

F/1/2 THE GREEN CLOSET
 1753 the charming closet where I now am
 1754 green closet
 1842 THE GREEN CLOSET.

[Toynbee suggests the identification of the pink room as the red bedchamber, as the South Front is being formed at this time the 'garrets' may be Plaid Chamber S/1/2, S/1/3 and S/1/5]

The room was formed within the pre-Walpole house. It historically related to the Tented, Waiting and China Rooms. The shaped window frames were added as part of the 1751/2 formalization of the east and south elevations. This room and the room above, the Plaid Bedchamber, formed what Walpole referred to as 'the tower'. Both rooms are characterised by their intimate dimensions and the dual aspect of the Gothic-shaped windows with their views over the pleasure ground. For Walpole, the Green Closet formed an intimate space where he displayed an important collection of painted miniatures. During the mid C19, about or shortly after 1855, a staircase was added to link the newly formed Tented Room with Mr Walpole's Bedchamber via the Plaid Bedchamber. Based on a comparison of the Dove Brothers Floor Plans and the AER drawings, the subdividing partition on a similar line to the mid C 19 staircase which formed Lady Waldegrave's private suite of rooms. The southern portion of the room formed a new dressing room and was accessed through a new door opening in to the Blue Bedchamber. At this time the decorative roundels were removed from the east-facing window (W 1) which was partly obscured by the introduction of the staircase. Elevation of west wall historically considerably different, now broken by shower unit to south, boxed-in chimney piece at centre and access to Blue Bedchamber to north.

During the Second World War bombing in the Strawberry Hill area (particularly 10 October 1941) caused significant damage and loss. The surviving decorative setting to the south facing window was removed under the direction of AER and Joan Howson sometime after 1943. During the post-war restoration, and particularly the 1958 - 62 phase of works, AER removed the staircase. The ghost of the stairs is just perceivable on the northern portion of the east wall. At this time the subdividing partition running east-west was inserted to form a toilet and a separate bathroom. An area of much alteration, the areas of concealed early fabric are at the abutment of partitions and around the chimney breast that was boxed-in during the AER / Dove Brothers works ~1962. The bathroom fittings to the southern portion of the room appear to have been renewed when the 'bridal suite' was formed during the early 1990s.

Of particular significance in the room is the plain glazing and casements to both windows. They are two of the few examples to retain both their C18 frame, casement and mullions (2x3). The ~1865 photographic view shows this room, the Red Bedchamber and the second floor Linen Room(S/1/2) retaining their Walpole period plain glazing whilst the other casements in all other rooms were altered to large single panels of glass at this time.

ITEM	HISTORICAL DETAIL		WORKS
<p>CEILING Plain ceiling, probably lime/gypsum based plaster, much patched and areas missing. Little evidence of the C18 ceiling.</p> <p>Modern lining paper</p>	1972 - 5	Ceiling probably renewed.	Remove remains of modern ceiling. Renew ceiling.
CORNICE			
<p>WALLS Probably brick construction, with wainscotting, much obscured by modern fixtures and fittings.</p> <p>West wall had two built-in cupboards where HW kept best of his manuscript collection.</p>	<p>4/4 C17 With 1752 modification</p> <p>1752 - 1861 See published 1781 floorplan.</p>		<p>Remove modern partition to reinstate original floor volume.</p> <p>Reinstating cupboard elevations flanking chimneypiece.</p>
<p>WAINSCOTTING Evidence of Walpole-period wainscotting to room is visible beneath east-facing window W 1. External walls and internal historic divisions with brick outer skin.</p> <p>Further investigation required during strip out.</p>	1751		
<p>DADO / SKIRTING Plain square-edge skirting. Could be early in areas but <u>very</u> unlikely, and is certainly not the case with the north wall which is modern.</p> <p>As the floor level for the room was raised to accommodate plumbing, or more precisely waste drainage, the entire skirting appears to have been renewed.</p>	> 1953		Reinstate skirting based on original profile.
<p>FLOOR Linoleum covering over nailed and screwed pine boards running east-west.</p> <p>Floor about 60mm higher than Tented Room floor; possibly raised to accommodate plumbing.</p> <p>Fragments of early linoleum are concealed under the present floor. Dark ground with stripes in reds, blues and yellows.</p>	<p>≥ 1958</p> <p>2/2 C19 Probably dates from 2nd half of the C 19. C18 floor covering probably wide scrubbed boards</p> <p>2/2 C19 On basis of type of material.</p>		Restore C18 floor level to restore original volume.
<p>CHIMNEYPIECE Encased in gypsum board and presence of chimneypiece presumed.</p> <p>Hearthstone (if present) obscured by raised floor.</p>	1962	<p>Drawings by Richardson & Houfe for Dove Brothers (builders) suggest chimneypiece and breast was to be removed, not executed, no image known.</p> <p>RIBA</p>	Remove dry lining.

ITEM	HISTORICAL DETAIL	WORKS
<p>WINDOWS</p> <p>A pair of Ogee-headed window frames creating a double aspect to east and south. Each with sliding shutters and evidently sliding casements.</p>	<p>General</p> <p>1751/2 Appear on drawings of new elevation by John Chute at Lewis Walpole Library.</p> <p>1842 Decorative glass bought-in at sale.</p> <p>1855 - 1922 Window frames and some plain glazing appear to survive from C18, windows shown as sliding into the wall recess like the shutters - in the 1922 CL</p> <p>1856 - 63 Plain glazed sashes not renewed during re-glazing campaign.</p>	
<p>F/1/2 W 1 East</p> <p>architrave Timber, type 1</p> <p>frame Stile of window frame, leading rounded and below the decorative glazing an applied cavetto moulding. Design appears to allow casement to slide horizontal.</p> <p>shutter Type 1. Casters not operating.</p> <p>casement rectilinear, 2 x 3 lights, fixed shut.</p> <p>glazing In head of window, leaded lights, fish-scale pattern with obscured glass.</p> <p>decorative</p> <p>plain crown and float</p> <p>ironmongery Ventaxia (plastic) mounted in south casement</p> <p>furniture Pull knob to shutter; flat rod to each casement for privacy curtain.</p>	<p>W 1</p> <p>architrave ~1751/2</p> <p>frame ~1751/2; of significance, one of four retaining virtually all elements from C18.</p> <p>shutter ~1751/2</p> <p>casement 1752, casements shown to this pattern in C18 drawings and C 19 photographs; 1922 CL image</p> <p>glazing 1943 - 60, added by Joan Howson, replacing plain glass added 1856 and previously with painted roundels (1751 - ~1856). Decorative glass bought in (1842) but redistributed ~1856.</p> <p>decorative</p> <p>plain 1751/2, in part, important as one of two windows to survive from this period</p> <p>ironmongery ~1972 - vent</p> <p>furniture 1924 - 34 (probably)</p>	<p>Remove Howson arrangement of fish-scale pattern leaded-lights.</p> <p>Remove Ventaxia, reinstate plain glazing.</p> <p>Repatriate based on archival evidence and surviving roundels the decorative C18 arrangement of decorative glass (dispersed 1856 and ~1960).</p>
<p>F/1/2 W 2 South</p> <p>architrave Type 1</p> <p>frame Stile of window frame, leading rounded and below the decorative glazing an applied cavetto moulding.</p> <p>shutter Type 1. Casters not operating.</p> <p>casement Timber, 2 x 3 lights, fixed shut.</p> <p>glazing At head, leaded lights, fish-scale pattern, obscured glass.</p> <p>decorative</p> <p>plain Crown and float interspersed; crown glass fractured vertically near west edge.</p> <p>hardware Curtain rods missing, replaced with wires. Straps present for securing device on shutters.</p> <p>furniture On the shutter, the pull knobs missing, replaced by phillips head screw</p>	<p>W 2</p> <p>architrave 1752 except:</p> <p>frame 1751/2</p> <p>frame 1751/2</p> <p>shutter 1751/2</p> <p>casement 1751/2; ceased sliding ~1980</p> <p>glazing 1943 -1960, Joan Howson. Previous arrangement: ~ 1856 - 1960 Baille's arrangement of HW's roundels; 1751 - ~1856 HW's arrangement of the decorative roundels.</p> <p>decorative</p> <p>plain 1751/2 and modern</p> <p>hardware modern</p> <p>furniture modern</p>	<p>Remove Howson arrangement of fish-scale pattern leaded-lights.</p> <p>Repatriate based on archival evidence and surviving roundels the decorative C18 arrangement of decorative glass (dispersed 1856 and ~1960).</p>

ITEM	HISTORICAL DETAIL		WORKS
	<p>1753 June 12 '[HW to Mann] has two windows; the one in the drawing looks to the garden, the other to the beautiful prospect; and the top of each gluted with the richest painted glass of the arms of England, crimson roses, and twenty other pieces of green, purple, and historic bits. [FN 16] I must tell you by the way, that the castle, when finished, will have two and thirty windows enriched with painted glass. 20 382</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] a whole squadron of them came thither, and have broken eight of my painted glass windows; and the north side of the castle looks as if it had stood a siege. ... Those in the ... Green Closet, etc. have escaped. As the storm came from the northwest, 39 152</p> <p>1777 Feb 20 '[HW to Cole] At the same sale [Mr Ive's] I bought a curious pane, [FN 12 It is not described in the Sale Catalogue, but it may have been one of the 'curious pieces of painted glass,' mentioned in the description of the Green Closet (<i>Description of SH, Works</i> ii. 427).] that I conclude came from Bickling, [FN 13] with Hobart impaling Bolelyn, from which layer family the former enjoyed that seat.] 2 32</p> <p>~1865 Stereographic view shows the head of the window with plain glazing EH NMR</p>		
<p>DOORS</p> <p>D 1 Divides lobby from lavatory Plain veneer hollow core.</p>	1958	AER inserted lavatory lobby	Remove with partitions.
<p>DECORATION</p> <p>Egg shell finish oil-based paint on all surfaces.</p>	1980s or early 1990s		
<p>WALLPAPER</p> <p>Walls covered with lining paper, painted.</p> <p>Areas of earlier material may survive under fixtures and fittings of south wall and under W 1.</p>	<p>No other indication or documentation to suggest whether C18 scheme was plain or painted or patterned.</p> <p>1753 June Hung with green paper 20 381</p> <p>1754 Feb 22 p^d Bromwich for papering green closet 77 17 2 Toynbee Accounts 5</p> <p>1784 'Hung with green paper [by Thomas Bromwich, the decorator] and watercolour pictures' Orleans 1980</p>		

ITEM	HISTORICAL DETAIL		WORKS	
PICTURES / COLLECTION	1753	June 12	[HW to Mann] It is hung with green paper and water-colour picture; ... two presses with books of heraldry and antiquities, Madame Sévigné's letters, and any French books that relate to her and her acquaintance.	
			20	382
	1757	June 20	[HW to Mann] I shall betake myself to employments I love better, and to this place which I love best of all. Here I the first fruit of my retirement; behind a bas relief [FN 20 It was in the Green Closet at SH (see 'Des. Of SH,' Works ii. 430)] in wax of the present Pope I have writ the following inscription:	
			21	105+n
	1784		Vertue Colection of manuscripts [D 1784]	
	1795	Aug 22	[HW to Mary Berry] Yesterday just as I had breakfasted in my closet where your bust is, [FN 4 Presumably in the Green Closet, on the principal floor of SH, the bust of Mary Berry, in terra-cotta, executed by Mrs Damer earlier in 1795, is not mentioned in 'Des. Of SH,' Works ii. See illustration.]	
			12144	
LIGHTING				
F/1/2 .1 Light over sink and in toilet	1958 - 62			
F/1/2.2 ceiling fitting	1990s	for 'bridal suite'.		
FIXTURES				
(F/1/2.1)				
Sink and toilet, white ceramic.	~1993	all elements		
Pre-fabricated shower unit.				
Tub, white enamelled steel.				
(F/1/2.2)				
Toilet and sink white ceramic.	1958 -62			
DOCUMENTS				
letters				
+2 32n Green Closet at -	15	191n	Green Closet at -	
7 417n Green Closet at -	X17	502n	Green Closet at - Hoadly's head in wax in	
+9 146n Green Closet at -	+20	381/2		
+9 304n Green Closet at -	+21	105n	Green Closet at - bas-relief of Benedict XIV in	
+12 27 Green Closet at - visitors may overflow	24	320n	Green Closet at - Stavely's portrait of Bns Cadogan in	
+12 144+n Green Closet at - HW breakfasts in				
			+33 402	Green Closet at - damaged by rain
			+39 152	Green Closet at - undamaged by explosion
			43 202	Green Closet at -

ITEM	HISTORICAL DETAIL	WORKS
	<p><1747</p> <p>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.</p> <p>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'.</p> <p style="text-align: right;">GUILLERY 109</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...]</p> <p style="text-align: right;">9 146</p> <p>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...</p> <p style="text-align: right;">9 147</p>	<p>GLAZING, near completion of works</p>

[illegible]

ITEM	HISTORICAL DETAIL	NOTES
	<p>1783 June 23. (SW to Lady Ousey) The night of June has been as stormy as any one is to conceive in all the pedigree of the season. It was stormy but drowned in Sunday night. It rained through two nights and into the Green Chapel at Strawberry, and my bookworm was wet to the skin. The gulls were stopped or could not come off the college fast enough. Margaret prayed to St. Barbara, but as she never appears till it is too late, we were forced to have recourse to invoking her and littered the floors with holy to soak up the inundation.</p>	
	<p>1784</p> <p>In the windows are some very curious pieces of painted glass. One round pane (one of the best in the house) represents the story of the Jew who, who having enriched a Jew for purchasing a building with blindness, and he was seen being convicted of it, he gave up one of his own eyes in payment of his debt. The drawing is fine and the design of the regularly and of the young soldier who contemplates him, are evidently taken from some picture of design which gave the idea to the artist for this picture. It is of Chiswick. There are other curious panes, one with a coat of arms of a home of the house of Henry 8th. And another of a garden, once with a crown in a thorn, seen between the letters A and E. The device of Henry 7th, which he assumed after the battle of Bosworth, where Richard's crown was found in that manner. One the door.</p> <p>A writing-box, richly carved in ivory. Two blue and white jars. A red velvet cover printed with silver and containing a circle of pictures of the six varieties of glass decorated with gold and entitled by the artist Mr. Wainwright's collection. A temple of old Japan. Two cups and saucers of blue china. A small table of ivory. Three ebony chairs. A small bronze bust of Constantine. In the middle of the room is a large vase. Particularly of those of Venice, which Mr. Wainwright bought of his own.</p>	<p>CHISEL</p> <p>CHISELS</p>

