

ITEM	HISTORICAL DETAIL	WORKS
	<p>1810 In the Waiting Room, is 1. A curious emblematic picture of a man standing, (small whole length), with a bust of Charles the Second, seemingly previous to his restoration, for a Cupid is weighing the broken arms of England, as a common-wealth against crowns and sceptres (but the sceptre is a French one, and therefore, probably, painted abroad) fragments of architecture – and the man holds a plan like St. Paul's; thence it has been supposed a portrait of Sir Christopher Wren, but does not resemble him. 2. A striking bust of the vain, good-natured Colley Evans¹⁶² Cibber, the Poet Laureate, given by him to Mrs. Clive, the celebrated actress, and after her death presented by her brother to Mr. Walpole. 3. Tradescant, junior, with a skull covered with moss for the powder of sympathy! Reading, some years ago, <i>some account</i> of London, by Pennant, he gives, I recollect, a very curious account of the TRADESCANT FAMILY, great naturalists, father and son, who lie buried in Lambeth church-yard, where their tomb is to be seen even at the present day.</p> <p style="text-align: right;">Evans 163</p>	
	<p>1824 [room mentioned included on the public route] Evans II 266</p>	
	<p>1842 May 14 China, &c. IN THE CLOSET IN THE WAITING ROOM. [lots 60 - 68 - montheaths serving wares, saits...a plateau] SALE 182</p>	<p>Fine dining wares - suggests a built-in buffet</p>
	<p>1842 May 13 IN THE WAITING ROOM. [LOTS 105 to 110] ... 107 An octagon shape chimney glass, a very fine plate, in an ornamented ebony frame, a present from Mr. Hemming, of Twickenham ... 109 A handsome sarcophagus stove, ornamented with sphinxes in or-molu 110 A square shaped glass in a very curious antique frame SALE 177 - 178</p>	
	<p>1842 May 18 IN THE WAITING ROOM. 44 FOUR HIGHLY INTERESTING PAINTINGS, on panel, formerly THE DOORS OF A SHRINE, in the ABBEY OF St. Edmunsbury; they represent Henry Beaufort... [lots 37 - 63] Sale 190 - 191</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 Sole 244</p>	
	<p>1883 [Not included in listing of Principal Rooms - must be housekeeper's rooms]</p>	

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	<p>1958 Dec Sir Albert Richardson Plan [plan recording and with proposal of the restoration of the north entrance. Room labelled Reception Room - no door to China Closet and no door to Great Parlour.] BEDS ROLL RGH/2/335</p>	
	<p>1959 This is possibly one of the rooms of the old Chopped Straw Hall Cottage. When Walpole began his alterations kitchen accommodation was very inadequate. It would seem that for a short time the small adjoining room - which later became the China Room - at first served as a kitchen. When this room was converted to the China Room, the Waiting Room served for a short time as kitchen quarters. When new kitchen accommodation was provided at the base of the Round Tower (circa 1760), this room was converted into the Waiting Room; the bay window was a later addition. It had few architectural features, and Walpole in his <i>Description</i> simply mentions some of the works of art which he kept there. At present the room contains a good collection of contemporary prints, a contemporary copy of the rules which Walpole drew up for visitors to his house, and the fine water colour of the North front, both of which were kindly presented to the College by that great Walpolean, W. S. Lewis Dunning 23 Dunning 2</p>	

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	<p>1960 - 65 PR</p> <p>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 head 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 at the V & A.</p> <p>ARK</p> <p>Well, that's useful knowledge because we might get an enthusiast coming back at some stage and indeed if our application to the Heritage Fund is fruitful, all the interior will be restored as far as we can get it right.</p> <p style="text-align: right;"><small>Antony Kenney Interview with Peter Rose - 23 January 1996 p 5</small></p>	
	<p>From the evidence of the cleaners' cupboard the room to the west of the passage appears to be an early eighteenth-century addition. Its door and architrave are likely to be of the same phase. The similar doorway at the east end of the passage is clearly an addition. [p 105] This doorway is unlikely to have been sited this far south unless to allow a partition in the position of that now separating the passage from the Staircase. There is a void within the walling dividing the Staircase from the Waiting Room, between the stack and small section of solid masonry on the north side of the doorway in question. This suggests a room to the east of the present Staircase in the 1698 house. The awkwardness of the doorway in the south-west corner of the Waiting room indicates that this room's solid south wall is in its original position.</p> <p style="text-align: right;"><small>GUILLERY 106</small></p>	

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	<p>The small south-east two-storey block with a gable to the south in Walpole's sketch (Fig 5) can also be shown to be part of the early eighteenth-century extensions. Wall thicknesses at its north-east corner and the fact that it breaks forward to the east point to its having been wrapped round the existing building in much the same manner as was Walpole's Waiting Room to his China Closet on the ground floor has another apparently early eighteenth-century cyma architrave. Another factor pointing to the south-east block and the main east rooms as being separate builds is another change of levels on the first floor. The former gable end to the south may have related to a gable front to the original east 'wing'; that is a change of roof configuration in the original house may have been perpetuated in the rear extensions.</p> <p>Walpole labelled the ground-floor room to the south-east as having been the kitchen in 1747 (Fig 5), and affirmed that when he moved into the house it has no other kitchen. However, it is not credible that even for a relatively small house such as this, such a room with such a small fireplace was built as the kitchen. Perhaps the early eighteenth-century rear additions were the occasion for turning the house around, services moving from west to east. The new south-west parlour may have allowed the large east room to have become a kitchen, with the new-south-east room as a back kitchen. The large east room may subsequently have been adapted to other uses, leaving the back room as the only kitchen when Walpole arrived.</p> <p style="text-align: right;">GUILLERY 108</p>	
	<p>It might be inferred that Walpole adapted the main east room on the ground floor at this point to be what he described in 1753 as a 'cool little hall', where we generally dine', inserting a door for access to the garden and the river, evident in early views (Fig 9).</p> <p style="text-align: right;">GUILLERY 1</p>	
Summary		

- G/1/14 CHINA CLOSET
- <1754 Old Kitchen
- 1755 China Room
- 1762 China Closet
- 1784 The CHINA ROOM.
- [1856] Lady Waldegrave's private oratory
- 1883 THE CHINA ROOM
- >1924 lobby and lavatory

The China Room is formed within part of the pre-Walpole structure. Historically this room relates to the Waiting Room and in the early C18 formed a separate cottage that stood independently from the western tenement. The retained ceiling height in this portion of the building determined the level of the second landing, that in front of the Breakfast Room, the necessity of the three step rise to reach the level of the Blue Bedchamber and the plan of the ceiling within compartment 10.3. The low small room evidently served as the kitchen prior to Walpole building new service rooms in 1748. Walpole writes at the end of October 1755 that he is fitting up the old kitchen as a China Room which is immediately after the completion of the Library and at the same time was thinking about the construction of the bedchamber which he intended for himself. In the following year Johan Heinrich Müntz created a decorative scheme of 'convolvulus's on poles' modelled on a ceiling which Walpole had seen some fifteen years earlier when visiting the little Villa Borgese.

The China Room was eventually to hold several hundred pieces of ceramic, lists of which were included in both editions of the *Description* and illustrations of the pots and tiles displayed in the room survive in quantity. The walls are described as decorated with white Dutch tiles with boarder of blue and white but the configuration is unknown. Whilst the chimneybreast was engraved by J Morris for the 1784 *Description* and when the chimney breast was stripped in the early 1970s evidence of the position and depth of the niche was recorded. Several written descriptions of the ceiling and wall 1755 decoration are know but when the room was stripped to the bear brickwork in the early 1970s much of the historic decoration was lost. The earliest image of the room after the C18 engraving of the chimneypiece is the 1972 *Country Life* photograph again only illustrates the chimneypiece.

After the 1856 rearrangement of the house, Lady Waldegrave used the room as a private oratory. The door linking the room to the Little Parlour appears to have been opened at that time but the decorative scheme is unknown.

The room is distinguished architecturally by the surviving C18 chimneypiece and the window frames of the two double-ogee headed windows. The decorative glass for this room remained *in situ* until about 1960 when it was dismantled and redistributed to the more public rooms and the sliding sashes of plain glazing were replaced with fixed sashes. The affect of the dual aspect Gothic windows has been temporarily lost with the division of the room the 1958 toilet partition, renewed in the early 1970s. Regrettably, the plaster work of the four walls was stripped to the brick work in 1972 during a campaign of repairs to eradicate dry rot. The ceiling was replaced at that time.

ITEM	HISTORICAL DETAIL	WORKS
<p>CEILING Modern Plasterboard on joists, lined with paper unpainted. Ceiling is papered with modern lining paper.</p> <p>Lost, Müntz painted ceiling, no known image.</p>	<p>≥ 1924 ~ 1972</p> <p>1756 Paid in June Mr Müntz for the painting of the china room - which has traditionally been interpreted as the ceiling but may extend to other trompe l'oeil decoration - see chimney piece. Three years later writing to Horace Mann HW describes the ceiling as modelled on the ceiling of the little Borghese Villa.</p> <p>1784 the ceiling painted with convolvulus's on poles, my Müntz, from a ceiling in the little Borghese villa f Frascati: <small>Description 5</small></p> <p>1972/3 Modern ceiling - confirm . Loss of Müntz scheme during early 1970s works to combat dry rot. Level very reflects height of pre-Walpole Building.</p>	
<p>WALLS Brick core</p>	<p>4 / 4 C17</p>	
<p>Replastered. Lined with brown paper, unpainted.</p>	<p>~1972</p>	
<p>Partition: timber framed renewed >1972</p>	<p>~1972 Renewed following AER's subdivision.</p>	<p>Remove to restore original volume of the room.</p>
<p>LOST Cupboards flanking chimneypiece</p>	<p>Depicted on plan</p>	<p>Reinstate and recovering plan of room. New cupboards as jib doors.</p>
<p>Walls previously stripped to substructure.</p> <p>South Wall of toilet fitted with screw panels concealing pipework and tank.</p>	<p>1781 Published floor plan with cupboards flanking chimneypiece. 1781 illustration of the chimney piece suggests a decorative boarder around the projecting bay as well as painted panels or spandrels at high level on the chimney piece. The archaeological material associated with the decorative schemes lost during sequence of 20th century works. 1784 the sides, white Dutch tyles, with borders of blue and white. 1958-62 first partition inserted by AER 197[2?] Outbreak of dry rot. South elevation stripped to brick work; shutters retained but all other elements renewed</p>	<p>Remove sanitary fittings and associated pipework.</p>
<p>SKIRTING Plain with moulded cyma-recta to upper edge.</p>	<p>≥ 1972</p>	

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<p>FLOOR</p> <p>Polished squares of tropical hard wood blocks, light coloured with polyurethane finish.</p> <p>Small area of terra cotta floor tiles to jamb of waiting room door.</p> <p>Overall condition of floor good but aesthetically unpleasing.</p>	<p>>1972</p> <p>Further scientific analysis required.</p> <p>1753 Sept I went to see Malvern Abbey ... the greatest curiosity ... was, the whole floor and far up the sides of the church has been, if I may call it so, wainscotted with red and yellow tiles, extremely polished, and diversified with coats of arms, and inscriptions, and mosaic. I have since found the same at Gloucester, and have been so fortunate as to purchase from the sexton about a dozen which think what an acquisition for Strawberry! [FN 43] They are made of the natural earth 35 151 of the country, which is a rich red clay, that produces everything. All the lands are full of all kind of trees, and enriched with large old apple trees.... 35 152</p> <p>1755 [Nov 10] tiles for the China room floor 3 14 3. Toynbee Accounts 65 Toynbee Accounts</p> <p>1810 The China Room has a floor having some ancient tiles with arms, from the cathedral of Gloucester. Evans 163</p> <p>1972 Polished wood block added which remains in place.</p>	<p>Remove. Reinstall C18 tile floor as seen in 1972 photograph and based on surviving fragment in door embrasure.</p>

ITEM	HISTORICAL DETAIL	WORKS
<p>CHIMNEYPIECE Carved and moulded timber, with some elements appliqué. The lintel of the surround carved with shields painted with heraldic achievements. Overall, plain-painted white, with areas of gold paint.</p> <p>The fireplace filled and faced with grey-blue glazed tiles.</p>	<p>1755</p> <p>1761 William Cole describes the Heraldic emblems of the chimney as being 'the Pedigree of Mr Walpole's House at Strawberry Hill for 4 Descents.' Left to right - William Talbot Bishop of Durham, Henry Bridges Marquis of Caernorfon and later Duke of Chandos, Lord John Sackvill, Son to the Duke of Dorset, fourth Horace Walpole.</p> <p>1781 Drawing of overmantle</p> <p>1784 In the floor some very ancient tyles with arms, from the cathedral at Gloucester. The upper part of the chimney-piece is taken from a window of an ancient farm-house, formerly Bradfield-hall, belonging to lord Grimston in Essex; the lower part from a chimney at Hurst Monceaux in Sussex: it is adorned with the arms of Talbot, Bridges, Sackville, and Walpole, the principal persons who have inhabited Strawberry-hill.</p> <p>Illustration published, and the design is ascribed as a copy of a chimney at Hurstmonceaux in Sussex. like the Beauty Room, the decoration of the chimney breast relied on a mixture of sculptural detail and trompe l'oeil painting. The central niche for the ewer may have been painted or may have projected into the chimney breast. Equally the spandrels above may have either been painted or applied papier mâché.</p> <p>1810 The China Room ... The upper part of the chimney-piece is taken from the window of an ancient farmhouse, formerly Bradfield Hall, belonging to Lord Grimstone, in Essex; the lower part from a chimney at Hurst Monceaux, in Sussex; it is adorned with the arms of Talbot, Bridges, Sackville and Walpole, the principle persons who have inhabited Strawberry Hill.</p> <p style="text-align: right;">Evans 163</p> <p>1883 a richly carved and moulded Oak Chimney Piece, designed after the tomb of Thomas Ruthall, Bishop of Durham, in Westminster Abbey, VENTOM 4</p> <p>1972 Present painted scheme <i>in situ</i> CL</p> <p>>1972 Chimneypiece has clearly been removed during recent past, presume during works; plinths have been nailed with modern cut-wire nails.</p>	<p>Remove electric heater and unblock fireplace.</p> <p>Restore hearthstone.</p> <p>Restore niche above chimneypiece based upon historic drawings, print sources and archaeological evidence.</p>

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<p>WINDOWS</p> <p>W 1 looking east W 2 looking south</p> <p>architrave type 1 moulding frame type 1 shutter two horizontal sliding leaves with pull-knobs sash Two, arranged horizontally, single-light. Fixed shut. glazing decorative leaded lights, fish-scale pattern plain float glass other shutters on metal rollers</p>	<p>1751/2</p> <p>architrave 1751/2 frame 1751/2 shutter 1751/2</p> <p>sash ~1972; was type 1 until ~1856.</p> <p>glazing decorative > 1945 plain ~1972 other renewed 1975</p>	<p>Restore horizontal sliding sash and glazing pattern based on 1865 photograph and G/1/2 W 1.</p> <p>Remove post-war leaded lights to window head. Reinststate C18 arrangement of decorative roundels based on documentary evidence.</p>
<p>Descriptions of the decorative glass</p>	<p>[1753/4] Two double-ogee headed windows formed with the reworking of the south elevation to a plan by Chute 1753/4.</p> <p>1762 [William Cole does not record glass in his Manuscript]</p> <p>1771 Jan 7 [HW to Conway] YOU have read of my calamity without knowing it, and will pity me when you do...nine thousand powder-mills broke loose yesterday morning on Hounslow Heath; [FN 1] . . . As the storm came from the northwest, the China Closet was not touched, nor a cup fell down. 39 152</p> <p>1784 The CHINA ROOM. Painted glass in the windows, the crests of Shorter and Gesstingthorpe: Description 6+</p> <p>1842 May 21 THE CHINA ROOM. 68 Two beautiful Gothic shaped window, of fine old stained glass, the subjects' represent <i>St. Nicholas, St. Peter and St. Paul</i> and two Allegorical Pieces, with Birds and Fishes at the sides, the size 15 inches by 18 69 Two ditto for the opposite window, with two Coats of Arms and six smaller pieces at each side, the size 18 inches by 18 SALE 245 Bought IN in the Chin [sic] cupboard and what is now a wash room and a lavatory. These were moved out and filled up gaps where glass had been lost. Father Cronin interview in Corpus 1</p> <p>~1953</p> <p>1972 Shutters retained, replacement of rollers, walls stripped to structural brickwork.</p>	

ITEM	HISTORICAL DETAIL	WORKS
<p>DOORS</p> <p>D 1 linking to Little Parlour G/1/15</p> <p>architrave none</p> <p>frame Pain timber, door stop fitted as fillet.</p> <p>leaf Two-styles and three rails, the upper portion glazed.</p> <p>ironmongery Butt type hinges. Rim lock painted white with door. Fitted with an automatic door-closer</p> <p>furniture Decorative cast-brass knob, enamelled.</p> <p>other</p>	<p>D 2 new opening > 1855</p> <p>architrave</p> <p>frame</p> <p>leaf</p> <p>ironmongery > 1855</p> <p>furniture 1855 - 63</p> <p>other</p>	
<p>D 2 to toilet</p> <p>architrave</p> <p>frame plain timber, applied door stop</p> <p>leaf Two styles and three rails, the upper portion a single panel, below a double panel</p> <p>ironmongery butt hinges, mortice lock</p> <p>furniture plain brass knob and swing escutcheon</p> <p>other</p>	<p>D 2 introduced 1958, renewed 1972</p> <p>architrave</p> <p>frame</p> <p>leaf</p> <p>ironmongery</p> <p>furniture</p> <p>other</p>	
<p>DECORATION</p> <p>Brown paper lining to walls, 1755 chimneypiece and polished block floor, joinery gloss white.</p>	<p>> 1972</p>	
<p>WALLPAPER</p> <p>Brown unpainted lining paper hung after 1972</p>	<p>1972</p> <p><i>Country Life</i> image of chimney piece shows a C20 presumably paper, removed during programme of works.</p>	
<p>FURNITURE</p> <p>Modern desk and two metal framed chairs.</p> <p>Red silk-bound suspension for former hall lantern.</p>	<p>HW: Many Hundreds of pots, a museum to the history of ceramic manufacture</p> <p>Saint-Porchaire ewer in Royal Museum of Scotland</p> <p>3000 pots on shelves</p>	
<p>FIXTURES</p> <p>Some retained from AER refit, some renewed by APP</p> <p>Toilet</p> <p>Pedestal sink with nickle-chrome taps</p> <p>mirror plate, screwed to wall</p> <p>nickel-chrome towel rail</p> <p>extractor fan fitted to south wall, relates to air-brick fitted into elevation</p>	<p>1958; 1972</p>	
<p>LIGHTING</p> <p>Square section modern florescent fitting.</p>	<p>Probably 1972 or later</p>	

