

BREAKSPEARS

THE 19th – 20th CENTURY HOUSE

**BREAKSPEAR ROAD NORTH, HAREFIELD, UB9 6NA
LONDON BOROUGH OF HILLINGDON**

AN INVESTIGATION OF THE HISTORIC BUILDING



February 2012

COMPASS



ARCHAEOLOGY

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Abstract

Clancy Developments Ltd commissioned an archaeological assessment, Level 1-2 historic building survey, and watching briefs during their refurbishment and redevelopment works on the main house at Breakspears, Harefield, Hillingdon, between August 2008 and November 2011. This was carried out as part of the 'Breakspears Project' (site code BZH09), which included other work undertaken by Compass Archaeology on the Breakspears Estate (a level 3-4 historic building survey of the Grade II Listed Dovecote, a level 1-2 historic building survey of the walled garden, field evaluation, analysis of fabric works, scientific dating and watching briefs around the site). All of these were parts of planning and listed building conditions attached to consent for the refurbishment of the Grade I Listed house into apartments and the construction of eight residential units with underground car parking. The building survey and watching brief work was monitored by Kim Stabler of English Heritage GLAAS on behalf of the London Borough of Hillingdon.*

Although there is evidence for a house on the Breakspears estate since at least the 16th Century, with the earliest surviving physical evidence for the present house dating to the earlier 17th Century (discussed in a separate report), this report covers details of the evidence for the later house. This 'later house' dates from the second quarter of the 19th Century, when a major phase of enlargement and rebuilding took place under Joseph Ashby Partridge (1817-57). This clearly took place after 1823 (when an article in the Gentleman's Magazine describes the 'early' house) and is thought to have taken place in the 1840s or early 1850s. This phase of rebuilding included a 90° shift of the house on its main axis, with the demolition of an earlier service wing to the south and the addition of more rooms to the west; plus the addition of other buildings to the north-west of the house.

Further changes to the house occurred under the direction of Captain Tarleton, around the turn of the 19th / 20th Centuries. This most noticeably included an eastern extension to the building, plus refurbishment of the adjacent rooms.

Further changes have taken place since then, associated with the use of the house as a care home from the 1950s, and later use of it as a film-set. All of these changes will be discussed in this report.

The sympathetic redevelopment of the Estate has enabled Breakspears and the Dovecote to be saved from dereliction and has allowed this detailed interpretation of the archaeological and architectural history of the house to take place. Compass Archaeology and the Clancy Development project team are especially grateful to Mr Christopher Tarleton Feltrim Fagan, grandson of Captain Alfred Tarleton MVO, DL, JP (who inherited the estate c.1889) for making available his personal collection of family records and for very generously sharing his detailed knowledge of the history of the house.

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NB: Drawings and photographs from the London Metropolitan Archive are from the Tarleton collection, © the donator.

All photographs donated by Christopher Fagan are © to him.

1. Introduction

- 1.1** This report presents the results of watching briefs and historic building recording works at the Grade I listed mansion of Breakspears during refurbishment between 2008 and 2011. Breakspears lies approximately one kilometre to the south-east of Harefield village (Figure 1: site approximately centred at National Grid Reference 506075 189640). The fieldwork was undertaken by Compass Archaeology between August 2008 and November 2011 and included a desk-based assessment of the Breakspears Estate (Compass Archaeology, 2009), a field evaluation (Compass Archaeology, 2009), a series of watching briefs on the site, a level 1–2 historic building survey of the existing house (Compass Archaeology, 2009), and a level 3-4 survey of the Dovecote (Compass Archaeology, 2011).

This report records the results of the watching briefs where they relate to the post-1823 house; another report records evidence for the earlier house (Compass Archaeology, 2012).

- 1.2** The building survey formed part of the Breakspears Project – in response to planning and listed building conditions attached to consent for the refurbishment of the house itself and the construction, to the west, of eight residential units with underground car parking.
- 1.3** The main house was Listed Grade I in 1950. However, since that time the property has undergone significant changes for conversion into a care home and during the period when the building remained empty (apart from periodic use as a film set) from the late 1980s.
- 1.4** The house was included on English Heritage’s ‘Building at Risk Register 2001’, and was identified on the register as being structurally sound, but in need of repair as a result of a lack of general maintenance
- 1.5** The watching brief and associated works that are described here were monitored by Kim Stabler of English Heritage GLAAS on behalf of the London Borough of Hillingdon, and form a response to recommendations in the Assessment (Compass Archaeology, March 2009).

2. Acknowledgements

Compass Archaeology are grateful to Clancy Developments for commissioning and funding the archaeological work and to the following organisations and individuals:

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John Kelly (Building Manager) and Paul Dyer (Site Manager), Clancy Developments.

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3. Background

3.1 Location and topography

Breakspears is situated approximately one kilometre to the south east of Harefield Village, lying within a rural setting in the Green Belt on gently undulating land that slopes down to the south and south-east. The British Geological Survey (Sheet 255) indicates that the site is possibly located at the junction of the London Clay and Head deposits, at an approximate height of 76m - 80m above Ordnance Datum.

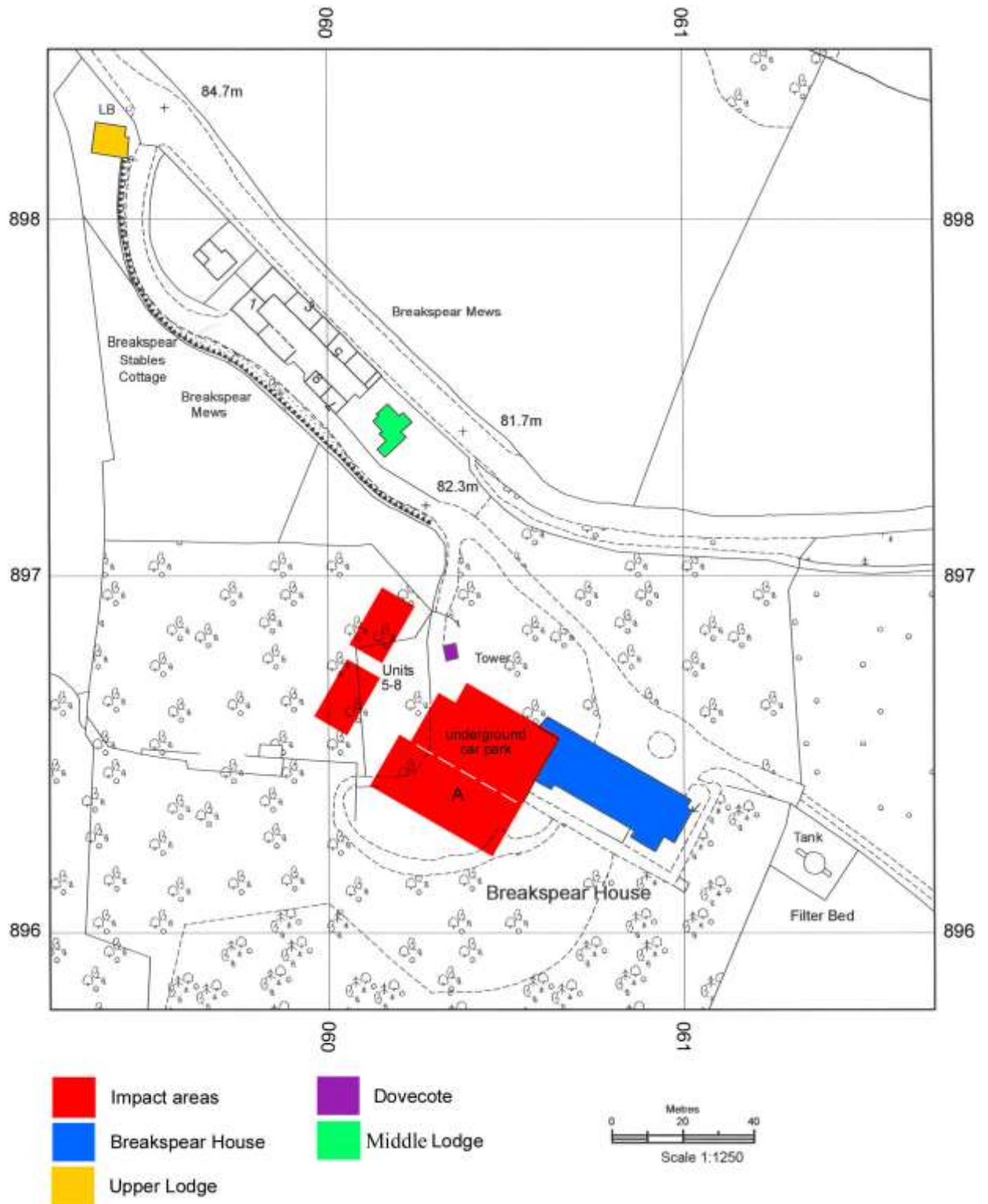


Fig. 1: Extract from the 2008 OS plan, showing the location of the house in comparison with other buildings, and the impact areas.

This figure reproduced from the Ordnance Survey map with the permission of the Ordnance Survey on behalf of the Controller of Her Majesty's Stationery Office, © Crown Copyright (Compass Archaeology Ltd, 5-7 Southwark Street, London SE1 1RQ, licence no. AL 100031317).

4 Historical and Archaeological background for the development of the Estate, including cartographic evidence

The general historic background of the site has been discussed in detail within the desk-based assessment (Compass Archaeology, March 2009) but this work has been updated by the research presented below. This analysis incorporates new map and documentary sources, the results of the archaeological work and building recording, and the new research data kindly provided by Mr Christopher Fagan.

This section just contains details of and about the ‘later’ house – i.e. the house after the major phase of rebuilding in the second quarter of the 19th Century. Discussion about the earlier house is included in a separate report.

4.1 Breakspears and Joseph Ashby Partridge (1817 to 1857)

Joseph Ashby Partridge inherited the Breakspears estate in 1817, and held it until his death in 1857 – when he passed it to a relative of his wife, William Wickham Drake.

It would appear that a major phase of construction – involving, essentially, the rotating of the house around by 90° through the destruction of the service wing (which projected to the south) and extension westwards of the main house – took place under Joseph Ashby Partridge. This included rebuilding of the upper part of the house, and the possible raising of the roof level. Other buildings to the north-west of the main house, including the stables, were also built in this period, perhaps in the 1840s or early 1850s.

This clearly took place after 1823, when an article in the *Gentleman’s Magazine* describes Mr Urban’s account of his visit (on the 25th August) to the “*ancient mansion house*” at Breakspears. He clearly describes the earlier house, including a description of the entrance hall and present-day dining room (which he calls the “*ante-room*” – this is proof he is describing the earlier house which had a far smaller room in this location. This article therefore establishes that the major phase of rebuilding took place after 1823.¹

It seems probable that Joseph Ashby Partridge began this work in the 1840s or early 50s, as technical and stylistic elements of the house date to this period including, for example, the fireplaces and the engine pumping water from a deep well (see sections 6.16 and 6.18). Furthermore, an 1860 photograph of the house has a substantial quantity of foliage growing over it (fig. 26) – the extension must therefore have been constructed at an early enough date before this to enable such foliage to grow (see section 6).

This work must, it is to be assumed, have been completed before his death in 1857. This is because there is evidence that the large-scale rebuilding works were carried out by the Partridges, in the use of their rebus of the partridge on the finials of two of the lead water pipes surviving at roof level. Certainly the

¹ *The Gentleman’s Magazine* September 1823.

house had assumed its present-day form by the time of the *c.*1864-5 OS Map, such that it seems highly likely that it was carried out under Joseph Ashby Partridge.

Unfortunately, there are no surviving maps dating from between 1813 (the Enclosure Map) and 1864-5 (the First Edition OS Map, published 1866), with the 1845 Harefield tithe map not covering the area of Breakspears itself. This means that it is difficult to ascertain a more precise date for the major phase of rebuilding.

The OS First Edition 1:2500 map (1864-5) is the first map to depict the changes that took place under Joseph Ashby Partridge. This shows the addition of a large stable block to the north of the house (uncovered in an archaeological evaluation in 2009), a coach house to the south of this, elaborate gardens to the southwest of the house, and conservatory to the south of the house.

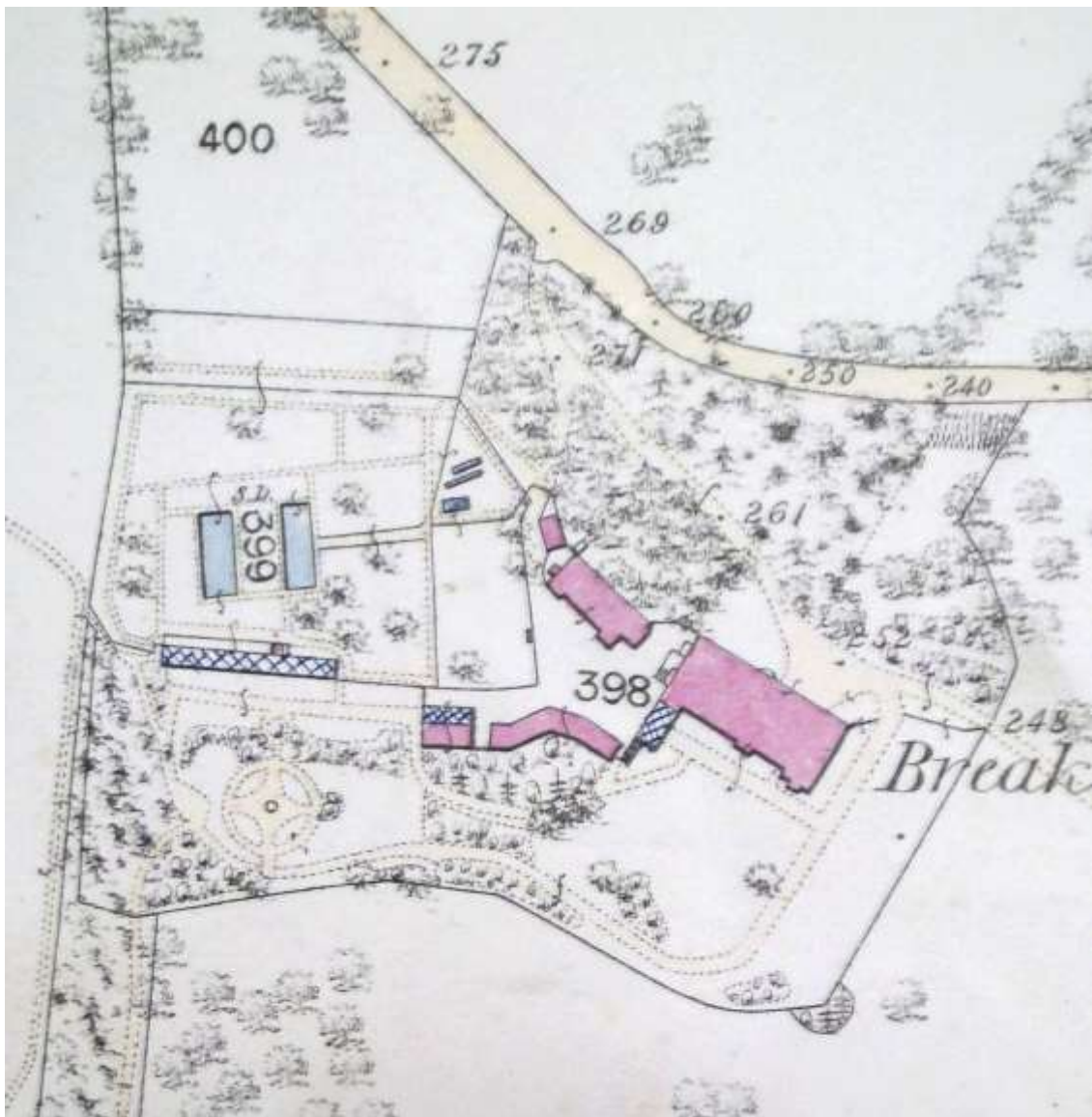


Fig. 2: Extract from the OS First Edition 1:2500 (1864-5).

4.2 Breakspears and the Wickham-Drake family (1857-1889)

Joseph Ashby Partridge had no children, so bequeathed the estate on his death in 1857 to a relative of his wife, William Wickham Drake. William Wickham Drake died in 1877, when the estate was probably bequeathed to his relative, Admiral Sir (John) Walter Tarleton. However, William Wickham Drake's wife (Mrs Agnes Drake) continued to live at Breakspears until her death in May 1889, by which date Admiral Sir Walter Tarleton had died (in 1880). Breakspears was therefore passed to his son, Captain Alfred Henry Tarleton, in 1889.²

Mrs Drake commissioned a series of drainage drawings in 1886 *Breakspears, Harefield Detail Plan shewing [sic] the system of drainage executed at the House and Stables for Mrs Drake 1886* by Roger Field 20ft to 1inch). Although these plans were revised in 1894, these revisions were mainly to add drainage details, such that the basic structure of the house and major changes depicted in it had presumably happened by 1886, i.e. under the Wickham Drakes, and quite probably during William Wickham Drake's lifetime (i.e. by 1877). This includes the small single extension at the eastern end of the house, and the bay window in the Billiard Room. This plan is particularly useful as it is the first detailed plan to show the interior layout of the house. Unfortunately, as it is a plan of the drainage regime, it only shows the ground floor of the house. It does, however, depict the subterranean rooms between the stable block and main house at its western end, including a scullery, larder, harness room and coal store. A detailed section of the beer cellar and adjacent structures was also part of this series of drawings.

² <http://www.middlesex-heraldry.org.uk/publications/monographs/mdxchurches.pdf>; Victoria County History

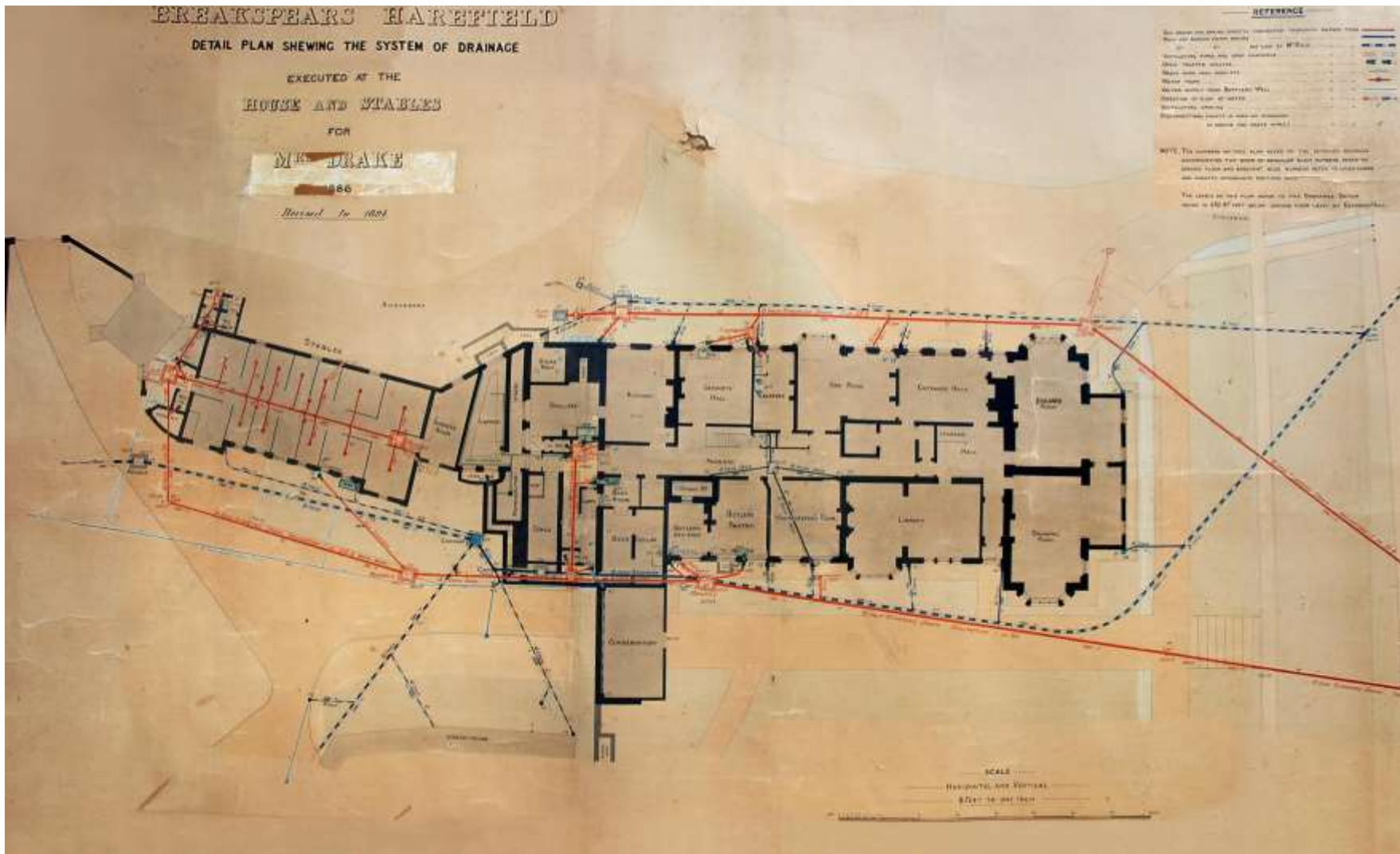


Fig. 3: The 1886 Architect's floor plan and drainage of Breakspears by Roger Field, revised in 1894 (20ft: 1 inch).

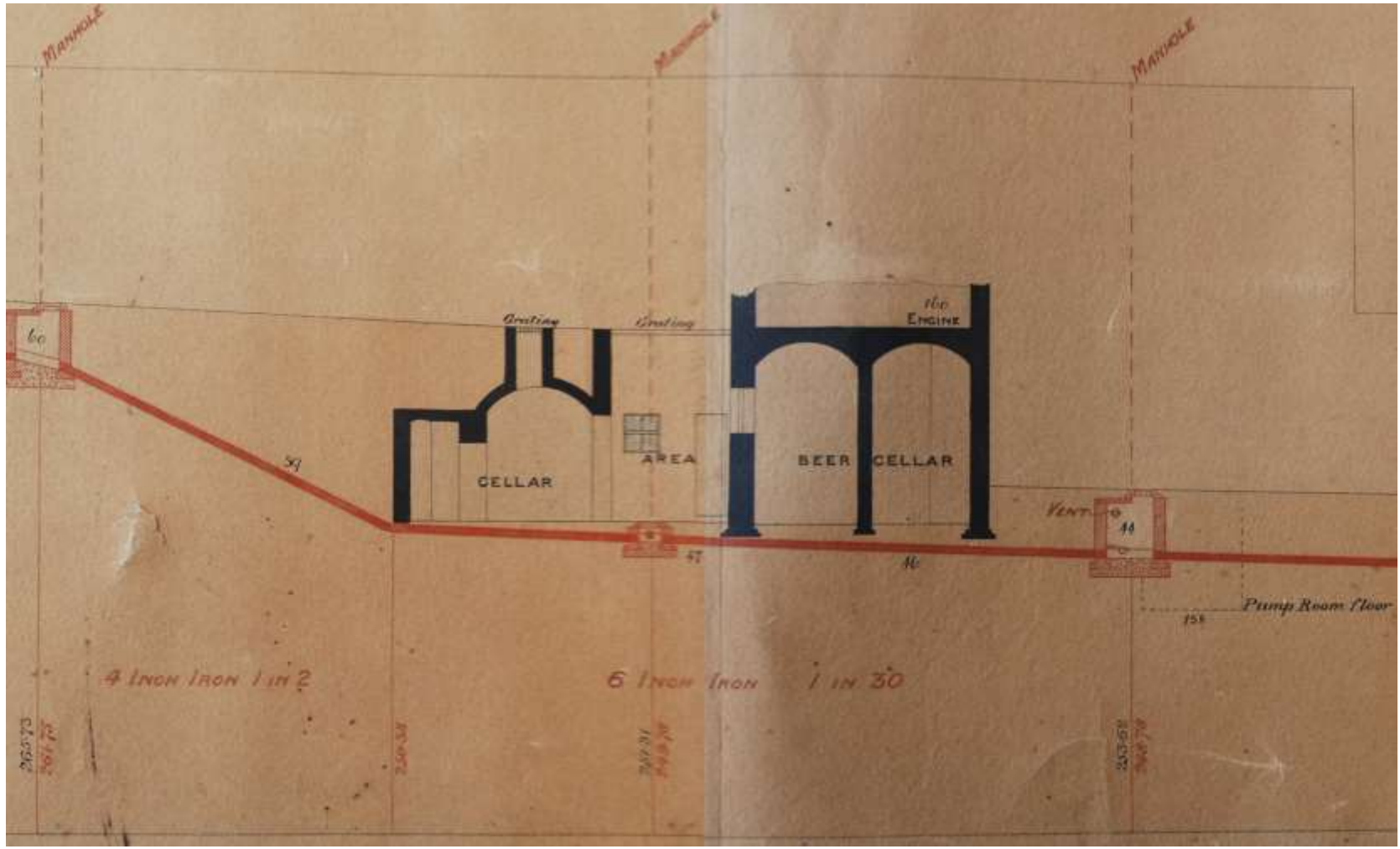


Fig. 4: Detail of west-east section showing Beer Cellar from Roger Field's drawing of Breakspears showing drainage 1886 (revised 1894).

4.3 Breakspears and the Tarleton Family (1889-1951)

4.3.1 Mrs Drake died in 1899, and Breakspears came into the possession of Captain Alfred Henry Tarleton MVO, DL JP. It is believed, however, that the house was leased out at the beginning of Tarleton's period with, for example, WS Gilbert (of Gilbert and Sullivan fame) living there for just under a year, probably around c.1900. It is believed that he wrote 'Yeoman of the Guard' whilst in residence at Breakspears.

4.3.1.1 The Middlesex 1891 Census for the Uxbridge regional district provides a snapshot of the people who were residing in Breakspears in 1891 (Folio 37, Page 28 Schedule 181), and they are given below. This acts as evidence that Captain Alfred Henry Tarleton was in residence at Breakspears by 1891.

<i>Surname</i>	<i>Forename</i>	<i>Role</i>	<i>Sex</i>	<i>Age</i>	<i>Notes</i>
TARLETON	Alfred H	Head	M	28	JP Formerly Lt Royal Navy
TARLETON	Henrietta C	Wife	F	26	
TARLETON	Freda H	Daughter	F	4	
TARLETON	Mary B	Visitor	F	27	
TARLETON	Edith F	Visitor	F	25	
<i>Staff</i>					
WESTON	Kate	Servant	F	30	Cook
??LYON	Susan	Servant	F	29	Lady's Maid
FIELD	Emily	Servant	F	30	Housemaid
BILCOCK	Sarah	Servant	F	30	Nurse
OSBORNE	Hephizibah	Servant	F	19	Kitchenmaid
BASIN	Fanny	Servant	F	19	Housemaid
MORRIS	Henry	Servant	M	26	Footman
??MEE	Frederick	Servant	M	18	Footman
?POCKETTS	Charles	Servant	M	15	Groom

4.3.2 Whilst Captain Alfred Henry Tarleton was in residence at Breakspears, he undertook a major phase of rebuilding c.1899-1900.

4.3.2.1 A couple of maps exist from the early part of Captain Alfred Tarleton's period, depicting the house before the major rebuild phase. This particularly includes the 1894-96 OS 1:2500 map (published 1899) which depicts Breakspears as large unchanged from the 1886 Drainage Plan. A narrow building, adjoining the western end of the main house and the stable block is, however, depicted, and is probably a new structure.

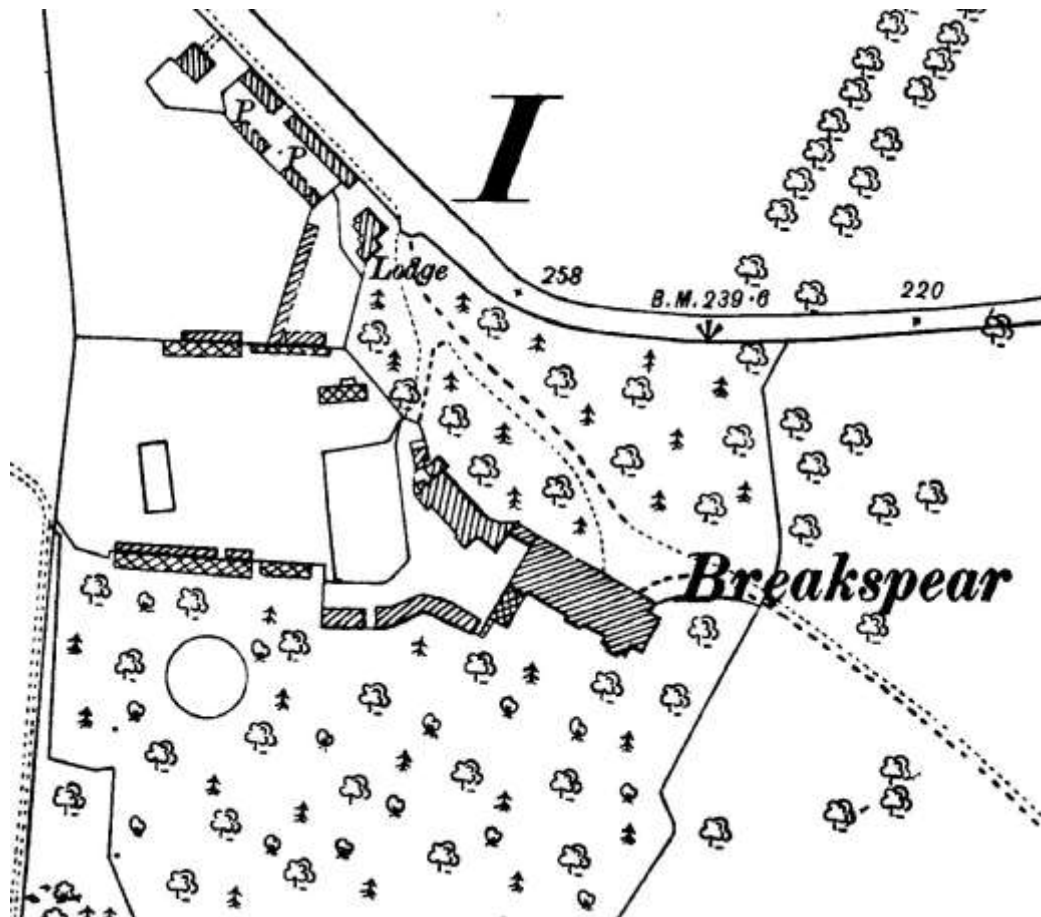


Fig. 5: Extract from the 1894-96 OS 1:2500 Map.

4.3.2.2 In 1899, Captain Alfred Tarleton commissioned further work on Breakspears. This constituted a major phase of rebuilding, essentially involving an eastern extension to the house. This also involved the interior refurbishment of all rooms to the east of the entrance hall, plus the raising of the ceilings / floors and construction of a new roof and dormers.

A number of drawings were produced by the architect Charles Mileham, covering these developments. These are of immeasurable value in understanding this phase of rebuilding.

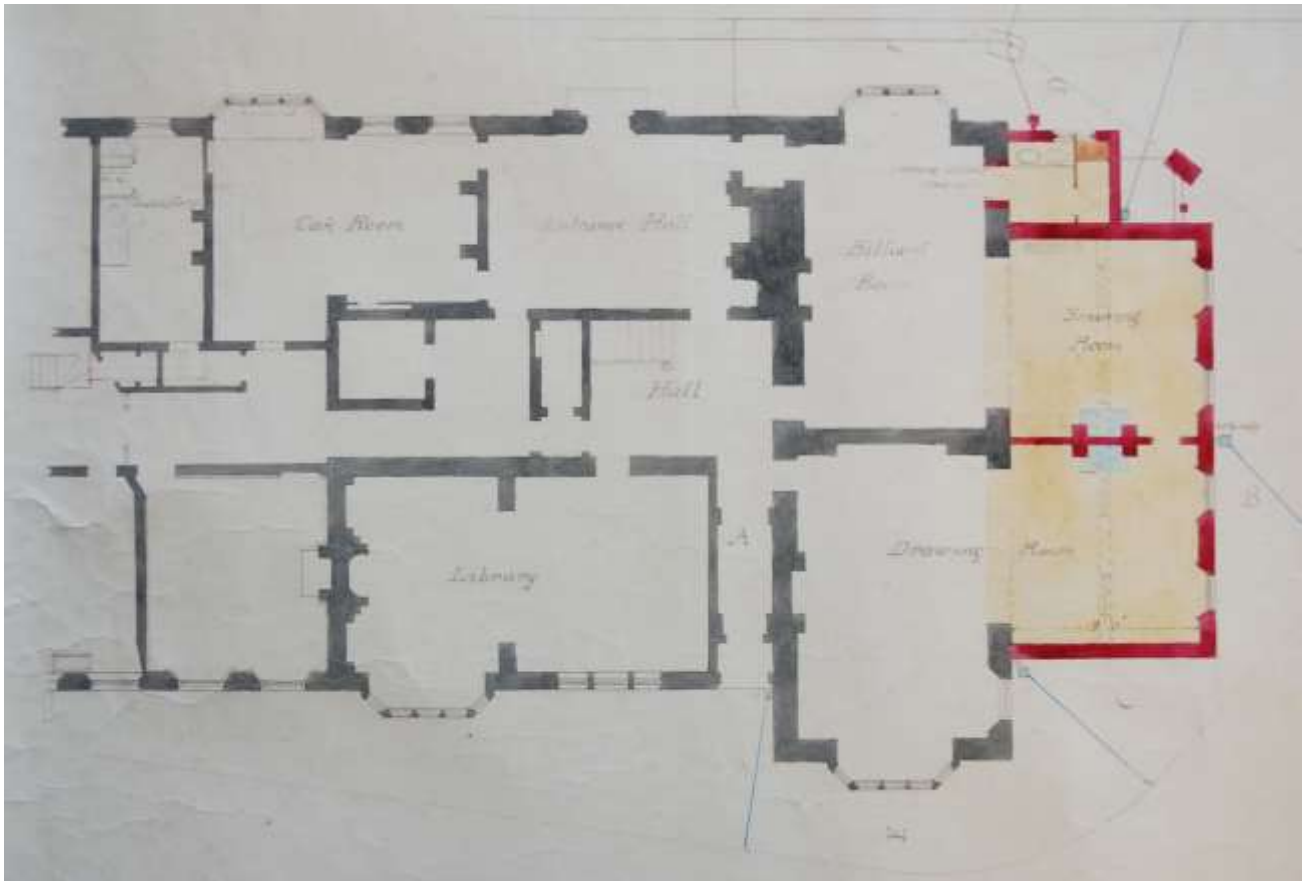


Fig. 6: 1899 Ground floor plan © The National Archive, Kew.

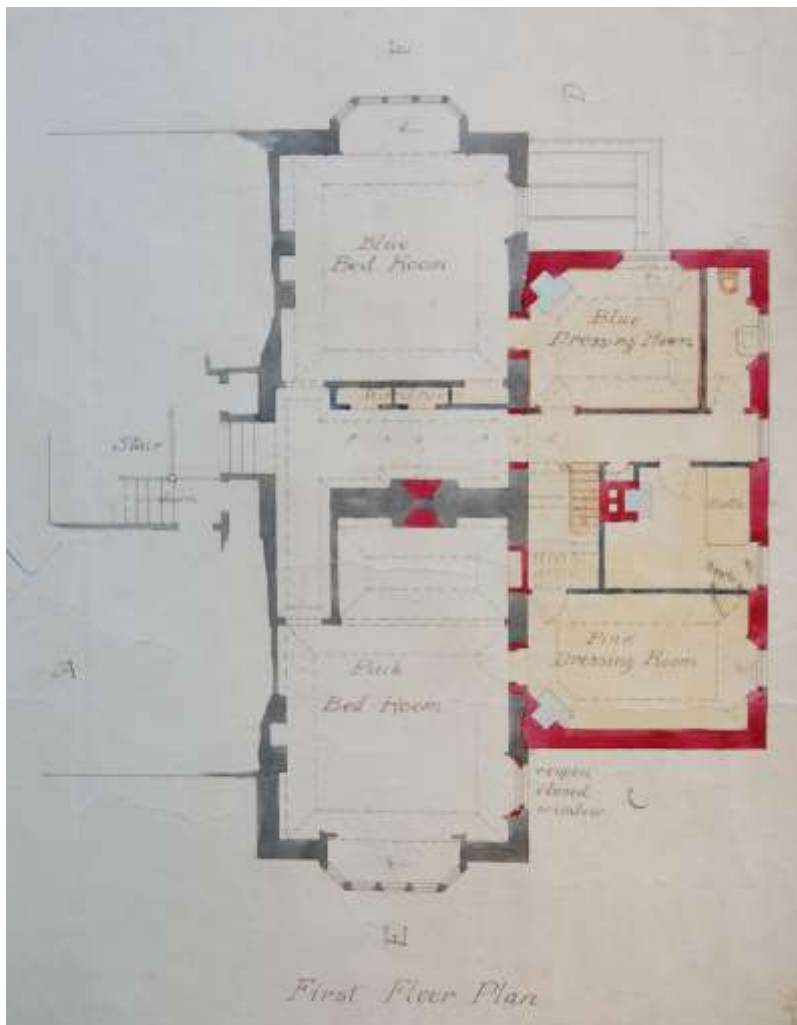


Fig. 7: The 1899 First floor plan © The National Archive, Kew

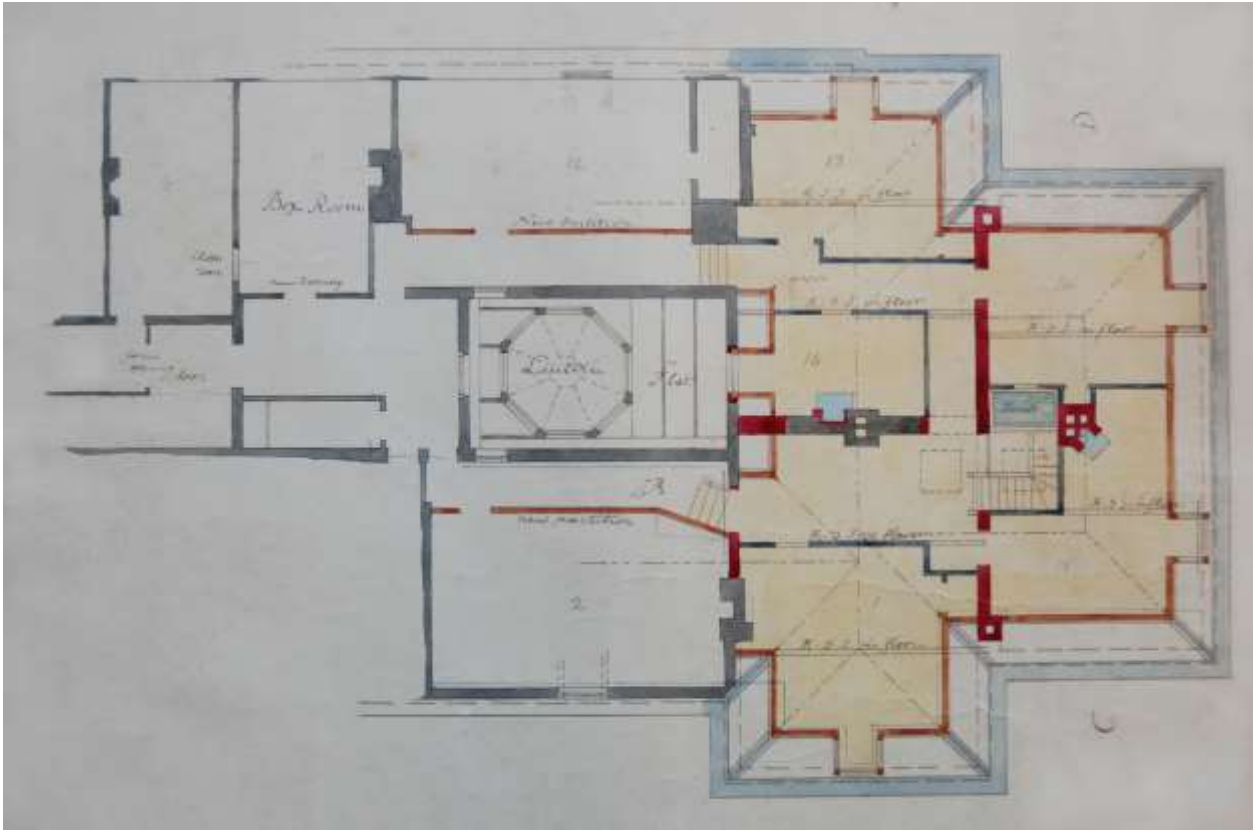


Fig. 8: The 1899 Second floor plan © The National Archive, Kew

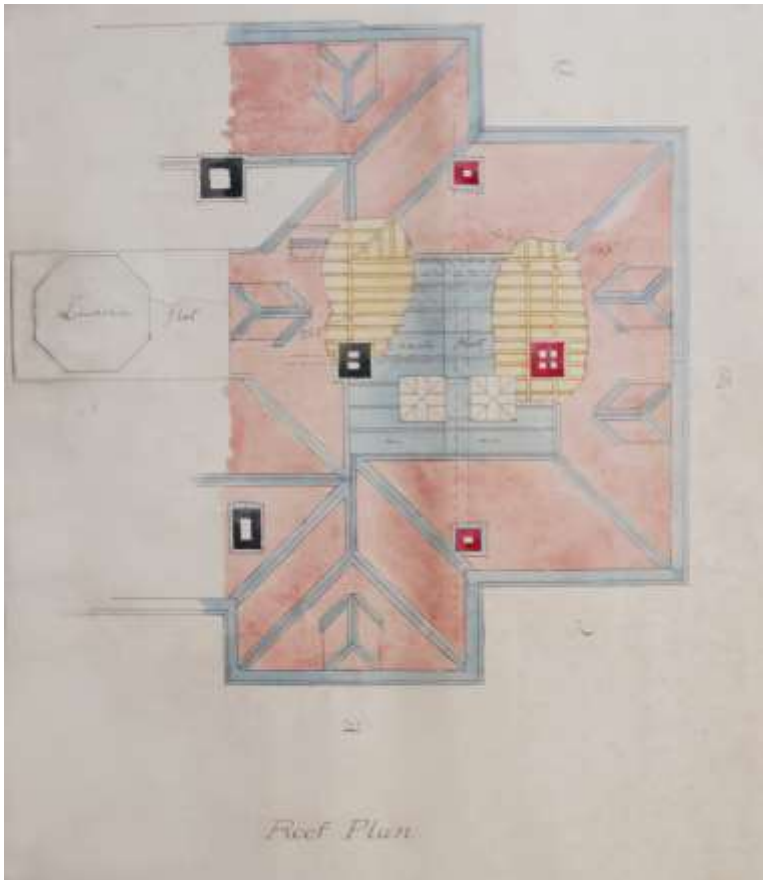


Fig. 9: The 1899 Roof plan
© The National Archive, Kew

A series of accompanying elevations were also drawn up (figs. 10 - 12). These depict the proposed changes to the house, and clearly depict the eastern extension in an identical way to how it appears today.



Fig. 10: South-east elevation, 1899.



Fig. 11: South-west elevation, 1899.

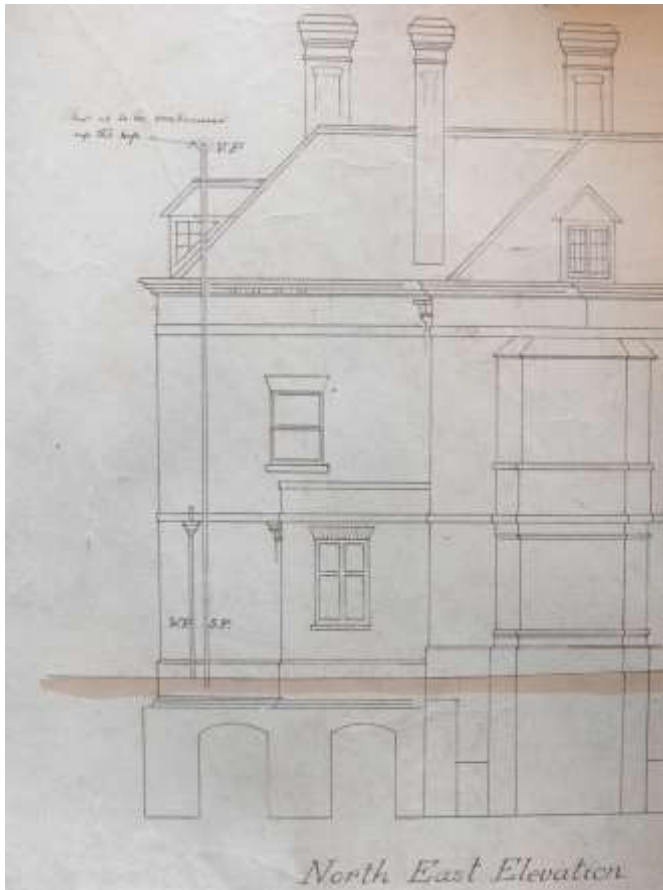


Fig. 12: North-east elevation, 1899.

4.3.2.3 A series of photographs, dated to just after *c.*1900 and kindly provided by Christopher Fagan, depict the interior and exterior of the house after this major rebuilding phase. Miss Freda Henrietta's scrapbook, *c.*1911-22, also includes a number of photographs of the house. Both of these sources will be referred to throughout this report, where necessary.

4.3.2.4 The 1914 OS 1:2500 map depicts the actual changes to the house undertaken by Captain Alfred Tarleton, with the addition to the east and new eastern frontage. It also depicts a number of other changes, including the demolition of the old stable block and the construction of the Upper Lodge (in 1904), plus a new entrance drive.



Fig. 13: Extract from the 1914 OS 1:2500 Map.

4.3.3 Captain Alfred Tarleton, during his time at Breakspears, appears to have been heavily involved in the life of the village of Harefield. He improved conditions across the estate and doubled the poorhouse cottages on Breakspears Road. In 1896 he presented the village with the Breakspears Institute, run as a Working Men's Club but of a level of luxury unprecedented for the time. He also sat on the local bench at Uxbridge and served the parish council as vice-chairman from its inception at the end of 1894 until 1904. He was involved in numerous public services including in 1914 becoming County Commissioner for Middlesex for the Boy Scout Movement, kindly allowing the first Middlesex County Camp for between 500 and 600 boys to be held at Breakspears at Whitsun 1915.³

At this time, the house was one of the great estates, with twelve indoor and seventeen outdoor servants. It also had a vibrant social history, with its proximity to London making the estate a popular venue for shooting parties. The family's guests included royalty, some of whom planted trees in memory of their visits. In 1913 the Tarleton's celebrated their silver wedding with balls on successive days, one for the principal residents of the neighbourhood and one for the household and tenants.

³ Bowl, E.M 1996 'Ickenham & Harefield Past' pp.52-54



Fig. 14: An invitation to the Tarleton's 'Tenants', Households' and Tradesmen's Ball' held on 10th April 1913, from Miss Freda Henrietta Tarleton's scrapbook 1911 to 1922. The scrapbook has been donated to the London Metropolitan Archive by Christopher Fagan. © Christopher Fagan.

- 4.3.4** In June 1921 Captain Tarleton died, and workers from the estate carried his coffin over the fields from Breakspears to the church. The Tarleton family did, however, continue to hold the Estate until 1942, when it was acquired by Middlesex County Council. Nonetheless, Mrs Tarleton resided at the house until her death in 1951.
- 4.3.5** The 1934 OS 1:2500 map depicts the further alterations made to the house. This includes the extension of the Upper Lodge and changes to the grounds, including the apparent more formal arrangement of paths.

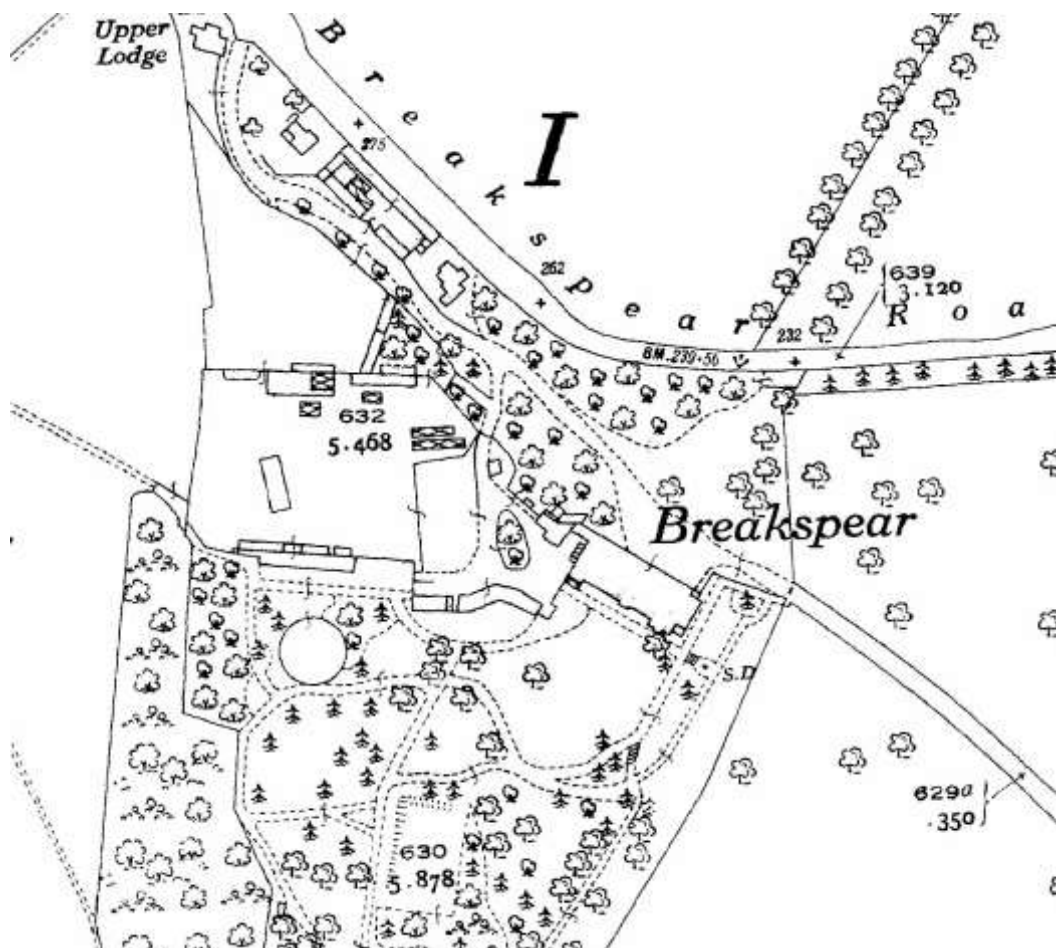


Fig. 15: Extract from the 1934 OS 1:2500 Map.

4.4 Middlesex County Council and Breakspears (1942-1987)

In 1942, Middlesex County Council acquired Breakspears (although Mrs Tarleton continued to reside in the house until 1951). At, or around, this date (the early 1950s), the interior of the house was extensively remodelled for conversion into the care home. The architects' drawings for this work, dated to 1953, survive. They are of immeasurable use in depicting the interior of Breakspears (for all three floors), and the layout of the rooms within the care home.

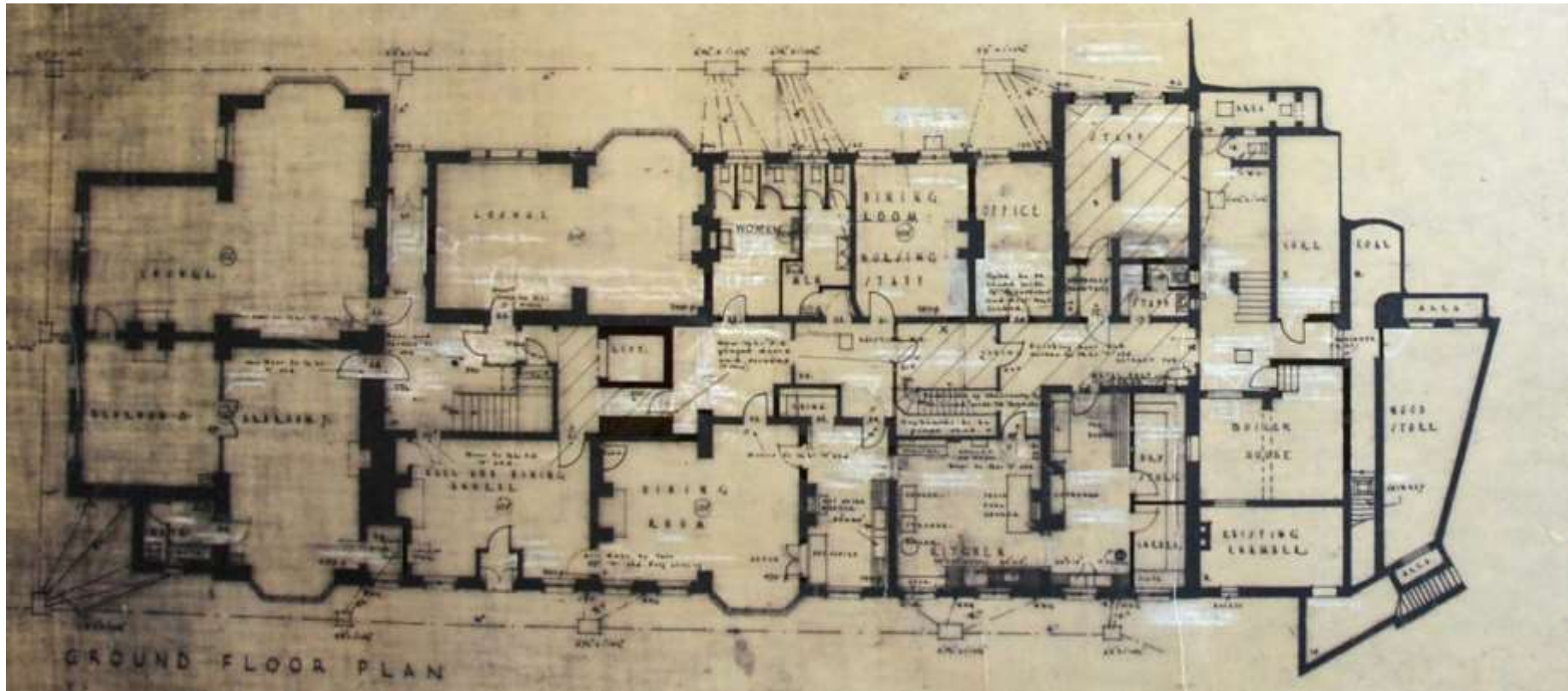


Fig. 16: The 1953 Ground Floor Plan.

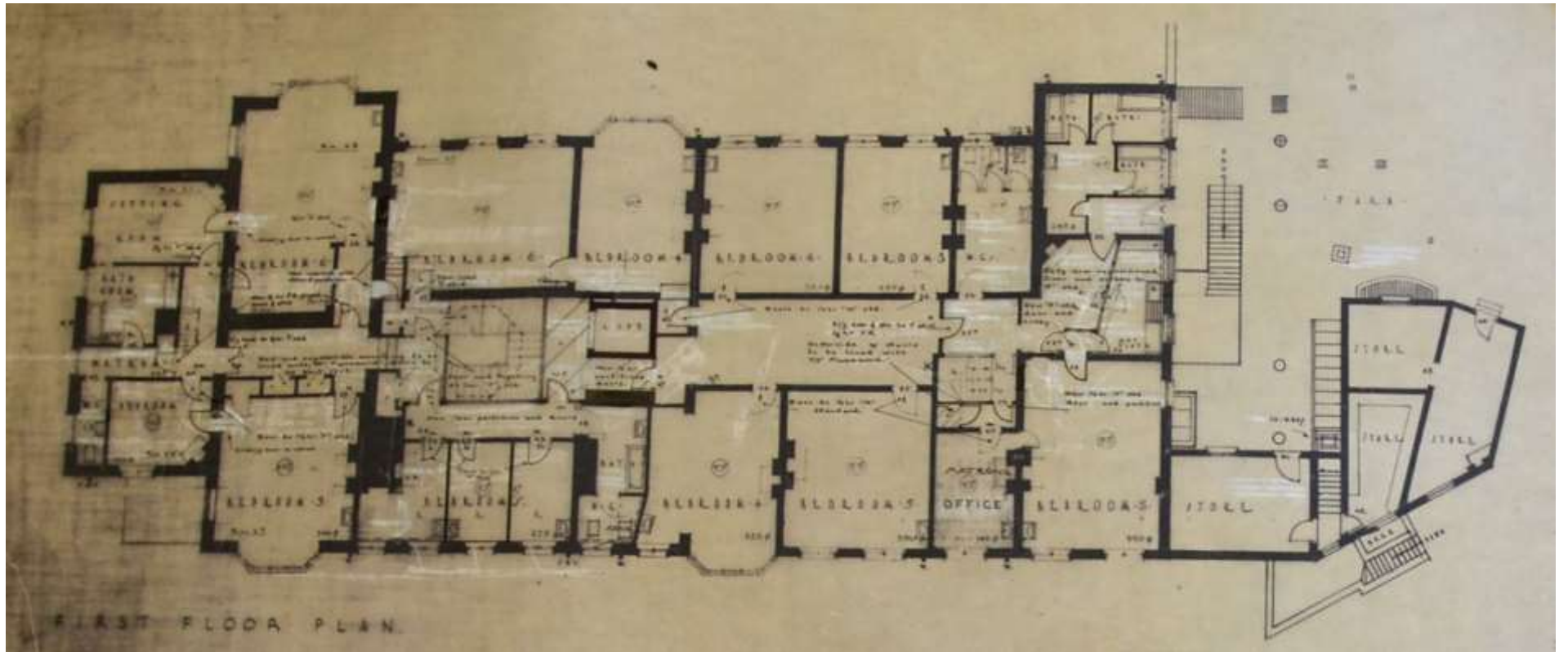


Fig. 17: The 1953 First Floor Plan.

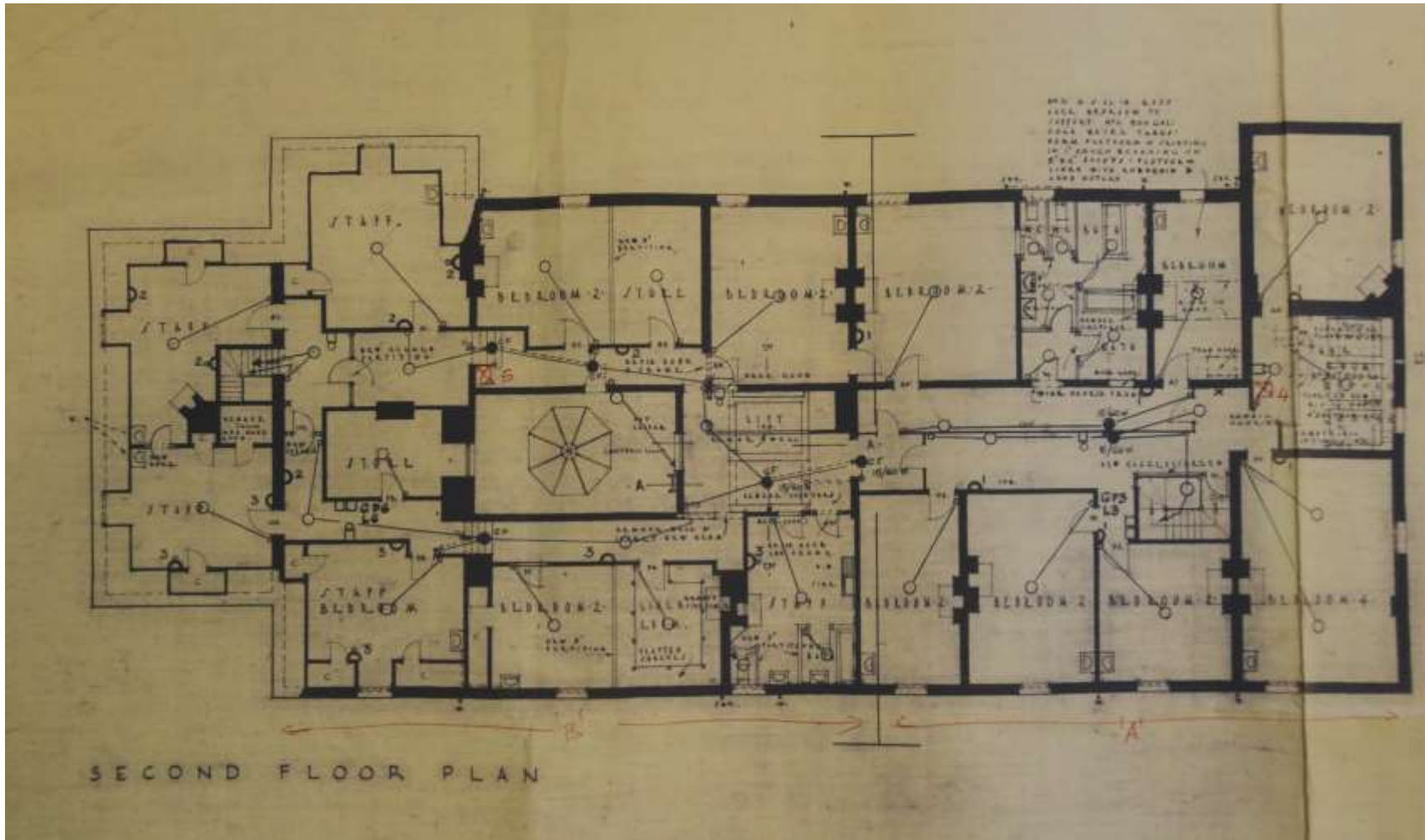


Fig. 18: The 1953 Second Floor Plan.

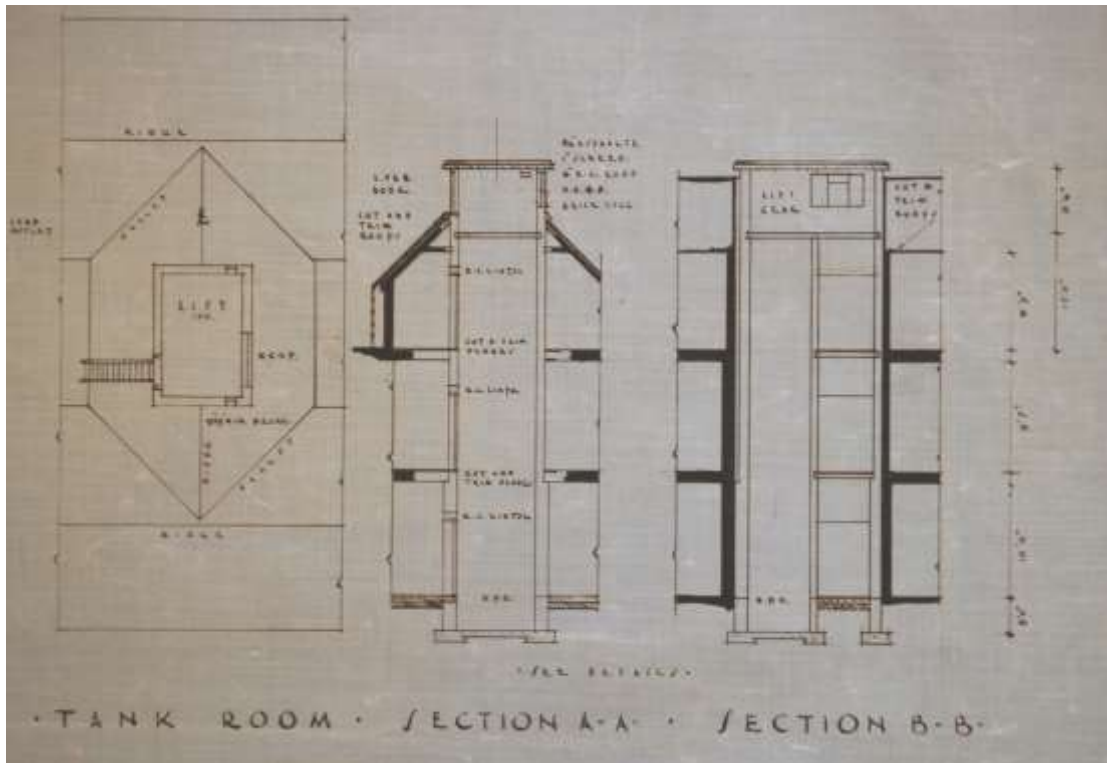


Fig. 19: The 1953 Plan of the new lift and lift gear tank room.

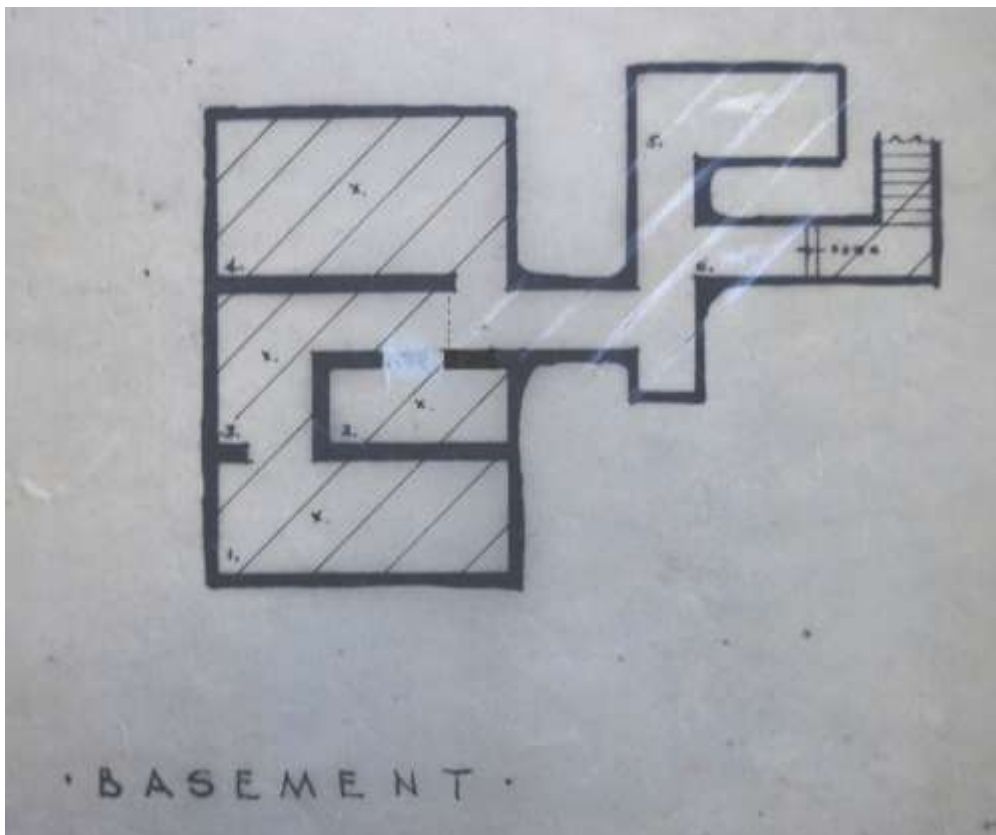


Fig. 20: The 1953 Plan of Cellars.

4.4.1 The 1974 OS Map depicts the house when it was in use as a residential care home. Few changes to the site appear to have taken place, from the exterior. A series of photographs from around 1968 (now in the Metropolitan Archive) provide a better indication of the interior of Breakspears, and will be referred to throughout this report when necessary.

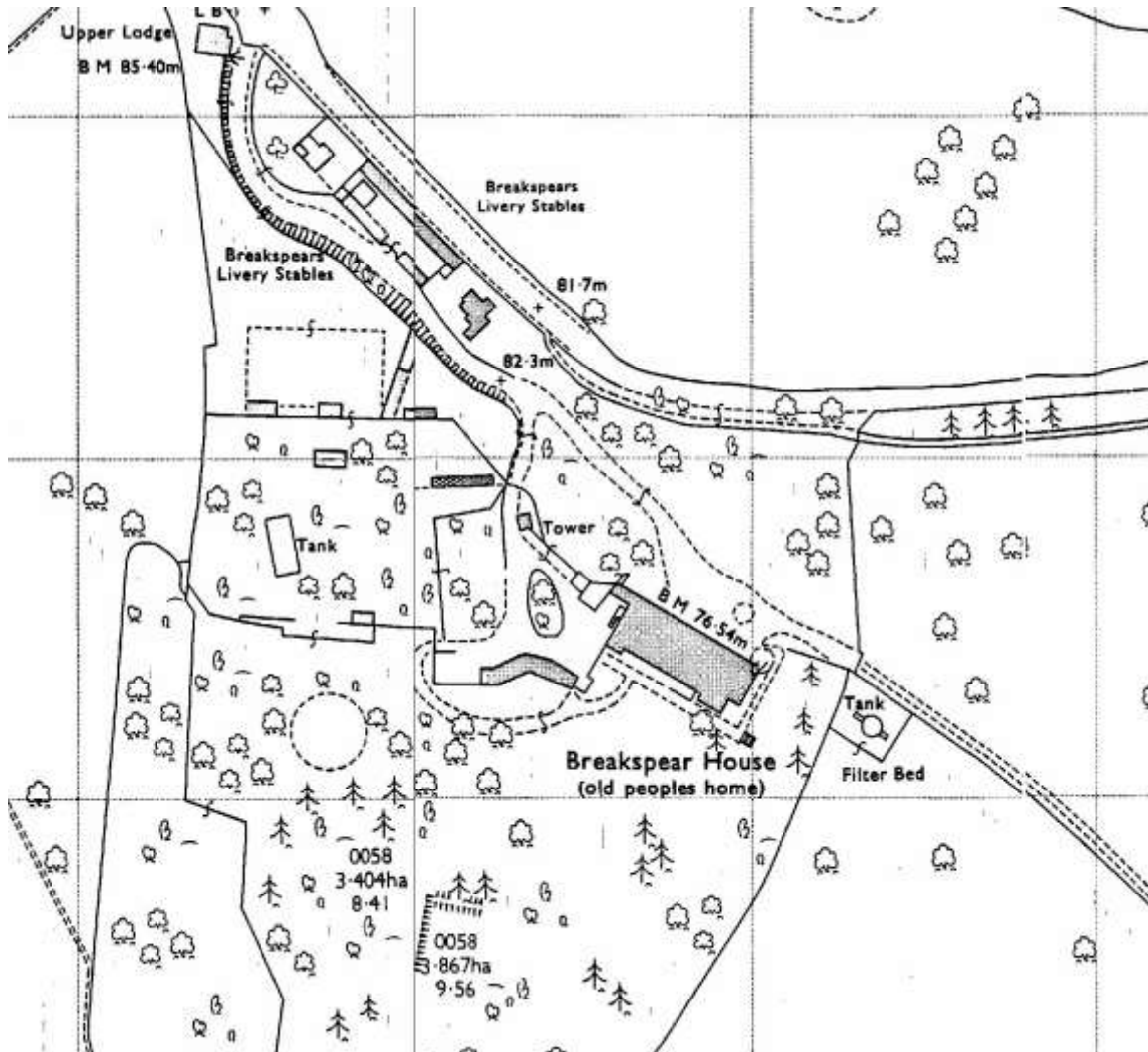


Fig. 21: Extract from the 1974 OS 1:2500 Map.

4.5 Breakspears after 1987

The home closed in 1987 and has since been vacant, apart from the occasional use of the property as a film set, for 'Emma' (starring Gwyneth Paltrow) and 'The Ruby in the Smoke', for example. Some of the internal features of the house, including decorative mouldings, etc, appear to be related to this stage in the house's history.

By 2005 the house was in an advanced state of dilapidation, until purchased by Clancy Developments and works to save the house and convert it into residential units began.

5 The Historic Building Survey – Evidence for the later (post-1823) house

The following sections describe the evidence that was observed in and around the house for the later, post-1823, building.

This does not cover one single phase of construction / re-building. For the purposes of this report, 8 main phases of modification have been identified. These are:

- The major phase of re-building undertaken by Joseph Ashby Partridge between 1823 and 1857. This included a major extension to the west, up to the present western end of the house, and including the subterranean rooms beyond this point. The upper part of the house (above the first floor windows) was also rebuilt, and a new roof constructed. This also included the addition of a conservatory, and, probably at the same time, the construction of the stables and coach house. A number of interior features are also associated with this phase, including the well and engine-room, and some of the fireplaces.
- Changes probably undertaken under the Wickham Drake's, 1857-1889. This includes the construction of the small one-storey eastern extension (subsequently removed by Captain Tarleton with the construction of his eastern extension); the addition of the billiard room bay-window; the addition of the Venetian window and southern door-arch; and some interior features including the entrance-hall mosaic floor. These features are dated to Wickham-Drake's period with varying degrees of certainty.
- Captain Alfred Tarleton's extension, c.1899-1900. This included, most prominently, an extension of the house to the east, with the addition of the rooms to the east of the billiard room and the eastern part of the drawing room (on the ground-floor, and the corresponding rooms on the first and second floor), alongside the raising of the floors and ceilings in this area, and probable infilling of the southern cellars. This also included the interior refurbishment of the whole eastern end of the house – including the area of the billiard room and drawing room and overlying bedrooms, etc – with the addition of interior features including the fireplaces, moulded features, and the painted ceiling in the billiard room.
- Other changes believed to have been undertaken by Captain Tarleton, at a date slightly later than the eastern extension. This includes the demolition of the stables and conservatory, changes to the engine room, and the insertion of the library fireplace.
- Changes to Breakspears before it was bought by the Council. This mainly includes the repair works undertaken in 1924-25, including underpinning and the patching of part of the southern frontage, and changes made to the chimneys.

- Changes associated with Breakspears' use as a residential care home. This was mainly interior changes, including the insertion of the lift-shaft, raising of the kitchen and beer cellar floors, removal of a number of fireplaces, and combination / division of certain rooms to form an interior layout suitable for a care home.
- Post-1987 changes to the interior of Breakspears, associated with its use as a film-set. This includes the additions of small wall mouldings, etc, particularly in the library and drawing room, to give the house a 'period' feel for such filming.
- The Clancy Redevelopment. This encompasses the changes made to Breakspears recently (completed 2012) to convert it into a series of luxury apartments.

The existing evidence for each of these phases of development will be considered in turn, along with the reasons for assigning them to each specific phase. This will also be compared with the existing cartographic, pictorial, and documentary sources.

A couple of practical points need to be made before the report begins. Firstly, the rooms existing (before the Clancy redevelopment took place) have been numbered for ease of reference, and are referred to by such numbers throughout the report. Plans of the three floors, with the numbered rooms, are given below. Secondly, the house is taken as being orientated east-west, with the 'front' of the house (where the front door is) being taken as facing towards north. This slightly differs from the true orientation of the house, where the front door points towards north-east, however has been done for ease of explanation and understanding.

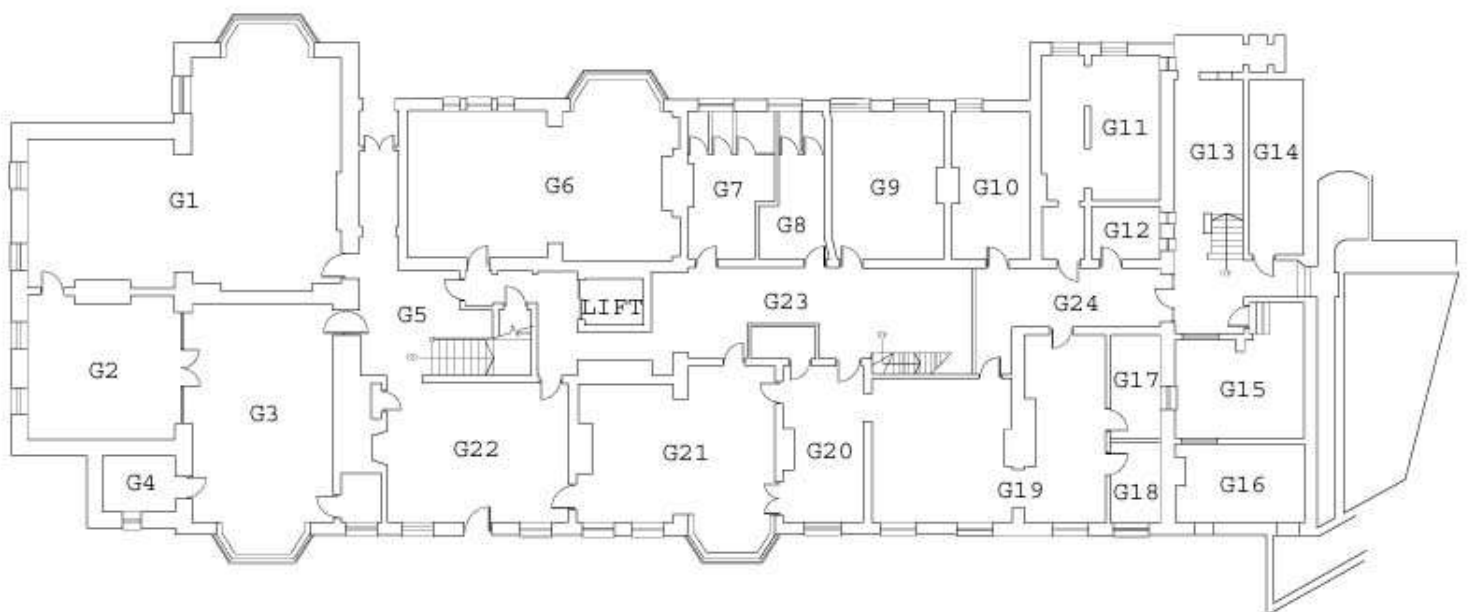


Fig. 22: Plan of the ground-floor of Breakspears today, with each room numbered (these numbers are used throughout the report).

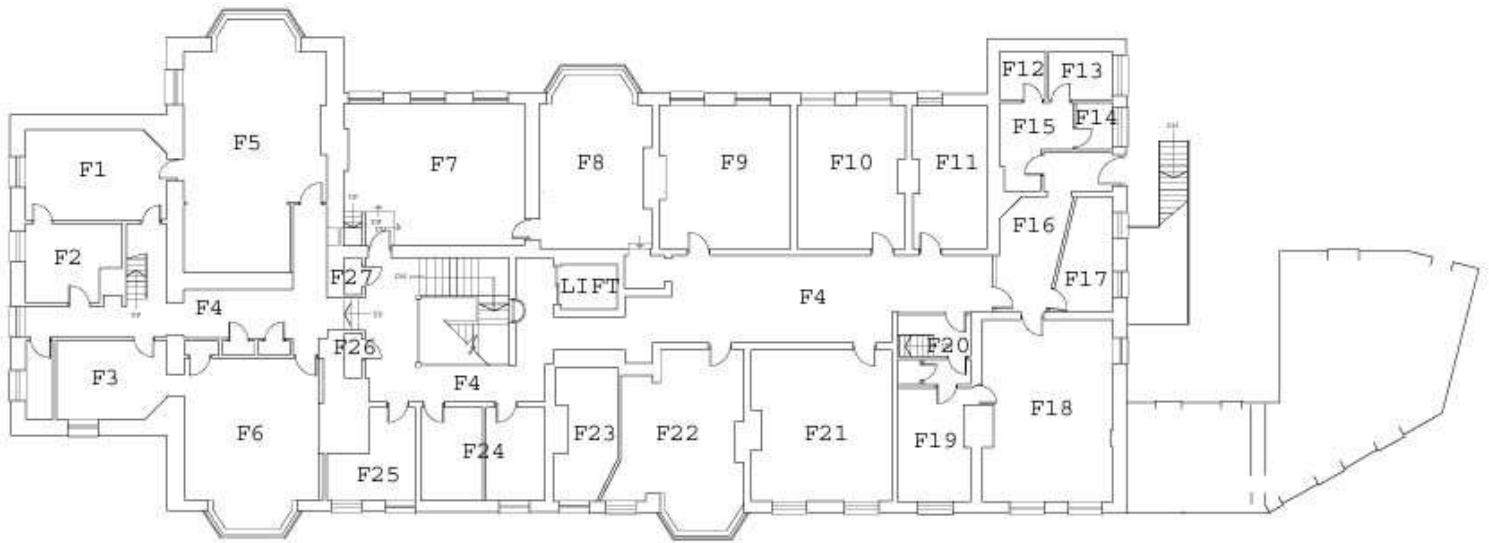


Fig. 23: Plan of the first floor of Breakspears today, with each room numbered (these numbers are used throughout the report).



Fig. 24: Plan of the second floor of Breakspears today, with each room numbered (these numbers are used throughout the report).



Fig. 25: Phase plan of northern elevation. The different phases represented are as follows. NB The first three phases are discussed in the earlier house report.

- 1) Earliest (c.1630s) house*
- 2) Mid-1690s raising of house*
- 3) Façade added at some point between 1690s and 1771*
- 4) Joseph Ashby Partridge's western extension and rebuilding of upper part of house / roof, second quarter of 19th Century*
- 5) Changes made under Wickham Drake, c.1860-80*
- 6) Captain Alfred Tarleton's eastern extension, c.1900*
- 7) Repair works, 1924-25*
- 8) Care Home Changes, 1950s*

6 Joseph Ashby Partridge's major phase of re-building (1823-57)

The first major phase of rebuilding that occurred, which hugely changed the overall appearance of the house and which is used to separate the 'early' house from the 'late' house, took place under Joseph Ashby Partridge. This essentially involved the destruction of the service wing (which stretched to the south – see discussion of this in the early house report); extension of the main house to the west for just under 19m to approximately its present extent; and the addition of further ground-floor rooms built into the rising ground to the west. This almost doubled the east-west width of the house, and changed its orientation such that the long axis of the house was on an east-west alignment rather than a north-south one.

It is difficult to give a precise date to this development. It must have taken place after 1823, as an article in the Gentleman's Magazine dating from September 1823 clearly describes the 'earlier' house, with the dining room (G21) being described as an 'ante-room' with two rooms – i.e. a small room as it was in the earlier house – and no rooms except the entrance hall (G22) and dining room (G21) being described.

Furthermore, the changes had clearly happened before 1864-5, when the house is depicted in its 'later' format (i.e. orientated east-west) on the First Edition 25inch OS Map. Although it is technically possible that the rebuilding therefore occurred during the time of William Wickham Drake (who got the house in 1857), this only leaves a limited amount of time for such a major phase of rebuilding to be undertaken.

Furthermore, the amount of foliage growing on the southern frontage of the house in a photograph dating to 1860 (fig. 26) suggests that the western extension had taken place several years earlier. This foliage is found across the earlier part of the house (the lower part of the wall around the door) and across the part rebuilt by Joseph Ashby Partridge (particularly the upper part of the house rebuilt above the library, and the area slightly to the west of the library bay window which is entirely new build). This foliage seems to be relatively evenly spread, suggesting that it all began to grow after the house was extended / rebuilt. It would have taken a fair few years, probably at least eight, for such foliage to become established. This therefore acts as further evidence for Joseph Ashby Partridge's phase of rebuilding to be dated to the 1840s / early 1850s.



Fig. 26: 1860 photograph of the southern frontage of Breakspears, with foliage growing evenly over parts of the 'earlier' and 'later' house (NMR. BB75/6800).

Partridges were observed adorning two of the lead drainpipes around the exterior of the house, evidently rebuses added by Joseph Ashby Partridge. It seems unlikely that such partridges would have been added after the Partridge family ceased to own the property, such that this acts as further evidence to support the suggestion that this phase took place under Joseph Ashby Partridge.

Some of the stylistic and technical features which were part of the 'later' house suggest a possible construction date at some point in the 1840s / early 1850s. This particularly includes the steam engine, some of the fireplaces, and the window frames and concrete sills on the northern frontage (see sections 6.16; 6.18; 6.4).

Unfortunately there are no surviving cartographic depictions of the house between 1813 (the Enclosure Map – where the 'earlier' house with the service wing projecting to the south is clearly depicted) and 1864-5 (where the 'later' east-west aligned house is depicted), with the 1845 Harefield tithe map not depicting the area of Breakspears. This means that no further evidence can be gleaned from cartographic evidence about the date of this major change.



Fig. 27: 1813 Enclosure Map, depicting Breakspears in its 'earlier' (north-south) form.

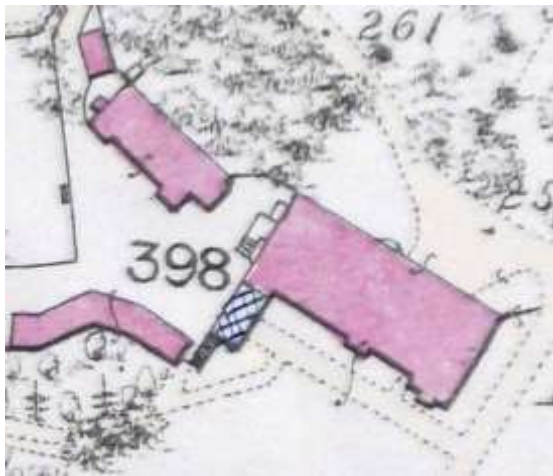


Fig. 28: 1864-5 OS Map, depicting Breakspears in its 'later' (east-west) form.

The cumulative result of all of the above evidence suggests that the major rebuilding of the house occurred in the second quarter of the 19th Century – definitely between 1823 and 1857, and probably at some point in the 1840s or early 1850s.

Joseph Ashby Partridge's rebuild of the house – exterior evidence

The physical evidence from the exterior of the house for Joseph Ashby Partridge's rebuild will be discussed first.

6.1 Western extension

The bricks in the western extension are clearly of a different type, and later in date, than those in the earlier part of the house. They are predominantly purple-red to brownish-yellow bricks, with general dimensions of between 216-218mm in length, 55-62mm in depth, and 90-104mm in width.

This brickwork is set in a regular Flemish bond. This is in contrast to the English bond of the earlier (c.1630s) house, but similar to the Flemish brickwork of the 1690s rebuild – see discussion of this in the early house report.



Fig. 29: Northern frontage, at first floor level, just to the west of room F22 (in the area of Partridge's western extension). The later brickwork, set in a regular Flemish bond, can clearly be seen.

The difference between the earlier and later house, in terms of the brickwork, can be seen across the whole house, however is most obvious on the southern frontage where a clear line between the red brick of the 'earlier house' and the greyer brick of the 'later house' can be seen. This runs vertically up, just to the west of the library bay window (see figs. 30 and 31). This line actually represents the south-western corner of the 'earlier' house (see discussion of this in early house report), with everything to the west of it being part of the later extension.



Fig. 30: Southern frontage. The brickwork of the 'earlier' house is visible in the central part of the photo (around the doorway and Venetian window), and that of the 'later' house in the western part (i.e. to the left of the closest bay-window).



Fig. 31: Close-up view of the line between the red-brick of the 'earlier' house and the grey-brick of Partridge's extension (southern frontage).

6.2 Rebuild of part of the southern wall

Another area which was rebuilt at this time is the upper part of the southern wall, at its eastern end, directly above the library (G6), above the string course.

The projecting 2-storey base at the south-eastern end of the house, which previously continued southwards as the service wing, was also rebuilt. This is reflected in the new brick present across all three (south, east, and west) walls here (fig. 32).



Fig. 32: Walls between rooms F5 and F7, at first floor-level, showing the area rebuilt by Partridge with the more modern brickwork.

6.3 String courses

The brick string course, running around the exterior of the house between ground and first-floor levels, was depicted on the 1771 Elevation. Its extension, however, around the whole of the exterior of the house must have taken place at the time of Joseph Ashby Partridge's works. Furthermore, the upper string course – just beneath the dentil course – must have been constructed during Joseph Ashby Partridge's build, as it is located in the upper part of the wall in the area which was rebuilt by Joseph Ashby Partridge (see section 6.5). This course consists of roof tile laid flat against the brick face, and rendered over with concrete to look like stone.

6.4 Windows

New windows were clearly constructed in the area of Partridge's extension. Furthermore, the windows in the area of the early house in both the northern

and southern elevations were replaced at this time. Those in the northern frontage are casement windows (of the same design as those in the area of the western extension), whereas those in the southern frontage are sash windows. This is with the exception of the ground-floor Venetian library window (which may be slightly later, see section 7.3), and the two east-facing windows in rooms F5 and F6 (that in F6 may be earlier, though that in F5 was blocked at some point and only re-opened as part of the later (1899) extension). The east-facing window in room G1 may also be later and part of the subsequent single storey eastern extension (see section 7.1).

Alongside the insertion of new windows was the replacement of the window sills on the northern frontage of the earlier part of the house. These are concrete, and very similar to those found in the area of the western extension.



Fig. 33: New concrete window-sill.

Good quality gauged brickwork was observed in the area of the western extension, above the windows. This is of a similar type to that observed in the lower part of the northern frontage – i.e. the earlier 18th Century façade – and reflects a desire to emulate such early architectural details.



Fig. 34: Gauged brickwork above new windows.

The window catches on the northern frontage were also replaced at this date, such that those in the area of Partridge's extension were the same as those in the area of the earlier house. This is particularly seen in the examples of the window-catch in the entrance hall (G22) (fig. 35) – in the area of the 'earlier' house – in comparison with the window-catch in the kitchen (G19) (fig. 36) – in the area of Partridge's rebuild.



Fig. 35: Window catch on metal frame in the entrance hall (G22) – in the 'early' part of the house but clearly replaced during Partridge's rebuild.



Fig. 36: Window catch in the kitchen (G19) – in the area of Partridge's rebuild.

A number of bay windows were also constructed alongside this major phase of rebuilding. This includes the two bay windows on the southern frontage (the drawing room (G1) and the library (G6)), and the dining room bay window (G21) on the northern frontage (plus the rooms above these). It should be noted that the billiard room bay-window is later in date than the other three, as it is not depicted on the 1864-65 OS Map, and is of a different brick.

These are all depicted on the 1864-5 OS Map (fig. 37), suggesting that they were probably part of Joseph Ashby Partridge's build. Interestingly, the later OS cartographers miss both bay windows on the northern frontage, such that they are not included on later 19th / 20th Century maps.

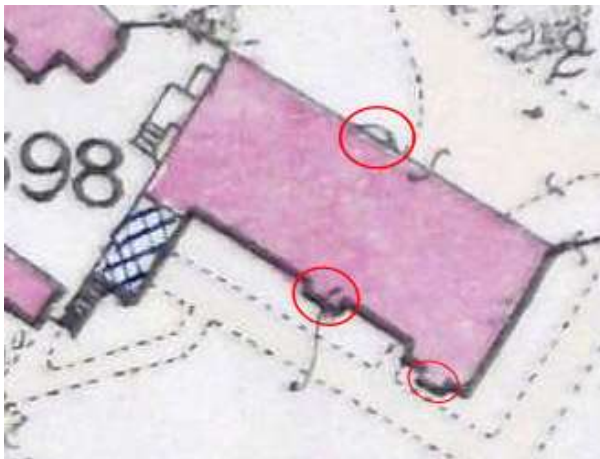


Fig. 37: The 1864-65 OS Map, with the three bay windows circled.

One photo, dating to 1860, depicts the bay windows on the southern frontage (fig. 38), and proves that they were part of Joseph Ashby Partridge's rebuild.



Fig. 38: 1860 photograph of the two bay-windows on the southern frontage.

The bay windows on the southern frontage are different in construction from that on the northern frontage. Those on the southern frontage are predominantly timber, on brick bases; rather than the simple brick bay window on the northern frontage.

It was clear, from the exterior, that the northern bay windows was later in date than the 'early' house, in that the window was built abutting the earlier brickwork (fig. 39). Furthermore, the brickwork surrounding this window is the purple-red / brown-yellow bricks, set in Flemish bond, in contrast to the red brickwork of the earlier house.



Fig. 39: The bay-window on the northern frontage, outside room F22. The brickwork of the bay window is built clearly abutting the earlier façade brickwork.

Three other windows with unusual forms were observed at the western end of the house, on the first floor, in rooms F17 and F18. These were small square windows, with the wall rebated in around them, and recessed timber panels below containing separate moving panels which could move up and down as shutters. When the shutter was fully retracted, a narrow hinged board closed to form an internal window sill. These were clearly inserted by Joseph Ashby Partridge as part of his major extension.



Fig. 40: Unusual window in room F18 with shutters which move up and down.

Elsewhere, the rest of the windows inserted within the area of the extension had horizontal shutters, such as those in room F22.



Fig. 41: Horizontal shutters in room F22.

6.5 Rebuilding of the top of the house and raising of the roof

Alongside the extension of the house to the west was the rebuilding of the whole of the upper part of the house, from directly above the top of the first-floor windows. This is reflected in the brickwork in the upper part of the house – clearly the later greyer bricks set in regular Flemish bond, and also including the red brick gauged work directly over the windows. Such brickwork is found from directly above the first floor windows, the whole way along both the northern and southern frontages (i.e. both in the earlier and later parts of the house). This therefore acts as evidence that the upper part of the house was totally rebuilt, in both the earlier and later parts of the house. This clearly took place at the same date as the western extension, as the brickwork in the lower part of the area of the later house fits with that in the upper part of the house, and is consistent with this.



Fig. 42: Northern frontage of Breakspears. The later (greyer) brickwork of Partridge's rebuild can be seen the whole way along, above the top of the first-floor windows.

It was at this date that the roof was built up to the level it remains today. It seems likely that this was higher than that of the earlier house (depicted on the 1771 Elevation and 1794 illustration – see early house report for discussion of this). This is partly because it seems unlikely that the upper part of the earlier house was destroyed and then rebuilt to its present height if its earlier height was not much lower than its present height. Presumably, the upper part of the wall was rebuilt because the roof-line of the earlier house was noticeably lower than that of the present house.

Observation within the roof-space itself provides further evidence for the fact that the roof was completely rebuilt at this date. This is because the type of timbers, plus their general arrangement and form, is similar in both the area of the earlier house, and the area of Joseph Ashby Partridge's western extension. This was observed above room S18 (at the junction between the earlier house and Partridge's extension), and the below photographs (fig. 43 and 44) depict the continuity of the roof-space across this junction.



Fig. 43: Photograph of the roof-space, looking west from above room S18 (into the area of Partridge's extension).



Fig. 44: Photograph of the roof-space, looking east from above room S18 (into the area of the earlier house).

The roof in the area of Joseph Ashby Partridge's western extension is hipped, with three ridges – the two principal ridges and, because of the width of the building, another in the centre. This central one is positioned over the corridor area and was glazed, thereby letting light into the building. The roof over the central area of the earlier house retains its original four ridges, with a lantern in the centre presumably also inserted by Partridge (see discussion in section 6.6). The roof over the far eastern part of the house was constructed by Captain Alfred Tarleton, and is discussed in section 8.2.2.



Fig. 45: Aerial photograph of Breakspears, looking north-west, immediately before building works. The nature of the roof can clearly be seen from this angle.

The chimneys, both those in the area of the earlier house, and those in the area of Joseph Ashby Partridge's western extension, seem to have been constructed alongside this phase of development. The chimneys in both the area of the earlier and later house are very similar in form – square or rectangular brick chimney stacks with recessed panels of brickwork and with oversailing caps (no-longer present). The 1860 photograph, in particular, suggests that these may have been constructed of stone rather than brick (fig. 47). Furthermore, the height of the roof in the earlier house was probably substantially lower than the height of the present roof, such that it seems more likely that these chimneys were associated with this roof (as would have been too high to be associated with a lower roof). Moreover, there is no sign (either above roof level or in the roof space) of the chimneys having been extended, such that they were probably constructed at one date (Partridge's extension).



Fig. 46: Photograph of some of the chimneys, looking east.

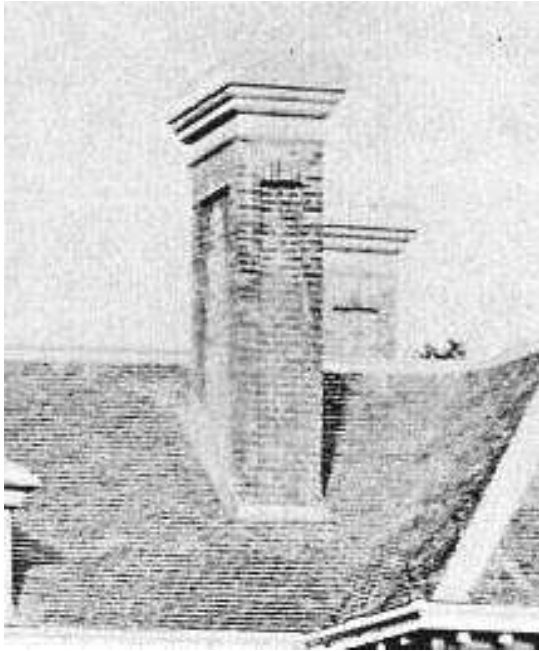


Fig. 47: 1860 photograph, depicting one of the chimneys, with a stone cap.

6.6 The Lantern

It is difficult to give an exact date to the construction of the lantern, located above the main staircase. What is clear, however, is that it existed by the time of Captain Tarleton's extension, as it is depicted in grey on the 1899 Plans for this extension (fig. 48). It seems likely, moreover, that the addition of such a feature would have taken place when a large phase of rebuilding was taking place – making it seem more likely that it was inserted by Joseph Ashby Partridge rather than by William Wickham Drake. Furthermore, during Partridge's rebuilding, the whole of the upper part of the house (including the roof) was rebuilt, such that it seems likely that the lantern was inserted at this date.

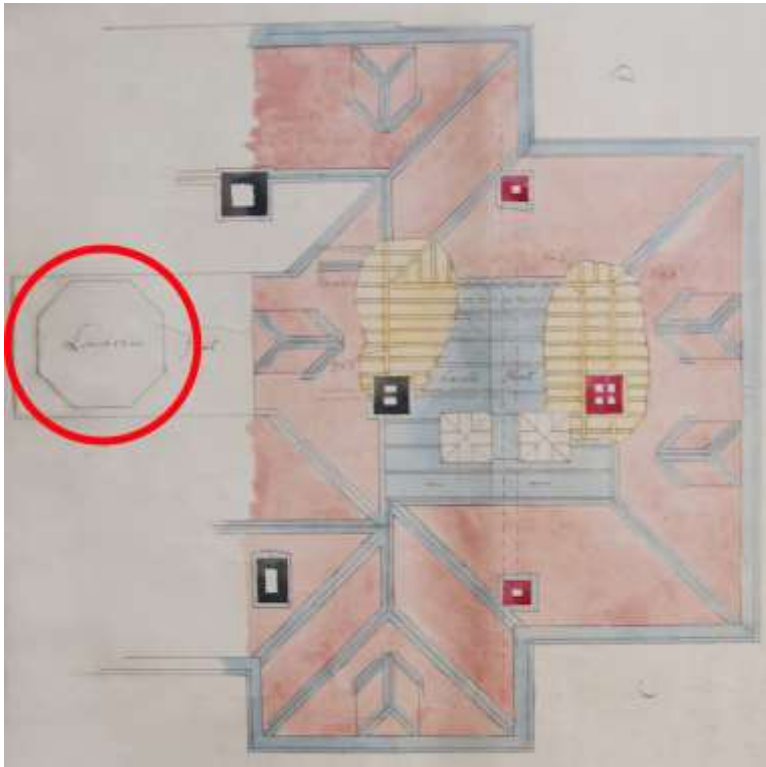


Fig. 48: 1899 Roof-Plan, depicting the Lantern in grey, and showing that it existed from before this date.

The general stylistic features of this lantern suggest a 19th Century date. This includes the central decorative roundel, from which a chandelier would have hung from the still-extant hook, and the general glazed parts of the lantern.



Fig. 49: Photograph of the lantern, looking directly up at it.



Fig. 50: Photograph of the lantern from the east.

6.7 Rooms to the west of the main house

It is believed that most of the rooms to the west of the main house, depicted on the 1886 Architects Plan, were also part of Joseph Ashby Partridge's rebuild. These include the scullery (with oven and toilet), stoke hole, coals, stairs, and larder – rooms G13 – G16 (fig. 51).

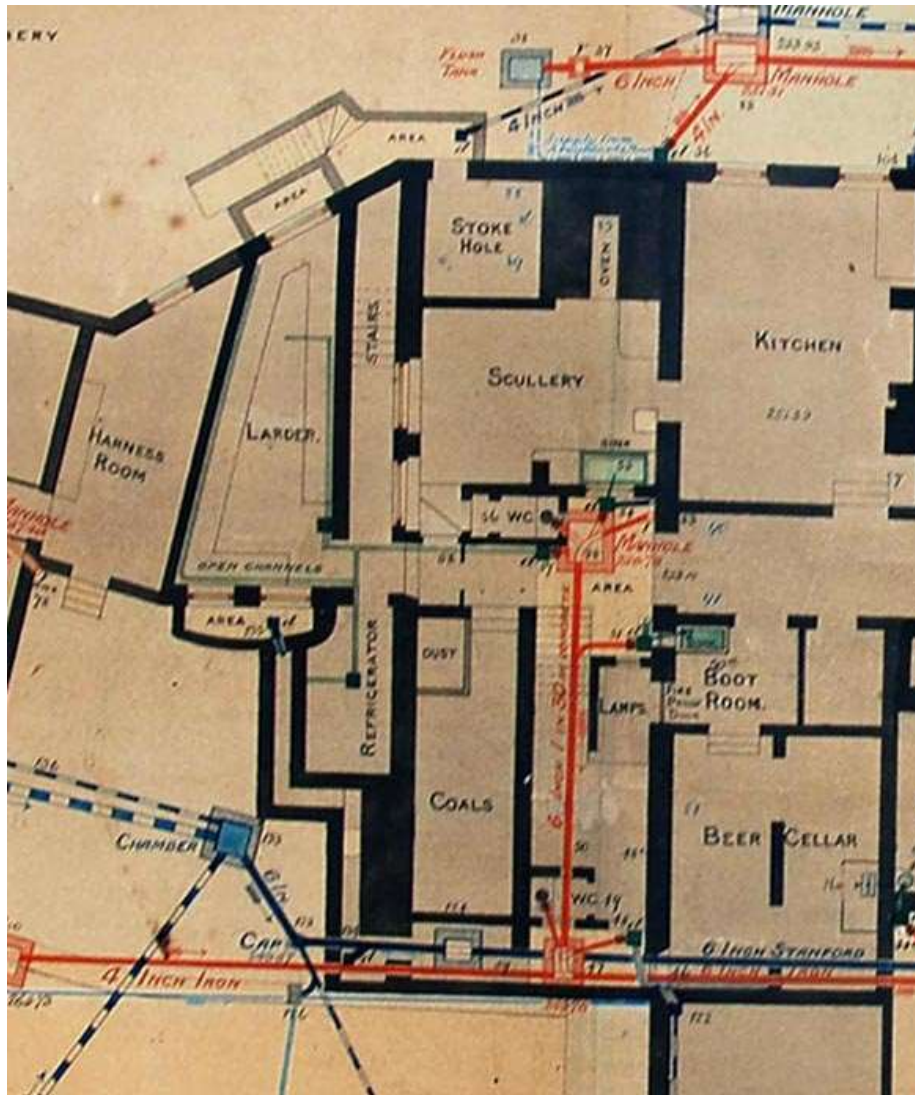


Fig. 51: 1886 Architects Plan, depicting the rooms to the west of the main house (west of the kitchen / beer cellar). It should be noted that the Harness Room (to the left of the plan) is one level higher than the adjacent rooms.

As a continuation of the ground floor, the building would have gone into the hillside, because of the natural topography of the area. This means that they were effectively cellars, and therefore would not appear on the 1864-5 OS Map. However, this map does depict a stairwell rising up from the central corridor (identifiable on the 1886 Plan), and a small rectangular area to the north which was probably a skylight over the original door between the kitchen (G17) (in the main part of the house) and the scullery (G15) (in the rooms of the west of the main house). This suggests that these western rooms were in existence by the time of the 1864-5 OS Map, and were therefore probably part of Joseph Ashby Partridge's western extension.

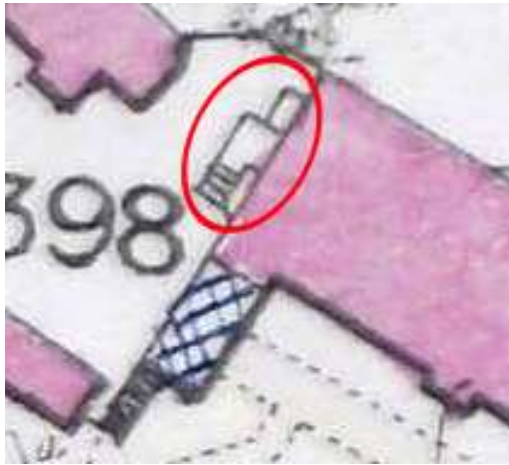


Fig. 52: Extract from the 1864-5 OS Map, with the stairwell and skylight circled. These probably reflect the existence of the subterranean rooms to the west of the main house, as depicted on the 1886 Architects Plan.

Furthermore, it seems highly likely and sensible that the uses of these rooms, as marked on the 1886 Plan (scullery, oven, storerooms, etc), would have been necessary for the effective functioning of the house from the outset. Their location, adjacent to the kitchen, also seems sensible. It therefore seems likely that these rooms were added at the same time as Joseph Ashby Partridge's total western extension.

The existence of a chimney breast was noted on the western walls of room F18 and S15 above, and the remains of the chimney itself were also visible on the exterior. This would have been positioned directly above the junction between room G16 and the western subterranean rooms where the oven is located (according to the 1894 Architects Plan), and would, therefore, have been for the oven. The chimney breast was clearly built as an integral feature of the western wall of the main house, and acts as further evidence that the western subterranean rooms are contemporary with Joseph Ashby Partridge's major western extension.



Fig. 53: Chimney-breast on the western wall of room F18.



Fig. 54: Remains of the chimney located above the western wall of room S15.

There is little standing structural evidence for the western-most rooms, which were largely demolished before redevelopment. However, the external ground-floor wall, on the northern frontage, continues further to the west than it does at the upper levels, with no apparent break in construction (fig. 55). This is further evidence that the associated rooms at the western end of the house were constructed at the same time as Joseph Ashby Partridge's main western extension.



Fig. 55: Northern frontage, ground-floor wall. This appears to continue further to the west (beyond the western end of the house at the upper levels) with no break in construction, and suggests that the western rooms were constructed at the same time as the main house.

These rooms were only ever subterranean in nature, with no corresponding upper floors. This means that they are not generally depicted on the OS Map series. They are, however, depicted on the 1953 Plans for the conversion of the house into a care home (fig. 56), where they are labelled as a 'wood store', 'boiler house', and 'coal' (presumably coal-storage). This shows that they still existed at this date, although with some changes of use from the 1886 record.

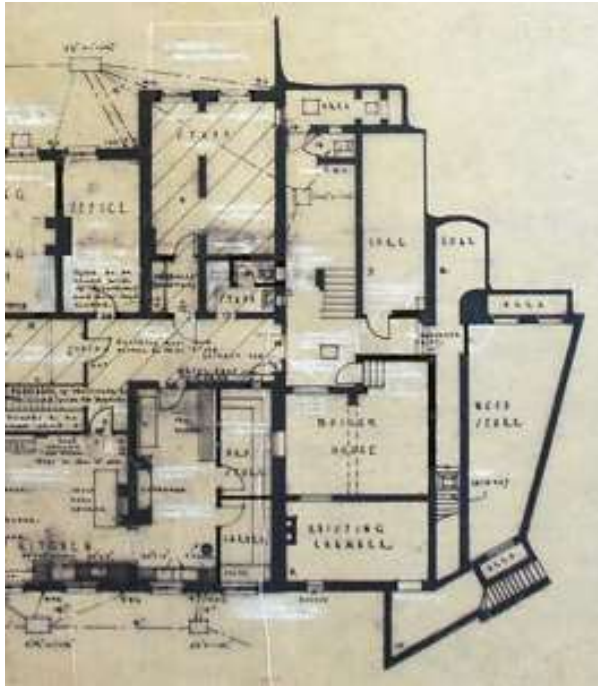


Fig. 56: 1953 Ground-floor plan, depicting the subterranean rooms to the west of the main house, and labelled as storage rooms.

6.8 Addition of a conservatory

Alongside Joseph Ashby Partridge's rebuilding works was the construction of a conservatory, projecting out of the southern frontage of the main house, at the far western end. This is clearly depicted on the 1864-5 OS Map (fig. 57), so it is presumed that it was part of Joseph Ashby Partridge's rebuild.

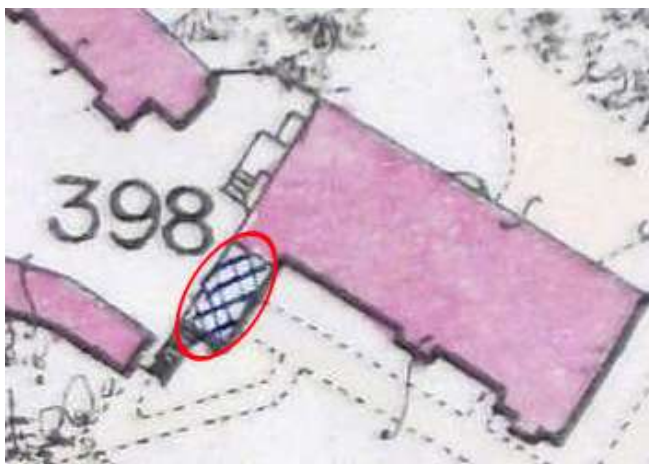


Fig. 57: 1864-65 OS Map, with conservatory circled.

The 1886 Architect's Plan provides a more detailed plan of the conservatory (fig. 58). This clearly shows that the conservatory was located beyond the Beer Cellar (which originally had no southern windows) and was accessed by a central door on the east-facing side.



Fig. 58: 1886 Architects Plan, with conservatory circled.

A photograph, dated to c.1900, survives of the conservatory (fig. 59). This clearly shows the conservatory door (in the centre of its eastern frontage), windows, and roof. It also shows how it was at ground-level on its eastern side, but built into the hillside to the west.



Fig. 59: c.1900 photograph of the conservatory. © Christopher Fagan.

No surviving parts / features of the conservatory survive today. The only indication of this was the rendered lower section of the retaining wall to the west, which ran south from the house and would have formed the western wall of the conservatory. The wall of the main house, which would have formed the northern wall of the conservatory, was also rendered at ground floor level, but much more recently (possibly when windows were inserted in the beer cellar in the early 1950s (see section 11.2.3.4)).



Fig. 60: Photograph showing the rendered areas of wall associated with the conservatory.

6.9 The Partridges

One of the main features observed on the exterior of the house, which suggests that the rebuilding of the top of the house took place under the direction of Joseph Ashby Partridge, are the drain-water pipes with the partridge emblems on. The partridge is the symbol of the Partridge family, which explains its positioning on the drain-pipes. Two examples of these were seen – one in the north-east corner of the house, and one near the south-east corner. They were both observed towards the top of the house, in the area of the rebuild. Clancy Developments have restored and recrafted these partridge emblems to appear elsewhere on the house (fig. 62).



Fig. 61: The partridge emblem on the drain-pipe between rooms S3 and S6.



Fig. 62: An example of the partridge emblem, recrafted by Clancy.

6.10 Interior features associated with Joseph Ashby Partridge's extension – within the area of the extension

There were a number of interior features / fittings in the area of Joseph Ashby Partridge's western extension which were clearly contemporary. Some of the most interesting of these are discussed below.

The 1886 Architects Plan of the ground-floor of Breakspears is useful in gaining an understanding of what the rooms on the ground-floor functioned as. They appear to have been mainly communal rooms, such as the library (G6), entrance hall (G22), oak room (G21), drawing room (G1), and billiard room (G3); and service rooms, such as the servants hall (G19), kitchen (G19 / G18 / G17), beer cellar (G11), housekeepers' room (G7 / G8), butlers pantry (G9), etc.

Unfortunately, no plans of the rooms on the first or second floor of the house survive from such an early date – the earliest plans of these floors date from 1953 and depict the proposed changes to the rooms for its conversion into a care home, rather than the layout / form of the earlier rooms and house. This is with the exception of the eastern part of the house, which was included within 1899 drawings for Captain Tarleton's eastern extension (see section 8). Nonetheless, it seems likely that the rooms on the first floor would have mainly been bedrooms and private rooms for family members; and that the second floor would have mainly acted as servants quarters. This is based on the typical layout of such large houses, and the remaining fixtures / fittings (such as the fireplaces). The first floor rooms at the far western end apparently had a different purpose, perhaps storerooms or similar, as indicated by the unusual shuttered windows (see section 6.4).

6.11 Drainage

There was a drain in approximately the centre of the ground-floor of Breakspears – just outside room G7 / G8. This is clearly depicted on the 1886 Architects Plan, with a number of iron pipes depicted leading into and from it. Lead pipes are in-fact visible throughout the centre of the building, on all floors, and draining into this area from the roof. It seems highly likely that this drain, and associated pipes, was inserted at the time of Joseph Ashby Partridge's western extension, as they are located within this area and because such a drainage system would have been necessary from the outset.

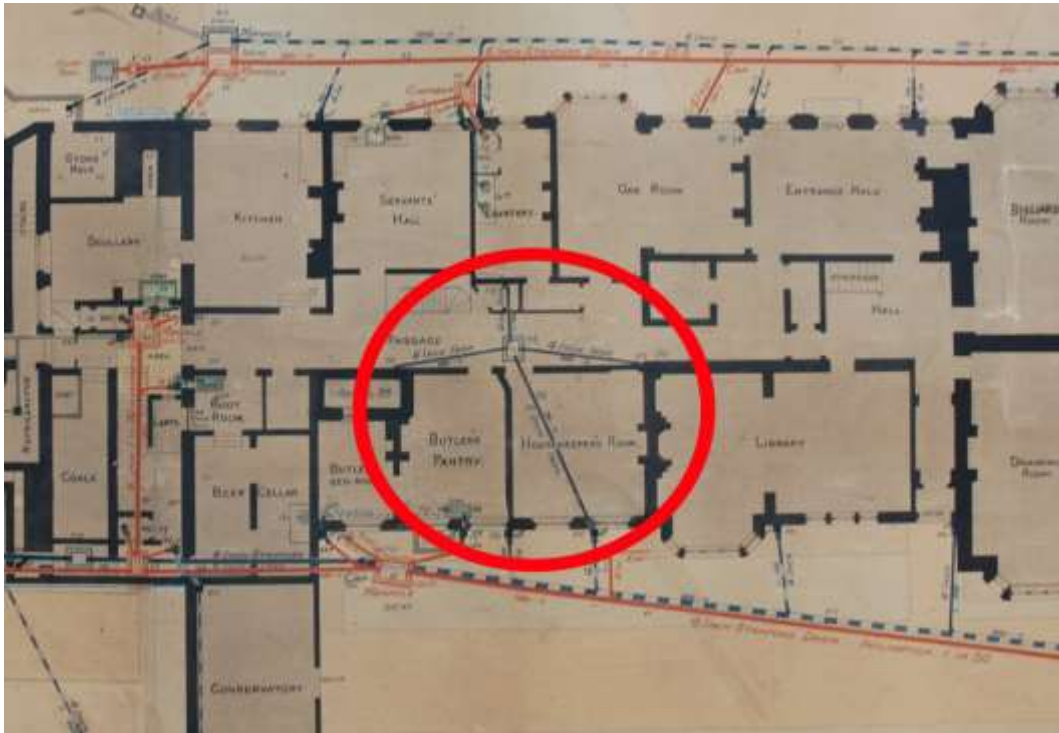


Fig. 63: 1886 Architects Plan, with the ground-floor drain and pipes circled.



Fig. 64: Photograph of one of the lead drainpipes.

6.12 Dining Room fake panelling

The eastern end of the dining room (i.e. the part which falls within the area of the early house) had wooden panelling. However, the western end, and western wall, falls within the area of the later house and there is no actual panelling in this area. Instead, there is a solid wall with moulded plasterwork added to it to look like panelling. This is therefore an example of the interior fixtures added to Joseph Ashby Partridge's extension – in this case an attempt has been made to 'fit' the later style of panelling to that in the earlier house.

6.13 Servants Staircase

The servants staircase, towards the western end of the house running up from the ground-floor (outside room G19) to the second-floor (outside room S16), was also added by Joseph Ashby Partridge at this time. This is clearly a utilitarian feature in comparison with the main staircase, and survives to this day.



Fig. 65: The servants staircase, running from the ground-floor up to the first-floor.



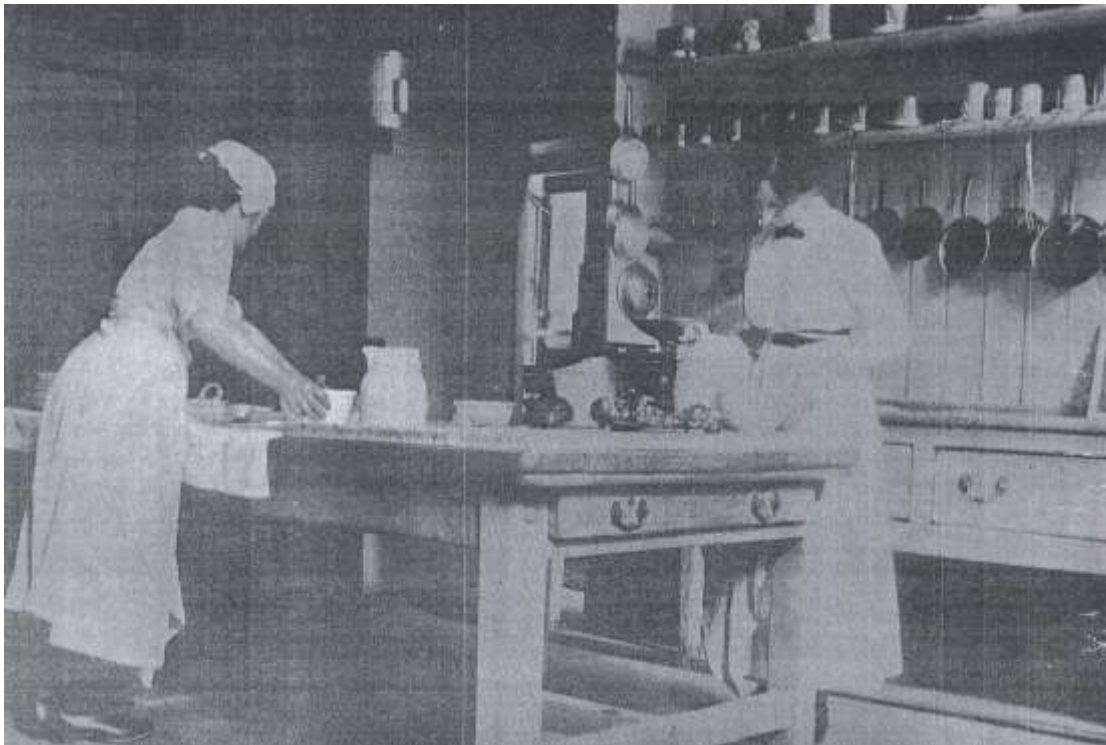
Fig. 66: The servants staircase, running from the first-floor up to the second-floor.

6.14 The Kitchen (G19, G17, G18)

The kitchen, at the western end of the house, had a floor level *c.*0.6m lower than it currently does. This was apparent in small-scale excavations in the kitchen, including one adjacent to the corridor, where the sides of the steps leading down into the kitchen, and the previous skirting and walls, were visible.



Fig. 67: The small-scale excavations in the kitchen. The lower kitchen floor can



be seen, with the steps down to this lower floor visible to the left of this image.

Fig. 68: Photograph of the kitchens in use in 1922. From 'Harefield At that time of day' (1974).

6.15 Re-used timbers

Although most of the timbers observed in the area of Joseph Ashby Partridge's extension were modern and uninteresting, some of them were clearly re-used. These may have been re-used from part of the earlier house, such as the service wing. A couple of photographs of such re-used timbers are included below.



Fig. 69: Re-used timber above north-eastern part of room S13. The earlier mortices are visible.





Fig. 70: Re-used timber above room S12. The earlier mortises are visible.

Fig. 71: Re-used timbers forming studs, between rooms S10 and S11.

6.16 Fireplaces

A number of fireplaces within the area of Joseph Ashby Partridge's extension were also apparently contemporary with this extension. Photographs of some of these are included below.

6.16.1 Room F18





Fig. 72: Fireplace in room F18.

Fig. 73: Close-up of fireplace in room F18.

6.16.2 Room F19



Fig. 74: Fireplace in room F19.

6.16.3 Room F22



Fig. 75: Fireplace in room F22.

6.16.4 Room S10



Fig. 76: Fireplace in room S10.



Fig. 77: Close-up of the peacock on the fireplace in room S10.

6.16.5 Room S12



Fig. 78: Fireplace in room S12.



Fig. 79: Close-up view of fireplace in room S12.

6.16.6 Room S15



Fig. 80: Fireplace in room S15.

6.16.7 Room S16



*Fig. 81:
Fireplace in
room S16.*



Fig. 82: Close-up view of fireplace in room S16. The central section is the same design as S12 (fig. 79), but with different side panels.



6.16.8 Room S17

Fig. 83: Fireplace in room S17.



Fig. 84: Close-up photograph of fireplace in room S17.

6.17 The Beer Cellar

Room G11, located within the area of Joseph Ashby Partridge's western extension and certainly part of this, is a slightly unusual room, particularly because of its vaulted ceiling and dividing supporting wall down the centre of the room. It is labelled on the 1886 Architects Plan as a 'Beer Cellar', and it seems likely that this was its function from the time of Joseph Ashby Partridge's extension.



Fig. 85: Extract from the 1886 Architects Plan, with room G11 labelled as the 'Beer Cellar' circled.

This room has a heavily-constructed brick vaulted ceiling, and was originally nearly 4m high (from the floor to the crown of an arch). The room, in total, measured approximately 5.46m (north-south, up to room G12) by 4.55m (east-west). The room is, however, divided in two by a supporting dividing wall which runs north-south across the approximate centre of the room – this would have been necessary to support the vaulted ceiling.



Fig. 86: Photograph of the Beer Cellar, looking south-east, and showing the dividing central wall.



Fig. 87: Photograph of the western half of the Beer Cellar, looking north. This shows the vaulted ceiling, access hatch in the ceiling, and wall (originally containing a doorway and steps down) which separates the 'Boot Room' from the 'Beer Cellar'.

The floor-level of this room was originally significantly lower than that in the surrounding rooms (with the exception of the kitchen on the other side of the corridor – see section 6.14). This is depicted on the 1866 Architects Plan, where three steps down into the 'Beer Cellar', from the adjacent 'Boot Room', are depicted. Furthermore, the section of the 'Beer Cellar' (fig. 88) shows the ground-floor level of the rest of the house (on the right-hand side of the image) at c.800mm higher than the floor level of the 'Beer Cellar' (on the left-hand side of the image). Excavations against the eastern wall also revealed this lower level and later infill, as also indicated by more limited excavation around the blocked-door into the 'Boot Room'.

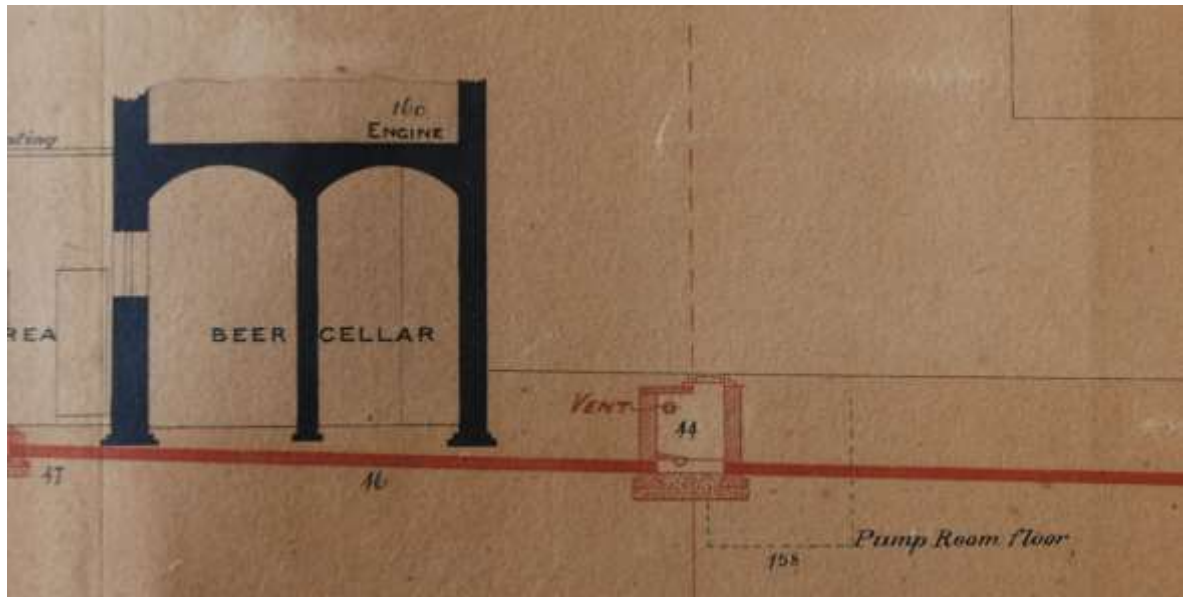


Fig. 88: 1886 Section of the Beer Cellar and ground-floor level of the main house. This shows that the ground-floor level (right-hand side of image) is significantly higher than the floor level of the Beer Cellar.

There was an access hatch through from the rooms above into the beer-cellar. This is now blocked, however was observed in the north-west corner of the room, above the entrance, and measured approximately 1.14m (north-south) by 1.62m (east-west). It seems likely that this was used to pass drink, etc, into the room, from the entrance for tradesmen at the western end of the house, on the floor above and, due to the natural rise in the land, would have been accessed from ground level.



Fig. 89: Photograph of the access hatch (now blocked).

There was originally a door in the northern wall of this room, on the western side, which led through to room G12, labelled as the 'Boot Room' on the 1886 Plan (fig. 85). It is not clear precisely what this 'Boot Room' would have functioned as – it is possible that it was simply a room to store boots, and other such items, in! This wall, separating the smaller room G12 from the larger beer cellar G11, still exists, however the only indication of the door between the two rooms was the blocking *c.* 1.08m wide just above and below present floor level.

It would appear that there was once a further door on the western wall, centrally located along this wall and again approximately 1.08m in width. This is not recorded on any historic plan, however *c.* 0.4m (in height) of modern blocking was observed just above and below the modern floor.



Fig. 90: Photograph of the blocked door on the western wall.

A small high-level window is depicted on the 1886 Plan and the 1953 Plan, at the southern end of this wall, although subsequently blocked and not apparent during the historic building survey.

One of the main reasons for the unusual nature of this room – particularly the vaulted ceiling and supporting dividing wall – is the fact that it was designed to support a steam engine in the room above, which pumped water from a deep well below rooms G9 / G10 to a high-level tank. Other features in this room are also related to this, including a shaft at the base of the eastern wall which ran through to the well; and the hole in the ceiling in the eastern half of the room: both these features accommodated the actuating rods that ran from the engine to the base of the well, and will be discussed in more detail in section 6.18.2.

6.18 The Engine / Pump Room

One of the most interesting features inserted by Joseph Ashby Partridge at this time was the engine and pump-machinery, leading into a 26m deep well. This was designed to pump water up from out of this well, and up into a large tank located towards the top of the house, from where it was distributed to all of the rooms throughout the house. The whole purpose of this feature was to provide water for the house, before the introduction of mains water.

The engine which drove this machinery would have been powered by steam – hot air engines, although simpler and probably safer to use, were not really introduced until the 1880s. The engine was located in the present rooms F12-15 (on the first floor – fig. 92), and room S13 (on the second floor) – at this time they formed one room with no intermediate floor (see section 6.18.1). This was positioned above the beer cellars (G11), which was, in itself, designed to maintain the weight of the engine and which had some other features associated with this function, in the form of the holes and shafts to carry the actuating rods. Power from the engine would have been transmitted via actuating rods through the hole in the floor of the engine room, to ground floor level on the eastern side of the beer cellar. By means of bell cranks the rods would have turned through 90° to pass under the floor of room G10 to the underground pump room, located beneath the junction between rooms G9 and G10 (fig. 91). The well, some 2.3m below ground floor level, was located in here.

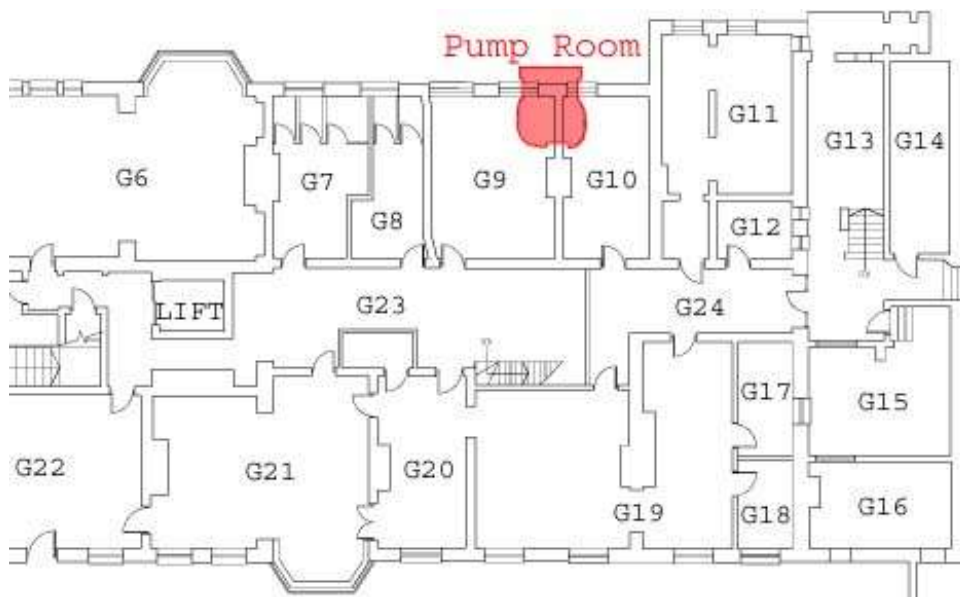


Fig. 91: Plan showing the location of the pump room, in relation to the ground-floor.

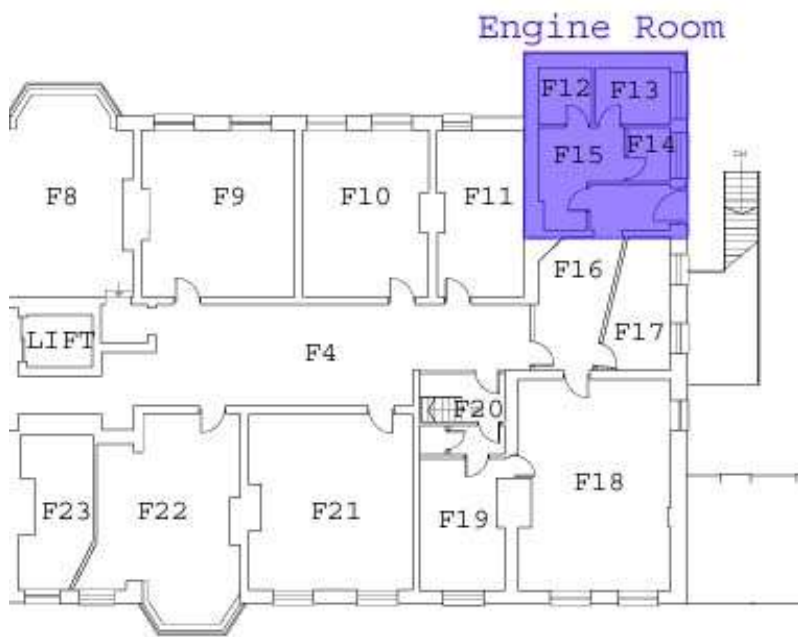


Fig. 92: Plan showing the location of the engine room, in relation to the first-floor.

The suggestion that this was inserted by Joseph Ashby Partridge is partly based on stylistic / technical grounds (see discussion below), and because water would have been needed in the house from this earliest date. Furthermore, it was located within the area of Partridge's western extension and was clearly original to the construction of this area, with the rooms (engine room, pump room, beer cellar) being purpose-built for this function. Lastly, the 1886 Architects Section depicts the outline of the Pump Room, the Beer Cellar, and the 'Engine' above this (fig. 93).

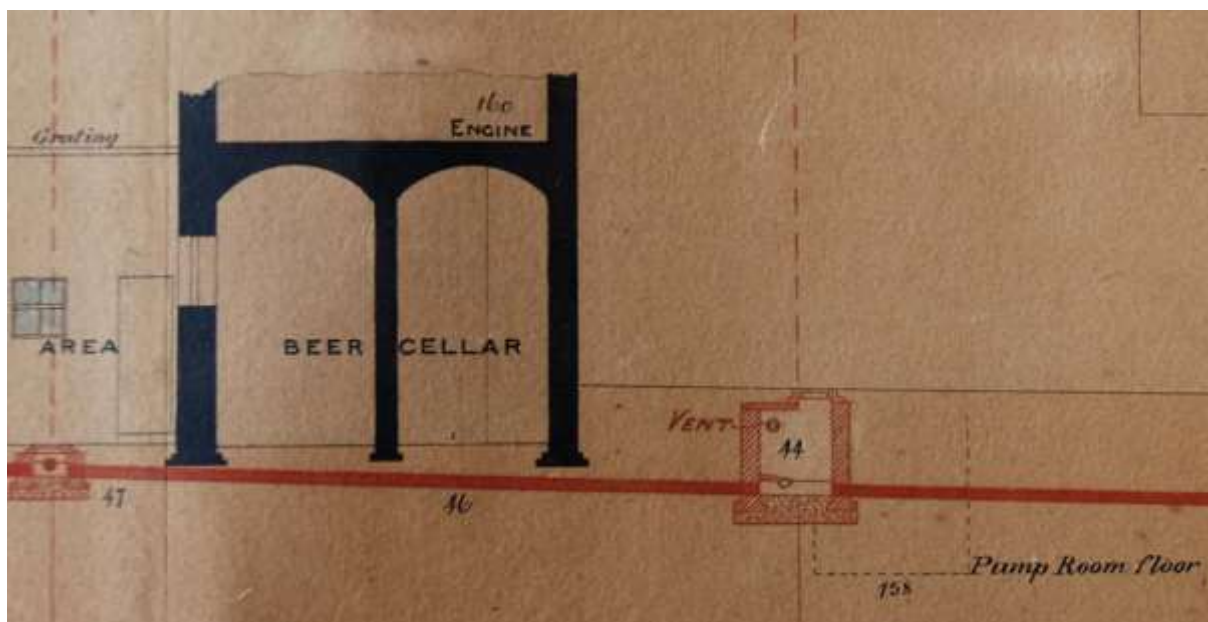


Fig. 93: 1886 Architects Plan – Section of Beer Cellar / Pump Room.

6.18.1 The Engine Room

The engine room would have held the steam engine, which was used to drive the pumping mechanisms to pump water out of the well below.

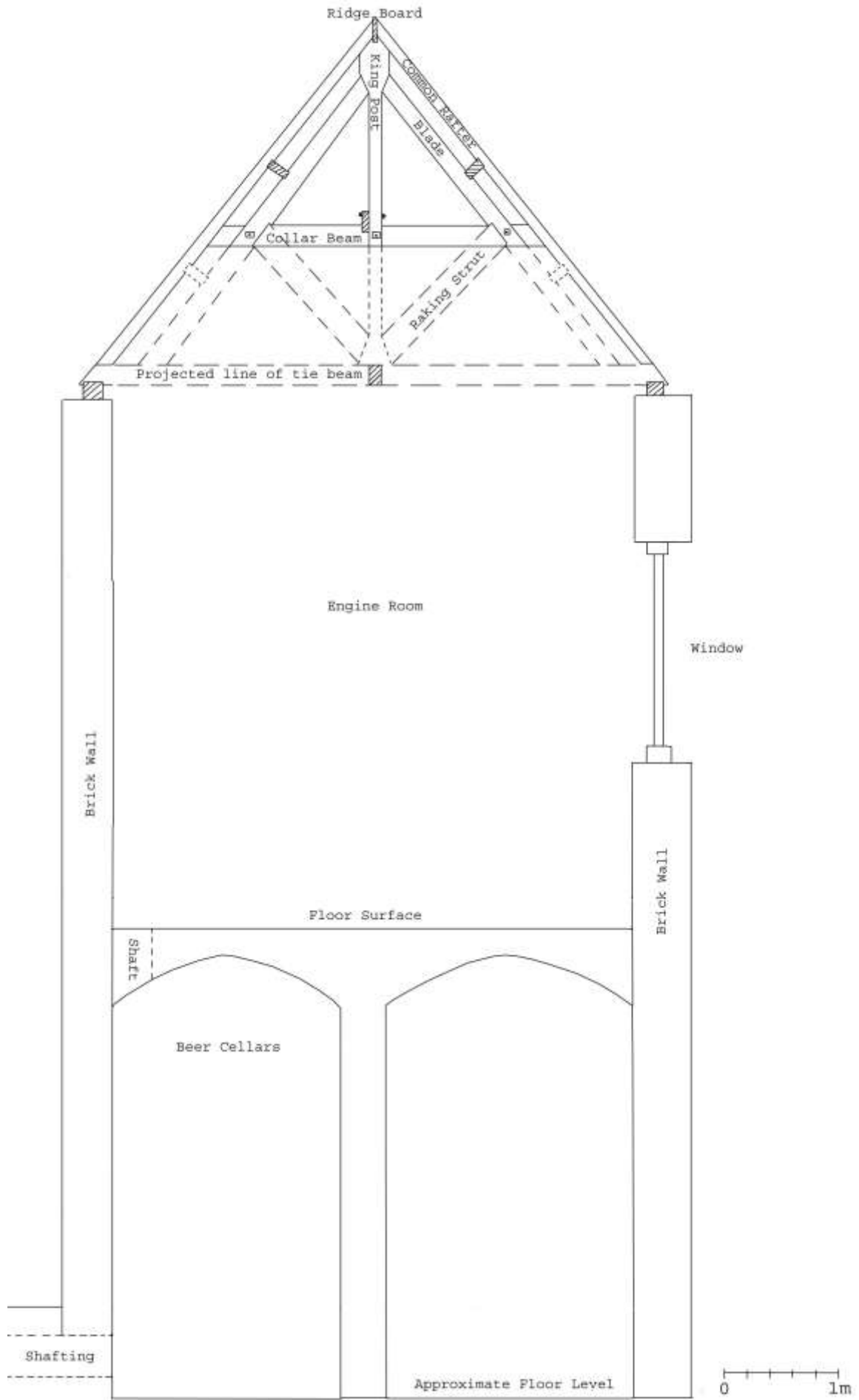


Fig. 94: Section through the engine room, as it would have been in mid-19th Century.

Unfortunately, no physical evidence for this steam engine survives in this room. The suggestion that such an engine was found within this room is, however, based on a number of pieces of evidence. This includes the 1886 section (fig. 93) where the room is labelled ‘the Engine’ – clearly referring to the presence of an engine within this room. Furthermore, Christopher Fagan recalls such an engine being in this room during his childhood, though no longer operative. Finally, physical evidence for the existence of this engine / pumping system was observed in other rooms, such as the beer cellar and pump room (see sections 6.18.2 and 6.18.3).

The physical structure of the room also seems suitable for the existence of such an engine. This includes the fact that it was a 2-storey room (with the floor between first and second-floor level being a later insertion – see discussion of this in section 9.5) – therefore large enough for an engine to sit in. Furthermore, it had a massive brick floor, strong enough to hold such an engine. Moreover, the walls of this room originally consisted of simple lime-washed brickwork (fig. 95) (later plastered and rendered over – see discussion of this in section 9.5) – this seems suitable for a room which would not have been inhabited but would, instead, have held an engine. The last piece of evidence for the possible existence of an engine within this room are the two large windows (fig. 97), which may have originally acted as large shutters, or something similar, to let the heat out of the room (presuming there was also a boiler in there).



Fig. 95: General photograph of the upper engine room (S13), looking south-east. Areas of the original lime-washed brickwork can be seen beneath the later rendering.



Fig. 96: Close-up photograph of some of the original lime-washed brickwork of the engine room, below later lath and plaster and rendering.



Fig. 97: Photograph of the large windows in the lower engine room. The top sections are obscured by the later floor insertion. The wall to the right is also a subsequent addition.

It is unclear precisely what type of steam engine would have been located within this room. It seems most likely, however, that some form of table engine sat in this room – essentially based on the size and shape of the room. In this type, the cylinder is placed on top of a table-shaped base. The piston-rod protrudes from the top of the cylinder, and has a cross-head fixed to it which runs in slides attached to, and rising from, the cylinder top. Long rods connect the crosshead to the crankshaft, on which is fixed the flywheel.

Henry Maudslay's version of this is the most famous (fig. 98), which was patented in 1807 and sold for approximately 50 years in a range of moderate sizes. It measured, in plan, approximately 1m X 1.2m (excluding the fly-wheel), and was *c.*3.5m in height.

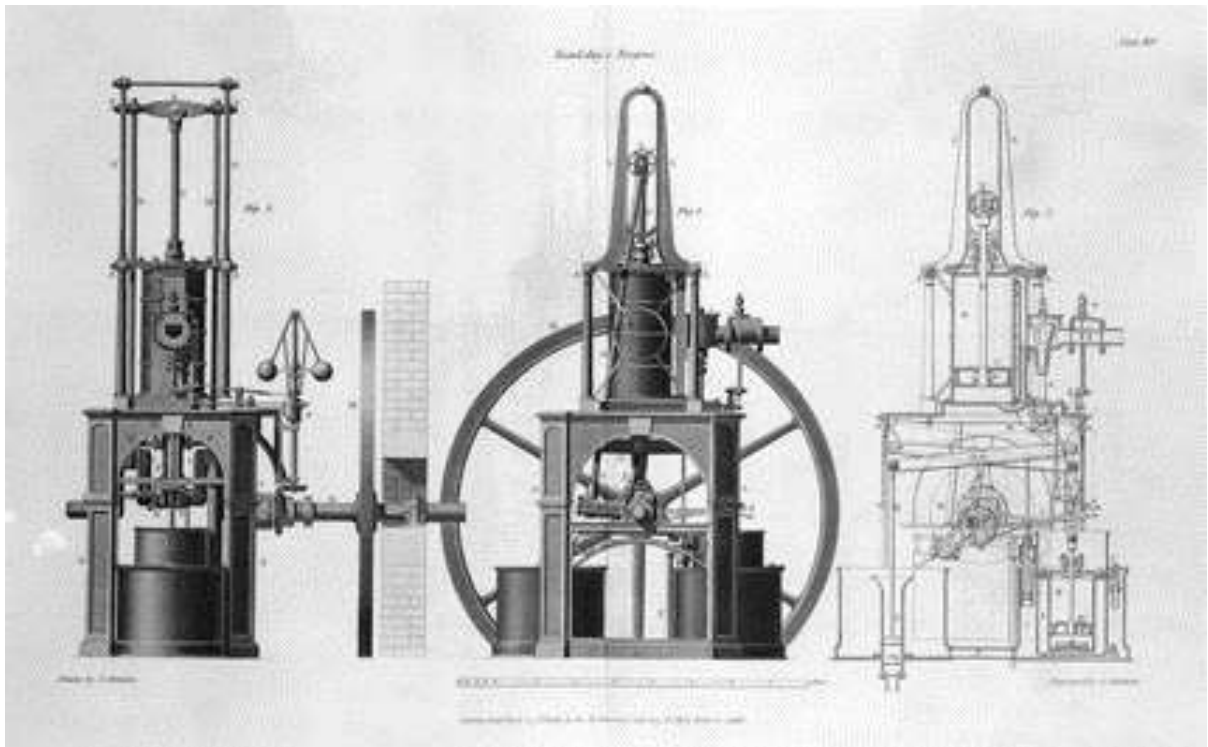


Fig. 98: Diagram of an 1838 version of Maudslay's table steam-engine. © Science Museum / Science & Society.

The most impressive feature of the engine room that survives today, and which would have been a feature of Joseph Ashby Partridge's structure, is the timber roof. This is a king post truss roof, consisting of two king posts running vertically from a tie beam, through the collar beam and at the top to a ridge board. The trusses are flanked by common rafters and blades (or principal rafters), separated by through or trenched purlins. Parts of these have since been truncated and extra joists added to provide extra headroom and a new ceiling when the engine room was divided into two floors (see section 9.5 for discussion of this), however the basic construction of the roof can still be observed. The section of this room (fig. 94) and the following photographs provide a clear indication of its construction.



Fig. 99: Photograph of one of the king posts (behind the scale), with the blades and common rafters clearly visible. Looking south.



Fig. 100: Photograph of the southern king post (made up of two pieces of timber bolted together), looking upwards, with the blades running off it.



Fig. 101: Photograph of the truncated base of the king post (looking up), with the underside of the collar beam running across (top to bottom of frame) and clasped between the two parts of the king post. The saw marks of the subsequent truncation / removal of lower section are just visible.



Fig. 102: Photograph looking up into the roof, with the southern king post running vertically up, blades running off it, and the collar beam running across.



Fig. 103: Photograph of the eastern end of the northern truss, showing the collar and bolted-on blade, with a cut out and deeper mortice for the original raking strut, plus the common rafter bolted on to the right.



Fig. 104: General photograph of the roof of the engine room. The original level / base of the roof trusses was c.350mm below the top of the now-rendered walls.

6.18.2 The Beer Cellar

Beneath the engine room is the beer cellar (G11) – the main features of which are discussed above (section 6.17). This room is, however, important in relation to the steam engine / pumping mechanisms in two main ways: its vaulted structure was designed to carry the weight of the steam engine and boiler above; and it carried the actuating rods through from the engine room into the pump room / well.

Two shafts were recorded in the beer cellars which would have carried the actuating rods. One of these (0.67m N-S X 0.35m E-W) was located in the ceiling of the eastern wall of the cellars, and would have carried the actuating rods from the engine down into the beer cellar (fig. 105). The other (0.25m in height by 0.41m in width) was located at the base of the eastern wall, running through into the pump room (fig. 106). The actuating rods would therefore have run straight down from the engine room, down the eastern wall of the cellars to their base, and then east into the pump room. The lower shaft was slightly offset to the north from the ceiling shaft, perhaps due to the operation of the bell cranks. There was also evidence that this section had been boxed in, extending some 1.5m north-south from the southern side of the ceiling shaft.



Fig. 105: Photograph of the (now-blocked) shaft in the ceiling of the beer cellar, through which the actuating rods would have run.



Fig. 106: Photograph of the shaft leading through to the pump room from the beer cellar. Just visible behind the scale is a bracket with two upstanding bolts, apparently identical to (but much more heavily corroded than) that recorded in the pump room (see fig. 111)



Fig. 107: Photograph showing the shaft in the ceiling above the shaft in the base of the eastern wall, through which the actuating rods would have run.

6.18.3 The Pump Room

The actuating rods then led through into the pump room, and headed down into the well where they pumped to create a vacuum and force water up the pipe. It is likely that they were connected to twin cylinder force pumps, operating below water level. A broadly similar arrangement (though power by a slightly later hot air engine) was recorded in 1991 by the National Trust at Taplow Lodge, Cliveden. The engine itself was restored to working order and is now on display at the Waterworks Museum, Hereford.

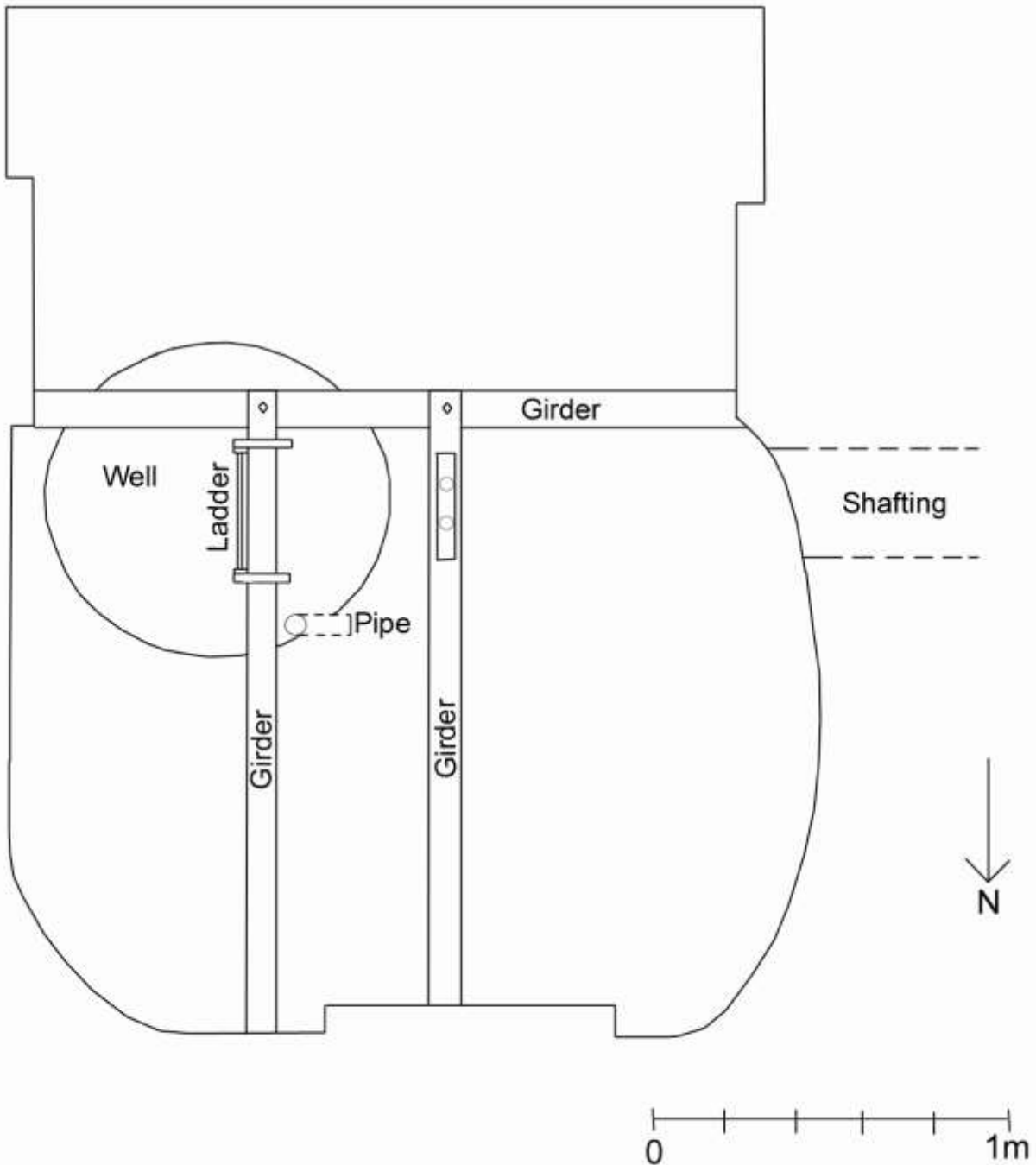


Fig. 108: Plan of the well and pump room.

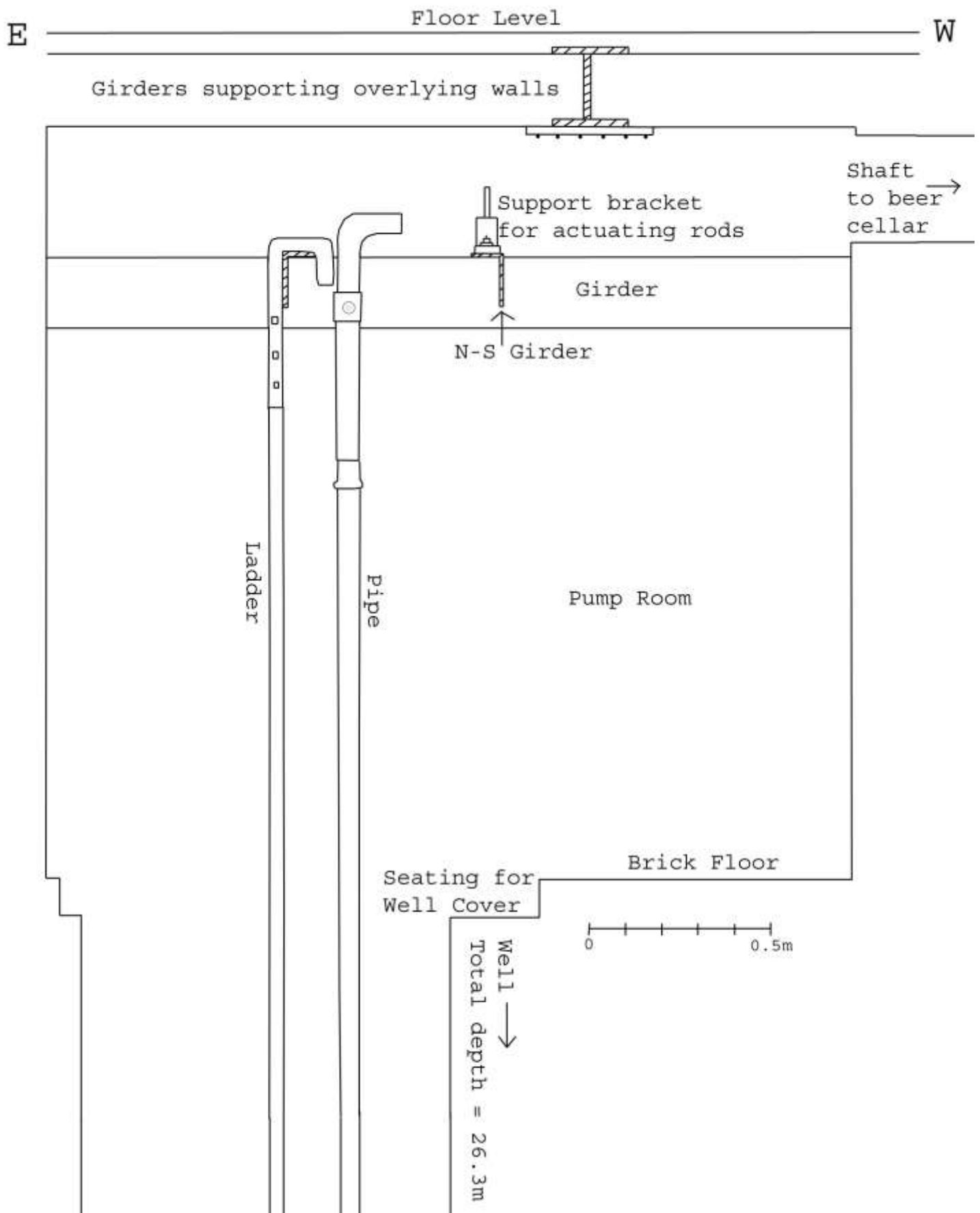


Fig. 109: Section through the pump room.

The actuating rods came through into the pump room from the beer cellar, through the shaft in the bottom of the eastern wall of the beer cellars into the top of the pump room.

F



h of the shaft entering the pump room (from the beer cellar), now blocked, through which the actuating rods would have run.

These actuating rods would then have travelled along into the pump room, and would have been turned by a bell-crank (positioned on the support bracket) for 90° before heading down into the well.



Fig. 111: Photograph of the support bracket, which would have held the bell-cranks which turned the actuating rods on a 90° angle.

The actuating rods then headed down the well (26m in depth). The pumping motion of these actuating rods would have created a vacuum at the base of the well, thereby forcing the water up the pipe. The continued pumping of these actuating rods, driven by the steam engine, would have ensured a constant supply of water up the pipe. Several surviving sections of actuating rods were visible at / near the top of the well shaft, and it is likely that these would have originally extended up to the level of the bell crank (c.1.8m above the level of the wall itself). A number of joists and connections were observed in the rods, and it would appear that they were also fixed at the top of the well.



Fig. 112: Photograph of the pump room, with the well in the centre.



Fig. 113: Photograph looking down the well, with the ladder, actuating rods, and pipe visible.



Fig. 114: Photograph looking directly down the well. The axle-type arrangement attached to the actuating rods and now at the lowest level (to the left of the ladder) was probably originally fixed at the top of the well.

A ladder also descended down into the well, presumably to enable access into the well to deal with any problems, etc. This essentially ran parallel down

beside the pipe, and was hooked over the lower north-south girder. These lower (three) girders were simple structures, L-shaped in cross-section, and designed simply to hold the actuating rods, pipe, and ladder.



Fig. 115: Photograph of the ladder hooked over the lower-level girders.

Some form of cover was positioned over the well, which probably also held the attachments for the actuating rods. The impression of this was still visible, however it itself had disappeared (it is possible that it was timber). It must have had some form of hole / trap-door in it, to enable access to the ladder.



Fig. 116: Photograph of the south-west corner of the impression of the well-cover.



g
raph of the north-east corner of the impression of the well-cover.

It is believed that the pipe which carried the water would have continued along through the shaft into the beer cellar (where the actuating rods had previously run), and up into the engine room, and along to a tank, which would have been located at the top of the western end of the house. This would have stored the water, and from there the water would have been distributed throughout the house.

The original access route into this pump room was through a hatch in the garden, immediately adjacent to the external wall. This was observed, blocked, in the ceiling of the pump room (fig. 118), and is also depicted on the 1886 Architects Plan, complete with steps (not now present) (fig. 119).



Fig. 118: Photograph looking directly up at the access hatch into the pump room.

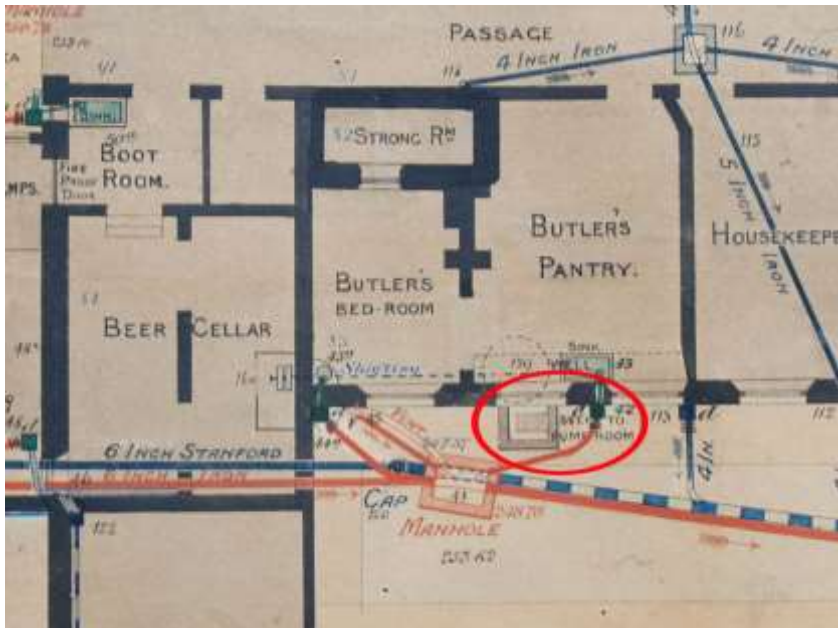


Fig. 119: 1886 Architects Plan, with the access to the pump room, from the garden, circled. This is labelled 'Steps to Pump Room'.

The higher level of girders in the pump room consisted of two heavier-duty H-section riveted girders, which supported the external southern wall of the house, and the internal dividing wall between rooms G9 and G10.



Fig. 120: Photograph of the two levels of girders – the uppermost riveted ones designed to support the overlying walls.

The roof of the pump room was probably originally timber, consisting of timber joists supporting a timber floor. The remains of more modern planks can be seen today, which were probably put in simply to provide a support for a poured concrete slab in the 1950s.



g
raph showing the planking and roughly positioned supporting beams.

6.19 Interior features associated with Joseph Ashby Partridge's extension – in area of earlier house

It would also appear that Joseph Ashby Partridge made some changes to the interior of the house in the area of the earlier house (i.e. not the western extension itself). A couple of these are discussed below.

6.20 Dining Room and Entrance Hall Ceiling

The ceilings of the dining room (G21) and entrance hall (G22) are very similar. This suggests that they were all inserted together, at the same date. It is also suggested that this took place at the same date as Joseph Ashby Partridge's extension, as the ceiling in the dining room extends over into the area of the western extension.



Fig. 122: Dining Room Ceiling.



Fig. 123: Entrance Hall Ceiling.

6.21 Mouldings

A number of mouldings within the area of the original house may have been added by Joseph Ashby Partridge during his phase of building. A couple of photographs of these are included below.



Fig. 124: Mouldings in south-west corner of dining room (G21).



Fig. 125: Entrance Hall – wall above panelling (G22).

6.22 The Library (G6)

It would also appear that in the earlier house the library formed two separate rooms, divided approximately along the centre. This probably ran along the line of the stub walls and overhead beam. The fact that the alignment of the wall face on the northern side of the library differs either side of the stub walls (it is set back further on the western side), also suggests that there were once two separate rooms. It seems likely that the conversion of this from two separate rooms would have occurred during Joseph Ashby Partridge's extension, particularly because it is depicted as a single room on the 1886 Architects Plan.

It also seems likely that the cornice around the top of the whole library, although not the ceiling decoration, was inserted at this time. It definitely pre-dates the fireplace (early 20th Century), as runs behind this.



Fig. 126: Photograph of the library cornice.

6.23 Fireplaces

There are also a couple of fireplaces in this area of the house which were probably added by Joseph Ashby Partridge during his works. Stylistically, they appear to be of mid-19th Century in date, and very similar to the other fireplaces in the area of the western extension. A couple of photographs of these are included below.

6.23.1 Room F7



Fig. 127: Fireplace in room F7.



Fig. 128: Close-up of fireplace in room F7.

6.23.2 Room F8



Fig. 129: Fireplace in room F8.



Fig. 130: Photographs of carved wooden features on the fireplace in room F8.

6.23.3 Room S9



Fig. 131: Fireplace in room S9.



Fig. 132: Close-up of fireplace in room S9.

6.24 Dining Room Fireplace

Furthermore, a partridge was added to the dining room fireplace. This is clearly seen on a photograph dating from *c.*1900, although not mentioned in the otherwise detailed description of 1823 (*Gentleman's Magazine*). It presumably was added by Joseph Ashby Partridge, which would explain the addition of a partridge – his family emblem. Sadly this no-longer survives.



raph of the partridge added to the dining room fireplace. © Christopher Fagan.

Joseph Ashby Partridge's rebuild – other buildings

6.25 Construction of the stables and coach house

Probably at the same time as Joseph Ashby Partridge's major phase of rebuilding of the house was the construction of the stables and coach house, just to the west of the main house. These are both depicted on the 1864-5 OS Map (fig. 134), and clearly replace other buildings in this approximate location on the 1813 Enclosure Map.

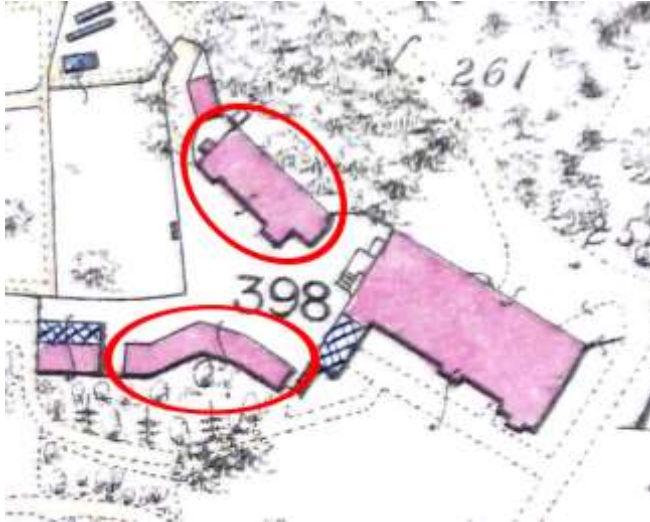


Fig. 134: 1864-65 OS Map, with stables (to the north) and the coach house (to the south) circled.

The remains of these two structures were uncovered during an archaeological evaluation in 2009 in advance of the construction of an underground car-park and new residential builds (see Compass Archaeology 2009 report for greater discussion of this). This uncovered part of the southwest-facing wall of the stable block, and the brick footings of the front and back walls of the coach-house. The brick dating of these walls suggest a construction date of not much before 1850. They could well, therefore, be part of the Joseph Ashby Partridge's phase of rebuilding.



Fig. 135: Photograph of the coach-house wall, uncovered during a 2009 evaluation.



Fig. 136: Photograph of the stable wall, uncovered during a 2009 evaluation.

One photograph, dating to c.1900, shows the eastern roof of the stables between the main house and the dovecote. This suggests that these stables had high tiled roofs.



Fig. 137: c.1900 photograph with the roofs of the stables visible between the main house and the dovecote. © Christopher Fagan.

It should be noted that the coach-house remained standing until the 21st Century. This is in contrast to the stables, which were demolished in the late 19th / early 20th Century.

7 Other changes, c.1860-1889 (probably in the time of the Wickham-Drakes)

One or two features of the existing house appear to post-date Joseph Ashby Partridge's major rebuild, but pre-date the work undertaken by Captain Alfred Tarleton around the turn of the century. It is therefore possible that they were undertaken by William Wickham Drake (1857 – 1877), or in the period when his wife remained in residence (until 1899). Each of these will be discussed in turn.

7.1 Single-storey extension to the east

A relatively small single-storey extension was clearly added to the house at some point after 1864-5 (as it is not depicted on the 1864-5 OS Map) but before 1886 (as it is depicted on the 1886 Architect's Plan (fig. 138)). This was, therefore, added by the Wickham-Drakes.

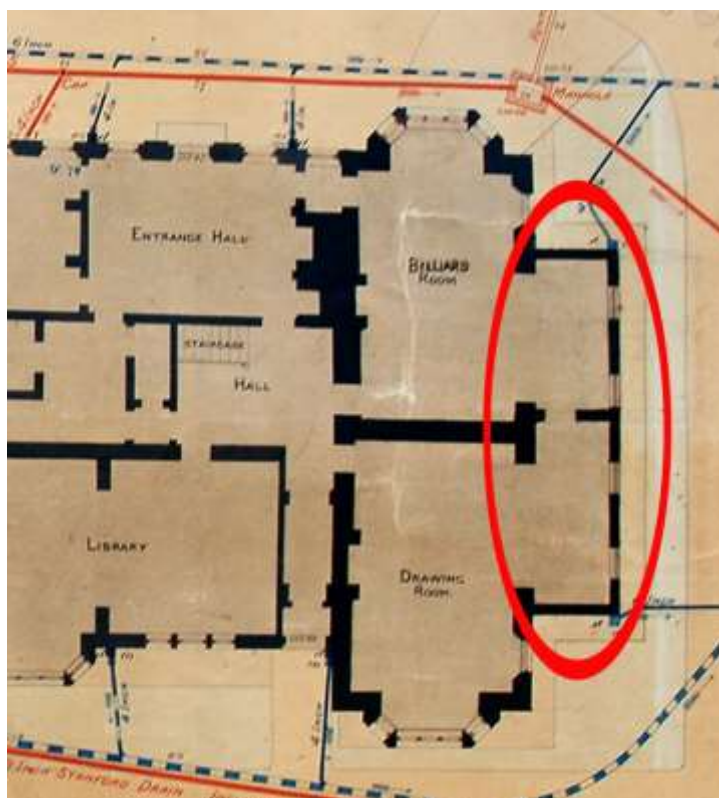


Fig. 138: 1886 Architects Plan, with small eastern extension circled.

A photograph dated to c.1890s shows this single-storey eastern extension (fig. 139). Here, the structure appears to have a flat roof, plus four 'long' windows along the eastern frontage.



Fig. 139: c.1890s photograph showing the small eastern extension.

Most of the physical evidence for this earlier single-storey eastern extension has been destroyed, because it was demolished in *c.*1899 with the construction of Captain Alfred Tarleton's more extensive eastern extension (see section 8 for discussion of this).

The only possible remaining physical evidence for this eastern extension is the moulded brick undersill decoration under the window at the southern end of the eastern wall (on the line of the original house wall). This is of an unusual design, and is not seen anywhere else around the house – suggesting that it was not part of Captain Tarleton's eastern extension (as the windows in this area have very different decoration); or Joseph Ashby Partridge's major western rebuild (the windows in this area also have different decoration). This suggests that this decoration was part of a different phase of rebuilding – possibly William Wickham-Drake's. It is possible that this was associated with the small eastern extension, as it was located in this area. Furthermore, the fact that this window was found so close to the southern end of the wall suggests that it may have been added in when the eastern extension was constructed, if the earlier window was found further along the wall (within the area enclosed by the eastern extension), such that a new one had to be inserted outside of this area when the eastern extension was constructed.



Fig. 140: Undersill decoration under the window at the southern end of the eastern wall.

7.2 Addition of the Billiard Room Bay Window

The bay window on the northern frontage around the billiard room (G3) (and the room above) is not depicted on the 1864-5 OS Map, yet it is depicted on the 1886 Architects Plan, suggesting that it was inserted at some date between 1864-5 and 1886. Interestingly, it is not depicted on the later OS Maps, up to as late as the 1970s, but this is presumably just a surveying error.

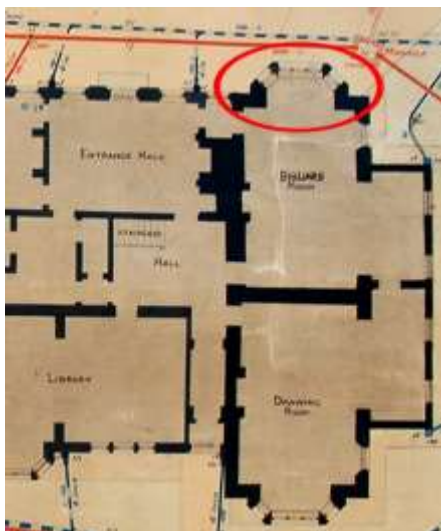


Fig. 141: 1886 Architects Plan with billiard room bay-window circled.



Fig. 142: Bay-window outside room F6.

The insertion of this bay-window removed or blocked up the earlier windows along this frontage. These are depicted on the 1771 Elevation of the house – where three windows, equally spaced, are located to the east of the door (before the end of the façade), and a matching three on the first floor. Two of these survive to this day on each floor, with the third being blocked up by the insertion of this window. Half of this window was lost in the bay itself, and the other half blocked up – as can be seen in the slightly messed-up brickwork in this location (fig. 144). Of the two further windows to the east on each floor (up to the original north-east corner of the house), only the far eastern half of the eastern window remains – the rest has been blocked by the bay window, although they retain part of their outline and gauging.



Fig. 143: 1771 Elevation (northern frontage) showing three windows either side of the central door.



Fig. 144: Billiard room bay-window (background of shot), with earlier window half blocked by insertion of bay-window.

7.3 Southern door arch and Venetian window

It seems likely that the arch around the southern door and adjacent Venetian window were constructed at the same time as each-other, as they are in a similar and quite basic style. They were probably not part of Joseph Ashby Partridge's major rebuild, or Captain Alfred Tarleton's works. This is crucially because the brickwork in both of these is of relatively poor quality, with a complete absence of the fine gauged brickwork seen in both Partridge's and Tarleton's phases of work. It is clear that that brickwork around the Venetian window, for example, is of far lower quality than the gauged brickwork observed above the windows in both Partridge's and Ashby's rebuilding.

Furthermore, the brickwork surrounding both the Venetian window and rear doorway arch appears to have been 'patched up'. This acts as further evidence that they were inserted at a later date, although it is possible that some of this dates from the 1920s repairs (see section 10).



Fig. 145: Venetian window and southern door-arch – they both consist of poor-quality brickwork and the brickwork surrounding them is patchy.

Moreover, the interior arch of the door cuts through a painted wall-face (fig. 146), suggesting that it is later in date than many of the interior features.



Fig. 146: Interior arch of the door, cutting through an earlier painted wall-face.

Both of these features are present on early photographs dating from the 1860s / 70s. It should be noted that some of these early photographs of the doorway give an impression of a horizontal top, rather than the arched top that exists at present. This is, however, actually an external blind – rather than any difference in the form of the doorway.



Fig. 147: c.1860s/70s photograph depicting Venetian window and southern door arch.

7.4 Rooms / Water Tower at Western end of main house

The 1894-6 OS Map depicts an additional structure (not depicted on the 1864-5 OS Map) at the north-western end of the house, connecting the main house with the stables. It is also suggested that the structure was in place by 1886 – although the Architects Plan does not directly show this, it does include several blue numbers in this area which the accompanying key identifies as referring to the upper floors. It was, therefore, probably constructed by William Wickham Drake.

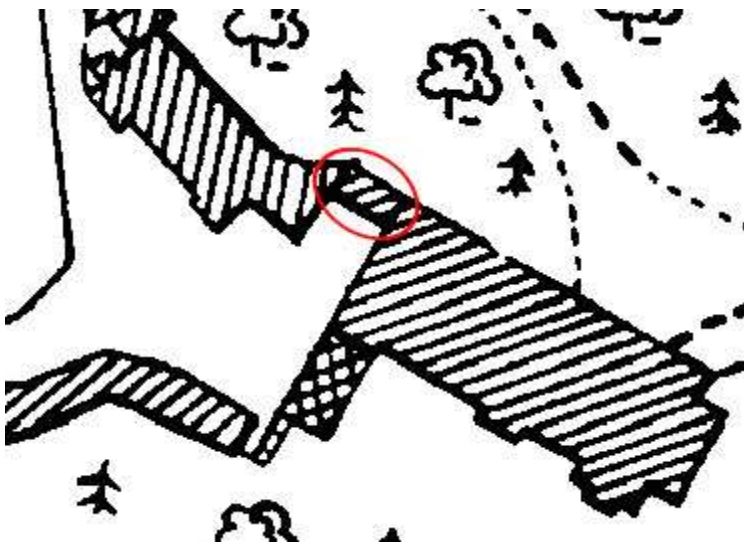


Fig. 148: 1894-6 OS Map, with structure connecting the main house to the stables circled.

Aside from the cartographic evidence for this structure not being part of Joseph Ashby Partridge's western extension, is the fact that two windows in room F18 (dating from Joseph Ashby Partridge's extension) were blocked-up by the construction of this extra structure, proving that it is later in date than Partridge's extension.



Fig. 149: Photograph of the two blocked-up windows in F18 – blocked up because of the construction of the western structure.

The 1953 Plans depicts one room (at the level of the first floor of the house) and labelled as 'Store' (circled in red). Above this, it is believed that there was a water-tower (according to Christopher Fagan). This was tile-hung (for approximately 1.5m in height), with a pitched roof above it, as depicted on the photograph dated to 1925-1950 (fig. 151). Its height and apparently light-weight upper-level construction fits with the suggestion that it was a water-tower (as gravity would have been on-side).

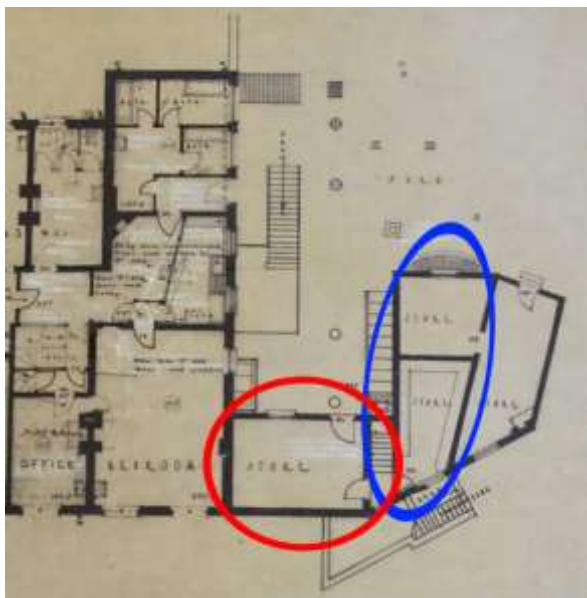


Fig. 150: 1953 Plan, with 'store' (western structure connecting main house with stables) circled in red; and further 'stores' (attached to the stables) circled in blue.



Fig. 151: c. 1925-50 photograph, depicting the water-tower at the western end of the house.

The fact, however, that this was not contemporary with Joseph Ashby Partridge's extension, and yet the engine room is contemporary with this (see section 6.18), poses a problem. There must have been an accompanying water-tank for the engine room – existing from the time of Partridge's extension. It is not known, however, where this would have been, although it was probably located in one of the attic rooms at the western end of the house. Presumably the tank was then moved, or an additional one fitted, in the new building and, in fact, the whole purpose may have been to create additional capacity in a new purpose-built structure.

This structure existed until the Clancy redevelopment, with a photograph c.2000 kindly provided by Clancy and depicting it.



Fig. 152: Photograph of the water-tower prior to Clancy redevelopment works (provided by Clancy).

It also seems likely that the two rooms to the west of the store / water tower (labelled as stores on the 1953 Plans, and circled in blue) were constructed at the same time. This is mainly because a photograph dated from c.1900 (fig. 153) depicts these structures as being tile-hung with pitched roofs, at the same

height as that of the water-tower. It must be noted, however, that the harness room (to the west of the other two rooms) appears to be earlier in date, as it is depicted on the 1864-5 OS Map, although the northern end was apparently rebuilt or extended to bring it into line with the new build.



Fig. 153: c.1900 photograph, with tile-hung southern gable of the stores, and adjacent flat-roofed harness room, seen between the main house and stable roof.

7.5 Entrance Hall (G22) Mosaic Floor

Although the precise date of the mosaic floor is unknown, stylistically it appears to be of mid- to late 19th century date, possibly inserted by Wickham-Drake. This is partly because of the parallels between this floor and that in The Pilkington Company's Arts and Crafts designs for mosaic floors of glazed ornamental tiles, dating from 1893. Furthermore, the mosaic also has close parallels with the foliate mosaic in the inner hall of the home of the artist and sculptor Lord Frederic Leighton (1830-96), Leighton House, Holland Park, by the architect George Aitchinson (1825-1910) – the mosaic is dated to 1866. Furthermore, the existence of heating vents set in this mosaic also suggests a date in the later part of the 19th Century, although this is not a definitive conclusion.

It seems more likely that this may have been inserted by William Wickham-Drake than by Captain Alfred Tarleton, as it is not recorded that Tarleton undertook changes within the entrance hall.

The foliate motifs are not Roman, but more Italian renaissance, including some geometric elements. The central floral roundel has a Gothic revival form, reminiscent of Pugin.



Fig. 154: Photograph of the mosaic floor in the entrance hall.



Fig. 155: Photograph of the entrance hall, showing the mosaic floor.



Fig. 156: Close-up photograph of part of the entrance hall mosaic floor.



Fig. 157: Photograph depicting the heating grate set within the entrance hall mosaic floor.



Fig. 158: Close-up photograph of the corner of the entrance hall mosaic floor.



Fig. 159: Photograph of part of the mosaic floor in the Inner Hall of Leighton House, dated to 1866.

8 Captain Alfred Tarleton's extension (c.1899)

Another major phase of building occurred under Captain Alfred Tarleton, in c.1899-1900. This crucially involved the construction of an extension at the east end of the house and therefore involved the removal of the single-storey eastern extension that had been constructed by the Wickham-Drakes (see section 7.1).

This eastern extension was a three-storey structure (ground-floor, first floor, and second floor), plus a small single-storey room to the northeast. It essentially consisted of the section to the east of the billiard room (i.e. rooms G2 and G4), and the eastern part of the drawing room (room G1). The rooms on the first floor falling within this extension are therefore rooms F1, F2, and F3 (and a section of the spine corridor and new staircase, F4, in this location). The rooms on the second floor within this extension are rooms S1 and S2. See fig. 160 for graphical depiction of this extension.

One particularly useful source of information for this phase of re-building are the drawings produced by the architect Charles Mileham, detailing Tarleton's proposed developments, and dated to 1899. These clearly show that Tarleton did construct an extension to the east of the house, at ground, first, and second floor level, and that this also involved the construction of a new roof. These drawings will be referred to throughout this section, where applicable.

Alongside this extension, however, Captain Alfred Tarleton also refurbished the interior of other rooms at the eastern end of the house. This included the billiard room (G3) and whole of the drawing room (G1) on the ground-floor; rooms F5 and F6 on the first-floor; and rooms S3, S4, S5, and S6 on the second-floor. This means that the interior features found in these rooms (including the fireplaces and ceilings) date from Captain Tarleton's period of modifications. This also involved the raising and re-construction of the ceilings, giving greater height to the ground-floor rooms.

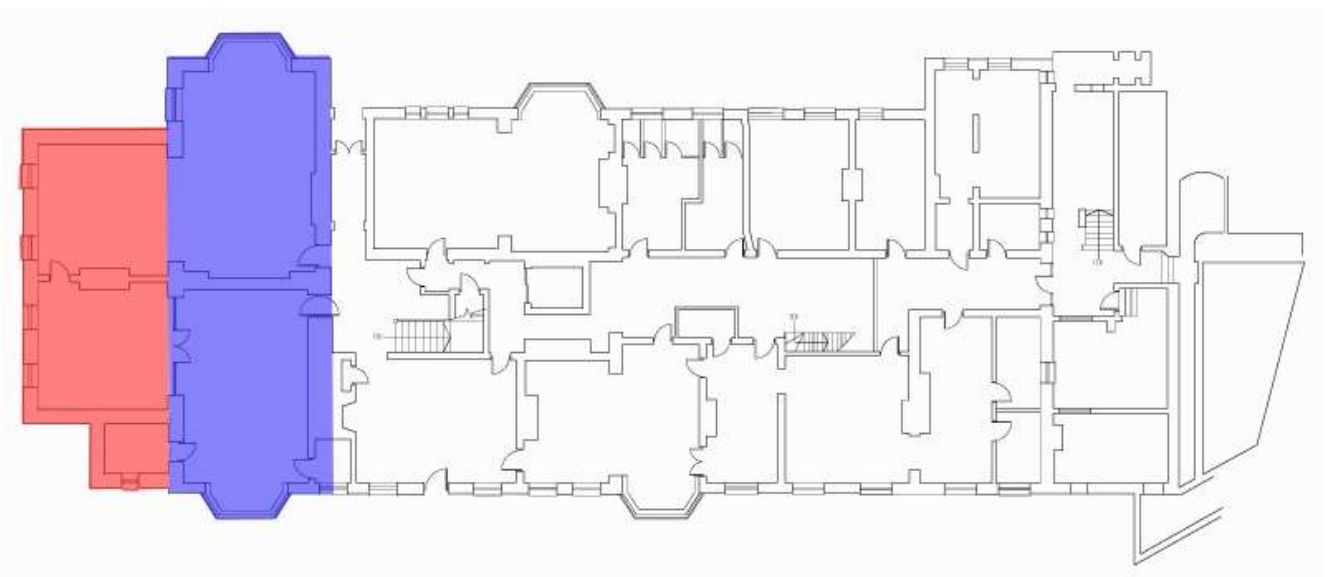


Fig. 160: Plan showing Captain Tarlton's eastern extension. The area highlighted in red is the actual eastern extension, and that highlighted in blue is the area that Captain Tarlton refurbished.

8.1 Extension to the east – cartographic and pictorial evidence:

The exterior of the eastern extension (i.e. its shape and exterior appearance) is clearly depicted in cartographic and pictorial evidence. The extension is depicted on both the 1894-6 and 1914 OS Maps.

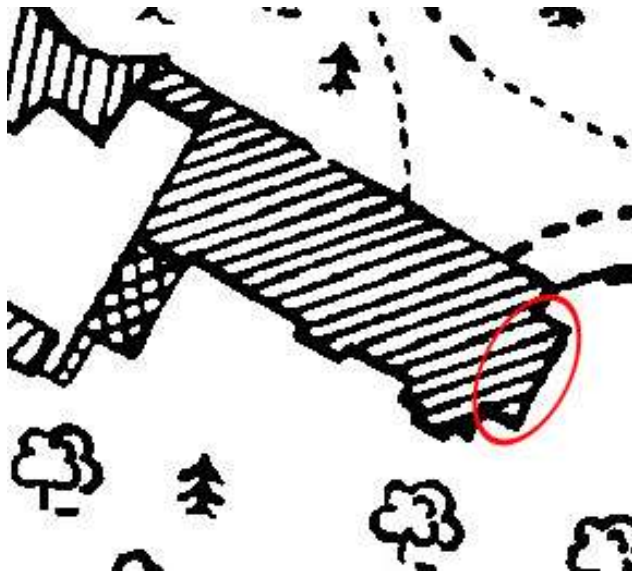


Fig. 161: 1894-6 OS Map, with Captain Tarlton's eastern extension circled.

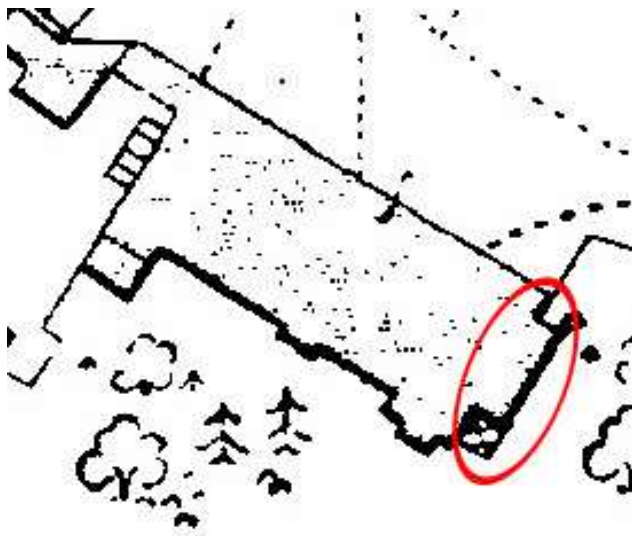


Fig. 162: 1914 OS Map, with Captain Tarlton's eastern extension circled.

Furthermore, the existence of the drawings composed by the architect Charles Mileham depicting Tarlton's extensions (figs. 7 - 12) prove that this was undertaken in around 1900 (the drawings date to 1899). These are included below in relation to each floor, and discussed in turn.

8.2 Extension to the east – exterior evidence

The fact that the eastern end of the present-day house is of a different construction and different date to the main part of the house is clear from the exterior.

8.2.1 Eastern Extension

The extension consists of the main three-storey projection in the central part of the eastern elevation, as is clearly depicted in the cartographic evidence. A small single-storey ‘cloakroom’, sandwiched between the extension and main house on the northern side, was also part of this development (there was not a corresponding structure on the southern side).

The brickwork in the new extension is far redder in colouring than the bricks in the rest of the house. The brickwork is in very regular Flemish bond, in contrast to the brickwork in the 17th Century house which was in English bond.

It is also notable that there is no lower string course in the eastern extension, in contrast to the rest of the house. The upper string course in the extension, furthermore, was constructed of brick rather than cement (used over the rest of the house).



Fig. 163: The exterior of the house, looking south-west. Captain Tarleton's eastern extension, plus the small 'cloakroom', can be seen in red brick, abutting the main house.



Fig. 164: The exterior of the house, looking north. Captain Tarleton's eastern extension can be seen in red brick, abutting the main house.

8.2.2 Roof

A new roof was obviously added to the area of the extension – a tiled roof. Alongside this, the refurbished part of the eastern end of the house was also re-tiled. This would make sense, considering the fact that new dormer windows were inserted in this area (see discussion below), and because the ceilings / floor heights in this area had all been changed. Charles Mileman's plans for Captain Tarleton's refurbishments depict a new roof-plan, over the whole of the refurbished area (fig. 165). The new area of roof tiling is clearly visible in

photographs from the early 20th Century (fig. 166)

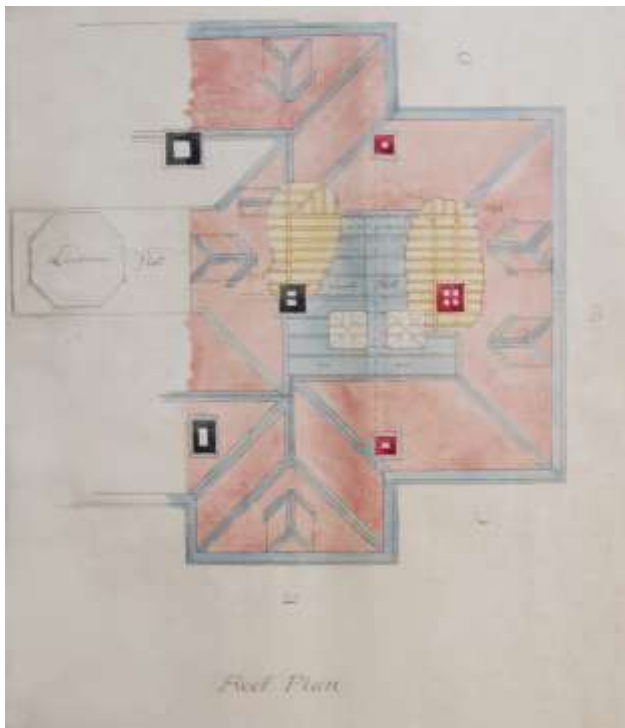


Fig. 165: 1899 Roof Plan.



Fig. 166: Early 1900s photograph, clearly showing the new tiled roof over the eastern end of the house.

Three chimneys were also constructed in the area of Tarleton's eastern extension at this time – one at either end (north and south) of the extension, and one in the centre. These are of a similar design to those in the rest of the house (thought to have been constructed by Joseph Ashby Partridge), as they are brick square structures, with panels of recessed brickwork on each side, and would originally have had stone 'caps' at their upper levels. These must be part of Captain Tarleton's extension, as they are not depicted on earlier photographs, such as that below (fig. 167).

8.2.3 Windows

This phase of rebuilding also included the insertion of new dormers on the eastern end of the northern and southern frontages. Earlier historic photographs, such as fig. 167 dating from the 1890s, show the roof above the drawing room on the southern frontage as empty of dormer windows, whereas one dating to the early 1900s (fig. 168) depicts this dormer window.

There were previously two dormers towards either end of the east-facing roof slope (fig. 166), which were removed by Captain Tarleton to accommodate the

extended roof. To replace these, two new dormer windows were inserted in the new eastern roof slope.



Fig. 167: 1890s photograph of the southern frontage, with no dormer in the roof above the drawing room.

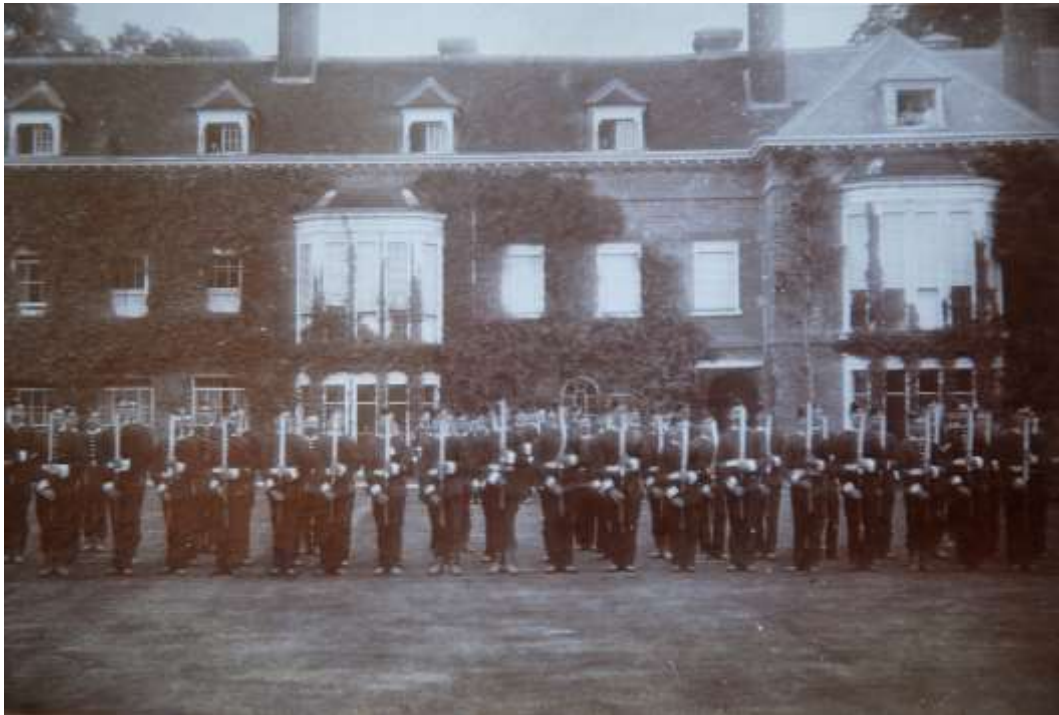


Fig. 168: Early 1900s photograph of the southern frontage, with a dormer window in the roof above the drawing room.

These dormer windows are different from those already existing. The new ones have glazed sides, whereas those in the rest of the house are tile-hung. This can clearly be seen in fig. 163 of the modern house, where the dormer window in the roof above the billiard room has glazed sides, whereas the others along the roof of the northern frontage were tile-hung. It should be noted, however, that the dormer windows along the whole of the southern frontage were replaced with glazed sides at a later date (discussed in section 11.1.2).

A number of windows were also inserted on the new eastern frontage of the elevation. These were sash windows, constructed to 'fit' with the other earlier windows on the southern side of the main part of the house. These also have the good-quality 'gauged' brickwork above the windows, but this is more decorative than elsewhere on the house, consisting of two levels of gauging – the upper flat band laid flush with the wall face, and below this a shallow recessed brick arch over the window itself.



Fig. 169: Photograph of the eastern end of the house, showing the sash windows, decorative gauged brickwork above this, and new dormer windows.

The southern face of the rear extension did not originally have any window openings (the two, on ground and first floor, were added by Clancy Developments), however the northern elevation was constructed with two windows, one in the ground floor 'cloak room' and one at first floor level. Both of these were of a more conventional design, with leaded casement windows to match the existing north face.

8.2.4 S-shaped tie rod

Alongside Captain Tarleton's eastern extension was the insertion of the S-shaped tie rod, which ran north-south through the house at the level of the second floor. This must be associated with Captain Tarleton's works, as its height fits with the height of the extension after Tarleton raised the floors / ceilings. It is also depicted on the c. 1900 photograph (fig. 171), so cannot have been inserted alongside the other tie-rods with the 1924 repair works.



Fig. 170: The S-shaped tie rod, inserted at the same time as Captain Tarleton's eastern extension.



Fig. 171: c.1900 photograph, depicting the S-shaped tie rod. © Christopher Fagan.

8.3 Extension to the east – interior evidence

Features within the rooms in the area of this eastern extension (G2, G4, eastern part of G1, F1, F2, F3, part of F4, S1, and S2) clearly date from the period of Captain Tarleton, and will be discussed as such.

Furthermore, alongside this extension was the refurbishment of other rooms in the eastern part of the house – including rooms G3, the western part of G1, F5, F6, S3, S4, S5, and S6. The interior features within these rooms therefore also date from Captain Tarleton’s period.

8.3.1 Infilling of the Southern Cellars

It seems highly likely that, before Captain Tarleton’s extension, the cellars stretched further to the south than they do today, i.e. under the Drawing Room (G1). This is partly because of the existence of a blocked-up doorway observed in the cellars, leading to the south (discussed in the earlier house report). Furthermore, the thickness of the internal wall between room G1 and the inner hall (as seen on the 1886, 1953, and modern plans) suggests that this was probably a thick wall because it also acted as a cellar wall. Lastly, the 1899 Elevation of the proposed southern face matches the cellared northern elevation in showing a deep solid wall below ground level, probably for a cellar.



Fig. 172: 1899 southern elevation, depicting a deep solid wall below ground level probably for a cellar.

The infilling of the cellars, presumably undertaken by Captain Tarleton, consisted of a rubble fill, with a space of c.600mm below the suspended floor. The supporting and surrounding brickwork all appears quite modern, and appears to have covered up any original wall lines. This infilling also probably includes the addition of the small timber-lined hatch (0.5 X 0.42m) observed in the south-west corner of the existing cellar, overlying the secondary brickwork.



Fig. 173: Photograph of rubble infill and fairly modern secondary brickwork in area of earlier cellars (under the Drawing Room).



Fig. 174: Photograph of small timber-hatch in southwest corner of cellars.

8.3.2 Ground Floor

Captain Tarleton's eastern extension essentially involved, on the ground-floor, the eastern extension of the drawing room (G1), and the addition of a 'Smoking Room' (G2) to the east of the billiard room. A smaller room / 'cloakroom' (G4) – just to the north of the Smoking Room and outside of the area of the main eastern extension, was also added. This is the single-storey structure visible from the outside (see fig. 163).

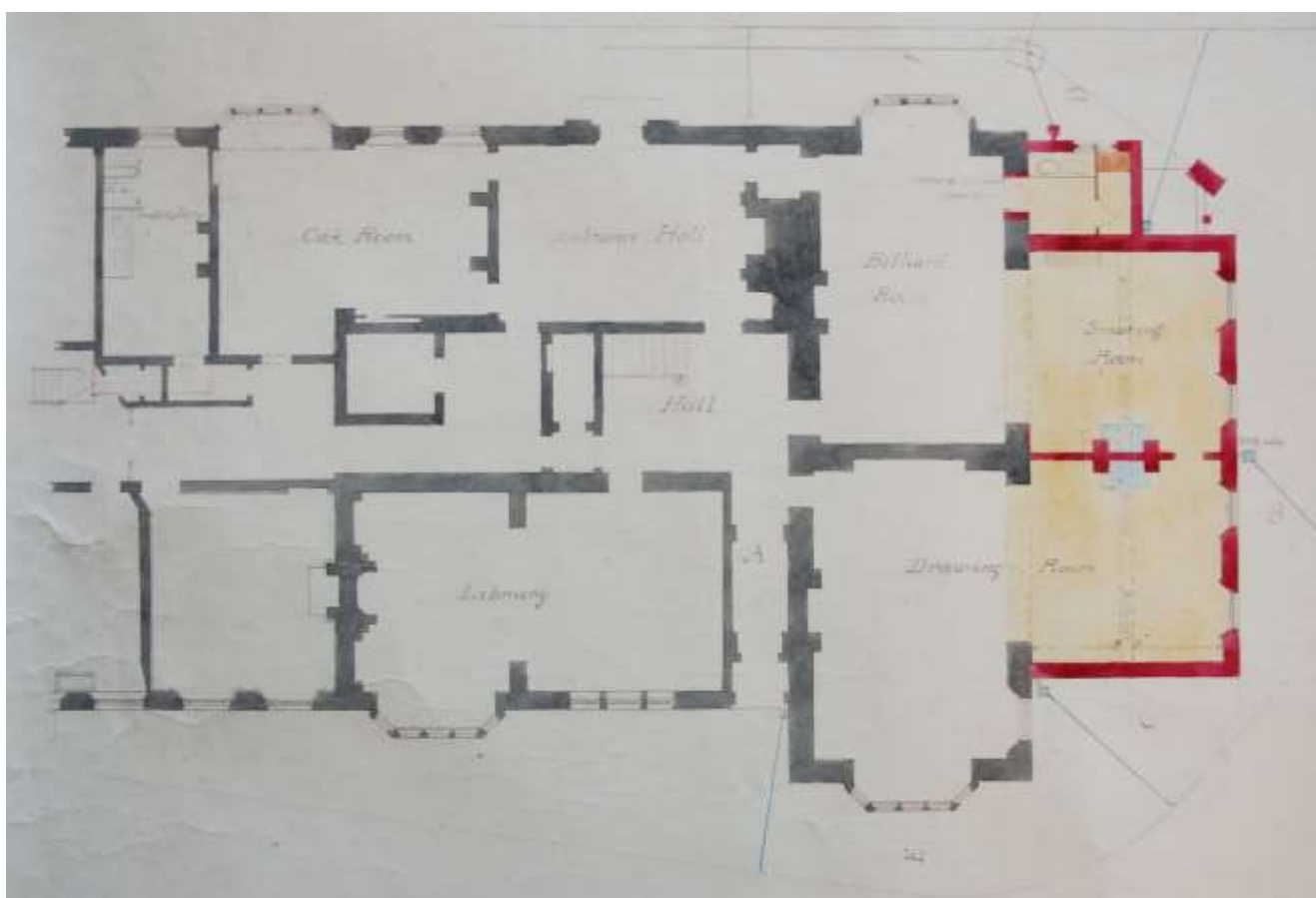


Fig. 175: 1899 Plan of the ground-floor.

8.3.2.1 Fireplaces

The 're-doing' of the interior of these rooms particularly included the addition of the two fireplaces in the drawing room (which still survive), and one each in the billiard room and smoking room (both of which no-longer survive). One photograph, dated to c.1900 does, however, depict the billiard room fireplace (fig. 181).



Fig. 176: The principal (western) fireplace in the Drawing Room (G1), prior to restoration in 2009.



Fig. 177: The same fireplace after restoration 2011.



Fig. 178: Detail of the grate of the western fireplace in the Drawing Room.



Fig. 179: Detail of the eastern fireplace in the Drawing Room.



Fig. 180: Detail of the grate of the eastern fireplace in the Drawing Room.



Fig. 181: c.1900 photograph of the billiard room, showing the fireplace.

8.3.2.2 Billiard Room (G3) Painted Ceiling

A painted ceiling, revealed during Clancy's redevelopment works in the Billiard Room having been painted over at a later date, also dates from Captain Tarleton's extension.



Fig. 182: Composite photograph of the painted ceiling in the Billiard Room (G3). North to the right of frame.

Running around the outside of this ceiling was a decorated frieze of twisting and flowing fruit and tendrils, with figures in the centre of the northern and southern sides (figs. 183 - 186). This pattern roughly repeats itself, although with different colours / fruit, etc. The pattern was enclosed within a surround of yellow dots.



Fig. 183: Photograph of the decorated frieze running around the outside of the ceiling – fruit pattern, eastern wall, northern end.



Fig. 184: Photograph of the decorated frieze running around the outside of the ceiling – fruit pattern, western wall, southern end.

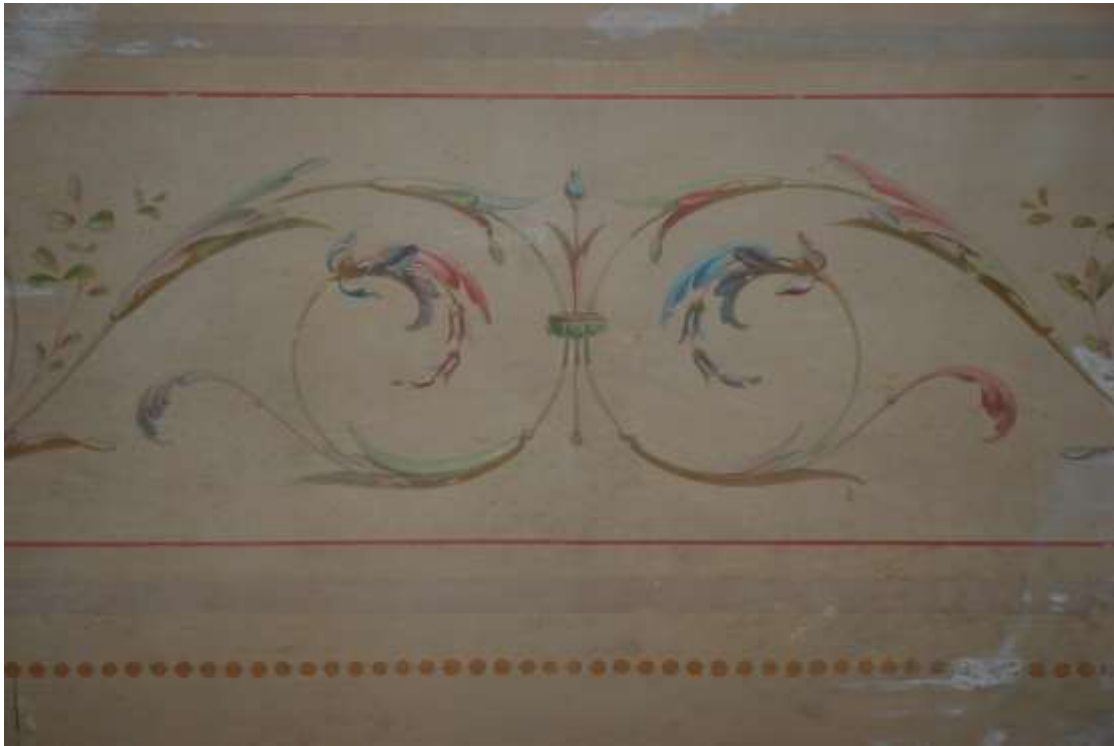


Fig. 185: Photograph of the decorated frieze running around the outside of the ceiling – tendrils on the northern side.



Fig. 186: Photograph of the decorated frieze running around the outside of the ceiling – figure on the northern side.

At each corner, projecting inwards from the decorated frieze, was a decorated panel – an elaborate bowl of fruit, with tendrils and butterflies. This is found in each of the four corners – they are all broadly similar with the same general style and content, however all are subtly different (in type of fruit, butterflies, colour, etc).



Fig. 187: Photograph of the corner decoration in the south-west corner.



Fig. 188: Close-up photograph of the corner decoration in the south-west corner.



Fig. 189: Photograph of the corner decoration in the south-east corner.



Fig. 190: Close-up photograph of the corner decoration in the south-east corner.

The centre of the ceiling consists of a central moulded plaster panel, surrounded by large gold dots, a thin red line, and four designs of tendrils / flowers / foliage (projecting out into the ceiling from the four sides).



Fig. 191: Photograph of whole centre of the ceiling.



Fig. 192: Close-up photograph of the decoration in the centre of the ceiling, western side.

Interestingly, the pencil-lines behind the yellow dots can be seen (fig. 193). This suggests that this aspect of the ceiling decoration must have been pencilled on to the ceiling first, to provide a general outline, before being painted over. No pencil lines can, however, be seen behind the other features of the decoration (decorated frieze, corner, and centre decoration). It is therefore possible that they were painted on free-style (without pencilled outlines).



Fig. 193: Photograph of the yellow dots, with the pencil marks behind, western wall, northern end.

It should also be noted that the decoration appears to have been painted on rolls of paper, approximately 1.12 – 1.13m wide, and stretching across the whole room east to west. The decoration would have been painted on this paper when it was up on the ceiling, as the decoration nicely covers the divisions between the different pieces of paper.

8.3.2.3 Mouldings

Mouldings within these rooms also date from Captain Tarleton's extension. This includes the skirting and dado in the Drawing Room (G1); and the skirting, wall-frame, door architrave, and dado in the Billiard Room (G3). A selection of these have been drawn and are included below:

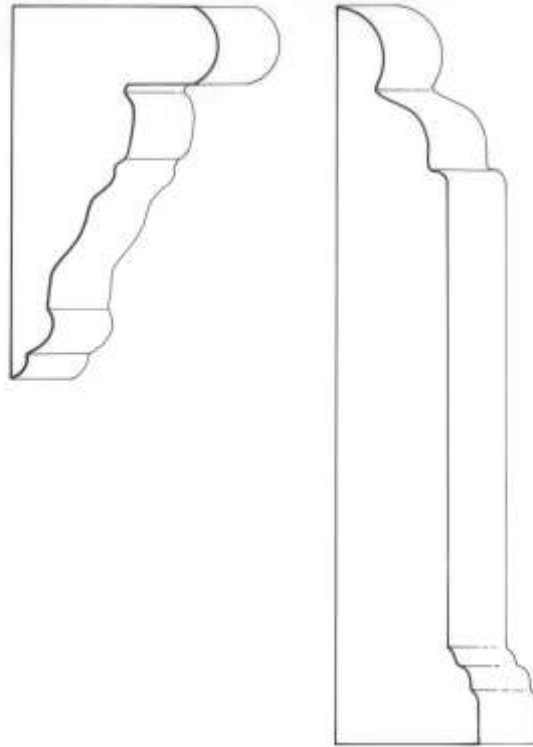


Fig. 194: Drawing of the skirting and dado in the drawing room. Scale: 1:2.



Fig. 195: Ceiling in south-eastern corner of the drawing room.



*Fig. 196:
Ceiling rose in
the western part
of the drawing
room.*



*Fig. 197:
Ceiling in north-
eastern corner
of the drawing
room.*



*Fig. 198:
Moulding on
the beam
between the
eastern and
western parts
of the drawing
room.*



Fig. 199: Rose in the eastern part of the drawing room.



Fig. 200: Moulding on the top of the doorway between rooms G1 and G2.

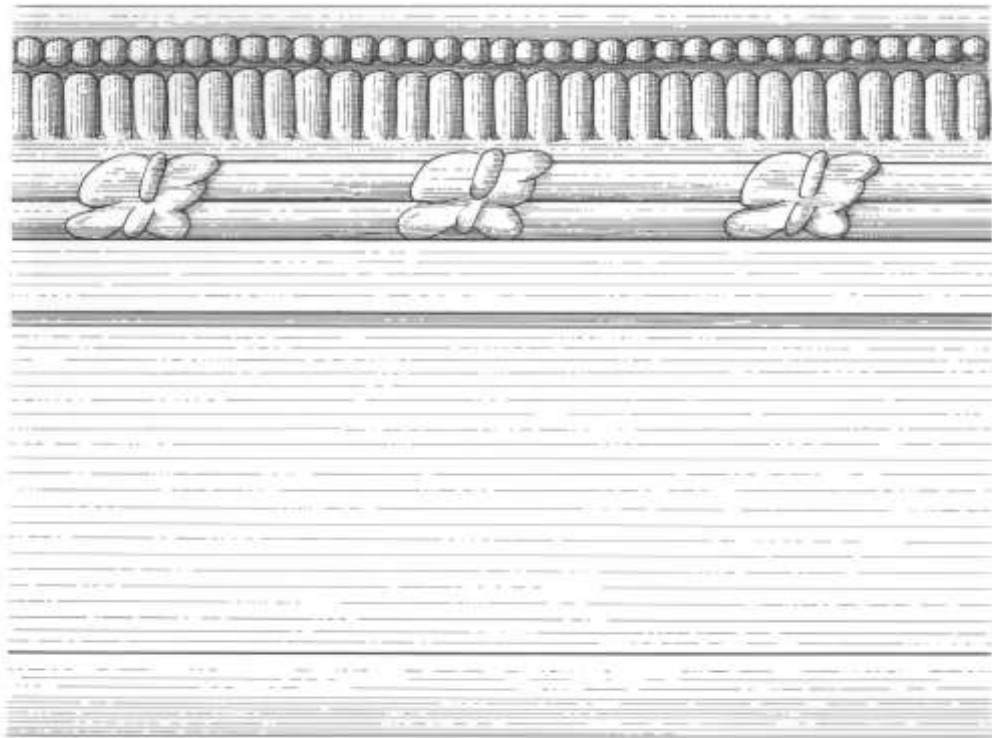


Fig. 201: Drawing of the skirting in the Billiard Room. Scale: 1:2.

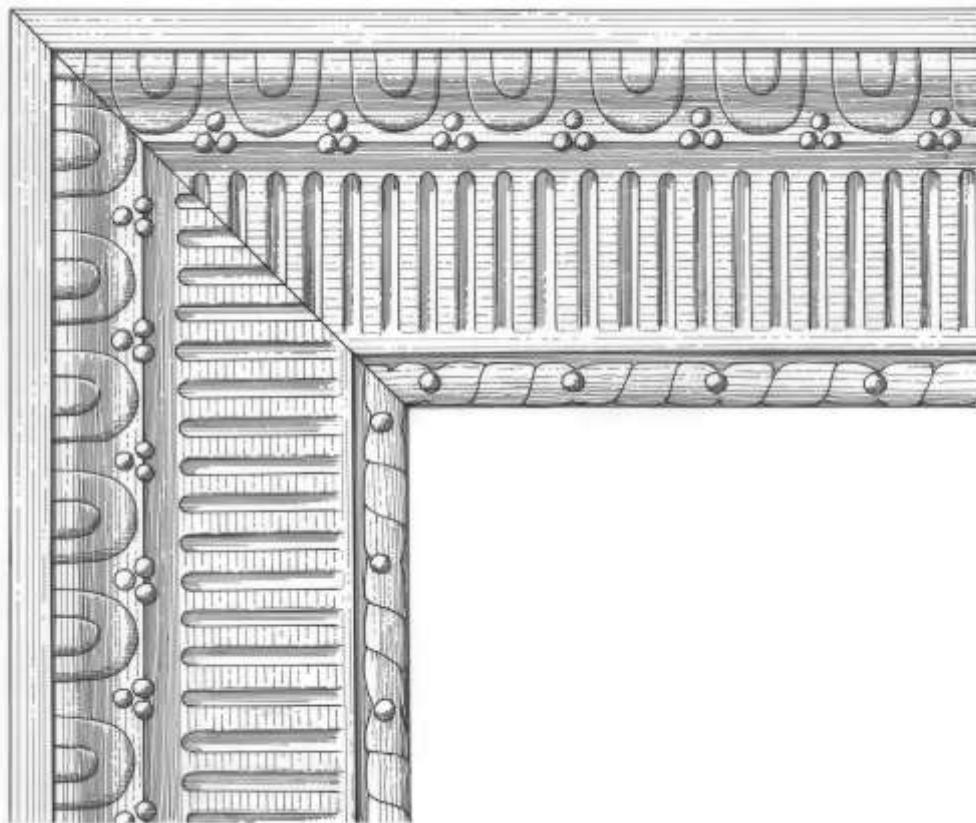


Fig. 202: Drawing of the door architrave in the Billiard Room. Scale: 1:2.

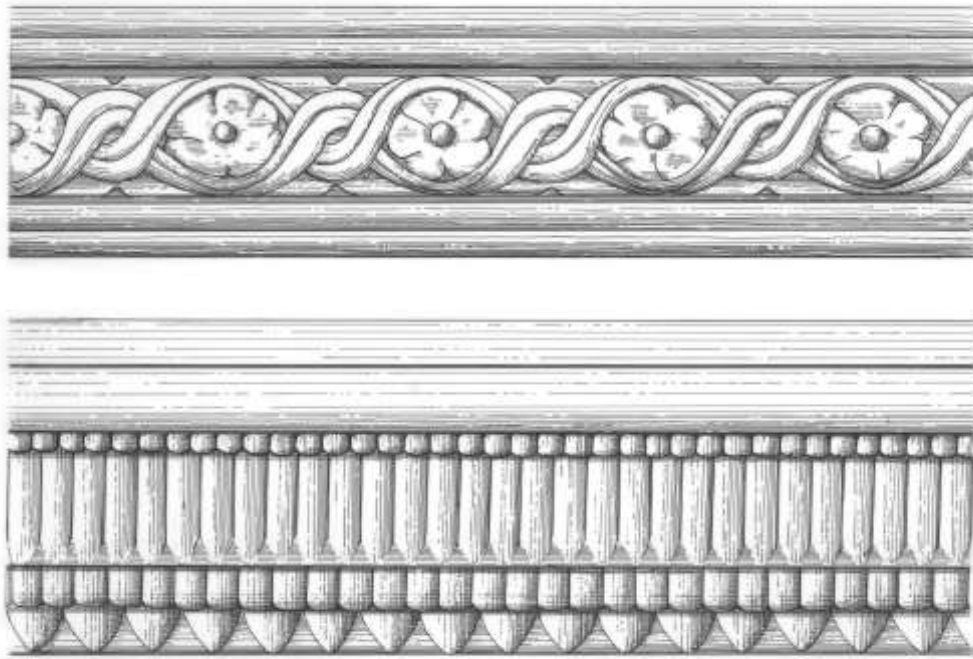


Fig. 203: Drawing of the wall frame and dado in the Billiard Room. Scale: 1:2.

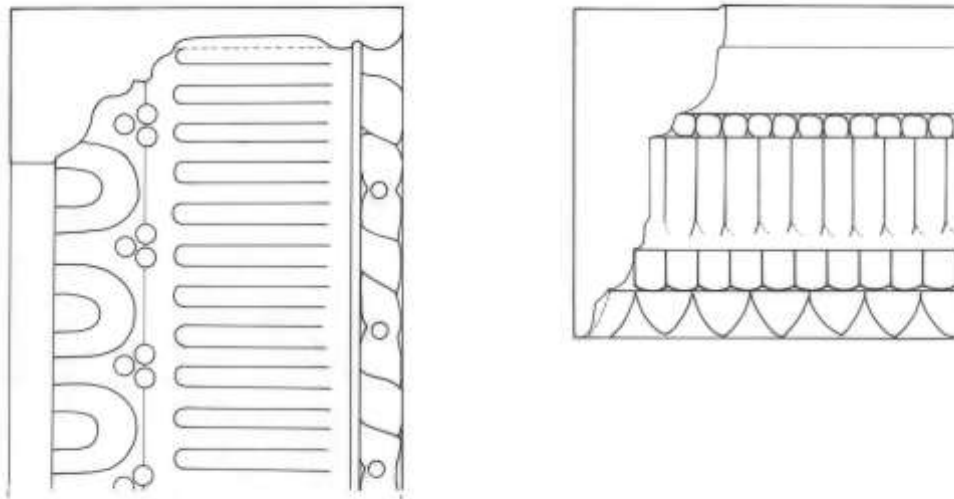


Fig. 204: Drawing of the door architrave and dado in the Billiard Room. Scale: 1:2.



Fig. 205: Photograph of the dado and door architrave in the Billiard Room, western wall.



Fig. 206: Photograph of the ceiling over the bay window in the Billiard Room.



*Fig. 207:
Photograph of the
cornice detail in the
Billiard Room.*

8.3.2.4 General views of the rooms

A series of photographs, kindly provided by Christopher Fagan, and dating from the early 20th Century, provide an indication of what these rooms would have looked like. One of the drawing room (G1) (fig. 208) shows the decorated plastered ceiling (dated to 1903 and restored by Clancy), fireplace, and luxurious furniture. The one of the billiard room (G3) and smoking room (G2) (fig. 211) shows the billiard table, sofas, and paintings including, most interestingly, Reynold's 'Colonel Tarleton' (now in the National Gallery) on the nearest wall. These have been placed besides images of the rooms post-Clancy redevelopment.



Fig. 208: c.1900 photograph of the Drawing Room, looking west.



Fig. 209: Photograph of the Drawing Room, after Clancy Redevelopment.



Fig. 210: Photograph of the Drawing Room, looking east, after Clancy Redevelopment.



Fig. 211: c.1900 photograph of the Smoking Room, looking into the Billiard Room.



Fig. 212: Photograph of the Billiard Room, after Clancy Redevelopment.

8.3.3 First Floor

On the first floor, the c.1900 extension works extended the two large bedrooms which already existed ('The Blue Bed Room', F6; and 'The Pink Bed Room', F5), through the addition of new dressing rooms and bathrooms.

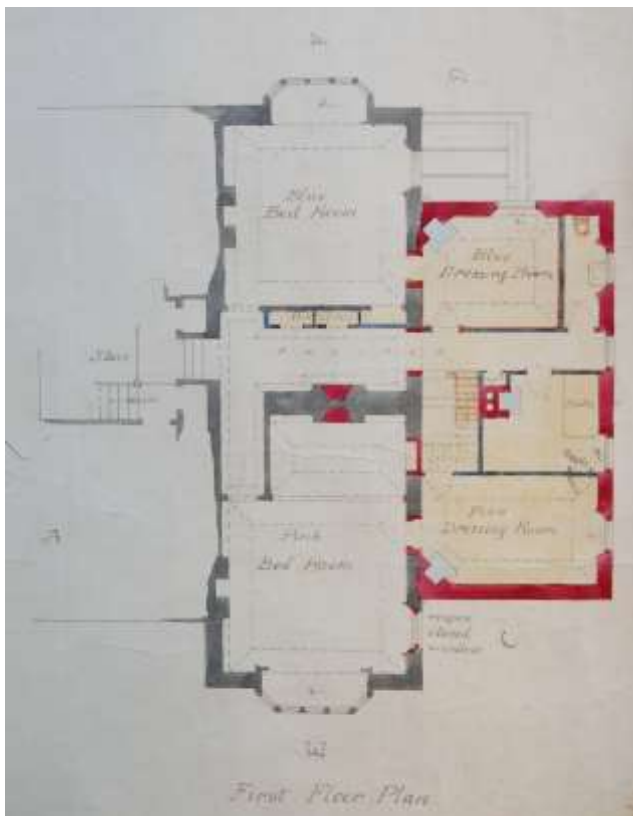


Fig. 213: 1899 Plan of the first-floor.

8.3.3.1 Dressing Rooms and Bathrooms

The actual eastern extension consisted of dressing rooms and bathrooms for the Blue and Pink Bedrooms.

In the dressing room for the Blue Bedroom (room F3), there was one fireplace - a small cast iron late Victorian fireplace inscribed 'Gale & ..mer Leeds & London'. The toilet for the Blue Bedroom is located just beyond room F3 in a narrow room, with a toilet and sink depicted on the 1899 plan.



Fig. 214: Fireplace in the Blue Bedroom Dressing Room (F3).



Fig. 215: Close-up of fireplace in the Blue Bedroom Dressing Room (F3).

A dressing room (room F1) was also constructed for the Pink Bedroom, just to the east of the Bedroom. This room once had a fireplace, however this is now missing.

Room F2 would have been the bathroom, with a bath and fireplace marked on the 1899 Plan. It is possible that this was a bathroom for both bedrooms, as it had doors on both its northern and southern walls (giving access from both bedrooms).

8.3.3.2 Refurbishment of Blue and Pink Bedrooms

Alongside the addition of these dressing rooms and bathrooms was the ‘redoing’ of the interior of the two bedrooms. This included the addition of good quality late Victorian panelling and covered plaster ceilings over both. A fireplace (now missing) was also added to the Pink Bedroom. The 1899 plan also depicts a small antechamber in the northern part of this room, in which there appears to have been a fireplace which was blocked up at this date (marked in red). The architects drawings also show that an old window was reopened in the eastern elevation of the Pink Bedroom, and shutters were inserted for this window (see fig. 218). A fireplace was also added to the Blue Bedroom – in a Neo-Classical style with a key pattern frieze all the way round (fig. 217).



Fig. 216: Fireplace in Blue Bedroom (F6).



*Fig. 217:
Close-up of
fireplace in the
Blue Bedroom
(F6).*



*Fig. 218:
Photograph of
the new
window (on
left of the
frame) in the
Pink Bedroom
(F5).*

8.3.3.3 Small Passage and Staircase up to Second Floor

Between the two bedrooms was a passage (F4) with built-in wardrobes, and a further small passage with a staircase that led up to the second floor (now removed). This is clearly depicted on the 1899 Architects Plan.

The staircase was removed before development, however the outline of it could still be seen. This would have enabled access up to the second floor in this part of the house, enabling access up to the servants rooms. It would, therefore, have been a utilitarian feature – nothing like the main grand staircase.



Fig. 219: Outline of the staircase from first to second floor in the area of Captain Tarleton's eastern extension (now removed).

Alongside the insertion of this staircase was the addition of a small skylight above it, and a further one just to the west, both depicted on the 1899 Second Floor Plan. This is a similar idea to the lantern above the main staircase, but on a less grand scale.

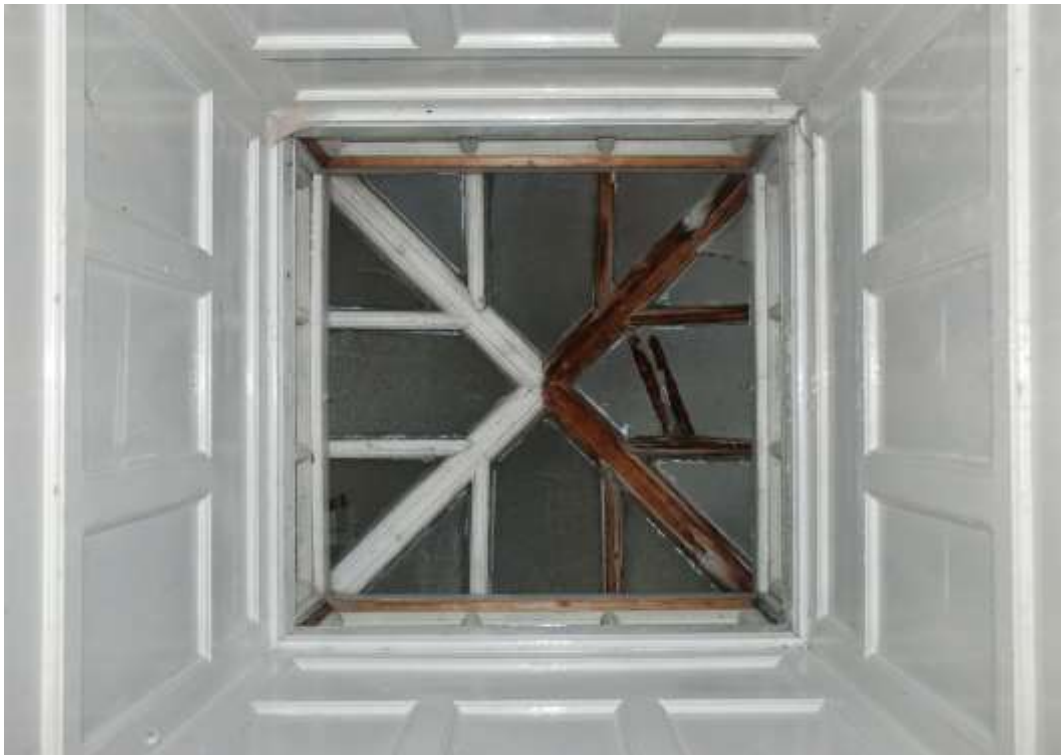


Fig. 220: The eastern skylight above the staircase in Captain Tarleton's eastern extension.

8.3.4 Second Floor

New rooms were inserted, and other rooms refurbished, in the eastern end of the second floor at this date.

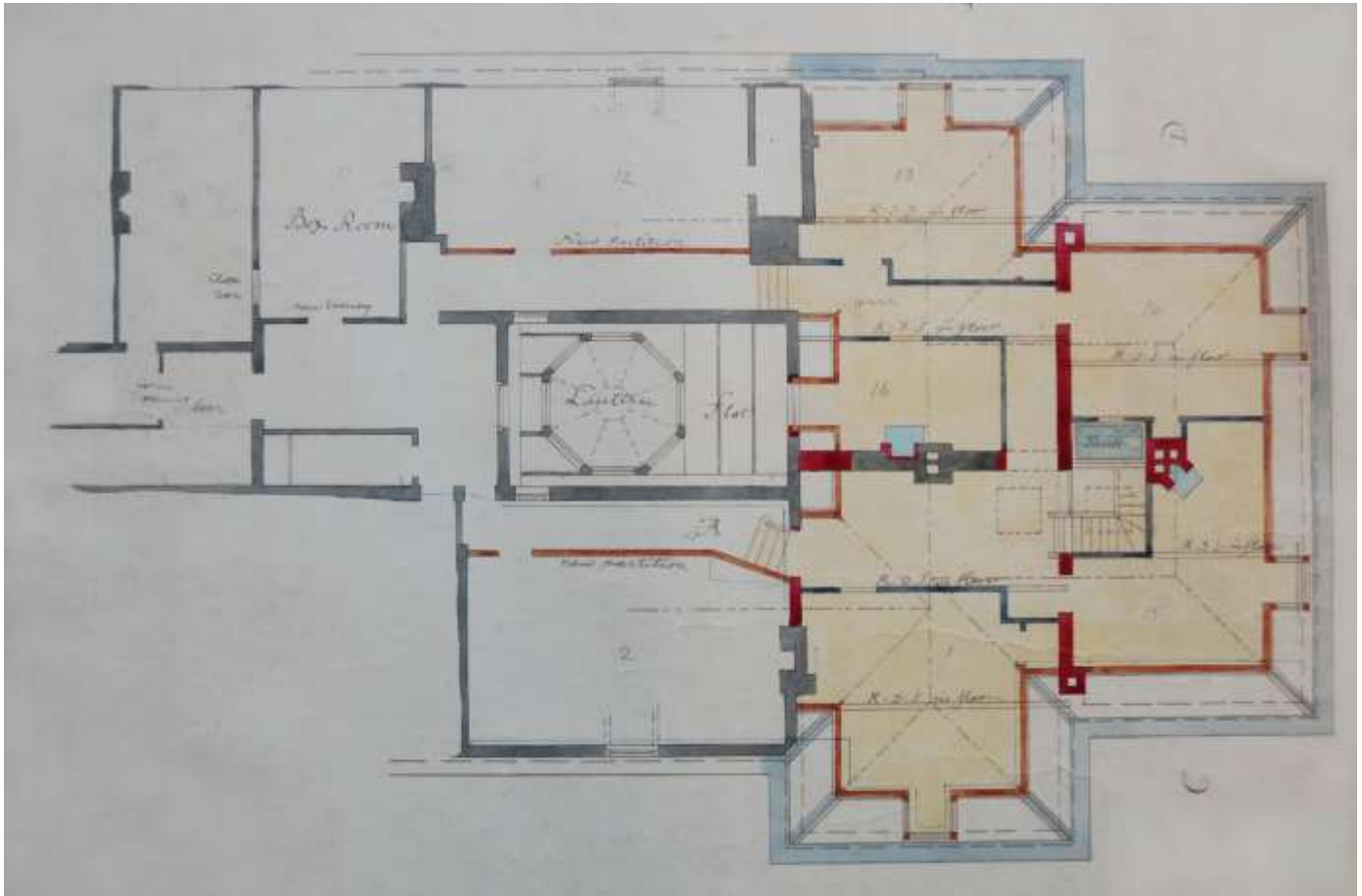


Fig. 221: 1899 Plan of the second-floor.

8.3.4.1 Windows

All of the dormer windows in these rooms are *c.*0.8m above floor-level, an acceptable level above the floor (in contrast to some in other parts of the building which are now set very high in the wall). Both those to the north and south, and those to the east, were inserted at the same time as the floors were raised, at the time of Captain Tarleton's eastern extension.

8.3.4.2 Fireplaces

Two fireplaces were inserted in this area on this floor: one in room S1, and one in room S5. Both of these survive, and it is noticeable that they are more ornate than other fireplaces on the second floor, possibly suggesting that they were for the use of a higher level of servants (lady's maids, etc), who may have been positioned in this area.



Fig. 222: Fireplace in room S1.



Fig. 223: Close-up of fireplace in room S1.



Fig. 224: Fireplace in room S5.



Fig. 225: Close-up of fireplace in room S5.



Fig. 226: Close-up of mantelpiece of fireplace in room S5.

8.4 Raising of floors / ceilings

Within Captain Tarleton's eastern extension, the ceilings were also raised and reconstructed, principally to give the ground and (to a lesser extent) first floor rooms greater headroom.

8.4.1 Floor / ceiling heights

The fact that the floors were raised in this area of the eastern extension is shown with the comparison of the floor-to-ceiling heights in this area in contrast to the area of the main house:

It should be noted, to begin with, that the ground-floor level was not changed, although the floors were replaced (see discussion below). The ground-floor ceiling / first-floor floor was however raised. This is reflected in the fact that the floor to ceiling height in the Billiard Room (G3) is 3.52m, as opposed to 2.94m in the adjacent Entrance Hall (G22). This means that there is a flight of stairs, on the first floor, into the eastern end (fig. 227) – reflecting this raised floor-level.



Fig. 227: Stairs on the first-floor, leading up into the area of the eastern extension, and reflecting the raised floor / ceiling level in this area.

The first-floor ceiling / second-floor floor was also raised. This is reflected in the floor to height measurements of the bedrooms in the area of the eastern extension – *c.*3.15m – in contrast to this height at the top of the main staircase – *c.*2.8m. This also meant that an even higher flight of stairs was necessary on the second floor, leading up from the main part of the house into the raised eastern end (fig. 228).



Fig. 228: Stairs on the second-floor, leading up into the area of the eastern extension, and reflecting the raised floor / ceiling level in this area.

8.4.2 Joists

Observation of the floors / ceilings in this area suggest that they are relatively modern in date – with the timber joists themselves looking quite modern. Furthermore, the floors / ceilings at all levels in this eastern extension are very similar in construction, as they all have herring-bone strutting to improve the rigidity of floor construction (i.e. to prevent any movement in or buckling of the joists). This suggests that they are all contemporary with each-other.



of the cellar ceilings / ground-floor, showing the strutting and modern nature of the beams.

Fig. 230: Photograph of the joists in room F6.

8.4.3 Cellar Ceiling / Ground floor

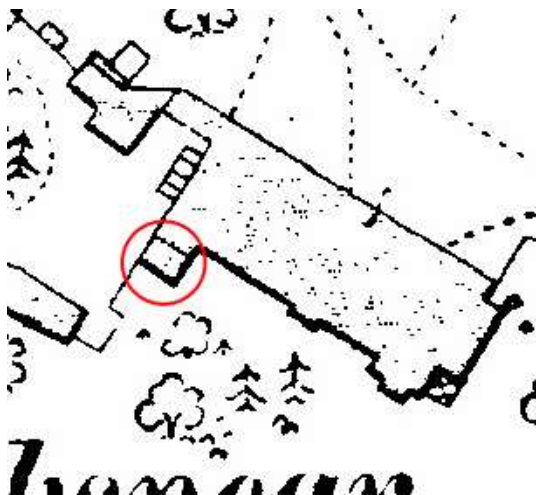
The present ceiling in the cellar has clearly been inserted at a later date than the brick bays. This is because the top of the brick bays are broken-away in some places for the insertion of the ceilings (fig. 229). The floors themselves also look relatively modern, such as that in the billiard room (G3).

Furthermore, that in the drawing room (G1) is a ‘sprung floor’, and is thought to have been inserted by Captain Tarleton, possibly to make it a suitable floor for dancing (Christopher Fagan recalls that ballroom dances were held in the Drawing Room). This floor is decidedly different from that observed elsewhere in the house, where concrete floors are found overlying solid ground.

9 Other changes undertaken by Captain Alfred Tarleton – either contemporary with, or slightly later than, the major eastern extension

9.1 Demolition of the conservatory

By the time of the 1914 OS Map (fig. 231), the large conservatory had been taken down. This therefore occurred under Captain Alfred Tarleton. In its place is a smaller conservatory / garden house – as depicted in the 1911 photograph (fig. 232).



It is unclear why this may have been undertaken, however the 1914 map does show a significant development of new glasshouses within the walled garden. This may have meant that there was no-longer a need for such a large conservatory.

Fig. 231: 1914 OS Map, with the smaller conservatory / garden house circled.



Fig. 232: 1911 photograph depicting the smaller conservatory / garden house.

9.2 Demolition of the stables

The stables (constructed under Joseph Ashby Partridge) were demolished at some point between the mid-1890s (as they are depicted on the 1894-6 OS Map, fig. 234) and the 1914 OS Map (fig. 235). They have disappeared in the above photograph (fig. 232) dated to 1911. However, another photograph, dated to after Captain Tarleton's eastern extension (i.e. after 1900) does depict the stables (fig. 233). This suggests that the stables were demolished at some point between 1902 and 1911. It should be noted that the new stables were constructed further to the north, up the driveway.

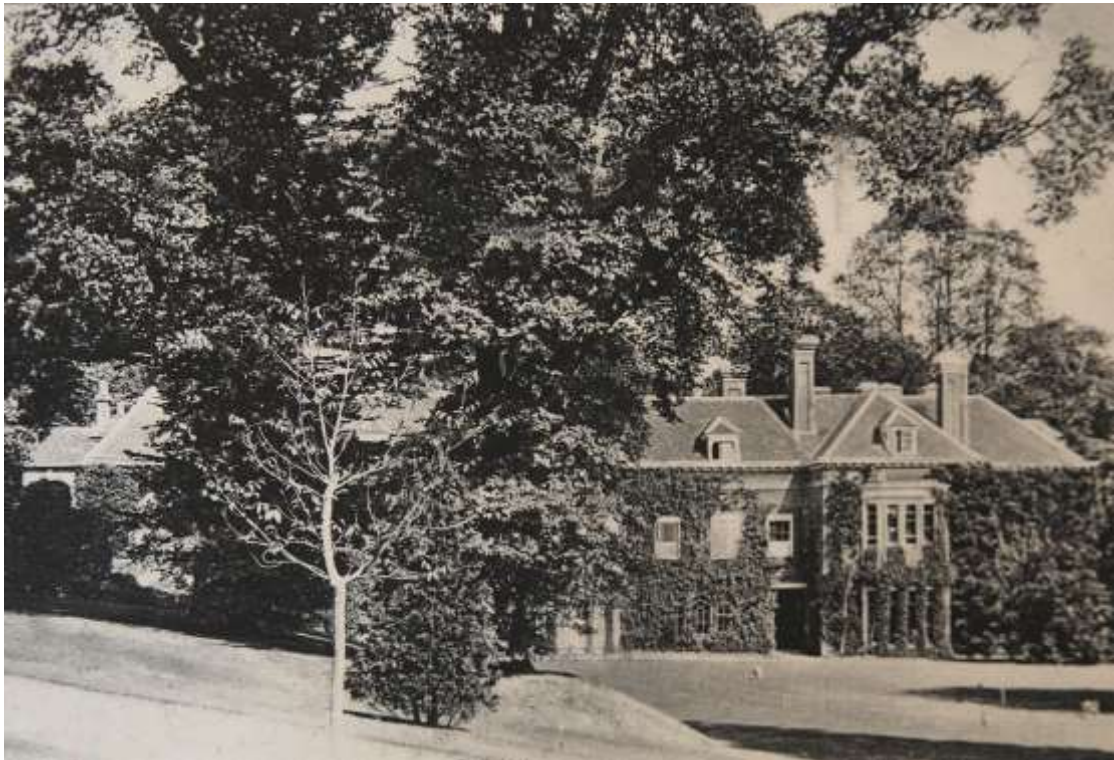


Fig. 233: c.1902 photograph, depicting the stable roofs (left hand side of the image).

A small structure remained in the location of the earlier stables, just to the east of the main house. This was depicted on the 1894-96 OS Map, alongside the stables themselves, and was still depicted on the 1914 OS Map, once the stables had been demolished.

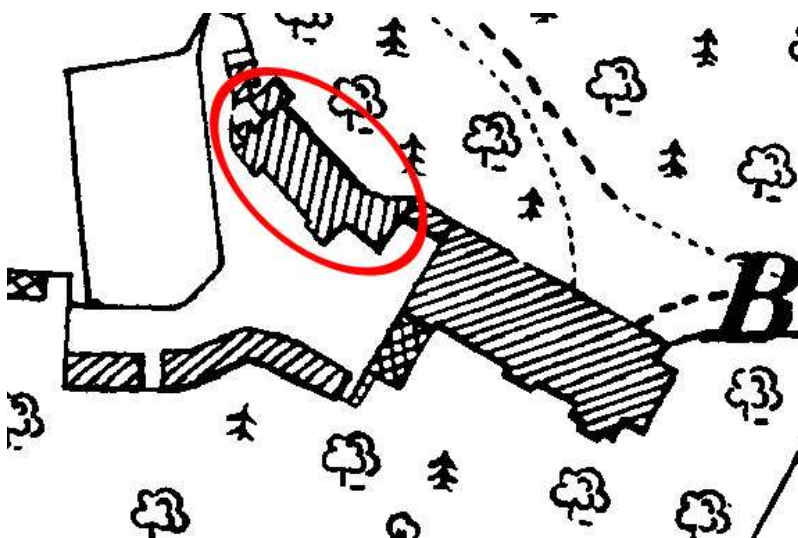


Fig. 234: 1894-6 OS Map, showing the earlier stables (circled).

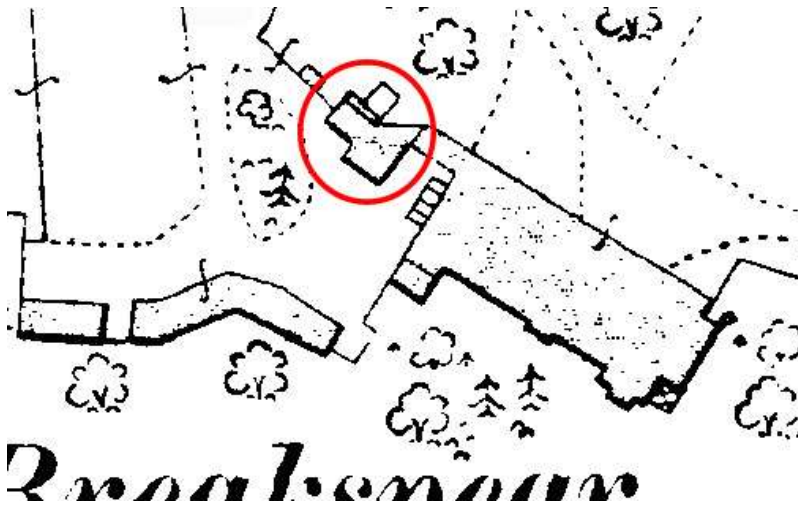


Fig. 235: 1914 OS Map, showing the remaining buildings to the east (circled).

9.3 Small glazed area in south-eastern corner of main house

A small glazed area in the south-eastern angle of the eastern extension is depicted on the 1914 OS Map, and on the 1934 OS Map – yet not on the 1899 Plans drawn up for Captain Tarleton’s work. This suggests that it was constructed after Captain Tarleton’s major eastern extension. It was also not on the 1953 Plans – so must have been demolished at some point between 1934 and 1953. It is unclear precisely what the function of this small addition would have been – possibly just a small greenhouse or conservatory.



Fig. 236: 1914 OS Map, depicting the small glazed area in the south-eastern angle of the eastern extension (circled).

9.4 Library Fireplace

The library (G6) fireplace appears to be dated to the early 1900s, based principally on the existence of the Minton tiles on the fire cheeks, from the Minton China Works (Stoke-on-Trent). These definitely date from 1868, although the 'Made in England' stamp on their reverse (fig. 240) suggests a date in the early 1900s. This therefore places the insertion of the fireplace to the period of Captain Tarleton, although after his major eastern extension. These glazed ornamental tiles have geometric and open rose floral motifs, echoing the geometric diamond pattern of the cast iron fireback.



Fig. 237: The Library fireplace.

Fig. 238: Fire cheeks with Minton Tiles, Library fireplace.





Fig. 239: Close-up of a Minton tile.



Fig. 240: Close-up of the rear of a Minton tile, with the 'Made in England' stamp.

The general style of the fireplace is 'Arts and Crafts', with the curvilinear flowing motifs and decorative embellishments.

It has a moulded and enriched mantelpiece and entablature, flanked at each end by a projecting rectangular pilaster. The left pilaster is crowned by a 'Green Man' face in medallion relief, framed with nuts or berries and leaves. This motif is in keeping with a fireplace of this date as the image of the Green Man enjoyed a revival in the late 19th century in Britain, becoming a popular motif during the Neo-Gothic Revival and the Arts and Crafts era, when it appeared in and on many buildings, both religious and secular.



Fig. 241: Green Man in medallion relief on the left pilaster of the Library fireplace.

The right pilaster is crowned with a female face in medallion relief, again framed with fruit, nuts and foliage; perhaps a Green Woman motif. Each ornate pilaster flanking the hearth is decorated with large ripe fruit and leaves, of which the fruit has some stylistic similarities to the Ash tree motif on the Dining Hall fireplace. Each pilaster is set on a small animal mask, not clearly identifiable but perhaps depicting a dog.

The overmantel is composed of a central bevelled mirror, flanked with five panels each side each depicting an animal mask framed by foliage or with a face composed of foliate leaves and tendrils, continuing the Green man theme of the lower right hand fire surround. Each panel has a small shelf with scroll decoration, supported by a pair of small ornate columns. A variety of beasts are depicted including leopards and wild boar. On the top plate, above the central mirror are two further panels with leopard masks.



Fig. 242: Overmantel of the Library fireplace, with panels of animal masks framed by foliage.

9.5 Conversion of Engine Room, etc, into domestic rooms

It seems likely that it was at around this date (the early 20th Century) that the steam engine / pumping mechanism fell out of use, and the two-storey engine room, and possibly the adjacent first floor rooms F16 and F17, were converted into domestic use. This encompassed a number of developments in these rooms, the physical evidence for which were observed and recorded and are discussed below.

The small Pump Room and well were abandoned, with the girders left *in situ* and the well remaining. The room was not converted into domestic rooms, or any other type of use. This meant that, when archaeological observation was undertaken, many of the fixtures / fittings remained.

The main changes were undertaken to the engine room itself. Crucially, a timber floor was inserted to create two separate rooms (the upper and lower engine rooms). The floor itself abutted the upper level of the large engine room windows, and its construction included herringbone strutting between joists, similar to that seen at the eastern end of the house.

One fireplace was inserted in the north-west corner of the upper engine room (room S13) at this date (clearly alongside the insertion of the floor), with an associated chimney. The walls of this room were also plastered / rendered over, to their current appearance, including a small section of lath and plaster (on the southern and western walls and part of the eastern walls) above the solid brick wall for c.350mm. On the eastern wall, the upper part of the wall was built up in later yellow stock brick to ceiling level, probably over an earlier step back in the face of the wall. A dormer window was added on the western wall, and a door on the northern wall (enabling access from room S14). Moreover, to create the necessary headroom, the lower part of the timber roof frame was removed between the tie beams and the collar beams and leaving only the outer common rafters in place. The tie beams themselves, the lower section of the king posts and blades, and the lower purlins, were all removed, and additional joists added at the level of the collar beams to take a lath and plaster ceiling.

It is also possible that another fireplace was added on the first floor, on the eastern wall of room F15. This is because there is a step-out in the wall in this location, although it may be that this was associated with the original flue from the steam engine. Certainly a yellow stock brick chimney was added just to the north, leading up from another chimney in the south-east corner of room F16 – it is possible that this chimney was used for both fireplaces. The walls of the lower room were rendered as above, and the ceiling lath and plastered.

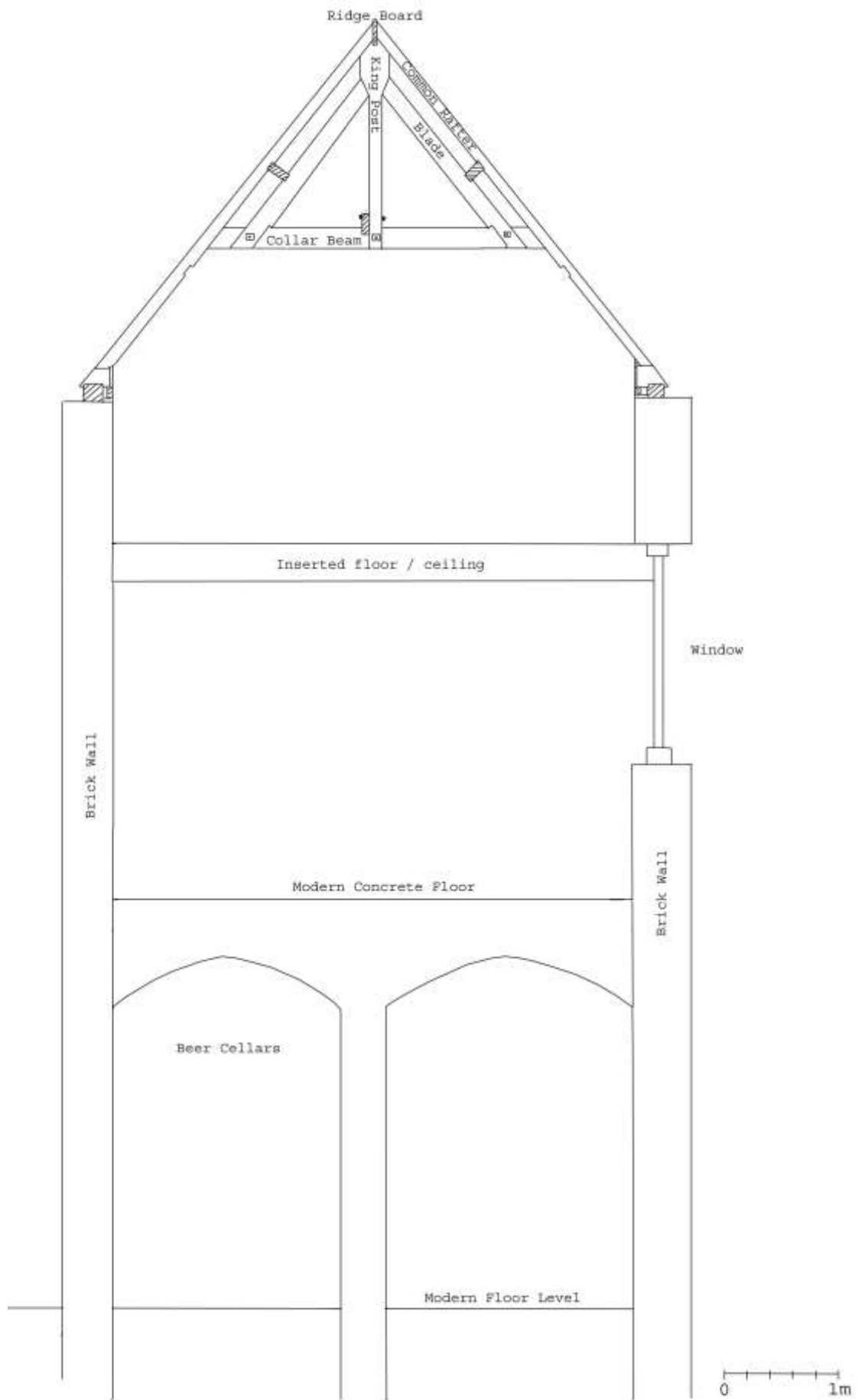


Fig. 243: Section of the engine room, as it is today.



Fig. 244: Photograph of the upper engine room (S13), showing the inserted floors, fireplace, dormer window, and doorway.



Fig. 245: Photograph of the upper engine room showing the later plastering / rendering of the wall, removed in three areas to show the underlying lime-washed brickwork.



Fig. 246: Photograph of the lower engine room, showing the herringbone strutting of the roof.



Fig. 247: Photograph, taken from S12, of the yellow stock-brick chimney, facilitating the fireplace in room F16, and possibly one in room F15 (later inserts). The chimney abuts the original red brick wall to the left (south).



Fig. 248: Photograph of the small chimney (just in front of the larger one) which was attached to the later fireplaces in room F16 (and possibly F15).

The steam engine itself must, therefore, have been removed from the engine room at this date, although possibly to one of the storage rooms to the west where it was later observed by Christopher Fagan, rather than being entirely discarded. This must reflect the fact that it was no-longer necessary / in use, presumably because of the installation of mains water.

It is unclear what exactly these rooms would have been used for. It seems likely that they formed a single room each (i.e. one room on the first floor, and one on the second), and that the later divisions on the first floor are associated with the changes in the 1950s (see section 11).

It is, however, unclear precisely when these changes were undertaken. The c.1913 photograph from Freda Tarleton's scrapbook (fig. 249) clearly depicts the chimney (facilitating the fireplace in room F16, and possibly also that in room F15), suggesting that it must have taken place by 1913, at the latest. A date in the early 20th Century also seems likely based on the types of building material used, with lath-and-plaster observed over the whole area of the upper engine room and the ceiling of the lower engine room (falling out of use by the end of the 1930s) and the type of fairly rough yellow stock-brick used (also falling out of use pre-WWII). It seems certain, therefore, that these changes took place before the house was converted into a care home. Moreover, these changes must have taken place after 1894 (and therefore under Captain Tarleton) as the Architects Plan (which was revised in 1894) records the engine, shafting, pump room, etc. These changes must, therefore, have taken place at some point between 1894 and 1913.



Fig. 249: Extract from Freda Tarleton's scrapbook, c.1913, depicting the small chimney (just to the left of the large chimney), associated with the fireplace in room F16 (and possibly one in room F15).

10 Later developments, up to 1950, including the major 1924-25 repair works

10.1 Repair works

As a result of movements in the older part of the house, it was necessary to carry out repair works.

10.1.1 Four photographs, provided by Christopher Fagan, exist from around this date showing these repair works in progress, and two of these are reproduced below. These depict shoring against the old part of the house, on both the northern (fig. 250) and southern (fig. 251) frontages, plus further scaffolding and works taking place to the south.



Fig. 250: Photograph of the repair works undertaken in 1924-25, northern frontage. © Christopher Fagan.



Fig. 251: Photograph of the repair works undertaken in 1924-25, southern frontage. © Christopher Fagan.

10.1.2 Further evidence for such repair works was observed during excavations under the library (G6) floor. This includes the insertion of RSJs and concrete, to support the structure; plus a row of brickwork directly underneath the Venetian window (also designed to support the structure). It is likely that the east-west RSJ seen in the foreground of fig. 252 continues to the east to underpin the adjacent wall.



Fig. 252: Photograph of the RSJs and concrete under the library floor, to support the structure.



Fig. 253: Photograph of the brickwork underpinning the Venetian window – part of the 1924-25 repair works.

10.1.3 Four tie rods, running through the house from the north to the south between the first and second floors were also observed. The eastern three tie plates are diamond / lozenge shaped, with the western-most being a horizontal bar. These were inserted during these 20th Century repair-works (Christopher Fagan, pers comm.). The S-shaped tie rod to the east of these, however, was earlier in date and associated with Captain Tarleton’s extension (see section 8.2.4).



Fig. 254: Photograph of the four tie-rods (southern frontage).

10.1.4 It is also possible that there was heavy re-pointing / patching of the southern wall at this date. This is apparent around the Venetian window – both in the area above the window and below the brick string-course; and in the area directly beneath the Venetian window. This patching takes the form of occasional modern-looking brickwork set within a concrete, and is clearly visually different from the surrounding areas of brickwork. Furthermore, it is known that remedial work was being undertaken within the library at this time, in particular the underpinning of the wall below the Venetian window, so it seems sensible that elements of this would be apparent on the exterior of the wall too.



Fig. 255: Patching of the southern wall, around the Venetian window and door.

10.1.5 The form of the top of the chimneys, over all of the house, were changed at this time, alongside the general repair works. This clearly took place at this time, as the photograph of the southern side of the house during the 1925 repair works (fig. 256), depicts one chimney covered in scaffolding, with two men even working on it!



Fig. 256: 1925 photograph of the repair works, southern frontage, showing two men working on the chimney.

The chimneys were changed from having a ‘capped’ top, probably made of stone (clearly seen in the photograph dating from the 1890s – fig. 257) to their present form – essentially missing their uppermost part having been cut off at the base of the ‘cap’. It is unclear precisely why this was undertaken – possibly because the top of one of the chimneys may have been collapsing; concerns about the additional weight; or even for simple aesthetic reasons. Certainly, the chimneys at the eastern end of the house (in Captain Tarleton’s extension) were only 25 years old, such that it seems likely that aesthetic reasons played their part.



Fig. 257: 1890s photograph, depicting the ‘older’ type of chimney, with the capped tops.



Fig. 258: Photograph of the chimneys today, without their ‘capped’ tops.

The physical evidence for this change to the chimneys could be seen on several of them, in that the top courses consisted of rebuilt brickwork (different types of brick and mortar – fig. 259). It therefore seems likely that, during the repair works, the tops of all of the chimneys were not only lowered, but completely rebuilt.



Fig. 259: Photograph of the chimney above the entrance hall and billiard room, with the upper courses clearly having been rebuilt during the 1924-25 repair works.

10.2 Demolition of small conservatory

It is not entirely clear when the small conservatory or garden room at the southwest corner of the main house was demolished. It is definitely on the 1914 OS Map, and is definitely not on the 1953 Plans. The 1934 OS Map is, however, unclear. A very small structure does appear to be depicted in this location, however it is unclear whether this is the small conservatory or not. Nonetheless, it was clearly demolished before the house became a Care Home.

10.3 Changes to the Venetian window

Changes were also made to the Venetian window. The glazing bars were altered at the top of the centre light, from the original splayed form to the present squarer form. It is not clear exactly when these changes occurred, however photographs from the late 19th / early 20th Century (including the one of the repair works in c.1924) depict the splayed form, whereas the squarer form

is visible in a GLC Photograph Library image of 1968 (LMA Catalogue: No. SC_PHL_01_601_68_11351).



Fig. 260: c.1900 photograph of the Venetian window, showing its earlier splayed form.



Fig. 261: Modern photograph of the Venetian window, showing its square form.

11 Care Home changes (1950s)

Middlesex County Council obtained Breakspears in 1942, although they did not have physical possession of Breakspears until 1951, as Mrs Tarleton continued to reside there. After 1951, however, it was decided to convert Breakspears into a care home. This led to a number of changes to the interior of the house to render it suitable for such a purpose, but also one or two exterior changes.

Of particular interest in relation to this change are the series of Middlesex County Council Plans dating from 1953, plotting the proposed changes to the house. They are particularly useful in gleaning information about the interior of Breakspears, and can be compared with the floor-plans provided in the 1886 Architects' Plans to ascertain what changes had been undertaken. These will be referred to throughout this discussion, where relevant.

11.1 Exterior Changes

11.1.1 Front Door

The porch / shell hood around the front door on the northern frontage was removed at this date (Christopher Fagan pers comm.). Furthermore, it seems likely that the actual door itself, and the glazed panel above, were replaced at this date – as photographs from the early 20th Century (such as the one below, fig. 262, probably dating *c.*1910-20) depict the earlier glazed door (apparently the same door as is described in the 1823 Gentleman's Magazine. Furthermore, one photograph (fig. 263) which clearly post-dates the 1924 repair works (as has the tie-plates and reduced chimneys in) also depicts the older door – showing that the modern door must post-date the repair works and that it, presumably, dates to Breakspears conversion of use to a care home. This modern door is a single solid panelled door, still with a glazed panel above but quite different to the earlier design, now having plain leaded frames (fig. 264).



image depicting the earlier glazed door with shell hood, with Stone the coachman in the foreground. © Christopher Fagan.



Fig. 263: Post-1925 photograph showing the earlier door.



Fig. 264: Modern photograph of the replaced door, before Clancy Redevelopment.

11.1.2 Windows

It is also possible that the sides of the dormer windows on the southern frontage were glazed at this date. This was done to match the glazed-sides of the dormer windows on the eastern end of the house (part of Captain Tarleton's extension – see section 8.2.3), where previously they had been tile-hung. It is unclear precisely why this may have been undertaken – possibly to enable more light to flood into the rooms. Why this was only done on the southern frontage, and not the northern and western, is also unclear. Furthermore, it is unclear exactly when this was undertaken – they appear as tile-hung in photographs dating to c.1911, but beyond this the date is uncertain. Certainly, this was done by 1974, as a LCC Photograph Library print dated to 1974 depicts them with glazed sides (LMA, Cat No. _SC_PHL_01_601_74_7047).

11.2 Interior Changes

A couple of photographs exist in the LMA from the 1960s, depicting Breakspears when it was in use as a care home. This provides an indication of what the house looked like during this period – with beds in a number of rooms (some rooms acted as dormitories, and the bedroom numbers (i.e. 'Bedroom 4') refers to the number of residents in each room); and the dining room with tables for the residents, etc.



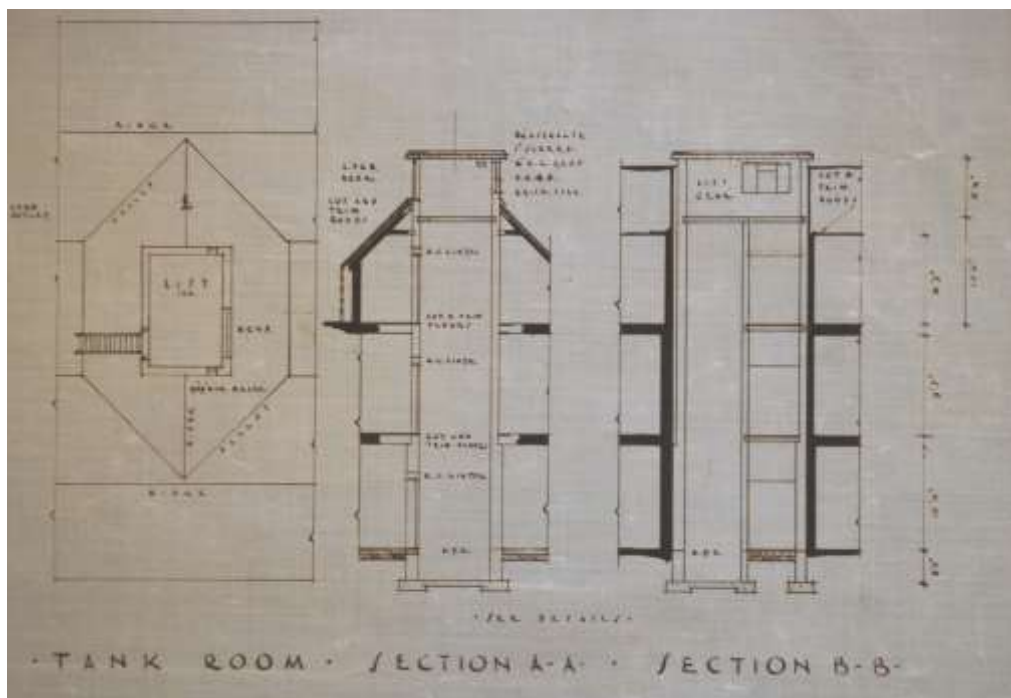
Fig. 265: 1968 photograph of the Dining Room when it was in use as a care home.



Fig. 266: 1968 photograph of one of the dormitories (room F6) when it was in use as a care home.

11.2.1 Life Shaft

One of the most major changes to the interior of Breakspears, which had a large impact on the whole house, was the insertion of the lift shaft, just behind the entrance hall. This had an impact upon all three floors – ground, first, and second; and was inserted because of the need for such a lift in a care home. This also meant that a number of small storage rooms, which had stood in the area of the lift shaft, were removed.



ation and plan of the lift-shaft.

11.2.2 Fireplaces

Some of the fireplaces throughout Breakspears were probably also removed at this date, presumably because it was no-longer necessary to have fireplaces in all of the rooms because of the existence of other heating-systems. For example, there was once a large fireplace in the billiard room (G3) as depicted in a photograph dated *c.*1900. It seems likely that this fireplace was removed at this date, along with the fireplace in the adjacent Smoking Room G2, when the rooms were undergoing extensive re-organising for its change in use.



Fig. 268: c.1900 photograph, with the billiard room fireplace visible.

Other ground floor fireplaces probably removed at this time include those in rooms G7 / G8 (converted into toilets), and two in G19 (converted into part of the kitchen). These fireplaces are depicted on the 1886 Architects Plan, yet no-longer exist. It seems most likely that they were removed when they were converted into the above rooms, rooms which did not need fireplaces in.

The fireplace in room S13 (the upper engine room) was also probably removed at this date. The ‘hole’ for it was observed during the archaeological work, although its chimney had been completely destroyed. This must have happened by at least 1974, as the disappearance of the chimney is depicted on the below photograph (fig. 269). It therefore seems highly likely that it happened when the house was being converted into a Care Home.



Fig. 269: Extract from 1974 photograph, depicting the demolished chimney (between the two dormer windows).

11.2.3 Ground floor changes

11.2.3.1 New Uses

When Breakspears was converted into a care home, the function of a number of rooms on the ground-floor changed. This included rooms for the residents (a communal dining room – G21; and a couple of lounges – G1, G6). A couple of functional rooms were also created on the ground-floor, such as the enlarged kitchen (G19), and boiler house (G15). A couple of rooms for the use of staff were also created – including a dining room for the nursing staff (G9), an office (G10), and a couple of other staff rooms (G11 and G12). Furthermore, one or two large bedrooms were created, such as rooms G2 and G3. These are all labelled on the 1953 Plan (fig. 270).

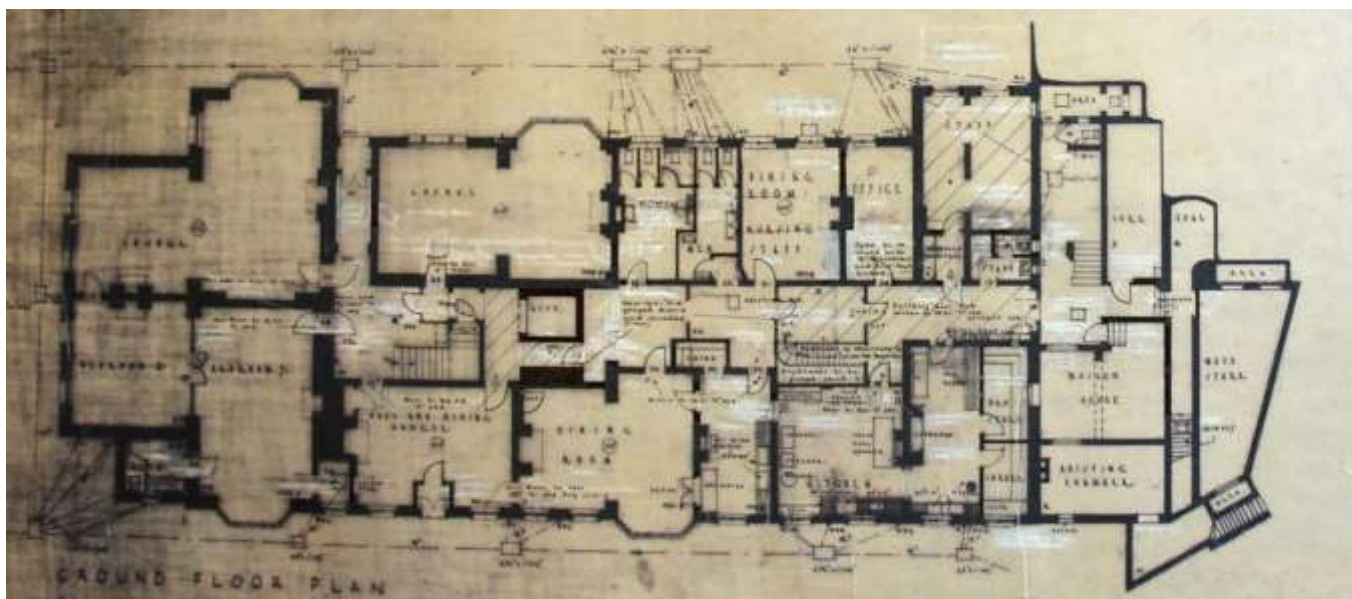


Fig. 270: 1953 Ground-floor plan.

11.2.3.2 Room Layout Changes

Alongside this change of use of Breakspears was a change in the layout of some of the rooms. For example, the single room, labelled the 'Housekeepers Room' on the 1886 Architects Plan, was subdivided into two - now forming rooms G7 and G8, and used as female and male toilets respectively.

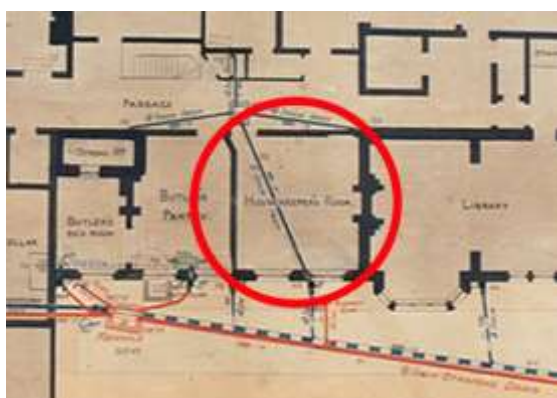


Fig. 271: 1886 Architects Plan, with 'Housekeepers Room' (G7 / G8) circled.

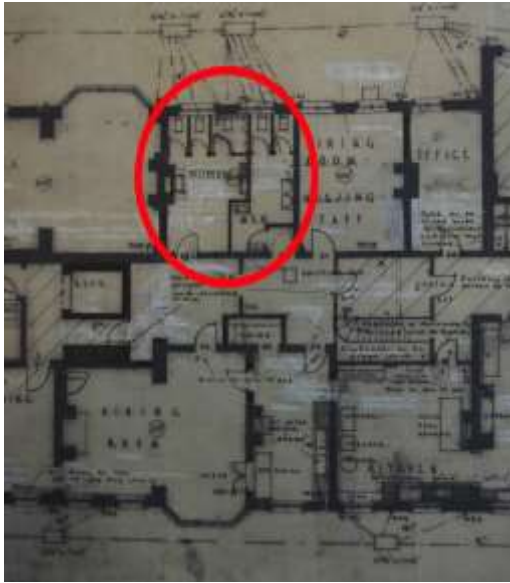


Fig. 272: 1953 Plan, with toilets (G7 / G8) circled.

The present room G10, used as an office, was also formed out of two small rooms, shown on the 1886 Plan as the Butler's Bedroom and Strong Room. A new doorway was cut through from the central corridor, and the former doorway connected to what was the Butler's Pantry was blocked up.

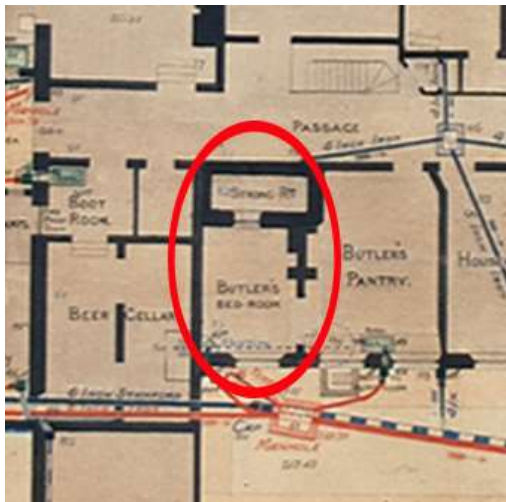


Fig. 273: 1886 Architects Plan, with 'Butlers Bedroom' and 'Strong Room' (G10) circled.



Fig. 274: 1953 Plan, with 'Office' (G10) circled.

11.2.3.3 Kitchens, etc

There were also a number of changes to the kitchens (G19) at this date. They were expanded to the east to include a previously separate room - labelled as the Servants Hall on the 1886 Plan. A large larder and dry store (G17 and G18) were also built into the western side of the original kitchen. Furthermore, excavations in the kitchen revealed that there was once a lower kitchen floor level, c.60mm lower (see section 6.14). It seems likely that the floor of the kitchen was raised at this date, alongside the other modifications.

A number of internal features relating to this room's use as a kitchen were observed. This included quarry tiles, a splash back of white glazed tiles up to window level, and a number of pieces of large industrial kitchen equipment. A slate preparation table within the larder also survived.



Fig. 275: 1886 Architects Plan, with 'Kitchen' and 'Servants Hall' circled.



Fig. 276: 1953 Plan, with 'Kitchen', 'Larder', and 'Dry Store' circled.



Fig. 277: Photograph of kitchen, with larder and dry store leading off from it to the left.

Room G20, labelled as a ‘Lavatory’ on the 1886 drainage plan but later believed to have been used as an office (Christopher Fagan, pers comm.), acted as a washing and clearing area for the kitchens in the care home (and labelled as such on the 1953 Plan). Food would have been passed through a serving hatch from here into the dining room (directly to the east of this room). The kitchens were located directly to the west of this room, with a new door between the two of them enabling access between them. No features pre-dating the room’s function as a care home were found in this room – instead, a large galvanised steel sink and orange quarry tiles were observed, clearly relating to this room’s use in the care home.



Fig. 278: 1886 Architects Plan, with ‘Lavatory’ (G20) circled.

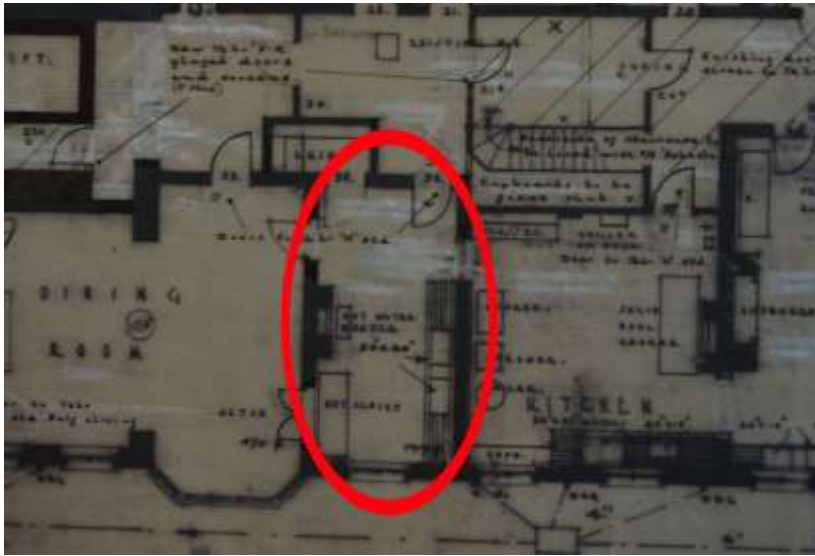


Fig. 279: 1953 Plan, with washing and clearing area (G20) circled.

11.2.3.4 Beer Cellar

A number of changes were made to the Beer Cellar (room G11) at this date, essentially because it ceased to function as a Beer Cellar and became a Staff room, as depicted on the 1953 Plan (fig. 280). Room G12, previously the 'Boot Room', also became Staff toilet facilities.

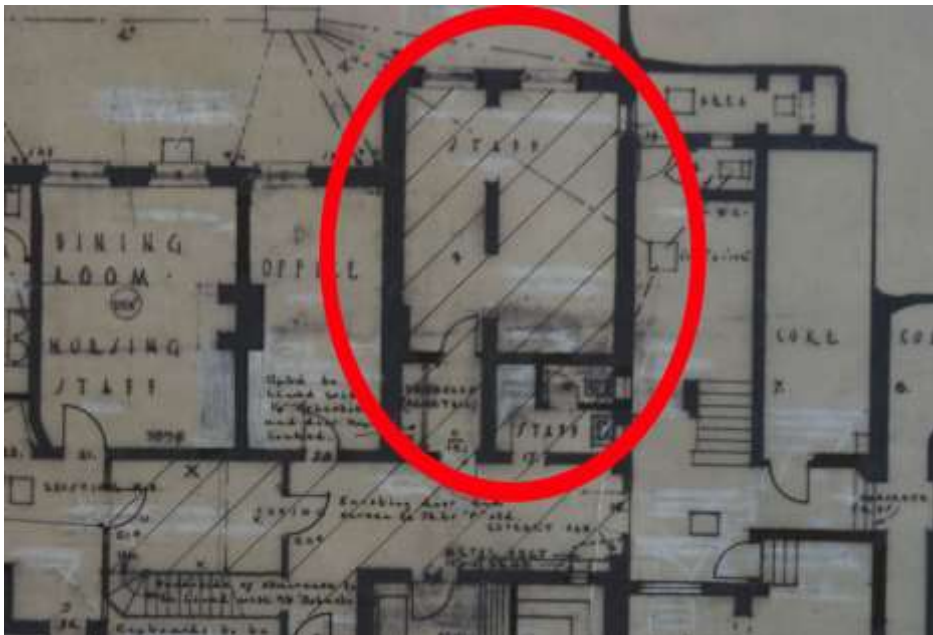


Fig. 280: 1953 Plan, with rooms G11 and G12 (previously Beer Cellar and Boot Room; now staff rooms) circled.

Associated with this change in use was the raising of the floor-level up to that of the adjacent rooms / corridor (the present floor-level) – presumably because a lower floor-level was no-longer necessary as beer was not being stored there anymore. The raising of the floor-level also blocked the western end of the shafting which had carried the original pumping mechanism for the well (the actuating rods from the first-floor engine room under the floor of room G10 and to the pump room above the well itself). The door through into room G12

(previously the 'Boot Room') was also blocked, and a new entrance into the cellar created to the east of this. This enabled the separation of rooms G11 and G12 into two entirely separate rooms. The door on the western wall was also blocked, as was the access hatch in the north-west corner of the ceiling.

Other changes that took place at this time, to render the room suitable for habitation as opposed to storing beer, included the insertion of two sash windows on the southern wall, both with modern concrete lintels over their tops and two courses of modern brickwork above this. Flat ceilings were also inserted at the base of the vaulting – presumably because flat ceilings were considered more aesthetically pleasing for the room's new purpose.



Fig. 281: Photograph of one of the windows in the southern wall of the Beer Cellar, inserted when Breakspears was converted into a care home. The concrete lintel and modern brickwork above this can clearly be seen.



Figure 282: Photograph of the flat ceiling on the western side of the former Beer Cellar, inserted when Breakspears became a care home.

It also seems likely that it was at this date that the original ceiling in the pump room was removed, and a solid concrete slab laid to form the floor of the overlying rooms G9 and G10. Within the pump room itself were the rotted remains of timber falsework: planking supported by beams which rested directly on the iron girders of the original pump mechanism.

11.2.3.5 Painted Panelling

Furthermore, the panelling in the Entrance Hall (G22) and Dining Room (G21) was painted over (in grey / a pastel colour) at this date. This is clearly seen in the 1960s photographs (fig. 283).



Fig. 283: 1960s photograph of the entrance hall, with the panelling having been painted over.

11.2.4 First floor changes

11.2.4.1 New Uses

The function of the rooms on the first floor were also modified when Breakspears became a care home. Most of the rooms on this floor were bedrooms – either large ones such as that in room F7 labelled ‘Bedroom 6’, therefore designed to hold 6 residents; or smaller ones such as in rooms F24 (in two parts) and F25, labelled ‘Bedroom 1’ and therefore designed for one resident each. Photographs from the LMA reflect the fact that the larger rooms were used as dormitories with more than one resident in (see fig. 266). There was also a sitting room (F1), a matrons office (F19), and a number of bathrooms (such as F2 and F23).

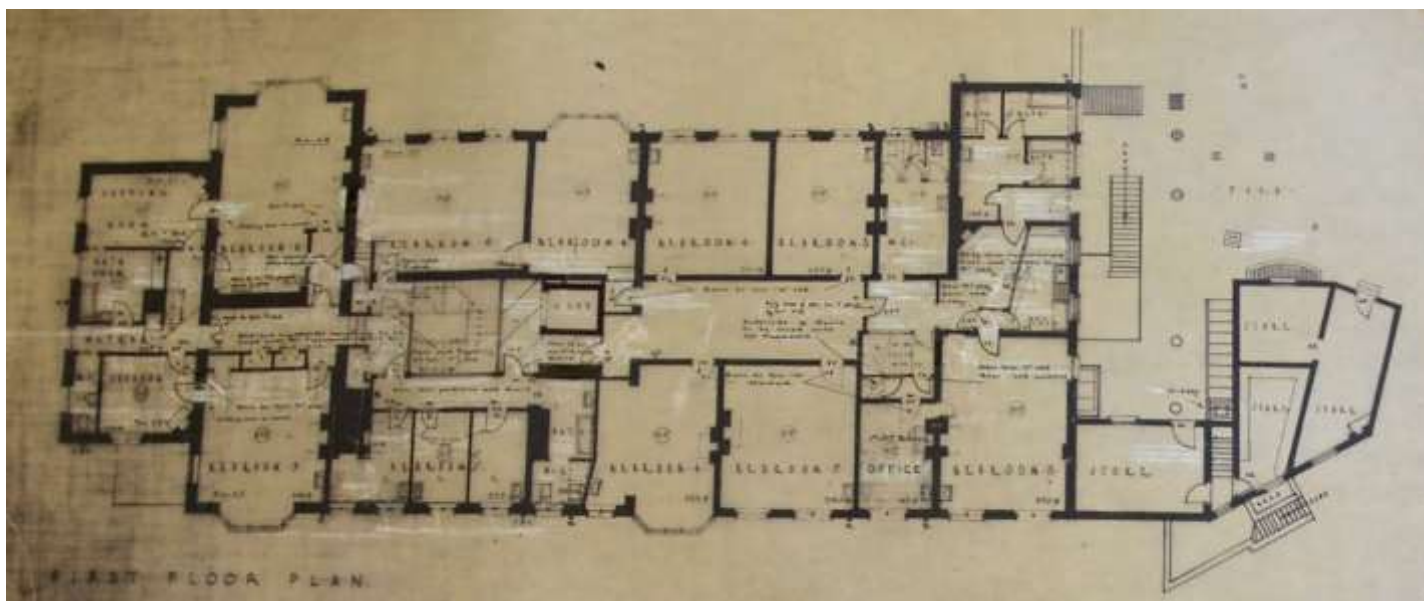


Fig. 284: 1953 First-floor plan.

11.2.4.2 Room Layout Changes

The layout of the rooms on the first floor were also modified when it became a care home. This includes the creation of the small storerooms F12, F13, and F14, and the access F15, created from the earlier lower part of the engine room.



Fig. 285: 1953 Plan of storerooms F12, F13, and F14, created from the lower part of the engine room.

Rooms F16 and F17 were also created out of a single room, as the dividing wall between them is clearly a later partition (and marked as such on the 1953 Plan), with the western part (F17) becoming a small kitchen.

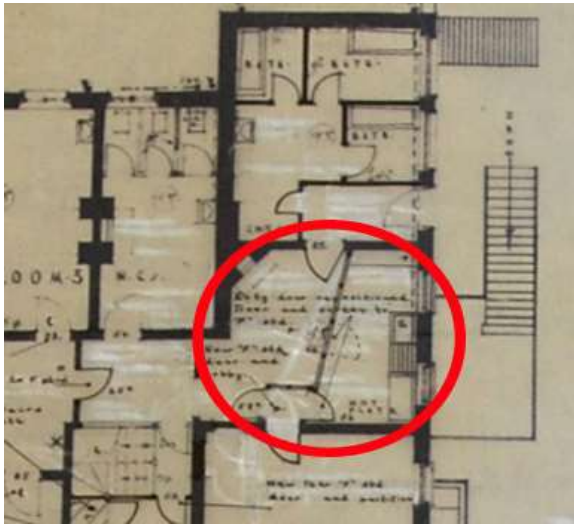


Fig. 286: 1953 Plan of rooms F16 and F17, with partition wall between them.

Similarly, a single room was divided into three to create rooms F24 and F25 (labelled as 'Bedrooms' for a single resident each on the 1953 Plan) – remaining clearly visible with the later (and less substantial) partition walls between the rooms. Furthermore, the cornice on the top of the wall can be seen running around the western wall of room F24, before turning and running along the northern wall (above the window), and continuing on into the eastern part of room F24, and on into room F25. This shows that it was once a single room.

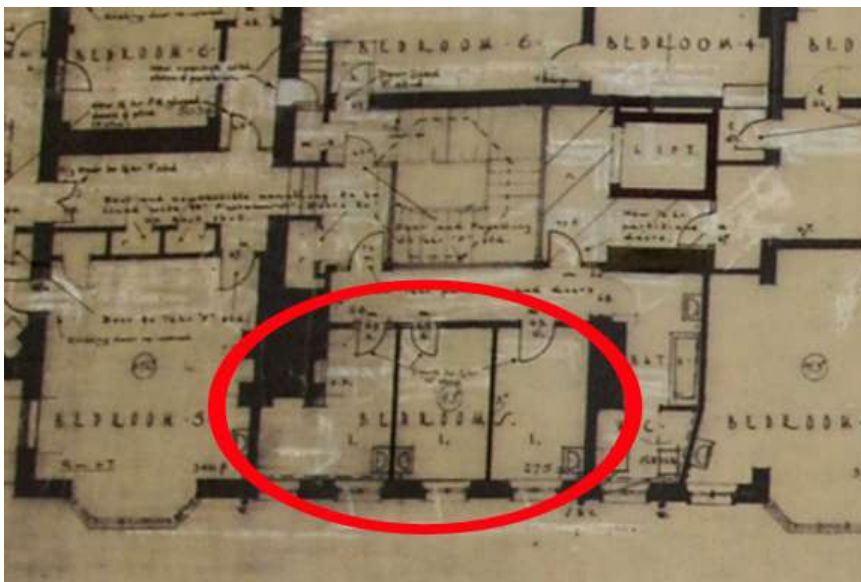


Fig. 287: 1953 Plan of rooms F24 and F25 (created from one room).



Fig. 288: Photograph of the two halves of room F24 – the cornice around the top of the wall runs through from one room to the next, and continues to the east (to the right of these photos) into what was originally part of the same room (now F25).

Another example is room F23. Here, a small sub-dividing wall was inserted running east-west across the northern half of the room. This was done to separate the ‘bathroom’ from the ‘WC’ (as depicted on the 1953 Plan). It should be noted that the wall between this and F22 (to the west) does appear to be original, despite its rather odd alignment.

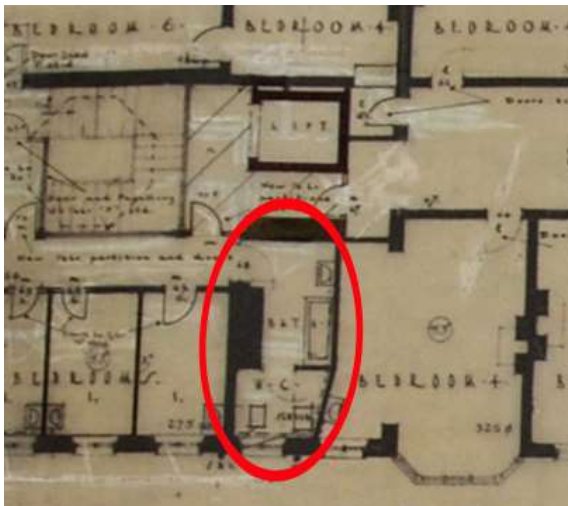


Fig. 289: 1953 Plan with room F23 and the sub-dividing wall.



Fig. 290: Photograph of room F23, looking north. The sub-dividing wall can be seen running across the room.

11.2.4.3 Lower Engine Room

The lower engine room (rooms F12 – F15) was converted into a series of bathrooms when Breakspears was converted into a care home, to form the layout of rooms as survived to the present redevelopment. This is clearly depicted on the 1953 Plans. It seems likely that, before this date, these rooms formed one large room, and that the insertion of partition walls / doors, etc, accompanied the conversion of the room into bathrooms. It also seems possible that the floor (now solid concrete) was also relaid at this time, as it must have been put in at the same time as (or later than) the access hatch in the beer cellar was blocked, which presumably went out of use when it ceased to function as a beer cellar (i.e. when it was converted into a care home).



Fig. 291: 1953 Plan, with area of lower engine room – converted into bathrooms – circled.

11.2.4.4 Balusters

The balusters on the first-floor landing around the main staircase were removed at this date – probably on all three sides. They appear to have been replaced by a solid floor to ceiling screen – definitely on the northern and western sides, as is clearly depicted in the 1960s LMA photograph (fig. 292). This appears to have been a largely solid screen on the western side, with one central glazed panel, and a part-glazed screen on the northern. It is possible that this was done for the safety of the residents.



Fig. 292: 1960s photograph of the stairs, with the floor-to-ceiling screen on the northern and western sides.

11.2.5 Second Floor Changes

11.2.5.1 New Uses

The function of the rooms on the second floor were also modified when it became a care home. Many of these probably remained as bedrooms (such as S13, S16-18 S10, S9, etc), with others becoming associated toilets and bathrooms (S11), plus a linen-room (S20) and stores (S8, S5). There were also a number of staff rooms on this floor (S1, S2, S3) plus a staff bedroom (S6). Room S15, formerly used as a schoolroom (Christopher Fagan, pers comm.), was also converted into a bedroom.

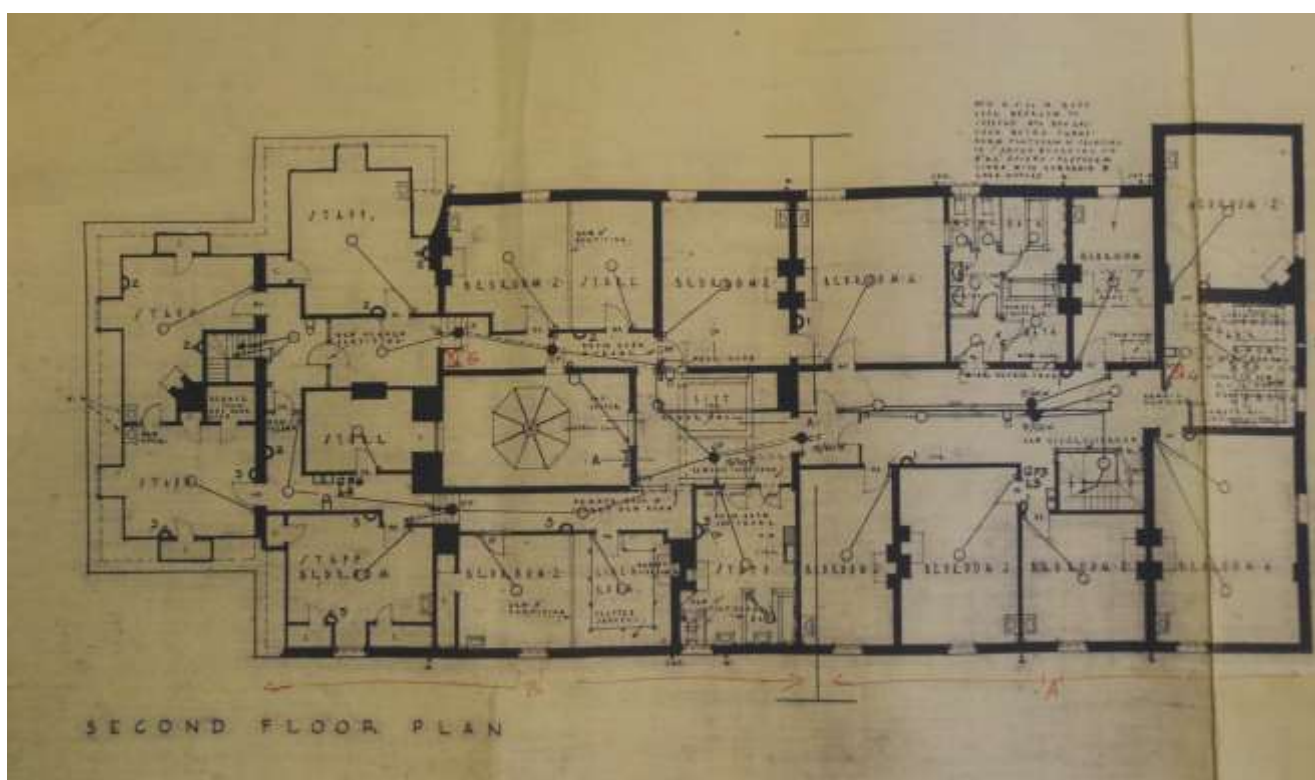


Fig. 293: 1953 Second floor plan.

11.2.5.2 Room Layout Changes

This change in use necessitated the creation / subdivision of a number of rooms on the second floor. This includes, for example, the subdivision of the single rooms shown on the 1899 plan to the north and south of the central lantern to create rooms S7 / S8 (to the south of the lantern – labelled as a bedroom and store on the 1953 Plan); and rooms S20 / S21 (to the north of the lantern – labelled as a bedroom and linen room on the 1953 Plan).

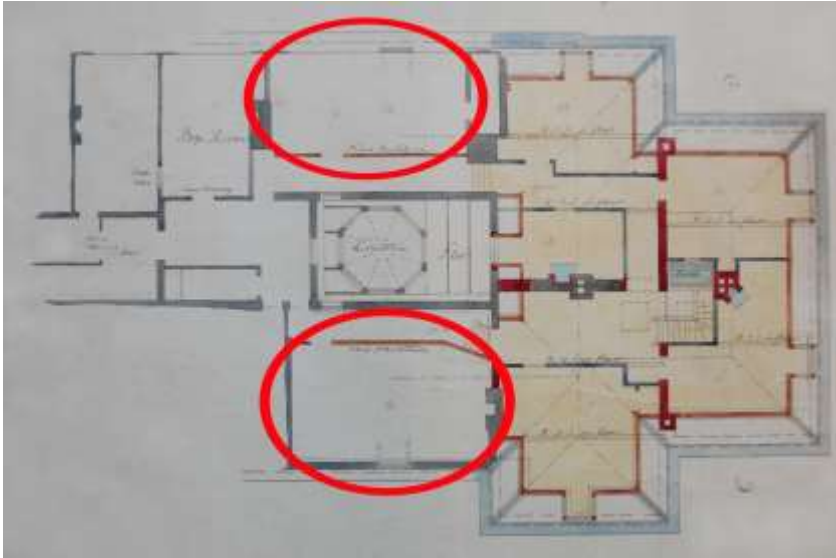


Fig. 294: 1899 Plan, with rooms S7 / S8, and S20 / S21 circled. They are both single rooms at this date.

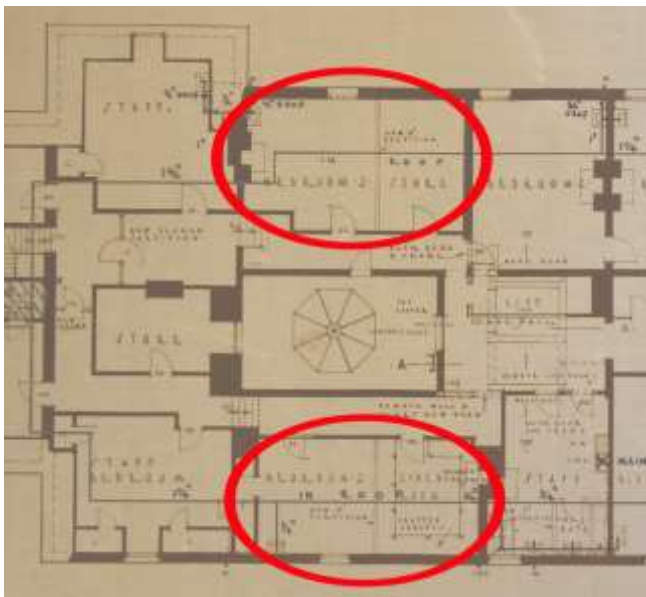


Fig. 295: 1953 Plan, with rooms S7 / S8, and S20 / S21 circled. By this date, they have been divided into two rooms each.

Room S13 (the upper part of the engine room) was converted into a bedroom at this date.

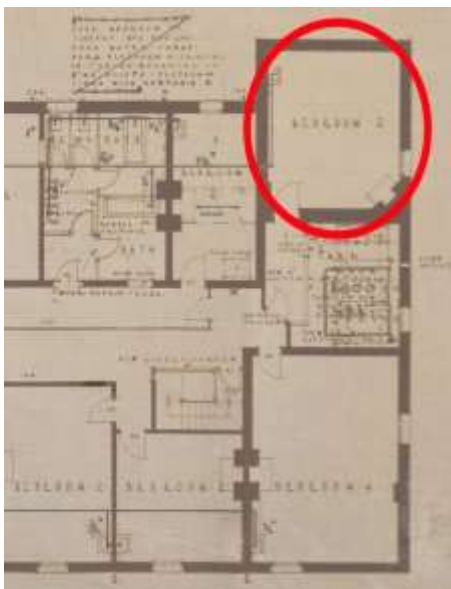


Fig. 296: 1953 Plan, with room S13 (previously the upper part of the engine room) circled.

12 Film-set changes (1987+)

Following the closure of the care home in 1987, the house remained empty until its purchase by Clancy Developments in 2007. It was, however, used as a set for a number of films, including 'The Ruby in the Smoke' (BBC TV Adaption), and the 1996 version of Jane Austen's 'Emma' starring Gwyneth Paltrow.

This use of the house led to some changes to the interior fabric of the house. Some of these were observed during the historic building survey, and are discussed below.

12.1 Mouldings in the drawing room

Additions to the internal decor were made to create a 'period' feel. For example, beading and small plastic wall-mouldings were added in the drawing room (G1), and are essentially 'B+Q-type' additions rather than original features of any sort.



Fig. 297: Beading and plastic corner moulding forming one of a number of wall panels in the drawing room (G1).

12.2 Balusters

The solid glazed screens at the top of the main staircase, on the north and east sides of the first floors, were replaced by barley-twist balusters to match those on the staircase itself.



Fig. 298: Balusters on the first floor landing, part of the film-set changes.

12.3 Library Changes

The moulded decoration on the library (G6) ceiling may have been added at this date, in relation to the house's use as a film-set. This is because the decoration is not included in the photograph of the library in *c.*1900m (fig. 300).



Fig. 299: Photograph of the library ceiling (film-set addition).



Fig. 300: c.1900 photograph of the library ceiling, with no decoration except the cornice.

Similarly, it seems likely that the picture-rail in the library (G6) was added as a film-set addition. This is mainly because it is only found on the walls directly adjacent to the Venetian window, and not around the rest of the room. Similarly, the relatively plain dado in the library is only found in the eastern half of the room, and is not depicted in the *c.1900* photograph. It seems unlikely that this would have been added when Breakspears was converted into a care home, as there would have been no need for such features, so a far more likely suggestion is that it was added when the house was used as a film-set.

12.4 Repainting of fixtures / fittings

Some of the fixtures and fittings within Breakspears were painted over when it was used as a film-set. This particularly includes the drawing room fireplace, and the coving in the entrance hall (fig. 301).



Fig. 301: Detailed photograph of the coving in the entrance hall, showing its re-painting (probably undertaken when Breakspears was used as a film-set).

13 Clancy Redevelopment

The latest phase of development of Breakspears is its conversion, by Clancy Developments, into nine apartments (a mix of 2-bed and 3-bed apartments; some on a single level and some spreading over two levels). This is to be completed in 2012.

The layout of Breakspears following this development is shown below (fig. 302), with the layout of each of the individual apartments also provided (figs. 303 - 311). This shows that the basic layout of rooms has been kept the same, with the main change being the fact that each apartment is a self-contained unit, necessitating the change in access / routes throughout the house in some cases. In a number of cases, subdivisions installed in the 1950s have been removed.

Furthermore, this development has led to a number of changes to the interior fixtures, fittings, and features. This includes the conservation / renovation of some of the fireplaces and other fixtures and fittings; plus the painting of some of the mouldings / ceilings, etc. Modern fixtures and fittings, appropriate to Breakspears' new function as luxury apartments, have also been inserted in a number of these rooms. A couple of photographs of some of the renovated rooms are provided below.

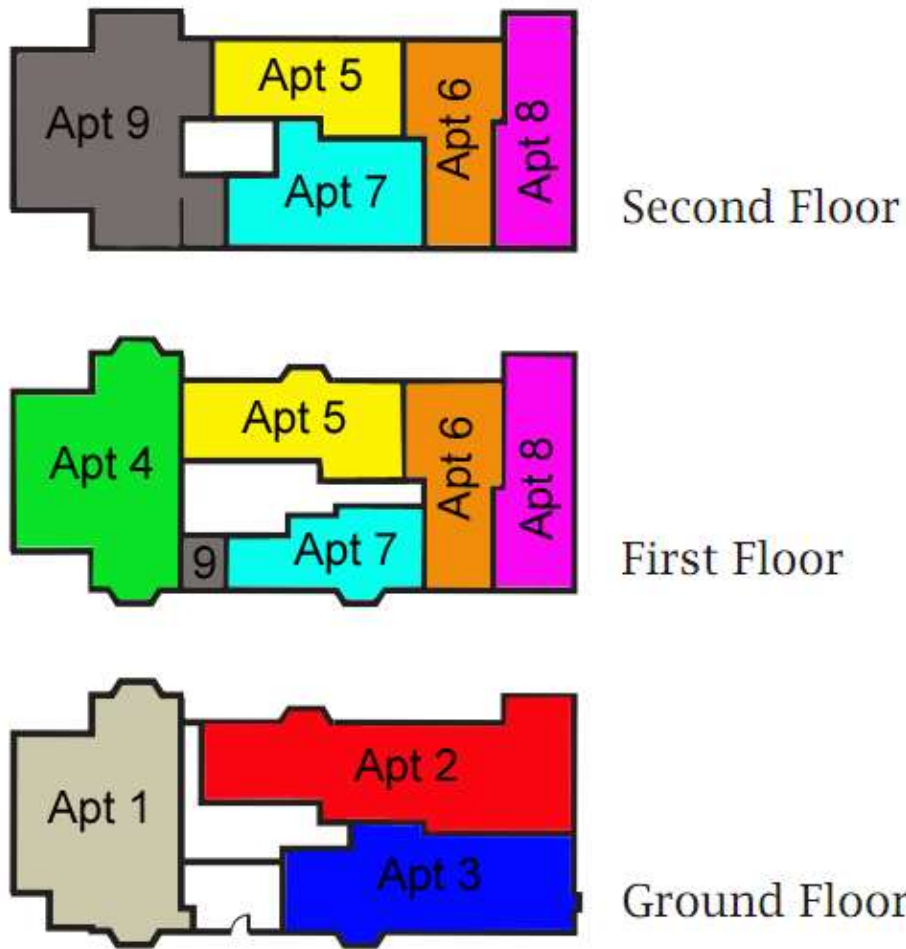


Fig. 302: Layout of the apartments within the house, following the Clancy Redevelopment.

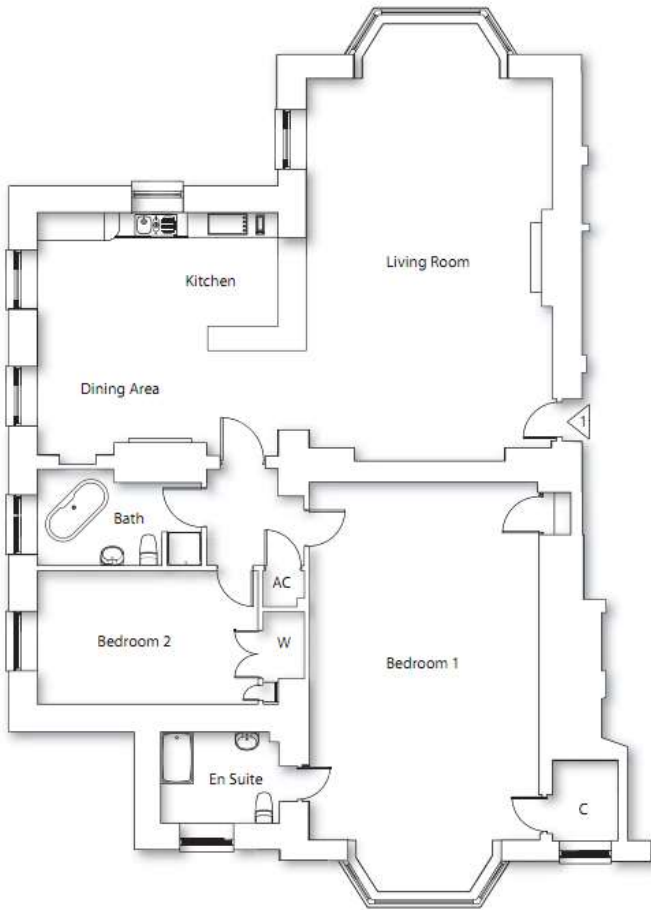


Fig. 303: Layout of rooms in apartment 1.

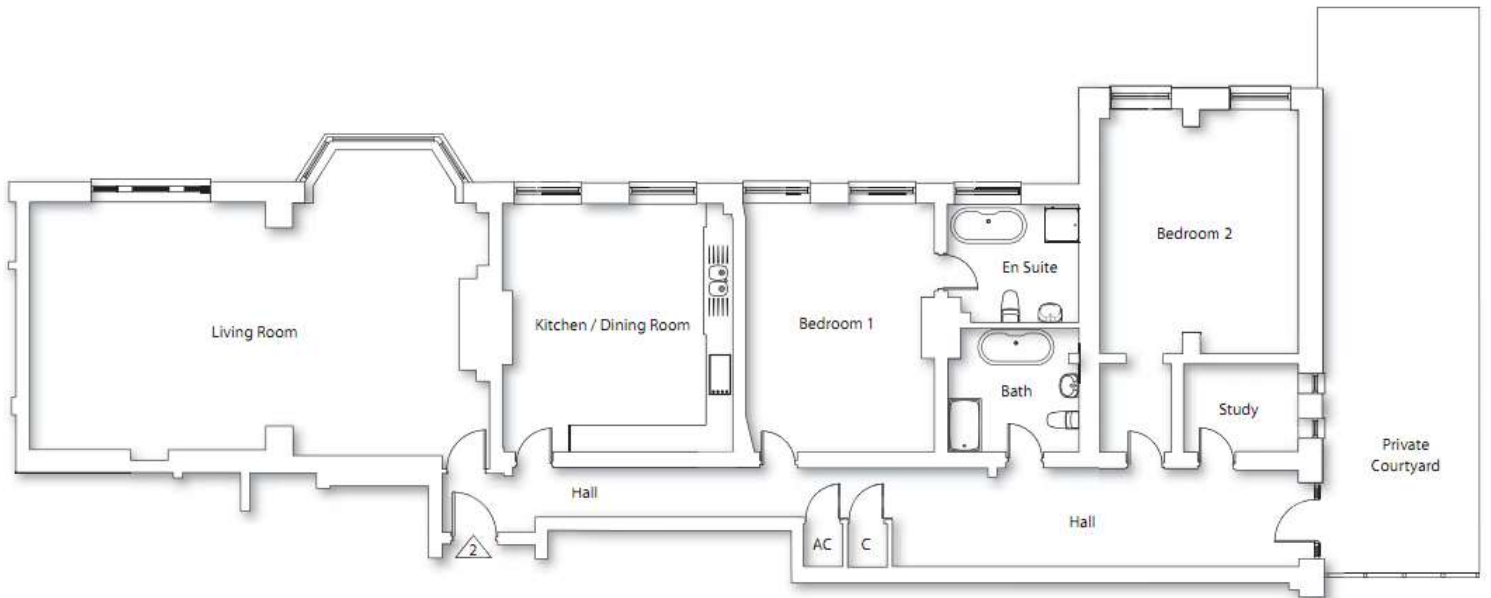


Fig. 304: Layout of rooms in apartment 2.

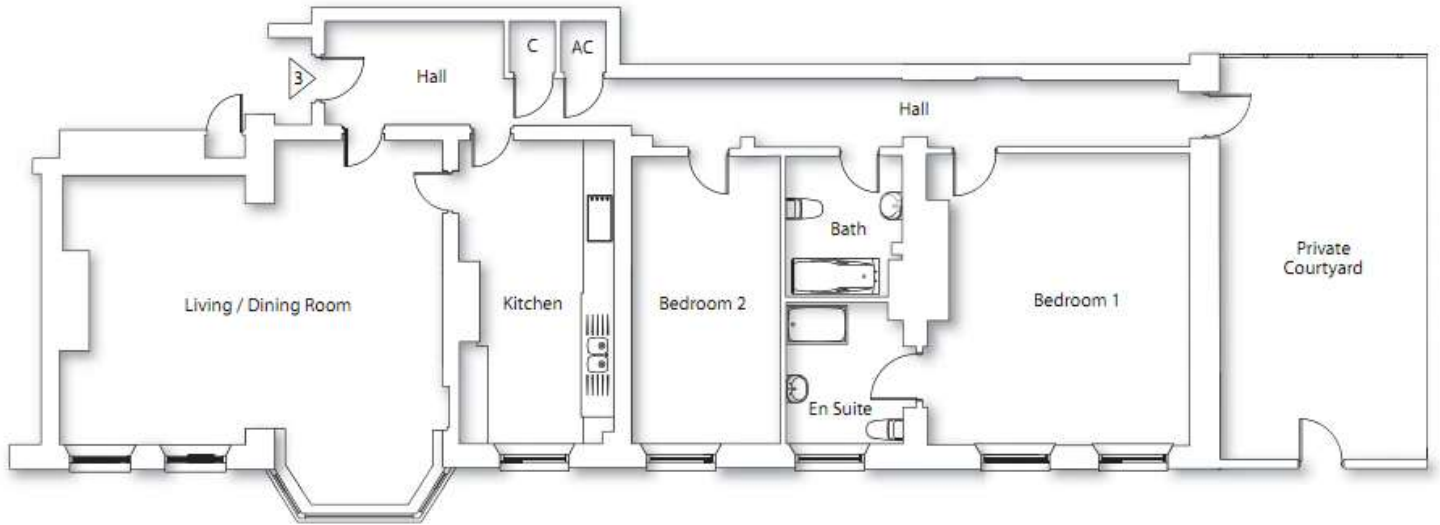


Fig. 305: Layout of rooms in apartment 3.

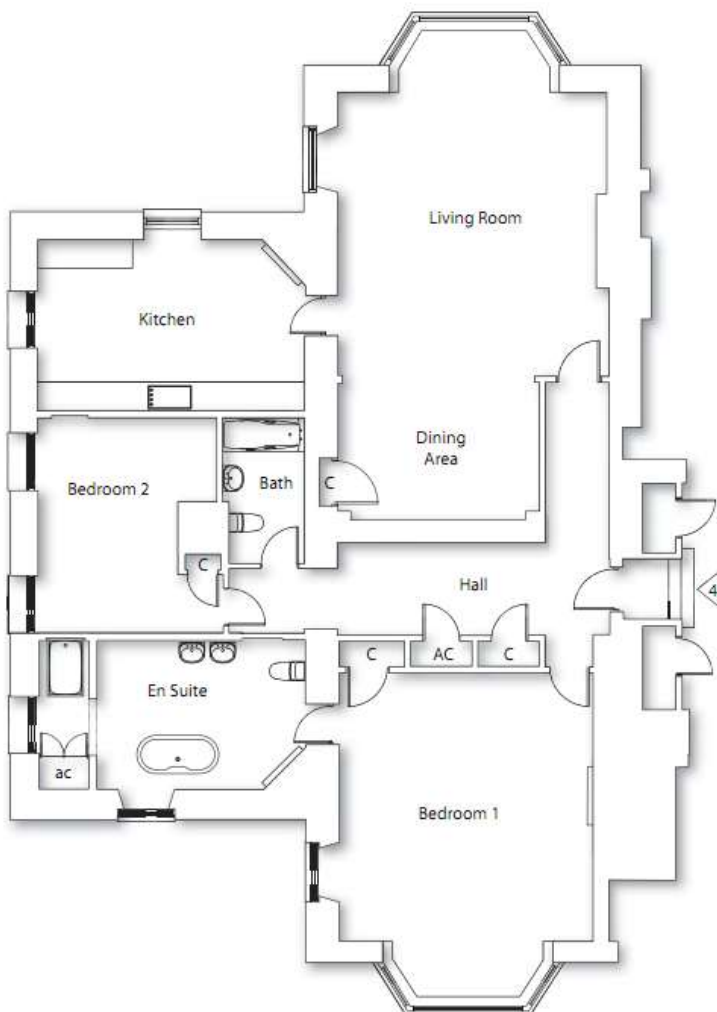


Fig. 306: Layout of rooms in apartment 4.

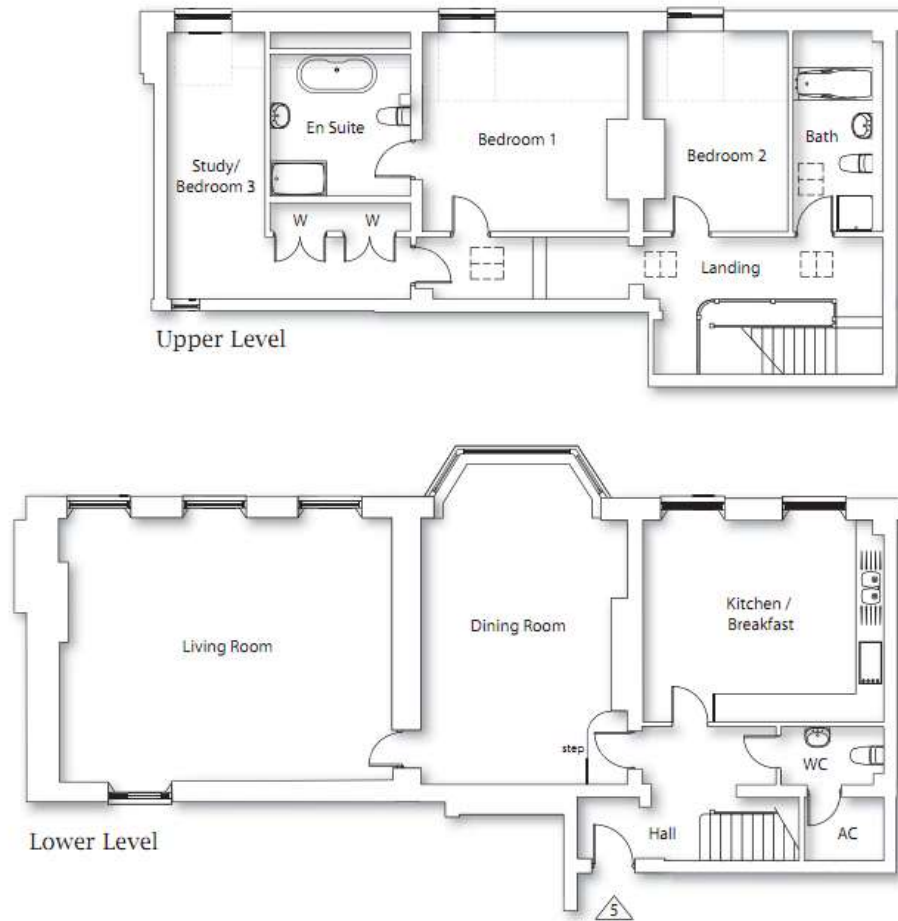


Fig. 307: Layout of rooms in apartment 5.



Fig. 308: Layout of rooms in apartment 6.

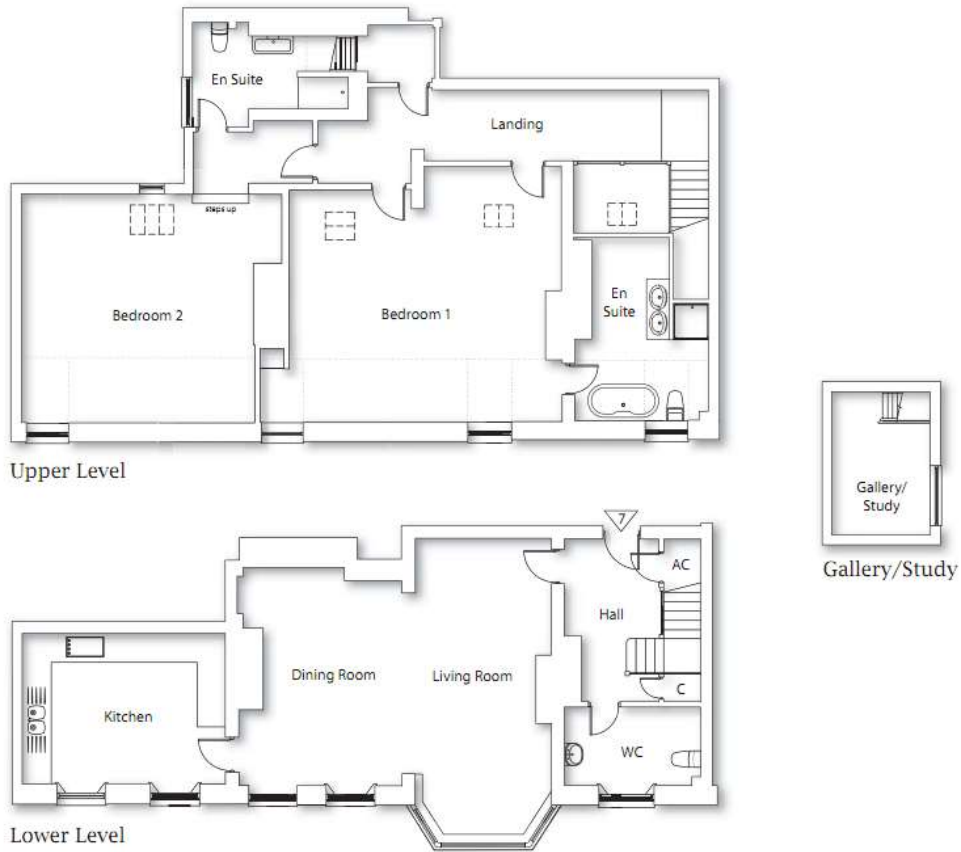


Fig. 309: Layout of rooms in apartment 7.



Fig. 310: Layout of rooms in apartment 8.

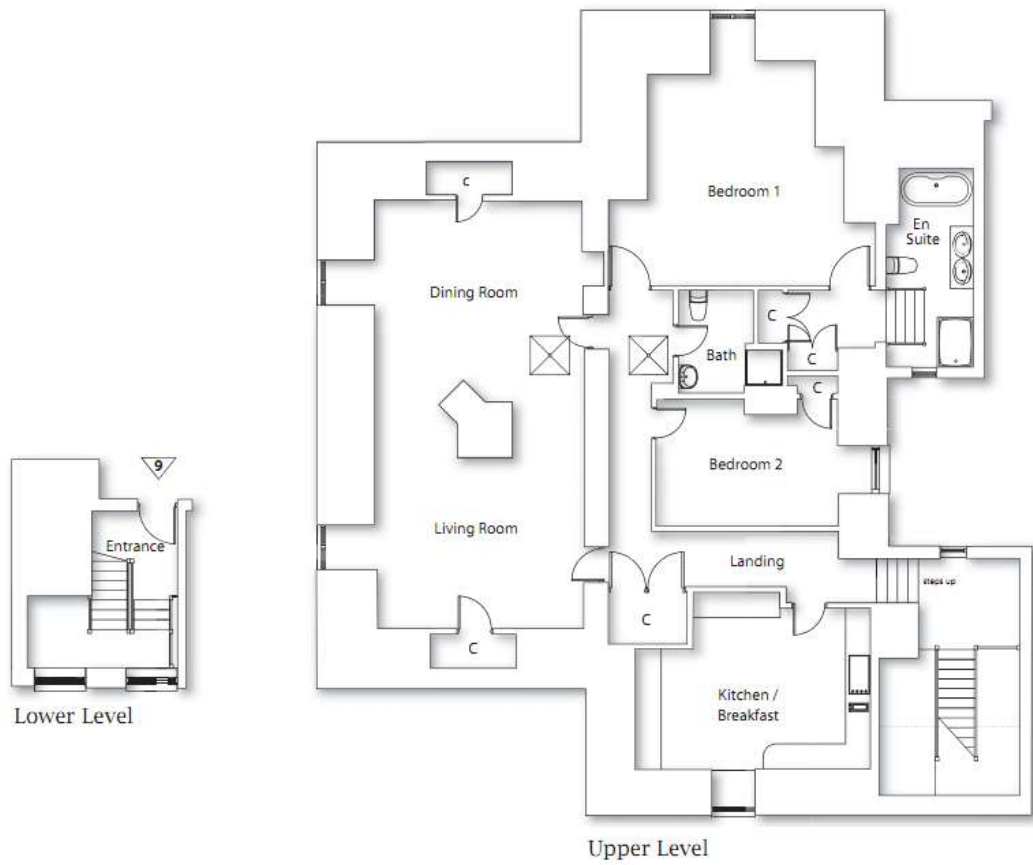


Fig. 311: Layout of rooms in apartment 9.



Fig. 312: Photograph of room G3 (bedroom in apartment 1), post Clancy renovation.



Fig. 313: Photograph of room G1 (living room in apartment 1), post Clancy renovation.



Fig. 314: Photograph of room F18 (living room in apartment 8), post Clancy renovation.



Fig. 315: Photograph of room S15 (bedroom in apartment 8), post Clancy renovation.

14 Conclusions

This historic building survey has uncovered a range of different features thought to have been part of the post-1823 house. This has enabled some conclusions concerning both the date and form of this house to be reached, and its development over time.

The first major phase of re-building discussed in this report, and which is used to separate the ‘early’ house (discussed in a separate report) from the ‘later’ house (discussed here), is that undertaken by Joseph Ashby Partridge at some point between 1823 and 1857 – probably in the 1840s / early 1850s. The most prominent feature of this is the major western extension of the house (plus the demolition of the southwards-projecting service wing) to approximately its present western extent and including subterranean rooms beyond the western end of the main house. The upper part of the existing house (above the first-floor windows) was rebuilt, along with the construction of a new roof. Other buildings were also constructed by Partridge at about this time, such as the stables and coach-house, and a conservatory adjoining the main house. Many of the interior features still remaining within this area of the house date to this phase of rebuilding – including a number of the fireplaces, and the well and engine room. A couple of modifications were probably also made to the area of the ‘earlier’ house at this time, including making the library into a single room, and the ceiling decoration in the entrance hall and dining room.

William Wickham Drake, who held Breakspears from 1857 to 1877 (with his wife residing there until 1889), may have undertaken a few changes to the house. This included the construction of a small one-storey eastern extension (which was subsequently replaced by Captain Alfred Tarleton with his eastern extension); and the addition of the Venetian window and southern door-arch. It is also possible that some of the interior features within Breakspears date to Wickham Drake’s period, such as the entrance hall mosaic floor (although this cannot definitely be attributed to him).

Captain Alfred Tarleton then undertook a major phase of rebuilding at the eastern end of the house, for which the Architects’ Plans (dated 1899) survive. This took the form of a three-storey eastern extension to the house (to the east of the billiard room), plus the probable infilling of the southern part of the cellars, construction of a new roof in this area and the raising of the floors and ceilings. Numerous interior features survive in this area from this date (mouldings, fireplaces, etc), and Tarleton evidently refurbished the billiard room (G3) and western part of the drawing room (G1) at the same time.

Captain Tarleton also made other changes to Breakspears, either contemporary with, or at a slightly later date to, his major eastern extension. This includes the demolition of the stables, the reduction in size of the conservatory, the sealing-up of the pump room / well and conversion of the engine room into separate rooms, and the insertion of the fireplace in the library.

The next phase of development at Breakspears concerns the changes made to the house before the County Council took it over in 1951. This mainly refers to the repair and stabilization works, carried out in 1924-25 on the earlier part

of the house, which involved underpinning, the insertion of tie plates, the consolidation of the library floor, patching of the southern frontage, and changes made to the chimneys.

Breakspears became a residential care home in the 1950s, and a number of changes to the house accompanied this change in use. This mainly involved interior changes, such as the insertion of a lift-shaft and the removal of a number of fireplaces. Many of the rooms also changed in layout / size – some rooms were formed from two previously smaller rooms; and partition walls were inserted in other previously larger rooms to create smaller rooms. This change in layout was because of the change in use of the house, such that rooms related to the house's use as a care home (dormitories, staff rooms, lounges, etc) were created – this is clearly reflected in the 1953 Plans for the conversion of Breakspears which labels each new room.

Breakspears was then abandoned in 1987. Since then, it has been used as a film-set for a number of films and TV adaptations, including 'Emma' and 'The Ruby in the Smoke'. Associated with this use was the insertion of 'period' features (which can confuse the archaeologist at times!), such as the small wall mouldings in the drawing room and ceiling in the library and repainting of parts of the interior.

The latest phase of development of Breakspears is the Clancy redevelopment (completed 2012), which renovated and converted the house into a series of luxury apartments – changing the layout of the house and having an impact upon a number of the interior features.

Each of these different phases of development / modifications have left their mark on Breakspears. This project has investigated each of these, and highlighted the surviving evidence for each of these phases.

15 Bibliography

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Various sources, photographs, and information kindly provided by Christopher Fagan.

Various sources, documents, and plans from the London Metropolitan Archive, including various OS Maps; 1886 Architects Plan; 1899 Charles Mileham's Plans; 1953 Plans for the Conversion of Breakspears into a Care Home; Freda Tarleton's scrapbook. Also including photographs dating 1968 and 1974. These are within 'TARLETON (ACC/0312) – Papers relating to the Breakspears Estate in Harefield and the families who lived there'.

Various sources, documents, and plans from the National Monuments Record, including 1860 black and white exterior photograph; and 1902-03 three exterior photographs.

APPENDIX I: BRICK REPORT (Sue Pringle)

<i>Context</i>	<i>ID</i>	<i>Period</i>	<i>Fabric</i>	<i>Form</i>	<i>Count</i>	<i>Weight</i>	<i>L</i>	<i>B</i>	<i>T</i>	<i>Condition</i>	<i>Comments</i>
<i>Well</i>	Well / engine room	PM	?	Brick	1	3006	222	105	65		Moulded frog in base c.165 x 40 x 9mm. Fabric is dark orange-red and sandy, nr 3033.
<i>Well</i>	Well / engine room	PM	3032	Brick	1	2699	233	110	65	S	Moulded frog in base c.170 x 65 x 15mm. With stamp - unclear but could be "CBS".

A couple of brick samples were taken from the well / engine room. This was definitely inserted during Joseph Ashby Partridge's western extension in the 1840s / early 1850s. Unfortunately the brick samples do not provide any better indication of the date.

APPENDIX II: OASIS Form

OASIS ID: compassa1-116977

Project details

Project name	Breakspears: Historic Building Survey
Short description of the project	A level 1-2 historic building survey was undertaken by Compass Archaeology of Breakspears - a Grade I listed building in Harefield - during Clancy Development's refurbishment and redevelopment works of the house. This included research into the existing documentary / cartographic / pictorial sources, along with substantial fieldwork (including investigation and recording of the building itself, dendrochronological analysis, and watching briefs of small-scale excavations within and around the building). This revealed that the earliest house (of which features survive today) dated from the earlier part of the 17th Century. This underwent a series of modifications, most noticeably the raising of the roofs and addition of a second floor; until the second quarter of the 19th Century when a major phase of construction / rebuild took place (involving the rotation of the house round by 90degrees). Another large phase of rebuilding took place at the end of the 19th Century - to create, essentially, the house that remains today.
Project dates	Start: 01-08-2008 End: 22-11-2011
Previous/future work	No / No
Type of project	Building Recording
Site status	Listed Building
Current Land use	Other 2 - In use as a building
Monument type	WALL Post Medieval
Monument type	DRAIN Post Medieval
Monument type	WELL Post Medieval
Monument type	PATH Post Medieval
Monument type	STAINED GLASS Post Medieval
Monument type	FIREPLACES Post Medieval
Significant Finds	BRICK Post Medieval

Significant Finds	POTTERY Post Medieval
Methods & techniques	'Annotated Sketch','Dendrochronological Survey','Measured Survey','Photographic Survey','Survey/Recording Of Fabric/Structure'
Prompt	Planning condition
Prompt	Listed Building Consent

Project location

Country	England
Site location	GREATER LONDON HILLINGDON HAREFIELD Breakspears
Postcode	UB9 6NA
Study area	675.00 Square metres
Site coordinates	TQ 06090 89635 51.5950800212 - 0.468228151130 51 35 42 N 000 28 05 W Point

Project creators

Name of Organisation	Compass Archaeology
Project brief originator	Compass Archaeology
Project design originator	Compass Archaeology
Project director/manager	Geoff Potter
Project supervisor	Gill King
Type of sponsor/funding body	Developer
Name of sponsor/funding body	Clancy Developments Ltd.

Project archives

Physical Archive recipient	Museum of London Archive
Physical Contents	'Ceramics'

Digital Archive recipient	Museum of London archive
Digital Contents	'Ceramics'
Digital Media available	'Images raster / digital photography','Text'
Paper Archive recipient	Museum of London Archive
Paper Contents	'Ceramics'
Paper Media available	'Context sheet','Correspondence','Drawing','Map','Notebook - Excavation',' Research',' General Notes','Plan','Report','Section','Unpublished Text'

Project bibliography 1

Publication type	Grey literature (unpublished document/manuscript)
Title	Breakspears: Historic Building Survey
Author(s)/Editor(s)	Compass Archaeology
Date	2012
Issuer or publisher	Compass Archaeology
Place of issue or publication	5-7 Southwark Street, London, SE1 1RQ
Description	Two reports - one detailing the evidence for the early house (before the major rebuilding of the house in the second quarter of the 19th Century); and one detailing the evidence for the later house (following this major rebuild). Both reports include discussion of the historic / archaeological background of the house (including documentary, cartographic, and pictorial research); discussion of the various features believed to have been attributed to the house; and discussion of the probable chronology / phasing of the house.
Entered by	Emma Jeffery (emma@compassarchaeology.co.uk)
Entered on	10 January 2012

APPENDIX III: LONDON ARCHAEOLOGIST SUMMARY

Site address:	Breakspears House, Breakspears Road North, Harefield, Hillingdon, London, UB9 6NA
Project type:	Historic Building Survey and Field Investigations
Dates of fieldwork:	August 2008 – November 2011
Site code:	BZH09
Supervisor/Project Manager:	Emma Jeffery / Gillian King / Geoff Potter
NGR:	TQ 06090 89635
Funding body:	London Borough of Hillingdon

Clancy Developments commissioned an archaeological assessment, Level 1-2 historic building survey and watching briefs during their refurbishment and redevelopment works on the main house at Breakspears, Harefield, between August 2008 and November 2011. This was carried out as part of the 'Breakspears Project', including other work undertaken by Compass Archaeology on the Breakspears Estate (a level 3-4 historic building survey of the Grade II* Listed Dovecote, a level 1-2 historic building survey of the walled garden, field evaluation, analysis of fabric works, scientific dating and watching briefs). All of these were parts of planning and listed building conditions attached to consent for the refurbishment of the Grade I Listed house into apartments and the construction of eight residential units with underground car parking.

There is debate concerning when the first house was built, but there does appear to have been a house of some description from at least *c.* 1500, according to documentary evidence. The earliest surviving physical evidence for the present house dates to the earlier 17th Century, and essentially consisted of the core of the house (entrance hall, inner hall, library, part of the dining room, and cellars). A number of changes and modifications to the house took place throughout the 17th and 18th Centuries, including the addition of a second floor, raising of the roof, addition of a façade on the northern frontage, and construction of a service wing to the south of the main house.

A major phase of enlargement and rebuilding took place under Joseph Ashby Partridge in the second quarter of the 19th Century (probably in the 1840s or early 1850s), with the extension of the house to the west, raising of the roof-level, and addition of ancillary buildings to the north-west of the house. Subsequent changes included, most noticeably, the addition of an eastern extension by Captain Tarleton in *c.* 1900, and the interior changes associated with Breakspears' conversion into a care home in the 1950s.