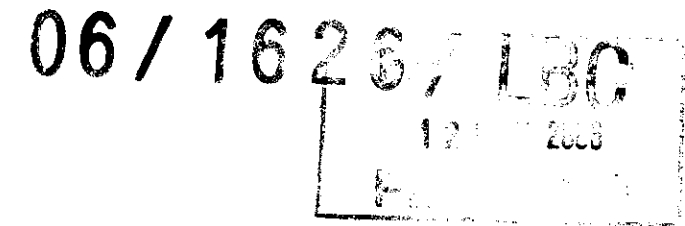


Strawberry Hill Trust



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

ANALYSIS OF FABRIC
May 2006

Vol 3 - Second and Upper Floor

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We regretted that we had no tickets for Hamilton's garden, which we passed, and that only the side facing the Thames was visible, where, amongst artistically planted trees, the residence resembles a large, dilapidated Gothic church, with gloomy walks around it, provoking contemplation of things transitory.

Clare WILLIAMS. *Sophie in London, 1786* (London: Jonathan Cape, 1933) p 213.

STRAWBERRY HILL
Second Floor and Tower upper Floors
Analysis of Fabric

MR. WALPOLE'S BEDCHAMBER S/1/2

1756 new bedchamber

1842 HORACE WALPOLE'S BED CHAMBER.

1883 HORACE WALPOLE'S Bed Room

Built by Walpole as his own bedchamber after the completion of the two 'great rooms' (Library and Great Parlour). He writes of the beginning of the works late October 1755, while the following year Müntz is paid for the over-door picture of Chute, June, and pays for a new 'white bed', November, and the architect Robinson, December. No contemporary description of the interior decoration has yet been identified but a sample of a large-scale pattern blue-coloured ground wool-flocked wallpaper survives in the hanging closet. The paper appears to imitate a mid-C18 furnishing damask or cut velvet. The flock is now a golden colour, its first colour is not yet understood, but given its present colour was most likely in contrast with the ground. The sample identified in the cupboard retains a contemporary boarder. Archaeological remains of further decorative schemes including that by Cowtan for Lady Waldegrave (1856). The present decoration of the room appears to date from the early 1990s when the Vincencien Fathers removed from the house.

The decorative cornice may be in part C18 with mid-C19 enrichments, however paint analysis is required to identify the phased addition of decorative elements.

The principal architectural fitting for the room, the chimneypiece was designed by John Chute, relates to details in the slightly earlier Library (shell motif) and the contemporary China Room chimneypiece (gothic panels). Drawings for the chimney piece survive in the collection of the Lewis Walpole Library and an engraved view was produced by J Morris in his 1781 group of engravings. While no 18C description of the decoration has yet been identified the 1883 sale as white and gold.

The projecting bay window appears to be part of the original design for the room, with an arrangement of seven bays, each bay divided into a pair of rectangular panels with the upper panel fixed and with a double-hipped arch. The five panels arranged consecutively with a return of a single bay at each end. The upper register of all bays appears to represent surviving earlier structure, the moulded profile relates to the top section of the skirting board. The seven upper shaped panels were filled with a cycle of emblematic and heraldic glass. The Rev William Cole (1762) includes illustrations and a written description of the glass. Further description of the panels are included in both editions of the *Description* and great 1842 sale catalogue. The decorative elements of the glass are now displayed at the Tower of London. Unusually, the window appears to have no provision for shutters, though on examination the embrasure to the wall, the skirting in this position and floorboards date from the ½ C20. Investigation is required to determine whether the original shutters survive within the wall structure.

The curtain pole which remains in situ appears to date from the mid to late C19 and retains elements of a decorative textile finish.

Both doors relate in pattern to the early lancet-shaped design as found in the Great Parlour and other door apertures directly leading to the staircase. Both door have an additional detail, a hinged panel in the upper compartment on the lock side of the door.

Floor level a slight step up from landing which represents the height of the room below and that this room was a later addition - infilled.

Floor boards in window bay have been partly replaced it appears in early C20. Further inspection required to determine extent of repair. Presume C18 floor was wide boards with bed carpet

| ITEM | HISTORICAL DETAIL | | WORKS |
|---|---|--|--|
| CEILING Plain plaster on lath. Lined with paper. Painted plain white. | 1756 | | |
| CORNICE Decorative gothic cornice extending around the room and across the face of cupboards. Enriched with ivy leaf and berries. At the base of the cornice a gilded picture rail. | Uncertain | To be confirmed with paint analysis. | |
| WALLS East, South & North: Timber framed with brick nogging. West: Brick core and timber frame | 1756 1752 | | |
| WAINSCOTTING Room lined out with deal wainscotting. | 1756 | Confirm with investigation | |
| SKIRTING Plain upright with quarter-round and fillet top and bottom. Areas of renewal around projecting bay but 1756 pattern. | 1756 | With areas of repair | |
| FLOOR Fitted carpet to room over boards. | 1756 | Areas of renewal early C20 | |
| CHIMNEYPIECE Rectilinear form, relates in design to that in the China Closet, commissioned probably at the same time, though this is larger in scale. The lintel of the chimneypiece in three parts, at the base a small repetitive diamond pattern, above larger scale carved shells, the battlements shown on Carter's measured drawing lost. The uprights carved with a band of two quatre-foils and below two lozenge-shaped raised panels. All as detailed on John Carter's measured drawing. The slips and hearthstone of black marble. The fireplace reduced by cast iron grate which was adapted for gas at one time. In front of the heart a modern electric fire. | 1755 ~1755 1774 1781 1784 1810 1883 1980 | Much as designed, though the battlement to the mantle shelf lost at an unknown date, and the fireplace filled with a standard late C19 cast iron grate. Designs for the chimneypiece by John Chute now in the collection of the Lewis Walpole Library; The chimney-piece was designed by Mr. Chute, and has great grace. <small>Description 74 55</small> [Chimney piece measured and drawn by Carter and engraved by Morris] inscribed 'Chimney-piece [designed by Mr Walpole] for Mr Walpoles Bed-chamber, at Strawberry Hill <small>Huntington RB 130368 folio 124</small> The chimneypiece was designed by Mr Chute, and has great grace. <small>Description 1784 452</small> Mr. Walpole's Bedchamber contains nothing that is particularly curious, excepting that the chimney-piece possesses great grace, <small>Evans 164</small> the Chimney Piece, designed by Chute, is in carved wood, decorated in white and gold; <small>VENTOM 5</small> panels on sides recall that in China Closet and a Langley-ish frieze of shells [Orleans 1980] | Restore masked and lost elements of the chimneypiece. Remove standard late C19 cast iron grate. Reinstate battlements to mantleshef as per Bentley drawing and following scientific investigation. |

| ITEM | HISTORICAL DETAIL | | WORKS |
|---|--|---|--|
| <p>WINDOWS</p> <p>S/1/2 W 1 Projecting bay window, seven bays, the first and last bays returning, the elevation of five bays. Each of the seven bays divided unequally into three compartments arranged vertically, at the top and seen from the exterior only a square compartment filled with a quatre-foil. Below two compartments of glazing.</p> <p>Below the glazing the interior fitted with wainscotting, of styles, rails and large floating panels all fixed with timber pegs and relates in type as closet construction. Externally area below glazing finished with weather board in softwood, painted. Appears recently renewed. Paint badly failing.</p> <p>architrave Filet and quarter round, to rectangular opening of bay window.</p> <p>frame Deep embrasure with single timber board to width, appears to conceal shutter pocket.</p> <p>shutter At present shutter not evident.</p> <p>casement The entire lower register of casements have been renewed, moulding profiles do not align, timber with loose knots. General condition poor.</p> <p>glazing All elements now plain glazed.</p> <p>The upper casement fixed and at its top with a gothic double ogee arch in timber, the entire upper panel was</p> | <p>W 1</p> <p>architrave</p> <p>frame</p> <p>shutter</p> <p>casement</p> <p>glazing</p> <p>1762</p> <p>1784</p> <p>~1790</p> <p>1810</p> | <p>Added with room 1755/6</p> <p>Appears to fit with known mid C18 profiles used in the house.</p> <p>embrasure appears C20</p> <p>not evident</p> <p>hinged casement C20</p> <p>present glazing modern.</p> <p>In Mr Walpole's Bedchamber, in the single window looking upon the Thames, are among many other Flemish arms & Paintings, the three following English Coats</p> <p>1st. In a bend engrailed S. for Radcliffe. The Argent Diapred.</p> <p>2d. A 6 Cross Crosiers fiche S on a Chief B 2 mullets pierced O for Clinton</p> <p>3d. In a large Coat, Quarterly of 6 Pieces, 3 & 3. J/I England with a label of 5 points B & on each 3 Fleurs de Lis O for Lancaster. 2 B serre [?] de Fleurs de Lis O & a Label of 5 points A for Angoiesme. 3d G a Lion passant guardant O. for Guyon. 4th Qrly 1 & 4 O a Chief Indented B for Butler Earl of Ormond. 2 & 3 A A Lion rampant crowned G for Rockford. 5th England with a Label here it is as on the first. 6. Checuy O & B for Warren.</p> <p>These Arms belonged to Queen Anne Boleyn, & are carved on the wainscot also of the Organ Loft in Kings College Chapel in Cambridge. See my vol: 1. p. 101. Sandford in his Genealogical History takes notice of them at p. 457. Yet there is a difference in his Account between these Arms & those at Strawberry Hill.</p> <p>Arms of Queen Anne Boleyn [three drawings follow] COLE 1762/79</p> <p>In the window of seven lights, are several curious pieces of painted glass; as, the Arms of Anne Boleyn with the quarterings which the king allowed her to bear of the families from which she was descended, though with no right of quatering; a large lion coloured; four large angels in black and white; cypher and portcullis of king Edward; arms of Clinton and Radcliffe; fine heads in black and white of Charlemagne, prince William, and prince Maurice of Orange, &c [D 1784 p.452]</p> <p>George Perfect HARDING. [painted glass shield], watercolour.</p> <p>Farmington Bawtree Extra Illustrated p 102</p> <p>the window, composed of seven lights, has several curious pieces of painted glass.</p> <p>Evans 164</p> | <p>Repair lower casements, alter swing pattern to reproduce in ~1865 photographic view.</p> <p>Reinstate painted glass to upper casements.</p> |

| ITEM | HISTORICAL DETAIL | WORKS |
|--|---|-------|
| | <p>1842 May 21 HORACE WALPOLE'S BED CHAMBER.</p> <p>17 A very rich and beautiful centre piece of rare old stained glass, the colours remarkably vivid, at the top a miniature Portrait of the Emperor Charlemagne, the centre representing the Arms of Anne Boleyn, most brilliant in colour and very curious, with four medallions of Wheat sheaves, the Portcullis of Westminster and the initials of Edward VI., and a Lion couchant at the bottom, 31 inches by 13 bought by Hull for £5-5-0</p> <p>18 A pair of Angels in bister, beautifully drawn from the designs of A. Diepenback, with golden and red Lions rampant at the top, 1652, 31 inches Greathead...£2-12-6</p> <p>19 A pair of ditto, to match, with Coats of Arms at the top, 1652, 31 inches by 13 Swaby.....£1-15-0</p> <p>20 A pair of extremely beautiful pieces of old stained glass, with Portraits of William and Maurice, Princes of Orange, Moses receiving the Tables of the Law, 1612, a figure of Ceres and two very fine pieces representing Flemish Repasts, from designs by Lucas Van Leyden, and eight extremely curious old medallions, each 31 inches by 13 Town and Emanuel...£5-0-0</p> | |
| DOORS | | |
| <p>S/1/2 D 1 Linking door to Plaid Bedchamber.</p> <p>architrave moulded ; verso plain flat timber with edge slightly curved.</p> <p>frame Deep embrasure to accommodate thickness of wall. Verso side rebated possibly to receive door.</p> <p>leaf Seven panel type <i>recto</i> with additional composition enrichment, verso without C19, possibly missing second door leaf to frame on Plaid Bedchamber side of frame which would explain missing ornamentation to door leaf.</p> <p>hardware Three butt hinges. Evidence of mortice lock seen on frame and leaf but all elements lost.</p> <p>furniture Drop handle, oval metal escutcheon with key hole wind rounded bottom.</p> <p>other plastic hook on leaf to verso</p> | <p>D 1 Opening probably formed 1755/6; all elements contemporary to construction apart from those noted:</p> <p>architrave Verso possibly C18, requires paint analysis for dating.</p> <p>frame</p> <p>leaf Probably C18 but construction detail of frame suggests mid C19.</p> <p>hardware Mid C19 or early C20.</p> <p>furniture handle possible AER; escutcheon complies with C18 model</p> <p>other</p> | |

| ITEM | HISTORICAL DETAIL | WORKS |
|--|---|----------|
| <p>S/1/2 D 2 To staircase</p> <p>architrave moulded, standard pattern, same on both sides</p> <p>frame</p> <p>leaf Seven panel type, enrichment to panels both sides</p> <p>hardware I+L type hinge</p> <p>furniture Drop type handle, fire gilt bronze.</p> <p>other Upper triangular panel hinged from inside</p> | <p>D 2 opening formed 1755/6; all elements coeval unless noted.</p> <p>architrave</p> <p>frame</p> <p>leaf Enrichments to panels mid C19.</p> <p>hardware</p> <p>furniture handle possibly AER addition</p> <p>other Hinged panel possibly C19 alteration, required</p> | as above |
| <p>S/1/2 D 3 Southern door to cupboard</p> <p>architrave none, blind or jib door</p> <p>frame Integrated into partition</p> <p>leaf Rectangular, framed apparently to be covered, light-weight.</p> <p>hardware Butt hinges to frame</p> <p>furniture drop bail handles</p> <p>other verso covered with polished linen</p> | <p>D 3 possibly mid C18 with the following exceptions</p> <p>architrave</p> <p>frame</p> <p>leaf</p> <p>hardware Hinges 2 /2 C19 or early C20.</p> <p>furniture could be AER renewal as screws appear to be machine cut</p> <p>other lining probably early C20</p> | |
| <p>S/1/2 D 4 Northern door to cupboard; as above.</p> <p>architrave</p> <p>frame</p> <p>leaf</p> <p>hardware</p> <p>furniture</p> <p>other</p> | <p>D 4 All elements as D 3</p> <p>architrave</p> <p>frame</p> <p>leaf</p> <p>hardware</p> <p>furniture</p> <p>other</p> | |
| <p>CUPBOARD</p> <p>Cupboard formed by joinery partition in chimneybreast recess with flush doors as wall through to have been added by Lady Waldegrave, but requires examination. See entry for D 3 + D 4.</p> <p>Ceiling of cupboard boarded, walls covered with at least three types of wallpaper. See below, WALLPAPER.</p> | <p>Uncertain Requires scientific analysis</p> | |
| <p>DECORATION</p> <p>Present paper hung about 1993, plasticated or Vinyl type printed paper with repetitive pattern of honeysuckle. Joinery painted white with enrichments to doors picked out in gold paint, and cornice appears to be gilded.</p> | <p>~1993</p> | |

| ITEM | HISTORICAL DETAIL | WORKS |
|--|---|-------|
| <p>WALLPAPER Throughout the room, a floral machine print with vinyl type finish. Areas of the paper scraped and the paper torn.</p> <p>Overall walls feel very flat suggesting surfaces have been completely stripped.</p> <p>In the cupboard three types of paper visible:</p> <p>Top layer, 'cabbage' roses with blue green foliage, relates to Cowtan book entry, probably ~1856.</p> <p>Middle layer,</p> <p>Bottom layer, blue ground paper and flocked pattern, top with banded pattern. The pattern of the flocking suggests a large-scale furnishing damask. Flocking discoloured, will require analysis to identify dyestuff and appropriate colour.</p> | <p>~1993 decorative improvements in the house.</p> <p>C18 Assumed 'mock flocked' paper hanging in closet relates to C18 decoration of the room; no archival evidence.</p> <p>1856 [Cowtan & Son Archive] Register Book, page marked Countess Waldegrave with sample of pattern. Sample relates to paper in closet.</p> <p>1972 Cornice and wall shown in Country Life photograph with different paper than at present.</p> | |
| <p>FURNITURE</p> <p>A mahogany bedstead, late C19</p> <p>A 3/4 height bookcase, dark stained, C19</p> <p>A brown wood writing table</p> <p>A chest of draws</p> | <p>1756 [Nov] 10 p^d for white bed &c 38 7 0. Toynbee ACCOUNTS 7</p> <p>1783 Aug 1 [HW to Lord Strafford]... Above a week ago, when broad awake, the doors of the cabinet by my bedside rattled, without a breath of wind. [FN 9] 35 373</p> | |
| <p>PICTURES</p> <p>None</p> | <p>Muntz enlargement of Pompeo Battoni miniature and the view of the Wyne AND the view of Donnington-Castle were purchased by Wiggatt Chute and are now at The VYNE, HANTS</p> <p>Over door:</p> <p>1756 June 24 pd Mr Muntz for painting the China room, gothic letters in library, Mr Chute's picture &c.. 31 10 0. Toynbee Accounts 6</p> <p>1784 Over the chimney, View of the Vine in Hampshire, the seat of John Chute esq; by Müntz. A small print of Mr Andrews's Gothic house near Donnington-Castle and Spine-Hill, Berkshire; designed by John Chute esq; Fifteen small drawings of English and French comedians; by Fesch. View of the gate at St. Edmund at Bury. A fable, in cut paper on looking-glass; by Bermingham. Over the door, Head of John Chute esq; by Müntz, after Pompeo Battoni. Description 41</p> | |

| ITEM | HISTORICAL DETAIL | WORKS |
|--|----------------------------------|-------------------------|
| <p>Fixtures</p> <p>Bell pulls On north wall metal tubes projecting from cornice, indicating C19 position of bed.</p> <p>Radiator Hot water radiator mounted beneath window</p> | <p>bell pulls 2 / 2 C19</p> | <p>Remove radiator.</p> |

| ITEM | HISTORICAL DETAIL | | WORKS |
|--------------------|--------------------|--|--|
| DOCUMENTS | | | |
| Letters +10 320 | +33 402 +35 259 | I am building... | +35 373 cabinet by HW's bedside at [not certain if this is correct room] |
| | <1753 | [Three Chute proposals for the east and south elevation show a gap where Mr Walpole's bedchamber was formed. One version of the East elevation must have had the Plaid bedchamber and Library rising with no building in between, which helps to explain Walpole's description of the south east corner of the house appearing as a tower.] | |
| | 1754 | J Woolston <i>View of Strawberry Hill</i> and Richard Bentley Frontis piece to <i>Memoirs of the Reign of George II</i> shows the East Elevation of the house without the Walpole Bedchamber | |
| | 1755 | built over the Breakfast Room [Orleans 1980] | |
| | 1755 Oct 31 | [HW to Bentley] I am fitting up the old kitchen for a china-room: I am building a bedchamber for myself over the old blue-room, in which I intend to die, though not yet; and some trifles of this kind, which I do not specify to you, because I intend to reserve a little to be quite new to you. Adieu! 35 259 Toynbee Accounts 86 | |
| | >1756 | the stepped gable (Figs 8-10), the bedchamber in which, Walpole recorded, 'I intend to die, though not yet'. The east bay window was not extended down to the ground floor until sometime after 1764 and before 1774, perhaps in 1766 when the Breakfast Room was altered. GUBBY 112 | |
| | 1756 June 24 | pd Mr Muntz for painting the China room, gothic letters in library, Mr Chute's picture &c.. 31 10 0. Toynbee Accounts 6 | |
| | 1756 [Nov] 10 | p ^d for white bed &c 38 7 0. Toynbee ACCOUNTS 7 | |
| | 1756 Dec 11 | new bedch. & china room 148 5 2. Toynbee ACCOUNTS 7 | |