



## **HISTORIC BUILDING REPORT**

**Strawberry Hill  
Waldegrave Road  
Twickenham  
Richmond upon Thames  
London**

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# ROYAL COMMISSION ON THE HISTORICAL MONUMENTS OF ENGLAND

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Strawberry Hill

## Summary

The early history of Strawberry Hill, the house enlarged and made famous by Horace Walpole, is here reconsidered. A descriptive and analytical account of the building fabric of the earlier parts of the house is prefaced by a résumé of Walpolean documentation. The original house of 1698 or thereabouts appears to have been a T-plan two-storey cottage, extended with an irregular tripartite rear addition in the 1720s. Walpole's alterations of 1748 and 1753-4 were largely directed towards producing a more regular and conventionally planned house, a Palladian villa in its plan and massing. His acceptance of asymmetry and the related adoption of the Gothic style appear to have derived in significant measure from the irregular qualities of the house that he acquired.

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## Introduction

Strawberry Hill is 'one of the best documented houses of all time',<sup>1</sup> yet (or, perhaps, accordingly) little exists by way of modern records. Great reliance has inevitably and rightly been placed on 18th-century documentation - drawings, engraved and painted views, building

accounts and, of course, Horace Walpole's irresistible writings, whether his correspondence or his Description of 1784, which included plans made in 1781 (figs 1 and 2). Photographic records have comprised little more than set-piece views of the garden elevations (fig. 3) and the half-dozen best interiors. Decorative schemes aside the building itself has not been subjected to rigorous empirical study. As is to be expected virtually all the documentation on the house relates to Strawberry Hill as Walpole made it rather than as he found it. Since the evidence of the building fabric has not been adduced, recent accounts lack clarity on the early development of the house, particularly with respect to its shape when it was acquired by Walpole in 1747. It is well-known that he was working to improve and enlarge a humble dwelling. However, this is not enough. The form of the house in 1747 matters because it set the parameters for Walpole's architectural adventures. His own statements make it clear that the scale and irregularity of the acquired house were important factors in his decision to follow a Gothic vein. The early house is, in fact, important in large part simply because, despite its awkwardnesses and oddities, Walpole did not demolish it and start again. He was charmed by it and, with knowing conceit, used it to root his new home in a bogus antiquity. The point of investigating the early form of Strawberry Hill is not perversely to glorify a pedestrian and makeshift vernacular house at the expense of what is truly glorious about the later house; it is, rather, to arrive at a better understanding of what was the starting point and, in some measure, the inspiration for a great accretive architectural achievement.

An RCHME survey was carried out in 1993 to improve records of Strawberry Hill, for the National Monuments Record and to inform conservation discussions at a point when the 18th-century building was largely vacant. The 18th-century building was graphically and photographically recorded (figs 4-6), and later additions and other buildings on the site were also photographically recorded. This report arises out of the survey, as does a separate NMR

report on the stained glass. This report is based on an analysis of the visible building fabric and is limited to a discussion of issues relating to the earliest parts of Strawberry Hill. The house as it developed from 1758 onwards is not discussed. In addressing these issues, new questions are raised. One purpose of this report is to help to define how these might be answered through any future opening-up of the building fabric (see Appendix 1). Speculative conclusions drawn here might then be confirmed, modified, or rejected.

#### Documented Chronology and Development: 1698 to 1790

- 1698 Walpole wrote that 'Where the Gothic castle now stands, was originally a small tenement, built in 1698, and let as a lodging-house.',<sup>2</sup> as well as that the house was built by the Earl of Bradford's coachman on land known as Strawberry Hill Shot.<sup>3</sup>
- c1720 The house was let to Colley Cibber; the play The Refusal, or the Lady's Philosophy, first performed in 1721, was written at Strawberry Hill according to Walpole.<sup>4</sup>
- 1720s The house was let to William Talbot for eight years, apparently when he was bishop of Durham (1721-30). According to Walpole 'The bishop kept a large table here; which is scarce conceivable, as he had no kitchen but that little place which is now the china room'.<sup>5</sup> Talbot 'was noted for his profuse expenditure'.<sup>6</sup>
- c1730-45 The house was let to Henry Brydges, Marquis of Carnarvon, and Mrs

Chenevix, the 'noted toy-woman'.<sup>7</sup>

1741 Rocque shows the house as having an L plan; the base of the L to the east.<sup>8</sup>

1745 The Chenevix lease was transferred to John Philip Sackville.<sup>9</sup>

1747 May - The Chenevix lease of the house and a five-acre plot was transferred to Horace Walpole (aged 29).<sup>10</sup>

5 June - 'The house is so small, that I can send it you in a letter to look at: the prospect is as delightful as possible, commanding the river, the town, and Richmond Park' and 'This little rural bijou was Mrs Chenevix's'.<sup>11</sup>

8 June - 'It is a little plaything-house that I got out of Mrs Chenevix's shop, and is the prettiest bauble you ever saw' and 'The Chenevixes had tricked it out for themselves: up two pair of stairs is what they call Mr Chenevix's library'.<sup>12</sup>

1 October - a reference to the house as 'Kyk in de Pot' (referring to a topical fort).<sup>13</sup>

Lady Townshend comments 'Jesus! what a house!'.<sup>14</sup>

Sketch<sup>15</sup> of 'Front of Strawberry Hill to the garden, as it was in 1747, before it was altered' as drawn by Walpole c1783 (fig. 7) - 'kitchen' and 'closet' to south-east, 'best parlour', 'best bedchamber' and 'Mr Chenevix's Library' to south-west, with linking central lean-to 'staircase'.

1748 7 June - 'my villa, where I have been making some alterations: you shall hear

from me from Strawberry Hill, which I have found out in my lease, is the name of my house'.<sup>16</sup>

circa August - 'the little improvements I am making have really turned Strawberry Hill into a charming villa'.<sup>17</sup>

August - payment 'for the new Kitchen, alterations to the Cottage and Work to the New Room' - £105.<sup>18</sup>

September - payment for paper and linen for the new room - £41.<sup>19</sup> This has been convincingly identified as the blue and white paper and linen upholstery of the Breakfast Room or Blue Room,<sup>20</sup> as described by Walpole in 1753, when this room was said to have a 'bow-window commanding the prospect'<sup>21</sup> (P on fig. 2). Walpole later wrote of the Breakfast Room, 'The chimney-piece and windows are not truly gothic, but were designed by Mr. W. Robinson of the Board of Works, before there was any design of farther improvements to the house'.<sup>22</sup>

26 December - property has been enlarged to 14 acres.<sup>23</sup>

1749

June - payment to 'Robinson and Planner for the new Rooms and some Furniture' - £276.<sup>24</sup>

28 September - Walpole refers to 'Strawberry Castle', and adds 'I have found a text in Deuteronomy to authorize my future battlements'.<sup>25</sup>

Purchase by Walpole of Strawberry Hill via Act of Parliament.<sup>26</sup>

Two more purchases of pieces of land, next to a nursery and including barns - £74.<sup>27</sup>

- 1750 10 January - 'I am going to build a little Gothic castle'.<sup>28</sup>
- 25 February - 'I shall speak much more gently to you, my dear child, though you don't like Gothic architecture. The Grecian is only proper for magnificent and public buildings. Columns, and all their beautiful ornaments look ridiculous when crowded into a closet or cheese-cake house. The variety is little, and admits no charming irregularities. I am as fond of the Sharawaggi, or Chinese lack of symmetry, in buildings as in grounds or gardens'.<sup>29</sup>
- Three more purchases of pieces of land - £152.<sup>30</sup>
- 1752 November - payment for 2050 hexagon tiles for the 'Hall' - £13.<sup>31</sup>
- 1753 John Chute's drawings for remodelling the house<sup>32</sup> (fig. 8) include a regular south front and a two-storey north-east block. They also show an east entrance with flanking windows, and a hipped roof to the east bay.
- Chute's drawings for the regular south front (figs 9 and 10).<sup>33</sup>
- A drawing by Bentley (altered by Chute)<sup>34</sup> (fig. 11) for a two-storey north entrance bay; vertical lines suggest that the bay to the east was to be taller, and shadow indicates a return wall to the west.
- 4 March - 'As my castle is so diminutive, I give myself a Burlington-air, and say, that as Chiswick is a model of Grecian architecture, Strawberry Hill is to be so of Gothic'.<sup>35</sup>
- 27 March - 'I am all brick and mortar: the castle at Strawberry Hill grows so near a termination'.<sup>36</sup>
- 22 May - work is nearing completion, painted glass is in the windows.<sup>37</sup>

12 June - Walpole writes a lengthy description of the house and its prospect<sup>38</sup> to accompany a drawing by Richard Bentley of the south side. The south side was described as 'what I have just finished, and is the only side that will be at all regular.' The house was entered from the garden via a bow-window into the 'little parlour' (D on fig. 1), 'two gloomy arches' led thence to the hall and staircase - the 'chief beauty' of the house with a three-arch vestibule on the landing. The room to the east that later became the Waiting Room was 'a cool little hall, where we generally dine'. On the first floor, using the 1781 first-floor plan (fig. 2) as a guide, 'N' was Chute's (red) bedroom, 'O' was unfinished, 'Q' was a green closet in a 'tower', with views to the prospect and garden, 'P' was the 'room where we always live'. 'It is really incredible how small most of the rooms are'. The Refectory and Library (to the north) are planned, but not yet built.

October - payment for painted glass.<sup>39</sup>

December - payment for painting of 'Staircase and new rooms'.<sup>40</sup>

A drawing by Richard Bentley<sup>41</sup> (fig. 12) shows the south-east 'tower' as three storeys and the centre-east first-floor oriel as standing on columns; the Library and Refectory are not present.

1754 February - payment to 'Robinson for the Shell (in garden), Staircase, new South Front and Alterations' - £789; also payment for papering of first floor (M or N, and Q on fig. 2) and second-floor rooms.<sup>42</sup>

2 March - 'We have determined upon the plan for the library'.<sup>43</sup>

18 May - 'the great tower (south-east) is finished on the outside, and the

whole whitened'; the blue bedchamber ('O') is finished, 'the library and great parlour grow finished'.<sup>44</sup>

July - payment for library ceiling.<sup>45</sup>

August - payment for Steward's parlour - £33; there is also mention of a Servants' Hall in the accounts for this year.<sup>46</sup>

An engraving by J. Woolston<sup>47</sup> (fig. 13) shows the east front; the centre bay is largely obscured, but it appears to have a roof pitched to the west. The Refectory and Library are complete.

Two acres, a 'great meadow' and a 'little field' acquired - £185.<sup>48</sup>

1755 February - payment for Refectory and Library - £1019.<sup>49</sup>

31 October - 'I am building a bedchamber for myself over the old blue room, in which I intend to die, though not yet' (second-floor bedroom to centre east), and 'I am fitting up the old kitchen for a china-room' (C on fig. 1).<sup>50</sup>

November - payment for tiles for floor of 'china-room'.<sup>51</sup>

1756 Reference in the accounts to a new Servants' Hall.<sup>52</sup>

December - payment for new bedchamber and china room - £148.<sup>53</sup>

A painting by J. H. Müntz<sup>54</sup> (fig. 14) shows the white south front as drawn by Chute in 1753, having a two-storey canted bay window with an attic room set back in the centre bay.

1757 Four acres and a rood acquired - £122.<sup>55</sup>

- 1758 A drawing by Müntz <sup>56</sup> (fig. 15) shows the stepped gable over the new east bedroom.
- 9 September - Walpole refers to 'the addition of a little cloister and bedchamber', and says that 'a day may come that will produce a gallery, a round tower, a larger cloister, and a cabinet', but 'I am too poor for these ambitious designs yet'.<sup>57</sup>
- 1759 May - payments for the windows of the Holbein Chamber and the Chapel (B and E on fig. 2).<sup>58</sup>
- September - payments for 'Holbein Chamber, pantry (G on fig. 1), and garrets etc. and doorway, and balconies to that building'.<sup>59</sup>
- 13 September - the Holbein Chamber is finished.<sup>60</sup>
- Payments for the kitchen garden, and three other pieces of land - £266.<sup>61</sup>
- 1760 24 May - 'I am flounced again into building - a round tower, gallery, cloister, and chapel, all starting up'.<sup>62</sup>
- 1761 April - payment for the Round Tower and embattled wall (to north and west), as well as for foundations for the gallery.<sup>63</sup>
- 1762 May - payment for 'gallery (D on fig. 2), cloister (K on fig. 1), oratory (O on fig. 1), servants' hall (H on fig. 1), cellar (probably L and/or M on fig. 1), larder (L or M on fig. 1), staircase by the kitchen (K on fig. 2), privy, screen to the little garden (Prior's Garden), and finishing kitchen (N on fig.

1), larder, scullery and Servants hall', as well as for ceiling of cabinet.<sup>64</sup>

- 1763 The gallery and cabinet are completed, final payments in 1764.<sup>65</sup>
- 1766 December - payments for alterations in the breakfast room (P on fig. 2), and the making of three windows of plate glass, 'etc.' - £20.<sup>66</sup>
- 1768-71 The round tower is completed.<sup>67</sup>
- 1771 8 June - 'the state bedchamber proceeds fast'.<sup>68</sup>
- 1772 April to June - payments for the 'new best bedchamber (C on fig. 2), stairs and garrets'.<sup>69</sup>
- 1776-7 The Beauclerc tower is added (G on fig. 2).<sup>70</sup>
- 1790 A service block is added to the south-west.<sup>71</sup>

#### Physical Evidence for the pre-Walpolian House

Amongst the less well-known interior spaces at Strawberry Hill is the cleaners' cupboard on the ground floor. This is the L-plan area immediately north-east of the Great Cloister (K on fig. 1). Its south and east walls are significant for the evidence they give for the early development of the house (fig. 16). They are of red brick and were clearly once external

walls; the mortar on both walls has struck joints. They are not, however, of one build. At their junction the brick courses do not line through. The brickwork of the south wall is closed-up to the corner and that of the east wall is not, indicating that the east wall is the earlier. The east wall has a plat band at first-floor level, the south wall does not. The south-wall brick is of a higher quality and is more regularly in Flemish bond, suggesting a better class of building for the later work. The south wall returns to the south to what was once an external stack. There is plaster on these return walls, suggesting some sort of outshut north of the stack. That this plaster is secondary is evident because in places it is damaged, showing struck joints underneath.

The later south wall appears to be pre-Walpolean. It encloses a room that is known, from Walpole's sketch of the garden front in 1747 (fig. 7), to have then been the most south-westerly part of the house. It is, anyway, improbable that Walpole would have used red brick for the outside walls of his house. The earlier east wall may well, therefore, be part of the first build. There is nothing in it to give reason to quibble with Walpole on the original build date of 1698. Its crude brickwork is a reminder that the house was then a building of relatively low status. Further documentary research might either confirm or revise this build date; as it remains credible it will be adhered to here for convenience. The evidence of the cleaners' cupboard therefore makes it possible to postulate an original house the west end of which was the area that is now the Hall. It is also clear that the house was extended to the south before 1747, a phase that can be provisionally labelled as early 18th century.

On the first floor a cupboard over the cleaners' cupboard has had its south and east walls plastered. However, gaps in the plaster on the south wall show that the brickwork underneath is similar to that below. More helpful, though, is brickwork at the south end of the Holbein Chamber's east wall (E on fig. 2). Following repair works carried out in the

early 1980s a door was inserted in the room, to make it possible to view this plain brick walling (fig. 17). The brickwork here is consistent with that of the cleaners' cupboard east wall - 23/8in.-thick red brick with struck joints and irregular bonding. Thus, as the plat band has already suggested, the 1698 west wall was two storeys. A drawing probably datable to 1753 (fig. 11), showing the north entrance bay as two storeys, indicates that the building was no taller, as do early 1980s photographs of then exposed fabric.<sup>72</sup> The Holbein Chamber walling also makes it clear that the house extended up to the present front wall of the Hall and Star Chamber. This north-facing wall has been wholly rebuilt in the 20th century,<sup>73</sup> but it is in the position of an earlier wall (figs 1 and 4).

The western 2.5m of the south wall of the Hall and Star Chamber is evidently solid masonry (figs 4 and 5). The closing-up of the early-18th-century wall further west makes it clear that it is not of that phase - nor is a masonry wall in this internal position likely to have formed part of any subsequent phase. This suggests that the 1698 west end wall may well return - marking the southern extent of the original west rooms.

To return to the ground-floor cleaners' cupboard, some of the lower-level brickwork on the 1698 east wall lacks struck joints and has a different mortar to that generally used. This may relate to repair following the removal of a stack in the 1750s, for the sake of the appearance of the Hall. The opening in the wall to link the Hall to the service spaces to the west was not made until the 19th century (fig. 1).

The Hall and the Star Chamber may thus correspond to formerly heated rooms at the west end of a two-storey cottage of 1698. The partition to the east of the Star Chamber was exposed in the early 1980s and photographs show crude timber framing that may be from the first build.<sup>74</sup> The floor of the Star Chamber may also be an early survival - this is deduced not from sight of its fabric, but from the fact that the Hall and Star Chamber have identical

floor-to-ceiling heights (2.45m). From 1753 the Hall had two columns leading to the Staircase (figs 1 and 18). These were probably inserted to replace an original partition. Their removal in the 19th century may be the cause of the awkward step up from the Hall's low ceiling to the Staircase (fig. 19).

The construction of the Staircase in 1753 (fig. 20) seems to have obliterated all evidence of the part of the 1698 house the site of which it seems to occupy. The Staircase north wall, as viewed from the cupboard to its north known as the Wine Cellar, is timber framed. This framing of substantial (about 14cm sq.) adzed softwood timbers is opposed by similar framing to the north, along the south side of the Refectory. The latter timber structure is framed over the west doorway into the Refectory, and has not been altered in any way that would suggest that it is earlier than 1753-4 when the Refectory was built. Thus, a bay of the 1698 front wall might well have been entirely removed in 1753, to facilitate the formation of the Staircase.

The solid masonry in the Hall and Star Chamber south walls gives way to framed partition on both levels near the south-east corners of the spaces (figs 4 and 5). This may relate to the early-18th-century extension of the 1698 house to the south, possibly indicating inserted and subsequently blocked openings. However, this area is complicated by the presence on the ground floor of a distinct straight joint in the wall surface just to the east of the change in walling, lining through to the west face of the partition between the spaces to the south (fig. 4).

The ground-floor partition on the south side of the Staircase may well survive from the early-18th-century phase. The reasons for deducing this are complex. The passage on the south side of this partition has at its ends six-panel doors with simple cyma architraves (fig. 21). These are uncharacteristic of Walpole's work and, with one notable exception (see

below), do not occur elsewhere in the house. (There are H-L hinges, but these and similar hinges are used elsewhere on arch-headed doors of the 1750s.) From the evidence of the cleaners' cupboard it seems likely that the room to the west of the passage is an early-18th-century addition. Its door and architrave seem likely to be of the same phase. The similar and probably contemporary doorway at the east end of the passage is clearly an alteration. It gives access to Walpole's Waiting Room (B on fig. 1) in an awkward manner, cutting diagonally across its corner (fig. 4). This doorway would not have been sited this far south unless to allow a partition in the position of that now separating the passage from the Staircase. There is a void within the walling dividing the Staircase from the Waiting Room, between the stack and a small section of solid masonry on the north side of the doorway in question. This may indicate a previous door position, perhaps not blocked until 1753.

These door positions suggest a room to the east of the present Staircase in the 1698 house. The awkwardness of the doorway in the south-west corner of the Waiting Room indicates that this room's solid south wall is in its original position (fig. 22). Taking this into account with the centrality to the room of the broad projecting stack it calls for special pleading to suggest other than that this notably low-ceilinged room was ever other than its present dimensions (excluding the bay which is known to be a Walpolean addition). Confirmation for the plan that results from this proposition comes from Rocque, where the house of 1741 is shown as an L on plan with a 'wing' projecting forward to the east.<sup>75</sup> The single-room east end of the early house is most unlikely to have been other than two storeys. Early views (figs 12 and 13) make it clear that it was no taller and a single-storey wing would be a great oddity. Inspection of the head of the stack shows that it has not been enlarged. It appears always to have had three flues, originally perhaps heating one room on the ground floor and two on the first floor - leaving an unheated hall; or, alternatively, two

on the ground floor and one on the first floor - leaving an unheated closet. An inner ovolo-moulded marble surround to the fireplace in the Breakfast Room (fig. 23) may be another feature surviving from the pre-Walpolean house. The floor levels of the Star Chamber and the Breakfast Room differ. This is curious, but it can be more readily accepted if the eastern rooms are understood as a 'wing' or 'cross range' of a 'vernacular' cottage, rather than as part of a single 'polite' block. The alignment of the two ranges is imperfect and it may be that they are separate early builds. However, there is no visible evidence for this, and right angles are generally scarce in the early rooms of the house (figs 4 and 5).

The 'small tenement' of 1698 thus appears to have been basically a T on plan, two storeys throughout, with three rooms on each level. The ground floor presumably comprised a hall, parlour and kitchen. The hall must have been in the centre bay with, again presumably, an entrance towards the road. The largest room would have been that in the east 'wing' so this is likely to have been the parlour, leaving the west room as the kitchen. The original stair position remains unknown, though it was probably either within or behind the hall bay.

It remains to consider the nature and extent of the early-18th-century extensions to arrive at the house that was acquired by Walpole. This is made much easier by Walpole's annotated sketch of the south side of the house in 1747 (fig. 7). It is now clear that this curious tripartite elevation was the back of an extended house. It may be, of course, that the 1698 house had more than one phase of additions prior to 1747. However, it is not clear that this was the case and the additions can be readily understood as one phase.

The three-storey south-west block has, from the evidence of the cleaners' cupboard brickwork, been shown to be an addition. Its three rooms, noted by Walpole as being the 'Best Parlour', the 'Best Bedchamber' and 'Mr Chenevix's Library' in 1747, were served

by a large external stack, since engulfed by extensions. The fireplaces are off-centre in these rooms. On the first and second floors there are cupboards south of the fireplaces, that on the first floor with a fielded two-panel door on butterfly hinges (fig. 24). There was formerly another such cupboard on the ground floor, as is shown by the 1781 plan, as well as by breaks in the skirting (figs 1 and 4). This has been adapted to be a cupboard to the room now formed from the eastern part of the Great Cloister. These cupboards may originally have been garderobe closets; perhaps the ground-floor 'Best Parlour' was the dining room.

The first-floor 'Best Bedchamber' or Red Bedchamber (figs 2 and 24) has a box cornice. This is a moulding that does not appear elsewhere at Strawberry Hill and, like the cyma door architraves, is out of character with Walpole's work. Furthermore, it has been altered for the shifting of the doorway into the room. This was a necessary alteration of 1753 when the first-floor landing of the present staircase was formed, forcing an awkwardly placed narrow doorway (figs 5 and 25). The cornice is thus likely to be an original feature of this early-18th-century room. A bulky modern cornice in the ground-floor 'Best Parlour' or Beauty Room may hide a similar box cornice (fig. 21). On the second floor 'Mr Chenevix's Library' has had its doorway shifted, as that below, but there is no visible evidence of early-18th-century features. At this level the north wall of the south-west block rose above the originally two-storey main range. The junction with the main block is marked by a shallow setback. The head of this wall to the west is raked as if to suggest an eaved roof, rather than a flat-topped parapet, but this may have no such significance.

The small south-east two-storey block with a gable to the south in Walpole's sketch can also be shown to be part of the early-18th-century extensions. Wall thicknesses at its north-east corner (fig. 4) and the fact that it breaks forward to the east point to its having been wrapped round the existing building in much the same manner as was evidently the case

with the south-west block. The doorway from the south-east room to the main east room on the ground floor has another cyma architrave (fig. 22) - a feature which in the nearby passage is likely to have been part of the early-18th-century additions. Another factor pointing to the south-east block and the main east rooms as being separate builds is another change of levels on the first floor. The former gable end to the south may well have related to a gable front to the original east 'wing'; that is a change of roof configuration in the original house may have been perpetuated in the rear extensions. The apparent depiction of a stack on the east side of the east 'wing' ridge in the 1754 engraved view by Woolston must be an error (fig. 13).

Walpole labelled the ground-floor room to the south-east as being the kitchen (fig. 7), and affirmed that when he moved in to the house it had no other kitchen. However, it is not credible that even for a relatively small house such as this, such a room with such a small fireplace was built as the kitchen. Perhaps the early-18th-century rear additions were the occasion for turning the house around - services moving from west to east. The new south-west parlour may have allowed the large east room to have become a kitchen, with the new south-east room as a back kitchen. The large east room may subsequently have been adapted as living space, leaving the back room as the only kitchen when Walpole arrived.

At the centre of Walpole's sketch of the south elevation was the staircase, on the site of the Little Parlour of 1753-4 (fig. 26), perhaps with a set back, as survived at second-floor level until well into this century (fig. 3).<sup>76</sup> The partition forming the north side of the Little Parlour (as well, of course, as the room's fireplace) would have formed part of the 1753-4 work, cutting off the early-18th-century doorways on its north side that would have been part of the former stair hall. A break in the skirting in the 'Best Parlour' (figs 4 and 26) just south of its entrance might indicate that this doorway was moved slightly northwards in 1753-

4, for the insertion of the partition on the north side of the Little Parlour. The window positions and roof pitch in Walpole's sketch (fig. 7) indicate stairs rising clockwise, or from east to west. A framed-newel staircase with standard tread and landing sizes can be fitted neatly into the space available (fig. 26). Such a stair would be over-large for the postulated 1698 building. It would, however, have been needed to serve the flanking early-18th-century rear additions. As has already been shown the ground-floor partition on the south side of the present Staircase is likely to have been inserted to separate the early-18th-century stair from the hall.

References to William Talbot as a big spender and an entertainer<sup>77</sup> suggest that it may have been during his tenure in the 1720s that the house was enlarged, perhaps with the principal purpose of providing better spaces for dining and cooking. This may be a point for further research.<sup>78</sup>

The arrangement of the house in the years up to 1747 can thus be summarised as comprising on the ground floor (fig. 26): a front parlour to the west, a front hall, and a front living room/kitchen to the east, with, to the rear, a dining room, the staircase, and a back kitchen. On the first floor the 'Best Bedchamber', to the southwest, may have had an adjoining closet to the north, the east chamber would have had a closet to the south, and there may have been a third chamber over the hall. The 'library' was the only second-floor room.

The house, as Walpole and others attested, had taken on a most peculiar and asymmetrical shape. To a T-plan two-storey cottage was appended to the rear a three-storey 'tower', a lean-to stair, and a small gabled block - 'Jesus, what a house'.<sup>79</sup>

#### A Reconsideration of Walpole's Early Works

Walpole's 'New Room' of 1748 has been credibly identified as the Breakfast Room (P on fig. 2).<sup>80</sup> What now seems clear is that his work was a remodelling of an existing bedroom, not a new build. This deduction is supported by Walpole's references to 'little improvements'<sup>81</sup> and to 'the chimneypiece and windows'<sup>82</sup> as being the products of Robinson's designs. The remodelling appears to have comprised the addition of a bay window on columns, a new chimneypiece, and decoration, perhaps including the dentilled cornice. The ceiling may have been raised as the room has considerably greater head height than does the corresponding room on the ground floor. The object of this work was to enhance and modernise what was already one of the house's two largest rooms, making the most of the prospect to the river, an important part of what Walpole valued in the property.

Another part of Walpole's 1748 'little improvements', possibly though not necessarily covered by 'alterations to the Cottage'<sup>83</sup>, may have been the rendering of the south, east and north external elevations. The basis for this suggestion is the reported presence of bricks scored for render on the wall south of the Library at its east end.<sup>84</sup> Not only does this indicate that this was formerly an outside wall, but also that it was rendered prior to 1752, from which date Walpole would have known that it was to become an internal wall.

The 'new Kitchen' of 1748 is likely to have been a short-lived structure to the west of the house, replaced and demolished in 1760-1. Remote kitchens are not unusual in mid-18th-century houses. Rocque shows that there were already outbuildings to the west of the house in 1741,<sup>85</sup> which Walpole may have altered or extended, perhaps quite modestly. Walpole had no substantial dining room in 1748, and therefore no need for a substantial kitchen; though clearly he did feel the need for something larger than the tiny south-east 'back kitchen'. An alternative possibility is that the 1748 kitchen was in a cellar. The ground-floor space now a cupboard to the north of the principal staircase is shown on the 1781 plan

with stairs (fig. 1). These can not have gone up - they would have ruined the carefully contrived 'armoury' above, and, in any case, there is no evidence in the exposed framing of the cupboard for the fixing of a stair. The plan is confusing, but the flight to the north must be a lower flight under a small ground-floor cupboard. There was, therefore, a cellar in 1781. However, excavating a cellar under an existing room would be a difficult and peculiar thing to do. Further, there would have been no obvious source of light for a cellar kitchen. A more plausible interpretation of the cellar and its stairs is that it was under the Refectory and a part of the new-build north block of 1754. It may have been an unlit wine cellar; the cupboard on the site of the stairs was latterly used as and continues to be known as the wine cellar.

It might also be inferred that Walpole may, as a result of the building of a new kitchen, have converted the main east room on the ground floor to be what in 1753 he described as a 'cool little hall, where we generally dine',<sup>86</sup> inserting a door for access to the garden and the river that is evident in several early drawings, notably Müntz's 1758 view (fig. 15).

Walpole's living arrangements from 1747 to 1753 appear to have differed from those the house had sustained previously only in that the large rooms to the east, from which the garden and river could be seen, were made more important as the living and dining rooms. The architectural massing of the house was scarcely altered. The works of 1753-4 changed this. The house was thoroughly re-ordered and significantly enlarged, but with attention still very much concentrated on the garden-facing east and south sides (fig. 27). A parlour and a bedroom to the north were moved to the garden side, changing places with the staircase which, with the addition of the Refectory block, became loosely central to the house. The design of the stair was affected, if not compromised, by the irregularity of the house in that

it had to be given a very deep string to disguise the need to pick up the multiple floor levels (fig. 20). The replanning of the house made more of the prospects and segregated public circulation space from more private rooms. Having already moved the kitchen Walpole was pushing other service spaces to the away from his private spaces facing the garden.<sup>87</sup> In addition, two attic bedrooms were added. These planning improvements were contrived with a regularisation of the outward form of the house towards the gardens. Walpole's before-and-after sketch of the south elevation and Chute's c1753 drawings emphasise the degree to which this work was moving towards symmetry (figs 7, 9 and 28). Walpole's comment in 1753 that the south side 'is the only side that will be at all regular'<sup>88</sup> might be read not as a boast as to the over-all irregularity of the house, but as an acknowledgement of the partial nature of his works.

The south-east block was made, as Walpole termed it, a 'tower'<sup>89</sup>, by the addition of the second-floor room later referred to as the 'Plaid Bedchamber'. Bentley's 1753 drawing of the south front (fig. 12) confirms that this room, which retains its original fireplace with 'Gothic' acanthus finials, was part of this phase. The south-east 'tower', of course, echoed the south-west 'tower' that Walpole had inherited.

Chute's drawings for a regular south front (figs 9 and 10) suggest that the second-floor room between the two south 'towers' was also added at this time - it is certainly there in Müntz's 1756 view (fig. 14). If the room was not added in 1753 there would have been no obvious means of access to the 'Plaid Bedchamber'. It is clear that the second-floor room to centre-east with the stepped gable was added in 1755-6, as the bedchamber in which Walpole intended to die (fig. 15 and 29).<sup>90</sup> In the context of earlier works the stepped gable seems an assertively asymmetrical gesture. However, it does have the effect of distracting attention from the differing heights of the blocks to either side. Engravings show that the east

bay window was not extended down to the ground floor until sometime after 1764 and before 1774<sup>91</sup>, perhaps in 1766 when the Breakfast Room was altered<sup>92</sup>.

The 1754 Refectory and Library block was part of the same building campaign as the 1753 work. This is evident in that the timber-framed walls in the 'wine cellar' were not built to be external. Early views indicate that the rectangular bay window on the east side of the Refectory is a replacement of a Gothic window that gave the east elevation a more symmetrical appearance than it has now (fig. 15). Taken as a whole the 1753-4 campaign was clearly aiming at more-or-less regular three-bay elevations to the two garden sides, with the ensuing addition of the second-floor bedroom to centre east filling out the massing of the block (figs 28 and 29).

The north and west sides, to the road and the service yard, were architecturally largely disregarded until 1758. The north wall of the 1754 Refectory and Library block, which abutted the road, is entirely blank. The entrance from the road, which may be supposed to have been in the central bay of the original house, was probably moved to the west bay and made Gothic in 1753, when Walpole's staircase was inserted (fig. 11). The raising of the north-west bay of the early house by the addition of an attic room over the Star Chamber might have been contemporary, but Bentley's drawing suggests that it might rather have been a part of the 1758-9 phase of work that included the Holbein Chamber, and for which payments refer to 'garrets etc.'<sup>93</sup> If so the second-floor stair landing balustrading would then have been altered to its present peculiar lines to provide access (figs 18 and 25).<sup>94</sup>

The exposed brickwork in the ground-floor cleaners' cupboard and the Holbein Chamber, as well as Müntz's painting of 1756, show that Walpole did not render the west side of the house in the 1750s. This may imply that he had further building in this direction in mind, or simply that he saw no point in making this humble service-yard elevation

presentable. The steward's parlour of 1754 and servants' halls of 1754 and 1756 may have been amongst the outbuildings to the west.

### Conclusions

Proposed development of the massing of Strawberry Hill from 1698 to 1756:

- 1698 T-plan two-storey house.
- 1720s rear additions: three-storey south-west 'tower', two-storey south-east block, linking staircase bay.
- 1748 addition of first-floor canted 'oriel' window to east.
- 1753-4 central bay to south rebuilt as three storeys with two-storey canted bay window; south-east block raised to three storeys; tall two-storey north-east block added; north-west bay possibly raised.
- 1755-6 central bay to east raised to three storeys with stepped gable.

It has recently been suggested of Walpole that 'from the start of his building operations at Strawberry Hill he intended that it should be an asymmetrical house.'<sup>95</sup> This is misleading, largely because it fails to account for the fact that he started with an asymmetrical house. Summerson came much closer to the more deterministic nature of the circumstances in asserting that 'the earlier parts of Strawberry were, externally, still affected by the tradition of symmetry and it was only with the projection of a great circular tower at the south-west corner that asymmetry was frankly admitted'.<sup>96</sup>

From the first with Walpole at Strawberry Hill there is a tension between regularisation and a fondness for irregularity. The latter, as professed in 1750, seems to have

as much to do with acceptance of the house as it then stood as with the intended 'little Gothic castle'.<sup>97</sup> Walpole was clearly charmed by his curious and irregular house, which his fecund mind saw as resembling a 'fort'<sup>98</sup> in 1747, and a 'castle'<sup>99</sup> in 1749. Opportunistically and adventurously he made the most of what he had. Gothicizing commenced in 1753 with the 'towers' of Chute's south elevation clearly deriving from the earlier building. Nonetheless, the asymmetry of the 1753-4 work was disguised; the scale of the 1754 north block was due to the desire for two relatively large rooms - its irregular relationship to the rest of the house would surely have been more emphatic had it been for conscious effect.

Walpole's works up to 1756, particularly in relation to the plan and the south and east elevations, seem to have as their destination a regular if not quite symmetrical villa (figs 27-9). His stylistic intentions were explicitly Gothic, but as fancy dress on a Palladian frame. In 1748 he refers to his first alterations as having 'turned Strawberry Hill into a charming villa'<sup>100</sup> and, in 1753, in the thick of his second phase of works, wrote 'As my castle is so diminutive, I give myself a Burlington-air, and say, that as Chiswick is a model of Grecian architecture, Strawberry Hill is to be so of Gothic.'<sup>101</sup> This tongue-in-cheek hark back to Chiswick reflects the loosening up of Palladianism in the 1750s after the hiatus in new building in the 1740s.<sup>102</sup> Experimentation with canonical types had become acceptable. The Palladian standard for the Thames-side villa was Marble Hill of c1728, a simple white box, square on plan with central top-lit stairs. Sir Robert Taylor developed this compact villa type from 1755 with astylar facades articulated by central bay windows, and rooms disposed around central top-lit open-well staircases, starting with Harleyford Manor, another Thames-side site.<sup>103</sup> Walpole's white elevations, his repositioning of the staircase, and his addition of canted bay windows at the centres of the garden elevations gave the Strawberry Hill of 1756 more in common with the contemporary work of Taylor than its Gothic features gave

it anything of a proto-picturesque character.

Walpole's attachment to symmetry and conventional planning was abandoned only in 1758, from which point additions to the house were markedly asymmetrical. The apparently radically different approach to planning at Strawberry Hill from 1758 onwards needs to be understood in the context of the earlier works and their balance of the programmatic with the pragmatic.

### Appendix 1

Parts of the early house to watch particularly closely in the course of any future works include:

- 1 - The walls of the rooms to centre south (D and O on figs 1 and 2) may show ghosts of the early-18th-century staircase.
- 2 - The walls of the rooms to centre east and south east (B, C, P and Q on figs 1 and 2) may be of early brick, with straight joints between building phases.
- 3 - Early-18th-century panelling may be concealed in the rooms of the south-west block (E and N on figs 1 and 2); an early cornice may survive on the ground floor.
- 4 - The ceilings of ground-floor rooms in the early house (B and F on fig. 1) may conceal early beams and floor joists.
- 5 - The wall between the south-west and north-west rooms (between E and F on fig. 1 and M and N on fig. 2) is likely to be of early brick and may hold evidence for blocked openings.
- 6 - The wall between the staircase and the east room on the ground floor (B on fig. 1) is likely to be of early brick and in its southern section may be interrupted by a former doorway.

## Appendix 2

A feature recorded by RCHME in 1993 that is outside the scope of this report but worthy of particular note is a painted window, recently made visible by the removal of panelling on the south side of the Great North Bedchamber of 1771-3 (C on fig. 2). Through the 1760s the north side of the gallery had an external wall facing the road. This, it is now clear, was roughcast and articulated by canted bays onto which false mullion-and-transom windows with leaded diamond lights were painted (fig. 30). Gaps in the roughcast rendering indicate the positions of what must have been a timber plat band (with pegs still in situ) and a metal downpipe. The exposure of this feature confirms the general accuracy of a sketch of c1760 showing the north elevation of Strawberry Hill (fig. 31).<sup>104</sup> A shallow hipped roof on the servants' hall would have allowed the false windows to have remained visible. Architecturally, it is safe to conclude, the addition of the Great North Bedchamber was not an improvement.

## Notes

- 1 - J. Mordaunt Crook, 'Strawberry Hill Revisited', Country Life, cxiii, 7 June 1973, p. 1598.
- 2 - H. Walpole, A Description of the Villa of Mr. Horace Walpole, 1784, as quoted in ed. P. Toynbee, Strawberry Hill Accounts, A Record of Expenditure in Building, Furnishing etc. Kept by Mr Horace Walpole from 1747 to 1795, 1927, p. 23.
- 3 - Walpole, as quoted in Toynbee, loc. cit..
- 4 - Walpole, A Description, op cit., as quoted in Toynbee, loc.cit..
- 5 - Walpole, as quoted in Toynbee, loc. cit..
- 6 - Toynbee, loc. cit..

- 7 - Walpole, A Description, op cit., as quoted in Toynbee, loc. cit..
- 8 - J. Rocque, Survey of the Country round London, 1741.
- 9 - Walpole, A Description, op cit., as quoted in Toynbee, op cit., p. 24.
- 10 - Ibid.
- 11 - ed. W.S. Lewis, The Yale Edition of Horace Walpole's Correspondence, vol. 19, 1955, p.414, letter to Sir Horace Mann.
- 12 - Lewis, op cit., vol. 37, 1974, pp. 269-70, letter to Henry Seymour Conway.
- 13 - Lewis, op cit., vol. 9, 1941, p. 52, letter to George Montagu.
- 14 - Crook, loc. cit..
- 15 - Lewis Walpole Library, Farmington, Connecticut; as reproduced in M. McCarthy, The Origins of the Gothic Revival, 1987, fig. 81.
- 16 - Lewis, op cit., vol. 19, 1955, p. 486, letter to Mann.
- 17 - Ibid, p. 497, letter to Mann.
- 18 - Toynbee, op cit., p. 1.
- 19 - Ibid.
- 20 - Ibid, p. 44.
- 21 - Lewis, op cit., vol. 20, 1960, p. 382, letter to Mann of 12 June 1753.
- 22 - Walpole, as quoted in W.S. Lewis, 'The Genesis of Strawberry Hill', Metropolitan Museum Studies, v, 1934, p. 62.
- 23 - Lewis, Correspondence, vol. 20, 1960, p.16, letter to Mann.
- 24 - Toynbee, op cit., p. 2.
- 25 - Lewis, Correspondence, vol. 9, 1941, p. 102, letter to Montagu.
- 26 - Toynbee, op cit., p. 47.
- 27 - Ibid, p. 2.

- 28 - Lewis, Correspondence, vol. 20, 1960, p.111, letter to Mann.
- 29 - Ibid, p. 127, letter to Mann.
- 30 - Toynbee, op cit., p. 3.
- 31 - Ibid, p. 4.
- 32 - Lewis Walpole Library, Farmington, Connecticut; as reproduced in McCarthy, op cit., figs 89-91.
- 33 - Hampshire County Record Office; as reproduced in McCarthy, op cit., figs 84-5.
- 34 - Lewis Walpole Library, Farmington, Connecticut; as reproduced in McCarthy, op cit., fig. 97.
- 35 - Lewis, Correspondence, vol. 20, 1960, pp. 361-2, letter to Mann.
- 36 - Ibid, p. 368, letter to Mann.
- 37 - Lewis, Correspondence, vol. 9, 1941, pp. 146-7, letter to Montagu.
- 38 - Lewis, Correspondence, vol. 20, 1960, pp.379-82, letter to Mann.
- 39 - Toynbee, op cit., p. 4.
- 40 - Ibid.
- 41 - Lewis, 'Genesis', loc. cit., fig. 3.
- 42 - Toynbee, op cit., p. 5.
- 43 - Lewis, Correspondence, vol. 35, 1973, p. 164, letter to Richard Bentley.
- 44 - Ibid, pp. 173-4, letter to Bentley.
- 45 - Toynbee, op cit., p. 5.
- 46 - Ibid.
- 47 - Lewis Walpole Library, Farmington, Connecticut; as reproduced in McCarthy, op cit., fig. 83.
- 48 - Toynbee, op cit., p. 5.

- 49 - Ibid, p. 6.
- 50 - Lewis, Correspondence, vol. 35, 1973, p. 259, letter to Bentley.
- 51 - Toynbee, op cit., p. 6.
- 52 - Ibid, p. 7.
- 53 - Ibid.
- 54 - Lewis Walpole Library, Farmington, Connecticut; as reproduced in McCarthy, op cit., fig. 82.
- 55 - Toynbee, op cit., p. 7.
- 56 - Lewis Walpole Library, Farmington, Connecticut; as reproduced in McCarthy, op cit., fig. 98.
- 57 - Lewis, Correspondence, vol. 21, 1960, p. 238, letter to Mann.
- 58 - Toynbee, op cit., pp. 7-8.
- 59 - Ibid, p. 8.
- 60 - Lewis, Correspondence, vol. 35, 1973, p. 296, letter to Lord Strafford.
- 61 - Toynbee, op cit., pp. 7-8.
- 62 - Lewis, Correspondence, vol. 21, 1960, p. 410, letter to Mann.
- 63 - Toynbee, op cit., pp. 8-9.
- 64 - Ibid, p. 9.
- 65 - Ibid, pp. 9-10.
- 66 - Ibid, p. 11.
- 67 - Ibid, pp. 11-12.
- 68 - Lewis, Correspondence, vol. 23, 1967, p. 311, letter to Mann.
- 69 - Toynbee, op cit., pp. 12-13.
- 70 - Ibid, p. 16.

71 - Ibid, p. 18.

72 - Copies of photographs taken for the Architecture and Planning Practice in the possession of Michael Snodin.

73 - Information kindly supplied by Michael Snodin from his knowledge of works carried out at Strawberry Hill after World War II under the direction of Sir Albert Richardson.

74 - Copies of photographs taken for the Architecture and Planning Practice in the possession of St. Mary's College, Twickenham.

75 - Rocque, loc. cit.

76 - H.A. Tipping, 'Strawberry Hill, Middlesex', Country Life, lvi, 5 July 1924, p. 18 (fig. 1).

77 - Toynbee, op cit., p. 23.

78 - There are apparently no surviving ratebooks from so early a date.

79 - Crook, loc. cit.

80 - Toynbee, op cit., p. 44.

81 - Lewis, Correspondence, vol. 19, 1955, p. 497, letter to Mann.

82 - Lewis, 'Genesis', loc. cit., p. 62.

83 - Toynbee, op cit., p. 1.

84 - Information kindly supplied by Michael Snodin from sight of the room when it was stripped in the early 1980s.

85 - Rocque, loc. cit.

86 - Lewis, Correspondence, vol. 20, 1960, pp. 379-82, letter to Mann.

87 - J. Bold, 'Privacy and the Plan', English Architecture: Public and Private, 1993, pp. 107-119.

88 - Lewis, Correspondence, vol. 20, 1960, pp. 379-82, letter to Mann of 12 June 1753.

- 89 - Ibid, vol. 35, 1973, pp. 173-4, letter to Bentley.
- 90 - Ibid, p. 259, letter to Bentley,
- 91 - Toynbee, op cit., p. 128 and plates ix and xx.
- 92 - Toynbee, op cit., p. 11.
- 93 - Ibid, pp. 7-8.
- 94 - The watercolour by Bentley showing the staircase with the second-floor landing as it is now (McCarthy, op cit., plate ix and Lewis, 'Genesis', loc. cit., fig. 6) is likely, therefore, to be datable to 1758-9.
- 95 - McCarthy, op cit., p. 63.
- 96 - J. Summerson, Architecture in Britain, 1530-1830, 5th ed., 1970, p. 403.
- 97 - Lewis, Correspondence, vol. 20, 1960, p. 111, letter to Mann of 10 January 1750.
- 98 - Lewis, Correspondence, vol. 9, 1941, p. 52, letter to Montagu of 1 October 1747.
- 99 - Ibid, p. 102, letter to Montagu of 28 September 1749.
- 100 - Lewis, Correspondence, vol. 19, 1955, p. 497, letter to Mann of circa August 1748.
- 101 - Lewis, Correspondence, vol. 20, 1960, pp. 361-2, letter to Mann of 4 March 1753.
- 102 - G. Worsley, 'The 1740s: the Lost Decade', Georgian Group Journal, 1991, pp. 21-5.
- 103 - M. Binney, Sir Robert Taylor, 1984, pp. 39-54.
- 104 - Hampshire County Record Office, as reproduced in S. Calloway, M. Snodin and C. Wainwright, 'Horace Walpole and Strawberry Hill', exh. cat., 1980, no. 124.

Recorded by Andy Donald (drawings), Peter Guillery (report) and Derek Kendall  
(photographs)

November 1993

- A Great Parlour
- B Waiting Room
- C Chimney Closet
- D Little Parlour
- E Beauty Room
- F Hall & Stair-case
- G Pantry
- H Servants hall
- I Passage
- K Great Cloyster
- L Wine Cellar
- M Beer Cellar
- N Kitchen
- O Oratory

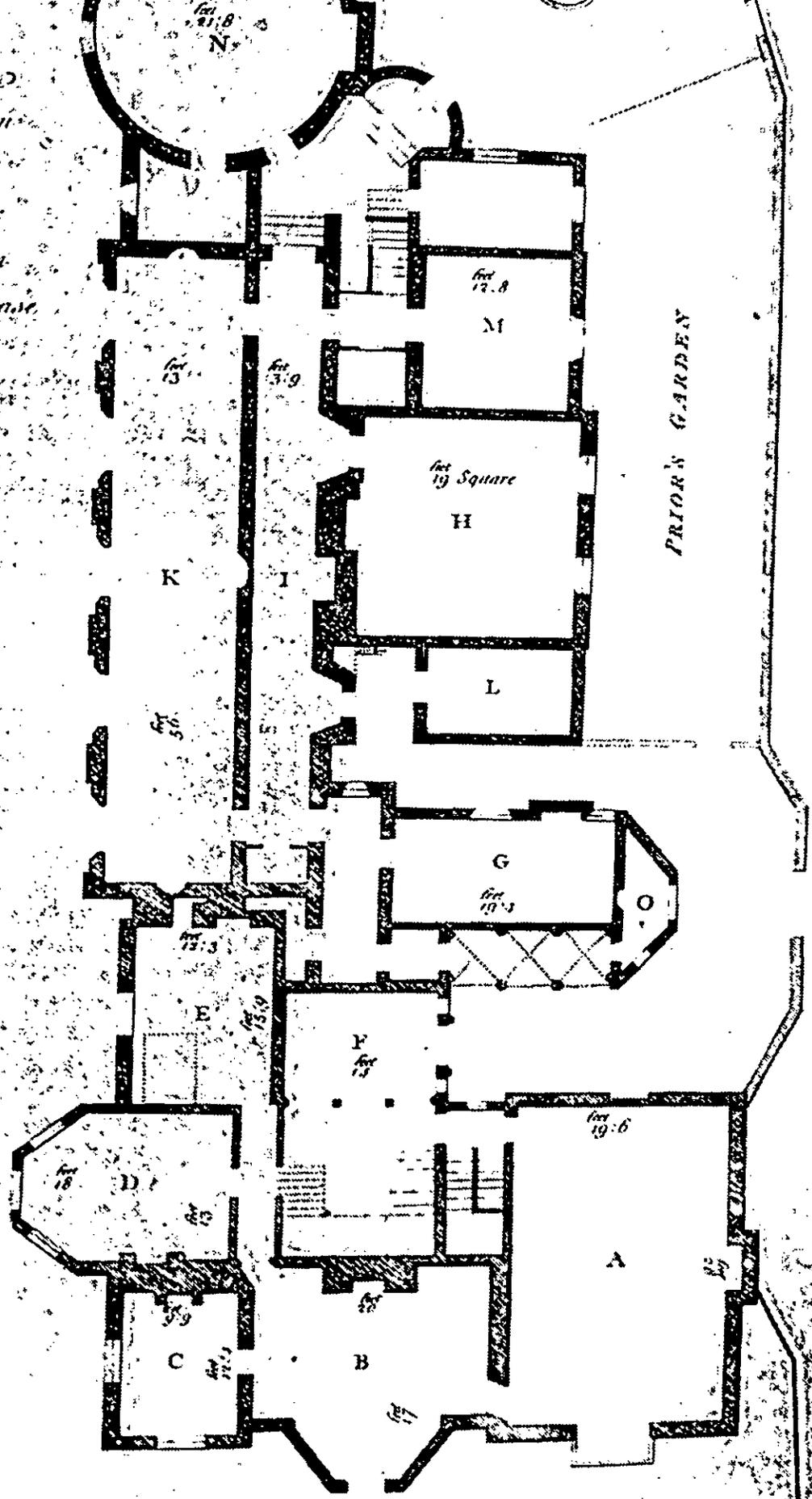


fig. 1 - Strawberry Hill, ground-floor plan in 1781 (from *A Description of the Villa of Mr. Horace Walpole*, 1784).

- A Round Room
- B Cabinet
- C Great Bed Chamber
- D Gallery
- E Holbein Room
- F Library
- G Braaiers Closet
- H Lumbery
- I China Closet
- K Buck-stairs
- L Passage
- M Sun Chamber
- N Red Bedchamber
- O Blue Bedchamber
- P Breakfast Room
- Q Green Closet

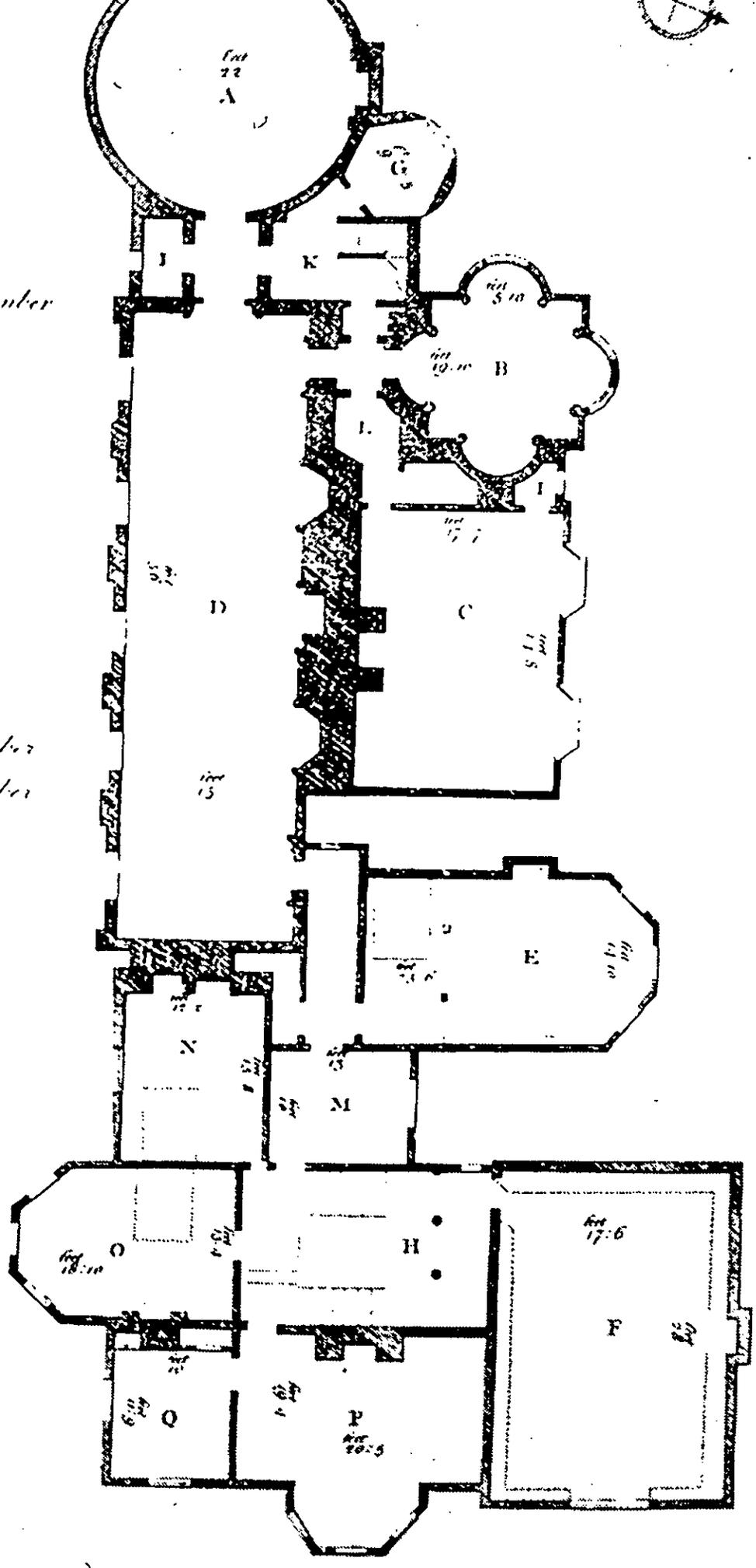


fig. 2 - Strawberry Hill, first-floor plan in 1781 (from A Description of the Villa of Mr. Horace Walpole, 1784).

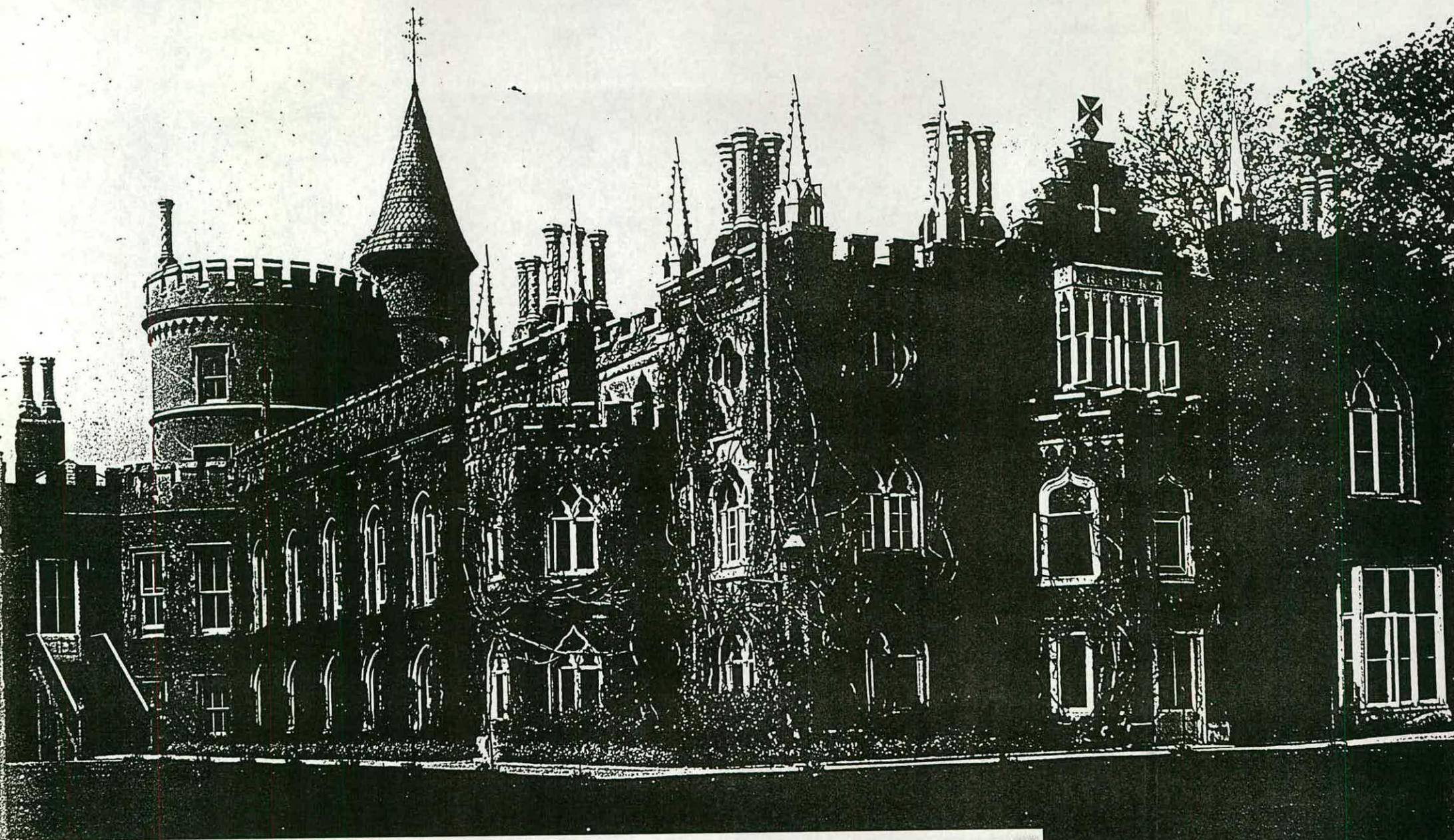
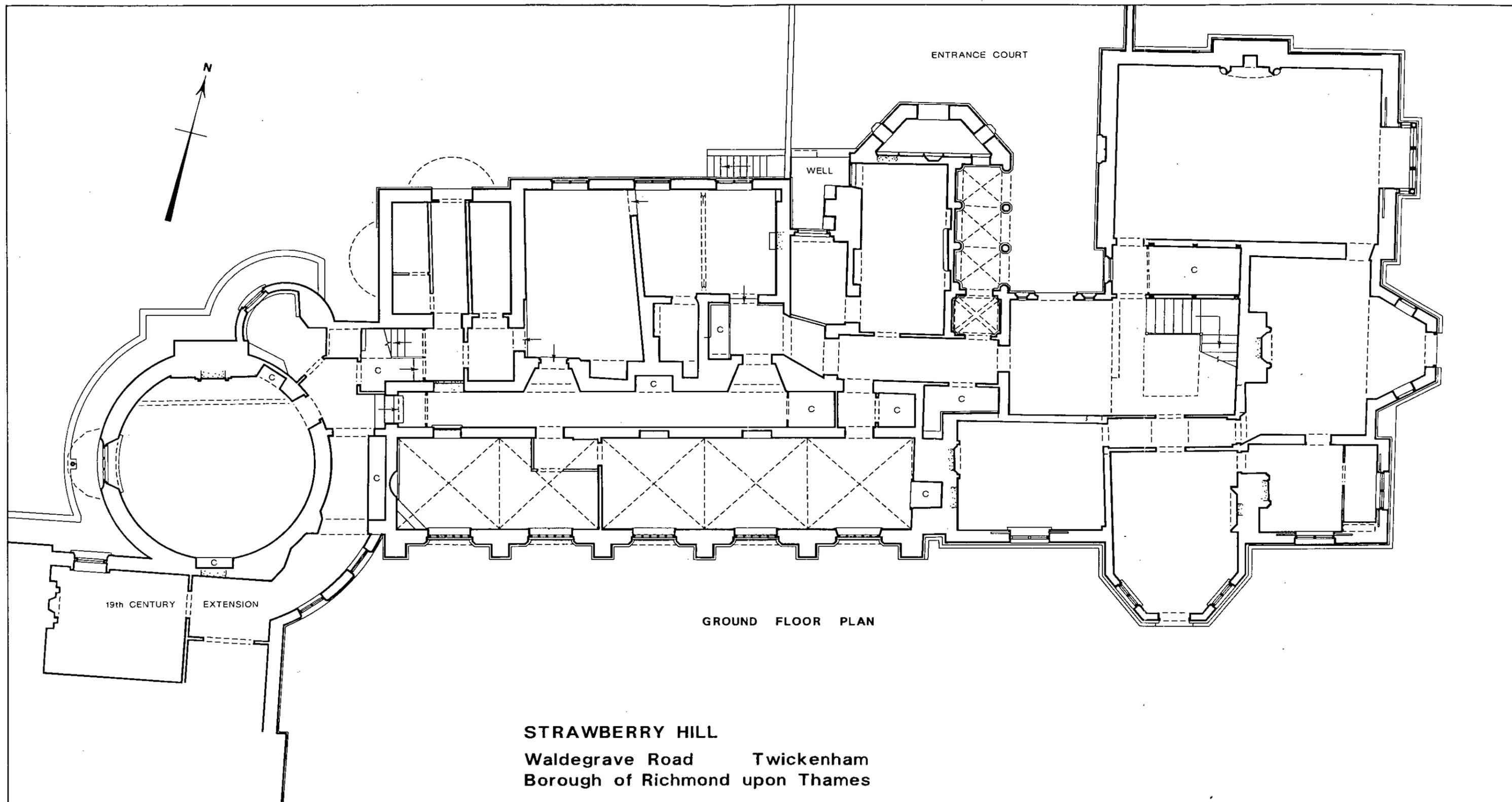


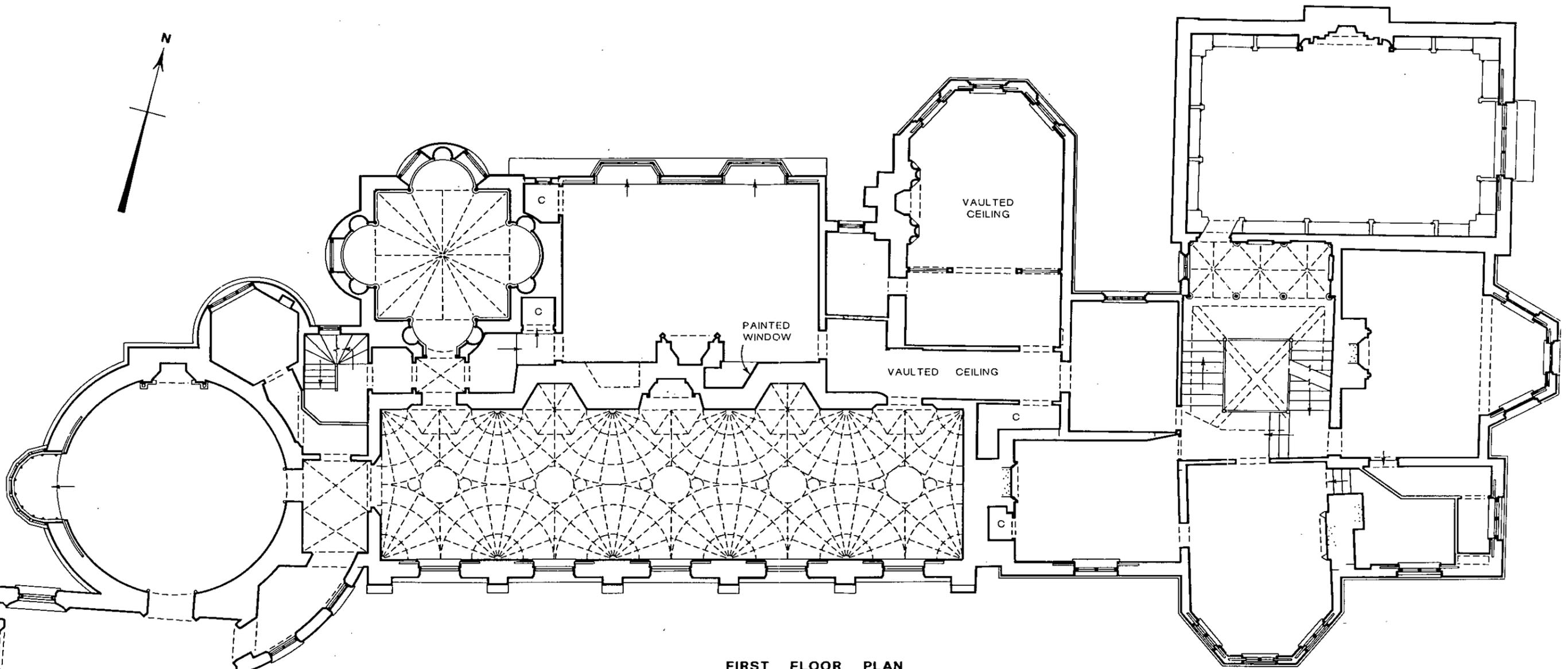
fig. 3 - Strawberry Hill, view from the south-east in 1924 (from Country Life, lvi, 5 July 1924, p. 18).



**STRAWBERRY HILL**  
 Waldegrave Road Twickenham  
 Borough of Richmond upon Thames

Surveyed: Nov. 1993  
 Drawn scale: 1:100  
 Drawing no: 001  
 Grid ref: TQ 158 723  
 NBR no: 92314

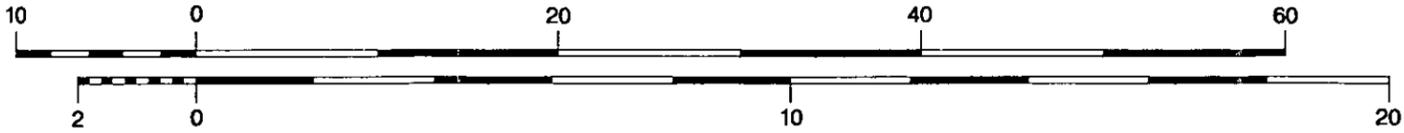




FIRST FLOOR PLAN

**STRAWBERRY HILL**  
Waldegrave Road Twickenham  
Borough of Richmond upon Thames

Surveyed: Nov. 1993  
Drawn scale: 1:100  
Drawing no: 002  
Grid ref: TQ 158 723  
NBR no: 92314



Feet  
Metres



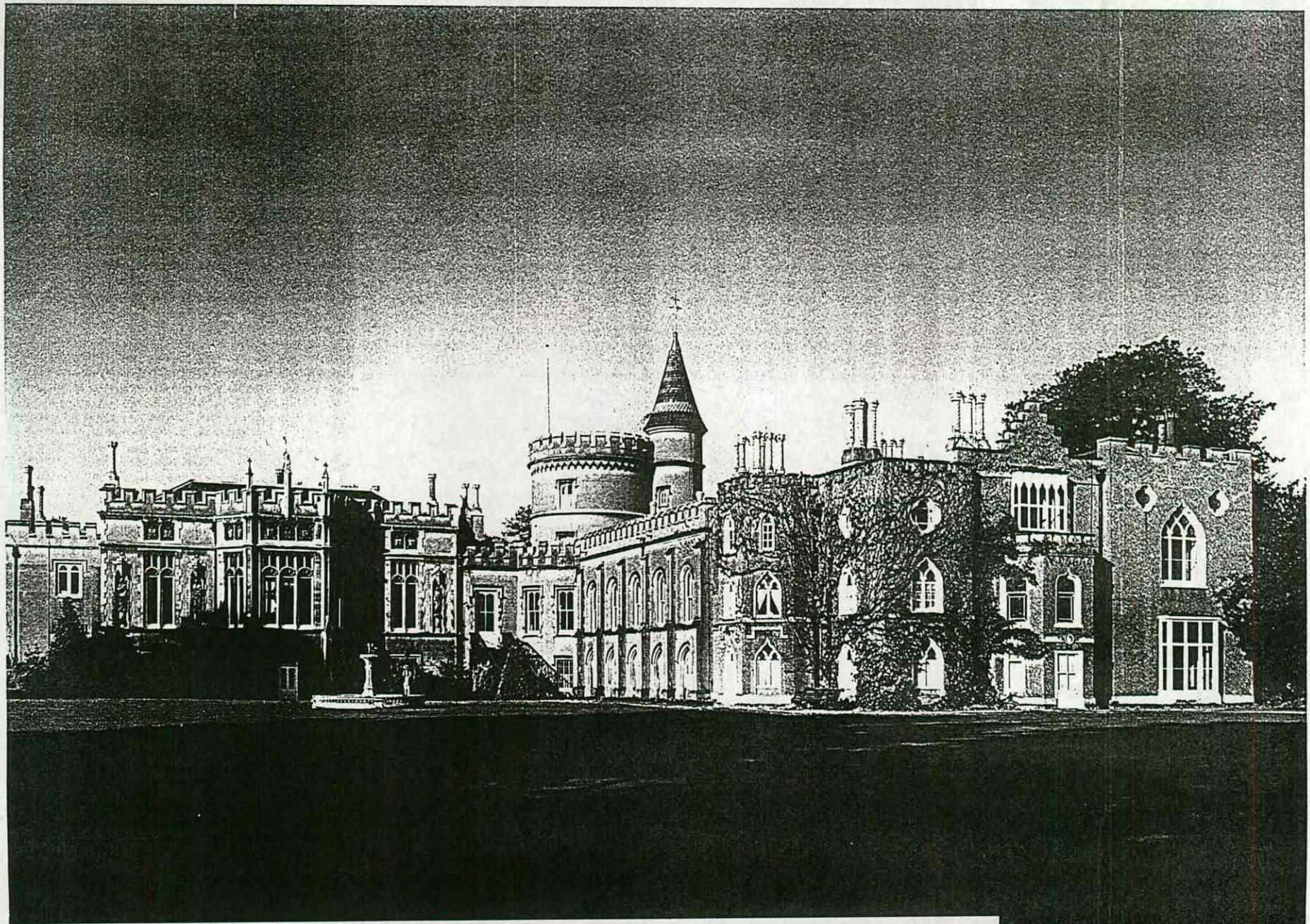
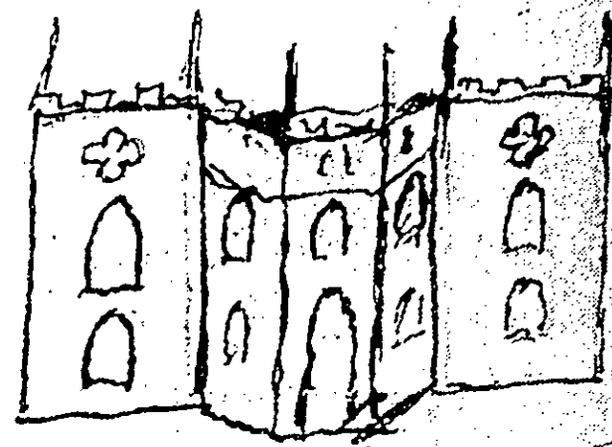
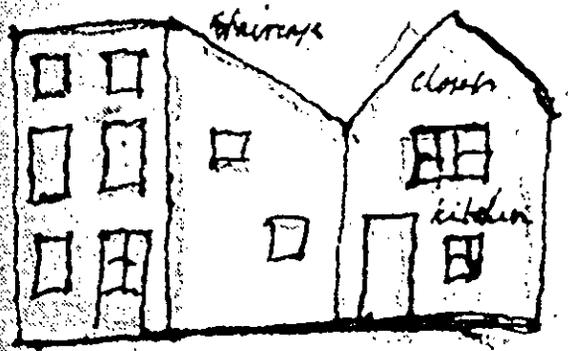


fig. 6 - Strawberry Hill, view from the south-east in 1993 (RCHME).

~~mechanic's~~  
~~library~~  
best bedch.  
best parlour



Front of Strawberry Hill to the  
garden, as it was in 1747.  
Before it was altered.

as altered.

fig. 7 - Strawberry Hill, Horace Walpole's sketch of the garden (south) front in 1747 and as altered by him, c1783 (Lewis Walpole Library, Farmington, Connecticut).

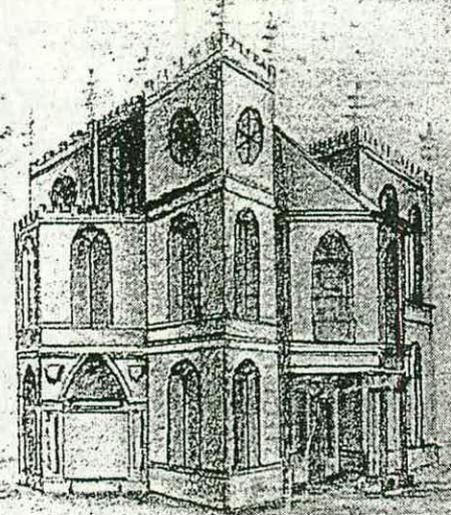
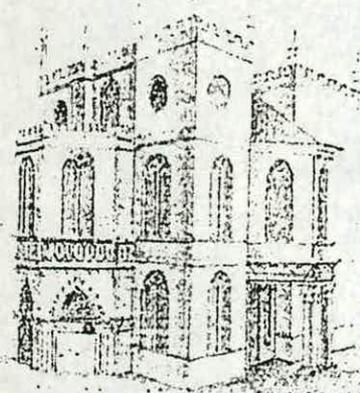
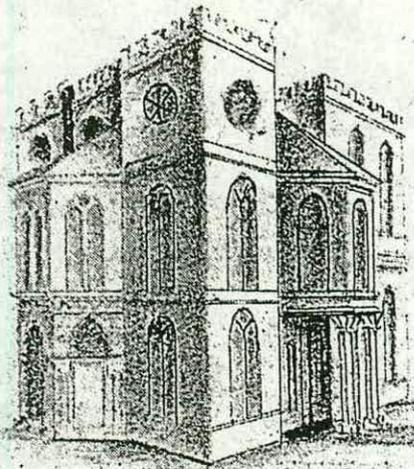


fig. 8 - Strawberry Hill, drawings for the remodelled house as seen from the south-east, by John Chute, c1753 (Lewis Walpole Library, Farmington, Connecticut).

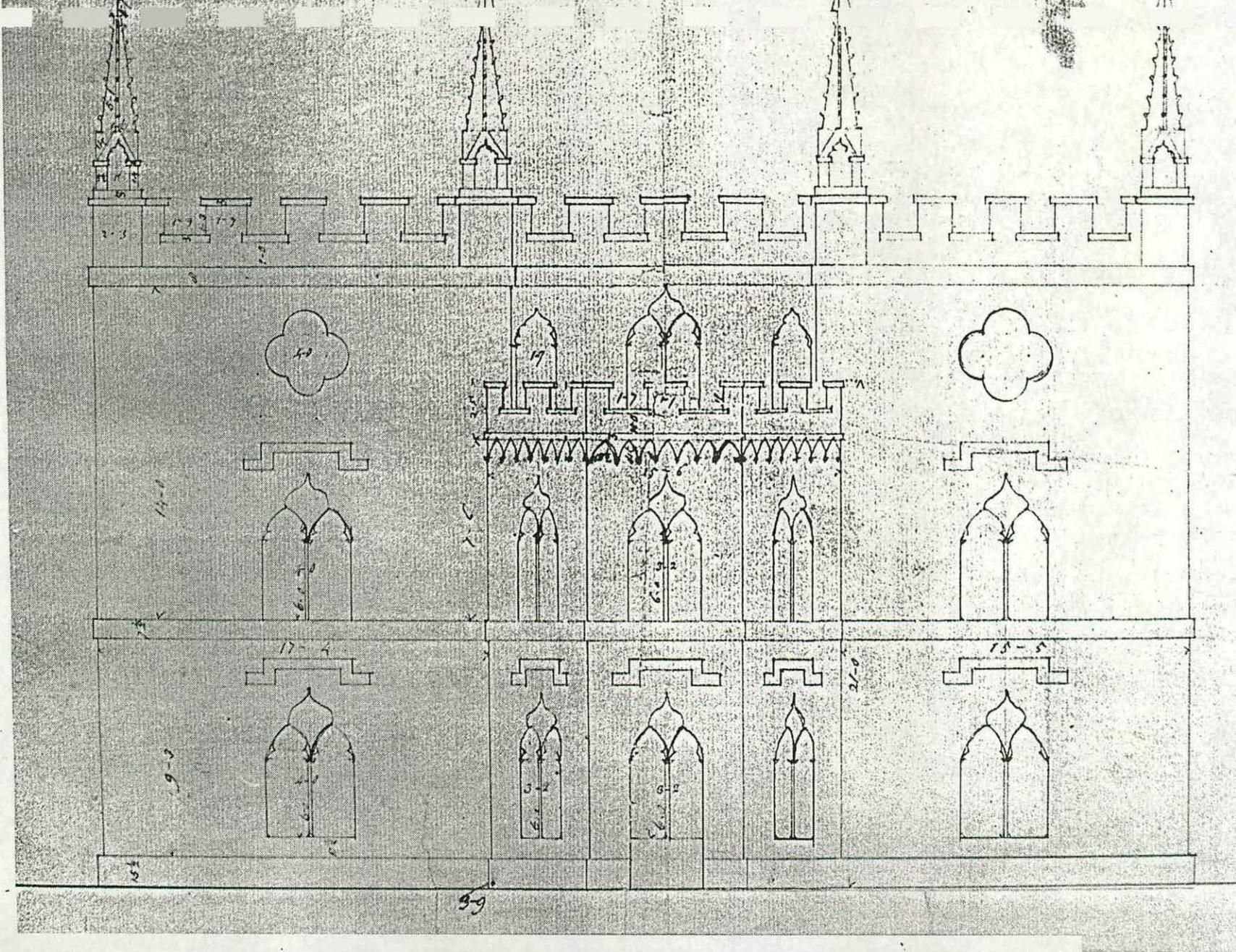


fig. 9 - Strawberry Hill, drawing for the south front, by John Chute, c1753 (Hampshire County Record Office).

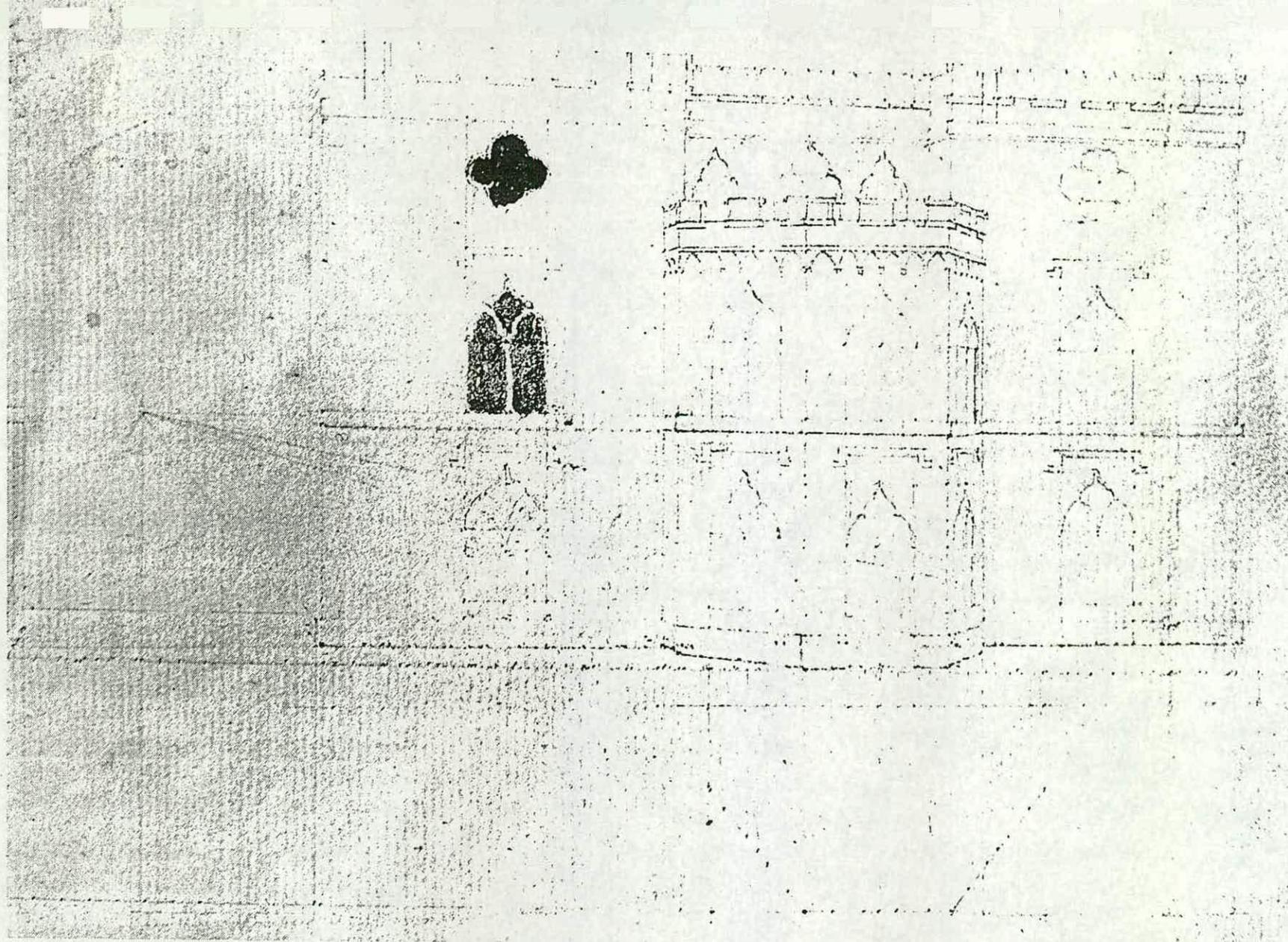


fig. 10 - Strawberry Hill, drawing for the south front, by John Chute, c1753 (Hampshire County Record Office).

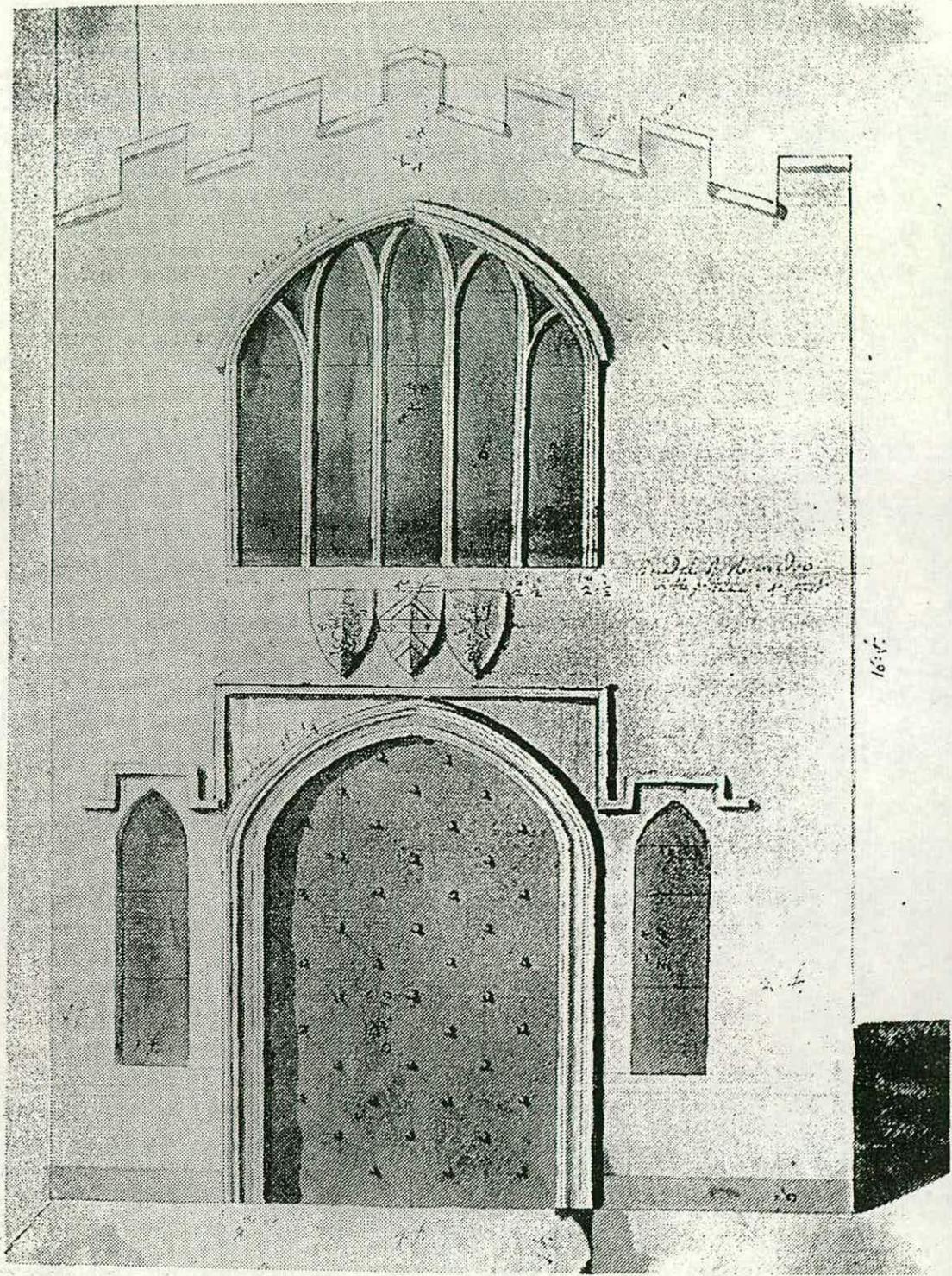
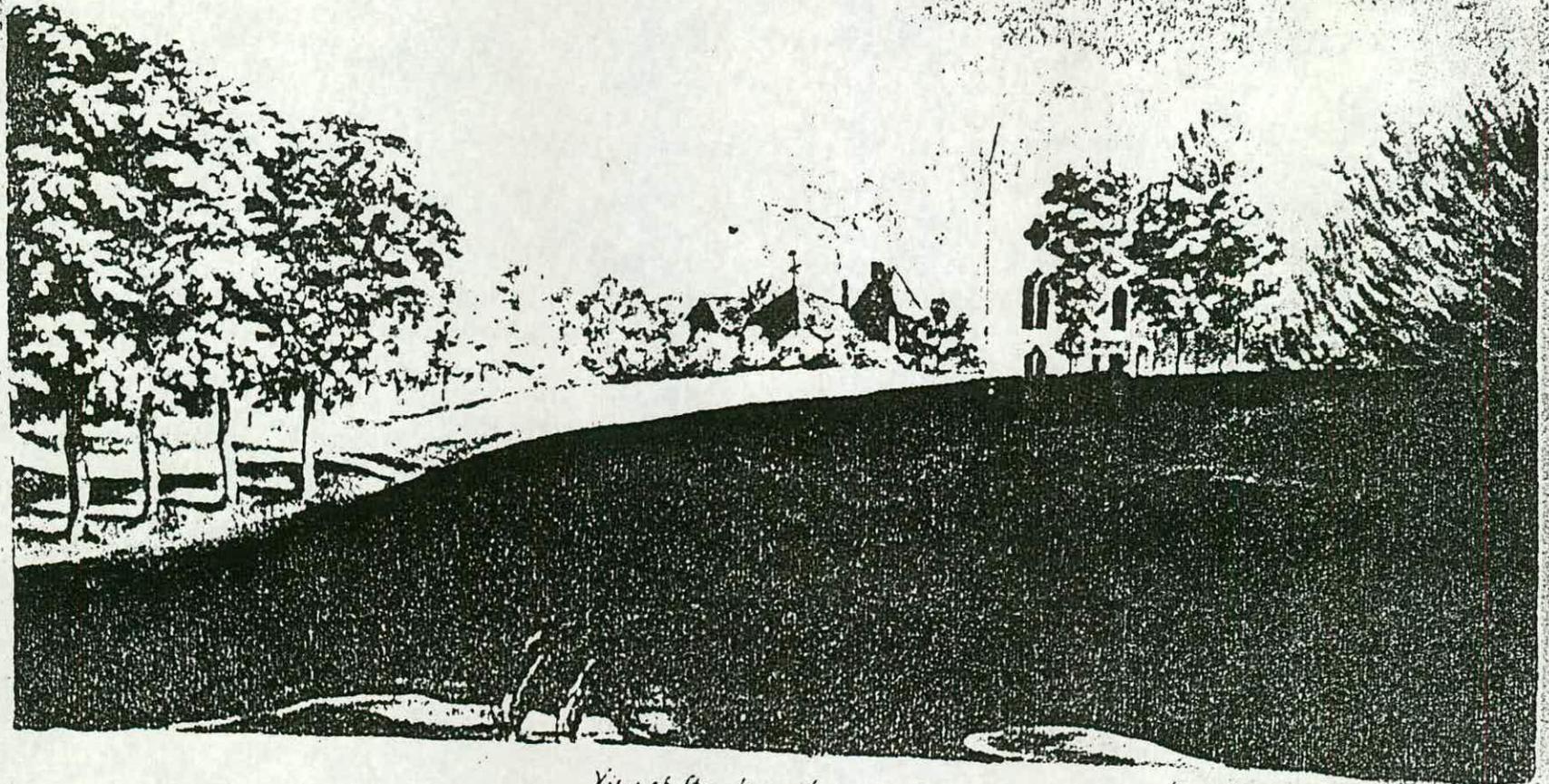


fig. 11 - Strawberry Hill, drawing for the north entrance bay, by Richard Bentley, c1753, altered by John Chute, with annotation by Horace Walpole (Lewis Walpole Library, Farmington, Connecticut).



*View of Strawberry Hill*

fig. 12 - Strawberry Hill, water-colour view from the east, by Richard Bentley, 1753 (Lewis Walpole Library, Farmington, Connecticut).



fig. 13 - Strawberry Hill, engraved view from the east, by J. Woolston, 1754 (Lewis Walpole Library, Farmington, Connecticut).



fig. 14 - Strawberry Hill, painted view from the south-west, by J. H. Müntz, 1756 (Lewis Walpole Library, Farmington, Connecticut).

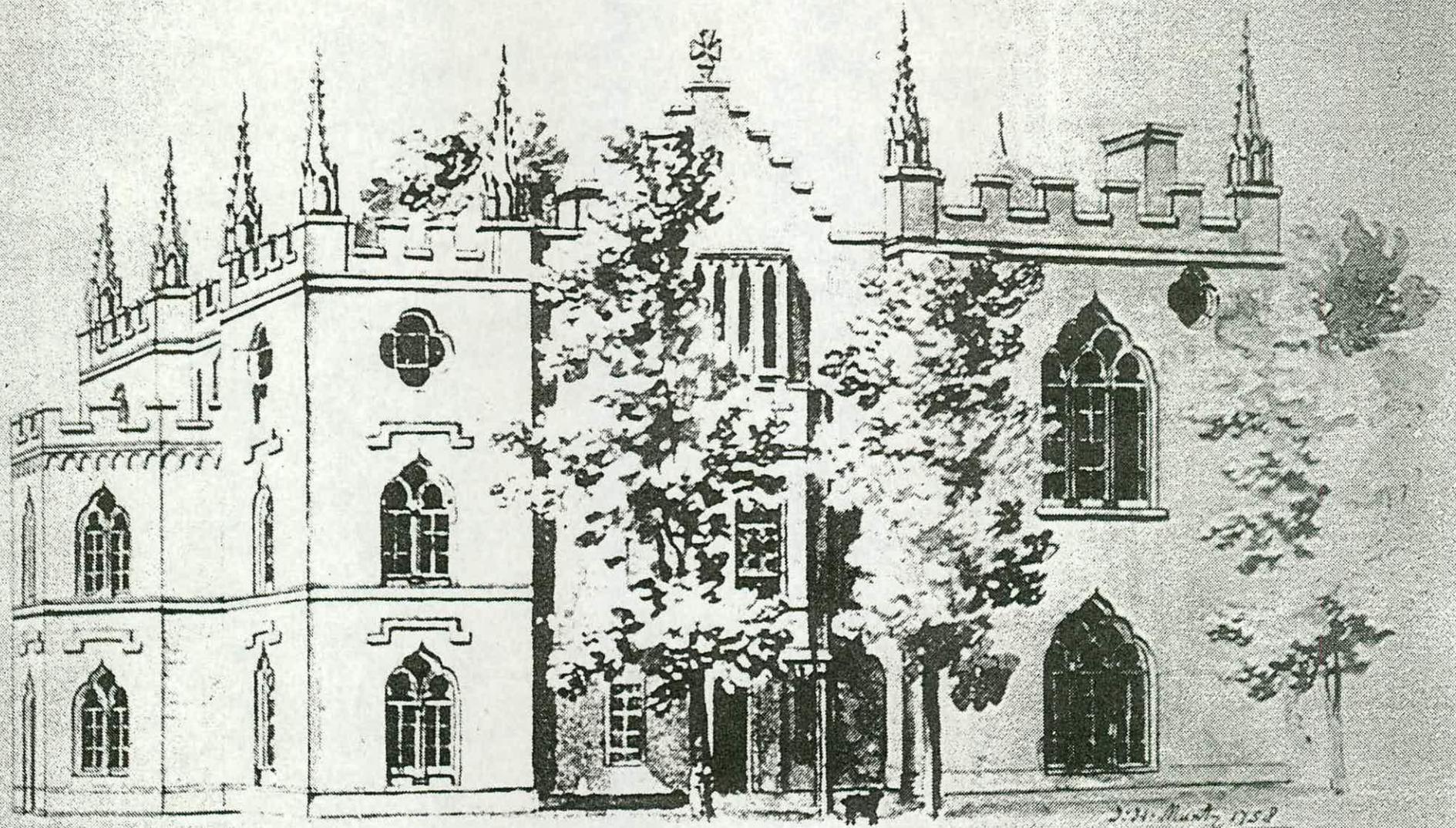


fig. 15 - Strawberry Hill, drawn view from the south-east, by J. H. Müntz, 1758 (Lewis Walpole Library, Farmington, Connecticut).

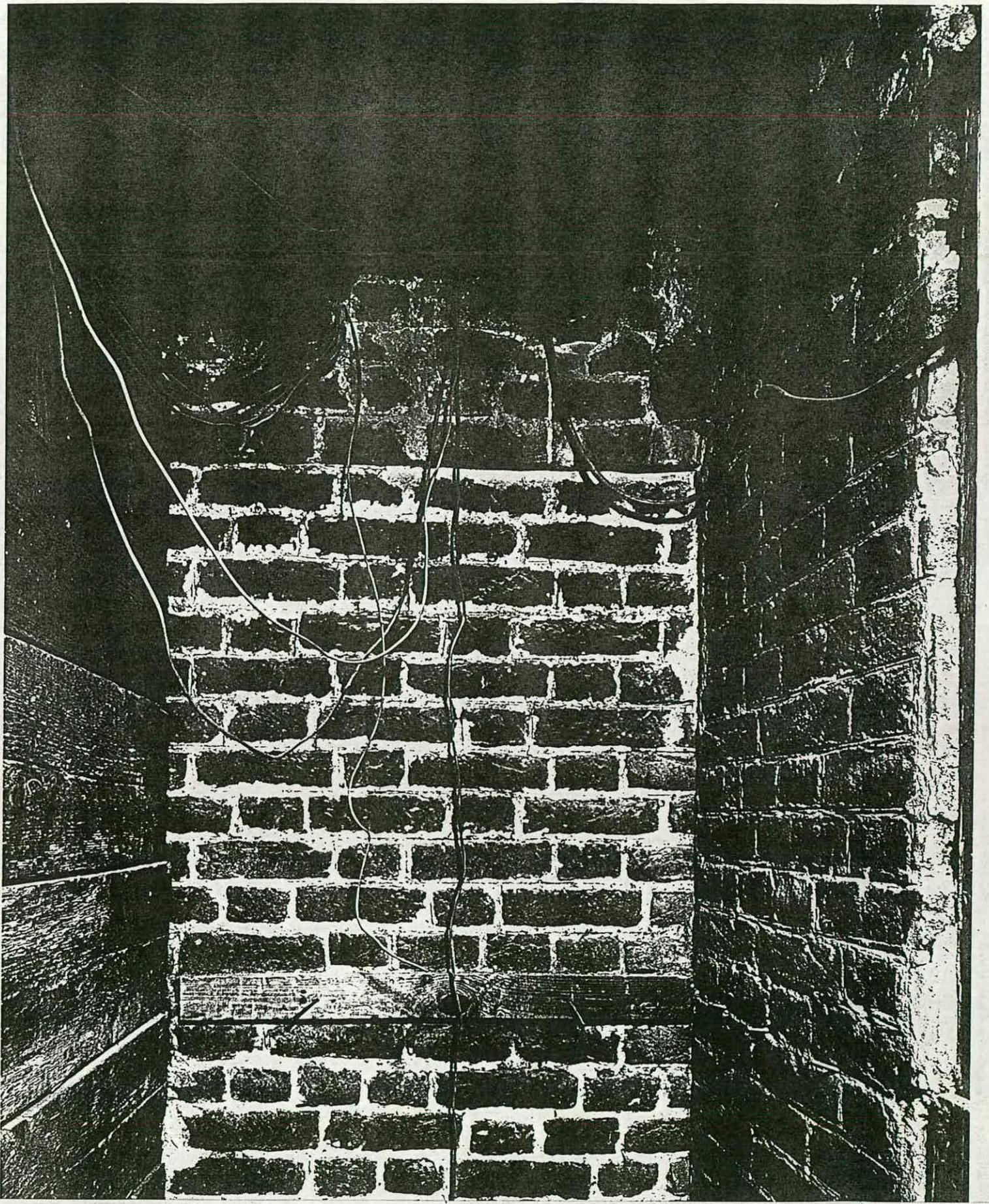


fig. 16 - Strawberry Hill, brickwork in ground-floor cleaners' cupboard, view to the east in 1993 (RCHME).

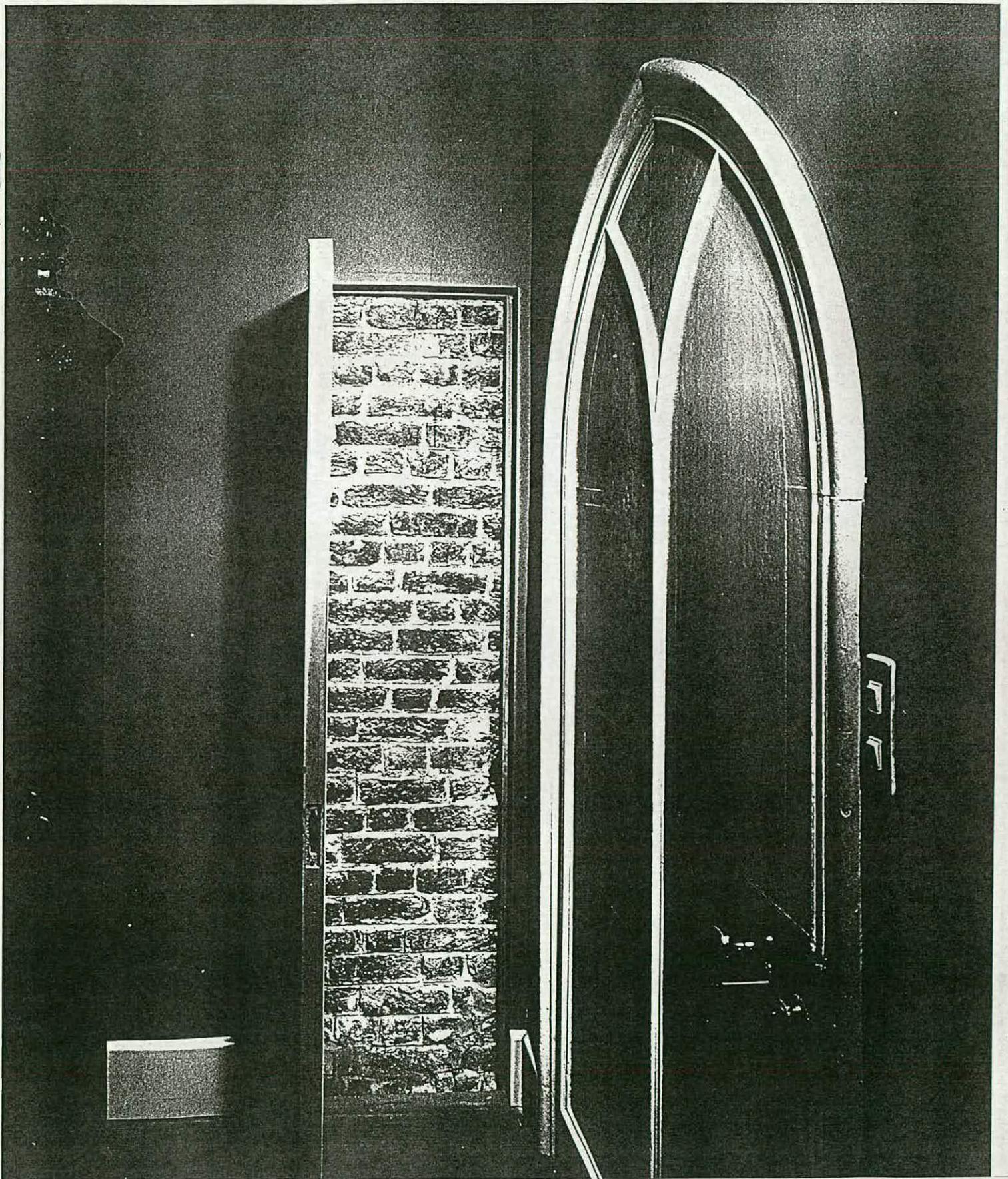


fig. 17 - Strawberry Hill, view of early brickwork behind a door in the Holbein Chamber's east wall in 1993 (RCHME).

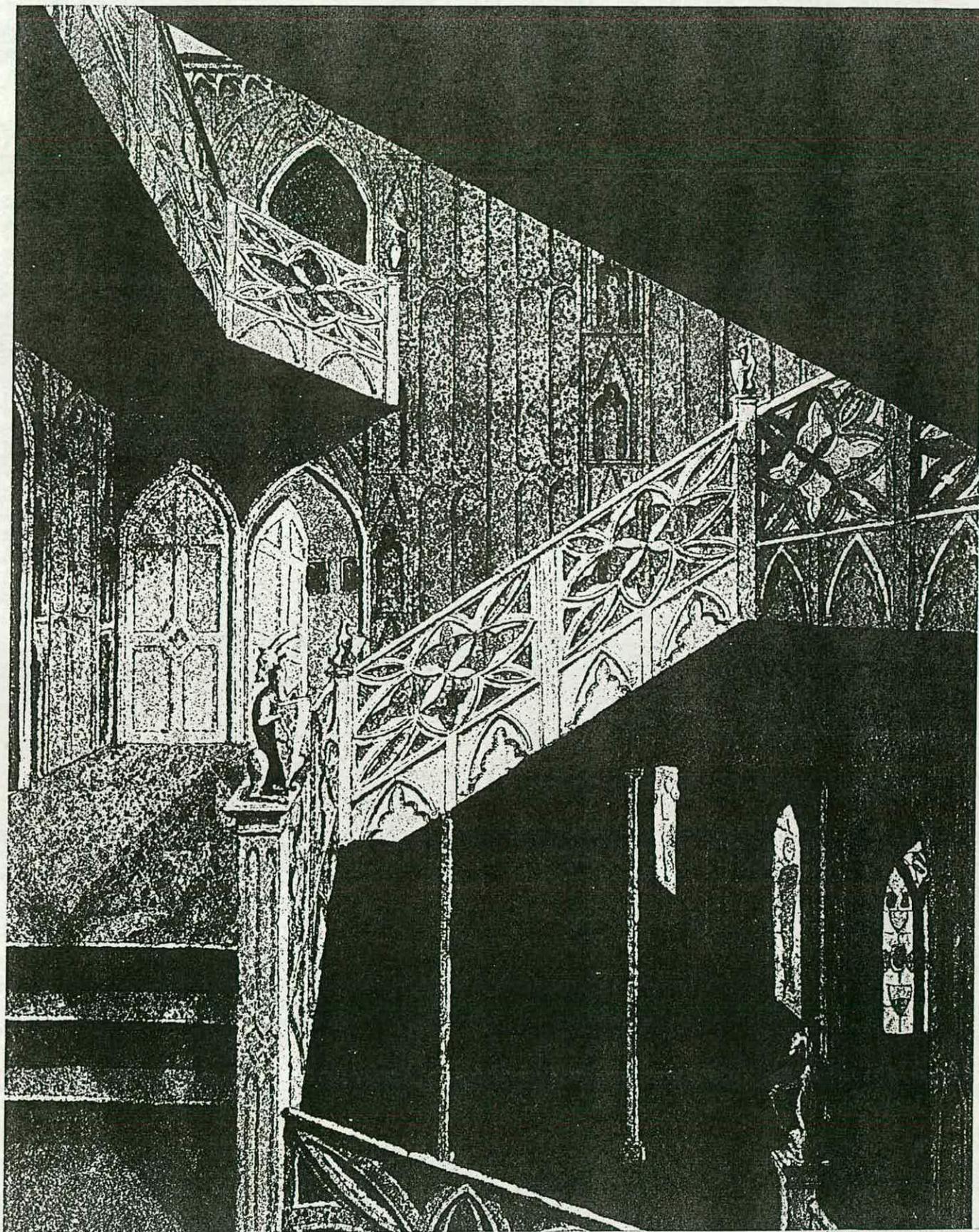


fig. 18 - Strawberry Hill, ink and wash view of the Staircase and Hall, by Richard Bentley, c1758-9 (Lewis Walpole Library, Farmington, Connecticut).

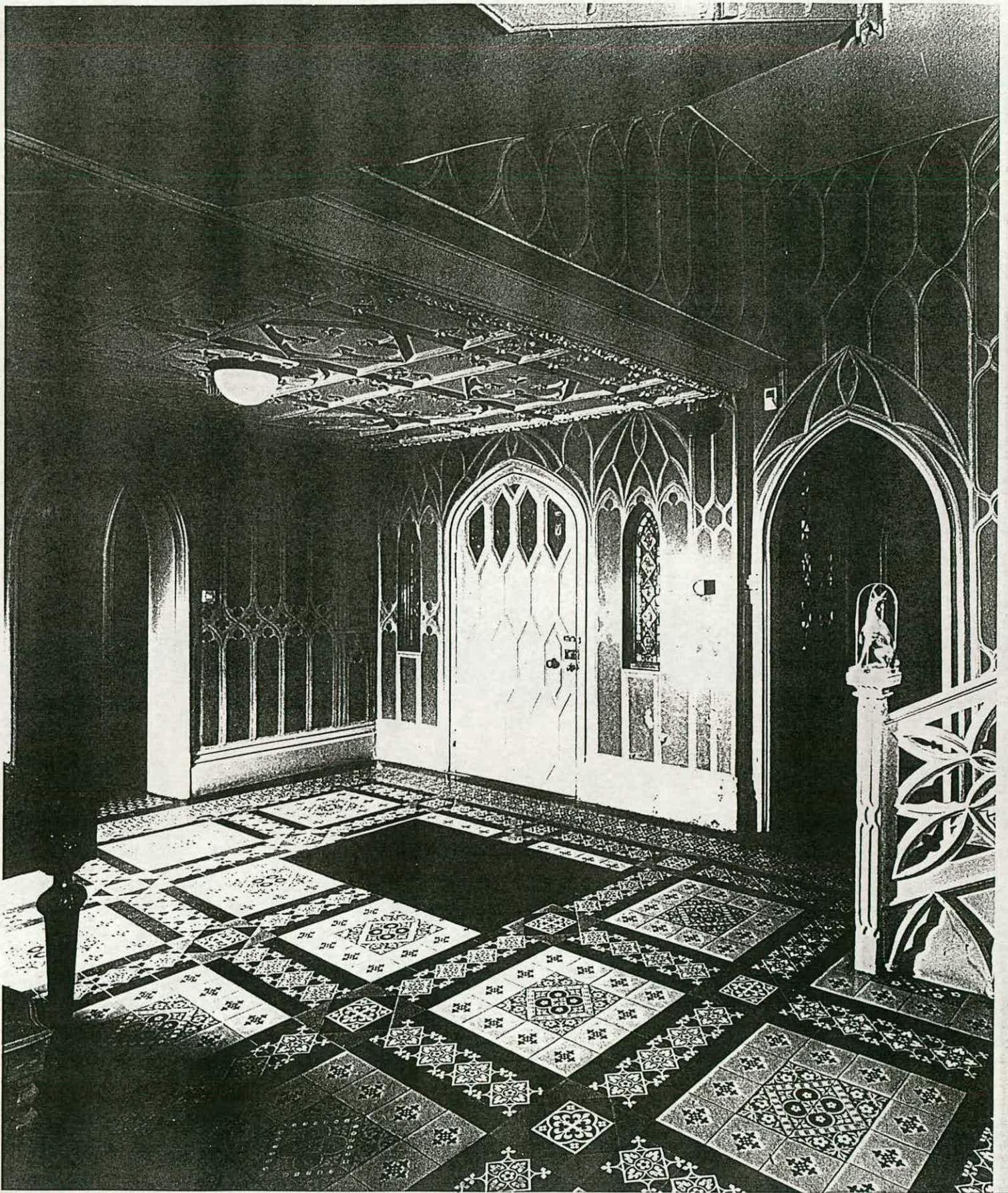


fig. 19 - Strawberry Hill, view of the Hall from the south-east in 1993 (RCHME).



fig. 20 - Strawberry Hill, view of the Staircase from the north-west in 1993 (RCHME).

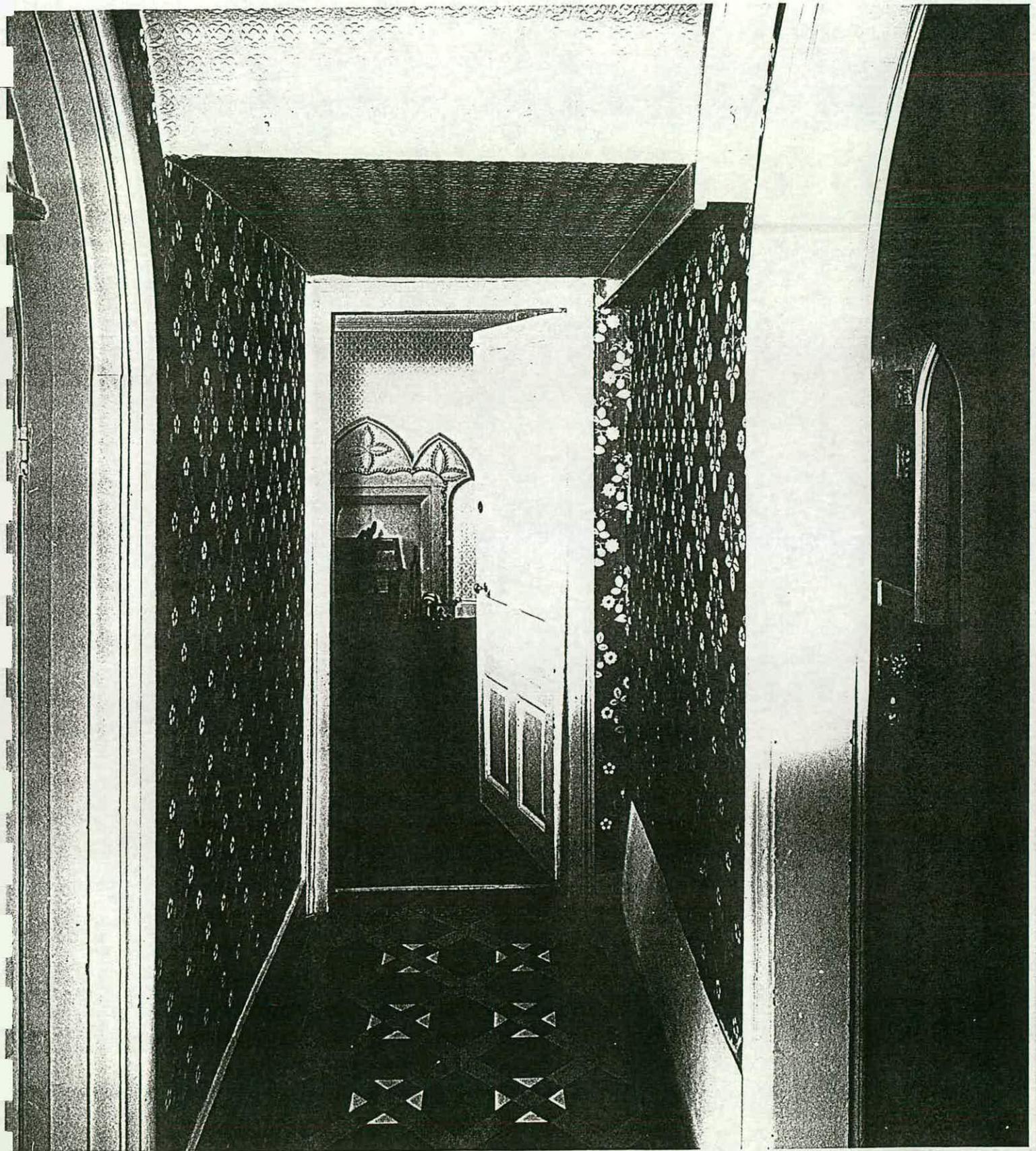


fig. 21 - Strawberry Hill, the ground-floor passage to the south of the Staircase, view from the east looking into the 'Beauty Room' (see fig. 1) in 1993 (RCHME).

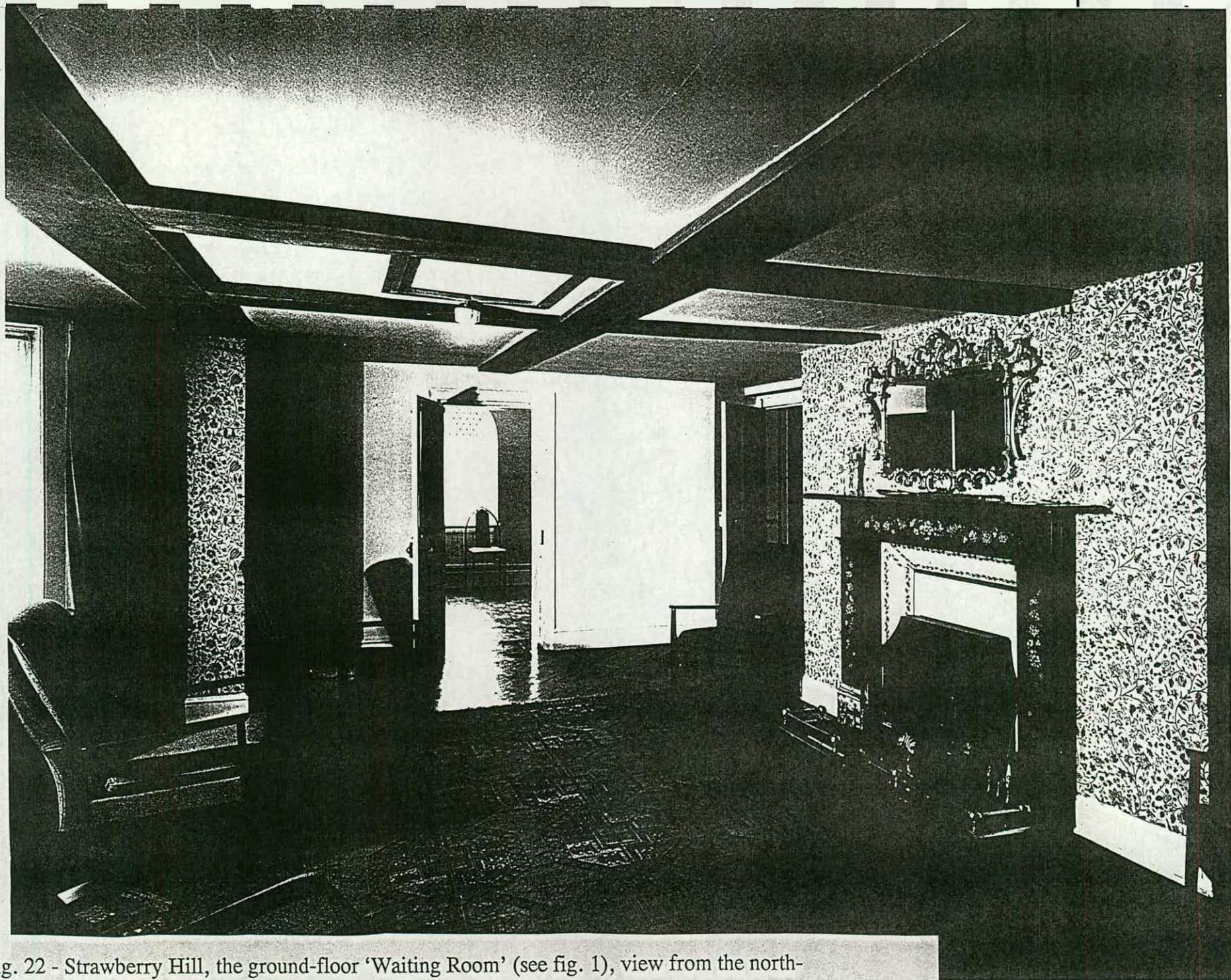


fig. 22 - Strawberry Hill, the ground-floor 'Waiting Room' (see fig. 1), view from the north-east in 1993 (RCHME).

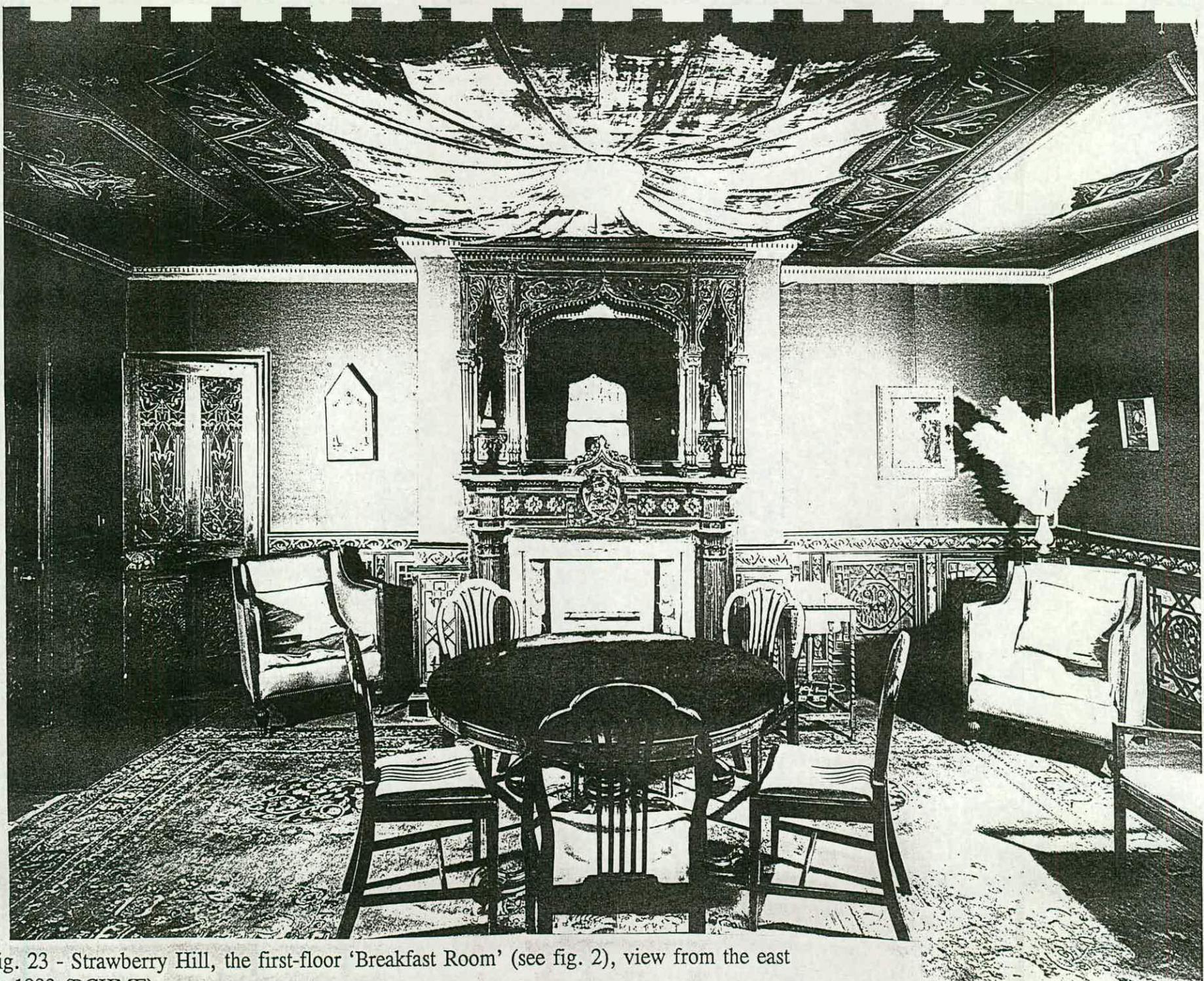


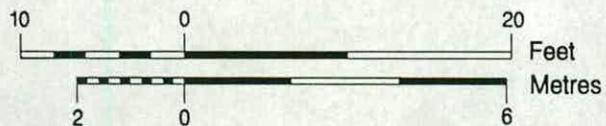
fig. 23 - Strawberry Hill, the first-floor 'Breakfast Room' (see fig. 2), view from the east in 1993 (RCHME).



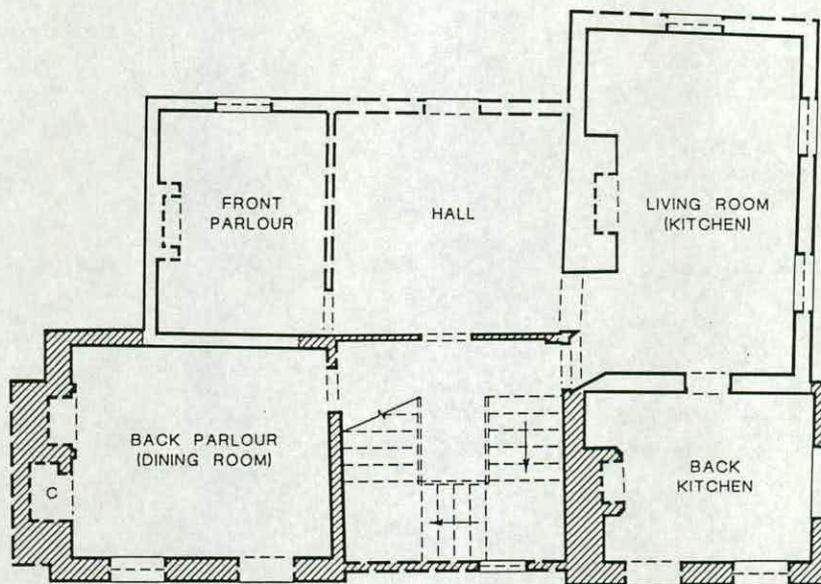
fig. 24 - Strawberry Hill, the first-floor 'Red Bedchamber' (see fig. 2), view from the east in 1993 (RCHME).



fig. 25 - Strawberry Hill, the first-floor Staircase landing, view from the east looking into the Star Chamber (see fig. 2) in 1993 (RCHME).



 EARLY 18th CENTURY ADDITIONS



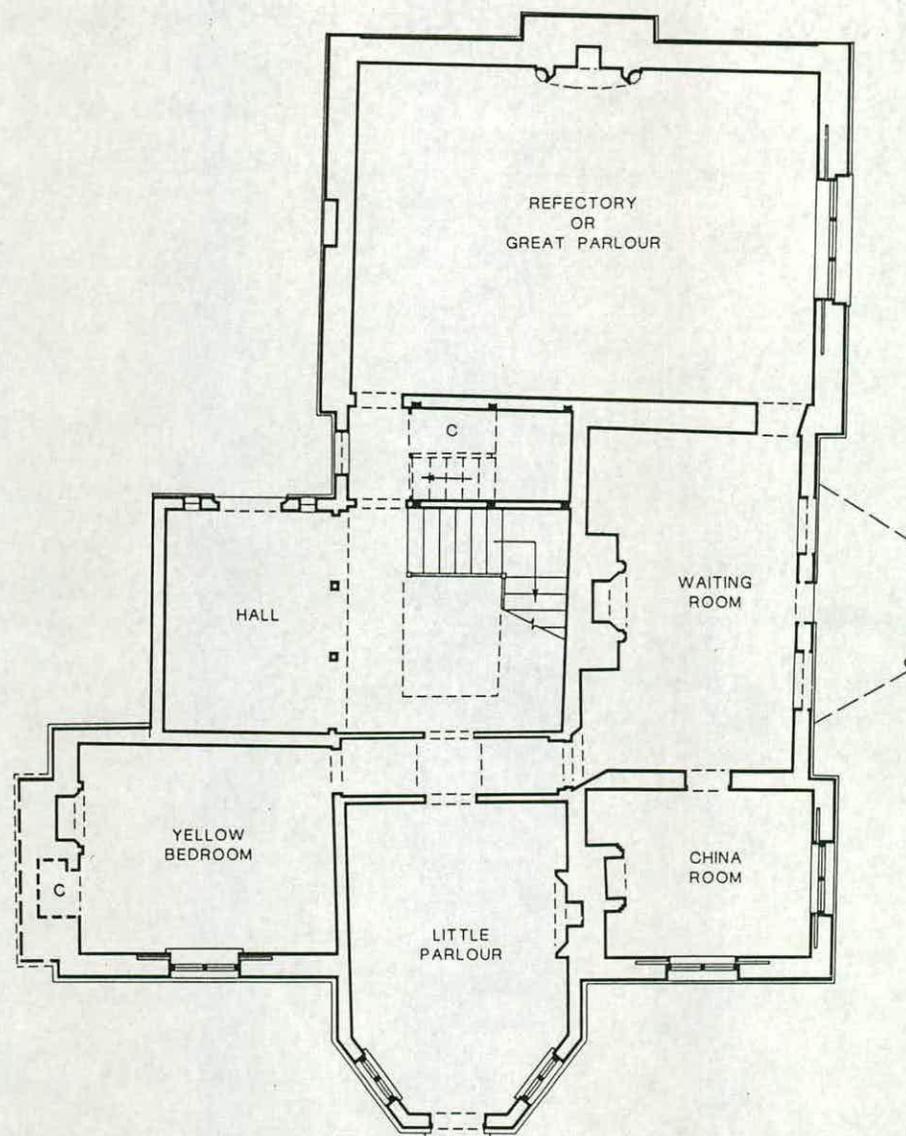
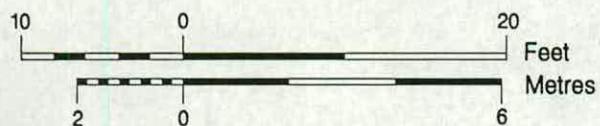
### STRAWBERRY HILL

Waldegrave Road Twickenham  
Borough of Richmond upon Thames

Surveyed: Nov. 1993  
Drawn scale: 1:100  
Drawing no: 003  
Grid ref: TQ 158 723  
NBR no: 92314

GROUND FLOOR PLAN  
RECONSTRUCTED AS IN 1747





**STRAWBERRY HILL**

Waldegrave Road Twickenham  
Borough of Richmond upon Thames

Surveyed: Nov. 1993  
Drawn scale: 1:100  
Drawing no: 004  
Grid ref: TQ 158 723  
NBR no: 92314

GROUND FLOOR PLAN  
RECONSTRUCTED AS IN 1756



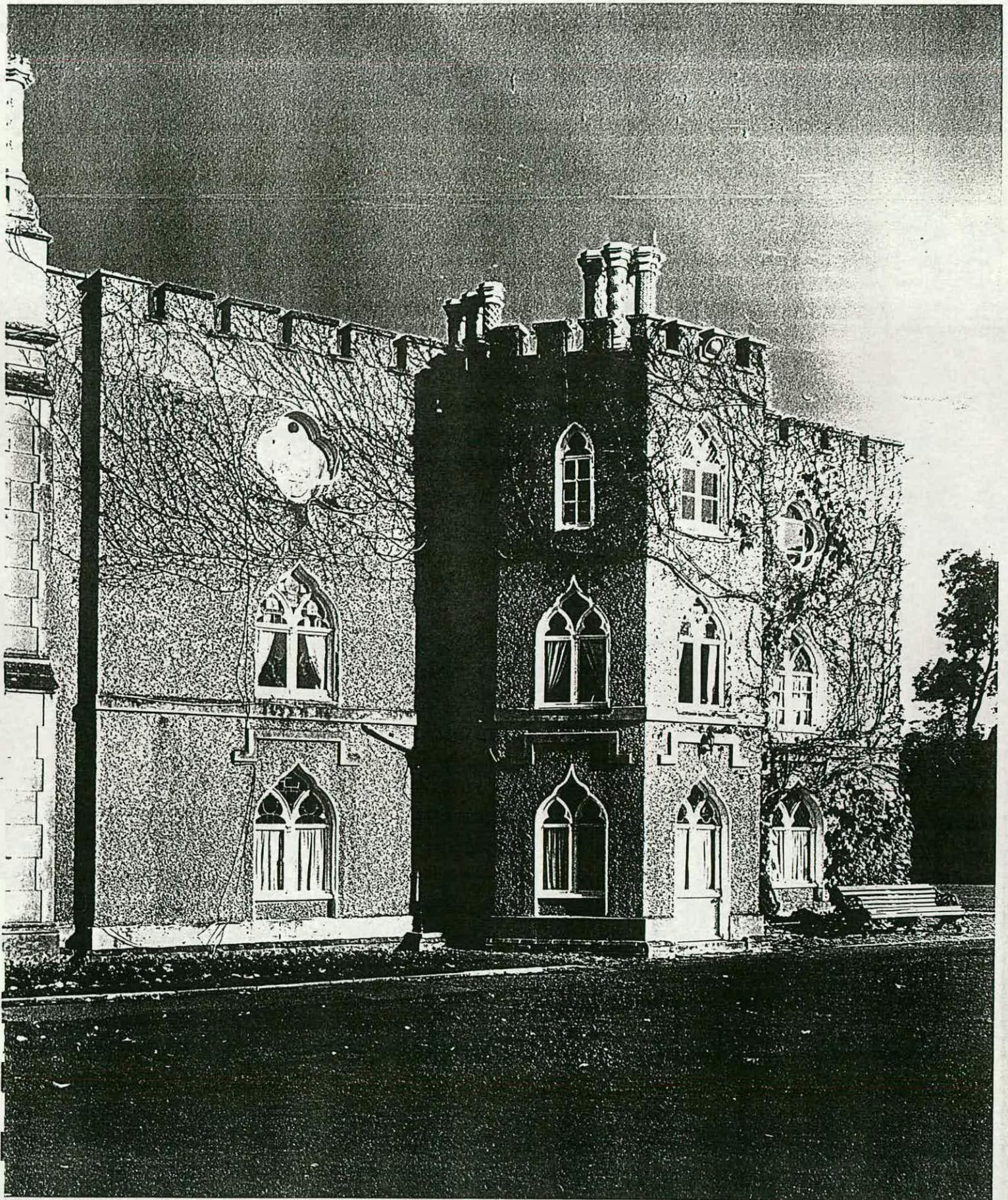


fig. 28 - Strawberry Hill, view from the south in 1993 (RCHME).



fig. 29 - Strawberry Hill, view from the east in 1993 (RCHME).

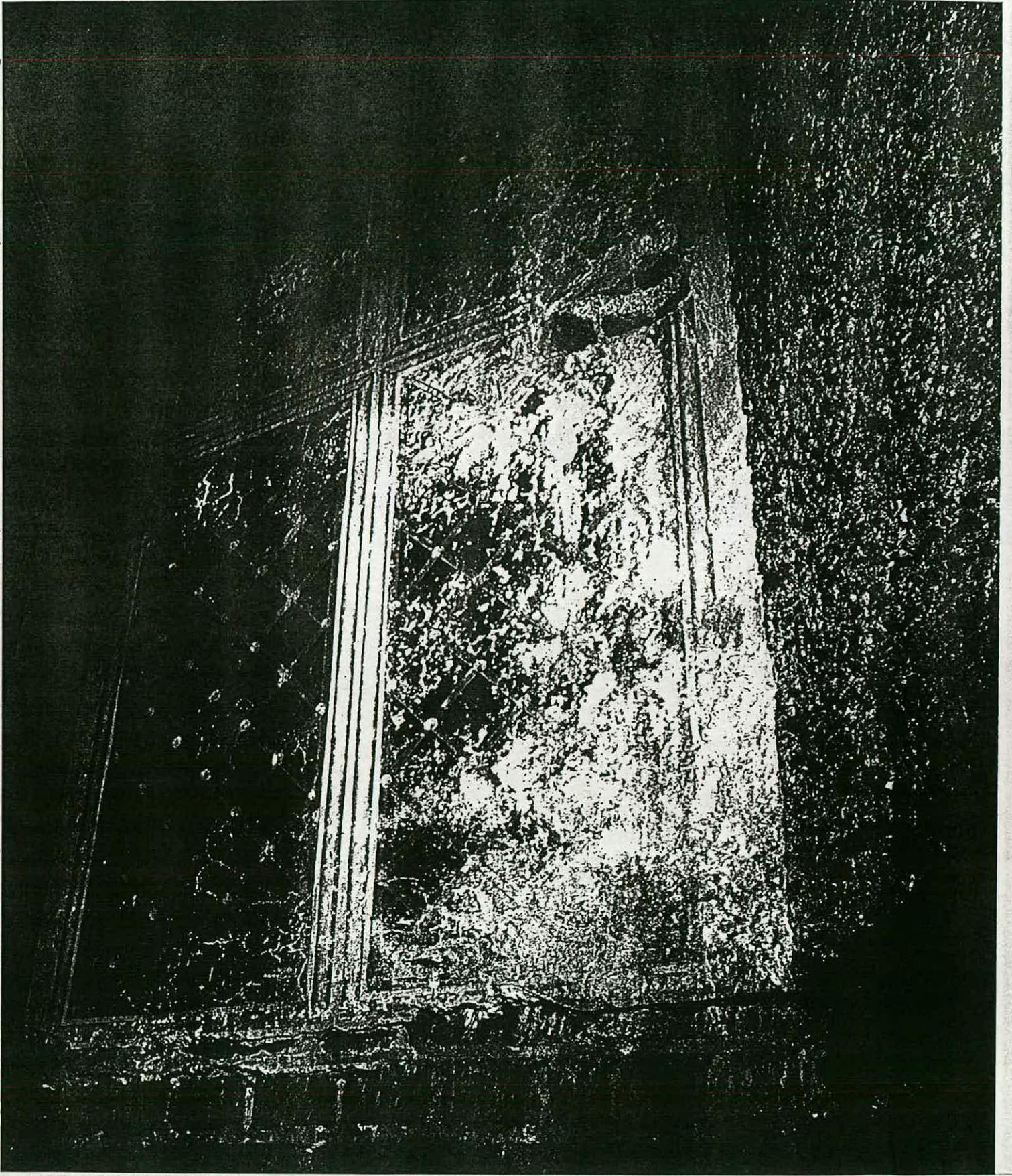


fig. 30 - Strawberry Hill, painted window on former first-floor external wall on the north side of the Gallery in 1993 (RCHME).

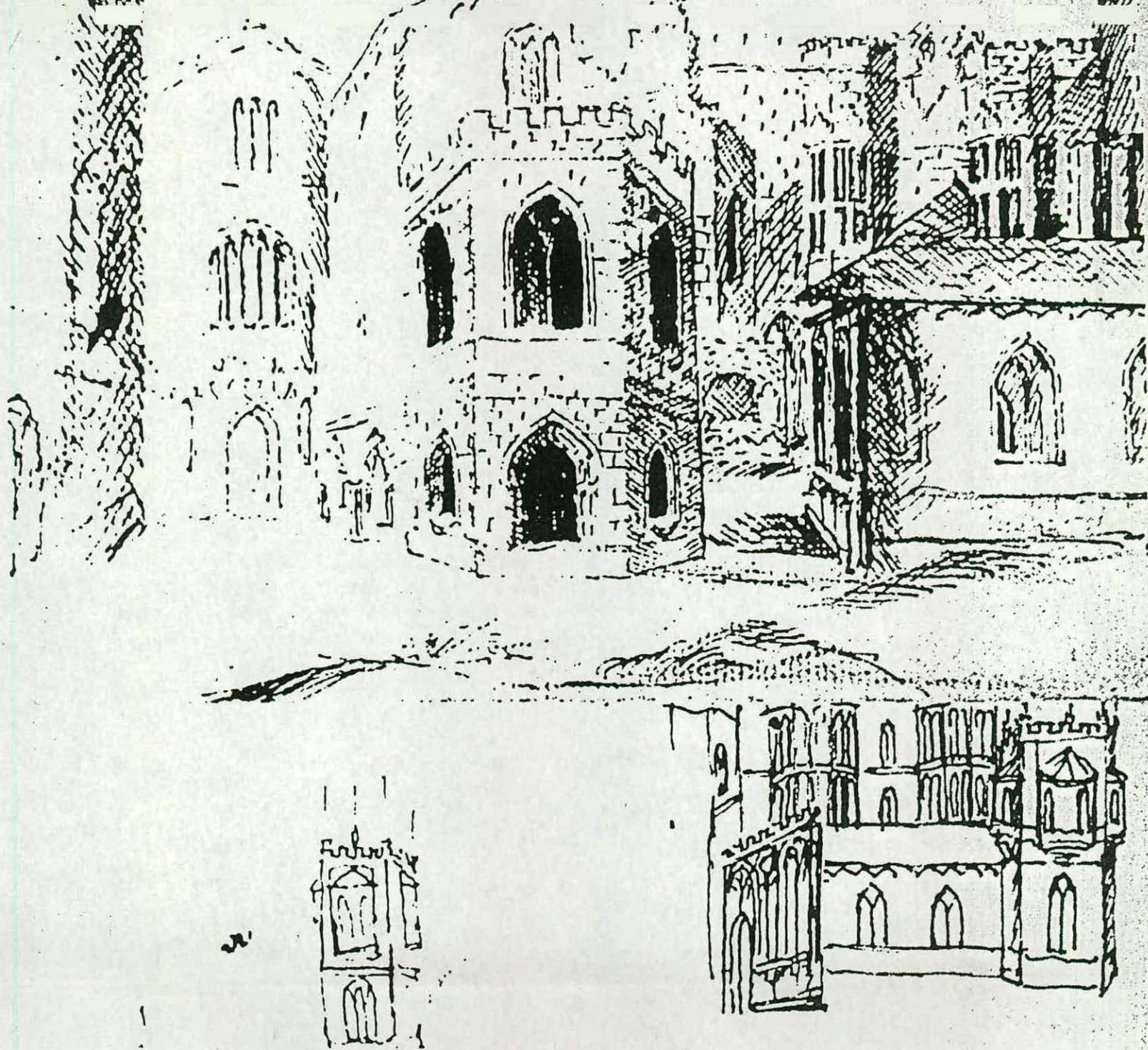


fig. 31 - Strawberry Hill, sketch of the north side in the 1760s (Hampshire County Record Office).