

WHERE TO SEE EXCLUSIVE FABRICS FROM THE HUMPHRIES WEAVING COMPANY

Important Interiors and Furniture 2011 update

Note: - Reference i.e. (ref 1765) relates to our Archive number and not any historical date

Abbot Hall Art Gallery & Museum, Kendal, Cumbria - Grade 1 Listed Georgian Building.

Silk and cotton crimson damask used for wall coverings and curtains in the Dining and Drawing rooms. The same design can also be seen on the State Bed at Harewood House in green. Also, fragments of the original 1733 Harewood cloth are in the Humphries Archive, the Chippendale Society Collection, and the Temple Newsam House Collection. Ref. 1247

Althorp House, Northamptonshire - Home of 9th Earl Spencer. Remodelled by Henry Holland in 1770, with 1877 additions.

Silk and wool bombazine in sea grey for the restoration of the window drapes in the South Drawing Room. Ref. 1241

Aston Hall, Birmingham - Jacobean house built between 1618 and 1635 by Sir Thomas Holte.

Narrow woven pure silk damask in crimson and gold for hangings on a late 17th century Bed. The bed features the Italian 'artichoke' pattern popular at this time and is much used at Hampton Court Palace, Windsor Castle, and Holyrood Palace. There is another version of this design in the Warner Archive which was also used at Hampton Court Palace. The bed features an elaborately draped and fringed head cloth and was formerly at Wroxon Abbey, Oxfordshire. Ref. 358 / 586

Alnwick Castle, Northumberland. - Medieval Castle and home of the Percy Family, the Dukes of Northumberland.

- a) Pure Silk damask in forest green matched to a remaining house fragment for the restoration of the State Dining Room walling and 32 Chippendale matching dining chairs. The unique design was redrawn from an early 19th Century crimson house document. Ref. 2015
- b) Pure silk tissue in crimson and gold used to refurbish the window drapes and walling, redrawn from remaining evidence from the early 19th Century Drawing Room walling. Ref. 2069
- c) Damask woven in pure silk in gold, in an early 19th Century design from the Saloon walls. The double motif design was rewoven in three different design widths to match the original panels for the walling and window drapes. Ref. 2068 & 2086
- d) Pure silk lustring linings in gold for the linings of the window drapes in the red and gold Drawing Room. Ref. 2090

Apsley House, No.1 London (English Heritage) - The London Palace of the Duke of Wellington, designed by Robert Adam and built between 1771 and 1778.

- a) Wool camlet in peony for curtains in the Duke of Wellington Room. Ref. 489
- b) Silk and linen moiré taboret stripe in cream and crimson used for wall coverings in the

Striped Drawing Room. Fragments of earlier reproductions are in the Humphries Archive. Ref. 1257

c) Irish poplin window drapes in celadon green for the private apartments. Ref. 1315

d) Moiré taboret in silk and linen for the Yellow Drawing Room. The colour was established from the only remaining original fragment discovered behind fixtures during the 1993 restoration. Ref. 1254

Ashdown House, Lambourn, Berkshire . (National Trust) - 17th Century Dutch style mansion house on the downs of Lambourn. Attributed to William Winde who built it as a hunting lodge, and refuge from the plague.

Pure silk broad loom damask woven in yellow for Dining Chairs in the panelled dining room. The design width is woven broader than the usual three spans of a man's hand, and in the 18th Century a hand weaver was paid a better rate for this cloth. The design remains popular today but with many poor re-drawings spoiling the original lines. The original can be seen at Spencer House, and Holkham Hall. There is also a version at the V&A museum and the Warner Archive. Ref. 1615

Attingham Park, Shropshire. (National Trust) - Built in 1785 for Lord Berwick (1st). Features include a John Nash picture gallery, and landscape grounds by Humphrey Repton.

Narrow woven taboret stripe in block stripe layout with Moiré figure stripe. Dyed to match the original old rose coloured silk and linen document from the house. There are similar layouts of this stripe to be seen at Belton House and Castle Coole. Ref. 2093

Audley End, Saffron Walden, Essex (English Heritage) - Largely early 17th Century Country Mansion.

a) Silk damask curtains with glazed wool tammy linings in the Saloon and the Library. There are versions of a similar design in the Warner Archive first woven 1899, and the Victoria and Albert Museum. Ref. 783 / 797 / 1116 / 19

b) Silk tissue narrow woven in crimson, green and straw for the Great Drawing Room festoon curtains, redrawn from the best surviving documents. Another wider version of a similar design is in the Warner Archive woven on a man-made fibre binder warp in 1968. Ref. 1427

c) Moiré silk and linen taboret stripe in green for pull up curtains in the Dining Room. The Stripe was reproduced from the only remaining original fragment discovered in the Dolls House at Audley End. The same design layout can be seen on walling at Chatsworth House. Ref. 1440

d) Pure silk damask, with lustring linings used for curtains in the South Library. Ref. 1436 / 7

Badminton House, Gloucestershire. - Home of Duke and Duchess of Beaufort.

a) Wool tammy satin stripe for curtains in the Red Room. Ref. 748 / 751 / 1075 / 1101

b) Cotton and flax, blue and natural stripe for window drape restoration. Ref. 701 / 706

Ballyfin House, Southern Ireland - Reputed to be one of Irelands finest houses, built between 1821 and 1826. The property is being restored into luxury hotel accommodation.

a) Silk, cotton, and wool tissue in gold and stone for walling and seat furniture in the Saloon. The design dates from the mid 18th Century and can also be seen in the Library at Wilton House, Wiltshire. Ref. 2071

- b) Silk and wool plain repp in stone for window drapes in the Saloon. Ref. 2072
- c) Silk, cotton, and wool tissue to match the Saloon walling for sofa covers. Ref. 2084

Bath Abbey, Bath, Avon - Begun in 1499.

Pure silk hand cut velvet for the Altar frontal and lectern in deep green, yellow and lime.
Ref. 443 / 467

Belton House, Lincolnshire (National Trust) - Built 1685 - 1688, altered in 1770 by Architect James Wyatt.

- a) Broadloom Silk and Souple damask, and broadloom lustring linings used for curtains in the Blue Bedroom.
Ref. 1331 / 62
- b) Pure silk damask woven narrow in crimson for the Saloon upholstery restoration. Ref 1796
- c) Silk and linen moiré taboret in crimson and straw, linings in pure silk lustring and pure wool serge for the Queens bedroom curtains. Ref. 1567 / 68 / 79
- d) Silk and linen moiré satin stripe woven narrow in pale blue for the restoration of the bed drapes in the Blue Bedroom. Ref. 1895
- e) Silk and wool damask in a deep celadon green, redrawn from house documents of the Library window drapes the design features a late 19th Century style in an unusual layout of 17 inch (43cm) wide elements. Ref. 2062

Berkeley Castle, Gloucestershire – Completed in 1153 by Lord Maurice.

- a) Silk tissue in a chinoiserie design covering Chippendale furniture. The design was redrawn from remaining original fragments now in the Humphries Archive. The same design is in the Victoria and Albert Museum Textile collection.
Ref. 480
- b) Heavy wool and cotton tapestry cloth in petrol blue for upholstery. Ref. 428

Biltmore Estate, North Carolina, USA – A New World Château.

The celebrated architect Richard Morris Hunt modelled the house on three châteaux built in 16th–century France. It would feature 4 acres of floor space, 250 rooms, 34 bedrooms, 43 bathrooms, and 65 fireplaces. The basement alone would house a swimming pool, gymnasium and changing rooms, bowling alley, servants' quarters, kitchens, and more.

Pure silk plain lustring in pale cream for case linings on Estate furniture.

Blickling Hall, Norfolk (National Trust) – Jacobean House of early 17th Century.

- a) Silk damask for covering furniture in the South Drawing Room. Ref. 646
- b) Silk and wool damask for wall coverings, curtains and upholstery in the Peter the Great Room. Ref. 722
- c) Glazed wool tammy also used for linings and backs of chairs. Ref. 817

Blue Earth County Historical Society, Minnesota, U.S.A

Late 19th Century period damasks for furniture restoration and window drapes. There is also a similar design in the Warner Archive which was put into production in 1910. Ref 1679 / 80

Bolling Hall, Bradford, West Yorkshire – Large mid 17th Century manor house with an 18th Century wing added.

Pure silk damask in crimson for hangings on the Chippendale Couch Bed. The Humphries Archive holds several versions of this design, and the Warner Archive has a similar one first produced in 1901. Ref. 285/312

Boston Museum of Fine Arts, Boston, USA

Narrow woven crimson silk damask for furniture restoration. The design is from the first half of the 18th Century. Another 1905 version of the same design is in the Warner Archive. Ref. 1512

Bourdon House, Mayfair London – Built in the early 18th Century, a grade II listed building which was the home of the second Duke of Westminster until his death in 1953. Currently owned and restored by Alfred Dunhill Ltd.

Silk and Linen Brocatelle in a mid 18th Century Red using a design to be seen also at Hampton Court Palace and Windsor Castle. There is also another version of the design in the Warner Archive. Ref. 2080

Bridgewater House, St James's, London – Built in 1847–50 by Architect Sir Charles Barry, now private residence.

Various silk damasks used for curtains and upholstery. Ref. 829 / 835 / 837 / 838 / 845 / 847 / 978

b) Silk striped spot velvet narrow woven in pale green. This late 18th Century cloth features small squares of hand cut velvet and a similar stripe woven for the British Embassy, Moscow is retained in the Warner Archive. Ref. 833

British Embassies

Vienna – Blue and pale yellow, and pale green damask in silk and cotton for window drapes. Ref. 621 / 700 / 877b

Moscow Silk and cotton damask in pale gold for gilt furniture. There is another version of this design in the Warner Archive first woven in 1922. Ref. 787 / 1271

Morocco – All silk damask in mint green and white for window drapes. Ref. 380

Cairo – Heavy plain silk taffeta in pale yellow for window drapes. Ref. 461

Prague – Cream silk and wool bombazine for window drapes. Ref. 1124

Broadlands, Romsey, Hampshire – Mid Georgian Mansion House, Home of Lord Mountbatten.

Wide woven silk and cotton cream damask for the Drawing Room window drapes. There is a sample of this fabric held in the Warner Archive. Ref. 1082 / 1113

Brown University, Providence, Rhode Island, U.S.A.

Late 19th Century style damasks for upholstery restoration. This oriental styled key pattern can be seen in another version held in the Warner Archive. Ref. 1804

Brympton D'Evercy House, Somerset

Narrow width Pure silk damask in crimson for replacement bed drapes. We redrew the design from the original crimson bed drapes of a mid 18th Century bed. The bed was sold

at auction and is now in the United States. This design is also on chairs at Chatsworth House, and on bed drapes at Hardwick Hall. Ref. 1419

Buckingham Palace, London (The Royal Collection) – The Official London residence of British Sovereigns since 1837.

- a) The 1844 Room – Blue and gold pure silk damask for window drapes and gilt furniture upholstery. The fabric replaced earlier silk woven by Norris and Warner; there is another version of the same design in the Warner Archive. Ref. 1707 / 1758
- b) The Music Room – Pure silk wide woven damask for widow drape and gilt furniture restoration. The fabric replaced an earlier version first woven in 1905 which can be seen in the Warner Archive. Ref. 1365 / 70
- c) Audience Chamber – Silk tissue narrow woven caramel and cream borders for the window drapes. There are other versions of this design featured at Windsor Castle and earlier weavings of this design can be seen in the Warner Archive. Ref. 371 / 1007 / 54
- d) The Blue Drawing Room – All silk damask in powder blue for gilt chairs and sofas. A similar design was woven in 1921 which can be seen in the Warner Archive. Ref. 721
- e) The Throne Room – Silk damask in crimson for wall covering and window drapes. There is a sample of this cloth held in the Warner Archive. Ref. 688
- f) Dining Room – Crimson silk damask in an adapted late 17th Century design for chair seats. There is a sample of this fabric held in the Warner Archive. Ref. 574. Yellow satin in pure silk for curtain borders. Ref. 408
- g) The Green Drawing Room – Silk damask for the wall covering, and gilt furniture restoration. There is a sample of this fabric held in the Warner Archive. Ref. 282 / 286
- h) Queens Private Study – Pale peach silk damask for window drape restoration. There is a sample of this fabric held in the Warner Archive. Ref. 379 / 386 / 406 / 411
- i) The White Drawing Room – Pale gold damask in silk and cotton for gilt furniture restoration. The design is similar to a version in the Warner Archive first woven in 1922. Ref. 216

Burghley House, Stamford, Lincolnshire – Home of Lady Victoria Leatham. The largest and grandest house of the Elizabethan age, was completed by William Cecil, Lord Burghley in 1587. Embossed wool camlet in dark celadon used as hangings on the 17th Century bed in the Queen Elizabeth Room. Ref. 790

Calke Abbey, Derbyshire(National Trust) – Hall completed by the early 18th Century.

Pure silk narrow width tissue for curtain restoration in the Drawing Room, in yellow and cream. Reproducing the original narrow width Spitalfields woven cloth required 13,000 Jacquard cards to be cut. There is a sample of this fabric held in the Warner Archive. Ref. 971

Castle Coole, Fermanagh, Enniskillen, Northern Ireland (National Trust) – Late 18th Century, finest neo classical house in Ireland, by James Wyatt.

Silk satin stripe, in pale mushroom, moiré finished and used for upholstering early 19th Century furniture in the Drawing Room. Ref. 932

Castle Museum, City of Nottingham.

Camlet in pink all worsted for restoration project. Ref. 923

Castle Rushen, Isle of Man (Manx National Heritage) – 13th Century stone keep and bailey fortress.

Silk and wool damask used in the 17th Century Presence Chamber for wall hangings. There is another version of the same design in the Warner Archive. Ref. 1126

Castletown Cox, County Kilkenny, Southern Ireland – Among the best-built houses in 18th Century Ireland, the building was completed by 1774 and belonged to descendants of Archbishop Cox, now a private residence.

Restoration of the wall covering, window drapes and upholstery in the State apartments. Ref. 1682

Charlecote Park, Warwickshire. (National Trust) – Superb Tudor house, the home of the Lucy family for over 700 years.

Silk damask broadloom woven in marigold for wall coverings in the Saloon. There is another version of this design held in the Warner Archive. Ref. 588

Chatsworth House, Derbyshire – Home of the Duchess of Devonshire, built between 1686 and 1858.

a) Silk and cotton damask supplied for furnishings in the China Closet. There is a similar design held in the Warner Archive. Ref. 1357

b) Deep green and silver narrow woven watered silk and linen taboret for walling. Ref. 1532

c) Pure silk damask in crimson and gold for the refurbishment of the State Bed, and State Bedroom window drapes. The design was narrow woven and redrawn from the existing early 18th Century bed furnishings. Ref. 2034

d) Early 18th Century Dining Chairs - Pure silk narrow woven crimson damask in a large an early 18th Century pattern found on dining chairs under several layers of coverings. The design is also to be found on the Brympton Bed now in USA from which the HWC drawing was taken, and fragments of the same pattern are on a bed at Hardwick (N.Trust). Ref. 2114

e) Glazed crimson tammy in pure worsted and custom dyed to match the damask on the above chairs. The cloth was for the reverse of the chair backs. Ref. 2116 / 2157

Cheltenham Museum, Gloucestershire – Regency terrace house, birthplace of Gustav Holst.

Camlet in all worsted used for curtain restoration

Chiswick House, London (English Heritage) – Built 1729, also known as Burlington House, the building was designed by the third Earl of Burlington (1694–1753)

Hand cut silk velvet in green used for upholstery. Ref. 277

Clarence House, London. (The Royal Collection) – Former home of Queen Elizabeth, the Queen Mother, designed by John Nash and built for William Duke of Clarence 1825–27. (King William IV 1830–1837). Currently London residence of Prince Charles, William and Harry.

Silk damask in powder blue for the Drawing Room wall covering. There is a sample of this fabric held in the Warner Archive. Ref. 394 / 433

Comper, Sir Ninian (1864–1940)

Restoration of church furnishing in Scotland using an original design in rose colour pure silk damask. Ref. 436

Corpus Christi College is one of the ancient colleges of the University of Cambridge. Founded in 1352 by the Guilds of Corpus Christi and the Blessed Virgin Mary, it bears the distinction of being the only College in Oxford or Cambridge founded by their citizens.

Cotton and Worsted window drapes in Ocean Blue featuring the college arms in stone and charcoal for the combination room

Cumberland History Society. U.S.A.

Silk carriage repp in buttermilk for upholstery. There is another version of this cloth in the Warner Archive. Ref. 1262

Dallas Museum of Art. U.S.A.

Pure silk oriental style damask for furniture restoration. The same design can be seen at Berkley Castle and The Victoria and Albert Museum. Ref. 1452

Danson Mansion, Kent (Bexley Heritage Trust) - Late Georgian manor house recently restored by English Heritage.

Festoon window drapes in turquoise blue to match oriental wall paper ground. Silk and linen taboret stripe for the Octagonal Saloon. The same Stripe in other colours is also featured in the interiors of Apsley House, Audley End (E.Heritage) and Chatsworth House. Ref. 2002

Derby City Museum, Derbyshire.

Furniture cloth used for Case Covers on 18th Century furniture. Ref. 1434

Detroit Institute of Art, U.S.A.

- a) Pure silk damask supplied for upholstery on high style 1850's Belter sofa.
- b) Crimson pure silk damask for upholstery on Chippendale easy chair. This design is also on furniture at Stourhead (N.Trust), and there is a version of it in the Warner Archive. Ref. 1448
- c) Plain poplin in turquoise blue for restoration of furnishing. Ref. 1483
- d) Moiré silk and linen narrow woven satin stripe in Apsley yellow. Ref. 1467

Down House, Kent (English Heritage) – 19th Century home of Charles Darwin.

- a) All wool narrow woven damask in coral for the Sitting Room window drapes. Ref. 1516
- b) Silk and wool narrow woven tissue in sage and tan. Originally designed by Bruce J. Talbert in the 3rd quarter of the 19th Century. There is a version of this design in the Warner Archive. Ref. 1517

Downing Street, No.10, London

- a) Silk and Cotton damask used on Chippendale suite. Ref. 252
- b) Silk damask in green and straw used to cover a suite of Gilt furniture. There is another

version of the late 18th Century design in the Warner Archive first woven the early 20th Century. Ref. 401

c) Silk and cotton tissue in verdant green for window drapes with glazed narrow woven worsted tammy linings. Ref. 2041 / 45

d) Silk and cotton tissue in mushroom for furniture covering. Ref. 2047

e) Cotton and worsted damask window drapes for the Entrance Hall in Crimson and gold with narrow glazed worsted tammy linings in crimson. Ref. 2065 / 66

Drapers Hall, London – The Court Dining Room stands in the oldest part of Drapers' Hall, dating in part to the late 17th century. In 1869, John G. Crace and Son were employed to improve and alter the decoration with the additions of coats of arms in the ceiling cove and oak wainscot around the walls.

a) Window drapes in cotton, and linen in a seven shade tissue, specially coloured to tone with draperies featured in the Tapestries, which feature in the room's decoration. Cotton and linen fibres were chosen to compliment and not detract from the tapestry texture. The design is also featured in a house in Berkley Square London. Ref. 2058

b) Entrance Reception Desk custom designed textile covering, incorporating a background pattern of the Company's Crest in a mono toned cotton and flax cloth. The fabric features the newly revised Drapers Coat of Arms woven in centred single motif. The desk was part of a new scheme to modernise the reception which was designed by Paul Vonberg of Woodbridge Suffolk. Ref. 2158

Duff House, Scotland (The National Galleries of Scotland)

Silk and silk souple damask for use as upholstery on a set of early 19th century gilt chairs, and also as curtains. The same design is used at Charlecote Park (N. Trust), Kensington Palace; Poleston Lacy (N.Trust), Temple Newsam and there is a version of the same design from 1871 in the Warner Archive. Ref. 1422

Dumfries House, Scotland - Designed in the 1750s by the Adam Brothers, and saved for the nation in 2007 by HRH Prince Charles, Dumfries House has an unrivalled collection of furniture by Thomas Chippendale, Alexander Peter, Francis Brodie, and William Mathie.

a) Drawing Room and Chippendale Bed -Pure silk narrow width blue damask for the restoration of the Drawing Room Festoons and upholstery. The design was taken from the remaining fragments discovered on a chair at the house, and thought to be the original covering. The design was also found in the Humphries Archive and redrawn to recreate the original design. The same damask was used on the Chippendale Bed, in the same blue which can be found also at Duff House Scotland and Stourhead (N. Trust). Ref. 2133

b) Dining Room - Two colour damask woven in silk and cotton, in crimson and beige. The original late 18th Century style ribbon and bow design was redrawn in the original scale and the colour toned down under the direction of David Mlinaric so as not to overpower the original elaborate trimmings which were restored. Ref. 2134

c) Family Parlour - Yellow pure silk narrow woven silk damask in the Dumfries pattern as in the Drawing Room. The rich, brilliant yellow shade was researched by Annabel Westman. Ref. 2154

Dunham Massey, Altrincham (N. Trust) - Extensively reworked Georgian house with large collection of 18th Century furniture.

- a) Pure silk broadloom damask woven in deep burgundy for the Rose bed and dressing room window drapes. This design can also be seen at Rangers House (E. Heritage), the Victoria and Albert Museum and the Warner Archive. Ref. 1899
- b) All silk tissue woven broadloom (140cm) in forest green and silver in pure silk. Ref. 2085

Eaton Hall, near Chester, Cheshire – The 11,500 acre estate of The Duke of Westminster. Exclusive fabrics for a private residence. Ref. 1103 / 56 / 1102 / 2083

Eisenhower Farm, Gettysburg, U.S.A. – National Historic site Pennsylvania. Silk lustring stripe copied from the original farm document, used for curtains. Ref. 687

Foreign and Commonwealth Office, London

Cotton and wool damask in peach used for curtains in entrance hall. There are versions of this design at the Victoria and Albert Museum, Holkham Hall in Norfolk and the Warner Archive. Ref. 1206

Frogmore House, Windsor, Berkshire (The Royal Collection)

Silk damask woven narrow in yellow used for curtains in the Duchess of Kent's Drawing Room. Ref. 1026

Gatchina Palace, Saint Petersburg, Russia – Last owned by Paul I, it was the first landscape park in the history of Russia, situated 40 km. outside St. Petersburg.

Powder blue silk and silver metallic thread broadloom damask supplied for wall panels in the Gala Bedroom. Ref. 1449

Gawthorpe Hall, Padiham, Lancashire (N.Trust) – Home of the Kay–Shuttleworth's, a 17th Century house with 19th Century restoration.

Silk and linen brocatelle narrow woven in green and straw for curtains in the Drawing Room. The same design can be seen at The Palace of Westminster and at Chatsworth House in the same colours, but an earlier 19th Century weaving, for the bed drapes in the Wellington Bedroom. Ref. 864

Geffrye Museum, London – Set in an 18th Century building the museum specialises in domestic interiors from 1600–2000.

- a) Embossed camlet used for curtains.
- b) Wool paragon used for wall hangings in a mid 17th Century room. Ref. 1343

George Hotel, London - Royal Suite.

Lustring stripe in gold and cream for the wall covering. Ref. 1132

Grand Metropolitan Head Office, St James's Square, London

Damask in green silk used for curtains and wall coverings in Chairman's Office and Boardroom. There is a version of this design at the Victoria and Albert Museum and the Warner Archive. Ref. 1128

Guildford Cathedral, Surrey – Completed in 1961, designed by Sir Edward Maufe.

Cotton, silk and linen brocatelle in cream and gold for the restoration of the Dorsal Curtain, which replaced the first Dorsal Curtain donated by the Royal Air Force. There is a document of the original fabric in the Warner Archive. Ref. 1543

Gunston Hall, North Carolina U.S.A. – Home of George Mason (1725–1792), thought to be primarily the work of a young indentured servant from England, carpenter/joiner William Buckland (1734–1792).

Silk and wool damask in crimson woven narrow width for walling in the Saloon. The colour and design are also to be seen at Spencer House, Holkham Hall and Nostell Priory (N.Trust) in a rust red. The design dates from 1733 and was redrawn from a document held by John Cornforth. There is a similar pattern also in the V&A collection and the Warner Archive. Ref. 2095

Ham House, Richmond, Surrey (N.Trust) – Built 1610–1670, once the home of the extravagant Duchess of Laurerdale.

- a) Damask, tissue and mohair camlet for wall hangings in the Queen's Bed Chamber, Private Closet and White Closet.
- b) Narrow woven tissue in sadd and buff for wall hangings taken from a document in the Victoria and Albert Museum. Ref. 1002 / 3
- c) Black and gold narrow woven damask borders for wall hangings. The original document of this cloth is in the Victoria and Albert Museum. Ref. 980
- d) Mohair camlet in purple and gold for wall hangings. Ref. 937
- e) Black and gold silk damask for wall hangings. Ref. 529 / 552
- f) Damask in crimson for loose wall hangings. There is also a version of this design in the Warner Archive. Ref. 412

Hampton Court Palace, Surrey (Historic Royal Palaces) – Former home of Henry VIII, period covers from his reign to George II.

- a) Silk damask and silk lustring in crimson for bed hangings and linings on Queen Caroline's Bed. Ref. 483 / 643 / 702
- b) Silk velvet for hangings and lustring linings on King William III Bed. Ref. 218 / 429 / 770 / 1156
- c) Silk satin for face cloth in beige and linings in buttermilk for Queen Charlotte's Bed. Ref. 424 / 516
- d) Lustring for curtains in Queen Mary's Closet. Ref. 784
- e) Silk and mohair repp in French blue for walling in the Queens Bedchamber. Ref. 1155 / 1563
- f) Pure silk Florence taffeta in sea green for Queen Mary's Closet wall hangings. g) All silk narrow woven green damask for the Banqueting Hall restoration. Ref. 1472
- h) Green and crimson pure silk narrow woven damask for George II Rooms. This fabric replaced 20th Century coverings, documents of which can be seen in the Warner Archive. Ref. 1371 / 1368
- i) Broadloom silk lute and narrow woven damask in yellow for the King's Small Bedchamber case curtains. Ref. 542 / 1176 / 78
- Silk and mohair repp in crimson for the wall hangings in the King William III Bed Chamber. Ref. 1175
- j) Crimson broadloom lute for the King's Apartment canopy lining. ref 1147
- k) Kings' Apartments narrow woven damask for window festoons in natural white. Ref.

1139

l) Festoon curtains for the King's Great Bedchamber woven in crimson broadloom lute. Ref. 1134

m) Silk damask in crimson from an original narrow document. Ref. 218 / 718

n) Pure silk lute in green for the Prince of Wales Dressing Room festoon window drapes. Ref. 271 / 453

Hampton National Historic Site, Maryland, Baltimore, U.S.A.

Embossed camlet in crimson for curtains. Ref. 867 / 957

Handle House Museum, London -(1723–1759) at No. 25 Brook Street.

Deep green pure silk lute for window drapes. Ref. 1729

Hardwick Hall, Derbyshire (N.Trust) – Elizabethan House built by 1597.

Pure silk 5 end satin in leaf green for restoration of bed drape linings. Ref. 910

Harewood House Yorkshire - The seat of the Earl and Countess of Harewood. Foundation stone laid 1759, completed 1772, designed by John Carr.

a) Restoration of the state bedroom silk damask walling and window drapes. Ref. 513

b) Recreating silk damask bed drapes, silk lute and tammy linings for Chippendale state bed. Ref. 465 / 466 / 479 / 495 / 1636 / 37

c) Crimson pure silk damask for gilt furniture restoration. There is another version of the same design in the Warner Archive. Ref. 561

Hepplewhite Sofa - Private Collector of Hepplewhite. (1760–1792)

Narrow woven pure silk satin stripe in yellow for privately owned furniture. Ref. 156

Hinton Ampner, Hampshire (N.Trust)

Curtains in The Dining Room of this National Trust Property, were made from silk and cotton damask.

Historic Charlestown Foundation USA.

Narrow woven silk damask in late 18th Century pattern in gold for furniture restoration. There are versions of the same design at Clarence House and the Warner Archive. Ref. 1869

Horham Hall, Thaxted, Essex – Visited by Elizabeth I in 1571 and 1578.

Silk and wool damask in crimson with bombazine linings for window drape restoration. This design is also at Castle Rushen, Isle of Man, and there is another version in the Warner Archive. Ref. 403 / 404 / 435

Holkham Hall, Norfolk – 18th Century 25,000-acre estate and home of the Earl and Countess of Leicester.

a) Silk and wool damask and glazed tammy for the gilt William Kent furniture in the Saloon, using the original design and existing colour from the cut velvet walling. Ref. 1626 / 27

- b) Pure silk damask and lute in deep olive green for the State Dressing Room walling and festoon curtain restoration. Ref. 1035 / 36
- c) Silk and wool narrow woven deep crimson damask for the Library Room curtain restoration. The same design is used in a larger scale on The Library Furnishings at Ickworth, Suffolk. Ref. 1521
- d) Crimson silk damask narrow woven for the Landscape Room wall covering, festoon curtain and upholstery restoration. There is another version of this damask at Spencer House, London, The Victoria and Albert Museums British Galleries Music Room, Norfolk House and the Warner Archive. Ref. 1013

Holyrood Palace, Edinburgh (The Royal Collection) – The Queen’s official residence in Scotland.

- a) Pure silk damask in old gold for window drapes restoration. Ref. 463 / 507
- b) Crimson silk damask for State bed hangings and bedroom furniture restoration. Ref. 357 / 418
- c) Bright green pure silk damask woven for window drapes and furniture restoration. The same design can be seen at Hampton Court Palace, Windsor Castle, Chatsworth House, Aston Hall Birmingham, and another version is in the Warner Archive. Ref. 315

Holme The, Regents Park, London – Designed by Decimus Burton and built 1816–1818, now a private residence.

Walling for unusual concave plastered cornice, dado and skirting silk borders, and window drapes for Dining Room. Ref. 1685 / 87 / 88 / 93

Homewood, Johns Hopkins University, Maryland, Baltimore, U.S.A. - Early 19th Century Federal period home restored with early 19th Century decorative and fine arts.

- a) Silk lute and satin used for curtains. Ref. 849 / 850
- b) Camlet for bed hangings in dark red. Ref. 851 / 866
- c) Furniture check for case covers in tan, red and blue. Ref. 854 / 5 / 6

Hopetoun House, Scotland - Home of the Earls of Hopetoun. One of the most splendid Georgian mansions in Britain being the work of Scottish architects Sir William Bruce and William Adam.

- a) Crimson silk damask used for curtain restoration in the State Dining Room, This design was woven by Daniel Walters at Braintree in the 19th Century and was also used in the 1809 interiors at the Palais St. Cloud, and another version of the same design can be seen in the Warner Archive. Ref. 473
- b) Yellow and straw silk damask for walling furnishing and window drape restoration. Ref. 857

Hughenden Manor, High Wycombe, Buckinghamshire – (N.Trust) Georgian estate occupied by Benjamin Disraeli, Queen Victoria’s Prime Minister who lived here from 1848 until his death in 1881.

Silk and cotton watered satin stripe in yellow for Drawing Room curtains. Ref. 972

Huntington Art Gallery, California, U.S.A.

Pure wool damask in tomato for historic sofa in the gallery display. Ref. 1622

Hylands House, Chelmsford, Essex – Much altered grade II listed Queen Ann style mansion completed around 1840.

Silk and wool deep crimson damask wall coverings copied from remaining evidence from the Banqueting Room. The same image can be seen on seat furniture at Osterley House (N. Trust) and at Holkham Hall Norfolk on the Library window drapes. Ref. 1815

Hyde Collection (Museum) Glen Falls, New York, U.S.A.

Silk and cotton chocolate damask in late 19th Century design. There is a version of this design woven in 1910 in the Warner Archive. Ref. 1781

Indian Embassy, Kuwait.

Silk damask broadloom woven in gold and straw used for upholstering a set of dining chairs. Ref. 682

Iolani Palace Honolulu, Royal Throne. USA - A place for Royalty, the Palace was begun in 1879 and completed by 1882.

Damask in crimson pure silk has been woven to restore The Royal Throne of the palace. The original throne design was redrawn from the company's archive and rewoven broadloom (28.5inches, 72.5cm wide). The crimson shade was copied from late 19th Century archive documents as no original covering survived. Ref 2077

Isabella Stewart Gardner Museum Boston U.S.A.

- a) Pure silk crimson damask woven narrow width for upholstery. This design was used in a large scale at Windsor Castle, and there is a version woven in 1901 in the Warner Archive. Ref. 1808
- b) Pure silk green damask for reupholstering benches in the Tapestry Room, and creating a large table cover for the Dutch Room. Ref. 1827
- c) Silk and linen tissue in powder blue, yellow and white for the restoration of the Blue Room walling. The same design is featured in panels on a large gilt framed screen at Holkham Hall and is thought to date from the last quarter of the 18th Century. Ref. 1244 / 1569
- d) Narrow woven silk damasks in sage green for furnishing. Ref. 1458
- e) Silk and wool damasks in deep blue/green and a deep blue, narrow woven for furniture restoration. Ref. 1589/ 1461

Judges Lodgings, Lancaster - The oldest town house in Lancaster dating from the 17th Century, displaying restored period rooms featuring fine 18th and 19th century furniture by renowned Gillows of Lancaster.

Red embossed camlet for curtains in the Drawing Room and the Dining Room. Ref. 961 / 1010

Kedleston Hall, Derbyshire (N.Trust) – Built by the Curzon family between 1759 and 1765.

- a) Blue silk and wool 21 inch wide damask for the Drawing Room wall covering and sofas. Ref. 1313 / 1623 / 4
- b) Narrow woven silk and wool damask in crimson for chair covers with glazed worsted tammy linings. Ref. 1521 / 2

- c) Narrow woven glazed blue worsted tammy chair back linings. Ref.1520
- d) Narrow width pure silk damask in blue for the walling, drapes and furnishings in the Saloon and State Bedroom. Ref. 2075

Kensington Palace, London (Historic Royal Palaces) – Royal Palace since 1689 when it was adapted for a residence by Sir Christopher Wren.

- a) Silk tissue on black ground used for curtains and upholstery in the Queen's Dress Collection. There is a document of this weaving in the Warner Archive. Ref. 645
- b) Pure silk curtains and wall coverings in the King's Gallery. Ref. 1300 / 1 / 4 / 5
- c) Wall covering and window drapes in narrow woven crimson pure silk for the Kings Drawing Room, and Apartments. Ref. 1438 / 1455
- d) Silk and cotton deep crimson damask for gilt sofas in the Queen's Dress Collection. There are versions of this design at the Victoria and Albert Museum and also the Warner Archive. Ref. 644 / 1105

Kenwood House, Hampstead, London (English Heritage) - Remodelled by Robert Adam from 1764 to 1779 for the grand judge Lord Mansfield.

Silk damask and glazed tammy in crimson for curtains and linings in the Library. The damask design dates from 1720–30 and is found on silk bed hangings in Christchurch Mansion, Ipswich, Holkham Hall, Norfolk, and there is another version of the same design in the Warner Archive. Ref. 925 / 929 / 944 / 1069

Knole, Sevenoaks, Kent (N.Trust) - Home of the Sackville Family since 1603, the house has remained largely unchanged for 300 years.

Silk and cotton damask in deep blue and silver for window curtain restoration. This design was woven by Norris & Co. in Spitalfields in the 19th Century although the design dates to 1745–60. The design has been used at 10 Downing Street and there is another version in the Warner Archive. Ref. 415

Lady Lever Art Gallery, Port Sunlight, Wirral - Museum of paintings, furniture and fine art opened in 1922 by Princess Beatrice, youngest daughter of Queen Victoria.

- a) Silk damask woven narrow in dark blue and gold used for upholstering a set of Chinoiserie chairs. There is a document of this fabric in the Warner Archive. Ref. 1092
- b) Silk damask narrow woven in crimson for a gilt stool. Ref. 1808 / b

Landsberg Castle, Ratingen, Germany

Silk damask in a green stria and buttermilk used for wall coverings. Ref. 1209

Langham Hotel, Portland Place, London

Midnight blue and silver, silk and cotton damask for the Banqueting Hall window curtains. Early 18th Century design of Italian style. There is a similar design first woven in 1905 in the Warner Archive. Ref. 1078 / 97

Leeds Castle, Maidstone, Kent – Norman Castle, converted into a Palace by Henry VIII.

All silk damask in crimson used for Altar frontals. Ref. 1229

Leamington Spa Art Gallery & Museum, Lemington Spa – Award winning Art Gallery and Museum with services on offer including: Fine Art Collection, Exhibition on the History of Royal Leamington Spa.

Custom woven cloth in cotton and viscose fibres for artist Lyndall Phelps, for the Touch installation, featuring ceramic tile patterns from the spa in a white on white textured fabric. Ref. 2156

Longleat House, Wiltshire – Home of the Marquis of Bath, Elizabethan country house built by Sir John Thinner, finished in 1580.

Damask in silk used for upholstery in a pale yellow colour way, and also rose. A mid 18th Century design of French origins which can also be seen in Hertford House (Wallace Collection) and also in the Warner Archive. Ref. 594 / 510

Luton Hoo, Luton, Bedfordshire

Damask in pale blue silk and cotton used for curtain restoration. Ref. 820

Lyme Park, Cheshire (N.Trust) – Italianate Palace of the early 18th Century.

Window drapes of pure silk damask in crimson and gold for the Dining Room, reproducing a design from an original house document. Ref. 1836

Mallet of Bond Street London.

Pure silk damask in Prince of Wales Green for important mid-late 18th Century furniture. Ref. 1608/ 1761

Marble Hill, Twickenham, Middlesex (English Heritage) – Palladian Villa set in extensive riverside parklands of 66 acres. Built for the Countess of Suffolk, mistress of George II.

Green pure silk damask woven narrow for window drapes. Ref. 1485

Marrienne Straub Design, Surrey (1909-1994) – In 1950 Warner & Sons bought Helios and transferred its dobby looms to Braintree. Marianne set up her studio at New Mills and continued to design mainly for the dobby looms, producing over 1,000 designs between 1950-1970.

The Surrey tissue was originally featured at the Festival of Britain exhibition in 1951 and was inspired by medical microscopic drawings of human organisms. The original design is retained in the Warner Archive and features a 61cm wide repeat which was reduced by half for domestic use. The colouring of deep olive black and rayon in gold was in keeping with one of the original colour ways. Ref. 2169 / 2170 (see also Ceremonial projects/ Morris Dancers Thaxted)

Marlborough House, London – Designed by Sir Christopher Wren, it was completed in 1711 and used as a Royal residence until September 1959.

- a) – Green silk and cotton damask. Ref. 1239
- b) – Powder blue and cream silk and cotton damask. Ref. 1236
- c)– Olive green silk and cotton damask. Ref. 1231
- d)– Plain silk poplin in olive green. Ref. 1230
- e)– Maroon silk and cotton damask. Ref. 1219

- f)– Sage green damask in cotton and worsted. Ref. 1218
- g)– Dark crimson silk and cotton damask. Ref. 1217
- h)– Pale grey silk and cotton damask. Ref. 1205

Merchants House, Exeter, Devon – Town museum dating from 1640.

Silk damask in lilac used for curtains in a design of around the end of the 18th Century, versions of which can be seen at Charlecote Park (N. Trust) and in the Warner Archive. Ref. 874

Metropolitan Museum, New York, U.S.A.

- a) Silk and wool damask and tissue used for curtains and upholstery in Gothic Revival Drawing Room. Ref. 811 / 1167
- b) Silk damask used for hangings on a late 17th Century English Bed. Ref. 1328
- c) Serge de Nimes in crimson for furnishing restoration. Ref. 1372
- d) Silk crimson carriage repp for upholstery. Ref. 1163a
- e) Pure silk damask in a pale blue and cream for gilt bed in the Wrightsman Galleries. Ref. 2038

Mentmore Towers, Buckinghamshire - Built in 1855 for Baron Meyer Amschel de Rothschild.

Fabric for wall covering restoration in silk and cotton damask. Ref. 390

Milton Hall, Cambridgeshire – The largest private house in Cambridgeshire, England, and formerly a part of Northamptonshire. It dates from 1594, being the historical home of the Fitzwilliam family, and is situated in an extensive park in which some original oak trees from an earlier Tudor Deer Park survive.

- a) Restoration of an early 18th Century Bed formally at Wentworth Woodhouse. Narrow width pure silk crimson damask featuring the longest repeating damask design yet found from this period, measuring 330cm (130 inches). The design is of an oriental theme and is thought to have been designed and woven originally in Spitalfields. The original crimson was well preserved in the upholstered head board silk damask, to which the new silk was matched. Covering the original crimson damask was a blue 19th century 63 inch wide copy of the same design, which may have been woven by Daniel Walters or Benjamin Warner at Braintree, Essex who wove at this very wide width at the time. Ref. 2145
- b) Plain silk and wool rep in crimson used for window drapes in the Crimson Bedroom which features the 18th Century restored Bed from which the drape colour was taken from.

Monticello, Virginia, U.S.A. - Home of Thomas Jefferson.

- a) Silk damask in yellow used to upholster a suite of furniture belonging to Thomas Jefferson. Ref. 1420
- b) Pure silk crimson damask for furniture restoration. Ref. 1240

Morris–Jumel Mansion, New York, U.S.A. – Manhattan's oldest house, built in 1765 by British Colonel Roger Morris and his American wife, Mary Philipse.

A late 18th Century designed silk damask with cotton figure in a pale duck egg blue. Woven for house furniture restoration, also used on furniture at the Metropolitan Museum of New York in the Richmond Room (Period Rooms). This design was much

used in England and is at Charlecote Park, Woburn Abbey, and in Duff House, Scotland. A similar design is in the V&A collection and also the Warner Archive. Ref. 2087

Mount Vernon, Washington, U.S.A. – Home of George Washington U.S.A. restored to its 1799 appearance.

Deep emerald green silk and wool damask for the set of dining room chairs. Ref. 1756

Museum of Fine Arts, Boston, U.S.A.

Silk rib, copied from the original and used to re-upholster a set of 19th Century American furniture. Ref. 1451

Museum of London, Barbican, London

All worsted camlet in yellow used for hangings on 17th Century Bed. Ref. 641

Napoleonic Chair - Private Collector.

Historic gilt chair restoration, copying original purple and cream moire silk and linen taboret. Ref. 1534

Newbridge House Co. Dublin, Ireland – This XVIII century manor is set in 350 acres of land, twelve miles north of Dublin city centre, with fine Georgian interiors. The rooms open to the public have antique furniture.

a) Silk and wool maroon damask woven narrow width in a 1760 Italian style design used for furniture restoration. Ref. 2004

b) Silk and linen salmon satin stripe in narrow width and watered. The stripe layout was copied from remaining fragments of a house document. Ref. 2017

Newstead Abbey, Ravenshead, Nottinghamshire – Founded as a Monastic house in the late 12th Century, it became the seat of the Byron family in 1540.

Camlet used for curtains in North Gallery.

Nostell Priory, West Yorkshire (N.Trust) – Home of Lord and Lady St Oswald restored after the 1980 fire.

a) Pure silk damask in gold for festoon window drapes in the Breakfast Room.

b) Brown/red pure silk damask for bed hangings and festoon window drapes in the Amber Room. Ref. 536 / 543, 544 / 639 & 640 / 723

c) Silk and linen satin stripe narrow woven and moiré in apple and tan for furniture upholstery. Stripe layout was copied from remaining fragments of the original early 19th Century house document. Ref. 2045

National Portrait Gallery, London

Pure wool plain repp in tan and grey/blue for the walling in the 17th Century Galleries. Ref. 1651 / 63

National Gallery, London

a) Crimson damask in all cotton, and green silk damask for wall covering. Ref. 477 / 1086

- b) Plain cotton stripe used for wall coverings. Ref. 422
- c) All worsted camlet in beige and light brown for walling. Ref. 526 / 559

Osterley Park House, Middlesex (N.Trust) - Neo classical house, interiors contain one of Britain's most complete examples of Robert Adam's work, which was commissioned in 1761.

- a) Silk lute in turquoise blue used for curtains in Mr & Mrs Child's Dressing Room. Ref. 459
- b) Silk and wool narrow damask woven in pea green for gilt chairs. Ref. 1502

Osborne House, Isle of Wight (English Heritage) – Built under the supervision of Prince Albert, and used as Royal residence until the death of Queen Victoria.

- a) Pure silk narrow woven lute in green for bed drape linings. Ref. 1493
- b) Pure silk crimson damask for the Dining Room window drapes. The same design can be seen at Hopetoun House Scotland, and the Warner Archive. Ref. 1704
- c) Pure silk damask in brilliant amber for the Drawing Room and Billiard Room window drapes, upholstery and dividing curtain redrawn from early 19th Century remaining fragments. There is another version of the design in the Warner Archive. Ref. 1759

Peabody Essex Museum, Salem, Massachusetts, U.S.A.

- a) Empire style upholstery in crimson and gold narrow width damask. Ref. 1807
- b) Silk and linen taboret watered stripe in green and silver as used at Chatsworth House. Ref. 1805

Penta Hotel, Cromwell Road, London – Twenty nine storey building promoted under Government's development scheme 1971–1973 (now Holiday Inn).

Wood/cane woven window blinds featuring cut mirrors and sea grass woven into the structure, for the main restaurant and cocktail bar. Ref. 015 / 119

Petworth House, Sussex (N.Trust) – Late 17th Century mansion house, contains the Trust's finest picture collection, as well as fine furnishings.

Silk damask wide woven in crimson used for hangings on the Rococo State Bed. This design is a shortened version of the Kedleston (N.Trust) wall hangings which can also be seen on the State Bed at Shugborough Hall (N. Trust). There is also another version of the same design in the Warner Archive. Ref. 652 / 771

Powis Castle, National Museum of Wales (N.Trust) – Medieval castle built in the 11th Century, adapted and embellished by generations of the Herbert and Clives, who built the collection of fine paintings and furniture. This design is also used on furniture at Osterly Park and Sudbury Hall (N.Trust).

Pure silk narrow woven crimson damask for a settee upholstery restoration. Ref. 1591

Philadelphia Museum of Art, U.S.A.

- a) Pure silk crimson damask used for window drapes and bed hangings. Ref. 1518
- b) Crimson silk damask woven narrow for furniture restoration. Ref. 1408
- c) Green silk damask for furnishing restoration project. Ref. 1403
- d) All worsted camlet in maroon for furniture restoration. Ref. 1406

Queens House, Greenwich (National Maritime Museum) – Built by Indigo Jones, Palladian style Palace built 1616 to 1635 for Anne of Denmark wife of James I.

- a) Plain natural white sarsnet sun curtains and bed case curtains for the Bedchamber. Ref. 1248 / 1258
- b) Mohair camlet in crimson for wall hangings. Ref. 989 / 1048
- c) All worsted serge de Nimes in crimson, navy and grey for window drape linings. Ref. 989 / 1045 / 47
- d) Pure silk damask in dark blue and Isabella for loose wall hangings. There is also a version of this design in the Warner Archive. Ref. 1041
- e) Brocatelle in white and blue for drapes and furniture covers. Taken from an existing 17th Century document in the Victoria and Albert Museum. Ref. 1008
- f) Damask in natural white, green, crimson and grey for window drapes. Ref. 926 / 987 / 997 / 8 / 9 / 1000
- g) Hand cut silk velvet in crimson for the throne and dais. Ref. 924 / 994
- h) All silk lustring in grey for bed drape linings. Ref. 974

Raby Castle, County Durham – Home of Lord Barnard's family since 1626, built by Neville family as a mediaeval castle in the mid 14th Century.

The restoration of The Octagon Room. The three fabrics were copied from original documents from the room, which was decorated in the 1860's

- a) Broadloom light golden twill tied silk damask for wall panels. Redrawn from the original house document, the design is attributed to A.W. Pugin.
- b) Crimson and straw narrow woven damask for curtains and valances.
- c) Crimson silk lustring linings. Ref. 1246 / 1252, 1264 / 1347

Raheen, Studley Park Road, Kew, South Australia - Large Victorian Italianate style mansion partly conserved by the National Galley of Victoria.

Pure silk three colour tissue woven narrow for furniture covers, in a design named Stafford by Bruce J. Talbert late 19th Century. Originally woven in Spitalfields by Warner, the same design can be seen in the Drawing Room at Loreto Mandeville Hall Catholic Girl's School, Toorak, and Melbourne, where the original silk wall coverings remain. There is also a version of the design to be seen in the Warner Archive. Ref. 1148

Ranger's House, Blackheath, London (English Heritage) – Built in the early 18th Century with 20th Century alterations, a former Royal residence it now houses collections from Luton Hoo.

Pure silk damask in green and camlet in crimson and green for curtains, with glazed wool tammy for linings. Ref. 915 / 928 / 1068

Royal Court of Justice, London – The imposing Victorian Gothic building, designed by G E Street, was opened by Queen Victoria in 1882, the architect's finest achievement, and the last major Gothic revival building in London.

Wool and cotton tissue in deep blue featuring gold court of justice motif a in half drop repeat, used for window drapes in the formal Dining Room. Ref. 2057

Savoy Hotel, London - Built at vast expense over a five-year period, opening in 1889 with full electric lighting.

Camlet in all worsted for lavish window drapes in apricot. Ref. 554

St. Fagan's Museum of Rural Life Cardiff, Wales – Opened in 1948, part of the National Museum & Galleries of Wales. Features a late 16th Century manor house donated by the Earl of Plymouth.

Pure silk crimson damask for bed hangings and window drapes in the State Bedroom. The design once featured strongly at Hampton Court Palace before the great fire, and another version of the design can be seen at the Warner Archive. Ref. 339 / 1656

St. James Palace, The Chapel Royal (The Royal Collection) – Senior Palace of the Sovereign.

- a) Plain silk poplin in crimson for drapes. Ref. 1793
- b) Silk and cotton green damask wide woven for upholstery reproducing the original mid 18th Century Italian design. Ref. 1714
- c) Damask in all cotton for furniture restoration in sage green. Ref. 509

St. John's College, Cambridge – Founded in 1511 by Lady Margaret Beaufort it is now the second largest college by size of its membership. The Combination room is on the second court built 1589–99 has the largest single ceiling in Cambridge.

Specially commissioned design for silk and wool damask in peach, woven wide width. The design was taken from elements of the wood panelling in the Combination Room, for which the fabric was made into curtains. Ref. 1318

St. Paul's Church, Wilton Place, Knightsbridge, London – Mid 19th Century Building.

Silk damask used for the restoration of some 19th Century Vestments.

Sarsden House, Chipping Norton, Oxfordshire – The perfect Regency House, substantially a creation of the Reptons, both Humphry and his son George Stanley from around c.1823–25.

Silk and linen Brocatelle in olive and gold, woven narrow width in a late 18th Century Italian design, also to be seen at the Gardner Museum Boston USA. Ref. 2060

Schloss Ehrenburg, Coburg, Germany – Ancestral home of Prince Albert.

Pure silk narrow woven sarsnet window drapes in crimson and celadon green. Ref. 1444 / 1474

Sewerby Hall, Bridlington, East Yorkshire – Georgian house with 19th Century Orangey, dates from 1715 with 50–acre parkland.

Three different colours of cotton and wool damasks have been supplied for use as curtains in The Oak Room, The Halifax Room, and The Swinton Room. These were based upon schemes from the late 19th Century. There is a version of one of the design to be seen in the Warner Archive. Ref. 1442 / 5 / 7

Sezincote House, Gloucestershire – Designed by Samuel Pepys Cockerall and completed in the late 1820's when his Son added the office wing at the rear. John Fowler worked on the Saloon restoration in the 1950s copying the elaborate trimmings on the drapery.

- a) Plain armure in silk and cotton for seat covers in stone shade in the Saloon. Ref. 2100
- b) Plain Ottoman in silk /cotton–viscose in yellow for seat covers in the Saloon Ref. 2101
- c) Plain Ottoman in silk/cotton in olive for seating in the Saloon. Ref. 2102

Sheraton Hotel, Casablanca

Pure silk damask for window drapes in powder blue and cream. Ref. 421 / 454 / 973

Shugborough Hall, Staffordshire (N.Trust) – Country manor house much altered in the 18th Century by Architects Samuel Wright and Thomas Wright.

Narrow woven pure silk crimson damask for the restoration of the State bedroom window drapes and bed hangings. This same design is used for bed drapes in a larger scale at Petworth House (N. Trust). Ref. 1599

Soestdijk Palace, Holland – Built between 1674 and 1678, a Royal palace and former home of Princess Juliana and Prince Bernard.

Worsted maroon camlet for furniture restoration. Ref. 1595

Southill House, Bedfordshire – Southill House became the property of the Whitbread family in 1795 when they purchased it from the Byng family. With a fortune founded in brewing, Samuel Whitbread had the house rebuilt to the design of Henry Holland between 1796 and 1801. The Byng's had already had the park laid out to the plans of Capability Brown with statues, lakes and bridges. Brown happened to be Holland's father-in-law.

Crimson pure silk damask woven for the restoration of the Drawing Room walling and window drapes. The design used can also be seen at Charlecote Park, Audley End and Kensington Palace. Other versions of the pattern can be seen in the V&A textile collection and the Warner Archive. Ref. 1177

S.P.N.E.A. Conservation Centre, U.S.A.

Glazed pure wool damask in deep maroon for restoration of historic furniture. This late 17th Century design has an unusual small repeat for this period. There is another version of this design in the Warner Archive. Ref. 1643

Spencer House, St James's, London – London's finest surviving 18th Century house built in 1757 for the first Lord Spencer.

Damask woven narrow in crimson used for wall coverings, curtains and upholstery in the Great Room. The design was redrawn from an early 18th Century French document from John Cornforth, but versions of this design are to be found at Holkham Hall Norfolk, and Castletown Cox S. Ireland. Ref. 981 / 1004 / 1104

b) Silk damask in sage green woven for the palm room festoons and furnishings. Ref. 1001 / 59 / 1138 / 58 / 1458

Stapleford Park, Melton Mowbray, Leicestershire – Former home of the late third Lord Gretton.

Restoration of important gilt and mahogany furniture belonging to the Gretton Estate, using crimson, lilac and gold and sage green silk tissue. Ref. 1031 / 38

Stourhead, Wiltshire (N.Trust) – Palladian mansion built in the 1720s, home of the Hoare family, includes an outstanding Regency library and furniture by Chippendale the younger.

Silk and wool damask and bombazine in deep blue used to upholster the suite of Chippendale furniture in the Large Dining Room. The design is a damask redrawing of a similar tissue one to be seen in the Warner Archive. Ref. 353 / 353a

Strawberry Hill, Twickenham, Greater London – Horace Walpole's Gothic Castle. Created by Horace Walpole in the 18th century, Strawberry Hill is internationally famous as Britain's finest example of Georgian Gothic revival architecture.

- a) The Round Room – Silk and wool damask in Crimson for wall coverings. The design was redrawn from the remaining silk and linen brocatelle wall coverings at The Vyne, Hampshire. This version differs to the wool damask featured in The Gallery. Ref. 2108
- b) The Great North Bedchamber – Damask wall covering woven in Crimson silk and wool damask. The pattern has ribbon and bow French influences, and has the same proportions of scale as the original walling, none of which survived. The design can also be seen at Osterley Park and in the Library at Holkham Hall in Norfolk. Ref. 2108b
- c) The Beauclerk Closet – Silk Souple damask part woven in the gum, woven for the walling in pale blue. The broadloom floral design originates from a mid 18th Century pattern thought for furnishing, but made up a dress and returned from America and now part of the Victoria and Albert Museum collection. The original bears witness to a troublesome warp with many threads riding the satin ground structure and could have been a Chinese import. Ref. 2110

Temple Newsam, Leeds, West Yorkshire – Tudor– Jacobean mansion housing one of the largest collections of Chippendale furniture in England.

Silk damask wide woven in old gold for wall coverings in the Boudoir. The design is to be seen also at Charlecote Park (N.Trust) in a broadloom width, and also in the Warner Archive. Ref. 678 / 744 / 1109

Tredegar House, Newport, Gwent – Architectural wonder of Wales built in 1793, Home of the Morgan's, later Lords Tredegar. The restoration programme started in 1976 continues.

- a) Silk damasks in blue and crimson used for wall coverings and curtains. Redrawn from remaining fragments found at the house. Ref. 377 / 378 / 442 / 444 / 572
- b) Camlet in all worsted in shades of red, rust and green. Ref. 478 / 567 / 8 / 9 / 70

Treasurer's House, York (N.Trust) – Dating from medieval times with 16th and 20th Century decoration . Originally it was home to the Treasurers of York Minster.

- a) Pure silk damask in pale yellow to upholster the sofas. The design is featured at Osterly Park (N.Trust) and Audley End (E. Heritage), and another version is in the Warner Archive. Ref. 1683
- b) Fine silk and cotton poplin stripe copied from an original house document. Ref. 1779

U.S. State Department, Washington DC, U.S.A.

- a) Original Chippendale furniture in the Diplomatic Rooms has been re-upholstered in pure silk damask. This design is also featured at Harewood House, Yorkshire. Ref. 1420
- b) Silk and wool damask in sage green for the Treasury department. Ref. 1173

Valentines Mansion, Ilford, Essex – Large imposing Georgian mansion set beautiful gardens. Subject to a major refurbishment after standing empty and unused for more than twenty-five years. Now looked after by Redbridge Council and open to the public.

Pure silk fabric in crimson for the figured Bed drapes on a reconstructed early 18th Century Bed now installed on the public tour. The colour was copied from the Petworth Bed (N Trust) and the design can also be seen at Holkham Hall, the V&A textile

collection and there is another version of the same design in the Warner Archive. Ref. 2097

Ven House, Dorset – Grade I Listed country house completed in c.1730 by Richard Grange for its owner James Medlycott. It was later altered and extended by Cubitt and Decimus Burton in 1836. Its present owner is the acclaimed British fashion designer Jasper Conran.

Silk and wool narrow woven damask in pea green used for walling. The design can also be seen at Osterly Park (N.Trust) on furniture attributed to Linnell in the same colourway researched by Tom Helme in 1996. Ref. 2118

Victoria and Albert Museum, South Kensington, London – The British Galleries.

- a) V&A ref Norfolk House Music Room based on 1756 inventory.– deep green pure silk damask festoon window drapes. Ref. 1703
- b) V&A ref No 11 Henrietta Street. 1727–1732 – Silk lute in deep blue for festoon window drapes. Ref. 1710
- c) V&A ref W22 1959 Armchair from Eaton Hall, Cheshire. 1823. - Crimson and gold silk damask. Ref. 1471
- d) V&A ref Great Bed of Ware 1590. - Natural dyed pure silk broadloom silk lute in pale shot salmon/green for the embroidered quilt on the Great Bed of Ware. Ref. 1706
- e) V&A ref Bergere drawing room chair by Chippendale 1772 – Narrow woven dark green silk and wool damask. Ref. 1727
- f) V&A ref W70 1916 The Garrick Bed 1775. – pure silk broad loom lute linings in sage green. Ref. 1636
- g) V&A ref W38 1930 - Crimson and gold damask for early 19th Century Empire style couch made for the drawing room at Kimmel Park Denbighshire (1786–1813). Ref. 440
- h) V&A ref WJ 973 – Pure silk narrow woven crimson damask for 1755 armchair by Richard Conway. Ref. 1512
- i) V&A ref Gilt chair for Goldsmiths Hall 1834–1835. Silk crimson damask for upholstery. Ref. 1398
- j) V&A ref WJ 1964 - Fly chair 1834–1835. - Deep crimson silk and cotton damask for upholstery. Ref. 1105
- k) V&A ref W65 1940 - Thomas Chippendale Chair 1754/1780 - Narrow woven all wool crimson damask for upholstery. Ref. 1620
- l) V&A ref WJ 1957 - Robert Adam design chair made by Chippendale. Crimson 25 inch / 63.5 mm wide silk damask for upholstery. Ref. 640
- m) V&A ref W.11 1993 - Elbow chair in the style of Robert Adam, 1790. - Narrow woven deep green watered taboret stripe in silk and linen. Ref. 1440
- n) V&A ref The Jesse Cope - All silk twill cloth in natural white reconstructed from the 14th Century original base structure to which the remaining fragments have been re-applied. Ref. 826

Virginia Museum of Art U.S.A.

Narrow woven glazed all wool damask in bright yellow for furniture restoration. The design is also to be seen at Southill House Bedfordshire and another version is in the Warner Archive. Ref. 1699

Wallace Collection, London

Cotton satin stripes in dark red, light green, pink, dark green and blue for walling colours.
Ref. 222 / 3 / 4 / 5 / 231 / 240

Washington D.C. Art Gallery U.S.A.

Wall covering in rust silk damask for the Treasures of Britain Exhibition. The design was originally used for wall covering at Mentmore Towers Buckinghamshire and there is also another version in the Warner Archive. Ref. 739

Walmer Castle, Kent (English Heritage) – Official residence of the Lord Warden of the Cinque Ports since 1708, built by Henry VIII as a coastal fort.

Crimson tammy in all worsted for window drape restoration. Ref. 808

Walpole House, Chiswick, London – Early 18th Century, one of the finest and most covetable terraced houses in London, with major reworking between 1710 and 1720.

Mohair and silk repp in deep blue and also in a second shade of crimson copied from Hampton Court Palace documented evidence. Used for bed and window drapes. Ref. 2055 / 56

Warwick Castle, Warwickshire – Britain's finest medieval castle begun by King William I in 1068.

Pure silk hand cut velvet in crimson woven narrow width to create a new Altar Frontal in the Chapel. Ref. 1399

Welbeck Abbey, Northamptonshire – Home to the Dukes of Portland, 12th Century abbey inner walls and basement, house was mainly built in 17th Century.

a) The restoration of Library and Saloon window drapes in olive green silk damask and brocatelle. Ref. 1548 / 9 / 50

b) Restoration of walling in figured silk and cotton olive green. Ref. 2001

Werribee Park, Melbourne, Australia – Restored Victorian estate of Thomas Chirnside built in the 1870's.

Silk and cotton broadloom damask in pale turquoise blue, used for window drapes and furniture covers in the Drawing Room. This design is to be seen also on the Dining Room window drapes at Osborne House (E.Heritage), and there is also another version to be found in the Warner Archive. Ref. 267

Westminster, Palace of, London – State apartments – The Speakers House.

a) Silk and linen brocatelle in geranium and gold, and plain geranium lustring used for hangings on State Bed, and upholstery for two prie-dieus. Ref. 563 / 517

b) Silk and wool damask for wall coverings and curtains for the Crimson Drawing Room. Ref. 931

c) Silk and linen brocatelle in crimson and gold used for curtains in the State Dining Room. Ref. 1287

d) Cotton damask in crimson and for upholstery in the Speakers Sitting Room. Ref. 1800

e) Plain geranium lustring for the State bed counterpane. Ref. 1409

f) All cotton damask in cream and gold for the cloisters seating upholstery. Ref. 1293 / 95

- g) Cotton and worsted damask in beige and gold for the restoration of the Speakers Library walling and window drapes. Ref. 1279
- h) Silk and wool crimson damask for the wall covering and window drapes of the State Bed Room. Ref. 683

Westminster, Palace of, London – State apartments of the Lord Chancellor – House of Lords.

- a) Pure wool camlet in Pugin red for Drawing Room and Dining Room drapes and upholstery restoration. Ref. 1565
- b) Crimson silk and wool damask for the restoration of the River Room window drapes. Ref. 1566

Westminster, Palace of, London – House of Lords.

Restoration of the Queens throne using crimson hand cut pure silk velvet. Ref. 452

White House, Oval Office, Washington, U.S.A.

Silk damask in a dusky pink used to cover a suite of furniture given by Queen Elizabeth II in celebration of her Silver Jubilee in 1977. The design is used in a smaller scale at St James Palace (Royal Collection) and another version can be seen in the Warner Archive. Ref. 265

Windsor Castle, Berkshire (The Royal Collection) – An official residence of the Queen.

- a) Cream pure silk broadloom damask for the restoration of the White Drawing Room. Ref. 1599
- b) Pure silk narrow woven damask in crimson and straw for the window drapes in the State Dining Room. Ref. 1480
- c) Pure silk in crimson woven wide width for the restoration of the Crimson State Drawing Room. Ref. 1441
- d) Crimson and gold damask in pure silk for the furnishings and window drapes in the Grand Reception Room. Ref. 1429
- e) Deep green pure silk damask woven wide width for the Green Drawing Room restoration. Ref. 1416
- f) Crimson damask in silk and cotton for gilt furniture restoration. Ref. 338
- g) Pure silk lustring in lilac for State Bed hangings. Ref. 008
- h) Green silk damask for furniture restoration in the Yellow Drawing Room. Ref. 292
- i) Green silk and cotton damask for the restoration of the Kings Gallery. Ref. 2000

Winterthur Museum, U.S.A. – An American country estate, former home of Henry Francis Du Pont, houses unparalleled collections of antique furniture.

Pure silk narrow damask in buttermilk for furniture restoration. Ref. 1632

Wolvesey Palace, Winchester – Chief residence of the Bishops of Winchester, ruins date to the 12th Century. Tudor chapel was built by Christopher Wren in 1674.

Silk and wool damask, in cream and blush, and all wool camlet in blue used for wall hangings in the Chapel. Ref. 1321 / 2

Woolsthorpe Manor (N.Trust) – Small 17th Century manor house, birthplace of Sir Isaac Newton.

Mohair and wool camlet in crimson for window drape restoration. Ref. 1764

Wordsworth's House, Grasser, Cumbria (N. Trust) – Georgian town house, birthplace of William Wordsworth. Rooms presented in the 1770's as a home of the Wordsworth family.

Brown camlet in all worsted used for curtain restoration. Ref. 587

Worshipful Company of Weavers, London – The oldest recorded City Livery Company. Mentioned in the Pipe Roll of 1130 and granted its first Charter by Henry II in 1155.(see also Ceremonial projects)

a) Silk and Linen Brocatelle in white and azure blue for the Chaplains Cope. Ref. 864

b) Silk and wool damask for upholstery of the Upper Bailiffs Chair dated 1710. Ref. 1765

Yale University, New Haven, Connecticut U.S.A. – Yale's roots can be traced back to the 1640s, when colonial clergymen led an effort to establish a college in New Haven to preserve the tradition of European liberal education in the New World.

Presidents House sofa restoration in narrow woven green pure silk satin stripe. Ref. 1797

York Minster, City of York – Largest gothic Cathedral in Europe.

Pure silk hand cut velvet in old straw gold used to upholster the 15th Century

Archbishops Throne. Ref. 1319

Ceremonial Projects

Australia High Commission.

Crimson pure silk damask and banner cloth for military trumpet banners and regimental colours. Ref. 865

The Brompton Oratory, London

Pure silk damask in green for Altar frontals in the Sacristan. There is another version of the 15th Century design woven in 1922 in the Warner Archive. Ref. 1250

Cranfield University Bedfordshire

Pure Silk plain ottoman in Prussian blue for the Chancellors Ceremonial robe. Ref. 2061

Holyrood Guild, U.S.A.

Pure silk damask in green for Ceremonial robes. Ref. 654

Hull University

Deep blue pure silk damask for the Chancellors Ceremonial robe. Ref. 1349

Huguenot Society of United Kingdom

a) Bookmark in pure silk crimson and gold to celebrate tri-centenary of arrival in England. Ref 705

b) Pure silk gentleman's neck ties in crimson and navy incorporating society crest. Ref. 535

The Lord Chancellor

Pure silk damask in black for Robes of State. Ref. 638/1052

Lord Mayor of the Corporation of London

- a) Pure silk damask in black for formal dress Ceremonial robes. Ref. 508
- b) Pure silk plain ottoman in midnight blue for Ceremonial robes. Ref. 1896

Leeds University

Chancellors ceremonial gown in dark green pure silk damask. Ref. 1206/1686

Morris Dancers, Thaxted

Decorative cut pile cloth in worsted and cotton in crimson and cream for unique waistcoats copied from 1930s originals designed by Marianne Straub. Ref. 490

Nelson Mandela

Pure silk ottoman in scarlet for official robe of Honourable Fellow at Magdalene College Cambridge. Ref. 1603

Newcastle University

Chancellors ceremonial gown for European Commissioner Chris Pattern. Ref. 1594

Milton Keynes Open University

Pure silk damask in midnight blue for the Chancellors Ceremonial Robe. Ref. 1332

Order of the British Empire

Mantle for H.M. Queen Elizabeth II – Pure silk duchess satin lining in silver grey and cerise pure silk 5 end satin outer face. Ref. 1046/50

Order of the Bath

Mantle for H.M. Queen Elizabeth II - Crimson 5 end satin for outer face. Ref. 698/872/1061

Order of the Garter

Mantle for H.R.H. Prince of Wales – Pure silk hand cut velvet in deep blue. Ref. pre-number sequence

Pearly Kings and Queens, London

Pure silk medal ribbon in blue and red to celebrate Queen Elizabeth II Silver Jubilee. Ref. 384

Queen of Denmark

Broadloom woven black with red and pink detail chequered apron cloth in pure silk for restoring National Costume of the Queen of Denmark. Ref. 805

Regimental Colours for M.O.D. (Trooping of the Colour)

Specially woven banner silk is supplied, upon which the rich embroidery is applied. Ref. 1801

St Josephs Abbey, U.S.A.

Silk damask in blue and gold for robes. Ref. 643

Speaker of the House of Commons

- a) Plain silk ottoman in black for day robes of the Speaker. Ref. 905
- b) Pure silk damask in black for dress ceremonial robes.

State Trumpeters. (M.O.D.)

Pure Silk Crimson damask used for the Trumpet Banners. Ref. 427/1671, 1559/1772, 1471/1270 & 1163

The Crown Jewels

For the Jewel House Tower of London, hand cut crimson silk velvet used for the restoration of some of the Crown Jewels and paste copies at Westminster Abbey. Ref. 1187

Tower of London (Historic Royal Palaces)

The Crown Jewels display- Silk and cotton repp in deep blue and plush red, watered and used in the Jewel cases. Ref. 1296/1310

Northumbria University

Scarlet pure silk damask for Chancellors Ceremonial Robes. Ref. 1242

University of London

Black pure silk damask for H.R.H. Princess Royal for Chancellors Ceremonial Robes. Ref. 347

Sheffield University

Silk lustring hood linings for hood linings in scarlet. Ref. 896

Wales University

Silk lustring hood linings for gowns in deep blue and cerise. Ref. 1649

Worshipful Company of Weavers, London

- a) Cope for the company Chaplin in blue and silver, silk and linen brocatelle. Ref. 1008
- b) Silk tissue on cotton binder in apricot for the Chaplin's stoll woven in plain repp for embroidery base. Ref. 2070
- c) Silk and cotton tissue in deep blue and gold in a unique large scale single design for the replacement Funeral Pall. Ref. 2073

Industrial Projects

Sea Wolfe Guided Missile System

Anti- radar screening fabric in glass-fibre and nickel-plated copper wire for defence system on type 42 Royal Navy Frigates. Ref. 202

Oil Fired Boiler Flue Sleeves

Glass-fibre circular woven sleeves for seamless flexible joint in balanced flue systems. Ref. 004a/6/7/9/10/052

Filters for Gold Smelting

Ceramic fibre thread woven into extra wide filters to withstand 1800 degrees Centigrade used on gold smelting furnaces. Ref. 731/733/734/

Flame Proof Shutters

Narrow woven glass-fibre cloth for seamless shutters on air intakes on Royal Navy Frigates. Ref. 472

Helicopter Anti-radar Shields

Glass-fibre and tinned copper wire, narrow woven cloth for 'D' panels on the under side of defence aircraft, to allow flight to be undetected by radar. Ref. 840 /1028

Fashion, Film and Other Projects

Fencing Lames – British Olympic Fencing Team

Silver wire and cotton conducting cloth for electronic score recognition on sport kit lames. Ref. 228/232/245

Feather Fabrics

Cotton ground cloth featuring pheasant and pink and white ostrich feathers for fashion jackets. Ref. 120

Shoe Cloth

Weaving pre-cut leather strips of various colours into narrow woven face cloth for ladies fashion shoes. Ref. 532/534/539/541/550/

Science Museum, London

Restoration of 1840 Daniel Walters Spitalfields hand loom given by Sir Frank Warner in 1911 to weave narrow silk tissue in a late 19th Century Warner design. (*Now installed & on public display in the Welcome Wing*) Ref. 1806

The King and I, – London Palladium Theatre

Pure silk duchess satin in mushroom for actress Virginia McKenna's Ball gown.

Special Effects, – Pinewood Studios

Carbon fibre hand cut woven velvet structure for flame proof 'feathers' on imitation shire horses to allow illusion of ignited horses in the science fiction film 'The Krull.' Ref. 520

Special Effects, - Warner Bros., Studios London

Silk and metallic thread specially twisted in silver for the spider's webs in the second Harry Potter film.

Pocket Cloth for Denim Jeans U.K. Manufacturer

Fashion fabric using cut and hemmed denim strips rewoven into basket weave structure for decoration on jean pockets involving over 1000 metres of hand weaving. Ref. 209/10/11/12

Madame Tussaud's, London

Silk damask in pale blue documented from the Palace of Versailles used in re-creation of Marie Antoinette's Bedroom. Ref. 432

Westminster Abbey, London

Specially commissioned cloth hand woven at the Abbey during Coronation Exhibition celebrating Golden Jubilee of H.M. Queen Elizabeth II. Ref. 1791

The Globe Theatre, London

Pure silk lute, maroon and crimson camlets, cerise silk satin, used for authentic costumes. Ref. 1493/1590/1565

Carriages and Boats

H.M. Bark Endeavour Foundation, Australia

Pure Wool camlet used for curtains in cabins based on Captain Cook's original ships inventory. Ref. 1380

National Museum of Ireland, Dublin, Eire

- a) Irish Poplin used for covering the interior of a 19th Century coach.
- b) Pure hand cut silk velvet in deepest maroon used to upholster two Gilt chairs from the coach. Ref. 1298

Rheidol Railway South Wales

- a) Restoration of silk and wool carriage lace both broad and narrow for 1870s first class carriage interior. Ref. 1818/ 1750
- b) Window drapes in deep blue silk repp for 1st class carriage interiors. Ref. 1893

Rolls Royce

Phantom VI restoration for the King of Morocco reweaving pure silk braids for interior trim. Ref. 1812

Rolls Royce – 1933

Reweave of original worsted figured upholstery for saloon car once belonging to Lady McAlpine. Ref. 575

Rolls Royce Phantom 3

Restoration of the original cloth upholstery for the passenger compartment. This fabric features a small basket weave copied from remaining fragments. Jacquard woven in cotton, wool, and flax in beige. Ref. 2135

Royal Mews, Buckingham Palace, London (The Royal Collection)

The Gold State Coach designed by William Chambers in 1760 and first used by George III in 1762.

- a) Crimson Duchess Satin in pure silk used for deep-buttoned interior. Ref. 266
- The 1902 State Landau horse drawn carriage built for King Edward VII.
- b) Crimson narrow and broad Carriage lace for carriage interior edging and upholstery borders. Ref. 1786

- c) Crimson Duchess Satin for deep buttoned upholstery. Ref. 1799
- d) Dark crimson cotton damask for hood linings. Ref. 1788
- e) Special crimson silk-corded thread for the upholstery tuft buttons.

Pullman RailCoach

Restoration of original window drape damask design of 'Gwen' dining car when in use on Colne Valley Railway Essex. Ref. 609

South Korean National Research Institute of Cultural Properties –1914 Daimler and 1913 Cadillac, once used by the South Korean Royal Family.

- a) Carriage lace, broad and narrow in gold/straw silk and wool for interior edgings and decoration.
- b) Watered gold silk damask and glazed cotton Holland blinds for the restoration of the interiors. Ref. 1717/1697

Yacht Blinds

Interior wooden woven blinds featuring multi-fibre yarns and stainless steel slats for luxury boat designer Jon Bannenburg. Ref. 032/033/060/089/238/318/320