

ITEM	HISTORICAL DETAIL	WORKS
	<p>1753 June 12 [HW to Mann] The end used to cradle the landscape then a Shogun's will, their children when they perished, famous as they die, to be after Mary and, but when I gave into the air of Malabar's low walls, they put me down in a middle, it's impossible of it, light, or for a compact, I of my garden, the beauty of Africa's hills, [FN 13] done about the very end. "I have made under two geometry arches, you come to the end and station, when it is impossible to describe, as you do it is the most possible and the best of the castle, [FN 14] the castle, the walls covered with a white paper, &c? it is a paper pointed in perspective to represent Galla's house, the [FN 15] first of all to look to the windows, attached with a paper, I am supposed to be in the room, which are lattices with rich stone in painted glass, and to visit the [FN 16] with three doors on the landing plane, and niches of all shapes of and seats of gold, with a head made of a person's nose, broadwater, styles, long bows, above and square, all supposed to be taken by a very good [FN 17] I am only words, & a notion of this rough line, which is drawing, but not to that. The room on the ground floor nearest to you is a bedchamber, [FN 18] hung with a paper and painted, named in a new manner invented by Mrs. Corrigan, that is, with black and white bodies painted. Over this is Mr. Chute's bedchamber, [FN 19] hung with red in the same manner. The bow-window room [FN 20] one pair of stairs is not yet finished; but in the tower beyond it is the charm</p> <p>20 381</p>	
	<p>ing closet [FN 21] where I am now writing to you. It is hung with green paper and water-colour picture; has two windows; the one in the drawing looks to the garden, the other to the beautiful prospect; and the top of each glazed with the richest painted glass of the arms of England, crimson roses, and twenty other pieces of green, purple, and historic bits. [FN 22] I must tell you by the way, that the castle, when finished, will have two and thirty windows enriched with painted glass. In this closet, which is Mr. Chute's college of arms, are two presses with books of heraldry and antiquities, Madame Sévigné's letters, and any French books that relate to her and her acquaintance. Out of this closet is the room [FN 23] where we always live, hung with a blue and white paper in stripes adorned with festoons, and a thousand painted chairs, couches and luxurious seats covered with (then) of the same pattern, and with a bow window commanding the prospect, and glazed with lines that shade both each window, already darkened with painted glass, in order to, for the sake of the eyes, make the room more agreeable. [FN 24] where we generally dine, hung with paper to make the room less crowded, as much that you will begin to think that all the occasion of I wish to give you of the dimness of our habitation was fabulous, but it is a ready occasion to make more of the same, and the only how great chambers, &c. 25 have almost yet built, but they will be an elegant room [FN 26] and a library, each 20 ft. by 10, and the other 15 ft. by 10. For the list of the books, I could send it you in the letter, & as the drawing, I am not to send it you, I will send it you in the next of the paper. The Chinese summer house which you may distinguish in the distant landscape, belongs to my good friend, the 26. We pay the Chinese about 1000 (but a small one, and have a very large garden, painting, drawings, &c. lately by the artist)</p> <p>20 382</p>	
	<p>1754 May 15 p^a for the bed for the blue room 38 07 6 toynbee ACCOUNT 5</p>	

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	<p>1754 May 18 [HW to Richard Bentley] Like decisions to Stalham; the parties to - she then, add many faults to many Benwick, this story, and I cannot get into my naturalness properly, think of some of these. But the end.</p> <p>The little that follows you has some - what is relating to the Shawbury Inn is a letter from good towns is written on the outside, and the window is done, and the charming effect, especially at the window of this year is beyond what I have ever seen in the grove near the house of trees on road, you know I had almost desisted of it ever making it figure. The bow-window room over the supper parlour is finished; hung with a plain blue paper, with a chintz bed and chairs; my father and mother over the chimney in the Gibbons frame, about which you know were in dispute what to do. I have fixed on black and gold, and it has a charming effect over your chimney with the two dropping points, which is executed exactly; the old grate of Henry VIII which you bought, is within it. In each panel round the room is a single picture; Gray's, Sir Charles Williams's, and yours, in their black & gold frames; mine is to match yours; and, on each side of the door, are the pictures of Mr Churchill and Lady Mary, with their son, on one side; Mr Conway and Lady Allesbury on the other. You can't imagine how new and pretty this furniture is As the Library and great parlour grow finished, you shall have exact notice.</p> <p>35 173 Toynbee ACCOUNTS 73</p>	COMPLETION PAPER
	<p>1755 June 10 [HW to Bentley] presently it broke through the leads, drowned the pretty blue bedchamber, passed through ceilings and floors into the little parlour, terrified Harry, and opened all Catherine's water-gates and speech-gates.</p> <p>35 228</p>	
	<p>1763 Oct 3 [HW to Montagu] have given my assembly, to show me galley and I was given out but happening to pitch upon the Feast of Tabernacles [FN 13] none of my Jews [FN 14] could come though Mr Cato proposed to them to change their religion - so I am forced to exhibit my own man for the morning spectacle - the Jews ought to be, instead of admiring, I should have told Lady Bedford dated there before my writing and I was reduced to bring her by the back gate to my station. This house was so full of comedies that came to see the gallery, that I had nowhere else to go my way. Adieu</p> <p>Ps. I hope the least hint has never dropped from the Beauclairs of the that terrible picture of Sir Charles Williams [FN 15] that put me into such</p> <p>10 106</p> <p>confusion the morning they breakfast here. If they did observe the inscription, I am sure they must have seen too how it distressed me. My next assembly [FN 16] will be splendid; there will be two confessions, two baptisms, four new robes, two coats of arms, and a phylactery, and will have not to mention St's suits, 148. Earl and West's ingrate</p> <p>10 107</p>	

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	<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. The two sorts in the hall - viz 2 St. John and St. Francis (Des. Of SH 'Works' I. 40-1) have suffered (mayhap not, they have had their panes cut off, and nothing remains but their frames). The two best great windows, and indeed two of the best valuable, being the passage windows in the library and great parlour, and this pane is damaged in the Round Room, and the window of the Gallery is damaged. Those in the Cabinet and Holbein Room, and Gallery, and Blue Room, and Green Closet, etc.; have escaped. As the storm came from the northwest, the China Closet was not touched, nor a cup fell down. The bow-window of brave old painted glass. [FN 8 & 9] The bow-window of ancient sculpture histories [HW to Lady Ossory 5 Jan. 1742, OSSORY I. 75] appears in two histories in F. C. Hodgson; Thomas was in the East. [FN 4] is masked; all the north side of Twickenham and Brentford are shattered.</p> <p style="text-align: right;">39 152</p>	<p>Hall</p> <p>Armoury, passage to Great Parlour Round Room; Gallery Cabinet; Holbein; Gallery; Blue Room; Green Closet</p> <p>China Closet</p>
	<p>1779 Jan 3. [HW to Lady Ossory] I took the air four times in Hyde Park, before I began my march, and had this house baked for a week previously, and stayed for the frost. [FN 2] All these precautions have answered - negatively - that is, I have not suffered. I move but from the red to the blue room, [FN 3] The Blue Bedchamber and the Red Bedchamber, described in WH's 'Des. of SH,' Works II. 435-8, were on the principal floor of SH (the floor plan is <i>ibid.</i> II. Pl. IV, facing p. 512) and therefore more convenient for him during illness than his own bedchamber on the floor above (<i>ibid.</i> II 452-3). and cannot walk even those three yards yet-but my spirits are better, which always flag when the fever is quite gone; so all my vivacity when I was at the worst was a little light-headed.</p> <p style="text-align: right;">33 61</p> <p>Here I have lost two beautiful elms in a line with this bow-window [FN 8 in the Blue Bedchamber]</p> <p style="text-align: right;">33 62</p>	<p>Use</p>
	<p>1779 Jan 9. [HW to Conway] I went to Strawberry partly out of prudence, partly from ennui. [FN 6] I thought it best to air myself before I go in and out of hot rooms here, and had my house thoroughly warmed for a week previously, and then only stirred from the red room to the blue on the same floor. I stayed five days, and was neither the better nor the worse for it. I was quite tired with having neither company, books, nor amusement of any kind. Either from the emptiness of the town, or that ten weeks of gout [FN 7] have worn out the patience of all my acquaintance, but I don't see three persons in three days.</p> <p style="text-align: right;">39 317</p>	<p>USE of Room; heating the house</p> <p>Unclear if the Blue Room or the Blue Bedchamber; probably the first</p>

ITEM	HISTORICAL DETAIL	WORKS
	<p>1781 June 16 [HW to Cole] I am now setting about the completion of my <i>AEDES Strawberrylandae</i>. A painter [FN 8 Edward Edwards (1736 - 1806). A.R.A. He was much employed at SH 1781-3, and wrote <i>Anecdotes of painters who have resided or been born in England</i>. . . . Intended as a continuation to the <i>Anecdotes of Painting by the late Horace Earl of Orford</i>. 1808. WH pasted the drawings of the Tribune and Gallery in his extra-illustrated copy of the 1784 <i>Description of SH</i>, now WSL. Both of these drawings were engraved by Thomas Morris (fl. 1780 - 1800) for the description of SH.] is to come hither on Monday to make a drawing of the Tribune and finish T. Sandby's fine view of the Gallery, to which I could never get him to put the last hand. They will then be engraved with a few of the chimneypieces, [FN 9 Prints of the chimneys of the Great Parlour, China Room, Yellow Bedchamber, Blue Bedchamber, Round Room, and the Screen of the Holbein Chamber appeared in the 1784 <i>Description of SH</i>. All except those of the China Room and the Round Room are signed 'T. Morris,' and they are in this style.] which will complete the plates. I must add an appendix of curiosities purchased or acquired since the <i>Catalogue</i> was printed. This will be awkward, but I cannot afford to throw away an hundred copies. [FN 10] I shall take care, if I can, that Mr Gough does not get fresh intelligence from my engravers, or he will advertise my supplement before the book appears. [FN 11]</p> <p style="text-align: right;">2 274 +n</p>	Engraved Views
	<p>1784</p> <p>THE BLUE BED-Chamber. HUNG with plain blue paper; a linen bed; eight chintz chairs; a toilette worked by Mrs. Clive; a looking-glass in a tortoiseshell frame; ornamented with silver; two blue and white square candlesticks of old Delftware; an ancient lock to the door, richly wrought of brass and steel; and a cabinet japanned by Lady Walpole: on it, an ewer and bason of blue and white Sever china; under it a blue and gold china bottle. The chimney-piece was designed by Mr. Bentley. Over it, In a frame of black and gold carved by Gibbons, sir Robert Walpole and Catherine Shorter; small whole lengths; by Eckardt; after Zincke: the hounds and ... [p 29] In the bow window, some very beautiful painted glass.</p> <p style="text-align: right;">Description 28</p>	PAPER CHATELS FITTINGS - door

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	<p>1789 Sept 30 The weather has been so cold since Monday, that for these two days I have had a carpenter [FN 13 Not identified. There is no record in <i>SH Accounts</i> of payment of this work.] stopping chinks in window frames and listing the door of the blue room which I destined to wife Agnes: winds will ¹¹ ⁷¹ get into these old castles. Sultana Maria is to sleep in the red room, where the Sultan himself resides when he has the gout, and which his Haughtiness always keeps very comfortable. Adieu!</p> <p>¹¹ ⁷² list, listel (n.) A fillet. (V.) To put a boarder or list to the edge of an object or piece. 1726 List is a little square Moulding, serving to crown or accompany a larger, or on occasion to separate the flutings of a Column. It is sometimes call'd a <i>Fillet</i>, and sometimes a <i>Square</i>: It comes from the Italian work <i>Lista</i>, any kind of <i>List</i> or <i>Selvage</i>. Neve 1751 In Lancaster County, Virginia, several plantation buildings needed to 'be well siabbed; and listed down every rafter with a Board of full breadth.' Joseph Ball Letter book, LD. 1823 'In the Corinthian Capitals there is a want of the cavetto and listel of the astragal.' Lambeth and Manning, <i>Thomas Jefferson as an Architect</i>.</p>	
	<p>1791 Jan 9 All I have done yet is to walk with a little help from the Red Bedchamber [FN 2 Which HW usually used during attacks of gout; see ante 18 Sept. 1789.] to the Blue Room—that is, down three steps; and that journey contains my daily and whole history. [FN 3 The tow following paragraphs are in Kirgate's hand.] ¹¹¹⁷⁷ I rise every day and sit in the Blue Room till eleven at night; but the weather is most unfortunate for me, either tempests, or rains—the meadows quite overflowed. I will undoubtedly be carried to town the moment it is possible. ¹¹ ¹⁷⁸</p>	Establishes nomenclature for room
	<p>1792 New chairs for blue bedchamb. ⁷ ⁵ ⁰. Toynbee <i>ACCOUNTS</i> 19</p>	CHATELS - chairs
	<p>1795 Aug 22 I little imagined I should rejoice at your not being here; yet as, at least I did yesterday, when we had an outrageous storm of thunder that would have frightened you terribly: I thought it directly over the blue room, and it was so near that it did fall on Davenport's field over against the round tower and reduced a shock of corn to powder. [FN 1 The field was directly west of SH, just across the road to Hampton Court (Genesis of SH, fig. 34). ...] ¹² ¹⁴³ 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.] ¹² ¹⁴⁴</p>	Probably the Breakfast Room as it is later know as the Blue Room

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	1810	The blue bed-chamber, presents you, in a frame of black and gold, carved by Gibbons, Sir Robert Walpole and Catherine Shorter, (small whole-lengths) by Eckard, after Zincke. [...] You observe also a portrait of Gray, the poet [...] Here is likewise a portrait of Mr. Horace Walpole, having in the back ground a view of Strawberry Hill. Evans 167	
	1842 May 19 [lots 84 - 88] 226	THE BLUE BED CHAMBER 84 A very interesting and valuable picture, Portraits of SIR ROBERT WALPOLE and CATHERINE SHORTER, LADY WALPOLE ... Sale 225 -	CHATELLE - Picture
	1842 May 21	THE BLUE BED CHAMBER. 37 The top of the left hand window in three divisions of the fine old stained glass, the subjects represent Charity, Moses slaying the Egyptians, and the Administration of the Sacrament, with medallions of Birds and whole length Figures 38 The top of the centre window in three divisions, two of the subjects represent the story of the Unjust Steward and two small Flemish Landscapes in grisaille, the sides decorated with various Crests, Figures and Birds 39 The top, of the right hand window in three divisions, equally beautiful, representing the departure of the Prodigal Son, the story of Abraham and Melchizedec, David and Abigail, with side medallions, all extremely fine SALE 240	
	1883	On the second Half-landing is a ROOM WITH HALF OCTAGON END. The Chimney Piece, which is decorated in white and gold, was designed by Bentley; adjoining is a DRESSING-ROOM and W.C., and a Staircase leading to a Bedroom above. A BEDROOM adjoining, with quaintly designed Gothic Chimney Piece. All these rooms have mullioned windows with arched traceried heads filled with old Dutch painted glass of the 17th century. On the principal Landing is an OPEN VESTIBULE OF THREE GOTHIC ARCHES, lighted by a window of old stained glass; from this is entered VENTOM 5	
	192[9]	Pugin & Pugin Plan [plan survey and proposal for heating? - Marked as SITTING ROOM 5, no inter-connecting door to Red Bedchamber or to Green Closet, radiator positioned on north wall to left of door] BEDS ROLL RGH/2/335	
	1958 Dec	Sir Albert Richardson Plan [plan recording and with proposal of the restoration of the north entrance. Room marked Priest Bedroom, with no communication to Green Closet or Red bedchamber BEDS ROLL RGH/2/335	

ITEM	HISTORICAL DETAIL	WORKS
	1972 <i>Country Life</i> , first visual record of the Blue Bedchamber known. Room arranged with antiques by Peter Rose.	

RED BEDCHAMBER F/1/4

Part of the old house acquired by Walpole in 1747. The structure differs materially from the Blue Bedchamber as the walls are of brick construction. Historically, described as the Red Bedchamber, and used from the very beginning by John Chute when at Strawberry Hill. Although there is an early description of the room hung with red paper, 'in the same manner as the room below' (the Yellow Bedchamber), very little is actually known of the C18 appearance of the room and as of yet no description of the glass has been found as the room was not distinctively identified in the 1842 sale catalogue. It is, however, one of the more poorly documented rooms in Walpole's house.

It has been suggested that the first decorative scheme was of red-coloured paper and hung with prints, like a print room, and in 1784 the room is described as hung with crimson paper. Apart from the descriptions of the paper as red and crimson, very little is confidently known of the room's decoration or arrangement during the C18 or C19. Evidence of early C18 and later paper can be found in the closet to the left of the chimneypiece. Numerous layers of decorative schemes include samples of historic papers sequence are: 1) beige ground with small hop or currant leaves in browns, block printed and is found beneath cloak pin rail, presume this pre HW; 2) light ground with ivy over a repeating circular 'trellis', Block printed; 3) turquoise ground, with gold leaf printed botanicals.

Twentieth Century Alterations

It appears that the present ceiling was added during the repairs carried out by Sebastian Pugin Powell, probably at the same time the walls were dry-lined. Sometime after 1958 a new door was introduced which links internally the Red with the Blue Bedchamber. The door case, frame and architrave have similar characteristics of other C19 joinery and may have been moved from another location in the house.

ITEM	HISTORICAL DETAIL		WORKS
<p>CEILING</p> <p>Gypsum plaster, probably at the time the bay of the adjacent Blue Bedchamber is rebuilt and</p> <p>Pattern lining paper</p>	≥1924-34		
<p>CORNICE</p> <p>Timber 'box' type, the lower element, a cyma recta, is buried into a later layer of plaster.</p>	The timber box cornice appears to have been duplicated in the room below, the Beauty Room. ~1720 from Chenevix period or earlier.		
<p>WALLS</p> <p>Brick substructure pre HW, inner skin of timber joinery. Chimney breast projects into room forming void to each side, the southern compartment forms a closet, the northern relates to space entered from Trunk Cleied Passage.</p> <p>The timber joinery, in the small area exposed, appears to have been grained.</p> <p>Walls dry lined with gypsum plaster - encasing part of chimneypiece and lower element of box cornice.</p>	<p>Part of the pre HW structure, of a different style of construction, dimension and material than the walls of the Blue Bedchamber.</p> <p>The cupboard contains significant archaeological material relating to the decorative history of the house as well as a short run of C18 clothes pegs.</p>		Remove modern dry lining, reveal grained scheme to allow cornice to be read and door to be eased.
<p>DADO</p> <p>Moulded timber applied to wall, was added when room was last redecorated as it does not appear in the 1972 <i>Country Life</i> photograph of the chimneypiece.</p>	~1993	Dado	Remove dado
<p>SKIRTING</p> <p>Plain timber with cyma recta moulded to the upper edge, conforms in pattern to other Walpole period skirting boards.</p>	1751-3	Skirting	Reinstate section on east wall where door F/1/3 D 3 is to be removed.
<p>FLOOR</p> <p>Nylon pile carpet fitted to the room. Finished boards visible beneath carpet</p>	~1993	No record of the historic floor treatments.	

ITEM	HISTORICAL DETAIL	WORKS
<p>CHIMNEYPIECE</p> <p>Gothic surround, with rising pinnacles to each side. All decorative detail expressed as sawn applique rather than carved boarded opening.</p> <p>Slips Black marble, peaking through from behind surround, moulded and sheared-off to accommodate timber surround. Appears to be a pre HW chimneypiece</p> <p>Grate Cast iron, Gothic arch opening to reduced fireplace, the checks fitted with glazed tiles, cast with raised pattern of revived Neo-Classical motifs. The tiles were drilled and damaged when the covering board was applied to the grate.</p> <p>hearthstone Black marble, same as slips.</p>	<p>1 / 4 C18 with layer from 1753/4</p> <p>1 / 4 C18</p> <p>4 / 4 C19 or 1 / 4 C20</p> <p>1 / 4 C18</p>	<p>Remove and store grate,</p> <p>Recover fireplace.</p>
	<p>HW - 'best in the house' [MS]</p> <p>1779 Jan 9 [HW to Conway] I went to Strawberry partly out of prudence, ... I thought it best to air myself before I go in and out of hot rooms here, and had my house thoroughly warmed for a week previously, and then only stirred from the red room to the blue on the same floor. I stayed five days, and was neither the better nor the worse for it. I was quite tired with having neither company, books, nor amusement of any kind. Either from the emptiness of the town, or that ten weeks of gout [FN 7] have worn out the patience of all my acquaintance, but I don not see three persons in three days.</p> <p>C19 late conceals Edwardian tiles</p> <p style="text-align: right;">39 317 Orleans 1980</p>	
<p>WINDOWS</p> <p>Double-ogee headed window, painted glass to upper panes and two casements below.</p>		

ITEM	HISTORICAL DETAIL	WORKS
<p>W 1 architrave Rectilinear outer architrave with inner double-ogee shaped headed window frame.</p> <p>frame Flat timber embrasure to window opening filled in to accommodate reworking of window.</p> <p>shutter Not visible, wide fillet placed to embrasure possibly concealing shutter leaf within wall cavity</p> <p>casement Each casement of a single pane.</p> <p>glazing decorative plain Rearranged by Joan Howson. float glass</p> <p>Ironmongery furniture Butt hinges</p>	<p>W 1 architrave 1751/2</p> <p>frame >1980</p> <p>shutter —</p> <p>casement >1980 1751/2 Chute elevation with 1980 photograph showing both casements with 2 x 3 division of panes. Casement appears to have retained sliding mechanism until late 1970s.</p> <p>glazing decorative 1943 - 60 C18 unknown ≥1856 reworking of HW's roundels by Thomas Baillie;</p> <p>plane >1980</p> <p>Ironmongery furniture ≥1980 when windows altered modern</p>	<p>Open window embrasure, and reinstate sliding shutters</p> <p>Restore 2 x 3 light configuration of casement.</p> <p>Reinstate sliding casements.</p>
DOORS		
<p>D 1 architrave Door to Staircase landing</p> <p>frame As others on first floor landing of stair. lancet-arch shaped, bevelled outward to receive door leaf</p> <p>leaf Type 1, reduced in scale to fit landing. Panels enriched with moulded composition ornament.</p> <p>Ironmongery wrought hinges</p> <p>furniture Rim lock fitted with decorative brass kno</p> <p>other Door very difficult to open as a result of carpet, dry lining to walls and inserted dado rail</p>	<p>D 1 ~ 1751 or 2 architrave type 1</p> <p>frame</p> <p>leaf 1751, ≥ 1856 enrichments</p> <p>Ironmongery hinges 1750s, modern lock</p> <p>furniture post 1855; Yale lock after ~1970</p> <p>other</p>	<p>Remove modern Yale lock.</p>