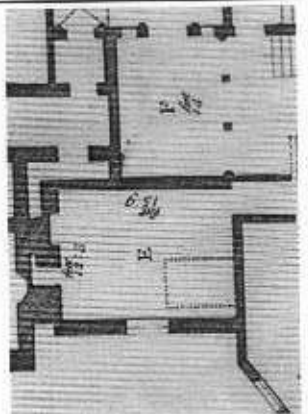


ITEM	HISTORICAL DETAIL	WORKS
	<p>1958 Dec Sir Albert Richardson Plan [plan recording and with proposal of the restoration of the north entrance. Room not labelled, doorway to west - linking the Little Cloister is indicated] BEDS ROLL RGH2/335</p>	
	<p>[1959/60] Next was the completion of the restoration of the Hallway and the area outside the front door; Lady Waldegrave had done some violence to the architecture. She had taken down the outer wall around the front door and had extended it to include the whole area of the courtyard which she made into an extension of her hallway. Sir Albert found that the rains and snows of winter lodged in this extended roof and caused dry-rot in the timbers there and on either side. So he tore the whole thing down and restored Horace's Hallway in the original design. One of my discoveries was that in the old handicraft department there was a slide door leading into a little courtyard, and I recognized in the design the outline of Horace's front door. We verified this, had it cleaned and restored and put back in its original place. CRONIN 5</p>	
	<p>1959 "You first enter a small gloomy hall paved with hexagon tiles, and lighted by two narrow windows of painted glass, representing S. John and S. Frances. The hall is united with the staircase, and both are hung with Gothic paper, painted by one Tudor, from the screen of Prince Arthur's tomb in the Cathedral of Worcester. In the well of the staircase, by a cord of black and yellow, hangs a Gothic lantern of tin japanned, designed by Mr. Bentley, and filled with painted glass;" thus wrote Walpole in his Description of Strawberry Hill. In a letter of 27<sup>th</sup> April 1753 to Mann he again describes the Hall, which he says, "we call the Paraclete, in memory of Eloisa's cloister." It was especially in the hall that Walpole felt he had achieved the effect of "venerable Gothic gloom".  "The two saints in the Hall have suffered martyrdom" - destroyed by the explosion of the Hounslow gunpowder mills on 6<sup>th</sup> January 1772. However, the Gothic lantern has survived. It is among the wonderful collection of Walpoliana at Farmington and in Collector's Progress Mr. W. S. Lewis tells the amusing story of how he acquired it - almost an example of what Walpole calls "Serendipity". Dunning 22</p>	
	<p>1960-65 PR No, perhaps I ought to say though, <i>à propos</i> furniture in that area, that the two hall chairs below which have the shields of Walpole on them I bought from Phelps. They were originally mahogany and I decorated them grey and painted the shields on them. I'm not sure how they're regarded these days but I was quite pleased with the effect when I came recently and realised they looked really quite in keeping. Of course they're really 19<sup>th</sup> Century chairs but I seem to have successfully managed to make them look. Anthony Kenney Interview with Peter Rose - 23 January 1996 8</p>	furniture

ITEM	HISTORICAL DETAIL	WORKS
	<p>1963</p> <p>If you have ever come through the Old House entrance you may remember the rather massive front door opening from the little carriage-way and inside the door a tiled hall leading to the main stairway. Actually this hallway was a Waldegrave addition to Walpole's house and was not part of the original.</p> <p>Above five years ago all of it was discovered to be suffering from dry rot, and Sir Albert decided that the solution was not to patch it up but to take it right out and restore the original. This revealed Walpole's Little Cloister (where the goldfish bowl stood in which the "Favoured Cat" was drowned). Walpole's front door, which had disappeared during the Waldegrave regime, was found in an outhouse near the Handicraft Department and was restored to its original place.</p> <p>The interior of the hall and the stairway now needed to be redecorated. Mr. Rose was in charge of this particular item of the work. He found the original design of the Gothic wallpaper which Walpole had used and had this reproduced on to the interior walls. The result was most spectacular.</p> <p style="text-align: right;"><small>The Simmaron Newsletter - no. 25 March 1963 15</small></p>	
<p>Interpretation</p>	<p>The western 2.5m of the south wall of the Hall and Star Chamber is evidently solid masonry (Figs 3 and 4). The closing-up of the early eighteenth-century wall to its west makes it clear that it is not of that phase; nor is a masonry wall in this internal position likely to have formed part of any subsequent phase. This suggests that the 1698 west end wall returns to mark the south side of the original house.</p> <p>The Hall and Star Chamber may thus represent the west end of a two-storey cottage of 1698. The partition to the east of the Star Chamber was exposed in the early 1980s and photographs show a timber frame that could be from the first build. From 1753 the Hall had two columns leading to the Staircase (Fig 1). These may have been inserted to replace a corresponding original partition. The survival of an original floor between the Hall and Star Chamber might be the reason for an awkward junction between the Hall's low ceiling and the Staircase west wall.</p> <p>The construction of the Staircase and Great Parlour and Library block in 1753-54 obliterated all evidence of the part of the 1698 house the site of which the Staircase seems to occupy. Timber-framed partitions between the Staircase and the Great Parlour (Fig 3) are integral parts of the Walpolean work. Thus, a bay of the 1698 front wall might have been entirely removed in 1753, to facilitate the formation of the Staircase.</p> <p>The ground-floor partition on the south side of the Staircase seems to survive from the early eighteenth-century phase. The reasons for deducing this are complex. The passage on the south side of this partition has at its ends six-panel doors with simple cyma architraves.</p> <p style="text-align: right;"><small>GULLERY 8</small></p>	

STAIRCASE G/1/10.1  
1753 Staircase

Walpole regarded the staircase as the 'chief beauty of the castle' and was built over the winter of 1752 and finished in March 1753. The irregular levels were only achieved by incorporating earlier structures within the Gothic villa. Richard Bentley modelled the balustrade of the staircase on the Staircase to the Library at Rouen Cathedral erected between 1478 and 1480 by G. Pontifz on the order of Cardinal d'Estouteville and were carved by Desvignes and Chennevière.

In the early *Correspondence* Walpole links the creation of the hall with a romantic notion of Eloise's paraclete, and he consciously models the wall decoration on Prince Arthur's tomb at Worcester Cathedral. From an identified surviving fragment of the painted wallpaper, the decoration was probably executed in grey, with few sources of natural light. The composition of the Hall and adjacent staircase is of great significance as it is the most intricate and elaborate of Walpole's romantic interiors.

The Lobby to the Great Parlour was probably newly constructed as part of the staircase works in 1752. For the winter of that year, just prior to the building of the Great Parlour, the room lead directly onto the garden. During the 1861 building campaign the forecourt was enclosed and the window was probably lost. As part of AER's 1958-59 reinstatement of HW's entrance and repair of dry rot the window was probably reinstated. The present decoration probably dates from 1960 and is part of Peter Rose's reworking of the Staircase.

ITEM	HISTORICAL DETAIL	WORKS
<p>CEILING</p> <p>Underside of staircase Plain painted plaster.</p>	<p>1780s      Shown by Carter as painted with hexagonal pattern relating to hall ceiling and Library Ceiling</p>	
<p>Staircase</p> <p>Complex series of stairs and landings rising through the house. The balustrade with pierced Gothic decoration.</p> <p>The newels dropping below the string course. The top of each newel decorated with a carved Antelope. The string course decorated with arches.</p>	<p>1753 Mar 4      inspect the progress of a Gothic staircase, which is so pretty an so small, that I am inclined to wrap it up and send it you in my letter. 20 361</p> <p>1753 Dec      p<sup>d</sup> Mr Abbot for painters Work to the Staircase &amp; new rooms      20 3 0      Toynbee Accounts      4</p> <p>1883      <b>THE PRINCIPAL STAIRCASE,</b> Which is richly decorated, has an antique carved and pierced tracery balustrade, and newels with heraldic figures.      VENTOM 5</p> <p>1959      "The Chippendale Gothic Staircase Balustrade," adorned on the newel posts with antelopes (part of the Orford emblems) bearing shields, is very beautiful.      Dunning 24</p> <p>1960 65      a staircase which was brown - it had been stained to imitate dark brown wood, right the way up to the ceiling. It was a very dark and depressing experience to enter this particular space. We discovered by looking at the old engravings and some water-colours we had got copies of - I think they were transparencies from America from Wilmarth Lewis ... that the staircase itself was not dark brown at all but clearly a light colour. By scrapings and various investigations it was decided that it was a stone colour originally and this was therefore re-created as a stone colour.      Antony Kenney interview with Peter Rose - 23 January 1996</p> <p>[?1998]      One of the Antelope was stolen while the house was rented out for a reception, never recovered. The loss has been replaced with a modern copy.</p> <p>2005      Transparent plexiglass boxes placed over each carved animal.</p>	<p>Reinstate arrangement of the antelopes based on visual evidence.</p>
<p>WINDOWS</p> <p>G/1/10 W 1</p> <p>architrave      none</p> <p>frame      varnished oak</p> <p>shutter      none - lost</p> <p>casement      Small wrought-iron casement to right</p> <p>glazing      The present window was created by Joan Howson, fragments from other areas of house. set in white 'Nailsea' glass.</p> <p>ironmongery</p> <p>furniture</p> <p>other      missing external iron security bars, external face fitted with black plastic-coated grating in 2005.</p>	<p>architrave      1984</p> <p>frame</p> <p>shutter</p> <p>casement</p> <p>glazing      HW's roundels reset 1960</p> <p>ironmongery</p> <p>furniture</p>	<p>reinstate shutter with turn-bar mechanism</p>

ITEM	HISTORICAL DETAIL	WORKS
	<p>1755 HW illustrated by Bentley in his view of the staircase and Hall from the first landing.</p> <p>1762 In a <b>passage from the Hall into the best Dining Room</b> are 2 Coats of Six pieces, 3 &amp; 3. 1st &amp; 6th. A. a Cheveron Gules inter 3 Cross Croslets Sable. 2d. Or, on a Bend Sable a mullet Argent charged with a Crescent Gules. 3d Argent a Saltire engrailed B. on a Chief B. 3 Roses Argent. 4th Argent a Cheveron Gules inter 3 Lions legs erased sable standing on their Feet. 5th Argent on a Fesse Gules inter 3 martlets sable, 3 mascles Or. 6th as 1st. – impales Or. a fesse inter 6 Lions Heads erased Gules. This is on more modern Glass, &amp; Mr Walpole told me he had them patched together, as the old impaled Coat was broken. – 2d Coat in the same passage is</p> <p>1. Party per Pale Baron &amp; Femme, Quarterly 1 &amp; 4. Sable 3 Bucks heads caboshed Argent, attired Or for Cavendish. 2 &amp; 3. G 3 stirrups &amp; Leathers Or for Scudamore, impales Quarterly 1st. Argent a Cheveron Gules inter 3 Crosse Croslets Sable. 2d. Or on a Bend sable a mullet Argent charged with a Crescent Gules. 3d. Argent a saltire engrailed Azure, on a chief Azure 3 Roses Argent. 4th Argent a Cheveron Gules inter 3 Lions Legs erased sable. <span style="float: right;">COLE 1762 f 80 v</span></p> <p>1784 Illustrated by John Carter</p> <p>1842 <b>27</b> A splendid specimen of the rare and fine old stained glass, representing the Royal Arms of England at the top, and six other Coats of Arms, the two centre medallions are painted in grisaille, representing Gideon at Prayers and Knights landing in the Holy Land to the Rescue of Prisoners, most beautifully drawn, the sides made up of fine old blue glass, and Gothic shaped top, 4 feet 9 high by 2 feet 3 wide (1842 May 21); <b>Bought by Swaby</b> for £13 0 0</p> <p>1858 Glass lost - not bought by Lord Waldegrave; later replaced by a new window painted by Baille in 1858 <span style="float: right;">Baille 43</span></p>	
DOORS		
<p>G/1/10/D 1 servery G/1/11</p> <p>architrave type 2, only to G/1/10</p> <p>frame</p> <p>leaf two, variation type one, no lancet head.</p> <p>ironmongery H hinges two different models; Yale lock; ghost of box lock internally.</p> <p>furniture</p> <p>other Lancet head over arching both doors, glazed with leaded-lights, fish scale pattern/</p>	<p>D 2</p> <p>architrave 1752/3</p> <p>frame</p> <p>leaf</p> <p>ironmongery 1752/3; Yale &gt;1960. keyhole 1752/3</p> <p>furniture</p> <p>other after 1945</p>	

ITEM	HISTORICAL DETAIL	WORKS
<p>D 3 First door leaf to Great Parlour</p> <p>architrave type 2</p> <p>frame lancet</p> <p>leaf lost, post</p> <p>ironmongery ½ pinions indicating second door leaf, frame patched showing position of lock keep.</p> <p>furniture</p> <p>other</p>	<p>D 3</p> <p>architrave 1752/3</p> <p>frame 1752/3</p> <p>leaf lost post 1958</p> <p>ironmongery 1752/3</p> <p>furniture</p> <p>other</p>	<p>Reinstated lost door leaf based on archaeological evidence. Follow model G/1/12 D 1.</p>
<p>DECORATION</p> <p>Present decorative scheme is a mixture of surviving scheme by Peter Rose and restoration in 1972 and 1984.</p> <p>Rose's work is scheme based on decoration represented by John Carter but on a pink ground and the layout altered to compensate for door in hall and lack of columns.</p>	<p>1960; 1972; 1984</p> <p>1753 June Decorative painting of paper on walls, assume that Abbot the painter completed the joinery about the same time;</p> <p>1753 Dec p<sup>d</sup> Mr Abbot for painters Work to the Staircase &amp; new rooms 20 3 0 <small>Toynbee Accounts 4</small></p> <p>1776 [Assumed some reworking of the scheme when niche was inserted in upper portion of the wall.</p> <p>1797 - 1857 <b>UNKNOWN</b></p> <p>1857 Major redecoration of the Staircase Hall by Lady Waldegrave, work included new painted glass for the skylights and windows by Baillie and the insertion of the cast-plaster stairs to the ceiling above the staircase and the fleur-de-lys added to the vaulted ceiling of the armoury.</p> <p>&lt;1924 Assume that the <i>Country Life</i> image of the staircase shows the walls and ceiling as decorated during the deStem family occupation.</p> <p>1927 Early SMUC scheme with the walls light-coloured and the joinery dark and shinny.</p> <p>1959/60 Major partial restoration of the Staircase and Hall undertaken by Sir Albert Richardson; walls decorated with Gothic painted tracery arranged architecturally on salmon ground painted under the instruction Peter Rose.</p> <p>1972 further works to repair and eradicate dry-rot, affects staircase and holbein chamber;</p> <p>1984 West wall on first floor repainted after surface opened up during dry rot repairs; during the course of repair a fragment was discovered;</p> <p>11 decorative schemes [MS]</p>	

ITEM	HISTORICAL DETAIL	WORKS
WALLPAPER See decoration	1753 June 11 we have a painter who paints the paper on the staircase under Mr Bentley's direction. <span style="float: right;">9 150</span>	
	1753 June 12 Imagine the walls covered with (I call it paper, but it is really paper painted in perspective to represent) Gothic fretwork: <span style="float: right;">20 381</span>	
	1753 Dec p <sup>d</sup> Mr Abbot for painters Work to the Staircase & new rooms <span style="float: right;">20 3 0 Toynbee Accounts 4</span>	
	1754 Feb 22 p <sup>d</sup> Bromwich for papering Staircase, pink room green closet & garretts <span style="float: right;">77 17 2 Toynbee Accounts 5</span>	
	1754 Nov 20 [HW to Bentley] But now comes your last proposal about the Gothic paper. When you made me fix up mine, unpainted, engaging to paint it yourself, and yet could never be persuaded to paint a yard of it, till I was forced to give Bromwich's man God knows what to do it, <span style="float: right;">35 191</span>	
	1755 July 5 [HW to Bentley] The great dining-room . <span style="float: right;">35 233</span> is hung with paper of my staircase, but not shaded properly like mine. I was much more charmed lately at a visit made to the Cardigans [FN 18] at Blackheath. [FN 19]. <span style="float: right;">35 234</span>	
	1750 Bentley views	
	1780s John Carter 2 views + two finished watercolours	
	1784 Hall & Staircase	
	hung with Gothic paper, painted by one Tudor, from the screen of prince Arthur's tomb in the cathedral of Worcester. <span style="float: right;">Description 3</span>	
	1790s George Harding drawing of west wall - was this realised? <span style="float: right;">Farmington</span>	
	1960 we discovered that the walls had been originally papered with a Gothic tracery pattern and that the staircase itself was not dark brown at all but clearly a light colour. By scrapings and various investigations it was decided that it was a stone colour originally and this was therefore re-created as a stone colour. We decided that instead of printing a paper, a very similar design could be applied directly to the plaster. We got somebody that I knew personally, a young, very talented mural designer called Bob Jackson to carry out the work. We had to make alterations to the original design because it turned out that the new flooring which was a 19 <sup>th</sup> Century Minton inlaid tile floor had altered the ceiling height, so we had to alter the original design to some extent and couldn't entirely replicate it. The most controversial aspect of the new design was the colour of the background which we decided would be a pink strawberry colour, partly because the coloured water-colour's copies that we had received from America showed it that colour. I'm convinced now that we were wrong in that - I don't think it was that colour initially, but that was the design and once made it remains unless the whole Gothic trace is repainted. I think some people like it and some people like it and some people don't. It's a very adventurous effect. <span style="float: right;">Antony Kenney Interview with Peter Rose - 23 January 1996</span>	
1984 Rose's scheme restored during the course of repairs a piece of the C18 paper discovered.		

ITEM	HISTORICAL DETAIL	WORKS
<p>LIGHTING</p> <p>Pierced tin with photographic-reproduced images of stained glass, reproduction of original now at the Lewis Walpole Library, Farmington.</p>	<p>1753 June 11 [HW to Montagu] I have filled Mr Bentley's Gothic lanthorn with painted glass, which casts the most venerable gloom on the stains that was ever seen since the days of Abelard. The lanthorn itself, in which I have struck a coat of the Veres, is supposed to have come from Castle Henningham. Lord and Lady Vere were here t'other day, and called cousins with it, and would very readily have invited it to Hanworth.' <span style="float: right;">Toynbee Accounts 8</span></p> <p>1755 Sept 20 p<sup>r</sup> Hallet  for the Lanthorn <span style="float: right;">2 14 0</span>  for the Line, tassel &amp;c to it <span style="float: right;">2 3 4</span> <span style="float: right;">Toynbee Accounts 6</span></p> <p>1750s view by Bentley  1790s drawing by Harding  1842 Sold</p> <p>The original lanthorn purchased by W S Lewis and now at The Lewis Walpole Library, Farmington Connecticut.</p>	



ITEM	HISTORICAL DETAIL	WORKS
<b>DOCUMENTS</b>		
letters +9 146n staircase at - +9 150 staircase at - Bentley's Gothic lantern in; painted by Tudor under Bentley's care +12 143n staircase at - +20 348n hall and Staircase added to +20 361 staircase at - +20 368 staircase at -	+20 381 staircase at - +32 315 <u>skylight</u> +33 117 staircase at -damaged by water +33 518 staircase at -medusa's shield staircase at - +35 150 wallpaper at- on hall and staircase, copied from P.. Arthur's tomb at Worcester	+35 151-2 tiles for, from Gloucester Cathedral +35 161 staircase at - Dumberland, D. Of, likes +35 191 wallpaper at, painted by Bromwich's man, not Bentley +35 644 staircase at - Bentley designs - nsi
	<1747  The arrangement of the house in the years up to 1747 can thus be summarized. On the ground floor (Fig 6) there was a front parlour to the west, a front hall, and a front service room/kitchen to the east, with, to the rear, a dining room, the staircase, and a back kitchen. On the first floor the `Best Bedchamber`, to the south-west, may have had an adjoining closet to the north; the east chamber would have had a closet to the south, and there may have been a third chamber over the hall. The `library` was the only second-floor room.  The house has taken on a most peculiar and highly asymmetrical shape (Fig 7). To a T-plan two storey cottage was appended to the rear a three-storey `tower`, a lean-to stair, and a small gabled block - `Jesus, what a house`.  GULLERY 109	
	1752 Dec11 [HW to Mann] all the world are gone to their several Christmases; as I should do, if I could have got my workmen out of Strawberry Hill; [FN 38 In these alterations, HW was adding the little Parlour, the Yellow, Blue, and Red Bedchambers, the Hall and staircase, and the Armoury [W S Leis Genesis] 20 348 N	
	1753 Mar 4 [HW to Mann] Mr Chute and I are come hither for a day or two to inspect the progress of a Gothic staircase, which is so pretty an so small, that I am inclined to wrap it up and send it you in my letter. As my castle is so diminutive, I give myself a Burlington-air, and say, that as Chiswick is a model of Grecian architecture, Strawberry Hill is to be so of Gothic. I went t'other morning with Mr Conway to buy some of the new furniture paper [FN 16 Wallpaper for a room in Mann's house (post 27 march 1753). Presumably it was made by Jackson at Battersea (post 12 June 1753). For you: if there was any money at Florence, I should expect this manufacturer would make its fortune there. 20 361	Progress,

ITEM	HISTORICAL DETAIL	WORKS
	<p>1753 Mar 27 [HW to Mann] I am all brick and mortar: the castle at Strawberry Hill grows so near a termination, [FN 13 See post 12 June 1753] that you must not be angry, if I wish to have you see it. Mr Bentley is going to make a drawing of the best view, [FN 14 Which at the time was from the east. Bentley did make such a watercolour drawing, which HW pasted into his Drawings and Designs by Mr Richard Bentley (now WSL). The date of the drawing, added by HW, is 1753; it is no doubt the drawing to which HW refers here. It was never engraved but was a reproduced in W S Lewis, 'Genesis of Strawberry Hill,' ...The view which HW actually sent to Mann was 'the south side towards the northeast' (post 12 June 1753 n 1) which I propose to have engraved, and then you shall at least have some idea of that sweet little spont—little enough but very sweet! 20 368</p>	<p>Completion  View</p>
	<p>1753 May 22 [HW to Montagu] We emerge very fast out of shavings, and hammerings and pastings; [FN 4 The first really extensive additions to SH were made at this time, when the following rooms were either built or remodelled (the numbers in each case refer to des. <i>Of SH, Works</i> ii): ground floor, the Little Parlour (418), Yellow Bedchamber, later the Beauty Room (418), hall (401), and Staircase (420, 439); principal floor, the Red Bedchamber (436), Armoury (440), Green Closet (427), and (?) Star Chamber (453); see 'Genesis of SH' 91; <i>SH Accounts</i> 4-5 and notes; HW to Mann 12 June 1753.] the painted glass is full-blown in every window, [FN 5 HW had begun collecting Flemish painted glass as early as 1750 (HW to Mann 18 Oct. 1750): it was brought him by 'one Ascioffi,' whose first importations had been purchased by HW's rival Goth, Richard Bateman...] 9 146 and the gorgeous Saints that were brought out for one day on the festival of Saint George Montague, [FN 6] are fixed forever in the tabernacles they are to inhabit. The castle is not the only beauty, the garden is at the height of all its sees... 9 147</p>	<p>glazing, near completion of works</p>
	<p>1753 June 11 [HW to Montagu] You may be assured that I will pay you a visit sometime this summer, though not yet, as I cannot leave my workmen, especially as we have a painter who paints the paper on the staircase under Mr Bentley's direction. [FN 6] The armoury [FN 7] bespeaks the ancient chivalry of the lords of the castle, and I have filled Mr Bentley's Gothic lanthorn 9 150 with painted glass, which casts the most venerable gloom on the stairs that was ever seen since the days of Abelard. [FN 8] The lanthorn itself in which I have struck a coat of the Verses is supposed to have come from Castle Henningham. [FN 9] Lord and Lady Vere were here f'other day, and called cousins with it, and would very readily have invited it to Hanworth, but her Portuguese blood has so blackened the true stream, [FN 10] that I can't bring myself to offer so fair a gift to their chapel. 9 151</p>	