

A Report on the History & Structural Development  
of

# FAWLEY COURT

BUCKINGHAMSHIRE

for

Cherrilow Ltd



by

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with

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# FAWLEY COURT

## BUCKINGHAMSHIRE

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## **INTRODUCTION**

This report on the history and structural development of Fawley Court, Buckinghamshire was commissioned by Cherrilow Ltd to inform proposals for a programme of alterations and restoration at the mansion house which is listed Grade I (appendix) and stands in a park graded II\* on the Register of Parks and Gardens of Special Historic Interest.

The report has been compiled in conjunction with other specialist studies of the park which include a historic landscape analysis by Dr Sarah Rutherford (Rutherford 2009), an archaeological desk-based assessment by John Moore Heritage Services (JMHS 2009) and a report on the service buildings to the north-west (Rodwell 2009). It has been undertaken in accordance with “Standards and Guidance for the Archaeological Investigation and Recording of Standing Buildings or Structures” published by the Institute of Field Archaeologists (IFA, 1999) and with English Heritage guidelines set out in ‘Informed Conservation’ (Clark 2001).

Information for the report was compiled and the structural sequence discussed in conjunction with John Harris and Patrick Baty during a two day visit to the house in

September 2009. John Harris has contributed a section on the architectural history of the house. Other aspects of the development of the building have been discussed with Marcus Binney and Warwick Rodwell and the report incorporates the results of research by John Brushe. The survey drawings which form the basis of Figs 12-14 were produced by Robin Samuel Associates. For ease of reference the principal rooms described in the gazetteer have been lettered.

## **SOURCES**

The documentary and cartographic sources for the estate as a whole are reviewed in the historic landscape analysis (Rutherford 2009, 5, 79), the archaeological assessment (JMHS 2009, 11-13, 22-3) and the outbuildings survey (Rodwell 2009, 3-5). The principal archive sources are held by the Centre for Buckinghamshire Studies and Gloucestershire Archives. The former has very extensive holdings, principally relating to the Mackenzie family, which are not fully catalogued and because of the scale of the undertaking, only limited use has been made of them in compiling this report. Gloucestershire Archives holds the Strickland Papers containing documents related to Fawley Court from the early 18th century onwards and the most relevant of these have been examined, including account books and an inventory of 1822 (GA D1245/FF47, 50). The earliest detailed description of the house interiors is provided in the diaries of Mrs Lybbe Powys writing in the 1770s (Climenson 1899); there is a detailed sale catalogue of 1853 (GA D1245/FF53) and another of 1952. The most useful secondary source is Geoffrey Tyack's article *The Freemans of Fawley and their Buildings* (Tyack 1982) and there are also descriptions of the house in the Victoria County History (1925) and Climenson (1901, 86-9).

Pictorial evidence for the house is limited; to date no historic plans have come to light although some reconstructed plans and elevations (not entirely accurate) were published by the Wren Society (1940). There are very few views of the house that predate its present late 19th century form. These include an undated engraving of the west elevation (Fig 1; NMR) and a number of small scale views from the river, the most informative by J Buckler, 1826 (Fig 1; Tyack 1982, pl. V). The interior is little better served; there are design drawings for a few of the 18th century features including the James Wyatt ceiling in the drawing room (Harris & Robinson 1984 pl. 1a) and the chimneypiece in the saloon (Fig 6). There is a handful of late 19th and

early 20th century photographs hanging in the house (Fig 6) or published by the Wren Society (1940, Figs 7, 9) and the National Monuments Record has a collection of photographs taken in 1968 which show the house as it is now.

### **HISTORY: Fawley Court: An Architectural Odyssey**

By John Harris

#### ***Colonel William and Captain William Freeman***

The old Fawley had been a secondary seat of the celebrated lawyer and politician Sir Bulstrode Whitelock, who died in 1676 at his other seat at Chilton in Wiltshire. It was acquired in 1682 from Sir Bulstrode's son Sir James Whitelock by Colonel William Freeman, a wealthy London merchant involved in the West Indies trade, described as of Hatton Garden. The ancient house had been rendered 'unfit' by Royalist troops during an incident in October or November 1642 that led to the destruction of Sir Bulstrode's famous library; but even worse, the house had been reduced to ruins because Fawley found itself in the middle of Royalist and Parliamentary artillery fire in the summer of 1646. We can only speculate as to whether the two adjacent rib-vaulted rooms with central Tuscan pillars in Fawley's basement were retained if, indeed, Colonel Freeman's son Captain William Freeman, did build his new house on old foundations<sup>1</sup>, following his father's death, said to have occurred before 1684. Up to 1682 William was purchasing building materials, notably cedar, presumably for panelling. William was also London-based, owning the grand 15<sup>th</sup> century Crosby Hall in Bishopsgate.

Fawley Court finds its place among the myths of Sir Christopher Wren as the architect of many a later 17<sup>th</sup> century red brick English country house. In the case of Fawley the modern legend begins with Wyatt Papworth in his edition of the eight volumes of the *Dictionary of Architecture* for the Architectural Publication Society, 1852-92, an attribution probably based upon a statement in Thomas Langley's *History and Antiquities of the Hundred of Desborough*, 1797, compiled during the tenure of Strickland Freeman. The legend is repeated by the editors of the Wren Society in

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<sup>1</sup> Care must be taken by inaccurate statements in the revised edition of the *Buildings of England Buckinghamshire*, 1994, that the new house 'replaced' the old one and was built further away from the river; also that Alexander Fort, from Wren's Office of Works, worked here, a statement dismissed out of hand by the late Sir Howard Colvin as inaccurate. He said that Farley in Wiltshire, where Fort designed much had been confused with Fawley.

1940<sup>2</sup>. Naturally this attribution needs careful consideration because Strickland's uncle, Sambrooke Freeman, was deeply interested in architecture in the mould of his father John [Cooke] Freeman<sup>3</sup>, and might well have communicated family information based upon documents now lost.

When approached across the park, Fawley today gives the impression externally of a nineteenth century house in the Williamite style, of harsh red brick and reflective plate glass windows. This is accentuated by the fact that the pavilion and its quadrant corridor connecting to the north-west angle of the house was built with the same Victorian brick that new-cased the old seventeenth century house. The balustrades and the raised ornamental terrace works replete with sculptures that surround the house on three sides complete the Victorian ambience created by William Dalziel Mackenzie in the 1880s.

For a house prominently sited on the Thames in a most favourable position, there are surprisingly few topographical views. So far only a watercolour by John Buckler dated 1826<sup>4</sup>, and a view drawn by J.P. Neale and engraved in July 1826 for his *Views of the Seats of Noblemen and Gentlemen*<sup>5</sup>, have surfaced. Buckler's view shows the south and east fronts, but Neale's is a little more telling, for it shows distinctly the presence of coigns at the angles. The north and south fronts were of seven bays (2-3-2), the middle three with a pediment, and with two equal floors of tall windows, seemingly as they are today<sup>6</sup>. The recessed elevations of the east and south front were originally of five bays, reduced to three in the later eighteenth century. Significantly by 1826 no cupola is shown. The roof was conventionally hipped with pedimented dormers, the latter behind a balustrade. In Neale's view the house looks whitened or

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<sup>2</sup> *Wren Society*, vol. xxxvii, 1940

<sup>3</sup> Who had been bequeathed Fawley in 1707 by his uncle Captain William Freeman on condition that he assume the name of Freeman, and henceforward in these texts will be called John Freeman. He married Susanna Sambrooke, hence his son was named Sambrooke Freeman

<sup>4</sup> Bodleian Library, MS Top Oxon, a.67, f. 306. Among the Buckler pencil drawings in BL Add.MS 36356-97 is a similar one dated August 2

<sup>5</sup> Neale, *Views of the Seats*, second series, vol. III, 1826

<sup>6</sup> It has been observed that all the windows have a section of stone set in the middle, at first suggestive that all windows had been heightened. However, this conflicts with interior features. The answer may simply be that tall windows were demanded, and that length of stone was difficult to obtain

stuccoed, as is recorded in the 1853 sale particulars: ‘Originally faced with red brick, and now stuccoed’, this stuccoing is confirmed as for Strickland Freeman, for Lybbe Powys wrote on July 23, 1787, ‘The house at Fawley was whitened this year’<sup>7</sup>. Obviously William Dalziel Mackenzie removed the stucco, probably to find the 17<sup>th</sup> century brickwork hacked into due to the stuccoing process, and decided to entirely reface the house with the same new bricks used on the pavilion.

An attribution to Wren might have been justified, if only to draw attention to the distinction of Fawley when compared to the generality of the greater houses in the second half of the 17<sup>th</sup> century in south Buckinghamshire. It is H-shaped in plan, the open wings facing roughly east and west. The Hall and Saloon are in size, 40 by 20 feet, and more or less answer each other. Rightly, as John Brushe has demonstrated, the plan of Fawley is directly related to that at both Belton, Lincolnshire and Denham Place, Buckinghamshire, and comprise a state centre of Hall and Saloon back to back. At Belton over the Hall on the first floor was the Great Dining Room, as at Fawley before John Freeman’s alterations of *c.* 1730, or perhaps somewhat earlier. The room would have looked westwards over the formal approach and to the Chiltern hills in the background. Above Fawley’s Saloon facing east was the State Bedroom and State Dressing Room. Alas, no Freeman plan survives, but the house, as shown in Sambrooke Freeman’s garden plan dated 1763<sup>8</sup>, was raised upon a grassed earthwork, the corners marked by what may be urns<sup>9</sup>. The Saloon opened to the east to a terrace laid with black and white marble slabs, obviously as those in the Hall today.

At Belton House the mason–architect William Stanton was contracted as the builder in 1685, but in any case both plans come from what might be described as the Sir Roger Pratt stable (Clarendon House etc). However, Stanton was not the architect of Belton, rather it was William Winde<sup>10</sup>. Geoffrey Tyack has suggested<sup>11</sup> that the

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<sup>7</sup> Mrs Philip Lybbe Powys, *Passages from the Diaries*, ed. Emily J. Climenson, 1899, 229 (July 23, 1787)

<sup>8</sup> Christies 30 November 1983, lot, 172

<sup>9</sup> Possibly one or more of the surviving urns in the garden

<sup>10</sup> Colvin, *Dictionary*, 4<sup>th</sup> ed. 2008, under Winde

<sup>11</sup> Geoffrey Tyack, ‘The Freemans of Fawley and their Buildings’, *Records of Bucks* vol. XXIV, 1982 His is the most considered account of Fawley to date

builder of Fawley could have been a master mason such as the Richard Jennings, one of Wren's contractors at St Paul's Cathedral, who bought the Badgemore estate near Fawley and is buried in Henley churchyard. This is plausible. However, Brushe presses for Stanton, and his case is strengthened by a comparison of Fawley's Saloon ceiling dated 1690 with that in the Dining Room at Denham Place, where in 1688 Stanton was the contract builder and almost certainly the architect. A finishing date for Fawley can only be construed from the dated ceiling. However, Freeman's wealth would suggest that it was fully finished by the mid-nineties. Brushe observes that William Freeman of Hatton Garden would have worshipped in St Andrews, Holborn, where Stanton shared mason's work for Wren with Edward Pierce in 1684. But more to the point, Stanton's yard was also in Hatton Garden. This is very convincing.

Freeman's garden comprised an open vista from the east front to the Thames with to the right of the vista the lateral 'South Canal' and to the left the lateral 'North Canal', although these were not symmetrically aligned. A Bowling Green extended from the south front. In all probability there would have been associated parterre work, although there is no evidence that this later seventeenth century garden was a complex one. It is very difficult to interpret Sambrook Freeman's 1763 plan. It shows the outline of the house and the south garden, comprising a wide bowling green flanked by shrubbery planting extending from the centre of the front, and terminated by a semi-circular columned exedra with an iron balustrade. Behind it is an avenue closed on the west end by an unidentified building. Parallel on the east side of the Bowling Green he shows the south canal at the south end of which is a four column temple, probably a fishing temple, as was the case at Hall Barn, the seat of his father's friend Edmund Waller, for whom Colen Campbell built the Garden House terminating the long canal there in 1724. The planting around the south canal is reminiscent of the style of the amateur garden designer Joseph Spence in the 1740s to 50s, and if so, is of the time of John Freeman. This plan shows at the bottom of the sheet a slice of the south end of the 'North canal', and what may be a pyramid fountain built of large flint nodules. We see on the north side of the house a 'Court Yard' walled-in on the north by one wall of what is described as the 'Kitchen Garden'. This would not have been walled at that date, and it may well be that the kitchen garden extended beyond the first court further towards the north. Adjacent to the west is another court with a gateway opening to the stables or 'Coach House', comprising at least 25 stalls. The

positioning of the stables to one side of the house was commonplace, and there is a parallel to the stable range at Denham Place<sup>12</sup>.

The interior of the 1680s house must be judged by what John Freeman would have found when bequeathed Fawley in 1707. The superb quality of the Saloon ceiling would suggest that the stairs would have been of comparable distinction, with a carved wood scrolled balustrade, a fine ceiling, and a dado rail of the bolection sort to the walls, as found in John Freeman's new Gallery that cuts transversely through the first floor. It is quite clear that the present stairs are of Mackenzie introduction, and it may be that the 1680s stairs were of a different plan, possibly matching stairs at the north end of the house. We have a revealing description by John Loveday<sup>13</sup> when he visited Fawley on 2 November, 1732: 'tis built of Brick, the Windows and Doors faced with Stone<sup>14</sup>. The Rooms are large and well-proportioned; some wainscoted with good Oak, others with Wood painted like Marble; others hung with good and lively Tapestry. The Furniture answerable' and he continues, 'There is a great variety of Marble here, none English that I could find, the Slabs in the Windows of Marble as well as the Chimney pieces'. One rare set of panels in a room on the west front off the Gallery must be the sole survivor of these decorations of 'Wood painted like Marble'. There is insight into how Fawley was used from the will of William Freeman made in 1707. He left his wife Elizabeth, 'during the term of her naturall life, all the North side of the House, joining to the Kitchen garden on the North side and the great Hall and Dineing Room on the South side' from cellars to the top of the house. From this the north wing was clearly the family wing, with a best bedroom on the ground floor and kitchens below in the basement.

### ***John Cooke Freeman***

John Cooke Freeman was 18 years old in 1707. His father John Cooke, a haberdasher of Surrey and Hackney, had married on 6 July 1684, Katherine Freeman, Captain William Freeman's sister. When his uncle William died John Cooke was in Madras, no doubt learning the East India trade. For his inheritance he was required to take the

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<sup>12</sup> See Giles Worsley, *The British Stable*, 2004, p. 94, plate 92

<sup>13</sup> Sarah Markham, ed. *John Loveday of Caversham 1711-1789*, Wilton, 1984, 139-40,

<sup>14</sup> A significant comment apropos what the Mackenzies did to the house after 1853



name of Freeman. The occupancy of Fawley by his aunt may explain why John seemingly spent little time at Fawley, perhaps unwilling to interfere during his aunt's lifetime. Her will was proved in 1719. In any case John had trading interests in London, where he is said to have lived in Brook Street, Mayfair<sup>15</sup>. In 1717 he had made a very advantageous marriage with Susanna, the daughter of the 'late' Sir Jeremy Sambrooke, a Madras merchant, of Gubbins, Hertfordshire, and hence their son<sup>16</sup> would be named Sambrooke. Although John had confessed in 1719 to his brother Thomas, then at Fort St George, India, that 'a quiet life agrees with me more than a bustling one'<sup>17</sup>, at his aunt's death there is no evidence that he took full control of Fawley. The great South Sea Bubble crash in 1721 particularly affected the East India Company merchants, and John seems to have sought seclusion by purchasing the small and isolated estate of Bosmore in the Chiltern Hills a mile north of Fawley church. It would be agreeable to associate his seclusion with the Claudian circular stone-faced prospect tower he built<sup>18</sup> at Round House Farm near Fawley village. Emerging out of a rustic cottage, it is an early monument to the Picturesque.

No account of John Freeman can dismiss his architectural library<sup>19</sup>. It was exceptional, even by comparison with Lord Burlington's. The latest dated title is 1748, and although it might have been expected that Freeman as an amateur architect would have acquired the sort of educational pattern books by authors such as Halfpenny, Langley or Salmon, there are none of these, but rather learned and serious treatises on many subjects<sup>20</sup>. He was of a serious disposition and of an antiquarian bent of mind, not unlike William Stukeley, who would have approved of the faux earthwork barrow or tumulus that he made in Henley Park, placing in it a capsule with

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<sup>15</sup> There is no mention of Freeman in Brook Street according to the *Survey of London*, Grosvenor Estate, Part II, 1980

<sup>16</sup> A son Jeremy was born 22 February, 1726 and was obviously in ill health. He died in 1759 of an apoplectic fit

<sup>17</sup> Tyack, 133

<sup>18</sup> It has been dated to 1730, without documentary proof

<sup>19</sup> GRO D 1245 FF39

<sup>20</sup> However, a sheet of paper in the Freeman collection was inscribed 'Bottom drawer', listing among other things, 'Gothic ornaments – Halfpenny'



a trophy of utensils<sup>21</sup>. No doubt he had read of John Aubrey's annoyance in 1719<sup>22</sup> about the ill-usage of the Arundel marbles in Boyder Cuyper's pleasure garden at Kennington, prompting him and Edmund Waller of Hall Barn, to buy them for £75 and divide them between Hall Barn and Fawley. By 1730 they may have inspired him to build the Gothic Ruin, by which time he had commenced major alterations to Fawley. This is confirmed by the Freeman-George Morton Pitt correspondence between 1728 and 1730 in the Gloucester Record Office. To George Morton Pitt, then in Fort St George, on 8 February, 1728, he reported on the publication of William Kent's *Designs of Inigo Jones* in 1727 and described Burlington's Chiswick Villa as 'the prettiest Bauble that ever was built [the] finishing of the ornaments are extremely well done & the whole very antique & a fitt model for a larger thing as I don't doubt yours will be'<sup>23</sup>; and he was finding gardening and building 'most pleasing amusements in private life'.

In 1730 he replied to Pitt that he compliment's 'my taste in Building and Gardening more than it deserves'; and in 1731 in a letter to his brother Thomas, confesses to having 'turned Farmer and have taken a long lease on Henley Park which contains the hills against my house where I am planting trees making theatres and building castles in the air'<sup>24</sup>; and in the same year he wrote to Pitt that 'I have lately been with [George Stanley] in Hampshire [Paultons] scheming gardens and Buildings. [He] is plac'd in a pretty spot in a very bad Country. [He] has the Vertu very Strong and as my Lord Burlington is his great advisor I suppose he will make some bold strokes'<sup>25</sup>. All this demonstrates that Freeman at the age of thirty years was already acting in an advisory capacity as an expert on gardening and architecture. His relationship to Lord Burlington is uncommonly interesting.

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<sup>21</sup> Now in Henley Rowing Museum, ex collection Christopher Gibbs. The site of this barrow can be identified

<sup>22</sup> Aubrey, *Natural History and Antiquities of Surrey*, 1719, vol.V; for a history of the marbles see : D.E.L.Haynes, *The Arundel Marbles*, Oxford, 1975, espec. pp. 16-17

<sup>23</sup> GRO D 1245/FF33

<sup>24</sup> Ibid. letter of 5 December, 1731

<sup>25</sup> Ibid. letter of 5 December, 1731

The reference to 1731 is significant, for around this time he began a transformation of the circulation in the house that has been elucidated by John Brushe. Two stones in the basement, one inscribed 'John Freeman 1731', the other 'Ut paupers adhiberet negotio John Freeman armiger de Fawley aggeravit hanc molem AD 1731' (which may be translated 'In order to give employment to the poor, John Freeman Esquire of Fawley reared this mass of masonry AD 1731'), must principally refer to John's alterations throughout the house, particularly to the Great Passage that he cut north-south through the basement of the house, and the Great Gallery through the first floor, that in so doing eliminated the traditional Great Dining Room of his uncle's house. This Gallery is panelled throughout from various salvages displaced or deployed from two grand seventeenth century rooms. Within this Great Gallery two deep cupboards may have occupied space from redundant flues from chimney pieces on the east wall of the Great Hall each side of the central door into the Saloon.

The Great Passage in the basement extended from an entrance on the south side to the north side, where externally a full height exterior basement façade is faced with rusticated stone, and centrally entered by a stone doorway. The same stone facing may have existed on the south elevation, as it must be remembered that the original basement would have been three-quarters visible before the raising of the Mackenzie terraces. Indeed, the depth of this basement elevation is betrayed by what is exposed on the east front. The intention of the Great Passage was to facilitate convenience of use, not the least in the matter of the two earlier vaulted rooms, and to make a lower hall accessed from the 'Court Yard'. In the attic floor a similar north-south passage was cut through, and it may possible be that John Freeman disposed of the central cupola then, although this is uncertain, unless there was simply a flattish dome. What is most odd is the absence of any chimney piece of the John Freeman tenure, as if he lived with the seventeenth century ones; but then the matter of chimney pieces in this house is like musical chairs, for few are *in situ*, some having probably been imported by William Peere Williams Freeman in an undocumented period between about 1830 and the 1840s, when the incongruous Jacobethan ceiling in the hall was probably put up.

There is evidence of John Freeman's architectural activity in the garden, that cannot wholly be explained by the 1763 plan, because his signal architectural achievement is

just beyond its south-westerly compass. This was the building of a grotto-like domed room built of Buckinghamshire knapped flint and surmounted by a Perpendicular window salvaged from some church<sup>26</sup>. It has been said that it was intended from the first to have been a carrier and container for some of the Arundel marbles. However, his decision to house the marbles in this manner was not taken for more than ten years after their acquisition, if John Loveday's observation in 1732<sup>27</sup> is correct, that the Gothic Room, or 'Ruin of Flints', 'at the end of close Walk between trees' had been 'erected about a year since'. The 'Ruin of Flints' was a pioneering design of the Gothic Revival, not much later than Alfred's Hall in Cirencester Park, now believed to have been built about 1729<sup>28</sup>. At Fawley, across a continuation of a narrow rivulet of water that originated from the north canal, he built at a T-junction of the rivulet the flint-work Covered Bridge, or rather his idiosyncratic version of a Palladian Bridge in miniature; and there is also a design that could have been for the flint bridge at the exit to the Thames. Proof that Freeman gave great design consideration to these buildings is shown by the survival of more than fifteen variant designs all in his hand. What is fascinating is that among these designs<sup>29</sup> are two for a circular, 12 foot diameter, stone-laid pond, one with a section and the other inscribed on *verso*, 'Plan for ye pond in the Menagerie'. The circular menagerie with its pens, central pond, and entrance is shown on the 1788 survey of Fawley in the area north-west and near the house. It is adjacent to the semi-circular Flower Garden and the area appears to be fenced in, as indeed were the horticultural parts of Kew Gardens with its almost identical menagerie. These garden works have been associated with Sambrooke Freeman in the 1760s, but if John Freeman's design for the Menagerie pond is for Fawley, as it would appear to be, it must have been designed before 1752. This is not impossible, for although in 1960 Kew's fenced horticultural area was regarded as a pioneering concept<sup>30</sup>, now, with recent studies on Thomas Wright by Eileen Harris<sup>31</sup>;

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<sup>26</sup> But not from Fawley church as suggested by Rutherford. In Freeman's first design the window is flanked by two full-length figures from the Arundel marbles

<sup>27</sup> Loveday, 139, November 2, 1732

<sup>28</sup> The gothic building at the end of the Long Water at Shotover Park, Oxfordshire, has been dismissed as an early monument to the Revival

<sup>29</sup> Collection John Harris

<sup>30</sup> See John Harris, 'Some Imperfect Ideas on the Genesis of the Loudonesque Flower Garden', in *John Claudius Loudon And The Early Nineteenth Century In Great Britain*, ed. Elisabeth Macdougall, Dumbarton Oaks, 1980

on the flower garden by Mark Laird<sup>32</sup>; and a fuller appreciation of Dickie Bateman's gardening in the 1730s by John Harris<sup>33</sup>, Fawley's gardenesque arrangements may well belong to these early examples.

John Freeman's possession of an extraordinary library may imply a larger architectural output than is documented. John Buckler provides three drawings<sup>34</sup> taken in 1806 of Fawley Parsonage that must have been designed by John. This small Palladian villa of three bays with single storey wings with apses, and a Gibbsian coigned doorway on the garden front, commanded magical views towards the Thames. Curiously for one passionately interested in architecture there is no paper record of designing architecture during the seventeen years between 1731 and 1748, the latter date marking a burst of activity in the last few years of his life. From 1748 he remodelled the church at Fawley, fitting it out with salvages from the break-up and auction of the chapel in Canons House, Stanmore, employing George Shakespeare as his executant architect, who attended the Canons' sale for him<sup>35</sup>. The medieval church as he found it was drawn by him in a composition for one of his proposed family mausoleum designs<sup>36</sup>, in this case a Burlingtonian antique and rusticated chamber with open pediments and surmounted by an obelisk. He also proposed a curious Italo-Tuscan termination for the old church tower. All these Palladian, Italo-Tuscan and Antique-Roman designs were made in 1750. In 1751 he designed the Octagon Saloon in Honington Hall, Warwickshire, for his friend Joseph Townshend, MP for Wallingford, where his executant architect was William Jones<sup>37</sup>, whom he held in contempt. His antique mausoleum was finished just in time for his own, and maybe unexpected, internment following his death 9 August 1752 at 63 years of age.

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<sup>31</sup> Eileen Harris, *Country Life*, 26 August and 2 and 9 September, 1971; and in her edition of Wright's *Arbours and Grottoes*, 1979

<sup>32</sup> Mark Laird, *The flowering of the landscape garden : English Pleasure Grounds 1720-1800*, University of Pennsylvania Press, 1999

<sup>33</sup> John Harris, *Country Life*, June 7, 1979, 'Father of the Gardenesque Richard Bateman', *Country Life*, June 7, 1979 ; and 'A Pioneer in Gardening Dickie Bateman Re-Assessed, in *Apollo*, October 1993

<sup>34</sup> BL Add. MS 36356 in the Bucks volume

<sup>35</sup> See Colvin, Dictionary, 2008, under George Shakespear

<sup>36</sup> The designs in the RIBA/V&A collections

<sup>37</sup> See Colvin, 2008, under William Jones

***Sambrooke Freeman***

The architectural history of Fawley comes alive with the accession of Sambrooke, whose tenure was from 1752 to his death in 1782 at the age of 62. His father's library must have been a source of knowledge, for Sambrooke was brought up to be an antiquarian and connoisseur; he was on the Grand Tour from 1744 to 1747 and again 1749-1750. In 1748 he had been elected to the Society of Dilettanti, and he contributed to the Royal Society's *Philosophical Transactions*. In 1756 his was an early election to the Society of Arts. Despite the inheritance of his apoplectic younger brother Jeremiah's fortune at his death in 1759, he awaited the death of his mother in 1770 before embarking upon interior remodellings. The 1763 plan may have relevance, for in 1764 Capability Brown was paid from Freeman's account<sup>38</sup> in Drummond's Bank, £100 on 10 April; £50 on 17 April; £50 on 5 May; and £70 on 27 July, and one isolated payment of £77.70p on 28 June 1766. So in April, May and July Brown was paid a trivial £340. It is difficult to associate this moderate sum to what prompted Lybbe Powys's comment in 1771 that Sambrooke had 'the celebrated Mr Brown to plan the grounds'. However, it is likely that Brown's charges were for a survey and advice, rather than for moving earth and planting trees. One wonders just how much planting had been done by John Freeman, who had confessed to 'planting trees' in Henley Park in 1731. Of course, Sambrooke would have found many planting books in his father's library, and may have been his own contractor, preferring to confine himself to landscape and garden matters rather than to architecture.

However, one extraordinary project puts Sambrooke into a quite different category of invention, a design as pioneering as his father's Gothic Building. This is a sketch design for a pagoda fountain 121 feet high proposed for Prior Park, Bath, and drawn on the *verso* of an incomplete letter to his 'Aunt Sambrooke'. Accompanying this sketch design is a large and exquisitely coloured drawing of a comparable pagoda,

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<sup>38</sup> Peter Willis, 'Capability Brown's account with Drummond's Bank 1753-1783', in *Design and Practice In British Architecture Studies in Architectural History* present to Howard Colvin, *Architectural History*, vol. 27, 1984

inscribed 'Pagoda for Mr Allen'<sup>39</sup>. There is nothing like this in European gardening. It is a moot point as to whether this excursion by Sambrooke into chinoiserie goes hand in hand with the decorating of the State Bedroom with its chinoiserie papers and the existing rococo-chinoiserie carved wood and painted chimney piece in the manner of John Linnell. It is quite possible that this Chinese Room was John Freeman's taste, concurrent with Linnell's Chinese Room at Badminton House, Gloucestershire, where Thomas Wright was heavily in the eclectic design mode on the estate there. Indeed, Sambrook subscribed to Wright's *Universal Architecture Book 1, Designs for Arbours*, in 1755.

In 1768 Sambrooke acquired the manors of Henley and Phyllis Court together with Henley Park, the year that his brother John built Chute Lodge, Hampshire, to the designs by Sir Robert Taylor with some interventions by Sambrooke himself, for a drawing of a canted bow is inscribed by him 'J Freems Room at Chute 1768'<sup>40</sup>. However, there is one document that may vary the account of the development of Sambrooke's interiors. On March 19, 1767, the sculptor John Francis Moore wrote him a letter sending his design for 'your intended opening of the Salon chimney, referring also to a design for the Drawing Room chimney, and appended to this is a second note that he had 'made the whole in Mr Stuart's Style'<sup>41</sup>. Here then is evidence that prior to the arrival at Fawley of James Wyatt, Sambrooke was pursuing a different internal décor, more neo-Greek than Adamesque, or indeed Wyattesque. This splendid chimney piece is at Fawley today, but moved to the Saloon, and is as fine as any of Stuart's chimney pieces at Spencer House. So of a sudden, Sambrooke must have been persuaded to change his mind about the style of his intended décor. In any case, it is possible that Wyatt's designs for the spectacular Pantheon in Oxford Street were known to the cognoscenti before its official opening. If we read Lybbe Powys correctly, in October 1771 she had 'deferred mentioning' Fawley 'till it was more finish'd', implying that Wyatt could have been summoned in 1770, if not in

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<sup>39</sup> See John Harris, 'A Pagoda fountain for Prior Park', *Apollo*, April, 1998. The pagoda design cannot now be located

<sup>40</sup> Xerox of a now unlocated drawing

<sup>41</sup> Design in the Yale Center for British Art

1769<sup>42</sup>. She made the significant comment that the house had ‘no ornaments till now, when Mr Freeman has laid out £8000 I believe, in inside decorations’, and by ‘ornaments’ she means Adamesque, ie. Wyattesque, decorations. These decorations must have included furniture designed by Wyatt, for the carved and painted urns on pedestals, today<sup>43</sup> at Basildon Park, Berkshire, came from the 1952 Fawley sale. The new decorations and furnishings were complete by 1777 when Sambrooke entertained 92 people to a glorious supper in a house that ‘had before been amazingly admir’d, but now there was a general exclamation of wonder’<sup>44</sup>.

### ***Strickland Freeman***

Because Sambrooke and his wife Sarah Winford of Glasshampton, Worcestershire, were childless, at his death in 1782 Sambrooke ensured that Fawley pass to his nephew Strickland Freeman, the son of his brother John who had married Elizabeth, daughter of Sir William Strickland of Boynton Hall, Yorkshire. Sambrooke’s wife took Henley Park as her dower house, where George III paid her a visit in 1785. Although one assumes that Strickland made use of John Freeman’s architectural library, unlike John and Sambrooke, he did not use it in the same way, although in April 1799 he was receiving some architectural instructions from John Carr<sup>45</sup>. Rather, Strickland was an agriculturalist and an ‘improving landlord’ who must have found Sambrooke’s office buildings inadequate. For example, the seventeenth stable range may well have survived. A traditional estate survey was prepared soon after 1782. During the years from 1807 to 1816 barns, coach house, laundry and brewhouse were built in brick made in the estate kilns.<sup>46</sup> The sale catalogue of 1853 describes Strickland’s improvements. Many farms were acquired, and the Home Farm expanded to more than 800 acres. The most important addition was the Riding House<sup>47</sup> or *manège*, seemingly constructed sometime after 1782, and built with the advice of

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<sup>42</sup> This date coincides with Wyatt’s presence at Gaddesden Place, Hertfordshire, where Thomas Halsey had family connections to the Freemans

<sup>43</sup> National Trust guide, *Basildon Park*, 1995, p. 18

<sup>44</sup> Lybbe Powys, 185-87

<sup>45</sup> Glos. R.O. Strickland Freeman papers, D. 1245, FF38

<sup>46</sup> See Kirsty Rodwell,

<sup>47</sup> See Giles Worsley, *The British Stable*, 2005, plate



Samuel Wyatt, who was then building Temple House for Strickland's neighbour Thomas Williams. As the author in 1796 of *Observations on the Mechanics of the Horse's Foot*, and in 1806 of *The Art of Horsemanship According to the Principles of the Late Sir Sidney Medows*, Strickland was an equine authority. Between 1814 and 1821 the north and south lodges were built and cost £986, and a most expensive 'improvement' was the walling of Henley Park between 1805 and 1820.

Strickland seems to have begun to pay attention to the house in 1787, when he drastically changed its look by stuccoing the red brick. The roof was renewed in 1802, when presumably the balustrade and cupola were removed. His also was the Ionic colonnade set across the recessed west entrance. In 1799 Carr had complimented Strickland on the 'very neatly done' Ionic volutes, but it is not clear if this referred to the colonnade. Ionic also was the screen of Scagliola columns set across the dining room recess when it was converted to a library. It is uncertain if Strickland used Samuel Wyatt for this, as John Brushe suggests. If so, it would imply Strickland using Wyatt on two separate occasions twenty years apart, for Joseph Alcott was paid for the 'Schioli Columns' in 1804, only three years before Wyatt's death. Perhaps Strickland was his own architect in this instance. It is now not at all certain if the making of the recess was directly related to the circular enclosed stair extending from basement to attic that violates all canons of architectural decency by breaking up into the space of the Great Stair, regarded by Lybbe Powis as 'superb', indicative that it may well have been a James Wyatt stair. Although the spiral has been attributed by John Brushe to Samuel Wyatt in his role as an industrial architect, surely Wyatt would have regarded this insertion, as we do today, as an aberration.<sup>48</sup> Its construction internally is somewhat crude, and is not at all of the high quality demanded by the Mackenzies in their building programme following 1853, should they be considered the perpetrators of this abuse.

Strickland died in November 1821, thus ending the male Freeman line. The line can be traced back to John Freeman's sister Mary, born sometime after 1692, who married the Rev. Dr Robert Clavering, Bishop of Peterborough. Their daughter Mary married the Rev. Frederick Williams, and their eldest son was William Peere Williams,

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<sup>48</sup> And no doubt also by the servants, for a tray or a pail of coals could hardly be managed up the narrow spiral



Admiral of the Fleet in 1830, who assumed by royal licence in January 1822, just before Strickland's will was proved, the surname and arms of Freeman. The Admiral was of Hoddesdon, Hertfordshire, and died in 1832. Because his son pre-deceased him in 1830, Fawley became the seat of his grandson William Peere Williams Freeman, whose family tenure of Fawley ended in 1853 when he bought the estate of Pylewell near Southampton. Quite what was done to Fawley in the space of his twenty years tenure is uncertain. He could even have built the spiral, and may inappropriately have ceiled the Hall in the Jacobean style in the 1840s. He had married Frances Dorothea Blencoe. Their daughter Mary Frances Williams Freeman married George Rooper of Nascott in Lincolnshire.

### *The Mackenzies*<sup>49</sup>

This celebrated line of engineer contractors begins with Alexander Mackenzie (1769-1836) of canal fame. His eldest son William Mackenzie (1794-1851) rose to eminence in an age of railway mania as a contractor and designer of railways, canals, and bridges, working with Telford and Stephenson. His main competitor was the equally celebrated Thomas Brassey, so much so, that William, with his younger brother Edward (1811-1880), formed a partnership in 1841 with Brassey, as Mackenzie & Brassey, for laying out railways in France, Belgium and Spain. In 1851 when William died without issue, his brother Edward was in fact living in Tours, France, no doubt working on the French railways, and it was from Tours that he purchased the Fawley estate 29 June 1853, for £158,545,12s. Until the vast archives in the Bucks Record Office are fully<sup>50</sup> digested, it will remain uncertain what Edward did to the house following his purchase and up to his death in 1880, when he was buried in the mausoleum he had built in 1862 in Fawley churchyard. His landholdings were huge, notably 21,595 acres in 1878, and these significantly included more than 2,700 in Lancashire. Apropos the Lancashire holdings it is significant that Edward employed Henry Dodd of 17 Bold Street, Liverpool, commissioned from November 1853 to produce a detailed 'Specification and Estimate for certain works at Fawley Court'. In dealing with a family of engineers it is reasonable to assume that their intention with the house would be to modernize it in the fashions of the time. Edward Mackenzie

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<sup>49</sup> See Alexander Mackenzie, *History of the Mackenzies*, 1894 (Dodo Press pb. 2007)

<sup>50</sup> We are grateful to Beatrice Perry for her preliminary examination of the archives

provided an improved water supply from the Water Tower, a considerable construction built before 1875<sup>51</sup>. It is almost certain that both stairs on the north and south ends of the house are Mackenzie intrusions, and alas of little quality. However, Mackenzie did not impose a brutal Victorian going-over of what remained of the 17<sup>th</sup> and 18<sup>th</sup> century interior décor. This is surprising in view of his wealth, and surprising also that he seems to have been content with moving existing chimney pieces about. It is possible that he spent a considerable time in France, for although he had four sons and six daughters by his first wife Mary Dalziel, after her death he married secondly in 1864 Ellen Mullett of Tours, who survived him without issue.

He was succeeded by his son William Dalziel Mackenzie, a Barrister of the Inner Temple, who appears to have lived the life of a gentleman. According to Kelly's *Bucks*, in 1883 it was announced that 'an extensive wing is now (1883) being built on the NE corner (sic) in the same style of architecture, which will contain study, billiard and smoking rooms, lavatories and numerous bedrooms', and reference is also made to 'a large terrace' 'also being constructed round the whole mansion on two levels'. William's architect was once more from Liverpool, and surprisingly was the Paley and Austin office<sup>52</sup>. Fawley was one of just two works outside of Lancashire and Cumbria. Alterations appear to have been first discussed in July 1881, and there is a reference on January 5, 1882, to Wren's Marlborough House as a precedent for a kitchen wing to one side of the forecourt; and in March a 'Mr Blomfield, the architect, is highly recommended to be employed as clerk of the works', perhaps referring to the young Reginald Blomfield. Paley & Austin's remit included restoration of the church, as well as restoration of Wyatt's Temple on the island. William Dalziel died in 1928, after which Fawley was rented.

## **GAZETTEER**

The description of the house follows a standard format, starting with the exterior and rising through the interior from the basement to the attics. Where they can be linked to a specific room the references regularly quoted are Mrs Lybbe Powys' diary entry of

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<sup>51</sup> So far the building of this has not appeared in the limited examination of the vast whole archive

<sup>52</sup> Unfortunately soon after the Second World War the whole of the Paley & Austin archive was destroyed, except for the retention of a small group of important projects

1771 (Climenson 1899, 145-8), the 1853 sale catalogue (GA D1245/FF53) and the 1952 sale catalogue. There follows a tabulated description (for the major rooms), an assessment of date and structural development and an evaluation. For ease of reference major rooms have been lettered (Figs 13-14).

## **Exterior (Fig 2)**

### *References*

- 1787 July 23rd, The house at Fawley (Court) was whitened this year. (Climenson 1899, 229)
- 1799 Correspondence of Strickland Freeman with John Carr over design of Ionic volutes for portico (Tyack 1982, 141)
- 1802 Purchase of lead and slates for renewing roof (Tyack 1982, 141, fn. 90)
- 1853 Originally faced with red brick and now stuccoed in imitation of stone, with stone corners and dressings and handsome portico entrance with Ionic columns
- 1883 The present owner...has restored the house to its original red colour, the bricks being scraped and refaced; its whole appearance is most handsome and infinitely more so than when whitened...A new side wing was built in 1883, containing billiard room, study, smoking room etc. (Climenson 1901, 87).
- 1952 Built of Red Brick with stone mullioned windows and pronounced quoins under a slated roof, the Residence is entered through a lofty portico supported by four Corinthian Columns and with a tessellated marble floor. Double oak doors give access to [the hall]

**West** - The house has an H-plan of two principal storeys raised on a basement with a hipped slated roof set behind a parapet. The entrance front faces west and has a five-bay centre with two-bay wings. It is constructed of red brick, a refacing of 1883, and has red-washed mortar joints lined-out with black tuck pointing. Also late 19th century are the plate glass sash windows with horned frames. The ashlar dressings are Portland stone, comprising moulded plinth, string at storey height, window surrounds and rusticated quoins. There is a moulded wooden eaves cornice with carved scroll modillions. In the centre there is a five-bay single-storey stone entrance loggia with Ionic columns, entablature and balustrade added c.1800. This has a tessellated floor, installed in 1883 (CBS correspondence) and is raised one step above the forecourt. The central first floor window has a shouldered architrave and the central doorway has Roman Doric pilasters, pulvinated frieze, cornice and central lion's head key block; the oak double doors are part-glazed. Over the door is an inscription 'WREN

FECIT AD 1684' in later 19th century lettering and mounted on the adjoining walls are plaques commemorating the visit of William III in 1688 and the acquisition of the house by the Marian Father in 1953 (dated July 1984).

Basement windows are contained within light-wells and there is access to the façade of the north wing at this level. Here the quoin and north elevation are faced with rusticated ashlar; this has pronounced striated tooling and up to five courses are visible above a basal plinth course. The blocks return onto the west wall where they finish in a straight line and are quite roughly cut into the original brick facing. This is well-laid in Flemish bond with vitrified headers and the build terminates at the jamb of a blocked window (Fig 2). Parallel to the base of the wall at a distance of c.1.10m to the centre, is an arched brick drain. Internally it is c.1.15m wide and c.1.05m high from an earth floor. The north end is blocked off at the corner of the house but it can be traced southwards to the end of the façade.

To the north-west of the main house is a square pavilion, one of a projected pair (Pevsner & Williamson 1994, 326) added in 1883 (Kelly, Bucks) which is joined to the older house by a quadrant corridor with a balustraded parapet; building materials and detailing match the main house.

**South** – the south elevation is seven bays long with a slightly projecting pedimented centre of three bays. In the pediment is a wreathed bull's-eye window and the central first floor window has a moulded architrave with a keystone. On the ground floor central French doors open onto a late 19th century terrace; the retaining wall is c.1.2m high and has small bull's-eye lights to the vaults below. The ground floor windows at the east end are blanked out behind the glazing (drawing room). Other details are as the west front.

**East** – this has two-bay wings and an inset three-bay centre with French doors opening onto a continuation of the terrace on the south side. There is a balustraded bridge over a basement area with a sloped outer wall faced in white-glazed brick; this has windows to the vaults. The house wall at basement level below the plinth is rendered and lined-out to simulate ashlar with modern casement windows. The first

floor windows to the south wing are blanked out behind the glazing (Persian bedroom).

*North* – this elevation mirrors the south with a plain bull’s-eye window in the pediment but there is no terrace and the basement storey is exposed. It is faced in rusticated ashlar with pronounced striated tooling and has a central doorway (2.1m high), now a window, with a moulded architrave, pulvinated frieze and cornice on console brackets. The windows have triple key-blocks. The late 19th century corridor to the wing is butted against the north-west corner, removing one of the original windows. This elevation is right-angled and has a slightly deeper rusticated basement below ashlar pilasters alternating with brick panels; there is a balustraded cornice.

#### *Structural development*

The house retains its original plan, dimensions and overall appearance although this has been passed through a late 19th century filter. The walls were brick in Flemish bond and a small section of the original facing survives in the basement area on the north-west corner. The modillion cornice appears to be original as probably are the quoins. The window dressings however are likely to be late 19th century replacements. The original form of the windows is unknown. There may originally have been five windows in the recessed central section of the east elevation, matching the west side; this is suggested by cupboards in the external walls of bedrooms N and O which appear to have been formed out of redundant window recesses.

The basement door on the north elevation is early 18th century in style and with the rusticated facing of the basement storey is probably the work of John Freeman; in the light well on the north-west corner this facing appears to be later than the original brickwork. He appears also to have constructed terraces around the house (see below; ‘Vaults under terraces’). It is probable that the window glazing was updated as part of the general modernisation of the house carried out by Sambrooke Freeman c.1770; internally many of the window architraves and shutters date to this time. Old views of the house are not large enough to be conclusive but Buckler’s drawings of 1826 appears to show standard later 18th century sash windows. Strickland Freeman made more major changes to the appearance of the house when he stuccoed the exterior in 1787 and he also added the Ionic entrance portico c.1800 as well as renewing the roof.

The present appearance of the house dates to the 1880s when the stucco was stripped, and the brick facing replaced because the old bricks were found to be in poor condition (VCH 1925, 37). Window frames were renewed throughout and their stone surrounds which are very uniform in appearance were probably replaced at the same time. The same detailing appears on the new north-west pavilion and link corridor which were built at the same time; the architects were Paley and Austin (CBS correspondence). The south and east terraces in their present form also date to this period.

### *Evaluation*

Although much of the fabric and appearance of the exterior is in fact original, the extensive refurbishments of the 1880s have given the house a distinctive late 19th century veneer.

## **Interior**

### ***Basement (Figs 3-4, 12)***

#### *References*

- 1707            1707 I bequeath to my wife Elizabeth...for term of her life the north side of the house, joining the kitchen garden on the north side and the great hall and dining room on the south side, from the cellars to the top of the house (only excepted) the great kitchen, scullery and bakehouse,...the stairs and passages to be in common..
- 1853            THE DOMESTIC OFFICES comprise: Scullery, capital Kitchen, Larder, Housekeeper's Room with store closet, Butler's and Footman's Pantries with fire-proof plate closet, Knife Room, Servant's Hall with fire-proof closet, Still Room with china closet, Linen Room, Water Closet, and Cellars for Wine, Beer, Coals, &c.
- 1952            The Domestic Offices are on the lower ground floor approached from the North Staircase Hall and by another staircase from the Wing. They include Two Pantries, Menservants' Room, Silver Room, with Strong Room off. Butler's Room with safe. Wine Cellar, Boot Room, Boiler Room with Robin Hood Oil Fired Boiler for Central Heating and Beeston Domestic Hot Water Boiler. Housekeeper's Room. Kitchen with Eagle Range. Larder. Scullery with two sinks. Tradesmen's Entrance. Store Room. Staff Dining Room. Two Staff W.C. 's. Coal and Wood Stores.

*Description*

The basement underlies the whole of the house and extends into vaults under the terraces on the south and east sides. The principal access is the secondary stair in the north-west corner of the main house, which is 20th century in its present form and leads to a large lower hall with modern finishes apart from the stone flagged floor. To the west is the basement level passage to the 1883 wing and a small room which has a window with 18th century fielded panelled shutters. To the east are two rooms used as kitchens which have modern finishes and suspended ceilings.

To the south through an arched opening is a passage with a segmental barrel vault running the length of the building; cross-vaults at intervals indicate the position of historic doorways; some now blocked. The floor is at a slightly lower level and is paved with a mixture of flagstones, bricks and tiles. Rebated into the plaster on the west wall is an ashlar panel inscribed 'JOHN FREEMAN P 1731' and another in Latin, 'Ut pauperes adhiberet negotio Ioh: Freeman arm de Fawley aggeravit hanc molem Anno Dom 1731' [In order to give employment to the poor John Freeman Esq of Fawley reared this mass of masonry AD 1731] (Tyack 1982, 134).

There was no access to the rooms west of the passage in the centre of the house which house plant; they are vaulted and there is a fireplace at the north end. In the south-west wing there is the foot of a spiral staircase rising to attic level (see J below) which is enclosed by brick-vaulted wine cellars with built-in bins. On the east side of the main passage a short corridor with a worn brick floor leads past a store-room to a vaulted room in the south-east wing. This has a quadripartite vault with flat raised ribs springing from a central drum column with an octagonal impost; the base is below floor level. The stone has traces of pronounced striated tooling and has possibly been redressed. There are pairs of recesses, probably once windows in the two outer walls; one has been converted into a door to the vaults on the east side.

There is a second very similar vaulted room to the north opening directly off the main passage. The offset base of the central pier, which also has striated tooling, is visible and there is a parquet floor. A pair of extant windows looks out into a light well to the east. To the north down a short side passage is a room currently used for dining with a flat ceiling and walls covered in modern wood panelling. A pair of windows looks



into a light-well on the east side and there is a late 19th century fireplace with a modern grate in the north wall. A door in the west wall leads to a large walk-in vaulted safe with a heavy inner door.

A curved corridor with glazed tiled walls leads to the 1883 wing where there are three main rooms all with vaulted fireproof ceilings. The room on the east side has a large blocked fireplace and was formerly the kitchen; a fully-tiled pantry leads off it to the north. A west-facing room has original fitted cupboards and a part-glazed bookcase.

### *Vaults under terraces (Figs 4, 12)*

The late 19th century terrace to the south of the house is supported on a brick barrel vault accessed from the south end of the main corridor. It now has an earth floor where up to 0.6m of concrete and rubble has been dug out. The vault is divided into four unequal compartments by brick cross-walls which are butted against the external face of the house wall. Here up to nine course of brickwork in Flemish bond are exposed at the base but this build stops in the eastern compartment and the remainder of the wall is coursed flint rubble, banded with brickwork at a higher level. There are similar late 19th century barrel and groin-vaulted rooms under the east terrace; these are fully plastered so that the house walls are not exposed.

### *Structural development*

The vaulted basement storey forms part of the original build but the extent of modern finishes precludes a detailed understanding of its original layout or development at this stage. The least altered of the original spaces are the two quadripartite vaulted rooms on the south-east corner which are arguably a remnant of the earlier house. Works commissioned by John Freeman in 1731 are commemorated by two plaques in the central passage. It has been assumed that these indicate that he had the passage built but it is possible that they are reset (they are recessed into modern plaster) and might instead record the construction of external terraces, as suggested by Tyack (1982, 134); this perhaps corresponds more closely to the 'mass of masonry' of the inscription. The doorcase in the centre of the north elevation is early 18th century in style; it may be associated with a reordering of the interior by John Freeman and possibly the creation of a low hall adjacent to the secondary staircase.



The interior of the south-west wing appears to be a creation of the first half of the 19th century associated with the construction of the spiral service stair and the adjacent cellars are occupied by wine bins. Later 19th century alterations within the basement are overlaid by modern finishes but the terrace vaults in their present form are a late 19th century creation.

### *Evaluation*

The most significant of the early spaces are the two quadripartite vaulted rooms followed by the central corridor with its dated plaques. The spiral stair and wine bins in the south-west corner are an interesting survival of historic service rooms in a basement which has otherwise been extensively modernised.

### **Ground floor (Fig 13)**

The principal rooms are at this level with the hall and saloon occupying the centre of the house. The north and south wings contain four further reception rooms with the principal staircase on the south-west corner and a secondary staircase on the north-west, where there is now a link to the late 19th century wing. A good indication of the circulation and room use is given by Mrs Lybbe Powys' description of festivities in 1777 (Climenson 1899, 185-6); the library then being the small room on the north-west corner (C):

‘Their usual eating-room not being large enough, the supper was in the hall [A], so that we did not come in thro' that, but a window was taken out of the library [C], and a temporary flight of steps made into that, from which we passed into the green breakfast-room [D] (that night the tea-room), thro' the pink paper billiard room [E], along the saloon [F], into the red damask drawing room [G]...They danc'd in the saloon... Two card-rooms, the drawing-room and eating-room [H].’

The rooms are described individually below in the same clockwise circuit starting with the hall.

### **A Hall (Fig 5)**

#### *References*

1771                    1771 The hall is a very noble one; round it statues on pedestals, some fine ones large as

- life. It's stucco'd of a French grey.
- 1777 At half an hour after twelve the supper was announced, and the hall doors thrown open, on entering which nothing could be more striking, as you know 'tis so fine a one, and was then illuminated by three hundred colour'd lamps round the six doors, over the chimney, and over the statue at the other end.
- 1853 A NOBLE ENTRANCE HALL, 42 ft. by 28 ft., the floor of black and white marble, the walls stuccoed, and finished with enriched cornice.
- 1952 The Entrance Hall (W.), about 41ft. 9ins. x 28ft., with black and white marble floor, radiator with marble table over, hot air duct in concave recess with shell shaped hood.

### *Description*

- Ceiling & cornice: Deep box cornice with guttae, ceiling has later 19th century 'Jacobethan' strapwork and pendants.
- Walls: Painted plaster
- Skirting boards/Dado: Torus-moulded dado, ogee-moulded skirting
- Floor: Black and white chequered marble
- Windows: Four, flanking the central door, architrave mouldings stop at dado level. Five-panelled shutters with rib mouldings; fielded panels to backs of shutter boxes. Shutters to door have old H-hinges
- Doors: Five internal, one external; side doors are modern oak, architraves have pilasters capped by paterae and cornices; painted double doors to saloon, architrave has console brackets and pediment; round-headed arch to part-glazed external door.
- Fireplace: Chimney breast in north wall with white marble hearth slab let into floor. Fireplace replaced with shell-headed arched niche with heating grille in floor
- Other fittings & features: Marble console table masking radiator at centre of south wall

### *Structural development*

The function of this room has remained unchanged and the overall dimensions are original but the most significant decorative features date to c.1770. These include the doorcases and probably the cornice and marble floor which was extant by 1853. The strapwork ceiling and the central heating system were added in the mid-late 19th century. At this time the fireplace was replaced with a niche for statuary which was displayed in the hall at this and earlier periods (Climenson 1901, 88).

*Evaluation*

A good sober interior of c.1770, part of a larger modernisation scheme that took place at this time. The 19th century alterations are of lesser value.

**B**     *Secondary staircase (Fig 5)*

This rises the full height of the house in two separate flights and forms the principal access to the basement.

*References*

See C below; there are no detailed descriptions.

*Description*

Ceiling & cornice:	Simple moulded cornices, later 19th century
Walls:	Plastered above dado
Skirting boards/Dado:	Wooden dado and rail with bolection moulded panels, later 19th century reproduction
Floor:	Oak boards on ground floor. Pine boards on first floor
Windows:	In north wall, oak shutters on ground floor
Doors:	Bolection moulded architraves, panelled doors, later 19th century reproduction. Segmental arch with double doors under stairs on first floor landing.
Fireplace:	None. Marble console table over radiator on ground floor
Other fittings & features	& Two separate open-well staircases have closed strings, turned vase-shaped balusters, T-shaped handrails, and square newels with bull's-eye pendants; dark brown varnish. Late 19th century reproduction of an early 18th century style.

*Structural development*

A staircase in this position was an original feature of the house, necessary for circulation as the principal staircase only connects the ground and first floors, and its existence is implied in William Freeman's will of 1707 (see above; basement). The present staircase is designed in early 18th century style but the regularity of the woodwork, its lack of wear or evidence for repairs or alterations indicates a late 19th

century date. The associated woodwork is also 19th century reproduction and the space is configured to accommodate the corridor link to the wing of 1883.

*Evaluation*

A late 19th century staircase and associated features of unremarkable quality.

**C**     *Office adjoining secondary stair*

*References*

- 1771           1771 Near this [breakfast parlour] is a small library.  
1777           1777 a window was taken out of the library, and a temporary flight of steps made into that, from which we passed into the green breakfast-room..  
1853           1853 INNER HALL, with Secondary Staircase, Gentleman's Room to the West, with Dressing Room & Water Closet.  
1952           1952 The North Staircase Hall gives access to the Gun Room (W), about 15ft. 3ins. x 12ft., with oak floor, fireplace, oak cupboards and painted pine panelled walls.

*Description*

Ceiling & cornice:	Running cornice
Walls:	Plastered
Skirting boards/Dado:	Panelled 18th century style dado and rail
Floor:	Boards
Windows:	Panelled 18th century shutters
Doors:	Panelled
Fireplace:	Plain marble with 19th century grate

*Structural development*

This is the smallest of the ground floor rooms and in 1771 was used as a library occupying the full width of the wing with a door east of the fireplace. The 1853 description suggests that the space was already subdivided and when the wing was added in 1883 part of the space was used to make a connecting corridor. The room is simply fitted out with some surviving elements of c.1770 together with 19th century work.

*Evaluation*

The plainest of the ground floor rooms with standard quality 18th and 19th century fittings.

**D Dining room (Fig 5)**

*References*

- 1771 From this room [billiard room] you enter the breakfast-parlour, a sweet apartment, peagreen stucco, gold border, elegant chimney-piece, green marble with gilt ornaments; the sofa and chairs, Mrs. Freeman's work, a French pattern, pink, green, and grey; curtains, peagreen lutestring. In recesses on each side the chimney are two elegant cases of English woods inlaid, glazed so as to show all the curiosities they contain of fossils, shells, ores, &c., &c., in which Mr. Freeman is curious, and has a fine collection. On one side of the room is a large bookcase of the above woods, and at the bottom of the room is a table in which the maker has amazingly display'd his genius in disposing the different colours.
- 1853 A capital DINING ROOM, 30 ft. 6 by 26 ft., Stuccoed Walls, enriched Cornice, and variegated Marble Chimney Piece.
- 1952 The Dining Room (N), about 31ft. x 24ft., with oak floor, fire place, mahogany panelled dado, and containing cupboard and service hatch.

*Description*

- Ceiling & cornice: Deep cove to ceiling; basal cornice has dentils and modillions. Moulded rib at top of cove. Acanthus ceiling rose.
- Walls: Orange flock wallpaper; late 19th century
- Skirting boards/Dado: Mahogany panelled dado
- Floor: Oak boards
- Windows: Three windows with mahogany architraves en suite with dado, panelled shutters and ornate gilt pelmets.
- Doors: Four six-panelled mahogany doors en suite with dado. One hides a food lift from the basement.
- Fireplace: In centre of south wall. Black and white marble surround with tapered pilasters and dentilled cornice. Cast iron arched grate. White marble hearth slab.

*Structural development*

This room retains its original volume and the deep ceiling cove is likely to be original. By 1771 it had become the breakfast parlour, with a green and gold colour scheme; the cornice moulding might belong to this phase but could equally well be 19th century like the ceiling rose. The marble fireplace surround is a later introduction of the early-mid 19th century. The remainder of the fittings including the woodwork, pelmets, flock wallpaper and fire-grate are later 19th century.

*Evaluation*

This room has a predominantly later 19th century appearance of fair but not exceptional quality. The marble chimney piece is slightly earlier.

**E North-east room (Fig 6)**

*References*

- 1771 On the left hand of the saloon is a large billiard-room hung with the most beautiful pink India paper, adorn'd with very good prints, the borders cut out and the ornaments put on with great taste by Broomwich, and the pink colour, besides being uncommon, has a fine effect under prints.
- 1853 A BILLIARD ROOM, 25 ft. by 21 ft. 6, Statuary Marble and Carved Wood Chimney Piece.
- 1925 In a small drawing room or boudoir, occupying the north-east angle of the house, is a fine carved wood chimney-piece of the late 18th century, painted in black and gold. (VCH 1925, 37)
- 1952 The Morning Room (E and N), about 24ft. x 22ft. 6ins., with open fireplace in marble surround, and painted Adam style mantel, and carved and painted cornice and frieze.

*Description*

- Ceiling & cornice: Deep cove to ceiling; basal cornice has bold acanthus leaves. Moulded rib at top of cove.
- Walls: Modern flock wallpaper
- Skirting boards/Dado: Moulded skirting, boarded dado with later 18th century style chair rail; this has been altered in the SW corner adjoining the fireplace where there is a different moulding.
- Floor: Pine boards
- Windows: Pairs in north and east walls with simple five-panelled shutters and architraves.

A box at the base of the SE window masks an earlier decorative scheme; the skirting has a dark stain with a gilded bead moulding.

Doors: Two of simple six-panelled type; architraves match windows  
Fireplace: Wooden gilded Adam-style outer surround to inner white marble with beaded edges; open hearth, projecting white marble hearth slab.

### *Structural development*

It has been suggested that this room was originally a principal bedroom (Wren Soc 1940, pl LVII) and the coving to the ceiling is probably original. The bold acanthus cornice is a pattern which could be original to the house but comparison with the surviving saloon ceiling or similar acanthus work at Denham Place, Bucks (Country Life 1925, pl 21) suggests that it is a 19th century copy; paint analysis could resolve this. The dado and architraves are of the general pattern installed c.1770 together with the hearth slab and inner white marble fireplace surround. It is not clear whether the wooden fireplace surround is of this date or a later 19th century copy; again paint analysis would resolve this.

### *Evaluation*

The date of some of the principal features in this room is currently uncertain; the cornice and wooden fireplace surround would be more significant if original features rather than late 19th century copies.

## ***F Saloon (Fig 6)***

### *References*

- 1771 The saloon answerable to the hall, with light blue and gold cord. In this room are many fine pictures, a magnificent organ at the lower end, inlaid with many curious woods; a fine chimneypiece, two very beautiful marble tables, on each an elegant candlebranch of ormolu; the paper cost fifty guineas! The ceiling of this room is very fine old stucco, which Mr. Freeman thought too good to be destroy'd.
- 1853 EAST FRONT: A beautiful DRAWING ROOM, 41 ft by 7 ft. and 19 ft. high, With singularly beautiful enriched ceiling, in compartments with raised figures of birds, animals and flowers, sculptured Sienna and statuary chimney-piece, French windows opening to a black and white marble terrace.
- 1952 The Salon (E), about 41 ft. x 25ft. 6ins., with bright steel grate, carved Adam style marble mantel surround, carved skirting, cornice and architraves, and finely carved and

decorated ceiling attributed to Grinling Gibbons.

*Description*

Ceiling & cornice:	Fine moulded plaster ceiling of concentric panels with fruit flowers, foliage, birds and animals in high relief. It is dated in a pair of scrolls at the south end to 1690  The cornice has a running scroll foliate frieze, bands of egg and dart and a moulding enriched with acanthus leaves of later 18th century type.
Walls:	Papered
Skirting boards/Dado:	Enriched skirting and dado of later 18th century pattern, matching door and window architraves. Painted boarded dado
Floor:	Pine boards
Windows:	Three with a French door in the centre. The shutters are four-panelled with rib-mouldings and the architraves are of later 18th century pattern. Ornate gilt pelmets.
Doors:	Three doors, one in each wall, six-panelled with rib-mouldings and architraves en suite with the windows. The over-doors have foliate scrolls with central anthemions under flat cornices to the side doors; the hall door is flanked by pilasters and has a pediment
Fireplace:	In the south wall; white marble, reeded pilasters with lion masks below the consoles. Frieze with paterae, panthers and central urn. By John Francis Moore 1767-71 with design drawing and correspondence. Mid 19th century arched cast iron grate with integral radial hearth on top of marble slab.

*Structural development*

This is one of the principal rooms in the house and is unaltered from its original size. The fine ceiling dated 1690 is the most notable decorative element to survive from the original house. The remaining features of the room, including the cornice, woodwork and chimneypiece were introduced c.1770. At this time the walls were hung with old master paintings and there were casts of classical figures (Tyack 1982, 138). The fire-grate was modernised in the mid 19th century and there are late 19th century photographs (Fig 5) showing crowded furniture and flock wallpaper.



*Evaluation*

This is one of the best rooms in the house and the ceiling of 1690 ‘has naturalistic details of a boldness and finesse of modelling not exceeded anywhere in England’ (Pevsner & Williamson 1994, 67). Sambrooke Freeman thought it ‘too good to be destroy'd’ c.1770 when he modernized the room, commissioning a chimneypiece from John Francis Moore. This work is also of high quality and 19th century alterations are minor.

**G Drawing room (Fig 7)**

*References*

- 1771            1771 On the right hand [of the saloon] is the drawing-room, fitted up with every possible elegance of the present taste, hung with crimson strip'd damask, on which are to be pictures; a most beautiful ceiling painted by Wyatt; the doors curiously inlaid, the window-shutters painted in festoons, a sweet chimney-piece, a grate of Tutenar's, cost 100 guineas; two exceedingly large pier glasses, the chairs and confidant sofa in the French taste.
- 1853            A SMALLER DRAWING ROOM, 26ft. by 22ft., satin hangings to walls, beautifully sculpted marble chimney piece, coved ceiling highly ornamented in stucco work, mahogany doors
- 1952            The Small Drawing Room (E), about 25ft. x 22ft. 6ins., with bright steel grate in Adam style, carved marble surround, carved and decorated skirting, dado and architraves, and very delicately moulded and decorated ceiling.

*Description*

- Ceiling & cornice:    Deep coved cornice and ceiling designed by James Wyatt in 1771; his earliest essay in Classical style; the design drawing survives (Harris & Robinson 1984 pl. 1a)
- Walls:                Papered on plaster battened out from walls
- Skirting              Skirting enriched with bound reeding and chair rail with leaf moulding. Plain boards/Dado:        boarded dado
- Floor:                Pine boards 19th century
- Windows:            Two in east wall; architraves enriched with wreathed leaf ornament and egg and dart. Single-panelled shutters
- Doors:                Architrave to saloon door matches windows; door is six-panelled of figured mahogany with inlaid fluted border. The door to the library matches the bookcases and is 20th century.

- Fireplace: Ochre and white marble surround with engaged Corinthian columns, a frieze of confronted griffins and volutes and a centre panel of a Centaur abducting a Lapith, dentilled cornice. White marble hearth slab; arched polished steel grate and ogee fender of mid 19th century date.
- Other fittings & features The north and west walls are lined with mid-20th century fitted bookcases with cupboards and drawers below.

### *Structural development*

Although the room volume is original the majority of features date to the refurbishment of c.1770. The grate is mid-19th century and the bookcases mid-20th century.

### *Evaluation*

This is one of the most complete rooms to survive from the redecoration of c.1770 and its most notable feature is a fine ceiling by James Wyatt, one of his earliest classical designs. The marble fireplace is also high quality.

## ***H Library (Fig 7)***

### *References*

- 1771 This room [drawing room] leads to the eating room, in which the colour of the stucco painted of a Quaker brown. The ceiling and ornaments round the panels all display such an elegant simplicity of neatness that I almost prefer this to any room at Fawley Court.
- 1804 To Joseph Alcott manufacturer 'for Schioli Columns in the dining room £106.0.0' (GA D1245/FF47). Further payments for furniture, paper and curtains 1806-14 (Tyack 1982, 141, fn.94)
- 1822 Library...The complete rosewood bookcases as fixed on both sides, expensively finished with blue silk curtains and brass wire doors, inlaid with satinwood, cedar shelves etc. (GA D1245/FF50)
- 1853 LIBRARY, 24ft. 6 wide and 31 ft. long, including the Recesses for Bookcases, Ornamented by imitation Marble Columns, the Walls stuccoed and painted in Medallion Ornaments, enriched Ceiling and Mahogany Doors.
- 1952 The Library (S), about 25ft. x 24ft. 6ins., with deep recess in addition and fitted two radiators, fireplace in marble surround, carved and decorated cornice and frieze, and moulded ceiling decorated in the Adam taste. Along two walls are Rosewood and Inlaid Bookcases, cupboard and drawers, and the skirtings and architraves are similarly

designed and executed. A pair of oak doors lead to the Terrace.

*Description*

Ceiling & cornice:	Ceiling by James Wyatt, classical, in similar style to the drawing room with an octagonal outer border. Narrow leaf cornice
Walls:	Modern wallpaper. The frieze has a base moulding of miniature acanthus; the main zone has relief side panels of swagged urns on tripods and centrepieces of classical figures painted in grisaille on canvas. These are attributed to Anne Seymour Damer (Tyack 1982, 141, fn.95). Between the panels are moulded wreaths with ewers, matching the fireplace surround.
Skirting boards/Dado:	Rosewood skirting, no dado.
Floor:	Pine boards 19th cent
Windows:	The three window architraves are inlaid like the doorcases but the mahogany shutters appear to be replacements. In the centre oak French doors open onto the terrace.
Doors:	A pair of doors (one a cupboard) flanks the fireplace. These are six-panelled mahogany with ebony beadings and have architraves inlaid with key ornaments and rosettes attributed to Anne Seymour Damer.
Fireplace:	In the north wall. The surround is white marble on a veined ochre ground. Fluted tapered pilasters have ewers on the imposts and there is a swagged centre panel. The grate is late 19th century cast iron with tiled splays in Renaissance style.
Other fittings & features	Fitted rosewood bookcases against the east wall have glazed shelves over drawers with cupboards below and incorporate two doors (one to the drawing room, the other a cupboard). These have wirework grilles with fabric linings. There are bands of inlay below the drawers (husks) and on the cornice (anthemions). Over the doors are two further canvas panels with classical figures (now very dark). There is a similar set of returned bookcases with inlaid end panels in the recess in the west wall.

The recess is divided from the main room by two pairs of dark grey scagliola columns with Ionic capitals installed in 1804. The ceiling is below frieze level and repeats the basal moulding with paterae on the ground. It is a modern restoration after water damage.

*Structural development*

In its original form this room was almost square and the recess on the west side is a later addition, taking space from the stair hall. The room was converted to a dining room c.1770 and to this phase belong the Wyatt ceiling, the plaster elements of the frieze, the fireplace surround which repeats the ewer motif used on the frieze, and the mahogany doors. The ceiling of the recess (now a modern restoration) repeats details from the main ceiling, which suggests that it was formed at this time as a sideboard alcove.

Strickland Freeman converted the room into a library and the scagliola columns were installed in 1804. To this period also belong the bookcases, the inlaid door and window architraves and the classical canvas panels in the frieze and bookcases by Anne Seymour Damer. Later 19th century alterations are confined to the grate, the window shutters and the French doors.

*Evaluation*

This room combines significant decorative elements of two periods; the Wyatt ceiling, frieze and fireplace of c.1770 and the library fittings installed in the early years of the 19th century.

***J Staircase hall (Fig 8)***

This room only has access from the hall. The main staircase winds round the three outer walls with modern WCs situated in the space below the upper flights. A curved projection in the centre of the east wall houses a spiral service stair which backs onto the alcove in the library. To the north of this is a cupboard. The northern half of the stair hall is single-storied where a first floor room has been formed in what was originally open space.

*References*

- 1771            The staircase, now separated from the hall, is a superb one, and the apartments above nobly spacious as the rooms below.
- 1853            An INNER HALL on the South (with Housemaid's Washing and Two Water Closets) opens to A PRINCIPAL OAK STAIRCASE leading to a NOBLE CORRIDOR on the first floor

1952 Also off the Entrance Hall are the South Staircase Hall with radiator and doors to Cloakroom, fitted basin, two separate W.C.'s and the spiral fire escape staircase.

*Description*

Ceiling & cornice: Simple running cornice to ground floor, dentilled cornice to first floor. At this level there is a fluted moulding running round the upper stairs at storey height which is overlaid by the staircase balustrade and a guilloche moulding at dado height overlaid by the handrail.

Walls: Plain plaster

Skirting boards/Dado: Simple ogee skirting, different reeded pattern in the cupboard on the north wall; the staircase lacks a dado, a 'ghost' can be seen in the plaster on the south wall.

Floor: Chequered black and white marble at the foot of the stairs and extending into the cupboard; larger grey and white marble in the well area.

Windows: One on the lower half landing; three at first floor level, all with the Mackenzie coat of arms in stained glass on a clear leaded ground; these are mounted inside the sash windows and over the shutters.

Doors: Modern door to the hall in simple later 18th century architrave. The adjoining cupboard has the same architrave and an old six-panelled door.

Fireplace: None

Other fittings & features Main stair – oak, of open-well type with open strings; these have plain square ends. Two twisted balusters per step, heavy square newel post at the base, no post on lower quarter landing, turned lobed post on upper landing, possibly reused. Heavy T-shaped composite handrail ramped to the landings and cut at the top to fit over plaster mouldings on the outer face of the service stair. This has evidence for previous baluster positions on the soffit. Pine string to top flight. Formerly a triple arcade at the head of the stair (see below; landing).

Spiral stair – the treads are solid baulks of timber cantilevered out from the wall with chamfered soffits. There are stick balusters and a round-section handrail of early 19th century type. The small central well is occupied by modern pipework. It is lit by small single lights in the outer wall. The ground floor door is curved and is of simple six-panelled type, also early 19th century.

*Structural development*

From the overall disposition of rooms it is clear that the location of the principal staircase in this corner of the house is original, although the space has undergone

considerable subsequent alteration. The triple arcade at first floor level, which appears to be the only surviving original feature, indicates that the whole space was originally open through two stories and the ground floor would also have been larger before the room to the east (H) was extended. The staircase would have been of open-well form and may have risen round all four walls with a top flight on the east side terminating in a landing external to the northern arch of the arcade. None of the present stair components appears to be original. The 1771 description of the stairs as 'now separated from the hall' suggests that there may originally have been a corresponding archway on the ground floor in the larger space then available at the foot of the stairs.

The existing doorway from the hall dates to c.1770 as does the door to the adjoining cupboard. This utilises the space at the end of the alcove in the next room (H) and provides additional evidence for its formation at this time. It also suggests indirectly that there was a missing top flight to the staircase as this extension would have been hidden beneath it. According to Mrs Lybbe Powys in 1771 the staircase was 'superb' but there is no indication as to its detailing. The chequered floor at the foot of the stairs possibly dates to this phase but could be earlier as it runs into the cupboard.

The detailing of the spiral service stair which juts into the hall from the east wall appears to date the remodelling of this space into its present form to the first half of the 19th century. The scale of the work, if not the quality, suggests that it may be one of Strickland Freeman's many alterations rather than his successors after 1822, although this remains a possibility. There is no explicit mention of this staircase in the 1853 sale particulars but it is clear from the description of the bedrooms on the west side of the house that the room cut out of the stairwell (now a bathroom) was in existence by this time (see R below).

The existing staircase is early 18th century in style but the woodwork has a regularity and lack of wear indicating that it is essentially a later 19th century reproduction; the square newel at the base has similarities with the staircase in the 1883 wing. However there is evidence in the form of nail holes on the soffit of the handrail for previous baluster settings and the newel post on the upper quarter landing also looks reused. The top flight of the staircase clearly postdates the plaster mouldings on the outside of the spiral staircase.

*Evaluation*

The staircase hall has undergone considerable alteration from its original form which was a large and imposing double height space with a triple arcade at the head of the stairs. The quality of the present space is much reduced by the creation of a first floor room in the northern half of the original stairwell and the introduction of the spiral service stair which forms an awkward projection into the reduced volume of the hall. Individually the various components have some value but none is of outstanding quality.

**First floor (Fig 14)**

At the head of the stairs there is a spacious landing which opens into to a wide corridor running north along the centre of the building. The principal bedrooms occupy the south-east quarter of the house and are the only rooms at this level for which there are detailed historic references. These are described first and then the remaining bedrooms in anti-clockwise order.

***K Landing at head of stairs (Fig 9)***

*Description*

Ceiling & cornice:	Deep box cornice
Walls:	Full height panelling with raised mouldings
Skirting boards/Dado:	Ogee skirting and dado rail, panelled dado with narrow raised mouldings
Floor:	Pine boards, 19th century; two oak boards at head of stairs
Windows:	One in south wall, fixed reveals
Doors:	Two in east wall, six panelled with 18th century architrave mouldings and cornices. Two similar doors infilling the arcades on the west side must be later copies. The part-glazed double doors with an arched fanlight to the inner hall are 20 <sup>th</sup> century (cf Fig 9).
Fireplace:	none
Other fittings & features	Triple arcade on west side at head of stairs with panelled piers and impost moulding. Two arches are infilled but the arcade pier is visible internally at the head of the spiral stair.



*Structural development*

See L below

**L      *Central corridor (Fig 9)***

*Description*

Ceiling & cornice:	Deep box cornice
Walls:	Full height panelling with bolection mouldings
Skirting boards/Dado:	Panelled dado with bolection mouldings; chair rail returned short of doors
Floor:	Pine boards
Windows:	none
Doors:	Three of eight panels with bolection moulded architraves and cornices on the east side plus two jib doors to cupboards in the thickness of the wall. Three similar but six-panelled on the west side. Their spacing is irregular. Later double door with arched fanlight at north end
Fireplace:	None

*Structural development*

The once imposing arcaded landing appears to form part of the original circulation of the house, from a time when some of the principal rooms would have been on the first floor. John Harris (p11) suggests that the central corridor was a modification by John Freeman of an originally larger space and that the panelling and cornices here were reset c.1730 (although this conflicts with the date of the painted room Q). The panelling on the landing was modified in the later 18th century and subsequently when the spiral staircase was inserted. The two spaces were undivided until the later 20<sup>th</sup> century.

*Evaluation*

Significant early features survive in both these spaces including the triple arcade at the head of the stairs and the panelling in the corridor; one of the few places in the house where this survives so completely.

**M      *Persian bedroom & dressing room (Fig 10)***

This pair of rooms lies to the east of the landing (K) and the bedroom is approached by a narrow passage to the north of the dressing room and separated by a studwork

partition In the north wall of the passage is a high narrow arch, possibly once a door to the Chinese bedroom (N). The dressing room has been subdivided and part now houses a modern stair to the top floor; this has no historic features.

*References*

- 1771 The best room is furnish'd with bed, &c., of the late Mrs. Freeman's work....Her own picture is properly placed over the chimney of this room. The dressing-room to this is prettier than 'tis possible to imagine, the most curious India paper as birds, flowers, &c., put up as different pictures in frames of the same, with festoons, India baskets, figures, &c., on a peagreen paper, Mr. Broomwich having again display'd his taste as in the billiard-room below, and both have an effect wonderfully pleasing.
- 1822 An elegant dome top couch bedstead 6 feet wide finished in the Persian style... (GA D1245/FF50)
- 1853 SOUTH SIDE—A PRINCIPAL BED ROOM, called the PERSIAN CHAMBER from its decoration, 26ft. by 24 ft.; and a ditto, called the SMALLER PERSIAN CHAMBER, 22 ft. by 15 ft. 6.
- 1952 1952 The Persian Dressing Room (1) (S), about 20ft. 8ins. x 15ft. 9ins., with fireplace and communicating with  
The Persian Bedroom (2) (S), about 26ft. 3ins. x 22ft. 9ins., with fireplace in marble surround and carved and decorated cornice.

*Description: Bedchamber*

- Ceiling & cornice: Deep box cornice, the extra moulding at the base is probably a service duct
- Walls: Plain plaster above the dado. An old photograph shows the Persian-style wallpaper that gave the room its name (Fig 10; said to have been made for the Brighton Pavilion; VCH 1925, 37)
- Skirting boards/Dado: Boarded dado with chair rail of later 18th century type on west wall. Elsewhere a crudely moulded later replacement.
- Floor: Pine boards with a shallow dais at the east end.
- Windows: Pair in south wall; shutters have fielded panels of 18th century type. Pair of blind windows in the east wall behind plaster.
- Doors: Pair flanking fireplace, the eastern has been blocked; later 18th century type
- Fireplace: In west wall. Veined black marble jambs on grey ground; white marble corner panels with flaming urns on tripods. Mantel shelf with raised lip, later 18th century. Late 19th century cast iron grate with tiled reveals. White marble hearth slab

*Dressing room*

Ceiling & cornice:	Deep box cornice
Walls:	Plain plaster above dado
Skirting boards/Dado:	Skirting, boarded dado and chair rail of later 18th century type.
Floor:	Carpeted
Windows:	Single window with simple architrave
Doors:	18th century architrave
Fireplace:	In east wall, plain grey marble, grate blocked

*Structural development*

The box cornice indicates that the size of the bedroom is unchanged but it retains no other original features. The dressing room was also once the full width of the range and the corridor to the north is probably a later 18th century alteration. This room has been further subdivided in the later 20th century as is verified by the 1853 and 1952 descriptions and dimensions although the cornice and dado have been made good. Surviving features are otherwise later 18th century and nothing remains of the sumptuous decoration which gave the rooms their name.

*Evaluation*

The bedroom has a later 18th century fireplace of good but not exceptional quality. Other fittings are of standard quality for their period.

***N Chinese bedroom (Fig 10)***

This room is to the north of the Persian bedroom on the east side of the house.

*References*

- 1771 The next bedchamber [to the Persian room] is furnish'd with one of the finest red-grounded chintz I ever saw, the panels of the room painted, in each a different Chinese figure larger than life. In the dressing-room to this, an exceedingly pretty tent of Darius bed.
- 1853 PRINCIPAL BED CHAMBER, called the CHINESE BED ROOM 27 ft. by 24 ft., the Walls richly papered in panels, representing life size Chinese Figures.
- 1952 The Chinese Bedroom (3) (E), about 26ft. x 24ft. 3ins., with fireplace in carved and painted Chippendale mantel, painted panelled dado, and moulded and painted cornice.

*Description*

Ceiling & cornice:	Deep box cornice, plain ceiling
Walls:	Plain plaster above dado
Skirting boards/Dado:	Dado with bolection-moulded panels; panels flanking chimney breast have been altered and rail overlaps fireplace surround. Chair rail moulding stops short of door
Floor:	Wide pine boards
Windows:	Pair in east wall, later 18th century architraves; panelled shutters with leaf mouldings
Doors:	Main door has bolection-moulded architrave; fixings for missing inner door, outer door as central corridor. Possibility of former jib doors flanking fireplace
Fireplace:	Fine polychrome painted Chinese-style fireplace attributed to John Linnell (JH); date of colouring currently uncertain. Inner veined marble slips, open heath, white marble hearth slab
Other fittings & features	Asymmetric cupboard recess between the windows, probably utilising an earlier window position.

*Structural development*

This room retains a deep original cornice, dado panelling (with evidence of alteration on the fireplace wall) and doorcase which indicate that its dimensions are unchanged and it was not originally part of a larger room (cf Wren Society 1940, pl. LII). The cupboard recess in the east wall may mark an original window position. The room was modernised c.1770 and decorated in the Chinese manner. The only element to survive from this scheme is the fine polychrome fireplace surround.

*Evaluation*

The outstanding feature of this room is the Chinese style fireplace surround but it also retains a significant quantity of original woodwork.

***O Room to north of Chinese bedroom***

*Description*

Ceiling & cornice:	Simple running cornice with cove above.
Walls:	Plastered above dado with 'ghosts' of earlier panelling.

Skirting	Skirting, boarded dado and chair rail of later 18th century type.
boards/Dado:	
Floor:	carpeted
Windows:	Single window with the same architrave as the doorcases
Doors:	Simple later 18th century architraves to the main door and a cupboard in the north wall which has a six-panelled door. There is a jib door to a cupboard in the east wall, probably utilising an earlier window opening.
Fireplace:	Plain veined white marble surround in north wall; grate blocked

### *Structural development*

The size of the room appears unchanged and the coving might be an original feature. The cupboard in the east wall may mark an original window position. Other fittings are later 18th century.

### *Evaluation*

One of the plainer bedrooms; the fittings are of standard quality for their period.

## ***P North Wing***

There are four bedrooms in the body of the range to the east of the secondary staircase. To the west there is a plain small bedroom and bathroom which have low ceilings to accommodate a mezzanine floor above (in existence by 1853). This is subdivided and used for storage; it is unmodernised and old wallpaper with a blue pattern survives at the back of a cupboard. The paired bedrooms in the centre are very plain with cornices of later 18th century type and a blocked interconnecting door. The two rooms to the east, accessed by a passage from the stairs, retain more features:

### *Description: North room*

Subdivided to form a bathroom

Ceiling & cornice:	Deep box cornice divided by modern partition
Walls:	Plain plaster above dado
Skirting	Bolection-moulded panelled dado
boards/Dado:	
Floor:	Carpeted
Windows:	Three in total
Doors:	Bolection-moulded panelled doors in west wall and south wall

Fireplace: Removed for bathroom; SW corner chimney breast

*South room*

Ceiling & cornice: Complete later 18th century running cornice  
Walls: Plastered above dado  
Skirting boards/Dado: Skirting, boarded dado and chair rail of later 18th century type.  
Floor: carpeted  
Windows: Single window with simple architrave  
Doors: Six panelled doors in south and west walls of later 18th century type.  
Fireplace: Plain white veined marble, grate blocked

*Structural development*

The partition between these rooms appears to be original as the north room has a complete cornice and a panelled dado of c.1700; there was formerly a corner fireplace. The south room, which was a schoolroom in 1853, has plain fittings of c.1770. The bathroom partition is modern.

*Evaluation*

Original fittings survive reasonably complete in the subdivided north room. The south room, modernised c.1770 has fittings of standard quality for a secondary bedroom. The other rooms, including the mezzanine, have no features of particular value.

***Q Painted room, west side of central corridor (Fig 11)***

*Description*

Ceiling & cornice: Deep box cornice  
Walls: Painted wooden panelling; boldly executed imitation marbling comprising grey panels on a dark green ground edged with raised varnished pine bolection mouldings which appear to be replacements. There is evidence that the whole scheme was covered at a later date ensuring its survival. The panels over the fireplace and the door to the west are missing. There is a recess to the west of the chimney breast but not to the east; this is possibly an alteration.  
Skirting boards/Dado: Bolection-moulded panelled dado and chair rail which stops short of the door  
Floor: Carpeted

Windows:	Two in west wall with plain panelled shutters, fielded panels on backs of shutter boxes. Later 18th century architraves
Doors:	Door to the passage is faced flush; the cupboard door west of the fireplace set in a tall narrow arch is later 18th century, as is the blocked door in the opposite wall.
Fireplace:	In north wall; white marble jambs, no lintel, wooden mantelshelf, late 19th century green tiled grate.

### *Structural development*

This room retains its original dimensions, fittings and decoration in substantially unaltered form. There are indications that the painted scheme was subsequently covered by material fixed on battens, thus ensuring its preservation. This probably took place c.1770, the date of the architraves and probably the marble components of the fireplace which is otherwise late 19th century. The pine mouldings framing the panels appear to be later 19th century replacements.

### *Evaluation*

This is one of the most significant rooms in the house for the survival of the substantially complete painted scheme of c.1700, one of only about twelve known examples in the country (inf. Patrick Baty). The age and relationship of the planted mouldings to the panel layout would merit further investigation. Later 18th century alterations are unobtrusive; the 19th century fireplace does not complement the earlier work.

### ***R Other rooms west of the central corridor***

To the south of the painted room there are two further bedrooms both plainly fitted with dados and cornices of later 18th century type and a plain white marble fireplace in the southern room. The smaller room was a dressing room in 1853 and a bathroom in 1952. To the south over the stairwell and adjoining the spiral stair is a modern WC block which was a bathroom in 1952. The door to the landing is set in the third arch of the arcade but an old photograph (Fig 9) shows that this was formerly open into a lobby. It is clear from the number and dimensions of the bedrooms on the west side of the house that this room was in existence by 1853, when it was known as the Smaller



Chinese room; its dimensions indicate that there was a lobby to the east. None of these rooms contains significant historic features.

### **Top floor (Figs 11, 14)**

#### *References*

- 1853            On the MEZZANINE FLOOR, a Bed Chamber and Lumber Room.  
                  A SECONDARY STAIRCASE, leading to Store Room, Water Closet, spacious Landing, THIRTEEN Bedrooms and Two Dressing Rooms on the UPPER STORY, and Staircase to Roof.
- 1952            In the Main House, approached from the North Staircase Landing are two Separate W.C.'s. Tank Room. Eleven Secondary and Staff Bedrooms. Boxroom. Bathroom 6, fitted bath and sink.

#### *Description*

This floor was damaged by fire in 1976 and is now modernised and used as offices. The secondary staircase opens onto a large landing area with two rooms to the east. One of these has an internal window looking onto a corridor along the north side. It has a plain stone corner fireplace with outer hollow-chamfered mouldings and a wooden lintel which is probably later 19th century.

The centre of the range is bisected by a passage with doors at either end. These are framed by segmentally arched wooden mouldings springing from pilasters and set beneath a moulded cornice broken forward at the centre on a console bracket. These appear to be modern reconstructions as the decorative elements are mounted on plasterboard and the pilasters terminate above the skirting.

An upper staircase gives access to the roof which has a central flat behind the outer hip with banks of stacks at either end (Fig 11). These are rendered below ashlar strings which are carved with letters in 18th century style indicating which room each flue served. The upper stacks are brick with traces of white tuck pointing.

#### *Evaluation*

Because of the fire damage and extent of subsequent rebuilding no significant historic features survive at this level.

***Pavilion (Figs 11-12)***

1952            The Oak Panelled Bow Corridor leads to the Wing, a later addition (which has a separate entrance door from the Courtyard) and its own Entrance Hall. Off the latter is the Study (S and W), about 24ft. 6ins. x 16ft, with oak floor and oak panelled dado and fireplace.

The Billiards Room (W and N), about 30ft. 3ins. x 22ft. 3ins., with oak floor and doors, fireplace, radiator and oak panelled dado. At one end is a raised Alcove, about 22ft. 3ins. x 13ft., with oak floor and dado and fireplace with oak mantel. Also off the side hall are Garden Entrance and Cloakroom fitted with basin, urinal and W.C.

The pavilion and linking corridor were added in 1883 and are not described in detail here. On the ground floor there is a spacious hall with an open-well staircase (Fig 11), a study and a former billiard room, currently a chapel. All the rooms and the link corridor have good quality oak fittings in reproduction 18th century style, including a high panelled dado. In the study there is a fine 18th century fireplace surround in rococo style, of white and ochre marble elaborately decorated with floral swags (Fig 11). This is probably introduced from elsewhere as there appears to be no context for it in the main house. The bedrooms on the upper floors are in similar but plainer style.

**SUMMARY OF STRUCTURAL DEVELOPMENT**

**(Figs 12-14)**

**1        Pre 1684**

It is not certain whether the present house was built on a new site within the park or whether it incorporates remnants of the earlier Whitelock manor house slighted during the Civil War. It has been suggested (Tyack 1982, 130, fn.10) that the two quadripartite vaulted basement rooms may be part of this earlier building. The columns appear Jacobean in style and the vaulting can be compared with basement rooms in houses such as Bolsover Castle (Faulkner 1985, 30) or Lulworth Castle, Dorset (RCHME 1970, 148). This would imply considerable architectural pretensions for the older house (about which nothing is known). Set against this is the integrated planning of the present layout and the fact that contemporary late 17th houses like Denham Place (Pevsner & Williamson, 1994, 273) have similarly vaulted basements. However there are some other structural anomalies, including the different builds to

the south external wall, visible in the adjoining terrace vault and the great thickness of the spine wall between the hall and the saloon (1.4m). This suggests that it was intended to contain chimney flues, which in practice are all sited elsewhere, and raises the possibility that it is also the remnant of an earlier layout. The balance of the evidence available at present is inconclusive as to whether the house incorporates older fabric or is a new build of the late 17th century.

## **2 1684 - 1707 William Freeman**

Although the house has a late 19th century veneer, the overall H-plan layout and its external appearance with four symmetrical facades are original. It was built of brick with ashlar dressings and a wooden modillion cornice; a small section of original Flemish bond brickwork survives in the basement. The original window dimensions and the form of the glazing are unknown. Internally the rooms are arranged on two principal floors over a vaulted service basement and with attic rooms in the roof space. The basement is extensively modernised but the two quadripartite vaulted rooms are original. The room dimensions and volumes on the principal floor are largely unaltered although little of the original decoration survives at this level; probably the ceiling coving in rooms D and E but principally the very fine saloon ceiling of 1690.

The location of the principal staircase is unchanged but the stairs themselves have been extensively altered and the volume of the space reduced so that the only surviving original feature is the triple arcade at the top, opening onto the first floor landing. The landing itself retains an original cornice and some panelling. It leads to a central corridor which incorporates original panelling but may be a creation of c.1730. The most important interior at this level is bedroom Q on the west side which retains a near complete set of panelling painted to imitate marble, a rare survival. Dado panelling and cornices survive in the Chinese bedroom (N) and a small bedroom on the north-east corner (P). There are also cornices in the Persian bedroom and dressing room (M).

## **3 1707 – 1752 John Freeman**

Despite his interest in architecture and his additions to the park and elsewhere (Tyack 1982, 134-7) the extent of John Freeman's alterations to the house remain unclear at

present apart from the works of 1731 recorded on the plaques in the basement. These may commemorate the construction of the vaulted central corridor but might also refer to the creation of external terraces. Associated with this, the rusticated ashlar basement façade to the north elevation is probably also his work. It is also possible that he created the central passage on the first floor (p11).

#### **4 1752 – 1782 Sambrooke Freeman**

The house was extensively modernised c.1770 by Sambrooke Freeman after his mother's death and the appearance of the new interiors is described in some detail by Mrs Lybbe Powys. The exterior was largely unchanged but it is probable that the window glazing was altered at this time for internally the majority of window architraves and shutters date to this period. The number of windows in the centre of the east front was probably also reduced from five to three.

Work was carried out in all the rooms on the ground floor; features of note include the doorcases and chequered floor in the hall and the cornice, woodwork and fine marble chimneypiece by Moore in the saloon. The drawing room (G) probably has the most complete interior of the period with a fine ceiling by James Wyatt followed by the library (H), then a dining room. This has a second Wyatt ceiling and a contemporary frieze and chimneypiece. The alcove in the west wall was probably formed at this time to accommodate a sideboard (although the columns are later).

All the bedrooms on the first floor have simple detailing of this period. There is a good fireplace surround in the Persian bedroom (M) and an outstanding one, attributed to John Linnell, in the Chinese bedroom (N). On the top floor the reset wooden arch components date to this time. A fine rococo marble fireplace surround of this period reset in one of the ground floor rooms in the 1883 wing may be imported from elsewhere.

#### **5 1782 – 1821 Strickland Freeman**

Strickland Freeman made a major change to the exterior of the house by covering it in stucco, then a fashionable finish, in 1787. He added an Ionic portico to the entrance front in consultation with John Carr and renewed the roof in 1802.

Internally the dining room (H) was converted to a library; scagliola columns were commissioned in 1804, new fitted bookcases installed and other decoration carried out by Anne Seymour Damer. Much new furniture was bought and a number of rooms redecorated most notably the Persian bedroom (M) on the first floor. It was possibly at this time that the spiral service stair was introduced and the staircase hall reordered, forming a new bedroom in part of the stairwell. The wine cellars in the basement are contemporary.

## **6 1822-1853**

No works to the house can definitely be attributed to this phase but the fireplace surround in the present dining room (D), the Jacobethan ceiling in the hall and the spiral service stair were possibly introduced at this time. An indication of the internal decoration and room use at the end of this period is given by the 1853 sale catalogue.

## **7 1853 – 1952 Mackenzie family**

The most significant external alterations to the house were carried out by William Dalziel Mackenzie during the 1880s. He removed the stucco from the exterior; refacing the brickwork and giving it a tuck-pointed finish, and replacing all the windows with plate-glass sashes in new ashlar surrounds. In 1883 he built a new pavilion wing in the same style on the north-west corner and the terraces in their present form were also laid out at this time.

Internally all the fire-grates are of mid or late 19th century type, central heating was installed on the ground floor and all the floorboards appear to have been renewed. Correspondence (CBS Mackenzie archive) indicates that all the rooms were redecorated. In the hall the fireplace was replaced by a statue niche; the ‘Jacobean’ ceiling decoration may belong to the previous phase. The area to the north-west was reordered to make a link to the new wing and the secondary staircase rebuilt. Mahogany panelling was fitted in the dining room (D) and the cornices in this and the adjoining room (E) may also date to this time. It is unclear whether the wooden fireplace-surround in room E is late 18th century or a late 19th century copy. On the south side of the house the French doors to the library appear to have been added at this time and the main staircase reconstructed; heraldic stained glass was installed in the upper stair windows. No major alterations were made to the rooms on the upper

floors. In the basement the kitchen was moved into the new wing and the cellarage was extended into the vaults under the new terraces.

## **8 1953 – 2009 Marian Brothers**

Alterations in this period include the modernisation of the basement, especially the kitchens and the modification of the access stairs. In the south vault the floor was dug out. Elsewhere new bathrooms have been installed and the top floor refurbished after a fire in 1976. This also occasioned the installation of a new staircase in part of the Persian dressing room (M) and repairs to the plaster ceiling in the library (H).

### **Further work**

This is the first detailed evaluation to have been made of the historic fabric of Fawley Court and there is considerable scope for additional research to further an understanding of its structural development. In particular:

- There is considerable scope for historic paint analysis in dating and understanding the relationship of components of the house. A preliminary evaluation and staged scheme of investigation has been made by Patrick Baty.
- Research into the extensive Mackenzie archive in the Centre for Buckinghamshire Studies, Aylesbury would enhance our understanding of the house during the century of their ownership.
- Monitoring in the course of any opening up during future works would provide further information about the hidden fabric and shed light on the development of the earlier phases of the house, which are the least understood at present.

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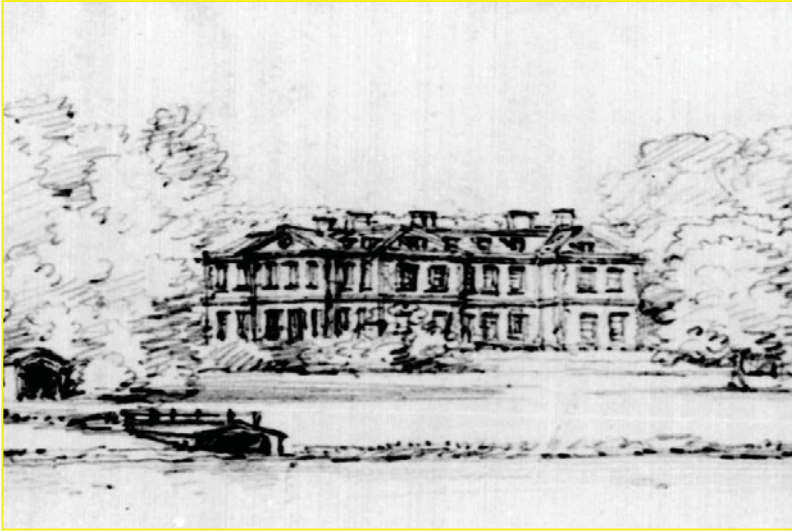
### **Appendix: statutory list**

SU 78 SE FAWLEY FAWLEY COURT 8/13 Fawley Court (Divine Mercy College) 7.7.52  
GV I School, formerly mansion. 1684, reputedly by Sir C. Wren, for William Freeman. Externally refurbished and extended to N.W. 1884 for Mackenzie family. Red brick with tuck pointing and ashlar dressings. Moulded wooden eaves cornice with carved scroll modillions and later rendered parapet above. Hipped slate roof, brick chimneys with moulded stone cornices and strings. H-plan. 2 storeys, basement and attic. N.W. front of 9 bays, other fronts of 7 bays. Moulded stone plinth, stone first floor band course and quoins. C19 sash windows without glazing bars, in plain stone surrounds with staff mouldings. Flat roofed dormers with sashes. N.W. front has 5 centre bays recessed with late C18-early C19 single storey entrance loggia. This has Ionic stone colonnade, entablature and balustrade. Central first floor window has shouldered architrave surround; central door has stone doorcase with Roman Doric pilasters, pulvinated frieze, cornice and central lion's-head keyblock. 1884 balustraded quadrant and pavilion in matching style to left. N. and S. fronts each have slight central



projection of 3 bays with pediment. S. pediment has blind wreathed oeil-de-boeuf; N. pediment has similar blind window with keyed architrave surround. Interior: saloon has very fine plaster ceiling dated 1690 with central oval containing vine-leaf trail and thyrsi, surrounded by naturalistic foliage scrolls with birds and animals in high relief. Saloon also has late C18 doorcases with scroll friezes, one with pediment, and white marble fireplace by J.F. Moore in Athenian style with relief of lionesses, urns and paterae on frieze. Library has good plaster ceiling by James Wyatt c.1770-71, painted illusionistic relief panels by Anne Seymour Damer in frieze, and recess with 4 Ionic scagliola columns of 1804. Inlaid doors also by Mrs. Damer. Another fine ceiling by Wyatt in drawing room. Some other rooms retain late C18-early C19 ceilings and marble fireplaces, one with acanthus frieze, coved ceiling and painted wooden fireplace with gilt urns and husk garlands. Main staircase is c.1730 with 2 turned balusters per tread, open string and wide flat handrail. Backstairs also C18 with turned balusters. Vaulted cellars, part with wide flat ribs to central cylindrical piers, part extending under S. terrace. Remainder of interior part altered late C19, part damaged by fire 1976. (G. Tyack, *The Freemans of Fawley*, Records of Bucks Vol. 24 p.130-143).

*Fawley Court Mansion, Buckinghamshire*



**Fig 1 Historic views**  
(clockwise from top left)

1826 sketch view from the southwest; J Buckler (Bodleian library; engraving in Tyack 1982, pl.5)

Early 19<sup>th</sup> century from the northwest (<http://thames.me.uk>)

c.1890 extract from Henry Taunt photograph (NMR CC73/173)

Early 20<sup>th</sup> century from the southwest (NMR CC50/67; Wren Society pl.LVI)

Undated early 19<sup>th</sup> century west elevation (NMR; engraving in V&A)





*Fawley Court Mansion, Buckinghamshire*



**Fig 2 Exteriors**  
(clockwise from top left)

- West wall; original brickwork and quoin in basement area, NW corner
- West elevation with 1883 wing to north
- East elevation
- Detail of door in centre of north elevation
- North elevation
- South elevation







**Fig 3 Basement**  
(clockwise from top left)

Hall and stairs, NW corner

Central passage looking north

Commemorative plaque to John Freeman,  
central passage

Wine bins in cellar, SW corner

Foot of spiral service stair SW corner

Dining room south of kitchens





**Fig 4 Basement**  
(clockwise from top right)

Vaulted room SE corner

Vaulted room to east of central passage

Former kitchen in 1883 wing

Vault under south terrace looking east, showing coursed flint rubble at base of wall

Vault under south terrace showing junction of brick and flint walling in south wall of house







**Fig 5 Ground floor**

(clockwise from above)

Secondary staircase (B); first floor landing

Hall (A) looking SE

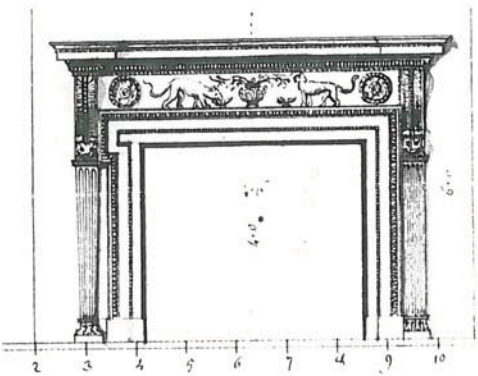
Hall (A) looking north

Dining room (D) looking south

Dining room (D) looking NW







**Fig 6 Ground floor**  
(clockwise from top left)

North-east room (E) looking NW  
Saloon (F) with ceiling dated 1690 looking south  
c.1900; saloon looking south (photograph hanging in house)  
Saloon (F); principal door in west wall  
1767 design for saloon chimneypiece by John Francis Moore





*Fawley Court Mansion, Buckinghamshire*



**Fig 7 Ground floor**  
(clockwise from top left)

Drawing room (G) early 20<sup>th</sup> century  
(NMR; Wren Society)

Drawing room (G) looking SE  
showing Wyatt ceiling of 1771

Drawing room (G), inlaid door panel

Library (H) looking east

Library (H) looking west, columns  
fitted 1804

Drawing room (G), fireplace







**Fig 8 Main staircase (J)**  
(clockwise from top right)



Looking west  
Detail of balusters on upper quarter landing  
Lower flights looking north  
Looking NE, spiral stair to right  
Chequered floor in cupboard, east wall  
Upper flight with spiral stair projection to left







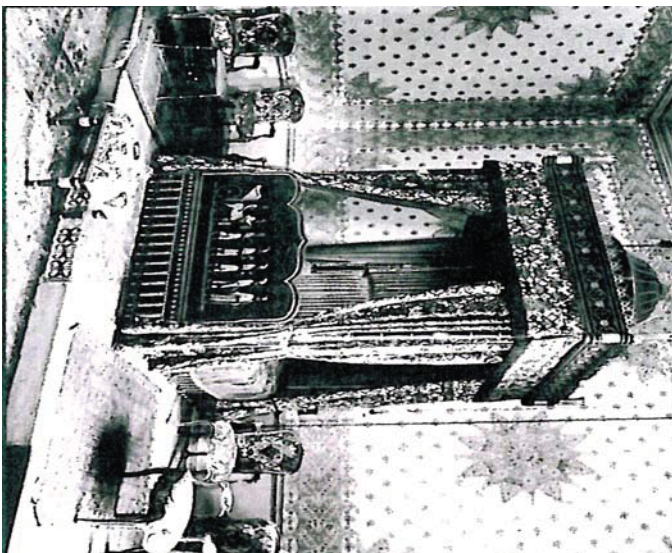
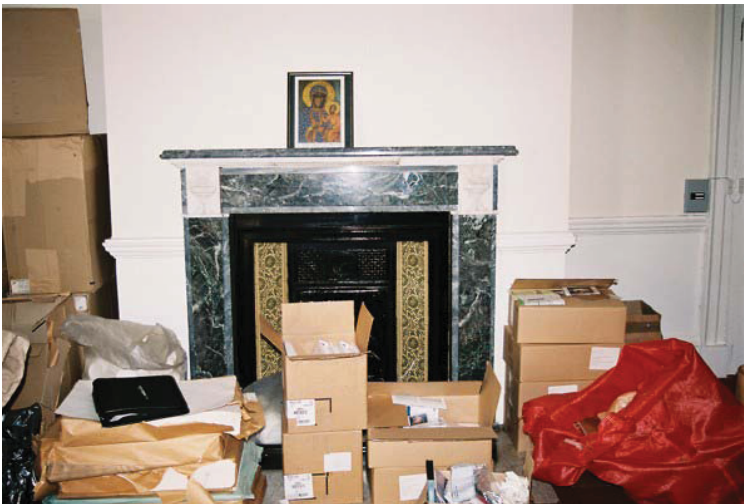
**Fig 9 First floor**  
(clockwise from top left)

Triple arch at head of stairs (K)  
Early 20<sup>th</sup> century view when space  
was undivided (Wren Society pl.LVII)  
Corridor (L) looking north  
Jamb of central arch at head of spiral  
stair  
Landing (K) looking north





*Fawley Court Mansion, Buckinghamshire*



**Fig 10 First floor**  
(clockwise from top left)

Door to Chinese bedroom (N)

Fireplace in Chinese bedroom (N)

Chinese bedroom (N) looking SW

Old photograph of Persian bedroom (M; hanging in house)

Fireplace in Persian bedroom (M)





**Fig 11 Miscellaneous**  
(clockwise from top left)



Painted bedroom (Q) looking north

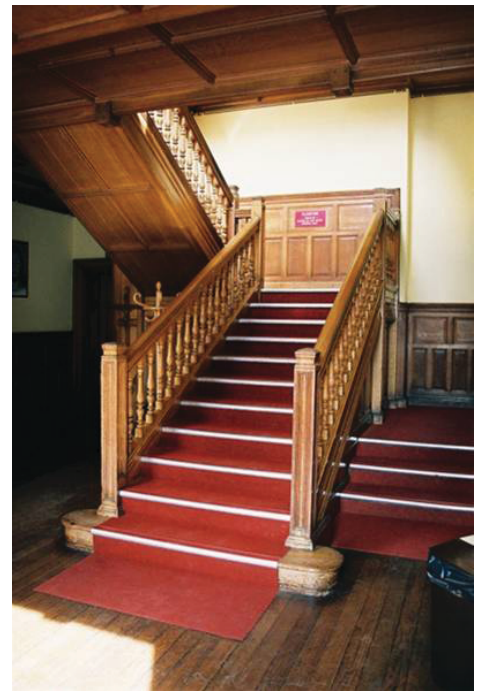
Painted bedroom (Q) looking SE;  
decorative scheme of c.1700

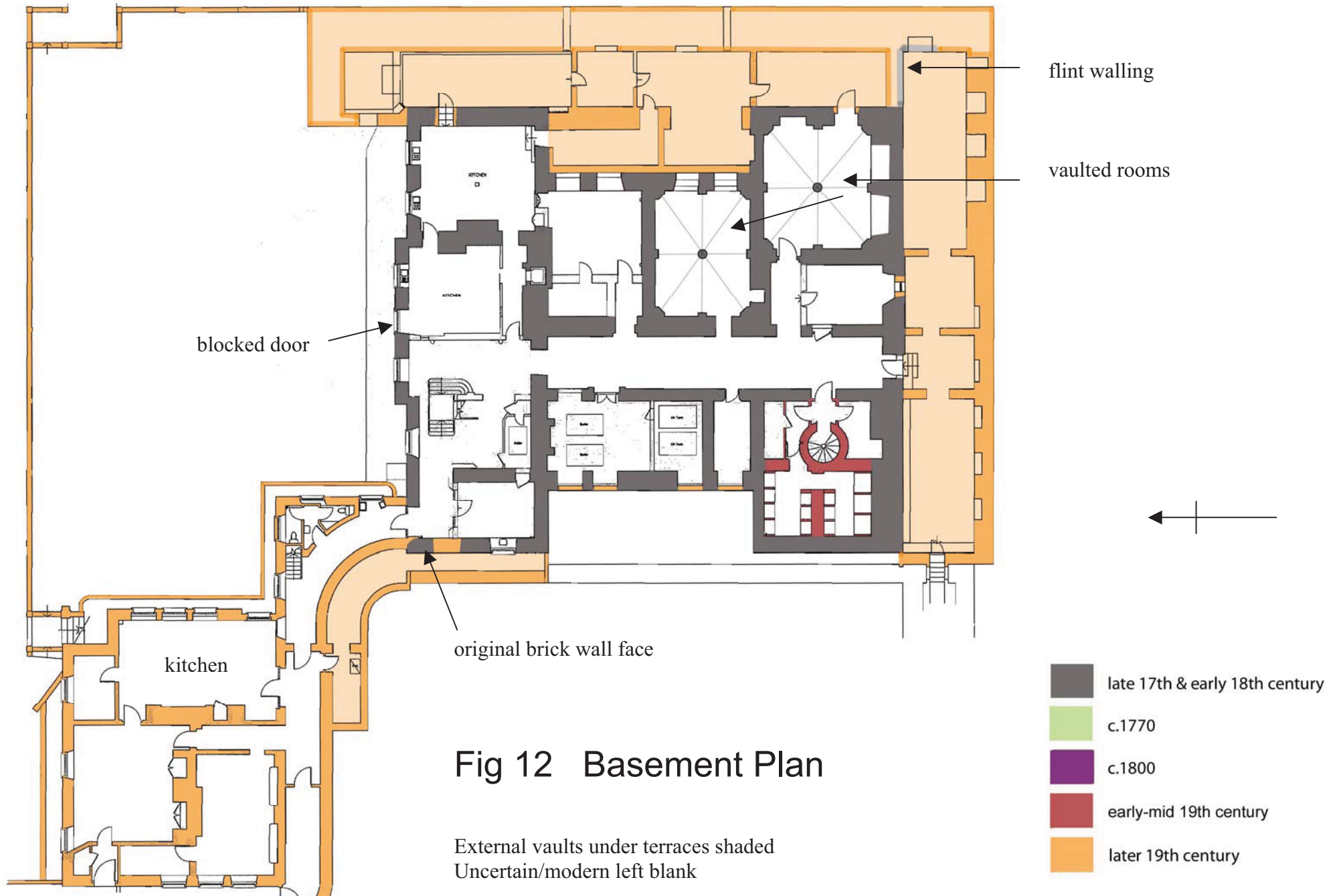
Hall and stairs in 1883 wing

18<sup>th</sup> century fireplace in study, 1883  
wing

Central flat to main roof

Corridor on top floor, main house,  
looking south with reset 18<sup>th</sup> century  
mouldings







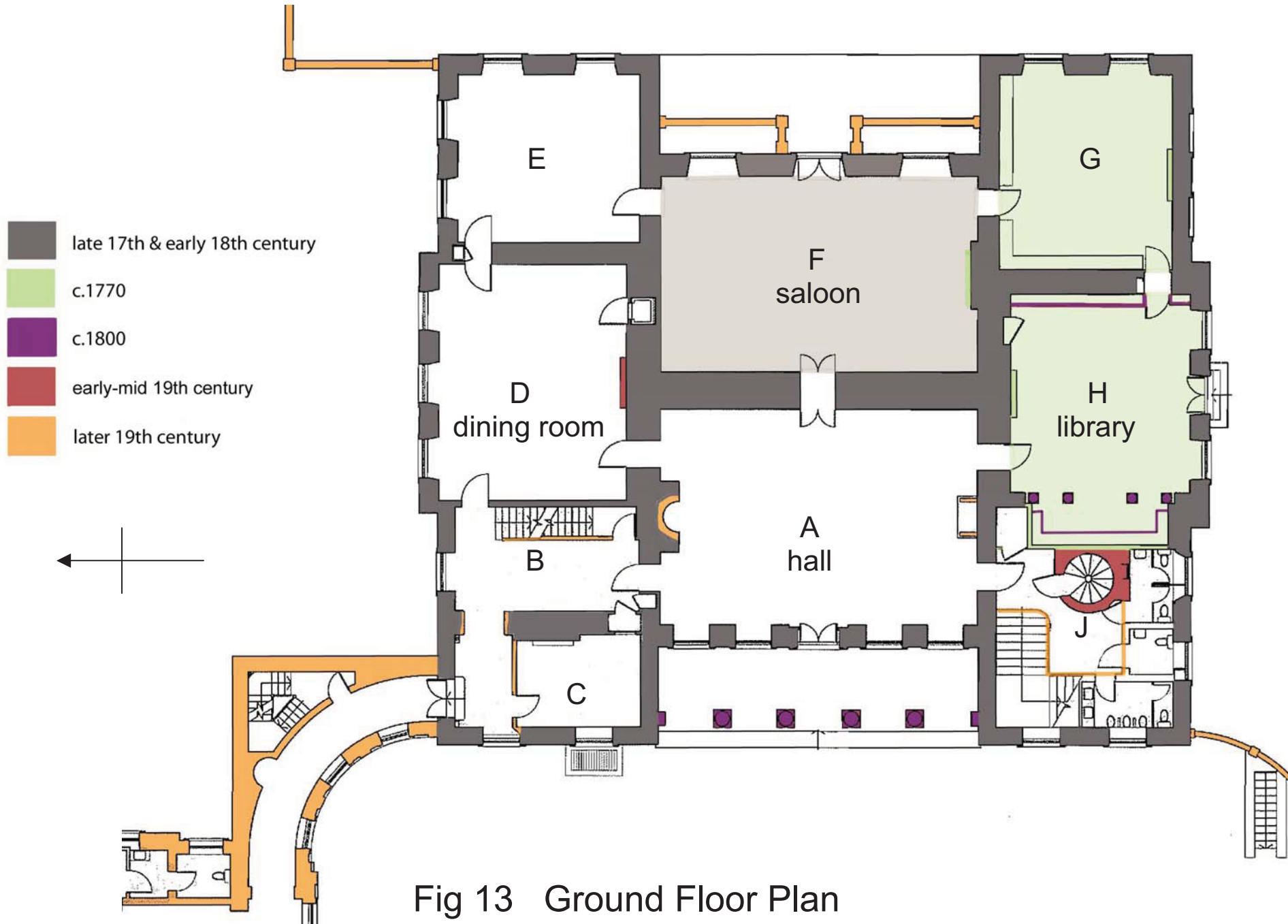
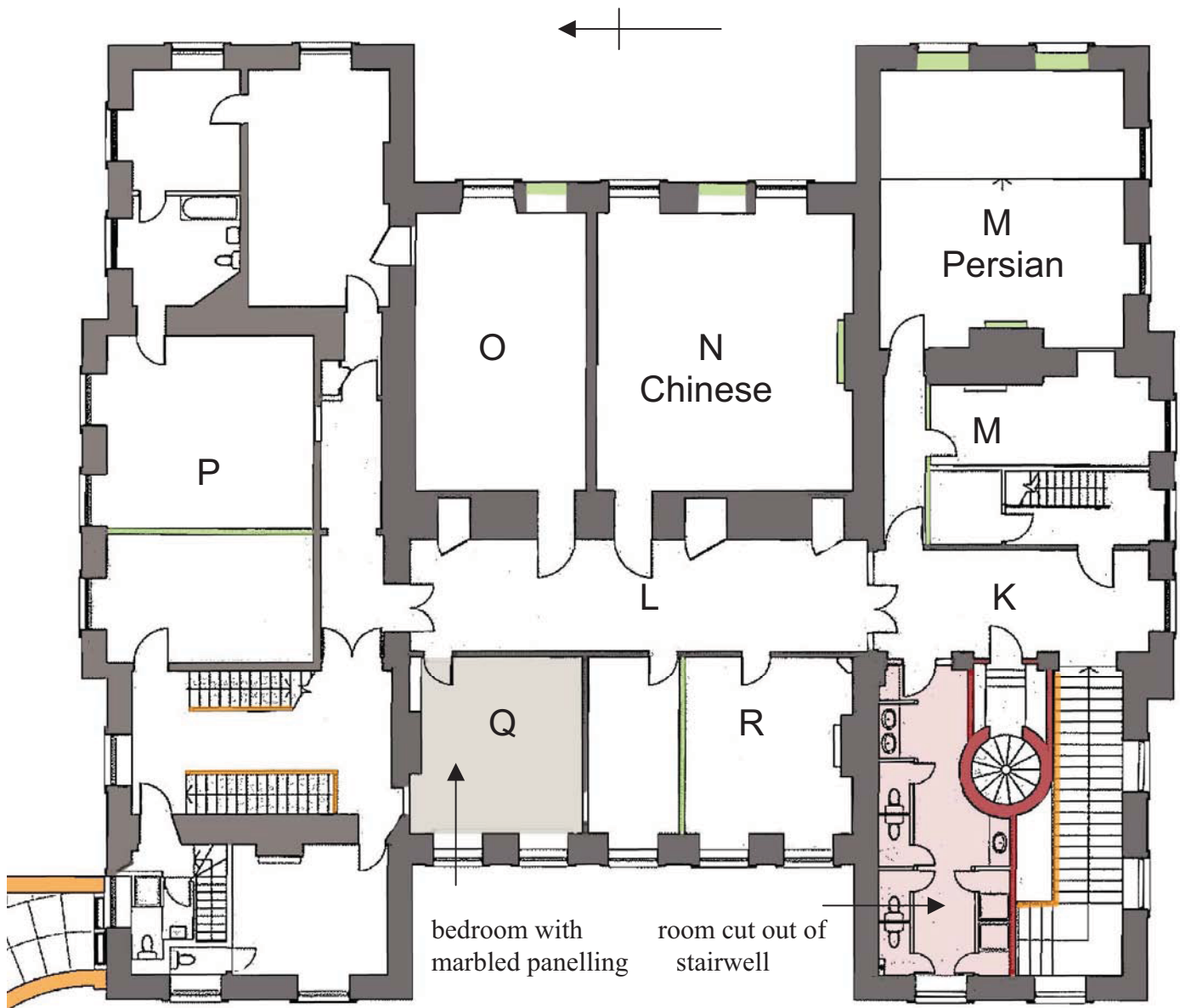


Fig 13 Ground Floor Plan



- late 17th & early 18th century
- c.1770
- c.1800
- early-mid 19th century
- later 19th century

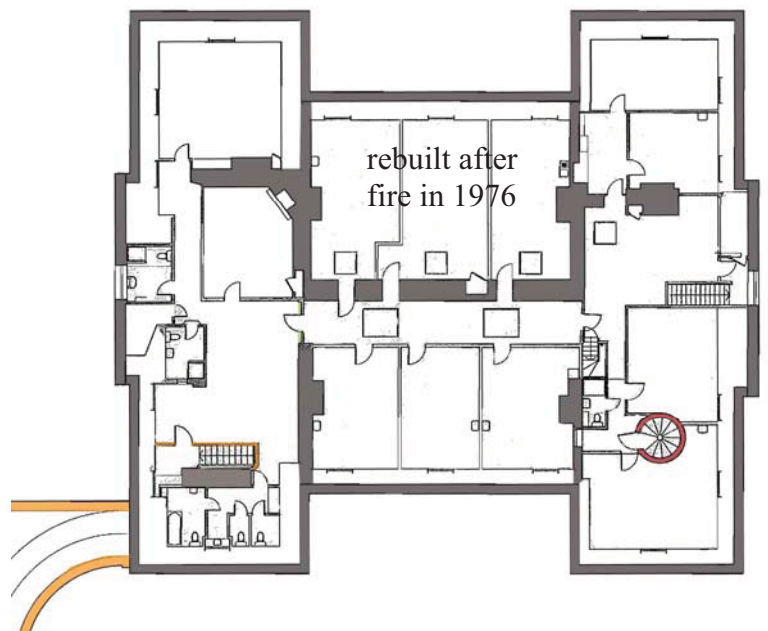


Fig 14

First Floor Plan

Top floor plan