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43 HAWTON ROAD
NEWARK
NG24 4QA

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REPORT ON: TYTTENHANGER HOUSE, ST ALBANS, SELECTED HISTORIC INTERIORS

CONTACT: PHIL GLADWELL, BARHALE LIMITED

RESEARCH UNDERTAKEN FEBRUARY/MARCH 2019



Celebrating 35 years in Conservation

Ian C. Crick-Smith. BA (Hons) ACR NCCR
Michael G. Crick-Smith. BA (Hons)
T: 07770 728763 e: info@cricksmith.co.uk
www.cricksmith.co.uk twitter: @CrickSmithACR



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BRIEF:

Tyttenhanger House had recently changed ownership and was to be refurbished as high-quality office accommodation, comprising individual office spaces and larger hireable conference facilities etc.

The house has a significant historic presence, with many finely fitted out interiors and historic spaces, a rather grand seventeenth century staircase and a Long Gallery taking up half of the attic storey.

In order to present the property at its best, to pay tribute to its historic integrity and to match the expectations of high-quality clientele the new owners, Barhale Limited, were keen to gain an understanding and insight into the previous decorative history of the house and to use that information to guide its redecoration and refurbishment into a truly first-class historic property that could readily fulfil its modern purpose.

SUMMARY OF HISTORIC BACKGROUND:

Tyttenhanger House is a 17th-century country mansion, now converted into commercial offices, at Tyttenhanger, near St Albans, Hertfordshire. It is a Grade I listed building.

The Tyttenhanger Estate was owned by the Abbey of St Albans until the Dissolution of the Monasteries and was then granted by the Crown in 1547 to Sir Thomas Pope, founder of Trinity College. Pope died without issue in 1559 and left the estate to his wife Elizabeth, daughter of Sir Walter Blount of Blount's Hall, Staffordshire. On her death it passed to her nephew Sir Thomas Pope Blount (1552–1638), who was High Sheriff of Hertfordshire in 1598.

Blount's nephew, Sir Henry Blount (1602–1682), High Sheriff in 1661, demolished Pope's manor house and built the present mansion on the site in 1654/5. The house which was altered and extended in the 18th century presents an impressive entrance front of three storeys with attics and nine bays. The central five bays topped by a belfry, are flanked by projecting two bayed wings.

Sir Henry's son Thomas Pope Blount (1649–1697) was created the first of the Blount baronets in 1680. On the death of the third Baronet in 1757 the estate passed to his niece and heiress Catherine Freeman, whose daughter married Charles Yorke, second son of the first Earl of Hardwicke and whose grandson Philip became the third Earl.

The family retained ownership until 1973 when the house was converted for use as commercial offices. Recently purchased by Barhale Limited the house will continue to be used as commercial office premises, with rentable areas and groups of interiors available for individual business, and large spaces available for hire for meetings, presentation and other functions.



Figure 1: Country Life images circa 1919



Figure 2: Ground floor plan

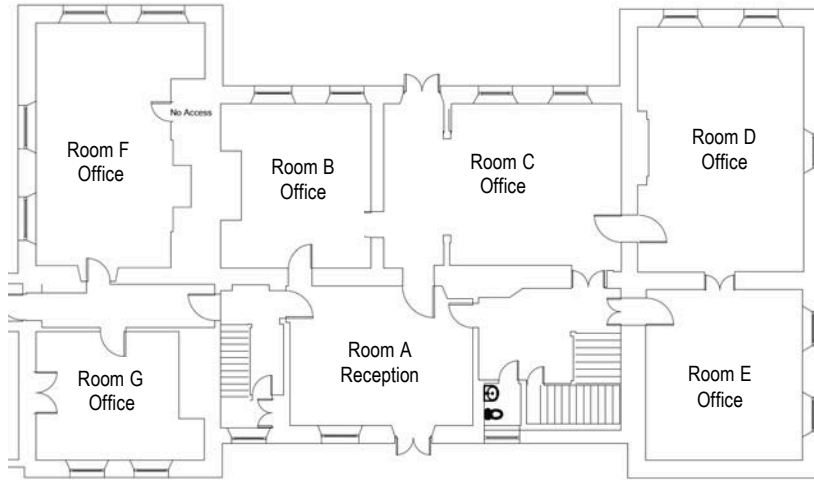


Figure 3: Second floor plan

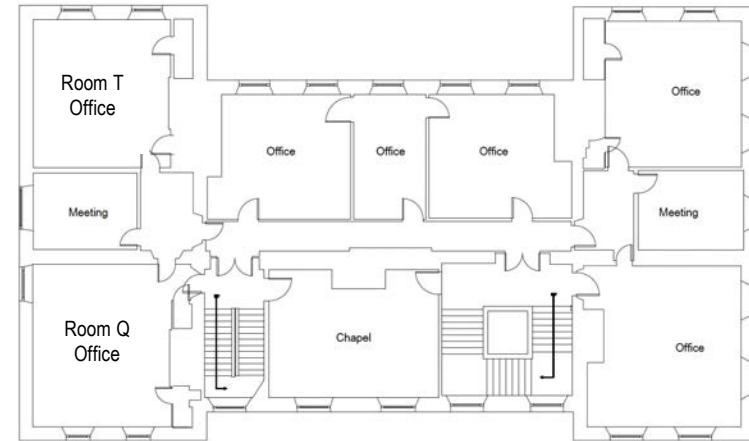


Figure 4: First floor plan

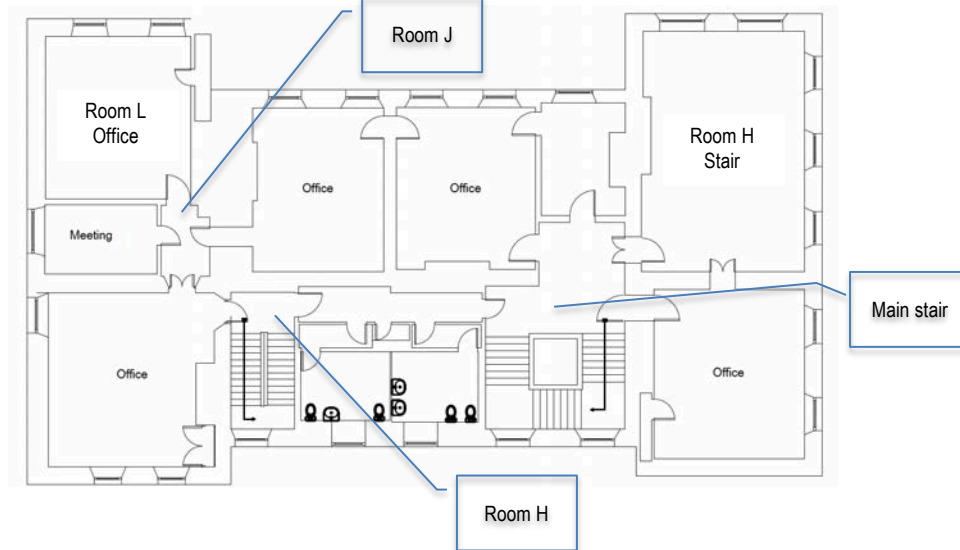
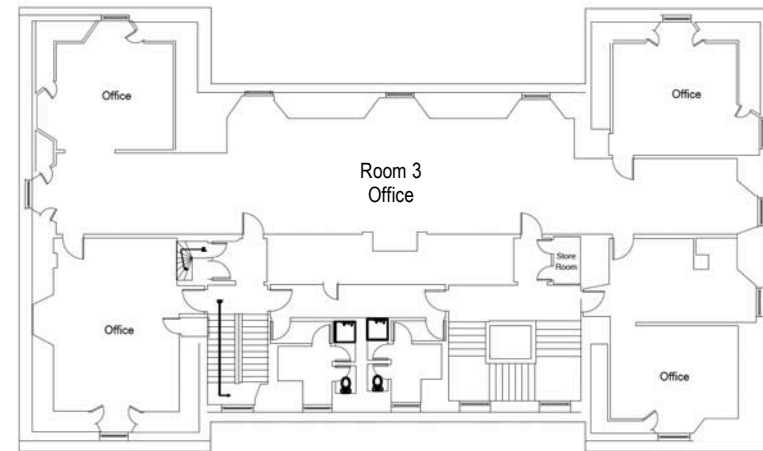


Figure 5: Third floor plan



Not to scale and with researchers own room number allocations

ARCHITECTURAL HISTORIC PAINT RESEARCH:

METHOD

To fully examine the decorative schemes applied to a historic surface, be it interiors or exteriors, or a painted historic artefact requires a combination of paint scrapes/uncovering and paint samples to be employed. Uncovering helps to analyse the surface of each scheme, whilst paint samples mounted in cross section enable us to examine the decorative history of the room in the vertical plane.

The technique of paint uncovering involves scraping back layers of paint using a scalpel to reveal the decorative scheme below. This allows investigation of surface patterns that may be missed when analysing a paint sample and by physically revealing the historic surface allows colours to be accurately quantified. Paint sampling involves removing a sample from the wall to include the paint and substrate. The samples, including substrate, are mounted in polyester resin in cross-section and polished back to reveal the full stratigraphy of the paint layers applied to the building's interior throughout its history. The earliest paint layers appear at the bottom of the sample, with subsequent layers stacked above, as they would have been applied in real time.

The sample is then viewed through a microscope at various magnifications under simulated daylight to determine the distinct layers of paint applied and to reveal colours. The presence of dirt layers helps to determine the separate decorative schemes – a scheme can be made up of more than one layer, commonly a primer and topcoat or historically even three or four layers.

When colour references are provided these are taken from the Natural Colour Scheme* or NCS* range. *

NCS - Natural Colour System® property of and used on licence from NCS Colour AB, Stockholm 2012. Commercial use of NCS® requires a licence agreement with NCS Colour AB.
NCS® - www.ncscolour.com

RESEARCH FINDINGS:

The evidence for historic schemes within Tyttenhanger House has proved interesting. As one would expect for a building of this age, in particular one that has been used as offices recently. There is clear evidence for later nineteenth and early twentieth century alterations. The extensive use of linenfold wall panelling suggests that it was all brought in at a later date. The feeling one gets is that the house was subjected to a programme of deliberate re-ornamentation, with the bringing in of elements and the replication of others to create interiors far more elaborate than they were originally.

It is a process seen in many properties particularly in the period prior to the First World War. Interestingly, it is also a programme that seems to have been curtailed by that War, again as seen at many historic sites, and returned to in the inter war period or after. This development however, has provided a house with a fascinating interior story of affluence and aspiration throughout its history.

However, there are significant survivals of schemes in many interiors, both of seventeenth century schemes and also eighteenth century. These will provide information to guide the client in the decision making with regard to redecoration. Where evidence is missing, for example on many wall surfaces, including the main stair, then historic colours suited to the period can be introduced. This will in effect provide a colour palette for the house which could be continued across the site, given that sense of 'site identify', lost by many historic houses and estates during the second half of the twentieth century. A fact recognised by many historic house owners and curators, including English Heritage and National Trust who are actively reintroducing colours relevant to and specific to each site, very much in the manner of 'Estate Colours'.

Within the report the evidence for each room and area is initially presented in the form of a series of images, taken through the microscope, of the most significant paint cross-sections, each of which is annotated with the scheme details. These are included alongside images of the element sampled (where available). The cross-sections included are for reference as the colours within these cross-sections serve only as a general indication of the original finish colour and should not be seen as a close rendition of the original colour. A narrative with redecoration suggestions is also included for each section.

Colour when viewed in cross-section at high magnification appears very different to the viewer than when viewed perpendicular to the finish surface under normal viewing conditions and either natural or simulated daylight wavelengths.

When colour references are provided these are taken from the Natural Colour Scheme* or NCS range. This is a recognised industry standard for colour notation and can be matched by all major and most other paint manufacturers. Once the client has read this report we can provide rectified colour swatches for chosen schemes.

ROOM A:

Figure 6: Room A Reception Hall



The onsite investigation within this principal entrance space indicated that there had been some extensive remodelling and tidying undertaken, presumably during the later twentieth century.

All of the wall panelling appears to date from that period with no evidence surviving of historic finishes. The earliest evidence was found on the window shutter and there was also some early evidence on the mouldings of the ceiling where it was protected above the window cornice.

The sample in figure 7, , taken from a protected section of the timber ceiling moulding shows a deal of later intervention, filling material and repairs.

**Figure 7 Sample: Tytt.H.Ho/1.1
Ceiling moulding**



Description of layers

Schemes 5-7 White lead & alkyd oilpaints
With a thick layer of filler before the last decoration

Scheme 3 c1930's woodgraining

Scheme 1 Lead white oilpaint with varnish over

Substrate softwood

Beneath that there is a mid-oak painted grained finish in imitation of a mid-oak timber. The materials and method of execution would suggest a date of c.1930s, Beneath the graining there is an earlier scheme of lead white with a varnish over. This appears to be a nineteenth century scheme.

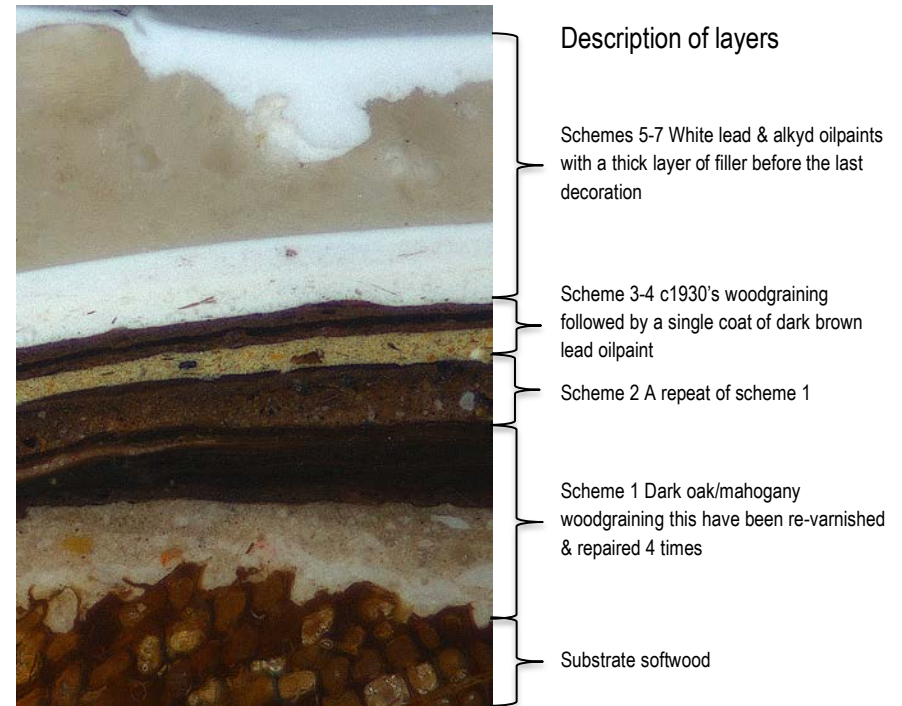
The most interesting information was identified on the window shutter, (figure 9), which retained evidence for seven separate schemes, the first of which had been repaired and re-varnished at least four-times. The repair and maintenance of a scheme to this extent indicates a high-quality finish, retained for a significant period. Possibly a century or more, not uncommon for interiors of this status.

Figure 8: Window shutters



The earliest scheme seen on the shutters consists of a dark mahogany woodgraining. The house was built 1654/5 and it is entirely possible that this woodgrained finish is the original for this interior. The execution of a finish of this type would have been a significant financial investment at the time, reflected in the fact that it was repaired and maintained over a long period. The reinstatement of mahogany woodgraining would create an impressive entrance hall suited to the house.

Figure 9 Sample: Tytt.H.Ho /1.2 Shutter



Although the main wall panelling is much later it could be woodgrained to match. Seventeenth century graining is theatrical in execution, elaborate and flamboyant and would look fabulous within this grand space.

Redecoration suggestion – original C17th scheme:

Ceiling cornice and upper wall faces – off-white distemper colour, or lightly tinted.
All joinery – painted C17th style mahogany woodgraining finish

ROOM A – REDECORATION:

Element	Paint colour	NCS Reference	Paint system
Upper wall face and ceiling bed	Off white distemper colour	S0500-N *1.2	Matt emulsion
Window joinery including shutters	'Mahogany Colour'	S6020-Y90R *121.2	Eggshell oil paint
Varnished joinery. Either revive finish or...	'Mahogany Colour'	S6020-Y90R *121.2	Eggshell oil paint

ROOM B MEETING ROOM:

Figure 10: Room B Meeting Room

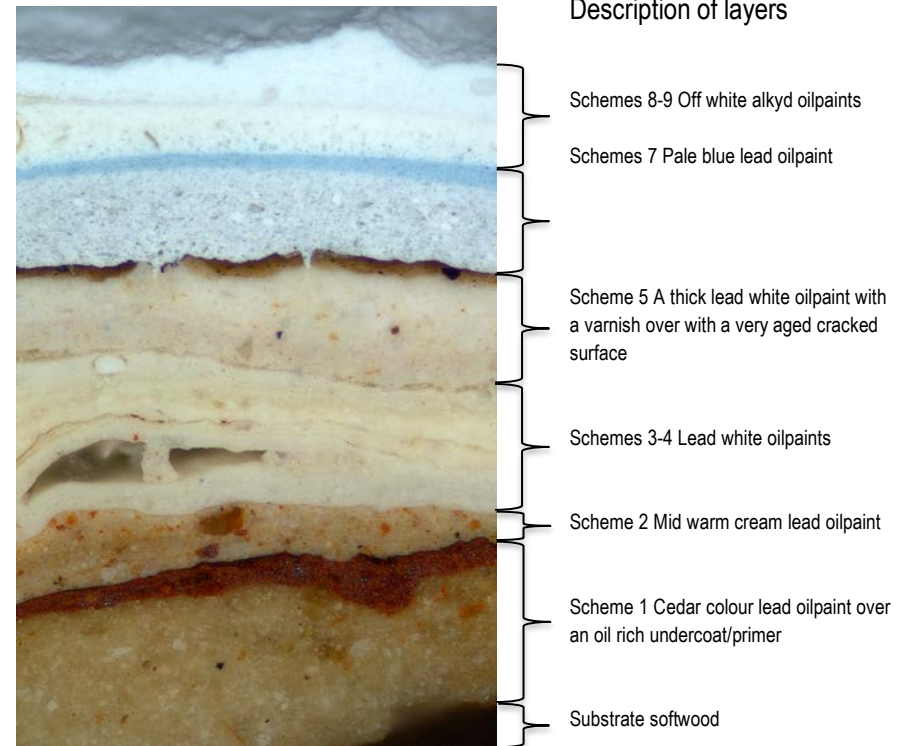


The survival of historic surfaces within this interior is quite remarkable. With minimal later alteration and repair the full height seventeenth century panelling and joinery survives intact. The cornice and ceiling however have undergone extensive repair and some replacement, removing traces of any historic finishes.

The first decoration on the panelling and joinery is quite unusual and appears to be a surviving decoration from the 1650's. The colour is extremely distinctive and has been identified previously by the researchers in other properties dating from the second half of the seventeenth century. There is a heavy dirt layer over scheme 1 indicating it was in evidence for a long time

Figure 11 Sample: Tytt.H.Ho /2.7

Dado wallface panel moulding



Known historically as 'Cedar Colour', the painted scheme is not woodgraining but a solid paint colour intended to evoke an exotic hardwood without slavishly recreating it. Very high fashion in the later seventeenth century this is possibly an early example. This finish was identified by Crick Smith at the Sheldonian Theatre (1664 designed by Wren) and subsequently recreated in 2008.

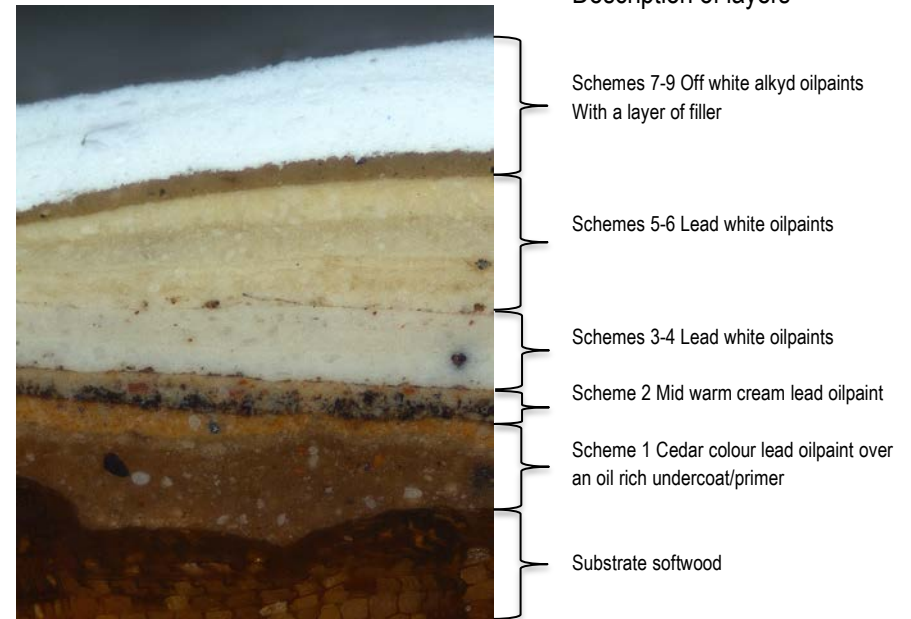
Figure 12: Door to room C



The samples removed from the doors and architraves show the same early “cedar Colour” scheme as the panelling, which would create an extremely rich and powerful interior, when originally furnished with dark oak furniture and walnut oyster veneered cabinets, blue and white Chinese ceramics and ochre coloured slipware.

The evidence is sufficiently clear to recreate the ‘Cedar Colour’ scheme, which would continue to include the cornice as part of the wall plane. The ceiling bed would have been simply painted in a soft off-white distemper. The original ceiling would most probably been heavily ornamented with mouldings and swags, but this has been replaced by a later flat finished ceiling.

Figure 13 Sample: Tytt.H.Ho /1.2 Door architrave



The sample here shows a thin layer of the ‘Cedar Colour’ surviving at substrate level. And the later layers as seen on the wall panelling.

The second scheme was undertaken in a much paler mid warm cream oil paint and after that schemes three and four are in typical eighteenth-century Palladian tones of lead white, tinted to very soft grey. Schemes five and six are in lead white again, this time untinted and with a varnish coat added to increase the gloss of the surface.

Later layers of post 1950 alkyd resin paints have then been applied.

Figure 14 Sheldonian Theatre recreated 1664 Wren scheme, including the 'Cedar Colour' to the majority of the joinery.



The discovery of the 'Cedar Colour' is an exciting discovery and only the second occurrence of this treatment by Crick-Smith, the first being at the Sheldonian Theatre Oxford.

The image in figure 14, provides a good rendition of how this colour appears when used extensively

Redecoration suggestion – original C17th scheme:

Ceiling – off-white distemper colour.

Chimneypiece – (stripped). Suggest either plain lead white or a C17th marbled finish

All joinery, including cornice – painted C17th style 'Cedar Colour'

Window shutters, frames and sashes – painted C17th style 'Cedar Colour'

ROOM B – REDECORATION:

Element	Paint colour	NCS Reference	Paint system
Ceiling bed	Off white distemper colour	S0500-N *1.2	Matt emulsion
All joinery including cornice	'Cedar Colour'	S5030-Y60R *69.8	Eggshell oil paint
Chimneypiece (if plain painted)	'Lead White'	S0804-G90Y *22.2	Eggshell oil paint

ROOM C MEETING ROOM:

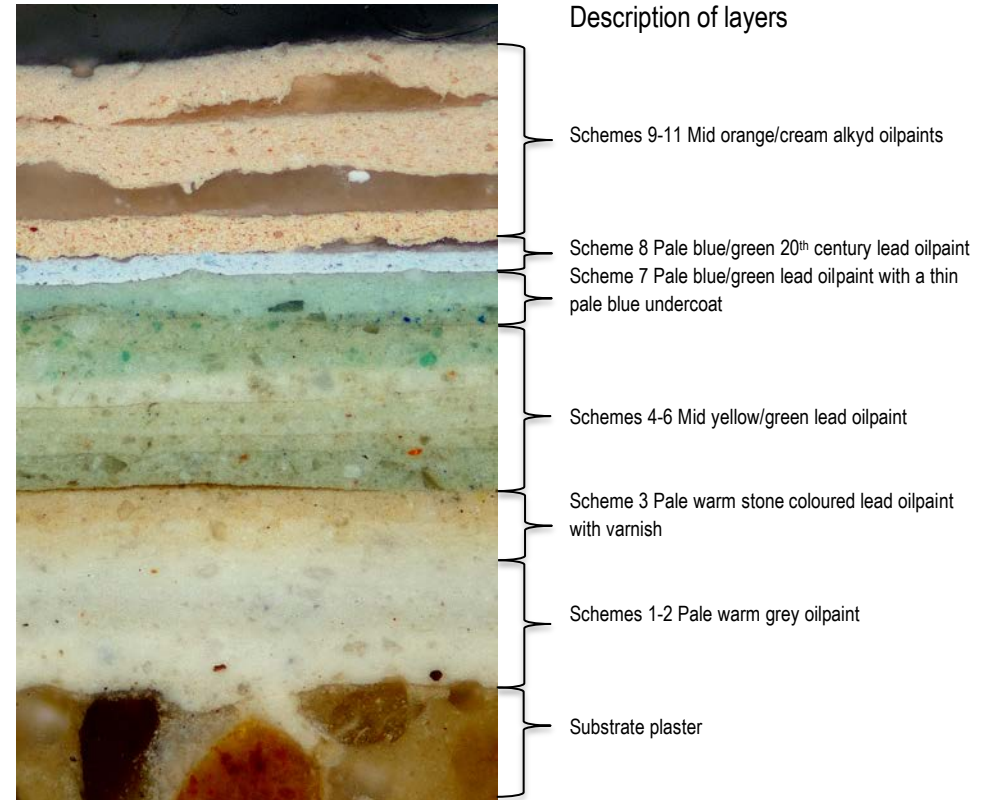
Figure 15 Room C



The evidence within this interior suggest a slightly later fitting out or a major refurbishment in the early eighteenth century. The first paint scheme is typically Palladian, in warm grey tones to the wall faces and panels, with the raised detailing picked out in a soft lead white .

An interesting detail is that the raised work in the lead white was given a light varnish coat, this would increase the gloss of these elements in contrast to the mid sheen (satin gloss) of the main wall face elements.

Figure 16 Sample: Tytt.H.Ho /3.3 Upper wall face stile



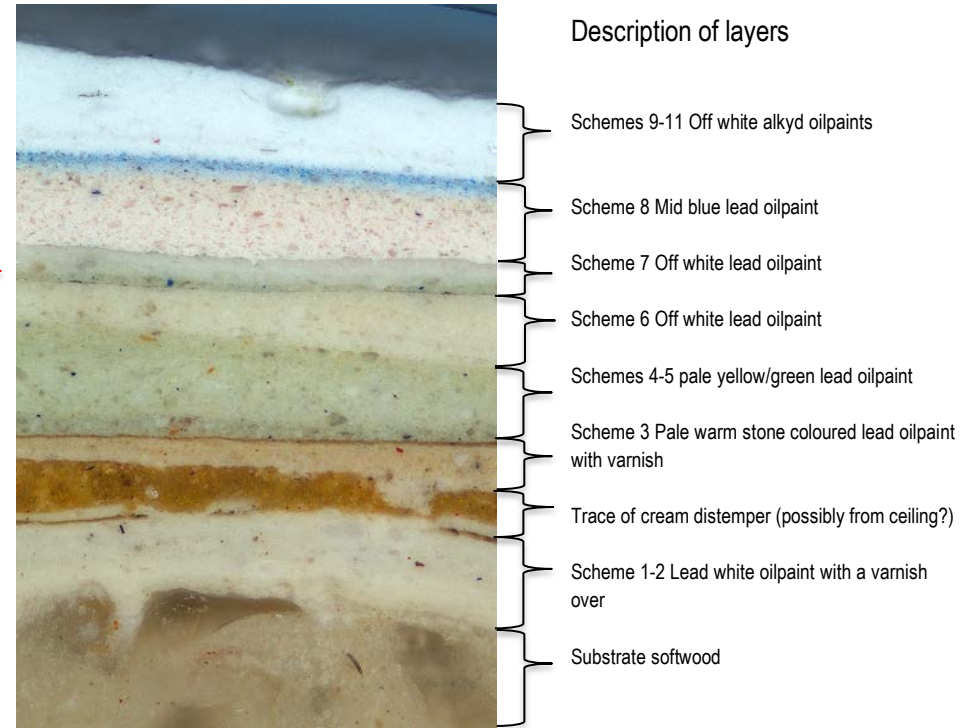
Again, the convention of decorating the cornice in with the wall face was followed here. This is the correct architectural approach, which is often omitted when recreating a period finish to a room and yet it makes a great difference to the balance between the verticals of the skirting, wall faces and cornice in contract to the strong horizontal plane of the ceiling bed. Again, fitting with convention, the ceiling bed was painted with soft white distempers.

Figure 17 Room C



The original eighteenth century finish of warm grey with the raised work in lead white would look calm and yet suit perfectly the exuberant architecture of this room.

Figure 18 Sample: Tytt.H.Ho /3.4 Festoon mouldings



The warm grey palette is typical of the early to mid 18th century and the later greens very much a Regency and early Victorian colour. The later period schemes of in plain lead white throughout, possibly early twentieth century, suggesting the Edwardian move towards lighter brighter interiors.

Redecoration suggestion – original C18th scheme:

Ceiling – white distemper colour. Detailing and columns – varnished lead white oil paint
 Skirting, wall faces, all joinery and chimneypiece – pale warm grey oil paint

ROOM C – REDECORATION:

Element	Paint colour	NCS Reference		Paint system
Ceiling, bed	Off white distemper colour	S0500-N	*1.2	Matt emulsion
Skirting, walls, joinery, chimneypiece	Pale warm grey	S2002-R	*6.3	Eggshell oil paint
Detailing and columns	“Lead white”	S0804-G90Y	*22.2	Eggshell oil paint
Chimneypiece (if plain painted)	‘Lead White’	S0804-G90Y	*22.2	Eggshell oil paint
Alternative for doors and skirting risers only (This is a historically correct option for C18th)	‘Chocolate Brown’	S7010-Y70R	*72.10	Eggshell oil paint

ROOM D MEETING ROOM:

Figure 19 Room D



The Country Life photograph of 1919, adjacent, clearly shows this interior without wall panelling and full height wall surface, no sign of dado. This indicates that the wall face mouldings and dado were added after 1919. This ties in with the paint evidence, which shows that the panelling construction is made up of earliest stripped elements. The evidence suggests that the back panels of an earlier fully panelled interior had survived here and that the raised mouldings, dado etc were removed at an earlier period and the wall decorated over as a flat surface (as seen in 1919). Only the chimneypiece and cornice survived. At a later date the surfaces were stripped back to expose the earlier flat panels of the panelling

scheme. To this modern panel mouldings and dado rail were added in an attempt to recreate the earlier period

Figure 20 Country Life photograph 1919



Figure 21 Room D looking towards Room E



At the time of recreating that 'lost' scheme this interior was treated in as a pair with Room E, adjacent. The evidence suggests that the panelled wall surfaces were stripped back to bare timber and then all woodgrained in imitation of a mid-oak timber.

As explained in Room C, the correct earlier convention for cornice was to treat it as wall face. This convention was not always followed during the twentieth century and that is what has happened here. The woodgraining, applied to all of the joinery, stopped below the cornice and this was painted white in with the ceiling bed.

Figure 22 Sample: Tytt.H.Ho /5.6 Door



Description of layers
(Scheme numbers tie in to Room E)

Schemes 7-9 Off white alkyd oilpaints, the first has an aluminium primer as a base coat on the surface of the earlier oak woodgraining

Scheme 2 Mid oak woodgraining

Scheme 1 Varnished softwood
(C19th finish in with the flat wall surfaces)

There are two options for this area and its pair Room E.

Redecoration options –

1. **Recreate the early twentieth oak woodgrained scheme**
A complex finish, by skilled decorators
2. **Recreate the feel of a seventeenth century interior**
A plain painted scheme in period colours with period allocations

ROOM D – REDECORATION OPTION 2, (SEVENTEENTH CENTURY RECREATION):

Element	Paint colour	NCS Reference	Paint system
Ceiling bed	Off white distemper colour	S0500-N *1.2	Matt emulsion
All joinery including cornice	'Oak Colour'	S4020-Y40R *64.5	Eggshell oil paint
Chimneypiece (if it is to be painted)	'Lead White'	S0804-G90Y *22.2	Eggshell oil paint

ROOM E MEETING ROOM:

Figure 23 Room E



As with its pair Room D, the Country Life photograph of 1919, for this interior, includes indicators that help understand how it has developed. In 1919, the skirting, dado wall panels and dado rail were coated in a dark tinted oil varnish. This was also applied to the volutes either side of the chimneypiece. This type of dark varnish is very typical of the later nineteenth century through to the early twentieth century. It creates the illusion of a hardwood on a softwood substrate.

There is no evidence for earlier schemes on the softwood substrate and also no evidence for stripping or cleaning back. This indicates that the panelling is of the same date as its first varnish scheme. (late C19th to early C20th).

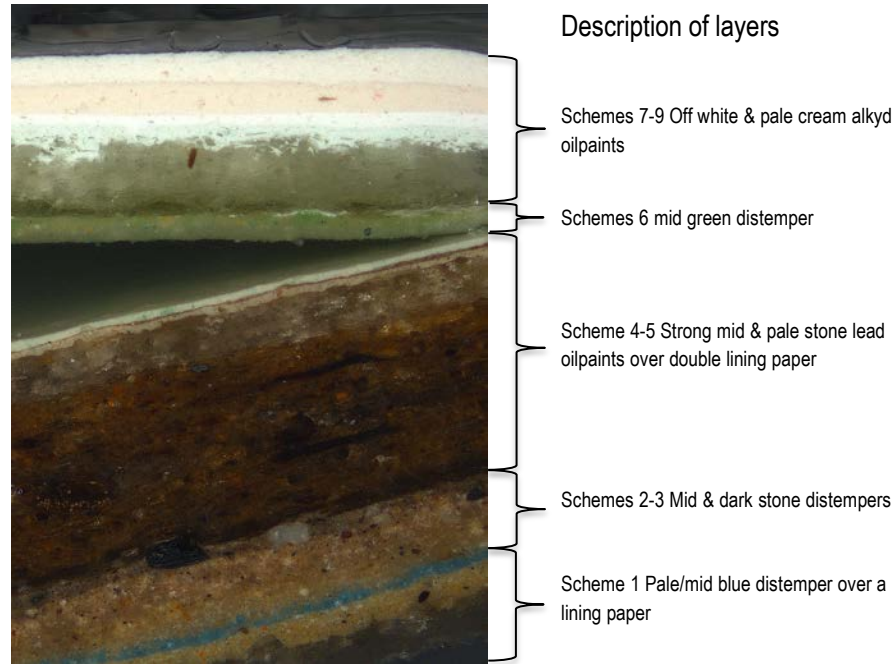
Figure 24 Country Life 1919



At the time of this research the dado panelling had been overpainted, only the fireplace volutes survived as visible timber, although cleaned back.

No evidence for upper wall face panelling was identified. Figure 25, shows a series of plain painted schemes with lining paper applied prior to the first scheme and then again double lining prior to scheme 4. The first lining paper is coeval to the installation of the dado panelling (dark varnish) and at that time the upper wall was painted with a blue distemper scheme. The cornice appears to have been treated in with the joinery and the ceiling bed would be plain white distemper.

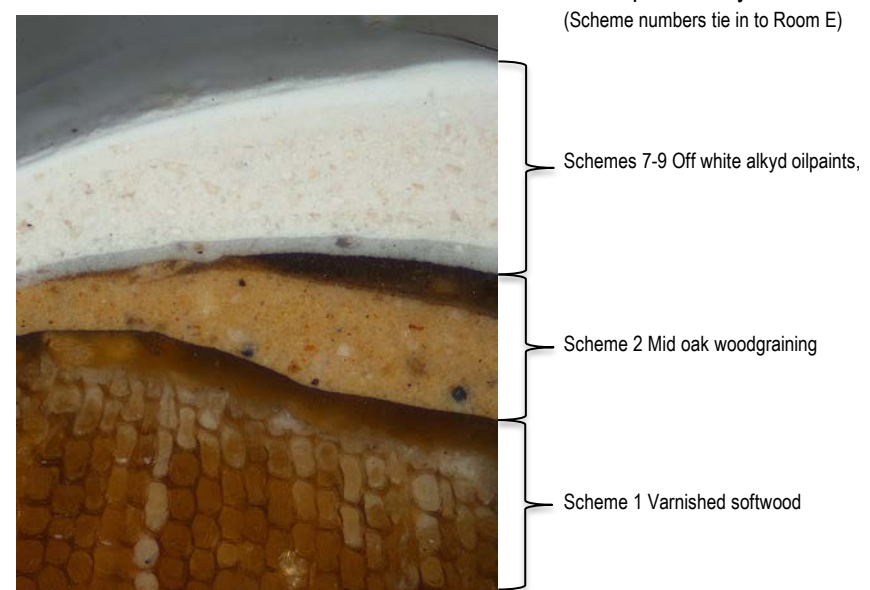
Figure 25 Sample: TH/6.1 Upper wallface



The evidence on the dado joinery shows that when the wall panelling was recreated in Room D, the pre-existing nineteenth century dado joinery within Room E, which was still varnished was then also woodgrained in imitation of a mid-oak timber

Initially with the dark varnish a blue distemper was used on the walls. With the introduction of the woodgraining this was then overpainted with a series of four stone coloured schemes, before a further two schemes of mid green.

Figure 26 Sample: Tytt.H.Ho /6.4 Dado rail



It is at scheme seven that a drastic change occurs, the woodgrained joinery is overpainted with oil paint (post 1950 alkyd) and the upper walls are painted in off whites and pale creams.

Redecoration options –

1. **Recreate the late nineteenth century dark varnished wood & blue wall faces**
Expensive to strip the timber, instead introduce a dark painted finish with varnish over, to suggest dark varnished wood.
2. **Recreate the woodgrained scheme in with Room D, with stone colour walls**
A complex finish, by skilled decorators

ROOM E – REDECORATION OPTION 1:

Element	Paint colour	NCS Reference	Paint system
Ceiling bed	Off white distemper colour	S0500-N *1.2	Matt emulsion
All joinery including cornice	strip to bare timber. apply a dark satin varnish		
Joinery alternative	'Dark Mahogany Colour'	S7010-Y70R *72.10	Gloss oil paint
Upper wall face	'Blue Distemper Colour'	S1030-B *135.3	Matt emulsion

ROOM E – REDECORATION OPTION 2:

Element	Paint colour	NCS Reference	Paint system
Ceiling bed	Off-white Distemper Colour	S0500-N *1.2	Matt emulsion
All joinery including cornice and chimney piece	Reinstate woodgraining finish imitating mid oak		
Upper wall face	'Stone Colour'	S2010-Y10R *34.4	Matt emulsion

ROOM G SMALL ROOM: (representative joinery only)

Figure 27: Room G Cupboards



Only the fitted cupboard was sampled in this interior, to give an indication of the status of the room. The scale of the interior and the cupboard suggest either a Butler's Parlour, or more probably a Housekeepers Room. The earliest evidence is of an eighteenth grey/cream, which appears to have been retained for a significant period and then two schemes of woodgraining.

Figure 28 Sample: Tytt.H.Ho /6.1 Cupboard



Description of layers

Schemes 4-7 Pale cream & off-white lead & alkyd oilpaints

Schemes 2-3 Pale & mid oak woodgraining

Scheme 1 Pale grey/cream lead oilpaint

Substrate softwood (not shown)

Although initially looking similar to the graining in Rooms D and E, the graining here is earlier and of a higher quality. There are additional base coats and a finer surface grain. This work is typical of the Regency period, circa 1815 to 20.

Redecoration suggestion – original C18th scheme:

- 1 Recreate scheme 1 of pale grey/cream joinery with a suitable wall face colour
- 2 Recreate the woodgraining of the Regency period with a suitable wall face colour

ROOM G – REDECORATION:

Element	Paint colour	NCS Reference		Paint system
Ceiling bed	Off white distemper colour	S0500-N	*1.2	Matt emulsion
All joinery plus dado wall face	'pale grey cream'	S2002-R	*6.3	Eggshell oil paint
Joinery alternative	'Lead White'	S0804-G90Y	*22.2	Eggshell oil paint
Upper wall face	'Pea Colour'	S2020-G30Y	*188.5	Matt emulsion

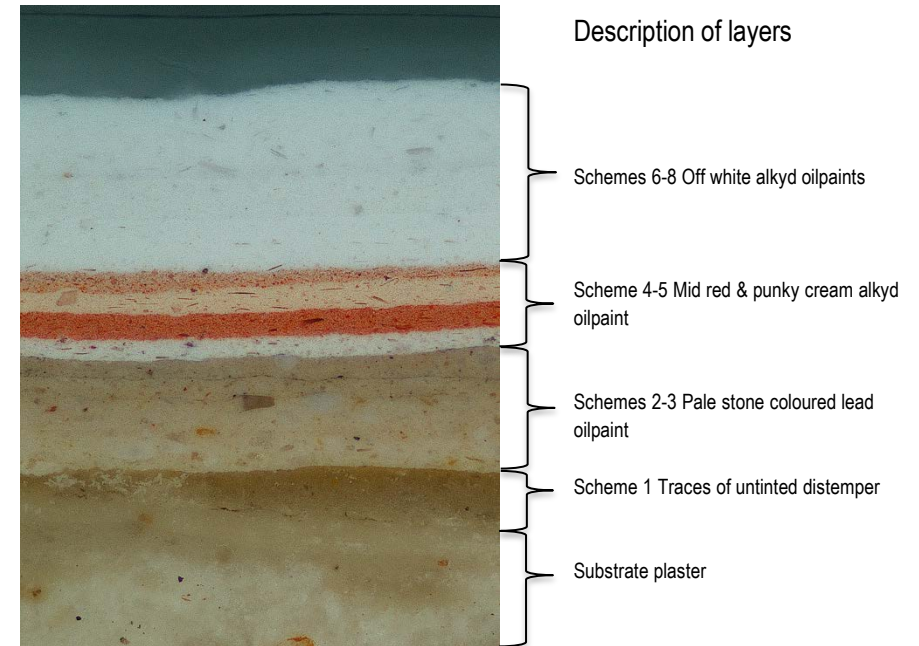
ROOM H SECONDARY STAIR :

Figure 29: Room H secondary stair



This secondary staircase would primarily be used by servants. Research was focused on the walls, which have had extensive repairs, reskims and heavy application of modern embossed wallpaper. An un-papered area was sampled. The stair joinery is in its original dark varnish finish

Figure 30: Sample: Tytt.H.Ho 7.2 wall face



The sample shows traces of plain soft distemper at the earliest period with stone coloured oil paints in schemes two and three. These stone colours and the coarse paint type are found in virtually every historic house during the nineteenth century period. They are easy to live with, do not fade or change over time and importantly was one of the cheapest coloured oil paints to manufacture, being tinted with ochre and umber pigments.

Redecoration suggestion – C19th service stair scheme:

Recreate schemes 2 - 3 of pale stone coloured walls and retain the existing dark varnished joinery.

ROOM H, SECONDARY STAIR - REDECORATION:

Element	Paint colour	NCS Reference	Paint system
Ceiling bed and stair soffits	Off white distemper colour	S0500-N *1.2	Matt emulsion
All stair joinery... Revive and repair existing finish			
All painted joinery	'Lead White'	S0804-G90Y *22.2	Eggshell oil paint
Wall face	'Pale Stone Colour'	S2020-Y10R *50.4	Matt emulsion

MAIN STAIR:

Figure 31 Main Stair carved corner detail



The Main Stair at Tythenhanger is of very high quality and status. Investigations undertaken prior to sampling identified areas of original gilding over gesso surfaces. Unfortunately, there was no evidence for early or historic wall face decoration. It appears that the area was extensively reworked at some time during the later twentieth century

Figure 32 Sample: Tytt.H.Ho 7.1



Description of layers

Unlike the main joinery areas, which were stripped prior to scheme 3, the deep recesses of the carved detail retain evidence for the earliest decoration, including gilding.

Scheme 3, base coat to dark oak woodgraining (see figure 34)

Scheme 2 Cream lead oilpaint

Scheme 1 Thick gesso layer with oil gilding applied over

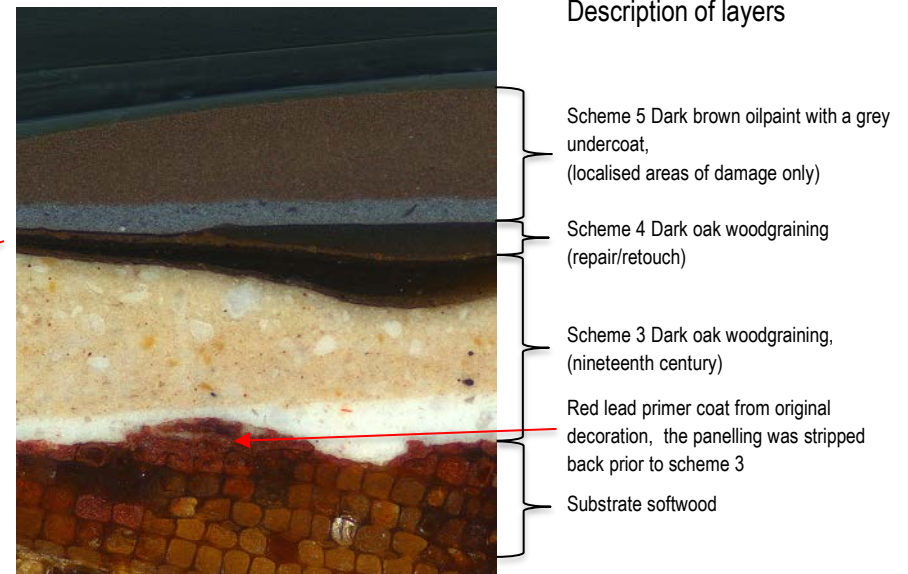
Substrate softwood

Figure 33 Dado wallface



The evidence shows that prior to the third scheme, which is a dark oak woodgraining, the stair joinery elements, including the carved work and fruit and flower baskets were extensively stripped back. This is perhaps to be expected as it appears, that the original scheme had survived for a considerable period and would have been worn and damaged reflecting that. It was painted with a single scheme of cream lead oil paint, one coat, and presumably merely to hide the degraded original finish. Scheme two was applied only a shirt while before scheme three, the dark oak woodgraining scheme. So, although referred to as a scheme here it might be an initial additional base coat for the subsequent decoration.

Figure 34 Sample: Tytt.H.Ho 7.1(2) Dado wall face



The presence of a red lead primer for the original finish is typical for the seventeenth century and earlier. After that period, preparation coats applied directly to substrates were of a lead white only.

The lack of early evidence and the nature of the stair joinery dark aged finish as it is currently, would, we suspect, limit redecoration to the wall faces only.

Redecoration suggestion – Retain joinery finish and introduce wall colour:

Revive the existing joinery finished and retouch where required. Apply a suitable seventeenth century historic paint colour to the wall surfaces and ceilings.

MAIN STAIR - REDECORATION:

<u>Element</u>	<u>Paint colour</u>	<u>NCS Reference</u>	<u>Paint system</u>
Ceiling bed and stair soffits	Off white distemper colour	S0500-N *1.2	Matt emulsion
All stair joinery... Revive and repair existing finish			
All painted joinery	'Lead White'	S0804-G90Y *22.2	Eggshell oil paint
Wall face	'Hound Yellow'	S2030-Y10R *51.4	Matt emulsion

ROOM J ROOM/OFFICE VESTIBULE:

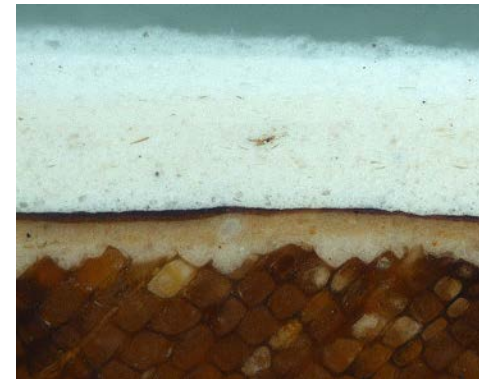
Figure 35 Room J



Within this small office/vestibule area, the research was focused on the door and its associated over door panel, with embellishments. This overdoor treatment is repeated throughout this small closet like interior.

Although the schemes on the overdoor only date from the Regency period with a woodgraining as seen in Room G, the door has a seventeenth century 'cedar Colour' as seen in the Entrance Hall, Room A.

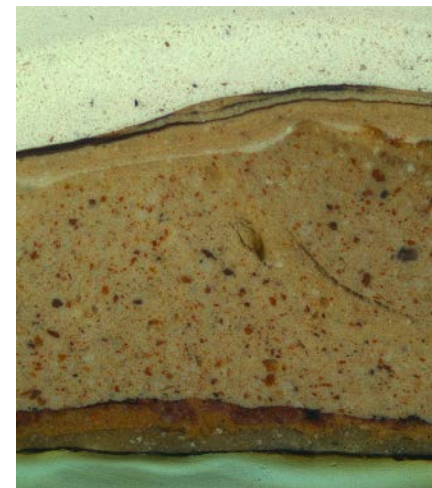
Figure 36 Sample: Tytt.H.Ho 71. Carved overdoor



Description of layers

- Scheme 2-4 Off white alkyd oilpaints
Scheme 1 was retained for a significant period
- Scheme 1 Mid oak woodgraining
Regency style, c.1815 to 20
- Substrate softwood - disrupted
(evidence of extensive cleaning back).

Figure 37 Sample: Tytt.H.Ho /7.2 Door



Description of layers

- Scheme 6 Cream alkyd oilpaint
- Schemes 2-5 Dark stone coloured lead oilpaints
- Scheme 1 Cedar colour lead oilpaint
Substrate softwood (not shown)

Redecoration suggestion – Reinstate C17th Cedar Colour:

Repaint joinery elements in cedar colour, introduce a suitable colour for the walls and overdoors

ROOM J – REDECORATION:

Element	Paint colour	NCS Reference		Paint system
Ceiling bed	Off white distemper colour	S0500-N	*1.2	Matt emulsion
All joinery	'Lead White'	S0804-G90Y	*22.2	Eggshell oil paint
Joinery alternative	'French Grey'	S2002-Y50R	*6.2	Eggshell oil paint
Wall face	'Green verditer'	S2030-G	*189.2	Matt emulsion
Overdoor panels	Off white distemper colour	S0500-N	*1.2	Matt emulsion

ROOM L ROOM/OFFICE:

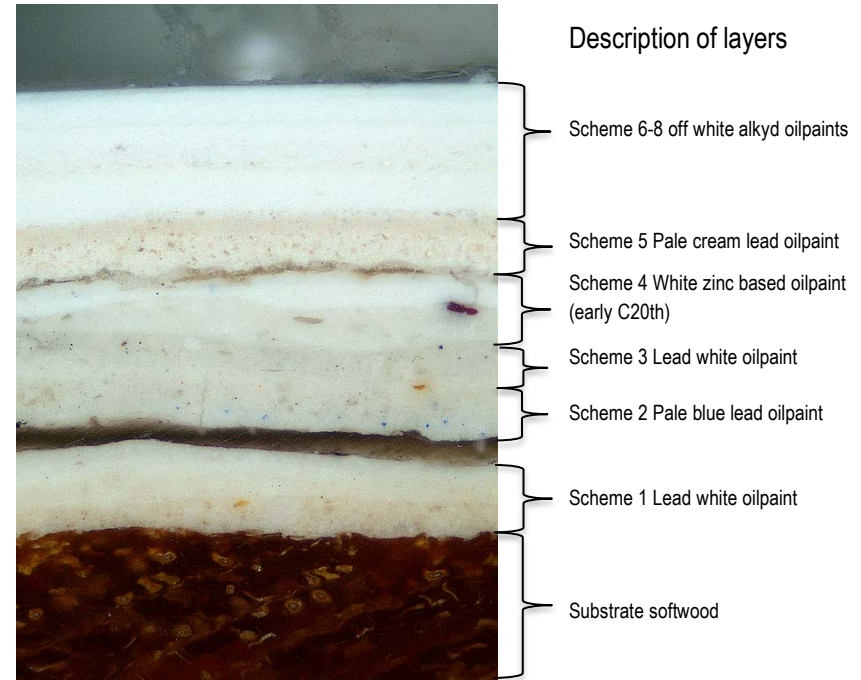
Figure 38 Room L



As identified within many of the interiors of the House, very little information survives on the wall faces within Room L. Also, the joinery elements are in a strange arrangement, indicating that there has been considerable disruption within this area. In particular the arrangement of dado panelling to either side of the fireplace, and the panel size and scale shows that the interior is a creation of a later period.

Samples removed from the cupboard to the left of the fireplace showed evidence of late nineteenth century lead white oil paint as the earliest scheme.

Figure 39 Sample: Tytt.H.Ho /8.1 Joinery



Two further lead white scheme were applied prior to the application of a zinc based white enamel finish. This type of finish was popular for a very short period around 1920.

Redecoration suggestion:

Repaint joinery elements, including dado wall face, in lead white colour. Introduce a suitable historic colour for the upper wall faces and an off white for the ceiling bed.

ROOM L – REDECORATION:

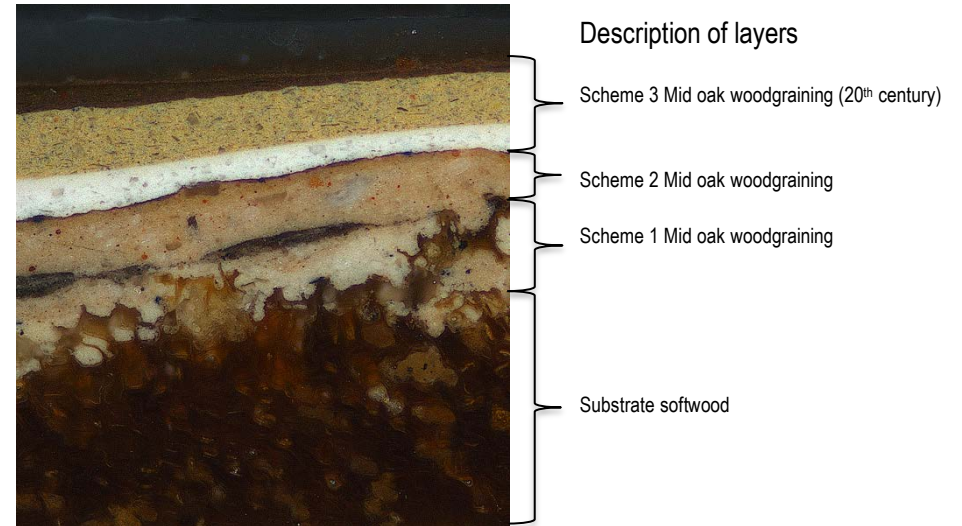
Element	Paint colour	NCS Reference		Paint system
Ceiling bed and cornice	Off white distemper colour	S0500-N	*1.2	Matt emulsion
All joinery	'Lead White'	S0804-G90Y	*22.2	Eggshell oil paint
Joinery alternative	'French Grey'	S2002-Y50R	*6.2	Eggshell oil paint
Wall face	'Green verditer'	S2030-G	*189.2	Matt emulsion

ROOM Q ROOM/OFFICE:

Figure 40 Room Q



Figure 41 Sample: Tytt.H.Ho /8.1 Panelling



Three schemes of woodgraining were identified on the wall panelling and presumably this is representative for the remaining joinery within the room.

The earliest scheme of graining was obviously in evidence for a significant period of time as the surface is very dirt, eroded and degraded. In style it appears to Regency period c.1815 – 20, as seen elsewhere. The second scheme applied over it is late nineteenth century and on top of that a rather crude late twentieth century grained finish in alkyd paints (post 1950)

Redecoration suggestion:

Repaint the wall panelling, chimneypiece, including cornice and all joinery in a Regency style woodgrained finish to imitate mid oak. Introduce a suitable off white for the ceiling bed

ROOM Q – REDECORATION:

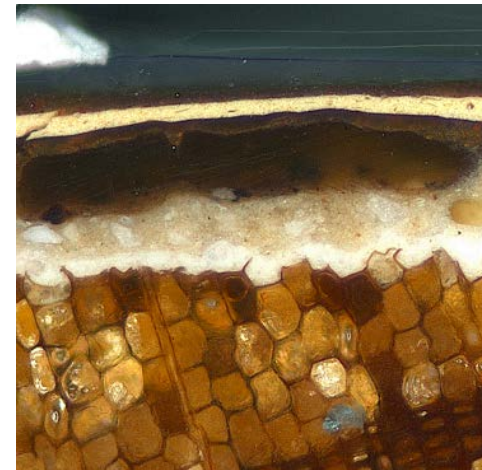
Element	Paint colour	NCS Reference	Paint system
Ceiling bed	Off white distemper colour	S0500-N *1.2	Matt emulsion
All joinery	Reinstate woodgraining finish imitating mid oak		
Joinery alternative	'French Grey'	S2002-Y50R *6.2	Eggshell oil paint

ROOM T ROOM/OFFICE:

Figure 42 Room T



Figure 43 Sample: Tytt.H.Ho /8.1 Cupboard door



Description of layers

- Scheme 3 Mid oak woodgraining (20th century)
- Scheme 2 Mid oak woodgraining (repair/retouch)
- Scheme 1 Mid oak woodgraining
- Substrate softwood

Access to Room T was also limited as it was a very busy office space with little room for investigations. The research was therefore limited to the panelled wall adjacent to the entrance door

Results as Room Q - The earliest scheme of graining was obviously in evidence for a significant period of time as the surface is very dirt, eroded and degraded. In style, it appears to Regency period c.1815 – 20, as seen elsewhere. The second scheme applied over it is late nineteenth century and on top of that a rather crude late twentieth century grained finish in alkyd paints (post 1950)

Redecoration suggestion:

Repaint the wall panelling, chimneypiece, including cornice and all joinery in a Regency style woodgrained finish to imitate mid oak. Introduce a suitable off white for the ceiling bed

ROOM T OFFICE – REDECORATION:

<u>Element</u>	<u>Paint colour</u>	<u>NCS Reference</u>	<u>Paint system</u>
Ceiling bed.....	Off white distemper colour.....	S0500-N *1.2.....	Matt emulsion.....
All joinery.....	Revive and repair existing.....		

THIRD FLOOR LONG GALLERY :

Figure 44 Room 3



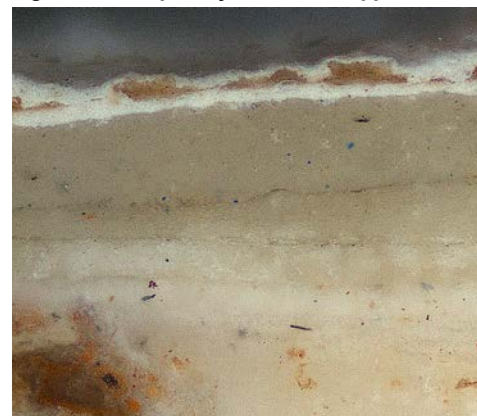
Figure 45 Door



The Long Gallery is a very unusual interior and the research suggests that all is not as it appears to be initially. There is no evidence for seventeenth century finishes as the earliest scheme is a typical eighteenth century, mid warm cream (or mid stone) colour. This was applied to the joinery throughout this interior.

The upper walls and ceiling retain evidence for early untinted off-white soft distempers, over which there is a blue white distemper. The blue pigment is artificial French ultramarine and therefore dates from post 1826, when it was first discovered and came into wider usage.

Figure 46 Sample: Tytt.H.Ho 8.2 Upper wall face/ceiling



Description of layers

- Schemes 4-5 Off white/pale cream alkyd oilpaint
- Scheme 3 Blued white distemper
- Schemes 1-2 Untinted distemper
- Substrate plaster

Figure 47 Sample: Tytt.H.Ho 8.3 Door (representative of wall panels also)



Description of layers

- Scheme 4 Grey cream alkyd oilpaint
- Scheme 3 Dark stone lead oilpaint
- Schemes 1-2 Mid warm cream coloured lead oilpaints (identical to scheme 2 Room B panelling. Early C18th mid warm cream)
- Substrate softwood

Redecoration suggestion:

Repaint the wall panelling, chimneypieces, including all joinery in an eighteenth century mid warm cream (or mid stone colour). Introduce a suitable off white for the ceiling bed to imitate untinted distemper

ROOM LONG GALLERY – REDECORATION (REINSTATE A SUITABLE EIGHTEENTH CENTURY SCHEME):

Element	Paint colour	NCS Reference		Paint system
Ceiling bed down to panels	Off white distemper colour	S0500-N	*1.2	Matt emulsion
All joinery	'London Stone Colour'	S3010-Y40R	*58.7	Eggshell oil paint
Chimneypieces outer	'Pale Stone Colour'	S2020-Y10R	*50.4	Matt emulsion
Chimneypieces inner	Off white distemper colour	S0500-N	*50.4	Matt Emulsion

TYTTENHANGER HOUSE, SELECTED INTERIORS AND AREAS

Sample Location List Cross-section Reference – 2018/19

Room A

Tytt.H.Ho /1

- 1: Shutter box
- 2: Shutter
- 3: Ceiling beams
- 4: Ceiling
- 5: Upper wallface

Room B

- 1: Ceiling bed
- 2: Cornice
- 3: Wallface panel background

Tytt.H.Ho /2

- 4: Wallface panel mouldings
- 5: Wallface panel bed
- 6: Dado rail
- 7: Lower wallface panelling
- 8: Door

- 9: Door architrave

Tytt.H.Ho /3

- 10: Shutter
- 11: Fire surround

Room C

- 1: Ceiling bed
- 2: Cornice
- 3: Upper wallface
- 4: Wallface festoon mouldings

Tytt.H.Ho /4

- 5: Upper wallface panel mouldings
- 6: Upper wallface panel beds
- 7: Dado rail
- 8: Lower wallface
- 9: Skirting
- 10: door architrave
- 11: Fire surround



Tytt.H.Ho /5

- 12: arch moulding
- 13: Pilasters
- 14: Shutter

Room D

- 1: Upper wallface
- 2: Upper wallface panel mouldings
- 3: Window architrave
- 4: Fire surround
- 5: Shutters
- 6: Doors

Tytt.H.Ho /6

Room E

- 1: Upper wallface
- 2: door architrave
- 3: Door
- 4: Dado rail
- 5: Lower wallface
- 6: Skirting
- 7: Fire surround volute

Room G

- 1: Cupboard

Tytt.H.Ho /7

- 2: Wallface

Room H Secondary Stair

- 1: Ground floor door
- 2: Wallface (cupboard)
- 3: Half landing window

Room J

- 1: Overdoor volutes
- 2: Door

Tytt.H.Ho /8

Room L

- 1: Joinery

Room Q

- 1: Panelling

Room T

- 1: Cupboard door

Third Floor Long Gallery

- 1: Panelling
- 2: Upper wallface
- 3: Old door





CRICK-SMITH

T: 01636 677 173

M: 07770 728 763

E: info@cricksmith.co.uk

W: www.cricksmith.co.uk

A: **Crick-Smith Ltd,**
Cranfield, 43 Hawton Road,
Newark on Trent,
Nottinghamshire,
NG24 4QA

Prepared by: Ian C Crick-Smith ACR NCCR



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