

WOLSEY'S COTTAGE

4 LOWER TEDDINGTON ROAD, HAMPTON WICK
RICHMOND-UPON-THAMES

Notes on the Building's Possible Historical Development

by

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1. Introduction

Wolsey's Cottage is a grade II listed building but the owner has enquired whether the building should be upgraded. The building's structural history is not immediately apparent to the casual observer but the house does contain a good seventeenth-century chimney-piece and contemporary panelling. It also has historical associations with Cardinal Wolsey, through the portrait formerly in the dining room and through its name. Its supposed occupation by Wolsey's 'favourite', Theodosia Simpson, however, remains to be substantiated, especially as it appears to have been built almost seventy years after his death.

The following report contains a conjectural reconstruction of the building's historical development. It is based on notes made and photographs taken on a single day's visit on 10 June 1999: it lacks the benefit of a measured survey. The rendered finish and history of alteration make it difficult to disentangle the historical thread.

The plans are sketches based on a few outline dimensions taken for the basement and ground floor only. The larger dimensions for the additions along the north side of the site are taken from the Ordnance Survey map. The drawings are therefore only intended to illustrate the phased development of the structure; they should not be used as working drawings.

The report concludes with recommendations for further research and investigation, which have the potential to resolve some of the unresolved strands in the building's history.

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2. Existing Documentation

Hampton Wick in the Sixteenth Century

In the sixteenth century, Hampton Wick was a small settlement west of the historic medieval bridge at Kingston. The settlement does not feature significantly in historical accounts of the area but it appears that some accommodation of good quality must have been available there. In 1527, four French ambassadors stayed 'in the village at the end of the Park', before visiting Hampton Court Palace to meet the king, queen and Cardinal Wolsey, to discuss a possible alliance between the two kingdoms. It is understood that the village in question was Hampton Wick at the end of the park attached to Hampton Court Palace.¹

The Early Seventeenth-century Map of Richmond

The early seventeenth-century map of Richmond by Elias Allen shows the medieval bridge across the Thames and the buildings of Hampton Wick (Figure 1). Although this is a very schematic representation, it clearly shows ribbon development along the west bank of the river to the north and south of Kingston Bridge. The High Street and what is now called Lower Teddington Road are clearly shown although no large properties are singled out. The development along the riverbank, north of the bridge, includes the site of Wolsey's Cottage at the junction of the two roads.

The Rocque Map of 1746

Rocque's map, *Ten Miles Around London*, from 1746, is also schematic but it does add some more detail to the earlier map (Figure 2). The ribbon development along Lower Teddington Road is clearly marked with gardens extending as far as the river.

The Ordnance Survey map of 1863

The Ordnance Survey map of 1863 shows individual properties and buildings (Figure 3 and Figure 4).² The survey and, in particular, the drawing of the individual house plans appears to be relatively accurate, in the sense that many of the outlines fit with later surveys. The site of Wolsey's Cottage is shown as a single property with a garden, measuring approximately 35.5m (115') by 19.5m (60'). By this date, however, the garden no longer extended as far as the river. The space between appears to be occupied by orchards

The building on the west side of the plot now called Wolsey's Cottage, is shown in two discrete parts. The northern part, shown in outline without shading, appears to have been a rectangular structure at right angles to the road, without a roof and therefore perhaps ruinous. A clear passage or path is shown between this structure and the building to the south. The latter building is aligned with the road and corresponds with the width of the present Wolsey's Cottage, 5.3m (17.5').

Although a line corresponding with the south wall of the present garden is clearly marked, the building alongside the road is not shown divided at this point. This suggests that, at this date, there was no significant visual break between Wolsey's Cottage and the building to the south, now called No 2 Lower Teddington Road. The present properties were therefore perhaps built as a row or single development. The straight length of street frontage onto Lower Teddington Road perhaps gives the extent of this development. Its length, 46m (150'), corresponds approximately with the straight property boundary defining the eastern

¹ VCH 1911, p. 329

² I am grateful to my colleague, David Robinson, for locating some of the map and historical material drawn on in this report.

limit of the attached gardens.

The size of the rectangular projection east of Wolsey's Cottage corresponds approximately with the size of the present entrance porch west of the building, which suggests that it might have been relocated. From the layout of the paths, the garden front might have been used as the formal point of entry. This fits with the access arrangements described in 1884.

A Lecture to a Local Society in 1884

The text of a lecture on *Wolsey's Cottage, Hampton Wick*, given to 'a local society' and preserved in the Local Studies Collection at Twickenham, provides a useful description of the house in 1884. The text is preserved as a typescript with annotations, which refer to the RCHME Middlesex volume of 1937.³

Although, the house was entered from the road, the west front is described as 'the back of the house.' Shortly before the lecture, 'there were no windows at all facing the roadway and now in 1884, there are only two and a box room light'. Since the two mullion and transom windows in the west wall appear to date from the 1920s, it seems likely that the box room light was the small pointed window at first floor level and that one of the two windows lit the present hall. The other window probably occupied either one of the openings in which the 1920s windows are set or the blocked window opening in the present drawing room.

The 'great staircase...particularly handsome with its carved oak balustrade' was encountered 'upon gaining entrance' and was therefore presumably housed within the present hall. According to the later annotation, it was 'sold approx. 1890'. This might give the date for its removal but the joinery, which replaced it, suggests this occurred later.

The drawing room was considered 'once the grand banqueting room, but now only a fourth of its original state, the building having been cut up into three or more parts.' It is interesting to note that the speaker considered the building only a fraction of its original size although it is difficult to imagine that this was ever a grand banqueting room, given the height of the room.

The lecture continued with a description of the chimney-piece in the drawing room, in which the speaker tried to link the property to 'a favourite' of Cardinal Wolsey. The chimney-piece was described as covered in thick paint but the speaker thought he could decipher the arms and the initials of Theodosia Simpson. According to the author, she resided there during the building of Hampton Court Palace, until her death in about 1527. Theodosia, so the text goes, was 'the daughter of a wealthy farmer and dairyman in the pretty village of Isledon in Middlesex' and 'a favourite of the Cardinal'. The RCHME later read the initials as 'I., T.E.S.S.', probably after the chimney-piece had been stripped of paint.⁴

The text continues with 'the room now used as a Dining Salon', which must refer to the present entrance hall, since its description is followed by the 'room to the left on entering from the roadway.' So, in the present hall, 'there formerly existed a portrait of the Cardinal painted on the oak panel over the Fireplace which was cut out by some ignoramus a few years back and sold for the ridiculous sum of Twenty Pounds, the said portrait is now to be seen at Hampton Court'. The editor of the transcript has added the words 'now at Windsor Castle' but the current catalogue of the royal collection lists it again at Hampton Court, describing it as follows:

³ RCHME 1937

⁴ RCHME 1937, p.51. The chimney piece is shown in pl. 36 already stripped of paint.

71. CARDINAL WOLSEY (1475? -1530)

Hampton Court (1088). Panel: 17 7/8 x 15 in., 45.4 x 38.1 cm.

Half length in profile to the left.

Stated by Law (*loc. cit.*) to have been bought for the royal collection c. 1850 when the Jacobean mantelpiece in which it was fixed was brought from a house in Hampton Wick.

Literature: Law, 1907, (911), 1925 (I)

No. 71 is totally repainted and it is impossible to determine its date; it is clearly a small version, probably of a late period, of the standard portrait of Wolsey, of which there is a version in the National Portrait Gallery (32) and many versions elsewhere. In the details of costume no. 71 is close to the type engraved by Houbraken and S. Harding and may, indeed have been based on one of these prints.

Thomas Wolsey, builder of Hampton Court, the most powerful man in England until his fall after the divorce of Henry VIII from Catherine of Aragon.⁵

The National Gallery portrait, also painted on a panel but almost twice the size, measures 83.8 x 55.9cm (33 x 22").⁶ Since Houbraken was active in the seventeenth century, the copying of elements from his print indicates that the portrait was painted probably more than a century after Wolsey's death. This suggests Catholic sympathies on the part of one of the seventeenth-century occupants and, given the painting's survival into the nineteenth century, an interest shared by successive occupants.

The 'room to the left on entering from the roadway' is described as 'particularly good for its panelled oak'. This must refer to the present dining room, which does retain some good panelling.

The Ordnance Survey Map of 1894

The outline of the present property remained apparently unaltered in 1894 (Figure 5 and Figure 6). The drawing clearly shows the street entrance to the house in its present location. On the north side of the site, the unroofed building is now shown as roofed but lines, drawn between it and the main block of Wolsey's Cottage to the south, suggest that the two structures were not physically connected. Wolsey's Cottage is now shown clearly distinct from the building to the south, No 2 Lower Teddington Road, by a line continuing that of the south wall of the garden. The front of No 2 might have been altered in the intervening years, perhaps by the addition of a full attic storey.

The Ordnance Survey Map of 1915

The map of 1915 shows the two parts of Wolsey's Cottage, north and south, amalgamated as one block (Figure 7). This appears to have achieved through the expansion of the north block. Its south wall having moved south. The footprint of the expanded building corresponds with that of the present building with its veranda.

The Ordnance Survey Map of 1934

The map of 1934 shows very little change to the property apart from the removal of a shed or outhouse attached to the south garden wall (Figure 8).

The RCHME Description of 1937

The house was described by the RCHME in 1937 as one among a group of monuments, which were of two storeys with attics, the walls timber framed and the roofs of tile or slate:

(6) *Wolsey's Cottage*, on the E side of Lower Teddington Road, 20 yards N. of (5) is of two storeys. It was built late in the sixteenth century, but the former N. cross-wing has

⁵ Millar 1963, p. 72

⁶ Yung 1981, p.623

been reduced in height. In a modern addition is a reset window of c. 1600 with moulded frame, mullions and transom. Inside the building, the Drawing Room is lined with original panelling and the fireplace (Plate36) is flanked by fluted stone pilasters supporting a gadrooned shelf; below the shelf is a bracketed lintel carved with bird-monsters, dolphins, foliage and a cartouche with knotwork and the initials I., T.E.S.S.; the oak overmantel is of two bays divided and flanked by terminal pilasters supporting an enriched entablature; the bays have ornamental panels. The Dining Room and corridor are partly lined with original panelling made up with modern work. The well over the entrance hall has early eighteenth-century balusters and there is an original moulded beam on the first floor.⁷

The building's timber frame construction is evident from the thin walls, which clearly indicate it cannot be brick or stone. The stucco on the main facade clearly conceals much of interest, especially the locations and sizes of the original, and probably historically modified, window openings. However, although the timber framing in the facade wall may be of interest, it probably does not survive wholly intact. It is very likely that the framing underwent crude modification, probably when the original windows were enlarged and the original doorways blocked. There is however no visible evidence to suggest that the building was ever jettied.

The RCHME's reference to a cross-wing might suggest a medieval hall and cross-wing but there is nothing to indicate that the building did not have upper floors from the start. The reference to a reset window of c. 1600 with mullion and transom and moulded frame is puzzling. It was not observed during the site visit. Has it been replaced since 1937, the time of the RCHME's publication? The mullion and transom window suggests a date later than 1600. One might expect to see windows of lower and wider proportions in a building of this size. The description of the Drawing Room as 'lined with original panelling' does not take into account that there are three types of panelling in the room. It is highly unlikely that all three types are original, contemporary and *in-situ*.

The Ordnance Survey Map of 1956

The map of 1956 shows no real change to the property (Figure 9).

The Ordnance Survey Map of 1999

The present map shows the addition of the nursery school wing along the north side of the garden, which according to the present owner, Mrs Miles, was built in 1964 (Figure 10).⁸

The Current List Description

Wolsey's Cottage, No. 4 Lower Teddington Road, is currently listed grade II and the description reads:

Late C16 house. Two storeys but former north crossing has been reduced in height. A reset window of circa 1600 first floor north end with moulded frame, mullion and transom. Inside, the ground floor south room has original panelling and a fireplace with fine carved stone chimney-piece and oak overmantel. (RCHM Middx.)

The reference to the RCHM volume suggests that the house was not thoroughly inspected. The mullion and transom window of c. 1600 is taken to be the first floor window at the north end. This remains puzzling, as it appears to be very similar to the ground floor window below and both appear to date from the 1920s.

⁷ RCHME 1937, p. 51. The house to the south, described by the RCHM as (5) Nos. 18 and 20 High Street, Hampton Wick, has since been renumbered No.2 Lower Teddington Road

⁸ Personal comment Mrs Miles, 10 June 1999.

3. Two Houses Forming Part of a Row of Five Units built c. 1600

The RCHME described Wolsey's Cottage as built in the late sixteenth century of two storeys with a cross wing, reduced in height at its north end. Apart from the massive chimney-stack, there is now nothing visible in the north wing that can be confidently assigned to the sixteenth century. The stack and the footprint of the present building do suggest a former cross wing if this is the case the Ordnance Survey map probably shows it without its roof in 1863.

The buildings which now comprise Wolsey's Cottage, and its presumed cross wing, may, however, have been built as part of a row around 1600. This supposition is based on the straight length of street frontage evident in the map evidence discussed above, and the following arguments.

The Floor Levels within Wolsey's Cottage

The difference in the levels of the first and second floors either side of a line adjacent to the south jamb of the front door indicates a major structural division at this point (Figure 21). There is also a significant difference in the construction of the roof trusses either side of this line. To the north and including the truss on this line, the tie beams are at second floor level. The attic occupies the space between the tie beam and the collars. In the southern half of the building, at wall plate level, there are no tie beams. The main beam for the attic floor in this area must therefore be tied to a wall post and either the principal rafters are tied to the wall posts or the principal rafters are shaped like crucks to allow greater height in the attic floor.

The three floor levels in the southern part of the property appear to correspond with those of the building to the south, No 2 Lower Teddington Road. This is evident from the street facade. The shared floor levels and general alignment suggest that the two properties were originally built at the same time (Figure 20).

The Evidence for an Early Property Division Subdividing Wolsey's Cottage

Although the change in floor levels within Wolsey's Cottage suggests a property division, it is not reflected in the layout of the garden walls shown on the Ordnance Survey map of 1863. Perhaps, by 1863, some of the original garden walls had been removed but another possible explanation is suggested by the relationship between the change in floor levels and the brick cross wall, which subdivides the cellar.

The cellar cross wall stands approximately 0.45m (18") north of the roof truss which marks the split in the upper floor levels. The present wall is of breeze block construction and clearly modern, but there is evidence to suggest that it is a replacement of an earlier, apparently original wall on this line. The front and back doors into Wolsey's Cottage are located immediately north of the line of the truss. If there were a passage between the front and back doors, the cellar wall would lie along the centre line of the passage. This arrangement suggests that the occupants to north and south shared the passage. At first floor level, the floor of the northern part of Wolsey's Cottage would have oversailed the passage (Figure 11 and Figure 12).

The Southern Extent of Wolsey's Cottage

The first and second floors at the south of the building are supported by main beams that span the building east-west (Figure 12). These beams are unusually close to the present southern party wall. Typically, such beams are located approximately mid-way across a room or form part of system of evenly spaced main beams. The location of the beams

therefore suggests that the building has been reduced in length by at least 1.8m (6'). Alternatively, the building may have formed part of a longer development that stretched southwards. If this is the case, then the present arrangement may have arisen from a second shared passage, similar to that proposed above.

The Panelling and Chimney-pieces

There are several types of seventeenth-century panelling in the house but not all of it can be *in-situ*. The most complete suite of panelling with the least apparent alteration is on the first floor above the dining room (Figure 24). It remains intact on the east, south and west walls, despite the room being subdivided by the insertion, probably early in the twentieth century, of a corridor along the west wall and the resulting smaller room being subdivided again north from south. The stiles of this panelling are moulded with Grecian cymas with beads either side of a hollow. The rails have a chamfered top edge, a sunken panel and a cyma on the lower edge.

Like the first-floor room above, the dining room has been subdivided by the creation of a passage along the west wall (Figure 25). The panelling in the dining room and passage now consists of three types. The earliest panelling survives on the south, east and west walls of the original full size room. The stiles of the panelling are moulded with Grecian cymas, raised beads, and a fillet either side of a sunken panel. The overmantel is composed of two panels of bolection moulding. Each panel is in the form of a panel within a panel. The panels are separated by flat pilaster like mouldings. The overmantel may date from the seventeenth century but the fit with the twentieth-century fireplace below suggests that it might be contemporary. Elsewhere on the fireplace wall and continued on the inserted west wall of the room, the panelling is plain with simple chamfered stiles. The panelling on the west of the inserted passage wall is entirely plain. The lecture of 1884 refers to the panelling in this room as oak, but oak graining might have been more accurate.

In the drawing room, the bolection panelling on the south and west walls is similar to the overmantel panelling, which appears to be contemporary and *in-situ* (Figure 26). The panelling in the two recesses in the north wall and a short section at the south end of the west wall of the drawing room is of another type and therefore appears to be secondary. This latter panelling is of the same type as that in the first-floor room above the dining room. Its appearance in the drawing room in conjunction with the bolection panelling suggests that it was relocated here, perhaps from the first floor.

The design of the chimney-piece and overmantel suggests a late sixteenth- or seventeenth-century date (Figure 27). The device of a panel within a panel with bolection mouldings has parallels at Middle Temple Hall, in the hall screen from the 1570s,⁹ Charterhouse, Finsbury, in the west screen in the great hall, dated 1571, from the beginning of the seventeenth century¹⁰ and at Holland House, Kensington, in the fireplace in the long gallery.¹¹ The best undated parallel for the fireplace and overmantel was that in the Golden Lion, in Fulham High Street, rebuilt in 1836 (Figure 28). It had the same arrangement of two panels, with panels within, set between three caryatids, above a stone surround decorated with arabesques. The similarity with the Wolsey chimney-piece is so strong that it suggests the same hand.¹²

The carved stone fireplace, decorated with monsters, foliage and the monogrammed cartouche is clearly from a much later period than those installed in Hampton Court Palace by Cardinal Wolsey. They generally conform to the earlier four-centred or Tudor arch

⁹ RCHME 1929, pl. 194

¹⁰ RCHME 1925, pl. 42

¹¹ RCHME 1925, pl.123

¹² Denny 1997, pp. 56-8

pattern. The association of the cottage through the monogram initials with 'Theodosia Simpson' and the period of the 1520s can therefore be dismissed as fanciful. The initials presumably relate to someone else, not necessarily a resident, connected with the building in the period around 1600.

From the text of the 1884 lecture, the portrait of Wolsey was removed with the overmantel from the fireplace within the present hall. No early panelling survives within this room. A portrait of Wolsey certainly does not necessarily imply a date in the 1520s. Indeed, if it is derivative of Houbraken's engraving, then it dates from the seventeenth century. The portrait may, however, explain how the building acquired its present name.

The variation in the original panelling and the monogrammed fireplace suggests that the house was fitted out at the expense of the occupant. This could well have been some one other than the person responsible for building the shell of the house.

The Plan of Wolsey's Cottage Considered as Part of a Row of Five House Units

The facades of the properties to the south are aligned as far as number No. 16 The High Street. The property boundaries associated with the buildings forming this frontage form a compact trapezium in plan, which suggests that at one time it formed a single property. Furthermore, it is possible to reconstruct a set of evenly sized properties that coincide approximately with the present divisions. On this basis, it might be reasonable to suggest that Wolsey's Cottage was originally built as the northern pair in a row of five houses (Figure 12).

Although much rebuilding has taken place, especially in the eighteenth century, it remains likely that the sixteenth- or seventeenth-century building plots are preserved. The projecting frontage at the north end of No. 4 Lower Teddington Road is matched at the south end of the row by a similar sized projection in the facade of No. 16 The High Street. If the northern part of Wolsey's Cottage was roofed from east to west and built as part of the row, the gable would have provided a visual termination to the overall facade. It is also interesting to note that No. 2 Lower Teddington Road has a central entry that is central to the row (Figure 20). If this represents the retention of the seventeenth-century point of entry within the eighteenth-century house, the original door would have acted as the centrepiece to the row's facade.

The Individual House Plans within the Row

If the row of five units is accepted, then the plan of Wolsey's Cottage suggests that each unit in the row would have had a two-room plan with a central stack heating both rooms. This implies a sixteenth- or seventeenth-century lobby entry plan in which the front door and staircase are aligned with the main stack (Figure 12). However, at this stage in the investigation, there is no physical evidence for the original locations of the front doors or staircases. The existing front and back doors could be original and *in-situ* but they may have served the through passage, not as doors to the individual house units themselves.

The individual units within the row therefore have a relatively standard plan form and the use of timber framing for the structure suggests the posited row was not intended for occupation by the aristocracy. However, the presence of sixteenth- or seventeenth-century panelling in the large first floor room and in what is now the drawing room in conjunction with the high quality fireplace surround suggests that the row was occupied at an early stage by someone from the middle to upper classes.

The Date of the Earliest Building Fabric in Wolsey's Cottage

The lobby entry plan form was current throughout the sixteenth and seventeenth century but the absence of jettying in the timber framing suggests the seventeenth rather than

sixteenth century. The panelling and chimney-piece details may not necessarily be primary but they appear to date from around 1600.

3. Alterations in the eighteenth century

Not surprisingly, the other houses in the street clearly show that development took place in Hampton Wick throughout the eighteenth century and the southern half of the row did not survive without alteration. The southern unit in the pair was probably encroached upon. The division between the two units that make up Wolsey's Cottage moved northwards and the northern unit was extended to the east.

Eighteenth-century Alterations to the Posited Row

The appearance of the five-bay three-storey house immediately south of Wolsey's Cottage suggests that it was refronted in the eighteenth century (Figure 20). The floor levels appear to line through with those in the southern half of Wolsey's Cottage but the roof is set higher. This appears to be due to the creation of a full second storey in place of an attic storey with dormers. From the extent of its facade, it is clear that the present property division between it and Wolsey's Cottage was established by that date.

The Staircases

Two staircases now serve Wolsey's Cottage (Figure 19). They share the same type of baluster and handrail, which appear to date from the first half of the eighteenth century although both staircases have been altered in the twentieth century. However, since the northern staircase is set in that part of the building shown without a roof in the Ordnance Survey map of 1863, it may be suggested that the northern staircase is a 1920's creation, assembled from parts removed from the lower flight of the southern staircase.

The staircase in the present entrance hall lost its lowest flight from ground to first floor some time after the lecture to the local society in 1884 (Figure 21). According to the later annotation on the text of the lecture, this occurred about 1890 but the detailing of the making good suggests the 1920s. The lecture text describes the staircase as having a 'carved oak balustrade' but the handrail of the surviving upper sections is clearly of pine. The balusters are painted but are probably also of pine. The lecture is therefore probably incorrect in describing the staircase in the hall as of oak: more likely, it was grained at the time.

Although the removal of the lower flight of stairs has been carefully concealed by the relocation of original fabric, there is still some evidence to indicate its original form. The most likely arrangement for the first flight is that it rose westwards alongside the (now removed) south wall of the through passage and dog-legged to meet the first floor landing. There were closets off the first and second floor landings on the west of the house. In this form, the staircase would have linked the two sets of upper floor levels to north and south (Figure 30). Its installation therefore dates from or after the relocation of the property division between the two halves of the building represented by the different floor levels.

The extent of the property that this staircase was designed to serve is not known. It could be that the north wing was a separate property, formed part of the same or had lost its roof by this date.

4. *Alterations in the nineteenth century*

The Regency Cottage

Although in the first half of the century, it was given a veneer of Regency Gothick, Wolsey's Cottage appears to have survived the nineteenth century without substantial alteration (Figure 29). The Gothick tendency can be seen in the stucco scored to resemble ashlar, traces of a four-centred arch above the front door, and the pointed window into the closet on the first floor landing. The stucco has been repaired but the greater part of it appears to date from this period.

Both the 1863 map (Figure 4) and the 1894 map (Figure 6) show a veranda or porch against the west wall of the building. This is not the present combination of bay windows and covered area that clearly belongs to the twentieth century. It could, however, be the present entrance porch, which is now set against the west wall: its structure appears to date from the nineteenth century. In the discussion of the map of 1863 above, it is suggested that the formal entry to the house was on the garden side.

The Unroofed North Wing

The 1863 map shows the north wing without a roof and separated from the main block by a passage. By 1894, the north wing is shown with a roof but still separate from the main block of Wolsey's Cottage. From the lecture of 1884, it is clear that the kitchen was not, at that time, housed within the main house. This suggests that it had already assumed its present location within the north wing. The north wing, however, was probably still no more than a single storey structure.

5. *Further alterations in the twentieth century*

The Integration of the North Wing in the 1920s

The two parts of Wolsey's Cottage, the north wing and the main block, appear to have been brought together as one domestic unit in the 1920s, when bay windows were added to the dining and drawing rooms, and the rear elevations were coated in a pebble dash render (Figure 31). Much of the exterior timber appears to have been replaced at the same time. The mullion and transom windows in the west wall appear to date from this period. The Venetian window in the east wall (Figure 32) and the pointed windows in the south wall indicate a date either in the early twentieth century for the rebuilding of this wing.

The removal of the lower flight of stairs from the main staircase now makes for very poor access to the upper rooms in the southern half of the building. It could only have been contemplated on the understanding that there would be another means of access to the upper floors. Some of the construction details for the newels of the upper part of the northern staircase differ from those of the lower part. They suggest that the upper part of this staircase is a twentieth-century alteration that replicates the appearance of the eighteenth-century stair details while incorporating original material. It therefore seems reasonable to suggest that the northern staircase was assembled from the parts removed from the lowest flight of the main staircase. It also marks a shift in the centre of the house to the north wing.

The cyma-reversa architrave below the nosing of the landing between the two eastern newels on the south side of the landing also appears on features probably installed in the 1920s. They include the serving hatch between the dining room and the corridor leading to the kitchen. It does not match the more elaborate moulding used elsewhere on the stair,

which appears to be original. This suggests that the lower flight was removed in the 1920s. This alteration and the removal of the south wall of the through passage and the installation of a 1920s fire surround mark the conversion of this room from hall to sitting room. The fireplace in the dining room also appears to date from this period.

The removal of the lower flight of stairs required the installation of the corridor above the kitchen and along the west wall of the first-floor room above the dining room to provide access from the remaining staircase to the first floor rooms in the southern half of the house. At its south end, the corridor opened into what would have been the closet off the first-floor landing. Less essential but following the same plan at ground-floor level, the corridor linking the hall to the kitchen was installed at the same time. The first-floor room and the roof above the kitchen appear to have been reduced to their present form at this time. The arrangement provides little more than corridor access between the staircase and the first-floor rooms to the south and a skylight into the kitchen below.

The section of panelling with chamfered stiles and rails on the north wall of the drawing room, north of the first-floor main beam, probably dates from this period. It was probably used to conceal the blocking of an earlier window in this location. The exterior stucco also appears to have been altered in this area at the same time. It is likely that there was a similar window opening into the first floor room above.

The Addition of a Nursery School Room, 1964

The property retained its plan outline until 1964 when the northern addition was extended further east to create a nursery school room.

6. Recommendations for Further Research and Investigation

This report is based on a preliminary survey of the historical material at the Local Studies Collection at Twickenham. Further research into the local rate books and parish records might well reveal more detail, especially for the later development of the house. The 1884 lecture refers to other 'authorities' that had researched the connection with Theodosia Simpson: it could prove worthwhile tracking down what these were.

A measured survey is essential to any further investigation of the building fabric. Plans are prerequisite and both section and elevations are also necessary. Once these have been obtained, details of the timber frame construction, which may be visible in small parts or deducible from projecting plaster, can be plotted.

A measured survey can be undertaken without risk of damage to the building fabric. Some fabric investigation can also be undertaken without any physical impact on the building. Once the results of the measured survey and fabric investigation have been assimilated, it may prove justifiable to carry out some limited opening up of the existing fabric to determine more of the building's history. Such works would probably require listed building consent.

Once the design of the timber frame construction has been established, it would be possible to sample both the timber framing and the panelling within the house for dendrochronology. This may provide the felling dates for the timbers used in the construction of the house and its fitting out. It is likely that the timber used in the framing is local to the south-east of England, which means it may prove difficult to date. However, the panelling, which was probably made with imported timber from the Baltic, is more likely to provide a date. This has special relevance for the date of the portrait of Cardinal Wolsey, now in the Queen's Collection at Hampton Court.

The bulk of the fabric of the north wing appears to be modern. Is there any surviving evidence for a timber frame cross wing? The construction of the party wall at the south end of the property may well give some indication of the southern extent of the original building.

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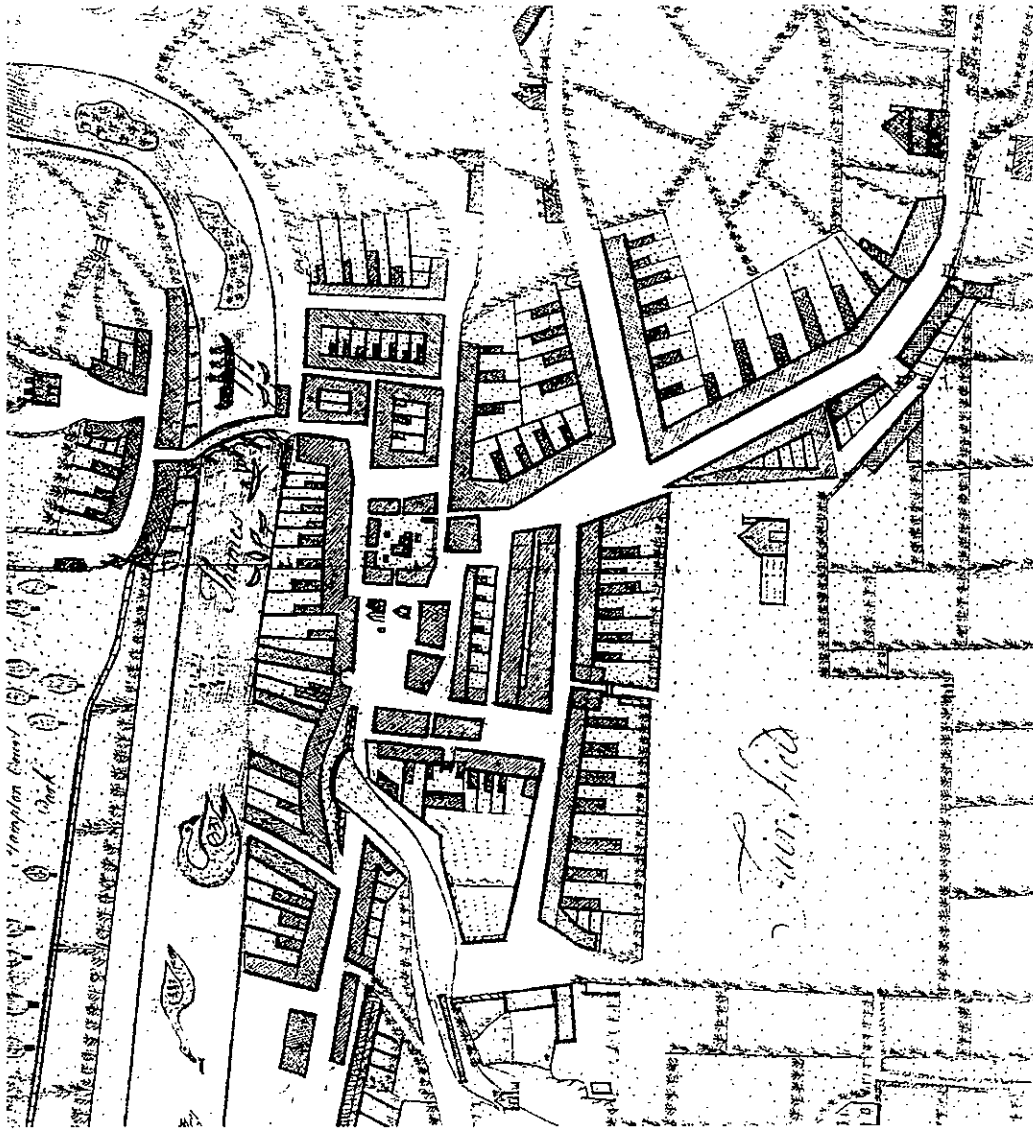


Figure 1; a detail of the town of Kingston, on the east and Hampton Wick on the west bank of the Thames, from an early seventeenth-century map of Richmond by Elias Allen (Public Record Office, L.R.R.O. 1/1162)

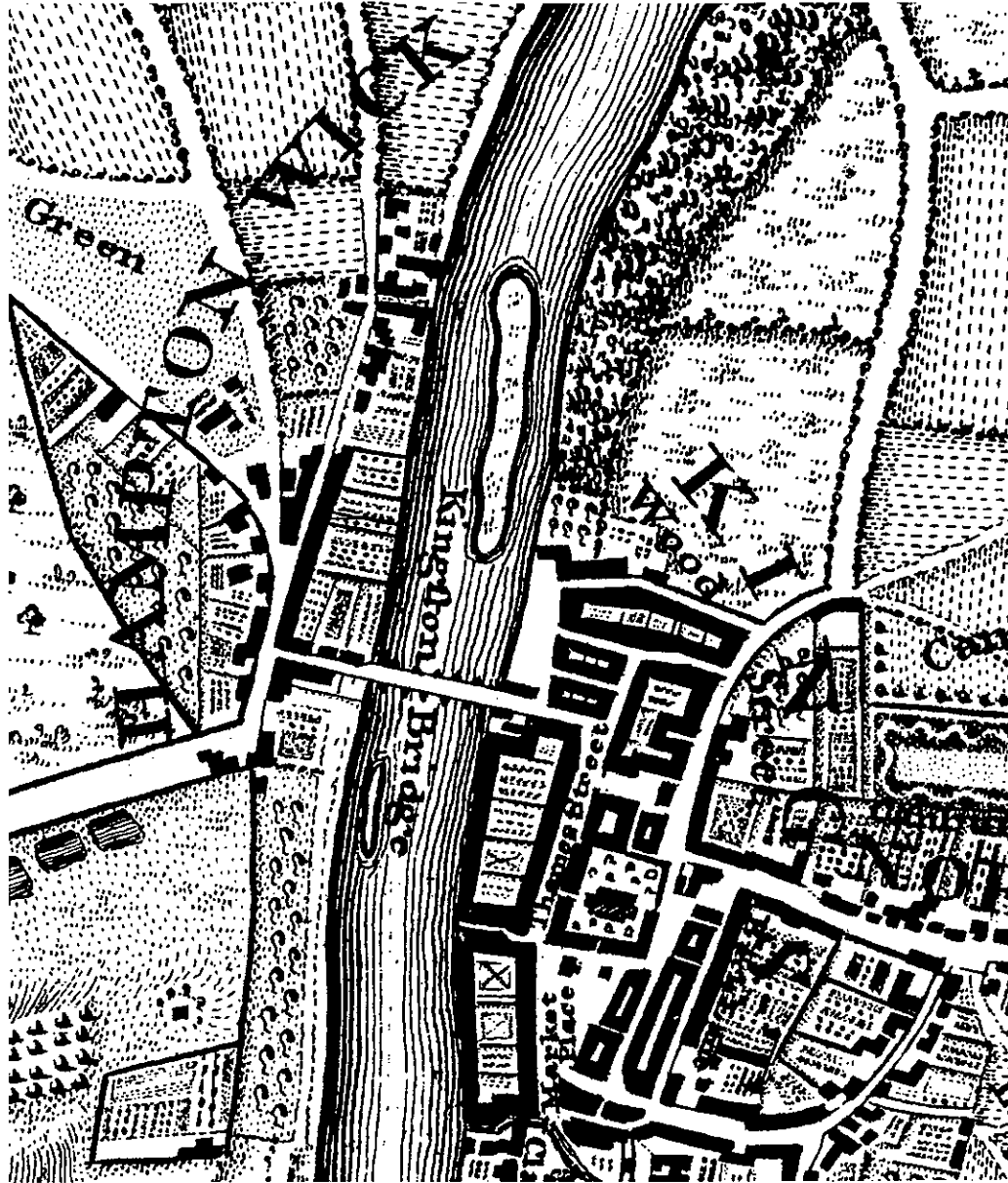


Figure 2; an enlarged detail of the Kingston and Hampton Wick area from John Rocque's map, *Ten Miles around London*, 1746

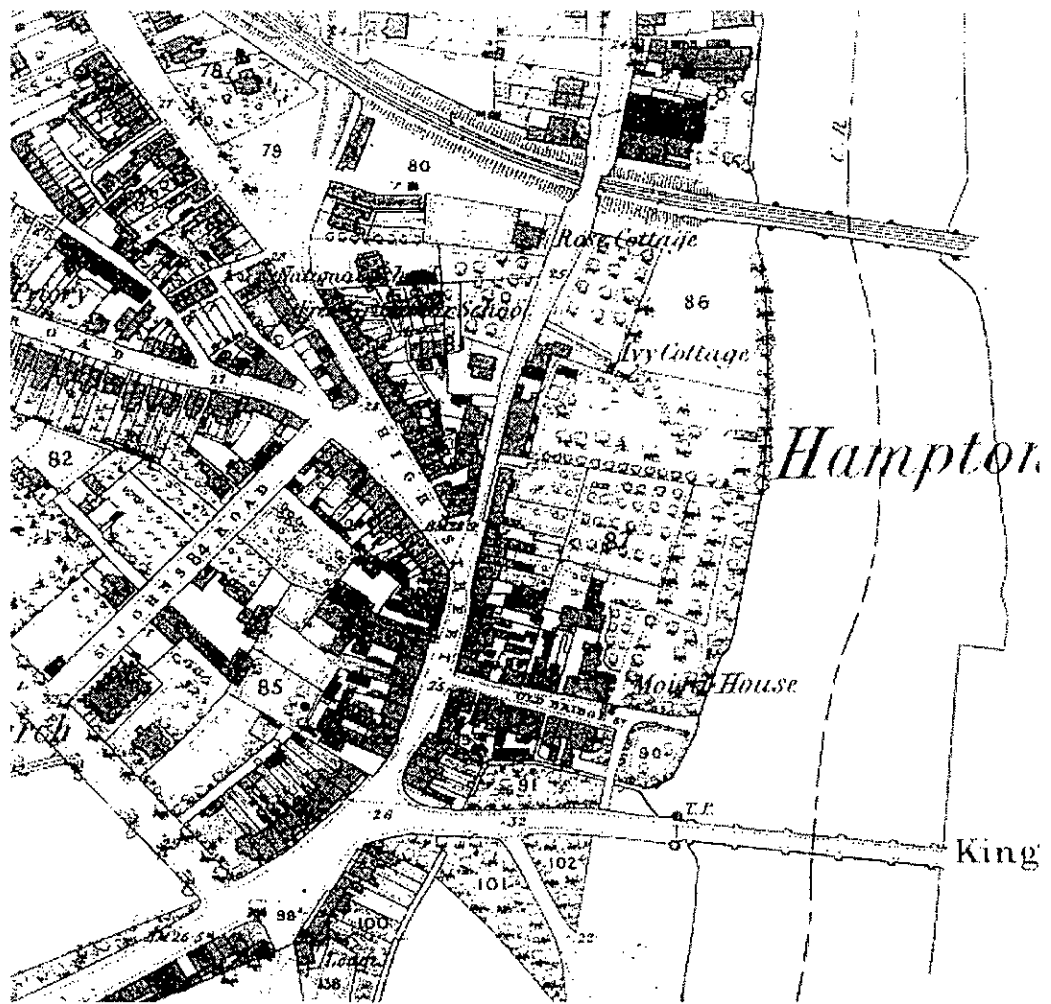


Figure 3; a detail of the Hampton Wick area from the Ordnance Survey map of 1863

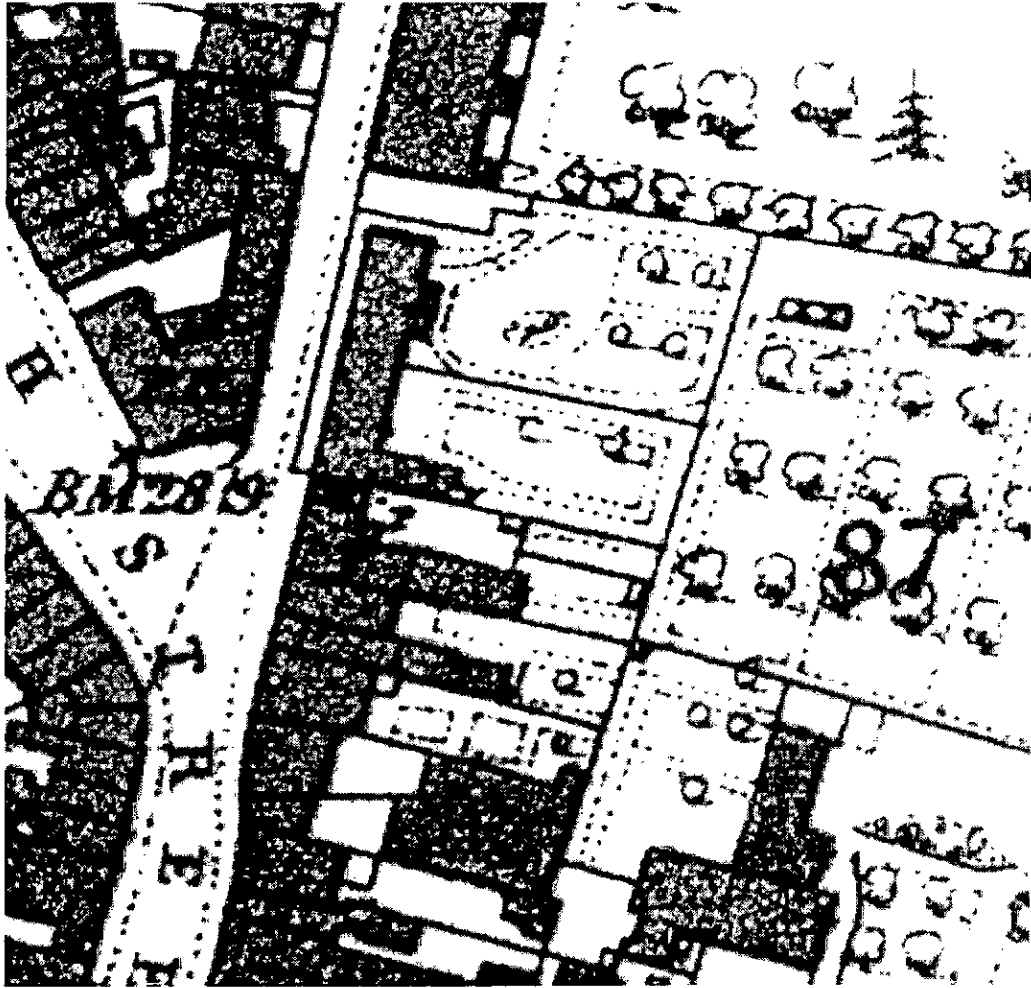


Figure 4; a detail of the Wolsey Cottage area from the Ordnance Survey map of 1863.

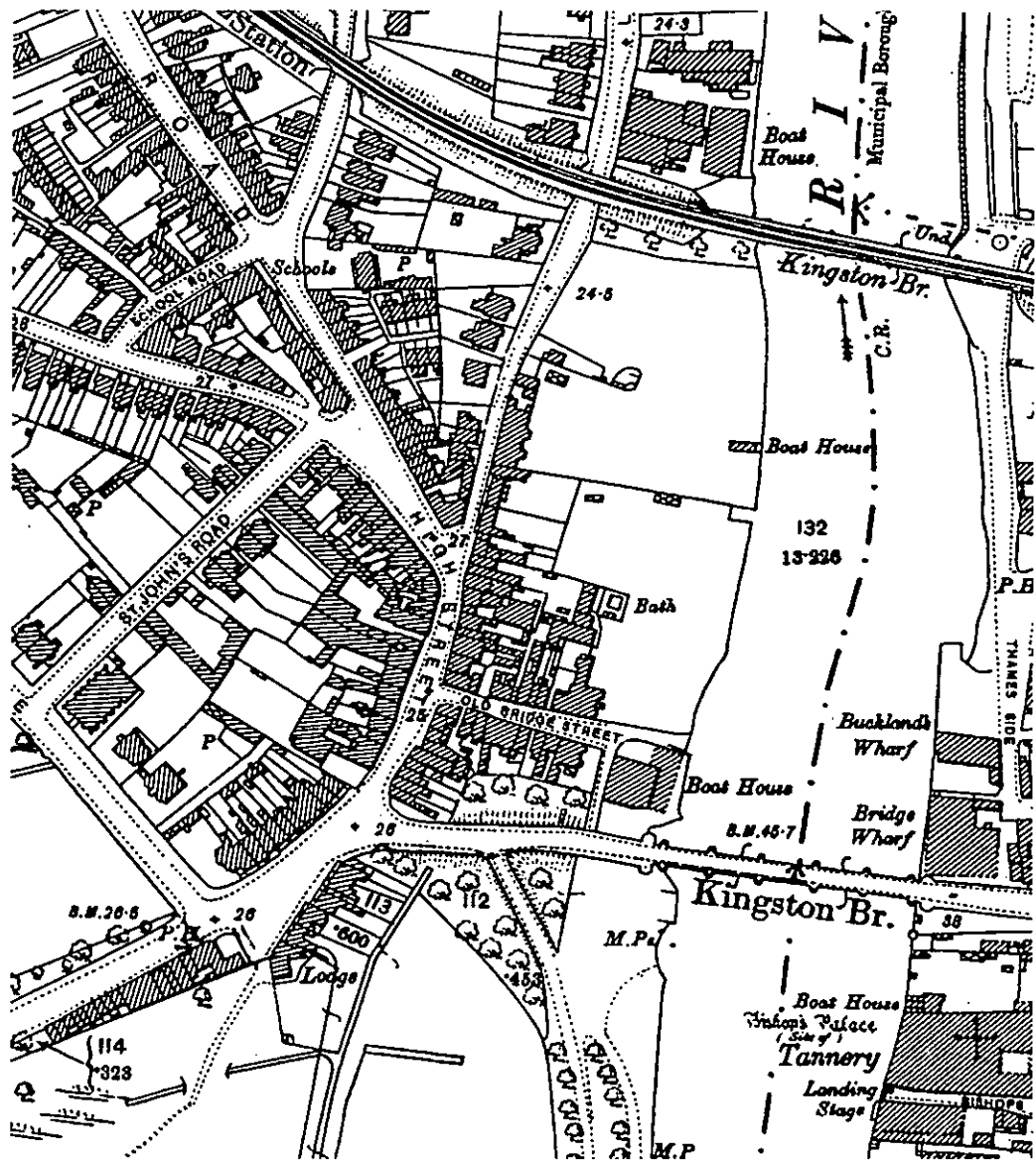


Figure 5; a detail of the Hampton Wick area from the Ordnance Survey map of 1894

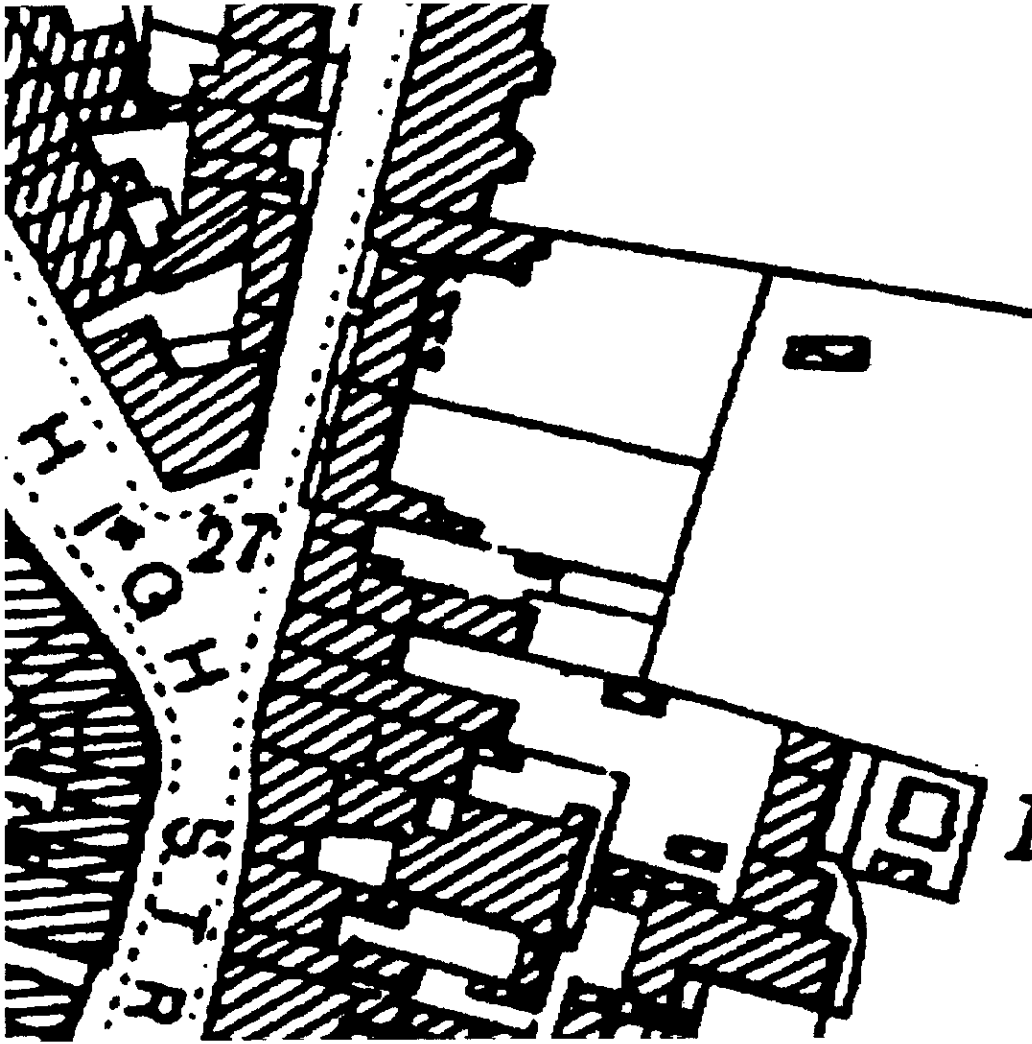


Figure 6; a detail of the Wolsey Cottage area from the from the Ordnance Survey map of 1894.

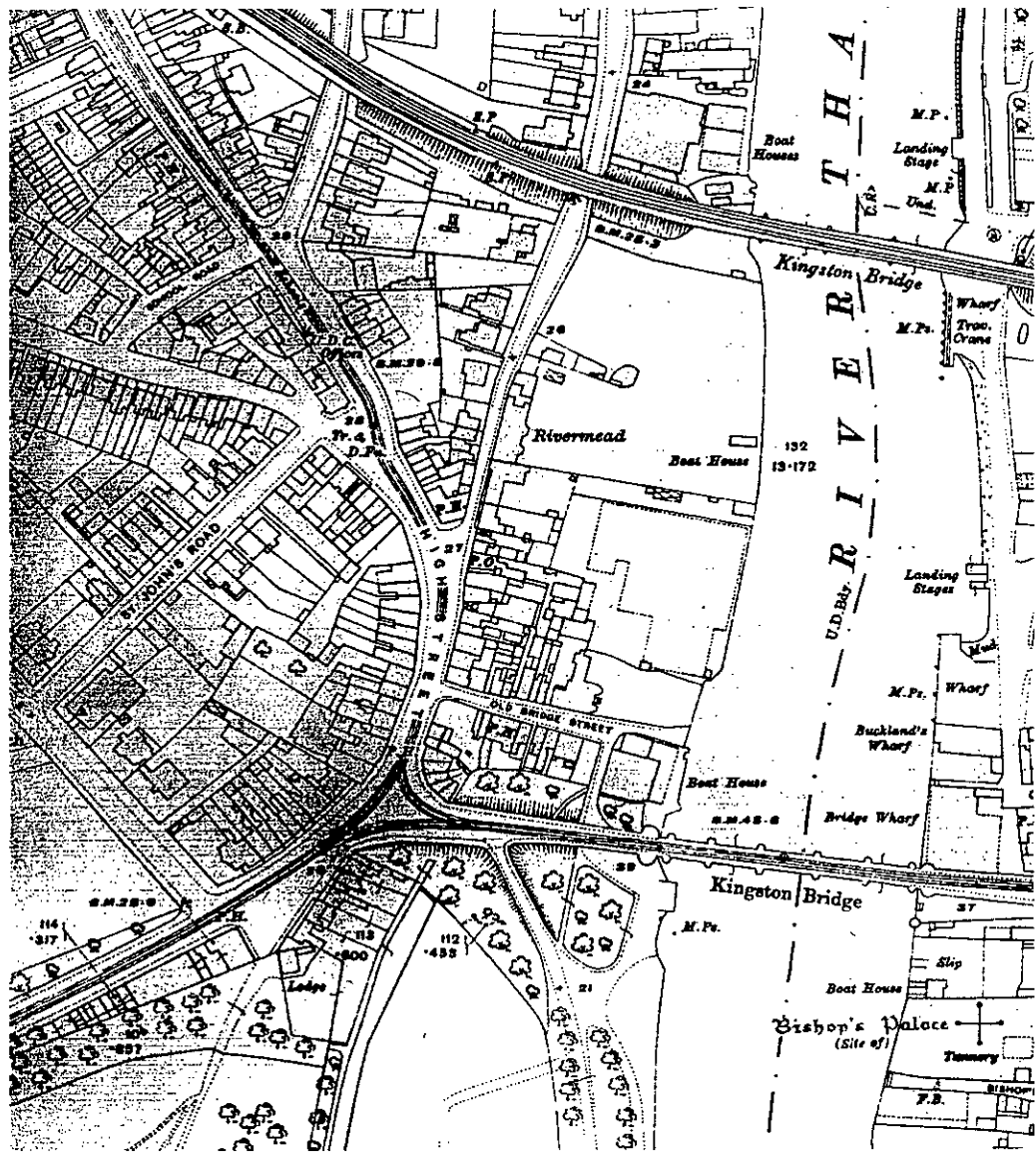


Figure 7; a detail of the Hampton Wick area from the Ordnance Survey map of 1915

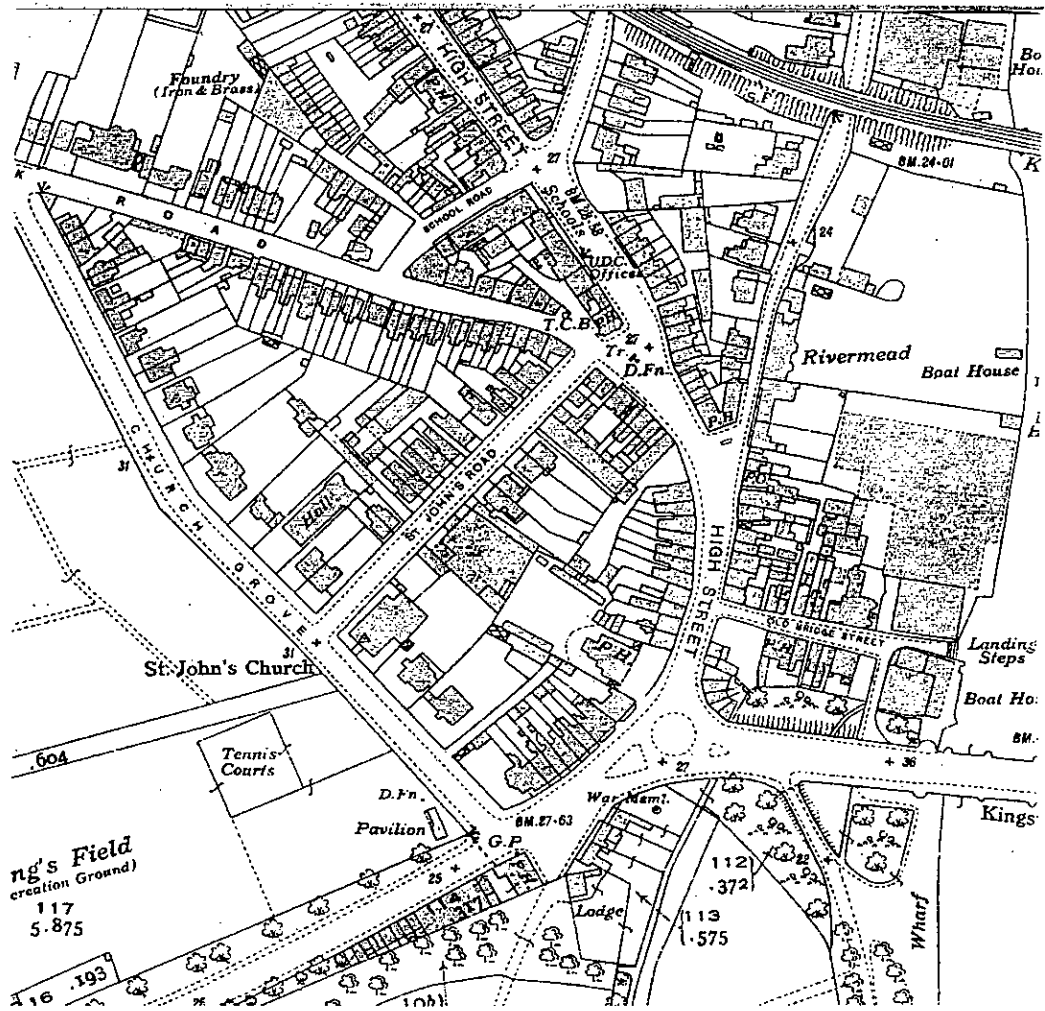


Figure 8; a detail of the Hampton Wick area from the Ordnance Survey map of 1934

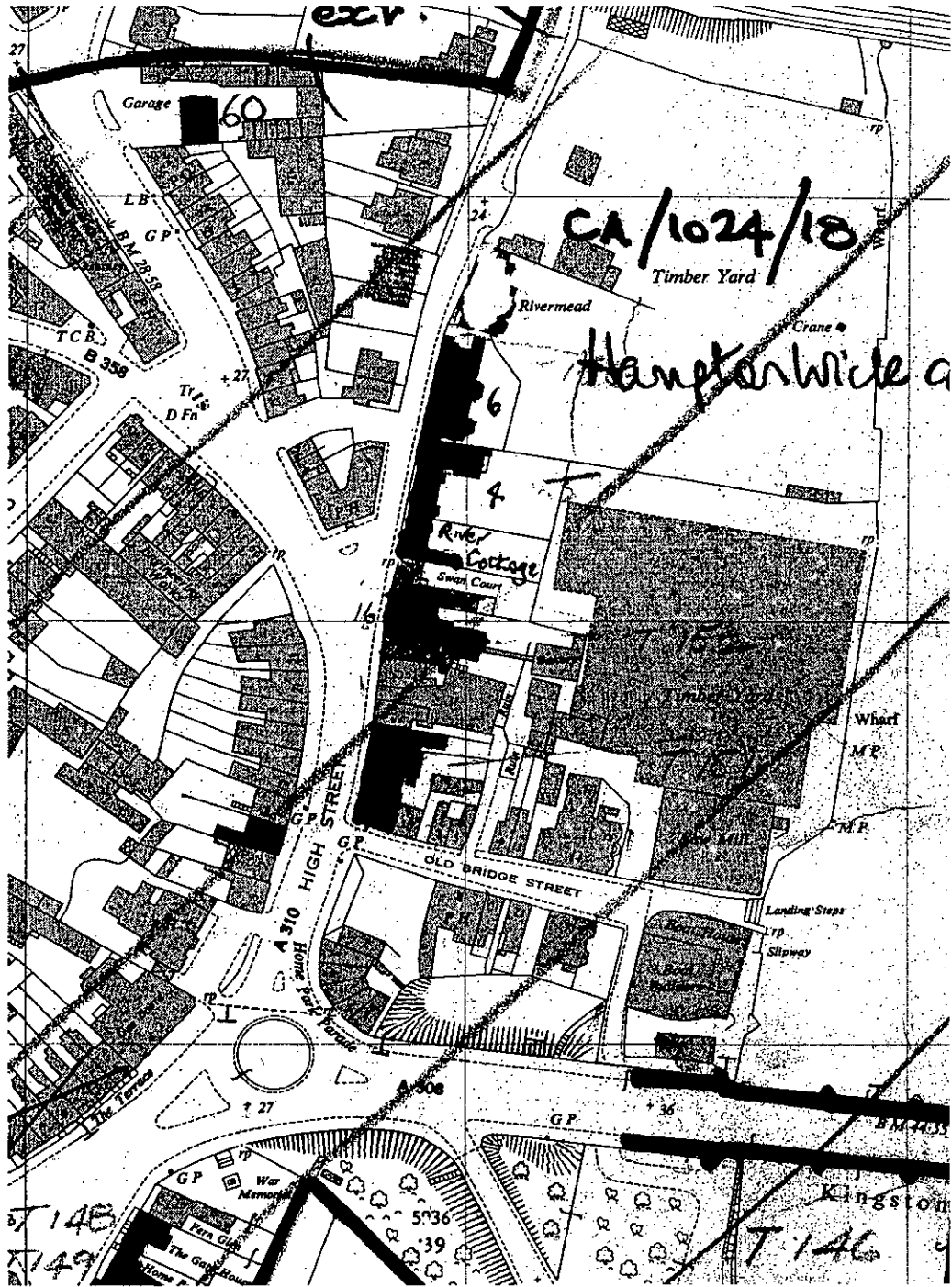


Figure 9; a detail from the Ordnance Survey map of 1956

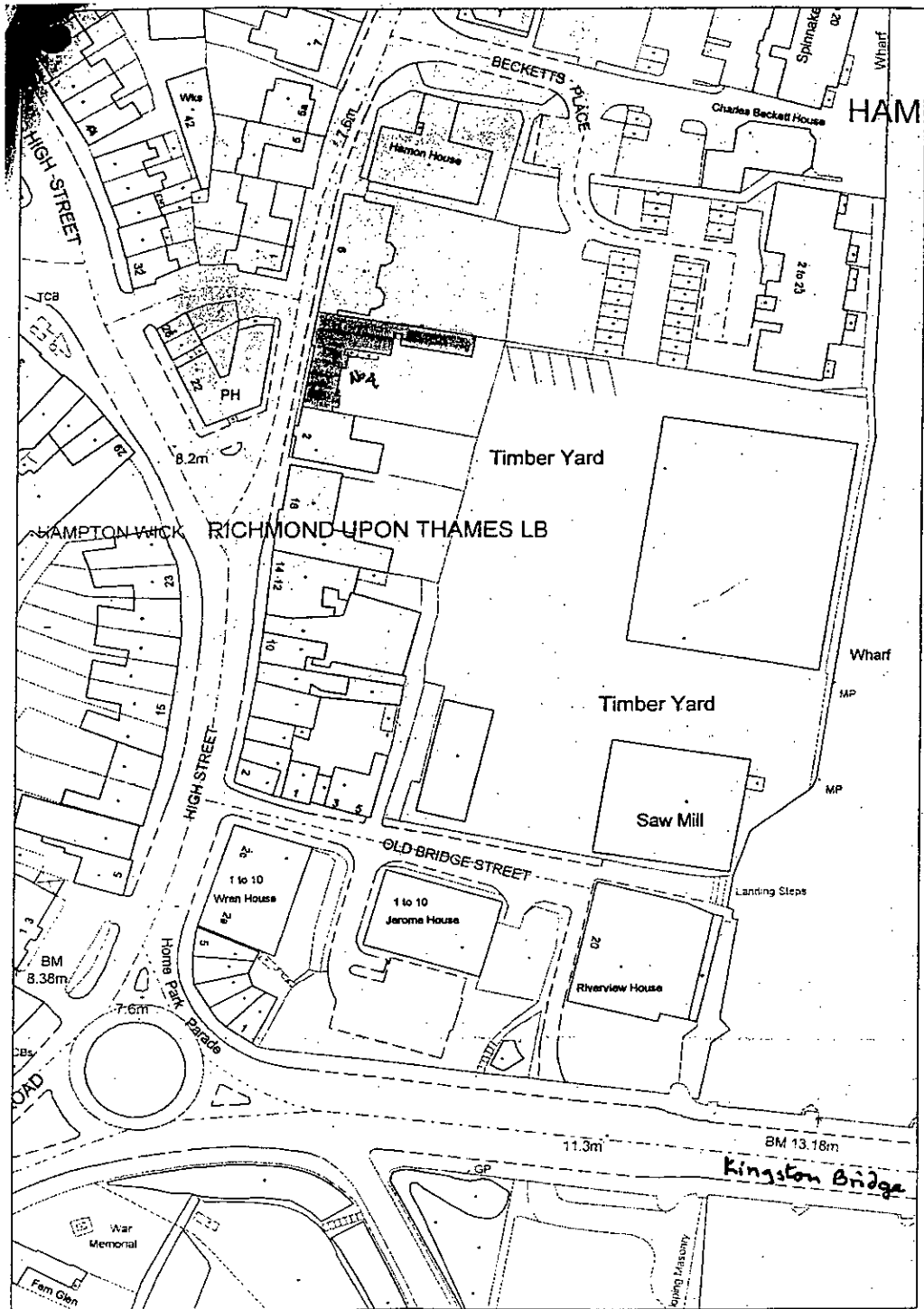


Figure 10, a detail from the current Ordnance Survey map of the Hampton Wick area

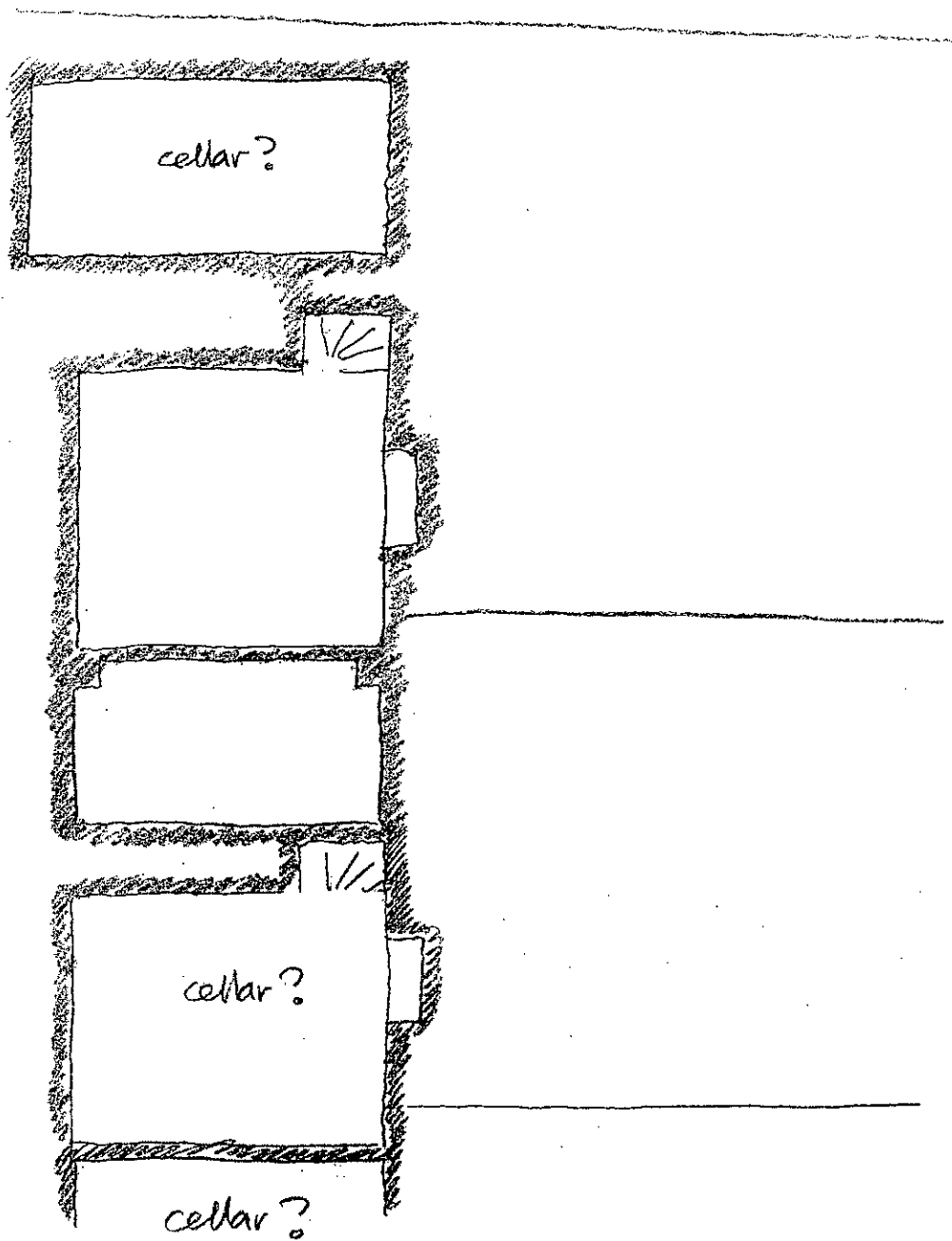


Figure 11; sketch reconstruction of the seventeenth-century basement plan

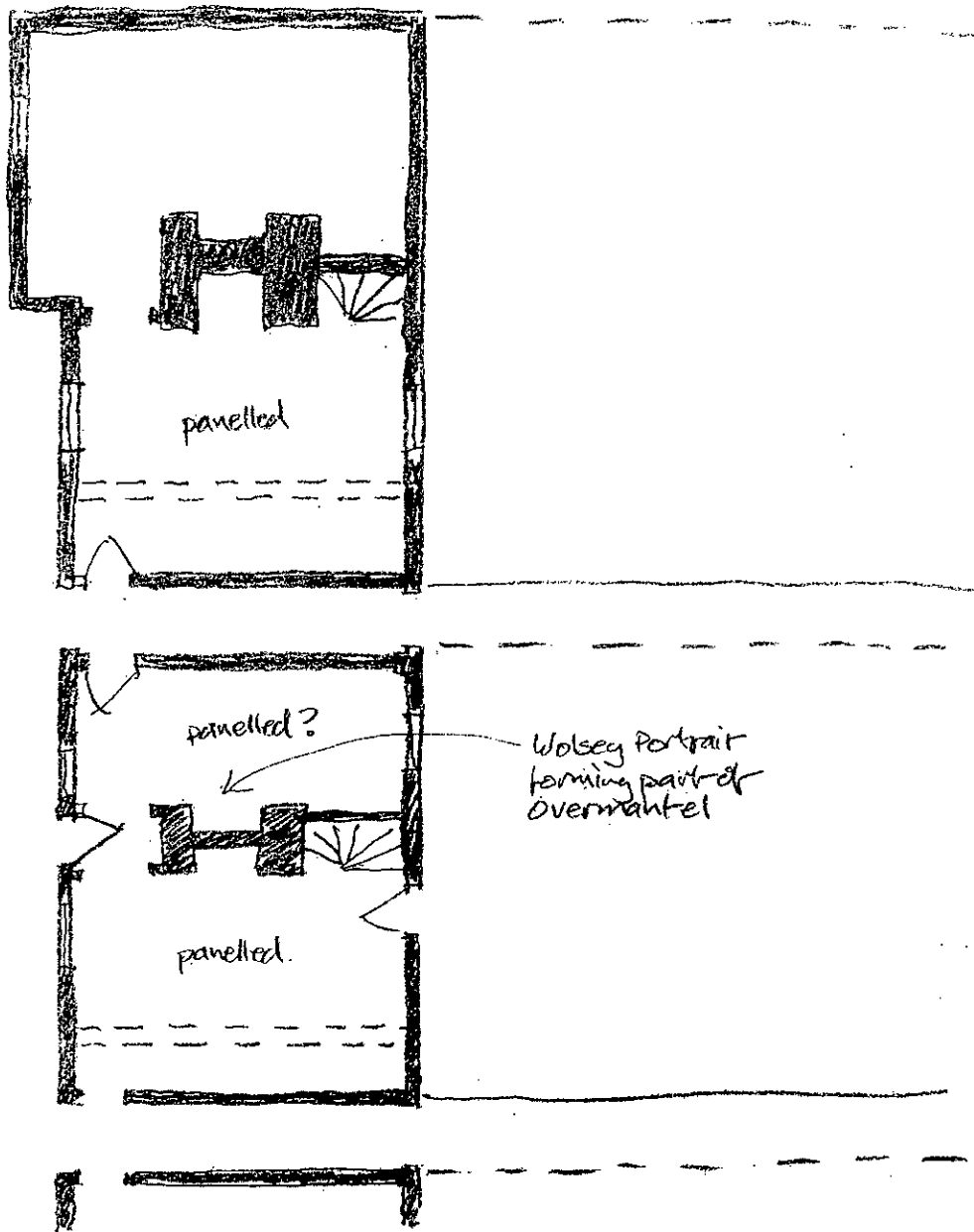


Figure 12; sketch reconstruction of the seventeenth-century ground floor plan.

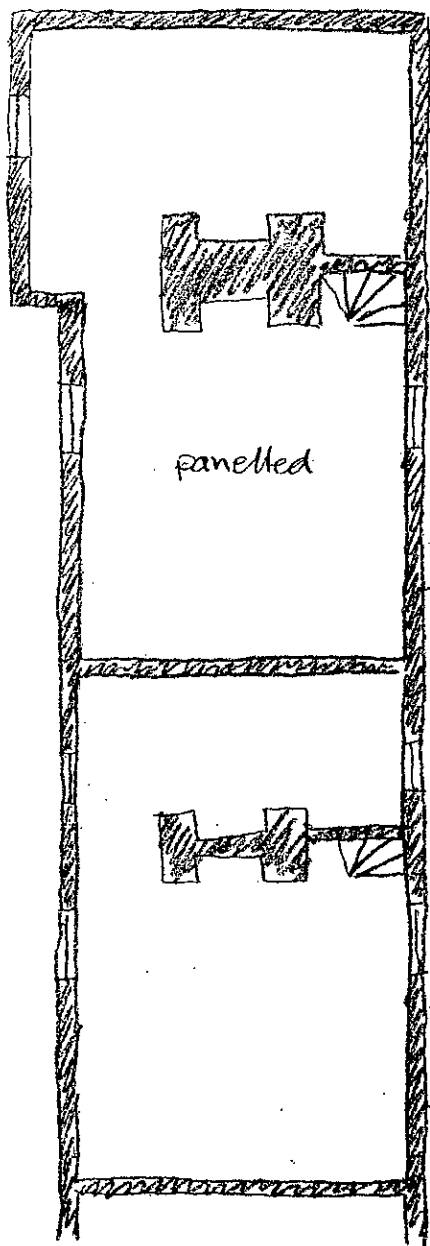


Figure 13; sketch reconstruction of the seventeenth-century first floor plan.

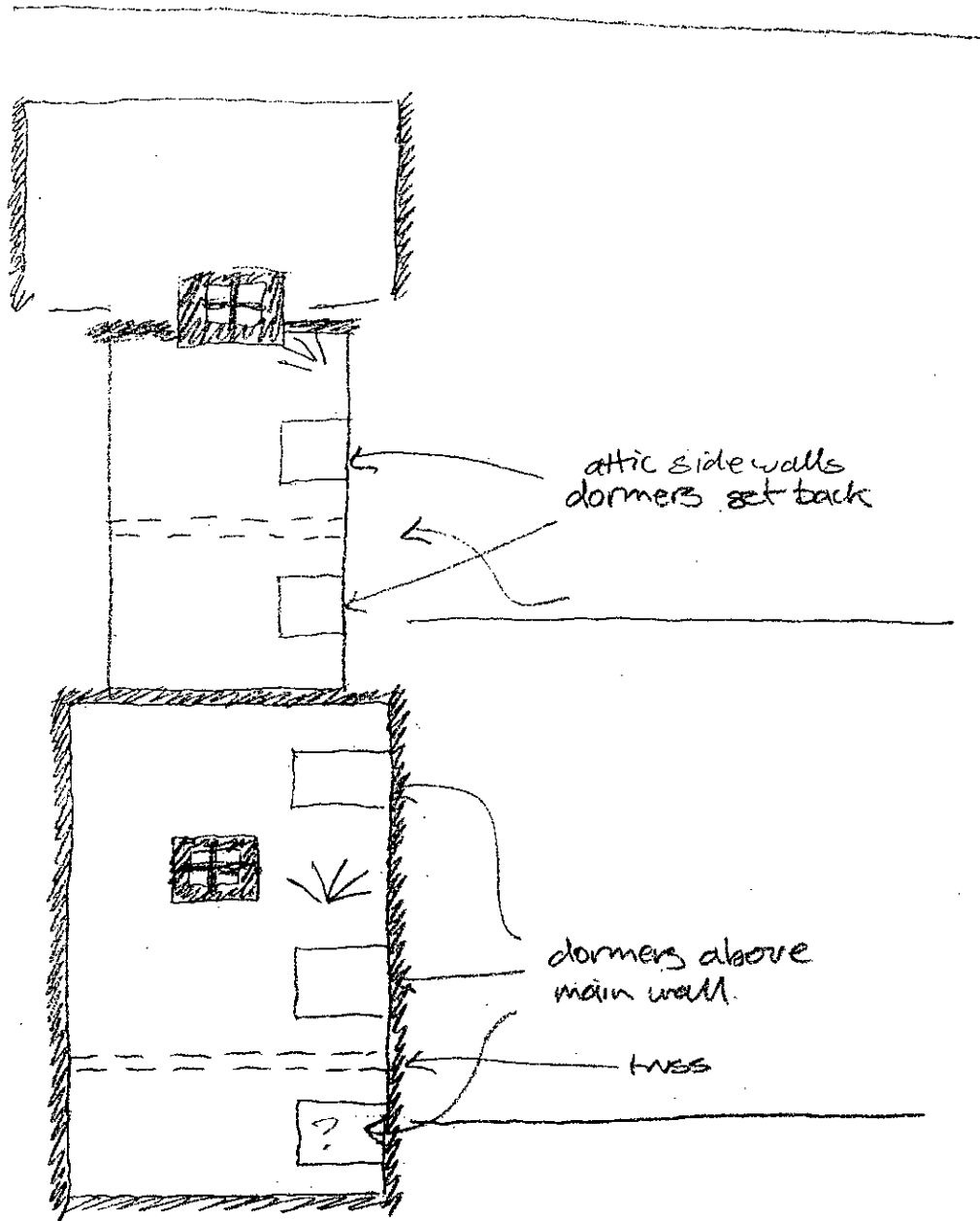


Figure 14; sketch reconstruction of the seventeenth-century attic floor plan.

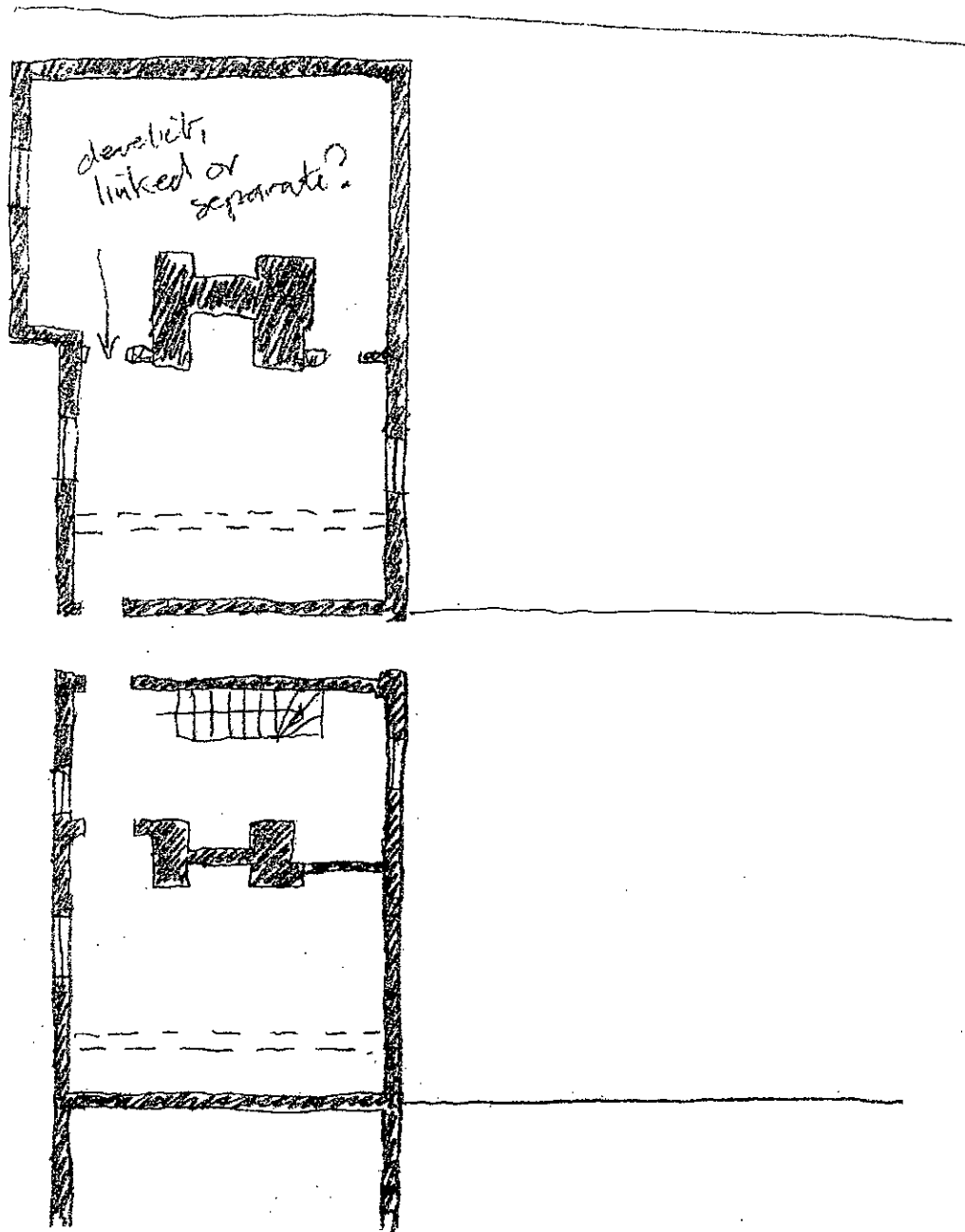


Figure 15; sketch reconstruction of the eighteenth-century ground floor plan.

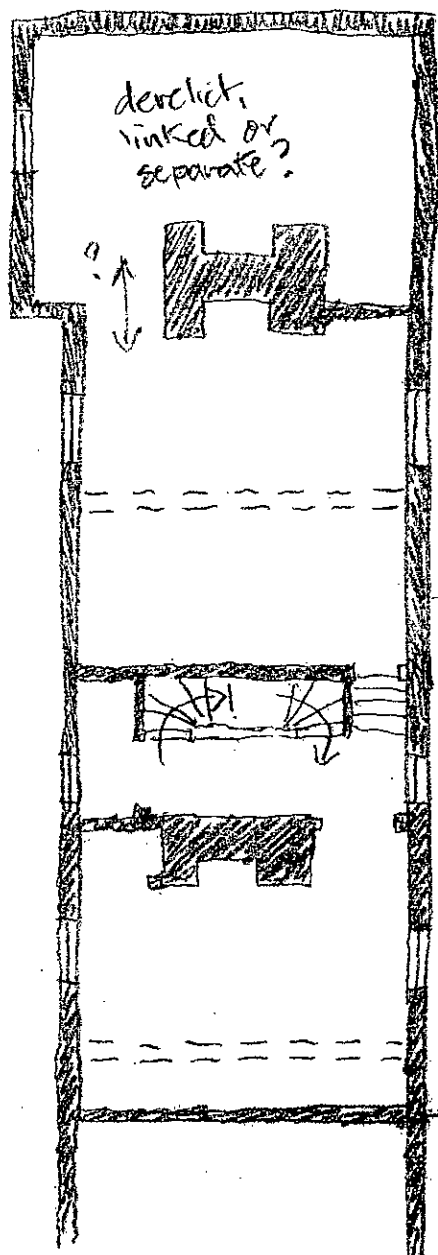


Figure 16; sketch reconstruction of the eighteenth-century first floor plan.

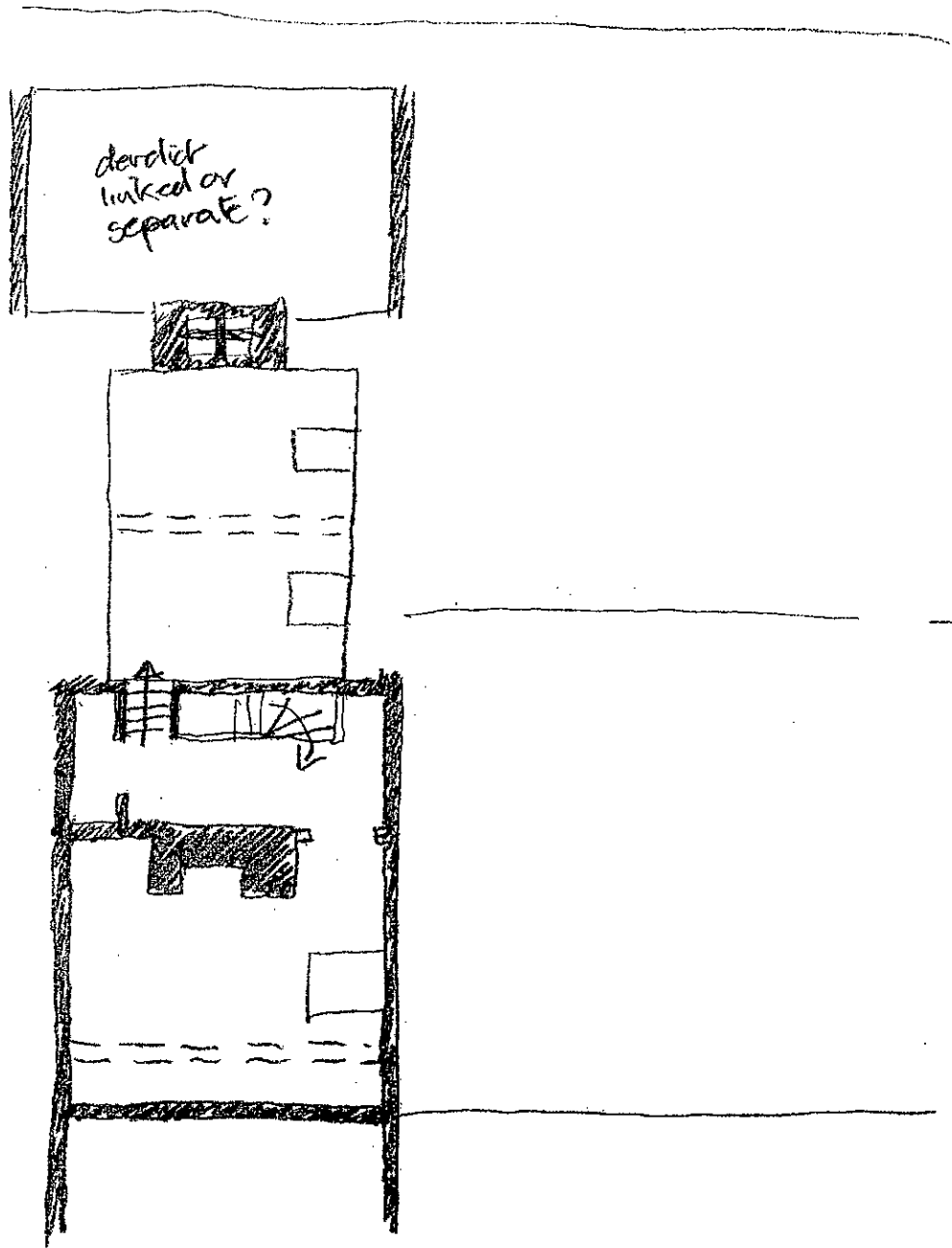
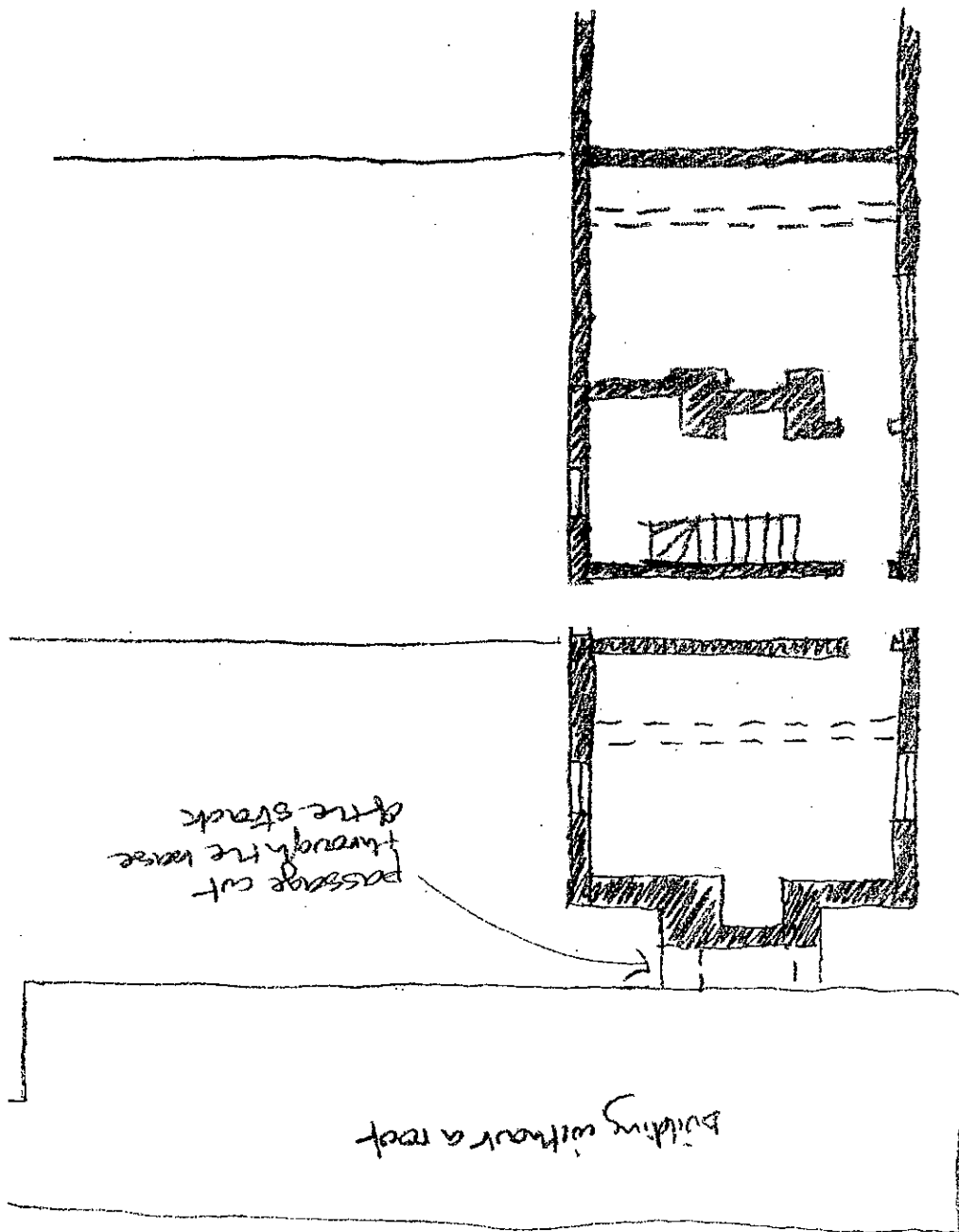


Figure 17; sketch reconstruction of the eighteenth-century attic floor plan.

Figure 18; sketch reconstruction of the ground floor plan c 1863.



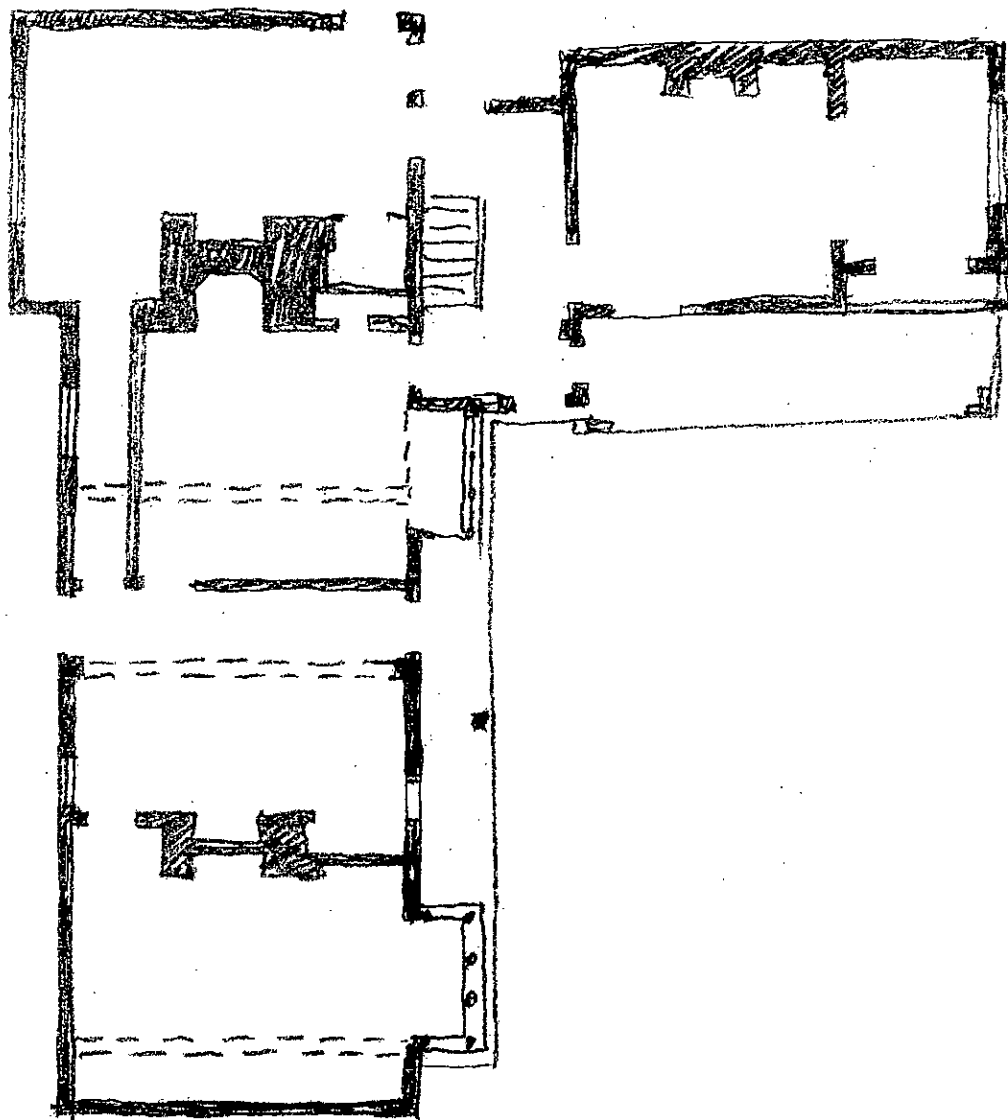


Figure 19; sketch plan of the ground floor in 1999.

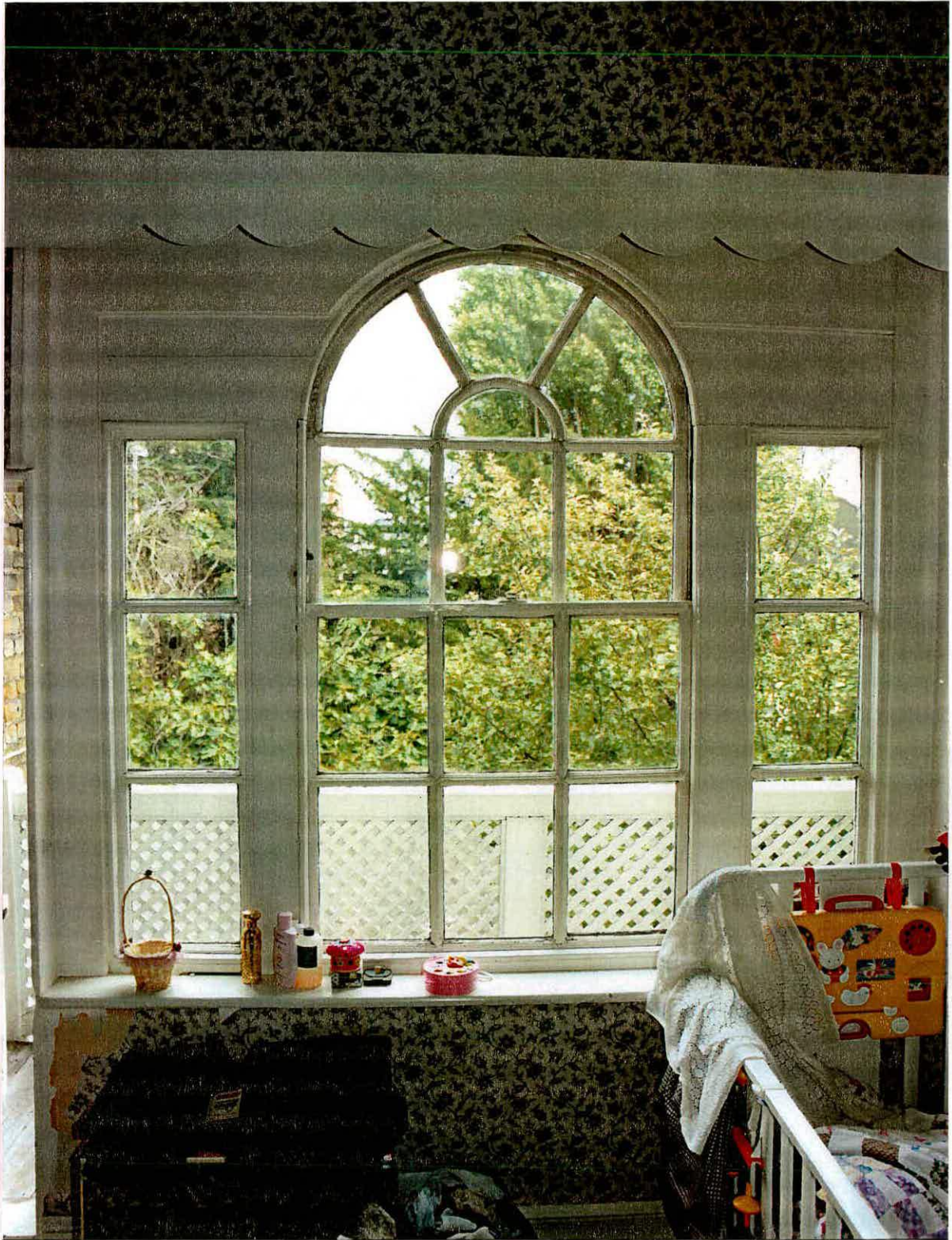


Figure 32; the Venetian window in the west wall of the northern extension



Figure 20: Wolsey Cottage viewed from the north west.



Figure 21; the hall looking south east. The difference between two first floor levels can be seen either side of the large black beam in the left of the picture.



Figure 22; the inside of the front door to Wolsey's Cottage.



Figure 23; the inside of the back door.



Figure 24; first floor bedroom above the dining room, looking north west.



Figure 25; the dining room, looking north west.



Figure 26; the drawing room, looking north west.



Figure 27; the fireplace and overmantel in the drawing room.

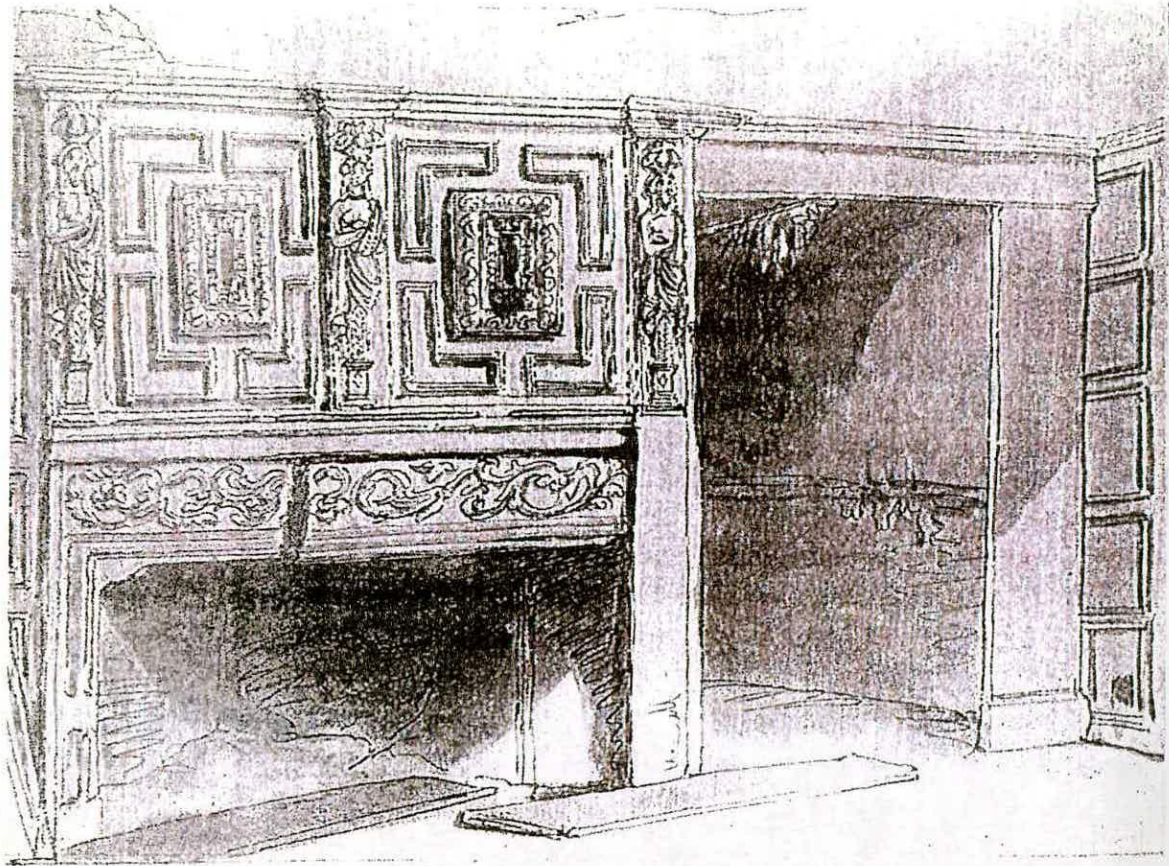


Figure 28; the fireplace, formerly in the Golden Lion, Fulham High Street, from an old drawing reproduced in Barbara Denny *Fulham Past*, 1997.



Figure 29; a composite photograph of the west façade



Figure 30; the staircase from first to second floor in the southern part of the house, looking north west.

Figure 31 : a composite photograph of the garden front

