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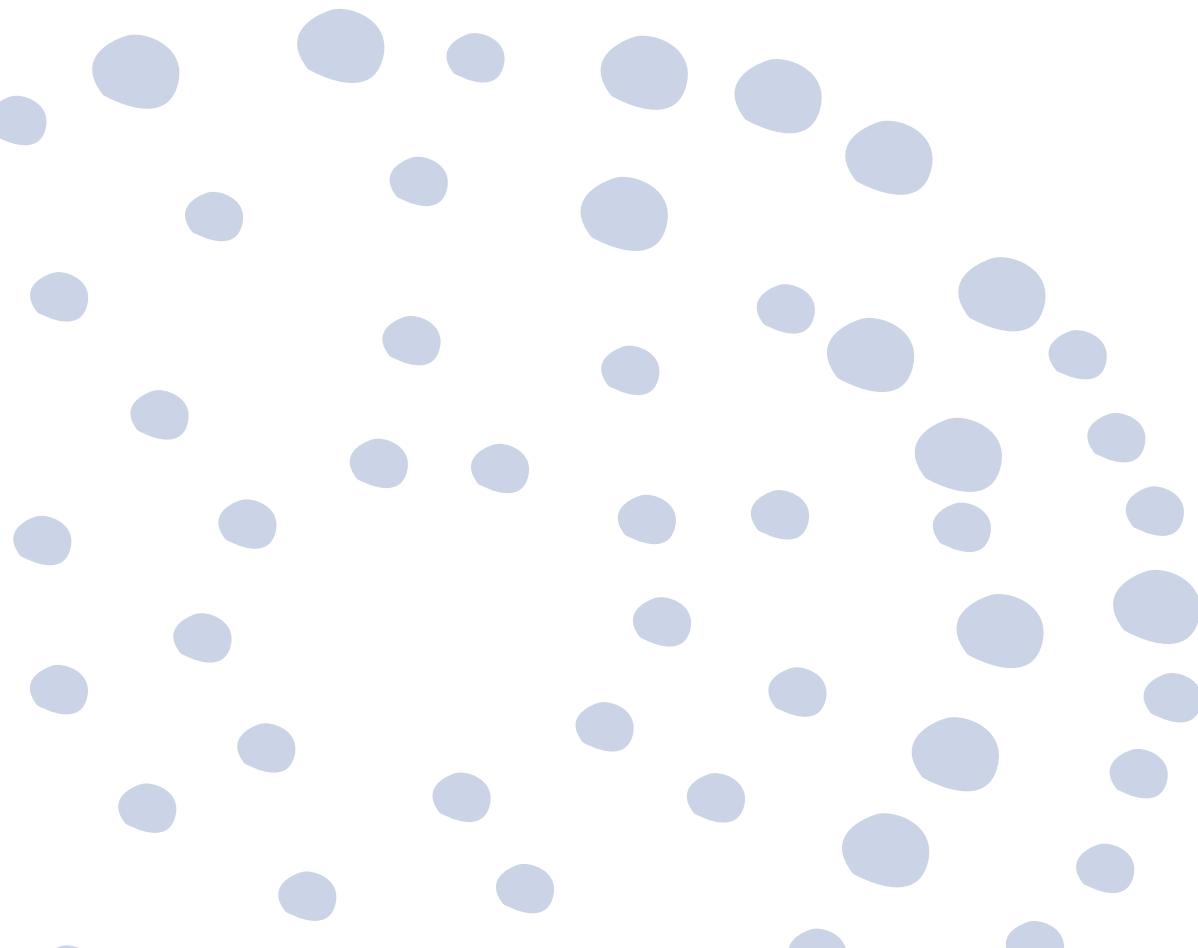
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Wivenhoe House,
Wivenhoe Park,
University of Essex,
Colchester,
Essex.

Historic Building Report
2009



Project No. 1917

April 2009

Wivenhoe House, Wivenhoe Park, University of Essex, Essex

HISTORIC BUILDING REPORT

by
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Wivenhoe House, Wivenhoe Park, University of Essex

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SUMMARY

Birmingham Archaeology was commissioned in April 2009 by Edge, to prepare a historic building report in respect to Wivenhoe House, Wivenhoe, Park, University of Essex, Colchester, Essex (NGR: NGR TM 03277 24118). The study was prepared in order to ensure that any future renovation work carried out at Wivenhoe House is informed by a detailed and accurate understanding of the historic development of the fabric of the structure. This understanding would greatly contribute to the desired achievement of reinstating, insofar as possible, the historic plan and character of the building's interior. The principal objective of the current project was to ascertain, from the readily available documentary and graphic sources and on-site visual analysis, the historical development Wivenhoe House.

Wivenhoe House, which was formerly known as Wivenhoe Park or Wyvenhoe Park, is located adjacent to the small town of Wivenhoe, Essex, which sits on the banks of the River Colne. Wivenhoe is approximately five miles east of the historic town of Colchester. The house stands within extensive grounds of beautiful parkland punctuated by three man-made lakes. The University of Essex campus lies to the west of the house, within the boundaries of the original Wivenhoe Park.

The study established that, Wivenhoe House, which is a Grade II listed building, was originally built in the mid 18th-century for Isaac Martin Rebow to the designs of London architect Thomas Reynolds in a classical style befitting its period. This house, which formed part of the backdrop of John Constable's 1816 painting 'Wivenhoe Park' was completely recast in the Victorian Tudor style in the mid 19th-century. This work was carried out to the designs of notable Victorian architect Thomas Hopper for John Gurdon Rebow, and saw much of the Georgian house altered or removed in time for the visit of Prince Albert to review the Colchester Garrison in 1856. The house was purchased by the Gooch Family in 1902, and was commandeered by the army during both World Wars, and later sold to the University of Essex in the 1960s, which exacted a number of alterations to the interior of the structure. The building's conversion for use as a hotel and conference facility in the 1970s and 1980s saw further alterations, including the removal of the Victorian grand staircase, and the addition of a hotel room block to the rear.*

Wivenhoe House, Wivenhoe Park, University of Essex

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1 INTRODUCTION

1.1 Background to the Project

- 1.1.1 Birmingham Archaeology was commissioned in March 2009 by Edge, to prepare a historic building report in respect to Wivenhoe House, Wivenhoe Park, University of Essex, (NGR: NGR TM 03277 24118; see Figure 1).

1.2 Reasons for Work

- 1.2.1 The current report has been prepared in order to ensure that any future renovation work carried out at Wivenhoe House is informed by a detailed and accurate understanding of the historic development of the fabric of the structure. This understanding would greatly contribute to the desired achievement of reinstating, insofar as possible, the historic plan and character of the building's interior.

1.3 Aims and Objectives

- 1.3.1 The principal objective of the current project was to ascertain, from the readily available documentary and graphic sources and on-site visual analysis, the historical development Wivenhoe House.
- 1.3.2 The project was undertaken in general accordance with the Institute for Archaeologists '*Standard and Guidance for Archaeological Desk-Based Assessment*' (IfA, 2008a), and the Institute for Archaeologists '*Standards and Guidance for the archaeological investigation and recording of standing buildings and structures*' (IfA 2008b). This report also conforms to the guidelines pertaining to historic building assessment and recording as outlined in '*Understanding Historic Buildings: A guide to good recording practice*' (English Heritage 2006).

2 SITE LOCATION

- 2.1 Wivenhoe House, which was formerly known as Wivenhoe Park or Wyvenhoe Park, is located adjacent to the small town of Wivenhoe, Essex, which sits on the banks of the River Colne. Wivenhoe is approximately five miles east of the historic town of Colchester, which is famed for being Britain's oldest recorded town.
- 2.2 The house stands within extensive grounds of beautiful parkland punctuated by three man-made lakes. The University of Essex campus lies to the west of the house, within the boundaries of the original Wivenhoe Park (Figure 2).
- 2.3 Wivenhoe House is orientated on a south-west to north-east axis with the front elevation facing to the north-west; this aspect affords a large amount of sunlight at various times of the day to its south-west and south-east elevations (Figure 3, for ease of description and understanding this report will refer to the north-west facing elevation as the north elevation, and the south-east facing elevation as the south elevation etc.). Adjacent is the East Wing, which forms part of this study, and further to the east is the Constable Building, which encompasses the ground floor of the East

Wing, the historic Stable Block, and 20th additions. Attached to the south-west is an 'L' shaped hotel room extension, which was added in the 1980s.

3 STATUTORY DESIGNATIONS

- 3.1 Wivenhoe House is included on the Statutory List of Buildings of Special Architectural or Historic Interest as a Grade II* listed building (Appendix A, date of listing 01.06.1973). The house sits towards the northern half of its domestic curtilage, the boundary of which is formed by a garden wall/ha-ha, which itself is Grade II listed. Other listed structures in Wivenhoe Park include two Gatehouses (one to the east of the house, and the other to the north-west), the Stable Block, and the boundary wall and ha-ha which provide the domestic curtilage to the house. Each of these structures is Grade II listed. Wivenhoe Park is included on the Register of Parks and Gardens of Special Historic Interest (Appendix B). Neither Wivenhoe House nor its grounds are included in the Wivenhoe Conservation Area, which is largely centred on the town of Wivenhoe itself, which is located c.2.5km to the south-east.

4 METHODOLOGY

4.1 Documentary Research

- 4.1.1 A search was made of all relevant and readily available published and unpublished documentary source material, including historic maps, plans, and photographs, held in Essex Record Office, and the libraries of the University of Birmingham. This was supplemented with further documentary material already supplied by the client. A full list of sources consulted in the preparation of the present report is included below in Section §.8.

4.2 Photographic Survey

- 4.2.1 A photographic survey comprising both general and detail shots of the exterior and interior of the building was carried out using a high resolution digital camera (Nikon D50). All detail shots included an appropriate scale (where possible). All photographs were recorded on a *pro forma* record sheet detailing subject, direction, photographer and date.

4.3 Visual Analysis

- 4.3.1 A written description of the building was compiled in the field on *pro forma* building and room record sheets noting details such as function, date(s), materials, plans, elevations and phasing.

4.4 Phase Plan

- 4.4.1 Utilising existing plans (supplied by the client) the understanding gained using the above methods was used to produce a detailed phased plan of the building, enabling the client to pinpoint, from the available documentary and fabric evidence, exactly which elements of the building belong to each phase, thus assisting in the sympathetic conservation of the structure.

4.5 Grey Literature Report

- 4.5.1 The information gained via the methods utilised above has been compiled into this accessible grey literature report.

5 HISTORICAL BACKGROUND

5.1 Wivenhoe Park

- 5.1.1 Despite the earlier origins of Wivenhoe¹, it would seem that Wivenhoe Park is an 18th century creation centred on an earlier estate² in an area known as Bacon's Green, which was previously owned by the Beriff family of Brightlingsea. The Berrif's who held the land since at least 1661, in turn sold the land to Isaac Lemyng Rebow of Colchester in 1734 (Cooper 2001, 281).
- 5.1.2 The Rebow family were part of a steady stream of refugees, fleeing religious persecution in the Low Countries, which arrived in Colchester in the late 16th and early 17th-centuries (Butler 1989, 31). The Rebow's, who are believed to have originated in Ypres (south-west Belgium, Feesey 1963, 7), were one of the first families to arrive and settle in what was to become Colchester's Dutch Quarter. Making their fortune like many of their contemporaries in the manufacture and selling of light woollen fabrics, the family were influential in Colchester's political circles from an early date.
- 5.1.3 Continuing this tradition, Isaac Lemyng Rebow (1705-34/5) succeeded his grandfather as High Steward of Colchester, and became a Member of Parliament in 1734. His fellow MP for the Borough was his father-in-law Captain Matthew Martin of Wivenhoe and Alresford, whose daughter Mary had married Rebow and provided him with a son; Isaac Martin Rebow. Isaac Lemyng Rebow bought 140 acres of land at Bacon's Green, Wivenhoe from the Beriff family shortly before his untimely death in 1734/5 (Figure 4). This land passed onto his infant son Isaac Martin Rebow, who following coming into his possessions, in 1758/59 commissioned London architect Thomas Reynolds to build a fine Georgian house on this inherited land for the sum of £3,654. Payments to Matthew Brettingham Sen. in 1762 and 1766 for visits and drawings may relate to plasterwork and other internal decoration (Bettley 2007). Mathew Brettingham Sen. was a notable architect of the day best known for his Palladian remodelling of numerous country houses.

5.2 The Georgian Wivenhoe House

- 5.2.1 The first Wivenhoe House, which was to be designed "after the style of the Chelsea Hospital" (Butler 1989, 33, Figure 5), was completed by 1762³.

¹ The placename Wivenhoe, meaning Wifa's ridge or spur of land suggests an early Anglo Saxon settlement in the area. Whilst the Manor of Wivenhoe was recorded in 1066 as an estate held by Alviric, and at Domesday (1086) by Nigel as a tenant of Robert Gernon (Holman 1710-1730, Scarfe 1968, 200, Cooper 2001, 275-281, Qube³ 2005, 5).

² The Register of Parks and Gardens entry for Wivenhoe Park notes that the land was an "old deer park".

³ The Chelsea Hospital was built between 1682-1702 to the designs of Sir Christopher Wren. It is of dark red brick with stone quoins at the angles, moulded cornices, and slate roofs with dormers. The centre block has a stone Roman Doric pedimented portico and back, surmounted by a cupola.

- 5.2.2 Thomas Reynold's only known work is the design and construction of Isaac Martin Rebow's house at Wivenhoe Park (from Wivenhoe House Hotel Exhibition). Despite being almost completely altered in the mid 19th-century, it is possible to gain a good understanding of what this structure comprised. T. Barber's engraving commissioned originally for *Wright's History and Topography of Essex* in 1835 (Figure 6) shows it as being a red brick and stone affair with a "double-pile plan and five bayed entrance front to the north, which was extended by semi-circular bays to the east and west. The principal floor was raised above a basement and the central doorway was approached by curving steps" (Cooper 2001, 282). This engraving captures the elegance and classical motifs of the early house, particularly of that of the main north doorway with its pedimented door surround raised on elegant flanking columns. John Constable's painting 'Wivenhoe Park', painted in 1816 (Figure 7), also shows the house as consisting of brick walling and stone dressings. By combining both Constable's and Barber's compositions it is possible to deduce that Wivenhoe House was accompanied by east and west wings, the east wing appears in Barber's work as a two storey classically styled structure with a projecting central bay with pediment to the front. The west wing is obscured by trees in this composition; however it is possible to make it out through the foliage on Constable's painting.
- 5.2.3 Unfortunately the original plans for Isaac Martin Rebow's Wivenhoe House have disappeared, however the specification for the works in the form of Articles of Agreement between Isaac Martin Rebow and Thomas Reynolds, survive (ERO D/DHT B1, Appendix C). This specification provides an excellent insight into the high quality finish that the house was afforded, and tells much about the individual elements of the house; such as brick arches over the wine vaults, the use of Portland stone detailing to the exterior, marble chimney-pieces, octagon and purbeck stone paving, mahogany doors with moulded architraves, wainscoting, decorative plasterwork, and ornamental mouldings. Other features included rubbed and gauged brick window arches, double hung sash windows, and Westmoreland slate roof covering. This informative document also provides an understanding of how the original Wivenhoe House was constructed including details about the footings and foundations, the thickness of the walls, floor coverings, guttering and the size of ceiling joists and rafters⁴.
- 5.2.4 Recent structural observations have noted that the structure from the Georgian period would typically consist of rough timber joists, supported on large timber beams (within the depths of the floor joists) supported on stone or brick masonry load-bearing walls⁵.
- 5.2.5 The Articles of Agreement also help piece together the function of various rooms within Thomas Reynolds' classically styled Georgian mansion. These included the under-offices, which were located in the basement and included brick arched wine vaults and presumably the kitchen which was wainscoted up to cornice level. At ground floor level or what is described as the principal floor, there was a vestibule, which was paved with octagon paving, a great stairs of iron and mahogany, a great dining room, a drawing room for which £15 was set aside for chimney pieces, a library and a common parlour in addition to the great stairs, there appears to also have been a back stairs which had iron railings and purbeck stone treads. The bed chambers,

⁴ Feesey (1963, 14) provides much more detailed background information regarding where the various materials for the building were procured and the various costs.

⁵ Matthew Springett and Associates *Wivenhoe House Hotel Stage B Report* (2008, 57).

complete with plaster cornices, were assumedly at first floor level, whilst the garrets (attic rooms) were fitted with Portland stone chimney pieces with firestone hearths. This document does not mention the east or west wings.

- 5.2.6 Following the construction of his house, Isaac Martin Rebow set about improving the parkland upon which Wivenhoe House was built. In 1765/6 he commissioned landscape architect Richard Woods, who had previously been employed by Rebow's uncle Thomas Martin at Alresford Hall, to design a new park. Despite Wood's plan of the same year (Figure 8) work did not commence until 1776 (Register of Parks and Gardens, Appendix B). This plan provides an idea of the early layout of the Georgian Wivenhoe House. The main house building had semi-circular bays to the east and west, it also appears to have had two smaller bays to the south. Also of note in this plan are east and west wings, which were set back and separate from the main building. Other historic maps/plans shed further light on the development of Wivenhoe throughout the late 18th and early/mid 19th-centuries. Chapman and Andre's map of 1777 (Figure 9) is highly diagrammatic and clearly concerns itself with land boundaries rather than architectural details. This map shows the house as a rectangular block flanked by two small rectangular wings (*i.e.* the east and west wings). The next detailed survey of the area was the 1838 Tithe Map (Figure 10), which does not appear to be very accurate when it comes to the plan of Wivenhoe House at this time. It shows the east and west wings being linked to the house by a very large extension to the rear, whilst this may have been the case it seems unlikely considering the 1840 Estate Plan (Figure 11) shows a similar layout to the Richard Woods' plan of 1765, whilst T. Barber's print of 1835 (a few years earlier) does not allude to any such structure to the rear.
- 5.2.7 Isaac Martin Rebow died in 1781 having had quite a productive life; he had built Wivenhoe House and laid out Wivenhoe Park, he had served as Colonel in the East Essex Militia, was MP for Colchester in the 1750s, 60s, and 70s, and with his wife Mary Martin Rebow had three daughters, one of whom, Mary Hester Rebow married Lt. General Francis Slater in 1796. Lt. General Francis Slater assumed the Rebow name and inherited Wivenhoe Park when Isaac Martin Rebow's wife Mary Martin Rebow died in 1804 (Butler 1989, 40). A native of Chesterfield, Francis Slater had quite a distinguished career in the army, serving in the Royal American Regiment, where he served in the West Indies and commanded the regiment's grenadiers when Martinique, Guadalupe, and St. Lucia were taken in 1794 (Wivenhoe House Hotel Exhibition). He was injured in both thighs and when he returned to England was transferred to the 2nd Life Guards. In 1912 he took charge of the Household Brigade and served in Lisbon in the Peninsula Wars until 1816 when he retired with the rank of Lieutenant General. He returned to Wivenhoe from Portugal with cuttings of cork oaks⁶ which he planted in the garden, and in the same year commissioned John Constable to paint Wivenhoe Park for 100 guineas (Figure 7).
- 5.2.8 In 1835 Mary Martin Slater Rebow, Francis Slater Rebow's daughter, married John Gurdon, the Etonian son of a Norfolk parson. In the same year T. Barber's engraving of Wivenhoe House appeared in Wright's History and Topography of Essex (Figure 6). In the following year the park was extended, and when Francis Slater Rebow became infirm John Gurdon Rebow⁷ took charge of the affairs of the estate. In 1842 John Gurdon Rebow's wife Mary died, and in 1845 her father Lt. General Francis Slater Rebow died. John Gurdon Rebow inherited Wivenhoe Estate, and in the same year

⁶ The cork oak cuttings were allegedly hidden in his boots (Feesey 1963, 21).

⁷ John Gurdon had assumed the Rebow name upon marriage.

married Lady Georgina Toler, daughter of the Earl of Norbury, who soon provided him with a son; Hector John Gurdon Rebow. John Gurdon Rebow continued the family's political traditions by becoming an MP (Liberal), a magistrate, High Sheriff of Colchester, and promoted education and the extension of franchise to all taxpayers (Wivenhoe House Hotel Exhibition).

- 5.2.9 In 1845 John Gurdon Rebow commissioned architect Thomas Hopper to alter Wivenhoe House. Thomas Hopper, surveyor to the County of Essex for forty years, had a reputation for designing and redesigning many country homes in contemporary Jacobean, Tudor and Gothic styles and had come to the attention of John Gurdon Rebow when he produced a gaol for Chelmsford in the Grecian Doric style (Butler 1989, 71), and for his work for the Prince Regent at Carlton House, which "brought Hopper a fashionable practice second only to that enjoyed by James Wyatt" (Feesey 1963, 21/22).

5.3 The Victorian Rebuild of Wivenhoe House

- 5.3.1 It would seem that Thomas Hopper initially wanted to demolish Wivenhoe House and build a new house on the site (Feesey, 1963, 22 & Butler 1989, 71). However, John Gurdon Rebow refused, and instead the house was altered in the Victorian Tudor style. The extent of the external changes are perhaps best understood when comparing T. Barber's engraving of the Georgian Wivenhoe House with Capone's engraving of the Victorian Wivenhoe House (Figure 12). Gone was the elegant classically inspired Georgian house, this was altered to appear as a striking, *en vogue*, Victorian Tudor mansion complete with shaped gables surmounted by a number of striking octagonal chimney shafts. The house alterations were part of a major revamp of Wivenhoe Park which saw stables constructed to the east, and the landscape architect, and friend of the family, William Andrew Nesfield, who had served in the Peninsular War with Lt. General Francis Slater Rebow, design the flower gardens near the house and advise on the extensions to the park and on the relocation of the coach roads (Register of Parks and Gardens, Appendix B). Nesfield had previously carried out similar work at Kew (Butler 1989, 72).
- 5.3.2 The Victorian rebuild of Wivenhoe house, which is purported to have been carried out in preparation for Prince Albert's visit to inspect the Colchester Garrison following the Crimean War in April 1856 (Scarfe 1968, 200, Figure 13), was built by local builder Henry Hayward to Thomas Hopper's designs (Feesey 1963, 22). The entire building was re-cast in the Victorian Tudor style to the extent "all that remains of importance from the original house is some of the plaster decoration of the north-west and south-west ground floor rooms and 2 chimney pieces" (Listed Building Description, Appendix A), with the "entrance hall and main staircase... the main features of Hopper's interior" (Cooper 2001, 282, Figure 14). Externally the entirety of the structure was re-clad in red brick with stone facings, with windows and entrances remoulded in the Victorian Tudor style. The apsidal/semi-circular bays to the east and west were removed and replaced with a large canted window to the west and possibly a covered passage to the East Wing to the east (Figure 15). The East Wing itself was also re-clad in the Victorian Tudor style. The main features of this style on Wivenhoe House and the East Wing were the chimney stacks, which were rebuilt in an elaborate octagonal Elizabethan style and arranged in groups, whilst other features include shaped and crow-stepped gables, and oriel windows. Internally "rooms were altered, doors rehung and given new architraves, marble fireplaces were put into bedrooms and a grand main staircase created" (Butler 1989, 72). In addition the entrance hall was given a

particularly elaborate plaster ceiling and a large Jacobean-inspired fireplace "surrounded by the quartered arms of the Rebows, Gurdon, Brabazon, and Toler, with carved figurines of Elizabeth I and the Earl of Leicester on either side" (Butler 1989, 72).

- 5.3.3 Recent structural observations have suggested that the structure from the Victorian period typically consists of regularised timber joists spanning directly onto load bearing masonry walls⁸.
- 5.3.4 Hector John Gurdon Rebow, John Gurdon Rebow's son from his second marriage, inherited Wivenhoe Park, along with its many debts, at his father's death in 1870. The family's fortune decreased even further in the late 19th-century. This was hit by the agricultural depression, a lavish lifestyle, and a poor business sense, which prompted to Hector, firstly let Wivenhoe Park to Sampson Hanbury in 1895 (Butler 1989, 135), and to eventually put Wivenhoe Park up for auction in 1902. In the period since his father's death Hector had also sold much of the family's artworks which included a number of works by Constable, Gibbons and Van Dyck (Feesey 1963, 41).

5.4 The Particulars in the 1902 Sale Catalogue of Wivenhoe House

- 5.4.1 The Particulars of "The Important Residential and Sporting Estate known as Wivenhoe Park" included in the Sale Catalogue (Appendix D) of the auction of Wivenhoe Park in 1902 provide us with an excellent insight into and understanding of the internal layout and function of the various rooms of Wivenhoe House at the turn of the 20th-century, less than fifty years after Thomas Hopper's complete overhaul of Wivenhoe House.
- 5.4.2 According to the sales particulars Wivenhoe House was entered through an enclosed **porch** up a flight of ten steps, through a pair of folding doors into a polished oak floored **entrance hall**, fitted with a large open fireplace 'with a splendid specimen of carved English oak mantelpiece' and surmounted by a elaborately worked groined ceiling.
- 5.4.3 This entrance hall afforded access to the **reception rooms**; of these the beautifully lit **morning room** or **library** was accessed through a polished mahogany door to the right, complete with a moulded and quartered ceiling and classically decorated walls in relief, and a small **iron balcony** with steps to the garden.
- 5.4.4 The **drawing room** was accessed through a pair of massive mahogany doors to the south of the morning room, this was lit by two bay windows, which threw light upon the 'finely decorated' ceiling and cornice and a handsomely carved white marble mantelpiece.
- 5.4.5 The drawing room provided access to the **picture gallery** which also formed the access to the three principal apartments which included:
- 5.4.6 A fine **dining room** with a polished oak floor and open fireplace 'surmounted by a most artistically carved oak overmantel with mirrors supposed to have been carved by Chippendale'.
- 5.4.7 A **study**, which was located to the left of the entrance hall, which in turn communicated with two small retiring rooms, and:

⁸ Matthew Springett and Associates *Wivenhoe House Hotel Stage B Report* (2008, 57).

- 5.4.8 A large **staircase** or **inner hall**, having a polished oak floor and panelled ceiling, with a side exit leading to the pleasure garden, and access to two WC's. The **principal staircase**, which ascended from the inner hall, was of oak with carved baluster rails leading to a **gallery landing** on the first floor, from which access was provided to the **principal bedroom**.
- 5.4.9 There were a number of bedrooms and dressing rooms at first floor level, of these the **north bedroom** and **north dressing room** were both equipped with marble mantels. Other rooms included the **tower bedroom**, complete with its marble mantle and cupboards; the **tower dressing room** with turret window; the **west bedroom** with marble mantel and two cupboards, lit by large square bay windows overlooking the park; the **west dressing room** with marble mantel; the **south dressing room** with marble mantel; the **middle bedroom** with bay window and marble mantle; and a **large bedroom formerly used as a boudoir** fitted with a marble mantel, complete with a large bay window overlooking the gardens and park.
- 5.4.10 The second floor is also mentioned as including **nine servants' bedrooms**, seven of which with WC, and a **housemaid's closet** supplied with hot and cold water.
- 5.4.11 This important document also provides us with an understanding of the function of the **East Wing** at this time. It was approached from the top of the main staircase, although well shut off from the principal landing, whilst also having a **separate staircase** to the ground floor. It is clear from this source that the East Wing was used as a nursery, containing a **bedroom**, a **night nursery** and a **day nursery**.
- 5.4.12 The sales particulars also provide us with an excellent insight into the use of the lower ground floor level, which was known as the **under offices**. The under offices were approached from the ground floor by a separate staircase and in addition to have two valet's bedrooms, they were 'extensive and well planned' comprising numerous rooms associated with the workings of the house. These included a large packing or store room, large butlers pantry fitted with lead-lined sink and cupboard plate safe, footmans bedroom, housekeepers room with bay windows, large linen and store cupboards, store room, butler's bedroom, strong room with fireproof door, large servant's hall, woodstore, knife room, bootroom, gunroom, two large and two small wine cellars, large kitchen fitted with close range dressers and shelves and serving hatch, kitchen scullery fitted with large lead lined sinks and supplied with hot and cold water, a dairy scullery, and extensive underground beer cellarage.
- 5.4.13 In summation, at the end of the 19th-century, Wivenhoe House comprised:
- Large entrance hall,
 - Staircase hall,
 - Morning room or library,
 - Drawing room,
 - Picture gallery,
 - Dining room,
 - Study,
 - Twenty bed and dressing rooms,
 - Night and day nurseries,
 - Two valets bedrooms, and
 - Domestic offices.
-

5.5 Wivenhoe House in the 20th and 21st Centuries

- 5.5.1 In 1902 following the public auction⁹ the remainder of the Wivenhoe Estate, including the house and gardens, was sold to Charles Edmund Gooch, who did not exact many changes to the external plan, as can be seen from Historic Ordnance Survey maps of the area (Figure 16). It was requisitioned by the War Department in 1914 for the duration of the First World War. Charles Edmund Gooch died in 1937 and was succeeded by his son Charles Gooch the younger. It was requisitioned again in 1939 for the Second World War, where Wivenhoe House was the Headquarters for the SAS, with c. three thousand troops in occupation. In an interesting throwback to Prince Albert's visit in 1856 to review the troops at Wivenhoe Park, Winston Churchill also visited Wivenhoe Park in the 1940s to inspect the troops based there during World War II (Figure 17).
- 5.5.2 Wivenhoe House was returned to the Gooch family following the war and was sold by Charles Michael David Gooch to the University of Essex in 1964 (Figure 17). The Gooch family moved to Wivenhoe New Park, a large house built between 1962-4 which was designed for them by Raymond Erith (Cooper 2001, 281). As part of the refit for use by the University new kitchens were installed in the basement, floor strengthening (with asbestos interlayers) was installed at first floor level, and a number of stud-work partitions were inserted¹⁰. In 1968 it is believed that extensive floor strengthening works were carried out. Steels appear to have been installed within the Ground Floor, and over both the First and Second Floors.
- 5.5.3 Wivenhoe House was included on the Statutory List of Buildings of Special Architectural or Historic Interest as a Grade II* listed building in 1973, where it is noted that the grand staircase was still in place (Appendix A). The staircase was removed when Wivenhoe House was converted for use as a conference centre in 1976/7 by Bryan Thomas & Partners. This work included removal of the main stair, infilling of the stairwell, construction of the existing east stair, and a number of adjustments to partitions on First Floor and in the East Wing to create bedrooms and bathrooms.
- 5.5.4 In 1982 an unfortunate event occurred at Wivenhoe House when an American tennis team staying at the hotel left their bath taps running and ruined the original ceiling in the main house reception area. The existing ornate plaster ceiling is a reproduction of the original.
- 5.5.5 In 1986 Wivenhoe House was provided with an extension to the rear in 1987 (Figure 16) as part of its conversion as a hotel. This 'L' shaped two storey red brick extension, which was designed by Bryan Thomas Macnamara, which has been described as 'banal', forms an uncomfortable, uncomplimentary and unsympathetic addition to the historic house (Betley 2007).
- 5.5.6 In 1987 alterations were carried out to the basement of the main house by Bryan Thomas & Partners. This included the construction of two doorways within the Georgian vaults and some small sections of wall removed.

⁹ See Appendix E

¹⁰ Much of the information regarding the mid/late 20th-century alterations is taken from Matthew Springett and Associates *Wivenhoe House Hotel Stage B Report* (2008, 57).

- 5.5.7 In 1988 alterations to the east side of the main house by Bryan Thomas & Partners included the removal of an existing staircase and the infilling of a lightwell to create a new office space.
- 5.5.8 Alterations were carried out to the East Wing in 1991 by the Rolfe Marsh Partnership, which included the removal of stairs, and the installation of steel beams to create a new floor area. External fire escape stairs were also added at this time to the rear of the East Wing.
- 5.5.9 The current proposed plans would see Wivenhoe House converted for use as a training hotel, which would see the 1980's hotel block to the rear demolished and replaced by a modern, more sympathetic (to the historic structure) replacement. The proposed plans would also see the internal plan, insofar as possible, returned to Thomas Hopper's mid/late 19th- century layout. This would entail removing the stud walling and other features which were inserted during the 20th and early 21st-centuries, and also see the reinstatement of a stairs in the historic stairs hall.

6 HISTORIC BUILDING ANALYSIS

6.1 Introduction

- 6.1.1 As can be seen from above, Wivenhoe House has had quite an interesting general and structural history. The first Wivenhoe House, which was constructed in the 1750s for Isaac Martin Rebow to the designs of Thomas Reynolds, was an elegant classically-inspired red brick mansion with stone dressings and ornamentation, which included a grand pedimented entrance, carried on elegant columns accessed via a pair of symmetrical curving stone stairs. The interior was characterised by fine Georgian plasterwork, which was perhaps executed to the designs of Matthew Brettingham Senior, a notable architect and designer of the day.
- 6.1.2 The Georgian Wivenhoe House was completely recast in the Tudor Victorian style in the 1840s for John Gurdon Rebow by the then notable and popular architect Thomas Hopper. The Gothic, Tudor, and Elizabethan styles were highly fashionable for country houses during this period, at the time these houses "conjured up images of an old-style English gentleman, disposing hospitality in a great hall, with fires blazing in the great arched fireplaces, smoke rising from innumerable chimney stacks" (Girouard 1980, 272/3). However, rather than demolish the old house, it was decided that it would be refurbished, extended, and massively altered in the Tudor Victorian style which was very much *de rigueur* at the time. This involved a complete facelift of the exterior elevations, alterations to the internal plan, and extensive re-decoration (Figures 18-22). Interestingly it also involved the changing of ground levels surrounding the house. Whilst it is clear from T. Barber's print (1835, Figure 6) that the Georgian Wivenhoe House had at least a half-basement exposed, thus affording light to enter the under-chambers, whilst also providing the servants with a view of the gardens, the basement of the Victorian Wivenhoe House is set largely below ground level following a fashion where "compunction made owners unwilling to sink their servants in a hole, love of privacy made them equally unwilling to give them a view from a semi-basement out onto the garden" (Girouard 1980,285).
- 6.1.3 The tower that was constructed to the side of the house also reflects an important motif used in the Victorian Gothic styles, rather than appearing aggressive, they were dignified and prestigious, and "were almost always part of the equipment of Victorian country houses of any pretensions" (Girouard 1980, 274).

- 6.1.4 Internal alterations (see Figures 23-35), largely in the form of stud walling, and removal of historic features such as the main staircase, continued into the 20th-century as the building's plan was altered to reflect its changing function. It was SAS Headquarters during World War II, a University Building from the 1960s, and has been a Hotel and Conference facility since the 1970s, which also saw the addition of a bedroom block to the rear in the 1980s.

6.2 Exterior

- 6.2.1 The exterior of Wivenhoe House has had few major alterations since it was recast in the Tudor Victorian style in the 1840s (Plates 1 to 7). Save for some minor changes such as the introduction of some rainwater heads and downpipes (which have the initials C.E.G. and date 1902, *i.e.* Charles Edmund Gooch); the unsympathetic 1980s two storey addition which blocks part of the eastern corner of the south elevation, and also obscures the rear of the East Wing; and the insertion of a small single room, two storey block between the tower rooms and the East Wing passage in the early 20th-century; it would seem that the exterior is largely consistent with that erected by Henry Hayward to the designs of Thomas Hopper. It must be noted that it would also seem, from the inspection of the interior, that some of the sash windows have been replaced with sympathetic (to the historic structure) timber-framed sash inserts at some stage during the mid/late 20th-century.
- 6.2.2 The exterior of this three storey-with-basement building is of red brick laid to Flemish bond, with stone dressings including moulded strings and alternated quoins. The principal north facing elevation, which has seven bays, has a central projecting porch rising the full length of the building with a crow stepped gable and upper storey oriel window above an elaborate carved entrance doorcase with carved crest, panelled pilasters, arched entrance, and double panelled doors. This projecting porch is flanked to either side by shaped gables, which contain two and three light bar and transom windows complete with hood mouldings. The west facing elevation is similarly styled, but has a large three storey canted bay at the north end with windows of seven lights, with the Ground Floor window having an ironwork balcony, whilst there is a shaped gable to the south end. The south facing elevation has three storey end bays with shaped gables, bar and transom windows of five lights, the centre bay also having a shaped gable and an upper storey oriel window. The east facing elevation has a two storey brick tower with single lights attached to the two storey tower rooms which have a carved stone crenellated parapet. Behind this on the main house is a large bar and transom window of eight lights, which provided light to the upper stairs hall in the Victorian plan. The chimney stacks are all built in octagonal Elizabethan style in groups, whilst many of the rainwater heads are dated 1848 and have the initials IGR.

The East Wing

- 6.2.3 As part of Hopper's refurbishments in the 1840s the East Wing underwent a similar transformation to the main house (Plates 8 to 10). Barber's print of 1835 (Figure 6) shows the East Wing as being a two storey classically styled structure with a projecting gable and a slightly projecting central bay with pediment to the front. Like the main house this was altered in the Victorian Tudor style, with pediments replaced by shaped gables, whilst the fine rubbed and gauged brick window arches were replaced by stone mullioned and transomed frames with hood mouldings. Few alterations have been made to the exterior since the Victorian refit, with the main

alteration being the insertion of a doorway at first floor level on the east elevation to provide access to a fire escape. Mid/late 20th-century additions to the east and south-west have served to obscure much of the structure on these sides. What is of particular interest on the exterior is the fact that the windows at Ground Floor level on the southern façade do not appear to have been altered as part of the Victorian works. These consist of four bays set within their original Georgian brick which has thin joints and is laid to Flemish bond. These bays (apart from the most easterly bay) each contain twelve pane double hung sash windows with glazing bars, which are surmounted with fine rubbed and gauged brick flat arches. The most easterly bay appears blind, however it is likely that it was filled in as part of the 1840s alterations, to provide strengthening for the large oriel window in the corresponding bay at First Floor level.

6.3 Interior

Ground Floor or Principal Floor (Plates 11 to 23)

- 6.3.1 The plan of the Ground Floor of Wivenhoe House has, compared to the First and Second Floors, survived relatively unaltered since the Victorian refurbishment (Figures 29 and 33). The main alteration exacted during the 20th century was the removal of the principal staircase in the 1970s as part of the building's conversion as a conference centre. The main entrance is through a porch situated at the central bay of the north elevation. This **Porch**, which provides access to the entrance hall (now the reception/lounge) via a set of c. 10 wide steps, and altered double glazed and panelled doors, has a moulded grid-patterned plaster ceiling which is likely to be Victorian in origin.
- 6.3.2 The outstanding and notable features of the **Entrance Hall** are a large Jacobean-style oak carved mantelpiece with overmantel at the centre of the south wall, oak panelling to dado level, and a fine plaster ceiling with floriated and rosette detailing, which appears to be carried on pointed plaster arches springing from elegant pilasters with moulded capitals. As noted above, this ceiling would appear to be a late 20th-century reproduction of the Victorian ceiling, which was destroyed in an unfortunate accident in the 1980s. The entrance hall, which in the Georgian Wivenhoe House may have housed the main staircase¹¹, was the principal arterial route at Ground Floor level in the Victorian House. It provided access via beautifully moulded architraved doorways with mahogany panelled doors to the Library/Study (current Wynsley Room) to the east, the Stairs Hall (current toilet area) and Ante Room/Vestibule (current Servery) to the south, and the Boudoir (current Dining Room) to the west.
- 6.3.3 The **Boudoir** (Current Dining Room) is lit by a wide canted bay window which provides views of the garden to the east. This window also affords access to external wrought iron steps which lead to the garden. These steps are thought to have been made by Crisp, who also provided the entrance gates to the estate (Feesey 1963, 37). It is also believed that these steps were where Prince Albert stood to inspect the Colchester Garrison when he visited Wivenhoe Park in April 1856. The Boudoir, or Lady Georgina's Boudoir¹² as it was historically known, is characterised by its well designed and executed ornamental plasterwork with floral motifs which appears on both the walls and ceiling. This plasterwork, along with similar work in Drawing Room, is one of

¹¹ A letter between M. Dierdon and John Gurdon Rebow mentions the removal of the old stair and the preparing of the front hall for plasterers to put ornament on the ceiling (Feesey 1963, 33).

¹² Lady Georgina Toler was John Gurdin Rebow's second wife, to whom he was married when he set about refurbishing Wivenhoe House.

the few ornamental and decorative features of the Georgian Wivenhoe House which John Gurdon Rebow and Thomas Hopper chose to retain. The classically-styled marble fireplace on the east wall, with its paterae, swag, greek key, and dentilated features is perhaps one of the fireplaces brought from Italy in 1847¹³. The Boudoir affords access to the Ante-Room (current Servery) to the east, and to the Drawing Room to the south via an impressive high double-door opening with moulded architrave.

- 6.3.4 A large bay window to the south, and two smaller canted bay windows to the west light the **Drawing Room** (current Garden Room), whilst also providing excellent views of the gardens. The Georgian plasterwork is slightly more understated than in the Boudoir with the highly ornamental floral and bird motifs reserved for the ceiling, with the walls relatively plain save for ornamental panelling. The other main feature of this room is a white marble fireplace which was brought back from Italy in 1847; this contains classically-inspired floral motifs, and scrolling. Like in the Boudoir the Drawing Room also affords access to the Ante-Room to the east.
- 6.3.5 If the Entrance Hall could be described as the principal arterial route at Ground Floor level, the **Ante-Room** (current Servery) seemed to serve a similar function at the rear of the house, providing access to almost all of the rooms at Ground Floor level, either directly via a common doorway or indirectly via a passageway. Despite being altered in the 20th century, the plan of this room is easily read. It formed a very useful space, and also served as a picture gallery¹⁴, where no doubt the Rebow family's fine collection of art, including Constable's painting of Wivenhoe Park, was displayed. This is currently utilised as a servery and has been sub-divided and decorated according to the needs of this function. Lit by a large window with a southern aspect, one of its Victorian functions would have been to provide a link between the Dining Room and Drawing Room (current Bar), which is accessed via an architraved doorway to the east.
- 6.3.6 The principal feature of the formerly tiled¹⁵ **Dining Room** (current Bar) is a possible 18th-century Rococo fireplace with mirror overmantel, which is described in the Listed Building Description to be in the Chippendale style. The chimney piece has stylised floriated ornamentation and a central cartouche, whilst the mirror-overmantel with its symmetrical rampant bird figurines could be described as *chinoiserie*-inspired in conception. Other details in this room include dentilled cornicing, and panelling to dado level. A door to east provides access to a **Lobby Space** which currently houses the stairway to first floor level (which was inserted in the 1970s).
- 6.3.7 This **Lobby Space**, which was an integral part of the Victorian layout, provides access to a passageway which linked the main house to the East Wing, whilst also affording indirect access from the Dining Room to the Stairs Hall.
- 6.3.8 The **Passageway** to the East Wing, which is likely to have played an important part in the service functions of the house, also had access to two small storerooms to the north, one of these, which has now been converted for use as a WC seems to have been an early 20th-century insertion.
- 6.3.9 The Lobby Space also provided access to the **Stairs Hall** in which the stairs has now been removed and replaced with a toilet area. Pictorial evidence for the staircase

¹³ The Rebow family moved to Italy in 1847 to avoid the disruption of the building works (Feesey 1963, 30).

¹⁴ The 1902 Sales Particulars refer to this room as a Picture Gallery.

¹⁵ The Listed Building Description notes that it was formerly tiled.

suggests that it was predominantly wooden in a style which would have been consistent with the Victorian Tudor style that Hopper was working to (Figure 14). This stairs would have had a quarter turn at floor level rising to a stairs hall at First Floor level, which is now occupied by the Morant Room.

- 6.3.10 The Stairs Hall also provided secluded access through another lobby to the **Service Stairs** which was located between the Stairs Hall and the Ante-Room. This distinctly mid-19th-century cantilevered stone closed well staircase, with squared iron stick balusters which are partially imbedded within the treads and an elegant wooden handrail, afforded access to all levels of the house. This lobby also provided access to the Stairs Hall from the Entrance Hall.
- 6.3.11 To the north of the Stairs Hall and accessed via an elaborately moulded architraved doorway on the eastern side of the Reception Hall is the former **Library/Study** (currently the Winsley Room). The more prosaic function of this room is suggested in the relatively plain cornicing and general lack of ornamentation. This is lit by two windows to the north, and provided access to the tower rooms, which historically were used as Retiring Rooms.
- 6.3.12 The **Retiring Rooms** (currently used as offices) would originally have been two rooms with a staircase to the south. This staircase has now been removed, and the previously exterior wall to the south opened to provide access to a room latterly created between the passageway to the East Wing and the main house.

First Floor or Chamber Floor (Plates 24 to 31)

- 6.3.13 First Floor level has been much altered during the course of the 20th century (Figures 30 and 34). This level contained the bedrooms and dressing rooms of the Rebow family. In the Georgian Wivenhoe House it was accessed via the principal staircase in the current Reception area. This was removed as part of Thomas Hopper's alterations in the 1840s, and a new Stairs Hall was inserted to the rear of the Study. This new principal staircase rose on a quarter turn at Ground Floor level forming an open well at First Floor level opening onto a **Stairs Hall** (the current Morant Room) which led to a **Landing** to the west (the current Birce Room). This upper level stairs hall is lit by a large mullioned and transomed window to the east, and has highly ornamental plasterwork, which includes ornate moulded cornice with geometric scroll-like decoration, and an exceptional plaster ceiling centrepiece which comprises a central rose with moulded plaster drop pendant surrounded by eight similar, but scaled-down, pendants set in a rectangle. Access to the Landing is delineated by a moulded plaster segmental arch opening, which is flanked by two similar round arched openings, which spring from pilasters with moulded capitals.
- 6.3.14 Other than the Stairs Hall and Landing, the closed well service stairs mentioned above, and a number of bedrooms and dressing rooms; the only other room at this level was what was known as the **Cupola Hall**. This room, which was open to the roof, was surmounted with a cupola which provided light into the passageways that afforded access to the various bedrooms. This is classically inspired in style, as are a number of the moulded plaster details in this room such as stylised scallop shells, scroll corbels, and acanthus leaf motifs (which may be later additions). The classical overtones initially suggest that this area may be a remnant from the Georgian Wivenhoe House, as they would be more in-keeping with that style rather than the Tudor Victorian style of the later house. Despite this, it is apparent from Henry Hayward's Building Specifications (Appendix D) this was put in as part of Hopper's scheme of works.

- 6.3.15 There were six bedrooms in total, and four dressing rooms at this level, which also provided access through a passageway to the First Floor of the East Wing. All of the **bedrooms** and some of the **dressing rooms**, would seem to have had been fitted with marble mantelpieces, which have now all been removed¹⁶.
- 6.3.16 Alterations at First Floor level include the insertion of a number of stud walls to provide conference facilities (See Figure 30); it would also seem that the floor levels have been raised at a number of points, this is particularly evident in the Lacon and Jermyn Rooms, and in the passageways. This may be related to floor strengthening works as part of the refit for conversion for use by the University of Essex in the 1960s (See § 5.5 above). Another major alteration was the insertion of a stairwell in the passageway between the main building and the East Wing, which replaced the Victorian stairs in the Stairs Hall.

Second Floor or Garret Floor (Plates 32 to 34)

- 6.3.17 The Second Floor or Garret Floor according to the 1902 Sales Particulars (Appendix E) contained nine **servants' bedrooms**, two of which were large with WC, and a **housemaid's closet**. It is difficult now to attribute historic function to any of the rooms at this level, and it is also difficult to understand the exact historic plan. Numerous alterations during the course of the 20th century have seen the introduction of stud walling partitions, the removal of historic walls, and the insertion of shower rooms (Figures 31 and 35).

Lower Ground Floor or Under Offices (Plates 35 to 37)

- 6.3.18 The historic plan of the Lower Ground Floor or Under Offices has not been greatly altered since Hopper's work in the 1840s (Figures 28 and 32). The 1902 Sales Particulars (Appendix E) provide an excellent insight into the historic use of a floor which contained much of the utilitarian functions required to run a house of this size. Unfortunately it is quite difficult to provide an understanding of which function each room had historically. Access to the Lower Ground Floor was provided through an external door to the east, and from Ground Floor level through the Service Stairs. Of particular interest here are the vaulted wine cellars which are now occupied by the Staff Lobby, and the Male and Female Locker Rooms. These are a clear remnant of the Georgian Wivenhoe House and the construction of these is mentioned in the Articles of Agreement between Isaac Lemong Rebow and Thomas Reynolds (Appendix C). The extensive beer cellarage mentioned in the 1902 Sales Particulars (Appendix E) are accessed via a doorway under the East Wing, however these were not accessible during the site visit.

The East Wing (Plates 38 to 42)

- 6.3.19 Internally the East Wing has been much altered during the course of the 20th-century. The Georgian East Wing appears to have been completely separate from the house, which perhaps accounts for the fact that the floor levels in the East Wing are set at the half levels of the main house. Following the Victorian refit, which saw link corridors added from the main house to the East Wing, Ground Floor level was accessed via a stairwell at Lower Ground Floor level of the main house. This stairwell which appears mid 19th-century in character with its heavily moulded newel post and handrail has

¹⁶ See Appendix E for a more detailed understanding.

recently been blocked off mid-way up its flight, as part of alterations to convert the Ground Floor of the East Wing to form part of the Constable Building. Historically having a stairwell at this position would have fitted in with the nursery function of the East Wing, providing direct access from the domestic offices at Lower Ground Floor level of the main house. At Ground Floor level, from a cursory inspection despite the addition of modern finishing, the historic plan appears to be largely intact.

- 6.3.20 However, the same cannot be said about the First Floor level. This has seen much alteration in the mid/late 20th-century as part of its conversion for use as hotel rooms. As can be seen from Figure 30 a number of stud partition walls were inserted to divide the floor up into six bedrooms with *en-suite* facilities. In addition to this the stairs to ground floor level has been removed, whilst the floor seems to have been raised in places (See Section §5 above). A corridor has also been created to the east to provide access to a recently added fire escape.

7 CONCLUSION

7.1 Discussion

- 7.1.1 Wivenhoe House has quite an interesting general and structural history. It is essentially a Georgian mansion which has been architecturally dressed up to appear as a Victorian Tudor-style country house. Whilst elements of the earlier house do remain, the building works of the mid 19th-century have been so successful that through visual analysis it is quite difficult to read the Georgian plan, although from historic sources (Appendix D) it does seem unlikely that there were major alterations to the internal plan at this time. Further evidence of this can be seen in the retention of 18th century plasterwork in the current Garden Room and Dining Room at Ground Floor level. Historic documentary sources, plans provided by Rosemary Feesey (1963), and visual analysis have enabled the present study to provide an accurate idea of the form and functions of the various rooms of the Victorian Wivenhoe House, hopefully ensuring that any future works will use this understanding to reinstate, insofar as possible, the historic plan and character of the buildings interior.

8 ACKNOWLEDGEMENTS

- 8.1 The project was commissioned by Edge; thanks are due to Ms Jane Samuels of Edge, Peter Jones of the Wentworth Group, John Neal of English Heritage, and Andrew Nightingale of the University of Essex (who also provided the plans and elevations), for their help and cooperation throughout the course of the project. Thanks are extended to the staff of the Essex Record Office, Chelmsford. Thanks are also due to the staff of the Wivenhoe House Hotel for their assistance during the site visit.
- 8.2 The project was managed for Birmingham Archaeology by Mr Shane Kelleher, AIFA, who also undertook the site visit and historical research and who wrote, collated and in collaboration with Mr Nigel Dodds, illustrated the current report. The final report was reviewed and copy-edited by Ms Kristina Krawiec (Project Officer, Birmingham Archaeology).

9 SOURCES

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(e) *Other Resources*

Wivenhoe House Hotel Exhibition: Exhibition relating to the history of Wivenhoe Park at Wivenhoe House Hotel.

APPENDIX A: WIVENHOE HOUSE; Statutory List Entry

TM 02 SW 13/42

WIVENHOE**COLCHESTER ROAD**

5214

Wivenhoe House

01.06.1973

GV
II*

A red brick **mansion house** of 3 storeys. The original house was built in 1759 by Thomas Reynolds of London for Isaac Martin Rebow, possibly to the designs of Mathew Brettingham, for the sum of £3,654 (the specification is in the Essex Record Office). Richard Woods was commissioned to landscape the park in the 1770. In 1816 John Constable painted a view of the lake for the sum of 100 guineas. In 1846 John Gurdon Rebow commissioned Thomas Hopper to alter the house and the work was done by a local builder, Henry Haywood. The building was entirely re-cast in Victorian Tudor style and all that survives of importance from the original house is some of the plaster decoration of the north-west and south-west ground floor rooms and 2 chimney pieces. Most of the rainwater heads are dated 1848 and have the initials IGR. The north entrance front has 2 shaped gables, one at each end, 2 and 3 light bar and transom windows in a range of 7, central projecting porch rising the full length of the building with a crow stepped gable and upper storey oriel window above an elaborate carved wood entrance doorcase with carved crest, panelled pilasters, arched entrance, and double panelled doors. The west front is in similar style, but a large 3 storey bay at the north end with windows of 7 lights, the ground floor window having an ironwork balcony, and a shaped gable to the south end. The south front has 3 storey end bays with shaped gables, bar and transom windows of 5 lights, the centre also with a shaped gable and an upper storey oriel window. The chimney stacks are all built in octagonal Elizabethan style in groups. To the east of the main house is a 2 storey block shown as the east wing on the Hopper plans which has C18 brick and double hung sash windows with glazing bars to the south and west ground floor fronts but was otherwise recast by Hopper in the same style as the main block, having shaped gables and octagonal chimney shafts, but with two light casements with wood moulds to the upper storey. The interior was also largely remodelled in 1847 and only the south west and north west ground floor rooms known then as the drawing room and the boudoir, were kept with their ornamental plasterwork to the walls and ceilings some of it dating from the original C18 house, it has bird and flowers motifs, well-executed and designed. There are marble chimney pieces in the drawing room brought from Italy in 1847. In the south east ground floor room, formerly tile dining room, is a fine rococo chimney piece with mirror-overmantel in Chippendale style. The entrance hall is entirely by Hopper with enriched plaster ceiling, cornices etc. and a carved chimney piece in Jacobean style. In the eastern part of the house is a grand staircase and staircase hall. Known as Wivenhoe Park until it became part of Essex University in 1962.

APPENDIX B: WIVENHOE HOUSE; Register of parks and gardens of special historic interest.

Wivenhoe Park
Essex
Colchester
NGR:TM0324

Registered 01/02/1989
Grade II
Site reference 1322

An old deer park, improved in 1776/80 by Richard Woods to form a landscaped park of 34ha round a country house, with the remains of a garden designed by William Andrews Nesfield between 1847/8.

The Wivenhoe Estate was owned by the Rebow family from 1733 until 1902. When Isaac Lemyn Rebow died his son, Isaac Martin Rebow was only two and it was not until he was twenty-seven years of age and married that he started to build a house within the park inherited from his father. In 1758 Rebow commissioned Thomas Reynolds to design the house and seven years later employed landscaper Richard Woods to design a new park, the laying out of which did not commence until 1776. Isaac died in 1781 and was succeeded by his eldest daughter Mary Hester. Mary's Husband, Francis Slater, assumed the name of Rebow when they married in 1796. Mary and Francis extended the park and commissioned Constable to make a series of drawings and a painting of the park in 1816. When Francis died in 1845 the estate passed to his son-in-law John Gurdon (who also assumed the name Rebow). John Gurdon commissioned the architect Thomas Hopper to remodel the house in 1846 and William Andrew Nesfield (1793-1881) to advise on the relocation of the coach roads and entrances, and to advise on the planting of the park and the flower garden. John Gurdon died in 1870 and passed the estate along with extensive debts, to his son Hector Gurdon Rebow, who retired away from Wivenhoe and sold the estate in 1902 to Charles Edmund Gooch. Neither C.E. Gooch nor his son Charles Michael made many alterations to the house or the landscape, which were occupied by the army during both the First and Second World War. The estate was sold by the Gooch's to the University of Essex in 1964 and the western half of the park (outside the area here registered) is now covered by an extensive range of university buildings. the house, converted into a conference centre in 1977, was extended by the architect Bryan Thomas in 1986/8. A large car park has been put in below the north front. the site remains (2000) in single ownership of the University.

Wivenhoe Park lies on the north side of Wivenhoe, in an increasingly developed area just to the south-east of Colchester. It covers c.34 ha, bounded to the north by Elmstead Road, to the north-east by Colchester Road, to the south-west by the main University campus and to the south by Boundary Road. the relatively flat parkland is divided by a valley to the north-west of the house where three lakes cross the site from north-west to south-west.

APPENDIX C: WIVENHOE HOUSE; 1759 Articles of Agreement.**Articles of agreement between Isaac Martin Rebow and Thomas Reynolds dated 1 May 1759 concerning the construction of Wivenhoe House.** Essex County Record Office D/DHt B1

Articles of an agreement between Isaac Martin Rebow Esq at Colchester Essex and Thomas Reynolds of London .The said Thomas Reynolds doth undertake to build a house according to the plan and elevation Mark'd with the Letter A and B made for the purpose being in the parish of Wivenhoe in the County of Essex. The Particulars are as follows

To dig out all the Ground three foot below the Surface and as Long and broad as the plan of the House is

Bricklayers Work To lay a footing one foot below the pavement of the Under Offices with 4 bricks thick all round and in two middle walls the other footings to be by three bricks thick and one foot below the pavement and from thence to the top of the first floor the walls to be as thick as figur'd on the plan and from thence the walls to be as thick as figur'd on that plan up to the bed Chamber and from thence the walls to be as thick as figured on that plan up to the Garret floor. The parapets to be as Drawn, And to turn two brick Arches over the Wine Vaults as drawn all the stories to be Carried up as high as drawn in the Sections and all the Bricks in the fore and back fronts to be gaged to a length and thickness and laid in a small joint of Mortar and all the Brick arches over the Windows to be rub'd gaged and set in fully and to make proper drains to the body of the House to the great drains from the house and to find and provide all the bricks & lime and sufficient Quantity of Scaffolding and Cords in order to carry on the Work Compleat.

Masons Work To fix Portland stone facias plinths and Capping to the pedestal parts and Architraves and flat Caps to the windows and as drawn in the front and Windowstoks to all other Windows and fix two flights of Steps frontispiece and Bannisters to the front door and fix a cornice balustrades facias and Coping as Drawn in every Elevation and to pave all the under offices with purbeck pavement except the two Wine Vaults and to fix two Portland stone Chimney pieces to the two Chimneys and fix four White and black.... Marble Chimney pieces and Ch....ks and slabs and firestone hearths on the principal floor And to fix five Portland stone Chimney pieces and Marble slabs with fireplaces Ch...ks and hearths in the bed Chambers and fix Portland stone Chimney pieces & slabs and firestone hearths in the Garrets and to fix Stone Caps to the tops of the Chimneys and to pave the vestibule with Octagon paving The Back Stack of Stairs to be purbeck Stone from top to bottom.

Carpenters and Joiners Work To frame all the floors and Roof out of good sound Riga timber The girders to be 13 by 13 The long Girders to be truss'd and framed with triple framing to the first and second floors The Binding Joists to be 9 by 4 ½ The Bridging Joists to be 4 by 3 the Ceiling Joists to be 3 by 2 to both floors Garret floors The Girders to be 13 by 12 the Joists to be 12 ½ by 2 ¼ Roof The plates to be 8 by 5 the Girts to be 7 by 6 The Rafters to be 5 by 3 and not more than one foot as under The Ceiling joists to be 5 by 3 All Sash frames to be made with Wainscot pulley pieces Inch Deal linings and oak Sills and two inch Sashes Double Inside of the House To Wainscot the Kitchen with Sq Wainscot up to the cornice and fix 2 Inch panelled doors framed Square with Jambs Soffites and Ovolos round all the Doors in the under offices and scirt all the Walls 9 in high throughout and to fix Inside shutters to the windows and linings to the frames.

Principal Floor To lay all the floors with Wainscot Oak and wainscot all the Rooms 2 feet 10 inches high with a Dado and proper base and Cap moldings and fix 2 Inch Mahogany doors and deal architraves to all the Windows The outside door to be framed out of 3 Inch deal and the Great Stairs to be Wainscot steps the same as the floors Bed Chambers the walls to be scirted and to fix a Cap Molding and to fix 2 inch six pannel doors With Jambs Soffites and Architraves round the same and fix inside Shutters Linings Soffites and Ovolos round all the Windows

Garrets To scirt all the walls and fix 4 panel doors Jambs Soffites and Ovolos to all the Doors and Linings to all the Windows and fix up Bracketting for all the cornices and to the Arches in the Vestibules and Compleat the Whole as the Drawing Directs The Carving to the Great Dining room and Drawing room Chimney pieces to allow 15 pounds for each besides the Joiners Stuff and Work and that in the Common Parlour and Library to allow six pounds for each besides the Stuff and Joiners Work and to lay all the floors in the Bed Chambers with second Best Deal dowell free from saps and to Lay all the Garret floors with good sound Yellow Deal free from sap and Cap the Iron rails of the Great Stairs with Mahogany.

Plumbers Work To lay all the Gutters and flats with lead not less than 7 lb 1/2 to the foot and all the hips and ridges with lead 6lb to the foot and to fix Stacks with Cistern Heads of rain water Pipes to Convey the Water from the top of the House

Painters Work To paint all the outside Woodwork 4 times in oyl and all the Insides 3 times in Oyl the Great Dining Room to be painted dead white

Glasiers Work To glaze all the Windows with the best Crown Glass

Smiths Work To fix Iron Bars and rails to the steps at the front door and Iron Rails and Bars to the Back Stairs and to fix Iron Scroll panels to the Great Stairs and proper Hinges to all the Doors and shutters and Brass Hinges to the Mahogany doors

Slaters Work To slate the top of the house with Westmoreland Slates on good sound English Oak laths free from Sap

Plaisterers Work To lath and plaster all the Ceilings in the Under Offices and Render all the Walls down to the Scirting Except the Wine Vaults and fix plain plaster Cornices Principal Floor to fix a Corinthian Cornice in the great Room and drawing Room fully enrichd and float the Ceilings the Walls to be floated for hangings and to fix Ionic Cornices to the Common parlour and Library and to float the Ceilings the Walls to be floated for hangings The Vestibule to be plaisterd as drawn with an Impost Molding enrich'd & To fix a Truss Cornice Enriched over the Great Stairs and Stucco the Walls and fix Tabernacle frames as drawn Bed Chambers To fix plaster cornices to all rooms and float all the Ceilings and Walls for hangings down to the scirting and Lath and plaster all the Ceilings in the garrets and Walls down to the Scirting and Render the Walls to the back stairs.

The Whole shall be done in a substantial and handsome workmanlike Manner for the sum of £3654:0:0

All the Carriage to be found by Isaac Martin Rebow Esq

Signed by us The First Day of May 1759

I:M: Rebow
Thos Reynolds

APPENDIX D: WIVENHOE HOUSE; Henry Hayward's Building Specifications.

Extracts from Henry Hayward's Specifications for Thomas Hopper's alterations to Wivenhoe House as described by Feesey (1963, 23-28).

Unfortunately the first page of these specifications, which probably detailed much of the work to the exterior, has been lost. Despite this the remainder of the document provides an excellent insight into many external and internal alterations to the building.

From the Specifications

" To shore up the present roof, steep off the slating, lead the gutters, remove all the dormer windows and whole of arch of roof support, altering same for square attic with gables. To take down the whole of present chimney shafts as low as the roof, which are to be rebuilt with such additional ones as shall be required, with stone caps, and bases.

To build such divisional walls as required inside. Building in rear to be extended, carried up and completed throughout with two projecting windows, reaching roof level.

The elevation on the west side of the house to have a bow window 7 ft. deep, carried up and completed to roof, and two projecting to first floor only. The north or entrance point, a circular oriel window to be set above the door. Plan to be extended eastwards, throughout all storeys, to include staircase, a W.C. and passage of communication with offices.

The Excavator and Bricklayer

Whole materials taken down to be cleaned and stacked for re-use- those sound in opinion of architect may be used for new building-remainder to become property of contractor [i.e. Hayward] and cleared away with all rubbish that may accumulate during progress of the works. Great care to make sufficient allowance of the subsidence of the New Works so no fractures arise, old and new work to be well-bonded together. For this purpose three 1-cwt. wrought-iron ties for strapping and bonding old and new together.

Trenches of sufficient width and depth dug for new walls. Before commencing brickwork to clear away any drains or cesspools in way. Clear out and repair those remaining. Dig out basements for new building, all rubbish being deposited as directed. Bricks required by contractor to be of best quality hard kiln burnt or damp stocks. Mortar composed of two parts well-burnt lime to three parts good sand, well mixed, and used in small quantities at a time. Brickwork to be carried up in small, neat joints, all external work to be faced with bricks of an even colour picked to match existing brickwork as near as possible. Whole to be carried up with blue ash mortar, old parts raked out and pointed with similar mortar. To carry up gables. To make good all drains to closets and sinks. to turn an arch in 9ft. below entrance steps . To take down part of east wall and all building between Mansion and offices, also the walls and octagon bows of south front.

Ground Floor

To carry up brickwork as before described, cutting out for enlarging doors and window openings. To stop up chimney openings when required, carry new flues into old where practicable.

Chamber Floor

Same as for ground floor, carrying up chimney-breasts and taking down all angle chimneys from this floor.

Attic Storey

To carry up brickwork for parapets, gables, and chimney shafts. Latter to be covered. to build all projections for cornices. Brickwork between floor to windows, head of bow, oriel, and projecting windows to be carried up in cement.

Plumber

Take up all lead gutters and relay to new ones. A current to rainwater pipes to turn up 5 in. against wall and 4in. under slates. Water carried down 4 in. cast-iron pipes. To remove whole of W.C. apparatus and pipes, repair and refix with new balls and cocks.

Mason

To take down steps to entrances at back and front. Remove portico in front, the coping to parapets all round. Provide and fix York corbels required by bricklayer for carrying chimney-breasts. To make good paving round the outside of house. To pave passage and entrance to basement storey with 2 ½ in. York paving laid on brick sleepers. Steps to have 13 in. treads, jointed together, laid in brick arch.

Projecting windows in ground floor and two oriel windows in Chamber storey (north and south fronts) carried by 4 ft. York landings projecting the whole thickness and corbelled out in brickwork with cement underneath to carry same.

To take down chimney-piece, stack and back hearths in Attic, Chamber and Basement storeys, repair with stone of similar quality and refix. to fix five marble chimney-pieces in bedrooms, £20 each exclusive of fixing. Take down all present stone architraves, cills, and dressings to windows throughout house, and cut balustrades, putting in same sing Caen-stone. Provide and fix Caen-stone moulded caps, neckings, and bases to chimney shafts.

Carpenter

Whole of timber required to be new, provided by the contractor and of best quality English oak free from sap, knots, and shakes. To shore up roof, walls and floors where required. To provide and fix wrought-iron straps and dog-nails in all cases where old and new works come together. 1 cwt. of hoop iron built-in and secured to the bow and other projecting windows, also a wrought-iron bar 1 ½ in. x ½ in., strapped and spiked to wall plates of house over bow-window heads, in floor level of each storey. Cover rood with 1 in. deal slate battening. Remove present skylight and provide new. Make good roof for new chimney-breasts.

Floors of extension of house to be planned in every respect similar to present. All floors to be second boarded. Provide and fix bracketing for cornices in principal stair-case, Entrance Hall, Entrance Hall, Drawing-Room and Library. To make a good ornamental ceiling in Library and Drawing-Room.

Attic Floor

Cut away and trim floor for new chimney-breasts and windows, also for oval opening to give light (cupola?). Frame and fix floor joists.

Joiner's Work in Attic Storey

To take up parts of floor required by alterations. Make good skirtings. Oak sills to windows and 2 in. deal sashes. Take down present doors and fittings.

Chamber Storey

Repair such parts of floor as needed. Remove all old sashes, make perfect, dividing so as to form mullion and transom frames. Hang with brass pulleys, patent lines, and iron weights.

Complete old shutters, and all new windows to be fitted as described for old. Take down such of doors as required, remove fittings and repair, rehang complete with locks, hinges, and fastenings.

Ground Storeys

Take up as much of floors and passages as required, make good with 1 ¼ in. yellow battens and cage-nailed headings. Entrance Hall, Lobby and principal Staircase laid with 1 ¼ in. oak dowelled floors. Remove present sashes from old frames, provide and fix new- as for chamber storey. Complete new openings, 1 ¼ in. deal frames, oak sunk sills and 2 ¼ in. moulded sashes. Hang with best brass sash fastenings. 1 ¼ in. deal plain chamfered shutters. Take down, repair, and clean mahogany doors and fittings, rehang with new architraves. Repair and relacquer hinges. Outside entrance door to be of 3 in. deal and hung folding with selection moulding. Fix up W.C. Also one for Chamber storey.

Principal Staircase

1 ¼ in. oak steps. Oak turned balustrade, the opening in landing filled in with oak rail-and-turned balusters. The whole to be fixed in the strongest manner.

Basement Storey

Take out old sashes, new panes, and fix as described for Chamber Storey. Make good shutters. Prepare and lay floor of Servants' Hall, Butler's Pantry and Bedroom, Housekeeper's Room and Closet, with 1 in. deal straight joist floor and make good skirtings. To fix up W.C. and fix casings for pipes and cisterns to closet.

Slater

To strip roof , reslate and make good with slates of similar description to present house, using copper nails. Inside roof covered with Duchess slating.

Smith and Founder

Provide and fix all ironwork described in Carpenter's section. Provide chimney bars to all openings.

APPENDIX E: WIVENHOE HOUSE; 1902 Sales Particulars**Sale Catalogue 1902- Particulars- The Important Residential and Sporting Estate known as Wivenhoe Park. C. 2381 Acres. Essex County Record Office SALE/B2469**

Stately mansion home of Elizabethan character, practically rebuilt in or about 1845 to a well designed plan and is altogether a comfortable home

Extract from the Peoples History of Essex- The present mansion of Wivenhoe Park, which is of red brick stone dressings, was originally built by Colonel Isaac Martin-Rebow, 120 years since it was subsequently enlarged and improved by General Slater Rebow, and in 1847-8 was further altered by the present proprietor, who imparted it to a complete Elizabethan character.

Stately mansion house, etc. extensive gardens and pleasure grounds with superior stabling for 19 horses, woods, and plantations.

It is approached by 2 carriage drives at the entrance of which there are two ornamental lodges.

The mansion which is entered through an enclosed porch, up a flight of ten stone steps, through a pair of folding doors into the entrance hall, fitted with a large open fireplace, with a splendid specimen of carved English oak mantelpiece, having in its centre the arms of Rebow, Gurdon, Toler, and Brabazon quarter. The floor is of polished oak, and the ceiling groined and elaborately worked.

Access from the hall is gained to the reception rooms, and on the right through a polished mahogany door to a fine apartment used as the morning room or library-beautifully lighted, with a south-west aspect and a small iron balcony with steps to the garden. The ceiling is beautifully moulded and quartered and the walls classically decorated in relief.

Communicating with this and approaching through a pair of massive mahogany doors to the drawing room. Two bay windows facing west and south, with a finely decorated ceiling and cornice, and a handsomely carved white marble mantelpiece.

From this is approached the picture gallery, which also forms access to the three principal apartments including:

The fine dining room with polished oak floor and open fireplace surmounted by a most artistically carved oak overmantel with mirrors supposed to have been carved by Chippendale.

On the left of the entrance hall is the study- communicating with two small retiring rooms also approached from the inner hall.

Large staircase or inner hall- having a polished oak floor and panelled ceiling, with a side exit leading to the pleasure garden., two wcs,

The principal staircase-ascending from the inner hall is of oak with carved baluster rails, leading to a gallery landing, from which access is granted to the principal bed chambers.

The north bedroom with marble mantel. The north dressing room with marble mantel. The tower bedroom with marble mantel and cupboards. The tower dressing room with turret window. The west bedroom-fitted with marble mantel and 2 cupboards, walls lit by large square bay windows overlooking the park. The west dressing room with marble mantel.

The south bedroom-marble marble and cupboard light by a large bay window having a southern aspect are achieving views over the gardens and parklands.

The south dressing room- marble mantel. Middle bedroom-bay window and marble mantel. Large bedroom formerly used as a boudoir fitted with marble mantel, with large bay window overlooking gardens and park.

The East Wing is approached from the head of the staircase although well shut off from the principal landing, has a separate staircase to the ground floor, bedroom, night nursery, day nursery.

On second floor are 9 servants bedrooms, 7 of which are large with WC, housemaids closet supplied with hot and cold water.

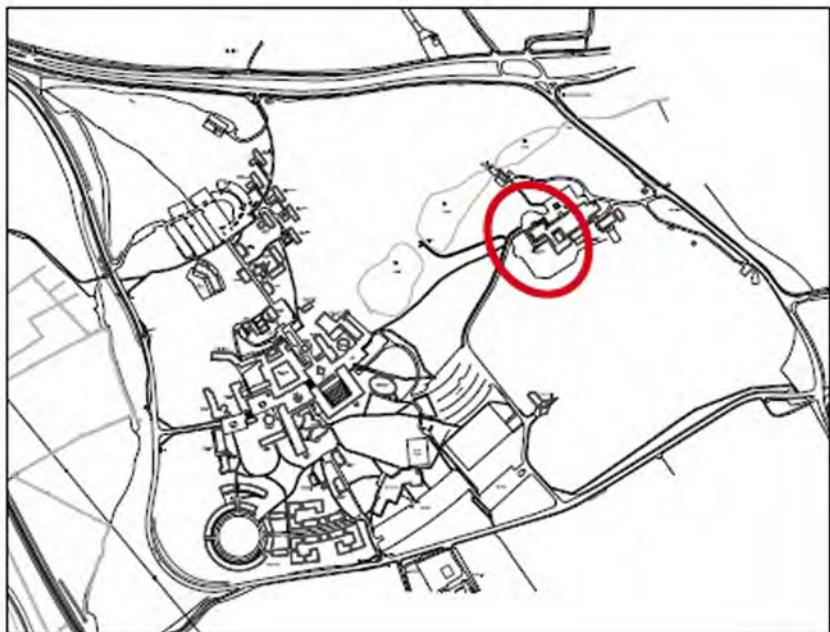
The domestic offices are on the lower ground floor.

-extensive and well planned and comprise a large packing or store room, large butlers pantry, fitted with lead lined sink and cupboard plate safe, footmans bedroom, housekeepers room with bay windows, large linen and store cupboards, store room, butlers bedroom, strong room with fireproof door, large servants hall, woodstore, knife room, bootroom, gunroom, two large and 2 small wine cellars, large kitchen fitted with close range dressers, and shelves, and serving hatch, kitchen, scullery, fitted with large lead lined sinks, and supplied with hot and cold water, dairy scullery, and ????

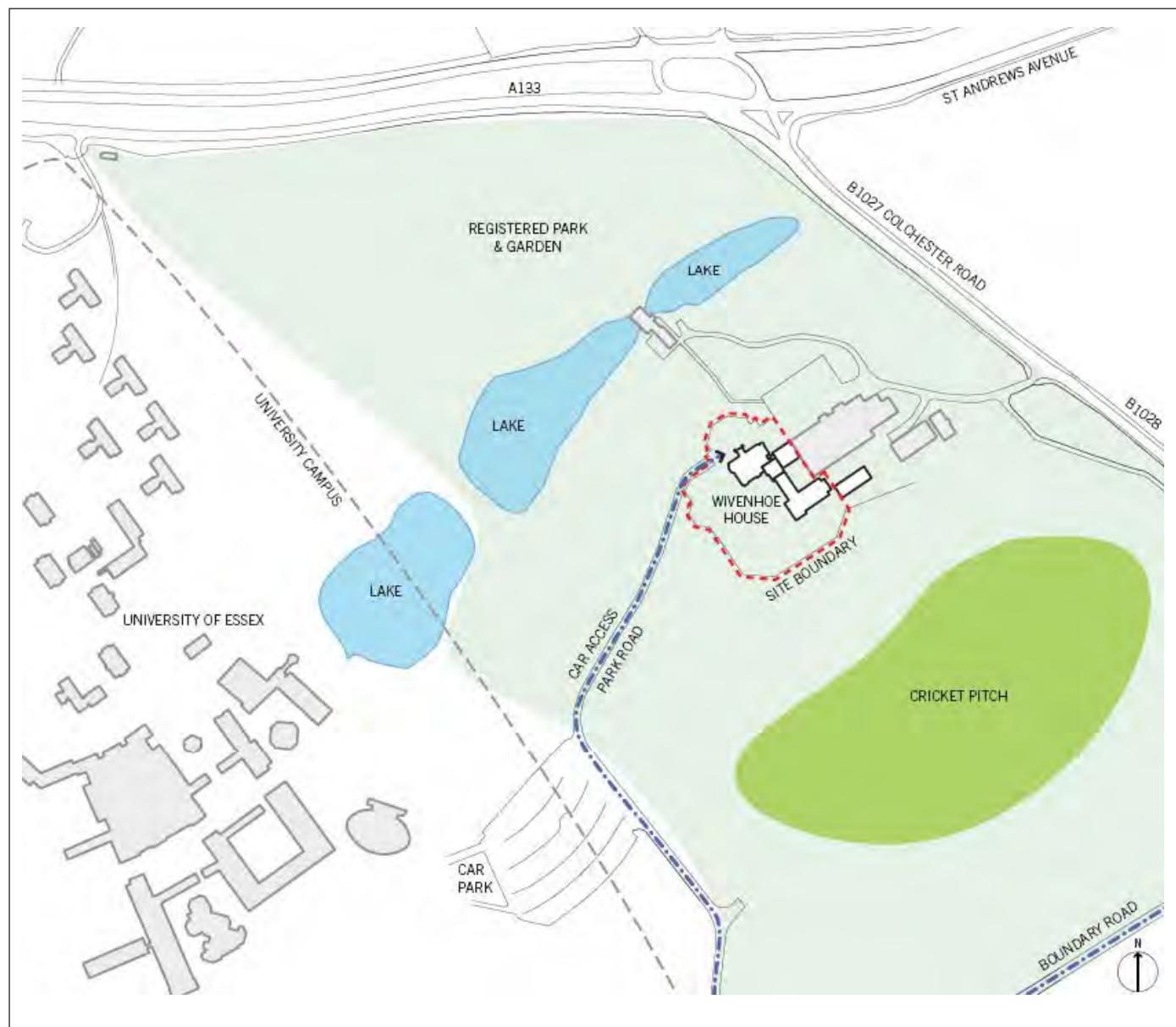
Extensive underground beer cellarage

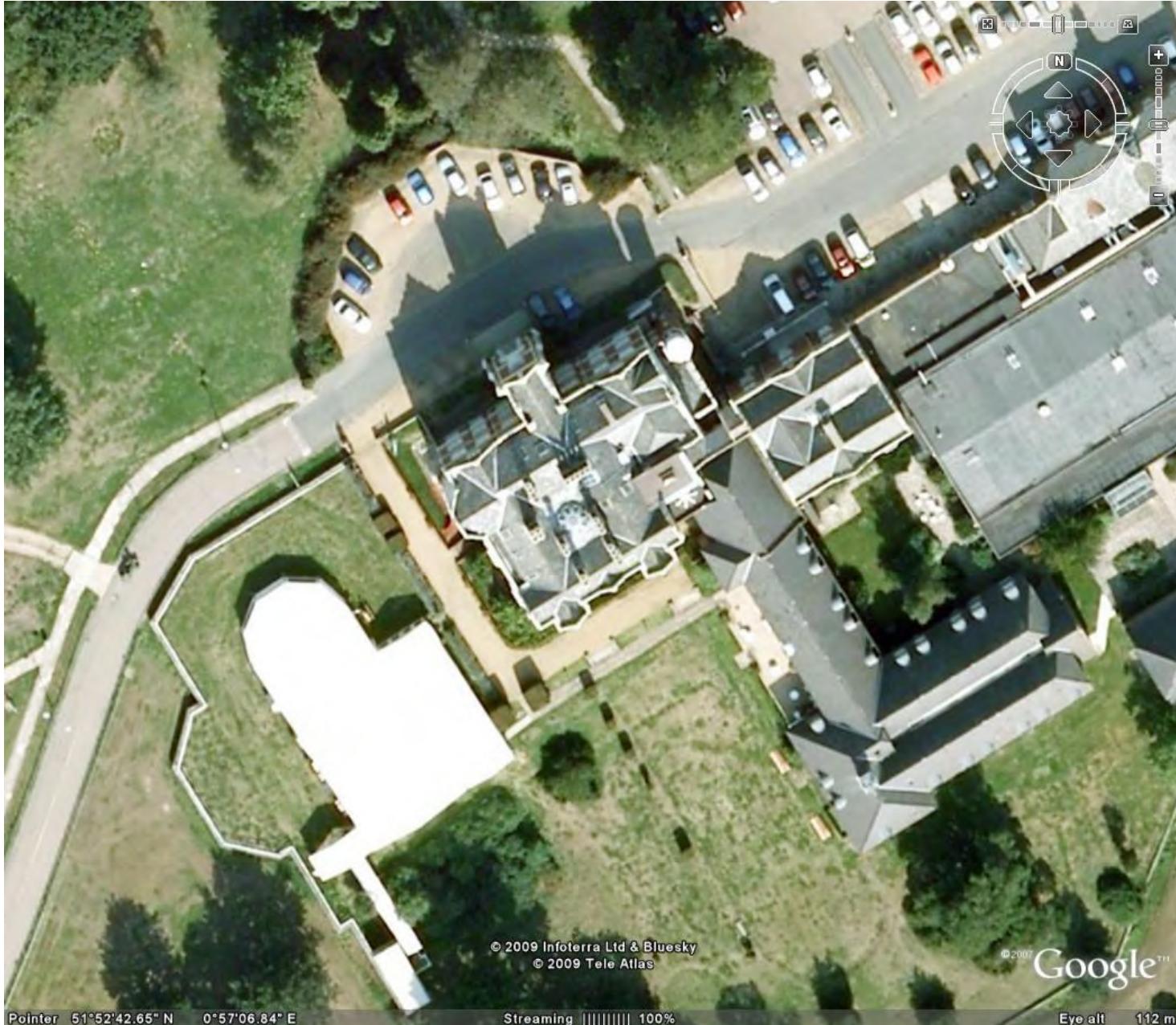
Approached from the ground floor-by a separate staircase-2 valets bedrooms.

So large entrance hall
Staircase hall
Morning room or library
Drawing room
Picture gallery
Dining room
Study
20 bed and dressing rooms
Night and day nurseries
2 valets bedrooms
Domestic offices



Location Plan 1:5000





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© 2009 Tele Atlas

Google™

Pointer 51°52'42.65" N 0°57'06.84" E

Streaming ||||| 100%

Eye alt 112 m

PN: 1917

Wivenhoe House, Essex

Figure 3: Aerial Photograph of Wivenhoe House (image © Google Earth)





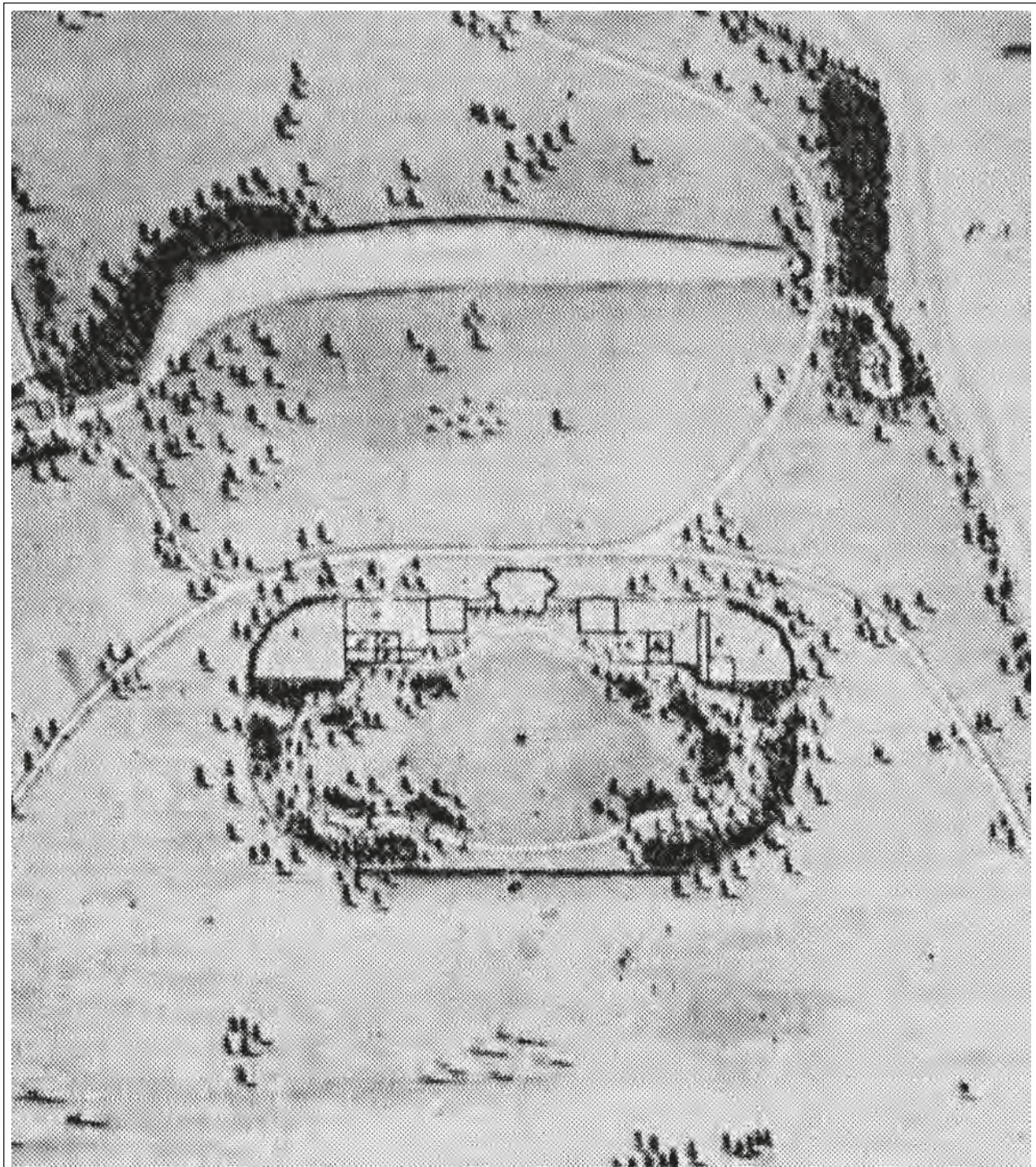


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Wivenhoe House, Essex

Figure 6: T. Barber's Wivenhoe Park, 1835





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Wivenhoe House, Essex

Figure 8: A Design for the Improvement of the Park, In the County of Essex,
Seat of I.M. Rebow Esq., by Richard Woods, 1765



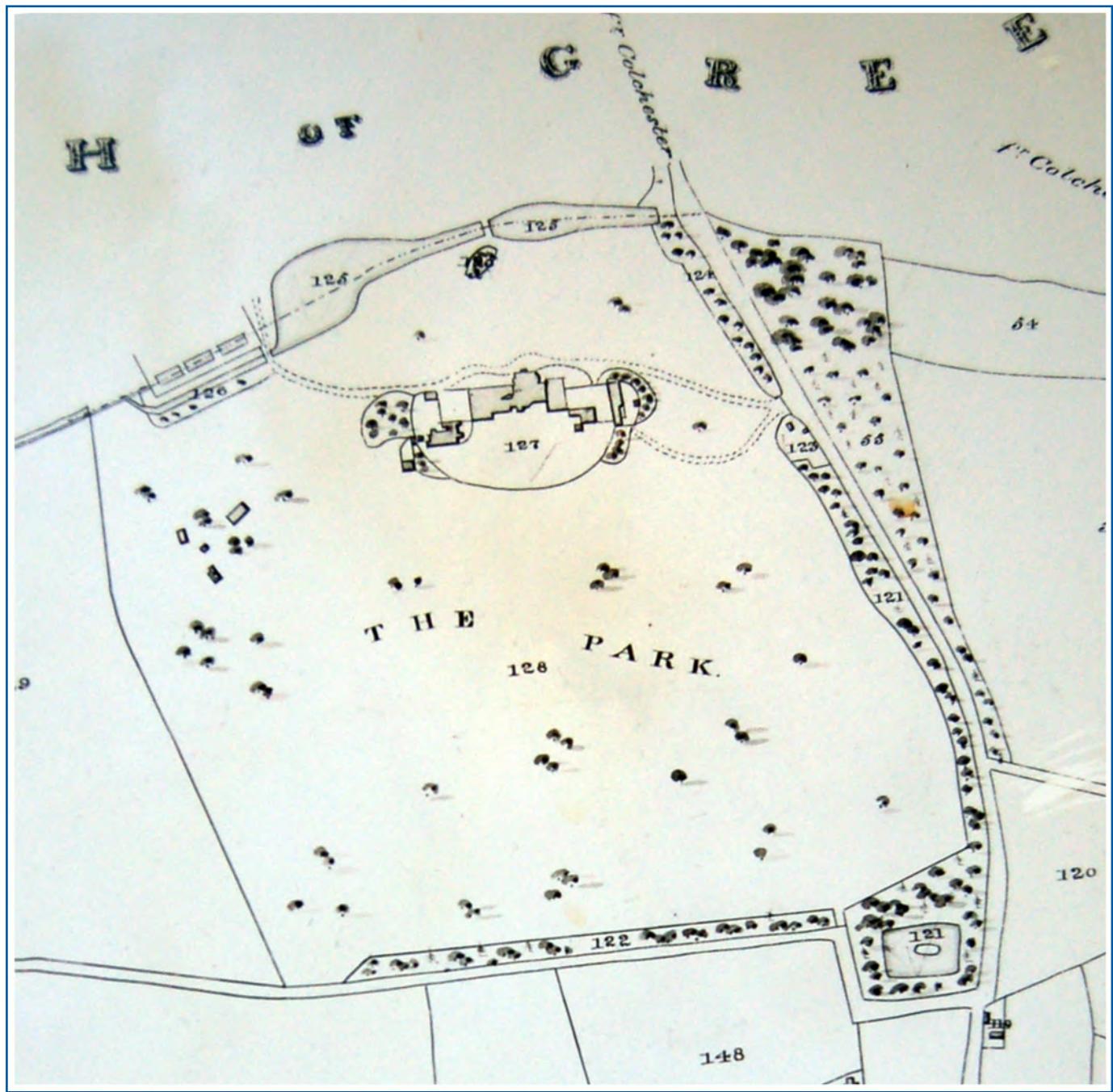


Figure 10: Extract from Wivenhoe Parish Tithe Map, 1838





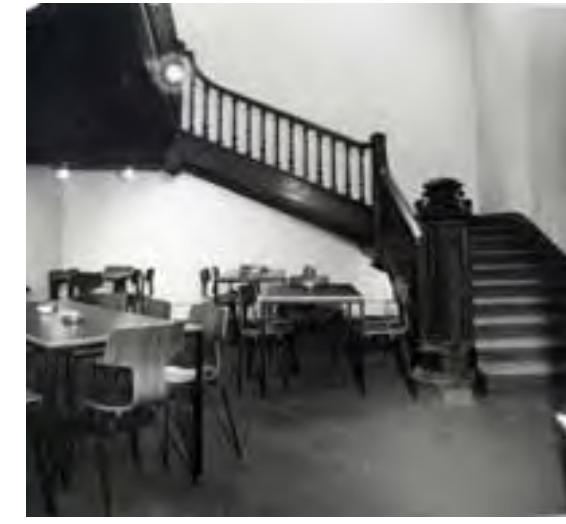


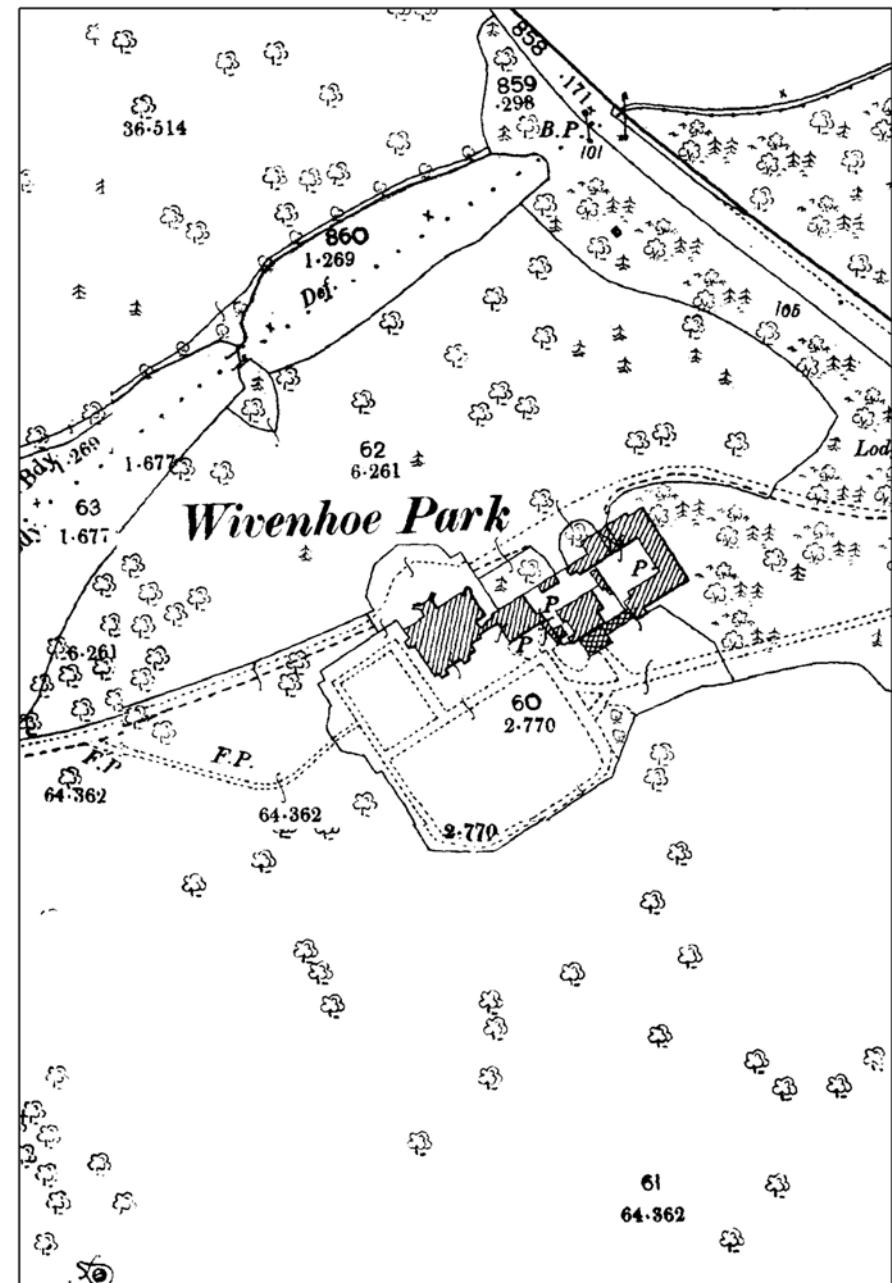
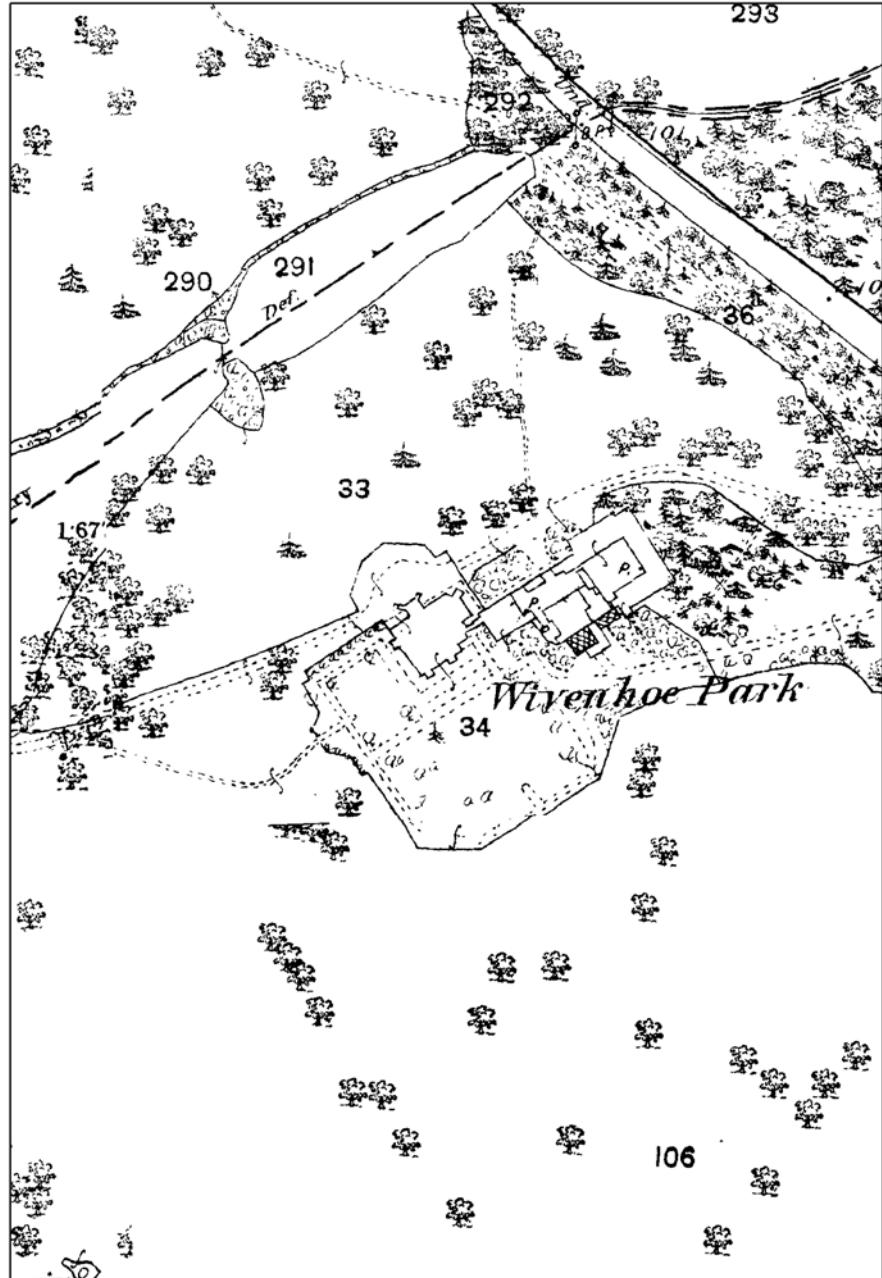
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Wivenhoe House, Essex

Figure 13: Engraving of Prince Albert Visiting Wivenhoe Park, 1856





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Wivenhoe House, Essex

Figure 15: Ordnance Survey 1st and 1st Edition Revision 1:2500 maps 1874 and 1897

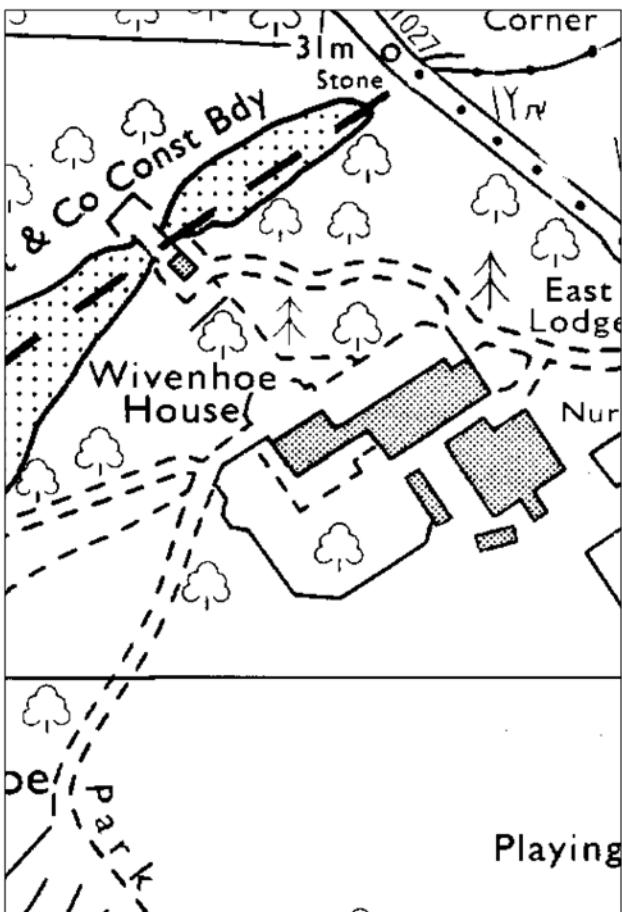
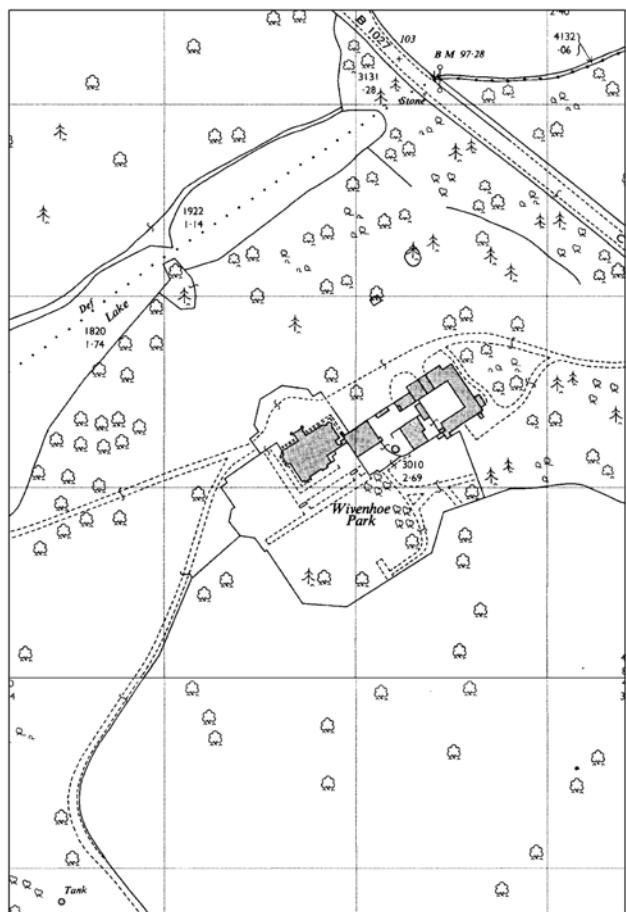
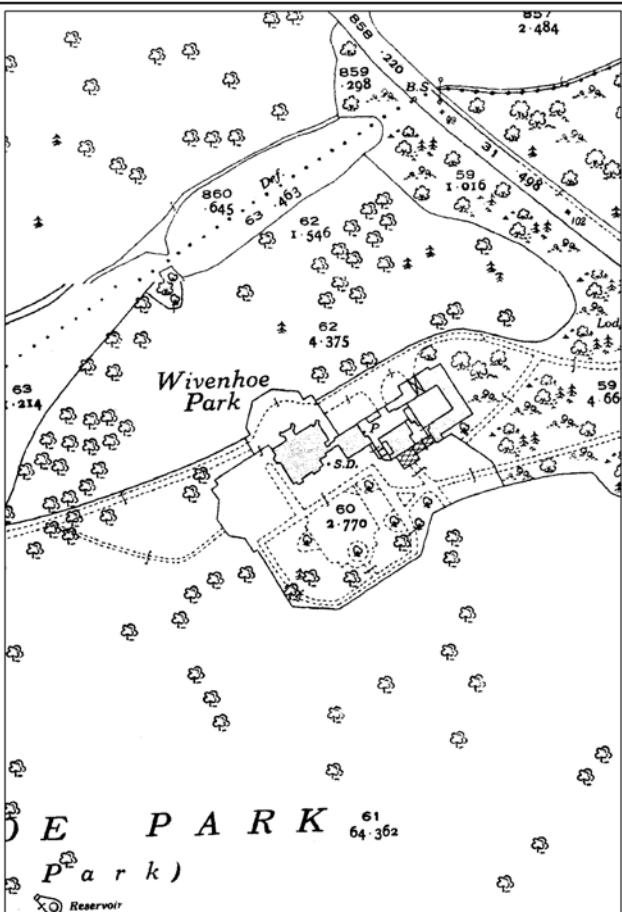
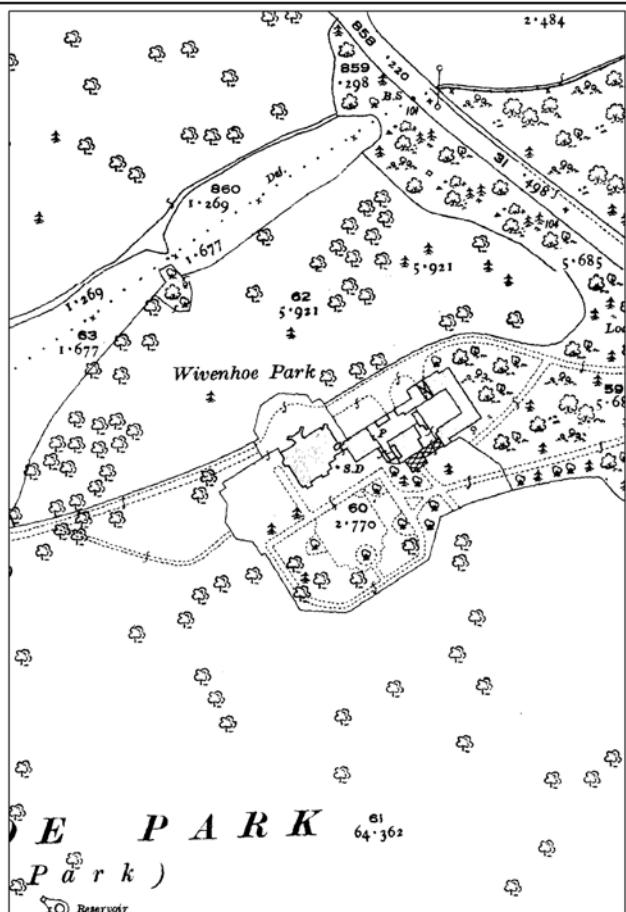
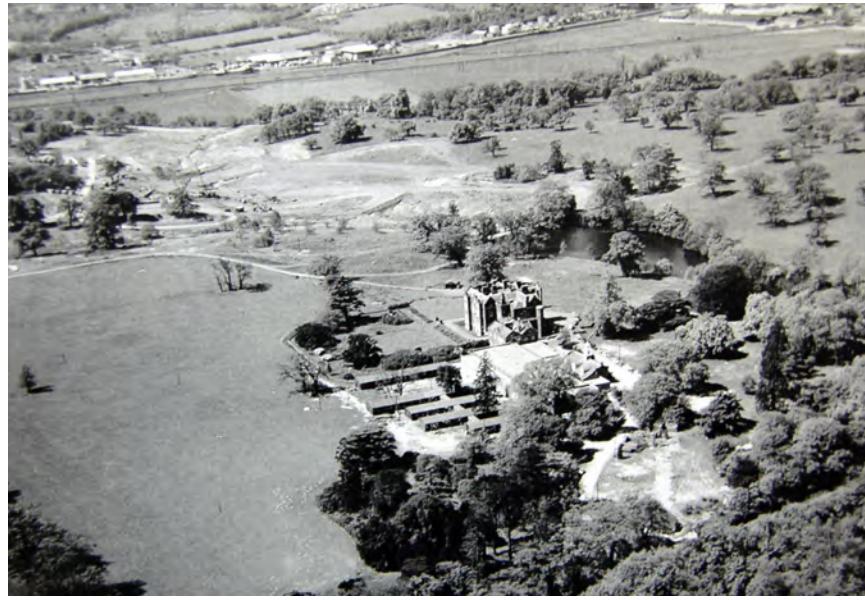


Figure 16: Ordnance Survey 2nd and 3rd Edition maps 1923 and 1936 and Ordnance Survey National Grid Series 1:2500 maps of 1963 and 1983



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Wivenhoe House, Essex

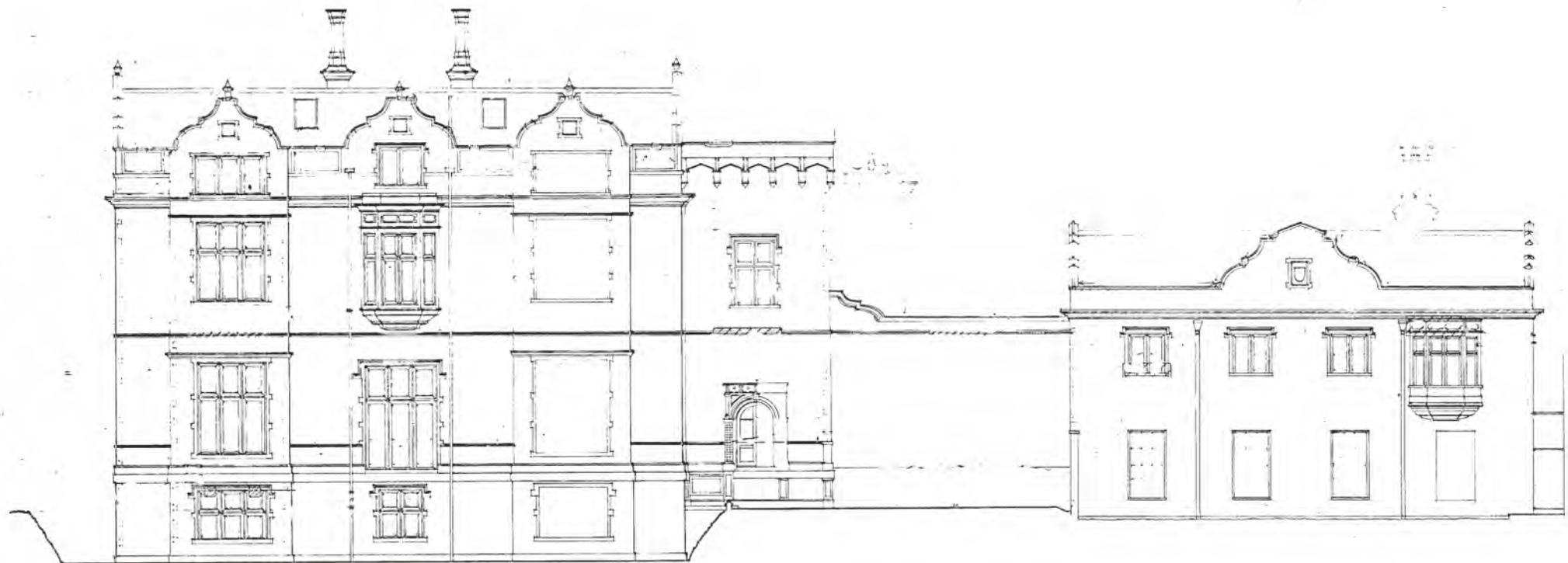
Figure 17: Photographs and images of Wivenhoe in the 20th Century



PN: 1917

Wivenhoe House, Essex

Figure 18: North Elevation (From Thomas 1976)



PN: 1917

Wivenhoe House, Essex

Figure 19: South Elevation (From Thomas 1976)



PN: 1917

Wivenhoe House, Essex

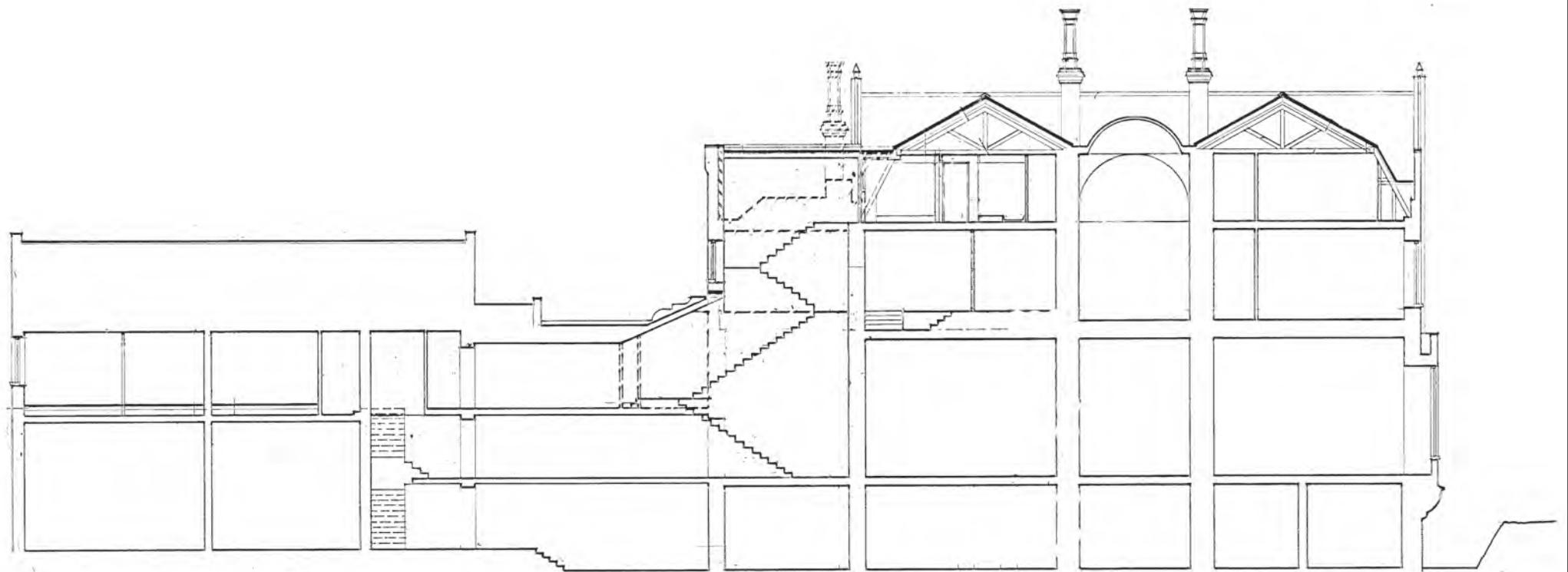
Figure 20: West Elevation (From Thomas 1976)

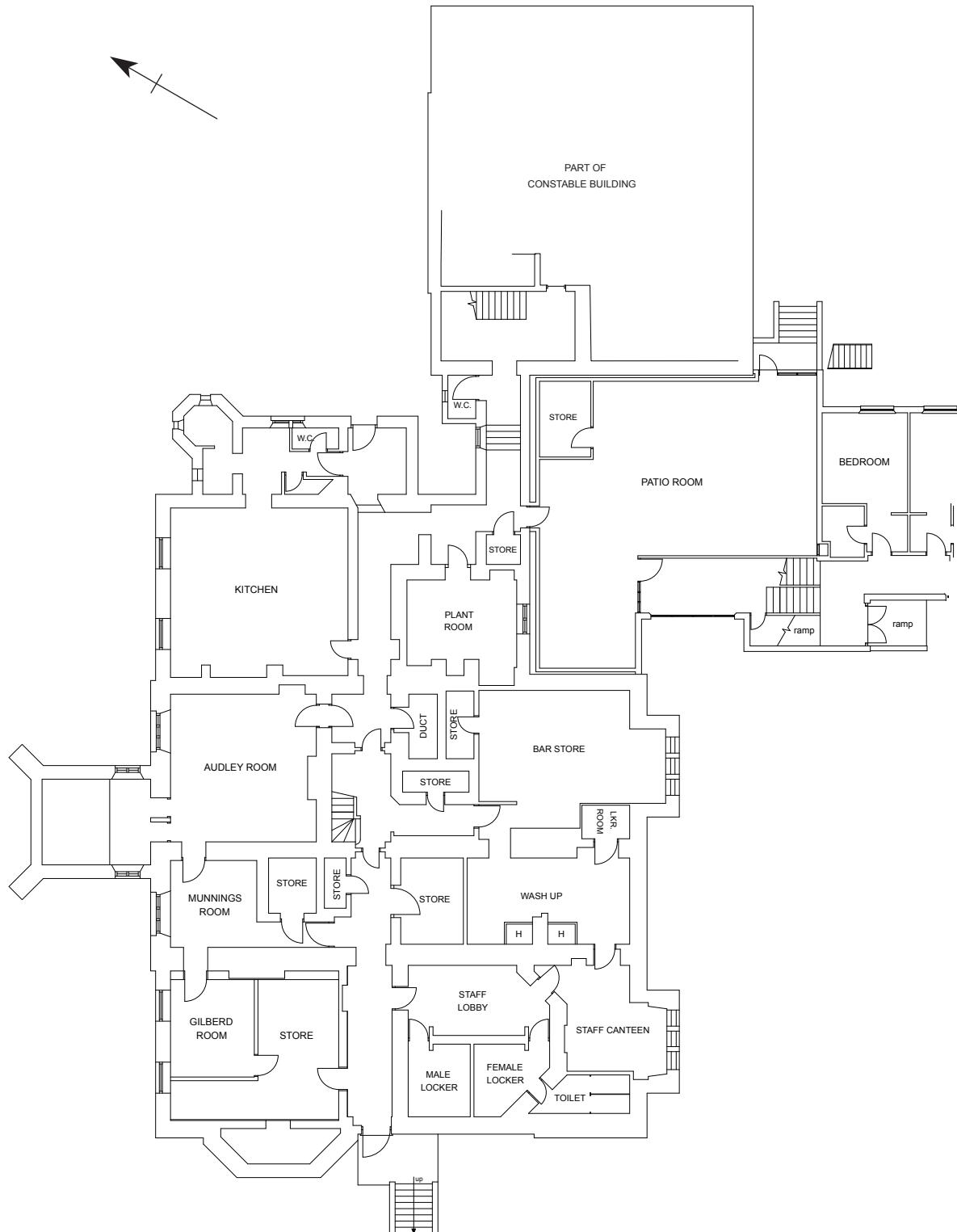


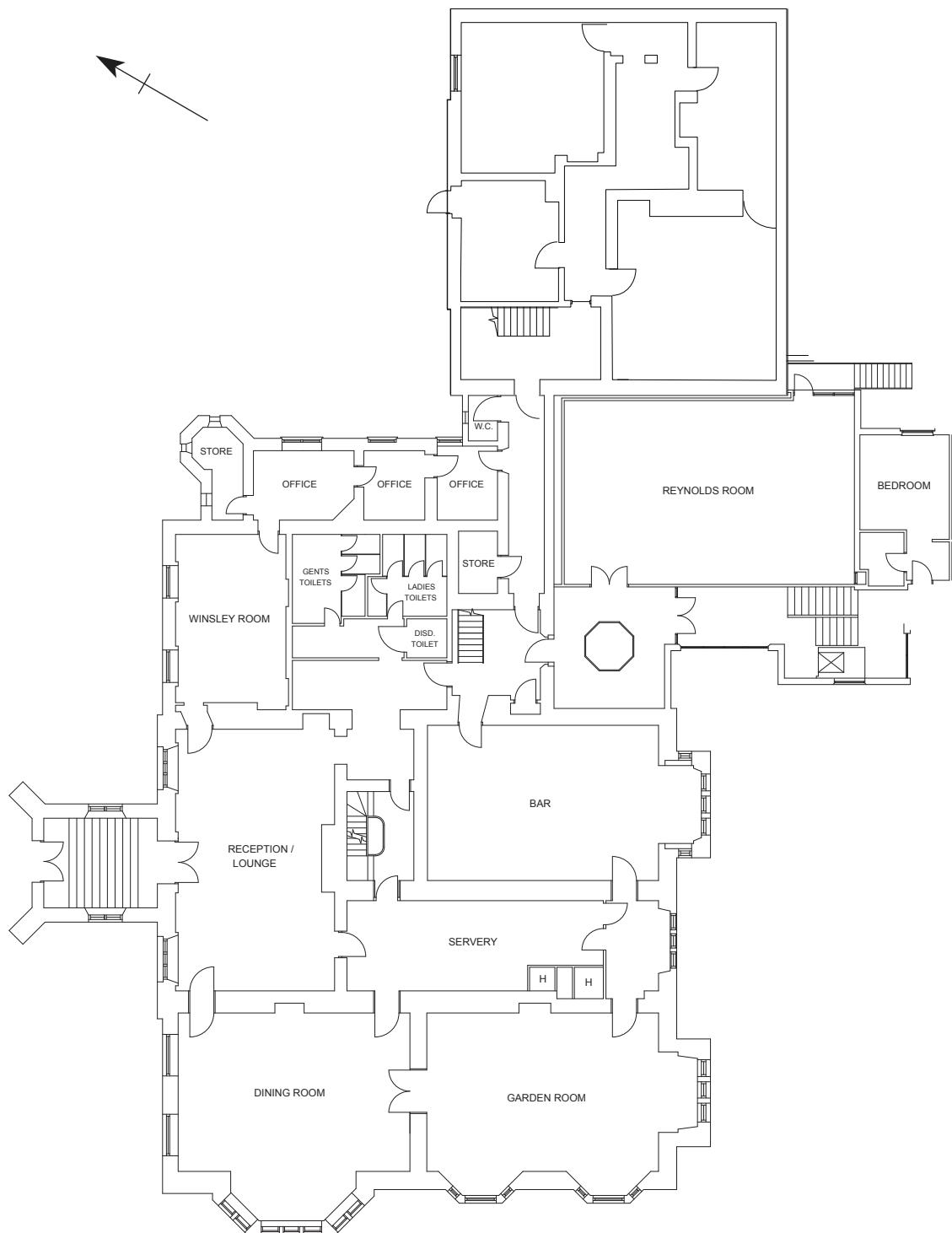
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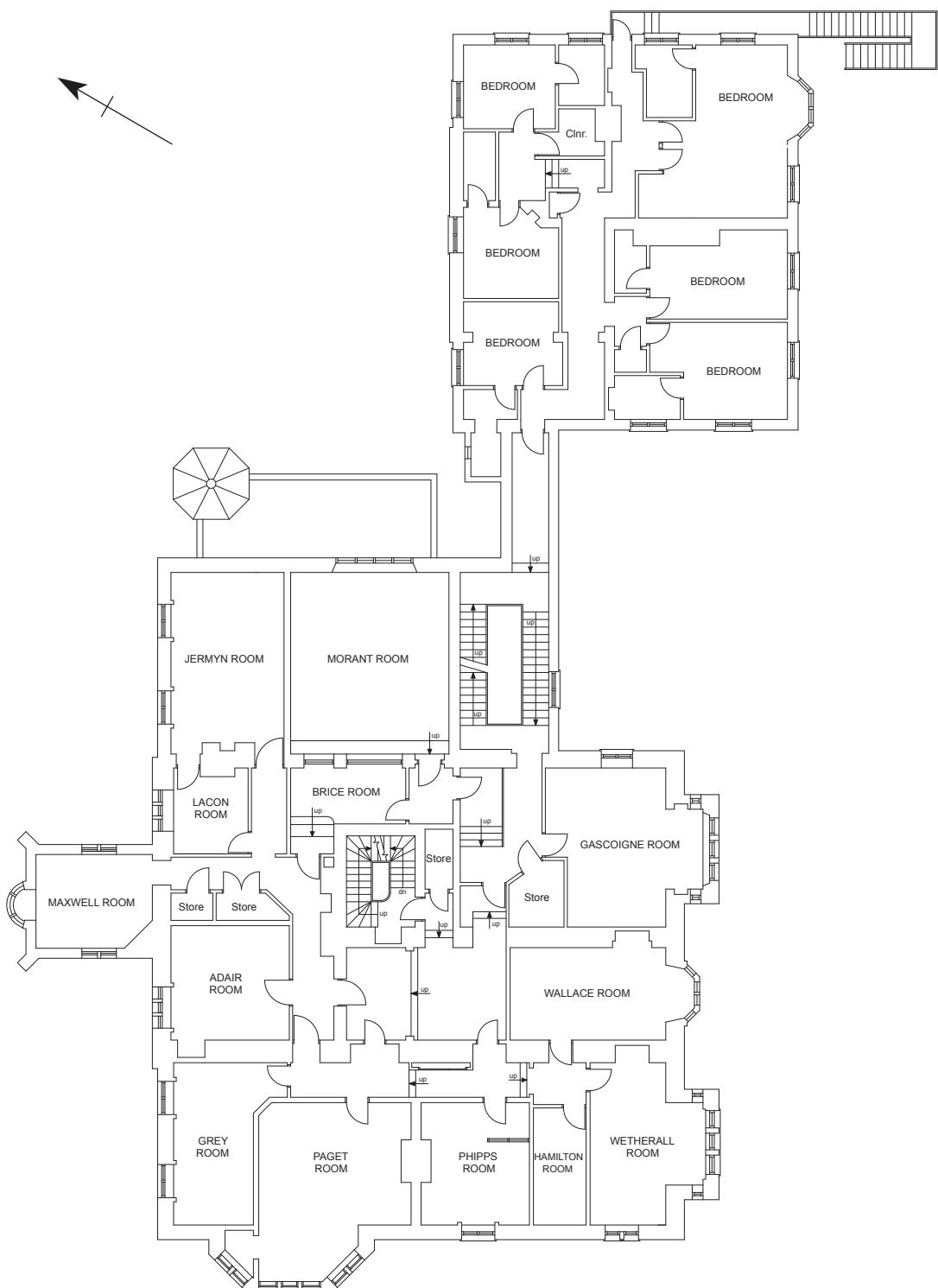
Wivenhoe House, Essex

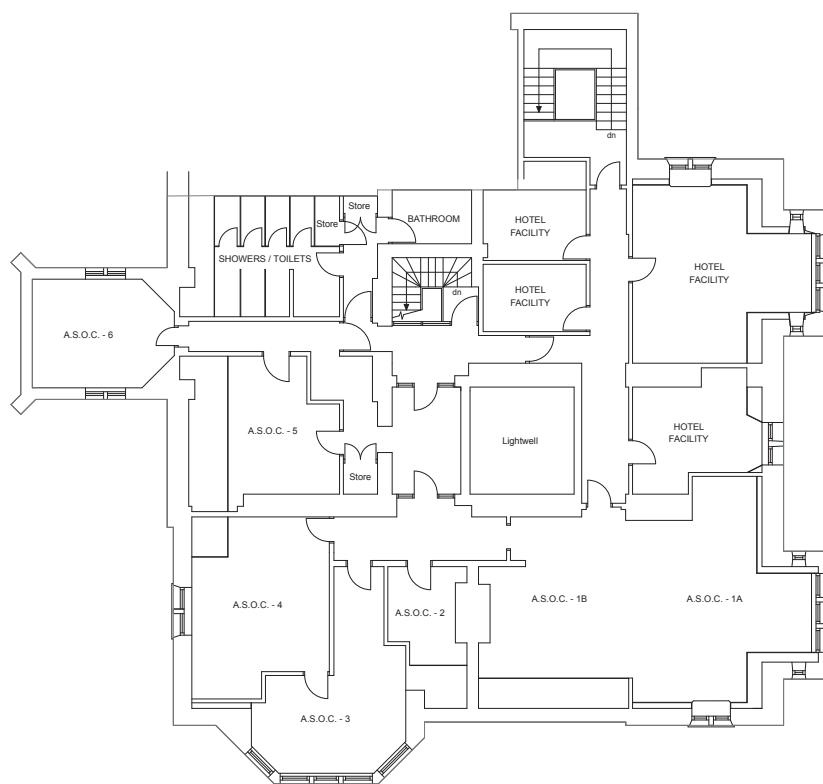
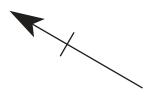
Figure 21: East Elevation (From Thomas 1976)

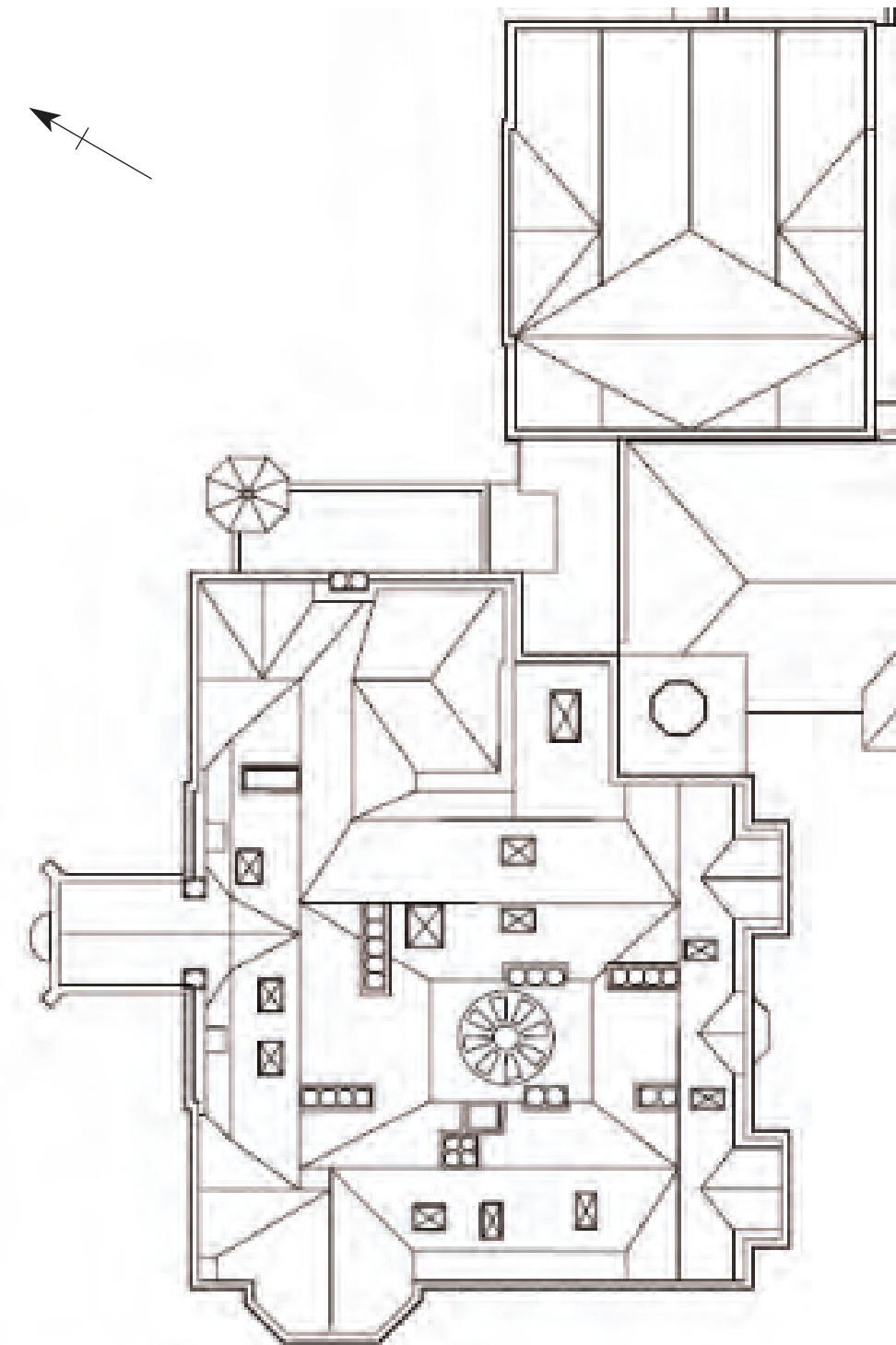


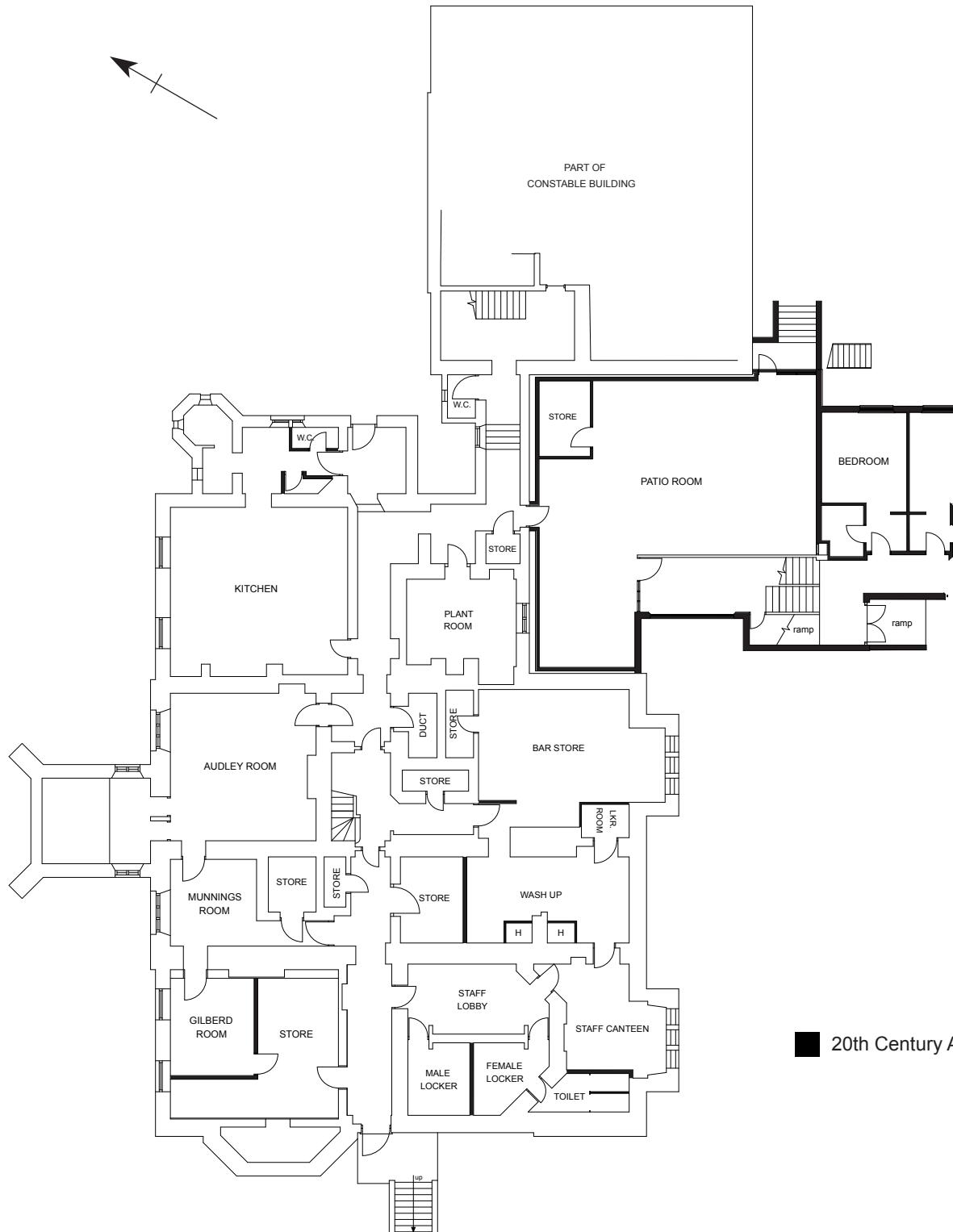






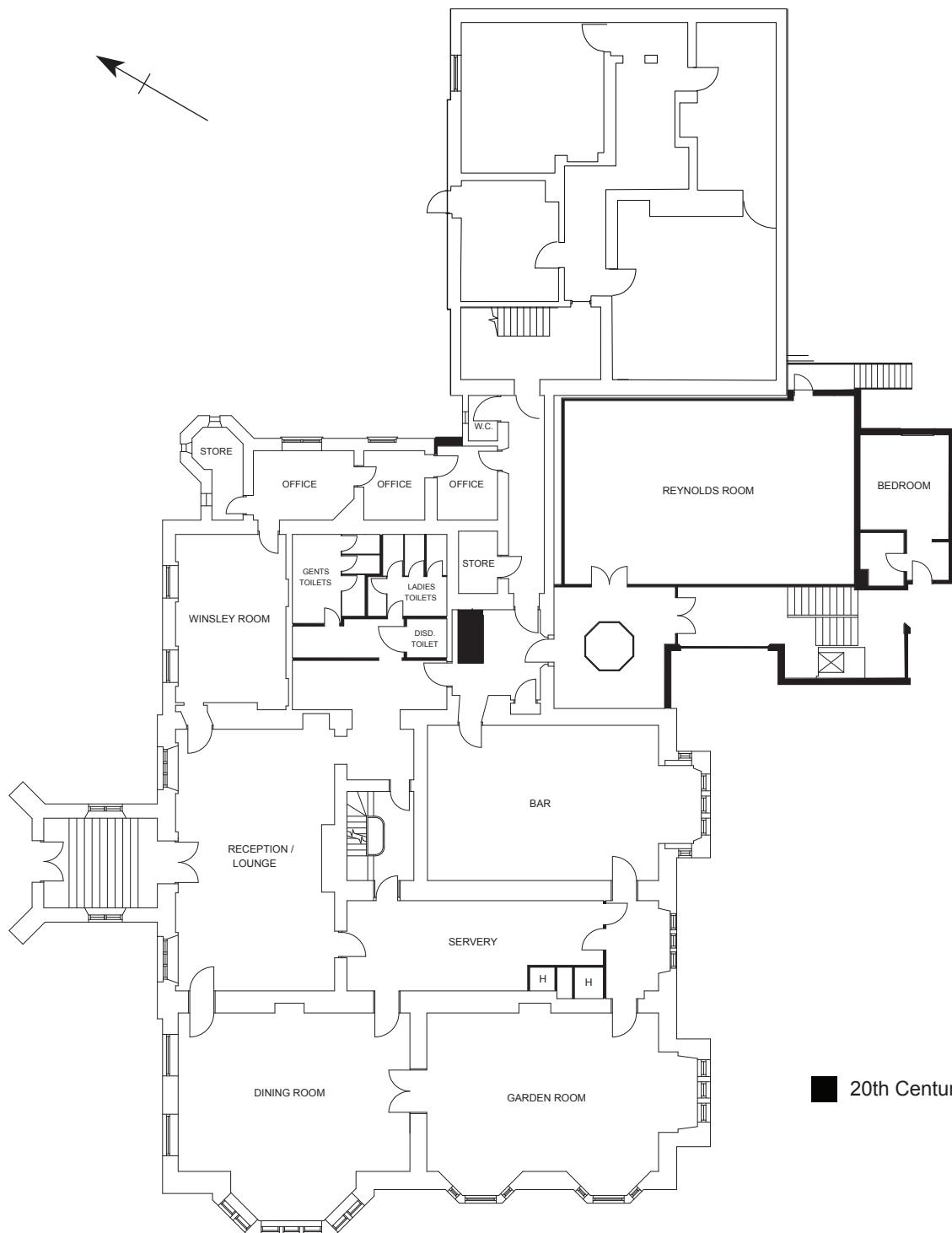


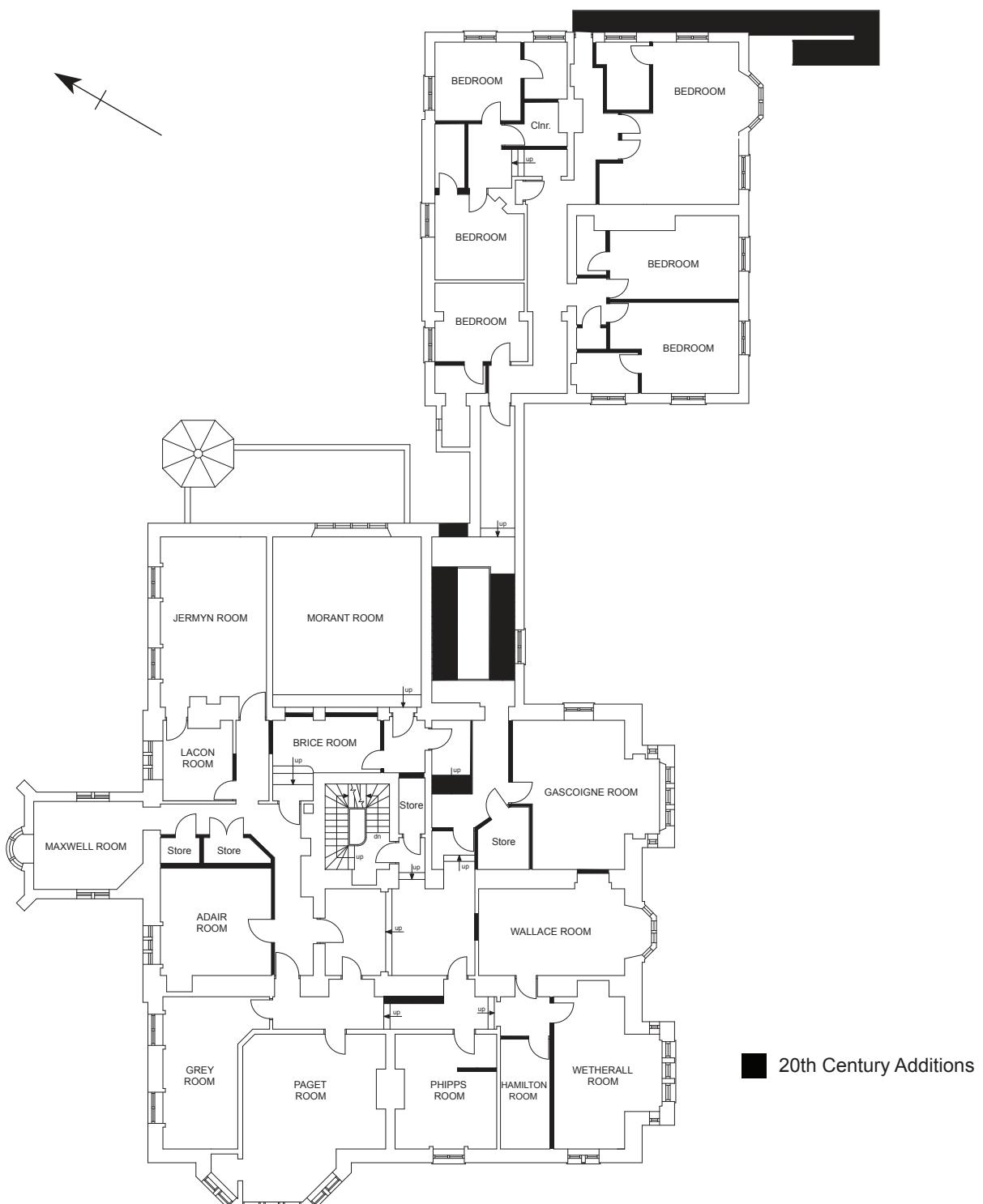




PN: 1917
Wivenhoe House, Essex

Figure 28: Lower Ground Floor, Phase Plan

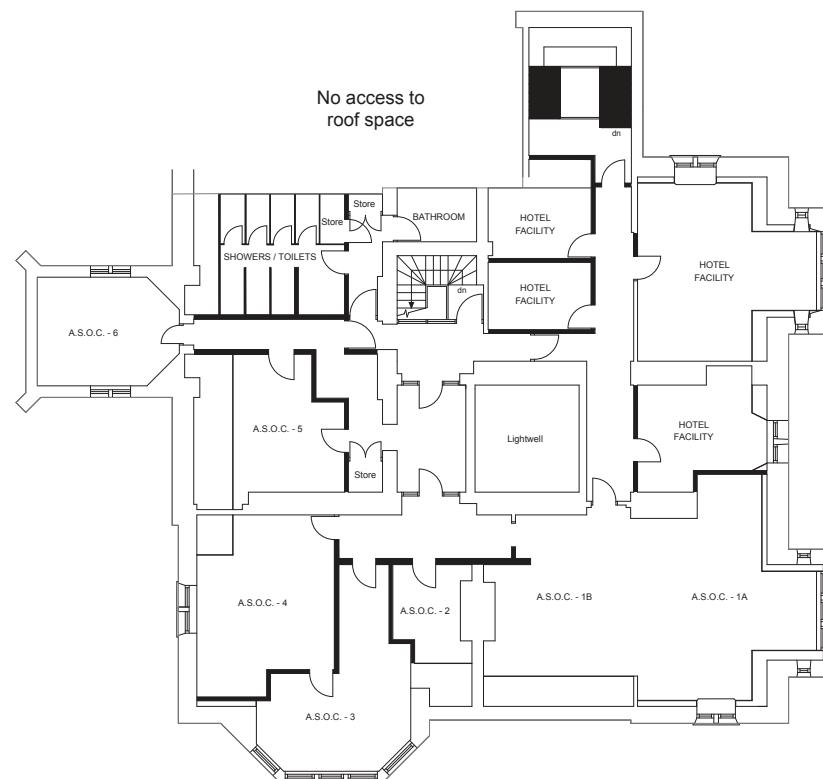




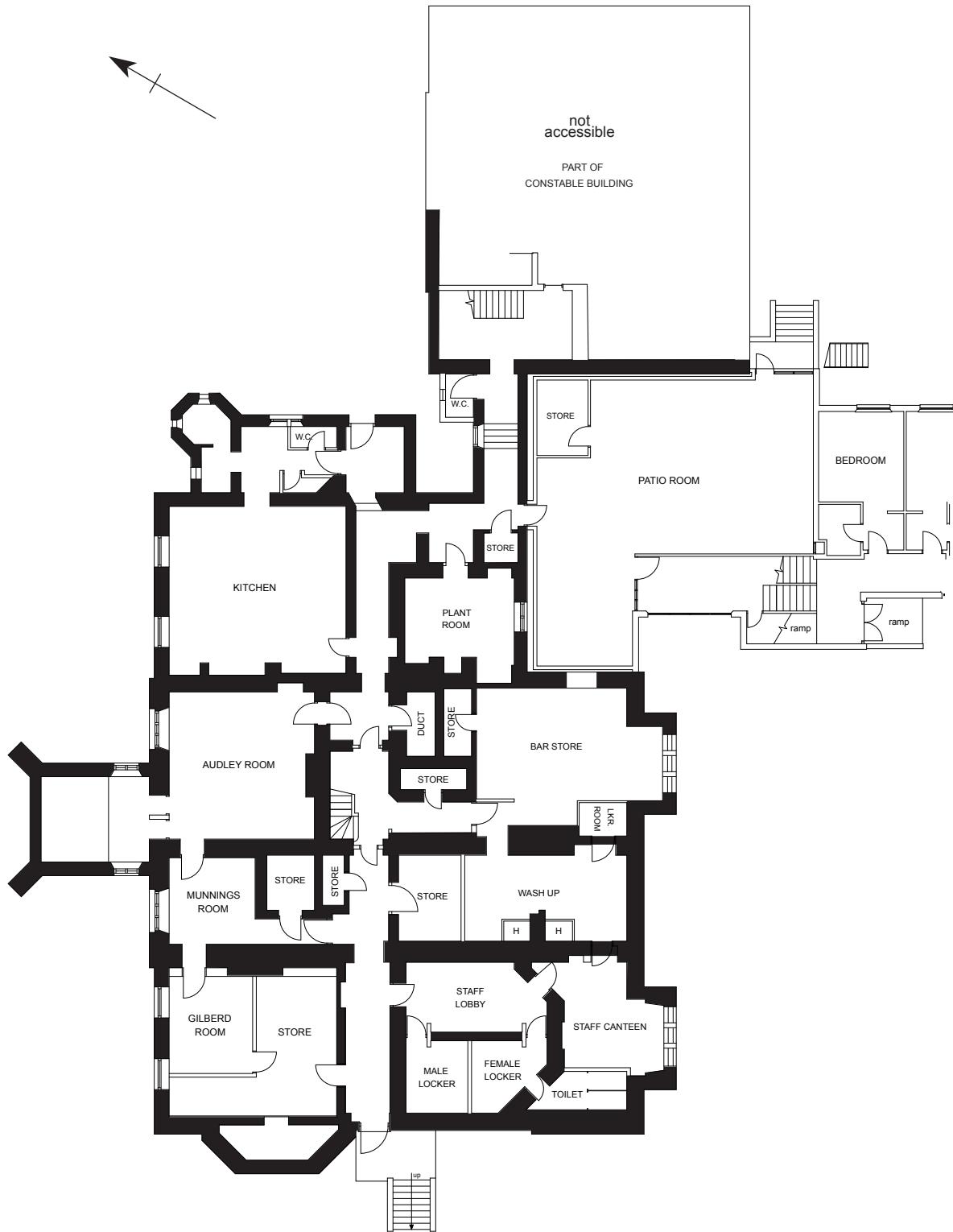
PN: 1917

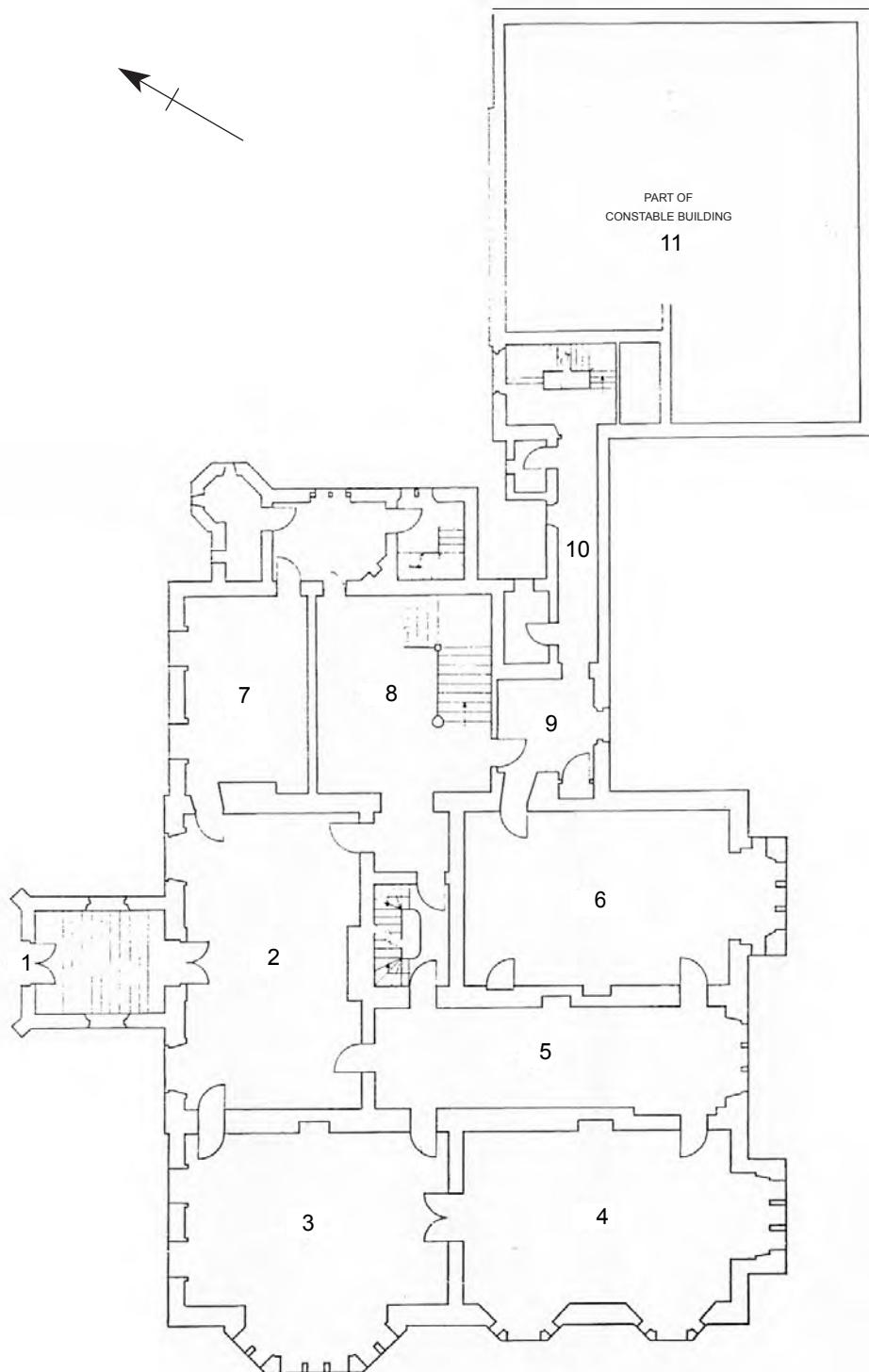
Wivenhoe House, Essex

Figure 30: First Floor, Phase Plan

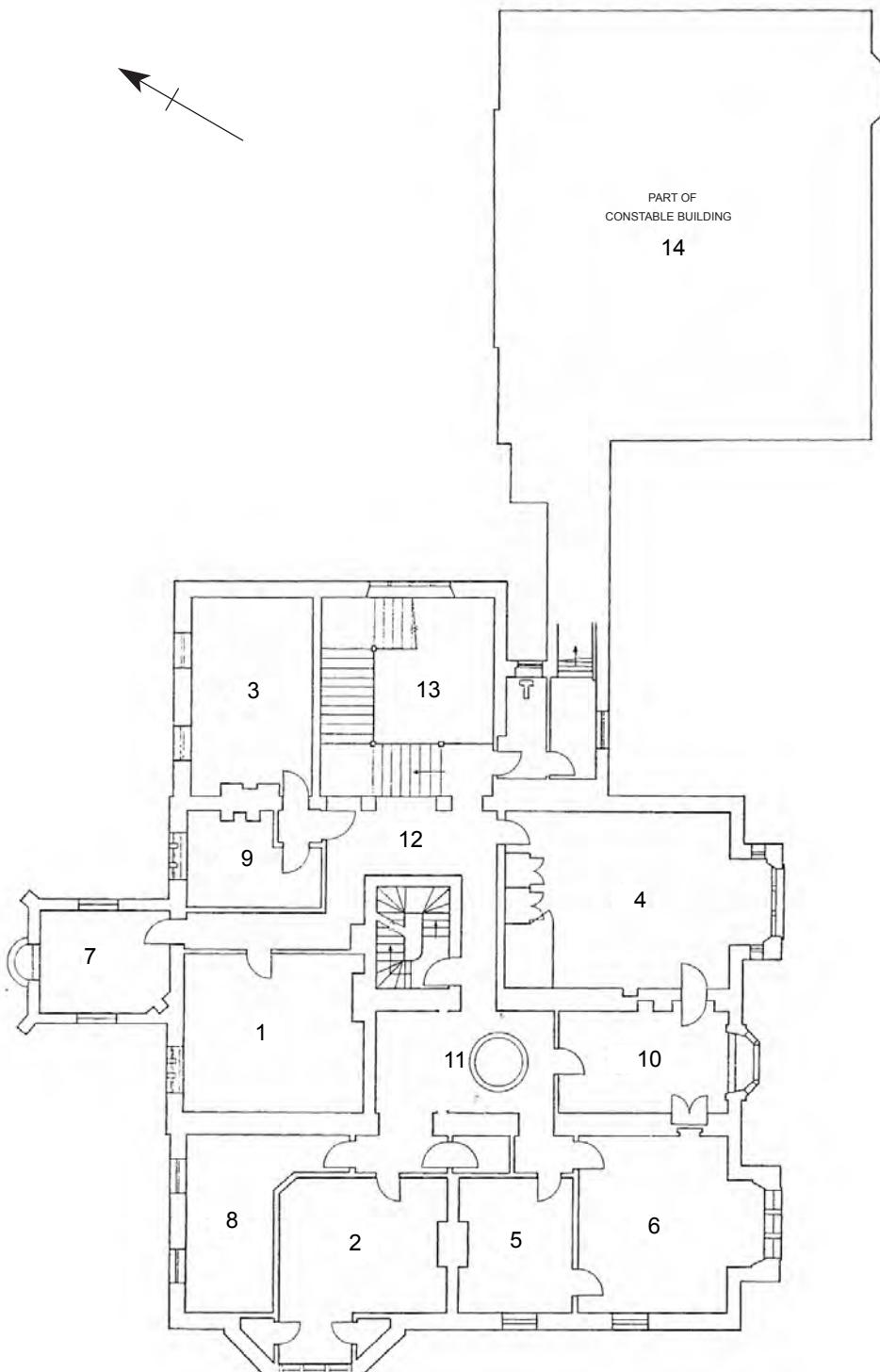


■ 20th Century Additions





- 1 Main Entrance
- 2 Hall
- 3 Boudoir
- 4 Drawing Room
- 5 Ante-Room
- 6 Dining Room
- 7 Library
- 8 Stairs Hall
- 9 Lobby
- 10 Passage to East Wing
- 11 East Wing



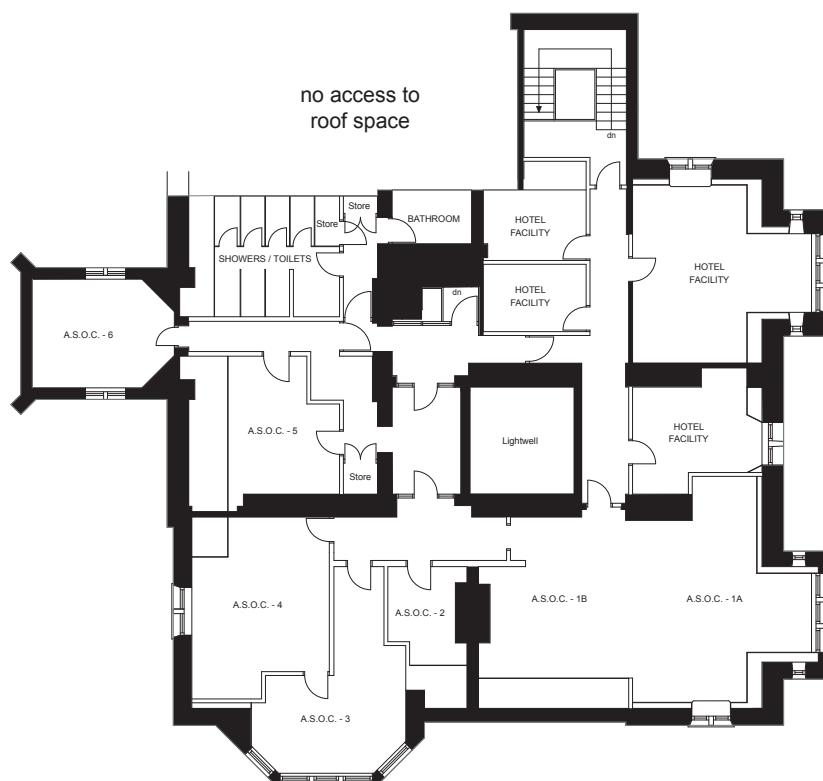
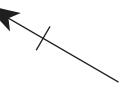




Plate 1



Plate 2



Plate 3



Plate 4

PN: 1917

Wivenhoe House, Wivenhoe Park, University of Essex, Colchester, Essex
Historic Building Report



Plate 5



Plate 6



Plate 7



Plate 8



Plate 9



Plate 10



Plate 11



Plate 12



Plate 13



Plate 14



Plate 15



Plate 16



Plate 17



Plate 18



Plate 19



Plate 20



Plate 21



Plate 22



Plate 23



Plate 24



Plate 25



Plate 26



Plate 27



Plate 28



Plate 29



Plate 30



Plate 31



Plate 32



Plate 33



Plate 34



Plate 35



Plate 36



Plate 37

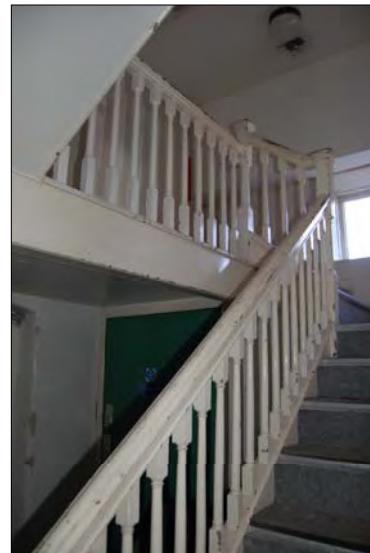


Plate 38



Plate 39



Plate 40



Plate 41



Plate 42