

CON/009/0003

Till O'Brien .

VILLA ALBA

Walmer Street, Kew

An investigation of the interior decoration
including essential emergency conservation.

Prepared for: The Chairman and Members of
The Villa Alba Preservation Committee

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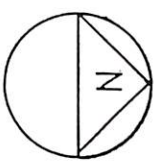
Aug. -Sept. 1986

SECTION A

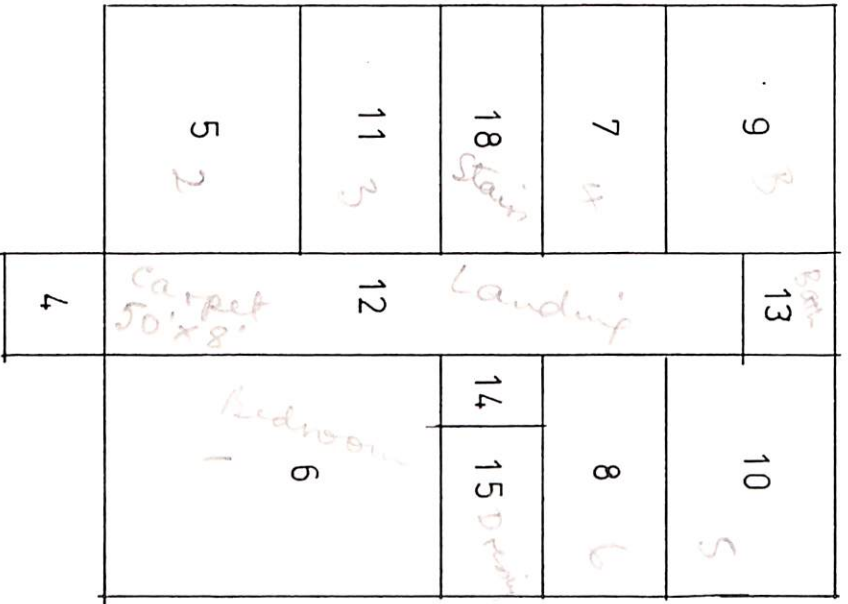
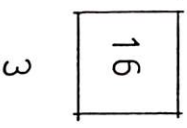
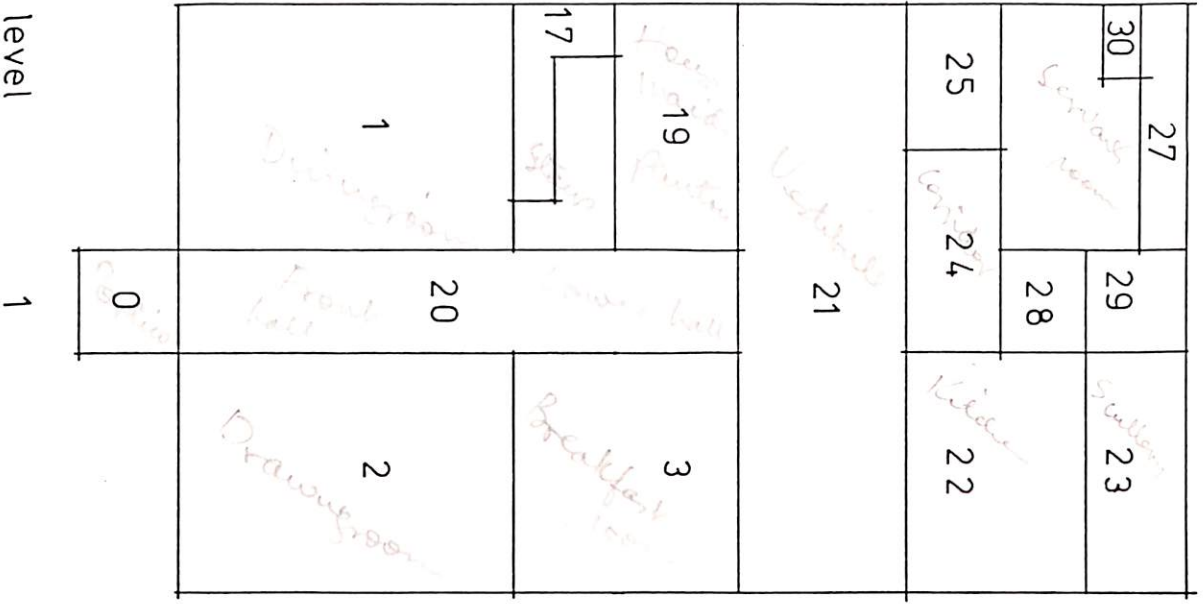
GENERAL OBSERVATIONS

VILLA ALBA

sketch showing ROOM DESIGNATIONS



not to scale



ROOM NOTATION

The sketch plan shows the numbering system used for this report. It does not run in a logical sequence but rather follows the hospital door numbering and then enumerates all rooms and closets starting on the first floor and then down and through to the single storey rooms.

This may make the reading of the report slightly disjointed but should eliminate conflicting numbering in the house itself.

The door and window numbers refer to the room in which they are found, i.e. Door 6 is the entrance to Room 6 and Door 15/6 the door connecting Rooms 6 to 15.

In this report the room order is followed from floor to floor from the ground floor upwards and does not follow a numerical sequence.

We have encouraged the RMIT students to adopt this same notation.

AIMS OF INVESTIGATION

The main aim of the investigation has been to establish the level of decoration in each room rather than to record every individual colour change.

It has not been necessary for us to remove any paint to aid our investigation.

We have, however, removed small areas for two reasons:

- 1) For the committee to confirm visually the findings, in significant areas, outlined in this report.
- 2) where previous paint removal gave incomplete or misleading information about the extent or complexity of the design.

We have not disturbed the fabric of the walls in Room 9 because this room has already received the most wanton and futile scrapes (the scrapings of Job were more sensitive and pleasing to the eye) far in excess of the small amount of uncertain information it reveals.

It is more important at this stage to be fully aware of the status of the decoration in each room so that policies can be formulated within the broader context of the whole decorative impact to ensure that related design themes receive harmonious and coherent treatments.

METHODS OF INVESTIGATION

- 1) RL Raking Light
A 1,000W photographic lamp was used to show evidence of the relief created by different levels of paint. This showed quite clearly all overpainted stencil work but is less effective on worked up figurative paintings.

- 2) IR Infra Red Photography
Where the overpaints do not exceed 60-80 μ m it is possible to photograph paintings through the overlayers. These results are not available for this report.

- 3) XS Microscopic Paint Layer Cross-sections
A basic technique to establish the frequency and nature of overpaints, and the method of execution of the original paint system.

- 4) PLM Polarizing Light Microscope
A basic tool in the identification of pigments. It was uniquely able to distinguish the two forms of vermilion used (Room 13).

- 5) MCR Microcrystallography
Used to confirm and support PLM findings.

- 6) MCH Microchemical Test reactions
When used on the cross-sections chemical reactions have shown up the presence of starch on the ceilings of Rooms 8, 10 and 21. This together with other information shows that these ceilings were originally papered.

- 7) TLC Thin Layer Chromatography
Used to establish the basic painting media. These results are not available for this report.

RMIT CO-OPERATION

Students from RMIT have been welcomed to record moulding details and colours. A separate team have made measured drawings.

It is understood that from this participation The Villa Alba Committee will have access to all of that information including photographic proof sheets and negatives. Ownership of the information should be discussed directly with the participants.

Kosinova Thorn have requested that selected colours be recorded using the Munsell Colour System but stress that these values represent only one of a range of colours within any painted surface. Whilst this encoding will be a useful documentation it should have no role in the final colour appraisal within Villa Alba.

We have shared our findings with both RMIT groups but have not confirmed and do not endorse any of their information unless requested to do so.

GENERAL INTRODUCTION

This introduction follows the format adopted for each room and helps to explain the comments and to give an overall view of each respective element.

1) Summary The interior of Villa Alba is important on several related levels. Most notably the decoration is important for three reasons:

- 1) It represents a complete interior of the highest order of design and decorative excellence equalled in its range and intactness by few other buildings in Australia.
- 2) It contains a set of Wallpaintings (Room 21) which when uncovered will not only broaden the knowledge of Victorian taste in Australia but will be significant in international terms as representative of late 19th century secular Wallpaintings. Paintings of this scale in domestic interiors are very few.
- 3) The interior is documented to the extent that the firm of Decorators is known and the painter and date of execution of the cherub frieze is recorded.

2) Skirtings The skirtings are of two types:

- 1) Timber of the one profile.
- 2) Cement render of two profiles:
 - a) In the entry hall the rendered skirting is the same profile as the wooden skirting.
 - b) In Rooms 17 and 21 the rendered skirting is lower with a simple rolled moulding at the top.

- 3) Dado A dado has been used in some rooms but there is no obvious pattern.
Dados are found in Rooms 1, 3, 20, 21, 18 on the lower floor and Rooms 9, 12, 13, 18 on the upper.
The dados to Rooms 9 and 12 include figurative subjects.
- 4) Filling The walls are divided into five main types:
- 1) Plain distemper without dado, i.e. Room 14 and possibly 17 and 30.
 - 2) Plain washable distemper with or without dado.
 - 3) Plain walls with flattening coat but no dado.
Rooms 5, 10 and 11.
 - 4) Stencilled, with or without dado.
Rooms 20 and 1, 6, 9, 12, 13 and 18.
 - 5) Free hand paintings, Room 21.
- 5) Frieze The friezes are significant in that they are all individual and unique. This gives an insight into the design ethos of 19th century decorators. They have created, within a limited range of motifs, a distinctive yet harmonious set of patterns which can best be seen when collected together photographically.
The free hand friezes of Rooms 1 and 20 have been painted in the studio on paper.
The picture rails are original with the possible exception of Room 26.
- 6) Cornice The cornice details have not been closely studied by us but are composed of two patterns. They reflect the creativity found in the frieze and unite the wall colours to the ceiling in a commonly repeated formula. Generally the scotia moulding reflects the wall colour but there are one or two exceptions.

7) Ceilings

The ceilings are divided into two main groups:

- 1) Those painted onto paper in situ.
- 2) Those painted directly onto plaster.

There is no readily obvious choice for papering some ceilings and leaving others.

Generally however the more elaborate ceilings, i.e. Rooms 2, 3, 9, 20 are on paper and the plainer decorations are on plaster.

The more elaborate ceilings generally combine two media.

The grisaille painting is carried out first in either distemper or very lean oil and the roundels are then painted in a much richer oil paint.

8) Ceiling Roses

The roses are of three basic types but all have been cast and applied.

Generally they all retain their original colouring.

9) Architraves

The architraves, both door and window, are of the same profile with no variation.

Later architraves (Rooms 1 and 2) are readily distinguished by their crude mouldings.

10) Doors

The doors are all of a standard pattern with the exception of glazed doors.

Later doors are all flush panelled.

The most interesting feature is the door furniture which is of two types:

- 1) Chromed; for lesser doors.
- 2) Cast; for more important doors.

Although this latter type has not received our close attention it must be said that they are excellent castings with very crisp detail suggesting that they have received further chasing after casting. These fittings are shown to be gilded in some places but further examination is required to determine the extent of such gilding.

11) Windows On the whole the windows have several features in common:

- 1) Central recessed bronze lifts.
- 2) External ogee restraints.
- 3) No internal restraints.

These three features are absent from later windows. The locking mechanisms have all been removed except for that in Room 19 which is broken. Evidence remains on many other sashes to indicate that this lock was used throughout the main rooms. A complete survey of every window was not made however.

12) Condition Villa Alba suffers, like all unoccupied buildings, from a high susceptibility to moisture. It would seem that moisture penetration from above has been corrected. This still leaves the interior vulnerable to high and fluctuating humidity. The significance of Humidity in the destruction of building interiors cannot be stressed too strongly.

- 1) High humidity with inadequate ventilation very quickly encourages mould growth, particularly on paper and proteinaceous binders. It must be re-iterated that the ceilings at Villa Alba are composed essentially of paper, starch and gelatine, the latter two being proteinaceous.
- 2) Random Relative Humidity readings taken near the ceilings showed readings of 92-94% RH which is dangerously high. If the air temperature dropped 2°C, as it would at night, there would be condensation of moisture. If the air made contact with a ceiling 2°C lower than itself moisture would condense onto that ceiling. This moisture could then be readily absorbed by the adhesive and the distemper painting, causing swelling and eventual loss of adhesion. To avoid this problem it is necessary to lower the RH and stabilize the temperature.

Condition (cont.)

- 3) Fluctuating RH can cause hydrophilic materials to expand and contract in the same way a tennis racket strung with cat-gut will warp. These forces, when projected over a 100 year continuous cycle cause considerable fatigue in organic materials.

- 4) Salts present on or near the surface of plaster will crystallize and re-dissolve with fluctuating RH. Some salts will re-dissolve at RH as low as 30% but the majority are above 60%. This crystallization and dissolution cycle exerts an enormous mechanical pressure on the surface.
The obvious solution to this problem is a stable RH.

13) Emergency Conservation

1) AIMS OF CONSERVATION

The conservation time requested was based on the immediate and obvious deterioration, particularly to papers on the ceilings. The recommended time was reduced to fit within the available funding on the basis that some consolidation is better than none. It does mean however that although the most vulnerable papers have been preserved and that imminent losses have been prevented, there still remains a list of less urgent but essential works.

Some of these works only became known during the investigation (Room 21) or where closer inspection showed the condition to be worse than anticipated (Rooms 6 and 12).

These works have been listed under Priorities.

2) CONSERVATION TECHNIQUES

The types of deterioration required individual treatment and the following methods were used:

		consolidant
1) Oil paint onto plaster	BEVA 371	20% solution
2) Oil distemper onto plaster	BEVA 371	15% solution
3) Paper onto plaster	BEVA 371	30% solution
4) Distemper onto paper	BEVA 371	6% solution

Example 4 was the only situation that was more than routine. Distempers present two main difficulties for consolidation:

- 1) They contain very little medium which gives them their matte powdery appearance. The introduction of more medium in the form of a consolidant can saturate the pigment particles and give an increased gloss.
- 2) Distempers are principally composed of animal glue and whiting (calcium carbonate). Calcium carbonate has a refractive index of 1.51. Any resin applied over and surrounding this pigment having a similar refractive index would make the calcium carbonate completely transparent. Resins, oils and waxes generally range from 1.47-1.54 (with one or two exceptions) and would all make the pigment more or less disappear.

If the calcium carbonate were mixed with vermilion (RI 3.14) to make a light pink as in the lower hallway, the chalk would become transparent and make the vermilion more prominent. Hence the colour could change from pink to red.

To avoid these changes in colour due to refractive index and saturation it has been necessary to select a consolidant with low refractive index and good light scattering properties (BEVA 371) and to increase the solids content just to the point before any darkening occurs.

In the case of the lower hall ceiling this has been 6% solids. At this strength it is not possible to achieve a complete consolidation in one phase. These areas will require further treatment.

5) Plaster onto laths

foaming polyurethane

Where the plaster has broken away from the supporting laths it has been necessary to re-form the key to stabilize the plaster.

In the case of Room 7 where the cornice was detached and most of the laths removed the key was re-established using a foaming polyurethane.

This treatment may be the most effective for the Room 12 ceiling.

14) Recommendations

1) Short term

It has become obvious during the investigation that several areas, not included in the original proposal, require immediate conservation work. We urge that these works be put before any other priorities:

- 1) Consolidate Room 6 ceiling. (Main bedroom)
- 2) Consolidate Room 21 walls. (Vestibule)
- 3) Stabilize Room 12 ceiling plaster. (Top hall)
- 4) Continue the consolidation in Room 20. (Lower hall)

2) Long term

These recommendations generally distinguish those rooms which should only be uncovered and where re-painting would be inappropriate.

1) Areas that should be uncovered only:

Rooms 9 and 21: Should be completely uncovered. Any other approach would be wholly inappropriate and at variance with the modern understanding of the importance of historic buildings.

*Boardsir +
Vestibule*

Room 12: The dado should most certainly be uncovered. This process could successfully be employed on the filling to give a unified approach. The ceiling in the north end should be retained and uncovered.

Upper hall

Room 2 walls: Whatever approach is adopted in this room would necessitate the removal of the present wallpaper. It could be stated academically that this paper is an acceptable new skin in the rooms growth and as veritable as the underlying 1883 scheme. However on two counts the paper is unacceptable:

Drawing room

Room 2 walls (cont.)

- a) It does not respect the original artists intention in terms of texture or colour balance.
- b) It makes the appreciation of the very complex and delicate ceiling more difficult by framing it in a discordant hue.

Given that the paper must be removed the room is immediately returned to its full colour scheme.

2) Other overpainted areas:

Providing that the guidelines (Refer 2.3. below) for uncovering a reference panel are adhered to, much of the remaining decoration could be successfully reproduced.

This is however not a recommendation or endorsement and it must be borne in mind that repainting is simply Repainting. It is not restoration and can only be supported in terms of cheapness.

3) Paint removal:

The minimum undertaking should reveal the full extent of the artistic intention.

On free-hand painting all of the surface should be uncovered. On stencilled decoration at least one full repeat should be revealed.

On plain surfaces a sufficient area to permit the fullest play of light and texture in determining the paint colour and appearance should be exposed.

4) Original unaltered surfaces:

Where ceilings, cornices and friezes have been spared from overpainting it is essential that they all be cleaned. This should only be undertaken by trained conservators or, on plain surfaces, under close supervision.

5) Maintenance:

To ensure that the building is kept in the best condition it is necessary to determine the Stability of the structure (refer to Exterior) by monitoring major cracks over a prolonged period and secondly to monitor the environment to achieve a stable Temperature and Relative Humidity. Monitoring is essential to ensure that the maximum possible stability can be achieved through passive means,

i.e. slight heating during humid winter days,

air circulation during low humidity summer days.

6) Removal of later fittings:

1) Vents should be removed as each room is restored.

2) All hooks and fixtures should be removed.

3) Superfluous plumbing should be indentified and removed.

4) Light fittings should only be permitted in extant roses.

5) Surface plumbing should be relocated, i.e. chimneys have large invisible spaces that could house most pipes.

EXTERIOR

Although this report deals exclusively with the interior decorative treatment several observations have been made on the exterior that deserve comment.

A) STRUCTURAL CONSIDERATIONS

- 1) The general cracking of the interior walls, notably that in the SW corner is a problem encountered on the exterior. These cracks cannot be overlooked on a rendered wall as any moisture penetration can cause invisible damage to the weaker core beneath the surface. More important than this surface repair however is an assessment of the stability or movement of the masonry around the crack.

Recommendations: The cracks should be monitored over a 12 month period (minimum) to determine the movement due to soil expansion. This is a relatively simple and inexpensive task.

- 2) The west side of the house is essential to the overall significance of the house and will be integral with any end use. It contains the rendered brick bottom of the original conservatory and remains of the earlier brick fence line. The conservatory floor contains the same marble tiles as the entry hall and the same (Minton?) ceramic tiles as the under-stair closet. Other features which relate to the facade include the cellar balustrade and a polygonal planter(?).

Recommendations: The present use of this area is plainly inappropriate.

The compost in the conservatory is both visually disturbing and potentially destructive to the brickwork and marble floor. The compost should be re-sited as soon as possible and all other features released from inappropriate use.

B) VISUAL CONSIDERATIONS

- 1) Fire escapes: It may be impossible to have these ungainly structures removed from the building but an attempt should be made to have the one in the SW corner removed.

- 2) The power transformer seen through the west window of Room 5 causes too much of a jolt in this otherwise (ultimately) restful and well proportioned space.
It should if at all possible be moved to a site as far from villa Alba as possible.

STRUCTURAL ALTERATIONS

The majority of alterations have been made to install toilet facilities by the Hospital. The following list highlights the major structural changes:

- General:
- 1) Vents (c.1950) have been added to all external walls.
 - 2) Picture rails have had their brass rods removed.
Copper corrosion on the picture rail confirms the metal type.
 - 3) All window locks have been removed but one survives in Room 19.
 - 4) All electric lights are obviously later and many obscure vital decoration.
 - 5) Hooks have been put into several ceilings at a later date.

- Room 1 West window - ante 1920.
- Room 2 East window - ante 1920.
- Room 4 Spiral stair removed.
New ceiling.
- Room 6 North door filled in.
- Room 7 Fire surround removed.
- Room 13 Door framing removed and filled in with stud panelling.
Addition of 3 lavatories.
- Room 14 East wall removed.
Ceiling replaced.
Door opening moved to the south.
New concrete floor.

- Room 15 West wall removed.
Cornice, ceiling replaced.
South door filled in.
Raised concrete floor put in.
- Room 16 Spiral stair removed.
Stair opening floored over.
Metal ceiling and cornice over original coffering and
plaster.
- Room 18 Archway filled in with stud framing.
- Room 19 New concrete floor.
Rose removed.
- Room 26 Closet removed.
North door moved westwards.

HERALDRY. MONOGRAMS. GRAFFITI.

There has been a good quantity of information available from the building relating to the owner and the decorators.

Heraldry

- 1) Crests
- 1) 'An eagles head erased, in its beak an oakslip fructed.'
The crest of the present Greenlaw descendants.
Found in
 - a) west of stair ceiling
 - b) south lower hall ceiling
 - c) etched glass over both lower hall end doors
 - 2) 'An arm cubit holding a dagger'
Relevance unknown (possibly the female line)
Found in the north lower hall ceiling.

2) Coats-of-Arms

- 1) Royal Arms
Found in Room 21 over the east doorway.
- 2) An unknown coat-of -arms
The most distinguishable features are 'on a cross gules, 5 etoiles or'.
In each quarter there is an obscured device and where there would normally be a helm is a crest of the rising sun.
The identity of these arms is not known to us but does not belong to the present Greenlaw descendants.
It may be the bank, the ancestral home or purely fictitious.

Monograms

The initials of William Greenlaw are found in the east of the stair ceiling and repeated on the lambrequin in each corner of Room 9.

Signatures and dates

- 1) In the lower hall scene of transport the name W.Carey is painted onto the large pack on one boys back. Under the name is the date 9/9/83.
- 2) The east return cornice of the Room 8 chimney breast bears the date 1883, preceded by an initial(?) M.

Graffiti

- 1) Over the Room 2 bay window lintel is the name Monet or Manet. (No doubt by an admirer of the painter).
- 2) In the south lower hall frieze recent 'improvements' in pencil have been made.
- 3) On the overpainted scotia of the cornice in Room 9 (west chimney breast) is found a name(?) of Jmennie Jmenan.

PIGMENTS USED

Pigments	Frieze		Ceilings	
	Room 1	Room 20	Room 9	Room 2
chrome yellow	*	*	*	*
dry process vermilion	*	*	*	*
French ultramarine	*	*	*	*
Prussian blue	*	*	*	
lead white	*	*		*
chalk		*	*	*
barytes			*	*
carbon black	*	*		
chrome orange	*			*
red lake 1	*		*	
red lake 2				*
silica				*
dolomite				*
red lead				*
iron oxide red	*			
cerulean blue	*			
burnt sienna		*		
copper chloride (?)		*		
metal leaf		*		
emerald green			*	
chromium oxide			*	

CONSERVATION PRIORITIES

1) Immediate requirements

a) Room 6: The original parts of the ceiling require immediate consolidation.

Time required: 5 days

b) Room 20: The distemper at the southern end of the hall requires further treatment.

Time required: 2 days

c) Room 21: Due to the importance of the wall decoration it is essential to conduct a thorough consolidation programme.

Time required: 5 days

2) Intermediate requirements

a) Thermohydrometric monitoring programme.

b) Structural crack monitoring.

c) Structural repairs to exterior.

3) Longer term requirements

It is difficult to offer firm recommendations but from a conservation point of view exposed decoration should have priority over covered decoration.

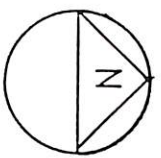
Repainting should be resisted initially until it is fully understood what the conservation alternatives would entail. It is most important that a coherent approach be adopted to give a unified and honest presentation of the house of 1883.

SECTION B

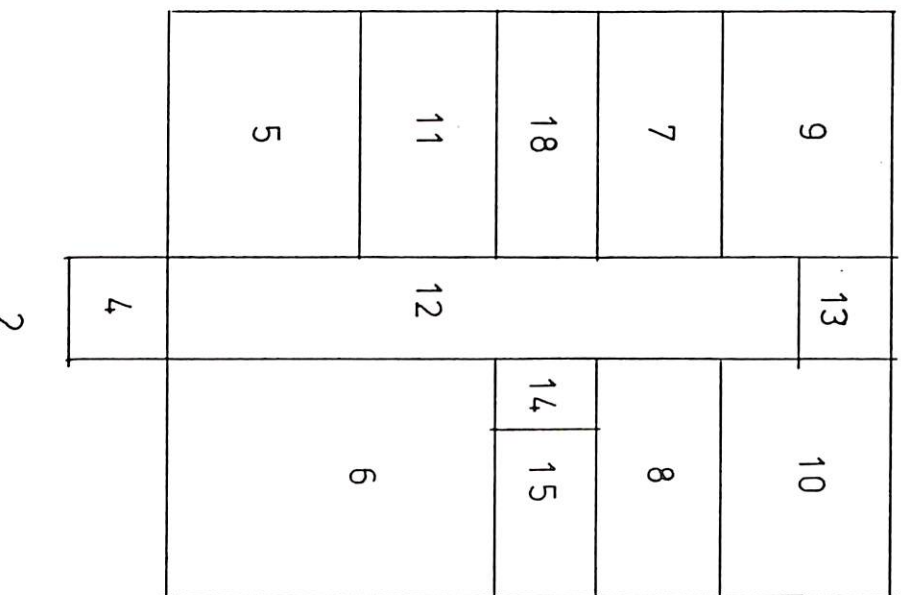
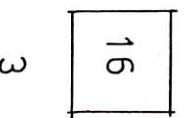
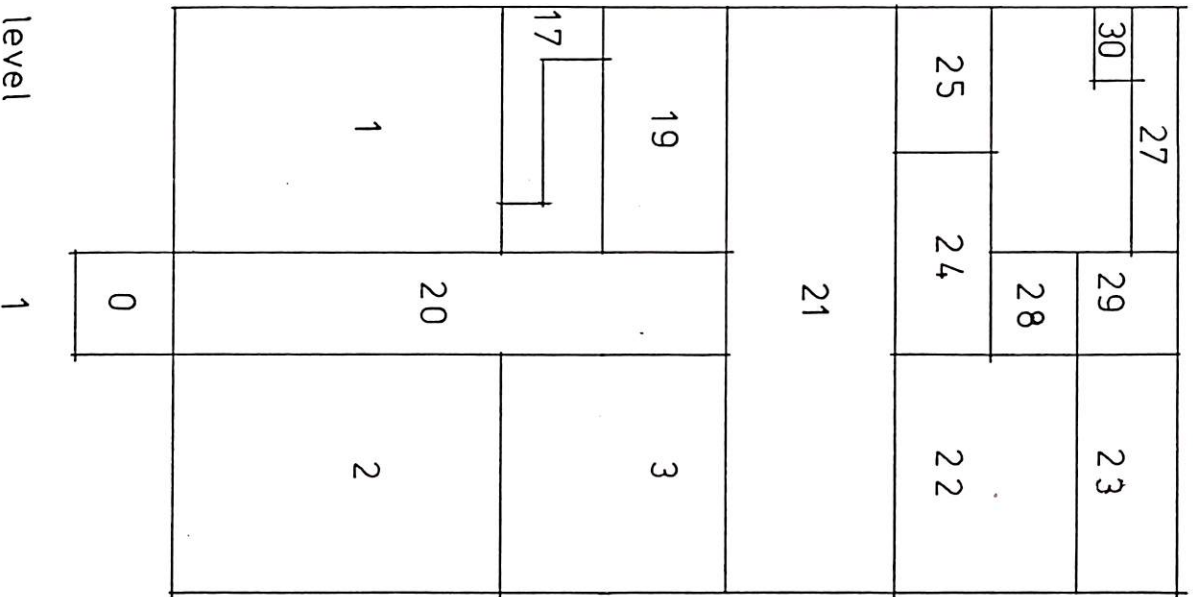
ROOM ANALYSIS

VILLA ALBA

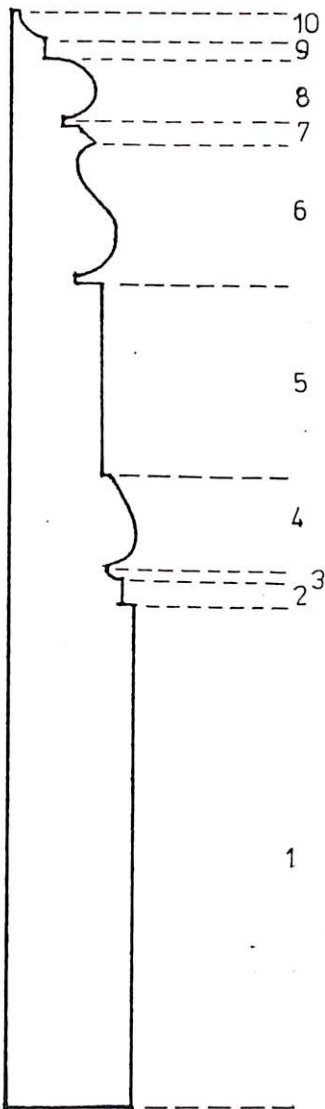
sketch showing ROOM DESIGNATIONS



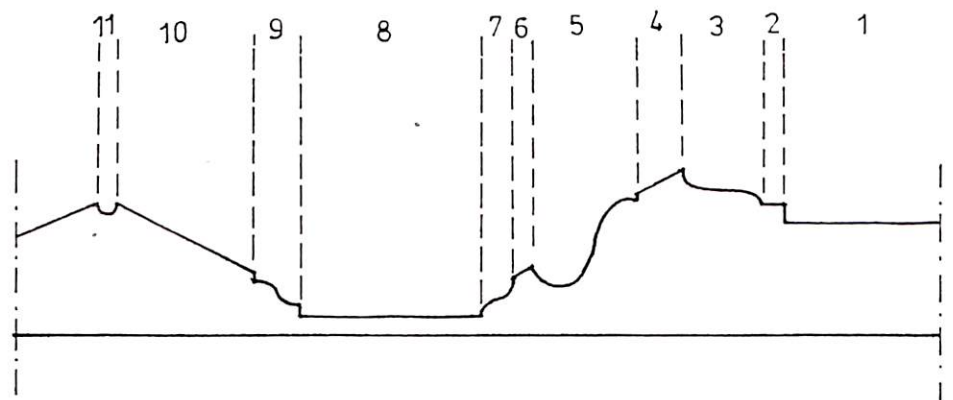
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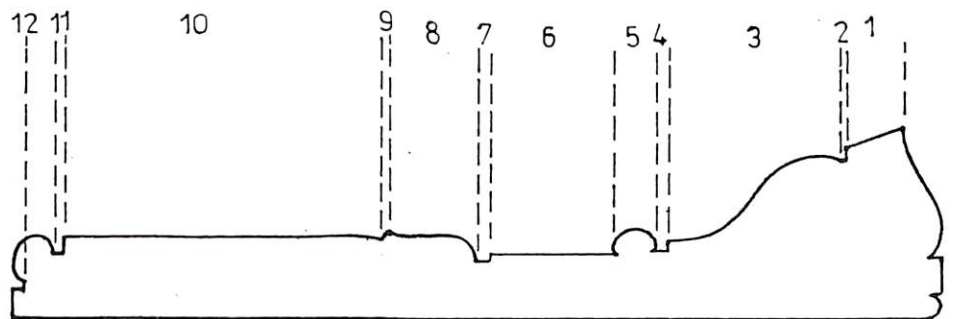
Skirting



Door



Door Architrave



Room 1

- 1) Summary This room retains its original ceiling, cornice and frieze.
The frieze has been painted on paper and appears to have been painted in the studio.
- 2) Skirting Overpainted.
Original colours: black (divisions 1-3,5,6,8)
maroon (division 4)
gold (division 7)
(For colours refer RMIT Munsell.)
- 3) Dado Overpainted.
Original is a stencilled diaper pattern in dark blue on a lighter blue ground surmounted by a partitioned band of gilt acorns and leaves.
- 4) Walls Overpainted.
Original colour grey (refer RMIT Munsell)
- 5) Frieze Original.
Handpainted on paper.
The entire east frieze (altogether five scenes) is painted on one sheet of paper whereas the three scenes on the north side are all painted on separate sheets.
- 6) Cornice Original.
- 7) Ceiling Original.
Painted on paper in situ, stencilled and oilgilt.
- 8) Rose Original.
- 9) Architrave overpainted.
- 10) Door Overpainted.

11) Windows

Bay window overpainted.

Original colours black, maroon and gold
(refer RMIT Munsell)

West window and architrave are later additions primed with aluminium powder primer. This would place the window and architrave after c.1920.

Evidence for this:

- 1) No recessed central window lift, instead two surface mounted.
- 2) Both sashes have half round restraints whereas all older windows have ogee restraints externally and nothing internally.
- 3) Architrave profiles resemble but only crudely follow the older profiles.
- 4) Paint layer sequence does not follow that of door architrave but indicates only one scheme.
- 5) Aluminium powder in primer cannot be 1883. Aluminium powder was not commercially available until c.1896 and was not tested as a primer until after 1920.

12) Condition

The frieze has cracked through both plaster and paper (for example above the right hand corner of the bay window).

Support paper has peeled off in the SE corner and at several places along the south wall. There is damage caused by a water leak in the centre of the west wall, apparent on both frieze and cornice. On the cornice six pieces of egg-and-dart moulding were unstable and some previous repainting has been found. The ceiling is in a stable condition except for several minor cracks along the south end of the room.

- 13) Emergency Conservation Cracks and peeling paper have been consolidated in the frieze.
Six unstable pieces of egg-and-dart moulding have been removed from the cornice and re-adhered. Consolidation of minor cracks in the cornice has also been carried out.
Cracks in the south end of the ceiling have been consolidated.
- 14) Recommendations The frieze and ceiling would improve greatly with cleaning.
The repainting on the cornice in the centre of the west wall should be removed.
The walls could be uncovered but there are more important priorities.

Room 2

- 1) Summary This room retains all of its original features with the exception of the walls below the picture rail. These were a uniform grey and have since been papered over.

- 2) Skirting Original unaltered.

- 3) Walls Uniform grey colour without a dado. This paint is evident on the right hand side of the door (refer RMIT Munsell).

- 5) Frieze Original.

- 6) Cornice The cornice has been run in situ over laths. The water leaf and ribbon mouldings have been cast off-site and plastered into place. The whole of the cornice is unaltered with the exception of some retouching in the scotia.

- 7) Ceiling Original unaltered.

- 8) Rose Original unaltered. Retains gas pipe.

- 9) Architrave Original unaltered.

- 10) Door Original.

- 11) Windows Bay window original. East window and architrave completely new. Matches exactly west window in Room 1 (refer 1.10).

12) Condition

The ceiling and frieze are in sound condition. A protracted moisture penetration from a missing gutter above has caused damage to the cornice and wall to the right of the Bay and considerable paint loss to the panels below the window.

The cornice has received damages in three other places and it would seem that these have been dislodged by force.

13) Emergency Conservation

Consolidation of the bay window panels, the blue echinus of the two right hand capitals in the Bay, the edges of losses in the cornice.

14) Recommendations

- 1) There still remains some minor consolidation on the ceiling paint.
- 2) The cornice plaster should be re-instated and toned.
- 3) Remove paper from walls to expose original.

Room 3

- 1) Summary This room is one of the private rooms which have been investigated only fleetingly to establish the status of the decoration without necessarily identifying the precise colour scheme. From the brief analysis it is apparent that the room closely resembles Room 2 and 3.
The ceiling is a broader patterned version of its neighbouring Room 2 and has wall treatments in the same divisions and weight of design as Room 1.
- 2) Skirting Raking light revealed no pattern on the cornice. Member 3, in cross-section, is painted red/brown and it reflects the colours found in the dado.
- 3) Dado The dado, in cross-section and raking light, appears to be a red/brown without pattern, surmounted by a partitioned band containing alternating floral and geometrical patterns. The dado band is similar in broad design to Room 1.
- 4) Filling From the cross-section this appears to be a plain grey. There is no pattern visible in raking light.
- 5) frieze A rinceau pattern is evident in raking light.
- 6) Cornice The cornice was examined in raking light only (no cross-section). It is in plain colours with the exception of the innermost flat band which contains a repeated undulous foliage.

- 7) Ceiling This ceiling appears, in raking light, to be a broader version of the Room 2 ceiling, adjoining. It is composed of three broad borders of approx. 300-400mm, evenly spaced about 250-300mm apart.
- The first, or outer, border is a labyrinth key pattern, a smaller version of which is used in the cornice of Room 2.
- The second border is a floral pattern and the third, apparently plain inner band forms into lunettes in the East and West. The whole of the ceiling is painted onto paper, with no paint under.
- 8) Rose The rose is original but has been overpainted.
- 9) Architrave Original but overpainted.
- 10) Door Original.
- Overpainted on the inside, unaltered on the hall side.
- 11) Window Has profile of all the original windows.
- 12) Condition The walls, cornice and woodwork decoration appears to be entire. The ceiling has suffered badly from paper loss. The damage, in the form of small regular lacunae, is uniformly spread over its whole surface.
- 13) Emergency Conservation No work has been undertaken in this room but some small areas of paper should be re-adhered in the next year or so.
- 14) Recommendations When the room becomes vacated an investigation of all surfaces should be undertaken.

Room 4

- 1) Summary This room, in the tower, originally contained a spiral staircase which gave access to the Prospect Tower. The only other modification has been the removal of two sidelights to the door surround. These are now hardboard.
- 2) Skirting The skirtings are brown and blue (member 5) with a gilt moulding between (member 4).
- 3) Walls The walls are a uniform brown with no colour divisions in the dado or frieze. These are now overpainted.
- 6) Cornice The cornice has been removed to make way for the new ceiling with its associated cornice.
- 7) Ceiling The ceiling is a fibrous plaster addition which has sealed over the stair well. The original treatment was no doubt lath and plaster but the present ceiling would need to be removed to confirm this.
- 9) Architraves Treated in the same colours as the skirtings.
- 10) Door Original. Overpainted.
- 11) Window Original. Overpainted.
- 12) Condition There is some paint flaking from the walls and the added ceiling is very precarious.
- 13) Emergency Conservation The flaking paint on the walls has been consolidated back onto the plaster.

14) Recommendations 1) Short term: In the interest of public safety and to assist the interpretation of the original ceiling treatment the fibrous plaster ceiling should be removed once it is agreed that it has no cultural significance.

2) Long term: Repainting and we recommend the replacement of a spiral stair to re-open the function of the prospect tower and the interconnecting stair landing.

Room 5

- 1) Summary This room has been completely overpainted with the exception of the cornice, rose and the outer decoration of the ceiling. The inner ceiling was originally a sky blue and the walls pink with a flatting coat to give them a browner appearance. There is evidence of the outlines of decoration in the south lunette which no doubt would have been also in the north. No trace of it can be seen in the east or west lunettes.

- 2) Skirtings Overpainted original colours.

- 3) Walls Overpainted.
Previous explorers have revealed the base coat. A flatting coat over this makes the colour a much softer pink/tan.

- 5) Frieze Original.

- 6) Cornice Original unaltered.

- 7) Ceiling The central lobed panel has been overpainted. The original ground colour was blue (RMIT Munsell) and there is evidence in the south lunette of an ornamental design. This ornament is no longer extant but its outline is quite clear. There is no evidence of it having been scraped off (refer Rooms 11 and 7). The most plausible explanation is that the decoration was painted in a medium incompatible with the distemper ground (oil paint or gold size). This practice is encountered in Room 6 where the decorative elements are flaking quite badly.

- 8) Rose Unaltered.

9) Architraves

Overpainted; original colours.

10) Door

Overpainted; original colours.

12) Condition

The walls, frieze and woodwork are all in good condition.

In the cornice there is pronounced cracking but this seems to be part of the initial settling of the building. This corner of the house has moved outwards by about 5-10mm. The cracks are quite stable.

On the ceiling the extant original is in a poor condition. The stencilled trellis work has very poor adhesion and needs to be consolidated fully. The plaster has quite severe cracks but they appear to be stable. Paint flaking tends to be only the overpaint, the original retains reasonable adhesion.

Some retouching has been carried out and is obvious from the ground as being darker and glossier than the surroundings. The two main retouchings are above the south window and to the left of the door. There is also some water staining from previous leaks.

There is however no moisture evident at present.

13) Emergency Conservation The conservation has been restricted,

as in all rooms, to ensuring that imminent losses be arrested. To this end it has not been feasible within the limited budget to consolidate all of the trellis pattern. It is however in a moderately safe state and some of the more precarious parts have been re-adhered.

- 14) Recommendations
- 1) The stencilled trellis work, although in a moderately stable condition, will require further consolidation before other work is carried out.
 - 2) The badly matched repainting on the ceiling should be removed.
 - 3) Further uncovering of the south lunette on the ceiling should be undertaken to reveal the design and any remaining colour.
 - 4) The least amount of paint removal should include the uncovering of the wall surface above the fireplace and some woodwork.

Room 6

- 1) Summary it is clear that this room was the Master Bedroom.
It had a bathroom, en suite, in identical wall
and woodwork treatments.

- 2) Skirtings Original unaltered.
The section that now fills the original north doorway
has come from the altered en suite bathroom.
Another piece is found behind the door in Room 9.

- 3) Walls The wall pattern runs from skirting to frieze
in a continuous interlocking vine foliage. This
is best seen behind the panels in Room 15 adjacent.
The stencilling is an imitation damask or cut velvet.
Previous investigations have revealed the base
coat over which the stencilling was executed.

- 4) Frieze Original unaltered.
Garlands tied with ribbons.

- 6) Cornice Original unaltered.

- 7) Ceiling Original except for the four plain quadrants which
have been overpainted blue and then white.
The original colour here was a light orange
(RMIT Munsell) and the rope pattern 'grinning through'
was originally painted in the same copper (chloride?)
green as the lines of the central key pattern,
perpendicular to the rose. (The tangential lines
are gilt.)

- 8) Rose Original.
The blue under the rose is the first overpaint.

- 9) Architrave All original.

- 10) Doors The west door is intact and the north door has now been placed in Room 14. Both of these doors have identical paint schemes and furniture. The west door has a two-way catch mechanism (not found on door 14) which returns clockwise but locks back when turned counter-clockwise.
- 11) Windows Original unaltered.
The third window referred to in the Eastern Suburbs Standard 1964 could possibly refer to the window in the bathroom visible through the then extant (?) north doorway.
- 12) Condition The walls, frieze and woodwork are all in excellent condition.
The ceiling (as stated in our initial proposal) requires major work to consolidate the original paint. The majority of the exposed original ornament is very tenuous.
- 13) Emergency Conservation Our initial proposal stated that emergency work in this room would be extensive and separate from the present emergency work.
- 14) Recommendations
- 1) The ceiling requires urgent consolidation of the border ornament.
 - 2) The overpainted ceiling quadrants should be eventually uncovered and the borders and frieze cleaned.
 - 3) There is sufficient information to re-instate the door to the bathroom (Room 15).
 - 4) Room 15 contains the stencil pattern and should paint removal not yield suitable results or the cost be too high it would be possible to have the pattern re-instated.



- 10) Doors The west door is intact and the north door has now been placed in Room 14. Both of these doors have identical paint schemes and furniture. The west door has a two-way catch mechanism (not found on door 14) which returns clockwise but locks back when turned counter-clockwise.
- 11) Windows Original unaltered.
The third window referred to in the Eastern Suburbs Standard 1964 could possibly refer to the window in the bathroom visible through the then extant (?) north doorway.
- 12) Condition The walls, frieze and woodwork are all in excellent condition.
The ceiling (as stated in our initial proposal) requires major work to consolidate the original paint. The majority of the exposed original ornament is very tenuous.
- 13) Emergency Conservation Our initial proposal stated that emergency work in this room would be extensive and separate from the present emergency work.
- 14) Recommendations
- 1) The ceiling requires urgent consolidation of the border ornament.
 - 2) The overpainted ceiling quadrants should be eventually uncovered and the borders and frieze cleaned.
 - 3) There is sufficient information to re-instate the door to the bathroom (Room 15).
 - 4) Room 15 contains the stencil pattern and should paint removal not yield suitable results or the cost be too high it would be possible to have the pattern re-instated.

Room 7

- 1) Summary This room has been almost completely overpainted. Underneath the overpaint are all the elements found in other rooms including the remnants of the ceiling painted onto plaster.

- 2) Skirtings Overpainted.
Originally two tones of pink. Two pieces over the hearth are not of this scheme and together with one short piece in Room 9 come from Room 13.

- 3) Walls Overpainted.
Original colour deep purple brown (refer RMIT Munsell).

- 5) Frieze Overpainted.

- 6) Cornice Original unaltered.

- 7) Ceiling Overpainted.
A remnant of the original shows it to be distemper on plaster.
Part of the ceiling border has been uncovered near the door.

- 8) Rose Original.

- 9) Architrave overpainted.
Original pinks of skirting (refer RMIT Munsell).

- 10) Door Overpainted.
Original pinks and gilt.

- 11) Window Overpainted.

12) Condition

This room is in sound condition with the exception of one piece of broken cornice and some paint flaking on the ceiling.

The fireplace surround has been removed.

13) Emergency Conservation

1) The broken cornice has been re-adhered and as there was no lath and plaster above it and insufficient glueing contact area, it has been necessary to secure it to the remaining laths above using a foaming polyurethane.

2) The flaking ceiling and cornice have been re-adhered with BEVA 371.

3) Part of a ceiling border has been uncovered near the door.

14) Recommendations

1) Plumbing should be removed and re-sited and cornice repaired.

2) Investigate ceiling further.

3) Reveal frieze and section of wall.

Room 8

- 1) Summary This room retains all original woodwork and frieze colours. The walls have been overpainted and the papered ceiling removed. A mauve colour is found under the rose and there is evidence on the cornice that the ceiling was painted in situ.
- 2) Skirtings All original colours.
- 3) Walls A deep salmon pink (refer RMIT Munsell). The south wall has new plaster up to a height of 2.000m.
- 5) Frieze Unaltered except vents. Original picture rail.
- 6) Cornice Original with a date 1883 and initial(?) M.
- 7) Ceiling Originally painted in situ on lining paper. Now removed. Several microscopic fragments were found still adhering to the cornice.
- 8) Rose Unaltered.
- 9) Architraves Unaltered.
- 10) Door Unaltered.
- 12) Condition Apart from the lost plaster on the south wall the room is in sound condition. There is however a small area of damage in the west scotia above the door.
- 14) Recommendations A larger section of the wall surface should be uncovered. The loss on the south wall and missing ceiling may suggest re-painting.

Room 9

- 1) Summary This room is more richly decorated than any other on this floor and equals Room 21 in height of decoration.

- 2) Skirtings Original.
The east skirtings have been re-sited to accommodate the plumbing enclosure. To make up the extra length a skirting from Room 15 and one from Room 13 have been introduced.

- 3) Dado The ground is composed of flowers between an oblique dancetty banding. Over this at 1.250m spacings are partitions containing birds of the heron family. There are no more than two types, both very similar, placed symmetrically about the centre of the (north) wall.

- 4) Filling The filling is divided into panels of columns or thin borders which terminate in some form of tester under the picture rail. These panels are centred over the birds in the dado. Sitting on each of the bird partitions is a vase of flowers which extends to a height of 1.800m. The panels themselves have a powdered stencil pattern (very difficult to discern). Curiously the bottom edge of the panelling runs under the vase of flowers. This does not mean that the vase is later. The conservators have encountered this phenomenon elsewhere in a similar division of skills. The line painter has completed his work oblivious to the flower painter coming after. In that example the lines were fully gilded before a similar vase of flowers was executed.

- 5) Frieze Original unaltered.

- 6) Cornice The cornice is all original except for the scotia moulding which has been overpainted. The original pattern has been partially uncovered to show how the pattern loosely reflects the frieze ornament.
- 7) Ceiling Original.
Distemper painted in situ onto lining paper.
Stain in NE corner.
- 8) Rose Original.
- 9) Architrave Original.
- 10) Door Original.
- 11) Window Original.
- 12) Condition 1) Walls: Previous explorers have damaged the dado in a most undisciplined manner.
2) Ceiling: The ceiling paper was in a very badly adhered condition. Almost all of its surface required treatment. Fortunately several losses had been collected and a further piece was found amongst some broken slates in the hall. Previous efforts to re-adhere some of the paper (NW corner) had badly stained the paper.
3) Door: One of the sanded gilt flower panels is lifting and partly damaged.
- 13) Emergency Conservation All efforts were concentrated onto the ceiling with some minor consolidation in the cornice scotia.
The hanging papers were re-adhered with ease but the extent of the disadhesion required much more time than originally estimated.

14) Recommendations 1) Walls should be completely uncovered.

2) Ceiling: The previous adhesive stain in the NW corner should be removed.

The gilded circles in the central panel need consolidating.

The whole surface should be lightly cleaned.

3) Skirtings: The plumbing enclosure should be removed and the skirtings returned to the wall.

4) Door: One of the panels of sanded gilding requires relaxing and consolidation.

The whole should be cleaned.

Room 10

- 1) Summary This room like Room 8 had a paper lined ceiling, traces of which have been collected from the cornice and picture rail.
- 2) Skirtings Overpainted. Original browns with a blue flat.
- 3) Walls Plain blue walls with a flattening coat.
- 5) Frieze Original, unaltered.
- 6) Cornice Original.
- 7) Ceiling Overpainted. There are remains of a paper lining just under the centre rose and scraped off remnants are stuck to the cornice and picture rail..The colour under the rose is a blue and this appears to be original.
- 8) Rose Original.
- 9) Architrave Overpainted. Original brown and blue.
- 10) Door Overpainted. Original brown and blue.
- 12) Condition Stable except for minor flaking in the cornice.
- 13) Emergency Conservation Re-adhered flaking cornice.
- 14) Recommendations AS for Room 8.

Room 11

- 1) Summary The ceiling in this room in common with its adjacent Rooms 5 and 7 has been painted in distemper onto plaster. The border decoration has been removed but a trace of its outline is evident.
- 2) Skirting Overpainted.
Originally pinks and grey.
- 3) Walls Previous investigations have revealed the base colour of the walls and over this there is a flattening coat which gives a greener effect (RMIT Munsell).
- 5) Frieze Original damaged.
There has been a slight alteration to the pattern around the central flower. First there were yellow dots. This was changed to the present blue fan shape.
- 6) Cornice Original.
- 7) Ceiling The original light blue colour remains under the present white distemper.
However a decorative border has been removed. There are obvious scraper marks suggesting that this decoration was flaking badly (as in Room 6) and was too much of a job to retain. We have found a trace (0.07mm^2) of gilding within this border pattern overlaying a white paint. It seems from the evidence that the banding was in four lines starting from the cornice viz. blue (extant), unknown, gold, gold.
A more extensive research may fully resolve this scheme.
- 8) Rose Original.

- 9) Architrave Overpainted original colours pink and grey.
- 10) Door Original.
- 11) Fireplace Original. Shelf appears to be polished slate. Painted in imitation Derbyshire marble work. The flowers and colours relate quite closely to the flower panels in the upper hall. The flowers have been painted after the black ground colour has crazed.
- 12) Condition A leak in the NW corner has caused considerable damage to the cornice, frieze and wall. There is no indication that the downpipe causing this moisture penetration has been made water tight. On no account is it necessary to remove or replace the spouting. It can be made perfectly water tight in situ.
- 13) Emergency Conservation The work has concentrated on consolidating the ceiling and cornice. The walls are too wet to treat. There is no immediate danger of imminent losses on the wall.
- 14) Recommendations Further investigation to establish the nature of the ceiling decoration.

Room 12 - Upper Hall

- 1) Summary This room is a transition in design from the lower to the upper floor.
The upper wall colour is close to that of Room 1. The dado line is carried from the stair hall and contains elements reflected in the Boudoir and the Room 11 fireplace.

- 2) Skirtings Original with some alterations.
 - 1) The piece to the left of door 14 has been added to fill the gap created by the door re-siting.
 - 2) The skirting on the north wall has come from Room 14(?) when the hollow wall was installed to convert this space to a lavatory.

- 3) Dado Overpainted.
Original - vases of flowers at 1.100m intervals over a stencilled ground of blue foliage. Surmounting this is a band of alternating floral motifs.

- 4) Filling The filling colour, as seen in the stair arch intrados, is a 'drab' close to that used in Room 1. The north wall has been filled in and contained a framing matching the south wall. The evidence for this is quite conclusive (refer Room 13.9).
The height of the filled opening corresponds with the south framing and is too low for an arch.

- 5) Frieze Original.

- 6) Cornice Overpainted.
The original colours are tan, pink and violet.

Architrave (cont.) The left hand Room 14 architrave is the hall side, and the right hand the room side, top architraves of Room 13. They have both been overpainted in part to match the hall colour schemes. It is interesting to note that where the left hand architrave has been painted deep red, twice using vermilion, the first scheme employs dry process vermilion and the second scheme uses its successor, wet process vermilion. These pigments are chemically identical but crystallographically distinct.

10) Door

The present flush panel door is recent but the evidence indicating the framing to match the south end would mean a similar door.

11) Window

This window is all original although sadly the bottom sash which would have been etched has been removed. The fact that this window contains etched glass supports the evidence of the door framing details.

12) Condition

The original is all stable but the following members are damaged:

- 1) South wall, lower part due to alterations.
- 2) East wall, lower 1.800m.
- 3) Ceiling covered by hardboard.

14) Recommendations

- 1) Re-construct door framing and skirtings.
- 2) Reproduce lower sash window.
- 3) Remove hardboard from ceiling.
- 4) Uncover sufficient decoration on each division to establish the intended schemes appearance.

Room 14

- 1) Summary This room was originally a linen press or closet and now forms the front part of the upstairs shower room.
The position of the door was originally central and has been changed to accommodate the present shower cubicles.
There is evidence of fitted shelves which would appear to be the same treatment as those of Room 17.
- 2) Skirtings Removed.
- 3) Walls Originally painted a plain blue distemper (RMIT Munsell).
The line of the east wall can be seen clearly in the plaster.
There was no frieze or dado.
- 6) Cornice Now removed.
- 7) Ceiling Now removed.
- 9) Architrave Later replacement (see door 14.10)
- 10) Door The present door was originally sited between Rooms 6 and 15 (refer 15.10). Originally the doorway was central to the room. Evidence can be seen behind the west panelling of:
 - 1) Right hand opening in brickwork
 - 2) Edge of architrave in paintwork
 - 3) Architrave fixing plug
 - 4) Shelving bracket spacings
 - 5) On the north wall further evidence of shelving

12) Condition

The following members have been removed: ceiling, cornice, skirting, architrave, door, east wall.

Later plumbing fixtures have damaged much of the plaster on the north wall but the door alteration to the west has disturbed the plaster less.

The overpainting has saturated the distemper with resin causing it to appear glossy and much greyer than the pale blue intention.

If the blue distemper is wetted it assumes the grey appearance (refer to Conservation techniques for full explanation of this change. Refractive index of ultramarine is coincidentally 1.51).

14) Recommendations There is sufficient evidence to re-instate the following:

- 1) East wall alignment
- 2) Hall door opening
- 3) Skirting
- 4) Architrave width
- 5) Shelving layout
- 6) Ceiling line

The distemper colour can be seen in the NW corner unaltered together with information on 14.1-14.5 immediately above.

Where the distemper has been overpainted it has been irreversibly altered in hue and gloss.

Room 15

- 1) Summary It is clear from the evidence and oral history that this was originally a bathroom en suite to the Master Bedroom (Room 6). The wall decoration, skirtings (remnants in Rooms 6 and 9) and door (now in Room 14) are all identical to the Master Bedroom. However the frieze decoration has been treated differently.

- 2) Skirtings The evidence for the skirtings is found in Rooms 6 and 9. Given that there was an inter-connecting doorway between bedroom and bath the piece of original skirting that fills this opening (Room 6) must have come from a room of similar decoration - the bathroom. Another piece of skirting of the same pattern is found in Room 9. This cannot have come from the intact Bedroom skirting.

- 3) Walls The walls of this room are stencilled in a continuous vine pattern identical to that seen in the Bedroom. They are seen undisturbed behind the panelling on the north wall.
Behind the panels this two tone green is interrupted by a gilt border which delineates this pattern from a brown stencilled pattern. Following the oral history this change in treatment (not used in the Bedroom) would seem to accommodate the various bath fittings. It is said that a marble bath was located where the present bath now stands and was broken up for easy removal.

- 5) Frieze Still evident in some sections of the room. It is a Greek key pattern enriched with repeated foliage motifs.

- 6) Cornice Removed.
- 7) Ceiling Removed.
- 8) Rose No evidence.
- 9) Architrave The window architrave is the same scheme as those of the bedroom. It is a pale grey and pink/brown with gilded beads 3 and 7. The door architrave for door 15/6 is found in part over door 14 as is the door jamb lining.
- 10) Door The door which went in the filled space in the south wall is now located in Room 14 (present shower, Rooms 14/15). It is treated in the same scheme on both sides and is distinct in that panel 8 is sanded gilding. The only other door with sanded gilding in panel 8 is the inside of the bedroom (Room 6) which has the identical scheme and identical door furniture. The velvet plate on this door has been removed but the door latch mechanism is not the same double action type of door 6.
- 11) Window The upper sash is original. The lower part is original but has been altered.
- 12) Condition The following members have been removed: ceiling, cornice, bath, west wall. The following members have been re-sited: door, architrave, skirtings. The adaptation to a shower room has damaged much of the plaster on the north wall. The remaining paint is quite stable but difficult to retrieve.

14) Recommendations All of the woodwork survives in various locations to enable this room to be fully reconstructed. Much of the plaster on the south wall has been removed so re-instatement will be necessary, at least in part.

Room 16 - Level 3 of Tower

- 1) Summary This room is uniquely important to the house in that it retains original plain paint. The walls here show the colour and texture of the original paint and will serve as a useful datum in all repainting of plain wall surfaces.

There have been two main alterations:

- 1) The stair well has been boarded over. Rain from above has rotted the inserted flooring and through this it is possible to see the joist trimming for the original opening. On the north side of the floor can be seen evidence of the circular cutting of the floor boards to surround a spiral stair.
- 2) The original ceiling has been partly removed and a later metal ceiling and cornice have been fixed over the remains.

2) Skirtings Original, unaltered.

3) Walls Original, unaltered.

6) Cornice Removed. Replaced by pressed metal.

7) Ceiling Original ceiling consisted of lath and plaster highlighted by four wooden coffers, one in each corner. These coffers remain painted blue and intact although the one with a hatch leading to the prospect has been overpainted with the metal ceiling. It would seem that these four coffers were merely to symmetrize the essential hatch to the prospect tower. This tower access has a sliding hatch which would, when closed, complete the balance, so obviously sought. Over the original joists a pressed metal ceiling has been fixed.

- 9) Architraves Architraves to the windows are all original paint schemes.
- 12) Condition The paint on the walls of this room is flaking quite badly but the original woodwork is stable.
- 13) Emergency Conservation The paint on the walls should be completely consolidated as soon as possible. This has been undertaken in part as an extra to the consolidation programme.
- 14) Recommendations 1) Short term: i) Immediate consolidation (see 13 above).
ii) Remove pressed metal ceiling and cornice to expose remains of original.
- 2) Long term: Clean paintwork.

Room 17 - Under Stair Closet

- 1) Summary This closet remains almost entirely intact, including, most importantly, the shelves. The walls and shelves have been painted mauve and the ceiling blue. The whole has since been overpainted. The floor retains its original tiles.

- 2) Skirting Run in cement render with a single rolled moulding at the top. This has been painted the same mauve as the walls.

- 4) Walls All of the walls have been painted mauve.

- 7) Ceiling Overpainted. Originally blue.

- 9) Architraves All of the woodwork has been painted mauve.

- 12) Condition This room is in good condition and the retention of the original shelves makes them quite significant in the interpretation of other removed or altered closets in the house.

- 13) Emergency Conservation No emergency conservation required.

- 14) Recommendations To be repainted to specification. Not urgent priority.

Room 18 - Stair Hall

- 1) Summary The stair hall retains its original ceiling, stair, stair post lamp and etched glass. It also retains evidence of the curtain rods to the upper arch. The walls have been painted out but show a stencilled dado and chestnut leaf stencilled filling.
- 2) Skirting Remains intact and unaltered.
- 3) Dado Overpainted. The original is a blue diaper pattern similar to Room 1.
- 4) Filling Overpainted. The original matches the chestnut leaf pattern of the lower hall (Room 20).
- 5) Frieze The frieze could not be ascertained due to the difficult access for raking light.
- 6) Cornice Original, unaltered.
- 7) Ceiling Painted in the same manner as the lower stair hall.
- 11) Window Original, unaltered.
- 12) Condition The ceiling and cornice have suffered a very large crack in the south-west corner. This crack is however very stable. The rest of the ceiling is quite stable but inspection has not been as thorough as the more readily accessible ceilings.
- 13) Emergency Conservation Consolidation around the crack has prevented any paint loss in that area.

14) Recommendations

- 1) The ceiling should be cleaned and some repairs made to the cracks.
- 2) The wall decorations should be treated in the same manner as their counterparts in the lower hall (Room 20) and dining room (Room 1).

Room 19

- 1) Summary This room has been converted into a hospital shower/toilet. As it serves as the caretakers private bathroom the investigation was brief. Of interest was the evidence of a much higher dado band suggestive of a previous bathroom.
A panel from the plumbing enclosure was removed on the north wall to reveal two different treatments. At a height of c.2.000m the plain brown gave way to a brown floral wallpaper.
It would be necessary to remove some more panelling to fully resolve this room.
- 2) Skirting has been removed.
- 3) Dado The cross-sections show this dado to be a maroon colour. In raking light there is no evidence of a pattern but the dado continues to a height of c.1.600m. The dado is surmounted with a stencilled band including star shapes (perhaps star fish?).
- 4) Filling From the north wall it seems that the wall is further divided at a height of c.2.000m, the lower part being brown and the upper part cream.
This evidence is confusing as there is a floral paper in browns terminating at this same junction.
Removal of further panels would best resolve this detail.
In the SW corner there is a corner panel in render with a rolled border. This suggests a fitting found in a bathroom or similar.
- 5) Frieze There is no frieze evident in raking light. If the paper on the upper walls proves not to be contemporary it would overlay and obscure any original frieze decoration.

- 6) Cornice The cornice is intact but overpainted.
- 7) Ceiling The ceiling has been overpainted but shows no evidence of a pattern.
- 8) Rose In raking light there is a faint impression suggestive of a removed rose. The hole having been run over in plaster which undulates slightly and shows an edge the size of a rose. Although the physical size of the roses varies (compare Rooms 1, 5, and 21) the contact area on the ceiling is more or less the same for the latter two types.
If there was a rose we can only adduce (not surprisingly) that it was not the type of Room 1.
- 9) Architrave Overpainted.
- 10) Door Overpainted.
- 11) Window This window contains the only surviving original latch in the house. No doubt because it is broken it was of no value to the person who removed the many lost fittings.
- 12) Condition Although it has been overpainted the room is in sound condition.
- 14) Recommendations Further investigation to determine the complete nature and significance of this room is required. Due to the brief inspection offered it was not possible to resolve all of the details.

Room 20 - Lower Hall

- 1) Summary The lower hall retains its original frieze, ceiling elements and woodwork.
The walls have been overpainted.

- 2) Skirtings The skirtings have been run in cement render of the same profile as the wooden skirtings of other rooms. They were first painted in the same colours as the upper hall but then improved in the central flat (member 5) by the addition of a gilt running anthemion on a blue ground, the same hue as the architrave blue. This later stencilling was carried out after the two pedestals (Argus 1884) were installed.

- 3) Dado Original. Overpainted.
On a brick red ground there is, over the skirting, an interlaced stencil of orange anthemion and blue husk ornament. The panel to the right of Room 2 was originally first run from right to left but then reversed.
Dado band: alternating foliage in gilt partitions.

- 4) Filling As evident above the Room 2 doorway, the walls have been stencilled in chestnut leaves. The technique is similar to Rooms 6 and 15 where a yellow glaze has been applied over a blue ground to give a green. The lighter colour is then applied over this glaze in an opaque coat (refer to painting techniques). The glaze is very delicate and paint removal tends to damage it.

- 5) Frieze Original oil paint on paper.

- 6) Cornice Original.

- 7) Ceiling Original distemper on lining paper with cherub roundels painted in oil.
It is notable that the distemper decoration, including the stencilled oval border to the cherubs, has been completed before the blue sky colour was applied. This suggests an independent sequence of painters, i.e. the painter who painted the distemper ground did not paint the oil ground.
- 8) Rose There is no evidence of light fittings on the ceiling. The Argus 1884 mentions cherubs holding burners on pedestals and this, as in the stair and upper halls, seems to be the only light. Further paint removal in these areas may reveal evidence of wall brackets.
- 9) Architrave All original except around door 19 which has been painted brown.
- 12) Condition The walls and woodwork are all stable although the skirtings are badly scuffed.
The ceiling is in extremely unstable condition. Most obvious is the hanging paper but this is less serious than the disadhesion of the distemper from the paper. The oil painted ovals are all stable.
- 13) Emergency Conservation Much more work than expected has gone into the south hall to re-adhere the falling papers and consolidate the paint onto the paper. The hanging papers had curled and become brittle and any force would cause the paint to fall off. It was necessary to firstly relax the papers to get them to lay flat on the ceiling prior to re-adhering them with BEVA 371.
The flaking distemper, not surprisingly, has proved the more difficult task. Too much adhesive would saturate the pigment and alter the refractive index of the medium. The saturation would cause

Emergency Conservation (cont.)

the paper to darken and, if too extreme, become glossier.

The refractive index of the medium is equally important. Calcium carbonate used as a pigment in the distemper, and many other white extenders, have a refractive index of the range 1.5-1.6. This is coincidentally the range of the majority of natural and synthetic resins used as consolidants.

We have therefore used a resin of low refractive index (BEVA 371) and starting with a low concentration arrived at saturation point (i.e. maximum resin content with no visible staining). This became a 6% solution of BEVA but the process is not an immediate 100% adhesion. This ceiling will therefore require further treatment after 3-6 months to secure the paint completely.

14) Recommendations

- 1) Further consolidation is required for the flaking distemper in the south end of the ceiling.
- 2) All exposed surfaces should be cleaned.
- 3) Paint removal should be undertaken to establish a suitable technique and to determine the feasibility of uncovering this stencilled decoration.

Room 21

- 1) Summary In decorative terms this room shares with Room 9 the highest level of decoration. The Argus describes the walls as having scenes of Sydney and Edinburgh within an architectural framework of columns and balusters.
A small window through the overpaint confirmed the presence of the paintings as described. Raking light revealed further elements of the Royal Arms over the west doorway and another coat-of-arms over the east.
This technique also confirmed the entirety of the painted decoration, although sadly the ceiling paper has been removed.
The whole room has been overpainted.
- 2) Skirtings The skirtings have been run in render and are painted black.
- 3) Dado Originally painted black with trompe l'oeil panels in browns.
- 4) Filling Contains the scenes referred to in the Argus and includes the two coats-of-arms.
- 5) Frieze Part of framing for paintings.
- 6) Cornice Overpainted. Damaged and missing in part over north door.
- 7) Ceiling Microchemical tests show the presence of starch paste against the plaster. This indicates that the first treatment was on lining paper and since removed.
- 8) Rose There are three small roses. The two outer ones are of the same pattern.

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- 9) Architraves Originally woodgrained to imitate dark oak.
- 10) Door Woodgrained dark oak.
- 11) Window Woodgrained dark oak.
- 12) Condition 1) A leak down the north side has caused part of the ceiling and cornice to collapse and the paint on the walls to peel off.
 2) Dogs have severely damaged the doors and architraves.
 3) Slight disadhesion of the paint is apparent in isolated places around the walls.
- 13) Emergency Conservation Some consolidation was carried out around the north door but the paintings, given their importance, should be looked at thoroughly. This would be a priority.
- 14) Recommendations 1) In the short term it is essential to carry out an extensive consolidation of the walls in this room before any other work is done in the house.
 2) In the long term there is no alternative to complete uncovering of this most important painted room.

Room 22 - Kitchen

- 1) Summary As this is now the caretakers quarters we looked only briefly to establish the level of decoration rather than identifying every detail.

- 3) Walls The walls do not show a dado or frieze and have no pattern, however the few cross-sections taken indicate that this room has been painted many times and that the painting system most resembling the front of the house is preceded by 3-4 cream/white layers. This together with the wall thicknesses suggest this to be an earlier room:

- 6) Cornice Original. Overpainted, with some damage in the SW corner.

- 7) Ceiling It appears from microchemical tests on the cross-section that this ceiling was first papered. It may well be that the ceiling was replaced in 1883. None of the many paint layers suggest that the ceiling predates the front of the house.

- 8) Rose Intact.

- 9) Woodwork All of the doors and architraves and most importantly kitchen dresser remain intact. The dresser was first varnished.

- 12) Condition The only damage is a large loss to the SW cornice, about 2.000m in all.

- 14) Recommendations Further investigation is required to establish the significance of the many paint layers in this room. The croos-sections indicate that the 1883 scheme is underlain with schemes from the earlier house. The whole sequence of events can be established but this is difficult while the room is occupied.

Room 23

Completely overpainted. Original walls are a plain colour.

Room 24

Completely overpainted. Damaged in the SE corner.

Room 25

Completely overpainted.

Room 26

- 1) Summary This room has been altered to no obvious advantage. There was originally a built in/walk in cupboard in the NW corner, the dimensions of which can readily be discerned. The door in the north wall has been moved, from being parallel to the outer door, slightly to the left. The skirtings that cover these alterations are of a different profile. Original cupboards without furniture. The whole room is overpainted.

- 2) Skirtings The skirtings are of two types. The bulk of the room has the same profile as the front of the house but where Room 30 existed, new skirtings have been added.

- 3) Walls The in built closet has had blue distemper on the north and west walls.
The walls of the room are a yellow/tan with no dado or frieze.

- 4) Picture rail Of a unique profile and most probably not original. The time available was too brief to ponder these details.

- 6) Cornice A uniform red/pink.

- 7) Ceiling The ceiling is the same colour as the walls.

- 9) Architrave The south architrave is contemporary with the door.

- 10) Door Both doors seem to be original and are painted a darker shade of the wall colour. The north door has been moved westwards.

- 11) Window Original. Overpainted.

12) Condition

The fabric of the room is in moderately good condition.

14) Recommendations

Further investigation is required once room has been emptied.

Room 27

Completely overpainted. Original is plain walls.

Room 28

Completely overpainted. The cornice is of a plainer pattern than in other rooms.

This room would seem to be the original pantry.

Room 29

Not inspected.