



Northamptonshire Archaeology

Archaeological building assessment of Hellidon Grange, Hellidon, Northamptonshire March-April 2012



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**Northamptonshire
County Council**

Iain Soden
and Charlotte Walker
Report 12/95
May 2012



**NORTHAMPTONSHIRE COUNTY COUNCIL
NORTHAMPTONSHIRE ARCHAEOLOGY
MAY 2012**

**ARCHAEOLOGICAL BUILDING ASSESSMENT OF
HELLIDON GRANGE, HELLIDON,
NORTHAMPTONSHIRE
MARCH-APRIL 2012**

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QUALITY CONTROL

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OASIS REPORT: No. 126962

PROJECT DETAILS		
Project name	Archaeological building assessment of Hellidon Grange, Hellidon, Northamptonshire	
Short description	A building assessment recorded the exterior and interiors of this singular property, a former vicarage and school designed by the Architect William Butterfield, a leading light in the Ecclesiologist Movement. Begun in 1850 around the vestiges of an older vernacular building, the house was three times extended before it closed as a vicarage and school and was sold to a private owner in 1910. It has been in only three ownerships since, changing hands in 1918, 1966 and recently in 2012. Although the structure and form is demonstrably by Butterfield, much of the interior has been reordered, and material moved around. Many alterations and additions, notably between 1910 and 1935 were and remain incongruous, detracting from the Butterfield design. Throughout the structure has utilised quality materials, although many spaces have been underused since 1910, due to the immense size of the building. There has been little alteration to the building since at least 1966.	
Project type	Building Assessment/Heritage Asset Survey	
Site status	Listed Grade II*	
Previous work	None	
Current Land use	Building newly purchased, vacant, awaiting renovation	
Future work	Proposed renovation and first alterations since 1960s	
Monument type/ period	Post-medieval	
Significant finds	No	
PROJECT LOCATION		
County	Northamptonshire	
Site address	Hellidon Grange, Little Back Lane, Hellidon, Northamptonshire	
Study area	House and gardens	
OS Easting & Northing	Centred on SP 6550 8154	
Height OD		
PROJECT CREATORS		
Organisation	Northamptonshire Archaeology (NA)	
Project brief originator	Brief agreed with Client's Architect	
Project Design originator	Iain Soden (NA)	
Director/Supervisor		
Project Manager	Iain Soden (NA)	
Sponsor or funding body	Mr and Mrs Harris	
PROJECT DATE		
Start date	March 2012	
End date	April 2012	
ARCHIVES	Location (Accession no.)	Content (eg pottery, animal bone etc)
None	n/a	None
BIBLIOGRAPHY		
Title	Archaeological buildings assessment of Hellidon Grange, Hellidon, Northamptonshire	
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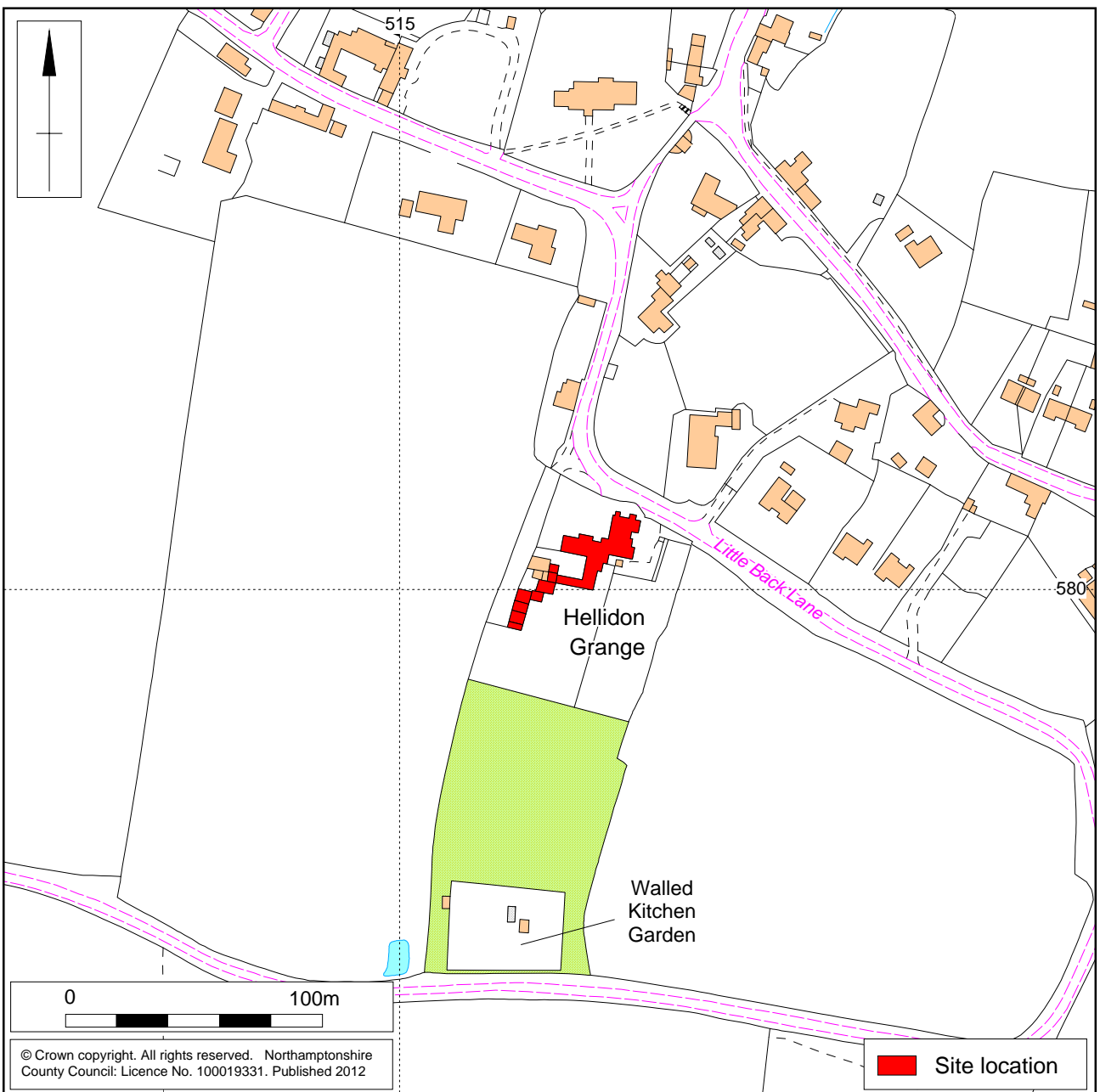
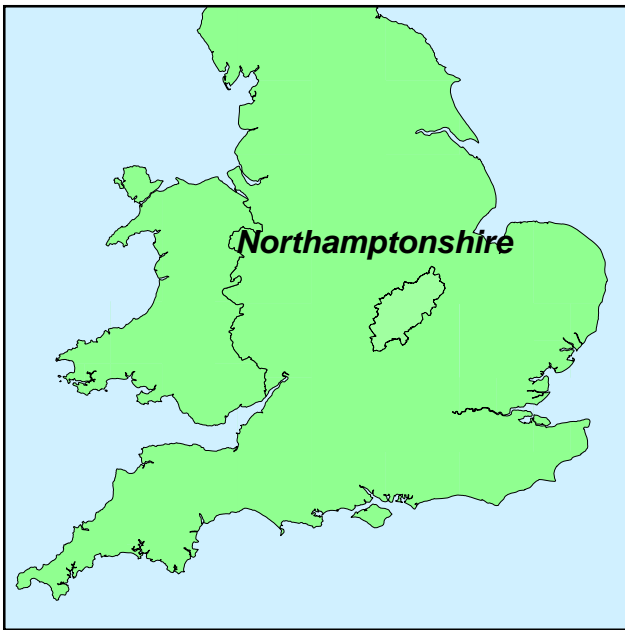
Front cover photo: Hellidon Grange, south front

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Scale 1:2,500

Site location Fig 1

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**ARCHAEOLOGICAL BUILDING ASSESSMENT OF
HELLIDON GRANGE, HELLIDON, NORTHAMPTONSHIRE
MARCH-APRIL 2012**

Abstract

A building assessment recorded the exterior and interiors of this singular property, a former vicarage and school designed by the Architect William Butterfield, a leading light in the Ecclesiologist Movement. Begun in 1850 around the vestiges of an older vernacular building, the house was three times extended before it closed as a vicarage and school and was sold to a private owner in 1910. It has been in only three ownerships since, changing hands in 1918, 1966 and recently in 2012. Although the structure and form is demonstrably by Butterfield, much of the interior has been reordered, and material moved around. Many alterations and additions, notably between 1910 and 1935 were and remain incongruous, detracting from the Butterfield design. Throughout the structure has utilised quality materials, although many spaces have been underused since 1910, due to the immense size of the building. There has been little alteration to the building since at least 1966.

1 INTRODUCTION

The village of Hellidon lies approximately 20 miles (32 kilometres) west of Northampton and about 5 miles (8 km) south-west of Daventry (NGR: SP 6550 8154; Fig 1). Hellidon Grange stands above the western approach to the village, on Little Back Lane along the way to nearby Priors Marston.

Hellidon Grange at first sight looks like an organic accretion of buildings with origins in the medieval period. This is the deliberate intention of the Ecclesiologist architect, William Butterfield, who counted Hellidon as one of his earlier commissions in the new and utterly distinctive High Victorian period of architecture, characterised by the Gothic Revival and the beginning of the Arts and Crafts movement. The buildings were indeed put up over a period, but in fact a very short period 1850-c1871, with a single unifying sense of purpose and a cutting-edge architectural aspect in mind. There are some later alterations and accretions. The house was Listed Grade II* in 1987, in recognition of its association with William Butterfield, after a period when many Arts and Crafts creations were being lost.

The fulsome listing description is as follows:

HELLIDON

SP5158

13/98 *The Grange*

II*

House, former rectory and preparatory school. 1850 and 1861 with earlier origins; some C20 alterations. By William Butterfield for Reverend C.S. Holthouse. Ironstone ashlar with some sandstone dressings, tile roof, various stone stacks. Complex plan, basically L-shape. Main range of 2 storeys and attic and 3 windows, 2-storey wings. Principal range facing garden has 3-light wood mullion and transom windows to ground floor, three-light casement windows either side of a 2-light casement window to first floor. These windows have pointed relieving arches. Gabled half-dormers to attic storey. School-room wing projecting at right end has 2-storey gabled porch right of centre with Caernarvon doorway to ground floor, a stone outer staircase to left and 2-light arched casement window to first floor. To right of porch two 4-light chamfered mullion windows to ground floor and gabled dormers to first floor either side of porch. Left of porch 1 and 2-light casement windows to ground floor; a lean-to with catslide roof in angle between the ranges containing corridor links. At left side of first floor large half-hipped dormer with 5-light Gothic timber

tracery window. Gable end of principal range faces road and has semi-canted bay window with steep stone roof to right of large stone stack. To left of gable end and facing road 2-storey, 1-window entrance wing with gabled timber porch which has inner and outer plank doors with ornamental hinges, 1-light windows to either side and 3-light leaded casement window to first floor. Left end elevation has two-storey canted bay window. Interior: C19 broach-stop chamfered spine beams. Former school dining hall in ground floor of schoolroom wing remodelled early C20. School room on first floor above has arch-brace collar truss roof and fine encaustic tile fireplace with monogram of Reverend C.S. Holthouse, designed and presented by Minton. The house was described in obituary of Reverend C. S. Holthouse (A Pilgrimage to Hellidon, Northamptonshire Herald, 5 February 1881) as 'one of the happiest specimens of Butterfield's domestic architecture, shewing in gable and dormer and outside staircase its natural growth from a small beginning'. The nucleus of the rectory was a small baker's house purchased by the Reverend C.S. Holthouse, remodelled and extended at a cost of £1143,15.04. (Holthouse papers: Northants Record Office).

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Although this is an unusually detailed Listing Description, as will be seen, it barely scratches the surface of this labyrinthine complex of buildings.

Butterfield specialised in church commissions, along with vicarages, and this is the original use of the building, here with the added buildings and functions of a preparatory school alongside. Butterfield designed both, along with the nearby village school and with major refurbishment of the parish church of Hellidon.

Hellidon Grange was visited four times for this survey, including three full days to ensure that all parts of the visible fabric inside and outside were fully explored. As a survey of the house and its constituent parts and inclusions as historic assets, it is intended that this report can be submitted with any future applications for Listed Building Consent or other Planning Consent to alter the building. The records created conform broadly to those of Level 2 of the English Heritage guidelines on historic buildings (EH 2006).

2 OBJECTIVES AND METHODOLOGY

The general objectives of the survey were:

- To establish an accurate archaeological assessment of the buildings and their decor as historic assets, with records generated to English Heritage Level II (EH 2006, section 5), by means of annotated phase plans. Existing architect's drawings were verified and annotated at an appropriate scale, of no less than 1:100.
- To undertake a comprehensive photographic survey of the buildings in their present condition using digital colour film. A complementary archive was also compiled using black and white negative film.
- To undertake annotation of significant structural features, including any architectural detailing and decoration, timber framing, graffiti, ritual marks or carpenter marks.
- To fully appreciate the historic documentation which accompanies the house in record offices and other repositories.

The drawn record was based upon the architect's plans as produced for the current owner. The accuracy of the plans was checked and they were annotated and amended to produce an accurate, phased archaeological building survey.

All works was conducted in accordance with the English Heritage procedural document, *The Management of Research Projects on the Historic Environment* (EH 2006b, revised 2009) and the Institute for Archaeologists *Standard and Guidance for the archaeological investigation and recording of standing buildings or structures* (IfA revised 2008).

3 HISTORIC DOCUMENTS

3.1 The Reverend Charles Scraton Holthouse (Vicar of Hellidon 1845-1881)

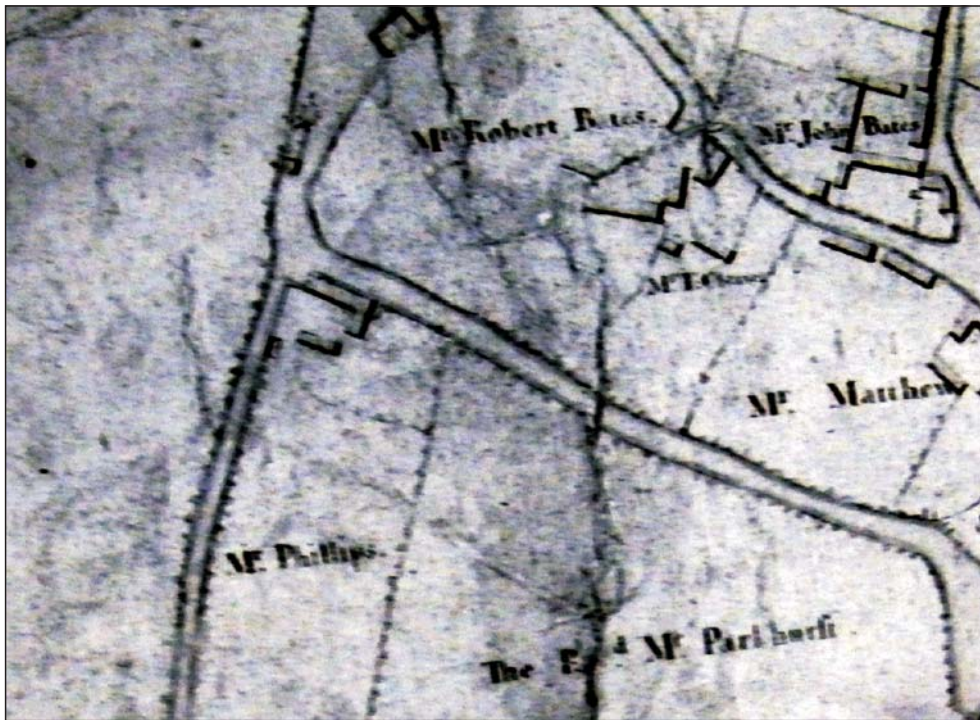
Purchase of house and initial alterations 1846-1859

Charles Scrafton Holthouse was appointed vicar of Hellidon at his own request in 1849 when he was 29. The living was in his mother's gift, having passed down through the Bradgate family. When he arrived in Hellidon there was no vicarage in the village. He prevailed upon the Governors of Queen Anne's Bounty to sell a small piece of land in Welford, then a part of the endowment of the living and with the proceeds purchase a house and the plot of land on which it stood.

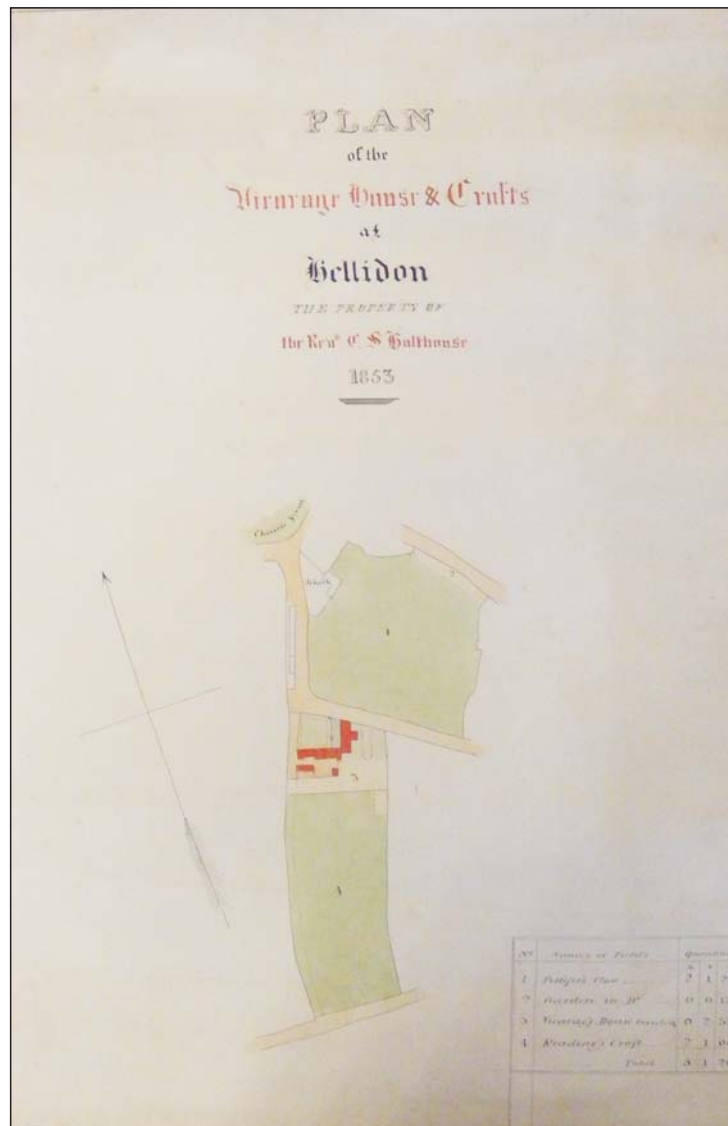
The house is described as a farmhouse by Holthouse and as a baker's house by one of his friends. No archive material has been identified to confirm either use. It is not known how old the house was, and although buildings are present on the plot on the 1775 enclosure map under the name of Mr Phillips, the main range is aligned along the lane rather than perpendicular to it (Fig 3; Northampton Record Office: Map 2865). The same arrangement of buildings is also depicted in the Ordnance Survey surveyor's map (produced in the early 19th century) and suggests that there were further buildings on the plot previously (Fig 4).



The farmhouse in 1849 (NRO: HOLT 619) Fig 2



Hellidon Inclosure map, 1775 (NRO map 2865) Fig 3



Plan of Vicarage and crofts, 1853 (HOLT 252) Fig 4

Holthouse personally bought a plot of land adjacent, later known as Vicars' Close. He described the existing farmhouse as unsightly. It was painted by Holthouse's aunt in 1849 and shows a fairly plain three-storey stone house with a central pedimented doorway (Fig 2). Attached to the left of the main house was a further, possibly two-storey range, although little detail is shown. To the right was a detached range, the main part probably single-storey with limited upper storey. It is possible that was a bakehouse or detached kitchen (given a later description of the property by Butterfield- see below).

In January 1850, Holthouse wrote that he had completed restoration of the church, and his current plan was to restore his vicarage, although this was subordinate to an educational plan in which he proposed to take in no more than 20 boys aged between nine and fourteen. His school would *combine the regularity and discipline of a school with the confidence and affection of home life*. Every boy was to have a small sleeping apartment or dormitory on the same plan as at Radley College. He planned to open the school at the end of the year.

He petitioned the Governors of Queen Anne's Bounty to release further funds for the renovation of the farmhouse. Holthouse had hired his friend, the budding architect William Butterfield who had restored Hellidon church in 1846, to undertake the work. Butterfield was a member of the Ecclesiological (formerly the Cambridge Camden) Society, along with a number of other architects of the period. By 1850, he was becoming known for his churches and colleges, but also less important interests for the society, such as schools and vicarages, were becoming a concern (Muthesius 1972). St Augustine's College at Canterbury, begun in 1845, was one of his first larger commissions and its design had been praised by the Ecclesiologists. In 1849-50, work began on All Saints, Margaret Street and this was to become the 'Model Church' of the Ecclesiological Society.

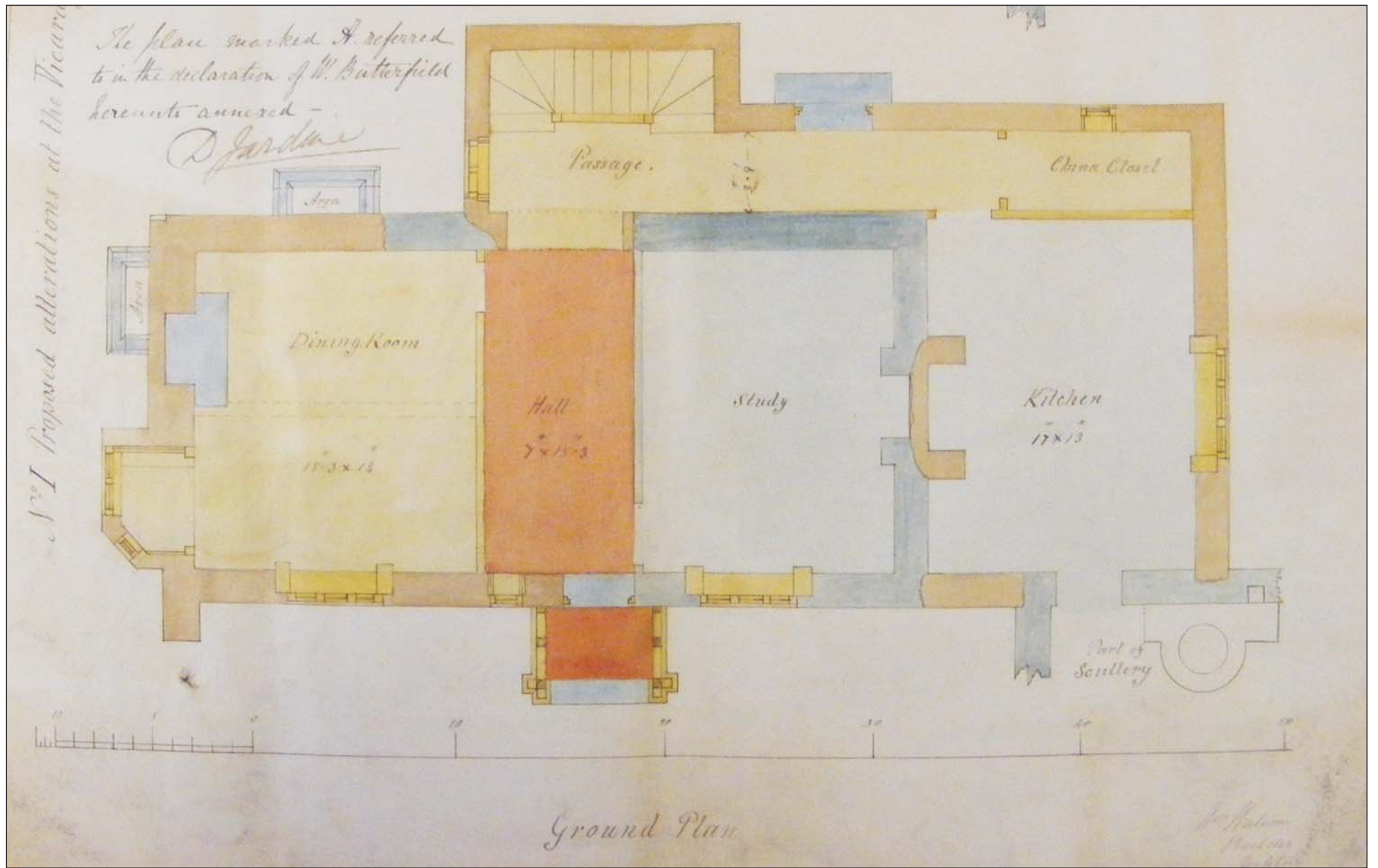
A survey of the original property was undertaken by William Butterfield prior to development:

The present vicarage is much out of repair and very inconveniently planned, without entrance hall or proper access to rooms or any kitchen attached to the house. The principal sitting room has a brick floor and the earth rises against some of the walls several feet in height, in such a way that the water runs through the house in heavy rains. The window frames are thoroughly decayed. The old materials which can be re-used amount in value to £20.

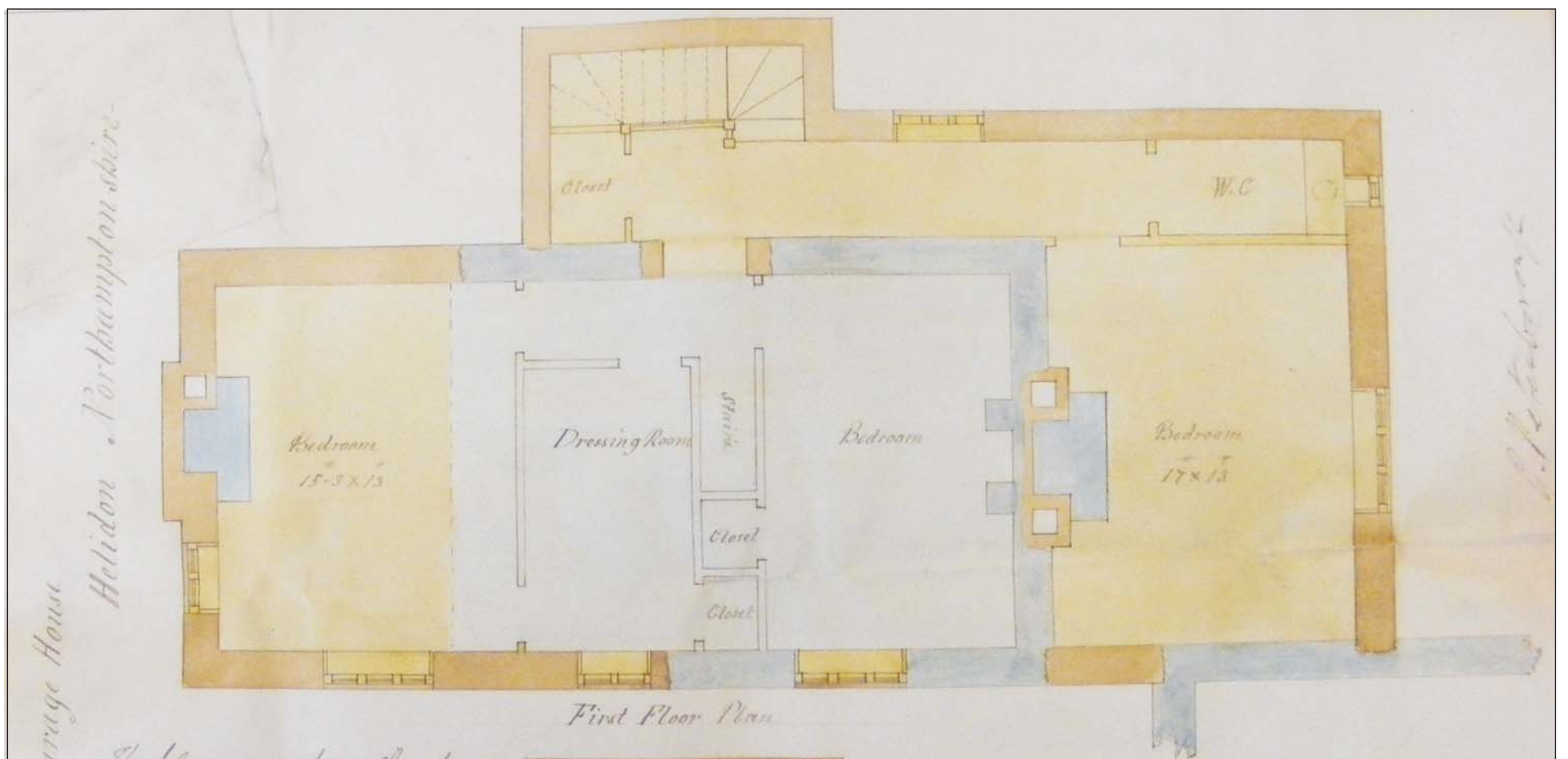
Butterfield further added that he had *truly described the present state and condition of the same* and that the *house and buildings are so dilapidated and decayed as to which it is expedient that the same shall be in part taken down and a new house built.*

In December 1850, the Governors of Queen Anne's Bounty ordered payment to William Watson, the builder tasked with modifying the farmhouse Holthouse had bought. A list of various sums spent on the modifications to the vicarage in c 1865, shows that while just over £465 came from the Governors, £340 seems to have been paid by the Reverend himself. William Watson would continue to work with Holthouse throughout his life and appears to have undertaken all the work on the house until Holthouse's death in 1881.

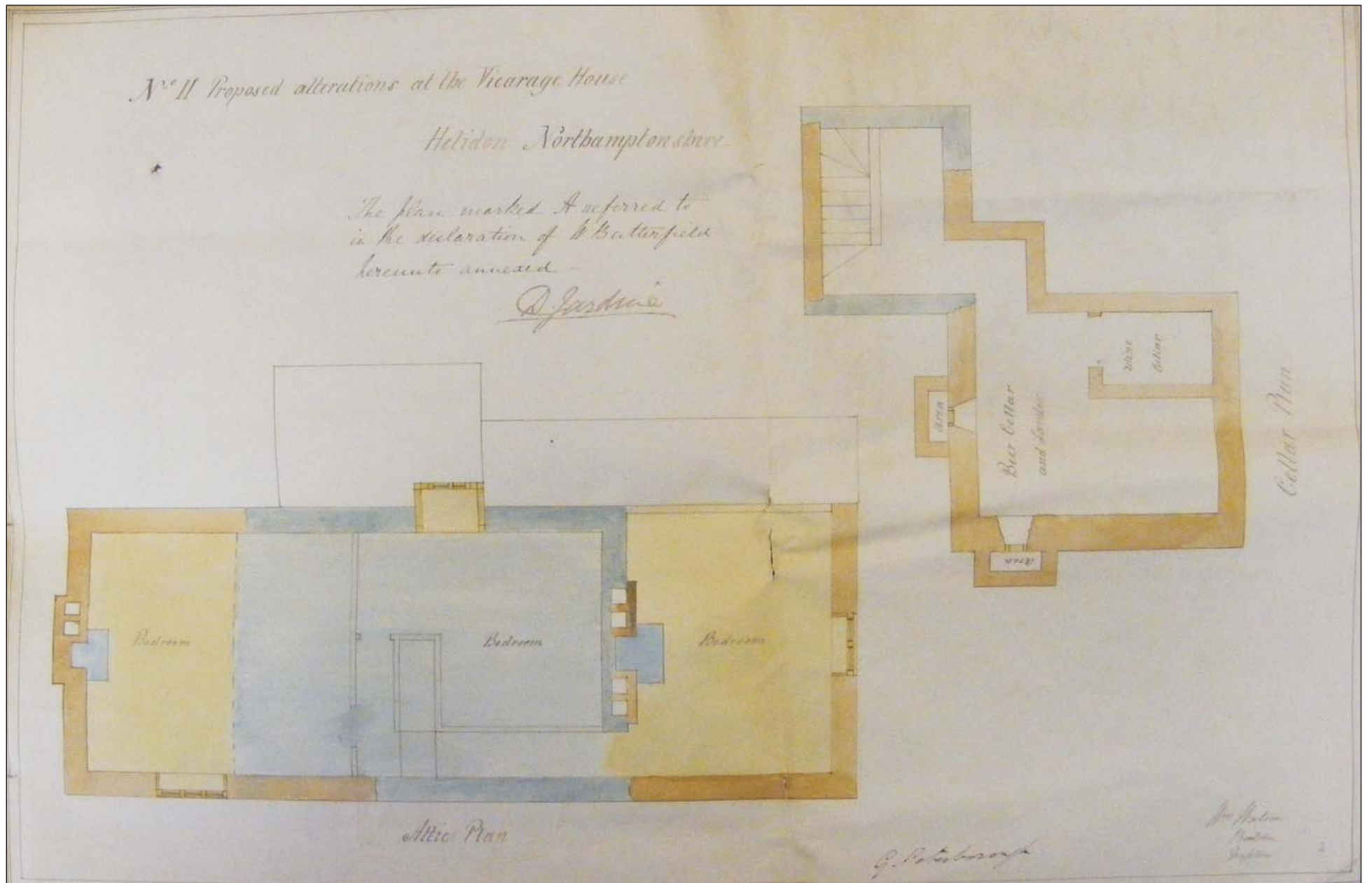
The plans indicate the extent of the modification to the original farmhouse, with grey colours denoting old walls and 'umber' colours denoting new (Figs 5-12). The accompanying detailed specifications lay out precise proposals for the renovation of the building.



Plan of the ground floor Fig 5



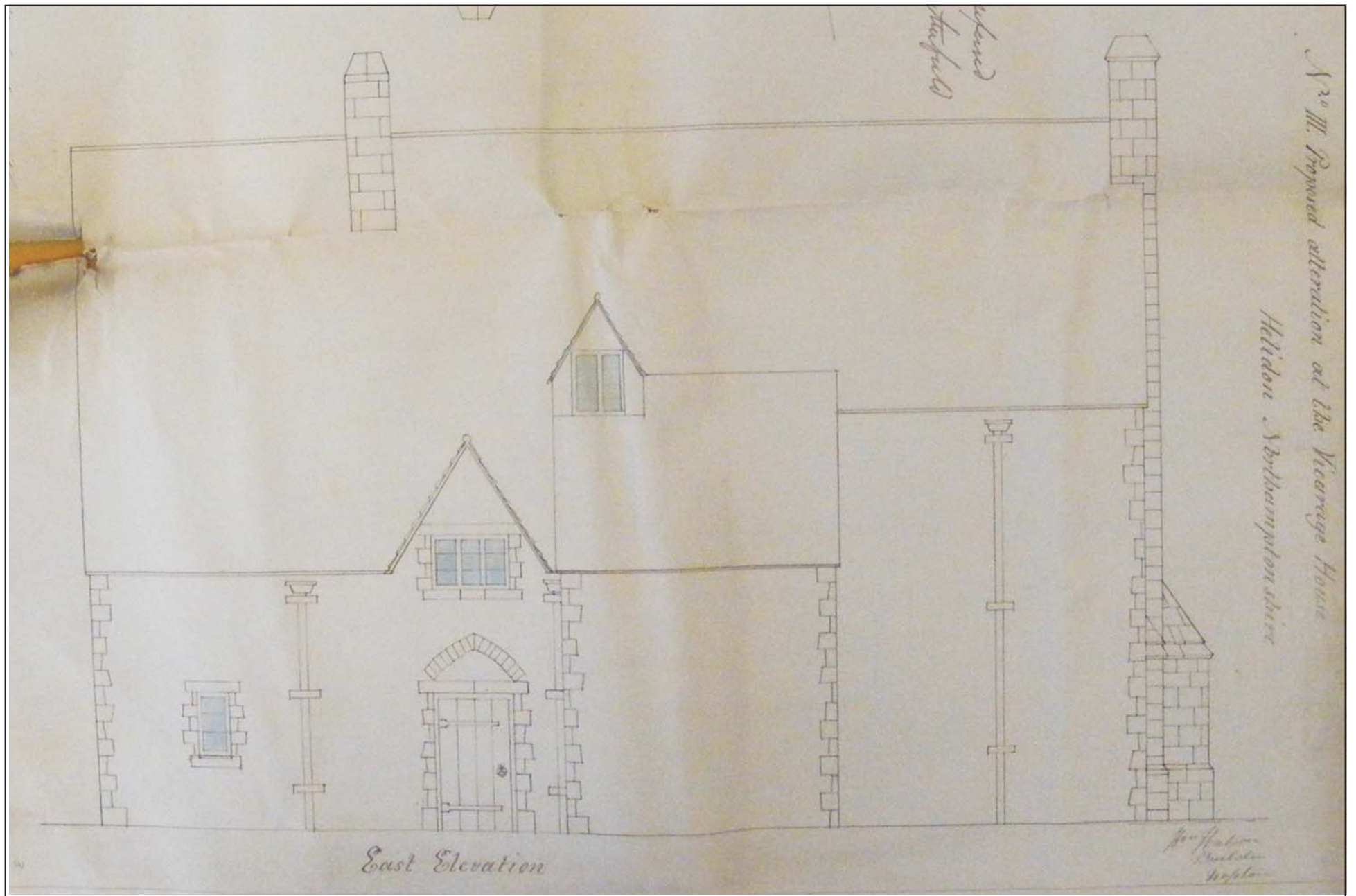
Plan of the first floor Fig 6



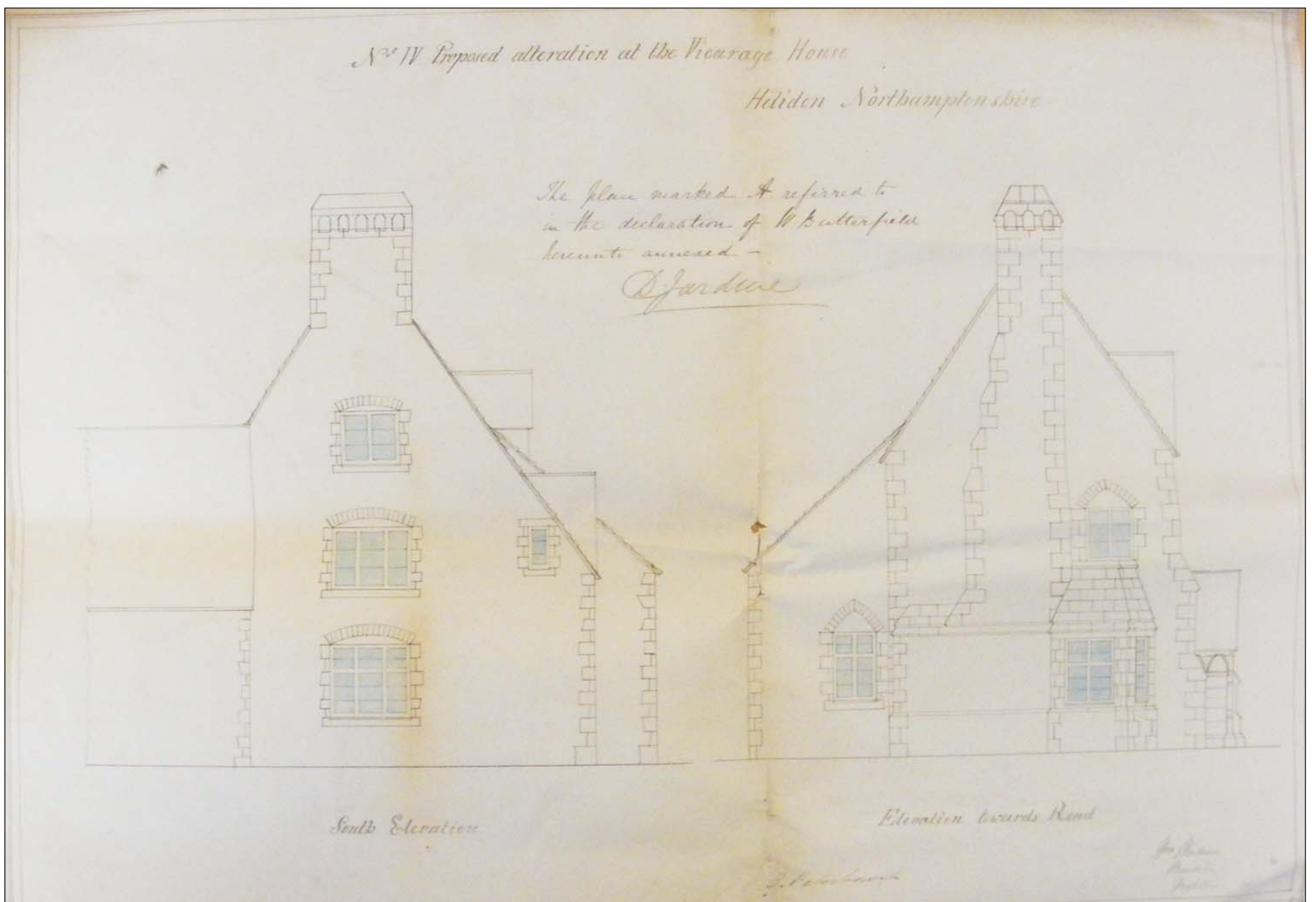
Plans of the attic and cellar Fig 7



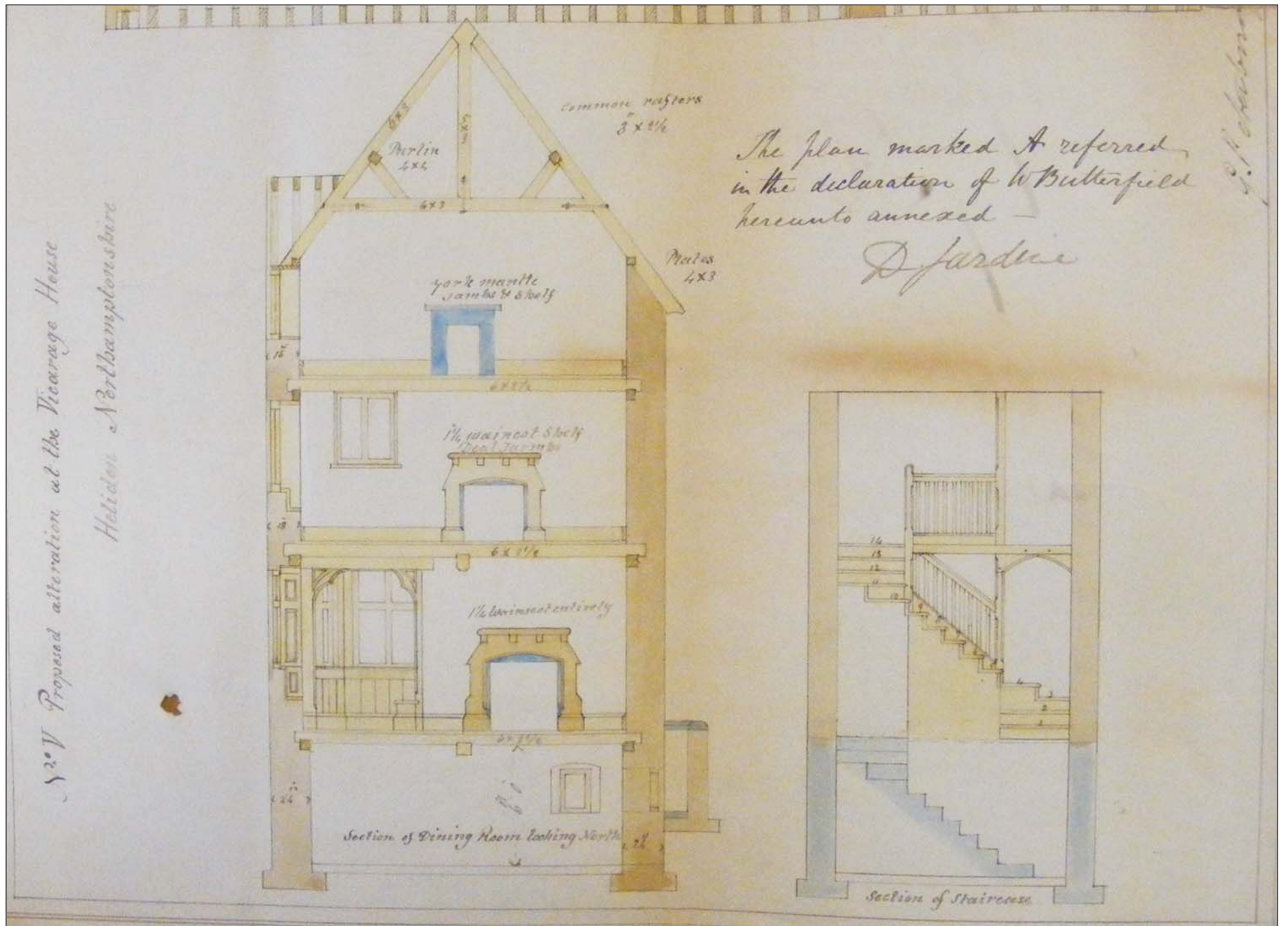
West elevation Fig 8



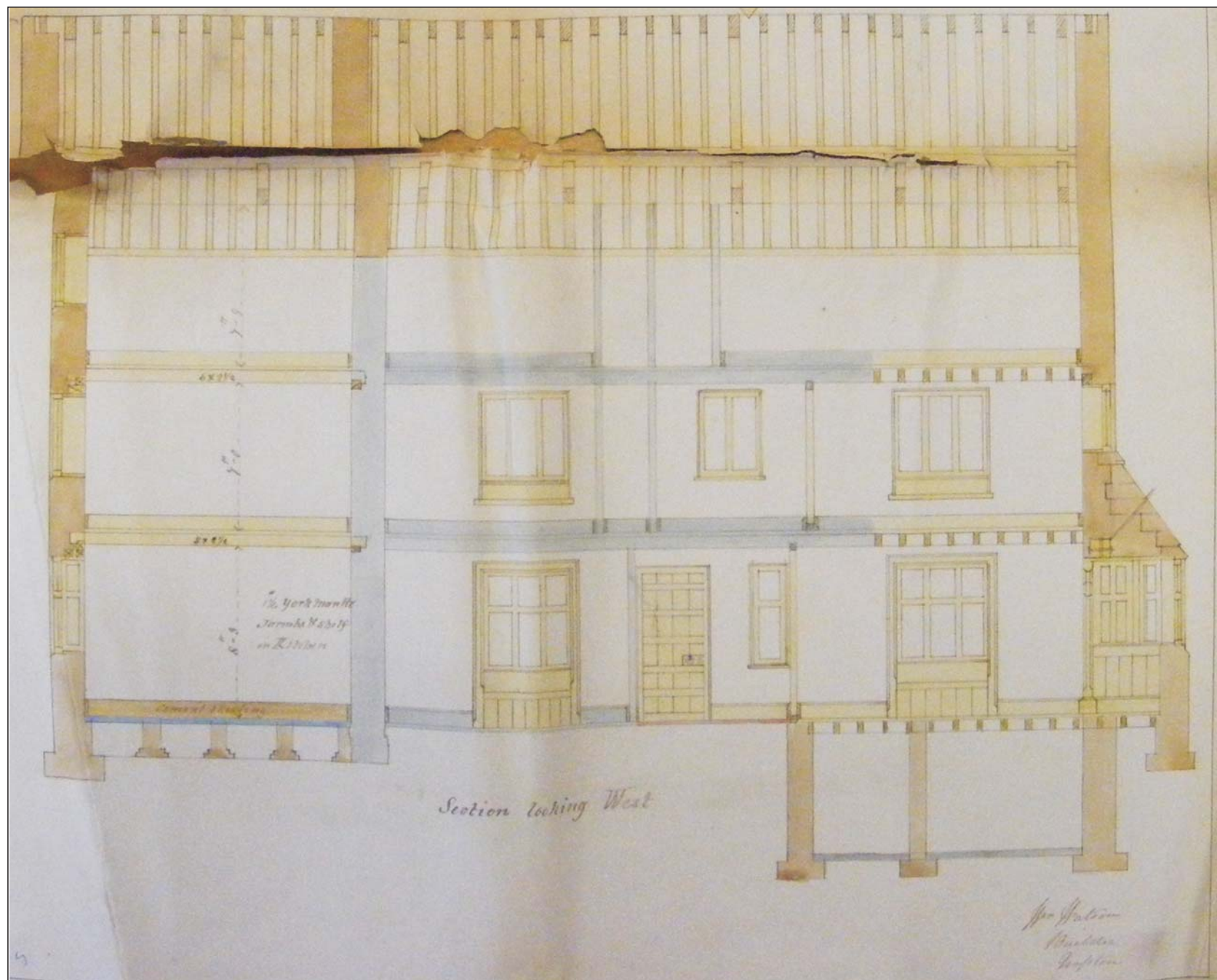
East elevation Fig 9



South elevation and elevation towards road Fig 10



Sections through dining room [G2] looking north and staircase Fig 11



Section looking west Fig 12

All parts of the building to the north of the dining room were to be taken down, namely the two-storey part seen on the earlier drawing. The north and west walls of the drawing room and rooms over were also to be removed. A privy in the north-east part of the garden was to be removed and a cesspool filled in. The specification notes that the new masonry of the principal fronts must agree with the old masonry as far as possible, except that arches would be used in place of wood lintels. All new masonry was to be of rubble work and quoined as shown in the plans. The hall (coloured in red on the plan) was to be paved with Minton tiles. All existing roofs were to be replaced. The windows in the dining room, hall, passage and study were all to have shutters. Dining room and study doors were to be panelled, and chamfered around the panels, with mortice locks, wainscot handles with chamfered architrave around. Existing doors deemed sound were to be placed in the attic.

The main house and detached range were to be joined with the incorporation of a new kitchen at the south of the main range of the house. A passage and staircase were to be added to the east of the house, downstairs this was to incorporate a china closet adjacent to the kitchen, upstairs there was to be a WC.

The cellar was to be taken down except as far as it agreed with the new one and a new cellar to be constructed below the dining room (G2) to provide room for a beer cellar and larder with a smaller partitioned area for use as a wine cellar. The floor was to be of brick laid on edge.

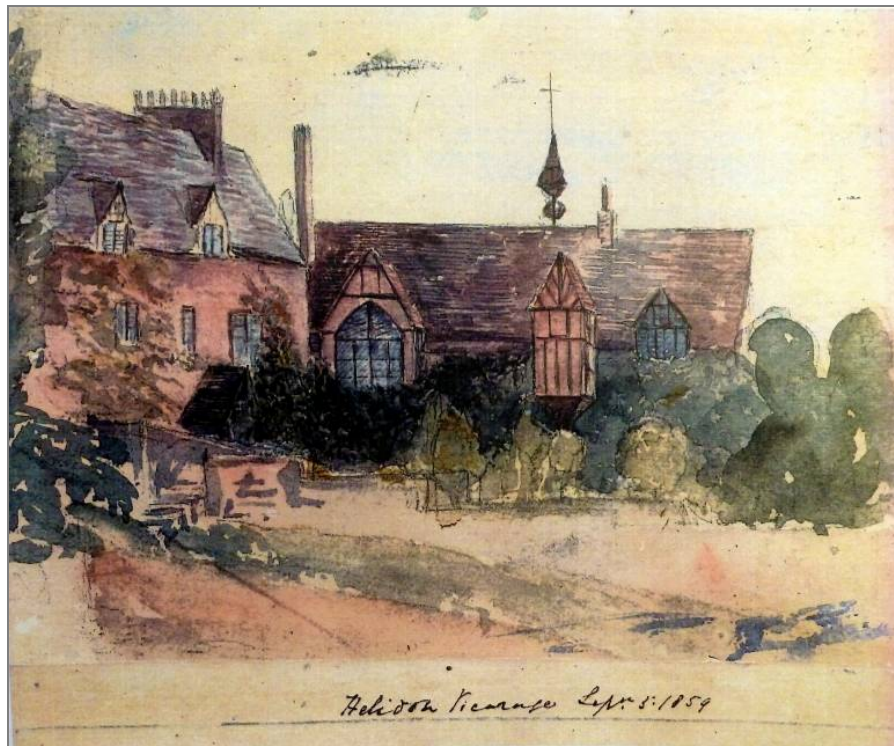
Some of the work specified does not appear to have been actually undertaken, perhaps most notably the new masonry. This was supposed to comprise rubble work, but is actually ashlar with Arts and Crafts style coursing. There is also only a single dormer window shown on the plan of the west elevation of the house (Fig 8), while at least as early as 1859 there are two (Fig 13).

The plans indicate that at least part of the ground floor of the former detached range was to be used as a scullery and that a copper may have been situated against the east wall of this room. There is, however, very little information regarding this part of the house and it is not known whether the schoolroom was constructed at this date or slightly later. In a note of 1941, E H Holthouse mentions the fireplace and states that both the design and the materials were presented by Mr Minton to C S Holthouse personally, but no dates were noted. A list of pupils compiled by Holthouse indicates that the first four were accepted in 1851, suggesting that the schoolroom may have been in use at that period. The list ends in 1876, by which time 153 pupils had passed through the school, most staying for only two or three years.

A plan of 1853 shows the south and east ranges of the house, although it is not clear whether the south range represents the schoolrooms. However, a bill exists for *sundry alterations to the house and schoolroom* undertaken in 1853, suggesting it was in existence by this point (HOLT 233).

Work was undertaken during 1858 included building a new store-room and putting new stone hearths for the fireplaces in the sitting room and schoolroom. Wainscoting was fitted to one of the rooms, probably the dining room (HOLT 228).

There are two watercolour sketches showing the vicarage, one of which is dated September 3, 1859. There is a liberal use of artistic licence in both, showing varying degrees of inaccuracy with regards to the architectural detailing of the building. One, however, shows the schoolroom wing is present by this date (Fig 13). It also shows the original entrance porch of the vicarage *in situ* on the west front, prior to its removal to its existing location during the 1861 extension works.



Watercolour of the vicarage, dated 1859 Fig 13

Erection of new wing 1861 and later modification

In 1861, William Butterfield was contracted again by Rev C S Holthouse, to add further rooms to the main house as the adjacent school grew.

The domestic part of the house was enlarged with the addition of the present entrance, study (G1) and best bedroom (F2). The cellar was extended and was intended to function as a dairy (B3). The extension was characterised by a double-height east-facing bay window. In notes by Holthouse, the ground on the east side of the house had to be cut out, in order for this additional range to be built (HOLT 552). The specifications for the new work still exist, but no plans accompany them (HOLT 224). They are notable in that they contain no mention of the bay window. A brief pencil note at the end of the document states that the bay window and entrance gate with step were to be estimated for separately.

The tile pavement in the entrance hall and porch was to be taken up. The porch was to be taken down and the door, frame and sidelight were to be removed. A new 3-light window with shutter boxes was to be inserted to correspond with the existing study window (G3). The door and frame were to be re-fixed and the paving re-laid in the new entrance hall at the north of the vicarage. The wood framed porch was to be re-fixed into its new position with sidelight. Blue block paving was to be laid down in the space created by the removal of the porch, this taken up prior to building the new staircase (there in fact appears to have been no new staircase, the ones constructed in 1850 continuing in use). The brick partition separating the entrance hall and study was to be removed, the door to the study refixed in the archway.

The wainscoting in the entrance hall to be taken down and new wainscoting to be fixed to match that in the present study (G3). The wainscoting from the entrance hall was to be reused in the new entrance hall.

All new walling was to agree in courses with the existing building and the roofs to be tiled in Staffordshire tiles. The floor joists of the new study (G1) were to be laid upon an oak girder which was to be supported in the centre by a cast iron column rising from the dairy.

An oak fireplace was to be fitted in the new study, similar to the one in the sitting room (G2). In the bedroom (F2) it was to be of deal with an oak shelf. The floor of the bedroom was also to be white deal.

The window at the foot of the staircase (G5) was to be taken out and re-fixed to the side of the same. An archway was to be inserted in place of the window both at the foot and head of the stairs to provide access to the new study (G1) and bedroom (F2) respectively. The specifications state that one 3-light window and one 1-light window were to be fixed in the new study and one 3-light window in the new bedroom, although this was later changed to incorporate the bay window.

The dairy was not to be plastered but lime washed and a Staffordshire quarry floor laid (B3). The wall at the foot of the stairs (one of the walls of the original house) was to be broken through to provide entrance into the dairy.

The later bill for works, dated May 1861 includes the sum for building the new wing as well as for *sundry alterations as per estimate* (HOLT 231). This includes sums for the construction of the bay window, establishing that it was built at the same time. Further additional work also included deal cornicing in the study (G1), a new door in ten panels for the bedroom (F2) and a new oak handrail, deal cill rail and seven turned balusters to the staircase. Also billed was one pair of new oak framed gates to the entrance and two oak posts. In total the bill was over £244, although a further £62 was charged for other sundry work not detailed.

A new large Gothic window was also added in 1860, but it does not specify which side of the building it was on (likely to be referring to one or other of the Gothic windows on the north or south side of the school room) and whether it was a replacement of a similar, existing window or an addition (HOLT 233).

In 1867, CSH notes that a storeroom which stood on the east side of the building (probably the one built in 1858) was pulled down and enlarged and a bedroom built over (HOLT 552). There do not seem to be any specifications or plans surviving for this piece of work, but it seems likely that he is referring to the extension of what was known as the china closet in the original building to form a larder. In 1868, a further excavation of soil was undertaken in order to let more light into the storeroom, in the process more than 400 loads of soil were removed. This phase of work was certainly completed by 1870, as shown in the photograph (Fig 16). Indeed, by 1870, much of the main range of the house looked very similar to today. One of the few obvious changes to the north and west fronts is the absence of the bell turret above the gabled doorway (Fig 15).

In 1871, the previously single storey brewhouse was altered to provide an infirmary and further bedroom above. The roof was removed over the brewhouse, oven and a portion from the schoolroom. The new north-east wall was to be stone on the outside and brick inside, the other walls were to be brick. The south-west wall was to be supported by a pillar with two brick arches over. A stone arch was to be formed in the wall on the north-east side. The copper was taken down and reset. The small dormer gables in the north-east and south-west walls were to be cemented and framed with uprights. A lift was to be provided with frame and windlass and a cupboard around.



Holthouse, teachers and boys in the 1870s Fig 14a



Holthouse, teachers and boys in the 1870s
(note the window at the foot of the staircase) Fig 14b

In 1871, the kitchen was also enlarged. A quote was provided for enlarging the kitchen, although it is difficult to ascertain which part constituted the enlargement. The work entailed taking down a dresser and shelves, pulling down the old wall, excavating new foundations and building a new stone wall, allowing for 1000 bricks for lining inside the wall and two pillars. The most likely direction of the extension is to the south. Probably around the same time a new window was inserted into the ground floor, north front of the schoolroom block. In one of the photographs of Holthouse and the boys (Fig 14b) there is a single window at the foot of the staircase, while in the later illustration of the school (Fig 18a) as well as a photograph probably dating to the late 19th century there are two. Both were later replaced.

Undated specifications exist for the installation of a new lavatory, probably undertaken in about the same period. Although not entirely clear it appears that the work was carried out at the west end of the school room, since the late 19th century room layout shows a lavatory and cloakroom on the first floor adjacent to the schoolroom (Fig 18; HOLT 243). The gable end of the former WC was removed and a new window was installed on the north-west side of the building. The new walls were to be built with stone, although there are no surviving plans to show by how much the building was extended. Ventilation was provided in the south-west wall. A single WC was fitted. The lavatory was separate and consisted of six enamelled iron basins let into a slate top.

Holthouse died in 1881.



The vicarage in 1870, looking south-east Fig 15



The vicarage in 1870, looking south-west Fig 16

The house after Holthouse (1889-present)

In 1889 the Reverend Charles Wray was presented to the living of Hellidon by E H Holthouse and in the same year attempted to re-form the Holthouse school for the sons of noblemen and gentlemen. He issued a pamphlet in 1891 in which the vicarage and the schoolroom were illustrated (Figs 17 and 18 a and b; NRO: Holt 250). The room layout shows most of the rooms had retained their original use, although the *best bedroom* was being used as a dormitory (Fig 18b). E H Holthouse surmised in a note that he evidently had little success in his venture, since he left Hellidon some seven years later in 1896. After his departure, the school finally closed for good. There is no documentary evidence to suggest that any modifications or additions to the buildings were undertaken during his tenure.

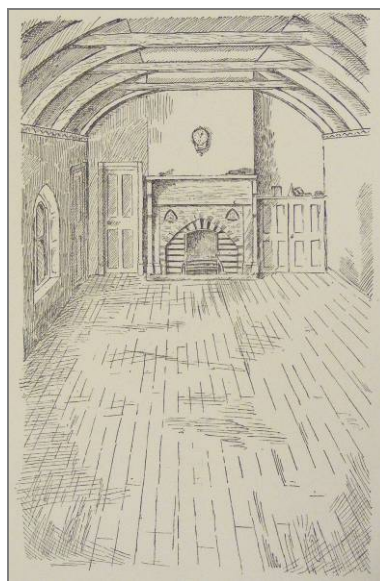
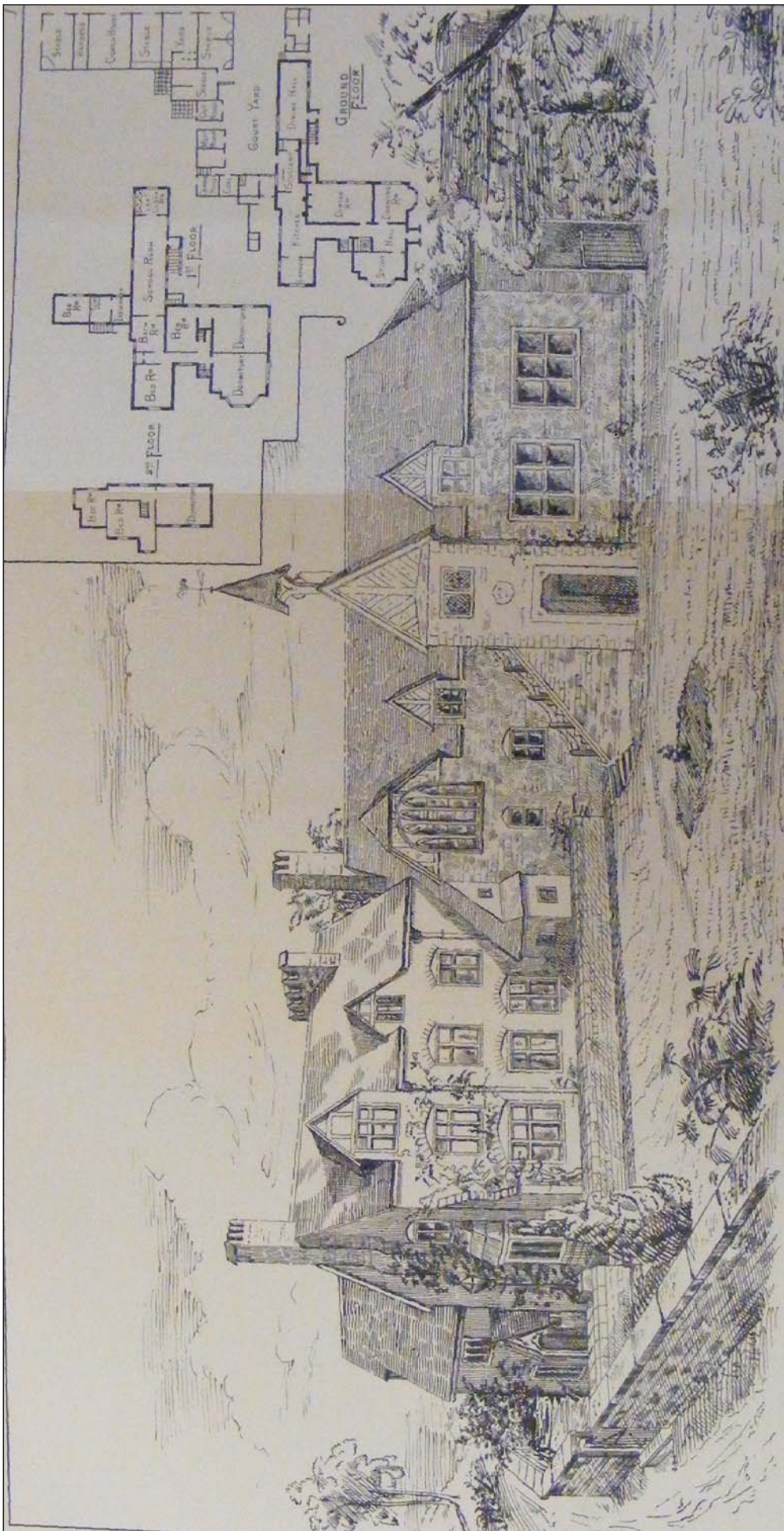
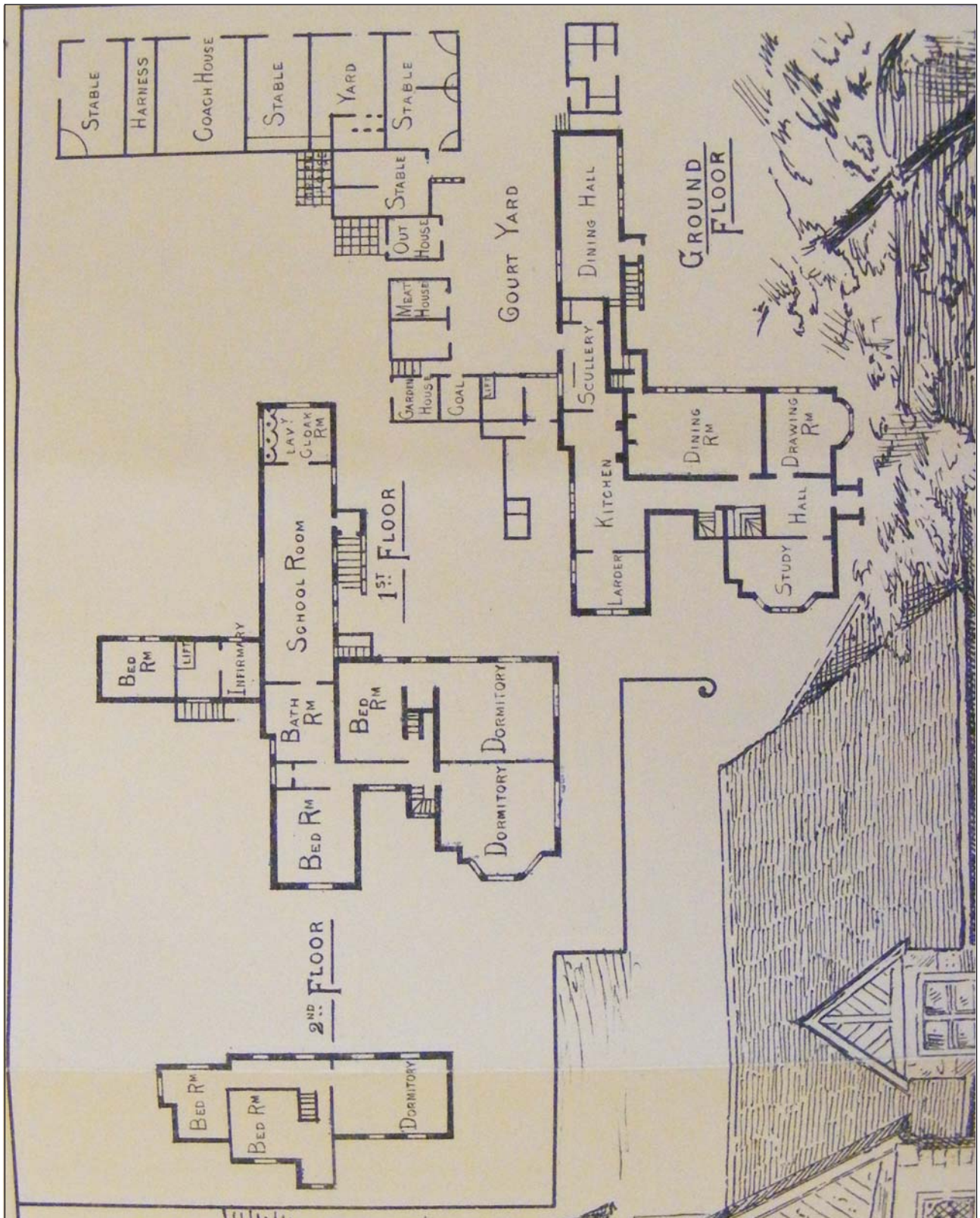


Illustration of the schoolroom, late 19th century Fig 17



The Grange in the late 19th century Fig 18a



Close-up of inset showing room layout Fig 18b

Hellidon was sold in May 1910 by the Church to Rosa Rooke of Putney for £1600. The incumbent vicar, Samuel Hale Marriott, was single and lived alone, and so a smaller vicarage, across the road, was designed and built for him. Again there is little documentary evidence to suggest that any building work was undertaken during the eight years that the property was owned by Mrs Rooke. The Arts and Crafts style four-light window on the ground floor of the schoolroom may be attributed to her ownership (Fig 20). A postcard of 1914 shows the window in place with new pointing work directly above, indicating it was built around this time (Fell 1989).

The Grange, as it was henceforth known, was sold by Mrs Rooke in 1918 to Miss Hewitt and Miss Sanders. These two ladies lived at The Grange until 1966 and made a number of modifications to the existing building, bringing it more up to date and making the space more conducive to domestic life. They also appear to have played a great part in the social life of the village, organising fetes, dances and other occasions, many held in the gardens and former schoolroom (later known as the *old barn room*) of the grange.

The study (G1) bay window was converted into French doors at sometime after 1928 (Fig 19).



'Cubby' and bay window, dated 1928 Fig 19

The square sectioned bay window at the west end of the former dining hall (G11) is a 20th century addition, since a detached building lay immediately to the west of this range until at least 1925 (Fig 23). Photographs of 1929 show the bay window in position and it seems likely that the main dining room windows were also altered at the same time (Fig 20). The small square extension to the eastern front of the house is a further 20th-century addition not present on the 1925 Ordnance Survey map (Fig 23). Similarly, photographs dating to 1929 show this small extension.



Photograph showing projecting bay window, 1929
(Note too the four-light window on the ground floor) Fig 20

Photographs dating to the 1930s indicate that the present flat-roofed garden room was added in the period 1933-5, replacing a small building known as the *Garden House*, which had certainly been present since the late 19th century (Figs 21 and 22).

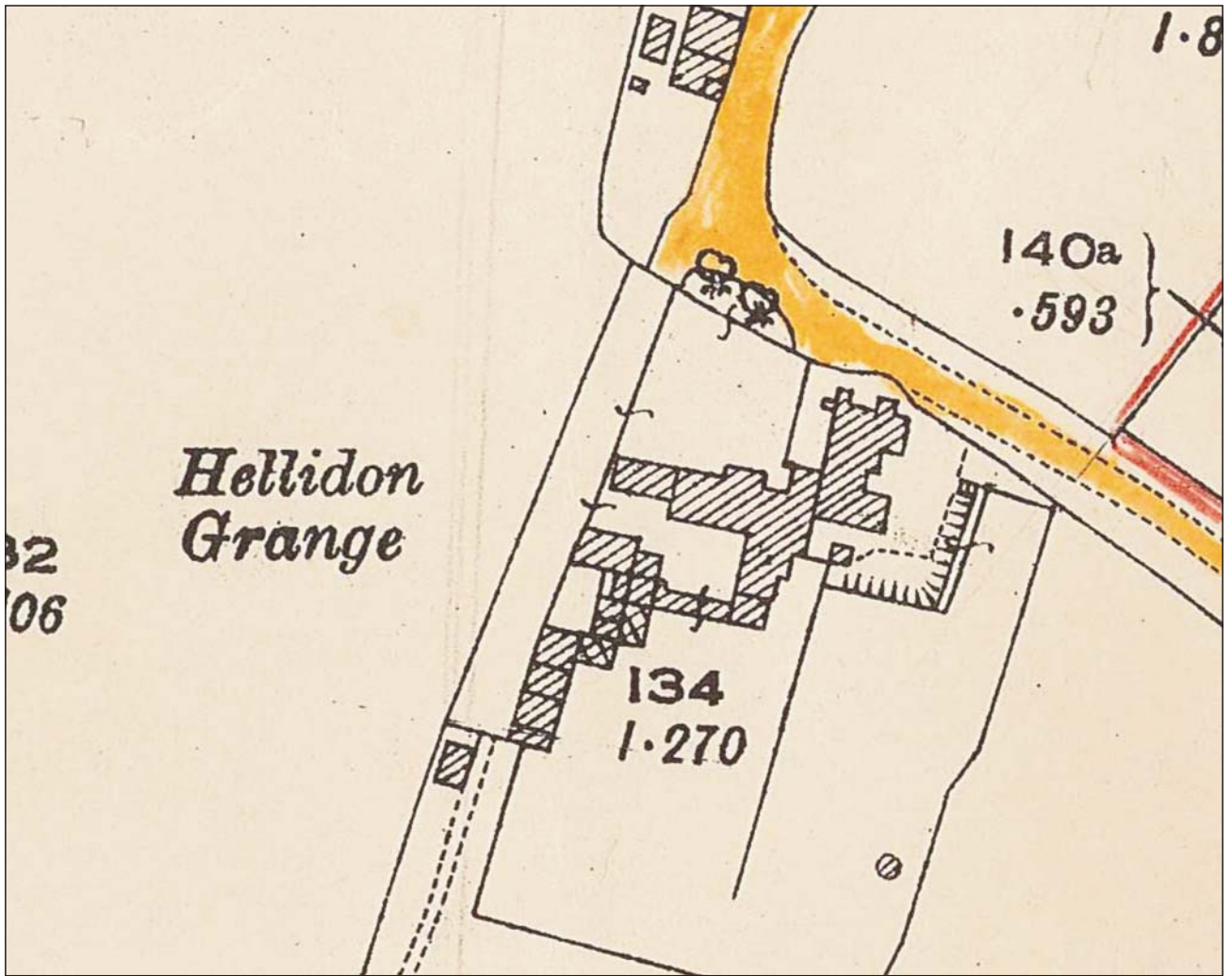


The *Garden House* in 1928 Fig 21



The new garden room during George V's jubilee in 1935 Fig 22

In 1966 the house was again sold to Lord and Lady Dent, who lived in it until recently. In 1972/3, one of the former stables at the western end of the house was converted into a small cottage for staff.



3.3 Synopsis of building development

A brief chronology of the development of the Grange is presented below:

- **Pre-1850:** three-storey farmhouse and outbuildings, probably including a detached kitchen/bakehouse
- **1850:** William Butterfield modifications and re-styling, incorporating a kitchen in the main range. Creation of the school
- **1861:** New wing, including dairy, study and bedroom
- **1867:** Kitchen extension, creation of larder and further bedroom above
- **1871:** Brewhouse modified to include infirmary, with lift, and bedroom above
- **c 1871-1881:** Installation of new lavatory
- **1933-35:** New Garden room constructed
- **1972/3:** Barn converted into a staff cottage

4 BUILDING ASSESSMENT

For ease of reference this building assessment reports on each separate element of Hellidon Grange, building by building, floor by floor (Figs 24 and 45), presenting the various elements in a chronological order where this can be discerned; there follows at the end a discussion which draws together the group as a whole. Additional service buildings are described in a similar fashion, albeit more cursorily. The setting of the house, within its formal gardens and its plot is also considered. The prospects from, and the aspects of, both the house and its surroundings are considered. Lost buildings are mentioned lastly.

The property began as a simple rectangular vernacular house, believed to have belonged to the village baker, with a separate outbuilding (?the bakery) set back at right angles, together forming an L-shape. From 1850 these were replaced by the vicarage and preparatory school. Both were then extended incrementally to produce the current labyrinthine plan. The whole was conceived by the vicar Rev C S Holthouse, who was a personal friend of the up-coming architect William Butterfield, in the vanguard of the Arts and Crafts Movement. Actually Hellidon Grange may properly be seen as a High Victorian creation since in essence the Arts and Crafts Movement did not really begin until 1860, with the work of William Morris. However, the house contains so many original Arts and Crafts-style motifs and sets out influences later adopted by the mainstream Arts and Crafts Movement, that Hellidon may be seen as in part an unwitting prototype of this quintessentially English revival of medieval taste and architecture. It is most properly an early product of The Ecclesiological Movement of architects.

Essentially by 1880 the complex was complete. Additions and alterations have taken place in the 20th century which have to some extent denuded the historic resource or muddled the original intended setting of the vicarage and school.

The whole complex is constructed of dressed, distinctively-coursed Northampton Sand with Ironstone or red brick bonded in a creamy-white lime mortar, often with ironstone dressings. The principal roof covering is flat clay tiles, in long, sweeping profiles with an eclectic mix of cross gables and dormers. Chimneys are of stone, of differing heights and sizes, but mostly patently much altered in non-matching materials. Many of the distinctive gables and dormer-heads around the complex are characterised by exposed (for decorative purposes) timber frames. There is one modern flat roof which is in stark and awkward contrast to the characteristic multiple gables of the earlier house. Rainwater goods are predominantly of cast iron or lead. The windows are a distinctive mix of different types, with an emphasis on Gothic forms. There are six basic types of window present:

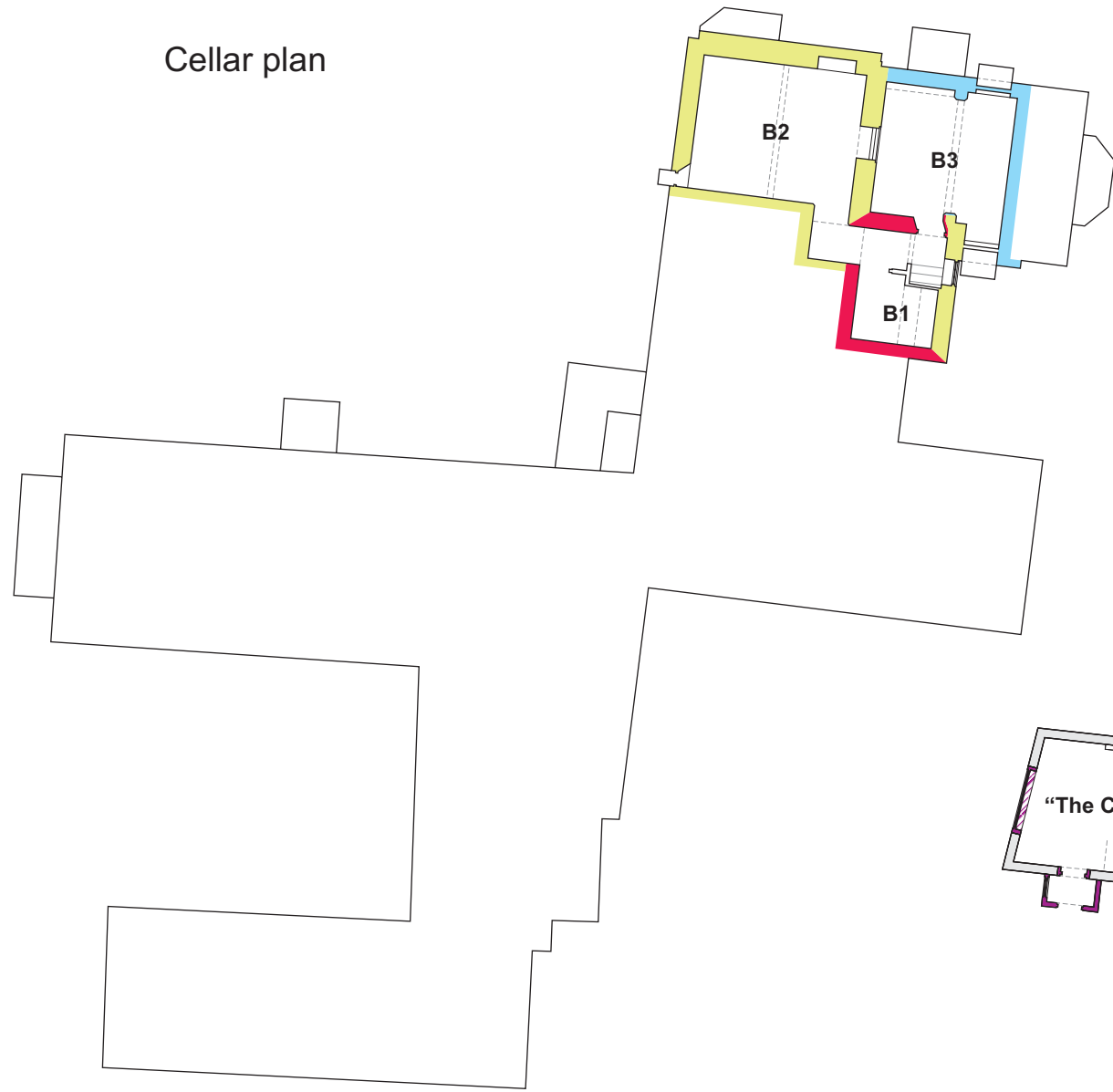
1. Timber casement beneath a pointed relieving arch (Butterfield)
2. Timber gothic traceried windows (Butterfield)
3. Timber casements (including French doors) pre c1945
4. Timber casements post c1945
5. Metal framed casements (including French doors) probably 1950s
6. Stone-mullioned windows 1925-9

There are numerous panelled interiors, some in oak, others in softwood, probably in resinous pitch-pine, given their excellent state of preservation. This however, is of different dates and will be dealt with in each room as appropriate below.

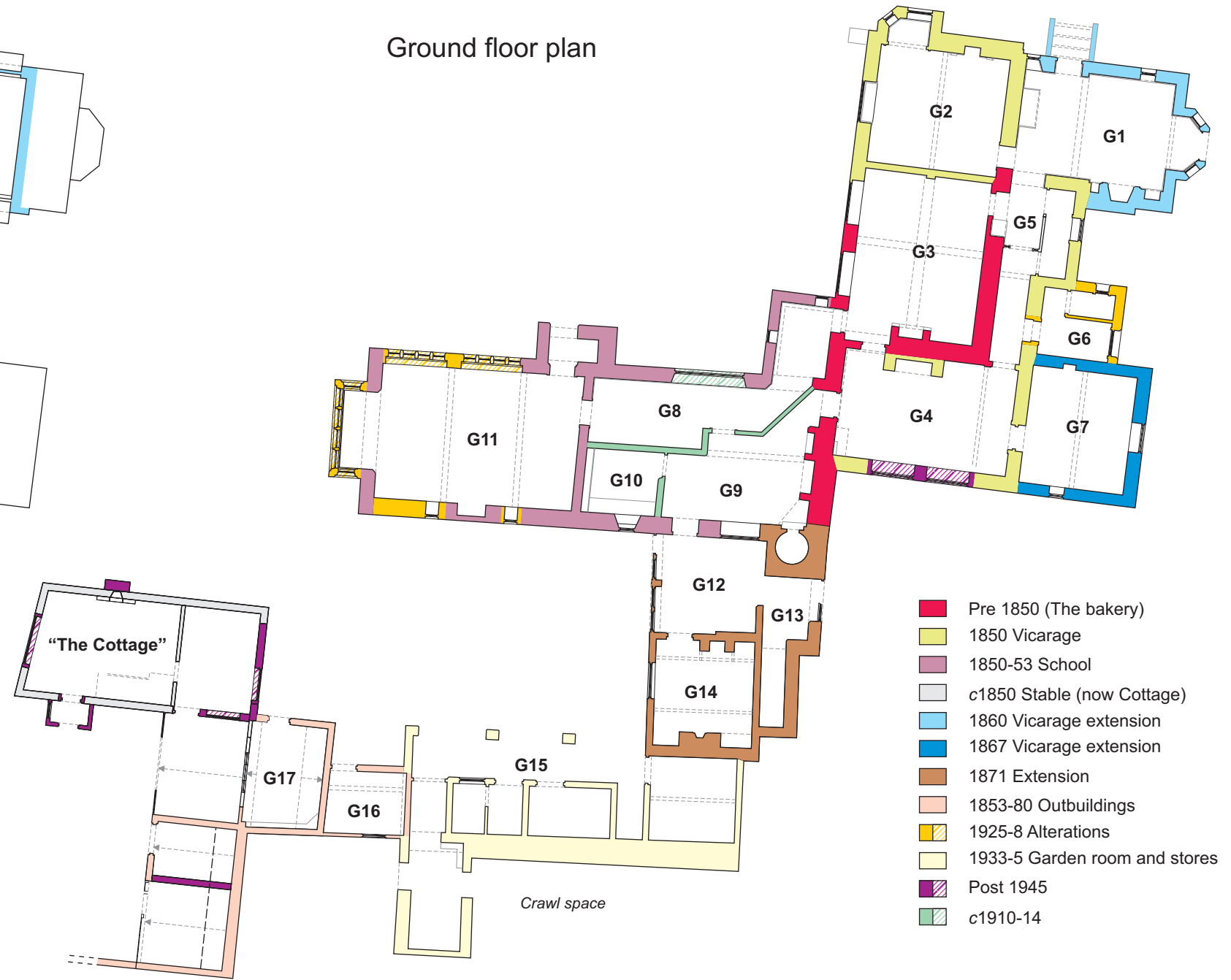
The different sections of the building are described separately; external elevations first then individual rooms, floor by floor.



Cellar plan



Ground floor plan



- Pre 1850 (The bakery)
- 1850 Vicarage
- 1860 Vicarage extension
- 1925-8 alterations

- Pre 1850 (The bakery)
- 1850 Vicarage
- 1850-53 School
- c1850 Stable (now Cottage)
- 1860 Vicarage extension
- 1867 Vicarage extension
- 1871 Extension
- 1853-80 Outbuildings
- 1925-8 Alterations
- 1933-5 Garden room and stores
- Post 1945
- c1910-14

0 10m

4.2 The ground floor

Room G1

The house is entered through its small stone and timber porch and unprepossessing main entrance doorway in what is actually the 1860 extension, present on numerous historic photographs (see above). Documents show the porch was moved from an earlier location on the west wall. Built as a study, Room G1 is very poorly lit by two tiny wooden casement windows to the north, and a stone bay window to the east. This would have originally been an entirely private view, until the leading face of the bay was taken down to provide French doors in the late 1920s when the current sunken garden was laid out (from photographic evidence). The current doors are metal-framed replacements of the 1950s, probably because the timber ones expanded and stuck in what is a potentially damp exterior.



General view of Room G1 Fig 25



Room G1, re-used furniture panels Fig 26

The room itself is very neatly oak-panelled to three-quarters height, but this aspect is dominated by the uneasy (but entirely intended) incorporation of re-used Jacobean decorative furniture panels as features. The overmantel in the room is also of Jacobean origin, although probably was itself not originally intended as an overmantel, but just panelling. Similar re-used decorative timberwork has been used to provide a laminated

face to the two interior doors leading from the room. The original builders' specifications for the room make no mention of any wainscot or panelling which is probably of the period after 1910, during the revival of Jacobethan style. It is most likely to be contemporary with the introduction of the French doors in the 1920s, around which it is neatly fitted at the edges. A large wardrobe-cupboard for coats has been put in to match the panelling at the west end of the room in true Arts and Crafts preference, and adjacent to the main entrance. This also helps insulate the room as it stands over the former cellar light-well when the west wall was an exterior wall (1850-60).

The floor is a mixture of floorboards and plain red tiles with a black-tile border.

Room G2

This room leads off G1, the study, to the west. This was originally designed as the dining room in the 1850 Butterfield layout. A plain, massively-timbered fireplace stands in the north wall, adjacent to an equally massive but squat and asymmetric projecting bay, well panelled in firm solid pine, with ill-fitting but equally fine shutters. It looks straight out to the road but takes a squinting view off to one side and the gardens. It deliberately has no view to the east, apparent from the beginning. It is also divided from the room by a simple arch-braced timber frame, more decorative than structural. A deep skirting unites all timber elements.



Room G2 Fig 27



Room G2, the laminated door Fig 28

The floor is boarded out, since the room stands fully above the cellar. There is a timber casement window with shutters looking west above a timber-lined window-seat. The door face from G1 is panelled in pine, affixed as an exceptionally well carpentered laminate to the back of the Jacobean arrangement described in G1 above. This

arrangement in itself leaves no clue as to which was the earlier scheme (it is this one), which is repeated on the fireplace surround and the bay. The door handle is a distinctive wooden pumpkin knob, which closely matches the panelling. It is seen elsewhere around the house in the same combination and is probably original to the Butterfield design.

In the 1850 design this room was noted as the vicarage dining room, so its recent function as a drawing room is not original.

Room G3

This room is relatively plain, being plastered throughout (Fig 29). It connects with the corridor outside (original) and with the kitchen to the south (not original). There is also a dog-leg connection through to the former school building (early but not original).

A massive axial beam, or boxed-in axial beam has chamfered edges and gracefully, but simply, run-out stops. The wall dividing G2 from G3 is an insertion, the axial ceiling beam being supported at its mid-point by a massive pine wall-post.

Two timber casement windows light the room from the west while the south wall contains a plain, dressed-stone hog's-back fireplace. The floor is of parquet blocks.

This room was intended as the study in the 1850 plans, and between it and G2 was intended to lie a timber-partitioned hallway leading from the former front door in the west wall, which was moved, porch and all, to its present location in 1867. No trace of the doorway or the timber partitions can now be seen. The combined space was most recently the dining room, to which the west-facing windows are eminently suited, maximising the last of the afternoon and evening light, along with the direct access from the kitchen, with which it shares almost identical parquet flooring.



Room G3, looking towards the kitchen

Fig 29

Room G4

This room, latterly the kitchen, was designed as such in the 1850 Butterfield design, but with its eastern end, which was originally partitioned off as a 'china closet', now as part of the room. The location of the fireplace is original to the 1850 design but not the link to G3, which was the study. Any former cooking range has gone. Strangely, the kitchen and the dining room were at opposite ends of the house in that early layout. In the original layout a single, three-light timber casement window lay opposite the fireplace. This has been supplanted by two later openings either side of a central pier; today they contain timber casements of no earlier than 1960s vintage, very slightly different in size and awkwardly set on earlier concrete sills. These lintels in turn had been put in to reduce two earlier openings which seem to have stretched almost to the ground, possibly even doors into the yard. There is nothing left of the original design in this wall.



Room G4, looking south-west

Fig 30

Throughout the kitchen the floor is of parquet blocks, matching the current dining room. The two, in this recent juxtaposition, have been treated similarly, possibly as late as the 1960s. The cabinets and cupboards which line two walls of the kitchen are all modern (Fig 30).

Room G5

This is a lobby or service passage, leading (a little circuitously) from the original Vicarage study (G3) and its successor (G1) to the kitchen (G4). The stairs also lead off it, as do the cellar access and the 1925-8 WC (G6).

Of note is the glass panel which surmounts the door from G1 to the north (Fig 31). This was simply to borrow light from the stair window for the service corridor. However, the form of the leading and selected, delicately-tinted panels are fully within the cross-over between the Arts and Crafts Movement and Art Nouveau, especially the work of Charles Rennie Mackintosh (see also below). As such it probably dates to around 1910-14, when the vicarage and school were sold and became solely a home first of all. The interdependence of this panel to the door panelling with its re-used Jacobethan feature-panels, together with related detailing, strongly suggests a contemporary date for many of the design details which today characterise the house.



The entrance to the lobby, G5 Fig 31

In contrast to the size of the house, the stairway is small, seems awkward and is vernacular in scope. Plans make it clear that it is plainly that of the 1850 design, probably unchanged, fringed with very slender pine balusters, but with a heavy square pine frame to the doorway, braced at the upper corners in a manner seen in G2 around the bay there. This is an overall form, the boxed-in stairway, which would become a feature of the Arts and Crafts movement, here used in the early days before the name of the movement was even coined.

Room G6

Leading off from this corridor is a very gaudy and quite startling later addition. This flat, lead-roofed single storey extension contains a separate toilet and wash-room. They are both lavishly and decoratively tiled on both walls and floor with a green and white scheme. The doors and the windows throughout are entirely of Arts and Crafts/Art Nouveau styling with very distinctive leading patterns. The block dates between 1925 and 1928 on the grounds of map and photographic evidence, at the very end of the influence of the two stylistic movements. That it survives unaltered, given the likely polarised opinion on how gaudy and busy a scheme it is, remains all the more remarkable.



Wash-room, G6 Fig 32

Room G7

Connecting to the east side of the kitchen is the former larder, (G7). This is a plain square room of entirely functional character, for which the original bill of quantities of 1867 survives (see above). It is the only room in the house in which an absence of plaster fully elucidates the structural functionality of the Butterfield design. Thus it can be seen that although the exterior face of Butterfield's walls are of distinctive stonework, the interior face is just as likely to have been built in brick, as here. This is whitewashed for antiseptic properties as well as to maximise the light in an otherwise poorly lit room (Fig 33).



Former larder, Room G7 Fig 33

A window in the north wall was blocked when the adjacent G6 WC block was built in 1925-8. Tiny windows to the east and south admit very little light. That to the south is fitted with fly-mesh. The floor is of red-firing quarry tiles. This room as likely as not has never changed its function since the day it was built in 1867.

Room G8

Connected to the south-west corner of the former study and dining room G3 is one half of the ground floor of the school. This effectively forms a corridor and no more, although its current arrangement is an awkward use and division of a once larger space (Fig 35). The walls are three-quarter panelled in oak, utilising a wainscot almost identical (but lacking feature panels), to that added to the 1860 study around 1910 (G1). Photographs show that this area or room was once lit by two small 1850-53 timber casement windows set beneath pointed relieving arches (see above). These were subsequently replaced by a row of four very distinctive lights in a row.



Room G8, Mackintosh-style windows

Fig 34

This is a classic fully-fledged Arts and Crafts window-arrangement in a row and is enhanced by the use of the finest artistic leading which is highly redolent of the designs of Charles Rennie Mackintosh and his contemporaries working in Art Nouveau (Fig 34). It contains motifs already seen in the door-head light between G5 and the service corridor. This is a feature window and admits far more light than the two previous windows would have done and represents a move to lighten the space once the corridor was in place. This probably took place c1910-14. It is tempting to push the window forward to 1916-19, when Mackintosh himself was working on Northampton properties, but there is no evidence for this. Since she was married into a firm of London Solicitors, the then owner of Hellidon, Rosa Rooke, would have been fully conversant with the latest artistic fashions, and would have needed no local flowering of Mackintosh himself to commission such high quality work in the latest styles. Strangely the opening casements are fitted with restrained brass handle-catches and lockable stays with very ordinary monkey-tail stays of that period.



Corridor G8, 1920s panelling inserted Fig 35

The panelling is complemented by brassed electrical wall sconces and doors fitted with heavy iron furniture in decorative twisted designs of foliage, typical of Art Nouveau. The floor is of parquet blocks.

Rooms G9 and G10

This is a back-kitchen or scullery, present in some form from 1850, but was awkwardly cut off from the rest of the house by the insertion of the corridor (G8) about 1910-14 (Fig 36). The move effectively created a much reduced scullery and created the space for a butler's pantry (G10). Previously it would have been a single large space which would have prepared food for the school, which dined next door in G11. In this way its function had been fully separable from the Vicarage kitchen (G4).



Former scullery, G9 Fig 36

The partitioning off of this area probably accompanied its demise, since from the separation the room had virtually no light, borrowing its only light sources from open doors to adjacent rooms and a window from the brew-house yard (G12 - below), itself fully enclosed since 1871. It could not have functioned as an efficient kitchen or scullery from this date. The survival of the oven accessible from G9 is happenstance and represents documented alterations made in 1871.

Leading off G9 is a small rectangular room with an array of built in cupboards, racks, shelves and a sink with draining board. It appears to all have been fitted out as one and as part of the division of the whole G8-9-10 juxtaposition, represents a room created c1910-14, probably for the property as a proper home for the first time. It is likely to have been the cook's pantry. The array of cupboards and shelves etc all appears to be original and are painted, possibly in their original colour (Fig 37).



Former cook's pantry

Fig 37

Room G11

At the western end of the block lies what appears on first sight to be a very grand room (G11), which has been used in the past for fine dining. However, it will be seen that the entire interior is an anachronism (Fig 38).

It is fitted out from floor to ceiling in panelling in a manner which is clearly designed for the room, but in a style which is reminiscent of the period c1670-1720, after which time full panelling fell rapidly from favour. It seems to be deliberately hark back to a Restoration-period decor in a room which did not exist before 1850.



Late 1920s panelled room, G11

Fig 38

Closer inspection shows that the panelling is made up (although well made-up) using plywood. Although this material was known from the 1850s, it found widespread favour in the 1920s and 1930s, such that *Homes and Gardens* ran a feature on its potential properties for an aspiring mass market in 1926. What makes the look even more incongruous is that it is left unpainted. Had it been original, this full-height panelling would have been fully painted in the 1670-1720 period and not left as bare or varnished wood. While bare wood is appropriate to Arts and Crafts interiors, they would have aped medieval and vernacular styles and forms, while the Restoration/Queen Anne period would have been marked by copious light-coloured paintwork throughout and would never have attracted Arts and Crafts attention had it existed at the time. They would also not have used plywood as it was not what practitioners called an 'honest' material.

The ceiling is divided by an axial beam, painted, with shallow, (?)anaglypta-decorated coffering to either side. The floor is boarded out competently enough, although if the room had contained original (re-used) Queen Anne panelling and was given over to fine dining from the 1850s new-build (or any subsequent period), one might have expected to encounter secret-nailing, or separate fitted tongues between grooved boards, to prevent draughts, damp and squeaky floors.

The whole is an attempt at what is loosely called Queen-Anne-revival and fits well into the period of the 1920s at the height of plywood's dubious popularity. Comparison of maps shows that the massive projecting stone bay window on the west end of the room was erected in the period 1925-8 (see 'lost buildings', below). With matching new windows to the north (from photos) and a probable blocked matching large window to the south, now discernible only as a stone blocking, the room may originally have been set up as a medieval hall for school dining, with a well-lit medieval-style dais for the masters to eat at the east end (the staff would have to process through the ranks of boys to their seats). A new emphasis on the east face in 1925-8, and the blocking of whatever faced north at the east end, may suggest that its function was changed to a morning room under its private owners.



1925-8 Stone bay window on G11 Fig 39

The external (school) entrance to the room is through panelling to the porch on the north, with its medieval 'Caernarvon-style' door head. Brass door furniture and electrical fittings throughout are a suite, and look like they are original to the room, being very well fitted, but not replacements for anything else. The fireplace, in Robert Adam classical styling, is out of place for either Arts and Crafts and Queen Anne revival, Adam having lived 1728-92. The room is thus somewhat of an awkward mix, of which none fits happily into the former school dining hall. It reflects the ownership and tastes of the two maiden ladies who had the grange from 1918 until 1966 and who entertained royally and regularly.

Rooms G12, 13 and 14

These rooms entirely constitute an extension or at least major alteration of 1871 (Figs 40 and 41). Downstairs they were probably designed to serve both the Vicarage and estate on the one hand, and the school on the other. They are of stone and brick, the latter being reserved around the house for less-important facades. They have no notable interior fittings, but for a small (not original) art Nouveau-style cast-iron fireplace in G14. Either side of this are the marks on the walls where the brewing coppers stood (Fig 41). This juxtaposition suggests the coppers were removed when the present fireplace was put in, perhaps around 1910.



The covered-in courtyard of 1871, G12 Fig 40



The former brew-house, G14: no fittings remain Fig 41

G12 began as an open yard and the process of enclosing it, altering the oven to the north-east, is described in the builder's specification of 1871 where its arched entrances are easily recognisable. G13 marks the stairs which offered independent access to the upper floor, so that the extension could function independently from the school and the house while serving both equally.

Suite of rooms G15 and sheds G16 and 17

These rooms, or more particularly, sheds, only exist by virtue of alterations made in the period 1933-6. They comprise entirely the result of that area being in two different levels. Until 1933, photographs show that a tall garden retaining wall and a gabled brick shed stood here on the end of the 1871 range. In that year the terrace was pushed back and the gardens re-laid, with the insertion of a raised garden room above. The semi-basemented space in the terrace below was filled with brick sheds for all sorts of storage and ancillary purposes, coal, wood, boilers etc. A crawl-space at the back may have allowed for the insertion of underfloor heating, although it is not clear if this was ever used. All is built in brick with copious use of shuttered concrete and concrete lintels in very utilitarian inter-war style (Fig 42). The ground floor is plain, functional and largely now unused, since such things as boilers are so much smaller, heating is cleaner and does not require huge quantities of different kinds of fuel to be stored.



The 1930s store-rooms under the garden room, G15

Fig 42

At their west end the stores were built onto the ranges of out-buildings which included 'The cottage', a 1972 conversion of a former stable. The two small sheds among these which adjoin the cottage are unremarkable but for a reused Arts and Crafts door, which lies at the entrance to G17. Painted green, the door is highly decorated, as is the door-knob, and has probably been re-used here, having been taken out of the main house at some point (Fig 43). It is unique in the complex.



The re-used door, G17 Fig 43

G16 has evidence both of alteration and water-pipes in its south wall and may have contained a boiler which served a lean-to greenhouse just to the south-west and visible on photographs of the 1920s

The cottage

The cottage and its ancillary buildings have been the subject of a previous report and are not re-presented here.

Stables and garage

To the south of the cottage lies a range of brick buildings put up probably in the 1860s or 1870s. They existed by the time of the 1st Edition Ordnance Survey in the 1880s. They were not fully accessed for the purposes of this report, although their exterior has been photographed for this survey. They are not under consideration for any alteration at the present time.



The ancillary range: stables and garage Fig 44



First floor plan



- Pre 1850 (The bakery)
- 1850 Vicarage
- 1850-53 School
- 1860 Vicarage extension
- 1867 Vicarage extension
- 1871 Vicarage extension
- 1925-8 Alterations
- 1933-5 Garden room and stores

Second floor plan



- Pre 1850 (The bakery)
- 1850 Vicarage
- 1925-8 Alterations



4.2 The first floor (Fig 45)

Stairs and landing F1

The timber stairs up from the ground floor have already been described above. A landing (F1) provides access along a corridor to all parts of the first floor (Fig 46). The stairs are lit by a large timber casement window which documents show was moved from the north wall at the foot of the stairs when study was built in 1860.



Landing, F1, and the stairs Fig 46

Room F2

The upper floor of the 1867 Vicarage extension is the principal bedroom. It is lit from the north by a timber casement window and from the east by the upper portion of the same bay of the study below (Fig 47). This incorporates massive stone mullions and has a rustic, unfinished look which is its most striking feature, very much at odds with the fussy decoration of the rest of the room.



Principal bedroom, F2, of 1867

Fig 47

The plaster ceiling is distinctive, having a classic Arts and Crafts deep curvature, almost a barrel vault, divided into rectangular panels by affixed decorative plaster ribs. These

bear foliage, nuts fruits and seeds in a feast of nature's bounty, as if perhaps, representing the produce of a semi-tropical Garden of Eden (figs and pomegranates are discernible), suitable fare for a vicarage (Fig 48). The Adam-style fireplace surround, however, is out of place and is probably a later replacement for something more simple and vernacular. The simple pine skirting board seen here is carried throughout most of the first floor rooms.



Plaster decoration in F2, 'nature's bounty'

Fig 48

Room F3

This room is one of the former school dormitories, simply a bedroom in the early vicarage. The L-shape to the room is a later creation as there was originally a timber partition beneath the east-west aligned axial beam, which cordoned off a dressing room. Today it is framed and appropriately braced in Arts and Crafts style. The closet space which actually lies beneath the stair to the second floor is part of the 1850 plan (Fig 49). There is an original fireplace surround in dark-stained wood and windows to the north (small-and therefore minimising heat-loss, high and private) and the west (larger, with seat for view).



Room F3

Fig 49

Room F4

The former bedroom F4 has been converted into a large WC and shower-room, although there is plenty of space for this to have been a bathroom too. However, the only notable feature in the room is a probable original (c1850) fireplace in the south wall (Fig 50). F4 is the only pre-1850 space to survive on the first floor, although this can only be inferred from the contemporary plans by Butterfield.



Room F4, fireplace Fig 50

The corridor which connects the building's elements turns west around the former house end gable to form F5, a corridor itself formed out of a room, when a bath was put into a partitioned space (F5a). This is alongside a WC which is part of the 1850 layout (F5b).

Room F6

Also a main bedroom, this room is distinguished by its plain curved ceiling and a set of large east-facing windows with full-length shutters. East is not usually chosen for bedrooms, unless for servants' quarters, as the morning sun is either deferred (by the master) or employed for early waking (by the servant). However, the extension of 1867 was deliberately in an easterly direction and the gable demanded an east-facing window. The shutters and window furniture, doors and door furniture are original 1867. The chimney which stands above F6 is the only one which retains its original chunky stone capping as designed by Butterfield.



Bedroom F6 Fig 51

Room F7

The schoolroom is the largest room in the complex and was the place of instruction for the entire school from 1851-c1900. It is notable for its softwood panelling to protect the walls from the boys and exposed high trusses and relatively flimsy-looking principal rafters. Its two gothic windows, one on each side at each end, is indicative of the teaching methods. The east end, with its massive, Holthouse-monogrammed and Minton-tiled fireplace for warmth, looked out on the world and its distractions – and the church – for the Vicar/headmaster and his staff to teach from (Fig 52). The west end looked out on the service-yard and was inward-looking, for the boys. At the end of a session of classes the boys would exit via the northern flight of external stone stairs, set in its own timber porch which was originally surmounted by an almost steeple-like bell-cote which was taken down sometime before the 1920s. This room was used for village functions well into the 20th century.



The former schoolroom, F7

Fig 52

A panelled partition at the west end screened off a panelled room which may have been used for teaching or was for staff only (Fig 53). There is a suggestion from a thumb-nail sketch in the 1891 prospectus that the room may once have contained wash-basins (attested in a builders' specification) but this is not confirmed by the clarity of the location mentioned. If so the panelling is surely not original to this location. It is notable that when originally built there was panelling in room G3, when it was hall and study combined. When the room G3 was created in 1867, the panelling there was moved elsewhere although no indication of its destination. The room sizes of G3 with the former hallway, and the western element of F7, are very similar.



Partitioned end of Room F7

Fig 53

Rooms F8 and F9

In 1871 an extension was added to the south, which included a brewhouse and covered court on the ground floor, while at first-floor level were three gables, which contained (north-to-south) the school infirmary, the matron's room and the garden house. The last of these was demolished in 1933 for the present garden room. The infirmary (F8) included a hand-operated dumb waiter down to the covered court, which meant fresh water and food could be sent up without affecting the running of the rest of the school. A high window on the west prevented boys in class viewing the sick and vice versa. The adjacent bedroom was probably that of the school matron, the longest-serving being buried in the nearby Parish Church. This smaller bedroom is today divided up, with a small, windowless kitchen at its core. The former fireplace in the south wall is blocked up and a built in cupboard infills around the chimney breast (Fig 54). It links directly to the covered courtyard G12, via stairs to the east.



Former infirmary F8

Fig 54

Rooms F10 and F11

With the demise of the school by 1910, the infirmary and adjacent room lost their intended function although they may still have been used as bedrooms. The separate access from the covered courtyard meant that they could function independently of the rest of the house so were ideal either for guests or for serving staff. In 1933 a long narrow corridor (F10) was cut through both rooms from north to south to serve a newly built garden room (F11). This took out the lift/dumb waiter which formerly stood in F8, although it probably utilised existing doorways from F7 and between F8 and F9. A new doorway was almost certainly needed in the south gable of F9 since there had previously been a gabled brick garden store (known as the garden-house) which stood here, and is shown on numerous 1920s photographs. The corridor was finished off with a 'lining' of appliqué panelling formed of machine-cut beading for the rails and muntins and plywood sheets for the panels (Fig 55). The floor was made of light brown cork tiles, very popular in the 1920s and 30s.



Corridor F10

Fig 55

The new garden room, began (from photographs) in 1933 and completed in time for the Silver Jubilee of George V and Queen Mary in 1935, when it was festooned with Union Jacks, was altogether bigger than the garden house which went before and constitutes the only departure from the overarching architectural tenets of this Arts and Crafts House (Fig 56). Its flat roof is almost the only one in the complex (the other is over G6, the WC block of 1925-8). It owes nothing to what had gone before and in architectural terms divorced the house possibly irreparably from its service buildings.



The 1933-5 garden room, F11

Fig 56

The garden room is of stone, with a row of French doors along the south front onto the garden, which give it superb natural lighting on the interior (Fig 57). A dressing room at the west end, with a WC and washroom, show that it could function independent of the house, but for food preparation, and it is likely that it served as a pavilion for the regular grass-court tennis which characterised the use of the gardens in the 1930s.

Like the ground floor stores over which it stands, the garden room is of brick to the rear, braced with concrete. It is founded on a concrete floor, but its forward-facing and side walls are of ironstone with a projecting entablature, but incongruously without the

distinctive Ecclesiological mixed coursing which characterises the main house. The detailing, although restrained and plain, has slight Art Deco undertones, not least in the wall-light and other electrical fittings. Door furniture is very typical 'reproduction' ironwork of the inter-war period and even has identical counterparts at the local village pub, The Red Lion. The room has a floor of brown cork tiles, in common with the access corridor, and contains contemporary central heating radiators, showing that it was designed to be used throughout the year, not just as a summer-house or fair-weather garden-room.



Garden room, F11, interior

Fig 57

Photographs of the plot before its construction show that the garden room was built as part of a redesign of the garden. This had previously been part of a kitchen garden with its greenhouses to the west, serving the house with food, while the new garden, typical of its day, was sunken, deliberately designed with steps and terraces and lots of crazy-paving, and given over to flowers (particularly roses) and reflected a new taste which went with a change of ownership from 1918 and which was being fully consolidated by the late 1920s. It is vernacular in taste and very enclosed for such a big house.

4.3 The second floor (Fig 45)

The second floor of the main house is basically a subdivided attic space, although very large and cavernous as a result of the steep, sweeping slopes of the Butterfield rooflines. The attic is, however, restricted to the main block of 1850 and a comparison of the modern layout with Butterfield's original specification drawings shows that little has changed since the bakery was extended in that year. The basic division into a row of three bedrooms (S2, S3 and S4) accessed via a landing and corridor (S1) is as was intended in 1850 (Fig 58). The timber of the trusses has probably always been exposed.



Room S2 Fig 58

The only major alteration to have taken place is the subdivision of the southern bedroom (S4) to provide a bathroom (S5). This was done using painted tongue and groove panelling. Contemporary panelled doors and Bakelite door furniture of the 1930s. Interior woodwork of that date is painted a typical 1930s cream and chocolate brown or even darker. The south-facing window of 1850 was taken out for the bathroom insertion around 1933 and a larger 4-light window put in, with the bathroom partition splitting the window space down the middle.

4.4 The basements (Fig 24)

Beneath the main part of the house are three structural phases of basement. A small room survives down to which the cellar stair descends (B1). The treads are stone, as is the outer wall, although the stair and its inner side wall are both carried on an arch of brick. The entrance is via a ledged door with a viewing port with fly-mesh over it suggesting the storage of foodstuffs down here. B1 is mapped as the original cellar of the pre-1850 baker's house. North-east of this is a massive stone-built cellar (B2), which contains nothing of note. A third room (B3) once connected to B2 but the doorway was subsequently blocked up. B3 is of brick throughout and was the documented dairy of 1867. A skylight has been blocked on the north side. All ceilings are of lath and plaster. Floors are a mixture of stone flags, brick and quarry tiles.

4.5 The gardens

The house is surrounded on three sides by gardens. To the west is a sunken garden largely created out of the hillslope in the 1920s. It began as part of a terrace created for the extension of the house in 1860 and then again in 1871, but there is no indication of how it was laid out. Four hundred 'loads' of soil were moved to create room for the extension of that year. The 1920s sunken garden with pond and statuary is shown from photographs of that period. The terraces are planted up with dense laurel.

To the east is what is known as the mulberry garden. This is given over to lawn but is dominated by a mature mulberry tree in the centre and clipped yews to the side of the house. Given that mulberries are very slow-growing, it is probably older than the house and school. Traditionally many mulberries were planted during the reign of James I (1603-1625) in a vain attempt to begin a silk producing industry in England. The yews are shown in various photographs back to the 1890s. This garden is raised above the level of the adjacent road and track and probably contains the soil excavated to the west of the house up to 1871. It has a stone retaining wall on its south and east sides.

The gardens to the north are the most extensive and bear elements from the 19th and the 20th centuries. Closest to the house are two components: to the north-west lies a relatively flat mown grass plat which was rolled and cultivated as a tennis court in the 1920s and 30s. To the north of the house and the garden room in particular is a sunken garden with statuary and crazy-paved walks. This is the so-called rose-garden laid out in the 1920s.

Beyond the rose garden, which is demarcated by a hornbeam hedge, lies an open expanse of grassland to the north west and mature trees and a dell of shrubs to the north-east. The mature trees are likely to be of the 19th century. A circular pond is filled in close to the north-western corner.

At the far north of the garden is a walled kitchen garden with sheds against its east wall. This is a 20th century creation, not appearing on the 1925 Ordnance survey map. It is unlikely to be much later than the 1930s. There is a sunken water tank near the centre, with a brick structure over it.

Other than the flat expanse of the mulberry lawn, there is no evidence that any of the garden layouts predate the 1920s although many of the mature trees certainly do.

4.6 Lost buildings

The 1891 prospectus of the school indicates the location of an ancillary building to the immediate east of the school block. It is just visible on a couple of early views too. It is last depicted on the 1925 Ordnance Survey map where it is actually shown joined to the school block, gable to gable (Fig 23). There is no indication of what the building was. It stood where now there is crazy paving at the north-east corner of the mulberry garden. Its demolition enabled the creation of the massive stone bay window on the end of the ground floor between 1925 and 1928.

To the south-east of the house, on a low terrace to the west of the former tennis lawn was a rustic summer-house which is seen on a number of photographs of the 1920s. It appears to have been a circular structure perhaps 3-4metres in diameter and can be seen on the 1925 Ordnance Survey map. The same map shows a small square structure in the steep-slope of the angle outside the kitchen (G4) and the stairs adjacent to the brew-house (G13). There is no other evidence for this structure, which may have been simply a shed, perhaps 3m square.

Greenhouses formerly stood to the south of rooms G16 and G17 and in the angle formed by the ancillary buildings associated with the cottage (former stables). Their outlines can still be traced on the ground. They appear well-kept in photographs of the 1920s and are distinctively cross-hatched on the 1925 Ordnance Survey Map.

The c1871 Garden House stood on the terraced high-ground attached to the south gable of F9. It was lost when the present garden room was built. It can be seen on 1920s photographs.

5 DISCUSSION

Incorporating a few earlier structural vernacular elements, Hellidon Grange is a house and school built from c1850, to a design by William Butterfield (1814-1900). It is typical work of the High Victorian movement of Architects known as the Ecclesiologists, members of The Ecclesiological Society, founded in 1846. At Hellidon's commission, Butterfield was only 35 years old and almost unknown. In 1849 he began what became the model church for the movement, All Saints Marylebone, which took ten years to complete. More than his compatriots, Butterfield was concerned with Vicarages and buildings of a vernacular nature, but even amongst these, he had only been practicing since the mid-1840s. By the end of the decade, commentators note that his commissions were becoming somewhat complicated, if not confusing (Muthesius 1972, 59). However, in 1849-50 Butterfield may still be regarded as *avant garde*. A recent tendency to describe the early house as Arts and Crafts, should be largely avoided, since that movement was not even coined until 1861 and was centred around William Morris. Certainly Arts and Crafts elements were later incorporated into the complex, but from the outset, Hellidon was Ecclesiological, owing more to John Ruskin and A W N Pugin's gothic revival influences on a generation of architects, and nothing to the contemporary design of Morris until later detail was added.

Hellidon Grange typifies the Ecclesiological style and that of Butterfield and his influences in the following ways (and see Muthesius 1972):

- Multiple very tall chimneys (few original now remain at Hellidon);
- Multiple but simple roof-lines (no parapets, bargeboards), but interfering with upper storeys; cross-gables and dormers;
- The adaptation of a difficult sloping site to achieve 'picturesque utility';
- Multiple levels and maximum subdivision incorporated;
- Expanses of flat wall surfaces, largely devoid of string courses and buttresses;
- Random proportions of ashlar building stones, as advocated by Pugin.

Hellidon, however, was not a single commission, but at least four. To what extent the works of 1860, 1867 and 1871 were in his head when work began in 1850 is difficult to say. It is inconceivable that by 1867 he had not moved on mentally from his ideas of 1849-50. However, he brought a unifying ideal to the whole and the product of 1871 was still recognisably Butterfield.

Documents make it clear that from almost the beginning of its life, the rooms of the house have changed use, and that architectural and structural elements have been moved around, sometimes more than once. Specific attempts have been made to reuse things where they have been of sufficient quality and reservation. Thus the original 'bakery' doors were moved to the attic and the stairs window was moved from one wall to another, panelling was moved about whenever the changing needs of the building suggested it. There is little in the house which is undoubtedly original to its primary location and interior fixtures and fittings show a great propensity and ease of adaptation.

The following table indicates how many rooms have changed their function, whether because of the school's demise or by the wishes of a private owner:

Table 1: Room function changes over time

Room	Original use and construction date	Subsequent + date	Most recent
G1	Study 1860	Entrance hall and study	Entrance hall
G2	Dining room 1850	"	Lounge
G3	Study and entrance hall 1850	"	Dining room
G4	Kitchen and china closet 1850	Kitchen etc	Kitchen
G5	Passage 1850	Passage	Passage
G6	WC and washroom 1925-8	"	"
G7	Larder 1867	Larder	Larder
G8	School kitchen and scullery 1850	Corridor c1910-14	Corridor
G9	School kitchen and scullery 1850	Back kitchen c1910-14	No use
G10	School kitchen and scullery 1850	Cook's pantry c1910-14	No use
G11	School dining hall 1850	Morning room 1925-8	Sitting room
G12	Covered courtyard 1871	"	"
G13	Stairs 1871	"	"
G14	Brewhouse 1871	?	Workshop
G15	Fuel stores 1933-5	"	No use
G16	Shed c1880	"	No use
G17	Stable /shed c1880	Shed 1972	No use
F1	Stair/landing 1850	"	"
F2	Principal bedroom 1860	"	"
F3	Bedroom and dressing room 1850	Bedroom only	"
F4	Bedroom 1850	"	Shower room
F5	Bedroom (with F5a) 1850	Reduced in size	Corridor
F5a	Bathroom 1920s or 30s	"	"
F5b	WC 1850	"	"
F6	Bedroom 1867	"	"
F7	Schoolroom 1850	Function room 1920s-50s	Sitting room
F8	School Infirmary 1871	Bedroom	Bedroom
F9	Matron's bedroom 1871	Kitchen 1933-5	Kitchen
F10	Corridor 1933-5	"	"
F11	Garden room 1933-5	"	"
B1	Cellar 1850	"	"
B2	Cellar 1850	"	"
B3	Dairy 1860	Cellar	"
S1	Landing 1850	"	"
S2	Bedroom 1850	"	Attic store
S3	Bedroom 1850	"	Attic store
S4	Bedroom 1850	"	Attic store
S5	Bathroom 1925-8	"	Unused

6 CONCLUSIONS AND SUGGESTIONS

Many of William Butterfield's early architectural ideas remain embedded in the existing Hellidon Grange, although they had not yet reached full maturity in his original layouts. However, the whole has been denuded during the 20th century as a house, such that his original designs cannot be fully reconstructed, as follows:

- Most of the original chimneys have gone, as has the school bell-cote;
- The rooms of the former school downstairs bear no resemblance to the Butterfield design. The 1920s Restoration-style dining room is utterly out of place, and even if it were true to the house and of c1710, it ought to be painted a light colour.
- The plain, flat-roofed architecture of the 1933-5 garden room goes against everything that Butterfield tried to do and represents a short period of inter-war pastimes for the then house-owners.
- The use of exceptionally plain interiors, while perhaps adhering to 'honest' and 'true' use of simple materials of every quality, all shaped and finished to a high degree, aped a partly-imagined vernacular past. This bore little resemblance to the far rougher reality of the more vulgar traditions into which the Ecclesiologists strode. This was a rather widespread tendency for the Ecclesiologists, who took an avant garde and perhaps slightly aberrant view of England's rather organic gothic traditions of architecture and totally reinterpreted it. It was not so much Gothic Revival as gothic reinvention.
- Such plain interiors today give the impression of the building being institutionalised. This of course, was true. It was. As both Vicarage and School, every square foot was an institution until 1910.
- Although they no longer reflect Butterfield's designs, many interiors show little sign of the best design of the 20th century, or the start of the 21st. An absence of colour is one of the starkest omissions on the eye, yet there are many places into which colour might have (and still could) be introduced without interfering without (for instance) covering woodwork intended to be unpainted, or altering the ambience of rooms which, it is true, will never again serve the vicarage- or school-use for which they were specifically intended. Ironically Butterfield's later designs moved full tilt into the use of polychromy throughout, both interior and exterior. His fully fledged work was often a riot of colour.
- Nothing of the original interior lighting survives. Electric lighting was put into the house in the 1920s and 30s when it was new, dim, and unreliable. It has hardly moved on. While the designed use of natural lighting around the building was trammelled by the ideas of the Ecclesiological Movement and the very specific needs of the vicarage and school, there now exists a first-time-since-1910 opportunity to re-illuminate the interiors with the benefit of an array of different lighting methods. Total introduction and free-reign of a new lighting scheme, innovatively designed, has a chance to re-present the *avant garde* of the 1850s and show it off to maximum effect.

This building's beginnings are exceptionally well documented. A number of aspects seem to survive as the principal historic assets of this property, which should be capitalised upon for future appreciation and 'honesty' to Butterfield and the survival of the ideas of the Ecclesiological movement and the Grade II* listing of this property:

- Preserve and restore, where necessary, the exterior form: simple, long sweeping roof-lines broken by cross-gables and dormers; tall chimneys; complicated ashlar masonry coursing.
- Very notable is the bewildering capacity for re-use of interior fittings and panelling, already demonstrated in the numerous extensions and alterations to the house and school. A reused door in G17 is the most startling example noted

recently on site. Much more is known from documents to lie today in reused locations. Reordering interiors is documented and evident as commonplace here.

- An opportunity to introduce light and colour to enhance the existing interiors in a way which will reflect and show off the full, bright palate of the Ecclesiologists and their associates as their movement ran its course.
- Enhance and highlight the occasional artistic introductions, such as the Charles Rennie Mackintosh-style windows.
- Lose those subdivisions which have clouded the design. These might be considered to obscure the architect's original intentions or uses of rooms as they have involved incongruous introductions. Therefore it is suggested that there is an opportunity to re-order the panelled diagonal wall (G8/G9) separating the former owners from the service staff, a social distinction which has no place in the current house; a glance at the plan shows its structural incongruity. The panelling might be re-used, just as such panelling has been here before.
- The garden room (G15/F11). The break in architectural form this created between the house and the service buildings might be reversed by its re-design. The existing 1930s design, pleasant enough from the inside, is utterly incongruous with what lies to either side and exists in architectural isolation.
- The corridor F10, unusually for this house, is formed in poor-quality materials, damp and difficult to conserve, compromising other rooms, and should be considered for removal.
- Some rooms have no semblance of original contents and only the most basic, unadorned layout survives. Unsurprisingly, this includes the kitchen (G4), scullery (G9—but for an oven-opening), brewhouse (G14 but for a fireplace), the basements, shower-room F4 (apart from a fireplace) the bathrooms F5a and S5, the matron's room (F9). These seem to present opportunities for free-reign for designers without compromising a demonstrable survival or layout.

Hellidon Grange is a fine house with the finest architectural pedigree. It has for the most part benefitted from the use of solid, dependable materials, used distinctively to create a remarkable form. However, the very particular uses of this house have long passed. Now, however, the first change in ownership for half a century, and only the fourth change since it was built, offer an opportunity to highlight its origins and capitalise upon that architectural pedigree to carry the Ecclesiologists' original ideas forward about form, materials and their honesty and truthfulness. Not forgetting Butterfield's very particular, fussy, complicated early interpretation of this for one Vicar and his dream of running a school for the sons of local gentlemen.

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