

ITEM	HISTORICAL DETAIL	WORKS
Comparative CONTEXT	<p>1781 Dec 29 [MANN to HW] The sales of late have consisted of old furniture, tables, chairs, and stools, but there was likewise much blue and white china, no sets, but some pieces old and estimable on that account. It was impossible to attend the sales for the crowd of Jews and upholsterers. But what will you say to what the Grand Maître [FN 12] told me, that with the gold lace and fringe that adorned the hangings, chairs, and stools, he made three sets of plate for the table of 36 covers each with three dozen of gold knives, forks, and spoons for the use of the Prince. [FN 13 'From the fringes of portières and all the draperies, were taken gold and silver threads with which three sold silver services, for 36 people, could be made, and one of gold, likewise sold, for 36 people as well' (contl. op. Cit. 660).]</p> <p style="text-align: right;">25 231</p> <p>1784 Oct 8 [MANN to HW] He [the old pretender] asked leave of the Great Duke to put a <i>baldacchino</i> or <i>dias</i> [FN 18] over his boxes in each theatre and a velvet carpet to hang before it, [FN 19] which was refused, but had permission to line the boxes as he pleased. That in the great theatre [FN 20] is hung with crimson damask. The cushion [FN 21] is velvet with a gold lace. In the other theatre [FN 22] it is yellow damask. The Count is much pleased with this distinction.</p> <p style="text-align: right;">25 361</p> <p>Seat Furniture upholstered in Silk but covered with formal loose covers of Moreen Moreen - A worsted cloth which generally was given a waved or stamped finish. In 1836 David Bototh described the various finishing precesses and types of Moreens: Moreens are plain stout cloths, of worsted, the weft of which, in comparison with the warp, is a very thick thread. They are woven white and then dyed of any requisite colour, but their distinguishing characteristic is acquired in the process of Watering, by which the surface assumes a variety of shades, as if the cloth were covered with a multitude of varying and intersecting lines. ...</p>	

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<p>GLAZED LOOKING GLASS PANELS Conceived of after layout of the room, influenced by introduction of Thomas Pitt who worked with Chute to produce the design. Oval panels set within net-work held portraits, sold out 1842. Sant oval portraits inserted by Lady W, sold Ventom + Bull 1883; mirror glass inserted 1883 - 5 for de Stern scheme.</p> <p>Two overdoors: Gold net-work with an oval framed panel over D 1 and D 3, all backed by looking glass; the oval frames formed originally to receive a portrait, sold 1842, replaced 1855 and sold 1883; the looking glass for the backing of the gold net-work largely C18, the framed oval area dates from 1883 or 1923. The overdoor and surrounds appear to be little altered from C18, apart from loss of portrait.</p> <p>The two niche in bays 2 and 4 flanking chimneypiece: The two canted bays, from above the dado rail, each wall of the bay fitted with a gilded net-work over looking glass. The lancet-arch shaped panel at the edge with a repeating pattern of quatre-foils, the panel boarded horizontally at the bottom, middle and at the spring point of the arched top with a net-work pattern band forming two rectangular frames, arranged vertically. The entire lancet-shaped panel backed with silvered looking glass. The glass to the network appears to be C 18; the rectangular panels of later (post 1883) mirror glass.</p> <p>The rectangular panels at present are larger than their C18 size. With the removal of the pictures at the 1842 sale and the commissioning of new pictures from James Sant CVO RA by Lady Waldegrave the net-work was reduced by the dimension and the frames were enlarged.</p> <p>Related schemes: Adam's Glass Drawing Room at Norfolk House (1770s)</p>	1763/4	but with minor reductions \geq 1855.	<p>Restore the 1763/4 proportion of picture compartments to the two niche flanking the chimneypiece.</p>
	1764 [Feb 3 ^d]	p ^d the Glazier for the Chimney, niches & doors in the gallery, finished with looking glass 84 0 0. <small>Toynbee Accounts 10</small>	
	1784	THE GALLERY The side with recesses, which are finished with a gold net-work over looking-glass, is taken from the tomb of archbishop Bouchier at Canterbury. <small>Description</small>	
	1842 May 21	THE LONG GALLERY no.24, 78 The extremely elegant fitting up of the two recesses, finished with gold net work, over looking glass, and most beautiful in effect; the design taken from the tomb of Archbishop Bouchier, at Canterbury; each recess formed of three sides, with circular tops, 8 feet high, 2 feet 9 wide 79 The same beautiful gold net work, over looking glass, as fitted over the fire place, and over the 2 doors, also the carved and gilt chimney piece, designed by Mr. John Chute and Mr. Thomas Pitt, of Boconnoch <small>SALE 247</small>	
	1855 /6	New pictures commissioned by Lady Waldegrave, format larger than HW's Picture location modified by LW	
	[1856]	Sant, the fashionable portrait painter of the moment, was set to paint all the more beautiful of the women friends for the Gallery at Strawberry Hill. <small>OWH 157</small>	
	[1856>	I did not care for the particular style which she affected. I remember she filled	
	1883<]	the room, once adorned by Horace Walpole with pictures of his friends, with portraits, mostly by Sant, of her friends; in this way she said she had carried on the original idea. The decoration and general effect of this room I shall never forget – it would, I think, have given Horace Walpole an epileptic seizure. <small>NEVILL 239</small>	
	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. <small>VENTOM 6</small> see Dart <u>Canterbury</u> p 163	
	<1922	Further modification, probably at the time of the sale and removal of the Waldegrave pictures <small>CL</small>	


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<p>DADO Gothic panelled dado formed from lower portion of wainscotting. Dado rail, moulded timber, is nailed in place. Below, a repeating pattern of lancet arches created by applied, moulded timber battens, the arches within a rectangular frame.</p> <p>At the east wall the applied battens removed to accommodate the later post 1872 heater cover.</p>	<p>1762</p> <p>1762 May 20 [HW to Mann] ... a few weeks hence (I mean any time in July) when the works with which I am finishing my house [FN 1] will be more 1 advanced and the noisy part, as laying floors, and fixing wainscots, at an 11+n end, and which now make me in a deplorable litter. 112 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. 35 315 1781 illustrated by Edwards 1788 illustrated by John Carter - sketches: gilding indicated on Carter drawing. Huntington RB 130368 folio 78 verso</p>	<p>Reinstate area of applied tracery to east wall removed about 1872.</p>
<p>SKIRTING The skirting built-up on the wainscot base.</p>	<p>1762</p>	<p>Reinstate to east wall.</p>

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<p>FLOOR</p> <p>Parquet of contrasting tropical hard woods, four or more types layed with a boarder to the perimeter of the room, the field of the floor filled with a 'basket-weave' patter. To each corner, a large metal plaque inset to the parquetry of steel and various copper alloys engraved, filled with coloured mastic and enamelled with two colours. The plaques represent two heraldic crests and two cyphers with the date 1856.</p> <p>The extremely level surface suggests a sub structure of two layers of sub-flooring laid in alternating diagonal to give stability. The entire floor laid entirely laid blind.</p> <p>Over all the floor is in remarkably good condition, no evidence of shrinkage, cracks or movement within the sub-flooring. The surface damaged as a result of current use.</p> <p>To the centre of the room a green polyester Wilton pile carpet.</p>	1855/6	Dated 1856, alteration of simple wide boards and patterned carpet.		<p>*****</p> <p>Stephen HELP</p> <p>Lift parquetry and sub-flooring to insert trench heating</p>
	1762 May 20	[HW to Mann] works with which I am finishing my house [FN 1]	1 11+n	
		advanced and the noisy part, as laying floors, and fixing wainscots,	1 12	
	1765 May 17	p ^d the two carpets for the gallery & the Cabinet 87 19 0. Toynbee Accounts	11	
	1781	carpet design drawn by Carter		
	1784	Carpet laid on boarded floor [Edwards watercolour 1781]		
	1784	The carpet made at Moorfields. D 1784	461	
	1788	John Carter's two sketches - detail and room-view with detail of the carpet. Huntington RB 130368 folio 80		
	1842 May 21	The Furniture of the Long Gallery. 16 A handsome crimson pattern bordered carpet, of the old Moorfield's manufacture, 17 yards long and 3 1/4 wide Sale 233 -		
	[1856]	In the autumn she dragged old Mr. Harcourt over to Paris to buy furniture and a parquet floor for this gallery, which she was having redecorated and the walls hung with crimson silk' OWH	157	
	[1856]	LW dated 1856 from Vienna palace [MS]		
	1883	THE GALLERY. The floor is laid with polished parquet, with inlaid armorial bearings at the corners; VENTOM	6	

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<p>OVERMANTEL</p> <p>Overmantle mirror with bevelled glass and painted in reverse on the back of the plate with the arms of Walpole surmounted by his crest. The frame moulded timber.</p> <p>The decorative glass panel previously thought to be recycled from an earlier looking-glass was probably commissioned from Pecket of York at the same time as the heads of the windows now dispersed</p> <p>The gilt net-work is formed in two vertical bands, the pattern of net-work relates to the two flanking bays.</p> <p>The C18 format of the overmantel included a horizontal band of network to the top and bottom. The net-work reduced (1855/6, ~ 1863 and ~ 1872) to accommodate three different portraits of Lady Waldegrave.</p>	<p>1762, with minor reductions 1856 and loss of ornament ~1924-30.</p> <p>Present overmantle frame results from sale of de Stern pictures in 1923. From 1842, complex frame shown by Carter and Edwards/Sandby diminished, altered three times 1856 to 72 to accommodate three different portraits of Lady Waldegrave, further altered 1883 with removal of third portrait and finally at time of de Stern sale.</p> <p>1762 Chute / Pitt Design with gold net-work as extended over recesses. 1781 Sandby / Edwards view shows chimney piece, differ from 1855 Delamont photographic view - unidentified artist portrait Lady W, either hanging over part of net-work or reduced</p> <p>1863 Photographic view - Sant? portrait Lady W, in oval frame, appears fixed. 1872 Photographic view - Tissot? portrait Lady W, in larger frame, to cross bar of upper portion of overmantle.</p> <p>1922 Portraits removed, all looking glass >1924 Probably 1927, band of ornamental shields dividing chimneypiece from overmantel removed.</p>	<div data-bbox="1712 314 1893 922" data-label="Image"> </div> <p>Reinstate upper and lower horizontal band of gold net-work.</p> <p>Reinstate band of heraldic shields forming transition between overmantle and chimneypiece.</p> <p>John Chute's design for the overmantle and chimneypiece, ~ 1762, Lewis Walpole Library.</p>
<p>CHIMNEYPIECE</p> <p>The fire surround of carved stone, the opening a Tudor arch shape, the moulded opening carved with a repeating hexagonal pattern. The finished surface is paint.</p> <p>The upper horizontal band of shields and mouldings that form a transition from surround to overmantle has been lost in the early C 20.</p>	<p>1762-4, surround appears unaltered.</p>	

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SLIPS / lining and HEARTHSTONE Encaustic decorated tiles, with Gothic pattern as installed 1855/6 GRATE Cast iron grate,	1762	Designed by John Chute and Thomas Pitt with the overmantel;	
	1764 [Feb 3 ^d]	p ^d the Glazier for the Chimney, niches & doors in the gallery, finished with looking glass 84 0 0. <small>Toynbee Accounts 10</small>	
	1784	The chimneypiece was designed by Mr John Chute, and Mr Thomas Pitt of Boconnoch. [J Cornforth thought it could have been possibly removed from Houghton - appears early C18]	
	1842 May 21	THE LONG GALLERY no.24, 79 The same beautiful gold net work, over looking glass, as fitted over the fire place, and over the 2 doors, also the carved and gilt chimney piece, designed by Mr. John Chute and Mr. Thomas Pitt, of Boconnoch 81 The beautifully carved Gothic arch springing over the fire place, most tastefully and elaborately worked, supported by two columns, forming an ornament in accordance with the bookcases, in the true Gothic taste, and most perfect in design, taken from the tomb of John of Eltham, in Westminster Abbey <small>SALE 247</small>	
	1855/6	Fireplace reworked, overmantel probably lost at this time, opening lined with encaustic tiles and hearthstone removed and replaced with encaustic tiles.	
	1883	THE GALLERY. The Chimney Piece is in stone, with deep recess, with encaustic tile-jambs and basket grate with massive brass dogs. <small>VENTOM 6</small>	
	~1856	Tile cheeks added when fireplace converted from wood to coal fire, mouth of fireplace narrowed.	
	~1856	grate renewed	
	1763	Presume basket Grate	

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<p>WINDOWS</p> <p>architrave Plain edge to mounted to wainscotting.</p> <p>frame Shaped to a Tudor arch, may contain early elements of window and further evidence for recovering historic sashes.</p> <p>shutter Fitted in a compartment formed between the structural wall and wainscot lining. A pair of sliding timber framed, deal, painted, the leading edge with pull knobs, and catches. Missing securing bar to fix closure.</p> <p>sash Two vertically arranged sashes, the entire window divided to five panes, above the Tudor-arch shaped opening divided centrally and subdividing to form three compartments. The lower sash divided central to two equal panels.</p> <p>glazing Plain broad glass, appears to be modern glass throughout.</p> <p>hardware</p> <p>furniture Turn locks to top of each window</p>		

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W 1 Eastern most	<p>W 1 ~ 1856 the new design, but frames of variously renewed and plain plain glass renewed.</p> <p>architrave</p> <p>frame</p> <p>shutter</p> <p>sash Pattern sash pattern derived after 1842 sale of decorative glazing, probably dates from 1855 The C18 sashes depicted in Chute's three designs for the new south elevation (1760 - 61) and from the Carter and Edwards /Sandby views as a pair of sashes, arranged vertically. The upper sash divided in half, the upper shield-shaped portion of glass with a decorative setting, see glazing, and the lower half divided into three rectangular panes. The lower sash divided into six panes, 3 x 2. The mouldings illustrated by Edwards/Sandby follow precedent on surviving window in Green Closet.</p> <p>glazing The decorative glazing of the C18 scheme was restricted to the upper 1/4 of the window, arranged in a shield-shaped compartment within the upper sash. The field of all five panes was composed of a 'mosaic' of painted glass in yellow and crimson, a substantial portion of which survives at the Lewis Walpole Library, Farmington Connecticut. A series of heraldic shields was set into each window which were described and depicted by William Cole (1762) and described again at the Strawberry Hill Sale 1842. The variation of the shields is given for each window.</p> <p>1762 May 15 'p^d Peckitt of York for the five painted tops of the gallery windows & the yellow Star in the ceiling of the Cabinet 34 14 0 <i>Toynbee Accounts</i> 9</p> <p>1762 Sept In the First Window at the Bottom of the Gallery, in the Gothic Work at Top are these 4 Coats. 1st. Sable a Lion rampant Or, crowned Argent inter 3 Battle Axes Argent, Handles Or. for Shorter. 2d. Party per Saltire & an Orle, Sable & Or, all counterchanged, for Shorter also. The first coat was given by King James the 2d as Mr Walpole told me, to Sir John Shorter, Lord Mayor of London in 1688, for receiving the Pope's Nuntio in the City. 3d. Argent, a Saltire A pure inter 4 Griffon's Heads coupe pate fiche sable, a Crescent inter two Roses. Or for Birkenhead.</p> <p>1768 June 6 [HW to Cole] I had no windows, or frames for windows but what I bespoke on purpose for the places where they are. My painted glass was so exhausted, before I got through my design, that I was forced to have the windows in the gallery painted on purpose by Pecket. 1145 <i>Toynbee Accounts</i> 114</p> <p>1784 THE GALLERY In the windows, by Peckitt, are all the quarterings of the family. <i>Description</i></p>	<p>Remove 1855 sashes, store for reference.</p> <p>Reinstate HW period sashes and decorative glazing based on glass fragments at the Lewis Walpole Library and Cole's description and illustration of the heraldic shields.</p>  <p>Fragment of 'mosaic' pattern glass from the gallery now at Farmington Connecticut.</p>

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	<p>1842 May 21 lot 42 [actually 45] 45 The beautiful old stained glass at the top of the five windows in the Gallery, which includes all the quarterings of the Family of Walpole, very rich in colour, and embellished by a variety of fine old mosaic glass, the size of each, 3 feet 6 inches wide by 1 foot 6 inches high.'</p> <p style="text-align: right;">30 0 0 Toynbee Accounts 114 SALE 242</p> <p>hardware shutter hardware C18, 1762/3; window lock, past war. furniture</p>	
As W1	<p>W 2 As W 1 but: architrave frame shutter sash glazing</p> <p>1762 May 15 'p^d Peckitt of York for the five painted tops of the gallery windows & the yellow Star in the ceiling of the Cabinet 34 14 0 Toynbee Accounts 9</p> <p>1762 Sept In the 2d Window from the Bottom of the Gallery, are these 4 Coats. 1st. Argent a Fesse inter 3 Crosses Patriarchal or Cross Crosselets [coats] fiche Gules, for Crane, as I suppose, for there is some confusion in my notes as I had made it a cheveron for a Fesse. 2d. Vert, a Saltier Or, for Le Hunt of Suffolk. 3d. Argent on a Fesse engrailed inter 3 Escocheons Gules, 3 mullets pierced Or, fro Bacon. 4th Or a Cheveron Ermines inter 3 Leaves Vert, for Burwell. I think in the Glass it is a Fesse.</p> <p>1768 June 6 [HW to Cole] ... I had no windows, or frames for windows but what I bespoke on purpose for the places where they are. My painted glass was so exhausted, before I got through my design, that I was forced to have the windows in the gallery painted on purpose by Pecket. What scraps I have remaining are so bad, I cannot make you pay for the carriage of them, as I think there is not one whole piece,...'</p> <p style="text-align: right;">1 145 Toynbee Accounts 114</p> <p>hardware furniture</p>	

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As W1	<p>W 3 As W 1 but:</p> <p>architrave</p> <p>frame</p> <p>shutter</p> <p>sash</p> <p>glazing</p> <p>1762 May 15 'p^d Peckitt of York for the five painted tops of the gallery windows & the yellow Star in the ceiling of the Cabinet 34 14 0 <i>Toynbee Accounts</i> 9</p> <p>1762 Sept In the five windows of the new beautiful Gothic Gallery, at the Top, in each are 4 Single Coats or Crests, belonging to the Family of Walpole, & quartered by them: they were painted by a man at York & beautifully set in mosaic of various colours & cost Mr Walpole 35lb. In the middle Window are only the single coat of Walpole and two crests on the sides, & motto at Bottom, Fari qua sentiat. Or, on a Fesse inter two Cheveronels Sable three Cross crosslets Or, & a mullet argent under the upper Cheveronel for a Difference of the 3d Son. being the proper arms of the worthy & ingenious owner of this House. The first Crest, is a man's head & breast proper, on his head a Coronet Ducal Or, & from it issues a Cap & Tassel at the End of it, & bending towards & over his forehead, Gules, on the Cap is a St. Catherine's Wheel Or, being the proper crest of Walpole. The other Crest is a Griffon's Head & Neck Sable, Collar Argent, winged Or, being the Crest of [Cole's ellipses]</p> <p>1768 June 6 [HW to Cole] ... I had no windows, or frames for windows but what I bespoke on purpose for the places where they are. My painted glass was so exhausted, before I got through my design, that I was forced to have the windows in the gallery painted on purpose by Pecket. What scraps I have remaining are so bad, I cannot make you pay for the carriage of them, as I think there is not one whole piece,...' 1 145 <i>Toynbee Accounts</i> 114</p> <p>hardware</p> <p>furniture</p>	

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As W1	<p>W 4 As W 1 but:</p> <p>architrave</p> <p>frame</p> <p>shutter</p> <p>sash</p> <p>glazing</p> <p>1762 May 15 'p^d Peckitt of York for the five painted tops of the gallery windows & the yellow Star in the ceiling of the Cabinet 34 14 0 Toynbee Accounts 9</p> <p>1762 Sept In the 2d windows from the Top [of the gallery] are these 4 following Coats. Gules a Saltier engrailed Argent for Siderston. 2d. Vert a Lion rampant Or, for Robsart. 3d. Azure a Cheveron Inter 3 Crosselets Or for Calibot. 4th Barry of 6 Or & Azure a Bend Gules over all for Gaunt. viz: Gilbert of Gaunt, as Mr Walpole wrote it in my Paper: but by my MS Book of Heraldry they belong to Gaunt Earl of Lincoln; & those assigned there for Sir Gilbert de Gaunt are thus blazoned, Barry of 10 Or 7 Gules 3 Escocheons Ermine. So query.</p> <p>1768 June 6 [HW to Cole] ... I had no windows, or frames for windows but what I bespoke on purpose for the places where they are. My painted glass was so exhausted, before I got through my design, that I was forced to have the windows in the gallery painted on purpose by Pecket. What scraps I have remaining are so bad, I cannot make you pay for the carriage of them, as I think there is not one whole piece....' 1 145 Toynbee Accounts 114</p> <p>1775 June 9 [Cole to HW] These are the same arms which are in your second window of the gallery at Strawberry Hill, which are the very same with those of Gilbert de Gaunt, Earl of Lincoln temp. Henry III, [FN 13] who was a benefactor to Spalding Abbey near Whaplode, from whom, perhaps, as was not unusual, the family of Whaplode, form alliance or descent, might take the same bearing... 1 378</p> <p>hardware</p> <p>furniture</p>	