

Strawberry Hill Trust

06 / 1626 / LBC

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

ANALYSIS OF FABRIC
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F/1/10 BATHROOM

Prior to 1861 the area which is now the bathroom was external space, forming a compartment of shadow to the north elevation. When the new carriage sweep and vestibule, the extension of HW's Hall, were built by Lady Waldegrave (1861 - 63) it is assumed that this room, and the room below were created. From the time it was added the room functioned as a bathroom, on the Pugin + Pugin plan it is marked as 'BATH WC' and seems the room has always related to the Trunk Cielled Passage until the 1984 dryrot repairs, the third outbreak of dryrot in this area in just over twenty years. During the three successive periods of works the bathroom, Holbein Chamber and the rooms directly below were heavily rebuilt.

The communication of the room to the Trunk-Cielled Passage was blocked and the small jib-door is added in the wall to the adjoining Holbein Chamber. At this date the sanitary wares were renewed as well as all decorative surfaces.

ITEM	HISTORICAL DETAIL	WORKS
CEILING Painted plaster, access hatch approximately 35 mm x 400mm	~1861 Added with construction of wing	Remove
WALLS South, probably brick. East: timber framed with brick nogging and modern brick West: timber framed with brick nogging North: cement block, rebuilt	1861 or 1984 1759, 1984 1771/2 1984	
SKIRTING Painted plain softwood board, mitred at corners, boxed in on north side where cabling and pipes	1984	
FLOOR Timber framed with linoleum	1984	
WINDOWS W 1 Lancet arch window, lever handle to open, 2 panes of glass cracked, obscured glass. architrave none frame cast iron shutter — casement The casement of cast iron, the frame braced horizontally with two metal bars, swing opening glazing Leaded lights, fish scale pattern probably by Joan Howson hardware furniture Casement fixings mushroom type, metal loops at bottom for now lost window prop.	W 1 All elements ~1861, except: architrave frame shutter casement glazing >1941. hardware furniture	

ITEM	HISTORICAL DETAIL	WORKS
<p>DOOR</p> <p>F / 1/ 10 D 1 Lancet arch, blind door</p> <p>architrave same detail as F/1/9 D1, projecting 55 mm, panel recessed 18mm from architrave</p> <p>frame not visible</p> <p>leaf Panel: vertical construction, infill: three horizontal panels, painted softwood with painted softwood geometrical tracery, centre arch splits into two arches, chipped paint</p> <p>hardware</p> <p>furniture</p> <p>other</p>	<p>F / 1/ 10 D 1 ~1861 ; closed up 1984</p> <p>architrave</p> <p>frame</p> <p>leaf 1984</p> <p>hardware</p> <p>furniture</p> <p>other</p>	<p>Reopen to provide lift access.</p>
<p>DECORATION</p> <p>Appears that decoration was renewed at time of dryrot repairs.</p> <p>To Holbein: Jute wall paper, including duct.</p> <p>South and west walls painted plaster, yellow, emulsion, brown, shiny ceramic tiles up to half height (65 x 200mm)</p> <p>North wall painted plaster, yellow, emulsion.</p>	<p>1984</p>	
<p>WALLPAPER</p> <p>Jute part of redecoration with renewal</p>	<p>1984</p>	
<p>FURNITURE / FIXTURES</p> <p>Bath tub, WC, sink, in built mirror across</p>	<p>1984</p>	<p>Remove all fittings</p>
<p>LIGHTING</p> <p>West wall with boxed in light and pull switch</p>	<p>1984</p>	

ITEM	HISTORICAL DETAIL	WORKS
	<p>1958 Dec Sir Albert Richardson Plan [plan recording and with proposal of the restoration of the north entrance. Room marked 'Bath Rm' opens to end of extended Trunk Celled passage.] <small>BEDS ROLL RGH/2/335</small></p>	

F/1/11 THE GALLERY

- 1758 Gallery (planned)
- 1761 Gallery construction begins
- 19th Golden Gallery
- 1879 Lady Waldegrave's Gallery of Beauties
- 1955 Walpole's Gallery

Built from 1761, the external elevation to a design by John Chute, the interior designed by Chute with Thomas Pitt. The first decorative scheme completed 1764, the room was hung with crimson-coloured Norwich Damask, the benches on the north wall upholstered in crimson-coloured silk with worsted moreen covers. From 1855 the room was hung with red-coloured silk damask, the decorative floor was added at this time. A new cycle of paintings was commissioned from Sant of which there are three known arrangements - 1856, 1864/5 and post 1872 set within architectural framework and removed during 1883 sale when present panels of mirror-glass were inserted. The large architectural cover for the radiator was probably added after 1872. The present scheme for the gallery dates from 1954/5 and was devised by Sir Albert Richardson.

ITEM	HISTORICAL DETAIL		WORKS
CEILING The ceiling divided into five bays reflecting the division of walls. Appears complete apart from the lower portion of the pendants lost in ~1855 when chandeliers introduced. Painted white with areas of gilding, probably renewed when room was redecorated by AER in 1954.	1763	<p>Bentley rejected scheme with barrel vaulted ceiling but already with canopied recesses LWL</p> <p>More complex scheme as executed Orleans 1980</p> <p>possibly by Chute [Orleans 1980]</p>	Reinstate the lower pendant finial of drop pendants to the centre of the ceiling.
	1763 Mar 25	<p>[HW to Montagu] I am going to Strawberry for a few days <i>pour faire mes pâques</i> [FN 11]. The gallery advances rapidly. The ceiling is Harry VII's chapel [FN 12] in <i>propria persona</i>: Toynbee Accounts 110 10 53</p>	
	1763 April 2 ^d	<p>pd Bromwich [FN 19] for ye cieling of the Gallery [FN 20] 115 0 0 Toynbee Accounts 9</p>	
	1764 Mar 31	<p>[James West to HW] ... But let me ask you who did the ceiling of the gallery, and the wainscoting, gilding and glass work of it, [FN 7 For 'the ceiling of the Gallery' HW paid Thomas Bromwich (d. 1787), the fashionable decorator, £115.0.0 on 2 April 1763; for 'the five painted tops of the Gallery windows and the yellow star in the ceiling of the Cabinet' he paid William Peckitt (1731-95), glass painter, originally a caver and gilder of York, £34.14.0 on 15 May 1762 (<i>Strawberry Hill Accounts . . . kept by Mr Walpole, ed. Paget Toynbee, Oxford, 1927, p. 9</i>). Among the West MSS at Alscott Park near Stratford-upon Avon, is a sheet containing sketches of Gothic 'patterns of Strawberry Hill' (information from the late Sir Lewis Namier).] 40 312</p>	
	1778 Oct 11	<p>[HW to Mason] ... when its fretted ceiling, [FN 12] which you know is richer than the roof of paradise, Toynbee Accounts 148 28 446</p>	
	1784	<p>THE GALLERY ... The ceiling is taken from one of the side isles of Henry 7th's chapel. Description</p>	
	1780s	<p>John Carter sketch detail of fan vaulting Huntington RB 130368 folio 81 verso</p>	
	1883	<p>THE GALLERY, ... is very richly decorated in white and gold, The ceiling, a fine specimen of fan groining, was taken from one of the side aisles of Henry VIIth's Chapel. VENTOM 6</p>	
	1954 Nov [1957]	<p>[Ceiling redecorated by AER] The first room he restored was the Long Gallery. ... a faded gold-pointed fan-vaulted ceiling, CRONIN 4</p>	

ITEM	HISTORICAL DETAIL	WORKS
<p>CANOPIES The projecting canopies and the format of the canted bays suggest as hexagonal in plan. The canopies are constructed of timber with carved and moulded applied decorative elements and other elements pierced.</p> <p>Areas gilded and the ground painted white.</p>	<p>1762/3</p> <p>1763 Mar 25 [HW to Montagu] I am going to Strawberry for a few days <i>pour faire mes pâques</i> (FN 11). The gallery advances rapidly. The ceiling is Harry VII's chapel (FN 12) in <i>propria persona</i>: the canopies are all placed. I think three months will quite complete it (FN 14). ... Toynbee Accounts 110 10 53</p> <p>1764 (Feb 3rd) p^d the Glazier for the Chimney, niches & doors in the gallery, finished with looking glass 84 0 0. Toynbee Accounts 10</p> <p>1788 John Carter Sketch of gallery - probably relates gilding scheme as other areas of house. Huntington Library RB 130368 folio 78 verso</p> <p>1842 May 21 THE LONG GALLERY no.24, 80 The five beautiful carved and gilt canopies, copied from the side aisles in, Henry the Seventh's chapel SALE 247</p> <p>1883 THE GALLERY, the side, with canopied recesses, is filled with reticulated tracery over silver glass, and was designed after the tomb of the Archbishop Bouchier, at Canterbury. The Chimney Piece is in stone, with deep recess, with encaustic tile-jambs and basket grate with massive brass dogs. The floor is laid with polished parquet, with inlaid armorial bearings at the corners; at the end of the room is an ornamental case for hot water coils, with ormolu medallions and Italian marble top. VENTOM 6</p>	
<p>WALLS North: brick construction</p> <p>South, East and West: Timber frame with brick nogging, position of upright and diagonal bracing timbers indicated.</p>	<p>1761/2</p> <p>1761/2</p> <p>1980 Photographs taken during roof replacement by ARUP gives construction detail.</p>	

ITEM	HISTORICAL DETAIL	WORKS
<p>WAINSCOTTING</p> <p>Visible only below dado where wainscot extends below dado rail, above hung with textile, below dado to skirting forming dado panelling to room. Constructed of styles, rails and floating panels. All panels vertical. The joints fixed with riven pegs all of clear deal.</p> <p>The bays of the north wall defined by engaged cluster columns in timber which rise to the floor and engage with the vaulted ceiling.</p>	<p>1762</p> <p>1762 May 20 [HW to Mann] I am finishing my house [FN 1] will be more <small>1 11+n</small> advanced and the noisy part, as laying floors, and fixing wainscots, at an end, and which now make me in a deplorable litter. <small>1 12</small></p> <p>1762 Aug 5 [HW to Lord Strafford] Your château, I hope, proceeds faster than mine. The carpenters are all associated for increase of wages; I have had but two men at work these last five weeks. <small>35 315</small></p>	

ITEM	HISTORICAL DETAIL		WORKS
HANGINGS The hangings are silk weft with cotton warp damask, crimson coloured. AER consciously chose a silk cotton mix to reduce the luster of the silk produced by Sanderson. Overall condition very poor, degraded by sun light.	1954		
	1762 Mar 22	[HW to Mann] My Gallery and Tribune will be finished this summer. And then I shall trouble you about the brocadella. Th T. Pitt has taken a sweet little house [FN 17] just by me at Twickenham, 22 18 Toynbee Accounts 109	
	1762 Mar 22	[HW to Mann] My Gallery and Tribune will be finished this summer. And then I shall trouble you about the brocadella. 22 18	
	1763 July 1	[HW to Montagu] for I quit my gallery almost in the critical minute of consummation. Gilders, carvers, upholsterers, and picture-cleaners are labouring at their respective forges, 10 84	
	1763 Aug 5	[Gray to Wharton] ... hurried home in the evening to his new Gallery, which is all Gothicism, and gold, and crimson, and looking-glass. Toynbee Accounts 122	
	1763 Dec 2	p ^d for the Damask for the Gallery 102 16 6 Toynbee Accounts 10	
	1781 June 16	[HW to Cole] A painter [FN 8 Edward Edwards (1736 - 1806), ...] 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, 2274 + n	
	1784	The room is hung with crimson Norwich damask: the chairs, settees, and long stools are of the same, mounted on black and gold frames. The carpet made at Moorfields. Description	
	1842 May 21	The Furniture of the Long Gallery. [pictures lots 1 - 16] 4 A pair of bronze and gold carved chairs, richly covered wit crimson satin damask, the seats and backs stuffed with hair and extra covers of crimson moreen 5 A pair of ditto, to correspond 6 An Ottoman foot stool, covered with moroon cloth, worked in gold lace, silk cord and tassels, and carved satin wood frame 7 A pair of window couches of similar fashion, covered <i>en suite</i> ... 12 A pair of Ottoman settees, covered in crimson satin damask, carved bronze and gold framed stands and extra covers 13 A pair of ditto, to correspond 14 A single ditto Sale 233 - 237	
	[1856]	[Gallery rehung with Crimson Damask] OWH 157	

ITEM	HISTORICAL DETAIL	WORKS
	<p>1883 the walls being hung with crimson satin damask. VENTOM 6 [>1884<1955]</p> <p>[Father Cronin described the hangings of the gallery as Yellow - either the dye had shifted from crimson to dull yellow or room was rehung during the de Stern period.</p> <p>1954 May 12 [to Messrs. Richardson & Houfe,] I should like to quote an extract from a letter to receive from him yesterday: 'I suggest, therefore, that you should apply formally to the Ministry of Education for an increased grant ... ii)the interior decoration of the Long Gallery. With regards to (ii), you may be unaware that I have consulted Sandersons, who state that the replacement of the tapestry on the walls which I consider practically essential, would cost £1,000 and the painting and restoration of the ceiling and the rest of the interior would be about £600. Yours faithfully, [Signed K Cronin]</p> <p>1955 Sep 27 <u>For the attention of Mr Charlton.</u> Chief Inspector - Ancient Monuments Dept. ...We enclose herewith a sample of the material selected for the Long Gallery at St Mary's College which has Professor Richardson's approval. Would you please let us know if you agree? It is 100 % cotton but we propose to have 50% silk as this will give more lustre. pp Richardson & Houfe. BEDS RGH4/107 MoW File damask fixed with braid [post 1856, pre 1879 photo] hangings possibly renewed by 1924 [brochure 1924] New hangings AER</p> <p>[1957] We decided to restore the Long Gallery in something like the colour we had found in it. There had been a gold damask on the walls. ... The Sir Albert commenced the restoration his workmen found a fragment of the original damask behind part of the wainscoting. He thought this too good an opportunity to lose, so he 'remove' the green damask, and now it is crimson as it was originally. There was, of course, the trouble with the yellow floor; he had carefully to design a carpet to match the floor and to blend in with the crimson walls. After the Long Gallery, the paint was laid with the following CRONIN 4</p> <p>1990s Stools from Gallery at Farmington re-upholstered. A fragment of silk upholstered was uncovered. The colour to be matched to the fragment of upholstery identified on one of the stools at the Lewis Walpole Library, Farmington, Connecticut.</p>	