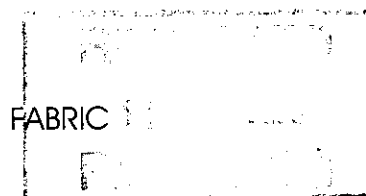


Strawberry Hill Trust

06 / 1623 / L3C

STRAWBERRY HILL HOUSE
Restoration of Walpole's Villa
as a heritage site

ANALYSIS OF FABRIC
May 2006



Vol 2A - First Floor

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The State Bedchamber [FN 12] advances rapidly, and will, I hope, be finished before my journey to Yorkshire. In short, this *old, old, very old castle*, has his prints called old Parr, [FN 13] is so near being perfected that it will certainly be ready by the time I die, to be improved with Indian paper; [FN 13a] or to have the windows cut down to the ground by some travelled lady.

1772 May 9 HW to G Mason

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The decoration and general effect of this room I shall never forget [about the gallery] – it would, I think, have given Horace Walpole an epileptic seizure.

Lady Dorothy Nevill describing Lady Waldegrave's redecoration of the Gallery

F/1/1 THE BREAKFAST-ROOM

1748 new room

1753 the room 'where we always live'

1766 Breakfast room

1842 THE BLUE BREAKFAST ROOM,

1958 The Blue Room / Reception Room

The first of Walpole's alterations to the house was the addition of the bow window to this room in 1748, later rebuilt about 1766. During Walpole's life the room was known either as the Breakfast Room or the Blue Room, not to be confused with the neighbouring Blue Bedchamber. Walpole's first decorative scheme is described as linen and wallpaper en suite, a fragment of blue stripe wallpaper at the south edge of the south window may represent Walpole's first decorative scheme for the house. The existing cornice, though without its coloured decoration was present at that time and intriguingly, the ghost of applied decoration can be seen and it is thought to relate to the Walpole period of decoration.

From some time after 1855, probably 1859 the room was decorated as a tented room. While the oriental style or proto-aesthetic movement design decoration was innovative during the late 1850s it seems none of the elements were made explicitly for this room. The textile ceiling is in three parts, the central part is altered to accommodate the chimneypiece and the flanking panels appear to differ significantly in its materials from the central panel. As well, the dado panels, composed of fifteen square pierced panels are of three patterns. The panels are fitted to each of the walls by the introduction of smaller slip panels but more significantly, the panels to the bow window are simply cut-down to accommodate the pre-existing windows. In this form, the room served as Lady Waldegrave's private reception room, part of a suite of private rooms that were linked by an internal staircase inserted into the Green Closet linking the Tented room with the bedroom directly above and to the Linen room, above the blue Bedchamber.

Deceptively, Lady Waldegrave's decorative scheme survives only in part. During the 1959/60 redecoration of the room, the C19 watered silk hangings were removed and renewed for economy in a different material, the pelmet to the bow window was altered and the window seat was renewed. About twelve years later, after an outbreak of dryrot in this area of the house, the room was once more titivated under the direction of Peter McRory, a former student at the college. The dado panelling was dismantled, the backing textile was renewed with blue cotton velveteen, the wall hangings were renewed, this time with a slub-spun rayon and the textile-covered cornice was painted.

The while the plan and architectural elements of Walpole's arrangement of the room were retained and incorporated by Lady Waldegrave, the present scheme is very much a hybridised survival of Walpole, Waldegrave and the 1972 alteration.

ITEM	HISTORICAL DETAIL		WORKS
<p>CEILING The 'tented' ceiling worked in panels of velvet and [serge] fitted to the shape of the ceiling. The decoration carried out with embroidery, applique textile and applied fringe and braid.</p> <p>The velvet crushed (damage from damp or washing?), fading or shift of dye and areas of the woollen cloth discoloured. The stitched embroidery executed in various colours. An area of the joined panels in the centre has become unstitched.</p>	<p>~1859</p> <p><[1856/62] ~[1856-1862] >1925 [1960]</p>	<p>plain plaster work reused from late C17 house</p> <p>Constructed of felted cloth and [cotton velvet] textile appliqué scheme fitted to [timber] stretchers.</p> <p>Insertion of light fitting into centre</p> <p>Some alteration [probably removal and replacement] of passementerie probably took place when hangings of the room renewed.</p>	
<p>CORNICE Coved plasterwork with dentils below worked in plaster. Picked-out in blue and red.</p>	<p>~1700 - 1747 ~1859 ~1973 - 5</p>	<p>Possibly pre HW</p> <p>Pre-existing plaster cove covered with stitched textile to</p> <p>Cornice painted blue and red by Peter MacRorey according to Ft Peter Harris.</p>	
<p>WALLS Brick construction to perimeter.</p> <p>Bay probably of timber frame with brick nogging.</p>	<p>4/4 C17</p> <p>1766</p>	<p>Rebuilding of 1747 bay, extended to ground level.</p>	Remove plastic sheeting to wall
<p>WAINSCOTTING Fine-grained deal of joined stiles and rails with floating panels. Lined with plastic stapled in place.</p> <p>Attached to the surface are wallpapers</p>	<p>1747/8 1972-75</p> <p>C18</p>		
<p>DADO Fretwork in 'oriental' idiom comprising fifteen panels - three patterns alternating, with an additional narrow filler panel. Decorative panels are sawn-down to accommodate the windows in the bay window.</p> <p>Behind, a blue background Manchester velvet/ cotton velvet.</p>	<p>~1859</p> <p>1972-5</p>		
<p>SKIRTING Low plain board</p>	<p>~1859</p>		
<p>FLOOR Fitted blue Felitux with C 20 oriental carpet cut to fit room, added about 1960. Blue pile carpet with blue ground oriental carpet fitted.</p> <p>Boards laid east-west, dark stained at perimeter, running.</p>	<p>1960</p> <p>4 /4 C 17</p>		

ITEM	HISTORICAL DETAIL	WORKS
<p>CHIMNEYPIECE Composed over historical overlaying of elements of previous schemes reflecting evolution of the house.</p> <p>The tripartite arcaded overmantel with fitted looking glass, grate, flanking tiles to the fireplace and the grained decoration all represent the transformation of the room.</p> <p>Slips, moulded oval and fillet in white marble, cracked, discoloured. Damaged, north jamb badly damaged (2003), poorly patched with white-coloured filler. The marble discoloured by smoke and stained, probably as a result of water infiltration from chimney stack. THE MARBLE LINTEL AND UPRIGHTS HELD IN PLACE by a modern steel frame.</p> <p>The carved and moulded timber chimney surround of 'Kentian' Gothick design with Saracen heraldic crest set within Gothic plaque, designed by Robinson, Clark of works. Relates to <i>Some Designs of Mr Inigo Jones and Mr Wm Kent</i>, (1744) p 136, J Vardy after Kent.</p> <p>The mantle shelf covered with textile.</p> <p>The cheeks of blue, red and green encaustic tiles. Area discoloured.</p> <p>The grate blocked by a board</p> <p>Hearthstone of white marble, broad and deep.</p> <p>Overall, the discolouration of the marble and tiles, the sugaring of the marble suggests water infiltration. Condition fair, the north marble slip broken with evidence of salt migration.</p>	<p>1856 - 61</p> <p>4/4 C17 or early C18</p> <p>~1747/8 1784</p> <p>1972-5</p> <p>1856 - 61 1883</p> <p>1972 - 5</p> <p>≥1747</p> <p>The chimney-piece and windows are not truly Gothic, but were designed by Mr W. Robinson of the Board of Works, before there was any design of farther improvements to the house. <i>Description</i></p> <p>It has a carved Chimney Piece and Basket Grate, with encaustic Tile jambs.</p>	<p>Repair marble slips and enable removal of modern steel frame. Remove timber board in front of grate.</p>
<p>CHIMNEY FURNITURE Large cast iron 'dogs' with painted FW cypher, not certain if in original location.</p> <p>Both previously dismantled, missing elements and one re-assembled upside down.</p>	<p>firedogs [1856 / 62] painted with Lady Waldegrave's cypher fender</p>	

ITEM	HISTORICAL DETAIL	WORKS
<p>WINDOWS</p> <p>Casements with mitred margins to rectangular panels. Plate glass fitted in large panels surrounded by plain glass boarder.</p> <p>Wrought-iron frame with timber cladding on the interior. Contemporary examples of this construction technique can be found at The Vyne where the iron was introduced to create structure within the neo-Gothic windows of the east elevation, particularly the room over the Tomb Chamber and windows of John Chute's Book Room at The Vyne, South elevation, opposite entrance to Chapel Closet.</p> <p>Fragments of old painted glass to the head set within blue glass ground.</p>	<p>History:</p> <p>Plate glass introduced, pale blue glass replaces HW's dark blue [MS] Projecting bay, first supported by post below and later built-down to ground level. Present arrangement of glass casement frame must date from 1766 reworking and insertion of plate glass.</p> <p>Construction material thought to survive from 1766; upper portion of figurative glass repaired post 1945 but with minimal alteration.</p> <p>1748 Aug 10 paid for 'works' to new room Toynbee Accounts 2 1749 May 3 writing to you in my charming bow-window 20 46 1766 Dec. 31. Alterations in the breakfast room, & make 3 windows of Plate glass &c. 19 10 3 Toynbee Accounts 11 1780s Huntington sketch of W 3 1784 Black and yellow painted glass set in plain blue glass in the bow window. Description 1842 Sale description of the decorative glazing, bought in. 1959 The glass is the original painted Flemish roundels, and the arrangement is very much as in Walpole's time DUNNING 24</p>	
<p>W 1 N - E architrave Type 1 frame shutter In cavity of wall, split as two leaves to each window and accommodated with in pier widths of projecting bay. casement Wrought-iron casement with moulded timber fillets fitted to frame. glazing Above, the upper compartment of blue glass set with a group of roundels; below: plain glazing The rectilinear panel divided as a picture frame, a boarder created and a large panel of glass set with in a plain glass boarder, the corders of the boarder mitred. hardware wrought and included with the frame. furniture simple turn ring, like window S/1/14 W 1</p>	<p>W 1 architrave frame shutter ≤1766</p> <p>casement ≤1766</p> <p>glazing Decorative glazing - roundels largely as selected by HW; reset and the blue glass of the setting added after 1856 by Baillie and repaired by Joan Howson (1943 - 60) with a glass roundel salvaged from dismantled windows. See M Peover. the supporting arms for the casement appear to be mid C 18</p> <p>hardware furniture</p>	
	<p>1780s sketch of window by Walpole of southern window - Huntington Library RB 130368 / 133 The decorative setting devised by Baillie with minor alterations by [Howson] after damage during WWII. The blue glass is part of Baillie's setting. >1939 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. [or does this belong to the Blue Bedchamber] Father Cronin interview in Corpus 2</p>	

ITEM	HISTORICAL DETAIL	WORKS
<p>W 2 E AS W 1</p> <p>architrave frame shutter casement glazing hardware furniture</p>	<p>W 2 As W 1</p> <p>architrave frame shutter casement glazing hardware furniture</p>	
<p>W 3 S - E AS W 1</p> <p>architrave frame shutter casement glazing hardware furniture</p>	<p>W 3 As W 1</p> <p>architrave frame shutter casement glazing hardware furniture other sketch of window by HW in <i>Extra-Illustrated Description</i> Huntington RB 130368 folio 133</p>	
<p>DOORS</p> <p>D 1 Door to main staircase architrave rectilinear, moulded timber grained and nailed to frame frame rectangular section timber leaf Four panel door with fret-work inset in panels relating to dado; unusual in that the door leaf is rectilinear in shape but appears to be lancet shape in the staircase elevation and rectangular in Tented Room. hardware [wrought-iron hinges set beneath architrave] furniture decorative brass rim locks with ornamental handles; deadbolt knob missing and part of internal knob, external knob complete. other Lock historically probably positioned on Blue Bedchamber door.</p>	<p>D 1 possibly</p> <p>architrave</p> <p>frame ≤1748 leaf >1850.</p> <p>hardware Hinges C18</p> <p>furniture 4 / 4 C17 From Walpole period, described 1774 + 1784 as positioned on F/1/3 D 1; moved to this door during the C 19 D 1784</p> <p>other</p>	<p>Repatriate C17 decorative brass lock to Blue Bedchamber F/1/3 D 1.</p> <p>Replace C19 with decorated brass lock from Blue Bedchamber D 1.</p>
	<p><1747 Two doors, both probably in their pre 1752/3 position - and reflect the late C17 house plan 1752/3 Door positions retained; door leaves retained. [1856 62] Doors veneered in part with pierced materials; decorated to match >1862 Late C17 lock box, highly decorated added, possibly from Blue Bedchamber; locks possibly late 17C / handles LW on basis of Edward Lear Turkish detailing.</p>	

ITEM	HISTORICAL DETAIL	WORKS
<p>D 2 Door to Green Closet</p> <p>architrave In F/1/1 moulded cyma recta with fillet; in F/1/2 cavetto with quarter round.</p> <p>frame rectilinear,</p> <p>leaf Four-panel door, the upper two panels long, the lower short. Each panel fitted with pierced decorative work, the panels covered with cotton velvet (renewed ~1972) with applied fretwork to the doors.</p> <p>hardware butt hinges</p> <p>furniture Polished brass, the knob enamelled</p> <p>other</p>	<p>D 2 C19 renewal.</p> <p>architrave</p> <p>frame</p> <p>leaf C19</p> <p>hardware C19 and later</p> <p>furniture 1856 and later</p> <p>other textile to panels renewed about 1972</p>	
<p>DECORATION</p> <p>Decorated in a vaguely oriental manner but individual elements from different periods. Ceiling fitted with textile covering, all joinery grained and picked-out, above dado the walls hung with blue textile and below with fret-work panels.</p>	<p>Elements surviving from various periods but substantial the decoration is a fragment of Lady Waldegrave's 'Tented Room' but with alterations and modifications.</p> <p>Plan and window frames are from 1748; joinery to the room, the wainscoting, doors, graining and tented ceiling added 1855 - 63, probably 1859 or 60.</p> <p>The room was 'restored' during the Peter Rose redecoration of the house, the carpet was added at this period of alteration as do the movable furnishings.</p> <p>The textile-covered cornice was painted blue and red, the textile hangings to the walls renewed as was the material fixed behind the pierced panels of the doors and the walls 1972-5.</p> <p>Although the C19 textile ceiling survives, the hangings and textile lining of the walls and inset in dado and doors was renewed about 1972 - 5.</p>	

ITEM	HISTORICAL DETAIL		WORKS
<p>WALL hangings</p> <p>Hung with broad panels of blue slubbed-spun [rayon] with areas of staining caused by leaking water.</p> <p>Photograph of the room about 1925 suggests the room was hung with silk or fine wool with a stamped 'watered' vermiculated pattern, the vertical edge of each narrow-width panel trimmed with cord.</p>	<p>1972-5</p> <p>The present hangings were introduced about 1973 and differ materially and probably in colour from mid C19 textile hangings.</p> <p><1747</p> <p>1748 Aug 16</p> <p>1753 June</p> <p>1774</p> <p>1784</p> <p>>1859</p> <p>[1856 - 62]</p> <p>[1930]</p> <p>1960</p> <p>1972 - 5</p>	<p>lined with Canton loading bills - folklore MS</p> <p>paid for paper 15 10 0</p> <p>and linen for do 25 19 11 Toynbee Accounts 2</p> <p>Interpreted as the Blue and White paper described in 1753</p> <p>hung with a blue and white paper in stripes adorned with festoons 20 236</p> <p>Blue and white striped wallpaper adorned with festoons (in 1774 'blue') [Orleans 1980]</p> <p>Furnished with blue paper, and blue and white linen Description</p> <p>As often as they could, Frances and Chichester liked to live a typically domestic scene at Strawberry and sat together in her sitting room, which she called her Turkish Boudoir 'hung with its light blue silk. CARROLL 33</p> <p>[Presumed hung with stamped silk or wool hangings as seen in 1930s image.</p> <p>First recorded image of the room shows walls hung with a textile stamped with an irregular pattern , possibly silk but no , pattern more like vermiculation that</p> <p>Wall hangings renewed with blue felt Peter Rose</p> <p>Present Rayon hanging installed</p>	
<p>FURNITURE</p> <p>Two bergeres, mahogany frame with bright blue leather fitted covers.</p> <p>Five 'Hepplewhite' style dining chairs, the drop-seats upholstered in blue plush velvet.</p> <p>A round 'breakfast' type table</p>	<p>1960</p> <p>1748 Aug 16</p>	<p>Furnishings at present represent fragment of Peter Rose arrangement of the room.</p> <p>paid for paper 15 10 0</p> <p>and linen for do 25 19 11 Toynbee Accounts 2</p> <p>'a thousand plump chairs, couches and luxurious settees covered with linen of the same pattern' [Orleans 1980]</p>	
<p>PICTURES</p> <p>a small 'Venetian' style mirror.</p>		<p>Pictures - miniatures and portraits of HW's most intimate circle and correspondents</p>	