

ITEM	HISTORICAL DETAIL	WORKS
	<p>1791 Oct 20 As I rose out of bed Philip told me he would not disturb my rest last night but before I came home a messenger had arrived from Strawberry to say that at five yesterday in the evening one of my gardener's men [FN 3 In his will dated 15 May 1753, WH leaves £10 to his gardener, Christopher Vickers; and £20 to 'my Gardener's Man,' Thomas Farr.] had in my wood-walk discovered my poor servant John's body hanging in a tree near the chapel and already putrefied! [FN 4]—so he must</p> <p style="text-align: right;">12 369</p> <p>have dispatched himself on the Friday morning [FN 5 14 Oct.] on which he disappeared—I had then learnt to my astonishment that he had not even taken away his hat with him, and had dropped down from the library window, a dangerous height! [FN 6] All this it seems was occasioned by the housekeeper, [FN 7 Ann Bransom.] as she always does, locking all the doors below as soon as she knows everybody is in bed—and thus he could not get his hat out of the servant's hall [FN 8 The men-servants slept on the top floor of the eastern section, the women on the top floor of the middle section. Before the housekeeper retired to her room, probably the one over the Holbein chamber, she locked all the outside doors, and the doors which led to the middle section on all three floors. John, therefore, could not get into this part, on the ground floor of which was the Servants' Hall. Apparently the housekeeper also locked the doors to all the rooms except the one to the Library, for if the other rooms had been accessible, John would have chosen the windows in them, since they were considerably lower than the windows in the Library.] —if poor soul! He did look for it—probably not!</p> <p style="text-align: right;">12 370</p>	<p>Door Locked</p> <p>HOW IS THIS WORKED OUT?</p>
	<p>1810 The Refectory or Great Parlour</p> <p>It is thirty feet long, twenty wide, and twelve high, hung with paper in imitation on stucco. [p 162] Amongst many beautiful productions of art there is, over the Chimney – 1. A Conversation by Reynolds, (small life); Richard the Second; Lord Edgecumbe is drawing at a table in the library at Strawberry Hill; George James Williams is looking over him, and George Augustus Selwyn stands on the other side with a book in his hand. These gentlemen used to pass their Christmas and Easter at Strawberry Hill. 2. The top of the window has some fine painted glass. In one pane is a ridiculous Dutch piece, representing the triumph of Fame, who is accompanied by Cato, Cicero, and other great men, in square caps, and gowns of Masters of Arts; whilst another Dutch emblematic pane exhibits Charles the Second riding uppermost on the wheel of Fortune, and Rebellion thrown down. A third Dutch pane is painted with a cobbler whistling to a bird in a cage. So strangely grotesque and whimsical are these Belgic pieces wherever they are found ! You instantly recognise them by the singularity of their subject, and the neatness of their execution.</p> <p style="text-align: right;">Evans 161+</p>	<p>paper</p>
	<p>1824 [room mentioned included on the public route]</p> <p style="text-align: right;">Evans II 266</p>	<p>NOT SHOWN?</p>
	<p>1842 May 16 The Valuables and Ornamental Items. / IN THE REFECTORY.</p> <p>37 The chimney piece, finely carved in wood, of Gothic design, 3 arches springing from columns and pediments; the idea was from Mr. Bentley [lots 37 - 63]</p> <p style="text-align: right;">Sale 190 - 191</p>	

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	1842 May 18 Family Portraits. / THE REFECTORY OR GREAT PARLOUR. [lots 28 - 43] Sale 209 - 211	
	<p>1842 May 18 THE GREAT DINING ROOM.</p> <p>62 The upper part of the centre of the great oriel window, including several specimens of fine old stained glass, viz., St. Christopher, the Battle of the Amalakites, a group of Heathen Deities, two representing Autumn and Winter, and two Coats of Arms, with blue glass at the top, the size, 32 inches by 24 inches</p> <p style="text-align: right;">Sale 244</p> <p>63 The corresponding piece at the right, including seven subjects, viz, the Children of Israel gathering Manna, Jacob's Dream, The Triumph of Time, two Dutch Landscapes and two Figures in grisaille, the size 32 inches by 24 inches</p> <p>64 An equally beautiful piece to the left, also including seven subjects, viz., the Resurrection, Moses striking the Rock, the Triumph of Fame, Dutch landscape and Figures Skating, an Allegorical piece and two Cavaliers, the size 32 inches by 24</p> <p>65 Two smaller pieces of old stained glass at each end with six medallions, representing the Meeting of Isaac and Rebecca, Jacob blessing Esau, a Dutch Cobbler at work, whistling to a Bird in a Cage, a most humorous specimen, the Arms of Walpole, and two Flowers, the size, each 32 incites by 11 inches</p> <p style="text-align: right;">Sale 245</p>	
	<p>1883 THE GREAT PARLOUR</p> <p>A handsome Apartment, 28ft. 6in. x 19ft., with a large mullioned bay window, the head filled with fine old Dutch coloured glass. The chimney piece is in carved and gilt wood, and is cusped and pinnaced; the stove is of Gothic design.</p> <p>At the further end of the Hall are -</p> <p style="text-align: right;">VENTOM 4</p>	Window Glazing Chimneypiece
	<p>>1924 <1960</p> <p>[Photographic view of the room prior to Peter Rose redecoration]</p> <p style="text-align: right;">SMUC ARCHIVE</p>	
	<p>>1939</p> <p>The glass in the Library and Dining room were both damaged by a bomb which fell in the garden and panels were repaired and new ones added. Two of the roundels in the Blue room were damaged beyond repair and in their place the two Dutch panels of the Sense of Smell and the Sense of Sight were added.</p> <p style="text-align: right;">Father Cronin interview in Corpus 2</p>	GLAZING

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	<p>1960-1965</p> <p>PR This I think was such an early paper [referring to the paper in imitation of tiles in the waiting room] and such an unusual one that it's well worth considering that. If I can say that my efforts to assist Father Cronin in restoring the Old House were always beset with the practicalities of convincing the priests - after all, it was their home, they lived there and their views were very important - and I think Father Cronin agreed about this. For example, in the refectory, when we restored that, I knew exactly from the description [p 6] what we should have on the walls which was a lining to suggest old stone work but this they resolutely refused to allow. So I found a paper which was not exactly a Pugin one but a Puginesque sort of design, which is still there. They found this acceptable but we chose it as a substitute, knowing it wasn't correct. I also chose a two-colour treatment of the fireplace which was a particularly delicate and fine example of Bentley's work, and that again I don't think had any historical precedence. I may say it was in that room that I was taking Sir Nicholas Pevsner around and he said in his guttural accent "you have Victorianised it", in a very accusative way"</p> <p>ARK What about the chandelier in the dining room? I'm told it was an original gas chandelier. [comments about Round Room]</p> <p>PR Well, the massive sideboard, the George IV sideboard was there. (ARK is it a George IV or a replica?). No, it's a genuine one, it's a very fine one. But the other piece of furniture on the facing wall we bought from Phelps. There was a pair of display cabinets which I thought were very much Edwardian period and very inappropriate, so we sold those. The table itself was there but all the Chippendale chairs, we bought - I found them as a long set - which in those days you could do but nowadays of course would be enormously costly to find - at Maples in Tottenham Court Road. There were two different designs, they're not all exactly identical but close enough to make what seems to be a long set. They're mid-19th Century of course and very fine quality. There is no doubt now that 19th Century Chippendale is almost as good as having the original because it is so well made.</p> <p style="text-align: right;">Antony Kenney Interview with Peter Rose - 23 January 1996 6</p>	<p>Wallpaper</p> <p>Light fitting - chandelier</p> <p>CHATELS -sideboard</p>
John Carter, 1784, Watercolour.	Although the room was created in 1753, the first known view is 1784. The image represents the reworking of the room by Walpole, expressed on the external elevation by the removal of the double ogee headed window, on the same profile, though more squat as the large-scale window above.	
Anon. After 1925 and before 1939. SMUC	Earliest photographic view of the room - no 19th century representation as yet found.	EN SMUC Arc - Scanned-04 reduced

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Anon. about 1939? , <i>Four photographs of the bay window in the Great Parlour.</i> SMUC	Only known photographic record of the Walpole setting of the glass and glazing bars as set up by HW.	Illustrates glazing scheme prior to Joan H reworking.

WAITING ROOM G/1/13

- <1747 not named
- 1753 'Cool Little Hall'
- 1764 the old blue and white hall
- 1781 Waiting Room
- 1950s Fathers' TV room

The waiting room was part of an earlier structure on the site, related in pre-HW history to rooms later known as the China Room, Green Closet and Tented Room (Blue Room). The 1740s and 50s format was a rectilinear room and about 1766 the projecting bay was added, built down from the projecting bay of the Tented Room. Virtually nothing is known of the decorative history of the room apart from the tile patterned wallpaper (collection V&A PDP) recovered in the 1960s. Used by HW as a garden hall, Lady Waldegrave may have used the room as a senior servant's room and the Vincencian Fathers knew this place as their television room.

ITEM	HISTORICAL DETAIL	WORKS
CEILING Plain plaster board ceiling. Boxed out downstand beams and flush light panel. Ceiling height relates to China Room but lower than all other rooms.	~1960	Remove modern sheet ceiling with applied faux beams. Reinstall plain lath and plaster ceiling.
WALLS Brick core construction. Plaster over brick.	4 / 4 C17; ~1960	
Wallpaper Oriental inspired machine-printed paper.	~1970 > 1753 June [Paper printed in imitation of blue and white tiles, fragment removed from site. V&A 558-1985, DW 105 1753 June 12 Under this room is a cool little hall [FN 18] where we generally dine, hung with paper to imitate Dutch tiles. 20 382 1764 Mar 27 [HW to Charles Churchill] but as I intend to convert the old blue and white hall next to the china-room, into a Gothic columbarium, [FN 10 'It was not executed' (HW's note to his letter to Mann 20 Nov. 1757, Mann v. 157). Bentley's drawings for it are now WSL and are also annotated by HW, 'not executed'.] 36 39 1960 - 65 PR It was actually the room below that went through various stages of refurbishment, including the discovery of fragments of the original wallpaper which was described in Walpole's description of the house. It was an imitation of Dutch tiles and was discovered behind some more recent plasterwork, quite a strip of it, and we decided to have this copied exactly. Coles undertook it and did a remarkably good job and the whole room was re-decorated with the original tile design. This was highly disapproved of by all the priests because the room was used occasionally as a small dining room to entertain visiting dignitaries, cardinals and so on; it wasn't, they felt, at all an appropriate background. By this time I think they were somewhat intimidated by my developing self-scholarship and concern to get things done in the right way, so they waited until I left and within six months of my departure, the entire room had been redecorated in a modern floral wallpaper. All that replica paper disappeared, except that I had kept the specimens of the surviving original wallpaper myself. I had a problem as to what to do with it. Eventually the Victoria and Albert Museum heard about it and asked me whether I could present them with the surviving scraps - so that's where the paper is so at any time the College wants to reestablish the original wallpaper decoration, the design is the V & A. Antony Kenney Interview with Peter Rose - 23 January 1996 p 5.	
SKIRTING Square edge	~1960	

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<p>FLOOR</p> <p>Fitted carpet. Below, wood block herringbone pattern inserted by AER.</p> <p>Its function as a garden hall in the C18 and as a summer dining room suggest a Stone floor</p>	<p>~1972; 1958</p>	<p>Dismantle 1958 wood block floor.</p> <p>Reinstate stone floor.</p>
<p>CHIMNEYPIECE</p> <p>Slate chimney surround. Later painted floral decoration.</p>	<p>Later C19; 1 / 2 C 20</p> <p>1842 May 13 IN THE WAITING ROOM. [LOTS 105 to 110] 109 A handsome sarcophagus stove, ornamented with sphinxes in or- molu SALE 177 - 178</p>	
<p>WINDOWS</p> <p>W 1 + W 2</p> <p>Rectangular timber framed. The casement at the window head, hinged. Float glass.</p> <p>Shutters hinged and folding into window.</p>	<p>~1960</p> <p>1842 May 21 THE WAITING ROOM. 66 Three fine specimens of old stained glass, at the top of the glass door, the subjects represent the Resurrection and two Coats of Arms on either side 67 Four ditto on each side, representing Coats of Arms BOUGHT IN Sale 244</p>	<p>Reinstate sliding sash with 2 x 4 glazing following model F/1/2 W 1 and 1922 photograph.</p>
<p>Shutters</p>	<p>19C</p>	<p>Dismantle and store.</p> <p>Reinstate sliding sash with 2 x 4 glazing following model F/1/2 W 1 and 1865 photograph.</p>
<p>DOORS</p>		
<p>G/1/13 D 1 to Great Parlour</p> <p>Flat timber architrave. Hollow-core veneered door. Painted white.</p>	<p>~1960</p>	<p>Remove doorset. Reinstate door set based on G/1/13 D 3 & D 4 with solid panels.</p> <p>Upgrade fire rating.</p>

[illegible]

