

## **The First Big Addition**

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*Image 1: The 1784 view of the Cloisters used in Walpole's house description*

## **Great Parlour/Library Wing**

The Great Parlour and Library wing, constructed in 1753-1754, was Horace Walpole's first addition to Strawberry Hill. This two story space added both public and private areas: a dining room or Great Parlour on the ground floor and a Library on the first floor. The existing rooms at Strawberry Hill were quite small and in anticipation of the construction of the new wing, Walpole describes these rooms as "The only two good chambers I

shall have." Because this wing was an addition, Walpole was able to completely design the spaces and incorporate derivative and somewhat archaeological – based Gothic elements to truly reflect his vision.

## **Physical Description**

The Great Parlour is rectangular in plan and is accessed through doors located at either end of the south wall one leading into the entry hall and the other into the Waiting Room. The only

window in the room is a projecting bay window placed at the center of the east wall. The room features a painted (cream and sage green) wood base board and spandrel panel topped by a low painted chair rail, located approximately sixteen inches from the floor all of which are in good condition. The walls are covered with green and gold wallpaper (on burlap, tacked to a wood frame) that is still in generally good con-

dition. A painted plaster cornice encompasses the room. The room features a flat plaster ceiling with a glass chandelier (converted from gasolier) in the center. The floor is covered by wall to wall carpet.

The north wall features a large, central fireplace with painted carved wood surround and marble border which extends to form the hearth (currently covered by carpet). The wood is finished in paint using a cream and sage green color scheme. Within the original fireplace opening is a low-relief cast iron grate with ogee arch details.

The west wall which is a solid uninterrupted field has baseboard, spandrel panel and chair rail which are cut into fairly short lengths and appear to have been salvaged and reinstalled. The south wall which features the entry ways has new base, spandrel and rail, probably replaced during installation of radiators at the east and west ends of the wall. The cream and sage green doors on the south wall feature six-panel (outlined with plaster filigree detail), pointed arch leaves with simple surrounds and elaborate metal door knobs and escutcheons

The window, centrally located along the east wall in the room is a square, projecting bay composed of five smaller, three-light, wood sash win-

dows. Arranged with three windows in the center and one in each side of the bay return, the lower and center lights are clear glazed, while the upper lights contain painted roundels and infill pieces. Two sliding pocket doors serve as shutters and are no longer operable.

## ***Room Evolution***

The Great Parlour remains essentially unchanged from Walpole's original design except for the alteration of the east window. The original window, which was flush with the outside wall, originally featured a cluster of pointed arches similar to the existing window in the library above. Around 1774, however, it was replaced by the current bay window. The removal of this Gothic element and replacement with a more traditional window may seem incongruous with Walpole's Gothic design goals; however, the change may have been instigated by the practical need for more light. Walpole himself notes that his Gothic design would never come in the way of comfort.

The remaining changes to the space are less intrusive and include replacement of the original wall covering which Walpole described as, "paper in imitation of stucco".<sup>1</sup> This original paper, possibly embossed and decorated with high relief rosettes<sup>2</sup>, was most likely hung in the French style, with the paper attached to the wall through the use of lappets (no longer existant) located just

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below the cornice. The current wall covering dating from the 1970's, is applied to burlap over wood panels and stiles in the manner historically used throughout the house.<sup>3</sup> Limited investigation did not yield any earlier layers of wall covering.

While the original Richard Bentley designed fireplace surround still exists, the current cast iron fireplace grate is a later addition. As evidenced from earlier photographs, the grate was formally located in the upstairs Library and was most likely moved to its current position in the 1950s when the Library underwent restoration. Both doors have been altered by the addition of plaster filigree details and ornate metal door knobs and locks, presumed to be mid-19th century additions by Lady Frances Waldegrave. A crystal and glass chandelier (formerly illuminated by gas) was added to provide additional light, also most likely from the Waldegrave period.

As seen in the c. 1784 watercolor by John Carter, the room originally featured Walpole-

designed Gothic chairs arranged around the perimeter of the room. The room now features a very large central dining table as well as a large buffet with mirror along the south wall which are not original to the space and completely change its appearance and use.

Site investigation revealed changes to the pas-



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sage way behind the eastern door between the Waiting Room and Great Parlour. Walpole's original wood frame and paneled passage was discovered (still mostly intact) under a later cov-

ering of ¼ inch board. Some alteration to the space to accommodate several pipes makes it possible to observe construction above and to the west of the opening. Over the opening, timber framing appears to be earlier than the 1754 addition, and therefore must be recycled from an earlier period or belong to an opening which pre-dates Walpole's addition. Visible to the west of the opening, the structural brick wall of the pre-Walpole house is furred out and skinned to provide the finished appearance of the south wall of the Great Parlour.

### ***Recommendations for Interpretation***

The Great Parlour derives its significance from being one of the first spaces Walpole consciously built in the Gothic style. Designing this room to reflect his standing in society, Walpole built it to accommodate his active social life. Because many of the subsequent changes to the room that have occurred are minor and reversible, it should be a general consideration that the room be interpreted through Walpole. As such, the room should be returned to more closely reflect Walpole's design. Returning the room to a general Walpolian appearance could apply not only to the fabric of the room, but also the placement of furniture. The large table that currently dominates the room creates a space that is very different from that which Walpole would have experienced in the 18th century, when it was customary to arrange furniture around the perimeter of

the room. Therefore the table should be removed and furniture arranged around the edge of the room. Whether the interpretation is strict, as in a reproduction of the exact finishes that Walpole designed, or loose, using materials that approximates the general appearance of the room, can be the subject of further evaluation.

As noted in Walpole's own guidebook to the house, general visitors would have toured by beginning in the Waiting room and proceeding through the Great Parlour and on into the stair hall. This route was purposely designed to expose the visitor to the most Gothic elements of the house providing a dramatic entrance from the small, low ceilinged Waiting room to what would then appear to be a very large dining room. This effect could easily be recaptured by redirecting visitors through the still extant door between the Waiting room and Great Parlour.

### ***Considerations for Further Investigation***

Samples of earlier wall coverings may still exist; although none were identified as part of this report, therefore it is recommended that a more in-depth investigation of the walls be conducted. Because the floor was mostly obscured by wall to wall carpeting, further investigation under the carpet could also be conducted. Additionally paint analysis could be completed on chair rail, spandrel panel, base board, fireplace, and

cornice to more fully understand the evolution of the room.



*Image 1: The 1784 view of the Cloisters used in Walpole's house description*

## **Library**

### **Physical Description**

Rectangular in plan, the library is accessed through a pointed arch door at the west end of the south wall. On the north, west and south walls are ten carved and painted bookcases, with pointed arch screens covering the upper portion of the case each extending  $\frac{3}{4}$  of the way up the

wall, and capped by a frieze of alternating cross-crosslets and Catherine wheels. Above the cases, painted on paper, are simple, stone-colored arches designed to appear three-dimensional. The cases immediately adjacent the fireplace on the north wall have been altered with the addition of oak frame and fabric panel doors on the lower quarter.

In addition to the bookcases, the north wall features a large fireplace with a painted stone mantle and high-relief, wood surround composed of crocketed pinnacles and a central pointed arch encompassing a single large mirror. The west wall contains three equal-width bookcases.

The south wall features a symmetrical arrangement of three equal-width bookcases flanked by two doors to the immediate west and east similar to the door pattern seen in the Great Parlour. The western door is a twelve panel pointed arch design, topped by the same pointed arch screen as the bookcases, but narrower in width to match the door opening. The eastern door creates a locked case featuring a similar pointed arched door with six, clear lights

(upper) and six solid panels. Above the locked case is the same pointed arch, open screen as found on the upper portion of bookcases.

The east wall is unique in that it contains the room's only windows. The lower portion of the main window is divided into three, fixed, two-light (upper and lower) sections with clear glazing while the upper portion features six pointed arch lights with stained and painted glass. Flanking the central window are niches (formerly bookcases) that contain a single shelf and mirror back. The niches also feature the same pointed arch screen as on the bookcases in the rest of the room, however above the niches are fixed, quatrefoil windows with stained and painted glass.

The ceiling is covered by a large mural, painted on paper, featuring a geometric background, painted to appear in relief. In the center is a large medallion with a large shield surrounded by 14 smaller shields. To the north and south of the large medallion are smaller medallions depicting knights on horseback. In the four corners are shields on a background of billowing blue cloth and plumed helmets. Written in an elaborate script are the words *Fari quae sentiat* ("Do what you want to do") on the north and south, and the date MDCCLIV (1754) on the east and west (date of construction of the room). Along the periphery of the mural is a "cornice" of rosettes and buttons, painted to give the appearance of depth.

The floor is composed of dark-finished, random width boards almost entirely covered by a single carpet. Underneath the carpet, the boards appeared to be unfinished.

## ***Room Evolution***

The library today closely resembles the way it looked when Walpole constructed it in 1754, the result of restoration work carried out in the 1950's and 1980's. At least four different wallpapers are known to have been on the walls above the bookcases however general dates are known for only two – one that is included in a book of wallpapers from 1856 and one that appears in photographs from c. 1900-c. 1940s.

Although the bookcases appear to have been originally stone coloured, by the turn of the 20th century, they were painted dark and polychromed, possibly with some gilding. Other alterations to the original appearance include decorative, low relief leaves and rosettes on the bookcase columns and capitals. The central bookcase along the west wall was changed to feature a large mirror in place of shelves and the north and south bookcases along the east wall were removed and replaced with mirror backs and built-in seating. Additionally the walls above the bookcases were covered in patterned wallpaper. A cast iron grate was inserted in the original fireplace opening and the painting of the

"Marriage of Henry VI" above the fireplace was replaced with a large mirror. A large glass and crystal chandelier was suspended in the center of the room. All of these changes were most likely made by Lady Waldegrave.

In the 1950s, the center bookcase along the west wall was restored to its original configuration of shelves and the upper fabric panel removed. The walls above the bookcases were painted a solid color, most likely over the existing wallpaper. A tile insert was installed in the fireplace and the large central chandelier was replaced

by Gothic lanterns placed around the perimeter of the room. In 1959, restoration work was completed on the exterior of the west wall. While reconstruction work was conducted on the first floor portion of the wall above the main north entrance and along the return wall adjacent to the Armoury, work on the west wall of the Library itself appears to have been limited to external rendering.<sup>4</sup>

By the 1960s, the Library had been restored to its current appearance. The bookcases and fireplace surround were repainted in a monochrome



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stone color and the low relief leaves and rosettes were removed from the columns and capitals. The walls above the bookcases were painted with a simple arch detail on a solid-color background, again over what is most likely existing early wallpaper. This arch detail appears to have been based on a small sample of wallpaper found during restoration work. The Gothic lanterns were replaced with simple Gothic chandeliers.

Dry rot in the Library ceiling in 1983 led to the removal and conservation of the ceiling mural. It is likely at this time that the Gothic chandeliers were removed and not replaced. In a letter to Catherine Jestin detailing the restoration work in progress, Michael Snodin also notes that, "The bookcases were entirely removed and replaced."<sup>5</sup> Based on investigations conducted as part of this report, it appears that the bookcases still retain original fronts, sides and backs, thus leading to the conclusion that the replacement of the cases was merely reinstallation and not wholesale replacement of fabric. No mention of additional work on the west wall of Library was located.

## ***Considerations for Interpretation***

The Library was a space that Walpole designed in its entirety being the private complement to the public space below. It was here that he did his writing and entertained close friends. Even more so than the Great Parlour, the library contains many Gothic details and really embodies his notion of "gloomth." It currently retains a strong association with Walpole, even more distinctly now that later alterations to the room have been removed and there are not so many obvious layers of history. Based on this direct association, the general recommendation is that the space be interpreted through Walpole. One way of realizing this interpretation is to keep the function of



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the space as a library, as it was designed to be, possibly as a small research center dedicated to Walpole and Gothic Revival.

***Considerations for  
Further Investigation***

Little concrete information is known about alterations done during the Waldegrave period or the restoration work completed in the 1950's and 1980's. These are critical points in the evolution of the room and location of information from these periods should be given a high priority.

On site investigation should be expanded to include the area above the bookcases, which was inaccessible during exploration. Closer inspection may give evidence of early wallpaper under the existing paint. Also, investigation behind the bookcases may provide more information on the extent of their removal and previous restoration work. It is also recommended that further research on the known samples of early wallpaper be conducted. The final recommendation is that paint analysis of the bookcases and fireplace completed.

**First Big Addition**  
**Related Chronology**

GREAT PARLOUR/LIBRARY WING

June 12, 1753- Walpole describes his proposed addition, "...it is really incredible how small most of the rooms are. The only two good chambers I shall have, are not yet built; they will be an eating-room and a library, each 20 by 30, and the latter 15 feet high." W.S. Lewis, ed. "Letter from Horace Walpole to Horace Mann," *The Yale Edition of Horace Walpole's Correspondence*, vol. 20, p. 382.

Avray Tipping observes in *Country Life*, "Chute and Bentley... are much engaged in this ambitious extension, forming the block set against the north end of the old house, and with its two storeys rather higher than the latter with three. It contained the 'Refectory or Great Parlour' on the ground floor with the library above, and their position and floor levels will have been decided upon before the staircase with its 'Armoury' approach to the library was contrived." W.S. Lewis, ed. "Letter from Horace Walpole to Richard Bentley," *The Yale Edition of Horace Walpole's Correspondence*, vol. 35, p. 174.

May 18, 1754- In a letter to Richard Bentley, Walpole notes that the library and great parlour are under construction, but not yet finished. W.S. Lewis, ed. "Letter from Horace Walpole to Richard Bentley," *The Yale Edition of Horace Walpole's Correspondence*, vol. 35, p. 174.

February 1755- Walpole pays £1019 8s 11d "for the two great rooms [Great Parlour and Library]." Allen Hazen, *Catalogue of Horace Walpole's Library*, 1969.

January 7, 1772- Damage from an explosion at a nearby powdermill is recorded in a letter from Walpole to Henry Seymour Conway, "the next two great sufferers [damaged stained glass windows] are indeed two of the least valuable, being the passage windows to the library and great parlour..." W.S. Lewis, ed. "Letter from Horace Walpole," *The Yale Edition of Horace Walpole's Correspondence*, vol. 3, p. 152.

June 4, 1959- "£20,000 restoration work at Strawberry Hill completed." Restoration architect is Professor Sir Albert Richardson. "Extensive rebuilding and restoration have been necessary to remedy bomb damage and also deterioration." "£20,000 restoration work at Strawberry Hill completed," *Daily Telegraph and Morning Post*, June 4, 1959. (FC)Great Parlour

August 4, 1753- In a letter to John Chute, Walpole describes the chapel frieze at Wroxton Abbey as, "pendent, just in the manner I propose for the eating-room at Strawberry Hill." W.S. Lewis, ed. "Letter from Horace Walpole to John Chute," *The Yale Edition of Horace Walpole's Correspondence*, vol. 35, p. 73.

April 30, 1754- Walpole notes, "the last time I went to Strawberry, I found the stucco men as busy as so many Irish bees, plastering up eggs and anchors for the frieze of the eating-room, but soon made them destroy all they had done." W.S. Lewis, ed. "Letter from Horace Walpole to John Chute," The Yale Edition of Horace Walpole's Correspondence, vol. 35, p. 80. July 27, 1754- Walpole and Bentley collaborate on design for Great Parlour chairs. "In the first place, my chairs! My idea is, a black back, higher, but not much higher than common chairs, and extremely light, with matted bottoms. I have been trying to make out something like the windows... I would have only a sort of black sticks, pierced through..." W.S. Lewis, ed. "Letter from Horace Walpole to Richard Bentley," The Yale Edition of Horace Walpole's Correspondence, vol. 35, p.181-182.

1754- Great Parlour constructed. Wall paper thought to have been embossed with papier maché roses attached at various locations. Personal communication with Anna Chalcraft, July 21, 2005.

Evidence of reused timbers in south wall, east door opening suggests that opening may have existed prior to Walpole's addition or timbers were recycled during construction of Great Parlour.

September 20, 1755- Walpole pays William Hallet, "£73 11s. 4d. for the 'Gothic lantern' and various pieces of furniture for the Refectory." W.S. Lewis, ed. "Letter from Horace Walpole," The Yale Edition of Horace Walpole's Correspondence, vol. 35, p. 233n17, from information contained in SH Accounts, ed. Toynbee, Oxford, 1927, pp. 6, 82.

This fee includes £30 for eight Gothic chairs custom made for the Great Parlour. W.S. Lewis, ed. "Letter from Horace Walpole to Richard Bentley," The Yale Edition of Horace Walpole's Correspondence, vol. 35, p. 181n4, from information contained in SH Accounts, ed. Toynbee, Oxford, 1927, p. 6. W.S. Lewis also notes that, based on known drawings by Bentley, the chair back design was copied from a stained-glass window at Strawberry Hill.

1774- East window changed from flush, arched to projecting rectilinear bay. A Description of the Villa of Mr. Horace Walpole, 1784.

1784- In his A Description of the Villa of Mr. Horace Walpole, Walpole describes the Great Parlour. "It is thirty feet long, twenty wide, and twelve high; hung with paper in imitation of stucco. The chimney-piece was designed by Mr. Bentley. The chairs are black, of a gothic pattern, designed by Mr. Bentley. On each side of the window... are card-tables of rose-wood... and over each, a looking-glass in a gothic frame of black and gold, designed by Mr. Walpole. A turkey carpet, and a fire-screen embroidered with knotting." A Description of the Villa of Mr. Horace Walpole, 1784, p. 3-5.

1842- The eight Gothic chairs are included in the estate sale of 1842. George Robins, A Catalogue of the Contents of Strawberry Hill, 1842, p. 190.

c. 1850s?- Baseboard, spandrel panel and chair rail are grained to appear as wood. Fireplace mantle features gilded details. Plaster filigree detail added to door panels and door hardware is replaced with ornamented metal knobs and locks. These alterations were observed during investigation of the room. No date for these changes has been established, but they are consistent with alterations made by Lady Frances Waldegrave in other areas of the house and so a proposed date of c. 1850s has been noted.

1882- "The present study, as the east corner of the south front, was the Refectory, and is lighted by a bay window surmounted by a cresting of wood." "Strawberry Hill," Builder, June 24, 1882.

1950s- Cast iron fireplace grate moved from Library to Great Parlour. Date based on c. 1950s and c. 1960s photographs of Library, which show grate in place and then removed, most likely to its current location in the Great Parlour.

1960-1965- Appearance of the Great Parlour is altered by architect Peter Rose. Changes include new wall paper and repainting of the fireplace surround in two-tone. "P[eter] R[ose] wanted stone coloured paper, priests refused. PR chose paper, Pevsner said he had Victorianised it. No old paper taken off. Campbell Taylor employed. PR chose repainting of chimney on 2 tones. Table and dresser already there. Glass reset, lappets not changed. Gasolier wasn't here: Made by Osler from Birmingham." "Peter Rose Notes," Anna Chalcraft, 2004. Peter Rose worked at Strawberry Hill from August 1960 to July 1965.

1970s- Reproduction wall paper installed, possibly Cole's. Personal communication with Anna Chalcraft, July 21, 2005.

pre 2005- Lappets removed from below cornice. Baseboard, spandrel and chair rail replaced along south wall. Changes based on investigation conducted as part of this report.

LIBRARY

December 19, 1753- Walpole rejects Bentley's initial design for the library book-cases in favor of John Chute's, "For the library, it cannot have the Strawberry imprimatur: the double arches and double pinnacles are most ungraceful; and the doors below the book-cases in Mr. Chute's design had a conventual look, which yours totally wants. For this time, we shall put your genius in commission, and, like some other regents, execute our own plan without minding our sovereign." Walpole gives further instructions for the fireplace mantle, "For the chimney, I do not wonder you missed our instructions: we could not contrive to understand them ourselves; and therefore, determining nothing but to have the old picture [The Marriage of Henry VI] stuck in a thicket of pinnacles, we left it to you to find out the how. I believe it will be a little difficult..." W.S. Lewis, ed. "Letter from Horace Walpole to Richard Bentley," The Yale Edition of Horace Walpole's Correspondence, vol. 35, p. 157-158

The finished fireplace mantle was constructed of stone. Site investigation, July 20, 2005.

March 2, 1754- Walpole updates Bentley on progress in the library, "Poor Mr. Chute was here yesterday...We have determined up on the plan for the library, which we find will fall in exactly with the proportions of the room, with no variations from the little door-case of St. Paul's, but widening the larger arches. I believe I shall beg your assistance again about the chimney-piece and ceiling; but I can decide nothing till I have been again at Strawberry." W.S. Lewis, ed. "Letter from Horace Walpole to Richard Bentley," The Yale Edition of Horace Walpole's Correspondence, vol. 35, p. 164.

- March 17, 1754 Walpole elicits Bentley's help in designing the mural for the library ceiling, "I must apply you to my library ceiling; of which I send you some rudiments. I propose to have it all painted by Clermont; the principal part in chiaroscuro, on the design which you drew for the Paraclete [the hall]: but as that pattern would be surfeiting so often repeated in an extension of 20 by 30, I propose to break and enliven it by compartments in colours, according to the enclosed sketch, which you must adjust and dimension." W.S. Lewis, ed. "Letter from Horace Walpole to Richard Bentley," *The Yale Edition of Horace Walpole's Correspondence*, vol. 35, p. 171.
- July 2, 1754 Walpole pays Jean –Francois Clermont, "£73 10s. for painting the Library ceiling at SH." W.S. Lewis, ed. "Letter from Horace Walpole to Richard Bentley," *The Yale Edition of Horace Walpole's Correspondence*, vol. 35, p. 79n12, from information contained in SH Accounts, ed. Toynebee, Oxford, 1927, p. 5.
- 1754-1763 Locked case added to Library. Allen Hazen, *A Catalogue of Horace Walpole's Library*, 1969, xviii.
- November 1754- "Walpole recorded a payment of 4.15.0 to Holmes... 'for work about the Library,' presumably shelving or painting." Allen Hazen, *A Catalogue of Horace Walpole's Library*, 1969, xv.
- 1784 Walpole describes the Library, "Our next step is the transition from war to peace—from Armoury to the library; where, ranged in cases, modeled from the choir of Old St. Paul's, are collected about 15,000 volumes. Of the portraits about the Library, we shall say nothing – they are family ones. Over the fireplace is a specimen of the fine arts... a large picture for the time. The books are ranged within Gothic arches of pierced work, taken from a side-door café to the choir in Dugdale's St. Paul's. The doors themselves were designed by Mr. Chute. The chimney-piece is imitated from the tomb of John of Eltham earl of Cornwall, in Westminster-abbey; the stone-work from that of Thomas duke of Clarence at Canterbury. The ceiling (sic) was painted by Clermont, from Mr. Walpole's design drawn out by Mr. Bentley. In the middle is the shield of Walpole surrounded with the quarters borne by the family. At each end in a round is a knight on horseback, in the manner of ancient seals; that next to the window bears the arms of Fitz Osbert, the other of Robsart. At the four corners are shields, helmets, and mantles; on one shield is a large H, on another a W, semeé of cross crosslets, in imitation of an ancient bearing of the Howards in Blomfield's Norfolk. On another shield is the Saracen's head, the crest of the family, but here the Catherine-wheel is above the cap, not on it; having been so borne by the Robsarts, as appears from the tomb of Lodowic Robsart lord Bouchier, in Westminster-abbey. On the fourth shield is an antelope, one of lord Orford's supporters, with the arms about his neck, resting under a tree, as in old devices. On either side is the motto of the family, *Fari quoe fentiat*; and at the ends, M.DCC.LIV, the year in which this room was finished, expressed in Gothic letters: the whole on a mosaic ground. The large window and the two rose windows have a great deal of fine painted glass, particularly, Faith, Hope, and Charity, whole figures in colours; a large shield with the arms of England, and heads of Charles 1st. and Charles 2nd." *A Description of the*

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- Villa of Mr. Horace Walpole, printed by Thomas Kirgate, 1784, p. 33-34.
- 1842- Family portraits above bookcases and painting of the "Marriage of Henry VI," are included in the estate sale of 1842. George Robins, A Catalogue of the Contents of Strawberry Hill, 1842, p. 196-197.
- 1882- "Over this apartment [Refectory] is the Library, which is for the most part in the same condition as it was left by Horace Walpole. The books are still arranged in presses with Gothic arches of pierced work... and above, are portraits hung as Walpole is belied to have hung them. The ceiling, in very good preservation, was painted from Walpole's design, drawn out by Bentley, his draughtsman, and executed by Clermont, with all the shields, symbols and devise described by their author with so much parental fondness." "Strawberry Hill," Builder, June 24 1882.
- 1884-1920s North and south bookcases along east wall removed and infilled with mirror backs and built-in seats. Center bookcase along west wall infilled with large mirror below and fabric panel behind upper screen. Leaf and rosette details added to columns and capitals of bookcases. Oak frame and fabric panel doors added to lower portion of center left and center right bookcases along north wall. Bookcases painted dark, with polychromed detail, possibly including some gilding. Cast iron grate added to fireplace and mirror added above, in location of painting of "Marriage of Henry VI." Fireplace painted in polychrome. Walls above bookcases covered with paper. Chandelier installed in center of ceiling. Alterations based on a comparison between etching from c. 1780s and photograph from c. 1900.
- 1945 Restoration work begins, "with the blessing and financial support of the Ministry of Education." "Walpole's Gothick Castle," The Tablet, June 13, 1959. (FC)
- c. 1950s- Mirror and fabric panel removed from center bookcase along west wall, and case restored to original configuration of shelves. Tile fireplace insert installed. Walls above bookcases painted solid color, most likely over existing wallpaper. Central chandelier removed and replaced with Gothic lanterns along perimeter of room. Wall to wall carpeting installed. Alterations based on comparison of c. 1900, c. 1940s, and c. 1950s photographs.
- Ministry of Works changes window operation from operable to fixed casement. Personal communication with Anna Chalcraft, July 21, 2005.

February 16, 1959- Dry rot, caused by "inadequate drainage of the lay lights and roofs of the entrance hall and lobby" is discovered. Repair work includes removal of the north entrance wall at the first floor and "the return wall up to the library on the east side. This exposed the ends of main beams carrying the staircase, and landings, also the horizontal beams at ceiling and floor level, of the south library wall. Rot from the vertical posts of the exterior walls had spread to these beams...[but] there was...still sufficient round timber...to afford proper bearing on the new walls. The staircase beam was spliced with two steel plates." "The earlier work seems to have been mainly of timber frame. With principle member of 9x6. The studs would vary, but on average, 6x6 or 4x6. The infilling was of a wrought soft red brick-externally rendering of probably two coats, the first being lime haired plaster on laths. The internal walls were of canvas stretched on a light wood frame or laths and plaster on an inner stud wall." "The Library wing on the other hand was built in brick. Where it joins the older building [at the east wall between Armoury and Library?], the brick wall was simply lapped some 6" over the corner of the older work, leaving covered the plaster and laths." "Rebuilding of the wall which were removed, was carried out in brick and rendered externally." "In the wall opposite the cloister, the recess of the blind ground floor window was found behind the hall plaster." "Restoration of Walpoles Buildings, Strawberry Hill," by J.O. O'healy, Richardson & Houfe Ltd., February 16, 1959, Farmington correspondence

c. 1960s- "This £40,000 enabled Sir Albert [Richardson] to restore the Old House. I do remember that he insisted that we spend the first two years' grant entirely on the roofs. The roof over ...the Library ...[was] taken off and restored in copper. Then the third year we spent the whole grant on the Entrance hall. After the Long Gallery, the parts restored were the hallway in the Old House, and the Library both of which were now taken in hand. Incidentally, in the Library, when he began the bookcases were an ordinary wooden colour. I remember Sir Albert sitting in there and saying: 'I think this is all wrong; nobody in the eighteenth century used naked wood, they always painted it some colour. I think this wood is painted to look like wood.' He investigated, and of course it was. Then he brought a team of experts down from the Victoria and Albert Museum with some very strong electric lights, and a large microscope. He took a certain point of one of the uprights supporting the bookcases, and under the strong lights and with the use of chemicals, he peeled off one layer of paint after another; and the colour underneath twas the colour he had expected - stone colour. Thus he restored the Library in that colour. Having done that, there was an exhibition that year... and one [painting] happened to be of... this Library; and ...the colour of the uprights of the bookcases behind them was actually stone colour."Thirty-four Years at Strawberry Hill, Kevin Cronin, c. 1969

"Ministry of works stripped out Lady W's prettiness. Ministry of Works removed Lady W's gothic tracery, around columns, took off gesso wreaths. Colours painted in relief. Glass reset." "Peter Rose Notes," Anna Chalcraft, 2004. Peter Rose worked at Strawberry Hill from August 1960 to July 1965.

Simple arch detail painted on paper above bookcases. Wall to wall carpeting replaced with central rug. Gothic lantern replaced with simple Gothic chandelier. Alterations based on comparison of c. 1950s and c. 1960s photographs.

1983- "Dry rot in the ceiling entailed complete conservation of the Clermont painting. This is now much less yellow. The main part of the painting is on paper, painted separately and stuck up. The three large circular armorial compositions are on canvas. Lady W[aldegrave] had introduced her own arms stuck over one of Horace's. The bookcases were entirely removed and replaced. On the wall the same sort of timber framing as in the Holbein Chamber. No original wall colour was found. On the south wall traces of 'keying' to receive external finish, which was never applied." "Site Visit Report No. 14," P.D. Willmer, the Architectural and Planning Partnership, November 28, 1984.

November 28, 1984- "Ceiling, Fathers Library: All preparatory work complete. Areas where plaster has lost adhesion have now been fixed back and area of plaster loss has been made good. Ceiling awaits stripping of tissue and restoration of work by Mr. Czczot." "Site Visit Report No. 14," P.D. Willmer, the Architectural and Planning Partnership, November 28, 1984.

# CONSIDERATIONS FOR STRAWBERRY HILL

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## NOTES

1. A Description of the Villa of Mr. Horace Walpole, 1784, p. 3.
2. Personal communication with Anna Chalcraft, July 21, 2005.
3. 2 Personal communication with Anna Chalcraft, July 21, 2005.
4. "Restoration of Walpoles Buildings, Strawberry Hill," by J.O. O'healy, Richardson & Houfe Ltd., February 16, 1959, Farmington correspondence
5. Michael Snodin, Assistant Keeper, Department of Designs, Prints and Drawings to Catherine Jestin, The Lewis Walpole Library, January 21, 1986.