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Historic Interiors Research and Conservation

Arthur Road – No. 12

Investigation of Decorative Finishes (Exterior & Interiors)



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Abstract

12 Arthur Road – Structural Development

Dates	Main Building	2 nd Story added	Rear Extension
2015	Purchased by present owners – enabling works		
1980s	Ceased trading as an hotel		
1960s	1960s alterations to create separate ‘flatlets’		
1950s	Sold - 1950s redecoration, alteration to Long Room and replacement of windows		
WWII	Busy during WII - No works recorded		
1930s	1930s extensions to accomodate increasing visitor numbers		
Cecil Summer Letting	Improvmnts alterations for the Cecil family ??		
c.1900	Building Complete & Decorated		

12 Arthur Road - General Decorative Development Entrance Hall, Staircase & Ground Floor Rooms

Dates	Exterior		Entrance & Stair & Ground Floor Reception Rooms				
	Render	Joinery	Ceiling Bed & Plaster	Plaster Cornice (R0.01)	Embossed Frieze	Wallpaper	Joinery
2015							
1960s/1 970s	White	White Conservatory Green Capital Picking Out Green*				White & Some bright	White & some Early bright colours
1960s	White	White Conservatory Green				Stripping & Painting 'Pink Bamboo'	Dado Inserted (Reception Room White & Entrance Hall & Stair Brown
1950s Use of Green*		White (some Black details) Grained	Repainted White Red Green	Red Green	White	'Porridge & Pudding'	Repairs & Replacement
WWII							
1930s	White	Grained				'Porridge & Pudding'	Graining
Cecil Letting?	White	Grained					Graining
c.1900 Fitting Out	Mid Brown	Grained	Embossed Paper Red Green	Orange/Red	Anaglypta (Sage Green in R0.02)	? Paper stripped	Graining

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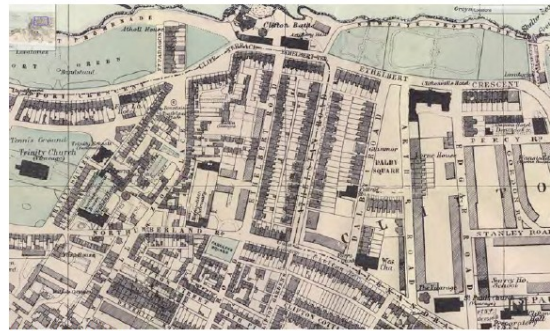
An investigation of the decorative finishes applied to the exterior and the interiors of 12 Arthur Road is required to inform the conservation and redevelopment of the building.

The research will include an examination of documentary evidence (summarised in The Design, Access and Heritage Statement – 7th October 2014) and a survey of the accumulated decorative finishes and wallpapers.

History of 12 Arthur Road, Cliftonville, Margate



Bacon map 1896 circa



Bacon map 1910 circa

12 Arthur Road is a large double fronted three-storey terraced house located in the outskirts of Margate in Cliftonville West – it was built as a two storey house. It dates from the 1890s/early 1900s. The building is similar in style to others in the terrace but additional decorative features and its double-fronted form indicate that it was intended to be a higher status property. It is similar to No.28 which is also double fronted and almost identical (No.28 has not been extended with a second floor and does not have a glazed conservatory). It has been suggested that No.28 was built for the Headmaster of a local school and No.12 was built for one of the teachers.

The property was known as The Cecil Hotel. The name comes from an association with the family of the Marquis of Salisbury (family name Cecil). Part of the history of the building is the story that the house was once rented by the distinguished family and the existing conservatory was erected so that an invalid member of the family could enjoy the sun and a sea view. This story requires further research.



Historic Alterations

After the initial fitting out the building has undergone four programmes of significant phases alterations:

- c.1900 Fitting out and decoration of the interiors
- c.1910 Alterations for the Cecil family
- 1930s Extensions to accommodate increasing visitor numbers
- 1950s Redecoration, alteration to Long Room and replacement of windows
- 1960s Alterations to create separate 'flatlets'

Recent Alterations

Until recently the building has been in the ownership of the Gregory family who purchased the hotel after the Second World War since 1949. From the 1970s tourist numbers in Margate declined. The last paying guests were received at The Cecil Hotel in the 1980s. Unlike many other hotels in Margate the building was not formally divided into flats but used as a single family dwellinghouse.

The building has recently been purchased with intention of conserving and reinstating appropriate period features. Over the past six months various enabling works have been carried out to make the house safe and secure.



Undated photo (1950/60s?) showing the front elevation of No. 12 before changes were made to the front door. Photo from the collection of Emma Black.

c.1910 Alterations for the Cecil family

The decoration original decoration of the house was carried out c.1900. It is thought likely that the decoration may have been upgraded when the Marchioness of Salisbury leased the house (possibly for a series of consecutive years). It is thought that the erection of the glazed conservatory on the balcony area above the entrance portico and the insertion of decorative windows was carried out at this time.



1930s Extensions to accommodate increasing visitor numbers

Substantial alterations were made to the building before WWII during the 1930s to provide at least 7 extra bedrooms and additional bathrooms. These include:

- The addition of a 2nd storey to the main body of the house and a two story extension to the rear extension built above the ground floor kitchen. Both extensions had flat roofs.
- The addition of rectangular window bays with galvanised windows to the first and second floor rear extensions.



1950s Redecoration, alterations to the Long Room, and replacement of windows

The massive tourist boom and popularity of Margate and Clintonville peaked during the 1950s and 1960s. It is reported that up to 50 guests could be staying in the house at the peak of the summer season. During this period the glass roof of the Long Room was removed and replaced with the existing bitumen-coated flat roof fitted with three square roof lights. All of the rear and side timber sash windows were replaced at this time with metal 'Critall' style windows, made by a local handyman, leaving the original sash boxes intact. During this period it is stated that the whole of the interior was painted in a colourful manner. The pink and green coloured detailing in the ground floor reception rooms is thought to date from this period (this will be clarified by paint analysis)



1960s Alterations to create separate 'flatlets'

During the 1960s the number of guests in the house reached such a high level that it was impractical to offer a full catering service. Without obtaining any planning permissions 13 bedrooms were converted into 'flatlets' each with its own cooking facilities built into the corner of the room. The recent removal of these additions has exposed section of pre-1960s wallpapers.



Margate continued to be popular with holidaymakers during the three summer months and received trade from air servicemen based at Manston airport during the rest of the year.

Recent alterations

Since its purchase by the present owners a series of enabling works have been carried out within the building. These include the removal of the 1960s kitchenettes built into the corners of the bedrooms and the carpeting.

12 Arthur Road – Structural Development

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Architectural Paint Research & Wallpaper Investigation

Room by Room Survey

The survey will begin with an overview of decorative trends from c.1890 - c.1970 and provide an general summary of the decorations found at 12 Arthur Road.

The Room by Room Survey will provide more detailed analysis of specific rooms, and a photographic record of the wallpapers. It will provide comments on their decorative history and suggestions for future conservation management.

Overview – 12 Arthur Road - An unique time-capsule

The use of No. 12 Arthur Road as a hotel for over 70 years and the fact that it was not converted into flats once the tourist industry in Margate declined in the 1970s but was retained in single occupancy, means that the interiors have survived as a time capsule retaining evidence of the history of their use and successive decorations. Many of the rooms have remained untouched since they were last used as hotel bedrooms retaining their distinctive 1960s/1970s 'feature wall' contemporary design wallpaper. Consequently due to the neglect many of the rooms are in a bad state of repair and suffering from rot, but in places evidence of even earlier decorative schemes has survived.

Gaining a complete understanding of the decorative history of the interiors is compromised by; the replacement of selected elements joinery during the 1950s and 1960s; the routine paint stripping of elements prior to most redecoration campaigns which has removed many layers of paint; and the mechanical removal of many wallpapers. Examination of the rooms revealed that the plaster of the wallfaces had never been painted but had always been decorated in wallpapers. In places substantial traces of wallpaper survive but in other rooms no evidence of the wallpaper chronology survives.

It is very easy to remove wallpaper. The glue size is readily soluble in water and the softened paper can be removed in minutes with a scraper. It is known that tons of wallpaper were applied to British interiors during the 18th, 19th and 20th centuries but very little of these wallpapers now remains in situ. It is therefore essential that the interiors of No. 12 Arthur Road are managed to record and preserve this unique record of technical and aesthetic developments of wallpaper during the late 19th and 20th century.

Fashions in Interior Decoration c.1900

By the 1890s the trade and use of wallpaper had developed to an extraordinary extent. Since the mid 19th century the manufacture of wallpaper had become more mechanised and by the end of the century the majority of wallpapers were machine printed in washable oil based colours (sanitary papers). Papers could be printed to have shaded effects and fine lines, satin-like sheen finishes, sparkling grounds, or they could be embossed by rollers. There was a wide variety in the quality and cost of wall coverings. Embossed leather hangings bought by the rich could cost 24 shillings per yard while cheaper wallpapers were affordable to the working classes costing only 6d per roll.

The late 1890s marked a move away from the traditional tripartite decoration of wallfaces; with wall being broken down into the upper frieze, the middle filling and the lower dado. Instead the dado was lost and walls were decorated with plain or textured wallpapers while the frieze was decorated with a patterned frieze. An extremely wide choice of patterns were available.



Figure 1 An example of Wallpaper use c.1900 - Frieze and Filling. Note the grained joinery elements

Lincrusta & Anaglypta – Invention 1890s

During this period a paper called Lincrusta was developed. This was an embossed paper with a backing made from linseed oil, gum, resins and wood pulp spread on canvas. Deep relief patterns could be embossed by running the sheets through metal rollers. This material had the advantage that due to its solid backing and flexibility it was easy to handle and could be fixed to wood or plaster. Lincrusta was popular for the relief decorations applied to ceilings and high relief relief friezes. The lincrusta could be left untreated or painted, stained or gilded. If painted off-white it could give the illusion of being a moulded plaster decoration – and of course was much cheaper. But at the cost about 2/- per yard it was still outside the budget of the mass market.

A more affordable product Anaglypta was introduced in 1886. This was made using a cotton fibre pulp which was pressed into moulds to create high and low relief patterns. The hollow back structure of Anaglypta made it lightweight – and ideal for the decoration of ceilings. Like Lincrusta it could be sized and painted and was valued for its hygienic properties.



Figure 2 Frederick Walton's Showroom 1900 - Display of Lincrusta & Anaglypta for Friezes and Ceilings

Latest fashions c.1900 displayed at 12 Arthur Road

The decoration of the **Entrance Hall** and the **three Ground Floor Reception Rooms** of No.12 Margate were fitted with embossed ceiling and frieze wallpapers and provide an important example of middle class fashions c.1900 when the interiors were being fitted out. This style of interior decoration continued to be popular – indeed Lincrusta and Anaglypta are still available today.



Figure 3 Rear Drawing Room (R0.03) - Detail of Frieze Anaglypta and an embossed ceiling paper



Figure 4 Main Reception Room (R0.01) & the Front Drawing Room (R0.02)

The rooms are fitted with plaster ceiling roses plaster ribs and an ornate foliate plaster borders and a small cornice. An embossed Anaglypta type paper has been applied to the ceiling bed and a high relief Anaglypta has been applied to the frieze area. The bottom of the frieze is bordered with a wooden moulding which was originally grained in imitation of a hardwood (light oak).



Figure 5 Reception Room (R0.01) Detail of decorative plaster mouldings on ceiling and cornice

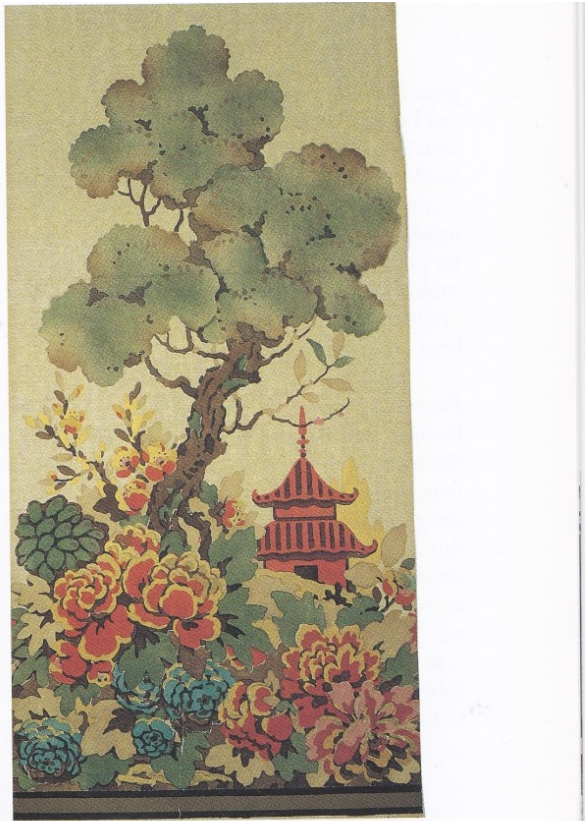
It cannot be assumed that these papers were the original decoration applied to these rooms. Without investigating the wall surfaces behind the textured papers on the ceiling and frieze the existence of an earlier scheme cannot be discounted. However as wallpapers and all traces of their glue glue size can easily be removed it may not be possible to establish if the existing decorations date from the original fitting out of the house or were applied at a slightly later date. It has been established that the lincrusta in all three rooms was decorated in a traditional lead-based oil paint suggesting they pre-date the 1930s when a zinc-based paint was used. (See Room by Room Survey – below).

Paint analysis has confirmed that the dado rails in the **Reception Room** and the **Entrance Hall & Staircase** are later additions – probably added during the 1950s alterations when the interiors were repaired and redecorated. The dado rails do not bear any traces of the early grained decoration found on all of the original joinery. It is suggested that the current arrangement of the walls of the **Front and Rear Drawing Rooms** (R0.02 & R0.03) is more indicative of the early decoration of all of the rooms prior to the 1950s post WWII renovations and redecoration programmes.

Later Developments in Wallpapers – 1930s – 1960s

The use of wallpaper continued to be very popular. There was a wide range of new designs but many people continued to use conservative floral designs. The illustrations below illustrate the wide range of designs available during the 1930s, 1950s and early 1960s. (Ref. *The papered wall*, Ed. Lesley Hoskins, 1994)

Papers from 1920s & 1930s



Beauty For Your Walls
 Sears, Roebuck & Co.'s Great 60th Anniversary Brings You
 Scenic Wall Papers at Popular Prices

Beauty for Classic Loveliness
 Your most beautiful scenic wall paper. It creates the illusion of distance—you seem to see the hills beyond. Reproduced from a special lithographing process on fine quality paper, it gives the original colors with authentic loveliness. Lower part of wall, or dado, papered with this paper, Page 17, with band border and ceiling to match. Each section 12 feet long, 58 inches wide, giving a repeat of 12 feet. Sold only in two sections, 5 feet long, each different but forming continuous scene. **\$9.95** Postage Paid.

Modern Homes Use Scenic Wall Papers

In your large formal rooms—reception hall, spacious dining or living room—we recommend the rare beauty of these new scenic wall papers. Both are reproduced from beautiful oil paintings and give the effect of frescoes on the wall. *Southern Beauty* and *November Woods* are most effectively used as a frieze at the ceiling line with a harmonizing paper of simple design such as our *Blend* shown on Page 17. *Southern Beauty* may also be used in same treatment as *Olympia Fields* above.



Beauty Frieze
 Forever You Use It
 Sunshine palms and bright blossoms—luxuriant decoration for formal rooms. Picture shows one-third complete frieze. Use it in large and small rooms. **\$7.95** Postage Paid.



November Woods Frieze
 Rich Colors for Library or Living Room
 November woods after the frost has wrought its color magic in trees and shrubbery. This colorful frieze brings the charm of outdoors into the room in which you use it. Nature lovers will delight in its realistic color treatment. Ten feet long, 58 inches wide. Picture shows one section of frieze. Use in two sections, 5 feet long, each different but forming continuous scene. **\$7.95** Postage Paid.

1930 Style Book
Certified FADEPROOF
 THE WALL PAPER DIVISION
WALL PAPER

Remember:
WE PAY POSTAGE
WE PAY FREIGHT

Sears, Roebuck and Co.
 Stores Everywhere to Serve Everyone

Papers from the 1930s

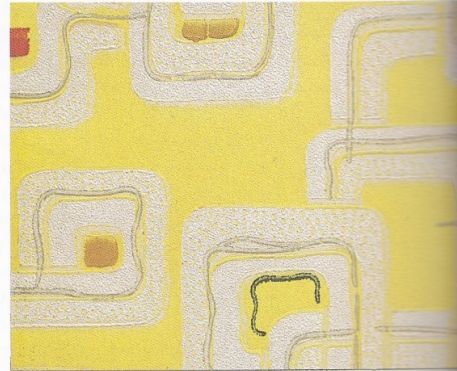


273 'Conservatory', by Edward Sawden, lithographically printed at the Curwen Press, Plaistow (Essex), 1929.

274 Cover of a catalogue issued by Montgomery, Ward & Co. of Chicago, 1939. Examples are shown of '18th Century', 'Early American' and 'Modern' designs.



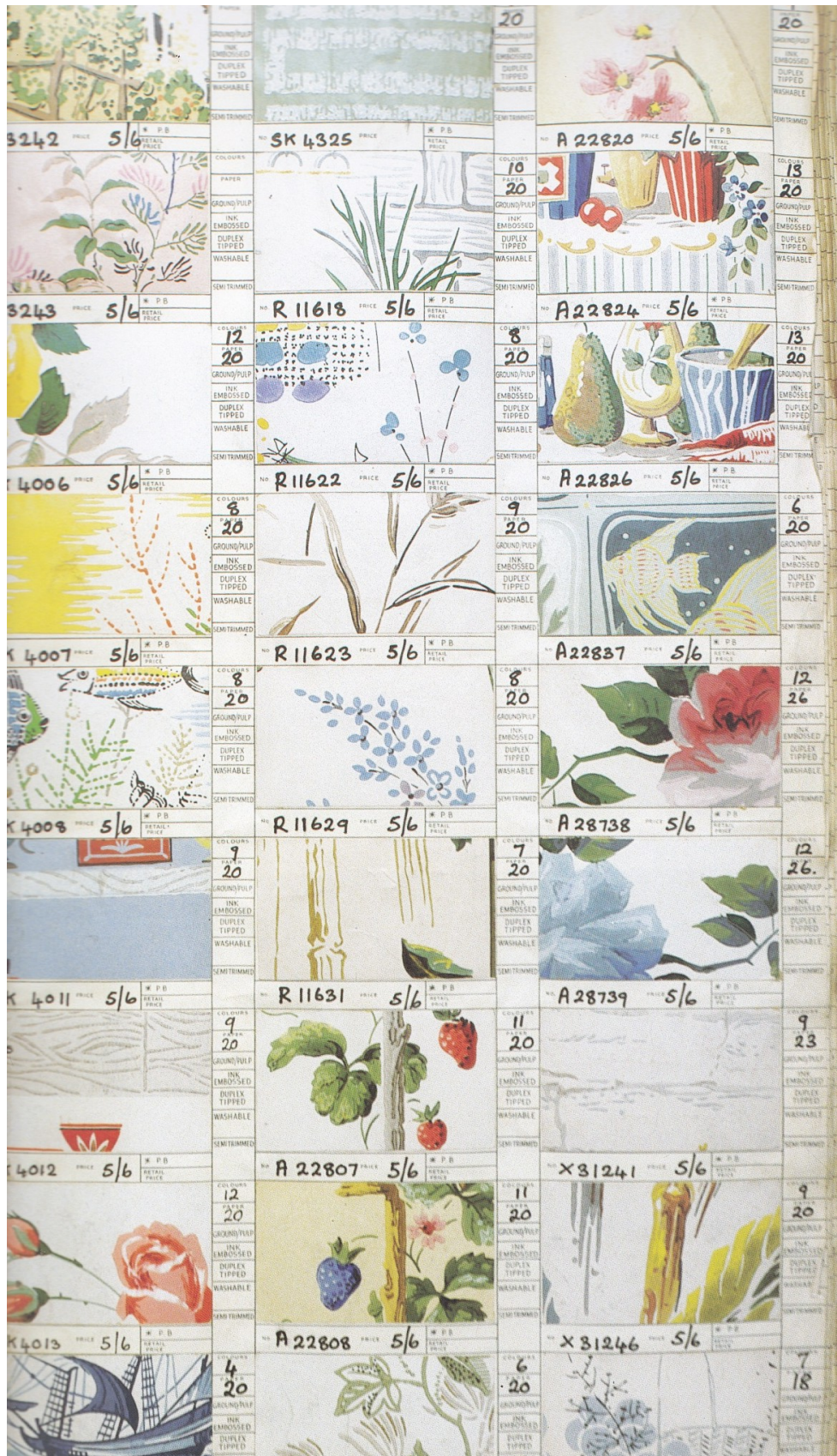
Papers from the 1950s and early 1960s



Despite the small size of this bedroom or bed-sitting room the decoration—in restrained contemporary style—provides plenty of interest, and encourages a feeling of cosy comfort. A neat wallpaper of modern design is combined with light-grey wall paint, and the small pictures are well placed to add to the interest of the scheme. Well-bound books in a modern bookcase complete the "picture". The ceiling could be in ivory distemper.



Papers from the Early 1960s



Late 1960s & 1970 Wallpapers

During the 1950s the 'porridge and pudding' papers used in the 1930s were still used. Regency stripes and small floral and classical patterns were still popular. But during the 1960 the 'feature wall' papered with Contemporary Style wallpapers was introduced from the USA. Designs from Sweden became popular. Technical development meant that paper papers could be hung by house owners. The DIY boom took off. Wallpapers were sold in clear film packaging so that the design was visible. Papers were sold ready trimmed. Vinyl papers became popular. There was an interest in modern design. The main characteristics of these feature wall wallpapers were well-spaced arrangements of motifs printed in bright colours on a bright white ground.

Many of the bedrooms in 12 Arthur Court retain examples of this late 1960s wallpaper.



Decoration of Joinery – Internal & External Joinery Originally Grained in Imitation of Light Oak

From the 1820s it became fashionable to decorate elements of joinery in imitation of hardwood. Developments in glazes used for producing fictive wood graining had advanced by this period and decorators could produce highly sophisticated imitations of a wide range of hard woods such as mahogany, walnut, bird's eye-maple and oak. Light oak became a popular alternative to plain white or cream oil paint finishes for the decoration of all elements of joinery throughout the remainder of the 19th century and the early 20th century – eventually going out of fashion during the 1950s.



Figure 6 First Floor External Windows - Windows and window frames repeatedly grained in imitation of hardwood

Paint analysis at **12 Arthur Road** has established that all of the joinery within the house was **repeatedly grained in imitation of a light coloured hardwood – light oak**. Graining was also applied to both faces of the Front Door and the External Windows. Even the drainpipes were decorated in the brown ground colour of the grained decorations. (See Room by Room Analysis).

The distinctive layers of painted grained decorations and the protective varnish layers are readily identifiable in cross-section under high magnification. When viewed under ultra-violet illumination these varnish layers appear as a white milky coloured layers. The zinc-based paints (used during the 1930s) can also be identified under ultra—violet illumination by the bright sparkling of the zinc pigment particles.

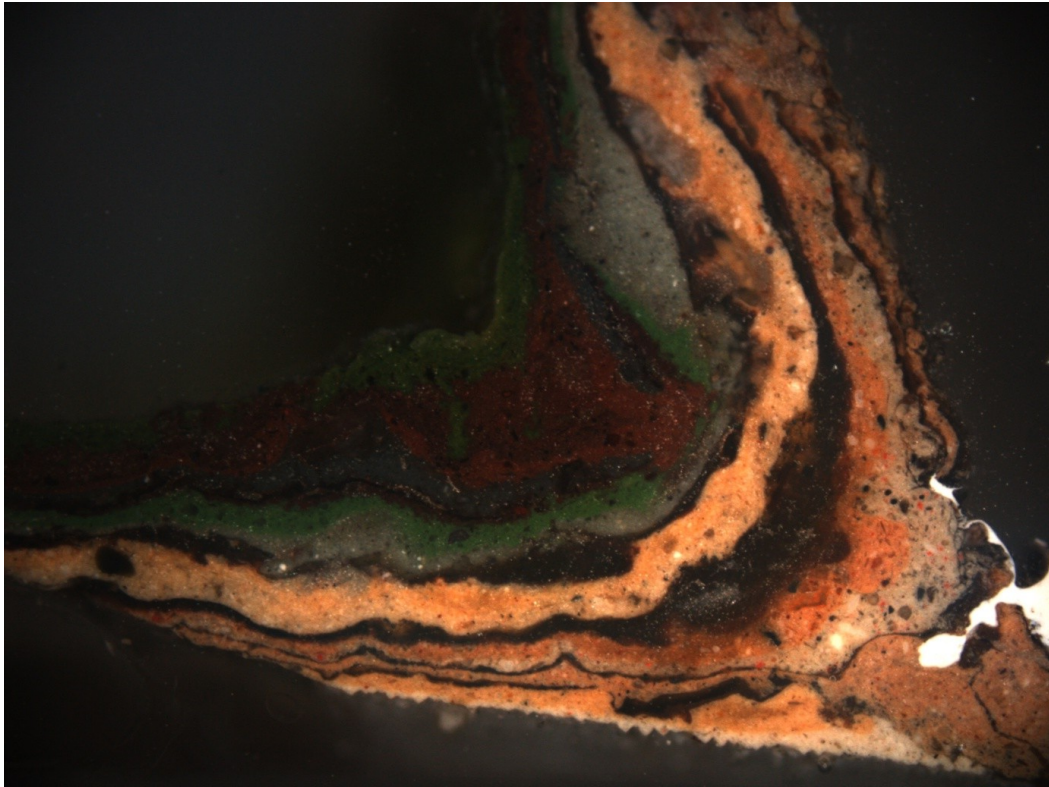


Figure 7 Cross -section of paint sample 102 - Four grained decorations at early levels – Later green decorations

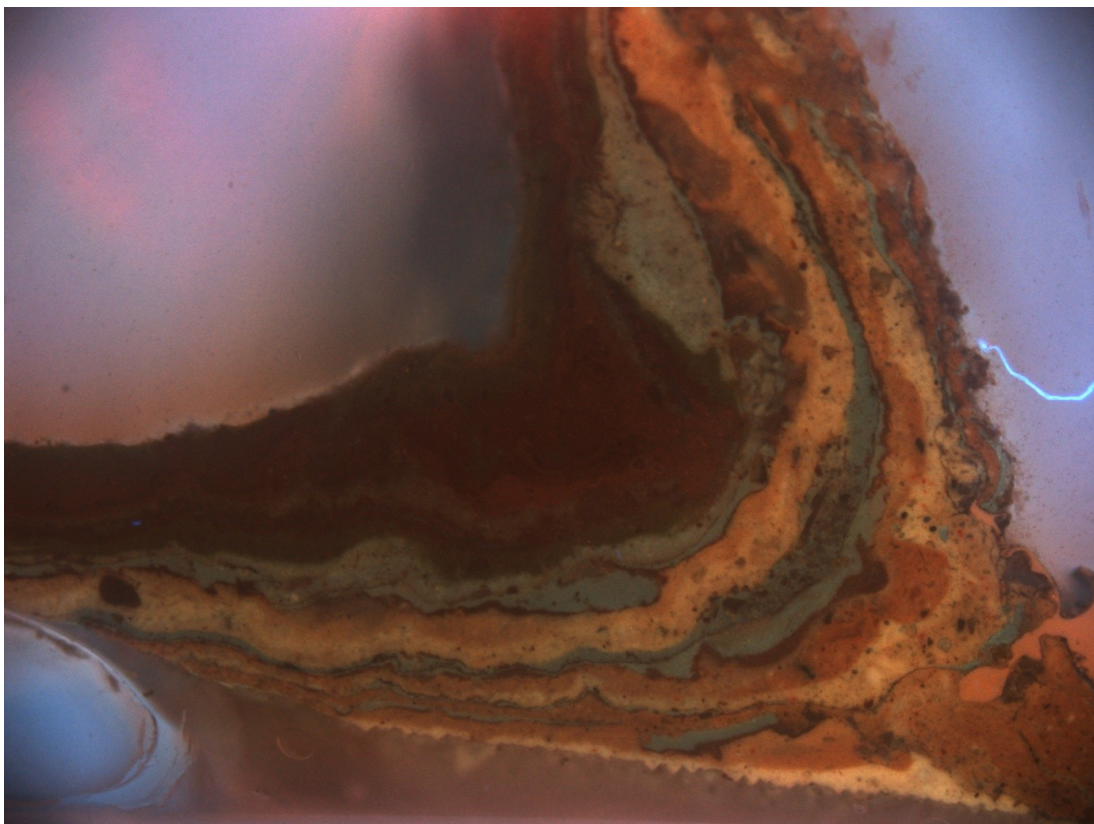


Figure 8 Cross-section of paint sample 102 - Viewed in ultra-violet light Varnish layers of grained decorations appear milky-white

The folding doors dividing the two northern Drawing Rooms retain (beneath later paint layers) substantial remains of the original grained decoration which was applied to all of the joinery (window frames, window sashes, doors, door archtraves, skirtings and staircases). **The extensive fictive graining in imitation of a light oak would have been a very distinctive feature of the interiors of 12 Arthur Road from c.1900 until the 1950s graining.** The early grained decorations when worn and dirty had been revarnished to revitalise an existing grained scheme .

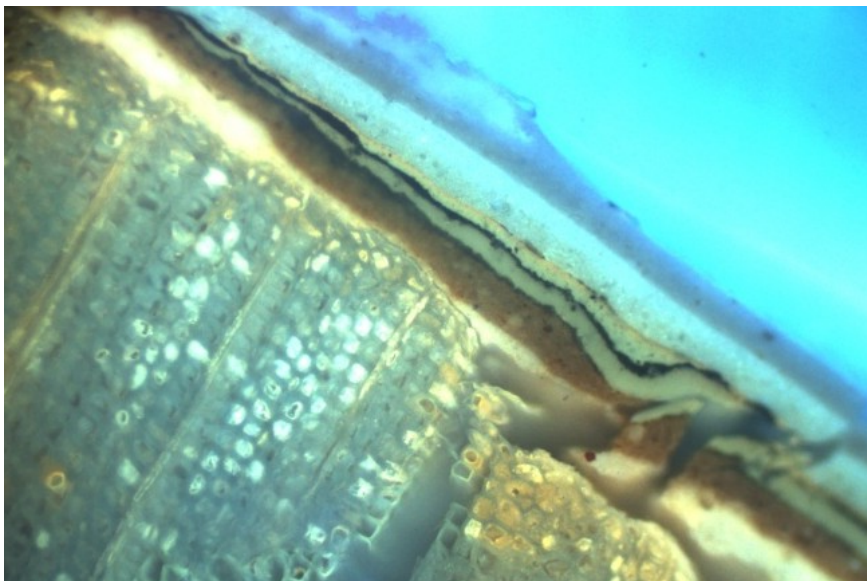
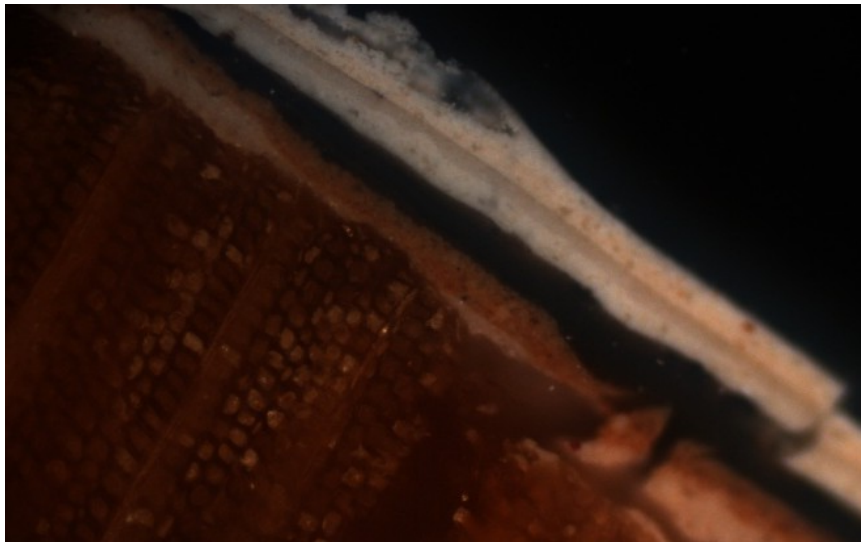


Figure 9 Folding Door between R0.02 & R0.03 - Cross-section sample 32 Original graining over painted c.1950 and then boarded over during the 1960s

An example of very high quality graining has survived on the face of the French windows which lead to the Long Room (R0.06). Paint analysis has established that these doors – unlike all the other joinery elements within the house were not grained but repeatedly decorated in white. The distinctive grained decoration was probably applied in the 1950s. Some elements of replaced doors and windows were grained at this period.



Figure 10 French Windows - High quality c.1950s grained decoration not over painted

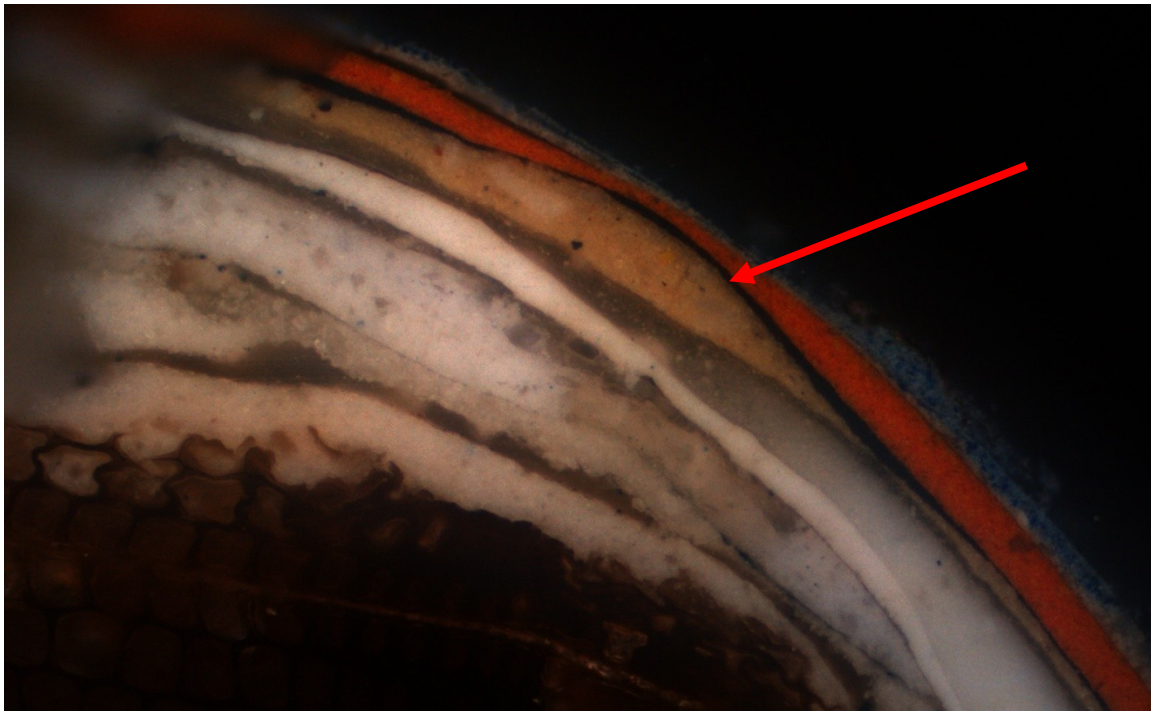


Figure 11 Cross-section of Sample 5 - 1950s Graining revealed in cross-section x200

The Exterior Render – C.1900 Originally Mid-Brown coloured finish

Paints for use on the exterior of houses has developed since No12 Arthur Road was first built. The bright white titanium based paints which now dominate the facades of the houses in the street is the product of post WWII developments.



Figure 12 12 Arthur Road before the 1930s extension was added & existing appearance 2015

Paint analysis suggests that the facade of the building, the portico and the garden wall was originally decorated in some type of **mid-brown coloured lime wash**.

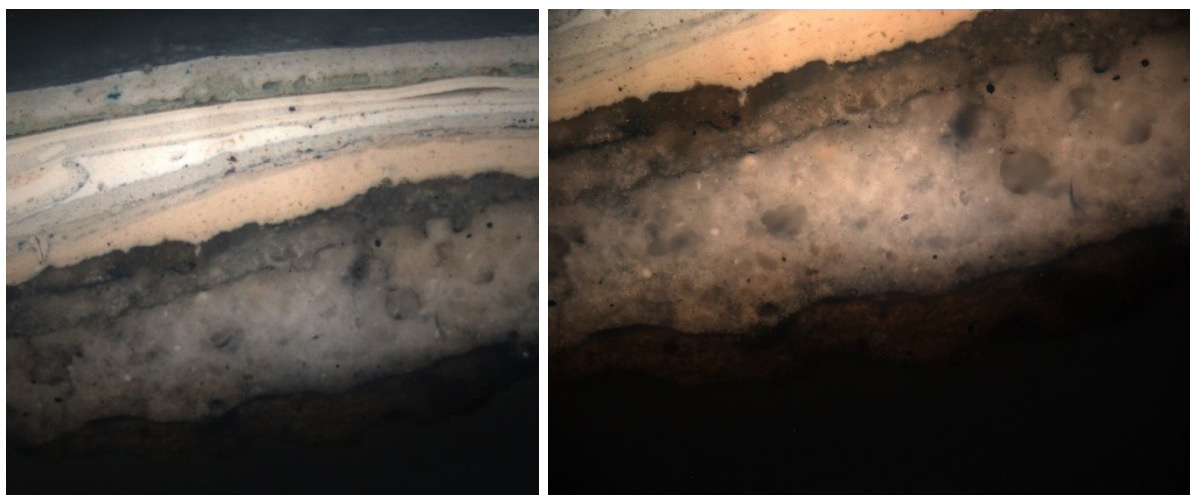


Figure 13 Cross-section of sample 97 - Original mid-brown coloured paint finish with heavy dirt layer x50 & x200

This mid- dark brown coloured finish bears a very heavy dirt layer suggesting that it saw considerable wear. This colour was probably intended to suggest that the building was built of stone. Traces of this early finish are also found on the capitals of the portico columns. Sample 108 C is taken from the volute of the capital which is currently painted orange/brown. Cross-section analysis of the samples reveals that the capital was originally painted in the mid-brown coloured finish applied to the rest of the facade and garden balustrade. The element was redecorated in a brown coloured paint before

being painted in a numerous applications of whites and creams. The current polychrome decoration of the column capital probably dates from the 1960s/1970s – this echoes the green picking out of the ceiling details in the main reception rooms which was probably carried out at this time.



Figure 14 Capital of portico column - Location of sample 108C

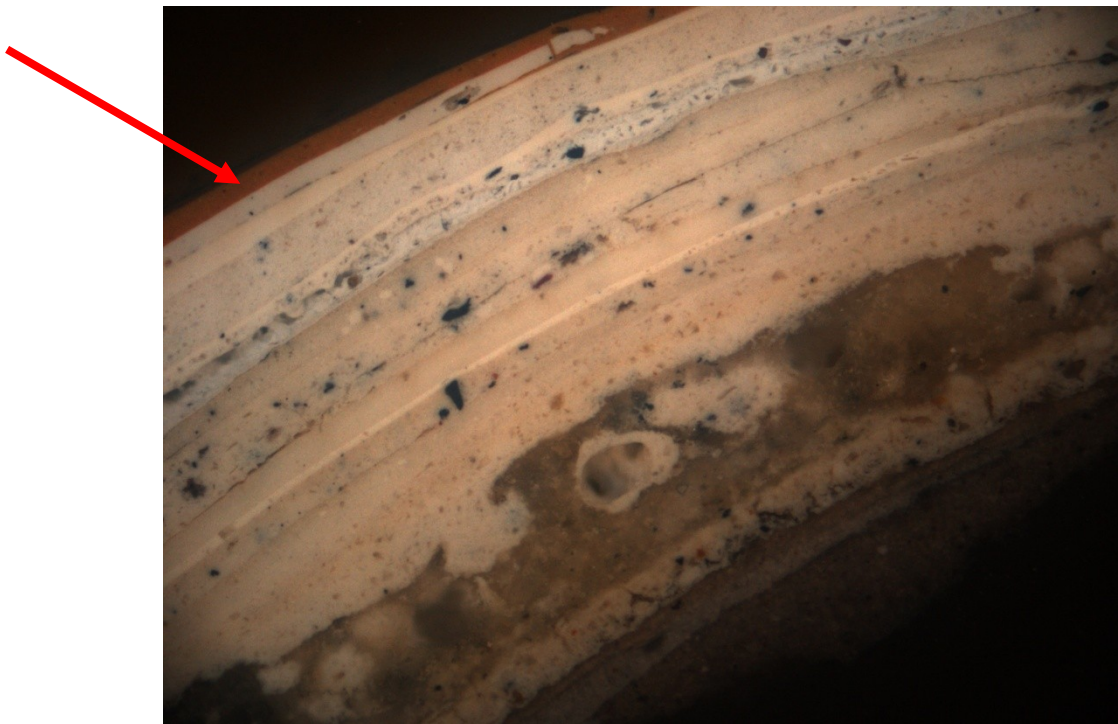
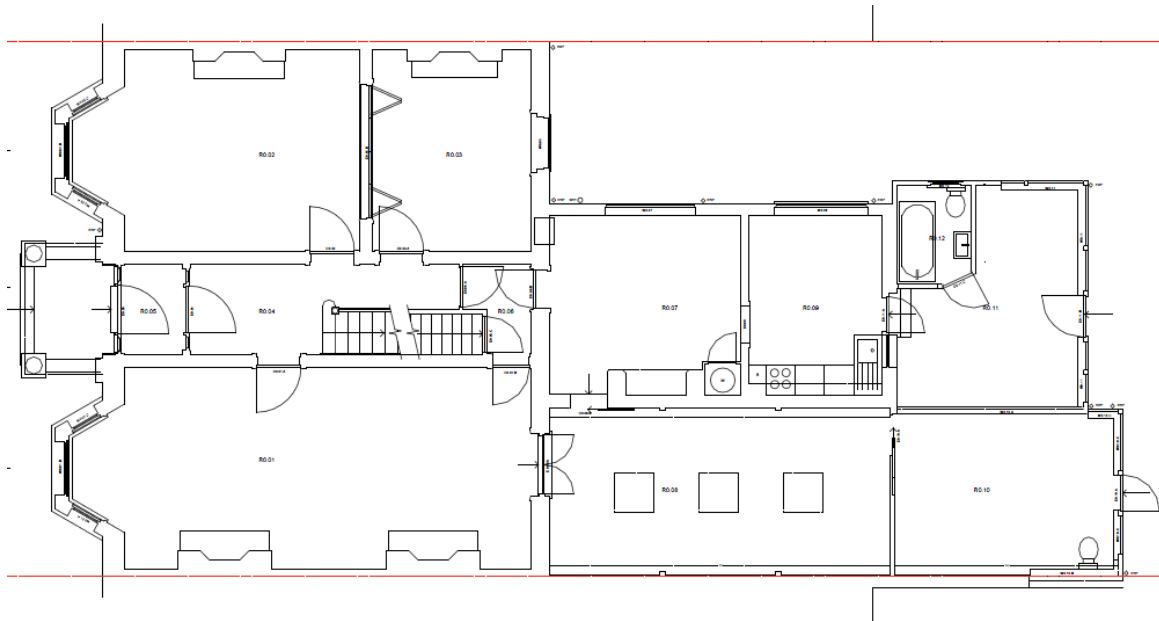


Figure 15 Cross-section of sample 108C - Original mid-brown decoration at lowest level x100

12 Arthur Road - General Decorative Development Entrance Hall, Staircase & Ground Floor Rooms

Dates	Exteriors		Entrance & Ground Floor Reception Rooms						
	Render	Joinery	Ceiling Bed & Plaster	Plaster Cornice (R0.01)	Embossed Frieze	Wallpaper	Joinery		
2015									
1960s/ 1970s	White	White Conservatory Green Capital Picking Out Green*					White & some Early bright colours		
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		Grained	Red	Green					
WWII									
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Cecil Letting ?	White	Grained						Graining	
c.1900 Fitting Out	Mid Brown	Grained	Embossed Paper	Red	Green	Orange/Red	Anaglypta (Sage Green in R0.02)	? Paper stripped	Graining

Ground Floor**Rooms to be examined**

- Entrance Lobby & Front Door (R0.05)
- Entrance Hall & Staircase (R0.04)
- Principal Reception Room (R0.01)
- Front Drawing Room (R0.02)
- Rear Drawing Room (R0.03)

Entrance Lobby & Front Door (R0.05)

This Entrance Lobby is entered through the main front door. A black and white photograph taken in the 1950s after the house was purchased by the Gregory family show the door in its original state without the existing glass insertions and suggest that at this date the door was painted black and white.



The paint has been stripped from the face of the door to reveal the bare wood.

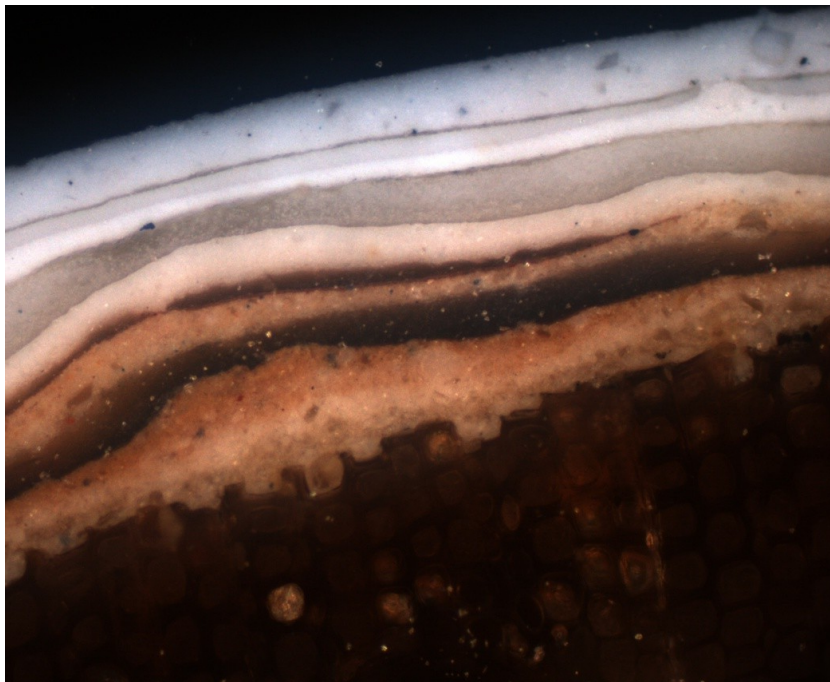


Figure 16 Front Door - Detail of new glass panel and stripped wood

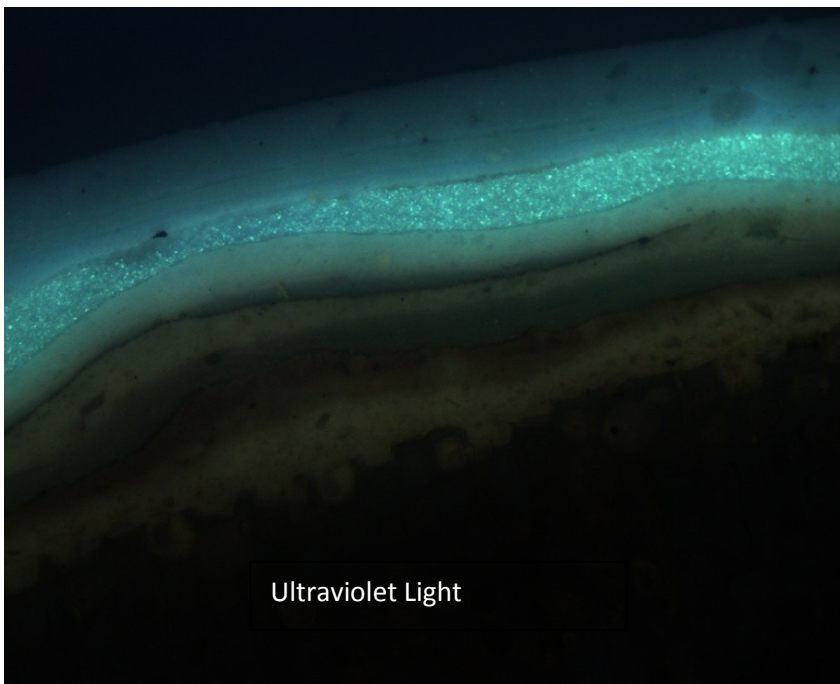
Front Door

Examination of paint samples removed from the door indicates that the door was originally grained in imitation of a hardwood. The grained decoration was repeated once.

The grained decoration was overpainted in a lead white based paint



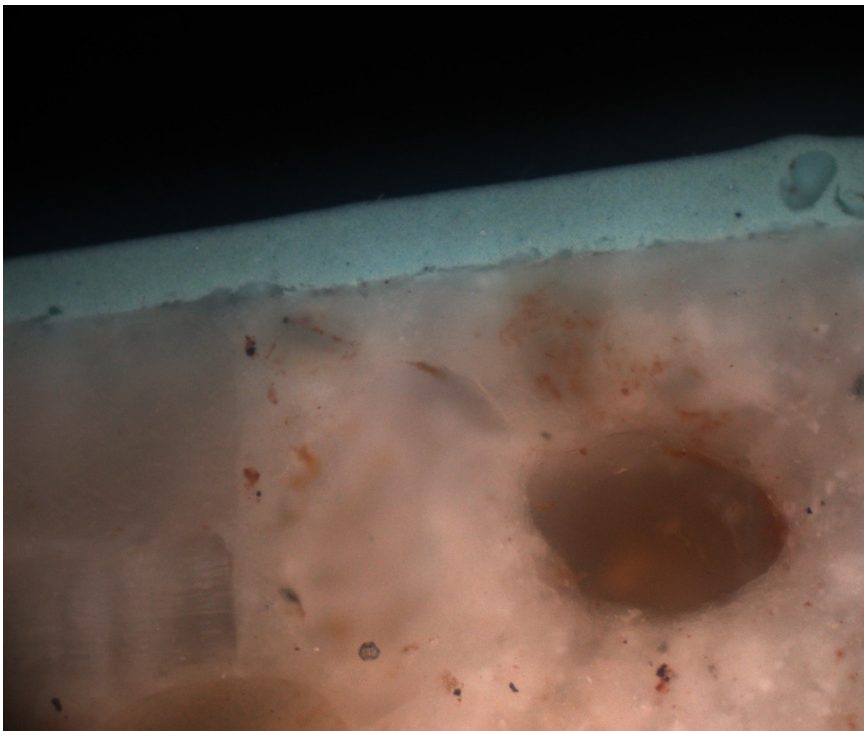
- Recent white*
- Zinc Based White*
- Lead-based white*
- Original Graining (repeated once)*



- Recent white*
- Zinc Based White*
- Lead-based white*
- Original Graining (repeated once)*

Walls of Lobby

The lobby retains its original flooring and tiling. But the upper wall plaster may have been renewed. Paint samples removed bear only one layer of paint - the existing green



Existing green

New Plaster??

Entrance Hall (R0.04)

The Entrance Hall ceiling is decorated with an embossed paper. The frieze is decorated with a smaller patterned embossed paper. The main paper has been stripped from the main lower sections of the wall. It is possible that the two ornate orange papers which survive on the first floor landing were also applied to the walls of the Entrance Hall. (See Room by Room Survey – First Floor)



A smaller scale embossed paper applied to the underside of the stair has been carried down onto the frieze section of the wall face of the Entrance Hall.



A small green fillet masks the join with the filling wallpaper - possibly a later feature

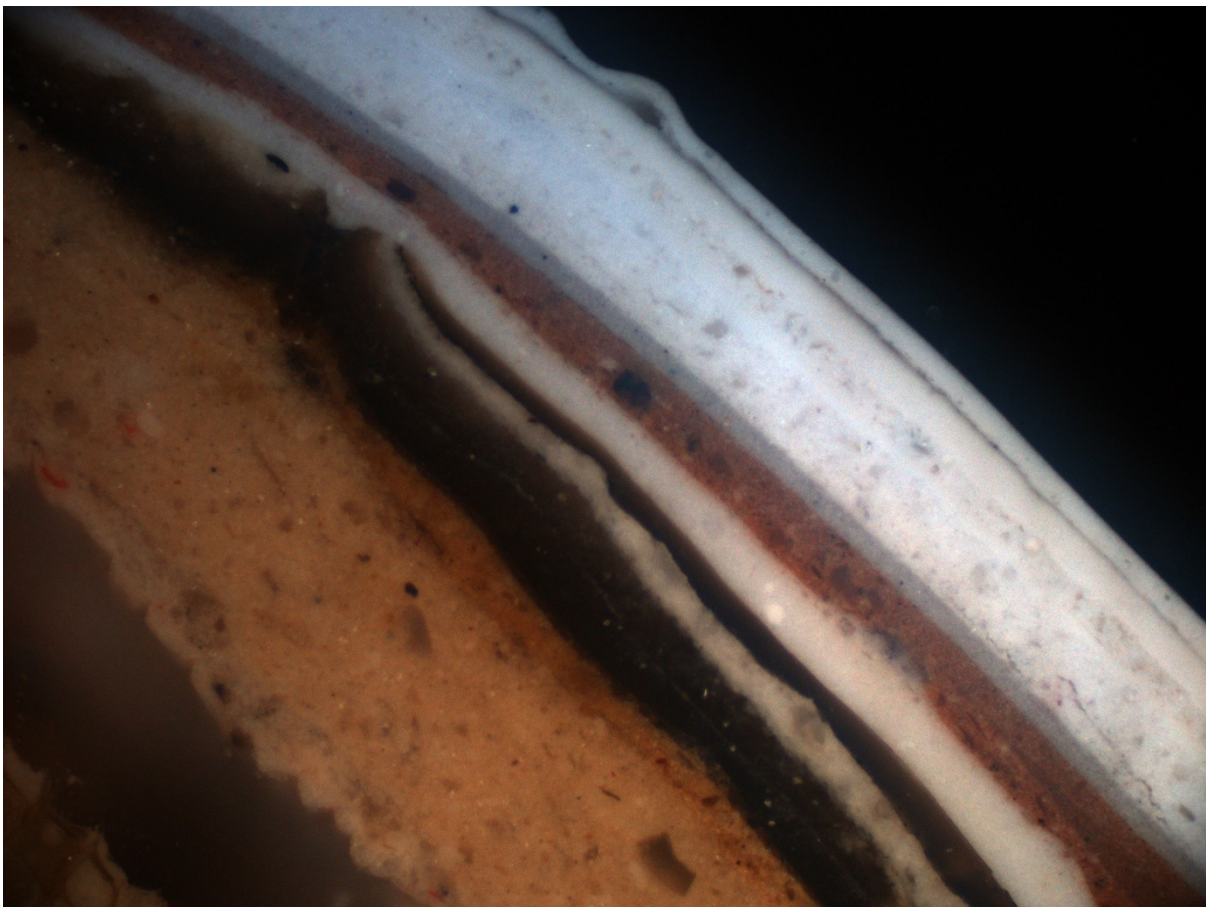


Staircase

The joinery of the staircase was originally grained.



Sample 56 – Side of Stair – Original graining revarnished and repeated – before being paint brown (same finished found on later dado). Painted White.

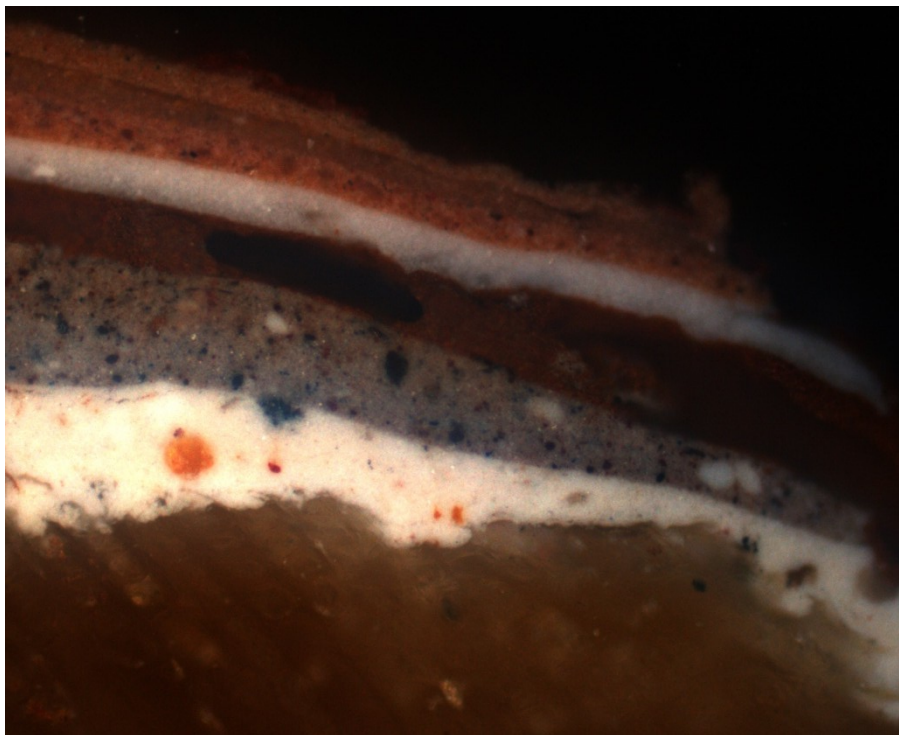


Dado Rail in Entrance Hall

The dado rail is a later addition. The later dado rail can be identified by the white and grey undercoat layers. This dado rail was also applied to the first floor landing – most likely in the 1950s.



Sample 53 Dado Rail – Later insertion

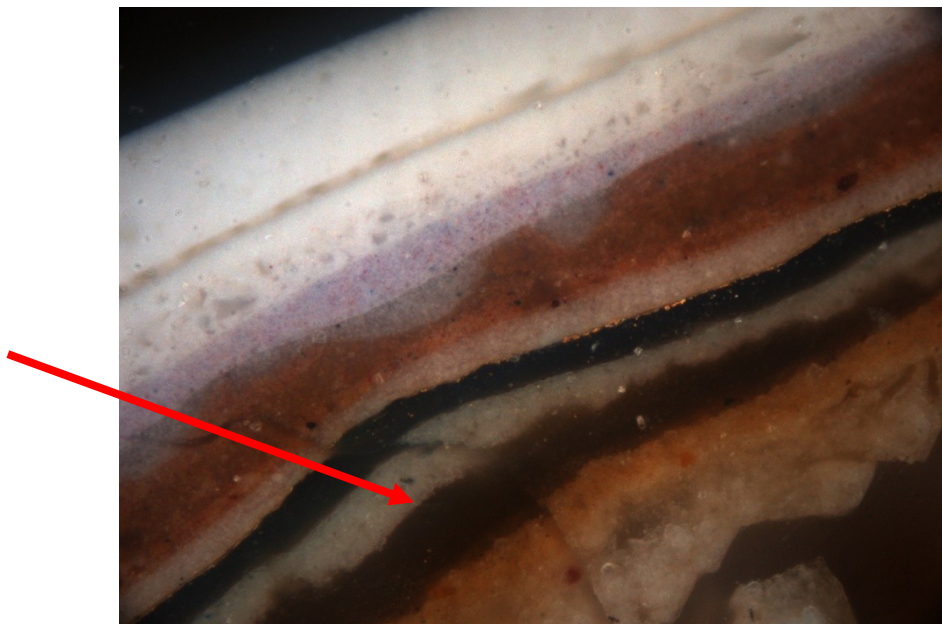


Middle Door of Entrance Hall

The middle door was also grained. The wooden semiglazed surround was also grained and at some date specific elements were embellished with a layer of gold leaf.

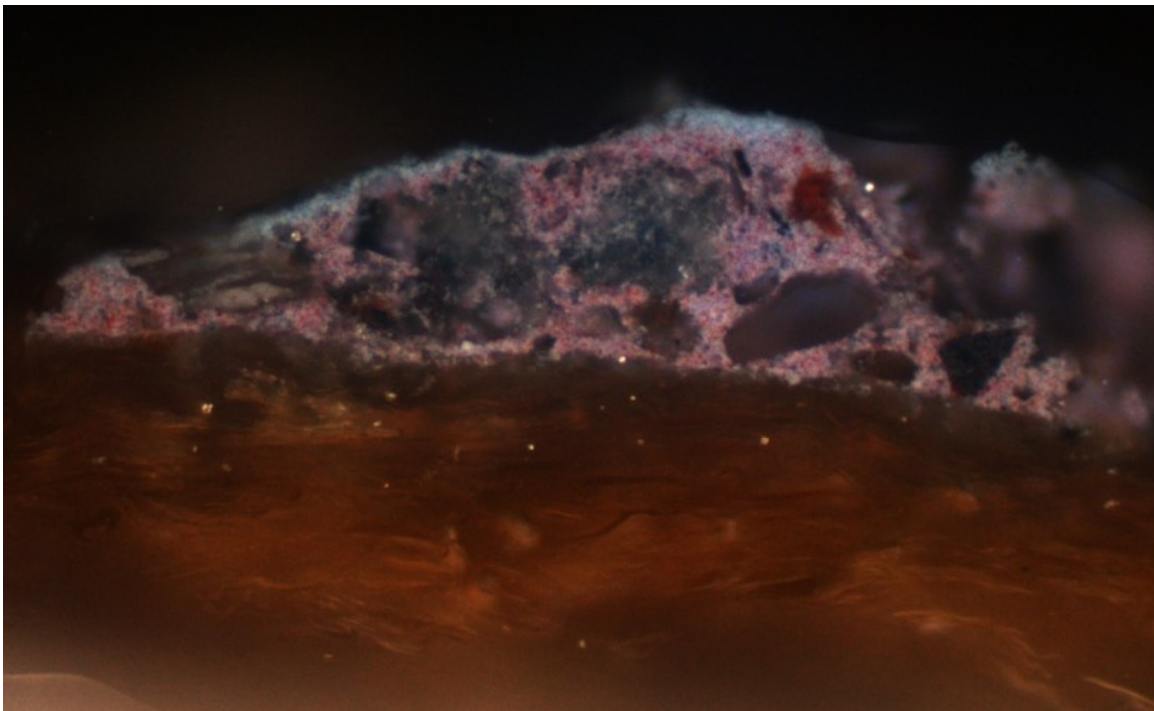


Sample 50 – Gold leaf on varnish layer of graining– Inner Screen (Was this a Cecil upgrade?)



Wallpaper – protected by electric light switch - North Wall

The exposed area of wallpaper is typical of the 'Porridge & Pudding' wallpapers popular in the 1930s and 1950s. This paper must have replaced an early c.1900 paper. It was protected from stripping by the electric socket.

Wallpaper Sample 52 – North Wall Hall (R0.04)

Principal Reception Room (R0.01)



Principal Reception Room (R0.01)

Observations



This room was the main reception room. It was fitted with two ornate marble chimneypieces. It is accessed from the Entrance Hall. A door in the North/East corner connects the room to the Kitchen Corridor. The room is also linked to the original Long Room (altered in the 1950s).

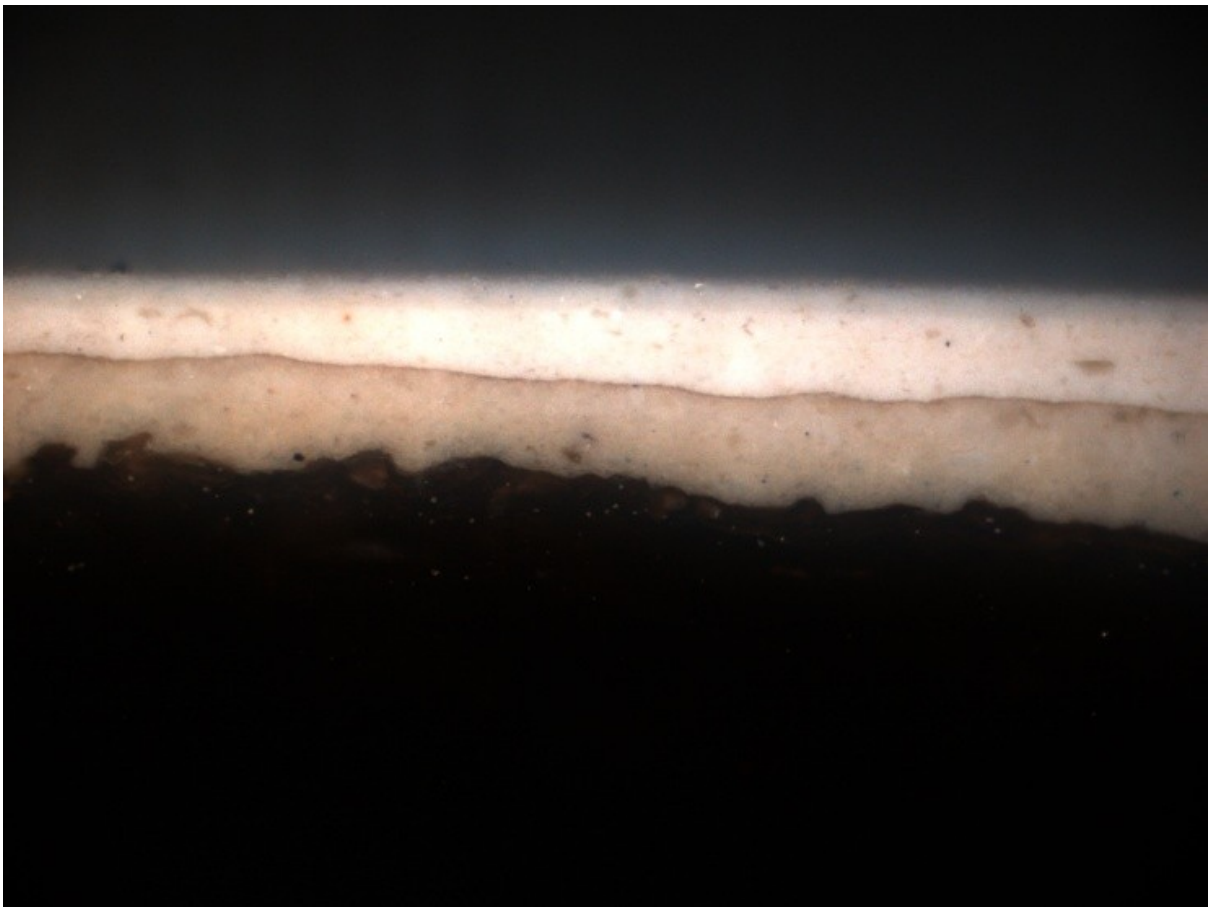
Ceiling, Cornice & Frieze

The ceiling, cornice and frieze are in remarkably good condition. They appear to date from the original or early fitting out of the house. Paint samples taken from these elements seem to confirm this assumption. The ceiling bed is decorated with an embossed paper which was originally decorated in a plain off-white oilpaint. This has a distinct dirt layer on its surface. The paper has only been painted once in a greyed white zinc-based paint. The existing paint was probably applied during the 1930s or possibly during the post WWII redecorations. Old stocks of pre-WWII may have been available.

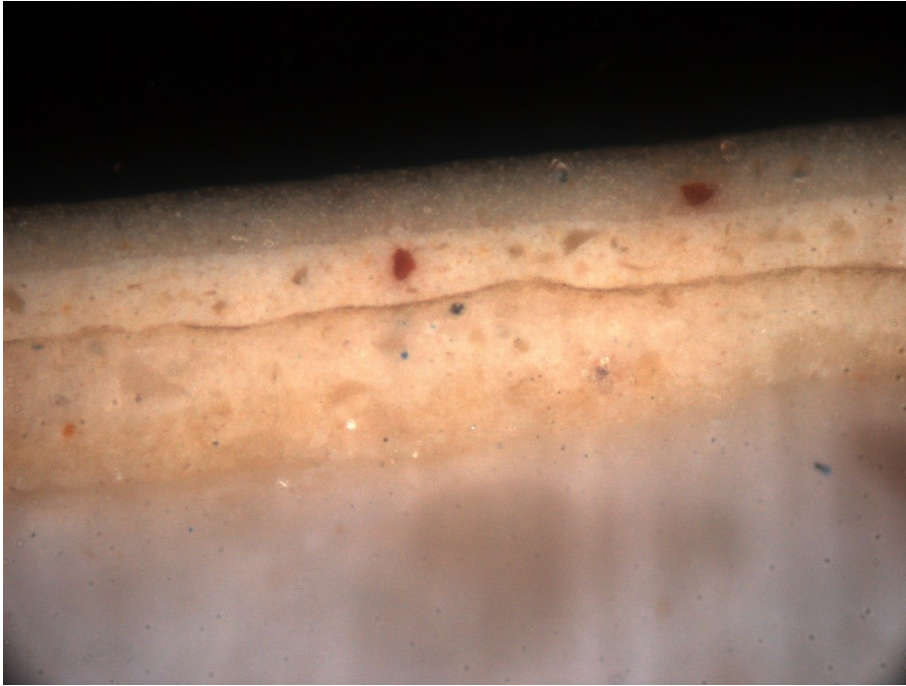
Decoration of Ceiling



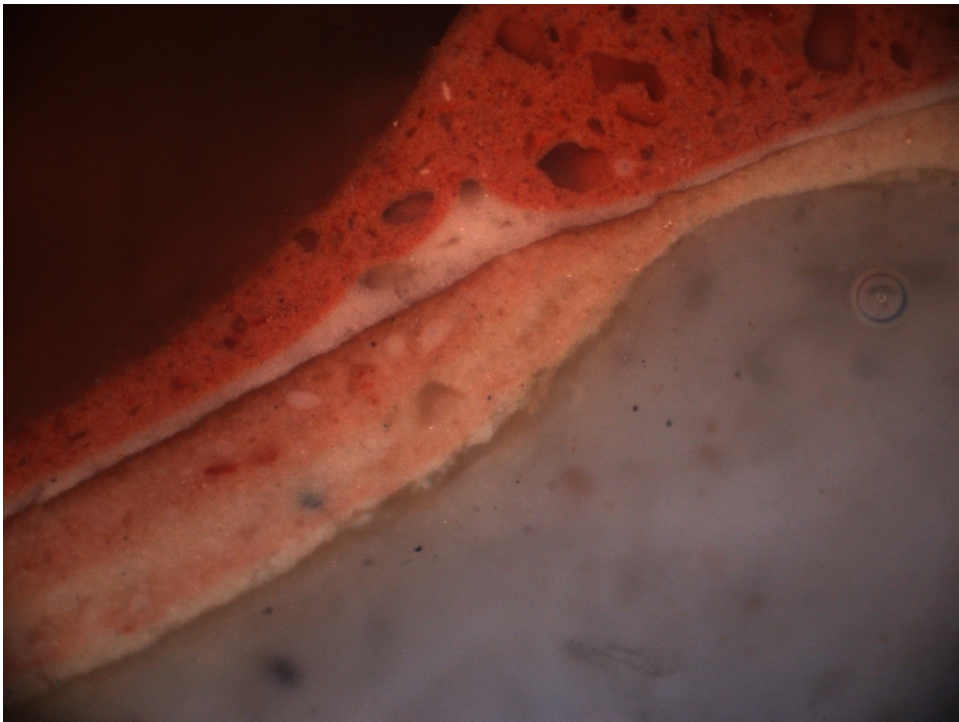
Sample 147 – Paint on Embossed ceiling paper



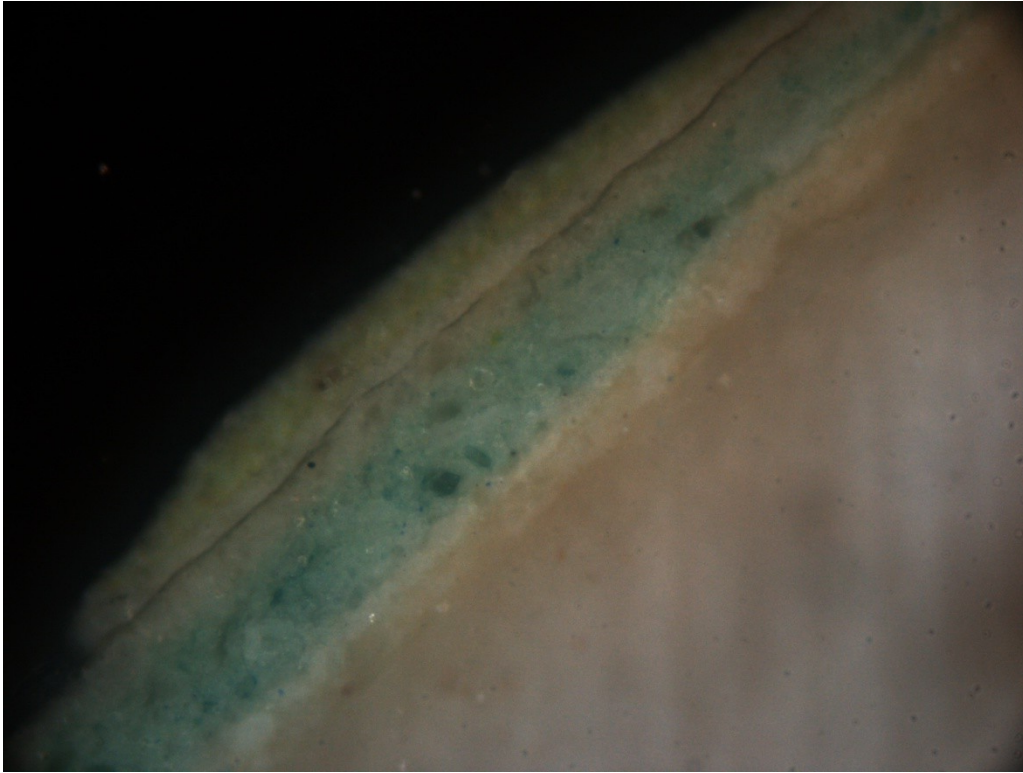
Sample 144 – Cream of outer border



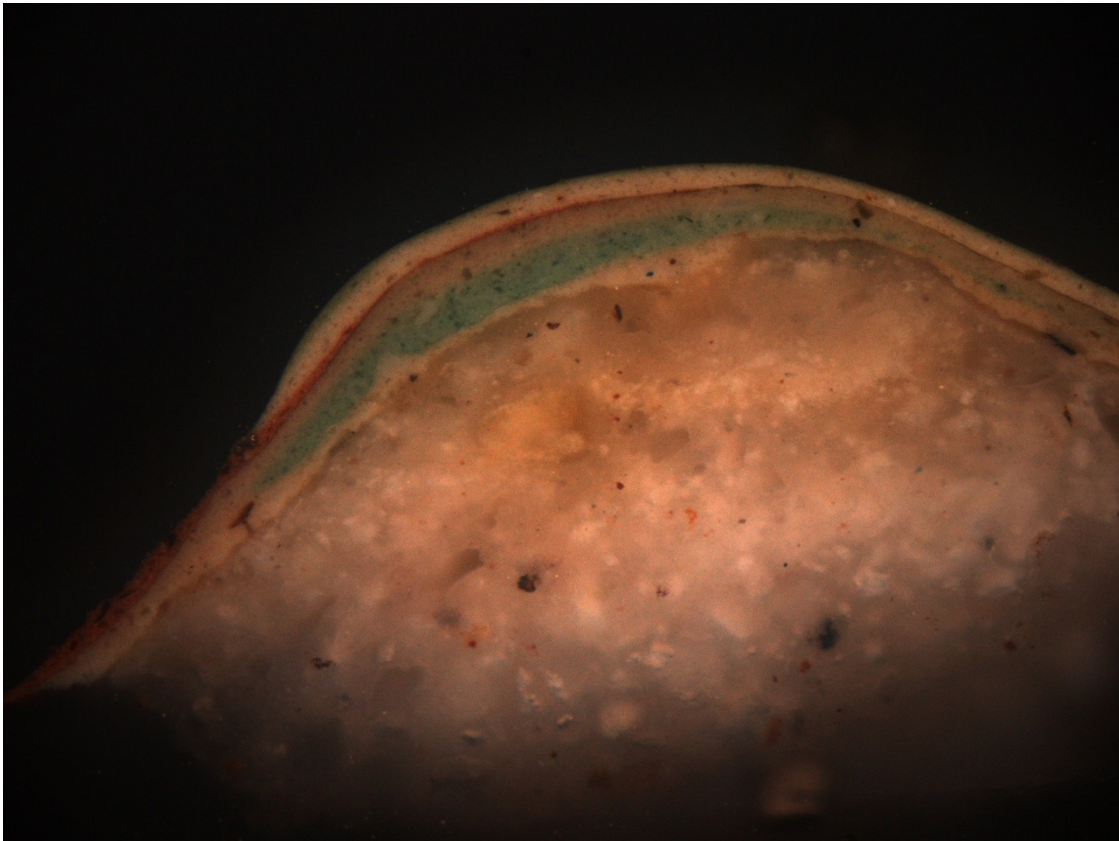
Sample 146 – Red Moulding on ceiling bed



Sample 143 – Green moulding ceiling bed



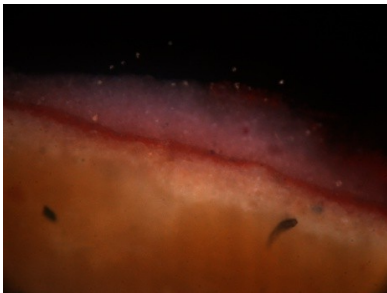
Sample 139 Green moulding outer



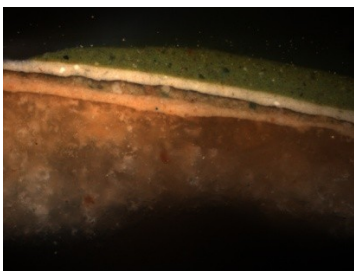
Reception Room (R0.01) Ceiling border



142 Pink Flower



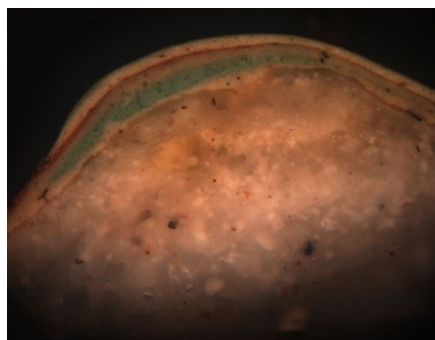
141 Green Stem



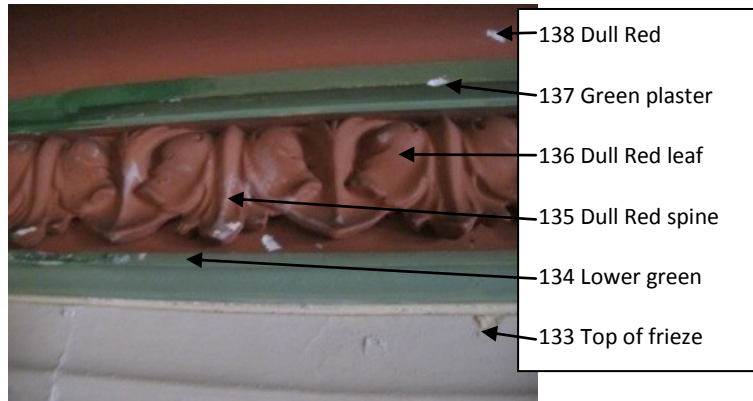
140 Ground



139 – Green Outer border

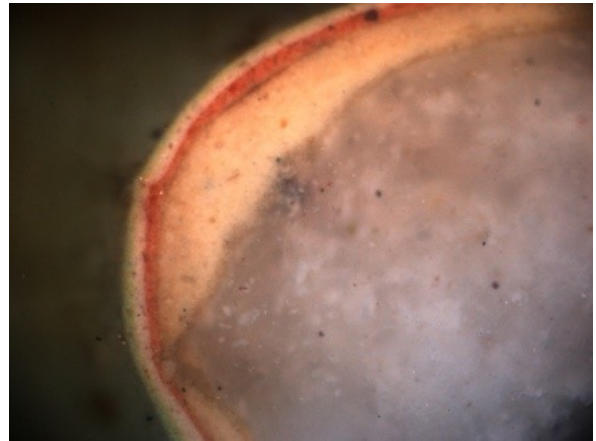
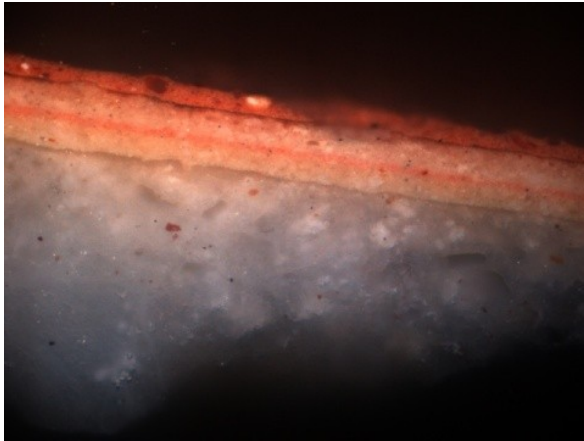


Reception Room (R0.01) Cornice



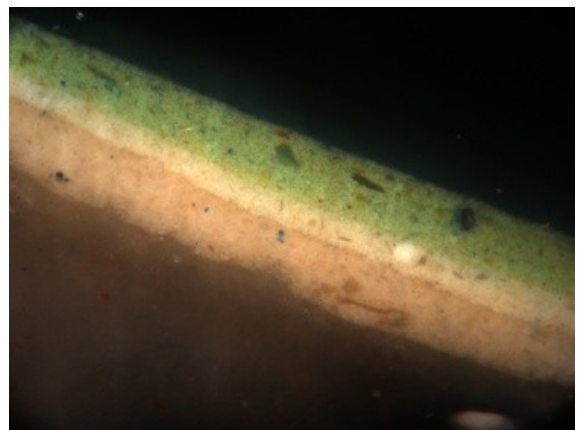
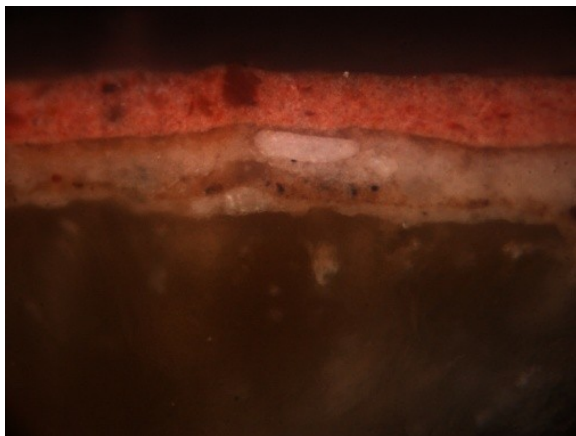
138

137 – Green now originally was Pink-red

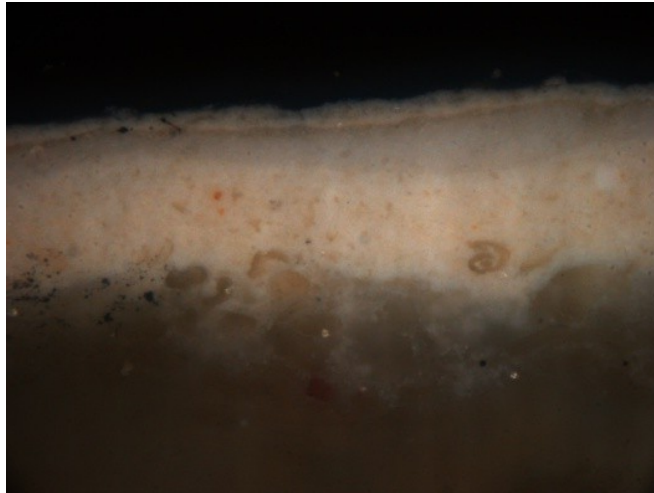


136

134 – Bottom Green of cornice



132A – Anaglypta Snail relief



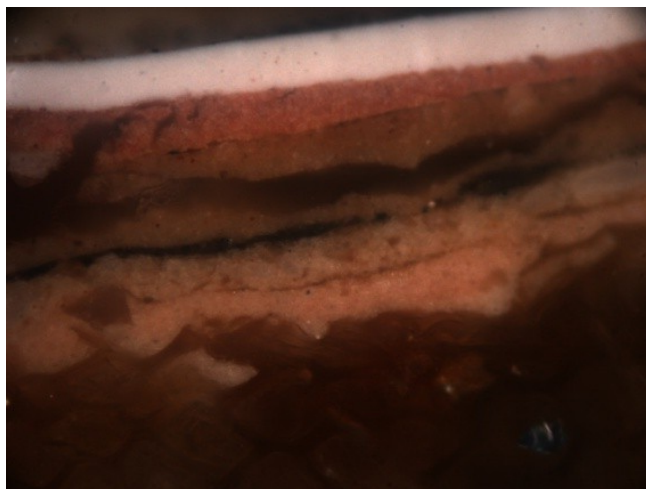
Modern Off-white Acrylic – 1960s

Zinc-based White 1930s/50s

Lead-based white c.1900

Anaglypta

129 Bottom Wooden filet – Grained



Ref. AR12/24/129

Modern White

Dull Red

Graining Repeated x 3

Wooden bead

Summary of Original Decoration of Ceiling, Cornice & Frieze

Ceiling Bed	All Off-white (blued)
Ceiling ribs	Lighter pink-red
Green borders	Blue-green
Concave	Lighter pink-red
Green above cornice	Lighter pink-red*
Green rib below cornice	Lighter pink-red*
Embossed frieze paper	Off-white
Lower moulding	Grained



Wall face Wallpaper – surviving example (what date?)

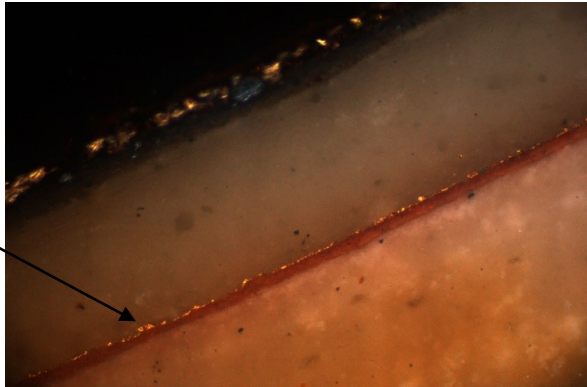
Beneath the existing wallpaper is a 'porridge & pudding style paper'. These papers were popular in the 1930s and 1950s. No trace of this paper was found below the dado rail.



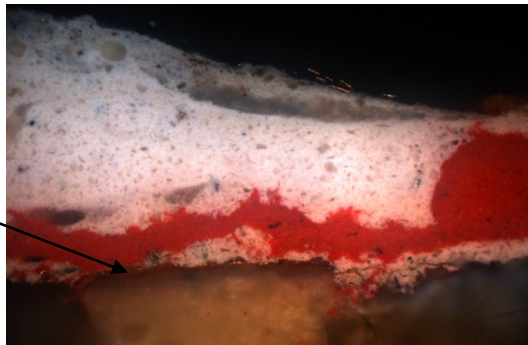
Mirrors & Pelmet

All of the Mirrors and Pelmet on the Ground floor were original decorated in **high quality gold leaf (water gilding on bole)**. These have been redecorated in cheaper gold paint – and later the existing red paint (applied over a white undercoat)

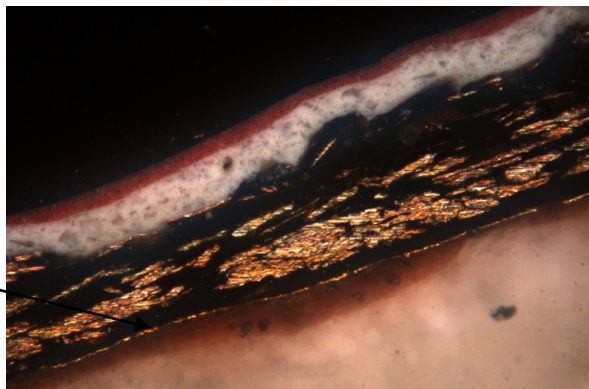
Pelmets Sample 19



Mirror – Sample 15 left of door North wall



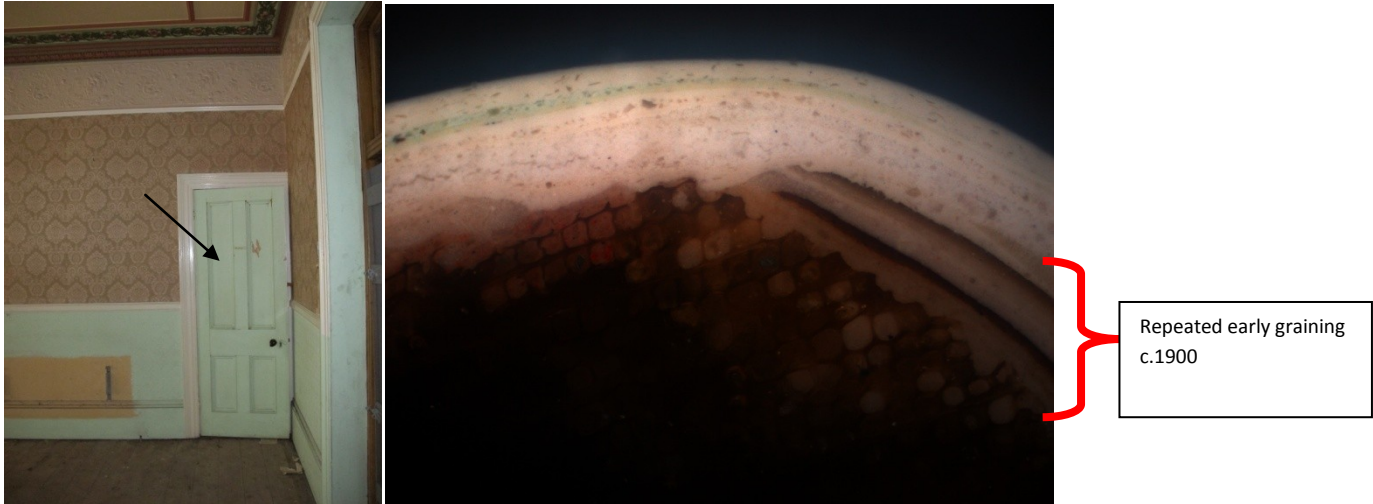
Mirror - Sample 4 Above Chimney



Joinery

Rear Door to Kitchen - Original Door

This appears to be an original door. It has been grained twice and show signs of paint stripping prior to the application of post WWII paints.



Main Door – Possibly replaced in the 1950s/1960s

The wood has been properly primed with a red lead primer and the revealed graining is simialr to that found on the French Doors.



An example of very high quality graining has survived on the face of the French windows which lead to the Long Room (R0.06). Paint analysis has established that these doors – unlike all the other joinery elements within the house were not grained but repeatedly decorated in white. The distinctive grained decoration was probably applied in the 1950s.



Figure 17 French Windows - High quality c.1950s grained decoration not over painted



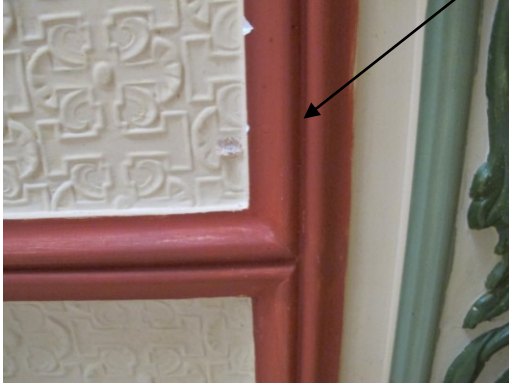
Figure 18 Cross-section of Sample 5 - 1950s Graining revealed in cross-section

Front Drawing Room (R0.02)

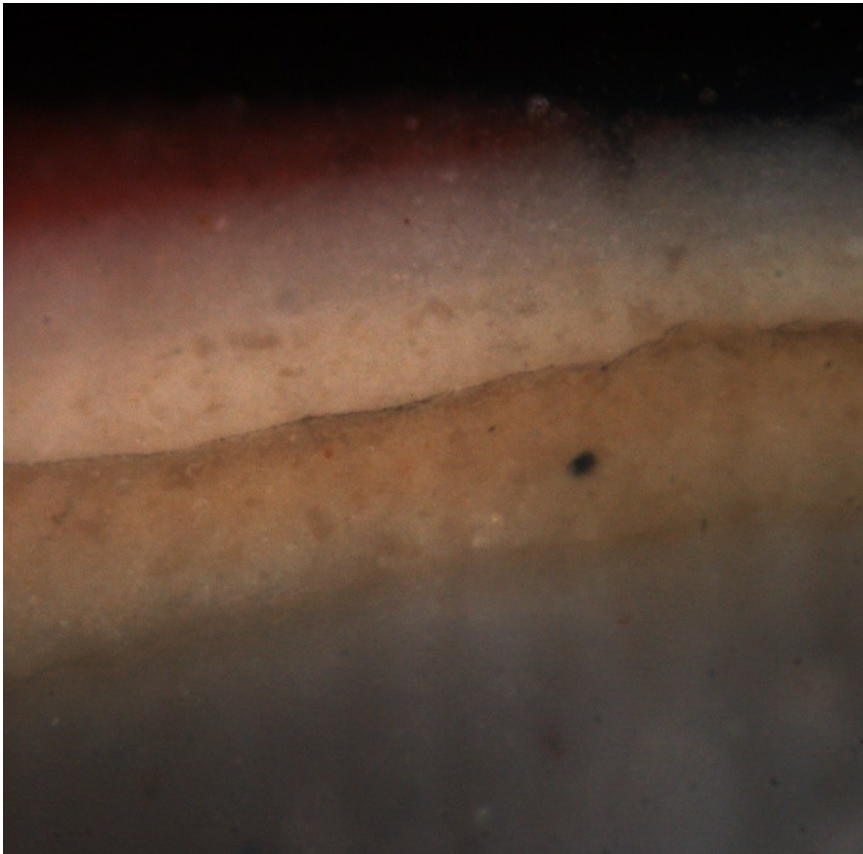


Front Drawing Room (R0.02)

Ceiling Rib – Pale Green c.1900



Sample 163 – Red ceiling rib – originally cream – But 160 was green



1960s Red

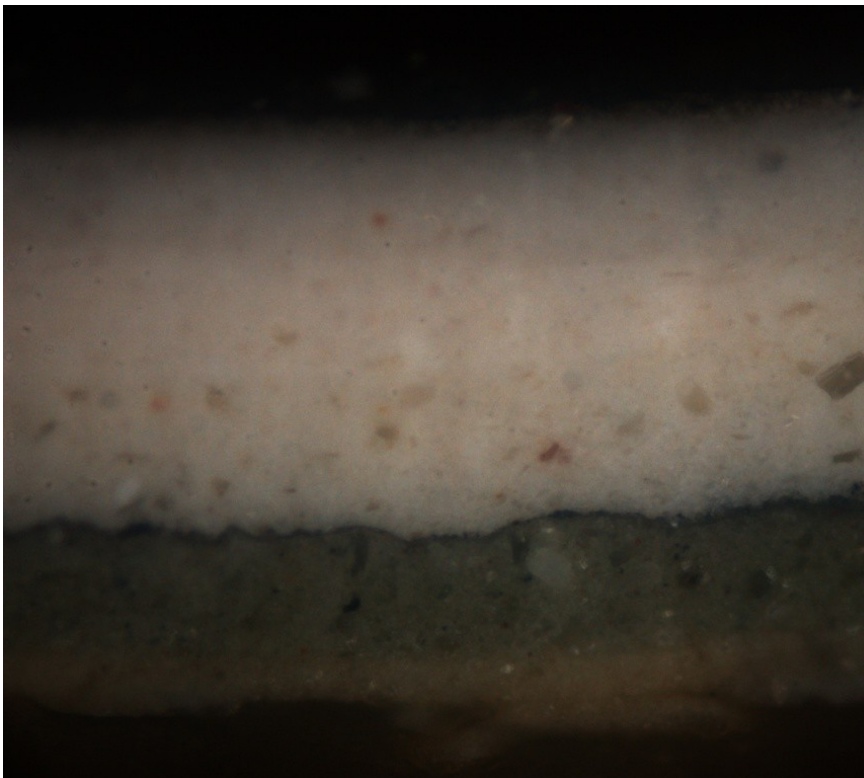
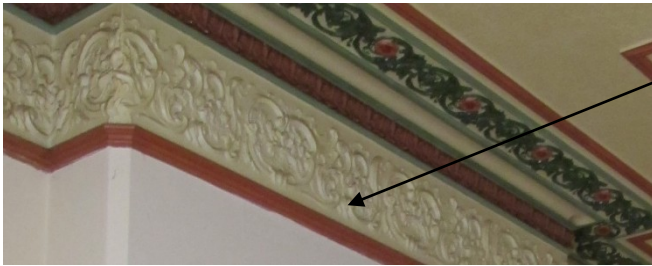
White

c.1900 Pale Green lead-based paint

Plaster

Anaglypta Frieze

Sample 149 Background & 150 Relief - Sage Green



Off-white

White

Deep Sage Green

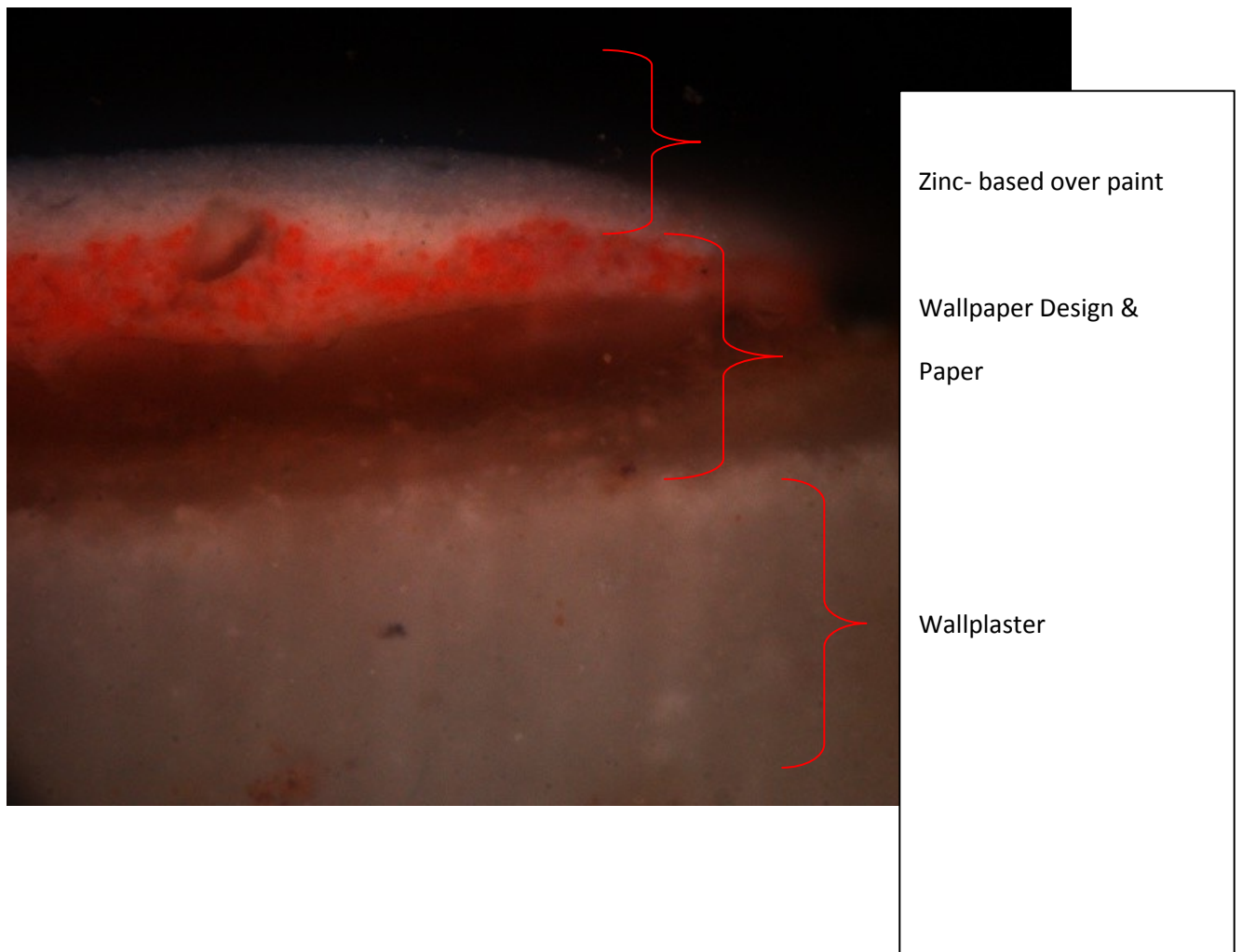
Anaglypta

Wallpaper under kitchenette

Sections of an earlier wallpaper were retained behind the 1960s kitchenette corner. These wallpapers probably date from the 1930s or 1950 renovations.



Wallpaper - Sample 22 upper wallface

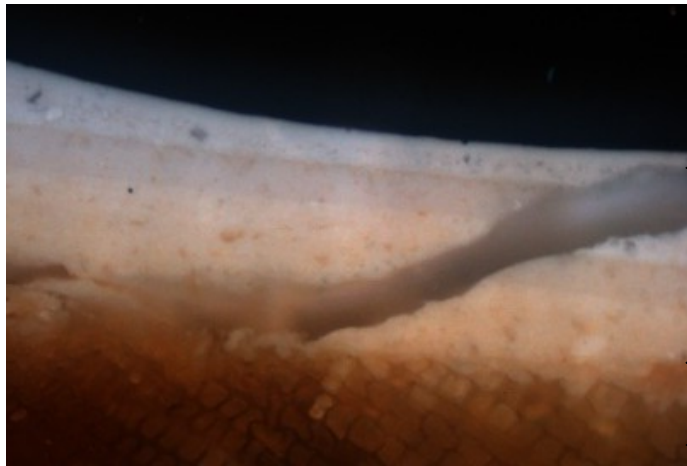


Windows

It is possible that the windows in this room have been replaced – possibly in the 1930s or 1950s . They do not show any evidence of early graining which is found on the door archtraves and folding doors.



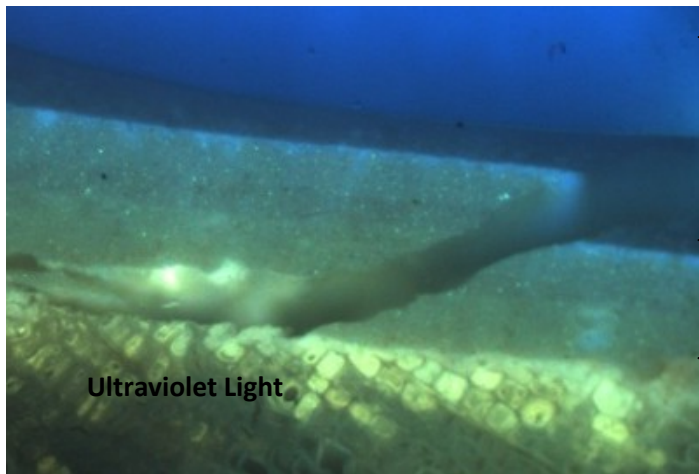
Window - Sample 24



Modern Alkyd White

Zinc- based paint 1950s

Wood



Ultraviolet Light

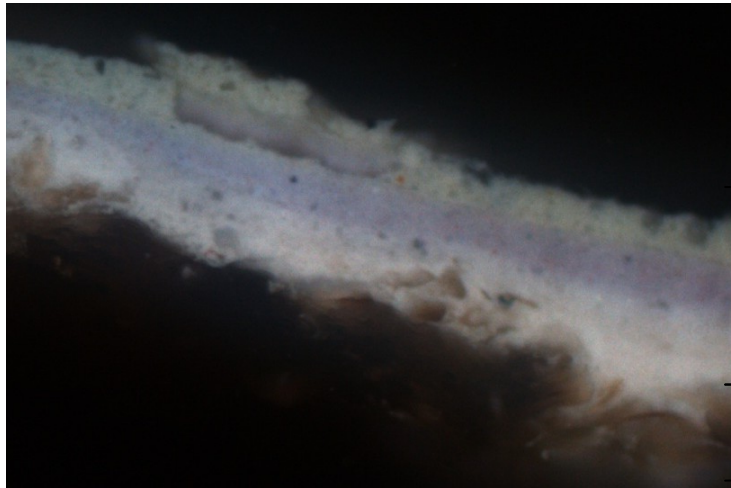
Modern Alkyd White

Zinc- based paint 1950s

Wood

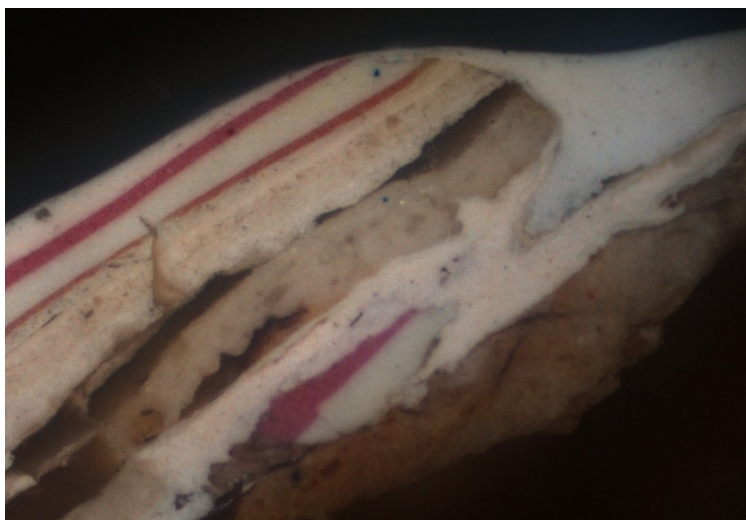
Main door – Boarded side to Entance Hall

The panelled doors were covered in boading probably in the 1960s/1970s to make them look more appear more modern



Modern Alkyd Resins

1960s/1970s Boarding of door



Modern Alkyd 1960s/1970s paint

Traces of early graining

Wood

Folding Doors

The folding doors dividing the two northern Drawing Rooms retains substantial remains of the original grained decoration applied to all of the joinery (window frames, window sashes, doors, door archtraves, skirtings and staircases) The extensive fictive graining in imitation of a light oak would have been a very distinctive feature of the interiors of 12 Arthur Road from c.1900 until the 1950s graining. The early grained when worn and dirty had been revarnished to revitalise the scheme .

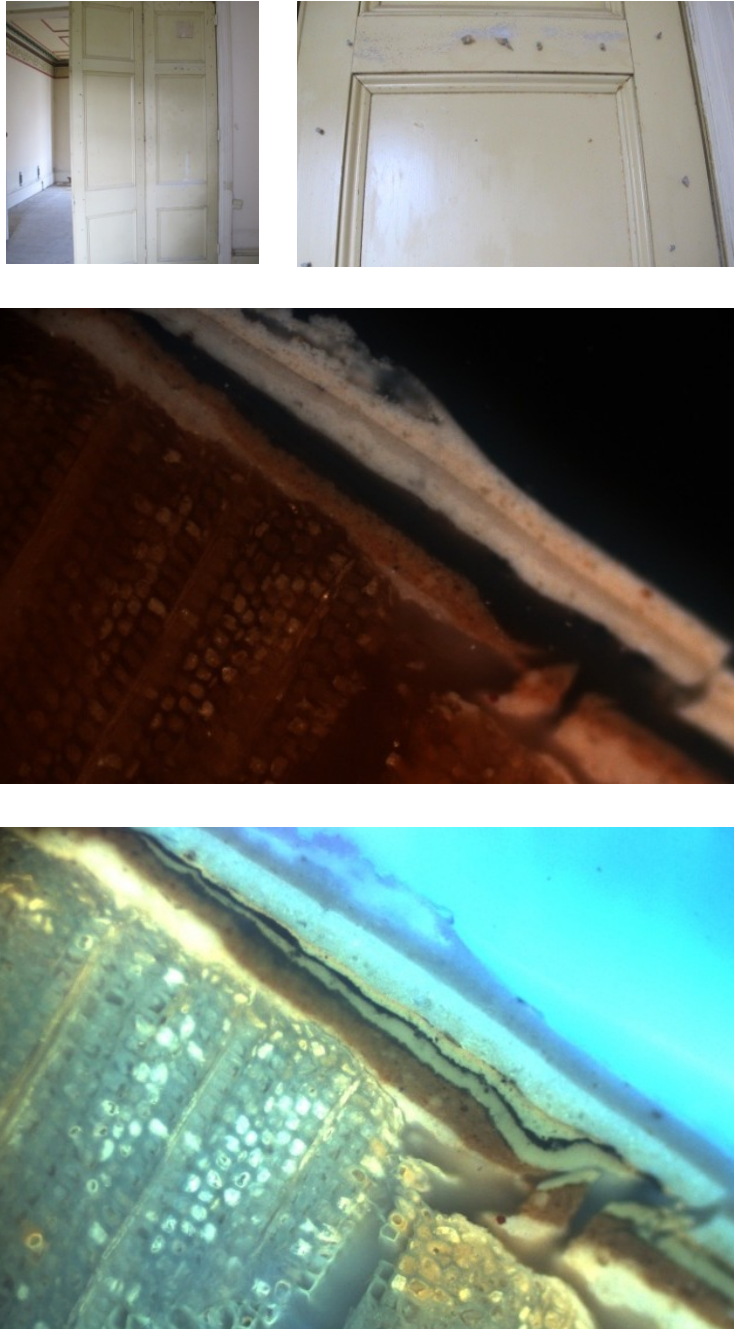
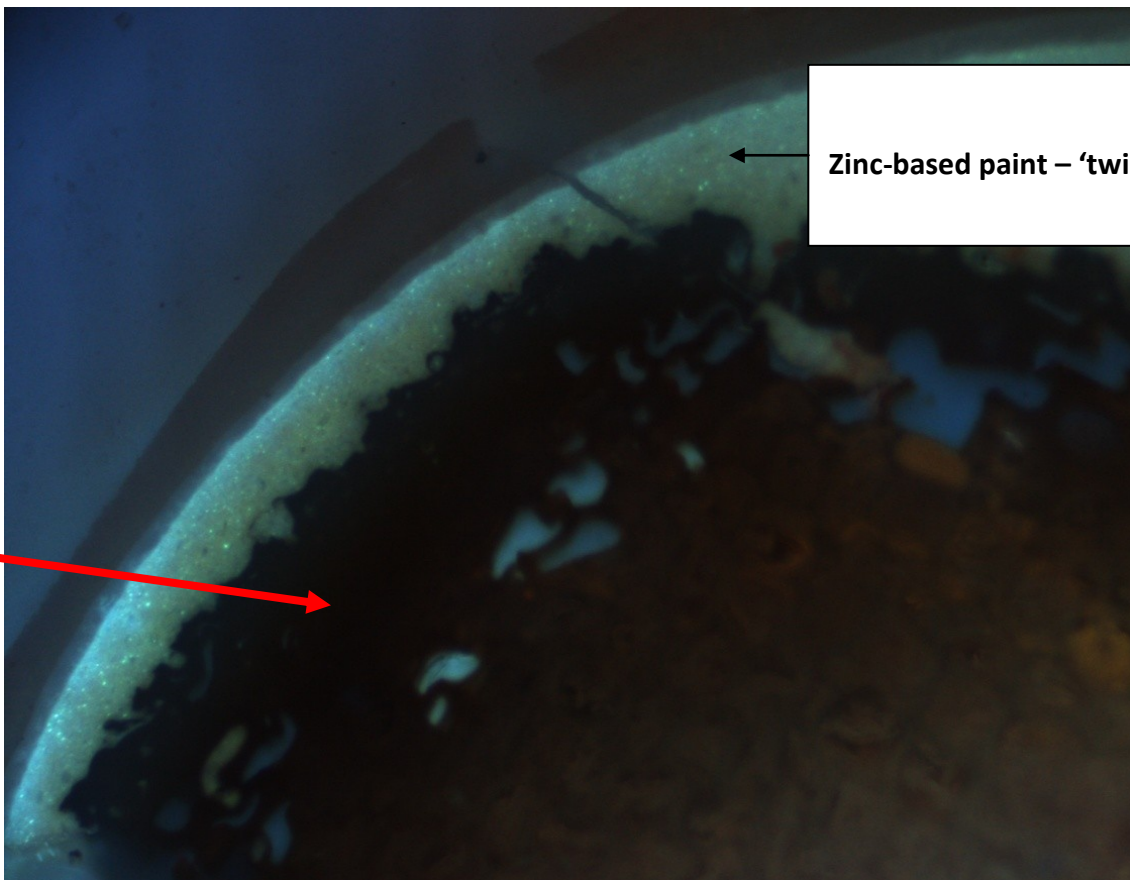


Figure 19 Folding Door between R0.02 & R0.03 - Cross-section sample 32 Original graining over painted c.1950 and then boarded over during the 1960s

Signs of Fire Damage - Architrave

There are signs of sections of the archtrave of the folding doors being damaged by burning. The charred wood has been over painted using a zinc based paint (commonly associated with 1930s but possibly old stock used in the 1950s)

Architrave of folding doors (North Side R0.02 side) - Sample 31



Wallpaper protected by electric switch

A section of foliate patterned paper is retained on the east wall beside the door.



Rear Drawing Room (R0.03)



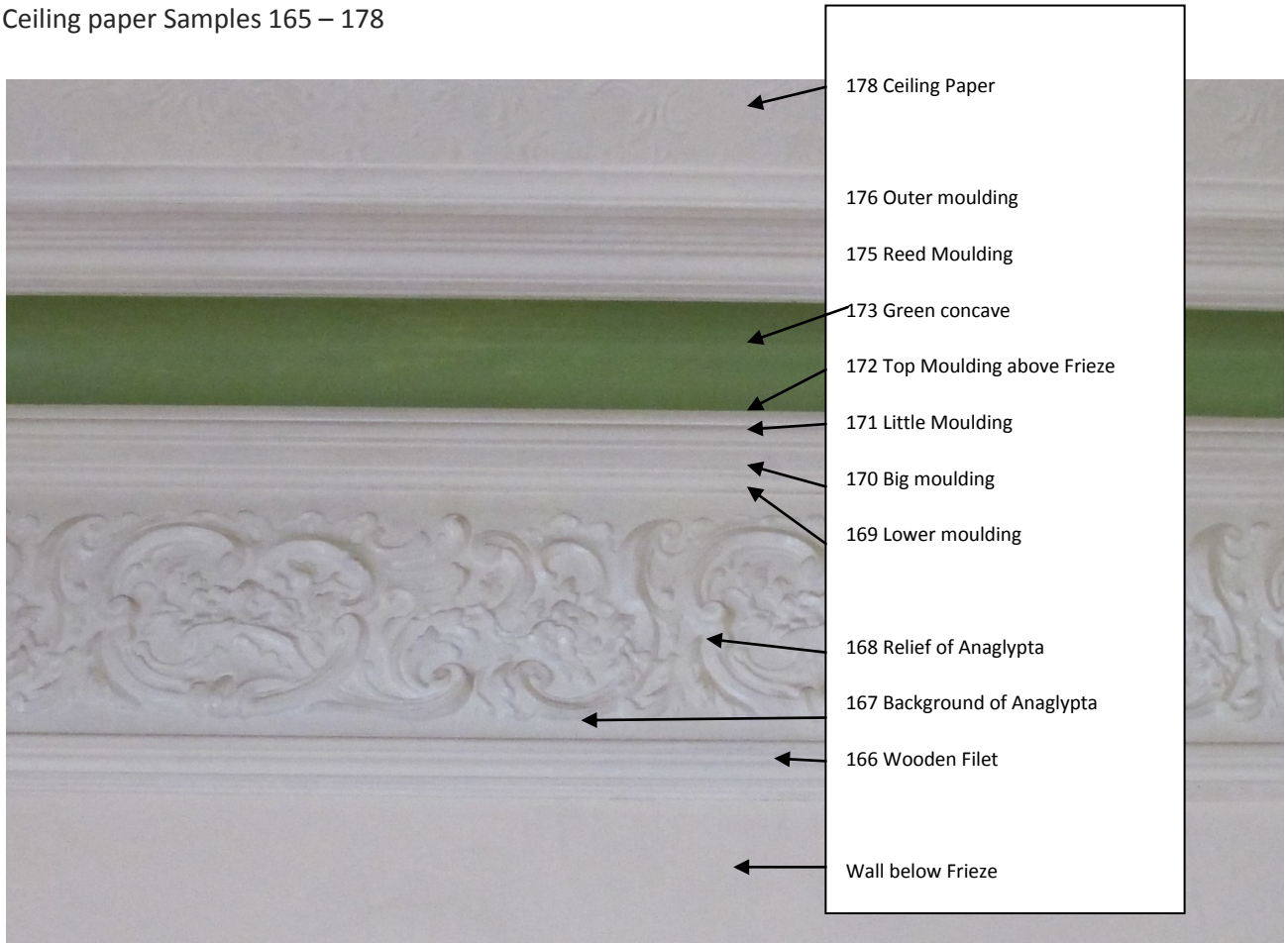
Rear Drawing Room (R0.03)

This room is of lower status and does not have an ornate plaster ceiling border. The ceiling has a central plaster rose but no other plaster embellishments. It is covered by an embossed paper. There is a simple plaster cornice.

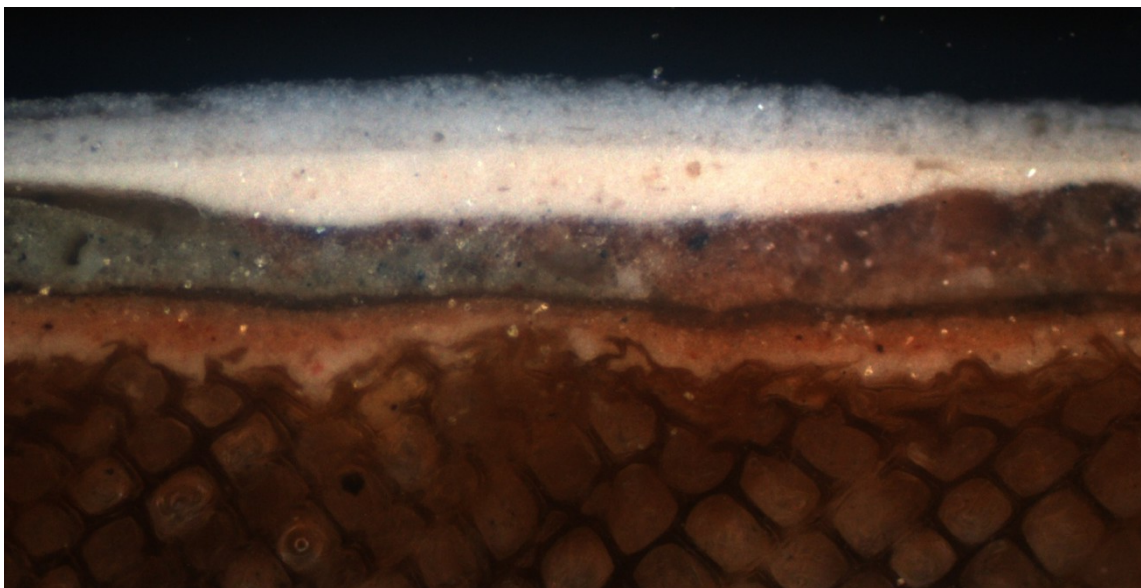
This room was used as office by the Gregory family and was not converted into a flat with a kitchenette corner. There is evidence of fire damage on the door archtrave of the folding doors. This may date from the 1930s or 1950s as it has been overpainted in zinc-based paint.



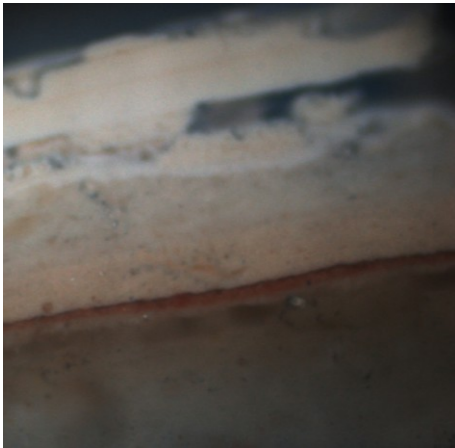
Ceiling paper Samples 165 – 178



Lower Wooden Filet – Sample 166 Grained – later picked out in green and dull pink



Big moulding above frieze - Sample 170 – Picked out in dull pink (surface dirt)



Relief of Anaglypta – Sample 150



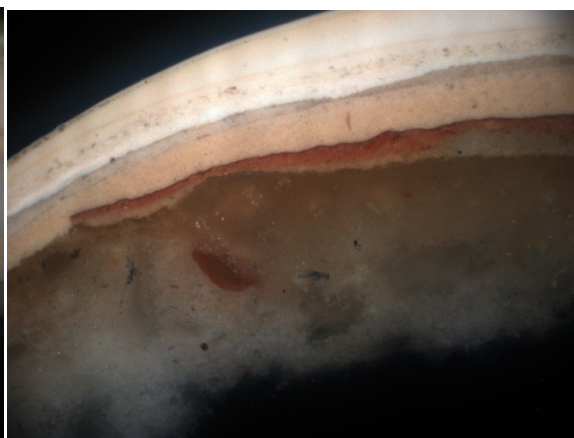
Green Concave Moulding - Sample 173

Originally Light Pink

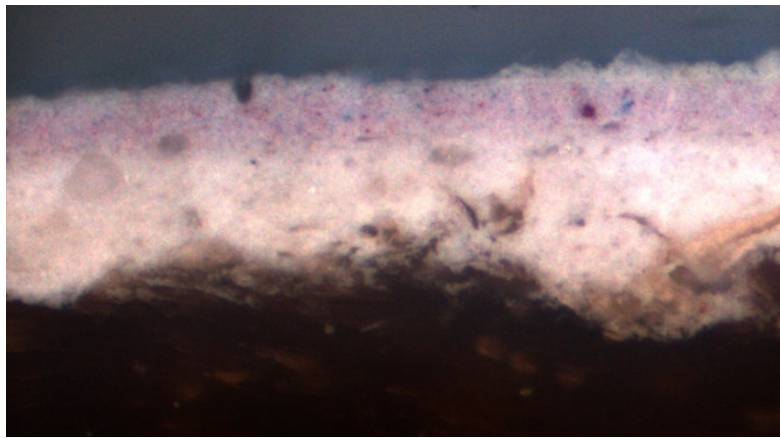


Ceiling outer moulding – Sample 174

Originally picked out in Dull Pink



Door - Sample 36B Door – Early graining and later 1960s decorations and paint on boarding



Modern Alkyd Resin Paints

Boarding on door



Modern Alkyd Resin Paints

1950s whites

1900 – 1950s Grained Decorations

Wood