

APETHORPE HALL,
APETHORPE,
NORTHAMTONSHIRE
THE LONG GALLERY PANELLING
RECORDING AND ANALYSIS REPORT

Nick Hill



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Research Department Report Series 67-2009

**THE LONG GALLERY PANELLING
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APETHORPE, NORTHAMPTONSHIRE
RECORDING AND ANALYSIS REPORT**

Nick Hill

NGR: TL 0234I 95444

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ISSN 1749-8775

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SUMMARY

During 2006-7 the whole of the oak panelling in the Long Gallery was removed for comprehensive repair. A detailed study of the panelling and the walls behind it was made, together with tree-ring dating and assessment of documentary evidence. It was established that the panelling is largely the original Jacobean work, probably dating to c.1630, several years after the main shell of the building was completed. A full record has been made identifying all construction details and the extent of original fabric. The original scheme included, most unusually, large holes for sixteen full-length portraits. These holes were only filled in with matching oak panelling around 1905. Behind the panelling, a very complete full-size design drawing was found to survive across the whole of the south wall. Trial designs for heraldic badges were also found on the wall face behind the panelling. It is suggested that the panel faces may originally have been decorated with such devices, though the evidence indicates that there was no overall paint coating to the panelling. Details of the construction techniques and tools used have also been identified. It appears that the panelling was made by two teams of joiners, with subtle differences in their work. A brief study of other contemporary panelling schemes has been made, to set the Apethorpe work in context.

An account of the investigation and conservation of the Long Gallery panelling was published in 2008.¹

CONTRIBUTORS

Rodney Melville & Partners provided the record drawings of the panelling in Appendix 2. Richard Bond produced the drawings of the historic panelling design in Appendix 3. Nigel Fradgley of English Heritage provided the record drawing of a typical panel section and Richard Sheppard of Trent & Peak Archaeology provided the drawings of the armorial badge designs. English Heritage professional photography was carried out by Pat Payne, with other photographs by Nick Hill.

ACKNOWLEDGEMENTS

I am very grateful to Stephen Oliver, architect with Rodney Melville & Partners and to the team of carpenters at E Bowman & Sons Ltd for their cooperation and assistance in carrying out the detailed recording work on the panelling during the repair process. The Northamptonshire Record Society kindly allowed use of the Bradford Rudge drawing of the gallery. Kathryn Morrison read an earlier draft of the report and made valuable comments.

ARCHIVE LOCATION

NMR Swindon

DATE OF RESEARCH

2006-2007.

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CONTENTS

APETHORPE HALL: THE LONG GALLERY PANELLING	I
Introduction	I
Main panels	4
Portrait openings	4
Panel details	9
Frieze	11
Tool marks and construction	12
Pilasters	13
Masks	18
Other features	19
Wall surfaces behind the panelling	24
Dendrochronology	31
Discussion	31
APPENDIX 1	39
Portrait opening widths	39
APPENDIX 2	41
Archaeological record drawings: 5437/603, 5437/602 and 5437/604 (English Heritage/ Rodney Melville & Partners).	41
APPENDIX 3	49
Drawings of the panel design on the south wall by Richard Bond:	49
ENDNOTES	57

APETHORPE HALL: THE LONG GALLERY PANELLING

Introduction

The Long Gallery is one of the most impressive rooms of the state apartment created at Apethorpe Hall in 1622-4 at the order of James I. Unlike any of the other state apartment rooms, it is still fully panelled. As is frequently the case with panelling, there has been uncertainty over whether it is the original Jacobean work, or the subject of later alteration and re-fitting. In the course of the repairs programme carried out in 2006-7, the whole of the panelling was removed from the walls, for repair and reinstatement. This presented an excellent opportunity for comprehensive inspection and study. Understanding of the panelling is also illuminated by a study of documentary sources, which provide key insights (figs. 1 and 2).



Figure 1. The Long Gallery during repair works in 2006.

© English Heritage DP029072



Figure 2. The Long Gallery at the completion of repairs works in 2008.

© English Heritage DP029559



Figure 3. Typical section beside the north-west doorway in 2008.

© English Heritage DP029561

The panelling completely covers all walls of the Long Gallery, which is about 34m long, 6.3m wide and 4.4m high. Running from floor level right up to the ceiling, the panelling has seven tiers of rectangular panels, surmounted by a jewelled cutwork frieze (figs. 3 and 4). Flanking each of the windows, and dividing the panelling into bays, are fluted Corinthian pilasters with jewelled cutwork pedestals, and grotesque masks at frieze level. Pilasters also flank the north-west doorway and the south-west doorway (which was the only original doorway in the south wall), but not the south-east doorway (which was created later). The reveals and soffits of all the windows are also panelled, leaving no areas uncovered (fig. 5). On the west side, the windows have cill boards aligned with the top of the pilaster pedestals, but window seats have been created at a lower level on the north and east sides, many later removed to fit radiators. The

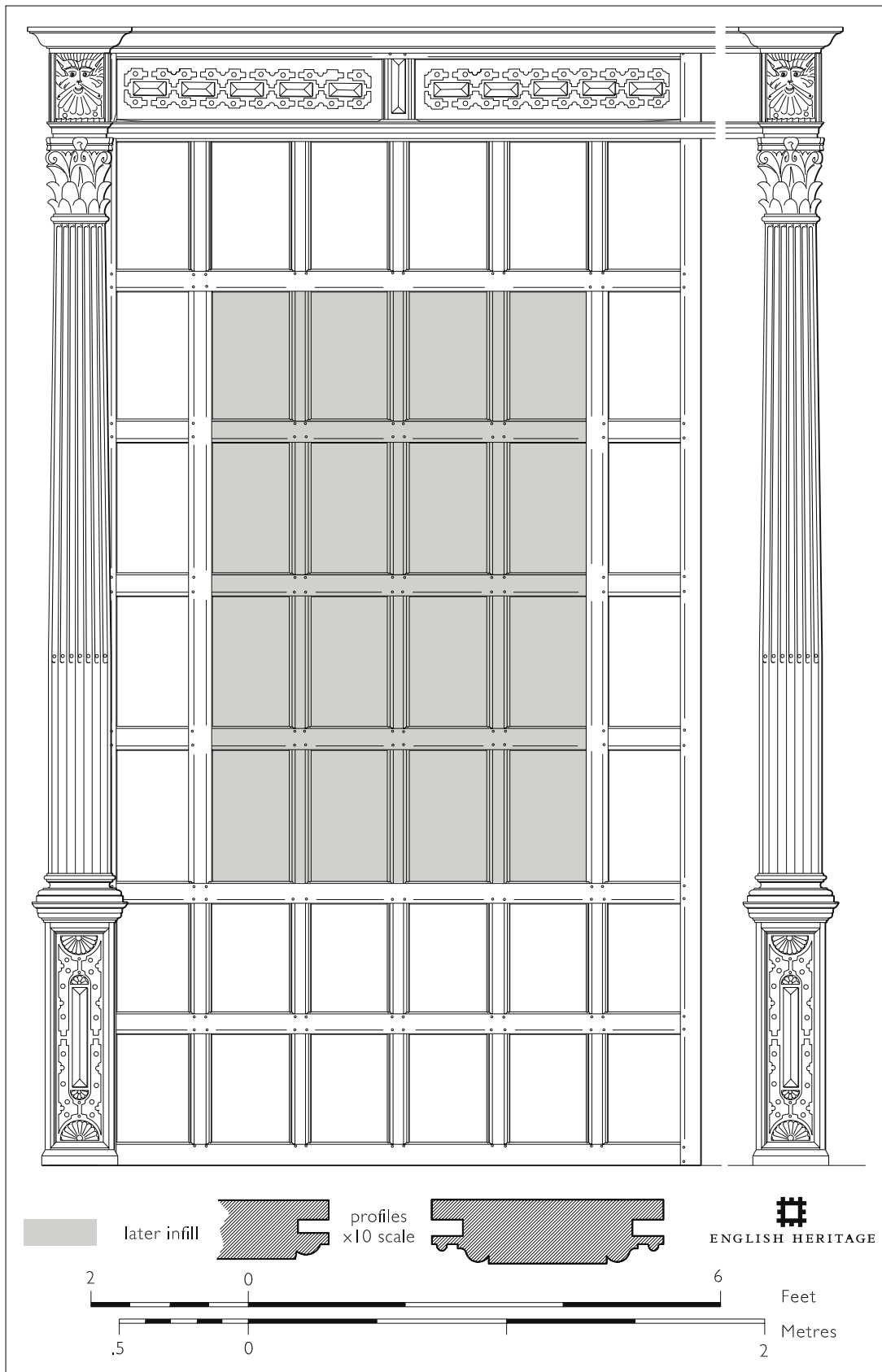


Figure 4. Record drawing of a typical panel section (27/28).

© English Heritage



Figure 5. Section of panelling beside western bay window in 1978.
© NMR BB78 8598

panelling was of oak, except for various sections, particularly at lower level, which had been substituted with plywood in the 1950-82 period (replaced in oak in 2006-7).

Close examination of the panelling during the process of removal and repair has enabled original work to be distinguished from later alterations. The extent of original survival was found to be substantial (as indicated on the detailed record drawings at Appendix 2), with details of the whole original scheme preserved.

Main panels

The panelling is constructed in separate sections, with rectangular frames fixed independently to the wall. The pilasters are applied subsequently, covering the gaps between adjoining sections of panelling. Each section has an outer

frame with stiles which generally run in a single length from floor to ceiling, jointed to rails at top and bottom. The panelling is also formed in a single jointed frame around the window openings, with stiles running down each side. The bottom rail has been covered with a later skirting board, but was originally exposed, in the usual manner.

Portrait openings

In normal rectangular panelling of this type, the inner framing members have continuous horizontal rails, to which short lengths of vertical muntins are jointed. However, at Apethorpe an unusual pattern of framing was noted before the panelling was removed from the walls, which became much more obvious after de-mounting (figs. 6 and 7). In the middle of most panel sections is a large area which was framed originally as an opening – a blank space, generally c.2.30m high and c.1.47m wide, without any panelling. The horizontal rails, two below and two above this opening, are continuous in the normal manner and jointed into the vertical stiles at each edge. But to each side of the opening, the stiles run continuously from the lower to the upper rail. The rails and muntins which now fill the opening have clearly been inserted at a later date. They have no original mortice and tenon joints to the rest of the framing, and the oak timber has a different colour and finish, particularly noticeable to the rear. In some instances, the infill framing is jointed to the surrounding rails with dowelled mortices, but close inspection shows that new timber has been inserted into the original rails to allow such joints to be made.



Figure 6. De-mounted section of panelling showing the blocking to portrait opening.

© Nick Hill 2006



Figure 7. Detail of rear of panelling.
© English Heritage DPO29338



Figure 8. Portrait of Grace Thornhurst;
Mildmay's wife. Arts Council England.
© Kathryn Morrison



Figure 9. Drawing of the Gallery in c.1846 by Bradford Rudge, looking north-east.

© Northamptonshire Record Society



Figure 10. The Gallery looking north-west in 1904 by Bedford Lemere. The original portrait holes are covered with stretched damask.

© NMR BL18105



Figure 11. The Gallery in 1909, with new panelling in place of the damask. © Country Life

These openings seem to have been designed from the beginning to hold a total of sixteen full-length portraits, as discussed below. The openings are all four panels high and generally four panels wide. In the 1691 inventory, the Gallery contains seventeen 'great pictures' and in 1705 there were 'Sixteen Pictures drawn at length', as well as other pictures (fig. 8). However, in the 1629 inventory there were only two pictures in the Gallery, suggesting that the scheme was not yet complete. The arrangement of the panelling, hung with full-height family portraits, is shown in a drawing by Bradford Rudge of c.1846 (fig. 9). The earliest surviving photographs of the Gallery, of 1904 by Bedford Lemere (fig. 10), show the openings fitted with stretched damask, after the removal of most of the Westmorland family paintings. By the time of the Country Life photographs of 1909, the openings had been filled in with matching oak panelling (fig. 11).

On the west side there is evidence for six original openings. On the east side there is evidence for three portrait openings to the north of the fireplace. To the south of the fireplace, there is evidence for two original openings. There is a space here for one further opening, but these panel sections have been re-worked around 1905, destroying the evidence.

At the north end there is only a narrow section three panels wide to either side of the large bay window. Here the evidence shows the two portrait openings each took up the full available width of 995mm.

At the south end there is evidence for two openings, the eastern one being in the location of the doorway which was inserted here at a later date.

It is particularly instructive to note that the original design of the panelling went to some lengths to ensure that all the openings were as close to the standard c.1.47m width as possible. There are a total of six instances where evidence remains to show that the stiles were offset from the surrounding panel alignment to incorporate the standard-sized opening.

The panel at the south end of the west side is a good example. Although there was a great deal of modern replacement here, the rail below the portrait opening survives. The panel section (no. 17/18) is five panels in width. Rather than set a central opening of only three-panel width, the stiles to either side of the opening are offset, not aligned over the muntins below, as evidenced by the surviving mortices and dowel holes in the original rail. This gave an opening of around the standard width, 1.47m. The requirement to provide a standard-sized opening clearly over-rode the need for symmetry in the panel design.

Similar evidence survives – just – on panel section 9/10 to the east side. One remaining set of two peg holes in the rail below the portrait opening shows that the stiles were again offset here to give the standard portrait width of c.1.47m. On panel section 13/14, at the south end of the east side, a further problem was encountered. Here remaining peg holes to the lower rail show that the stiles were offset as far as they could be, but as this is a narrow panel bay, the resulting portrait opening width was reduced, to around 1.35m (as is also found at panel section 1-2, a narrow bay). The panels bordering the opening of 13/14 would only have been around 120mm wide, giving an awkward appearance. If the opening had been made the standard 1.47m, the edge panels would have been only 70mm wide, which was clearly undesirable. Panel 14/15 (now the south-east doorway) has peg holes in the upper rail which show an original opening of the standard 1.47m width, though there is a further oddity here in that both stiles are offset around 110mm to the east, for no apparent reason. On panel 15/16 to the south wall only the east stile is offset, by 25mm, giving an opening width of c.1.47m.

On panel section 19/20, the physical evidence has been destroyed, but close inspection of the 1904 photograph shows that the vertical stile to the side of the portrait opening was formerly offset.

Thus in all four cases of five-panel width sections where evidence can be seen, the stiles were offset to create a standard-size portrait opening. This was probably also the case for the other five-panel width section (11/12), where evidence has been lost.

There is thus surviving evidence for a total of fifteen openings, with space for one more where evidence has gone. It seems there were sixteen full-height portraits, twelve of

c.1.47m width, two of c.1.35m width, and two of c.1m width.

It is unclear how the portraits were fitted into the panelling but it seems likely that the canvas was fitted to its stretcher frame and slotted into the panelling recess, with no additional picture frame. Around the mid-18th century the portraits were re-housed in normal frames and re-arranged, with various subsequent substitutions and additions.

Panel details

Dimensions for timbers all vary slightly, the figures given here being taken from a typical, well-preserved panel section, no. 27/28. The outer frame has stiles c.75mm wide by c.29mm thick, the top rail c.80mm wide by c.25mm thick, and the bottom rail c.90mm wide, by c.25mm thick. The inner stiles are c.80mm wide and c.25mm thick. The short vertical muntins and the horizontal rails are c.85mm wide and c.22mm thick. The thickness of each member is clearly graded with care and economy, to suit its purpose. All these members have original joints of mortice and tenon type, with two oak dowels of c.5mm diameter. The panels have flat faces and are set into grooves 5mm wide by 12mm deep in the framing. The rear face has a rather irregular chamfer on all four sides, to form a thinner edge so that the panel can fit into the groove. All original panels are formed of a single piece of oak c.8mm thick in the central part.



Figure 12. Typical section of panelling, with double-pegged joints and the two types of moulding.
© English Heritage DP029562



Figure 13. Detail of the two moulding profiles, with run-out stops not mitred joints. © Nick Hill 2007

The panel mouldings are of two distinct types, arranged to avoid the need to form mitred moulding joints (figs. 12 and 13). The two different moulding profiles used are a simple beaded ovolo type, and a more complex type, with a wider moulding of an ogee and very finely formed projecting bead (see fig. 4). The mouldings are employed in a precise and regular pattern. The vertical stiles to the outer edge framing, and also the stiles framing the portrait openings, have the ovolo type moulding along one long edge. The ovolo type is also used on the lower edge of the horizontal rails. The vertical,

short muntins all have the ogee and beaded type, which is thus always employed where it can be applied to both edges of the timber. The rails at the bottom of each panel have a plain chamfered dust ledge, as commonly found on panelling of this type. Run-out moulding stops are always formed where necessary in the simpler ovolo moulding, avoiding the need for mitred joints to any mouldings.

It seems that the inner edges which surround the portrait openings were originally square, but have had the ovolo moulding cut into them in c.1905, when the opening was infilled. Subtle differences in the profile and regularity of cutting can be seen between the original moulding and the later work of c.1905.

One anomaly to this regular pattern should be noted. This occurs in panel section 16/17, over the south-west doorway. Here the left vertical stile is not formed of a continuous piece of timber, as one would expect. Instead, it is made up of short sections of stile, jointed into the horizontal rails. The stile sections, instead of having the ovolo moulding, have the ogee and bead moulding, which is also formed on both sides of the stile, although the left side is covered by the applied pilaster. The right stile is of the normal pattern, in a single piece and bead moulded to the panel side only. The left ends of the rails have been rather crudely sawn off. All this suggests that this panel section was originally made to fit a wider space, and was cut down, though the frieze panel is of the correct width. Perhaps this was an error during construction, which the joiners corrected during their work. There is a further anomaly at the foot of this panel section, immediately above the door. Here the two surviving middle muntins are not tenoned and pegged into the rail as they should be, but have butt tenons which fit only into the panel groove. These muntins also have mortices at the feet, which look like they would have received loose tenons, to form a joint at the base. This suggests that the original detail over the door head may have been different, and was altered later. However, both the stiles and the two surviving panels here are of the same 17th century character (with saw marks etc to the rear face), not later timbers.

The size of the panels is varied slightly as necessary to fit appropriately. The lower two panels, up to original window cill height, are each around 420mm high. The central four panels are c.500mm high, to take up the height of the windows (also the blank openings). The top row of panels is also c.500mm high, up to frieze level. The panel width is generally around 300mm.

Where adjustments are needed to suit the dimensions, this is mainly achieved by increasing or decreasing the edge panels, leaving the central four panels with the blank opening at the standard width. The narrowest edge panels are c.210mm wide, and the widest are 420mm.

The panel sections inserted in c.1905 to infill the portrait openings are of different character to the earlier work, as noted above. The oak is of rather more uniform character, and is noticeably lighter coloured to the rear face, often with blue chalk marking.

The level of survival of the original 1620s panelling (not including the portrait openings) is indicated on the record drawings in Appendix 2 and is as follows:

96% of the top row of panelling

65% of the middle four rows

40% of the bottom two rows

Overall, 60% of the main panelled area survives.

Frieze

The top frieze is formed of long horizontal panels (figs. 14 and 15). The muntin dividing the sections of the frieze is generally placed to align with the muntins in the main panelling below, but in several places it is instead located above the centre of a panel,



Figure 14. The frieze and cornice in 2006 before dismantling. © Nick Hill 2006

enabling subdivision into sensible lengths. On the face of each dividing muntin is a jewel, fixed with small hand-made nails from the back face. The frieze panels have a recessed cutwork pattern, the edges formed in rectilinear and quadrant pattern, with circular discs to the main field. In some panels, but not in others, the recessed area has close-set punch marks. In the centre is a row of small jewels, again fixed by nails from the back face. The cutwork pattern and jewels are slightly irregular in places, not following a precisely rectangular layout. The recessed



Figure 15. Upper part of the panelling in 2008, after repairs. © English Heritage DPO29546

cutwork results in a very thin panel (c.3mm), which has been very vulnerable to cracking and distortion.

Immediately below the frieze is an applied architrave (overall dimensions c.70mm by c.30mm), with a classical moulding of a small cyma recta and three stepped fasciae in diminishing widths. This architrave moulding is also applied over the top of the capitals, with a break forward.

At the top of the frieze is an oak cornice, butted up tightly against the plaster ceiling. This has a large cyma recta profile, and breaks forward over the pilasters. It is cut from a single oak board of c.150mm width, fixed with face nails. Some sections are c.30mm thick, while others are only c.20mm thick. Saw marks to the rear face and the general character of some sections (both in the main length and the break forward) indicate that these are the original, but other sections have been later renewed. The whitewash finish to the ceiling plaster stops abruptly at the cornice line, suggesting this part of the ceiling was never exposed. The cornice has been affected by progressive sagging of the ceiling and structure above, so is often twisted forwards.

Only two sections of the original frieze have been lost, with 97% of the original surviving.

Tool marks and construction

The finish face of the oak timber is smooth to all the front surfaces, with no tool marks. On the rear face, saw marks can be seen, in particular to the panels, but also to most of the framing members. The saw marks are generally quite fine, closely spaced at 2mm or less intervals, leaving a very slightly ridged or scratched surface. In many areas the saw marks are not obvious until highlighted by raking torchlight. All the saw marks are made across the narrower width of the timber, at an angle of around 5° from a right angle. A notable characteristic, showing that the sawing is by hand, is that the saw marks have a slight variation in angle, rather than being all parallel. In a few places on some panels there are some deeper and rougher saw cuts. The bevelled chamfers to the rear of

the panels are more crudely cut, with varying widths of 25-50mm, the cutting often irregular and deeper, clearly done with a knife or chisel type tool, rather than a saw or plane.

The panels inserted in c.1905 have a quite different pattern of saw marks. These are finer, very regular and always at right angles to the timber, with all saw marks parallel.

The groove in the framing to receive the panels is c.4.5mm wide by c.10mm deep. It is very precisely formed, with a plough plane, not a chisel. Unmistakeable



Figure 16. Panelling from bay window WE2.16. The run-out formation of the groove shows that a plough plane was used.

© English Heritage DPO29387

evidence for use of the plough plane survives on the 'L' shaped panel sections to the sides of the central west bay window (WE2.16). Here the rail at window cill height has a groove in its top edge to take panelling for half its length, but then has no need of a groove, as the rail runs under the window cill (fig. 16). The run-out marking from formation of the groove with a plough plane survives in the top edge of the rails. If it had been formed with a chisel, there would be no run-out groove.

The ogee and bead moulding is also very finely and evenly formed, which must have been done with a moulding plane. The ovolo moulding was probably also formed with a moulding plane. The run-out stops to the ovolo moulding could have been formed with a moulding plane, or might be hand-worked.

Where it has been unaffected by decay or distortion, the overall appearance of the original panelling is fairly uniform, regular and precise. At first sight, one might think that much of it was later replication rather than the original work.

Pilasters

Close examination of the various components of the pilasters shows a very high proportion of surviving original work.

Pedestals

The pedestals to the pilasters have a framed panel with decorative cutwork. The edge framing has the same ogee and bead type moulding as the main panelling, here applied to all four sides, with mitred joints at the corners. The recessed cutwork to the panels is rather similar in character to that on the frieze, formed in rectilinear and quadrant patterns. At the top and bottom of each panel is a semicircular lunette with fluting. In the centre is a long jewel, with a petalled half-flower above and below. The recessed background is finished with close-set punch marks.

At the bottom of the pedestals is an applied base mould. This is now all plain chamfered and of post-1950 date. The earlier moulded base, probably original, can be seen on several early photographs, most clearly on a Country Life one of 1909 (NMR ref 17221-7236-10).

At the top of the pedestals is a moulded surbase. This has a cyma recta and ovolo moulding, together with fillets, with mitred corners and returns. Like the pedestals, it is largely original.

There are two distinctly different types of pedestal (figs. 17-20). The first has a thin (c.5mm minimum) panel set into a frame. The frame in fact does not have properly jointed top and bottom rails; these are face-fixed over the panel, without joints or pegging to the stiles. The second type, instead of being framed, is formed from a solid (c.18mm thick) piece of timber, to which the moulding (c.9mm thick) is surface-fixed around each edge. This results in the same appearance, but may have been less work to form. The cutwork pattern also differs between the two types. The framed type



Figure 17. Front view of the two types of pedestal. The first type, to the left, is framed, while the second type to the right is of solid construction. © English Heritage DPO29372



Figure 18. Detail of type one pedestal, with circular discs in the recessed field. © English Heritage DPO29374



Figure 19. Detail of type two pedestal, without circular discs. © English Heritage DPO29375



Figure 20. Rear view of the two pedestal types, showing framed and solid construction. © English Heritage DPO29373

has circular discs in the main recessed field, but these are absent from the solid type. The carving of the lunettes and half-flowers is also subtly different on the two types. In both cases the jewels are applied, generally fixed with two small hand-made nails to the framed panels, but with glue alone on most of the solid panels. The fixing of the jewels to the framed panels has been less successful, with only three jewels remaining. None of the solid panels has lost its jewel. Knife-cut or compass setting-out marks for some of the circular elements of the cutwork design can be seen in some places on the front face. The rear faces often show evidence of the original saw marks.

Of the 37 original pedestals, there are 15 of the framed type and 18 of the solid type. Only six have been lost, with no replacement pedestals until recent times. The two pedestal types are very clearly arranged together in two groups. The solid type is used exclusively for the southern half of the room, to the south of the fireplace on the east side and the main bay on the west. The framed type is used for all of the northern



Figure 21. Two of the fluted pilasters.
© English Heritage DPO29365

half of the room, with only one exception. This is pedestal no. 33, which is solid. The distribution of the different pedestal types coincides broadly with the different types of pilaster (see below). Even the exception, no. 33, has both pedestal and pilaster of a variant type. This suggests that there were two different joinery teams working on the pilaster elements, with one assigned to the north half and one to the south. The two teams were each allocated roughly the same amount of work, and they were probably working simultaneously, to achieve more rapid progress on this very large job. It seems likely that these two teams were each responsible for the whole of the panelling in their half of the room, rather than the pilaster elements alone. Although the pilasters could have been produced separately, for subsequent application, very similar carving skills were needed for the frieze panels, and these are fully integrated with the main panelling.

Pilasters

The face of the pilasters has semicircular concave fluting, with an additional groove on the front face between each flute. The lower third of the flutes are infilled with convex-moulded cabling. The pilasters are straight-sided up to one-third height, with a steady taper above.

The pilasters are c.2.5m high and 16-19mm thick, in a single piece of solid oak (fig. 21). All 37 pilasters are original. This component was clearly quite robust, so has survived very well. Two main slightly different



Figure 22. Type 1 pilaster with 'S' shape at the top of the cabling to the fluting.
© English Heritage DPO29370



Figure 23. Type 2 pilaster with 'C' shape at the top of the cabling.
© English Heritage DPO29369



Figure 24. Top of Type 1 pilaster, with plain top to fluting.
© English Heritage DPO29367



Figure 25. Top of Type 2 pilaster, with two-centred arch at top of fluting.
© English Heritage DPO29368

designs can be distinguished (figs. 22-25). Type 1 is c.220mm wide; has an 'S' shape cut into the top of the cabling on the fluting; and has plain spandrel insets at the top of the flutes. Type 2 is rather wider, at c.240mm; has a sideways 'C' shape at the top of the cabling; and has a two-centred arch cut at the top of the flutes, often also with a circle set to each side. There are 14 pilasters of Type 1 and 15 of Type 2. There are five pilasters of mixed type (Type 3), the same as Type 2 but with the flute tops of Type 1 pattern. These three types are broadly arranged together in groups, with Type 1 predominant in the northern half of the room, Type 2 in the southern half and Type 3 on the west side of the northern half. Pilaster no. 17, in the south-west corner, is an oddity, being formed integrally with its pedestal in a single thin (8mm) piece. Pilasters 22B and 23B to either side of the main west bay are of a slightly different type and shorter, to suit the reduced ceiling height here. Pilaster no 33 is also a minor variant of Type 3, with three sideways 'C' shape marks at the top of the flute cabling, rather than one. As noted above, the use of different types of pilaster coincides generally with the more distinctively different types of pedestal, suggesting that two different teams of joiners were at work.



Figure 26. Moulded base to pilaster.
© Nick Hill 2006

On the back face of the pilasters, saw marks of the same type as on the panelling can be seen. These are generally quite fine, but occasionally deeper. The outer c.30mm edge of the back face has generally been planed smooth, so that it lies neatly on top of the panel stiles. On some pilasters, the whole back face is planed in part, especially towards the top. The fluting seems to have been cut with a gouge, rather than a plane. It has a slight irregularity in places, but is generally very uniform and accurately formed.

At the bottom of the pilasters is a moulded base, which sits on top of the surbase to the pedestals (fig. 26). The moulding is of classical Attic type, with two torus mouldings and an intervening scotia, separated by fillets. It is cut in one piece of timber and is mostly original.



Figure 27 Two Corinthian capitals.
© English Heritage DPO29384

Capitals

The capitals are of Corinthian type, of rather simplified form (figs. 27-29). There are three rows of acanthus leaves. In the top row three large leaves support a volute to each side and the centre. The abacus is concave, with a fleur-de-lis at its centre, though this is rather crude and closer to medieval ballflower ornament than a classical flower.



Figure 28. Side view of capital.
© English Heritage DPO29386

The capitals are about 330mm high, 250mm wide and 75mm thick. All except two of the thirty-five capitals are original. The two lost capitals went missing in the period immediately before English Heritage took over the site. Over half of the capitals are formed of a single piece of oak, but the rest are made of two pieces, with a straight vertical joint. This rubbed and glued joint is an original feature, being found on two capitals which have a 17th century tree-ring date. A number of original rubbed and glued joints to



Figure 29. Rear face of capitals. The right hand one is made of two pieces, with a vertical glued joint, later reinforced with a screwed-on batten.

© English Heritage DPO29386

the projecting volutes, acanthus leaves etc are evident. No doubt the original joiners found it useful in some instances to build up these thick sections of oak in two pieces to avoid distortion and cracking. The capitals are all hand-carved, with minor individual differences. The back face is roughly cut in some instances, but smooth in others. On capital no 35 knife-cut setting-out marks were noted on the rear face.

Masks

The masks are a very stylised representation of a face, with heavy fluting (fig. 30). The eyes are deep-set under heavy brows, and the nose is prominent. Fluting flows from each nostril and the whole of the lower face, like a moustache and beard. Further fluting is applied to a projecting quarter-round section at the top and bottom of each mask.

The masks are about 300mm high, 200mm wide and 50mm thick. Of the 35 masks, 34 are original. The missing mask was probably only lost during the dismantling undertaken by the previous owners in c.2002. Four masks have a vertical rubbed and glued joint. Like that on the capitals, this appears to be the original technique. The masks are all hand-carved, with minor individual differences. The back face is roughly cut in some instances, but smooth in others.

To either side of the masks are narrow strips of timber, with the ogee and bead pattern moulding. These are needed to pack the masks forward and fill the gap left at the back. They are clearly an integral part of the original design, many still being nailed to the back of the masks, the nails being the original handmade type (fig. 31).



Figure 30. Three of the masks.

© English Heritage DPO29380



Figure 31. Rear of masks with nailed-on side mouldings.

© English Heritage DPO29381

Other features

Window openings

The reveals to all window openings are fully lined with panelling. The original detail survives widely, and shows that there were no original shutters to the windows. Unlike the other state rooms, no curtains are mentioned in the inventories of 1629 or 1705, so it seems the windows were exposed to the room. This suggests that the Gallery was used mainly during the hours of daylight.

The evidence of window openings on the east side is particularly interesting. It is known that the window cills on this elevation were lowered in 1702-3, as this is referred to clearly in three bills of this period [NRO W(A) box 4, parcel V (48)]. Window seats were also clearly created at this time, in place of panelling which came up to the original cill height. (The original detail, with higher cills, is retained on the west side.)

The evidence of this alteration can be seen most clearly to window WE 2.10, near the north end. The original panelling to the reveals extends down to the original cill height. Below this is an awkward longitudinal joint in the rail and an odd, half-height panel. This is clearly the result of the panelling being extended downwards in 1703, after the stone cills were lowered. When the bottom section of panelling here in front of the window seat was removed, three empty mortices could be seen in the upper rail, which would have originally been for the vertical stiles, before they were removed to form the window seat. The panelling to the lower part of the reveals also had a slightly different detail to the rear face, with a neat 5mm chamfer to the rails and stiles, and chamfer stops to the mid-rail. This detail is not present elsewhere on any of the panelling, and clearly indicates that this section dates from 1703. It should also be noted that this evidence provides proof that the panelling was certainly in situ before 1703.

Most of the evidence for the 1703 alteration on the rest of the east side was removed when radiators were inserted into these window openings during the School period. However, the awkward half-height extra panel can be clearly seen on the southern window reveal in a photograph of 1904 (see fig. 10) and also on at least three windows in the Bradford Rudge watercolour of c.1846 (see fig.9).



Figure 32. The original doorway onto the east balcony, converted to a window in the early 20th century. © Nick Hill 2006

The panelling to the reveals and soffits of the five windows on the east side is all original. Several window seat boards survive, but these probably date from the 1703 alterations when window seats were fitted. The boards are of a single piece of oak c.300mm wide, with a beaded front edge.

There are some anomalies to the panelling around window WE2.07, panel section 10/11. This was built as an original doorway opening, which gave onto the balcony over the east porch. The reveals are formed of ashlar blocks all the way down to floor level, with square jamps, rather than the splayed reveals used for windows. Removal of panelling uncovered the brickwork blocking to the lower part of the opening, in commons brickwork of the early 20th century (fig. 32). An original heavy pintle hinge was also revealed to

the top of the right (south) side. Both stiles framing the door opening survived in situ, with their original unusual wrought iron dog-cramp fixings, apparently undisturbed since the original installation. However, the right (south) stile has three mortices for rails and the cut-off edge of panelling, set in its groove, up to dado height, with the normal bead moulding and run-out stops. There are no mortices or panel groove above dado height. The left stile is square-edged throughout, with no mortices or groove. The anomaly extends to the soffit, where the panelling has been framed with splayed reveals, and wedge-shaped pieces have had to be added to fit the square jambs. Perhaps the joiner made a mistake, and started to frame the doorway like a window, before realising his error.

On the west side, the original high cills are retained. The soffit linings are mainly original, but the reveals largely have later timber of the 19th or early 20th century. All five of these window openings are shown blocked up on the plan of 1858, and the c.1846 Bradford Rudge drawing shows paintings which cover the openings. The windows were unblocked by the time of the 1904 Bedford Lemere photographs, probably after a major sale of paintings in the late 1880s. It seems likely that the panelling of the reveals was replaced when the windows were unblocked at this time.

At the north end, the large canted bay window must always have had a different treatment. It seems likely that there was a window seat here from the beginning, and most of the panelling appears original. However, the seat itself incorporates a hinged flap top, and has been re-worked around the 19th century, with some internal timber of softwood.



Figure 33. North-west doorway, with original stone doorway covered by the panelling – clearly added later. © Nick Hill 2007

Doorways

Only the north-west and south-west doorways are original (apart from the east door onto the balcony, now a window). The south-east doorway was cut through later, probably in the mid-18th century, and the south-west doorway was blocked. As noted above, the placing of the original pilasters to either side of the doorways respects the original openings, but not the later insertion. The altered doorways are shown on the plan of 1858.

Removal of the panelling immediately over the north-west doorway revealed a four-centred arch stone doorway (fig. 33). This has the same mouldings as the stone doorway to the south-west, the arched head ovolo-moulded and the outer frame cyma-moulded. The moulded side of this doorway, however, faced into the Gallery, not away from it like the south-west doorway. The door head has been later cut back below the head, though the moulded outer jambs still survive. The stonework is painted with a fully

finished coating of white paint. The upper part of the door reveal was also visible, with square jambs and head, all finished in plain white paint.

The oak panelling was later fixed over the doorway, covering most of the moulding to the outer stone frame, and with iron lugs fixed into the face of the door head. The panelling here is definitely the original, the stiles running on up to full height as elsewhere. An interesting detail to note is that the stiles narrow slightly at the height of the rail across the door head, a 'gunstock' pattern, which is clearly original. Above the door to the left, the stile originally had short bridging rails which connected the panelling section over the door head to the narrow panel section between two columns here. The mortices and peg holes of these bridging rails remain. Fixed to the panelling rail above the door head is a straight cornice, with cyma recta, fillets and ovolo moulding which appears to be original. Below this is a plain flat board 230mm wide which is not original, having saw markings of the modern type on its rear face. The original detail at the head of the door is unclear, but there must have been an additional door lining to fill the gap between the panelling and the stone doorway. The door itself is of six-panel softwood type, with a twelve-panel oak facing fixed over the top on the Gallery side. It probably dates from c.1905.

The way in which the oak panelling is fixed on top of the original, painted stone doorway provides clear evidence of two phases of work, with the panelling being fitted slightly later. The stone doorway was built and fully finished in white paint, presumably in c.1624. A little later, the oak panelling was fitted, and the stone doorway was hidden from view.

The south-west stone doorway survives intact, but the timber doorframe, with four-centred arch head and small ogee moulding, was replaced in c.1905. The door itself here is built of plywood and of post-1950 date, but the early 20th century door, closed and blocked, can be seen in a Country Life photograph of 1909 (NMR ref. 17221-7236-10).

The mid-18th century south-east doorway opening must have been re-worked in c.1905, with the fitting of a moulded stone doorway to match that to the south-west. The new stonework is set in hard grey cement mortar typical of the period, and also includes some pieces of commons type brick, of 20th century date. An oak frame with ogee moulding is also fitted here, of the same pattern as the door frame to the south-west. The door is also of c.1905. It is constructed with two oak frames, the Gallery face with twelve panels and the Oak Stair face of more decorative design, with a central rectangle set in the upper half. The panelling around this doorway was completely replaced in the post-1950 period. (NB: This door frame and door were replaced in 2007.)

Fixings

The panelling is generally fixed around the edge of each panel, with few original central fixings. At the edges of the panelling around the window openings a particularly distinctive type of fixing, clearly original, is used. These areas of wall have jambs of limestone ashlar, allowing neat circular holes to be drilled. Tapered oak pegs, of c.10mm diameter with square heads, are driven through the face of the panelling and into the

wall (fig. 34). This type of fixing occurs quite widely and appears, at least in some places, never to have been previously dismantled. This system has been re-used where possible in re-fitting the panelling. It was found to provide an excellent method of accurately locating the panelling in its correct, original position.



Figure 34. Original oak peg used to fix the panelling. © Nick Hill 2006



Figure 35. Original iron cramp used to fix panelling around WE2.07. © Nick Hill 2006

Where the wall behind is of hard rubble stone (into which holes could not be drilled), this type of fixing was not possible. Here wedges are driven into stone joints, to receive nails in the normal way. Although there are a number of original longitudinal oak plates built into the wall near the top, these only provided occasional fixings for panelling, being set too high.

In a few areas small iron dog cramps were used, as noted above around window opening WE2.07. The panelling around this window was fixed with five of these cramps on the left side and originally five (one missing) on the right. The cramps were U-shaped, 100mm in length, with 30mm long legs (fig. 35). The iron was c.5mm by 3.5mm in section, hand-forged, with nail-like points to drive into the timber. One leg was fixed into the edge of the panelling, the other leg being driven into an oak dowel, 10mm in diameter and 60mm long.

When the portrait openings were infilled in c.1905, most of the new panelling was clearly added while retaining the original panelling *in situ*. Various softwood battens, wedges and other trimming pieces were used to enable fixing of the infill pieces without removal of the surrounding work.

Finishes

Oak panelling of the Jacobean period was often painted, rather than leaving the oak timber itself visible. However, at Apethorpe there are no remaining paint traces visible to the eye. If there was an original paint finish, it has been comprehensively removed, with great thoroughness. No traces of paint remain lodged in any of the carved detail, even on high level areas like the top frieze or masks, where such traces would not have been visible from floor level. There are also no traces of paint under the edges of applied

items, such as the pilasters, skirting or cornice. One would expect paint to have crept into such areas, where it would have been much less likely to have been removed.

Rather than paint, the finish on many areas of timber is of varnish type, probably of quite late date. This has built up in congealed, darker layers in some corners and crevices, and has also crept under the applied items such as pilasters, skirting and cornice. Such varnish has been generally applied as an overall coating to the areas of panelling renewed in 1905, presumably to help the new oak blend with the old. It is interesting that much of the original panelling, especially at higher level, has no such varnish finish. Instead, these surfaces seem to have no applied finish at all, sometimes having a bare, bleached appearance, with open grain. Some of this very weathered appearance is no doubt due to neglect and water leakage in recent years. It is possible that wax was applied to these areas some time ago, but very little trace remains.

Wall surfaces behind the panelling

Plaster finish

The wall surface behind the panelling on the west, east and north walls has a consistent type of plaster finish to the stonework. This is a single, fairly thin coat (of varying thickness, around 10mm) of lime plaster. It is applied fairly roughly, with a rather uneven surface. Original shrinkage cracks are evident in various areas, and it is evident that no great care was taken to avoid this, or give a good finish. The plaster butts up to but does not cover the ashlar stones at the jambs. Some oak lintols are hacked to receive plaster, but others are not. The plaster surface (except for the south wall, as noted below) is left bare, without any applied finish of whitewash or other paint coating. It is clear that this plaster was not intended as a surface finish, but only as a sealing layer, whether behind hangings or panelling.

Where the plaster meets the Gallery fireplace, a separate fillet of plaster has been applied at the junction all along both sides. This indicates that the wall plaster was applied first, with the fireplace fitted afterwards, and the fillet of plaster applied to make good. It should also be noted that the ceiling plaster appears to continue over the top cornice of the fireplace, which fits up tightly underneath it. This indicates that the fireplace was fitted after the ceiling was completed.

Incised into the plaster in some places are scribed lines, which correspond to the framing of the panelling. There is a complete grid of these lines in the north-west corner just to the west of the north bay window (section 34/35). This section of scribing is done fairly accurately, with straight lines. Elsewhere there are various rougher scribe lines, representing only a few key lines of the panelling, such as the rail at cill height. Some areas have no scribed lines at all. The lines were clearly formed to assist in setting out the panelling, but only on an approximate basis. They would not have been any use for the fabrication of the panelling itself, but probably relate to setting out of fixings in the wall. It may be that the more complete grid in the north-west corner indicates that panel fixing commenced here.

There are also a number of later pencil lines, which relate to the areas infilled or re-worked in c.1905. A few red ochre marks also appear to be of this date.

In several places an 'X' type mark, with an extra cross line to it is inscribed heavily into the plaster, probably original. These are about 50mm across and placed at around 2m height.

Masons' marks on the ashlar jambs have been separately recorded within the masons' marks programme.

Painting and designs

A sketch of a finial design, executed rather roughly in red ochre on the face of the ashlar masonry, was discovered on the south window reveal of the window just north of the fireplace (fig. 36). It may have been a design for mason's or carpenter's work, though bears no resemblance to any surviving fabric at Apethorpe.



Figure 36. Sketch of a finial design to window reveal. © English Heritage AA051095

An unexpected discovery behind panel section 27/28 on the west side was two small painted armorial badges (figs. 37-42). These are placed side by side at about 1.4m above floor level. The larger and better preserved example is c.180mm high by 170mm wide. It has the Despenser fret, surmounted by a coronet, probably indicating the Earl of Westmorland. The second example is smaller (c.130mm high by 100mm wide) and less clear. It has a shield divided into two by a diagonal line. In each half is a Despenser fret, and above is a coronet. The painting is quite carefully and accurately done, in white and dark paint, with some upper parts of the coronets picked out in red. Given the quality of execution, it is clear that the designs are not merely graffiti. It seems likely that trials were being made

for decorative work which would be applied to the centre of each panel. Stencilled decoration of this type was often used on panelling of the period. Stencilled arabesques survive on panelling at the Little Castle, Bolsover of c.1620. At Canons Ashby, Northamptonshire, the panelling in the Painted Parlour preserves a painted scheme of c.1600 with armorial badges.

A drawing of a human head was found behind panel section 9/10, at around chest height, within the area of the portrait opening. This is a large-sized drawing, c.500mm high from chin to top. It is executed in charcoal or thick pencil. The face is fairly well drawn, but the upper head and rear are only roughed out. Two twists of hair or horns sprout



Figure 37. The two armorial badges.
© English Heritage DPO29287



Figure 38. The first badge, with coronet and Despencer fret.
Trent & Peak Archaeology 2007



Figure 39. Detail of first badge.
© English Heritage DPO29292

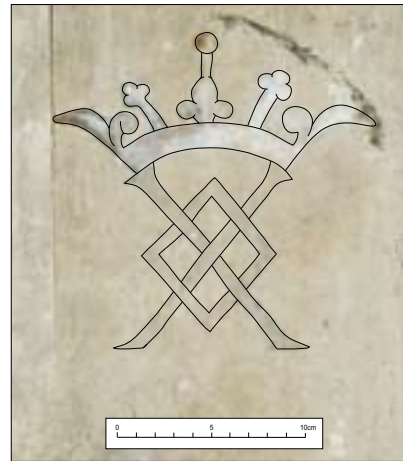


Figure 40. Photo of first badge with over-tracing.
Trent & Peak Archaeology 2007



Figure 41. The second badge.
© English Heritage DPO29291



Figure 42. Photo of second badge with over-tracing.
Trent & Peak Archaeology 2007

strangely from the top of the head. It may have been done in c.1905, when the portrait openings were infilled, but could be 17th century. There are other indecipherable drawings or scribbling here, at lower level.

Further drawings in pencil or charcoal were found behind panel section 7/8, to the right of the fireplace. Much the best of these was a good quality drawing of a bear – or possibly a dog - , with collar and rope leash (fig. 43). It was placed at c.1.9m height, being c.400mm long and 250mm high. Below were various other cruder curvilinear designs, and a smaller black painted design, reminiscent of Arabic script. At around 1.6m height a compass-drawn circle was scribed into the plaster, with four concentric circles, the outer one being 370mm in diameter (fig. 44).



Figure 43. Sketch of a bear, with collar and rope, on the plaster behind the panelling.
© English Heritage DPO29551



Figure 44. Circles scribed into the plaster.
© English Heritage DPO29554

In the west bay window were more pencil/charcoal drawings. On the south flank at c.1m height was a head and shoulders, with curly hair and a prominent nose, around 150mm in height and fairly crudely drawn. Above this, quite faint, was an animal head, possibly a dog, around 150mm in width. On the west wall was a crudely drawn human figure, 250mm in height, with large curving arms. On the north flank was a clearly drawn upper part of a head, rather skull-like and 120mm in height. Just to the right of this, and much better drawn though rather faint, was a prancing horse, around 200mm in height.

Painted panel design to south wall

A major discovery was an entire painted design for panelling across the whole of the south wall (figs. 45-50 and detailed drawings in Appendix 3). The design is similar to the oak panelling as fitted, but also has key differences from it. The design is divided into seven tiers of plain rectangular panels, like the oak panelling. It runs right into each corner of the south wall, but does not turn the corner onto the east or west walls. There is a frieze at the top, but this has only straight lines instead of cutwork panels. There are two fluted pilasters with Corinthian capitals, but these are placed differently, with no column beside the south-west door opening. The columns have lozenges at the base, not cutwork and there are odd-looking diagonal lines at the base of the pedestals. Above the capitals, there are jewels in place of the grotesque masks. Above the jewels, in the cornice, is a further decoration of acanthus leaf type, formed as if breaking forward



Figure 45. The design on the south wall after removal of panelling.

© English Heritage DPO29359



Figure 46. The design beside the south-west doorway, with blank space for portrait.
© English Heritage DPO29360



Figure 47. Pedestal base with lozenge.
© English Heritage DPO29402



Figure 48. Pediment over doorway with guilloche detail.

© English Heritage DPO29362

over the capital. This is a strange feature, with no proper classical precedent. Over the head of the south-west door is a pediment with a band of neatly formed guilloche. Within the tympanum of the pediment is a much looser representation of swan-neck scrolls, in broken pediment fashion. The use of such scrolls within the tympanum is again an un-classical feature. Perhaps the most interesting feature of the panel design, however, is that it incorporates a blank space, or portrait opening, at the centre. This is 1.45m wide and 2.31m high, almost exactly the same dimensions as the portrait openings in the oak panelling. It is clear that the inclusion of the portraits, of a fixed size, was part of the panelling programme from the outset.

The plaster surface on which this design is drawn is rather better finished than on the east, west and north walls. It is around 12-15mm thick, still applied in a single coat, but smoother and without evident shrinkage cracks. The plaster has been painted with whitewash before application of the design. At the right side, the whitewash is partly smeared over the ashlar jambs of the south-west doorway, but the whitewash is not taken right across the stonework, and some design lines beside the door are painted directly onto the stone surface. The plaster is taken over the oak lintol of the south-west doorway. Examination at the corner junctions shows that the wall plaster here was applied after that to the east and west walls. It was also applied before the ceiling plaster, as evident in the floor void above. There is no evidence that a rougher coat of plaster, like that to the other walls, preceded the current plaster.

The design itself is painted in dark brown/blackish paint, perhaps a soot pigment. The straight lines are all very accurately set out, generally around 3-5mm in width, but with a rather fuzzy appearance. It seems likely that the lines were formed by 'snapping' a string line dipped in paint, which would probably create the fuzzy effect, with some



Figure 49. Corinthian capital.
© English Heritage DPO29407

splattering. The detail of the guilloche has been set out very carefully with pointed compasses, scribing the precisely interlinking circles into the plasterwork. The scribed lines have then been drawn over. There is a scribed centre line for the pediment. Looser scribe lines are visible for setting out the swan-neck scrolls in the tympanum. Scribe lines can also be seen to the Corinthian capitals, more evident on the left one. This has a scribed vertical centre line and further setting-out lines for the base, leaves, scrolls and top. There are no scribe lines to the main panel design, though some rougher vertical scribe lines were added later, for setting out the oak panelling.

On the adjoining west wall behind panel section 18/19 below the window, a design of five interlinked circles was scribed, clearly a trial for the guilloche design. The circles were again formed accurately with compasses, but here the diameter is 60mm not 50mm, and there is no over-painting.

Various later fixings were made through the painted plaster design. Many are oak plugs, around 25mm diameter, for nail fixings to the original panelling. Much larger fixing plates of softwood were fixed to receive the panelling infill to the portrait opening which was added in c.1905. When the south-east doorway was re-formed with a stone head and jambs in c.1905, the painted plaster was crudely hacked back.



Figure 50. Jewelled frieze and cornice.

© English Heritage DPO29406

It can be concluded that the scheme was a design or full size demonstration drawing for the proposed oak panelling scheme, rather than a painted fictive panelling scheme which was intended as a finish in itself. Although accurately drawn, the scheme has no colouring except the whitewash and black lines. The rough way in which the whitewash is only partly applied over the stone door jambs is fairly firm evidence that it was a working design, not a finished piece.

Dendrochronology

Samples from the panelling were taken for tree-ring dating (APT-A300 to A312 and APT-A501 to A508). As expected on such timber for good quality panelling, very little sapwood was present, so an accurate date could not be obtained. Two samples had a heart/sapwood boundary of 1606, one a heart/sapwood boundary of 1612 and three others a last measured ring date, with no heart/sapwood boundary, of 1606-12. With the standard estimate of 15-40 sapwood rings, these suggest felling date ranges of 1621-46 and 1627-52. It thus seems likely that procurement of the timber was not completed until the late 1620s at the earliest. Timber for use in such panelling would also not be used immediately, but would require seasoning for at least a year. This would therefore suggest that the panelling was not constructed until the end of the 1620s, several years after the main building campaign of 1622-4 and perhaps even after the death of Francis Fane in March 1629.

Discussion

The inclusion of portraits

To commission a scheme in the 1620s which involved 16 full-length portraits was an exceptional and highly ambitious undertaking. Even more exceptional was the decision to leave specially-sized holes in the panelling to receive the portraits, rather than simply hang them over the top of the panelling in the normal manner. No contemporary examples of this have yet been traced.

The closest parallel to the Apethorpe portraits so far identified is in the Star Chamber (fig. 51) at the Little Castle, Bolsover (c.1620), a building of exceptional individuality. Here, figure paintings of various sizes are framed into arched openings in the panelling on two walls. However, the painting here is directly onto the flat face of the timber panelling. While the timber panels are larger, the technique used does not differ from that used widely elsewhere for smaller panels (or in the Pillar Parlour at Bolsover, with decorative designs, not figure painting). At Apethorpe, study of the original portraits shows that they were painted onto canvas, which must have been fitted onto a stretcher frame and inserted into the panelling, a quite different technique. It is likely that the Bolsover panels were fitted into the panelling and painted *in situ* on site (like the wallpaintings in other rooms here). The Apethorpe portraits would have been executed elsewhere, with much of the detail suggesting they were done in the artist's studio.

The idea of fully integrating the wall finishing with a scheme of paintings is not generally found in England until a much later date. The earliest examples identified so far date



Figure 51. Bolsover Little Castle, Star Chamber.

© English Heritage Photo Library



Figure 52. Panelling from the parlour of Thorpe Hall, now at Leeds Castle, Kent. Nick Hill 2009.

© Nick Hill 2009

from the 1670s. Ham House (Surrey) has a considerable variety of paintings, chiefly Dutch landscapes, inset into the panelling of the 1670s. However, the Long Gallery panelling of 1639 has portraits hung on top of the panelling, in the normal manner. At Holyroodhouse, the Gallery was built in 1671-4 and the panelling forms a 'timber lining on which are planted picture frames' with 111 portraits of Scottish kings, commissioned from Jacob de Witt in 1684². At Sudbury Hall (Derbyshire), the panelling of 1678 in the Saloon was not adapted to take a series of full-length family portraits until the mid-18th century. The parlour at Thorpe Hall, Cambridgeshire, of c.1656, has large blank sections in the panelling to receive paintings (fig. 52), but these would have been hung in front of the panelling, not integral to it.

The panelling

Design

The design of the Long Gallery panelling, with its square panels and rather simple mouldings, is quite plain in comparison with many other examples of the period. Only the pilasters and the frieze are ornamented, and even here the work is not particularly ornate. The design is, however, carefully controlled and correct, with the height of the pilaster pedestals coordinated to match the panel heights, unlike some early examples of square panelling.

Much more ornate panelling, with arcading, square-in-square panels and highly decorated pilasters are found in the long galleries at Hatfield (1607-11), Haddon Hall (c.1610) and at the rather later Aston Hall (c.1630-35) or the surviving evidence at Lanhydrock, Cornwall (c.1640). Similarly ornate panelling is also found in great chambers at Knole (1603-8), Montacute (c.1600), Chastleton (1607-12) and Bolsover (c.1620). There are, however, a few examples where long gallery panelling is as plain as at Apethorpe. The Leicester Gallery at Knole (1603-8) has plain square panelling with a jewelled frieze. At Charlton House, Greenwich (1606-12) the panels are plain, with alternating long and short rectangles. The panelling in Chastleton's gallery has very plain square panels, greatly contrasting with that already noted in the great chamber.

The plaster ceiling of Apethorpe's Long Gallery is also remarkably plain, in contrast with other ceilings in the state apartment. In commenting on this, Claire Gapper has suggested that the design may have been moving 'towards the chaster, classical mode espoused by Jones'³. It seems unlikely, however, that this rationale would apply to the panelling. The most obvious reason for the panelling to be plain is that the whole emphasis of the design was on the sixteen full-length family portraits. In rather different circumstances, the room now known as the King's Library at Kew Palace (built as a high status merchant's house in c.1631) has surviving sections of very plain square panelling⁴, but with fragments also which indicate that a high quality decorative painted scheme was applied here.

The small-square panelling at Apethorpe stands very much towards the end of a long tradition. A few surviving examples indicate how the square-panel design was first absorbed into a more classical style. The President's Drawing Room at St. John's College, Oxford, was built by Archbishop Laud in 1631-6, as part of a very advanced classical

design⁵. The panelling still has square panels, but the pilasters are panelled not fluted, and there is a fully pedimented doorcase. As Gotch says, 'In the detail of woodwork generally greater refinement and simplicity became apparent, and more successful endeavours were made to adapt classic profiles. At St John's College, Oxford, the work of 1631 illustrates this tendency.' In the long gallery at Ham House, the panelling was made by the joiner Thomas Carter in 1639. Here the square panels are topped by a very classical Ionic entablature, with no remaining traces of Flemish character. By the 1650s, at Thorpe Hall, the small square panels had been superseded by much larger rectangular panels, which became standard in the later 17th century (fig. 52).

The detail design elements of the Apethorpe panelling are generally of very standard Jacobean type, with strapwork and jewellery of typical Flemish-derived character. The grotesque masks, however, appear a little unusual, the fluting which flows from the nostrils and mouth being reminiscent of an older 'green man' carving tradition. The broad moulding of the vertical panel muntins, with a very delicate projecting inner bead, is a type quite frequently found in Elizabethan and Jacobean panelling.

The doorways seem to have been handled very simply, as plain openings framed by standard pilasters, with no expressed doorcase. The painted design on the south wall incorporated a rather primitive pediment over the door, but this seems never to have featured in the completed scheme. The doors themselves were replaced in the 20th century, but were presumably of square-panelled pattern to match the panelling. Such 'wainescott dores', with 'springe lockes', are listed in the long gallery at Ingatestone Hall, Essex, in 1600⁶. As in other long galleries, there were no window shutters, and no curtains are listed in the 1629 inventory. This suggests the room was perhaps generally used in daylight hours.

The use of simple run-out mouldings for the edging stiles, avoiding the need for mitred moulding joints, is interesting. Fully mitred moulding joints seem to have been used for most better quality work from the mid-16th century onwards (eg the Old Dining Room at Sizergh Castle of 1563). One might think that the more primitive run-out moulding type would be early, but Linda Hall has noted that it seems to be of later date, noting examples at Kew Palace of 1631 and Chawton House, Hampshire of 1655⁷. Its use at Apethorpe is clearly a deliberate design choice, not merely an economy measure.

Elizabethan and Jacobean panelling was frequently fully painted, in highly ornate style. Such gaudy paintwork has often been comprehensively stripped at a later date. Recent research has indicated that the great majority of panelling was probably initially painted. However, this treatment was not universal, as shown by various examples with inlaid coloured woods (eg the Great Chamber at Gilling Castle, Yorkshire, of c.1575; the Inlaid Chamber at Sizergh Castle, Westmoreland, of c.1580). At Burghley House, the 1580s closet off the Long Gallery preserves its unpainted oak panelling underneath the floor, the level of which was raised in the later 17th century. At Apethorpe, it seems likely that heraldic devices of the type found on the plaster surface behind the panelling were painted onto some of the individual square panels, as at Canons Ashby. There could also have been some stencil work on the panel framing, but the evidence indicates that there was no overall application of paint. An example of panelling which shows exactly this type of treatment survives at Rycote Chapel, Oxfordshire, of c.1620 (fig. 53).



Figure 53. Rycote Chapel, c.1620, with original stencilled paint designs to frame and panel bed, but the remainder of the oak left exposed. © Nick Hill 2008

Very little other panelling of Jacobean date survives at Apethorpe. The inventories indicate the main state rooms were lined with tapestries, making panelling unnecessary, though the windows may have had panelling to the reveals and below the cills, as at Audley End (see footnote 9 below). The partition wall of the Withdrawing Chamber and the doorframe separating this from the King's Bedchamber have plain oak studs and plaster infill panels, which appear to have been the finish face underneath tapestry hangings, and seem unlikely to have been panelled. The Despencer Room has an overmantel above the fireplace which probably dates from the 1620s phase. Some sections of re-set plain square panelling survive on the ground floor of the North Range to the east of the gatehouse. In the Hall, the late 17th century screen was replaced, together with other panelling in the early 20th century. The Old Dining Room is also shown with plain square oak panelling in a photograph of 1923 (Lord Brassey Album 2, EH DPO02914), but it is difficult to say whether this is original Jacobean work.

Construction sequence

The study of the panelling, taken with other evidence, provides some interesting insights into the sequence of construction works.

Close examination, as noted above, has indicated that the rough sealing coat of plaster was first applied to the north, east and west walls. Next, the smoother coat of plaster was applied to the south wall. This must have been done with the intention of applying the painted design for the panelling, but it seems unlikely that the design was carried out until after the ceiling plasterwork was completed, as splashing from the ceiling work would have spoiled the design. After the ceiling, the fireplace was fitted. At this stage, the north doorway had been formed with its initial stone surround, and painted white. It seems likely that the gallery was hung with tapestries for a period, while consideration was given to the oak panelling, with completion of the painted design on the south wall. The final stage was the fitting of the panelling itself.

There are some implications here for the wider construction programme of the East Range. The order from James I to Francis Fane to enlarge the house was given in May 1622. The main shell of the building was completed in 1622-4, as indicated by tree-ring dates up to 1621, the 1623 datestone over the coat of arms in the attic storey over the

west porch and the 1624 date on three lead rainwater heads. However, the fitting out probably took some time to complete. It seems very likely that the Gallery, and perhaps the other state rooms, would not have been finished by the time of the King's last visit in August 1624.

If, as argued, the Gallery fireplace was fitted after the ceilings, it may have been installed some time after the King's death in March 1625. The fireplace design, with the statue of King David representing the King, must presumably have been conceived - and probably executed - during his life. The Gallery may have been hung with tapestries during its use in the later 1620s. The inventory at Francis Fane's death in 1629 includes only two pictures in the Long Gallery, which could indicate that the panelling, with its sixteen portrait holes, may not have been completed (although it is odd that the inventory includes no hangings for the Gallery, whether in place or in store). The tree-ring dating evidence and the study of the portraits⁸ (largely commissioned by Mildmay Fane in the 1630s) indicate also that the panelling itself may not have been installed until around 1630. Strangely, though, the smoother plaster to receive the painted panel design, installed before the ceiling, suggests that the panelling - and the precisely dimensioned portraits - had been the firm intention since c.1625. The first royal visit to have seen the completed state apartment may have been that of Charles I in 1631. The last of the portraits in the Long Gallery was not fitted until c.1640. Presumably the portrait holes were covered with hangings until the pictures were fitted.

A letter written by Sir Thomas Cecil in 1578 about the long gallery at Burghley House illustrates some contemporary considerations:

The gallery will be made an end of against Michaelmas – of the fretting, which is a lingering and a costly work. As Burghley, when in Norfolk, seemed not to be resolved whether to ceil it or hang it, in writer's opinion it were better to ceil it with a fair ceiling, because hangings are so costly, as they are not to be used at all times that a man would have the use of a gallery, and besides, the place itself is subject much to sun and air, which will quickly make them fade, notwithstanding, his lordship might at any great assembly hang it upon the ceiling, if he meant to provide hangings fit for it⁹.

Here the 'fretting' (ie the decorative plaster ceiling) is being completed before the treatment of the wall faces has been finalised. 'Ceiling' the walls with timber panelling had clear practical advantages over fabric hangings in a room like a gallery. Drury notes that at Audley End '.. the walls [of the state apartments], wherever they have been seen, are covered with a thin layer of hard white plaster and, like the ceilings, whitewashed. ... Below the [plaster] frieze, some or all of the window reveals and the space below the cill were lined with wainscot ... The gallery walls were lined with wainscot, but it does not seem to have been used on the walls of the state apartments generally, since when its use *ab initio* is certain, the wall behind it is never plastered'¹⁰. At Apethorpe, once the panelling was eventually fitted, the hangings which would have been used in the interim would have been redundant, as all the main panelling spaces were designed to be taken up by portraits.

Construction methods

The painted design for the panelling on the south wall is of great interest. Quite a number of painted panelled schemes are known (eg Little Moreton Hall), where the paintwork resembles panelling and was intended as the finished effect. However, no comparable examples of a full-size design drawing for timber panelling have yet been identified.

There are a few known instances of design drawings made in connection with panelling. Lloyd quotes a building contract of c.1580 where a drawing was used:

'Xpopher Saydgfeld hath tayken by great the parloure floure to seall the same parloure rond about with frenche panel foure foot and tene inches hye according to a pattern drawn for the same with base and arketrave and to set a cornish upon the top of the (flour) rom'

Other details here, however, were left to the joiner, with no drawings:

'... and a (playn) coberd at the great chambr dore with arkitrave frisse and cornish as himself shall think fytte for yt place'¹¹.

John Smithson made a 'Platte of the Seelinge of the greate chamber at Thyballes' in 1618, a drawing which survives and was later used by Smithson for the panelling in the Pillar Parlour at Bolsover Castle¹².

It is unclear whether the painted design at Apethorpe was a working drawing for the joiner, an illustration to show the client, or a combination of both. In terms of actual construction, a full-size drawing was probably of no special use to the joiner. It seems likely that its principal use was to give the owner a clear impression of the planned design. It is of course possible that it was drawn by a designer, not the joiner himself, though the use of 'snapped' string lines would be a technique familiar to joiners for marking out timbers to be cut, a method which is still in use today. In the event, although some key elements like the portrait holes were retained, there were considerable variations from the original design.

The construction of the panelling would have been a major undertaking, taking many months. The oak timber, with a large quantity of wide, well-seasoned boards, would have taken special measures and some time to procure. Some of the work might have been pre-fabricated and done off-site, in a joiner's workshop, but it seems likely that much of it was undertaken in the Long Gallery itself. The framing of the major panel sections certainly had to be done in the Gallery, as the pieces are too large to fit through the doorways. With the panel design on one wall, and much other graffiti on the plastered walls which is probably by workmen, it seems likely that the Gallery served as the principal workshop. All the panelling elements, including the main panel sections, the frieze and even the varying pilaster widths would have needed continual checking for fit on site.

The detailed study of the panelling has allowed original tools and techniques to be clearly identified. The whole method follows a very well developed system. The methodology of panel construction depends on the application of pilasters, which cover the joints

between individual frames. The provision of pilasters in Jacobean panelling was thus driven by technical requirements as much as by design. Great accuracy was clearly possible in sawing panels to a thickness of c.8mm, with only the front face needing to be planed smooth. Moulding planes were used to form the timber profiles accurately. For the grooves to hold the panels, the use of the special plough plane has been clearly identified. The technique of making 'rubbed' joints with glue was also well established. Although oak dowels were used to fix morticed joints, regular use was also made of nails to retain applied jewels or other mouldings. Similarly, the c.1580 building contract quoted by Nathaniel Lloyd, as referred to above, states that the necessary 'tembr naylles and glew' are to be provided by the client. A variety of fixing methods was used, depending on the nature of the masonry walling behind.

The minor variations between the panelling fitted to the south and north ends of the Gallery suggest, as noted above, that there were two different teams of joiners. One seems to have started at the south end, the other at the north end, and they met up in the middle. It seems likely that the best carvers would have been responsible for the more difficult items like the capitals and masks. The second-best carver/joiners may have undertaken the strapwork designs to the frieze and pedestals, as well as the fluted pilasters, with the main joinery team devoted to the main panel sections. However, each of the two teams had its own carvers, and they had to work closely alongside the joiners for the main panelling, to ensure each section was made to fit its own individual measurements.

APPENDIX I

Portrait opening widths

East

1.	1-2	1.35m (actual)
2.	3-4	1.46m (actual)
3.	5-6	1.47m (actual)
4.	9-10	c.1.47m (from former joint locations)
5.	11-12	No evidence, but probably c.1.46m
6.	13-14	c.1.35m (from former joint locations)

South

7.	14/15	c.1.47m (from former joint locations)
8.	15/16	c.1.47m (from former joint locations)

West

9.	17/18 (south end)	c.1.46m (from former joint locations)
10.	19/20	Probably c.1.47m – but only from 1904 photo
11.	25/26	1.47m (actual)
12.	27/28	1.47m (actual)
13.	31/2- 33	1.47m (actual)
14.	33/34	1.47m (actual)

North

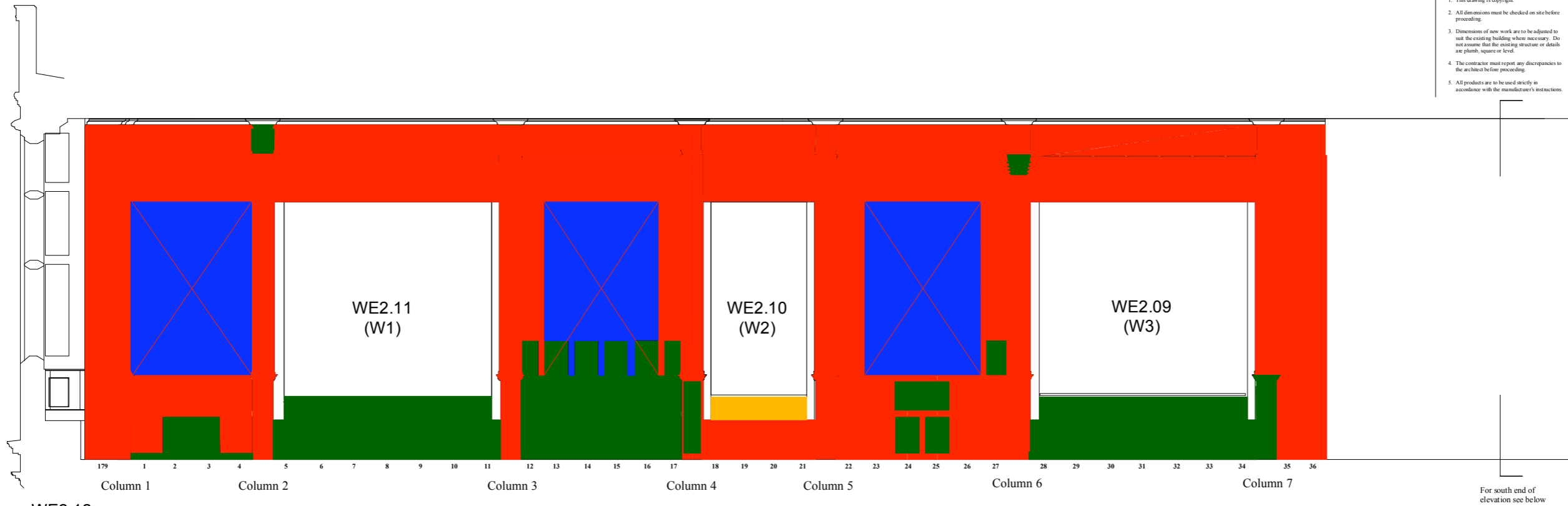
15.	34/35	0.995m (actual)
16.	35/36	0.995m (actual)

APPENDIX 2

Archaeological record drawings: 5437/602, 5437/603 and 5437/604 (English Heritage/ Rodney Melville & Partners).

NOTE

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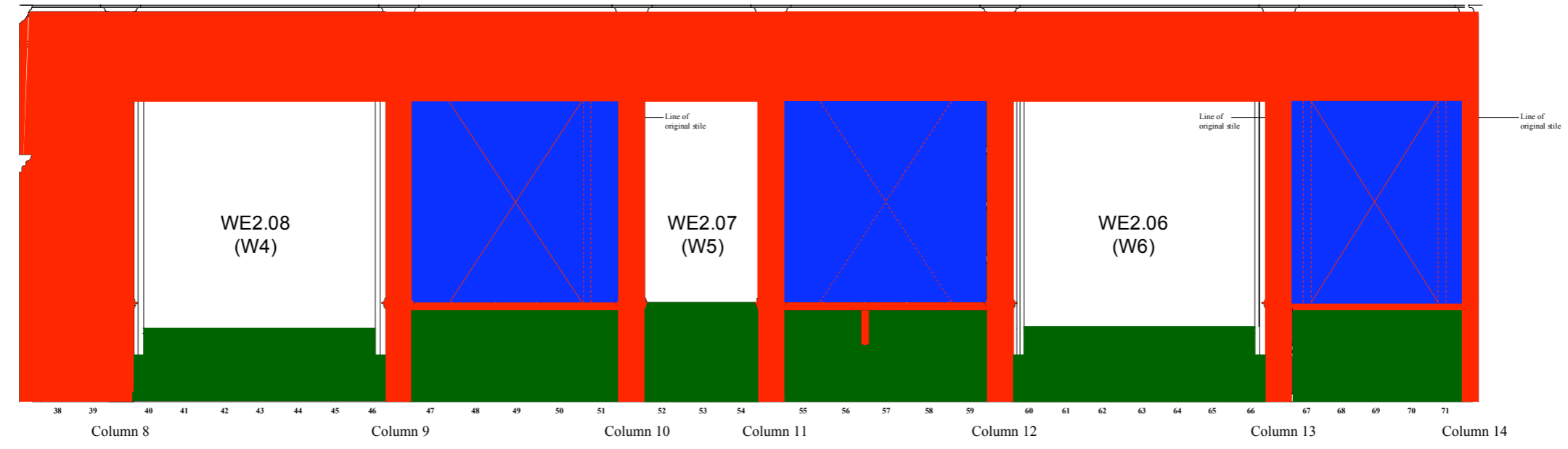
EAST ELEVATION (North end)

WE2.12


For north end of elevation see above

Key

- 1620's
- c.1703
- c.1905
- Post-1949
- X Original portrait opening



EAST ELEVATION (South end)



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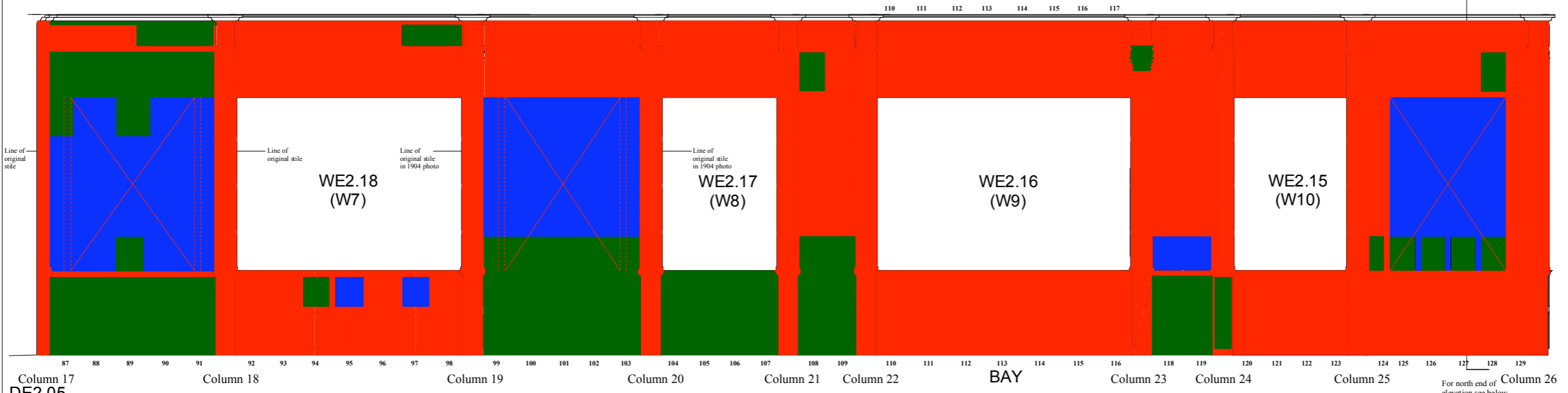
Project: Apethorpe Hall, Northamptonshire
Phase 1 Repairs

Design: Long Gallery E2.01 Panelling
Sheet 1
Archaeological Record

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Date: June 2007			
Drawn: CB			

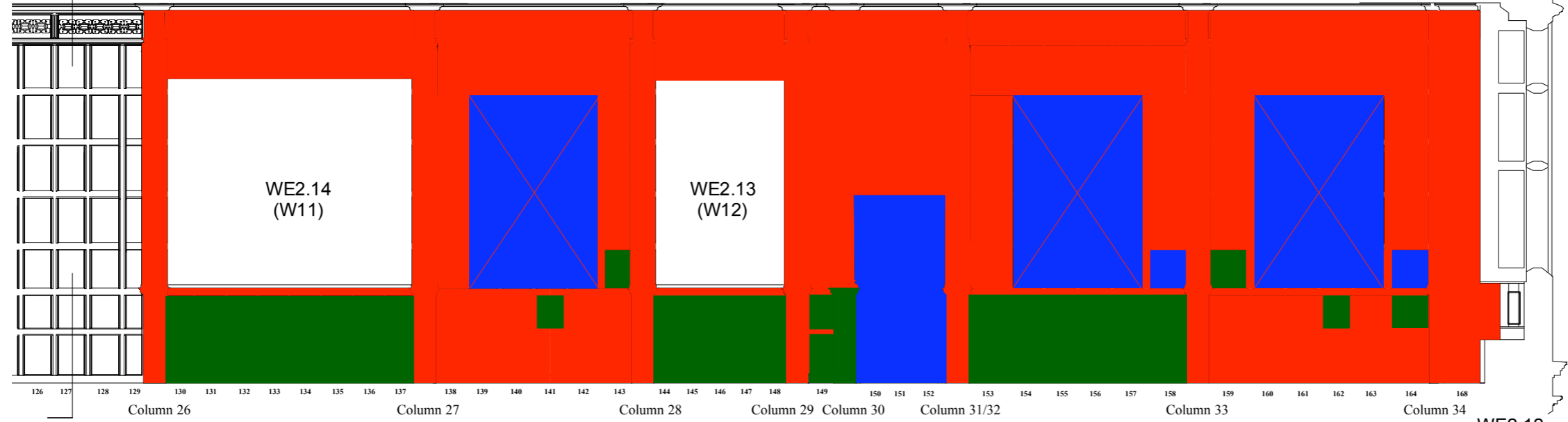
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WEST ELEVATION (South end)

For south end of elevation see above



WEST ELEVATION (North end)

Key

- 1620's
- c.1703
- c.1905
- Post-1949
- X Original portrait opening

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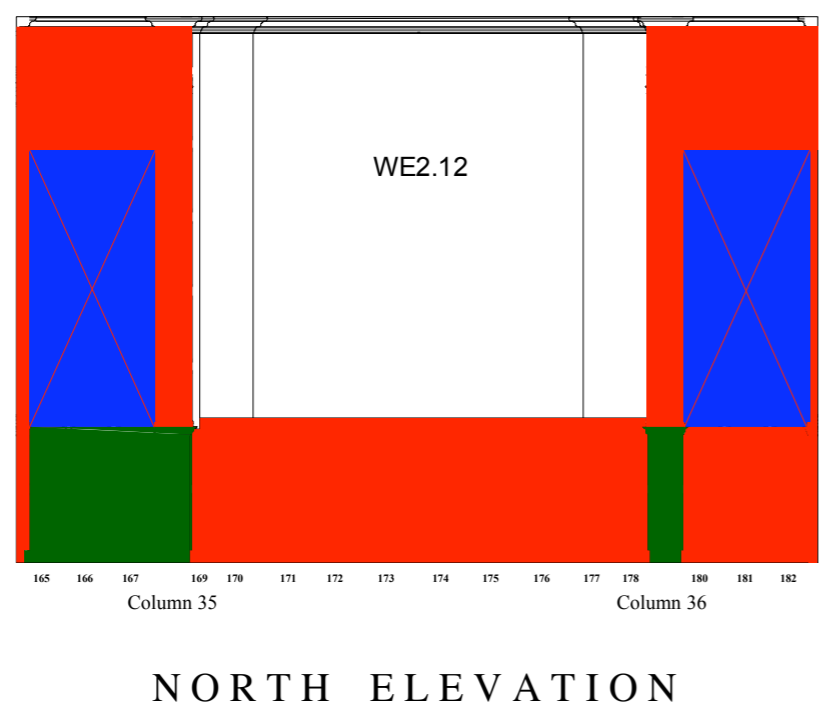
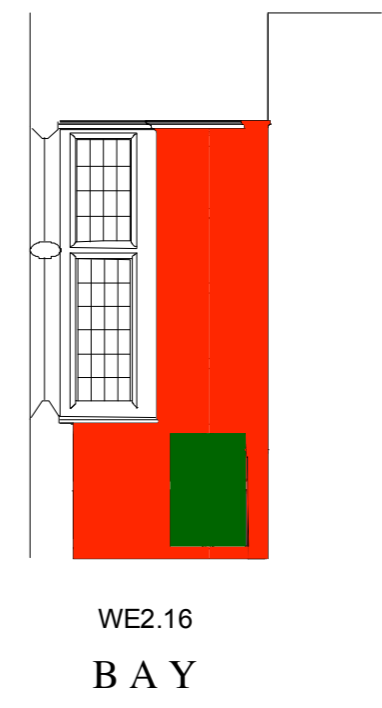
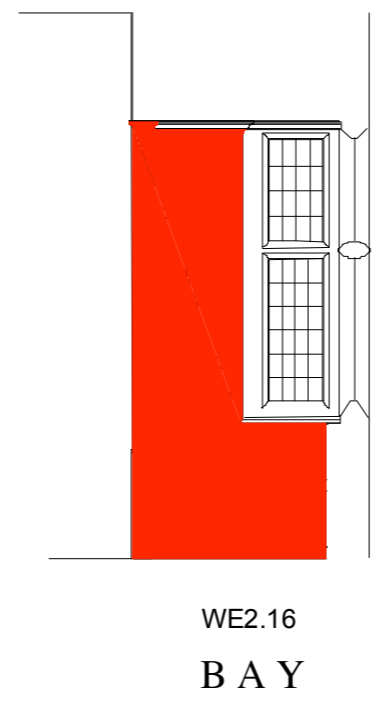
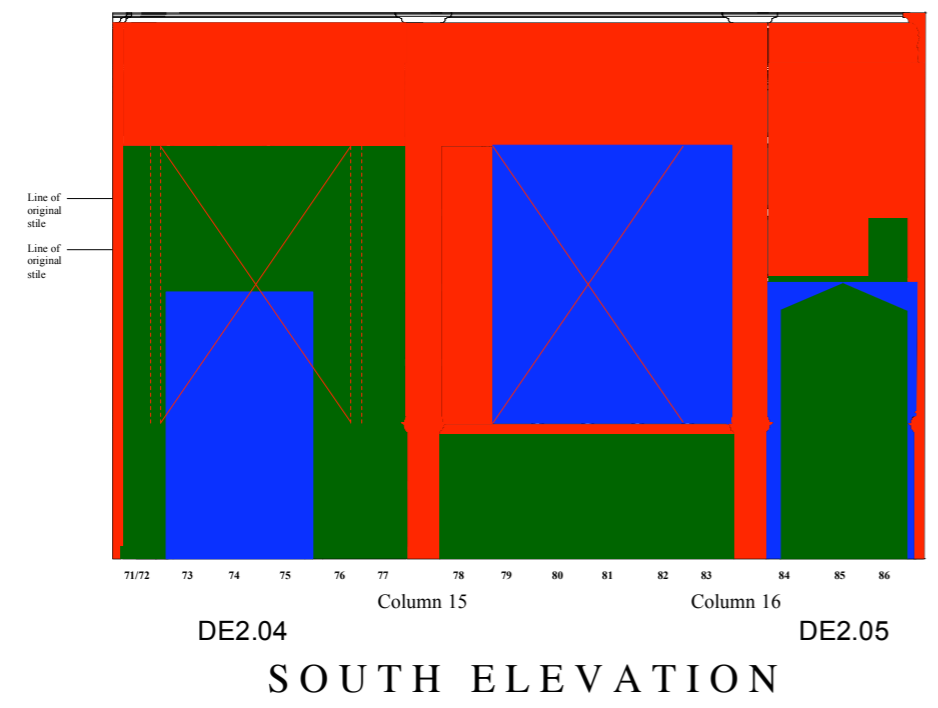
Project: Apethorpe Hall, Northamptonshire
Phase 1 Repairs

Drawn: Long Gallery E2.01 Panelling
Sheet 2
Archaeological Record

Scale: 1:25 @ A1	Job: 5437	Draw: 603	Rev: -
Date: June 2007			
Drawn: CB			

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Key

- 1620's
- c.1703
- c.1905
- Post-1949
- Original portrait opening

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Project
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Drawing title
Long Gallery E2.01 Panelling
- Sheet 3
Archaeological Record

Scale	1:25 @ A1	Arch	DRG	Rev
Date	June 2007	5437	604	-
Drawn	CB			

Archaeological record drawing 5437/604

English Heritage/ Rodney Melville & Partners

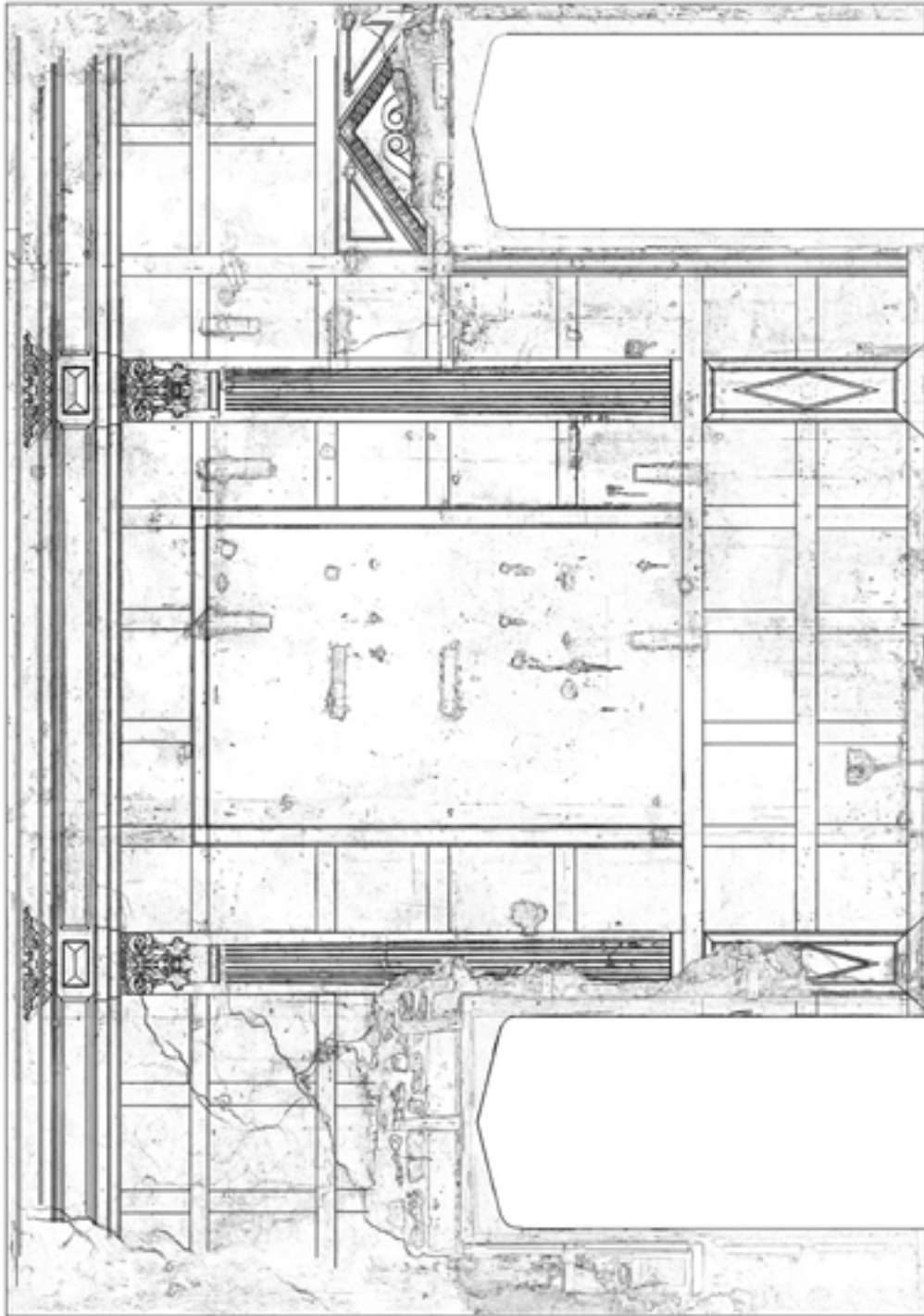
APPENDIX 3

Drawings of the panel design on the south wall by Richard Bond:

1. Line drawing of wall as existing with design enhanced
2. Design as existing
3. Rectified photograph composite
4. Restored design
5. Wall as existing with design enhanced

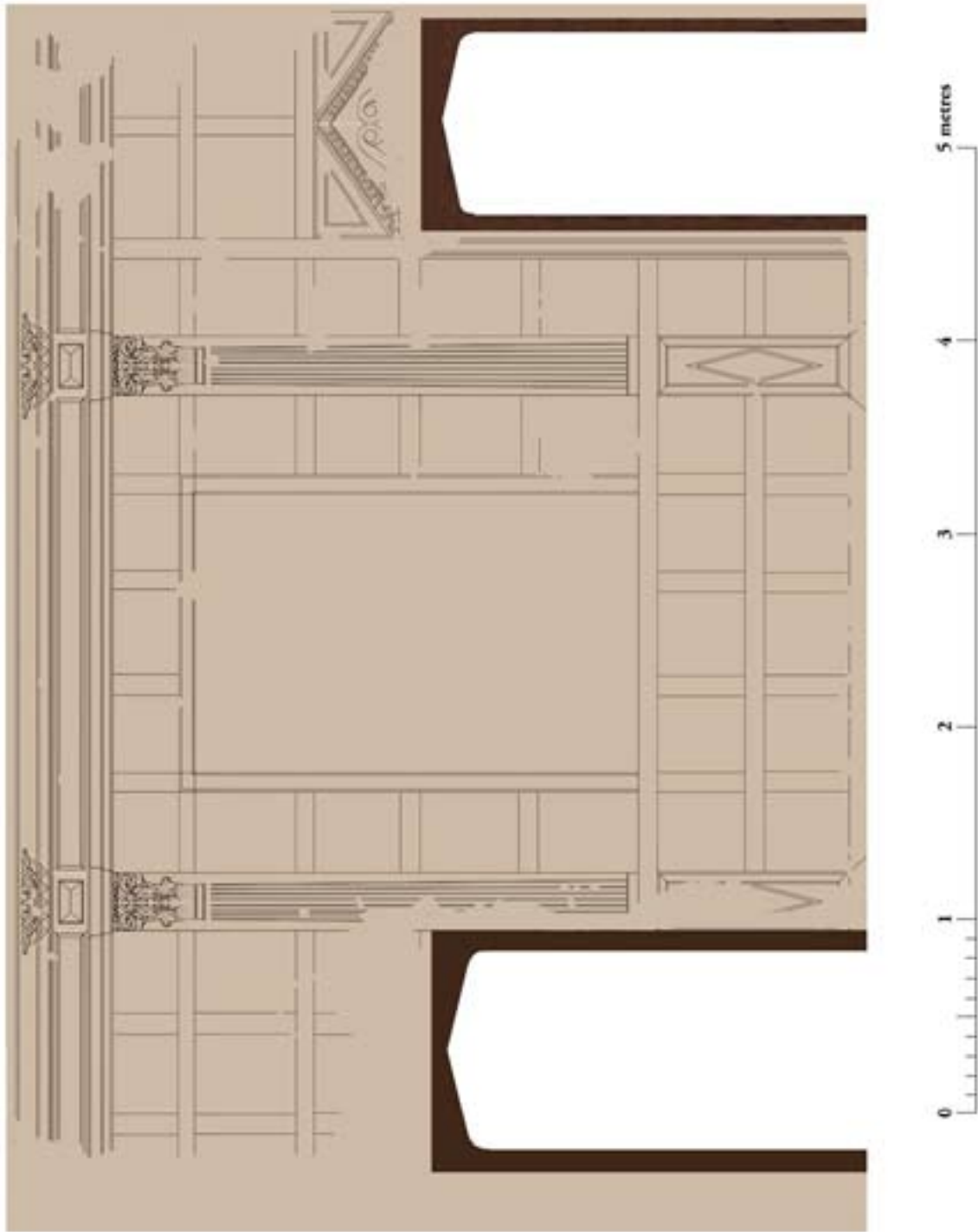
Apethorpe Hall. South wall of Long Gallery

Line drawing of wall as existing with fictive panelling design enhanced



Aptechorpe Hall. South wall of Long Gallery

Fictive panelling design as existing



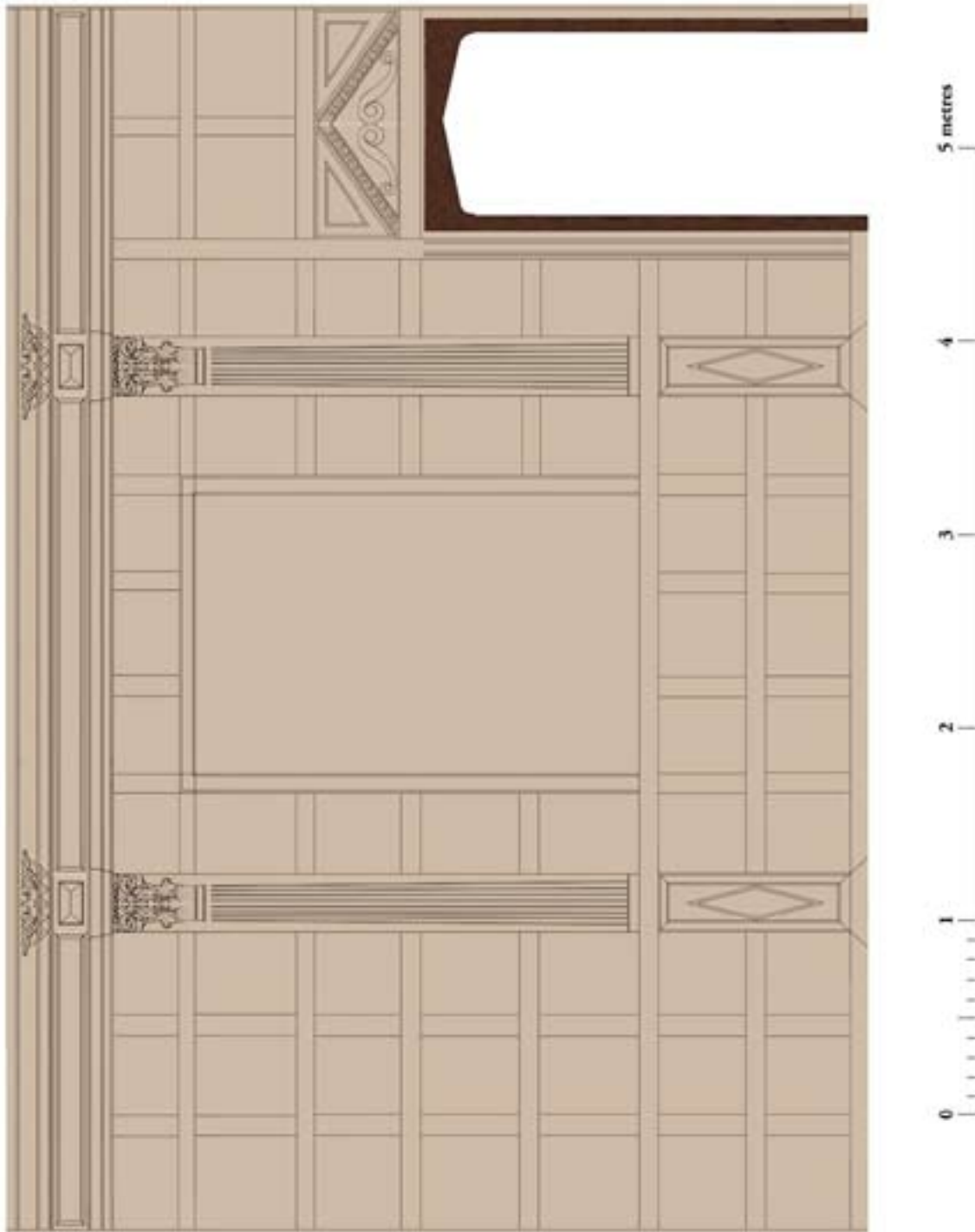
Apethorpe Hall. South wall of Long Gallery

Rectified photo composite



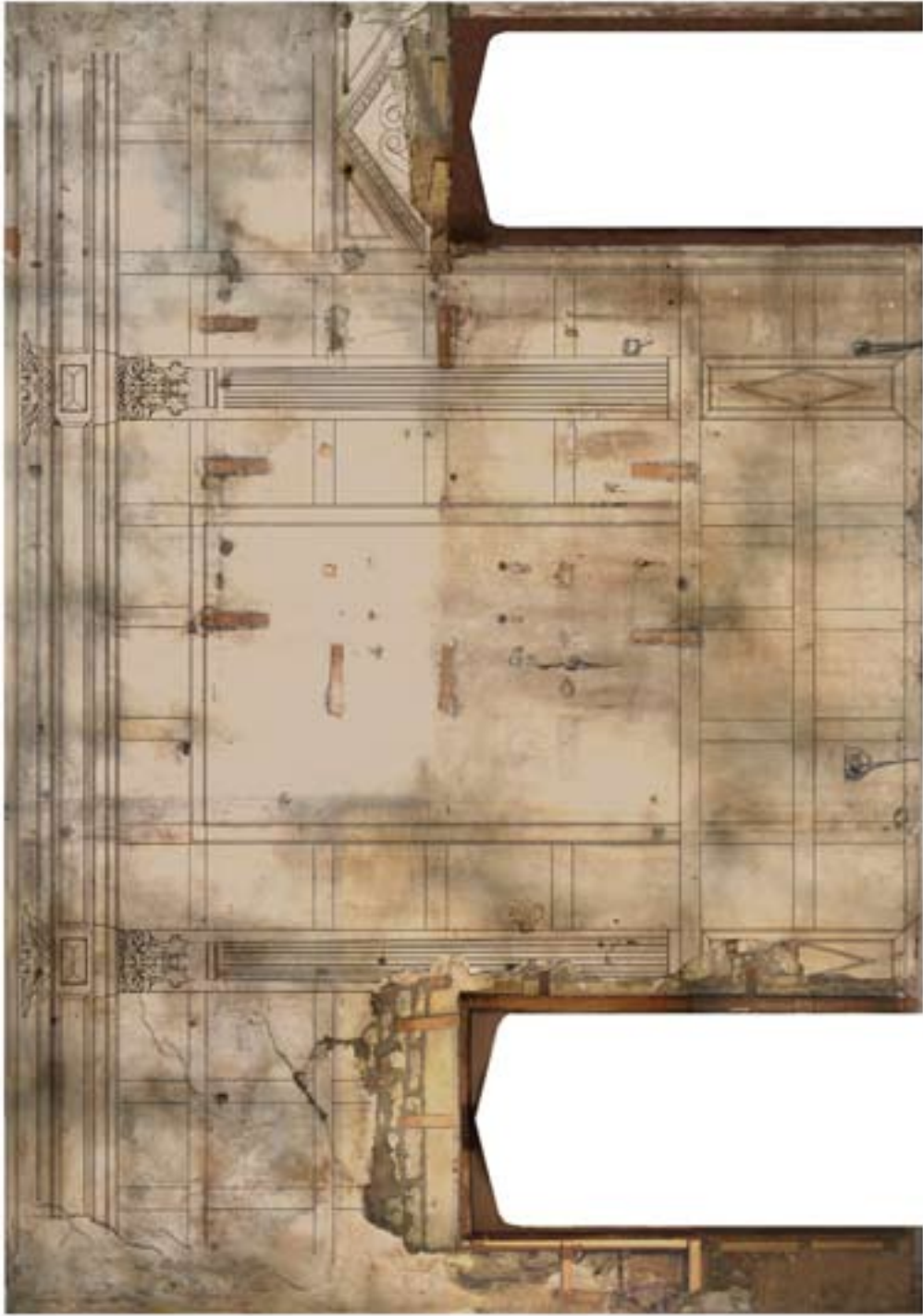
Apethorpe Hall. South wall of Long Gallery

Restored fictive panelling design



Apeethorpe Hall. South wall of Long Gallery

Wall as existing with fictive panelling design enhanced



ENDNOTES

1. N. Hill, 'Jacobean Joinery: The Panelling of the Long Gallery at Apethorpe Hall, Northamptonshire', *ASCHB Transactions* 30 (2007), pp.10-23.
2. Gifford J. et al, *The Buildings of Scotland: Edinburgh*, Penguin (1984).
3. Claire Gapper, 'The Plaster work at Apethorpe Hall, Northamptonshire, in Context' in *Apethorpe Hall: Survey, Research and Analysis Volume Two*, Research Department Report Series no 86/2006, Appendix 6.
4. Linda Hall, *Period House Fixtures & Fittings 1300-1900*, Countryside Books (Newbury) 2005, p.138.
5. J Alfred Gotch, *The English Home from Charles I to George IV*, Batsford (1918), p.133 & p.136
6. In Rosayls Coope, 'The 'Long Gallery': Its origins, development, use and decoration', *Architectural History* 29 (1986, p. 63.
7. Linda Hall, *Period House Fixtures and Fittings 1300-1900*, Countryside Books (Newbury) 2005, p.159. However, the run-out moulding type seems also to occur in other earlier contexts, eg the extensive Elizabethan re-fitting of Brooke church, Rutland.
8. See Interim Report by Kathryn Morrison, 'Apethorpe Hall: The Long Gallery Portraits', May 2007.
9. HMC MSS of Salisbury at Hatfield, part II, 1888.
10. P. J. Drury, 'No other palace in the kingdom will compare with it: The evolution of Audley End, 1605-1745', *Architectural History* 23 (1980), p. 13.
11. Nathaniel Lloyd, *A History of the English House*, The Architectural Press (London), 1931 (reprinted 1978), p.77-8.
12. Mark Girouard, *Robert Smythson and the Elizabethan Country House*, Yale, 1983, p.248-9.



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