

EARLY DOMESTIC WALL PAINTINGS IN HAMPSHIRE

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ABSTRACT

Early domestic wall paintings survive in Hampshire mainly from the sixteenth and seventeenth centuries. The trend towards inserting a chimney and flooring over the hall in the sixteenth century meant that the main room in the house could have walls free from smoke and thus suitable for painted decoration. On the other hand, the growing popularity of wainscot panelling in the seventeenth century gradually limited the scope for wall paintings. Varied forms of wall decoration were employed during those two centuries but it is possible to trace some common themes.

This list was first published in the Hampshire Field Club Historic Buildings Newsletter for September 1983. It was based, as a starting point, on Francis Reader's article and county lists published in the Archaeological Journal for 1935–6. It is republished here with amendments, additions and further observations.

INTRODUCTION

A serious study of early domestic wall painting at a national level had already begun in the 1930s (Reader 1935 and 1936) but a list of Hampshire examples was not published until almost half a century later (Lewis 1983, 2–5). Interest had been stimulated during the 1960s and 70s, when many local buildings were undergoing renovation or even demolition. As a result, new discoveries were made, often unexpectedly and in the thick of building works.

At that time there was little protective legislation and resources of both money and conservation expertise were scarce; so in practice hasty decisions had to be made on site.

The extent and significance of early decoration could in these circumstances be underestimated, since most were obscured beneath a later plaster skim, which has to be carefully removed by hand. Sometimes, as an unfortunate last resort, paintings were removed from their original locations in order to save them from destruction when a building or part of a building was scheduled for demolition. A conservator would be called in to face up and remove the thin plaster ground which adheres in most cases to the daub infill of timber-framed walls, and to which the paint is applied. The final time-consuming work could then be completed in the laboratory. Margaret Graham Bell's reconstruction of the painting from The Blue Boar, Winchester (Fig. 1), found during renovations in 1967, is an example of this approach (WINCM:LH 5109). Among the losses must be counted the scheme at The Angel, Basingstoke, a timber-framed inn demolished in 1965, which we know from photographs taken before demolition, but of which only two small fragments were rescued (Fig. 2).

A more desirable solution, and one that is supported by current planning guidance and legislation, is to leave the paintings *in situ*, where the occupant can appreciate and is prepared to look after these fragile decorations. Suzanne Keene's fine work on the Middle Brook Street, Winchester paintings (colour Plate 1), still in place, resists the temptation to 'join up the lines' that over-enthusiastic restoration sometimes resorted to in order to make a fragmentary scheme more coherent to modern eyes.

Francis Reader showed how important it was to make a scale drawing of the whole scheme



Fig. 1 Blue Boar, Winchester after conservation and reconstruction (copyright Winchester Museums Service)

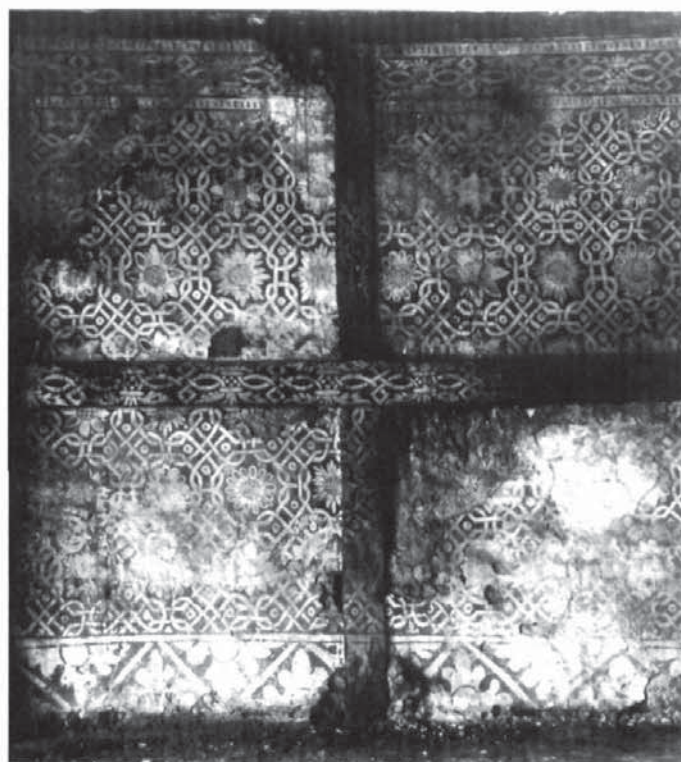


Fig. 2 Angel Inn, Basingstoke prior to demolition; complete scheme on one wall (copyright Hampshire County Museums Service)

(Reader 1936, 243) but unfortunately this has seldom been done. Recording the whole building so as to understand the social context of the decoration is also desirable. The value of such detailed recording backed by documentary research is shown in Kathryn Baird's work in the Welsh Marshes (Baird 2003 52–67).

DECORATIVE SCHEMES

Decorative schemes painted directly on to the internal wall surfaces are a feature of houses from the mid sixteenth century onwards. The introduction of chimneys and the abandonment of the open hall at this time must have made an enormous difference to the internal environment and encouraged the colourful treatment of walls and ceilings hitherto permeated with soot from the open hearth. The use of painted cloths imitating the tapestries and hangings of the gentry are known from documentary sources and a late seventeenth century example with hunting scenes amid lush foliage was known to Reader from Bentley (see gazetteer). A similar effect could be achieved by a light skim of plaster or limewash over both exposed timbers and wattle and daub panels and the whole could be completely covered by a lavish decoration in water-based paint, to create an effect like modern wall paper.

A typical decorative scheme divides the wall area into horizontal zones: at the top, just below the ceiling, is a continuous band; sometimes a quite simple rope pattern made by painting white 'ss' on a dark ground, forming a string course, as at Summers Farm, Long Sutton or at Hatch Cottage, West Meon. Another popular pattern for defining the horizontal is the chevron/daisy pattern, ultimately derived from the decorative treatment in the round of classical columns. The Angel at Basingstoke (Fig. 2) had a good example (featuring here as a dado at the base of the wall) and it appears pre-1579 at Culver Hall (now Vernon House) Farnham (Surrey) in the '*chamber over the parlour where Bishop Horne did use to lye and for whom it was first furnished*'. Here there is a superb painted architectural overmantle incorporating

Bishop Horne's coat of arms (*pers. comm.* Leni Grossett; N.A., PCC wills, PROB 11/72: will of Robert Aston, gentleman, of Farnham, 1588). In other buildings the frieze may be a wider band of scrollwork or arabesques incorporating an inscription, such as at Hinton Woodlands, Bramdean and several other examples.

At the George Inn, Odiham the upstairs fireplace has a delightful frieze of birds, identifiable both by their plumage and their calls, which appear from their beaks in little scrolls: '*Tewet Tohu*' calls the owl, '*Knave knave*' cries the crow (colour Plate 2). In high status buildings there would be another zone below the frieze with a pictorial theme, such as the Dives and Lazarus story shown at Pitleworth Manor, Bossington (colour Plate 3). The main body of the wall would be covered with an overall design, often an interlace or scroll pattern, with floral motifs. The character of a higher status room is also reflected in the painting: coats of arms are positioned over the fireplace at 43 High Street Winchester, or at the dais end of the hall at Hall Farm, Bentworth and Pitleworth Manor, Bossington (period II) (colour plate 4).

The fireplace is also the focus for longer inscriptions such as the one at Hockley's Farm, North Warnborough, where much of the painting has been destroyed by years of smoky fires (Fig. 3); here all of verses 1–11 of Ephesians 5 are quoted, based on a version of the Tyndale Bible first published in 1525. The upstairs fireplace at the mid seventeenth century Dean Farm, Bishop's Waltham had the remains of painting inside the fireplace, suggesting the use of braziers rather than an open fire. The practice of painting *faux* brickwork over the real brick of the chimney as at Summers Farm, Long Sutton, seems to indicate pride in a relatively new building material.

The discovery of a complete painted wooden ceiling at Wickham in 1974 (Lewis 1980, 2–5) (colour Plate 5 and Fig. 4) rounds out our picture of the conventional late sixteenth century decorative scheme, and prompted a hunt for other examples. Several are known in Sussex to add to Francis Reader's cluster in Buckinghamshire (Reader 1936, 244). In Hampshire, chevron-decorated joists were found at Pleasant Farm



Fig. 3 Hockley's Farm, North Warnborough showing inscription over fireplace (copyright estate of Eric Lane)

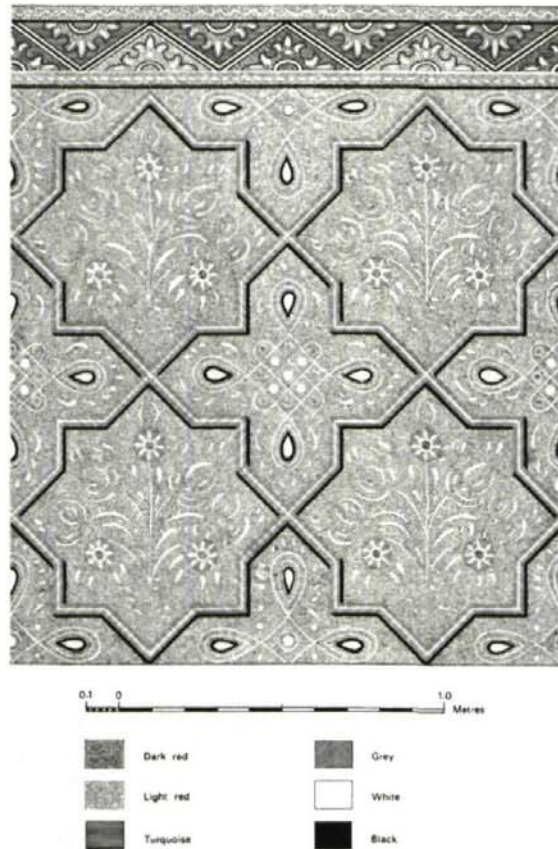


Fig. 4 Curio Shop, Wickham; diagram of wall design (drawing N. Fradgley)



Fig. 5 Pittleworth Manor, showing period I decoration with pomegranates (copyright E.R. Lewis)

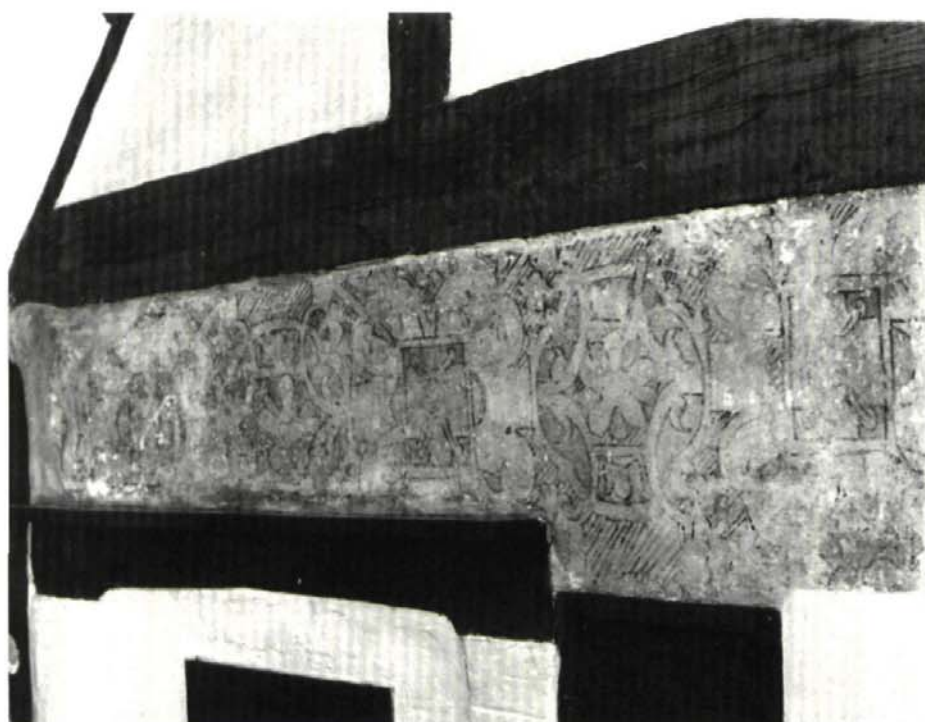


Fig. 6 Askew's Shop, Bishops Waltham; design over first floor fireplace (copyright estate of John Bosworth) (PWCM 10324)

Hambledon, all that remained of a larger scheme. The almost routine, and deplorable, modern practice of overpainting or sand blasting interior woodwork may well have put paid to other examples.

For the walls, overall patterns of fruit and flowers are the most common designs. The floral scroll with its thin black outlines at Middle Brook Street, Winchester, suggests crewel-work embroidery (colour Plate 1), while the more densely florid repeat motifs incorporating pomegranates at Pittleworth Manor, Bossington (period I, overpainted in 1580) (Fig. 5) is derived from woven textiles such as imported silk damasks. One such, in red damask, can be seen in Winchester College chapel. At Suters, Headley, the frieze is of acanthus leaves and the walls were decorated with a briar-rose repeat pattern with crossing thorny stems (colour Plate 6). The boldness of the treatment is sometimes striking, as at The Soke, Winchester, where the stair partition is painted with a large-scale acanthus painting dated 1609 (colour Plate 7). A more controlled effect enmeshes flowers within a geometric framework of interlaced lines, as shown on Martin Hardie's drawing of the star-pattern at a farmhouse in Soberton (V&A print room E2422 and E2425 but taken from Reader, 1936, 256), which can also be seen at Wickham and Pittleworth Manor, Bossington (period II). This pattern can be traced to one of Serlio's patterns for ceilings first published in 1537 and was used in England from around 1570. The scheme at the Blue Boar, Winchester, is based on Serlio's squares within octagons (Wells-Cole 1997, 18, 19).

Looser patterns covered other wall surfaces: octagons at Askew's Shop, Bank Street, Bishops Waltham (Fig. 6) and an interlocking S-pattern at Hockley's Farm, North Warnborough (colour Plate 8) while at The George, Odiham a pattern like scales encloses posies of flowers. The dense arabesques based on octagons at the Angel, Basingstoke seem reminiscent of calligraphic penwork.

Antique, or Grotesque work, often derived from continental engravings, was popular in Hampshire from the first part of the sixteenth century but continued well into the seven-

teenth. The most elaborate scheme can be seen on the wall panelling originally in Winchester College but now to be seen in the Westgate Museum, Winchester, incorporating medallions with portrait heads (Lewis 1996, 137–65). An interesting example at Baigens, Chawton alternates panels of grotesque with realistic depictions of a rabbit, deer and dog along the frieze and overmantle (Hurst 2005, pp.8–12) (Fig. 7). A physician's house in Southampton had in 1559 '*hanginges of blew, Redde and grene Buckeram with a border of canvas painted with Antycke worke*' (Roberts and Parker 1992, 145). Imitation strapwork panels appear in the early seventeenth century, a good dated example (1612) being at Summer's Farm, Long Sutton. Sometimes *faux* gems are incorporated as at 43 High Street, Winchester, Lower Farm, Preshaw and St. Margaret's Titchfield (dated 1623). These motifs can all be found in contemporary plasterwork and wood carving.

Several inscriptions (usually with a strong moral tone) in black letter are known in Hampshire. Some are direct quotations – on the Winchester College frieze there is a paraphrase of verses from Ecclesiastes, while at Hockley's Farm, North Warnborough, there is a lengthy piece in black letter quoting eleven rather ponderous verses from Ephesians 5 from the Tyndale's English Bible, first published in 1525. More often the inscriptions are rhymed couplets invoking worthy, rather homely, sentiments: '*Sponge out all vyses from thy mind/ and unto thy neighbour be never unkind*' – Soberton', '*Looke well about thy house in every degree/and as thy geting is so let thy spending be*' – Long Sutton. The Dives and Lazarus scheme at Pittleworth, Manor, Bossington is described in verse, with the neighbourly, charitable theme again emphasised (colour Plate 3).

The quality of workmanship and the elaboration of the scheme not surprisingly reflects the economic status of the owner. The red daubings at the two simple village houses on The Street which passes through Crookham and North Warnborough were probably done by the same local painter, but even here vague social aspirations can be seen in the shield shape over the hearth at one (Fig. 8), and the attempt at



Fig. 7 Baigens, Chawton showing grotesque work and depiction of rabbit (copyright estate of Eric Lane)



Fig. 8 Lavender Cottage, Crookham; overmantle painting with shield design (copyright E.R. Lewis)

a figurative scheme in the other (Fig. 9). The more ambitious schemes may have been done by itinerant painters. The geometric panels covering whole walls required measuring and mathematical skills, while the black letter inscriptions and grotesques would need literacy and familiarity with printed sources and engravings. The remarkable sketchbook kept by the White family of plasterers in North Devon from the end of the sixteenth century gives a glimpse of the kind of reference material and how it would have been translated onto the wall that is missing from the documentary sources for wall painting (Wells Cole 1997, 159–164).

The practice of decorative wall painting seems to have died out in the seventeenth century, probably when wooden panelling became popular: (indeed the paintings at Pitleworth Manor were found behind later panelling). However we have examples of the panelling itself being decorated: on plank and muntin at The Soke in Winchester, dated 1609 (colour Plate 7), on pine panelling at Buckingham House, Portsmouth (Fig. 10), and in a small room at Bramshill, where each green painted panel has a representation of a different flowering plant, reminiscent of the wood engravings in a herbal. On plastered surfaces we often find imitation wood graining, by painting black lines on a brown ground, to suggest expensive inlays, and rails and styles are defined by painted shadows, for example at the White Horse, Romsey. The imitation panelling at Summers Farmhouse, Long Sutton is dated 1612 and that at Upper Eldon Manor, King's Somborne is in a wing dated 1659.

DISCUSSION

When Reader undertook his pioneering national survey of early domestic wall paintings some seventy years ago he found most of his examples in the south-eastern counties; Essex (69), Buckinghamshire (28), Sussex (27), Kent (22), Suffolk (20) and Hertfordshire (15) (Reader 1935, 1936). In over twenty other counties, he recorded fewer than ten examples and in Hampshire only seven. Since

then the list for Hertfordshire has increased to about 100, Essex over 200 and for the Welsh Marches Baird recorded 233 paintings in 188 buildings (Baird 2003, 56), while Hampshire's list has been extended to forty-four, counting only the buildings. Most of these are fragments, but it is from such fragments that we can sometimes reconstruct a whole room scheme, using for reference more complete examples. The resulting picture is one of great decorative richness, integrating visual, narrative and verbal stimuli. Tessa Watt points out that painted cloths, from documentary evidence far more common than their survival rate suggests, would be hung in conjunction with painted walls, while papers with printed texts and 'tables' were pinned onto them and onto the walls (Watt 1991, 193–194, 331–2). Painted cloths in Southampton were sometimes hung above walled wainscot as in Richard Record's house in 1571, which had '*certain painted clothes that goeth above the waynskott in the said hall*' (Roberts and Parker 1992, 314). The scheme at the White Horse, Romsey, with its faux panelled dado, imitates this effect in paint.

The place for the dissemination of popular texts – ballads, verses embellished with wood cuts, engravings of Old Testament stories – was primarily the alehouse, where the chapmen and pedlars sold their wares. The larger Hampshire towns, experiencing an economic revival in the sixteenth century (Hare 2001), boasted sizable inns such as the George at Odiham, the Angel at Basingstoke and the White Horse at Romsey, and good examples of painted decoration were present in all of these. It is quite likely that some of the smaller village houses were at one time alehouses (Agnew's shop in Bishops Waltham is well situated by the church and has painting markedly influenced by wood-cut decoration). Wye Saltonstall describes the typical interior in 1631: '*A Country Alehouse. Is the centre of the Towns good fellowship, or some humble roof'd cottage licens'd to sell ale. The inward hangings is a painted cloath, with a row of Balletts pasted on it*' (Watt 1991, 194).

From meeting places such as these ideas, influences and affordable penny broadsides/sheets penetrated the houses of local

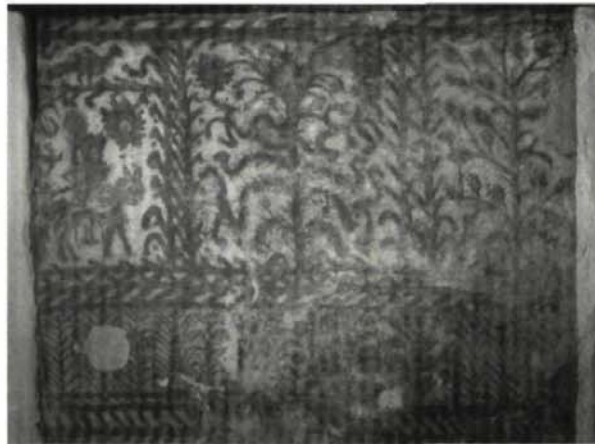


Fig. 9 Tudor Cottage, North Warnborough, showing figurative scheme (copyright E.R. Lewis)



Fig. 10 Buckingham House, Portsmouth, showing painted door panel (copyright E.R. Lewis)

farmers and trades people. The popularity of short couplets in black letter, imitating the printed text, painted at the top of the wall in a scroll or cartouche is marked, with eleven examples in Hampshire. These were intended as a constant, visible reminder to the whole household, children and servants, whose head was responsible for their instruction and conduct. A popular woodcut by Gyles Godet of 1564–5, reprinted in 1607, shows the good ‘Hous-holder’ who:

*‘...with a warie head and charie hand
Provides (in tyme) for Hunger and for Cold ...
Not daintie Fare and Furniture of Gold
But handsom-holsome (as with Health dooth stand)
Not for the Riche that can as much command
But the poor stranger, th’Orfan and the Old’*

(Illustrated in Watt 1991, p. 226, pl 38)

These values, of thrift, carefulness, and charity are typical of the Hampshire texts, and at Pittleworth Manor the message is reinforced with narrative images showing the parable of Dives and Lazarus. This story was among the most popular stories to be illustrated in mural painting in England and was the subject of a contemporary ballad (Child 1965). Indeed the scenic composition, with a luxurious banqueting scene depicted inside on the left in counterpoise with the cast-out prodigal in one panel and the beaten Lazarus in the other, shown outside on the right, and the use of pillars to divide scenes may well be derived from the same source, such as Gyles Godet’s very classical print published in Blackfriars in 1566 (Watts 1991, p 203–207). The robust drawing and contemporary architecture and costume, however, render it entirely relevant to its sixteenth century audience.

Not too much significance, perhaps, should be placed on the very uneven county coverage that our gazetteer suggests: Southampton is quite unrepresented, yet of 125 inventories for estates of varying values, (Roberts and Parker 1992) almost all had listed painted cloth hangings; the lack of surviving wall paintings there must be due to attrition, changing taste

or destruction during World War II. Winchester, untouched except by ‘slum-clearance’ in the 1950s, by contrast produces eight examples. The range of properties with wall decoration represented here is however wide, in terms of the social and economic standing. Inns, village houses small and large, farm houses, town houses newly-built of high status such as The Soke in Winchester or simpler, older shops and houses in the back streets, such as 36 Middle Brook Street, all were afforded some kind of decoration. The warden of Winchester College might display his cultivation and loyalty in his private chamber (Lewis 1996), but on a smaller scale, so could the householder of a small farmhouse such as Hockleys in North Warnborough.

Practice in conservation and recording has improved, current planning guidance and legislation encourages and provides for the retention and protection of all important historical features, including wall paintings. It is to be hoped that in future sympathetic building adaptations combined with professional archaeological recording will continue to reveal and preserve concealed paintings and the authors will welcome further additions to this list.

GAZETTEER

Alton

35 High Street

Position: two fragments in the Curtis Museum, Alton.

Decoration: frieze in grisaille, architectural forms with band of Greek key pattern and red leaf/flower motifs below. Inscription in black letter in scroll ‘my soulle refuse not, the chastning of the lard’. Late 17th century.

Source: HCMS acc. no. A 2005.22; pers. comm. Jane Hurst.

30 Normandy Street

Position: ground floor front room, wall opposite chimney.

Decoration: inscription in English, black letter.

Source: WMS., subject file: AI6 'Decorative Arts'; pers. comm. Jane Hurst.

Basingstoke

Angel Inn

Position: apparently a fine late medieval inn, with paintings in an upper room covering the whole of the wall surface. Building demolished in 1965.

Two small pieces removed to Hampshire County Museums Service.

Decoration: white ground with blue design of interlacing knots forming hexagons surrounding daisies, touched with green. Dado with large daisy/ chevron motif, and horizontal bands (painted over mid-rails) with arabesques.

Source: Lewis 1979, 211, fig 6; PWCM 12982-4 (copies of HCMS P.1973.112/1-3); HCMS acc. No. BWM 1965.1115.

Bentley

Jenkins Place

Position: 17th century (c.1680) painted cloth, now in the Victoria and Albert Museum, London, but formerly at Jenkins Place where they were hung on a bedroom wall.

Decoration: six panels. 1) A group of buildings amongst thick foliage with a mountain in the background 2), 3) & 4) Foliage and mountain, one with a river 5) The same lush foliage, a hunter with a gun and hunting dog, shooting at birds; a single building stands in the middle background. 6) A hunting scene, a man on horseback with 4 dogs chasing a deer; a group of buildings stand in the background.

These canvasses are from an unknown Dutch or German workshop and similar examples are known to exist from Gainsborough Old Hall, Lincolnshire and Owlpen Manor, Gloucestershire; an example can be seen at Luton Museum.

Source: Reader 1936, 256 no.5; Moore 1982, 76 & 78-79; V&A acc. no. loan:eggar.1-6.

Red Lion

Position: first floor room.

Decoration: 'two areas of black scroll type

design on white plaster' with guilloche or rope twist borders.

Source: PWCM 12978 - 12980 (copies of HCMS P.1976.14/1,14/2).

Bentworth

Hall Farm

Position: 14th century stone-built house with cross-wing; a) upper floor of cross-wing; b) dais end of hall.

Decoration: a) red and white vertical stripes; frieze, black and white strapwork pattern and black letter inscription: b) coat of arms of the Windsor family, between 1560-1590, 12 quarters.

Source: PWCM 36221; coat of arms identified by Mrs G Smith.

Bishops Waltham

St Peter's Street/ Bank Street. Formerly Askew's Shop

Position: 17th century timber-framed corner house with an end and side jetty; 1st floor, over fireplace and wall on plaster.

Decoration: monochrome drawing of geometric shapes resembling wood engraving.

Source: PWCM 10322-24.

Dean Farm

Position: inside fireplace, surrounding the hearth, on the 1st floor of a mid-17th century farmhouse. Removed by C Draper in 1982 and now in Winchester City Museum.

Decoration: red circles.

Source: WINCM: acc. no. LH 3258.

Bossington

Pittleworth Manor

Position: end room of large early-mid 16th century timber-framed house: a) ground floor room, probably used for dining, on internal partition and studwork: b) upstairs.

Decoration: a) of two periods: i) c. 1550 and covering all four walls, ornament of brocade-like pomegranates and foliage, with inscription 'Thys byving all waye dred we deth and diing life wee doughte/ in doughtful state we stad bothe wayes



Plate 1 36 Middle Brook Street, Winchester showing floral scroll design (copyright E.R. Lewis)



Plate 2 The George, Odiham showing frieze of birds (copyright Astonleigh Studios, Alton)

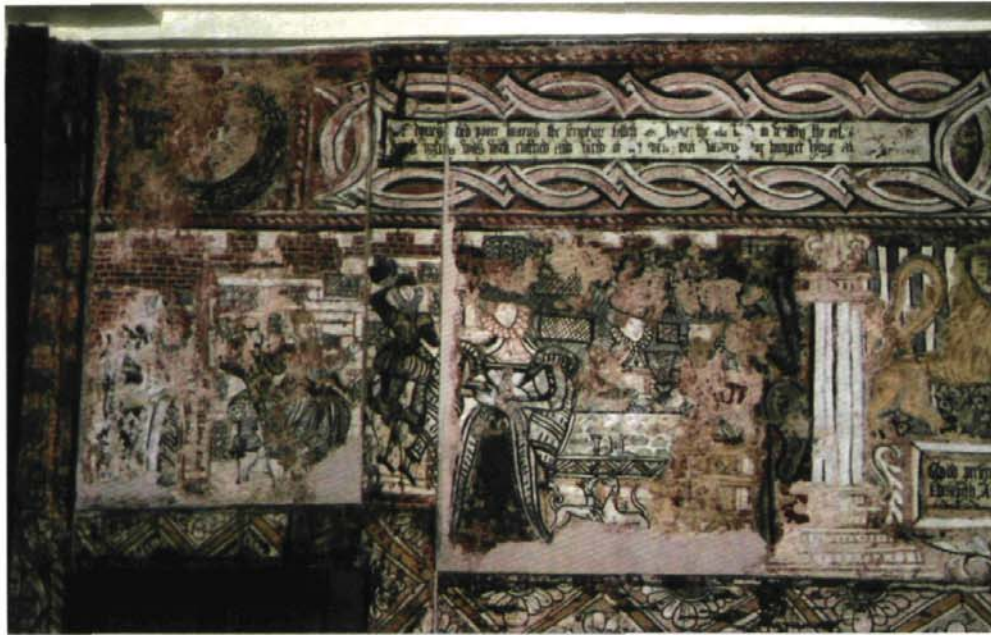


Plate 3 Pittleworth Manor showing the banqueting scene in Dives' house (copyright E.R. Lewis)



Plate 4 Pittleworth Manor showing the Tudor coat of arms (copyright E.R. Lewis)



Plate 5 Curio Shop, Wickham showing painted ceiling (copyright Derek Riley)



Plate 6 Suters, Headley showing briar-rose pattern (copyright E.R. Lewis)



Plate 8 Hockley's Farm, North Wamborough showing interlocking S-pattern (copyright E.R. Lewis)



Plate 7 The Soke, Winchester showing panel dated 1609 with acanthus leaf ornament (copyright E.R. Lewis)

till cor(se)of life be oute'. ii) One wall repainted with the story of Dives and Lazarus, one scene of banqueting in full contemporary dress, the other of Lazarus outside abused by Dives, grand house in the background, and the inscription, 'Of Dives and Poore Lazarus the scripture telleth us playne/ the one liveth in wealth the other... payne. Dives was well clothed and fare of the best/ but Lazarus for hunger lying at ys gate could have no rest. Lazarus dyed for lacke of foode: so did the rich glutton for all his worldly good: and in hel ever for ever shall burne because his devotion from poore Lazarus he did turn: from that place of torment the lorde us all deliver and grant/us to be mercifull while we live here together. Repent amend and syn no more aske grace and mersye and pittey the poore 1580'. Between these two scenes, divided by classical columns, are the Tudor arms, encircled by the Garter, inscribed 'Godd preserve in health our noble Queene Elizabeth Amen ANO DOMI 1580'. Below is a band of decoration of half diamond spaces filled with rayed flowers which continues round the door jamb, and panels of geometric star pattern interlace containing flowers. Two circular wreaths contain the initials 'M.K and 'I.K – possibly John Kelsey and his wife Margaret who may have held the lease of the house before becoming owners in 1600 (Harris 1922).

Source: Reader 1935, 277–8, pls. XVI, XVII; Reader 1936, 256, no.4; Harris 1922; WMS, subject file: AI6 'Decorative Arts'; E V Roberts notes; English Heritage; Victoria and Albert Museum print room (photograph coloured), J F Flanagan E.656.

Bramdean

Hinton Woodlands

Position: end room of a three-bay timber-framed house. Fragments of a scheme covering all the walls, very abraded. Conserved by Stephen Paine in 1995.

Decoration: geometric interlace pattern enclosing round red flowers. Frieze above string with inscriptions '... bed and at board' in Roman capitals, and initial IM.

Source: PWCM 36222–36227 (before conservation).

Bramshill

Bramshill House

Position: grand brick house built 1605–12 by Edward la Zouche, 11th Baron Zouche (1556–1625); 1st floor, in a private chamber or study.

Decoration: a carved oak frieze and pilasters by the fireplace appear to belong to an earlier phase of decoration. The whole room is panelled from the floor to the frieze in 'small square' panels of deal in varying sizes to accommodate doors. It has however been rather randomly assembled (some panels are upside-down), suggesting that perhaps it was brought from another room. Many different plants, herbs and fruiting trees are represented in green and white, with botanical precision. The panelling has been overpainted in dark red which has been partially scraped off subsequently to reveal the designs.

The use of deal suggests a date from the seventeenth century, but the source of the decoration may be woodcuts from one of the herbals published earlier – perhaps those of Matthias de l'Obel (1538–1616) or John Gerard (1545–1612), both of whom belonged to the circle of botanists and horticulturalists who were close associates of Lord Zouche. A new edition of Gerard's herbal was published by Thomas Johnson in 1633. It is also possible the panels are of continental origin.

Source: Allen D E (2004–5); Hedley G and Bilikowski K (1987, 12); Knafla L (2004–5).

Chawton

Baigens

Position: a) early to mid 16th century 4-bay house with well-documented ownership. Paintings over 2 walls, fireplace and beam over fireplace, ground floor

Decoration: a) vertical stripes which went around the room and across the fireplace. The lighter stripes have renaissance grotesques in outline, on the dark stripes are represented a rabbit, deer and dog. c. 1550–75; 'IHS' monogram c. 1525–30.

Source: WMS, subject file: AI6 'Decorative Arts'; PWCM 14169–14170;

J. Hurst 2005, 8–12.

*Crookham Village**Lavender Cottage, The Street*

Position: 17th century house in main street, painting over fireplace on 1st floor.

Decoration: roughly-daubed shield shape in red paint within architectural surround and the initials 'WIH', 'HPH'.

Source: WMS, subject file: AI6 'Decorative Arts'; The News 23 May 1980; PWCM 36219 & 36249.

*Droxford**Brockbridge Cottages*

Position: 16th century house on the site of a new house opposite the White Horse, now demolished: attic – inside gable end.

Decoration: black drawing on plaster of triple-layered rose.

Source: Southern Evening Echo 13.6.68, but no reference to painting; Portsmouth City Museum 16763–16776.

*Fairoak**Mortimer's Farm*

Position: 17th century timber-framed farmhouse. Paintings were on first floor at the east end, on partition wall on studwork. Removed to Winchester City Museum during renovations in 1979 by S Keene.

Decoration: very fragmentary. Floral patterns on diagonal bands in reds and browns, architectural motifs and two prancing spotted animals, possibly leopards.

Source: WMS Annual Report 1974–1980, 25; PWCM 13421–26; 13228–45; 15148–54.

*Fordingbridge**Fryern Court*

Position: large multi-period house; on bressumer in mid 16th century wing.

Decoration: repeated motif in white on possible black/brown ground.

Source: WMS, subject file: AI6 'Decorative Arts'; pers. comm. E V Roberts.

*Hambleton**Hole Farm (SU 632 141)*

Position: upper floor, west room S. of fireplace. On studding and timber frame. Discovered 1979.

Decoration: black painted zig-zag pattern with daisies, simple geometric frieze above.

Source: WCM, Historic Building Record H6.

Pleasant House (SU 645149)

Position: ground floor, middle bay and main beam in end bay.

Decoration: black and ochre strapwork pattern surviving on beam and studwork only. Fragmentary black letter script, illegible.

Source: Lewis 1980, 216; PWCM 8791–8798; 8800–8802, 8804; 11563–11566.

*Headley**Suters*

Position: a large wealden house with inserted chimney stack. a) parlour wall on studwork; b) parlour fireplace, now removed to 1st floor.

Decoration: a) frieze of acanthus leaves above repeat pattern of 5-petalled rose with bud on thorny branches in red on green, with a bird (? parrot/ popinjay or falcon) with spread wings, possibly a rebus. b) black letter inscription.

Source: WMS, subject file: AI6 'Decorative Arts'; Lewis 1991; pers. comm. Joyce Stevens and Meg Wilkins; PWCM 36220.

*Hursley**No. 106*

Position: timber-framed house, 16th century? Now demolished. Painting removed in 1967 to Winchester City Museum, replica and original fragment.

Decoration: frieze with diagonal stripes on dark blue above string with cresting of white flowers. Wall treatment in vertical stripes with alternating motifs. a) rose with stalk and buds on white. b) damask pattern in blue on brown. c) faux wood grain on brown.

Source: WINCM: LH 4252; PWCM 2098; 12472.

*Kingsclere**23 Swan Street*

Position: ground-floor room.

Decoration: daisies within a diaper pattern in red, green and white.

Source: PWCM 36252 & 36253.

*King's Somborne**Upper Eldon Manor*

Position: room in a wing dated 1659.

Decoration: painted imitation rectangular panelling, light brown with darker edges with painted graining in black.

Source: WMS subject file: AI6 'Decorative Art'; pers. comm. E V Roberts.

*Long Sutton**Summers Farm*

Position: hall of lobby-entry farmhouse.

Decoration: a) bricks painted red, then white lines painted to represent pointing. b) wall scheme with *faux* panelling painted over plaster and decorated with white, red and green scroll work centred on a medallion in each panel. Inscription above: 'Looke well about thy house in every degree. And as thy geting is so let the spending bee. Remember ye end eare ye begene & thinke in death & feare to sinne 1612'. Above this is a painted rope pattern in white.

Source: WMS, subject file: AI6 'Decorative Arts'; pers. comm. E V Roberts.

*Micheldever**Briony Cottage*

Position: 1st floor on partition stud wall.

Decoration: fragment of black-letter inscription.

Source: pers. comm. David Swann.

*North Warnborough**Tudor Cottage, the Street (formerly Hound End)*

Position: ground-floor wall; probably parlour.

Decoration: loosely-painted scene in red, with chevron decoration, palm-like trees and figures

on horseback – interpreted as the journey of the Magi to Bethlehem.

Source: Reader 1935, 267–8, pl .IXB; V&A drawings by Martin Hardie E.414,415; PWCM 14164–6 & 36228–36248.

Hockley's Farm

Position: small 17th century house. a) hall bay on brick fireplace above bressumer, on thin plaster skim. b) opposite fireplace on stud wall. The wall paintings were conserved *in situ* by E Peacock in 1981.

Decoration: a) very damaged long inscription in English, black letter, from Ephesians (Tyndale Bible) The full text would have read 'Be ye followers of God as deare children and walk in love even as Christ loved us and gave himselfe for us an offeringe and a sacrifice of a swete saver to God. So that fornication and all unclennes, or coveteousness be not once named among you as it becometh sayntes: neither fithyness, neither foolyshe talking, neither jesting which are not comly: biut rather giving of thanks. For this ye know that no whoremonger, either unclene person, or coveteous person, which is a worshypper of images hath any inheritance in the kingdom of Christ and of God. Let no man deceave you with vayne wordes. For thorow soche things commeth the wrath of God, upon the children of unbeliefe. Be not therefor companions with them. Ye were once dercknes, but are now lyght in the Lorde. Walke as children of light. For the fruit of the sprete is in the Lorde: and have no jellysheppe with the unfruitfull works of derckness; but rather rebuke them' An identification and transcription of the very fragmentary inscription was provided by J Oliver, who notes: 'Ephesians 5, 1–11. From the Tyndale Bible (1525) as printed in 1534. The spelling of the inscription is not quite the same, and it may be quoted from another printing. The beginnings and endings of lines are approximate ...' b) Frieze of twisted garland of roses?, with below, a repeating interlacing 'S' pattern in grey enclosing sprays of flowers, in mainly red and orange.

*Odiham**George Hotel*

Position: a large timber-framed inn of the late 15th century. The fireplace was an inserted

feature. Painting on the chimney breast on the first floor at one end, painted on a skim of plaster over the bricks.

Decoration: scale pattern with flowers, and well-drawn birds (l.to r.) magpie, blue tit? owl, seagull? robin, jay and a crow, with scrolls coming from their beaks uttering calls '*Knave knave*' '*Tewet Tohu*'.

Source: WMS, subject file: AI6 'Decorative Arts'; Astonleigh Studios, Odiham; PWCM 14167 & 14168.

Swan's Farm

Position: painted directly onto brickwork on upstairs fireplace.

Decoration: architectural motif, classical pediment with finials in black line. Fragmentary remains of a wall scheme – black and white rope-twist on beam.

Pamber

Priory Farm

Position: farmhouse dated to 1564; on beams at the high end of the hall.

Decoration: rope pattern and rosette in white and red.

Source: WMS, subject file: AI6 'Decorative Arts'; pers. comm. E V Roberts.

Portsmouth

Buckingham House, High Street

Position: first floor pine-panelled room in early 17th century house.

Decoration: scallop shell motif in centre of each panel, surrounded by spray or arabesque, in white on red background with border of *faux* walnut or tortoiseshell, or imitation raised and fielded panels; late 17th or early 18th century, later painted over in drab.

Preshaw

Lower Preshaw Farm (SU 568 219)

Position: medieval timber-framed house. Wall

paintings on upper floor, chimney breast (inserted in the 17th century) at north end, now concealed.

Decoration: crudely painted frieze of imitation gem stones. Below, interlace pattern encircles daisies and roses drawn like circles. Yellow and grey.

Source: PWCM 36250–51.

Romsey

White Horse Hotel

Position: large late medieval inn, in two (now one) ground floor rooms in the back wing. Found in 1922. Restored and a reconstruction of the interlace pattern.

Decoration: room1) painted over studwork and on plaster: on one wall, dado of very large *faux* panelling with multiple mouldings containing in the centre a Tudor rose in grisaille, and in another, part of a bunch of fruit and flowers. This pattern continued on the adjacent wall but to a greater height, as shown on existing studwork. Above is an overall pattern on a dark background, of an interlacing knotwork pattern based on octagons. It is now faun-coloured with red and white edges, but the reconstruction shows it in red. Posies of flowers. The staircase wall seems to have had a different pattern which survives on the studwork, and had a narrow frieze. Faint indications of decoration on the spine beam. In room 2) a panel survives painted buff with a loose pattern of black lines forming quatrefoils inside circles with flowers in yellow discs.

3) Mounted on the wall are three framed panels copied c. 1922 from examples in the White Swan, Stratford on Avon, showing the story of Tobit.

Source: Reader 1936, 256, no.7; V&A print room, drawing by Martin Hardie E.208.

Soberton

Soberton Farmhouse

Position: and location unknown. Found in 1928.

Decoration: white and grey interlace star pattern with flowers. c. 1600. Inscription '*To defende and kepe me in all wayes Sponge out all vyces from thy minde And unto thy neighbour be never unkind*'.

Source: Reader 1936, 256, no.3; V&A print room drawing by Martin Hardie E 2422 and E2428.

Titchfield

St Margaret's

Position: brick-built banqueting house and prospect tower dated 1623. Frieze along top of tall upper chamber.

Decoration: faux gemstones in scrollwork.

Source: WMS subject file: AI6 'Decorative Arts'.

West Meon

Hatch Cottage

Position: early 17th century house. First floor front bedroom on internal partition wall.

Decoration: painted white rope pattern on frieze above broad vertical stripes alternating red and green, terminating with stepped pattern resembling a pelmet.

Source: WMS, subject file: AI6 'Decorative Arts'.

Wickham

Knocker's Bar (formerly the Curio Shop), The Square

Position: 15th century timber-framed house with open hall floored in late 16th century, and brick chimney inserted. a) wall paintings (complete scheme on all 4 walls) on first floor over studwork and fill carrying over on to chimney breast. Conserved *in situ* by D Langslow in 1978 on one wall only. Fireplace wall is conserved but not visible. b) ceiling paintings on ground floor in parlour bay (now a separate shop) conserved *in situ* by Anton Stanzig in 1978 and protected by plaster board. On joists and underside of oak floorboards.

Decoration: a) overall red and white interlace pattern forming stars with flower sprays. Frieze above. b) black and white chevron pattern on joists, scroll pattern of leaves with flowers and fruits on boards.

Source: Lewis 1980, 203–217; PWCM 10782–85; 10818, 10819, 10836–10843; 10845–10848; 5881–5883; 10777–10779; 10291–10306; 12976; 10780–10781 (copies of RCHME BB76/5298 & 5326).

Winchester

34 High Street

Position: late medieval building, with 17th century renovations – inserted fireplace and oak panelled upper room. 1st floor, front room, over fireplace.

Decoration: black lines on white plaster.

Source: PWCM;14960–63;14696;14698;14703.

The Vine, The Square

Position: 1st floor, wall on s side of room N. of staircase. Wall is timber-framed with wattle and daub infill. Found in 1983, now destroyed.

Decoration: imitation 17th century panelling with wood grain effect in brown, black, ochre.

Source: PWCM 16676–16679.

The Soke, Chesil Street

Position: large mid-late 16th century house, timber-framed. Internal partition on 1st floor, framing staircase in cross-wing of the house. Partition is of oak, plank and muntin panelling (now a bathroom).

Decoration: bold design of leaves (acanthus?) in red, black and white with the date 1609, below a frieze. It may have extended to the ground floor.

Source: PWCM 20969–71.

43a High Street

Position: 1st floor, chimney breast, overmantle. Found in 1934.

Decoration: frieze with strapwork pattern with trompe l'oeil gemstones, and below, faux panelling in blue with strapwork in the panels and in the centre, a coat of arms c. 1600. (now almost obliterated).

Source: Reader 1936, 256; PWCM 16680–83.

Friary House, 36 Middle Brook Street

Position: 1st floor west room over parlour in 15th century house, over east wall, painted over studs and infill panels. Some traces on the N. wall. Conserved *in situ* by S Keene 1978.

Decoration: white background with all-over pattern of green and black scroll pattern of leaves with flowers and fruits including carnation, tulip, artichokes, and narcissi.

Winchester College

Position: Warden's quarters (now 10th Chamber) a) Ceiling and b) frieze of oak planks.

Decoration: Initials 'IW' for John White in grisaille, balusters surround portrait heads. b) grotesque work with putti, etc and inscriptions 'Vive le Roy'.

Now in the Westgate Museum, Winchester.

Source: WINCM:LH 3730; Reader 1935, 276–7; Lewis 1997; Photographs – large number of PWCM.

The Blue Boar, 24/5 St John's Street

Position: large 14th century house. Ground floor, S. room, S. wall just below ceiling.

Fragment removed to the museum during renovations to the house in 1967 by Wilfred Carpenter-Turner and conserved by Margaret Graham-Bell.

Decoration: white background, black geometric design based on octagons with red and green leaves; frieze of green running scroll and red rope pattern.

Source: WINCM: LH 5109; PWCM 12467–12471.

Hyde Street

Position: reused painted panelling found in Hyde Abbey House, possibly removed from

Hyde House opposite, after its demolition in the 18th century. Given to the V&A 1937.

Decoration: stiles and rails painted in red and green wood graining, panels painted red with grotesque work (vases, flowers, winged putti etc). Frieze above in situ, possibly associated, has carved strapwork with oval jewel motif. c. 1600.

Source: Gapper, Parker and Roberts 2002, figs. 10 and 12.

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REFERENCES

Abbreviations

HCMS Hampshire County Museum Service

PWCM photographs in Winchester Museum Service collections

RCHME Royal Commission on Historical Monuments (England)

WINCM Winchester Museums accession number

WMS Winchester Museums Service

V&A Victoria & Albert Museum

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