

Tyttenhanger House St Albans

Level 3 Historic Building Recording



Report prepared for:
Barhale Ltd

CA Project: MK0171

CA Report: MK0171_2

October 2020




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SUMMARY

Project Name: Tyttenhanger House Historic Building Recording
Location: Colney Heath, Hertfordshire
NGR: TL 19186 04651

This assessment presents the results of a Level 3 building recording of Tyttenhanger House in Hertfordshire. The recording has been conducted in order to fully understand the structural and internal fabric and features of the Building to inform plans for its future use which include conservation, refurbishment and modernisation of office facilities.

The assessment has been guided by Historic England's publication *Understanding Historic Buildings; a Guide to Good Recording Practice* (2016) and is a Level 3 analytical record. It includes a detailed account and discussion of the developmental phases of the building and its interior features, fabric and decorative schemes.

Presently in use as offices, the Building retains its historic double pile floorplan without subdivision or alteration, which is a remarkable survival. It also retains various different decorative schemes and features, such as panelling and a 17th century chapel, variously dating from its construction in 1655 to the early 20th century. These features and fabric offer important and interpretable information on the layered history of the house and the changing tastes of its owners. All, except limited modern fabric in areas such as the kitchen and basement, contribute to the overall exceptional historic, evidential and aesthetic value of the house.

1. INTRODUCTION

- 1.1. In October 2020, Cotswold Archaeology (CA) were commissioned by Barhale Properties Ltd. to undertake a Level 3 Building Recording of Tyttenhanger House, a Grade I listed property (NHLE 1174935) in Colney Heath, St Albans, Hertfordshire (NGR TL 19186 04651, Fig.1). The house, hereafter called the 'Building', was built in 1655 and comprises a five -storey mansion house sited in extensive grounds which include Grade II listed stables and two walled gardens. It is presently in use as offices.

Objectives and professional standards

- 1.2. The building recording has been commissioned in order to proportionately and analytically record the structure, fabric and features of this significant Building. The information obtained will be used to inform and underpin future plans for its conservation and refurbishment, and to understand where opportunities or capacity may lie for the modernisation of services and spaces to suit the requirements of business tenants. The record will also underpin future listed building consent applications by providing proportionate information on the significance of the Building and its constituent fabric, and the potential impacts of any proposed works, thereby satisfying paragraphs 189 and 190 of the National Planning Policy Framework (NPPF).
- 1.3. Cotswold Archaeology (CA) is a Registered Organisation (RO) with the Chartered Institute for Archaeologists (CIfA). This report has been prepared in accordance with appropriate standards and guidance, including the 'Standard and Guidance for the archaeological investigation and recording of standing buildings or structures' published by CIfA (2019) and Historic England's guidance on Understanding Historic Buildings – a Guide to Good Recording Practice (2016).

2. METHODOLOGY

Written Scheme of Investigation (WSI)

- 2.1. The scope and methodology of this report follows that contained within a detailed WSI drafted and submitted to the local planning authority in October 2020.

Evidence base

- 2.2. This Level 3 building recording has been informed by sources which are referenced throughout and in the Reference section at the end of this report. Particular reference is made to Cotswold Archaeology's Historic Environment Desk-Based Assessment (2019) which examined the whole site and included a detailed historic narrative and map regression. Also of note is the 2019 technical report by Ian Crick-Smith which undertook technical paint analysis of the interiors to determine the age and phasing of decorative schemes.

Level 3 Building Record

- 2.3. In accordance with the aforementioned Historic England guidance, the survey comprises a Level 3 'analytical' record of the Building. Historic England defines a Level 3 record as an:

'analytical record and will comprise an introductory description followed by a systematic account of the building's origins, development and use.....it will also include all the drawn and photographic records that may be required to illustrate the building's appearance and structure and to support the historical analysis. The information obtained will be from the most part from examination of the building itself.'

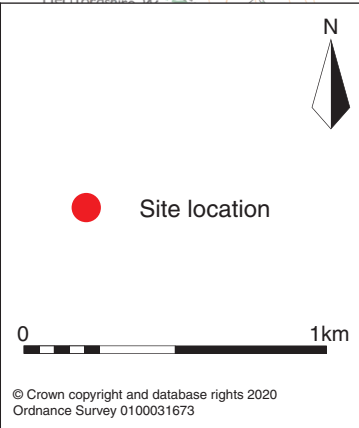
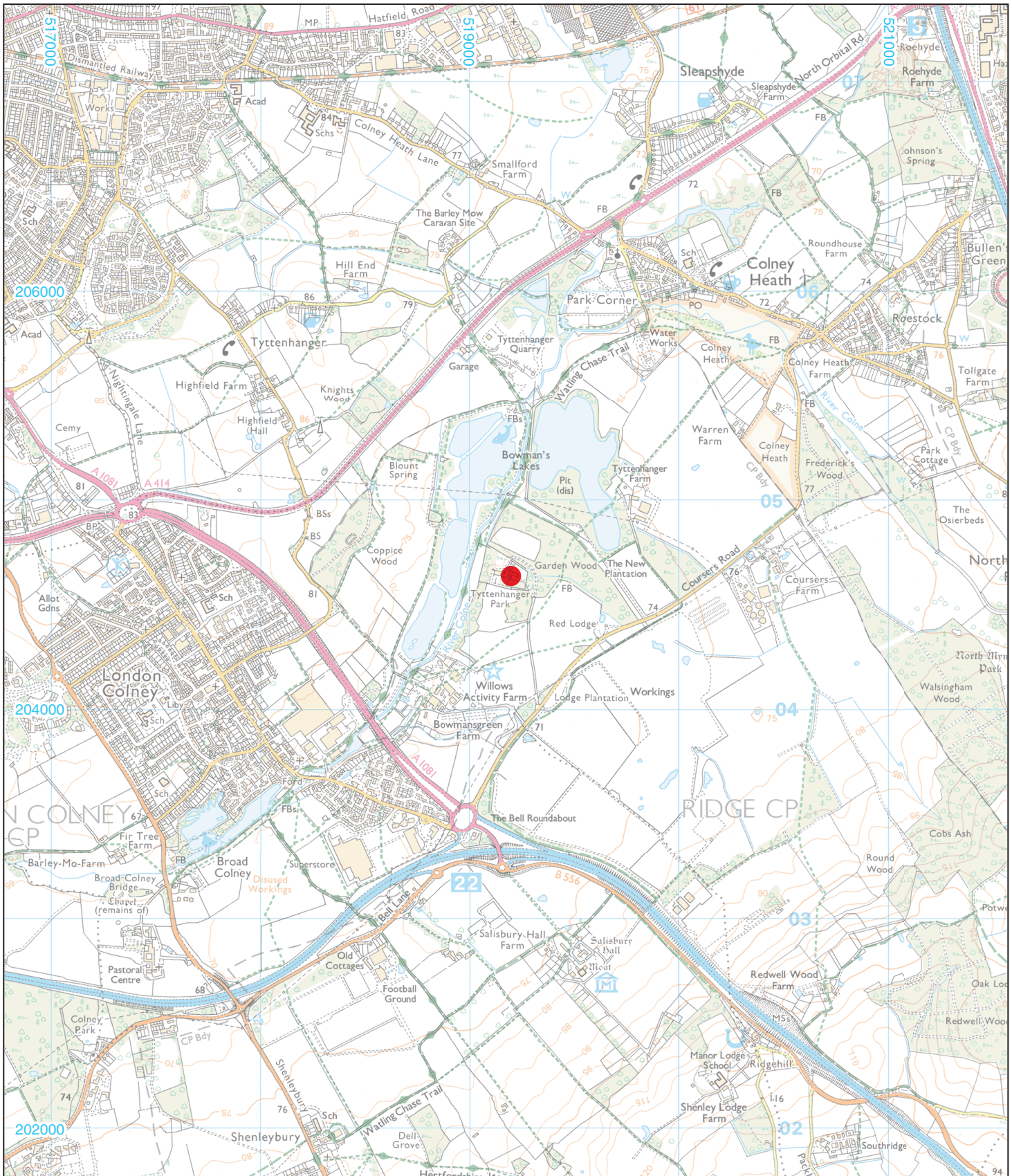
- 2.4. As per the above guidance, the drawn record includes:

- A site and location plan, and
- Annotated floor plans of the Building based on previous survey plans provided by the owners, these will include details of development phasing, key fabric and features, and photographic location points.

- 2.5. The photographic record includes:

- General views of the Building in its wider setting;
- The Building's external appearance; and

-
- The overall appearance of rooms and circulation spaces, with specific images highlighting significance features and fabric
- 2.6. All record photographs will be taken using a Digital Single Lens Reflex (DSLR) camera with a sensor of a minimum of 20 megapixels. A compact digital camera may be used for more general shots and working shots. Lenses will be chosen to reflect the requirements of the particular feature/features being recorded.
- 2.7. Images will be saved in RAW or TIFF format. At the current time TIFF formatting is regarded as the best format for archiving although advice will be taken from the archive depository (see below) prior to completion of the project. Some files may be converted to .jpeg format for use in the report, but original RAW or TIFF versions will be maintained in the project archive. Appropriate levels of Metadata will be maintained and included in the digital archive following the approach set out in the Historic England guidance.
- 2.8. Appropriate scales will be located in some archive photographs. However, where appropriate (i.e. where scaling can be seen from items within the view, or shots that may be used in publications) photographs without scales will also be taken.
- 2.9. The written account includes:
- the location of the Building;
 - its designation;
 - the date and circumstances of the record and name of recorder;
 - an account of the Building's form, function, date, and development sequence, this includes historic cartography, and the names of architects, builders, patrons and owners will be given, where known; and
 - building on the above, a summary of the Building's form, fabric, features. function and phases of development
- 2.10. The Level 3 survey was undertaken by Sacha Hunter, Historic Buildings Consultant, on 14 October 2020. Sufficient access was provided to all rooms in the Building and the roofscape to enable a full survey of the Building.





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PROJECT TITLE
 Tyttenhanger House, Hertfordshire

FIGURE TITLE
 Site location plan

DRAWN BY AW	PROJECT NO. MK0171	FIGURE NO. 1
CHECKED BY DJB	DATE 23.10.20	
APPROVED BY SH	SCALE@A4 1:25,000	

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 Ordnance Survey 0100031673

3. HISTORICAL BACKGROUND

- 3.1. As mentioned in the section above, CA produced a full heritage assessment of the wider estate in 2019. This assessment, which did not include a detailed record of the mansion house, narrates the story of the manor and estate. For context, extracts of this historic regression are reproduced here, but for a more detailed understanding of the early history of the estate and site, refer to this document.
- 3.2. The manor of Tyttenhanger (not mentioned in the Domesday Survey) is likely to have been included in the survey of nearby Shenley, in the Cashio Hundred, belonging to the Abbot of St. Albans. It is documented that a manor house was built at Tyttenhanger by Abbott Richard in c.1326 but that his successor, Abbot Michael, finding that the location was inconvenient (he had too many guests as it was close to the high road to London) demolished this building and moved to Bradway. A successor Abbot John de la Moot built two barns at Tyttenhanger and started to rebuild the manor house which was completed by another successor in 1411 (VCH 1908).
- 3.3. There is little information detailing the extent of the 14th century medieval house, or any associated grounds within which it was situated. Whilst it is possible that it stood on the same site as the present Tyttenhanger House, it remains possible that it lies elsewhere within its environs, though the location of the moat earthworks to the east of the Building does indicate the proximity of the medieval house to the extant house. A survey in 1500 describes the later medieval site as a court, enclosed by park pales and containing dwellings, offices with stables, and 'le mote' and 'fyshpond' (Hunn 2002).
- 3.4. In 1427 the abbot, Abbot William, obtained a surrender of meadows and pasture from the tenants close to the mansion house and enclosed the land, creating a park associated with the later medieval house, which he stocked with deer. The establishment of a substantial 'conyngere' or complex of managed rabbit warrens in the 15th century meant rabbit farming became a part of the manorial economy (Hunn 2002). A 1766 map (Fig.2 ahead) records 'Coney Heath' to the east of the former park, suggesting the likely location of the managed rabbit warrens.
- 3.1. The abbey remained in possession of the manor until Dissolution. Prior to this Henry VIII stayed at Tyttenhanger for two weeks to escape an epidemic of 'sweating

sickness' in London. In 1543 he granted Tyttenhanger manor and park to Nicholas Briscove and then in 1547 to Sir Thomas Pope (VCH 1908).

- 3.2. Pope, who used part of his wealth gained from the grant of religious manors after Dissolution to buy and establish a college at Oxford (now Trinity College), had no children, and so the manor passed to his wife's family, the Blounts, on his death in 1559. The manor passed through several Blounts to Henry Blount in 1654 and it was he who demolished the medieval manor house and built the current mansion house in c.1655.
- 3.3. The architect is thought to be Peter Mills (1597-1670) who was an important individual in the history of the use and development of brick. In 1643 he became Bricklayer to the City of London and was Master of the Tylers' and Bricklayers' Company in 1649-50 and 1659-60. Mills is described as an artisan architect predominantly employing the 'Mannerist' styling who utilised his superior knowledge of the architectural crafting of brick on Cromwell House in London, as well as being the architect of Thorpe Hall near Peterborough a very similar house architecturally to Tyttenhanger (Lynch 2007).
- 3.4. From the Blounts the manor and mansion house passed via marriage to the Yorke family (Earls of Hardwick) in 1757 and then to the Earls of Caledon in 1834, whose family line, including Lady Jane Van Koughnet, daughter of the 4th Earl of Caledon, occupied the house until the 1970's when it was sold and first converted to offices. Lady Van Koughnet wrote a well-researched book on the history of Tyttenhanger House in 1895, which is referred to several times throughout this report.

The mansion house (historic map regression)

- 3.5. As has been described in the previous section, some informative cartography of the site and Building survives and was viewed at the Hertfordshire Record Office. The first available map is the 1766 map of Hertfordshire by Dury and Andrews (Fig.2). Whilst a little crude, the map (which records the house and park as 'Tittenhanger') evidences the broad layout of the house and the wider estate including the moat earthwork structures to the north and east and the gardens south of the house, bordering the avenue of trees which extends to London Colney and discussed in above. The extent of the former deer park, and the area where the coney (rabbit) warrens were located are also shown ('Coney Heath').

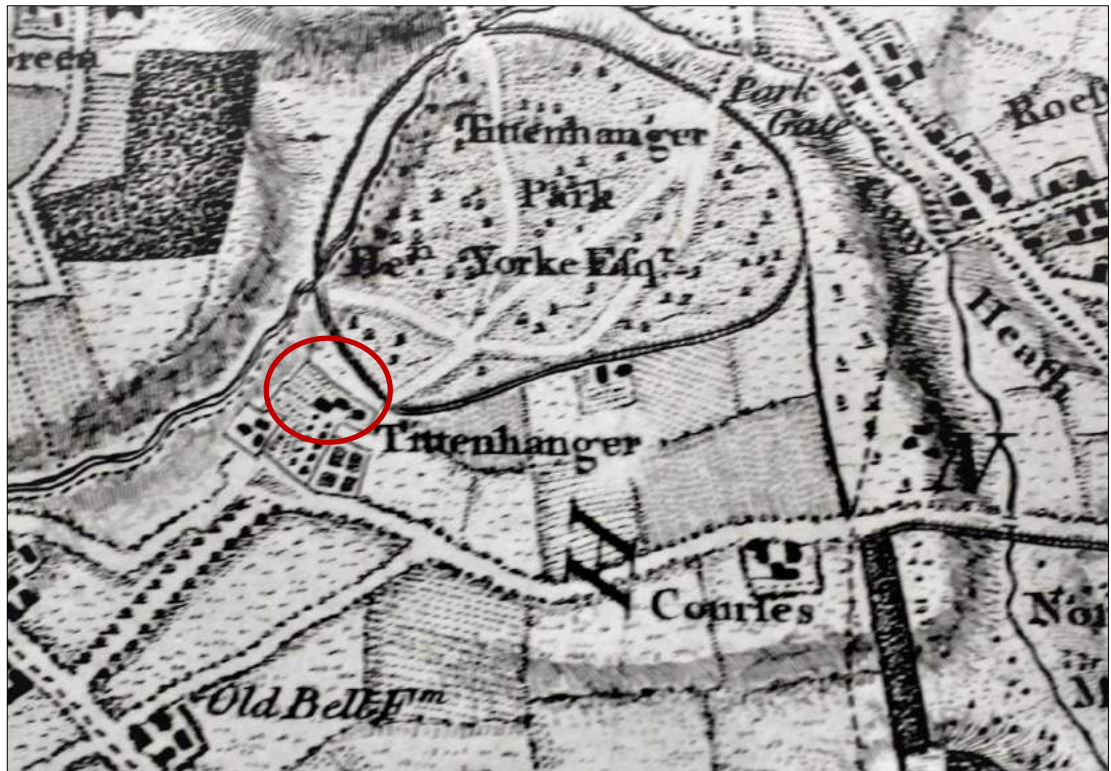


Fig.2 1766 map of Hertfordshire by Dury and Andrews, courtesy of Hertfordshire Record Office (house circled in red)

- 3.6. The next piece of cartography, a Map of Tyttenhanger Estate 1777, shows the extent of change in just 10 years (Fig.3). The map is a little difficult to interpret, as it is in sketch format, however it is possible to see the main features. The house itself is shown in a formal H-plan, which is as extant, and a turning circle drive in front of the house is visible. The 'park ground' has been established (the open landscape to the south front of the house), and some elements of formal gardens to the south-east of the house are shown. The walled garden appears to be extant as does the stable building, which also appears in the 1766 map.



Fig. 3 Map of Tyttenhanger Estate 1777, courtesy of Hertfordshire Records Office, house circled in red

- 3.7. The Tithe map of 1828 (Fig.4) offers a further view of the estate during the first half of the 19th century. Being primarily a record of ownership and tenancy, the map itself is a little scarce on detail, but the key features of the estate are visible. The stable block is present, and the associated apportionment details that the 'mansion, offices, yard, kitchen gardens, Old Park Ground Mead, Park Ground, Shrubby and Lawn' are all owned by the Countess of Hardwick. The house is shown in its extant H-plan formation; two protuberances are evident to both sides of the central block of the Building, these are thought to be external porches (no longer extant); the Heritage Gateway details that Lady Caledon (wife of the Earl of Caledon) renovated the house c.1834, and added porches to the north and south entrances. An outbuilding is shown to its south-east, this may be an early iteration of the later ancillary wing now extant.



Fig.4 An extract from the Ridge Tithe map of 1828, courtesy of The Genealogist

- 3.8. The 1st Edition Ordnance Survey map 1879 (Fig.5) gives a greater level of detail on the layout and land use of the grounds of the house. The plan form is largely similar to current. A major change by this time is the addition of the L-shaped ancillary wing to the south-east of the Building, no doubt a servant's wing with functional uses. A further change is the relocation of the south drive to approach the service area to the east of Tyttenhanger House rather than the south-facing elevation. This is in keeping with the landscape design ideals of the 18th century, with influences from prominent architects such as Capability Brown, and provided uninterrupted views south from the house. In keeping however with the 'Gardenesque' aesthetic of the later 18th and early 19th century, the principal, south facing elevation overlooks a formal garden area, with paths and likely flower beds, added to provide interest to the house and a recreational space for its occupants.

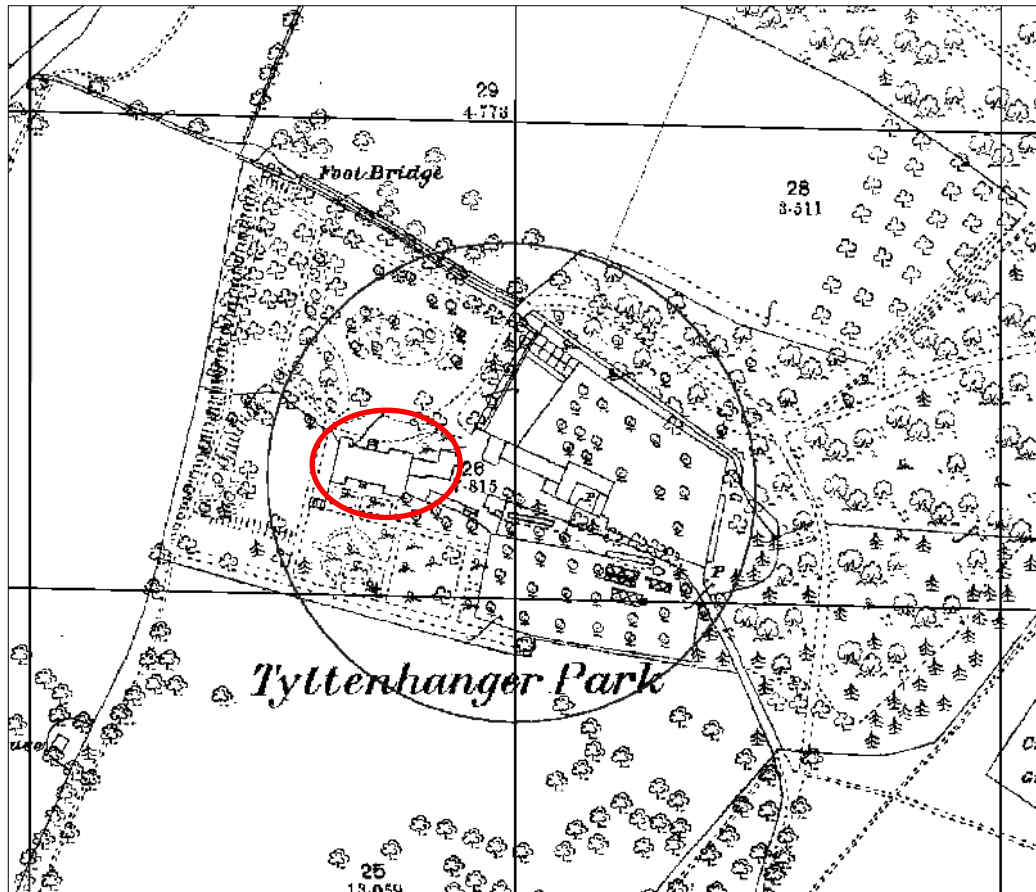


Fig.5 Extract from the First Edition Ordnance Survey map of 1879, courtesy of Envirocheck

- 3.9. Subsequent Ordnance Survey maps (1898, 1914-28, 1935-7, not illustrated) show no change to the plan form of the Building and no subsequent change to its form was seen at the site visit.
- 3.10. The Site today is currently in use as offices. The estate is accessed from the long, gated drive from Courser's Road through to the stable courtyard, though historically visitors would have skirted this area by taking the right fork as seen in Fig.5, driven through the wooded section of the drive and pulled up to the north front of the house. The main house is a large double pile plan country house built in sculpted and dressed brick with clay roof tiles. The principle elevations address the south and north of the Building. An extended two storey set of outbuildings which include a coach house and stables is found to the east of the house. The Building itself has been extended in the 19th century, with a one storey range built out from the north-east corner. A further 19th century single storey stand-alone range is found in the courtyard to the east of the house. No doubt both these extensions and additions housed service spaces and functions.

4. LEVEL 3 BUILDING RECORDING

Introduction and known phases of development

4.1. The following chapter records the results of an historic building survey during the site visit to the Building. For information, the listing description (NHLE 1174935) is reproduced in Appendix 1. Prior to this it is useful to summarise the known phases of development of the Building (largely take from the Heritage Gateway or specifically referenced). These broad phases of works to the Building are discernible within its fabric and will be identified in the relevant sections of the building recording.

- 1655-1660: The Building was designed by Peter Mills (see below) and constructed (on or near the site of the earlier medieval house) for Sir Henry Pope Blount
- 1684: the private chapel is created and consecrated by the Lord Bishop of Exeter for Sir Thomas Pope Blount (Van Koughnet 1895)
- Early 18th century: according to Pevsner (1977) and the listing description, the Building is altered.
- 1757: the Building passed in a dilapidated state to Charles Yorke, whose second wife engaged Sir John Soane (see below) to carry out remodelling and repairs in 1783 and 1789 for her stepson Philip Yorke, Earl of Hardwick
- 1783 & 1789: remodelling by Sir John Soane
- 1798: major repairs necessary to prop up the main staircase
- 1834: the house passed to the Earl of Caledon, whose wife renovated it and added entrance porches north and south
- 1828-1879: at some point between these dates the east ancillary wing was added. The listing description details the extension as 18th century, however it does not appear on the map of 1828
- 1973: the Building was sold and turned into offices. The main alterations involved the insertion of male and female toilets to the middle north rooms of the first and third floors.

Peter Mills and Artisan Mannerism

4.2. Peter Mills (1598-1670) was an English bricklayer who rose through the brick craft ranks to become Bricklayer to the City of London and was Master of the Tylers and Bricklayer's Company in 1649-20 and 1659-60 (Summerson 1989). He has been connected stylistically to a number of buildings including the south side of Great

Queen Street, London, and Thorpe Hall near Peterborough. He was one of the four surveyors appointed to rebuild London after the Great Fire in 1666.

4.3. Mills was a master of gauged and rubbed brickwork, and it is seen at Tyttenhanger. Gauged brick is a term used to describe brick where a superior crafted finish is required to display architectural detailing such as moulded reveals, architrave and general ornamentation (www.theredmason.co.uk – accessed October 2020). It came into prominence in building in the 1630's, to coincide with the Artisan Mannerist period, and was refined by masters such as Mills.

4.4. Mills was part of the 'Artisan Mannerist' school which had some prominence during the first half of the 17th century. Mannerism was an aesthetic movement closely following the Renaissance period where architects took 'liberties with' or used architectural forms to emphasize solid and spatial relationships, doing so by playful use of the rigid order, symmetry and harmony found in Renaissance architecture. It was a precursor of the flamboyant Baroque styling popular in the second half of the 17th century.

4.5. Artisan Mannerism, slightly different although inspired by Mannerism, is described by John Summerson (1989) as:

'the style is essentially that of the best London craftsmen, joiners, carpenters, masons and bricklayers. It is not hard to recognise. In feeling it is broad and coarse, and has none of the naive intensity or exciting contrasts of the preceding style nor the fine taste and refinement of (Inigo) Jones. It is strongly mannerist in character and related to types of Mannerism flourishing in France and particularly in the Netherlands after 1600.....horizontal stress became the fashion, with heavy eaves cornice, hipped roofs, and string courses. The order were applied in coarse and mannered versions....above all, the broken pediment was found enjoyable.....in panelled interiors, chimneypieces, staircases every mannerism was exploited...cornices and architraves mitred this way and that, with staircase balustrades filled with rolling quantities of foliage, and newels decorated with figures or pots of flowers'. (p.157 & 159)

4.6. The style is thought to be exemplified by the use of the hipped roof (referencing Inigo Jones, highly influential in the decades preceding the Mannerist era) and the 'cross window' with mullion and transom in stone or wood.

4.7. David Lynch, a brick historian (www.theredmason.co.uk) described the style as:

‘drawing inspiration from the vigorous forms of Netherlandish Classicism available in pattern books mainly out of Antwerp’.

4.8. Tyttenhanger House is strongly associated with this style and with Peter Mills. It is also one of several houses built during the Civil War and known as ‘Commonwealth’ or ‘Protectorate’ houses in that they were country houses built for or by men in high office with Oliver Cromwell. This includes Thorpe Hall, Peterborough (designed by Mills and stylistically very similar to Tyttenhanger) and Wisbech Castle, Cambs.

Sir John Soane

4.9. Soane (1753-1837) undertook some remodelling of Tyttenhanger House in the 18th century for Agneta Yorke. He was a prolific and eminent national architect known for his passion for the classical arts, inspired by a grand tour of Europe and particularly of Italy, and his huge collection of architectural objects, today displayed at the Sir John Soanes Museum in London. He became the Professor of Architecture at the Royal Academy in 1806 (www.soane.org.uk accessed October 2020) and it was the Regency period which came to be associated with this work.

4.10. Soane designed many buildings, but he is also known for this work on interiors; it is not thought that he conducted any remodelling of the exterior of Tyttenhanger and that his main influence was on the interiors, particularly and probably in the decorative schemes which may include doorcases. His later work is defined as being generally within the Neo-Classical Regency aesthetic, but his work at Tyttenhanger occurred earlier in this career, when he was displaying a ‘fully articulated classicism’ (Summerson 1989).

Floor plans

4.11. The quadrangular double pile plan of the Building, reproduced with annotations in Fig.17, is thought to be largely as original, particularly as they correspond almost exactly to historic floorplans, (thought to be 1700-1750) reproduced in Fig.18 (ahead). Its formal symmetrical form, in direct contrast to the asymmetry of the Elizabethan period that precedes it, takes cues from the rules of proportion and order of the Renaissance period, itself inspired by the harmony and balance of classical architecture.

The exterior of the Building

- 4.12. The Building has a largely rectangular plan, with shallow projecting wings creating an H formation, and a hipped clay tile roof with regularly spaced dormer windows and an M form with a hidden central valley. Four large brick stacks with panelled sides, bases and moulded dentilled caps are placed symmetrically to the valleys of the junction of the wings to the central roof and a fifth extra-large stack is placed symmetrically middle within the central valley. Two smaller aligned stacks protrude from the roof slope of the east and west elevations though interestingly these do not correspond to any fireplaces within the Building. These may have been added for 'show' to elevate the perceived status of the Building, fireplaces being high status features displaying wealth.
- 4.13. The Building is built on a limestone plinth (in some accounts, such as Van Koughnet (1895) said to be the remnants of the former medieval house on the site) and is built of handmade brick which is not laid in a discernible formal pattern, but does feature moulded and gauged decorations and chamfered (front south elevation only) and staggered projecting brick quoins to corner returns and re-entrant angle of the wings. There is differentiation in the colour of the brick, with some dark grey or purple bricks interspersed irregularly within the facades, evidencing the hand-fired nature of the material.
- 4.14. The front (north) elevation has 5 bays to the central section, with 2 bays each to the shallow wings, and a 7-bay attic storey with pedimented gables (Fig.7). A strong platband runs at first floor level. The fenestration to the central section is irregular, apparently to allow for the placement of the internal staircases. The ground, first and second floor windows of the right wing are both blind. The fenestration is largely cross windows, featuring mullion and transom with multi-pane lights to lower half, and a single glazed panel to the stop. The mullion and transoms appear to be wood, accompanied by steel, or heritage crittall style, windows. Windows to the third and attic storey are simple casements with 6 lights, similarly two to the ground floor. Window surrounds have simple lugged architraves with some floating cornices and slight fanning to the tops.



Fig.7 Front (north) elevation of the building

- 4.15. The current front entrance door, accessed via a short flight of steps, has a cornice pediment with decorative consoles and moulded architrave with a part glazed and panelled door with a sun adorned fanlight encircled by an engaged moulded arch and columns (Fig.8).



Fig.8 Front (north) middle building section showing the front door and asymmetrical fenestration

-
- 4.16. The west elevation has 5 bays with 3 to the attic storey (Fig.9). It is slightly asymmetrical in that the windows in the 3 bays closest to the south front are closely spaced and the 2 bays towards the rear have wider spacing. The windows to ground floor are cross windows with plain cornice architraves, and the 4th bay to the right features a cornice and console brackets with an extended architrave. This is described in the listing description as French doors but is clearly now a window opening. The 3rd and 5th bay to right are blind (probably infilled later as the brickwork has a 19th century polychromatic appearance).
- 4.17. The second-floor windows have some decorative embellishment, with alternating triangular and segmental pediment detailing in gauged brickwork and aprons below cornice cills. The 4th bay to the right is further embellished featuring a double apron, a lugged architrave with keystone detail and framed by pilasters with scrolled bases. This, and the window below with console cornice, reference the decorative work of the front (south) elevation and no doubt were designed to reference the architectural hierarchy of the pre-eminent frontage, being the first windows of the winged section returning to the front.
- 4.18. The second-floor windows have aprons topped with cornice cills and the usual arrangement of pedimented dormers. Of note is the off-centre small chimney stack on the roof slope and the deep boxed eaves.



Fig.9 Western elevation, image taken looking east

- 4.19. The front, south, elevation is the most decorated with moulded and gauged brick work and reflects the original intent of the design in having the Building address and grandly overlook the open landscape to the front of the house, with the long drive from Courser's Road arriving at a turning circle to this frontage of the house. The relative decorative plainness of the north front suggests that it was made a formal entrance later in the 19th century (as shown in the cartographic regression in Chapter 3).
- 4.20. This south elevation (Fig.10) features a symmetrical arrangement with 5 bays to the central block, and 2 each to the wings, which are deeper than the north elevation. Blind windows feature in the re-entrant angle of the wings. The brick quoins are chamfered. The ground floor cross windows have a plain architrave with cornice over, under a continuous moulded plat band.



Fig.10 The south elevation of the Building, once the formal front

- 4.21. The first-floor windows have alternating triangular and segmental arch pediments with aprons below the windows. The pediments to the wings and re-entrant angle windows are triangular. The central first floor window has the same arrangement as the west elevation, with a central segmental pedimented window with lugged architrave with keystone framed by pilasters with scrolled bases. The second-floor windows are square with 6 lights per casement and aprons below and the dormers (1:3:1) are again pedimented.
- 4.22. The main entrance has a broken scrolled pediment with brackets below, curved moulded architrave and a part glazed and panelled door with traceried circular fanlight accessed by steps from the garden (Fig.11).



Fig.11 Central block of the southern elevation, showing the former main entrance door

- 4.23. Of interest here and only discernible from above is the double span of the roof to this elevation (as compared to the north range). A clock turret sits atop the ridge of this range, surmounted by a bell cupola and weathervane finial. The finishing detail of the moulded and crafted brick is seen in Fig.12, whilst weathering has slightly deteriorated the pointing, the fine craftsmanship is still discernible. Fig.13 shows a detail of a chimney, evidencing the attention to detail even at this level.



Fig.12 Detail of brickwork, showing gauged brickwork and firing marks



Fig.13 Detail of eastern chimney stack

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- 4.24. The east elevation is the plainest and understandably so; it was designed to be least seen, as it addresses the stable and stable courtyard, which would not have been accessed by high status visitors, and certainly not on arrival. It has functional elements related to the ancillary functions within the courtyard and a single storey extension abuts the 4th northernmost bay. It is formed of four bays (Fig.14), grouped towards the centre, with a variety of window sizes. At the ground level there is a truncated limestone mullion window with iron bars which is believed to have been part of the former house on the site. Adjacent to it is a stone circular arched opening with timber double doors, these access the basement via internal steps.
- 4.25. The two ground floor windows are 6 light mullion and transoms, both with plain architrave. The first-floor windows are 6 lights to centre, and a cross window to the right, both with plain architraves and floating cornice. The second-floor windows are simple casements, the central a 3 light, and the right hand a 2 light. The flanking windows on the first and second floor are blind. A single pedimented dormer sits centre left on the roofslope, adjacent to a small chimney stack piercing the roofslope.



Fig.14 The eastern elevation of the Building, viewed from the stable courtyard

-
- 4.26. The one storey 19th century ancillary extension can be seen in Fig.14 above and Fig.15 below. It is formed of a flat roofed corridor element which exits into the courtyard via some brick steps, attached to a shallow L-shaped hipped roof wing which cuts across the first-floor blind window. The windows are cross versions with multi-panes and fanned brick headers, though the far-east window has been replaced with a short 3 light casement. The bricks are uniform and appear machine cut, which would underpin the probable mid-19th century date of construction.



Fig.15 The southern elevation of the north-eastern servants' wing extension

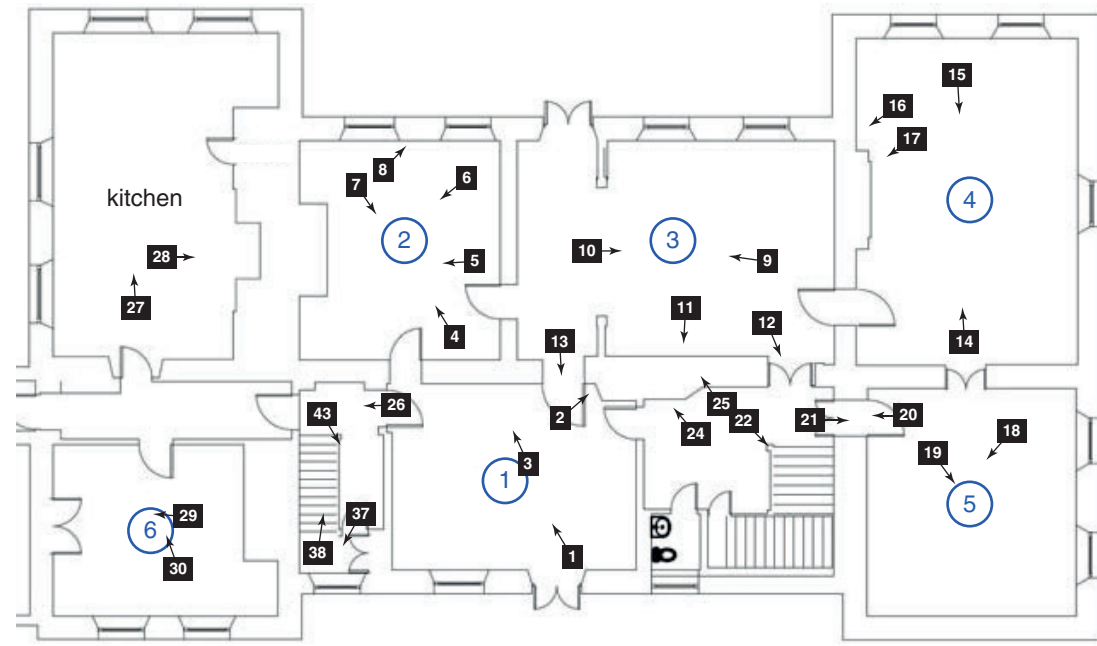
- 4.27. Returning to the east elevation of the extension, this has a small brick porch and back door opening out into the stable yard. The north elevation (Fig.16) is plainly detailed but references the main house, with cross multi-pane windows evenly and closely spaced and with plain lugged architraves. A tall stack with moulded cornice top and plinth sits in the middle of main wing section. This wing would no doubt have housed ancillary functions, such as stores, washing and the bakehouse the main kitchen being located in the original house near to the 'back' stairs.



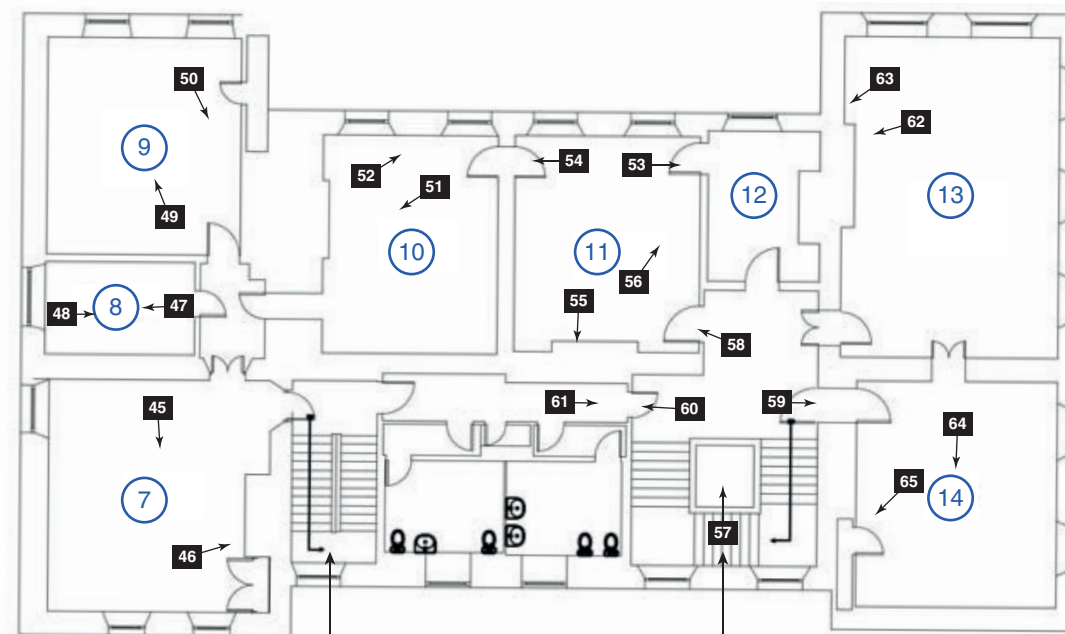
Fig.16 Northern elevation of the servants' wing extension

The interior

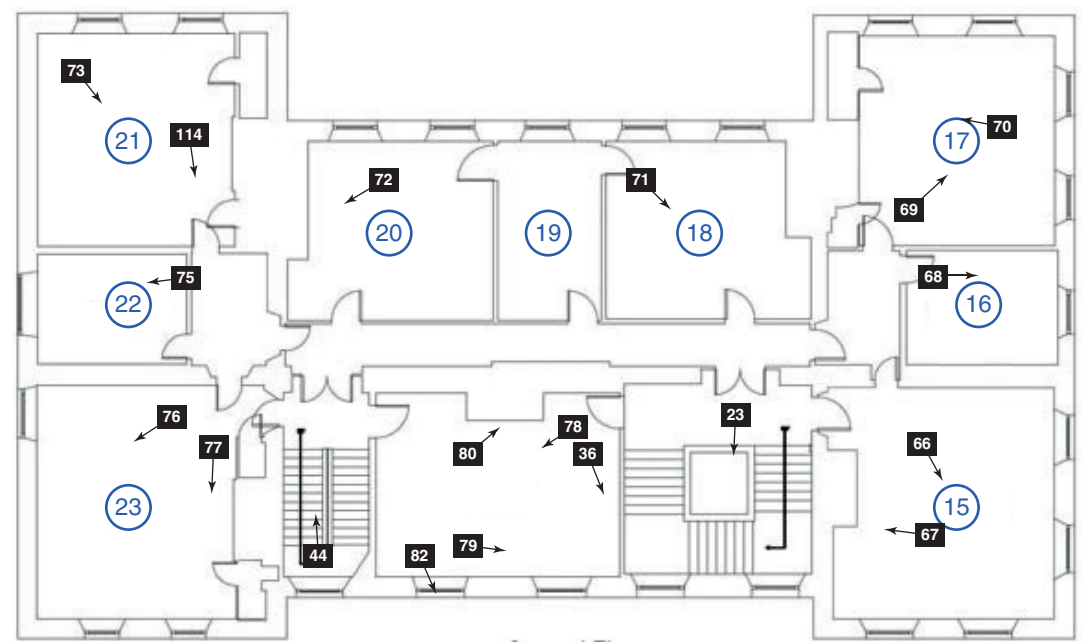
- 4.28. Floorplans of the interior spaces of the Building have been reproduced in Fig.17 and form the drawn record, providing the visual location of rooms (numbered within the report) and photographic location points. Historical floorplans have also been reproduced in Fig.18; these are from the Hertfordshire Archives and are believed to date from between 1700 and 1750. The plans have pencil annotations, possibly from a later phase of alterations, which are helpful in understanding the use of rooms.



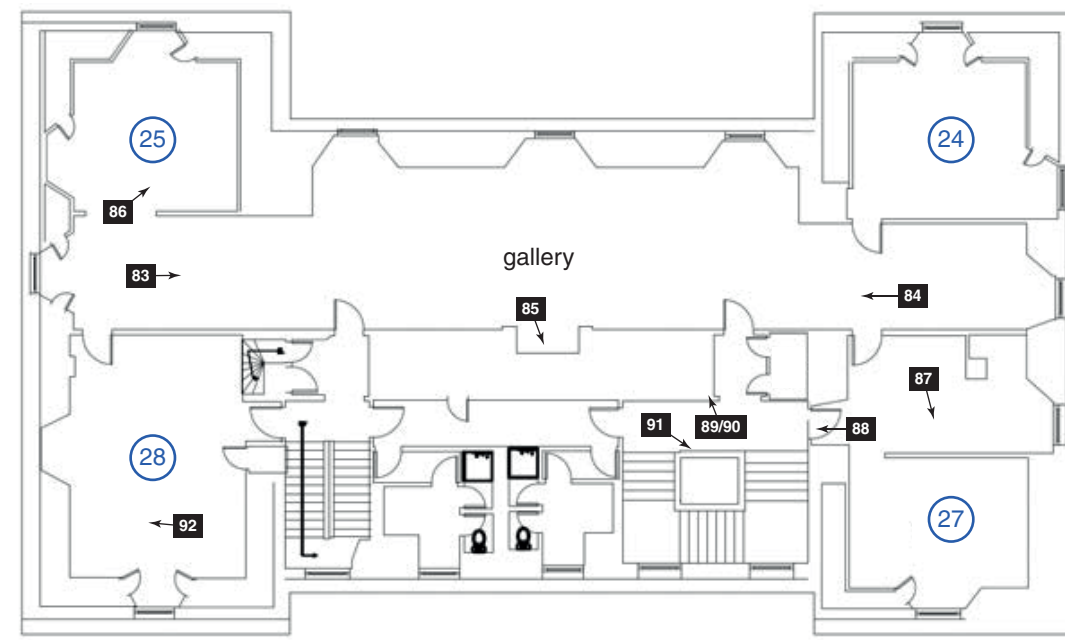
Ground floor plan



First floor plan
secondary stairs
main stairs



Second floor plan



Third floor plan

24 Room number
← 24 Photograph location

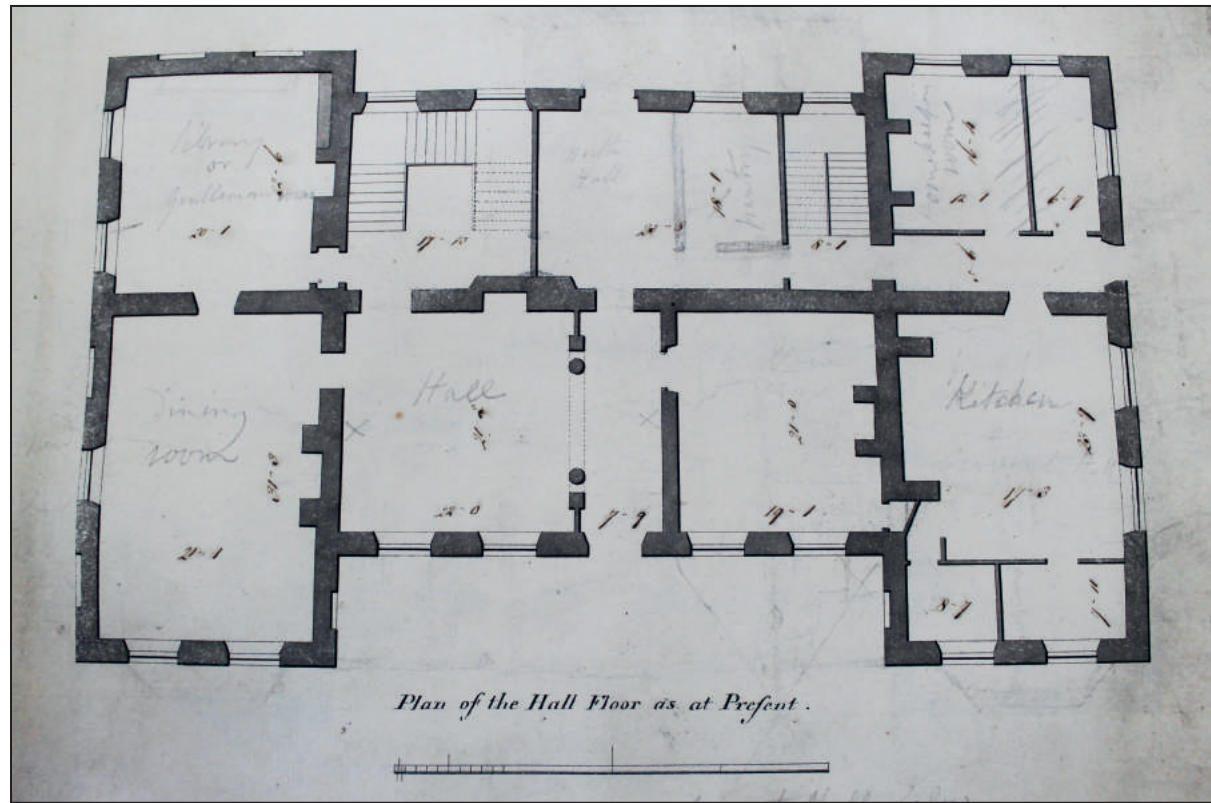
Plans drawn by Crick-Smith and provided by client

Cotswold Archaeology
 Andover 01264 347630
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 Suffolk 01449 900120
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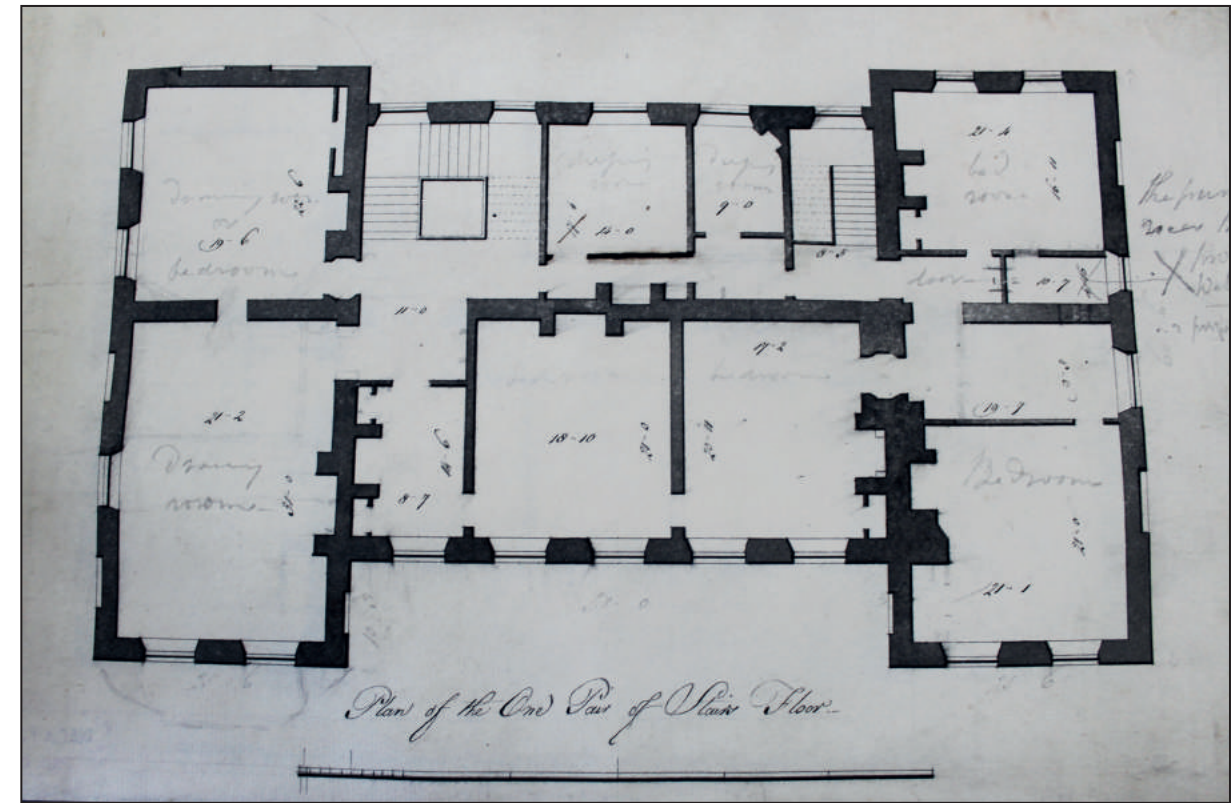
PROJECT TITLE
 Tyttenhanger House, Hertfordshire

FIGURE TITLE
 Current floor plans showing room numbers and photograph locations (not to scale)

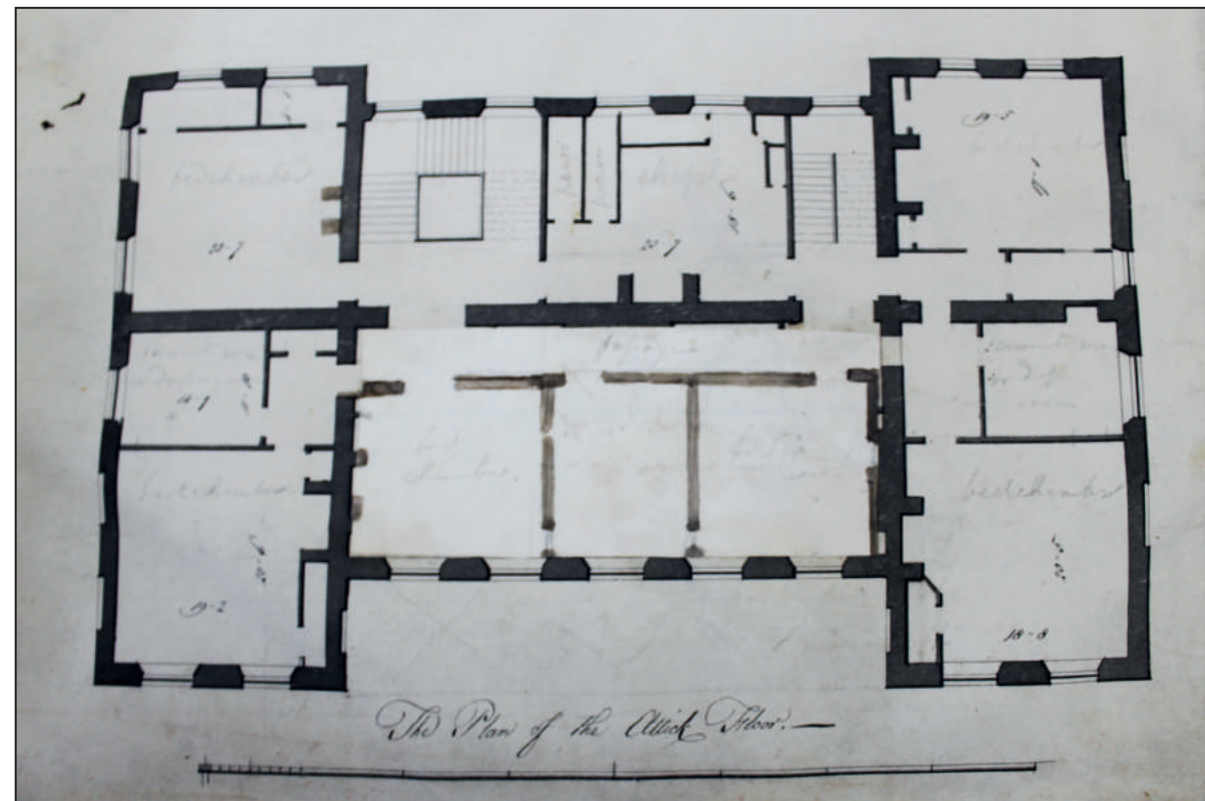
DRAWN BY	AW	PROJECT NO.	MK0171	FIGURE NO.
CHECKED BY	DJB	DATE	23.10.20	17
APPROVED BY	SH	SCALE@A3	NA	



Historic plan of ground floor



Historic plan of first floor



Historic plan of second floor

Ground floor

- 4.29. The Building is entered via the north entrance, which became the primary entrance in the 19th century, when Lady Caledon set about creating a Gardenesque inspired formal south garden and the long drive was re-routed to skirt through the specimen-planted wood to arrive at the north entrance.
- 4.30. The extant entrance hall (Photo 1) is a rectangular room with a faux Jacobean ceiling decoration (confirmed 19th century by Ian Crick-Smith). This would have been the rear hall until the rearrangement of entrances in the 19th century, with the main entrance being through the southern doorcase. It is panelled in 're-used' Jacobean panelling (according to the listing description) featuring a main panel with guilloche work in a tall arch, and a smaller top panel with strapwork and lunettes (Photo 2). These decorative emblems are typical 16th century motifs; however they are also common in the 17th century and do feature (with a more authentic character) in the 1684 chapel. The motifs are repeated around the room with a panelled (boarded) fireplace also featuring linenfold panels, a motif which is repeated throughout the house (Photo 3).
- 4.31. Interestingly, Crick-Smith identifies this panelling as 'later 20th century' however it is not clear if this is correct, as the listing description, written in 1952 and updated in 1989, specifically mentions the re-used Jacobean panelling as does Pevsner (1977). Perhaps it was meant to read 'later 19th century'. Van Koughnet (1895) also mentions the re-use of panelling from the previous house on the site, though the reference to this is vague and talks of the 'materials, wainscot etc of the ancient mansion of the abbots were used for the new building'. An image of the room in the October 1919 Country Life shows the room as it is now. Further investigation of the panel fabric and carving could assist in dating these panels but it is possible that rather than re-used, they are a copy of the pew panelling in the chapel; created as part of a 19th century 'historicism' scheme.



Photo 1. View of the eastern wall of the main entrance hall

- 4.32. The doorcases to the principle rooms are bolection moulded with a double plane and with the main door to the Room 3 (former main hall) being wider than the others suggesting it was a key transition doorway from the entrance hallway into the main body of the house.



Photo 2. Guilloche and strapwork carvings on the entrance hall panelling



Photo 3. Southern wall of main entrance hall, image looking south

4.33. The doors themselves are largely 6 panelled (a standard pattern for the first half of the 18th century: Hall 2005) though the door to the staircase hall is a later addition, being part glazed. The type of timber used was not discernible, though staining is apparent on the door to back stair hall and this suggests softwood which is the main type of wood discovered in the house by Crick-Smith during his technical investigations. The entrance door is part glazed and the doorway is panelled with panelled shutters extending over the glazed half. This is confirmed by Crick-Smith be possibly original, based on the layering of paint, the base of which is a mahogany wood graining typical of the period of construction on a softwood fabric.

4.34. Room 2 is a former drawing room of the Building, as noted in the floor plans of c.1700. It is a rectangular plan, with two cross windows with deep shuttered reveals. The walls have original panelling and joinery as described by Crick-Smith ‘the first decoration on the panelling and joinery is quite unusual and appears to be a surviving decoration from the 1650’s. The colour (‘Cedar Colour’) is extremely distinctive and has been identified previously by the researchers in other properties dating from the second half of the seventeenth century’. Photos 4 – 7 give an overview of the room.



Photo 4. South wall of Room 2, overlooking the south garden



Photo 5. East wall of Room 2 with later ? 18th century fireplace



Photo 6. North wall of Room 2 (accessing the entrance hall)



Photo 7. West wall of Room 2, accessing Room 3

- 4.35. The mantelpiece in this room does not appear original; it has an Adamesque refinement that is at odds with the character of the room and may well be a later 19th or 19th century addition. The use of pine was commonplace for ease of carving, and the feature would always be painted (there is evidence of paint removal here). The fire insert is probably 18th or early 19th century, with a marble surround and with the rosettes again suggest an 18th century date. The overmantel panel, which is now blank, would have featured a painting and appears an original feature within the room composition.
- 4.36. The doorcases and doors also have a 'Cedar Colour' substrate as identified by Crick-Smith and therefore are identified by him as original. They have a refined doorcase moulding and six raised and fielded panels, with an interesting multi-filleted frame to each panel which matches details on the panelling. The skirting boards are thick and short with an interesting cavetto or concave curve profile. The shutters are panelled (Photo 8) and have the original or at least historic iron-hinged bracket which clips to its opposite counterpart via the use of hooks.



Photo 8. Detail of interior of shutter with long bracket arrowed

- 4.37. The cornice has been repaired and possibly replaced in places as identified by Crick-Smith though it is replicated in Room 4 which suggests it is an historic and even original feature. It is relatively plain and features a bead motif with bead and reel and arcading within a moulded composition. It is likely the ceiling originally had decorative plasterwork, which has since been lost, which may account for the repair and replacement works to the cornice.
- 4.38. Room 3 was the former entrance hall of the Building. The listing description details that the current arrangement of Doric piers opening out into the room replaced an original screen which would have created a corridor from the main south door to the core circulation of the house (Photo 9) The floorplans of c.1700-50 reproduced in Fig.18 show this arrangement already in place, therefore the original 1655 plan did not last long prior to the room being altered.
- 4.39. The room is finished with a panelled decorative scheme, similar on first glance to Room 2, however decoratively it has a more 18th century character, and this is confirmed by Crick-Smith's analysis, which places the panelling and joinery at early 18th century. This would accord with the listing description and Pevsner who both

talks of early 18th century alterations. The panelling is embellished with egg and dart motifs echoed in the cornice, which also has a geometric leaf motif.

- 4.40. The room features the part glazed and fan lit door to the south gardens and has a further two windows with deep reveals and shutters. The fireplace and mantelpiece is undoubtedly original, with a typically 17th century bolection profile with the curved scroll motif seen on the principal (south) elevation. The skirting has a moulded cavetto feature (concave quarter circle) profile whilst the dado rail has a strong ledge and bolection profile. The doorcases feature the same have strong moulded profiles with the doors again being 6 panel and with the same multi-filleted framing seen in Room 2. Each doorway from Room 2 to Room 4 has two doors each, with a large panelled reveal evidencing the thickness of the structural walls. Photos 9, 10 and 11 illustrate the room.



Photo 9. The pier supported opening to the east and garden entrance of Room 3, which may once have been screened



Photo 10. The west wall of Room 3, accessing Room 4



Photo 11. The mantelpiece of Room 3, thought to be original or early 18th century

4.41. Of particular note is the grand arched doorway to the main staircase hall, which has piers with Doric entablature, a scrolled keystone and adorned with festoons (Photo 12). Despite it having a refined Regency appearance, analysis from Crick-Smith has dated the festoon feature and upper wall face stile to early-mid 18th century which suggests a re-presentation of the decorative scheme of this room, possibly when the more old fashioned hall screen had been removed and Doric piers put in its place, thus opening the room out to the visitor as they arrived and providing a grand arrival space.



Photo 12. The arched door with swagged flower detailing in Room 3

4.42. The door joinery features an interesting ridging effect to the panel sides which is shown in Photo 13. This is not a usual effect seen in historic doors and suggests the work of a bespoke joiner and/or influence of an aesthetically minded owner.



Photo 13 **Interesting ridged panel edging on door in Room 3**

- 4.43. Room 4 is the former dining room of the Building and is a large space spanning two thirds of the west wing. It again has impressive panelling and joinery, some of which is identified by Crick-Smith as being largely 20th century in date. An image of the room in the 1919 *Country Life* (reproduced in Fig.19) shows the room without panelling. Crick-Smith has identified that the historic panelling in the room was probably altered at some point prior to 1919 and the joinery profiles and dado were removed, leaving just the flat timber panels which were decorated to provide a flat 'wall like' finish. Post 1919 the room was re-decorated, and the panelling scheme recreated in modern replica joinery.



Fig.19 Image from Country Life 1919 of Room 4, then a drawing room



Photo 14. View of Room 4, looking south



Photo 15. View of Room 4, looking north

- 4.44. The room has two windows to the south, and three to the west, all with deep panelled reveals and timber shutters. The cornice is historic, and likely original or early 18th century as it matches the motifs found in the mantelpiece in the room and the cornice in Room 2. Of note and unusually the cornice is timber which further evidences its age (Photo 16). The skirtings are thick with the distinctive cavetto style moulding as seen in Room 3 and the floor is a light timber, likely softwood added in the 18th or more likely 19th centuries given the thinness of the boards.



Photo 16. The timber cornice of Room 4

- 4.45. The mantelpiece and insert appear original, displaying a Mannerist exuberance in carved wood that is typically 17th century in character (Photo 17). The rich carvings feature embellished bracket consoles, finely detailed foliage scrolls and swags, and two beast heads, all very typical mid-17th century decorative motifs. The marble inset is lugged, and a later fire insert has been added.



Photo 17. The fireplace of Room 4

- 4.46. Room 5 is noted as being the library in the historic plans found in Fig.18. This room has no windows to the north side (there are blind windows externally) which would accord with this use, needing a blank wall for bookshelves and natural light being the enemy of books. It is accessed via double 3 panelled doors with deep panelled reveals from Room 4 and with a wide moulded architrave to each wall side.
- 4.47. Room 5 (Photos 18 and 19) features only a strong moulded dado rail and dado panelling (below the dado), with the same timber cornice as Room 4, thought to be original. The panelling has been dated by Crick-Smith to the late 19th or early 20th century, and it is not clear what wall coverings would have been present in this room prior to this, though the library use probably indicates that it was lined with shelves for the most part. It has two cross windows to the west side, again with the same deep reveals and panelled shutters seen in the rest of these suite of principal rooms.
- 4.48. The mantelpiece is marble and plain with the timber scroll motif seen elsewhere in and on the house, though it is upside down, probably suggesting a later insertion (Photo 19). The door to the stair hall is an 8 panelled version which suggests it is original; the 6 panelled door being the most common during the 18th and 19th centuries. It is also tall, which references its status as being a main access point to

the grand stair hall. The stair hall side to this doorway has a grandly decorated door case (Photo 20). The door opens into a wide wood-grained panelled reveal to another door into the main staircase hall (Photo 21) This joinery all has egg and dart detailing to the inset panel sides which places it within the 18th century period.



Photo 18. View of the (east) fireplace wall of Room 5



Photo 19. View of the west wall of Room 5



Photo 20. Interior of doors, Room 5 (left)



Photo 21. Stair hall view of doorcase to Room 5 (right)

- 4.49. As indicated above, the doorcase from Room 5 to the grand staircase hall has a cornice detail with scroll and features 3 panel each double doors. It has a different character to the Doric order arched door adjacent which exits from Room 3, and therefore it is likely an early if not original feature.
- 4.50. The grand staircase is original to the house and is mentioned in both the listing description and Pevsner's entry on the Building in the Hertfordshire edition of Pevsner's Guides (1977). It has an Artisan Mannerist character with rich carvings and an open well formation, rising to the top attic floor. The square newels are richly carved and topped with baskets of flowers, with an engaged half version punctuating the half panelling rising up the stairs on the wall side (Photos 22 and

23). There are richly carved and pierced foliage panels in place of balusters and thick moulded handrails with a string of bay leaf motifs.

4.51. Crick-Smith has identified that the staircase would originally have been painted, as he has uncovered gesso and gilding layers within the creases of one of the bowls of flowers, suggesting the staircase was painted originally, probably in a scheme that included colours and gilding, and then stripped back to wood and given a wood grain effect at a later date (probably 19th century).

4.52. The staircase hall rises up the three storeys, and the cross windows with the usual deep panelled reveals feature some stained or etched heraldic glass in the top two lights, these are likely original to the house, given more of the same features in the second floor chapel.



Photo 22. View of the staircase hall from the ground floor



Photo 23. View of main staircase from the first-floor landing

- 4.53. The ground floor stair hall is panelled in small squared panelling to picture rail height (Photos 24 and 25). Hall (2005) writes; 'small-square panelling was popular until the second half of the 17th century...after 1665 it began to be superseded by the type with much larger panels'. She also goes on to say that if skirting boards are present these have been added later. As previously discussed in relation to Tyttenhanger, the house has seen much re-working and re-use of panelling, both reproduction and historic types. It is not possible to date this panelling though it has a character and texture, despite painting, which suggests that it may be original to the house, but perhaps moved or re-used from a different room. The moulding profile does conform with a known example dating from 1658 (Hall 2005, p.140). The plain form of the panelling, and its height only to picture rail (usually it rises to the cornice) when read in conjunction with the grand staircase and doorcases is somewhat incongruous for a high-status space.



Photo 24. Panelling in the ground floor stair hall



Photo 25. Detail of panelling

-
- 4.54. Crossing through the entrance hall to the east wing of the house and past the east or back stairs, there is a modern tiled corridor leading to the kitchen and Room 6, the former housekeeper's room. The corridor itself has modern cupboards on the east side of the kitchen door (Photo 26). The corridor then extends down a short flight of stairs and past the courtyard entrance, to the 19th century ancillary wing, which is now a staff flat and entirely modernised internally.
- 4.55. The kitchen (Photo 27) is a large room with two windows each to the south and east elevations. It is annotated as a kitchen on the 1700-50 floor plans show in Fig.18, which evidences that its function has been extant since the house was constructed. This is corroborated by the very large stone surround and fireplace (now partially infilled) which would have held a number of cooking ranges and equipment (Photo 28). A metal 'safe' style larder has been inserted to the left of the fireplace, probably in the 19th century, to cold store goods and expensive items.
- 4.56. The rest of the room has been extensively modernised and historic fabric has been either removed or covered up. It would have been decoratively plain to delineate its practical function within the building hierarchy.



Photo 26. Tiled hall extending east past secondary stair and to kitchen



Photo 27. The kitchen (and former kitchen) in the east wing ground floor



Photo 28. The large stone fire surround which would have housed an open hearth with cooking ranges and equipment

-
- 4.57. Directly across the corridor is Room 6, in what appears to be the former housekeeper's room. It has two windows overlooking the north front and is plainly decorated, with a dado rail and built-in cupboard in what looks like the former window opening which was covered when the east servant's wing was constructed in the 19th century (Photo 29). The historic floor plans in Fig. 18 do show this room to be partially subdivided, and there is no evidence of the former fireplace or mantelpiece that existed on the west wall of the room, though it may be present and covered over.
- 4.58. Evidence of the functional nature of the room is also found in the original thick crude cut beam which spans the room north to south, no attempt has been made to cover it up as befits the low status of the room (Photo 30).



Photo 29. View of east wall of former housekeeper's room

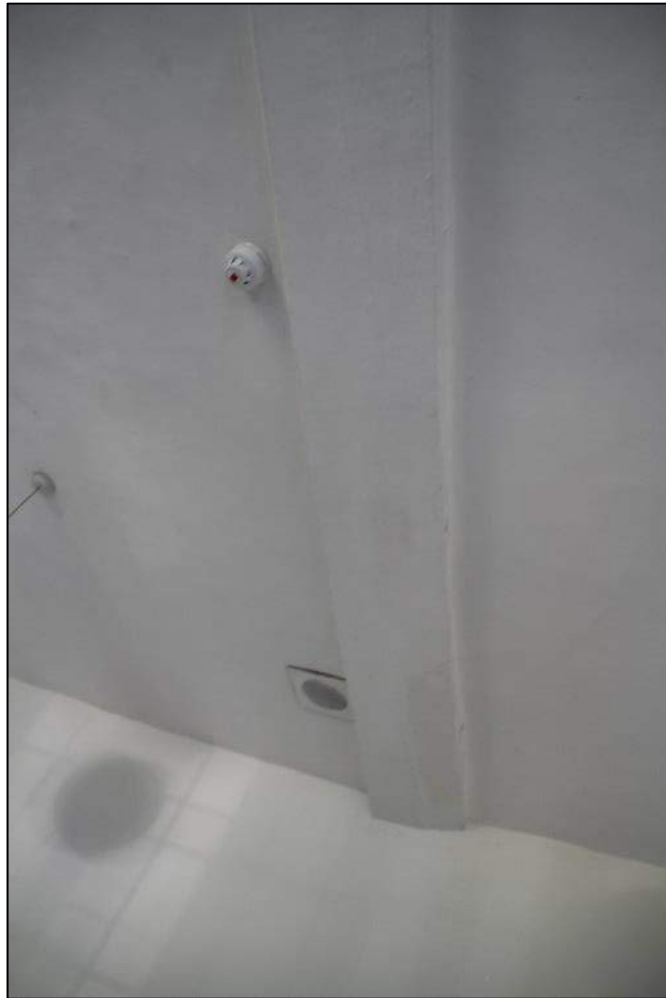


Photo 30. Large thick cut beam in housekeepers room

- 4.59. Progressing further east, down to the 19th century wing, an interesting door forms the entrance point to this area (Photo 31). It has quite a raised and moulded doorcase profile, and the door itself is 8 panelled with interesting recessed panels with filleting not seen elsewhere in the house, most probably a door sourced specifically for this phase of new work to the Building.



Photo 31 **Door to 19th century servant's wing**

Servant's wing

- 4.60. These rooms now form a domestic flat within the house and the rooms have been quite extensively modernised with modern fittings such as plain cornice and skirtings throughout. However two bread style ovens were noted within the kitchen area (Photo 31a) which suggests the wing housed a bakehouse or secondary kitchen as well as other ancillary functions. The servants' hall may also have been relocated here from the basement.



Photo 31a. Former bread ovens in servant's wing

The basement

- 4.61. From the ancillary area within the east wing of the house, the 'back stairs' hall is accessed. As befits its status, this is much smaller than main stair hall, and features the doorway to the basement. A small window is present on entering the basement staircase, from the plank appearance of the shutters and the ironwork this appears to be original (Photo 32). The staircase itself is steep and narrow (Photo 33).



Photo 32. Plank shutters to the small window to the basement stairs, with original ironmongery

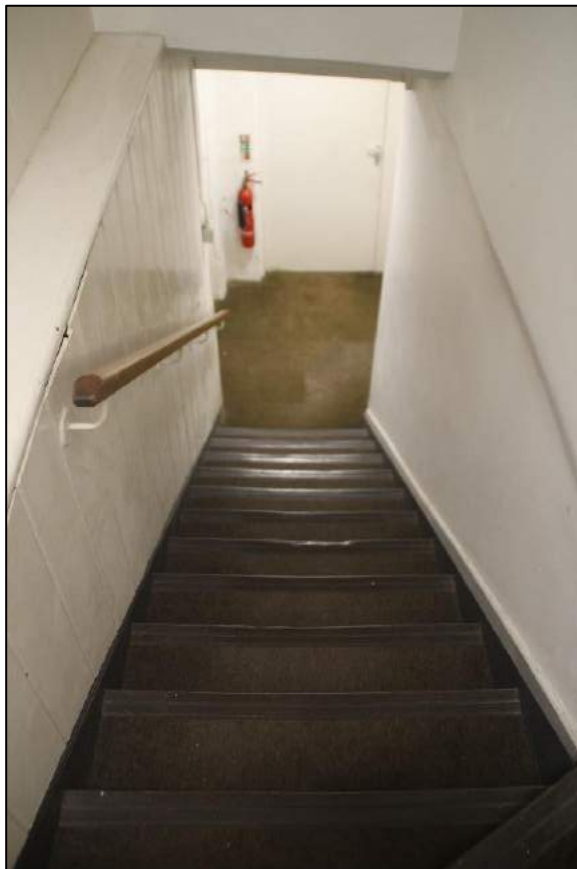


Photo 33. Stairs to basement

-
- 4.62. The basement is formed of a collection of six rooms, four of which were accessible for inspection. Some accounts (for example the listing description and Van Koughnet 1895) detail how the Building was built over the medieval building, and that there is believed to be some survival of the previous fabric in the basement. Only two possible features were identified, both stone mullion windows, however the rooms have been modernised and fabric has been plastered with modern coverings, therefore there may be fabric present that is not at present visible. The fabric which is visible is brick. Whilst brick was used in the 13th and 14th centuries, it would be unlikely to form the foundations for the abbots manor house due to the use of stone being more suitable for the ground conditions.
- 4.63. B1, accessed to the right at the bottom of the staircase is a rectangular room with evidence of modernisation (Photos 34 and 35) It is lit by a ground level window, which indicates that its function may well have involved activity, such as washing or preparation of food, rather than storage, which would occur in the less well lit vaulted areas. The historic floorplans in Fig.18 show a hand written note on the ground floor plan 'servant's hall below', which may indicate this room (not being vaulted) was used for this purpose.
- 4.64. Modern piers have been added to strengthen the structure of the room, which rests on two large and thick chamfer edged cross beams and there is evidence of iron strapping, possibly preceding the inserted piers. Both have interesting internal notching or mortices which suggests the room was subdivided at some point by wooden partitions. The floor has a lino covering and the walls are plastered with a pebble dash style mix in areas and painted in others.
- 4.65. A curved doorway exits the room out into a tunnel which now appears blocked. Clearly this room has been extensively altered, and offers little evidence of the historic fabric present under the modern coverings and services that have been inserted.



Photo 34. Internal view of Room B1, looking east



Photo 35. View of Room B1, looking west

4.66. Room B2 is a barrel arched storage cellar (Photo 36) which has been rendered and cement floored but its form is otherwise discernible. A curved opening in the east wall features a blocked window (Photo 37). The window has a stone mullion and

iron bars; it is infilled with brick and is directly below the 19th century extension, therefore it is assumed this window was blocked at the time of the construction of that wing (Photo 38).



Photo 36. View of Room B2 – arch vaulted cellar



Photo 37. View of blocked window opening in B2



Photo 38. View of blocked mullioned window with iron bars

- 4.67. Due to the presence of modern render and cement, it is not possible to ascertain the structural fabric of the cellar, though it is possibly brick, uncovering work would allow for a better picture.
- 4.68. Moving south, B3 and B4 were once one open barrel vaulted cellars, presumably used for storage. There is evidence of subdivision in modern brickwork which may well have been structurally necessary. These rooms form the boiler room and the water tank room for the house, and have a large amount of machinery and services installed (Photos 38 and 40). Of interest is the steps leading from the east courtyard, incorporating flat slopes to each side, which may have facilitated the moving of wheeled equipment or barrels down the slope (Photo 41). Clearly these stairs indicate that this was the tradesmen's entrance, where goods, foodstuffs and materials were brought into the house for storage.
- 4.69. In B3, there is evidence of the brick construction of the vault, though the floor is now cement. There is evidence of a lime plaster or render which has failed over time to reveal the brickwork.



Photo 39. Brick construction of B3



Photo 40. View of the modern brick wall between B3 and B4



Photo 41. View of steps down from stable courtyard with sloped sides

- 4.70. In B4, a large watertank dominates the space, therefore opportunities for photography were limited. Of note here is the stone window with mullions noted in within the east courtyard, which is now pierced with services . The brick construction of the space, and lime render is also evident here. Photo 42 shows the window from an internal aspect, and to the left is the modern subdividing wall, which also features a large metal door, presumably part of the necessary equipment related to the installation of the boiler. The floor in this room is formed of setts, probably the original floor material as it is hardwearing



Photo 42 Interior view of the mullioned ground level window seen in the stable courtyard, in Room B4

On examination of the floorplans for the building, B5 (not accessed) also appears to be a barrel vaulted cellar with what appears to be brick wine storage compartments, which often survive in historic cellars. B6 was also not able to be accessed.

First floor

- 4.71. The first floor is accessed via both the back or secondary staircase and the grand staircase hall, The secondary stairs are much plainer than the main staircase; it has a dog leg formation featuring square newels with ball finials, closed string, turned balusters and a moulded handrail. Engaged half newel and finials finish the feature to the wall (Photos 43 and 44). The staircase hall is plain and lit with one window per landing as it rises through the house, the first floor of which has heraldic stained glass in the top lights.



Photo 43. Secondary stairs rising from the ground floor (left)



Photo 44. Secondary stairs at first floor half landing level (right)

4.72. Room 7 is accessed from the secondary staircase and is in the east wing of the Building. The historic floorplans in Fig.18 detail this room as a bedroom, though it was truncated from its extant extent, with a lobby and cupboard present on entering from the corridor. The room now has two windows (with characteristic deep reveals and panelled shutters) to the north, and one window to the east, with the north-easternmost window being blind externally (the roof of the 18th century servants wing abuts this part of the wall.).

4.73. The room is plainly decorated (Photo 45), with no cornice or panelling. Whilst panelling was not always a feature of bedrooms, as it is a high status room it is likely there would have been a cornice and possibly some ceiling decoration. The mantelpiece is carved softwood, now stripped, with a marble insert and looks to be part of the 18th century schemes seen elsewhere in the house, featuring acanthus leaf, beading and arcading detail (Photo 46).



Photo 45. View of Room 7 looking south

- 4.74. Of particular interest here is the door to the room from the staircase hall, which is double panelled with a strong bolection profile; suggesting it is original to the house and not a later replacement. Double 3 panelled doors with architrave accesses Room 8. In the historic floorplans it is shown as being open to the doorcase to Room 10 and without the subdivision seen in current floor plans (marked as a later addition). The room is panelled with the same square panelling as seen in the main staircase hall on the ground floor. It is stained and not painted which is a likely survival of its original appearance. It is possible this is the original location of the panelling and that portions of its were removed in the corridor/lobby area created later and re-used elsewhere. The panelling rises to the plain moulded timber cornice, and skirtings have been added (Photo 48).
- 4.75. There are two blocked architraved doorways in the panelling, one on the north wall and one on the south wall, which access Room 7 (or cupboard thereof on the historic plans) and one Room 9. These are decorated at their headers with the recurring scroll motif (as seen in Photo 47) seen elsewhere in and on the Building.



Photo 46. Fireplace in Room 7



Photo 47. Square panelling in Room 8 with the distinctive Tyttenhanger scroll motif

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