



Cataloguing the Legacy of Lady Waldegrave & the Stern Family

Highlights & Inventory

INTRODUCTION

by Dr Rosalind White, Collections Assistant

Strawberry Hill House, famed for its Gothic architecture and its association with Horace Walpole, is a site with a rich history that extends well beyond its eighteenth-century origins. In the nineteenth and early twentieth century, the house was occupied, furnished, and decorated with sumptuous collections by two owners: Lady Frances Waldegrave and the Stern family.

In 1838, Frances Braham—the striking daughter of celebrated Jewish singer John Braham—attended a party at Strawberry Hill House, where she captured the hearts of both John and George Waldegrave, sons of the 6th Earl. It was John, the Earl's illegitimate son, who declared his love that same evening. The two married in 1839, but just over a year later, John's reckless lifestyle led to his untimely death, leaving Frances widowed at just 19.

Soon after, George, John's legitimate brother, proposed. Their controversial marriage—illegal under English law—led them to elope to Gretna Green. Within seven months of marriage, George's 'riotous behaviour' landed him in prison. In mounting debt, he sold off Walpole's treasured collection in what became known as the Great Sale of 1842.

When George died suddenly in 1846, Frances was widowed once again—but this time, she inherited Strawberry Hill, the Somerset estates, and the Radstock collieries. From her first marriage to John, she had already inherited the Essex estates, including Dudbrook Hall.

For fourteen years, Strawberry Hill languished, its rooms virtually empty and neglected. In 1854, a visitor noted its impending ruin, remarking 'its end is near at hand'.

Armed with a substantial inheritance and having married her third husband, Conservative MP George Granville Harcourt, Lady Waldegrave embarked on an ambitious project: to breathe new life into Walpole's beloved home. She adorned the domed ceiling above the staircase with stained-glass quatrefoil skylights and a

constellation of gold stars on a backdrop of deep blue. She lovingly picked out wallpaper, cultivating a careful formula for its selection: floral patterns for women's chambers and bird motifs for men's. Her dedication to the decorative arts extended right down to the doorknobs, which — to this day — house exquisite examples of nineteenth-century craftsmanship.

'Here I am', she wrote in 1857, 'settled in this most enchanting of all charming places. I am certain that you have not the faintest idea of its now wonderful beauty. Altho' it poured all yesterday [guests] thought it the most intoxicating place they had ever seen'.

In the late 1850s and early 1860s, she made a host of architectural alterations that both improved the house's practicalities and exaggerated its Gothic silhouette: adding an entirely new wing, a battlemented wall, an entrance gateway, and a clock-turret, topped off with four moulded Tudor-style chimneystacks. Edward Lear observed her hands-on involvement: describing her as 'as proud as possible, happy as a child [...] plain black dress tucked up [...] giving directions to the builders about a hundred things'.

Frances's restoration of Strawberry Hill was not simply funded by inheritance—it was built on her business acumen and careful management of her estates. Unlike many aristocratic women of her time, she took an active role in running her affairs, particularly the Radstock collieries, a major coal supplier in Somerset.

After inheriting the collieries in 1846, she took full control in 1847, ending existing leases and restructuring the business under her own name. Determined to protect her investment, she even pursued legal action against rival firms using similar branding. Beyond mining, she invested in the 1854 expansion of the Great Western Railway to Radstock, modernising coal transport by replacing canal routes with rail and overseeing new road construction and housing developments that transformed the town.

Frances's fourth and final marriage in 1863, to Liberal MP Chichester Fortescue, strengthened Strawberry Hill's reputation as a centre of high-society life—its gatherings now so renowned they caused periodic traffic jams stretching back to Twickenham Station. As *The Graphic* put it, 'Strawberry Hill was the Mecca towards which the eyes of the ambitious turned with longing looks, for it was there that Lady Waldegrave held court, and very carefully did she choose her courtiers... This one craved for a place, Lady Waldegrave procured it for

him; that one was eager to obtain a title, Lady Waldegrave obtained it for him; another yearned for social recognition, in an instant every door in Mayfair flew open to receive him'.

During this epoch of her life, Lady Waldegrave masterfully used the house and its interiors to build upon her marriage's social and political capital. As Claire Leighton has detailed in her chapter dedicated to Lady Waldegrave's exacting design choices, the rooms of Strawberry Hill were carefully curated to promote private discussion with the buxom, button-tufted furniture arranged in discrete clusters. What's more, she had a 'keen awareness of the politics of display', strategically grafting herself onto Walpole's legacy, by incorporating her personal crest, initials, and coronet into countless decorative objects throughout the house — from the Gallery's parquet floor, inlaid with her shield and insignia, to the heraldic badges in the Round Room's stained glass.

In 1883, Strawberry Hill was purchased by Herman Stern, a German-born Portuguese baron, merchant banker, and one of the richest men in Britain. His son, Herbert later married Aimée Geraldine Bradshaw, and together they revived Strawberry Hill's reputation as a glamorous social hub.

Following Herbert's elevation to the peerage as Baron Michelham of Hellingly, extravagant garden parties became a hallmark of Strawberry Hill. Prime ministers, foreign princes, aristocrats, and high-society figures graced these lavish gatherings, which were prominently featured in *The Tatler* and *The Sketch*. These were no ordinary garden parties—they were spectacles. Guests were entertained by Russian ballet star Anna Pavlova, mime artist Malcolm Scott, American singer Ethel Levey, and even a baby elephant in the garden.

One of the most memorable events took place in 1908, when Lord and Lady Michelham hosted competitors and officials from the London Olympic Games. Their last great celebration at Strawberry Hill was a grand Fancy Dress Ball in 1914, marking the end of an era before the outbreak of the First World War.

Today, Lord and Lady Michelham's presence at Strawberry Hill is less detectable than Lady Waldegrave's, but certainly evident. In their time at Strawberry Hill, the Stern family were clients of Henry and Joseph Duveen, famed interior decorators of Jewish Dutch origin, who courted international fame for selling French antique furnishings, *objets d'art*, and old master paintings. Though the gilded tables with

their cabriole legs and grandiose silver candelabras are no more, a beautiful neo-classical relief sculpture of Virgilia by Thomas Woolner (1871) is still visible in the Pantry.

Most notable today is the Sterns' transformation of the Blue Breakfast Parlour into a plush 'Turkish Boudoir'. Styled as an opulent smoking room, the rich teal walls are bordered by intricate mahogany fretwork on the dado, highlighted with gilt accents. Epitomising the era's fascination with 'exotic' Orientalist aesthetics, a striking tented ceiling envelops the room. The centrally draped velvet tent, originally turquoise and now a blend of green, blue, and yellow, features beautiful appliquéd and embroidered arabesque motifs and scrolling foliage.

In their time, both Lady Waldegrave and the Stern family left indelible marks on Strawberry Hill, though their tenure is often overshadowed by the era of Horace Walpole.

This catalogue is a testament to their lasting impact, documenting the collections, architectural details, and decorative arts that they introduced or preserved during their stewardship.

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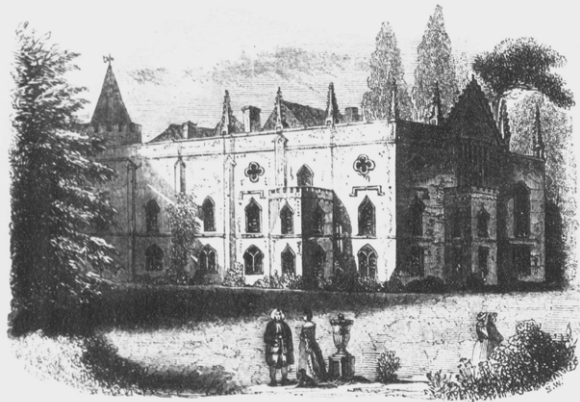
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-THROUGHOUT THE YEARS-

JANUARY 1842 - *Ainsworth Magazine*

STRAWBERRY HILL RE-VISITED.
BY DUDLEY COSTELLO.
WITH ILLUSTRATIONS, BY W. ALFRED DELAMOTTE.



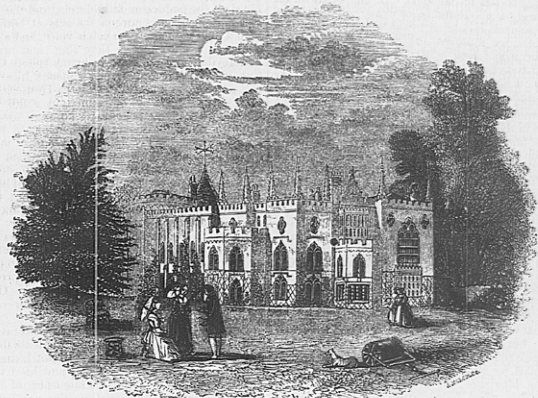
'STRAWBERRY HILL RE-VISITED'
ILLUSTRATED BY W. ALFRED DELAMOTTE

7th MAY 1842 - *The Penny Magazine*

1842.]

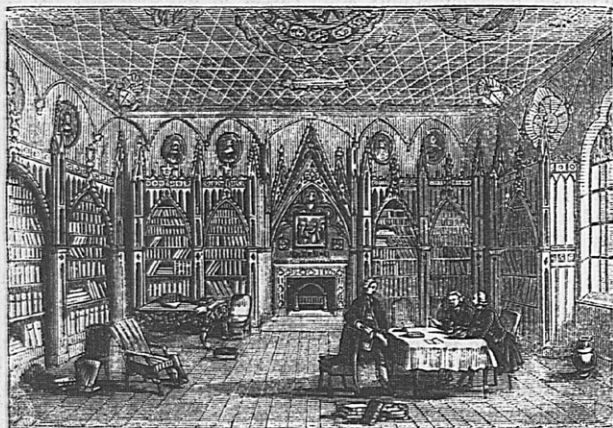
THE PENNY MAGAZINE.

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[View from the Garden of Strawberry Hill.]

'VIEW FROM THE GARDEN OF STRAWBERRY HILL'



[Interior of the Library, Strawberry Hill]

'INTERIOR OF THE LIBRARY, STRAWBERRY HILL'

*Frances Elizabeth Anne (née Braham),
Countess Waldegrave, 24th FEBRUARY 1861*
photographed by Camille Silvy © National Portrait Gallery London



-THROUGHOUT THE YEARS-

1863 - Photographed by Philip-Henry Delamotte



Frances Elizabeth Anne (née Braham), Countess
Waldegrave, c. 1870 albumen carte-de-visite
by London Stereoscopic & Photographic Company © National Portrait Gallery London



'LADY WALDEGRAVE'S BALL AT STRAWBERRY HILL' THE GRAPHIC, 29th JULY 1871



Assembled by DR.
ROSALIND WHITE

STRAWBERRY HILL HOUSE

ASSORTED CUTTINGS
& PHOTOGRAPHS

-THROUGHOUT THE YEARS-

'Countess Waldegrave' c. 1871, published in *Later letters of Edward Lear: to Chichester Fortescue (Lord Carlingford), Lady Waldegrave and others* (London T. Fisher Unwin 1911)

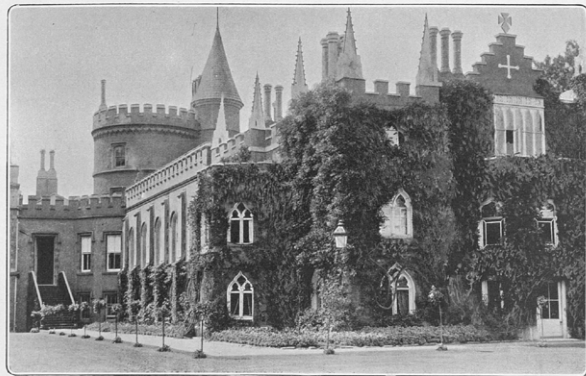


FRANCES, COUNTESS WALDEGRAVE.
(From her sitting-room window at Strawberry Hill)

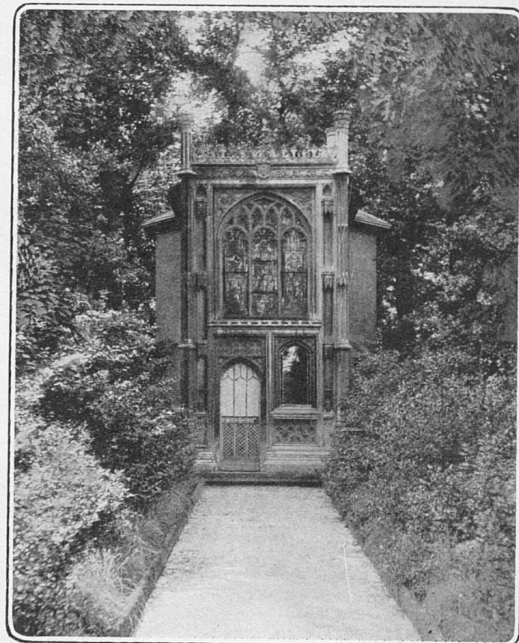


FRANCES, COUNTESS WALDEGRAVE.
(Taken at Strawberry Hill about 1871)

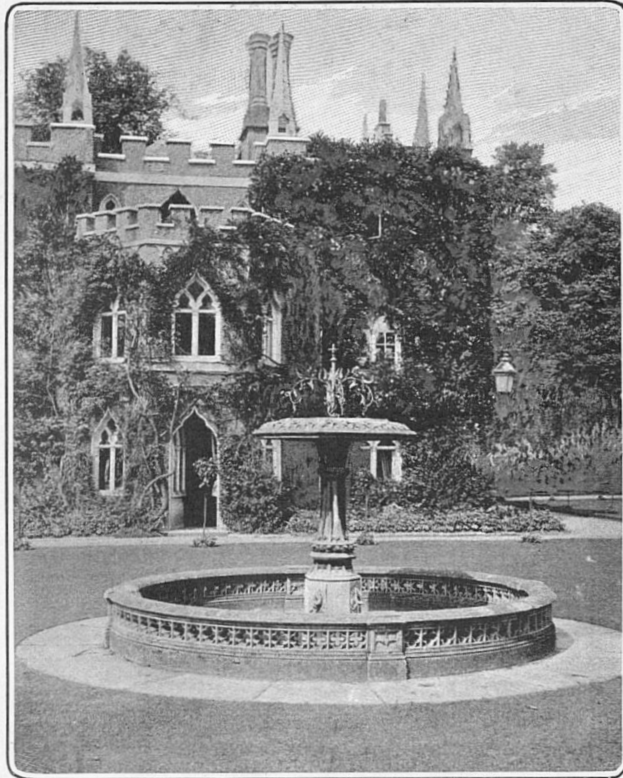
2ND SEPTEMBER 1903 - *The Sketch* 'BEAUTIFUL BRITISH HOMES'



THE GARDEN FRONT OF STRAWBERRY HILL, THE RESIDENCE OF MR. HERBERT DE STEEN.



THE SMALL CHAPEL IN THE GARDEN.



THE OLD FOUNTAIN IN FRONT OF THE GARDEN
ENTRANCE.



A PRETTY VIEW OF THE GROUNDS.

Assembled by DR.
ROSALIND WHITE

STRAWBERRY HILL HOUSE

ASSORTED CUTTINGS
& PHOTOGRAPHS

-THROUGHOUT THE YEARS-

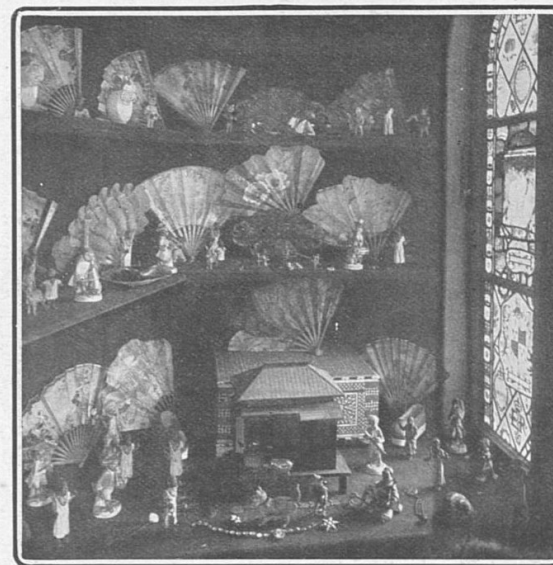
16th MARCH 1904 - *The Tatler*



THE HOSTESS OF STRAWBERRY HILL, BARONESS DE STEEN
Is the wife of Baron de Steen, the owner of Strawberry Hill at Twickenham, once the residence of Horace Walpole. She is the possessor of some
exceedingly fine pearls, and the necklace which she is wearing in the photograph is said to be worth £20,000

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29th NOVEMBER 1905 - *The Sketch*
'HOUSEHOLD GODS'



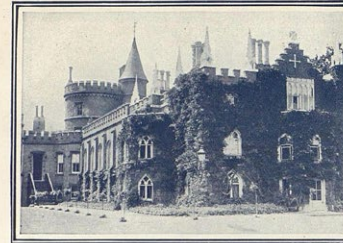
A COLLECTION OF FANS AND CURIOS IN A RECESS IN THE
WALL OF "LADY WALDEGRAVE'S BEDROOM," AND STAINED
GLASS BEARING A PORTRAIT OF QUEEN ELIZABETH AND
HER CYPHER.

24th JUNE 1908 - *The Tatler*

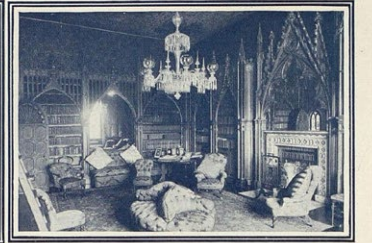
THE TATLER

[No. 375, JUNE 24, 1908]

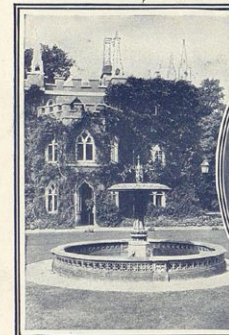
A HISTORIC HOME—LORD MICHELHAM



THE OLDEST PART OF STRAWBERRY HILL



A GLIMPSE OF HORACE WALPOLE'S LIBRARY



THE OLD FOUNTAIN AT STRAWBERRY HILL



LORD AND LADY MICHELHAM



A SUMMERHOUSE IN THE GROUNDS



A SCENE AT A RECENT GARDEN PARTY IN THE GROUNDS OF STRAWBERRY HILL

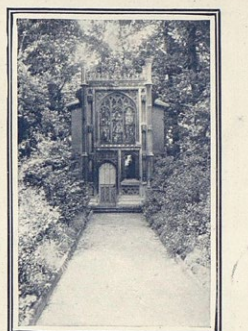
Though there are tens of thousands who pass by the grounds of Lord Michelham's historic house during the year there are but few who know of the beauties within the boundaries of the grounds surrounding it. The house, originally built by Horace Walpole, was added to by Frances Countess Waldegrave, and the building is now like two houses of totally different styles of architecture joined together. The old building is very picturesque with quaint little windows painted white in which is valuable stained glass. The rooms are very low and small with the exception of Walpole's library on the first floor. The gallery, also on this floor, is a marvel of decoration but is merely used as a passage to the newer building. Through this is the boudoir, a circular room with an oval window filled with stained glass. From here is a lobby leading to the ballroom, which is in the new building and built at right angles to the original. This enormous room was used by Lady Waldegrave



THE GALLERY AT STRAWBERRY HILL



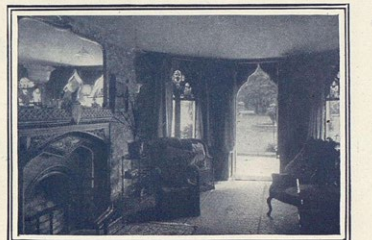
GAINSBOROUGH'S "THE LADIES WALDEGRAVE"



THE CHAPEL IN THE GROUNDS



A SCENE IN THE BALLROOM



A SMALL GARDEN ROOM IN THE GROUNDS

-THROUGHOUT THE YEARS-

Herbert Stern, 1st Baron Michelham & Aimee Geraldine, Lady Michelham
at the 1911 Coronation of George V and his wife, Mary. © National Portrait Gallery, London.



24TH JULY 1912 - *The Tatler*

POLITICAL GARDEN PARTY AT STRAWBERRY HILL A Cool Refuge in the Height of the Heat Wave.



LADY MICHELHAM AND SOME OF HER GUESTS AT STRAWBERRY HILL. *Newspaper*
On extreme left is seen Lady Michelham, while in the foreground, from left to right, are: Muriel Viscountess Helmley, Lord Lansdowne (in grey top hat), Mr. Balfour, Mrs. Jessel (in white), Mr. Walter Long, and Captain Jessel.

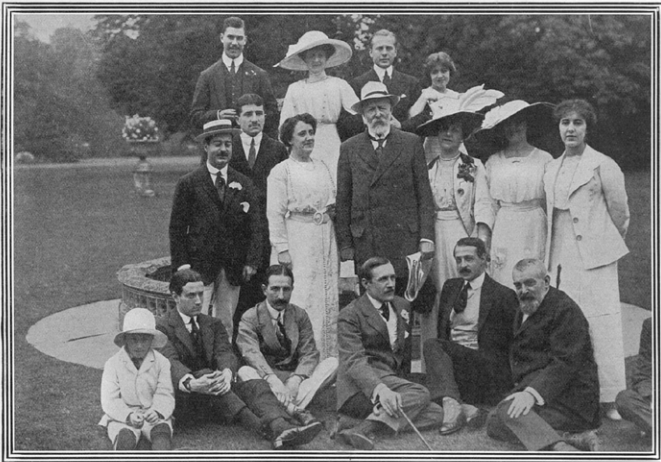


MADAME PAVLOVA *Woodward*
With M. Novikoff dancing before the guests.



MR. BONAR LAW AND CAPTAIN JESSEL *Graphic*
Walking in the grounds.
Lord and Lady Michelham gave a delightful garden party last week at Strawberry Hill to meet Lord Lansdowne and the vice-presidents of the London Municipal Society. A large number of guests were present, while the incomparable Pavlova with her troupe of dancers made their appearance during the afternoon on a stage erected in the grounds.

31ST JULY 1912 - *The Tatler*



LADY MICHELHAM'S DANCING PARTY AT STRAWBERRY HILL, TWICKENHAM. *Newspaper*
Prince Christopher and Prince George of Greece, Don Luis Fernando of Bourbon, and Prince Karl Georgeovics were the guests of honour at the dance given by Lord and Lady Michelham at Strawberry Hill the other day. There was a large dinner before the ball followed by a variety entertainment in a marquee in the garden. Amongst those in the group may be seen: The Infante Luis Fernando of Spain, Lord and Lady Michelham, the Hon. J. Stern, Madame Vesnitch, Miss Vesnitch, Mr. Blumenthal, M. Madame, and Miss Cerve, Prince Charles de la Tour d'Auvergne, Count B. de Durbort, Count Odet de Junillac, Viscount de Montreuil, Mrs. Law, Mr. de Soto, Mr. and Mrs. Jefferson Cohn, Señor de Almagro of the Spanish embassy, and Mr. Livingston Phelps.

-THROUGHOUT THE YEARS-

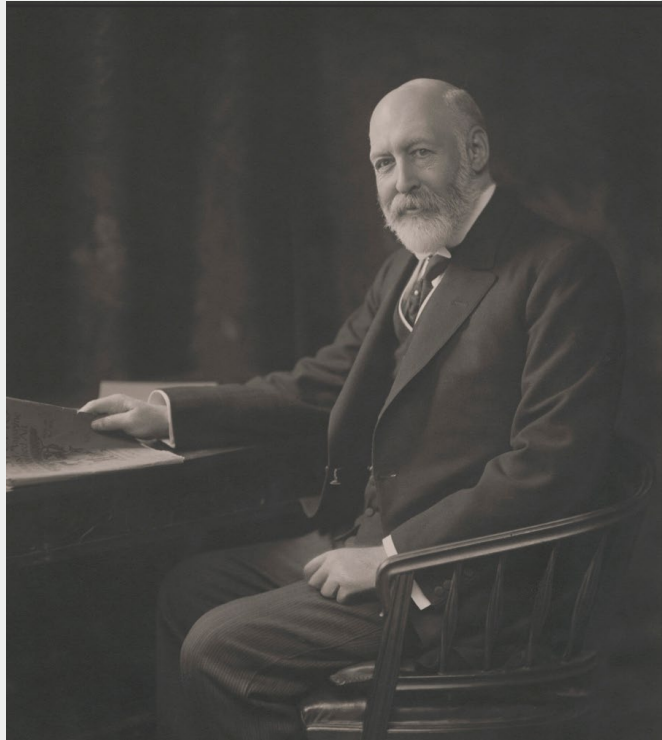
15th JULY 1914 - *The Sketch*

CONTRASTS AT A GARDEN PARTY AT STRAWBERRY HILL.

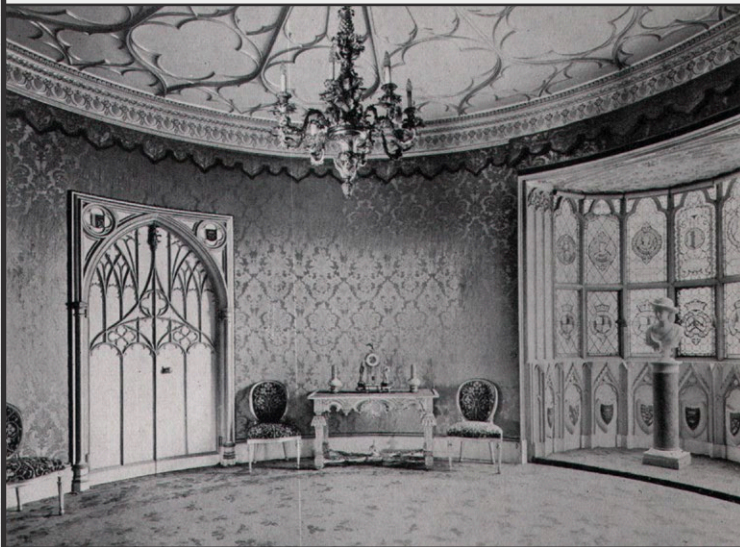


1. "SOME" HOSTS: LORD AND LADY MICHELHAM, WHO GAVE THE PARTY.
2. SOME FUN: HARRY TATE'S TOP-GUT ASSISTANT LOOKS AFTER HIMSELF.
3. SOME GUESTS: MISS JESSEL, MURIEL, LADY HELMLEY, LADY CHENDOLAN LITTLE.
4. SOME TROUBLE: STEVE LEVITY IN DIFFICULTY WITH MALCOLM SCOTT'S CORSET.
The garden party given by Lord and Lady Michelham to meet the Marquis of Lansdowne and the Vice-Presidents of the London Municipal Society was a bright and enjoyable function, as entertainment of various kinds was provided by well-known "stars" in various the company. Lord Michelham, who is the first Baron, created in 1910.
In 1910, was an Alderman of the L.C.C. from 1908-1910, and is a son of the late Baron, Marquis de Brest, of Portugal. Lady Michelham is the daughter of Mr. Charles Biddle, architect, who was at one time a Major in the Royal Devon Regiment. He was High Sheriff of Devon in 1890.
Photographs by: Albert, Topham, and Central Press.

HERBERT STERN, 1ST BARON MICHELHAM
by Boissonnas & Taponier (1917) © National Portrait Gallery, London



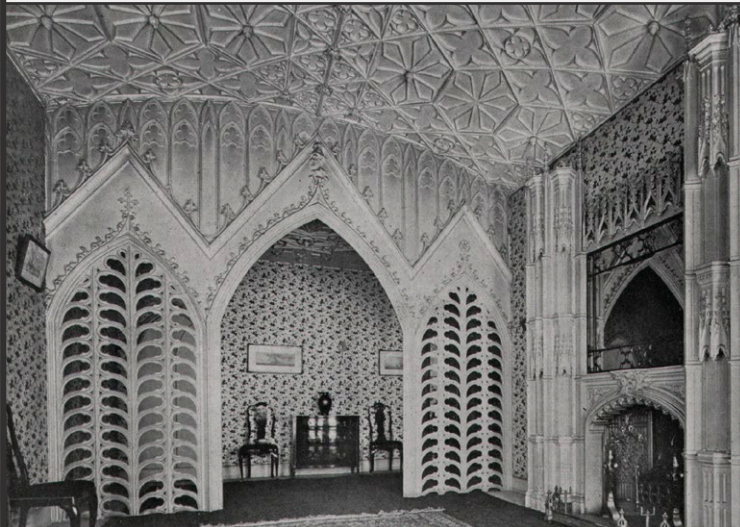
12th JULY 1924 - *Country Life*



THE ROUND ROOM

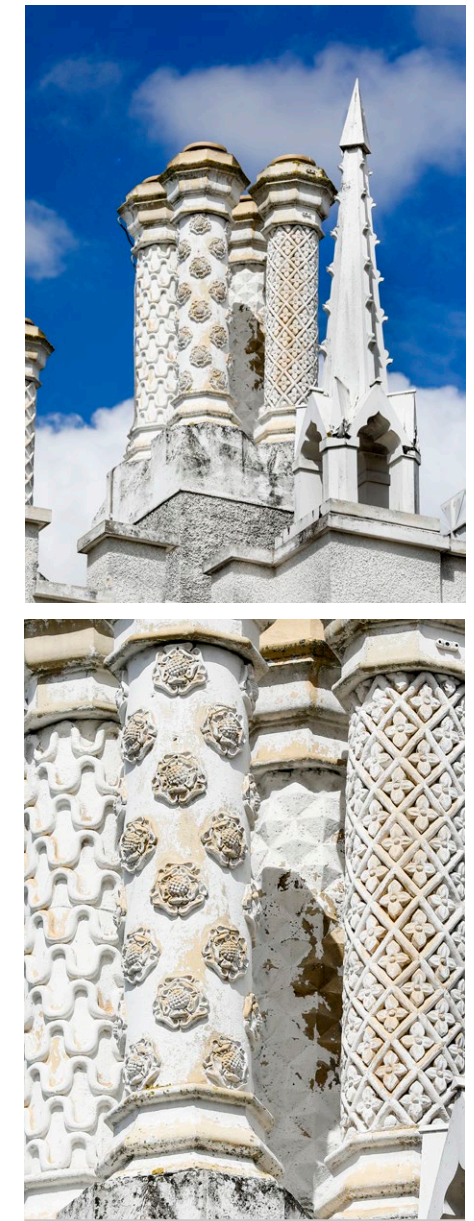


THE GALLERY



THE HOLBEIN CHAMBER

COLLECTION HIGHLIGHTS



Chimney pots (1860), installed by Lady Waldegrave, inspired by the Tudor chimney pots at Hampton Court Palace.

Image: Matt Chung



Weathervane (1860), brass, installed by Lady Waldegrave, the design features vines of strawberry leaves.

Image: Matt Chung



Vine Corning (1856), painted plaster composite, added by Lady Waldegrave.

Image: Matt Chung

Mr Walpole's Bedchamber, Second Floor.



Wallpapers. Left: Horace Walpole's blue with light brown flocked pattern, imitating damask, 1756. Right: Lady Waldegrave's large cabbage roses in blue/green, France, Cowtan & Sons, 1856.

Image: Killian O'Sullivan

Mr Walpole's Bedchamber,
Second Floor.

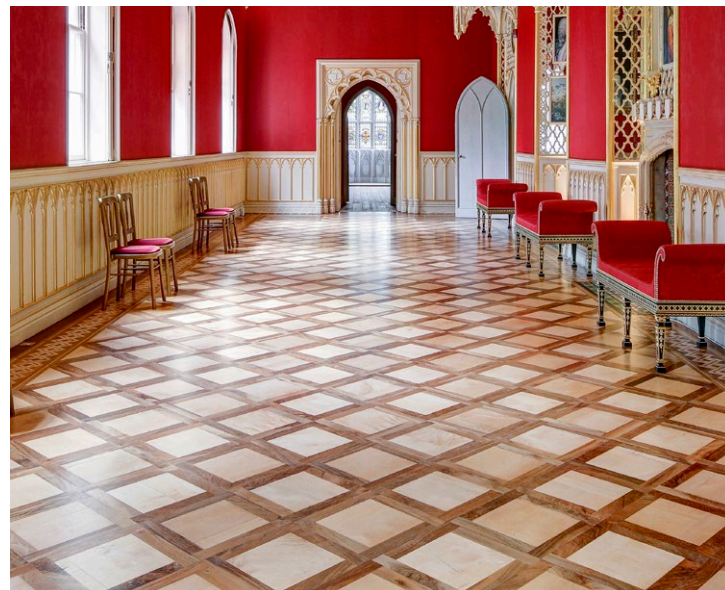


Parquet floor (1856), European and tropical hardwoods inlaid with brass and pewter, supplied by Charles Hindley & Sons, featuring heraldic emblems in the corners: a Saracen's head for Horace Walpole and a countess's coronet for Lady Waldegrave.

The floor marks Walpole's 1747 possession of the house and Waldegrave's 1856 renovations.

Images: Matt Chung

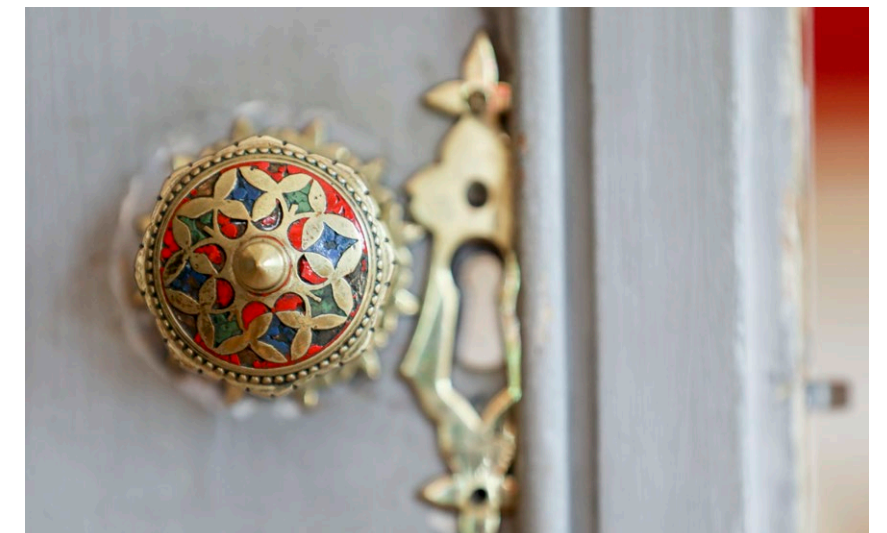
Gallery, First Floor.



Decorative doorknob (c. 1856), brass inlaid with enamel, manufactured by Hart & Son, installed by Lady Waldegrave.

Image : (Above) Killian O'Sullivan

Image: (Right) Matt Chung





Tented ceiling (c.1900), textile, installed by the Stern family, features appliquéd and embroidered arabesque motifs and scrolling foliage.

Blue breakfast room dado (1883), woodwork, added by the Stern family, the wooden fretwork panels are comprised of three alternating designs.

Image: Matt Chung

Blue Breakfast Room, First Floor.



Virgilia bewailing the absence of Coriolanus (1871), marble, Thomas Woolner. Commissioned by Lady Louisa Ashburton, this panel was acquired for the Stern family by the Duveen Brothers at the 1904 Ashburton Sale. Initially displayed in Lady Waldegrave's glass-ceilinged entrance hall, it was relocated to the Pantry during the 1950s restoration.

Pantry, Ground Floor.



Upper Left: *Blue Breakfast Room flanking chimney tiles* (c.1856), tiles, added by Lady Waldegrave.

Blue Breakfast Room, First Floor.

Upper Right: *Holbein chamber firedog* (c.1856), metalwork, added by Lady Waldegrave, front pillars



Round Drawing Room, First Floor.

Lower left & right: *Gallery flanking chimney tiles* (c.1856), tiles, added by Lady Waldegrave, when the fireplace was converted to burn Radstock coal from her own mine in Somerset.

Gallery, First Floor.



topped by fleur de lys decoration.

Holbein Chamber, First Floor.

Middle Right: *Round Drawing Room firedog* (c.1856), metalwork, added by Lady Waldegrave, a dragon is included in the gold design of the front grate.



Lady Waldegrave's Despatch Box (1860), varnished pinewood lined in velvet and leather, baize covered base, manufactured by Bramah, Prestige and Ball. This box was probably made to hold documents with crossed ribbons on the inside lid to hold letters.

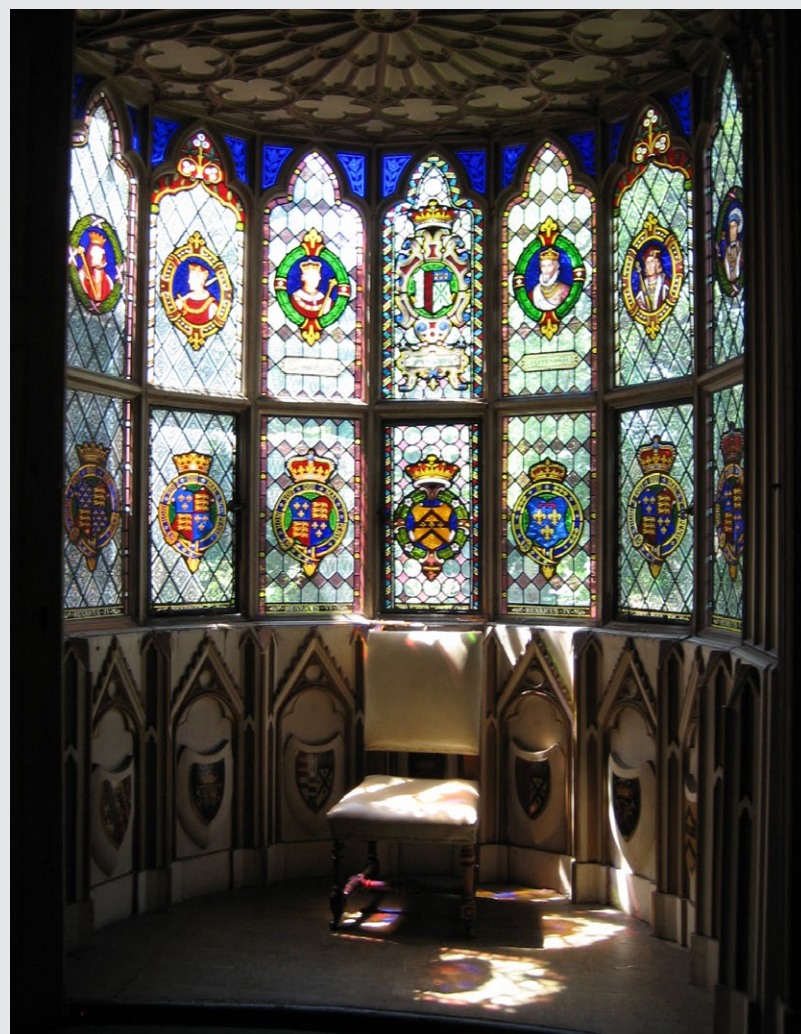


Pantry floor tiles (c. 1856) encaustic tiles, designed by Augustus Pugin and produced by Minton and Co. Originally installed in the Hall by Lady Waldegrave, these tiles feature motifs also used in the Houses of Parliament, signalling to guests that Strawberry Hill was a place for discussing matters of government. Popular in the restoration of medieval churches, this style of tiles also reinforced Lady Waldegrave's continuation of Horace Walpole's Gothic vision for the house.



Armorial shield (c.1856), painting on canvas-covered wood, added by Lady Waldegrave, Horace Walpole's monogram with Saracen's Head.

Previously "held" by one of the antelopes carved into the staircase balustrade.



Previously beneath the bay window in the Round Drawing Room, First Floor.

Upper Left: George Granville Vernon-Harcourt armorial, painting, added by Lady Waldegrave, sitting on the ducal coronet is a peacock.

Upper Right: Waldegrave/Braham armorial, painting, added by Lady Waldegrave, the animal heads flanking the gold lyre are called Talbot heads.

Middle Right: Damer/Seymour Conway armorial, painting, added by Lady Waldegrave, this armorial represents Anne Seymour Damer who was Walpole's first cousin.

Middle Left: Vernon-Harcourt/Braham armorial, painting, added by Lady Waldegrave, features crests representing Frances's father and her husband George Harcourt.

Bottom Left: Horace Walpole armorial, painting, added by Lady Waldegrave, the Saracen's Head wears a red cap with a gold Catherine Wheel at the end.

Bottom Right: George 7th Earl Waldegrave armorial, painting, added by Lady Waldegrave, within the ducal coronet are ostrich feathers transitioning from silver to red.

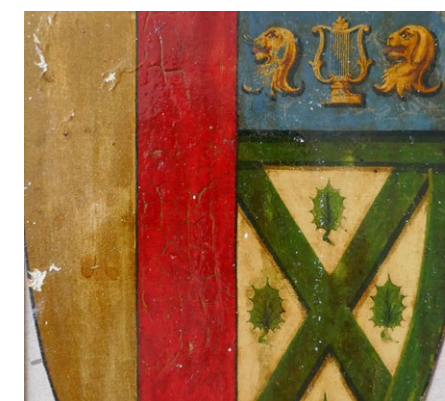




Image: *Country Life*, Jul. 12 1934.

Upper Left: *Waldegrave/Braham armorial*, painting, added by Lady Waldegrave, one of several small armorials placed above the doors leading to Lady Waldegrave's extension.

Bottom Left: *Vernon-Harcourt armorial*, painting, added by Lady Waldegrave, quarters represent the Harcourt, Venables, and Vernon families, connected to her third husband George Granville Vernon-Harcourt.

Upper Middle: *Lady Waldegrave armorial*, painting, added by Lady Waldegrave, Earl's coronet above France's monogram.

Bottom Middle: *Waldegrave/Braham armorial*, painting, added by Lady Waldegrave, one of several small armorials placed above the doors leading to Lady Waldegrave's extension.

Upper Right: *Walpole armorial*, painting, added by Lady Waldegrave, this armorial is painted like Walpole's shield.

Bottom Right: *Lady Frances Waldegrave armorial*, painting, added by Lady Waldegrave, features an Earl's coronet above Lady Waldegrave's monogram.

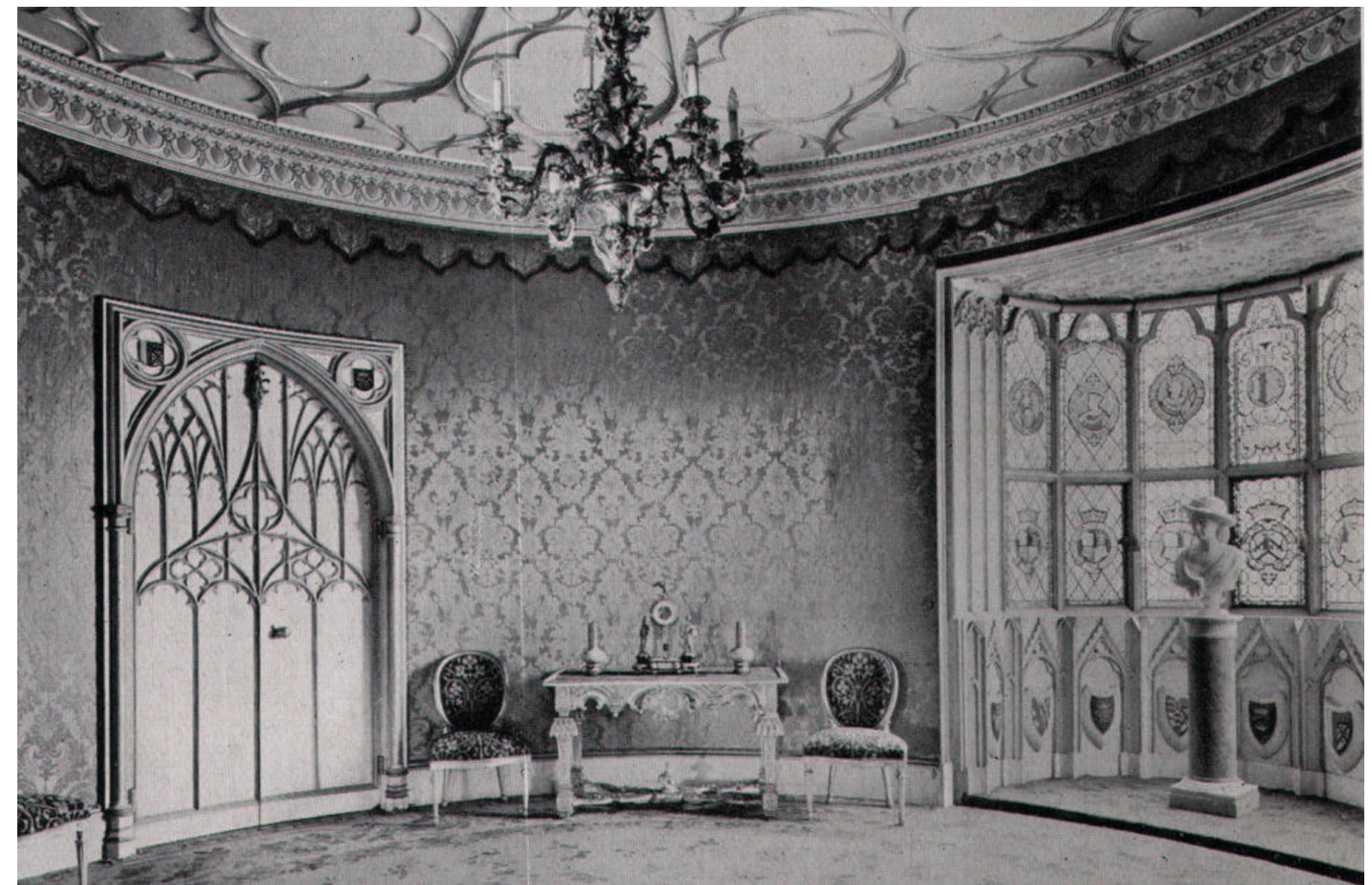


Image: *Country Life*, Jul. 12 1934.





Hall chairs, woodwork, the two Victorian chairs are decorated with the Orford crest likely a nod to Horace Walpole who was the 4th Earl of Orford.

Image: Matt Chung



Garden staircase detail (1862), metalwork, installed by Lady Waldegrave, manufactured by Andrew Handyside & Co, strawberry leaf details from the exterior iron staircase leading to Lady Waldegrave's extension.



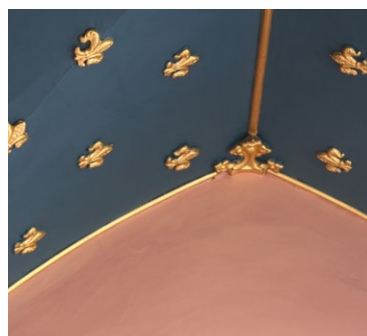
Image: H  l  ne Binet, Strawberry Hill, 04-11, digital c-print

Stars (c.1856), painted and gilded plaster composite, added by Lady Waldegrave to adorn various ceilings throughout the house. These decorative stars are believed to have been supplied by Charles Nosotti & Co.





Fleur de lys mouldings (c.1856), gilded plaster composite, added by Lady Waldegrave to adorn the vaulted ceiling in the Armoury.



Cornice ornaments, (c. 1856), painted plaster composite added by Lady Waldegrave.



Upper left: *Plaster ornament* (c.1856), architecture, added by Lady Waldegrave, from the curved corridor that bypasses the Round Drawing Room.

Upper middle: *Door fragments* (c. 1856), architecture, added by Lady Waldegrave, fragments from a door once in the Great North Bedchamber.

Upper right: *Bell Pull* (c.1856), brass inlaid with enamel, manufactured by Hart & Son, installed by Lady Waldegrave, decorated with strawberry flowers and leaves.

Bottom left: *Lady Waldegrave sign* (c.1856), metalwork, installed by Lady Waldegrave, name plate from the bell board for Lady Waldegrave's Sitting Room.

Bottom middle: *Plaster fragment* (c.1856), architecture, added by Lady Waldegrave, fragment from the lower Hall ceiling with flower decoration.

Bottom right: *Bell Pull* (c.1856), brass inlaid with enamel, manufactured by Hart & Son, installed by Lady Waldegrave in the Great Parlour.



Beauty Room wallpaper (c.1856), added by Lady Waldegrave, remnants of the wallpaper remain in a cupboard at the back of the Beauty Room.

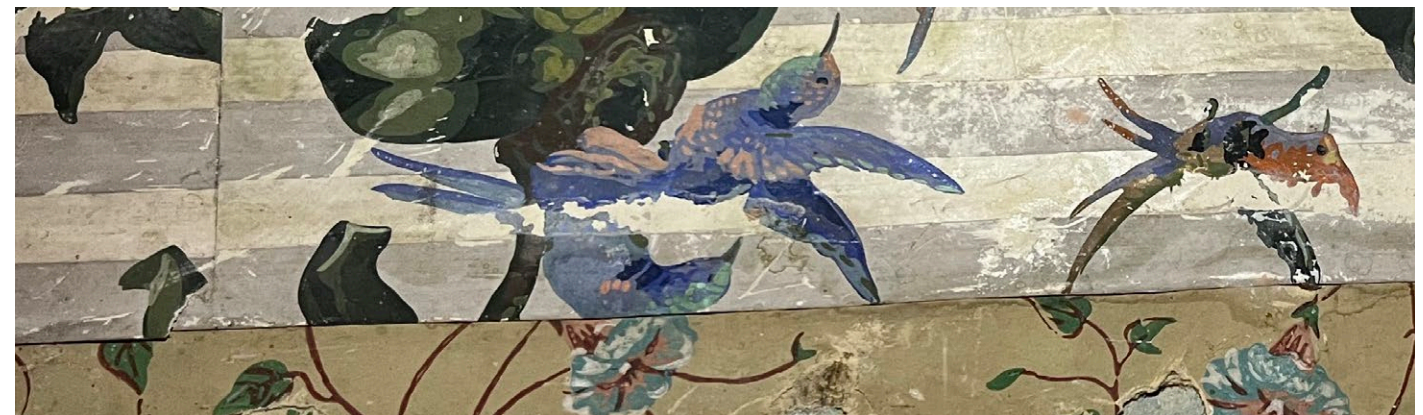
Image (right): Hélène Binet, Strawberry Hill, 04-11, digital c-print



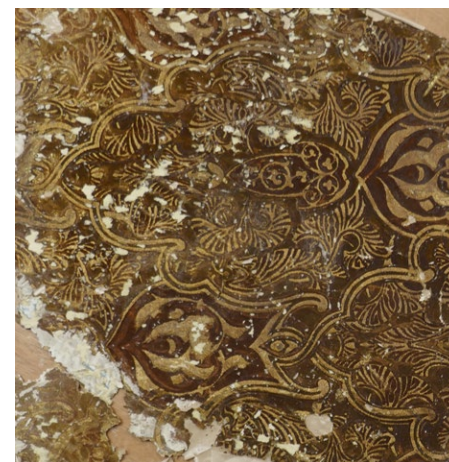
Wallpaper fragments found in Red Bedchamber closet, brown and cream arabesque trellis with climbing ivy, (Lady Waldegrave, Cowtan & Sons, c. 1856) and blue metallic foil (Stern occupancy).



Floral wallpaper fragment on plaster, found under the floorboards on the second floor, added by Lady Waldegrave c. 1856.



Hummingbirds wallpaper, added by Lady Waldegrave c. 1856, overlays a design of small flowers and leaves from earlier in the 19th century.



Brown wallpaper fragments (c. 1856), wallpaper, added by Lady Waldegrave, used to be on the east wall above the bookcase in the library.



Green flock wallpaper fragments, wallpaper, added by Lady Waldegrave, green flock with a colourful floral border.



Wallpaper fragments, wallpaper, added by the Stern family, once decorated the Great North Bedchamber.



Heraldic glass (1857), Thomas Baillie and Co., featuring monarchs' portraits and coats of arms in the Round Drawing Room.

The top row displays royal portraits, with the Waldegrave arms in the center, while the bottom row shows monarchs' arms and the Walpole crest. 'HO'

(Horace of Orford) and 'FW' (Frances Waldegrave) are etched between the roundels, set against blue and crimson glass.

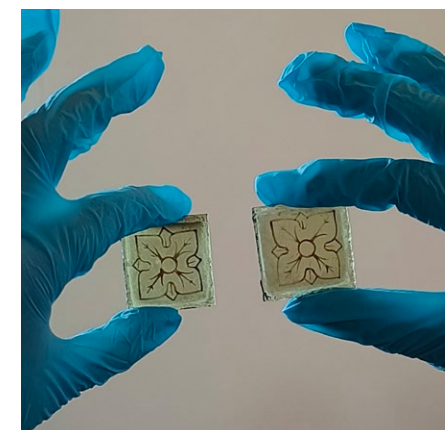
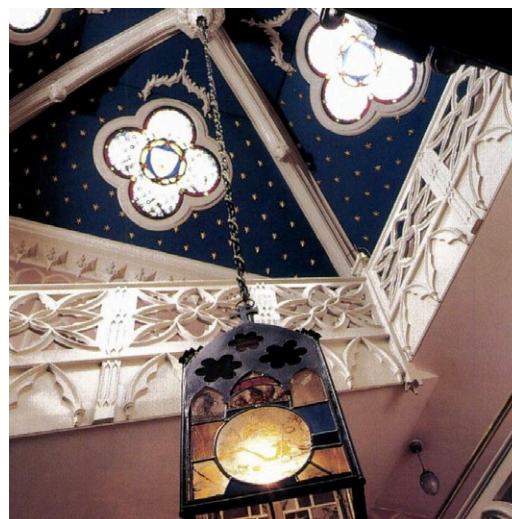
Image: Matt Chung





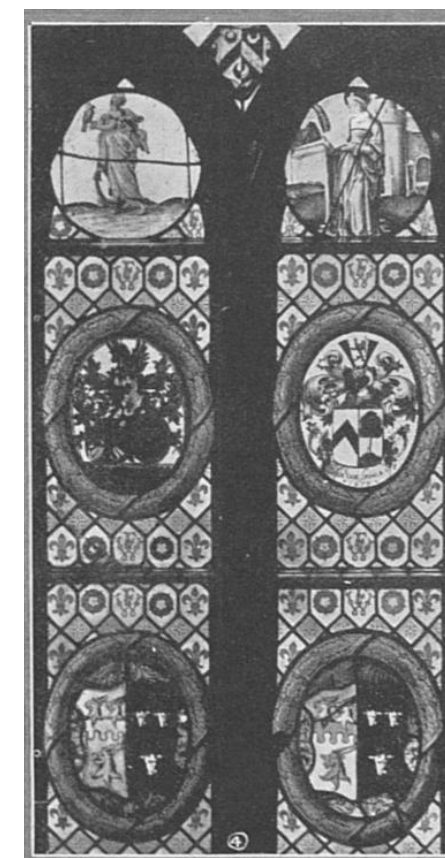
Quatrefoil windows (c.1856), Thomas Baillie and Co., installed in the Hall ceiling by Lady Waldegrave, featuring four central symbols: a rose (England), shamrock (Ireland), thistle (Scotland), and fleur de lys (France).'

Right: *Country Life*, Aug. 12 2004 & *Country Life*, Jun. 21 1973.



Upper left: *Stained glass fragment* (1858), Thomas Baillie and Co., heptagonal glass with Tudor rose.

Lower Left: *Stained glass fragment* (1858), Thomas Baillie and Co., square glass with floral design.



Upper middle: Image displaying stained glass fragments in situ: *The Sketch*, Nov. 29th 1905.

Lower middle: *Stained glass fragment* (1858), Thomas Baillie and Co., deep green crescent glass decorated with leaves and acorns.



Upper right: *Stained glass fragment* (1858), Thomas Baillie and Co., heptagonal glass with fleur de lys design.

Lower right: *Stained glass fragment* (1858), Thomas Baillie and Co., glass with Lady Frances Waldegrave's monogram.



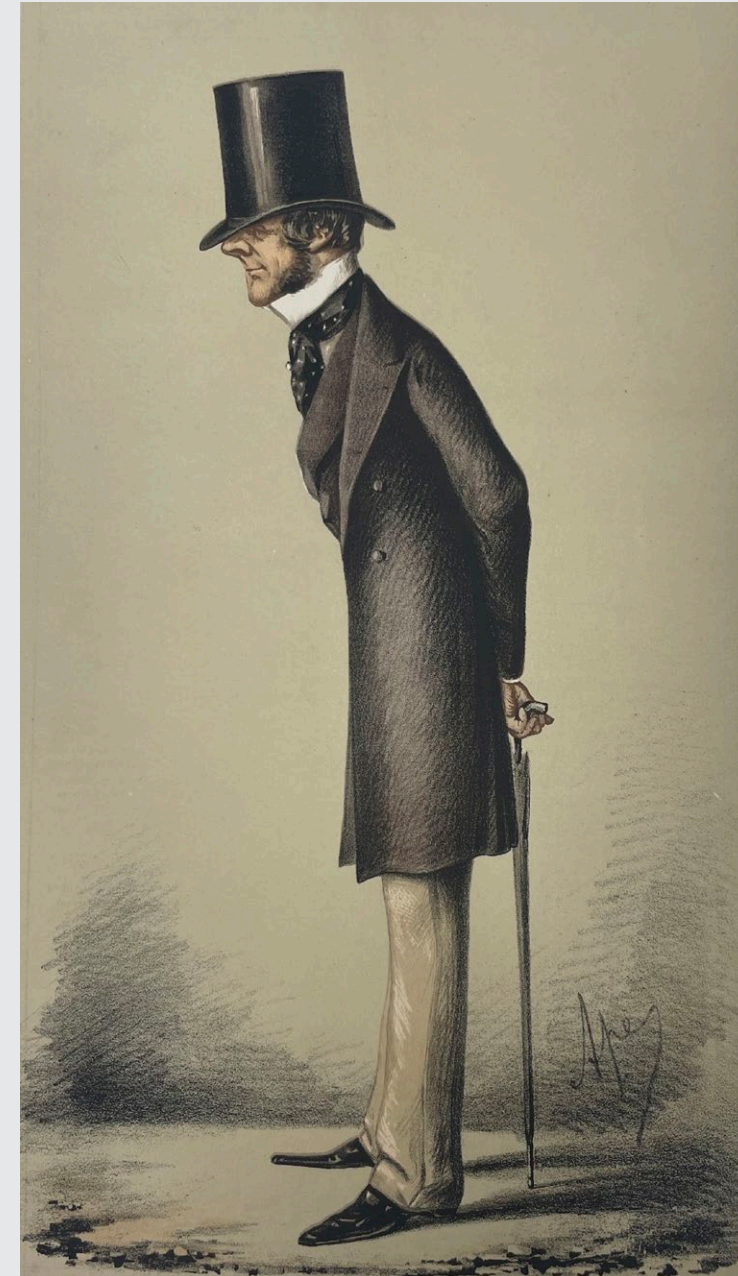
Strawberry Hill, The Seat of Countess Dowager Waldegrave. Middlesex (1815), print, Neal after Radclyffe, Engraved for 'The Beauties of England and Wales'.



Strawberry Hill, Lord Waldegrave's Twickenham (1834), print, Jeavons after Tombleson, decorative edge features heraldic coronets and animals.



Strawberry Hill (1882), print, Walford, hand coloured wood engraving showing Lady Waldegrave's extension and fountain.



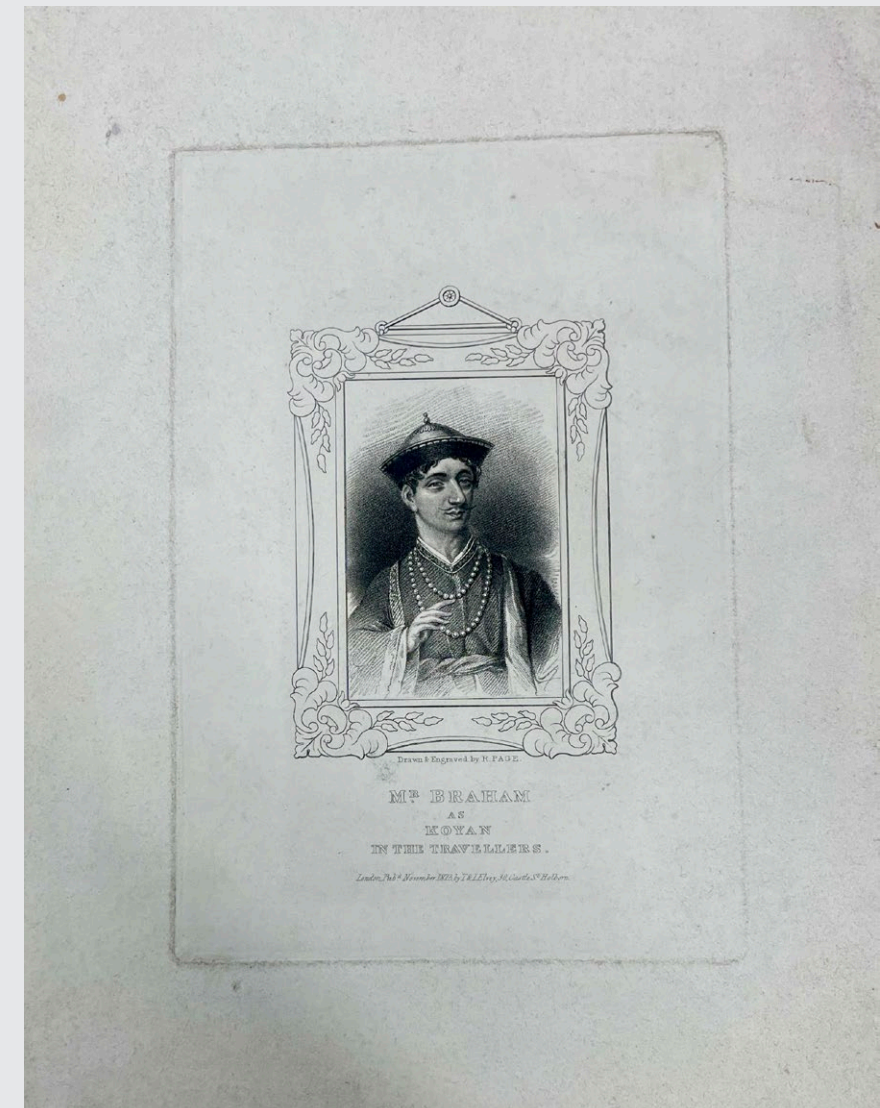
Chichester Fortescue (1869), print, caricature portrait printed in 'Vanity Fair'.

Caption reads: Statesmen, No. 28.
"He married Lady Waldegrave
and governed Ireland."



Mr. Braham in the character of Orlando (1802), print, Robert Dighton, inscription made out to Dighton's friend Thomas Dibdin.

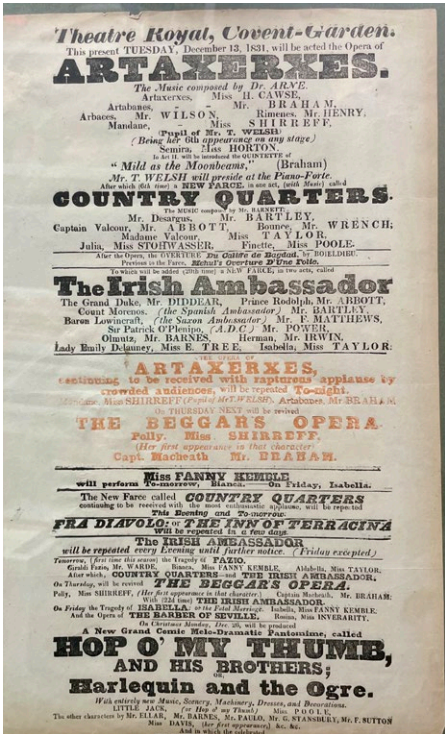
John Braham (c. 1774-1856), father of Lady Frances Waldegrave, was a renowned Jewish opera singer whose distinguished career earned him recognition as one of Europe's foremost opera stars.



Mr. Braham as Koyan in The Travellers (1823), print, R. Page, engraving of Mr. Braham in eastern costume within a picture frame border.



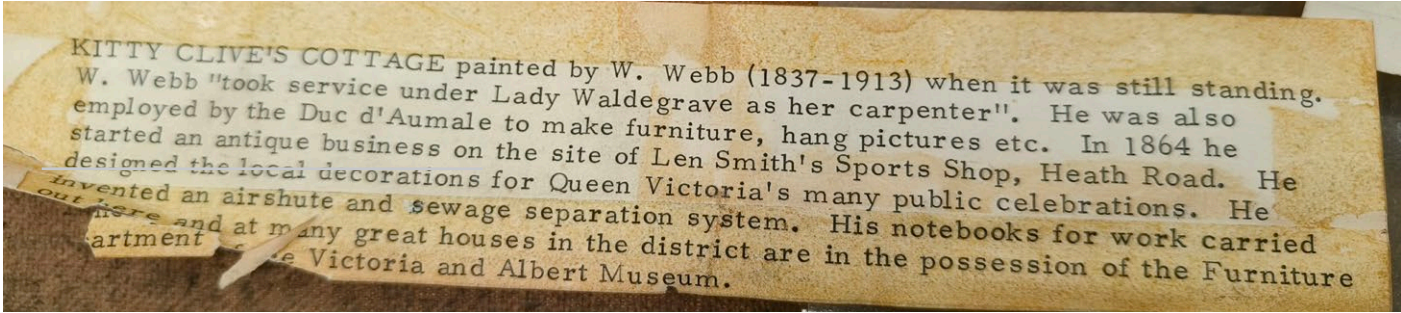
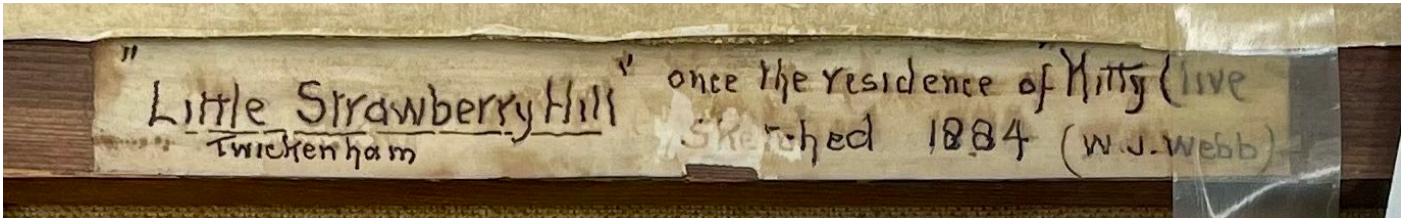
Mr. Braham in 'Wanted a Brigand', print, Straker after Newman, lithograph of Mr. Braham in costume.



Theatre Royal Playbill (1831), print, printed by the Theatre Royal in Covent Garden, lists Mr. Braham playing in the opera 'Artaxerxes'.



Mr. Braham as Prince Orlando (1825), print, Rogers after Kennerley, printed by Virtue & Co.



Little Strawberry Hill (1884), painting, W. Webb, the painter was also employed as a carpenter by Lady Waldegrave. The painting shows the cottage of celebrated actress Catherine "Kitty" Clive (1711-1785), which was gifted to her by Horace Walpole, for her retirement in 1769.

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 KEMSHEAD, Kennington, London, S.E.

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A CATALOGUE
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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 Marqueterie Case by MORANT & BOYD. A fine
DINING ROOM SUITE
In Oak and Gold, comprising Sideboards, Side Tables, Dinner Wagons, Set of Dining Tables, Twenty-four
Oak Frame Dining Room Chairs.
A FULL-SIZED BILLIARD TABLE
In Oak Frame, by BURROUGHS & WATTS, Marking Table, Cues, 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 KAUFMANN, "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 PANNINI; 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,
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On WEDNESDAY, JULY 25th, & Nine following Days,
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H. KEMSHEAD'S STEAM PRINTING WORKS, KENNINGTON, LONDON, S.E.

Strawberry Hill, A Catalogue of the Contents of the Mansion (1883), book, printed by Ventom, Bull, and Cooper, the second major sale of the contents of Strawberry Hill House, of which a digital copy is available to download.

PROJECT INVENTORY

STRAWBERRY HILL COLLECTION TRUST - PERMANENT COLLECTION

FINE ART

Strawberry Hill The seat of Countess Dowager Waldegrave. Middlesex (1815), Print, William Radclyffe (1783-1855) [after] John Preston Neale (1780-1847) [copyist].

Anne Liddell Countess of Upper Ossory (1891), Print, David Lucas (1802-1881).

Mary Lady Jerningham (1862), Print, John Opie (1761-1807) [after] Joseph Brown (1809-1887) [copyist], Richard Bentley & Son [publisher].

Portrait of Francis Seymour Conway Earl of Hertford KG Walpole's cousin and correspondent (1840), Print, William Greatbach (1802-1894) [engraver] John Astley (1724-1787) [after] George Perfect Harding (1780-1853) [copyist] Richard Bentley & Son [publisher].

Caricature portrait of Chichester Fortescue (14/08/1869), Print, Ape aka Carlo Pellegrini (1839-1889).

Ethelreda Harrison Viscountess Townshend (1857), Print, Christian Friedrich Zincke (1684?-1767) [after] Conrad Cook [copyist] Richard Bentley & Son [publisher].

A Plan of Twickenham in the County of Middlesex from an actual survey by mapmaker Samuel Lewis 1784 (c.1880), Print, Samuel Lewis (1769-1804) [after].

George Selwyn Esqr The Honourable Richard Edgcumbe & Gilly Williams Esqr (1860), Print, Sir Joshua Reynolds (1723-1792) [after] James Scott (c.1809-1889) [copyist].

Honourable Aime Damer (Late 19th century), Print, Angelica Kauffman (1741-1807) [after].

Eleanor Queen of Henry II (1841), Print.

The Gallery Strawberry Hill (1845), Print, Tiffin [artist].

Strawberry Hill (1840), Print, J. Gilbert [artist] Thomas Gilks (1814-1877) [artist].

Strawberry Hill in Walpole's Time (from contemporary drawings by Paul

Sandby) (c. 1845), Print, Paul Sandby [after].

A Plan of Twickenham from an actual survey 1784 (1882), Print, Walford [after].

Marble Hill (1882), Print, Walford [after].

Little Strawberry Hill in 1813 (1882), Print, Walford [after].

Little Strawberry Hill in 1814 (1882), Print, Walford [after].

Little Strawberry Hill in 1815 (1882), Print, Walford [after].

Alexander Pope (1882), Print, Walford [after].

Strawberry Hill (1841), Print, Walter Francis Tiffin (1817-1890) [after] John Jackson (1778-1831) [copyist].

Strawberry Hill Lord Waldegrave's Twickenham (1834), Print, Thomas Jeavons (1795-1867) [artist] William Tombleson (1795-c.1846) [after].

Strawberry Hill (1842), Print, John Orrin Smith (1799-1843) [artist] John Fisher Murray (1811-1865) [author].

Strawberry Hill (1882), Print, Walford [after].

Strawberry Hill Lord Waldegrave's Twickenham (1834), Print, Thomas Jeavons (1795-1867) [artist] William Tombleson (1795-c.1846) [after].

Coat of Arms of Horace Walpole Earl of Orford (1891), Print, Richard Bentley & Son [publisher].

Quarterings of George Walpole 3rd Earl of Orford (c.1891), Print.

Portrait of W. J. Webb (c.1880s), Photograph, Gunn & Stuart (active 1888-1905) [artist].

Strawberry Hill plate (1857-67), Ceramic, Copeland [maker].

Statuette of a female figure (Mid 19th century), Sculpture.

Frances Countess Waldegrave's document box (c.1860), Woodwork, Bramah Prestige and Ball [maker].

Portrait of Maria Skerret Lady Walpole (19th century), Painting, Circle of Charles d'Agar [artist].

Funerary hatchment for a member of the Walpole family (1840-1853), Painting.

Shield (Dhal) (19th century?), Arms & Armour.

Battle axe (Tabar) (19th century?), Arms & Armour.

Collection of arrows (19th century), Arms & Armour.

DOCUMENT ARCHIVE

View of the Waldegrave Drawing Room South End (1880s), Photograph.

Carpenter's account of work done (1855-63), Document.

ANTIQUARIAN LIBRARY

Life of Horatio Walpole Earl of Orford (Early 19th century), Print.

Letter from Lady Waldegrave to Sir Russell concerning a weekend visit to SH by the Prince of Wales (July 21st 1877(?)), Letter, Frances Waldegrave (1821-1879) [author].

Strawberry Hill. A Catalogue of the Contents of the Mansion (1883), Book, Ventom Bull and Cooper [author].

Fragment of a newspaper printed with advertisements (1856/7), Book.

ARCHAEOLOGY

Screwdriver (Probably late 19th century), Tool, William Marples & Sons (from Sheffield) [maker].

Handle from a hammer (Probably 1850s), Tool.

HANDLING COLLECTION

DOCUMENT ARCHIVE

The 1883 Sale at Strawberry Hill (copy of), Document.

The Restoration of Strawberry Hill at Twickenham England (1986-07), Document, John Warren [author].

Strawberry Hill Then and Now (1959-05-20), Document, Rev. P. J. Dunning [author].

The Waldegrave Strawberry Hill (1957-09), Document, Osbert Wyndham Hewett [author].

The Architectural Review Vol. 122 No. 728 (1957-09), Book, Osbert Wyndham Hewett [author].

Lady Frances Waldegrave Political Hostess At Strawberry Hill 1856 - 1879 (1998-04), Book, Kathleen Carroll [author].

Strawberry Fair A Biography of Frances Countess Waldegrave 1821-79 (1956-09), Book, Osbert Wyndham Hewett [author].

Country Life - June 21 1973 (1973-06), Book, J. Mordaunt Crook [author].

Letters of Edward Lear (1907-10), Book, Constance Braham [author].

Country Life - June 14 1973 (1973-06), Book, J. Mordaunt Crook [author].

Strawberry Hill (1972), Book, Rev. J. Doyle [author].

The Cabinet (Before 12/08/2004), Photograph.

Detail of the staircase hall (Before 12/08/2004), Photograph.

The refectory (Before 12/08/2004), Photograph.

The Holbein Chamber (Before 12/08/2004), Photograph.

The library (Before 12/08/2004), Photograph.

The Tribune (Before 26/10/1995), Photograph.

The interior of the Little Parlour (Before 26/10/1995), Photograph.

The Blue Breakfast Parlour (Before 26/10/1995), Photograph.

Strawberry Hill From The Lawn (1863), Photograph, P.H. Delamotte [artist].

The Garden Front of Strawberry Hill (02/09/1903), Photograph.

Chimney Piece in the Round Drawing Room, Photograph, AF Kersting [artist].

The Round Room at Strawberry Hill House (Before 01/11/2007), Photograph, Richard Spires/FOSH [author].

Strawberry Hill Restoration Project 2005-2010 (2005), Photograph, World Monuments Fund in Britain [author].

Giving Our Past A Future Brochure (2012), Photograph, World Monuments Fund in Britain [author].

The Restoration of Strawberry Hill At Twickenham England (1986), Photograph, John Warren [author].

Waldegrave insignia from Antelope, Photograph.

Holbein Chamber, Photograph, AF Kersting [artist].

Round Room facing Heraldic window, Photograph, AF Kersting [artist].

St. Mary's main entrance restoration plan, Photograph.

A Pretty View of The Grounds (02/09/1903), Photograph.

Strawberry Hill From The Lawn, Photograph, P.H. Delamotte [artist].

The Old Fountain In Front of the Garden Entrance, Photograph.

NW Elevation, Photograph.

S Elevation, Photograph.

Strawberry Hill From The Lawn (02/09/1903), Photograph.

Chimney Piece in the Round Drawing Room, Photograph, AF Kersting [artist].

Round Room facing Heraldic window, Photograph, AF Kersting [artist].

Holbein Chamber, Photograph, AF Kersting [artist].

St. Mary's main entrance restoration plan, Photograph.

FINE ART

Lady Waldegrave's Ball in the Gallery of Strawberry Hill (1871), Print.

Ticket to Strawberry Hill sale (1842), Print.

Admission ticket to a Church Bazaar at Strawberry Hill (c.1862), Print.

Mr Braham in the character of Orlando (March 22nd 1802), Print, Robert Dighton (c.1752-1814) [artist].

Mr Braham in 'Wanted a Brigand', Print, W Newman [artist], S Straker [printer].

Mr Braham as Koyan in The Travellers (1823), Print, Robert Page [artist], T & I Elvey [printer].

Mr Braham as Prince Orlando (1825-10-15), Print, J Kennerley [after], J Rogers [copyist], Virtue & Co [publisher].

Playbill from the Theatre Royal Covent Garden (1831), Print. *Notice of a dinner called for the Jews' Hospital* (1823), Print.

Firedog (1856), Metalwork.

Firedog (1856), Metalwork.

Firedog (1856), Metalwork.

Chimney pots drawing, Drawing, David Condon [artist].

Lady Waldegrave crest, Painting.

Lady Waldegrave crest, Painting.

Little Strawberry Hill (1884), Painting, W Webb [artist].

Victorian chair with Orford crest, Woodwork.

Victorian chair with Orford crest, Woodwork.

12 dining chairs in Chippendale style (C19th), Woodwork.

DOCUMENT ARCHIVE

Garden at Strawberry Hill (c.1920?), Photograph.

Little Strawberry Hill in 1813, Print.

REFERENCE LIBRARY

Proverbs in Porcelain (1893), Book, Henry Austin Dobson (1840-1921) [author], Kogan Paul Trench Trubner & Co. [publisher].

ARCHAEOLOGY (STRAWBERRY HILL)

Part of a brass bell from a set of servants' bells (19th century), Metalwork.

Two Labels found under Gallery Floor re nineteenth century building work (19th-20th century), Metalwork.

Tablet inscribed 'By Appointment' found in the ground by the outside wall near the front entrance (early 19th century), Metalwork.

19th century inkwell stoneware, Ceramic.

Fragment of ceramic from fill under floor in Great Parlour. Perhaps the rim of a vegetable dish (Late 19th century), Ceramic.

Six fragments of matching cup and plate (Late 19th century or Edwardian), Ceramic.

Green bottle (Possibly late 19th century), Glass.

Fragments of newspaper (19th century) found under Gallery floor, Print.

Envelope (mid 20th century), Letter.

BUILDING (ATTACHED)

A number of tiles which were once installed in the Hall by Lady Waldegrave (1860), Architecture, Minton [maker].

Vine Cornicing found in Walpole's Bedchamber (1856), Architecture.

Call bell system installed by Lady Waldegrave. Part of this intricate system is visible through a glass panel in the floor of the Yellow Bedchamber (1857), Architecture.

Flanking tiles to Blue Breakfast Room fireplace (1861), Architecture.

Viennes parquet flooring with brass insignia in two corners for Frances Waldegrave and brass crest for Horace Walpole in the other (1856), Architecture.

A number of brass vents on Gallery floor along north wall (1856), Architecture.

Curved corridor connecting the upstairs China Closet with the Waldegrave Suite (1860), Architecture.

Remnants of a staircase in an enclosed alcove connecting the Green Closet to the Walpole Bedchamber put in by Lady Waldegrave (1856), Architecture.

A number of chimney pots inspired by the Tudor chimney pots at Hampton Court Palace. During the restoration c.2007-2012 they were stabilised and repaired (1860).

Additional story on round tower that also raised the Beauclerk turret (1860), Architecture.

Doorway connecting the Round Drawing Room to the Waldegrave Suite (1860), Architecture.

A number of stars decorating the ceiling of the 1st floor China closet (1860), Architecture.

Added when fireplace converted from wood to coal burning (1856), Architecture.

Weathervane (1860), brass.

Door to Lady Waldegrave's silver safe now used as the Museum Room Safe door (19th century), Architecture.

Decorative door knob with red green and blue inlay (1856), Metalwork.

6 enamelled glass roundels of monarchs' portraits on top row 6 enamelled glass roundels of monarchs' arms on bottom row enamelled glass roundel of Waldegrave arms in top centre enamelled glass roundel of Walpole arms in bottom centre HO (Horace of Orford) and FW (Frances Waldegrave) etched between roundels on bottom row (1857), Glass, Thomas Baillie & Co. [maker].

A number of blue glass panes from Blue Breakfast Room (1857), Glass, Thomas Baillie & Co. [maker].

Wallpaper with bird and plant designs & striped background (1856), Wallpaper.

Wallpaper with pink and flowers and green stems/vines (1856), Wallpaper, Cowtan & Son [maker].

Tented ceiling (late 19th or early 20th century), Textile.

Fretwork put along the lower wall of the Blue Breakfast Room by the Sterns (1883), Woodwork.

Bas-relief marble panel originally in Lady Waldegrave's vestibule then moved to the Pantry when her covered entryway was demolished in 1959 (1871), Sculpture, Thomas Woolner [artist].

BUILDING (DETACHED)

Assorted Pre-1920s Wallpaper Pieces (Pre-1920s), Wallpaper.

Horace Walpole Blue and Chintz Layered with 19th Century Ribbon Border: Featuring a green flock over the top. (19th century), Wallpaper.

Varied Historical Wallpaper Layers: Includes white moiré a flock print an early 19th-century border and a layer from the 1970s. (1970s), Wallpaper.

Unfaded and unworn flock very dark marked as Stern (19th century), Wallpaper.

19th Century Moiré and Owen Jones Type Layering: Additional unidentified layers included. (19th century), Wallpaper.

Cupboard? Possibly Green Closet birds? (c. 1856), Wallpaper.

Lady Waldegrave's 1856 Installation: Wallpaper installed after stair modification back shows the offset of an earlier paper. Birds Design (1856), Wallpaper.

First Half 19th Century Flock and Floral Layered Wallpaper: Possibly installed by Lady Waldegrave in 1856 with an underlying white moiré. (c. 1856), Wallpaper.

Green Flock with Floral Border from Early 19th Century (19th century), Wallpaper.

Lady Waldegrave's 1856 French Pattern by Cowtan: Features blue lining and imprints of Horace Walpole's earlier paper.(1856), Wallpaper.

Wallpaper from Niches - Lady Waldegrave or Stern possibly concealed by mirrors installed by Stern with existing trophy brackets. (19th century), Wallpaper.

Owen Jones Gothic Pattern from Behind Radiator: Dating between 1852-74 potentially repurposed in the 1960s for a cloister recreation room (1852-1960), Wallpaper.

Wallpaper Showing Plinth Position from Niche: Could be associated with Stern or Lady Waldegrave designs. (19th century), Wallpaper.

Vibrantly Coloured Square Wallpaper Fragment attributed to Stern or Waldegrave. (19th century), Wallpaper.

Horace Walpole's Wallpaper Fragment from Jib Door (left): Papers from both sides where Lady Waldegrave made alterations (19th century), Wallpaper.

Horace Walpole's Wallpaper Fragment from Jib Door (right): Papers from both sides where Lady Waldegrave made alterations (19th century), Wallpaper.

Cowtan 1856 Design (1856), Wallpaper.

Layered Wallpapers Spanning Decades: Featuring designs from the 1960s, 1920s, and 1890s (1960-1920s-1890s), Wallpaper.

Wood Effect Wallpaper from Over the Fireplace: Likely associated with Lady Waldegrave now hidden by a mirror. (19th century), Wallpaper.

William Morris's 'Larkspur' Design by William Morris Jeffrey & Co: This colourway produced in 1881 (1881), Wallpaper, William Morris (1834-1896) [artist].

Lady Waldegrave Paper (19th century), Wallpaper.

Lady Waldegrave's Oak Wood Grain Wallpaper: Positioned above the fireplace with annotations on the back (19th century), Wallpaper.

Multi-Layered Wallpaper Roll from the Red Bedchamber Closet, Wallpaper, includes brown and cream arabesque trellis with ivy (Lady Waldegrave, Cowtan & Sons, 1856) and blue with metallic foil leaves (Stern occupancy).

150cm roll marked as Stern (19th century), Wallpaper.

Eastwall 'Larkspur' Pattern by Morris & Co 1875 colourway (1875), Wallpaper, William Morris (1834-1896) [artist].

Wallpaper from above bookcase on East Wall likely Lady Waldegrave (c. 1856), Wallpaper.

Overlaid Stern Pattern on Lady Waldegrave's Rose Paper (c. 1900), Wallpaper.

Eastwall 'Larkspur' Pattern by Morris & Co 1875 colourway (1875), Wallpaper, William Morris (1834-1896) [artist].

Multi-Layered wallpaper from Green Closet, Wallpaper, includes hummingbirds (Lady Waldegrave c. 1856), overlaying small flowers and leaves (early 19th century).

Roll of paper marked as Stern (c. 1900), Wallpaper.

Piece from Beauty Room closet - passage to Cloister birds Lady Waldegrave (c. 1856), Wallpaper.

1856 Fragment of Lady Waldegrave's Wallpaper: Discovered lodged in a door's finial. (c. 1856), Wallpaper.

Lady Waldegrave Wallpaper from Under Floorboards (c. 1856), Wallpaper.

Extensive Wallpaper Roll from the Great North Bedchamber: Combining Stern's design with Lady Waldegrave's 1856 floral pattern. (c. 1856), Wallpaper.

Wallpaper from Little Parlour strawberry pattern (19th century), Wallpaper.

Mid-19th Century Cole's Wallpaper: Possibly used in the Billiard Room ordered by Lady Waldegrave Cream and Gilt. See other colourways. (19th century), Wallpaper.

Modern Reproduction of 19th Century Chinese Peony Design: Available in four colourways, Wallpaper.

Lincrusta Wallpaper Likely from Baron De Stern: Matches a piece on the right door frame leading to the Refectory (c. 1900), Wallpaper.

1850s Quatrefoil likely from Lady Waldegrave: A green on green jade mottled design by Cole and Son Ltd. (1850s), Wallpaper.

Pugin's Strawberry Wallpaper Design: Used by Lady Waldegrave in an unknown room handblocked in the second half of the 20th century. Dark Blue Background. (19th century), Wallpaper, Augustus Pugin (1812-1852) [artist].

Cole's Wallpaper Likely Used in the Long Corridor by Lady Waldegrave: An imitation wood paint design in two or three colourways. (19th century), Wallpaper.

Pugin's Strawberry Wallpaper Design Alternate Grey Colourway (19th century), Wallpaper, Augustus Pugin (1812-1852) [artist].

Cole's Wallpaper an imitation wood paint design Brown on Azure. (19th century), Wallpaper.

Gothic Silk-Screened Wallpaper from Lady Waldegrave: Features a Cole's block quatrefoil in pink (coral) with trompe l'oeil in three shades of grey mimicking a gothic stone screen from around 1856. (20th century), Wallpaper.

Cole and Son Ltd Modern Reproduction of 19th Century 'Small Screen' Pattern dark grey on cream, Wallpaper.

18th Century Swan Medallion Reproduction: Held by Cole and Son Ltd in gold on blue/grey, this pattern may have been used by Lady Waldegrave, Wallpaper.

Cole's Wallpaper an imitation wood paint design Brown on Cream. (19th

century), Wallpaper.

Cole and Son Ltd Modern Reproduction of 19th Century Design 2 colourways grey and silver., Wallpaper.

Cole and Son Ltd Modern Reproduction of 19th Century Design 2 colourways sage and silver., Wallpaper.

Mid-19th Century Cole's Wallpaper: Possibly used in the Billiard Room ordered by Lady Waldegrave Magenta on Cherry Silk-Screened. (19th century), Wallpaper.

Modern 19th Century Style Flock Paper with Acanthus Design: A trompe l'oeil effect creating the illusion of velvet hung on silk, Wallpaper.

Victorian Design by Morris & Co: Featuring Michelmas daisy in mauve and green on cream. (19th century), Wallpaper, William Morris (1834–1896) [artist].

Larkspur by Morris & Co: Aquamarine on cream (19th century), Wallpaper, William Morris (1834–1896) [artist].

Poppy by Morris & Co: Cream on Red (19th century), Wallpaper, William Morris (1834–1896) [artist].

Wild Tulips by Morris & Co: Cream on Blue. (19th century), Wallpaper, William Morris (1834–1896) [artist].

Willow Pattern by Morris & Co Brown and Yellow on Cream. (19th century), Wallpaper, William Morris (1834–1896) [artist].

Gilt Anaglypta or Embossed Paper (19th century), Wallpaper.

Willow Green by Morris & Co (19th century), Wallpaper, William Morris (1834–1896) [artist].

Celandine pattern by Morris & Co (19th century), Wallpaper, William Morris (1834–1896) [artist].

Wild Tulips by Morris & Co: Cream on Red. (19th century), Wallpaper, William Morris (1834–1896) [artist].

Pugin's Strawberry Wallpaper Design Alternate Purple Colourway (19th century), Wallpaper, Augustus Pugin (1812-1852) [artist].

18th Century Swan Medallion Reproduction: Held by Cole and Son Ltd in gilt on cream/pink., Wallpaper.

Cole and Son Ltd Modern Reproduction of 19th Century 'Small Screen' Pattern Honey on cream, Wallpaper.

Gothic Screen' Border by Cole and Son Ltd: Hand-blocked and considered for the border in Lady Waldegrave's Long Corridor paper available in four colourways. (19th century), Wallpaper.

Ramola by Cole and Son Ltd, Wallpaper.

Scarisbrick Design by Pugin: A screen-printed design on a green ground featuring four colourways and gilt crafted by Cole and Son Ltd (19th century), Wallpaper, Augustus Pugin (1812-1852) [artist].

Pugin's Strawberry Wallpaper Design Alternate Pink Colourway (19th century), Wallpaper, Augustus Pugin (1812-1852) [artist].

Archive Letter and Wallpaper Samples: Dated April 26 1976 discussing various wallpaper designs in different rooms accompanied by two samples (1976-04-26), Wallpaper.

Historic William Morris Spring Flower Wallpaper: Found beneath floorboards (19th century), Wallpaper, William Morris (1834–1896) [artist].

Two decorated doorknobs Lady Waldegrave (19th century), Metalwork.

Nine pieces of Lady Waldegrave door decorations (19th century), Metalwork.

Three stars Lady Waldegrave Likely from Armoury possibly from Round Room Lobby (19th century), composite.

One complete Waldegrave decorated door knob set (19th century), Metalwork.

19th century damask (19th century), Textile.

19th century lock from Bathroom (S8) (19th century), Metalwork.

A pair of Waldegrave decorated door knobs c. 1856. (c. 1856), Metalwork.

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20th century Gothic lantern electric (20th century), Metalwork.

Complete nineteenth century iron window frame from W1 (19th century), Metalwork.

Complete floor tile in two parts from Lady Waldegrave's summer house which still stands in the garden (19th century), Ceramic.

Beading used as door decoration by Lady Waldegrave (19th century), Architecture.

Lady Waldegrave door decoration (3 pieces) plus one other piece. (19th century), Architecture.

Lady Waldegrave door decoration (19th century), Architecture

Bell pull components from Gallery, Metalwork.

Bell pull components, Metalwork.

Bell pull parts porcelain, Ceramic.

Two stars, Metalwork.

Fretwork, Architecture.

Two pieces of moulded composite ceiling decorations Lady Waldegrave, 19th century, Architecture.

Ceiling rose for a chandelier (20th century), Architecture.

Sash window parts including wheel, 19th century, Woodwork.

19th century papier-mâché from the low ceiling in the Hall Lady Waldegrave, 19th century, Architecture.

Selection of five ornaments all decorative Lady Waldegrave Original location unknown, 19th century, Architecture.

Plaster ornaments Lady Waldegrave, 19th century, Architecture.

Bell crank from the Refectory (1856-8), Metalwork.

Name plate from the bell board (1856-8) "Hall door," Metalwork.

Name plate from the bell board (1856-8) "Lady Waldegrave's Sitting Room," Metalwork.

Two papier-mâché ornaments from Gallery regilded (1856-8), Architecture.

Grille from the right-hand side of the fireplace chimney in Great North Bedchamber. Lady Waldegrave, Metalwork.

Six keyhole covers all Lady Waldegrave One is from door from Round Room to Lady Waldegrave Drawing Room, Metalwork.

Shutter mechanism from early part of house (where rooms are smaller) probably 19th century, 19th century, Metalwork.

Shutter knob from Holbein Chamber, Woodwork.

Ornament from sloping bannister on main stairs, Architecture.

Part of a floor tile from Lady Waldegrave's summerhouse, 19th century, Ceramic.

Shutter knob from Waiting Room gilded perhaps Lady Waldegrave, Woodwork.

18 numbered fragments from door D1 in Great North Bedchamber (which leads to Trunk Ceil'd Passage), 19th century, Architecture.

Minton encaustic tile from Hall floor. Lady Waldegrave (1856), Ceramic.

Lever from bell system hidden under floor. Lady Waldegrave, Metalwork.

Gothic finial from Round Room door to the Gallery. Soft wood carved and painted. (19th century), Architecture.

Strawberry leaf detail from external staircase. 1/4 Cast iron (c. 1862), Metalwork.

Strawberry leaf detail from external staircase. 2/4 Cast iron (c. 1863), Metalwork.

Strawberry leaf detail from external staircase. 3/4 Cast iron (c. 1864), Metalwork.

Strawberry leaf detail from external staircase. 4/4 Cast iron (c. 1865), Metalwork.

13 pieces of gilded wood Fleur de Lys ornament possibly from sofa in Round Room. Lady Waldegrave, 19th century, Woodwork.

Four pieces of gilt plaster from Mr. Walpole's bedchamber probably from the cornice, 19th century, Architecture.

Cover for bell crank. Lady Waldegrave, 19th century, Metalwork.

Three glass pieces from Gallery niches black paper on back (Lady Waldegrave) probably Lady Waldegrave glass, 19th century, Glass.

Lady Waldegrave plaster ornament likely from Curved Corridor that bypasses Round Room, 19th century, Architecture.

Plaster decoration Lady Waldegrave from curved corridor, 19th century, Architecture.

Tracery possibly from a mirror likely Lady Waldegrave, 19th century, Woodwork.

Ornament made of composite original location unknown Lady Waldegrave 1/3, 19th century, Architecture.

Ornament made of composite original location unknown Lady Waldegrave 2/3, 19th century, Architecture.

Ornament made of composite original location unknown Lady Waldegrave 3/3, 19th century, Architecture.

Ornament made of composite 1/2 original location unknown Lady Waldegrave, 19th century, Architecture.

Ornament made of composite 2/2 original location unknown Lady Waldegrave, 19th century, Architecture.

Door ornament composite 1/2 original location unknown Lady Waldegrave, 19th century, Architecture.

Door ornament composite 2/2 original location unknown Lady Waldegrave, 19th century, Architecture.

Brass roller for window/shutters. 19th century or 20th century, 19th/20th century, Metalwork.

Gilded fleur de lys ornament. Lady Waldegrave Probably from Armoury., Architecture.

Carton-pierre section from lower Hall ceiling near front door. Plaster & composite pieces. Lady Waldegrave, Architecture.

Bell crank from unknown location., Metalwork.

Plaster from lower Hall ceiling Lady Waldegrave (1856), Architecture.

Window from Green Closet (20th century), Glass.

Wooden disc (in two pieces) to cover HW holes above entrance door and closet door in Great North Bedchamber., Woodwork.

Four gilt wood mouldings with composite likely Lady Waldegrave probably attached to a wall, Woodwork.

Perhaps a bell system from early 20th century., 20th century, Metalwork.

Gilded plaster moulding from Great North Bedchamber 19th century or 20th century. Attached to a wall at top., 19th/20th century, Architecture.

Two legs from sofa in Blue Breakfast Room. Stained mahogany Stern (1880-1913), Woodwork.

Armorial showing Waldegrave/Braham. From over door Gallery to Round Room or Round Room to Waldegrave Suite., Painting.

Armorial showing Earl's coronet above Waldegrave monogramme. From over door Gallery to Round Room or Round Room to Waldegrave Suite., Painting.

Small armorial (#1 on back) showing HW monogramme and Saracen's head. From over door in either Gallery or Round Room., Painting.

Small armorial (#2 on back) showing Walpole shield. From over door Gallery or Round Room., Painting.

Small armorial (#7 on back) probably Lady Waldegrave. From over door Gallery or Round Room., Painting.

Small armorial (#8 on back) showing FW monogramme and Earl's coronet on black/dark green background., Painting.

Small armorial (#7 on back) unknown subject perhaps a husband of Lady Waldegrave From over door Gallery or Round Room, Painting.

Large (and narrow) armorial showing HW monogramme and Saracen's head. From end of bay under Round Room window., Painting.

Large armorial showing Braham (?) from under window in Round Room, Painting.

Large armorial subject uncertain (possibly Harcourt) with Roberson stamp on back of canvas. From under the window in the Round, Painting.

Large armorial showing FW monogramme and Earl's coronet on black background. From under the window in the Round Room, Painting.

Large armorial showing uncertain monogramme and coronet possibly Harcourt. From under the window in the Round Room, Painting.

Large armorial showing red and white plumes and Earl's coronet likely Waldegrave. From under the window in the Round Room, Painting.

Four Minton encaustic tiles from Hall floor. Lady Waldegrave (1856), Ceramic.

Thirty-two tiles from Hall floor (1856), Ceramic.

Twelve tiles from Hall floor (1856), Ceramic.

Pattern of tiles from edge of Hall floor (1856), Ceramic.

Two tiles from Hall floor (1856), Ceramic.

Five tiles from Hall floor (1856), Ceramic.

Sixteen tiles laid together. Maybe Hall floor (1856), Ceramic.

Pattern of tiles perhaps from Hall floor (1856), Ceramic.

Thirty-one Minton encaustic tiles probably from Hall floor possibly the passage to the Great Parlour (1856), Ceramic.

Nine Minton encaustic tiles probably from Hall floor possibly the passage to the Great Parlour (1856), Ceramic.

Two Minton encaustic tiles (from a set of four) probably from Hall floor (1856), Ceramic.

Four border tiles from the floor of the shop corridor which runs from the Shop to the Yellow Bedchamber (1850s), Ceramic.

Ten tiles from the floor of the shop corridor (which runs from the Shop to the Yellow Bedchamber) (1850s), Ceramic.

Floor tile from Housekeeper's Room Waldegrave Wing, Ceramic.

9 x fleur de lys mouldings from vaulting probably in Armoury. Lady Waldegrave, Architecture.

Carton-pierre from lower ceiling in Hall. Pattern of panels across ceiling., Architecture.

Cast iron outside fire surround painted lime green from where HW's store was in ground floor of round tower., Metalwork.

Cast iron inside fire surround from ground floor of round tower. Probably 1860s, Metalwork.

Fireplace from Mr. Walpole's Bedchamber. Lady Waldegrave (1850s), Metalwork.

Fireplace from Great North Bedchamber Lady Waldegrave with her monogram. Converted to gas in 20th century, Metalwork.

Fireplace from Great Parlour previously in Library, Metalwork.

Window with vertical bars. Great Cloister (early 19th century), Woodwork.

Window (frame and glass) from Housekeeper's Room. Lady Waldegrave (second 245 window to be disposed of), Woodwork.

Window from Servant's Bedroom. Lady Waldegrave, Woodwork.

Small plywood door from cabinet above recess (wash basin?) in Beauclerk Closet. Door is probably 20th century. Doorknob (in the style of?) Lady Waldegrave, Woodwork. Closet door in Great North Bedchamber. Lady Waldegrave, Woodwork.

Tasselled tube for hanging chandelier from ceiling; tube accommodates electric lighting. Original location unknown. Likely from Stern

period (1883-1914), Textile.

Gilt leather dust cover for shelves in Library., 19th century, Textile.

Gilt brass furniture mount perhaps from a small table., 19th century, Metalwork.

Piece of bell pull system (Lady Waldegrave) re-buried under Great Parlour floor., Metalwork.

Part of a brass bell from a set of servants' bells., 19th century, Metalwork.

Hessian from Gallery., 19th century, Textile.

One cast iron piece and one wrought iron piece., 19th century, Metalwork.

Four carved leaves and a gilt moulding found in Great North Bedchamber. Possibly from a picture frame., Architecture.

Textile with peacock design, probably from Waldegrave Drawing Room. Stern period (c. 1900), Textile.

Yellow fabric 240cm by 76cm. Silk. Original location unknown., Textile.

1/4 Lady Waldegrave quaterfoil window 1856. Replaced by clear glass in 2008-10, (1856), Glass.

2/4 Lady Waldegrave quaterfoil window 1856. Replaced by clear glass in 2008-11, (1856), Glass.

3/4 Lady Waldegrave quaterfoil window 1856. Replaced by clear glass in 2008-12, (1856), Glass.

4/4 Lady Waldegrave quaterfoil window 1856. Replaced by clear glass in 2008-13, (1856), Glass.

Small armorial shield on antelope, Painting.

Acanthus iron (1850s?), Metalwork.

Yellowed heptagonal glass with FW insignia (1858), Glass.

Yellowed square glass with floral design (1858), Glass.

Yellowed heptagonal glass with floral design (1858), Glass.

Yellowed heptagonal glass with fleur de lys (1858), Glass.

Deep green glass with leaves and acorns (1858), Glass.

If you would like more information about any of the items in this inventory, please contact our Curator, Dr Silvia Davoli via email at **silvia.davoli@strawberryhillhouse.org.uk**

We would also welcome correspondence from anyone with knowledge or artefacts associated with the Waldegrave or Stern families.



STRAWBERRY HILL

House & Garden

“Cataloguing the Legacy of Lady Waldegrave & the Stern Family”
is the result of a dedicated effort by curator Dr Silvia Davoli
and the Collections Team at Strawberry Hill, which includes Cas
Bradbeer, Nitasha Giran, Sara Pope, and Dr Rosalind White.

This project was generously funded by the Decorative Arts
Society’s Collections Access Grant.

With thanks to the Strawberry Hill Collections Trust,
Nevil Tomlinson, and Carole Tucker.

Produced by Dr Rosalind White.
