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AN ANALYSIS OF WALLPAPER FRAGMENTS IN THE RED BEDCHAMBER AND CLOISTERS OF STRAWBERRY HILL, TWICKENHAM, ENGLAND.

SARAH VUKOVICH

A THESIS

In

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Presented to the Faculties of the University of Pennsylvania in Partial Fulfillment of the Requirements for the Degree of

MASTER OF SCIENCE IN HISTORIC PRESERVATION

2007

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This thesis is dedicated to our professor Robin Letellier (1944-2007)
whose dedication to Heritage Conservation was an inspiration.
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From small tenement house to grand villa, Strawberry Hill has changed greatly over the past three centuries. Best known for its connection to the man of letters, Horace Walpole (1717-1787), Strawberry Hill has been the subject of extensive scholarly research. The house is highly noted for its role in the Gothic Revival style and 18th-century interior spaces.

The writing of this thesis comes at a time of great change and opportunity for the site. English Heritage listed the site on its Building at Risk Register in 2004. The building was listed on the Secretary of State’s List of Buildings of Historic and Architectural Importance as Grade I. The gardens are listed as Grade II*. The Grade I listing of the structure places it within the top 1.5 percent of all buildings deemed worthy for inclusion on the register. The listed structure contains the Walpole block, the Waldegrave wing, and New Offices.

The structure has had multiple owners since it was constructed in the early 18th-century. After Walpole, Lady Frances Waldegrave (1821-1879) had the greatest influence on the building. She was responsible for the restoration, design and

1 Grade I listed buildings are considered to be of exceptional interest. Grade II* are considered to be more than special interest.
construction of new elements of the structure. Her building additions and decorative schemes mingled with Walpole’s elements resulting in a palimpsest of historic fabric.

A large amount of information is available for the interior spaces within Strawberry Hill during the Walpole occupancy. Research for the Waldegrave time period, however, is somewhat scattered and limited. This thesis will analyze and interpret wallpapers found in two spaces within the Walpole block of Strawberry Hill: the closet found within the Red Bedchamber and the closet within the Great Cloister. These are critical areas as their decorative changes shed light on the chronology of the building campaigns and decorative finishes throughout the building.

Currently, the management of Strawberry Hill is in transition. Funds are being raised for future restoration efforts. At present, the project is in its early planning phase. This thesis will add to the growing research about the site and may provide future stewards with possibilities for interpretation.

The Strawberry Hill Trust, founded in 2002, will take over management of the site in the summer of 2007. As stewards, the trust will be in charge of the maintenance of

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2 The Red Bedchamber was known as the Green Bedchamber during the Waldegrave occupancy (1850-1883).
the interior of the Walpole block as well as the exterior of the entire structure. The Trust will lease the Waldegrave wing and the New Offices back to St. Mary’s College for continued use as academic spaces.

The site has recently been awarded £4.6 million in Heritage Lottery Fund monies to aid in the restoration of Strawberry Hill. An additional £370,000 in funds was allocated to the development of the restoration plan. The monies are contingent upon the Trust’s ability to raise an additional £3.6 million in matching funds. This first phase of the restoration project is estimated at £8.8 million.

The University of Pennsylvania Historic Preservation Program has worked at Strawberry Hill during the summers of 2005 and 2006 in conjunction with the World Monuments Fund and the University of Plymouth. This site work addressed some of the research and architectural archaeology questions for the building and grounds. Research produced for an interpretive plan of the Waldegrave period of occupancy has been used as a basis for this thesis.

The summer work by the University of Pennsylvania Historic Preservation Program studied aspects of the interior of Strawberry Hill. A 2006 thesis written by Christine
Lombardo has addressed the history and decorative finishes of the North Bedchamber.\textsuperscript{3} Her work focused on the history of Horace Walpole’s period of significance and touched upon the Waldegrave occupancy. Anna Chalcroft and Judith Viscardi undertook a general analysis of wallpapers.\textsuperscript{4} Paint analysis was conducted in many parts of the building. A final report of the painted surfaces of the Staircase, Armoury, and Hall was completed by Lisa Oestricher in 1996.\textsuperscript{5} Ms. Oestricher tested the painted surfaces of the Red Bedroom in 2007 and those findings will be made available in the summer of 2007.

Several early wallpapers and borders were found within the house. Those attributed to Horace Walpole have been examined and identified. Some wallpapers have not yet been attributed to a specific owner or period of occupation. These spaces include the closet of the Red Bedchamber on the first or principal floor and the closet in the Cloister on the ground floor. Being able to identify the wallpapers in these two locations would help clarify the building chronology and may determine which owners were responsible for the changes. The identification of the sampled papers


\textsuperscript{5} Lisa Oestricher, “The Staircase, Armoury and Hall, Strawberry Hill” (Royal College of Art/V&A Museum, 1996).
will add to the documentation of the house; and the chronology of the decorative campaigns.

The contents of the Strawberry Hill archives were examined in the summer of 2006. Further research was conducted at the Somerset Archives in July 2006. The Lady Strachey papers were examined and transcribed. Those papers contain a small collection of bills relating to the furnishing and restoration of Strawberry Hill as well as contain the household account books of Lady Waldegrave for her estates at Nunham, Dedham, Carlton Gardens and Strawberry Hill. Some of Lady Waldegrave’s letters exist at the Somerset Archives as well as the annotated diaries of Chichester Fortescue.

The British Library also contained useful information such as the 1883 sale catalog of Strawberry Hill, a copy of the 1842 auction catalog, and various books which discuss

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6 This is a collection of ephemera located in the cloisters of Strawberry Hill. The information located here relates to scholarly research done for the site, as well as copies of articles related to Horace Walpole, gothic architecture, Strawberry Hill’s chronology and research and scholarly work produced by Inskip and Jenkins. The archives were put together through the collaboration of Inskip and Jenkins and the Strawberry Hill Trust in order to aid researchers.
7 Lady Strachey was the daughter of John Braham, niece to Lady Waldegrave.
8 The linen inventory, grocery and wine accounts are also located in the Somerset Archives.
9 A large selection of the correspondence between Chichester Fortescue and Lady Waldegrave are found here.
10 Chichester Fortescue spent the years following Lady Waldegrave’s death recopying his diaries. The annotated version was written with entries from both of their diaries and includes anecdotal references.
Horace Walpole and Strawberry Hill. Lady Waldegrave’s illegible diaries are located here as well as the original diaries of Chichester Fortescue. In addition, the University of Pennsylvania maintains a digital database of previous scholarly work of the university students and digital copies of many of the images and articles on file in the Strawberry Hill archives.
2.1 Location

Strawberry Hill is a grand Gothic Revival house located in the suburb of Twickenham, England, approximately 11 miles southwest of London. The house is an ell-shaped stuccoed structure of two to three storeys. The principal façades are to the south and east. The oldest portion of the structure is on the east (see Figure 1, Appendix A. Earliest incarnation of the building is the portion covered in ivy). Walpole constructed rooms and a two-story tower to the west. Lady Waldegrave added a wing to the south which connects to the main block. She also added the third story of the Beauclerc Tower (see Appendix A, Figure 1 center).

The building is now part of the 35 acre campus of Saint Mary’s College. The site is bordered by Waldegrave Road on the north and west, Waldegrave Park on the south and Strawberry Vale on the east. The surrounding neighborhood is some mixed use, but is primarily residential.

Strawberry Hill was one of numerous mansions planned and constructed along the River Thames. Hampton Court Palace is located nearby as are the great houses of Chiswick, Syon, and Ham House. Building of country houses in this area was
considered fashionable in the 18th and 19th centuries because the area was viewed as a
retreat from London yet easily accessible.

The house was originally part of extensive land holdings that included frontage on the
River Thames as well as meadows and formal gardens (see Appendix A, Figure 2).

A small Euphrates through the piece roll’d
And little finches wave their wings in gold.\textsuperscript{11}

The location of the property has been one of its key assets throughout its history.
Both Walpole and Lady Waldegrave used the house to escape from city life. The
proximity of the building to London allowed for frequent visitation, first by water and
carriage and then by rail. The site also provided the seclusion and tranquility so
appreciated by the owners.

2.2 History
2.2.1 Introduction to the History

The history of the site results from a comparison of existing scholarly research and
primary documentation for the site. This chronology is based upon that produced for
Michael Pearce’s feasibility study (1996) and which became the foundation for
further work. Those portions of the history that relate to the Waldegrave occupancy

\textsuperscript{11} Walpole, Letters, II, 279-280.

This assembled history is by no means exhaustive, but does indicate general trends. It describes the history of the building, alterations to the structure, and changes in ownership. Christine Lombardo addressed the history of the site more fully in her thesis entitled “Forever Gothic? Analysis and Interpretation of the Interior of the Great North Chamber at Strawberry Hill” (2006). As mentioned previously, Lombardo focused on the Walpole period. The short history of the site included here will emphasize the Waldegrave time period.

2.2.2 Pre-Walpole

Today, Strawberry Hill is a product of many building campaigns. The building started its life as a rental property constructed by the Earl of Bradford’s coachman. The house was occupied by multiple tenants until 1747 when Horace Walpole acquired the lease of the house and five acres from Mrs. Chevenix, noted toy woman of

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Charing Cross. Walpole purchased the house and land for £1,356 in 1748 by authority of a private Act of Parliament.

### 2.2.3 Walpole

The small tenement building was enlarged during six distinct phases of construction between the years of 1748 and 1790 (see Appendix A, Figures 5 through 7 for changes in floor plan). Although construction started soon after the house was purchased, Horace Walpole did not intentionally start building in the Gothic style until after 1749. The plan for the house was discussed in a 1750 letter from Horace Walpole to Sir Horace Mann stating: “I am going to build a little Gothic Castle at Strawberry Hill.” To ensure that the Gothic style was fully understood and implemented, Walpole formed the Committee of Taste which consisted of himself, John Chute and Richard Bentley.

The plan of the small structure was changed during the first phase with the construction of the Breakfast Room (P on Plan 1, Appendix B, Principal Floor Plan of Strawberry Hill) and new kitchen to the west (N on Plan 2, Appendix B, Ground

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13 Mrs. Chevenix owned a toy store in London. Guillery, Lewis, Pearce
15 Dunning, P.J. “Horace Walpole and the building of Strawberry Hill.” (see Section 3.2.1 for more information on the Committee of Taste)
Floor Plan of Strawberry Hill).\textsuperscript{16} A two story block, housing the Great Parlor and Library (\textit{A on Plan 2, Appendix B and F, Plan 2, Appendix B}) was added to the northwest during a secondary phase of construction.\textsuperscript{17} In 1755, the original kitchen was converted to the China Room (\textit{C, Plan 2, Appendix B}) and Walpole’s bedroom was added over the Breakfast Room. It is assumed that the Plaid Bedchamber was also added at this time.\textsuperscript{18}

Phase III of construction occurred in 1758-1759. According to Guillery and Lewis, the Holbein Chamber wing (\textit{F, Plan 1, Appendix B}) was added which contains the Little Cloister and Pantry (\textit{G, Plan 2, Appendix B}). The fourth phase of construction took place between 1760 and 1763 and added eight spaces to the building including the Great Cloister (\textit{K, Plan 2, Appendix B}), Round Tower (\textit{A, Plan 1, Appendix B}), Gallery (\textit{D, Plan 1, Appendix B}) Tribune (noted as Cabinet, \textit{B, Plan 1, Appendix B}), Oratory (\textit{O, Plan 2, Appendix B}), Servant’s Hall (\textit{H, Plan 2, Appendix B}) and cellars. The Round Tower and Great Cloister were completed in 1761. The Gallery and

\textsuperscript{16} Guillery, Lewis, Pearce.
\textsuperscript{17} Guillery, Lewis.
\textsuperscript{18} Guillery, Lewis
Tribune were finished two years later. The bay to the Waiting Room was added in 1764 which matched the bay of the Breakfast Room above.

The North Bedchamber was added during the fifth phase in 1771-1772. Beauclerc Tower, a two story structure, was constructed on the west in 1776 as part of the sixth phase of construction for the house. The Office Wing was added soon after to the southwest (1778). New offices with stabling and room for the servant’s bedchambers were designed and constructed in 1790.

2.2.4 Damer

On March 2, 1797, Horace Walpole died at the age of 80 (see Appendix A, Figure 8). Through provisions in the will, the house and a £2,000 yearly stipend was given over to Anne Seymour Conway Damer (1749-1828), a sculptress and niece of Walpole, for life tenancy of Strawberry Hill. This arrangement was made with the understanding that if the Waldegrave heirs wished to take possession of the house, Anne Damer would forfeit the property to their care. The fantastic collection that was amassed over Walpole’s lifetime remained at Strawberry Hill.

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19 The Tribune was also known as the Chapel and Closet. Lewis, Pearce
20 Lewis.
2.2.5 Waldegrave

In 1810, Anne Damer handed the care of the property over to Elizabeth Laura, Countess Dowager Waldegrave (1760-1816). The Countess Dowager died in 1816 and the property then passed to her son John James Waldegrave the 6th Earl of Waldegrave (1785-1835), a member of the peerage and soldier. The 6th Earl and longtime partner, Anne King, had a son, John James (out of wedlock). The two eventually wed in 1815 and had four more children.

Lady Waldegrave was born in 1821 as Frances Elizabeth Braham, daughter of the famed vocalist John Braham (see Appendix A, Figure 10). Jewish by birth, Frances Braham grew up in the theater and in 1839, at age eighteen married John James Waldegrave, the first born son of George Waldegrave, the 6th Earl, who died within the year.

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21 Elizabeth Laura Waldegrave was the daughter of Maria Walpole and James Walpole, 2nd earl of Waldegrave. Maria Walpole was the illegitimate daughter of Sir Edward Walpole (Walpole’s brother) and later became the Dowager Countess of Waldegrave and Duchess of Gloucester. She was mother to the 4th Earl of Waldegrave.

22 It is rumored that the 6th Earl had as many as twelve children; however, information supporting this rumor has not been found. All documentation found to date confirms only the birth of five children to Anne King and John James Waldegrave. Hewett, *Strawberry Fair*, x.

23 John James was born of George Waldegrave and Anne King. The two had children prior to marriage. During his lifetime, John James Waldegrave fought for the legitimacy of his title of Earl Waldegrave, which was denied to him.
John James Waldegrave died in 1835 and the title and properties passed to his second son George Edward, the 7th Earl. In September of 1840, Frances married her second husband, George Edward, the 7th Earl of Waldegrave (1816-1846) and brother of her deceased husband. Shortly after their marriage, George Edward was arrested for drunken assault on an officer of the Twickenham police; a trial ensued and the earl was convicted of the offence. Lady Frances lived with him in Queen’s Bench Prison for the duration of his six month sentence.24

To retaliate against the town of Twickenham for his imprisonment, and possibly due to financial strains on his estates, George Edward placed Walpole’s magnificent collection up for auction.25 The great sale took place at Strawberry Hill in April and May of 1842 (see Appendix A, Figure 11).26 For thirty-three days Walpole’s collection was auctioned off, and the vacant house fell into disrepair as a result of the Earl’s displeasure with the Town of Twickenham.

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24 While in Queen’s Gate, Frances miscarried and was unable to get pregnant again in her lifetime.
26 The auction raised a total of £33,000 (Hewett, Strawberry Fair: A Biography of Frances, Countess Waldegrave, 1821-1879). That amount, converted to today’s value, would be over $3 million. This was made possibly with the use of a real value calculator which converted British pound sterling (1842) to American dollars (2005). www.measuringworth.com/calculators
In 1846, the 7th Earl died of cirrhosis of the liver and Lady Waldegrave was widowed for the second time in six years. Because the union had produced no heirs, the entirety of the Waldegrave estates passed to Lady Waldegrave. She inherited the properties of Chewton, Somerset, Dudbrook, Essex and Strawberry Hill as well as part ownership in the Radstock coal mines.

As she was thrust into British society, she was made aware of her behavior. “Her first contacts with society in 1847 made her painfully conscious of her lack of airs and graces.”27 Lady Waldegrave’s third marriage in 1847 to George Granville Vernon Harcourt, MP from Oxfordshire (1785-1861) aided the lady in her pursuit of refinement. He was thirty-six years her senior and taught her manners, deportment and helped craft her into the savvy and generous hostess that she would become.

Granville’s estates would revert to his brother at his death; therefore, he encouraged Lady Waldegrave to take an interest in a home of her own. At this time, she took on the renovation of Strawberry Hill which was lovingly restored and enlarged between 1856 and 1862. Hewett explains why Strawberry Hill was so important to Lady Waldegrave:

27 Hewitt, Strawberry Fair. 55.
With a home of her own at last Frances had changed considerably. At Strawberry Hill she could behave as she chose to her guests without having to comply with her husband’s idea of a perfect hostess. At Nuneham, for his sake, she had set out to fascinate his guests, but in her own house she determined that her guests should accept her when she was being completely herself.28

Two distinct phases of construction occurred under the watchful eye of Lady Waldegrave (see Section 2.3.1 for information on the philosophy of the renovation). The first occurred after 1856 when the original Walpole house was reopened and renovations started to take place. In the summer of 1856, Lady Waldegrave was able to open her home to her guests. Strawberry Hill was “lit up, full of life…a magical contrast to what it was.”29

As Lady Waldegrave’s reputation as a political hostess for the Liberal Party was growing, so too was Strawberry Hill. The second phase of Strawberry Hill’s restoration was started in order to accommodate guests for her “Saturday to Monday” parties. This phase occurred in the early 1860’s when additional spaces were constructed on-site including the Waldegrave wing and the third floor of the Beauclerc Tower. The new wing was largely designed and supervised by Lady

29 Hewett and Carlingford,…And Mr. Fortescue: A Selection from the Diaries from 1851 to 1862 of Chichester Fortescue, Lord Carlinford, K.P. 93.
Waldegrave. “Her plans for decoration and furnishing took up every moment she could spare from politics and society.”

The Great Cloister was enlarged and converted into servant’s rooms. The central hall was lightened with the reconstruction of the vaulted ceiling and the installation of the pendant gasolier. A stair was inserted in the Green (or Plaid) Closet on the primary floor which allowed for easy access between Walpole’s bedroom on the third floor and the Breakfast Room below.

Waldegrave redecorated Walpole’s Breakfast Room as a Turkish Boudoir. This space was a favorite of both Waldegrave and Walpole. It remained the primary living and breakfasting space within the house during the occupancy of both owners.

The Gallery was refurbished with new crimson silk wall hangings. It was also heated and a new parquet floor was installed. Lady Waldegrave converted the Office Wing to guest bedrooms. The service spaces were also refitted and the cellars were reworked to accommodate her entertaining needs.

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30 Hewett and Carlingford,...And Mr. Fortescue: A Selection from the Diaries from 1851 to 1862 of Chichester Fortescue, Lord Carlinford, K.P. 93. 177.
31 Some speculation exists in regard to the enclosing of this space. Further discussion on the Great Cloister can be found in chapter three.
32 Letter to Lady Waldegrave dated April 17, 1862.
In 1860, the spaces of the original Walpole block were deemed unsuitable for the needs of the popular political hostess that Lady Waldegrave had become. She began a construction phase for Strawberry Hill that included a new wing and additional floors to the Round and Beauclerc towers in order to provide more space for her grand parties. The Waldegrave wing was constructed to the south on the site of Walpole’s office block and stables. The Walpole house was linked to the newly constructed wing.

Changes to the exterior of the building occurred at this time as well. The original chimneys were replaced with Jacobean molded chimney stacks. Walpole’s pinnacles were reconstructed and the exterior of the house was resurfaced with Portland cement. In 1861, Lady Waldegrave enclosed the house and the Abbot’s garden to the north converted it into the grand, new, main entrance.

The grounds were also changed during her restoration/construction phases. The lawn was re-graded to accommodate the entrance of the wing, fountains were installed, and new trees planted. Lord Carlingford’s diaries described the grounds.

The walk turned under the cedars [afterwards blown down]. The fish pond filled up and tuned into a flower garden, the vases on the lawn, the chapel, the long avenue of light iron work to be festooned along,
the walk to Drury lane [all carried out by faithful Dart, oh the familiar scenes of distinguished life and happiness.] She was delighted with it all and demanded admiration willingly given.33

George Granville Harcourt died at Strawberry Hill in 1861. Lady Waldegrave soon took on her fourth husband, longtime confidante Chichester Fortescue.34 As a married couple, the two changed some of the room usage in the Walpole block of Strawberry Hill. The Holbein Chamber became their bedroom when first married and then they moved into Walpole’s bedchamber on the secondary floor.

After almost twenty-three years of delight with 'her dear old Strawberry,’ Countess Waldegrave died at Carlton Gardens, London.35 Strawberry Hill was passed to her fourth husband Chichester Fortescue, 1st Baron Carlingford, Lord Clermont (see Appendix A, Figure 12). In 1881-82, Fortescue offered for sale the house and fifty-one acres that had been divided into eleven lots.36

33 Lord Carlingford Diaries, Somerset, March 15, 1858.
34 Baron Carlingford and Clermont, MP of Louth. Chichester Fortescue was extremely close to Lady Waldegrave while she was married to Granville. The two began an extensive correspondence. Much information about Lady Waldegrave’s life can be gleaned through Fortescue’s diaries. He re-wrote his diaries (1851 and 1862) with annotations from her diaries and casual observances. This was done after her death in 1879.
35 Lady Frances Waldegrave died in 1879.
36 Snodin, Builder
By November of 1883, the construction of new houses had begun on the lots. The success of the sale of the land prompted a second auction of fifty more lots. In 1883, the house was offered at auction but did not sell. Walpole’s great sale of 1842 was mirrored thirty-one years later when the entire contents of Strawberry Hill were put up for auction. For ten days, Lady Waldegrave’s possessions (and some of the Walpole items that she managed to purchase through the years) were sold by the auction house of Ventom, Bull and Cooper.

2.2.6 de Stern

The house was purchased by Baron Hermann de Stern (1815-1887) in 1883 (see Appendix A, Figure 13). Although the local papers stated that the baron intended ‘to reside in the historic house and preserve the estate intact,’ he apparently spent little time at Strawberry Hill. According to Selwyn, the local newspapers stated that he did not reside in the house.

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39 T. Selwyn, The Interregnum, 1882-1892: Extracts from the Richmond and Twickenham Times (1965), 99
40 Ibid.
When Baron de Stern died in 1887, the property was inherited by his son, Herbert Alfred Stern, later Baron Michelham (1851-1919). It then came into the possession of Aimee Geraldine Stern (1882-1927), also known as the Dowager Lady Michelham, in 1919. Lady Michelham subsequently placed Strawberry Hill up for auction in 1923.

By this time, Strawberry Hill had fallen into a second state of disrepair. Largely uninhabited for four decades, the structure showed the lack of maintenance and care. The grounds had been sold off, piece by piece, until just the building and a few acres were left of the once grand estate.

…its general aspect is rather forlorn. The original stucco has been replaced by Portland cement with funeral effect, the meadows are intersected by a new road, and the whole place is hemmed in by streets of tiny houses.41

2.2.7 Saint Mary’s College

The Catholic Education Council purchased the site in 1923. The Vincentian Fathers founded Saint Mary’s College, a teacher training college, on the site two years later.42 The main block of the house, attributed to Walpole, was “repaired and assigned for the use of resident teaching staff.”43 The Waldegrave wing became service space for the college. Strawberry Hill was not large enough to contain the growing college so

43 ‘St. Mary’s College, Strawberry Hill, Twickenham,” *Builder* 129 (1925): 736
an addition designed by Pugin & Pugin was constructed to the south of the Waldegrave wing in 1925. Pugin & Pugin also replaced some of the interior finishes in the Walpole block. The wallpapers in the Little Parlour, Beauty Room and Hallway were removed and replaced with Pugin Strawberry paper.

Work was done on the Waldegrave wing dining room in 1947. In the 1950s, additions to the building landscape were designed and executed by Sir Albert Richardson, who had a great interest in historic buildings. He applied for a grant for the College from the Ministry of Works which was awarded in £4,000.00 increments over a ten year period. With the funds in hand, urgently needed repairs were undertaken first.

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44 Care was given to the location of the addition. The location to the south was ideal as it preserved "the amenities of the site, with its splendid lawns." “St. Mary’s College, Strawberry Hill, Twickenham,” Builder 129(1925): 736.
45 This refers to the firm of Peter Paul Pugin and Sebastian Pugin Powell of London.
46 This space is also known as the Yellow Bedchamber. In 1753 it was hung in yellow wallpaper and prints, the chimney piece was fabricated by Thomas Moore after a design by R. Bentley. The space was redesigned and hung with gray spotted paper to go with the C. Jarvis copies of Lely’s “Beauties.” Calloway, Stephen, Michael Snodin and Clive Wainwright. Orleans House Gallery. “Twickenham: Horace Walpole and Strawberry Hill.” London: London Borough of Richmond upon Thames, 1980. During Lady Waldegrave’s time period it was used as a guest bedchamber for Chichester Fortescue. St. Mary’s College used the room as a tutoring space. Architectural and Planning Partnership general layout floor plans for St. Mary’s College, Feb 1984.
47 Dunning.
48 Cronin, Kevin. “Thirty-Four Years at Strawberry Hill” An interview given by the Very Reverend Kevin Cronin C.M., C.B.E., M.A., the out-going Principal of the College, to the Patron of the Historical Society, and the Editor of the "Historian."
The building suffered a good amount of damage during the bombing raids on London in World War II. The repairs to the ceilings of the Gallery, Hall and Library were first on the list of priorities for the college. The roofs of these spaces were removed copper roofs added with the first two years’ grant money. The glass enclosure which formed Lady Waldegrave’s Entrance Hall (see Appendix A, Figure 14) was removed and a recreation of the Walpole Entrance was constructed. The repair and re-rendering of the exterior of the tower occurred next.

Many of the interior spaces attributed to Lady Waldegrave were removed in deference for a more Gothic ‘restoration.’ The first room to be re-interpreted to Walpole’s time period was the Long Gallery. Initially, representatives from the college, the ministry of works, and Sir Richardson had decided on a gold color scheme. When work started, however, a fragment of an earlier decorative wall hanging was found and the restoration plan changed to accommodate a crimson wall hanging.

49 A firebomb fell through the roof of the Long Gallery and burned a hole in the floor. The Entrance Hall of the Walpole block was bombed and much of that area suffered from fire. To accommodate the students, the first floor of the Waldegrave wing (below the Waldegrave Drawing Room) was used as sleeping quarters. Cronin, Kevin. “Thirty-Four Years at Strawberry Hill” An interview given by the Very Reverend Kevin Cronin C.M., C.B.E., M.A., the out-going Principal of the College, to the Patron of the Historical Society, and the Editor of the “Historian.”

50 A comparison of today’s entrance and watercolours of the entrance and Little Cloister from the Description show differences in the original construction and new construction.
The library was the next space to undergo work. Experts from the Victoria and Albert Museum were called in to examine the space and lend their expertise to the process. The painted wood elements were scraped and the original stone colored paint was discovered. The bookcases were stripped of their wood grained paint finish and stone color paint was used to cover the wood elements.

The Tribune had suffered from fire at some time in the 1940s and a small section of the wall and ceiling was destroyed. In order to bring the room back to a more “Walpolian” feel, the college and Sir Richardson decided on a green and gold leaf decorative scheme.

The removal of Lady Waldegrave’s 19th century entrance was undertaken in the late 1950s. Lady Waldegrave had removed the outer wall around the front door and enclosed the courtyard as an extension of the hall (see Figure 11: Appendix A) Over the years, dry rot had destroyed the integrity of the wood elements of the entrance and had affected the Holbein Chamber. The roof structure covering the space was ripped down and a version of the Walpole hall was constructed.51

51 When one compares Walpole’s drawings of the area with the as-built renovation, many changes are noticeable.
In 1996, a grant application was made to English Heritage. Their funds were for the repairs and restoration to the Walpole House, The Chapel in the Wood, and the Crescent Wall and Fountain.\textsuperscript{52} At the same time, an analysis of the painted finishes in the Staircase, Armoury and Hall was completed by Lisa Oestricher.\textsuperscript{53}

The Walpole house has been uninhabited since the 1990s when the Vincentian priests left Strawberry Hill. St. Mary’s still retains possession of the house, and utilizes the Waldegrave Wing spaces for college uses. The school is now part of the University of Surrey and continues to occupy the house and thirty-five acres as its campus.

The Strawberry Hill Trust will soon become the stewards of Strawberry Hill. St. Mary’s College will lease the Walpole portion of the house to the Trust on a long-term basis. A restoration of the structure is intended in the near future through the collaboration of the World Monuments Fund in Britain, Inskip and Jenkins architects and the Strawberry Hill Trust. The restoration is in the planning stages because of funds made possible through the Heritage Lottery Fund.

\textsuperscript{52} Pearce.
\textsuperscript{53} Lisa Oestricher, “The Staircase, Armoury and Hall, Strawberry Hill” (Royal College of Art/V&A Museum, 1996).
2.3 Lady Waldegrave’s Restoration of Strawberry Hill

Chichester Fortescue once wrote of Lady Waldegrave that “with her power of winning confidence, her fidelity in observing it, the flashing intuition into man and things which must often make her advice so valuable, she will become more and more influential.” Through her marriages to the eldest and second eldest members of the Waldegrave family, Frances Braham was able to secure an income and land holdings which included Strawberry Hill (as discussed in Section 2.2.5). Her keen intelligence and intuition raised Lady Waldegrave to the height of British society. To accommodate the growing guest lists for her political weekend parties, Strawberry Hill was restored and enlarged.

…During the latter part of the season I passed almost every Sunday at Strawberry Hill, which Lady Waldegrave has restored, and made the oddest and prettiest thing you ever saw.

The majority of the changes done to Strawberry Hill were designed and supervised by Lady Waldegrave. She did not use an architect for her changes to the structure, rather, she relied on the skills of her workmen Edward Cobb and Kolk and G.

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54 Diary of Chichester Fortescue, March 21, 1852.
55 Hewett describes Lady Waldegrave’s influence over Britain’s political scene Lady Waldegrave had for years been striving to end the dissension within the Liberal Party, and her fabulous hospitality at Carlton Gardens, Strawberry Hill, Nuneham and Dudbrook, together with her intense interest in politics…had made her at least as important a political hostess as Emily Palmerson (Prime Minister Palmerson’s wife). Hewett, Strawberry Fair, 55.
56 Letter from Chichester Fortescue to Edward Lear. September 17, 1856.
57 Kolk was the steward of her property at Nuneham.
Ritchie. Her changes to the house were not without careful thought and consideration.

As mentioned earlier, Chichester Fortescue and Lady Waldegrave were great friends. They would often travel together and were well-versed in the preservation literature and theory of the times. It should be noted that John Ruskin, famed art and architecture critic, was popular in the day and that the pair were reading *The Stones of Venice*. Fortescue would often correspond with Lady Waldegrave to discuss the variety of restoration approaches that he encountered through his travels:

Went over to Hotel de Ville, (lately made such) near Cathedral- a 16th century house in wh[ich] Francis 2 died – over restored, so as to look brand new. The rooms have been restored with much…The dear Lady thought of her gallery at Strawberry [strange to think that Strawberry Hill sh[ould] have occupied the thoughts of two beings so unlike as Horace Walpole and Frances Countess Waldegrave!] Saw what are called the houses of Agnes Sorel and Joan of Arc. Tradition seems to have preserved the site of the latter but there is nothing to be seen in either but Renaissance work.58

Later that same month, Fortescue was in Caen and comments on the architecture.

St. Pierre beautiful rich decorated church – renaissance apse and chapels very curious. In the buttresses you have classic imitations of Gothic pinnacles [illeg]. Gothic translated into Renaissance…I am afraid “Restoration” makes frightful invases [illeg] in France. [This was long before the present anti-Restoration movement.]59

58 Dairy of Chichester Fortescue, October 10, 1850.
59 Diary of Chichester Fortescue, October 17, 1850.
The correspondence between Lady Waldegrave and Fortescue covered topics like the changes to Strawberry Hill and the possibilities for future restoration and enlargement. A letter from Chichester Fortescue to Lady Waldegrave discussed possibilities for the hall.

I happen to lie awake the other night and I amuse myself by thinking about the plans for the entrance at S[trawberry] Hill. I think...plan for using the dining room as a hall might be used a modified by building a full sized outer hall out from the dining room, which could hold coats and hats etc. and being entirely shut off from the dining room, the latter and an inner hall, and could be still used for small dinners. Then you might have a near wall like the present one running from the projecting porch or outer hall round to the kitchen yard, which could preserve the old character, and at the same time be twice as far out from the house, so that it could do no harm and you could also retain the “Abbott’s Garden” only twice as...and airy. There might...be a narrow cover way along. The wall inside by which the servants could go from all the new buildings to the outer hall, to answer the door. Among the advantages [sic] of this, you could avoid the danger of spoiling the quaint and familiar architecture of H. Walpole by either heading into the projecting building were Bayfour’s room is or filling up the space between it and the dining room wall (as proposed) to make a covered place which would injure the picturesqueness of the place. (”Night Thoughts”) Don’t be angry. I know suggestions are dangerous.\footnote{Somerset Records Office, Taunton, England. C1/461 6th Packet 8/18, December 31, 1861.}

Throughout their correspondence, the two made references to Strawberry Hill as “Walpole’s House.” They are clearly aware of the history of the place and recognize Walpole’s design intent. Alterations made to the property were in deference to Walpole’s “little gothic castle.”
In 1857, Lady Waldegrave is incorporating the architecture theory of the era into her own construction at Strawberry Hill. She was handing out “Donaldson’s Book” to all of the builders and craftsmen associated with the property.61 This reference to Donaldson is believed to be the prolific English architect Thomas Leverton Donaldson.

He was the first professor of architecture at University College, London (1841–1865) and a co-founder of the Royal Institute of British Architects (President from 1863–64).62 As a prolific writer, Donaldson published many treatises on the architecture of the ancient world. Two publications that may have been of great note to Lady Waldegrave and her workmen were The Handbook of Specifications and How to Observe Architecture.63

The workmen of Strawberry Hill were an integral part of the site’s design and restoration. Those at work in the interior spaces were well-known for their high

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61 Diary of Chichester Fortescue, January 04, 1857.
63 Donaldson, Thomas Leverton. How to Observe Architecture; or, questions upon various subjects connected therewith, suggested for the direction of correspondents and travelers, and for the purpose of eliciting uniformity of observation and intelligence in their communications to the Institute of British Architects; drawn up at the request of the Council. 2nd edition. 8 vo. London, 1842.
Handbook of Specifications; or, practical guide to the architect, engineer, surveyor, and builder in drawing up specifications, and contacts for works and constructions, &c. 2 vols. 8vo. London, 1859.
skills as craftsmen. Charles Nosotti, known in her documents as the glassman, was a

carver and gilder at work in London at the time of the renovations. He is responsible

for setting the Minton tiles throughout the hall and the fireplace surrounds.\textsuperscript{64} Mr.

Thomas Battam served as her primary decorator during the renovation of the estate.

Lady Waldegrave commissioned Henry Phillips and Edward Lear, painters, for

paintings for Strawberry Hill and her other properties.

\textsuperscript{64} Nosotti came to England from Milan and was known to inhabit 398 and 399 Oxford Street, London. In 1862, he produced a wood and glass cabinet for Lady Waldegrave which was later exhibited at the 1862 London Exhibition. Source: www.bonhams.com
3.0 CLOISTER

3.1 Location

The Great Cloister is located west of the original block, along the south façade (see Appendix B, Plan 4). It was intended as a bridge between the main block of the house and the gardens and grounds to the south. Three cloisters were built at Strawberry Hill. The Little Cloister (indicated by the blue arrow in Appendix B, Plan 4) is found to the north and was part of the main entrance to the house. The Little and Great Cloisters were connected by way of the “Wynding Cloyster” which no longer exists in its entirety (see Appendix A, Figures 15 and 16). In this way, it was possible to connect the exterior grounds on the north to those on the south.

3.2 History of the Cloister

3.2.1 Walpole

…I am again got into the hands of builders, though this time to a very small extent; only, the addition of a little cloister and bedchamber. A

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65 In his Description, Horace Walpole discusses the contents of the cloister. “In this cloister [sic] are three blue and white delft flower-pots; and a bas-relief head in marble, inscribed Dia Helianora; it is the portrait of the princess Eleanor d’Efte, with whom Taffo was in love, and who was the cause of this misfortunes. It was sent to Mr. Walpole from Italy by Sir W. Hamilton, minister at Naples. Walpole, Description, 80-81.

66 The winding cloister connected the Oratory and Little Cloister with the Great Cloister and service spaces to the west. “In the winding cloysters on the right hand are some ancient bas-reliefs; and a brass plate with the effigies of Ralph Walpole, bishop of Norwich and Ely, engraved by Mintz and a Chinese lanthorn with scraped oyster-shells.” Walpole, Description, 80-81.

67 The Little Cloister was constructed between 1758 and 1759. The Great Cloister was completed in 1761. Date of completion of Winding Cloister is unknown and no representations of the space exist from Walpole’s time period.
day may come that will produce a gallery, a round tower, a larger cloister, and a cabinet in the manner of a little chapel – but I am too poor for these ambitious designs yet, and I have so many ways of dispersing my money, that I don’t know when I shall be richer. 68

-Horace Walpole to Horace Mann, 1758

As mentioned in Section 2.2.2, Walpole enlarged Strawberry Hill with multiple phases of construction. His changes and additions were intended to ‘Gothicize’ the building. As the plan of Strawberry Hill changed with Walpole’s additions, the symmetry of his earlier building campaigns gave way to the irregularity and asymmetry embraced by the Gothic style.

Walpole worked closely on the designs for Strawberry Hill with his “Committee of Taste.69” Architect John Chute was responsible for drawing the plans for the Great Cloister, with which Walpole was highly pleased. One change was requested for the plan, that of enlarging the buttresses.70

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69 “The Committee of Taste” was comprised of Horace Walpole, John Chute the architect and the artist and illustrator Richard Bentley.
70 In a letter to Chute, Walpole expressed how happy he was with the design for the great Cloister. Well, how delightful! How the deuce did you contrive to get such proportion? You will certainly have all the women with short legs come to you to design high-heeled shoes for them. The cloister instead of a wine cellar has the air of a college… I assure you, Mr. Chute, you shall always have my custom. You shall design every scrap of the ornaments; and if ever I build a palace or found a city, I will employ nobody but you. In short, you have found a proportion and given a simplicity and lightness to it, that I never expected. I have but one fault to find, and that is no bigger than my little finger; I think the buttresses too slight; and yet I fear, widening them would destroy the beauty of the space round the windows. There is another thing which is more than fear, for it seems an impossibility, that is, of getting pictures over the windows within; and if I can’t what shall I do with the spaces? Walpole to Chute, Letters XXXVI, 39.
The construction of this space started in 1760 along with that of the Round Tower, the Tribune, and the Long Gallery. It took nearly two years to complete the work due to floods, fire, and striking workmen. With the completion of this phase, Walpole had nearly doubled the size of Strawberry Hill.

3.2.1.1 Function of the Space

The progression of Gothic rooms devised for Walpole’s Strawberry Hill culminated with the Great Cloister. This was the area in which the exterior and interior elements combined. The space served as a link between the main block of the building and the gardens and grounds to the south. The Winding Cloister was an L-shaped courtyard that connected the Great and Little Cloisters through the house, bringing the exterior elements through the “gloomth” of Walpole’s Gothic interior.71

The circulation patterns for the first floor of Strawberry Hill were complex and confusing. No doorway existed between the Winding Cloister and the Entrance Hall. Therefore, one had to enter through a small-scale door to the north of the main

71 This is a term coined by Horace Walpole meaning gloom. The contrast between the “gloomth” and the light was important to his interpretation of a Gothic space.

72 The Winding Cloister was accessible through the east door of the Great Cloister. 1781 Plan of Strawberry Hill.
This doorway led from the Little Cloister into the Winding Cloister and served as a key route from the service spaces to the living spaces in the house. Servants had to exit Strawberry Hill through the Winding and Little Cloisters and then re-enter the building through the main entrance.

Walpole designed his rooms with the intent of a heightened visitor experience. The circulation spaces were intentionally narrow and dark; as visitors moved through the cramped and murky passageways they would come upon the light and airy cloisters. As the Oratory, Little Cloister and Great Cloister were all connected, it seems evident that Walpole intended a thematic link between the spaces.\footnote{Walpole's 1784 Description suggests that the visitors enter the Great Cloister by the Back Stairs. Walpole, Description, 80-81.} It also suggests that these rooms were to be experienced as a sequence.\footnote{Katz and Machado, p. 6.}

As a feature of the landscape, the Great Cloister was accessible through the south façade (see Appendix A, Figures 17–20). Due to the limited circulation the ground floor, the cloister must have served as a main entrance from the gardens. The Great Cloister served as both an interior and exterior space and was considered as much a

\footnote{Katz and Machado, p. 6.}
part of the landscape as part of the building. This duality added another layer of intent to Walpole’s plan for Strawberry Hill.

3.2.1.2 Design Intent

As designed by Chute, the Great Cloister is a highly stylized Gothic space constructed to the west of the main block. The south wall opened towards the grounds while the north wall entered into the house (see Appendix B, Plan 4). The allusions to medieval religious architecture in this space are meant to add to the gothic nature of architecture.

As constructed, the room was a rectangle measuring 56 feet by 13 feet. Obtuse arches are set into the east and west walls. The ceiling is groin vaulted and finished in lime and horsehair plaster. The spring points of the vaults terminate in projecting pendant ornaments and the floors are tiled with Norman tiles set in a diagonal pattern (see Appendix A, Figure 20).  

Five arched bays along the south wall, separated by piers open the space to the garden. Five openings on the north wall mirror the arched bays to the south. A floor-to-ceiling niche is located in the center of the north wall. Flanking the niche are arched windows with heavy grilles. Doorways are located to the east and west.

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76 Walpole, Letters, XXXVI, 39.
The Walpole furnishings of the Great Cloister reflected an austerity consistent with Gothic religious spaces. The ends of the room terminated in floor-to-ceiling niches, each of which housed a “blue and white china flower-pot.”\footnote{Walpole, Description, 80-81.} The central niche on the north wall held a “fine antique marble vase on a pedestal with a Greek inscription.”\footnote{Ibid.} Eight “Welch” chairs were purchased from a “Cloister at Windsor” from Mr. Bateman.\footnote{Walpole, Description, 2-3.} The chairs were set in a row against the north elevation while four stands of “similar make”\footnote{Ibid. The chairs cost 31.10.7 and were purchased on December 30, 1775. Strawberry Hill Accounts, a Record of Expenditure in Building, Furnishing &c Kept by Mr. Horace Walpole from 1747 to 1795.} were located in front of the buttressed piers.

A plan by Richard Bentley shows the Great Cloister enclosed (see Plan 5, Appendix B).\footnote{The Walpole Library in Hartford contains a large number of digital images of the Walpole collection. Loose folio within the Strawberry Hill Collection, lwlp1r1 17097. http://www.library.yale.edu/walpole/} The bays are located to the west in the sketch. The image shows the enclosure of the bays and the addition of two projections to the northwest and southwest. It is not known if that plan was carried out during Walpole's lifetime, if at all.
3.2.2 Damer/Waldegrave
3.2.2.1 Function of the Space

Until the Lady Waldegrave’s occupancy, the function of this space is largely unknown. Sketches indicate that plans were made for the enclosure of the Great Cloister but it is uncertain when it was completed. Noted for his integrity and correct depictions of subject matter, John Buckler drew the south elevation of Strawberry Hill in 1826 (see Appendix A, Figure 21) showing that the bays had been filled in and windows were inserted into the openings (see Appendix A, Figure 22).

The last known depiction of the Great Cloister as open to the garden was in 1791. Between 1797 and 1826, the house had passed through Walpole, Anne Damer, the Dowager Countess Waldegrave, and the 6th Earl of Waldegrave. No information pinpointing the enclosure has been found to date. Therefore, the changes could have occurred at any time over three decades.

It is possible the space had been enclosed by Anne Damer who may have used the cloister as her personal studio and theater.\textsuperscript{82} Fireplaces were introduced into the space in the center of the south wall and in the southwest corner (site of the larger

\textsuperscript{82} Little information exists of the Damer period of occupancy. This is a logical position for these uses. Personal Interview with Anna Chalcroft, January 2007.
hearth) of the present office, which suggests the enclosed cloister was used as studio space.

Another speculation is that George, the 6th Earl of Waldegrave, enclosed the space in order to provide additional bedchambers for his children. It is unlikely that changes in the space were undertaken by the 7th Earl when he came into possession of the property in 1835 because he demonstrated little interest in Strawberry Hill and abandoned the property altogether in 1842.

When Lady Waldegrave began to renovate Strawberry Hill, she chose to wallpaper five rooms in December of 1856. One of these spaces was the bedchamber of Ward Braham. The bird wallpaper found in the Cowtan and Sons Sample book (see Appendix A, was found in the closet of the Great Cloister. This indicates that a portion of the Great Cloister was included within Ward Braham’s Bedchamber.

Little written documentation exists for Ward Braham’s bedchamber. Diary entries by Chichester Fortescue indicate room use in Strawberry Hill. According to Fortescue’s diary in 1857... “With Ward to Strawberry... Ward slept in the little room inside...

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83 These changes would have occurred after 1816.
mine.” 85 From a previous diary entry in 1850, it is understood that Fortescue’s room was the Beauty Room: “A line from Ward from Strawberry, written in my little room [Beauty Room].” 86 In examining the plans for Strawberry Hill, there are no rooms located within rooms. 87 It is proposed, then, that a connection between the Beauty Room and Ward’s room must have existed.

An examination of the baseboard in the Beauty Room found it was interrupted on the west wall prompting further exploration into the closet (see Appendix A, Figure 23). In the summer of 2006, architectural investigation was carried out on the closet of the Cloister (see Appendix A, Figure 24). When the wood board paneling was removed from the closet, the bird paper was revealed (see Appendix A, Figure 25).

A doorway, in-filled with brick, was found in the east wall (see Appendix A, Figure 24). The wallpaper wraps around the corner of the opening, demonstrating continuity of the decorative finish within the space. This verifies that the cloister was enclosed and that the Yellow bedchamber connected to the Great Cloister through the bedchamber’s west wall during Lady Waldegrave’s period of occupancy.

85 Diary of Chichester Fortescue, 24 May, 1857.  
86 Diary of Chichester Fortescue, 18 November, 1850.  
87 This is before the Blue and Red Bedchambers were connected via a doorway. (See Chapter 4 for more information).
3.2.2.2 Design Intent

Without corroborating archival evidence, it is difficult to ascertain the exact date of the partition within the Great Cloister delineating Ward’s bedroom. A change in the floor grade exists in the Great Cloister (see Appendix B, Plan 6 and 7 for indications of partition) between bays 1 and 2. Robertson’s plans (see Appendix B, Plan 6) indicate that a partition was extant in the eastern portion of the Great Cloister. It is likely that the partition is consistent with the room configuration that existed during Lady Waldegrave’s period of occupancy.

The Fortescue diaries do not describe the room and information could not be gleaned from the 1883 Ventom, Cooper and Bull auction catalog and linen inventory of Strawberry Hill. Room usage within Strawberry Hill changed dramatically with the wing addition and the marriage between Chichester Fortescue and Lady Waldegrave. Ward Braham used the room within the Beauty Room from 1856 and 1863 as his bedchamber and then began using the Great North Bedchamber as his own. After 1863, it is likely that the room within the Beauty Room had been converted for use as servants’ quarters.

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88 Index to the Strawberry Hill Inventory of Linen (Frances, Countess Waldegrave), 1865, Somerset Archives.
The Ventom, Bull and Cooper auction catalog was referenced as it is the most informative document of Strawberry Hill’s interior spaces from the Waldegrave occupancy. Following the progression of the auction and the rooms which are described, it is likely that the contents of what had been Ward’s room were auctioned on the first day. The first day’s auction included the contents of rooms on the ground floor of Strawberry Hill which were the China Room, Steward’s Room and Steward’s Bed Room. Therefore it is likely that the Steward’s Room is the Beauty Room (or Yellow Bedchamber) and the Steward’s Bed Room is the “Room within the Beauty Room.” Analysis of the Steward’s Bed Room may indicate the design scheme and use of the room after 1863.

Lady Waldegrave decorated many of her bedchambers with similar pieces of furniture. A japanned iron half tester bedstead, a set of drawers (made of deal or birch), and a washstand were present in most of the spaces. The steward’s room also contained these furnishings. It was a well-appointed room, outfitted with many of the same items found in Lady Waldegrave’s guest bedchambers. Some of the items within the space were directly related to the steward’s job of managing the property.
such as a pedestal writing table, mahogany butler’s tray and stand, and lamps and chimneys. Also of note was the crimson Brussels carpet “as planned to room.”

3.2.3 Strawberry Hill Trust
3.2.3.1 Function of the Space

Currently, the Great Cloister is not a museum interior but serves as a workspace for visiting scholars and as an office within the containing the Strawberry Hill Archives. With funding, the Strawberry Hill Trust intends to turn this space into a café for visitors.

3.3 Description of the Wallpapers

During the summer of 2006, gentle probing in the closet revealed that the wood paneling and shelves were not consistent with the date of enclosure of the Cloisters. Speculation now places the enclosure of the Cloisters with the Damer period of occupancy. The fastenings used in the construction of the closet are more contemporary than those that would have been used during the 18th to mid-19th centuries. A reference is made to a cupboard in the Steward’s Bedchamber in the 1883 Ventom, Bull and Cooper auction catalog. If this space is, indeed, the “room

within the Beauty Room” then the auction catalog proves that the cupboard existed as in 1883.

Some of the extant paneling in the closet was removed in 2006, to reveal the wallpaper. The top-most (or third) paper is block-printed on rag paper. The ground is white with a thorny vine and leaf pattern. Birds, dragonflies and butterflies are found within the foliage (see Appendix A, Figures 24 and 25.). The Cowtan and Sons Order books at the Victoria and Albert Museum hold a piece of the bird wallpaper with a notation indicating that it was for Ward Braham’s bedchamber (see Appendix A Figure 26.).

According to Anna Chalcroft, Lady Waldegrave had a definitive formula for selecting wallpaper for bedchambers; floral patterns were used for women’s chambers and men’s rooms were finished with bird wallpapers. If true, this indicates that the closet of the Great Cloister was decorated for a man, which is consistent with what is known of the spaces.

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90 Cowtan Order Book February 1854 – April 1857, Victoria and Albert Museum, Pressmark: 96.A.7. Located in Oxford Street, London, Cowtan and Sons was a decorating firm that supplied wallpapers to clients throughout England. The orders were recorded by name of client, address of building, date of purchase and small samples of the chosen papers. The Victoria and Albert Museum contains the archive of company records from 1824 to 1938. Another entry for the bird wallpaper was found in the Cowtan and Sons book for Mrs. Lewett, Rugeley, Staffordshire (see Appendix A, Figure 27).
The second paper from the top is purple with a brown and white geometric pattern (see Appendix A, Figures 28 and 29). There is also a wallpaper border in gray with a blue and white interlocked rope pattern. The color is consistent across the face of the pattern indicating that it is a block-printed pattern. The paper is still pliable and creamy in color indicating high rag content as wood pulp papers are highly acidic, and will brown and become brittle with age.

The layer next to the plaster has a blue/gray background with a green foliate pattern (see Appendix A, Figure 30). It should be noted that very little of this pattern is available for assessment. The papers in this space are well adhered to each other and to the wall surface, which does not allow for easy separation and analysis of the decorative pattern. This paper is also pliable and cream colored. A gray paint is found beneath the earliest wallpaper, on top of the plaster surface.

3.4.1 Sampling

An area was chosen for sampling that would be unobtrusive to the casual observer and also informative of the wallpaper stratigraphy. The area sampled was adjacent to the base molding (to see if a border paper was used) at the bottom of the interior east wall of the closet. A sharp scalpel was used to cut through the many layers of
wallpaper (see Appendix A, Figure 31). A full stratigraphy was not possible to ascertain, as the plaster remained adhered to the wall surface.\footnote{A full stratigraphy of wallpaper should include the substrate upon which it is adhered. This allows the analyst to determine the top and bottom of the sample.}
4.0 RED BEDCHAMBER

4.1 Location

The Red Bedchamber is located on the primary floor of Strawberry Hill overlooking the gardens to south (see Appendix B, Plan 8 and Appendix A, Figure 32 for image of south façade). It is situated at the top of the landing off the main hall in the original block of the building and is directly above the Beauty Room. One enters the space through a door in the east wall leading from the Blue Bedchamber to the Red Bedchamber. A door is located in the east wall of the Red Bedchamber which once led to the hallway, although it is no longer used for egress.\(^92\) Currently, the room is not interpreted (see Appendix A, Figure 33).

4.2 History of the Red Bedchamber

4.2.1 Walpole

When Walpole began work on Strawberry Hill, he renovated the extant rooms and then added new construction to the west of the main block. The room contains a box cornice which is unique to this room and out of character with Horace Walpole’s

\(^92\)The north wall was chamfered around 1753 to accommodate a passage doorway to the new stairhall. Investigations in the summer of 2005 discovered evidence of a former door on the east wall that was moved to the northeast corner. This door features some of the oldest hardware in Strawberry Hill.
style. It implies early 18th-century construction.\textsuperscript{93} This room was once part of the original Chopp’d Straw Hall and prior to Horace Walpole’s occupancy of the space it was known to be Mrs. Chevenix’s best parlour.\textsuperscript{94}

\subsection*{4.2.1.1 Function of the Space}

Some of the rooms of Strawberry Hill were named for their predominant color of the fabrics or wall coverings.\textsuperscript{95} The Red Bedchamber, for example, had crimson hangings on the walls. This room was used as a print room and bedchamber during the Walpole occupancy. It is unlikely that the room remained as a print room as the Description of Strawberry Hill published in 1784 lists a number of paintings and watercolors.

The room was John Chute’s bedchamber when he was in residence.\textsuperscript{96} The Red Bedchamber was grander than the blue, thus suitable for an esteemed visitor.

\textsuperscript{93} The cornice in this space is thought to be the oldest known in the house. It is currently undergoing paint analysis to prove/disprove this hypothesis. Peter Guillery. “Strawberry Hill: Building and Site.” \textit{Architectural History} 38, 1995: 103-128.


\textsuperscript{95} “Hung with crimson paper.” Walpole, \textit{Description}, 29.

After Chute’s death, Walpole began to suffer severe attacks of gout, during he would sleep in the Red Bedchamber and restrict his movement within the house between the bedchamber and the Blue Breakfast Room.

4.2.1.2 Design Intent

Walpole included the Red Bedchamber on the tours of Strawberry Hill that he frequently offered friends and visitors. The visitors, according to the Eton copy of Walpole’s Description, would leave the Refectory and then visit four rooms: the Blue Breakfast Room, Green Closet, and the Blue and Red Bedchambers. The sequence was designed to heighten the visitors’ experience of the spaces.97

The Blue Bedchamber faced the gardens to the south. The stained glass, wallpaper and fabrics were shades of blue, similar to the Blue Breakfast room. The muted calm of the Blue Bedchamber would have contrasted greatly with the perceived warmth of the Red Bedchamber.

The Red bedchamber was one of the grandest in Strawberry Hill due to Walpole’s changes. Fenestration of the space was changed by Walpole by filling in two

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windows and inserting a central bay.\textsuperscript{98} Over time, Walpole added treasures to this space, as he did other rooms in his ever-expanding domicile. A letter to Horace Mann in 1752 describes the room as “hung with…paper and prints, framed in a new manner, invented by Lord Cardigan; that is Mr. Chute’s bedchamber, hung with red in the same manner.”\textsuperscript{99} It contained prints and paintings and, after the death of his father, the “chintz bed, in which sir Robert Walpole died in Arlington-street.\textsuperscript{100}” Other items in the room were noted as “a red and white flower-pot, -cup, saucer, and sugar dish of seve [sic] porcelaine; Crimson Norwich damask chairs, and an arm-chair of patch-work.\textsuperscript{101}”

4.2.2 Waldegrave

The documentation available for the room use and decoration is limited for the Waldegrave period. Three sources were helpful in determining room usage: Chichester Fortescue’s diaries, the 1883 Ventom, Bull and Cooper Auction Catalog and the archives of the Victoria and Albert Museum.

\textsuperscript{98} Evidence of this change is in the cornice area above the window. The extant cornice was reproduced to look like 18\textsuperscript{th} century cornice.
\textsuperscript{99} HW to HM 12 June 1753
\textsuperscript{100} Walpole, Horace. A Description of the Villa of Horace Walpole, Strawberry Hill, Storer Collection, ECL Cc114, p.21
\textsuperscript{101} Ibid.
4.2.2.1 Function of the Space

The Red Bedchamber has had various names. Horace Walpole called the space the Red Bedchamber because of the crimson wall hangings. During Lady Waldegrave’s occupancy, it was called the Green Room. Like Walpole, Waldegrave often selected room names based on the dominant color of the space. The Green Room was so named because of the green and white wallpaper in the space.

The Cowtan and Sons Wallpaper Books contain samples of wallpaper that Lady Waldegrave ordered for Strawberry Hill. A sample from the book matches the wallpaper found in the closet.\(^{102}\) The notation beside the sample is “spare room”, which suggests the Red Bedchamber served as a guest room after Lady Waldegrave’s restoration (see Appendix, Figure 34).

According to Fortescue’s diaries, Lady Waldegrave used the Holbein Room as her bedchamber in the late 1850s and early 1860s. After her marriage to Chichester Fortescue, the Red Bedchamber was used as his Dressing Room. In 1863, the couple moved to Walpole’s Bedroom and the May Room was used for dressing.

4.2.2.2 Design Intent

As mentioned previously, Lady Waldegrave followed certain rules when decorating bedchambers. Generally, she used floral patterns to denote a woman’s room and bird wallpapers to indicate a man’s room. The wallpaper found in the closet relating to her period of significance is a circular foliate pattern. There are no floral components to the pattern, which may indicate a more masculine intent for the room.

The 1883 auction catalog listed the furnishings contained in the space. Through examination of the house’s contents, the guest bedchambers contained similar items such as a French bedstead, mattresses, three blankets, a Marseilles quilt, and a chest of drawers. Lesser bedchambers, found on the third floor or the Waldegrave wing contained lower quality furnishings.

The catalog description for the Green Bed Room contains items not found in other sleeping spaces. For example, there are more items for personal hygiene, including a circular front washstand with marble top and a mahogany bidet and liner with cold and hot water cans. A walnut cupboard with marble top is found with a “birch airer”
in the space. Other items of higher quality include the painted hand screens and china candlesticks.

The floor was covered with a Brussels carpet. Tapestry window curtains were lined, bound and hung from a brass cornice pole. It is probable that green was a dominant color in the room’s textiles.

4.2.3 Strawberry Hill Trust
4.2.3.1 Function of the Space

As mentioned earlier, the Red Bedchamber is not interpreted to visitors (see Figure 2, Appendix). In January of 2007, the Strawberry Hill Trust discussed the possibility of using the space as a caretaker’s apartment. It is uncertain if this plan will be carried out. Anna Chalcroft recommended the room be interpreted as a print room.

Reinterpreting the space as a print room would reconnect it to the period rooms of Strawberry Hill. Heightening the visitor’s experience through the re-interpretation of interior spaces will attract visitation and increase revenue for the site.

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103 According to the *Oxford English Dictionary*, airer refers to an air dryer. Washing is spread out on horizontal rods and allowed to dry.

104 The trust intends to furnish it with prints depicting the history of the house and images from Walpole’s collection. Chalcroft, Anna and Judith Vissari. “Wallpaper: Report prepared as background information to a feasibility study for a future Conservation Programme for Strawberry Hill,” December 2002
4.3 Description of the Wallpapers

The Red Bedchamber was examined in July of 2006 and again on January 7, 2007. Assessment of the space showed evidence of historic wallpapers existing only in the closet. Archival research revealed that the 1950’s renovations to the site included the removal of decorative finishes and the fireplace surround for the Red Bedchamber.

Examination of the closet revealed three exposed wallpapers (see Appendix B, Plan 4). The top layer appears to be a machine printed paper with a bright blue background (see Appendix A, Figure 35). The light blue foliage pattern is overlaid with a stamped metallic foil wheat and leaf design. Paint has subsequently been applied over the design surface and obscures the pattern. Unfortunately, removing the paint damages the wallpaper surface.

The paper appears to have some flexure and has not yellowed or darkened due to acid in the paper pulp. The color is consistent across the design surface. It is probable this wallpaper was installed by the deStern family.

The second layer of paper is block-printed wallpaper with eight distemper colors comprising the design. The color is applied thickly and air bubbles are noticeable in
the design surface. The thickness of the paint indicates a block-printed pattern. A large area of this paper exposed to reveal a brown and cream arabesque trellise pattern with climbing ivy (see Appendix A, Figure 35).

As mentioned earlier, a sample of this paper is found in the Cowtan and Sons wallpaper order books. Nine pieces were ordered for the room, which indicates that the entire room was papered with the same design. The sample found in the Victoria and Albert archives has a satin finish, as does the wallpaper sample for the Holbein Room (see Appendix A, Figure 34). The discrepancy in the surface finish is due to the adhesive used to secure the top layer of paper.

The wallpaper layer next to the wall may date to the Chopp’d Straw House. It is block-printed on hand-made paper; the deckle edge is evident in the sample, and the paper layer is thick and fibrous. The wallpaper features a tan background with a thorn branches and tan maple leaves (see Appendix A, Figure 38). Under magnification, the surface of the printed design is rough. The color is comprised of

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106 Ibid.
107 To satin or glaze a paper, a paper maker laid the colored surface of the patterned paper face up on a table and then applies a fine dust of Briançon chalk, talc or mica and brushes it hard with a short bristled brush. François Teynac. Wallpaper: A History. New York: Rizzoli, 1982.
multiple colors of pigment particles, consistent with the hand grinding necessary for early paint production.

In 2002, Anna Chalcroft and Judith Vasardi completed a survey of the extant wallpapers in Strawberry Hill. In their discussion of the Red Bedchamber’s papers, they noted the presence of two pre-Walpole papers, which had been discovered in October of that year.\textsuperscript{108} The first is the brown leaf design described above and the second is a Gothic paper.\textsuperscript{109} That wallpaper, according to Chalcroft, had been pierced by a 17\textsuperscript{th} century nail. Another observation of importance was the detection of paper edges for earlier wallpapers found lower in the stratigraphy. The report states that horizontal seams could be detected which are consistent with 18\textsuperscript{th} century blocks of paper.\textsuperscript{110}

4.3.1 Stratigraphy

An area was sampled that would be unobtrusive to the casual observer and also informative of the wallpaper stratigraphy (see Appendix A, Figure 39). The area


\textsuperscript{109} At the time of investigation (2006 and 2007) the gothic design was no longer extant within the closet. Because a sample could not be located, analysis was not completed.

\textsuperscript{110} Early rag papers used in wallpaper manufacture were produced in small sheets and then pasted together to form long pieces for hanging, or rolls. By the 1820’s however, paper-making machines were producing rolls of rag paper. Therefore, the detection of horizontal seaming proves the existence of early wallpapers within this space.
sampled was adjacent to the base molding (to see if a border paper was used) at the bottom of the interior east wall of the closet.

The wallpapers found on the interior walls of the closet had been papered with a filler paper and painted over at some point in the room’s history. Due to these intervening layers, it was difficult to ascertain the width, size and numbers of papers present. Cross-sectional analysis was completed in order to have a fuller understanding of the number of historic wallpapers in this space (see Appendix A, Figure 40). Unlike the papers found in the Great Cloister, the Red Bedchamber closet papers do not appear to be affiliated with borders.
5.0 WALLPAPER

5.1 Introduction

A literature review was conducted in the fall of 2006 to survey the various techniques for the examination, analysis, and conservation of wallpapers. Wallpapers are often an integral, but ephemeral, part of interior design. The analysis of wallpapers requires an understanding of the material’s historic use, design history, methods of manufacture and components: such as substrate, pigment, vehicle and adhesive. This is a survey of current techniques for wallpaper sampling and characterization found in the field today.

5.1.1 Methodology

This literature review was done in the fall of 2006 concurrent with an advanced conservation course which focused on analytical testing. A comprehensive search was done using major search engines and archives, on the topics of wallpaper, wallpaper history, current analytical testing procedures, deterioration mechanisms and conservation.

111 JSTOR, AATA, World Cat, BCIN other major search engines were searched in order to access the most recent and cogent scientific publications on the subject.
It should be mentioned that the majority of original research done for wallpaper analysis was performed in the late 1970s and early 1980s. Many of the conservation techniques developed at that time remain in current practice. Recent publications deal typically with the analytical testing procedures, not field conservation techniques or physical examination of samples. The following is a synthesis of the relevant research pertaining to wallpaper identification, manufacture, analysis, deterioration, and conservation that has been found to date.

5.2 Material History and Use
5.2.1 Manufacturing History
An understanding of the history of wallpaper manufacturing is crucial to properly date and treat samples. The wallpaper samples found in Strawberry Hill range from the late 17th century papers to those produced in the 19th century. Therefore, all methods of manufacture are relevant for this analysis including stenciling, block printing, and roller printing.

The earliest wallpapers are stenciled designs, although part of the process involves block printing. These papers were composed of small sheets of rag paper pasted together to form large rolls to print and hang.112 Black ink washes were printed with—

wood blocks that had carved design surfaces. Watercolors, or thin-bodied pigments, were then applied by way of hand painting or stenciling. It is possible to identify stenciled papers by the registration of the colors.\footnote{Frangimore, Catherine Lynn. *Wallpapers in Historic Preservation*. Washington, D.C.: National Park Service, 1977. 6.} Often the pigments are visible outside of the bleach out lines. Appendix A, Figure 41 shows poor registration of the stenciled pigments.\footnote{It should be noted that any printing technique can lose registration including block, roller and screen printing.} The painted surface should reveal multi-directional brush strokes.

Block printing wallpaper designs were developed in France around the mid-18th century.\footnote{Hoskins, Leslie. *The Papered Wall; the History, Patterns and Techniques of Wallpaper*. London: Thames and Hudson, Ltd., 2005. 19.} This form of wallpaper manufacture dominated until the mechanization of the wallpaper industry in the 19th century. Appendix A, Figure 43 shows part of the process of hand blocking paper. The papers were usually hand painted with a ground, or background color, and allowed to dry. The design was then applied to the paper using wood and metal printing blocks and thick distemper paints.\footnote{Catherine Lynn Frangiamore, *Wallpapers in Historic Preservation* (Washington D.C.: National Park Service, 1977), 10.}

The blocks used for block-printing had a hierarchy in the design process; multiple wood blocks were carved and used for one design element. The set in Appendix A,
Figure 43 is composed of three wood blocks used in France to form a three- or four-color swag frieze, depending on whether there was a ground color. The right-most block was used to put in large areas of color and it is carved entirely of wood. After the pigment dried, a second block was applied (see center) which added additional color and detail to the design; the raised printing surface of this block is a combination of metal and carved wood.\textsuperscript{117} The metal components of the block allowed for more precise printing. The design in the left block is made up entirely of metal bits driven into the wood surface. This block is registered into place and will add all the fine detailing into the pattern.\textsuperscript{118}

A block-printed paper is identifiable through a physical examination of the paint surface. The paints used in block-printed papers were typically distemper paints which are thick paints comprised of water, pigment and vehicle.\textsuperscript{119} The edges of the stamped design surfaces are sharp and the color is consistent across the surface of the printed pattern (see Appendix A, Figure 44). During the printing process, small air bubbles may become entrained in the thick paint, therefore analysis of the design

\begin{flushleft}
\textsuperscript{118} Lynn, Catherine. \textit{Wallpapers in America: from the Seventeenth Century to World War I}. New York: W.W. Norton & Co, 1980. \\
\textsuperscript{119} These are delicate paints and are extremely susceptible to water damage.
\end{flushleft}
surface will often show small holes in the paint cover.\textsuperscript{120} In addition, veining may occur across the pattern surface which spreads out in multiple directions; akin to a starburst.

In the early 19th century, technological advancements being made in the printing of calico fabrics were found to be relevant for the printing of papers; the application of these techniques is attributed to the Zuber Factory of the Alsace.\textsuperscript{121} It took two decades before this process was truly embraced in the wallpaper industry; machine printing made use of advancements in the harnessing of steam power.\textsuperscript{122}

Appendix A, Figure 45 shows a roller-printing machine fitted with multiple cylinders for applying the pattern. The cylinders had wood cores and the patterns were formed by raised metal embedded into the wood surface; each of the cylinders would have corresponded to different design details and colors of the pattern (see Appendix A, 120 Catherine Lynn Frangiamore, \textit{Wallpapers in Historic Preservation} (Washington D.C.: National Park Service, 1977). 11.

\textsuperscript{121} These early attempts at machine printing were done with glossy, thick bodied paints and rollers engraved with thin lines.

Figure 46). The length of the pattern repeat is equivalent to the circumference of the roller.\textsuperscript{123}

An examination of the painted surface of roller printed papers will show signs of manufacture. The paints used in the printing process have been thinned to facilitate drying.\textsuperscript{124} The edges of a roller-printed pattern are blurry and the color is inconsistent across the pattern, building up heavily at the edges (see Appendix A, Figure 47). The colors used for machine printing are thin-bodied and often look transparent. The design surface of a machine printed paper will show streaking lines in a vertical direction, which indicates the direction in which the rollers were turning at the time of printing.\textsuperscript{125}

5.2.2 Patterns

Knowledge of pattern styles is import when examining wallpaper; research into pattern chronology can help to date papers. A full analysis of a sample should include examination of the relevant design publications of the time. It should be mentioned, however, that companies that had produced the more costly papers, such as the French Scenic papers, often reused patterns for many years in an attempt to offset the

\textsuperscript{123} Ibid.
\textsuperscript{124} Ibid.
costs associated with design development. Sometimes ‘new’ papers based on old blocks were introduced onto the market using different color schemes.

The wallpapers of Strawberry Hill reflect patterns from the 17th to the 19th centuries; therefore an analysis of pattern evolution for those centuries is cogent to this discussion. The earliest papers imitated textiles such as lace, embroideries and printed fabrics. Architectural elements like cornices, plasterwork and woodcarving also inspired early wallpaper design. Flocked patterns were popular in the early- to mid- 18th century. The designs were inspired by the flocked hangings on canvas made popular in Holland. Before 1730, the flocked patterns were large in scale. Truly sumptuous paper had multiple colors of flocking incorporated into the design scheme.

Between 1750 and 1770, the French Rococo style had become more popular in England. Wall coverings produced at this time reflected these style trends. Small

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127 Flocked papers were high quality papers made to replicate sumptuous velvets or Savonnerie tapestries popular at the turn of the 18th century. (Ibid. 27.) The design surface was printed in distemper paint and glue and then passed through a trough filled with colored shavings of silk or wool. The particles would stick to the wet surface imparting a velvet-like feel to the paper. Catherine Lynn Frangiamore, *Wallpapers in Historic Preservation* (Washington D.C.: National Park Service, 1977), 13.

patterns were used for background printing such as diaper, or “some mosaic, or other small running figure in colours.”

Wallpapers produced in the late 18th century reflected a general trend of floral decorative motifs. Unlike the designs derived from chintzes and textiles, the portrayal of flowers at this time was much more naturalistic. They were often displayed on a plain ground and embellished with trellis, stripes or ribbons. The floral patterns were often accompanied by lush flocked borders. By 1840, the floral patterns developed even further with the addition of a white satin background used to enhance the pattern.

5.2.3 Substrate

The substrate on which the patterns are printed can help with the identification of manufacturing techniques and wallpaper dating. Before the mechanization of paper production in the beginning of the 19th century, wallpaper manufacturers relied on a matrix of small sheets of rag paper pasted together to form long sheets. These early

129 Dossie, Handmaid of the Arts. 423
131 Ibid. 59.
132 Ibid. 59.
133 Ibid. 64
134 Ibid. 24.
papers were comprised of rags “made from the coarsest and cheapest rags and woolen stuff.”

…a great deal of Paper is now a-days so printed to be pasted on Walls, to serve instead of Hangings; and truly if all Parts of the Sheet be well and close pasted on, it is very pretty [sic], clean and will last with tolerable Care a great while; but there are some other done by Rolls in long Sheets of a thick Paper made for the Purpose, whose Sheets are pasted together to be so long as the Height of a Room; and they are managed like woollen [sic] Hangings; and there is a great Variety with curious Cuts which are cheap and if kept from Wet, very lasting.

The linen (see Chapter 7 for more information on linen and cotton) and cotton rags were sorted by hand into white, partly white and colored piles and the quality of paper was determined by the color of the paper (pure white being the most expensive). The materials were rarely bleached, so the color range was typically tan to brown.

Once the hems and buttons had been removed, the rags were coarsely cut to obtain a uniform thickness. The rags were then beaten out, washed and then dried. To soften the rags before shredding, they were placed in a vat and left to ferment for about a

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month. More water was added to the slurry (depending on desired thickness) and the mixture was kneaded for a few days until a pulp the consistency of whey was obtained. A deckle (or screened frame) and mold were dipped into the pulp slurry and the equipment shaken to form a uniform layer of pulp along the sieved surface. The wet sheet was shaken to promote drying and then turned out onto a piece of felt. This process of paper making was used up until the end of the 18th century.

The manual formation of paper was a slow and labor-intensive process. Experiments to mechanically hasten the process were started towards the end of the 18th century. The Fourdrinier machine was developed around 1799 in France which allowed for the production of large, continuous sheets of cotton and linen paper. The new technology was not immediately adopted and it took several decades for it to be used by wallpaper companies. By the end of the first quarter of the 19th century, French, English and American manufacturers began to produce large rolls of wallpaper.

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138 Ibid. 215.
139 Ibid. 215.
140 Ibid. 215.
141 Ibid. 215.
Rag papers composed of linen and cottons are pliable. When manipulated, the papers will bend easily and not crack or tear. A deckle, or ragged, edge is noticeable on four sides of the paper, if handmade. Two parallel sides of a machine made rag paper will have a deckle edge.\textsuperscript{143} These papers are normally creamy or white in color and will not show signs of yellowing. These papers were produced before 1850, although high quality wallpapers after that date are still made with rag papers.

The most influential shift in the production of paper was the use of wood for paper pulp. Wood pulp can be created mechanically through grinding, crushing or breaking, or chemically through the use of bisulphate, sulphate, and monosulphates to break down wood fibers.\textsuperscript{144} Chemical processes were being used in England by the middle of the 19\textsuperscript{th} century

Due to the high acidic content of wood pulp papers, they will normally tear or crack when flexed. The acid within the pulp will affect the color of the paper as well. A


\textsuperscript{144} Ibid. 215.
yellowing will occur over time, which is the reaction of the chemicals within the paper matrix. Papers produced with wood pulp were made after 1850.145

Wallpapers can be found in varying widths: from 18 to 40 inches. Often, the width of wallpaper corresponds to its country of manufacture. American papers are usually 20 inches wide, while English papers are 21 inches wide (including selvage edges) and then 20 inches wide on the design surface. French papers are 18 inches in width. The widths of the different papers differ are due to the technology of paper manufacture.146

5.3 Analysis and Conservation Methods
5.3.1 Examination In-Situ and Sampling

When examining a wallpaper in-situ, several things should be noted before the sample is removed for further testing. If possible, a visual examination should take place to record the width of the paper (which may indicate the country of origin), the identification of a deckle edge (indicating type of manufacture), horizontal seaming along the length of the paper (signifying the joining of smaller sheets together), and

the measurement of a full repeat.\textsuperscript{147} The surface upon which the paper was hung should also be noted: whether it is applied directly on a plaster or wood wall plane or upon a backing of some sort. The area should be fully documented and the number of paper layers should be noted, if possible.

When sampling, it is important to consider which locations may offer a full stratigraphy; locations likely to yield good samples are those around baseboards and the ceiling-wall juncture, as these areas often featured a border.\textsuperscript{148} The sample should include some of the substrate, be it plaster, wood or fabric, to help with identification of substrate materials and full stratigraphy. Sampling areas should remain relatively unobtrusive to the casual observer, so as not to detract from the interior finishing scheme.

Should elemental analysis be necessary for paper identification (see section 6.2.3 on Instrumental Analysis), small samples of individual pigments are required. Well slides help capture pigment particles that have been scraped from the surface of the

\textsuperscript{147} Repeat is defined as a complete single unit of a pattern that, by repetition, makes up the whole design. Frangiamore, Catherine Lynn. \textit{Wallpapers in Historic Preservation}. Washington, D.C.: National Park Service, 1977

\textsuperscript{148} Understanding the general period of significance for the site is important. Different time periods had different manners of papering spaces. Victorian interiors in the last quarter of the century, for example, had tri-partite color schemes and often showcasing many papers in one room. These included but were not limited to ceiling, frieze, dado, and border papers.
paper. A clean blank slide can be hinged by tape and affixed over the surface of the well slide to hold the sample while in transit; preventing the crushing of particles.\(^\text{149}\)

It is important to note that elemental analysis is highly sensitive to contaminants; therefore the sampling tool should be cleaned with alcohol or acetone between each scraping.\(^\text{150}\)

Physical examination is an important first step in the identification of wallpapers. After the samples have been fully examined visually they should then be examined microscopically. Microscopy can help identify certain aspects of the samples such as pigments, substrate, vehicle, and stratigraphy.

### 5.3.2 Microscopy

A large portion of wallpaper analysis is done under the microscope through the examination of cross sections,\(^\text{151}\) pigment dispersions, fiber samples, and micro-chemical spot testing. Optical microscopy can be used to detect number of layers and

\(^{149}\) The type of sampling container should be considered. The use of plastics may contaminate the sample with plastic polymers; therefore the elements that comprise the container often show up in the elemental spectra.

\(^{150}\) Taken from a conversation about proper sampling procedures with Beth Price, Senior Scientist for Conservation, Philadelphia Museum of Art, fall 2006.

\(^{151}\) Samples should be imbedded in bioplastic and small cross sections should be made with an isomet, or similar machine. The samples should then be carefully polished using various polishing cloths of diminishing grit size; a clean slide should be used and a small amount of meltmount introduced to the surface of the glass. The polished sample can then be mounted for continued use and reference.
various characteristics of the substrate and pigments. It also offers the researcher
cursory color matching, visually, to the Munsell Color System.

Transmitted light microscopy is helpful in analyzing pigment particles and fiber
identification. It is possible to tease out particles from the unknown sample and
compare them to known pigments. In this manner, particle size distribution as well as
the shapes of different pigments can be understood. Fibers taken from the substrate
of a sample can also be compared to known fiber samples.

Polarized light microscopy helps with the identification of pigments as well.
Different pigments particles have dissimilar refractive indices. The particle dispersion
slides are turned under crossed-polars, the particles will show birefringence which is
related to the particle thickness and the rate of retardation.\textsuperscript{152} The combination of
different characteristics of a particle is like a pigment’s fingerprint in that they are
unique to that particular particle type.

\textsuperscript{152} The particles are examined and can show the following characteristics: isotropy, anisotropy,
extinction, pleochroism (under plane polarized light) and . The mounting agent for dispersions is a
factor in this examination. The analysis is done in context to the refractive index of the meltmount
which is 1.662 (refractive indices do not have a unit of measurement related to it).
Optical light microscopy, in conjunction with micro-chemical spot testing is useful in identifying different materials. Reactions of certain acidic solutions with the sample can inform the researcher of the types of materials used in the manufacture. Spot testing can help determine the type of vehicle used for pigment dispersion, the manner in which the paper was produced and the pigments utilized in manufacture.

5.3.3 Instrumental Analysis

In conjunction with optical and polarized light microscopy, instrumental analysis can be helpful in verifying the findings found through PLM. Fourier Transform Infrared Spectroscopy (FTIR) and elemental analysis can help determine the type of pigments, glues and vehicles used. The material is analyzed and the data appear as spectra. The unknown sample spectra can be checked against a reference database of known spectra.

FTIR analysis should be focused on the materials that will yield the most information about the sample. Through the identification of pigments with specific dates of manufacture, the date of the wallpaper can be further narrowed. With the help of a pigment dictionary, such as Painting Materials: a Short Encyclopedia by Gettens and

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153 Great changes were occurring in the development of synthetic pigments during the period of significance of the Strawberry Hill wallpapers. The identification of pigments with specific periods of manufacture can narrow down the possible age of the papers.
Stout (1942), it is possible to find useful information about the pigments including things like chemical composition, manufacture detail, period of use, countries of use, and general use within the field.  

Scanning Electron Microscopy (SEM) and Energy Dispersive X-ray Spectroscopy (EDS) are valuable, yet costly means of analysis. SEM gives the researcher a backscatter image of the material which can be manipulated at high magnification and resolution. Specific areas of the sample can be identified and it is possible to examine particle size distribution, particle shape and micro-deterioration of materials among other characterizing aspects of the sample.

EDS analysis can provide the researcher with elemental data, in the form of spectra. An area of the sample can be selected and then analyzed; the different elements present in the selected area will be identified within the spectra. It should be noted that a limitation of EDS is that the spectra generated are not quantitative; the intensities of the different elemental peaks do not coincide with the amount of the element in the sample.

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5.3.4 Deterioration

Wallpapers will often exhibit the same deterioration issues as other painted surfaces such as cleaving, crazing, and cupping of the painted surface. (see Figures 47 and 48, Appendix A)\textsuperscript{155} Because of their inherent, substrates of wood pulp degrade, leaving the papers friable and easily damaged. Papers are sensitive to changes in conditions and will deteriorate with exposure to moisture, ultraviolet rays, thermal differentials within the building envelope, and general building settlement. Other issues include the releasing of the paper from the substrate, detachment of the paint surface, and the marring or obstruction of the design layer due to surface dirt deposits or corrosive products.\textsuperscript{156}

As stated earlier, many of the block-printed and early roller-printed papers were made with distemper paints. Distemper paints are made up of pigment, vehicle, and water. This type of paint is greatly affected by moisture; should a distemper finish come in contact with water, it could easily go into solution.

\textsuperscript{155} Hand printed papers are susceptible to these types of damage due to the layering of paint layers on granular ground layers. Patricia Hamm and James Hamm. “The Removal of Conservation Treatment of a Scenic Wallpaper, ‘Paysage a Chasses,’ from the Martin Van Buren National Historic Site.” \textit{Journal of the American institute for Conservation}, Vol. 20, No. 2 (Spring 1981):120.

\textsuperscript{156} It is possible for metallic components of the paint film to corrode over time due to atmospheric conditions.
It is important to fully understand the deterioration mechanisms as well as the composition of the sample before any attempt is made at conservation. These factors need to be taken into consideration when formulating conservation strategies in order to better inform the treatment plan.

5.3.5 Conservation

Wallpapers can be conserved in-situ or under laboratory conditions; benefits and drawbacks exist for both. In-situ treatment is strongly encouraged if it is not possible to remove the sample without damage or if removal is not desired by the building stewards. It is difficult to control atmospheric conditions when working on-site and can be hard to maneuver within the space needing to be conserved.

For work done in the lab, the wallpapers need to be removed, wholesale, from the site. The removal process can damage the papers further and transit may be difficult and damaging. It is possible, however, to control the conditions under which the samples are treated. Maneuverability may not be as difficult a factor to contend with in the laboratory.
Current conservation treatments for wallpapers include cleaning the surfaces, consolidating the paper and painted surfaces, and in-painting deteriorated or missing design elements.\textsuperscript{157} In some extreme cases, conserving the paper may not be possible. Before any work can be done on deteriorated areas of wallpaper, it is critical that the area be fully documented and the images archived. The surfaces, when possible, should be cleaned gently to help facilitate the bonding of the consolidant with the paint and paper; loose dirt can be removed with a soft brush. Gentle rubbing with a kneaded eraser can remove dirt and will not promote streaking of the painted surface if applied in even strokes.\textsuperscript{158}

Depending on the actions of the Strawberry Hill Trust in the coming years, conservation may be needed in these spaces to preserve the existing wallpaper. The following are general practices employed in the field for wallpaper conservation

\textsuperscript{157} 19\textsuperscript{th} century methods of cleaning distemper wallpapers were addressed in Godey’s Lady’s Book in 1858. “We know how trying to temper such an accident must be, and how impossible it often is to repair such damage. The grease upon the fine wall-paper can, fortunately be remedied. With a piece of flannel dipped in spirits of wine, go carefully over the soiled place once, or twice if very bad; the spots will be erased, and it will look as well as ever.” Godeys Lady’s Book, vol. 57, September 1858, p. 286.

General cleaning of the wall surface was described as follows: “The best method is to sweep off lightly all the dust, then rub the paper with stale bread; cut the crust off very thick, and wipe straight down from the top, then begin at the top again, and so on.” Godeys Lady’s Book, vol. 57, September 1858, p. 271.

Prior to conservation of the painted surface of a wallpaper, it may be necessary to treat the substrate first before the paper can be conserved. This may entail a careful incision in the wallpaper necessary prior to paper conservation. Papers that are hung on a fabric substrate may need to be relined before they can be re-hung. Large gaps between the paper and the substrate can be dealt with by inserting paper patches.  

A long standing method of consolidation has been the use of wheat starch paste and methyl cellulose at a 2:1 ratio. The mixture is diluted to the consistency of heavy cream and then applied via injection or brushes. The mixture allows for sufficient work time and also provides the conservators with the tack necessary for working on vertical surfaces (see Figure 50, Appendix A). This treatment does not stain the papers.

Injection is useful for areas where the wallpaper has separated from plaster substrate or for torn sections of the wallpaper panel. The adhesive can be injected between the paper and the plaster and then held in place for several minutes with a wad of cotton. The cotton serves to buffer the area as pressure is applied by the conservator and moisture at the injection sight is reduced.  

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159 Any paper used should have a neutral ph so as not to affect the historic fabric.
160 McClintock, 120
In certain instances, fungicides are needed for areas affected with bio-deterioration.

Extreme flaking is solved by adding PVA, polyvinyl acetate, to the mixture for increased consolidation strength. In conjunction with wheat starch mixture, Japanese paper has been used as a translucent, non-acidic, surface that can bridge areas of loss and help consolidate cleaving paint layers (see Figure 51, Appendix A).

Other formulations of wheat starch adhesive used in the conservation of wallpaper are noted below:161

- Muralo 8060 (wheat starch, dextrin, methyl cellulose, fungicide);
- Muralo 8080 (wheat starch, dextrin [less than 8060], methyl cellulose, fungicide);
- Muralo 8050 (a clay content, starch based adhesive with greater adhesive strength than either 8080 or 8060);
- Rhoplex AC-33 (acrylic emulsion);
- Cellofas B-500 (sodium carboxymethyl cellulose)

Areas of great loss and damage are unsightly and can disrupt the continuity of design. Therefore, in-painting is often used after paper conservation. The lacunae are inpainted with reversible pigments, such as watercolors, in a similar tone to the

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surrounding areas. In this way, the eye can move over the surface without being
distracted by large breaks in the design surface (see Figures 52 and 53, Appendix A).

Sometimes, the deterioration of the paper is so extensive that conservation and
retention of the paper within the space is not feasible. In this case, it is suggested that
the paper be stabilized and archived for research purposes. The removal of historic
finishes is not suggested, as the interpretation of the spaces will change, however in
some instances it is unavoidable. Replacement in-kind is recommended to maintain
continuity in design.

Great care should be taken to retain finishes, as they are often a critical component of
the interpretation of historic spaces. Conservation treatments that may be applied
should be based on extensive analysis of the different components of the wallpaper
including pigment, vehicle, substrate, history of manufacture and decay mechanisms
at work.

5.4 Conclusion

As an ephemeral and often neglected element of historic interiors, wallpapers
contribute much to the overall aesthetic of a space. Identifying the different
components of wallpaper can help with its dating and potential conservation.
Contemporary methods used in the identification of papers have been examined as well as current conservation practices. Instrumental analyses, available for wallpaper identification, offer the researcher different ways to approach the identification of pigment, vehicle, binder, substrate and adhesive.

While FTIR, SEM, EDS and elemental analysis offer vast amounts of information for the researcher, they are costly. The examination of papers, on a macro level, for evidence of manufacture and paper substrate when combined with microscopic analysis, can be extremely powerful, informative and relatively inexpensive means of investigation.
Due to the composition of wallpaper, essentially paint on paper, examination and analysis encompasses many different aspects of study. They include *in-situ* examination, archival research, comprehension of the building chronology, analytical testing methods (micro-chemical spot testing) and microscopy. This chapter will outline the testing methods employed for the testing of the wallpapers found at Strawberry Hill.

Laboratory analysis is used in order to confirm or refute conclusions that have been formed through archival research of the Strawberry Hill wallpapers. Testing can aid in determining general and specific dates of manufacture when coupled with other forms of analysis such as analysis of decorative style, material fabrication, manufacture technology, and basic stratigraphy.

### 6.1 Testing Methodology

Wallpaper is noted for its decorative qualities and the manner in which it can dramatically change the aesthetics of a space. The analysis outlined for the testing of the Strawberry Hill wallpapers will concentrate on the identification of the materials
that comprise the papers. The pigments, method of printing, and the fibers that make up the samples are key components to establishing the age of wallpaper.

As this thesis is not funded through any institution, a conscious decision was made to limit the testing to informative, accessible, yet less costly methods. The majority of the analysis consists of microscopy (optical, fluorescence and polarized light) and micro-chemical spot-testing. Fourier Transform Infrared Spectroscopy (FTIR) and Scanning Electron Microscopy (SEM) in conjunction with Energy Dispersive X-ray Spectroscopy (EDS) are the newest methods of instrumental analysis employed in the field of materials research at the moment. Microscopic analysis, however, remains the more comprehensive and informative means of analysis.

While instrumental analysis like SEM, EDS and FTIR are quick methods of analyzing a substance, they are more useful in verifying data that has been found through Polarized Light Microscopy (PLM). Instrumental analysis can return false results and the manipulation of the sample is limited. Polarized Light Microscopy (PLM) allows the analyst to look at morphology and behavior of particles with just a few micrograms of sample. It is then possible to break the sample down into discreet
particles and fibers. In this way, PLM is a more precise method of materials analysis and requires greater skill and knowledge by the analyst.

6.2 In-situ Examination

6.2.1 Sampling

In July 2006, the wallpapers located in the closets of both the Cloister and the Red Bedchamber, were sampled for use in this thesis. The areas were examined in order to determine width of papers and their design repeats; however, only the top layer of papers could be assessed for width. It was not possible to observe a full repeat of the earlier papers in the Great Cloister and Red Bedchamber due to full adhesion of the top layers of wallpaper.

The portions of the wall with the greatest stratigraphy, yet hidden from the visitor, were chosen for sampling. It was important to retain the design scheme of the spaces in areas visible to the visitor. Prior to sampling, the intended areas of study were photographed. Where possible, plaster was included in the stratigraphy. The papers were sampled using an X-acto knife and then placed in labeled sampling containers for transportation back to the Architectural Conservation Laboratory at the University of Pennsylvania.

While the author was unable to determine the width of the older papers lower in the stratigraphy, Chalcroft and Viscardi discuss their analysis of the paper size.
6.2.2 Preparation of Wallpaper Samples

The samples were photographed again in the laboratory and small areas were taken for mounting in cross-section to determine the number of wallpaper layers. A small ice cube tray was procured and a release agent was applied to help the samples release from the molds after curing. A mixture was made by combining Ward’s Bio-Plastic Liquid Casting Plastic, a polyester monomer, and catalyst (methyl ethyl ketone peroxide). The mixture was carefully stirred to ensure proper mixing and to prevent the introduction of air bubbles into the liquid matrix.

The molds were filled halfway and left to cure for a few days in a fume hood to vent noxious off-gassing. The paper samples were placed on edge in the cured molds with a few drops of “krazy glue” and allowed to dry in place. Another mixture of Bio-plastic was introduced to the molds until the samples were embedded fully in the matrix. They mold was allowed to cure for two days within the fume hood (see Appendix A, Figure 54).

When the samples had cured, they were released from the mold and placed in individual containers and labeled. The cubes were placed within the holder of the Buehler Isomet (a low speed saw) and the screws were tightened to keep the sample
cube in place (see Appendix A, Figure 55). The saw slowly cut the sample cube while the blade rotates through a bath of Stoddard Solvent (a petroleum distillate). The end of the extant sample was cut off and a fresh cut was made approximately 1-2 mm into the cube.

The samples were polished using a three part sandpaper system of 200, 400 and 600 grit paper and Buehler Micropolish II, a 0.05 micron deagglomerated gamma alumina powder mixed with deionized water to create a slurry (see Appendix A, Figure 56). Both sides of the samples are moved in a figure 8 pattern across the sandpaper. A final polish was made on the Buehler Ecomet 6, a variable speed grinder-polisher.

Once the samples were sufficiently polished, they were ready to be mounted. A small amount of warm Cargille Meltmount (PCB free substitute for Araclor 5442) was applied to a clean slide and the polished, embedded sample placed on top. A pencil eraser helped manipulate the sample into place and ensured the full adhesion of meltmount to the back of the sample.
6.2.3 Dispersion Samples

Small amounts of representative paint colors were samples using a tungsten needle beneath a stereoscope. A clean, glass slide was obtained and a small amount of representative\textsuperscript{163} color from a wallpaper element was dispersed on the slide. One drop of liquid meltmount was introduced to the slide and a round glass slide cover was placed on top. The slide was then placed on the heating plate and the meltmount dispersed, encapsulating the pigment particles under the round glass cover. A pencil eraser was used to manipulate the glass cover and crush the conglomerated particles.

6.2.4 Examination

Cursory examination of the wallpapers was completed in the spring of 2007. The samples were first flexed to determine the rigidity of the paper. Rigid papers indicate a wood pulp paper; they are usually brittle and yellowed due to the acidic content of the paper pulp. Rag papers retain a creamy color and flex easily. The paint surfaces were then examined to determine the method of printing.

\textsuperscript{163} The blue, white and green pigments were sampled, as the changes for manufacture are easier to trace.
6.3 Microscopy
6.3.1 Optical Microscopy

The papers were examined beneath a Leica MZ16 stereoscope at 25X magnification and the paint surface examined for signs of manufacture (A brief history of wallpaper manufacture is included in Chapter 6). Those papers which exhibit a thick paint surface with air entrainment consistent across the design surface are block-printed. Papers which exhibit heavy edges of the design surface and striations across a thinly pigmented design are machine-printed. The papers of Strawberry Hill represent block- and machine-printing techniques.

Cross-sections of the wallpaper stratigraphies from both rooms were completed in order to determine number of papers in each of the spaces. The University of Pennsylvania conservation laboratory maintains a set of reference slides from the Cargille collection.

6.3.2 Polarized Light Microscopy

The polarized light microscope (PLM) is a useful tool in the identification of pigments and fibers.\textsuperscript{164} It allows the analyst to examine the shape, color and size of pigments

\textsuperscript{164} The Microscopy Laboratory of the University of Pennsylvania uses an Alphaphot 2 Microscope, compound light microscope, retrofitted with 4 types of illumination: reflected darklite lateral illumination, episcopic ultra-violet visible fluorescence illumination, and reflected visible fiber optic
and fibers that are included within the matrix of wallpaper. The behavior of the
discreet elements within the sample in transmitted, plane and crossed polarized light
will determine the type of materials used in the manufacture of these wallpapers.

6.3.2.1 Pigment Morphology

Pigment morphology aids in the identification of specific pigments used in a paint
surface. The different aspects of a pigment particle are like a fingerprint. The shape,
color, size, and refractive indices of a pigment are as distinct as whorls and lines in the
human hand.

Through the lens of a polarized light microscope, the particles are able to be discerned
on several levels. Dispersion slides (see section 6.2.4 for Dispersion slides) from the
unknown wallpaper samples are examined along with reference slides in order to
compare the characteristics of known and unknown samples of pigments.¹⁶⁵

Analysis of pigment morphology is best achieved with a polarized light microscope in
Kohler illumination. First, the dispersed sample is examined for color and size
through transmitted light. When plan polarized light is introduced to the sample, it is

¹⁶⁵ Analytical methods using FTIR and SEM are often less precise in material manipulation on the
microscopic leve.
possible to see what the refractive indices of the pigment particles are in relation to 1.662.\textsuperscript{166}

The Becke line test is used to determine relative refractive index. When the sample is well focused and the stage is lowered slightly using the fine focus knob, a halo will appear to go into or out of the particle. Should the halo enter into the particle, the particle has a higher refractive index than the mounting medium (it is greater than 1.66). If the halo enters the Meltmount, then the particle has a refractive index lower than 1.66. Should the particle be equivalent to or close to 1.66, then the particles look faint in plane polarized light.

The shape and thickness of the particle can affect the way the particle shows birefringence in cross-polarized light. The thinner the particle, the less retardation the light passes through, thus small particles have high birefringence.\textsuperscript{167} In general, crystalline pigments, such as vermillion, malachite, and orpiment, have high birefringence. Pigments made of the earths, like raw and burnt sienna and umber, will show no birefringence. These pigments are also isotropic; beneath crossed-polars, they disappear completely.

\footnote{\textsuperscript{166} The sample is examined in reference to the refractive index of Cargille Meltmount. \textsuperscript{167} Birefringence is defined as the decomposition of a ray of light into two rays. Anisotropic materials will appear to as multi-colored particles beneath cross-polarized light.}
6.3.2.2 Fiber Identification

Fibers that comprise the substrate of the papers can help the analyst determine the period of manufacture as well. The combination of fibers that make up the matrix, and the quantities in which they are found will determine the different qualities of the paper (i.e. flexibility, strength). Identification of the types of fibers in a sample, will inform the researcher of the type of manufacturing techniques employed.

The fibers used in the production of the substrate of the wallpapers were examined using Polarized Light Microscopy (PLM). Beneath a stereoscope, a drop of water was placed on the edge of the underside of the paper. Small fibers were teased out of the matrix using a small dissecting needle and pointed micro tweezers. Another drop of water and a cover slip were introduced to the slide to facilitate examination.

Plane, transmitted and polarized light microscopies were used for fiber identification. The characterization of the fibers comes from an analysis of the refractive index (both parallel and perpendicular), morphology, size and birefringence and extinction of a particle beneath crossed polars. Martha Goodway’s article on “Fiber Identification in Practice” was used as a reference for fiber identification in the testing of the substrate.
of the papers. The fibers in the samples were then compared to the Cargille fiber reference slides maintained by the University of Pennsylvania Conservation Laboratory.

6.4 Testing Methods
6.4.1 Micro-chemical Spot Testing
Micro-chemical spot testing was chosen for its ability to eliminate and verify different pigments within the paint surface. Rutherford Gettens and George Stout’s article on “The Stage Microscope in the Routine Examination of Paintings” was used to determine which tests would be conducted. The article describes the testing of white, blue and green pigments. The manufacture of blue, green and white pigments changed considerably through time, therefore identification of these pigments can help narrow the period of manufacture of the material.

For example, when a small drop of warmed dilute hydrochloric acid is added to ultramarine, the pigment will bleach. If another blue sample is tested with dilute hydrochloric acid and it reacts by dissolving with effervescence, it indicates a copper

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compound such as azurite or blue verditer. With the confirmation or narrowing down of the pigments used, it is possible to then look up the history of the pigment.\textsuperscript{170}

6.4.2 Fiber Identification

In addition to microscopic analysis, paper staining for the samples is another way to understand a paper’s method of manufacture. The stains will react to different chemicals present within the sample and can aid in the identification of paper manufacture as different processes required different chemicals. Two stain tests have been used in the differentiation of pulp types; Graff’s “C” stain and the Herzberg stain test.

6.5 Wallpaper Pattern Evolution

The samples examined for the Red Bedchamber range from early 18\textsuperscript{th} century papers (pre-Walpole, 1698-1747) to 19\textsuperscript{th} century papers attributed to the deStern family (1883-1923). The main focus of pattern evolution for the Great Cloister is between 1797 and 1835 when three papers and borders were introduced into the space.\textsuperscript{171}


\textsuperscript{171} To understand the author’s rationale for these dates please see section 3.3.2.
7.1 Great Cloister

As seen through the archival research completed for the Great Cloister, the date of enclosure of the space is unknown. It is the assumption of the author that the first wallpaper introduced to the room was concurrent with the enclosure. Two subsequent wallpapers were placed in the Great Cloister. Each of the wallpapers features a border, which may indicate a more formal decorative scheme for the room. The narrowing of the period of manufactures of the extant wallpapers is discussed here.

While Walpole could have enclosed the Great Cloister, as Bentley drew a plan to that affect (see Appendix B, Figure 5), it is not unknown if those changes were ever implemented. As the site was well-documented during Walpole’s lifetime and no record of expenditures exists proving the enclosure, it is unlikely that he was responsible for the modification of the space. To further substantiate this theory, Walpole’s taste for decorative surface finishes was decidedly Gothic and the blue foliate pattern of this paper does not fit together with his design ideals. It is assumed that the Great Cloister was changed after Walpole’s death in 1791.
Also, it is unlikely that the 6th earl of Waldegrave, who inherited the property in 1835 and died in 1842, made any changes to Strawberry Hill (see Section 2.2.5 for more history on Lord Waldegrave). In the decade following his death, the house was left to fall into disrepair. It is assumed, then, that no changes to the wallpapers in this space occurred during this time period. The top paper, featuring birds and insects on white background, is dated to the 1856 redecoration of Strawberry Hill by Lady Waldegrave. The dating of the two lower papers is thought to be between 1791 and 1835. Wallpapers manufactured during this time period were usually block-printed on rag paper.

7.1.1 Blue Foliate Paper with Border
7.1.1.1 Physical Examination

The earliest paper found in the closet of the Great Cloister is a blue foliate paper. Lowest in the stratigraphy of the existing papers (next to the plaster), the painted surface of the blue paper was found to be well adhered to glue of the purple geometric paper above it. The size or glue used to paste the geometric pattern onto the wall surface was not able to be separated easily from the paper below. Therefore, when the two papers were separated, the distemper design surface remained embedded in the glue and no noticeable design or pattern was able to be recovered.
The paper was flexed in order to determine if the substrate was brittle or flexible. As mentioned in Section 5.2.3, the manipulation of a paper can aid with the identification of the manufacturing methods used to produce it. The blue foliate paper bends easily and is not brittle. Therefore, it can be determined that the paper is not a chemically prepared wood pulp. The creamy white of the paper is indicative of a rag paper.

The painted surface was examined for signs of manufacture using a stereomicroscope. Because of the limited exposure of the design surface of the paper, the wallpaper border was examined to determine the type of manufacture. The paint is chalky and the color is uniform across the design surface, which indicates distemper paint. Small air bubbles are noticeable in the paint, which is consistent with block-printed papers.

7.1.1.2 Fiber Identification

Some fibers from the edge of the wallpaper were wetted and teased apart from the sample and prepared as a slide. Beneath plane polarized light the fibers were measured and found to be in the range of 16 micrometers and 25 micrometers in diameter. When the polars are crossed, two distinct fiber types were found.
The most prevalent is flax or linen, a bast fiber (see Appendix A, Figures 56 through 59). These types of fibers retain parallel sides. They exhibit striations perpendicular to the length and a central lumen (see Appendix A, Figure 60). The second component of the paper is cotton, a seed fiber (see Appendix A, Figure 61 and 60). Cotton, under plane and polarized light looks like a flattened ribbon, varies in width, and has moderate birefringence (see Appendix A, Figures 62 through 64).

Therefore, it can be concluded that the substrate of the blue wallpaper in the Great Cloister is a rag paper. Through the process of paper manufacture, the fibers are torn, frayed, and macerated into a pulp. Because of this, fibers can sometimes lose their distinctive qualities. In this case, the flax fibers show less evidence of extinction.

7.1.1.3 Pigment Identification

The blue and green pigments of the blue paper were sampled and made into dispersion slides with meltmount and round cover slip (see Section 6.2.3 for dispersion slide information). The characteristics of the pigments were examined using transmitted, plane, and polarized light (see Appendix C, Table 3 for Pigment

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172 Bast fibers are those found within the skin of the stem of the flax plant. They normally come in bundles.
173 The lumen is the center core of the linen fiber. It is the hollow canal along which water and
174 Cotton fibers within a rag paper impart flexibility to the matrix. Linen fibers lend strength to the mixture.
Characterization Chart). Analysis of the character of the pigments showed cobalt pigment particles in the ground of the wallpaper and emerald green in the paint of the leaves.

Emerald Green (also known as Schweinfurt green and Paris green) was first made in Schweinfurt, Germany in 1814. It is a copper aceto-arsenite (Cu[C2H3O2]2 3 Cu[AsO2]2 and it is a bright blue green in color. Cobalt, or Thénard’s blue) was discovered in 1802. It is a pure shade of blue formed by calcining a mixture of cobalt oxide and aluminum hydrate to form cobalt aluminate (CoO Al₂O₃). It is a costly pigment and other blue pigments, such as ultramarine, are sometimes used as a substitute.¹⁷⁵

7.1.2 Geometric Pattern with Blue Rope Border
7.1.2.1 Physical Examination

Like the blue paper, the purple geometric pattern flexes easily and demonstrates a consistent color across the surface of the design. Therefore, it can be inferred that the paper substrate is not a chemically prepared wood pulp, but comprised of rags instead.

The edges of the design surface are crisp and some entrained air bubbles are noticeable within the film, indicative of block-printed papers. The paint is chalky,

which is a characteristic of distemper paints. Through physical examination, it can be deduced that the paper is block-printed on rag paper with distemper paints.

7.1.2.2 Fiber Identification

Some fibers were taken from the paper matrix and examined beneath plane and polarized light. The fibers varied from 15 to 30 micrometers in width. The sample of this paper showed a mixture of cotton and linen, two distinct fibers. The linen fibers are more prevalent in this sample than the cotton. A few of the cotton fibers within the sample were red in transmitted light (see Appendix A, Figures 65 and 66). The composition of the pigment sample is consistent with a rag paper.

7.1.2.3 Pigment Identification

The dark brown stripe of the paper was sampled along with the light blue and cream of the rope border. The light blue of the rope border shows characteristics of an Emerald green (see Section 7.1.1.3 for more information on Emerald green) while the cream is consistent with Cadmium Yellow.

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176 The red cotton fibers present within the sample are indicative of the manufacture of the paper. Often, rags were cut up and added to torn flax and used to make the pulp slurry for paper. Presence of colored fibers verifies this process, as there is no need to use dyes on an unseen surface.
Cadmium Yellow is cadmium sulfide (CdS)\textsuperscript{177} which is precipitated with sodium sulfide and selenium. It has colors ranging from a light lemon yellow to deep orange, which are dependant on the precipitation conditions. Because of the lightness of the yellow color, it is possible that the pigment could be Cadmium Yellow Lithopone. Cadmium Yellow was manufactured after 1817.\textsuperscript{178}

The dark brown of the stripe beneath transmitted, plane, and polarized light showed characteristics of Burnt Sienna, one of the earth pigments. The siennas and ochres of the earth pigments are composed of the same material: hydrated (Fe\textsubscript{2}O\textsubscript{3}). The color of the pigment changes in relation to the hydration of the material. Burnt Sienna is prepared by calcining raw sienna, which changes the raw earth (ferric hydrate) to ferric oxide.\textsuperscript{179} It should be noted that the identification of earth pigments is particularly difficult due to the similarity in the composition of those materials.

\section*{7.1.3 Bird Paper with Brown Flocked Border}

As mentioned earlier, the Bird Paper with border is attributed to Lady Waldegrave.

The Cowtan and Sons wallpaper sample books show that she placed an order in


\textsuperscript{178} Ibid. 101.

December of 1856 for the wallpaper found in the Great Cloister and the Red
Bedchamber.

7.1.3.1 Physical Examination

The paper on which the bird and insect pattern is printed flexes easily and the color is
creamy. The pliable surface of the paper shows that no acid exists within the matrix.
The physical examination of the material is consistent with a rag paper.

The design surface of the bird wallpaper exhibits characteristics of distemper paints.
The color is even and uniform across the design and shows bubbles trapped in the
paint layer. This proves that the paper was printed with distemper paints.

The border of the bird wallpaper is partially flocked in light and dark brown. The
color is variegated across the flocked surface. Beneath the stereomicroscope the
surface appears to have a dark brown crust.

7.1.3.2 Fiber Identification

Polarized Light Microscopy (PLM) proved that the paper was, indeed, of rag content.
Linen and cotton fibers were found in the sample, the larger portion of which was
linen. An anomalous mechanically prepared wood-pulp fiber was found in the matrix (see Appendix A, Figure 68). While the fibers are beaten in the pulping process, mechanically prepared wood-pulp still exhibits a matrix of lignin and cellulose, which is noticeable as a grid-like pattern. It is probably softwood, as bordered pits are present.

7.1.3.3 Pigment Identification

Pigment identification was not carried out for this sample as the date has been verified through archival research.

7.2 Red Bedchamber
7.2.1 Brown on Brown Foliage
7.2.1.1 Physical Examination

The paper substrate for this sample is thick and flexes easily. The color is creamy-white and has not yellowed due to acid. The paper fibers, under the stereomicroscope are of different sizes and a deckle edge is apparent. These findings indicate the paper is comprised of rags.

Under magnification, the design surface appears rough. Each color is made up of particles of different sizes and colors, which is consistent with hand-mixed paints. The paint used in manufacture is distemper, due to its solubility in water.
7.2.1.2 Fiber Identification

The fibers used in the manufacture of the brown on brown foliate paper of the Red Bedchamber are linen and cotton. Only trace amounts of cotton are found in the sample, which are blue in color (see Appendix A, Figure 70). This is not an intentional design feature of the paper but an indication of the manufacture of rag paper (see Section 5.2.3 for a brief history on paper manufacturing).

7.2.1.3 Pigment Identification

As this paper was the earliest in the samples taken from Strawberry Hill, it was important to examine the morphology and characteristics of the pigments used in its manufacture. Under polarized light, three dispersion slides were examined. They were the pigment particles comprising the background color and the leaf and stem design. Results of all three dispersions were the same (see Appendix C, Table 3 and Appendix A, Figure 71).

Yellow ochre is a natural earth pigment, similar in composition to the siennas and the umbers (see Section 7.1.2.3 for more information on the Burnt Sienna). Yellow ochre is a form of hydrated iron oxide. As mentioned earlier, the differences in the color of
the pigment have to do with the amount of hydration of the material. Because it is a
natural product, it can be found in varying shades in nature ranging from a dull, pale
yellow to a reddish brown.\textsuperscript{180} Yellow ochre has been used as a pigment throughout
time; therefore the presence of it in this sample will not narrow the date of
manufacture.

\textbf{7.2.2 Brown and Cream Arabesque Trellise Pattern with Climbing Ivy}
\textbf{7.2.2.1 Physical Examination}

Lady Waldegrave ordered this paper from Cowtan and Sons in 1856. This sample,
like the Waldegrave paper found in the Great Cloister, is similar in composition. The
physical examination of this showed that the paper was able to bend easily when
manipulated. The paper is still white in color and shows no signs of yellowing due to
acid content. After, examination, the substrate is rag paper.

The design surface shows characteristics of distemper paint such as small bubbles in
the paint layer and a chalky appearance. Although not noticeable in the wall sample,
the Cowtan and Sons sample book shows a satin finish. The pigments that make up
the paint are comprised of different size and colors of pigment particles, which shows
a high quality hand-mixed paint.

\textsuperscript{180} Gettens, Rutherford J., and George L. Stout. \textit{Painting Materials: A Short Encyclopedia}. New York:
7.2.2.2 Fiber Identification

A small amount of fibers were removed from the substrate of the paper in order to identify the substrate. Similar to the lower papers, the bird wallpaper is composed of linen and cotton fibers. Linen is the predominant component of the matrix and the cotton a secondary fiber (see Appendix C, Table 2).181

7.2.2.3 Pigment Identification

The white background of the wallpaper was sampled, as well as the brown of the round elements and the light green of the ivy. The white background is made up of zinc white particles (ZnO). As early as 1834, it was known as the watercolor “Chinese White.”182 It is dense in form and has good hiding power.

The brown particles that make up the round elements are comprised of Burnt Sienna, one of the earth pigments. It is a hydrated ferric oxide (Fe₂O₃·H₂O) and has been used for centuries as a paint pigment. The green leaf pigments show characteristics of Malachite (or mountain green), a mineral. Basic copper carbonate (CuCO₃ – Cu(OH)₂) is one of the oldest known bright green pigments. It was prepared by grinding

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181 Cotton was often added to the linen/flax fibers in order to impart flexibility to the paper.
and sieving. Mostly supplanted by artificial green pigments after 1800, this is an anomalous find.¹⁸³

7.2.3 Blue Paper with Blue and Metallic Foil Leaf Pattern
7.2.3.1 Physical Examination

The blue paper present in the Red Bedchamber is thought to be added during the deStern occupancy. The paper is quite thin and the pulp fibers are small and uniform. It is white in color and pliant to the touch, indicating a rag paper.

7.2.3.2 Fiber Identification

As this paper was introduced later in the chronology of Strawberry Hill, the author was expecting a wood-pulp paper. The paper, however, is comprised of linen and cotton fibers. Wallpapers which are printed on rag paper after 1850, when paper manufacture moved to wood-pulp papers, are high quality papers, due to the extra cost in paper manufacture. The cotton and linen fibers in this sample were greatly torn and macerated in the pulping process, which can obliterate some of the characteristics of the fibers. Flax, for example, does not go to extinction under crossed-polars when the stage is turned.

¹⁸³ Ibid. 128.
7.2.3.3 Pigment Identification

A small amount of pigment was teased from the surface of the paper and placed into
dispersion for examination under polarized light. The particles were moderately sized
and glassy in character (showing conchoidal fracturing of the surface). The particles
were isotropic and showed a refractive index greater than 1.66 (see Appendix C, Table
3). These are characteristics of the pigment Smalt. It is a potash silicate that has been
has been colored with cobalt oxide and reduced to a powder (CoO – Al₂O₃).
As one moves through the spaces of Strawberry Hill, the influence of Horace Walpole is highly evident. Walpole’s importance in society and literary circles was widely recognized. Through his prolific correspondence, it is possible to understand the thoughts and influences that were to shape the construction of Strawberry Hill. However, another important owner was similarly engaged with making changes to the structure: Lady Frances Waldegrave.

Research into the life of Lady Waldegrave revealed a woman of importance, prestige and influence. Strawberry Hill served as a hub for the rich and influential in the world of politics and society. Her changes to the Walpole block were thoughtfully considered and implemented. It is evident that the history of the structure is not linear, but a palimpsest. These multiple layers are all important and should be interpreted in some way within the site.

8.1 Recommendations
The wallpapers, located in the Great Cloister and the Red Bedchamber, are vital pieces of Strawberry Hill’s decorative history. They should be preserved and retained

184 As evidenced in the findings in Chichester Fortescue’s diary entries previously discussed.
for visitors and scholars alike. Any factors that may affect the retention of these finishes should be mitigated.

In particular, the bricked-in passage way in the Great Cloister (see Appendix A, Figure 24) is a source of moisture that affects the distemper surface of the wallpaper. Currently, the bricks are retaining and transferring moisture to the paper, causing a chalking of the painted surface. Should this condition persist, the integrity of the paper will be greatly compromised. Conditions in the Red Bedchamber closet are dry and stable which will aid in maintaining the wallpaper’s integrity.

The wallpapers located within Strawberry Hill are representative of the many layers of history and owners that have impacted the site. Lady Waldegrave’s decorative finishes are strongly represented in both spaces. The *Ventom, Bull and Cooper auction catalog*, similar to Walpole’s *Description*, is an excellent resource of information for the furnishing of these spaces. It is strongly suggested that the extant finishes be maintained and that they influence the re-interpretation of the Great Cloister and the Red Bedchamber.
8.2 Conclusions

The wallpapers found in the Great Cloister and the Red Bedchamber represent two centuries of wallpaper manufacture. All the wallpapers sampled were printed on rag paper with distemper design surfaces. They are all high quality papers which were integral to the aesthetics of Strawberry Hill’s interior spaces.

The brown on brown foliate paper in the Red Bedchamber is the oldest in the spaces examined. It is comprised of Yellow Ochre pigment particles on rag paper. Because these components of the paper have been used for centuries, the date of manufacture of the material was not able to be determined.

The blue and green foliate paper of the Great Cloister is in the stratigraphy of that space, thought to be concurrent with the enclosure of that room. Polarized Light Microscopy (PLM) aided in the identification of the pigments and paper. Like the other samples, this wallpaper was a distemper design on a rag paper. The presence of Emerald green places the manufacture of this paper after 1814. Therefore, if the space was decorated close to the time of enclosure, the Great Cloister was changed in the first quarter of the 19th century. The owner responsible for the changes could have have been Elizabeth Laura, Countess Dowager Waldegrave (1760-1816) or her son John James Waldegrave, the 6th Earl (1785-1835).
Research conducted in the summer of 2006 and winter of 2007 revealed a particularly singular representation of Strawberry Hill as that of Horace Walpole alone. The fabric of the building reflects the many changes that occurred at the site, the most notable of these being attributed to Lady Frances Waldegrave. The retention, preservation and future interpretation of these wallpapers is paramount so that future generations can enjoy and learn from their unique qualities.


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___. A Description of the Villa of Horace Walpole, at Strawberry Hill, Near Twickenham, Middlesex; With an inventory of the furniture, pictures, curiosities, &c (written in scripts: and some of the prices produced at the sale, May 1842 WHR) Reprinted Verbatim from the Private Edition as Printed by the Author at his Own Press at Strawberry Hill, London: 1784 [British Library Rare Books and Manuscripts]


APPENDIX A: IMAGES

Figure 1: Strawberry Hill Looking Northwest. The original house and Beauclerc tower (first two floors) constructed by Walpole (center and right). Addition by Lady Waldegrave (left). Source: www.wmf.uk.org

Figure 2: Strawberry Hill in 1764, East and South Fronts
Source: Toynbee, Paget. Strawberry Hill Accounts: A Record of Expenditure and in Building, Furnishing, &c Kept By Mr. Horace Walpole from 1747 to 1795
Figure 3: Aerial View of Strawberry Hill, Note the Proximity to the River Thames (right). Source: Google Earth.
Figure 4: Painting of Strawberry Hill, Note the Proximity to the Thames (right). Source: Johann Heinrich Müntz (1717-1798), circa 1758.

Figure 5: Images Drawn by Horace Walpole of Chopp’d Straw Hall before Alterations in 1747 and After Alterations. Source: Walpole, Description of the Villa, 1774, Horace Walpole’s sketches 121-11
Figure 6: Images Drawn by Horace Walpole of Chopp’d Straw Hall before Alterations in 1747 and After Alterations.
Source: Walpole, Description of the Villa, 1774, Horace Walpole’s sketches 121-11
Figure 7: Drawing of Early Incarnation of Strawberry Hill, circa 1750
Source: www.wmf.uk.org
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Source: Joshua Reynolds, National Portrait Gallery, c. 1756
Figure 9: Anne Seymour Damer (née Conway) (1748-1828), Watercolor on Ivory
Source: Richard Cosway, National Portrait Gallery, London 1785
Figure 10: Frances, Countess Waldegrave (1821-1879), Oil on Canvas
Source: Alcide Carlo Ercole, Sotheby’s London, c. 1871
Figure 11: Strawberry Hill with the Wooden Building Erected During the Sale by Robins, May 1842.

Source: John Iddon, *Horace Walpole’s Strawberry Hill: A History and Guide from Walpole’s Time to the Present.*
Figure 12: Caricature of Chichester Fortescue (1823-1898)
Source: *Vanity Fair*, August 14, 1869,
www.oldsomersetprintshow.com
Figure 13: Baron Hermann de Stern (1815-1887)
Source: www.canterbury.ac.uk
Figure 14: Entrance Attributed to Lady Waldegrave on the North Elevation
Source: *Country Life*
Figure 15: Strawberry Hill North Entrance,
Source: Edward Edwards, Description of the Villa of Horace Walpole, 1784
Figure 16: View of the Little Cloyster [sic]
Source: Description of the Villa of Horace Walpole, 1784. Lewis Walpole Library
Figure 17: Strawberry Hill, the Seat of Mr. Horace Walpole
Source: Weekly Miscellany, Nov. 11, 1772, Description of the Villa, 1774

Figure 18: Strawberry Hill, Near Twickenham, the Seat of Honourable [sic] Mr. Walpole.
Source: Walpole, Description of the Villa of Horace Walpole, 1784, p.19
Figure 19: South Front of Strawberry Hill, the Seat of Hon. H. Walpole
Source: Edward Edwards, Description of the Villa of Horace Walpole, 1784 (p. 19)
Figure 20: The Great Cloister Looking West.  
Source: Horace Walpole, Description of Strawberry Hill, 1784.
Figure 21: View of South and East Elevations of Strawberry Hill
Source: John Buckler, 1826

Figure 22: South Elevation of Strawberry Hill
Source: Unknown Artist, c. 1800-1830.
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Source: Mandy Davis, 2006
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Source: Cowtan and Son’s Order Book, Victoria and Albert Archives, p. 332 Dec. 1856
Figure 27: Cowtan and Son’s Order Book. Entry for Mrs. Lewett, Rugeley, Staffordshire

Source: Cowtan and Son’s Order Book, Victoria and Albert Archives, p. 332 Dec. 1856
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Source: Sarah Vukovich, 2007

Figure 33: The Red Bedchamber with Closet Containing Historic Wallpapers (left)  
Figure 34: Wallpaper Sample Book of Cowtan and Sons. Notation beside Wallpaper Sample “Mr. Ward Braham’s Bedroom, Little Room Within Beauty Room and Mr. Harcourt’s Dressing Room, 16 pcs (pieces).
Source: Cowtan and Son’s Order Book, Victoria and Albert Archives, p. 332 Dec. 1856
Figure 35: Topmost Wallpaper Found in the Red Bedchamber Closet.  
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Source: Sarah Vukovich, 2007
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Source: Sarah Vukovich
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Source: Catherine Lynn Frangiamore, *Wallpapers in Historic Preservation*  
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Source: www.traditional-building.com
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Source: Catherine Lynn Frangiamore, *Wallpapers in Historic Preservation*
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Source: Catherine Lynn Frangiamore, *Wallpapers in Historic Preservation*
Figure 45: Roller Printing Machine for Wallpaper c. 1850
Source: www.history-magazine.com

Figure 46: Cylinder or roller for machine printing, mid-19th century, F.E. James Co.
Source: Catherine Lynn Frangiamore, *Wallpapers in Historic Preservation*
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Source: Catherine Lynn Frangiamore, *Wallpapers in Historic Preservation* 
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Figures 49: Characteristic Cupping, Cracking, Cleavage and Loss with Detail of French Scenic Wallpaper “Paysage A Chasses.”
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Source: www.stonehill.com
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Source: Sarah Vukovich
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Source: www.wikipedia.com
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Source: www.uogelph.ca
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Source: Sarah Vukovich, 2007
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Source: www.fbi.gov
Figure 61: Cotton Plant Print
Source: Charlotte Mary Yonge, Lessons From the Vegetable World, c. 1868.
www.fineartprints.com
Figure 62: Mature Cotton Bolls (Seed Case)
Source: www.ozcotton.net
Figure 63: Cotton Fiber from the Great Cloister, Blue Paper, in Transmitted Light, 40X
Source: Sarah Vukovich
Figure 64: Cotton Fiber from the Great Cloister, Blue Paper, in Plan Polarized Light, 40X

Source: Sarah Vukovich
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Figure 66: Cotton Fiber, Cloister Blue Paper in Plane-Polarized Light, 40X Mag.
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Figure 68: Cotton Fiber, Cloister Blue Paper in Plane-Polarized Light, 40X Mag.
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Plan 1: Principal Floor Plan of Strawberry Hill, circa 1781.
Source: A Description of the Villa of Horace Walpole... With an Inventory of the Furniture, Pictures, Curiosities, &c. Strawberry Hill Press, 1784.
Plan 2: Ground Floor Plan of Strawberry Hill, circa 1781.

Source: A Description of the Villa of Horace Walpole...With an Inventory of the Furniture, Pictures, Curiosities, &c. Strawberry Hill Press, 1784.
Plan 3: Detail of Strawberry Hill, c.1781. Winding Cloister Indicated in Red.
Source: A Description of the Villa of Horace Walpole...With an Inventory of the Furniture, Pictures, Curiosities, &c. Strawberry Hill Press, 1784.
Plan 4: Ground Floor Plan, Strawberry Hill. Red Arrows Indicate Cloister Location.
Source: Inskip and Jenkins
Source: Richard Bentley, Loose Sketch in Lewis Walpole Library Collection

Plan 6: Detail of Strawberry Hill Ground Floor. Notations Indicate Alterations by Dove Brothers in 1962. Red Indicates Cloister (left) and Beauty Room (right).
Source: Sir Albert Richardson, c. 1950
Plan 7: Detail of Cloister, Strawberry Hill. Sample Location is in Red.
Source: Inskip and Jenkins
Plan 8: Primary Floor Plan of Strawberry Hill (Red arrow indicates the Red Bedchamber).
Source: Inskip and Jenkins

Plan 9: Detail of Primary Floor Plan, Strawberry Hill (red stars indicate sample location)
Source: Inskip and Jenkins
Cross Section Stratigraphy for the Red Bedchamber Finishes

<table>
<thead>
<tr>
<th>Layer Number (from plaster)</th>
<th>Layer Content</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>White paint</td>
</tr>
<tr>
<td>9</td>
<td>White paint</td>
</tr>
<tr>
<td>8</td>
<td>Gray paint</td>
</tr>
<tr>
<td>7</td>
<td>Blue Paper with Metallic Foil Leaf</td>
</tr>
<tr>
<td>6</td>
<td>Glue or Size</td>
</tr>
<tr>
<td>5</td>
<td>Green Arabesque Trellis on White</td>
</tr>
<tr>
<td>4</td>
<td>Glue or Size</td>
</tr>
<tr>
<td>3</td>
<td>Brown Paper with Leaves</td>
</tr>
<tr>
<td>2</td>
<td>Glue or Size</td>
</tr>
<tr>
<td>1</td>
<td>Plaster</td>
</tr>
</tbody>
</table>

Table 1: Stratigraphy of Finishes of the Red Bedchamber by Cross-Sectional Analysis.
Source: Sarah Vukovich
<table>
<thead>
<tr>
<th>Room</th>
<th>Wallpaper</th>
<th>Sample Location</th>
<th>Fiber Amount (major, minor, trace)</th>
<th>Diameter (μm)</th>
<th>n (relative to 1.00)</th>
<th>Birefringence (iso., low, med., high)</th>
<th>Extinction (good, poor, none)</th>
<th>Sign of Elongation</th>
<th>Remarks</th>
<th>Fiber Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Red Bedchamber</td>
<td>Brown on Brown Leaf</td>
<td>Upper right corner, closet major</td>
<td>15-20</td>
<td>&lt;1.00</td>
<td>&lt;1.00</td>
<td>med</td>
<td>none</td>
<td>pos</td>
<td>lumen noticeable and edges remain parallel</td>
<td>flax/linen</td>
</tr>
<tr>
<td>Red Bedchamber</td>
<td>Brown on Brown Leaf</td>
<td>Upper right corner, closet trace</td>
<td>20</td>
<td>&lt;1.00</td>
<td>&lt;1.00</td>
<td>med</td>
<td>none</td>
<td>pos</td>
<td>fine blue cotton fibers are noticeable</td>
<td>cotton</td>
</tr>
<tr>
<td>Red Bedchamber</td>
<td>White with Green Ivy Rondels</td>
<td>Middle right major</td>
<td>15</td>
<td>&lt;1.00</td>
<td>&lt;1.00</td>
<td>med</td>
<td>none</td>
<td>neg</td>
<td>highly torn, perpendicular striations</td>
<td>flax/linen</td>
</tr>
<tr>
<td>Red Bedchamber</td>
<td>White with Green Ivy Rondels</td>
<td>Middle right minor</td>
<td>20</td>
<td>&lt;1.00</td>
<td>&lt;1.00</td>
<td>med</td>
<td>none</td>
<td>pos</td>
<td>highly torn, characteristic twists</td>
<td>cotton</td>
</tr>
<tr>
<td>Red Bedchamber</td>
<td>Blue with Metal Leaf</td>
<td>Middle right major</td>
<td>20</td>
<td>&lt;1.00</td>
<td>&lt;1.00</td>
<td>med</td>
<td>none</td>
<td>pos</td>
<td>the more fatigued the linen/flax gets, the less extinction is noticeable</td>
<td>flax/linen</td>
</tr>
<tr>
<td>Red Bedchamber</td>
<td>Blue with Metal Leaf</td>
<td>Middle right minor</td>
<td>25</td>
<td>&lt;1.00</td>
<td>&lt;1.00</td>
<td>med</td>
<td>none</td>
<td>pos</td>
<td>The cotton has been well macerated, difficult to identify characteristics</td>
<td>cotton</td>
</tr>
<tr>
<td>Cloister</td>
<td>Blue with Green Foliate</td>
<td>Bottom left major</td>
<td>25</td>
<td>&lt;1.00</td>
<td>&lt;1.00</td>
<td>med</td>
<td>none/poor</td>
<td>pos</td>
<td>transverse nodes perpendicular to the edges, lumen noticeable</td>
<td>flax</td>
</tr>
<tr>
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<td>Blue with Green Foliate</td>
<td>Bottom left minor</td>
<td>20</td>
<td>&lt;1.00</td>
<td>&lt;1.00</td>
<td>med</td>
<td>good</td>
<td>pos</td>
<td>characteristic twists/no extinction</td>
<td>cotton</td>
</tr>
<tr>
<td>Cloister</td>
<td>Purple Trellis</td>
<td>Bottom left trace</td>
<td>15-20</td>
<td>&lt;1.00</td>
<td>&lt;1.00</td>
<td>med</td>
<td>none</td>
<td>pos</td>
<td>characteristic twists, no lumen. Red and blue cotton fibers are noticeable</td>
<td>cotton</td>
</tr>
<tr>
<td>Cloister</td>
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<td>Bottom left major</td>
<td>15-20</td>
<td>&lt;1.00</td>
<td>&lt;1.00</td>
<td>med-high</td>
<td>good</td>
<td>neg</td>
<td>center lumen, perpendicular striations</td>
<td>flax/linen</td>
</tr>
<tr>
<td>Cloister</td>
<td>Bird Paper</td>
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<td>11</td>
<td>&lt;1.00</td>
<td>&lt;1.00</td>
<td>high</td>
<td>good</td>
<td>pos</td>
<td>striations perpendicular to the edges, lumen noticeable</td>
<td>flax/linen</td>
</tr>
<tr>
<td>Cloister</td>
<td>Bird Paper</td>
<td>Bottom left trace</td>
<td>&gt;1.00</td>
<td>&lt;1.00</td>
<td>med</td>
<td>good</td>
<td>neg</td>
<td>shows pitting and gridlike substrate</td>
<td>wood</td>
<td></td>
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<td>Cloister</td>
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<td>14</td>
<td>&lt;1.00</td>
<td>&lt;1.00</td>
<td>med</td>
<td>good</td>
<td>pos</td>
<td>characteristic twists</td>
<td>cotton</td>
</tr>
<tr>
<td>Room</td>
<td>Wallpaper</td>
<td>Sample Location</td>
<td>Color</td>
<td>Usual Size (μm)</td>
<td>Refractive Index/Indices</td>
<td>Pleochroic</td>
<td>Birefringence</td>
<td>Extinction</td>
<td>Remarks</td>
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</tr>
<tr>
<td>-----------</td>
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<td>------------------------------------------------------------------------</td>
<td>---------------------</td>
</tr>
<tr>
<td>Red Bedchamber</td>
<td>Brown Foliate Paper</td>
<td>Brown Ground</td>
<td>orange</td>
<td>fine</td>
<td>&gt;1.66</td>
<td>no</td>
<td>0.00</td>
<td>iso.</td>
<td>Particles from both the pigments and the fillers are evident. Pigments are not prevalent</td>
<td>Yellow-Ochre</td>
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<td>Red Bedchamber</td>
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<td>Leaf Color</td>
<td>orange</td>
<td>fine</td>
<td>&gt;1.66</td>
<td>no</td>
<td>0.00</td>
<td>aniso</td>
<td>Small, the anisotropy could be from filler particles.</td>
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</tr>
<tr>
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<td>Stem Brown</td>
<td>red-orange</td>
<td>fine</td>
<td>&gt;1.66</td>
<td>no</td>
<td>0.00</td>
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<td></td>
<td>Yellow-Ochre</td>
</tr>
<tr>
<td>Red Bedchamber</td>
<td>Green Arabesque Foliate</td>
<td>Brown Circles</td>
<td>orange-brown</td>
<td>fine to coarse</td>
<td>&gt;1.66</td>
<td>no</td>
<td>0.00</td>
<td>iso.</td>
<td>Lots of colorless fractured/glassy particles</td>
<td>Burnt Sienna</td>
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<tr>
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<td>Light Green Leaves</td>
<td>green</td>
<td>med to coarse</td>
<td>≤1.66</td>
<td>no</td>
<td>med.</td>
<td>iso</td>
<td>Spots within the matrix fluoresce. Matrix has particles greater and than 1.66</td>
<td>Malachite</td>
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<td>White Ground</td>
<td>white</td>
<td>med to coarse</td>
<td>&gt;1.66</td>
<td>no</td>
<td>low</td>
<td>iso.</td>
<td>Lots of colorless fractured/glassy particles</td>
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<td>Red Bedchamber</td>
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<td>med.</td>
<td>&gt;1.66</td>
<td>no</td>
<td>0.00</td>
<td>iso</td>
<td>Glassy flakes, not a lot of contrast</td>
<td>Smalt</td>
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<tr>
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<td>blue</td>
<td>med.</td>
<td>≤1.66</td>
<td>no</td>
<td>0.00</td>
<td>iso</td>
<td>Glassy flakes</td>
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<td>Green Leaf</td>
<td>green-blue</td>
<td>fine to coarse</td>
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<td>Rope Border - Lt. Blue</td>
<td>green-blue</td>
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<td>&gt;1.66</td>
<td>no</td>
<td>high</td>
<td>undulose</td>
<td></td>
<td>Emerald Green</td>
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<td>Purple Geometric</td>
<td>Dk. Brown Stripe</td>
<td>orange</td>
<td>fine to coarse</td>
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<td>no</td>
<td>0.00</td>
<td>iso</td>
<td>Irregular in shape</td>
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<td>Border - Cream</td>
<td>Lt yellow</td>
<td>fine-medium</td>
<td>&gt;1.66</td>
<td>no</td>
<td>low</td>
<td>complete</td>
<td></td>
<td>Cadmium Yellow</td>
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<tr>
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<td>Bird Paper</td>
<td>White Ground</td>
<td>white</td>
<td>fine</td>
<td>&gt;1.66</td>
<td>no</td>
<td>low</td>
<td>undulose</td>
<td></td>
<td>Zinc White</td>
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Methodology: This chronology is based upon the chronology produced for Pearce’s feasibility study. The Pearce chronology was used as a base to which further archival research has been added. The portions of the timeline which have to do with the Waldegrave occupancy of Strawberry Hill are based upon research done at the Somerset Archives as well as the British Library. This chronology is by no means exhaustive, but should serve to indicate general shifts in history: the history of the building, its physical changes and changes in ownership.

Sources:

Country Life. “Strawberry Hill—II. Middlesex. Formerly the Residence of Horace Walpole.” July 12, 1924. p. 64


Quirk, T. ed. The Simmaramian Newsletter, No. 33. March 1963

1698
Tenement built by the Earl of Bradford’s coachman [Guillery, Pearce]

1717
Horace Walpole born to Sir Robert, the First Earl of Orford.

1720
Let to Colley Cibber [Lewis, Pearce]

1721
Let to William Talbot, Bishop of Durham (possible extension of the cottage at this time). [Lewis, Pearce]
1730
Let to Henry Brydges, Marquis of Carnarvon, and Mrs. Chevenix (Rocque plan of 1741 shows outbuildings to the west) [Pearce]

1745
Lease transferred to Lord John Philip Sackville, Death of Sir Robert Walpole, First Earl of Orford. [Pearce]

1747
Walpole acquired lease of house and five acres from Mrs. Chevenix, toy woman of Charing Cross [Guillery, Lewis, Pearce]

1748
Walpole purchases the ‘little farm’ from the Mortimer minors for £1,356 in 1748 by authority of a private Act of Parliament.

1748 [PHASE ONE]
Purchased from Mrs. Chevenix with 14 acres.
Breakfast Room created from former bedroom.
New kitchen built (to the west of the house, demolished 1759)
Work done by William Robinson (1720-75) [Guillery, Lewis, Pearce]

1750
Three more land purchases [Pearce]
Bridge and gate by Bentley (1708-82)

1753
Drawings for remodeling house by John Chute (1701-1776) [Lewis, Pearce]

1753-54
House remodeled
   New staircase added
   Two-story block added for Great Parlour and Library
   [Lewis, Guillery]

1754
Two acres, great meadow and little field purchased [Pearce]

1755
Original kitchen converted to China Room [Lewis]
1755-56
Walpole’s bedroom added over Breakfast room (presumably the Plaid Bedchamber added as well at this time) [Guillery, Lewis]

1757
Four and a quarter acres purchased [Pearce]

1758-59 PHASE III
Holbein Chamber wing added including Little Cloister and Pantry [Guillery, Lewis]

1759
Kitchen garden and three other pieces of land purchased [Pearce]

1760-63 PHASE IV
Additions built:
- Great Cloister
- Round Tower
- Gallery
- Tribune
- Oratory
- Servant’s Hall and Cellars
- Cabinet

1761
Round Tower and Great Cloister completed [Lewis]

1763
“Open Screen” erected in the Little garden [Lewis]
Gallery (Chute and Thomas Pitt) and Tribune, also known as Chapel or Closet complete [Lewis, Pearce]

1764-74
Bay added to Waiting Room bringing it flush with bay in Breakfast Room above [Lewis]

1765
Cottage in the Garden built containing the “Tea Room and Little Library” [Lewis]

1771
Round Room completed (chimney piece by Robert Adam (1728-1792))
Coade stone gate piers, near the later Chapel in the Wood, by James Essex (1772-84) [Lewis, Pearce]
1771-72 PHASE V
North Bedchamber added [Guillery, Lewis]

1772
Chapel in the Wood completed by Thomas Gayfere (1721-1812) [Lewis, Pearce]

1776 PHASE VI
Beauclerk Tower added [Guillery, Lewis, Pearce]

1778
Office Wing to the southwest and gothic bridge designed by Essex [Pearce]

1789
Close screen added to west end of the Prior’s gardens by John Carter (1748-1817) [Pearce]

1790
New offices with stabling and bedrooms for servants, built by James Wyatt (1746-1813) after designs by Essex [Pearce]

1791
Horace Walpole succeeds to the title of Fourth Earl of Orford [Pearce]

1792
One sided Gothic bridge built by Essex and Wyatt [Lewis, Pearce]

March 2, 1797
Horace Walpole, Fourth Earl of Orford, dies at age 80. Mrs. Anne Damer is executrix and residuary legatee. [Pearce, Lee]

1797
Property passed to Anne Seymore Damer (cousin of Walpole, daughter of General Conway) with the provision that if and when she desired to abandon it, it should pass to his other relatives, the Waldegraves. Walpole leaves a legacy of 2,000 pounds to keep it in repair. [Crook, Country Life, Lee, Pearce]

1810
Mrs. Damer hands the property over to Maria, Dowager Duchess of Waldegrave and Duchess of Gloucester. Daughter of Sir Edward Walpole and mother to the 6th Earl of Waldegrave. [Crook, Pearce]
1811 (or 1815)
Passed to the 6th Earl of Waldegrave, John James Waldegrave, British peer and soldier. Had a child, John James, out of wedlock and then married Anne King on October 20, 1815 and had four more children. [Country Life, Crook, wikiedia.com]

January 4, 1821
Frances Elizabeth Braham born to John Braham, vocalist. The family was Jewish. [Lee]

July 31, 1835
Death of 6th Earl of Waldegrave (31 July 1785 – 31 July 1835) property passes to the 7th Earl, George Edward. [Country Life, Crook]

May 25, 1839
Frances Braham marries John James Waldegrave (illegitimate son of the 6th Earl of Waldegrave). [Lee]

1839
John James Waldegrave dies. [Lee]

September 28, 1840
Frances Braham Waldegrave, marries her second husband George Edward (8 February 1816–28th September 1846), the 7th Earl of Waldegrave. They marry at Gretna Green to avoid the Marriage Act of 1835 which forbids marriage to a deceased husband’s brother. [Crook, Dunning Pearce]

1841
George Edward Waldegrave sent to Newgate Prison for drunkenly assaulting an officer. Frances lived with him in the queens bench prison [Lee]

April 25, 1842 – May 24th, 1842
The 'Great Sale of the Walpole Contents of Strawberry Hill. The house is closed [Country Life, Pearce]

1842

The Great Cloister
At each end a blue and white China flower pot, and in the middle a fine antique marble vase, on a pedestal, with a Greek inscription, bought at the sale of Charles Price, Esq., in 1778.

Eight very ancient Welch chairs, turned,
Before the chapel, stand on pedestals and four stands; bought at the sale of Mr. Richard Bateman, of Old Windsor.
The piers of the garden-gates are of artificial stone, and taken from the tomb of
William de Luda, Bishop of Ely, in that Cathedral.
Four rare Indian flower tubs, bought at Mr. Bateman's.

[A Description of the Villa of Horace Walpole, at Strawberry Hill, Near Twickenham,
Middlesex; With an inventory of the furniture, pictures, curiosities, &c (written in scripts:
and some of the prices produced at the sale. May 1842 WHR) Reprinted Verbatim from the
Private Edition as Printed by the Author at his Own Press at Strawberry Hill, London:
Printed by Kelly & Co., Old Boswell Court, Temple Bar; and sold by William Strange, 21,
Paternoster Row, and E. Smith, 6, Wellington Street, Strand. M.DCCC.XLII, British Library]

May 19, 1842
The Twenty-second Day's Sale
No. 22 Pictures and Drawings

THE RED BED CHAMBER

41. Four beautiful Italian pictures, in rounds, representing the Seasons. A present from the Duc of Nivernois

42. An upright Landscape, with Waterfall and Castle in the distance, copied from the celebrated picture of Gasper Poussin, 1759, by MUNTZ

43. A Dutch Interior, Boors Singing, on panel BRAWER

44. A pair of pleasing pictures, highly finished and very minute in labor, a View of Twickenham from Strawberry Hill and a View of Richmond Hill from Twickenham, 1758-9, by MUNTZ

45. A small oval Portrait of Mary Kirks, sister of the Countess of Oxford and wife of Sir Richard Vernon

46. A highly finished Portrait of the wife of FALCONET, the painter, the colours most brilliant FALCONET

47. A Landscape with Figures and Sheep MULLINS

48. A View of Elizabeth Castle, in Jersey, by MUNTZ

49. A small Moonlight Scene, on copper, by BONUS, JUNR.

50. A clever study of Goat's Heads, a fine sketch, by BERGHEM

51. A pair of exquisitely modeled groups of Boys, with Bird and Dog, in wax, try beautiful specimens of the art, enclosed in a satinwood frame, enriched with medallions, also an ebony and gilt frame with plate glass, by LADY DIANA BEAUCLERC

52. A portrait of MADAME DE PRIE, with a Bird, in crayons, a charming picture. She was mistress of the Duc of Bourbon, Prime Minister, in the minority of Louis XV., and died of vexation at the disgrace of the Duke. A present from Madame du Deffand, who was the friend of Madame de Prie.

53. A miniature Portrait of Rubens, in pencil, the face tinted in red, and very clever, by B.LENS
54. A curiously illuminated drawing of Reason, Rectitude, and Justice, appearing to
Christina of Pisa, and promising to assist her in erecting La Cite de Dames, from a
manuscript in the library of the King of France, 1780. Signed H.W.
55. A pair of beautiful drawings in body colours, *Fruit and Flowers in a Vase*, in
ebony frames with plate glass, 1714, by B. LENS
56. A clever drawing in crayons representing DIANA, by RUSSELL
57. A highly finished and beautiful miniature Portrait of Mary Lady Hervey, 1742, in
a finely carved and gilt frame
58. A splendid miniature carving in ivory, the Assumption of the Virgin, the figures
most delicately and finely carve, in an antique frame
59. A miniature full length Portrait of LADY ELIZABETH WROTTESLEY, daughter
of Thomas Earl of Southampton, first wife of the last Earl of Northumberland and
second wife of Ralph Duke of Montagu
60. A pair of miniature Portraits of the Misses Agnes and Mary Berry, 1790, signed
H.W. by MISS FOLTSON
61. A pleasing drawing, in body colour, from a subject of *Watteau’s* 1737, by
HORACE WALPOLE
62. *A miniature drawing of SOPHIA DOROTHEA, wife of GEORGE I.*
This clever drawing, is by Harding from the original, which the Princess Amelia
bequeathed to her nephew the Landgrave of Hesse, and which George II. Hung
up in Leicester House as soon as he heard of his father’s death
63. The original miniature drawing (an oval) of Titus Oates, in black lead, very clever.
*A present from Richard Bull, Esq., 1678-9*, by ROBERT WHITE
64. An ancient illuminated drawing, highly finished and quite unique
Earl Rivers
This Portrait of the Prince (afterwards Edward V.) is the only one known of him,
it has been engraved by Vertue among the Heads of the Kings.
65. *The Pope holding a Convocation of Cardinals and Bishops*, a most beautiful and
highly finished and illuminated drawing, of an early period; the colours are in a
fine state of preservation
66. *A View of Arundel Castle*, drawn from nature
67. A beautiful drawing, View of Mr. Goodchild’s Bleaching Houses, from Mrs.
Clive’s, at Twickenham, an exceedingly clever composition, 1757, by MUNTZ
68. *A View of Lady Diana Beauclerc’s Villa at Twickenham*, by SAMUAL LYSONS,
ESQ.
The great tree was blown down by the storm which occurred November 6th 1795.
69. *A View of Twickenham*, a curious work on silk and tinsl, done at Paris, from the
print, 1775.
70. *A coloured drawing, a Woody Scene*, by VANDERNEER
71. Two coloured drawings, one designed and executed by Miss Agnes Berry, 1788,
the other the exterior of a Church, with people praying
72. FOUR DRAWINGS, one representing the father of Alexander Pope as he lay dead, drawn by his father-in-law, Samuel Cooper, bought by Richardson, Junior, at the sale of Mrs. Martha Blount's property, to whom Pope had bequeathed this and three following: viz, a Portrait of Mrs. Editha Cooper, the mother of Pope, by John Richardson, Senior; also of Mr. Pope by ditto, and of Henry St. John, Viscount Bolingbroke, by ditto

73. Four humourous drawings, washed, perfectly unique of their kind, by ELIAS MARTIN

74. A needlework piece, representing a Landscape with Figures

75. An old print, a Man with a Lyre, and another Singing, from Gwercino's picture, by Bartolozzi, also of a Man's Head, by ditto

76. A print of the Princess Sophia, with her Hog, the eldest daughter of their Royal Highnesses William Henry and Maria, Duke and Duchess of Gloucester, 1775

77. A curious old print of a Chinese Temple, and a ditto of Ruben's House, at Antwerp, 1684

78. A print, Portrait of the Honourable George Seymour Conway, from Sir Joshua Reynolds' picture by FISHER

79. A ditto of George, fourth Earl of Waldegrave, Master of the Horse to Queen Charlotte, and Colonel of the 14th regiment of foot

80. A ditto of the Lady of Richmond, from the original drawing by Hans Holben, by BARTOLOZZI

81. A humorous print- A Topeing Meeting of a Parson, A Burghermaster's Steward and a Poet

82. A coloured print of a Magdalen, and a print of Prince William, son of the Duke and Duchess of Gloucester

83. A specimen of the Polygonum Bistorta Bistort, a legacy from Mrs. Delany, 1788

THE BLUE BED CHAMBER

84. A very interesting and valuable picture, Portraits of SIR ROBERT WALPOLE and CATHERINE SHORTER, LADY WALPOLE, small whole lengths, the former in his robes, sitting, on a table near him is the purse of the Chancellor of the Exchequer leaning against busts of George I. and II. To denote his being First Minister to those kinds; near Lady Walpole are flowers, shells, a pallet, and pencils, to mark her love of the arts; their favourite hounds in the foreground and a view of Houghton in the distance. This painting is from the united efforts of Eckardt and Wootton, and is considered a masterpiece of art; the Portraits of Sir Robert and Lady Walpole are from the miniatures by Zincke, the house and view of Houghton by Wootton. the black and gold frame enclosing the pictures, one of the finest specimens of carving, is by Gibbons, displaying with wonderful effect the arms of the family, enriched with Cupid figures as supporters, birds, fruit,
grapes and foliage, most beautifully designed and perfect as a work of art

ECKARDT AND WOOTTON

85. An Old Man and Woman, a Candlelight Piece, very effective SCALKEN
86. A picture, with Man and Boy
87. A View of Pembroke Castle and Town, by Annette King, afterwards Countess of Waldegrave

PRINTS

88. a Print, Portrait of James, Earl of Waldegrave, K.G., 1762, from Sir Joshua Reynolds’s picture, and a ditto of James Earl of Cardigan, Constable and Governor of Windsor Castle, and Keeper of the Privy Purse to the King, from the picture by W. Beechy, R.A.

[N.B. The only furniture that has been described in the auction catalog are those pieces found in the North Bedchamber, the Library, The Holbein Chamber, The Star Chamber, The Waiting Room, The Staircase and Entrance Hall, the Refectory, The Armoury, the Dressing Room, the Circular Drawing Room, the Tribune, the Long Gallery. The majority of items listed in the catalog were books, art, silver and chased plate, china, oddities and antique furniture.

It can perhaps be inferred, by examining the spaces within Walpole’s description of the house and the 1842 Auction, that the Great Cloister had already been enclosed at the time, as it does not appear in the 1842 auction catalogue.]

The following is a transcription of some of the pertinent spaces of SH, as articulated by Walpole in “A Description of the Villa of Horace Walpole, at Strawberry Hill, Near Twickenham, Middlesex; With an inventory of the furniture, pictures, curiosities, &c (written in scripts: and some of the prices produced at the sale, May 1842 WHR) Reprinted Verbatim from the Private Edition as Printed by the Author at his Own Press at Strawberry Hill,” London: Printed by Kelly & Co., Old Boswell Court, Temple Bar; and sold by William Strange, 21, Paternoster Row, and E.Smith, 6, Wellington Street, Strand. M.DCCC.XLII,

Page 16

THE BLUE BEDCHAMBER

Hung with plain blue paper; a linen bed; eight chintz chairs; a toilette worked by Mrs. Clive; a looking glass in a tortoise frame, ornamented with silver; two blue and white square candlesticks, of old Delft ware; an ancient lock to the door, richly wrought of brass and steel; and a cabinet japanned by Lady Walpole; on it an ewer and basin of blue and white Seve [sic] china; under it a blue and gold china bottle.
The chimney piece was designed by Mr. Bently. Over it is a frame of black and gold, carved by Gibbons, Sir Robert Walpole and Catherine Shorter (sidenote = 51.91); small whole lengths; by Eckardt, after Zincke: the Hounds and view of Houghton by Wootton. Sir Robert is sitting; by him, on a table, is the purse of the Chancellor of the Exchequer, leaning against busts of George 1st and 2nd, to denote his being first minister to those kings: by Lady Walpole are flowers, shells, a pallet and pencils, to mark her love of the arts. On the chimney,

A boy and girl in Seve [sic] biscuit
Three small flower pots, ditto
Two cups and saucers, ditto
Four blue and white cream cups.

In the bow window, some very beautiful painted glass. General Henry Seymour Conway, and Caroline Countess Dowager of Ailesbury, his wife; their daughter Anne sitting on the ground playing with a dog. The attitudes and dresses taken from Watteau. This, and all the other pictures in this room, were painted by Eckardt.

Charles Churchill and Lady Maria Walpole, his wife, with their eldest son Charles; taken from the picture at Blenheim, of Rubens, his wife and child.

Sir Charles Hambury Williams, Knight of the Bath.

Mr. Thomas Gray* taken from the portrait of a musician by Vandyck, at the Duke of Grafton’s.

Mr. Richard Bentley, from Vandyck. He holds one hand his own design of the figure of Melancholy, drawn by him for the edition of Mr. Gray’s odes.

Mr. Horace Walpole, from Vandyck, leaning on the Aedes Walpoline; behind him, a view of Strawberry Hill. The frames are of black and gold, carved after those to Lombard’s prints from Vandyck, but with emblems peculiar to each person.

*with his motto alluding to his Ode on Eton, which, though one of his best productions; was his first published. Neo licuit populis parvum te, Nile, videre.

THE RED BEDCHAMBER
Hung with crimson paper; by the bed, a crucifix of ivory, an ewer and bason [sic] of Chantilli porcelaine; a red and white flower port, cup, saucer, and sugar dish, of Seve porcelaine; crimson and Norwich damask chairs, and an arm chair of patchwork.

Pictures on the Chimney-side.

Gypsies telling a country maiden her fortune at the entrance of a beech-wood; a most beautiful drawing in water-colours, designed and executed by Lady Diana Beauclerc in 1781; the chef d’oeuvre of her works.

A drawing in India-ink of a forest, by Mary Danby, first married to Mr. Lockhart, and afterwards to General Harcourt, only brother of George Simon, second Earl of Harcourt.

On old beggar; by Teniers

Head of Goats, a fine sketch by Berghem; from the collection of Wootton the painter. (sidenote = 5”15”6)
View of Elizabeth-Castle in Jersey, by Muntz, in oil.
A coloured drawing of the Reverend Mr. Gilpin


September 28, 1846
7th Earl died of liver disease (cirrhosis); all of Waldegrave’s estates passed to Lady Frances Waldegrave. The properties included Strawberry Hill, Chewton, Somerset, Dudbrook and Essex. [Country Life, Lee, Pearce]

September 30, 1847
Frances Lady Waldegrave marries George Granville Harcourt of Nuneham and Stanton Harcourt, Oxfordshire. He is MP of Oxfordshire, a widower and her senior by thirty-six years. She is twenty-six at the time of marriage, he is sixty-two. [Lee]

1850
Lady Waldegrave married George Granville Vernon Harcourt, MP for Oxfordshire [Crook, Pearce]

Oct 2, 1850
References new house. “gave directions to Nossotti the Glassman, Battam the decorator and Cobb the builder. Planning a covered way to get to the other buildings. Went to see the new boathouse [Built by Messenger].” [Lord Carlingford Diaries, Somerset]

October 8, 1850
Lady Waldegrave visits a Chateau in Chambord, She likes the paper foliage pattern seen in the room. [Lord Carlingford Diaries, Somerset]

October 13, 1850
Chichester Fortescue reads Murray Petit Architectural Travels. [Lord Carlingford Diaries, Somerset]

October 18, 1850
Lady Waldegrave is making purchases of furniture for Strawberry Hill. [Lord Carlingford Diaries, Somerset]

November 9, 1850
Chichester reads Ferguson’s Handbook of Architecture. [Lord Carlingford Diaries, Somerset]
March 29, 1851
Chichester reads Ruskin's Stones. [Lord Carlingford Diaries, Somerset]

1856-58 PHASE VII
House reopened and remodeled by Lady Waldegrave:
   Miniature hallway at ‘Great North Gate’ enlarged, linking it with the Little Cloister and Oratory
   Great Cloister enlarged and converted into servants' rooms
   Second doorway added to the Great North Bedchamber
   Refectory window enlarged
   Central Stair lightened by reconstructed vault and pendant gas-burner
   Stair inserted linking Walpole's second floor bedroom with the Green Closet
   Gallery refurbished and heated
   Breakfast room redecorated as a Turkish Boudoir
   Walpole's Office Wing converted into bedrooms for guests
   [Crook, Guillery, Pearce]

March 6, 1856
Cobb and builders ‘putting up a new set of battlements, patching up pinnacles, etc.’ [Lord Carlingford Diaries, 1856]

October 9th, 1856

Nuneham
Sir,
I have taken the liberty of sending you a sketch of the new stairs in the offices at Strawberry Hill as there are two ways in which it may be done – The plan and section No. 1 – is an open stair base which will look the best of the two but will cost more than the other by about £8 or 10. The Passage wall will be taken down and rebuilt and the bearings of the roof strengthened so as to bear on the new wall. The Stairs will have Ballusters [sic] and Oak rail.
No. 2 will have no balusters, but may have a small rail fixed against the partition if required. No. 2 Plan and Section is made by putting up a Stout lath and plaster Partition to enclose the Stairs and Cutting the opening to the stair through the wall and cutting the Doorways to the different to what they are now. The light on the stairs No. 2 will not be so well lighted as No.1. If it should be desireable the Stair should be closed by a Door at the bottom of the Stairs No. 2 would be the one to adopt. I shall not require this Plan returned as I have made a working Plan which I have sent to Cobb to propose an estimate before I go there which I propose to do next week to set out the Stairs and some other things myself. I am afraid it will not be possible to bring a Stairs down the back Stairs to communicate with the Covered way by the Kitchen Door. There is not room in any way of altering the back Stairs so as to get a proper entrance to an outside Stair nor can a Stair be bought down without doing away with the foresaid Larder, or by Carrying a landing round the small room next the round Drawing and this again would come in front of the windows on the right and left of the back stairs – which would spoil both these rooms - a Stair can not be made there without doing away with the Larder or with a Landing round the small round Room so as to get a Stair from that Landing to descend on the west side of the Door to the Kitchen Passage - and that would be a good Job and would be a troublesome affair. The only place that I see it could be done is where you proposed on the South side of the round Drawing room with the Doorway through at the blank window. I think I shall make a sketch of this and send it to you if Lady Waldegrave wishes it.

I am
Sa your obedt sevt
G Ritchie

October 9, 1856
Sent a sketch of the new stairs and offices at Strawberry Hill (sketch and two options for the stairs in the back)

October 28, 1856
Sketch of the end of the gallery from Edward Cobb.

*Strawberry Hill Twickenham Oct. 28th, 1856* “My lady, I have just made a sketch of the End of the Gallery on the next leaf and given the measure you desired me together with the height and width. The offices we can [illeg] on with very fast (now preparing for the new staircase) I remain my lady your most obedient and humble servant, Edward Cobb. The Right Honourable Frances Countess of Waldegrave” Sketch: End of Gallery-

- 15ft – 0 ½ inch
- 16ft- 3 ½ inch from floor to ceiling
- 3ft-8 in from floor to top of Surbase Rail

**November 24, 1856**
Lady Waldegrave and Harcourt purchase furnishings for Strawberry Hill. [Letter from Lady Waldegrave to Fortescue dated November 24, 1856 also a letter from Miss Bolton to Lady Waldegrave dated March 13, 1857]

**January 3, 1857**
Lady Waldegrave to Chichester she is very pleased with Phillips [Henry Phillips the painter]. [Letter from Lady Waldegrave to Chichester Fortescue, Somerset]

**January 4, 1857**
Lady Waldegrave receives a letter from Mr. Phillips with full description of Strawberry Hill Billiard Room. Mr. Phillips is reading Donaldson’s book at Lady’s bequest. [N.B. She gives the book to all builders and craftsmen attached the property.] Nossotti comes to lay the faience tiles in the hallway. [Lord Carlingford Diaries, Somerset]

**February 2, 1857**
Library redecorated. Gold stars and Frances’s monogram painted on the ceiling of the great staircase. [Letter from lady Waldegrave to Fortescue dated February 2, 1857]

**February 7, 1857**
Lady W. purchases pretty things at Lapworth’s, Hirdley and Morants. [Lord Carlingford Diaries, Somerset]

**February 9, 1857**
She gives orders to Battam. [Lord Carlingford Diaries, Somerset]

**February 13, 1857**
Kolk the builder has plans for Strawberry Hill. [Lord Carlingford Diaries, Somerset]
May 2, 1857
Boathouse built by Messenger, the great oarsman who held the title of Queen’s Champion. [Lord Carlingford Diaries, Somerset].

March 13, 1857
Gilding [retouching] the Gallery. They put up the crimson silk on the walls and 2/3 of the parquet are laid on the floor. [Lord Carlingford Diaries, Somerset]

May 24, 1857
Makes reference to the boathouse. [Lord Carlingford Diaries, Somerset]

April 16, 1857
To Work Done at Strawberry Hill, Twickenham
To making 5 Tables for Dining Room with turned legs screwed and tapped with an extra set of legs for sideboard height. 7.10
2 do for breakfast room, extra legs 3.12
2 do for Robeing [sic] Room with extra flap 2.15
3 whatnots, for shelves high, with turned and screwed standards 6.10
2 dinner wagons 2.5
Cartage to Strawberry Hill fixing etc. 1.1

May 9, 1857
To taking down doors, laying down carpet in passage, tacking on cloth and sundry jobs self and man ½ day 0.6
Five yards of crimson cloth 0.15
Nineteen yards of carpet for passage 2.7
To taking down rebuilding and fitting up larder with dressers, shelves, drawers, etc. and making sundry fireproof alterations in kitchen, carpenters time 7.10
Bricklayer and plasterer time to do – 3.6
Laborers time – 2.16
Plumbers time – 0.9
34 feet of 2 inch deal for dresser tops
83 feet of 1 inch deal for shelves
30 feet of 7 inch deal for shelves
6 feet of ¾ inch deal for shelves, 8 feet of ½ inch deal for shelves
Total 3.17
Total 1st Page 44.19

May 9, 1857
150 feet of prep’d matchboarding
126 feet of ¾ yellow deal for slating – 3.9
130 feet of 2 ½ by 3 ½ quartering in joist
1 [illeg] stock bricks - 1.7.1
2 yards of sand, one yard of lime, 2 sacks of roman cement,
1 sack of plaster, 2 bundles of lath 4.6
28 pounds hair, 40 feet of Yourk [sic] paveing – 2.0.0
Cartage of the above materials, 1.5
2 ½ cut of countess slates, With nails, etc. 2.15
2 qtrs, 1 pound of milled lead - 0.18.6
1 2oz ½ [illeg] of air bricks, 14 pounds of spikes,
2 inch nails various, 4 pounds of zinc slating nails
12 feet of perforated zinc, two pair of drawer handles
3 2 oz tin’d meat hooks, one inch lath nails
½ inch of clout meat hooks, one doz coachscrews
2 knots pateus sash line [illeg], etc. TOTAL 2.4.6
25 feet of zinc guttering with elbow and stop end hopper head and piece of pipe with
brackets, etc, complete – 1.5

May 16, 1857
In wine cellar
To cutting down brick work, fixing ¾ slate shelves, making good with cement, cutting
through wall, fixing iron grading, and door for ventilation. Mend lime [illeg]

2.14

40 feet of ¾ slate slab jointed 2.0
25 feet of 5/8 slate slab jointed 0.1.8
1 iron grading and sliding door 0.12
Grand total 70.11.9

May 30, 1857
Work done in Strong Room – clearing away old, taking up floor, digging out and laying new
floor on piers, carrying up 14” wall in front, 6 inch at back, turning 14 inch arch at top in
cement, and finishing the inside with shelves covered with baize and curtains – to closet in
garden taking up floor, laying new one, boarding round walls, making bends for larder and
sundry other work, Carpenters Time. TOTAL: 11.8
Brick layer and plasterers time – 3.12
Laborers time – 2.18
Materials for the above
A strong iron door and frame 6”2 X 2”8
With a Chubbs patent lock 26.0
500 stock bricks, four sacks of roman cement,
2 casks of Portland cement
6 feet 6 of York stone for 1 [illeg]
2 yards of sand, 10 feet of rubbed York paving -- 5.1.4
Cartage of six loads of materials and four loads of rubbish, 1.10
To making mold and casting iron girder to spring arch from 1.5
A strong wrought iron stay for head of door, 0.15
210 feet of prepped matchboarding
64 feet of 1 ½ inch dry pine
24 feet of ¾ inch dry pine
34 feet of 1 inch yellow prepped flooring – 4.15.2
20 yards of green baize for lining Strong Room – 3.10
TOTAL: 131.6.3

2 brass rods, laths, and hooks for Do [illeg] rings for curtains and making up 0.18.6
A striped linen blind with spring roller, fret work box for larder window 1.2
To making four double thickness green Tammy [sic] blinds with spring rollers and frames for skylights over grand staircase. Counting 100 feet at 1/6.
TOTAL: 7.10

A large deal chest of drawers for men’s room with separate locks and keys 4.4
Two double wash stands with drawers and towel rollers, 4.7
To fitting up two plate chest with six drawers with divisions and lining done with baize – 5.15

A deal dresser 10 feet 10 long with 8 drawers, three doors, shelves, etc for storeroom 12.0
A deal dresser for Still Room 11 feet 4 long with 6 drawers, 4 doors – 11”
Cartage on the above – 0.15
Men’s time to removing bedsteads and other furniture and refixing bedstead, fixing curtain rods, etc, man’s time two days – 0.12
A making a mahogany telescope
Dining table for housekeeper’s room – 12.12
Patent screw fastenings for DO [illeg] extra 2”
Making of flap case to take leaves of deal 1.0
Making two pair of circular doors to enclose cup[boar]d on staircase – 2.10

Work done in Store Room and Still Room, clearing out Still room, housekeepers room, store room, and taking out two windows,
TOTAL 197”111”9

Bricking up one do doorway, fitting up new 2 inch gothic door, repairing floor fitting up to large cupboards in storeroom, one short dresser with cupboards to storeroom, do a quantity of cubboard [sic] fixtures in housekeepers and still room prepared and fixing [sic] washing trays and sundry other work. Carpenters time – 33.18
Brick layer and plasters time for the above 5.14
Laborers time – 2.12
299 feet of 1 inch pine, 66 feet of ¾ inch pine – 4.7.3
148 feet of ½ inch pine, 1.4.8
14 feet of 2 inch yellow deal, 0.11.8
203 feet of 1 ½ inch yellow deal, 4.13
206 feet of 1 inch yellow pine, 3.0.1
48 feet of ¾ inch yellow deal, 0.16
450 feet of ½ inch prepared matchboards 5.12.6
123 feet of quartering 0.15.4.5
500 bricks, one sack of roman cement, one calf cask of ___ , 1.13
300 feet of Grecian OG [sic] Moulding 1.1
66 feet of ¾ prepared boards 0.16.6
Cartage of nine loads of materials and four loads of rubbish – 2.12
14 cubbards [sic] locks, one mortice lock with best brass furniture, 1 feet 6 inch Rim Lock [sic] – 2.4.6
21 pair of three inch brass butts , 16 pair of 3 inch iron butts, 2.1.6
13 brass knobs and roses
10 brass buttons, 18 brass spring bolts
16 escutheons, 1 ½ doz curtain rings
3 side pulleys, five brass rods and brackets – 2..3..3

Carried forward 273.8’ ½

June 1857
9 sham bramak drawer locks – 1.7
1 gross of three inch screws – 0.4
10 gross of screws various – 0.16.8
2 knots of [illeg] dash line No.12 0.5
60 pounds of nails various - 1”

Plumbers work, etc in Still Room to fitting up sinks and service pipes for temporary use making good into drains, etc, plumber and laborer’s time and materials 0.15.6

To lining sink laying on permanent service soldering and cocks and waste [sic] etc. Plumber and laborer three days 1.11.6
2 ¾ inch screwed flanges, washers, plugs and unions, 1- 3.5 Bele trap.
3 – ¾ inch wash trays cocks, etc, 1.14.6
14 feet of strong 1 ½ inch pipe
14 feet of strong 1 inch pipe, 3 quarters 1 pound

Of milled lead, 12 pounds solder
Two large paines of 21 oz best sheet glass. Total 4.10
To wash, stop, and whitening ceilings, coloring walls, touching up paint, etc. Time and materials 1”10’6
July 1857
To making preparations for public breakfast, building meat house for cook, cutting away through gallery for passage to garden, altering coolers for cellar, fixing shelves for cellar, making screen, fixing tables and sink for washing up, removing copper and filling copper, making cesspool, and removing a quantity of furniture, and to replacing furniture after party, men and time – 11.2
TOTAL: 298.10.10

84 feet of 1 ½ inch best pine 2.2
264 feet of 1 inch best pine 4.8
49 feet of 1 inch best yellow deal 0.16.4
105 feet of ¾ inch best yellow deal 1.15
34 yards of glazed lining
41 yards of canvas, 1-5 inch cupboard lock
50 yards of cord, [illeg] lamb black
Six pounds of size 2.2.8
An extra leaf for dining table 0.10
16 feet of fluted glass – 0.10.8
A brass rod for hooks for cupboard in storeroom, 0.4.6
To painting the whole of woodwork in storeroom four times in oil color, to painting the outside of door and frame to storeroom, grounding door and graining oak in varnished with best copal varnish 31 yards 4.5
To Painting the whole of woodwork in Still room four times in oil color, rubbing down, cleaning and stopping Still Room, 48 yards 2.8
To Painting enclosure to Kitchen dresser once in oil 0.5

To Painting circular cupboard on staircase and large chest of drawers four times in oil, grained and varnished, 0.18.9
Painting two large double wash stands and fittings of plate closet four times grained and varnished 0’15
Painting inside of cupboard, cleaning windows, stopping in glass, etc., 0.18.6
GRAND TOTAL: 317.17.6
Price 125 Guineas
If the dimensions are increased to 30 ft X 15 ft price 135 guineas

The Prices quoted above are for a House complete in every respect, containing 4 bedrooms and 1 sitting room, including the erection of the same at Twickenham. The Walls inside will be lined with boarding, covered with canvass, ready for papering. The ceilings will be canvas, with felt, ready for papering. The floors, wood_ the doors paneled of furnished with good locks and hinges. The sashes will be glazed with glass and have shutters and fastenings complete.

Jno. Hanes
April 24, 1857
Baker St. Bazaar

May 2, 1857
Lady Waldegrave shows Chichester the Gallery Round Drawing room, New Bedrooms, temporary Passage [from Round Room to the West Wing]
[Lord Carlingford Diaries, Somerset]

May 9, 1857
The iron house was to be used for visitors’ servants. [Lord Carlingford’s Diaries, Somerset]

July 16, 1857
At Strawberry…
…”W.H. had gone back to London. She was to sleep in the green room, which had been her bedroom in Lord W’s time [my dressing room since we began to sleep in the Holbein Chamber. For some years after our marriage we slept in Horace Walpole’s bedroom at the stop of the stairs, and my dressing room was the room over the green room.]”

[Lord Carlingford Diaries, Somerset]

October 10, 1857
Lady W. plans to build at Navestock and not make Strawberry Hill larger.

[Lord Carlingford Diaries, Somerset]

November 2, 1857
Aside that talks about the little court which is now the hall.

[Lord Carlingford Diaries, Somerset]

December 6, 1857
She still plans to build at Navestock. (North Chamber is referred to as the State Bedroom.)

[Lord Carlingford Diaries, Somerset]

March 14, 1858
Chapel restored.

March 15, 1858
Lady W. shows Chichester the changes to the garden.

“Charlie and I went down to Strawberry, went to pick up WH but did not find him. Found LW just came from Orleans house. She carried me off as on ee[illeg] to see the changes to the garden. The walk turned under the cedars [afterwards blown down]. The fish pond filled up and turned into a flower garden, the vases on the lawn, the chapel, the long avenue of light iron work for roses to be festooned along, the walk to Drury lane [all carried out by the faithful Dart, oh the familiar scenes of distinguished life and happiness.] She was delighted with it all and demanded admiration willingly given. Luncheon, then to the gallery and round room--painted window for the latter including the arms of Henri Leidtre, an “H.O.” and the “j’attendrai” her own also, “passez avant”[illeg] We planted a young cedar [the Cedrus Atlantica, near the Rosary]. She tried to handle the spade and was quite serious and full of imagination about the tree. Arranged Neopolitan tiles on the grass to make a floor for a new summer house. Very happy day. [This was the day of the eclipse.]”

[Lord Carlingford Diaries, Somerset]

March 29, 1858
“…to Strawberry Hill- found Lady W., Miss “B., and Charley sitting down to luncheon in the housekeeper’s room-- she enjoyed herself immensely-- she walked me all about the old summerhouse near the house gone--the blue tiles laid for the floor of the new one [which is also gone, now some years-- crushed by the fall of an elm tree] I said I was fond of the old
one. We three walked to the end of Drury Lane—to the Chapel, the arcade of roses—the
[illeg] --she gave orders to the faithful Dart [perhaps after myself, the most faithful and
tender of her mourners now], visited his wife in the cottage—saw the kitchen, garden. She
said the old grapehouse put her more in mind of Lord W. than any other spot about the place—
we went through the rooms in the West wing. Bid her goodbye after a delightful day....”
[Lord Carlingford Diaries, Somerset]

April 1, 1858
Preparing to build a water tower. [Lord Carlingford Diaries, Somerset]

April 23, 1858
The Chapel is just finished [it is redecorated]. [Lord Carlingford Diaries, Somerset]

April 24, 1858
[N.B. Reference made to the painted window in the round room.]
“A few words with her after dinner about the painted window in the Round Room, which I
don’t admire…” [Lord Carlingford Diaries, Somerset]

May 31, 1858
Reference to lime trees on the property. [Lord Carlingford Diaries, Somerset]

August 14, 1858
Reference to installing tanks and pumps in the garden.
[Lord Carlingford Diaries, Somerset]

November 30, 1858
Chichester stays in a neatly papered European bedroom.
[Lord Carlingford Diaries, Somerset]

December 5, 1858
Lady W.s room is Holbein Room also their bedroom after marriage.
[Lord Carlingford Diaries, Somerset]

December 12, 1858
Reference to the little window on the stairs by the library.
[Lord Carlingford Diaries, Somerset]

May 19, 1859
M. Feetham and Co. proposes a sketch for the drawing room grate.
[Lord Carlingford Diaries, Somerset]
1860-62 PHASE VIII

Construction renovations
- Waldegrave wing on site of old stables, linking Walpole house to the reconstructed office block
- Castellated wall and entrance gate
- New clock turret added on gateway inside
- Molded chimney stacks added
- Walpole’s pinnacles reconstructed
- Exterior is resurfaced
- Lawn levels are lowered to accommodate the entrance of the wing
- New trees planted and fountains installed
- The Round Tower and Beauclerk Tower’s heights are raised
[Crook, Pearce]

October 6, 1860
“…I shall be curious to see the road, the stables…”
[Lord Carlingford Diaries, Somerset]

October 14, 1860
High road moved back to provide a more dignified approach. [Lord Carlingford Diaries, British Library]

November 1, 1860
“Ritchie came with improved plans for her new rooms, the dear lady was delighted and very angry with me for advising her to consult a good architect such as Burns” [Lord Carlingford Diaries, British Library]

December 24, 1860
Mentions a design of the plaster. Spoke to Ritchie and are in favor of having a Roman bath on the ground floor of the west wing.
[Lord Carlingford Diaries, Somerset]

January 18, 1861
Reference to a double bedded room in the North Wing.
[Lord Carlingford Diaries, Somerset]

January 26, 1861
Workman excavating for the new buildings, remove horse chestnut trees, as a result Cedar tree falls. [Lord Carlingford Diaries, Somerset]

May 19, 1861
Mentions the kitchen garden. [Lord Carlingford Diaries, Somerset]
May 25, 1861
Lady W. leaves Strawberry. [Lord Carlingford Diaries, Somerset]

July 3, 1861
They explore the new house. [Lord Carlingford Diaries, Somerset]

August 23, 1861
Lady Waldegrave requests Chichester’s help for building expenses. [Lord Carlingford Diaries, Somerset]

August 23, 1861
Yesterday I took Phillips down to old Strawberry… and we were a long time with Chapman over his plans, and in the great room. Phillips was very much pleased with Chapman, who got on capitally with him, and is to be at his studio today to measure the pictures etc. P. was delighted with the room, wh. is a much finer thing than he expected, and made him very proud and more anxious than ever to do it and you justice. Altogether it was a most satisfactory consultation and just at the right time, to secure the harmonizing action of architect & artist… The carpenters were putting up the timbers of the roof. [Letter from C. Fortescue to Lady Waldegrave dated August 23, 1861]

September 18, 1861
Waldegrave converts Walpole’s Abbot’s Garden into a large entrance hall. [Undated latter from Fortescue to Lady Waldegrave and a letter from Ward Braham to Lady Waldegrave dated September 18, 1861]

Mr. Chapman says, the foundations of the screen are in at the principal entrance and the masonry is being fixed. The whole of the masonry is fixed in the Drawing Room front and looks ‘crumocious’ (that is magnificent, beautiful). The lead gutters are fixed on the Drawing room and the slaters are putting on the slates.

The walls of the new rooms in the Tower are built and the masons are fixing the new windows --the carpenters are forming the new staircase to round tower, the roof of the dining room is all boarded in and wood gutters are laid and the masons are fixing the parquet cornice over dining room windows. The new clock turret (sic) is built and the carpenters are putting the roof to it--the turret (sic) looks charming. The whole of the roof is on the kitchen- the area walls are built and the new coal vaults also,--and that’s all

Your aff.Brother
Ward Braham
[Letter from Ward Braham to Lady Waldegrave dated September 18, 1861]
November 20, 1861
“Dined and slept at Strawberry. Went about with Lady W. to see everything- heard all her observations and plans, and shared her delights and admirations. She hit upon the block of the new building, its lowness below the level of the ground, and ordered further excavation to be begun at once. [The ground had been left at the level of the lawn much nearer the new building than it is now.] She was very much pleased with the carvings of the shields and the man Plows, who carved them. [This is the man whom I found putting up Boehin’s monument to my own lost love in Chewton Church.] Slept in the little green room [my dressing room of late years.] So here the dear lady is back again, after all her projects and travels…”
[Lord Carlingford Diaries, Somerset]

November 25, 1861
Lady W. is pleased with the stone carver Plows who is covering her Braham arms with the coronet above.
“WH went to London with the doctor’s permission- walked and talked with Lady W. and Ward. Examined the building as usual. She discussed everything about it in her delightful way. She’s very much pleased with the clever, good looking stone carver, Plows, who is now carving her Braham arms (a lyre so taken by her father), with the coronet above, and a wreath of roses round in the centre of the bay window. Lord W’s arms on one side--Ld. H’s on the other. [and it is all going to strangers]…
[Lord Carlingford Diaries, Somerset]

November 26, 1861
Lady Waldegrave has spent over £100,000 on alterations to Strawberry Hill to date. [Lord Carlingford Diaries, British Library]

December 19, 1861
‘19 Thursday, God Disposes – Here was the dear lady yesterday perplexing herself and debating with me as to what her life would be for perhaps a long time to come--and as I write this at 5 o’clock on Thursday in the library, W. Harcourt has been four hours dead. [Lord Carlingford Diaries, Somerset]

December 19, 1861
George Granville Harcourt died at Strawberry Hill [Country Life, Hewett wikipedia.com]

January 1, 1862
Chichester to Lady Waldegrave thinking about plans for Strawberry Hill
“I happen to lie awake the other night and I amuse myself by thinking about the plans for the entrance at S[trawberry] Hill. I think [illeg] plan for using the dining room as a hall might be used a modified by building a full sized outer hall out from the dining room, which could hold coats and hats etc. and being entirely shut of from the dining room, the latter and an
inner hall, and could be still used for small dinners. Then you might have a near wall like the present one running from the projecting porch or outer hall round to the kitchen yard, which could preserve the old character, and at the same time be twice as far out from the house, so that it could do no harm and you could also retain the “Abbott’s Garden” only twice as [illeg] and airy. There might [illeg] be a narrow cover way along. The wall inside by which the servants could go from all the new buildings to the outer hall, to answer the door. Among other advantages [sic] of this, you could avoid the danger of spoiling the quaint and familiar architecture of H Walpole by either heading (?) into the projecting building where Bayfour’s room is or filling up the space between it and the dining room wall (as proposed) to make a covered place which would injure the picturesqueness of the place. (“Night Thoughts”) Don’t be angry. I know suggestions are dangerous.

[Letter from Lord Carlingford to Lady Waldegrave]

April 17, 1862
Lady W. orders 38 packages of parquet floor.

Packet No. 74/9
5 Ten Court I.C.
17 April 1862

Madam,

We beg to confirm our respects of the 8th instance, by which advise to you of the arrival from Vienna via Bremen of
CI No. 1/38 = 38 packages

Cont’g the Materials of a Parquette floor requested your instructions respecting the same, which we much regret not to have received and we now again request [that] you will be good enough to furnish us with instructions without delay as the goods have been already warehoused some days and extra charges will be incurred.

We are madam your obedient servants
Name [illeg]

January 20, 1863
12 o’clock Marriage of Lady Frances Waldegrave and Chichester Fortescue, Lord Carlingford at Gretna Green, Brompton Church. He is the Chief Secretary for Ireland.

[Lady Waldegrave Dairies, British Library]

1863 -1879
Period of greatest entertaining at Strawberry Hill
1873
Interior scheme of drawing room, dining room, and billiard room completed [Pearce]

June 13, 1876
'Strawberry is more like a fairy palace than ever. This sounds like boasting of my handy work, but I feel inclined to do so, as I now constantly find young people thinking that Horace Walpole made all my pet creations & they only wonder that he should have had the reputation of making a mere lath and plaster house.' [Letter of Lady Waldegrave to Lady Strachey dated June 13, 1876]

July 11, 1878
Lady Waldegrave orders Ice Windows.

July 5, 1879
Lady Waldegrave died at 7 Carlton Gardens, London. She is buried at Chewton where Fortescue had constructed a monument to her memory. Her estate is given over to Lord Carlton.[Lee]

Date Unknown
Outside of the chapel wall is finished with cement. Roof of the summer house is being worked on.

These notes were added to Chichester Fortescue’s diary after the death of Lady Waldegrave in 1879.
Holbein room had been theirs after marriage.
Room inside a room (2nd floor) little closet was thrown into the housekeepers room.
Chichester and Lady W. used to take their breakfast in the drawing room.
Reference to Harcourt’s sitting room as the glass room.

1881-82
House and fifty-one acres put up for sale [Snodin, Builder]

1883
House offered at auction, but not sold [Pearce]

July 25, 1883
Contents sold at 10-day auction. House purchased by Baron Herman de Stern. [Dunning, Snodin, Ventom, Bull and Cooper Auction Catalog]

1888
House offered at auction, but does not reach reserve. Not sold [Pearce]
January 30, 1898
Chichester Parkinson-Fortescue, 1st Baron Carlingford, Lord Clermont died. [Pearce]

1923
Strawberry Hill Estate was purchased by the Catholic Education Council and Walpole’s villa became the home of the Vincentian Fathers who founded St Mary’s College on the site [Crook, Pearce]

1925
St. Mary’s College moved to Strawberry Hill from Hammersmith [Crook, Pearce]

1947
Waldegrave dining room restored. [Dunning]

1950s
Student blocks, chapel and library by Sir Albert Richardson, who carried out works to Strawberry Hill. Land towards the river is developed for new houses. [Pearce]

1953-1955
Tribune redecorated. [Dunning]

1954
The Chapel in the Woods completed and blessed as a shrine of Our Lady by Cardinal Griffin (originally a restoration undertaken in 1950 by students of St. Mary’s) [Dunning]

1955
Copper roof placed on the Walpole block. Outside of the Gallery extension tower was refaced. [Dunning]

1956
Holbein chamber restored. [Dunning]

1957-1958
The damage to the Walpole Gallery was repaired and the room redecorated. The yellow damask of the Long Gallery was replaced with a replica of Walpole’s “crimson Norwich damask.” The room was returned back as much as possible to Walpole’s design. (Served as the Staff room for the college). [Dunning, Quirk]

1958
Waldegrave drawing room repaired and redecorated. [Dunning]
1958-1963
Dry rot discovered (cloister and Holbein Chamber affected). Waldegrave entrance roof removed. Rebuilding of the Walpole Entrance. Little cloister re-established. Stone screen, based on Holliar's drawing of Bishop Niger tomp illustrate in Old St. Pauls by Dugdale. Waldegrave entrance had a massive door leading from a little carriage-way and inside the door a tiled hall leading to the main stairway. The Walpole door was found in an outhouse and restored and two pointed windows were put in on either side of the door. Mr. Rose found traces of the gothic wallpaper and had it 'reproduced.' The Library bookcases were stripped of gold leaf and taken back to a stone color. Stained glass restored by Joan Howson. Many pieces were destroyed during the war. [Quirk, O'Henry, Richardson and Hoube]

1980s
Repairs to Strawberry Hill due to outbreak of dry rot [Pearce]

1996
Grant application made to English Heritage for repairs to Walpole House, the Chapel in the Wood, and the Crescent Wall and Fountain [Pearce]

2002
Strawberry Hill Trust set up. [www.strawberryhilltrust.org]

2003
Added to World Monument’s Fund “100 Most Endangered Sites in the World”
Added to English Heritage’s “Buildings at Risk” Register
Grade I listed Building – of exceptional interest
Grade II* listed Gardens – of more than special interest
APPENDIX D: TRANSCRIPTIONS

(Front Cover)
Strawberry Hill
A Catalogue
Of the
Contents of the Mansion,
Comprising
The usual appointments of Principal and Secondary Bed Rooms,
Drawing and Dining Room Suites,
Grand Pianoforte By Erard,
A Full-Sized Billiard Table,
A Number of Valuable Pictures,
Fine Marble Sculpture,
Dresden, Sevres, Berlin and other China,
And numerous beautiful Decorative Items!
Which will be Sold by Auction, By
Messrs,
VENTOM, BULL & COOPER
On the Premises, As Above,
On Wednesday, July 25th, & Following Days,
At Twelve For One O’Clock Each Day
Printed by Henry Kenshead, Hennington, London, S.E

(over leaf contains a train schedule from Waterloo to Strawberry Hill)
Strawberry Hill
A Catalogue
Of the
Contents of the Mansion,
Comprising
The usual appointments of Principal and Secondary Bed Rooms,
Gilt Drawing Room Suites
Upholstered in rich Satin Damask and Brocade, Gilt Occasional and other Tables, Whatnots, &c, a full compass
Grand PianoForte by Erard
In magnificent Amboyna Wood and Marquetrie Case by Morant & Boyd. A Fine
Dining Room Suite
In Oak and Gold, comprising Sideboards, Side Tables, Dinner Wagons, Set of Dunung Tables, Twenty-four Oak Frame Dining Room Chair.
A Full-Sized Billiard Table
In Oak Frame, by Burroughs & Watts, Marking Table, Cures, Balls, &c, Settees, Lounges, &c.
A Superbly Carved Oak Cabinet,
In the Gothic style, exhibited at the Paris exhibition, 1867,
Bordered Brussels and Axminster Carpets,
A Number of Valuable Pictures,
Including “The Misses Lindley” by Angelica Kauffman, “Claudio and Isabella,” by Holman Hunt, being a small study of his exhibited work, and Examples of Sir Joshua Reynolds, Gainsborough, Hogarth, and others; also
A fine Work of great historical interest, “Mr. Gladstone’s Cabinet of 1874,” by Dickinson,
Fine Marble Sculpture
Including “The reading girl,” by Raffaelle Monti, exhibited at the International Exhibition, 1862, “The tired dancing Girl,” by Dupre;
“Daphne,” a very fine work by Marshall Wood, and other examples
A MAGNIFICENT PAIR OF BRONZE AND ORMOLU CANDELABRA, 8-FT HIGH.
A VERY FINE CARVED GILT CABINET
With panels painted by PANNIN; an old gilt Italian Cassone, with Panels painted in Military subjects of the XV century.
Dresden, Sevres, Berlin and Other China,
In Groups, Figures, Vases and others; Minton’s Majolica Pedestals and Vases,
Several Very Fine Clocks and Candelabra, Buhl and other Cabinets,
And numerous beautiful decorative items;
Which will be Sold by Auction, by Messrs,
VENTOM, BULL & COOPER
On the Premises as Above
On Wednesday, July 25th, & Nine Following Days,
(Sunday excepted) at Twelve for One o’clock each day,
May be viewed privately, by orders, on Saturday and Monday, and publicly on the Day preceding and Morning of Sale, Catalogues (2s. 6d. each, returnable to purchasers) may be obtained of Messrs. MACARTHUR, SON & BECKFORD, Solicitors 29 and 30, John Street, Bedford Row, W.C.; of Mr. R. W. Forge, Auctioneer, Twickenham; and of Messrs. VENTOM, BULL & COOPER, Auctioneers,
35, OLD JEWRY, E.C.
H. Kemshead’s Steam Printing Works, Kennington, London, S.E.

London:
Printed by H. Kemshead, 46, Lower Kennington Lane, S.E.

220
Order of Sale.

FIRST DAY - The Contents of Five Servants’ Bed Rooms; Nos. 1 & 2 Bed Rooms on First Floor, West Wing; Boudoir, Breakfast Room, Steward’s Room, and China Room

SECOND DAY - Nos. 5, 6, 7 & 8 Bed Rooms, Ground Floor, West Wing; Nos 3 & 4, Bed Rooms, First Floor, West Wing; The Holbein Chamber, North Chamber, Star Chamber Passage, Minton’s Majolica, and Electro Plate.

THIRD DAY - The Tribune, Long Corridor, Large Drawing Room, Marble Statuary, and Ante Room.

FOURTH DAY - Two Servants’ Bed Rooms, Three Bed Rooms in Beauclerk Tower, Picture Gallery, and China

FIFTH DAY - Water-colour Drawings, Oil Paintings, and Engravings.

SIXTH DAY - Bed Rooms Nos. 2, 3, & 4, Ground Floor, West Wing; Nos. 5 & 6 Bed Rooms, First Floor, West Wing; Dining Room, Serving Room, Billiard Room, and certain offices.

SEVENTH DAY - No. 1 Bed Room, Ground Floor, West Wing, Ground Floor; Nos. 7, 8, 9, & 10 Bed Rooms, First Floor, West Wing; May Room, Walpole Bed Room and Room Adjoining, Round Drawing Room, Passage from Ante Room, and Hall.

EIGHTH DAY - No. 9 Bed Room, West Wing, Ground Floor; No. 11 Bed Room, First Floor, West Wing; Passage Right Bed Room at end of Hall, Bed Room adjoining, Green Bed Room, dressing Room, Library, Landing and Stairs, Passage on Ground Floor, West Wing.

NINTH DAY - Contents of Seven Coachmen’s Bed Rooms, Waiters’ and Valets’ Bed Rooms, Kitchen, Coppers and Offices.

TENTH DAY - Gardener’s Cottage, Laundry, Wash-house, Dairy, Carpenter’s Chop, Grounds, Yard, Boats and Farm.

Next Page: Conditions of Sale…
**CATALOGUE**

**SERVANTS’ BED ROOM, NO. 1.**

<table>
<thead>
<tr>
<th>Lot</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>A 3-ft mahogany chest of 3 drawers</td>
</tr>
<tr>
<td>2</td>
<td>A 3-ft. painted deal dressing table, a dressing glass with birch frame, plate 13-in. x 10-in., a japanned towel airer, a rush-seat chair japanned foot bath, water jug and basin, and water bottle and tumbler</td>
</tr>
</tbody>
</table>

**BED ROOM No. 2 (UP THE STAIRS).**

<table>
<thead>
<tr>
<th>Lot</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>A 3-ft. japanned iron bedstead with straw pâillasse and chintz furniture</td>
</tr>
<tr>
<td>4</td>
<td>A 3-ft. hair mattress in striped case, a 3-ft. wool and hair ditto in twill case, and feather bolster and pillow</td>
</tr>
<tr>
<td>5</td>
<td>A 3-ft., 5-in. painted and grained chest of 5 drawers</td>
</tr>
<tr>
<td>5*</td>
<td>Three blankets and a Marseilles quilt</td>
</tr>
<tr>
<td>6</td>
<td>A 5-ft. painted and grained hanging press, with 2 drawers under, fitted inside with brass dress hangers, and enclosed by 2 pairs of folding paneled doors</td>
</tr>
<tr>
<td>7</td>
<td>A 3-ft. 6-in. japanned dressing table with 2 drawers, and a dressing glass in mahogany frame with 3 drawers, plate 19-in. x 17-in.</td>
</tr>
<tr>
<td>8</td>
<td>A 2-ft. 6-in. painted and grained washstand and 6 pieces of fittings, 2 beech chairs with cane seats, a wire fender with brass rim, wire fire guard, a wicker clothes basket, and a heathrug [sic]</td>
</tr>
<tr>
<td>9</td>
<td>A mahogany Pembroke table with drawer, and a pair of chintz window curtains</td>
</tr>
<tr>
<td>10</td>
<td>A birch frame easy chair stuffed and covered in canvas</td>
</tr>
<tr>
<td>11</td>
<td>The green ground Brussels carpet as planned to room, yards</td>
</tr>
<tr>
<td>12</td>
<td>A japanned hip bath, water can, and foot bath</td>
</tr>
<tr>
<td>13</td>
<td>An old water colour drawing, “Farm Scene,” and a pair of lithographs, in maple frames glazed, a walnut inkstand, paper knife, and a pair of candlesticks</td>
</tr>
</tbody>
</table>

**ROOM ADJOINING, No. 3.**

<table>
<thead>
<tr>
<th>Lot</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>15</td>
<td>A 3-ft. japanned iron half-tester bedstead and a wool mattress in striped case</td>
</tr>
<tr>
<td>16</td>
<td>A 3-ft. hair mattress in bordered tick case</td>
</tr>
<tr>
<td>17</td>
<td>A 3-ft. 6-in. ditto and ditto</td>
</tr>
<tr>
<td>18</td>
<td>Two feather pillows, a bolster, 2 blankets and a cotton quilt</td>
</tr>
<tr>
<td>19</td>
<td>A 3-ft. japanned chest of 4 drawers</td>
</tr>
</tbody>
</table>
20 A 7-ft. 6-in. japanned wardrobe, fitting inside with shelves and bonnet bin, and enclosed by 3 folding panel doors
21 A night commode in oak case with apparatus
22 Japanned iron pedestal washstand and fittings, piece of felt carpet, cast iron fender, and birch chair with rush seat

BED ROOM No. 4

24 A 3-ft. japanned iron half-tester bedstead with chintz furniture and spring mattress in tick case
25 A 3-ft. 6-in. hair mattress in bordered case
26 A feather bolster and pillow, 3 blankets, and a cotton counterpane
27 A 3-ft. 6-in. japanned half-tester bedstead with chintz furniture, and spring mattress in tick case
28 A 3-ft. 6-in. hair mattress in bordered tick case
29 A feather bolster and pillow, 2 blankets, and a cotton counterpane
30 A 3-ft. japanned iron half-tester bedstead with dimity furniture, and a spring mattress in tick case
31 A 3-ft. hair mattress in bordered tick case
32 A feather bolster and pillow, 2 blankets, and a cotton counterpane
33 A 3-ft. 6-in painted and grained dressing table, and a dressing glass in birch frame, plate 15-in X 12-in.
34 A 3-ft. painted and grained dressing table with 2 drawers, a 3-ft. ditto washstand with drawer, 9 pieces of fittings, water bottle and tumbler
35 A 3-ft. 6-in deal dressing table, a japanned tin pillar washstand and fittings, 2 japanned towel airers, and the felt carpet as planned yards
36 A 3-ft. 6-in japanned chest of 5 drawers
37 A birch frame chair, stuffed and covered in canvas, and extra chintz cover, a ditto chair with cane seat, a ditto with rush seat, a pair of turned wood candlesticks, cast-iron fender and set of fireirons, and wire fire guard

(These spaces were left blank in the auction catalogue)

No. 5 BED ROOM

42 A 5-ft. japanned iron half tester bedstead and 2 wool mattresses in tick cases
43 A 5-ft. feather bead in bordered ditto
44 A feather bolster and 2 ditto pillows and 4 blankets
45 A 3-ft. painted deal dressing table with drawer, a 3-ft. painted and grained deal washstand and 11 pieces of fittings, japanned foot bath and a towel airer
46 A 3-ft. ditto chest of 2 long and two short drawers
47 A dressing glass in mahogany frame, plate 14-in.x 10-in., a painted and grained towel airer, 2 birch chairs with cane seats, pair of chintz curtains and a wicker clothes basket
48 The Brussels carpet as planned to room, yards
WEST WING
FIRST FLOOR
No. 1. BED ROOM

49  A pair of 3-ft. mahogany French bedsteads with straw paillasses, and the deal and mahogany canopy to ditto, with the chintz furniture
50  Two wool mattresses in bordered twill cases
51  A hair mattress and a wool and hair ditto
51* Two feather bolsters and pillows
52  Three blankets and a Marseilles quilt
53  A 4-FT MAHOGANY WARDROBE, fitted inside with 4 drawers and sliding trays, and enclosed by folding paneled doors
54  A 3-ft. 6-in. mahogany chest of 5 drawers
55  A 3-ft. mahogany washstand with 2 drawers and marble tray top, and the set of flower pattern fittings to ditto, comprising 12 pieces and water bottle
56  A ditto lot with extra pair of candlesticks
57  A mahogany chamber cupboard with marble top
58  A ditto
59  A dressing glass in polished birch frame, plate 23-in.x 17-in., with jewellery well and drawers
60  A deal dressing table, a mahogany cornice pole, ends and rings, and a pair of rosebud pattern chintz curtains
61  A mahogany towel airer and 3 birch frame chairs with cane seats and backs
62  A birch occasional table on spiral supports with turned stretcher
63  A birch frame lady’s chair, spring stuffed and covered in canvas, and extra chintz cover
64  A japanned hip bath and a japanned set of footbath, slop vase and water can, and a hot water ditto
65  A japanned toilet set of foot bath, slop vase and water can, a hot water ditto, a birch towel airer, a piece of Indian matting, a cast-iron fender, a set of fireirons [sic] and a wire fireguard
66  The black ground velvet pile carpet as planned to room yards
67  A chimney glass in gilt frame, plate 36-in.x 24-in.
68  A timepiece, striking the hours and half hours, in old ormolu case, by FEARN, under glass shade and stand
69  Pair of Oriental china vases, a pair of worked hand fire screens, a china inkstand and cover, a taper stand, a ditto candlestick, leather stationery case, a note ditto, and extinguisher stand

(Left blank)

No. 2 BED ROOM

70  (Left blank)
71

72  A 5-ft. 6-in. enameled Arabian bedstead with carved footboard and chintz panel, and the lined chintz furniture
A spring mattress in tick case to fit
A 5-ft. 6-in wool and hair mattress in bordered twill case
A feather bolster and 2 feather pillows
Four blankets, and a muslin coverlet with lace border
A deal shaped-front dressing table, and a birch bedside table with spiral pillar
An oval dressing glass in gilt frame, with candle sconces, plate 23-in. x 19-in.
A 6-ft. 6-in. birch WINGED WARDROBE the centre with 5 drawers and plate glass over, the pedestals fitted with pegs and enclosed by paneled doors
A 4-ft. ditto washstand with marble tray top
The set of fittings to ditto, comprising 13 pieces, with extra jug and foot bath, pair of candlesticks, and pin tray
A birch chamber cupboard with marble top
A ditto
Four ditto chairs with cane seats and backs
A ditto towel aier and a ditto bidet and liner
A ditto kidney shaped writing table and carved supports and stretcher, fitted inside with drawer and pigeon-holes, top covered in leather, with brass gallery rail
A 3-ft. 7-in. polished birch chest of 5 drawers with mahogany mouldings
A birch arm chair with spring seat and chintz cover
A ditto frame lady’s chair with ditto
A ditto sofa and ditto with feather pillow
A cheval glass in mahogany frame, plate 54-in. x 25-in.
A japanned hip bath, a ditto slop vase, a ditto water can and a ditto hot water ditto
The crimson ground tapestry carpet as planned to room 52 yards
A birch cornice pole, end and rings, and pair of chintz curtains cast iron fender and set of fireirons, brass wire fire guard, and piece of India matting
A chimney glass in gilt frame, plate 50-in. x 39-in.
A pier glass in white and gold frame, plate 108-in. x 41-in.
MANTEL CLOCK in handsome walnut case with ormolu enrichments, by VINER, 82, Old Broad Street
A pair of oviform china vases and covers, painted in rosebuds
A pair of Berlin work banner screens in ormolu frames, a china stand, a china inkstand and cover, spill vase, a match tray, a taper stand, brass candlestick, leather stationery case, and a note case

BOUDOIR.

A pair of rich FIGURED SILK WINDOW CURTAINs, lined with light blue silk and bound with silk cord and tasseled holders
A ditto lot
A ditto lot

226
An ENAMELLED FRAME SUITE, stuffed and covered ensuite with curtains, with extra chintz cases and comprising:

107 An easy chair
108 A ditto
109 A ditto
110 A ditto
111 A couch
112 A walnut frame settee to fit bay, stuffed and covered en suite
113 Two enameled frame chairs with wicker seats
114 A polished birch 3-tier whatnot with reeded columns
115 A ditto
116 A fine old TULIP WOOD AND MARQUIETERIE OCCASIONAL TABLE on cabriole legs, with 2 drawers, with ormolu enrichments
117 A carved frame occasional table with figure of cupid and boy, top covered in blue velvet.
118 A white and gilt corner étagère with plate glass back
119 A ditto
120 A CARVED AND ENAMELLED BIRCH DWARF BOOKCASE with shelves
121 A NEW RICH VELVET PILE CARPET,  ft. by  ft., with marone border, the centre in bouquets of flowers
122 A bright steel fender and set of fireirons
123 A pair of 15-in. BERLIN CHINA ORNAMENTS, with female figures supporting baskets, on plinth, painted in festoons of flowers
124 A 16-in. Parian basket, supported by 3 female figures
125 A blue and white DRESDEN group of pastoral figures
126 A ditto, the companion group
127 A pair of DRESDEN brackets painted in Watteau subjects and flowers with raised festoons of flowers
128 A Dresden basket painted in birds and flowers with goat's head handles and paw feet
129 A ditto, the companion group
130 A pair of carved and enameled brackets
131 A pair of 8-in. DRESDEN CHINA vases and covers painted in grisaille with Watteau subjects, gilt bust handles and tripod feet
132 A 16-in. turquoise blue COVERED SEVRES VASE, the panels exquisitely painted in pastoral subjects and flowers, with richly chased ormolu mounts with figures of cupids
133 A pair of BLEU DE ROI SEVRES OVIFORM EWERS mounted in massive chased ormolu
134 An 8-day mantel clock in chased ormolu case with raised Dresden china flowers, under glass shade and stand
135 A pair of elegant 16-in. urn shaped china vases, light green ground with painted and gilt decorations, and Parian figures of Cupids
136 A pair of Minton's china swans, 2 painted and gilt triple china flower stands, and a Nankin pattern plate.
137 A pair of beautifully executed paintings on pottery of Italian Girls in black and gilt frames
A pair of Parian figures, “Gleaners,” and a pair of ditto benitiers on velvet shields
A pair of French china vases painted in flowers, a blue and white Sevres cup and saucer, an Oriental cup and saucer, and an eggshell cup
A blue and gilt china inkstand and pair of spill vases
A Gien faience stationary case, a pair of painted hand screens, and a white and gilt waste paper basket
Three pairs of lined chintz window curtains, with shaped valance and silk fringe, and the tasseled holders

BREAKFAST ROOM

The green leaf pattern Brussels carpet as planned to room, yards
A Berlin black fender, set of fireirons, and a brass wire fire guard
A walnut sofa table on carved supports and stretcher
A carved walnut whatnot with fretwork rail
A 2-ft. 9-in. TORTOISESHELL AND BUHL CABINET, with ormolu masks and enrichments
A birch frame easy chair, spring stuffed and covered in canvas, with extra chintz cover
A ditto and ditto
A ditto and ditto
A ditto and ditto
A lady’s ditto and ditto
A ditto
A walnut 3-tier whatnot with drawer, on spiral supports
Six ebonized chairs with fancy wicker seats and backs
A 6-ft. carved polished birch dwarf bookcase, with shelves and stamped morocco guards
A mahogany 3-tier whatnot, and a pair of green flower pots and stands
A mahogany frame folding fire screen with Japanese panels
A chimney glass, 48-in. x 26-in., in gilt frame
An 8-day mantel clock in black marble case
A pair of canary ground Dresden flower pots and stands, panels painted in Watteau subjects
A handsome Minton’s majolica center piece, with raised figures of Tritons and Dolphins
A pair of Dresden pug dogs
Two green ground china vases, a rosebud pattern china inkstand and taper stand
A Parian flower vase and liner, an inlaid marble paper weight, an envelope case, and blotter with water-coloured panel
A cocoanut mat, an India-rubber mat, and a large iron scraper
A 13-ft. brass cornice pole, ends and rings, and a pair of lined chintz curtains

CHINA ROOM

The Brussels carpet on floor, yards
Two pairs of lined chintz window curtains and 2 pairs of brass cornice poles, ends and rings

A 2-ft. 9-in. birch washstand and glass fittings

An old English mahogany table with drawer and brass handles

A walnut Sutherland table

A walnut 3-tier whatnot with spiral supports and a stereoscope on brass stand

A plaster relief in gilt frame, a Parian figure and gilt stand, 2 ditto candlesticks, a hand bell, and pair of hand screens

STEWARD’S ROOM

A pair of green damask lined window curtains, cornice pole, ends and rings

The flower patter pile carpet as planned to room yards

A set of mahogany screw frame dining tables with extra leaves, extending 14-ft. 6-in. x 3-ft. 9-in.

A 6-ft. mahogany sideboard, with 3 drawers in frieze, centre fitted with 3 shelves, enclosed by folding paneled doors

A mahogany frame arm chair and 8 chairs seats stuffed and covered in horsehair (2 faulty) at per chair

A walnut frame library chair with cane seat

A mahogany folding screen with crimson moreen panels

A smaller ditto with green moreen panels

A mahogany 2-flap table with drawer

A green baize table cover, a hearthrug, and a hassock

A fender, set of fireirons, and wire fireguard

A pair of plaster busts on square painted pedestals

An 8-day clock in black marble case

Four mahogany bottle stands, a teapot ditto, 3 small mats, and 7 wicker table mats

A pair of gilt girandoles with plate-glass backs (1 faulty)

STEWARD’S BED ROOM

A 3-ft. japanned iron half-tester bedstead and furniture and a 3-ft. spring mattress in bordered plaid case

A 3-ft. wool and hair mattress in bordered plaid case and a feather bolster and pillow

Three blankets and a Marseilles quilt

A 3-ft. 6-in. painted and grained deal chest of 5 drawers

A 3-ft. painted and grained deal washstand and set of fittings, a 3-ft. ditto dressing table with 2 drawers, and a painted deal towel airer

A Newton & Wilson’s sewing machine on stand

A mahogany cupboard, and a set of 8 polished pine pigeon-holes

Two birch frame chairs with cane seats, and a painted and grained deal chamber cupboard

A 6-ft. polished birch pedestal writing table with 7 drawer, top covered in green baize
206 A dressing glass in birch frame, plate 15-in. x 11-in., and a pair of damask window curtains
207 The crimson ground Brussels carpet as planned to room, yards
208
209 A mahogany butler’s tray and stand, and a ditto tray
210 A set of 12 block tin dish covers
211 Fourteen glass lamp chimneys, two ormolu bracket lamps, and a japanned water can
212 Three lamps and sundry chimneys, &c., in cupboard
213
214 END OF FIRST DAY’S SALE.
SECOND DAY’S SALE
ON THURSDAY, JULY 26TH, 1883
AT TWELVE FOR ONE O’CLOCK PRECISELY.

WEST WING
GROUND FLOOR

No. 6 BED ROOM

215 A 3-ft. japanned iron half-tester bedstead, with chintz furniture and a spring mattress
216 A 3-ft. wool mattress in striped case, and feather bolster and pillow
217 Two blankets and a Marseilles quilt
218 A 3-ft. 6-in. birch chest of 5 drawers
219 A 3-ft. painted and grained dressing table with drawer, a 2-ft. 6-in. painted deal washstand with drawer, towel airers at sides, set of fittings, and glass bottle and tumbler to ditto
220 A 3-ft. ditto dressing table with 2 drawers, and dressing glass in birch frame, plate 15-in.x 11-in.
221 Japanned foot bath, ditto water can and hot water ditto, and a towel airer
222 Four birch chairs with cane seats, and a painted and grained chamber cupboard
223 A chimney glass in gilt frame, plate 35-in. x 18-in.
224 A pair of lined chintz window curtains, a birch cornice pole, a china inkstand, 2 candlesticks and extinguisher stand, blotting and writing case
225 The Dutch carpet as planned to room, 15 yards, piece of Indian matting, wire fender, and set of fireirons

No. 7 BED ROOM

227 A 3-ft. japanned iron French bedstead and dimity furniture
228 A 3-ft. hair mattress in French plaid case, and a feather bolster and pillow
229 Three blankets and a Marseilles quilt
230 A 3-ft. 6-in. japanned chest of 5 drawers
231 A 4-ft. ditto dressing table with 2 drawers, and a dressing glass in birch frame, plate 15-in.x 11-in.
232 A 3-ft. painted and grained washstand with 2 drawers, 9 pieces of fittings, glass water bottle and tumbler, a pair of dimity window curtains, and cornice pole, ends and rings
233 A 2-ft. 9-in. birch writing table with 2 drawers, on carved supports and turned stretcher, top and covered in leather
234 A birch towel airer, 3 ditto chairs with cane seats, a cast-iron
235 A painted deal chamber cupboard and a piece of India matting
236 A japanned foot bath, hot and cold water cans, a birch boot-jack, and a japanned hip bath
The buff ground tapestry carpet as planned to room, 20 yards
A chimney glass in gilt frame, plate 35-in. x 18-in., and a hearthrug
A pair of china candlesticks pin tray, pair of extinguishers and stand, spill vase, white and gilt waste-paper basket, inlaid blotting case, and note case

No. 8 BED ROOM

A 3-ft. japanned iron French bedstead, a 3-ft. mattress in bordered tick case, and a ditto
A feather bolster, 3 blankets, and a Marseilles quilt
A 3-ft. japanned iron French bedstead, and a 3-ft. 4-in. hair mattress in bordered tick case
A 3-ft. birch chest of 4 drawers
A 3-ft. painted deal dressing table with 2 drawers, and a dressing glass in mahogany frame, plate 13-in. x 9-in.
A 3-ft. 4-in. hair mattress in bordered tick case, feather bolster, a ditto pillow, and a Marseilles quilt
A 2-ft. japanned iron folding chair bedstead, the hair mattress in tick case to ditto, and 3 blankets
A birch washstand with 3 pieces of fittings, a dressing glass, 13-in. x 9-in., in mahogany frame, 2 birch chairs with cane seats, a folding clothes horse, and cast iron fender
A japanned pedestal washstand and fittings, a ditto food bath, a painted and grained dressing table, and a folding screen
The blue ground tapestry carpet as planned to room, 25 yards

No. 5 BED ROOM

A 3-ft. japanned iron half-tester bedstead and furniture, with the flower pattern dimity furniture to ditto, and a 3-ft. flock mattress in bordered tick case
A 3-ft. hair mattress in bordered tick case, feather bolster and a ditto pillow
Three blankets and a knotted counterpane
A 3-ft. japanned iron tester bedstead and furniture, and a 3-ft. straw paillasses in canvas bordered case
A 3-ft. hair mattress in bordered tick case, feather bolster and a ditto pillow
Three blankets and a knotted counterpane
A 3-ft. japanned iron tester bedstead and furniture, with flower pattern dimity furniture to ditto, and a 3-ft. flock mattress in bordered tick case
A 4-ft. hair mattress in bordered twill case, and a feather bolster
Three blankets and a knotted counterpane
262 A 3-ft. japanned iron half-tester bedstead and furniture, with dimity furniture to ditto, and a flock mattress in bordered tick case
263 A 3-ft. 6-in. hair mattress in bordered tick case, feather bolster and a ditto pillow
264 Three blankets and a knotted counterpane
265 A 3-ft. painted and grained washstand, double set of fittings to ditto, and 2 folding screens
266 A 2-ft. painted and grained ditto with drawer and 7 pieces of fittings, and 3 birch frame chairs with cane seats
267 A ditto washstand with towel rail at side, and drawer with 7 pieces of fittings, and a dressing glass in birch frame, plate 15-in. x 11-in.
268 A japanned chamber cupboard, ditto towel airer, slop vase, and a ditto foot bath
269 A 3-ft. 6-in. painted deal chest of 5 drawers
270 A 3-ft. 6-in. ditto
271 A 4-ft. 6-in. birch dressing table
272 A mahogany table on pillar and clae
273 The felt carpet as planned to room (32 yards)
274 Two china candlesticks, a bronze gondola shaped inkstand, a pair of folding screens and sundries
275 Two pairs of flower pattern chintz window curtains, lined and bound, and the fringe balance to ditto, a pair of dwarf muslin ditto, a dressing glass in birch frame, plate 15-in. x 11-in., a cast-iron fender, set of fireirons, and a wire fire guard.
276
No.3 BED ROOM

277 A 3-ft. 6-in. birch dressing table with 2 drawers, and a dressing glass in ditto frame, plate 17-in. x 13-in.
278 A 3-ft. 3-in. ditto washstand with 3 drawers, marble top, and stretcher
279 The set of fittings to ditto (11 pieces), pair of candlesticks, pin tray, and a water bittke and tumbler
280 A 3-ft. 8-in. birch chest of 5 drawers
281 A birch chamber cupboard, bedside table on spiral pillar, and candle stand
282 A ditto kidney shaped writing table with drawer, fluted legs, the top covered in stamped leather
283 A birch frame easy chair with extra chintz cover
284 A ditto sofa with loose squab covered in chintz, and feather pillow
285 Two birch frame chairs with cane seats, a ditto towel airer, a japanned child’s bath, foot bath, slop vase, water can and hot water ditto
286 A
287 The tapestry carpet as planned to room, 26 yards, cast-iron fender and set of fireirons, and a wire fireguard
288 A chimney glass in gilt frame, plate 30-in. x 22-in., a birch cornice pole, ends and rings, and a pair of lined chintz window curtains
289 A green and gold china inkstand painted in flowers, with 2 inks and lids and jars
290 An Angouleme china set, comprising teapot, sugar basin and lid, 2 cups and saucers, leather stationary and blotting case, china spill vase, china extinguishers and stand, and brass taper stand

292 A 3-ft. 6-in. birch French bedstead with straw paillasses and the canopy to ditto, with striped rosewood pattern chintz furniture
293 A 3-ft. 9-in. hair mattress in twill case
294 A ditto in ditto
295 A feather bolster and pillow, 2 blankets and a Marseilles quilt
296 A 3-ft. 6-in. birch dressing table with 2 drawers, and a dressing glass in birch frame, plate 17-in. x 13-in.
297 A 3-ft. birch washstand with 2 drawers and marble tray top, and the fittings to ditto, 10 pieces, water bottle and tumbler
298 A ditto chamber cupboard with marble top, 3 birch chairs with cane seats, and a towel airer
299 A 4-FT. BIRCH WARDROBE with 4 drawers, the upper part fitted with sliding try-shelves and enclosed by folding paneled doors
299* A birch-frame easy chair with extra chintz cover
300 A japanned hip bath, ditto foot bath, slop vase, water can and hot water ditto
301 The Brussels carpet as planned to room, 24 yards, brass fender and set of fireirons, piece of Indian matting and boot-jack
302 A pair of Oriental china Japanese figures
303 A birch cornice pole, ends and rings, pair of candlesticks, pair of extinguishers and stand, and a pair of Japanese hand screens
304 A Louis XVI. Timepiece in tortoiseshell and buhl case, with ormolu enrichments, surmounted by “Cupid,” under glass shade on stand
305 A chimney glass in gilt frame, plate 36-in. x 24-in.

THE HOLBEIN CHAMBER

307 Three pairs of flowered chintz window curtains, lined and bound, and 3 brass cornice poles, ends and rings
308 The green leaf pattern Brussels carpet as planned yards
309 A Gothic pattern antique brass fender with standards and set of fireirons
310 A birch frame lady’s chair, stuffed and covered in canvas with extra cover
311 Four carved ebonized frame chairs with wicker seats
312 A mahogany bedside table with marble top
313 A Spanish mahogany ditto, with moulded panels and marble top
314 A 4-ft. 6-in. POLISHED BIRCH ON MAHOGANY WARDROBE, fitted inside with 6 sliding trays and 10 drawers, with sunk brass handles, enclosed by pair of folding doors, with plate glass panels
315 A TORTOISESHELL AND BUHL CHEST OF DRAWERS with brass edges and ormolu enrichments
316 A walnut circular front wasstand, with marble top and fittings
317 A carved oak prie dieu chair, with seat and rail, stuffed and covered in green velvet
318 A tulip-wood and marqueterie work table with interior fittings, on cabriole legs with ormolu enrichments
319 A japanned hip bath and a painted japanned hot water can
320 An 8-day clock in black and verd antique marble case
321 A painted and gilt Berlin china service with tray and 4 pieces
322 A pair of ormolu candlesticks, a food warmer, and a Wedgewood tray
323 Three terra-cotta figures
324 Four ditto
325 Six ditto

NORTH CHAMBER.

326 A pair of AUBUSSON TAPESTRY WINDOW CURTAINS with velvet borders, lined and bound with silk cords, loops and the brass cornice pole, ends and rings
327 A DITTO LOT
328 The crimson ground Brussels carpet as planned to room, about 60 yards
329 A bright steel and ormolu fender with standards, and a set of fireirons with ormolu handles
330 A walnut card table with revolving top covered in green cloth
331 A black and gold Oxord table, top covered in crimson cloth
332 A ditto
333 An old English walnut-wood card table with expanding frame, the top covered with green cloth
334 A FINE OLD KING-WOOD AND MARQUETERIE OCCASIONAL TABLE with ormolu rail and ornaments
335 AN OLD INLAID TULIP-WOOD OCCASIONAL TABLE with cut ormolu rail
336 A 36-in. gilt side table with marble top
337 A 2-ft. 6-in. carved nut-wood and gilt side table

A gilt frame DRAWING ROOM SUITE, richly upholstered in crimson satin damask; comprising --

338 A centre ottoman
339 An easy chair
340 A ditto
341 A ditto with spiral rails
342 A lady's chair
Six Gothic pattern oak frame chairs with cane seats
Six ditto
A CARVED AND GILT ETAGERE with plate glass panels, surmounted by armorial shield and on satyr supports, with grotesque masks and paw feet
A FINE OLD MARQUETIERIE OCCASIONAL TABLE with ormolu enrichments and plaques of old Sévres china, exquisitely painted [sic] in Watteau subjects
AN OLD MARQUETIERIE WRITING TABLE with drawers, mounted in ormolu and inlaid in Japanese emblems
A 17-in. MINTON’S art pottery pilgrim’s bottle, yellow ground, painted in birds and flowers, and a pair of 15-in. vases, deep yellow ground, painted in flowers
A pair of canary coloured gourd shaped DRESDEN bottles with medallions painted in hunting subjects
A pair of CROWN DERBY cups and saucers with blue and gold borders
A Dresden basket supported by figures of boys
A pair of GROS BLEU SEVRES SEAUX, the panels painted with portraits of jewelled ovals
A FURSTENBERG figure of Boy and Dog, and a Berlin figure of Prosperpine
A DRESDEN case with mask handles supported by group of boys
A pair of DRESDEN cupids supporting salt cellars
An OLD SEVRES cup and saucer, dark green ground with gilt borders, initial wreath
A DRESDEN cup and saucer
TWO DRESDEN figures
A pair of SEVRES jardinières painted in exotic birds
A Vienna figure of boy reading
A DRESDEN group of boys
A pair of baskets of raised flowers surmounted by love birds
A pair of white DRESDEN salt cellars with figures of children
An old SEVRES cup and saucer, turquoise ground, with panel painted in exotic birds
A ditto cream jug
A DRESDEN figure of a fortune teller
A VIENNA figure
A BERLIN figure of a musician
A DRESDEN figure, and a Berlin ditto
A pair of Berlin ash trays, and 2 Dresden salt cellars
A dark blue and gilt BERLIN cup and saucer and cover painted with birds
A ditto
Three small Dresden cups and saucers, and 2 ditto baskets
A pair of handsome 11-in. china jardinières, blue ground, painted in beetles and butterflies
A white and gold MINTON’S flower stand with figures of “Cupid”
A Parian figure of “Victory”
AN OLD 8-DAY CLOCK by JACQUIER, in inlaid marble case, with ormolu ornaments and pietra dura fruit, and a bronze seated figure of a Senator
AN EBONY AND BUIHL PEDESTAL with marble top, ormolu enrichments and pietra dura panel
A curious OLD FASHIONED PENDULUM CLOCK by RICHARD STREET, London,
with ornamental dial in black and gold case

Two old bronze busts, “Roman Emperors”

An antique bronze figure of “Hercules”

A ditto, “Roman Senator”

A bronze figure of “Sappho”

An old Oriental punch bowl

A fine old Dresden china bowl of fluted pattern, decorated in Oriental designs

A fine old Oriental bowl, richly painted and gilt

A fine old Oriental bottle, and a Japanese ditto

A pair of Marcolino Dresden gourd shape bottles and covers, painted in Watteau subjects

A pair of old Crown Derby peacock, with raised flowers supporting wreath

A fine old Dresden figure, “Queen on Horseback,” with emblems

An old Japanese essence jar with flowers in relief, mounted in ormolu

An old Frankenthal plate printed in flowers, with perforated borders

A fine old 13-in Oriental dish, richly decorated

A Dresden figure, “Soldier”

A fine old CAPO DI MONTE figure, “Leda and the Swan”

An early BERLIN figure, “The Guitar Player”

A pair of Old BERLIN figures “Heathen Goddesses”

An old BERLIN figure, “Girl with Birdcage”

A pair of triangular Dresden salt cellars, and a Davenport china spill vase

An oriental teapot and cover, an Oriental saucer, and a Japan lacquer counter stand

Two finely painted majolica plates, Diana and Actaeon, and Diana and Apollo

A pair of smaller ditto, scriptural subjects

A very fine old Oriental vase, richly decorated in gold, in battle scenes

STAR CHAMBER, PASSAGE &c.

The crimson ground Brussels carpet as planned, yards

A pair of blue rep portiere curtains with silk borders, pole ends and rings

An 8-ft. ottoman, stuffed and covered in blue rep, and upholstered in gimp and cord

A silvered GLASS plate 98-in. x 64-in., in gilt frame

A fine OLD DUTCH MARQUETERIE OCCASIONAL TABLE with drawer

An inlaid tulip-wood occasional table mounted in ormolu

A Parian group, “Venus and Cupid”

A Parian figure of “Our Saviour,” a plaster bust, and a ditto figure

A pair of Minton china flower pots with raised forget-me-nots

A large plaster figure on carved and gilt bracket, and a gilt frame screen for ditto covered in velvet

A pair of arched head tapestry curtains lined and bound
A mahogany pedestal chamber cupboard with marble top, and a small skin mat
A leopard skin rug
A SET OF 6 VERY FINE OLD DUTCH MARQUETERIE CHAIRS with cabriole legs, the seats covered in old embossed and gilt leather at per chair

MINTON’S MAJOLICA.

A pair of large vases in the form of nautilus shells (one faulty)
A pair of 18-in., two handled vases, pale blue ground with ivy leaved, and stands
Pair of yellow ground ditto, smaller
A pair of mauve vases and ram’s head handles and wreath on stands
A pair of dark blue vases with wreath and ribbon borders
A pair of ditto
A pair of tulip shape flower pots and stands
A pair of ditto
A pair of green leaf pattern flower vases and stands
A pair of blue ditto
A pair of ivy-leaf pattern flower pots and stands and a ditto
A pair of mauve and white flower pots and stands
Three smaller ditto
A pair of blue and white ditto
A smaller pair of ditto and a larger one
Four square jardinières
Four ditto

ELECTO PLATE.

A set of 4 melon shape dish covers with silver handles
A pair of ditto with reeded and shell borders
An oval dish cover
A pair of wine coolers with fluted bases
Four hot water stands and covers
Six hot water dish stands
A bread basket with gadroon edge
A circular ditto (faulty) and sundry pieces of plated ware and sundries
A faience inkstand with ormolu mounts

A chases ormolu casket and a ditto inkstand
A velvet mounted casket, an ivory ditto, and sundry pieces of bronze, brass, and ormolu
A bronze eagle-head inkstand and an oxidized stand
A painted china dish in massive ormolu mount
A pair of crystal and ormolu candlesticks and an ormolu ditto
A pair of ormolu candlesticks with festoons
A pair of ditto
A pair of brass candlesticks and 2 pairs of fancy ormolu ditto
An antique bronze reading lamp and a pair of old ormolu bracket lamps
Two dark blue moderator lamps, mounted in ormolu
An Etruscan pattern ditto
An opaque glass ditto and glass carcel lap
Sundry globes, chimneys, &c.

END OF SECOND DAY’S SALE.
THIRD DAY’S SALE
ON FRIDAY, JULY 27TH, 1883
AT TWELVE FOR ONE O’CLOCK PRECISELY.

THE TRIBUNE.

459 A 3-ft. brass Arabian bedstead, with gilt canopy and lined flowered chintz furniture, and a straw palliassé
460 A hair mattress in bordered plaid case
461 A wool mattress in bordered twill case, and feather bolster and pillow
462 Four blankets and a Marseilles quilt
463 A 3-ft. 6-in. mahogany washstand with 2 drawers and marble top
464 A set of white fittings with marone and gilt edges
465 A white and gilt foot bath and ewer
466 A painted toilet can and vase, a water can, a birch towel airer, and 2 pairs of chintz window curtains
467 A 3-ft. birch dressing table with 2 drawers
468 A toilet glass in Dresden china frame with figures of Cupids and medallions, painted in Watteau subjects
469 A birch corner chamber cupboard with marble top
470 A birch frame easy chair, stuffed and covered with blue rep, and extra chintz cover
471 A smaller ditto covered in green canvas with ditto
472 A pair of carved beech frame chairs with wicker seats
473 A fine OLD EMPIRE CLOCK, by “MESNIL” of Paris, in green veined marble case with ormolu ornaments, by “RAVRO”
474 A very fine OLD MARQUETERIE COMMODE, with 2 drawers with ormolu handles and enrichments, and Griotte marble top
475 A pair of 15-in. Dresden gourd shape bottles painted with figures of knights
476 A curious old bronze lamp with figures of stork and serpents and 2 burners
477 Two terra-cotta figures and a pair of Stafford candlesticks
478 A handsomely painted and gilt china inkstand with 2 bottles and spill vase, and an old Sevres china candlestick mounted in ormolu
479 A painted and richly gilt Berlin service, comprising coffee pot, teapot, milk ewer, sugar case, 2 bowls, and 4 covered cups
480 A plaster figure, “The Listening Nymph,” 2 other, and an old terra-cotta gp
481 A brass stove with painted china panel, a brass fender, a set of fireirons and fire guard

240
LOBBY, W.C., &c.

486 The oak ground Brussels carpet as planned, yards
487 A mahogany pedestal chamber cupboard with marble top
488 A pair of cretonne window curtains and 2 muslin dwarf ditto
489 A mahogany whatnot and a skin mat
490 A pair of folding steps and 3 bordered mats

THE LONG CORRIDOR.

491 The crimson ground Brussels carpet as planned to passage, about 40 yards
492 The crimson ground Brussels carpet as planned, about yards
493 The settee, stuffed back and seat, covered in rich stamped morocco, with brass nails
494 A gilt console table with Italian marble top
495 A carved and gilt wood stand with marble top
496 A walnut card table on carved supports, the top covered in green cloth
497 Two gilt drawing room chairs with cane seats
498 A ditto lot
499 A ditto lot
500 A ditto lot
501 Six carved oak frame chairs, seats and backs stuffed and covered in green morocco, embossed with gilt fleur-de-lis at perchair
502 A pair of blue cloth portiere curtains bound with gimp and a pair of tasseled holders
503 A large blue ground MINTON’S WARE VASE on lion’s feet
504 A ditto
505 A ditto
506 A ditto
507 A MINTON’S majolica vase with figures of “Sea gods”
508 A large MINTON vase in the form of a shell of rich blue colour
509 A handsome MINTON’S MAJOLICA VASE, 16-in. high, with figures of “Sea gods,” and pedestal for ditto with raised festoons, fruit and flowers
510 A ditto, the companion
511 An antique MARQUIETERIE OCCASIONAL TABLE with marble top and cut ormolu rail
512 A fine old LOUIS XIV. BRACKET CLOCK, by “CHARLES LEROY,” Paris, in tortoiseshell and buhl base, with ormolu enrichments, and the bracket for ditto
513 AN OLD FLORENTINE MIRROR with beveled plate panels in ebony frame, with elaborate ormolu decorations
514
THE LARGE DRAWING ROOM.

515 A pair of loft WINDOW CURTAINS, yards long, of RICH CRIMSON SATIN BROCADE, lined and bound with silk gimp and tasseled holders
516 A DITTO PAIR
517 A DITTO PAIR
518 A DITTO PAIR

THE CARVED AND GILT FRAME SUITE of furniture, stuffed and covered en suite with curtains, and upholstered with silk fringe and brass

519 A vis-à-vis OTTOMAN
520 A ditto
521 A circular back couch
522 A ditto
523 A ditto
524 A ditto
525 A 6-ft. 2-in. settee
526 An easy chair
527 A ditto
528 A ditto
529 A ditto
530 A ditto
531 A ditto
532 A lounging chair
533 A ditto
534 A circular back chair
535 A lady’s easy chair
536 A set of 4 oval carved frame chairs at per chair
537 A ditto lot
538 A ditto lot
539 A 9-ft. ottoman
540 A 4-ft. ditto
541 A ditto
542 An octagonal gilt occasional table with carved figures of dragons and carved and tinted purple top
543 A circular painted marble occasional table, supported by 2 carved and gilt figures of Boys
544 A 4-ft. 9-in. elaborately CARVED AND GILT SIDE TABLE, with masks and figure of Cupid, and polished slate Italian top, beautifully painted in dancing figures, with border of various designs
545 A ditto, the top painted in a “Roman Triumph,” and Cupids, the border with medallions, painted in classical figures
A finely carved and gilt table, with figures of Monsters, with shaped top, covered in crimson velvet

An oblong carved and gilt table, with square legs and scroll stretcher, the top covered in crimson velvet

A ditto

A carved and gilt pillar and claw occasional table, with beautifully inlaid Italian marble top

A carved and gilt pillar and claw occasional table, with engraved top

A handsome carved and gilt pier table, in the form of an eagle, the top covered in crimson velvet

A ditto

A ditto

A ditto

A ditto

A ditto

A ditto

A steel fender with ormolu ornaments and Minton’s tile base, and the fireirons to match

A Persian rug with deep marone velvet border

A foot ottoman covered in stamped morocco, a brass wire fire guard, and a white and gilt water paper basket

A 7-OCTAVE TRICHOARD GRAND PIANOFORTE, in perfect order, by “Erard,” in magnificent amboyna-wood and marqueterie case, with designs of musical emblems and flowers, and rosewood border, by MORANT & BOYD

An amboyna and marqueterie Canterbury to match

A rosewood frame music stool, the top covered in leather

A PAIR OF SUPERB BRONZE AND ORMOLU CANDLEABRA, 8-ft. high, with figures of boys supporting elaborately designed branches for 10 lights each, on massive pedestals with chased wreaths and ornaments, in ormolu

AFINELY CARVED AND GILT ITALIAN CASSONE, 7-ft. 3-in. long, the panels fitted with fine oil paintings of battle pieces of the 15th century Italian School

A richly CARVED AND GILT FOLDING SCREEN, with fluted columns, the panels beautifully painted in subjects, “LE VOCI DEL TORRENTE,” and “LE GRIDA DEL FUOCO”

A BRILLIANT PLATE MIRROR, X, in a magnificently carved and gilt frame of elaborate design

A ditto, the companion

A pair of massive ormolu 10-light bracket candelabra with chased wreaths and fruit

A ditto lot

A ditto lot

A 5-FT. WALNUT CENTRE TABLE with gilt and moulded edges, on carved support, with turned pillars and acanthus leaf feet

Two pairs of long Swiss lace muslin curtains

Three pairs of ditto
AN 8-DAY MANTEL CLOCK, by LENOIR of Paris, in a fine old ormolu case, with figures of boys with wreath, and panels and columns of Sevres china, beautifully painted in Lancret subjects and flowers, the whole surmounted by a Sevres vase, similarly decorated, with mask handles

A pair of OVIFORM SEVRES VASES, in a similar taste, with goat’s head handles and festoons, on square plinths, and ormolu lily shaped branches for 5 lights

A pair of SEVRES 2-HANDED VASES, beautifully painted in mythological subjects, with jeweled borders

A PAIR OF OVIFORM TURQUOISE BLUE SEVRES 2-HANDED VASES and covers, with medallions painted in groups of children and flowers

A DRESDEN CHINA GROUP with figures of MARS, VENUS, AND CUPID, plinth and medallion painted in figures

A DITTO, the companion group with figures of MINERVA AND APOLLI

A 2-handled Worcester cup and saucer painted with figure of ARIEL

A Nast china coffee cup and saucer, a French china ditto, and a pair of Oriental pattern bottles

A pair of SEVRES JARDINIERES with panels beautifully painted in figures of boys and flowers

A pair of DRESDEN bottles and covers painted in Watteau subjects and flowers

A pair of richly decorated DRESDEN cups and saucers, the panels painted in Sea-side subjects

A DRESDEN GROUP of 6 Watteau figures and tree

A pair of Coalport china vases and covers, turquoise blue ground with borders painted in rosebuds

A Dresden figure with a Turk with a basket

A Berlin cup and saucer painted in figures, and a Dresden ditto painted in marine subjects and figures

A pair of white Dresden groups with figures and wreaths

A DRESDEN GROUP of 6 pastoral figures and tree

A pair of small Dresden gourd-shaped bottles, and a Nast cup and saucer

An engraved and gilt glass dish on ormolu stand, with oxydized [sic] figure of a swan

A pair of 3-light ormolu candelabra

A pair of ditto

An engraved and painted glass bowl and 2 iridescent bowls

A pair of small Dresden vases with raised flowers in relief

A MINTON’S CHINA FLOWER STAND, in the form of the trunk of a tree surmounted by a white owl

A “CAPO DI MONTE” CENTRE PIECE, in the form of a shell, with figures of females and children

A pair of MINTON’S CHINA FLOWER STANDS, in the form of trees, with turquoise blue peacocks

MARBLE STATUARY
“THE READING GIRL,” by RAFAELLE MONTI, a chef d’oeuvre of this artist, exhibited at the INTERNATIONAL EXHIBITION, 1862, and the massive square veined marble pedestal

“THE TIRED DANCING GIRL,” by DUPRE, an exquisite work exhibited in Paris, with a similar pedestal

“DAPHNE,” a life-sized figure, by MARSHALL WOOD, a beautiful work, and a square Italian marble pedestal

A marble bust, “PROSERPHINE,” BY HIRAM POWER, purchased direct from the artist, and the white and black veined marble pedestal

“CERES,” a finely executed figure, and the octagonal statuary plinth to ditto

A fine marble bust, “SIMPLICITA,” on Sienna and white marble pedestal

A ditto, “GARABALDINA,” on ditto

A ditto, “VOLTAIRE,” on ditto

ANTE-ROOM

A pair of AUBUSSON TAPESTRY CURTAINS of rich design, with morone [sic] velvet borders lined with silk cord

A PAIR OF DITTO

A pair of PORTIERE DITTO and a brass pole cornice, ends and rings

A SIMILAR LOT

Two pairs of Swiss lace window curtains

A steel and brass fender with tile margin and set of fireirons, and a brass wire fireguard

A handsome skin rug mounted on scarlet cloth

An enameled white and gilt frame DRAWING ROOM SUITE, stuffed and covered in rich black and gold figures satin, comprising --

A tete-a-tete couch

An easy chair

A lady’s chair

A conversational chair

A lounging chair

Six carved frame oval back chairs at per chair

An ebony and ormolu cheval fire screen, with panel of Japanese needle-work, on silk

An elegant 6-ft. carved and gilt shaped front ETAGERE, with fluted columns and silvered plate glass shelves and back

A FINE GILT CABINET OF ARTISTIC DESIGN, MOST ELABORATELY CARVED with figures of GRYPHONS and MASKS, lined inside with crimson velvet, and enclosed by pair of folding doors, the panels of which and then end panels are filled with fine OIL PAINTINGS by PANNINI, and the stand with 2 drawers and carved scroll work, with winged busts and lion’s paw feet

A skin rug, and a bronze gilt door stop
A 14-DAY MANTEL CLOCK, in a massive ormolu vase shaped case, with chased festoons and figures of Cupids with pierced plinth

A pair of 29-in., 7-LIGHT CANDALABRA en suite, with finely executed figures of Cupid

A pair of 21-in. covered SEVRES CHINA VASES, turquoise blue ground and bands most exquisitely painted in classical subjects representing the procession of VENUS, and CUPID & PSYCHE

A Dresden china basket-pattern flower stand with raised flowers and fruit and ribbon handles, and liner, and a stand for ditto covered in blue velvet

A pair of 20-in. open basket pattern DRESDEN VASES and covers, with raised flowers and fruits

A pair of DRESDEN figures with baskets

A white DRESDEN clock case with figures of boy and emblems, and painted miniature

A pair of DRESDEN pigeons and a pair of Parian figures

A white and gilt Minton’s china flower stand with figure of a gleaner

A pair of Furstenburg groups of Boys and Goats, and a pair of painted stands for ditto

A Dresden group of pastoral figures and Cupids

A Dresden group, “The Musicians”

A ditto, pastoral figures

A Dresden seated female figure with shell

A pair of white Dresden seated figures with baskets

A white Dresden basket and stand, with raised flowers

A Dresden figure with ewer, painted in flowers and gilt

A Dresden seated figures with baskets

A white Dresden basket

A Dresden figure with ewer

END OF THIRD DAY’S SALE.

FOURTH DAY’S SALE
ON SATURDAY, JULY 28TH, 1883
AT TWELVE FOR ONE O’CLOCK PRECISELY.

BED ROOMS OVER KITCHEN.

LEFT HAND ROOM

A 3-ft. japanned iron French bedstead, a hair mattress in bordered striped case, and a wool ditto

A wool and hair mattress in ditto, 3 blankets, feather bolster and pillow, and a Marseilles quilt

A 3-ft. japanned iron French bedstead, 2 wool and hair mattresses in bordered tick cases
A wool mattress in bordered striped case, a chintz cover, a feather bolster and pillow, 3 blankets and a Marseilles quilt
A 2-ft. 6-in., painted and grained washstand with drawer and 8 pieces of fittings, slop vase, towel airer, clothes basket, and 2 blue china candlesticks
A 3-ft. mahogany dressing table with drawer, and a dressing glass in mahogany frame, plate 13-in. x 9-in.
A 3-ft. mahogany table with falling flap, and a beech frame arm chair with cane seat
A 3-ft. 6-in. painted and grained deal chest of 5 drawers
A brass fender and set of fireirons, wire fire guard, and a japanned hip bath
A 4-ft. 5-in. painted and grained deal hanging wardrobe, fitted inside with dress pegs and bonnet bin, and enclosed by folding paneled doors
The Brussels carpet as planned to room, 25 yards, deal valance, and chintz curtains

RIGHT-HAND ROOM.

A 5-ft. japanned iron French bedstead with straw palliasse, and a hair mattress in tick case
A feather bed in bordered tick case
Three blankets and coverlet, feather bolster and pillow, and canvas cover
A folding iron chair bedstead, hair mattress and bolster to ditto
A mahogany washstand, 3 pieces of fittings, and a towel airer
A mahogany washstand with 2 drawers, 12 pieces fittings, water bottle and tumbler, and a japanned slop vase and foot bath
A 3-ft. 6-in. japanned chest of 5 drawers, and a dressing glass in mahogany fame, plate 12-in. x 6-in.
A 3-ft. 6-in. japanned chest of ditto, and a ditto glass, plate 15-in. x 10-in.
The Brussels carpet as laid, 9 yards, 3 chairs with cane seats, a cast-iron fender, and a wire fire guard

BEAUCLERK TOWER.

ROUND BED ROOM.

A POLISHED PINE BED ROOM SUITE, painted in imitation of tulip-wood inlay, comprising -
A 5-ft. 6-in. French bedstead with paneled footboard, the head covered in blue satin and the white and gold canopy ditto, with blue satin furniture, the curtains lined and wadded
A 7-FT. WINGED WARDROBE, the center with 5 drawers and bin, winds fitted with hooks, drawer and bonnet bin, and enclosed by folding paneled doors
A 4-ft. washstand with 2 drawers and marble top
The double set of white and gold painted in flowers china toilet set, 16 pieces, with extinguisher stand and 2 pin trays

A chamber cupboard with drawer

Four chairs with cane seats and a towel airer

A dressing glass in swing frame, plate 27-in. X 19-in.

A 3-ft. 10-in. writing table with 2 drawers, the top covered in blue stamped leather

A spring mattress to fit bedstead, stuffed and covered in tick

A 6-ft. hair mattress in bordered twill case

A feather bolster and 3 feather pillows

Four blankets

A Marseilles quilt

A kidney shaped deal dressing table and a birch frame stool, stuffed and covered in canvas

Two gilt cornices and rods, 2 pairs of light blue satin curtains, lined and wadded, and bound with silk cord, and valances with tassels

A birch-frame chair, spring seat, back and arms, covered in canvas

A pair of crimson figured rep curtains bound with silk cord

A walnut prié dieu chair, with spiral pillars and carved back, the seat and top covered in crimson Utrecht velvet

Two pairs of lined chintz curtains

A mahogany bidet and liner, and a birch bedside table with spiral pillar

A birch frame sofa, spring seat and back, stuffed and covered in blue tammy

A ditto easy chair, stuffed and covered in green ditto

A japanned hip bath, foot bath, slop vase, and water can

The crimson ground Brussels pile carpet as planned to room, 54 yards

The hearthrug, cast-iron fender and set of fireirons, and brass wire fire guard

A chimney glass in gilt frame, plate 54-in. X 39-in.

A pier glass in white and gold frame, 105-in. X 41-in.

A mantel clock in ormolu case, with Sevres china plaques, painted cupids and flowers, by DURY NANON, Paris

A pair of turquoise blue oviform china vases with lids

A pair of face screens with birds painted by hand, and a white and gilt Dresden china plate

A white and gold painted china inkstand

A pair of ormolu candlesticks, a pair of black and gold spill cases, a leather stationary case, a ditto blotting case, a painted china stand in mahogany frame, and an ormolu taper stand

A well-made mahogany portmanteau stand
LEFT-HANDED BED ROOM.

704 A 3-ft. birch French bedstead, canopy and chintz furniture to ditto, and a spring and hair stuffed mattress
705 A hair mattress in bordered twill case
706 A feather bolster and a ditto pillow
707 Two blankets and a Marseilles quilt
708 A 3-ft. birch washstand with marble top and back, and 2 drawers
709 A set of white and green border fittings to ditto
710 A 3-ft. 6-in. birch dressing table with 2 drawers, and a dressing glass in birch frame, plate 15-in X 11-in.
711 A 3-ft. 6-in birch chest of 3 long and 2 short drawers
712 A birch occasional table on spiral supports and stretcher
713 A birch 3 tier whatnot
714 A birch chamber cupboard with marble top
715 A birch towel airer, a japanned hip bath, a boot jack, a slop vase, and 2 water cans
716 The green ground Brussels carpet as planned to room, 25 yards, a hearthrug, fender, fireirons, and fireguard
717 A birch frame easy chair, spring stuffed, and covered in canvas, with extra chintz cover
718 A birch chair with can seat, a ditto cornice pole, ends and rings, a pair of chintz window cutains, an ormolu inkstand with cut-glass bottles, 2 china candlesticks, a spill case, and stationery and blotting cases
719 A chimney glass in gilt frame, plate 30-in. X 22-in.
720 An 8-day mantel clock in black marble case

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RIGHT-HAND ROOM.

723 A 3-ft. brass French bedstead, canopy and chintz furniture to ditto, and a spring and hair stuffed mattress
724 A hair mattress in bordered twill case
725 A feather bolster and pillow, 3 blankets and a Marseilles quilt
726 A 3-ft. birch washstand with marble top and back, and the set of white and blue band fittings to ditto
727
728 A 3-ft. 6-in. birch dressing table with 2 drawers, and a dressing glass in birch frame, plate 19-in. X 15-in.
729 A 2-ft. 9-in. birch writing able with 2 drawers, top covered in morocco
730 A 3-ft. 6-in. birch chest of 3 long and 2 short drawers
731 A birch chamber cupboard with marble top
732 A mahogany frame easy chair, set, back, and arms stuffed and covered in canvas
733 Two birch chairs with cane seats, a ditto towel airer, and a japanned hip bath
734 The green ground Brussels carpet as planned to room, 25 yards, and a hearthrug
A pair of flower pattern chintz window curtains, lined and bound, a birch cornice pole, a fender, set of fireirons, a fire guard, a piece of Indian matting, a slop pail, and 2 cans

A china inkstand and cover, a pin tray, a taper candlestick, 2 china candlesticks, a spill vase, a wicker basket, and blotting and stationary cases

A chimney glass in gilt frame, plate 30-in. X 22 inc.

An 8-day mantel clock, by GAUDRON, Paris, in old ormolu and toroisechell case

LANDING AND STAIRS.

The bordered Brussels stair carpet as laid in basement, 32 yards

The ditto on landings, 47 yards, and the oilcloth as planned from first floor to basement

PICTURE GALLERY.

A pair of rich crimson silk damask window curtains lined, and bound with silk gimp and tasseled holders

A ditto lot

A ditto lot

A ditto lot

A gilt cabriole frame couch stuffed and covered en suite and extra chintz cover

A ditto

A ditto

A ditto

A gilt frame settee with stuffed back and seat, stuffed and covered en suite

A ditto

A set of 6 carved and gilt frame chairs, seats stuffed and covered en suite at per chair

A ditto lot

A 4-FT. EBONY AND BUHL CABINET with marble top and ormolu ornaments, enclosed by pair of folding doors with medallions of Satyrs and Fauns

A DITTO, the companion

A 2-FT. 9-IN. EBONY AND BUHL CABINET with ormolu decorations and figure

A DITTO, the companion

A VERY FINE OLD JAPAN CABINET, beautifully inlaid with various, fitted with 8 drawers, enclosed by folding doors, with finely chased metal mounts

An 8-DAY CLOCK, by RAINGO Freres, PARIS, in fine old ormolu case

A handsome brass Chandelier with scroll brackets for 18 lights
A ditto with ditto for 12 lights

A ditto

A polished steel fender with twisted ormoly rail, and a set of fireirons

Three pairs of Swiss lace window curtains

Two pairs of ditto

Three handsomely mounted face screens

A noble CONSOLE GLASS, in. X in., in gilt Gothic frame

A ditto

A ditto

A ditto

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ORNAMENTS.

A Minton’s majolica stand, 30-in. high, in the form of a boy supporting cornucopia and basket

A Dresden china CENTRE PIECE with raised flowers and handles in the form of boys, richly decorated in Watteau subjects and birds

A pair of 25-in. DRESDEN CASES and covers with goat’s head masks, painted in pastoral subjects and groups of flowers

A pair of pink ground SEVRES JARDINIERES with jewelled panesl painted with royal portraits and emblems

A pair of 18-in. Dresden china vases and covers painted in Watteau subjects and flowers and female mask handles

A turquoise blue SEVRES BOWL, the panels painted with Cupids, in rich ormolu mounts with figures of fawns

A DITTO, the companion

A pair of 15-in. SEVRES VASES and covers, gros bleu ground panels, beautifully painted with figures of children and flowers

A pair of elegant oviform DRESDEN VASES and covers, the panels printed with Cupids

A pair of 14-in. Dresden Vases, painted in Watteau subjects, with gilt masks and festoons

A pair of massive ormolu pillars for lamps, on square plinths with claw feet

A pair of brass 3-light candle branches

Two pairs of 2-light candlesticks

A pair of engraved ormolu candlesticks with branches for 5 lights each

A blue and white Dresden centre piece, 19-in. high, supported by figures

A Dresden pug dog

Two massive brass door weights

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NORTH CHAMBER.

A filigree silver basket and cover

An Indian filigree sugar basin and pair of tongs
A filigree silver workbox
A finely carved ivory watchstand and a filigree ornament
A carved ivory spelican case and a Bohemian tazza
An old ivory carving, head of a knight and a tumbler with silver work mounts
A chased Indian bottle and a covered cup and stand
Three cups and saucers and a hookah
A finely carved ivory statuette of the Virgin and Child
A set of old carved ivory chessmen, an ivory thermometer, a Parian figure, and sundries
A stone china tea service, comprising teapot, sugar basin, milk jug, and 2 cups and saucers

CHINA SERVICES.

Four white Dresden cupids, supporting baskets for flowers
Twenty-five white DRESDEN dessert plates and 20 strawberry plates
One dozen Dresden dessert plates, painted in Watteau subjects, with perforated borders
One dozen ditto (one faulty)

A white MINTON’S china Garniture de Table, comprising: --
A VERY FINE CENTRE PIECE, with branches for 4 lights, with figures of Silenus and his followers, the base surrounded by various groups of mythological figures
A pair of 4-light candelabra, supported by figures of Cupids
A pair of 6-light candelabra, on acanthus leaf stand
A pair of stands with ram’s head handles and wreaths, supported by figures of gryphons
Four centre stands, supported by Boys on Swans
A pair of side dishes with Cupids in boat
Four figures of Woodmen with baskets
A pair of Elephants and a pair of Camels
A pair of figures of Peasants
A ditto
Four Peacocks, the tails forming baskets for flowers
A pair of centre flower stands with figures of dancing boys
Four baskets with raised flowers

A pair of white Dresden openwork baskets, with ram’s head handles and claw feet
A PAIR OF 18-IN. WHITE DRESDEN VASES and covers, with raised flowers, masks and birds
A pair of white Dresden dessert dishes, with recumbent figures
A pair of ditto
A pair of white china compotieres, and a pair of MINTON’s fantail pigeons for flowers
A set of open basket pattern Dresden china compotieres
A MINTON’S PORCELAIN DINNER SERVICE, with basket pattern border, painted in leaves and flowers, the covered pieces with sliced lemon handles, comprising, 2 soup tureens, covers and stand, 7 vegetable dishes and covers, 7 sauce tureens, covers and stands, 19 dishes in size and 194 plates
An OLD FRANKENTHAL DESSERT SERVICE, beautifully painted in bouquets of flowers, comprising 4 oval dishes, 6 circular ditto, 2 large ditto, and 26 plates
A SEVRES DESSERT SERVICE, with blue bands, painted in bouquets of flowers, comprising dishes, 2 sugar tureens and covers, and plates
A pair of ice pails, en suite
Seven coffee cups and saucers, a cream ewer and 2 sucrieres and covers
Six jardinières
Four escalope-edge dishes
Ten Dresden dessert plates, painted with parrots and other birds
An Angouleme coffee cup and stand decorated with rosebuds and sprigs
A SEVRES CHINA TRAY, beautifully painted in roses and wreaths
An oblong old Dresden tray, richly gilt and decorated, and panel painted in seaport scene with Oriental figures
A Sevres china dish with dark blue borders, painted in wreaths of roses
A MINTON’S CHINA DESSERT SERVICE with turquoise blue and marone borders exquisitely painted in rosebuds and flowers and comprising fruit stands, 2 side dishes, and 24 plates
A similar lot. [N.B.- the buyer of the preceding lot to have the option of taking this lot at the same price.]
A dozen Sevres plates with basket pattern borders, painted in flowers
A ditto lot
A white and gold French desert service comprising 4 stands, 8 circular compotieres, 4 oval ditto, plates, and ice plates
Two white and gilt basket pattern centre stands, 6 circular ditto, and 4 smaller
Two white and gilt broth basins, covers and stands, 3 ditto jugs, and 2 sucriere stand and cover

OMISSIONS.

Twelve salt cellars
Two basket shape fruit dishes with handles
Two octagon ditto
Six shaped fruit dishes
A Dresden china SUPPER SERVICE, comprising 4 sugar bowls, 6 fruit dishes, 2 dozen plates, 3 dozen soup plates, 8 strawberry plates, 2 punch bowls, and a ladle
A harlequin tea service, comprising 17 cups and saucers
Twelve cut glass and opal ice plates
Twelve ditto
Two bread plates
A BOHEMIAN GLASS DESSERT SERVICE, comprising 6 fruit dishes, 5 sugar basins, covers and stands, 4 cream ewers, and 7 finger bowls
Four glass fruit dishes on chased ormolu stands
Three pink glass flower stands
A Minton’s raised pie dish with liner and cover, and a chestnut dish
Ten Copeland ware salt cellars, and 4 spoons
A glass service with blue border, consisting of 12 strawberry baskets, and 12 cream jugs
Six glass preserve tubs with covers and stands
Eight large fruit dishes, 8 ditto engraved plates, 2 sugar basins, 11 preserve dishes, and a frosted cut-glass dish and stand
A pair of Bohemian glass centre flower stands with vase, and 6 small baskets
A pair of glass flower stands, with silvered glass plateau, and MINTON’S china stand
A pair of flower stands
Three terra cotta vases, 3 smaller ditto, 4 painted flower stands, and 4 gilt basket ditto

A white and green border French china dessert service, the centres painted in flowers, comprising 2 centre dishes, 8 compotieres, 2 sugar cases and covers, and plates
A Minton’s china dinner service with gilt borders, beautifully painted in birds and insects, comprising a salad bowl and plates
A Minton’s china toilet service, with deep blue borders, painted in fish and reeds, comprising a large ewer and basin, a smaller ditto, a sponge dish and liner, soap dish, brush tray, and 2 chambers
A Minton’s china life size cockatoo in brass hoop
A large white Minton’s china centre piece
A DRESDEN CHINA BREAKFAST SERVICE, comprising 12 plates, 24 cups and saucers, teapot, milk jug, and cream ewer
A DITTO TEA SERVICE, comprising 12 plates, 28 cups and saucers, teapot, hot-water jug, cream ewer, and a tea kettle
A DITTO COFFEE SERVICE, comprising 12 plates, 28 cups and saucers, coffee-pot, hot-water jug, and 2 cream ewers
Two dozen tea spoons
One dozen and 8 ditto, 3 salts, and a sugar sifter
A handsome pale green moderator lamp with ormolu ornaments and stand
A ditto
A ditto
A ditto

END OF FOURTH DAY’S SALE.

FIFTH DAY’S SALE.
ON MONDAY, JULY 30TH, 1883
AT TWELVE FOR ONE O’CLOCK PRECISELY
FRAMED ENGRAVINGS AND WATER-COLOUR DRAWINGS
ROOMS AT END OF HALL

862 A coloured messotint, “LADY CHARLOTTE GRENVILLE,” by J. Young, after J. Hoppner, R.A.
863 A fine old mezzotint engraving, by ARDELL, after J. POND, “MRS. WOFFINGTON”
864 A fine old water-colour drawing, “THE PANTILES, TUNBRIDGE WELLS,” by J. GREEN.
865 THE COMPANION PICTURE
866 A proof engraving, “THE HUGUENOT,” after J.E.MILLARIS, R.A.
867 A ditto, “THE ORDER OF RELEASE”
868 Two engravings after J.M.W.TURNER
869 An engraving, “The Death of Captain Cook,” and 1 other

WEST WING

871 Mrs. SIDDONS as the Tragic Muse
872 THE EARL AND COUNTESS OF STRATFORD, a pair
873 LORD PETRE AND ADMIRAL
874 THE DUKE OF RICHMOND, a mezzotint, and 5 others
875 THE DUKE OF WELLINGTON AND LORD NELSON
876 “Aurora and the hours chasing Lucifer,” after GUIDO
877 Aurora after GUERCINO, by JOANNES VOLPATO
878 The Cottage Girl, after GAINSBOROUGH
879 The Assumption of the Virgin, after B. NOCCHI
880 The Seizing of Samson and the Dead Christ
881 Three fine engravings, after frescoes, by JOANNES VOLPATO, after various artists
882 Three ditto
883 Three ditto
884
885 Her Majesty Queen Victoria, by S. COUSINS, after J.A.CHALON

WALPOLE CHAMBER.

887 Le Lorgneur, after WATTEAU, and Madame LE BRUN
888 Marie Stuart, Jacqueline de Harlay, and the Marquis de Bostang
889 Three old engravings, portraits
256

890  Arundel Society’s productions, 3
891  Ditto                                          3
892  Ditto                                          4
893  Ditto                                          4
894  Four engravings, various
895  Four ditto
896  Madonna and Child, after CORREGGIO
897  An old engraving of house at Antwerp, and 3 others

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DRESSING ROOM

898  COMUS, after Sir. E. LANDSEER, by SAMUEL COUSINS, proof before letters
899  LOUIS XVI, AND MARY ANTOINETTE IN THE CONCIERGERIE, by P. DELAROCHE
900  A water-colour drawing, Corfu
901  L’HEMICYCLE DU PALAIS DES BEAUX-ARTS, after PAUL DELAROCHE

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OIL PAINTINGS.

CHINA ROOM.

903  FRANCES WALSHINGHAM, afterwards Countess of Essex, in tortoiseshell and ebony frame. *From the Strawberry Hill Sale*, 1842.

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GREAT PARLOUR.

904  “PICCIOLA OR THE PRISON FLOWER,” by R.B. MARTINEAU
905  A view of “Corfu at Sunset,” by Danby
906  Portrait of “Dr. Johnson,” by Opie
907  __________________

HALL.

908  An EARLY ITALIAN PICTURE, “The Virgins arriving at Cologne,” attributed to Giotto
909  MADONNA AND CHILD, by CASSONE, *in carved and gilt Gothic frame*
910  An old picture of a Saint in ditto
911  A curious old painting of the EARLY GERMAN SCHOOL, representing a procession of the VIRGIN AND CHILD, drawn by unicorns
Portrait of the PRINCE OF ORANGE, by SIR PETER LELY

Portrait of the PRINCESS OF ORANGE

A fine oil painting, “THE MARRIAGE OF HENRY VII.,” with emblematical figures. In the original Strawberry Hill collection, and mentioned by Horace Walpole in his catalogue

PORTRAIT OF A LADY IN THE TIME OF QUEEN ELIZABETH, in carved oval frame

BOUDOIR.

EARLY GERMAN SCHOOL

PORTRAIT OF LOUIS XII. Of France, on horseback, on panel. From the original Strawberry Hill collection

SCHOOL OF RAPHAEL

THE VIRGIN WITH UNICORN

GUIDO RENI

ANGELS, in old Florentine frame

A pair CUPIDS AT PLAY, in circular Florentine frames

C. CHAPLIN

LADY IN BOUDOIR

Ditto

L. RUIPEREZ, pupil of Meissonier

THE GUITAR PLAYER, a work of exquisite quality

ANGELICA KAUFMANN

THE MISSES LINLEY. This beautiful works was originally attributed to Sir Joshua Reynolds, but was afterwards found to be the work of his most distinguished pupil.

W.E.FROST, R.A.

THE BATHER

THE COMPANION PICTURE

ROSALBA

Portrait of QUEEN CHARLOTTE

Portrait of GEORGE III. When young, in pastille
An Angel

WATTEAU

DON JUAN

A PAINTING IN IVORY, exquisitely finished, in carved ivory frame, enclosed with rosewood case, lined with velvet, by Morant DOBSON

FAIRY TALES

G.D.TASSIS

MADAME DE MONTESPAÑA AND HER CHILDREN, painted on parchment, in crystal and gilt frame by Morant

SIR F. LEIGHTON, R.A.

SKETCH OF A HEAD

After SASSO FERRATO

THE MADONNA, an exquisitely finished water-colour

MADAME LE BRUN

L'ABONDANCE

A pair of exquisitely finished water-colour drawings, Landscapes and Figures

A fine old silk work portrait of Philippe Egalite in carved oval frame

DRESSING ROOM.

W.CAVE THOMAS.

HOPE CHERISHING THE DROOPING

LIBRARY.

J.B.GREUZE

PORTRET OF BUFFON

UNKNOWN

LOUISE DE LA VALLIERE

PORTRET OF A GENTLEMAN

PORTRET OF MOLIERE

PORTRET OF A LADY WITH RUFF

PORTRET OF BOSSUET

PORTRET OF A LADY

Ditto

Ditto

Ditto

Ditto

NORTH CHAMBER.
ZOFFANY
951 GARRICK’S VILLA AT HAMPTON, a fine example

PAUL VERONESE
952 MARS AND VENUS

SIR JOSHUA REYNOLDS
953 MRS. BALDWIN, an engraved work

BRONZINO
954 CLEOPATRA

ROSALBA
955 LADY HAMILTON, as a Bacchante

956 PORTRAIT OF A LADY

SWINTON
957 PORTRAIT OF A LADY

958 MRS. KITTY CLIVE

959 THE MAGDALEN

960 PORTRAIT OF WILLIAM IV., in Doctor’s robes

961 LADY DIANA BEAUCLERK

SIR J. REYNOLDS

961* THE MARQUIS OF ROCKINGHAM

TRIBUNE

VANDYCK
962 THE ENTOMBMENT, a sketch

963 Soiree of MONKEYS

964 MADONNA, after GUIDO

965 Portrait of a Lady

966 Ditto

967 Ditto

968 Ditto

969 The Temptation of St. Anthony, in carved Florentine frame

969A A Peasant with Dog, on panel, by BASSANO

969B A Landscape with figures and cattle

970 A ditto

971 VOLTAIR OFFERING A BOOK TO LOUIS XV., an exquisitely finished work on copper, engraved

972 Portrait of JACQUELINE DE HARLAY, on panel, in tortoiseshell frame

973 Portrait of EMPEROR CHARLES V., in ditto frame

974 Giotto’s Tower at Florence, by Guardi

975 An old Spanish painting on tortoiseshell, “THE ASSUMPTION OF THE VIRGIN,” in octagonal frame

976 Portrait of a lady, in the manner of Gainsborough
977 Portrait of the Princess Elizabeth, daughter of Charles I., as Diana, from the Gallery of H.R.H. THE DUCHESE DE BERRI
978 An oval crayon drawing of Alexander Pope by Richardson
SIXTH DAY’S SALE.
ON TUESDAY, JULY 31TH, 1883
AT TWELVE FOR ONE O’CLOCK PRECISELY
WEST WING.
GROUND FLOOR
No. 4 BED ROOM.

1036 A 3-ft. 6-n. brass French bedstead and lined chintz furniture to ditto, and a spring and hair stuffed mattress in tick case
1037 A 4-ft. wool mattress in bordered twill case
1038 A feather bolster and pillow, 2 blankets, and a Marseilles quilt
1039 A mahogany bow front chest of 5 drawers.
1040 A 3-ft. 6-in. mahogany dressing table with 2 drawers
1041 A dressing glass in mahogany frame, plate 15-in. x 11-in., a painted deal towel airer, a japanned hip bath, and piece of Indian matting
1042 A 2-ft. 8-in. mahogany washstand with marble top and back and 2 drawers, and set of green and white fittings
1043 A mahogany circular pedestal chamber cupboard with marble top
1044 A japanned foot bath, a ditto slop vase, a hot water can, and a cold water ditto
1045 A birch frame easy chair, spring seat stuffed and covered in canvas
1046 Two mahogany Oxford frame chairs with cane seats
1047 A mahogany bedside reading table
The drab ground tapestry carpet as planned to room, yards, a cast iron fender and set of fire irons, and wire fire guard

A chimney glass in gilt frame, plate 36-in. X 24-in.

A pair of china candlesticks, pair of extinguishers and stand, a white china inkstand, a parian bust of "Rachael," a pair of flower pattern chintz window curtains, lined and bound, and a birch cornice pole, ends and rings

No. 3 BED ROOM.

A 3-ft. birch French bedstead, chintz furniture and straw paillasses, and a 3-ft. wool matres [sic] in bordered tick case

A 3-ft. hair ditto in ditto, and a feather bolster and pillow

Three blankets and a Marseilles quilt

A 2-ft. 6-in. birch washstand with marble top and back, and 9 pieces of white with pink bordered fittings

A 3-ft. 6-in. birch chest of 5 drawers

A 3-ft. birch dressing able with 2 drawers, and a dressing glass in birch frame, plate 17-in. by 13-in.

A birch chamber cupboard, and a painted deal towel airer

A birch bedside table on spiral pillar and candle sconce, and 2 birch frame, chairs with cane seats

A birch frame easy chair, spring stuffed and covered in canvas

A japanned hip bath, a japanned slop vase, ditto water can, and a piece of Indian matting

A buff ground Brussels carpet as planned to room yards, and a hearthrug

A chimney glass in gilt frame, plate 36-in. X 24-in.

An 8-day mantel clock in buhl and tortoiseshell case with ormolu enrichments, by LANGLOIS, Paris

Two china candlesticks, pair extinguishers and stand, a spill vase and a pin tray

A pair of chintz window curtains, lined and bound, a cornice pole, ends and rings, a cast fender and fire irons, and a guard

No. 2 BED ROOM.

A 6-ft. mahogany Chippendale bedstead with carved foot board and posts, and the chintz furniture to ditto, and a straw paillassé

A 6-ft. hair mattress in bordered twill case

A 6-ft. wool ditto in ditto

A feather bolster and 2 ditto pillows

Three blankets
1072  A 7-FT. MAHOGANY WINGED WARDROBE, *upper part fitted with sliding tray shelves, enclosed by pair of folding paneled doors, and 3 drawers under, wings fitted with dress pins and enclosed by pair of folding paneled doors*

1073  A 3-ft. 3-in. walnut washstand with 3 drawers, on spiral supports, and 10 pieces of flower pattern fittings to ditto

1074  A cheval glass in mahogany frame, plate 41-in. x 21-in., and a shaped deal dressing table

1075  A dressing glass in mahogany frame with spiral pillars, plate 25-in. X 19-in.

1076  A kidney shaped walnut wood writing table with 2 drawers, on carved supports and stretcher, slope covered in stamped leather, with cut ormolu rail

1077  A mahogany chamber cupboard with marble top

1078  A ditto

1079  A mahogany folding towel airer, 4 cane-seat chairs, and a table with mahogany claw feet

1080  A birch frame sofa, spring stuffed and covered in canvas, and a feather pillow

1081  A birch frame lady’s chair with spring seat, stuffed and covered in green rep

1082  A japanned hip bath, a ditto slop vase, a ditto foot bath, and ditto hot and cold water cans

1083  The buff ground Brussels carpet as planned to room, yards

1084  A cast-iron fender, set of fireirons, wire fire guard, a hearthrug, and white and gilt waste paper basket

1085  A chimney glass in gilt frame, plate 40-in. X 29-in.

1086  A china inkstand with ink pot, taper stand and bell, a pin tray, spill vase, 2 china candlesticks, 2 extinguishers and stand, a pin try

1087  A pair of Parian bottles, a pair of Beleek shell pattern vases, 2 hand screens, and an ormolu taper stand

WEST WING.

*FIRST FLOOR*

No.5 BED ROOM.

1088  A 6-ft. enameled Arabian bedstead with folding straw paillasses and chintz furniture

1089  A 6-ft. 3-in. wool and hair mattress in bordered twill case

1090  A ditto hair mattress in ditto

1091  A feather bolster and 2 ditto pillows

1092  Three blankets and a muslin coverlet with lace border

1093  A deal dressing table with muslin flounce and blue lining, and an enameled and brass pillar fire screen with blue silk banner

1094  A dressing glass in oval gilt frame with wreath and figures of boys, plate 27-in. X 19-in.

1095  A 4-ft. shaped front washstand on carved cabriole legs with drawer and marble top
264

1096 The pink and white flower pattern fittings to ditto, 13 pieces, a pair of candlesticks, water bottle and tumbler
1097 A 4-FT. SPANISH MAHOGANY HANGING WARDROBE, fitted inside with brass dress rail with 4 hangers, and 2 bonnet bins, and enclosed by folding paneled doors
1098 A 4-FT. 10-IN. ANTIQUE INLAID TULIP-WOOD SHAPED COMMODE, with ormolu mounts and handles and marble top
1099 A cheval glass in mahogany frame with solid fluted supports and brass candle sconces, plate 53-in. X 25-in.
1100 Two enamelled and gilt circular chamber cupboards with marble trays
1101 Four enamelled chairs with wicker seats and a mahogany towel airer
1102 A walnut frame sofa with extra chintz cover and feather pillow to ditto
1103 A birch frame easy chair in ditto
1104 A walnut prie dieu chair with spiral pillars and carved back, the seat and back covered in Utrecht velvet
1104* A 3-ft. 6-in mahogany writing table on octagon pillars, the top covered in stamped green leather
1105 An oak in imitation of bamboo folding screen with blue silk panels
1106 A bamboo pattern fire screen, the panel beautifully worked in silk flowers on white satin
1107 A japanned toilet set, comprising foot bath, slop case, water can and hot-water ditto, and a birch bidet and liner
1108 The blue ground Brussels caret as planned to room, 52 yards
1109 A hearthrug to match, cast-iron fender and set of fireirons, and wire fire guards
1110 Two birch curtain poles, ends and rings, and 2 pairs of lined chintz curtains
1111 A japanned hip bath, a leather hassock, black and gold wicker paper basket, 2 bead worked hand screens, and 2 leather stationery and blotting cases
1112 A turquoise blue and white china inkstand, painted in Cupids with medallions, and a ditto basket painted in flowers
1113 A Berlin china candlestick handsomely painted in flowers, 2 small china baskets, and pair of extinguishers and stands
1114 A mantel clock in ormolu case with SEVRES CHINA PLAQUES, by GODARD, Paris
1115 No. 6 BED ROOM.

1116 A 3-ft.brass French bedstead and a hair mattress
1117 A 3-ft. hair mattress and a feather bolster and pillow
1118 Three blankets and Marseilles quilt
1119 A 3-ft. birch dressing table with 2 drawers, and a dressing glass in ditto, plate 16-in. X 12-in.
1120 A 3-ft. birch washstand with 2 drawers and marble top, and the set of pink and white fittings to ditto, 10 pieces, water bottle and tumbler
1121 A 3-ft. 6-in. birch chest of 5 drawers
1122 A ditto chamber cupboard with marble top
1123 Two ditto chairs with can seats, a 2-rail towel airer and boot-jack
1124 A 3-ft. ditto writing table with 2 drawers, on fluted pillars and stretcher top, covered in leather
1125 A birch frame easy chair with spring seat, extra chintz cover
1126 The Brussels carpet as planned to room, 18 yards
1127 A japanned hip bath, ditto foot bath, slop vase, water can, and hot water ditto
1128 A chimney glass in gilt frame, plate 36-in. X 24-in.
1129 An 8-day timepiece in ebonized case, and pair of zinc bronze figures
1130 A birch cornice pole, ends and rings, pair of lined chintz curtains, cast-iron fender, set of fireirons, wire fire guard, piece of Indian matting, pair of china candlesticks, extinguishers and stand, and muslin curtain
1131 A china inkstand with 2 inks and taper stand, pair of spill vases, 2 hand screens with pencil drawings, leather stationery case, and blotting case
1132 A waster paper basket
1133 ____________________

DINING ROOM.

1134 A pair of pale green ground tapestry window curtains, yards, lined and bound with silk cord, and the deep cut valance with tasseled fringe
1135 A ditto lot
1136 A ditto lot
1137 An elaborately carved gilt cornice of Gothic design, with curtain rod and rings
1138 A ditto
1139 A ditto
1140 THE BORDERED TURKEY PATTERN AXMINSTER CARPET 34-FT. X 19-FT.
1141 The crimson Brussels carpet round same yards
1142 A 7-ft. steel fender with ormolu ornaments and a set of fireirons with ormolu handles
1143 A SET OF OAK TELESCOPE FRAME DINING TABLES with carved edges, with 5 extra leaves and 6 deal ditto, extending 27-ft.6-in, X 5-ft. 6-in.
1144 A set of 12 carved oak frame dining chairs stuffed backs and seats covered in tapestry en suite with curtains at per chair
1145 A ditto lot
1146 AN 8-FT. OAK AND GILT SIDEBOARD, with plate glass back in richly carved frame with figures of boys, drawer in frieze and pedestals, enclosed by doors with carved panels
1147 AN OLD ITALIAN CARVED OAK CHEST, richly gilt, the panels with finely carved subjects, “Sea Nymphs,” on quaint mask and scroll supports
1148 A DITTO, the companion
1149 A carved oak 3-tier dinner wagon with gilt edges and sides
1150 A ditto, the companion
1151 A LOOKING GLASS, 73-in.X 40-in., in an oak frame, elaborately carved in festoons of fruit and richly gilt
1152 A MINTON’S ware CENTRE CASE, 24-in high, with serpent handles and painted sheep in Winter Landscape, by W. J. COLEMAN

265
A pair of 12-in. MINTON’S VASES, exquisitely painted in Watteau subjects, by RISCHGITZ

A MINTON’S MAJOLICA VASE supported by 3 figures of Mermen

A pair of 5-light ormolu candelabra on claw feet

A pair of handsomely designed ormolu bracket candelabra for 10 lights each

A 14 DAY MANTEL CLOCK by RAINGO Freres, Paris, in fine old ormolu case surmounted by vase and festooned wreaths

A pair of NOBLE CANDELABRA 35-in. high for 10 lights each, en suite

A pair of 28-in. PARIAN VASES of artistic design, richly gilt with satyr mask handles

A FINELY PAINTED FOLDING SCREEN, in oak and gilt frame

A PAIR OF FINE OLD ORMOLU 3-LIGHT CANDELABRA, supported by figures of boys on square plinths

A PAIR OF FIRE OLD LOUIZ XV. ORMOLU CANDELABRA, 32-in. high, with flower pattern, for 8 lights each, supported by figures on boys on massive plinths, with festoons of leaves

A SUPERB GARNITURE DE TABLE OF FINELY CHASED ORMOLU OF THE EMPIRE PERIOD, comprising: --

A CENTRE AND TWO STANDS, supported by figures of dancing cupids, on massive pedestals with torches and wreaths; A PAIR OF TWO HANDLED VASES with figures in relief, on square pedestals; TWO FRUIT STANDS, with figures of dancing girls, and 4 smaller ditto on chased stands; 16 stands for dessert dishes on square plinths, 4 six-light candelabra branches, and A PLATE GLASS PLATEAU, in a richly chased vine-leaf pattern frame

SERVING ROOM.

A 4-ft. 9-in. mahogany table with 2 falling flaps

A fine Japanese 4-fold screen

A 6-ft. 6-in. deal table with grained legs

A 5-ft. ditto and ditto

A japanned plate warmer, and a ditto

The Brussels carpet as planned to room and landing, 34 yards and the carpet on stairs, 9 yards

A LIPSCOMBE’S patent filter on stand and cover

A FULLER’S patent freezer on stand

A box containing a quantity of candle shade frames and shades, 2 japanned knife trays, and 2 wicker ditto

STEWARD’S PANTRY.

A brown and white china dinner service, comprising 122 pieces

Ninety-three pieces of white and gilt breakfast services
BILLIARD ROOM.

1173 A FULL-SIZED BILLIARD TABLE, by BURROUGHES & WATTS, on massive carved oak frame of Gothic design
1174 A polished oak table fitted with marking boards for billiards and poll
1175 A polished oak cue stand with spring racks
1176 Twelve cues
1177 A butt, a ½ butt, a ¼ butt, 3 rests and 4 maces
1178 A set of billiard balls
1179 A set of ditto
1180 A set of 12 pool balls
1181 A set of 16 pyramid balls
1182 Seven extra pool balls
1183 Two sets of rules
1183* Three metal cushion warmers and an angle ditto
1184 A corner ottoman, stuffed over and covered in green morocco with gilt embossed fleur-de-lis
1185 A low seated sofa-lounge, en suite
1186 A settee with stuffed seat and back, covered in rich black and gold tapestry, with extra chintz covers
1187 A ditto with ditto
1188 A set of 6 Louis XVI. GILT FAME CHAIRS, seats and backs stuffed and covered en suite, with extra chintz covers at per chair
1189 Four ditto with ditto
1190 A 4-ft. 9-in. settee, back and seat stuffed and covered in green satin damask, with extra chintz cover
1191 A circular oak card table on carved pillars and claw, the top covered in crimson cloth with sunk ebonized counter bowl
1192 The rich Persian pattern BORDERED BRUSSELS CARPET on floor, 27-ft. x 18-ft.
1193 A VERY FINE OAK CABINET OF GOTHIC DESIGN, most elaborately carved with figures in niches, leaves and flowers, and surmounted by armorial bearings. It is enclosed by 4 doors with chased medieval brass hinges and lock. — Exhibited at the Paris Exhibition of 1867
1194 A MINTON’S MAJOLICA VASE, the blue ground with raised flowers and cupids, and the tripod pedestals to ditto
1195 A ditto lot. [N.B. — The buyer of the preceding lot to have the option of taking this lot at the same price.]
1196 A 10-in. yellow crackle vase
1197 A pair of 13-in. yellow ground bottles, with dragons and other decorations
1198 A very fine old 14-DAY MANTEL CLOCK by BERTAULT, Paris, in ormolu case with musical figures
1199 A pair of massive ORMOLU CANDELABRA for 6 lights each, supported by figures of boys and richly designed plinths
A pair of 24-in. Dresden ewers, with raised figures of heathen deities

A globular Dresden vase, dark blue ground, with panels painted in Watteau subjects and exotic birds, and mounted in ormolu

A pair of bronze pillars 2-ft. 10-in. high, and picture lamps on ditto

BREAD ROOM.

A polished oak Sutherland table

The Brussels carpet as planned to room, 10 yards, and 2 birch chairs with cane seats

A bronzed tea urn and a Britannia metal teapot

Two mahogany trays with folding sides

Set of 6 papier mache trays and a japanned ditto

Three earthenware jars and lids, 3 white ditto and ditto, and a set of scales and weights

Six japanned canisters, a tea caddy, and 4 tin flower stands

STILL ROOM.

A beech arm chair with cane seat, 2 Windsor chairs, and a birch ditto with wicker seat

The oilcloth on floor, piece of Brussels carpet, kitchen fender and fire-irons, footman and a japanned coal scuttle

A folding clothes horse, an oak pasteboard, a bread platter, 5 japanned trays and a hanging glass

Two Wedgewood teapots and a Rockingham coffee pot

A coffee pot, hot water jug, 5 small teapotS, papier mache cruet frame and 4 cruets, 2 mugs, 2 coffee cups and saucers, 3 plates, a glass rolling pin and 2 jugs

A copper saucepan and steamer, 3 saucepans and lids, a copper colander, brass bottle jack, 2 coffee pots, a strainer and a hand bowl

An 8-day bracket clock, in mahogany case, by JOHN PEPYS

Two saucepans, a frying pan, a kettle, 2 white pans, a flour tub and lid and 2 pie dishes
HOUSEMAID’S SITTING ROOM.

1220 A set of mahogany telescope frame dining tables with extra leaf extending 5-ft. X 3-ft. 6-in.
1221 Six mahogany chairs with carved backs and cane seats
1222 A mahogany table with drawer and falling flap and ditto arm chair with rush seat
1223 A 3-ft. 6-in. painted deal cupboard, fitted inside with shelves, enclosed by panelled door
1224 The crimson ground Brussels carpet as planned to room, about 28 yards
1225 A hearthrug, cast iron fender and set of fireirons, wire fireguard, pair of lined chintz curtains, American clock, and a cocoa mat
1226 Britannia metal teapot, japanned tea tray, 25 pieces blue and white china tea service, mustard pot, 12 plates and dishes curious, glass salt cellar, and 5 tea spoons

SERVANT’S HALL.

1227 A 14-ft. 6-in. stout oak table
1228 Two circular-front deal tables with stained legs
1229 Four 7-ft. 9-in. deal forms and a 2-ft. 3-in. ditto
1230 An oak settee and a 3-ft. 9-in. deal table
1231 A piece of cocoanut matting, cast-iron fender and fireirons, a galvanized pail, a scraper, and a japanned coal scuttle
1232 Thirty-four pieces of yellow breakfast service, teapot, 3 pewter salt cellars, mustard pot, 2 pepper castors, 11 horn drinking cups, and a basket
1233 A freezer, a table fountain, mahogany knife box, glazed pan, 3 ditto jars, a japanned canister, iron kettle, saucepan, and frying pan
1234 An 8-day dial in ebonized case, by COLLIN
1235 A pair of oak grained and gilt coal boxes
1236 A ditto lot
1237 A ditto lot
1238 A ditto lot
1239 A ditto lot
1240 A ditto lot
1241 Two circular japanned ditto
1242 Two ditto
1243 Two ditto
1244 A ditto and 2 square shaped ditto
1245 A japanned oak and gilt ditto, and 3 iron scuttles
1246 A
1247 A piece of red baize yards, and a piece of crimson ditto
1248 A large Lipscombe’s patent filter and stand
1249 Four cocoa-nut mats, a folding clothes horse, and a mahogany bed rest
1250 Four ditto and 3 bordered ditto
Six bordered cocoa-nut mats
Six ditto

END OF SIXTH DAY’S SALE

SIXTH DAY’S SALE.
ON TUESDAY, JULY 31TH, 1883
AT TWELVE FOR ONE O’CLOCK PRECISELY
WEST WING.
GROUND FLOOR

No. 1 BED ROOM.

A 3-ft. 9-in. walnut French bedstead, chintz furniture, lined and bound, and spring mattress
A 3-ft. 6-in. wool and hair mattress, in blue and white twill case, a hair ditto, and a flock ditto
A feather bolster and pillow, 3 blankets, and a Marseilles quilt
A 3-ft. 6-in. mahogany chest of 5 drawers
A 2-ft. 3-in. mahogany washstand and fittings to ditto
A japanned sponge bath, a hot water can, and a cold water ditto
A 4-f. birch dressing tale, a birch chamber cupboard and a painted and grained deal tower arier
A 4-ft. mahogany circular table with falling flaps
A birch frame lady’s easy chair, spring seat, stuffed and covered in green rep, with extra chintz cover
Three birch chairs with cane seats, a cast-iron fender, a set of fireirons, and wire fireguards
The green ground Brussels carpet as planned to room, yards, and piece of Indian matting
A chimney glass in gilt frame, plate 35-in. X 23-in.
A pair of bronze vases
A pair of twisted candlesticks, a pair of hand screens painted with dogs, a pair of flower pattern chintz window curtains, lined and bound, and cornice pole, ends and rings

WEST WING.
FIRST FLOOR

270
No. 7 BED ROOM.

1271 A 3-ft. enameled French bedstead with lined chintz furniture, and a spring and hair stuffed mattress in tick case
1272 A 3-ft. hair mattress in tick case
1273 Feather bolster and pillow and 2 blankets
1274 A 3-ft. birch washstand, with 2 drawers and marble top, and the Passionflower fittings, water bottle and tumbler
1275 A 3-ft. birch dressing table with 2 drawers, and a dressing glass in ditto frame 19-in. X 15-in.
1276 A 3-ft. ditto chest of 5 drawers
1277 A ditto chamber cupboard, 2 chairs with cane seats, and a 2-rail towel airer
1278 A 2-ft 9-in. writing table with 2 drawers, on turned supports and stretcher, top covered in green stamped leather
1279 A birch frame easy chair, with spring seat, and extra chintz cover
1280 A ditto lady’s chair, spring seat, back and arms stuffed, and covered in green tammy, and extra chintz cover
1281 A ditto and ditto
1282 The bordered Brussels carpet as planned to room, 23 yards, a cast iron fender and set of fireirons, and brass wire fire guard
1283 A japanned hip bath, ditto toilet set, foot bath, slop vase, water can, and hot water ditto
1284 A birch cornice pole, ends and rings, pair of lined chintz curtains, a pair of candlesticks, extinguishers and stand, china inkstand in cover, pin tray and taper stand, leather stationary case, and blotting ditto
1285

No. 8 BED ROOM.

1286 A 3-ft. enamelled and gilt French bedstead, with lined dimity canopy, and a folding straw pallaisse
1287 A wool and hair mattress in bordered tick case, and a hair ditto in tick case
1288 A feather bolster and pillow, 3 blankets, and a Marseilles quilt
1289 A 4-ft. birch dressing table with 2 drawers
1290 A 3-ft. 3-in. ditto dressing table with 3 drawers and marble top, with drop handles, and the blue and white fittings to ditto, water bottle and tumbler
1291 Four ditto chairs with can seats, and towel airer
1292 A 2-ft. 9-in. ditto writing table on turned support and stretcher, top covered in green stamped leather
1293 A ditto 3-tier shaped whatnot with turned supports
1294 A dressing glass in ditto frame, plate 20-in. X 15-in., and blue and white chamber cupboard
A 3-FT. 3-IN. MAHOGANY BUREAU, fitted inside with 11 drawers with brass drop handles and pigeon holes, with falling writing slope covered in green baize, enclosed with folding panelled doors, enclosed by japan lacquer doors with flowers and subjects

The drab ground tapestry carpet as planned to room, 33 yards

A japanned hip bath, ditto foot bath, slop vase, water can, and hot water ditto

A birch cornice pole, ends and rings, pair of lined chintz window curtains, cast iron fender and set of fireirons, brass wire fire guard, wicker paper basket, and leather hassock

A chimney glass with gilt frame, plate 30-in. Z 22 in.

A Louis XVI. mantel clock in buhl and tortoiseshell case, with ormolu mounts, on stand

A pair of ruby Bohemian glass ewers

A pair of ormolu candlesticks, a pair of artificial flower hand screens, pink, white, and gold china inkstand, pin tray, extinguishers and stand, leather stationary case and blotting case

A birch frame arm chair with spring seat and extra chintz cover

No. 9 BED ROOM.

A 3-ft. birch French bedstead, the head and foot-board covered in cretonne, and the lined cretonne canopy and furniture to ditto

Two 3-ft. hair mattresses in bordered tick cases

A 3-ft. 6-in. wool and hair mattress in bordered twill case

A feather bolster and pillow, 3 blankets, and a Marseilles quilt

A 3-ft. 6-in. japanned dressing table with 2 drawers, and dressing glass in birch frame, plate 19-in. X 15-in.

A 3-ft. birch washstand with 2 drawers and marble top, and the green and white fittings to ditto, 11 pieces

A 3-ft. 6-in. birch chest of 5 drawers

A chamber cupboard with marble top

Three birch-framed chairs with caned seats, a 2-rail ditto towel airer, and a bedside reading table with spiral pillar

A birch occasional table on spiral support and stretcher

A birch-frame easy chair, spring seat, back and arms stuffed and covered in canvas, and extra cretonne cover

A ditto lady’s chair and ditto

The green ground Brussels carpet as planned to room, 28 yards, cast-iron fender, set of fireirons, and wire fire guard

A chimney glass in gilt frame, plate 30-in. X 22-in.

A birch cornice pole, pair of lined cretonne curtains, china inkstand and cover, taper stand, leather envelope case, blotting case, pair of china candlesticks, extinguisher and stand, and pin trays
No. 10 BED ROOM.

1321  A 4-ft. 9-in. inlaid birch Parisian bedstead, and a folding straw pallisse, and the lined chintz furniture ditto
1322  A 4-ft. 6-in. wool mattress in bordered tick case
1323  A 4-ft. 9-in. wool and hair mattress in bordered twill case
1324  A 4-ft. 9-in. ditto ditto
1325  A feather bolster and pillow, 2 blankets and a knitted coverlet
1326  A 4-ft. birch dressing table, and a dressing glass in ditto frame, 16-in. X 12-on
1327  A 3-ft. 6-in. birch with mahogany mouldings washstand on carved supports and stretcher, and the blue and white fittings to ditto, 10 pieces
1328  A 3-ft. birch chest of 4 drawers
1329  Three birch chairs with cane seats, and a ditto 3-rail towel airer
1330  A ditto chamber cupboard
1331  A 4-FT. BIRCH HANGING WARDROBE fitted inside with pegs enclosed by panelled doors
1332  A 3-ft. ditto writing table with 2 drawers on fluted supports and stretcher, top covered in leather
1333  A birch frame easy chair stuffed and covered in canvas, with extra chintz cover
1334  The blue ground Brussels carpet as planned to room, 30 yards
1335  A hearthrug, cast-iron fender and set of fireirons, wicker basket and a ditto clothes basket
1336  A japanned hip bath, ditto slop vase, water can, and hot water ditto
1337  A chimney glass in gilt frame 30-in. X 22-in., a birch cornice pole, and a pair of lined chintz curtains
1338  A pair of Wedgewood 2-handle vases, a pair of cut glass scent bottles, a pair of china candlesticks, and extinguishers and stand
1339  A painted and gilt china inkstand, leather stationary case and blotter
1340

MAY ROOM.

1341  A 4-ft. walnut Parisian bedstead, and a 3-ft 6-in. mattress to fit, covered in tick
1342  A 3-ft. 6-in. wool and hair mattress covered in plaid and a feather bolster and pillow
1343  Three blankets and a Marseilles quilt
1344  A 3-ft. 2-in. walnut dressing table with 3 drawers, on spiral supports, and a dressing glass 16-in. by 15-in. in mahogany frame
1345  A 2-ft. 9-in. birch washstand with 2 drawers and set of white and pink fittings
1346  A 3-ft. 6-in. walnut chest of 5 drawers
1347  A walnut 3-tier whatnot and a ditto bedside table
A mahogany pedestal chamber cupboard with marble top
The tapestry carpet as planned to room, yards, and a hearthrug
A steel top fender and set of fireirons, a birch towel airer, and a piece of Indian matting
A birch frame easy chair, stuffed and covered in green canvas with extra chintz cover
Two walnut frame chairs with cane backs and seats, a wicker clothes basket and a piece of carpet
A japanned water can, hot water ditto, slop pail, and a japanned hip bath
A pair of bronze candlesticks, a pair of china ditto, a pair of Oriental spill vases
A marble inkstand and cover, 2 envelope cases, 2 blotters and 2 chimney ornaments
A walnut kidney shaped writing table with 2 drawers and slope, with cut ormolu rail, the top covered in green leather

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THE WALPOLE BED ROOM.

A 5-ft. 9-in. enamelled bedstead with canopy, and stuffed head and footboards, and the lined mauve silk furniture to ditto, with cut valance bound with silk gimp, tassels and fringe
A 5-ft. 6-in. spring mattress in tick case
A 5-ft. 9-in. wool and hair mattress
A feather bolster, and two pillows
Four blankets
A circular front walnut washstand with marble top and back, and set of green and white fittings
A 3-ft. 2-in. walnut dressing table with 3 drawers
A 4-ft. 4-in. rosewood chest of drawers with secretaire fittings and marble top
A kidney shape walnut-wood writing table, with 2 drawers, and slope top covered in leather, with cut ormolu rail
A birch occasional table and a mahogany towel airer
A birch pedestal of 7 drawers, with folding stiles
An enamelled chamber cupboard with marble top
A ditto
A birch frame chair, spring stuffed and covered in green canvas, with extra cover
Three birch frame chairs with wicker seats, and a ditto
A japanned hip bath, slop vase, hot and cold water cans
The green ground Brussels carpet, as planned to room, yards
A heathrug, steel top fender, set of fireirons, a brass wire fire guard and a piece of Indian matting
A pair of mauve satin window curtains, lined and bound with silk cord, en suite with bed furniture
A pair of lace ditto
An oval dressing glass, 24-in. X 18-in., carved painted and gilt frame with raised flowers
1379 A pair of china candlesticks, a pair of extinguishers and stand, a spill vase, and a white and gilt waste paper basket
1380 A green border Worcester china plate, an ormolu Wedgwood blotting case, a leather blotter, and a note case

ROOM ADJOINING.

1382 A 2-ft. 4-in. japanned iron French folding bedstead, a straw pallaisse, and a 2-ft. 4-in. flock mattress in bordered tick case
1383 A 3-ft. feather bed in tick case, and a feather bolster and pillow
1384 Three blankets and a Marseilles quilt
1385 A 3-ft. birch washstand, with marble top and back and 2 drawers, and set of green and white fittings
1386 A 3-ft. painted and grained deal dressing table with 2 drawers, a dressing glass, plate 13-in. X 9-in., in mahogany frame, and a birch bidet.
1387 A birch chamber cupboard with marble top
1388 A towel airer, a japanned footbath, and hot and cold water cans, a pair of china candlesticks, 2 extinguishers, and stand
1389 A cast iron fender, set of fireirons, and wire fireguard, and a wicker clothes basket

ROUND DRAWING ROOM

1391 A pair of rich sage green SATIN BROCADE WINDOW CURTAINS, lined and bound with silk gimp with tasseled holders
1392 A pair of Aubusson tapestry window curtains, green ground with bouquets of roses, lined with pink silk and bound with silk cord
1393 The circular bordered rosebud pattern Aubusson carpet as laid to room yards
1394 An old cut brass shaped fender with beaded top, and set of fireirons

An elegant gilt frame DRAWING ROOM SUITE, richly Upholstered in satin brocade, comprising-

A centre ottoman
An S ottoman
A setee
A ditto
An easy chair
A ditto
A ditto
A lady’s chair
Six handsomely carved frame chairs at per chair

AN EBONY AND Buhl PEDESTAL CABINET, with ormolu enrichments and medallions

A DITTO, the companion. — [N.B.- The purchaser of the preceeding lot have the option of taking this lot at the same price.]

A handsome occasional table, decorated in colours and gold, the top covered in green silk velvet

OMISSIONS.

THE GREAT PARLOUR.

A pair of rich blue figured SATIN DAMASK WINDOW CURTAINS, lined and bound with silk gimp and tasseled holders, and the brass cornice pole, ends and rings

A pair of striped rep portiere curtains, bounds with silk cord, and brass pole and rings

A birch frame couch stuffed and covered in grey rep and extra figured cretonne cover

An inlaid walnut 3-tier whatnot

A striped rep portiere curtain and a mahogany folding table

The bordered TURKEY CARPET, 24-ft. x 18-in.

The Brussels carpet in bay, a leather covered hassock, a waste paper basket, and an iron door weight

An old pottery puzzle jug with figure handle

A pair of SQUARE BLUE VASES, with deep blue panels, with designs in relief

A pair of painted china jardinières

A curious old Clock, in the form of a bronze figure of Atlas supporting the globe, on marble and alabaster pedestal, with ormolu figure and ornaments

An antique Byzantine bronze bust of an archbishop on white marble plinth

ORNAMENTS.

A painted and gilt china centre ornament for fruit or flowers, supported by a Parian female group, on richly painted plinth

A ditto, the companion

A pair of 12-in. ormolu candlesticks with wreath festoons

A pair of 10-in. ditto

A Dresden china centre ornament 17-in. high, with basket top supported by Wattreau group with raised flowers

An 8-DAY MANTEL CLOCK in white Dresden case, with figures of nymphs and cupids

A pair of 5-light candelabra en suite

A pair of white Dresden groups, “Leda” and “Esmerelda”

A Sévres china dish painted in flowers, and a Furstenberg plate with medallion of Socrates

A Minton’s china flower stand with figure of Stork, and a ditto with white love birds

276
1418 A pair of Dresden china wall brackets with figures of Cupids, and branches for 6 lights each
1419 A pair of 5-light ormolu bracket candelabra with cut Venetian glass drops
1420 A similar pair
1421 A pair of Parian figures and brackets with figures of children
1422 A china triple flower stand and a painted glass vase
1423

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PASSAGE – BY ANTE ROOM.

1424 The Brussels carpet, as planned to part of passage, and the Aubusson carpet as planned to the remainder yards
1425 A pair of gilt frame occasional chairs
1426 A ditto lot
1427 A Minton’s majolica vase and pedestal, 45 inches high
1428 A circular painting on pottery, “Boy and Goat,” by W.J. COLEMAN, in black and gilt frame
1429 A ditto “Girls Dancing,” in ditto
1430 A gilt wire basket and an oil painting, “Duchess of Devonshire”
1431

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HALL.

1432 A 4-ft. polished oak Gothic hall seat with spiral rails
1433 A barometer and thermometer in polished oak case, by NEGRETTI & ZAMBRA
1434 A carved oak hall chair
1435 An oak umbrella stand, and a small set
1436 A 28-in. MINTON’S majolica vase, ivy leaves in relief, and goat’s head handles, and the pedestal for ditto
1437 A ditto and ditto, the companion
1438 An antique carved and gilt frame, seat stuffed and covered in damask
1439 A Minton’s majolica stand, 30-in. high, dark ground, with leaves and designs in relief
1440 A ditto
1441 A pair of carved painted and gilt ITALIAN FIGURES OF NEGROES bearing dumb waiters
1442 A FINE OLD CARVED OAK COFFER of BELGIAN workmanship, elaborately carved with figures and subjects
1443 A pair of 24-in. Oriental vases
1444 A pair of 15-in. Minton’s vases painted in birds and flowers (1 faulty)
1445 A pair of Minton’s MAJOLICA STANDS in the form of buffalo horns, and ornamented dial in a finely carved oak upright case
1446  A VERY FINE OLD ITALIAN EBONY AND MARQUETERIE TABLE, on twisted pillar supports
1447  A cocoanut mat, a bordered ditto, an iron scraper, a hand-bell, and an oak letter box
1448  An antique carved tinted marble bust of a youth
1449  A walnut occasional table on carved pillar and claw
1450  Two pairs of crimson rep curtains, and a birch pole, cornice, ends and rings
1451  Five bordered mats
1452  A mediaeval pattern hall chandelier, richly painted and gilt
1453  A mediaeval 6-light GASALIER, with extra length of tubing
1454  Two painted jardinières and stands, and a camp bedstead and sundries in cupboard
1455  Two fine old Oriental china dishes
1456  A pair of 22-in. old Nankin china blue and white dishes
1457
1458
1459

END OF SEVENTH DAY'S SALE.
EIGHTH DAY’S SALE.
ON THURSDAY, AUGUST 2ND, 1883
At Twelve for One O’clock Precisely.

CATALOGUE

WEST WING.

GROUND FLOOR

No.9 BED ROOM.

1460 A 3-ft. japanned iron French bedstead, straw paillasses, and a 3-ft. 6-in. hair mattress in bordered tick case
1461 A feather bolster and pillow, and a coloured counterpane
1462 A 3-ft. 6-in. japanned iron French bedstead, straw paillasses, and a 3-ft. 6-in. wool mattress in bordered tick case
1463 A feather bolster, ditto pillow, 2 blankets, and a Marseilles quilt
1464 A 3-ft. japanned iron French bedstead, a straw paillasses, and a hair mattress in bordered tick case
1465 A feather bolster and ditto pillow, 3 blankets, and a coloured counterpane
1466 A 3-ft. painted and grained chest of 5 drawers
1467 A 3-ft. 6-in. painted and grained chest of 4 long drawers
1468 A 3-ft. 3-in. japanned ditto
1469 A 3-ft. ditto
1470 A 3-ft. birch French bedstead and a flock mattress to ditto
1471 A 3-ft. 3-in. hair mattress in bordered tick case
1472 A birch frame shaving case and a japanned pedestal washstand and fittings
1473 A ditto lot
1474 A japanned pedestal washstand and fittings and a dressing glass in birch frame 15-in. X 10-in.
1475 A ditto pedestal washstand, a japanned footbath, 3 towel airers, and 3 cane-seat chairs
1476 The Brussels carpet as planned to room…..yards
1477 A brass top fender and set of fireirons, wire fireguard, and a set of mahogany steps forming table
1478 A 3-ft. japanned iron bedstead, a straw paillasses, flock mattress with bordered tick case, feather bolster and pillow
1479 A mahogany folding clothes horse, and 2 birch boot jacks
1480
WEST WING.

FIRST FLOOR
No. 11 BED ROOM.

1481 A 6-ft. polished oak Arabian bedstead with carved panelled footboard and chintz furniture, and a straw paillase
1482 A 6-ft. hair mattress in bordered twill case
1483 A ditto in ditto
1484 A down bolster and 2 ditto pillows
1485 Three blankets
1486 A 5-ft. 3-in. polished oak washstand with 2 drawers and marble top, on carved supports
1487 The white with blue border and flower patter china fittings to ditto, japanned slop vase, foot bath, water can, and small ditto
1488 A 4-ft. 3-in. polished oak hanging wardrobe with interior fittings, enclosed by pair of folding doors with plate-glass panels
1489 A shaped deal dressing table, and chintz covering to ditto, a pair of lined chintz window curtains, and a birch pole cornice, ends and rings
1490 An oval dressing glass, 37-in. X 19-in., in carved and gilt frame, with figures of “Boys"
1491 A kidney shaped birch writing table with drawer, covered in morocco, by GILLOW
1492 A birch chamber cupboard with marble top
1493 A ditto
1494 Three carved birch chairs with can seats, and a birch bedside table
1495 A birch towel airer and a ditto bidet and liner
1496 A birch 3-tier whatnot
1497 A painted fire screen with blue silk banner
1498 A birch frame couch, spring stuffed and covered in canvas, with extra chintz cover and pillow
1499 A ditto easy chair en suite and worked cushion
1500 The blue ground Brussels carpet as planned to room, about 34 yards
1501 A hearthrug, a fender and set of fireirons, and a brass wire fire guard
1502 A japanned hip bath
1503 A pair of painted French china toilet trays and a pair of ormulu mounted scent bottles
1504 A pair of French figures, “Boy and Girl,” and 2 china candlesticks
1505 A painted china inkstand, a ditto candlestick, and a pair of hand painted face screens
1506 An 8-day Louis XIV. mantel clock by RAINGO Freres, in tortoiseshell and buhl case, with ormulu enrichments and figure of Cupid, under glass shade on stand
1507 A pair of Oriental vases
1508 A chimney glass in gilt frame
1509 A fine old tulip-wood and rosewood shaped front CHEST OF DRAWERS, with ormulu handles and enrichments, and Sienna marble top
The crimson ground Brussels carpet as planned to passage and stairs, about 70 yards
Two pairs of figured rep curtains
A ditto lot
A ditto lot
A ditto lot
Three pairs ditto
Four skin mats
A ditto lot
A ditto lot
Three ditto
A Reads patent fire extinguisher
A 4-ft. mahogany wardrobe, fitted inside with 2 drawers, sliding try shelves and dress
pegs, and enclosed by pair of folding doors with silk panels

A walnut circular-front washstand with carved supports, marble top, and set of
fittings,
A 3-ft. 6-in. walnut dresser of 5 drawers
A 3-ft. 6-in. walnut dressing table with drawers, on spiral supports, and a dressing
glass, 15-in. X 11-in., in mahogany frame
A walnut cupboard with marble top
A walnut towel airer and 3 ditto frame chairs with wicker seats
A fine old tulip-wood and MARQUETERIE WRITING TABLE, with drawer, on taper legs, the
top covered in leather, with cut ormolu rail and enrichments
A birch frame easy chair, spring stuffed, and covered in green rep
A japanned hip bath, a cast iron fender, set of fireirons, and a wire fireguard
The red ground Brussels carpet as planned to room yards, and a hearthrug
A pair of brass candlesticks, an extinguisher and stand, a painted china inkstand, and an
envelope case and blotter
A pair of lined chintz window curtains, brass cornice pole ends, and rings

BED ROOM ADJOINING
1537 A 3-ft. brass French bedstead, the lined chintz furniture to ditto, and a straw paillasse
1538 A hair mattress in bordered twill case
1539 A ditto
1540 A feather bolster and pillow
1541 Three blankets and a Marseille quilt
1542 A 2-ft. 6-in. mahogany washstand with marble top and 2 drawers, and a set of white and green border fittings
1543 A japanned slop vase and 3 water cans, and a japanned hip bath
1544 A walnut chamber cupboard with marble top
1545 A mahogany ditto
1546 A 3-ft. 6-in. mahogany dressing table with 2 drawers
1547 A dressing glass in mahogany frame, plate 15-in X 12-in., a birch towel airer and a mahogany chair with cane seat
1548 A 3-ft. mahogany chest of 4 drawers
1549 A walnut frame easy chair stuffed and covered in amber satin with extra chintz cover
1550 A ditto stuffed and covered in canvas with extra cover
1551 A birch frame ditto, spring stuffed, and covered in crimson cloth with worked seat
1552 Three walnut frame chairs with cane seats, and a blue cloth table cover with silk border
1553 The Brussels carpet as planned to room, yards, and a hearthrug
1554 Four dwarf muslin curtains, a piece of Indian matting, 2 china candlesticks, and an envelope case and blotter, a cast fender with steel top, set of fire irons, and a wire fire guard
1555 A chimney glass in gilt frame, plate 60-in. X 31-in.
1556 A handsome japan lacquer writing desk
1557 Three pairs of chintz window curtains lined and bound, and a brass cornice pole, ends and rings
1558  

GREEN BED ROOM.

1559 A 3-ft. brass French bedstead, a 3-ft. spring and hair stuffed mattress in striped case, and the lined tapestry furniture
1560 A 3-ft. wool mattress in striped case, a feather bolster and pillow
1561 Three blankets and a Marseilles quilt
1562 A 3-ft. 6-in. walnut chest of 5 drawers
1563 A circular front walnut washstand with marble top
1564 A mahogany bidet and liner, and a japanned slop vase, a cold-water can, and a hot-water ditto
1565 A 3-ft. 3-in. walnut dressing table with 3 drawers, on spiral supports
1566 A walnut occasional table on carved supports and stretcher

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1567 A walnut-wood 3-tier whatnot
1568 A walnut chamber cupboard with marble top and birch airer
1569 A birch frame easy chair, spring seat stuffed and covered in blue canvas, with cretonne cover
1570 A walnut frame arm chair with cane seat
1571 A dressing glass in walnut frame, plate 19-in. X 15-in.
1572 The Brussels carpet as planned to room, 20 yards
1573 Cast iron fender, a set of fireirons, a brass wire fire guard, and a piece of Indian matting
1574 A pair of hand screens painted in flowers &c
1575 A pair of china candlesticks, extinguishers and stand, an inkstand, spill vase, pin tray, a writing and note case
1576 A pair of tapestry window curtains lined and bound, brass cornice pole, ends and rings
1577
1578

DRESSING ROOM

1579 The blue ground Brussels carpet as planned to room, yards
1580 A steel-top fender, set of fireirons and a brass wire fireguard
1581 A birch occasional table on spiral supports
1582 A birch chamber cupboard, and a birch bedside table, on spiral pillar, with candle sconce
1583 A birch 3-tier whatnot with reeded supports
1584 A birch frame easy chair spring stuffed and covered in canvas, with 2 extra chintz covers
1585 A carved walnut prie Dieu chair with crimson velvet seat
1586 A birch frame chair with wicker seat, 2 smaller ditto, and an old mahogany frame stool
1587 A papered folding screen with brass handles
1588 A CONSOLE GLASS 80-in. X 60-in. in carved and Gothic gilt frame, with candle sconces at side
1589 An arched head glass for angle in gilt frame, plate 74-in. X 18-in.
1590 A ditto
1591 Three pairs of chintz window curtains, lined and bound with silk cord and tassel holders, and 3 brass cornice poles, ends and rings
1592 An 8-DAY CLOCK in handsome ormolu case with chased leaves, surmounted by a vase, by Raingo, Freres, Paris
1593 A china inkstand, a pin tray, 2 toilet trays and ring stand, note case and blotter
1594 A pair of china bottles, and a parian figure of Ariagne
1595 Two Parian figures, 2 spill vases, a small Dresden figure forming bell, and a pair of ormolu candlesticks
1596

283
The green leaf-pattern Brussels carpet as planned to room and stairs, yards
A japanned hip bath, cold and hot water cans, a high brass wire fender and set of fireirons
THE LIBRARY.

1599 The crimson ground Brussels carpet as planned in room yards
1600 A 7-ft. Axminster hearthrug
1601 A Berlin black fender mounted in ormolu, with standards, a set of fire-irons, and a brass wire fireguard
1602 An octagonal POLISHED OAK LIBRARY TABLE, the top covered in green morocco, embossed ad gilt
1603 A green and gold embroidered cover to ditto
1604 A shaped polished oak table with ebony edges, on cluster pillar legs, with fretwork angles
1605 A ditto
1606 A polished oak 3-tier whatnot with carved supports
1607 A ditto
1608 A 4-ft. 3-in. carved POLLARD OAK SOFA TABLE, of Gothic design, with twisted pillars and stretcher

A birch frame suite, covered in rich dark green satin damask, bound with silk cord, with two sets of extra chintz cases, comprising -

1609 A centre ottoman
1610 A 3-ft. 6-in. settee
1611 A ditto
1612 An easy chair
1613 A ditto
1614 A ditto
1615 A ditto
1616 A ditto
1617 A lady’s chair
1618 A ditto
1619 Six Gothic pattern frame chairs at per chair
1620 A square ottoman, with top covered in Berlin work, with silk cords and tassels
1621 A 7-ft. 6-in. settee, stuffed seat and back covered in rich figured tapestry, with silk gimp borders and 2 extra chintz cases
1622 A pair of elegant tripod 6-light candelabra with, fluted pillars, lion’s paw feet and claws, surmounted by dance in figures
1623 An 8-DAY TIMEPIECE in handsome ormulu and oxidized case with figures of boys, and a stand for ditto
1624 A tortoiseshell and buhl inkstand with cut glass bottles
1625 A buhl paper weight, 2 ditto candlesticks, and a ditto wafer box
1626 A curious antique gilt bronze crucifix with marble plinth
1627 An Oriental china card dish mounted in ormulu, and 2 enamelled spill cases
1628 A pair of china flower pots and a Parian card tray
A stereoscope and slide and 2 envelope cases
Two footstools covered in leather and 2 waste paper baskets
A library ladder and an easel
An antique bronze medallion of Louis XV. Of France, and on the reverse his Queen, 1499
A pair of ormolu medallions in frames

The crimson ground Brussels carpet as planned to upper and first landing, and the 5/4 stair carpet to first floor
The ditto to ground floor, and the ditto stair carpet
The drugget over ditto, and 33 brass stair rods
An old marqueterie jardinère, with cabriole legs and ormolu mounts and lid
A ditto, the companion

The crimson ground Brussels carpet as planned to passage, about 76 yards
Two oak frame hall seats, stuffed and covered in stamped leather, with brass nails
Two ditto chairs at per chair
Two ditto
Three ditto
Three birch frame rout seats, covered in crimson stamped velvet
A ditto lot
A ditto lot
A ditto lot
A basket work garden canopy seat, loose cushion
Two smaller ditto
Two can garden chairs
A large cocoanut mat, 2 skin ditto, and a piece of matting
Five bordered cocoanut mats
Two inlaid Japanese cabinets
A shaped deal table
A pair of crimson velvet curtains with gilt wire hangings and holders

STABLE.

AN ANTIQUE CARVED OAK SETTEE
A ditto
A ditto
A ditto
A ditto
A pair of ditto chairs
A ditto lot
A ditto lot
1667  A ditto lot
1668  A pair of ditto pillar and claw tables with octagon tops
1669  A ditto lot
1670  A French game, “La Grenouille”
1671  A magic lantern and box of slides, and a camera obscura
1672  Six蓄电池es and a race board
1673  Two camp stools, a folding chair, and a mahogany game board
1674  A game, “Jack’s Alive,” in box
1675  A race game, and a crossbow and target
1676  A mahogany game board with ivory pegs and rings
1677  A game with mahogany folding table and brass weights
1678  A set of table croquet in mahogany box, and mahogany board for ditto
1679  Two gilt wire hanging flower baskets and liners, a white and gold wicker basket, 2 rustic brackets and a plaster ditto
1680  A carved Italian agate marble vase and stand
1681
1682
1683

END OF EIGHTH DAY’S SALE.

NINTH DAY’S SALE.

ON FRIDAY, AUGUST 3RD, 1883

At Twelve for One O’clock Precisely.

CATALOGUE

STABLE YARD

COACHMEN’S ROOMS

RIGHT HAND ROOM.

1684  A 3-ft. 6-in. japanned iron half-tester bedstead with chintz furniture and straw paillasses
1685  A wool mattress in bordered tick case and a wool and hair ditto
1686  A feather bolster and pillow, 3 blankets, and a knotted quilt
1687  A 3-ft. 6-in. japanned chest of 5 drawers
1688  A 3-ft 6-in. ditto dressing table with 2 drawers, and a dressing glass 14-in. X 10-in., in mahogany frame
1689  A 2-ft. 6-in. japanned washstand, 9 pieces of blue and white fittings, Queen’s ware footpan, water bottle and tumbler, a japanned towel airer, and 2 birch chairs with cane seats
1690  An oak pillar and claw table
1691 The tapestry carpet about 15 yards, a hearthrug, a cast iron fender, set of fireirons, and wire fire guard

1692 MIDDLE ROOM.
1693 A 5-ft. japanned iron French bedstead and a 5-ft. wool mattress in bordered tick case
1694 A 5-ft. 6-in. wool mattress in bordered tick case
1695 A feather bolster, 2 pillow, and a blanket
1696 A 3-ft. 6-in. japanned dressing table with drawer, dressing glass 11-in. X 8-in. in mahogany frame, and a 3-ft. japanned washstand with 2 drawers and fittings
1697 A 4-ft. old wainscot oak tallboy chest of 5 drawers
1698 A 3-ft. stained chest of drawers, and a birch pillar and claw table with deal top
1699 The crimson ground Brussels carpet as planned to room, 30 yards
1700 Four birch frame chairs with cane seats, a japanned towel airer, a hearthrug, and a wire fender and set of fireirons

LEFT-HAND ROOM.
1701 A 3-ft. japanned iron half-tester bedstead and a straw paillasse
1702 A 3-ft. flock mattress inbordered tick case, and a 3-ft. 6-in. wool and hair ditto in ditto
1703 A feather bolster and pillow, 3 blankets, and a coloured counterpane
1704 A 3-ft. japanned iron stump bedstead, straw paillasse, and a 3-ft. 6-in. wool mattress in bordered tick case
1705 A feather bolster and pillow, 3 blankets, and a coloured counterpane
1706 A 3-ft. 6-in. japanned chest of 5 drawers
1707 A 3-ft. 7-in. wainscot oak chest of 5 drawers
1708 A 3-ft. deal dressing table, a dressing glass in mahogany frame, plate 11-in. X 8-in., a japanned iron pedestal washstand and fittings, and a ditto bath
1709 Four chairs with cane seats, a ditto with wooden seat, a japanned towel airer, 3 pieces of Kidderminster carpet, a hearthrug, brass wire fender and fireirons, and a mahogany boot jack.
1710

PASSAGE.
1711 A 3-ft. mahogany table with drawer, and 4 bordered mats

Rooms over Harness Room
LEFT FRONT ROOM
1712 A 3-ft. japanned iron French bedstead, a straw paillasse, and a 3-ft. flock mattress in bordered tick case
1713 A 3-ft. hair ditto in ditto, a feather bolster, a pillow, 3 blankets, and a knotted counterpane
1714 A 3-ft. stained chest of 4 drawers, and a dressing glass in mahogany frame, plate 13-in. X 9-in.
1715 A japanned washstand and fittings, a painted towel airer, 2 chairs with cane seats, and a Brussels carpet, yards
1716 A
ROOM ADJOINING.

1717 A 3-ft. 6-in. painted bedstead and straw paillasse, and a flock mattress in bordered tick case
1718 A 3-ft. 6-in. hair mattress in bordered tick case, a bolster and pillow, 3 blankets, and a knotted counterpane
1719 A 3-ft. 6-in. painted chest of 5 drawers, and a dressing glass 15-in. X 10-in., in mahogany frame
1720 A japanned washstand and set of fittings, a ditto towel airer, 2 chairs with cane seats, a piece of carpet and a fender
1721

RIGHT-HAND ROOM.

1722 A 3-ft. japanned iron half-tester bedstead, a straw paillasse, and a 2-ft. 6-in. hair mattress in bordered tick case
1723 A feather bolster and pillow, 3 blankets, and a coloured counterpane
1724 A 3-ft. japanned iron French bedstead, a straw paillasse, and a wool mattress in bordered tick case
1725 A feather bolster and pillow, 3 blankets and a counterpane
1726 A 3-ft. birch chest of 4 drawers
1727 A 2-ft. 9-in. painted chest of 4 drawers, a dressing glass, 12-in. X 9-in., in mahogany frame, a towel airer, and a japanned camp washstand and fittings
1728 A japanned camp washstand and fittings, a towel airer, 2 brich chairs with cane seats, a dressing glass in mahogany frame, plate 12-in X 9-in., and 2 pieces of Dutch carpet
1729

ROOM UP STAIRS.

1730 A 3-ft. japanned iron French bedstead a straw paillasse and a hair mattress in bordered tick case
1731 A wool and hair bolster and pillow, 3 blankets and a knotted counterpane
1732 A 3-ft. japanned iron French bedstead, a straw paillasse, and a flock mattress in bordered tick case, a coloured counterpane, and a feather bolster and pillow
1733 A 3-ft. japanned iron French bedstead, a folding straw paillasse, and a wool mattress in bordered tick case
1734 A feather bolster and pillow, 3 blankets and knotted counterpane
1735 A 3-ft. folding iron bedstead, straw paillasse, and a wool and hair mattress in bordered tick case
1736 A wool and hair bolster and pillow, 3 blankets and knotted counterpane
1737 A 3-ft. 6-in. painted chest of 5 drawers, and a japanned iron pedestal washstand and fittings
1738 A 3-ft. painted and grained chest of 4 drawers, and a japanned iron pedestal washstand and fittings
1739 A ditto pedestal washstand and fittings, 2 birch chairs with cane seats, and 3 pieces of felt carpet
1740
1741
END ROOM.

1742 A 3-ft. japanned iron French bedstead, folding straw paillasse, and a wool mattress in bordered tick case
1743 A feather bolster and pillow, 3 blankets, and a cotton counterpane
1744 A 3-ft. japanned iron French bedstead, folding paillasse, and a wool mattress in bordered tick case
1745 A feather bolster and pillow, 3 blankets, and a cotton counterpane
1746 A 3-ft. japanned iron stump bedstead, folding straw paillasse, and wool mattress in bordered tick case
1747 A hair and wool bolster, feather pillow, 2 blankets, a cotton coverlet, and a japanned pedestal washstand and fittings
1748 A 3-ft. 5-in. wainscot chest of 5 drawers
1749 A 3-ft. 5-in. mahogany ditto, a dressing glass in stained frame, plate 23-in. X 14-in., and a piece of Dutch carpet
1750 A 3-ft. 4-in. ditto secretaire chest of 4 drawers, fitted inside with pigeon-holes and drawers
1751 A box of blue and white tiles, and 2 boxes of white ditto
1752 100 8-in. Minton tiles
1753 A

WAITER’S ROOM.

1754 A 3-ft. japanned iron tester bedstead, a spring mattress in plaid case, and the chintz furniture
1755 A 3-ft. 9-in. wool and hair mattress in striped tick case, feather bolster, and pillow
1756 Three blankets and Marseilles quilt
1757 A 3-ft. 6-in. japanned iron tester bedstead, spring mattress in tick case, and chintz furniture
1758 A 3-ft. 6-in. japanned iron tester bedstead, spring mattress in tick case, and chintz furniture
1759 A feather bolster and 2 pillows
1760 A wool mattress in striped bordered tick case
1761 A feather bolster and pillow, 3 blankets, and a Marseilles quilt
1762 A 3-ft. 6-in. japanned iron tester bedstead and chintz furniture a spring mattress in tick case
1763 A spring mattress in tick case
1764 A wool and hair mattress in bordered tick case, feather bolster and pillow
1765 A 2-ft. japanned iron folding chair bedstead, and the hair mattress in ditto
1766 A 3-ft. 6-in. painted chest of 5 drawers
1767 A 3-ft. painted and grained washstand with 2 drawers
1768 A 2-ft. 6-in. ditto washstand and set of fittings, a painted towel airer, and a grained ditto
1769 A 3-ft. 6-in. painted and grained dressing table with drawer, a dressing glass, 13-in. X 9-in., in mahogany frame
1770 A painted and grained chamber cupboard, and a dressing glass, 13-in. X 9-in. in mahogany frame
1771 A mahogany occasional table with dresser
1772 Five birch frame chairs with cane seats, and a painted and grained ditto with ditto
1773 A blue ground felt carpet and a hearthrug
1774 A buff ground Brussels carpet and hearthrug
1775 Two cast-iron fenders, set of fireirons, 2 wire fireguards, and an iron fender
1776 A chimney glass in maple frame, plate 30-in. X 24-in.
1777 A pair of lined chintz window curtains and a folding screen

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VALET’S ROOM.

1779 A 3-ft. 6-in. japanned French iron bedstead and straw paillasse
1780 A 3-ft. hair mattress in bordered tick case
1781 A 3-ft. 3-in. wool and hair mattress in bordered plaid case
1782 A feather bolster and pillow
1783 Three blankets and a coloured counterpane
1784 A 3-ft. 6-in. painted deal chest of 5 drawers
1785 A 3-ft. 6-in. birch dressing table with 2 drawers
1786 A mahogany frame easy chair, covered in red canvas, with extra cover
1787 A cast-iron fender, set of fireirons, wire fire guard, a birch bootjack, waste paper
   basket, clothes basket, and a mahogany towel airer
1788 A CHUBB’s patent fireproof safe 18-in. X 18-in. X 24-in., with deal case, covered in
   oilskin
1789 An 8-day American clock in mahogany case
1790 A plaster figure of a boar with a marble paper weight
1791 The Brussels carpet as planned to room
1792

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KITCHEN.

1793 An 11-ft. stout deal kitchen table with 4 drawer and oak top
1794 Small deal table with falling flap and two 11-ft. standing boards
1795 A 6-ft. 6-in. painted and grained meat screen lined with zinc, on castors
1796 Three Windsor chairs, a stool, a coal bin, 3 cocoanut mats, folding deal clothes horse,
   and a cast-iron fender and set of fireirons
1797 Small set of deal steps, a 12-stepladder, and a salt box
1798 Eleven hair and wire sieves and 5 deal strining frames
1799 An 8-day dial in ebonized case, bu COLLIN
1800

COPPERS

1801 A 17-in stock-pot with lid and tap, and strainer
1802 A 16-in. ditto and ditto
1803 A 14-in. ditto and ditto
1804 A 11 ¾ -in. ditto and ditto
1805 A 24-in. turbot kettle with lid and strainer
1806 An 18-in. fish kettle with strainer and copper top
1807 A 16-in. brazier
1808 A 13-in. fish kettle with strainer and lid, and a 10-in. oval saucepan and lid
1809 A large saucepan and steamer
1810 Three saucepans and lids, 11-in., and 12-in.
1811 Three saucepans
1812 Four ditto and lids, two 6 ½ -in., 5 ½ -in. and 4 ½ in.
1813 A copper preserving pan with handle, and a saucepan with lid and handle
1814 Two copper joint dishes with lips
1815 Seven baking sheets
1816 Three cutlet pans
1817 Three ditto
1818 Three ditto
1819 A set of 12 tinned bain marie pots and lids
1820 A set of 4 jugs tinned inside
1821 Four large moulds
1822 Four smaller ditto
1823 A 27-in. copper ditto
1824 Seven ditto
1825 Six ice pudding moulds and lid
1826 Five ditto
1827 THIRTY-FIVE CUT MOULDS
1828 Two dozen fluted ditto, and 8 ditto patty pans
1829 Twenty-three thimble ditto and 3 shell moulds
1830 Two copper kettles
1831 Two ditto
1832 Two ditto
1833 A 27-in. copper pan
1834 Large coal scuttle and scoop
1835 Two ditto and ditto
1836 Two ditto with scoops
1837 Five tinned molds
1838 Three ditto and 5 lids
1839 Six ladles with iron handles, a fish slice, and a large soup ladle
1840 A pair of sugar nippers, 10 wooden trivets, a stand, 9 wooden ladles, 5 vegetable cutters, and a quantity of sundries
1841 Three ice freezers and a spoon
1842 Six pewter dishes and 28 plates
1843 A tin hanger, 4 whisks, 23 moulds, 2 pine moulds, 2 pine moulds, 7 tins, a funnel, 4 strainers, and 42 paste cutters
1844
1845

SCULLERY.

1846 A 3-ft. deal table, a jelly strainer, frame, and five standing boards with marble top
1847  Eight spits and wheels
1848  Three iron boilers and strainers, an iron stand, 5 baking sheets, a colander, 3 strainers, meat fork, frying pan, and 12 skewers
1849  Two galvanized washing tubs, 2 wooden pails, small ditto glass tub, and 5 tin dish covers
1850  A large basting stand and 4 ladles
1851
1852  A 5-ft. 3-in. deal pastry table with marble top
1853  A 3-ft. 9-in. painted refrigerator with drawer
1854  A large pasteboard fitted to window, 2 smaller ditto and roller, a flour tub and 2 stools
1855  Three pasteboards, 3 trays with divisions, 4 sieves, and 4 stands
1856  Four pasteboards, 7 sieves, and an egg basket
1857  Two tin boxes and moulds, 4 sponge cake moulds, and a quantity of pasty cutters
1858  A tin paste strainer, 3 pie mould, 4 box moulds, 2 roll tins and sundries
1859  Twenty-two silvered glass ditto and 5 plain ditto
1860  Twenty-one lipped glass candle sconce
1861  Sixty-one plain glass candle sconce
1862  100 moulded glass candle sconces
1863  114 moulded glass candle sconces
1864  A pair of white glass jugs and 6 water bottles
1865  Seven pans, 3 dishes, 4 plates, teapot, 30 pieces of crockery various
1866  Three large bread pans and lids, salt box and lid, seven jars and lids
1867
1868  A large chopping block
1869  Two sieve stands, a small set of steps, 2 pasteboards, a standing board, 3 deal trays
1870  Three large earthenware pans and 2 white ditto
1871  A set of scales and weights, and 3 earthenware pans

**PANTRY.**
1872  A 7-ft. deal table with 2 drawers and flap at end
1873  Two deal stools, 2 glass tubes, and a chair with can seat

**LARDER.**
1874  A painted and grained deal table
1875  A mahogany occasional table
1876  Two mahogany butler’s trays and stands
1877  Six knife boxes
1878  A butler’s stand, 2 wine baskets, a wooden bowl, and a mahogany
1879  A gong and stick
1880  Cast-iron fender and set of fireirons
1881  Two large white ware jugs, 3 two-gallon jars, tin coffee pot, strainer, metal water bottle, ditto can, ditto ice freezer, a ditto and pail, and spoon
1882
<table>
<thead>
<tr>
<th>Year</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1883</td>
<td>Painted and grained deal chamber cupboard, pieces of Brussels carpet and mat</td>
</tr>
<tr>
<td>1884</td>
<td>Six brass lamps, and 16 japanned ditto</td>
</tr>
<tr>
<td>1885</td>
<td>Four wooden pails, 2 kettles, and a saucepan, a wooden bowl, a tin knife box, and a small wooden clothes horse</td>
</tr>
<tr>
<td>1886</td>
<td>A Turk’s head broom, 2 carpet ditto, 2 banister brushes, 2 hearth brushes, water can, deal clothes horse, housemaid’s box and contents, dust pan, and brush</td>
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<tr>
<td>1887</td>
<td>A copper warming pan, a wicker basket, and a pail</td>
</tr>
<tr>
<td>1888</td>
<td></td>
</tr>
<tr>
<td>1889</td>
<td>An 11-ft. stout deal table with 3 drawers</td>
</tr>
<tr>
<td>1890</td>
<td>A mahogany commode</td>
</tr>
<tr>
<td>1891</td>
<td>A pair of 11-tread folding steps and a 7-tread ditto</td>
</tr>
<tr>
<td>1892</td>
<td>A 9-ft. deal table and knife board</td>
</tr>
<tr>
<td>1893</td>
<td>Three iron charcoal stoves, a hearth stone with handle, 2 polishing brushes and ditto, 2 pails, a can, a hanging glass, and bowl</td>
</tr>
<tr>
<td>1894</td>
<td></td>
</tr>
<tr>
<td>1895</td>
<td>Two marble mortars and stands, and a pestle</td>
</tr>
<tr>
<td>1896</td>
<td>Two biscuit moulds, 3 trivets, a rolling pin, a bowl, a cocoa-nut mat, 2 oven irons, and 6 moulds</td>
</tr>
<tr>
<td>1897</td>
<td></td>
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<td>1898</td>
<td></td>
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<td>1899</td>
<td></td>
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</tbody>
</table>

END OF NINTH DAY’S SALE

TENTH DAY’S SALE.
ON SATURDAY, AUGUST 4TH, 1883
At Twelve for One O’clock Precisely.

GARDENER’S COTTAGE

LEFT-HAND ROOM.

1900 | A 4-ft. 6-in. japanned iron half-tester bedstead, and a straw paillasse |
1901 A 4-ft. 6-in. japanned iron French bedstead, straw paillasse, and a coca fibre and wool mattress in bordered tick case

1902 A 4-ft. japanned hanging wardrobe, fitted inside with dress pegs, and enclosed by pair of folding panelled doors, with drawer under

1903 A 3-ft. japanned dressing table with drawer, a 1-ft. 7-in. ditto washstand with drawer, and a japanned towel airer

1904 A 2-ft. 10-in. mahogany cheffonier with drawer, fitted inside with shelf, and enclosed by pair of panelled doors

1905 A mahogany Pembroke table

1906 Six Windsor chairs and an arm ditto, a meat safe with perforated zinc panels, and 2 lamps

1907

RIGHT-HAND ROOM.

1908 A 3-ft. japanned iron French bedstead and straw paillasse, a wool mattress and a wool and hair ditto in bordered tick case

1909 A feather bolster and pillow, 2 blankets, and a cotton coverlet

1910 A 3-ft. japanned half-tester bedstead, a straw paillasse, a 3-ft. hair mattress in bordered tick case, and a 3-ft. 6-in. wool ditto

1911 A feather bolster and pillow, 3 blankets, and a cotton coverlet

1912 A 3-ft. 6-in. secretaire bookcase, the upper part fitted with shelves and enclosed by brass wire panelled doors, the lower part with shelf enclosed by a pair of folding panelled doors

1913 A 4-ft. painted deal wardrobe fitted inside with shelves and pegs and enclosed by pair of folding panelled doors

1914 A 2-ft. 9-in. japanned dressing table with drawers, a ditto towel airer, a japanned pedestal washstand and fittings, and 2 birch chairs with cane seats

1915 A 3-ft. 6-in. deal table with drawer, japanned iron pedestal washstand and fittings, and 3 pieces of Brussels carpet

1916 Four Windsor chairs and 2 arm ditto

1917 Three painted frame chairs, cast iron fender, an iron boiler, 2 saucepans and lids, frying pan, kettle, baking sheet, coffee pot, teapot, zinc pail, tin can and lid, 2 tin candlesticks, earthenware bread pan and cover and 21 pieces of crockery

1918

1919

LAUNDRY.

1920 A 3-ft. 6-in. japanned iron tester bedstead, with chintz furniture, and a hair mattress in bordered tick case

1921 A feather bed in tick case

1922 A feather bolster and pillow, 4 blankets, and a knotted counterpane

1923 A 3-ft. 6-in. japanned iron tester bedstead, with chintz furniture, and a hair mattress in bordered tick case

1924 A feather bed in tick case
1925 A feather bolster and pillow, 4 blankets, and a knotted counterpane
1926 A 3-ft. 6-in. japanned dressing table with 2 drawers, a 2-ft. 6-in. ditto washstand and fittings, and a dressing glass in mahogany frame, plate 11-in. X 8-in.
1927 A 3-ft. 6-in. japanned dressing table with 2 drawers, a 2-ft. 6-in. washstand and fittings, and a dressing glass in birch frame, plate 13-in. X 9-in.
1928 A 2-ft. japanned washstand and fittings, a towel airer, and a birch lady’s frame chair, stuffed and covered in canvas
1929 A 3-ft. japanned chest of 5 drawers
1930 A ditto
1931 Four birch frames chairs with cane seats, a towel airer, a piece of Kidderminster carpet, and a hearthrug
1932 Three birch frame chairs with cane seats, a brass perforated fender and set of fireirons, and a tapestry carpet, yards
1933 Three birch frame chairs, the green ground Kidderminster carpet, yards, a hearthrug, and a cast iron fender and set of fireirons
1934 A 3-ft. 6-in. mahogany Pembroke table with drawer
1935 A 3-ft. 6-in. ditto and ditto stool
1936 An oak circular pillar and claw table a deal form, a cast-iron fender and fireirons, 2 hearthrugs, and an American clock
1937 A cocoa-nut mat, Windsor chair, 4 iron saucepans and lids, 2 ditto kettles, a colander, frying pan, 2 coffee pans, 2 gridirons, brass bottle jack, coal scuttle, and 2 iron fire guards
1938 A copper preserving pan, and 2 ditto saucepans
1930* Six flat irons and a stand, and 5 pairs of goffering irons
1931* Six ditto and 9 ironing implements
1932* Seven ditto, and 2 stands
1933* Two 3-fold linen horses, and a 2-fold ditto
1934* A 3-fold ditto, a 2-fold ditto, and an ironing board and 3 stools
1935* An ironing board, 2 trestles, 3 scrubbing boards, and 6 washing baskets
1936* A 6-FT. 6-IN. BAKER’S PATENT MANGLE
1937*
1938* A 21-ft, stout deal dresser with 7 drawer
1939* A 7-ft. ditto with 2 drawers
1939 A deal coal box, 4 tin candlesticks, 5 tin bracket lamps, and 2 tin cans
1940 Three glazed earthenware pans, japanned tea tray, 2 past boards, a rolling pin, 3 knives and forks, cruet frame, teapot, 2 jugs, 2 jars, water bottle, 2 tumblers, wine glass, salt cellar, and 45 pieces of crockery (various)
1941 Six ironing blankets, a curtain, 15 brass stair rods, a table cover, and a pair of muslin curtains
1942

WASH-HOUSE.

1943 A patent wringing machine with pair of 25-in. rollers, in cast iron frame with box
1944 A large iron-bound rinsing tub, 37 inches in diameter
1945  A laundry barrow
1946
1947

DAIRY.

1948  A 3-ft. 6-in. painted table with marble top, on pillar and feet
1949  A wooden churn and stand
1950  A small hand churn and a ditto model
1951  A pink glass basket vase with rod
1952  A ditto
1953  A ditto
1954  A ditto lamp
1955  Four white tipped milk pans with flower border
1956  Four ditto
1957  Four ditto
1958  Four ditto
1959  Three ditto and 2 glass ditto
1960  Seven glazed earthenware lipped milk pans, and 2 glazed earthenware pans
1961  Four tin milk pails, one with lid
1962  A tin milkpan, 2 skimmers, 3 butter plates, 3 measures (quart, half-pint and gill) 5 milk cans, 2 tin bottles, a funnel and 2 butter boxes
1963  Three leather satchels, wooden platter, a bowl, a lantern, and 3 bracket lamps
1964

STABLES

CLEANING ROOM.

1965  A painted deal harness horse, and 3 wooden pails
1966  Five galvanized pails, and 3 wooden ditto
1967  A chair, a hanging glass, a slate, an enamelled iron pan, a slop pail a gridiron, a frying pan, a colander, a steamer, a hanger, a coal scuttle, a boiler, 3 iron saucepans, and a kettle
1968  A

CARPENTER’S SHOP.

1969  A 9-ft. carpenter’s bench
1970  A ditto
1971  A 5-in. bench vice, and an iron clamp
1972  A stack of useful wood
1973  A stack of useful old iron
1974  Old lead  lbs, and old copper  lbs
1975  A deal table with 2 drawers, a 7-round ladder, and a 4-in. grindstone
1976  A trying plane, a jack plane, and a smoothing plane
1977  A carpenter’s plough and 7 knives, a sash philistine and a rebate plain
1978  A carved mahogany upright case for hall clock
1979  A screw hammer, 3 spanners, a pair compasses, 5 glazing knives, a copper bit, saw set, a cold chisel, a pair of sheers, 4 gauges, 2 mallets, 2 morticing tools, 4 chisels, 2 screw
drivers, 3 gouges, 3 gimlets, a bradawl, a spokeshave, 2 squares, a draw knife, a centre bit and 9 bits, a drill, a hone, and a file

1980 Four pairs of gas tongs, 2 hammers and five augers
1981 Two hand saws, a frame saw, a tenon saw and a keyhole saw
1982 Crosscut saw, 2 beadles, and 6 wedges
1983

GROUND.

1984 Two 4-ft. cast-iron garden seats
1985 Two 4-ft. ditto, and a 4-ft. 6-in. ditto
1986 A painted iron shaped garden seat with wire seat, and a ditto with ditto seat back and sides
1987 A pair of 3-ft. 9-in. painted garden seats with wire seats and railed backs
1988 A pair of ditto
1989 A pair of ditto
1990 A pair of ditto with scroll backs
1991 A pair of ditto
1992 A pair of ditto
1993 A large ditto circular table with wire top, and 6 chairs with rail backs and wire seats
1994 A smaller ditto and 6 ditto chairs
1995 A ditto table and 4 scroll back ditto chairs with wire seats
1996 A ditto table, 2 ditto chairs with wire seats and backs and ditto arm chairs
1997 A ditto table, and 6 ditto chairs
1998 A ditto and 6 arm chairs with wire seats
1999 A ditto and 7 ditto
2000 A ditto and 6 folding ditto
2001 A ditto and 6 folding ditto
2002 A ditto and 6 folding arm ditto with wire seats and backs
2003 A ditto lot
2004 A pair of antler seats and 2 small folding arm chairs with wire seats and backs
2005 Three 4-ft. 5-in. painted carved deal garden seats
2006 Three ditto
2007 Three ditto
2008 Three ditto
2009 Three ditto
2010 Three ditto
2011 A pair of dark blue and white MINTON’s conservatory seats
2012 A pair of orange and brown ditto
2013 A blue and white ditto, and a pink and yellow ditto
2014 A 20-in. green and yellow hexagon ditto
2015 A green bamboo pattern ditto
2016 A large silvered glass globe and iron stand
2017 A 42-IN SHANKS PATENT MOWING MACHINE
2018 A 14-in. ditto
2019 A 36-in. iron horse roller and shaft
2020  A 22-in. garden ditto
2021  A manure cart on two 3 ½ in. iron shod wheels
2022  A watering machine on iron wheels
2023  A leaf truck on two 4-in. iron shod wheels
2024  A LARGE MARQUEE WITH POLES, &c.
2025  A large rich cloth, poles, &c.
2026  A 45-round fruit ladder, and a coach ladder
2027  Two manure pumps and supports, a garden engine, and a cast iron brine boiler on wheels
2028  Three large hay rakes and 6 ditto forks
2029  Six hay forks and 4 small ditto rakes
2030  Six long handle ditto
2031  A chaff cutter with fly-wheel
2032  A hay knife, pair of long-handled shears, a bill hook, string winder, a rake, and 3 hoes
2033  A pair of shears, 6 hoes, an edge turf cutter, and a ditto beater
2034  Five manure forks, a ditto ladle, and an auger
2035  Three digging forks, 4 spades, and 2 potato diggers
2036  Five pickaxes and 5 scythes
2037  Five spades and 5 digging forks
2038  Two pairs of short handle shears, a hedge clipper, 2 spuds, 4 trowels, a hand fork, 2 scrapers, a saw, 3 leather nail bags, and 2 hammers
2039  A quantity of netting
2040  Eleven glazed hand frames
2041  A wheelbarrow, piece of India-rubber tubing, 4 water cans, a hand pump, and 3 galvanized pails
2042  Five deal plant protecting frames, a 4-ft. deal table, and a wheelbarrow
2043  A wheelbarrow and a luggage ditto
2044  A wheelbarrow, and 2 potting ditto
2045  Two 2-light frames
2046  Three single light ditto, and a hand barrow
2047  Five piece of plant trellis staging each 8-ft.by 5-ft. 9-in.
2048  Three myrtles and 6 azaleas
2049  A ditto lot
2050  A ditto lot
2051  Eight azaleas
2052  Two orange trees
2053  Six cytisus
2054  Nine dozen geraniums, various
2055  Nine dozen ditto
2056  Eight dozen ditto
2057  Four-hundred flower pots, various
2058
2059
2060
YARD.

2061 A deal table 22-ft. long and 8 trestles
2062 A ditto 25-ft. long and 5 trestles
2063 Six 6-ft. deal tables and legs
2064 Two 7-ft. ditto
2065 Three 4-ft. 3-in. ditto, 2-tier side tables
2066 Two ditto and 1 6-ft. ditto
2067 A large mahogany circular table with deal top
2068 A quantity of parquet flooring
2069 A croquet set in box, iron croquet hoops, and a wire flower stand
2070 THE DEAL PLATFORM AND TRESTLES FOR STAGE with proscenium, side wings, and a number of various scenes on rollers, and a box for ditto, forming a complete Portable Theatre
2071 Sundry pieces of trellis work
2072 A large quantity of stage scenery
2073 A 35 round ladder, a 24 ditto, and 2 others
2074 A barrel churn and stand, 4 hencoops, a form, 2 large tubs with handles, and 4 washing ditto
2075 A japanned bath, a ditto plate warmer, and a galvanized iron pan
2076 A 4-ft.6-in. painted and grained corn bin, in shape of seat
2077 A ditto
2078 A pedestal with decorative panels, a ditto panel, box of sundries, a door and 6 chimney boards
2079 A set of lawn tennis, a parrot cage, 11 tin liners, and 5 tin candle brackets
2080 A large white wicker basket and 2 other ditto
2081 Two sand screen, 3 pulley blocks and ropes, and a quantity of old harness
2082 Eight Venetian blinds, 5 white Holland ditto, a pair of steps, 2 doors (one with glass panel) and 3 carriage boxes
2083 A quantity of netting
2084 An ironing stove and stand, a man trap, parts of an old mowing machine, and sundries
2085 A large dog kennel, a smaller ditto, and a piano case
2086 Forty-one sheets of corrugated galvanized iron
2087 A pair of iron steelyards, a set of scales and weights, a rain gauge, 3 sieves and 2 pails
2088 A chest of 5 drawers, 3 deal forms, and a high-back wood chair
2089
2090

BOATS.

2091 An oak skiff, “The Jolly Boat” with cane rails, umbrella and standard, cushions, oars, sculls, boat hook, and rudder
2092 An oak gig, by Messenger, with well, cushions, oars, sculls, boat hook and rudder

FARM.

2093 A set of cart harness and a set of chain ditto
A set if Howard’s patent zigzag harrows and a chain ditto
A Gardener’s single action improved turnip cutters
A 7-ft. 6-in. deal table, a stool, and a standing board
A 6-ft. 6-in. deal table, and a 5-ft. ditto with 2 drawers

END OF SALE.

H. KEMSHEAD’S Steam Printing Works, 46, Lower Kennington Lane, London, S.E.
Red House
11 September 1862
My Dear Lady
To begin with Forgive this letter, which will probably surprise you, I begin by begging you to forgive it, if you find anything in its words or its date, which can offend you as to my words, I cannot answer for then, altho' I can answer for my meaning. But when a man sets to work, as I am doing at this moment, to ask a question which is one of life or death to him, how is he to write it? As to the date, I can only say that I asked …advice before he left London, He sanctioned my asking you the question I am now going to ask, as soon as I should return from my present visit to Ireland[ I promised him that I would follow his advice, and I am not keeping my promise. But still time we spoke of is now at hand my state of suspense is more than I can bear. I fancied, after a conversation with him and Wm Malcolm which made me very happy and after finding you this year, the same delightful friend I found you these – Good God in how many years, that I should have hope enough within me to make me endure this state pretty well. But I was wrong, It is dreadful work to get through day after day without speaking out to you and asking you the question which I have vowed I will ask you before this day is over. I ask you then, my dearest Lady, can you, will you, make me the happiest man in the universe in consenting to be my wife? No words can tell you what I feel in asking you the question. The very sound of it intoxicates me with the life of happiness that would seem too wonderful to be true, and often fills me with terror lest I should miss it and what can I say to you? I know your astonishing charm, your …brilliant position, your power of either living independently with enjoyment of all the world can find, and surrounded by devoted and distinguished friends or of making, if it so pleases you, some brilliant marriage with someone of rank and position and wealth by different indeed from mine. I feel all this, I feel it intensely. I wish to God I could bring you wealth, and fame and rank and the best of all the world can give, and lay it at your feet, I can do none of these things. But I can bring you as intense a love, as absolute a devotion as man ever gave to woman since the world began. I have been devoted to you these eleven years and more beyond words, beyond the belief of ordinary people. Of course you know that I have been and yet you can’t know one
tenth part of the reality. God knows that I should have continued so devoted to you for any number of years to come and to the end of my days. God knows you would have continued to find me the same faithful friend which it has been my only happiness to be allowed to be to you all these years. But it has been ordered otherwise. I am able to hold to you a new and different language. I am free to give the reins to my own feelings for you. To implore you to take me for the rest of our lives as all the friend I have long been to you, and infinitely more than a friend, or as a protecting and loving husband devoted to making your life happy. This is a tremendous thing to ask, I know it. But I am yours body and soul. I love you with all my heart with a love that makes me tremble as I write this. What a day in my life this is! I feel as if I have written wretchedly the words which are full of my fate. I don’t know whether you will choose to answer. If you allow me to come to Dudbrook next week without answering this, I shall take it for a good sign. God bless you. Forgive these poor sentences and believe me your painfully anxious and utterly devoted.

Chichester Fortescue

With a note on the first page
I have just found this in a little box of whom Harris has found the key – Monday morning Feb 24th 1896. I have been long looking for it and thought my love had not kept it. God bless you, my love. My life.

She answered with one word. Come.
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