwiched between the gum arabic and gum Senegal entries, it is not possible to be certain that this was a related substance.
- 1212 Dossie (1764), vol.i, p.160.
- 1213 Howes (1949), p.39; Hurst (1896), p.449.
- 1214 Tingry (1816), p.7.
- 1215 Ure (1860), s.v. 'GUM', vol.ii, p.425.
- 1216 D'Aviler (1691), vol.i, p.229.
- 1217 Heaton (1940), p.293.
- 1218 Ure (1860), s.v. 'GLUE', vol.ii, pp.376-9.
- 1219 Watin (1785), pp.48-50.
- 1220 Church (1892), p.66.
- 1221 Dossie (1764), vol.i, p.168.

- 1222 Stalker and Parker (1688/1971), p.4.
- 1223 Dossie (1764), vol.i, p.181.
- 1224 Tingry (1816), pp.367-8.
- 1225 Nicholson (1819), s.v. 'PAINTING, Economical', vol.ii, p.417.
- 1226 Dossie (1764), vol.i, p.188.
- 1227 R.I.A. MSS., Charlemont letters, second series, vol.i, letter 62 (22nd March 1769).
- 1228 Tingry (1816), p.369.
- 1229 Dossie (1764), vol.i, p.167.
- 1230 Watin (1785), pp.48-9.
- 1231 Nicholson (1816), s.v. 'PAINTING, Economical', vol.ii, p.417.
- 1232 Watin (1785), p.48.
- 1233 Dossie (1764), vol.i, p.166.
- 1234 Watin (1785), p.49.
- 1235 Tingry (1816), p.370.
- 1236 B.M. trade cards, Heal 89.53.
- 1237 Reynolds (1812), p.14.
- 1238 Stapleton & al. (1975), p.58.
- 1239 Salmon (1734), p.59.
- 1240 Builders Price-Book (1776), p.83.
- 1241 Op.cit. (1897-8), vol.ii, p.179.
- 1242 Phillips (1804), p.131.
- 1243 Soane MSS., 'Ealing'.
- 1244 Phillips (1812), p.211; (1821), p.169.

NOTES TO CHAPTER II

- 1 Ham MSS., Gooderick's account.
- 2 John Smith (1687), pp.32-3.
- 3 Berger MSS., 1831 formula book, pp.1, 9, 47, 75, 77, 163.
- 4 Vanherman (1828), pp.5, 12, 24.
- 5 Painter's... Pocket Manual (1825), p.12
- 6 John Smith (1687), pp.1-2, 3-4 (words in square brackets added from 1705 edn, pp.1-2).
- 7 John Smith (1687), pp.33-4 (words in square brackets added from 1705 edn, p.33).
- 8 Tingry (1816), p.320.
- 9 Repertory of Arts, vol.v (1796), pl.VII (reproduced by Harley (1970), pl.7).

- 10 No. 421 (1718)
- 11 B.M. trade cards, Heal 89.54 (newspaper cutting having the date 1741 added in manuscript).
- 12 Harley (1970), caption to pl.2.
- 13 Dossie (1764), vol.i, p.175.
- 14 Transactions of the Society... of Arts, vol.xxii (1804), pl.VI (facing p.256), fig.3 (reproduced by Harley (1970), pl.8).
- 15 No. 4891 (1824).
- 16 Ure (1839), s.v. 'PAINTS, Grinding of', p.91. In addition it may be mentioned that Reynolds ((1812, pp.7-8) described the use of a crude ball-mill in the preparation of paint for exterior use; whilst Sabin ((1904), p.137) referred to the 'Boston Stone', said to have been exported from England to America about 1700, as a reputed paint mill. One fragment of a trough originally capable of holding 75 or 100 gallons survived upon which the date 1737 had subsequently been carved, together with a stone ball two feet in diameter; but any suggestion of its employment in the dispersion of pigment in oil seems unsatisfactory.
- 17 John Smith (1687), p.35 (words in square brackets added from 1705 edn, p.35).
- 18 Salmon (1734), p.57.
- 19 B.M. trade cards, Heal, 89.53.
- 20 Stalker and Parker (1688/1971), p.71.
- 21 Pincot [c. 1811], p.8.
- 22 Tingry (1830), p.273.
- 23 John Smith (1687), pp.4-5.
- 24 Dossie (1764), vol.i, p.17.
- 25 B.M. trade cards, Heal 89.53.
- 26 Tingry (1830), p.268.
- 27 John Smith (1687), p.36; Pincot [c. 1811], p.11.
- 28 John Smith (1687), p.36.
- 29 Watin (1785), pp.81-2; Tingry (1816), pp.341-2.
- 30 D'Aviler (1691), vol.i, p.228.
- 31 Watin (1785), p.88.
- 32 B.M. trade cards, Heal 89.53.
- 33 No. 3594 (1812).
- 34 Tingry (1830), p.269.
- 35 Op. cit., p.12, No. 4.
- 36 John Smith (1676), p.12; Crease (1808), p.13.
- 37 D'Aviler (1691), vol.i, p.228.
- 38 Dossie ((1764), vol.i, p.175.

- 39 B.M. trade cards, Heal 89.53.
- 40 Tingry (1830), p.271.
- 41 Dossie (1764), vol.i, p.162.
- 42 Ibid., p.161.
- 43 Crease (1808), p.14.
- 44 Butcher (1825), p.34.
- 45 Reynolds (1812), p.13.
- 46 Watin (1785), p.53.
- 47 Ibid., pp.92-5 passim.
- 48 Nicholson (1825), p.407.
- 49 Butcher (1825), p.29.
- 50 Pincot [c. 1811], p.38.
- 51 Nicholson (1825), p.407.
- 52 Pincot [c. 1811], p.16.
- 53 John Smith (1687), p.38; (1705), p.38 (mentioning specifically red lead, verdigris, and umber as drying well by themselves); Watin (1785), p.84.
- 54 Tingry (1830), p.273.
- 55 John Smith (1687), p.39.
- 56 Dossie (1764), vol.i, pp.163, 164.
- 57 Watin (1785), p.87.
- 58 John Smith (1687), pp.38-9.
- 59 Crease (1808), p.14.
- 60 Nicholson (1825), p.409.
- 61 Pincot ([c. 1811], p.8), for example, referred to 'Dryer ground'; and Lewis Berger was manufacturing a dryer in this form from at least 1831. An experimental formula is noted in 1830, and a production formula in 1831 headed 'New Dryer for Aquatic Green &c'. This called for 90 pounds of 'Calcined Sulphate Barytes' and 126 pounds anhydrous 'Sugar Lead' (144 lb. hydrated weight) to be ground into about 46 pounds of oil (Berger MSS., second experimental notebook, f. 29r.; 1831 formula book, p.191).
- 62 Pincot [c. 1811], p.16; Butcher (1825), pp.29, 31; Nicholson (1825), p.407.
- 63 John Smith (1687), p.39; Dossie (1764), vol.i, p.164; Watin (1785), p.87; Tingry (1816), p.344; Nicholson (1819), s.v. 'PAINTING, Economical', vol.ii, p.416; Butcher (1825), p.29; Nicholson (1825), p.410; Tingry (1830), p.273.
- 64 Nicholson (1819), ibid.; (1825), ibid.
- 65 Watin (1785), p.86.
- 66 Ibid., p.87; Butcher (1825), p.29; Tingry (1830), p.274; Specification for Repainting Work (1939), passim.

- 67 Nicholson (1819), s.v. 'PAINTING, Economical', vol.ii, p.416.
- 68 Butcher (1825), p.29.
- 69 Pincot [c. 1811], p.16.
- 70 Watin (1785), p.86.
- 71 Op. cit. (1659), p.26.
- 72 John Smith (1687), pp.37-8.
- 73 Op. cit., (1668), pp.115-16.
- 74 Crease (1808), p.12.
- 75 Pincot [c. 1811], p.7; Nicholson (1819), s.v. 'PAINTING, Economical', vol.ii, p.416; Nicholson (1825), p.407; Watin (1785), pp.85-9, 92; Butcher (1825), p.29.
- 76 Tingry (1816), p.343.
- 77 John Smith (1687), pp.54-5; Nicholson (1819), s.v. 'PAINTING, Economical', p.417.
- 78 Félibien (1676), p.405; Watin (1785), p.92.
- 79 John Smith (1676), pp.14, 69, 70; (1687), p.45; Dossie (1764), vol.i, p.55.
- 80 Leyburn (1700), p.71.
- 81 Dossie (1764), vol.i, p.219.
- 82 Vide Additional Study 5 in Part Three, infra.
- 83 Neve (1703), p.277.
- 84 Watin (1785), pp.94-5.
- 85 P.R.O. MSS., WORK 19/48/1, f. 50(iv).
- 86 Watin (1785), p.88.
- 87 Pincot [c. 1811], pp.7, 39; Nicholson (1825), p.407.
- 88 Vide Additional Study 20 in Part Three, infra.
- 89 Nicholson (1834), p.154; Bartholomew (1846), para. 1931.
- 90 B.M. trade cards, Heal 89.53.
- 91 Pincot [c. 1811], p.38.
- 92 Op. cit., (1776), p.91; (1787), p.135; (1794), p.147; (1810), p.81; (1813), p.124.
- 93 B.M. trade cards, Heal 89.55.
- 94 Dossie (1764), vol.i, p.219.
- 95 Pincot [c. 1811], p.38.
- 96 Reynolds (1812), p.14.
- 97 Stalker and Parker (1688/1971), p.57.
- 98 Salmon (1745), p.47; Builders Price-Book (1776), p.90.
- 99 Martin (1813), p.463.
- 100 Nicholson (1823-5), p.417.
- 101 Pincot [c. 1811], pp.18, 38.

- 102 Arundel MS., Evans's bill, passim.
- 103 Ibid., f. 1.
- 104 Pincot [c. 1811], p.38.
- 105 Gunther (1928), p.282.
- 106 Vanherman (1828), p.37.
- 107 Nicholson (1825), p.410.
- 108 Pincot [c. 1811], p.18.
- 109 Osterley MSS., (1774).
- 110 R.I.B.A. MSS., CHA 3/3, p.67.
- 111 Watin (1785), pp.40, 59.
- 112 Boughton MS., vol.i, p.163; vide Case Study 2 in Part Three, infra.
- 113 Vide Additional Study 5 in Part Three, infra.
- 114 Vide Case Study 1 in Part Three infra.
- 115 Leyburn (1700), p.71.
- 116 Nicholson (1819), s.v. 'PAINTING, Economical', vol.ii, p.417.
- 117 Reynolds (1812), p.10.
- 118 Vanherman (1828), p.38.
- 119 D'Aviler (1691), vol.i, p.229.
- 120 B.M. trade cards, Heal 89.53 (Emerton); Pincot [c. 1811], p.10; Bentley (1817), p.6; Vanherman (1828), p.15; Reynolds (1812), pp.10-11.
- 121 Vide Case Study 19 in Part Three, infra.
- 122 Pincot [c. 1811], p.13; Butcher (1825), p.30.
- 123 Watin (1785), pp.44, 91.
- 124 Tingry (1816), p.286.
- 125 Vanherman (1828), p.89.
- 126 Crease (1808), p.13.
- 127 Vide Case Study 8 in Part Three, infra.
- 128 Pincot [c. 1811], p.10.
- 129 Reynolds (1812), pp.11-12.
- 130 Dossie (1764), vol.i, p.50.
- 131 Pincot [c. 1811], pp.26-7.
- 132 Vanherman (1828), p.38.
- 133 Pincot [c. 1811], p.28; Tingry (1816), p.276.
- 134 Vanherman (1828), p.29.
- 135 John Smith (1687), p.41.
- 136 Ibid., p.39.
- 137 Castle Museum, York, trade cards.
- 138 B.M. trade cards, Heal 89.53.

- 139 John Smith (1687), p.41 (words within square brackets added from 1705 edn, p.40).
- 140 Tingry (1816), pp.33-4.
- 141 Reynolds (1812), p.15.
- 142 Dossie (1764), vol.i, pp.158-60. Hurst ((1896), p.434) indicated that sandarac resin is readily soluble in oil after fusing, but it is not clear what benefit the presence of gum arabic would confer.
- 143 Félibien (1676), p.406.
- 144 Reynolds (1812), p.13.
- 145 Tingry (1830), p.271.
- 146 Watin (1785), pp.96-9.
- 147 Soane MSS., Berkeley Square, f. 10; R.I.B.A. MSS., PEL/1, pp.82-6, 154 passim; Arundel MS., Evans's bill, passim.
- 148 Watin (1785), p.92-6 passim.
- 149 Builders Price-Book (1776), p.91.
- 150 Watin (1785), p.95; Nicholson (1819), s.v. PAINTING, Economical', vol.ii, p.416.
- 151 Butcher (1825), p.30.
- 152 Vanherman (1828), p.34.
- 153 Tingry (1830), p.271.
- 154 Skyring (1831), p.88.
- 155 Butcher (1825), pp.29-30.
- 156 Pincot [c. 1811], p.17; Nicholson (1825), p.408.
- 157 Builders Price-Book (1787), pp.141, 142; (1794), p.153; Nicholson (1819), s.v. 'FLATTING', vol.ii, p.4.
- 158 Nicholson (1819), s.v. 'PAINTING, Economical', vol.ii, p.416.
- 159 Builders Price-Book (1810), pp.83, 84; (1813), pp.126, 127.
- 160 Dyrham MSS., D.1799, A141.
- 161 R.I.B.A. MSS., CHA 3/3, p.192.
- 162 Nicholson (1819), s.v. 'PAINTING, Economical', vol.ii, p.416.
- 163 John Smith (1687), pp.44-6.
- 164 B.M. trade cards, Heal 89.53.
- 165 Watin (1785), p.83; Tingry (1816), p.344.
- 166 Nicholson (1819), s.v. 'KNOTTING', vol.ii, p.202; (1825), p.406.
- 167 Butcher (1825), p.29.
- 168 B.M. trade cards, Heal 89.55.
- 169 Bentley (1817), p.11.
- 170 Tingry (1830), pp.153-4.
- 171 Vanherman (1828), p.33.

- 172 Nicholson (1819), s.v. 'KNOTTING', vol.ii, p.202; ibid., s.v. 'PAINTING, Economical', vol.ii, pp.415-16; Nicholson (1825), p.406.
- 173 Arundel MS., Evans's bill, passim.
- 174 Nicholson (1819), s.v. 'KNOTTING', vol.ii, p.202.
- 175 Vide Additional Study 11 in Part Three, infra.
- 176 Bartholomew (1846), para. 1494.
- 177 Leybourn (1668), p.116.
- 178 John Smith (1687), p.45 (phrase within square brackets added from 1705 edn, p.43).
- 179 Pincot [c. 1811], p.11.
- 180 Vanherman (1828), p.20.
- 181 Tingry (1816), p.274.
- 182 Nicholson (1819), s.v. 'BADIGEON', vol.i, p.42.
- 183 Watin (1785), p.66.
- 184 Salmon (1734), p.59; Leadbeater (1770), p.46.
- 185 Tredegar MSS., 68/76; Builders Price-Book (1810), p.86; (1813), p.129.
- 186 Phillips (1804), p.130; (1812), p.211; (1821), p.169.
- 187 John Smith (1687), pp.5-7; (1705), p.6.
- 188 Watin (1785), p.10.
- 189 Tingry (1830), p.266.
- 190 Pincot [c. 1811], p.9; Vanherman (1828), pp.11, 25.
- 191 Tingry (1830), p.266.
- 192 Berger MSS., stock 1801-2, p.52; stock 1805-6, pp.14, 31; stock 1809-10, p.30. 'Brushes' were stocked in sizes 000, 00, 0, 1, 2, 3, and 4, and the 'Dusters' and 'Ground Brushes' in sizes 1, 2, and 3.
- 193 Ure (1860), s.v. 'BRUSHES', vol.i, pp.466-7.
- 194 Tredegar MSS., 68/76.
- 195 Martin (1813), p.463.
- 196 Nicholson (1823-5), p.416.
- 197 Watin (1785), p.10.
- 198 Elliot (1924), pp.18-19, 23.
- 199 John Smith (1687), p.48; B.M. trade cards, Heal 89.53.
- 200 Pincot [c. 1811], p.9.
- 201 Ibid.
- 202 Tredegar MSS., 68/76.
- 203 Berger MSS., stock 1801-2, pp.52-3; stock 1805-6, p.16; stock 1809-10, p.30. These were stocked in sizes 1, 2, 3, 4, 5, 6, 7, and 8, No. 3, for example, being valued at 4s. per dozen in 1806.

- 204 Stalker and Parker (1688/1971), p.1; Nicholson (1823-5), p.417; Berger MSS., stock 1801-2, p.60; stock 1809-10, p.24.
- 205 Watin (1785), p.10.
- 206 Painter's... Pocket Manual (1825), p.15.
- 207 Watin (1785), p.10; John Smith (1687), p.6.
- 208 Stalker and Parker (1688/1971), p.1.
- 209 Berger MSS., stock 1805-6, p.23; stock 1809-10, p.24.
- 210 John Smith (1687), p.6; Vanherman (1828), p.25.
- 211 Berger MSS., stock 1805-6, p.23.
- 212 Vanherman (1828), pp.11, 12.
- 213 Pincot [c. 1811], pp.6-7.
- 214 Gunther (1928), pp.147, 282.
- 215 During the opening years of the nineteenth century, Lewis Berger had large stocks of pumice stone. In 1802, for example, he had nearly 28 cwt. valued at 42s. per cwt., together with nearly 63 cwt. of 'Brown' pumice stone at only 6s. In 1806 he had over 37 tons and in 1810 15 tons at 15s. and 14s. per cwt. respectively. (Berger MSS., stock 1801-2, p.50; stock 1805-6, p.30; stock 1809-10, p.31).
- 216 Vanherman (1828), pp.33-5.
- 217 Nicholson (1825), p.407.
- 218 Vanherman (1828), p.36.
- 219 Nicholson (1819), s.v. 'PAINTING, Economical', vol.ii, p.417.
- 220 Nicholson (1825), p.407; John Smith (1687), pp.44-5.
- 221 Bartholomew (1846), para. 1930.
- 222 Vanherman (1828), pp.36-7; Pincot [c. 1811], pp.15-16; Nicholson (1825), p.408.
- 223 Nicholson (1823-5), p.417.
- 224 B.M. trade cards, Heal 89.53.
- 225 Pincot [c. 1811], pp.11, 15-16.
- 226 Donaldson [1859], vol.ii, p.818.
- 227 Laxton (1818), p.96.
- 228 B.M. trade cards, Heal 89.53.
- 229 Bentley (1817), p.11.
- 230 Vanherman (1828), p.36.
- 231 Ibid., p.34.
- 232 Pincot [c. 1811], pp.9-10.
- 233 Tingry (1816), p.340.
- 234 Reynolds (1812), p.16.
- 235 Op. cit., (1825), pp.32-3.
- 236 Pincot [c. 1811], pp.11-12.
- 237 Vanherman (1828), pp.35-6.

- 238 B.M. trade cards, Heal 89.53.
- 239 Martin (1813), p.463.
- 240 Nicholson (1819), s.v. 'PAINTING, Economical', vol.ii, p.417.
- 241 Ibid., p.416; Hertford MS., p.387; R.I.B.A. MSS., CHA 3/1, p.247ff.
- 242 Boughton MS., vol.i, p.175.
- 243 R.I.B.A. MSS., WiR/1/1/1.
- 244 John Smith (1676), pp.69-70.
- 245 Op. cit., [1667], p.70.
- 246 R.I.B.A. MSS., WRE/2/19-21.
- 247 B.M. trade cards, Heal 89.53.
- 248 Boughton MS., vol.i, p.163.
- 249 B.M. trade cards, Heal 89.55.
- 250 Pincot [c. 1811], p.7.
- 251 Nicholson (1825), p.409.
- 252 R.I.B.A. MSS., PEL/1, p.84.
- 253 Builders Price-Book (1776), p.91; (1787), p.138.
- 254 Op. cit., (1786), p.14.
- 255 Englefield (1950), p.186.
- 256 Builders Price-Book (1787), p.138.
- 257 Woburn MSS., box 394.
- 258 Builders Price-Book (1810), pp.81, 83.
- 259 Laxton (1818), p.96.
- 260 Martin (1813), p.463.
- 261 Nicholson (1823-5), p.417.
- 262 Op. cit. (1756), p.743.
- 263 Wilsford (1659), p.27; Leybourn (1668), p.116; Leyburn (1700), p.83.
- 264 Op. cit. (1717), p.231.
- 265 Neve (1703), p.215.
- 266 Ware (1756), p.743.
- 267 Neve (1703), p.215.
- 268 Leybourn (1668), p.116.
- 269 Neve (1703), p.22.
- 270 Gerbier (1663), pp.84-5; Salmon (1734), p.56.
- 271 Builders Price-Book (1776), pp.90-2; (1787), p.134.
- 272 Salmon (1734), p.56; Builders Price-Book (1787), p.134.
- 273 R.I.B.A. MSS., CHA 3/1, p.247ff.
- 274 Robert Campbell (1747), p.162.

- 275 Dossie (1764), vol.i, p.177.
- 276 R.I.B.A. MSS., WIR/1/1/1.
- 277 Op. cit. (1825), p.114.
- 278 Op. cit. (1833), p.263, para. 537.
- 279 R.I.B.A. MSS., PEL/1, pp.74, 84.
- 280 Robert Campbell (1747), p.163.
- 281 1 Jac. I, c. 20.
- 282 Englefield (1950), p.137.
- 283 Op. cit. (1831), pp.77, 88.
- 284 19 & 20 Vic., c. 64.
- 285 Vanherman (1828), p.100.
- 286 Binders listed by Clough Williams-Ellis ((1919), pp.113-15), which were taken from various sources, included, for example, skimmed milk, rye flour, size, and tallow; whilst Loudon ((1833), p.262, para. 534) suggested the use of bullock's blood as a binder for exterior purposes. It seems most unlikely, however, that the latter would ever have been used to tint interior paint in the way suggested by Margaret Jourdain ([1914], p.32); and John Smith ((1705), p.52), for example, mentioned its employment only as a hardener in plaster for exterior clock faces.
- 287 B.M. trade cards, Heal 89.53.
- 288 Neve (1703), p.227; Salmon (1773), p.44.
- 289 D'Aviler (1691), vol.i, p.228; Watin (1785), pp.60-79 passim.
- 290 Dossie (1764), vol.i, p.188; Tingry (1816), pp.375-6; Nicholson (1819), s.v. 'PAINTING, Economical', vol.ii, p.417.
- 291 R.I.B.A. MSS., CHA 3/1, p.247; Woburn MSS, box 394.
- 292 Laxton (1818), p.88.
- 293 Gerbier (1663), pp.80-2. A square was defined by Neve ((1703), p.246) as containing 100 square feet; and this unit remained in everyday use for measuring tiling until the recent imposition of the metric system.
- 294 Dyrham MSS., D.1799, A105.
- 295 Salmon (1745), p.46; Builders Price-Book (1776), p.70; (1787), p.114; (1794), p.130.
- 296 Builders Price-Book (1810), p.69; (1813), p.111.
- 297 Laxton (1818), p.88.
- 298 Skyring (1831), p.77.
- 299 Gunther (1928), pp.67, 68, 191.
- 300 S.A.L. MS.; Gordon Castle MS., p.2.
- 301 Wren Society, vol.xi (1934), p.97.
- 302 Salmon (1745), p.45.
- 303 Woburn MSS., box 394.

- 304 Builders Price-Book (1776), p.70; (1787), p.114;
(1794), p.130; (1810), p.69; (1813), p.111.
- 305 Phillips (1804), p.113; (1812), p.196; (1821), p.156.
- 306 Laxton (1818), p.88.
- 307 Skyring (1831), p.77.
- 308 D'Aviler (1691), vol.i, p.228.
- 309 Félibien (1676), p.293.
- 310 Op. cit. (1833), p.137.
- 311 Watin (1785), pp.61, 63.
- 312 Tingry (1816), pp.373, 374, 375-6.
- 313 Pincot [c. 1811], pp.14-15, 19.
- 314 Vanherman (1828), pp.51-3.
- 315 D'Aviler (1691), vol.i, p.228.
- 316 Tingry (1816), p.372.
- 317 R.I.A. MSS., Charlemont letters, second series, vol.i,
letter 62 (22nd March 1769).
- 318 Nicholson (1819), s.v. 'PAINTING, Economical', vol.ii, p.417.
- 319 Skyring (1831), p.77.
- 320 Tingry (1830), p.60.
- 321 The only other reference encountered to the addition of
'turpentine' in this way is the item for: 'Ceilings and
walls in distemper with white lead, turpentine, &c.' priced
at 6d. per yard, given by Skyring ((1831), p.77). Precisely
what the author had in mind is not clear, but by the late
nineteenth century a technique known as bastard flatting
was in use. For this 'a little size, or raw oil well
bleached' was added to the oil of turpentine with which the
white lead paste was diluted in order to enable the paint
to stand washing better (Seddon (1886), p.295); and it may
have been something of this nature to which he was referring.
- 322 Watin (1785), pp.65-6.
- 323 Ibid., pp.68-9.
- 324 R.I.B.A. MSS., PEL/1, p.86.
- 325 Tingry (1816), pp.382-5.
- 326 Watin (1785), pp.66, 77, 79.
- 327 Nicholson (1819), s.v. 'PAINTING, Economical', vol.ii, p.417.
- 328 Dossie (1764), vol.i, p.188.
- 329 Watin (1785), vol.i, p.61-2.
- 330 Ibid., p.61; Tingry (1816), pp.371, 373, 374.
- 331 Gunther (1928), p.67.
- 332 Fowler and Cornforth (1974), p.179.
- 333 Ibid., p.203.

- 334 Pincot [c. 1811], p.19.
- 335 Nicholson (1834), p.161.
- 336 Pincot [c. 1811], p.20.
- 337 Ibid., pp.14, 15.
- 338 Op. cit. (1825), p.114.
- 339 Vanherman (1828), p.53.
- 340 Nicholson (1819), s.v. 'PAINTING, Economical', vol.ii, p.417.
- 341 D'Aviler (1691), vol.i, p.228.
- 342 Watin (1785), p.64.
- 343 Holme (1688), pp.344, 396.
- 344 Moxon (1703), p.249.
- 345 Vanherman (1828), p.53.
- 346 Pincot [c. 1811], pp.15, 20-1.
- 347 D'Aviler (1691), vol.i, p.228; Bullet (1691), p.284;
Nicholson (1819), s.v. 'PAINTING, Economical', vol.ii, p.417.
- 348 Pincot [c. 1811], p.19.
- 349 Watin (1785), p.64.
- 350 Fowler and Cornforth (1974), p.179.
- 351 Ibid., p.205 (quoting MS. at Bowood).
- 352 Tingry (1816), p.374.
- 353 Watin (1785), p.61; Tingry (1816), p.373; Painters'...
Pocket Manual (1825), p.114.
- 354 Watin (1785), pp.78-9.
- 355 Vide Additional Study 10b in Part Three, infra.
- 356 Watin (1785), pp.71-8.
- 357 Gerbier (1663), p.84.
- 358 Vanherman (1828), p.52.
- 359 Tingry (1816), p.372.
- 360 Neve (1703), p.143.
- 361 Watin (1785), pp.106-7.
- 362 Cadet de Vaux (1801).
- 363 Candee (1965), pp.124-8.
- 364 Butcher (1825), pp.35-6; Painter's... Pocket Manual
(1825), p.137.
- 365 Vanherman (1828), pp.18-19. He also gave (pp.89-91) a
formula for a 'Cement Paint' for exterior use. It was
made simply by adding 'Incorporated oil' to Parker's
cement (i.e. Roman cement), a material to which Tingry's
later editor also referred (Tingry (1830), pp.84-5),
quoting Vanherman.
- 366 Vanherman (1828), pp.30-3.

- 367 Ibid., pp.55-6. The drying linseed oil was to be prepared by shaking up 2 ounces of 'coarse' litharge with 1 pint of linseed oil put into a quart bottle of white glass, both night and morning for a week. The liquid was then decanted, the residue washed with oil of turpentine, and the oil returned to the bottle for a further week's treatment before use.
- 368 Ibid., pp.xii, xvii-xviii, 3-4, 24.
- 369 Watin (1785), p.291; Painter's... Pocket Manual (1825), p.80.
- 370 D'Aviler (1691), vol.i, p.229.
- 371 Watin (1785), p.240.
- 372 Caley (1792), p.406.
- 373 Castle Museum, York, trade card of R.R. and T. Williamson.
- 374 P.R.O. MSS., WORK 19/48/1, ff. 50(iv), 56(iv), 79(iii).
- 375 R.I.B.A. MSS., CHA 3/1, pp.247, 254.
- 376 John Smith (1676), pp.73-4.
- 377 Watin (1785), pp.96-103; Tingry (1816), passim.
- 378 Stalker and Parker (1688/1971), pp.xiv-xv.
- 379 Ibid., pp.62-4.
- 380 Watin (1785), pp.205, 234, 243, 250.
- 381 Stalker and Parker (1688/1971), pp.9-10.
- 382 Watin (1785), p.242; Vanherman (1828), p.77.
- 383 Whittock (1827), p.90.
- 384 Stalker and Parker (1688/1971), pp.11-12.
- 385 Watin (1785), p.239.
- 386 Ibid., pp.239-40.
- 387 Ibid., p.240.
- 388 Tingry (1816), pp.56-9, 272.
- 389 Watin (1785), p.240.
- 390 Ibid., p.239.
- 391 Tingry (1816), pp.54, 271, 273.
- 392 Vanherman (1828), p.79.
- 393 Whittock (1827), pp.89-90.
- 394 Tingry (1816), pp.55, 273.
- 395 Whittock (1827), pp.88-9; Painter's... Pocket Manual (1825), p.47.
- 396 D'Aviler (1691), vol.i, p.229.
- 397 John Smith (1676), p.79.
- 398 Whittock (1827), pp.83-4.
- 399 Watin (1785), p.243.
- 400 Op. cit. (1672), p.215.

- 401 Watin (1785), pp.247-8.
- 402 Vanherman (1828), pp.73, 74, 75.
- 403 Whittock (1827), p.84.
- 404 Hurst (1896), p.434.
- 405 Watin (1785), pp.233, 291.
- 406 Salmon (1672), p.214.
- 407 Watin (1785), p.250.
- 408 Painter's... Pocket Manual (1825), p.53.
- 409 Ibid., p.46.
- 410 Whittock (1827), p.84.
- 411 Watin (1785), pp.251-2.
- 412 Whittock (1827), p.89.
- 413 Pincot [c. 1811], p.24; Vanherman (1828), p.79.
- 414 Watin (1785), pp.78, 82-3, 289; Tingry (1816), p.291.
- 415 Watin (1785), pp.96-8.
- 416 Tingry (1816), pp.329; 405.
- 417 Watin (1785), p.287.
- 418 Vanherman (1828), pp.79-80.
- 419 Vanherman (1828), p.77.
- 420 Watin (1785), pp.285-6.
- 421 Laxton (1818), p.96.
- 422 Bartholomew (1846), para. 1500.
- 423 Pincot [c. 1811], p.25.
- 424 Heaton (1940), p.115.
- 425 Ure (1860), s.v. 'ROTTEN-STONE', vol.iii, p.605-6; s.v. 'TRIPOLI', vol.iii, p.914.
- 426 Berger MSS., stock 1809-10, pp.7, 33.
- 427 Stalker and Parker (1688/1971), pp.2, 15, 16, 17.
- 428 Watin (1785), pp.317-18.
- 429 Soane MSS., 'Ealing'; Pincot [c. 1811], p.24.
- 430 Laxton (1818), p.100; Skyring (1831), p.91.
- 431 R.I.B.A. MSS., CHA 3/3, p.69.
- 432 Boughton MS., vol.i, p.181.
- 433 Wren Society, vol.iv (1927), p.47 - Hampton Court; ibid., vol.vii (1930), p.127 - Whitehall; P.R.O. MSS., WORK 19/48/1, ff.56(iv), 74(iii).
- 434 Tingry (1816), p.324.
- 435 Watin (1785), p.102.
- 436 Stalker and Parker (1688/1971), p.xiv.
- 437 Ibid., pp.8, 19-26.

- 438 Watin (1785), pp.94, 241.
- 439 Ibid., p.242.
- 440 Ibid., p.93.
- 441 Ibid., pp.249, 295.
- 442 Vanherman (1828), p.78.
- 443 Watin (1785), p.251.
- 444 Tingry (1816), p.68.
- 445 Ibid., pp.273, 276.
- 446 Watin (1785), p.252.
- 447 Tingry (1816), pp.74-5.
- 448 Ibid., pp.71-3.
- 449 Watin (1785), pp.98-9.
- 450 Ibid., pp.100-2.
- 451 Tingry (1816), pp.289, 325.
- 452 Ibid., p.326.
- 453 Watin (1785), p.295.
- 454 Tingry (1816), pp.327-8.
- 455 Dyrham MSS., D.1799, E234.
- 456 Neve (1703), p.216.
- 457 Dossie (1764), vol.i, p.190ff.
- 458 Ibid., vol.i, p.479.
- 459 Ibid., p.149. The author of the Practical Treatise ((1795), p.196) later mentioned that the 'Birmingham varnish' was the best for pictures.
- 460 Reynolds (1812), p.13.
- 461 Pincot [c. 1811], pp.23-33.
- 462 Rondelet (1812-n.d.), vol.v, pp.233-7.
- 463 B.M. trade cards, Banks 89.28.
- 464 The classical writer Pliny the elder referred in his Natural History (1.35, c.xi ((1601), pp.546, 551) to a process of painting with waxes, the mixture being applied by brush in a molten state, and the colours fixed by the application of heat. Although he discussed the method in particular connection with ship-painting, Vitruvius, on the other hand, (1.7, c.xi (1826) p.219) alluded to the use of 'Punic wax' to prevent vermilion blackening in an architectural context. The relevant passages by these two authors provoked considerable interest from the mid-eighteenth century, and attempts were made to rediscover the methods employed in classical antiquity for wax painting, or encaustum as it came to be known.
- The earliest serious study of the matter seems to have been undertaken by Bachelier, who apparently published L'Histoire et le secret de la peinture en cire in 1749, and by the

Compte de Caylus, whose essay 'Du genre et de l'espèce des peintures anciennes' was published in the Mémoire de l'Académie des Inscriptions, vol.xii (1771). In England, notes on wax painting were provided by Dossie ((1764), p.245ff); whilst the Continental author Watin also commented on the subject (Watin (1785), pp.106-8).

These researches were probably only applied to the decoration of buildings in the provision of small decorative motifs or in picking out enrichments, rather than for the covering of large areas. Wax was thought to have been the binder used in samples from the Acropolis at Athens examined by Michael Faraday in 1837 in connection with the enquiry conducted into the traces of colour on the Elgin marbles ('Elgin Marbles', p.106); and the Entrance Hall at the British Museum was recorded in the mid-nineteenth century as having its ceiling 'painted in encaustic, in various colours, most harmoniously blended' (London (1851), p.229). More recently, examination of the Pompeian Library at Packington Hall, Warwickshire, revealed a layer of wax above areas of black paint (Hey (1957-8), p.188).

- 465 B.M. trade cards, Banks 89.27.
- 466 Watin ((1785), p.248) did, however, include a formula for verniss gras à l'or; but, it will be remembered, he only advocated the use of oil varnishes for exterior purposes. The formula has been given above.
- 467 D'Aviler (1691), vol.i, p.229.
- 468 Dossie (1764), vol.i, p.502.
- 469 Holme (1688), p.425.
- 470 Stalker and Parker (1688/1971), pp.63-4.
- 471 Ibid., p.64.
- 472 Félibien (1676), p.292; John Smith (1687), p.73.
- 473 Watin (1785), p.242.
- 474 Vanherman (1828), p.77.
- 475 Tingry (1830), pp.141-2.
- 476 Gunther (1928), pp.282, 283; John Smith (1687), pp.71-2.
- 477 R.I.B.A. MSS., PEL/1, p.154.
- 478 Berger MSS., stock 1805-6, p.31; Felibien (1676), p.279.
- 479 Wren Society, vol.xv (1938), p.173; Osterley MSS., (1774).
- 480 Dautermann & al. (1964), p.39a (quoting bill of Ince and Mayhew in possession of Croome Estate Trust, entry dated 5th October 1769).
- 481 Fowler and Cornforth (1974), p.186.
- 482 Berger MSS., stock 1805-6, p.31.
- 483 Gunther (1928), p.283.
- 484 Dossie (1764), vol.i, p.423.
- 485 Op. cit., (1825), p.127.
- 486 Dossie (1764), vol.i, p.422.
- 487 John Smith (1687), p.8; Stalker and Parker (1688/1971), pp.55-6; Dossie (1764), vol.i, p.424.

- 488 Stalker and Parker (1688/1971), p.55.
- 489 John Smith (1687), p.8.
- 490 Ibid., pp.9-10.
- 491 Stalker and Parker (1688/1971), p.55.
- 492 Dossie (1764), vol.i, pp.424-5.
- 493 John Smith (1687), p.10.
- 494 Dossie (1764), vol.i, p.425.
- 495 John Smith (1723), p.10.
- 496 Dossie (1764), vol.i, p.428.
- 497 Stalker and Parker (1688/1971), p.54.
- 498 Félibien (1676), p.293; Watin (1785), p.160.
- 499 D'Aviler (1691), vol.i, p.229.
- 500 John Smith (1687), p.43.
- 501 Stalker and Parker (1688/1971), p.54.
- 502 Dossie (1764), vol.i, pp.426-8. In addition, Vanherman ((1828), p.78) suggested his 'baked oil' (already discussed in this chapter) would make an excellent gold-size if diluted with oil of turpentine.
- 503 For use with gold powder, presumably in the reproduction of oriental lacquer objects, it was to be ground with enough vermilion to give it an opaque body, and diluted to a working consistency with oil of turpentine. Stalker and Parker ((1688/1971), pp.28-9) also described a similar size based on the same constituents for the purpose of receiving metal powders. Vermilion and oil of turpentine were again added for use.
- 504 Dossie (1764), vol.i, pp.428, 429, 438-9.
- 505 Op. cit. (1825), pp.60-2.
- 506 Vide Case Studies 1 and 3, and Additional Studies 8 and 14 in Part Three, infra.
- 507 Stalker and Parker (1688/1971), p.55.
- 508 John Smith (1687), pp.69-70.
- 509 Stalker and Parker (1688/1971), p.56.
- 510 Dossie (1764), vol.i, p.425.
- 511 Félibien (1676), pp.281-91; Stalker and Parker (1688/1971), pp.57-60; Dossie (1764), vol.i, pp.431-9; Watin (1785), pp.162-78.
- 512 Stalker and Parker, ibid.
- 513 Félibien (1676), p.291.
- 514 V.A.M. drawings, E.3610-1911; Nostell Priory drawings, C3/1/4/170.
- 515 Dossie (1764), vol.i, p.431.
- 516 C.M. & G. MS.

- 517 Félibien (1676), p.291; D'Aviler (1691), vol.i, p.229;
Watin (1785), pp.172-3.
- 518 Op. cit. (1819), vol.iii, p.58.
- 519 Op. cit. (1823), p.35.
- 520 Dossie (1764), vol.i, p.474.
- 521 John Smith (1687), p.43; (1705), p.42.
- 522 Stalker and Parker (1688/1971), p.58.
- 523 Watin (1785), p.174.
- 524 Beard (1968), pp.76, 77.
- 525 Dossie (1764), vol.i, p.471.
- 526 John Smith (1687), p.73.
- 527 Dossie (1764), vol.i, pp.502-3.
- 528 Stalker and Parker (1688/1971), p.60.
- 529 John Smith (1687), p.71
- 530 Félibien (1676), p.290.
- 531 Stalker and Parker (1688/1971), p.60.
- 532 Dossie (1764), vol.i, p.436.
- 533 Gerbier (1663), p.85.
- 534 Illustrated in Fowler and Cornforth (1974), pl.XXXIII.
- 535 George Smith (1826), p.165.
- 536 Gunther (1928), p.283.
- 537 Gerbier (1663), p.85.
- 538 Builders Price-Book (1776), p.92; (1787), p.140:
(1794), p.152.
- 539 Osterley MSS., (1774).
- 540 R.I.B.A. MSS., CHA 3/1, pp.250, 251.
- 541 Builders Price-Book (1810), p.86; (1813), p.129.
- 542 Ibid., (1787), pp.140-1; (1794), p.152.
- 543 Ibid., (1810), p.86; (1813), p.129.
- 544 Nicholson (1823-5), p.410.
- 545 B.M. trade cards, Heal 90.35.
- 546 Panels on loan from Bolton Museum and Art Gallery.
- 547 Op. cit. (1827), p.20.
- 548 Laxton (1818), p.99.
- 549 Martin (1813), p.464.
- 550 Whittock (1827), p.21.
- 551 Vanherman (1828), p.58.
- 552 Laxton (1818), p.96; Skyring (1831), p.88.
- 553 Vanherman (1828), pp.59, 60, 62.
- 554 Whittock (1827), p.19.
- 555 Heaton (1940), p.277.

- 556 Whittock (1827), pp.21-2.
- 557 Whittock (1827), pp.27, 30, 38; Vanherman (1828), p.60.
- 558 Whittock (1827), pp.27-8, 31.
- 559 Ibid., p.21.
- 560 Vanherman (1828), p.59.
- 561 Ibid., p.61.
- 562 Butcher (1825), p.31.
- 563 Whittock (1827), pp.32-3.
- 564 Ibid., pp.28, 39, 41.
- 565 Vanherman (1828), p.58.
- 566 Whittock (1827), p.43. Although on this occasion, since he specifically referred his readers to his illustration (pl.VIII), it is clear that 'the flat hog's-hair brush' was a tufted graining tool of this type, on other occasions he simply referred to 'the flat brush' (walnut and red satin wood in distemper, pp.39, 46), 'the flat hog's-hair brush' (second method for birds eye maple and coral wood in distemper, pp.43, 45), and 'the flat camel-hair brush' (coral wood in distemper, p.45) making it ambiguous whether a graining tool or an ordinary flat brush was to be used.
- 567 Ibid., pp.33, 41, 42, 43, 45.
- 568 Ibid., pp.36, 38 (Spanish mahogany in distemper, first and second methods; satin wood in distemper).
- 569 Vanherman (1828), p.60.
- 570 Ibid., p.58.
- 571 Whittock (1827), p.22.
- 572 Vanherman (1828), p.59.
- 573 Whittock (1827), pp.41, 46.
- 574 Ibid., pp.41, 43.
- 575 Ibid., pp.28, 40, 42, 43, 44.
- 576 Vanherman (1828), p.59.
- 577 Whittock (1827), pp.35, 36, 38, 46.
- 578 Vanherman (1828), p.59.
- 579 Whittock (1827), pp.23, 28, 36, 37, 40, 41.
- 580 Vanherman (1828), pp.58, 59, 61.
- 581 Ibid., pp.58, 59.
- 582 Whittock (1827), p.43 (birds eye maple, first method, in distemper), p.39 (walnut in distemper), p.29 (oak in distemper), p.44 (birds eye maple, second method, in distemper), respectively.
- 583 Ibid.: camel or sable hair pencil to add veins, p.28 (oak in distemper); sable hair pencil to add dark touches, p.40 (rosewood, first method); sable hair pencil to add spots, p.46 (red satin wood); tips of the fingers to add knots, pp.43-4 (birds eye maple, second method).

- 584 Ibid., pp.33, 35.
- 585 Vanherman (1828), pp.59, 61.
- 586 Whittock (1827), pp.23, 35, 36, 39.
- 587 Ibid., p.42.
- 588 Ibid., p.22.
- 589 John Smith (1687), p.47.
- 590 Whittock (1827), p.45.
- 591 Ibid., pp.20, 24, 29-30.
- 592 Ibid., pp.52, 54, 56, 57, 60.
- 593 Ibid., pp.50, 53.
- 594 Ibid., pp.50-1, 52-3. Other instances include: Florentine ruin marble (p.54); Siena marble, first method, in oil (p.55); verde antico, second method, in distemper (p.60).
- 595 Ibid., p.50.
- 596 Whittock (ibid.) mentioned sable pencils in connection with the veining of: porphyry (pp.64-5); Siena, in oil (pp.55-6); verde antico, first method, in oil (pp.57-9); and white veined marble, first method, in oil (pp.50-1). Camel hair pencils were used to add veins in white veined marble, second method, in distemper (pp.52-3); and to add fossils in verde antico, third method, in distemper (p.61).
- 597 Ibid., p.60.
- 598 Whittock (ibid.) called for use of a feather in the imitation of verde antico by the third method he described (p.61), and a partly cut away goose quill in the first method for the same in oil (pp.57-8). A wash leather was also to be used for the latter and in the imitation of black and gold marble on a ground of gold leaf (pp.63-4). His first method for verde antico also required a square piece of cork, notched in one or two places, and a softener was to be used in connection with the imitation of Siena marble in oil (pp.55-6). A dusting brush was employed for the latter purpose, however, in the cases of: dove coloured marble in oil (pp.53-4); Florentine marble, ordinary variety, in distemper (p.55); Siena marble, in distemper (pp.56-7); verde antico, second method, in distemper (p.60); and white veined marble, in oil (pp.50-1).
- 599 Ibid., p.52.
- 600 Ibid., p.51
- 601 Vanherman (1828), pp.63-4.
- 602 Whittock (1828), pp.57, 63, 65.
- 603 John Smith (1687), p.52.
- 604 P.R.O. MSS., WORK 5/23 (extraordinary, Lord Treasurer's Building, second book).
- 605 P.R.O. MSS., WORK 5/24 (extraordinary).
- 606 Vide Additional Study 3 in Part Three, infra.
- 607 Reynolds (1812), pp.18-21.

- 608 Whittock (1827), p.37.
609 Ibid., p.32.
610 Nicholson (1823-5), p.417.
611 Whittock (1827), p.32.
612 Stalker and Parker (1688/1971), p.82.
613 Félibien (1676), pp.292-3.
614 Dyrham MSS., D.1799, E234.
615 Vide Cast Study 1 in Part Three, infra.
616 Stalker and Parker (1688/1971), pp.79-82; Vanherman (1828), pp.102-3.
617 Whittock (1827), p.64.
618 Dyrham MSS., D.1799, E234.
619 Croft-Murray, vol.i (1962), p.217a (quoting letter from Isaac Bayley to Thomas Foley, 3rd March 1705, in possession of Mr. H.T.H. Foley, Stoke Edith, Herefordshire).
620 P.R.O. MSS., WORK 19/48/1, ff.50(iv), 64(iii), 74(iii).
621 Laxton (1818), pp.96, 99.
622 P.R.O. MSS., WORK 19/48/1, f.50(iv).
623 Salmon (1734), pp.58-9.
624 Wren Society, vol.xix (1942), p.98.
625 Hinkley (1960), p.77.
626 Laxton (1818), p.99; Skyring (1831), p.91.
627 Cust (1914), vol.i, pp.41-2.
628 Whittock (1827), p.43.
629 Vide no. 566 to this chapter, supra.
630 Whittock (1827), pp.43-4.
631 Hinkley (1960), pp.86, 116-17.
632 Gunther (1928), p.282.
633 Wren Society, vol.xix (1942), p.98.
634 Ibid., vol.vii (1930), p.127.
635 Reynolds (1812), pp.19-20.
636 Ibid., p.20.
637 Hinkley (1960), pp.171-2.
638 Pyne (1819), vol.iii, p.22; Laxton (1818), p.99; Skyring (1831), p.91..
639 P.R.O. MSS., E.351/3233, M. 9r.
640 Croft-Murray, vol.i (1962), p.27.
641 Hinkley (1960), p.38.
642 Vanherman (1828), p.62.
643 Butcher (1825), p.32.
644 Op. cit. (1825), p.109.

- 645 Nicholson (1823-5), 'The Practical Builder's Perpetual Price-book', p.152; Laxton (1818), p.99; Skyring (1831), p.91.
- 646 Gwilt (1894), p.499.
- 647 Whittock (1827), pp.34-5.
- 648 Ibid., pp.35-6.
- 649 Ibid., pp.36-7.
- 650 Ibid., p.37.
- 651 Butcher (1825), p.31.
- 652 Op. cit. (1825), p.109.
- 653 Reynolds (1812), pp.18-19.
- 654 Vanherman (1828), pp.29, 60-1.
- 655 Arundel MS., Evans's bill, f.5.
- 656 Osterley MSS., (1774).
- 657 R.I.B.A. MSS., CHA 3/1, pp.247, 254; 3/3, pp.69, 122, 147, 244.
- 658 Builders Price-Book (1776), p.92; (1787), p.138; (1794), p.150.
- 659 Pain (1786), p.14.
- 660 Pain (1794), p.21.
- 661 Op. cit. (1810), p.83; (1813), p.126.
- 662 Phillips (1804), p.127.
- 663 Ibid., (1812), p.209; (1821), p.167.
- 664 Skyring (1831), p.91.
- 665 Laxton (1818), p.99.
- 666 Nicholson (1823-5), 'The Practical Builder's Perpetual Price-book', p.152.
- 667 Rutter (1823), pp.18, 25, 29.
- 668 Whittock (1827), p.20.
- 669 Hinkley (1960), p.69.
- 670 Whittock (1827), pp.21-4.
- 671 Ibid., pp.27-9.
- 672 Vanherman (1828), p.59.
- 673 Whittock (1827), p.21.
- 674 Butcher (1825), pp.30-1.
- 675 Op. cit. (1825), p.109.
- 676 Nicholson (1834), p.160.
- 677 Laxton (1818), p.99.
- 678 Whittock (1827), p.27.
- 679 Wren Society, vol.iv (1927), pp.47, 53 - Hampton Court; vol.vii (1930), pp.116, 130 - Whitehall; P.R.O. MSS., WORK 19/48/1, ff.50(iv), 56(iv), 64(iii) - Kensington.

- 680 Wren Society, vol.iv (1927), p.47.
- 681 Builders Price-Book (1810), p.83; (1813), p.126.
- 682 Phillips (1812), p.209; (1821), p.167.
- 683 Laxton (1818), p.99.
- 684 Op. cit. (1823-5), 'The Practical Builder's Perpetual Price-book', p.152.
- 685 Skyring (1831), p.91.
- 686 Whittock (1827), pp.32, 34.
- 687 Vanherman (1828), pp.59-60.
- 688 Whittock (1827), pp.32-3, 44.
- 689 Hinkley (1960), p.59.
- 690 John Smith (1687), p.52.
- 691 Wren Society, vol.iv (1927), p.47.
- 692 Croft-Murray, vol.i (1962), p.212b.
- 693 Hertfordshire (1910), p.175a.
- 694 Gunther (1928), p.282.
- 695 Cust (1914), vol.i, p.41.
- 696 Hinkley (1960), pp.113-4, 154.
- 697 Nicholson (1823-5), p.417.
- 698 Tingry (1830), pp.141-2.
- 699 Hinkley (1960), p.152.
- 700 Ibid., p.118.
- 701 Vide n. 566 to this chapter, supra.
- 702 Ditto.
- 703 Whittock (1827), pp.44-5.
- 704 Ibid., pp.45-6, pl.XV.
- 705 Vide n. 566 to this chapter, supra.
- 706 Whittock (1827), p.46.
- 707 V.A.M. accession no. F.A. 145.
- 708 Pyne (1819), vol.iii, p.58.
- 709 Vanherman (1828), p.62.
- 710 Whittock (1827), p.40.
- 711 Ibid., p.41.
- 712 Ibid.
- 713 Ibid., pp.41-2.
- 714 Nicholson (1823-5), 'The Practical Builder's Perpetual Price-Book', p.152; Laxton (1818), p.100; Skyring (1831), p.91.
- 715 Vanherman (1828), p.62.
- 716 Whittock (1827), p.38.

- 717 Vanherman (1828), pp.61-2.
718 Nicholson (1834), p.160.
719 Roberts (1939), p.54.
720 Laxton (1818), p.99; Skyring (1831), p.91.
721 Gunther (1928), p.282.
722 John Smith (1687), p.52.
723 Vide n. 566 to this chapter, supra.
724 Ditto.
725 Whittock (1827), p.39.
726 Ham MSS., Gooderick's account.
727 P.R.O. MSS., WORK 19/48/1, f.50(iv).
728 Wren Society, vol.iv (1927), p.47.
729 Cust (1914), vol.i, p.41.
730 Laxton (1818), p.100; Nicholson (1823-5), 'The Practical Builder's Perpetual Price-book', p.152; Skyring (1831), p.91.
731 List in Chambers's sketchbook, V.A.M. drawings, 5712, ff. 126v., 127r., 127v., 128r.
732 Whittock (1827), p.47.
733 V.A.M. accession No. W.54-to-6-1953.
734 Whittock (1827), pp.49, 55.
735 Vanherman (1828), p.63.
736 Hull (1872), p.141.
737 Whittock (1827), pp.49, 53-4.
738 Vanherman (1828), p.63.
739 Renwick (1909) pp.190, 198.
740 Hull (1872), p.126.
741 Gwilt (1894), p.489.
742 Burnham (1883), p.310.
743 Laxton (1818), p.100; Skyring (1831), p.91.
744 Gwilt (1894), p.492.
745 Neve (1703), pp.107, 201.
746 Gwilt (1894), p.492.
747 R.I.B.A. MSS., CHA 3/1, p.270.
748 Félibien (1676), pp.292-3.
749 Croft-Murray, vol.i (1962), p.216b (quoting letter from Isaac Bayley to Thomas Foley, 3rd March 1705, in possession of Mr. H.T.H. Foley, Stoke Edith, Herefordshire).
750 Soane MSS., 'Business', p.18.
751 Vanherman (1828), p.63.
752 Whittock (1827), p.63.

- 753 Cater [1933], p.59.
- 754 Whittock (1827), pp.63-4.
- 755 Vanherman (1828), p.63.
- 756 Gwilt (1894), p.49off.
- 757 Whittock (1827), p.49.
- 758 Ibid.
- 759 Chambers (1759), p.79.
- 760 R.I.B.A. MSS., CHA 3/1, p.270.
- 761 Renwick (1909), p.217.
- 762 Burnham (1883), p.302.
- 763 Renwick (1909), p.211.
- 764 Laxton (1818), p.100; Nicholson (1823-5), 'The Practical Builder's Perpetual Price-book', p.153; Skyring (1831), p.91.
- 765 Vanherman (1828), p.63.
- 766 Renwick (1909), p.195.
- 767 Vanherman (1828), p.63; Whittock (1827), p.53.
- 768 Whittock (1827), p.49.
- 769 Burnham (1883), pp.144, 146, 157, 171.
- 770 Linstrum (1972), p.121.
- 771 Vanherman (1828), p.63.
- 772 Burnham (1883), p.171.
- 773 Whittock (1827), p.49.
- 774 Renwick (1909), p.198.
- 775 Whittock (1827), pp.53-4.
- 776 Laxton (1818), p.100; Skyring (1831, p.91; Nicholson (1823-5), 'The Practical Builder's Perpetual Price-book', p.153.
- 777 Neve (1703), p.201.
- 778 Whittock (1827), pp.61-2.
- 779 Hull (1872), pp.107, 109, 148.
- 780 Laxton (1818), p.100; Skyring (1831), p.91.
- 781 Whittock (1827), p.54.
- 782 Burnham (1883), p.311.
- 783 Whittock (1827), p.55.
- 784 Ibid.
- 785 Renwick (1909), p.199.
- 786 Burnham (1883), p.289.
- 787 Laxton (1818), p.100; Skyring (1831), p.91.
- 788 Dunham Massey MSS.
- 789 Croft-Murray, vol.i (1962), p.217a (quoting letter from Isaac Bayley to Thomas Foley, 3rd March 1705, in possession of Mr. H.T.H. Foley, Stoke Edith, Herefordshire).

- 790 Hull (1872), p.80.
- 791 Laxton (1818), p.100; Skyring (1831), p.91.
- 792 Vanherman (1828), p.63.
- 793 Ham MSS., Gooderick's account.
- 794 P.R.O. MSS., E.351/3453, M. 11v.
- 795 Tredegar MSS., 102/98.
- 796 P.R.O. MSS., E.351/3227, M. 5v. (example cited). Others include: pillars of a conduit at Greenwich, 1532-3 (Kirby (1957), p.45 - transcription of Bodleian Library MS. Western Rawl. D 775); panels in Sir Thomas Cawardine's house, Whitefriars, London, some time before 1544 (Croft-Murray, vol.i (1962), p.163a - quoting Losely MS. 127 in Borough Museum, Guildford, Surrey); seats in St. James's Park and at Greenwich, 1597-8 (P.R.O. MSS., E.351/3233, MM. 3v., 5r.
- 797 R.I.B.A. MSS., CHA 3/1, p.270.
- 798 Salmon (1672), p.222.
- 799 Croft-Murray, vol.i (1962), p.217a (quoting letter from Isaac Bayley to Thomas Foley, 3rd March 1705, in possession of Mr. H.T.H. Foley, Stoke Edith, Herefordshire).
- 800 Ibid., p.254b.
- 801 List in Chambers's sketchbook, V.A.M. drawings 5712, f. 127r.
- 802 Whittock (1827), p.49; Vanherman (1828), p.63.
- 803 V.A.M. accession No. W. 54-to-6-1953, Nos. 40, 71.
- 804 Neve (1703), p.201.
- 805 Laxton (1818), p.100; Skyring (1831), p.91.
- 806 Whittock (1827), p.48; Vanherman (1828), p.63.
- 807 Meikleham [c. 1835], s.v. 'MARBLE', vol.ii.
- 808 Burnham (1883), p.136.
- 809 Whittock (1827), p.48.
- 810 P.R.O. MSS., E.351/3245, M. 14v.
- 811 Croft-Murray, vol.i (1962), p.212b.
- 812 Evelyn (1870), p.297.
- 813 Pyne (1819), vol.iii, p.14.
- 814 Croft-Murray, vol.ii (1970), p.306a.
- 815 The two are, of course, a considerable distance apart.
- 816 Hull (1872), pp.63, 73, 75.
- 817 Burnham (1883), p.276.
- 818 Dyrham MSS., D.1799, E234.
- 819 Vide Case Study 1 in Part Three, infra.
- 820 Vide Case Study 9 in Part Three, infra.
- 821 Soane Museum drawings, Soane collection, 31/4/26; Soane MSS., 'Business', p.18.

- 822 Croft-Murray, vol.ii (1970), p.305a.
- 823 Whittock (1827), pp.64-5.
- 824 Renwick (1909), p.214.
- 825 P.R.O. MSS., E.351/3227, M.5v.
- 826 Ibid., E.351/3228, M.4v.
- 827 Ibid., E.351/3245, M.14v.
- 828 Neve (1703), pp.107, 201.
- 829 Croft-Murray, vol.i (1962), p.217a (quoting letter from Isaac Bayley to Thomas Foley, 3rd March 1705, in possession of Mr. H.T.H. Foley, Stoke Edith, Herefordshire).
- 830 Vanherman (1828), p.63.
- 831 P.R.O. MSS., E.351/3245, M. 14v.
- 832 Whittock (1827), p.62.
- 833 Hull (1872), pp.97-104.
- 834 Renwick (1909), p.216.
- 835 Whittock (1827), pp.49, 57.
- 836 Ibid., pp.55-6.
- 837 Ibid., pp.56-7.
- 838 Pyne (1819), vol.iii, p.14.
- 839 Laxton (1818), p.100.
- 840 Nicholson (1823-5), 'The Practical Builder's Perpetual Price-book', p.153; Skyring (1831), p.91.
- 841 Whittock (1827), pp.49, 55.
- 842 Burnham (1883), p.237.
- 843 P.R.O. MSS., E.351/3243, M. 14v; Croft-Murray, vol.i (1962), p.199.
- 844 Vanherman (1828), p.63.
- 845 Laxton (1818), p.100; Nicholson (1823-5), 'The Practical Builder's Perpetual Price-book', p.153; Skyring (1831), p.91.
- 846 Hull (1872), p.133.
- 847 Renwick (1909), p.221.
- 848 Skyring (1831), p.91.
- 849 Pyne (1819), vol.iii, p.14.
- 850 Whittock (1827), p.57.
- 851 Vanherman (1828), p.63.
- 852 Renwick (1909), p.220.
- 853 Burnham (1883), p.321.
- 854 Hull (1872), p.107ff.
- 855 Whittock (1827), pp.57-9.
- 856 Ibid., p.60.
- 857 Ibid., p.61.

- 858 Laxton (1818), p.100; Nicholson (1823-5), 'The Practical Builder's Perpetual Price Book', p.153; Skyring (1831), p.91.
- 859 Whittock (1827), p.49.
- 860 V.A.M. accesssion No. W.54-to-6-1953, No. 9.
- 861 Croft-Murray, vol.i (1962), p.163a (quoting Losely MS. 127 in Borough Museum, Guildford, Surrey).
- 862 P.R.O. MSS., E.351/3263, M.11.
- 863 Ibid., E.351/3271, M.12r.
- 864 Croft-Murray, vol.i (1962), p.222b. (quoting St. Mary Redcliffe MS., 'The Queen Anne Restorations Book').
- 865 Ham MSS., Gooderick's account.
- 866 Croft-Murray, vol.i (1962), p.216b (quoting letter from Isaac Bayley to Thomas Foley, 3rd March 1705, in possession of Mr. H.T.H. Foley, Stoke Edith, Herefordshire).
- 867 Whittock (1827), pp.48-9; Vanherman (1828), p.63.
- 868 Renwick (1909), p.218.
- 869 Ham MSS., Gooderick's account.
- 870 Wren Society, vol.vii (1930), p.130.
- 871 Ibid., vol.iv (1927), p.47.
- 872 P.R.O. MSS., WORK 19/48/1, ff.50(iv), 64(iii), 74(iii), 79(iii).
- 873 Laxton (1818), p.100; Nicholson (1823-5), 'The Practical Builder's Perpetual Price-book', p.153.
- 874 Skyring (1831), p.91.
- 875 Stalker and Parker (1688/1971), p.82.
- 876 Reynolds (1812), p.20.
- 877 Whittock (1827), pp.50-1.
- 878 Ibid., pp.52-3.
- 879 Nicholson (1834), p.161.
- 880 Tredegar MSS., 102/98.
- 881 Stalker and Parker (1688/1971), pp.79-81.
- 882 Ibid., p.81. Salmon ((1672), pp.220-2) also gave two methods for the imitation of tortoise-shell.
- 883 Ure (1860), s.v. 'MOTHER OF PEARL', vol.iii, p.207.
- 884 Vanherman (1828), pp.102-3.
- 885 Stalker and Parker (1688/1971), pp.5-6.
- 886 Dossie (1764), vol.i, p.440ff.
- 887 Berger MSS., stock 1801-2, p.59; stock 1805-6, p.22; 1809-10, p.24.
- 888 Dossie (1764), vol.i, pp.476-8.
- 889 D'Aviler (1691), vol.i, p.230.
- 890 Op. cit. (1825), p.135.
- 891 Whittock (1827), p.153.

- 892 Op. cit. [c. 1830], pp.151, 152.
 893 Whittock (1827), p.142
 894 Vanherman (1828), p.45.
 895 Watin (1785), p.31.

NOTES TO CHAPTER III

- 1 Tingry (1816), p.201; Painter's... Pocket Manual (1825), p.103.
 2 Pincot [c. 1811], pp.21-2.
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- 387 Dunham Massey MSS.
- 388 Nicholson (1819), s.v. 'PAINTING, Economical', vol.ii, p.417.
- 389 Tingry (1816), p.272.
- 390 Op.cit., (1825), p.104.
- 391 Soane Museum MSS., 'Business', p.18.
- 392 Rondelet (1812-n.d.), vol.v, p.236.
- 393 Watin (1785), p.41.
- 394 B.L. MSS. Add. 41133, f.12v. (letter dated 5th May 1770).
- 395 Watin (1785), p.41.
- 396 Tingry (1816), p.273.
- 397 Op.cit., (1825), p.105.
- 398 Gordon Castle MS., p.8.
- 399 Rondelet (1812-n.d.), vol.v, p.236.
- 400 Ibid.
- 401 Reynolds (1812), p.15.
- 402 Bullet (1691), p.285.
- 403 Dyrham MSS., D.1799, E234.
- 404 Rondelet (1812-n.d.), vol.v, p.236.
- 405 Watin (1785), p.42; Tingry (1816), p.277.
- 406 Op.cit., (1825), p.106.
- 407 John Smith (1687), pp.20, 52.
- 408 Laxton (1818), p.96.
- 409 Rondelet (1812-n.d.), vol.v, p.236.
- 410 Vanherman (1828), p.39.
- 411 Pyne (1819), vol.iii, p.24.
- 412 Builders Price-Book (1787), p.134; (1794), p.146;
Laxton (1818), p.96; Salmon (1734), p.57.
- 413 Pincot [c. 1811], pp.8, 10-11; Butcher (1825), p.31;
Nicholson (1825), p.412; Tingry (1830), p.270.
- 414 Vanherman (1828), pp.9, 12.
- 415 John Smith (1687), p.51.
- 416 Butcher (1825), p.23; Nicholson (1823-5), p.416;
Painter's... Pocket Manual (1825), p.107.
- 417 Op.cit., (1825), p.108.
- 418 Primatt [1667], p.70.
- 419 Crease (1808), p.[16]; Lingard (1825), p.10.

- 420 B.M. trade cards, Banks 89.28.
- 421 Vanherman (1828), pp.9, 12; Bentley (1817), p.5;
B.M. trade cards, Heal 89.75 (Hodgkin).
- 422 Bennett (1833), s.v. 'PAINT', p.295.
- 423 Boughton MS., vol.i, p.175.
- 424 S.A.L. MS.
- 425 R.I.B.A. drawings collection, Dance/Leoni volume, No. 64
(Cat. C - F, George Dance the younger, 'Dance Leoni' 64).
- 426 Salmon (1734), p.58.
- 427 Rondelet (1812-n.d.), vol.v, p.236.
- 428 Watin (1785), pp.42-3; Tingry (1816), p.277.
- 429 Op.cit., (1825), p.106.
- 430 Op.cit., (1787), p.139; (1794), p.150.
- 431 Laxton (1818), p.88; Skyring (1831), p.77.
- 432 Cornforth (1979), p.2008.
- 433 R.I.B.A. MSS., CHA 3/1, p.248.
- 434 Hay (1828), p.45.
- 435 Watin (1785), p.42.
- 436 Rondelet (1812-n.d.), vol.v, p.236.
- 437 Laxton (1818), p.96.
- 438 R.I.B.A. MSS., CHA 3/1, p.255.
- 439 S.A.L. MS.
- 440 R.I.B.A. MSS., CHA 3/1, p.250.
- 441 Soane Museum drawings, Adam albums, vol.xi, No. 161;
vol.xiii, No. 42; R.I.B.A. drawings collection, Dance/
Leoni volume, No. 64. (Cat. C - F, George Dance the
younger, 'Dance Leoni' 64).
- 442 Pyne (1819), vol.iii, p.26.
- 443 Caley (1792), p.403.
- 444 Gunther (1928), p.282.
- 445 Salmon (1734), p.58.
- 446 Op.cit., (1776), p.92; (1787), p.138; (1794), p.150.
- 447 Phillips (1821), p.172.
- 448 King's Cambridge MS.
- 449 Osterley MSS., (1774).
- 450 Rondelet (1812-n.d.), vol.v, p.236.
- 451 Tingry (1816), p.238.
- 452 Rondelet (1812-n.d.), vol.v, p.236.
- 453 Hay (1846), pl.11, No. 4.
- 454 John Smith (1687), p.51.
- 455 Watin (1785), p.45.

- 456 Tingry (1816), p.275; Painter's... Pocket Manual (1825), p.105.
- 457 Nicholson (1825), p.410.
- 458 Boughton MS., vol.i, p.177.
- 459 Neve (1703), p.215.
- 460 R.I.B.A. MSS., WRE/2/20, 21.
- 461 Boughton MS., vol.i, p.185.
- 462 P.R.O. MSS., WORK.19/48/1, ff. 50(iv), 93(iii).
- 463 Dyrham MSS., D.1799, E234.
- 464 York City MS.
- 465 Salmon (1734), p.58.
- 466 Op.cit., (1787), p.134; (1794), p.146.
- 467 Bentley (1817), p.5.
- 468 Dyrham MSS., D.1799, E234.
- 469 Boughton MS., vol.i, p.177.
- 470 Wren Society, vol.vii (1930), p.222.
- 471 York City MS.
- 472 Dunham Massey MSS.
- 473 John Smith (1687), p.52.
- 474 Reynolds (1812), p.10.
- 475 Nicholson (1823-5), p.416; Painter's... Pocket Manual (1825), p.106.
- 476 Vanherman (1828), pp.27, 28.
- 477 l Jac. I, c. 20.
- 478 Salmon (1734), p.58; Phillips (1821), p.171.
- 479 Rondelet (1812-n.d.), vol.v, p.236.
- 480 Op.cit., (1776), p.70; (1787), pp.114, 139; (1794), pp.130, 150.
- 481 Phillips (1804), p.113; (1812), p.196; (1821), p.156.
- 482 Skyring (1831), p.77.
- 483 Soane Museum drawings, Adam albums, vol.xii, No. 64.
- 484 Whittock (1827), p.133; Vanherman (1828), p.42.
- 485 Laxton (1818), p.95.
- 486 Arundel MS., Evans's bill, pp.5-8 passim.
- 487 Skyring (1831), p.88.
- 488 Holme (1688), p.13.
- 489 Nicholson (1819), s.v. 'PAINTING, Economical, vol.ii, p.417.
- 490 Laxton (1818), p.96; Skyring (1831), p.88.
- 491 Vanherman (1828), p.39.
- 492 Hay (1846), p.47; pl.19, No. 1.

- 493 George Smith (1826), p.165.
- 494 Pyne (1819), vol.iii, p.45.
- 495 Bullet (1691), p.284.
- 496 Vide Additional Studies 2 and 4 in Part Three, infra.
- 497 Watin (1785), p.41.
- 498 Tingry (1816), p.273.
- 499 Op.cit., (1825), p.105.
- 500 Reynolds (1812), p.15.
- 501 Nicholson (1825), p.412.
- 502 Salmon (1734), p.57.
- 503 Op.cit., (1787), p.134; (1794), p.146.
- 504 Rondelet (1812-n.d.), vol.v, p.236.
- 505 Boughton MS., vol.i, p.187.
- 506 King's Cambridge MS.
- 507 Chambers (1759), p.84; B.L. MSS., Add. 41133, f.12v.
(letter dated 5th May 1770).
- 508 Osterley MSS., (1774).
- 509 Whittock (1827), p.133.
- 510 Salmon (1734), p.58.
- 511 Op.cit., (1787), pp.139, 141; (1794), pp.150, 153.
- 512 Soane Museum drawings, Adam albums, vol.xi, Nos. 160, 226, 250, 251, 256, 261, 262; vol.xii, Nos. 1, 2, 4, 42, 43, 76, 97, 114, 131, 147; vol.xiii, Nos. 41, 70.
- 513 Robert and James Adam (1773-1822), vol.i, No. II (1774), description of pl.vii.
- 514 Hertford MS.
- 515 Osterley MSS., (1774); (1787).
- 516 S.A.L. MS.
- 517 Rutter (1823), pp.9, 11, 16, 17.
- 518 Pincot [c. 1811], p.22.
- 519 Ibid.
- 520 Soane Museum drawings, Adam albums, vol.xi, No. 262.
- 521 Whittock (1827), p.132; Vanherman (1828), p.42.
- 522 Tingry (1830), pp.208, 275.
- 523 Dyrham MSS., D.1799, E234.
- 524 Rondelet (1812-n.d.), vol.v, p.236.
- 525 Pincot [c. 1811], p.35.
- 526 Reynolds (1812), p.17; Nicholson (1825), p.412; Vanherman (1828), pp.28, 42.

- 527 Soane Museum drawings, Adam albums, vol.xi, Nos. 161, 240; vol.xii, Nos. 60, 62, 63, 65, 128, 151; vol.xiii, Nos. 70, 104, 128, 133, 139; vol.xiv, Nos. 31, 58, 71, 72, 74, 75.
- 528 Osterley MSS., (1774).
- 529 R.I.A. MSS., Charlemont letters, second series, vol.ii, No. 5 (7th September 1775).
- 530 R.I.B.A. MSS., CHA 3/1, pp.248, 249, 251.
- 531 S.A.L. MS.
- 532 Northumberland MS.
- 533 B.M. trade cards, Banks 89.28.
- 534 Bartholomew (1846), para. 1502.
- 535 Vanherman (1828), p.30.
- 536 Butcher (1825), p.31.
- 537 Reynolds (1812), p.17.
- 538 Nicholson (1825), p.411.
- 539 Whittock (1827), p.133.
- 540 Vanherman (1828), pp.10, 11, 16.
- 541 Reynolds (1812), pp.11-12.
- 542 Vanherman (1828), pp.38-9.
- 543 Ibid., pp.10, 11, 16.
- 544 Bentley (1817), p.5; Bennett (1833), s.v. 'PAINT', p.295.
- 545 Lingard (1825), p.10.
- 546 Soane Museum drawings, Adam albums, vol.xi, No. 112; vol.xii, Nos. 42, 76.
- 547 Britton (1827), p.33.
- 548 Pückler-Muskau (1832), vol.iv, p.86.
- 549 Soane MSS., 'Business', p.18.
- 550 Watin (1785), p.42.
- 551 Boughton MS., vol.i, p.185.
- 552 Slive (1961), p.378.
- 553 Whittock (1827), p.132.
- 554 Dunham Massey MSS.
- 555 Vanherman (1828), p.27.
- 556 Laxton (1818), p.96.
- 557 Skyring (1831), p.88.
- 558 Fowler and Cornforth (1974), p.207 (quoting MS. letter in the possession of the Hon. Desmond Guinness).
- 559 Buckler (1826), p.3.
- 560 Reynolds (1812), p.12.
- 561 Rondelet (1812-n.d.), vol.v, p.236.

- 562 Lingard (1825), p.10.
- 563 Bennett (1833), s.v. 'PAINT', p.295.
- 564 Ham MSS., Gooderick's account.
- 565 John Smith (1687), p.52.
- 566 Painter's... Pocket Manual (1825), p.107.
- 567 Nicholson (1823-5), p.416.
- 568 Vanherman (1828), pp.9, 15, 29.
- 569 John Smith (1687), p.52.
- 570 George Smith (1826), p.165.
- 571 Vide Case Study 8 in Part Three, infra.
- 572 Nicholson (1825), p.412.
- 573 Pincot [c. 1811], pp.8, 13.
- 574 B.L. MSS., Add. 41133, f.12 (letter dated 5th May 1770).
- 575 Butcher (1825), p.30; Painter's... Pocket Manual (1825), p.108.
- 576 Vanherman (1828), p.39.
- 577 Reynolds (1812), pp.15, 17.
- 578 Wren Society, vol.vii (1930), p.193.
- 579 Osterley MSS., (1787).
- 580 Builders Price-Book (1787), p.134; (1794), p.146; Laxton (1818), p.96.
- 581 Salmon (1734), p.57.
- 582 Crease (1808), p.[16].
- 583 B.M. trade cards, Banks 89.28.
- 584 Lingard (1825), p.10.
- 585 B.M. trade cards, Banks 89.28.
- 586 Bentley (1817), p.5.
- 587 Vanherman (1828), pp.9, 15.
- 588 B.M. trade cards, Heal 89.75.
- 589 Bennett (1833), s.v. 'PAINT', p.295.
- 590 Rondelet (1812-n.d.), vol.v, p.236.
- 591 Primatt [1667], p.70; Gerbier (1663), p.83; Wren Society, vol.xix (1942), pp.98-9 (Sheldonian).
- 592 Boughton MS., vol.i, pp.177, 179, 181.
- 593 Petworth MSS., PHA 6614, No. 219, pp.3, 4.
- 594 R.I.B.A. MSS., CHA 3/1, pp.247, 253; CHA 3/2, p.211; CHA 3/3, pp.67, 122, 192.
- 595 P.R.O. MSS., WORK.19/48/1, f.50(iv).
- 596 Boughton MS., vol.i, p.161.
- 597 Soane Museum drawings, Adam albums, vol.xiv, No. 5.

- 598 S.R.O. MSS., 4/62/4.
- 599 Dunham Massey MSS.
- 600 Rutter (1823), pp.14, 17, 52.
- 601 Braybrooke (1836), p.116.
- 602 Boughton MS., vol.i, p.177.
- 603 Hertford MS.
- 604 B.L. MSS., Add. 41133, f.51v. (letter dated 31st August 1771).
- 605 Boughton MS., vol.i, pp.187, 191.
- 606 Ibid., pp.177, 179, 181.
- 607 Pyne (1819), vol.iii, p.14.
- 608 Boughton MS., vol.i, pp.181, 187.
- 609 John Smith (1687), p.52.
- 610 Reynolds (1812), p.10.
- 611 Whittock (1827), p.132.
- 612 Holme (1688), p.13.
- 613 Salmon (1734), p.58.
- 614 Vanherman (1828), p.38.
- 615 Nicholson (1819), s.v. 'PAINTING, Economical', vol.ii, p.417.
- 616 Phillips (1812), p.212.
- 617 Rondelet (1812-n.d.), vol.v, p.236.
- 618 R.I.B.A. MSS., CHA 3/2, p.211.
- 619 Op.cit., (1776), pp.70, 114; (1787), pp.139, 141;
(1794), pp.150, 153.
- 620 Ibid., (1810), p.69; (1813), p.111.
- 621 Phillips (1804), p.113; (1812), p.196; (1821), p.156;
Laxton (1818), p.88; Skyring (1831), p.77.
- 622 R.I.B.A. drawings collection, Dance/Leoni volume No. 64
(Cat. C - F, George Dance the younger, 'Dance Leoni' 64).
- 623 Soane Museum drawings, Adam albums, vol.xi, Nos. 213,
262; vol.xii, No. 43; vol.xiv, No. 72.
- 624 Hertford MS.
- 625 Gordon Castle MS., pp.1, 3.
- 626 Osterley MSS., (1787).
- 627 John Smith (1687), p.52.
- 628 Nicholson (1823-5), p.416; Painter's... Pocket Manual
(1825), p.107.
- 629 Bullet (1691), p.285.
- 630 Gerbier (1663), p.84; Primatt [1667], p.70.
- 631 P.R.O. MSS., WORK.5/24, extraordinary account.
- 632 Ham MSS., Gooderick's account.

- 633 Watin (1785), p.45.
- 634 Rondelet (1812-n.d.), vol.v, p.236.
- 635 Dyrham MSS., D.1799, E234.
- 636 Ham MSS., Gooderick's account.
- 637 Rondelet (1812-n.d.), vol.v, p.236.
- 638 Op.cit., (1825), pp.108-9.
- 639 Rondelet (1812-n.d.), vol.v, p.236.
- 640 Watin (1785), p.45.
- 641 Nicholson (1825), p.412.
- 642 Op.cit., (1825), p.106.
- 643 Soane Museum drawings, Adam albums, vol.xii, Nos. 24, 143.
- 644 Rondelet (1812-n.d.), vol.v, p.236.
- 645 Watin (1785), p.45.
- 646 Tingry (1816), pp.275-6.
- 647 Op.cit., (1825), p.105.
- 648 Gerbier (1663), p.84.
- 649 Salmon (1734), p.58.
- 650 Neve (1703), p.215.
- 651 P.R.O. MSS., WORK.5/24, extraordinary account.
- 652 Ibid., WORK.19/48/1, ff.50(iv), 64(iii), 74(iii).
- 653 Dyrham MSS., D.1799, E234.
- 654 R.I.B.A. MSS., WRE/2/20, 21.
- 655 Croft-Murray, vol.i (1962), p.216b (quoting letter from Isaac Bayley to Thomas Foley, 3rd March 1705, in possession of Mr. H.T.H. Foley, Stoke Edith, Herefordshire).
- 656 Boughton MS., vol.i, p.185.
- 657 Builders Price-Book (1776); (1787); (1794); Watin (1785), p.45; Rondelet (1812-n.d.), vol.v, p.236.
- 658 Laxton (1818), p.96; Skyring (1831), p.88.
- 659 Builders Price-Book (1787), p.134; (1794), p.146; Laxton (1818), p.96; Pincot [c. 1811], p.8.
- 660 Gunther (1928), p.282.
- 661 Wren Society, vol.vii (1930), p.116.
- 662 Osterley MSS., (1774); (1787).
- 663 Hay (1828), p.41; Tingry (1830), pp.33-4.
- 664 Vanherman (1828), p.54.
- 665 B.M. trade cards, Heal 90.56*.
- 666 Rondelet (1812-n.d.), vol.v, p.236.
- 667 Holme (1688), p.13.
- 668 Dunham Massey MSS.

- 669 Watin (1785), p.77.
- 670 B.M. trade cards, Heal 90.56*.
- 671 Tingry (1816), p.276.
- 672 Butcher (1825), p.31.
- 673 R.I.B.A. MSS., PEL/1, p.84.
- 674 Soane Museum drawings, Adam albums, vol.xi, No. 161; vol.xii, Nos. 24, 114, 131.
- 675 Gordon Castle MS., p.2.
- 676 Woburn MSS., box 394.
- 677 Rutter (1823), p.11.
- 678 Bentley (1817), p.5.
- 679 Bennett (1833), s.v. 'PAINT', p.295.
- 680 Soane Museum drawings, Adam albums, vol.xii, No. 131.
- 681 Rondelet (1812-n.d.), vol.v, p.236.
- 682 Osterley MSS., (1774).
- 683 Rondelet (1812-n.d.), vol.v, p.237.
- 684 Osterley MSS., (1787).
- 685 B.M. trade cards, Banks 89.28.
- 686 Laxton (1818), p.96; Skyring (1831), p.88.

NOTES TO CHAPTER IV

- 1 Turner, vol.i (1877), pp.198, 218, 245-6, 182, 183, 222, 237-8, 253, 246; Margaret Wood (1965), pp.394, 396.
- 2 Turner, vol.i (1877), pp.210, 246.
- 3 Eastlake (1847), p.50.
- 4 Turner, vol.i (1877), p.246.
- 5 Gentleman's Magazine, vol.iiiv (1784), p.501.
- 6 Vide Additional Study 1 in Part Three, infra.
- 7 Serlio (1611), book iv, c.12, f.67r.
- 8 Harrison (1577), book ii, f.84v.b.
- 9 Panelled Rooms, vol.iv (1915), p.20 (V.A.M. accession No. 3-1891).
- 10 Stallybrass (1913), p.384.
- 11 Ibid.
- 12 P.R.O. MSS., E.351/3233, M. 9 r.
- 13 Croft-Murray, vol.i (1962), p.163a (quoting Losely MS. 127 in Borough Museum, Guildford).
- 14 Croft-Murray, vol.i (1962), p.184a.
- 15 P.R.O. MSS., E.351/3245, M. 14 v.

- 16 P.R.O. MSS., E.351/3248, M. 12 v.
- 17 P.R.O. MSS., E.351/3271, M. 12 r.
- 18 P.R.O. MSS., E.351/3263, M. 8 v.
- 19 Caley (1792), p.399ff. General information about the house ex Summerson (1969), p.36; John Harris & al. (1973), pp.148-9, 159; Thornton (1978), p.46.
- 20 Ham House (1976).
- 21 Ham MSS., Gooderick's account.
- 22 Ibid., Kinsman's account.
- 23 MacTaggart (1980), p.42.
- 24 The 1654 Inventory indicates that by that date the tapes-tries were in position (Thornton and Tomlin (1980), p.119).
- 25 Sauval (1724), vol.ii, l. 7, pp.200-1; Thornton (1978), p.8.
- 26 Evelyn (1870), p.265.
- 27 P.R.O. MSS., WORK.5/3 (November 1662).
- 28 Gunther (1928), p.282.
- 29 Wren Society, vol.vii (1930), p.130.
- 30 Ibid., vol.iv (1927), p.53.
- 31 P.R.O. MSS., WORK.19/48/1, f.50(iv).
- 32 Gerbier (1663), p.84; Primatt [1667], p.71.
- 33 John Smith (1687), pp.51, 52.
- 34 Thornton (1978), p.89 (quoting Drossaers and Scheurleer (1974-6), vol.i, p.267).
- 35 Fiennes (1949), p.100.
- 36 Stalker and Parker (1688/1971), pp.xiv-xvi.
- 37 All illustrated in Fowler and Cornforth (1974), figs. 174-5, 176, 178, 179.
- 38 Dyrham MSS., D.1799, E234.
- 39 History of the King's Works, vol.v (1976), p.157; Fiennes (1949), p.59.
- 40 Soane Museum drawings, Hampton Court album, f.65.
- 41 Croft-Murray, vol.i (1962), p.231b (quoting Gentleman's Magazine (1731-1868)).
- 42 Gunther (1828), p.282; John Smith (1687), p.47.
- 43 P.R.O. MSS., WORK.5/3 (November 1662).
- 44 P.R.O. MSS., WORK.5/3 (June 1662).
- 45 P.R.O. MSS., WORK.5/27 (July 1676, extraordinary account).
- 46 P.R.O. MSS., WORK.5/32 (at the very end).
- 47 Fiennes (1949), pp.85, 90.
- 48 Wren Society, vol.iv (1927), p.28.
- 49 Dyrham MSS., D.1799, E234.

- 50 Neve (1703), p.201.
- 51 Croft-Murray, vol.i (1962), p.217a (quoting letter from Isaac Bayley to Thomas Foley, 3rd March 1705, in possession of Mr. H.T.H. Foley, Stoke Edith, Herefordshire).
- 52 Fowler and Cornforth (1974), figs. 174-5, 176, 177. In addition, Jourdain ([1914], p.32, n.2) mentioned that a small room painted in imitation of marble still survived at Belton.
- 53 Vide Case Study 1 in Part Three, infra.
- 54 Dyrham MSS., D.1799, E234.
- 55 D'Aviler (1691), vol.i, p.230.
- 56 Ibid., p.339.
- 57 Lairesse (1738), pp.384-5.
- 58 Op.cit. (1756), pp.471-3.
- 59 Wren Society, vol.xix (1942), p.99.
- 60 Fiennes (1949), p.55.
- 61 Croft-Murray, vol.i (1962), p.254b.
- 62 History of the King's Works, vol.v (1976), p.404, (quoting P.R.O. MSS., E.351/3312, M.4r. and sketch by Thornhill reproduced above, fig. 42). The former, however, contains no reference to marbling; and the note on the latter could equally refer to the columns on the Speaker's chair.
- 63 Hatton (1708), vol.ii, p.612b.
- 64 P.R.O. MSS., WORK.5/27 (bound into Hampton Court account between January and February 1676-7, preceding joiner's and carver's accounts).
- 65 Stalker and Parker (1688/1971), p.79.
- 66 John Smith (1687), pp.47, 52.
- 67 Gunther (1928), p.282.
- 68 Cust (1914), vol.i, p.41.
- 69 Fiennes (1949), p.153.
- 70 Fowler and Cornforth (1974), pp.190, 192.
- 71 Ibid., pp.192-3; Jourdain [1914], p.32.
- 72 P.R.O. MSS., WORK.5/24 (extraordinary account).
- 73 Vide Additional Study 3 in Part Three, infra.
- 74 P.R.O. MSS., WORK.5/23 extraordinary account, Lord Treasurer's Building, second book.
- 75 History of the King's Works, vol.v (1976), p.294 (quoting ? P.R.O. MSS., WORK.5/41 (extraordinary)).
- 76 P.R.O. MSS., WORK.19/48/1, ff.50(iv), 56(iv), 64(iii), 74(iii).
- 77 John Smith (1676), p.70.
- 78 P.R.O. MSS., WORK.5/3 (November 1662).

- 79 P.R.O. MSS., WORK.19/48/1, ff.50(iv), 56(iv), 64(iii), 64(iv), 74(iii), 79(iii), 93(iii) - Kensington Palace; Dyrham MSS., D.1799, E234; Boughton MS., vol.i, pp.177-81 (Ditton); ibid., pp.173-7, 181, 185-7, 191 (Montagu House).
- 80 Vide Case Study 2 in Part Three, infra.
- 81 John Smith (1687), pp.51, 52.
- 82 Ham MSS., Gooderick's account.
- 83 Bullet (1691), p.285.
- 84 Vide Additional Study 5 in Part Three, infra.
- 85 D'Aviler (1691), vol.i, p.228.
- 86 Mandey (1717), p.231. In those cases where only the architrave of the entablature forms part of the wainscot, the frieze and cornice being modelled in plaster along with the ceiling, it may be that the panelling was originally intended to be painted white or stone colour to match the normal whitening of the plasterwork in order to maintain the integrity of the entablature; but for the present this remains speculative.
- 87 P.R.O. MSS., WORK.19/48/1, f.64(iv).
- 88 Boughton MS., vol.i, p.177.
- 89 P.R.O. MSS., WORK.5/3 (September 1662).
- 90 Op.cit., p.249.
- 91 R.I.B.A. Drawings Collection, P.S. Bartoli album, f.6 (Cat. B, Pietro-Santi Bartoli, f.6).
- 92 R.I.B.A. Drawings Collection, A 2/6 (not in published Catalogue).
- 93 Tessin/Cronström (1964), p.23a (letter of 22nd May 1693).
- 94 Vide Additional Study 4 in Part Three, infra.
- 95 Lairesse (1738), p.386.
- 96 Cummings (1971), p.86.
- 97 History of the King's Works, vol.v (1976), p.277 quoting ? P.R.O. MSS., WORK. 5/22, 23).
- 98 Dyrham MSS., D.1799, E234.
- 99 P.R.O. MSS., WORK.5/41 (July 1687).
- 100 Ibid., WORK.19/48/1, f.50(iv).
- 101 Ibid., f.93(iii).
- 102 Boughton MS., vol.i, p.177.
- 103 D'Aviler (1691), vol.i, p.229.
- 104 Evelyn (1870), p.395.
- 105 Wren Society, vol.xix (1942), p.110.
- 106 Fiennes (1949), pp.55, 56.
- 107 Ibid., pp.99-100.
- 108 V.A.M. accession No. 1029-1903.

- 109 Jourdain [1914], p.33; Fiennes (1949), p.279.
- 110 Op.cit. (1749), vol.ii, Preface.
- 111 Ware (1756), pp.74-5.
- 112 Caley (1792), pp.402, 403, 404.
- 113 Architectural Drawings from Lowther Castle (1980), p.10.
- 114 Boughton MS., vol.i, p.163.
- 115 Gunther (1828), pp.75-6.
- 116 Ibid., p.67.
- 117 Ibid., pp.67, 80.
- 118 Ibid., p.79.
- 119 Ibid., p.77.
- 120 Wren Society, vol.vi (1929), p.78.
- 121 Ashmolean drawings, Cotelle album.
- 122 R.I.B.A. Drawings Collection, B4/10 (Cat. L-N, Daniel Marot).
- 123 Dyrham MSS., D.1799, A105.
- 124 P.R.O. MSS., WORK.5/32 (five books bound up at end, first book).
- 125 Boughton MS., vol.i, p.177.
- 126 Neve (1703), p.71.
- 127 P.R.O. MSS., WORK.6/5, p.[226].
- 128 Thornton (1978), p.63.
- 129 Ware (1756), p.553.
- 130 Neve (1703), pp.107, 201.
- 131 P.R.O. MSS., WORK.5/3 (extraordinary account, June 1662).
- 132 Finch (1901), vol.i, pp.71, 72.
- 133 Dyrham MSS., D.1799, A110.
- 134 Berkeley and Percival (1914), pp.195-6.
- 135 Neve (1703), p.107.
- 136 Gerbier (1663), p.22.
- 137 P.R.O. MSS., WORK.5/41 (extraordinary account).
- 138 Wren Society, vol.iv (1927), p.47.
- 139 P.R.O. MSS., WORK.19/48/1, f.50(iv).
- 140 Wren Society, vol.vi (1929), pp.65, 74.
- 141 D'Aviler (1691), vol.i, p.166.
- 142 Ibid., p.168.
- 143 Boughton MS., vol.i, p.161.
- 144 Vide Case Study 2 in Part Three, infra.
- 145 P.R.O. MSS., WORK.5/1 (June 1660).
- 146 P.R.O. MSS., WORK.5/32 (five books bound up at end, fourth book).

- 147 P.R.O. MSS., WORK.5/15 (Westminster, May 1670).
- 148 Croft-Murray, vol.i (1962), p.254b.
- 149 D'Aviler (1691), vol.i, pp.228-9.
- 150 E.g.: P.R.O. MSS., WORK.5/3 (Whitehall, June and August 1662);
WORK.5/4 (Whitehall, May 1663);
WORK.5/9 (Whitehall, February 1666/7);
WORK.5/42 (Whitehall, September 1688);
WORK.5/52 (Hampton Court, May 1701).
- 151 P.R.O. MSS., WORK.5/41 (extraordinary account).
- 152 Félibien (1676), p.291.
- 153 P.R.O. MSS., WORK.5/52 (September 1701).
- 154 D'Aviler (1691), vol.i, p.229.
- 155 P.R.O. MSS., WORK.5/3 (Whitehall, August 1662).
- 156 Vide Case Study 1 in Part Three, infra.
- 157 Gunther (1928), p.283.
- 158 Fiennes (1949), p.99.
- 159 John Smith (1687), p.50.
- 160 Gerbier (1663), pp.84, 85.
- 161 John Smith (1687), p.51.
- 162 John Smith (1676), pp.17, 21; ibid. (1687), p.27.
- 163 Soane Museum MSS., Martin, loose ff. inserted between
pp.133, 134, f.[2]r.
- 164 Gunther (1928), p.283.
- 165 Gerbier (1663), p.85.
- 166 John Smith (1687), p.71.
- 167 Ibid., p.53.
- 168 Ibid., p.47.
- 169 P.R.O. MSS., WORK.19/48/1, f.50(iv).
- 170 Wren Society, vol.iv (1927), p.53.
- 171 Ibid., vol.xv (1938), p.173 ('173 yds Painting in ye 2 W.
Towers 4 oils upon lead'). I am grateful to Mr. Robert
Crayford for bringing this reference to my attention.
- 172 P.R.O. MSS., WORK.5/4 (February 1664).
- 173 History of the King's Works, vol.v (1976), p.274
(quoting P.R.O. MSS., WORK.5/30 (March 1677/8)).
- 174 Downes (1979), p.251 (quoting letter dated 13th January
1730 at Castle Howard).
- 175 P.R.O. MSS., WORK.5/25 (December, 1675).
- 176 Gunther (1928), p.80.
- 177 Boughton MS., vol.i, p.177.
- 178 Wren Society, vol.xi (1934), p.97.
- 179 Ibid., vol.vii (1930), p.193.

- 180 Neve (1703), p.227.
- 181 Gerbier (1663), p.84.
- 182 Boughton MS., vol.i, p.163.
- 183 Neve (1703), p.216.
- 184 Stalker and Parker (1688/1971), pp.23-6.
- 185 History of the King's Works, vol.v (1976), p.253.
- 186 Gunther (1928), p.282.
- 187 Bullet (1691), p.285.
- 188 Gunther (1928), p.282.
- 189 Lairesse (1738), p.384.
- 190 Croft-Murray, vol.i (1962), p.216b (quoting letter from Isaac Bayley to Thomas Foley, 3rd March 1705, in possession of Mr. H.T.H. Foley, Stoke Edith, Herefordshire).
- 191 Delany (1861-2), first series (1861), vol.ii, p.330 (letter dated 23rd September 1744).
- 192 Boughton MS., vol.i, pp.173-7, 181, 185-7, 191.
- 193 D'Aviler (1691), vol.i, p.228.
- 194 Tessin/Cronström (1964), p.15b (letter of 19th April 1693).
- 195 Holme (1688), book i, c. 2, p.12.
- 196 John Smith (1701), p.49.
- 197 Ibid. (1676), pp.40-1.
- 198 Ibid. (1687), p.48.
- 199 Ibid. (1701), p.50.
- 200 Lairesse (1738), p.384.
- 201 Boughton MS., vol.i, pp.173, 177; Colen Campbell ([1715]-1725), vol.i [1715], pl.34.
- 202 Dyrham MSS., D.1799, E234.
- 203 Ibid.

NOTES TO CHAPTER V

- 1 Colen Campbell ([1715]-1771), vol.i [1715], p.[1].
- 2 Ibid., p.2.
- 3 Fleming (1962), p.59 (quoting William Adam's correspondence in Duke of Hamilton's MSS. at Lennoxlove).
- 4 Ware (1756), pp.469-70).
- 5 Colen Campbell ([1715]-1771), vol.iii (2nd ed., 1731), p.2.
- 6 Powys (1899), p.10.
- 7 Soane Museum MSS., Berkeley Square, ff.10, 45.
- 8 B.M. trade cards, Heal 89.55.

- 9 R.I.B.A. MSS., PEL/1, p.82.
- 10 Vide Additional Study 6 in Part Three, infra.
- 11 Vide Additional Study 7 in Part Three, infra.
- 12 Tate Gallery, No. 5359.
- 13 V.A.M. accession No. P.31-1935.
- 14 National Gallery of Ireland, No. 792.
- 15 Tate Gallery, No. 1153.
- 16 National Portrait Gallery, No. 217.
- 17 Walpole, 'Aedes', Works (1798), vol.ii, p.257.
- 18 Vide Case Study 3 in Part Three, infra. It is curious that Mrs. Powys noted that the rooms at Houghton were painted 'dark green olive'. No trace of this could be seen on any of the samples taken from the Cabinet. (Powys (1899), p.6.)
- 19 Walpole, 'Anecdotes', Works (1798), vol.iii, p.491.
- 20 G.L.C. MS., f.7.
- 21 R.I.B.A. MSS., PEL/1, p.154.
- 22 Thomson (1943), p.76 (letter dated 25th September 1732).
- 23 Pocock (1888-9), vol.ii (1889), p.139; Powys (1899), p.63.
- 24 Powys (1899), p.205.
- 25 York City MS.
- 26 Fowler and Cornforth (1974), fig.118; Girouard (1978), fig.112 (Mellon Collection, Yale Center for British Art).
- 27 National Gallery, Nos. 114, 116, 118.
- 28 R.I.B.A. Drawings Collection, K 10/7/1-4 (not in published catalogue).
- 29 Hussey (1967), p.1594.
- 30 Op.cit., (1747), p.103.
- 31 Op.cit., (1756), p.469.
- 32 Ibid., pp.348, 743-4, 748.
- 33 Dossie (1764), vol.i, p.88.
- 34 King's Cambridge MS.
- 35 B.M. trade cards, Heal 89.53.
- 36 Ibid., 89.55.
- 37 Tate Gallery, No. 1943 (reproduced by Fowler and Cornforth (1974), fig.87).
- 38 National Gallery, No. 117.
- 39 R.I.B.A. MSS., PEL/1, p.82.
- 40 Op.cit., (1756), p.555.
- 41 Ibid., pp.735, 554.
- 42 Fowler and Cornforth (1974), fig.118; Girouard (1978), fig.112 (Mellon Collection, Yale Center for British Art).

- 43 V.A.M. drawings, 5712, Nos. 403, 425.
- 44 R.I.B.A. MSS., PEL/1, p.82.
- 45 Ware (1756), pp.741-2, 748.
- 46 Tate Gallery, No. 5359.
- 47 V.A.M., accession No. P.31-1935.
- 48 Fleming (1962), p.24.
- 49 V.A.M. drawings, 5712, Nos. 403, 425.
- 50 Powys (1899), pp.9, 10.
- 51 Pococke (1888-9), vol.ii (1889), p.139; Powys (1899), p.63.
- 52 Vide Case Study 3 in Part Three, infra.
- 53 Robert Campbell (1747), p.108.
- 54 Jourdain [1914], p.24 (I have been unable to trace the source of the quotation given).
- 55 Soane Museum MSS., Berkeley Square, f.56.
- 56 Colen Campbell ([1715]-1771), vol.iv (1767), p.5.
- 57 Cumberland (1806), p.141.
- 58 R.I.B.A. MSS., PEL/1, pp.104, 154.
- 59 Ibid., pp.86, 154; Soane Museum MSS., Berkeley Square, f.56.

NOTES TO CHAPTER VI

- 1 Walpole, 'Anecdotes', Works (1798), vol.iii, p.491.
- 2 Vasari (1927), vol.iv, p.9.
- 3 Egger (1906).
- 4 Walpole, 'Anecdotes', Works (1798), vol.iii, p.488.
- 5 Croft-Murray, vol.ii (1970), p.26.
- 6 V.A.M. drawings, E.84, 86, 117, 184-1940.
- 7 R.I.B.A. Drawings Collection, G2/12/1-6 (Cat.T-Z, John Talman, [1] 3-8).
- 8 V.A.M. drawings, E.86-1940.
- 9 P.R.O. MSS., WORK.4/2, f.173r (3rd June 1724).
- 10 Croft-Murray, vol.ii (1970), pp.29, 235b.
- 11 Catalogues of both the Eton and Holkham drawings were published by Thomas Ashby under the title, 'Drawings of Ancient Paintings in English Collections', parts I and II, Papers of the British School at Rome, vol.vii (1914), pp.1-62; vol.viii (1916), pp.35-54.
- 12 Croft-Murray, vol.ii (1970), p.49.
- 13 V.A.M. drawings, E.2681-to-7-1948, E.2648, 2666, 2689-1948.
- 14 Ibid., E.2678-to-80-1948.
- 15 Stillman (1966), p.10.

- 16 Stillman (1967), p.197 (quoting letter from Robert to Margaret Adam dated 5th March 1755, S.R.O. MSS., Clerk of Penicuik papers, No. 4766).
- 17 Fleming (1962), pp.155, 370-1 (quoting Clerk MSS.).
- 18 Stillman (1966), p.83 (quoting S.R.O. MSS., Clerk of Penicuik papers, Nos. 4852, 4854).
- 19 Robert and James Adam (1773-1822), vol.i, part I (1773), Preface, p.5.
- 20 Eton College drawings, Topham collection, Bn. 6, No. 34.
- 21 Bartoli (1783), vol.i, pl.28.
- 22 Soane Museum drawings, Adam albums, vol.xi, No. 53.
- 23 In August 1766 the Duchess of Northumberland referred to the ceiling as having a 'pale purple' ground (Northumberland MS.); whilst on 29th May 1765 Sam Wyatt (clerk of works at Kedleston) had written to Lord Scarsdale informing him that the painter was colouring the Dining Room ceiling (I am most grateful to Mr. Leslie Harris for this information).
- 24 Soane Museum drawings, Adam albums, vol. xi, No. 19.
- 25 Eton College drawings, Topham collection, Bn. 6, No. 24.
- 26 Soane Museum drawings, Adam albums, vol. xi, No. 23.
- 27 Eton College drawings, Topham collection, Bn. 7, No. 92.
- 28 Soane Museum drawings, Adam albums, vol. xxxix, No. 2. The drawing for the ceiling of Lady Scarsdale's Dressing Room at Kedleston is, however, matched by an elevation also preserved at the house, both being mentioned as being forwarded to Kedleston by Adam in a letter to Lord Scarsdale dated 3rd August 1760. I am grateful to Mr. Leslie Harris for this information. The elevations of the Dining Room at Kedleston are also contemporary with its ceiling drawing, being dated 1762.
- 29 Eton College drawings, Topham collection, Bn. 6, No. 18.
- 30 R.I.B.A. Drawings Collection, G 3/1 (Cat. C-F, Giovanni Battista Cipriani); P.R.O. MSS., WORK.1/4, p.48 (Cipriani ordered to be paid 28th June 1765).
- 31 Pyne (1819), vol.ii, pl. facing p.14 ('Drawing Room').
- 32 Bellorio and Causseo (1750), 'Alia quaedam sepulcrorum monumenta ac feralia nonnulla', pl.iii; Eton College drawings, Topham collection, Bn. 6, No. 48.
- 33 Bartoli (1783), vol.i, pl.21.
- 34 Soane Museum drawings, Adam albums, vol.xi, Nos. 102, 104.
- 35 Ibid., Nos. 23, 104, 132 respectively.
- 36 Ibid., No. 40.
- 37 Bellorio and Causseo (1750), 'Alia quaedam sepulcrorum monumenta ac feralia nonnulla', pl.iii; Eton College drawings, Topham collection, Bn. 6, No. 48.
- 38 Bartoli (1783), vol.ii, pl.46.

- 39 Soane Museum drawings, Adam albums, vol.xiv, No.85.
- 40 Ibid., Nos. 141-8.
- 41 Bolton (1922), vol.ii, p.340.
- 42 Illustrated by Beard (1978), colour pl. 16.
- 43 Soane Museum drawings, Adam albums, vol.xi, No. 148; vol.xiv, No. 121.
- 44 Ibid., vol.xi, No. 149.
- 45 Ibid., No. 196.
- 46 Ibid., No. 225.
- 47 Ibid., vol.xii, Nos. 86, 87; vol.1, No. 54.
- 48 Ibid., vol.xii, No. 129.
- 49 R.I.B.A. Drawings Collection, P.S. Bartoli album, ff.8, 10 (Cat. B, Pietro-Santi Bartoli, ff.8, 10).
- 50 P.R.O. MSS., WORK.6/16; p.19 (Warrant dated 8th May 1734); WORK.5/141 (1735 -payment).
- 51 Stanhope (1932), vol.iv, pp.1211-12.
- 52 Luxborough (1775), p.299.
- 53 Shenstone (1939), pp.388-9.
- 54 Laxton (1818), p.95.
- 55 Arundel MS., Evans's bill, f.5.
- 56 V.A.M. MSS., letter pasted into a volume of newspaper cuttings (accession No. L.5203-1920, f.19r.), p.[4].
- 57 Arundel MS., Evans's bill, f.5.
- 58 Fitz-Gerald (1973).
- 59 Walpole Letters (1903-25), vol.iii (1903), p.396 (letter dated 12th February 1756 to the Hon. Henry Seymour Conway).
- 60 V.A.M. MSS., letter pasted into a volume of newspaper cuttings (accession No. L.5203-1920, f.19r., p.[1].
- 61 Op.cit. (1759), p.84.
- 62 Ibid. (1791), p.134.
- 63 Soane Museum drawings, drawer 43, set 20, No. 1.
- 64 V.A.M. drawings, 2216.24.
- 65 Ibid., 47.
- 66 Ibid., 27.
- 67 There is, however, a design for the ceiling of the Drawing Room at Kedleston (preserved at the house) which is dated 1759 and has tinted grounds, but these appear to have been added over Adam's usual grey washes at a subsequent date which, the painting accounts (also at the house) suggest, could have been 1762 or, more probably, 1770. I am grateful to Mr. Leslie Harris for this information.
- 68 Laugier (1977), p.60.
- 69 Op.cit. (1756), pp.558, 578.

- 70 Chambers (1791), pp.127-8 (cf. (1759), p.79).
71 Osterley MSS., (1774).
72 Op.cit. (1787), p.143.
73 Op.cit. (1773-1822), vol.ii (1779), part I.
74 Vide Case Study 6 in Part Three, infra.
75 Burke (1812), p.162.
76 Ibid., pp.220-1.
77 Ibid., p.148.
78 Walpole, Letters (1903-25), vol.iv (1903), p.423 (letter dated 1st September 1760 to George Montagu).
79 Eileen Harris (1967), p.209 (quoting R.I.B.A. MSS., Chambers MSS.).
80 Burke (1812), pp.220-1.
81 Laugier (1977), p.131.
82 Vide n. 23 to this chapter, supra.
83 Stillman (1966), pp.42-3 (quoting Drummond's Bank MSS., Cash Ledgers (1766), pp.320-1).
84 Soane Museum drawings, Adam albums, vol.xv, Nos. 3, 93.
85 Robert and James Adam (1773-1822), vol.i, part II (1774), p.10.
86 Ibid., vol.i, part III (1775).
87 Ibid., vol.i, part I (1773), Preface, p.6.
88 Stillman (1967), p.201 (translating Piranesi (1769), p.33).
89 Stillman (1966), p.98 (quoting Alnwick MS., XCIV, 44-5).
90 V.A.M. accession No. W.43-1936.
91 B.L. MSS., Add. 41133, ff.14v., 15r.; 16v.; 24v. (letters dated 19th May, 1st June, and 22nd November respectively).
92 R.I.B.A. MSS., CHA 3/1, p.250.
93 Martin (1813), p.464; Nicholson (1834), p.161.
94 Croft-Murray, vol.ii (1970), pp.47-59 passim.
95 Kenwood MS.
96 R.I.B.A. MSS., CHA 3/1, pp.159-61.
97 Ibid., pp.247-57.
98 Stillman (1966), p.64 (quoting Alnwick MS., U.I. 44, 59).
99 Lees-Milne (1947), p.171 (quoting Lady Shelburne's MS. diary (at Bowood, Wiltshire)).
100 Stillman (1966), p.101.
101 Williams (1966), pl.x(b) (Audley End MSS. at Essex Record Office, Chelmsford, A27/9).
102 Mason (1783), p.193, note (A).
103 R.I.B.A. MSS., CHA 3/1, p.248.

- 104 Nicholson (1823-5), pp.410, 418.
- 105 Soane Museum drawings, Adam albums, vol.xii, No. 78.
- 106 Ibid., vol.xiii, No. 1.
- 107 Ibid., vol.xv, No. 3.
- 108 Ibid., vol.xii, No. 70.
- 109 Ibid., vol.xiii, No. 4.
- 110 Ibid., No. 56.
- 111 Ibid., vol.xii, Nos. 28, 30, 78, 85; vol.xiii, Nos. 4, 19, 29, 56.
- 112 Ibid., vol.xi, No. 182.
- 113 Ibid., vol.xv, No. 93.
- 114 Ibid., vol.xi, No. 266.
- 115 Ibid., vol.xii, No. 35.
- 116 Ibid., vol.xiii, No. 129.
- 117 Robert and James Adam (1773-1822), vol.i, Part I (1773), p.[3].
- 118 Soane Museum drawings, Adam albums, vol.xii, Nos. 6, 9; vol.xiii, Nos. 21, 23, 28.
- 119 Ibid., vol.xii, No. 53 (reproduced by Beard (1978), colour pl. 45).
- 120 Ibid., vol.xi, No. 214; vol.xiii, No. 129.
- 121 Ibid., vol.xiii, Nos. 69, 74.
- 122 Ibid., vol.xi, No. 147.
- 123 Ibid., vol.xii, No. 158.
- 124 Ibid., vol.xiv, No. 81.
- 125 Ibid., Nos. 86, 88.
- 126 Ibid., vol.xii, Nos. 50, 142.
- 127 Ibid., No. 143.
- 128 Robert and James Adam (1773-1822), vol.ii (1779), Part II, pl.vii.
- 129 Soane Museum drawings, Adam albums, vol.xii, No. 47.
- 130 Ibid., vol.xiii, Nos. 132, 138; vol.xiv, No. 43.
- 131 Ibid., vol.xiv, Nos. 60, 61, 66.
- 132 Ibid., Nos. 77, 78.
- 133 R.I.B.A. Drawings Collection, Sanderson album, No. 9 (Cat. S, John Sanderson, [5] 9).
- 134 Ibid., K 3/19 (Cat. O-R, James Paine, [4]).
- 135 Ibid., K 3/16/1, 3 (Cat. O-R, James Paine, [3] 1, 2).
- 136 Ibid., K 3/21 (Cat. O-R, James Paine, [3], 4).
- 137 Ibid., K 3/24/1, 2 (Cat. O-R, James Paine, [7] 4, 5).
- 138 Soane Museum drawings, drawer 69, drawings purchased by A.T. Bolton.

- 139 V.A.M. drawings, 2216.6, 28, 36.
- 140 R.I.A. MSS., Charlemont letters, second series, vol.i, No. 62 (22nd March 1769). Vide also Case Study 5, in Part Three infra.
- 141 V.A.M. drawings, 2216.40.
- 142 Ibid., 2216.18, 33.
- 143 R.I.A. MSS., Charlemont letters, second series, vol.ii, No. 5 (7th September 1775).
- 144 R.I.B.A. MSS., CHA 3/1, pp.248, 250, 251, 255-6.
- 145 Beard (1966), p.91.
- 146 Stroud (1971), pp.62, 74.
- 147 R.I.B.A. Drawings Collection, Dance/Leoni volume No. 83 (Cat.C-F, George Dance the younger, 'Dance Leoni', 83).
- 148 Ibid., Nos. 64, 84.
- 149 Ibid., No. 84.
- 150 Op.cit., pp.87-8.
- 151 R.I.B.A. Drawings Collection, K 8/13a (Cat., Wyatt Family, James Wyatt II, [10] 3).
- 152 V.A.M. drawings, 7231.22.
- 153 Ibid., No. 38.
- 154 Smirke (n.d.), pp.93-4.
- 155 Vide Additional Study 8 in Part Three, infra.
- 156 Fowler and Cornforth (1974), p.207 (quoting MS. letter dated 2nd November 1744 in possession of the Hon. Desmond Guinness).
- 157 Op.cit. (1776), p.70.
- 158 Ibid. (1787), p.141.
- 159 Beard (1978), p.13 (quoting Harewood archives).
- 160 Osterley MSS., (1774).
- 161 Jourdain (1926), p.193 (quoting Bath MSS.).
- 162 Vide Additional Study 8 in Part Three, infra.
- 163 C.M. & G. MS.
- 164 R.I.B.A. MSS., WiR/1/1/1.
- 165 Vide Case Studies 4 and 5, and Additional Study 10a in Part Three, infra.
- 166 R.I.A. MSS., Charlemont letters, second series, vol.ii, No. 3 (2nd August 1775).
- 167 Vide Case Study 7 in Part Three, infra.
- 168 Op.cit. (1785), pp.79-80.
- 169 Rutter (1823), pp.9, 11, 17.
- 170 Builders Price-Book (1813), p.127.

NOTES TO CHAPTER VII

- 1 Jourdain [1914], p.24 (I have been unable to trace the source of this quotation).
- 2 Petworth MSS., PHA 6614, No. 219, p.2.
- 3 Ware (1756), pp.468, 561, 577.
- 4 Ibid., pp.471-3.
- 5 G.L.C. drawings (reproduced in Survey of London, vol.xxx (1960), pl.258a).
- 6 Vide Appendix B.
- 7 R.I.B.A. Drawings Collection, K 10/12/1, 2 (Cat. O-R, James Paine, [1] 1,2).
- 8 Ibid., Sanderson Album, No. 9 (Cat. S, John Sanderson, [5] 9).
- 9 Arundel MS., Evans's bill.
- 10 Ibid., ff.6-7.
- 11 R.I.B.A. Drawings Collection, K 11/1/4 (Cat. S, George Steuart, [2] 4).
- 12 Ibid., K 8/24a (Cat. Wyatt Family, James Wyatt II, [10] 21).
- 13 Ibid., K 8/13a, 14a, 15a, 16a, 16b, 17a, 18a, 18b, 20a, 20b (Cat. Wyatt Family, James Wyatt II, [10] 3, 5, 9, 7, 8, 11, 13, 14, 15, 18).
- 14 V.A.M. drawings, 7231.35.
- 15 Audley End drawings, No. 52.
- 16 R.I.B.A. Drawings Collection, K 8/33/1, 6 (not in published Catalogue).
- 17 Soane Museum drawings, drawer 43, set 6, No. 20.
- 18 V.A.M. drawings, 7231.13 (reproduced by John Harris (1970), pl.100).
- 19 Soane Museum drawings, Adam albums, vol.xiv, No. 117.
- 20 Ibid., vol.xxx, Nos. 59, 60.
- 21 Ibid., vol.1, No. 23.
- 22 R.I.B.A. Drawings Collection, Ston Easton album, No. 10 (not in published Catalogue).
- 23 Soane Museum drawings, Adam album, vol.xiv, No. 115; vol.xxxix, No. 58; vol.1, No. 67.
- 24 Ibid., vol.xiv, Nos. 126, 127.
- 25 Ibid., vol.1, No. 68.
- 26 Ibid., vol.xxxv, No. 11.
- 27 Nostell Priory drawings, C3/1/4/134.
- 28 Soane Museum drawings, Adam albums, vol.xlix, No. 25.
- 29 R.I.B.A. Drawings Collection, Ston Easton album, No. 10 (not in published Catalogue).

Notes and references continued

- 30 Soane Museum drawings, Adam albums, vol.xlix, Nos. 21, 22.
31 Ibid., vol.xlix, Nos. 18, 19, 20.
32 Ibid., vol.1, No. 1.
33 S.A.L. MS.
34 Vide Case Study 8 in Part Three, infra.
35 Soane Museum drawings, Adam albums, vol.xiv, No. 113.
36 Fowler and Cornforth (1974), p.206.
37 R.I.B.A. MSS., CHA 3/1, pp.247, 254.
38 Soane Museum drawings, Adam albums, vol.1, No. 54.
39 G.L.C. drawings (reproduced in Survey of London, vol.xxx (1960), pl.258a).
40 Audley End drawings, Nos. 52, 53.
41 Soane Museum drawings, Adam albums, vol.xxxii, No. 104.
42 Ibid., vol.xxxix, No. 7 (reproduced by Beard (1978), colour pl.42).
43 Kedleston Hall drawings.
44 R.I.B.A. Drawings Collection, K 12/8/3 (Cat. O-R, James Playfair, [1] 6).
45 Audley End drawings, Nos. 54, 55, 58, 59.
46 Soane Museum drawings, Adam albums, vol.1, No. 25.
47 R.I.B.A. Drawings Collection, K 11/1/4; George Steuart portfolio, No. 13. (Cat. S, George Steuart, [2] 4; [3] 13).
48 Ibid., K 11/1/4 (Cat. S, George Steuart, [2] 4). Soane Museum drawings, Adam albums, vol.xiv, No. 125; vol.1, Nos. 41, 43.
49 Soane Museum drawings, Adam albums, vol.1, No. 23.
50 Soane Museum drawings, drawer 43, set 6, No. 20 (reproduced by John Harris (1970), pl.100).
51 Ibid., Adam albums, vol.xiv, No. 117.
52 Ibid., vol.xi, No. 149; vol.xiv, No. 120.
53 Ibid., vol.xii, No. 91; vol.1, No. 73.
54 Ibid., vol.xi, No. 112; vol.xiv, Nos. 113, 114, 115.
55 Ibid., vol.xii, No. 120; vol.xxx, Nos. 59, 60.
56 Ibid., vol.xiv, No. 22; vol.1, No. 23.
57 R.I.B.A. MSS., CHA 3/1, p.251.
58 Ibid., pp.255-6.
59 Soane Museum drawings, Adam albums, vol.xiv, Nos. 85; 141-8.
60 Ibid., vol.xi, Nos. 132, 133; vol.xiv, No. 118.
61 Ibid., vol.xi, No. 148; vol.xiv, No. 121.
62 Ibid., vol.xi, No. 48; vol.xiv, Nos. 124, 125; vol.xxvii, No. 31.
63 Audley End drawings, Nos. 58, 59.

- 64 Soane Museum drawings, Adam albums, vol.xii, No. 144; vol.xxiv, No. 262; Robert and James Adam (1773-1822), vol.ii (1769), part I, pls. 5, 8 (coloured copy at Soane Museum).
- 65 R.I.B.A. Drawings Collection, G 4/3/2 (Cat. T-Z, John Vardy, [5] 2).
- 66 Powys (1899), p.146.
- 67 R.I.B.A. Drawings Collection, K 8/13a, 14a (Cat. Wyatt Family, James Wyatt II, [10] 3, 5).
- 68 Op.cit., (1787), p.139.
- 69 Soane Museum drawings, Adam albums, vol.xvii, Nos. 106-15, 117-19.
- 70 Vide Case Study 5 in Part Three, infra.
- 71 R.I.A. MSS., Charlemont letters, second series, vol.i, No. 62 (22nd March 1769).
- 72 Ashmolean drawings, Cotelle album, No. 5 (reproduced by Thornton (1978), colour pl.v).
- 73 Op.cit., p.128.
- 74 V.A.M. drawings, 2216.47.
- 75 Op.cit., (1787), pp.142-3.
- 76 Vide Additional Study 17 in Part Three, infra.
- 77 Soane Museum drawings, Adam albums, vol.xii, No. 53 (reproduced by Beard (1978), colour pl.45).
- 78 Stillman (1967), p.203b; Piranesi, op.cit. (1769), p.9, pls. 1-3, 55.
- 79 Soane Museum drawings, Adam albums, vol.xii, No. 129.
- 80 Ibid., vol.xii, No. 145.
- 81 Ibid., vol.xii, No. 146.
- 82 Ibid., vol.xvii, No. 112.
- 83 Ibid., vol.xxiii, No. 51; Robert and James Adam (1773-1822), vol.ii (1769), part I, pl.8 (coloured copy at Soane Museum).
- 84 Soane Museum, Adam albums, vol.xii, No. 131.
- 85 Ibid., vol.1, Nos. 94, 95.
- 86 Ibid., vol.1, No. 93.
- 87 Robert and James Adam (1773-1822), vol.ii (1769), Preface.
- 88 Soane Museum, Adam albums, vol.xiv, No. 115; vol.xxxii, No. 104.
- 89 Ibid., vol.xiv, Nos. 132, 134.
- 90 Ibid., vol.xi, No. 210.
- 91 Ibid., vol.xi, No. 212.
- 92 Ibid., vol.xiv, Nos. 128, 130, 131; vol.xvii, No. 72; vol.1, No. 71.
- 93 Ibid., vol.xiv, Nos. 54, 55.

- 94 Ibid., vol.xiv, Nos. 79, 138-40.
- 95 Ibid., vol.xiv, No. 83; vol.1, No. 70.
- 96 Ibid., vol.xiv, Nos. 136-7.
- 97 Ibid., vol.xii, No. 64.
- 98 R.I.B.A. MSS., CHA 3/1, p.256.
- 99 Ibid., pp.250, 251.
- 100 Osterley MSS., (1787).
- 101 Nicholson (1823-5), p.418.
- 102 R.I.B.A. MSS., CHA 3/1, p.250.
- 103 Ham House (1976), p.59 (source is painter's bill 1673 and 1674 in Tollemache papers at Buckminster Record Office).
- 104 Wren Society, vol.iv (1927), p.47.
- 105 Fiennes (1949), p.55.
- 106 Petworth MSS., PHA 6614, No. 219, pp.1, [11].
- 107 R.I.B.A. MSS., PEL/1, p.84.
- 108 Vide Additional Study 7 in Part Three, infra.
- 109 S.A.L. MS., p.2; R.I.B.A. MSS., CHA 3/1, pp.247, 253; CHA 3/3, pp.67, 68, 69, 122, 192.
- 110 Osterley MSS., (1774), (1787).
- 111 Phillips (1812), p.212; (1821), p.170.
- 112 S.A.L. MS., p.2.
- 113 Burke (1812), pp.148-9.
- 114 P.R.O. MSS., E.351/3450, M.13v (cf. ibid., AO.1/2478/270, M.22r.).
- 115 Arundel MS., Cuénot's bill, f.5.
- 116 V.A.M. MSS., letter pasted into a volume of newspaper cuttings (accession No. L.5203-1920, f.19r.), p.[3].
- 117 Dossie (1764), vol.i, p.422.
- 118 Watin (1785), p.173.
- 119 R.I.B.A. MSS., CHA 3/1, pp.250, 251.
- 120 Vide Additional Study 16 in Part Three, infra.
- 121 Beard (1968), pp.76, 77.
- 122 V.A.M. drawings, E.3610-1911.
- 123 Nostell Priory drawings, C3/1/4/170.
- 124 Op.cit., (1787), p.140; (1794), p.152.
- 125 Dossie (1764), vol.i, p.428.
- 126 Ibid., pp.428-9.
- 127 R.I.A. MSS., Charlemont letters, second series, vol.i, No. 62 (22nd March 1769).
- 128 Y.A.S. MS.
- 129 Chambers (1759), p.84.

- 130 Vide Additional Study 14 in Part Three, infra.
- 131 Soane Museum drawings, Adam albums, vol.xi, No. 204.
- 132 Osterley MSS., (1774).
- 133 Chambers (1759), p.84; (1768), p.84; (1791), p.134.
- 134 Soane Museum drawings, Adam albums, vol.xxxix, No. 5.
- 135 R.I.B.A. Drawings Collection, K 8/13a, 17a, 18a, 20b (Cat. Wyatt Family, James Wyatt II, [10] 3, 11, 13, 18; V.A.M. drawings, 7231.12, 13, 23.
- 136 Soane Museum drawings, Adam albums, vol.xi, No. 87.
- 137 Jourdain [1922], p.60.
- 138 Coke (1889-96), vol.iv (1896), p.395.
- 139 Walpole, Letters (1903-25) vol.xii (1904), p.166 (letter dated 14th February 1782 to the Reverend William Mason).
- 140 Arundel MS., Cuenot's bill.
- 141 Soane Museum drawings, Adam albums, vol.xii, Nos. 77, 78, 82, 85, 86.
- 142 Ibid., Drawing Rooms: vol.xi, Nos. 133 (c.f. vol.xxxix, Nos. 5, 6, 7), 165, 204, 240; vol.xii, Nos. 15, 36, 51, 52, 53, 132, 144, 154, 165, 167; vol.xiii, No. 140; vol.xiv, Nos. 25, 45, 51, 52/53, 58; vol.xlix, Nos. 18/19/20, 21/22. Dressing Rooms: vol.xi, No. 122 (cf. vol.xiv, Nos. 126, 127; vol.xxiii, No. 15; vol.xxiv, No. 24), vol.xii, No. 89; vol.xiv, No. 14; vol.xlix, No. 25. Libraries: vol.xi, Nos. 112 (cf. vol.xiv, Nos. 113, 114, 115), 202; vol.xii, No. 80; vol.xxxv, No. 11 (cf. vol.xi, No. 167). Galleries: vol.xi, Nos. 170/171; vol.xii, No. 82. Parlours: vol.xii, Nos. 177, 178. Bedroom: vol.xii, No. 85. Staircase: vol.1, No. 81.
- 143 R.I.B.A. MSS., CHA 3/1, pp.247-57.
- 144 R.I.B.A. MSS., WIR/1/1/1.
- 145 Vide Case Study 8 in Part Three, infra.
- 146 B.L. MSS., Add. 41133, ff.51v.-52r.
- 147 Ibid., f.12.
- 148 Royal Academy drawings, Yenn collection.
- 149 R.I.B.A. MSS., CHA 3/1, pp.252, 256.
- 150 Watin (1785), p.35.
- 151 Powys (1899), p.146.
- 152 Newcastle MS.
- 153 Osterley MSS., (1774), (1787).
- 154 Kedleston Hall drawings.
- 155 Powys (1899), p.9.
- 156 Walpole, 'Aedes', Works (1798), vol.ii, p.255.
- 157 G.L.C. MS.

- 158 V.A.M. MSS., letter pasted into a volume of newspaper cuttings (accession No. L.5203-1920, f.19r.), p. [1].
- 159 Ibid., pp. [1], [3]-[4]; Arundel MS., Evans's bill and Cuenot's bill.
- 160 Soane Museum drawings, Adam albums, vol.xi, Nos. 229, 230; Nostell Priory drawings, C3/1/4/89 (reproduced in Nostell Priory (1973), pl. facing p.5).
- 161 Vide Additional Study 15 in Part Three, infra.
- 162 Soane Museum, Adam albums, vol.xi, No. 227; Nostell Priory drawings, C3/1/4/134, 136.
- 163 Soane Museum, Adam albums, vol.xi, No. 225.
- 164 Nostell Priory (1978), p.11.
- 165 Soane Museum drawings, Adam albums, vol.xi, No. 226; Nostell Priory drawings, C3/1/4/146.
- 166 Osterley Park (1972), pp.25, 31; Soane Museum drawings, Adam albums, vol.xi, Nos. 204, 206, 207, 208, 212; vol.xiv, Nos. 128, 130, 131; vol.xvii, Nos. 72, 73; vol.1, No. 71; Osterley MSS., (1774), (1787).
- 167 Watin (1785), p.40.

NOTES TO CHAPTER VIII

- 1 Op.cit., (1664), p.41.
- 2 Gartside (1805); Fresnoy (1783), p.30, ll.359, 363-4.
- 3 R.I.B.A. Drawings Collection, K 8/24b (Cat. Wyatt Family, James Wyatt II, [10] 22).
- 4 Watercolour at Blickling Hall.
- 5 Vide Additional Study 13 in Part Three, infra.
- 6 Op.cit. (1836), pp.98-9.
- 7 Papworth (1857-8), p.5.
- 8 Acloque and Cornforth (1971); Cornforth (1978), pls.35-7 (watercolours in possession of the Duke of Westminster).
- 9 Op.cit. (1801), vol.i, p.6.
- 10 Vide Case Study 8 in Part Three, infra.
- 11 Summerson (1969), p.302.
- 12 In 1767, for example, Chambers wrote to the Earl of Charlemont: 'I am Sorry there is no person in Ireland to rely on for fixing the tints of the painting, as there is no possibility of sending patterns over unaltered the Want of air always making a Very considerable alteration in the Colours before they arrive in Dublin' (R.I.A. MSS., Charlemont letters, first series, vol.ii, No. 10 (25th August 1767)).

- 13 Cf., for example, a drawing by Alexander Roos of a wall at Pompeii (R.I.B.A. Drawings Collection, Roos album, No. 30 (Cat. O-R, Alexander Roos, [2]) with pl.[15] in Goldicutt (1825).
- 14 Pyne (1819), vol.i, pls. of Japan Room and Green Closet at Frogmore, facing pp.17, 21; vol.iii, pls. of West Ante-room, Circular Room, Throne Room, Blue Velvet Room, Blue Velvet Closet, Lower Vestibule, and Dining Room, facing pp.17, 24, 25, 45, 48, 52, 80.
- 15 Ibid., vol.iii, p.80.
- 16 V.A.M. accession No. 1736-1869; Panelled Rooms, vol.iii (1915), p.20.
- 17 Gallet (1980), pl.74 (drawing in possession of John Harris); Collections de Musée de l'Union Centrale, série xxiii, pl.7.
- 18 Gunther (1928), p.77.
- 19 P.R.O. MSS., E.351/3272, M.1Or.
- 20 John Harris (1970), pl.34 (drawing in possession of John Harris).
- 21 R.I.B.A. MSS., CHA 3/1, p.248.
- 22 Soane Museum drawings, Adam albums, vol.xiv, No. 17.
- 23 Peacock (1785), p.79.
- 24 B.M. trade cards, Heal 90.35.
- 25 Vanherman (1828), p.45.
- 26 Kedleston Hall drawings.
- 27 Designs for Architects (1801), vol.i, pls. 4, 17.
- 28 Soane Museum MSS., 'Business', p.18.
- 29 George Smith (1808), pl.151.
- 30 Op.cit. (1816), pl. facing p.58.
- 31 John Nash [1826], pls. 17, 18, 22 (North Drawing Room or Music Room Gallery, Saloon, King's Ante-room or Library).
- 32 Whittock (1827), p.142.
- 33 R.I.B.A. Drawings Collection, Roos album, No.111 (Cat. O-R, Alexander Roos, [2] 111).
- 34 Cornforth (1978), pl.76 (watercolour by James Johnson in possession of Sir Walter Bromley Davenport, Bart.).
- 35 Vanherman (1828), p.44.
- 36 Arrowsmith (1840).
- 37 James Adam (1831), p.174.
- 38 Walpole, 'Description of... Strawberry-Hill', Works (1798), vol.ii, p.405.
- 39 Soane Museum MSS., 'Business', p.19.
- 40 Croft-Murray, vol.ii (1970), p.60ff.
- 41 Op.cit. (1833), p.280.
- 42 Pyne (1819), vol.iii, p.26, pl. facing p.25.

- 43 D'Aviler (1691), vol.i, p.229.
- 44 Croft-Murray, vol.ii (1970), p.55; V.A.M. accession No. W.2-to-2v-1957.
- 45 R.I.B.A. Drawings Collection, P.S. Bartoli album, f.9 (Cat.B, Pietro-Santi Bartoli, f.9).
- 46 Pyne (1819), vol.iii, p.25, pl. facing p.24.
- 47 Op.cit. (1791), p.134.
- 48 R.I.B.A. Drawings Collection, J 8/3/15 (Cat. Wyatt Family, Benjamin Dean Wyatt, [3] 15 (in fact fig.13)).
- 49 Robert and James Adam (1773-1822), vol.ii (1779), Preface.
- 50 Specimens were drawn, for example, by Roos (R.I.B.A. Drawings Collection, Roos album, Nos. 27, 31, 46, 47 (Cat. O-R, Alexander Roos, [2])).
- 51 Soane Museum drawings, Dance collection, 1/3/9.
- 52 Goldicutt (1825), pl.[19].
- 53 Soane Museum drawings, Dance collection, 3/6/4.
- 54 Croft-Murray (1962-70), vol.ii (1970), p.55.
- 55 Op.cit. (1825), p.[1].
- 56 R.I.B.A. Drawings Collection J 6/294 (Cat. G-K, John Goldicutt, [1] 8).
- 57 Op.cit. (1826), p.170, pl.cxliv.
- 58 R.I.B.A. Drawings Collection, Roos album, Nos. 115, 116 (Cat. O-R, Alexander Roos, [2] 115-16).
- 59 Ibid., No. 112 (Cat. [2] 112).
- 60 Goldicutt (1825), pl.2.
- 61 Whittock (1827), p.153, pl.xl.
- 62 Vitruvius, l. 7, c. v, ((1826), p.210).
- 63 Goldicutt (1825), pls. [13], [14].
- 64 Pyne (1819), vol.iii, pp.13-14.
- 65 Stroud (1966), p.79.
- 66 Papworth (1857-8), p.11.
- 67 Pyne (1819), vol.iii, pls. facing pp.15, 16.
- 68 Op.cit. (1801), vol.i, pp.5, 7, 11.
- 69 Soane Museum drawings, Soane collection, 31/4/36.
- 70 Soane Museum MSS., 'Business', p.18.
- 71 Manor House (1832), p.3.
- 72 Soane Museum drawings, Soane perspective albums, vol.iv, p.141.
- 73 Ibid., Soane collection 31/1/52.
- 74 Ibid., 31/4/5.
- 75 Ibid., 'Sketches & Drawings', No.26.
- 76 Vide Case Study 9 in Part Three, infra.

- 77 Soane Museum drawings, Dance collection, 1/3/6, 7.
- 78 Summerson (1969), p.275.
- 79 Ibid.
- 80 Soane Museum drawings, Soane collection, 31/1/52.
- 81 George Smith (1808), p.27, pls.145, 146; (1826), p.170, pl.cxlx.
- 82 George Smith (1826), p.171, pl.cl.
- 83 Whittock (1827), p. 152, pl.xxxix.
- 84 R.I.B.A. Drawings Collection, J 6/294 (Cat. G-K, John Goldicutt, [1] 8).
- 85 Vanherman (1828), p.41.
- 86 R.I.B.A. Drawings Collection, J 2/17(3) (Cat. B, Edward Blore, London, Buckingham Palace 3).
- 87 Op.cit. (1857), pp.243, 253.
- 88 Hope (1807), p.29.
- 89 Pyne (1819), vol.iii, pp.13-14, pl. facing p.13.
- 90 Ibid., p.15 and facing plate.
- 91 Ibid., p.16 and facing plates.
- 92 Palladio (1738), p.5.
- 93 Two were drawn by Roos (R.I.B.A. Drawings Collection, Roos Album, Nos. 28, 30 (Cat. O-R, Alexander Roos, [2])).
- 94 Pyne (1819), vol.iii, pl. facing p.16.
- 95 Op.cit. (1801), vol.i, p.6.
- 96 Soane Museum drawings, Dance collection, 1/2/12, 14, 27.
- 97 Stroud (1971), p.201.
- 98 Soane Museum drawings, Dance collection, 1/2/15.
- 99 Ibid., 2/5/24.
- 100 Ibid., 2/5/3, 4, 22, 23, 30.
- 101 R.I.B.A. Drawings Collection J 6/294 (Cat. G-K, John Goldicutt, [1] 8).
- 102 Soane Museum drawings, Dance collection, 1/3/9, 16.
- 103 Ibid., 3/8/15v.
- 104 Soane Museum MSS., 'Business', p.19; Manor House (1832), p.3.
- 105 Soane Museum MSS., 'Business', p.18.
- 106 Vide Case Study 9 in Part Three, infra.
- 107 Soane Museum drawings, Soane perspective albums, vol.iv, p.109.
- 108 Ibid., p.111.
- 109 Ibid., vol.vi, pp.33, 37.
- 110 Ibid., p.9.
- 111 Whittock (1827), p.153, pl.xxxix.

- 112 Pyne (1819), vol.iii, pl. facing p.15.
- 113 Ibid., pp.52, 58-9, 22.
- 114 R.I.B.A. Drawings Collection, K 6/98/65 (Cat. Wyatt Family, Sir Jeffry Watville, [10] 65).
- 115 Walpole, Letters (1903-25), vol.vi (1904), p.376 (letter to Anne Pitt, 25th December 1765).
- 116 Pyne (1819), vol.iii, pls. facing pp.20 (Crimson Drawing Room), 25 (Throne Room), 28 (Ante-chamber to Throne Room), 31 (Rose Satin Drawing Room), 40, 43 (Ante-room).
- 117 Op.cit. (1813), p.464.
- 118 Whittock (1827), p.20.
- 119 Rutter (1823), pp.10, 11, 14, 25, 44.
- 120 Ibid., passim.
- 121 Pyne (1819), vol.iii, p.64, pl. facing p.63.
- 122 Soane Museum drawings, Soane perspective albums, vol.vi, p.37.
- 123 Illustrated in situ by Stillman (1966), pl.90, but now in the Victoria and Albert Museum (accession No. W.76-1975) having been removed from the house in 1973.
- 124 R.I.B.A. Drawings Collection, L 1/5/95, (Cat. C-F, Thomas Cundy snr, record book, p.95).
- 125 Stroud (1971), p.218.
- 126 Soane Museum drawings, Dance collection, 2/5/2.
- 127 R.I.B.A. Drawings Collection, J 6/266 (Cat. G-K, John Goldicutt, [36] 3).
- 128 Nostell Priory (1978), p.10.
- 129 Soane Museum drawings, Dance collection, 3/6/4.
- 130 Ibid., Soane perspective albums, vol.vi, pp.9, 10, 12, 13.
- 131 For example, that of c. 1840 by James Johnson of the Drawing Room at Capesthorpe Hall, Cheshire, in possession of Sir Walter Bromley Davenport, Bart., and that of c. 1830-40 attributed to Thomas Hardwick the elder showing the Library at Bignor Park, Sussex, in the possession of Miss Elizabeth Johnstone (both illustrated in Cornforth (1978), pls. 76, 93).
- 132 Soane Museum drawings, Soane perspective albums, vol.vi, p.11 (Study, Pellwall); ibid., p.61 (Chief Baron's Retiring Room, Houses of Parliament, 1826).
- 133 Whittock (1827), p.20.
- 134 Vanherman (1828), p.40.
- 135 Loudon (1833), p.277.
- 136 Op.cit. (1834), p.160.
- 137 Leinster, vol.i (1949), p.238 (letter from Lady Caroline Fox to the Countess of Kildare, 22nd June 1759).
- 138 Robert and James Adam (1773-1822), vol.ii (1779), Preface.

- 139 Fleming (1962), p.291.
- 140 Walpole, Letters (1903-25), vol.x (1904), p.282 (letter dated 16th July 1778 to the Reverend William Mason).
- 141 Price (1796), p.183.
- 142 Op.cit. (1801), vol.i, p.[3].
- 143 Soane Museum drawings, Dance collection, 1/3/16.
- 144 Op.cit. (1807), pp.24-5.
- 145 Watkin (1968), p.5.
- 146 Vide n. 8 to this chapter, supra.
- 147 Op.cit. (1826), p.3.
- 148 Cornforth (1978), p.47.
- 149 Buckler (1826), p.3.
- 150 Op.cit. (1823), pp.9, 10-11, 17.
- 151 Hope (1807), p.26.
- 152 Vitruvius, 1, 7, c. xi ((1826), p.222).
Pliny, 1. 33, c. xiii ((1601), p.484).
- 153 Chaptal (1809).
- 154 Op.cit. (1815).
- 155 'Elgin Marbles' (1842), pp.106-7.
- 156 Goldicutt (1825), p.2.
- 157 Soane Museum drawings, Dance collection, 3/3/3.
- 158 Ibid., 3/6/4.
- 159 Britton (1827), p.33; Soane Museum drawings, 'Sketches & Drawings', No. 8 (illustrated in Cornforth (1978), pl.117).
- 160 Soane Museum drawings, Soane perspective albums, vol.vi, p.9.
- 161 Vanherman (1828), pp.38-9.
- 162 Jeans (1950), pp.202-7.
- 163 Op.cit. (1664), pp.219-20, 238-9.
- 164 Le Blon (n.d.), p.6.
- 165 Op.cit. (1963), Historical Notes and Commentary.
- 166 Matthaei (1971), pp.174, 177 (Goethe (1810), paras. 806, 813).
- 167 Goethe (1840).
- 168 Matthaei (1971), pp.11-34 (Goethe (1791), paras. 34-71).
- 169 Op.cit. (1805), pp.13-14.
- 170 Matthaei (1971), p.43.
- 171 Ibid., pp.75, 170 (Goethe (1810), Introduction, para.778).
- 172 Ibid., pp.139-40, 158-9 (Goethe (1810), paras.517-21, 699-701).
- 173 Ibid., p.172 (Goethe (1810), para.794).
- 174 Ibid., p.159 (Goethe (1810), para.705).

- 175 Ibid., p.158 (Goethe (1810), paras.696, 697).
- 176 Ibid., p.168.
- 177 Ibid., pp.177-9 (Goethe (1810), paras.813, 816, 819-22, 826, 828-30).
- 178 Ibid., pp.189-90 (Goethe (1810), paras.916-20).
- 179 Op.cit., (1817), pp.vii-viii.
- 180 Ibid., p.18.
- 181 Ibid., p.23.
- 182 Moses Harris (1963), p.6.
- 183 Field (1817), pp.7-8.
- 184 Op.cit. (1829), pp.ii, v, vi-vii..
- 185 Ibid., (1828), pp.2-5.
- 186 Ibid., p.22.
- 187 Ibid., p.13.
- 188 Ibid., p.8.
- 189 Ibid., p.9.
- 190 Ibid., p.40ff.
- 191 Ibid., p.45.
- 192 Hay (1846), pp.18-26; Hay (1845), p.18ff.
- 193 Hay (1828), pp.19-22.
- 194 Goethe (1840), para.900 (cf. Matthaei (1971), p.187).
- 195 Soane Museum drawings, Soane perspective albums, vol.v, pp.85, 88.
- 196 Whittock (1827), p.131.
- 197 R.I.B.A. Drawings Collection, E 1/1/4, (Cat. O-R, Thomas Rickman, [13] 4).
- 198 Ibid., E 1/1/5, (Cat. O-R, Thomas Rickman, [13] 5).
- 199 Pyne (1819), vol.iii, p.45.
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- 276 Hope (1807), illustrative plates, passim.
- 277 Soane Museum drawings, Soane collection, 65/4/14, 17; watercolour in case in North Drawing Room.
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- 279 Cf. R.I.B.A. Drawings Collection Dance/Leoni volume No. 107 (Cat.C-F, George Dance the younger, 'Dance Leoni', 107).
- 280 The schedule attached to Dickens's Tenancy Agreement of 1837 refers to 'the one pair [i.e. first floor] front room... dadoed and papered above'; whereas that of his successor dated 1840 refers to the 'one pair front room... skirted and paper above' (Dickens Museum MSS.).
- 281 Ashmolean drawings, Bosanquet album, Nos. 3, 6, 10, 12, 13, 21, 28, 32, 33, 34, 49, 54, 55.
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LISTS OF SOURCES AND ABBREVIATIONS USED IN NOTES

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- third experimental notebook: similar volume containing formulae dated between 1830 and 1846;
- 1831 formula book: tall, vellum-bound volume containing costed production formulae dating from 1831 onwards;
- 'Lake & Carmine Book': similar volume thus labelled on front cover containing formulae and other entries from 1787 to 1829;
- letter book: quarto volume containing two series of copy letters covering the periods 1785 to 1788 and 1778 to 1788;
- 'Sample Book': quarto volume identified by paper label as such containing entries between 1778 and 1802;
- stock 1801-2: stock list and accounts for 1801 showing stock held on 1st January 1802;
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- Gooderick's account: MS. account dated 1638 for painting work;
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- WORK.1/4;
- WORK.4/2;
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- WORK.6/5, 16;
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- York City MS. MS. in York City Archives Department, Chamberlain's vouchers for 1729/30.
- Y.A.S. MS. MS. at Yorkshire Archaeological Society, Leeds, Payne-Gallwey Collection, DD94, box 2.

ARCHITECTURAL DRAWINGS

- Ashmolean drawings Drawings in Print Room, Ashmolean Museum, Oxford.
- Audley End drawings 'Scrapbook' at Audley End, Essex.
- B.M. drawings Drawings in Print Room, British Museum, London.
- Eton College drawings Topham Collection, Eton College Library, Berkshire.
- G.L.C. drawings Drawings in Greater London Council Record Office.
- Kedleston drawings Drawings at Kedleston Hall, Derbyshire.

- M.M.A. drawings Drawings at Metropolitan Museum of Art, New York.
- Nostell Priory drawings Drawings relating to Nostell Priory, Yorkshire, in possession of Lord St. Oswald.
- R.A. drawings Drawings in Library of Royal Academy, London.
- R.I.B.A. drawings Drawings at Royal Institute of British Architects Drawings Collection, British Architectural Library, 21 Portman Square, London.
- Soane museum drawings Drawings at Sir John Soane's House and Museum, London:
Pitzhanger album: volume labelled 'Pitzhanger, Ealing, Sundry views' in AL. Soane case, shelf C, left.
'Sketches & Drawings': volume labelled 'Sketches & Drawings of the House & Museum of J. Soane Esq.' in South Drawing Room cupboard.
Soane perspective albums: volumes at AL.22.
- V.A.M. drawings Drawings in Print Room, Victoria and Albert Museum, London.

PICTURES AND WATERCOLOURS

- Attingham Hall, Shropshire Watercolour at the house showing John Nash's design for the Gallery, 1806.
- Blickling Hall, Norfolk Watercolour by Buckler at the house showing the Hall and staircase in 1820.
- British Library, London Watercolour by Buckler in British Library MS. Add. 36370 (f.38) showing the Drawing Room at 33 Upper Brook Street, London, in 1820.
- Guildhall Library, London Watercolour by Buckler in Guildhall Library, London, (Wakefield Collection, IV/BRO) showing Library-Drawing Room at Bromley Hill, Kent, in 1816.
- National Gallery, London William Hogarth, Marriage à la Mode:
No. 114 'Shortly after the Marriage';
No. 116 'The Countess's Morning Levée';
No. 117 'The Killing of the Earl';
No. 118 'The Suicide of the Countess'.
- National Gallery of Ireland, Dublin No. 792 William Hogarth, The Western Family.
- National Portrait Gallery, London No. 217 Francis Heyman, Self Portrait with a Companion (c. 1740-5).
No. 2106 Francis Heyman, John Hoadly and Maurice Green (1747).

- Petworth House, Sussex Mid-nineteenth-century watercolour at the house, showing the Sculpture Gallery.
- Royal Borough of Kensington and Chelsea Central Library Watercolours by Louisa Goldsmid (c. 1818) in Aubrey House album at Royal Borough of Kensington and Chelsea Central Library (accession No. 57/26302).
- Soane Museum, London James Thornhill, oil sketch in Picture Room for ceiling of Queen's State Bedchamber, Hampton Court, Middlesex.
- Tate Gallery, London No. 916 Antonio Verrio, oil sketch for painted ceiling at Moor Park, Hertfordshire, (c. 1670-85).
No. 1153 William Hogarth, The Strode Family (c. 1738).
No. 1943 Francis Cotes, Paul Sandby (c. 1760).
No. 5359 William Hogarth, The Staymaker (c. 1744).
No. 6200 James Thornhill, oil sketch for painted ceiling.
- V.A.M. Victoria and Albert Museum, London.
F.A. 145 William Mulready, Choosing the Wedding Gown.
P.31-1935 Arthur Devis, The Duet (1749).
- OTHER OBJECTS, TRADE CARDS, &c.
- B.M. trade cards Heal and Banks Collections of Trade Cards in Print Room of British Museum, London.
- Castle Museum, York Trade cards in Castle Museum, York.
- I.G.S. samples Mineralogical samples at Institute of Geological Sciences, London.
- N.M.R. National Monuments Record, London, photographic library.
- Patent Office Printed series of patents at Patent Office, London.
- V.A.M. Victoria and Albert Museum, London:
1736-1869 Boudoir de Madame de Sérilly;
3-1891 Sizergh Castle Room;
1029-1903 Cliffords Inn Room;
W.43-1936 Adelphi Room;
W.54-to-6-1953 Marble-topped table of c. 1820 formerly belonging to George Gwilt;
W.2-to-2v-1957 Painted arabesque panels from Ashburnham Place, Sussex;
W.76-1975 Bookcases from Library at Croome Court, Worcestershire;
W.41-1977 Pair of bergères from Drawing Room of David Garrick's house in the Adelphi;
Graining and marbling samples by Thomas Kershaw of Bolton, on loan from Bolton Museum and Art Gallery, Lancashire.

CHART I

Whiting (D)



1

Lime (D)



2

White lead (i) (PO)



3

Titanium white (PO)



4

White lead (ii) (LO)



5

White lead (ii) and Prussian blue (LO)



6

White lead (ii) and lamp black (LO)



7

White lead (i) and lamp black (LO)



8

White lead (i) and ivory black (LO)



9

White lead (i) and vine black (LO)



10

CHART II

Lamp black (LO)



11

White lead (i) and
lamp black (LO)

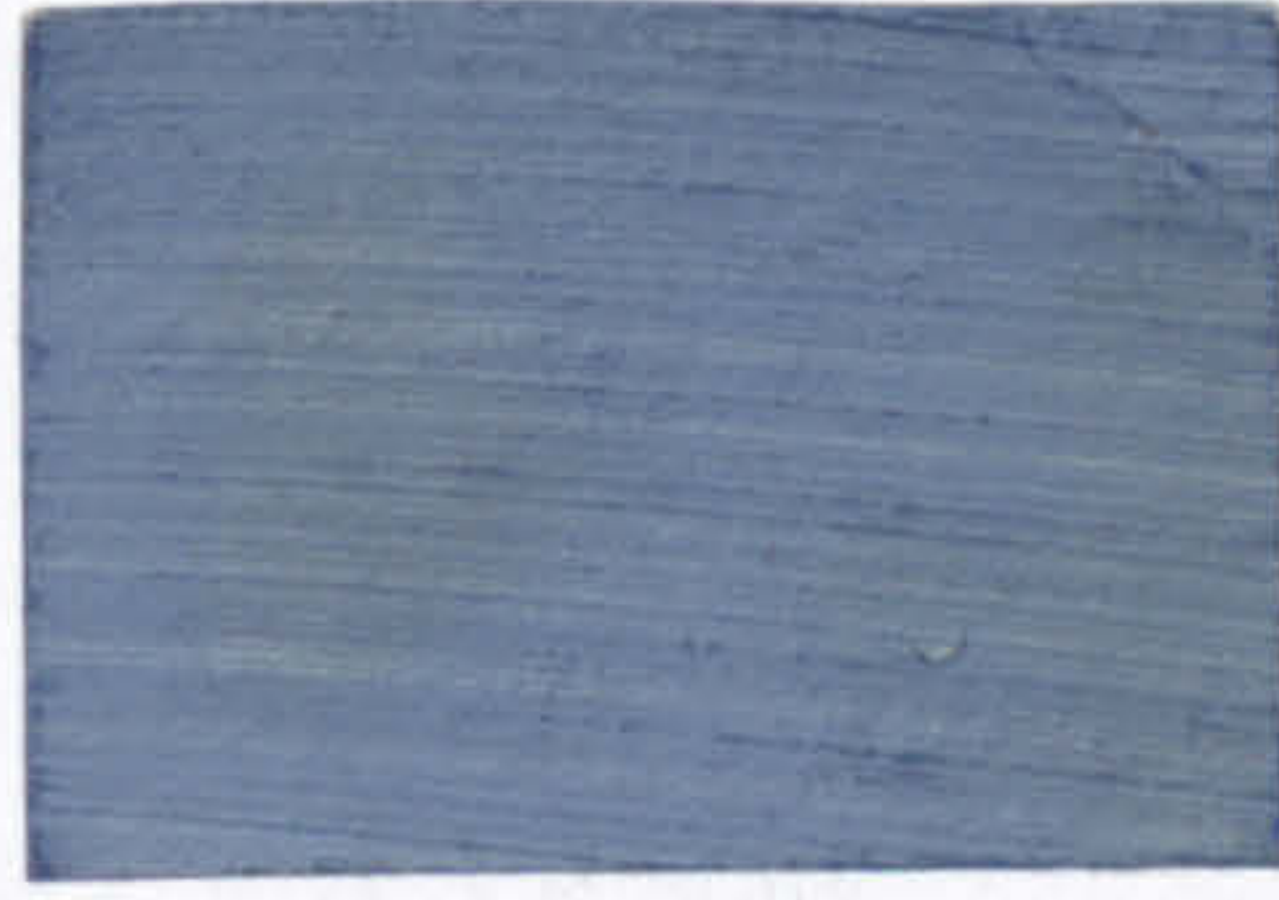


12

White lead (i) and indigo (PO)



13



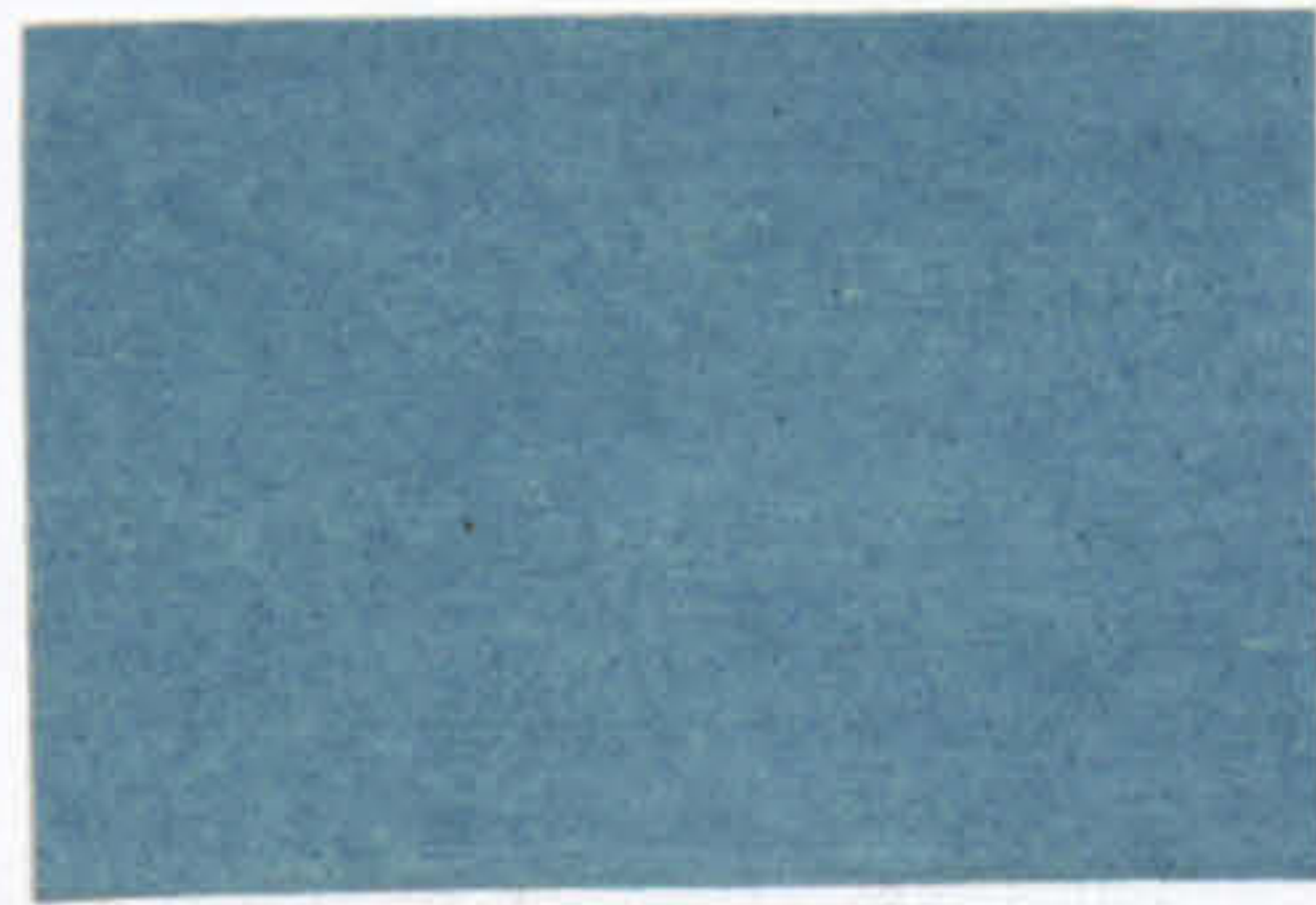
14

Azurite (PO)



15

White lead (i) and azurite (PO)



16

Smalt strewn on
white lead (i) (PO)



17

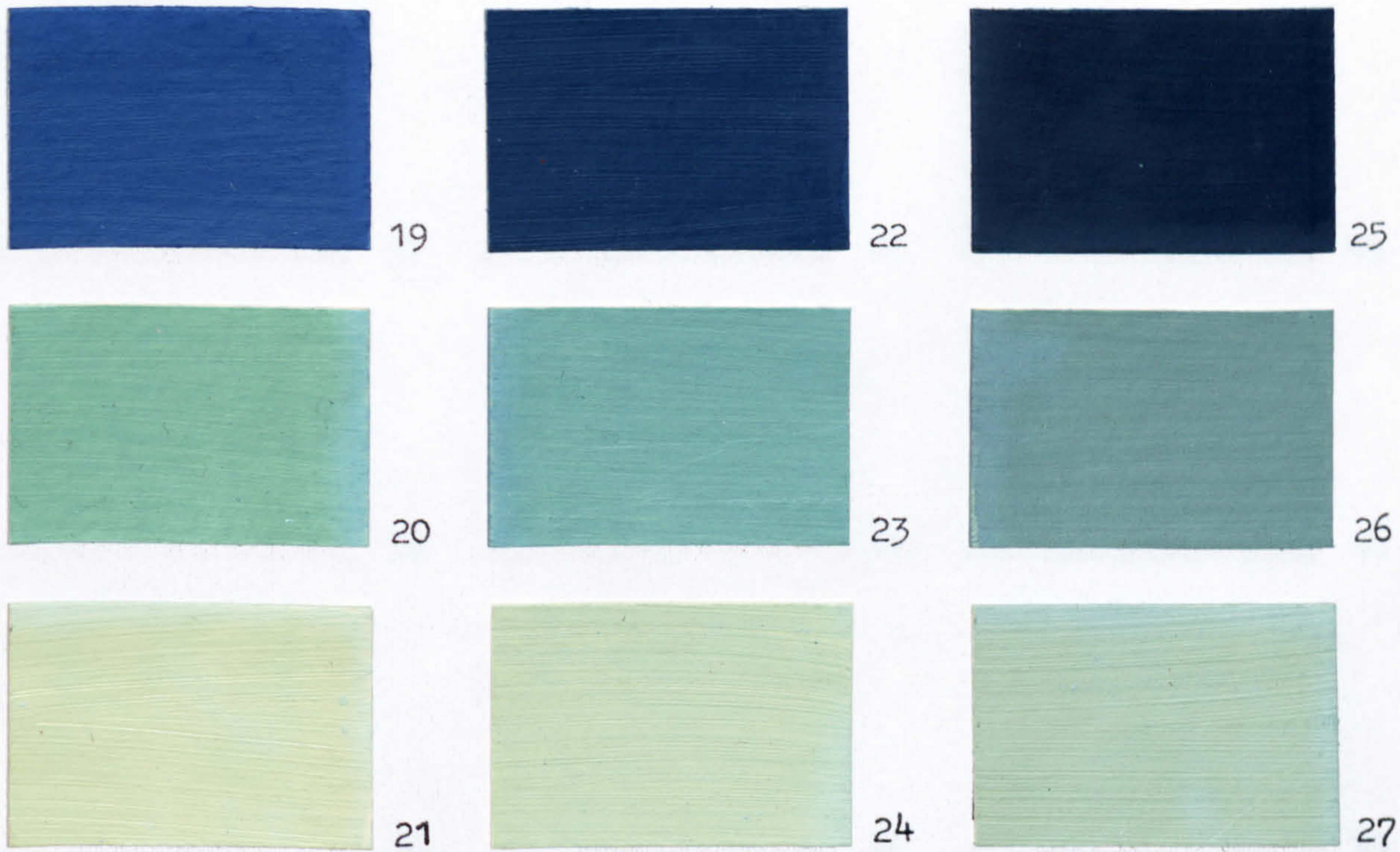
White lead (i) and
smalt (PO)



18

CHART III

White lead (i) and Prussian blue with, to the right, increasing additions of charcoal black (PO)



White lead (i), Prussian blue, and carmine (PO)



CHART IV

White lead (i), Prussian blue, and carmine (PO)



37



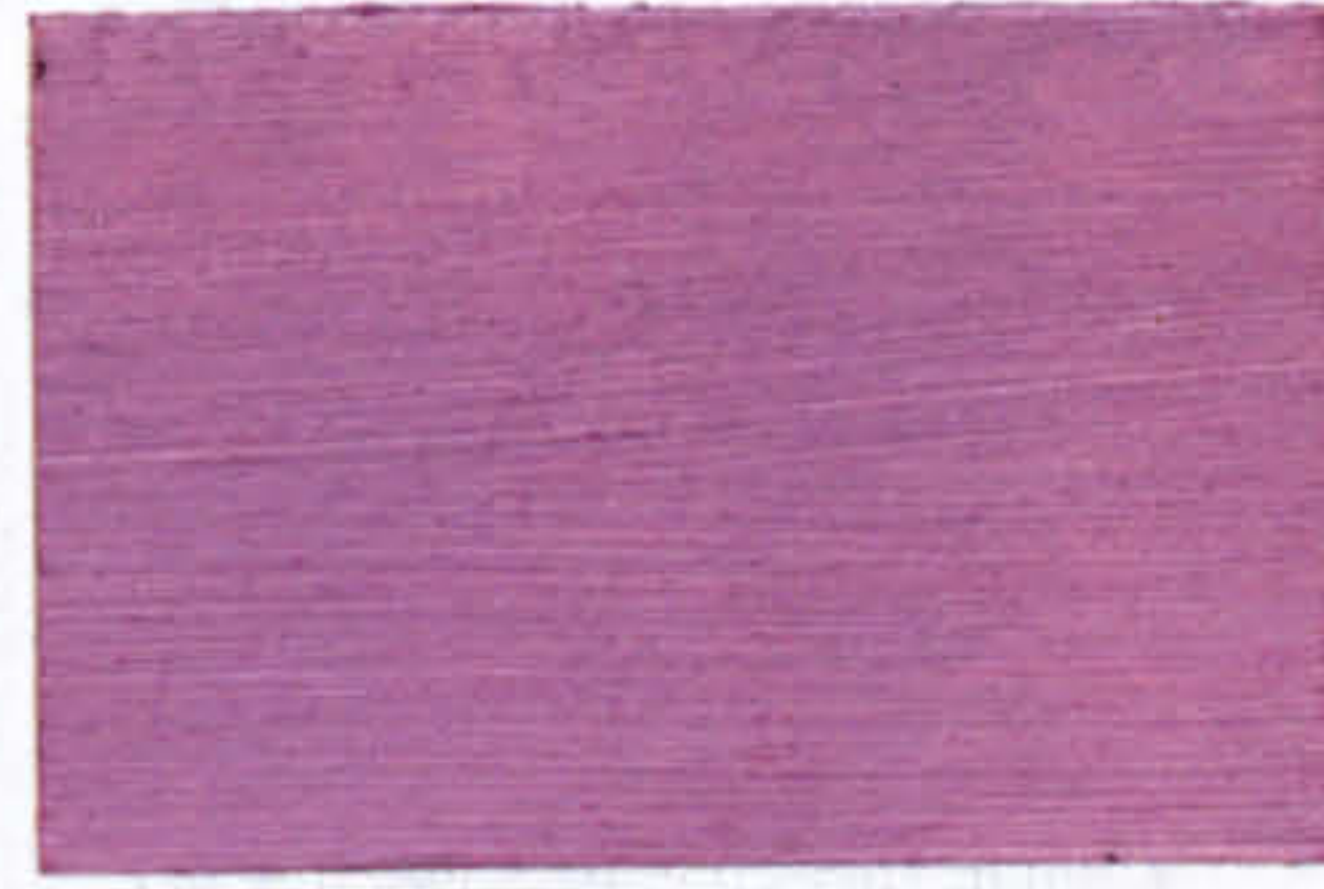
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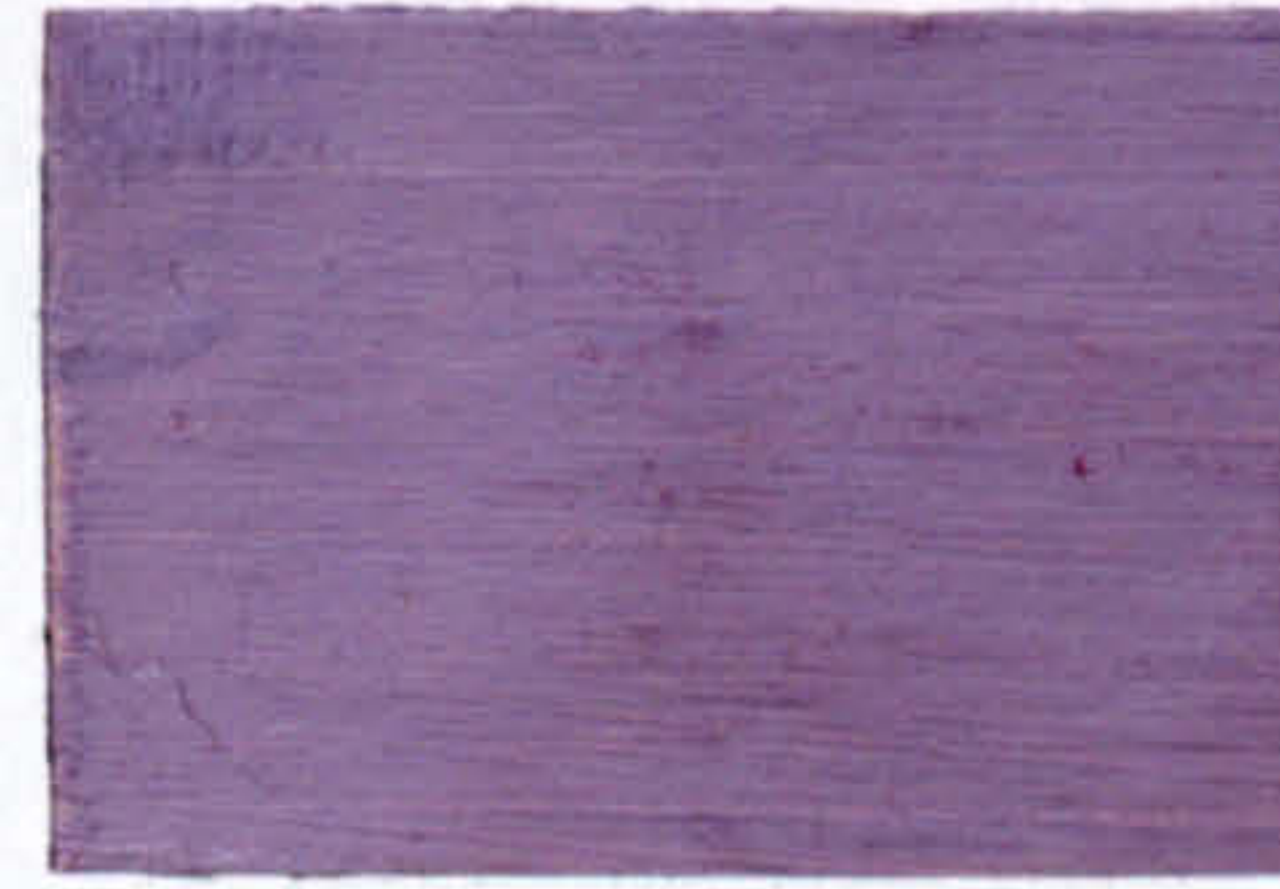
43



38



41



44



39



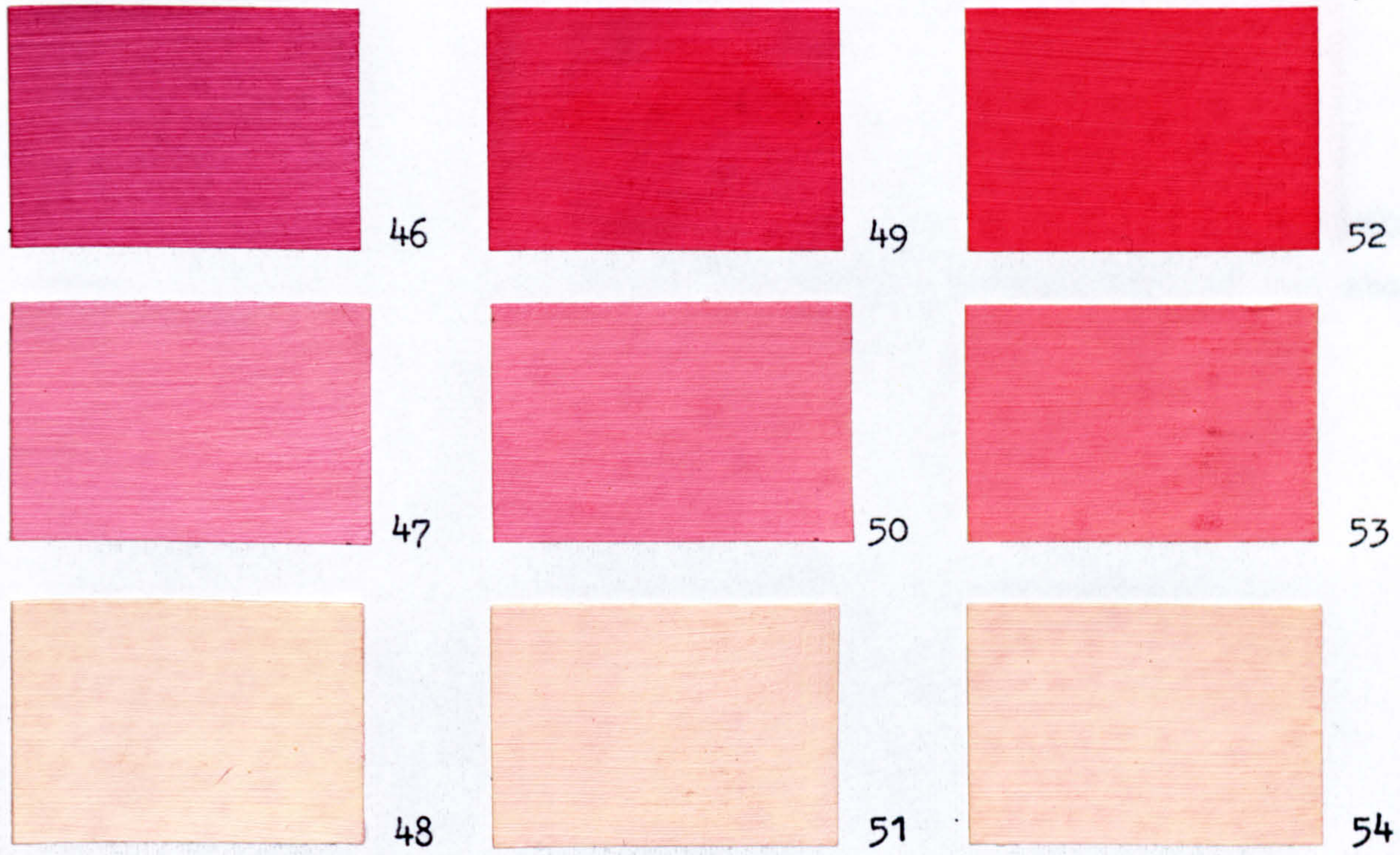
42



45

CHART V

White lead (i) and carmine with, to the right, increasing additions of vermilion (i) (PO)



White lead (i) and red ochre (iii) (PO)

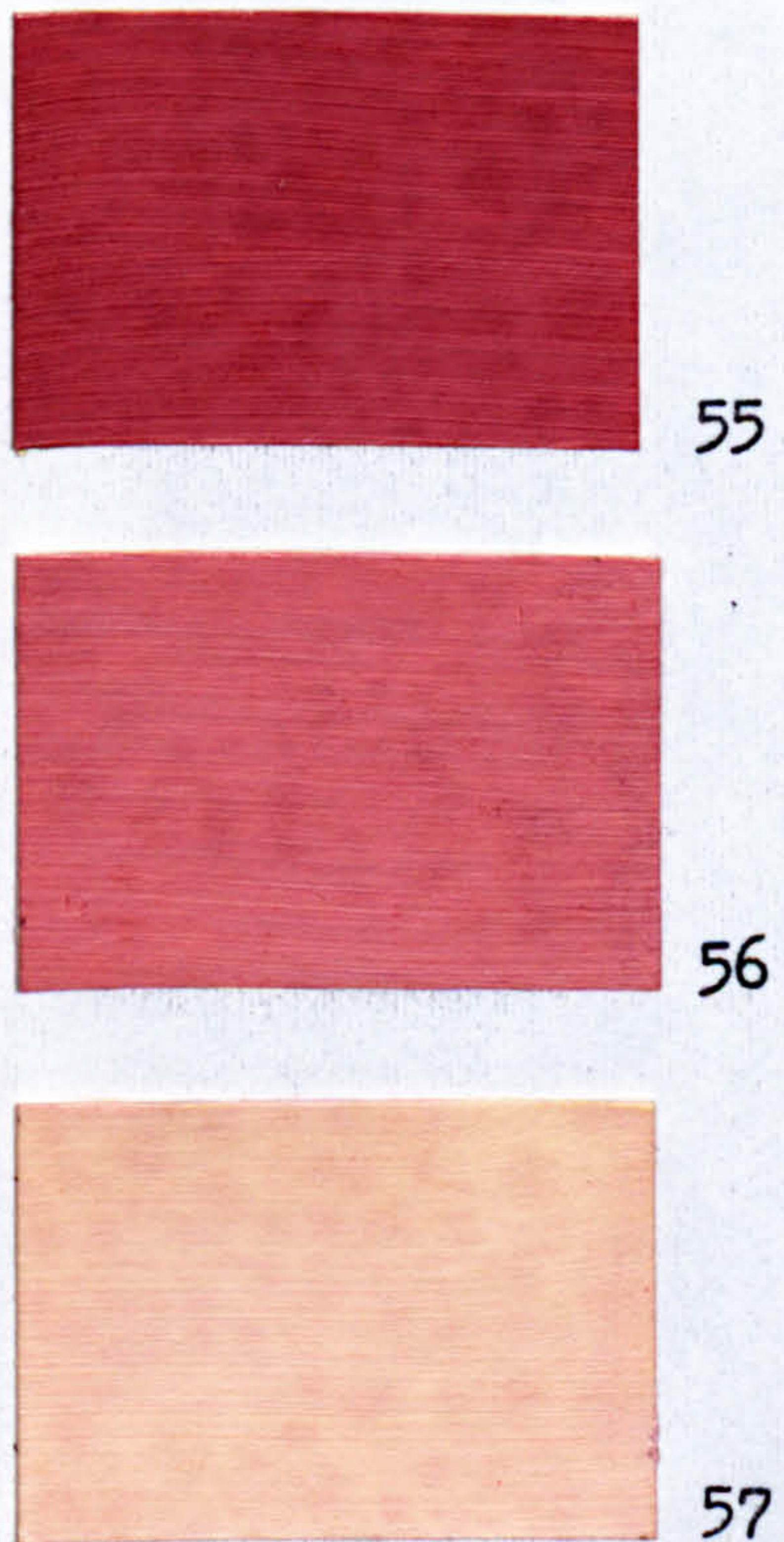


CHART VI

Carmine glaze (LO)
on ground of
white lead (i) and
red ochre (iii) (LO)



58

Vermilion (i)
on ground of
red lead (LO)



59

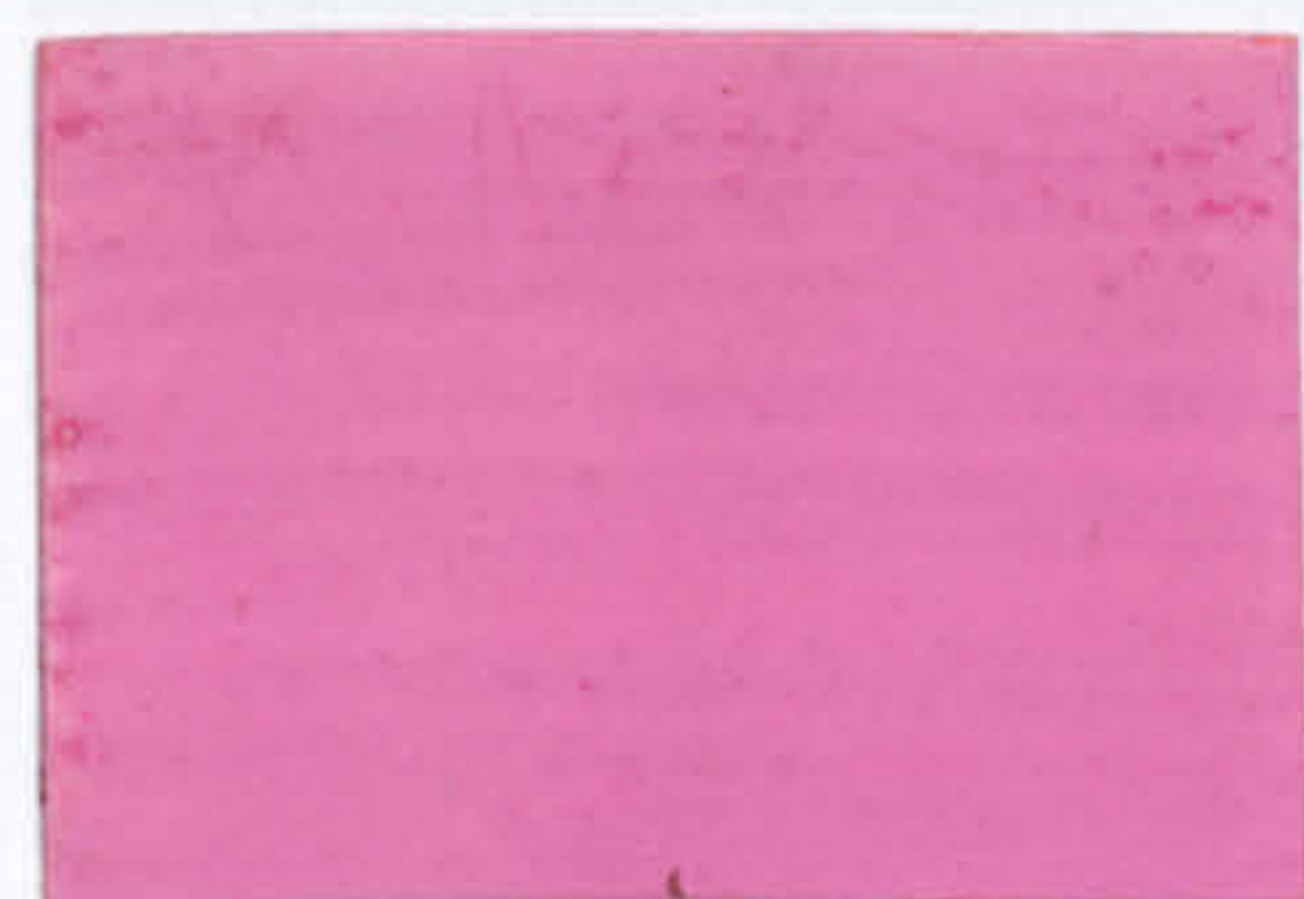
Red lead (LO)



60

(Note: a small amount of white lead (i) was added to each of the above.)

Rose pink (D)



61

White lead (i) and
red ochre (i) (LO)



62

White lead (i) and
red ochre (ii) (LO)



63

White lead (i) and
red ochre (iii) (LO)



64

White lead (i), red ochre (ii), and lamp black (LO)



65



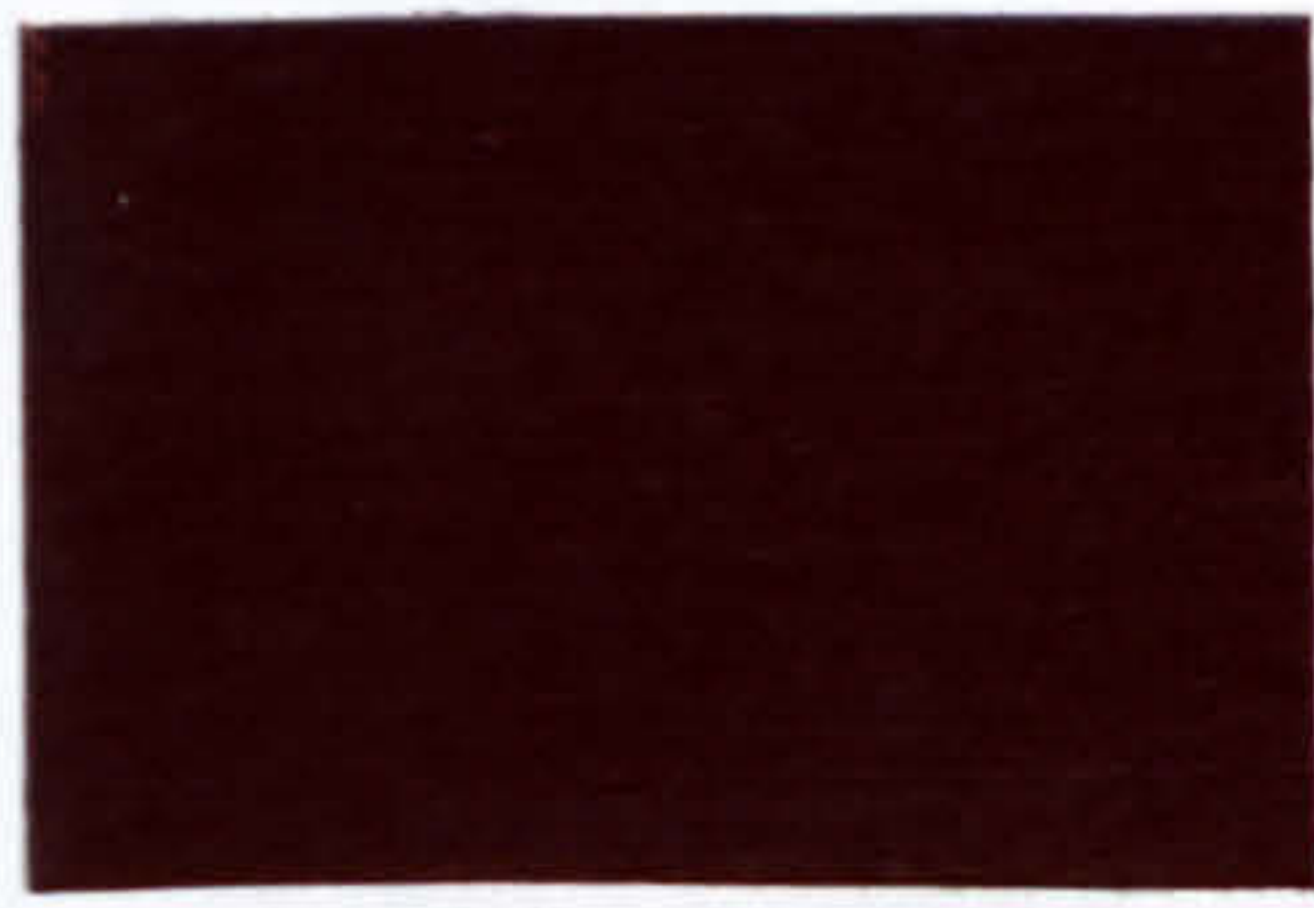
66



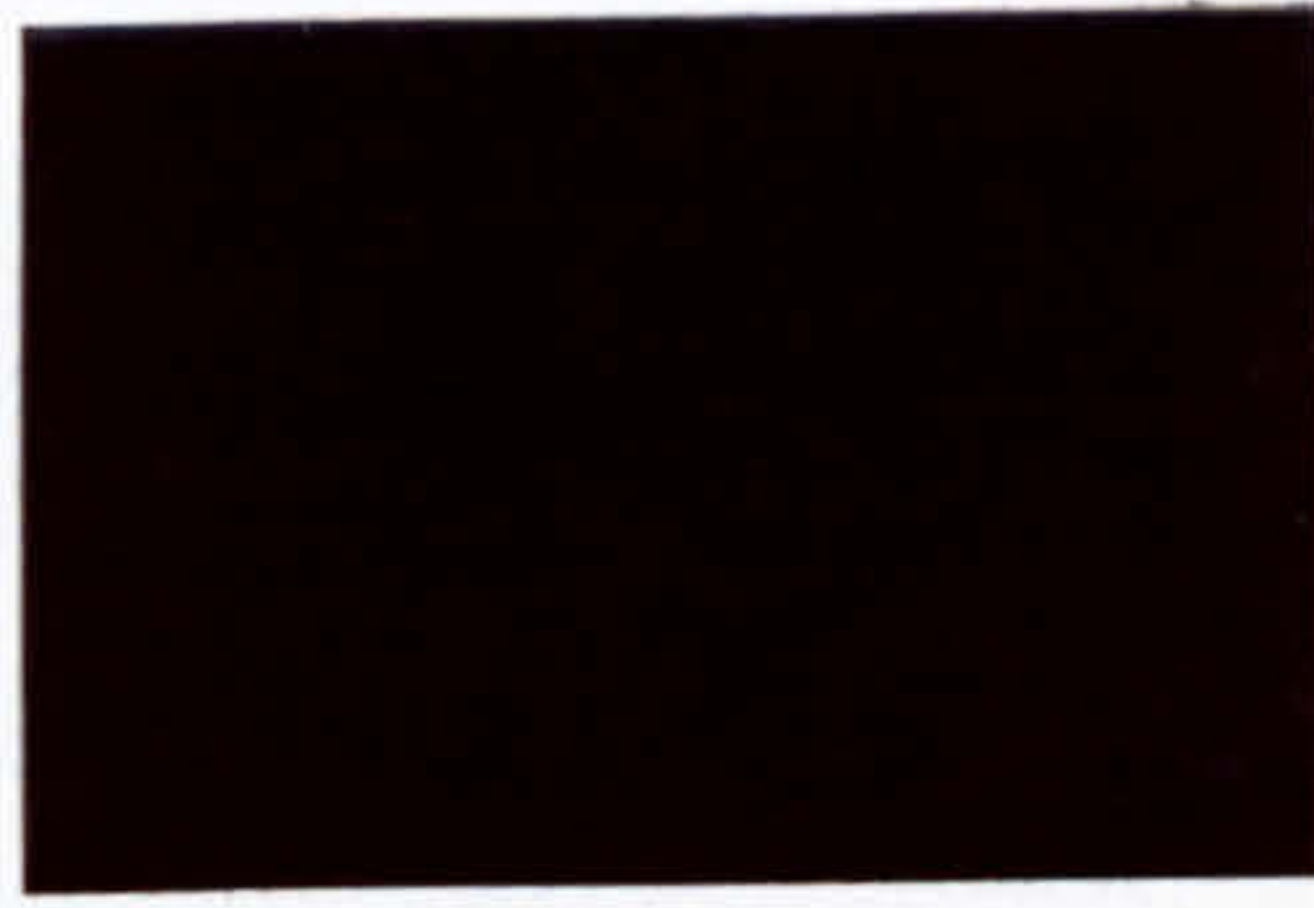
67

CHART VII

Red ochre (iv) and lamp black (LO)



68



69

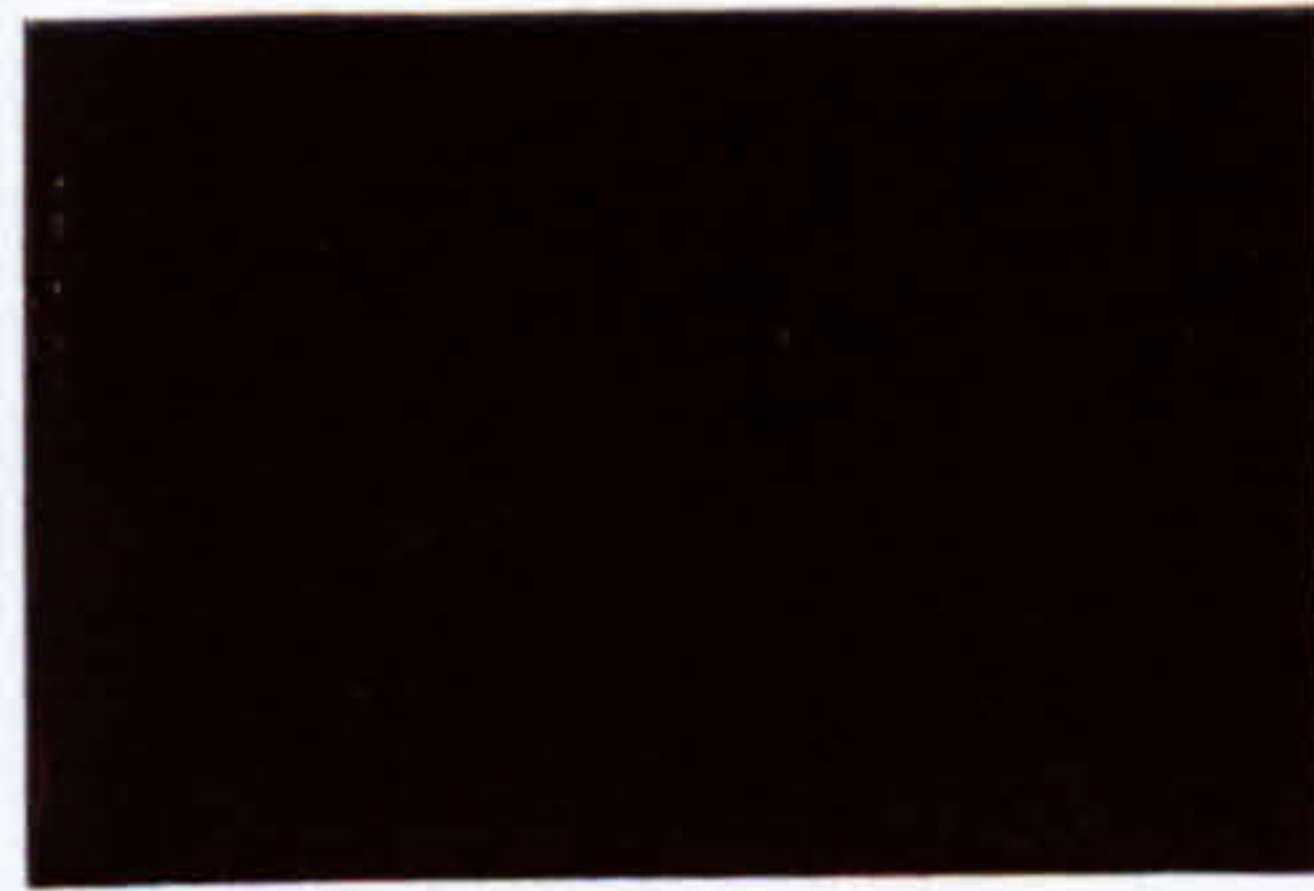


70

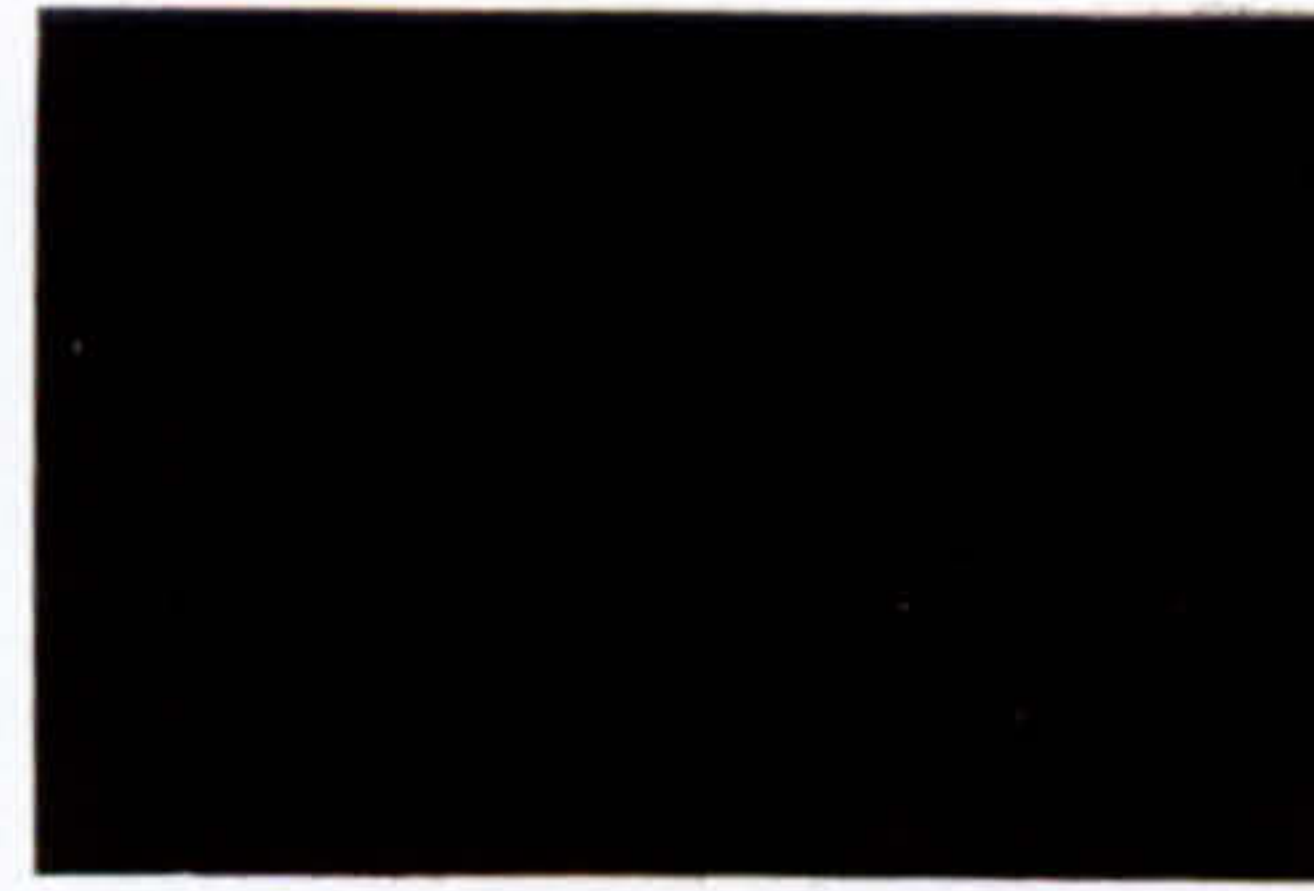
Red ochre (v) and lamp black (LO)



71

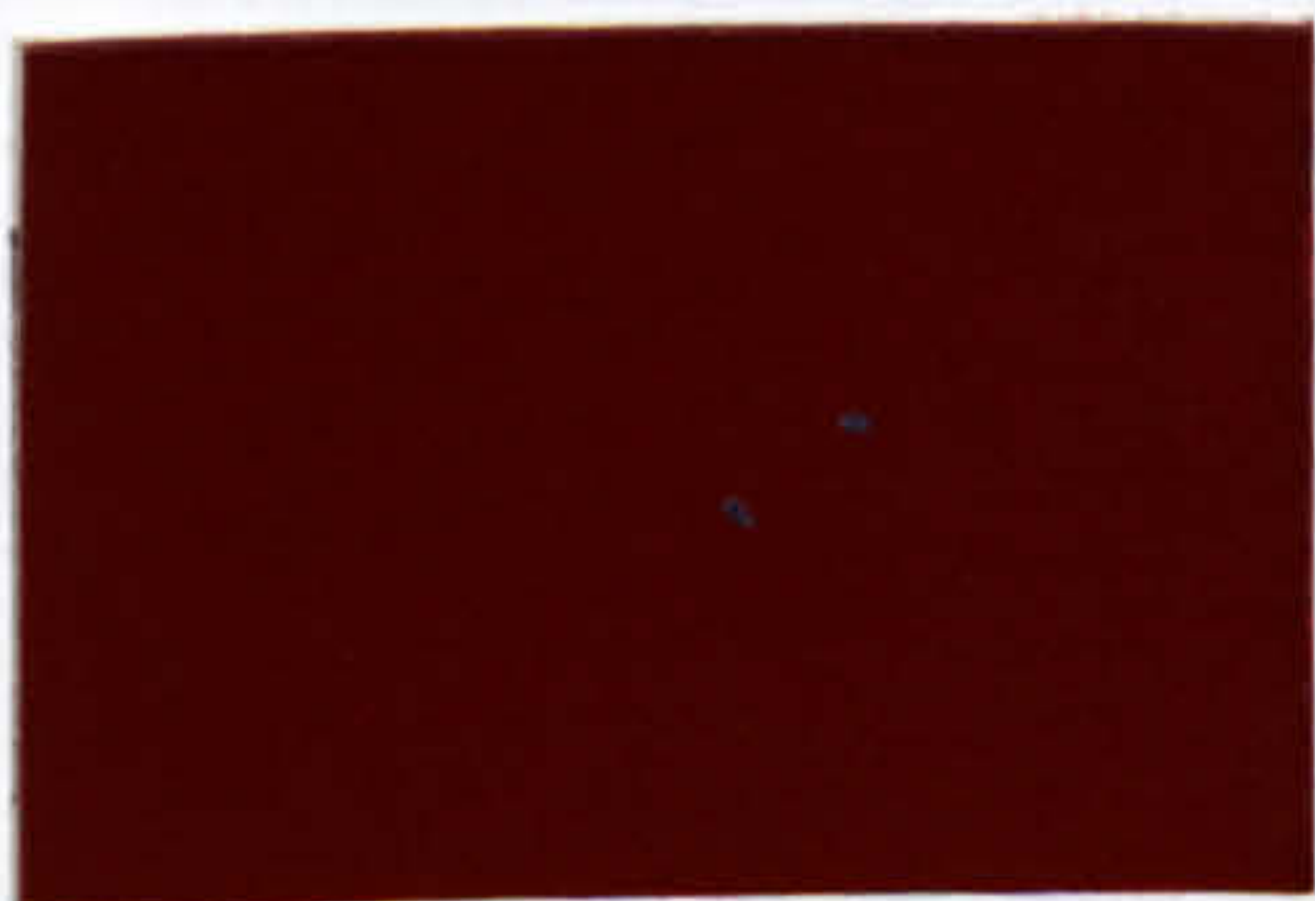


72

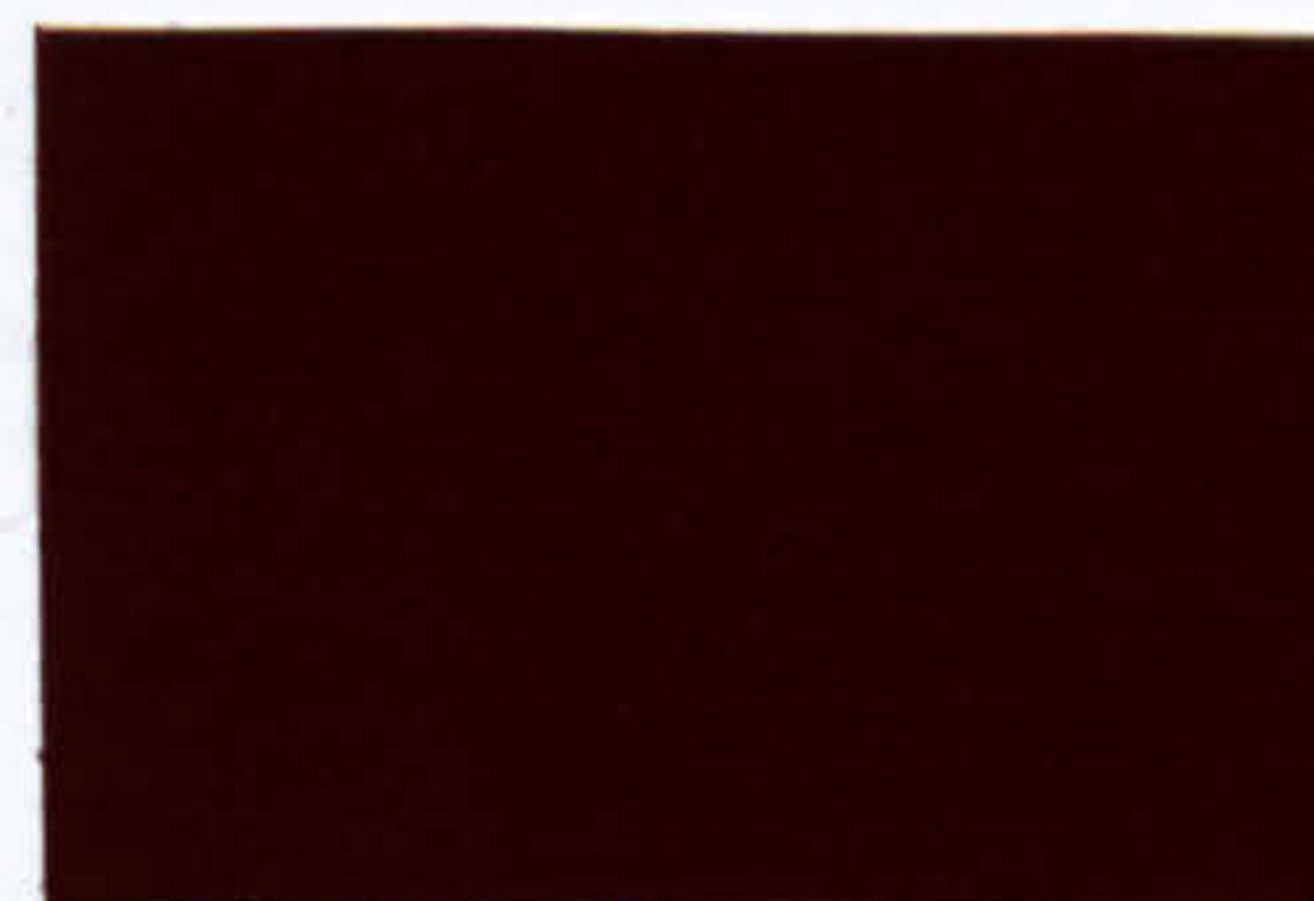


73

Red ochre (vi) and ivory black with, below, increasing additions of yellow ochre (i) (LO)



74



75



76



77



78



79



80



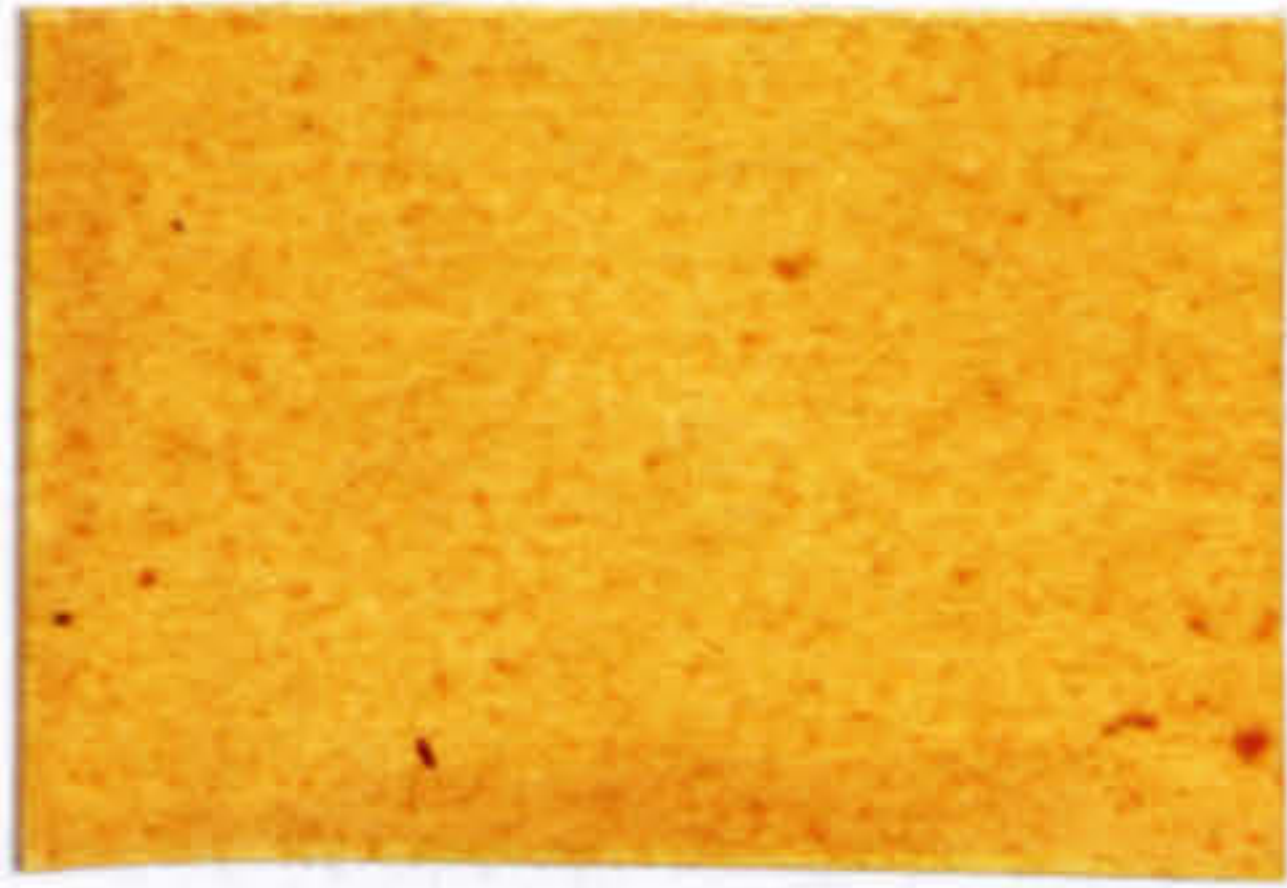
81



82

CHART, VIII

Yellow lake (i) as
a glaze (LO)



83

Whiting and pink (D)



84

White lead (i) and
yellow ochre (i) (LO)*



85

White lead (i) and
canary litharge (LO)*



86

King's yellow (LO)



87

White lead (i) and
Naples yellow (LO)*



88

White lead (i) and
patent yellow (LO)*



89

Yellow lake (ii) as
a glaze (LO)



90

White lead (i) and
chrome yellow (LO)*



91

*Equal amounts of white lead and staining pigment.

CHART IX

Relagar (LO)



92

Whiting and yellow ochre (ii) with, to the right, increasing additions of red ochre (vii) (D)



93



94



95

White lead (i), yellow ochre (i), and red lead (LO)



96



99



102



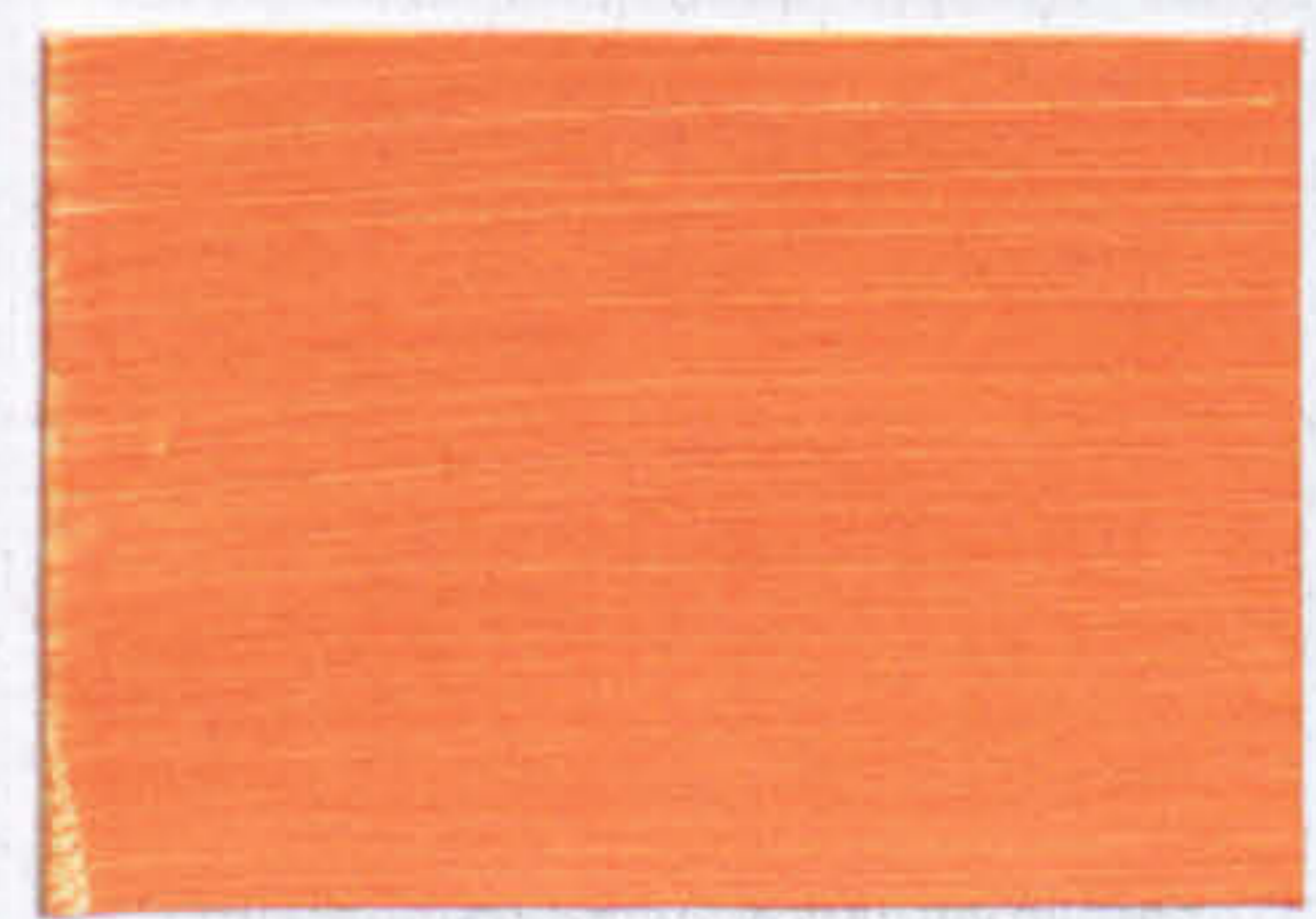
97



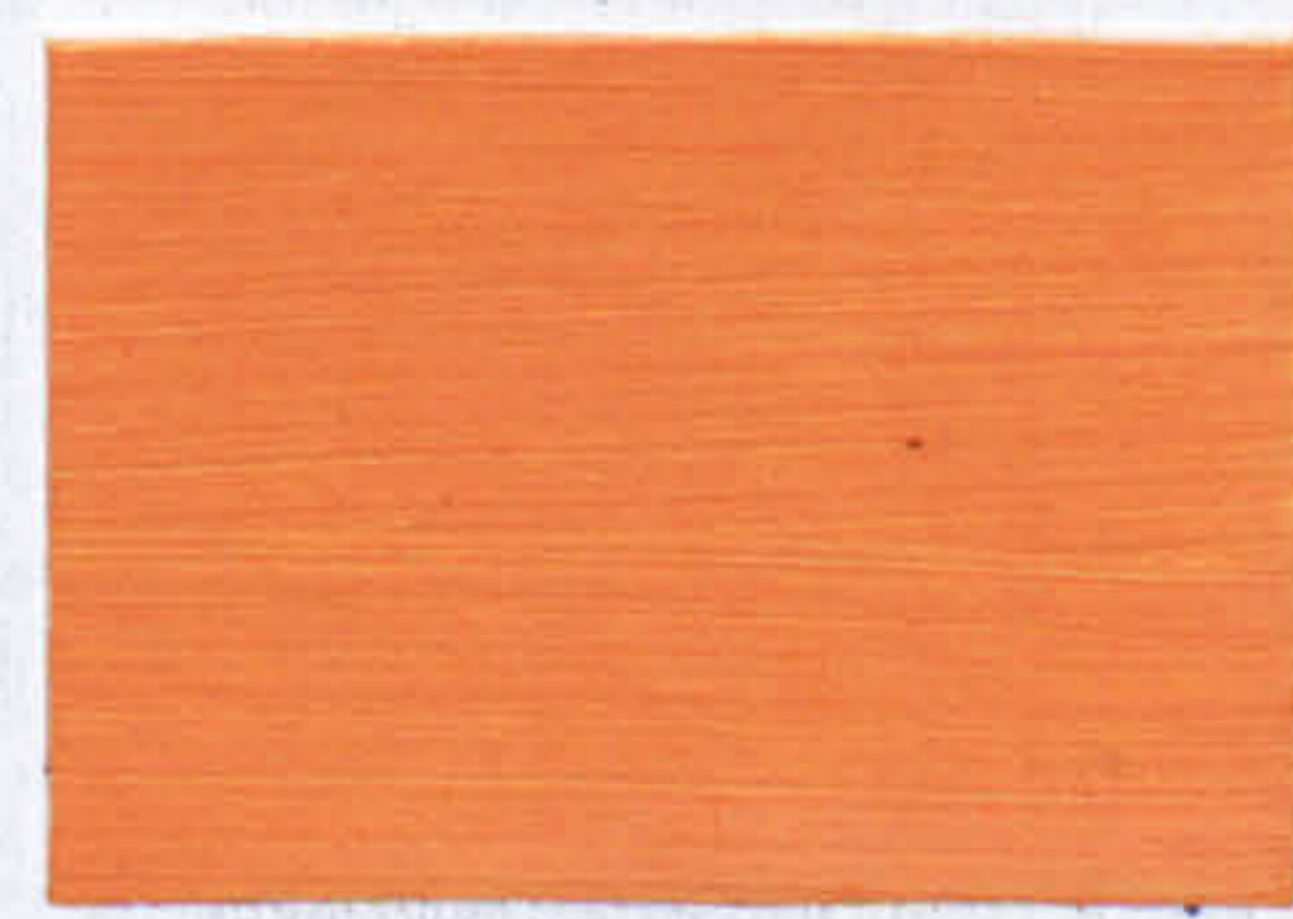
100



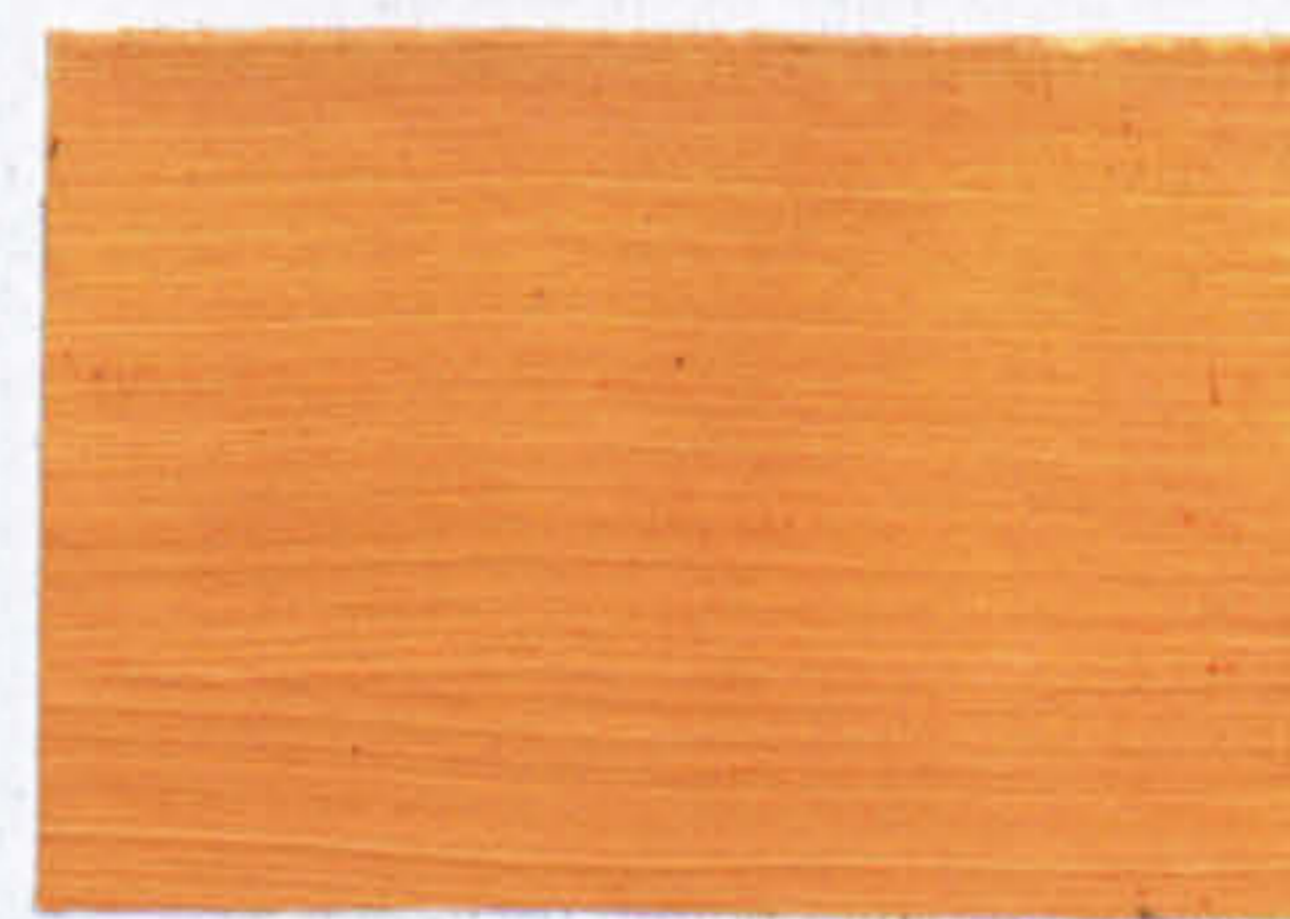
103



98



101



104

CHART X

White lead (i) and
yellow ochre (i) (LO)



105

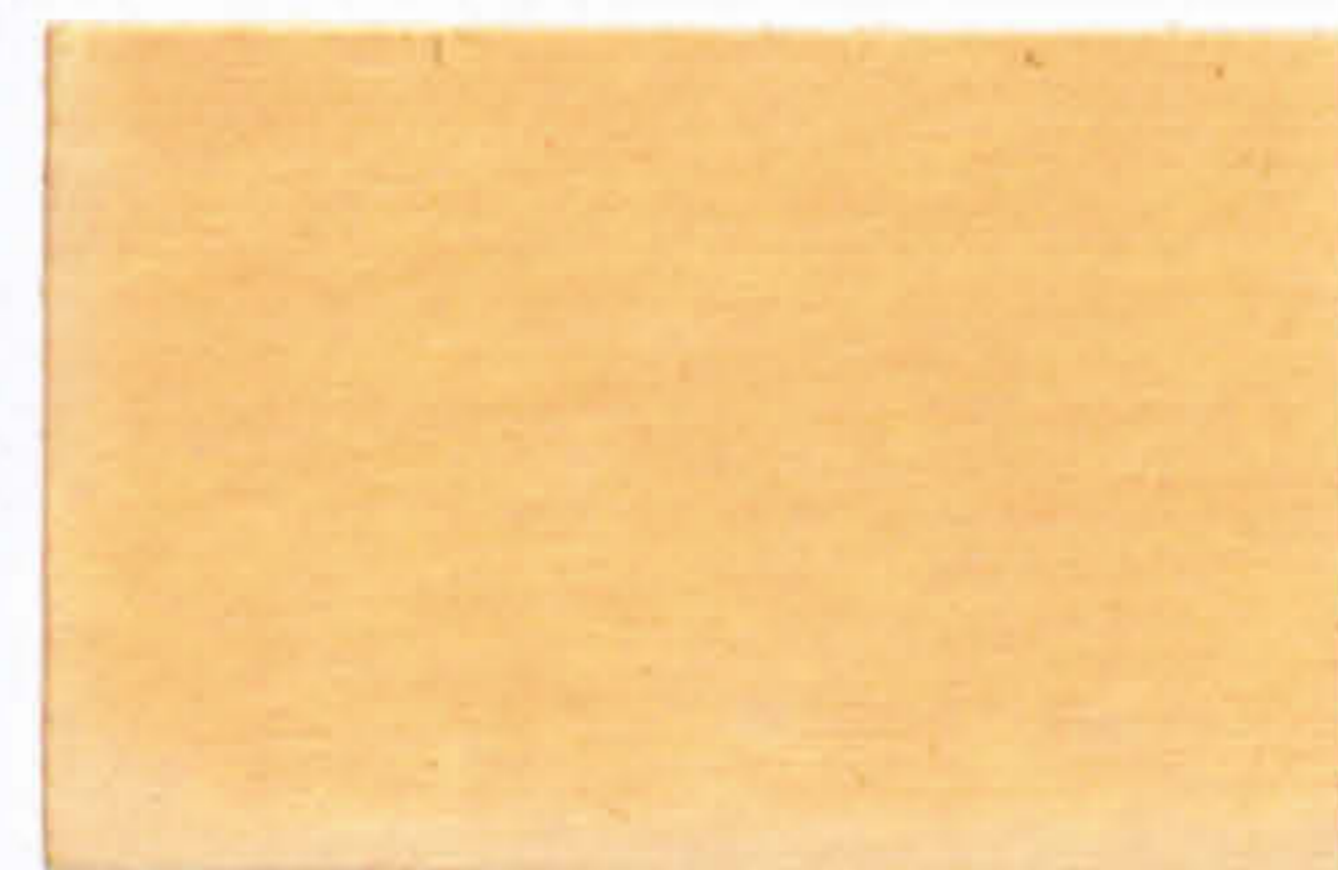
Samples 108, 109 as sample 106 but with increasing
additions of vermilion (ii) (LO)



106



108



109



107

Note: sample 105 - 10% yellow ochre by volume
sample 106 - 3.3%
sample 107 - 1%

White lead (i) and
burnt umber (LO)



110

Equal parts of
samples 110 and 112



111

White lead (i) and
raw umber (LO)



112

Note: white lead and tinting pigments in equal volumes.

As above, but with the addition of an equal part of yellow ochre (iii)
with its own volume of white lead (i)



113



114



115

CHART XI

White lead (i) and yellow ochre (i) with, to the right, increasing additions of lamp black (LO)



The above with the addition of red ochre (viii)



White lead (i), yellow ochre (i), and burnt umber (LO)



White lead (i) and raw umber (LO)



White lead (i) and burnt umber (LO)



White lead (i) and yellow lake (iii) (LO)

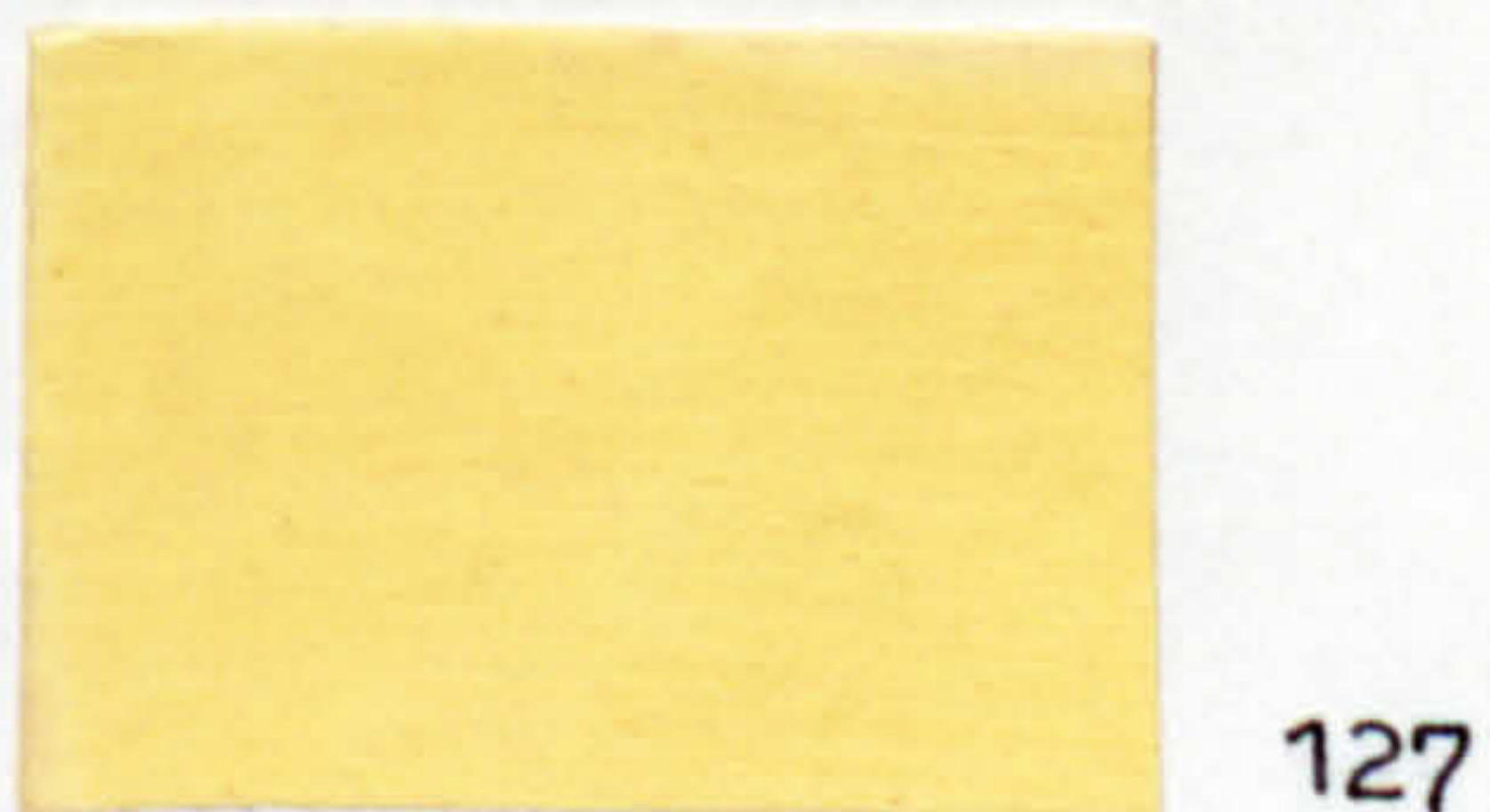
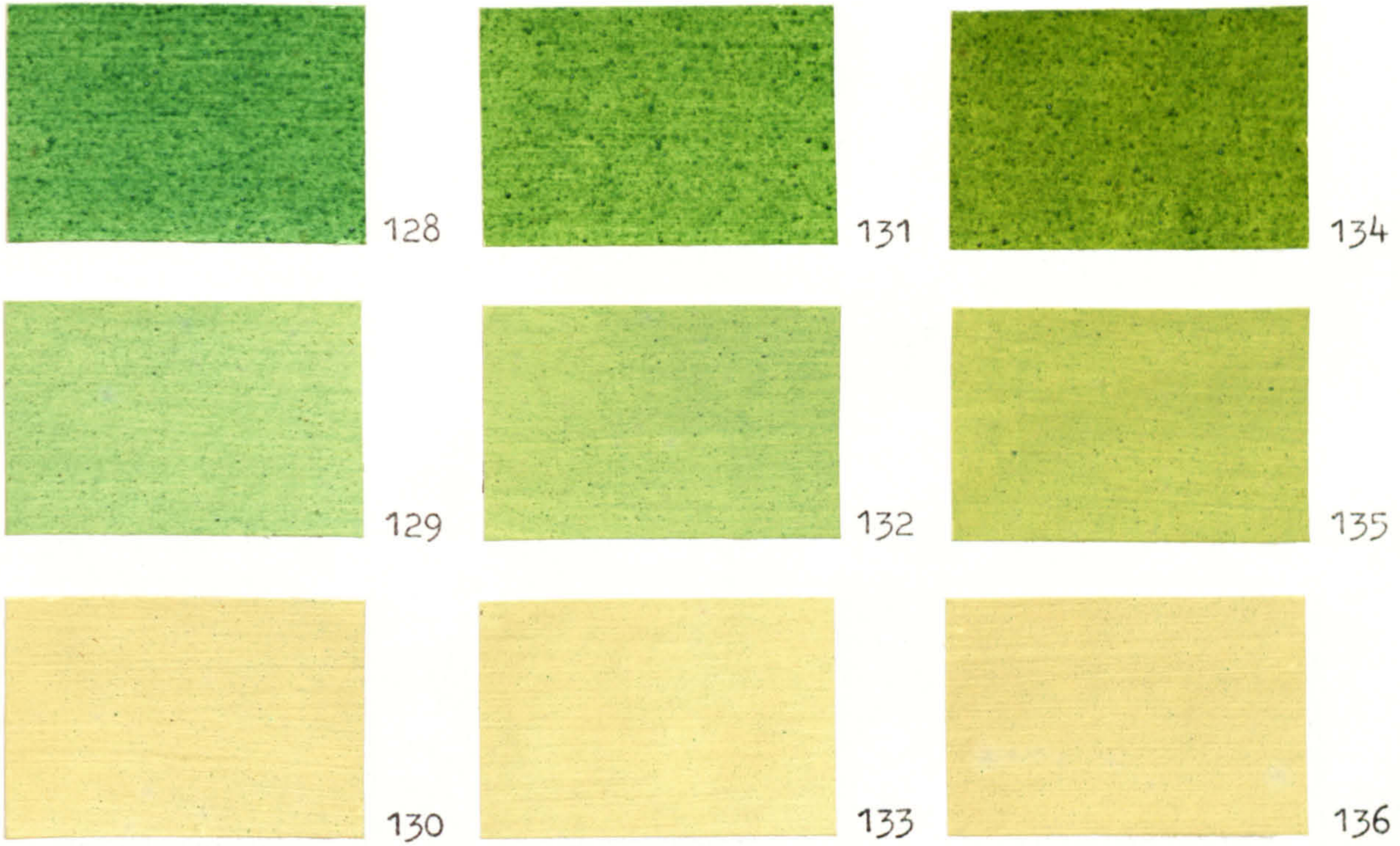


CHART XII

Distilled verdigris with, to the right, increasing additions of pink;
the top row as glazes, the lower two containing white lead (i) (LO)



White lead (i), yellow ochre (i), and lamp black (LO)

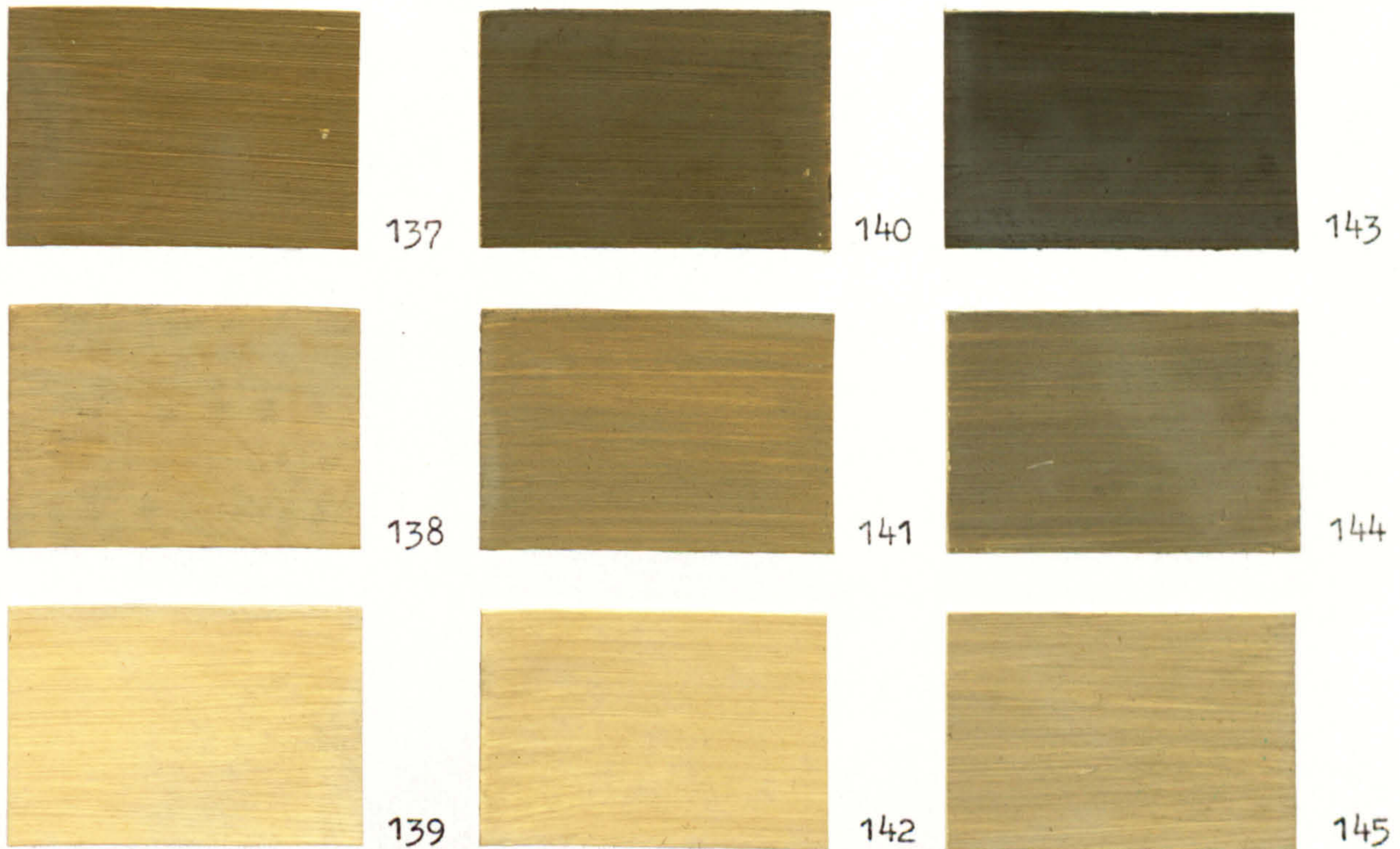


CHART XIII

Copper resinate (glaze) with, to the right, increasing additions of white lead (i) (PO)



146



147

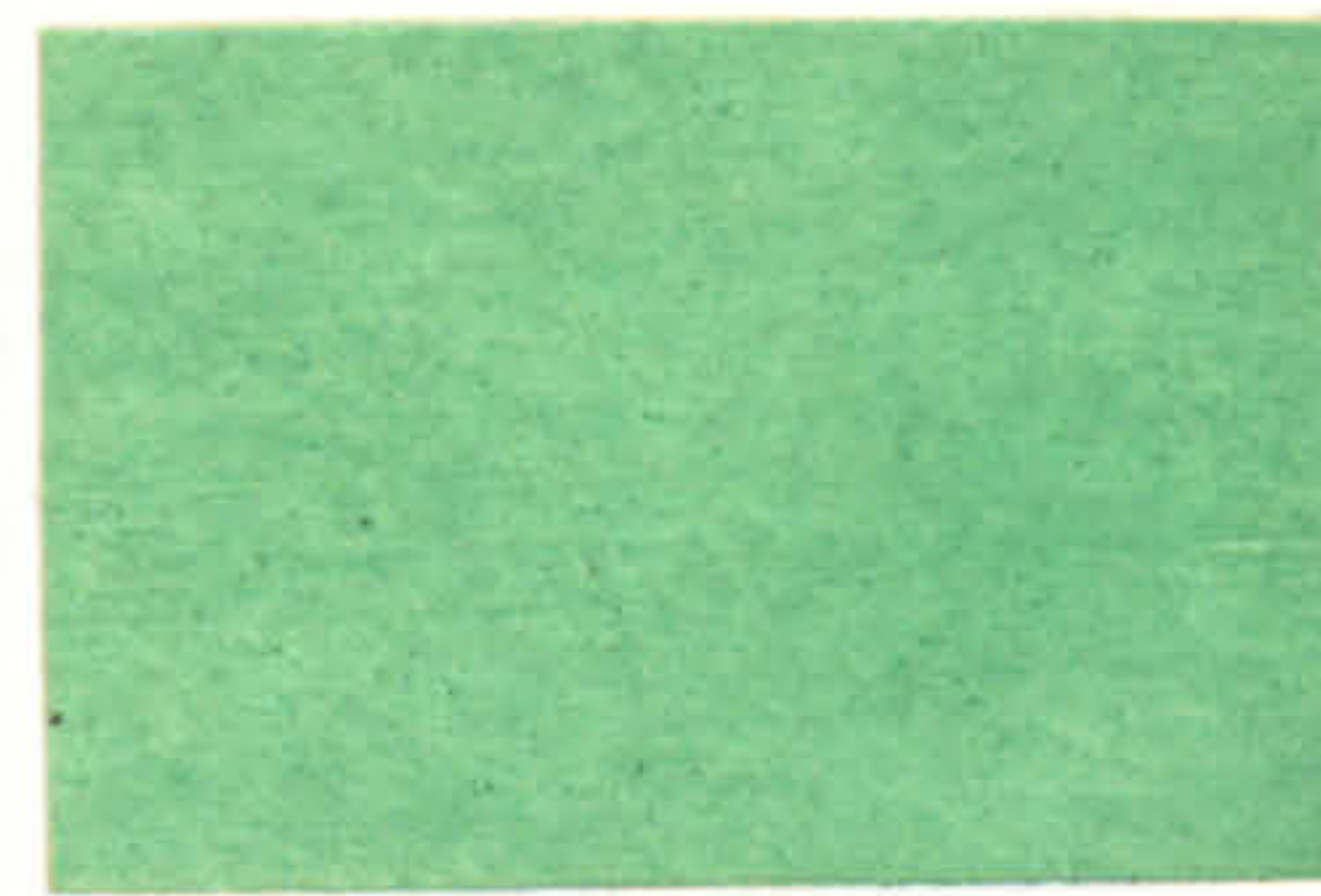


148

Malachite with, to the right, increasing additions of white lead (i) (PO)



149



150



151

CHART XIV

Green verditer with, to the right, increasing additions of whiting (D)



152



153

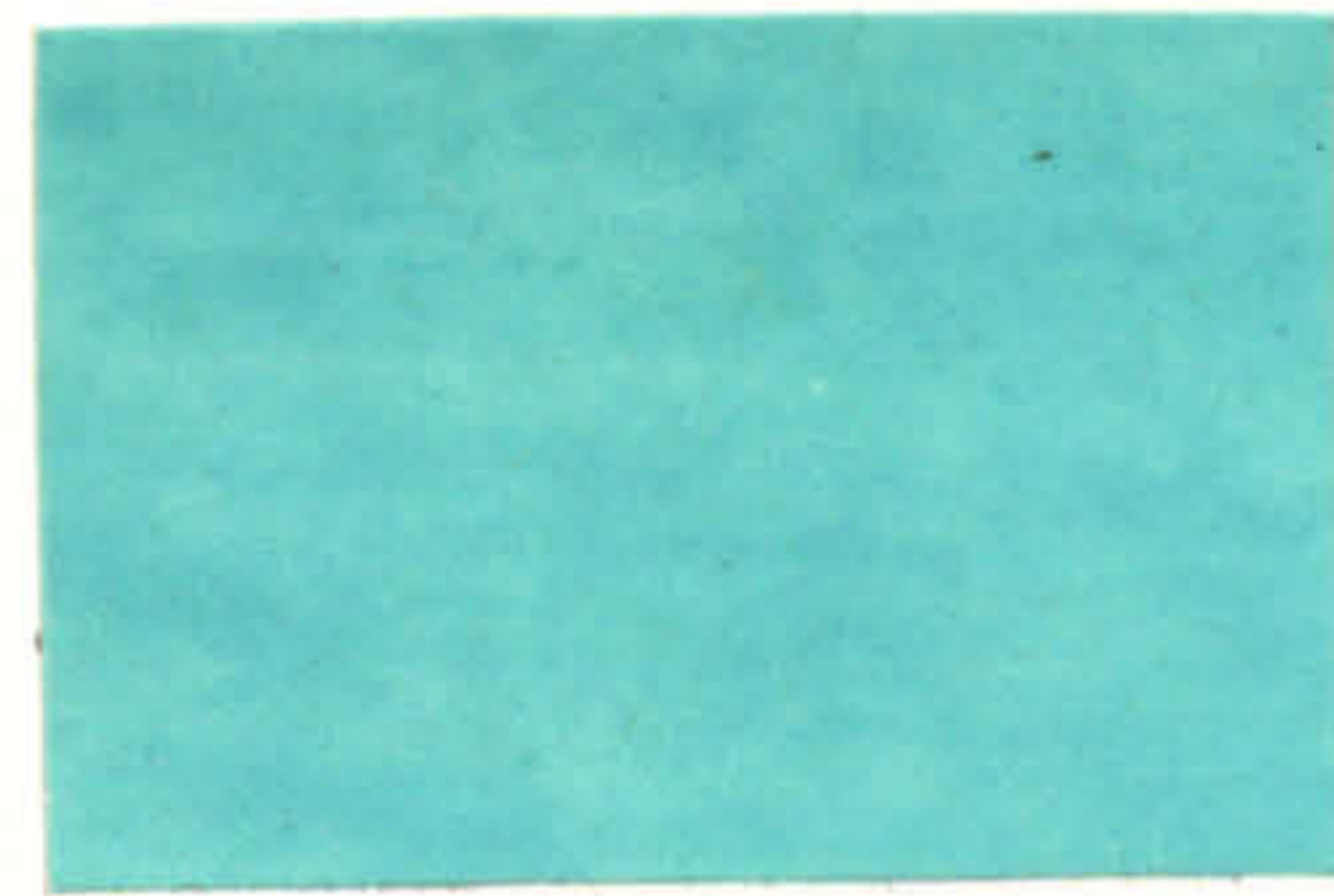


154

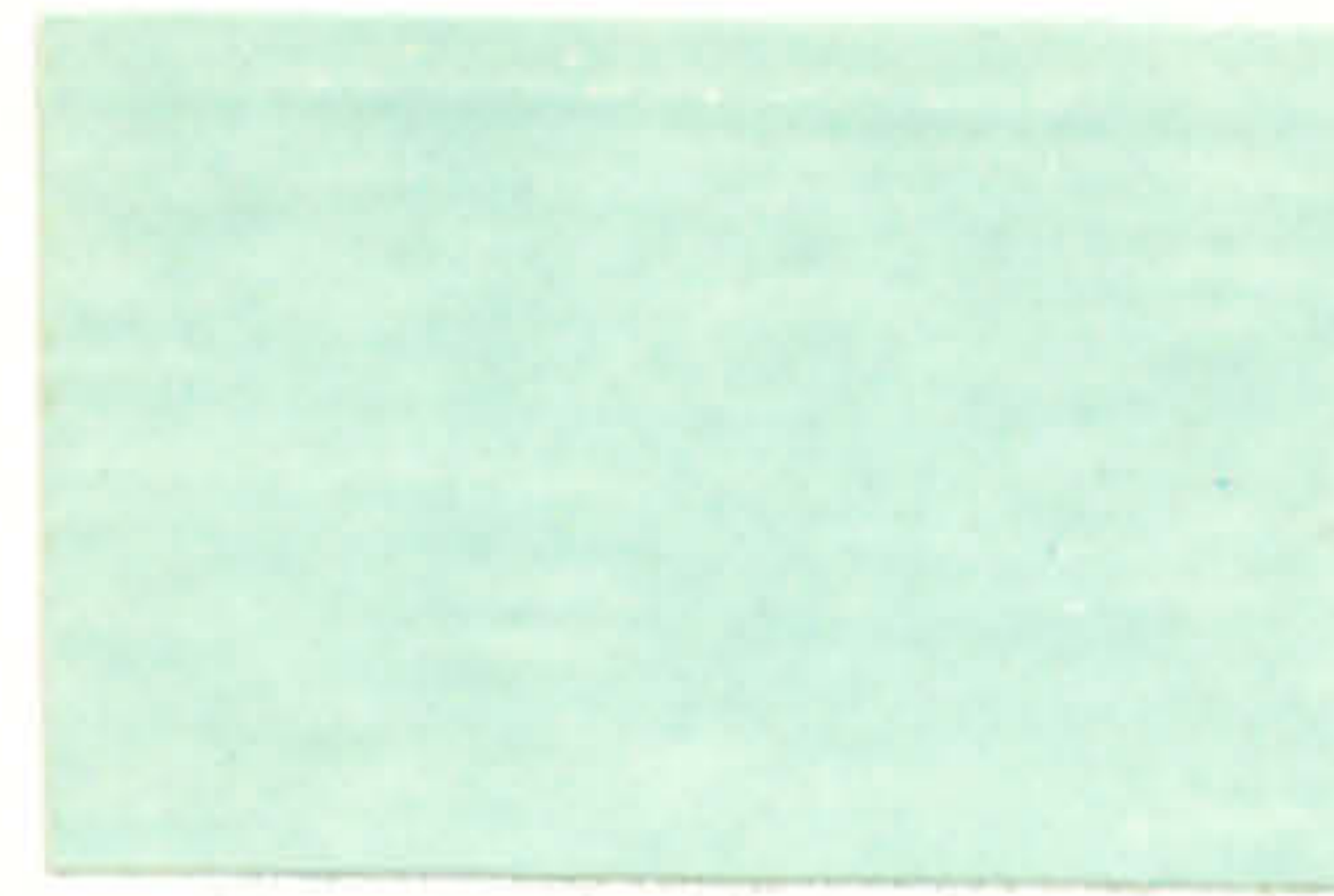
Blue verditer with, to the right, increasing additions of whiting (D)



155



156

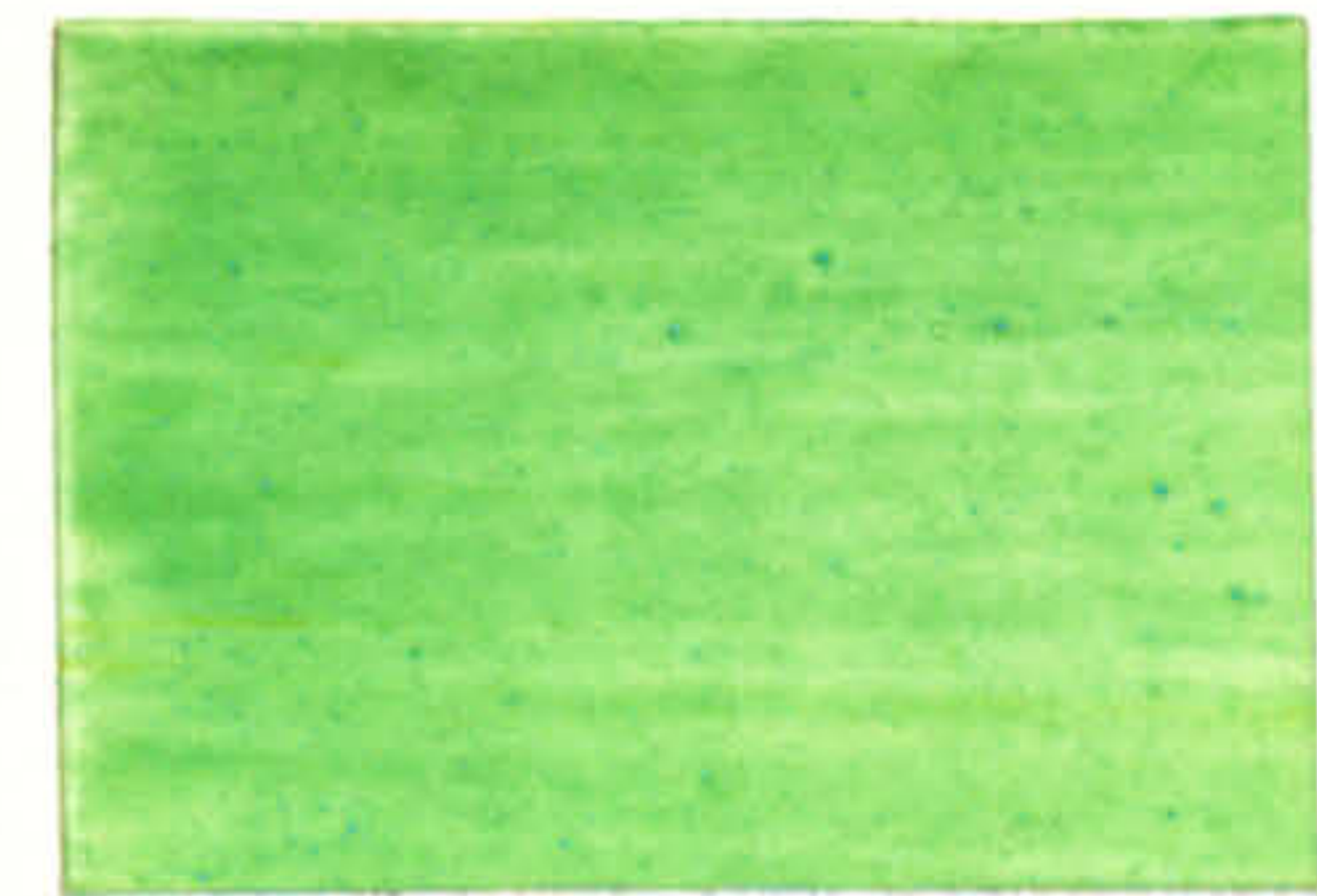


157

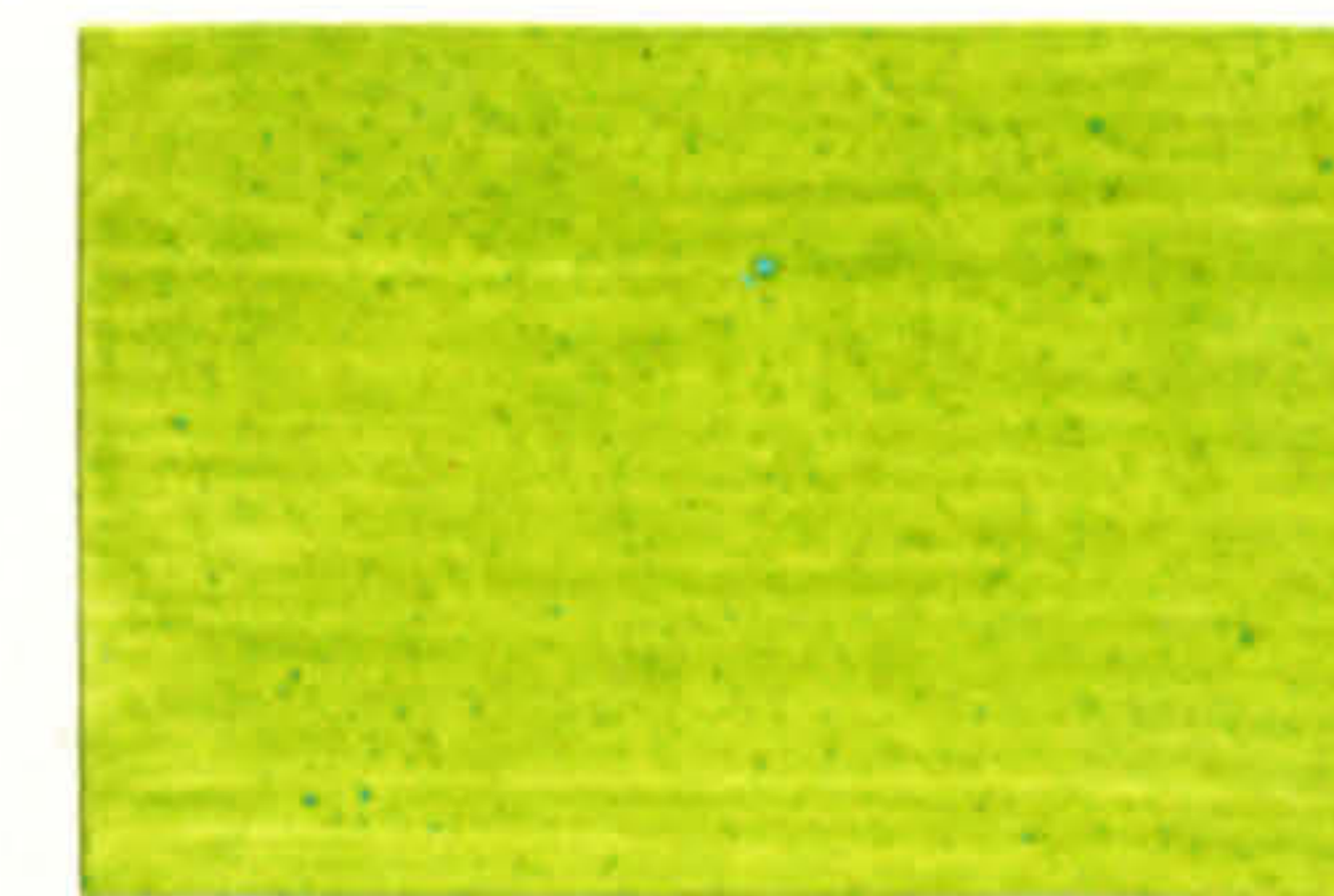
Azure blue with, to the right, increasing additions of pink mixed with two parts of whiting (D)



158



159



160

French green (D)



161

CHART XV

White lead (i), yellow ochre (i), and Prussian blue (LO)



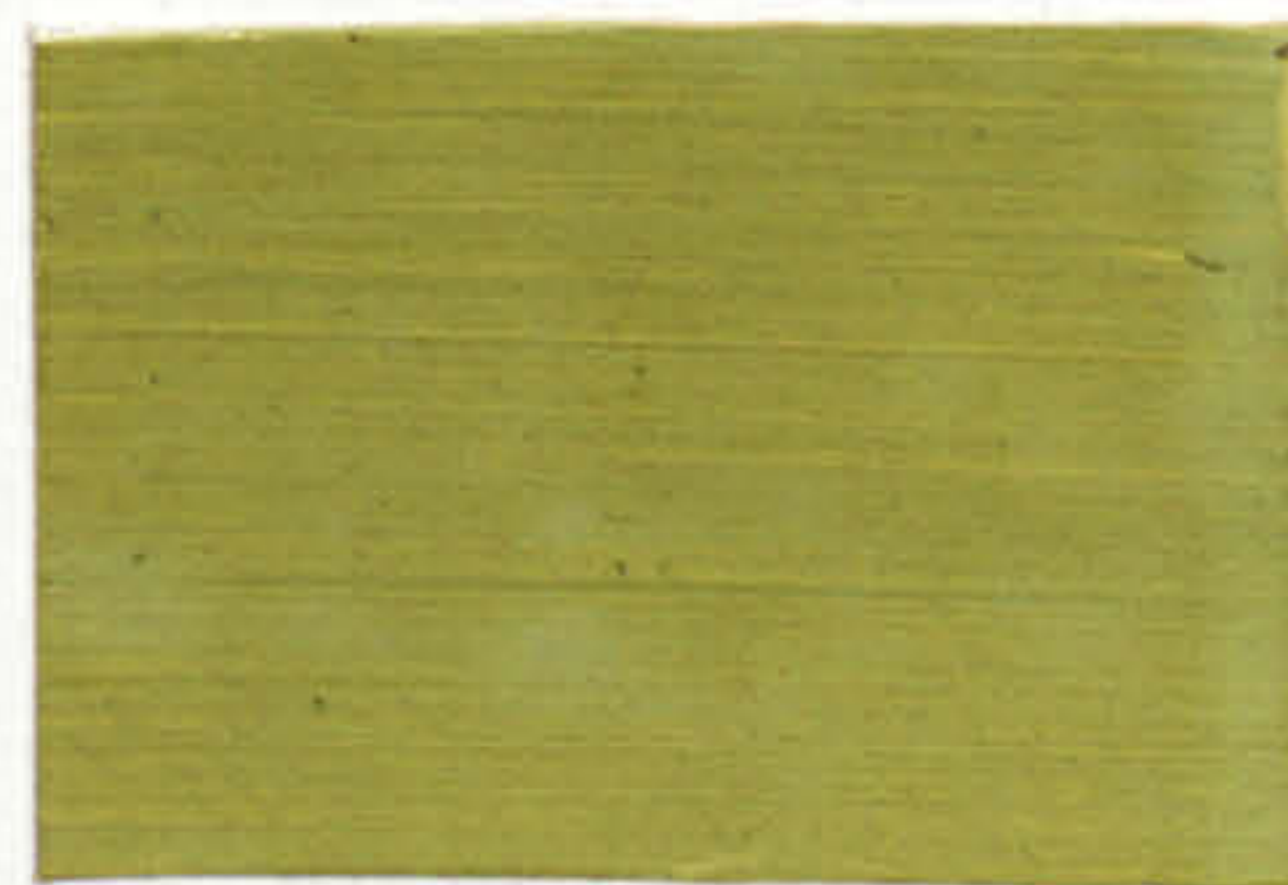
162



165



168



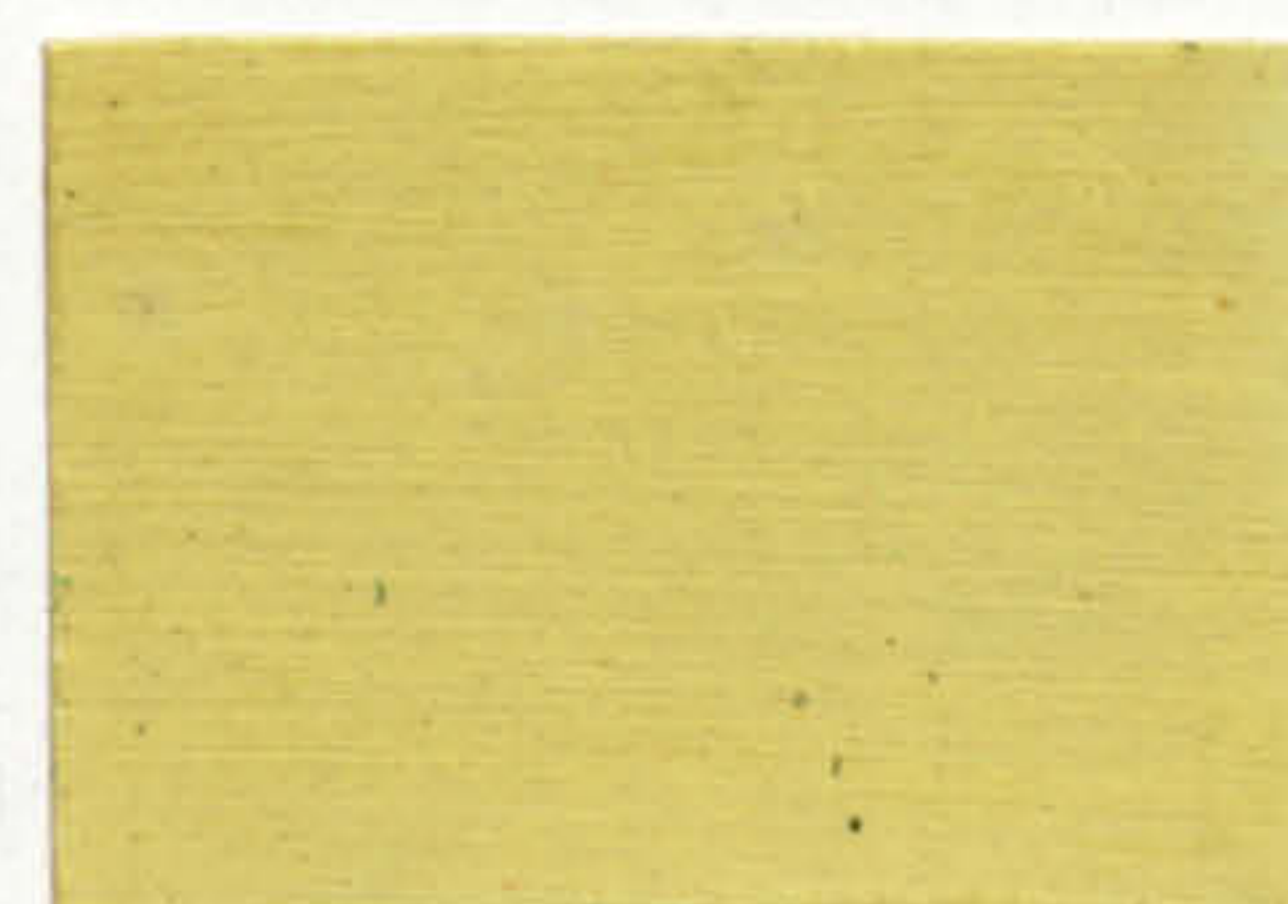
163



166



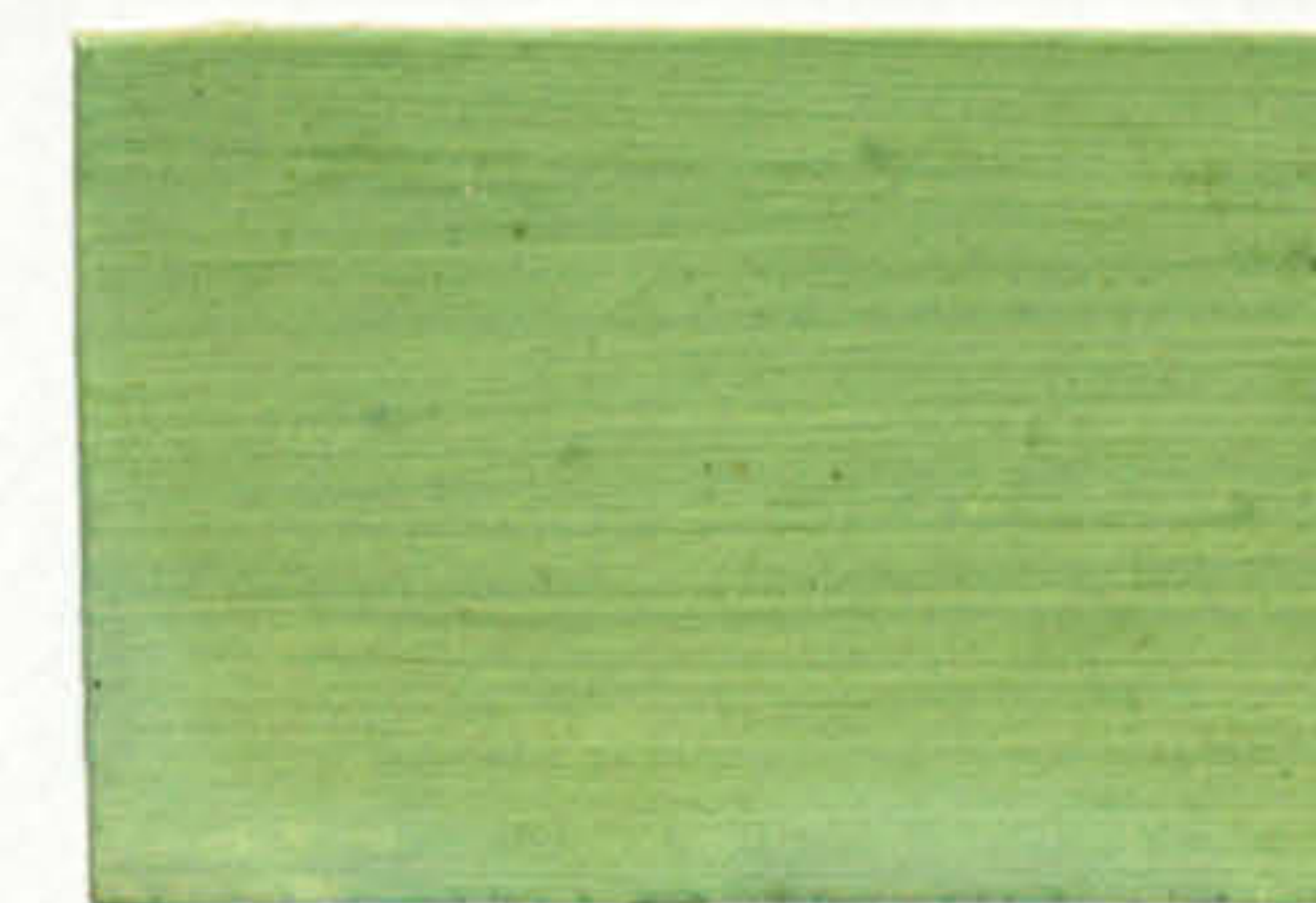
169



164



167



170

White lead (i), pink, and Prussian blue (LO)



171



174



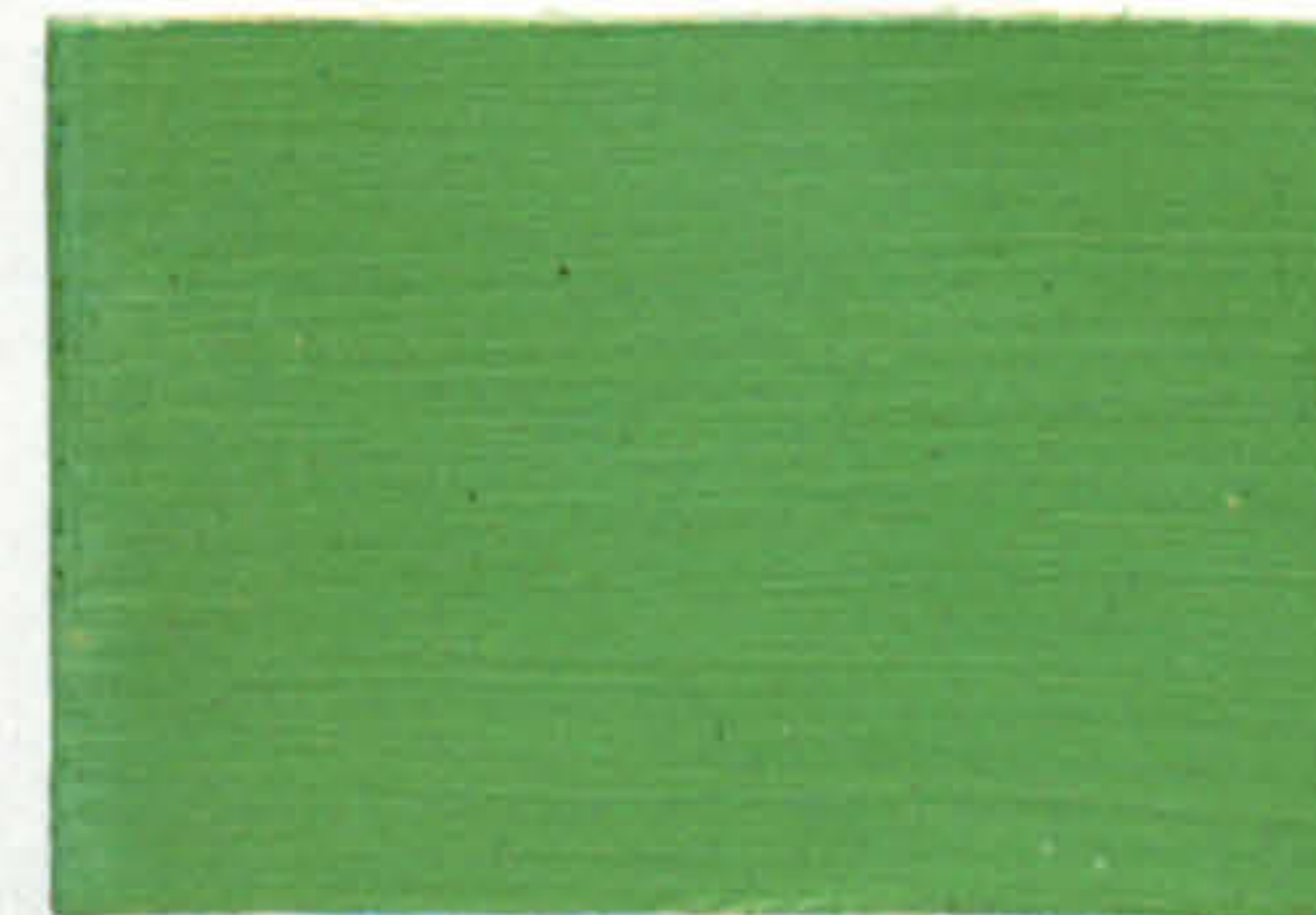
177



172



175



178



173



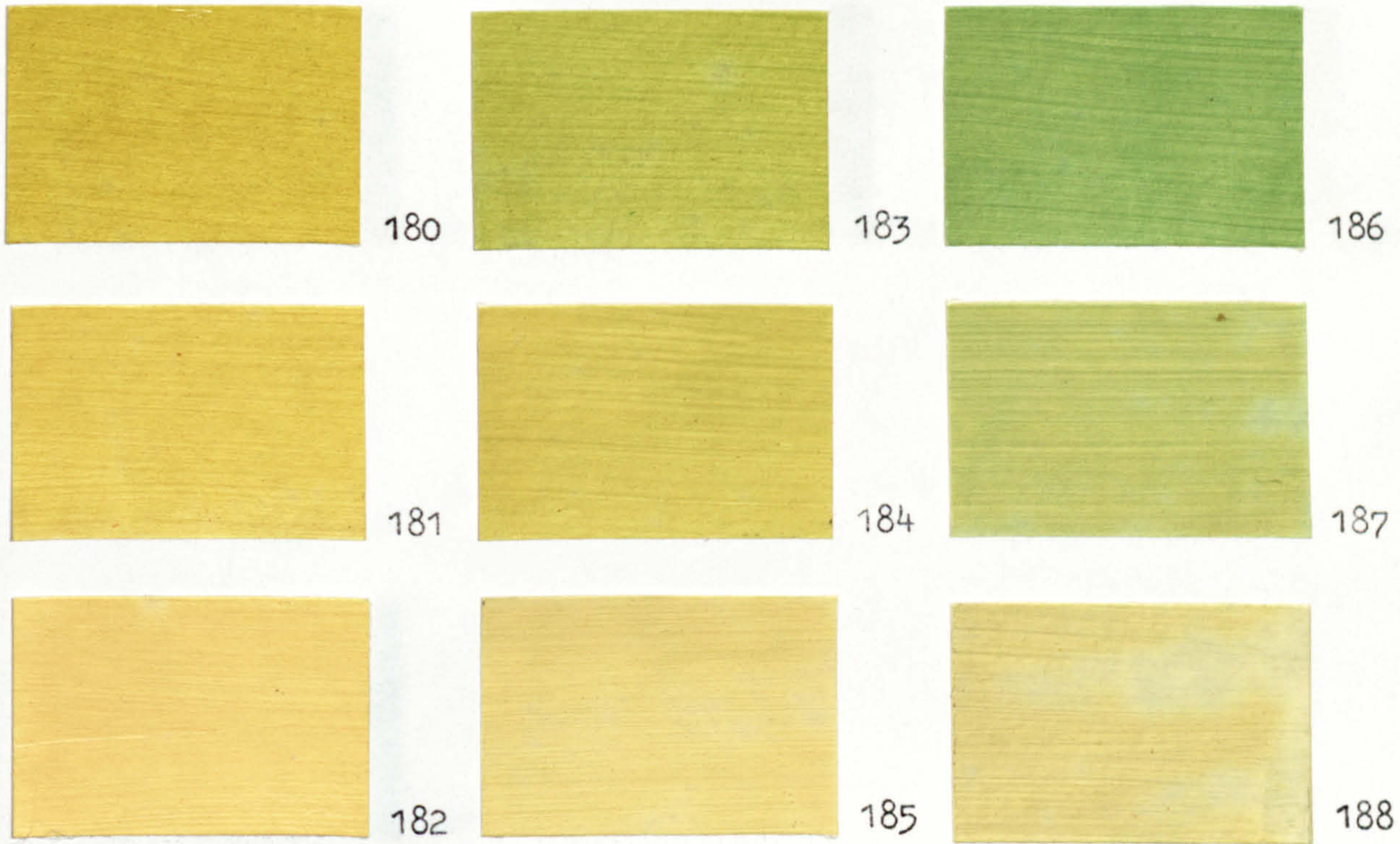
176



179

CHART XVI

White lead (i), Naples yellow, and Prussian blue (LO)



Patent yellow, and Prussian blue with, below, increasing additions of white lead (i) (LO)



CHART XVII

White lead (i) and Scheele's green (LO)



198

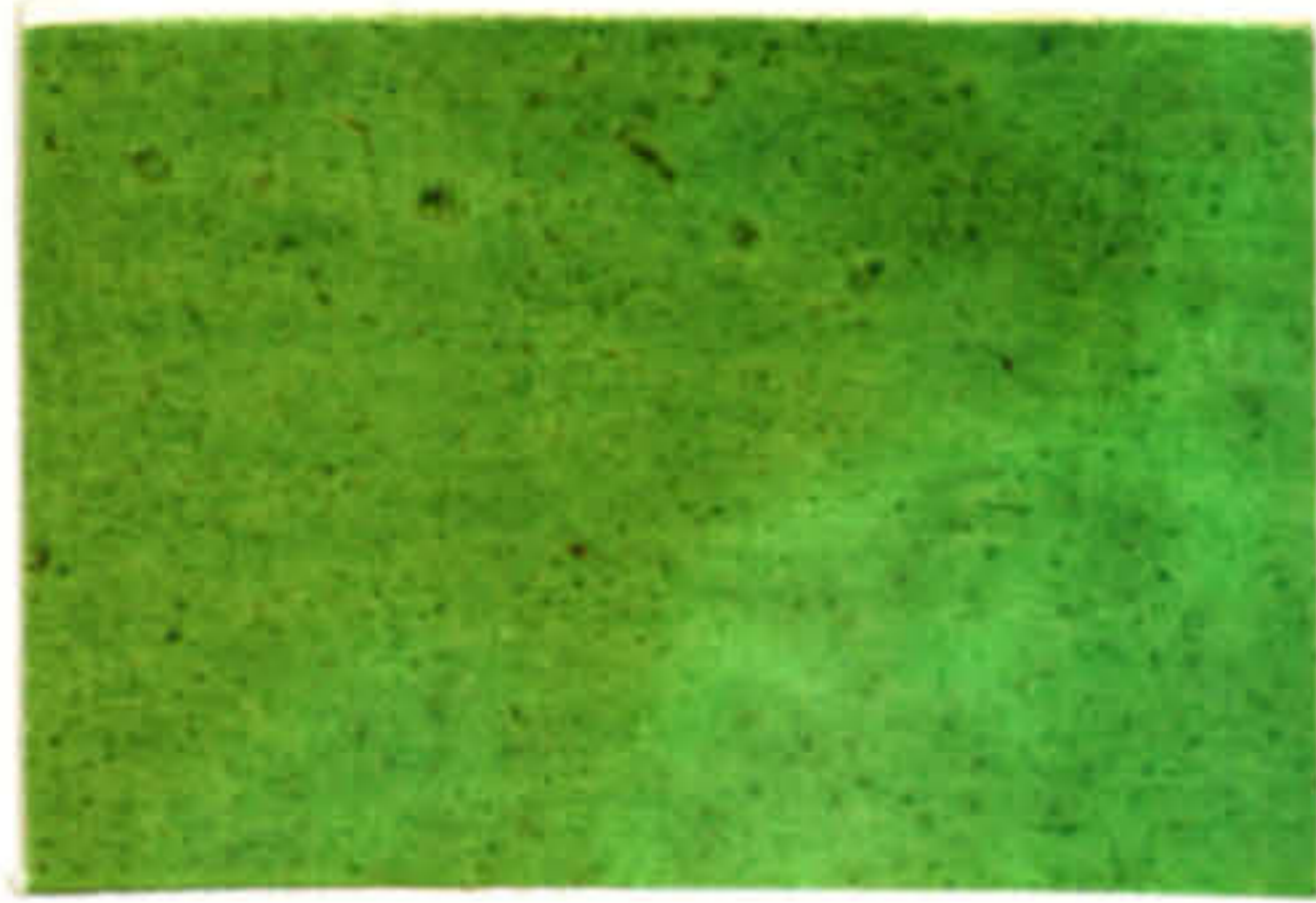


199



200

Emerald green (LO)



201

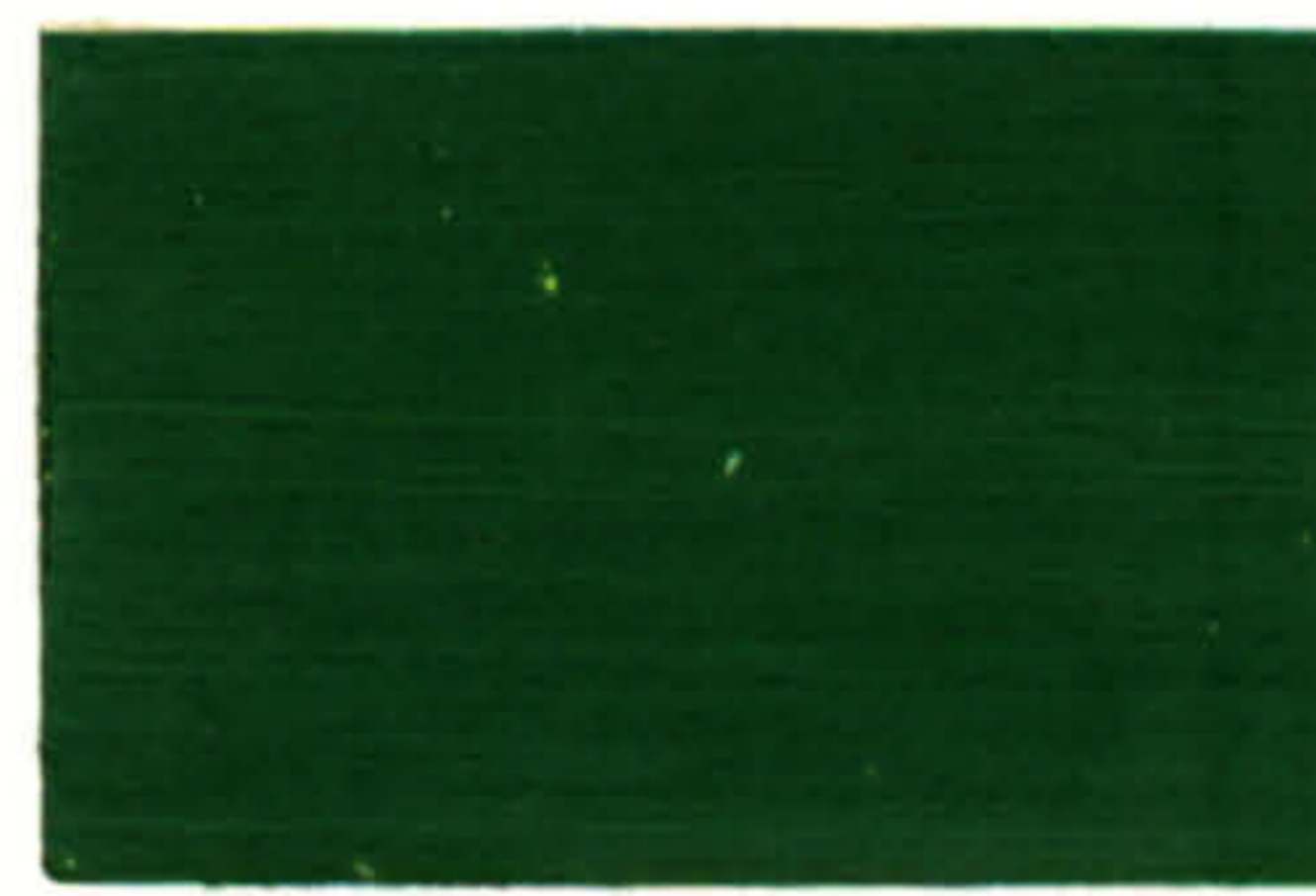
White lead (i), chrome yellow, and Prussian blue (LO)



202



205



208



203



206



209



204



207



210

CHART XVIII

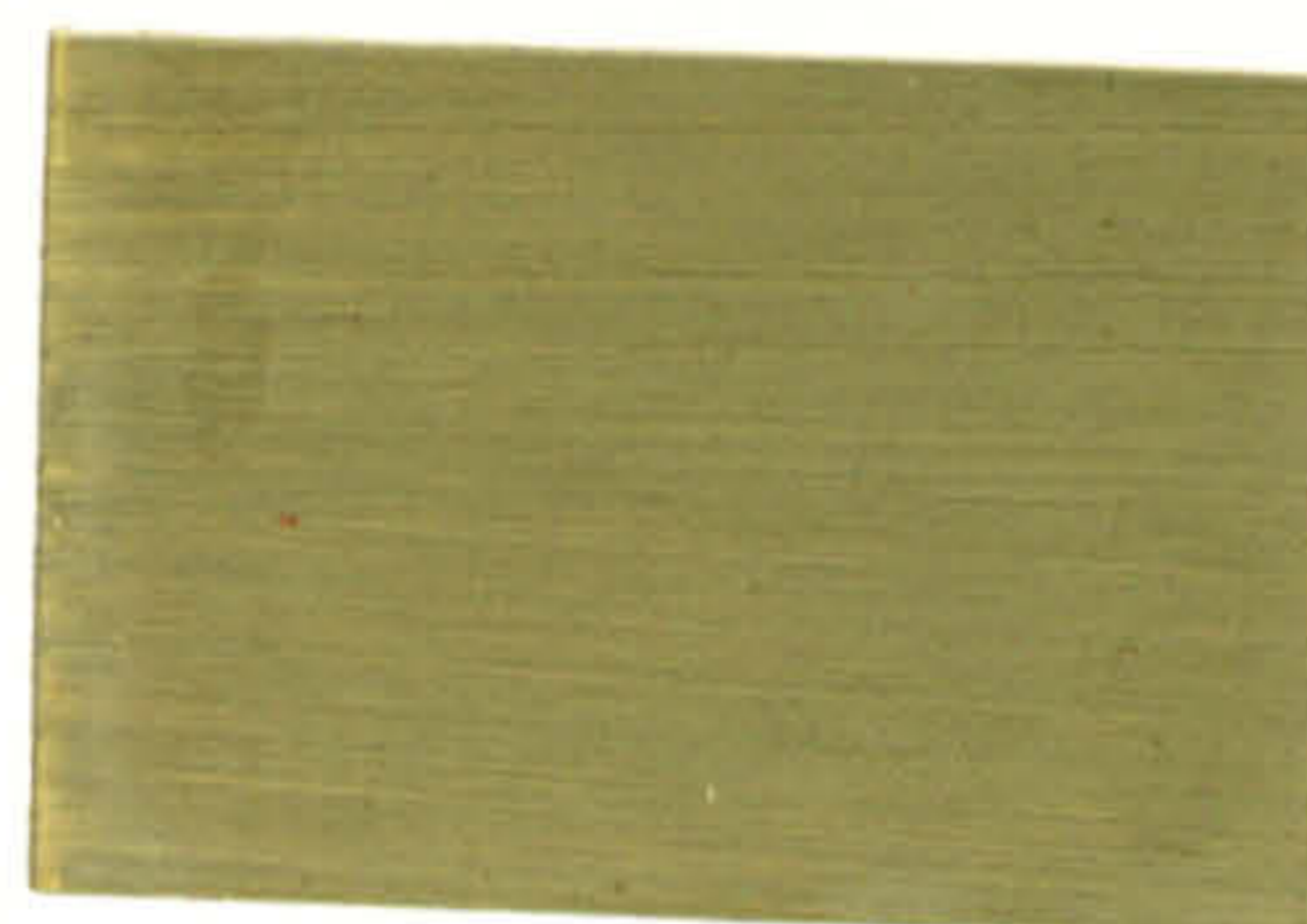
Sample 173 with increasing additions of burnt umber (LO)



211



212



213

Green verditer, yellow ochre (i) and Prussian blue (LO) on
undercoat of white lead (i) and lamp black (LO)



214



FIG. 1 A 'DROP' OF PIGMENT



FIG. 2 SAMPLES OF PRUSSIAN BLUE DATED 1789

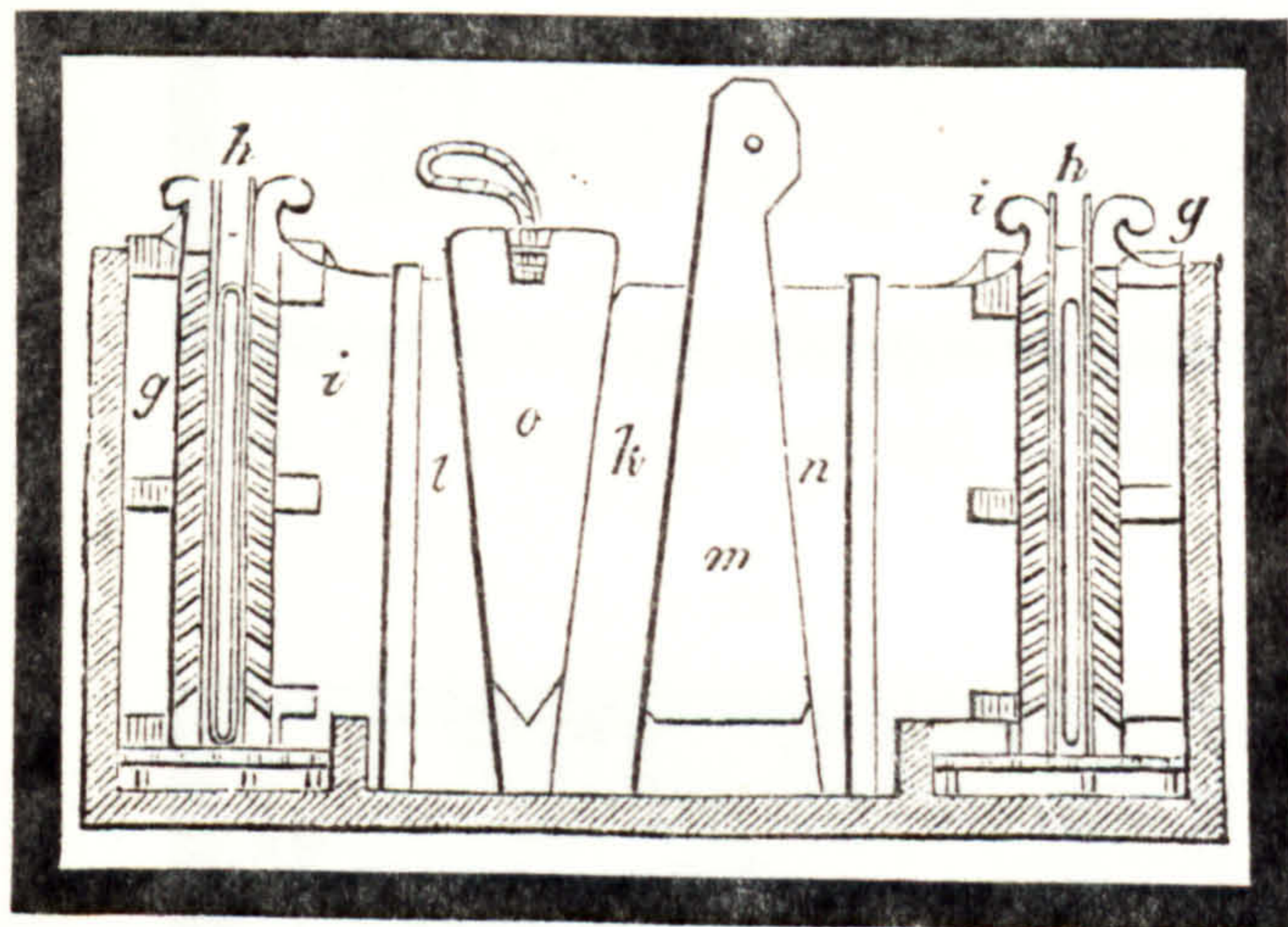


FIG. 3 SECTION OF DUTCH MILL PRESS BOX

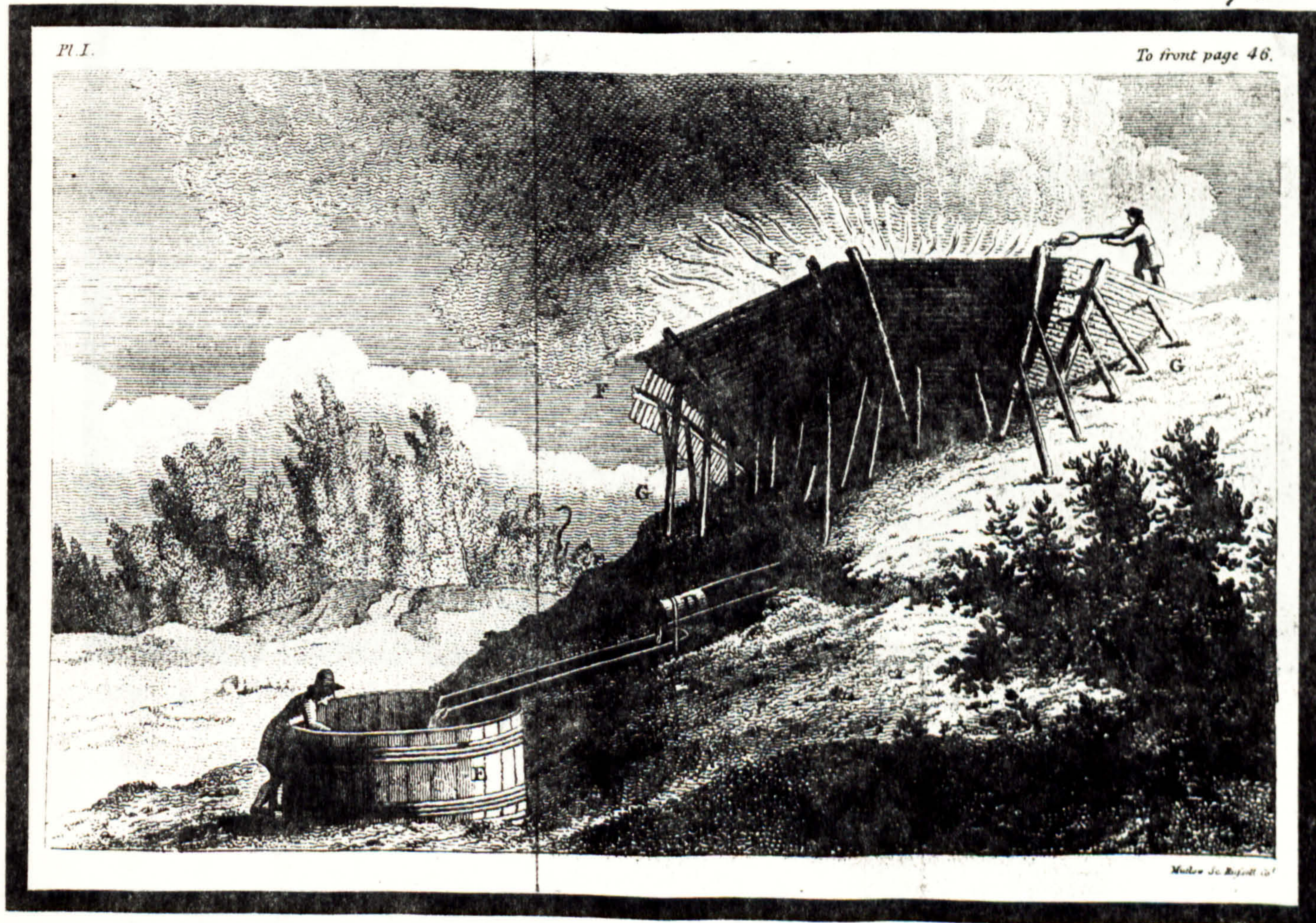


FIG. 4 MANUFACTURE OF WOOD PITCH IN RUSSIA IN THE EARLY NINETEENTH CENTURY

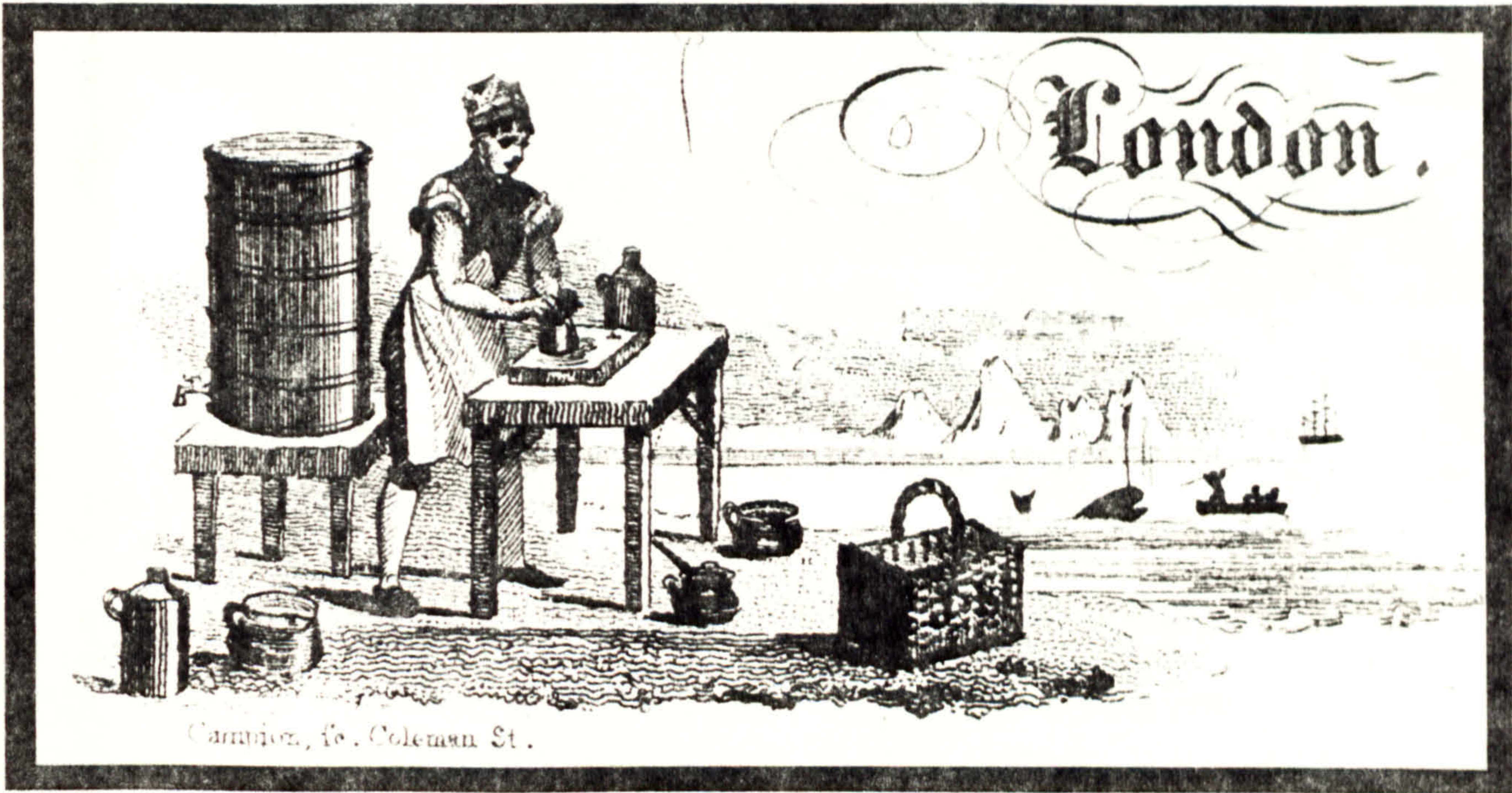
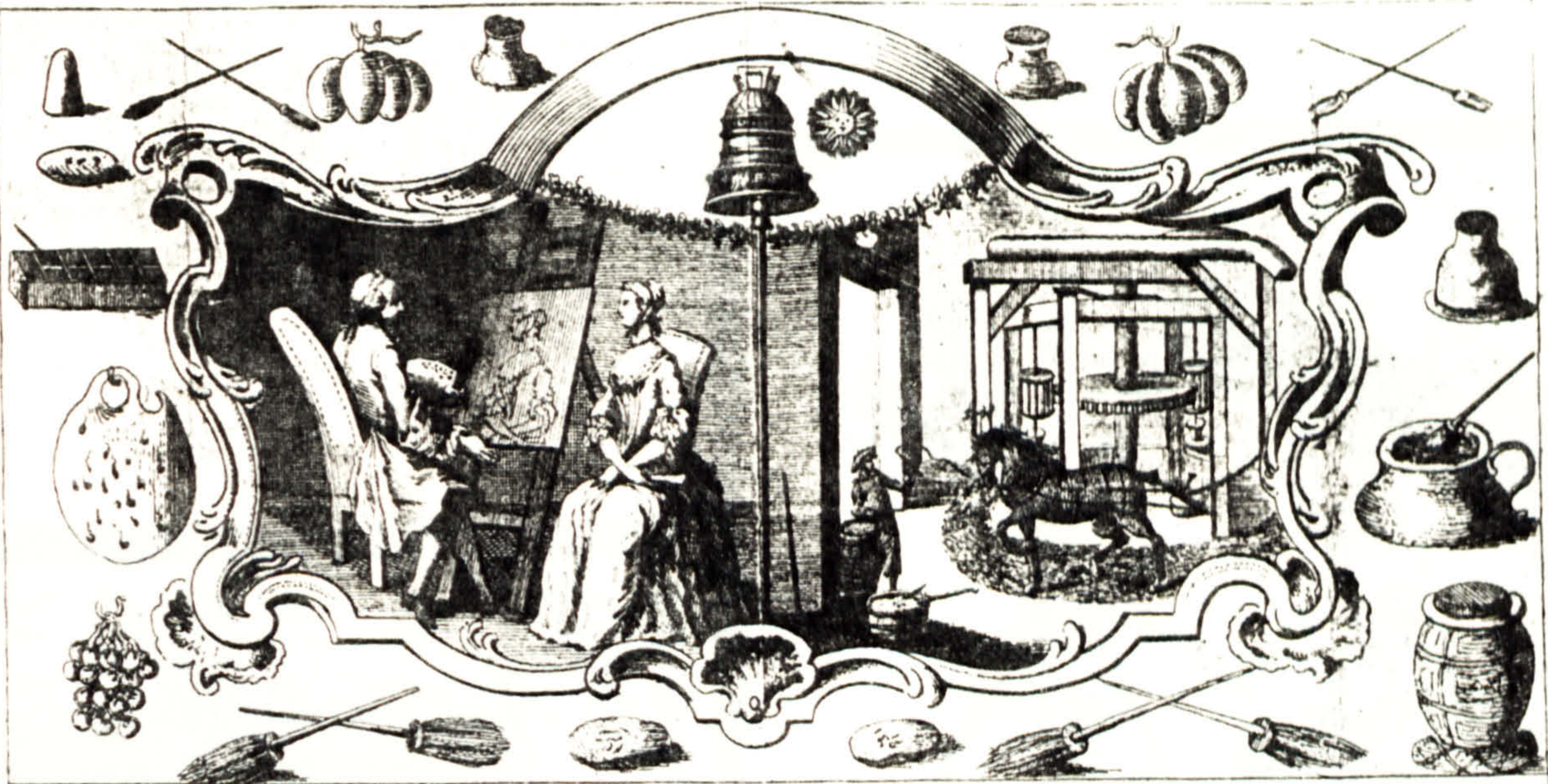


FIG. 5 GRINDING PIGMENT INTO OIL USING A SLAB AND MULLER



FIG. 6 THE ADDITION OF FURTHER PIGMENT DURING THE GRINDING PROCESS



Joseph Emerton

(Brother to the late Mr. ALEXANDER EMERTON)

Colour-Man

At the Bell and Sun Over Against Norfolk-Street
between S^t. Clement's and the New-Church in y. Strand

LONDON

Sells all sorts of Colours ready prepared (at the lowest Prices) that any Gentleman, Soldier, &c. may set their Servants or Labourers to paint their Houses, only by the Help of a printed Direction, which he gives with his Colours. He likewise Sells (to the Ladies all sorts of Water Colours and Varnish, wth every thing necessary for the New-Japanning; and gives a printed Direction, for the doing of it to the Greatest Perfection, to those that buy Colours. Also Italian Powder for cleaning Pictures, and fine Picture Varnish. He deals only for Ready Money.

DIRECTIONS for PAINTING

Brush your Wainscot very clean, that the Dust may not mix with the Colour. If the Work is old, brush it Over with melted Size, and when it is thorough dry, Stop the Holes with Putty, and paint it with the Colour you would have it. To every six Pounds of Paint put one Quart of Oil, stirring it often, that the Paint may not sink to y^e Bottom, but be all of an equal thickness: Then with your Brush paint the large Pannels upwards, and downwards, and be sure to carry the Brush the same Way with the Grain of the Wood. If the Work is new, cover the Knots with Size and Red Lead, & then it must be done three times over: First with Primer, then Second Primer. Here observe when the Second Primer is very dry, brush over the Work with hot Size, but let the Size be weak, for if it is too Strong, the finishing Colour will peel off when the next Day finish it with the Colour you design. If the Weather be cold or damp, it will be proper to make a Fire in the Room; but if the contrary, set open the Windows and Doors, and give it thorough Air: for the Sooner it dries the better it will look. When you have done Painting, you may preserve your Brushes, by washing them clean with Soap and hot Water, and they will be as good as new; and if you have any Paint left, put Oil or Water over it and it will keep many Years.

For Painting PLAISTER-WALLS

Size the Walls twice over with strong Size, and when it is thorough dry, paint it once or twice over with Oil Colour.

For Painting Weather boarded House tops, &c. instead of Lead or Tiling: Paint y^e Boards twice or three times over, the second or third time (if you paint three times over, which is best) while the Paint is wet, sift dry Sea Sand upon it; and when it is thorough dry sweep the loose Sand off, and paint it again, then sift Sand upon it as before; when dry sweep off the loose Sand, and paint it well with lead Colour; so will it preserve the Boards and keep out the Weather many Years. After the same manner you may do Frontispieces, Chimney Pieces, Door-Cases, Posts, &c. to imitate Portland Stone, only instead of Sea Sand, use White or Writing Sand, and lay the Ground-Work with White Lead, then sift the Sand upon it while it is wet, and not paint it afterwards, but let it continue rough, which will not only deceive the Eye, but the Hand likewise; and be almost as durable as Stone.

DIRECTIONS For using GREEN-PAIN

To every Pound of Green Paint, mix one Quart of Green-Oil but be sure mix no other Oil with it, nor use this Oil with any other Colour. Mix not above half a Pound with Oil at any one time, for if any is left (after it is mixed with the Oil) till the next Day, it will be Spoiled.

N.B. The work must first be painted Lead-colour, except it was Green before.



FIG. 8 EMERTON'S HORSE MILL FOR GRINDING PIGMENT INTO OIL

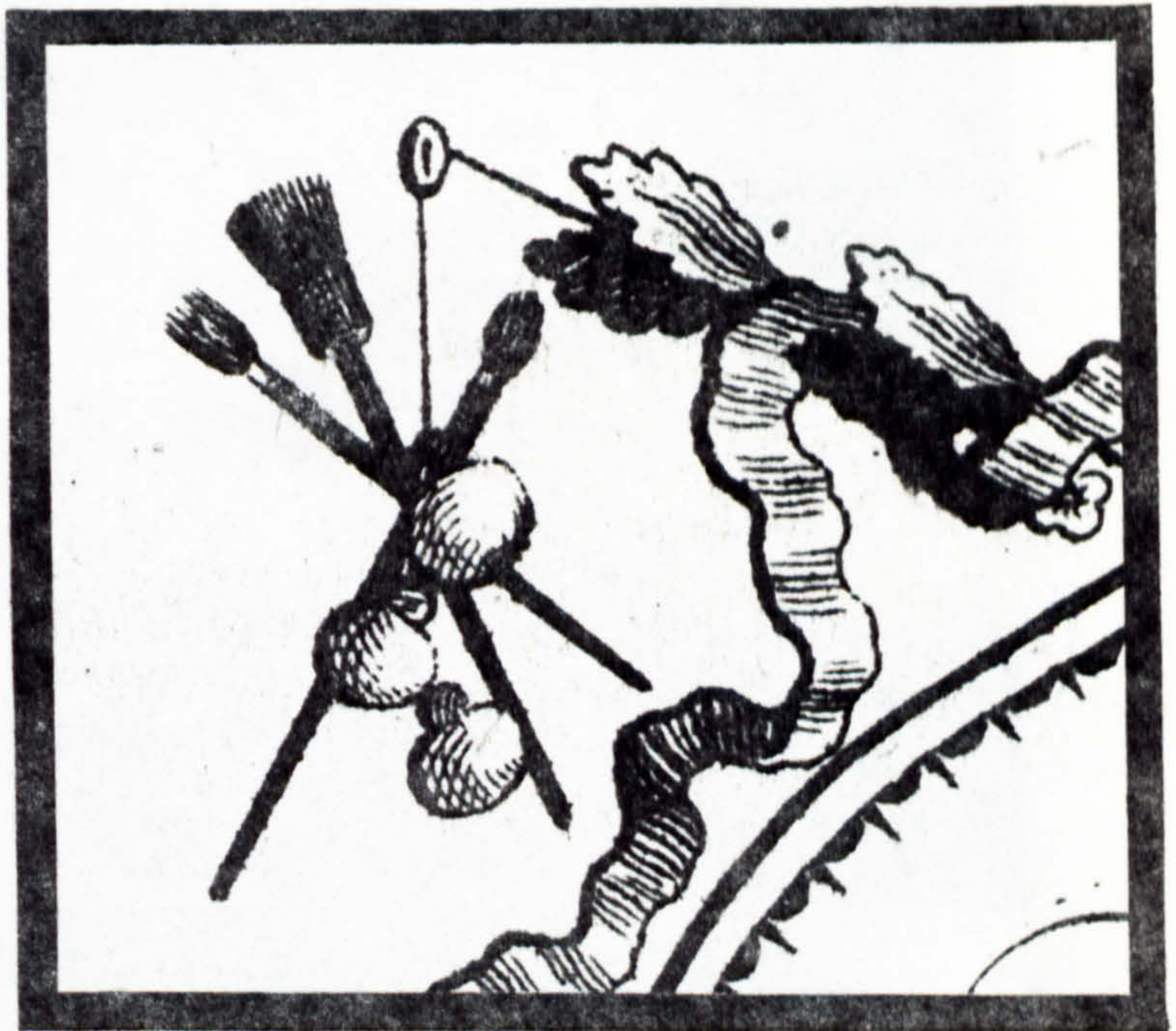
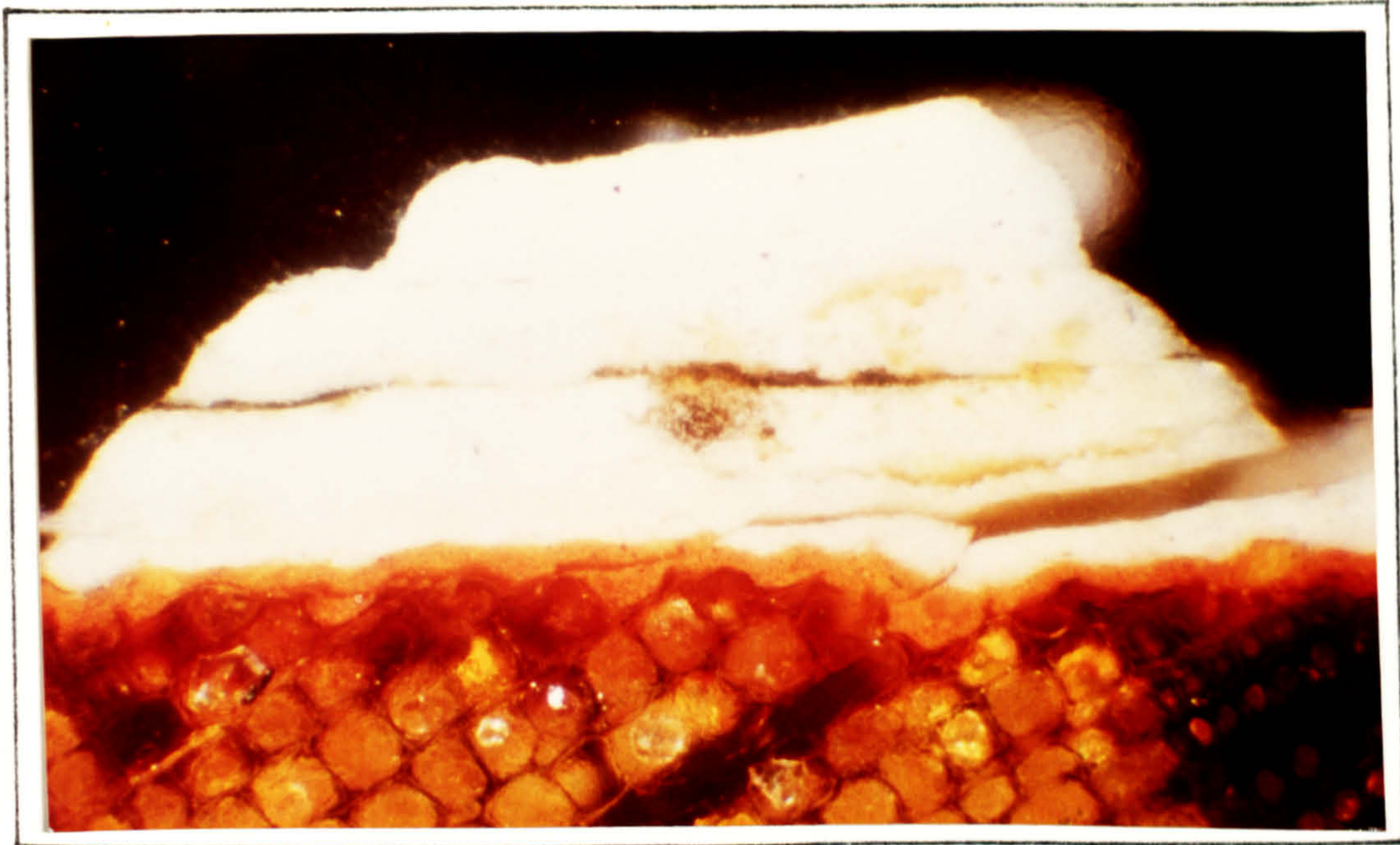


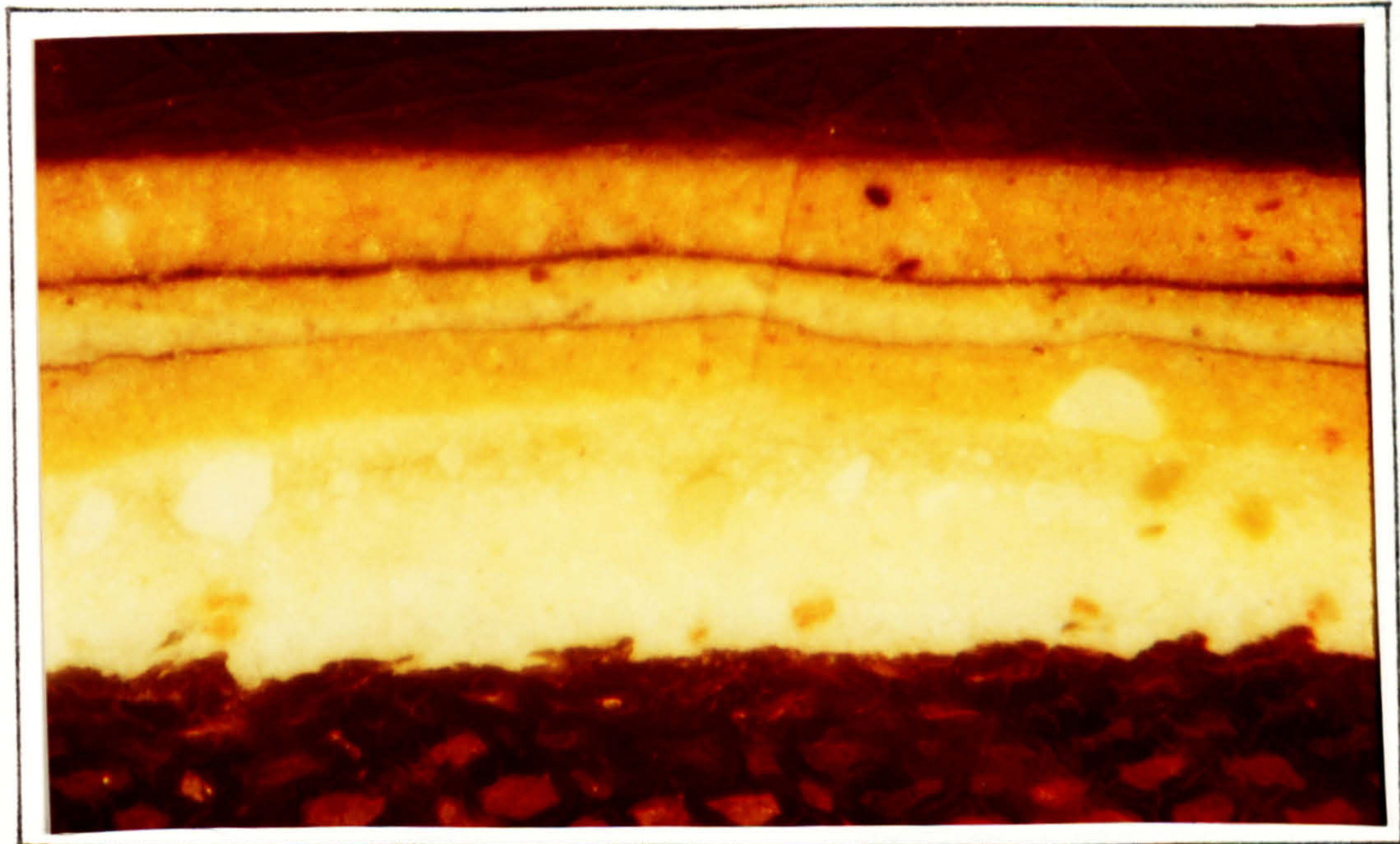
FIG. 9 DETAIL OF WILLIAM JORDAN'S TRADE CARD SHOWING BRUSHES AND THE BLADDERS USED TO STOPE SMALL QUANTITIES OF PIGMENT GROUND IN OIL



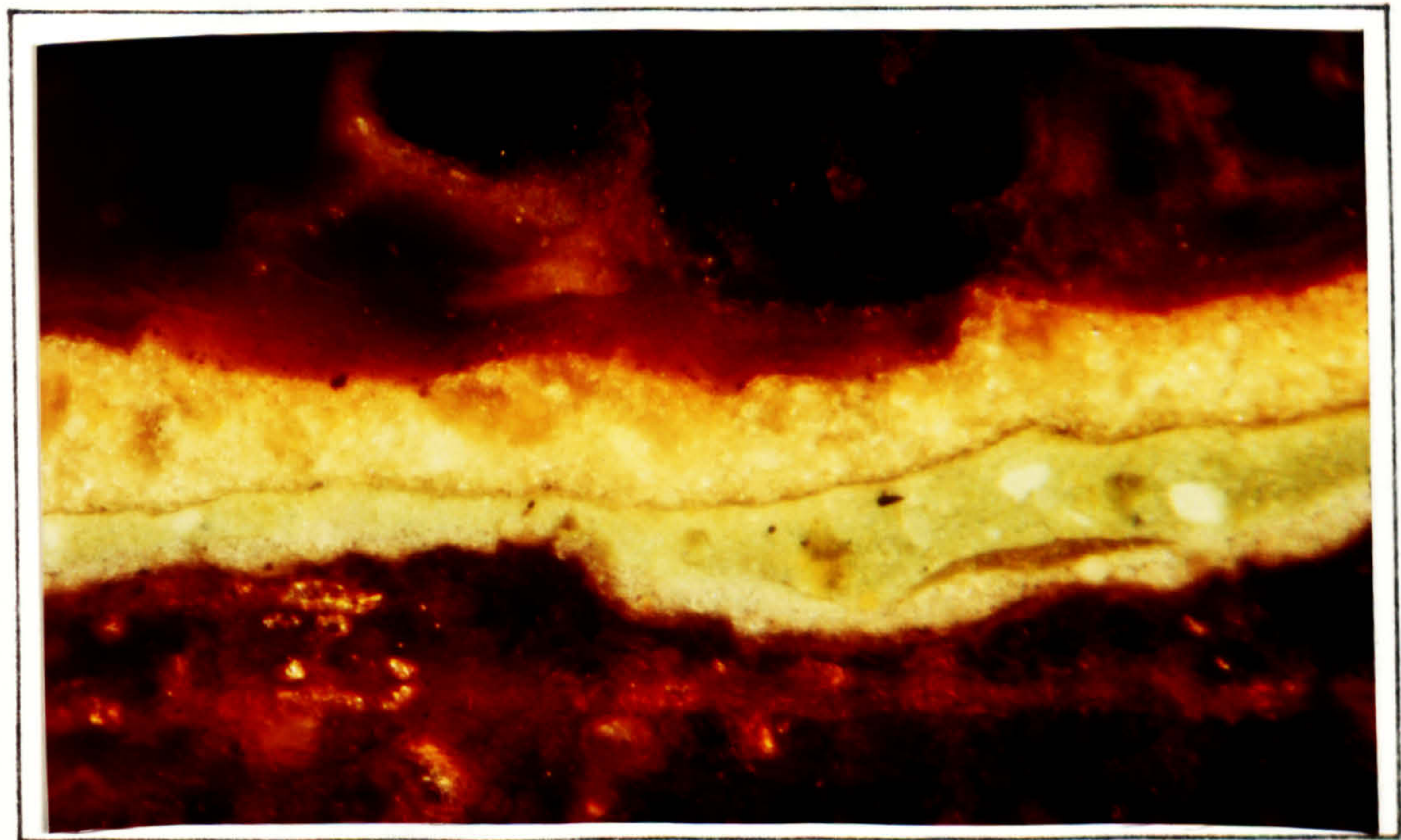
FIG. 10 TRADE CARD CONTAINING AN ILLUSTRATION OF A COLOUR BARREL



CROSS SECTION SHOWING TYPICAL EARLY (B) RED PRIMING ON TIMBER . FIG. 11



TYPICAL PRIMING OF LATER TYPE CONTAINING CLUMPS OF RED LEAD . FIG. 12



CROSS SECTION SHOWING GREY UNDERCOAT BENEATH GREEN FINISH . FIG. 13

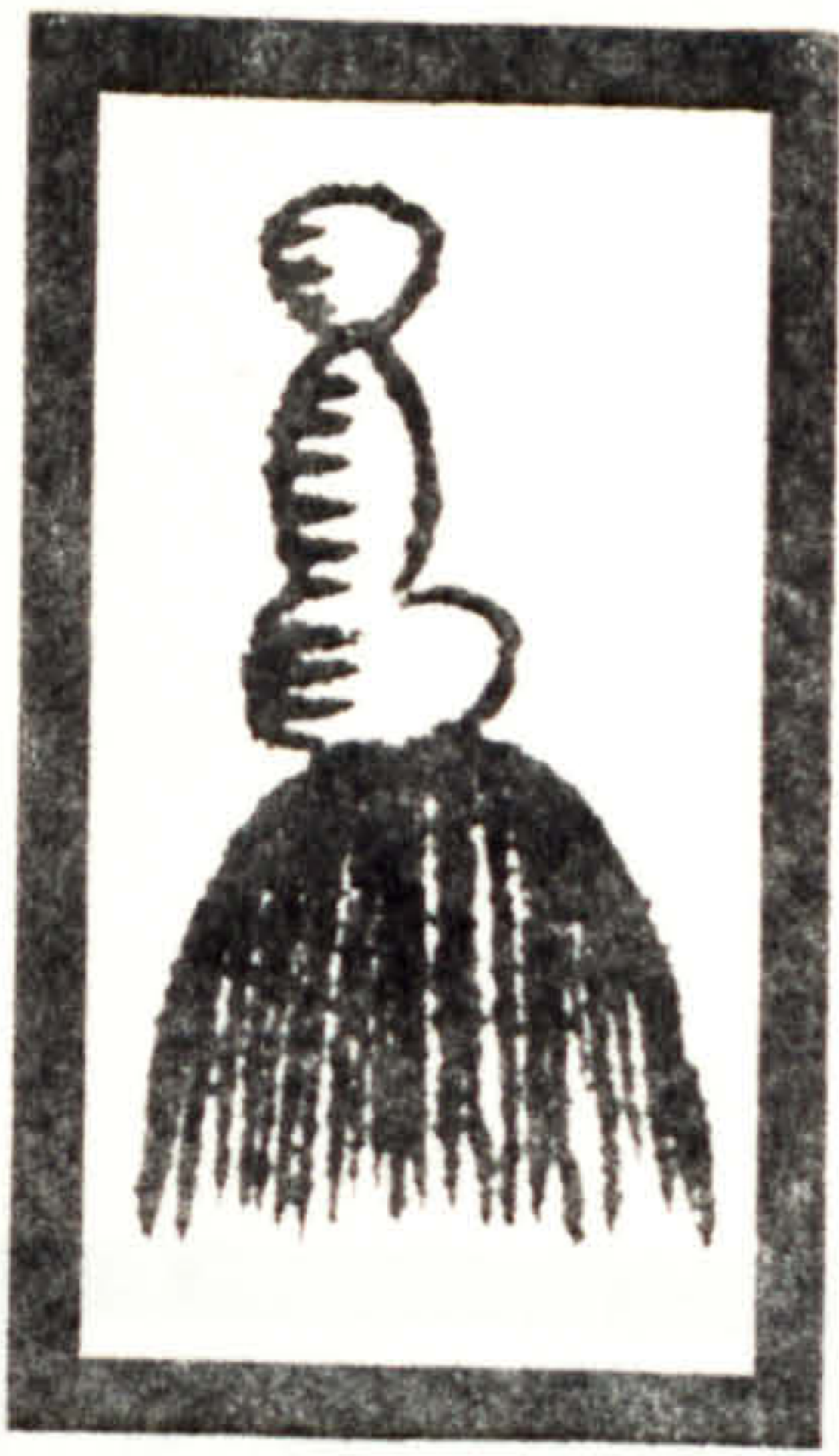


FIG. 14
SEVENTEENTH-CENTURY
ILLUSTRATION OF
'PAINTERS' LAYING BRUSH'



FIG. 15 BRUSH MANUFACTURE - THE FIRST PROCESS

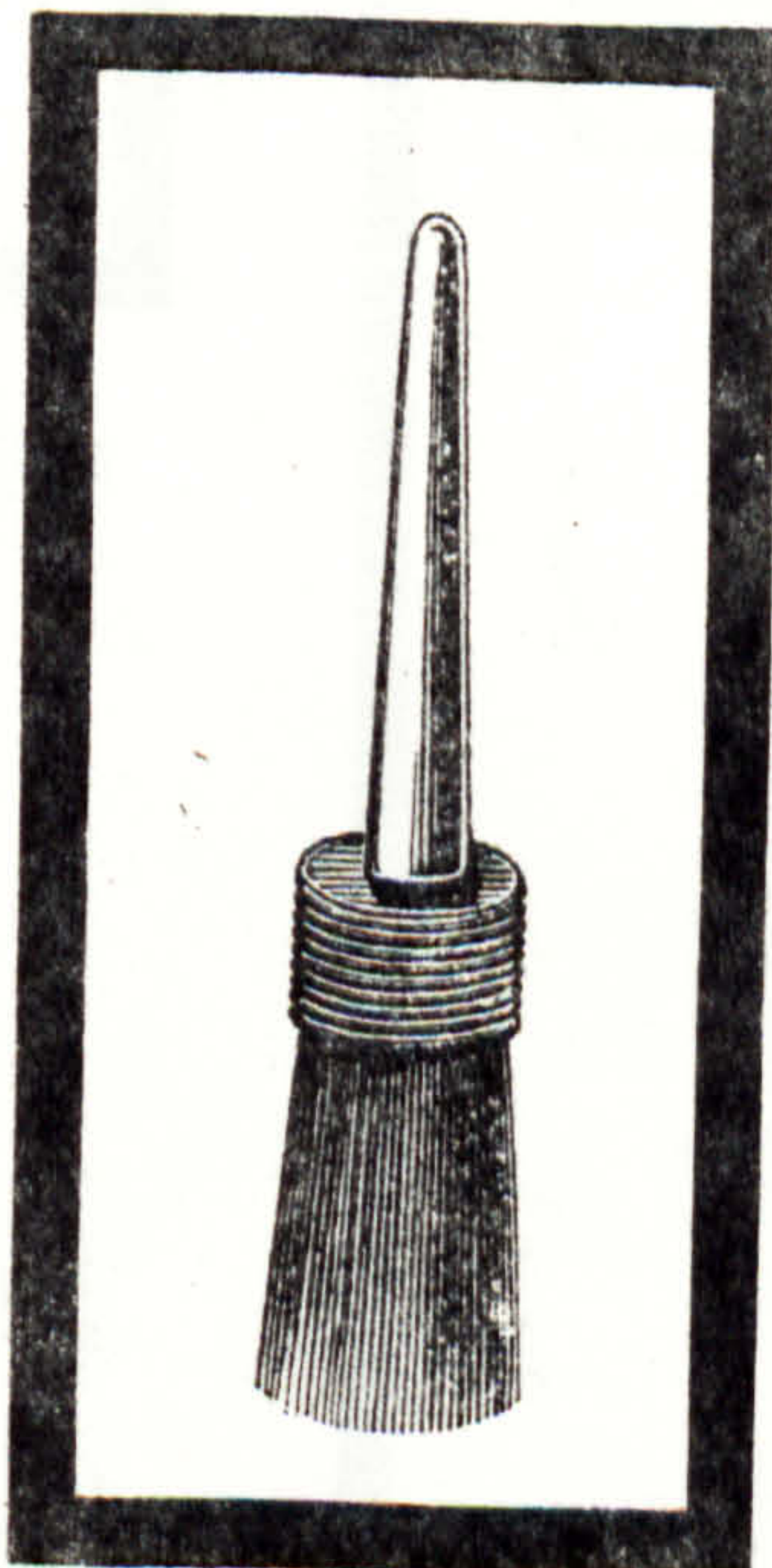


FIG. 16
NINETEENTH-CENTURY
'DUSTING BRUSH'

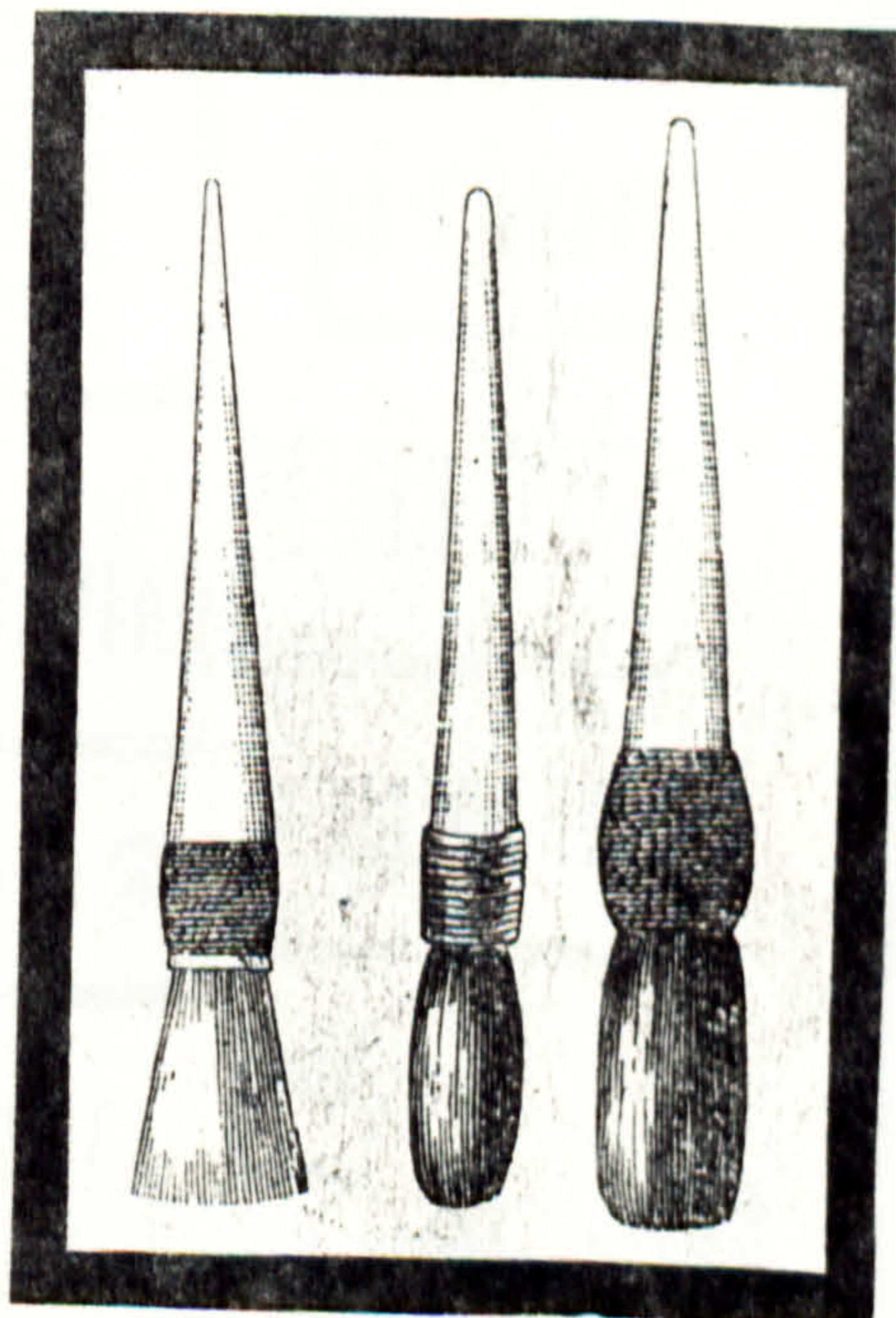


FIG. 17
NINETEENTH-CENTURY SASH TOOLS

FIGS. 18, 19, 20
SEVENTEENTH-CENTURY
ILLUSTRATIONS OF
PLASTERERS' BRUSHES

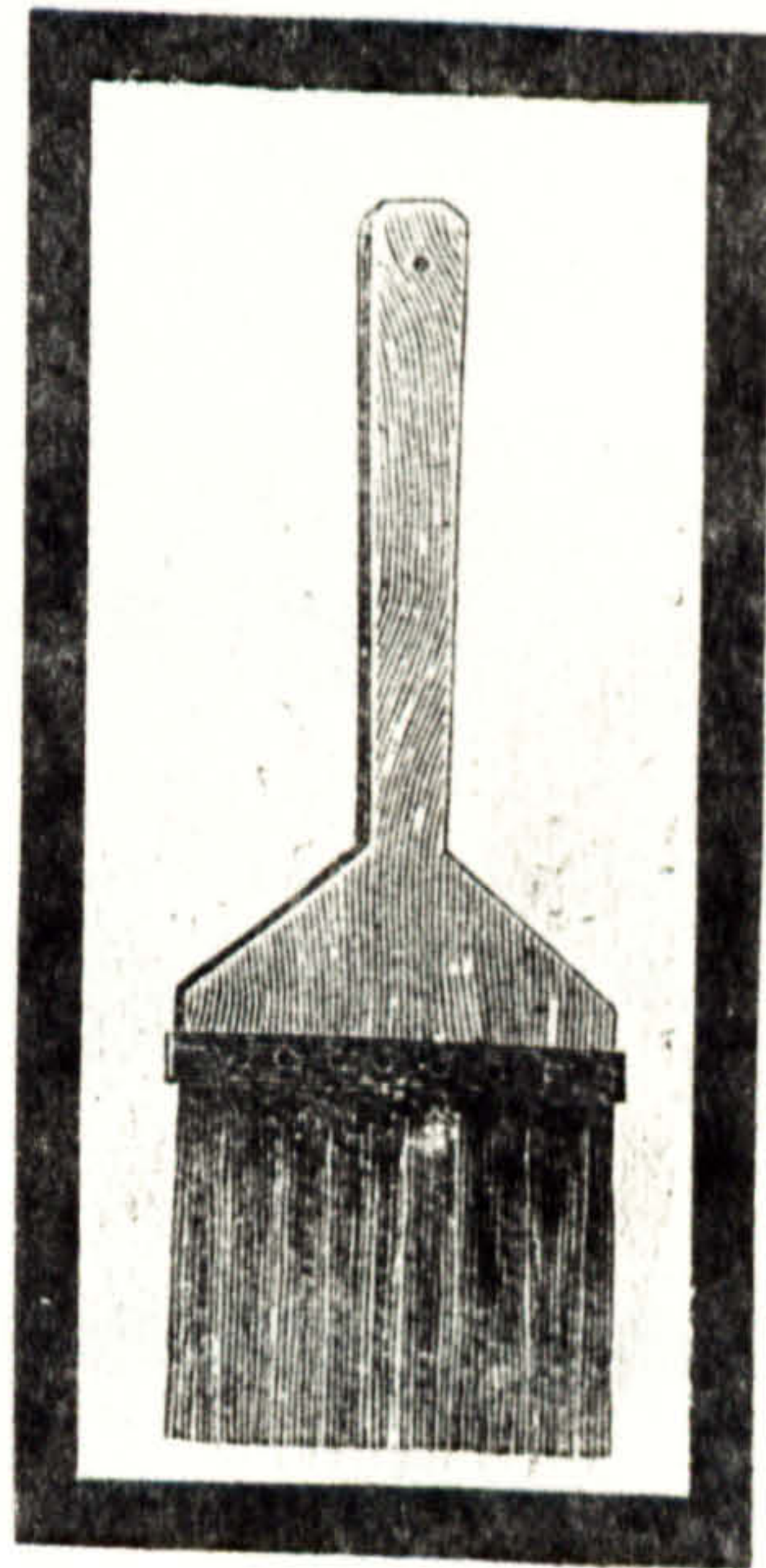
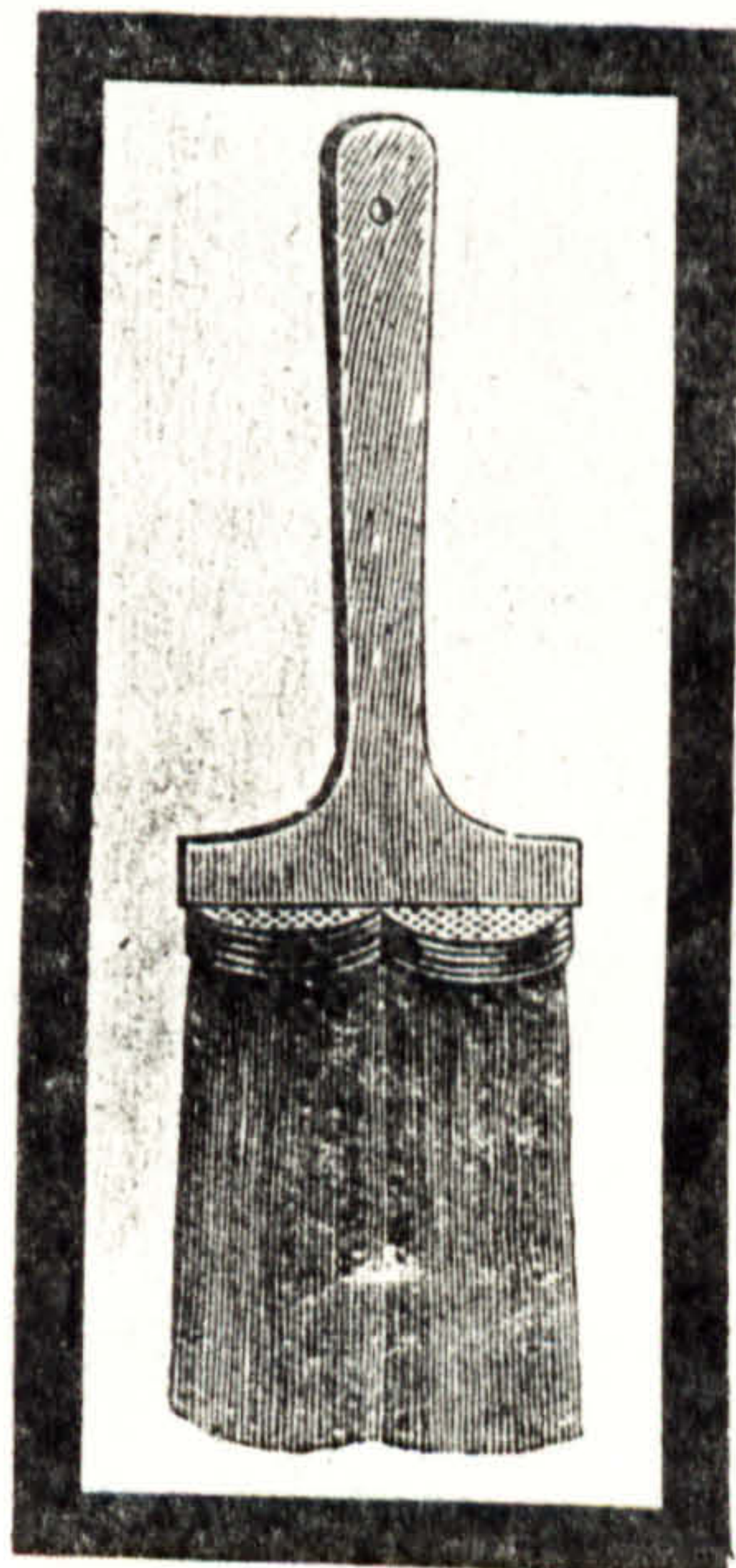
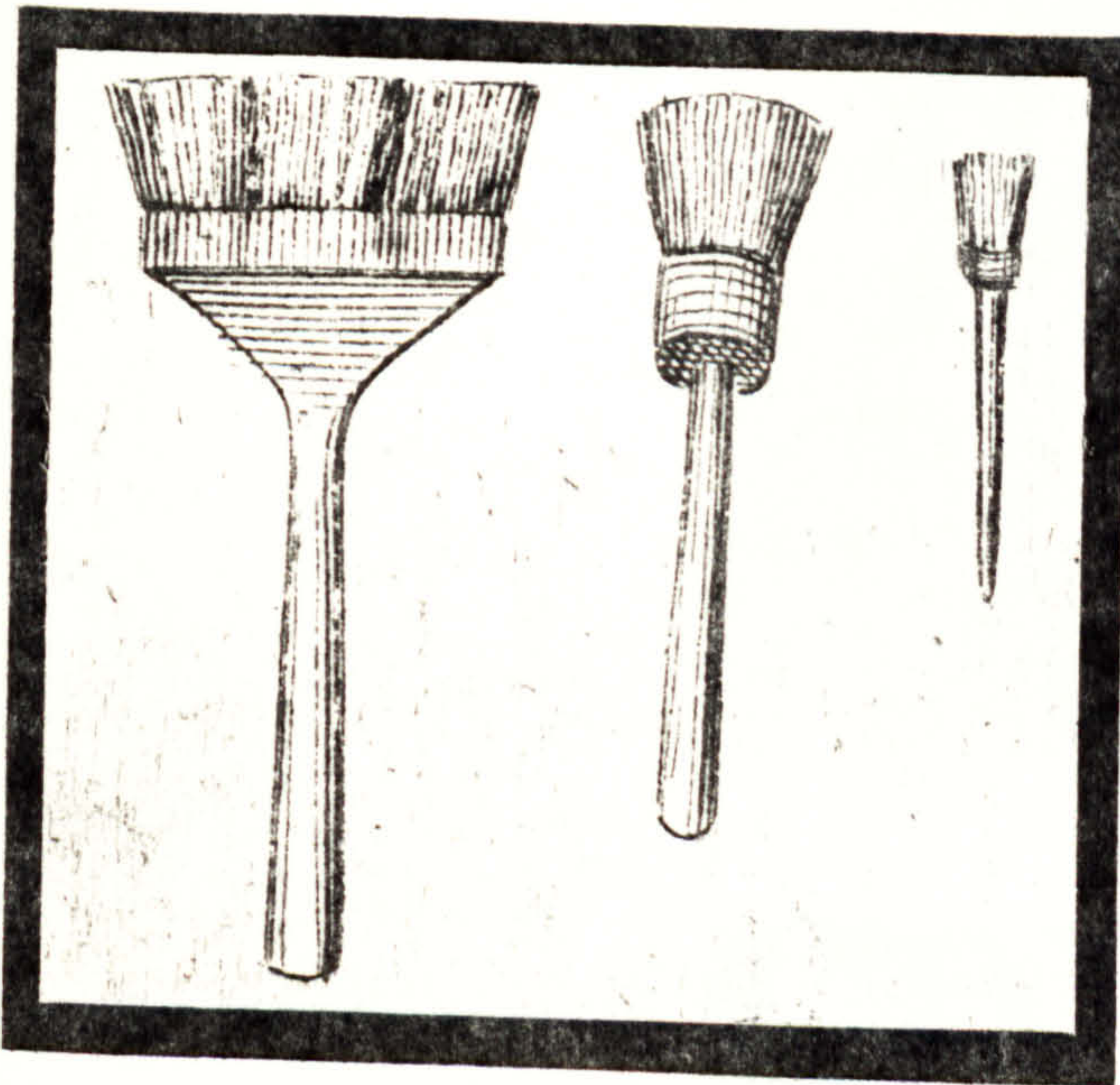
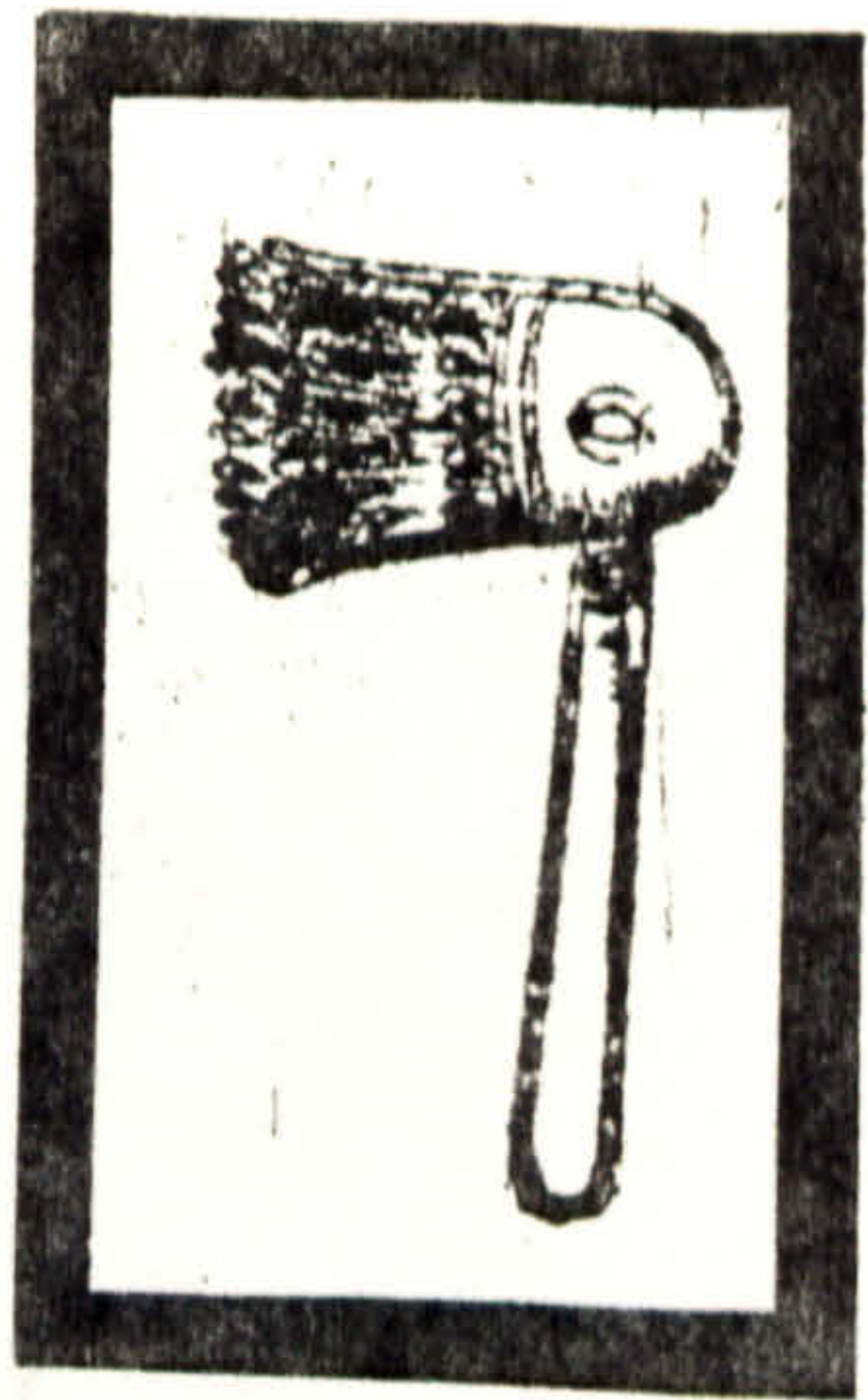
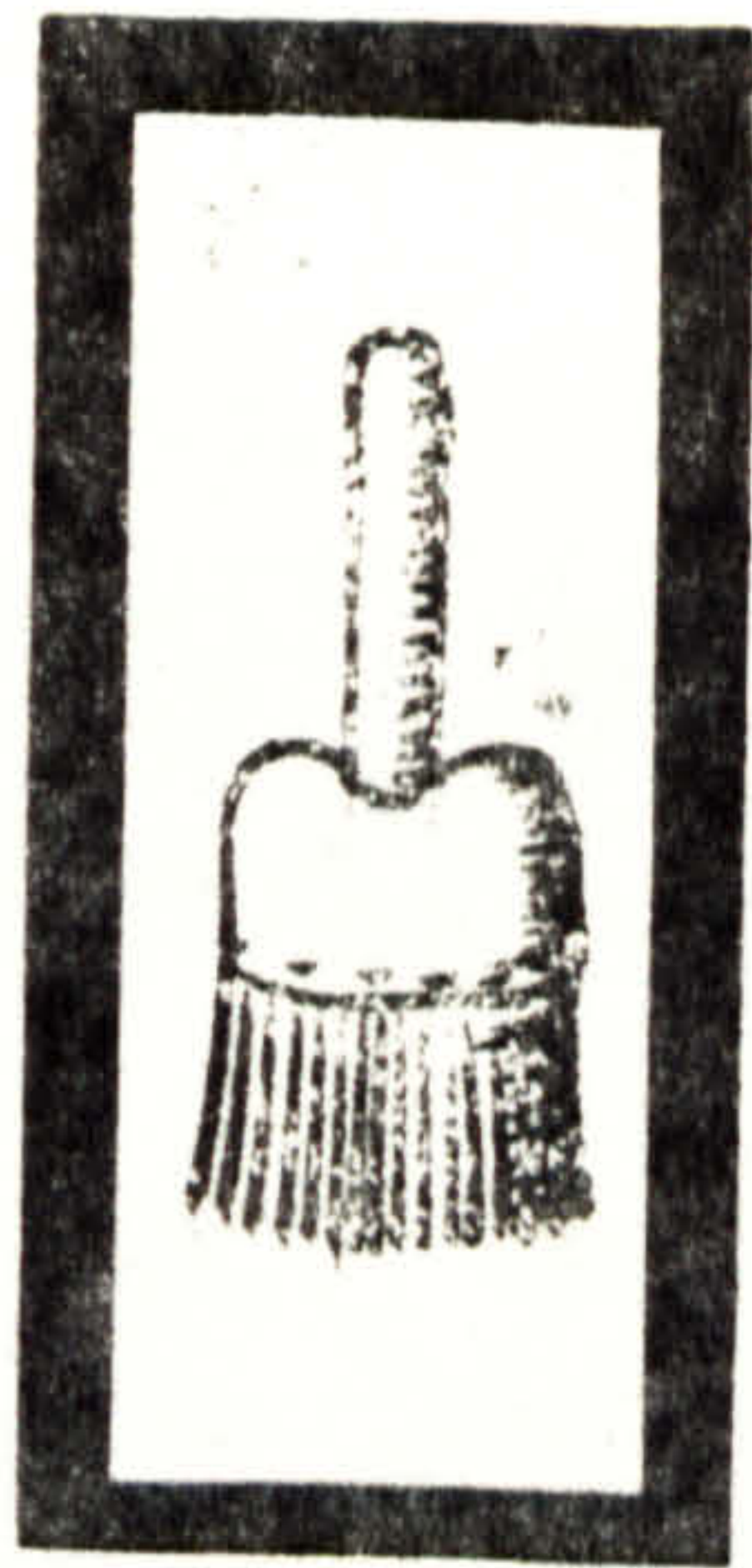
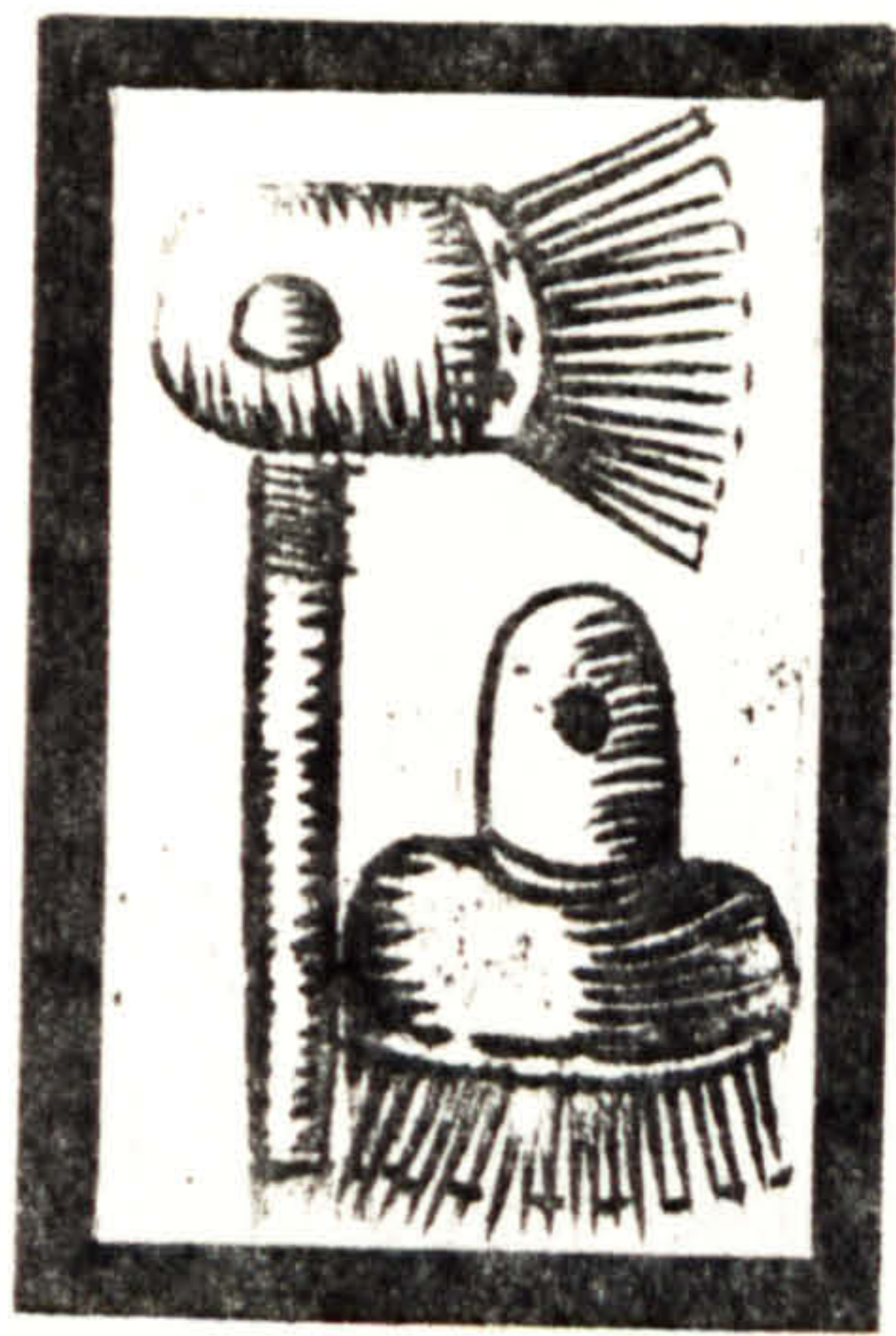


FIG. 21 EARLY EIGHTEENTH-CENTURY
ILLUSTRATION OF PLASTERERS' BRUSHES

FIG. 22
'NINETEENTH-CENTURY
DISTEMPING BRUSH'

FIG. 23
'NINETEENTH-CENTURY
'WHITE WASH BRUSH'

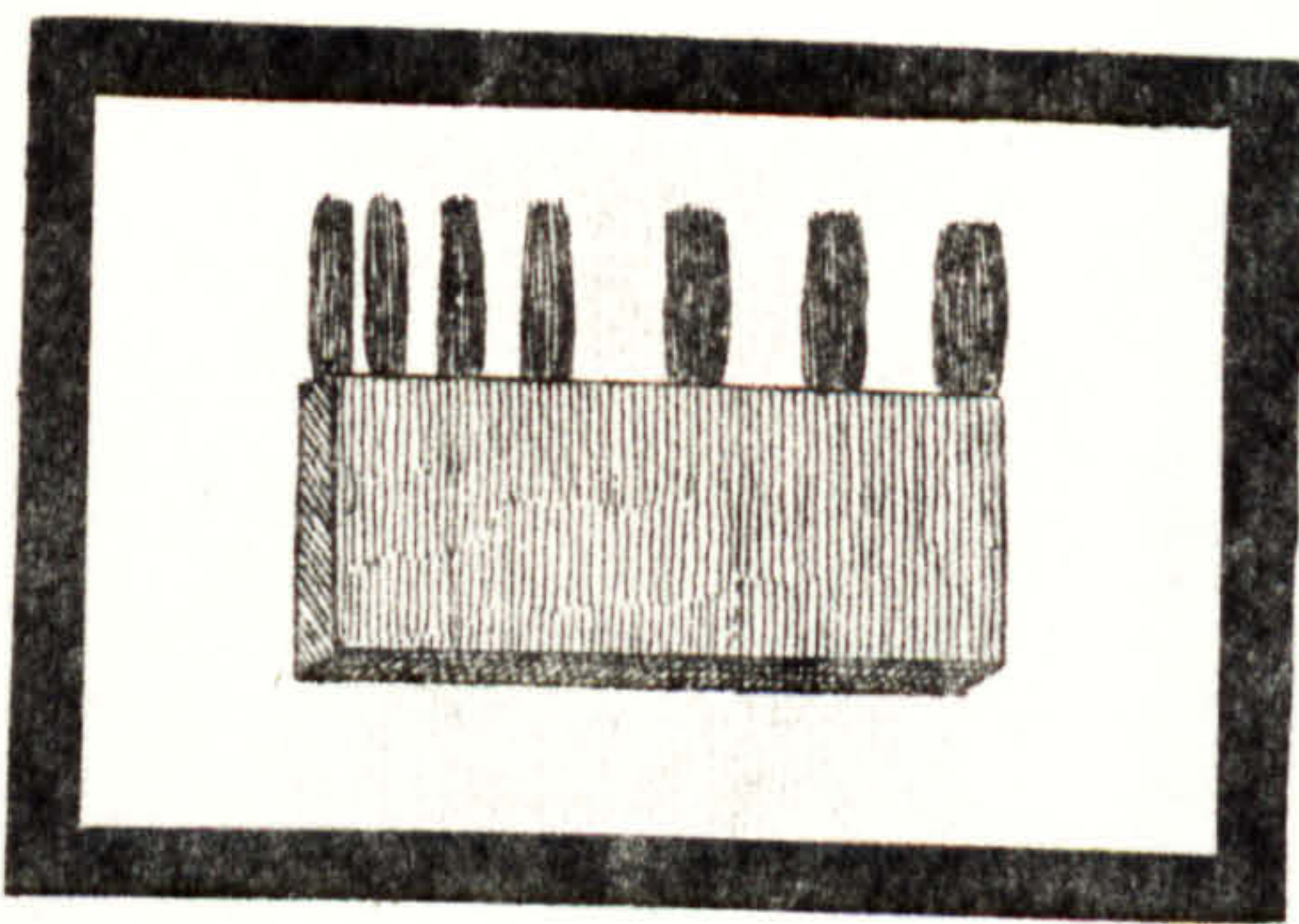


FIG. 24 EARLY NINETEENTH-
CENTURY GRAINING TOOL FITTING
INTO HANDLE SHOWN IN FIG. 25

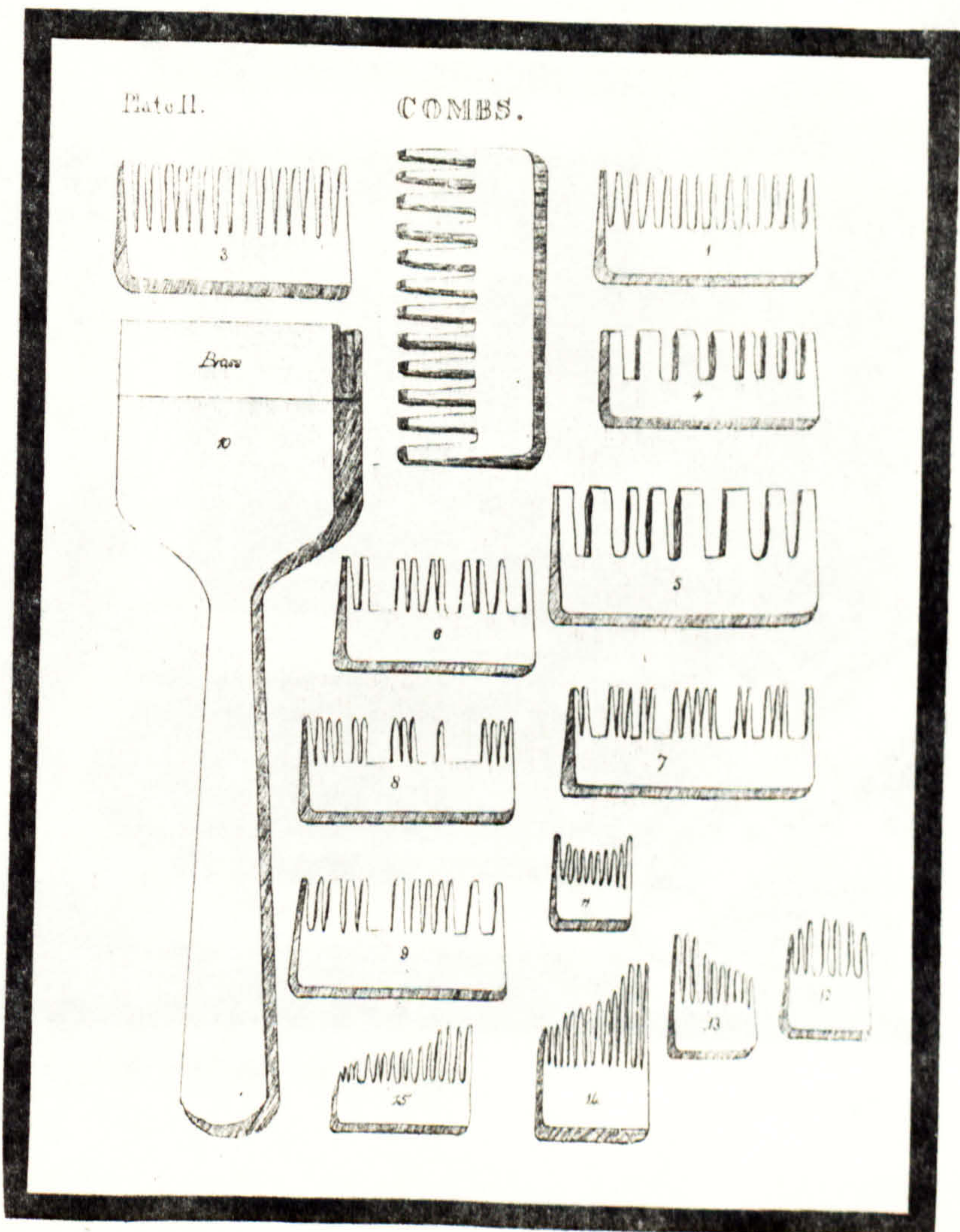


FIG. 25
EARLY NINETEENTH-CENTURY GRAINING
COMBS AND HANDLE



FIG. 26 ANTE-ROOM AT CARLTON HOUSE WITH WALLS DECORATED IN DISTEMPER MADE FROM BLUE VERDITER

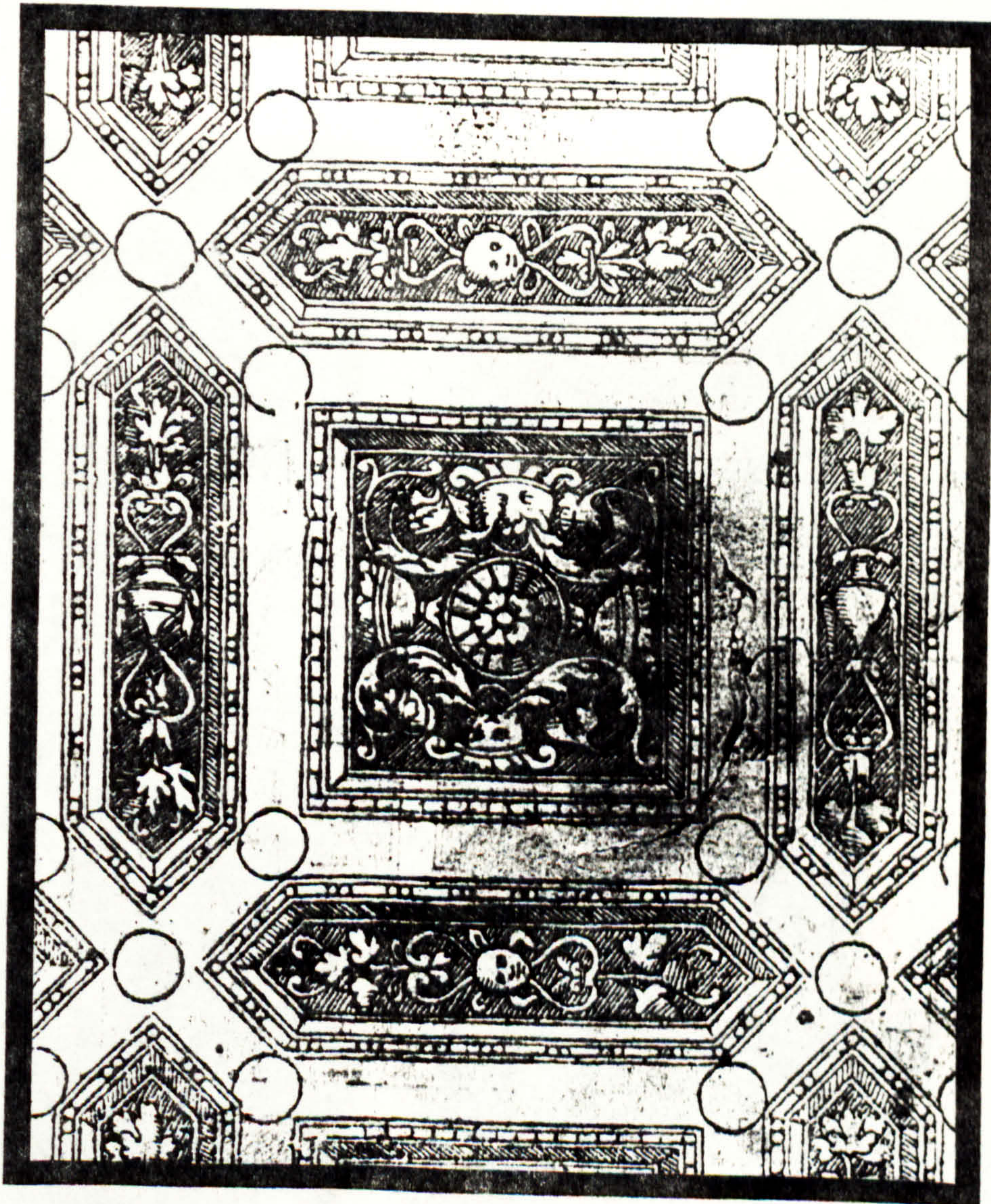


FIG. 27 CEILING DESIGN BY SERLIO

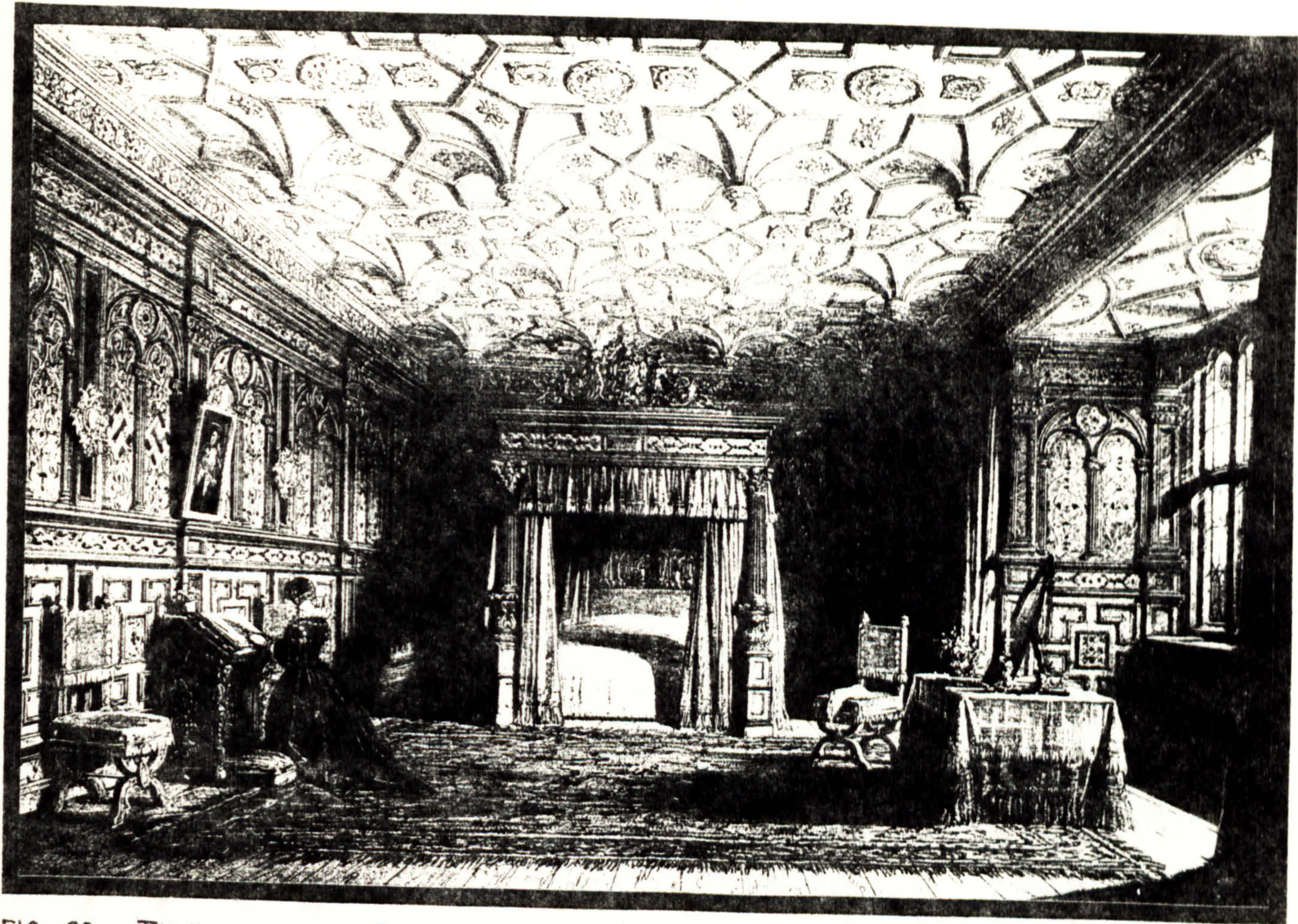


FIG. 28 THE INLAID ROOM AT SIZERGH CASTLE



FIG. 29 THE STAIRCASE · KNOLE



FIG. 30 · THE ROUND GALLERY (FORMERLY THE DINING ROOM) · HAM



FIG. 31 DESIGN FOR QUEEN MARY'S CLOSET · HAMPTON COURT



FIG. 32 ALTERNATIVE DESIGN FOR THE SAME



FIG. 33 THE BALCONY ROOM AT DYRHAM

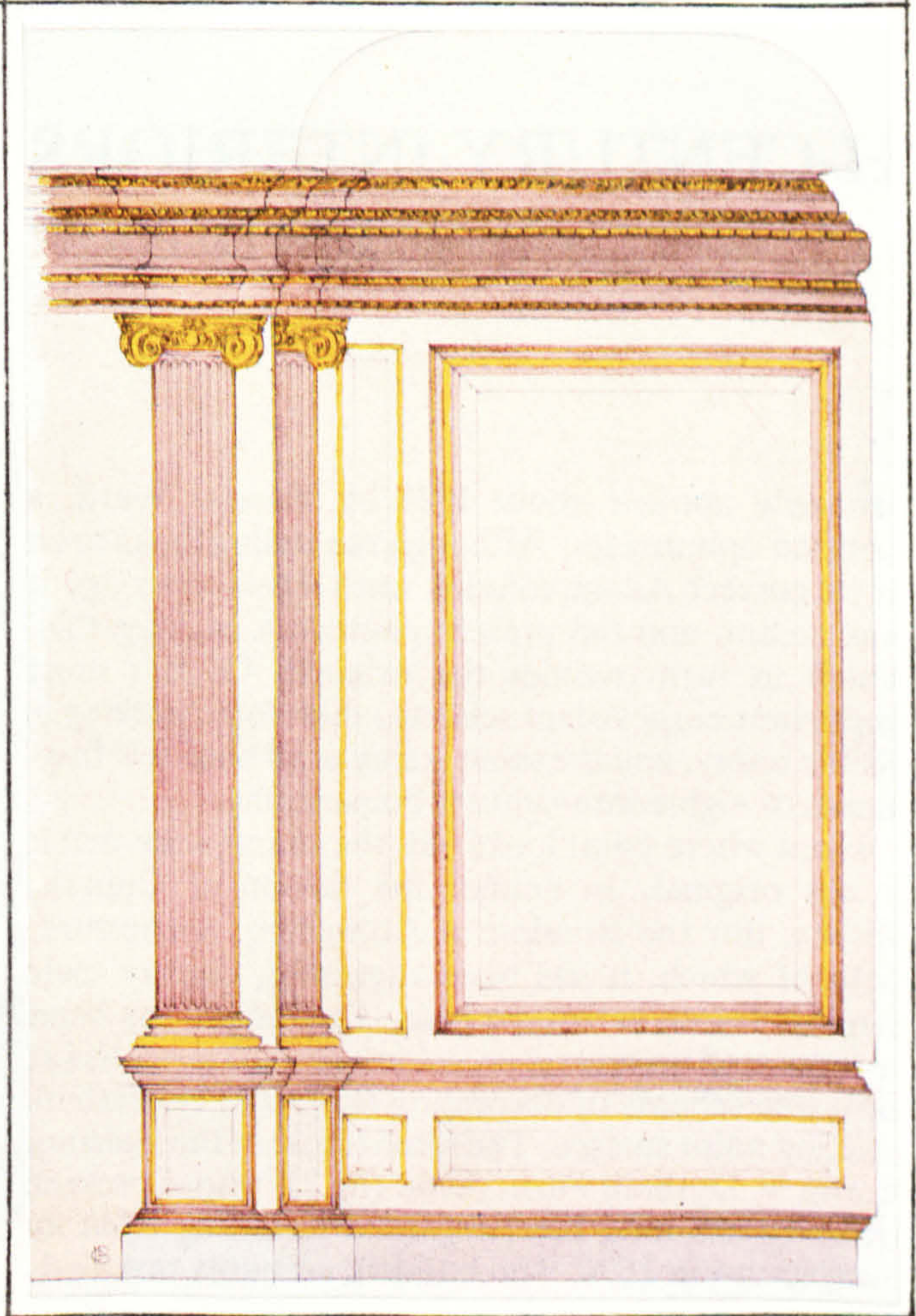


FIG. 34 RECONSTRUCTION OF ORIGINAL SCHEME OF MARBLING BENEATH EXISTING GRAINING

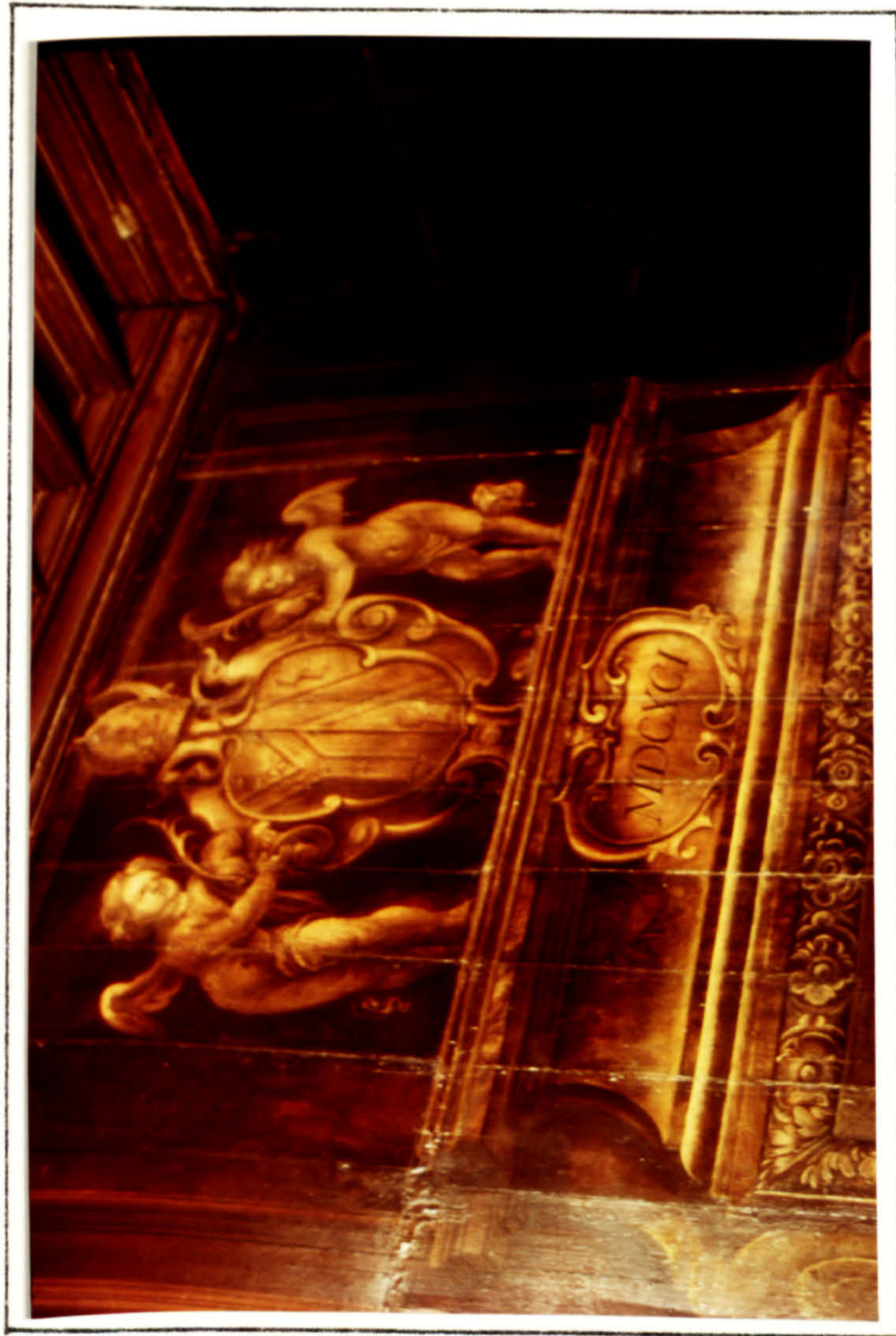
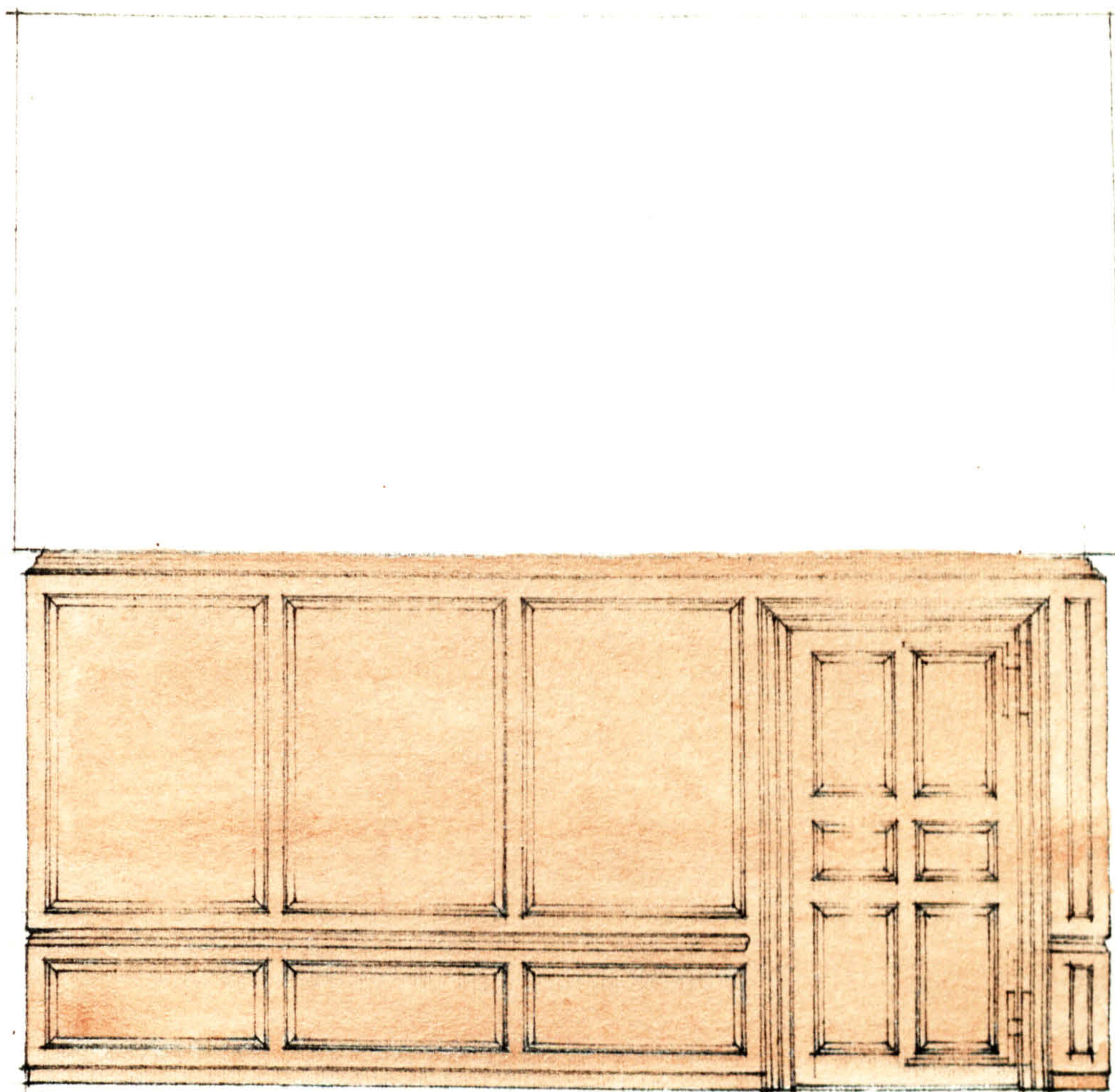
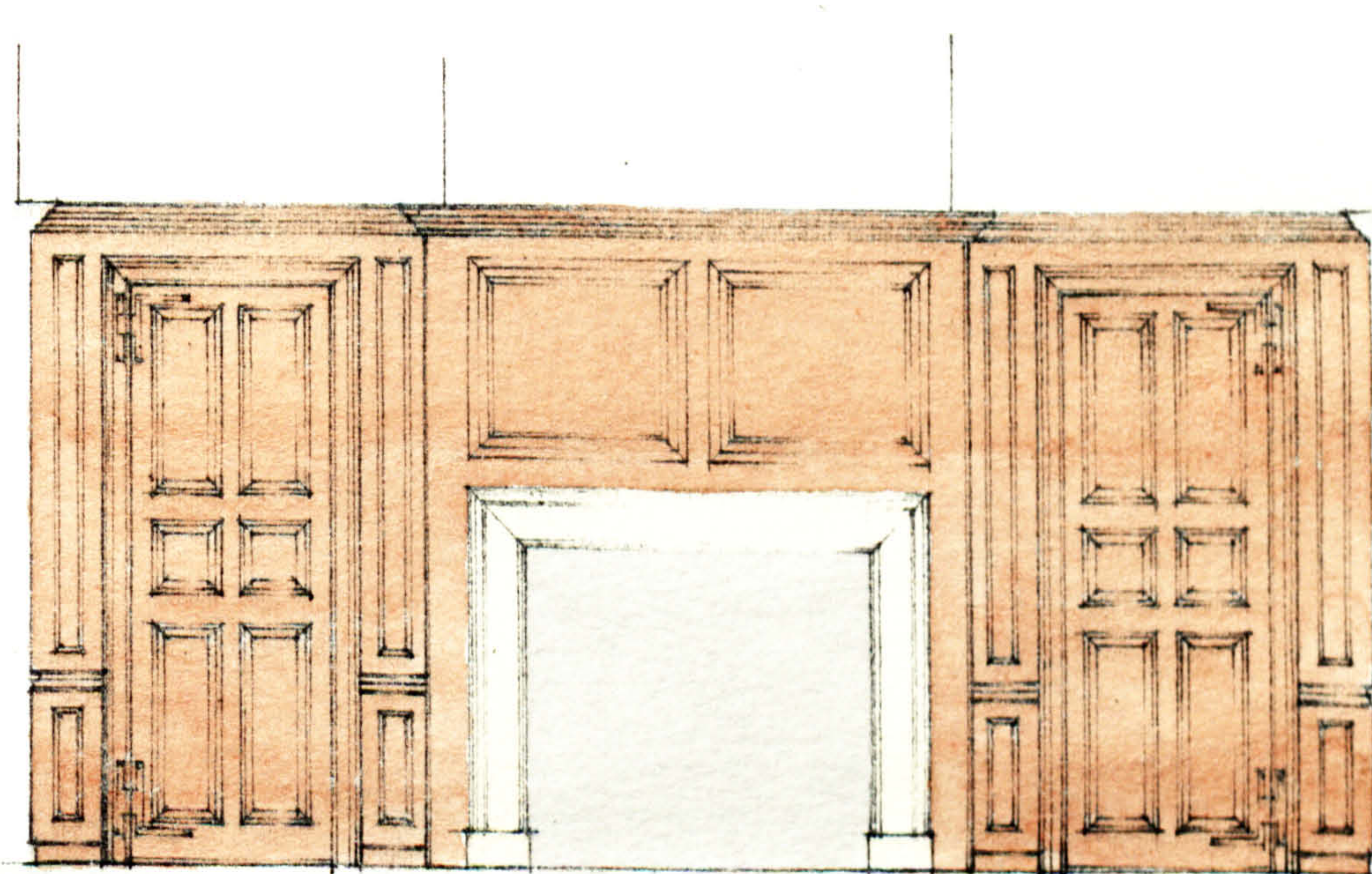


FIG. 36 TROMPE L'OEIL OVERMANTEL IN SAME ROOM DATED 1691

FIG. 35 TROMPE L'OEIL BOLECTION-MOULDED PANELLING IN MORTON'S TOWER · LAMBETH PALACE



ELEVATION OF NORTH WALL (OVERALL HEIGHT APPROXIMATE)



SOUTH WALL

5 YR 4/6



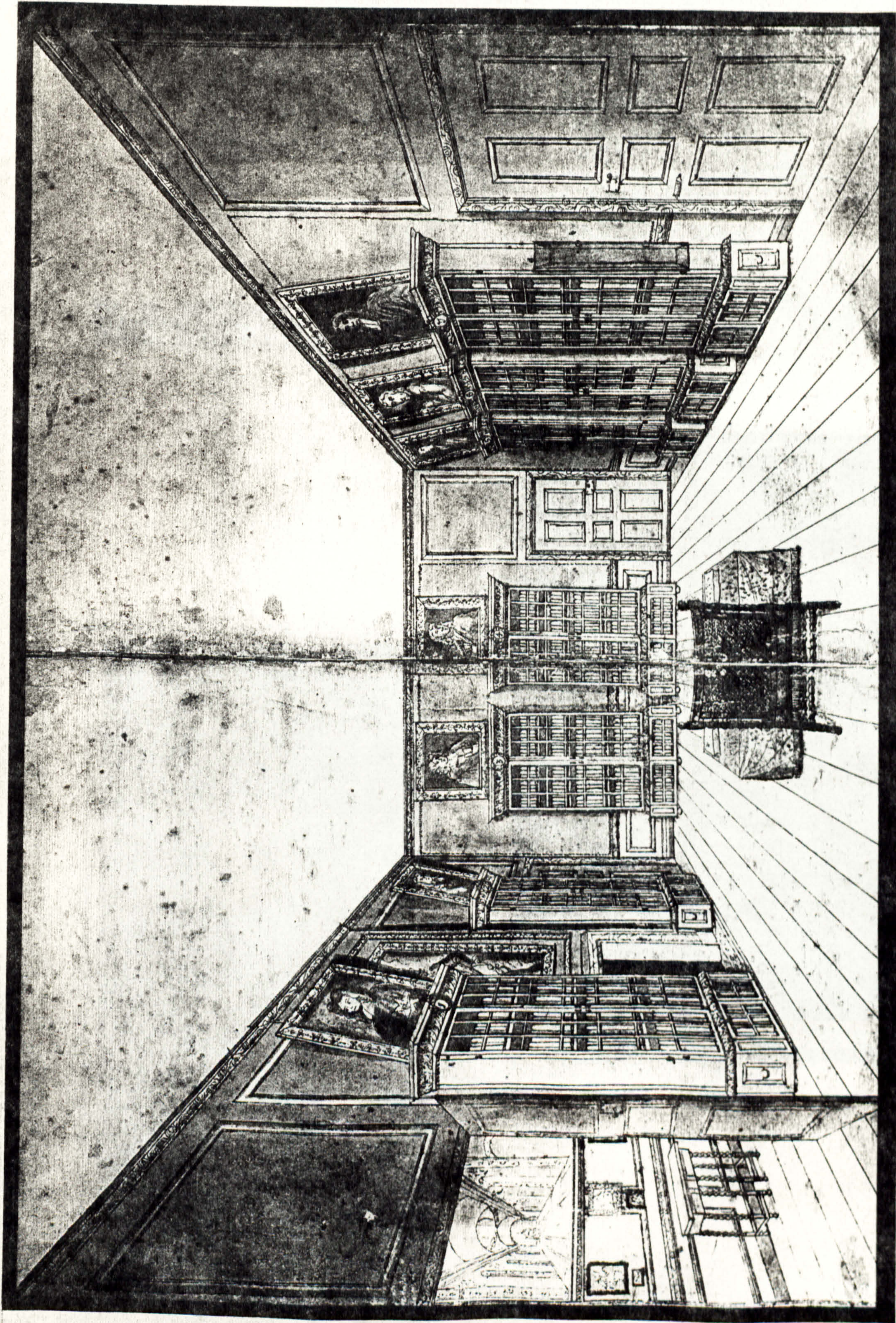


FIG. 38 SAMUEL PEPPS'S LIBRARY · YORK BUILDINGS · LONDON · 1693

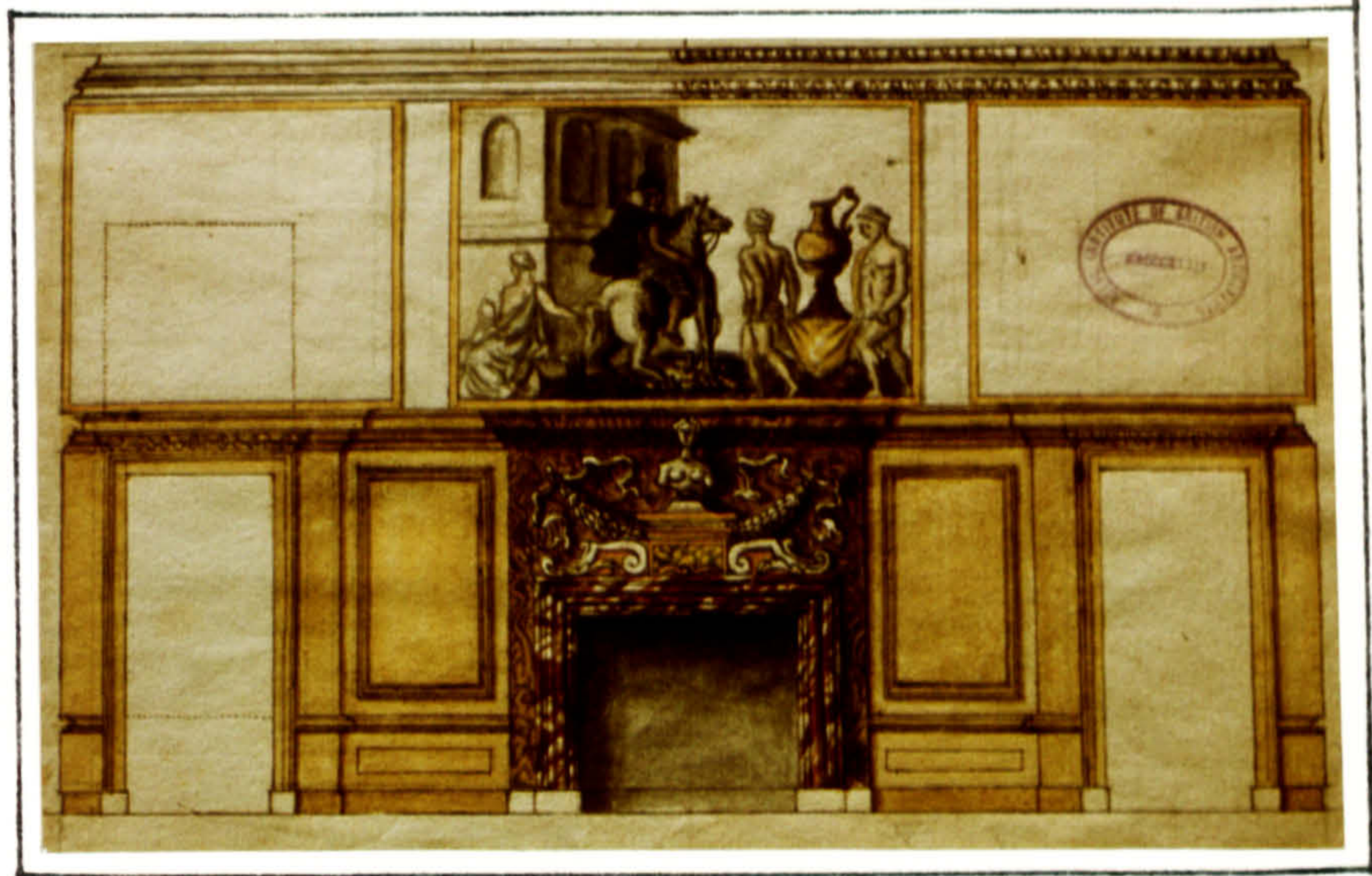


FIG. 40 JOHN TALMAH
ELEVATION OF SIDE ROOM IN
TRIANON AT HAMPTON COURT



FIG. 39 DANIEL MAROT · CEILING DESIGN

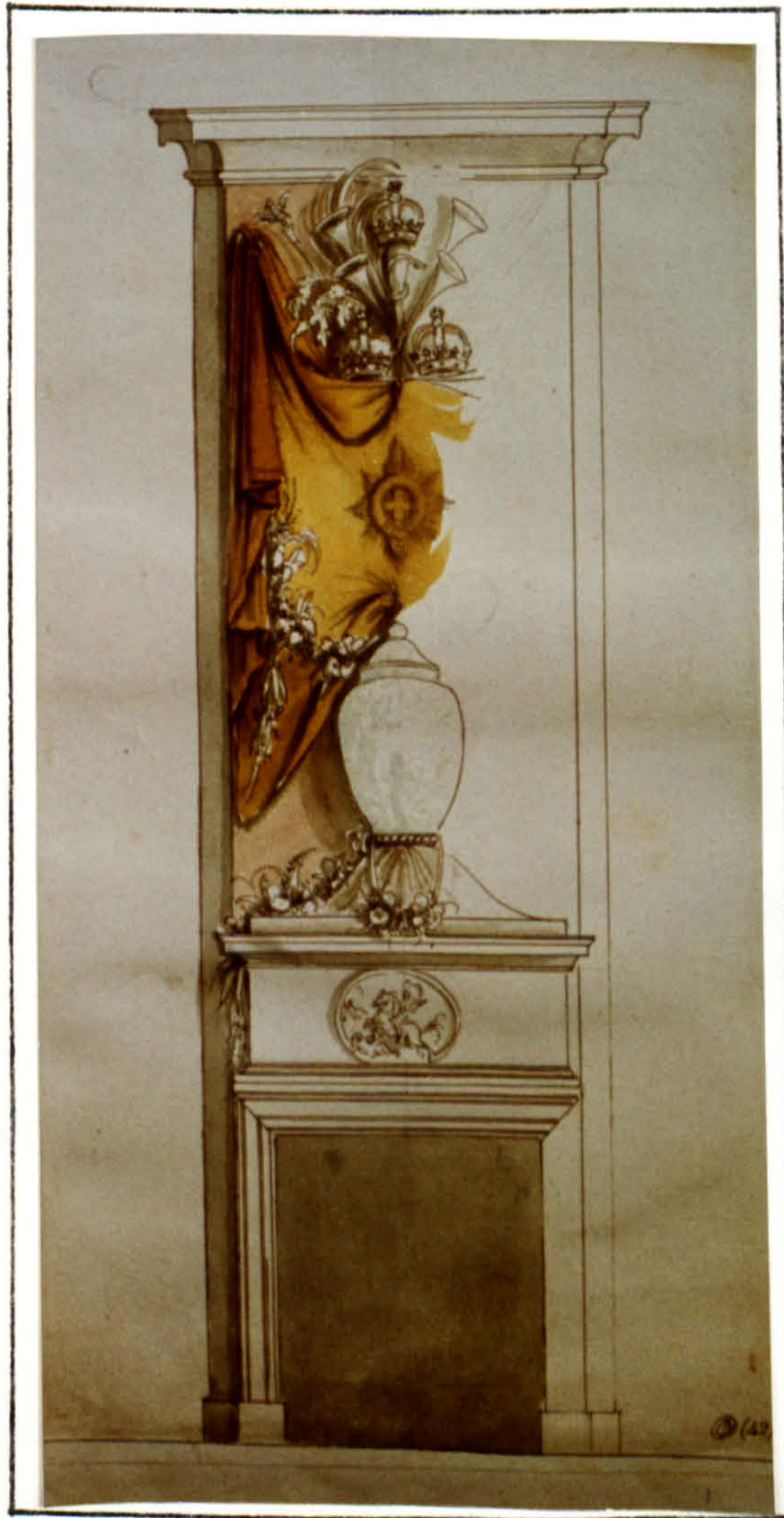


FIG. 41 CHIMNEYPIECE FOR HAMPTON COURT

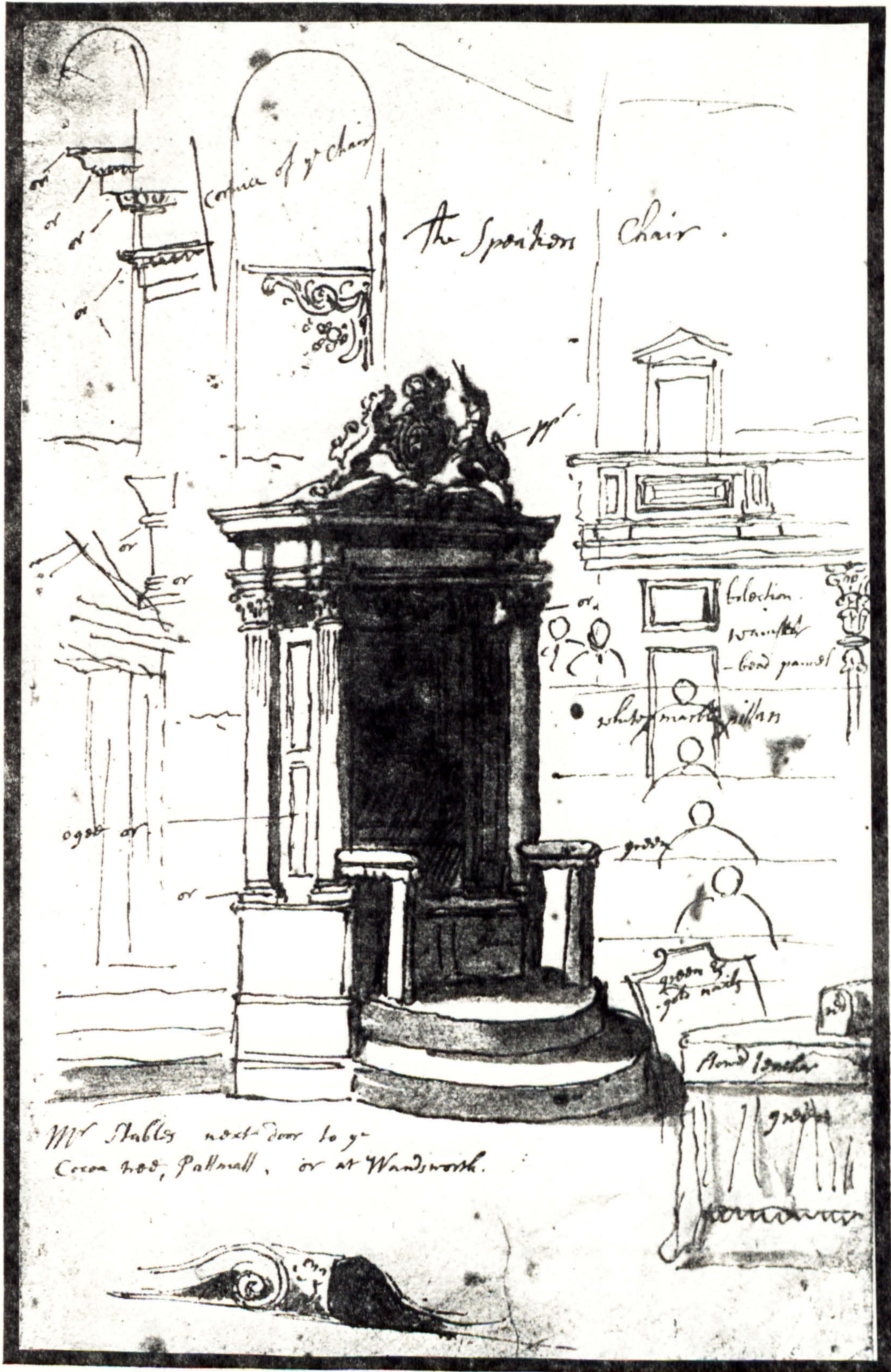


FIG. 42 JAMES THORNHILL · SKETCH OF THE SPEAKER'S CHAIR



FIG. 43 JOHN MARTIN · DIAL BOARD · WATFORD CHURCH

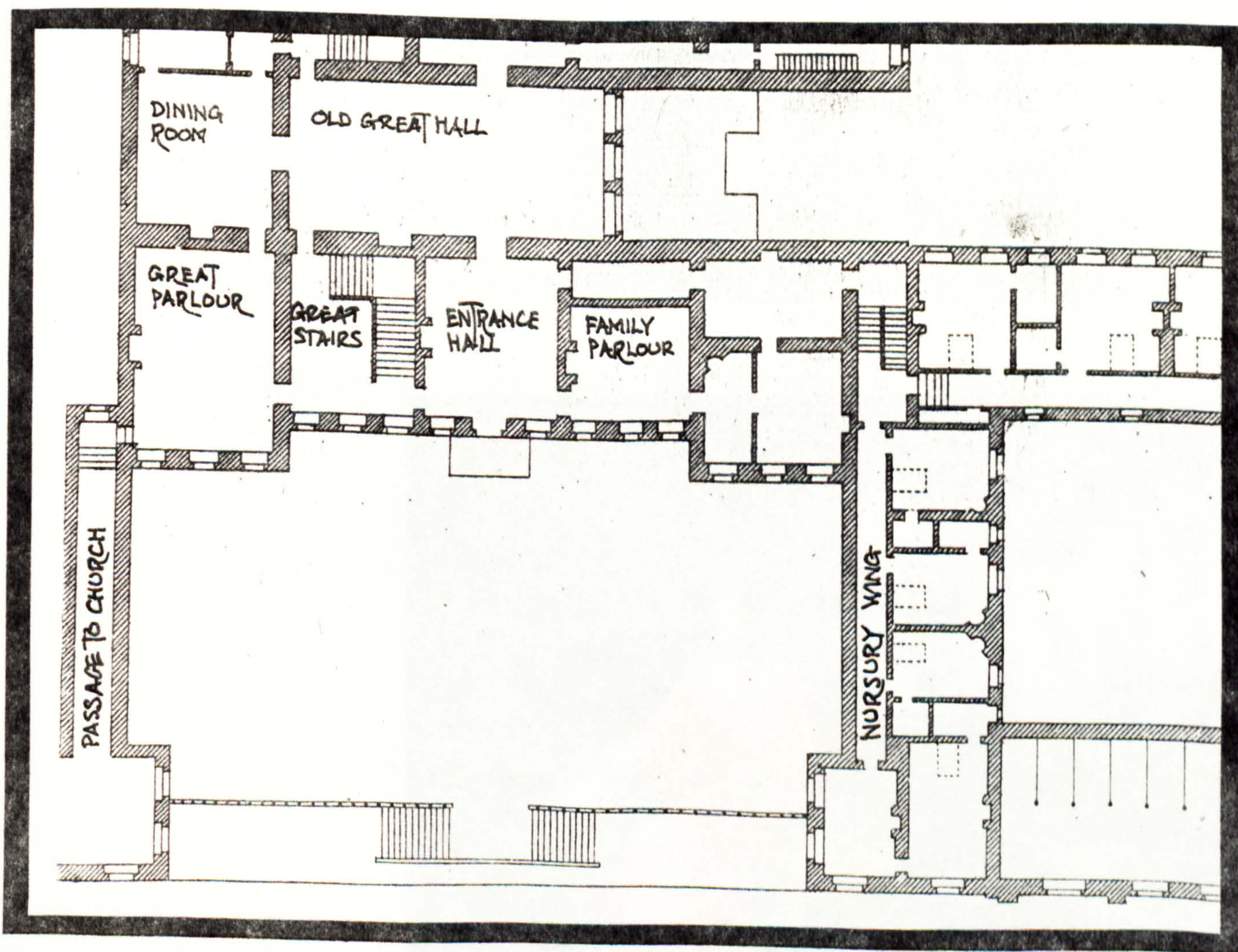


FIG. 44 · DYRHAM PARK · 1694 WING · GROUND FLOOR PLAN

FIG. 45
ELEVATION OF THE STONE HALL AT HOUGHTON

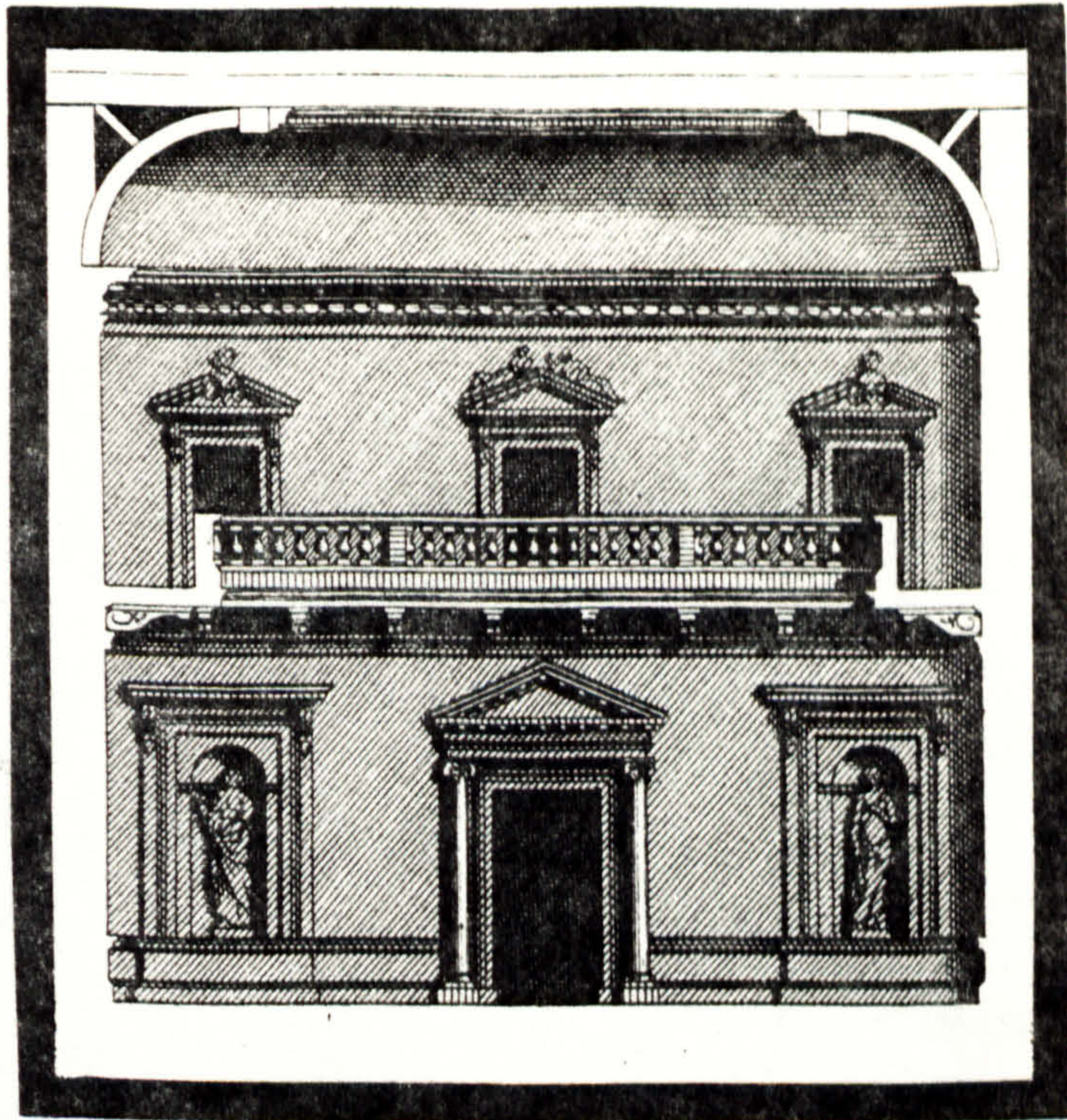


FIG. 46
GREAT ROOM · 22 ARLINGTON STREET · LONDON
RECONSTRUCTION OF ORIGINAL COLOUR SCHEME
APPLIED TO INTERIOR AS EXISTING TODAY
(N.B. FRIEZE ARCHITRAVE, WALL PANELS
DOORCASE (BUT NOT DOOR OR ITS ARCHITRAVE)
ARE OF THE PRESENT CENTURY).

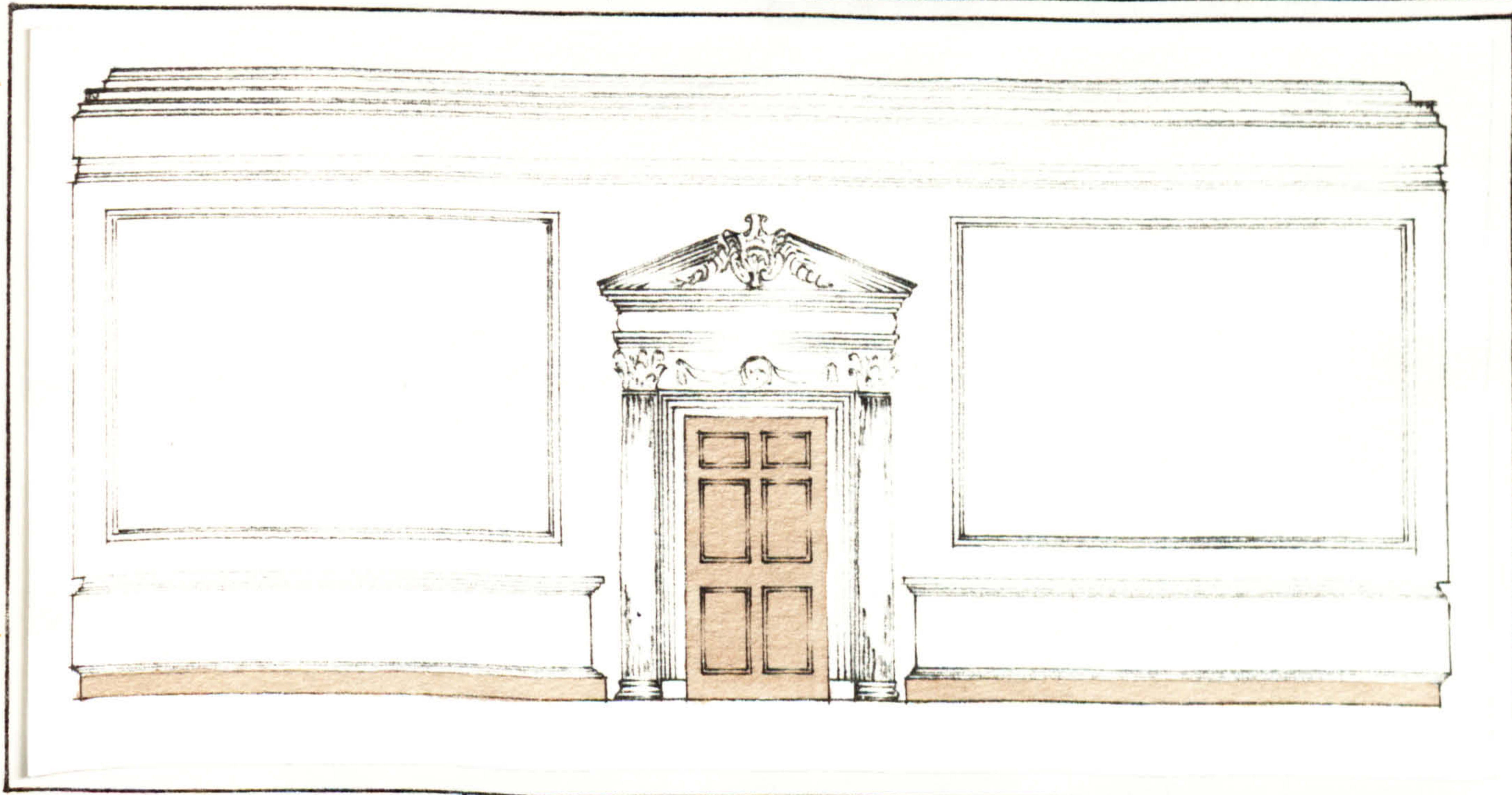


FIG. 47
DR. HOADLY AND
MADRICE GREEN BY
FRANCIS HEYMAN



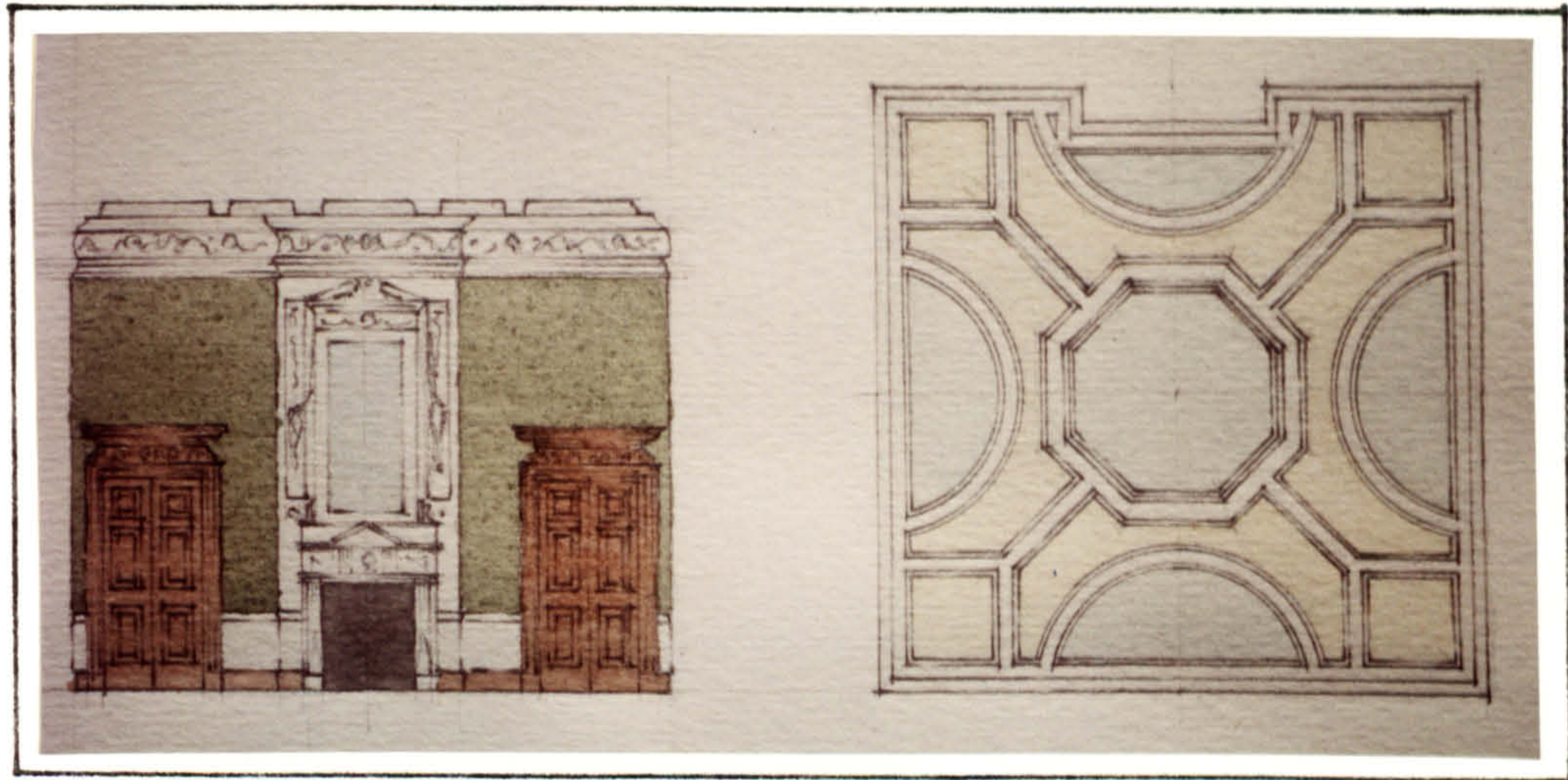


FIG. 48 THE CABINET · HOUGHTON · ELEVATION SHOWING WALLS HUNG IN GREEN, AND CEILING PLAN SHOWING DISPOSITION OF TINTED GROUNDS TO COLOURED ARABESQUE



FIG. 49 WILLIAM HOGARTH · MARRIAGE A LA MODE · 'SHORTLY AFTER THE MARRIAGE'

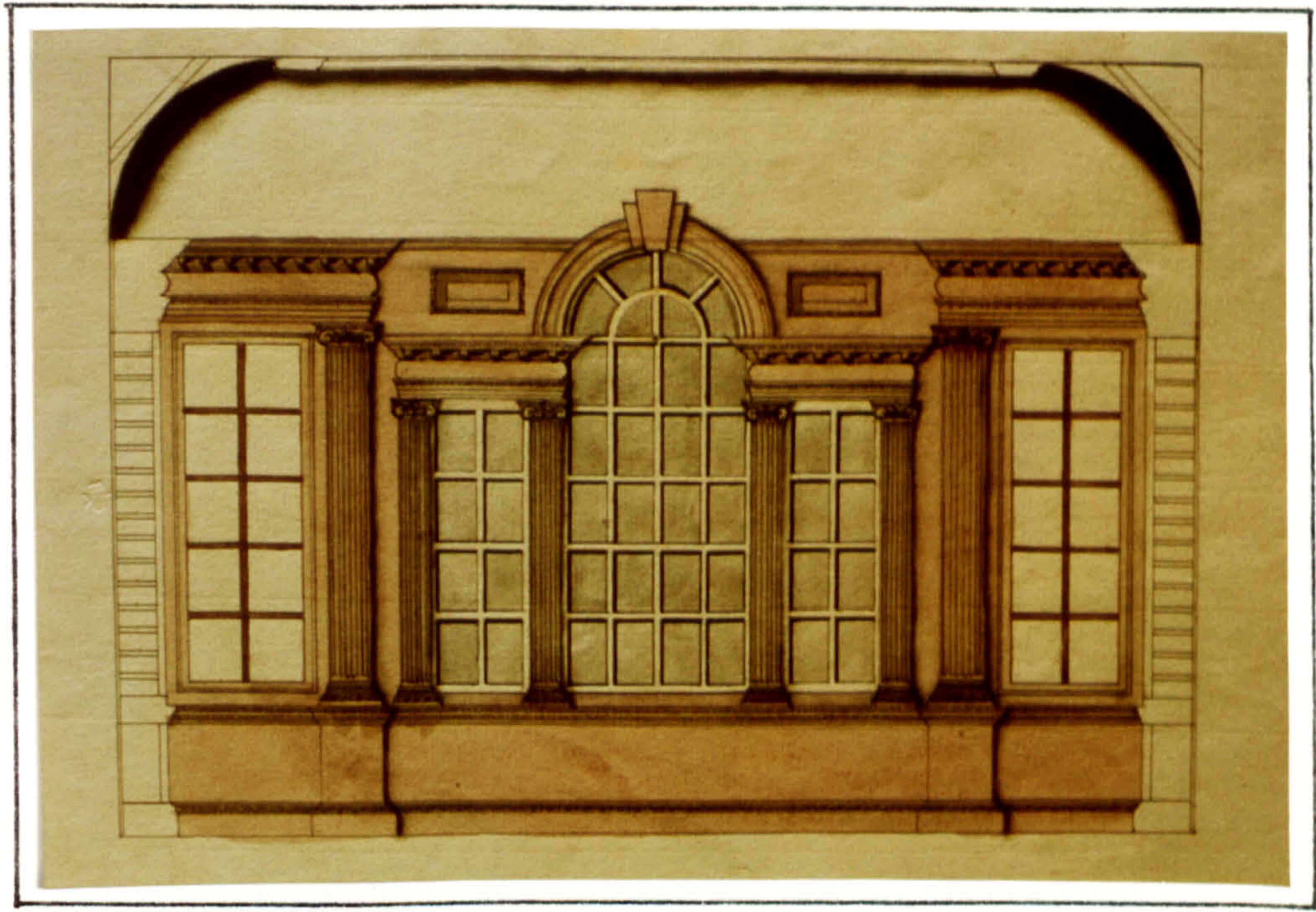


FIG. 50 DESIGN FOR THE LIBRARY AT GOPSAL HALL . WINDOW WALL

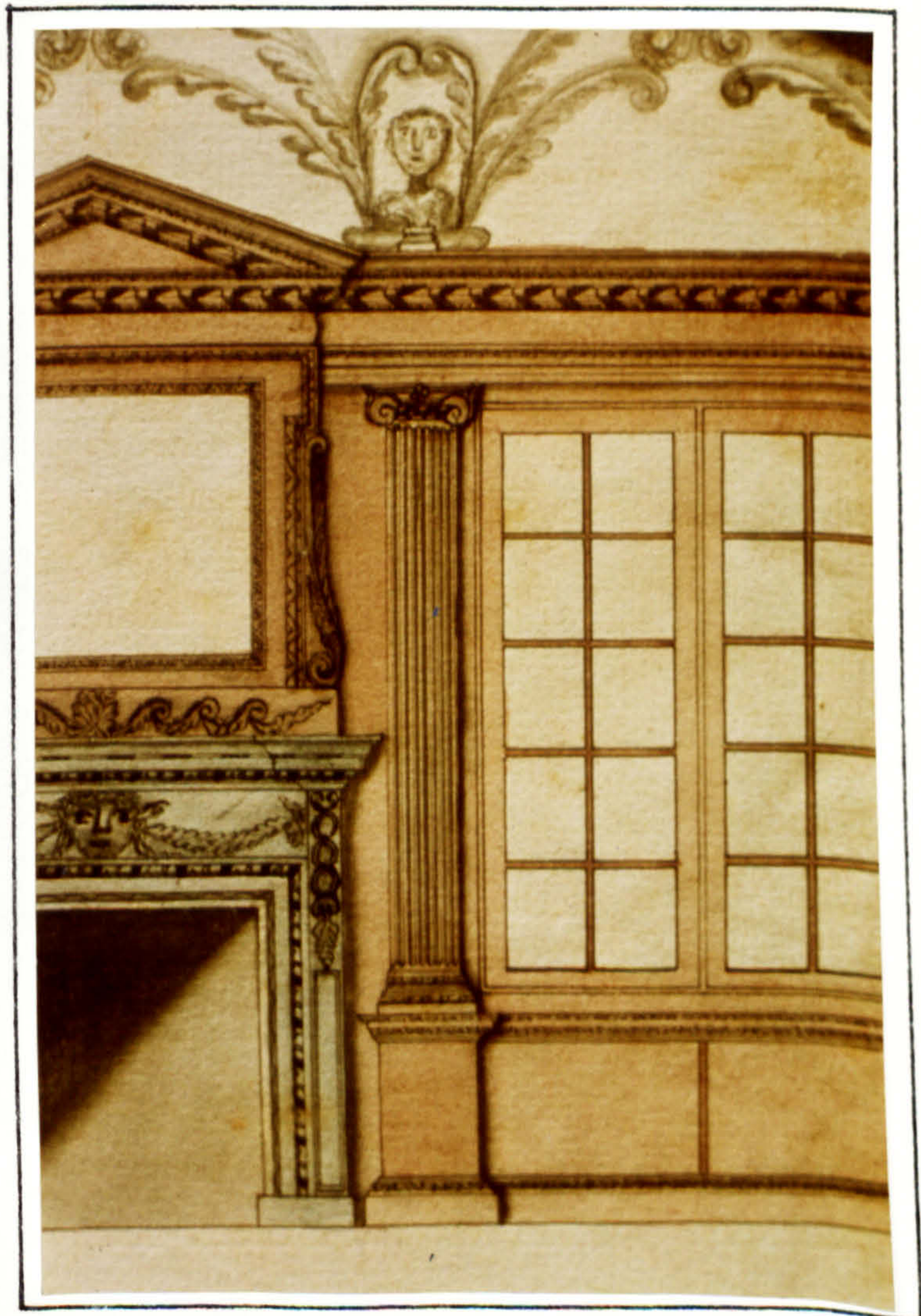


FIG. 51 DETAIL OF CHIMNEY ELEVATION FOR THE SAME ROOM

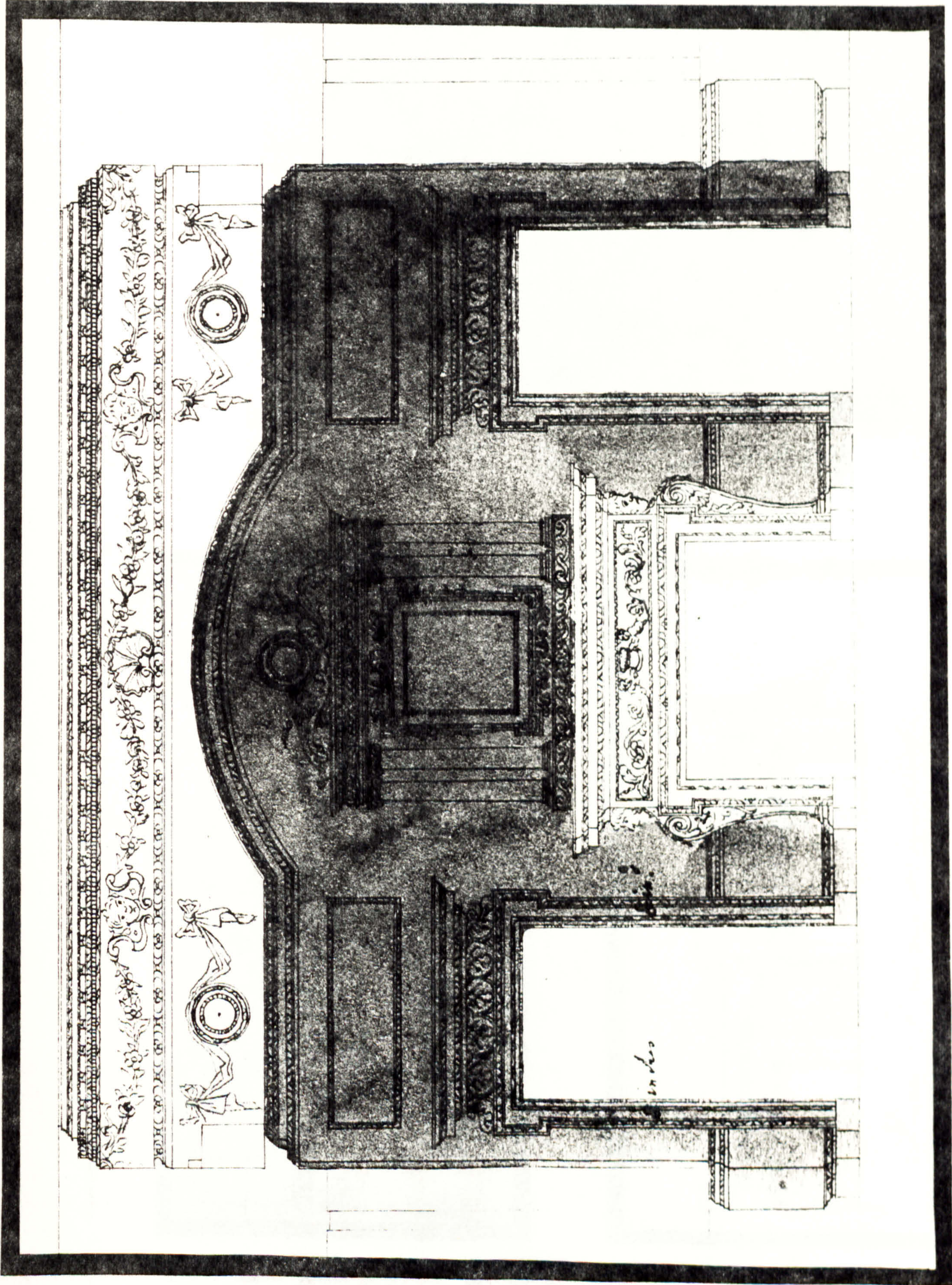
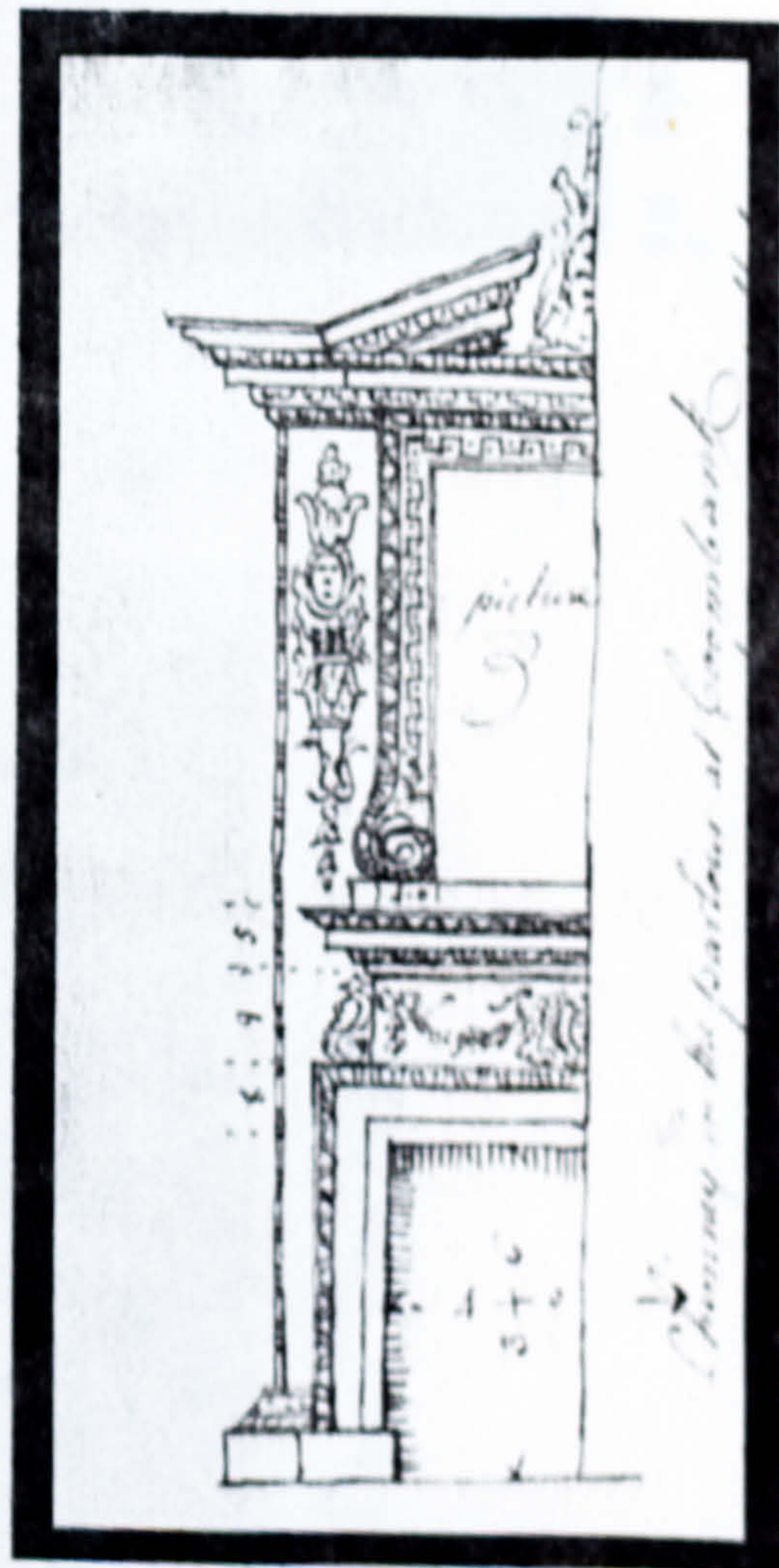
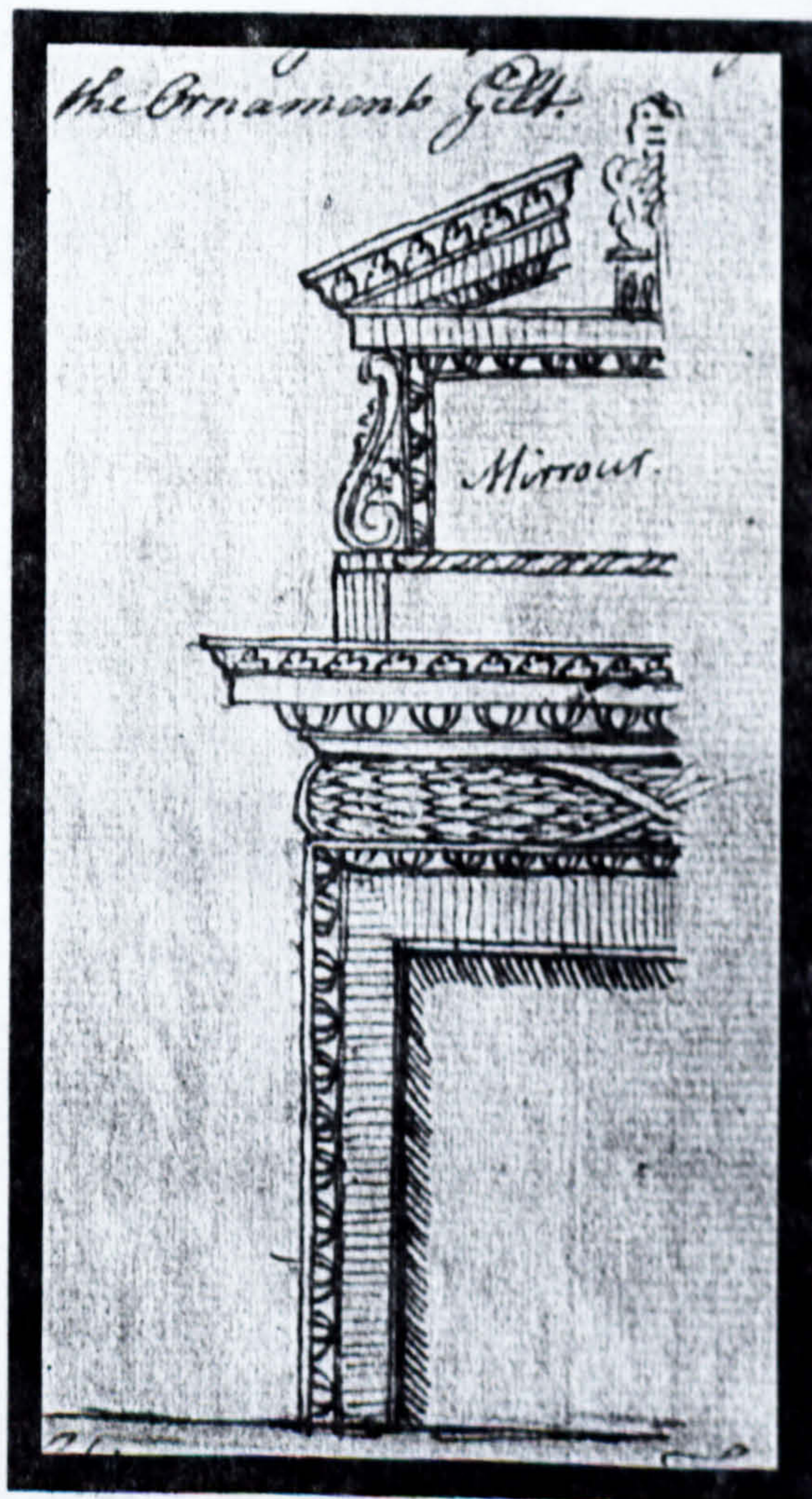


FIG. 52 GEORGE DANCE THE ELDER · DETAIL FROM DESIGN FOR ROOM (POSSIBLY THE LONG PARLOUR) AT THE MANSION HOUSE · 1753



FIG. 53 WILLIAM KENT · DETAIL FROM DESIGN FOR QUEEN CAROLINE'S LIBRARY · ST JAMES'S PALACE · 1737



FIGS. 54 + 55 · JOHN ADAM · SKETCHES OF CHIMNEYPIECES IN THE 'BREAKFASTING TOWER ROOM' AND PARLOUR AT COMBE BANK · 1748

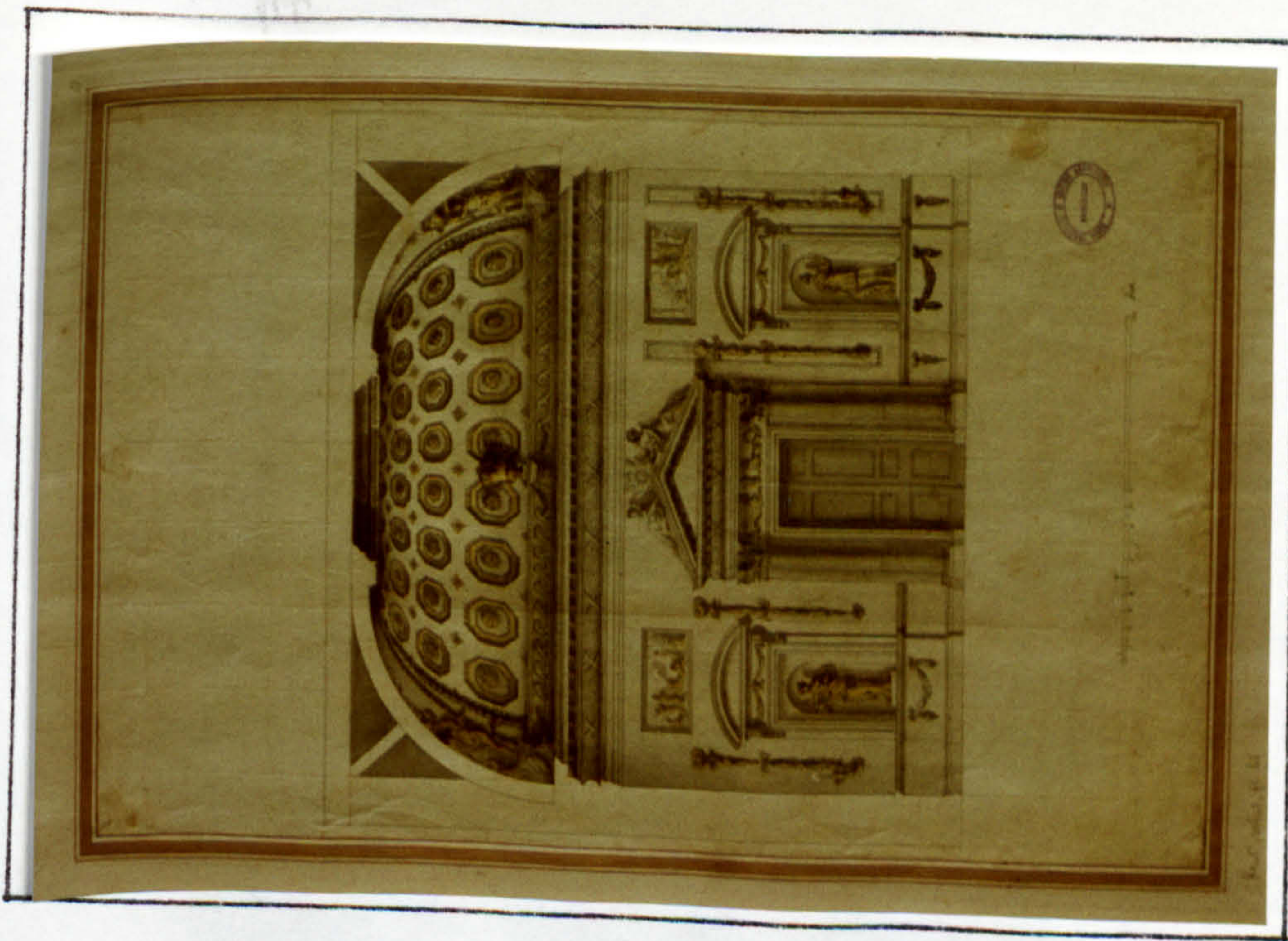


FIG. 56 HENRY FLITCROFT . DRAWING OF PLATE 68
FROM KENT'S INTERIORS VOL. I

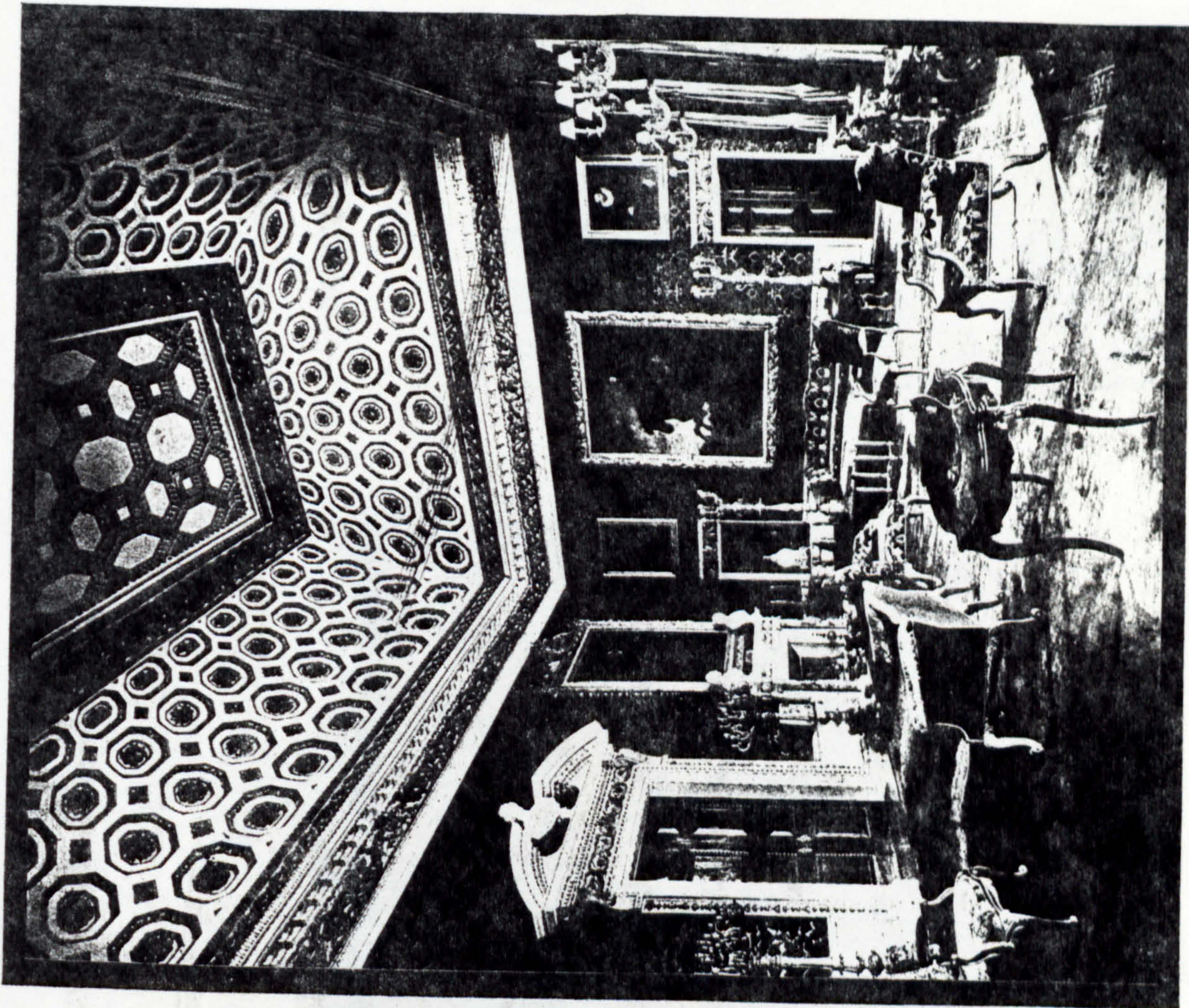
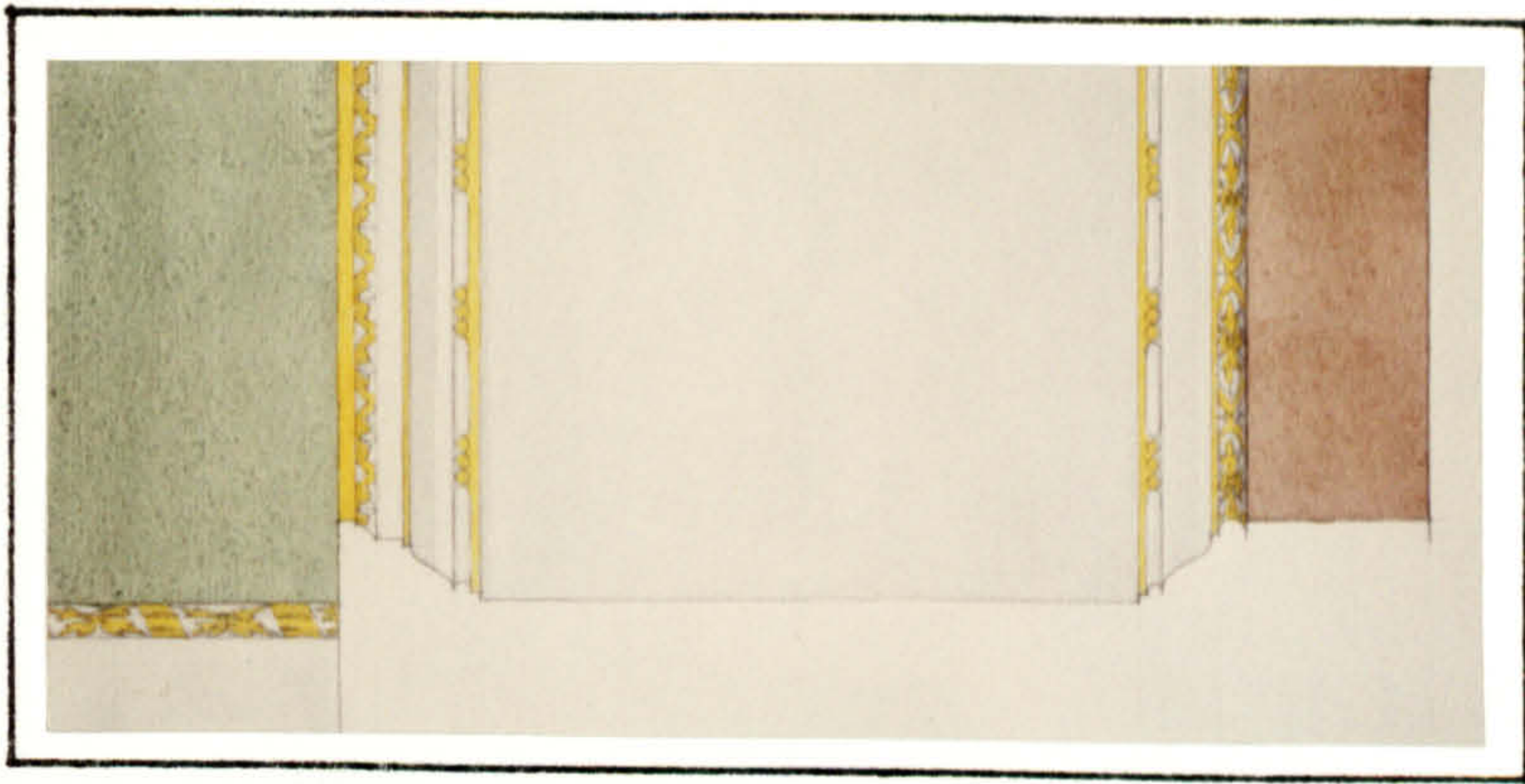


FIG. 57 . HOLKHAM . THE SALOON



FIGS. 58-59 + 60 DETAILS OF GILDING IN THE CABINET AT HOUGHTON

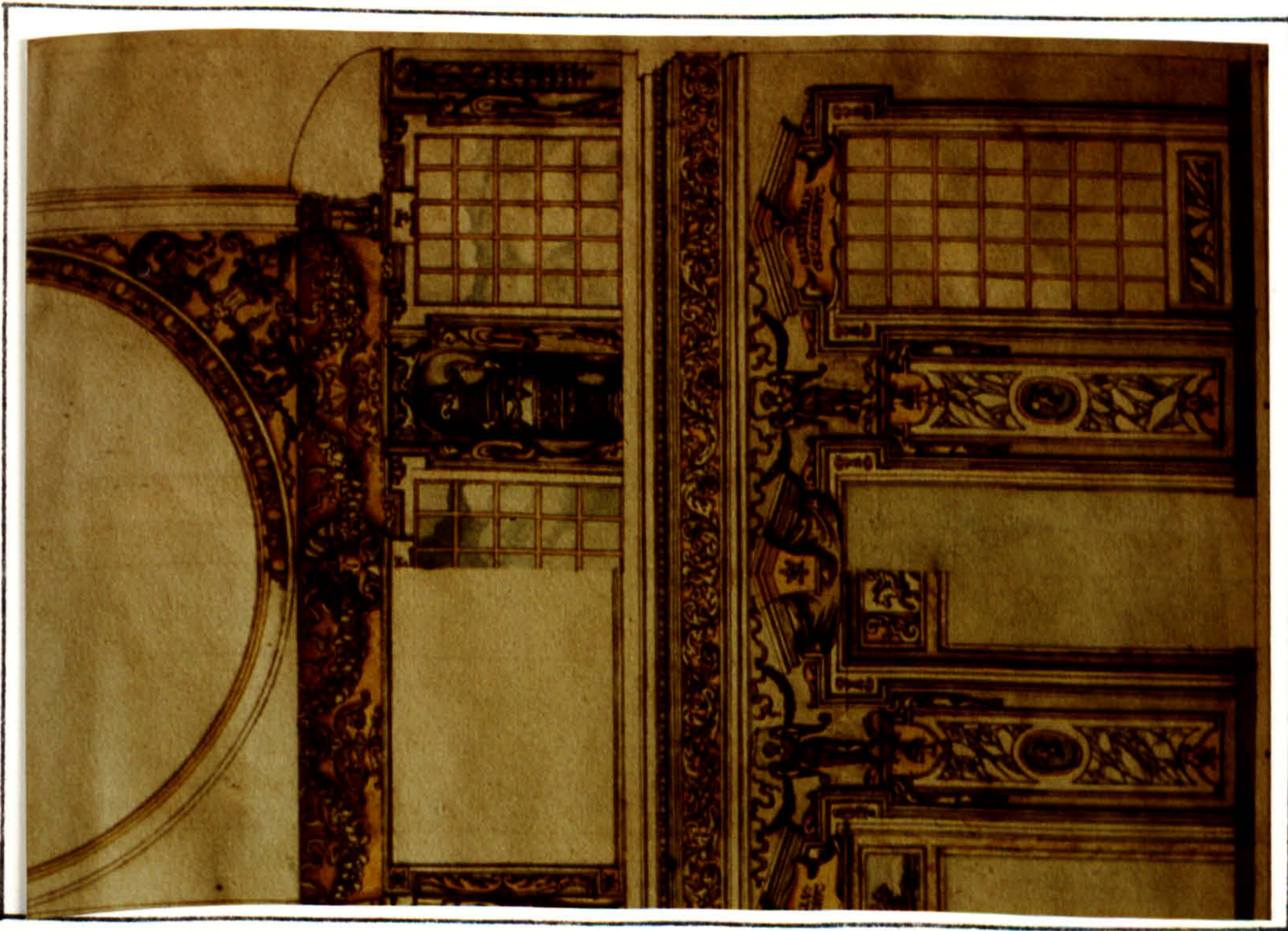


FIG. 61 JOHN TALMAN · DETAIL FROM DESIGN FOR VESTIBULE IN PROJECTED TRANCH AT HAMPTON COURT



FIG. 63 ANDIEN DE CLERMONT · CEILING DESIGN FOR LADY BEACHAMP-PROCTOR'S S. DRESSING ROOM AT LANGLEY PARK.



FIG. 62 THE PRESENCE CHAMBER · KENSINGTON PALACE

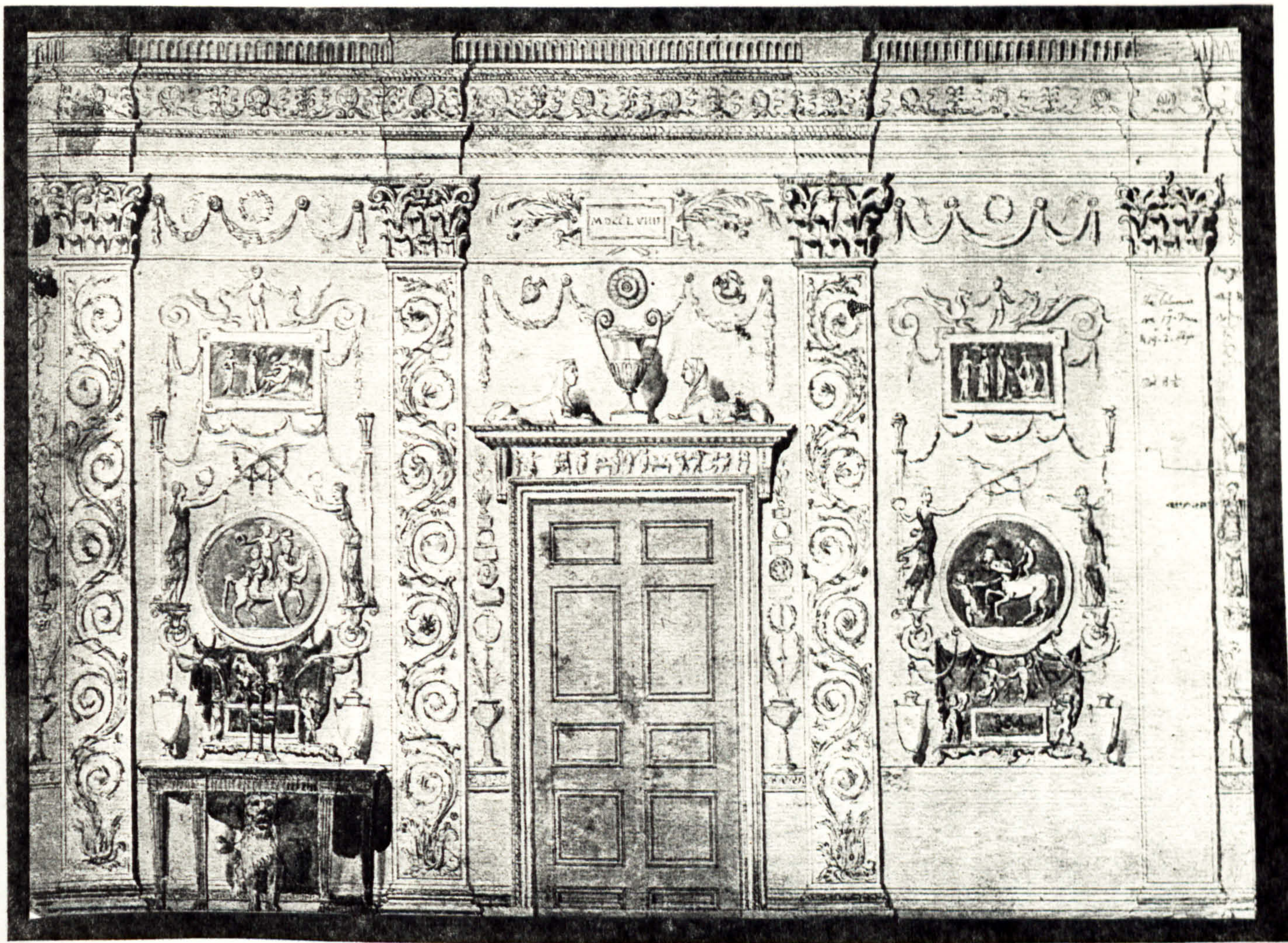


FIG. 64 JAMES STUART · ELEVATION FOR THE PAINTED ROOM AT SPENCER HOUSE · 1759



FIG. 65 ROBERT ADAM · DESIGN FOR CEILING OF
LADY SCARSDALE'S DRESSING ROOM · KEDLESTON · 1760



FIG. 66 FRANCESCO BARTOLI · CEILING IN PALACE
OF TITUS · ROME

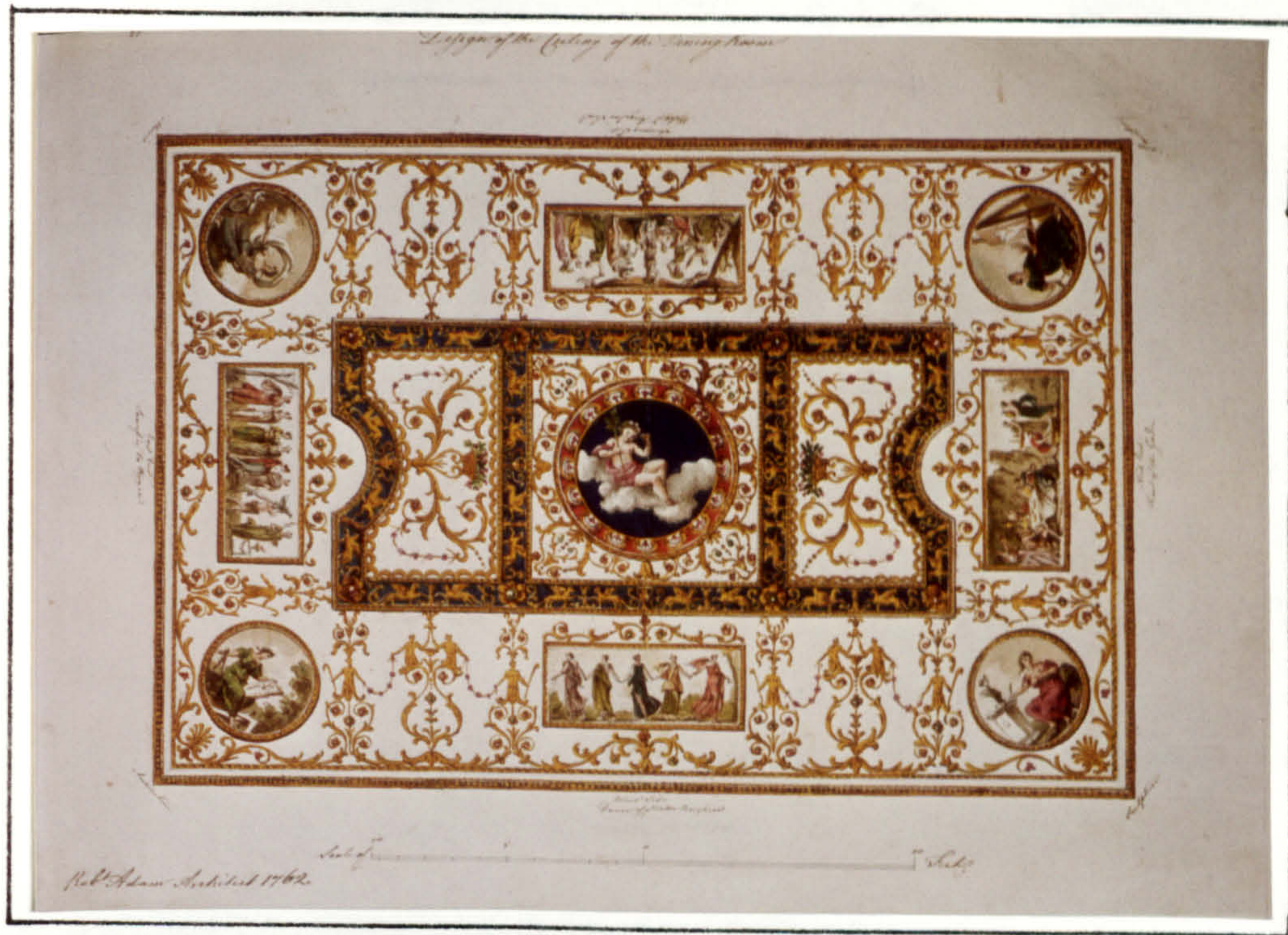


FIG. 67 ROBERT ADAM · DESIGN FOR THE CEILING OF THE
DINING ROOM · KEDLESTON · 1762



FIG. 68 CEILING IN PALACE OF AUGUSTUS · ROME



FIG. 69 ROBERT ADAM · DESIGN FOR THE DRAWING ROOM · SYON · 1762



FIG. 70 ANTIQUE ROMAN WINGED FIGURES

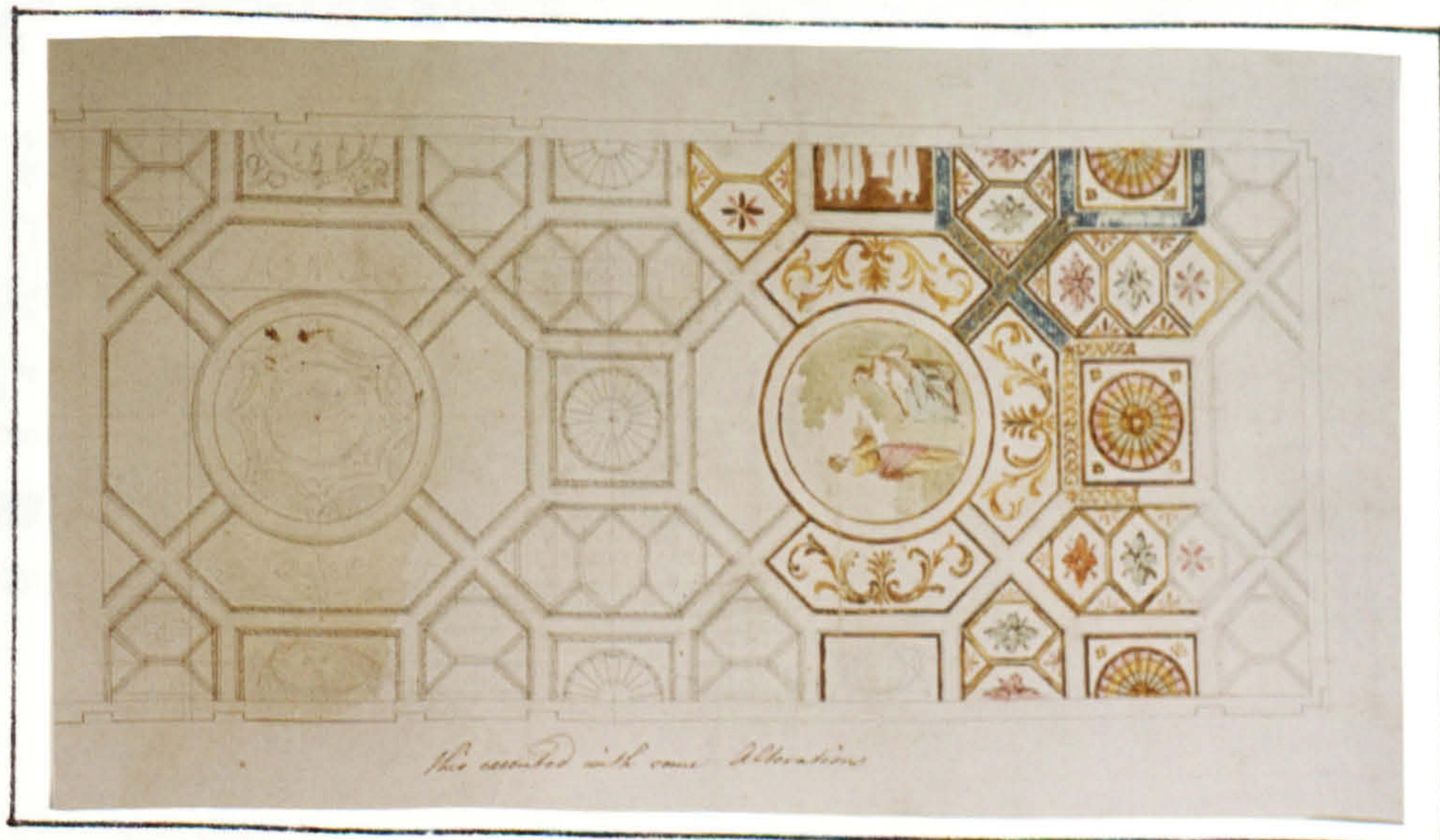


FIG. 71 ROBERT ADAM · DESIGN FOR THE GALLERY CEILING · SYON · 1763

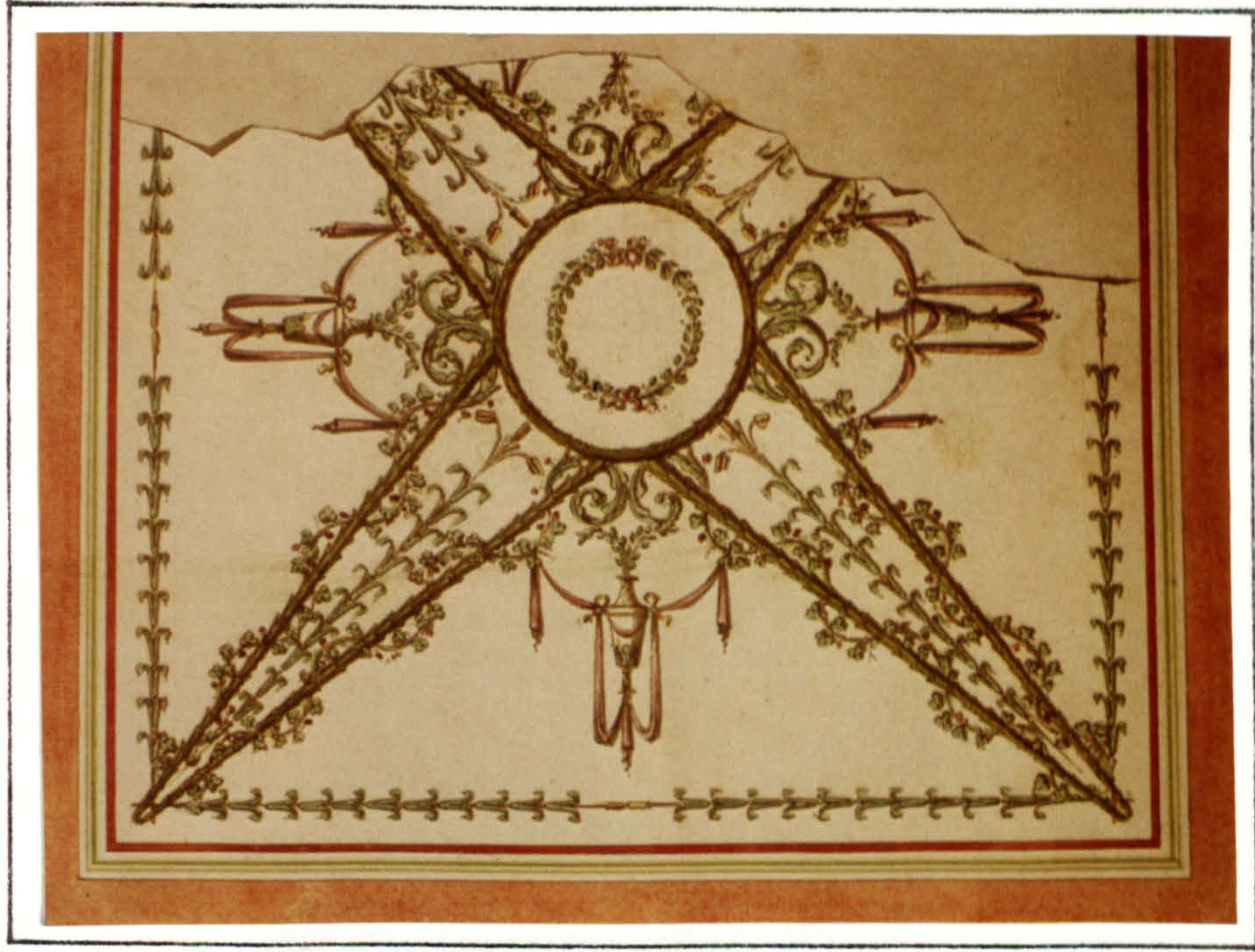


FIG. 72 WILLIAM CHAMBERS · DESIGN FOR CEILING OF LORD BESSBOROUGH'S CHINA ROOM · PARKSTED · 1761

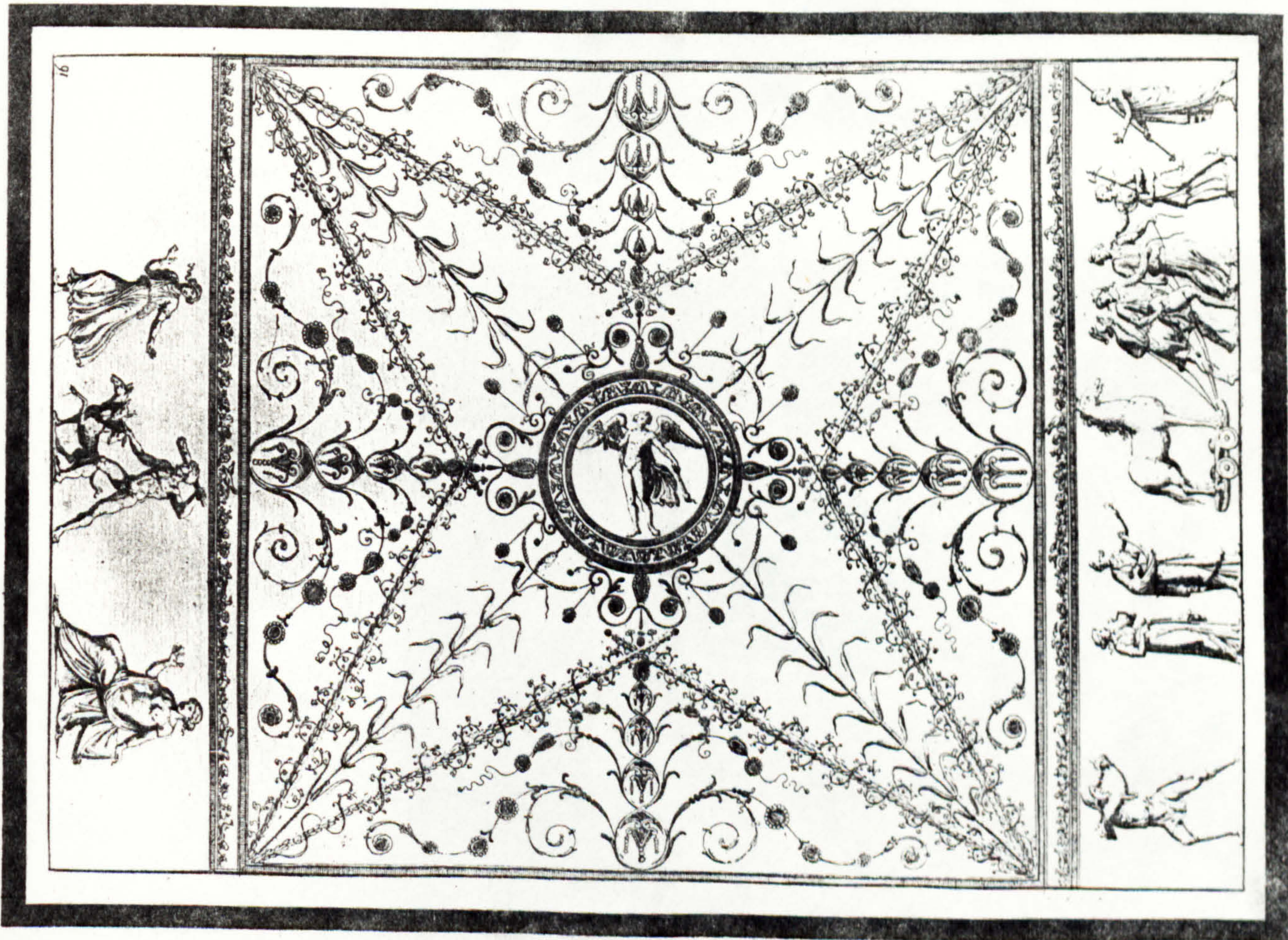


FIG. 73 CEILING OF TOMB DISCOVERED AT THE VILLA CORSINI · ROME



FIG. 74 ROBERT ADAM · CEILING IN THE JAPAN ROOM · BUCKINGHAM HOUSE · 1762



FIG. 75 ROBERT ADAM · CEILING FOR THE EARL OF HERTFORD'S DRAWING ROOM · LOWER GROSVENOR STREET · 1761

FIG. 76

FRANCESCO BARTOLI · PAINTED VAULT
ON MONTE PALATINO · ROME



FIG. 77

ROBERT ADAM · DESIGN
FOR CEILING OF LITTLE
DRAWING ROOM AT
AUDLEY END · 1763

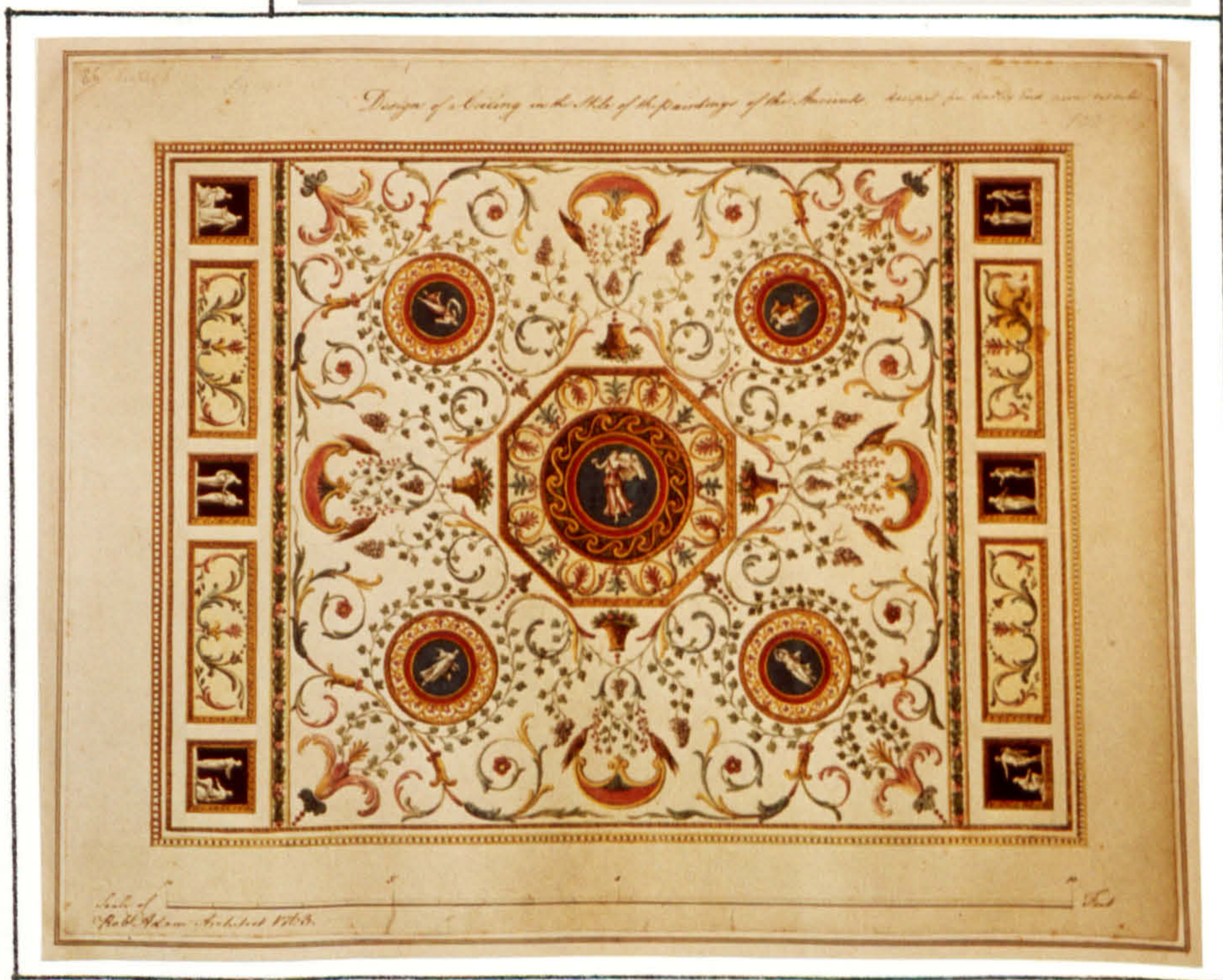


FIG. 78

FRANCESCO BARTOLI · ANTIQUE
CEILING DISCOVERED IN
CORSINI VINEYARD · ROME



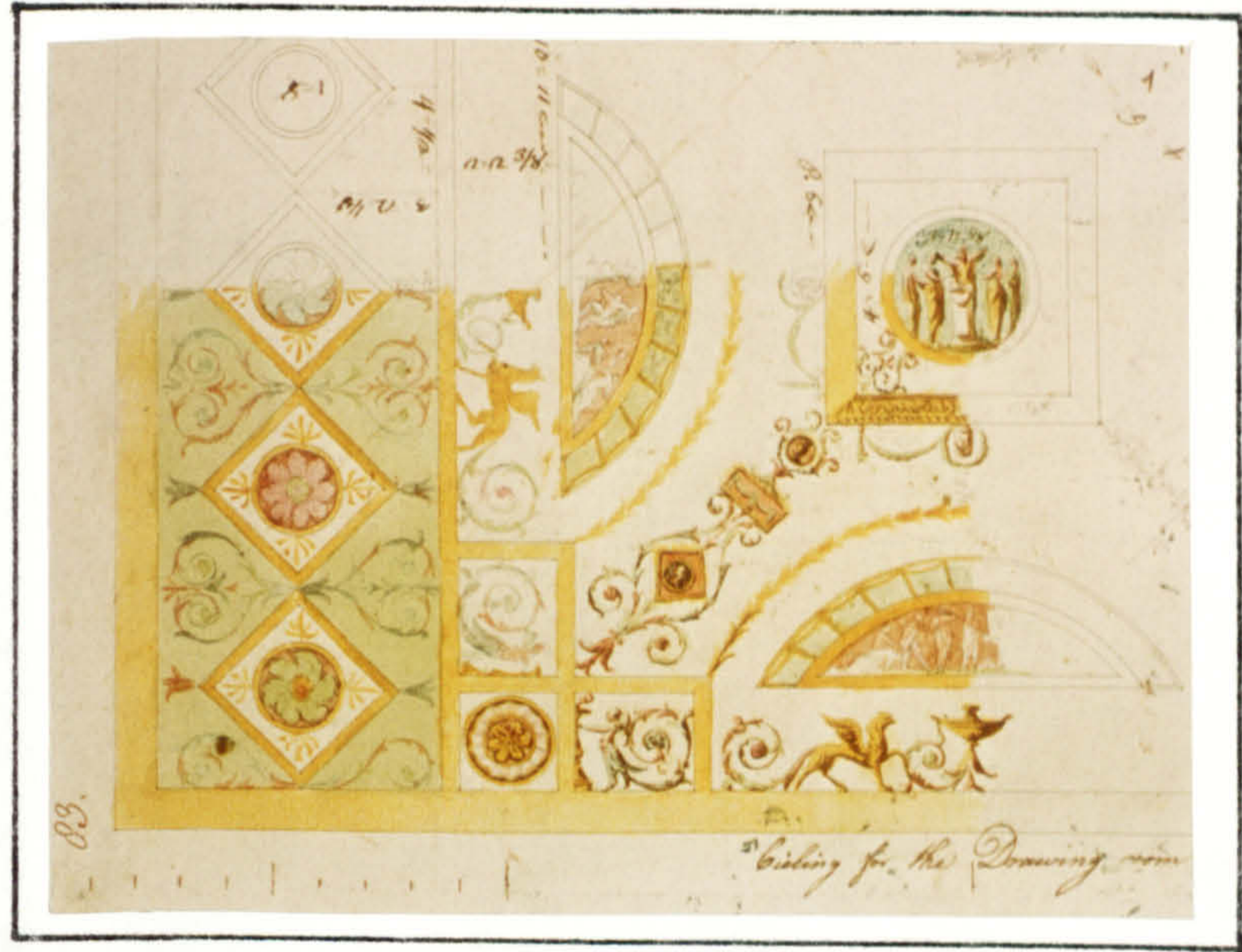


FIG. 79 ROBERT ADAM · DESIGN FOR THE CEILING OF THE DRAWING ROOM AT SHELBURNE HOUSE · 1767

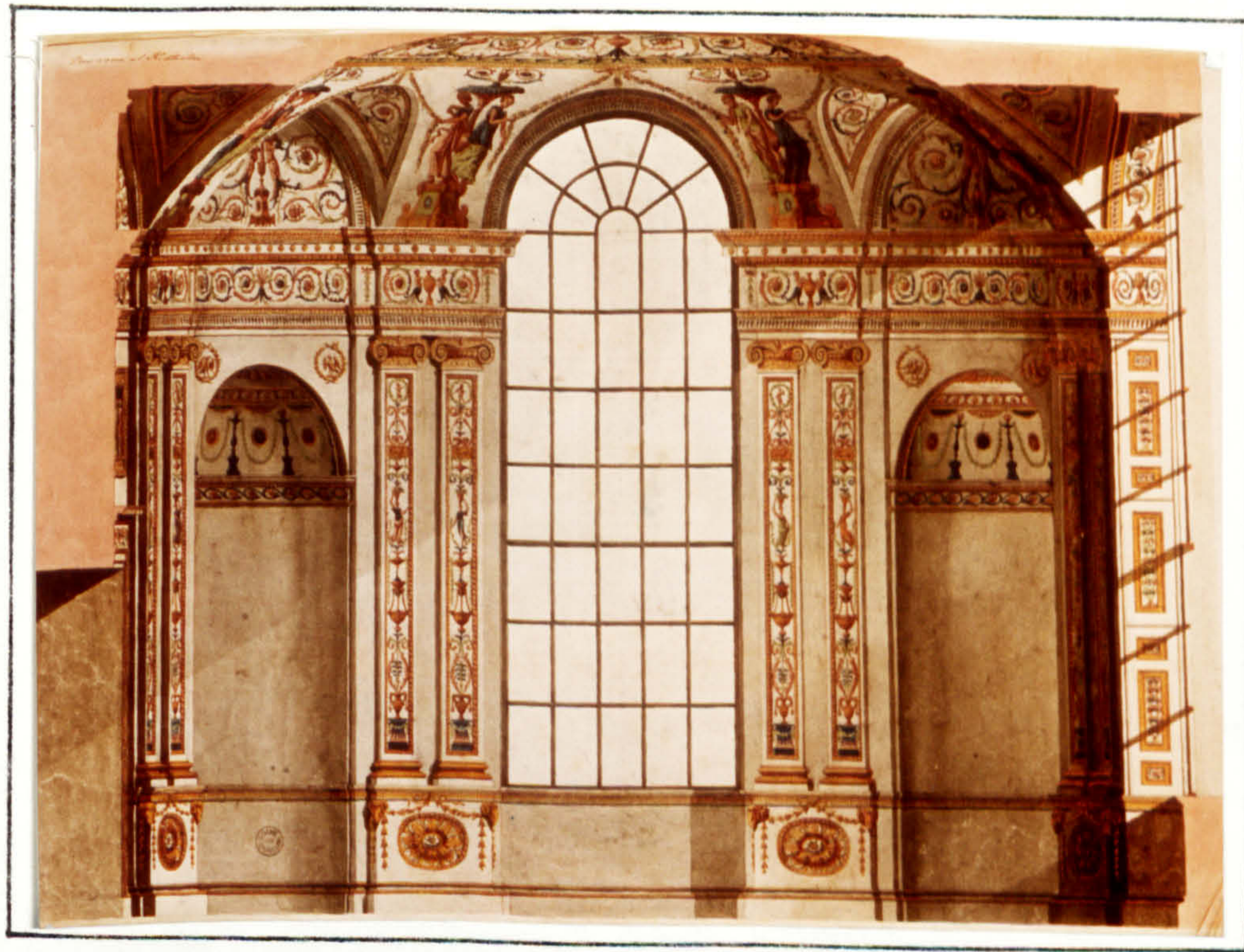


FIG. 80 ROBERT ADAM · DESIGN FOR A CIRCULAR ROOM AT KEDLESTON · 1768



FIG. 81 P.S. BARTOLI · ANTIQUE CEILING · ROME



FIG. 82 CEILING COMPARTMENT · WENTWORTH CASTLE · THE HALL

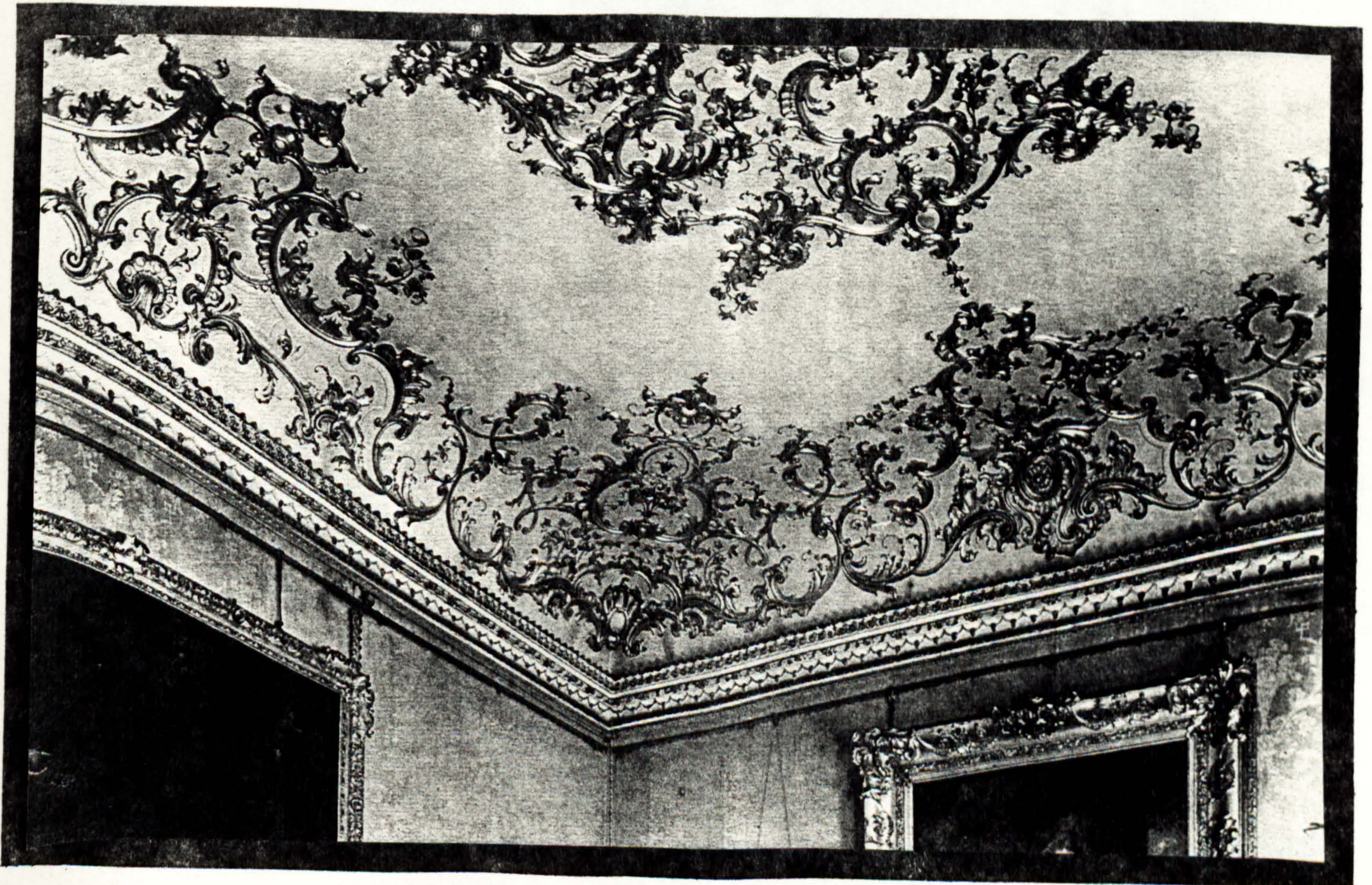


FIG. 83 NORFOLK HOUSE · LONDON · CEILING OF THE STATE BEDROOM

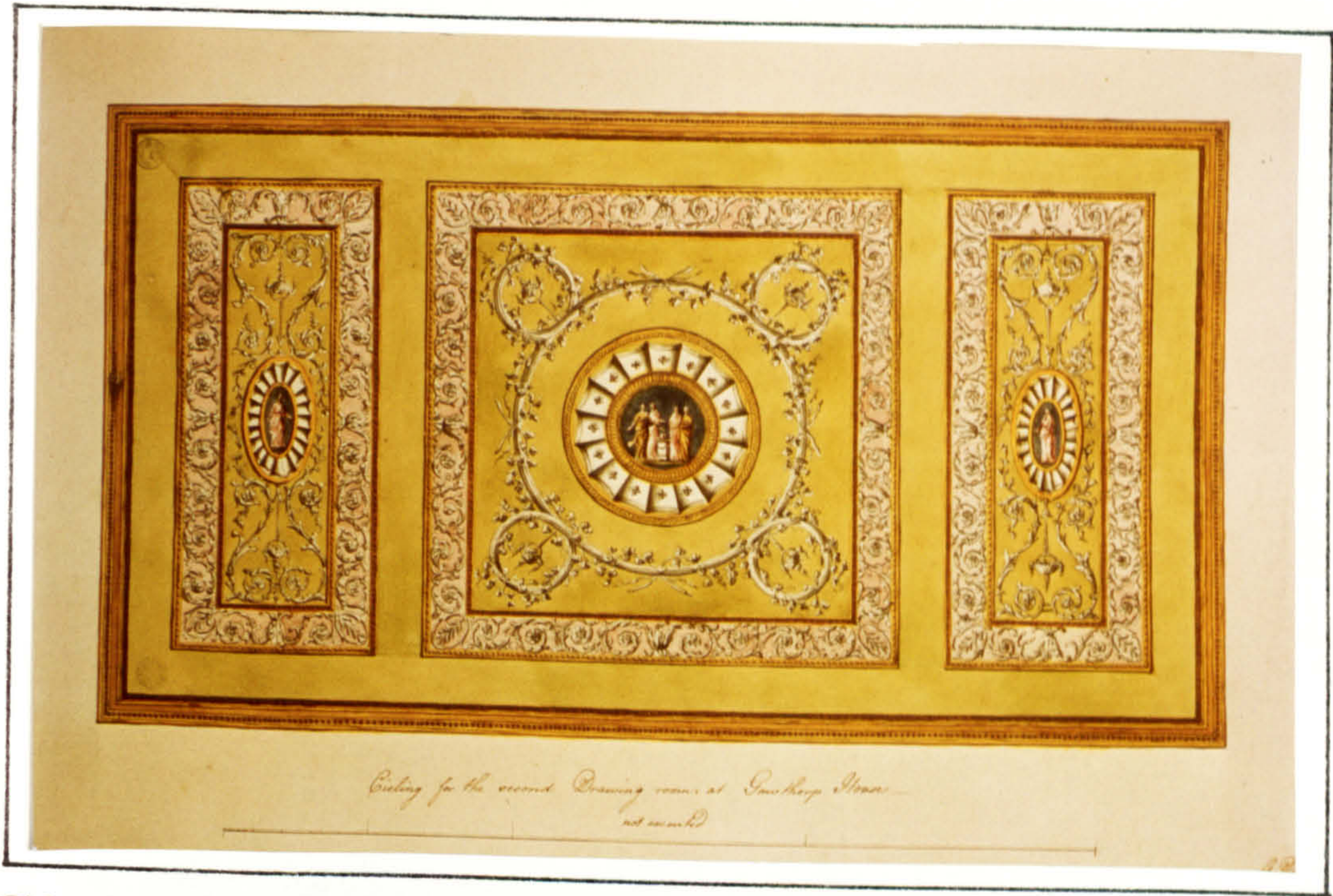


FIG. 84 ROBERT ADAM · CEILING DESIGN FOR SECOND DRAWING ROOM
AT HAREWOOD · 1765

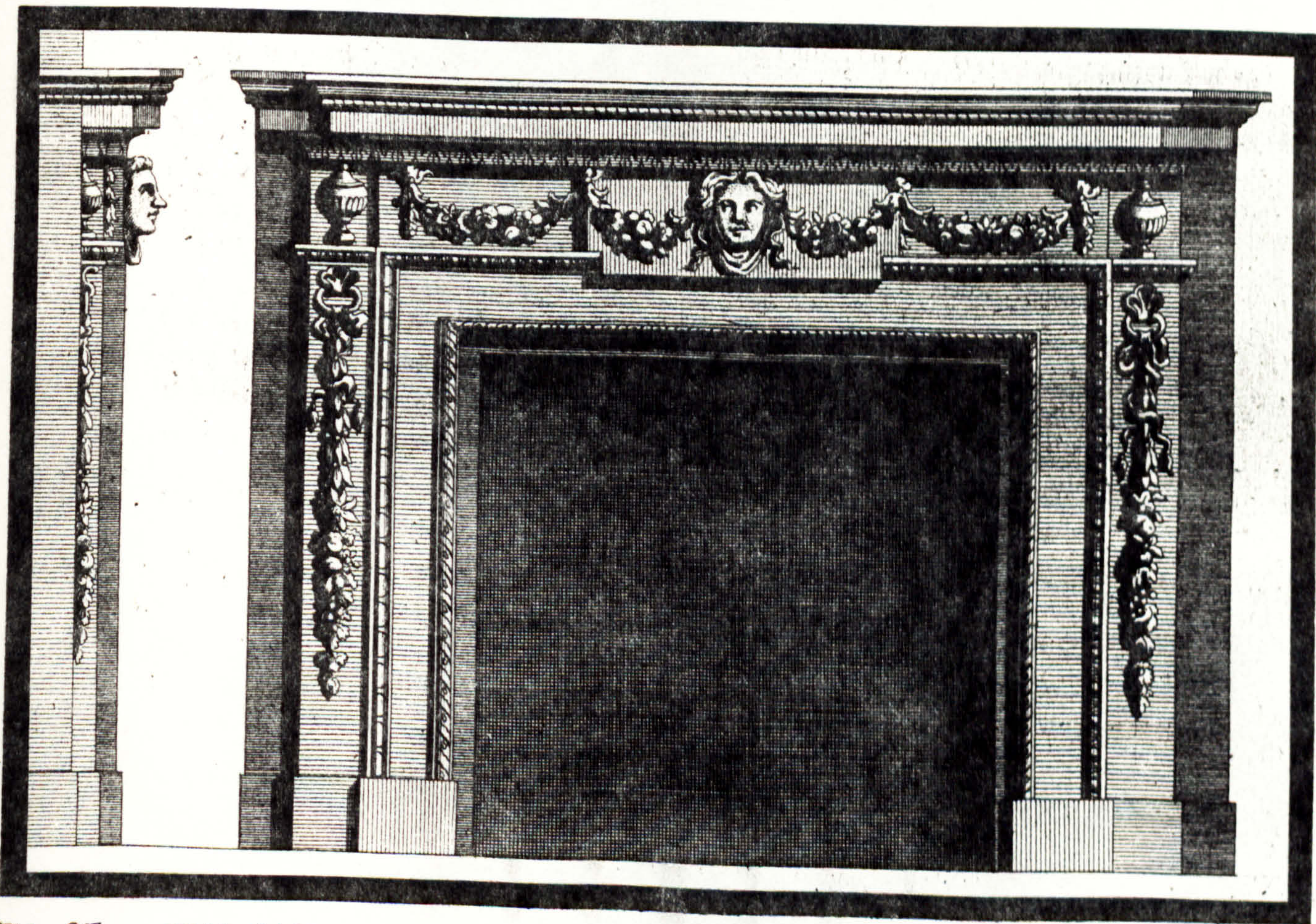


FIG. 85 ISAAC WARE · DESIGN FOR CHIMNEYPIECE

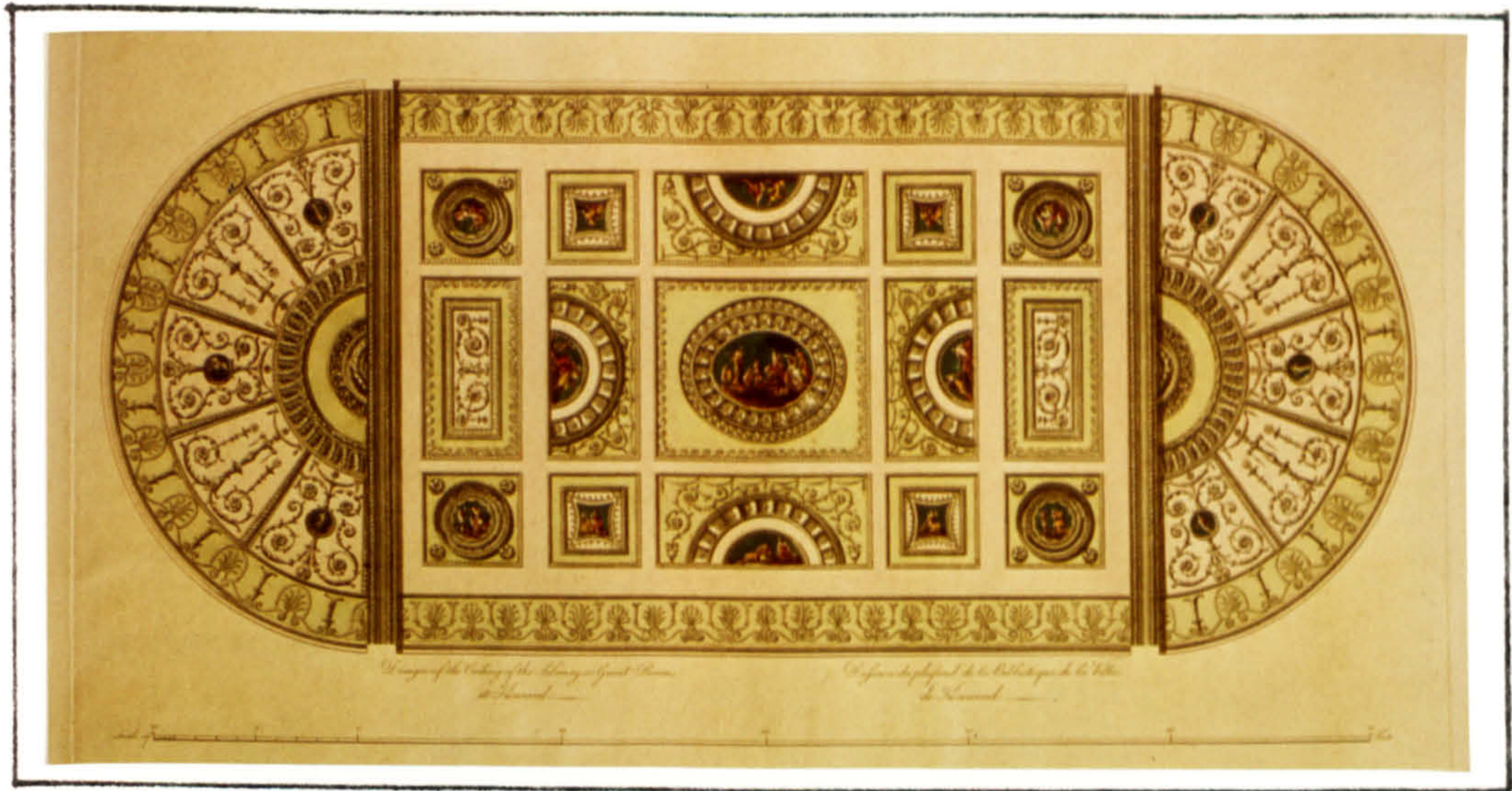


FIG. 86 ROBERT ADAM · CEILING OF THE LIBRARY · KENWOOD · 1767

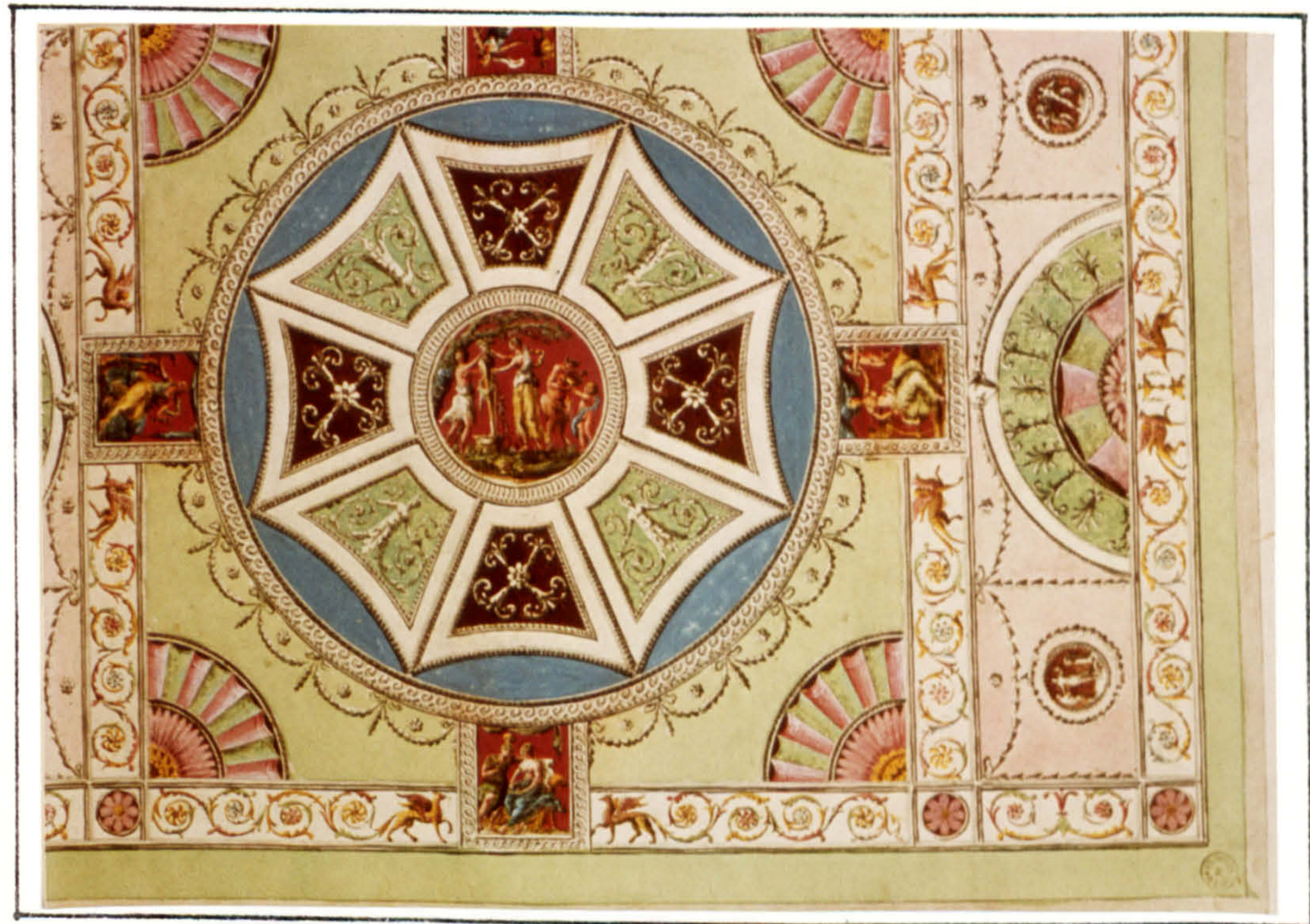


FIG. 87 ROBERT ADAM · CEILING FOR DAVID GARRICK'S DRAWING ROOM · 1769

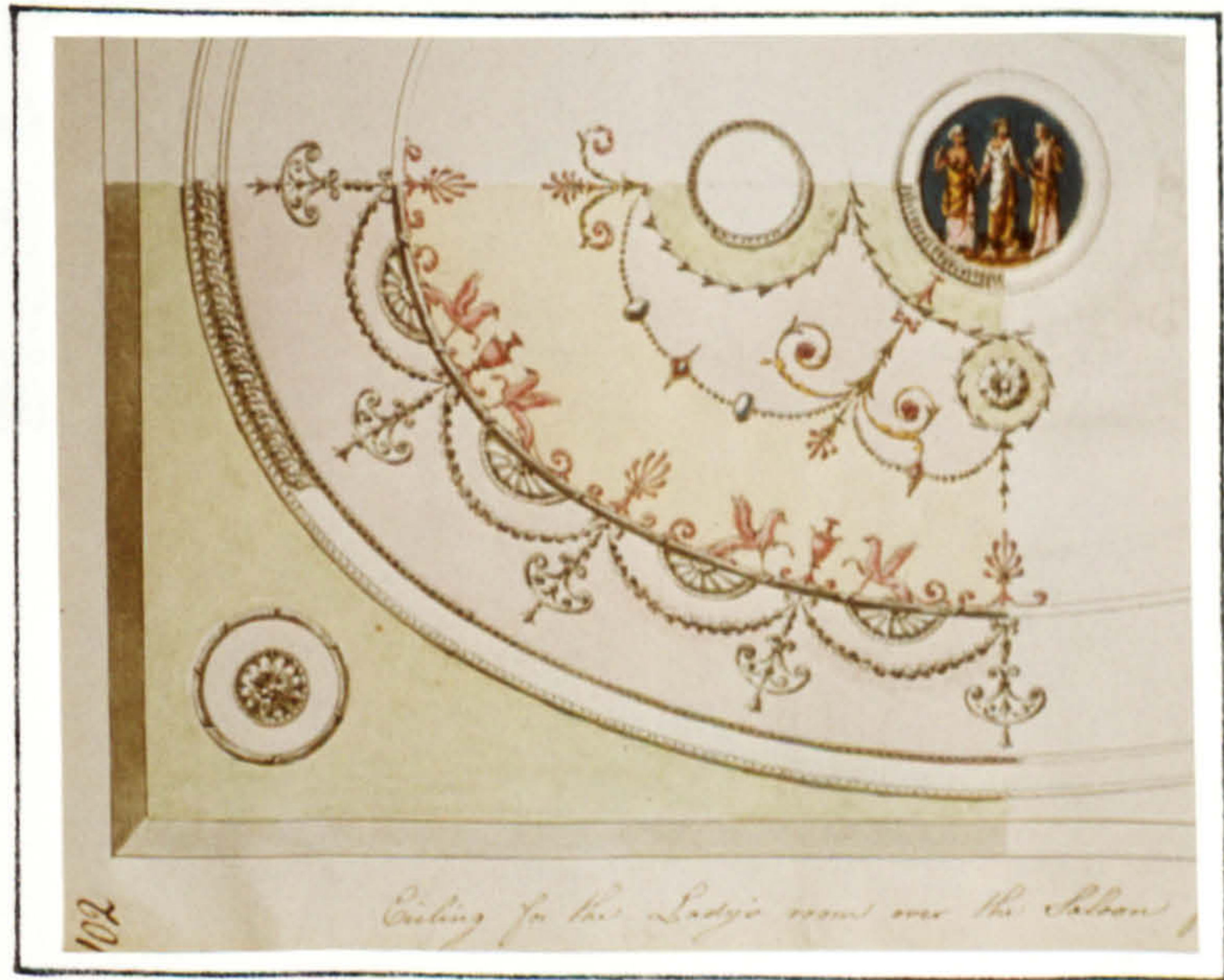


FIG. 88 ROBERT ADAM · CEILING FOR LADY'S ROOM
HEADFORT · 1772



FIG. 89 ROBERT ADAM · CEILING FOR THE LIBRARY · OSTERLEY · 1766

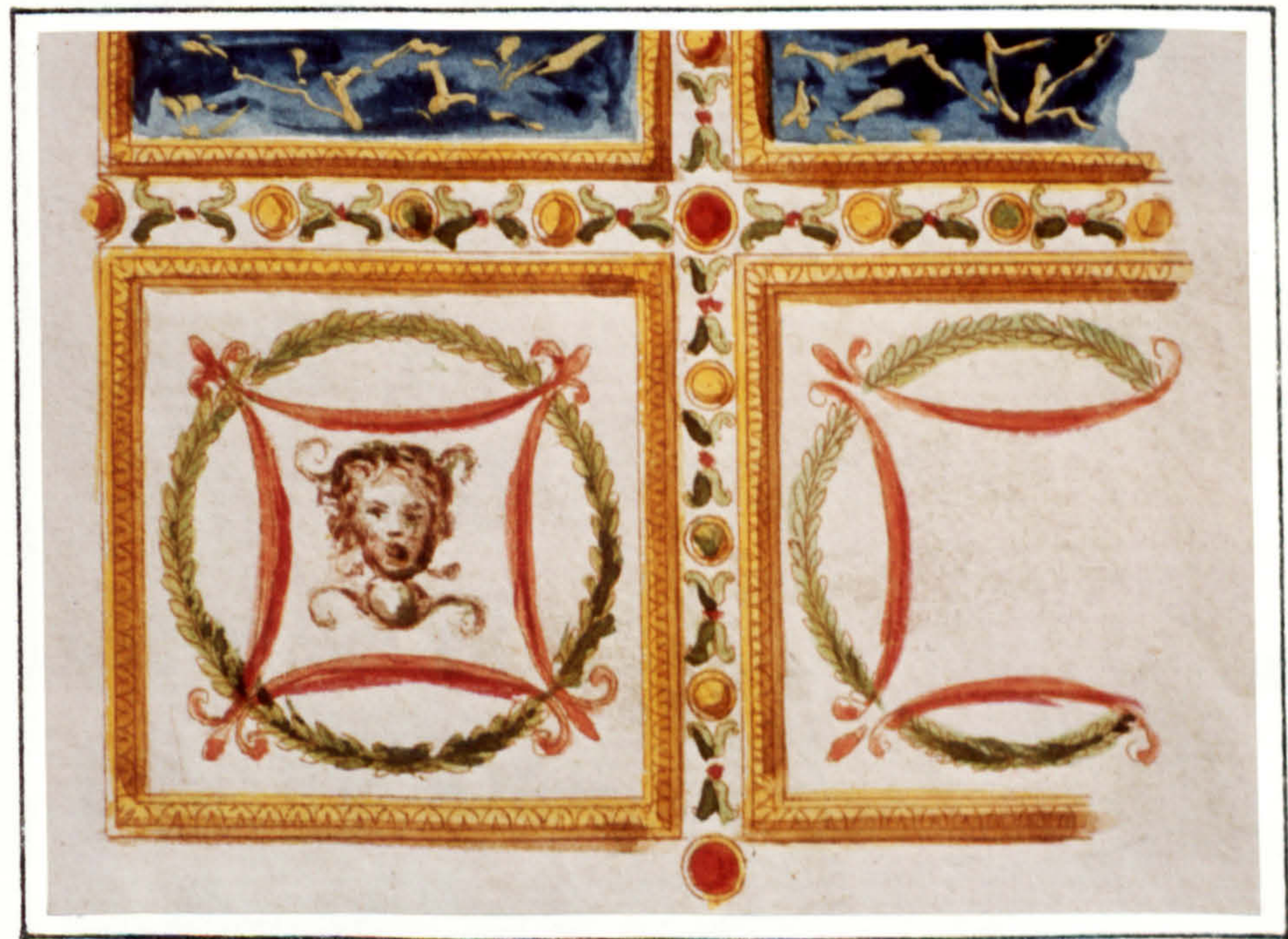
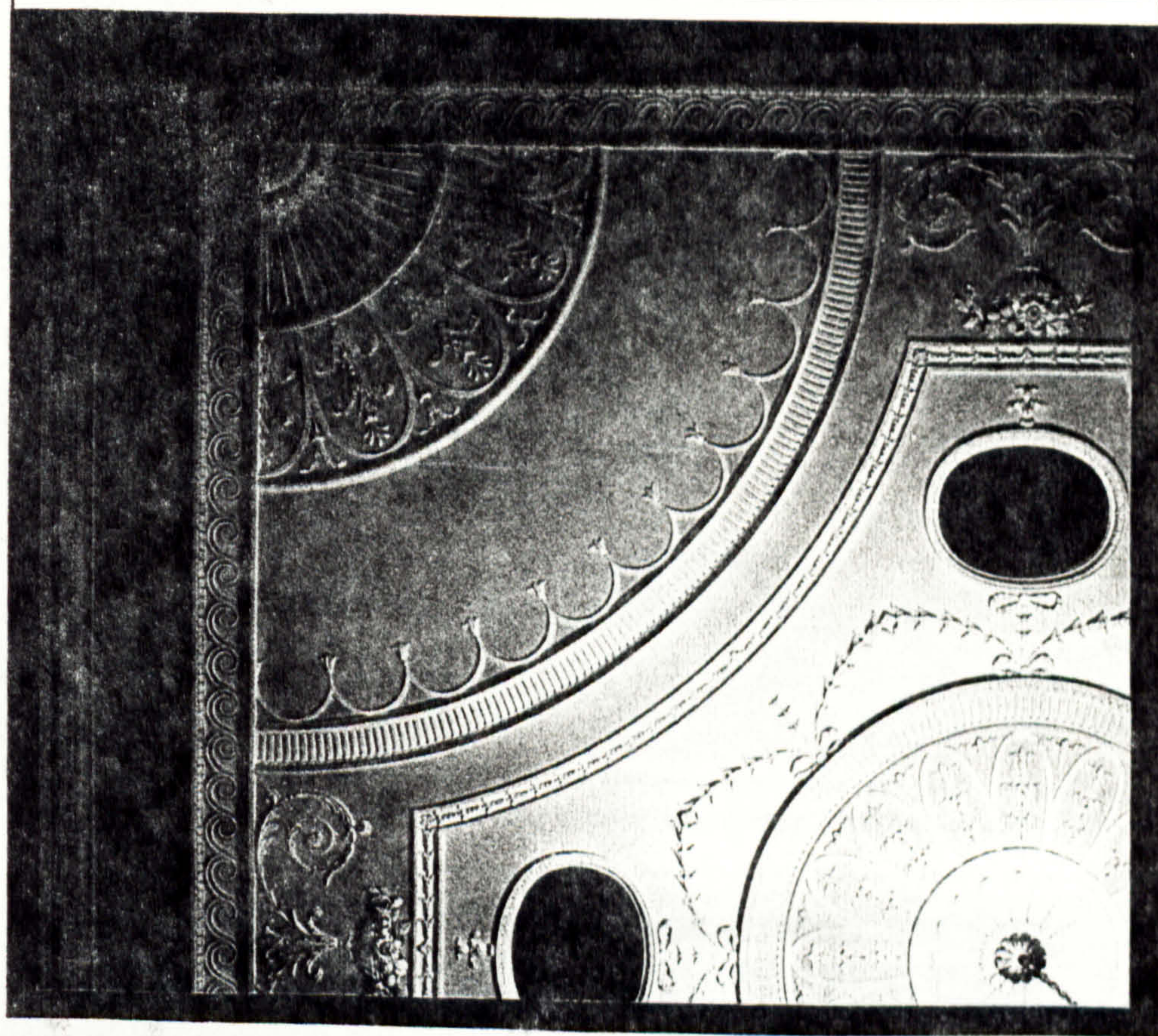
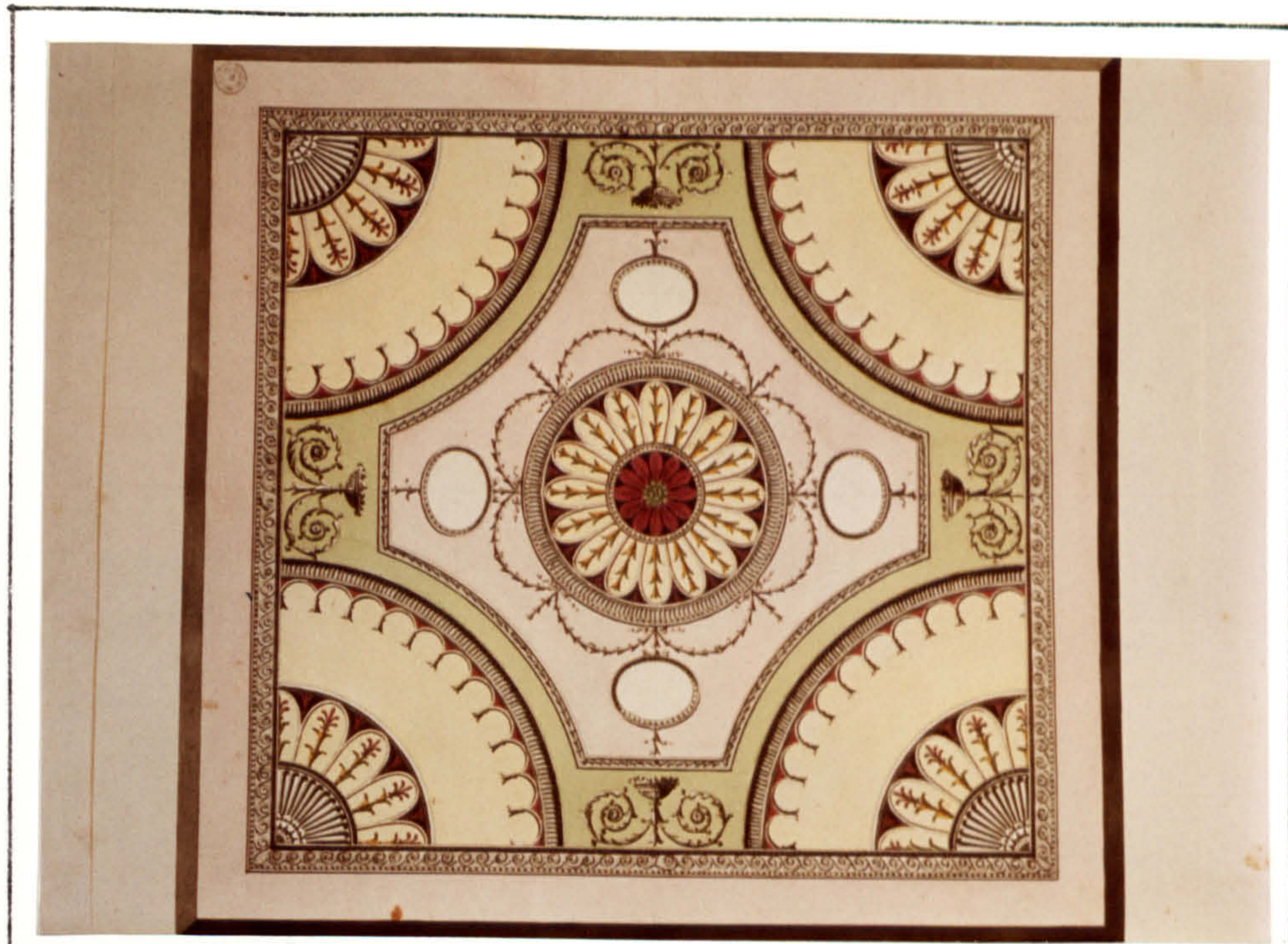


FIG. 90 PAINTED DECORATION IN PALACE OF TITUS · ROME



FIGS. 91-92 ROBERT ADAM · CEILING OF 2ND DRAWING ROOM FOR BARON ORD · 1770

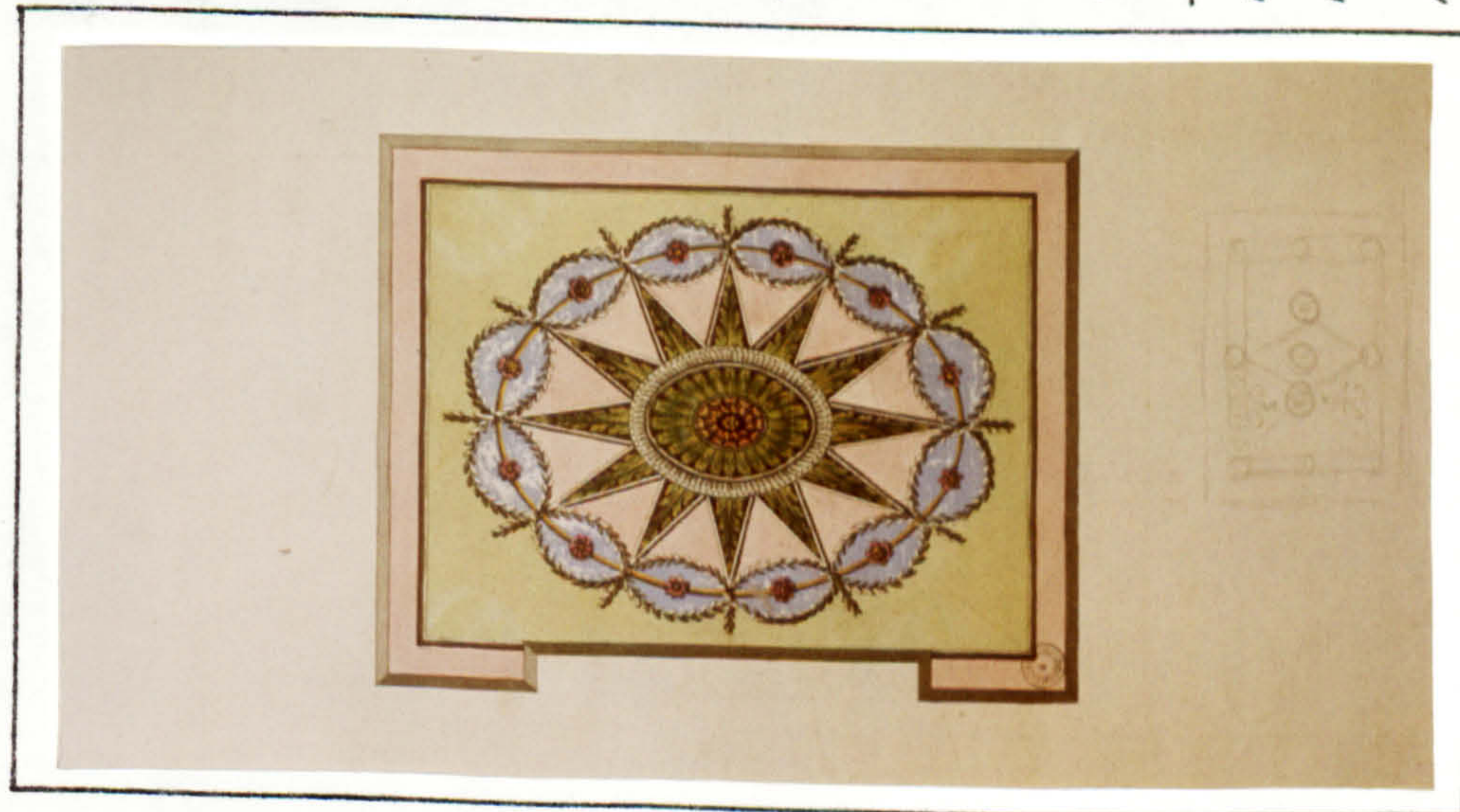


FIG. 93 ROBERT ADAM · CEILING FOR COL. BUREOYNES'S ANTE-ROOM · 1769



FIG. 94 ROBERT ADAM · CEILING FOR PRINCIPAL DRESSING RM. · HAREWOOD · 1767

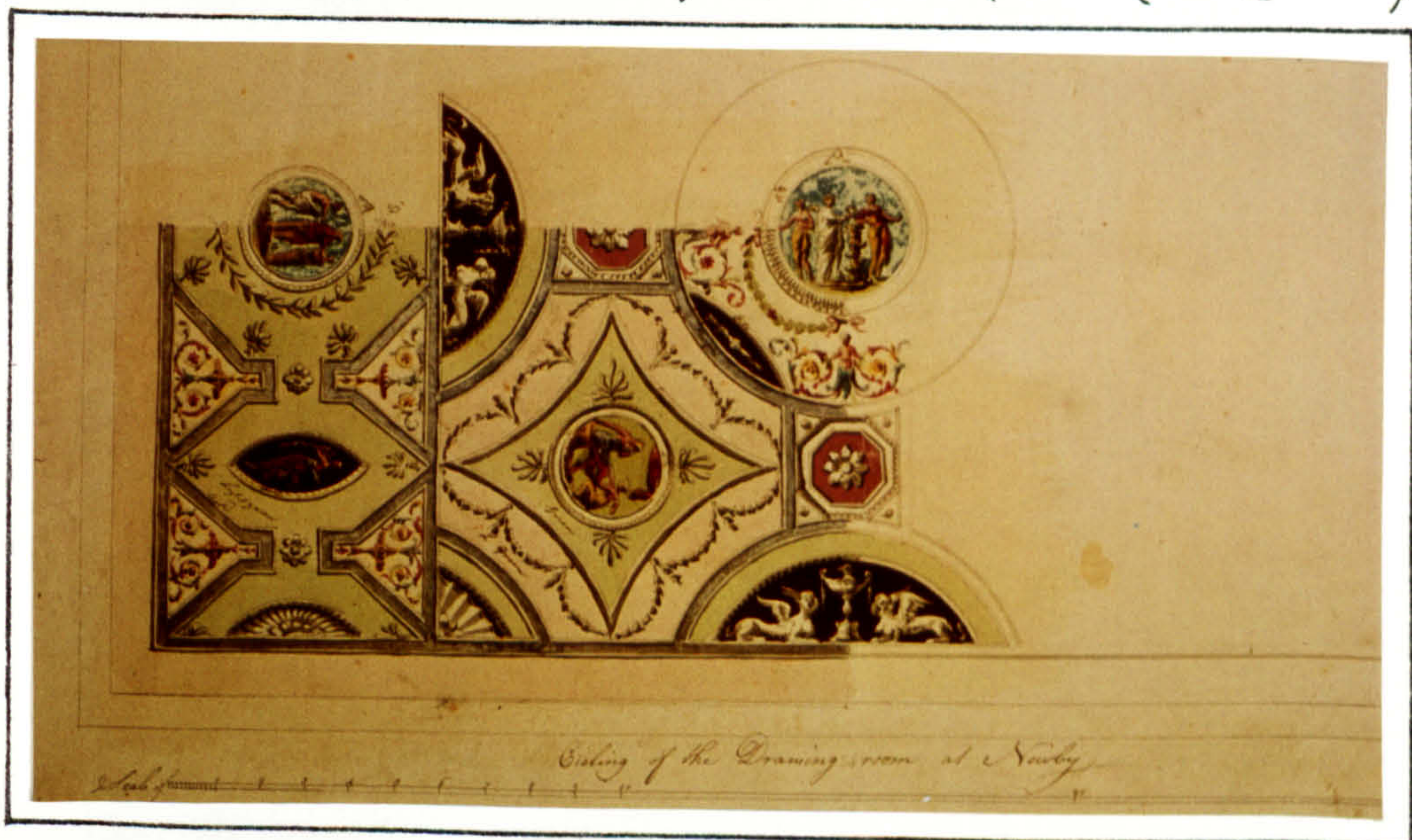


FIG. 95 ROBERT ADAM · CEILING FOR DRAWING ROOM · NEWBY HALL · 1769



FIG. 96 ROBERT ADAM · CEILING FOR DRAWING ROOM · 8 ADAM STREET · 1769

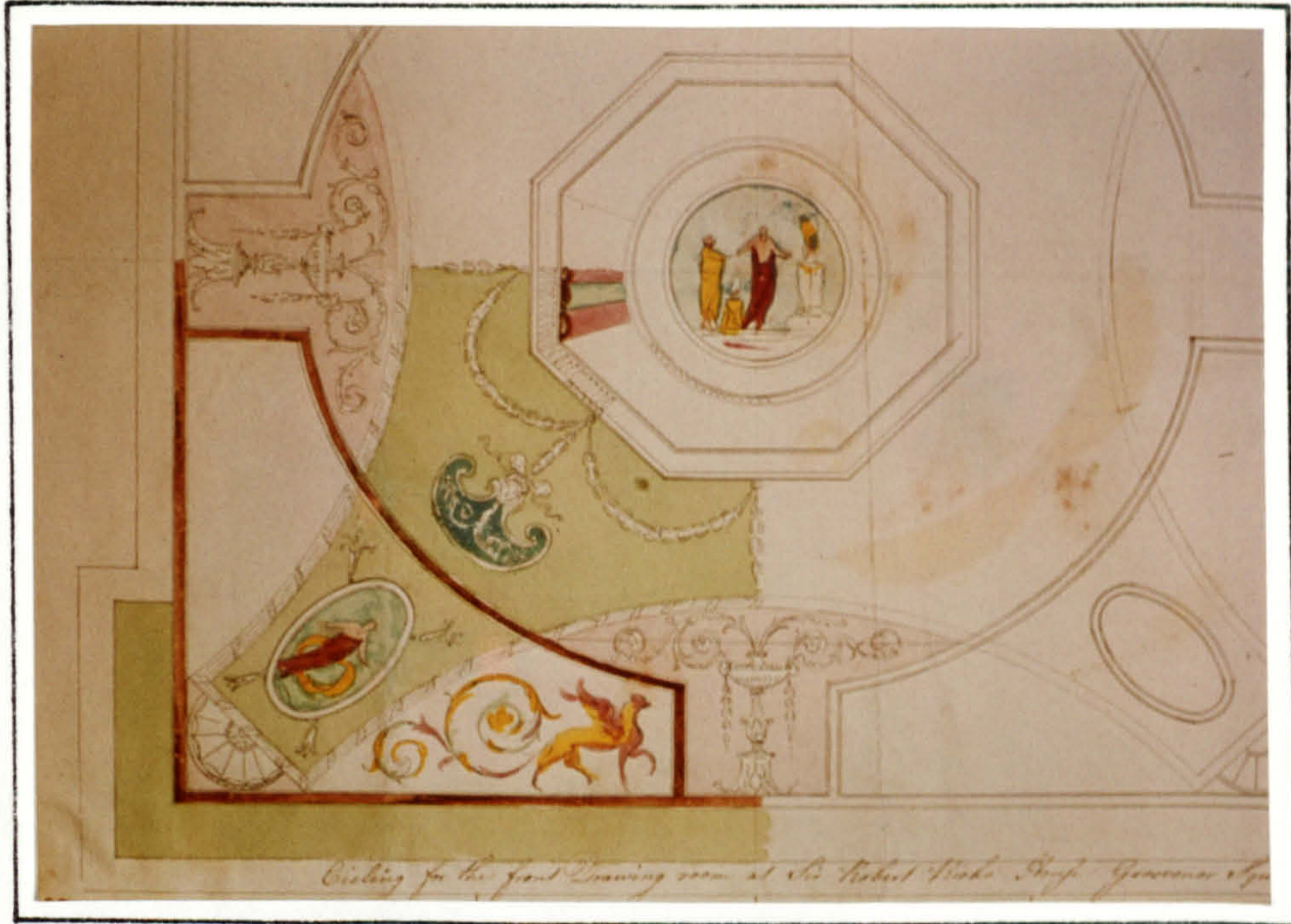


FIG. 97 ROBERT ADAM · CEILING FOR FRONT DRAWING ROOM IN SIR ROBERT RICH'S HOUSE · GROSVENOR SQUARE · 1769

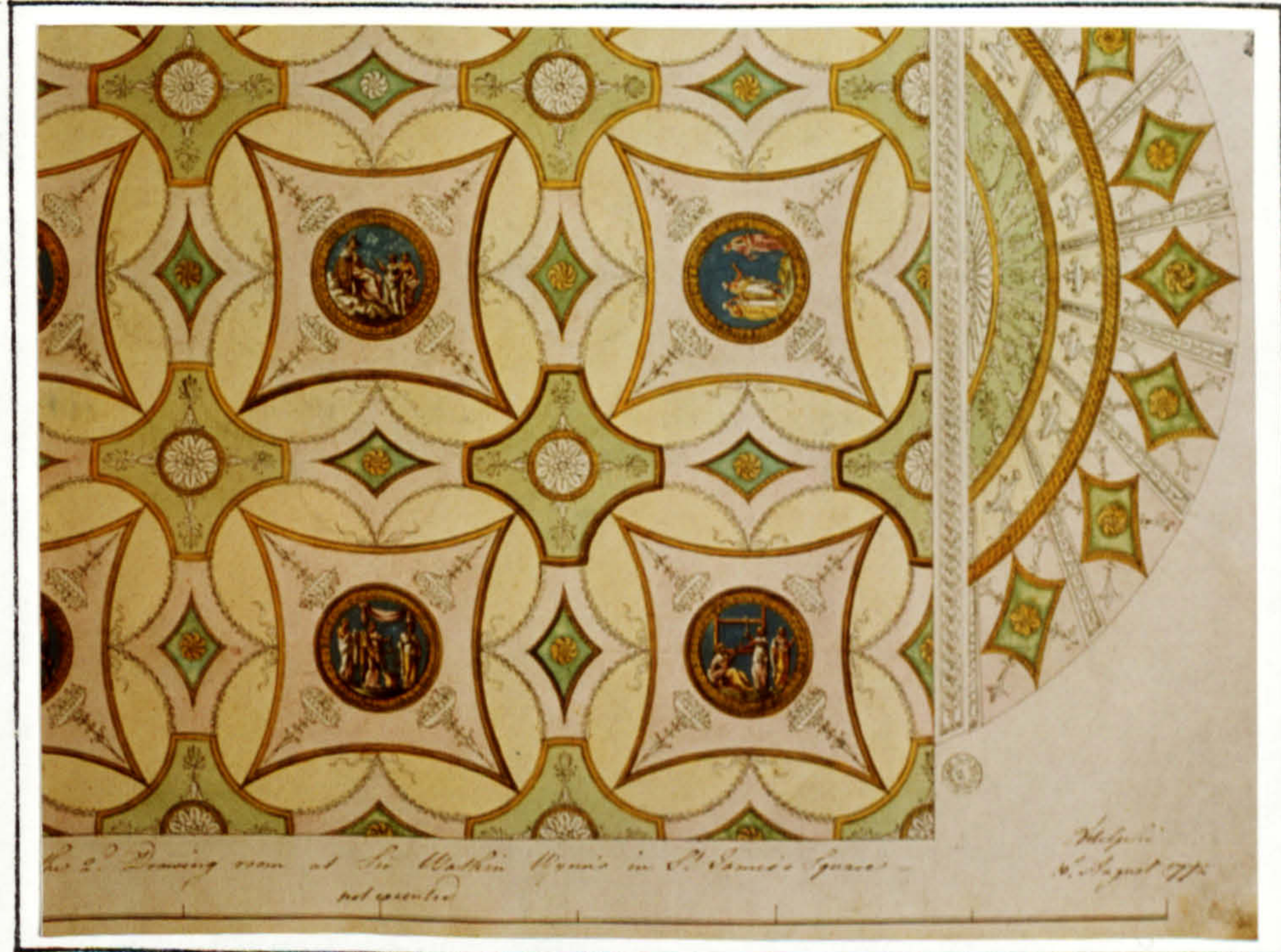


FIG. 98 ROBERT ADAM · CEILING FOR SECOND DRAWING ROOM AT 20 ST. JAMES'S SQUARE · 1772

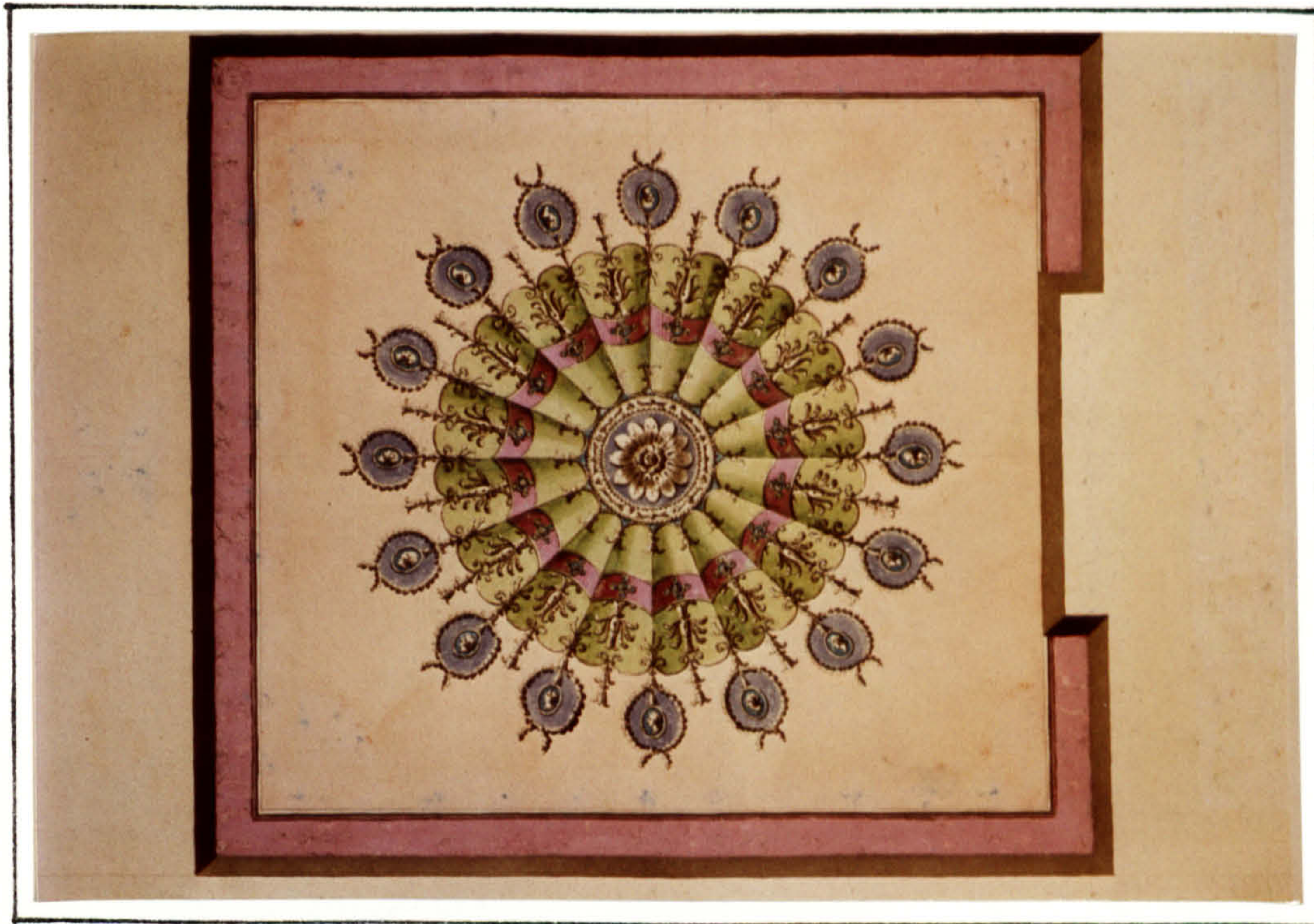


FIG. 99 ROBERT ADAM · CEILING FOR LORD KERRY'S ANTE-ROOM IN
 PORTMAN SQUARE · 1769

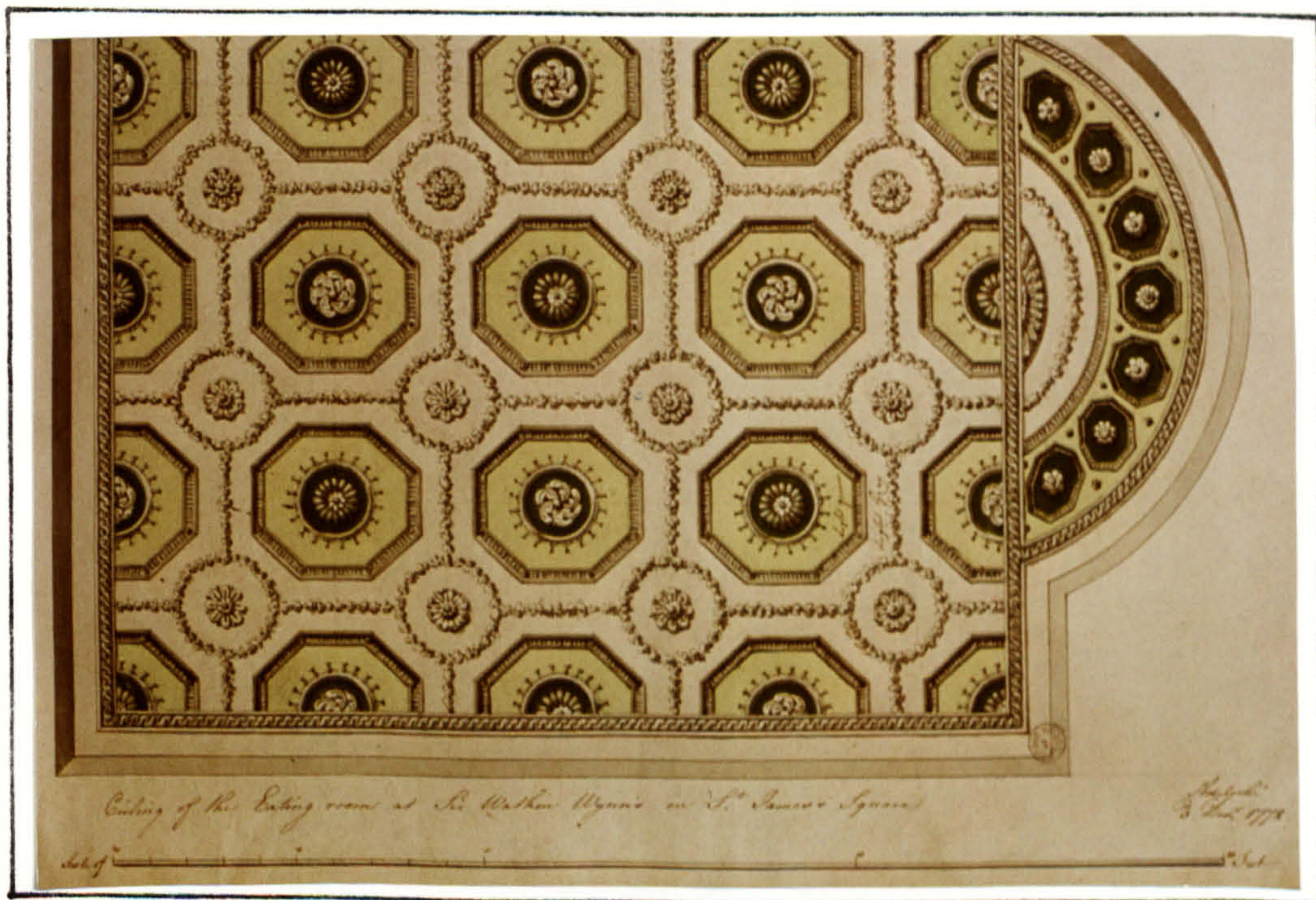


FIG. 100 ROBERT ADAM · CEILING FOR EATING ROOM · 20 ST. JAMES'S
 SQUARE · 1772

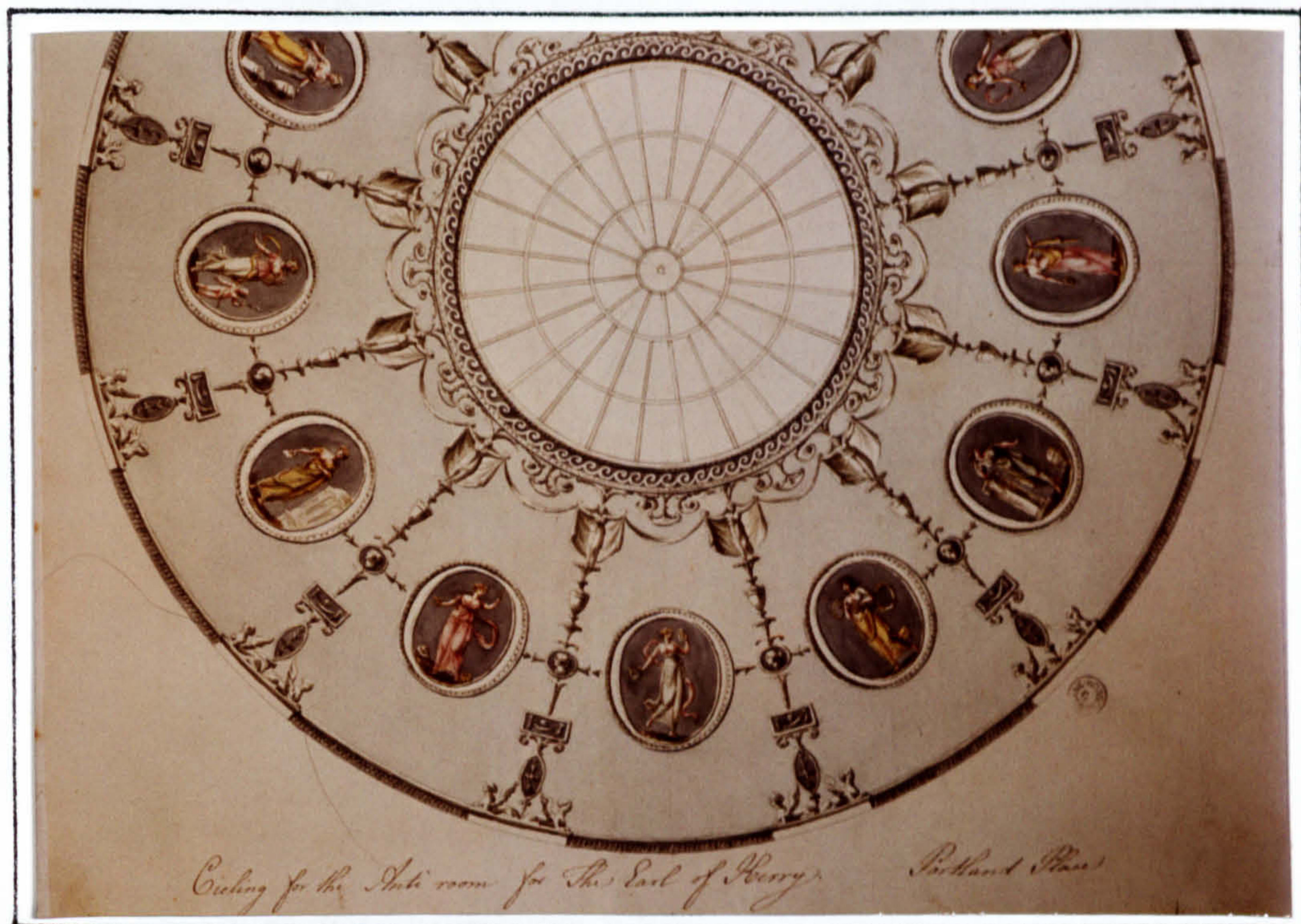
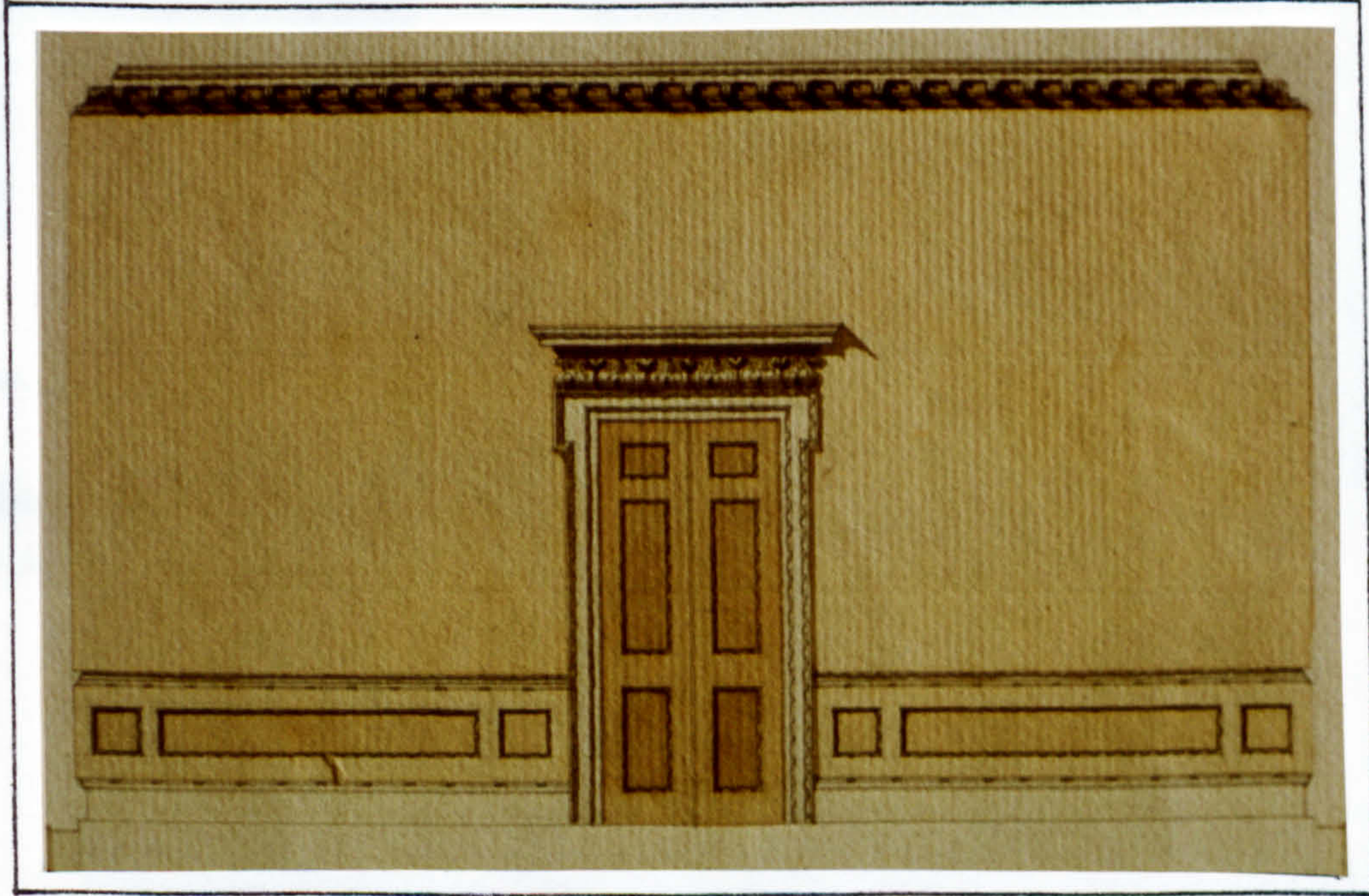
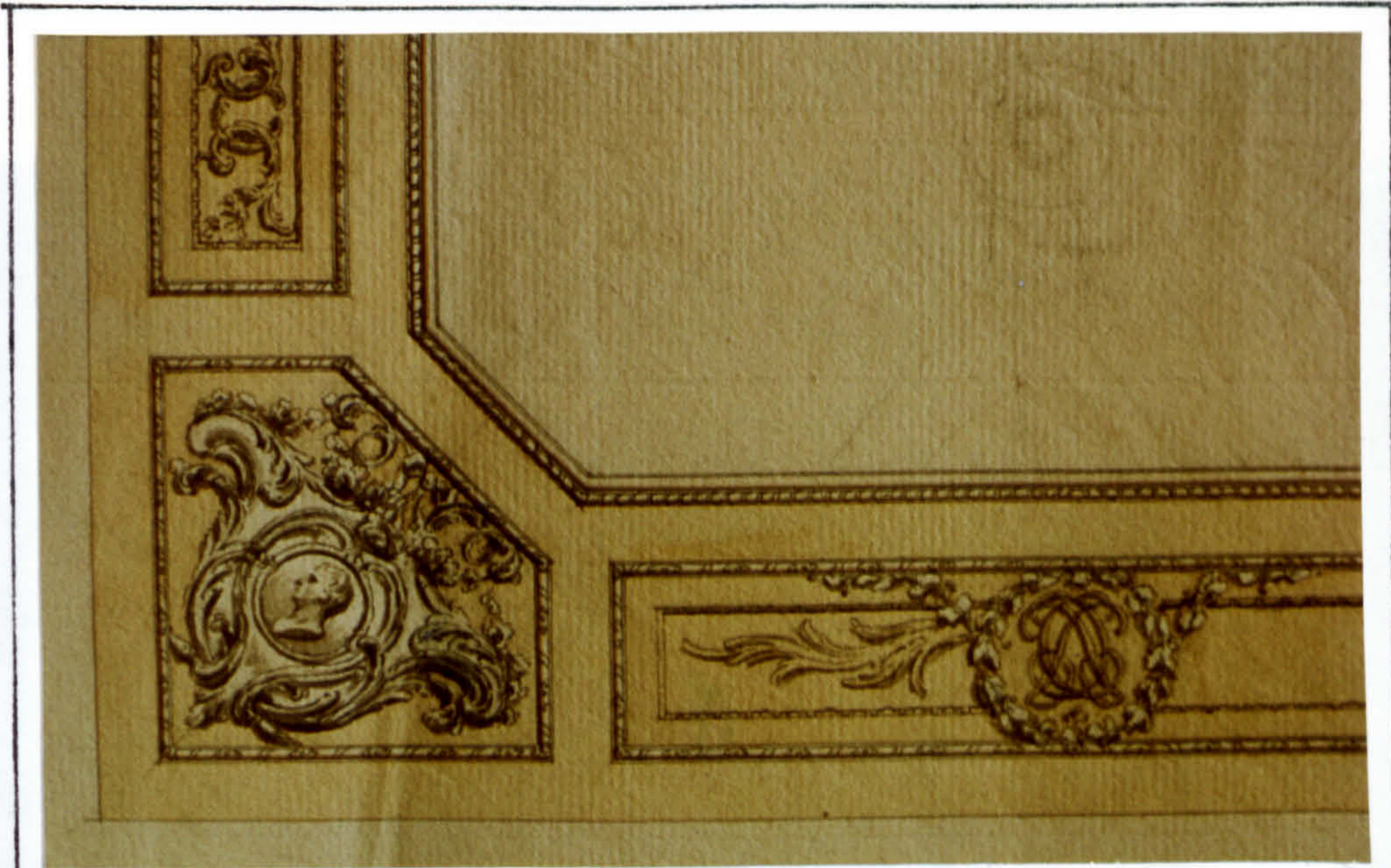


FIG. 101 ROBERT ADAM · CEILING FOR ANTE-ROOM IN THE EARL OF KERRY'S HOUSE IN PORTLAND PLACE · 1774



FIG. 102 ROBERT ADAM · CEILING FOR THE SECOND DRAWING ROOM · CULZEAN CASTLE · 1778-80



FIGS. 103-104 JAMES PAINE THE ELDER · CEILING AND ELEVATION FOR THE DRAWING ROOM · GOSAL HALL · c. 1750



FIG. 105 JAMES PAINE THE ELDER · CEILING FOR ROOM AT SHRUBLAND PARK

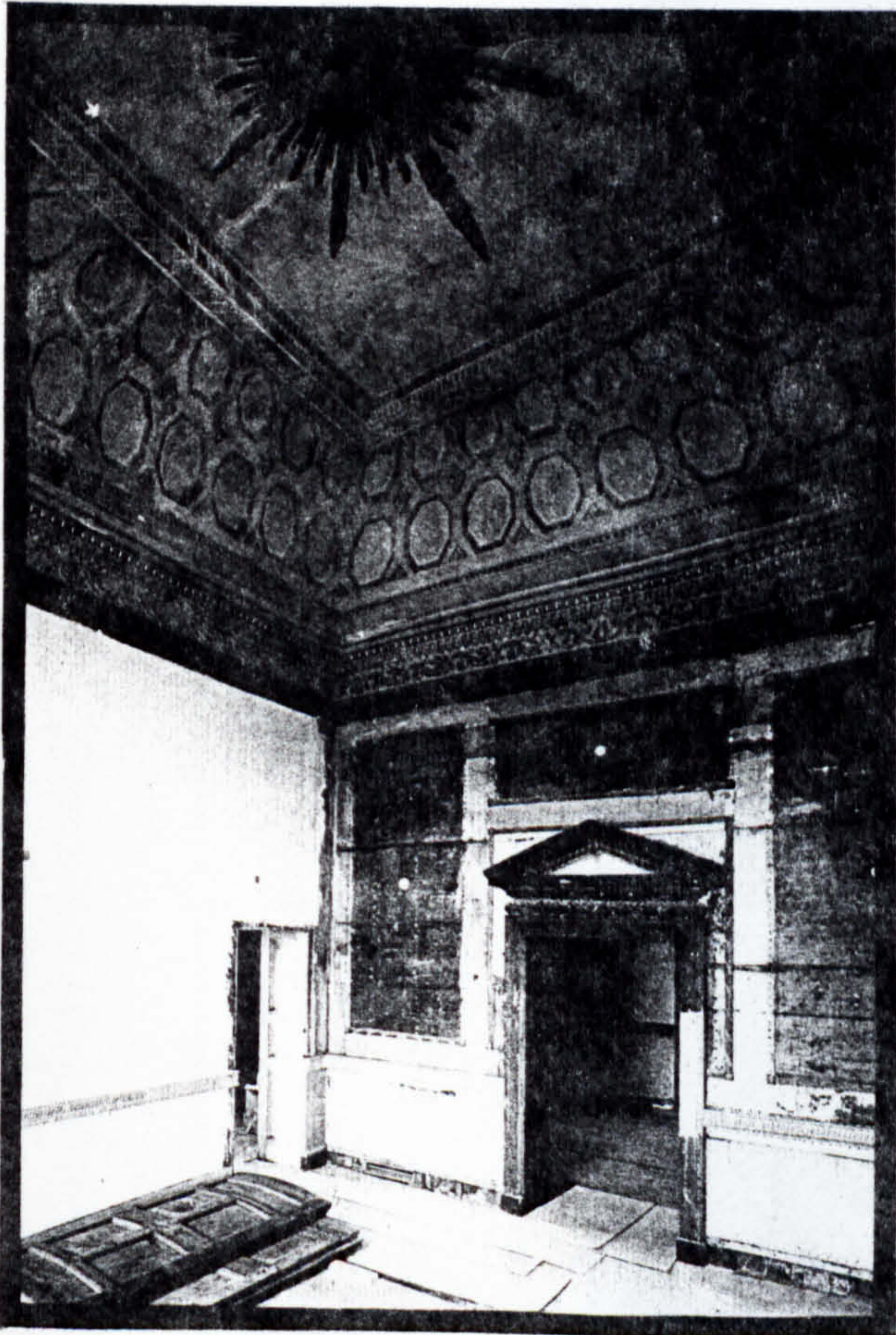


FIG. 106 · THE SALOON AT THE CASINO · MARINO



FIG. 107 · WILLIAM CHAMBERS · CEILING DESIGN



FIG. 108 DRAWING BY C. J. RICHARDSON OF THE OLD DRAWING ROOM · PITZHANGER MANOR (1832)

FIG. 109

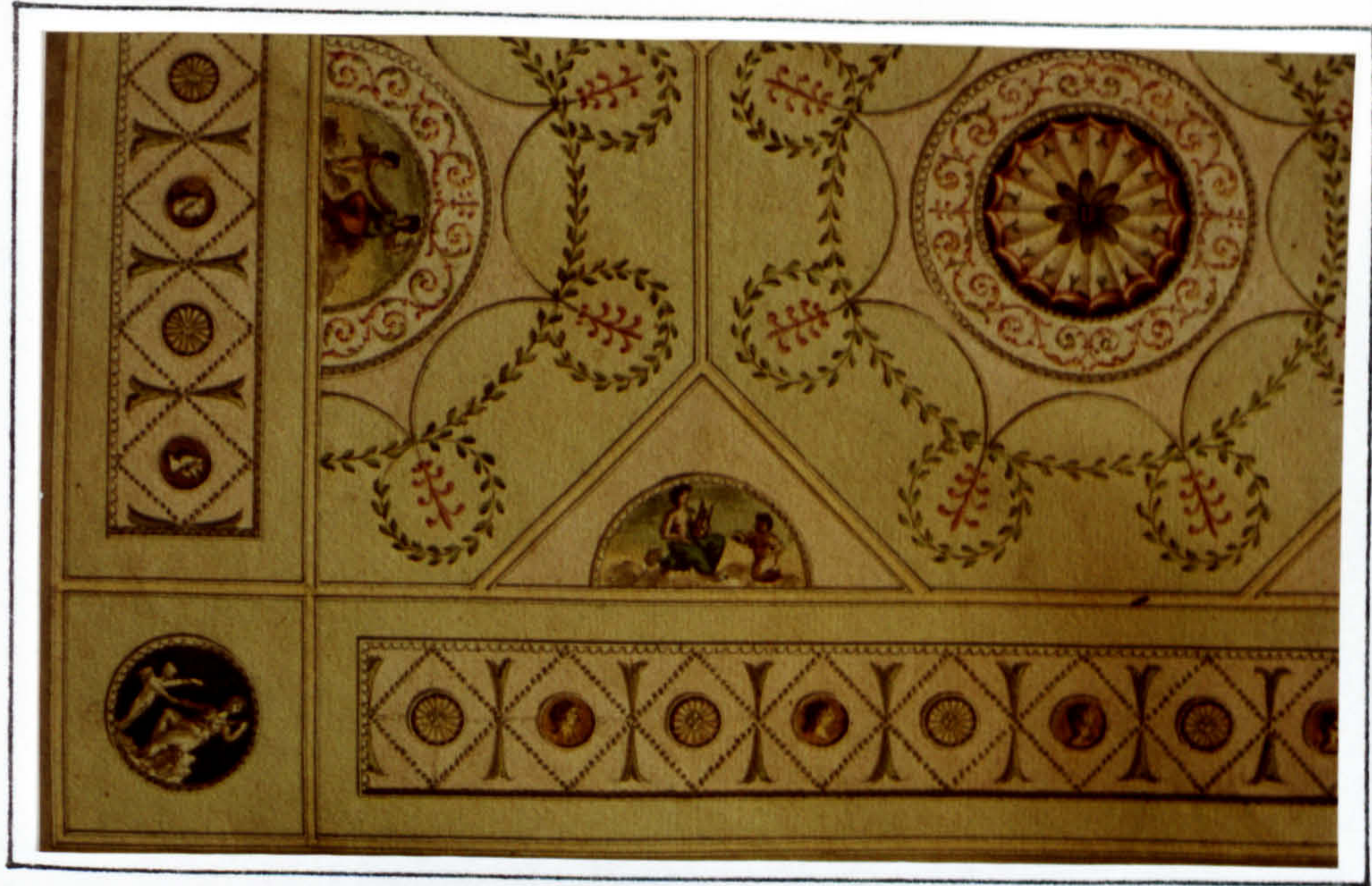


FIG. 110



FIG. 111

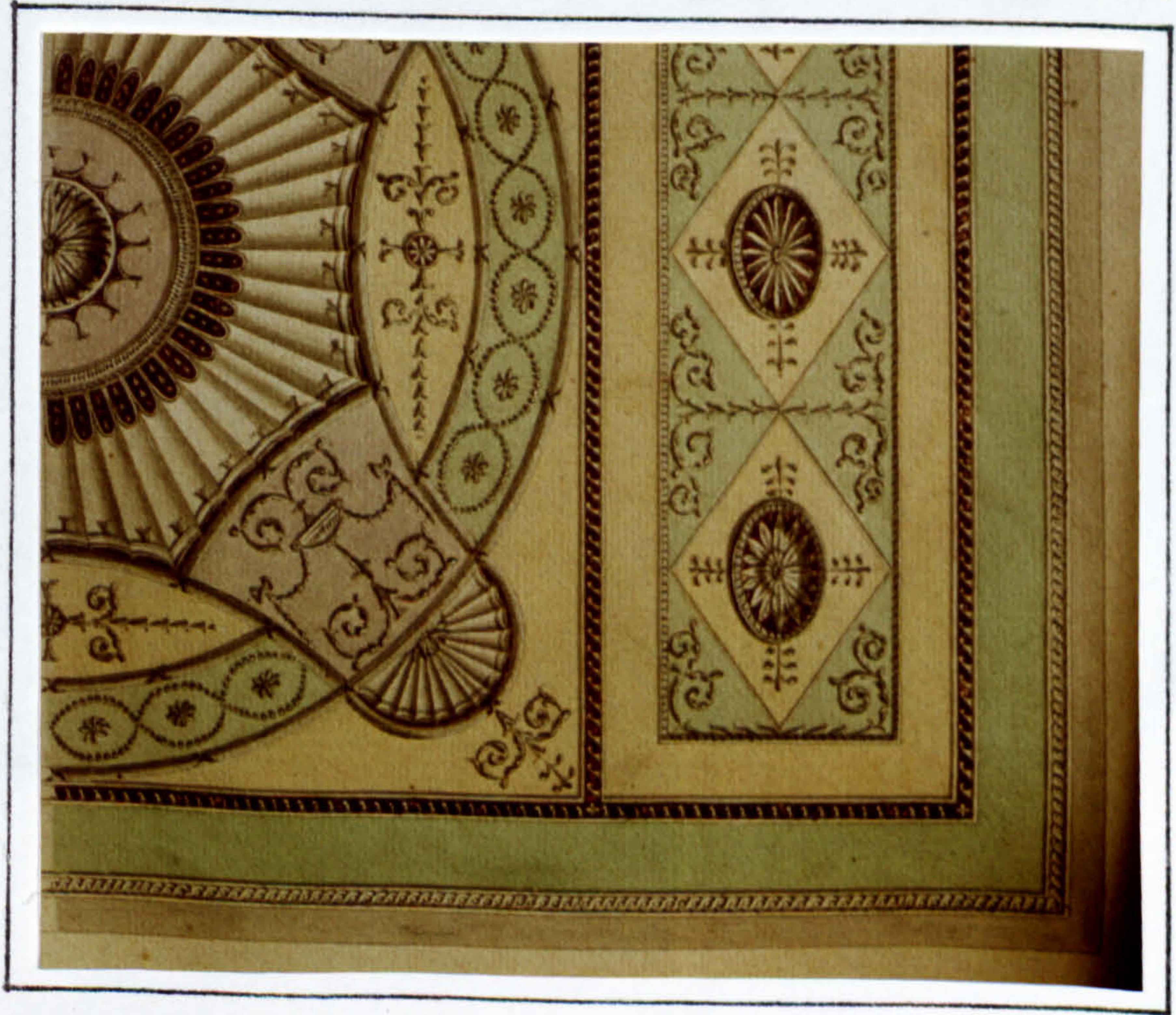




FIG. 112 JOHN VARDY · ELEVATION



FIG. 113 JOHN VARDY · ELEVATION FOR THE ALCOVE BOW ROOM AT SPENCER HOUSE · 1757

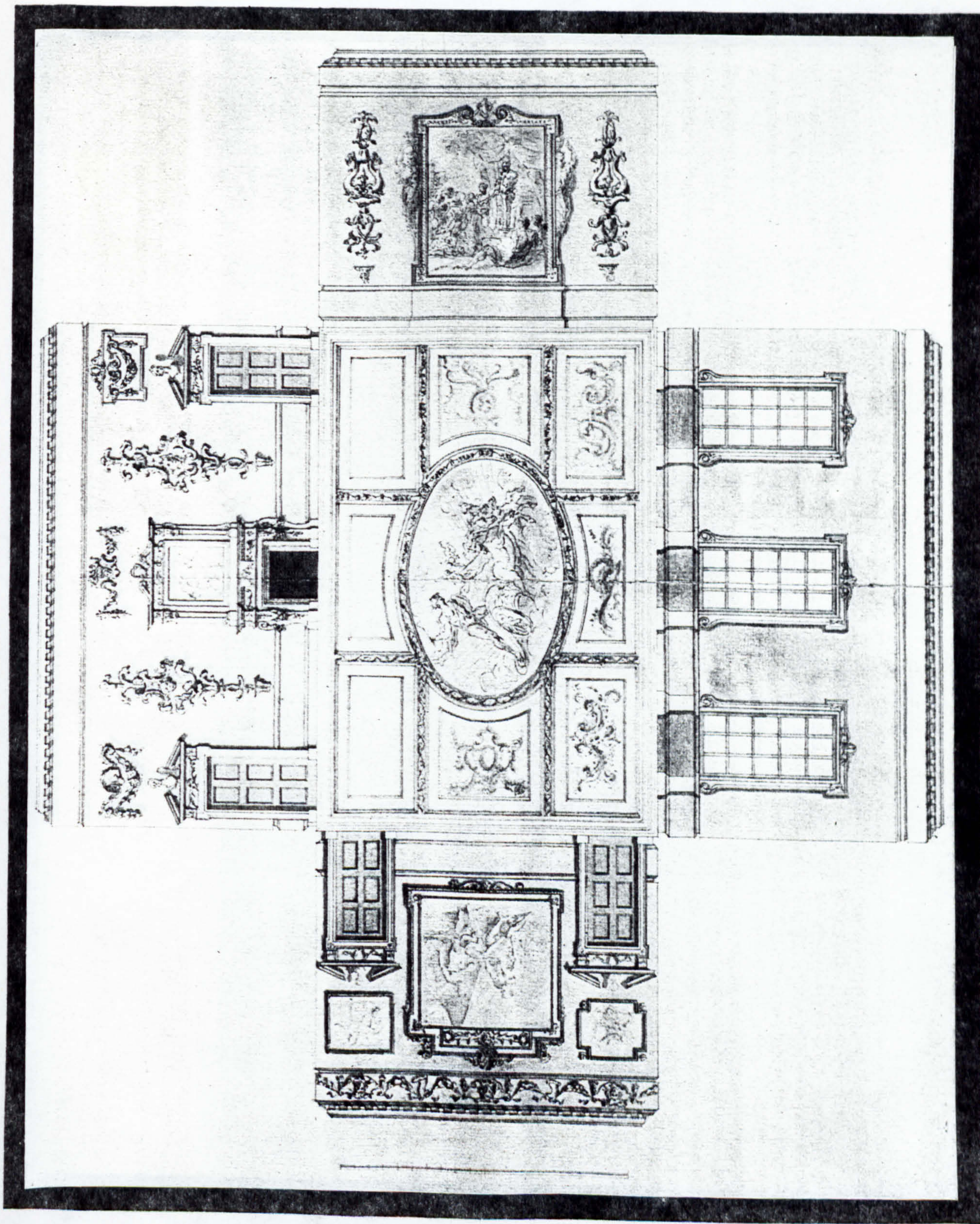


FIG. 114 DESIGN FOR THE DINING ROOM · KIRTLINGTON PARK · c. 1745



FIGS. 115-116 JAMES WYATT . CEILING AND ELEVATION FOR THE
DRAWING ROOM . ALDWARK HALL . 1775



FIG. 117 ROBERT ADAM · ELEVATION FOR LLOYDS COFFEE HOUSE · 1772

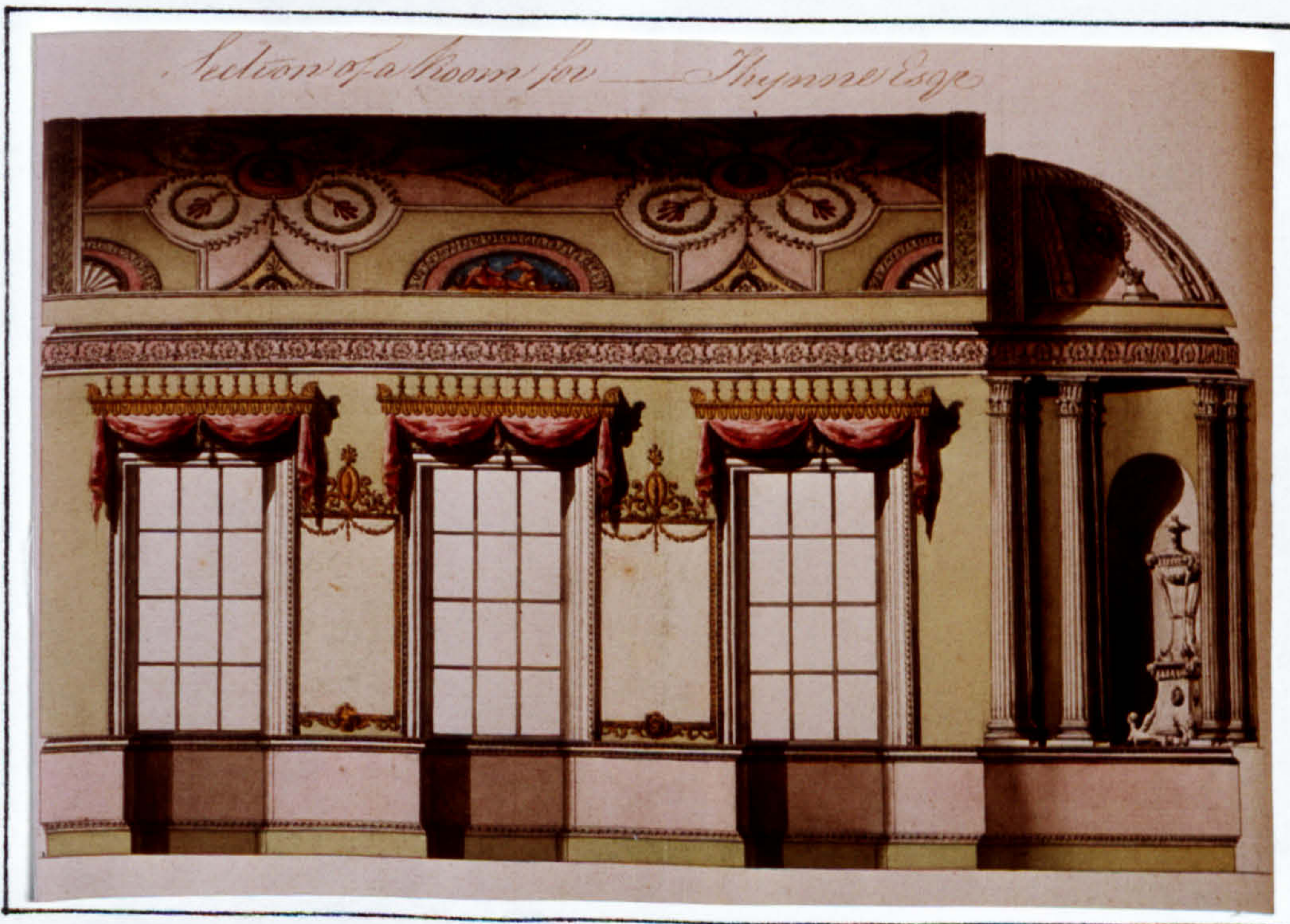
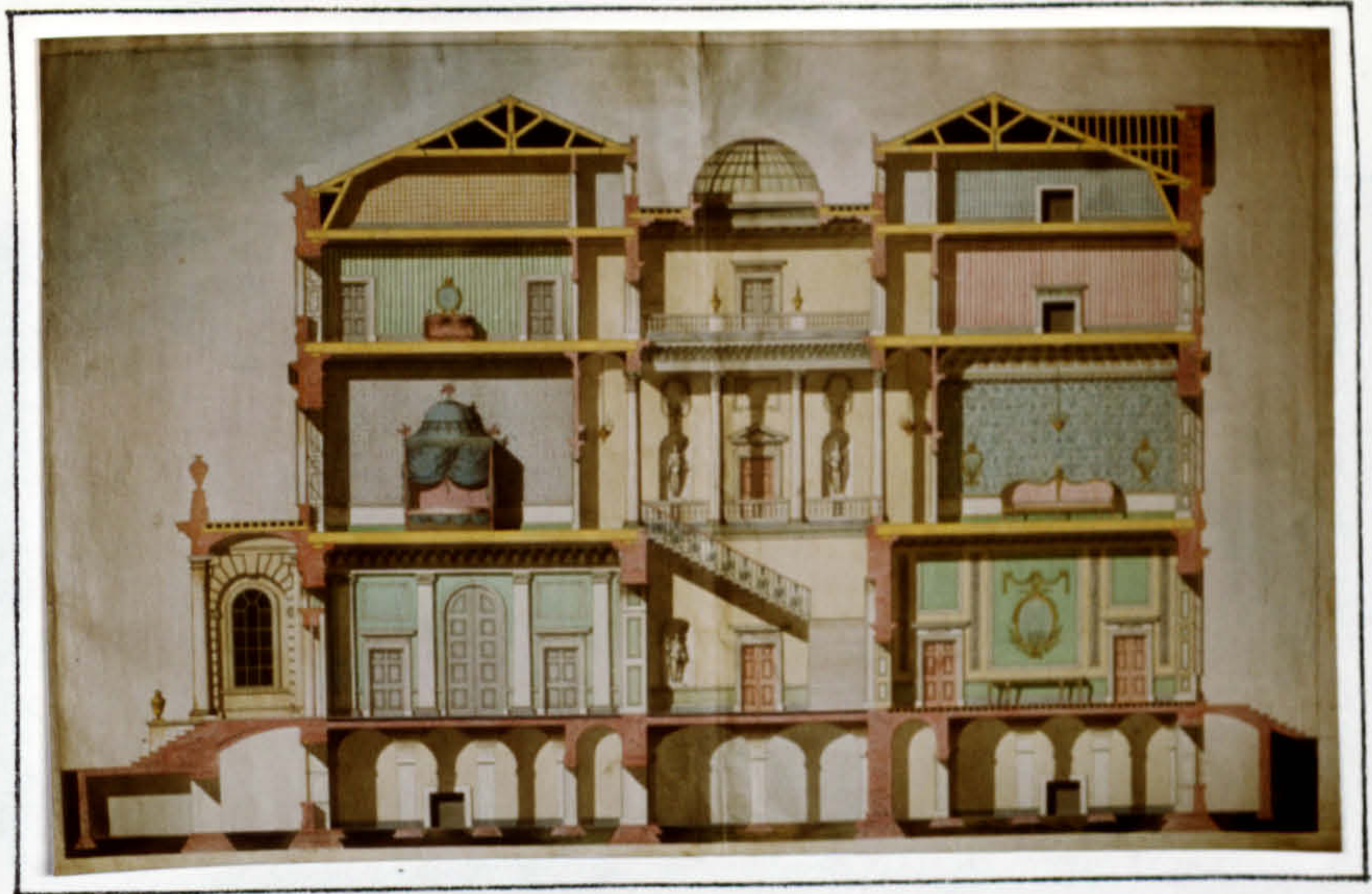
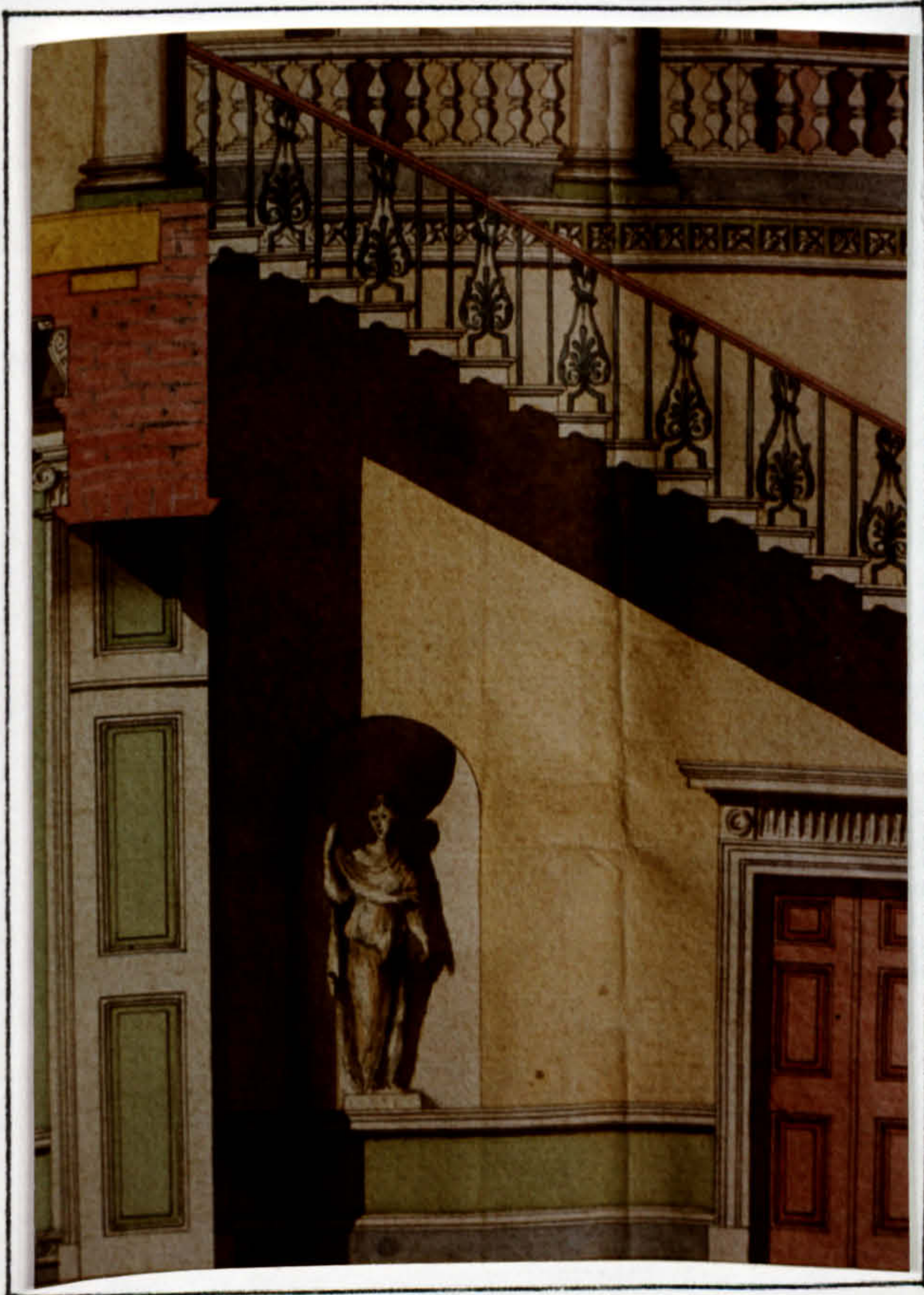


FIG. 118 ROBERT ADAM · ELEVATION FOR MR. THYNNE'S DRAWING ROOM
CURZON STREET · c. 1771



DETAIL B



DETAIL A

FIG. 119 JOHN YENN . SECTIONAL ELEVATION

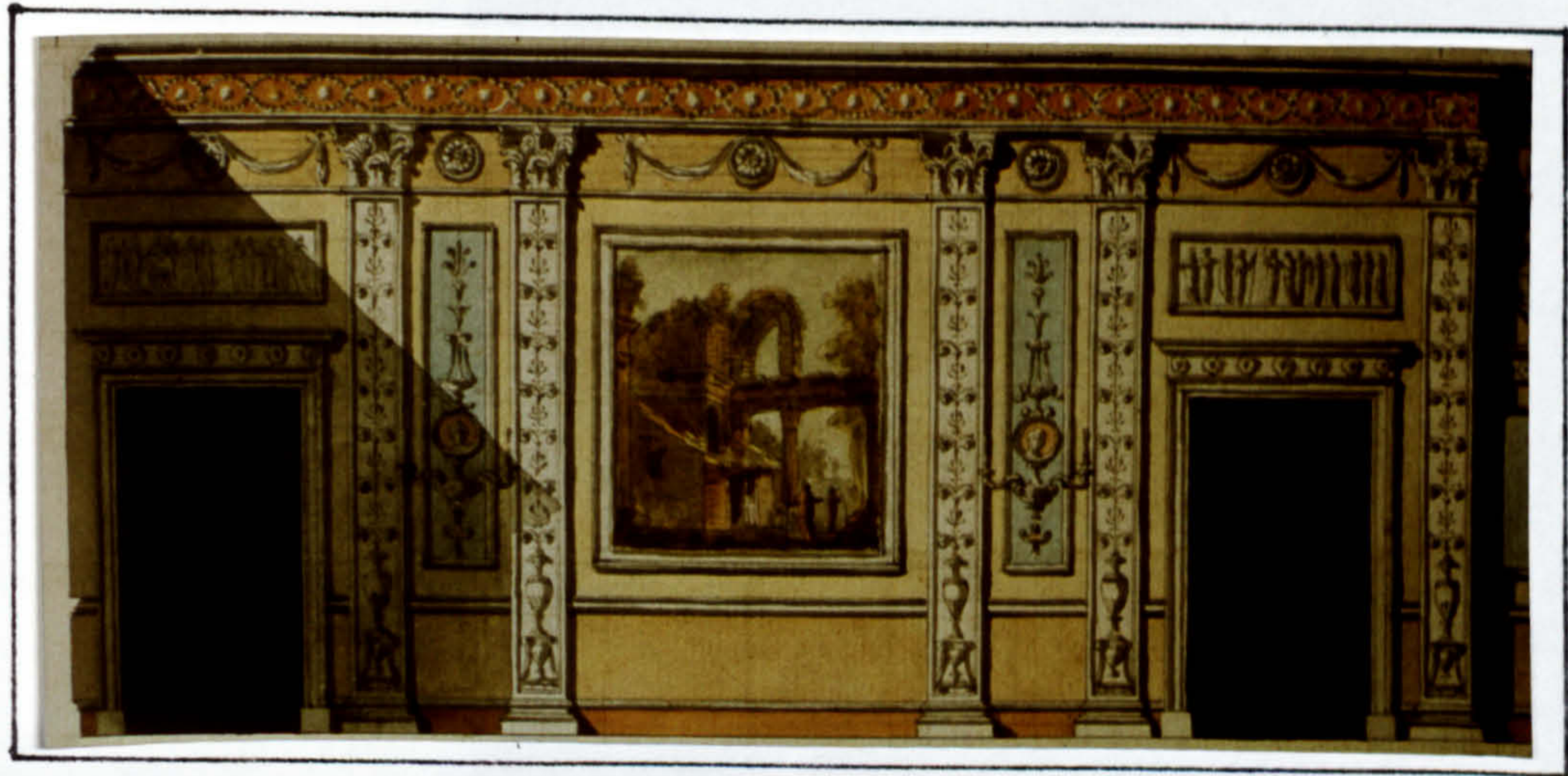


FIG. 120 ROBERT ADAM · ELEVATION FOR BACK PARLOUR · HOME HOUSE



FIG. 121 ROBERT ADAM · ELEVATION FOR THE LIBRARY · KENWOOD · c. 1767

FIG. 122
CEILING DESIGN BY
GEORGE DANCE THE YOUNGER

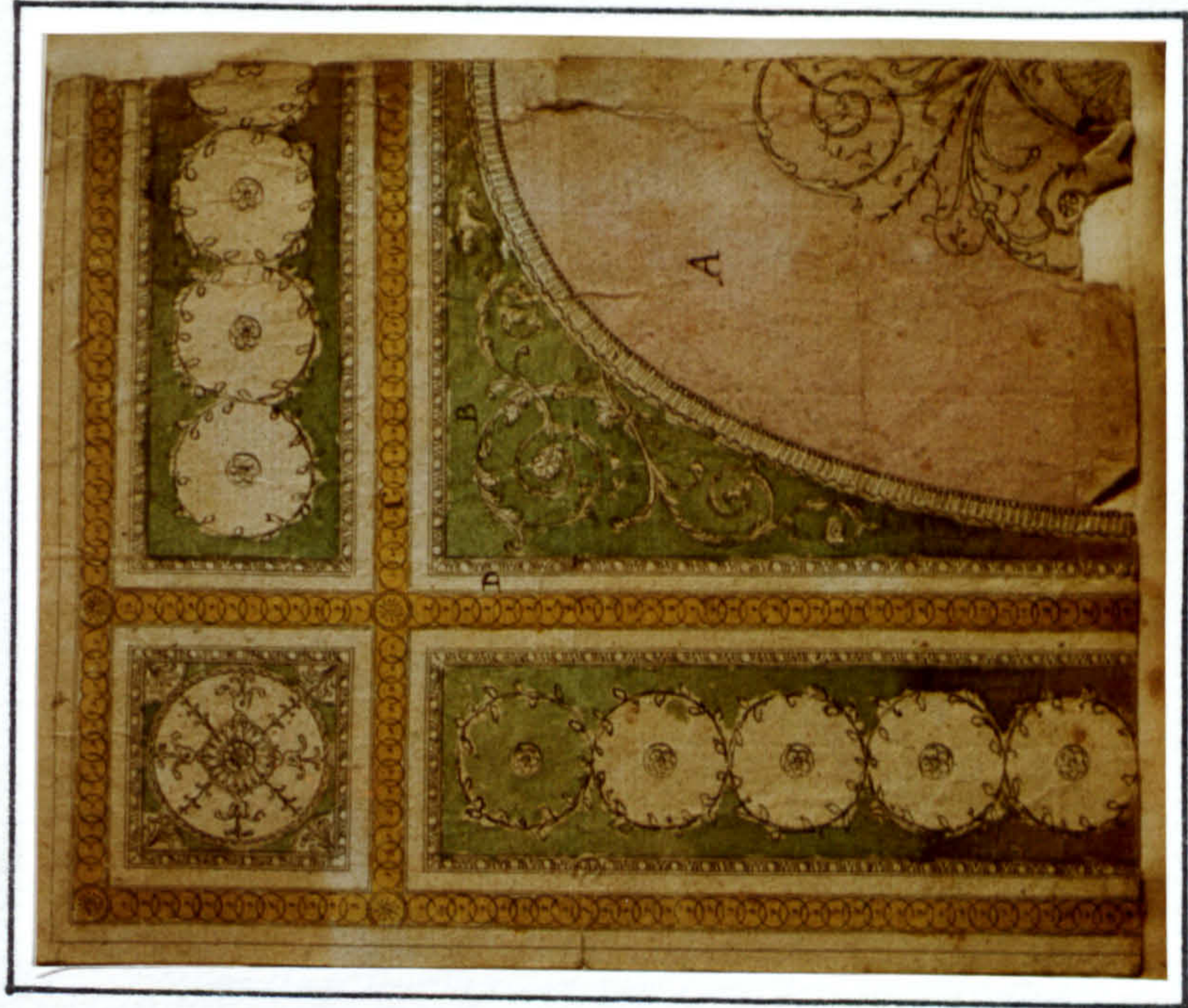
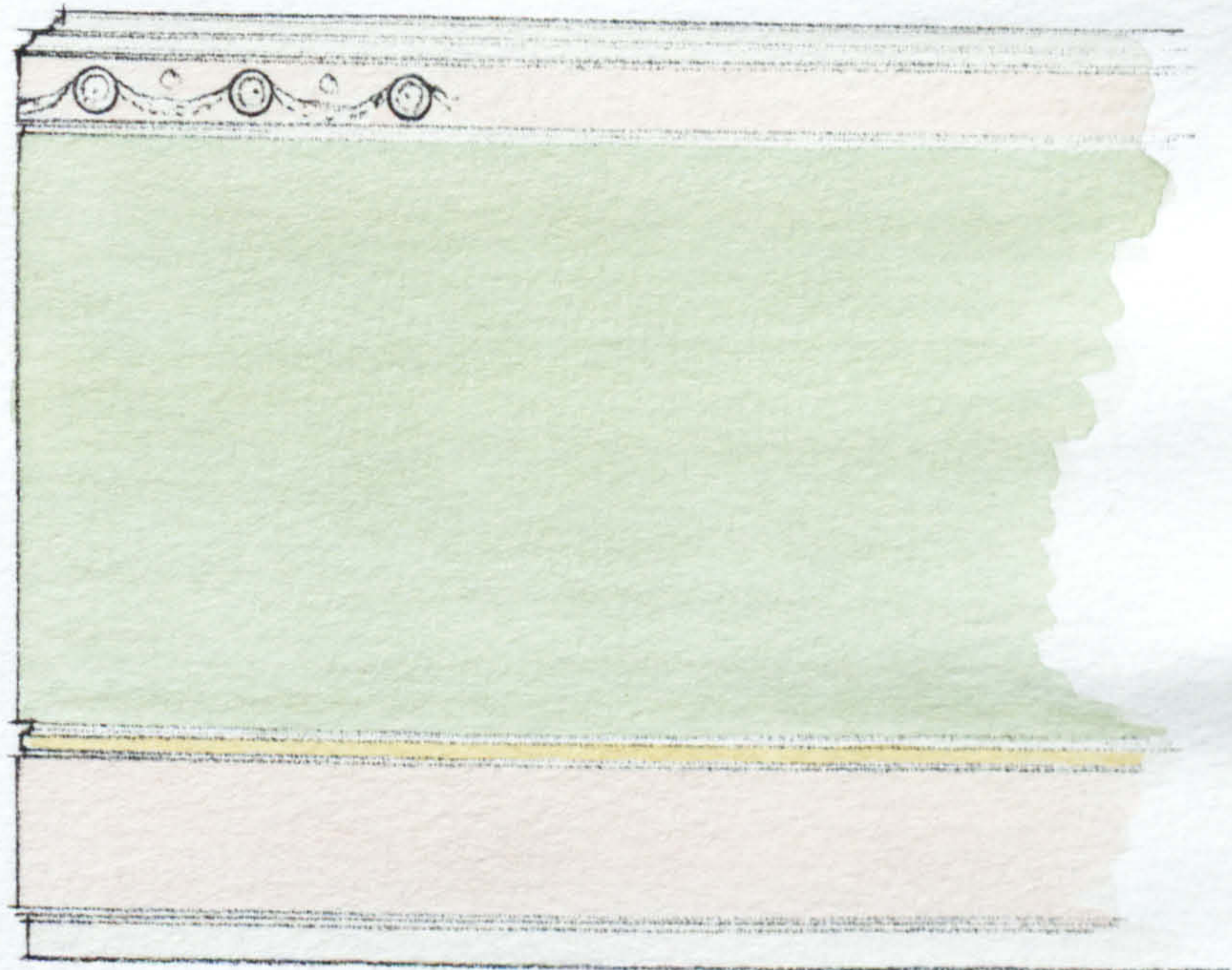
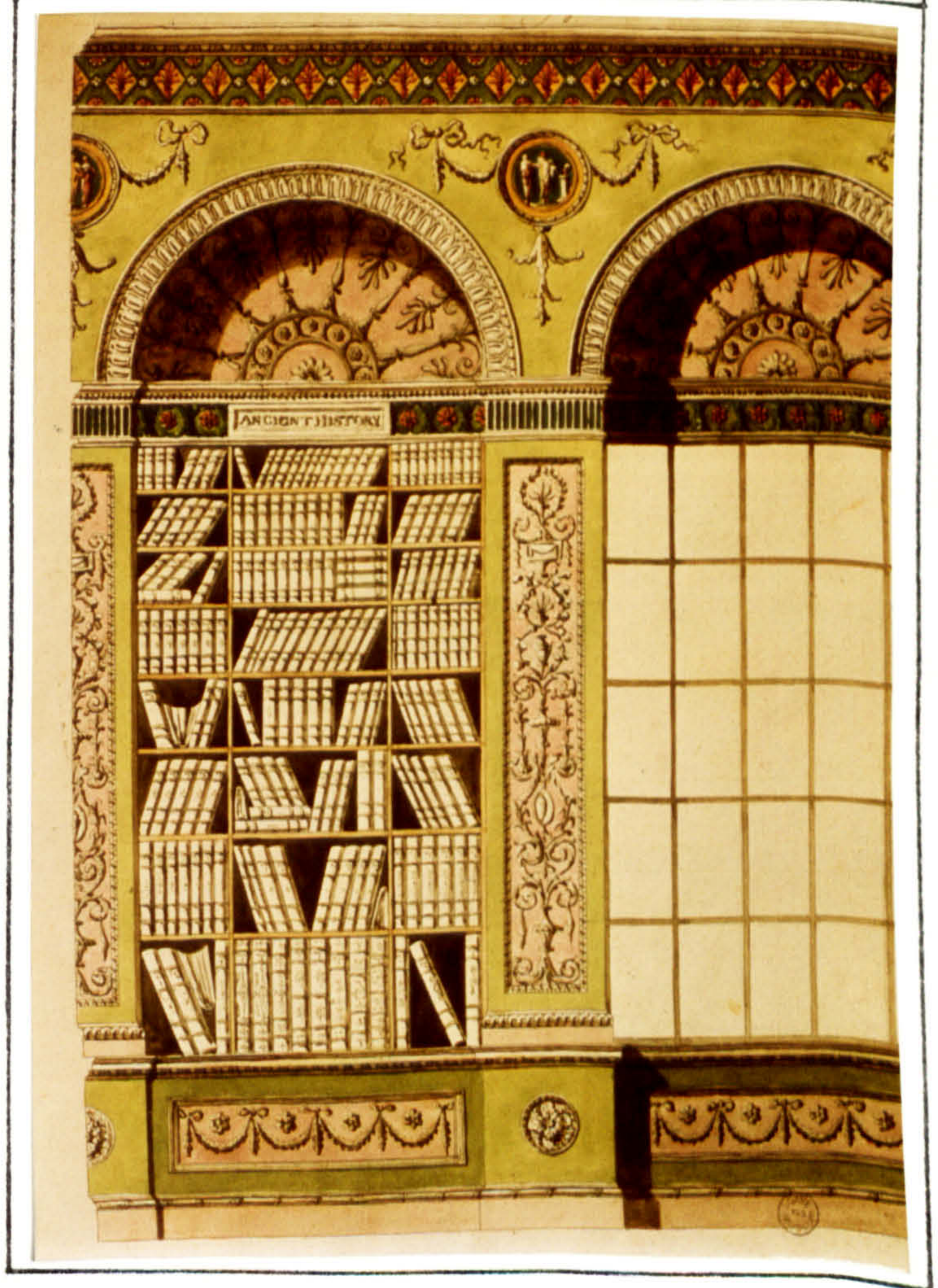


FIG. 123
COLOURS NOTED ON
REVERSE OF ABOVE DRAWING
APPLIED TO
DIAGRAMMATIC
WALL ELEVATION





FIGS. 124. 125 ROBERT ADAM. CEILING AND
ELEVATION FOR PROPOSED LIBRARY. KEDLESTON. c. 1768



FIG · 126 WILLIAM CHAMBERS · YORK HOUSE · 1759



FIG · 127 EDWARD STEVENS · SECTIONAL ELEVATION · 1763

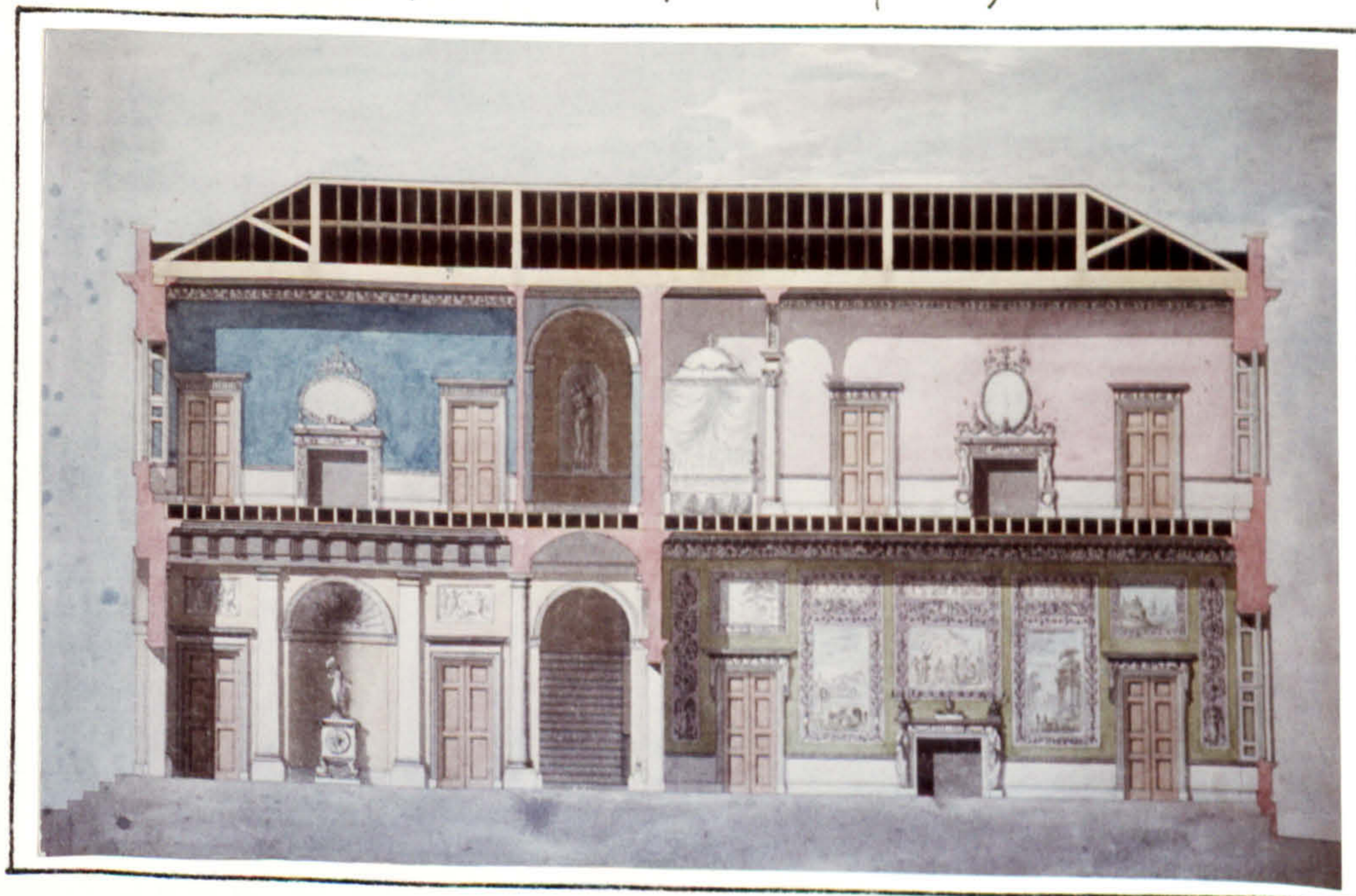


FIG · 128 EDWARD STEVENS (ATTRIBUTED TO) · SECTIONAL ELEVATION



FIG. 129 JAMES WYATT. ELEVATION (PART) SHOWING DESIGN FOR A DOOR



FIG. 130 ORIGINAL BLUE PICKING OUT (C. 1770) PARTLY EXPOSED ON DOORCASE OF SALOON IN THE CASINO - MARINO

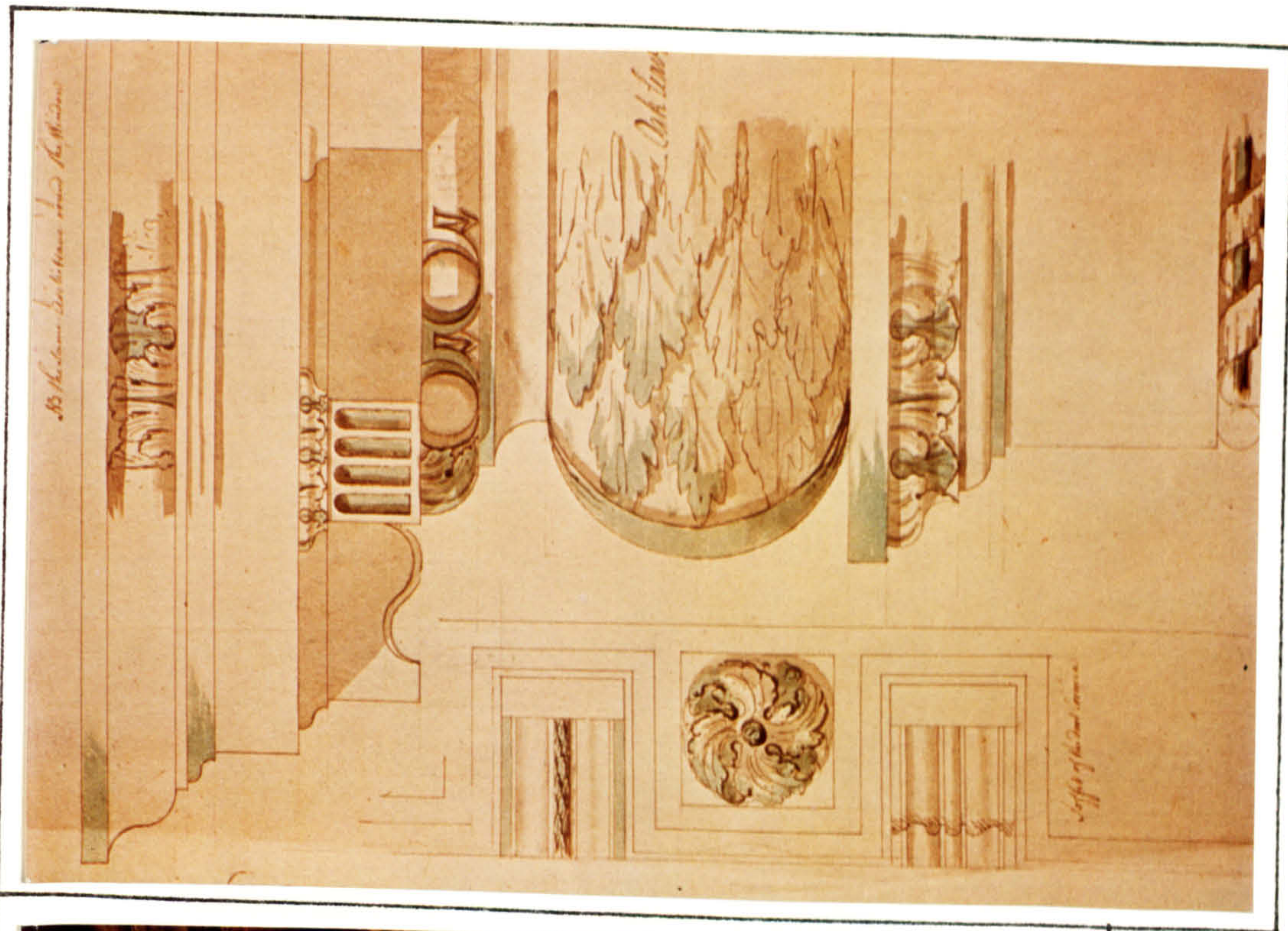


FIG. 131 WILLIAM CHAMBERS. DRAWING SHOWING A SCHEME OF BLUE PICKING OUT ON A DOORCASE



FIG. 132 PICKING-OUT IN 'ETRUSCAN' COLOURS ON THE CORNICE IN THE ETRUSCAN ROOM - HEVENINGHAM HALL

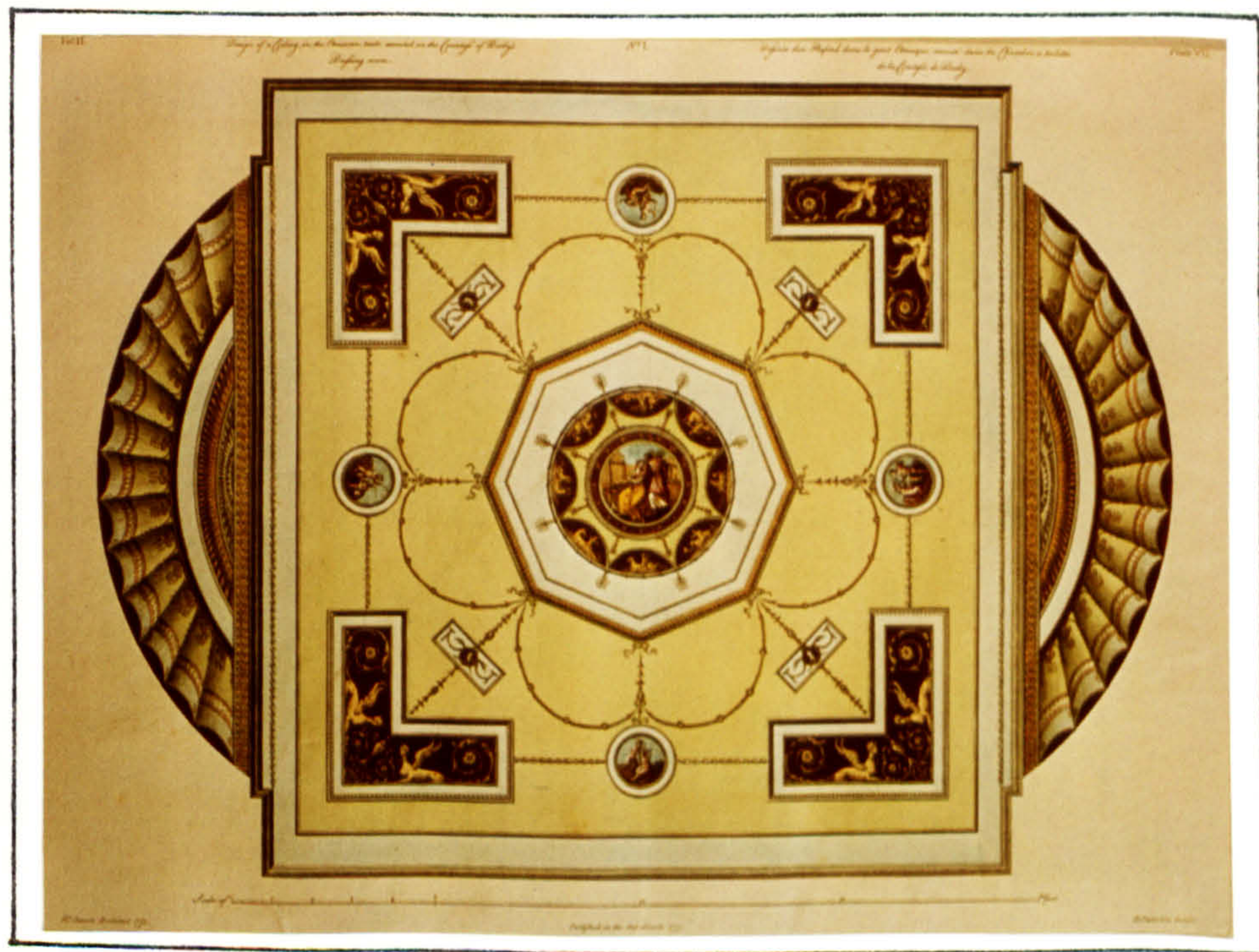
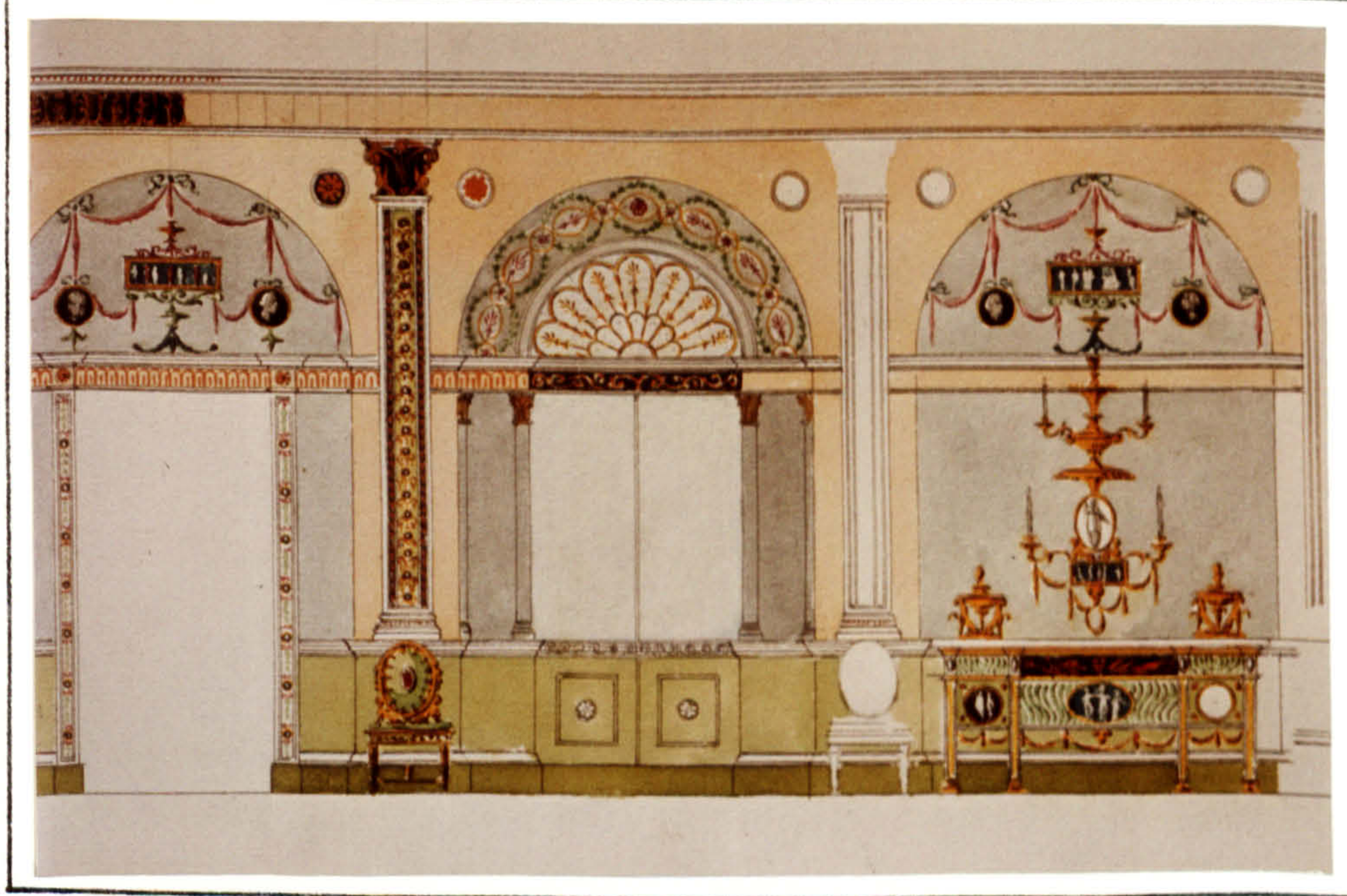
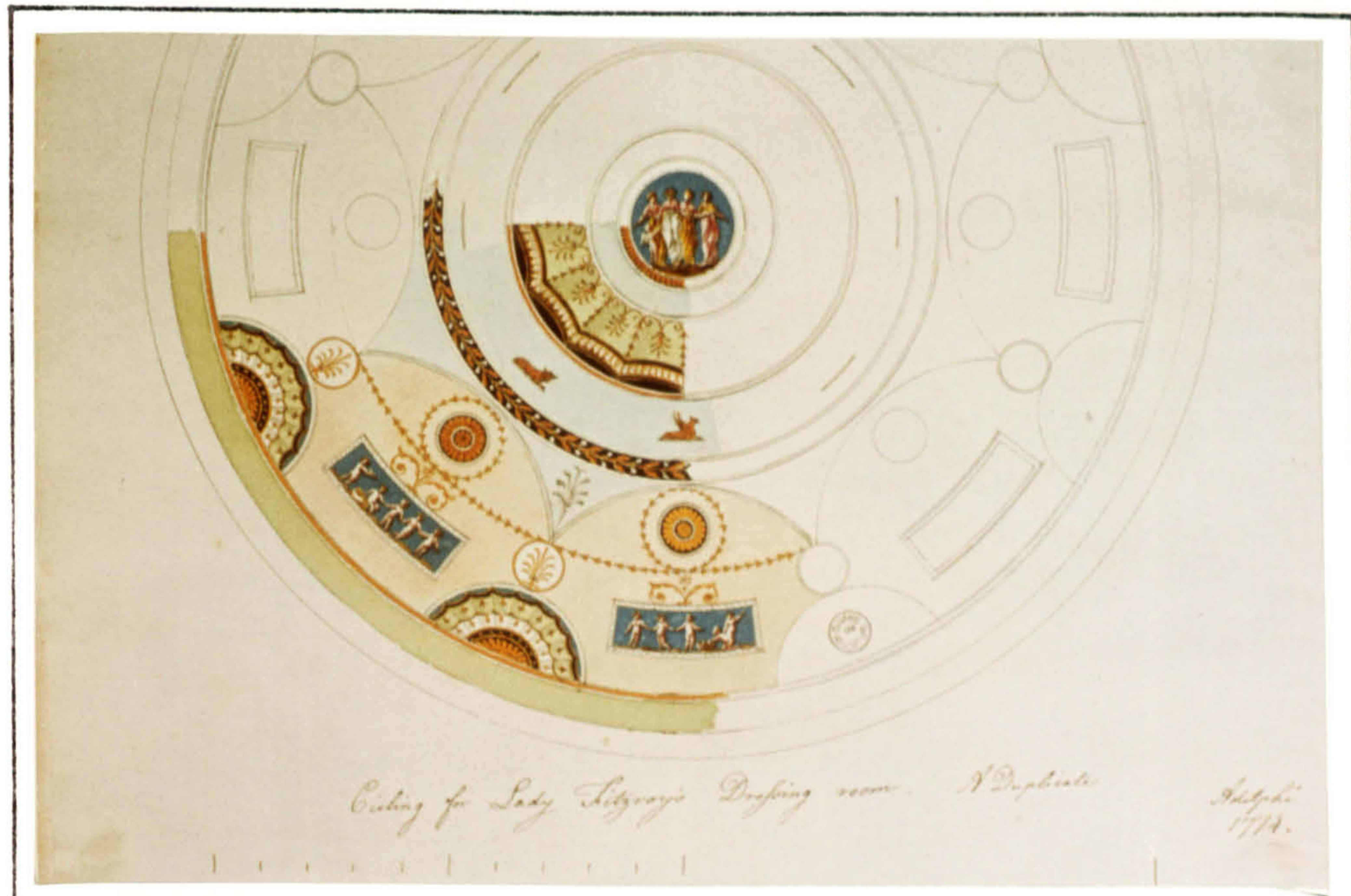


FIG. 133 ROBERT ADAM - CEILING OF THE COUNTESS OF DERBY'S DRESSING ROOM - GROSVENOR SQUARE - 1773



FIGS. 134. 135 ROBERT ADAM . CEILING AND ELEVATION FOR
LADY FITZROY'S DRESSING ROOM . 1774

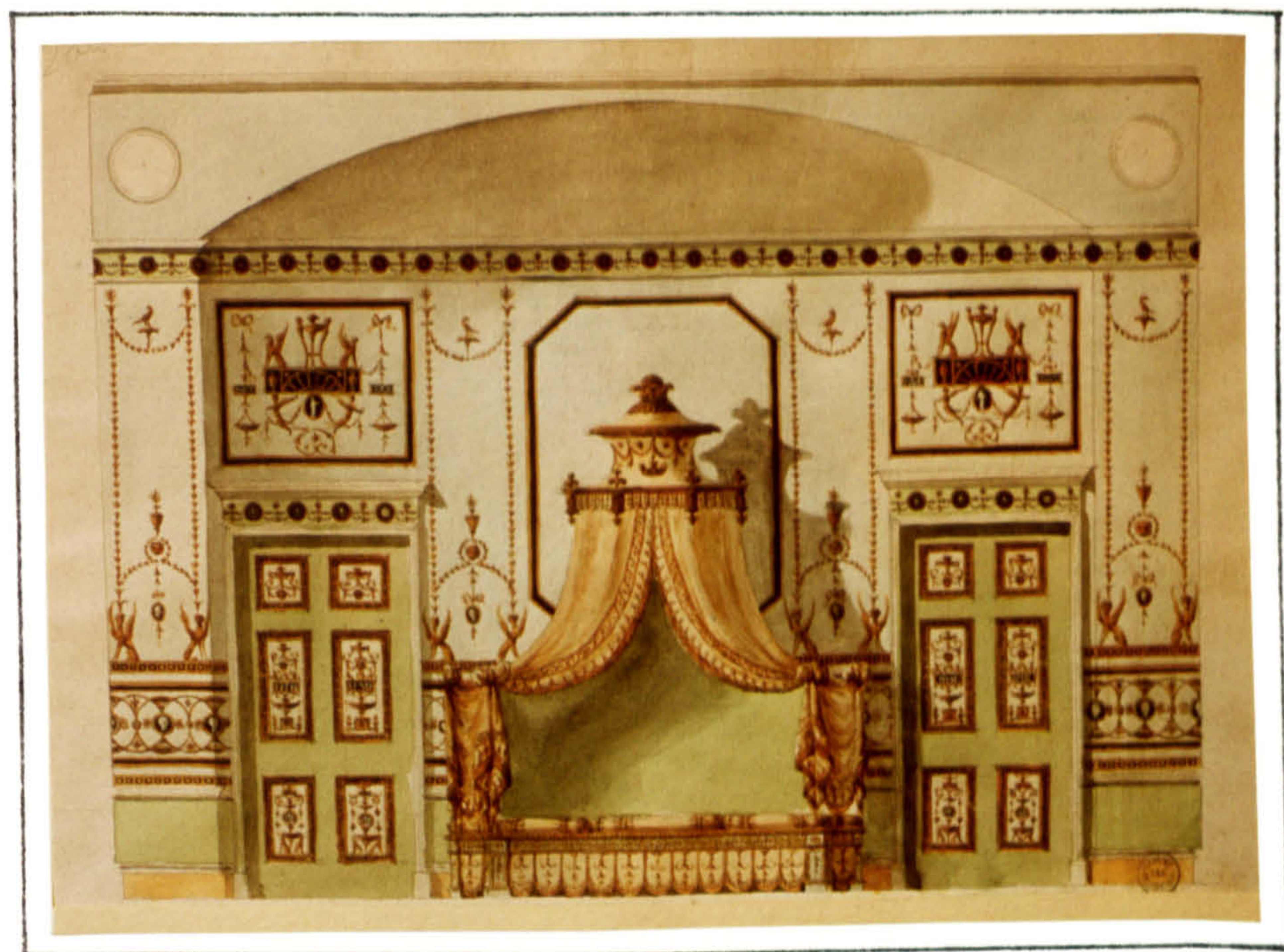


FIG. 136 ROBERT ADAM · ELEVATION FOR ETRUSCAN
BEDROOM · HOME HOUSE · 1775



FIG. 137 ROBERT ADAM · ELEVATION FOR ETRUSCAN DRESSING
ROOM · OSTLEY PARK · 1775



FIG. 138 HEVENINGHAM HALL . ENTRANCE HALL
TROMPE L'OEIL FANS

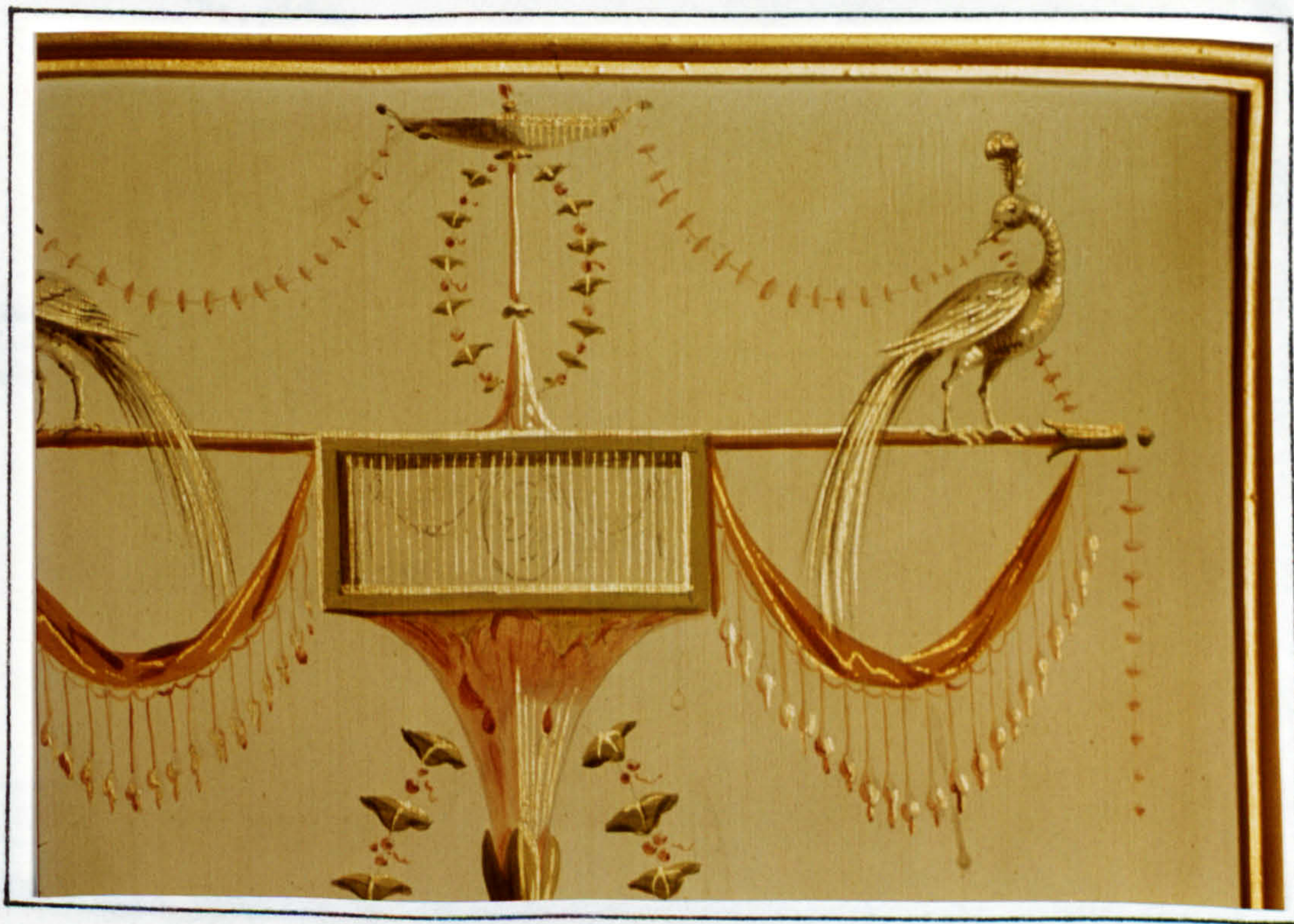


FIG. 139 ATTINGHAM HALL . THE BOUDOIR . TWO COLOURS OF GOLD LEAF
ON A PAINTED DOOR PANEL

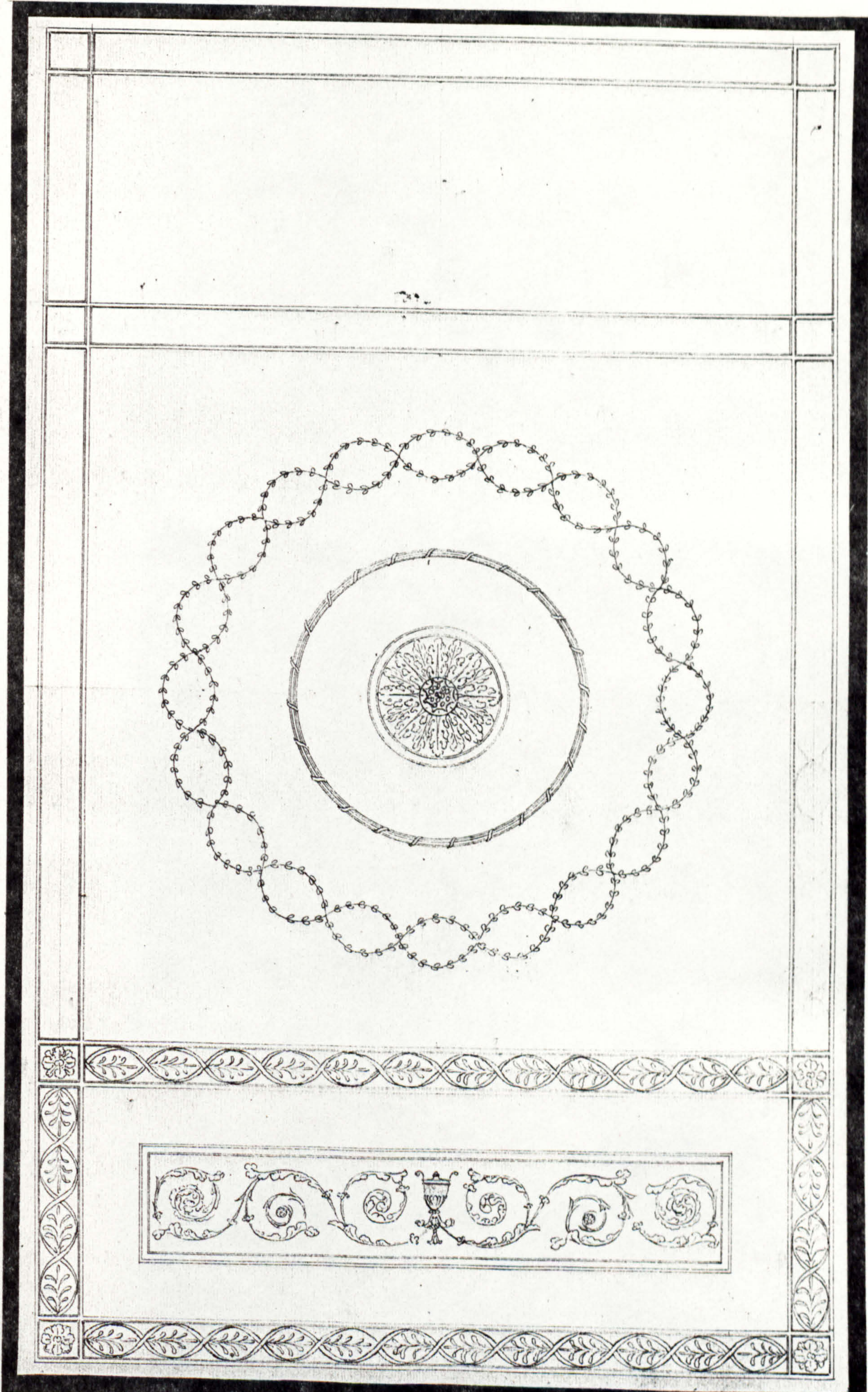


FIG. 140 JAMES WYATT · CEILING FOR DRAWING ROOM · THIRKLEBY PARK · c.1784-7



FIG. 141 JAMES WYATT · CEILING FOR THE DRAWING ROOM · HEVENINGHAM (DETAIL)



FIG. 142 CEILING OF THE DRAWING ROOM · OSTERLEY PARK

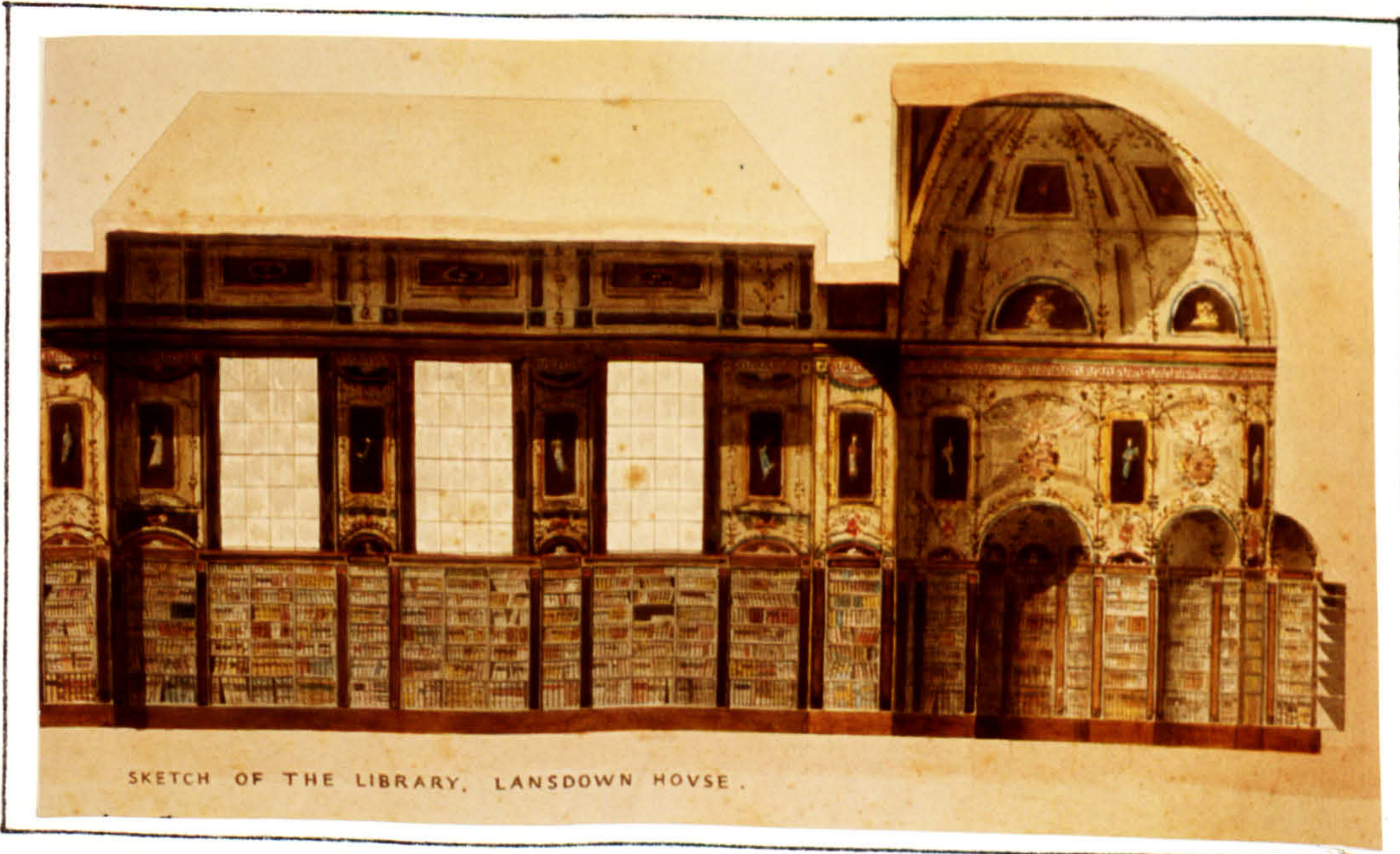


FIG. 143 GEORGE DANCE THE YOUNGER · ELEVATION FOR THE LIBRARY
LANSDOWN (FORMERLY SHELBURNE) HOUSE · 1786



FIG. 144 THE ENTRANCE HALL AT CARLTON HOUSE IN 1819



FIG. 145 EDWARD BLORE . THE STAIRCASE COREHOUSE



FIG. 146 THE DINING ROOM AT EATON HALL IN 1824



FIG. 147 WILLIAM EVANS. ELEVATION FOR THE LIBRARY. QUEDGELEY HO. 1819

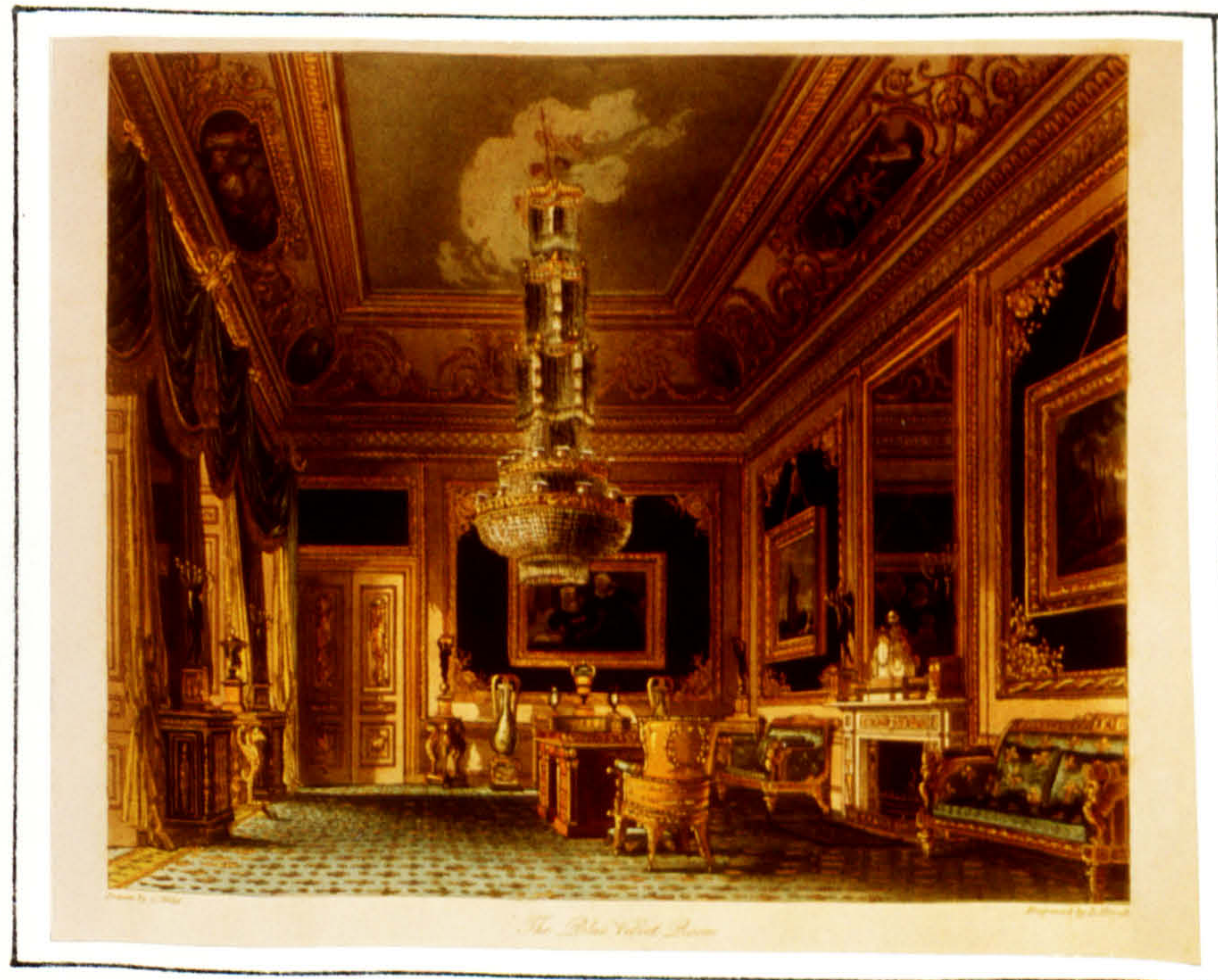


FIG. 148 CARLTON HOUSE. THE BLUE VELVET ROOM IN 1819

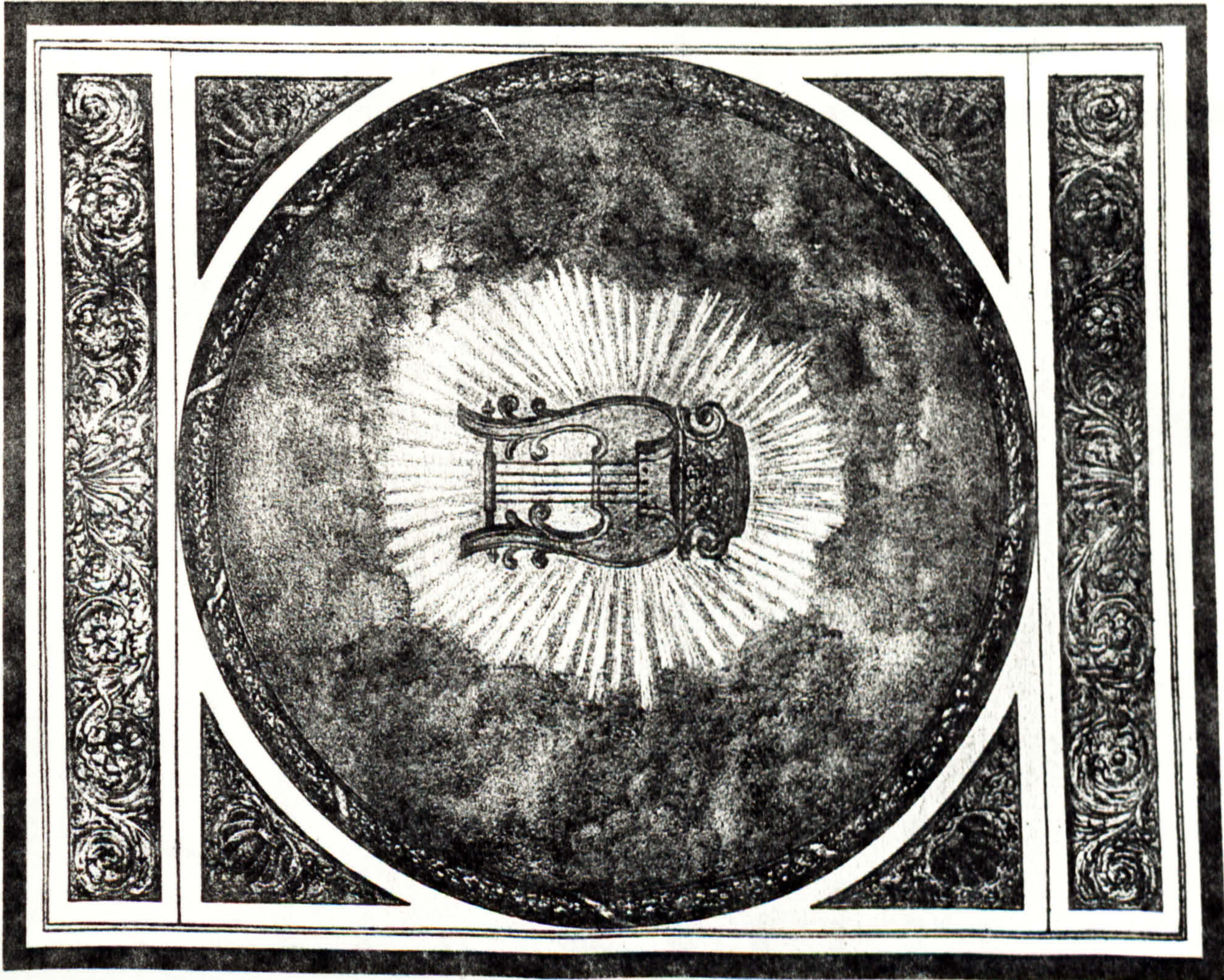


FIG. 149 NATHANIEL WHITFOOK · PAINTED CEILING FOR A CONCERT ROOM · 1827

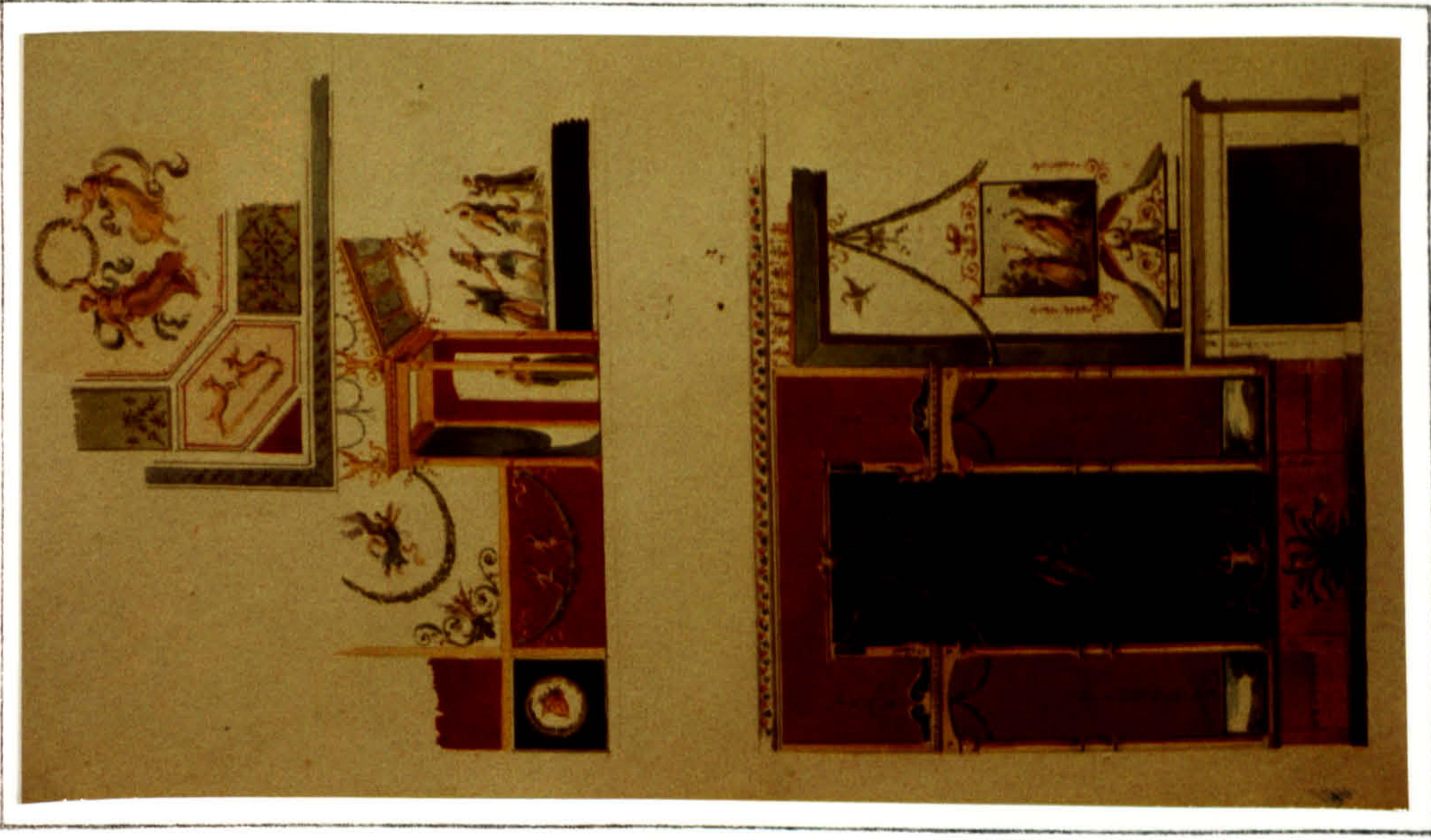


FIG. 150 ALEXANDER DOOS · ELEVATION AND CEILING DESIGN · 1833

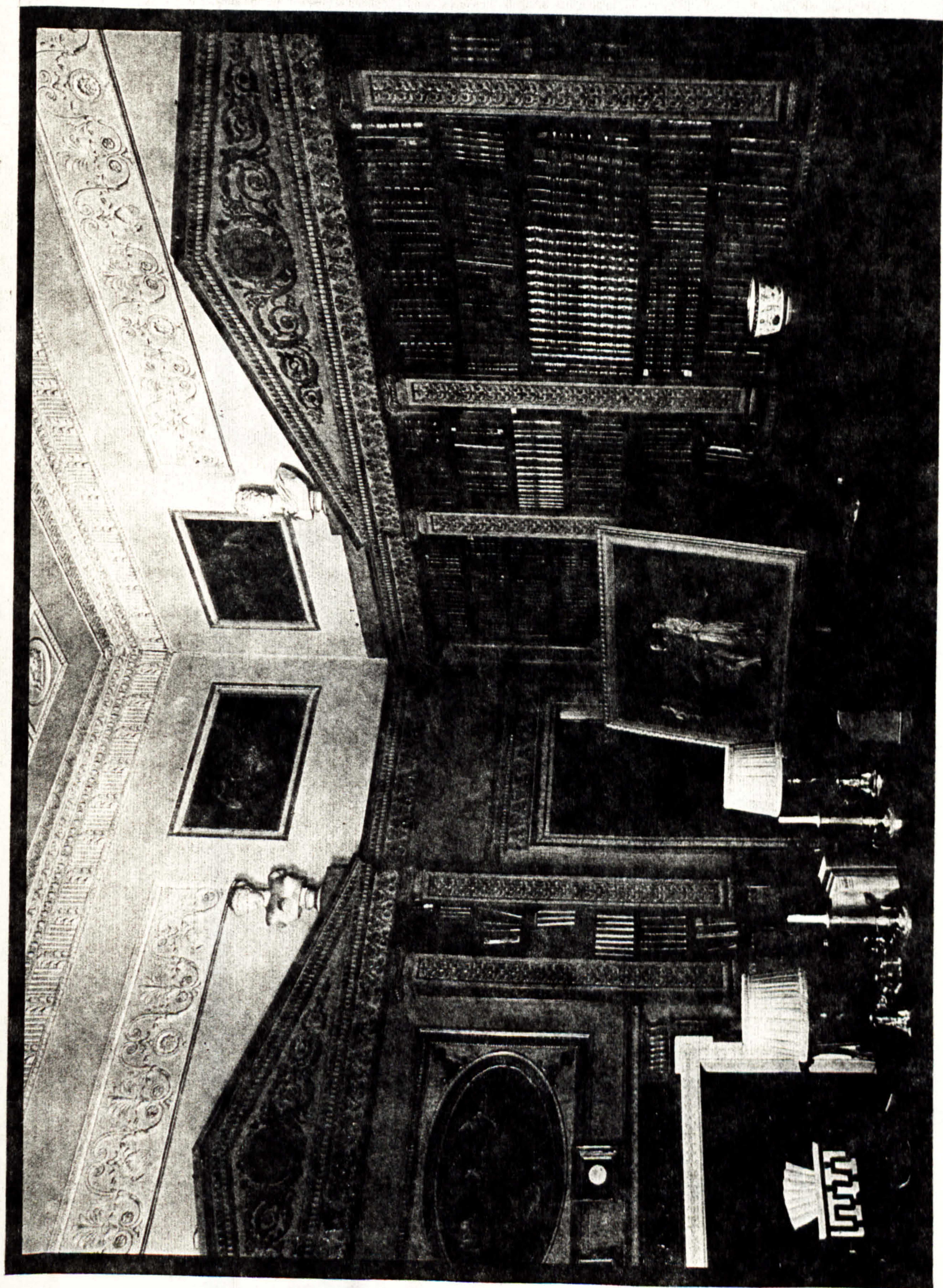


FIG. 153 NOSTELL PRIORY · THE LIBRARY

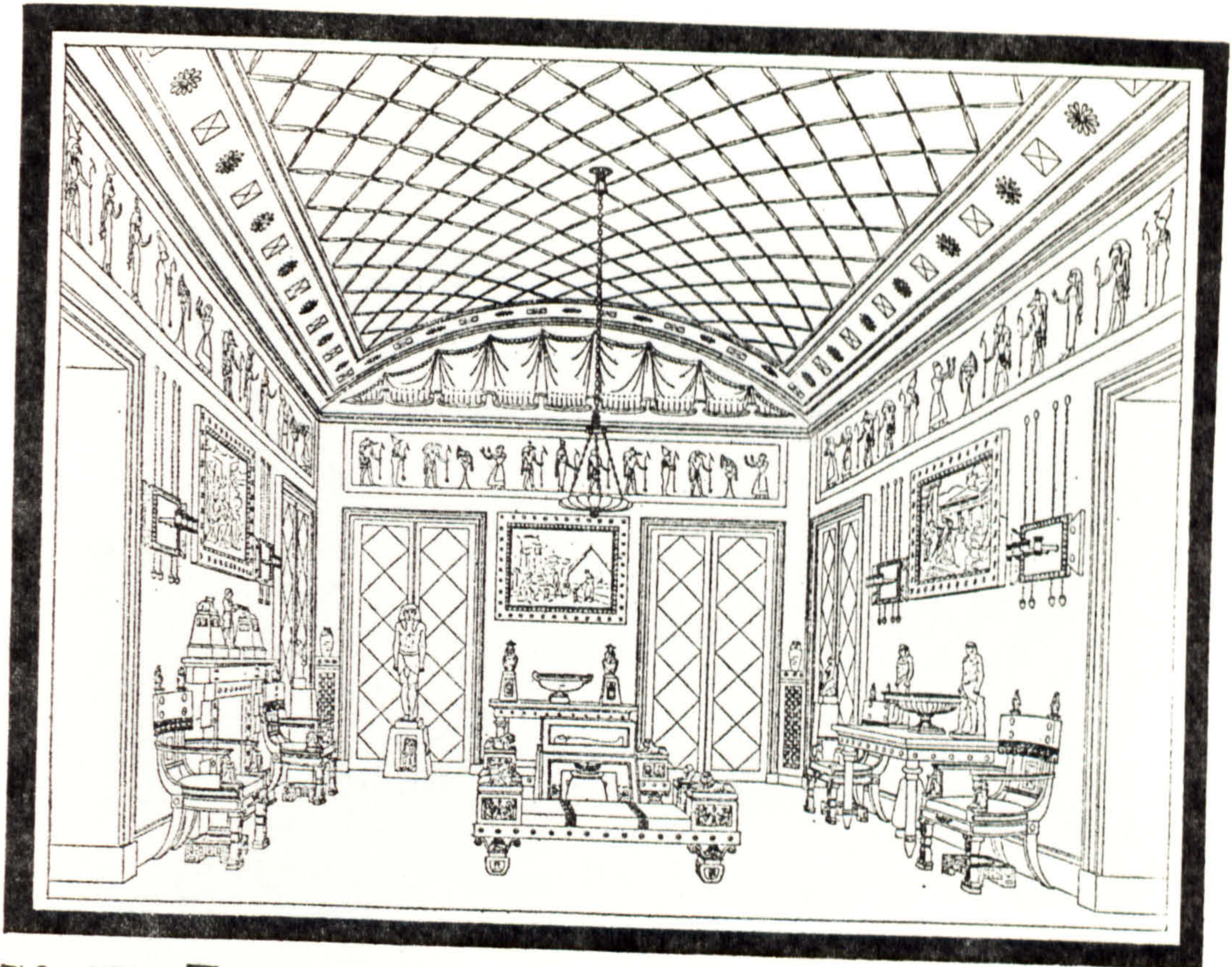


FIG. 154 THOMAS HOPE'S HOUSE IN DUCHESS STREET · EGYPTIAN ROOM · 1807



FIG. 155 THOMAS HOPE'S HOUSE IN DUCHESS STREET · FLAXMAN ROOM · 1807

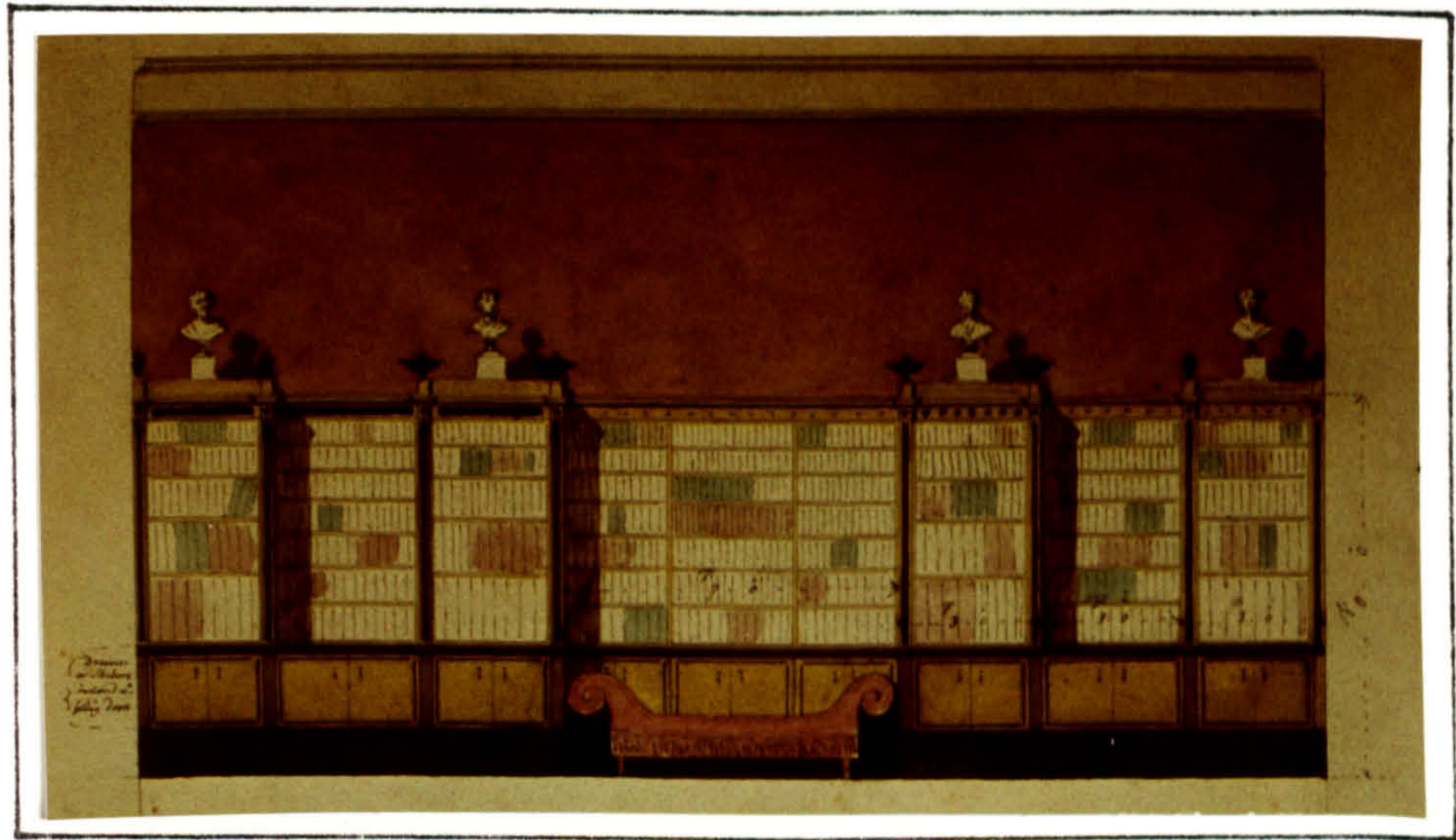


FIG. 156 GEORGE DANCE THE YOUNGER · LIBRARY FOR T.J. HEATHCOTE · ST. JAMES'S SQUARE



FIG. 157 RUINS OF THE CASA DEL POSTÀ · POMPEII · IN THE EARLY NINETEENTH CENTURY



FIG. 158 JOHN SOANE . DESIGN FOR LADY ELIOT'S SITTING ROOM
PORT ELIOT . 1805



FIG. 159 ALEXANDER ROOS . CEILING DESIGN



FIGS. 160-161 JOHN SOANE . ALTERNATIVE COLOUR SCHEMES FOR
THE DINING ROOM . TAYMOUTH CASTLE . 1808

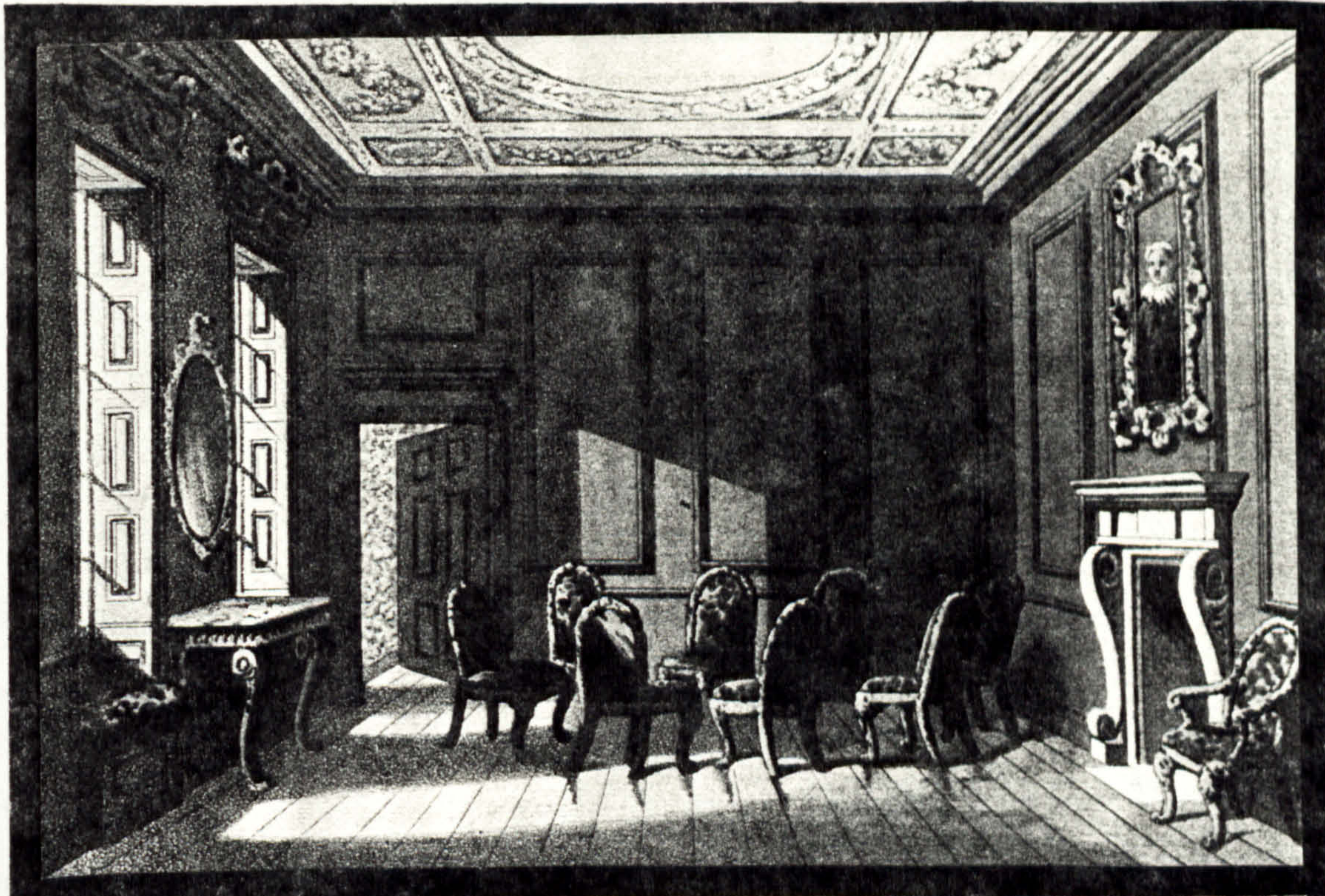


FIG. 162 HUMPHRY REPTON · CONTRASTED 'CEDAR PARLOUR' AND 'LIVING ROOM' · 1816



FIG. 163 DULWICH PICTURE GALLERY AFTER REDECORATION IN RED BASED ON VANHERMAN'S FORMULA

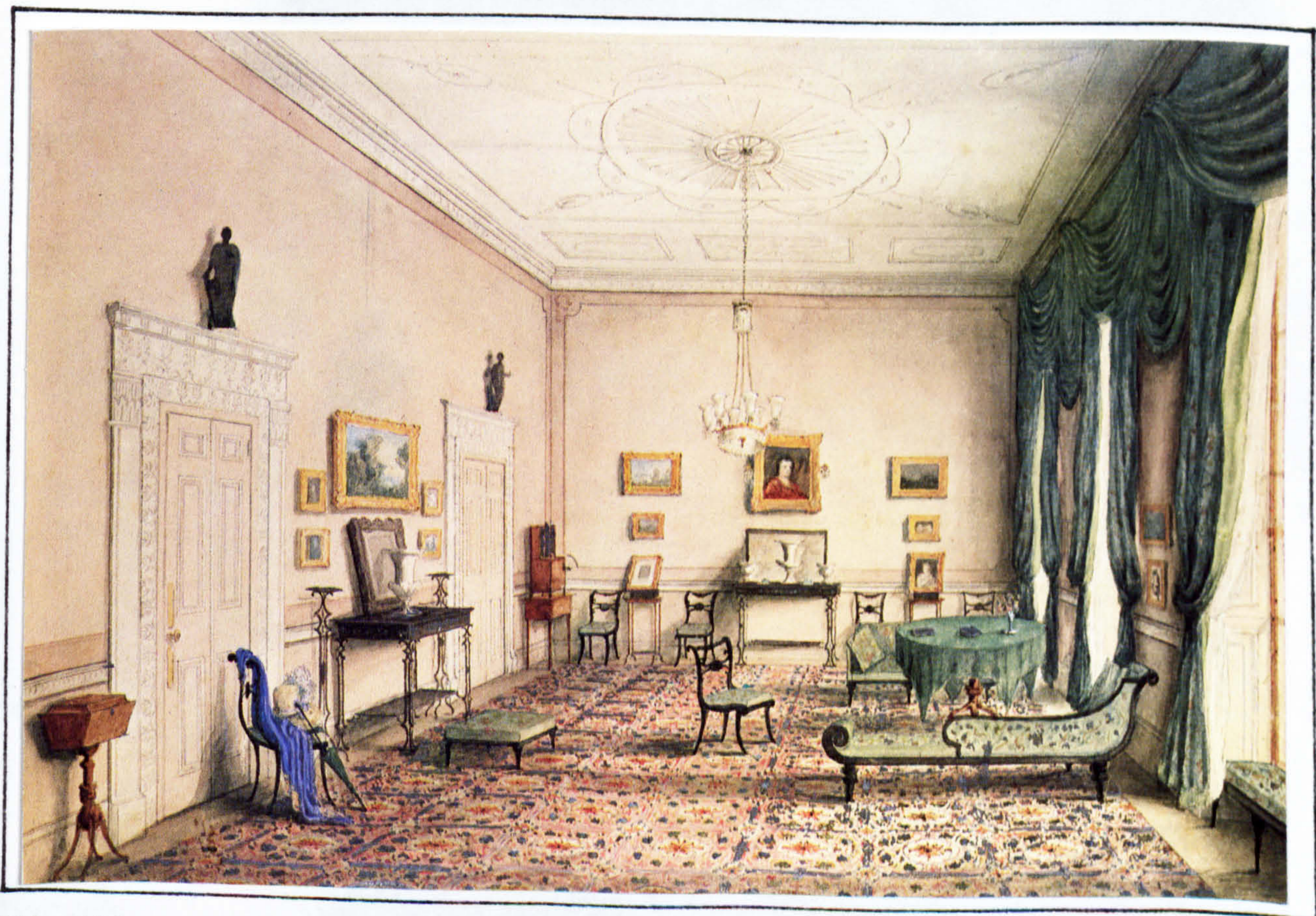


FIG. 164 BARRY CORNWALL'S DRAWING ROOM · BEDFORD SQUARE · c.1830

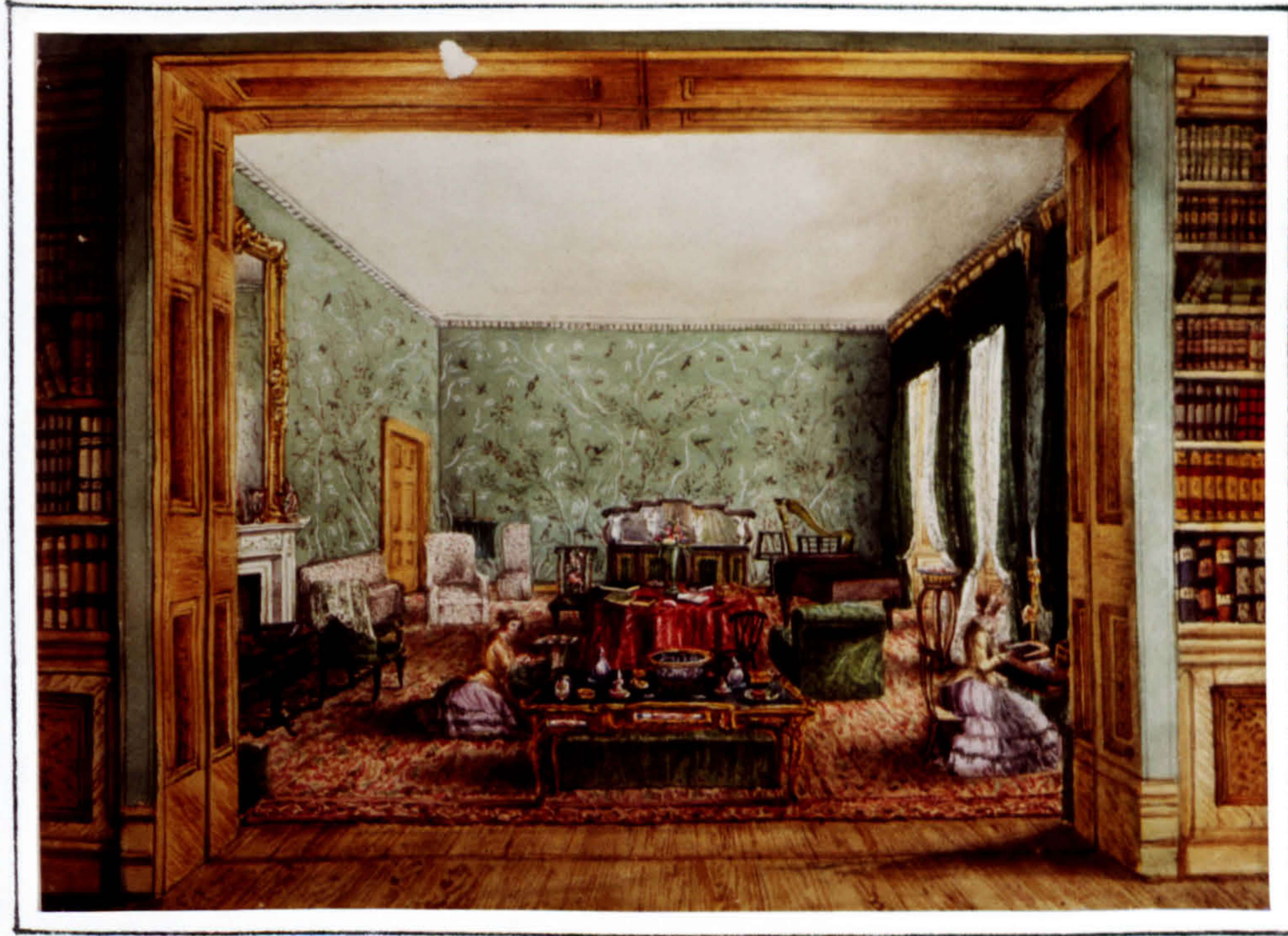


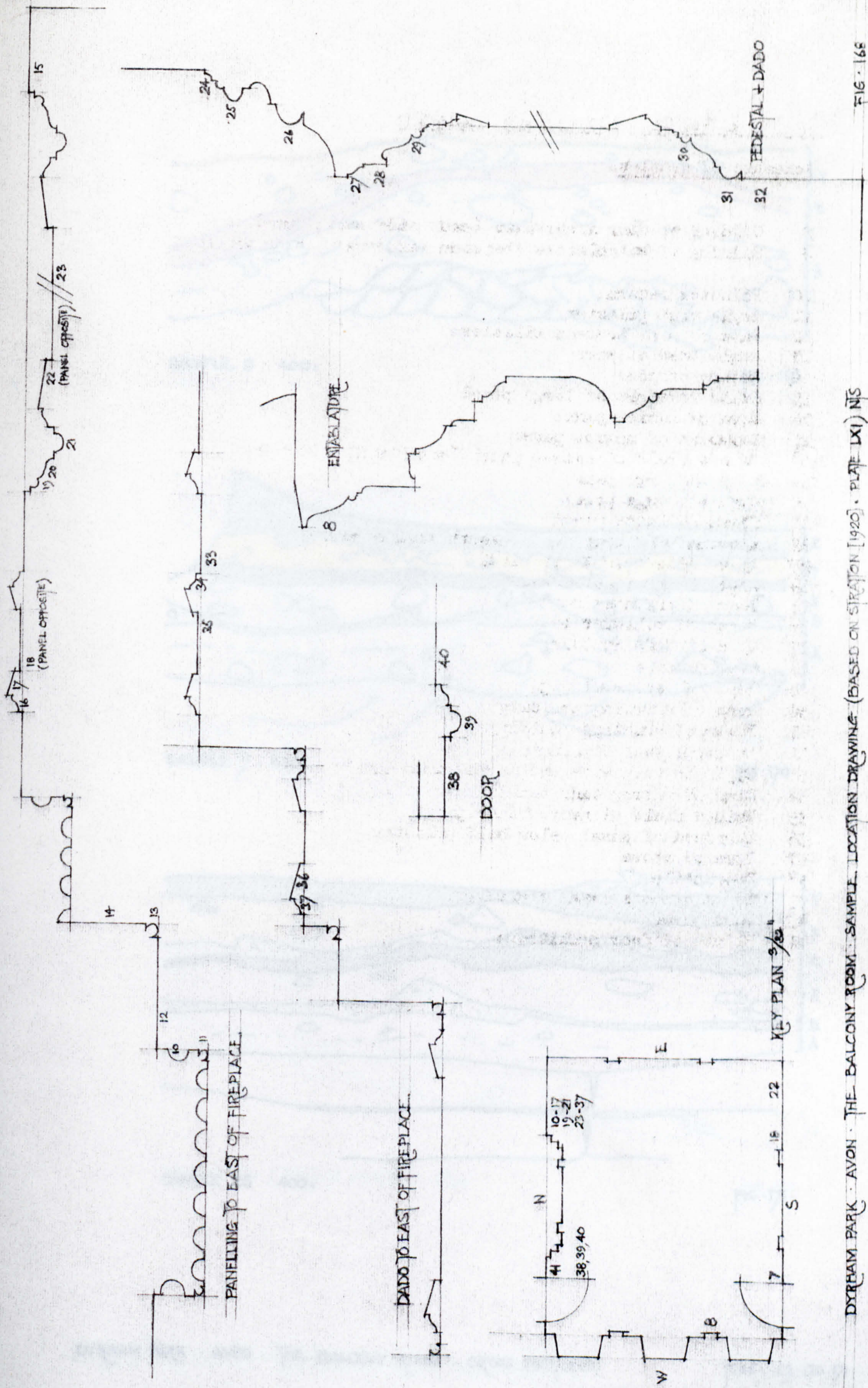
FIG. 165 THE DRAWING ROOM · MEESDENBURY · 1843



FIG. 166 THE DRAWING ROOM · CLAY HILL · 1843



FIG. 167 THE LIBRARY · VINTERS · 1843



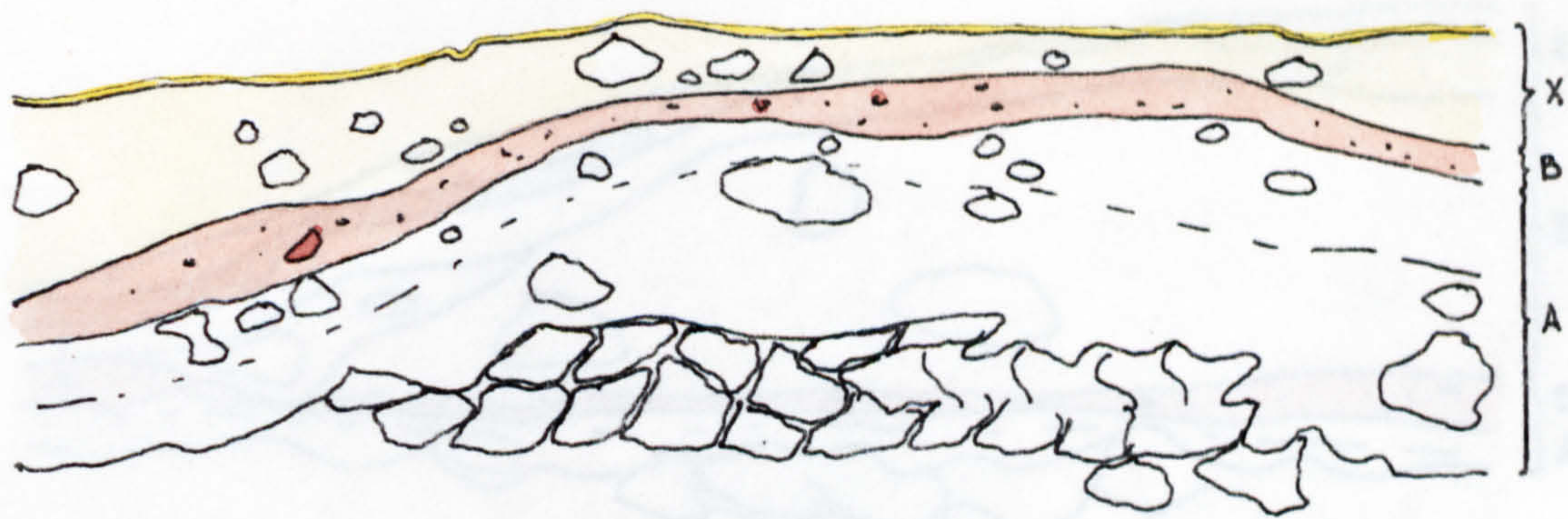
DYRHAM PARK · AVON · THE BALCONY ROOM · SAMPLE LOCATION DRAWING (BASED ON SECTION [1920] · PLATE LXI) NIS

CASE STUDY 1, The Balcony Room at Dyrham

Schedule of samples.

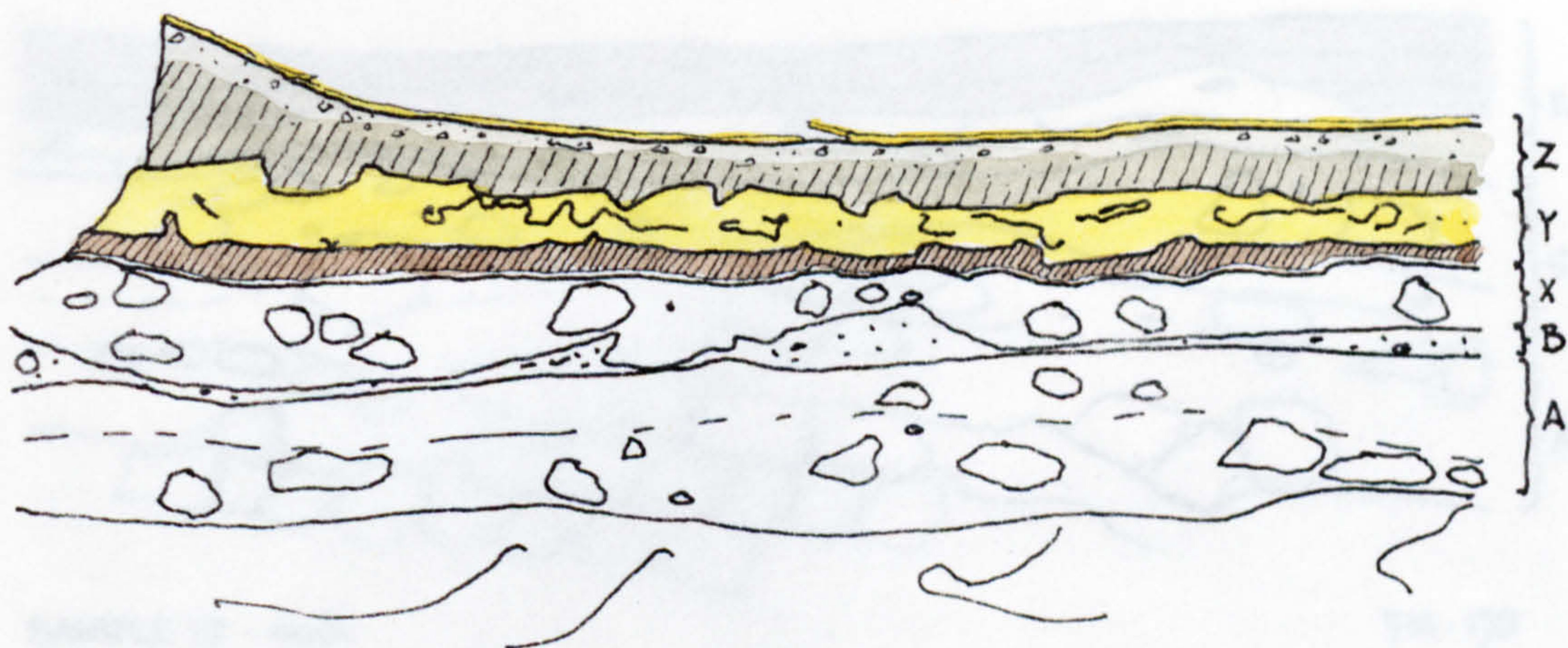
- 7 Gilding of door architrave (east side south door)
- 8 Gilding of entablature (between centre and south windows)

- 10 Pilaster return
- 11 Angle bead pilaster
- 12 Face of pier between pilasters
- 13 Angle bead of pier
- 14 Return of pier
- 15 Stile to right of large panel
- 16 Cyma of narrow panel
- 17 Surround of narrow panel
- 18 Raised field of narrow panel (south wall opposite)
- 19 Bead of large panel
- 20 Cyma of large panel
- 21 Torus of large panel
- 22 Surround of large panel (south wall opposite)
- 23 Raised field of large panel
- 24 Cavetto of pilaster base
- 25 Bead of pilaster base
- 26 Torus of pilaster base
- 27 Cyma of dado moulding
- 28 Face of dado
- 29 Bead of dado moulding
- 30 Bead of skirting moulding
- 31 Torus of skirting moulding
- 32 Vertical face of skirting
- 33 Stile between wide and narrow dado panels
- 34 Cyma of narrow dado panel
- 35 Raised field of narrow dado panel
- 36 Surround of panel below half pilaster
- 37 Cyma of above
- 38 Door stile
- 39 Torus of door panel moulding
- 40 Door panel
- 41 Plinth of door architrave



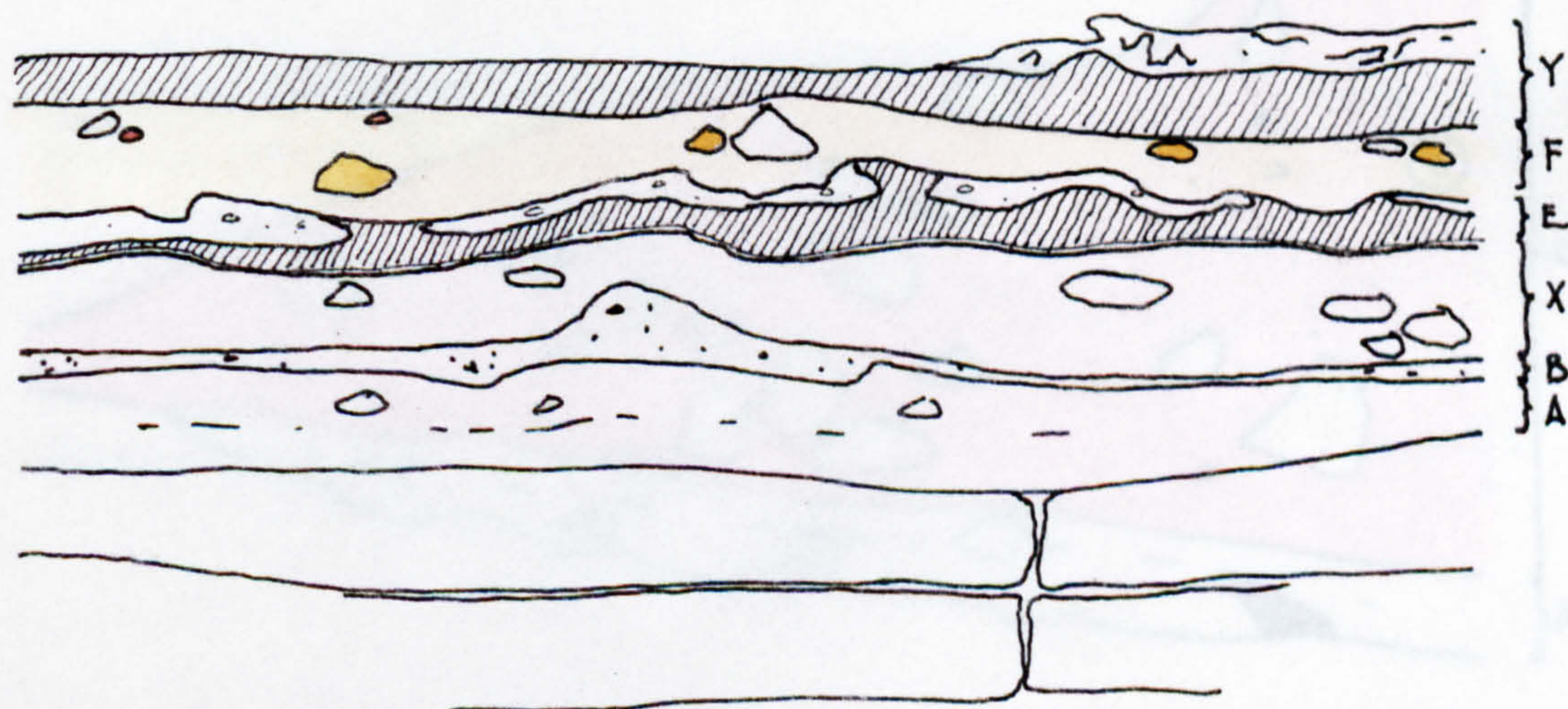
SAMPLE 8 · 400x

FIG · 169



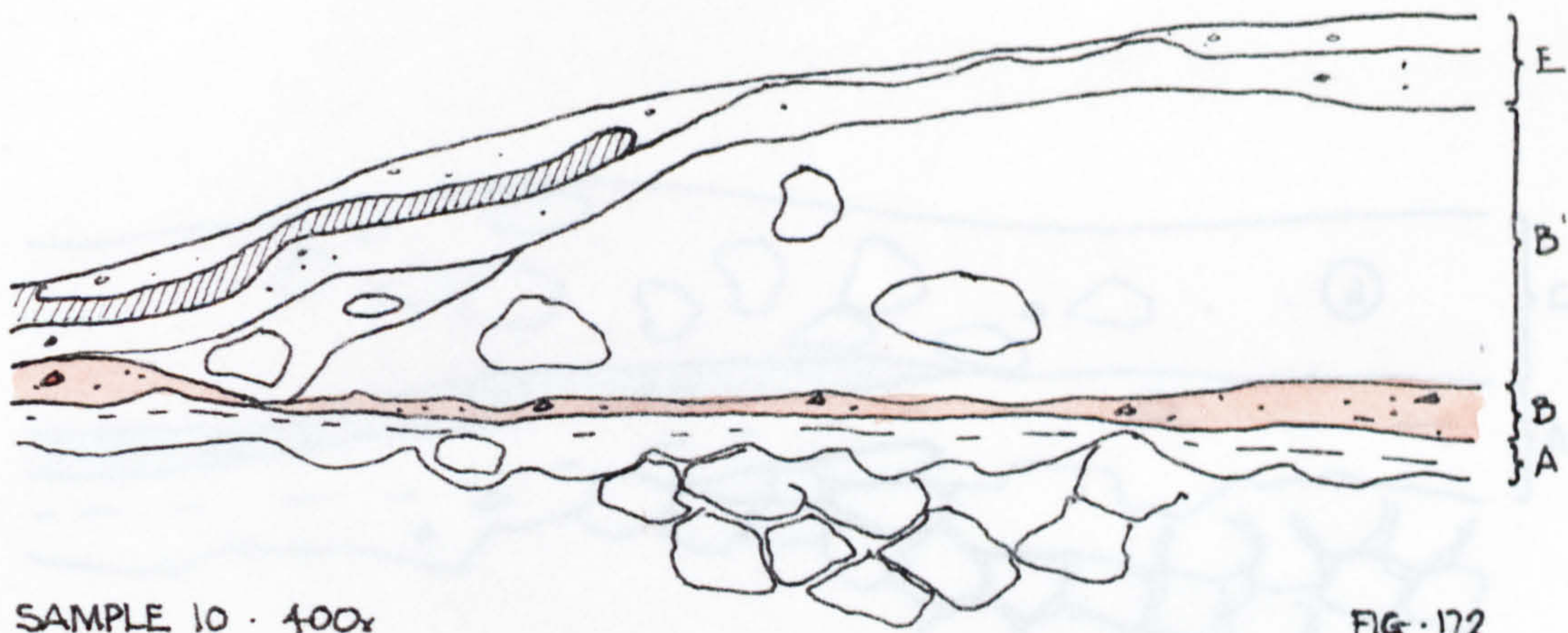
SAMPLE 7 · 400x

FIG · 170



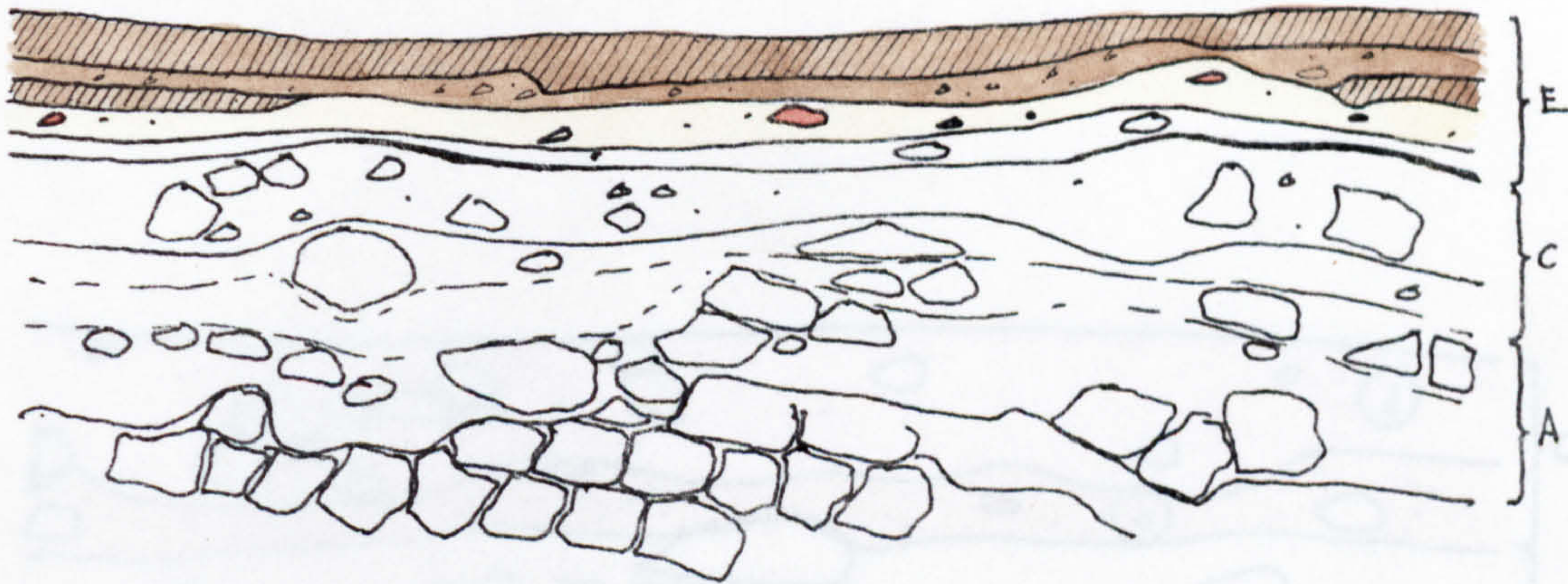
SAMPLE 25 · 400x

FIG · 171



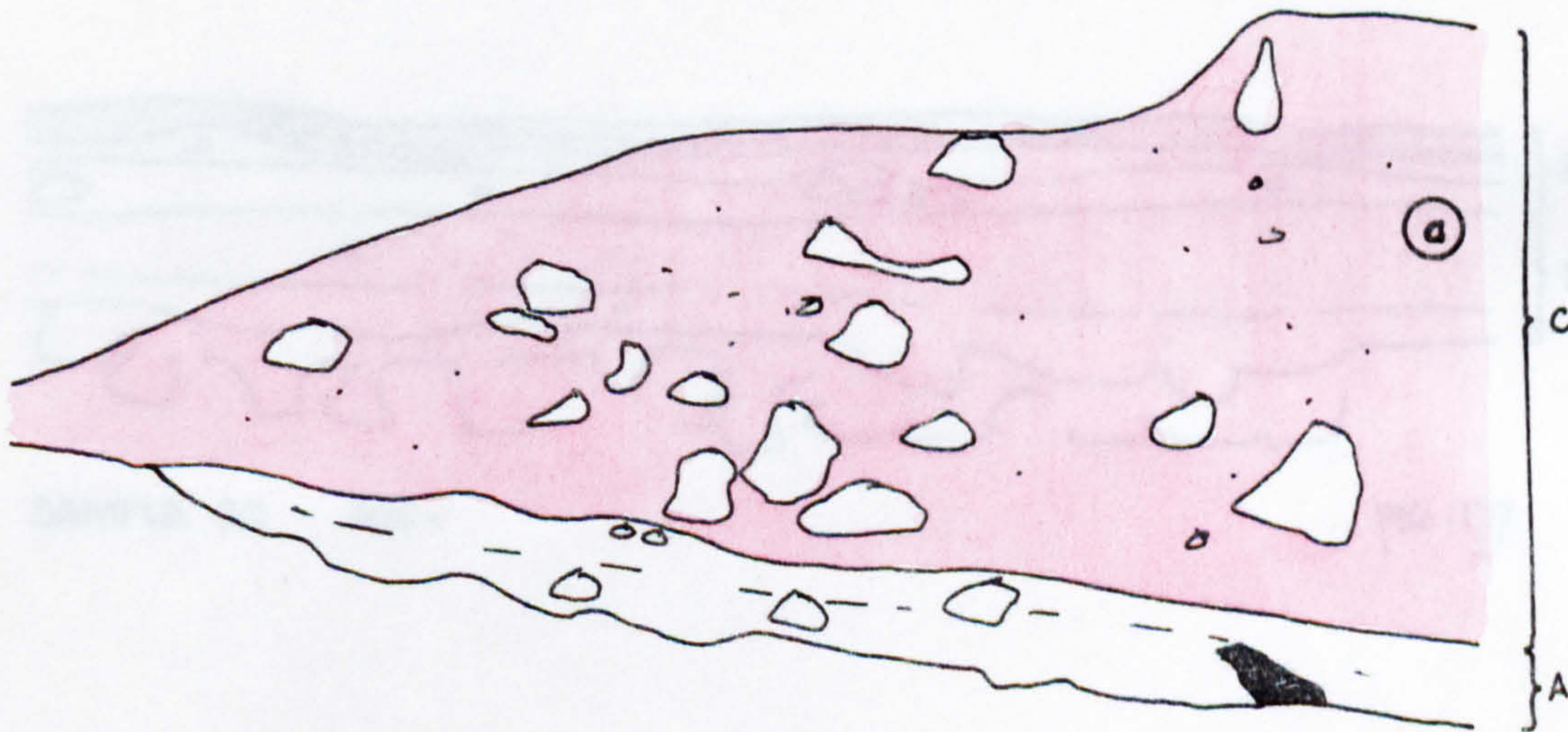
SAMPLE 10 · 400x

FIG · 172



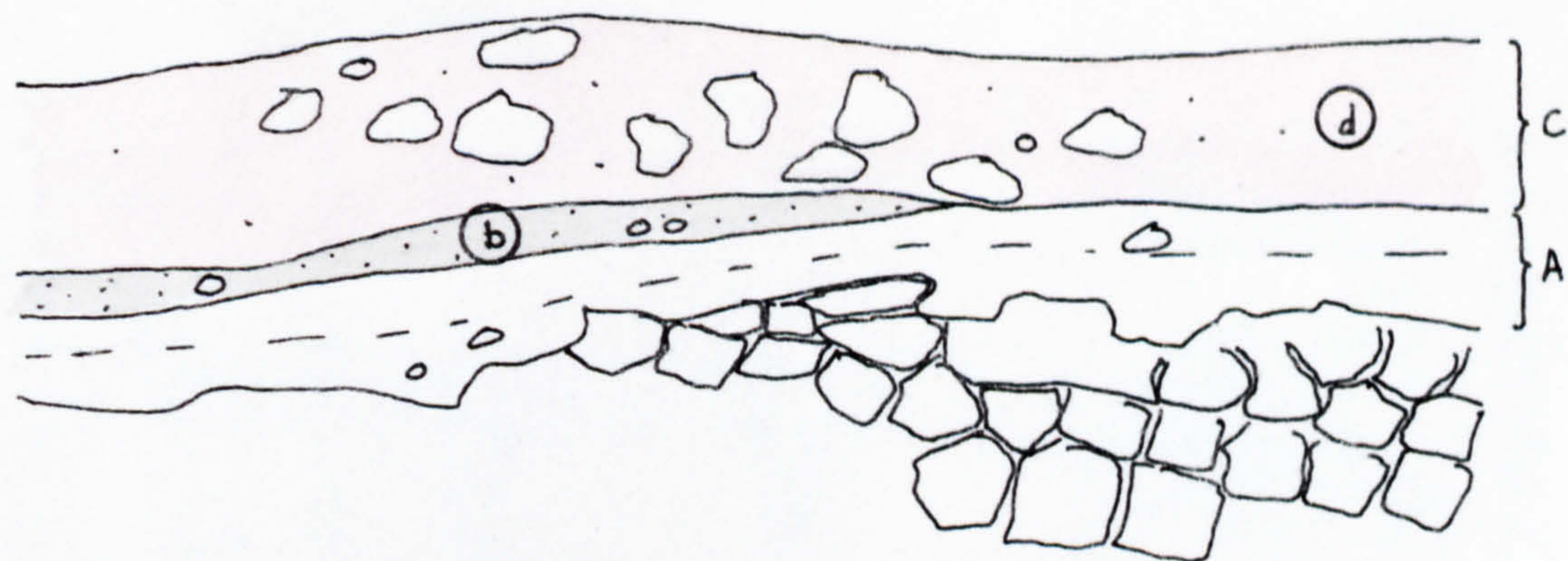
SAMPLE 17 · 400x

FIG · 173



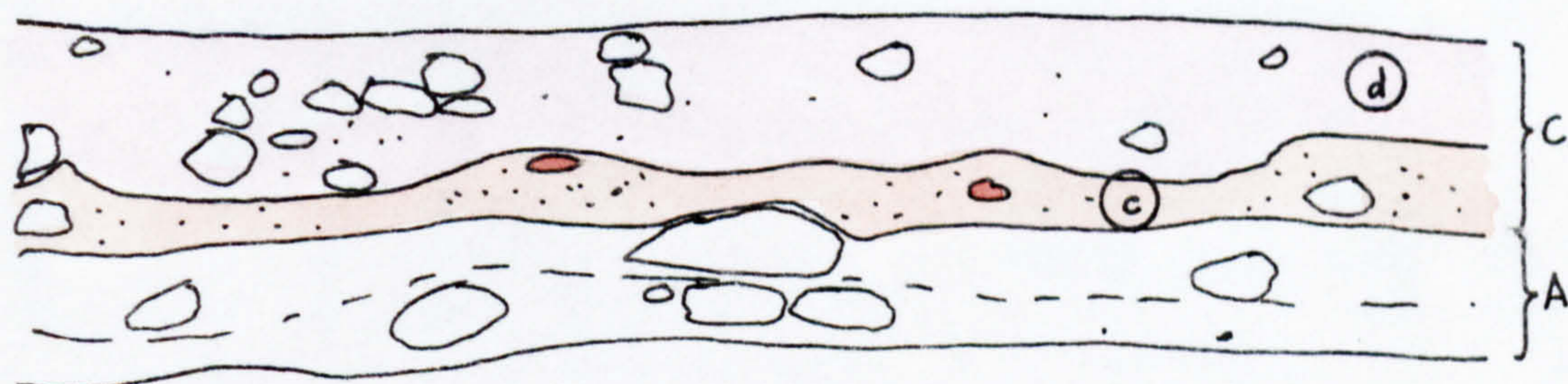
SAMPLE 36 (ZONE E OMITTED) · 400x

FIG · 174



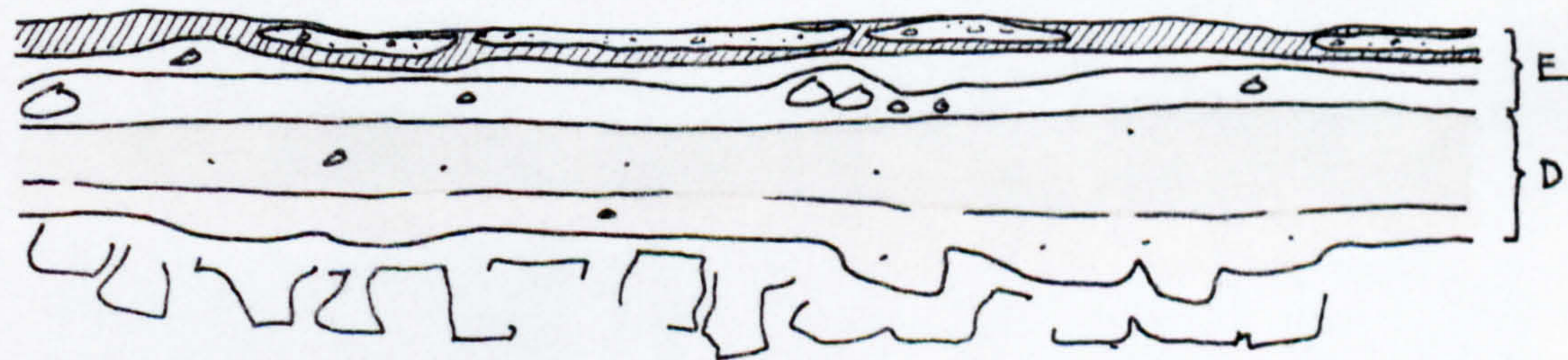
SAMPLE 18 (ZONE E OMITTED) · 400x

FIG. 175



SAMPLE 35 (ZONE E OMITTED) · 400x

FIG. 176



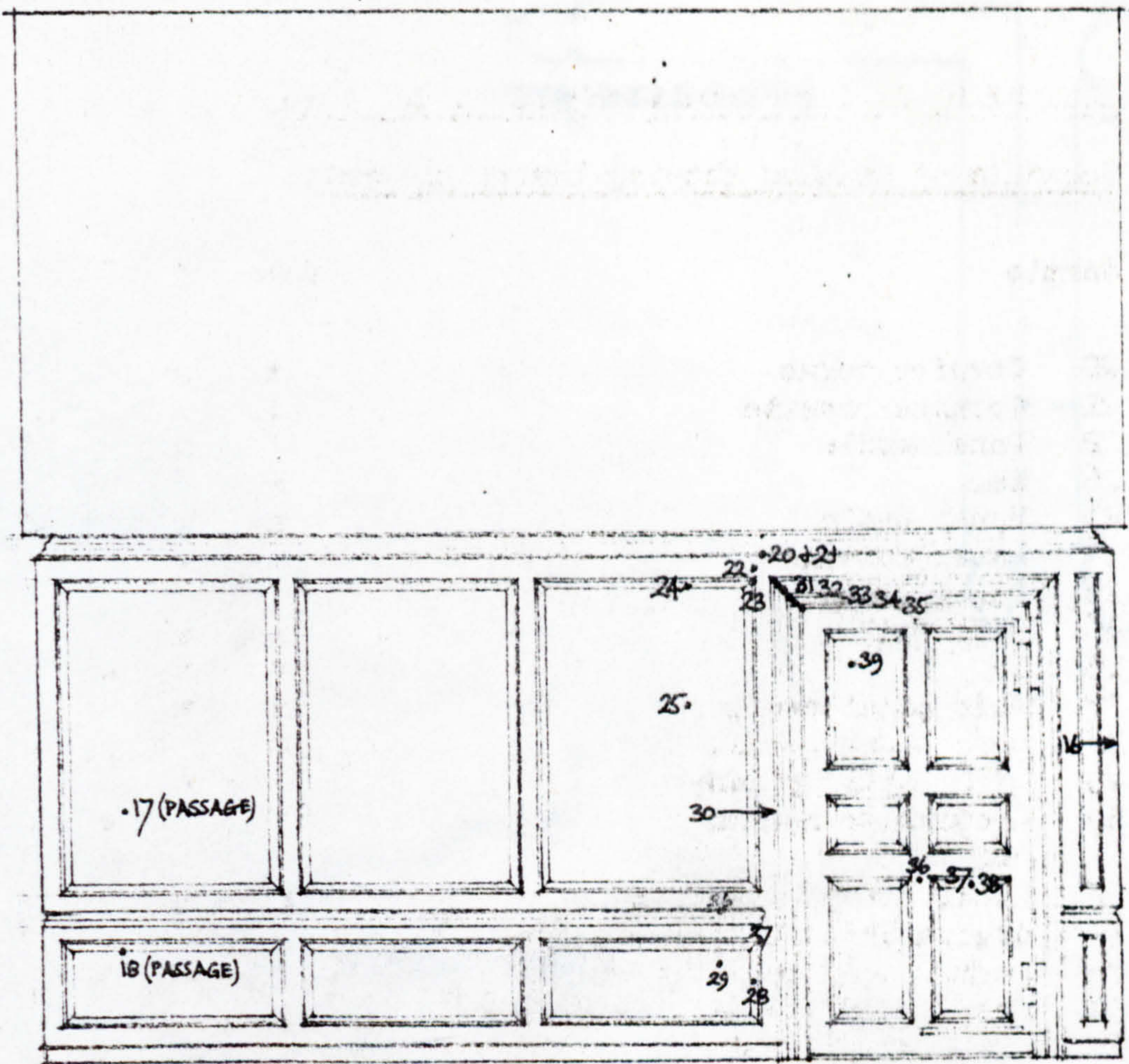
SAMPLE 32 · 400x

FIG. 177

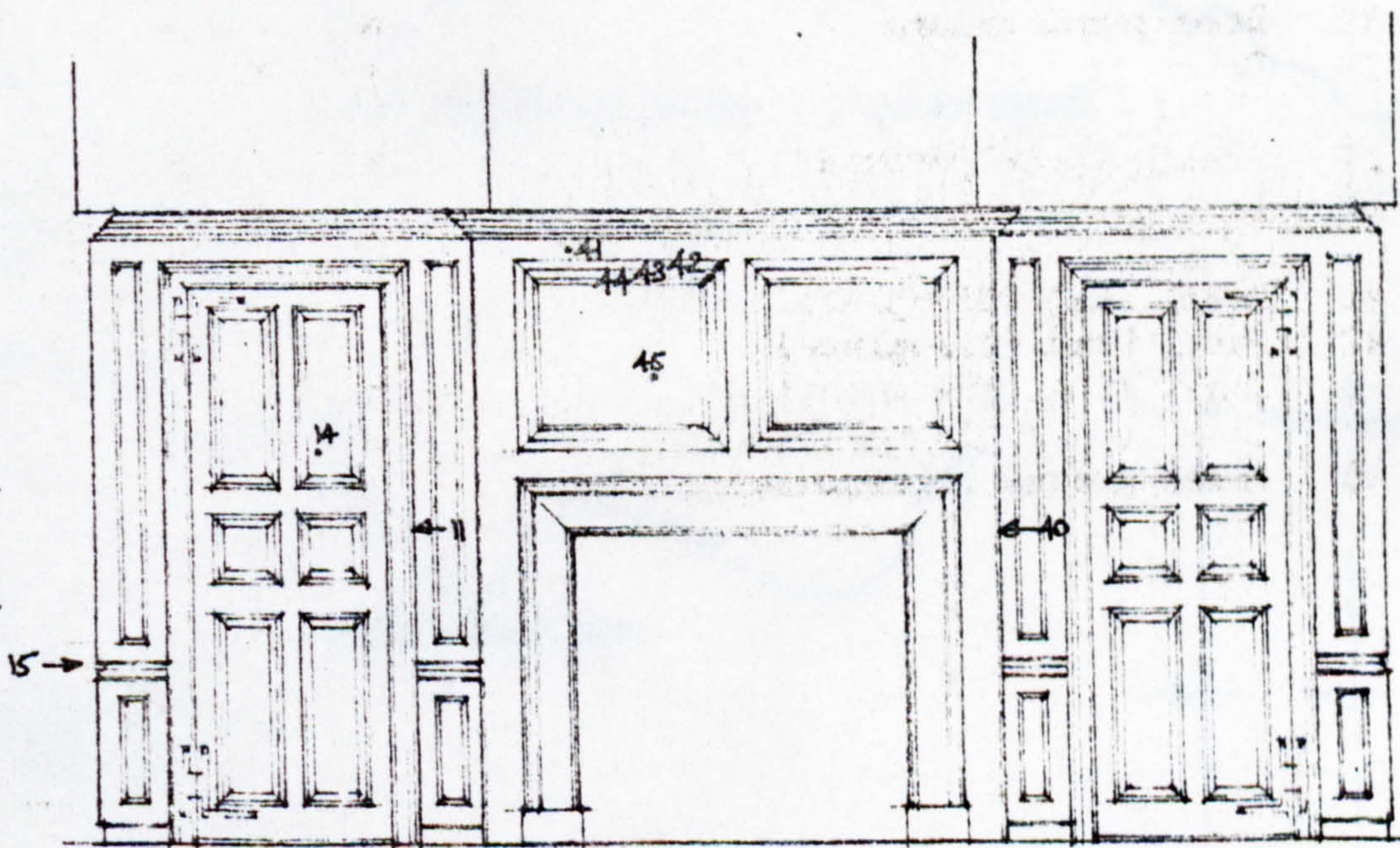
CASE STUDY 2, The Servant's Hall at Boughton

Schedule of samples showing layers present.

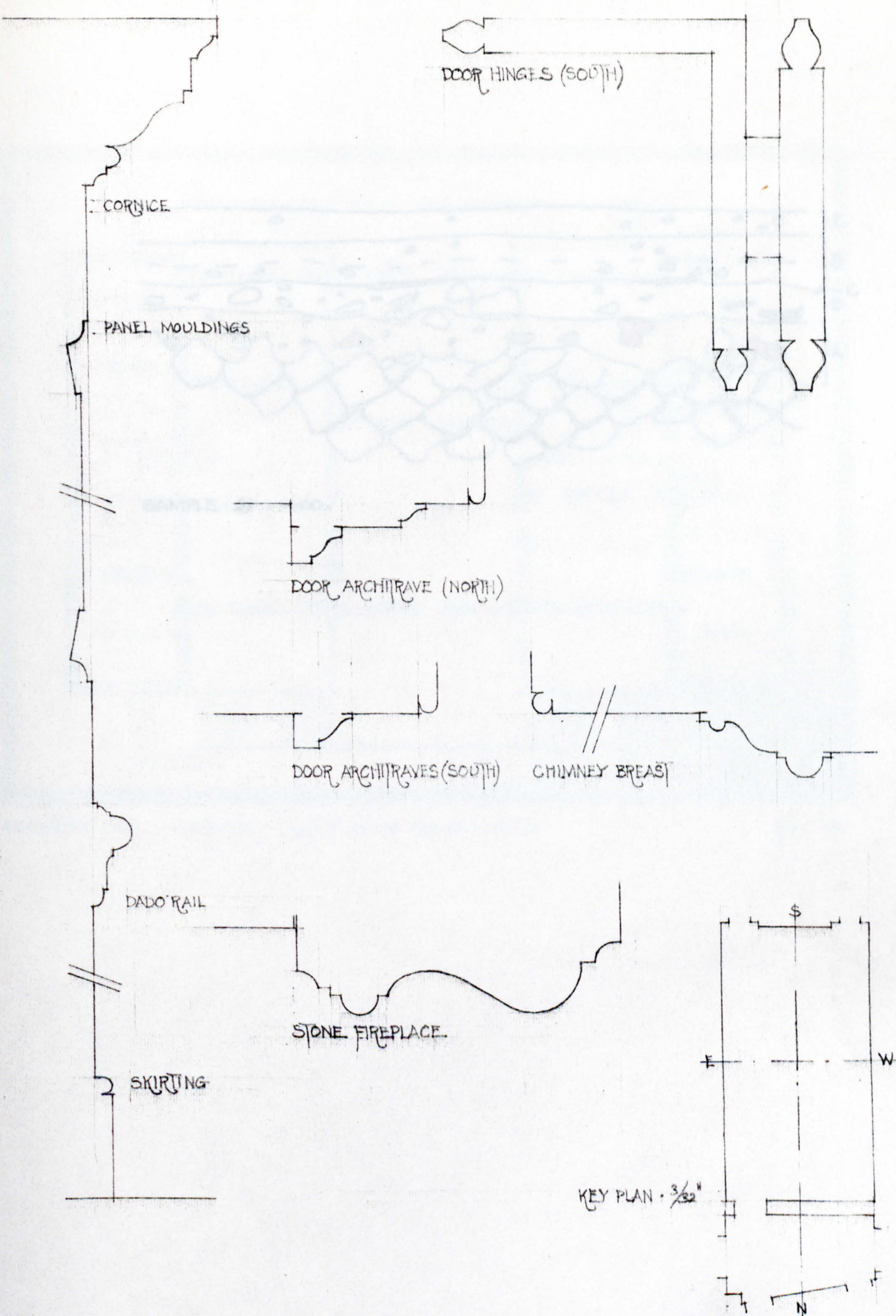
Sample	Wood	A	B	C	D	E
20 Cornice torus	x	x	x		x	
21 Cornice cavetto	x	x	x	x	x	x
22 Panel stile		x			x	
16 Do.	x	x	x		x	
23 Panel ovolo	x	x		x	x	
24 Panel margin	x	x			x	x
25 Panel ground					x	x
26 Dado rail	x	x				
15 Do.	x	x	x		x	
27 Dado panel ovolo	x	x			x	
28 Dado panel margin	x	x		x	x	
29 Dado panel ground	x	x		x	x	
30 Architrave return			x	x	x	
11 Do.	x	x	x		x	
31 Architrave, outer cyma	x	x	x		x	
32 Architrave, first fascia		x	x		x	
33 Architrave, second cyma		x	x		x	
34 Architrave, second fascia		x		x	x	x
35 Architrave, bead	x	x			x	
36 Door muntin	x	x	x		x	x
37 Door panel ovolo	x	x	x		x	
38 Door panel margin	x	x	x		x	
39 Door panel ground	x	x	x		x	x
14 Do.	x	x	x		x	
17 Passage panel ground	x	x	x		x	
18 Passage dado panel ground	x	x	x			
41 Panel rail (fireplace)						
42 Panel bead (fireplace)						
43 Panel cyma (fireplace)	x	x				
44 Panel torus (fireplace)						
45 Panel ground (fireplace)						



ELEVATION OF NORTH WALL (OVERALL HEIGHT APPROXIMATE)

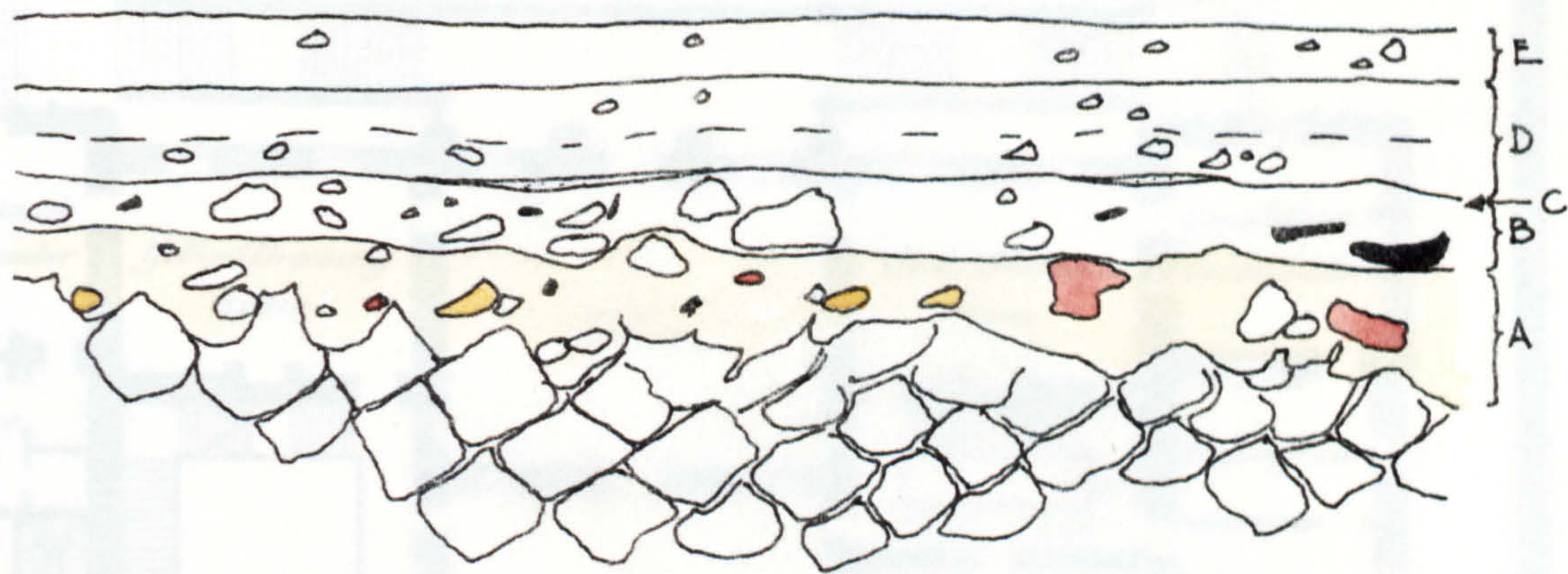


SOUTH WALL

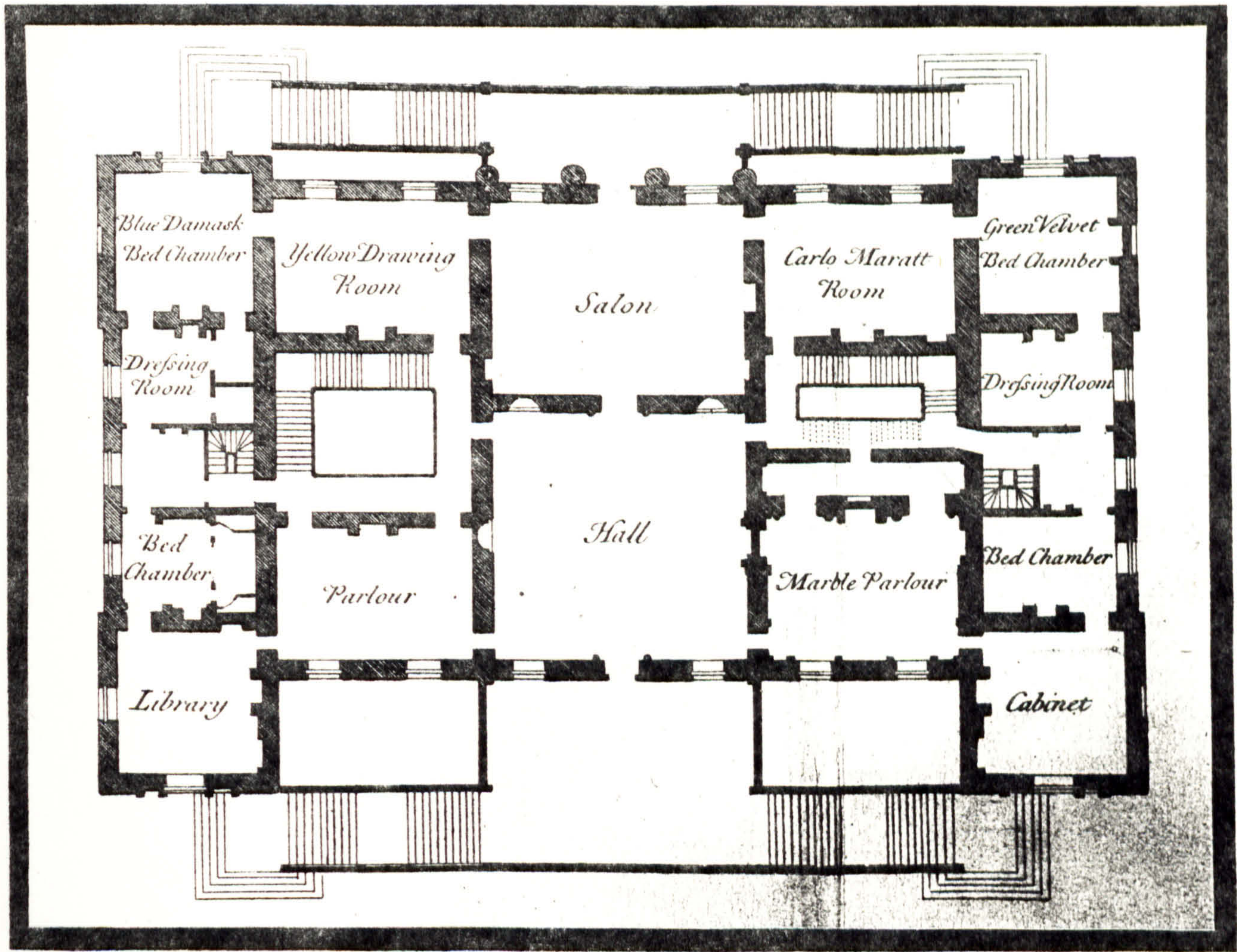


BOUGHTON HOUSE · NORTHAMPTONSHIRE · FORMER SERVANTS HALL · DETAILS $\frac{1}{4}$ FS + KEY PLAN

FIG. 179



SAMPLE 21 · 400x



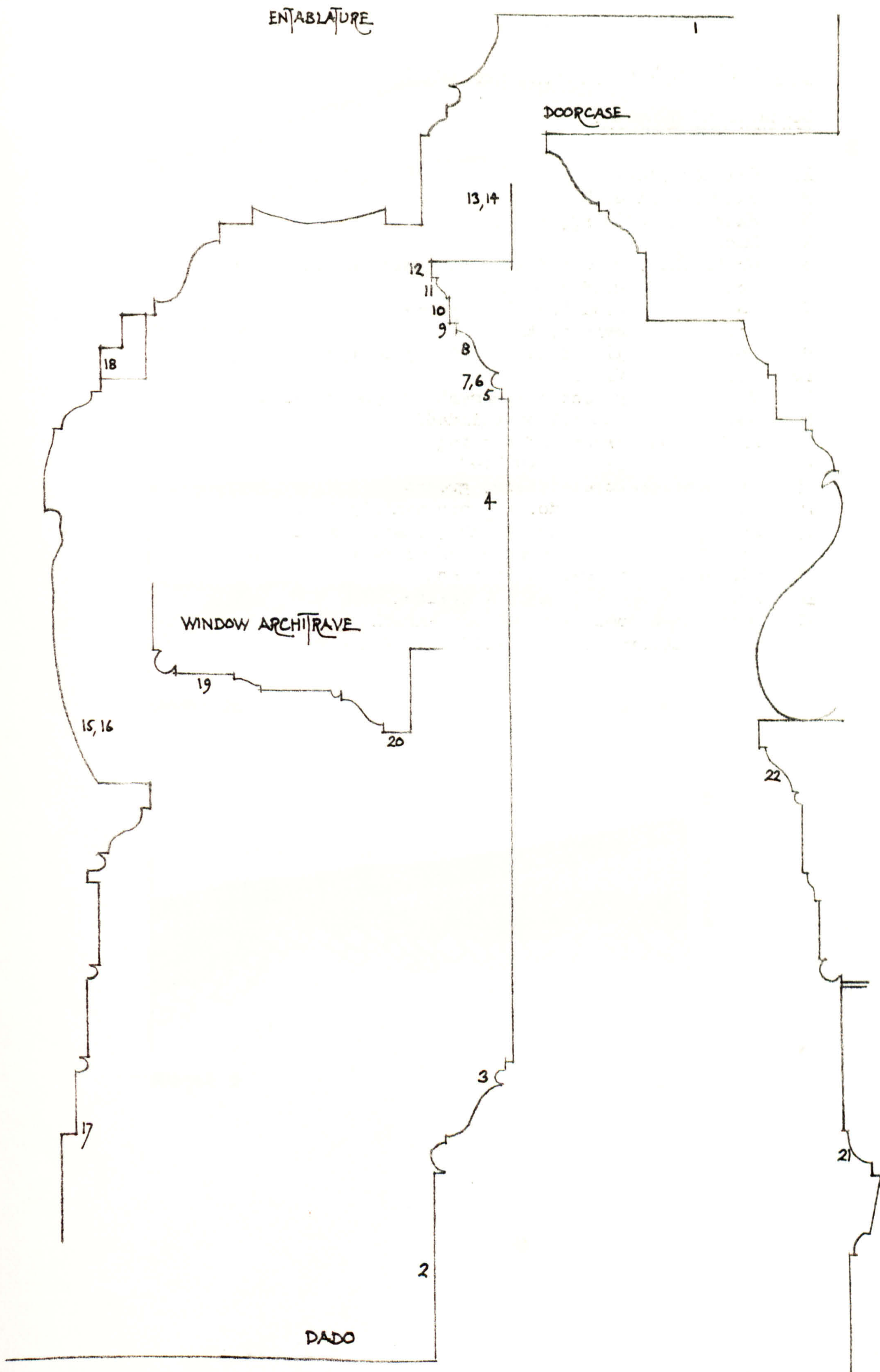
HOUGHTON HALL - NORFOLK - KEY PLAN OF PIANO NOBILE

FIG. 181

CASE STUDY 3, The Cabinet at Houghton

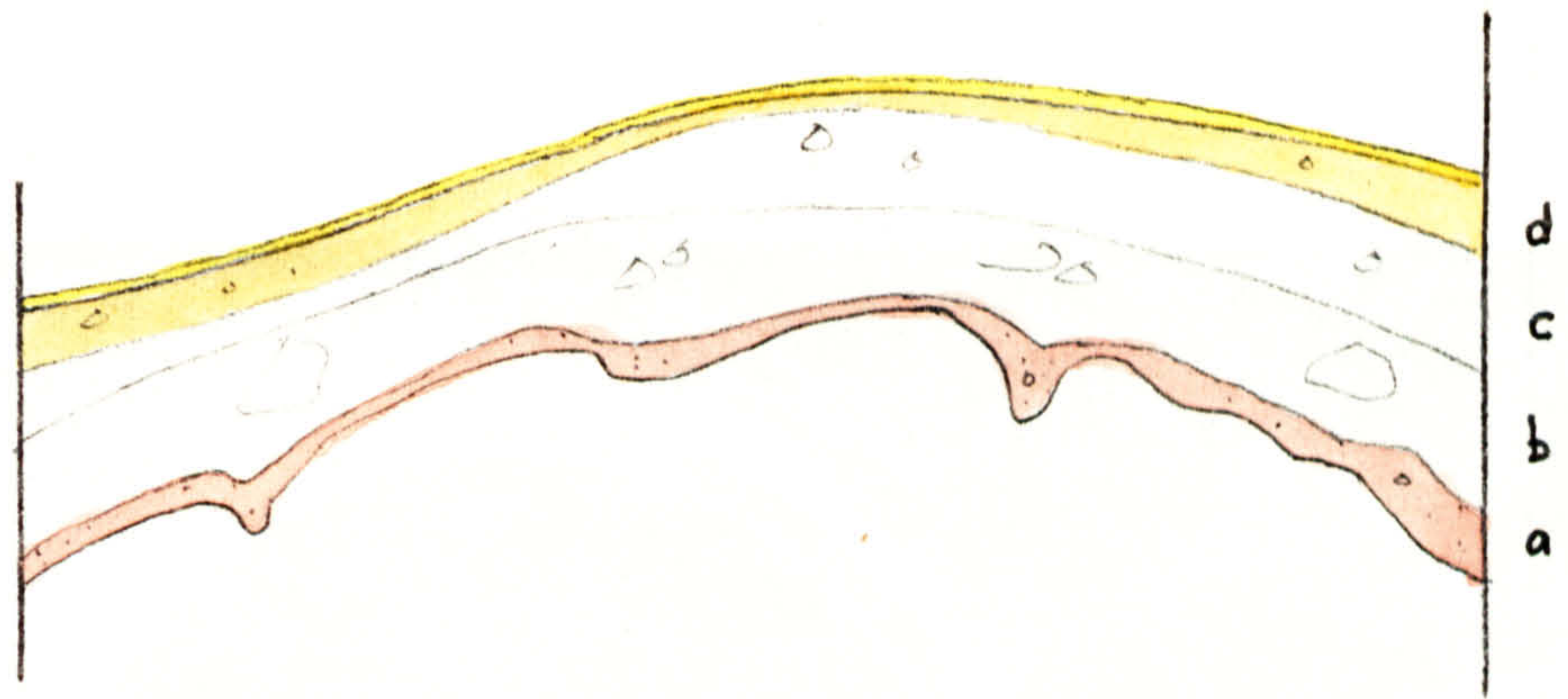
Schedule of Samples.

1. Ceiling panel
- 2 Skirting riser
- 3 Skirting moulding, bead.
- 4 Dado
- 5 Chair rail, gilded fillet at junction with dado
- 6 Do. gilded bead
- 7 Do. bead (ungilded part)
- 8 Do. cyma recta
- 9 Do. gilded fillet at top of cyma recta
- 10 Do. fascia
- 11 Do. gilded enrichment of cyma reversa
- 12 Do. top fillet (gilded)
- 13 Angle bead, ground of carving
- 14 Do. carving (gilded)
- 15 Main entablature, frieze, ground
- 16 Do. do. ornament (gilded)
- 17 Do. architrave, lowest fascia
- 18 Do. cornice, ground between dentils
- 19 Window architrave, inner fascia
- 20 Do. fillet (gilded)
- 21 Door, panel moulding, gilded enrichment.
- 22 Door architrave, cyma, gilded enrichment



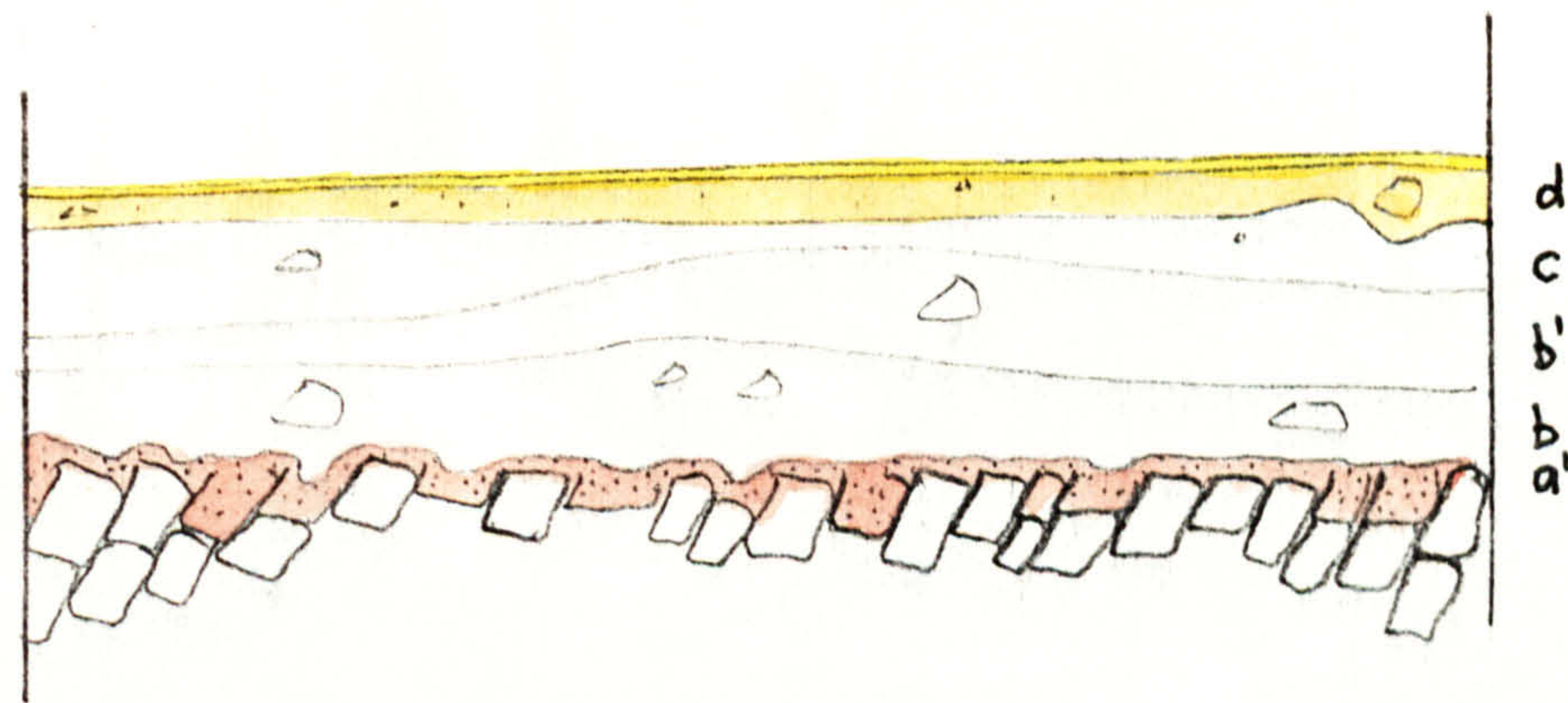
HOUGHTON HALL · NORFOLK · CABINET · SAMPLE LOCATIONS · 1/4 F.S. APPROX

FIG. 182



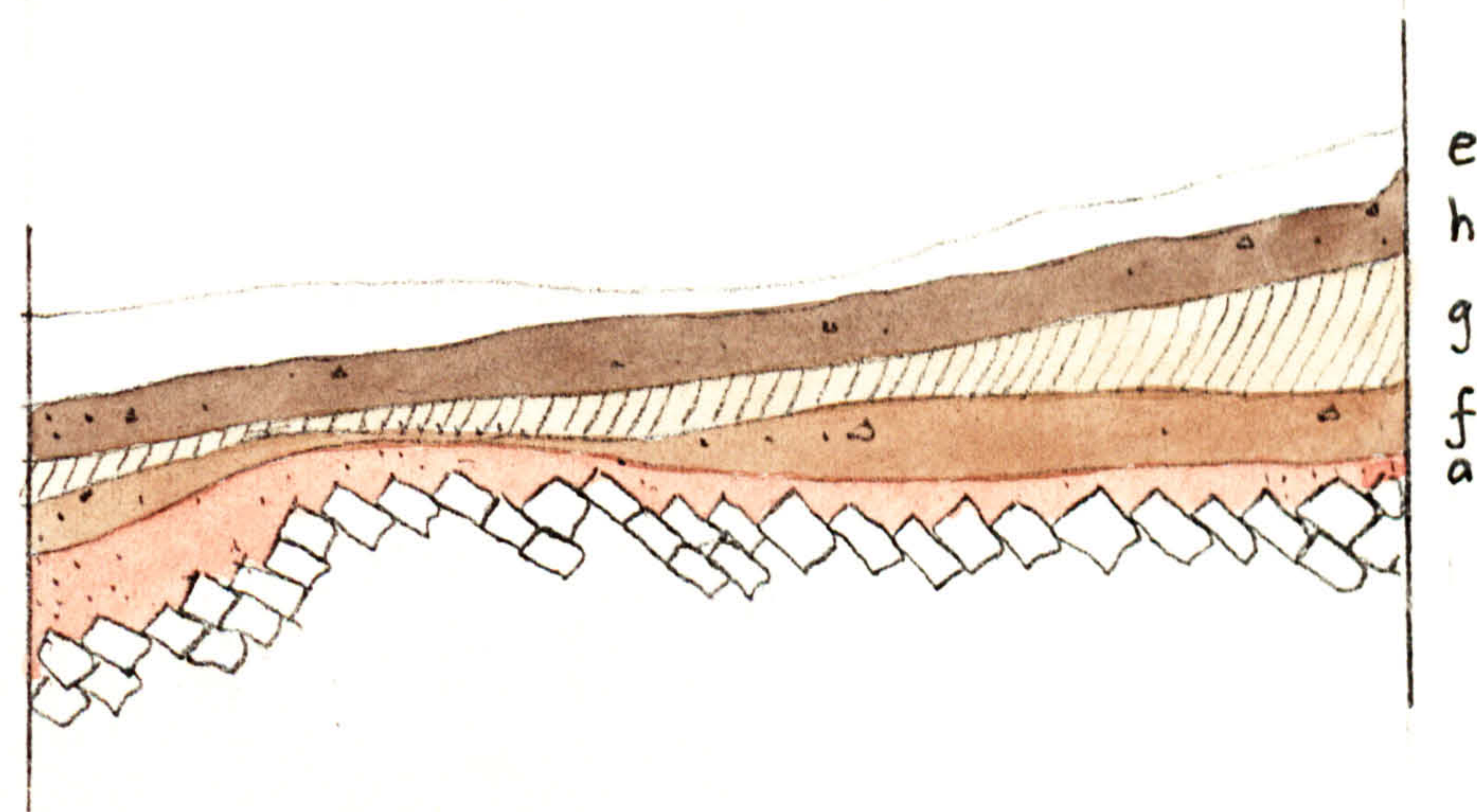
SAMPLE 16

FIG. 183



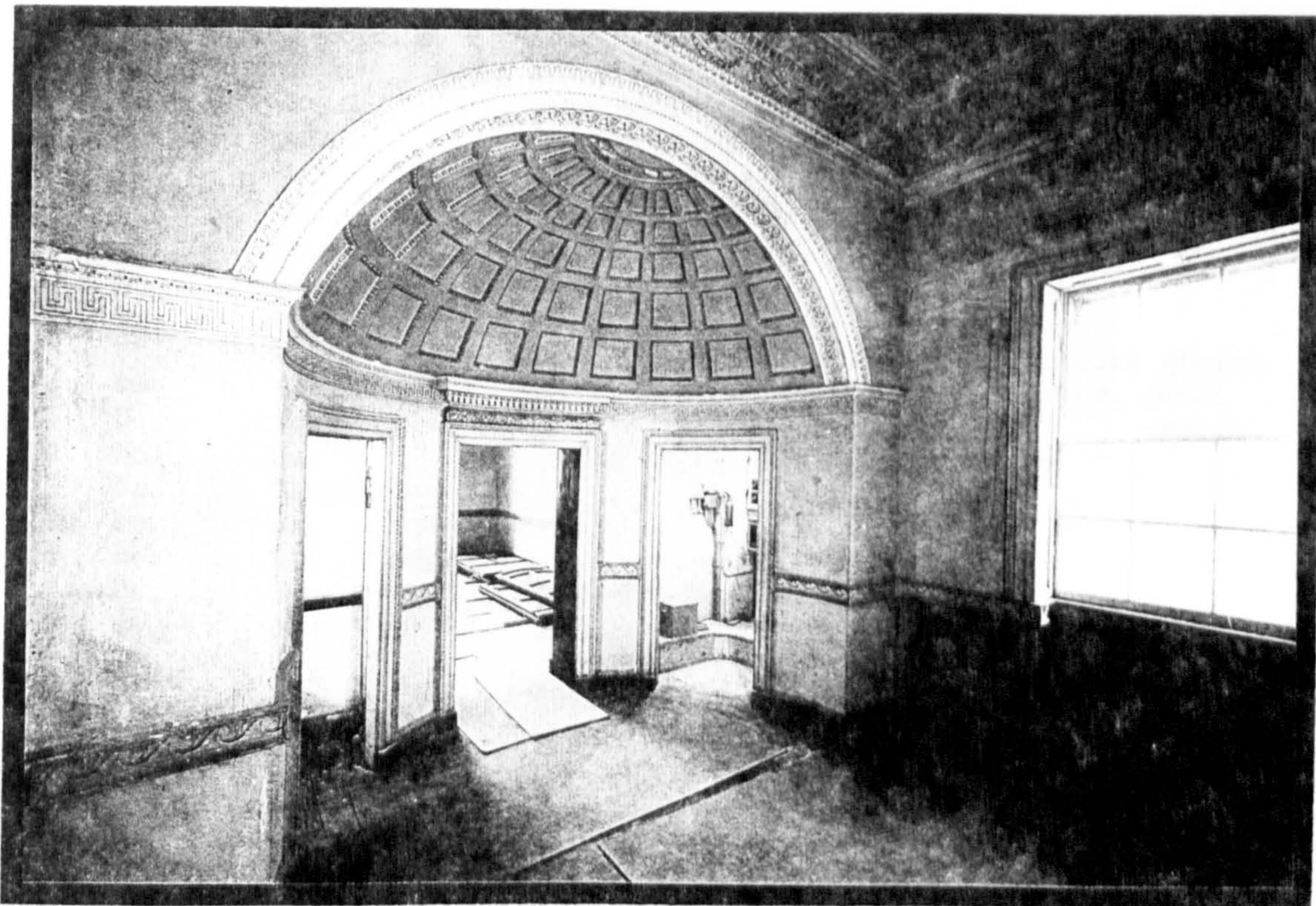
SAMPLE 20

FIG. 184



SAMPLE 2

FIG. 185



THE CASINO · MARINO · DUBLIN · GENERAL VIEW OF VESTIBULE

FIG · 186

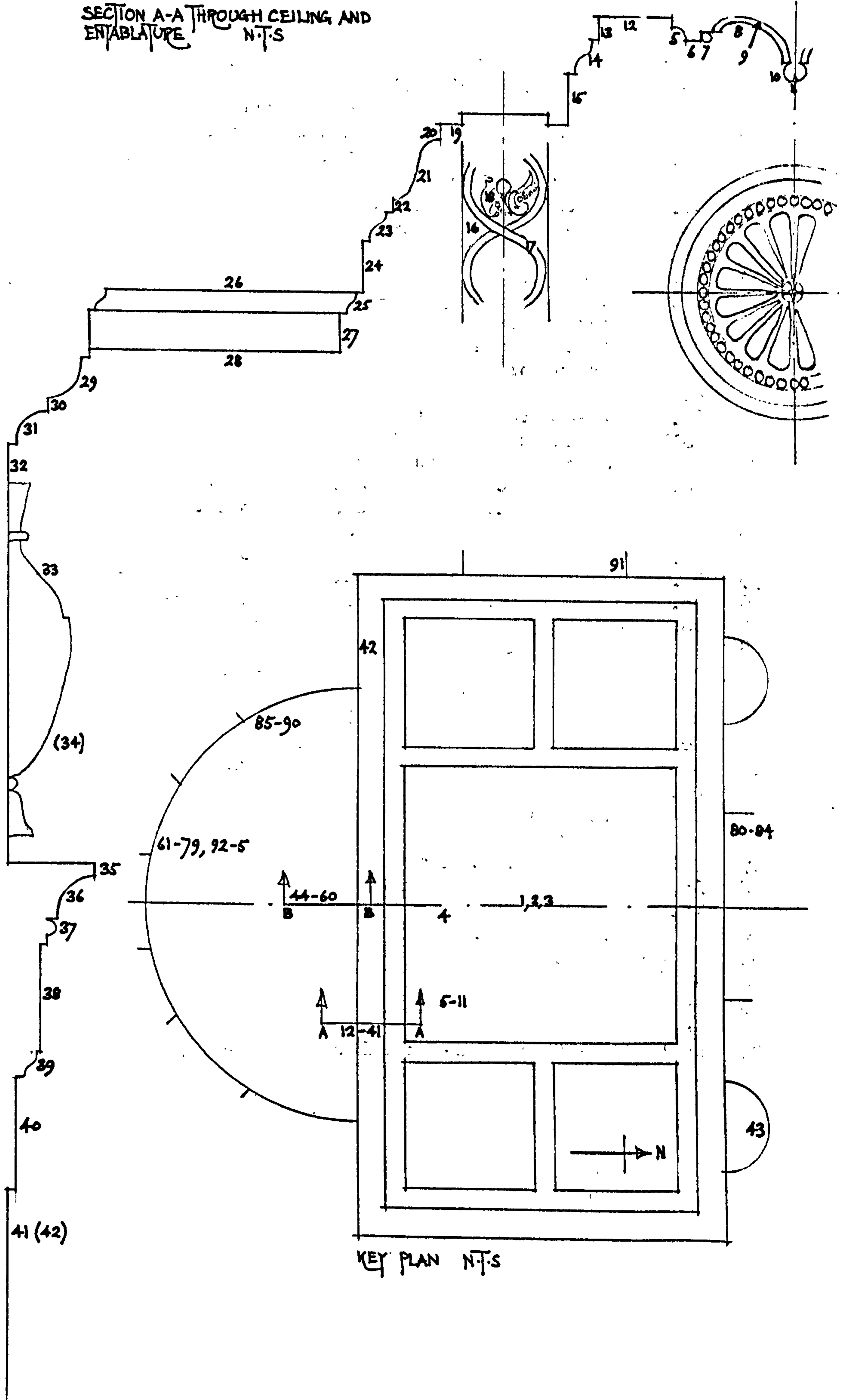
CASE STUDY 4, The Vestibule at the Casino, Marino,

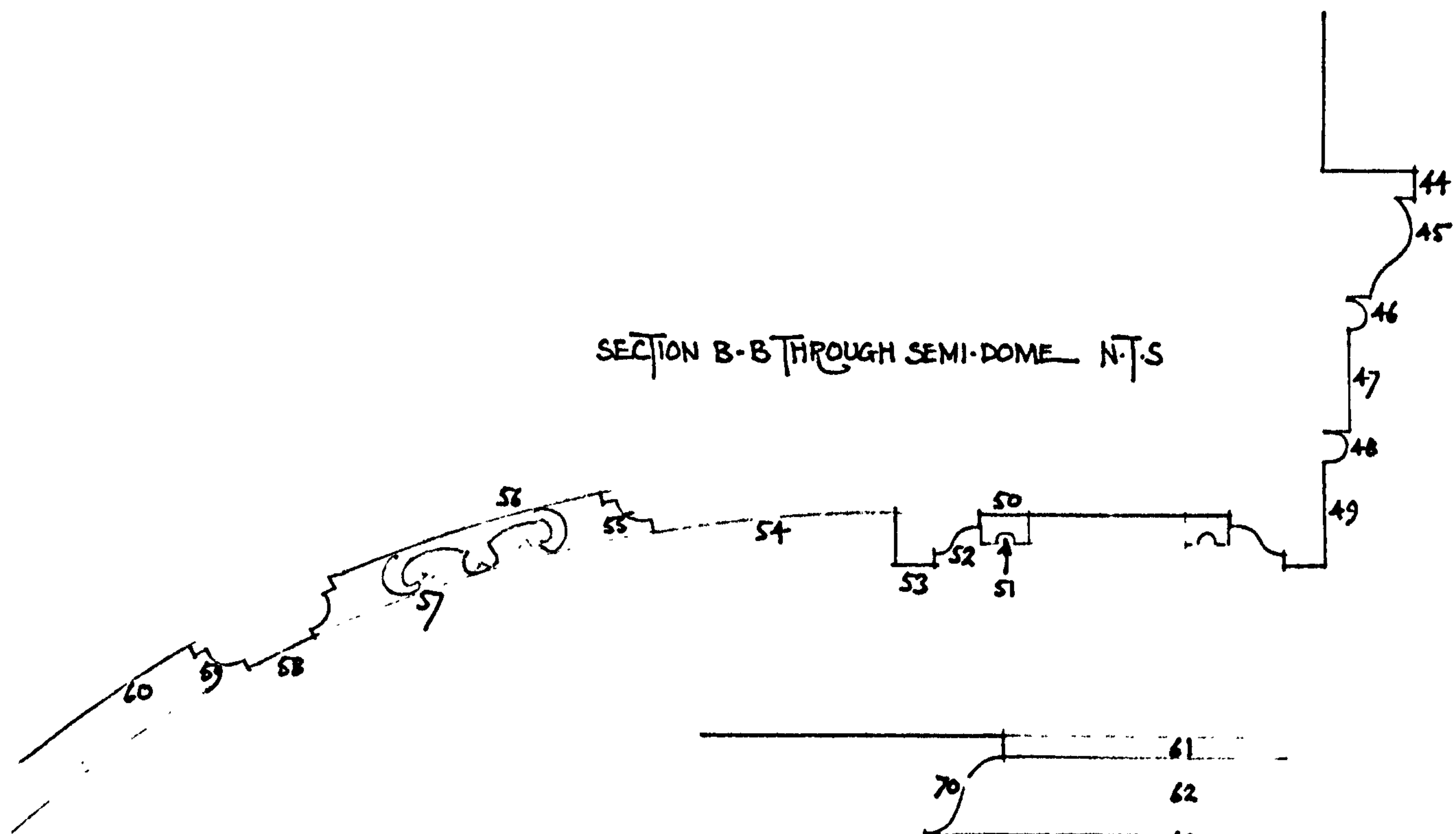
Schedule of Samples

1	Ceiling, centre panel, ground below strings at top of lyre
2	Do. do. wind instrument
3	Do. do. ground at mouth of serpent
4	Do. do. tip of leaf nearest Saloon on east side
5	Do. do. south-east patera, outer cavetto
6	Do. do. do. fillet
7	Do. do. do. bead
8	Do. do. do. centre ground
9	Do. do. do. hollow of centre ground
10	Do. do. do. central flower, petal
11	Do. do. do. do. centre
12	Do. do. ground adjacent to entablature
13	Do. frame, top fillet
14	Do. do. cyma reversa
15	Do. do. fascia
16	Do. do. soffit, ground of guilloche
17	Do. do. do. guilloche
18	Do. do. do. flower
19	Do. do. do. face
20	Entablature, cornice, top fillet
21	Do. do. cyma recta
22	Do. do. fillet below cyma recta
23	Do. do. cyma reversa
24	Do. do. fascia below cyma reversa
25	Do. do. cyma reversa of modillion
26	Do. do. soffit between modillions
27	Do. do. outer face of modillion
28	Do. do. soffit of modillion
29	Do. do. Ovolo, egg
30	Do. do. fillet below ovolo
31	Do. do. cavetto, flower
32	Do. frieze, ground
33	Do. do. vase
34	Do. do. leaf from bottom of swag below lyre and crumhorn
35	Do. architrave, top fillet
36	Do. do. cavetto, petal
37	Do. do. bead
38	Do. do. upper fascia
39	Do. do. cyma reversa
40	Do. do. lower fascia
41	Wall immediately below entablature
42	Do.
43	Wall within niche to east of exterior door
44	Semi-dome, architrave, top fillet
45	Do. do. cyma reversa, petal
46	Do. do. long upper bead
47	Do. do. upper fascia
48	Do. do. husk of bead
49	Do. do. lower fascia
50	Do. guilloche band, ground outside guilloche
51	Do. do. guilloche
52	Do. do. cyma reversa

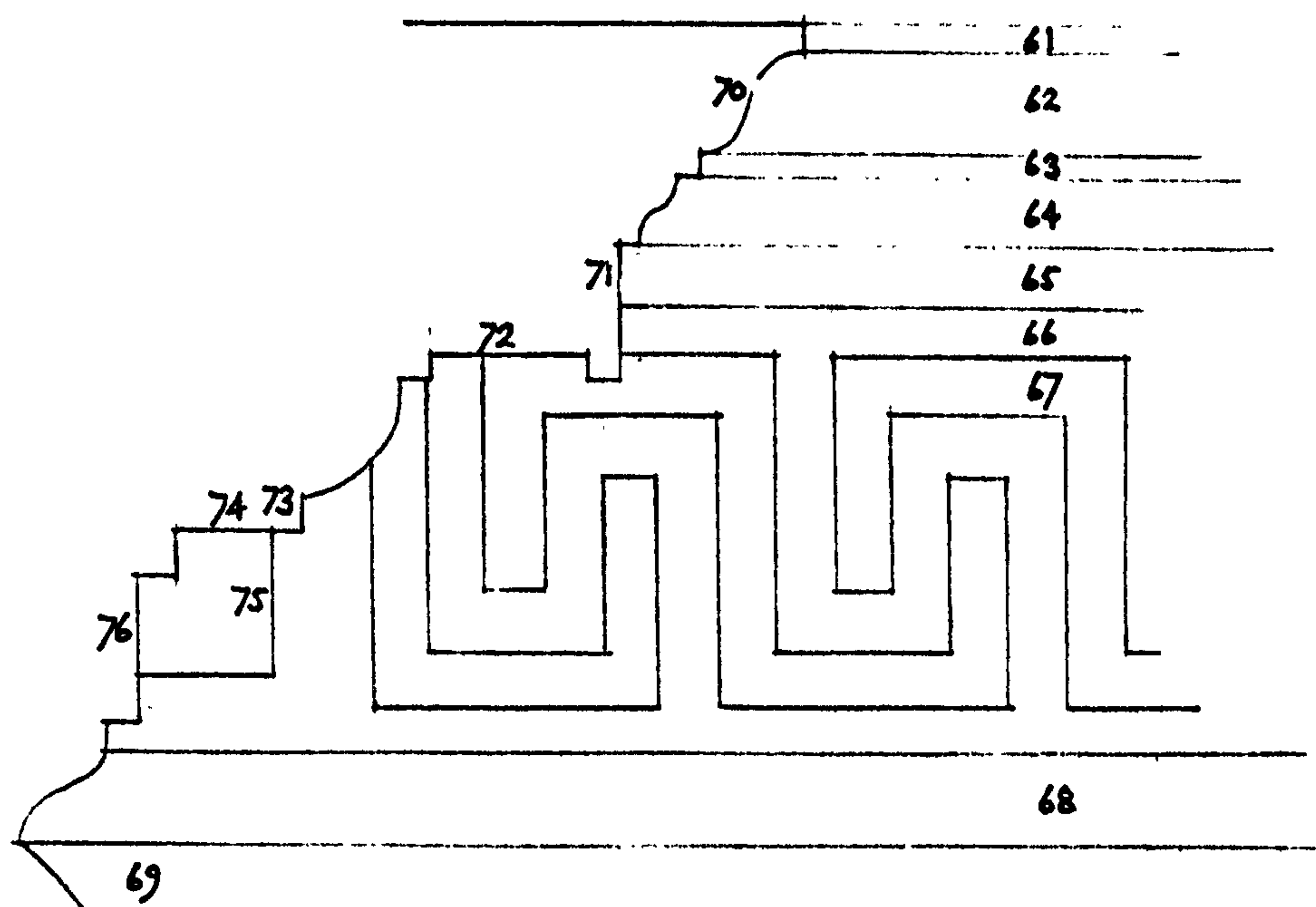
- 53 Semi-dome, guilloche band, fillet on face
54 Do. centre semicircle, face
55 Do. do. ovolo, egg
56 Do. do. annular panel, ground
57 Do. do. do. petal of central flower
58 Do. frame of coffers, face
59 Do. coffer moulding, ovolo
60 Do. ground of coffer
61 Impost, top fillet
62 Do. cyma recta
63 Do. fillet below cyma recta
64 Do. cyma reversa
65 Do. fascia above fret
66 Do. ground of fret
67 Do. fret
68 Do. fascia below fret
69 Wall below impost
70 Door to saloon, entablature, cornice, cyma recta
71 Do. do. do. upper fascia
72 Do. do. do. soffit
73 Do. do. do. fillet below ovolo
74 Do. do. do. soffit between dentils
75 Do. do. do. face of dentil
76 Do. do. do. fascia behind dentils
77 Do. do. do. pulvinated frieze, leaf
78 Do. do. do. ribbon
79 Do. do. do. architrave, upper fascia
80 Door to exterior, architrave, fillet
81 Do. do. do. long bead
82 Do. do. do. middle fascia
83 Do. do. do. cyma reversa
84 Do. do. do. inner fascia
85 Chair rail, top
86 Do. ornament
87 Do. ground of ornament
88 Do. fillet of frame
89 Wall below chair rail
90 Skirting, top fillet
91 Shutter panel
92 As 85
93 As 78
94 As 77
95 Wall adjacent to frieze of Saloon doorcase

SECTION A-A THROUGH CEILING AND ENTABLATURE N.T.S

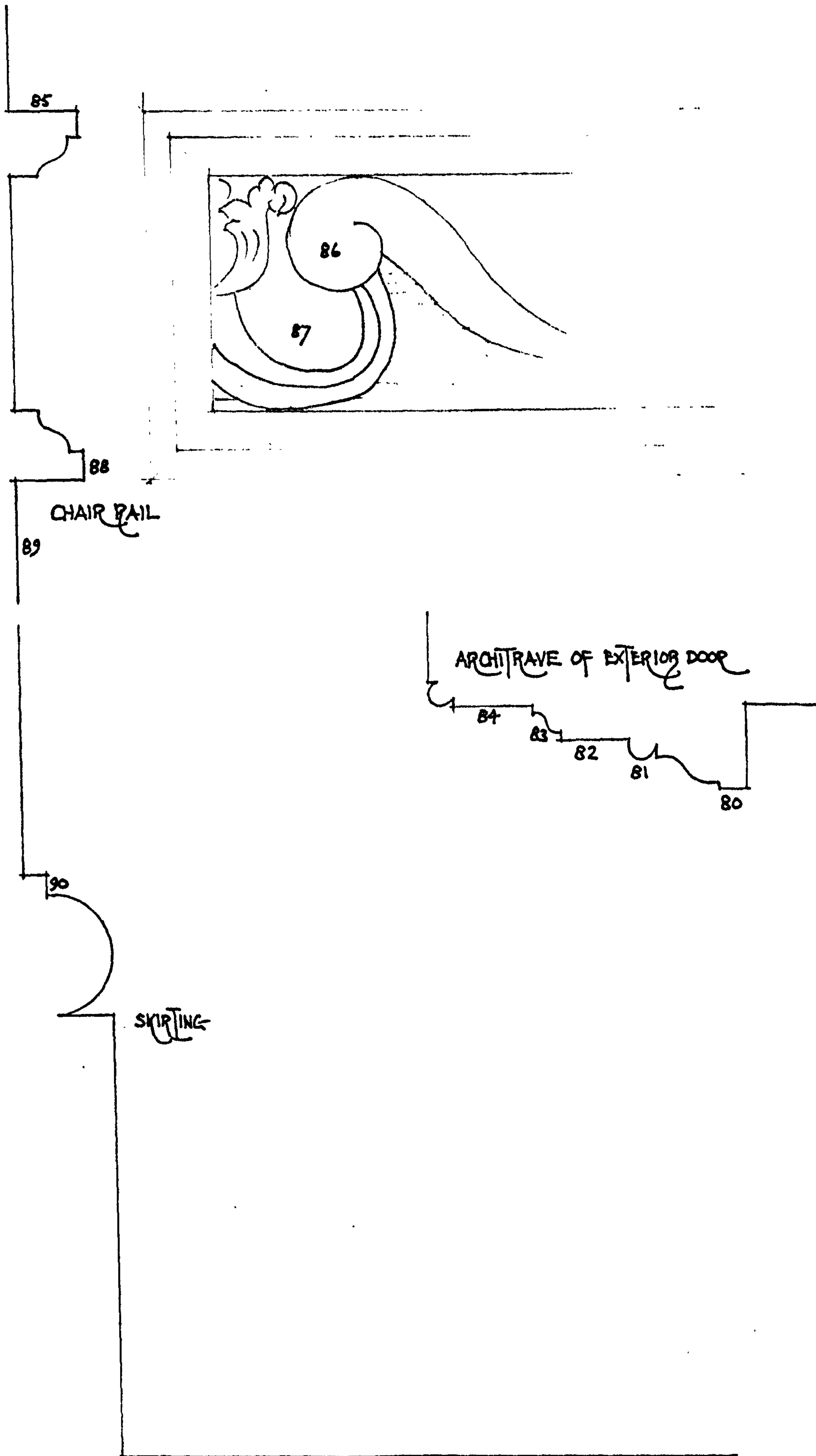


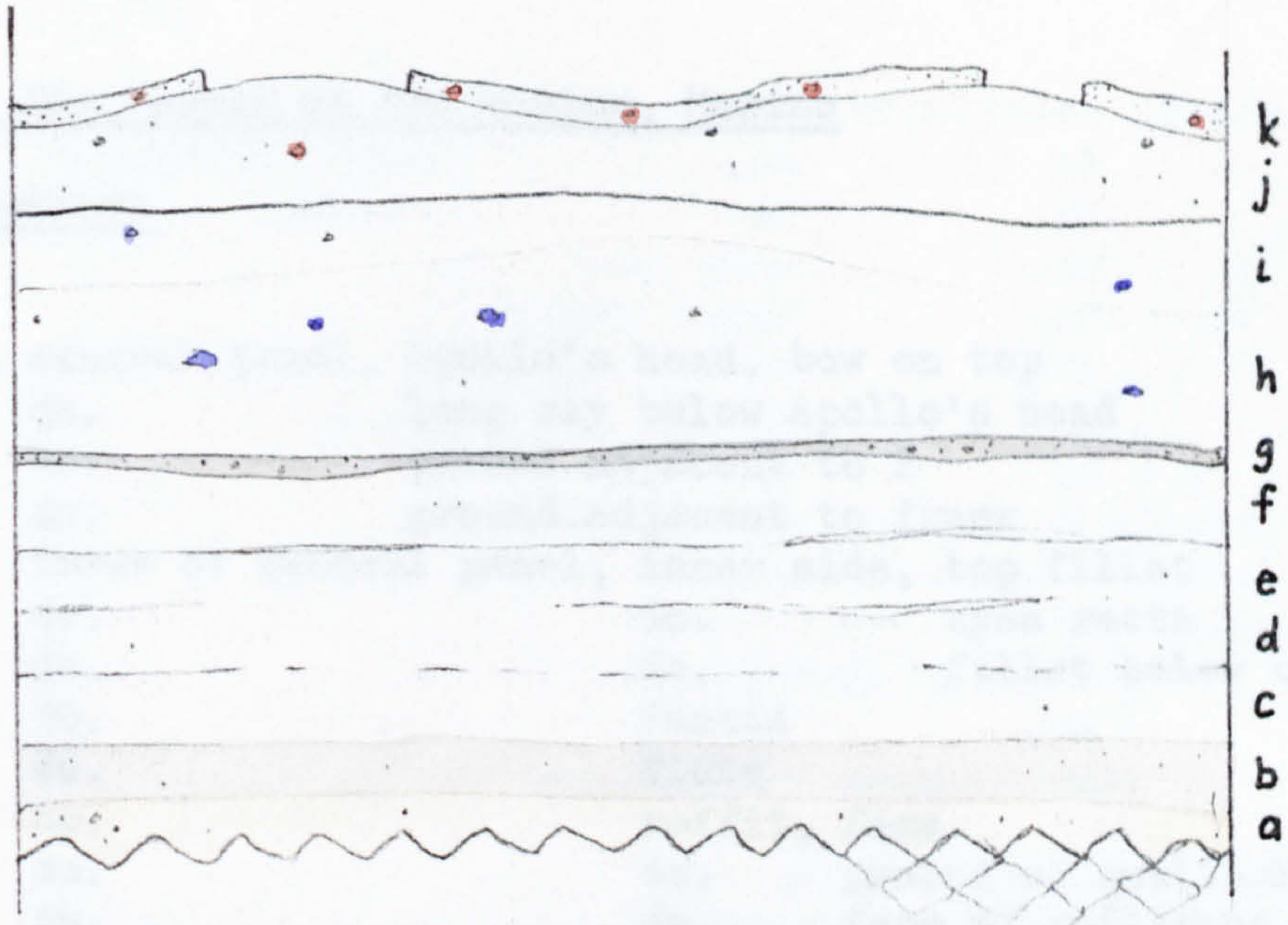


SECTION B-B THROUGH SEMI-DOME N.T.S



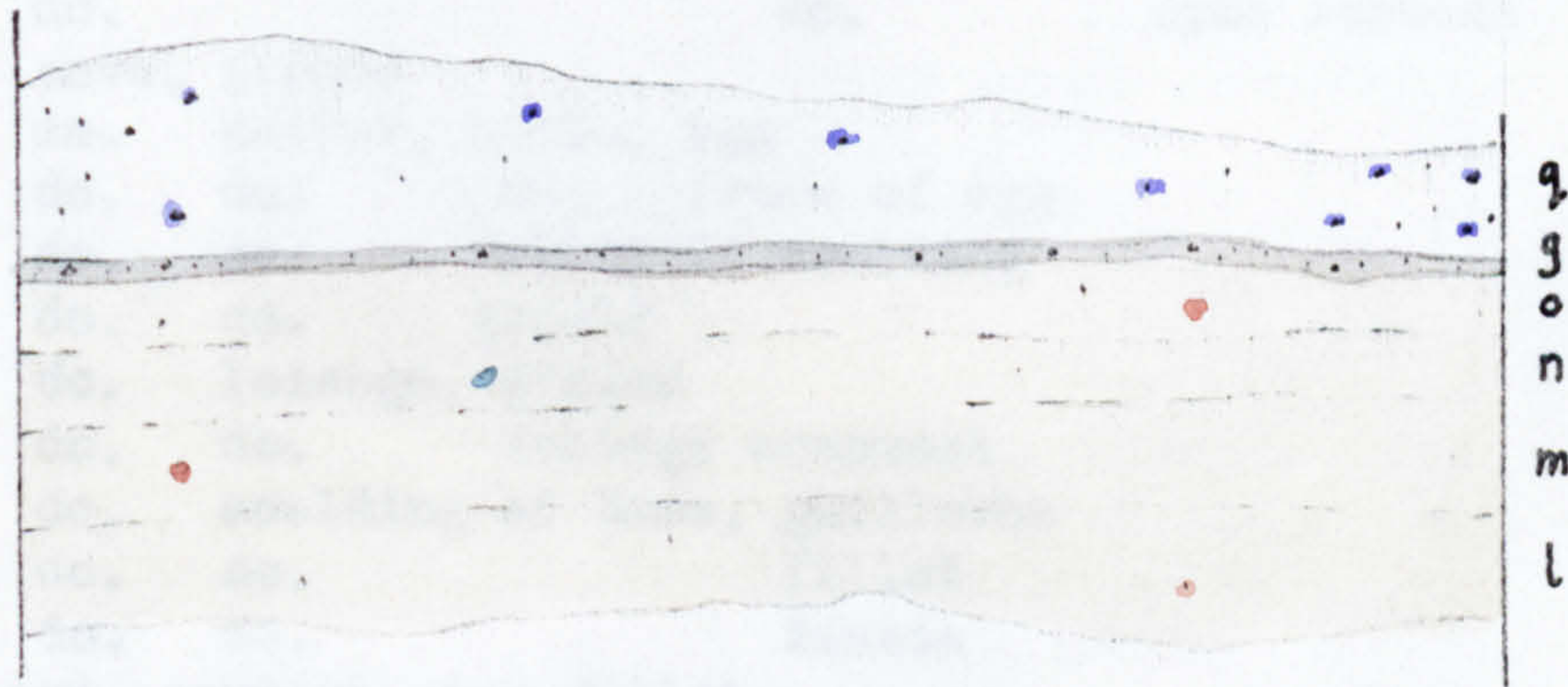
ENTABLATURE OF DOOR TO SALOON AND IMPOST OF SEMI-DOME N.T.S





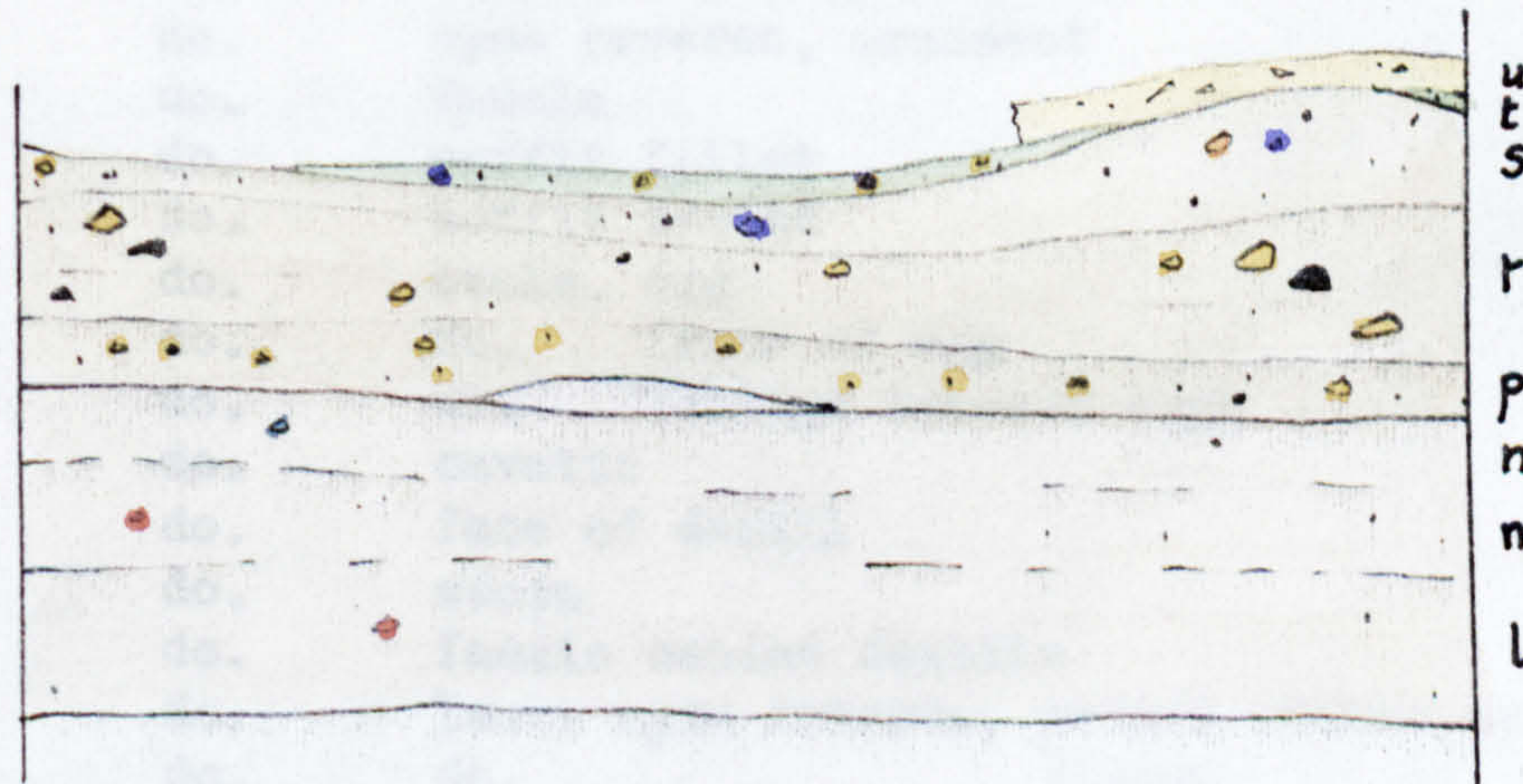
SAMPLE 85

FIG. 190



SAMPLE 49

FIG. 191



SAMPLE 69

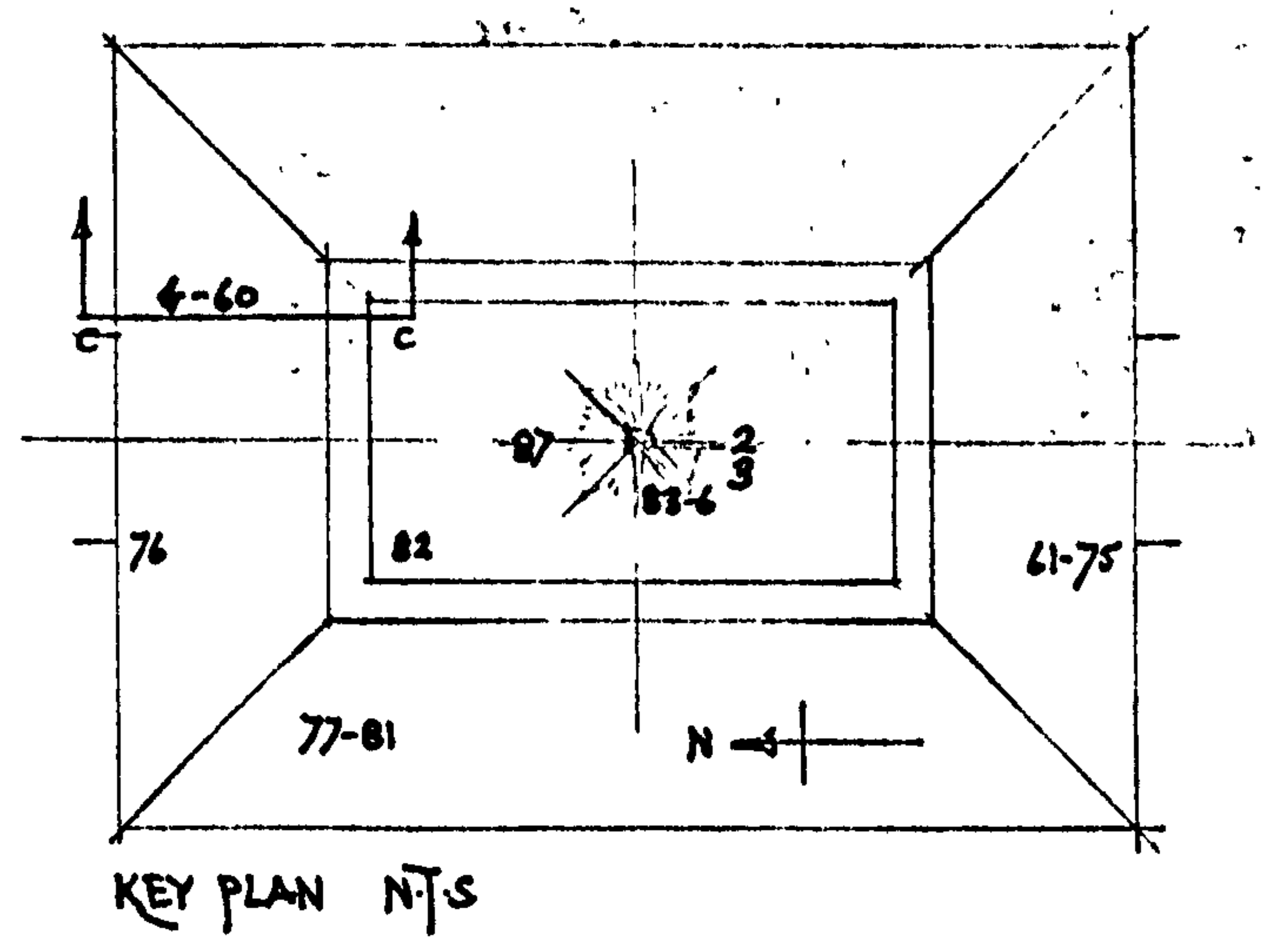
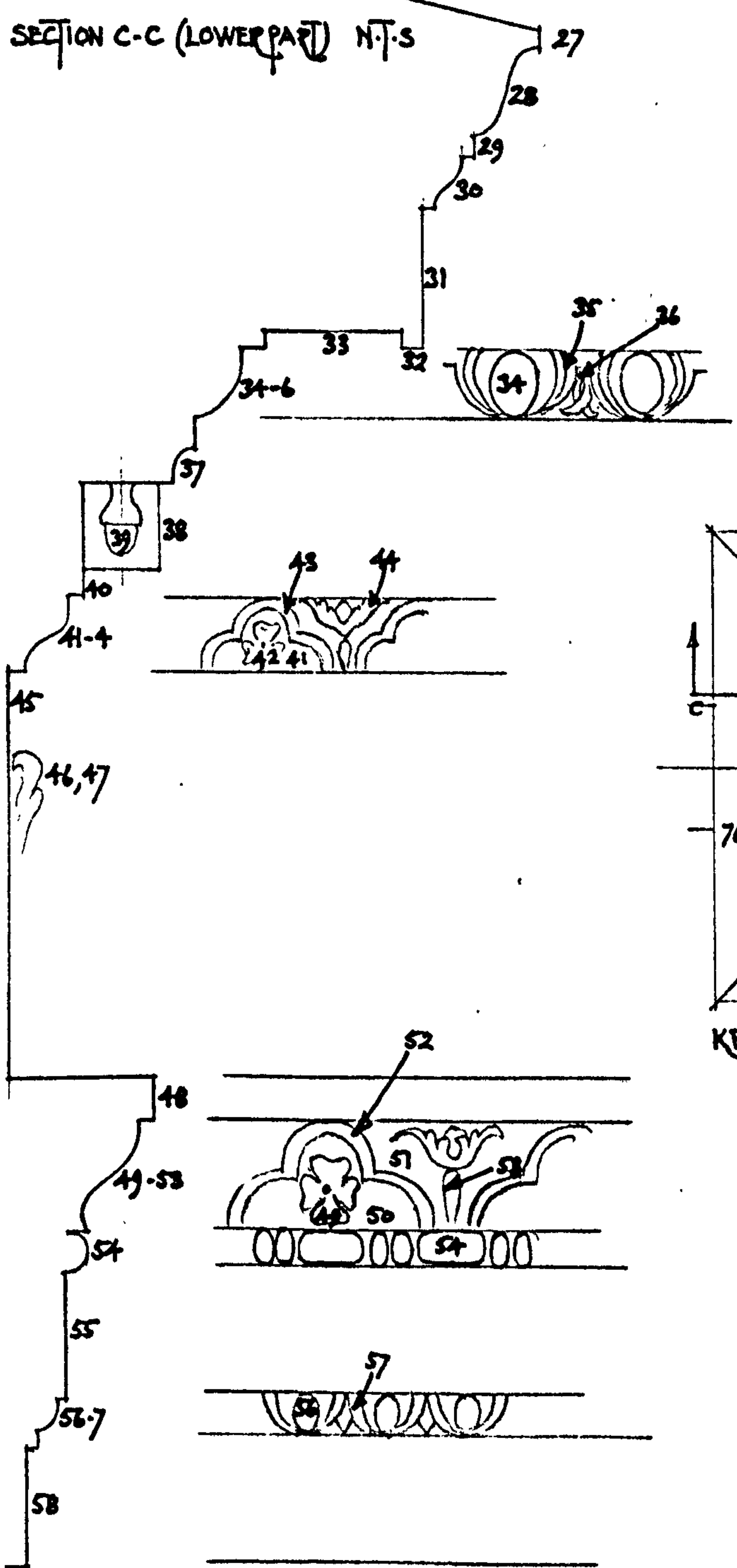
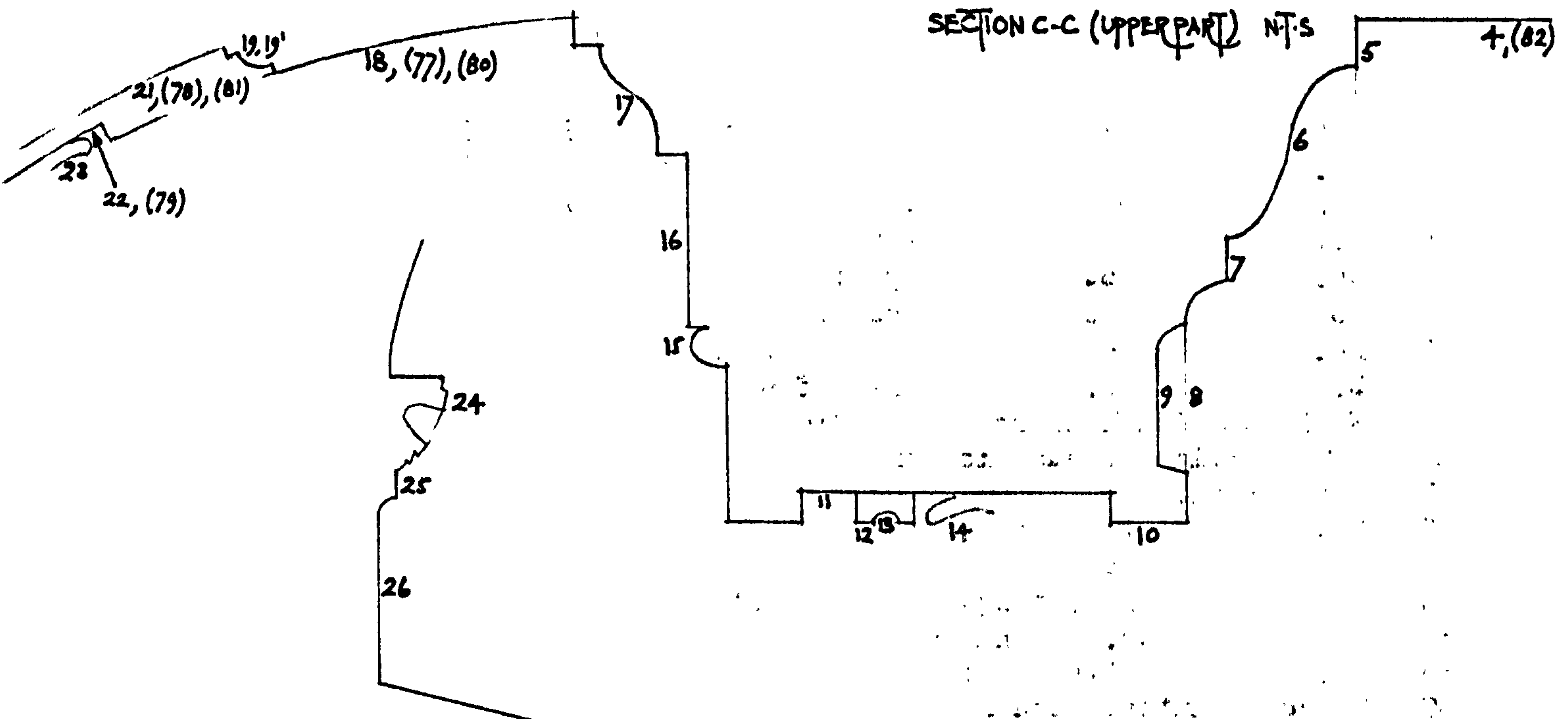
FIG. 192

CASE STUDY 5, The Saloon at the Casino, Marino

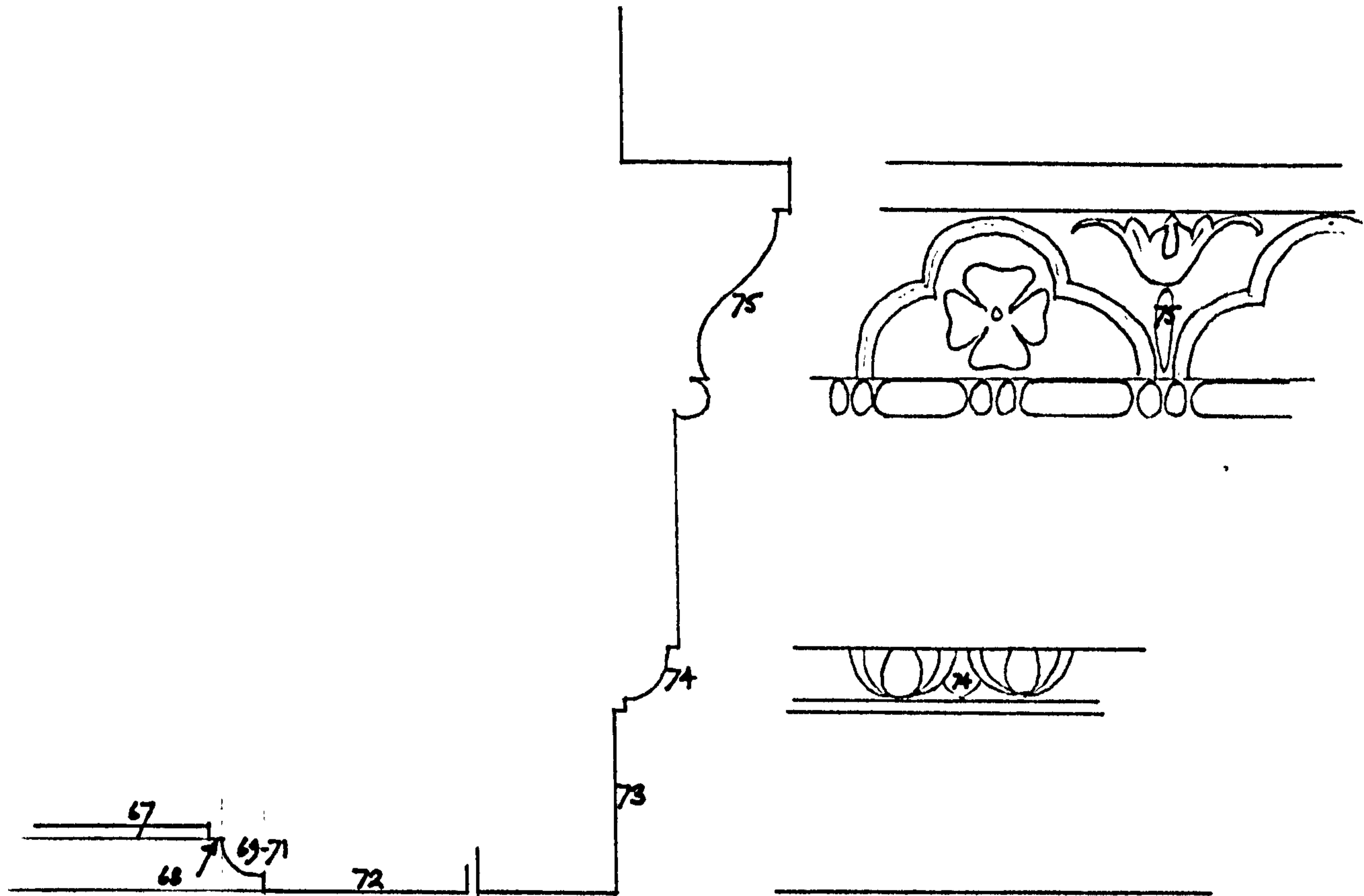
Schedule of Samples

1	Ceiling, central panel, Apollo's head, bow on top
2	Do. do. long ray below Apollo's head
3	Do. do. ground adjacent to 2
4	Do. do. ground adjacent to frame
5	Do. frame of central panel, inner side, top fillet
6	Do. do. do. cyma recta
7	Do. do. do. fillet below cyma recta
8	Do. do. fascia
9	Do. do. flute
10	Do. do. soffit, face
11	Do. do. do. ground of guilloche
12	Do. do. do. face of guilloche
13	Do. do. do. hollow in face of guilloche
14	Do. do. do. foliage ornament
15	Do. do. do. outer side, bead
16	Do. do. do. upper fascia
17	Do. do. do. cyma reversa
18	Do. cove, ground
19	Do. do. coffer, ovolo, egg
19'	Do. do. do. do. frame of egg
20	Do. do. do. fillet of moulding
21	Do. do. do. ground
22	Do. do. do. lozenge, ground
23	Do. do. do. foliage ornament
24	Do. do. do. moulding at base, guilloche
25	Do. do. do. fillet
26	Do. do. do. fascia
27	Entablature, cornice, top fillet
28	Do. do. cyma recta
29	Do. do. fillet below cyma recta
30	Do. do. cyma reversa, ornament
31	Do. do. fascia
32	Do. do. soffit fillet
33	Do. do. soffit bround
34	Do. do. ovolo, egg
35	Do. do. do. frame of egg
36	Do. do. do. foliage between eggs
37	Do. do. do. cavetto
38	Do. do. do. face of dentil
39	Do. do. do. acorn
40	Do. do. do. fascia behind dentils
41	Do. do. do. lower cyma reversa, ground within semi-quatrefoil
42	Do. do. do. do. floret
43	Do. do. do. do. semi-quatrefoil
44	Do. do. do. do. acanthus
45	Do. frieze, ground
46	Do. do. leaf of rainceau
47	Do. do. stalk of rainceau
48	Do. architrave, top fillet
49	Do. do. cyma reversa, floret
50	Do. do. do. ground within semi-quatrefoil

51	Entablature, architrave, cyma reversa, ground outside semi-quatrefoil
52	Do. do. do. semi-quatrefoil
53	Do. do. do. acanthus
54	Do. do. long bead
55	Do. do. upper fascia
56	Do. do. ovolo, egg
57	Do. do. do. frame of egg
58	Do. do. lower fascia
59	Wall, applied half-round moulding
60	Do. applied reeded moulding
61	Chair rail, top
62	Do. ground of fret
63	Do. fret
64	Do. ogee, tongue of ornament
65	Do. do. ornament
66	Do. fillet on face
67	Window, shutter, panel ground
68	Do. do. panel moulding, fillet
69	Do. do. do. ovolo, egg
70	Do. do. do. do. frame of egg
71	Do. do. do. do. dart
72	Do. do. frame
73	Do. architrave, inner fascia
74	Do. do. ovolo, dart
75	Do. do. cyma reversa, acanthus
76	Door, architrave, cyma reversa, semi-quatrefoil
77	Ceiling, cove, ground
78	Do. do. coffer
79	Do. do. lozenge, ground
80	Do. do. ground
81	Do. do. coffer
82	Do. central panel, ground
83	Do. do. tip of ray from Apollo's head
84	Do. do. do.
85	Do. do. do.
86	Do. do. do.
87	Do. do. streak to north of Apollo's head

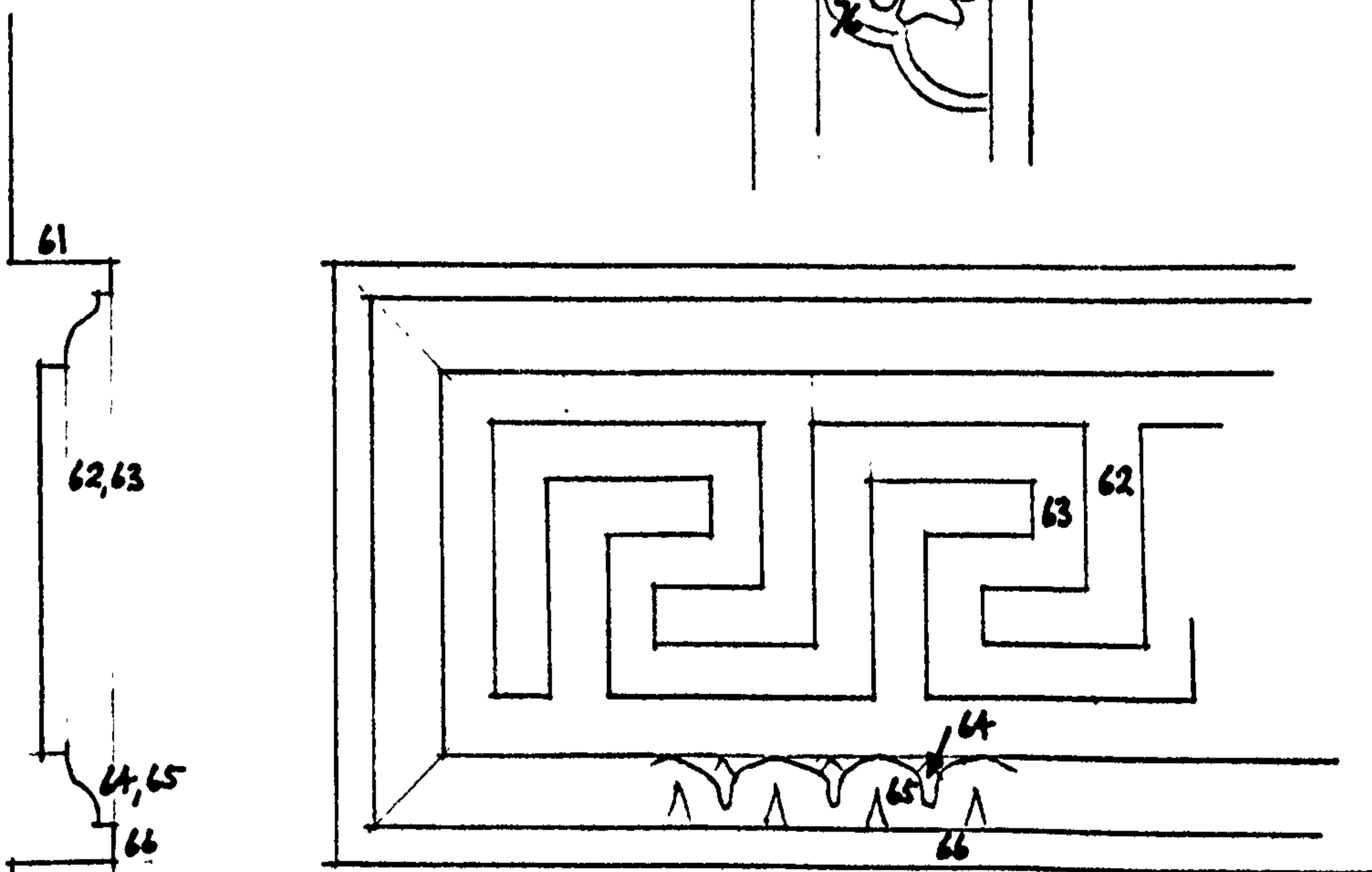
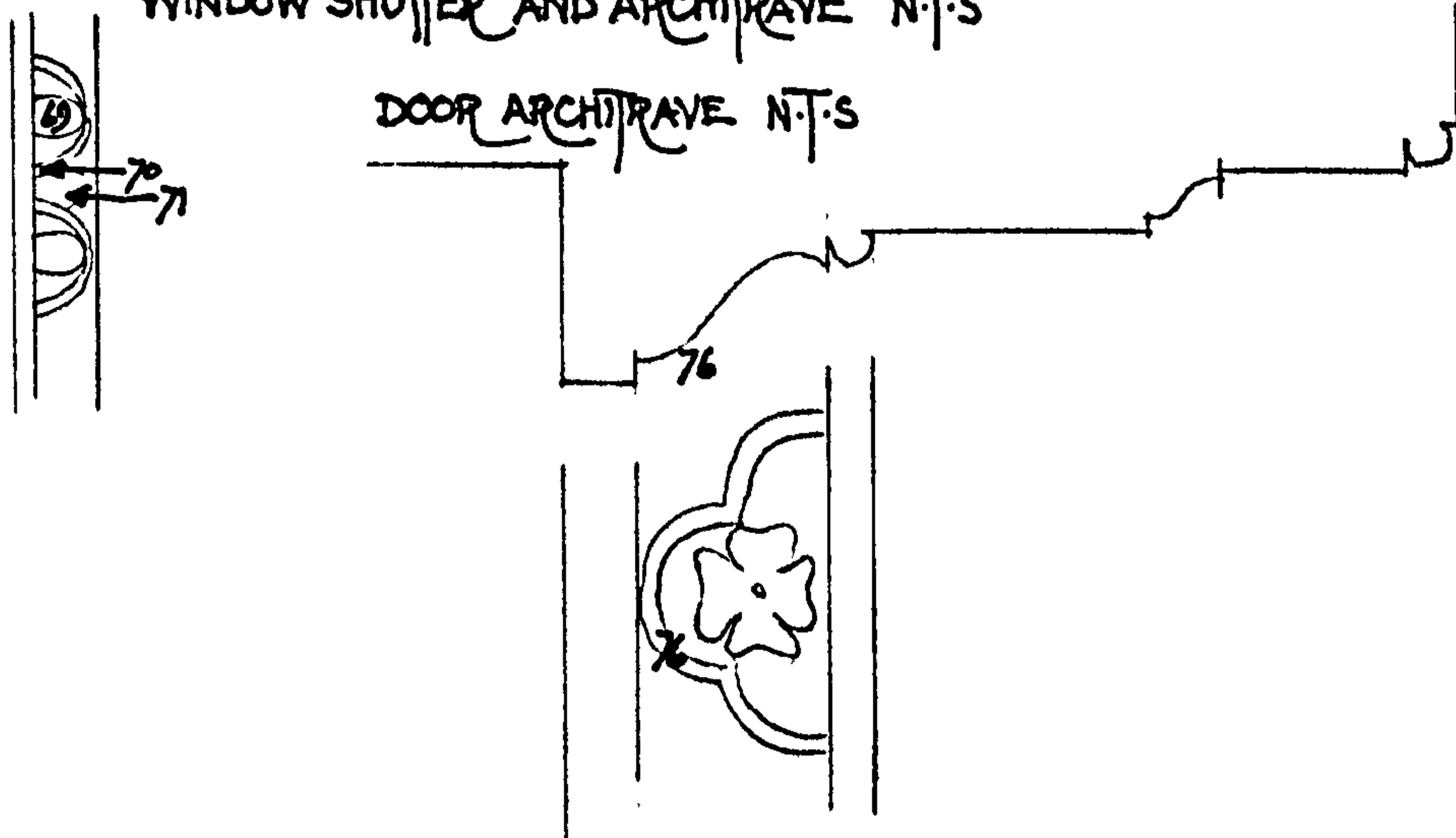


THE CASINO · MARINO · DUBLIN · SALOON · SAMPLE LOCATIONS



WINDOW SHUTTER AND ARCHITRAVE N.T.S

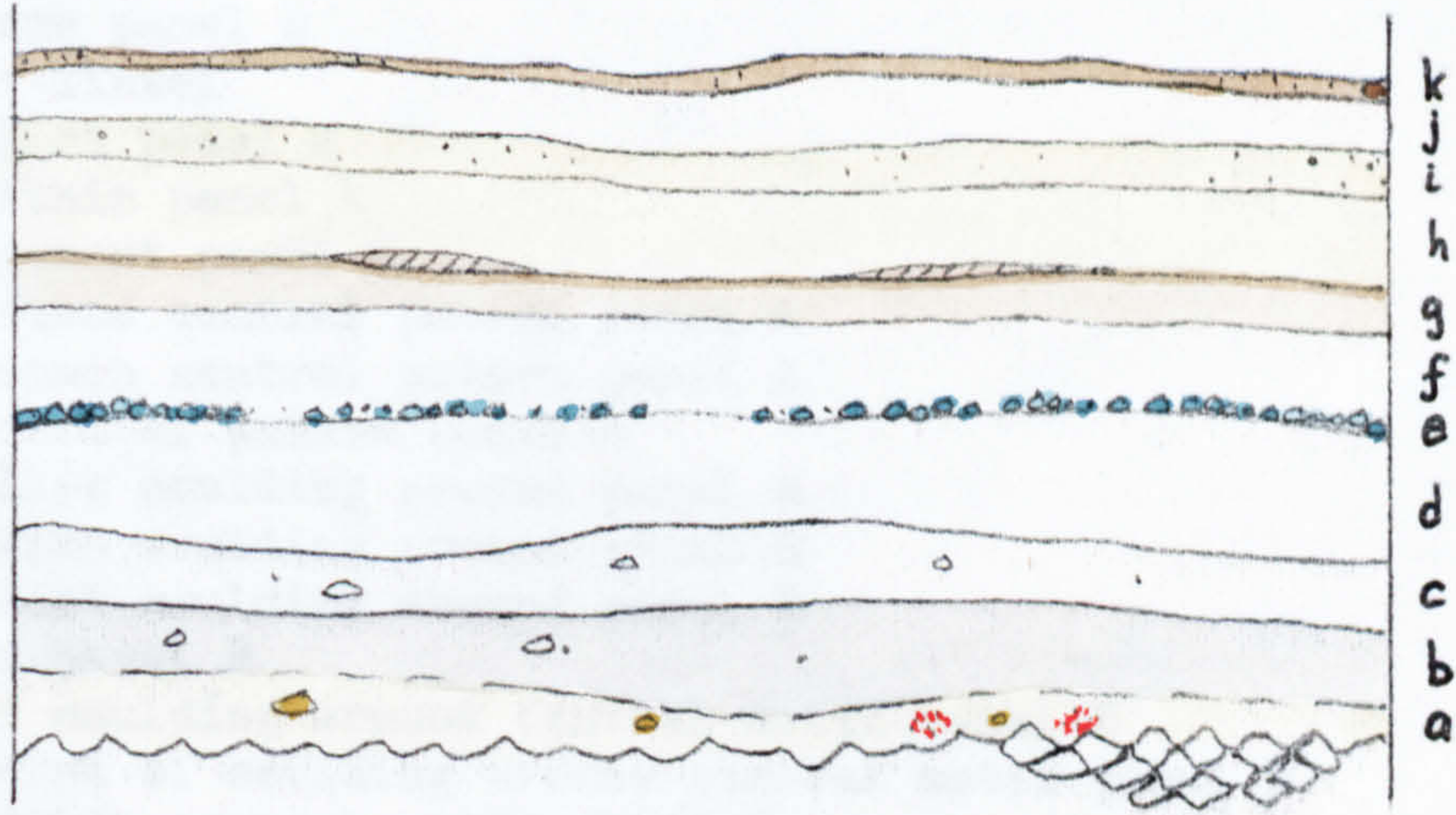
DOOR ARCHITRAVE N.T.S



CHAIR RAIL N.T.S

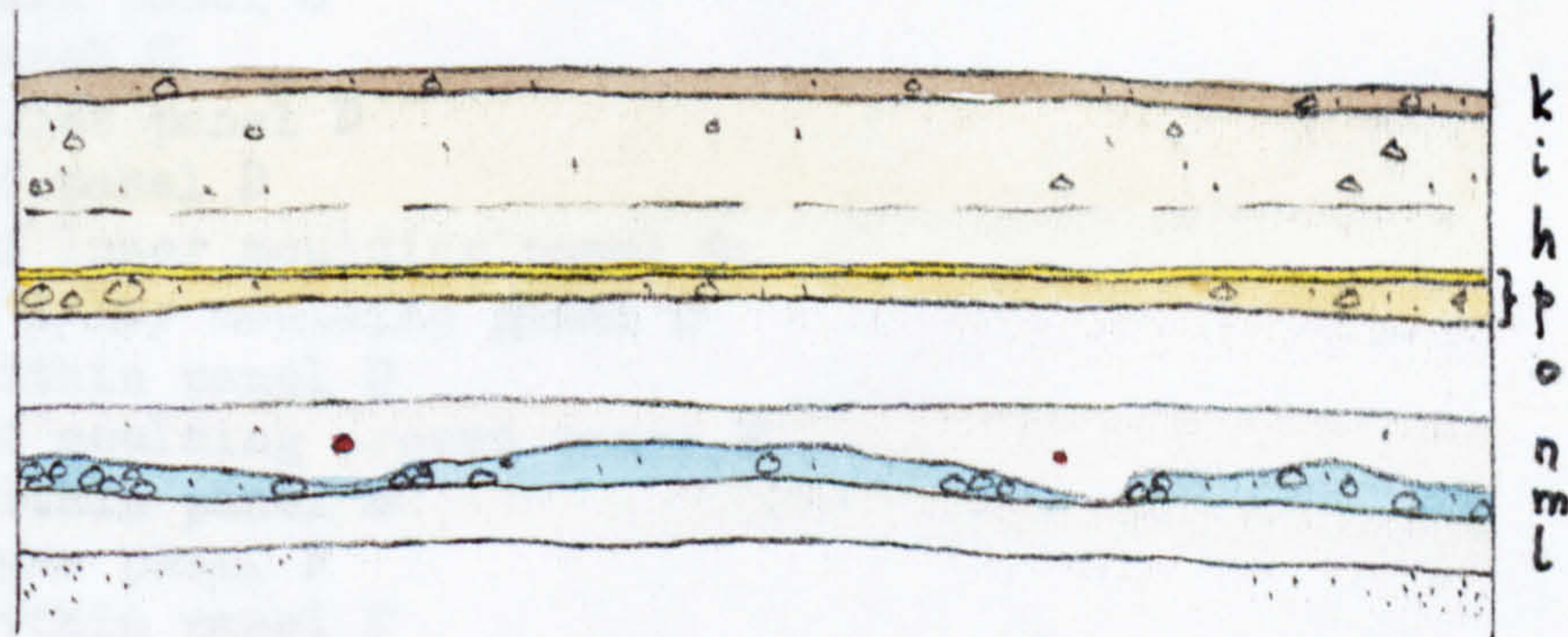


COLOUR OF (2) AFTER EXPOSURE TO U.V. · 10 BF 6/6



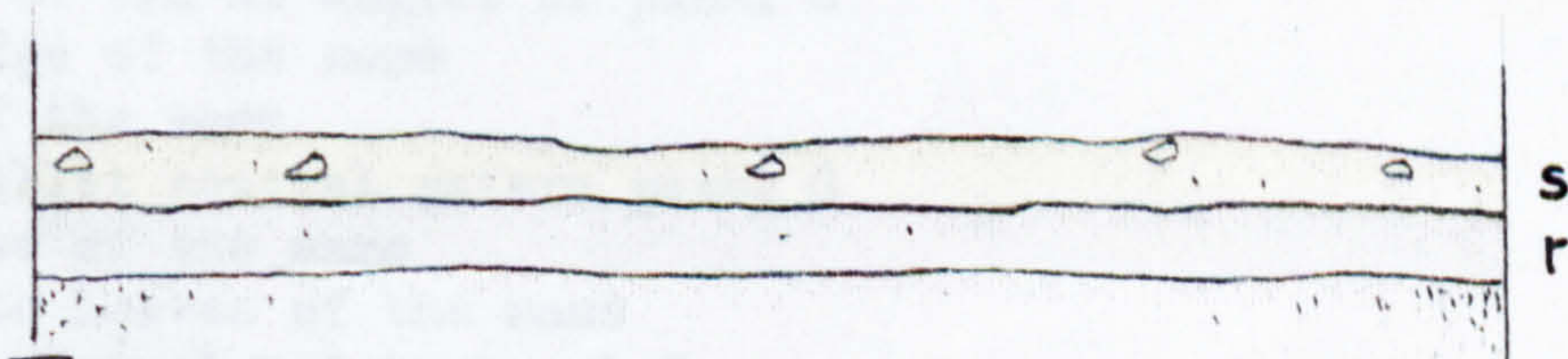
SAMPLE 53

FIG. 195



SAMPLE 30

FIG. 196



TYPICAL CEILING SAMPLE

FIG. 197

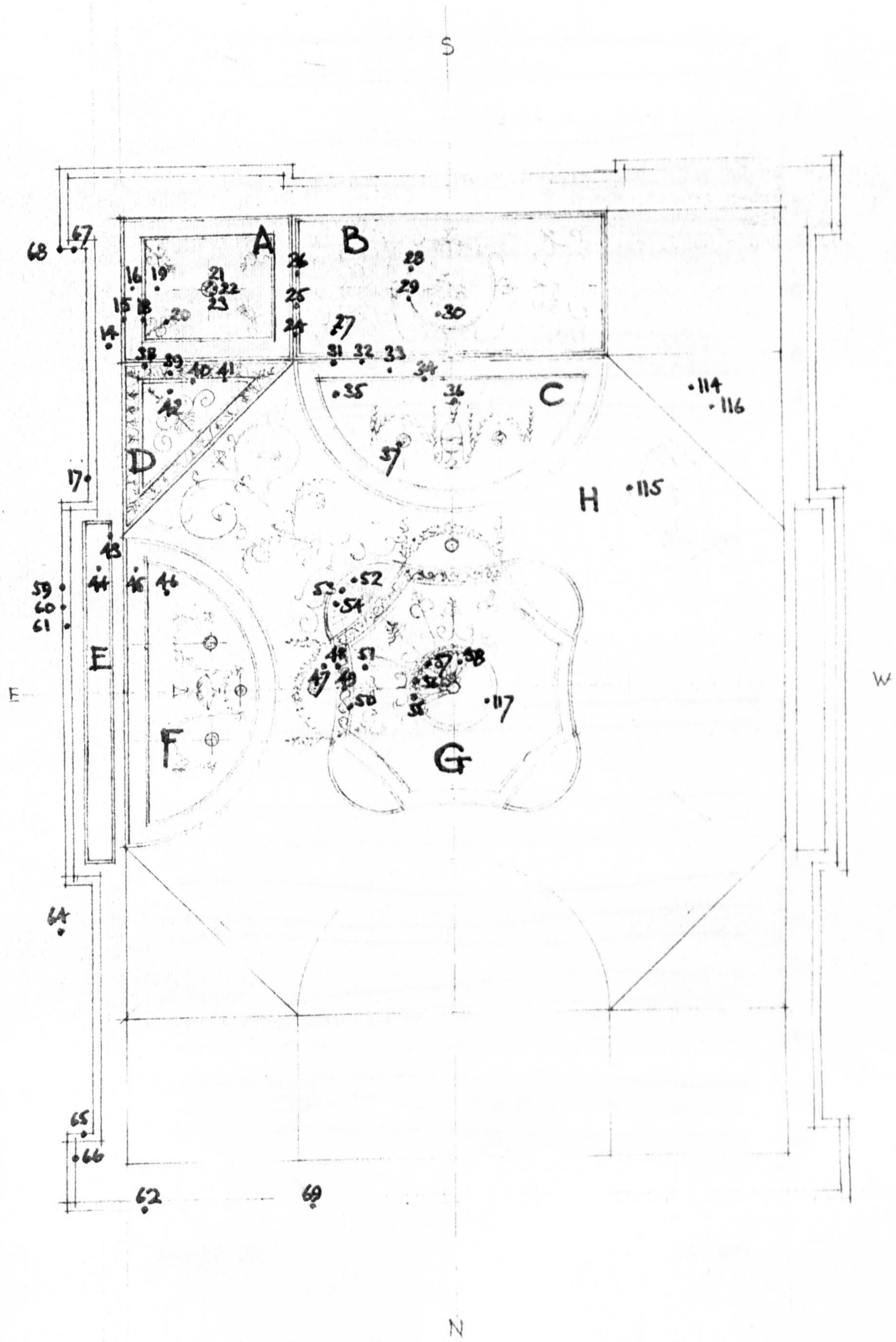
CASE STUDY 6, The Old Drawing Room at Pitzhanger Manor

Schedule of Samples.

- 14 Ceiling frame
- 15 Outer fillet panel A
- 16 Inner frame panel A
- 17 Ground of lintel
- 18 Inner fillet panel A
- 19 Ground within panel A
- 20 Angle ornament panel A
- 21 Fillet around central patera panel A
- 22 Ground within central patera panel A
- 23 Leaf of central patera panel A
- 24 Outer fillet moulding around panel B
- 25 Cyma reversa moulding around panel B
- 26 Inner fillet moulding around panel B
- 27 Ground of panel B
- 28 Fillet of moulding around central motif panel B
- 29 Cyma reversa of moulding around central motif panel B
- 30 Ground within central motif panel B
- 31 Fillet of outer moulding panel C
- 32 Cavetto of outer moulding panel C
- 33 Inner frame panel C
- 34 Inner fillet panel C
- 35 Ground of panel C
- 36 Base of urn panel C
- 37 Patera panel C
- 38 Outer fillet panel D
- 39 Border of panel D
- 40 Fillet of inner moulding panel D
- 41 Ovolo of inner moulding panel D
- 42 Ground within panel D
- 43 Fillet of moulding around panel E
- 44 Ground within panel E
- 45 Inner frame panel F
- 46 Ground within panel F
- 47 Ground outside panels C, D, F and G
- 48 Outer fillet of panel G
- 49 Border of panel G
- 50 Inner fillet panel G
- 51 Ground within panel G
- 52 Fluting of fan at angles of panel G
- 53 Outer edge of the same
- 54 Darts of the same
- 55 Outer fillet central patera panel G
- 56 Guilloche of the same
- 57 Ground to leaves of the same
- 58 Leaf in central patera panel G
- 59 Ground of frieze
- 60 Ornament of frieze
- 61 Cornice
- 62 Architrave of east door (face)
- 64 Back of shutter north window east wall
- 65 Northernmost pilaster east wall
- 66 Skirting in north east corner of room
- 67 Return of south pilaster east wall
- 68 Junction frieze and cornice in angle above 67

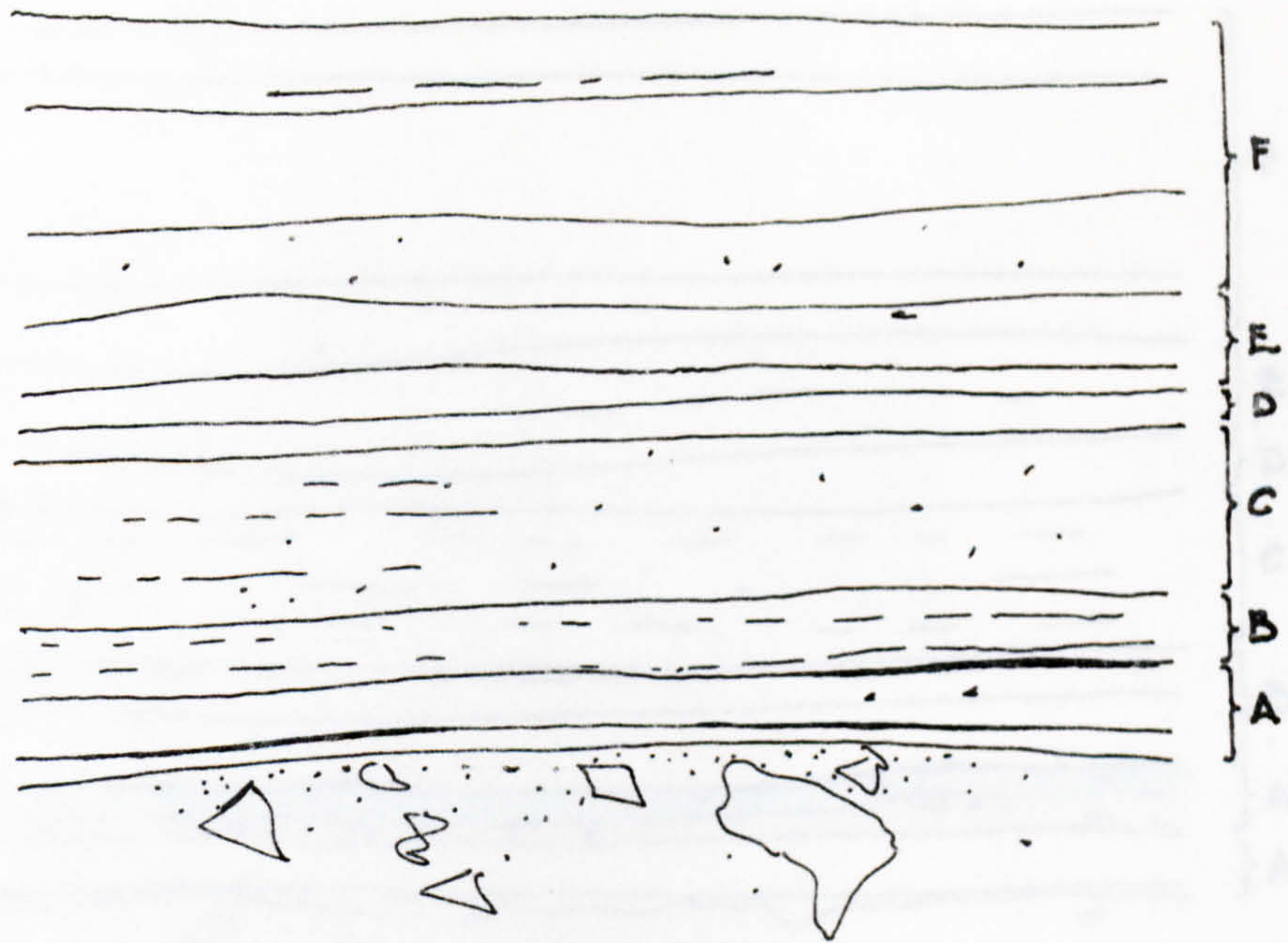
69 Return of architrave east door

- 114 White below blue ground, panel D
- 115 Green ground, panel H
- 116 Blue ground, panel D
- 117 Red ground, centre rosette, panel G



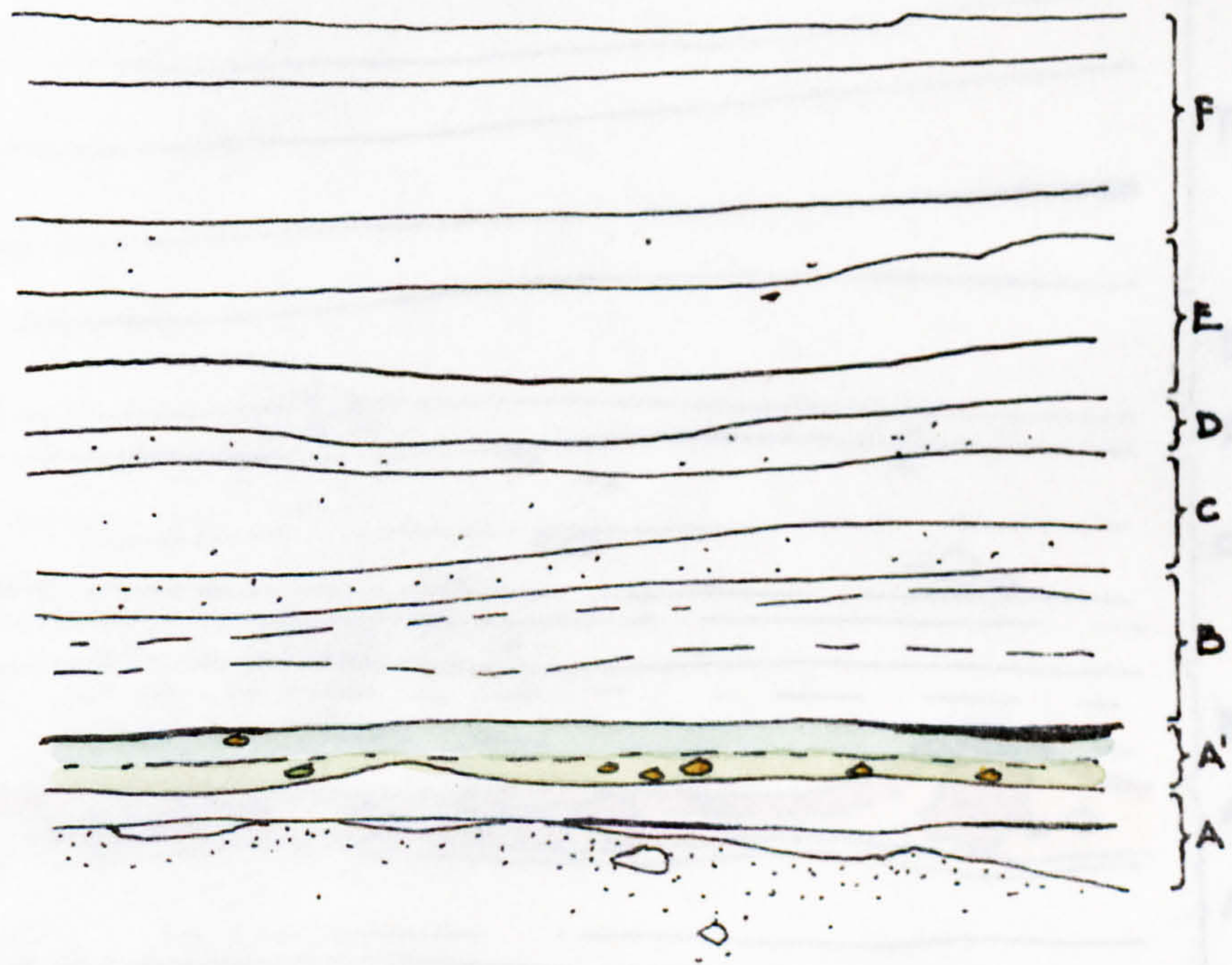
PITZANGER MANOR · DRAWING ROOM · SAMPLE LOCATION PLAN

FIG · 198



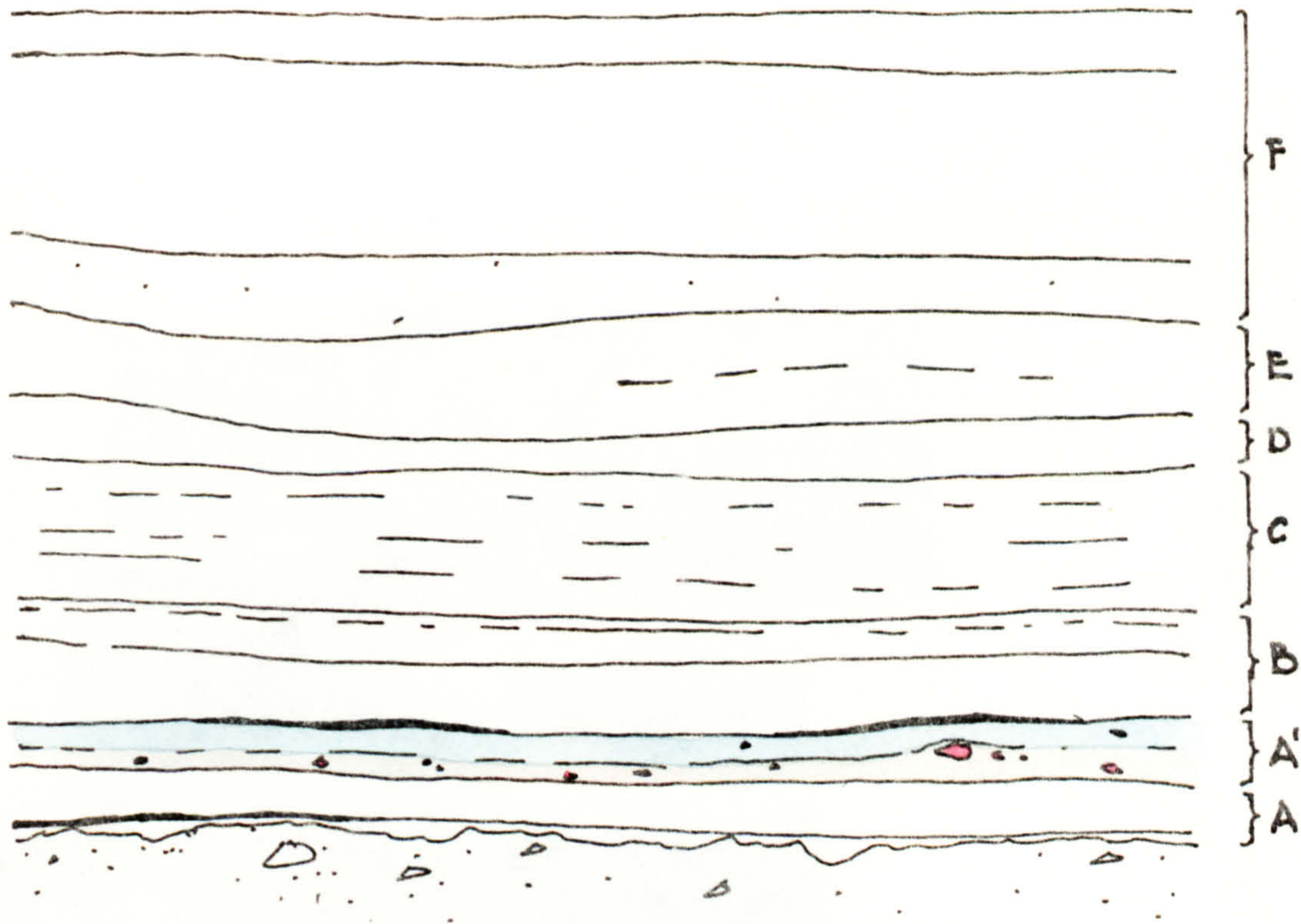
SAMPLE 46

FIG. 199



SAMPLE 27

FIG. 200



SAMPLE 42

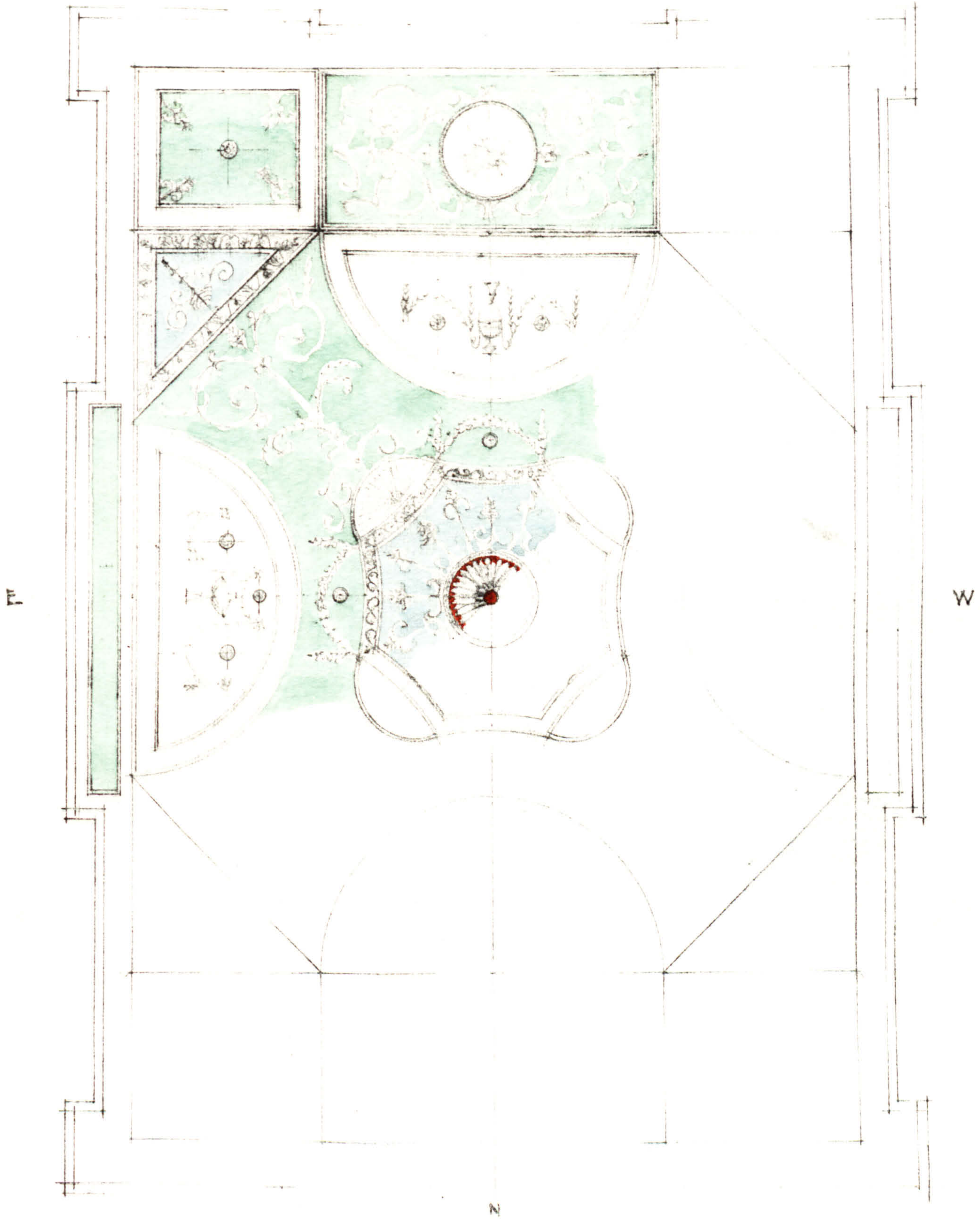
FIG. 201



SAMPLE 57

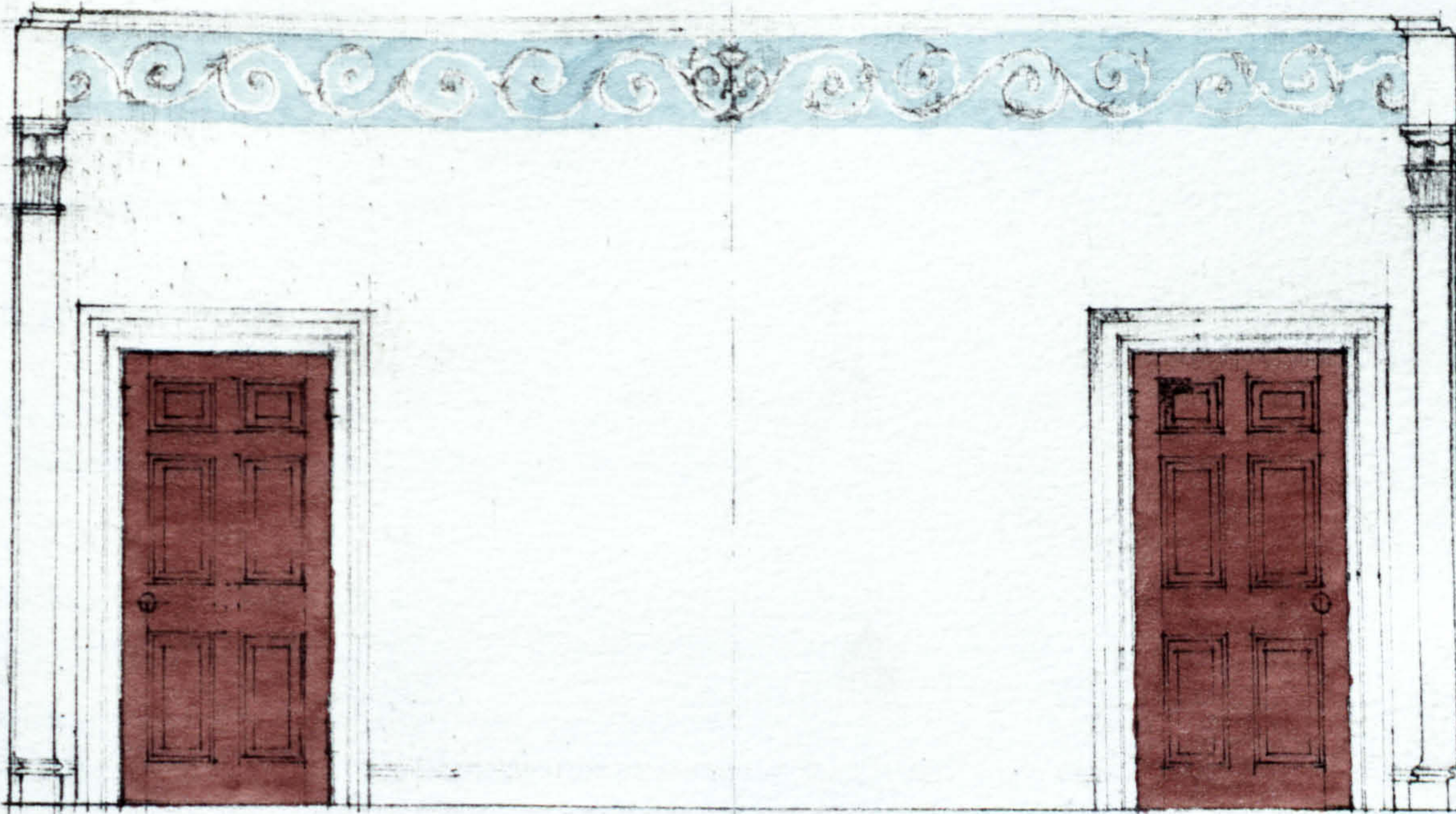
FIG. 202

S

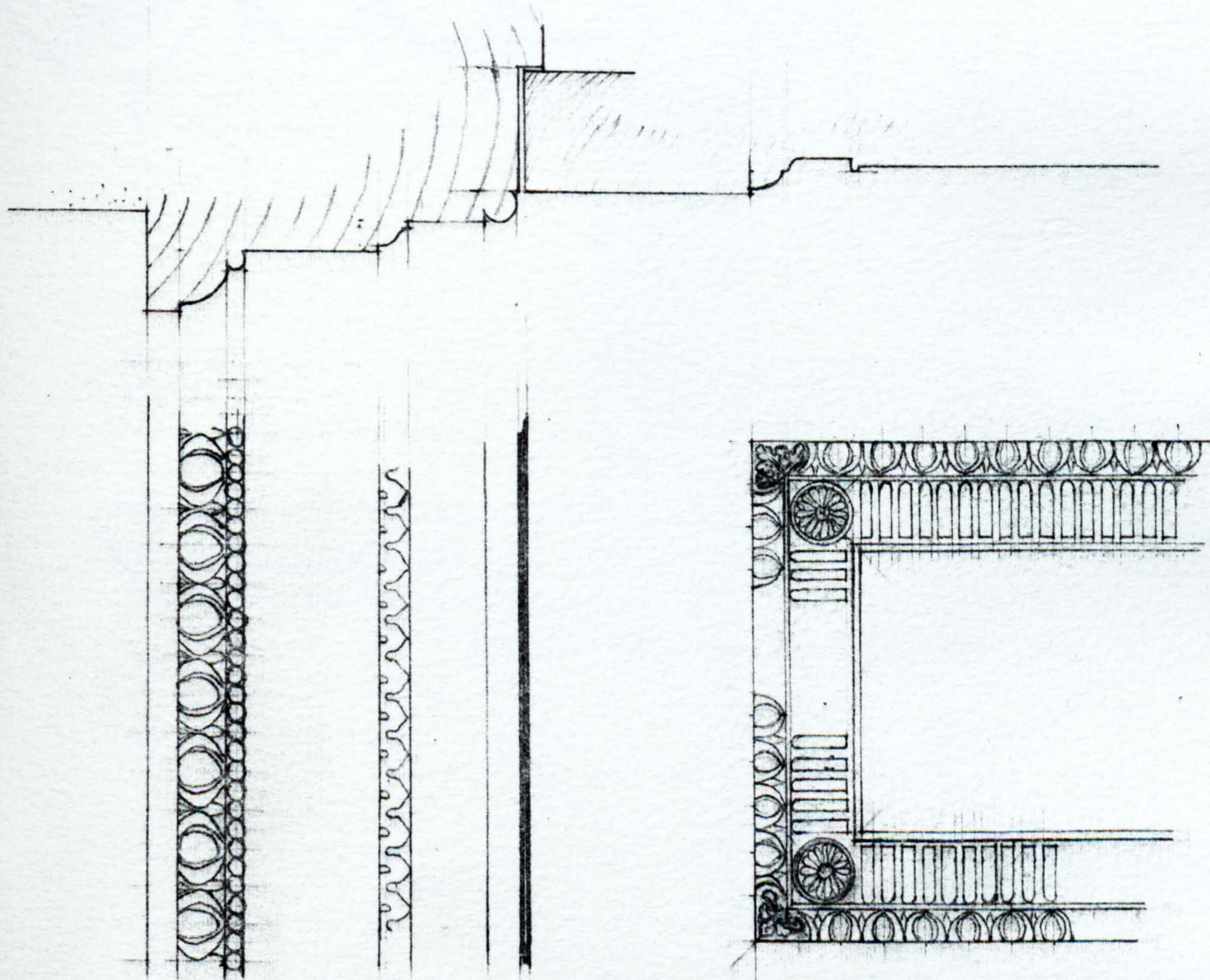


AS FOUND	114	115	116	117
	(APPROX'N) 2.5Y 8.75/3	10GY 7/2	5G 7/1	
AFTER UV EXPOSURE	10YR 9/1	2.5G 7/2	10B 7/2	10R 4/6

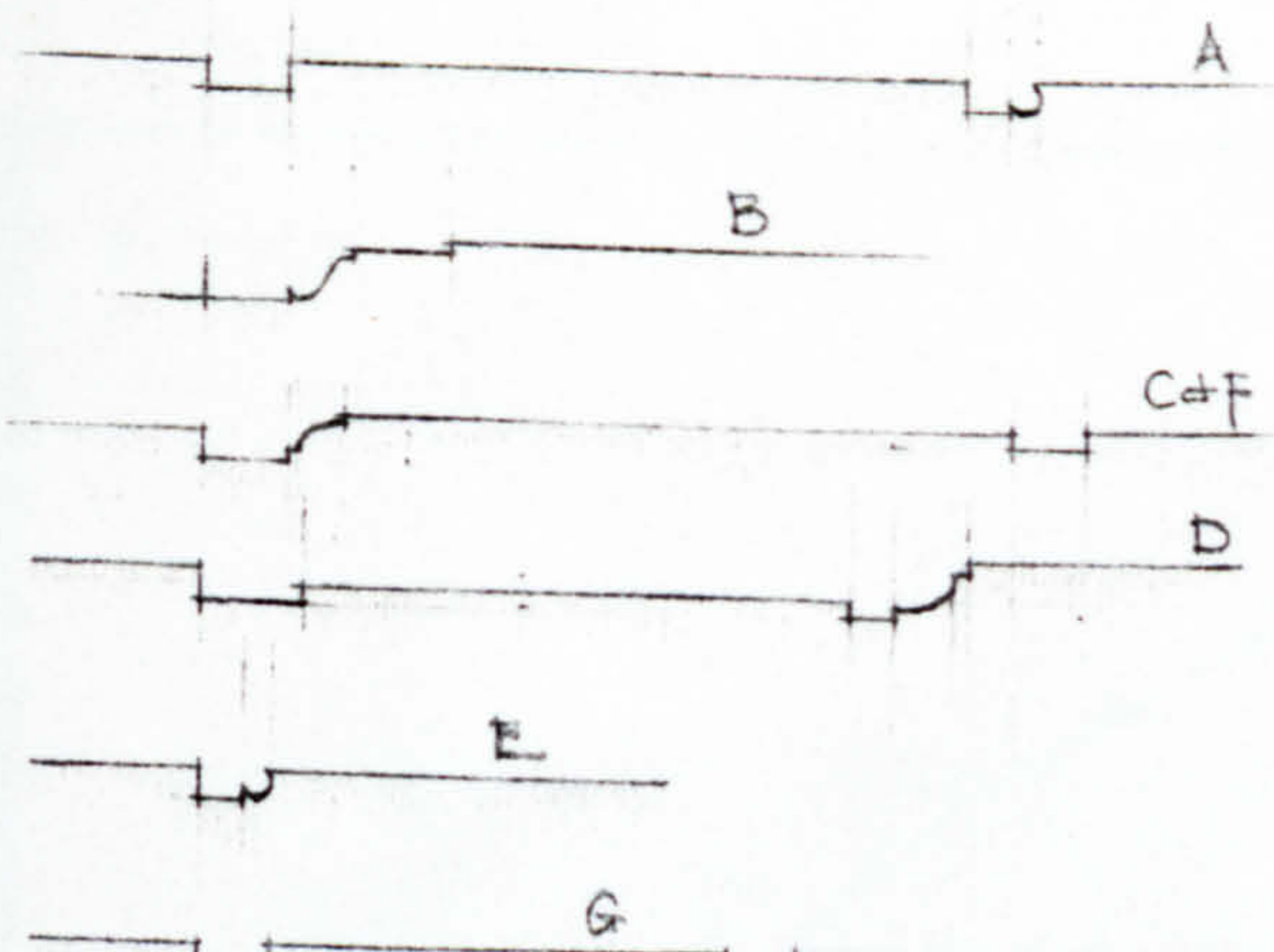
PITZANGER MANOR - THE DRAWING ROOM - REFLECTED PLAN OF CEILING 1/4"



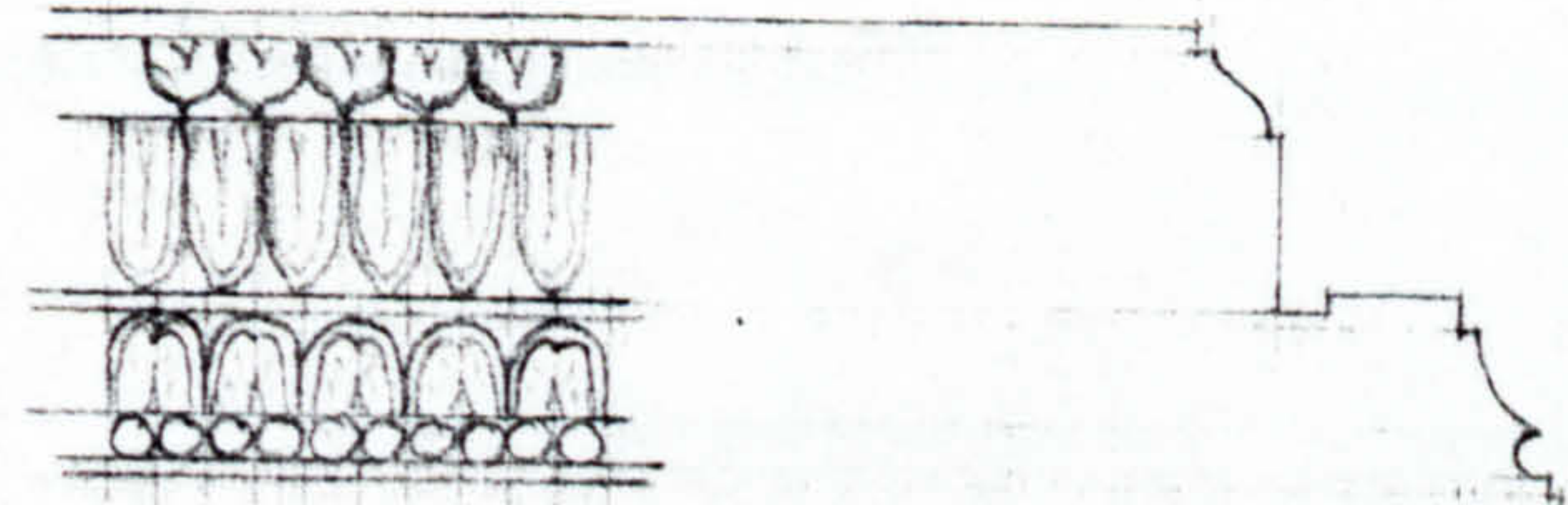
CROSS SECTION ON CENTRE LINE LOOKING NORTH. 1/4"



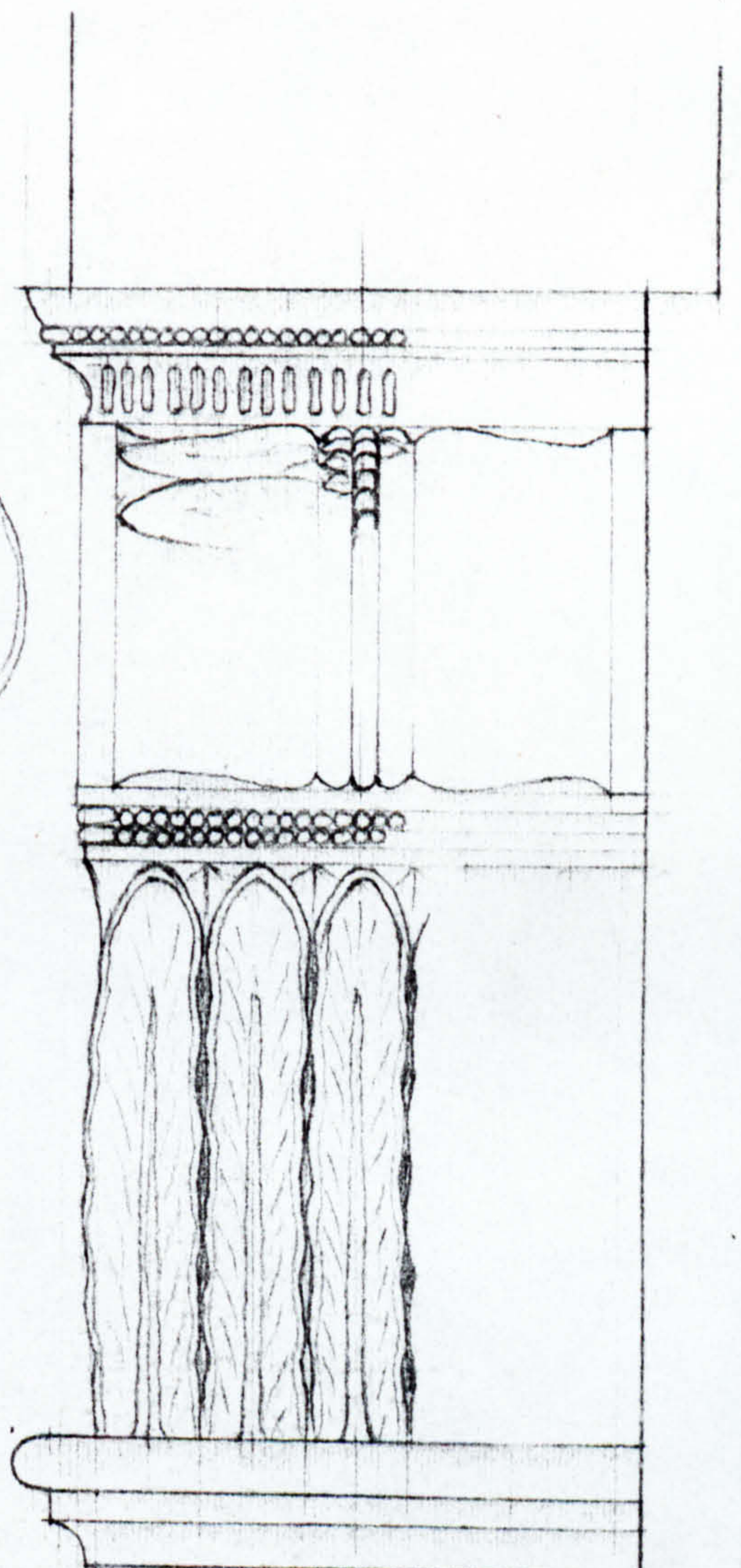
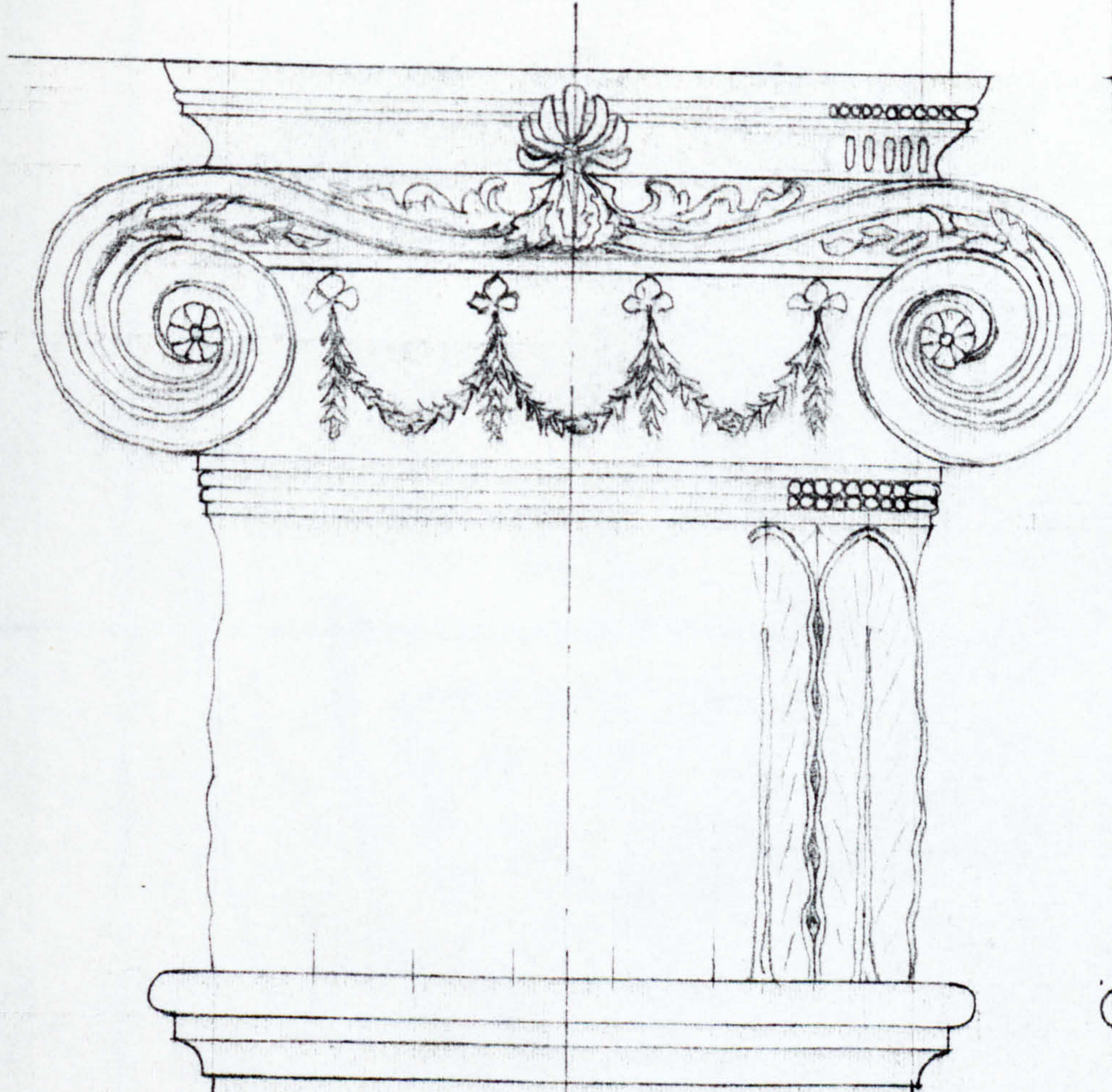
SECTION AND ELEVATION OF DOOR PANEL AND ARCHITRAVE. 1/4 F.S



CEILING PANEL PROFILES (FOR KEY SEE FIG IV)

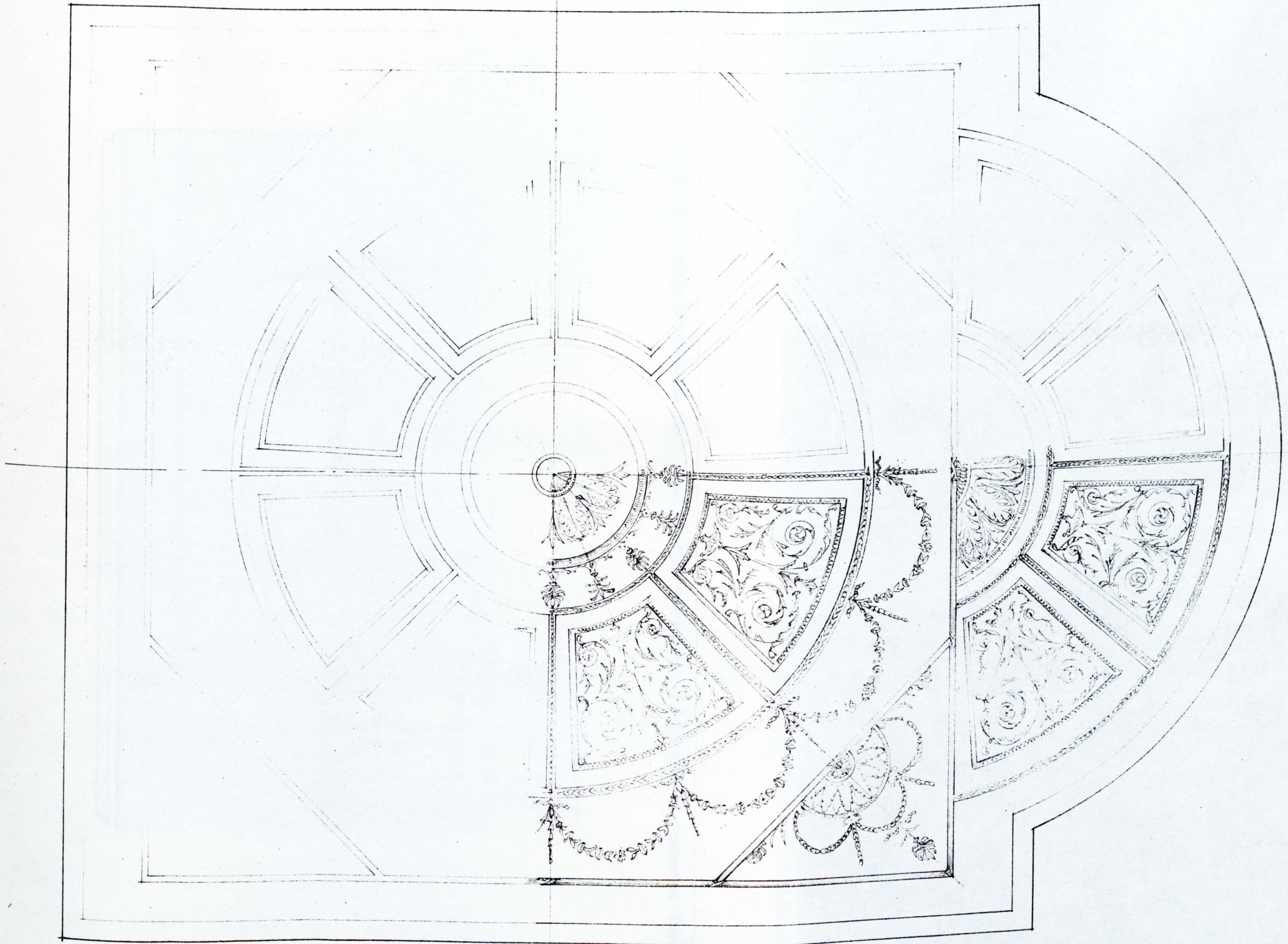


CORNICE ELEVATION AND PROFILE

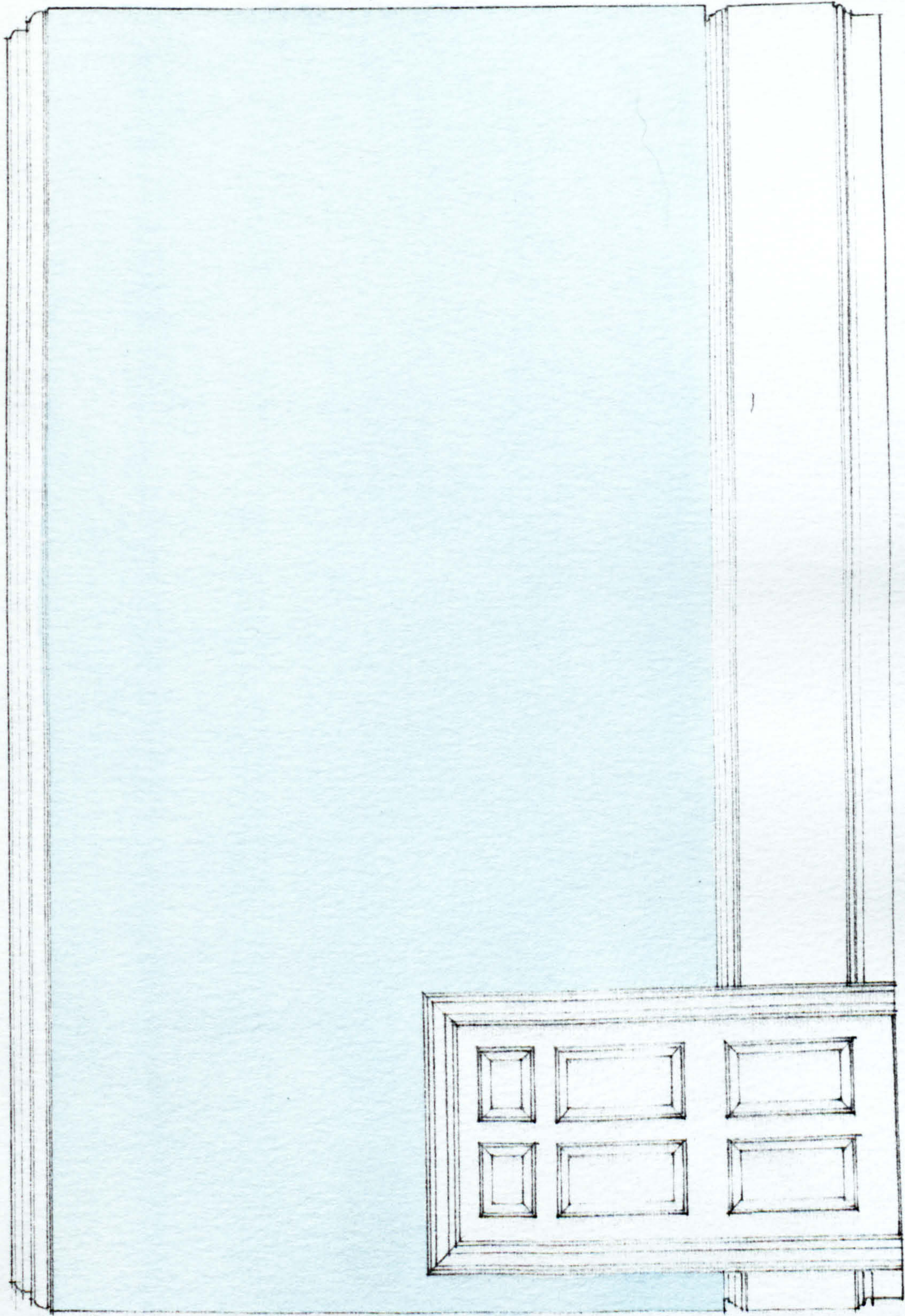


CAPITALS - FRONT AND SIDE ELEVATIONS

SKIRTING



BRADFORD · BOLLING HALL · THE DRAWING ROOM · REFLECTED CEILING PLAN · 1/2" TO 1'-0"



BRADFORD · BOLLING HALL · THE DRAWING ROOM · ELEVATION OF WALL OPPOSITE WINDOWS · $\frac{3}{8}$ " TO 1'-0" · RECONSTRUCTION OF ORIGINAL COLOUR SCHEME

CASE STUDY 7, the Drawing Room, Bolling Hall, Bradford

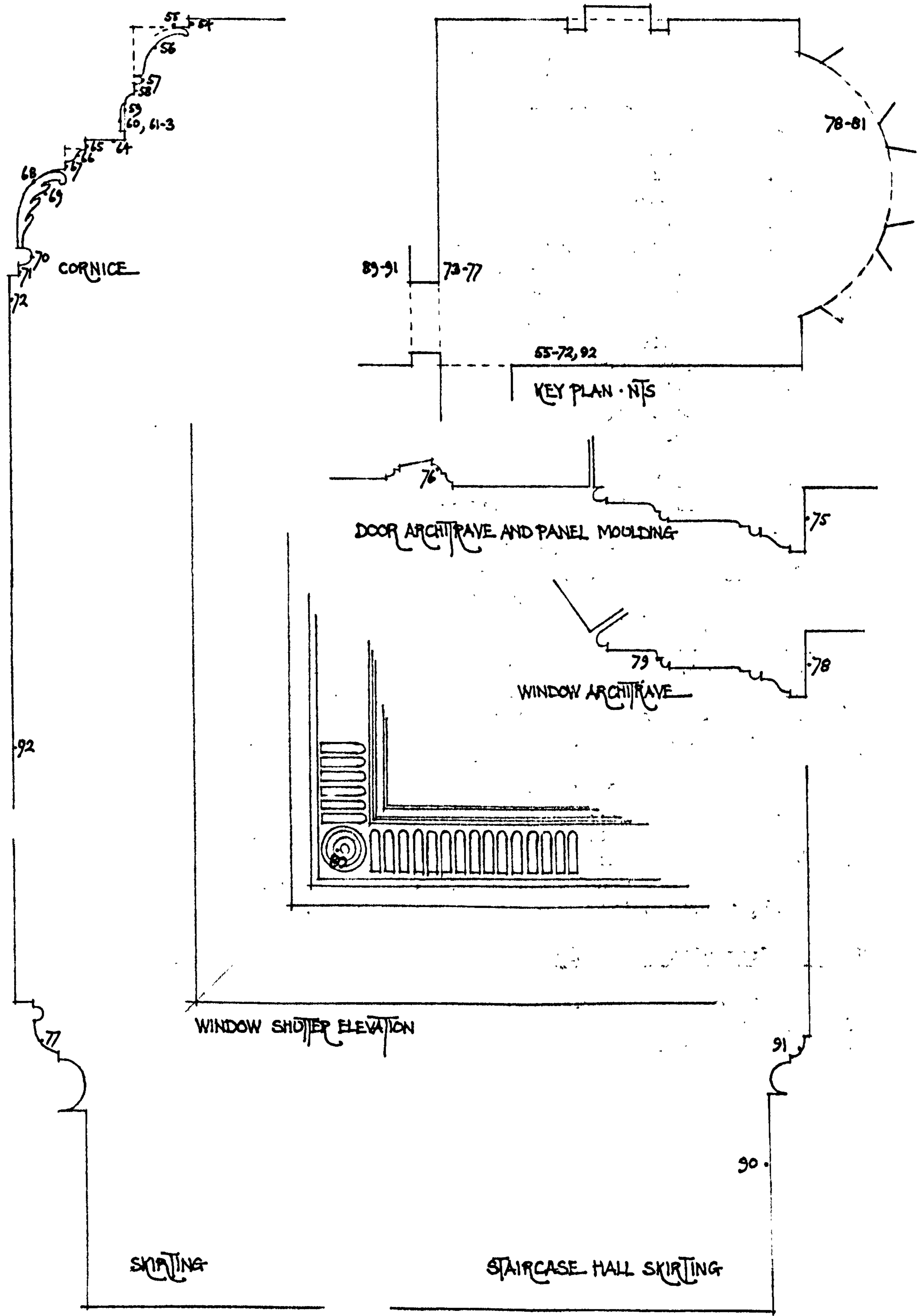
Schedule of Samples.

1	Ceiling, central roundel, centre
2	Do. do. leaf
3	Do. do. ground between leaves
4	Do. do. fillet
5	Do. do. bead
6	Do. ornament around central roundel, leaf
7	Do. do. ground between leaf and festoon
8	Do. do. festoon
9	Do. do. outer ground
10	Do. do. fillet
11	Do. do. bead
12	Do. do. fascia
13	Do. do. flute
14	Do. do. roundel
15	Do. do. outer fillet
16	Do. inner annulus, ground within leaf ornaments
17	Do. do. ground
18	Do. do. ground
19	Do. do. anthemion
20	Do. outer annulus moulding, inner fillet
21	Do. do. leaf
22	Do. do. ground between leaves
23	Do. do. outer fillet
24	Do. outer annulus, ground surrounding panel
25	Do. do. do.
26	Do. do. ground within panel
27	Do. do. do.
28	Do. do. top of urn within panel
29	Do. do. panel moulding, egg
30	Do. do. do. outer fillet
31	Do. panel surrounding outer annulus, ground within festoon
32	Do. do. do.
33	Do. do. ground outside festoons
34	Do. do. festoon
35	Do. outer reeded moulding, ribbon
36	Do. do. reeds
37	Do. triangular panel, centre half roundel, centre
38	Do. do. do. major leaf
39	Do. do. do. ground between leaves
40	Do. do. do. minor leaf
41	Do. do. do. bead
42	Do. do. do. outer semicircle, major leaf
43	Do. do. do. ground between leaves
44	Do. do. do. bead
45	Do. do. do. outer fillet
46	Do. do. do. ground within festoons
47	Do. do. do. ground within ribbons
48	Do. do. do. ribbon
49	Do. do. do. ground within festoons
50	Do. do. do. ground outside festoons
51	Do. outer reeded moulding, ribbon
52	Do. do. reeds

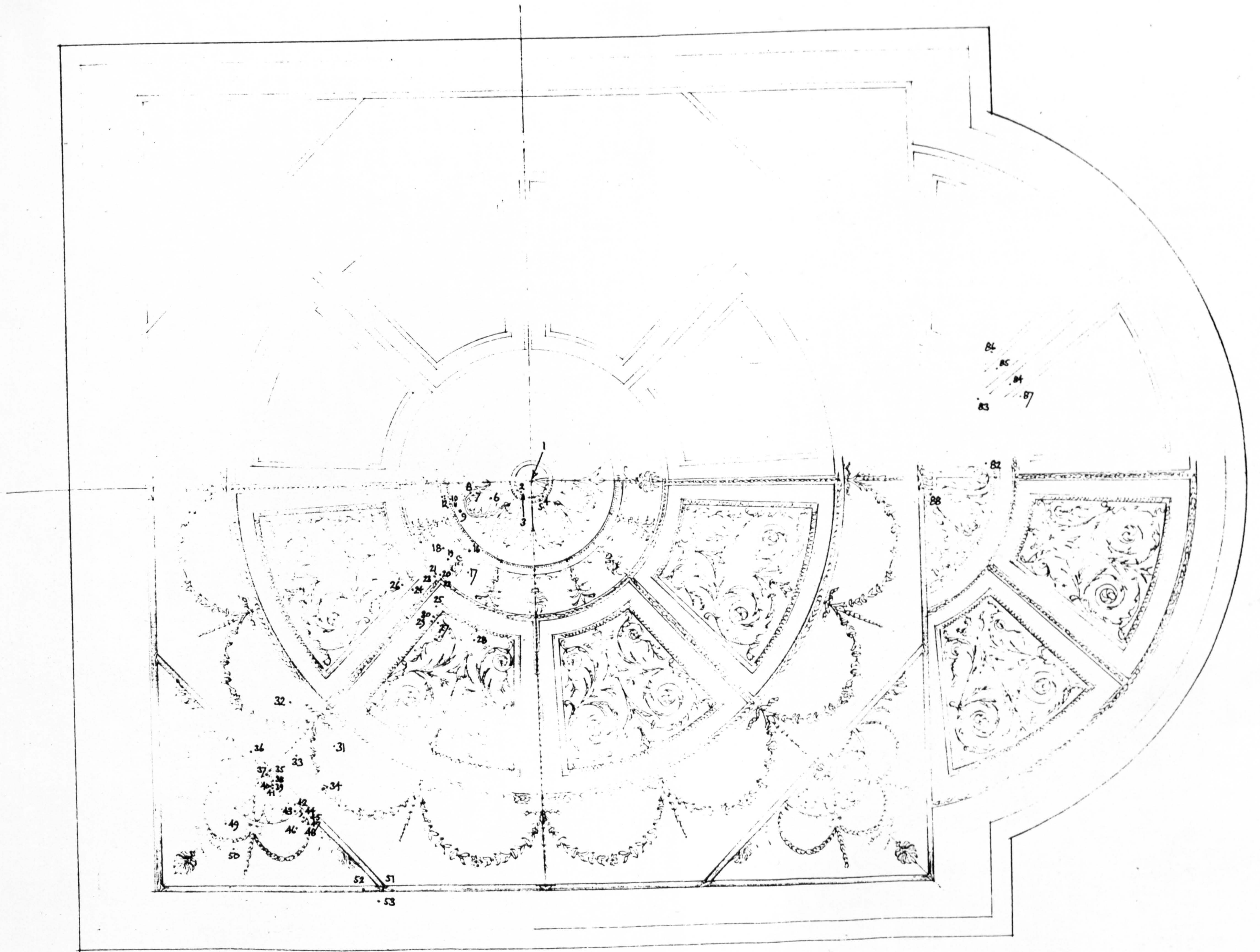
- 53 Ceiling, outer surrounding ground
- 54 Cornice, top fillet of corona
- 55 Do. cavetto, soffit
- 56 Do. do.
- 57 Do. bead
- 58 Do. fillet
- 59 Do. fascia
- 60 Do. flute
- 61 Do. roundel, outer annulus
- 62 Do. do. inner annulus
- 63 Do. do. centre
- 64 Do. soffit of corona
- 65 Do. fillet
- 66 Do. cyma recta
- 67 Do. fillet
- 68 Do. cavetto, ground
- 69 Do. do. leaf
- 70 Do. bead
- 71 Do. fillet
- 72 Wall, immediately below cornice
- 73 Do. five feet above floor
- 74 Do. below position of missing chair rail
- 75 Door to Staircase Hall, architrave return
- 76 Do. quarter round of panel moulding
- 77 Skirting, cavetto
- 78 Window, architrave, return
- 79 Do. do. fillet of first fascia
- 80 Do. shutter, roundel LHS lower panel
- 81 Do. wall behind shutter
- 82 Ceiling in bay, central semicircle, outer ground
- 83 Do. inner semi-annulus, ground
- 84 Do. outer semi-annulus, ground surrounding panel
- 85 Do. do. do.
- 86 Do. do. panel ground
- 87 Do. do. do.
- 88 Do. central semicircle, ground between leaves.
- 92 Wall, approximately one foot below cornice.

Samples from Staircase Hall

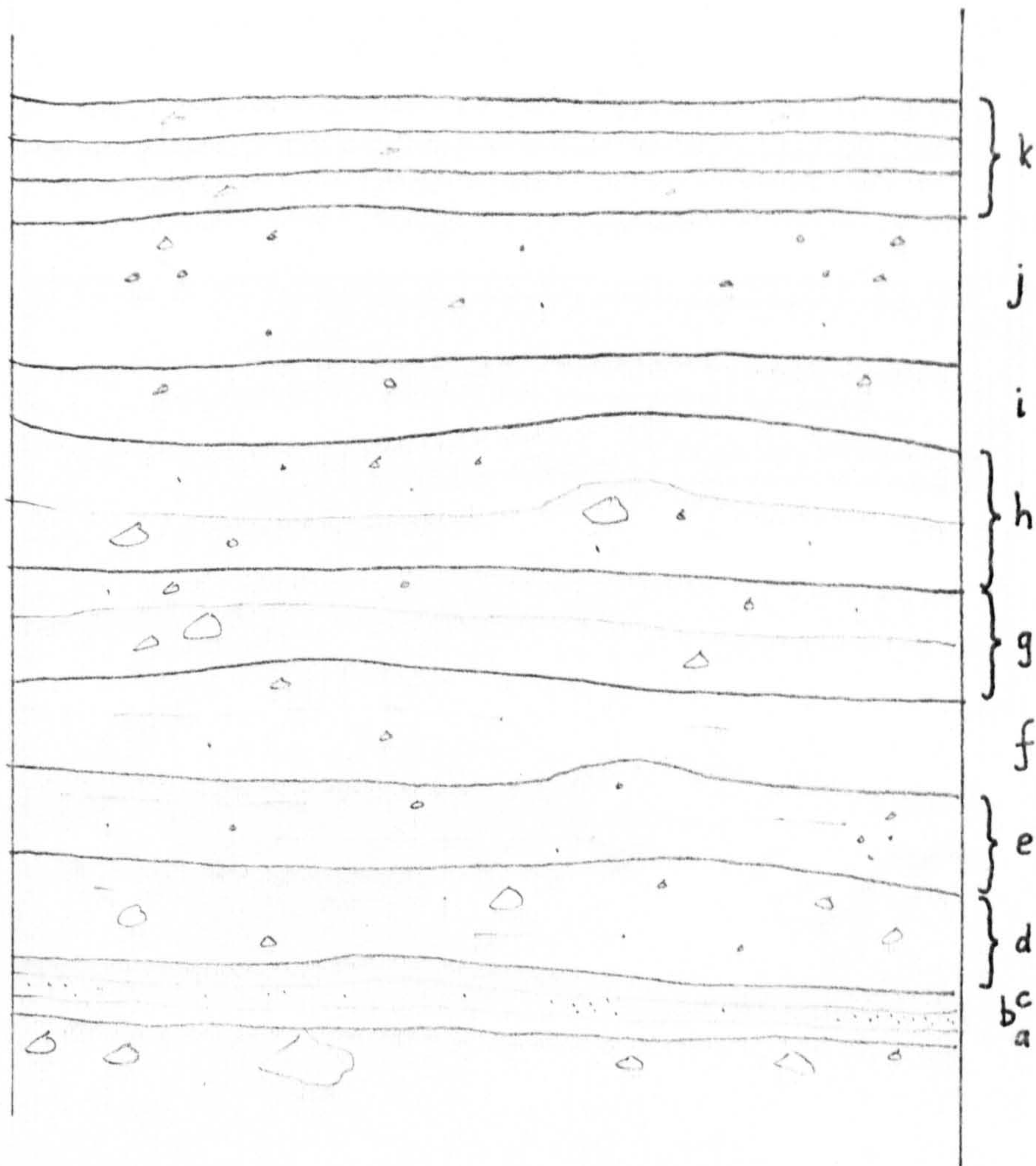
- 89 Doorcase lining, cyma
- 90 Skirting, fascia
- 91 Do. cavetto



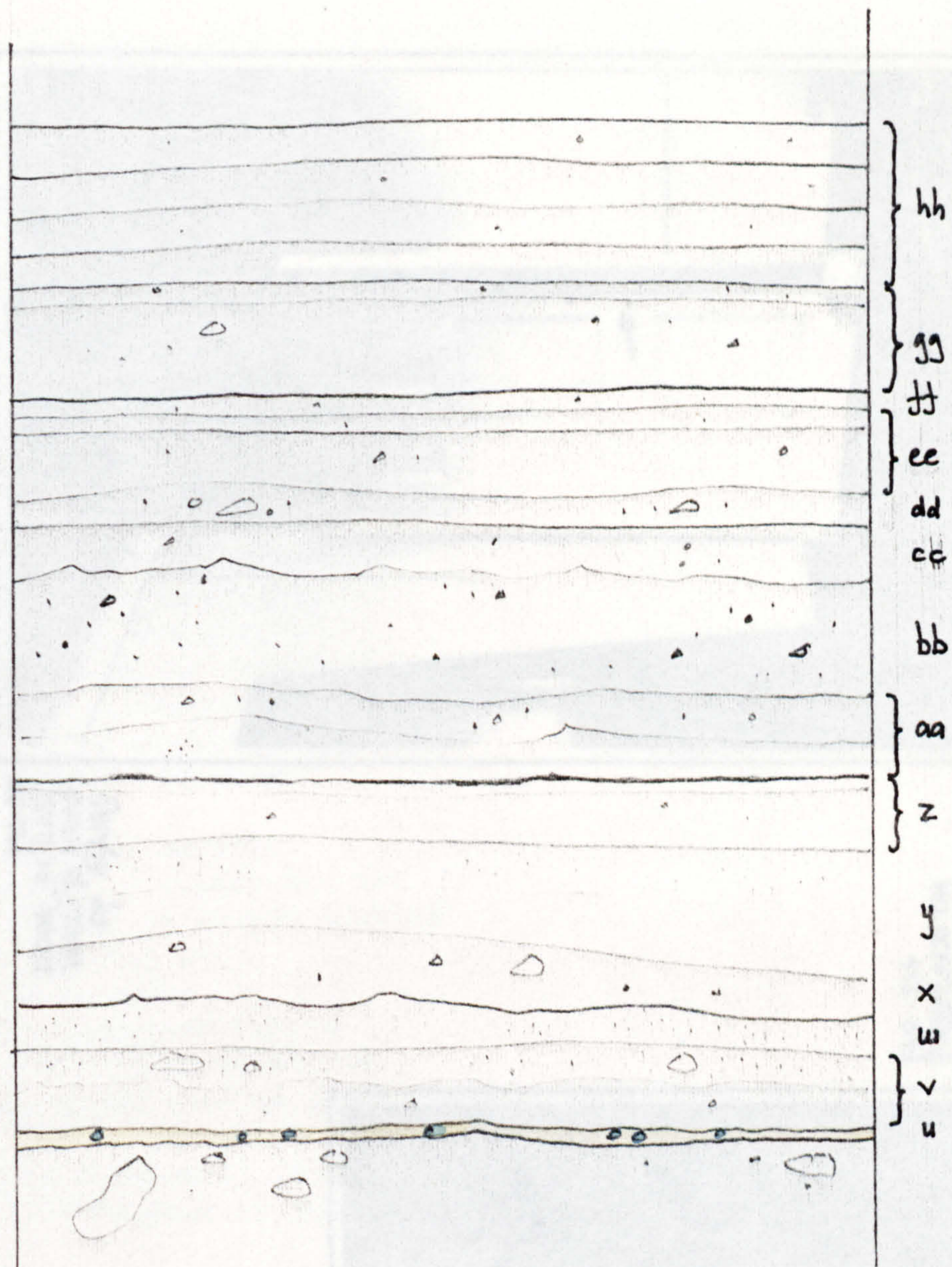
BRADFORD · BOLLING HALL · THE DRAWING ROOM · SAMPLE LOCATIONS · 1/4 F.S.



BRADFORD · BOLLING HALL · THE DRAWING ROOM · SAMPLE LOCATIONS (CEILING) · 1/2" TO 1'-0"



BRADFORD · BOLLING HALL · THE DRAWING ROOM · SCHEMATIC CEILING AND CORNICE CROSS SECTION · FIG · 210



BRADFORD · BOLLING HALL · THE DRAWING ROOM · CROSS SECTION OF SAMPLE 73

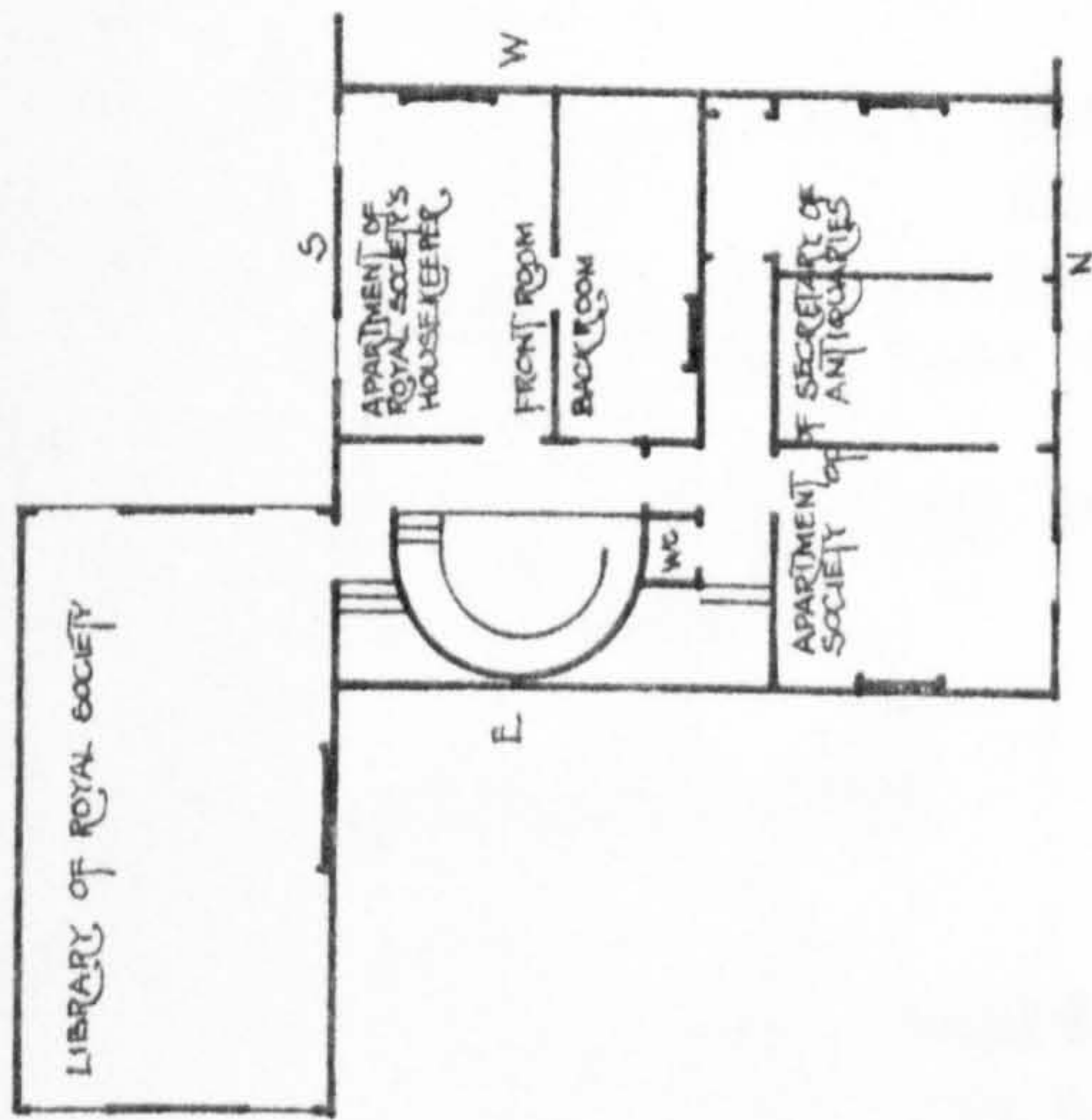


FIG. 213
KEY PLAN OF
ATTIC FLOOR

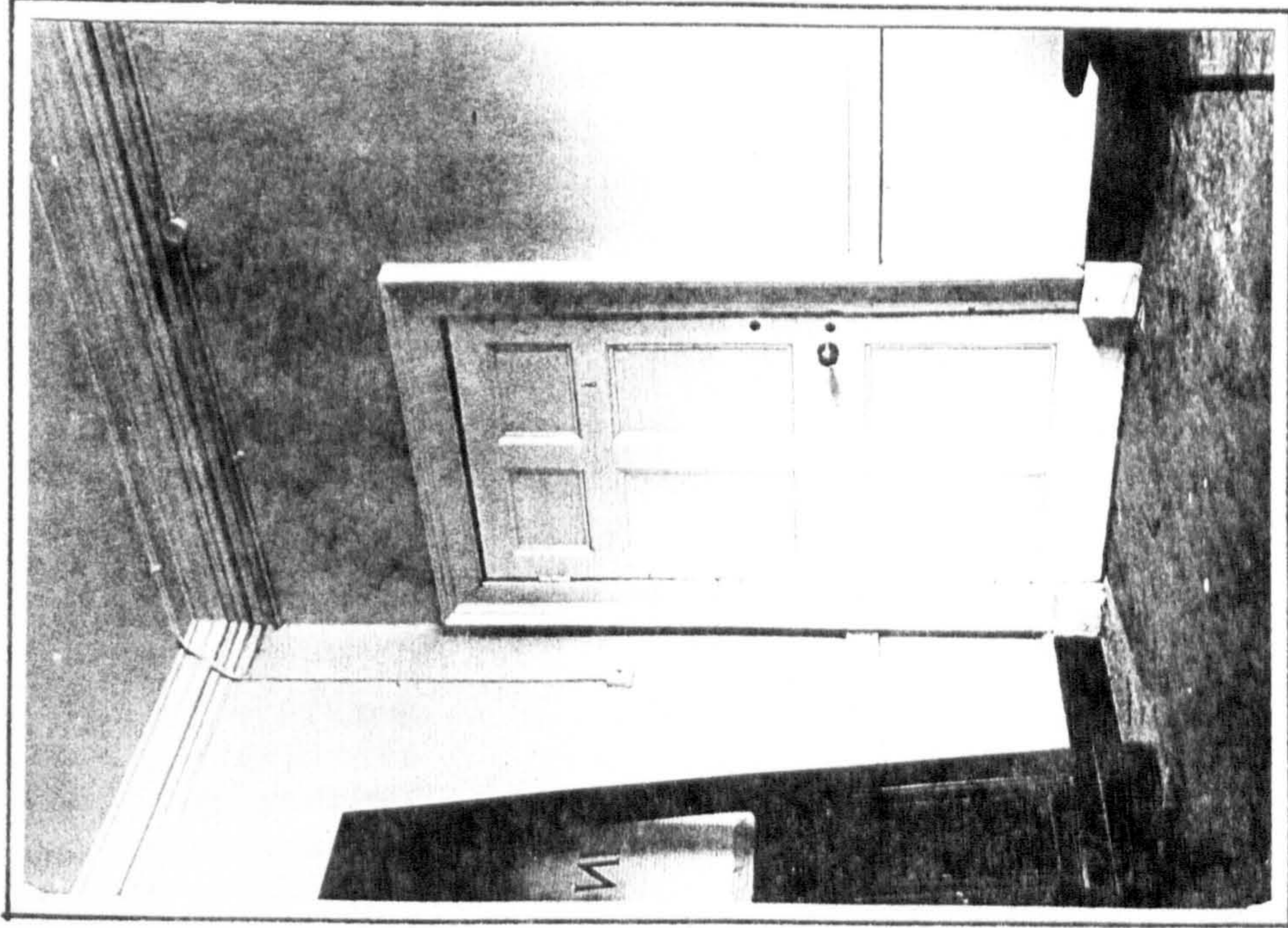


FIG. 215
DOOR IN EAST
WALL TO HEAD
OF STAIRS

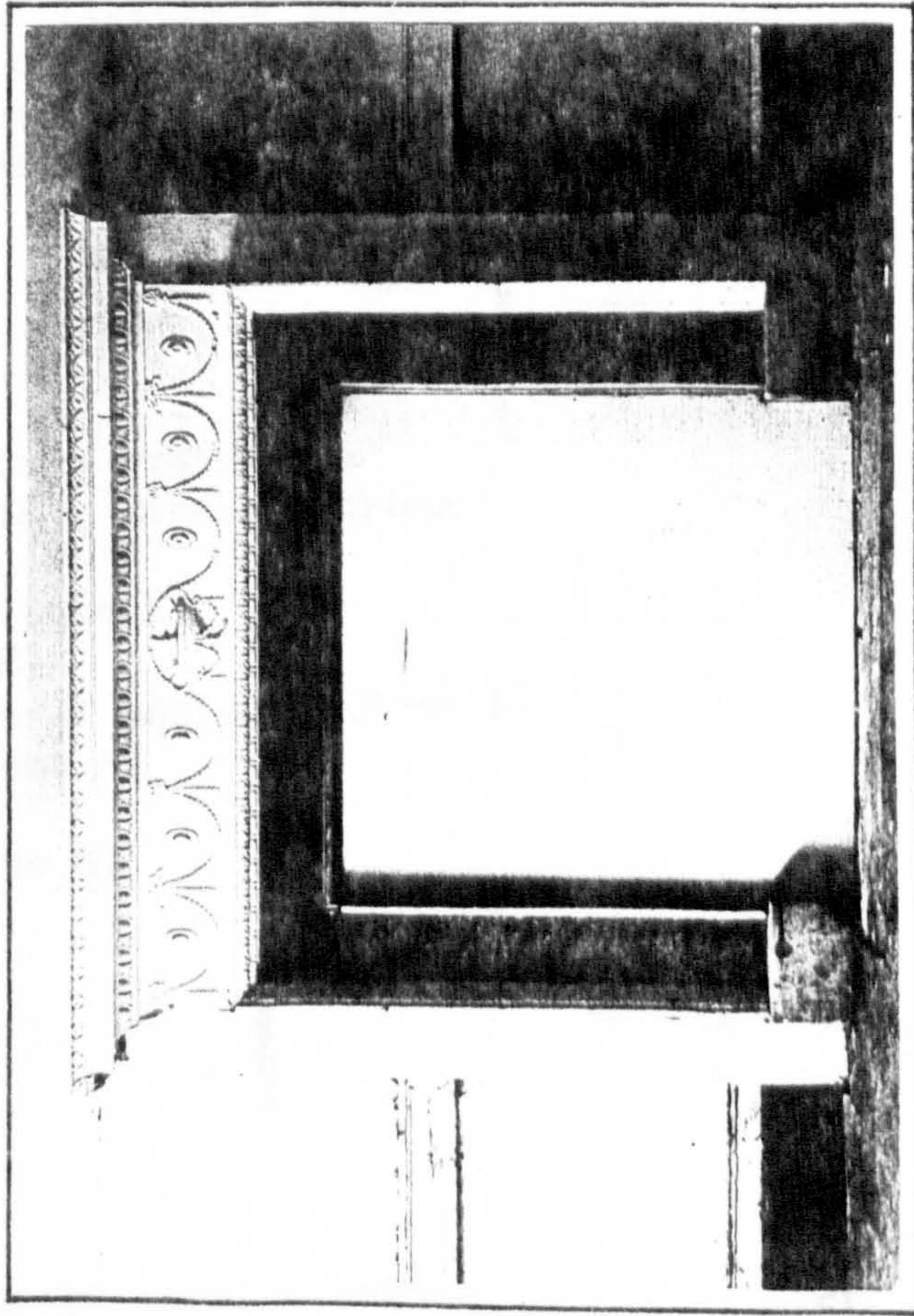


FIG. 214
FIREPLACE ON
WEST WALL

SOMERSET HOUSE · ATTIC FLOOR STRAND BLOCK · ROOM IN APARTMENT OF ROYAL SOCIETY'S HOUSEKEEPER

FIGS. 213 · 214 · 215

CASE STUDY 8, The Royal Society's Housekeeper's Room at Somerset House

Schedule of Samples.

Housekeeper's room

- 1 Ceiling
- 2 Soffit of cornice corona
- 3 Wall
- 4 Frame of dado cap moulding
- 5 Cyma of dado cap panel moulding
- 6 Dado cap panel ground
- 7 Dado wall
- 8 Cavetto of skirting
- 9 Torus of skirting
- 10 Vertical face of skirting
- 11 Fascia of door architrave
- 12 Ovolo of door architrave
- 13 Cyma of door architrave
- 14 Return of door architrave to wall
- 15 Plinth of door architrave
- 16 Stile of door
- 17 Stile of window shutter
- 18 Panel ground of window shutter
- 19 Ovolo moulding of window shutter
- 20 Ovolo of glazing bar
- 21 Fireplace surround
- 22 Ground of fireplace frieze
- 23 Ornament of fireplace frieze
- 24 Flat face above cavetto of fireplace cornice
- 25 Face of corona fireplace cornice
- 26 Egg and dart ornament fireplace cornice
- 27 Return of fireplace to surround

- 37 As 4
- 38 As 4
- 39 As 4
- 40 As 4
- 41 Enriched member of fireplace architrave
- 42 Enriched member of fireplace cornice corona

- 43 Stone colour, dado wall (Zone A)
- 44 Blue do. (Zone E)
- 45 Pink, cyma of dado cap panel moulding (Zone E)
- 46 Chocolate, door stile (Zone A)

- 53 Graining, door stile (Zone E)
- 54 Wallpapers

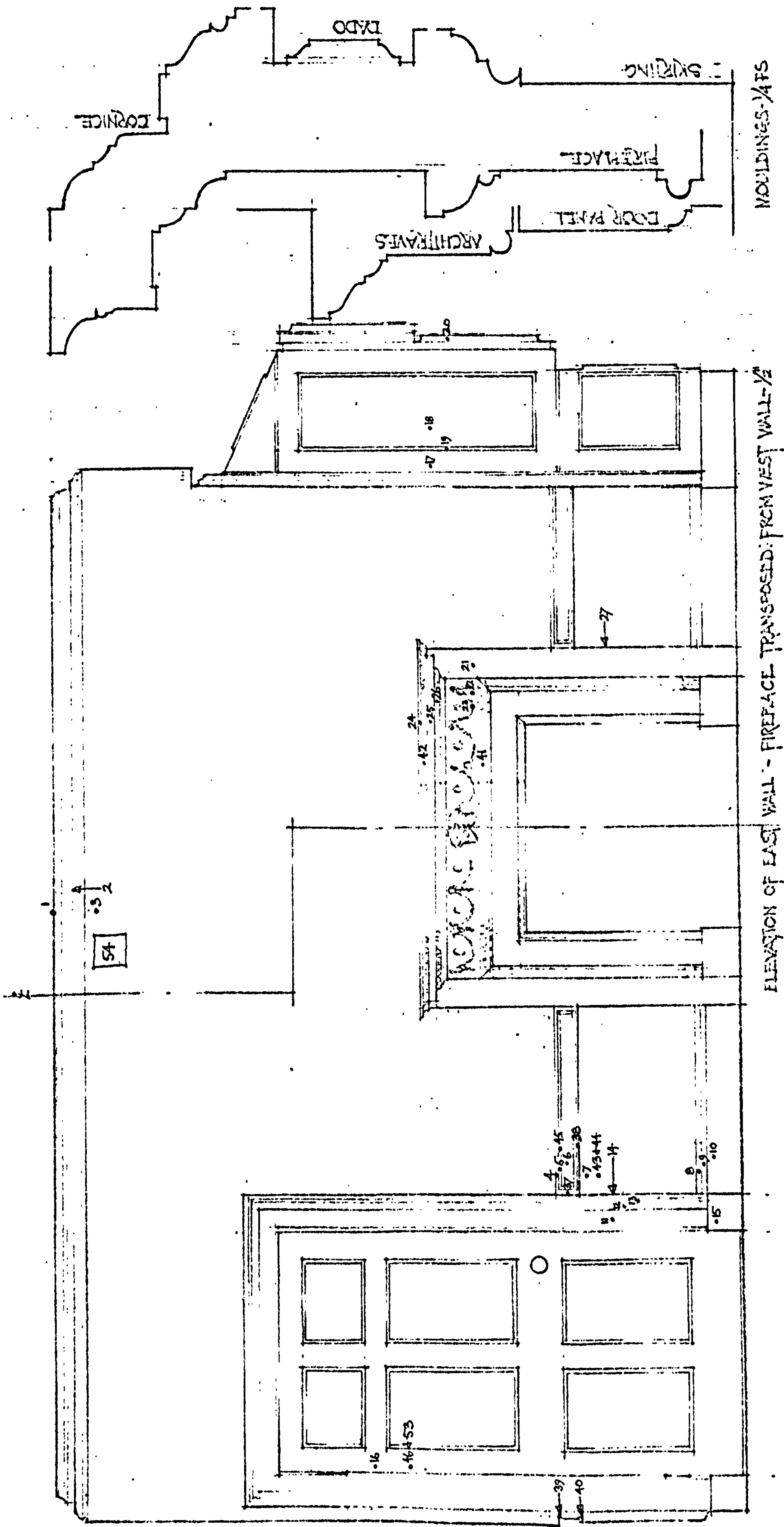
Secretary's room

- 28 Door stile
- 29 Door panel moulding
- 30 Door panel ground
- 31 Enriched member of fireplace cornice corona
- 32 Return of fireplace surround to wall

- 33 Ground of panel fireplace surround
- 34 Face of corona fireplace cornice
- 35 Ground of fireplace frieze
- 36 Wall

- 47 Fascia of door architrave
- 48 Dado cap panel ground
- 49 Door architrave plinth
- 50 Vertical face of skirting
- 51 Chocolate, door stile (Zone A)
- 52 Stone colour, dado cap panel ground (Zone A)

- 55 Wallpaper



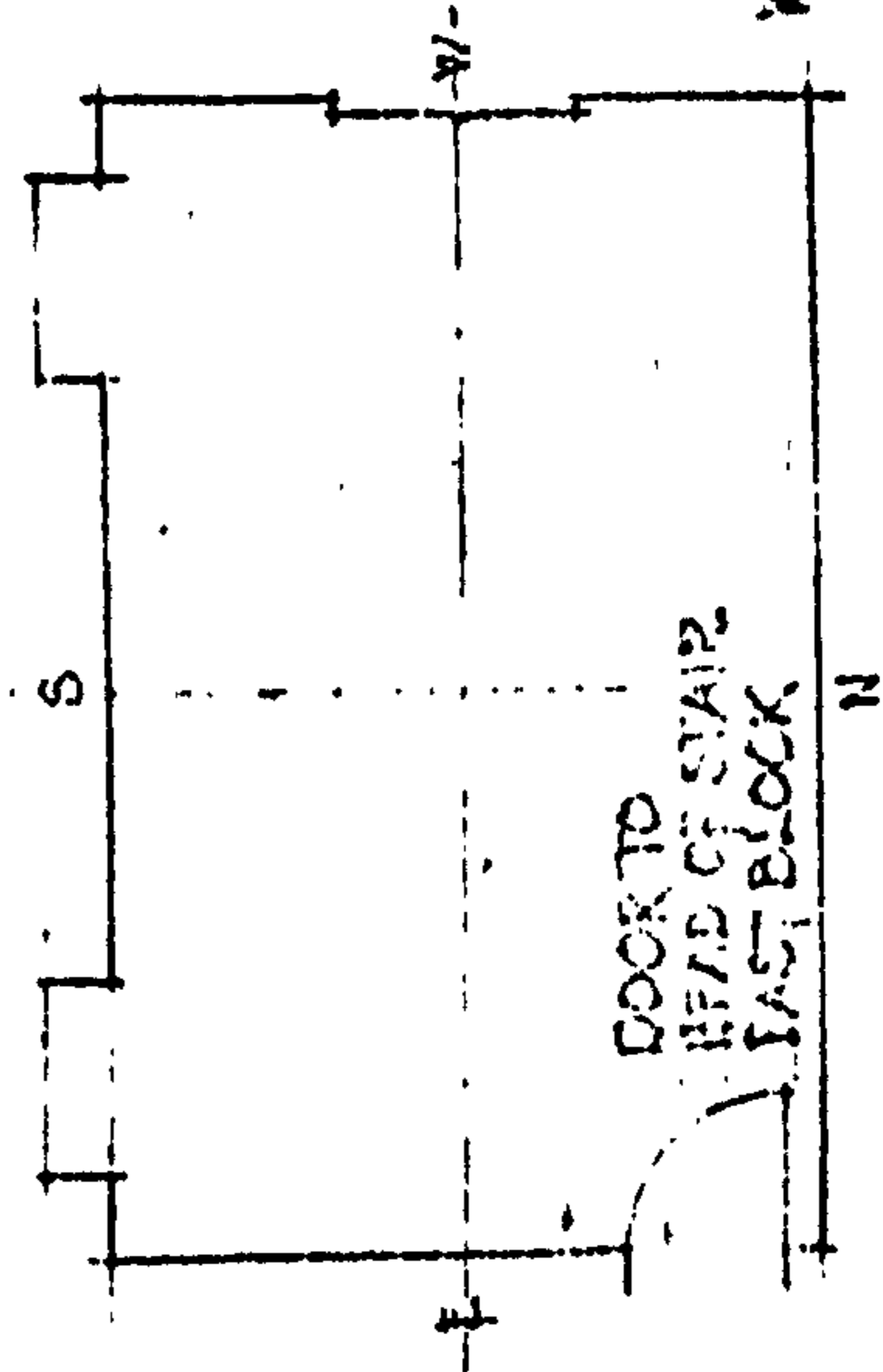
MOULDINGS-1/4 FS

ELEVATION OF EAST WALL - FIREPLACE TRANSPOSED: FROM WEST WALL-1/2

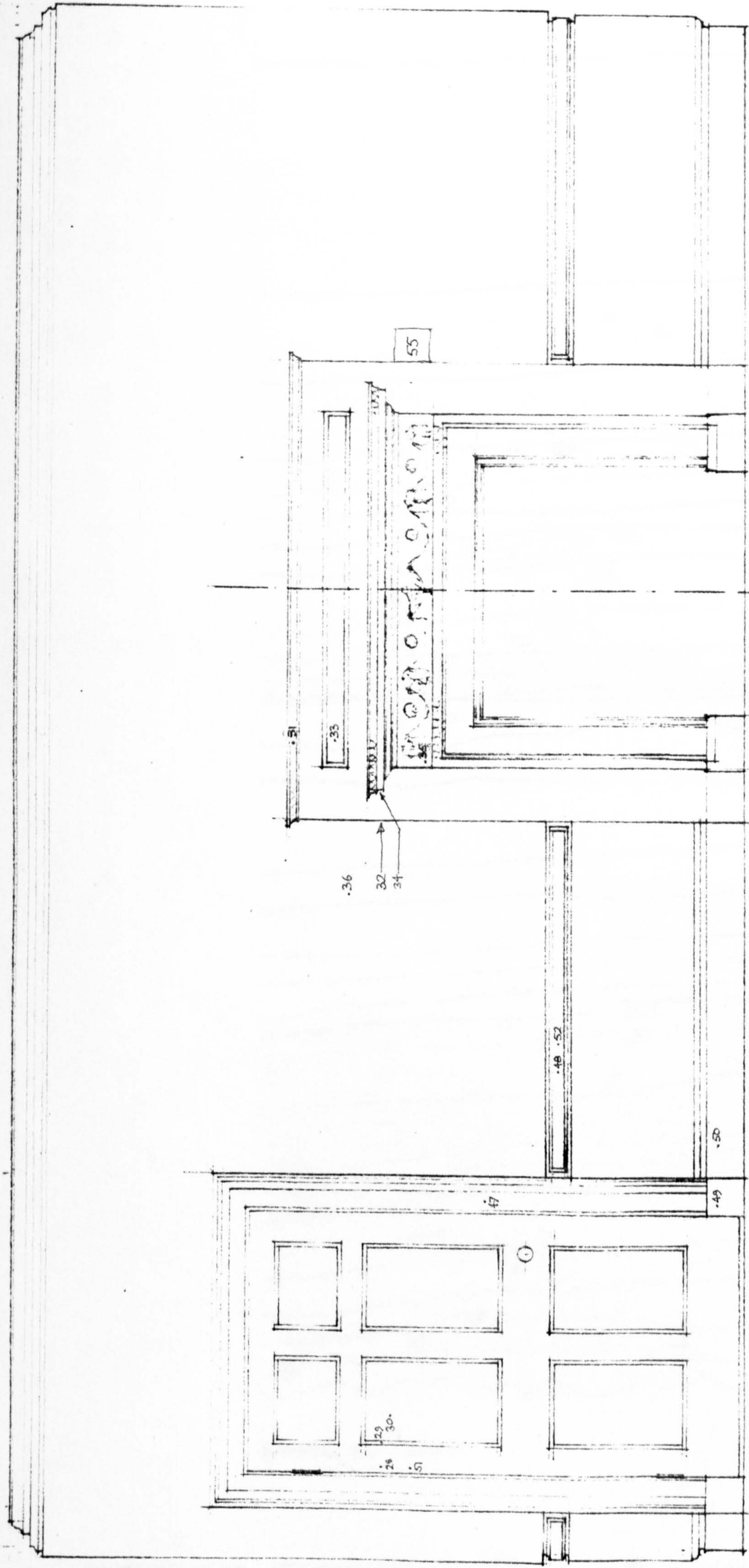
FIG-216

SOMERSET HOUSE - ATIC FLOOR STRAND BLOCK ROOM IN APARTMENT OF ROYAL SOCIETY'S HOUSEKEEPER
SAMPLE LOCATION DRAWING

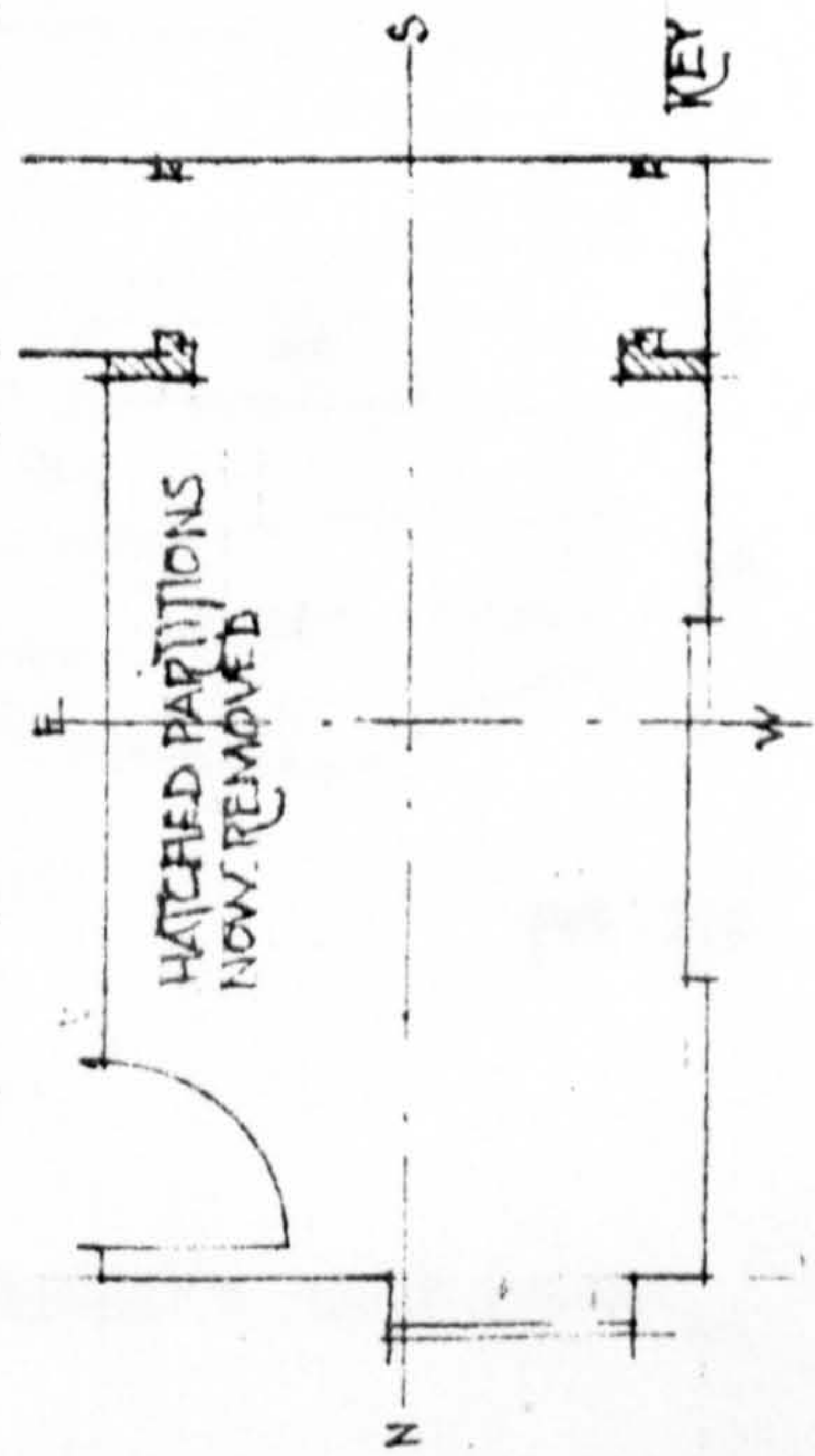
KEY PLAN 3/32



DOOR TO HEAD OF STAIRS
STRAND BLOCK



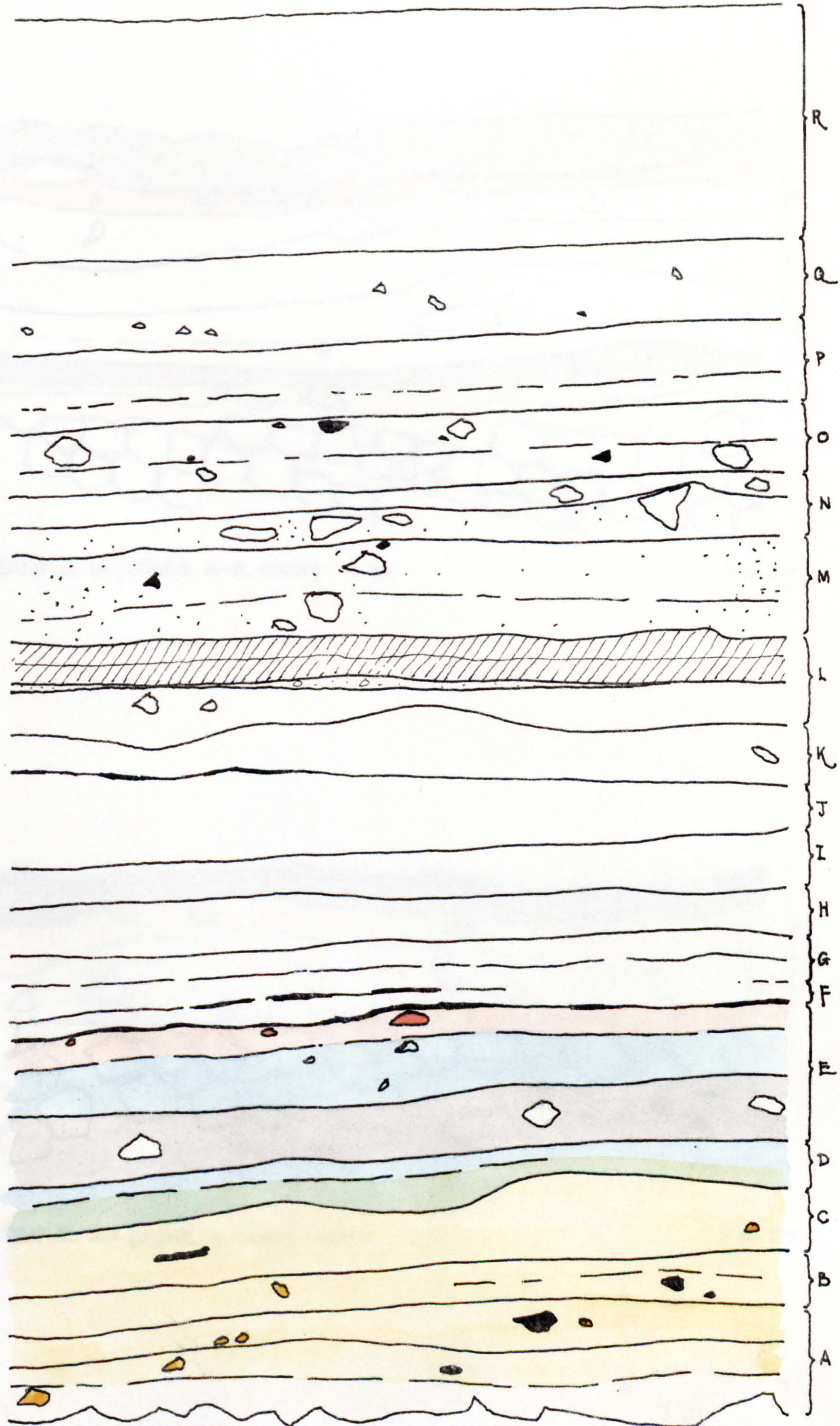
ELEVATION OF EAST WALL - FIREPLACE TRANSPOSED FROM WEST WALL - 1/2"



KEY PLAN 3/32"

SOMERSET HOUSE - ATTIC FLOOR STRAND BLOCK - ROOM IN APARTMENT OF SECRETARY OF SOCIETY OF ANTIQUARIES - SAMPLE LOCATION PLAN

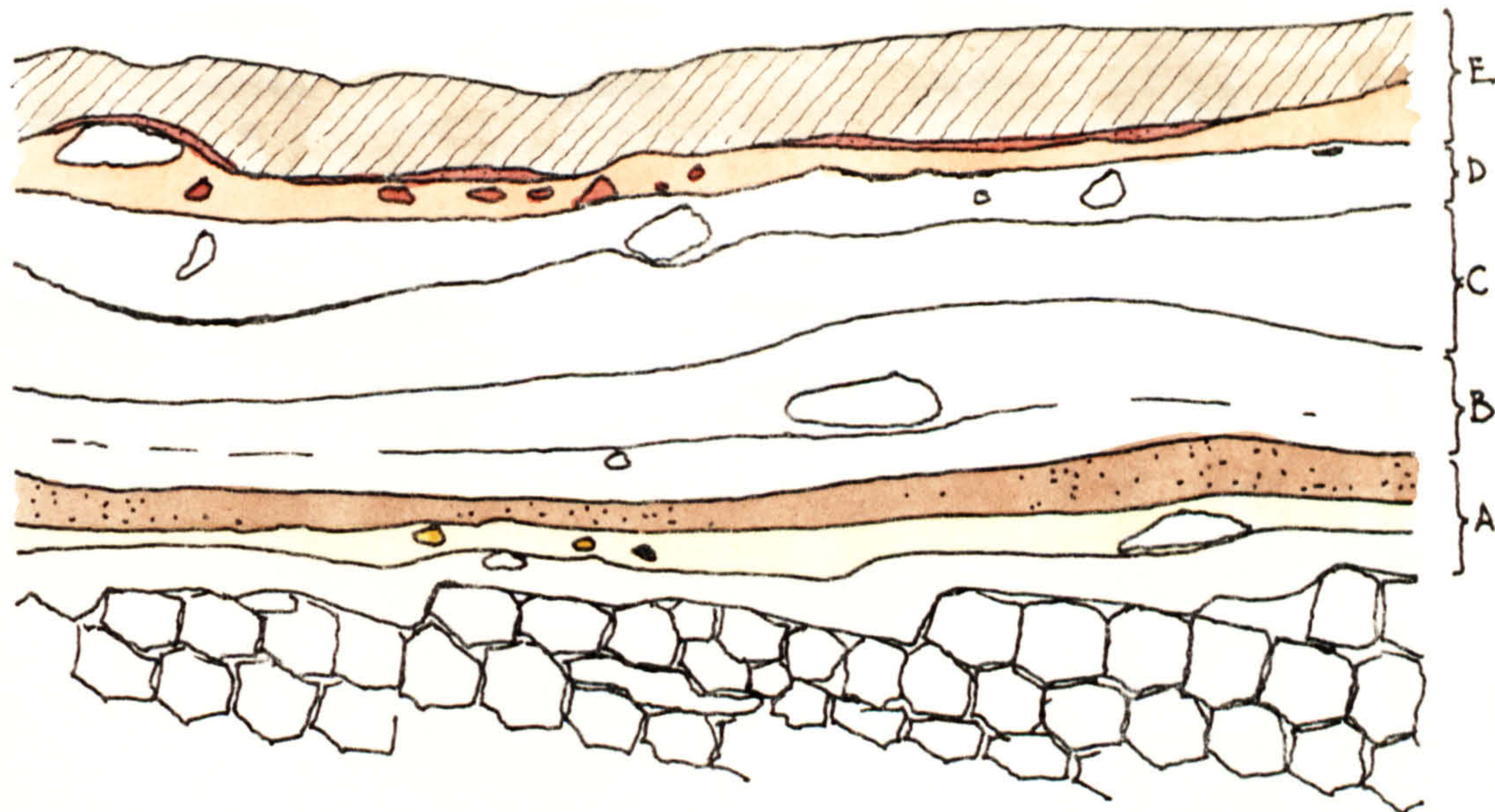
FIG. 217



SAMPLE 12 · 400x

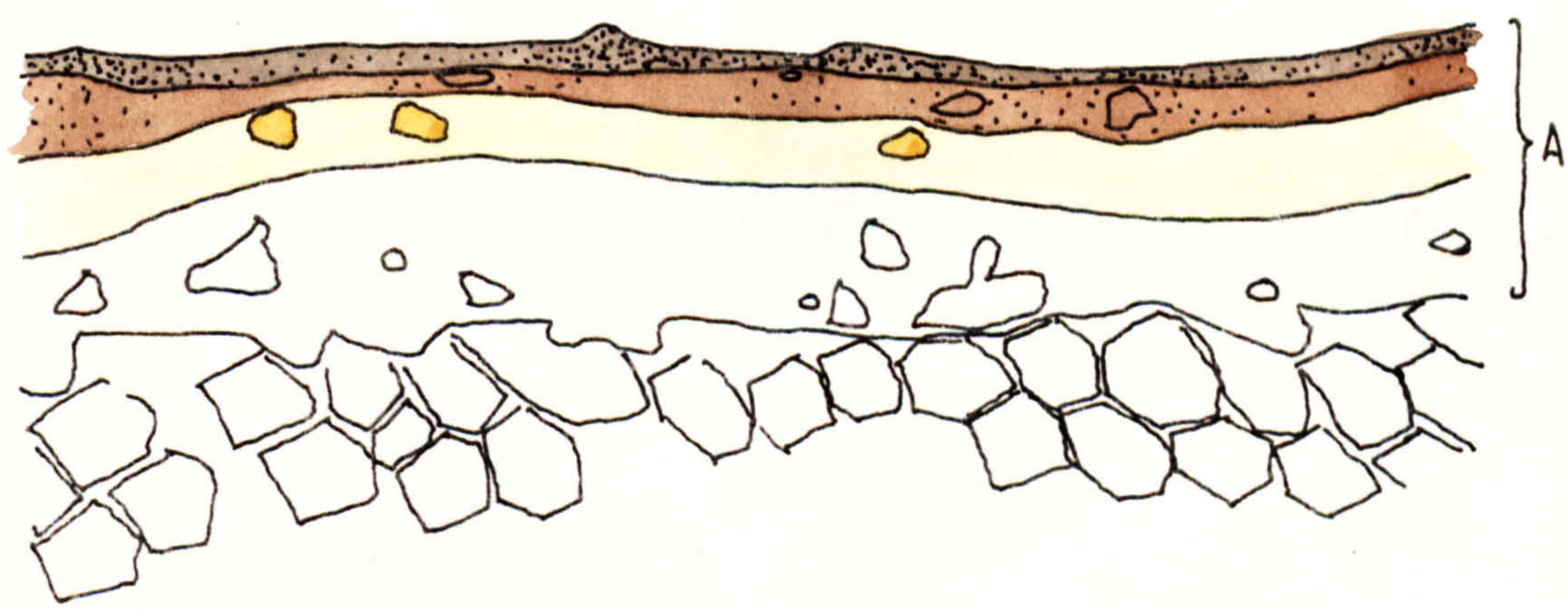
FIG · 218

SOMERSET HOUSE · ATTIC FLOOR STRAND BLOCK · ROOM IN APARTMENT OF ROYAL SOCIETY'S HOUSEKEEPER



SAMPLE 16 (ZONES A-E ONLY) · 400x

FIG. 219



SAMPLE 28 (ZONE A ONLY) · 400x

FIG. 220

SOMERSET HOUSE · ATTIC FLOOR STRAND BLOCK · ROOM IN APARTMENT OF ROYAL SOCIETY'S HOUSEKEEPER

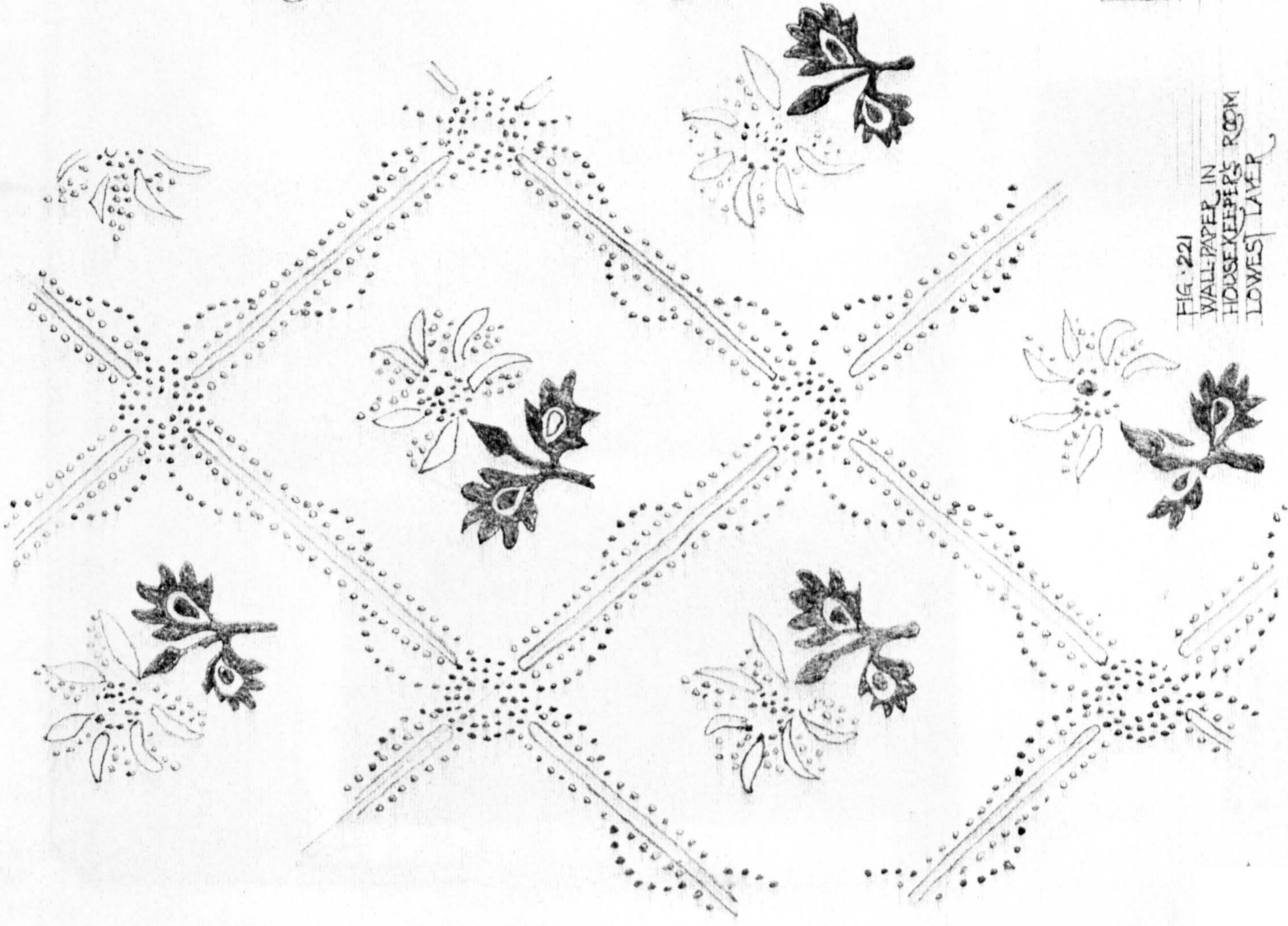


FIG. 221
WALLPAPER IN
HOUSEKEEPER'S ROOM
LOWEST LAYER

SOMERSET HOUSE. ATTIC FLOOR STRAND BLOCK ROOM IN APARTMENT OF ROYAL SOCIETY'S HOUSEKEEPER

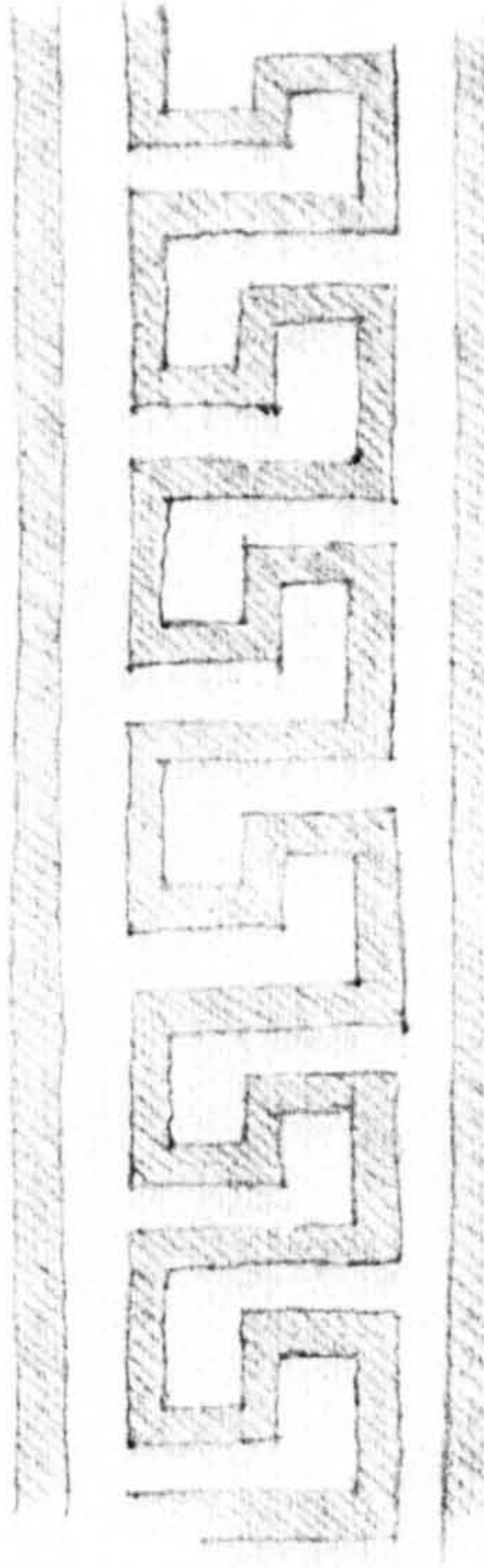
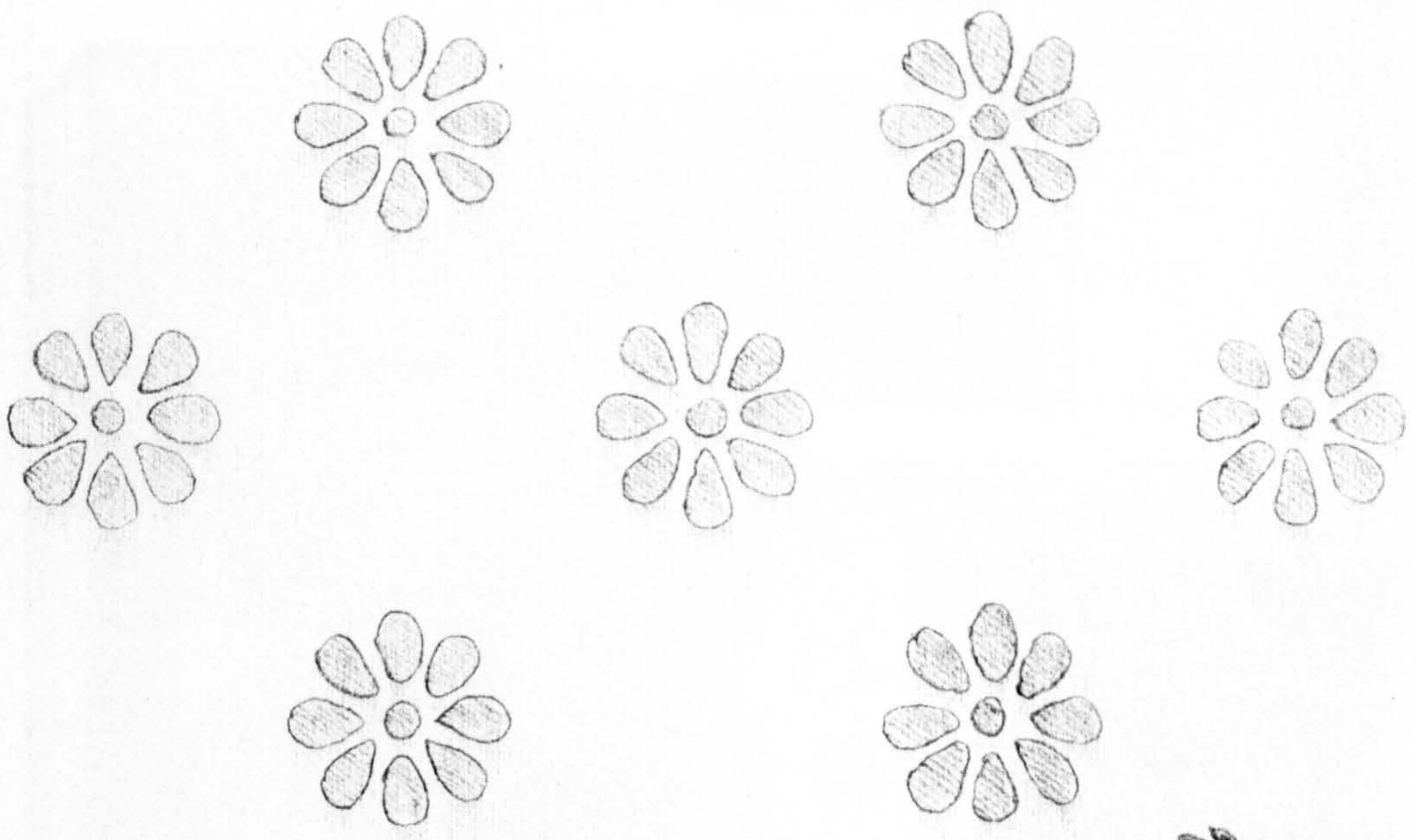


FIG. 222 WALLPAPER IN SECRETARY'S ROOM. LOWEST LAYER

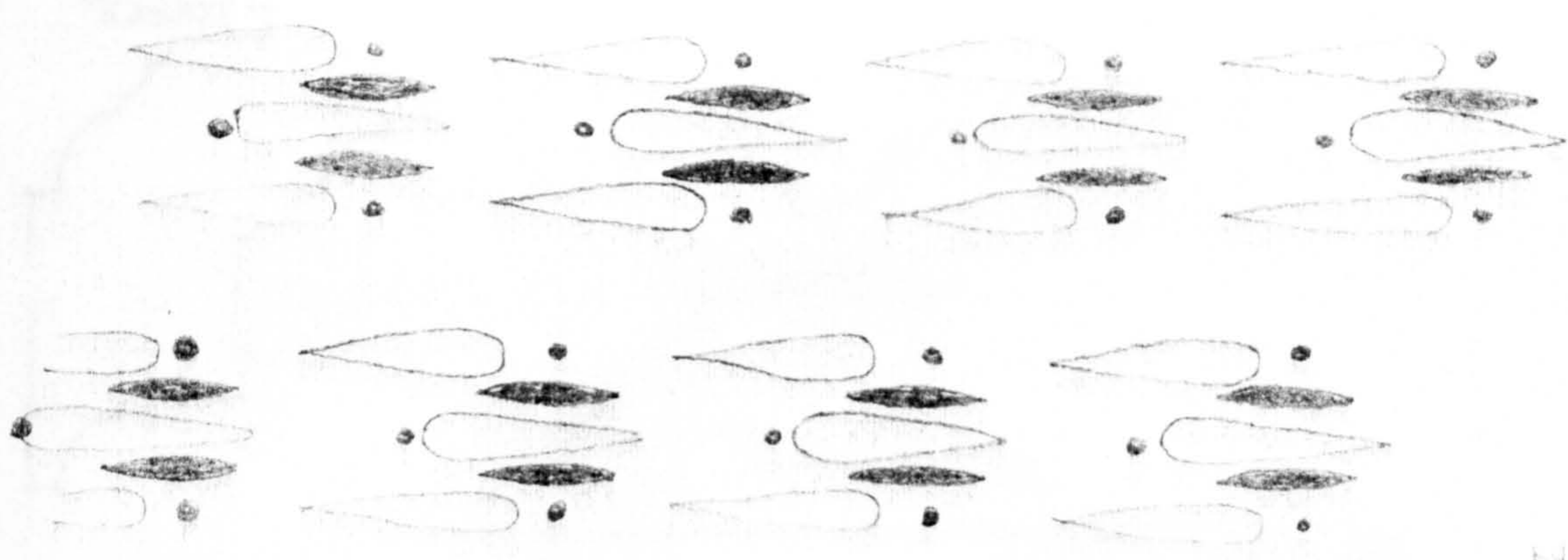
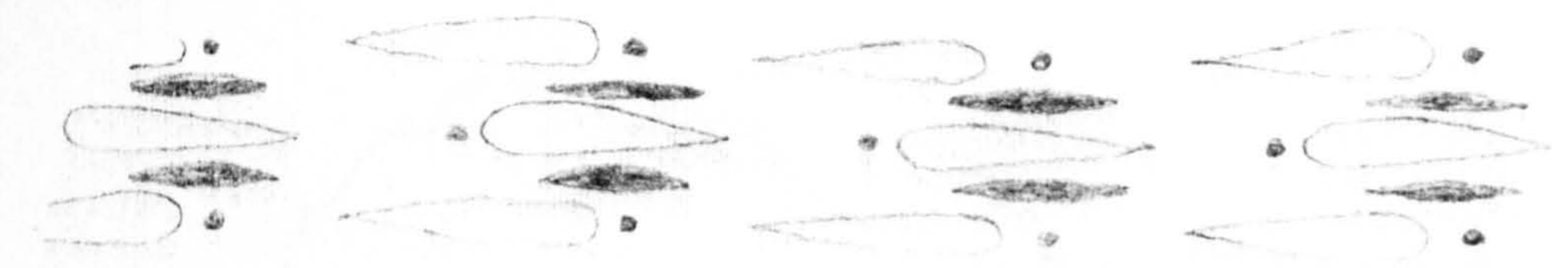
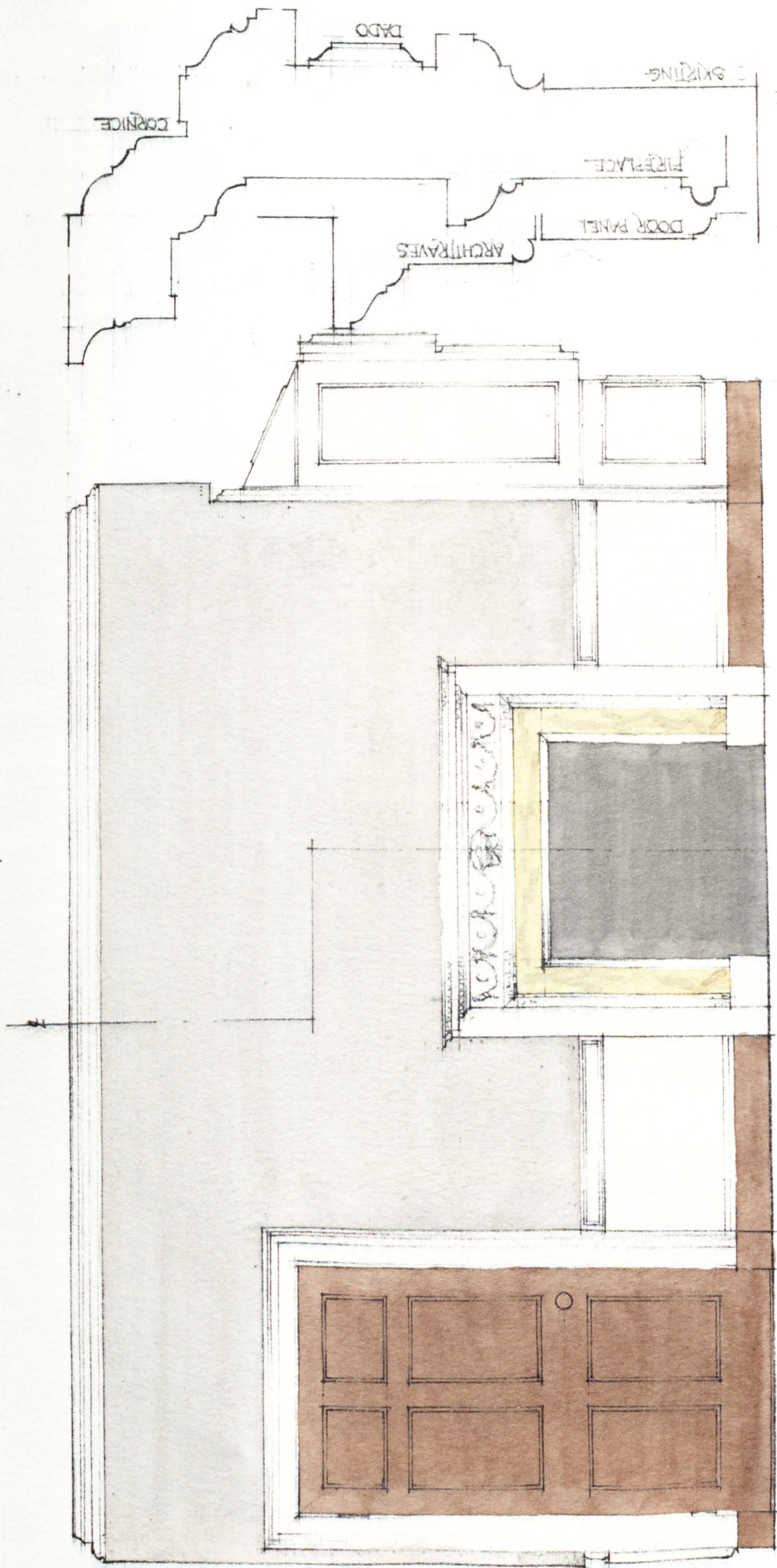


FIG. 223
WALLPAPER IN
HOUSEKEEPER'S ROOM
SECOND LAYER

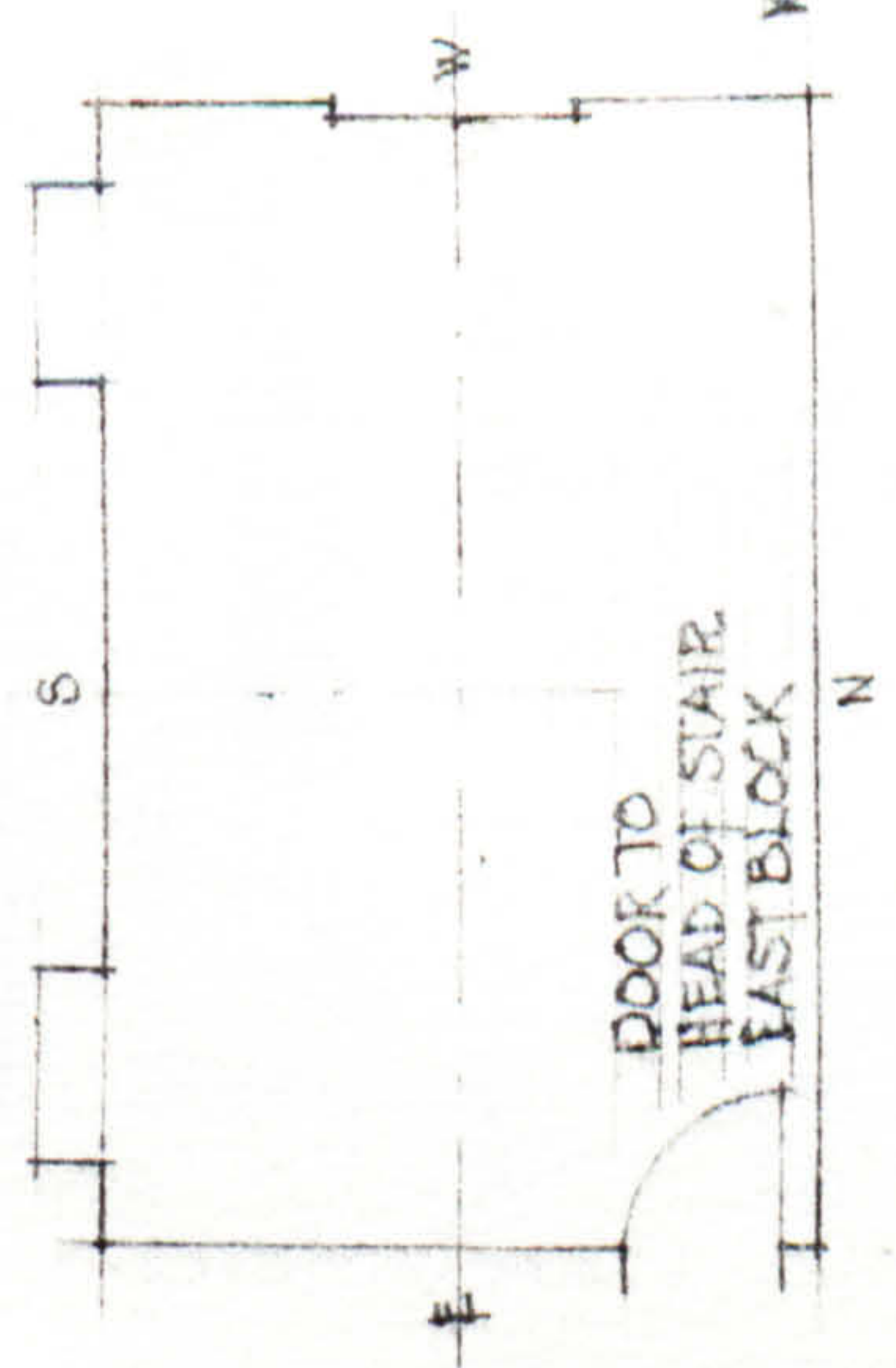


FIGS. 221-222-223



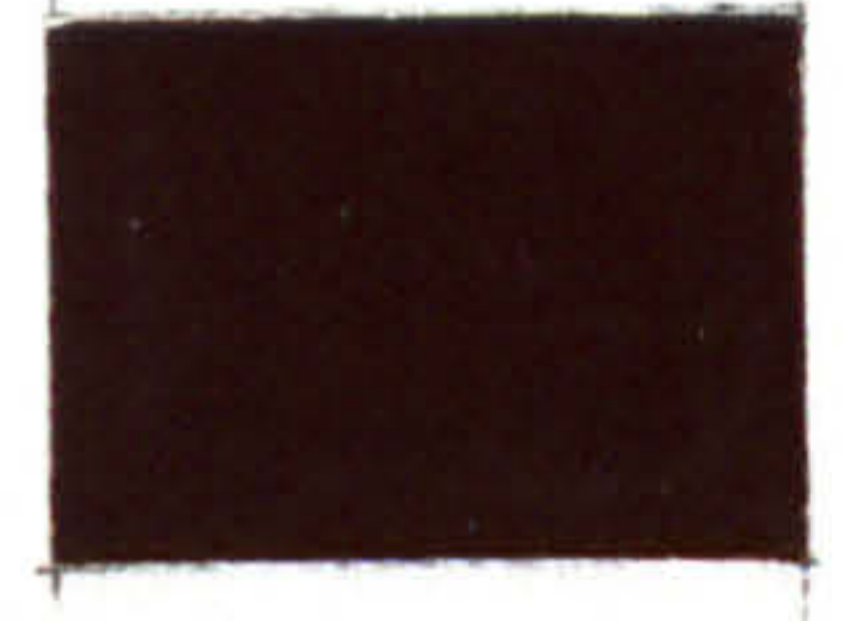
MOULDINGS - 1/4 FS

ELEVATION OF EAST WALL - FIREPLACE TRANSPOSED FROM WEST WALL - 1/2



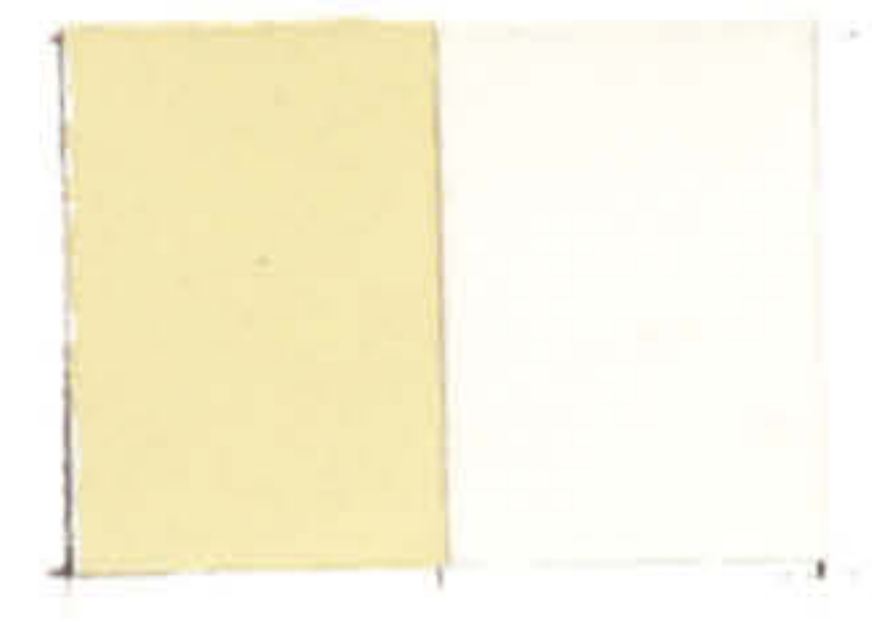
KEY PLAN 3/32

CHOCOLATE



2.5 YR 3/2

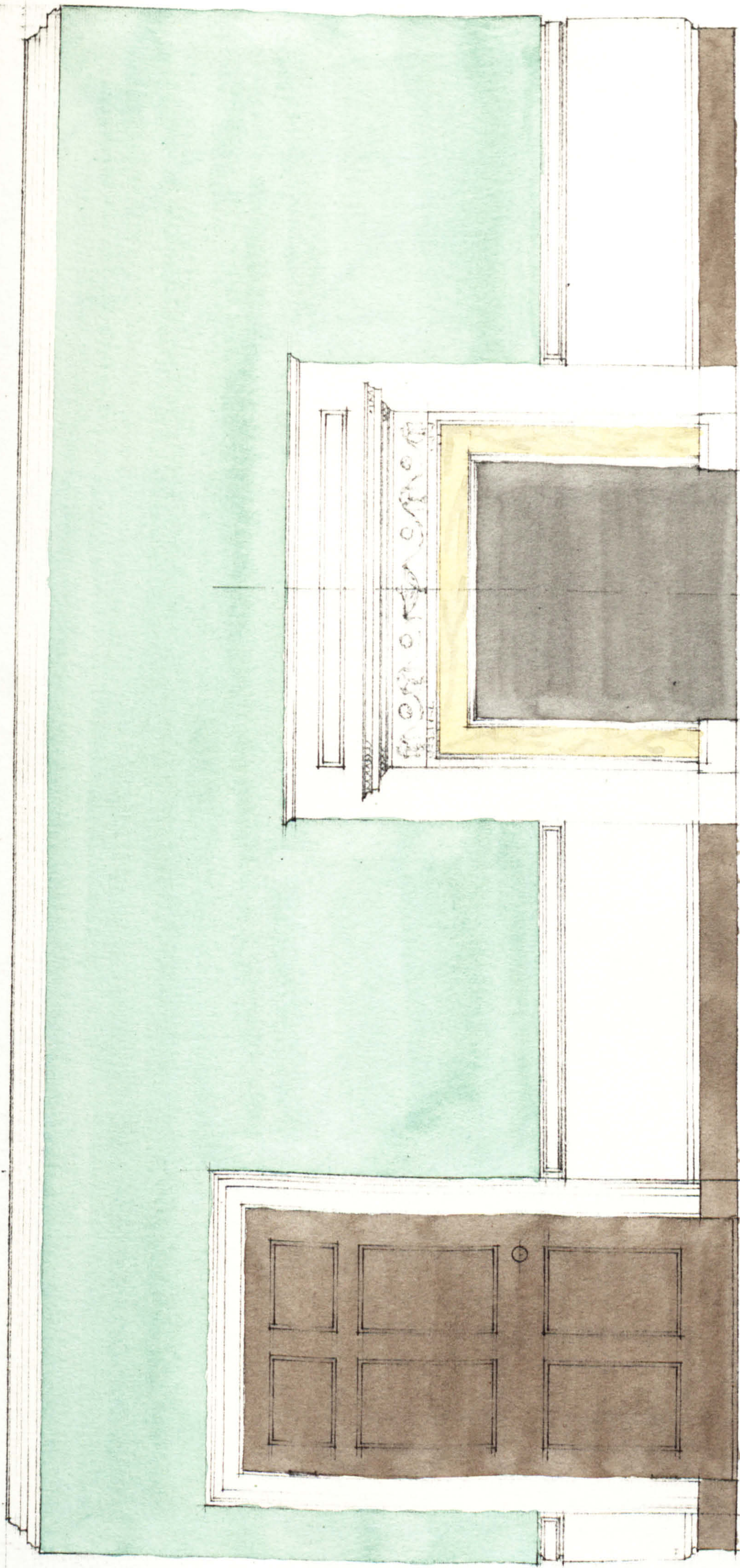
STONE COLOUR AS FOUND
2.5 Y 6/4



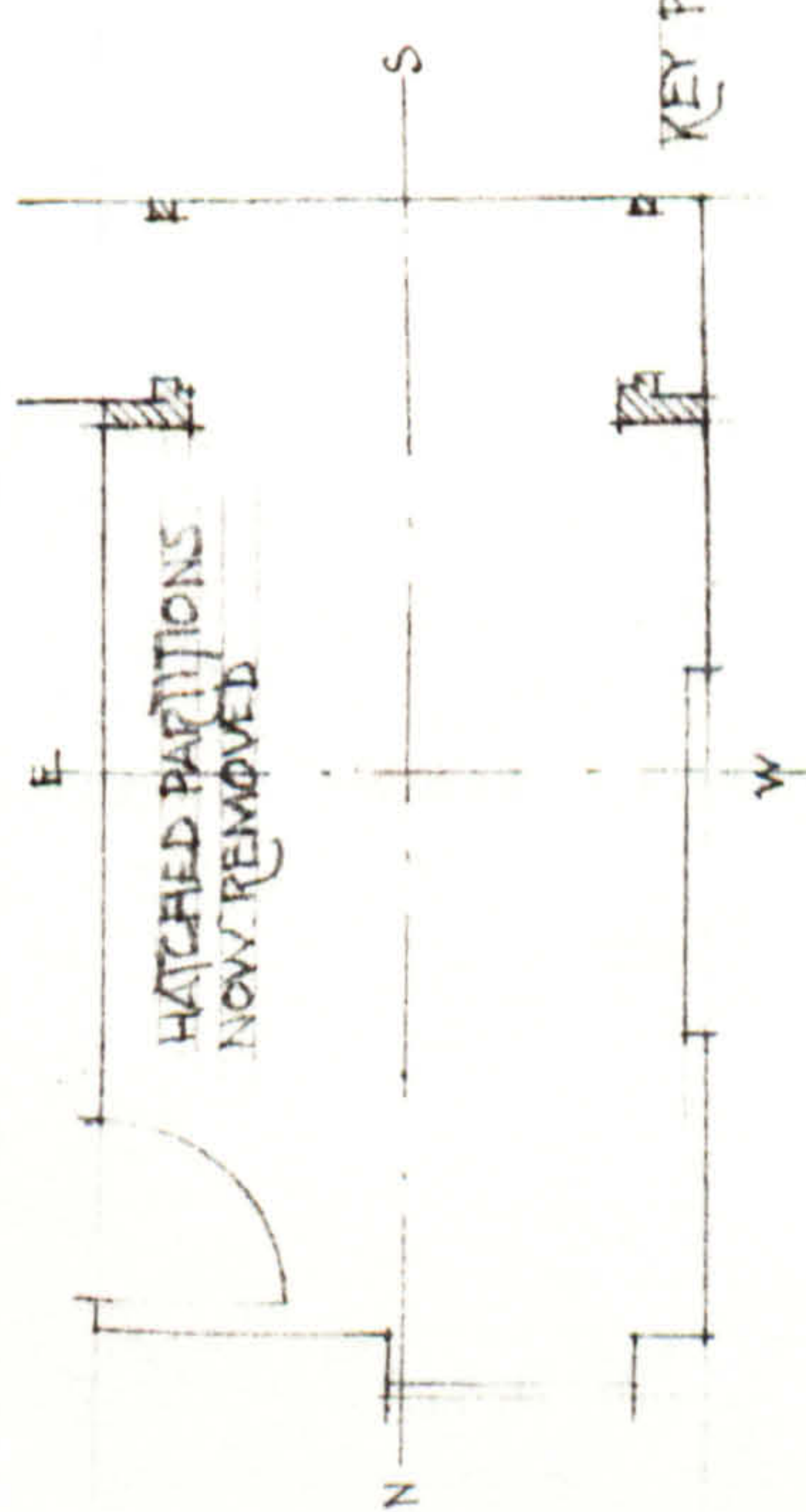
AFTER BY EXPOSURE
2.5 Y 9/1

SOMERSET HOUSE - ATTIC FLOOR STRAND BLOCK - ROOM IN APARTMENT OF ROYAL SOCIETY'S HOUSEKEEPER - 1760

FIG. 22A



ELEVATION OF EAST WALL - FIREPLACE TRANSPOSED FROM WEST WALL - 1/2"



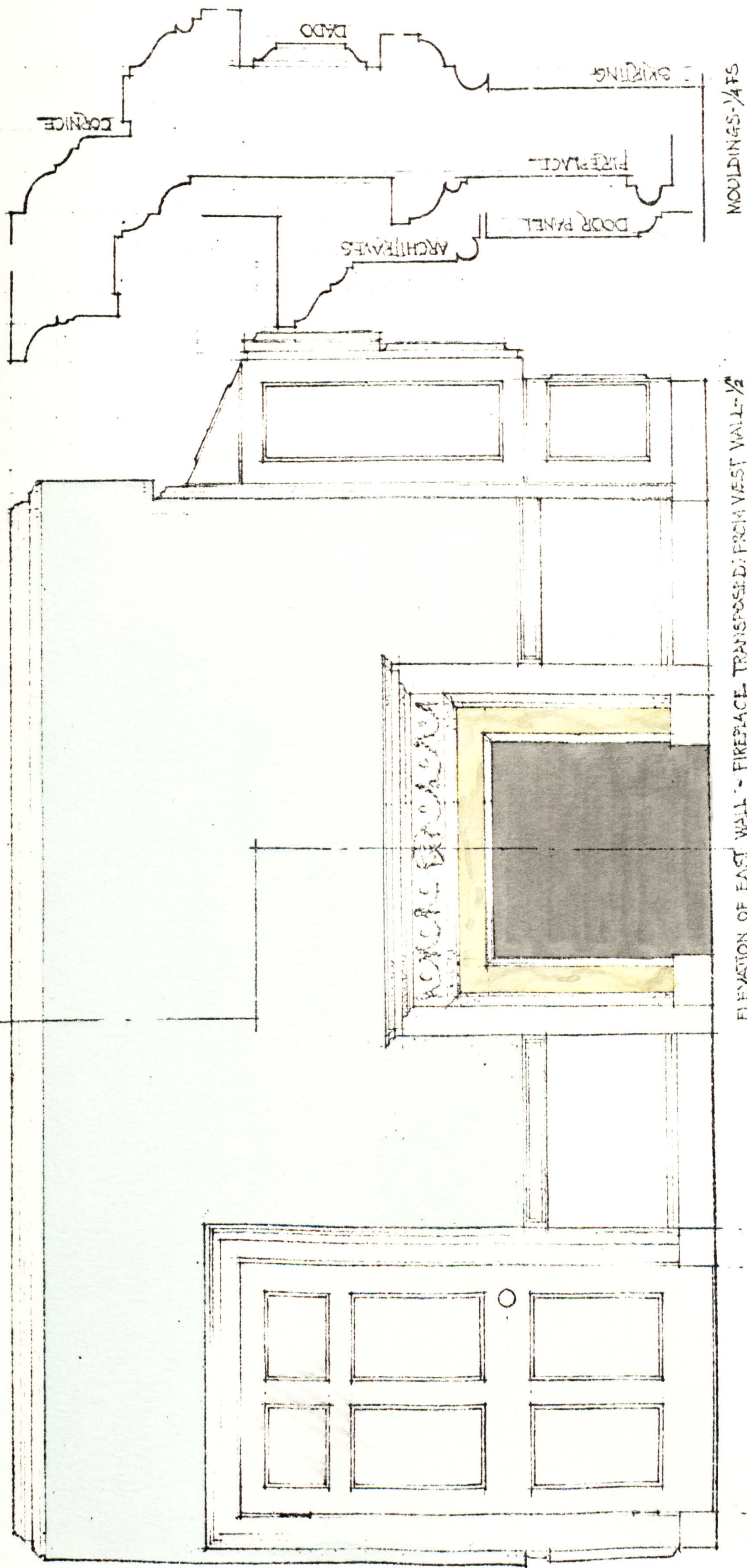
CHOCOLATE
BYR 25/1

STONE COLOUR AS FOUND
25Y 8/4
AFTER EXPOSURE TO UV
5Y 9/1

KEY PLAN 3/32"

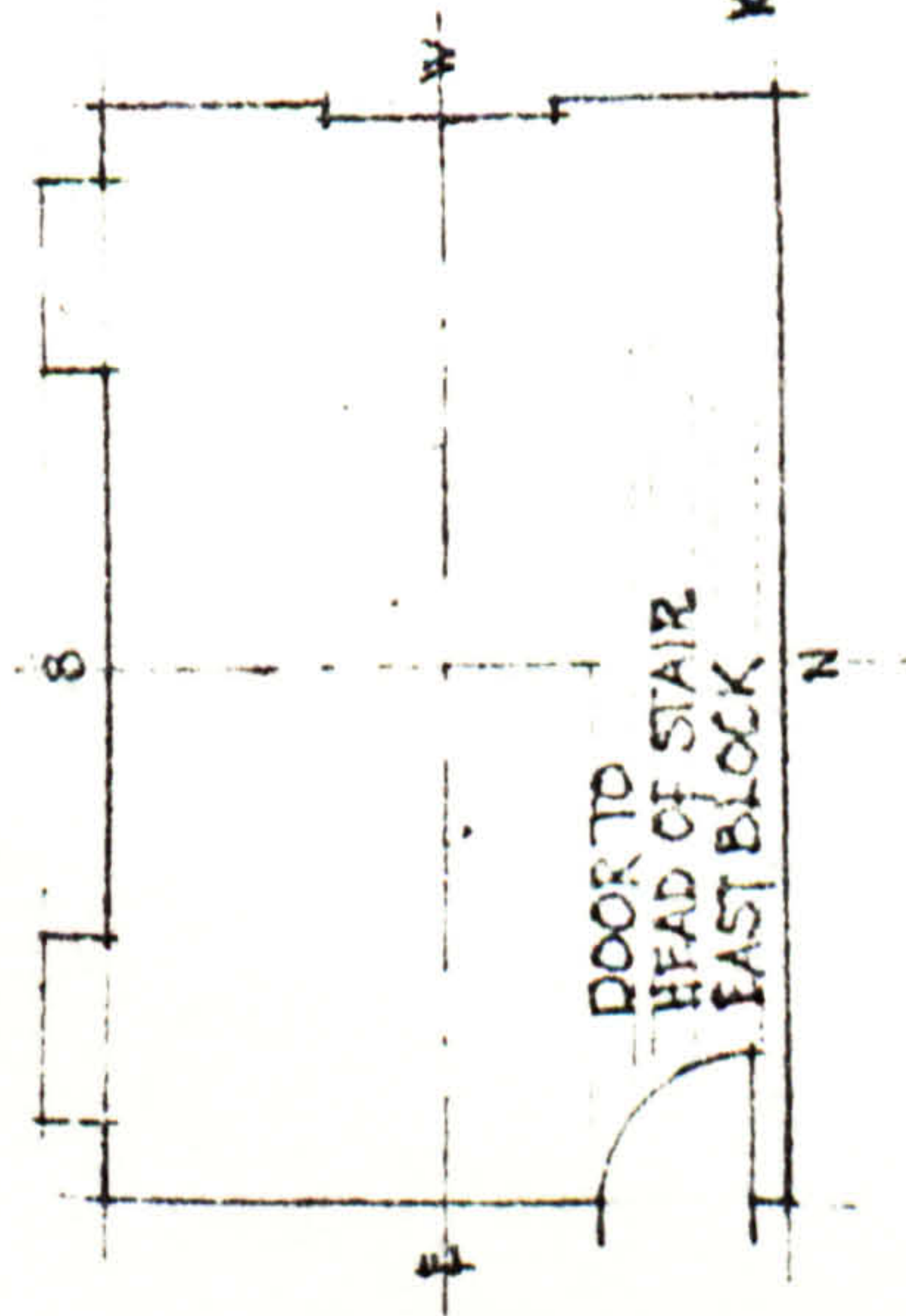
SOMERSET HOUSE ATTIC FLOOR STRAND BLOCK ROOM IN APARTMENT OF SECRETARY OF SOCIETY OF ANTIQUARIES 1780

FIG. 225



ELEVATION OF EAST WALL - FIREPLACE TRANSPPOSED: FROM WEST WALL - 1/2

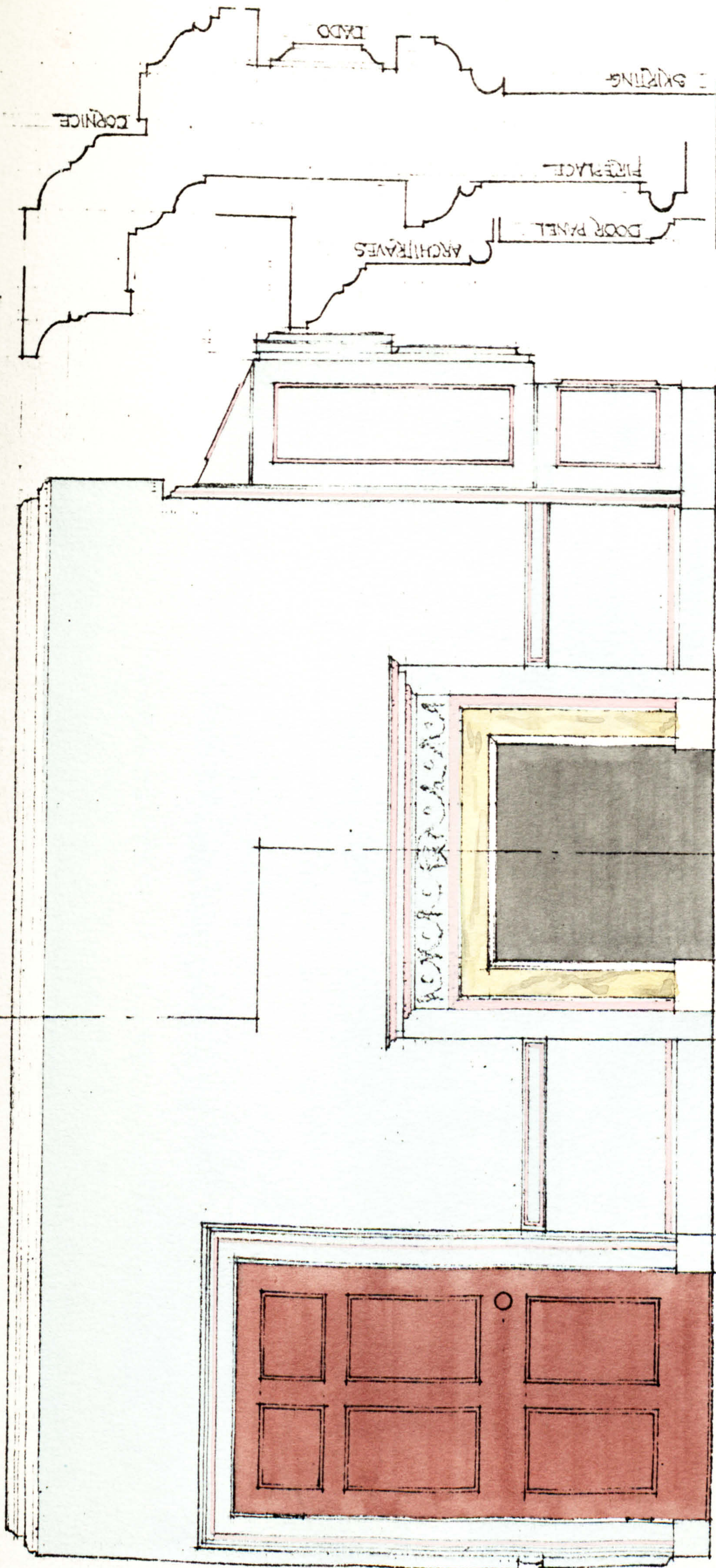
PAINT COLOUR SIMILAR TO FIG XII STONE COLOUR



DOOR TO HEAD OF STAIR EAST BLOCK

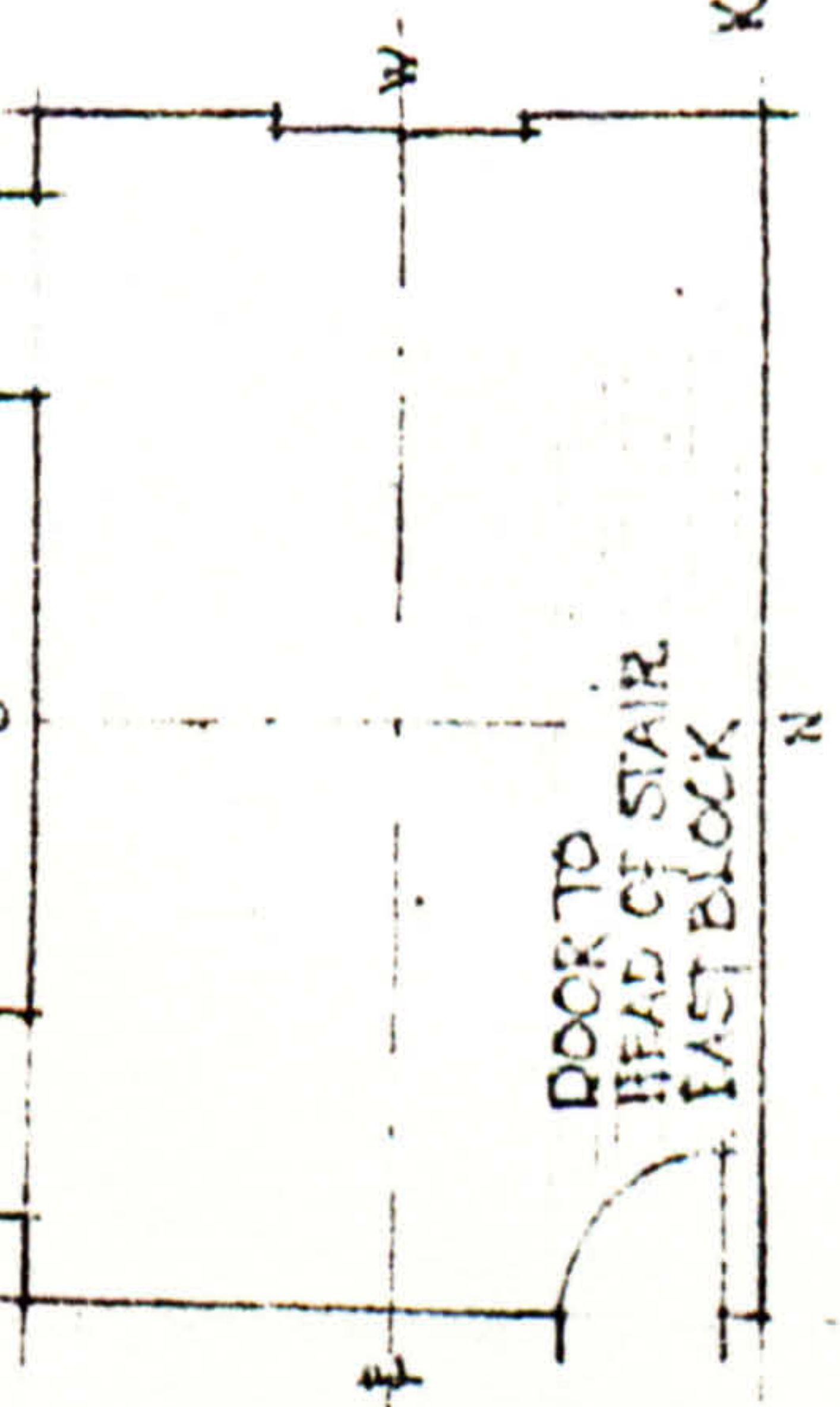
KEY PLAN 3/4

SOMERSET HOUSE - ATTIC FLOOR STRAND BLOCK - ROOM IN APARTMENT OF ROYAL SOCIETY'S HOUSEKEEPER - 1790



ELEVATION OF EAST WALL - FIREPLACE TRANSPOSED: FROM WEST WALL - 1/2

MOULDINGS - 1/4 FS



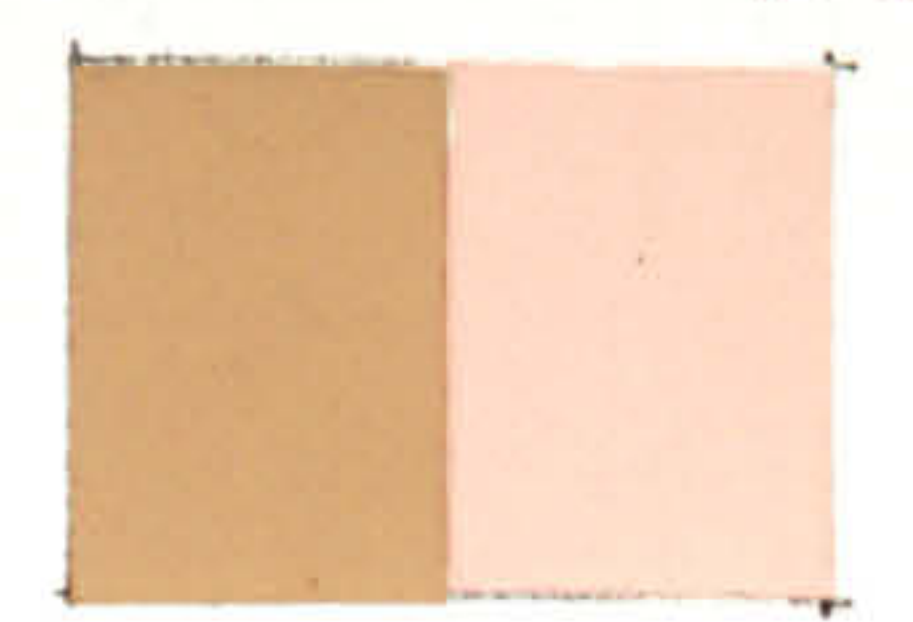
KEY PLAN 3/22

BLUE AS FOUND
2.5 GY 7/2

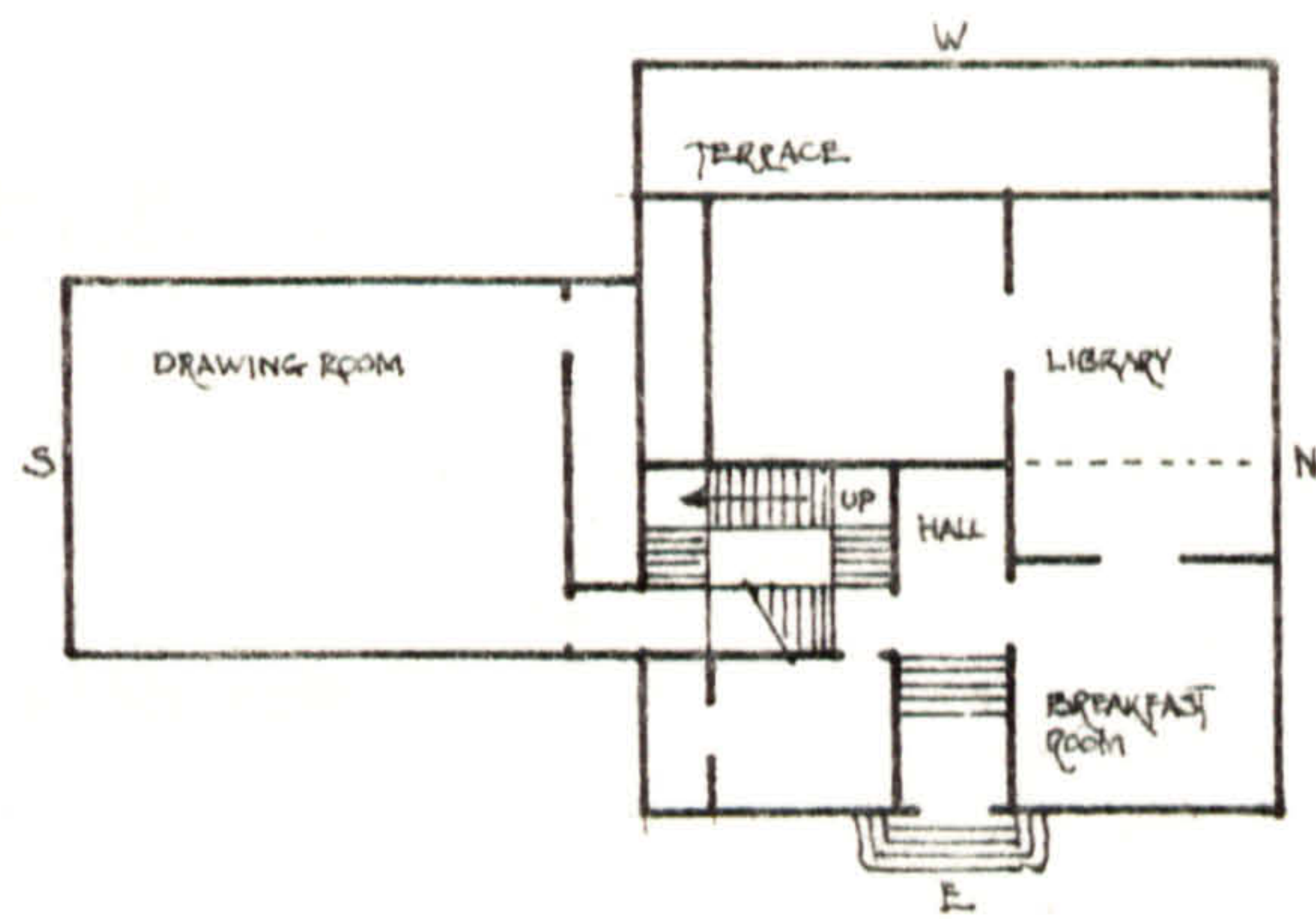


AFTER UV EXPOSURE
5 B 7/2

PINK AS FOUND
5 YR 7/4



7.5 R 6/4



KEY PLAN · NTS

FIG · 228



SKETCH OF ROOM

FIG · 229



PERSPECTIVE DATED MAY 1802

FIG · 230

CASE STUDY 9, The Breakfast Room at Pitzhanger Manor

Schedule of Samples

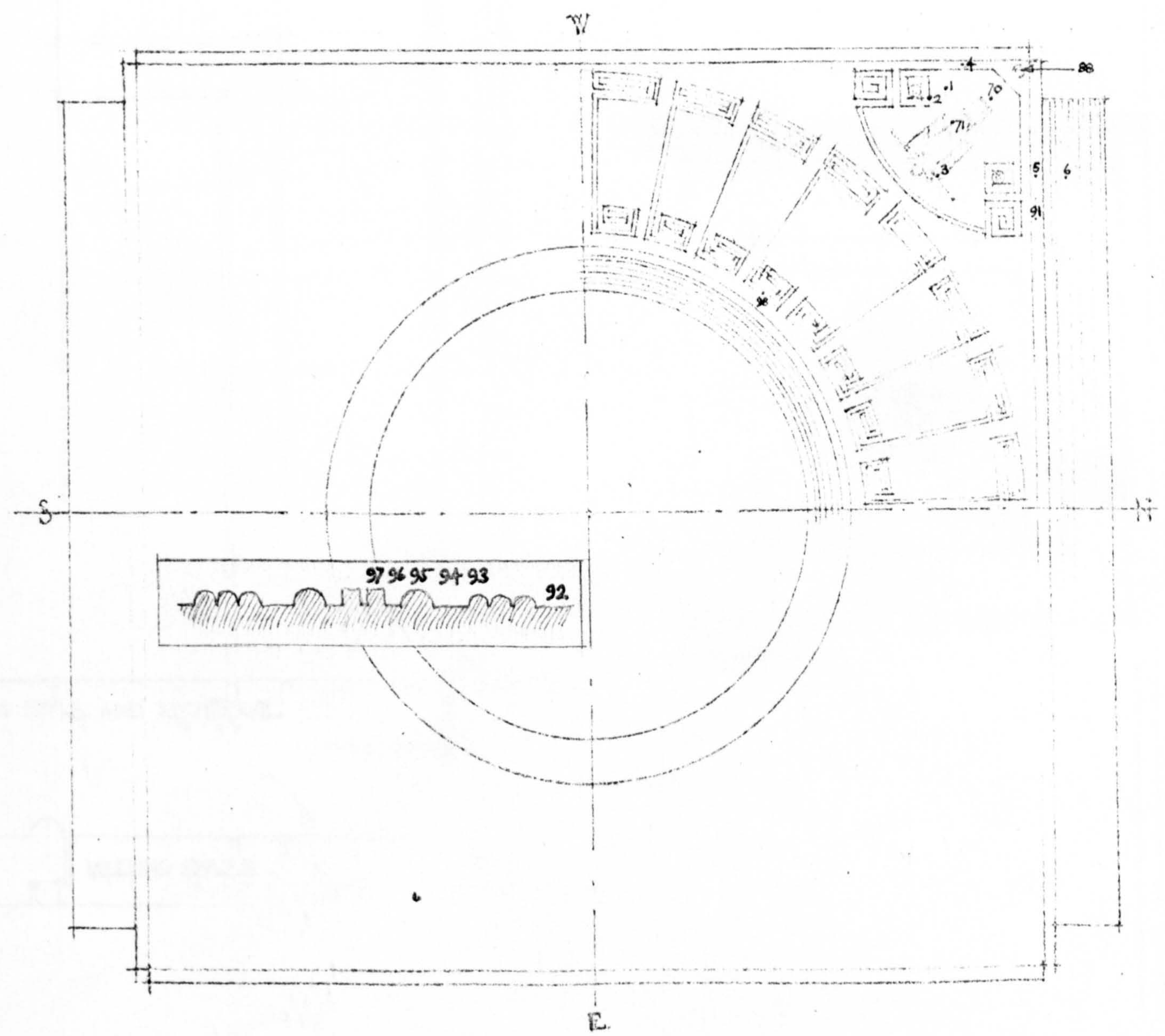
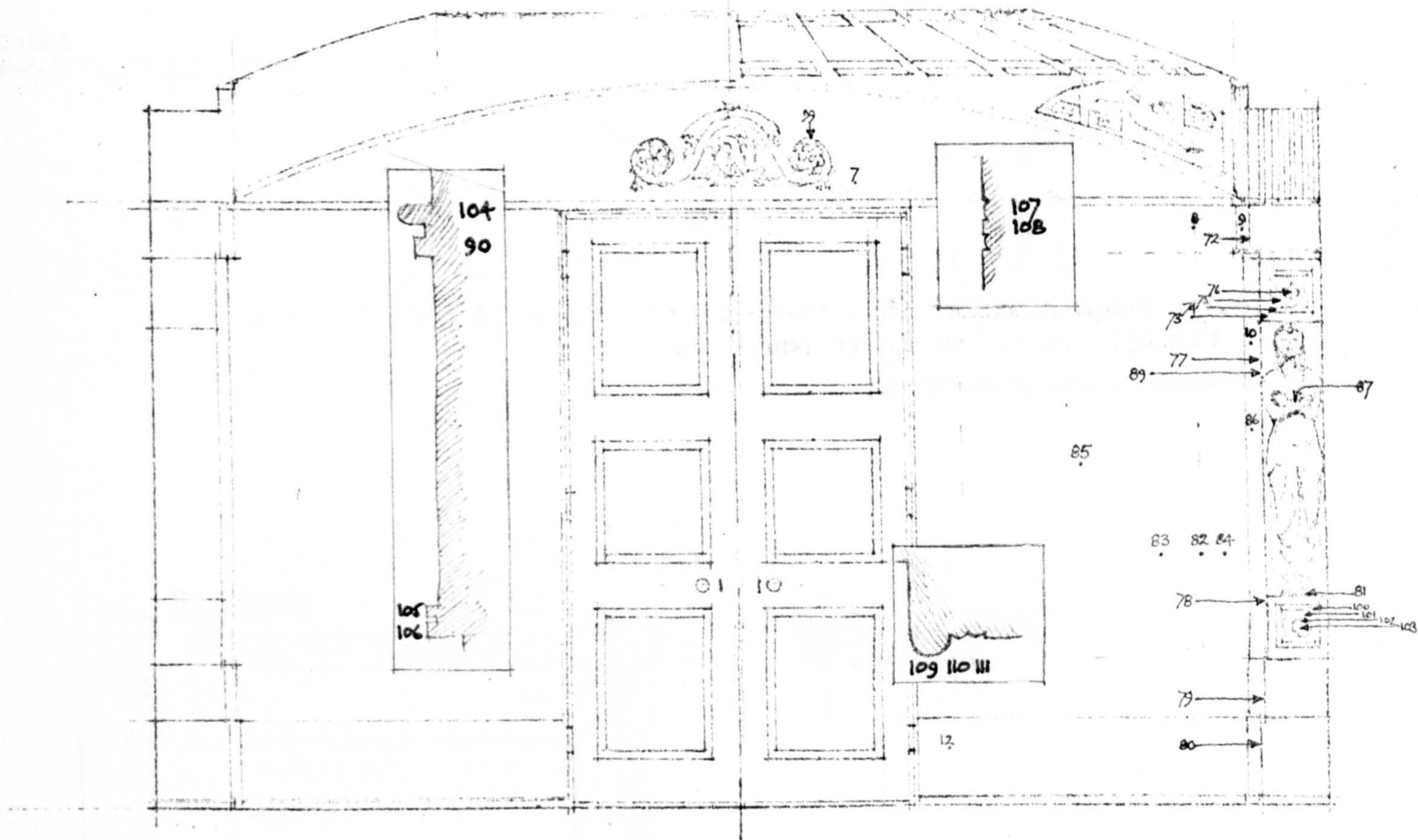
- 1 Ceiling ground within panel
- 2 Panel fillet
- 3 Wing of flying figure at junction with arm
- 4 Ceiling ground outside panel
- 5 Ceiling edge moulding
- 6 Soffit of reeded segmental arch
- 7 Ground of segmental area below ceiling
- 8 Wall close to pilaster
- 9 Pilaster capital
- 10 Pilaster

- 12 Skirting

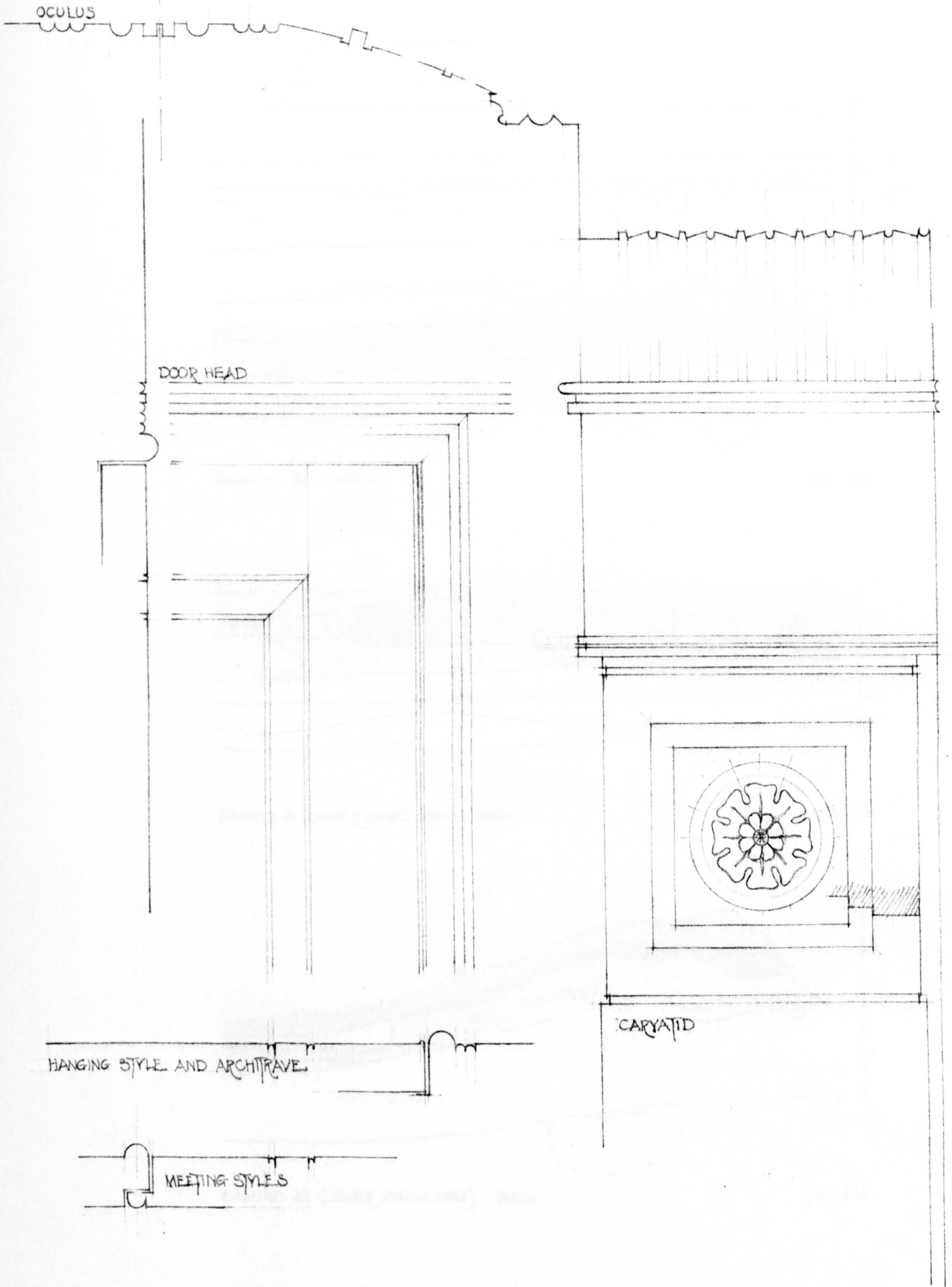
- 70 (NE) Ceiling ground within panel
- 71 (NE) Thigh of flying figure, left hand side
- 72 (NE) Pilaster capital, above flying figure
- 73 (NE) Coffered capital, south face, outer ring
- 74 (NE) Idem, inner ring
- 75 (NE) Idem, ground
- 76 (NE) Idem, ornament
- 77 (NE) Block of caryatid, south face
- 78 (NE) Coffered base, south face, outer ring
- 79 (NE) Plinth below coffered base, south face
- 80 (NE) Skirting below 79
- 81 (NE) Toe of caryatid
- 82 (NE) Wall at $7\frac{1}{2}$ inches from pilaster
- 83 (NE) Wall beyond $7\frac{1}{2}$ inches from pilaster
- 84 (NE) Wall within $7\frac{1}{2}$ inches of pilaster
- 85 (NE) Centre of wall area
- 86 (NE) Pilaster, west face
- 87 (NE) Arm of caryatid
- 88 (NE) Patera in angle of ceiling
- 89 (NE) Fluting of caryatid block, south face
- 90 (NE) Fillet, second from top, pilaster capital, south face
- 91 (NE) Ceiling edge moulding
- 92 (NE) Flat ceiling within oculus
- 93 (NE) Inner band of reeding, moulding around ceiling oculus
- 94 (NE) Ground between 93 and 95
- 95 (NE) Inner torus, moulding around ceiling oculus
- 96 (NE) Ground between 95 and 97
- 97 (NE) Inner fillet, central part moulding around ceiling oculus
- 98 (NE) Fillet of greek key
- 99 Motif above doors to library, top surface rosette
- 100 (NE) Coffered plinth of caryatid, west face, inner ring
- 101 (NE) Idem, ground
- 102 (NE) Idem, outer ring central patera
- 103 (NE) Idem, outer petal of flower ornament
- 104 Pilaster capital, south face, upper beaded fillet
- 105 Idem, topmost fillet of lower pair
- 106 Idem, lower fillet of lower pair
- 107 Moulding between segment and wall proper, upper bead
- 108 Idem, centre fillet
- 109 Door architrave, torus

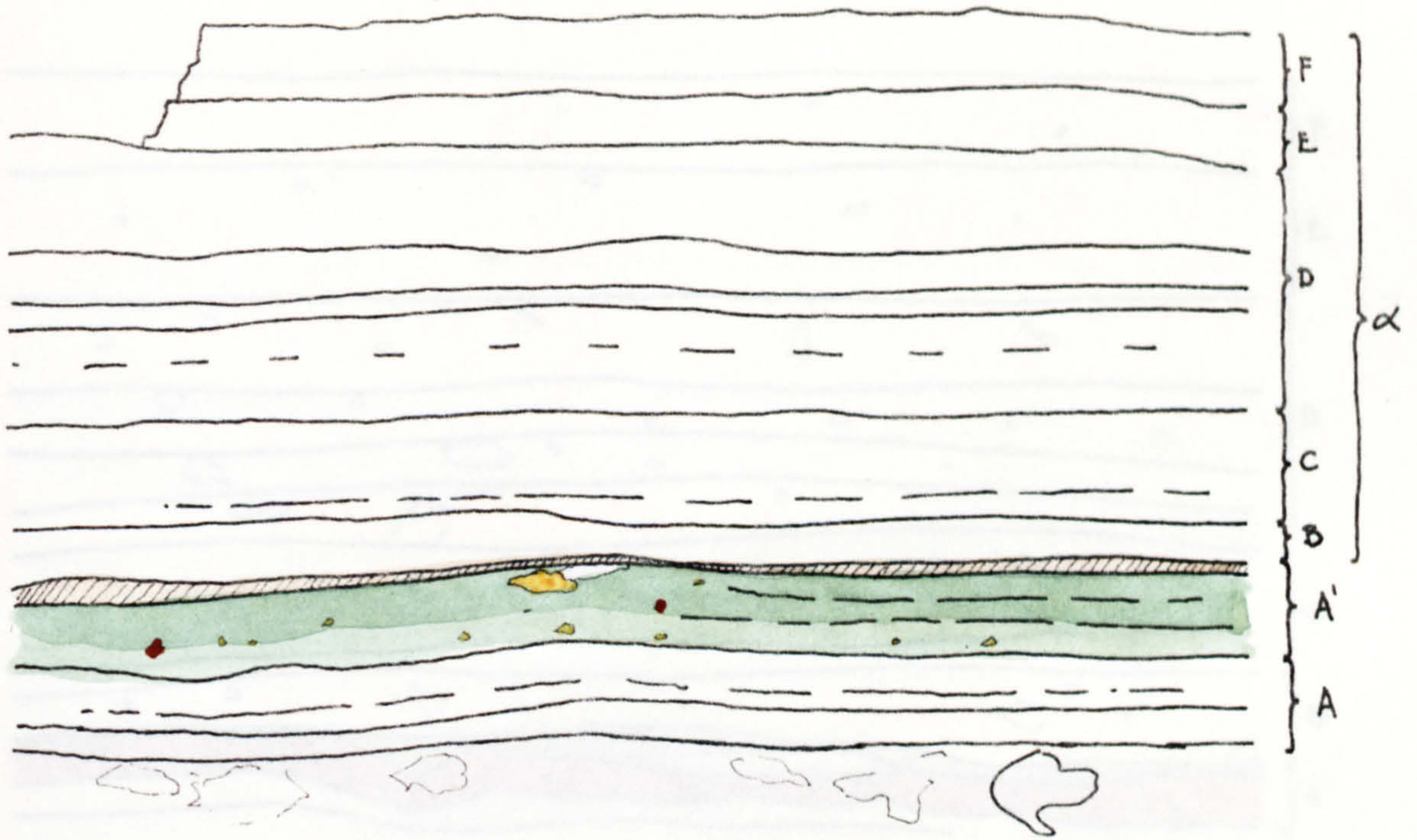
110 Idem, centre bead
111 Idem, outer bead

Note: Samples marked (NE) taken from NE angle of room, locations shown on Fig.231 are mirror image positions.



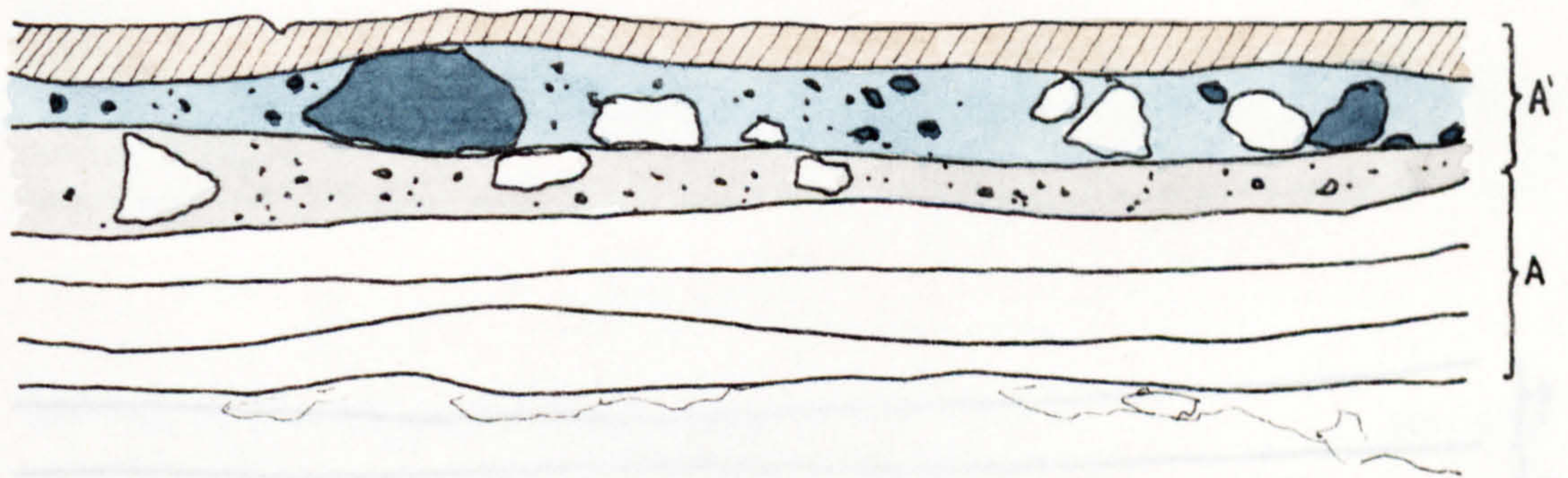
FITZANGER MANOR - BREAKFAST ROOM - SAMPLE LOCATION DRAWING - 3/8"





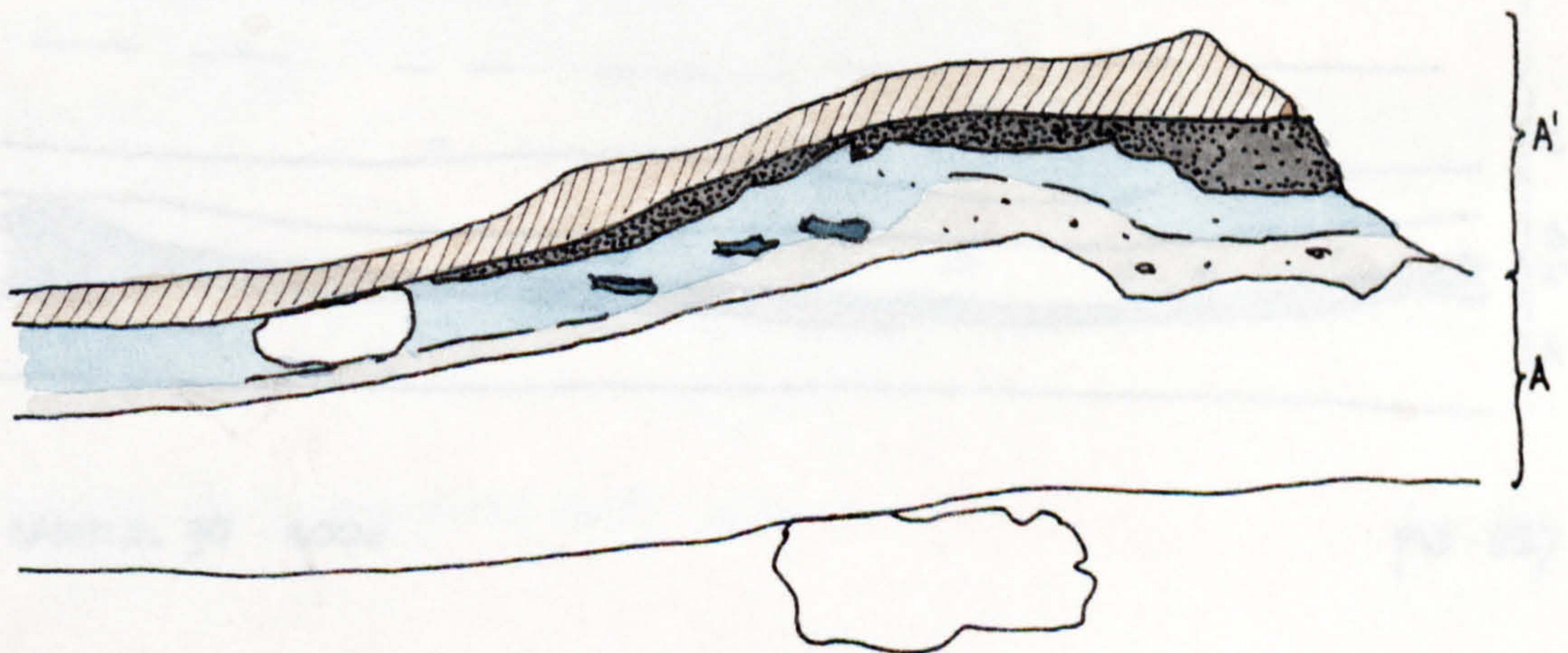
SAMPLE 83 · 400x

FIG · 233



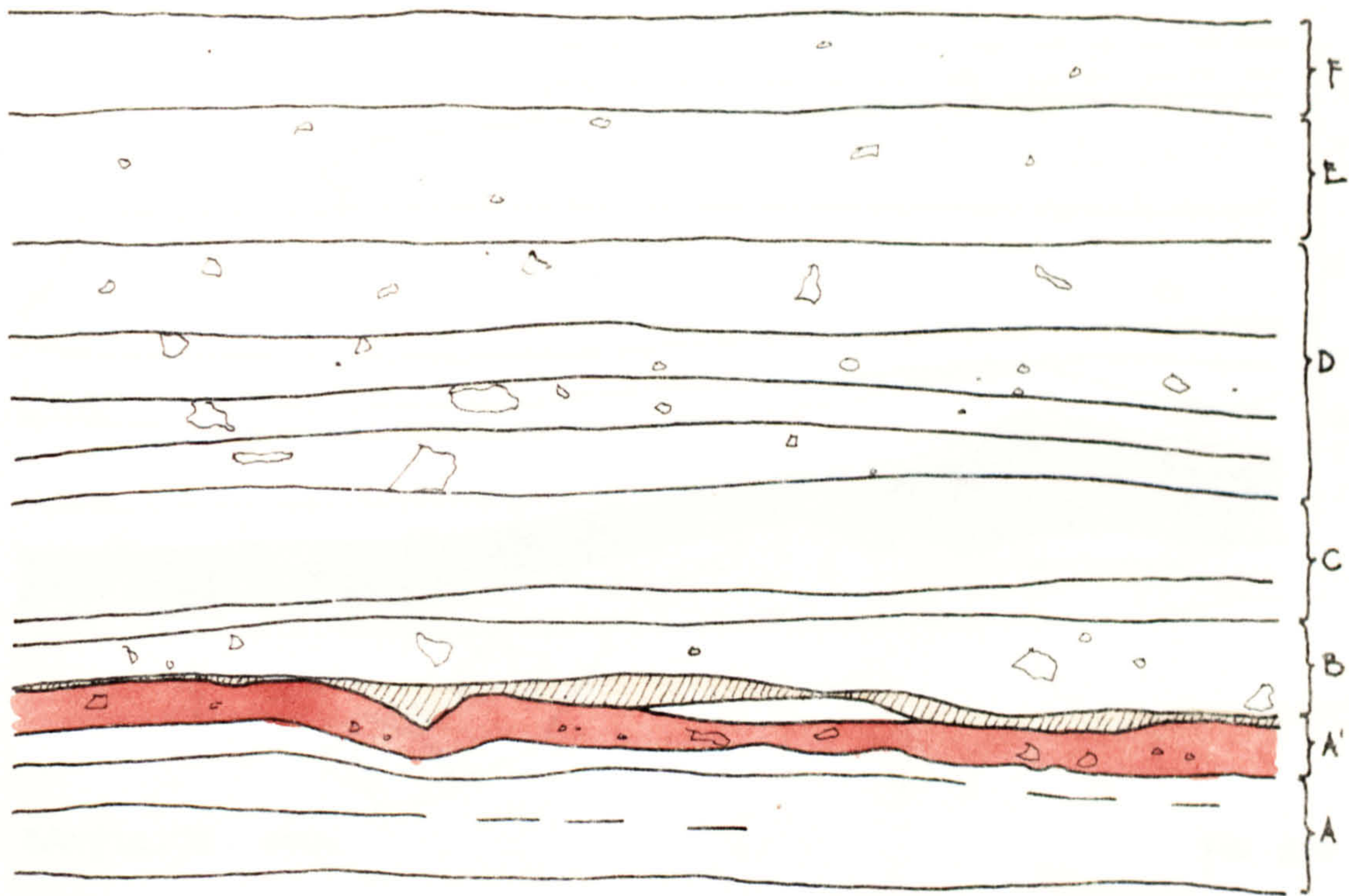
SAMPLE 8 (LOWER ZONES ONLY) · 800x

FIG · 234



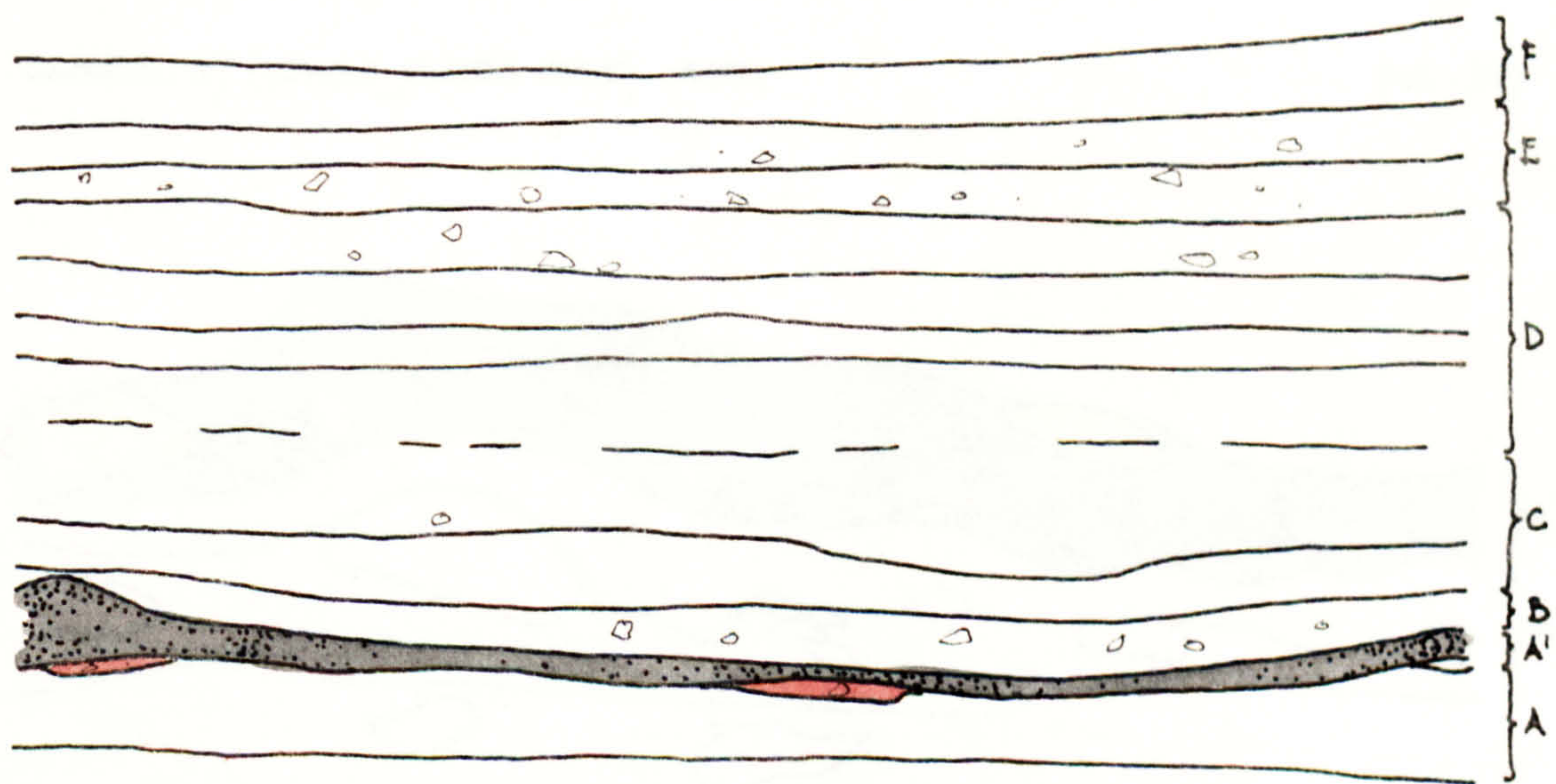
SAMPLE 82 (LOWER ZONES ONLY) · 800x

FIG · 235



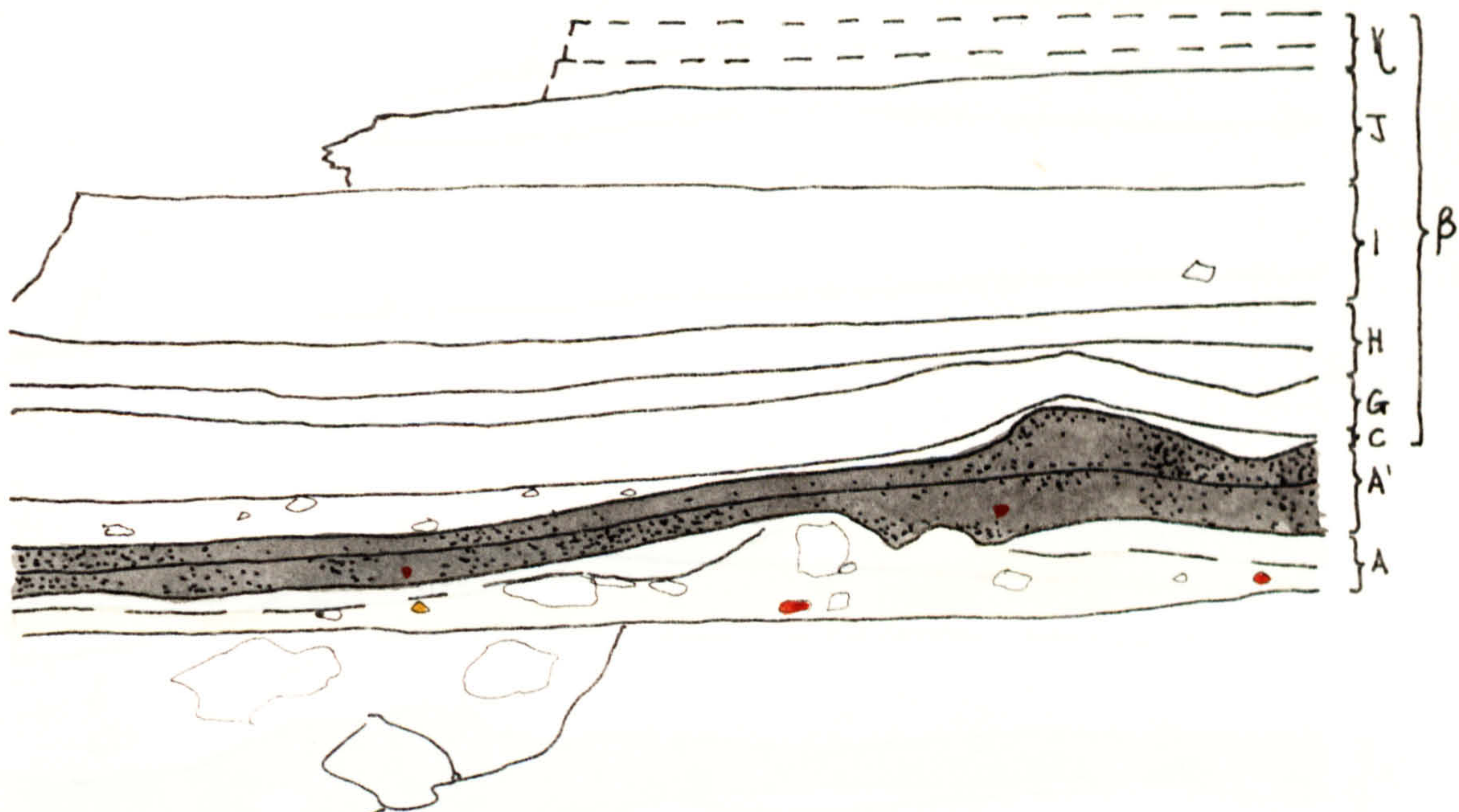
SAMPLE 80 · 400x

FIG · 236



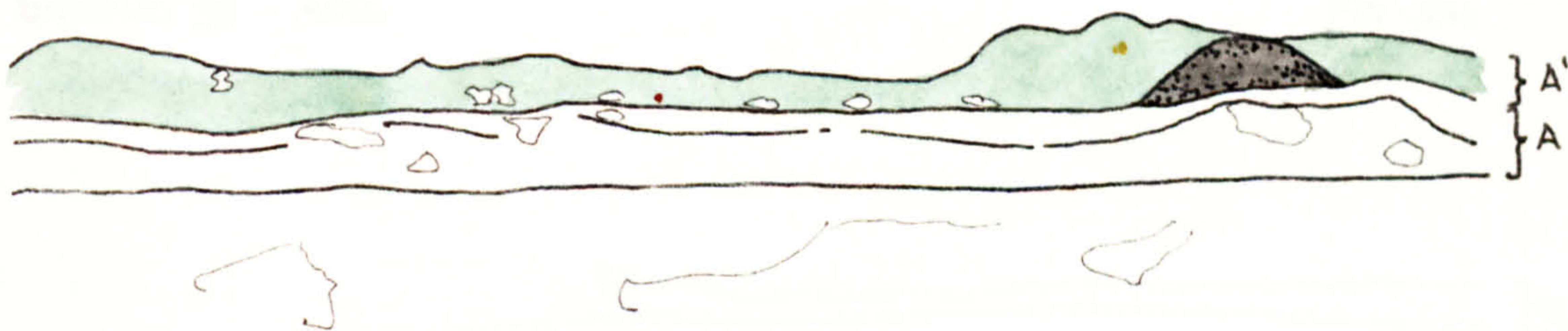
SAMPLE 90 · 400x

FIG · 237



SAMPLE 73 · 400x

FIG · 238



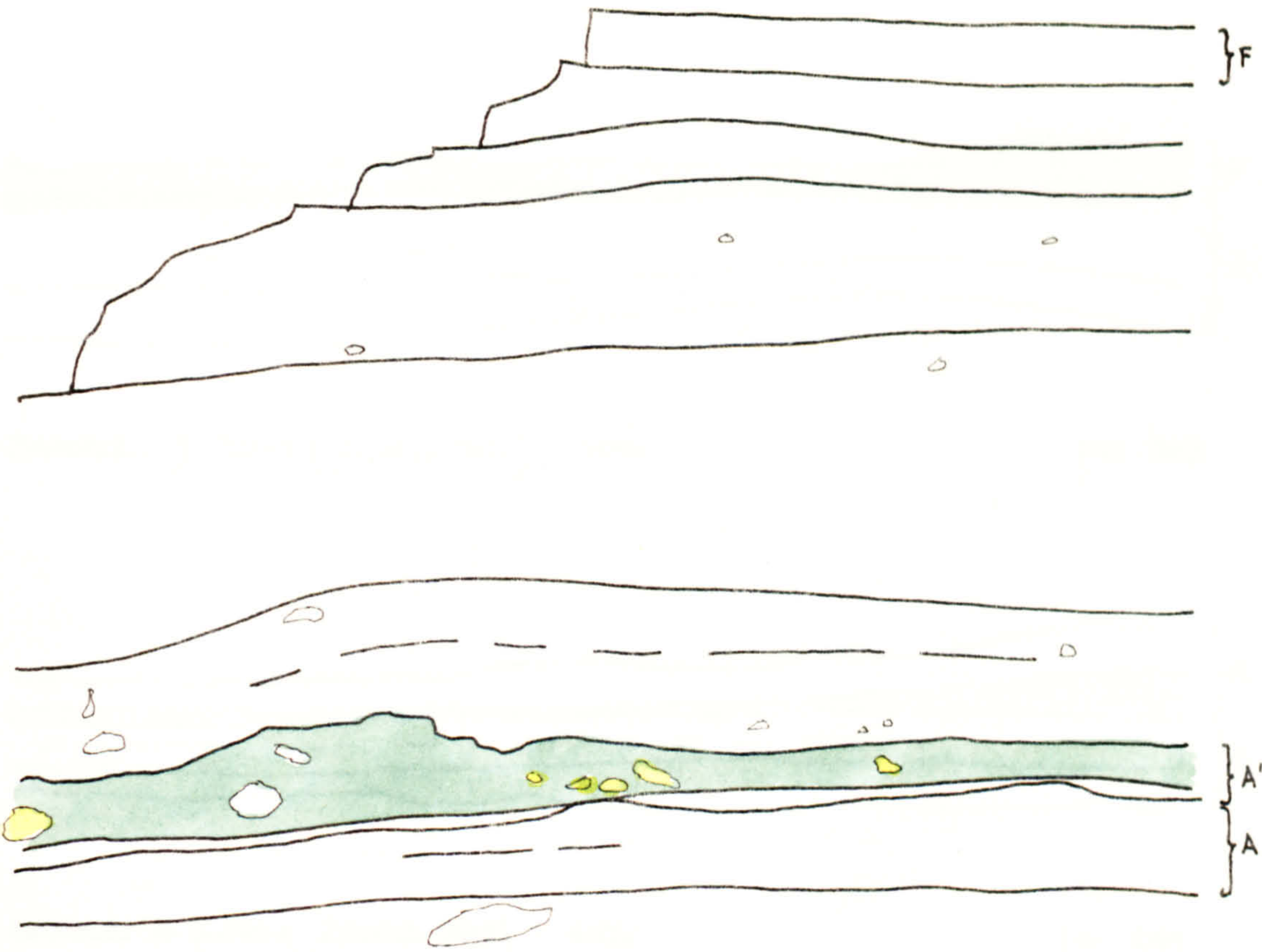
SAMPLE 87 (LOWER ZONES ONLY) · 400x

FIG · 239



SAMPLE 103 (LOWER ZONES ONLY) · 800x

FIG · 240



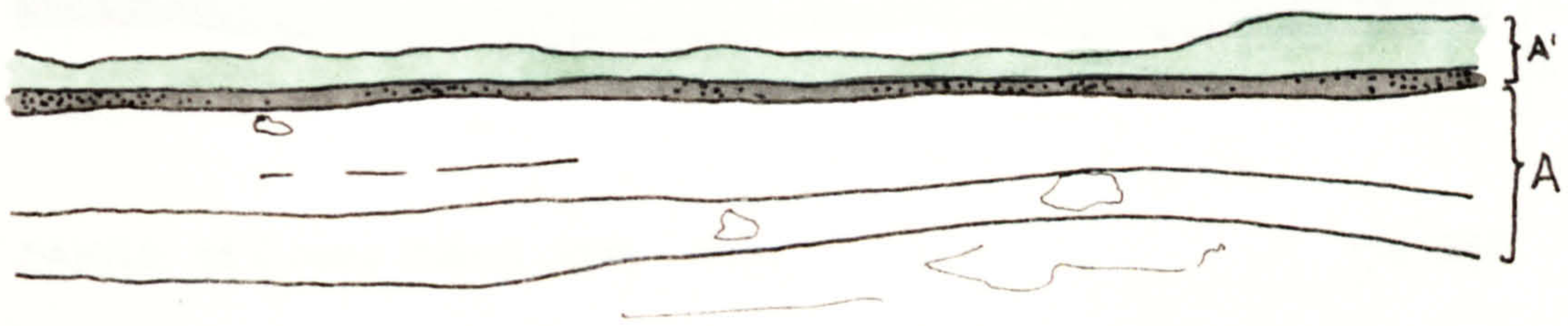
SAMPLE 99 · 400x

FIG. 241



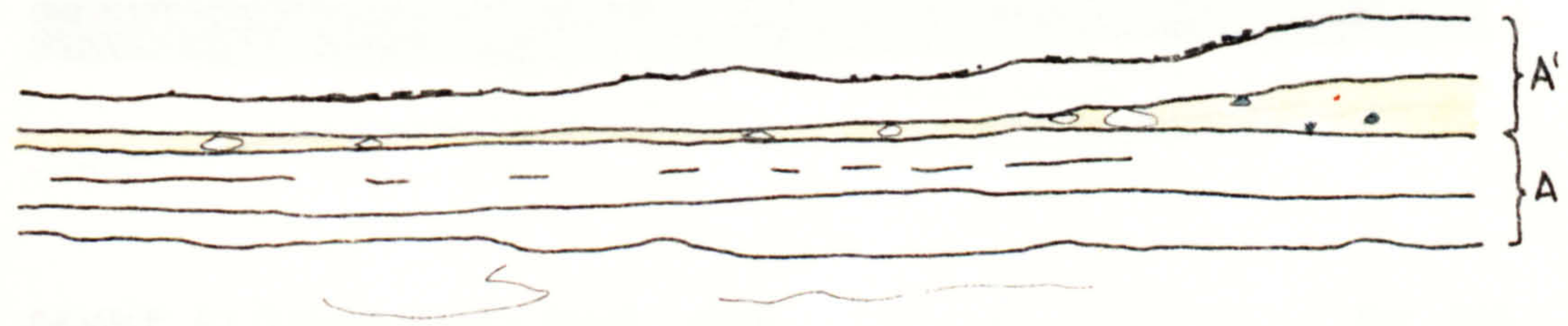
SAMPLE 6 · 400x

FIG. 242



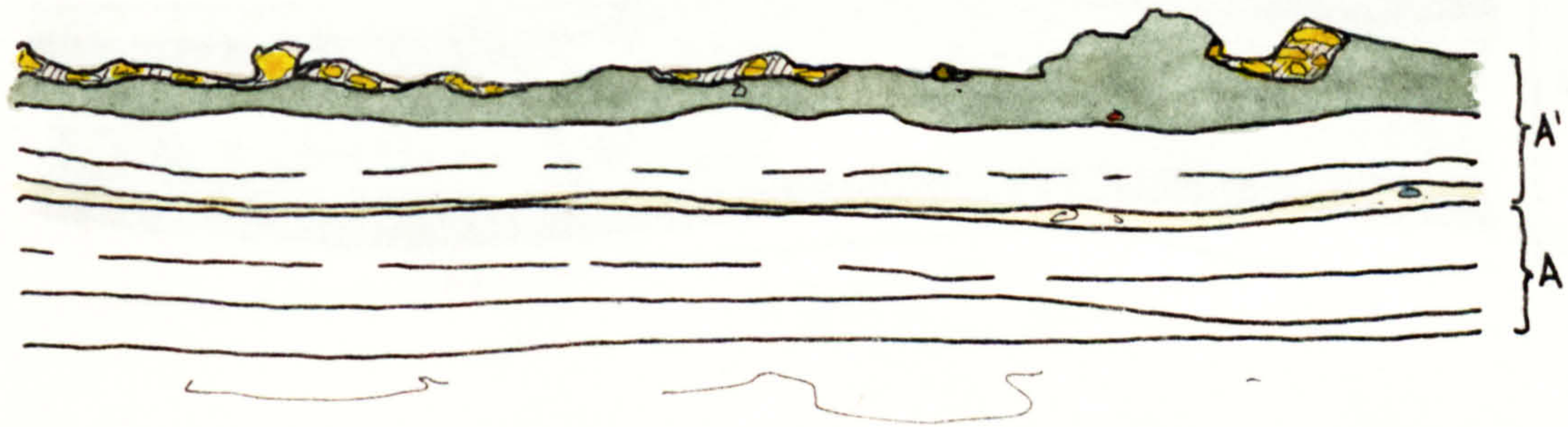
SAMPLE 91 (LOWER ZONES ONLY) · 400x

FIG. 243



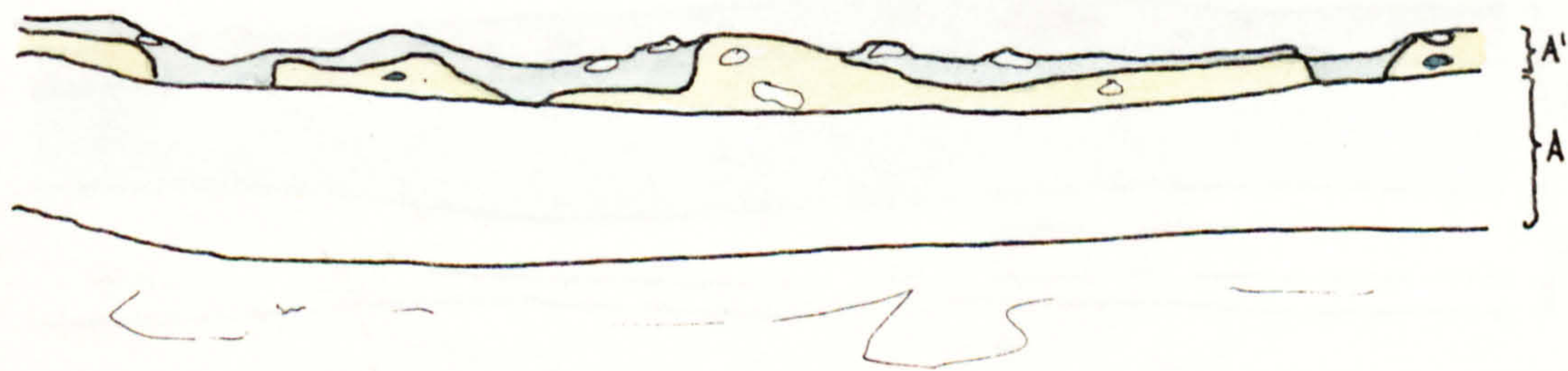
SAMPLE 4 (LOWER ZONES ONLY) · 400x

FIG. 244



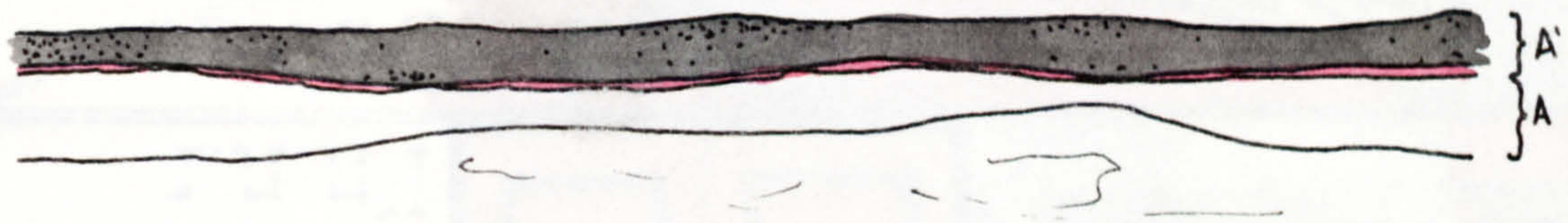
SAMPLE 9B (LOWER ZONES ONLY) · 400x

FIG. 245



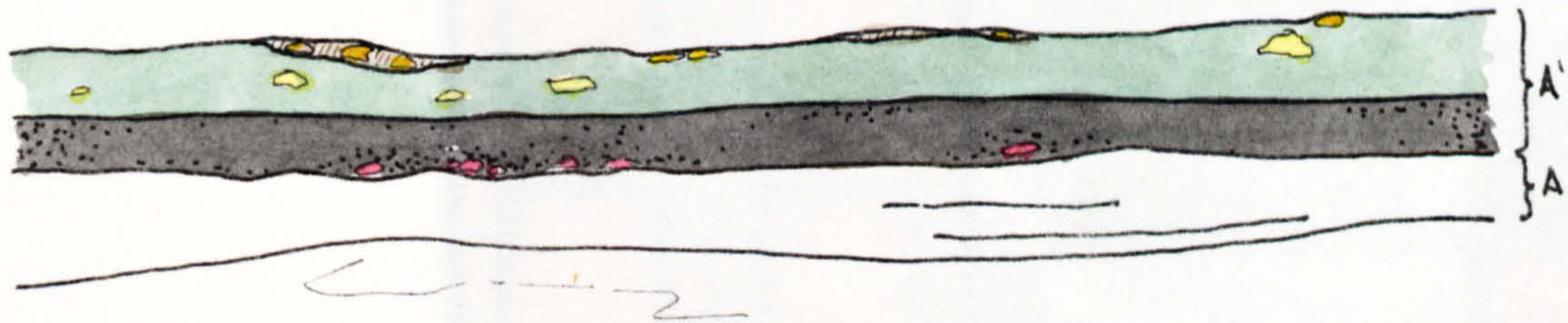
SAMPLE 8B (LOWER ZONES ONLY) · 400x

FIG. 246



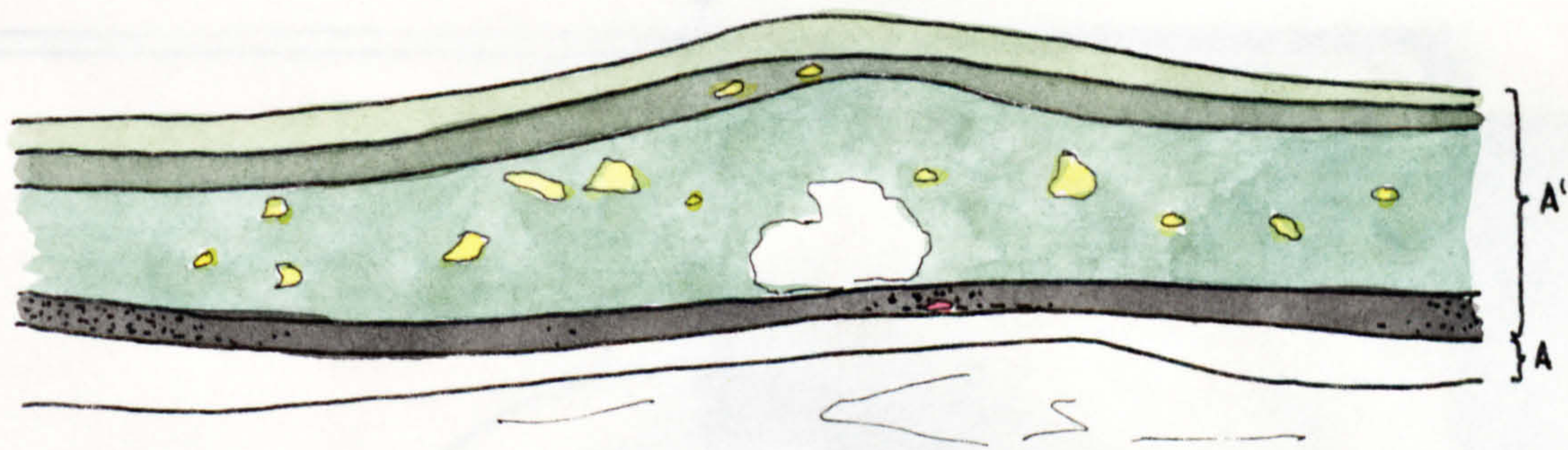
SAMPLE 93 (LOWER ZONES ONLY) · 400x

FIG · 247



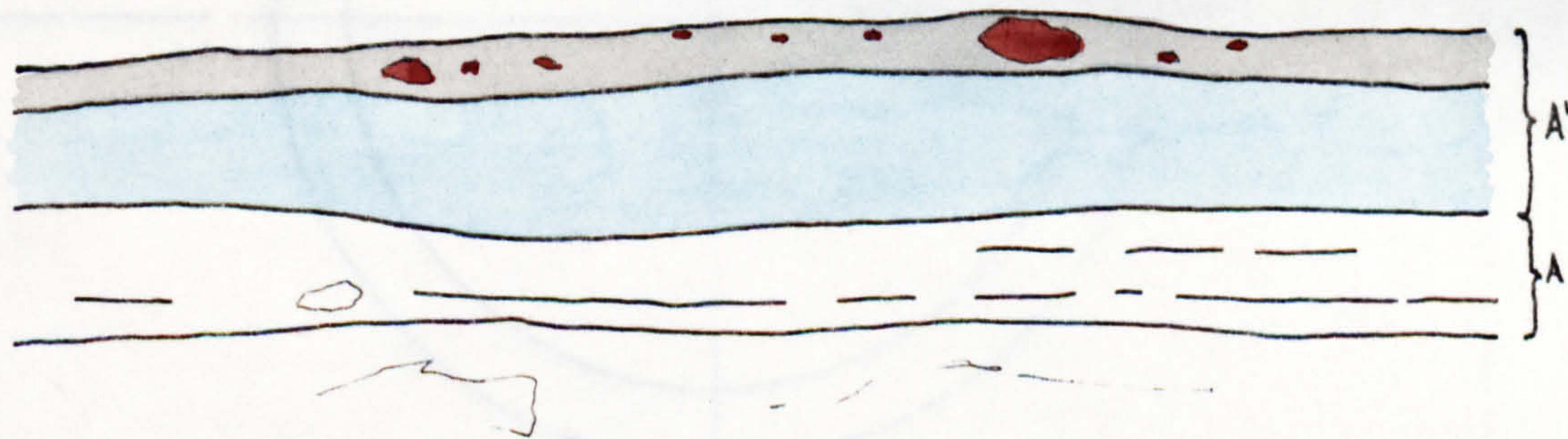
SAMPLE 97 (LOWER ZONES ONLY) · 400x

FIG · 248



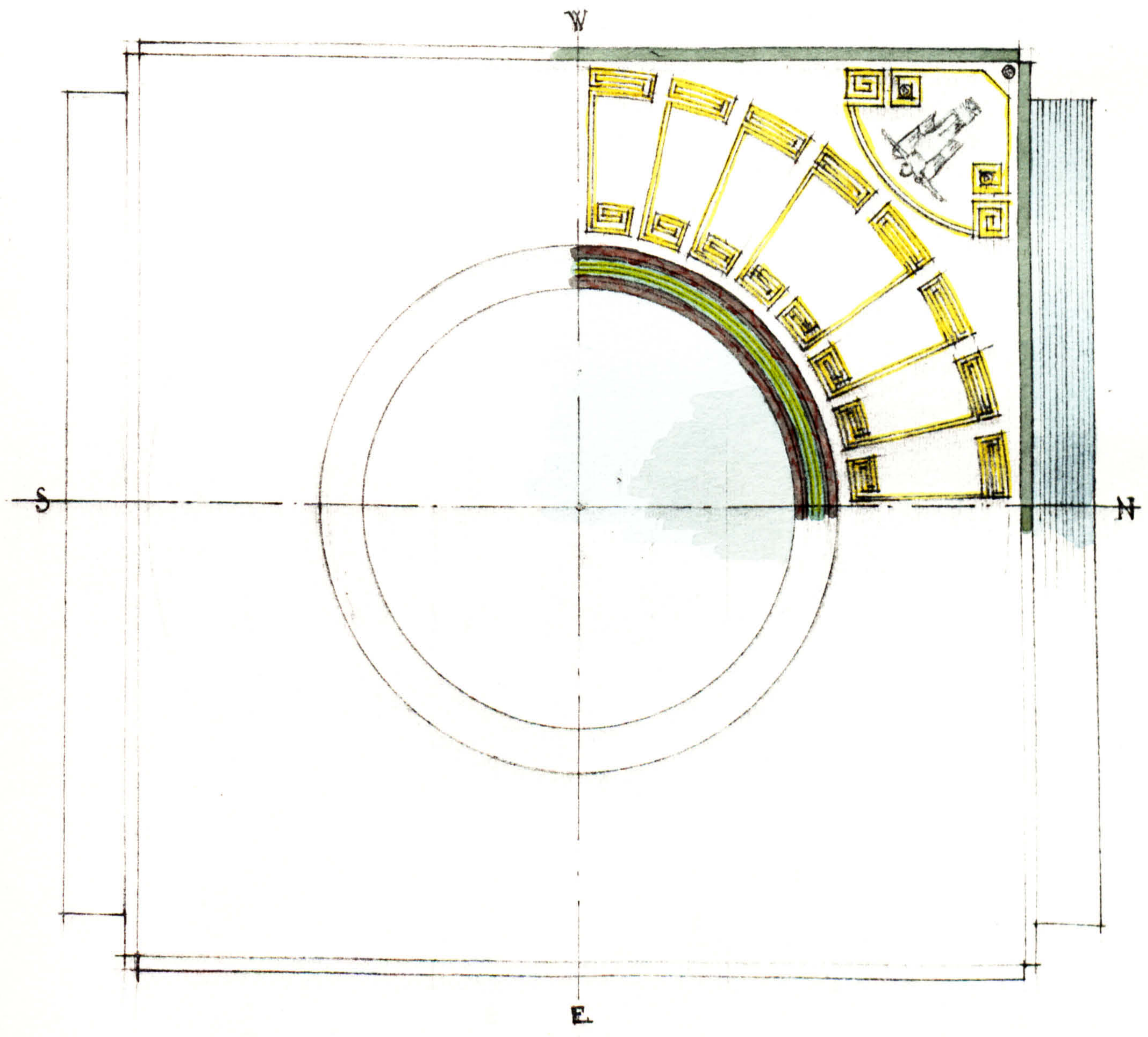
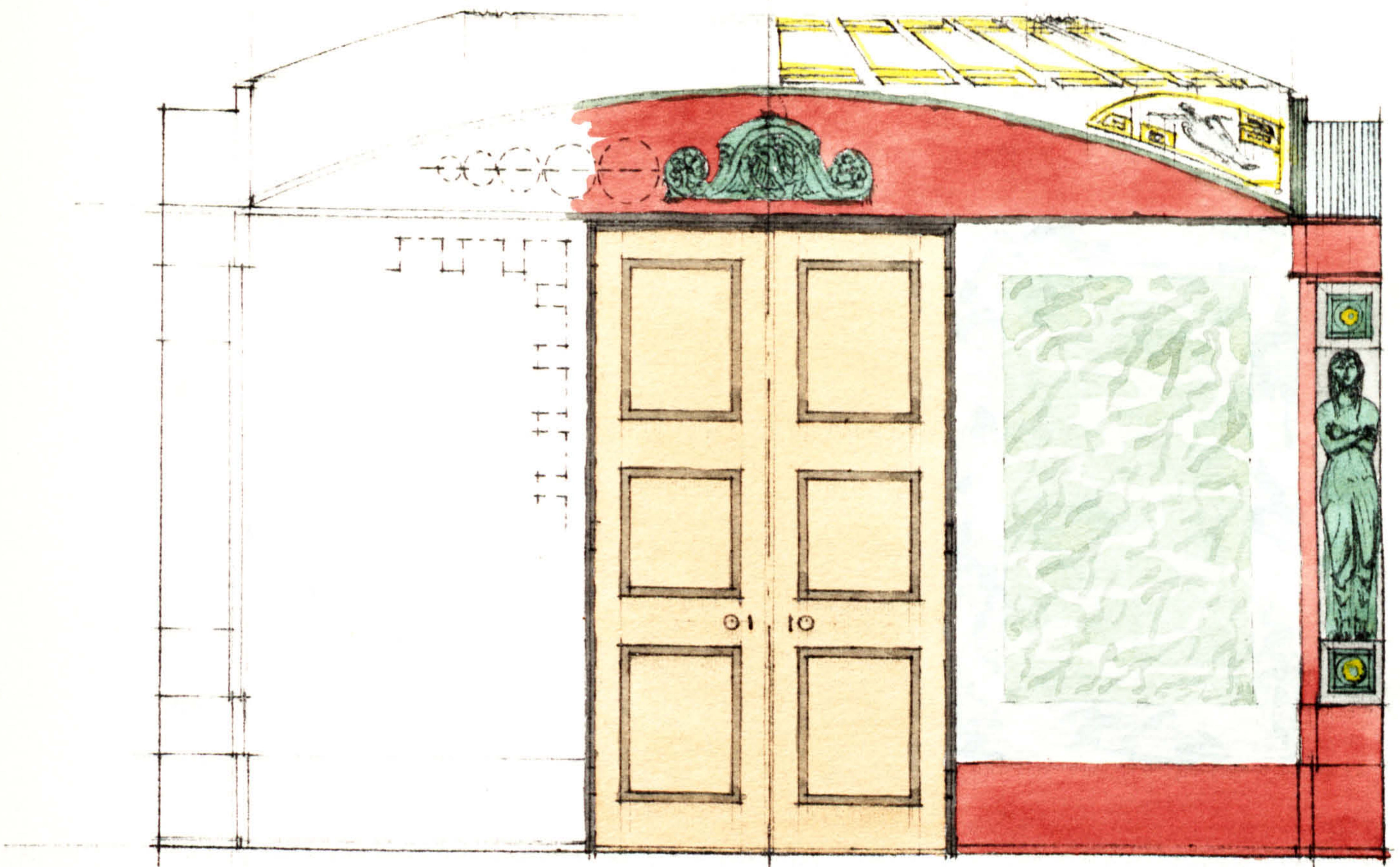
SAMPLE 95 (LOWER ZONES ONLY) · 200x

FIG · 249



SAMPLE 92 (LOWER ZONES ONLY) · 400x

FIG · 250



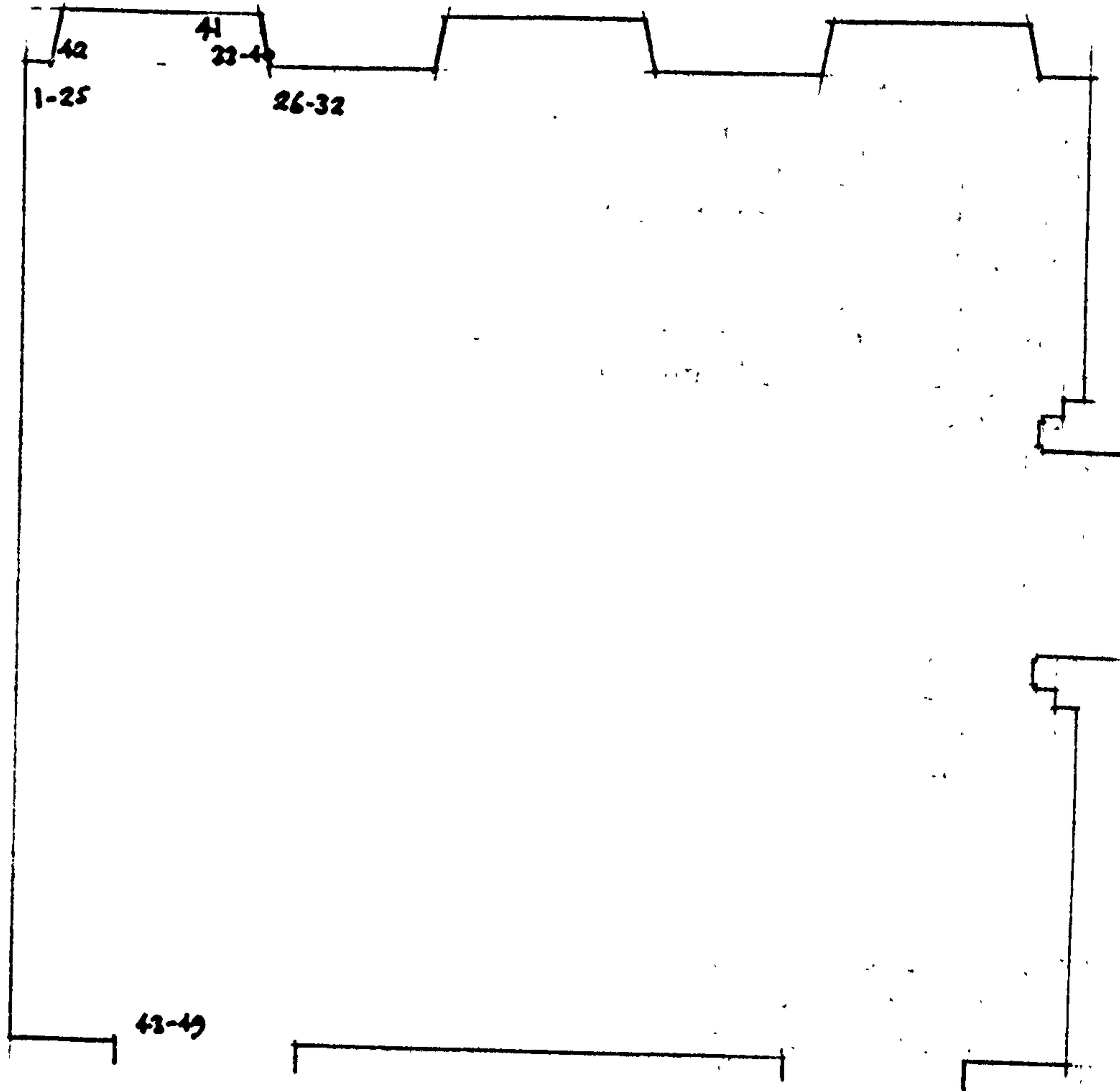
PITZANGER MANOR. BREAKFAST ROOM. PLAN AND WEST ELEVATION. 3/8"

FIG. 257

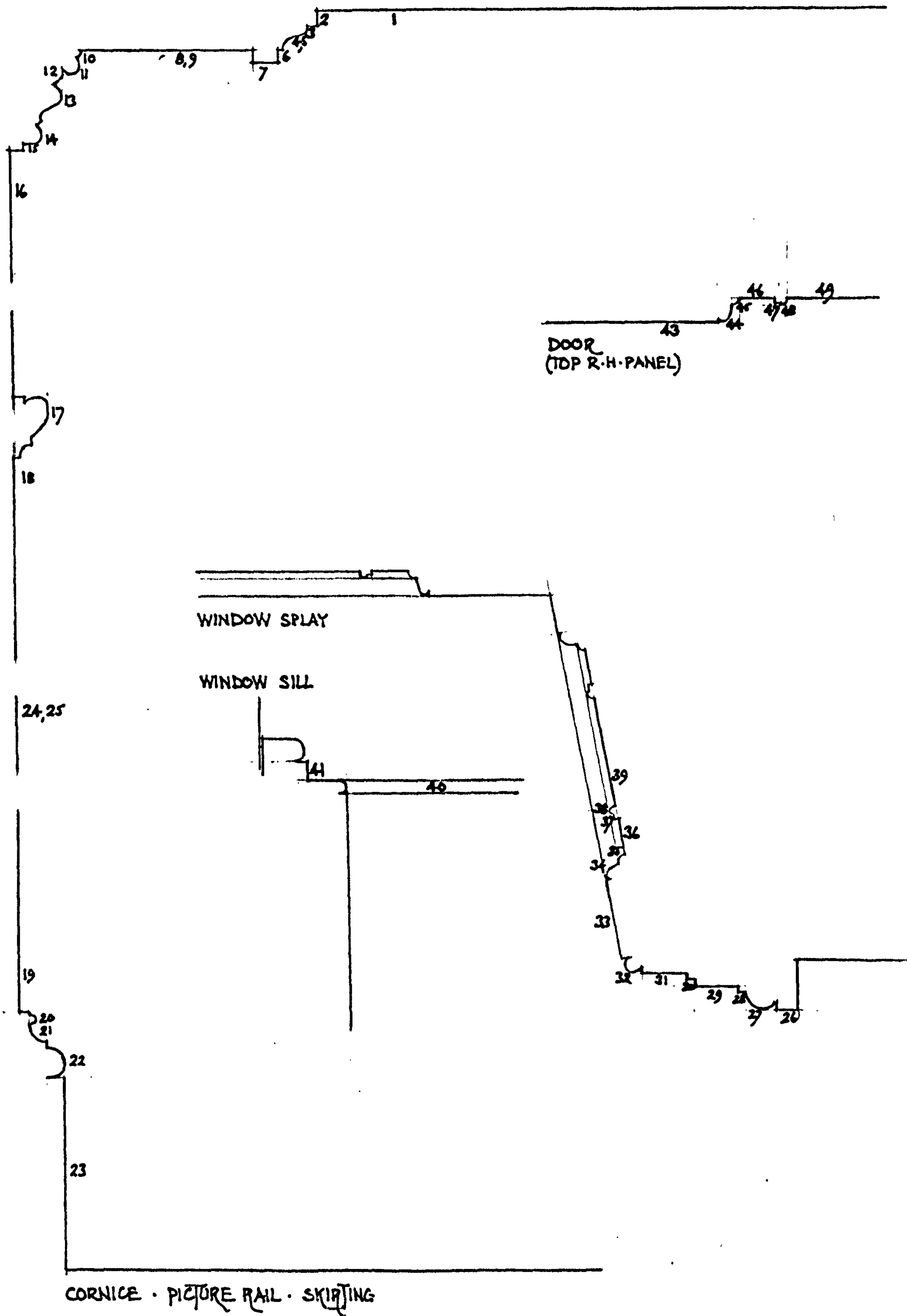
CASE STUDY 10, Charles Dickens's Drawing Room at 48 Doughty Street

Schedule of Samples.

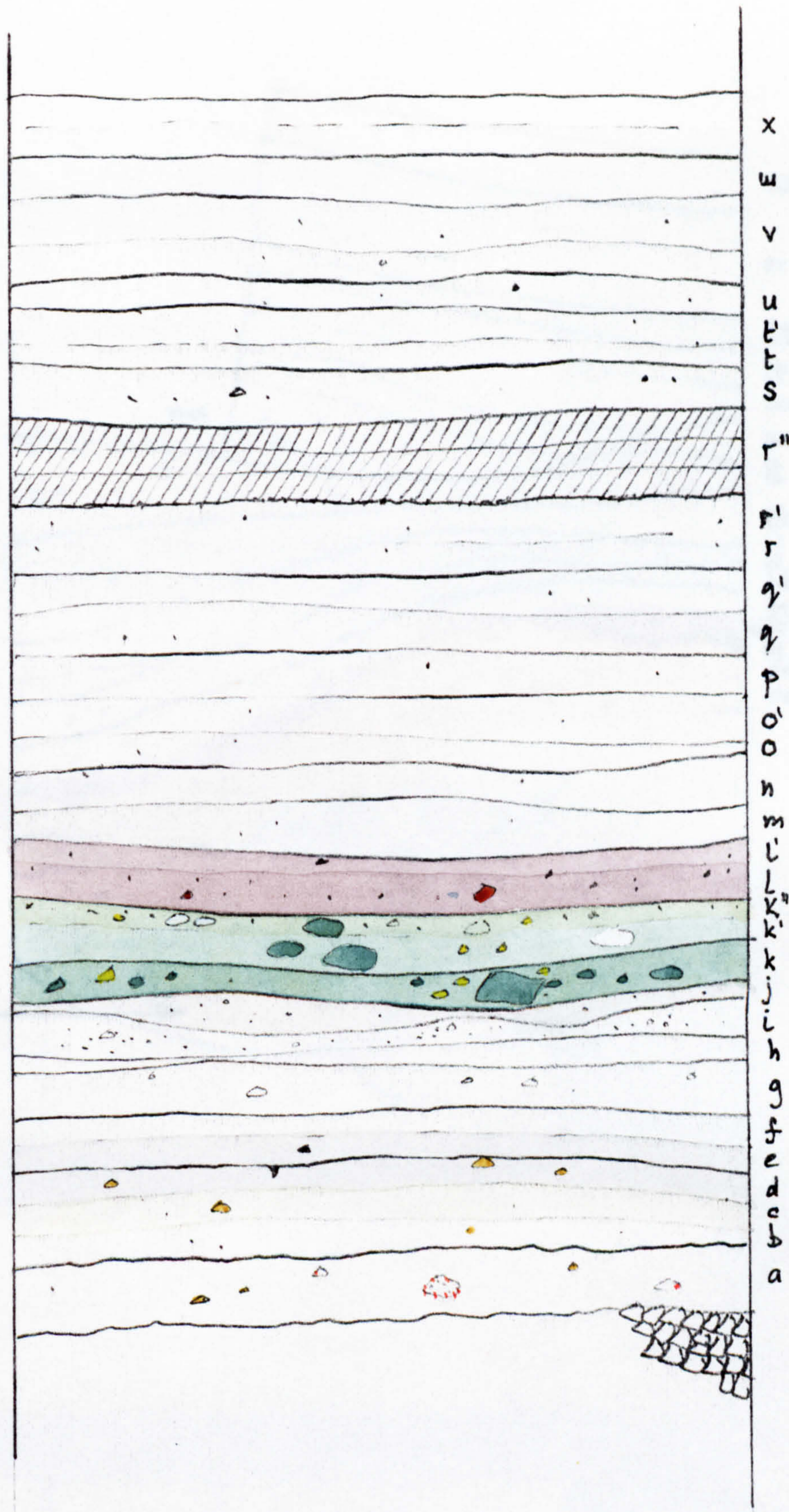
1. Ceiling
2. Cornice, top fillet
3. Do., soffit of top fillet
4. Do., cyma (enrichment)
5. Do., cyma (ground of enrichment)
6. Do., fillet below cyma
7. Do., soffit of corona
8. Do., panel in soffit of corona (enrichment)
9. Do., do. (ground of enrichment).
10. Do., bead below corona
11. Do., torus
12. Do., quirk
13. Do., cyma
14. Do., torus
15. Do., lower fillet
16. Wall below cornice
17. Modern picture rail
18. Wall below picture rail
19. Wall immediately above skirting (dado)
20. Skirting, bead
21. Do., scotia.
22. Do., torus
23. Do., fascia
24. Wall on site of chair rail
25. Window architrave, fascia
26. Opposite window architrave, fillet
27. Do., ovolo
28. Do., fillet
29. Do., fascia
30. Do., fillet
31. Do., fascia
32. Do., bead
33. Window shutter, stile
34. Do., large quadrant
35. Do., small quadrant
36. Do., panel surround
37. Do., panel moulding fillet
38. Do., panel moulding bead
39. Do., panel
40. Bead below shutter
41. Fillet below sill bead of sash
42. Shutter stile
43. Door to stairs, stile
44. Do., large quadrant
45. Do., small quadrant
46. Do., panel surround
47. Do., panel moulding fillet
48. Do., panel moulding bead
49. Do., panel



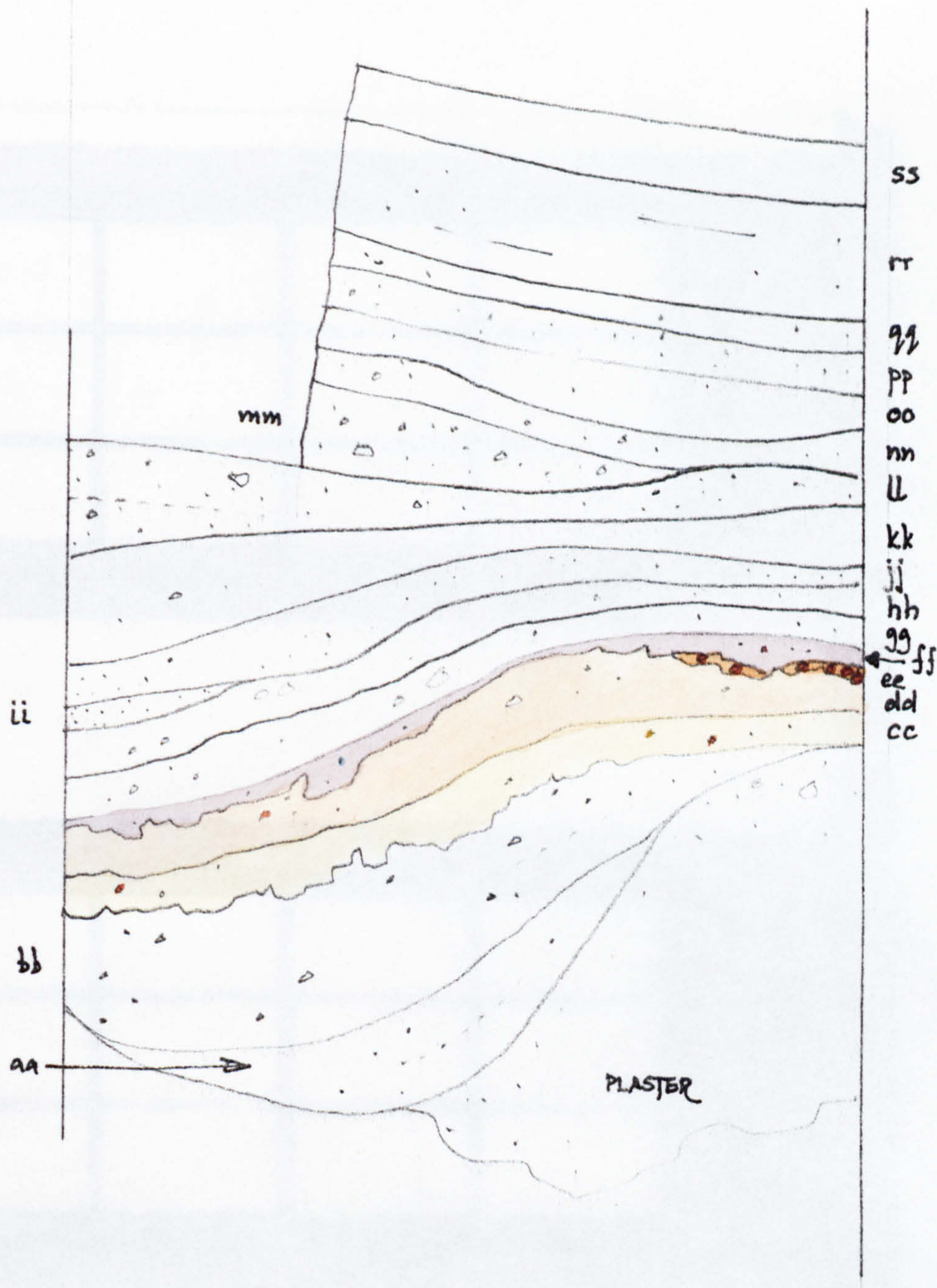
DICKENS HOUSE MUSEUM · 48 DOUGHTY STREET · DRAWING ROOM · PLAN SHOWING SAMPLE LOCATIONS · 1/4" TO 1'-0" · FIG. 252



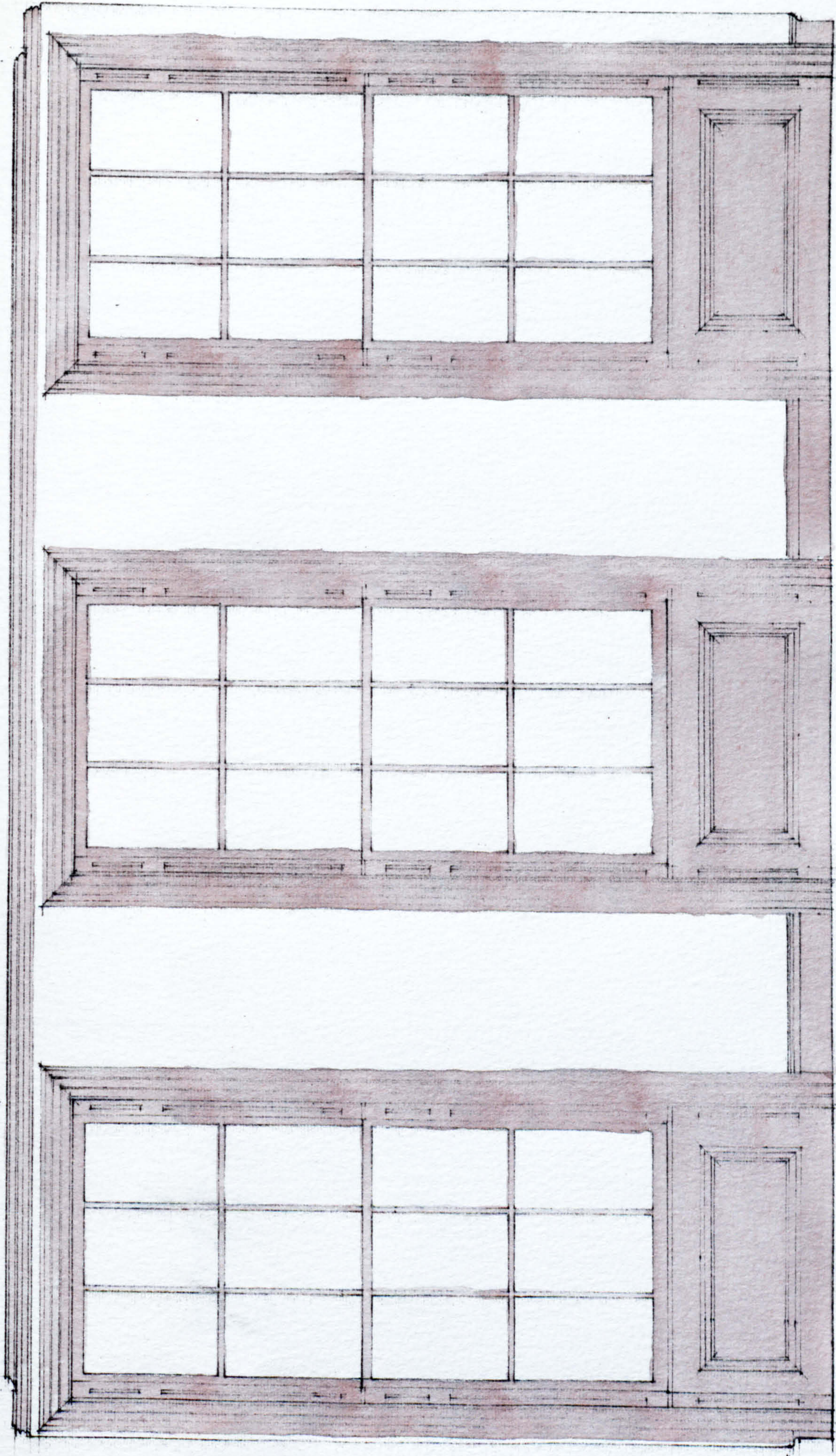
DICKENS HOUSE MUSEUM · 48 DOUGHTY STREET · DRAWING ROOM · DETAILS SHOWING SAMPLE LOCATIONS · 1/4 F.S. FIG. 253



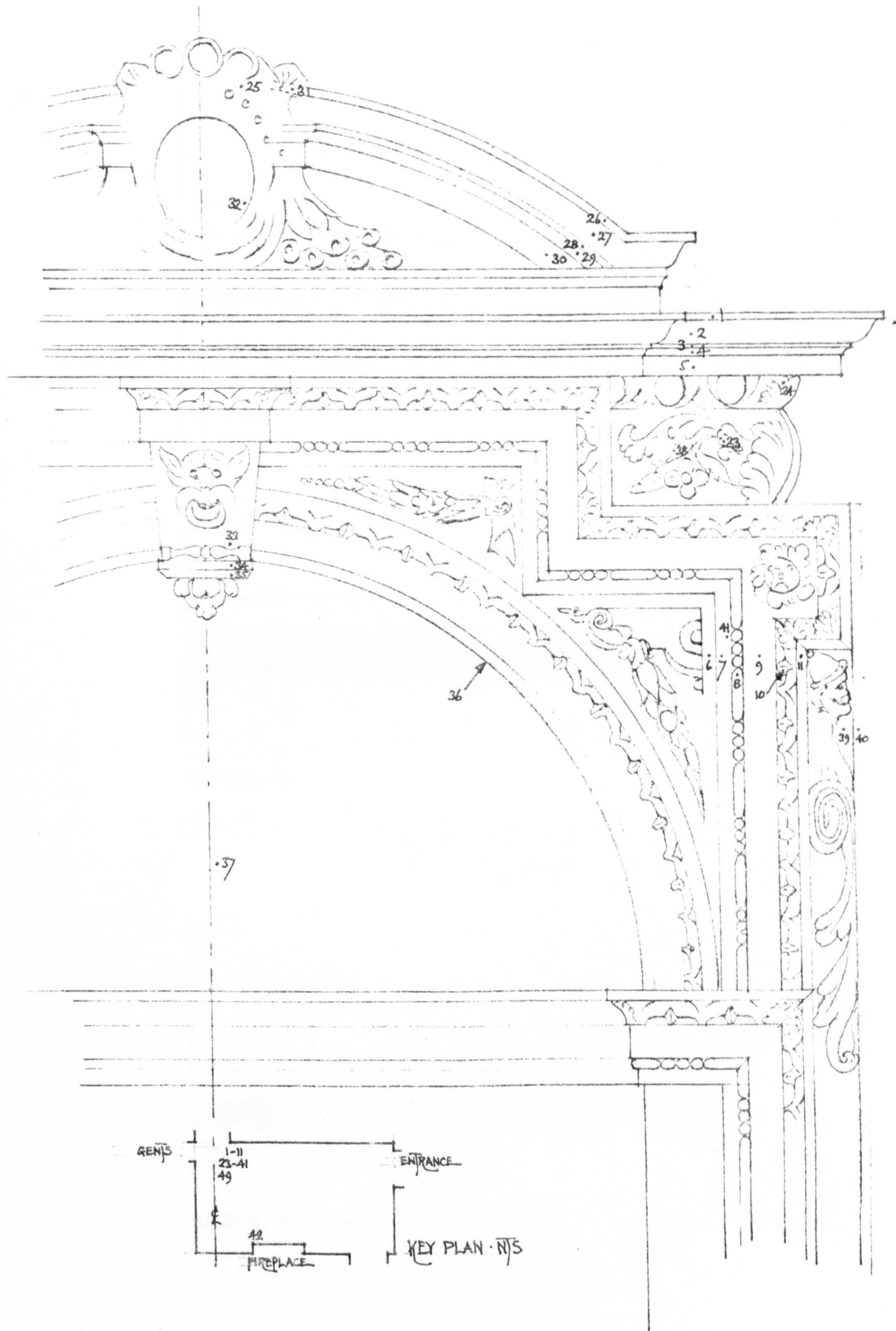
COLOUR OF LAYER (L) AFTER EXPOSURE TO U.V. 2.5R 7/2



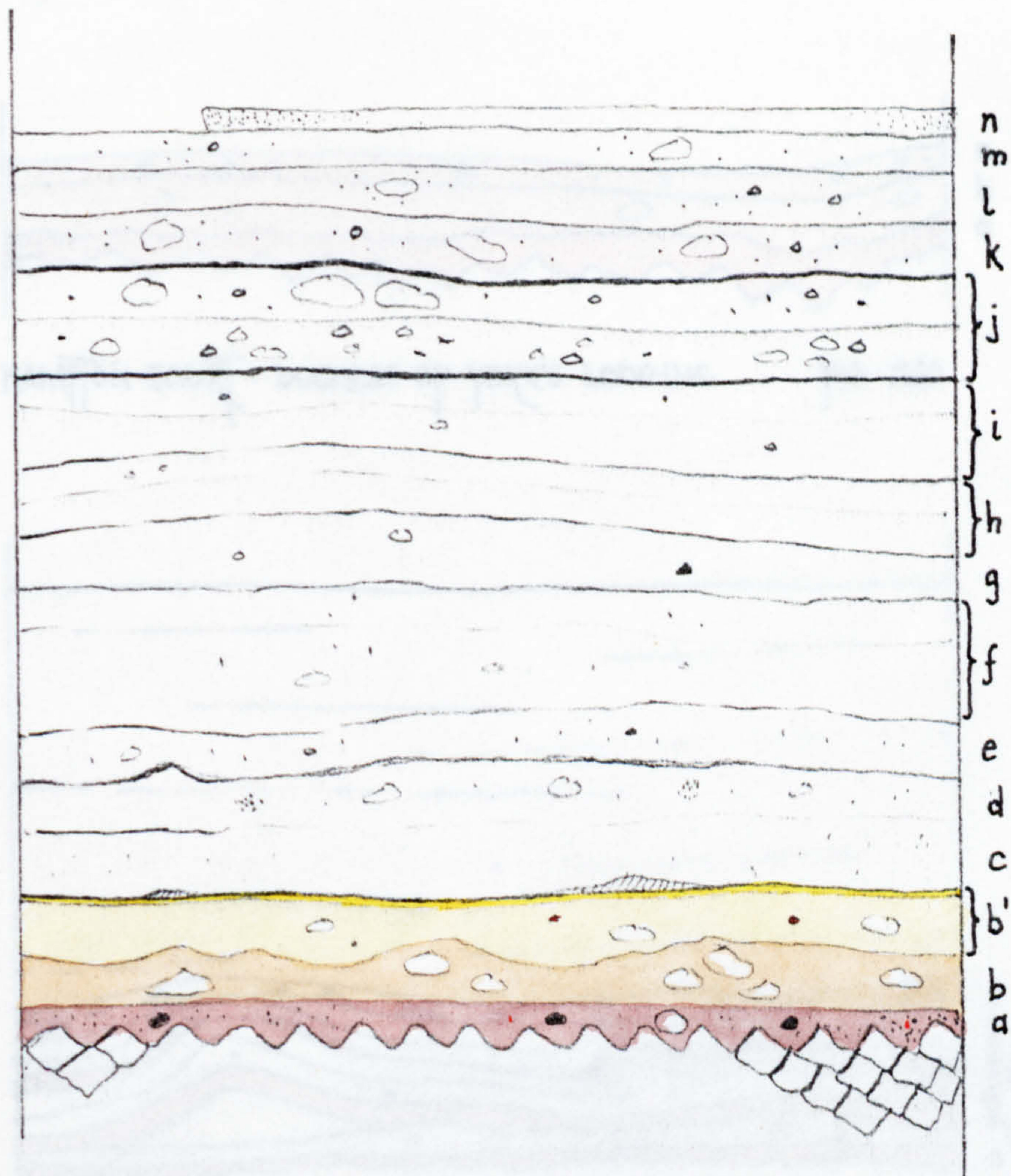
DICKENS HOUSE MUSEUM · 48 DOUGHTY STREET · DRAWING ROOM · CROSS-SECTION OF SAMPLE 9 · NTS · FIG. 255



DICKENS HOUSE-MUSEUM · 40 DOUGHTY STREET · DRAWING ROOM · WINDOW ELEVATION · 1/2" To 1'-0"

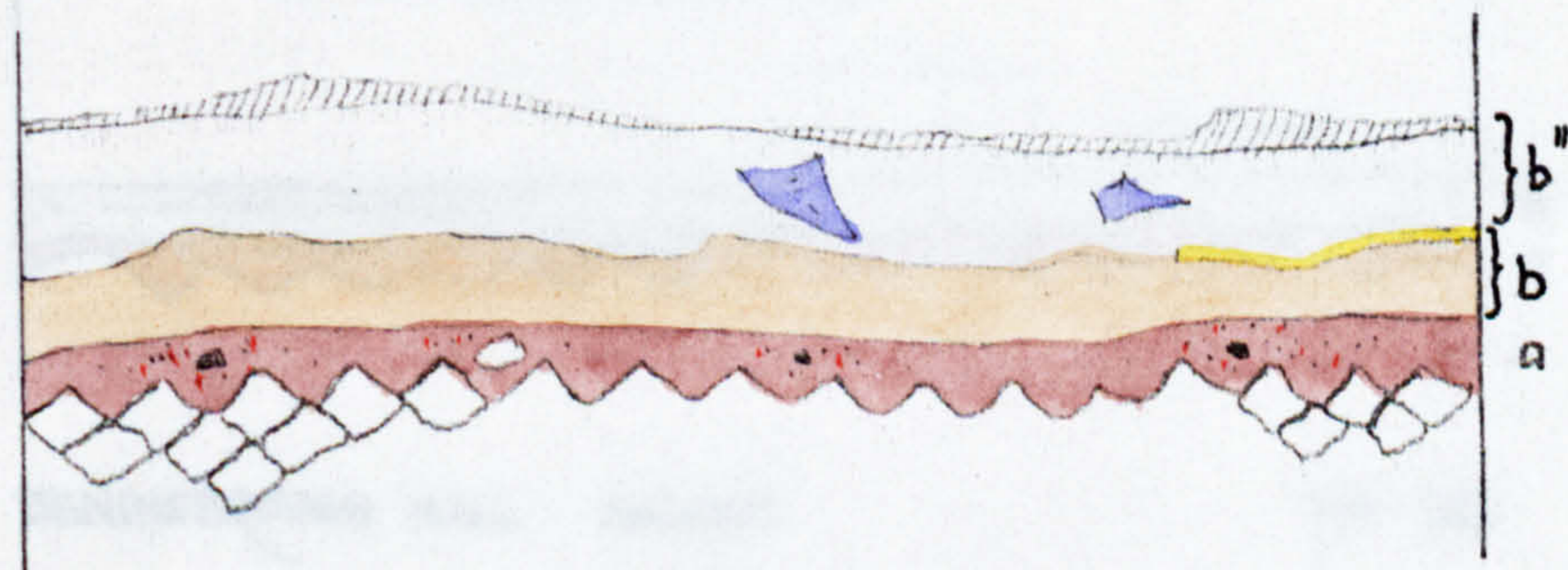


TAMWORTH CASTLE · STAFFS · DOORCASE IN BANQUETING HALL · SAMPLE LOCATIONS 1/2" TO 1'-0"



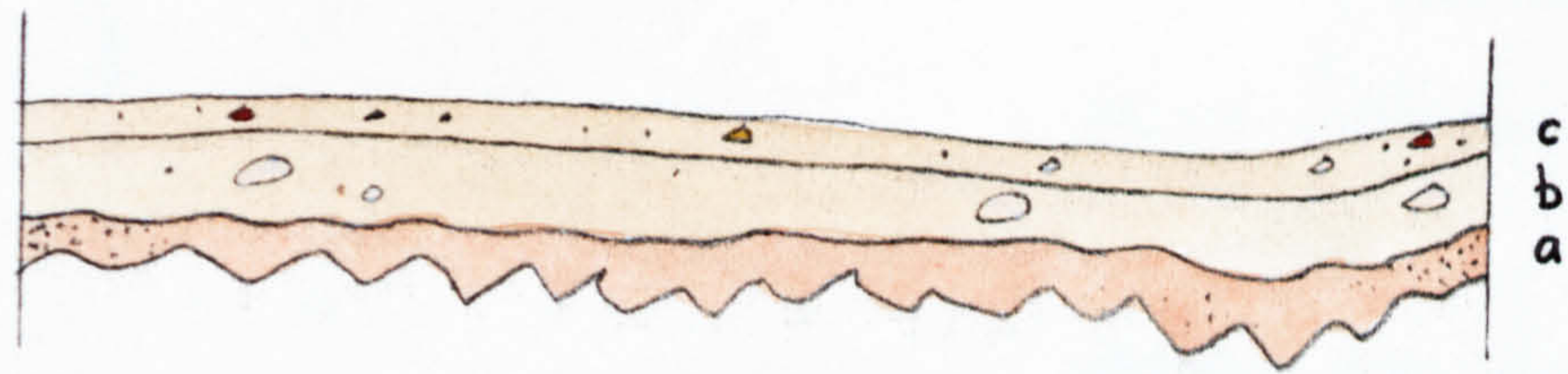
SAMPLE 10

FIG. 258

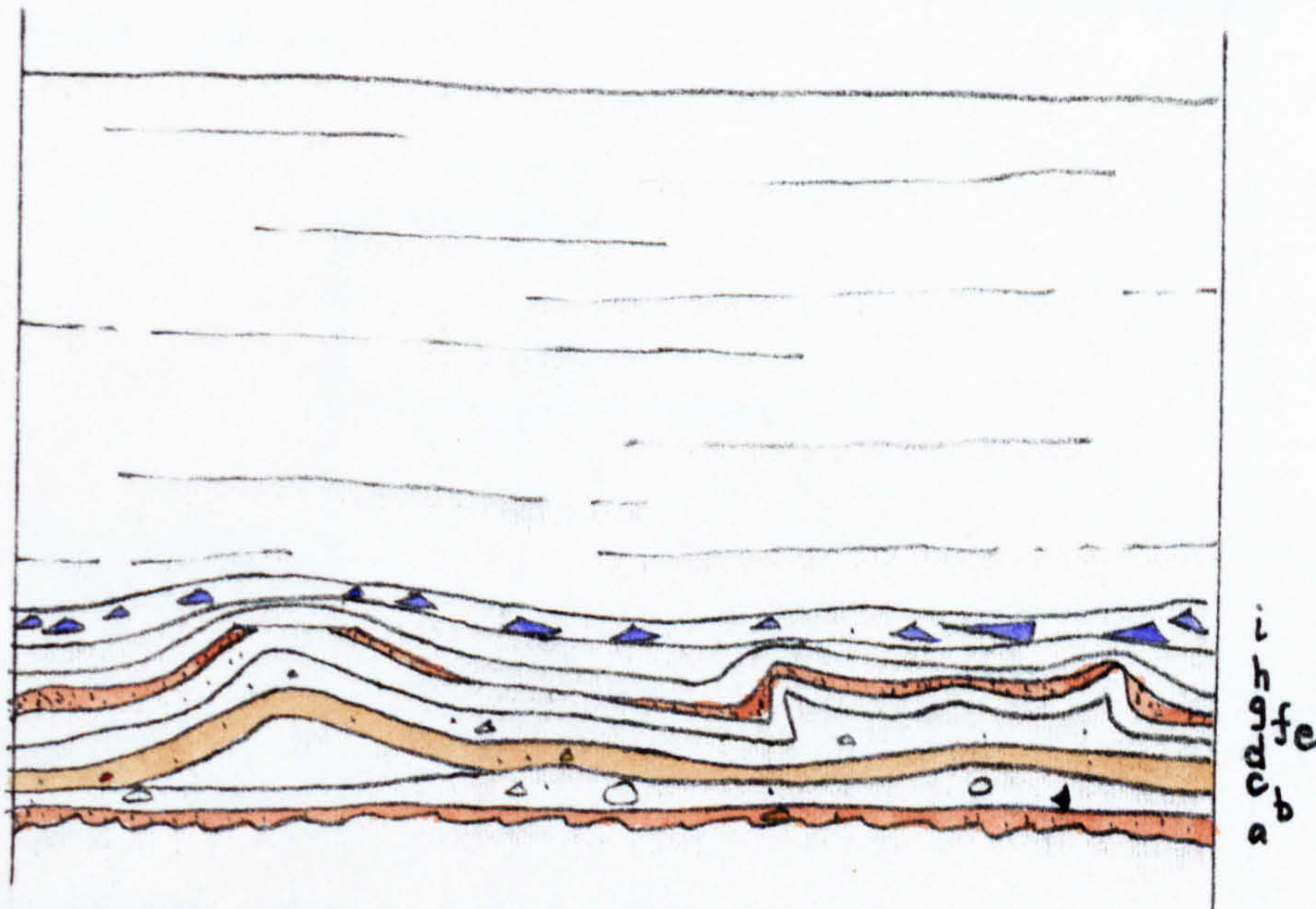


SAMPLE 41 (LOWEST LAYERS ONLY)

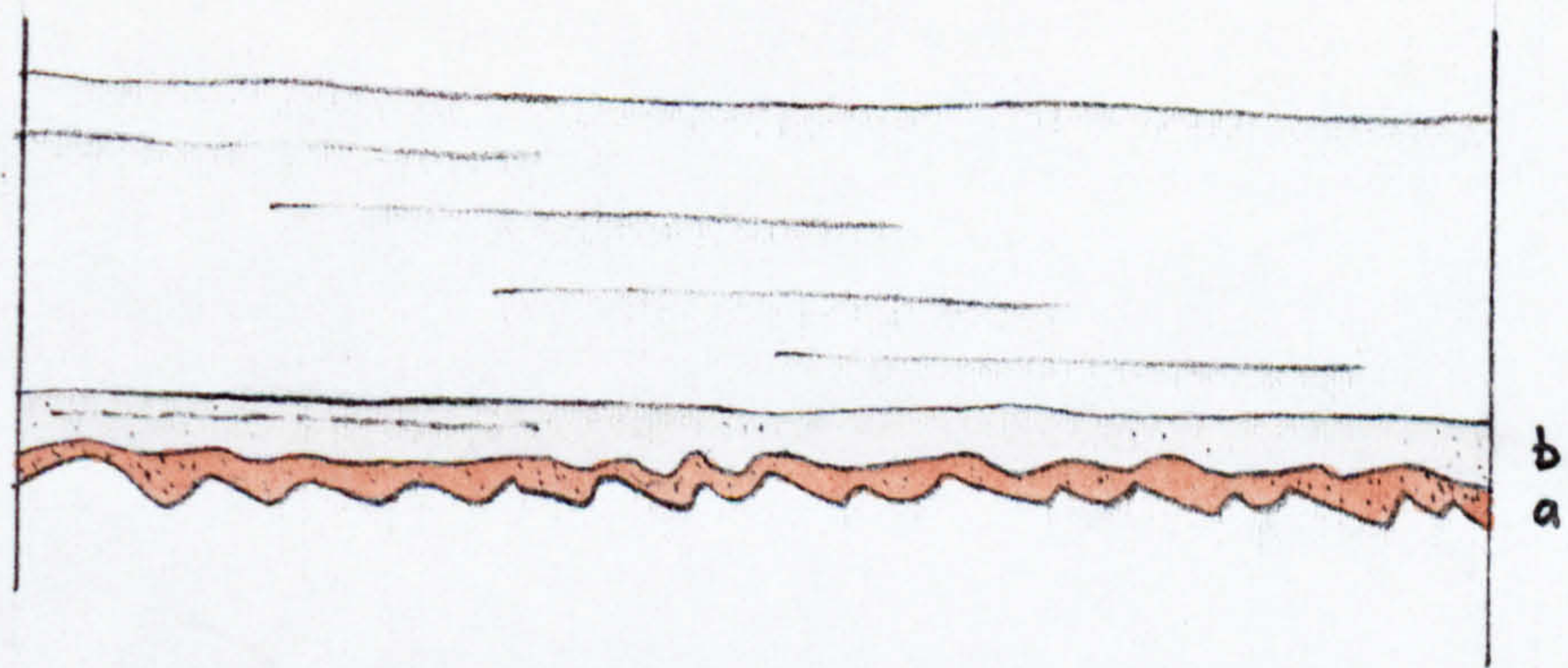
FIG. 259



HAMPTON COURT - DUCHESS OF YORK'S LODGING FIG. 260



PETWORTH HOUSE - MARBLE HALL FIG. 261

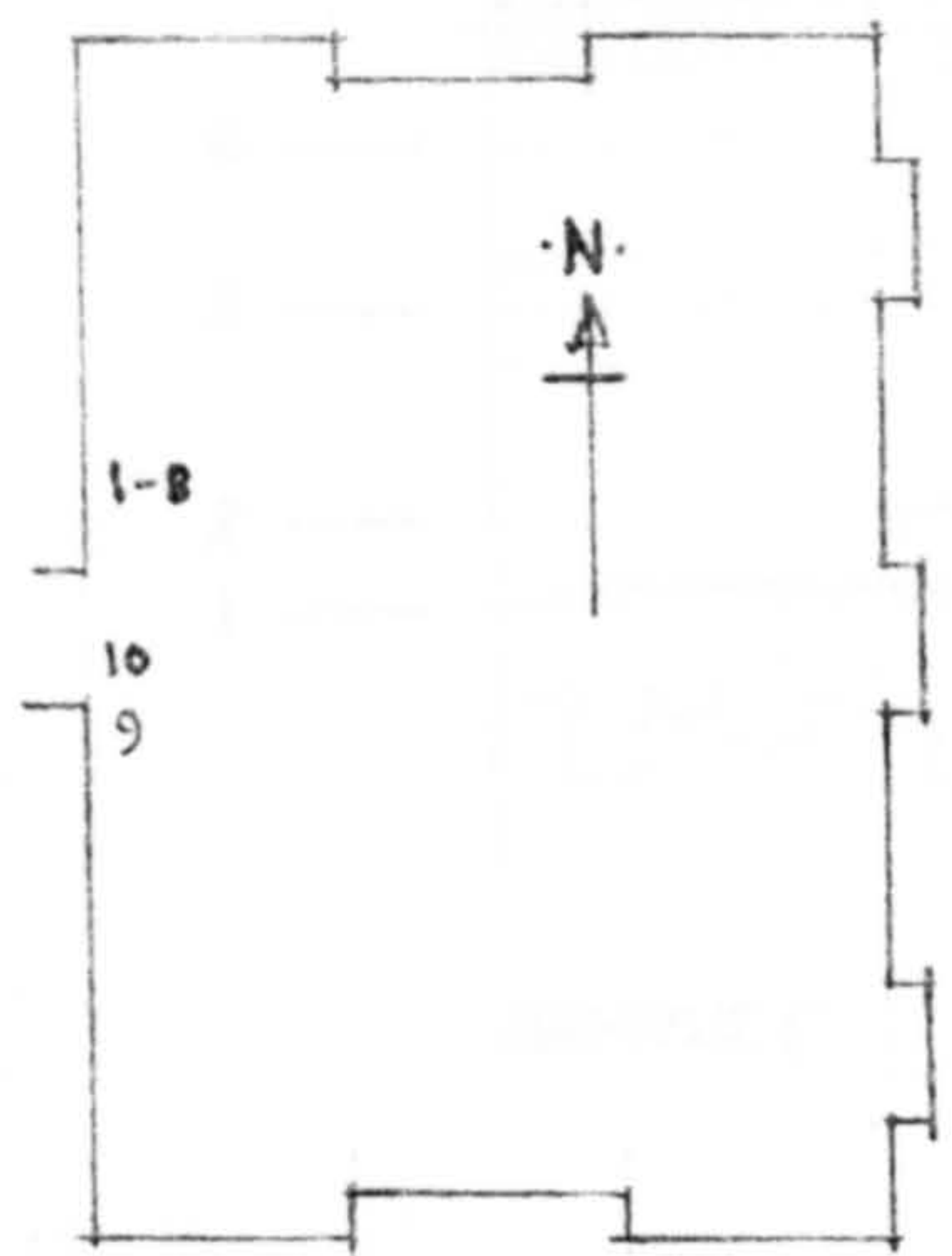


BENINGBROUGH HALL - SALOON FIG. 262

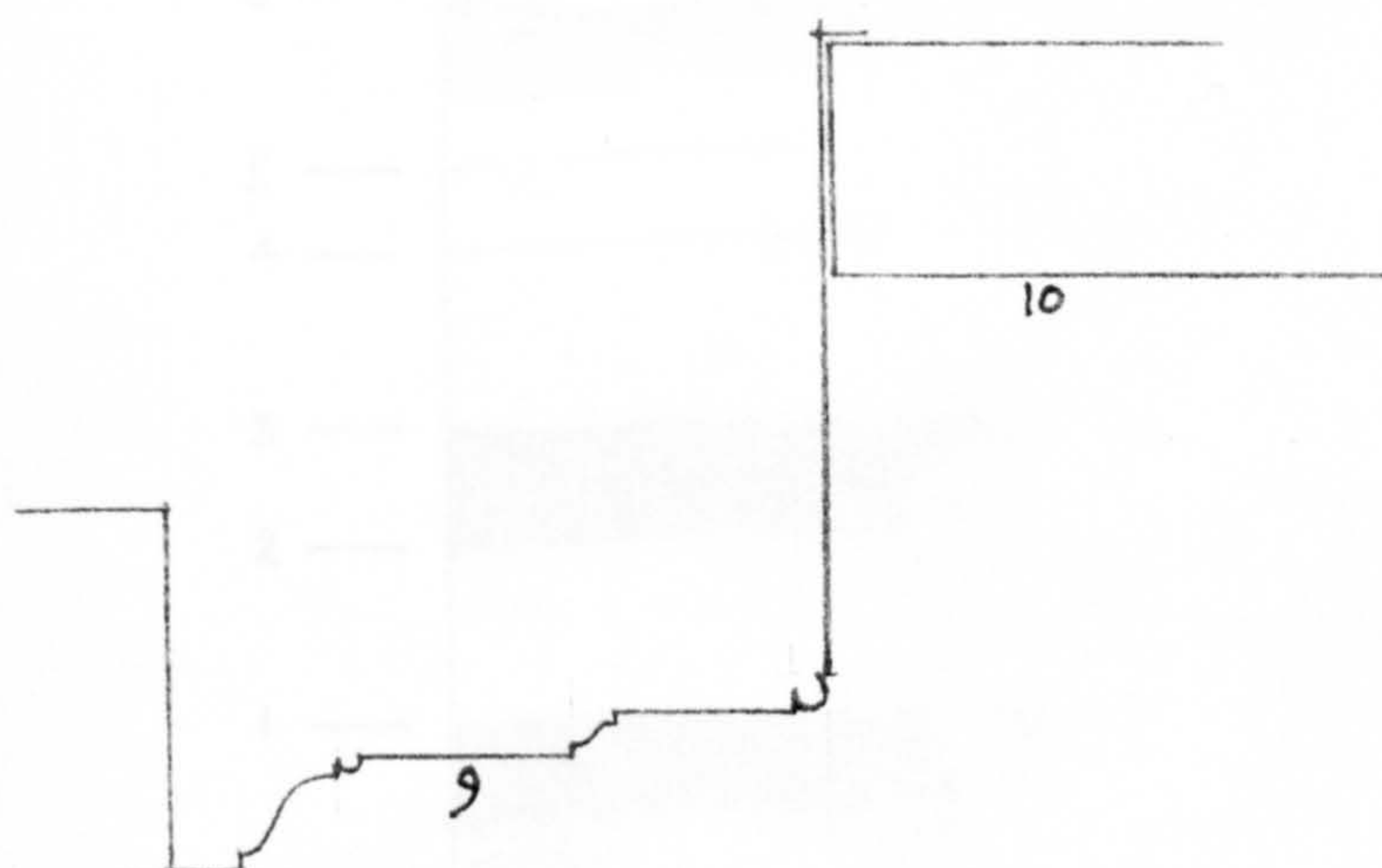
ADDITIONAL STUDY 6, The earlier Great Room at 22 Arlington Street

Schedule of samples

1. Chair rail, top fillet
2. Do. top cyma reversa
3. Do. fascia
4. Dado
5. Skirting, cyma reversa
6. Do. cyma recta
7. Do. torus
8. Do. fascia
9. Door architrave, fascia
10. Door, bottom rail.



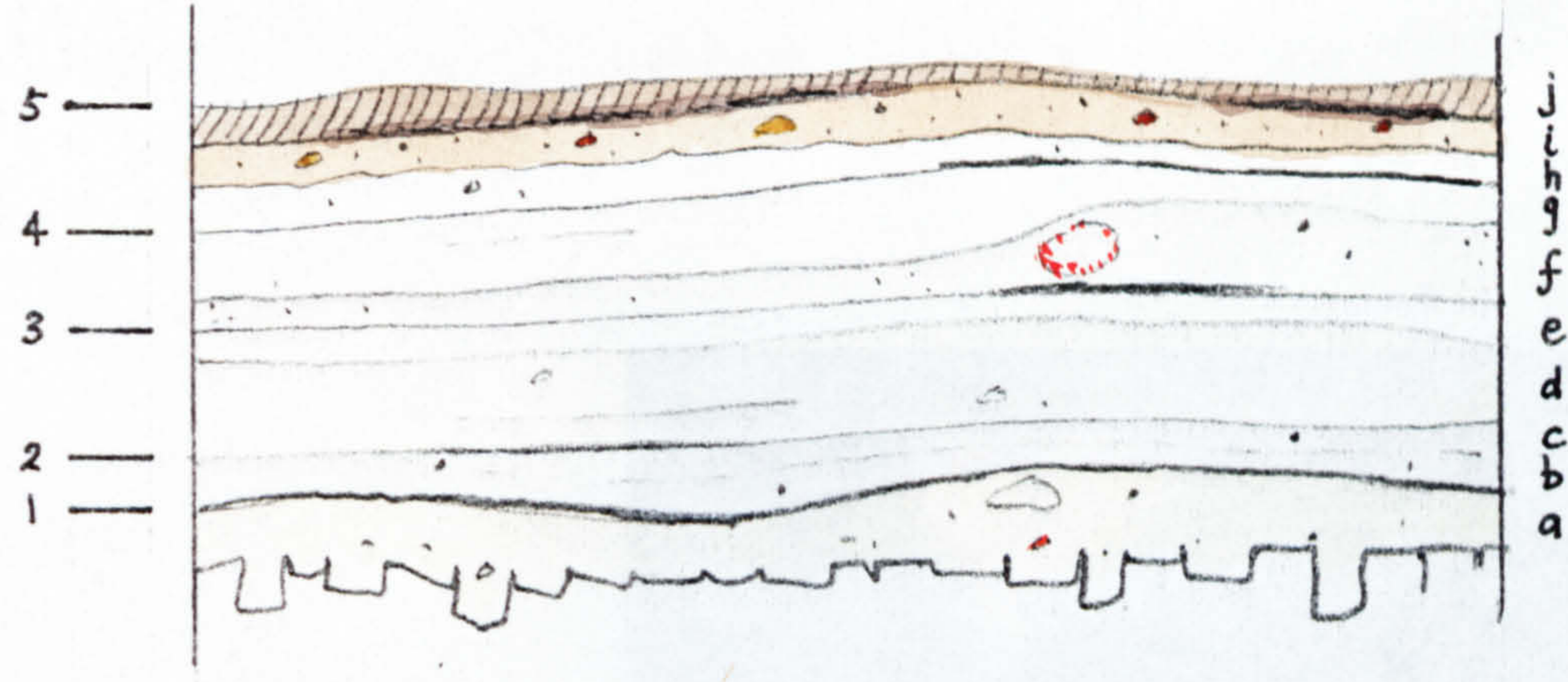
PLAN $\frac{1}{16}$ " TO 1'-0" · FIG. 263



DOOR AND ARCHITRAVE · $\frac{1}{4}$ F.S. · FIG. 264 (i)

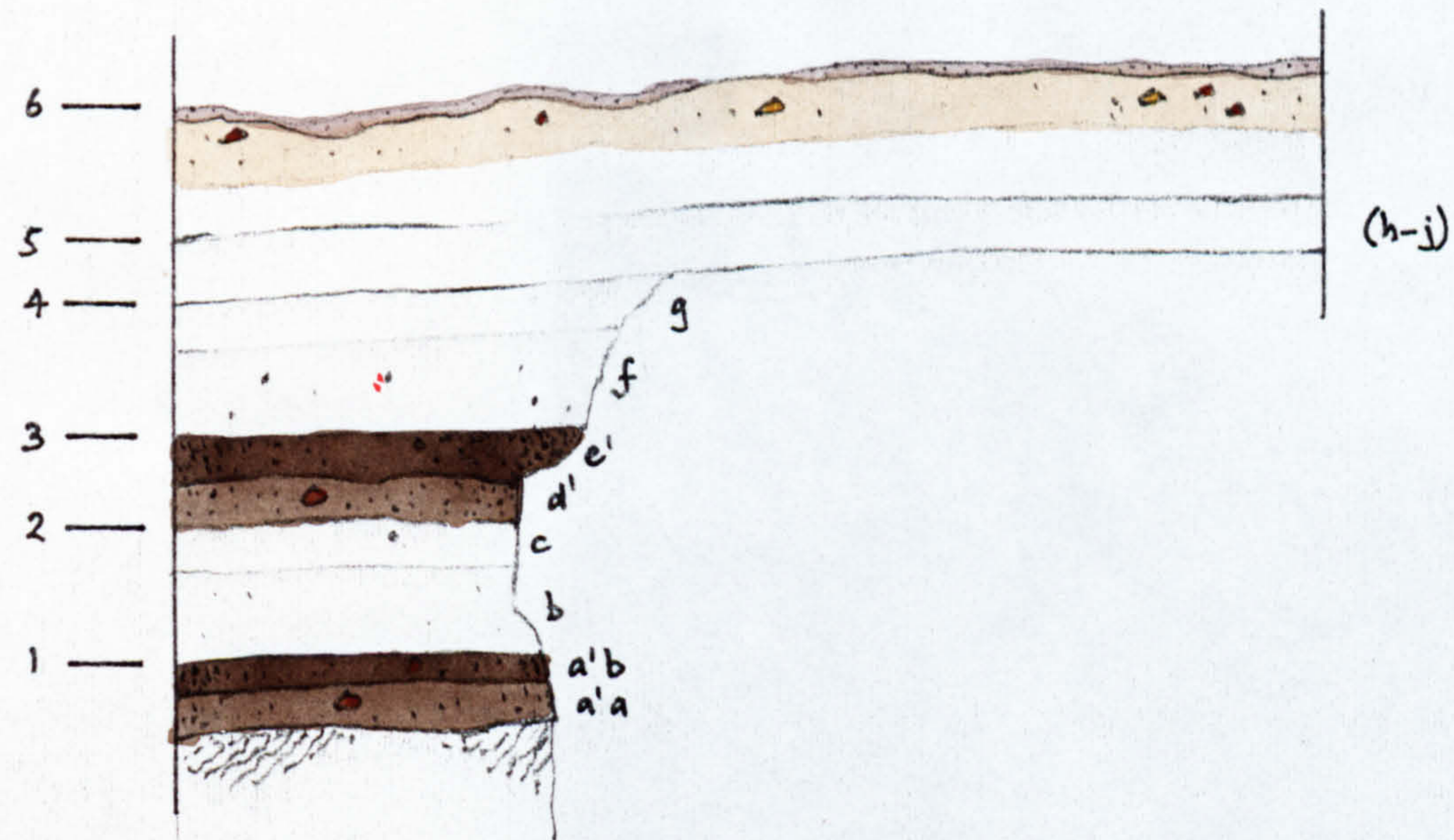


FIG. 264 (ii) · DADO · $\frac{1}{4}$ F.S



SAMPLE 5

FIG. 265



SAMPLE 10

FIG. 266



SAMPLE B

FIG. 267



NOSTELL PRIORY · SOUTH STAIRS

FIG. 268

ADDITIONAL STUDY 8, The first-floor Drawing Room at 15 St. James's Square

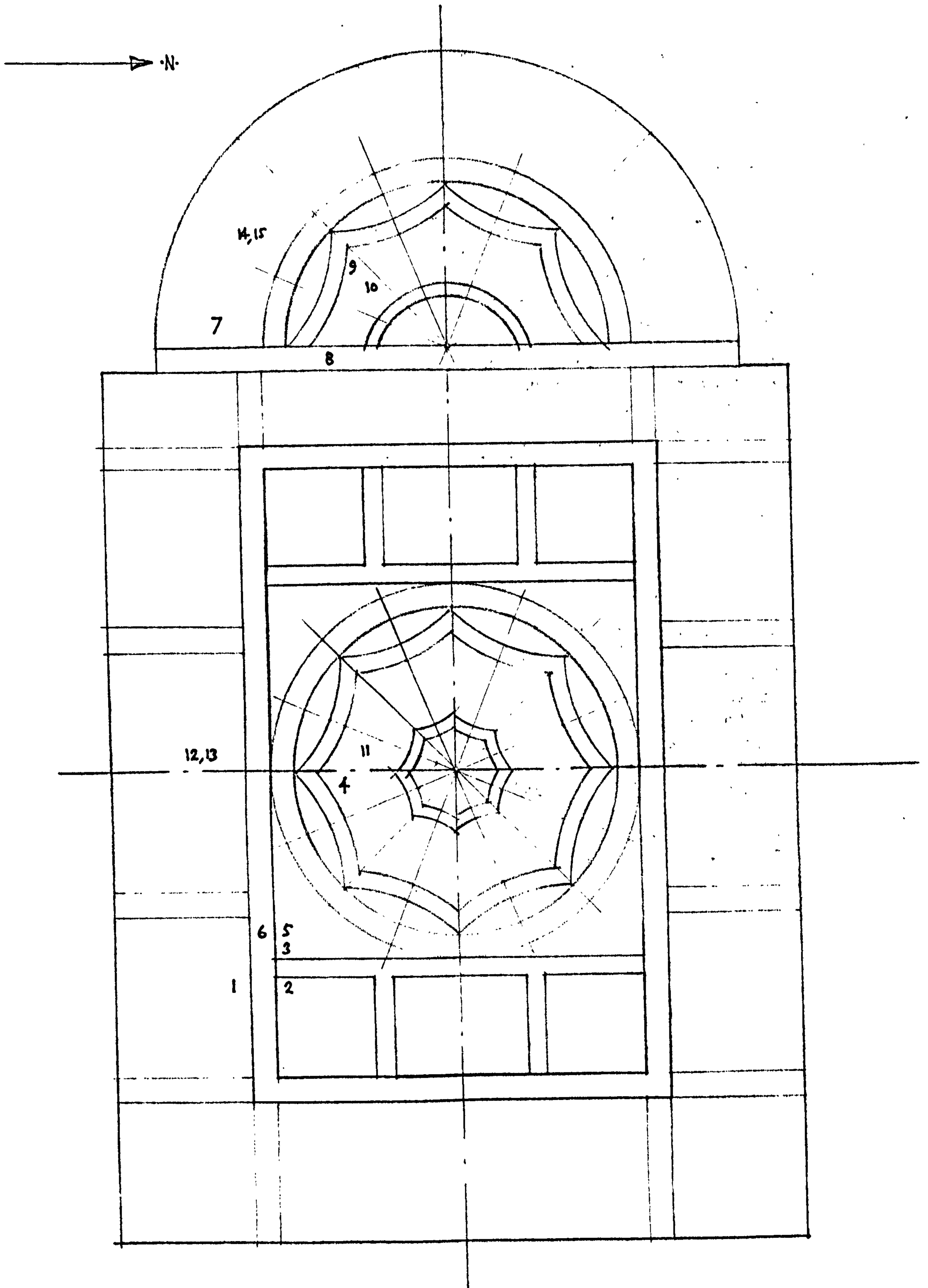
Schedule of samples

Back Drawing Room

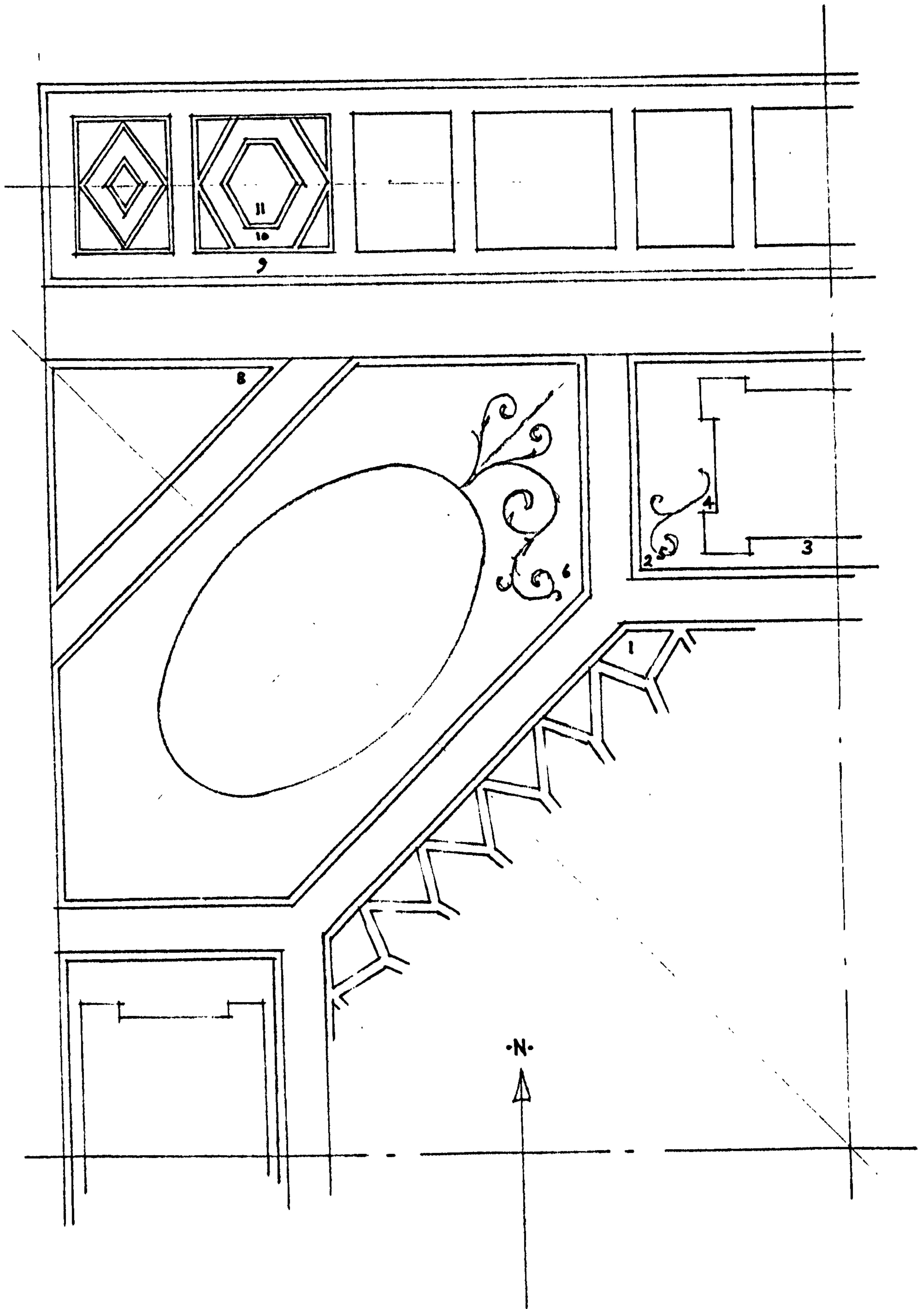
1. Cove panel, ground
2. Small rectangular ceiling panel, ground
3. Central square panel, ground
4. Central star, ground
5. Central square panel, ornament
6. Main rectangular frame, ornament
7. Bay, outer annulus
8. Moulding across bay, ornament
9. Half star of bay, ground
10. Ditto, ornament
11. Central star, ornament
12. Central panel of cove in flank wall, ornament
13. Ditto, white overpaint
14. Annulus of bay, ornament
15. Ditto, white overpaint

Front Drawing Room

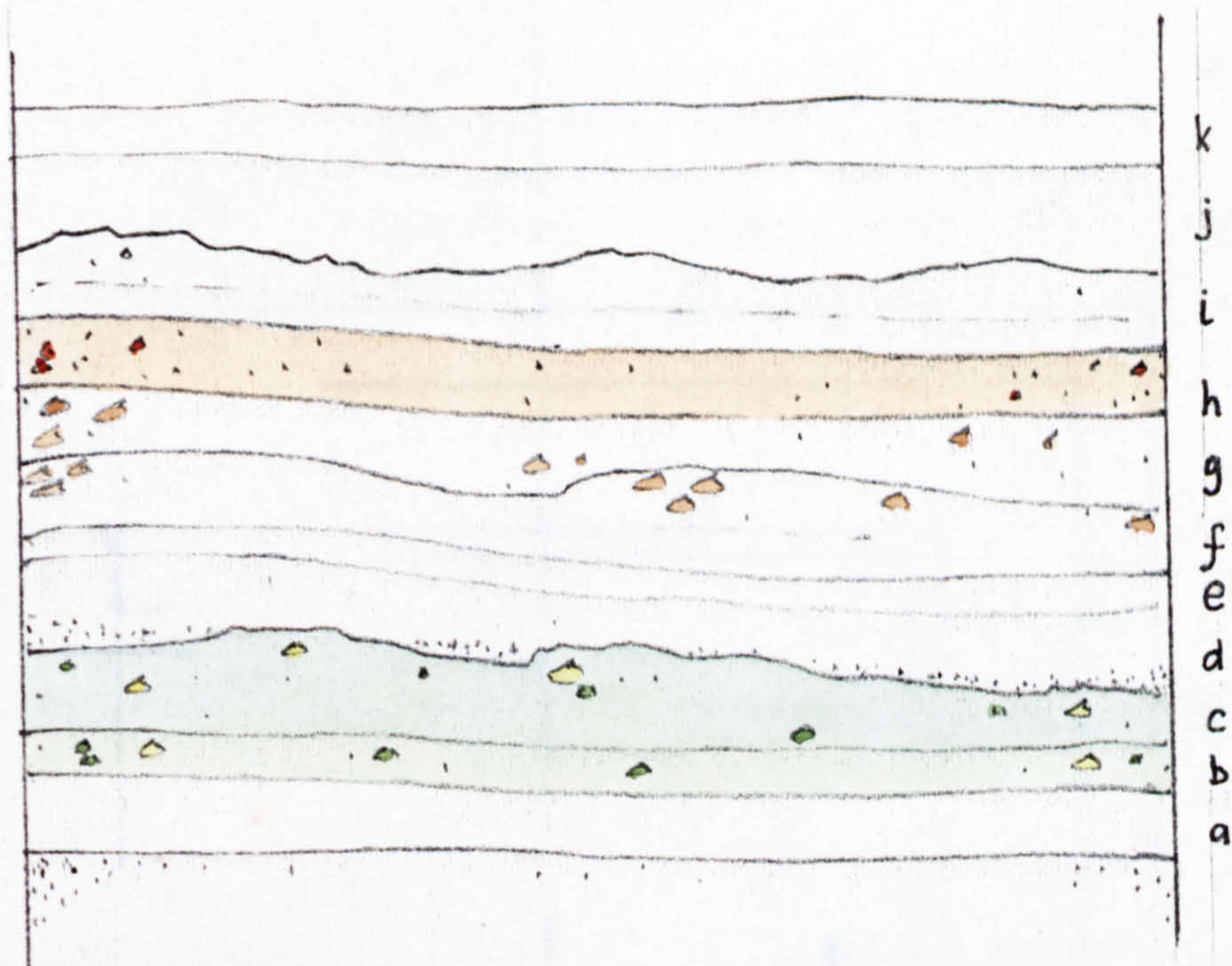
1. Central octagon, ground of coffer
2. Rectangular panel, ground
3. Ditto
4. Ditto
5. Ditto, ornament
6. Large hexagonal panel, ground
7. Ditto, ornament
8. Triangular panel, ground
9. End compartment, ground
10. Ditto, inset hexagonal panel, ground
11. Ditto, innermost ground



15 ST. JAMES'S SQUARE · LONDON · BACK DRAWING ROOM · SAMPLE LOCATIONS · NTS · FIG · 269

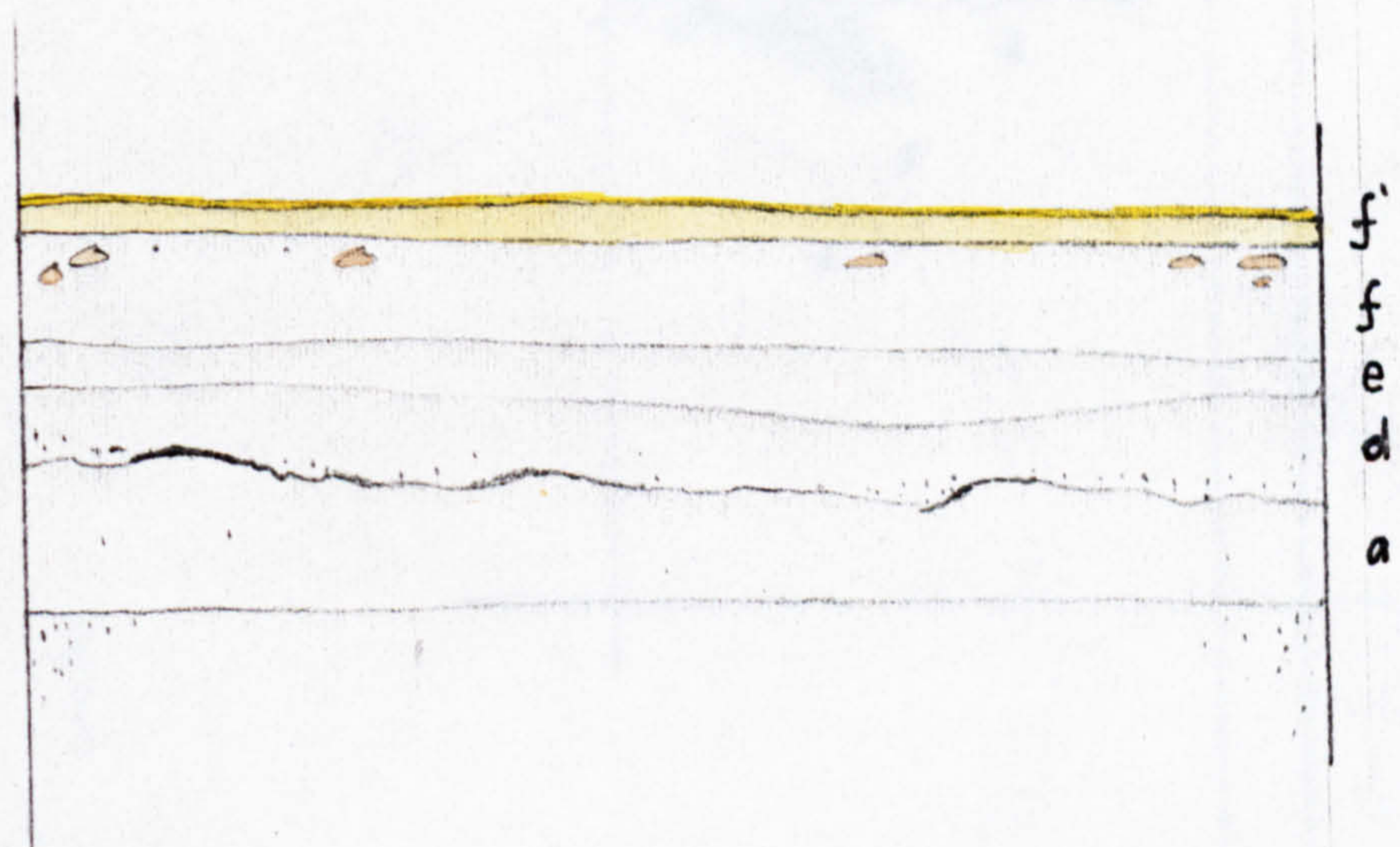


15 ST. JAMES'S SQUARE · LONDON · FRONT DRAWING ROOM · SAMPLE LOCATIONS · NJS · FIG. 270



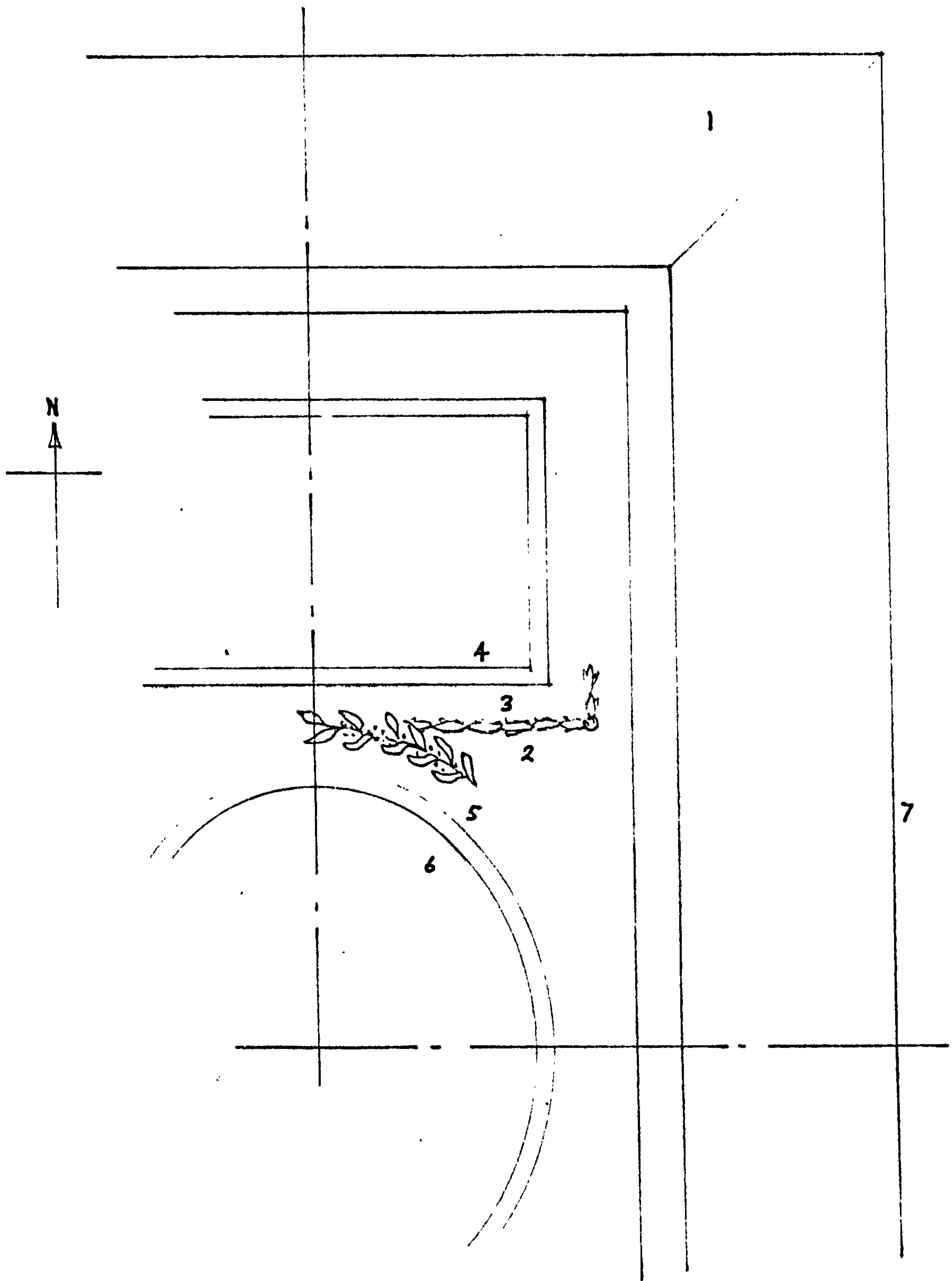
SAMPLE 2

FIG. 271

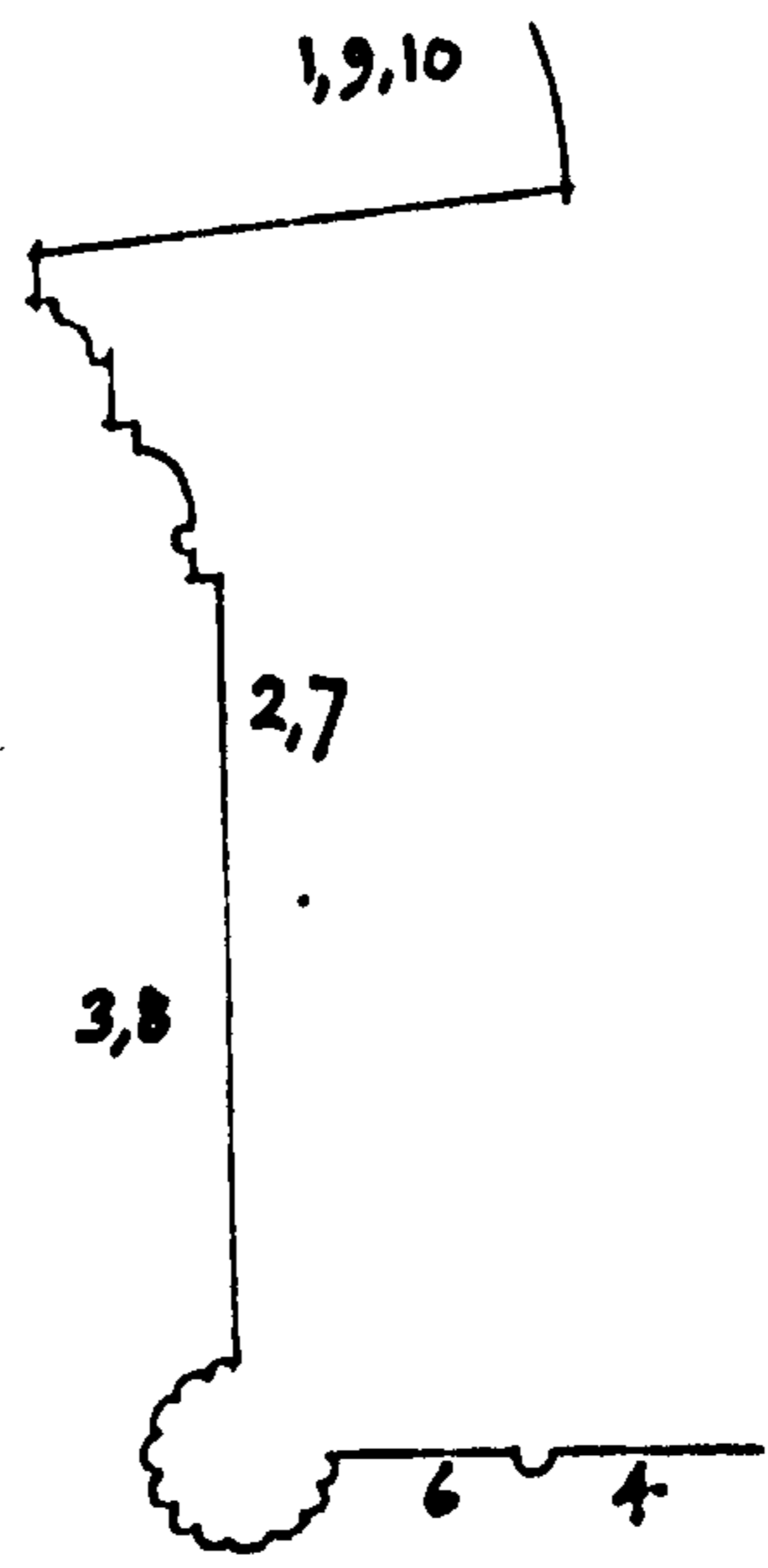


SAMPLE 12

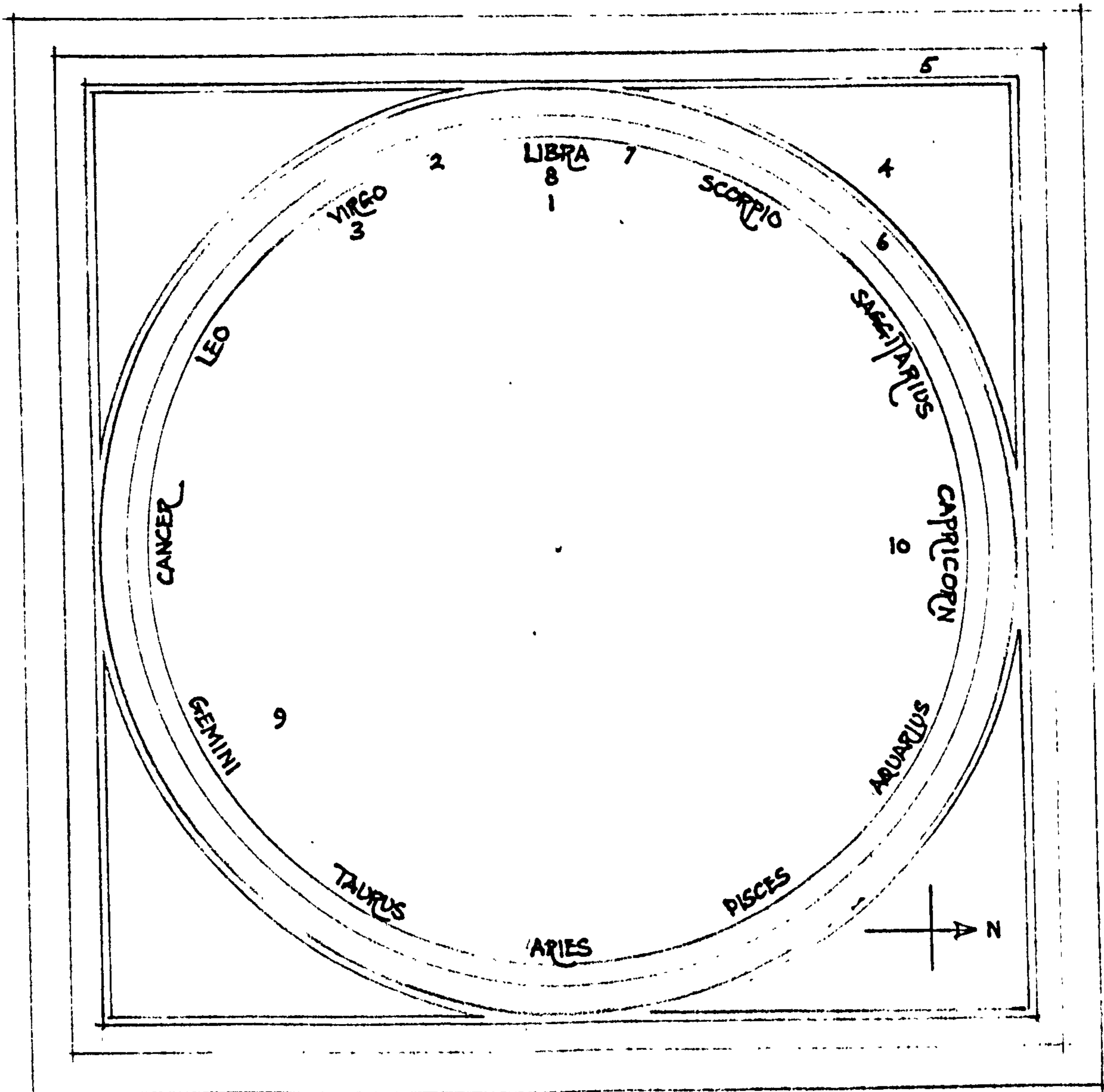
FIG. 272



REFLECTED CEILING PLAN · N.T.S



SECTION THROUGH BASE OF DOME · N.T.S

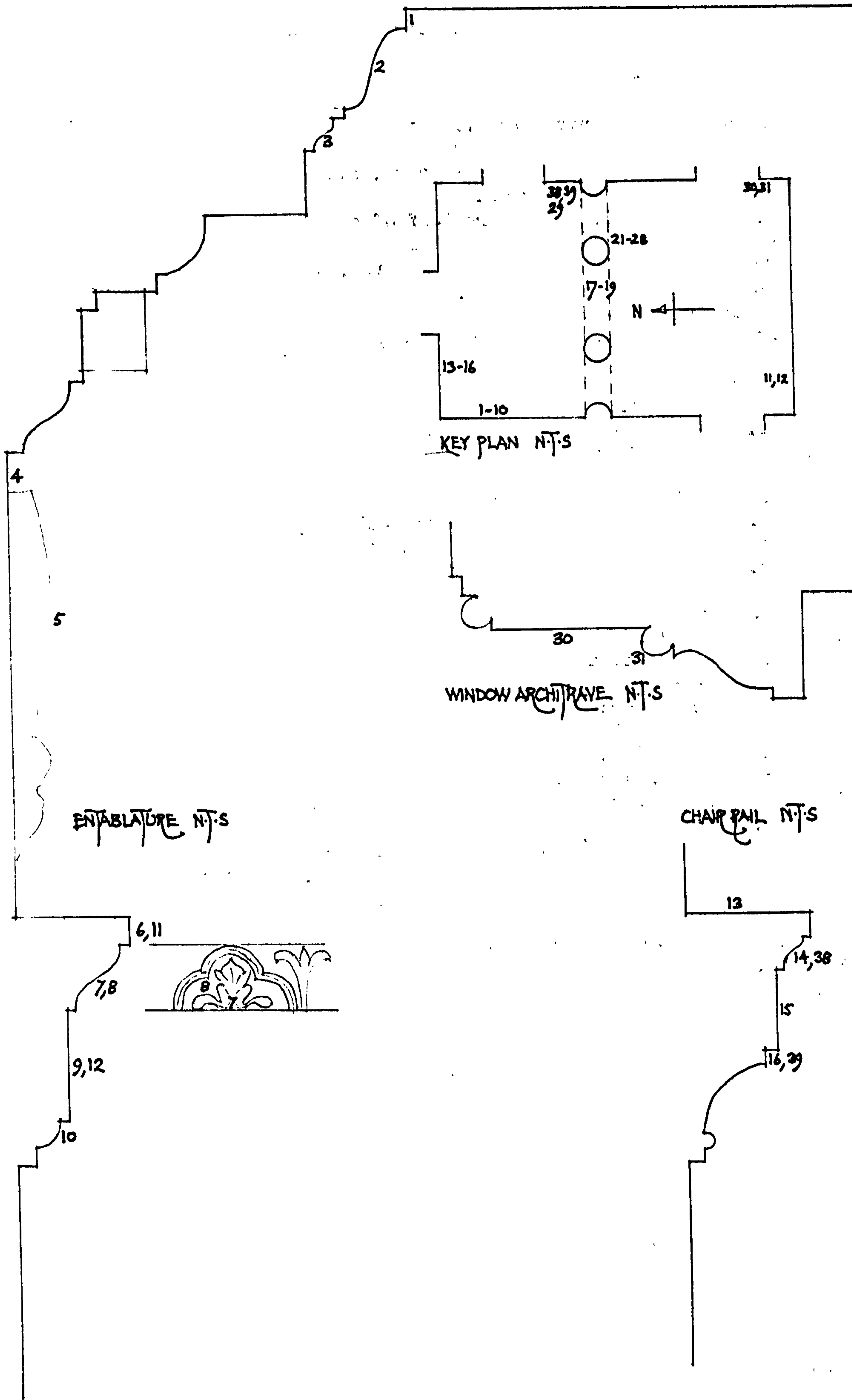


PLAN OF CEILING (REFLECTED) · N.T.S

ADDITIONAL STUDY 10b, the State Bedroom at the Casino, Marino

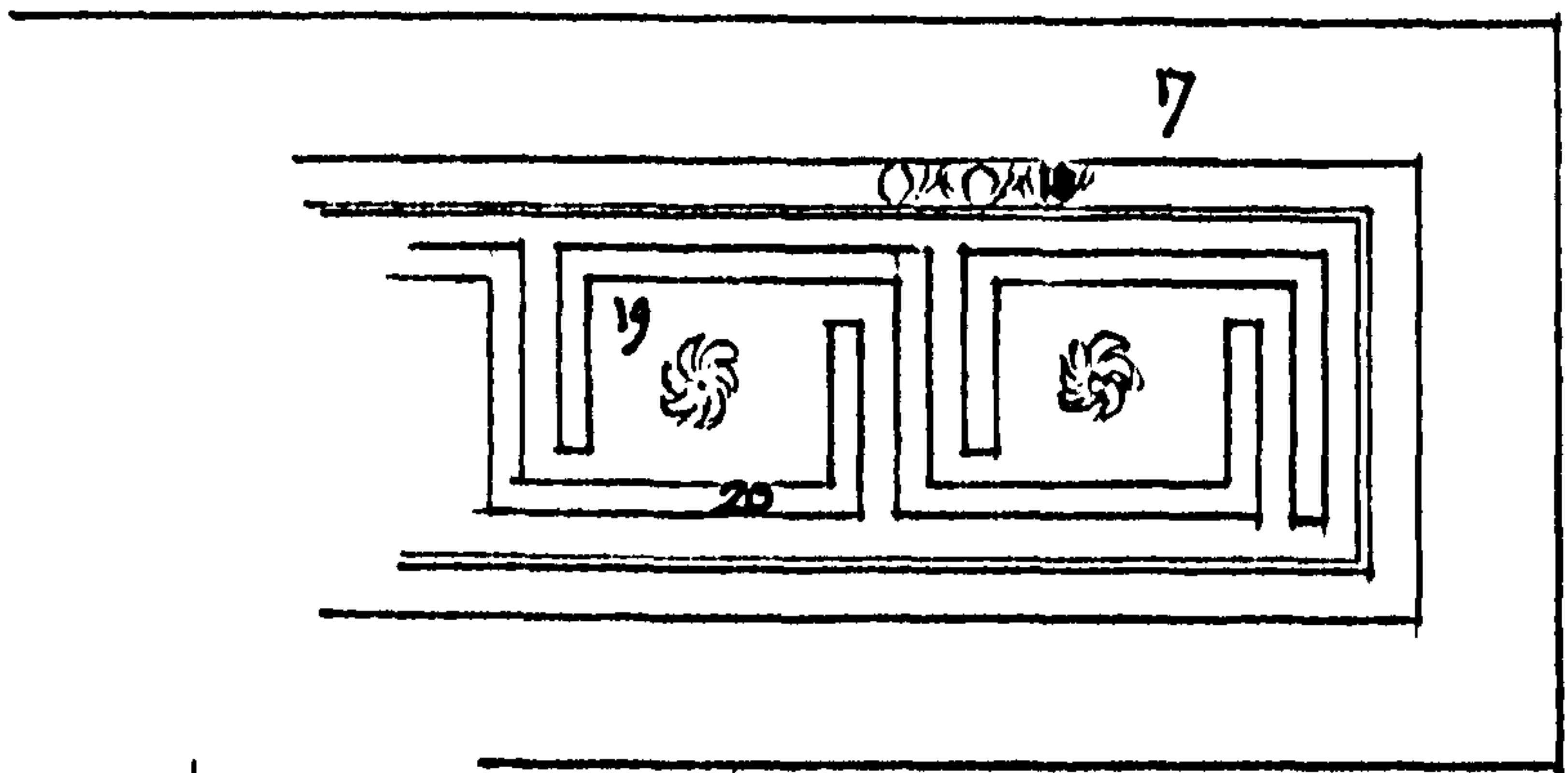
Schedule of samples

1. Entablature, cornice, top fillet
2. Do. do. cyma recta
3. Do. do. cyma reversa, gilt ornament
4. Do. frieze, ground
5. Do. do. centre leaf of ornament
6. Do. architrave, top fillet
7. Do. do. cyma reversa, ornament within semi-quatrefoil
8. Do. do. do. ground within semi-quatrefoil
9. Entablature, architrave, fascia
10. Do. do. ovolo, egg
11. As 6.
12. As 9
13. Chair rail, top
14. Do. ogee, gilt ornament
15. Do. fascia
16. Do. gilt fillet
17. Soffit of columnar screen, frame
18. Do. panel moulding, ovolo, egg
19. Do. ground of fret
20. Do. fret
21. Capital, volute return
22. Base, cavetto
23. Do. top fillet
24. Do. upper torus
25. Do. cavetto
26. Do. lower torus
27. Do. top of plinth
28. Do. face of plinth
29. Door to corridor, plinth
30. Window, architrave, fascia
31. Do. do. husk
32. Detached capital (in store), lower fillet of upper moulding
33. Do. centre of volute return
34. Do. neck ornament
35. Do. ground of neck
36. Door entablature in site store, ground of frieze
37. Do.
38. As 14
39. As 16

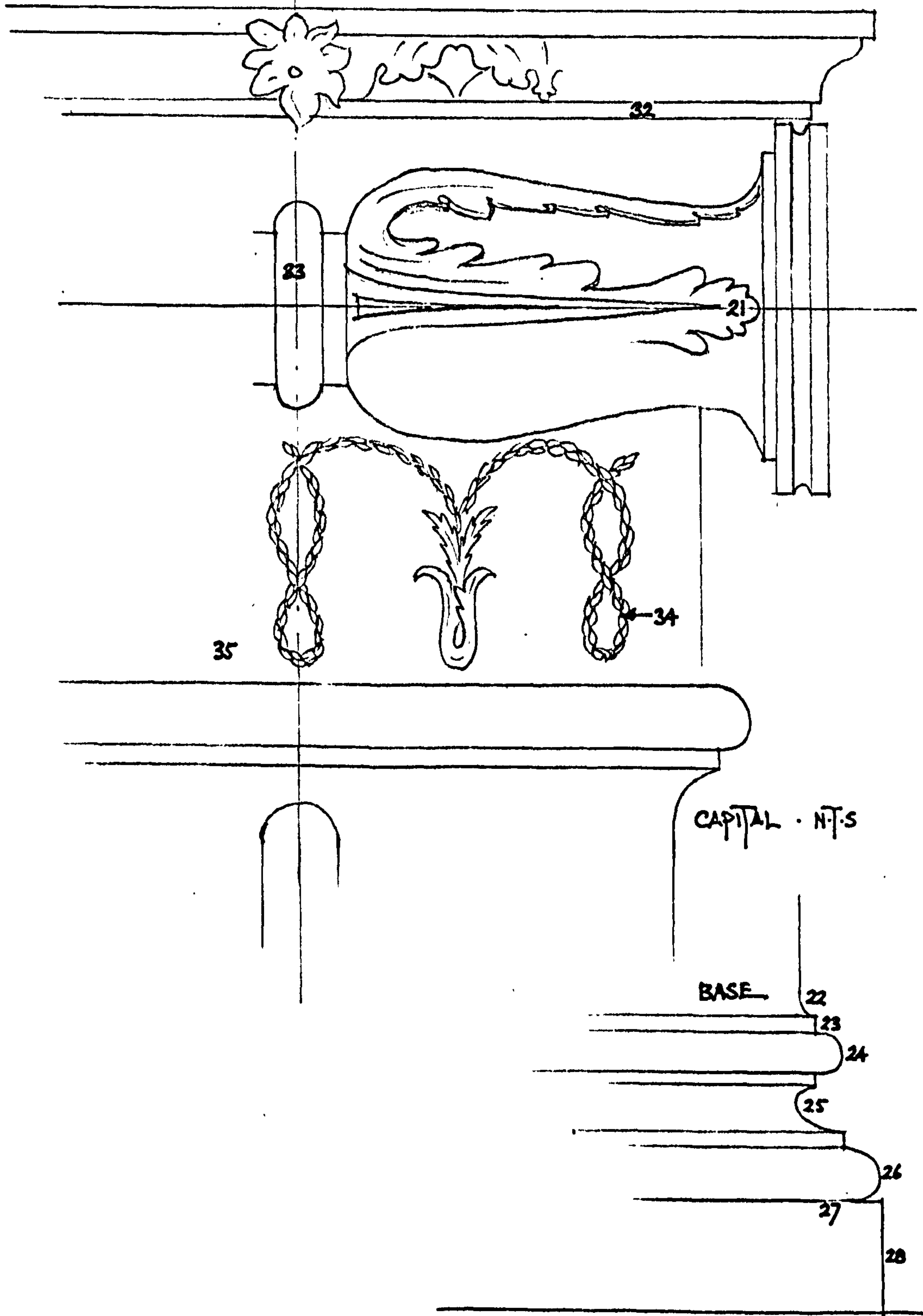


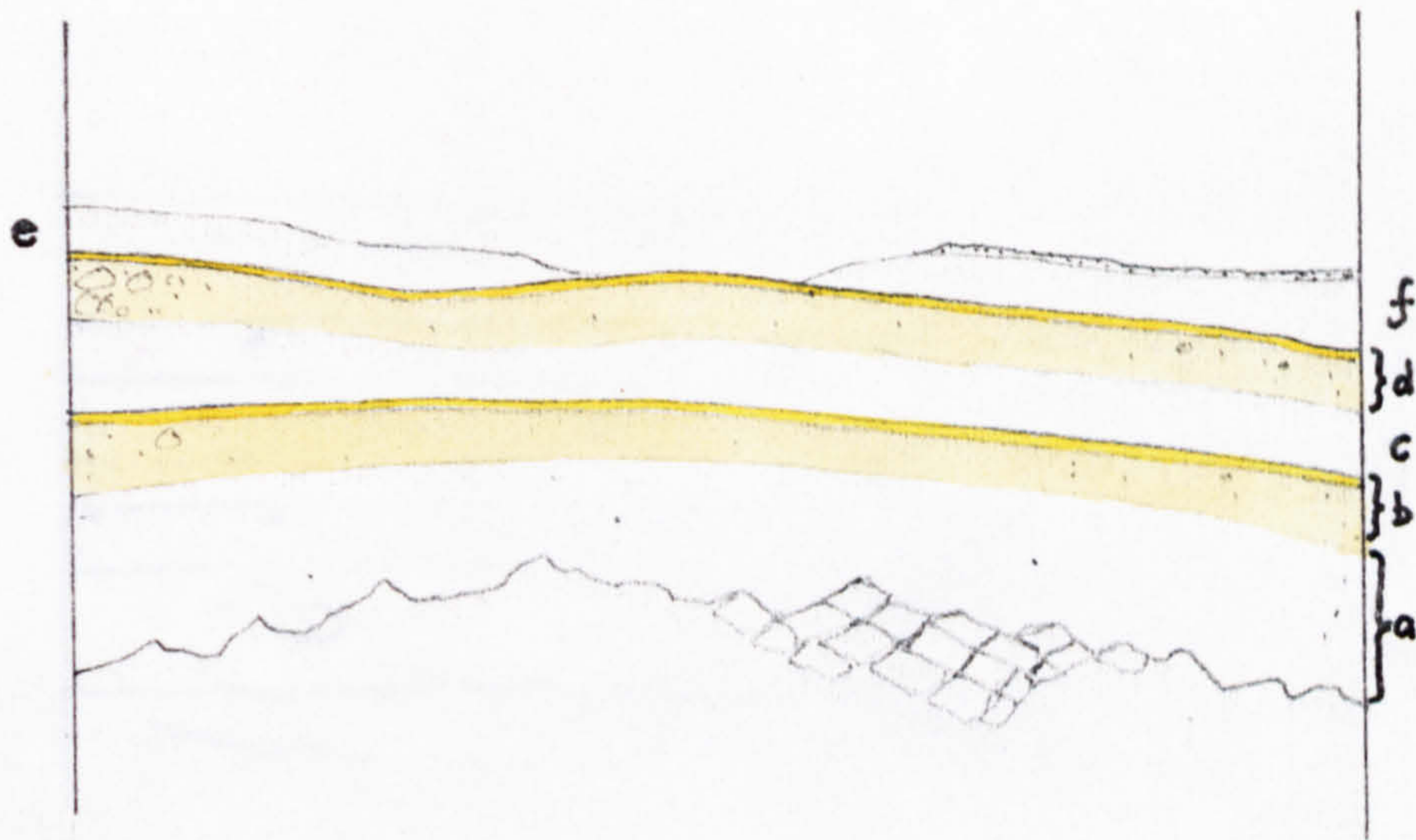
THE CASINO · MARINO · DUBLIN · STATE BEDROOM · SAMPLE LOCATIONS

FIG. 275.



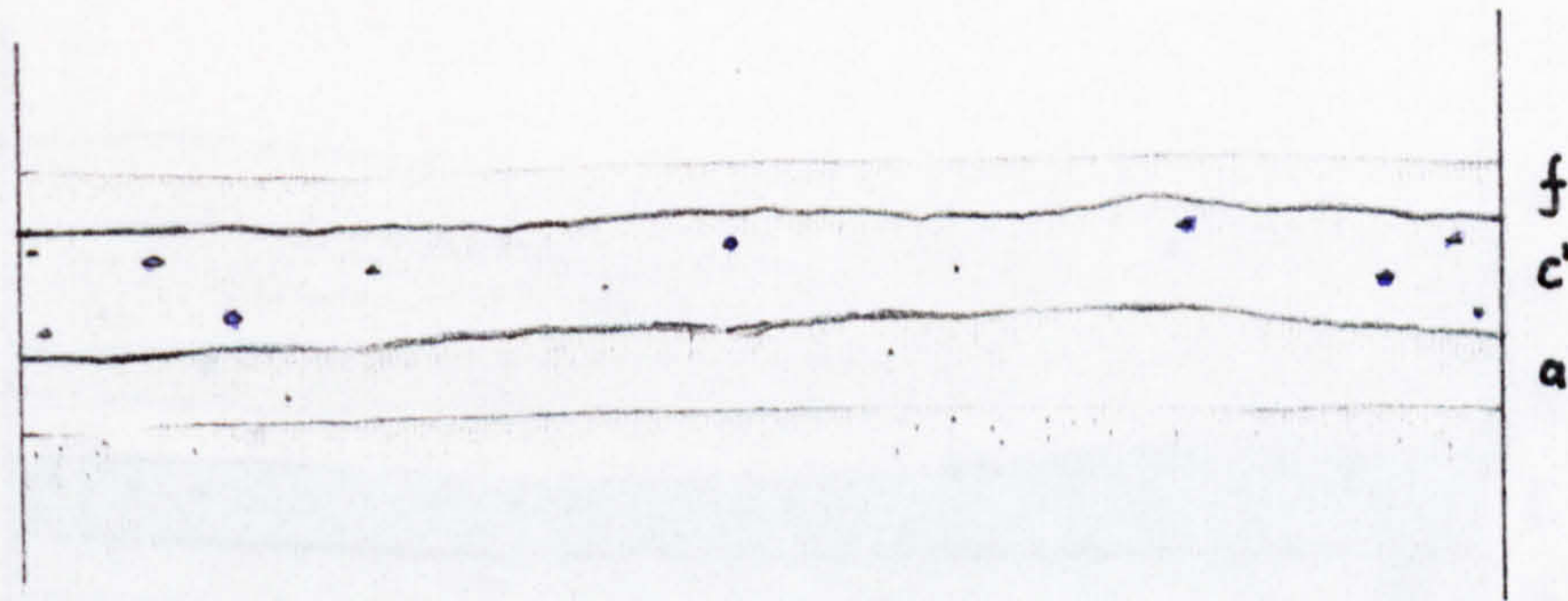
REFLECTED PLAN · SOFFIT OF COLUMNAR SCREEN · N.T.S





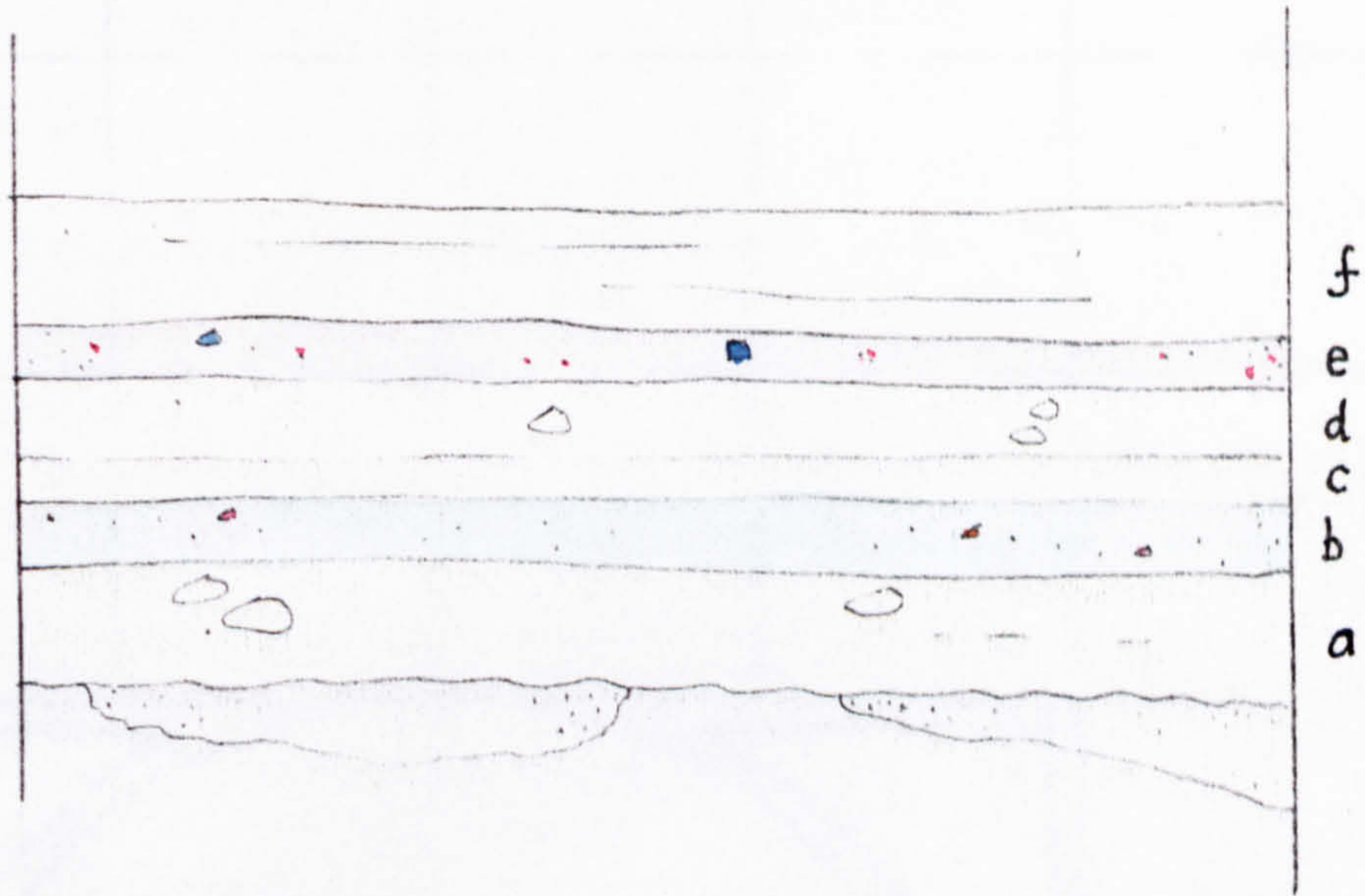
SAMPLE 10

FIG. 277



SAMPLE 2

FIG. 278



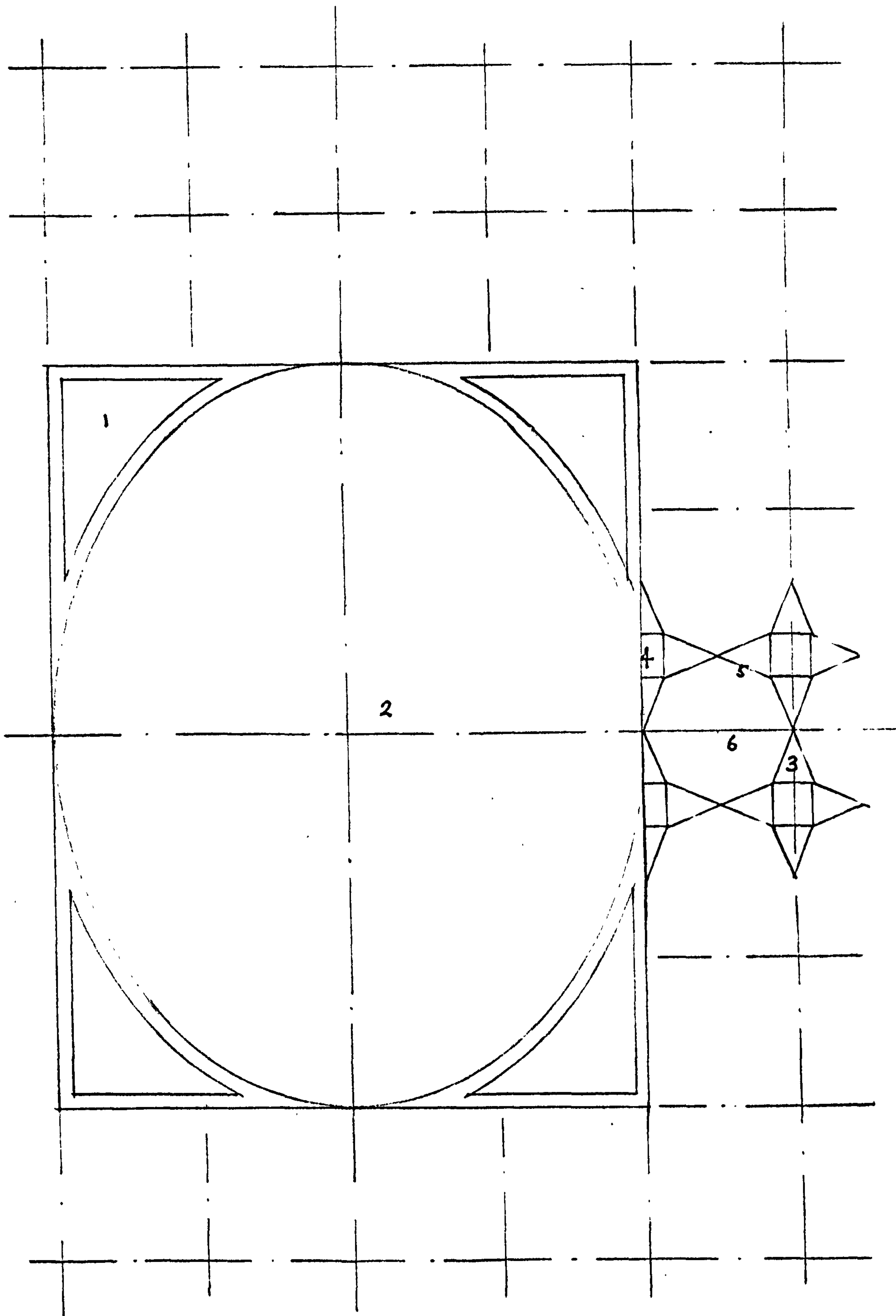
CEILING PANEL SAMPLE

FIG. 279



WALL PLASTER SAMPLE

FIG. 280



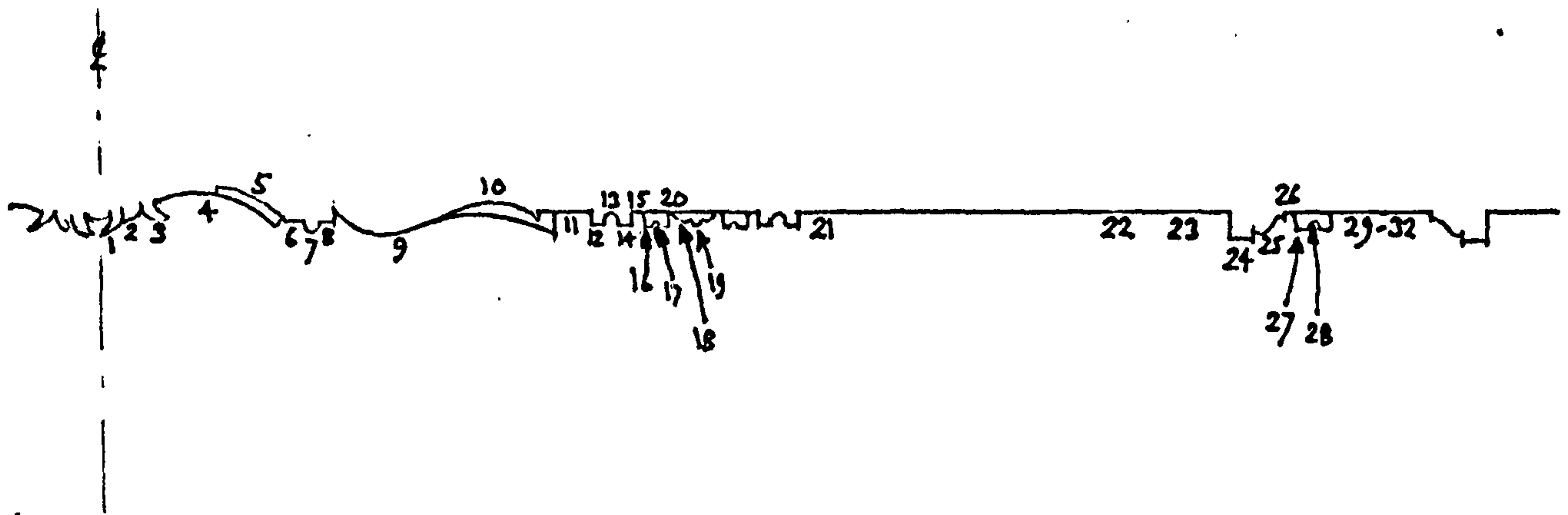
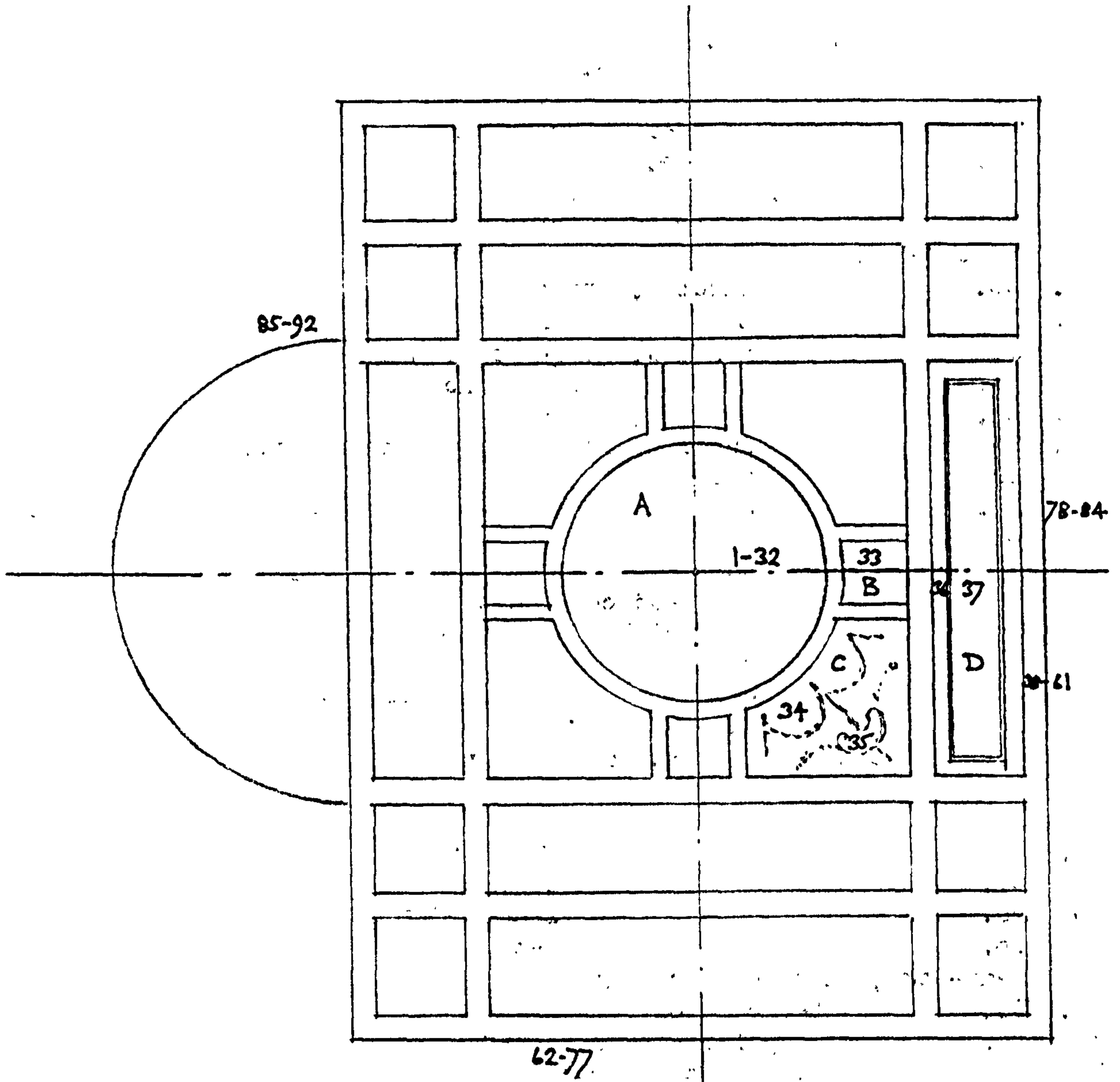
REFLECTED CEILING PLAN · FIREPLACE TO RIGHT
 ALL SAMPLES FROM FOLIAGE EXCEPT NO. 5 WHICH IS FROM ENRICHED MOULDING

ADDITIONAL STUDY 15, The Top Hall at Nostell Priory

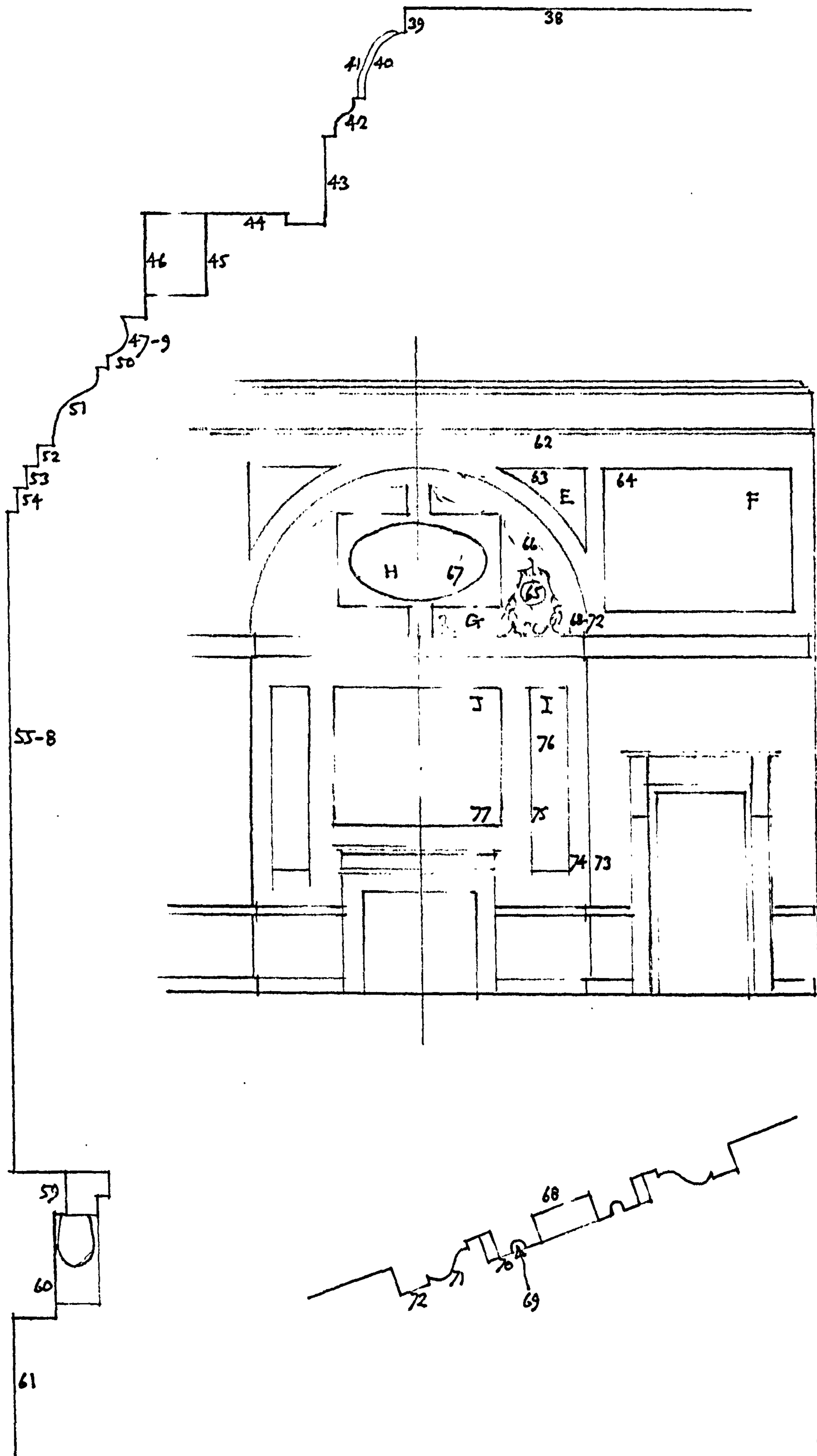
Schedule of samples

1.	Ceiling, panel A, central floret, inner petal
2.	Do. do. do. middle petal
3.	Do. do. do. outer petal
4.	Do. do. do. spine of leaf
5.	Do. do. do. ground between leaves
6.	Do. do. moulding, inner fillet
7.	Do. do. do. bead
8.	Do. do. do. outer fillet
9.	Do. do. outer leaves, spine
10.	Do. do. do. intermediate leaf
11.	Do. do. ground surrounding outer leaves
12.	Do. do. annular moulding, inner surround, inner fillet
13.	Do. do. do. do. cavetto
14.	Do. do. do. do. outer fillet
15.	Do. do. do. ground
16.	Do. do. do. guilloche border, inner fillet
17.	Do. do. do. do. cavetto
18.	Do. do. do. do. floret, leaf
19.	Do. do. do. do. do. centre
20.	Do. do. do. do. do. ground
21.	Do. do. outer annulus, ground
22.	Do. do. do. outer ornament
23.	Do. do. do. ground beyond outer ornament
24.	Do. do. outer moulding, inner surround, fillet
25.	Do. do. do. do. ogee
26.	Do. do. do. ground
27.	Do. do. do. guilloche border, inner fillet
28.	Do. do. do. do. cavetto
29.	Do. do. do. do. patera, outer moulding
30.	Do. do. do. do. do. ground
31.	Do. do. do. do. do. leaf
32.	Do. do. do. do. do. centre
33.	Do. panel B, ground
34.	Do. panel C, ground
35.	Do. do. peltoid
36.	Do. panel D, outer ground
37.	Do. do. inner ground
38.	Do. ground adjacent to cornice
39.	Entablature, cornice, top fillet
40.	Do. do. do. cavetto, face
41.	Do. do. do. do. flute
42.	Do. do. do. cyma reversa
43.	Do. do. do. fascia
44.	Do. do. do. soffit
45.	Do. do. do. dentil
46.	Do. do. do. fascia behind dentils
47.	Do. do. do. ovolo, egg.
48.	Do. do. do. do. frame around egg
49.	Do. do. do. do. dart
50.	Do. do. do. fillet below ovolo
51.	Do. do. do. cyma reversa
52.	Do. do. do. lower fillets, top fillet
53.	Do. do. do. do. middle fillet
54.	Do. do. do. do. lower fillet

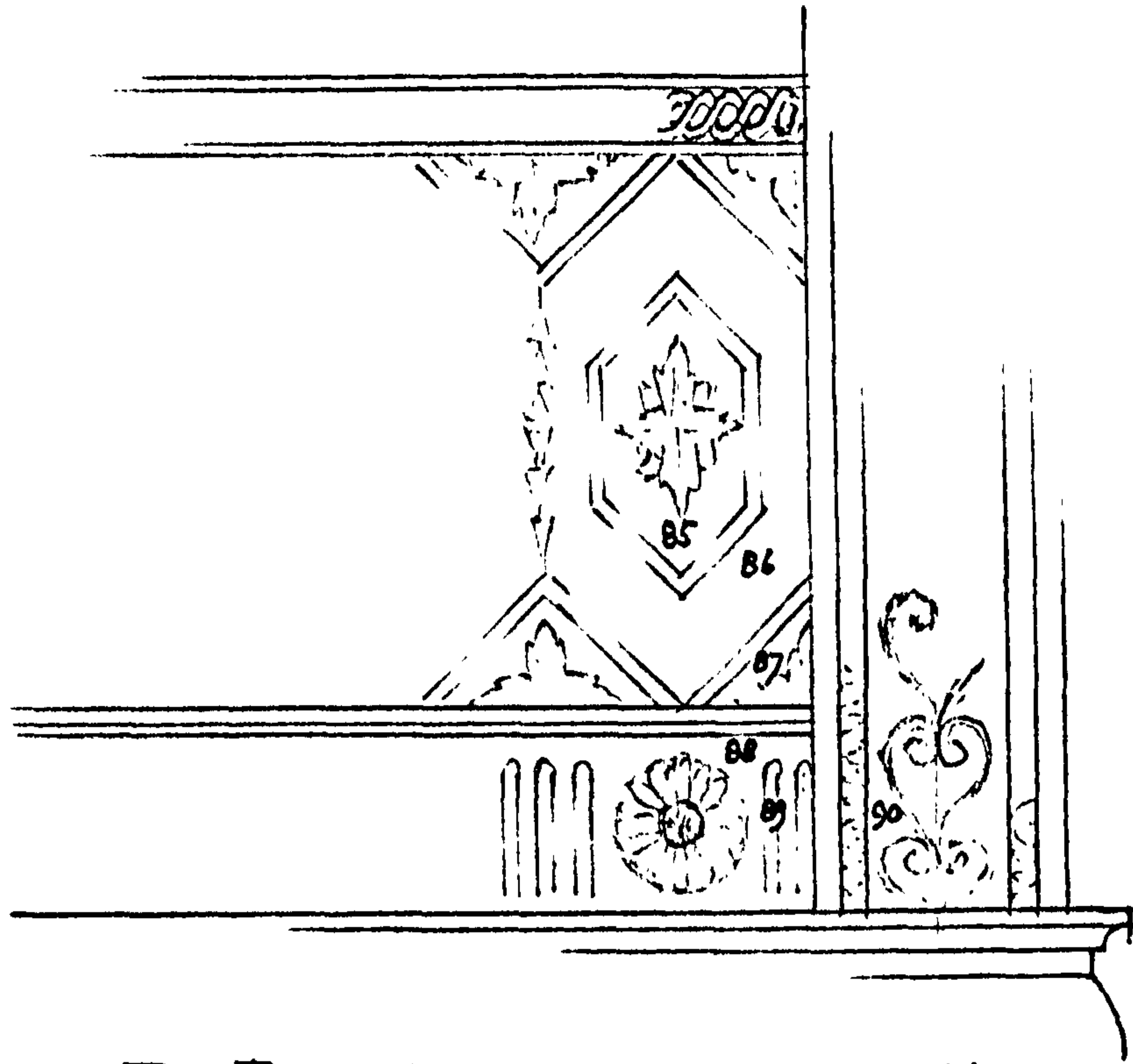
55. Entablature, frieze, ground
56. Do. do. patera, outer fillet
57. Do. do. do. ground
58. Do. do. do. ornament
59. Do. architrave, fillet
60. Do. do. fascia
61. Wall immediately below entablature
62. South elevation, do.
63. Do. panel E, ground
64. Do. panel F, ground
65. Do. panel G, ground of medallion
66. Do. do. main ground
67. Do. panel H, ground
68. Do. outer moulding of tympanum, guilloche, ground
69. Do. do. do. cavetto
70. Do. do. do. outer fillet
71. Do. do. do. inner moulding, ogee
72. Do. do. do. fillet
73. Do. wall adjacent to door
74. Do. wall within arched recess
75. Do. panel I, ground
76. Do. do. ground of small inset panel
77. Do. panel J, ground
78. Architrave of door to perron, fillet
79. Do. ovolo
80. Do. bead
81. Do. first fascia
82. Do. ogee
83. Do. second fascia
84. Do. return
85. Semi-dome, inner octagon, ground
86. Do. outer octagon, ground
87. Do. triangular panel, ground
88. Do. fluted fascia, ground
89. Do. do. flute
90. Do. guilloche around soffit of arch, ground
91. Apse, wall immediately beneath impost moulding
92. Do. panel above door, ground.



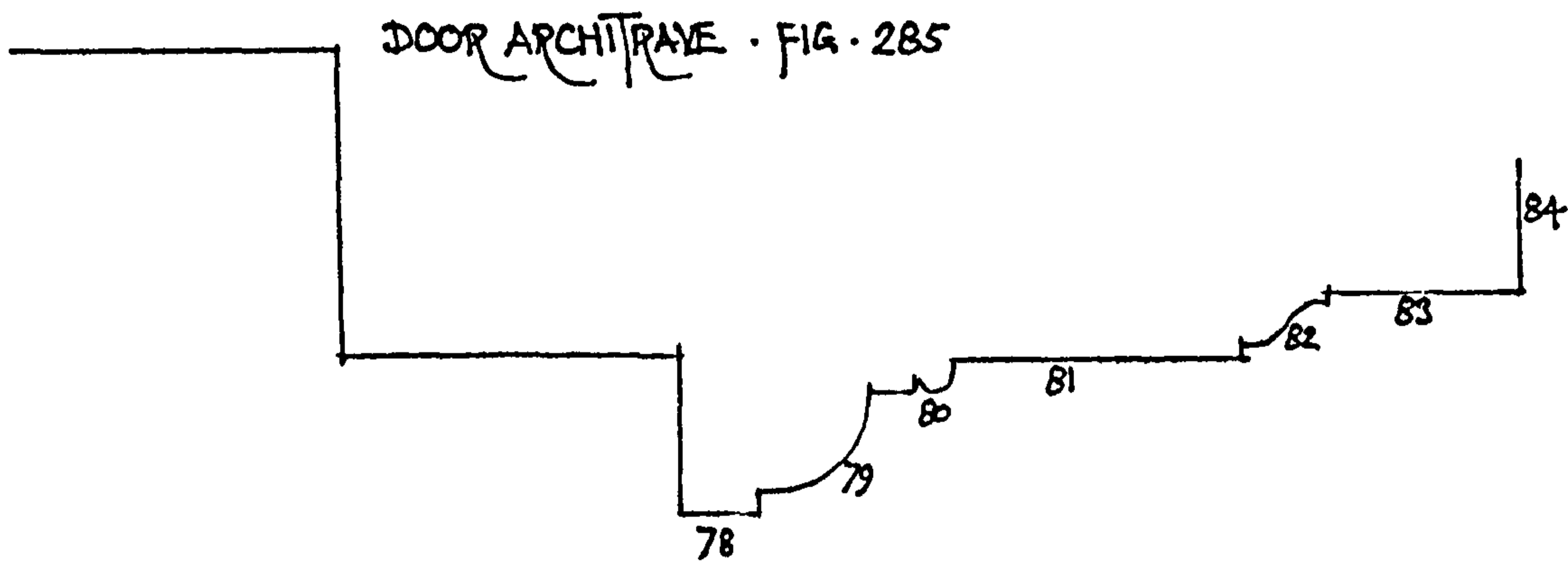
NOSTELL PRIORY · YORKSHIRE · TOP HALL · SAMPLE LOCATIONS · PLAN · NTS · FIG. 282



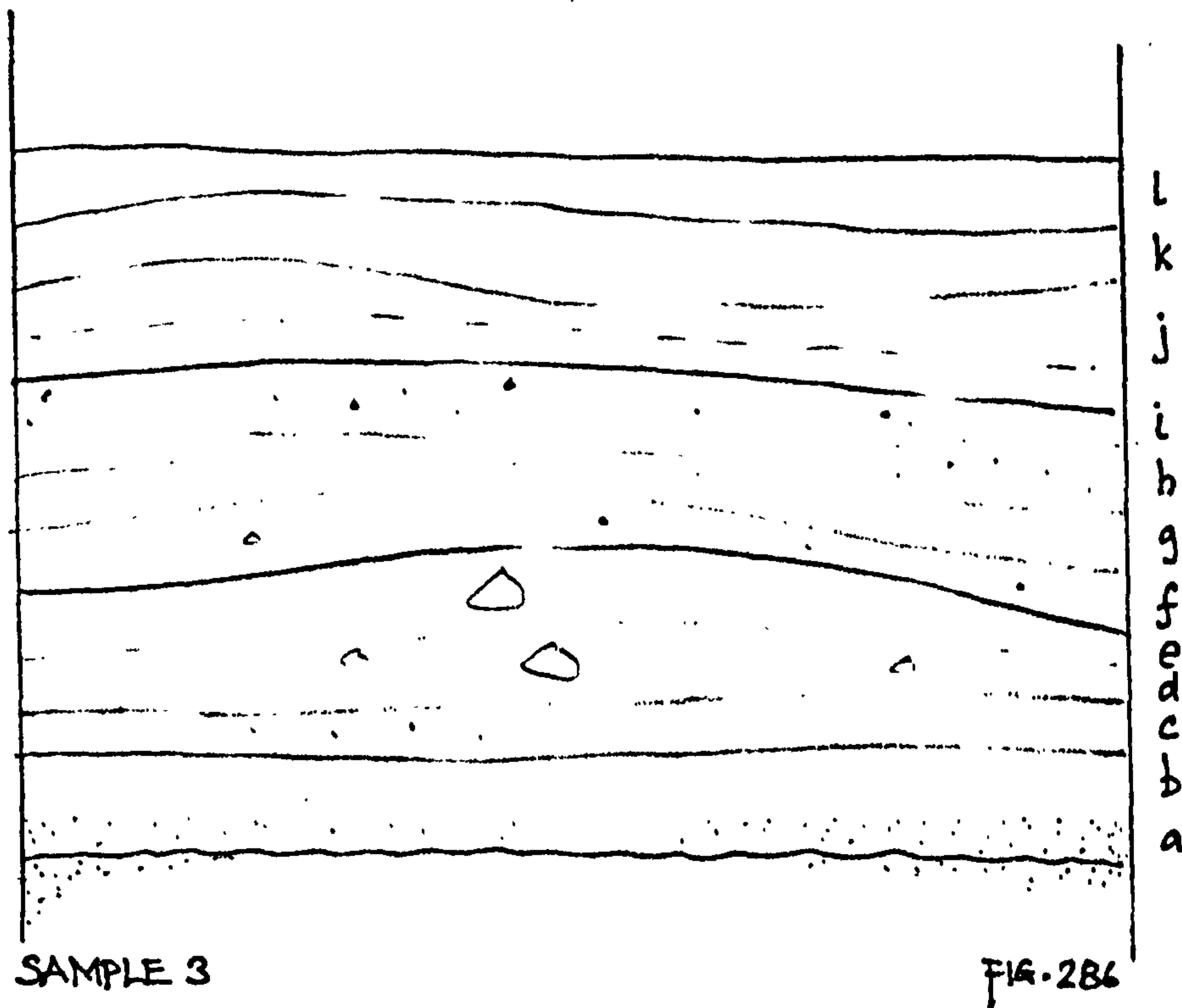
NOSTELL PRIORY · YORKSHIRE · TOP HALL · SAMPLE LOCATIONS · ELEVATIONS · NTS · FIG. 2B3



APSE ELEVATION AT SPRINGING OF SEMI-DOME . FIG. 284



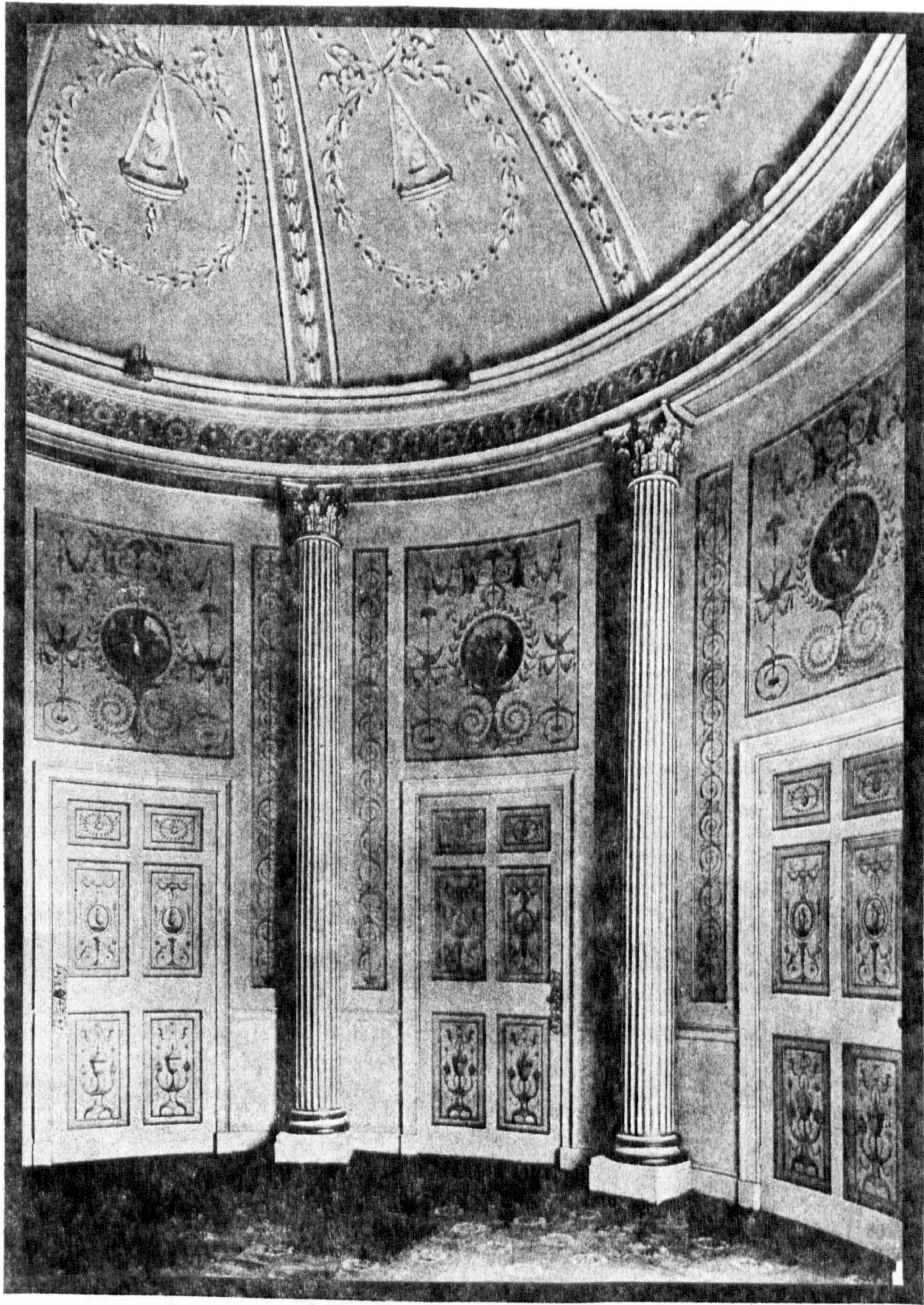
DOOR ARCHITRAVE . FIG. 285



SAMPLE 3

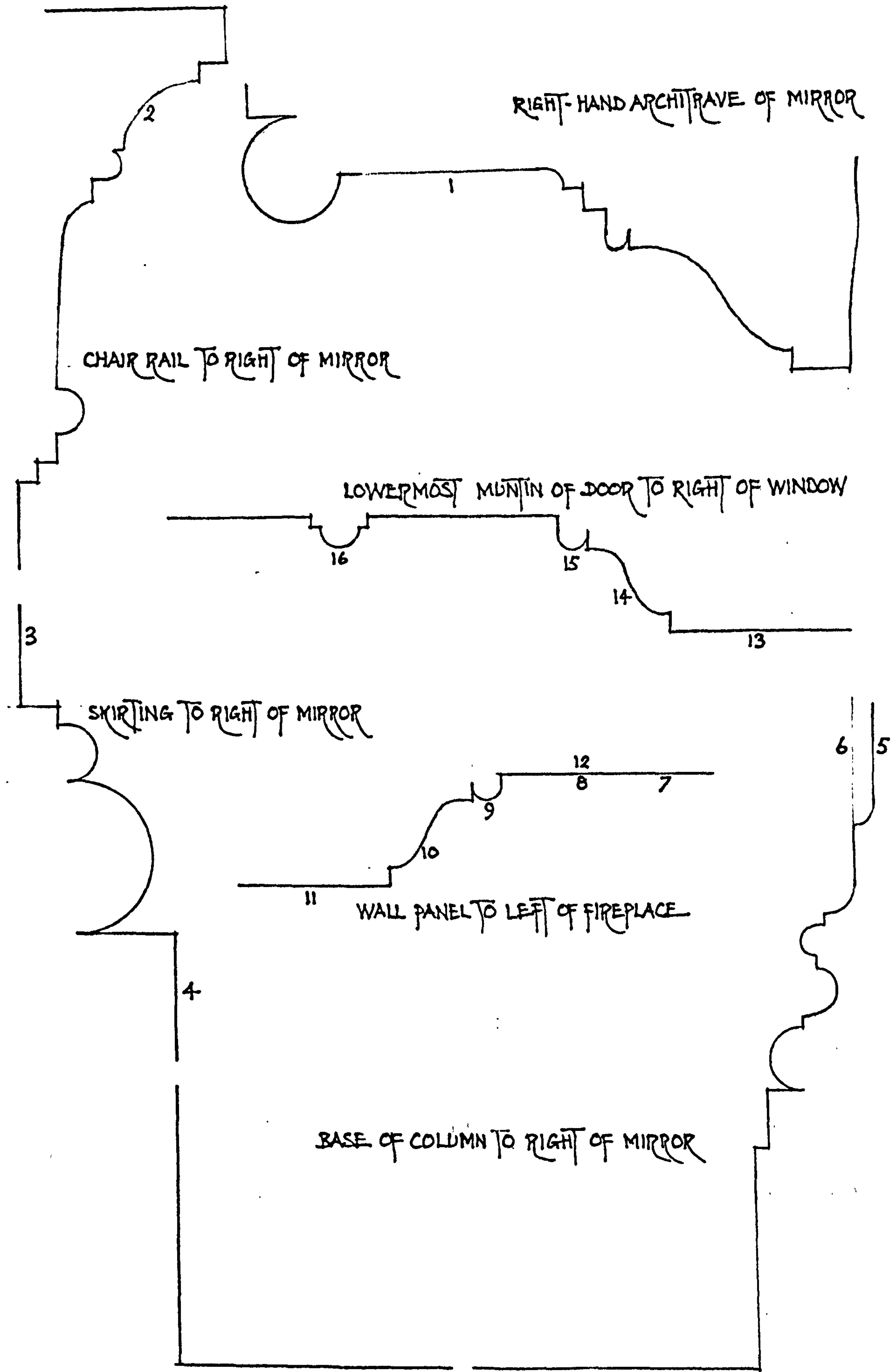
FIG. 286

NOSTELL PRIORY . YORKSHIRE . TOP HALL . SAMPLE LOCATIONS AND SECTION . NTS . FIGS . 284-6

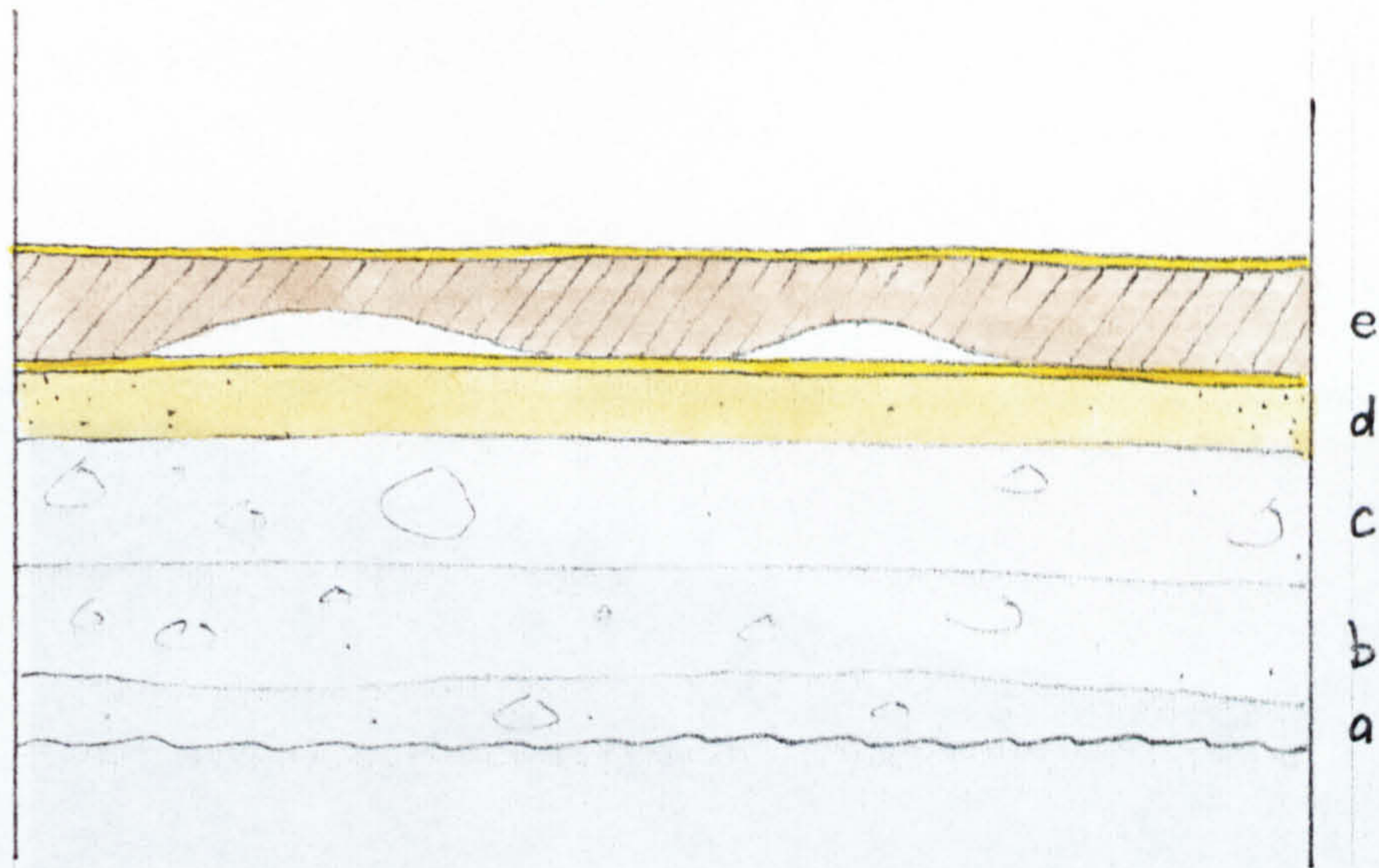


ATTINGHAM HALL. THE BOUDOIR

FIG. 287

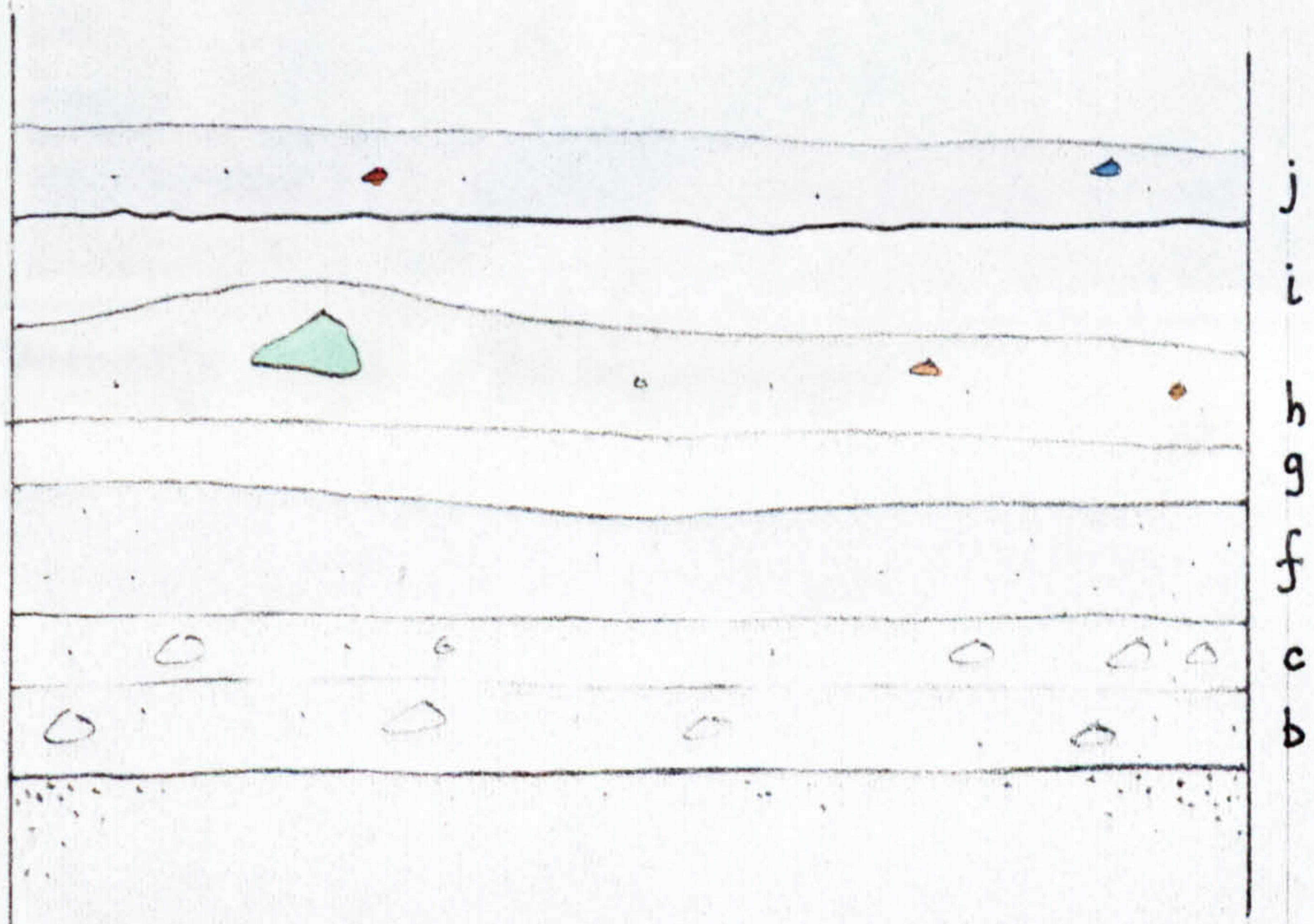


ATTINGHAM PARK · SHROPSHIRE · THE BOUDOIR · SAMPLE LOCATIONS · F.S. AND 1/4 F.S. FIG. 288



SAMPLE 10

FIG. 289



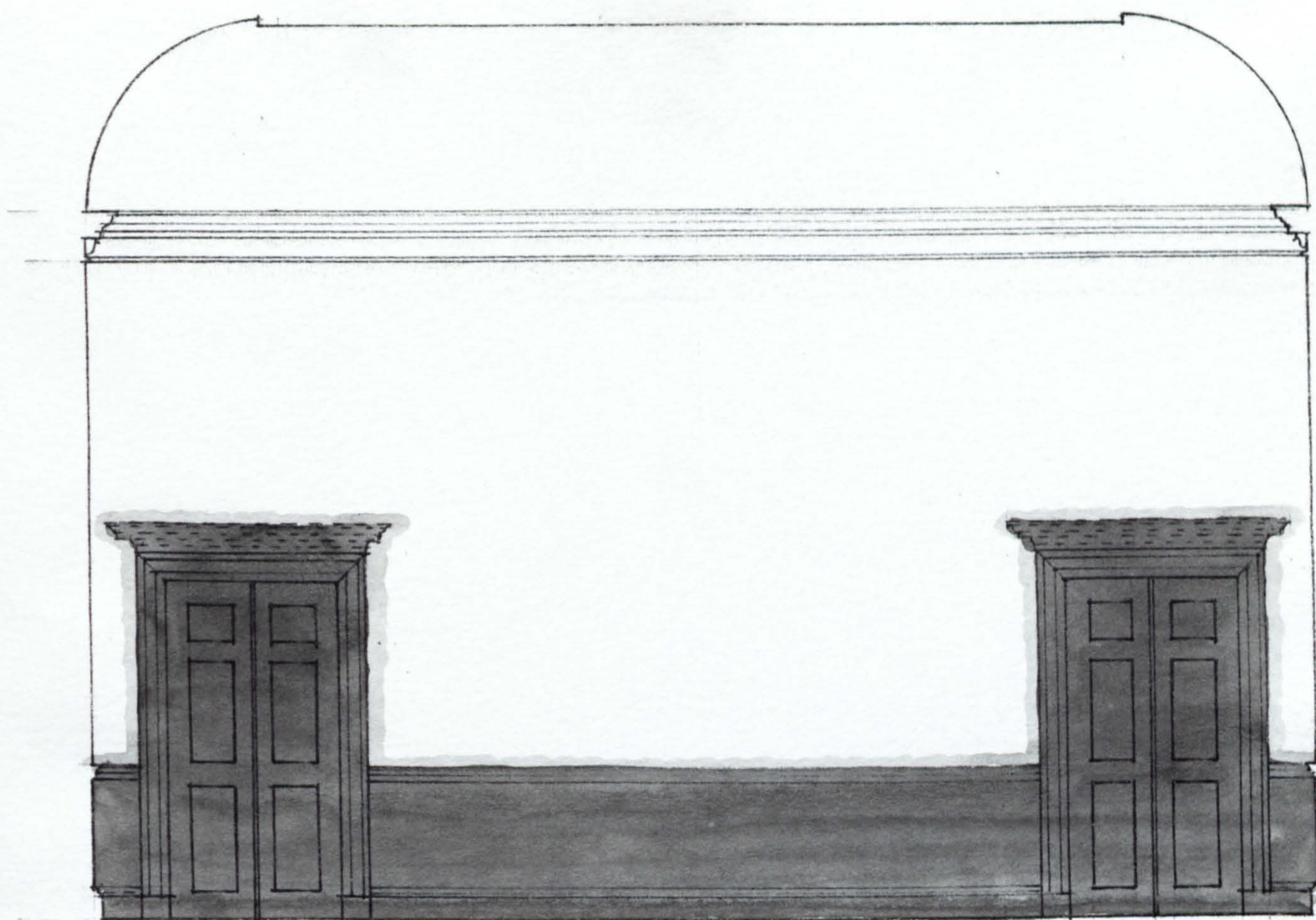
SAMPLE 11

FIG. 290



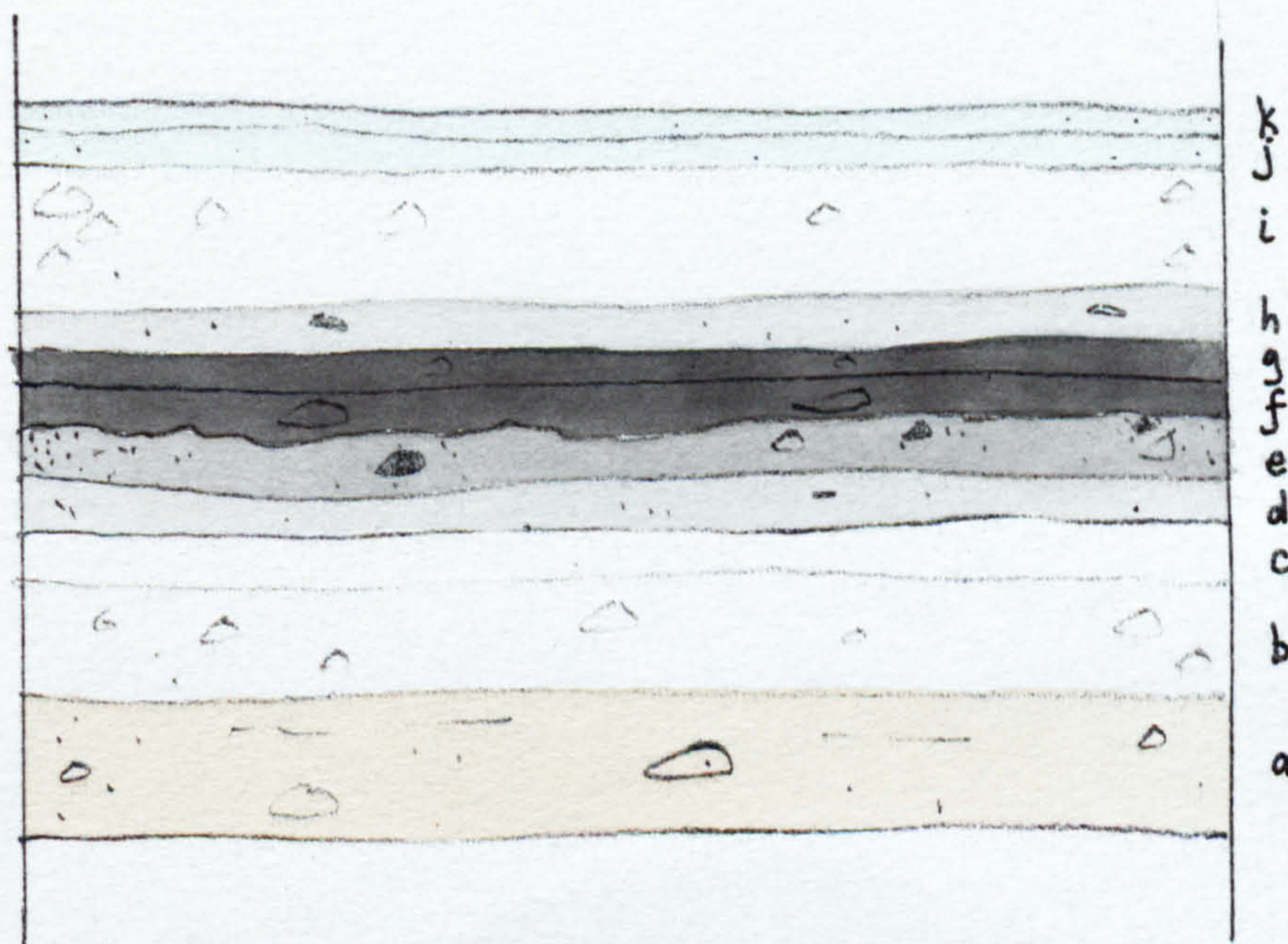
TAMWORTH CASTLE · THE DRAWING ROOM

FIG · 291



SOUTH ELEVATION

FIG. 293



SAMPLE FROM WALL BEHIND WINDOW SHUTTER. FIG. 292