

# State Dining Room Stowe House Buckinghamshire

## Historic Building Investigation and Recording

July 2023

**Client: Stowe House Preservation Trust**

Issue No: 1

OA Reference No:

NGR: SP 67459 37427





Client Name: Stowe House Preservation Trust

Document Title: State Dining Room, Stowe House, Buckinghamshire.

Document Type: Historic Building Investigation and Recording

Grid Reference: SP 67459 37427

Planning Reference: 19/00271/ALB; 19/01958/ALB; 19/02002/ALB

Site Code: STHSE20 / AYBCM:2020.34

Invoice Code: STHSEBS

OA Document File Location:

OA Graphics File Location:

Issue No: report

Date: July 2023

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## State Dining Room, Stowe House, Buckinghamshire.

### *Historic Buildings Recording*

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### Contents

Summary.....	9
<b>1 INTRODUCTION .....</b>	<b>1</b>
1.1 Project Background.....	1
1.2 Aims and Objectives .....	1
1.3 Location .....	1
1.4 Methodology .....	2
<b>2 BACKGROUND HISTORY .....</b>	<b>4</b>
2.1 Introduction.....	4
2.2 General Historical Background .....	4
<b>3 THE STATE DINING ROOM.....</b>	<b>7</b>
3.1 Development and Description Prior to Work.....	7
3.2 Walls.....	7
3.3 Fireplaces.....	15
3.4 Joinery .....	16
<b>4 SUMMARY AND CONCLUSIONS .....</b>	<b>18</b>
<b>APPENDIX A BIBLIOGRAPHY.....</b>	<b>20</b>
<b>APPENDIX B LISTED BUILDING DESCRIPTION SUMMARY .....</b>	<b>22</b>

## List of Figures

- Figure 1 Site location map,  
Figure 2 Development of the north elevation, from Bevington, 2002,  
Figure 3 Piano Nobile floor plan of 1759, from Bevington, 2002,  
Figure 4 Piano Nobile current floor plan, from Bevington, 2002,  
Figure 5 Wooden paneling on west, north and east walls of State Dining Room.

## List of Plates

- Plate 1 North wall, example of an early 20<sup>th</sup>-century doorway,  
Plate 2 East wall, at the start of the project,  
Plate 3 West wall, at the start of the project,  
Plate 4 South wall, example of windows at the start of the project,  
Plate 5 Example of a radiator to the south wall,  
Plate 6 Example of a radiator to the north wall,  
Plate 7 Example of a later fireplace,  
Plate 8 Example of a later fireplace,  
Plate 9 Ceiling, before conservation work, looking east,  
Plate 10 Ceiling, before conservation work, looking west,  
Plate 11 North wall, example of brickwork,  
Plate 12 North wall, west overmantel, example of brickwork,  
Plate 13 North wall, lime plaster behind sarking boards,  
Plate 14 North wall, lime plaster behind sarking boards,  
Plate 15 North wall, lime plaster behind sarking boards,  
Plate 16 North wall, lime plaster behind sarking boards,  
Plate 17 North wall, lime plaster behind west overmantel,  
Plate 18 North wall, lime plaster behind east overmantel,  
Plate 19 East wall, lime plaster behind sarking boards,  
Plate 20 East wall, lime plaster behind sarking boards,  
Plate 21 East wall, lime plaster behind sarking boards,  
Plate 22 East wall, north corner, greenish lime plaster,  
Plate 23 East wall, south corner, greenish lime plaster,  
Plate 24 East wall, south corner, greenish lime plaster,  
Plate 25 West wall, north corner, greenish lime plaster,  
Plate 26 West wall, north corner, greenish lime plaster,  
Plate 27 South and west walls, south corner, greenish lime plaster,  
Plate 28 South and west walls, south corner, greenish lime plaster,  
Plate 29 North wall, west crown of overmantel, greenish lime plaster,  
Plate 30 North wall, east crown of overmantel, greenish lime plaster,  
Plate 31 West wall, north door pediment,  
Plate 32 West wall, south door pediment,  
Plate 33 East wall, north door pediment,  
Plate 34 East wall, south door pediment,  
Plate 35 South wall, original plaster over windows,

Plate 36	South wall, original plaster over windows,
Plate 37	South wall, modern plaster between windows,
Plate 38	South wall, hardboard between windows,
Plate 39	North wall, middle door, concrete lintel,
Plate 40	North wall, middle door, timber lintel,
Plate 41	North wall, west door, timber lintel,
Plate 42	North wall, west door, timber lintel,
Plate 43	North wall, middle door, replaced sarking boards,
Plate 44	West wall, sarking boards,
Plate 45	East wall, sarking boards,
Plate 46	South wall, sarking boards,
Plate 47	South wall, sarking boards,
Plate 48	North wall, sarking boards,
Plate 49	North wall, sarking boards,
Plate 50	North wall, example of original nails,
Plate 51	North wall, carpentry joints,
Plate 52	North wall, carpentry joints,
Plate 53	West wall, panels 1, 2, 3, example of graffiti,
Plate 54	West wall, panels 1, 2, 3, example of graffiti,
Plate 55	East wall, panel 2, example of graffiti,
Plate 56	East wall, panel 2, example of graffiti,
Plate 57	North wall, panel 1, example of graffiti,
Plate 58	North wall, panel 7, example of graffiti,
Plate 59	North wall, panel 11, example of graffiti,
Plate 60	North wall, panel 12, example of graffiti,
Plate 61	South wall, panel 1, example of graffiti,
Plate 62	South wall, panel 4, example of graffiti,
Plate 63	South wall, panel 7, example of graffiti,
Plate 64	South wall, panel 5, example of graffiti,
Plate 65	South wall, panel 7, example of graffiti,
Plate 66	West wall, panel 3, example of graffiti,
Plate 67	West wall, panel 3, example of graffiti,
Plate 68	North wall, panel 5, example of graffiti,
Plate 69	North wall, panel 12, example of graffiti,
Plate 70	East wall, panel 1, example of first type of numbering,
Plate 71	East wall, panel 2, example of first type of numbering,
Plate 72	East wall, panel 3, example of first type of numbering,
Plate 73	North wall, panel 3, example of first type of numbering,
Plate 74	North wall, panel 5, example of first type of numbering,
Plate 75	North wall, panel 8, example of first type of numbering,
Plate 76	North wall, panel 9, example of first type of numbering,
Plate 77	North wall, panel 12, example of first type of numbering,
Plate 78	North wall, panel 13, example of first type of numbering,
Plate 79	West wall, panel 2, example of first type of numbering,
Plate 80	West wall, panel 3, example of first type of numbering,
Plate 81	North wall, panel 5, example of second type of numbering,

Plate 82	North wall, panel 5, example of second type of numbering,
Plate 83	North wall, panel 5, example of second type of numbering,
Plate 84	North wall, panel 5, example of second type of numbering,
Plate 85	North wall, panel 5, example of second type of numbering,
Plate 86	North wall, panel 5, example of second type of numbering,
Plate 87	North wall, panel 5, example of second type of numbering,
Plate 88	North wall, panel 5, example of second type of numbering,
Plate 89	North wall, panel 8, example of second and third type of numbering,
Plate 90	North wall, panel 8, example of second type of numbering,
Plate 91	North wall, panel 9, example of second type of numbering,
Plate 92	North wall, panel 9, example of second type of numbering,
Plate 93	North wall, panel 9, example of second type of numbering,
Plate 94	North wall, panel 9, example of second type of numbering,
Plate 95	North wall, panel 9, example of second type of numbering,
Plate 96	North wall, panel 9, example of second type of numbering,
Plate 97	North wall, panel 9, example of second type of numbering,
Plate 98	North wall, panel 9, example of second type of numbering,
Plate 99	North wall, panel 9, example of second type of numbering,
Plate 100	North wall, panel 11, example of second type of numbering,
Plate 101	North wall, panel 11, example of second type of numbering,
Plate 102	North wall, panel 12, example of second type of numbering,
Plate 103	South wall, panel 2, example of second type of numbering,
Plate 104	South wall, panel 2, example of second type of numbering,
Plate 105	South wall, panel 5, example of second type of numbering,
Plate 106	North wall, panel 8, example of third type of numbering,
Plate 107	North wall, panel 8, example of third type of numbering,
Plate 108	North wall, panel 8, example of third type of numbering,
Plate 109	North wall, original frame, exemplar of carpenter's mark,
Plate 110	North wall, upper part of reused door,
Plate 111	North wall, lower part of reused door,
Plate 112	North wall, upper part of reused door, masked place of removal of upper hinge,
Plate 113	North wall, lower part of reused door, masked place of removal of lower hinge and irregular shape cut,
Plate 114	North wall, lower part of reused door, irregular shape cut,
Plate 115	North wall, lower part of reused door, remnants of a green jute cloth,
Plate 116	North wall, east upper part of overmantel, example of hessian threads,
Plate 117	North wall, dado between west door and west fireplace,
Plate 118	North wall, west part of dado between west door and west fireplace,
Plate 119	North wall, dado between east fireplace and east door,
Plate 120	North wall, dado between west fireplace and middle door,
Plate 121	North wall, west part of dado between middle door and east fireplace,
Plate 122	North wall, east part of dado between middle door and east fireplace,
Plate 123	North wall, west fireplace,
Plate 124	North wall, east fireplace,
Plate 125	North wall, west fireplace, example of modern brick from lintel,

Plate 126	North wall, east fireplace, Gregorian brick behind brick from 1920s fireplace,
Plate 127	North wall, east fireplace, example of brick from 1920s fireplace,
Plate 128	North wall, west part of east fireplace,
Plate 129	North wall, east part of east fireplace,
Plate 130	North wall, west part of east fireplace,
Plate 131	North wall, east part of east fireplace,
Plate 132	North wall, west part of east fireplace, development phases, Victorian period,
Plate 133	North wall, east part of east fireplace, development phases, Victorian period,
Plate 134	North wall, east part of east fireplace, development phases, Gregorian period,
Plate 135	North wall, east part of east fireplace, development phases, Gregorian period,
Plate 136	North wall, east fireplace, green paper over hessian,
Plate 137	West wall, south Centaur painting,
Plate 138	West wall, north Centaur painting,
Plate 139	East wall, north Centaur painting,
Plate 140	East wall, south Centaur painting,
Plate 141	East wall, south door pediment, remnants of red tapestry,
Plate 142	East wall, north door pediment, exemplar of rosette,
Plate 143	East wall, north door pediment, exemplar of dentil decoration,
Plate 144	East wall, south door pediment, exemplar of painted gable,
Plate 145	East wall, south door pediment, exemplar of painted gable,
Plate 146	West wall, south door pediment, exemplar of corbel,
Plate 147	East wall, north door pediment, remodeled sarking boards,
Plate 148	West wall, south door pediment, exemplars of graffiti,
Plate 149	West wall, north door pediment, exemplar of graffiti,
Plate 150	East wall, south door pediment, exemplar of graffiti,
Plate 151	South wall, second panel, exemplar of graffiti,
Plate 152	South wall, fourth panel, exemplar of graffiti,
Plate 153	South wall, fourth panel, exemplar of graffiti,
Plate 154	South wall, fifth panel, exemplar of graffiti,
Plate 155	West wall, north door frame,
Plate 156	West wall, north door frame,
Plate 157	Shutters,
Plate 158	Shutters,
Plate 159	Shutters.



## Summary

*Oxford Archaeology (OA) was commissioned by the Stowe House Preservation Trust to undertake historic building investigation and recording during a programme of repairs and conservation works at Stowe House, Stowe, Buckinghamshire. The work focused on the walls of the State Dining Room. The site recording took place between 13<sup>th</sup> September and 7<sup>th</sup> November 2022.*

*Stowe House is a Grade I listed mansion of exceptional historic significance and the conservation works have provided an opportunity to investigate parts of the structure which are usually hidden.*

*The State Dining Room was established in the 1740s, initially comprising a gallery but having been converted to the State Dining Room by 1817.*

*The work included recording and investigation of areas during intrusive work. These concentrated on the walls but also included other features such as fireplaces and joinery.*

*This report follows the previous OA report (OA 2022, Temple Room, Dining Room, and West Corridor. Stowe House, Buckinghamshire. Historic Building Recording) and complements it with further information about the walls and fireplaces of the Dining Room without reproducing it.*



## 1 INTRODUCTION

### 1.1 Project Background

- 1.1.1 Oxford Archaeology (OA) was commissioned by Stowe House Preservation Trust (SHPT) to undertake Historic Building Investigation and Recording work during repairs and conservation work to the State Dining Room at the Grade I Listed Stowe House, Stowe, Buckinghamshire. The recording was undertaken as a condition of planning approval and listed building consent for the conservation work.
- 1.1.2 The project has focused on the conservation of the walls and fireplaces of the State Dining Room, and it has followed several other major projects at Stowe related to the replacement of floor coverings in the Temple Room, the State Dining Room and the West Corridor, as well as extensive conservation work to the decorative ceilings
- 1.1.3 This report follows the previous OA report (OA 2022, *Temple Room, Dining Room, and West Corridor. Stowe House, Buckinghamshire. Historic Building Recording*) and completes it with information about the walls and fireplaces of the Dining Room but does not reproduce it.

### 1.2 Aims and Objectives

- 1.2.1 The principal aims and objectives of the historic building recording were to:
- investigate and record those areas of the buildings which were impacted by the work,
  - record any areas, features or materials which were temporarily exposed by the work,
  - enhance the overall understanding of the buildings,
  - analyse and study the recorded data,
  - make the record publicly accessible through a report (a public document) and a project archive deposited with a public institution.

### 1.3 Location

- 1.3.1 Stowe House is located in the civil parish of Stowe at the northern end of the county of Buckinghamshire, approximately 2.5 miles north-west of Buckingham (Figure 1).
- 1.3.2 Stowe House is located within the grounds now cared for by the National Trust; the buildings of the house are now occupied by Stowe School.
- 1.3.3 Although the building is aligned approximately north-east to south-west the convention is to refer to the north-west facing elevation as the 'north', and the southeast facing elevation, as the 'south' and this convention will be followed in room and photograph descriptions throughout this report.

## 1.4 Methodology

1.4.1 The exceptional heritage significance of Stowe House and its Grade I listed status meant that planning permission was granted with a condition requiring historic building recording works during intrusive works.

1.4.2 The condition for permission (19/01958/ALB) states:

- *“As per the phasing of the works, no works permitted by the consent shall take place until the applicant has secured the making of a detailed record of the existing scheme/features above the floor to a specification level of 2-3, with the existing floorboarding to a specification level 3-4 from Historic England's 'Understanding Historic Buildings'. This must be carried out by an archaeological/building recording consultant or organisation approved by the Local Planning Authority in accordance with a written scheme of investigation which shall first be submitted to and agreed in writing by the Local Planning Authority. Reason: To comply with the National Planning Policy Framework. This condition is a pre-commencement condition as a failure to secure appropriate archaeological investigation in advance of development would be contrary to Paragraph 199 of the National Planning Policy Framework that requires the recording and advancement of understanding of the significance of any heritage assets to be lost (wholly or in part).”*

1.4.3 The Historic England guidance document states that Level 2 *'is a descriptive record, made in similar circumstances to Level 1 but when more information is needed. It may be made of a building which is judged not to require a more detailed record, or it may serve to gather data for a wider project. Both the exterior and interior of the building will be seen, described and photographed. The examination of the building will produce an analysis of its development and use, and the record will include the conclusions reached, but it will not discuss in detail the evidence on which this analysis is based. A plan and sometimes other drawings may be made but the drawn record will normally not be comprehensive and may be tailored to the scope of a wider project...'*

1.4.4 The same document states that Level 3 *'is an analytical record and will comprise an introductory description followed by a systematic account of the building's origins, development and use. The record will include an account of the evidence on which the analysis has been based, allowing the validity of the record to be re-examined in detail. It will also include all drawn and photographic records that may be required to illustrate the building's appearance and structure and to support an historical analysis. The information contained in the record will for the most part have been obtained through an examination of the building itself. The documentary sources used are likely to be those which are most readily accessible, such as historic Ordnance Survey maps, trade directories and other published sources. The record may contain some discussion of the building's broader stylistic or historical context and importance. It may form part of a wider survey of a number of buildings which will aim at an overall synthesis, such as a thematic or regional publication, when the use of additional source material may be necessary as well as a broader historical and architectural discussion of the buildings as a group.'*

- 1.4.5 The site recording took place between 13<sup>th</sup> of September and 7<sup>th</sup> of November 2022 and consisted of three main elements: a drawn record, a descriptive, written record, and a photographic record.
- 1.4.6 The drawn record comprises the production of scaled drawings to record, explain and describe the sarking boards of the walls. They were prepared based on the sketch drawings in 1:20 scale.
- 1.4.7 The photographic recording of the room was carried out using a digital camera with up to 24-megapixel capability and stored in JPEG and RAW format. The photographs include general views of the interior, photographs of items, features, or details. All photographic records are accompanied by a photographic register. A photographic scale was used in images of features or artefacts. A flash was used in some of the photographs.
- 1.4.8 The written record is intended to supplement and support the other two elements of the recording and to provide additional descriptive analysis of the structure in terms of its general design, setting, construction and alteration.

## 2 BACKGROUND HISTORY

### 2.1 Introduction

- 2.1.1 The historical background is based on the background produced in OA's previous report (OA 2022) and is summarised below.
- 2.1.2 The rich history and development of Stowe House has been widely documented, researched, and published, including in guidebooks to the house which date back to the later part of the 18<sup>th</sup> century.
- 2.1.3 Following the sale of the house and contents in 1922 and subsequent sales, the documentary archive of the house is now located in the Huntingdon Library in California. Catalogues indicate that there are documents which are likely to contain accounts and building details which will provide further information regarding the alterations to the building which formed the rooms within the scope of this project.
- 2.1.4 This report concentrates solely on the Dining Room which underwent repair during the project, however, its context within the house is briefly outlined. Figures 2 and 3 illustrate the development of the house described in the following timeline, with Figure 4 illustrating the current plan of the Piano Nobile.
- 2.1.5 The history of Stowe House has been extensively published by Michael Bevington, former archivist at Stowe School, including several guides to the school and its architecture. The information which follows draws the relevant history largely from his publications, adding the information to the concise timeline published in *Stowe House: saving an architectural masterpiece* (Morris, 2018. pp. 147-148).

### 2.2 General Historical Background

- 2.2.1 1611: Sir Thomas Temple, a sheep farmer from Warwickshire, purchases a knighthood from King James I.
- 2.2.2 1653: Sir Richard Temple, the 3rd Baronet of Stowe, inherited the former house at the age of 19.
- 2.2.3 1677-1683: A new manor house at Stowe is built by the 3rd Baronet. It was designed by William Cleare who had worked under Sir Christopher Wren. The house was of brick with stone quoins and a tiled roof with a leaded platform with balustrade for views over the surrounding countryside. The double piled house had an 18 m long spine wall and two 13-bay façades facing approximately north and south. Four storeys were visible in the south façade, the ground floor being partially concealed to the north by the slope of the ground. The ground floor housed administrative functions, with the Piano Nobile accessed from both fronts via steps, which has continued to the current building (Bevington in Morris (ed.), 2018, pp. 34-35).
- 2.2.4 1710: Sir Richard Temple's sister, Hester, marries Richard Grenville from nearby Wootton House, creating the Temple-Grenville family.
- 2.2.5 1718: Sir Richard Temple, 4<sup>th</sup> Baronet, is created 1<sup>st</sup> Viscount Cobham.
- 2.2.6 Early 1720s: Sir John Vanbrugh is believed to have redesigned the North Front for Viscount Cobham.

- 2.2.7 1730s-40s: The stairwells added to either side of the central pavilion.
- 2.2.8 1740s: State Gallery constructed, raised above and south of the corridor connecting the central block with the Western Pavilion (Bevington 2002, p. 57).
- 2.2.9 1750-51 State Gallery ceiling painted.
- 2.2.10 1749: Viscount Cobham dies, and the estate passes to his nephew, Richard Temple-Grenville. He gains his title of Earl from his mother.
- 2.2.11 18<sup>th</sup> century: Throughout the 18<sup>th</sup> century, the house is extensively remodeled and extended. Earl Temple oversees the redesign of Stowe House as it survives today, commissioning architects including Giovanni Battista Borra, Georges-François Blondel, Robert Adam, and Thomas Pitt. The State Drawing Room, Marble Saloon and State Music Room occupy the newly enlarged central pavilion.
- 2.2.12 1760s: The North Front was rebuilt, with changes made while the building was still underway (Bevington in Morris (ed.), 2018, p. 47).
- 2.2.13 1771: The South Front was rebuilt, close to a design by Robert and James Adam, but reduced by Thomas Pitt (Bevington in Morris (ed.), 2018, p. 47).
- 2.2.14 1774: Lord Temple's nephew and heir, George Grenville, leaves for his Grand Tour around Europe.
- 2.2.15 1776: State Drawing Room ceiling and pilasters added. Plaster pierced for the new fireplace, fitted the following year.
- 2.2.16 1779: Lord Temple dies before the completion of his building project, leaving George Grenville to oversee it.
- 2.2.17 1796: Richard Grenville, the future 1<sup>st</sup> Duke, marries Anna Eliza Brydges, the last heiress to the Chandos estate, bringing the Chandos name into the title that her husband would take as the 1<sup>st</sup> Duke of Buckingham and Chandos.
- 2.2.18 1817: The State Gallery became the State Dining Room due to the proximity to the kitchen.
- 2.2.19 1822: Richard Temple-Grenville is created 1<sup>st</sup> Duke of Buckingham and Chandos.
- 2.2.20 1845: Queen Victoria and Prince Albert visit Stowe, staying for three days. In anticipation, the 2<sup>nd</sup> Duke spent thousands of pounds preparing the house and grounds, while already in debt of over a million pounds.
- 2.2.21 1848: Much of the contents of the Stowe estate are sold, including the famous Chandos portrait of Shakespeare now in the National Portrait Gallery, much of the statuary and painting collection.
- 2.2.22 1861: Richard, the 3<sup>rd</sup> Duke inherits the estate.
- 2.2.23 1889-1894: The estate is let after the death of the 3<sup>rd</sup> Duke.
- 2.2.24 1921: The estate is sold to Harry Shaw, a property developer who intends to present Stowe to the nation.
- 2.2.25 1922: As Shaw lacks the necessary endowment, the government declines his offer. Shaw strips and sells the fittings (among others, the original 18th century Siena marble

chimneypieces by James Lovell, and all tapestries from Dining Room) and sells the estate to the Martyrs Memorial Trust which intends to establish a boarding school.

2.2.26 1923: Clough Williams-Ellis is employed to oversee the conversion of the house to a school. The State Drawing Room became the Temple Room.

2.2.27 1989: The school gave Stowe Landscape Gardens to the National Trust.

2.2.28 1997: Stowe House Preservation Trust was formed.



### 3 THE STATE DINING ROOM

#### 3.1 Development and Description Prior to Work

- 3.1.1 The State Dining Room dates from the alterations of the 1740s; initially the State Gallery, by 1817 the room had become the State Dining Room due to its proximity to the kitchen. The use as a dining room continued when the school was established in the 1920s.
- 3.1.2 The Dining Room is accessed via a doorway from the former Drawing Room to the west, as well as via three doorways from the corridor to the north, each of which were formed during the building's use as a school (Plate 1).
- 3.1.3 A doorway to the Servery is at the west end of the room. The pairs of doors at either end of the room comprise the aforementioned doors to the Servery and Dining Room plus false doors to provide symmetry (Plates 2 and 3). There are no cupboards behind the false doors, unlike the pairs of doors to the east and west walls of the Drawing Room.
- 3.1.4 There are seven sash windows to the south wall of the room with surviving shutters (Plate 4). Radiators dating to around the time of the foundation of the school are found to alternate recesses beneath the windows (Plate 5) and there are three slightly later radiators to the north wall (Plate 6). Until the building's sale in 1922, the north, east and west walls were hung with tapestries; the fireplaces were sold at the same date and the current fireplaces date to around the opening of the school (Plates 7 and 8).
- 3.1.5 The ceiling is highly decorative (Plates 9 and 10). Bevington discusses the possible designers of the decorations in the room, including Lancelot 'Capability' Brown and Henry Flitcroft, however, Francesco Sletor appears to have been paid for the four paintings in the cove in April 1747 and his assistant painter's signature is in the cove to the south: *Josh: Harris 1750*. The three large octagonal grisaille paintings to the ceilings were probably originally by Sletor, however, the extant paintings on canvas are not original; the ceiling above each has been replaced and it is likely they were damaged as the extant paintings were by Robert Jones in the 1820s (Bevington, 2002, pp. 57-58).

#### 3.2 Walls

##### *Introduction*

- 3.2.1 As part of the renovation works, the covering of the walls of the Dining room was removed. This covering consisted of layers of modern lining paper and hessian over the remnants of an earlier thick paper which was applied directly to a series of tongue-and-grooved sarking boards. These boards extended across most of the walls although the wall behind was visible in various areas.
- 3.2.2 The horizontal rows of tongue-and-groove boards extended down each wall from the cornice to the dado rail (or chair rail) and in areas above the fireplaces where they formed the wooden fireplace overmantels base wall frames. The unveiling of the walls also exposed traces of where the modern doorways were formed in the northern wall,

traces of fireplaces rebuild and areas with original lime plaster on brick. The Centaur panels above the door pediments have not been removed.

3.2.3 The different elements of the walls are described separately below.

### *Brickwork and plaster*

3.2.4 The removal of the coverings (or partial removal) has confirmed that each wall is constructed from burgundy red bricks each measuring c.220 x 110 x 65 mm. They are bonded with a light grey, hard lime mortar, about 10 mm thick. Flemish bonding is used in all visible places (Plates 11 and 12). Parts of the walls is covered with original lime plaster painted in a light beige colour (Plates 13- 21).

3.2.5 After partial removal of the sarking boards from the northern wall, primary lime plaster was visible on its upper part between both overmantels and the eastern and western walls (Plates 13- 16). In addition, it is also visible in places behind the overmantel frames (Plates 17 and 18). On the eastern wall, plaster is visible in the upper and middle part where the sarking boards have been removed (Plates 19- 21). This is likely to be the primary plaster surviving from the 1740s when this area was the State Gallery.

3.2.6 The corners of the western and eastern walls, as well as the western corners of the southern wall, from the cornice to the dado rail, are covered with a narrow panels of greenish lime plaster which is visible because it is flush with the face of the sarking boards. The texture of the removed green hessian left marks on them (Plates 22- 28). Similar plaster in a similar colour is visible on the north wall in the upper part of both overmantel frames (Plates 29 and 30). It can also be seen on the east and west walls above all four door pediments (Plates 31- 34).

3.2.7 The southern wall has seven large windows. The surfaces above them are covered with lime plaster, which was first painted in light beige and then repainted in dark brown (Plates 35 and 36), whereas on all panels between windows a modern cement plaster has been applied (Plate 37). The plaster on the panel between the fifth and sixth windows (counting from the east) was covered with hardboard, rather than sarking boards as in the other cases (Plate 38).

3.2.8 Traces of rebuild are visible in the northern wall. Above the middle door is a concrete lintel supported by original bricks (Plate 39). It is interesting to note that the timber beam was left in-situ, lying on the concrete lintel. On the west side, the concrete lintel is longer than the timber beam by about 50 cm, and on the west side, the timber beam protrudes behind the concrete lintel. On this side, the end of the beam is concave and rests on the original bricks of the northern wall (Plate 40).

3.2.9 A similar beam, with the same concave profile on the eastern side, forms the lintel for the western entrance opening (Plates 41 and 42). This may mean that at the centre of the north wall a narrower but taller opening was first created in the wall, the remnant of which is the timber beam. Later the entrance towards the west was widened, lowering its head by 28 cm. It is possible that this rebuild of the middle door is related to the replacement of sarking boards above the door opening (Plate 43).

- 3.2.10 Additionally in the middle of the door opening, above the timber beam, a small opening is visible, walled up with modern brick (Plate 41).
- 3.2.11 It is not known what form the lintel above the eastern door has, because at the time of recording, the eastern door was not covered by conservation works.

### *Sarking Boards*

- 3.2.12 As referred to above horizontal sarking boards are found extending across most of the walls in the room, supported at each end by vertical posts within a simple timber frame. The boards are nailed into this frame. At the head of this frame is a horizontal rail which runs under the cornice and the base is set at the dado.
- 3.2.13 On the east and west walls, the timber frame is built around the entrance doors on the south and north sides (Plates 44 and 45). On the south wall, sarking boards fill the areas between the seven windows, except for the panel between the sixth and seventh window (counting from the east), where there is more modern hardboard (Plates 46 and 47). On the northern wall they fill its entire space, except for the areas above the fireplaces and above the western door (Plates 48 and 49).
- 3.2.14 The original timber frame shows traces of dark brown paint and is chipped with nail holes in many places from where hessian would have been hung. After removing the upper sarking boards, the original nails were visible, driven from the bottom into the boards of the timber frame (Plates 13, 14 and 50).
- 3.2.15 The stiles (or posts) are tenon-jointed to the horizontal rails as a structural element of the wooden panelling. The sarking boards are tongue and groove edged and nailed to wooden stiles fixed to the walls. Their sides are connected to the stiles by a rebate (Plates 51 and 52).
- 3.2.16 The wood used for the sarking boards is mostly birch, which was typical for timber panelling in the early 20<sup>th</sup> century. All boards are machine cut and 1.5 cm thick and vary in length and width on each wall. On the western wall they are 16-21 cm wide and 54-102 cm long, on the eastern wall they are 8- 24 cm wide and 104-168 cm long, on the southern wall they are 16- 22 cm wide and 119-129 cm long, and on the northern wall they are 8- 22 cm wide and 24- 180 cm long. The dimensions of the stiles are 11 cm (width) by 360 cm (length). The boards are covered with light beige paper, but remnants of a green jute cloth protrude from between the frame and the west door of the northern wall (Plate 115). Additionally on the plaster of the eastern frame, in the areas where the nails were driven, there are leftover fibres of jute, which had been applied here earlier (Plate 116). All this indicates that jute cloth originally covered all the walls.
- 3.2.17 On the northern wall, above the modern middle door, there are traces of alteration to the sarking boards resulting from the formation of a modern door opening (Plate 39). Evidently the door opening in this place was created after the sarking boards were placed on the walls of the Dining Room.
- 3.2.18 This type of wall covering with fabric stretched over sarking boards has a long history of use and is found in the Georgian period but it is likely that the boards at Stowe are more recent, possibly dating from the first half of the 20<sup>th</sup> century when Stowe House

became a school. This is based on the type of wood used, the way it was cut, and the nature of construction.

- 3.2.19 It is interesting to note that the boarded walls found at Stowe are similar to a common type of panelling used in New Zealand and Australia, albeit in a slightly simplified form. This technique is known as *Scrim and Sarking*<sup>1</sup>. Sarking boards are fastened to the stiles, covered with jute or hessian (scrim), on which then the wallpaper is laid. This construction method allowed wallpaper to be applied directly to unplastered walls. This technique originated in late Victorian times and was popular until 1945.

### *Graffiti*

#### Drawings

- 3.2.20 Various pieces of graffiti have been noted on the sarking boards but perhaps the most interesting and impressive is the drawing of the outline of a sofa extending across the timber boards of the lower part of the west wall (Figure 5, Plate 53). The drawing is in pencil and it measures 300 x 95 cm. It is drawn directly on sarking boards and therefore under the wallpaper. Although the drawing is only in outline it has a Rococco design with a richly decorated upper frame, incorporating scroll shaped armrests, and slightly S-shaped legs. In addition, on the first two sections of boarding (counted from the south) there are two large X signs drawn along the entire length of the paneling (Plate 54). Unfortunately, the context of sofa graffiti is unknown, and it is unrelated to any known scheme in the room. Perhaps it was an idea for decorations of the room referring to the style of the 18<sup>th</sup> or 19<sup>th</sup> century. It should be noted that the graffiti is part way up the wall rather than being at floor level.
- 3.2.21 On the opposite wall, on the second panel counting from the north, a vertical line was drawn in pencil, which goes from the twelfth board down to the dado rail. On each board through which the line passes, what may have been stems of leaves are schematically drawn, or it is possible that these are the letter V (Figure 5, Plates 55 and 56).
- 3.2.22 On the hinged frame, above the west door of the north wall, to the west of the trace of the bell, there is a scratched graffiti depicting the profile of the unknown element (Figure 5, Plate 57).

#### Notes and calculations

- 3.2.23 In addition to the drawings various notes and calculations of unknown origin have been found in several places. It is not known what they refer to. Some of the notes were made with a black marker and as they are evidently modern, they have not been included in this report.
- 3.2.24 On the second board from the top, on the seventh panel of the north wall, 4'6" is written, but it is not known what this refers to (Plate 58).

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<sup>1</sup> Nigel Philip Isaacs, 2015, *Making the New Zealand House 1792- 1982*, Victoria University of Wellington, Christine McCarthy, 2009, *Domestic wallpaper in New Zealand. A literature survey*, Victoria University of Wellington.

- 3.2.25 Also, on the north wall but eleventh panel and the eastern end of the seventeenth board there is number *102* written which is completely out of context here (Plate 59). Similarly, on twelfth panel and fifth board there is number *81* (Plate 60).
- 3.2.26 On the southern wall, in the south-eastern corner, slightly above the door pediment, number *171* is written, lower at its upper edge - *91*, and lower down perhaps *61* - the first number is covered with paper and only a fragment of it is visible (Plate 61).
- 3.2.27 In turn, on the fourth panel and third board from the bottom there is an illegible inscription written in pencil (Plate 62), similarly to the seventh panel and second board from the bottom (Plate 63).
- 3.2.28 On the fifth panel, the calculation is written: *24 x 7* (Plates 64).
- 3.2.29 On the seventh panel is written: *12 ft 6 height*. Underneath there is number *40*, which is crossed or on which the pound symbol is written and has number *80* next to it. On the right of it, there are some calculations (Plate 65).
- 3.2.30 The richest calculations were on the west wall, on the third panel counting from the south, and the third board from the bottom. There are notes in two places, written with brown crayon in a similar, second style of numbering (Plates 66 and 67).
- 3.2.31 Only in two cases was graffiti observed on the original upper timber frame of the northern wall. At the height of the fifth panel there is possibly an original double *U* mark painted with a brown crayon (Plate 68), and at the height of the twelfth panel there is an *X* drawn in pencil (Plate 69), probably from the period of hanging the sarking boards.

#### *Carpenter marks*

- 3.2.32 Carpenter's marks are visible on some of the boards which do not suggest a clear construction pattern to the whole the paneling. Different types of board numbering can be observed in several places what can suggest the boards have been recycled.
- 3.2.33 The first type is numbering, consisting of a printed letter and a number, e.g. *A5*, *B1* or *C2* (Plates 71- 76 and 80). Sometimes the letter is alone, e.g., *B* (Plate 72) and sometimes one or two apostrophes are added to the combination of the letter and number, e.g. *A2''* (Plates 70, 73, 77 and 79). In one case, the lettering is upside down (Plate 78). These numbers are located approximately in the middle of the boards. The letters and numbers are made in pencil, and the height of them varies between 10 and 12 cm.
- 3.2.34 Only some boards are numbered in this style, but a certain relationship has been noticed: All boards with this numbering are only on the uppermost part of the paneling, usually the first or second board from the top (Figure 5). On the eastern wall there are boards with the letter *B* (Plates 70- 72), on the northern wall there are boards with the letter *A* (Plates 73- 78), and on the western wall there are boards with the letter *C* (Plates 79 and 80).
- 3.2.35 The second type of numbering contains only numbers. These marks are also made in pencil. Due to the shape of the numbers, it seems that they are older than the first type (or the inscriptions were made by an older person). The numbers are small (about 2 cm high) and are placed at the top and bottom edge of the boards, more or less in

the middle. The numbering is continuous (ascending or descending), and as a rule, the same numbers appear at the edges of the boards that are in contact, e.g.:

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or:

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etc. (Figure 5, Plates 81- 88, 89- 90, 91- 93, 94- 99, 100, 102, 103- 104, 105). In a few cases, the adjoining numbers are different, which can also mean that the boards have been reused (Plate 101). There are also inscriptions in this style upside down and crossed out with an X (Plate 89).

3.2.36 The third type of numbering is represented by the same numbers 3 cm high, located on several boards to the right of the central tiny numbers of the second type. These are the numbers 1, 2, 3, 4 and 5 (Plates 89, 106- 108).

3.2.37 On the timber frame which surrounds and supports the sarking boards, a carpenter's mark was spotted in only one place. It is located on the upper frame of the north wall, between the second and third panels. There is a pencil outline of where the stile joins (Plate 109).

### *Hinged frame over west entrance of north wall*

- 3.2.38 There are no sarking boards in the western corner of the northern wall. At this point, extending above the door up to the cornice, there is an unusual, simple hinged frame (Plates 110 and 111) in the shape of a door and with an empty panel divided in half by a rail. The eastern jamb has three masked hinges: one in the upper part, one in the middle and one in the lower part (Plates 112 and 113). The frame measures 230 x 108 cm.
- 3.2.39 The western jamb of the frame is three times wider than the eastern one and in its lower part is cut out in the irregular shape of the pediment above the adjacent door (the northern door of the western wall; Plate 113 and 114). This has evidently been shaped to avoid it hitting the head of the pediment when opening the hinged frame. In the base rail of the frame there is another irregular shape cut out suggesting there must have been another irregularly shaped object there, blocking the frame. In both places the cuts in the reused door are masked with boards cut in the shape of the resulting holes (Plates 111 and 113). All this indicates that the hinged frame found here was once opened but its purpose is unclear.
- 3.2.40 On the bottom rail of the hinged frame there is an irregularly shaped masking board, with a trace of rectangular shape with two nail holes. Next to it electrical cables protrude. After removing the above mentioned irregular object, a school bell was hung in its place.
- 3.2.41 There are many small nail holes on the frame suggesting that the frame must have been upholstered with fabric (Plates 110- 113).
- 3.2.42 The hinged frame is hung on a wall covered with lime plaster painted in a light beige colour. Remnants of a green jute cloth protrude from between the reused door and the west door of the northern wall (Plate 115).

### *Fireplace overmantels base wall frames*

- 3.2.43 The wall panels above each of the fireplaces, up to the cornice level, are formed by original timber frames, which were used to support the overmantels. Their originality is evidenced by the lines of paint left along the edges of the 'column boxes' on the frame strips, above the sides of the present fireplaces (Plates 17 and 18). These traces mark the outline of the original overmantels, but also indicate that the column boxes were first fixed to the wall, then the frame (wall) was painted up to these edges, and finally the jambs were fixed afterwards. This hidden frame surface appears to have been painted to allow for any shrinkage in the timber of the outer jambs.<sup>2</sup>
- 3.2.44 The upper parts of the frames are filled with light beige lime plaster, on which crowns of overmantels have been imprinted. They are marked by a line of green paint - a remnant of green hessian (Plates 29, 30). On the plaster of the eastern frame, in the areas where the nails were driven, there are left over fibres of jute, which had been applied here earlier (Plate 116). On both plasters of the eastern and western structures there are hessian texture marks.

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<sup>2</sup> Information from carpenters.

- 3.2.45 The areas inside the timber frames, below the lime plaster, are occupied by timber rails and stiles that are nailed to the wall. Both structures have dimensions of 230 x 270 cm.
- 3.2.46 The wall behind the western frame is covered with the original lime plaster in light grey, which does not come into contact with the side strips of the frame. On this plaster the light beige paint had evidently been applied around an item placed there and it had faded around it (Plate 17).
- 3.2.47 On the wall behind the eastern frame there is also original lime plaster painted in a light beige colour. The plaster only partially survives (Plate 18).

### *Structure of dado rail*

- 3.2.48 The lowest part of each wall is occupied by a dado along with dado rail. The dado had been stripped off the north wall (during the recording, the western, eastern, and southern walls had no dado rails stripped off). Due to this, the differences, and similarities between the structure of the dado rail scaffolding on the individual parts of wall were revealed (Figure 5). Along the entire length of the wall below the sarking boards, there is a timber rail to which a dado rail is fixed. Above the skirting boards, there is a second timber rail to which the lower, decorative rail is fixed. Between both rails is plaster.

#### Outer dados of the northern wall

- 3.2.49 In the western part of the north wall, between the modern western door and the western fireplace, as well as in the eastern part, between the eastern fireplace and the modern eastern door, the upper timber rails are supported on timber bases, each in the shape of an inverted isosceles trapezoid, with slightly concave sides. These bases are arranged along the entire length of both rails. There are five of them in the western part and six in the eastern part (Plates 117). It seems that the wooden dado structure in these places is original.
- 3.2.50 The surface between the upper and lower rails is covered with lime plaster. The upper part of the plaster, under the dado rail, retained its original, light beige colour, but the surfaces between the rails are painted white. This indicates that before the original dado rails were fixed the wall was painted light beige. A layer of white colour was applied in later times when the dado rail was already fixed to the wall.
- 3.2.51 In both of these dado areas, there are electrical sockets above the lower dado rail, from the sides of the fireplaces (Plate 117, 119). On both dados from the sides of the doors there are visible damages to the walls and dados related to the punching out of doors openings (east and west) in these places (Plate 118).

#### Inner dados of the north wall

- 3.2.52 The bases for the dado rail between the middle door and the west and east fireplaces are slightly different from those described above. Each base here is in the shape of an inverted isosceles trapezoid, with stepped sides (Plates 120- 122). There are three such bases in the western part and five in the eastern part. The structures of these dados appear to be later and date to the same period as the sarking boards.



- 3.2.53 The dado between the middle door and the west fireplace shows traces of remodeling. In connection with the rebuilding of the fireplace, a new base (from the west) was placed under the upper rail. On the east side, at the middle door frame, there is an elongated base in a slightly different shape. Modern grey cement plaster was applied between the upper and lower rail (Plate 120).
- 3.2.54 The dado on the west side of the middle door has also been remodeled. To the east of the doorway, between the wooden rails, plasterboard was placed on the wall, which was covered with cement and painted white. The plasterboard occupies space up to the middle of the second base under the top rail (Plate 121). On the eastern side of this dado there is visible damage related to the installation of the eastern fireplace and electric cables. For this reason, the last base from the east under the dado rail was damaged. The base was removed (also with lime plaster) from its original place and half of this base was fixed from the west of the eastern fireplace (Plate 122). The space between the rails in this place was additionally plastered and painted white, and in its lower part, below the damaged base for the wooden rail, a hole was cut in the wall for an electrical socket. A horizontal strip was attached to the plaster above the electrical socket (Plate 122).

### 3.3 Fireplaces

- 3.3.1 The two fireplaces in the north wall date from the 1920s phase of works and they replaced the original fireplaces that were sold in 1922. During the conservation work, both fireplaces were completely removed revealing the rebuilding phases.
- 3.3.2 Once the 1920s fire surrounds were removed it could be seen that the face of the fireplaces are constructed with English bond using modern pinkish red brick with frogs, dimensions 220 x 110 x 65 mm (Plates 123- 125). The cement mortar is dark grey, 10 mm thick. On the faces of the fireplace's walls, on both sides of the openings, there are iron hooks for mounting the wooden fireplace casings.
- 3.3.3 The face of each hearth is formed from modern bricks painted black but older, 18<sup>th</sup>-century bricks have been exposed behind them (Plates 123- 124 and 126). The brick in the hearths (with Flemish bond) is light pinkish yellow and measures 230 x 110 x 73 mm. The mortar used is dark gray with a thickness of 5 mm (Plates 127- 129). The sides of the hearths are splayed, and the back has a bulge at a height of 46 cm. The fireplace opening is 115.5 cm long and 121.5 cm high (Plate 123 and 124).
- 3.3.4 Removing the face of the east fireplace revealed a single row of bricks with plaster, a possible Victorian layer, on both sides of fireplace. On the west jamb, this layer has a rowlock orientation (the short header side being turned vertically), while on the east side, the orientation is conventional. The brick is burgundy in colour with a dark grey stain of admixture and has dimensions of 220 x 100 x 65 mm. The mortar is lime, light gray, 10 mm thick. Between the Victorian and Georgian layers (the original form), is a 55 mm gap filled with fragments of bricks. The western fireplace has the same features (Plates 130- 133).
- 3.3.5 The original fireplace openings were slightly larger than the original hearths installed in them. A layer of bricks in the corners and sides of the fireplaces fills the gap between the original fireplace opening and the original hearth (Plates 130 and 131). The filler

brick is dark orange, or even burgundy in some cases, with dimensions: 220 x 105 x 65 mm. The mortar is lime, light gray, 10 mm thick (134 and 135).

- 3.3.6 Remains of the green paper over hessian are visible on the wooden mantel shelf of the eastern fireplace (Plate 124 and 136).

## 3.4 Joinery

### *Decorated doors*

#### *Door Pediments*

- 3.4.1 All four doors in the west and east walls in the Dining Room have open, richly decorated pediments and above each is a painting of a Centaur (Plates 44-45 and 137-140). During the conservation works to the southern pediment on the eastern wall, a fragment of red tapestry protruding from behind the Centaur painting was discovered (Plate 141). No similar or any other fabric has been found in the areas of other Centaur paintings.
- 3.4.2 All pediments are decorated in grey and gold and each has a decorative, central carved badge of the Order of the Garter. Around the Cross of St George, on a navy-blue ribbon, there is the well known Anglo-Norman motto in the dialect of Old Norman French spoken by the medieval ruling class in England: *Honi soit qui maly pense*, which means: *Shame on anyone who thinks evil of it*<sup>3</sup> (Plate 142).
- 3.4.3 The bases of the pediments also have carved dentil ornament (Plate 143) again coloured in grey and gold. The curved, uppermost elements of the open pediment are also similarly coloured but rather than being carved they have a painted 'trompe l'oeil' impression of carved detailing. These elements are modern replacements created after 1920 (Plates 144 and 145).
- 3.4.4 The sides of the pediments are supported by the heads of the columns with a carved ornament painted in gold. These heads are supported on corbels, decorated with painted ornaments, also in gold (Plate 146).
- 3.4.5 On the eastern wall in the northern corner, on the south side of the door pediment, sarking boards were cut to the shape of the pediment and pediment was glued to them (Plate 147). This shows that the pediment is later than the sarking boards.
- 3.4.6 On the western wall, above the southern door pediment, on its northern side there is a signature of an unknown author. It is written in pencil on lime plaster but is illegible. The first and last name are written in two rows. The length of the inscription is 15 cm, and the height is 6 cm (Plate 148).
- 3.4.7 Another example of graffiti observed during the work on the door pediments are painted numbers in brown paint, 5 cm high, on the garters of overdoor decorations. They are located on three of the four doors: on the eastern wall above the southern door and on the western wall both above the southern and northern doors.

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<sup>3</sup> It is the motto of the British chivalric Order of the Garter.

3.4.8 These are the stylized inscriptions: *N:°3* (on the southern door of the western wall, Plates 148), *N:°4* (on the northern door of the western wall, Plate 149), and *N:°2* on the southern door of the eastern wall (Plate 150). Following this numbering, the number 1 should be on the garter behind the northern pediment of the eastern wall, but it is missing.

3.4.9 Numbering in this style is also visible on the southern wall on some panels between the windows. On the second panel, looking from the east, on the second board from the bottom, there is an inscription *N:°4* (Plate 151), and on the fourth panel, also on the second board from the bottom, there is an inscription *N:°3*, although the number 3 is significantly obscured by the remnants of wallpaper (Plate 152). An inscription in a similar style was written in pencil in the lower left corner of the panel (Plate 153). On fifth panel, on the third board from the bottom, there are remains of the inscription *N:°2* (Plate 154).

### *Frames*

3.4.10 As a result of the conservation works, the frame of the northern door of the western wall was also exposed (Plate 155). The frame is wooden. There are a few centimeters of space between the frame lintel and the door opening, where are 2 timber studs. Such studs are also found on the sides of jambs. Empty spaces between the door opening and the jambs were bricked up and plastered. Additionally, in its southern upper corner there is a wooden strut in the shape of an arrow (Plate 156).

### *Shutters*

3.4.11 During the conservation work related to the shutters, it turned out that the rosettes in the shutters differ. On each shutter there are eight different rosettes arranged vertically. Each shutter lacks the lowest rosette, and one of them lacks as many as three (Plates 157- 159). They are visible in the old photos, so they must have been removed.

## 4 SUMMARY AND CONCLUSIONS

- 4.1.1 Historic building recording works have been undertaken by Oxford Archaeology at Stowe House in Buckinghamshire focusing on the State Dining Room in the western part of the house. The work related to a programme of conservation and repair works and it was undertaken as conditions of planning approval and listed building consent. The State Dining Room, covered by the recording, was established in the 1740s, initially comprising a gallery and had been converted to the State Dining Room by 1817.
- 4.1.2 The report follows previous recording by OA during conservation works to the ceiling and floor in this room as well as adjacent rooms (OA 2022, *Temple Room, Dining Room, and West Corridor. Stowe House, Buckinghamshire. Historic Building Recording*). Detailed recording (including photogrammetry) was undertaken prior to the start of conservation works to document the floor surfaces, walls, and the fine ceiling. Further recording was then undertaken during intrusive conservation works, in the form of an intermittent watching brief.
- 4.1.3 The new work has complemented the previous recording with further information about the walls and fireplaces of the Dining Room. The investigation has provided a fuller understanding of these areas of the room, particularly with regard to the construction of the building and areas that are normally obscured.
- 4.1.4 As part of the renovation works, the covering of the walls of the Dining room was dismantled. The wall covering consisted of layers of modern lining paper and hessian over the remnants of an earlier thick paper which was applied directly to sarking boards.
- 4.1.5 Detaching the wall covering revealed that all the walls of this room, from the cornice to the chair rail, are covered with tongue and grooved boards, and in areas above the fireplaces - there are the wooden fireplace overmantels base wall frames. The uncovering of the walls also exposed other evidence including the formation of the modern doorways in the northern wall, traces of rebuilding the fireplaces and areas with original lime plaster on brick. The type of wood used, the way it was cut, and the type of construction suggest that the current sarking boards probably date from the first half of the 20<sup>th</sup> century, which is connected with the conversion of Stowe House into Stowe School.
- 4.1.6 Various features have been uncovered including an unusual, hinged frame which evidently would have been opened because it is truncated to allow it to swing open and avoid an adjacent projecting pediment. The function of this is unclear.
- 4.1.7 Spaces above the fireplaces up to the cornice are filled with original timber frames, which were used to support the overmantels. Their original nature is evidenced by the lines of paint left along the edges of the 'column boxes' on the frame stiles, above the sides of the present fireplaces. These traces mark the outline of the original overmantels.
- 4.1.8 The fireplaces date from the 1920s and they replaced the original fireplaces that were sold in 1922. During the conservation work, both fireplaces were completely removed revealing the rebuilding phases. Removing the faces of fireplaces revealed on the sides

of fireplaces a single row of bricks with plaster, a possible Victorian layer. The original fireplace openings were slightly larger than the original hearths installed in them. A layer of bricks in the corners and sides of the fireplaces fills the gap between the original fireplace opening and the original hearth.

- 4.1.9 It seems that the wooden dado structures on the northern wall, in the western part, between the modern western door and the western fireplace, and in the eastern part, between the eastern fireplace and the modern eastern door, are original. The bases for the dado rail between the middle door and the west and east fireplaces appear to be later and date to the same period as the sarking boards.
- 4.1.10 All four original doors in the Dining Room have decorative open pediments and the upper elements of some of these have been conserved with a painted 'trompe l'oeil' effect to imitate carvings. On the eastern wall in the northern corner, on the south side of the door pediment, sarking boards were cut to the shape of the pediment and the pediment was glued to them. This confirms that the pediments are later than timber boarding.
- 4.1.11 Based on the exposed north door frame of the west wall, it can be stated that there are a few centimeters of space between the frame lintel, jambs and the door opening, where are timber studs. Empty spaces between the door opening and the jambs were bricked up and plastered.
- 4.1.12 Additionally, during the conservation work related to the shutters, it turned out that the rosettes in the shutters differ in shape.

## APPENDIX A      BIBLIOGRAPHY

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## APPENDIX B LISTED BUILDING DESCRIPTION SUMMARY

### Official List Entry

**Heritage Category:** Listed Building

**Grade:** I

**List Entry Number:** 1289788

**Date first listed:** 25-Sep-1951

**Date of most recent amendment:** 21-Apr-1983

**Statutory Address:** THE MANSION WITH ATTACHED SERVICE RANGES (NOW NUGENT HOUSE, COBHAM HOUSE AND GRAFTON HOUSE)

**National Grid Reference:** SP 67463 37436

### Details:

Mansion of 1680 by William Cleare for Sir Richard Temple. Greatly altered and enlarged in stages until 1779, by Vanbrugh in the 1720's for Viscount Cobham, Gibbs 1740's for Lord Cobham. Work also by Leoni and Kent.

South front 1771 by Thomas Pitt (Lord Camelford) based on design of Robert Adam, for Earl Temple. North front: stucco with stone portico and dressings. Roof concealed by balustraded parapet. Three storeys and basement, cornice at second floor. Eleven bays, the two end bays projecting; sash windows, architraves only to end bays. Central portico with steps and flanking stone lions. Ionic pilasters, 4 Ionic columns, design attributed to Vanbrugh or Leoni. Curved Ionic colonnades added 1771-2 by William Ride, perhaps to designs by Pitt or Lord Temple. Screen walls each side with Ionic order. c1780 by Valdre, pierced by pair of tall pedimented gateways leading to the service yards, c1744 by Kent, originally freestanding. (For gateways at right angles, see separate item). South front: ashlar, basement and one lofty storey. Balustraded parapets. Central block with 5-bay Corinthian portico with steps, flanked by triple windows under semi-circular tympana. Giant Corinthian pilasters on each side. Lower colonnaded links, arcaded at basement level, attach centre block to two large pavilions, with giant Corinthian pilasters and three bays of triple windows under semi-circular tympana. At each end, a 2-storey arcaded wing of 5 bays with blank arcading, connects to the service wings, now boarding houses, early C18, attributed to Vanbrugh. Stucco with ironstone dressings, slate roofs, eaves cornices two storeys, first floor bands. Nugent House, at the west end, has a central 5 bay block, the central bay projecting and pedimented on both sides. Five arches on the east elevation. Two bay single storey links each side. Northern block pedimented at each end, wooden cupola at east end of roof. Cobham House, at the east end of Mansion is similar in design. Grafton House, attached at the east end is similar, with a basement storey faced in ironstone, central pedimented bay with arch, modern Mansard roof.

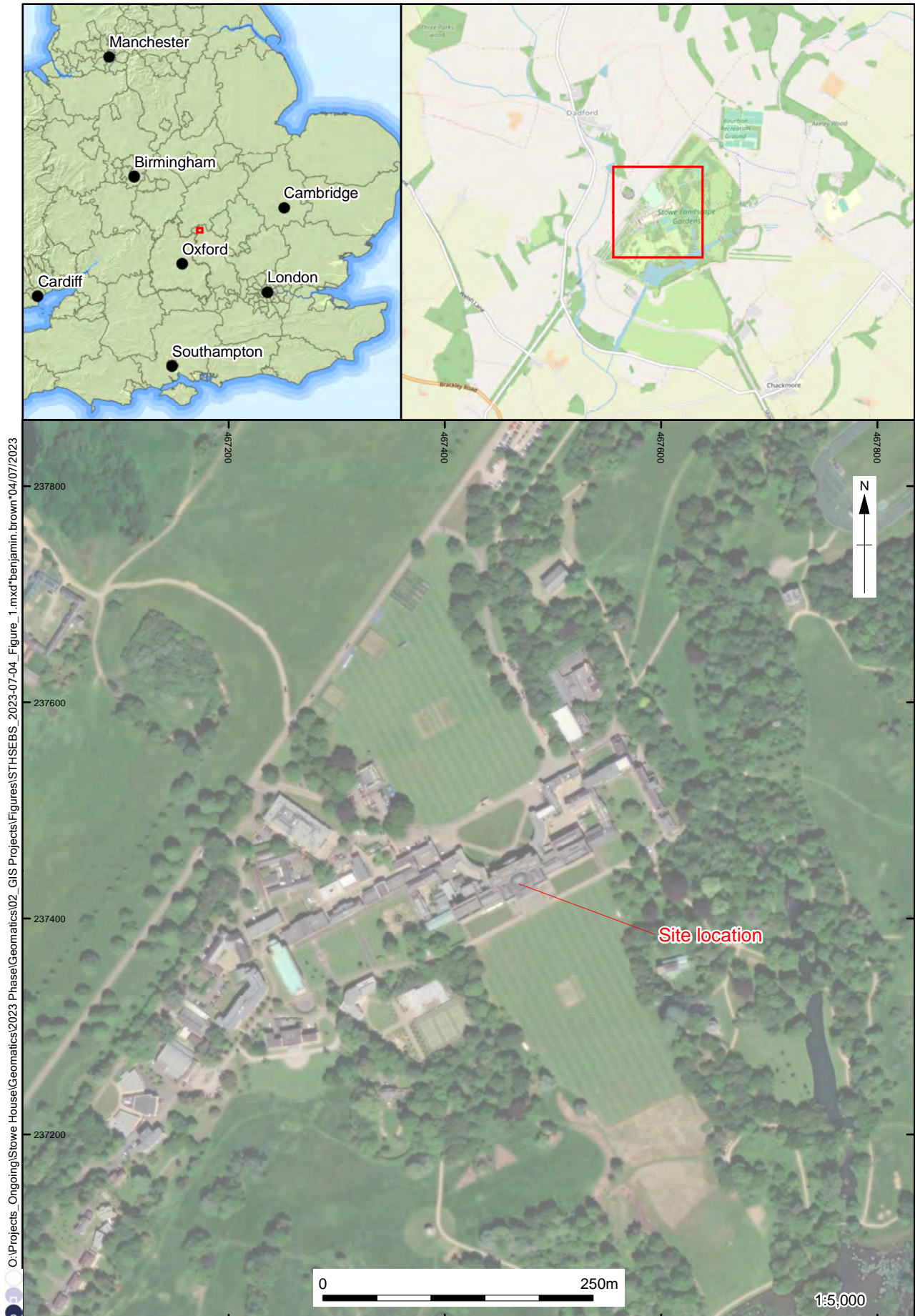
**Interior:** North entrance hall decoration before c1732 by Kent. Oval saloon with Doric columns and pantheon ceiling. c1780 by Valdre (probably based on design by G F Blondel). Music Room painted by Valdre with 'Pompeian' decoration. Library, in E. link, 7 bays with ornamental ceiling, Dining Hall, in W. link, ceiling c1750. Two easterly state rooms with late C18 ornamental ceilings. Basement: Gothic library, vestibule, and staircase 1805-06 by Soane. Remains of early C19 Egyptian style entrance hall with two carved columns and frieze. First floor: Garter Room ceiling by Borra c.1760 renewed and altered 1930's.

**Chapel:** upper part, with coffered ceiling. RCHM II p.287 MON.6

### Sources:

An Inventory of the Historical Monuments in Buckinghamshire Volume Two North, (1913) Register of Parks and Gardens of Special Historic Interest in England, Part 4 Buckinghamshire.





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Contains Ordnance Survey data © Crown copyright and database right 2018  
 © OpenStreetMap (and) contributors, CC-BY-SA  
 Source: Esri, Maxar, Earthstar Geographics, and the GIS User Community

Figure 1: Site location



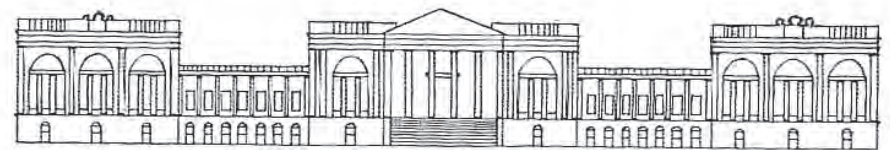
1683 – Sir Richard Temple



1749 – Viscount Cobham



1733 – Viscount Cobham



1779 – Earl Temple

Figure 2: Development of the north elevation, from Bevington, 2002

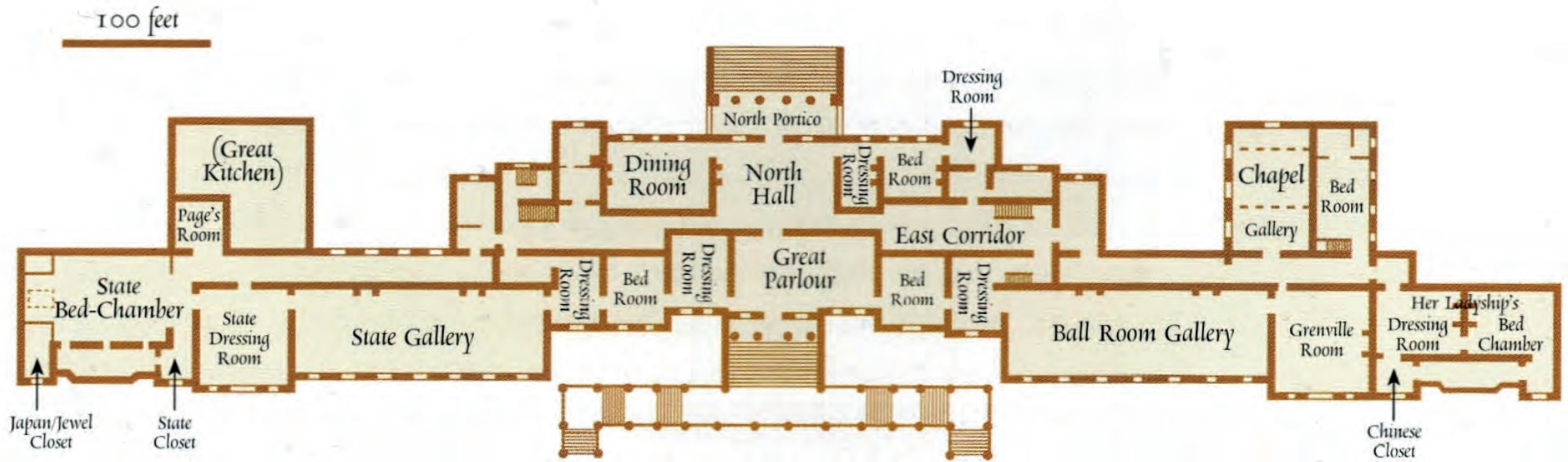


Figure 3: Piano Nobile floor plan of 1759, from Bevington, 2002

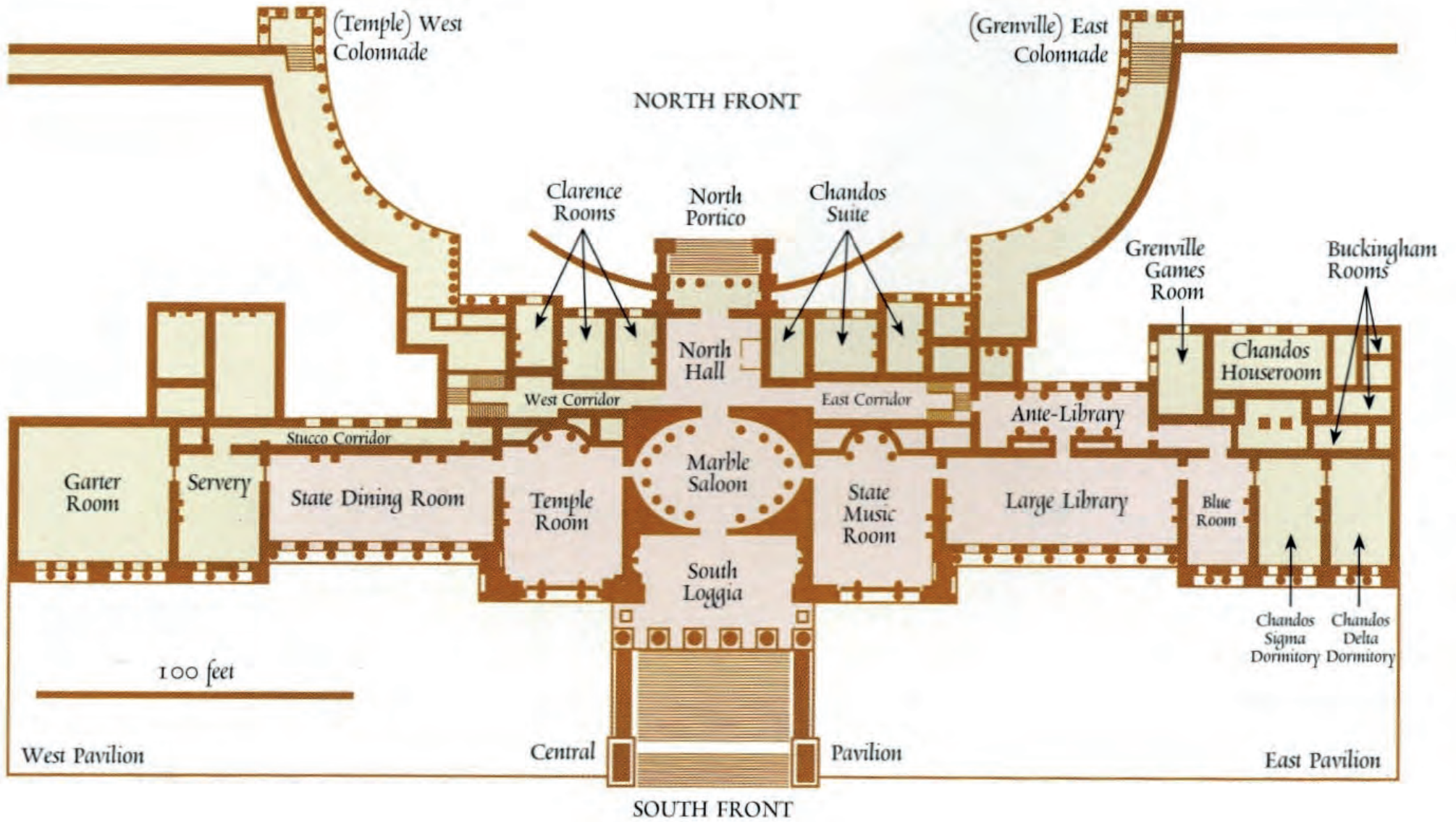
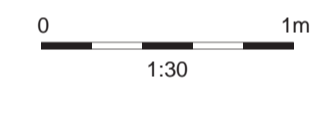
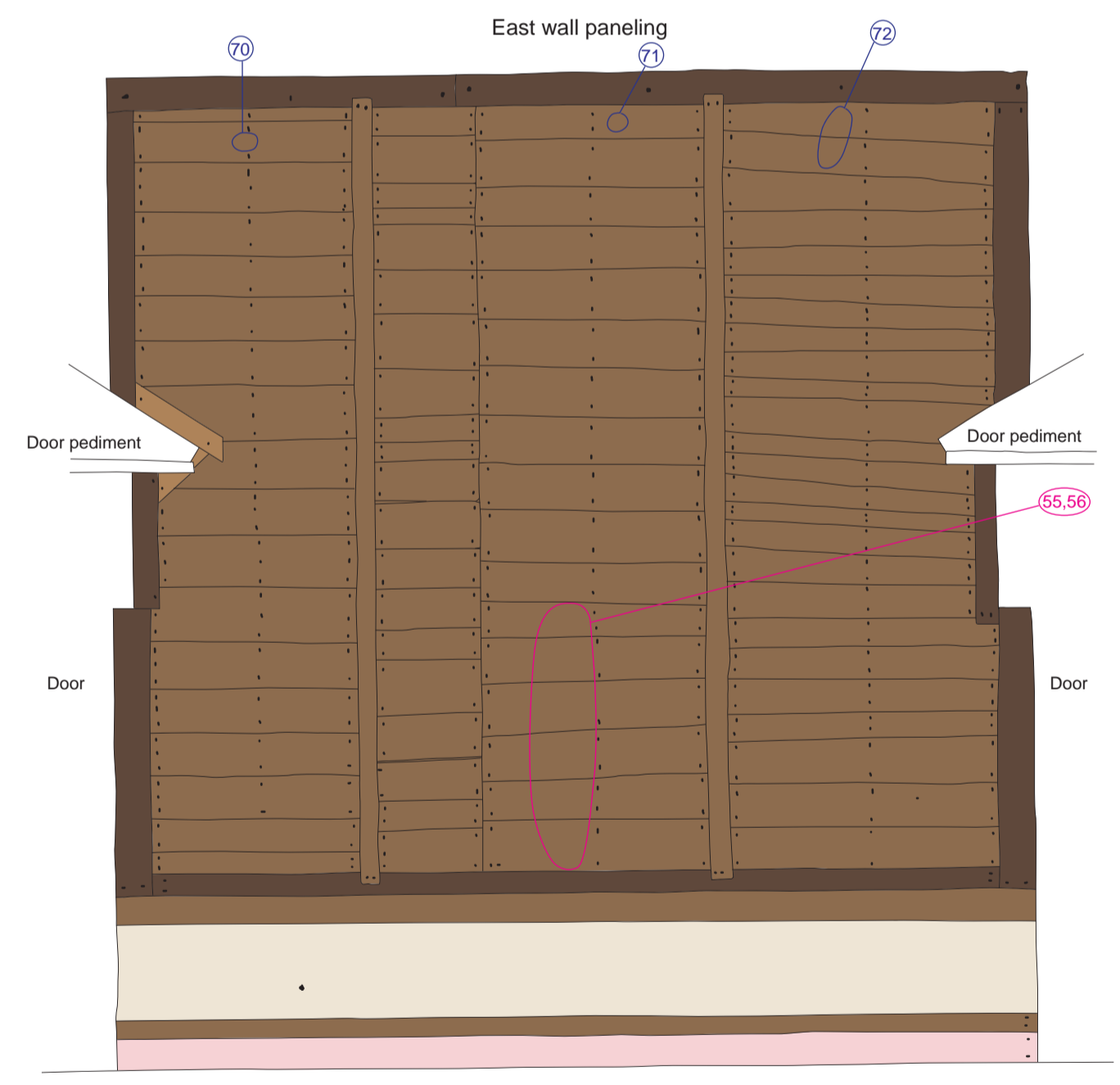


Figure 4: Piano Nobile current floor plan, from Bevington, 2002



- Key:**
- Original frame
  - Sarking boards
  - Reused door
  - Replaced boards
  - Modern frame
  - Brick
  - Lime plaster
  - Plaster board with plaster
  - Nails
- 53-57** Drawings  
**58-67** Notes and calculations  
**68-69** Graffiti on the original frame  
**70-80** First type of numbering  
**81-105** Second type of numbering  
**106-108** Third type of numbering  
**109** Carpenters mark on original frame

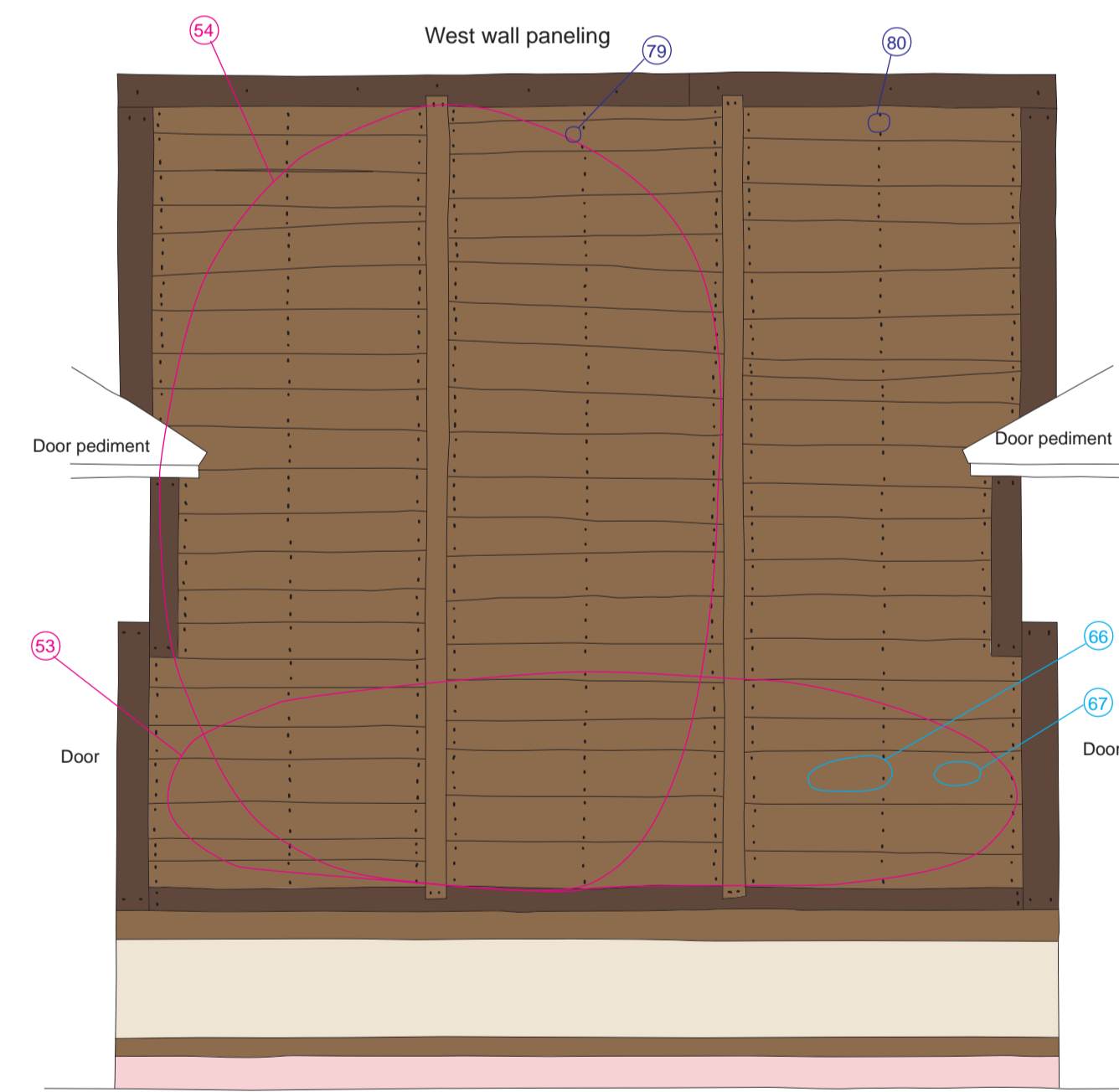


Figure 5: Wooden paneling on west, north and east walls of State Dining Room



Plate 1: North wall, example of an early 20th-century doorway



Plate 2: East wall, at the start of the project



Plate 3: West wall, at the start of the project



Plate 4: South wall, example of windows at the start of the project



Plate 5: Example of a radiator to the south wall



Plate 6: Example of a radiator to the north wall





Plate 7: Example of a later fireplace



Plate 8: Example of a later fireplace



Plate 9: Ceiling, before conservation work, looking east



Plate 10: Ceiling, before conservation work, looking west



Plate 11: North wall, example of brickwork



Plate 12: North wall, west overmantel, example of brickwork



Plate 13: North wall, lime plaster behind sarking boards



Plate 14: North wall, lime plaster behind sarking boards



Plate 15: North wall, lime plaster behind sarking boards



Plate 16: North wall, lime plaster behind sarking boards



Plate 17: North wall, lime plaster behind west overmantel



Plate 18: North wall, lime plaster behind east overmantel



Plate 19: East wall, lime plaster behind sarking boards



Plate 20: East wall, lime plaster behind sarking boards



Plate 21: East wall, lime plaster behind sarking boards

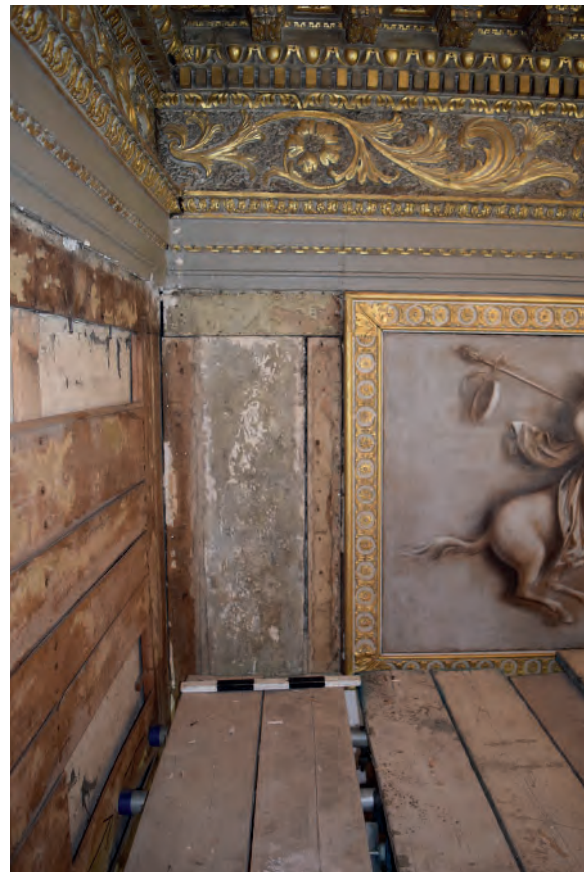


Plate 22: East wall, north corner, greenish lime plaster





Plate 23: East wall, south corner, greenish lime plaster



Plate 24: East wall, south corner, greenish lime plaster



Plate 25: West wall, north corner, greenish lime plaster

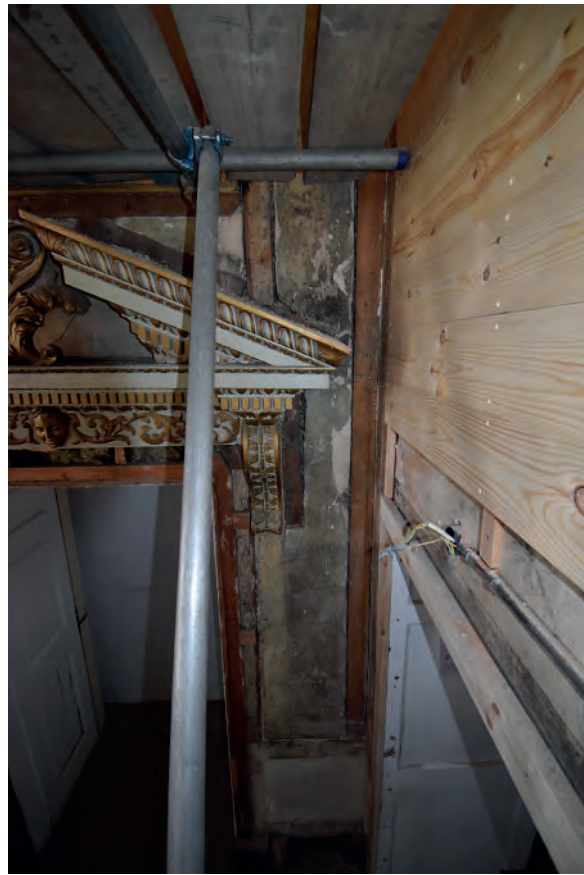


Plate 26: West wall, north corner, greenish lime plaster



Plate 27: South and west walls, south corner, greenish lime plaster



Plate 28: South and west walls, south corner, greenish lime plaster



Plate 29: North wall, west crown of overmantel, greenish lime plaster



Plate 30: North wall, east crown of overmantel, greenish lime plaster



Plate 31: West wall, north door pediment



Plate 32: West wall, south door pediment



Plate 33: East wall, north door pediment



Plate 34: East wall, south door pediment



Plate 35: South wall, original plaster over windows



Plate 36: South wall, original plaster over windows



Plate 37: South wall, modern plaster between windows



Plate 38: South wall, hardboard between windows



Plate 39: North wall, middle door, concrete lintel





Plate 40: North wall, middle door, timber lintel



Plate 41: North wall, west door, timber lintel



Plate 42: North wall, west door, timber lintel



Plate 43: North wall, middle door, replaced sarking boards



Plate 44: West wall, sarking boards



Plate 45: East wall, sarking boards



Plate 46: South wall, sarking boards



Plate 47: South wall, sarking boards



Plate 48: North wall, sarking boards



Plate 49: North wall, sarking boards



Plate 50: North wall, example of original nails



Plate 51: North wall, carpentry joints



Plate 52: North wall, carpentry joints



Plate 53: West wall, panels 1, 2, 3, example of graffiti



Plate 54: West wall, panels 1, 2, 3, example of graffiti



Plate 55: East wall, panel 2, example of graffiti





Plate 56: East wall, panel 2, example of graffiti



Plate 57: North wall, panel 1, example of graffiti



Plate 58: North wall, panel 7, example of graffiti



Plate 59: North wall, panel 11, example of graffiti



Plate 60: North wall, panel 12, example of graffiti



Plate 61: South wall, panel 1, example of graffiti



Plate 62: South wall, panel 4, example of graffiti



Plate 63: South wall, panel 7, example of graffiti



Plate 64: South wall, panel 5, example of graffiti



Plate 65: South wall, panel 7, example of graffiti



Plate 66: West wall, panel 3, example of graffiti



Plate 67: West wall, panel 3, example of graffiti



Plate 68: North wall, panel 5, example of graffiti



Plate 69: North wall, panel 12, example of graffiti



Plate 70: East wall, panel 1, example of first type of numbering



Plate 71: East wall, panel 2, example of first type of numbering





Plate 72: East wall, panel 3, example of first type of numbering



Plate 73: North wall, panel 3, example of first type of numbering



Plate 74: North wall, panel 5, example of first type of numbering



Plate 75: North wall, panel 8, example of first type of numbering



Plate 76: North wall, panel 9, example of first type of numbering



Plate 77: North wall, panel 12, example of first type of numbering



Plate 78: North wall, panel 13, example of first type of numbering



Plate 79: West wall, panel 2, example of first type of numbering



Plate 80: West wall, panel 3, example of first type of numbering



Plate 81: North wall, panel 5, example of second type of numbering



Plate 82: North wall, panel 5, example of second type of numbering

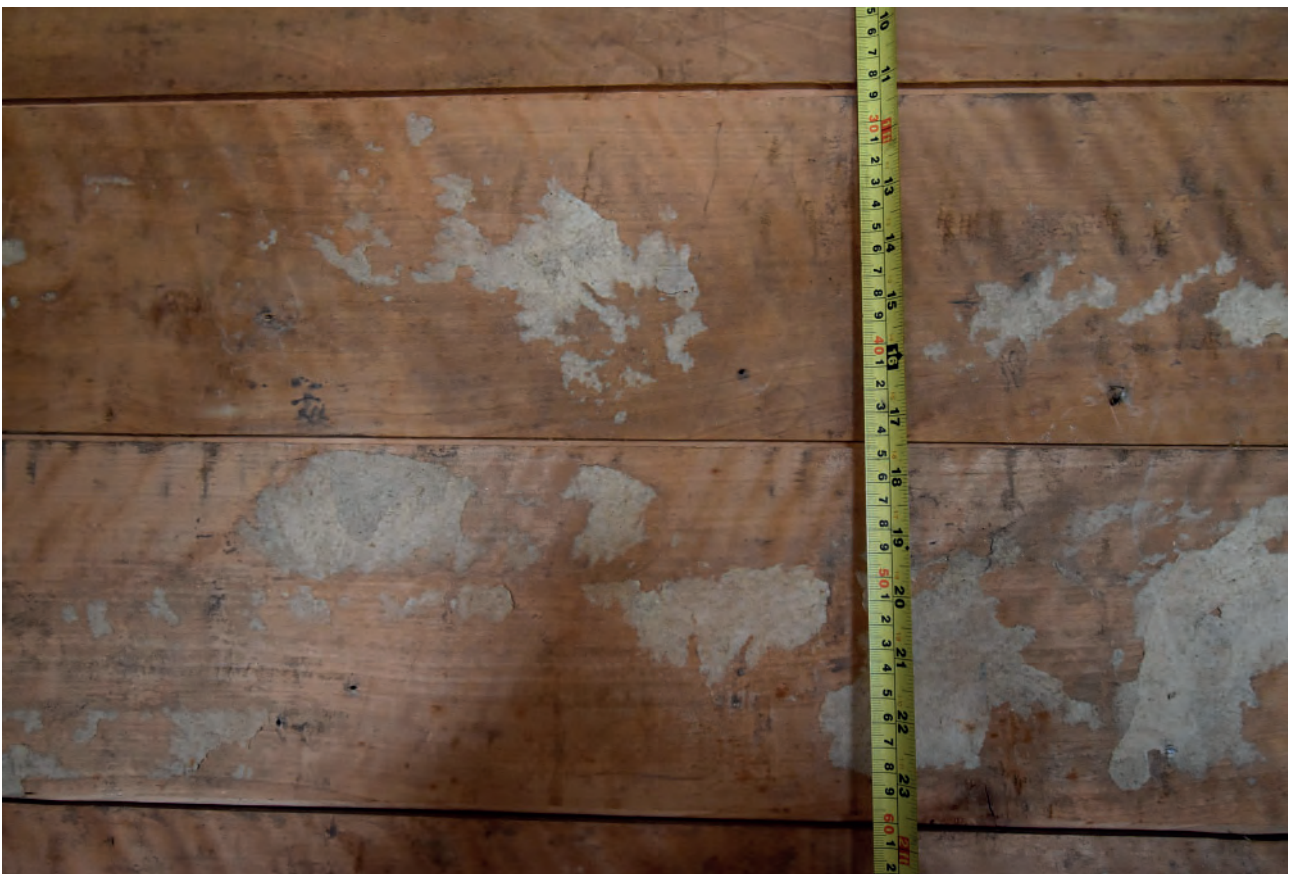


Plate 83: North wall, panel 5, example of second type of numbering



Plate 84: North wall, panel 5, example of second type of numbering



Plate 85: North wall, panel 5, example of second type of numbering



Plate 86: North wall, panel 5, example of second type of numbering



Plate 87: North wall, panel 5, example of second type of numbering





Plate 88: North wall, panel 5, example of second type of numbering



Plate 89: North wall, panel 8, example of second and third type of numbering



Plate 90: North wall, panel 8, example of second type of numbering



Plate 91: North wall, panel 9, example of second type of numbering



Plate 92: North wall, panel 9, example of second type of numbering



Plate 93: North wall, panel 9, example of second type of numbering



Plate 94: North wall, panel 9, example of second type of numbering



Plate 95: North wall, panel 9, example of second type of numbering



Plate 96: North wall, panel 9, example of second type of numbering



Plate 97: North wall, panel 9, example of second type of numbering



Plate 98: North wall, panel 9, example of second type of numbering



Plate 99: North wall, panel 9, example of second type of numbering



Plate 100: North wall, panel 11, example of second type of numbering



Plate 101: North wall, panel 11, example of second type of numbering



Plate 102: North wall, panel 12, example of second type of numbering



Plate 103: South wall, panel 2, example of second type of numbering





Plate 104: South wall, panel 2, example of second type of numbering



Plate 105: South wall, panel 5, example of second type of numbering



Plate 106: North wall, panel 8, example of third type of numbering



Plate 107: North wall, panel 8, example of third type of numbering



Plate 108: North wall, panel 8, example of third type of numbering



Plate 109: North wall, original frame, exemplar of carpenter's mark



Plate 110: North wall, upper part of reused door



Plate 111: North wall, lower part of reused door



Plate 112: North wall, upper part of reused door, masked place of removal of upper hinge



Plate 113: North wall, lower part of reused door, masked place of removal of lower hinge and irregular shape cut



Plate 114: North wall, lower part of reused door, irregular shape cut



Plate 115: North wall, lower part of reused door, remnants of a green jute cloth



Plate 116: North wall, east upper part of overmantel, example of hessian threads



Plate 117: North wall, dado between west door and west fireplace



Plate 118: North wall, west part of dado between west door and west fireplace



Plate 119: North wall, dado between east fireplace and east door





Plate 120: North wall, dado between west fireplace and middle door



Plate 121: North wall, west part of dado between middle door and east fireplace



Plate 122: North wall, east part of dado between middle door and east fireplace



Plate 123: North wall, west fireplace



Plate 124: North wall, east fireplace



Plate 125: North wall, west fireplace, exemplar of modern brick from lintel



Plate 126: North wall, east fireplace, Gregorian brick behind brick from 1920s fireplace

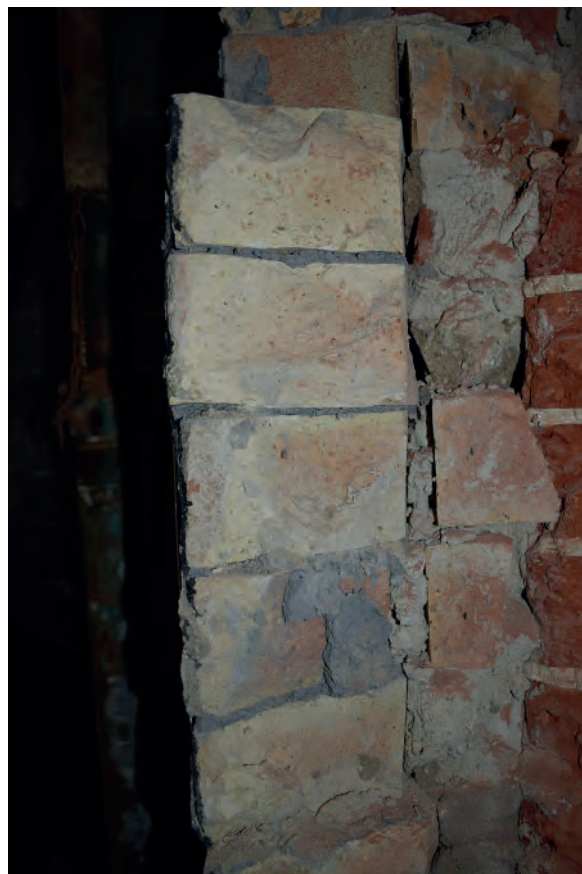


Plate 127: North wall, east fireplace, exemplar of brick from 1920s fireplace



Plate 128: North wall, west part of east fireplace



Plate 129: North wall, east part of east fireplace



Plate 130: North wall, west part of east fireplace



Plate 131: North wall, east part of east fireplace



Plate 132: North wall, west part of east fireplace, development phases, Victorian period



Plate 133: North wall, east part of east fireplace, development phases, Victorian period



Plate 134: North wall, east part of east fireplace, development phases, Gregorian period



Plate 135: North wall, east part of east fireplace, development phases, Gregorian period



Plate 136: North wall, east fireplace, green paper over hessian



Plate 137: West wall, south Centaur painting





Plate 138: West wall, north Centaur painting



Plate 139: East wall, north Centaur painting



Plate 140: East wall, south Centaur painting



Plate 141: East wall, south door pediment, remnants of red tapestry



Plate 142: East wall, north door pediment, exemplar of rosette



Plate 143: East wall, north door pediment, exemplar of dentil decoration



Plate 144: East wall, south door pediment, exemplar of painted gable



Plate 145: East wall, south door pediment, exemplar of painted gable



Plate 146: West wall, south door pediment, exemplar of corbel



Plate 147: East wall, north door pediment, remodeled sarking boards



Plate 148: West wall, south door pediment, exemplars of graffiti



Plate 149: West wall, north door pediment, exemplar of graffiti



Plate 150: East wall, south door pediment, exemplar of graffiti



Plate 151: South wall, second panel, exemplar of graffiti



Plate 152: South wall, fourth panel, exemplar of graffiti



Plate 153: South wall, fourth panel, exemplar of graffiti





Plate 154: South wall, fifth panel, exemplar of graffiti



Plate 155: West wall, north door frame



Plate 156: West wall, north door frame



Plate 157: Shutters



Plate 158: Shutters



Plate 159: Shutters



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