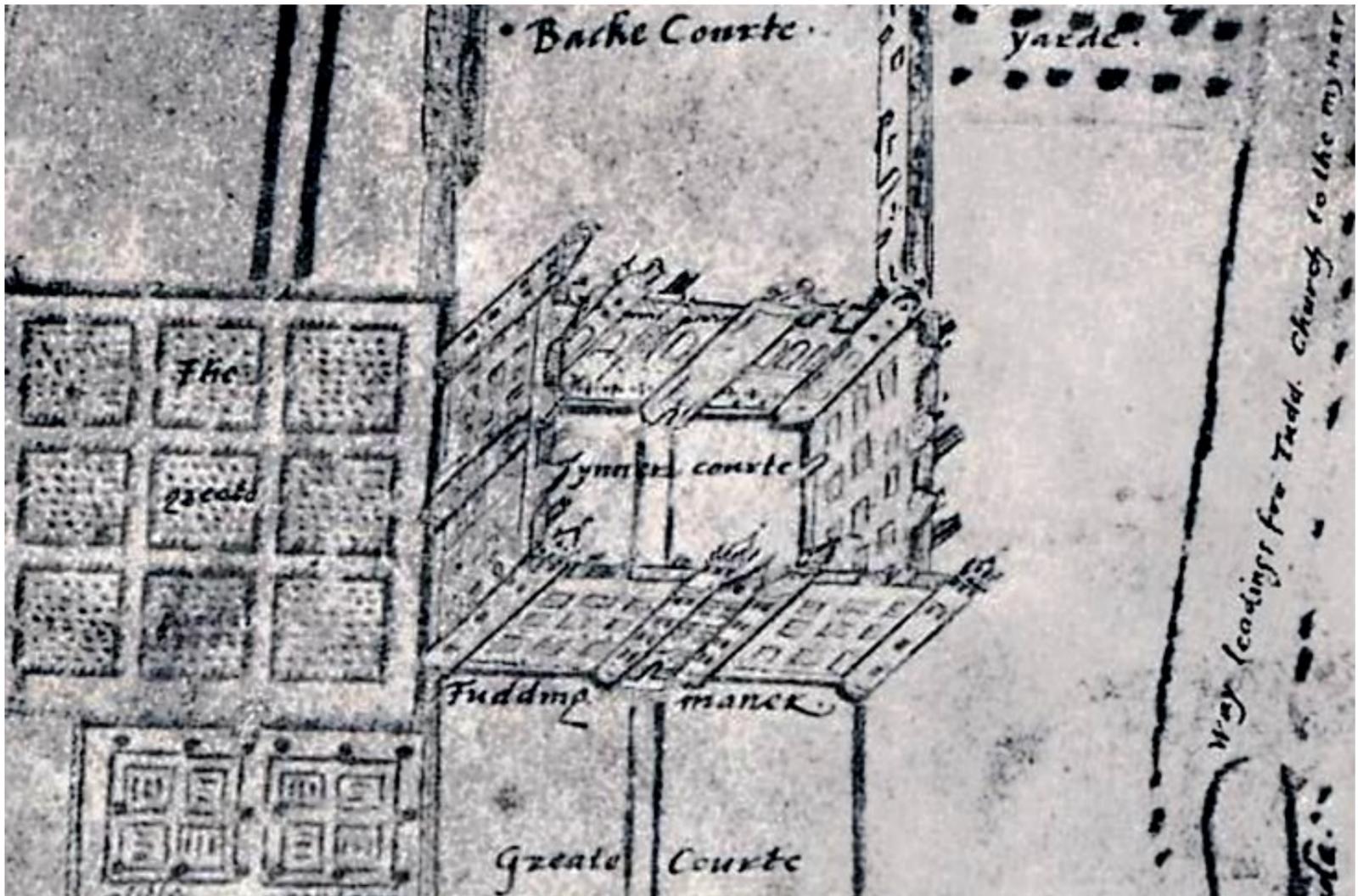


## Cheney 's Palace photographic reconstruction

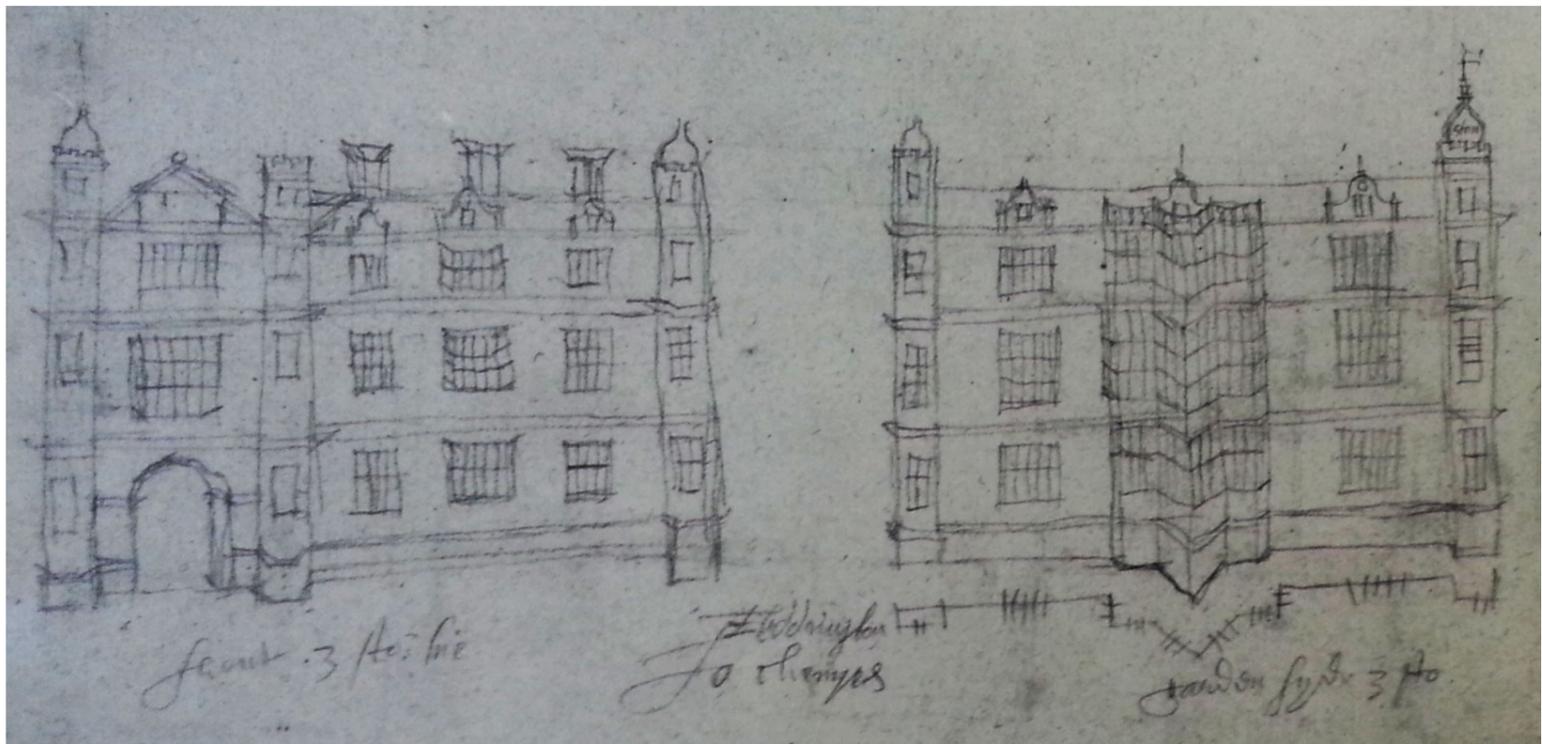
By Alan Higgs BA (hons) fine art



The principal reference used was by Radulph Agas from his survey made for the Manor in 1581. I went to see this in the British Library where it resides.

It mentions a great court, middle court and back court. To the left is the great garden and small garden and top right is called the drying yard. To the bottom right is one of the ponds, still in existence.

Using artistic licence I moved this pond up to bring it into my composition.



The most valuable piece for me was this pencil sketch by John Thorpe. The left front view was only just over half of the building being equally repeated each side of the main entrance. But the detail is amazing and knowing the size was 210 feet x 158 feet one could get the scale of everything pretty correct.

John Thorpe was a surveyor/architect and his many drawings of such work are preserved in the Soane Museum, London. It is related he was working in Amptill and he travelled over especially to see and sketch this grand palace from personal interest.

coaching days eighty coaches a day passed through Hockliffe.

Other decorations from Toddington were used in the construction of "The Temple," a building that stood near to Hockliffe Grange; but this also was demolished when carvings by Grinling Gibbons were taken back to Toddington. Amongst the rubbish, when "The Temple" was destroyed, there was found a beautiful and ornamental iron fire-back, which was placed in the hall of Hockliffe Grange.

One important carving that was found at Hockliffe, and was restored to its former home at Toddington, was a representation of Apollo and the Muses engaged in a concert.

Because it was neglected, and then destroyed, we can never see Toddington Manor House as Lady Wentworth and Monmouth saw it; yet we have not been left entirely without drawings and descriptions; and it adds to our interest in Toddington to find that Agas has been here before us, especially if we are of those who delight to "gape upon mappes."

People in various parts of England have found much pleasure, and have accumulated much information, by poring over the excellent plans of the man who surveyed Toddington.

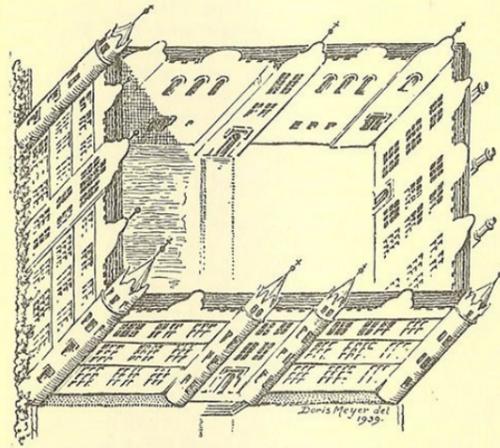
Radulph, or Ralph, Agas was born at Stoke-by-Nayland, in Suffolk, in or about the year 1540, four hundred years ago, during the reign of King Henry the Eighth; so that from his plans of London, Oxford, Cambridge and other towns we are able to satisfy the curiosity that most of us have to recall the past, and to discover what changes time has wrought in the places with which we are familiar.

In the year 1606, during the reign of James the First, Agas had lodgings in London, at the sign of the Helmet, in Holborn, at the top of Fetter Lane, a sign we shall not find there today.

Agas was a very skilful surveyor; but he had many

other accomplishments; boasted feats of penmanship; and was a student of old records, and of other antiquities.

There was one difficult operation Agas claimed to be able to perform, and one that was likely to be of use



Toddington Manor House in 1581

to him in his association with the owners of parks. He said he could remove trees of a ton weight, without stopping their growth.

In our own time, we have seen old men in a hurry, anxious to look out upon a well-matured park during their own life, wishing that monumental oaks might be transplanted as easily as cabbage plants; that the Major Oak might be culled from Sherwood Forest like a primrose root; and that rugged elms would grow up

in a night like mushrooms. Such men have employed troops of workers to remove and to water big trees, and people not long since dead have remembered such an attempt that was made, not without success, about the middle of the nineteenth century, round the then newly built home, Oakwood Hall, of a successful Rotherham manufacturer, James Yates, a few miles from the old park of Thrybergh, and from the park and palace of the Wentworths, at Wentworth Woodhouse. Such experiments are very costly; and are not likely to be repeated often; but when King Louis the Fourteenth was transforming his father's hunting lodge, at Versailles, into the palace we see there now, he collected fully grown trees from Compiègne and Flanders; from the mountains of Dauphiné, and from the forests of Normandy.

Agas died in his native village of Stoke-by-Nayland in the year 1621; but not before he had done work that is not likely to be forgotten.

A large-scale plan of the Toddington estate was drawn by Agas in the year 1581; and upon this may be found indications of the position of the buildings. The feature that attracts us most is a drawing of the Manor House as it might have been seen from an invention that had to wait for three hundred years to be discovered, the aeroplane. It is a bird's eye view; and it reveals the apartments built round a large, open court; and at each one of the four angles is a tower. Each tower is surmounted by a spire.

Facing south-east was the front of the hall; and through a projection in the middle of this front ran the chief entrance. On each side of this projection was a tower, similar to the towers that had been built at the corners of the whole building.

The south-eastern and north-westerly fronts were 210 feet long, that is a little more than the length of three cricket pitches; and the south-western and north-eastern fronts 158 feet. The width of the quadrangle exceeded

the width of the Clock Tower Court at Hampton Court by 73 feet. There were great courtyards, a moat and gatehouse, clipped yews and shaded walks, and beyond these the stables.

Toddington Manor House was built of brick, the window frames and mullions of stone; and the chimneys were of the very picturesque spiral form associated with the best Tudor buildings, such chimneys as we may see still in the district, not always upon large houses.

During the seventeenth century, by some freak of bad taste, the Tudor front was removed, and in its place was built a flat, insipid facade, in a weak classical style.

In its most prosperous days, Toddington had a deer park of nearly 400 acres, with many magnificent trees and avenues, a cony warren, and twenty fish ponds well stocked with fresh fish. These remind us that in those days fish ponds and dove cotes had an importance that they have lost since. The family depended upon both these usual features of a Manor House for part of the food supply.

There were large gardens, too, and orchards; and not far away a tennis court, and also a cock pit, reminding us of a debasing pastime that happily is no longer encouraged.

Inside were many stately apartments, among innumerable others, the Great Hall, with an open timber roof, a Screen and a Minstrels' Gallery; a Marble Gallery, fifty-eight feet long; a great State Room, useful during Royal visits; a great Dining Room, Picture Gallery, Ball Room, Gilded Parlour and Chapel. Mention is made also of the Huntsman's Chamber, and of a Fencing Room.

In his last hours, Monmouth must have thought often of the Toddington Manor House that Agas knew. His feelings as he approached the end of his life must have resembled those that have been described in the

I did many readings to acquire knowledge. Blundell's Toddington, Its Annals and people; Allan Fea's The Loyal Wentworths; Inventories of Bedfordshire Country Houses 1714-1830, but the pages above from the 1940 Harold Armitage's book Toddington Tragedy were the most rewarding.

Built 1560ish with huge alterations to make it classical in the 17th century. After the Monmouth scandal and his ultimate execution at the Tower in 1685, the State bankrupted the Wentworths, let alone how Henrietta funded Monmouth's attack on the monarchy. The Palace remained empty for 50 years and fell into a terrible state of disrepair. It was finally pulled down in 1745 and just sufficient left for farming use.

Queen Elizabeth 1st visited twice once in 1563 and again in 1576.

was already preoccupied with the building of Wentworth Castle in Yorkshire, and having no use for the now almost ruinous house at Toddington ordered it to be destroyed, thus impoverishing England of one of her great houses.

What was the Cheney 'palace' like? Why should it have ranked among England's great houses? Where lay its architectural merit? Fortunately it is possible to answer these questions, from the evidence of two drawings. The first, by Ralph Agas, a mapmaker and surveyor, drawn on a map of the village of Toddington made for Lord Cheney in 1581, is a distorted bird's-eye view, the distortion enabling us to see more than would otherwise have been possible. It shows the positions of three courts—the 'Greate' court, the 'Ynner' court, and the 'Backe' court—and also the lay-out of the garden to the west. It gives a clear indication of the nature of the building, showing it to have been built round a court entered on the south side through an archway, on each side of which were turrets rising to four storeys in height and crowned with cupolas. Similar turrets stood at each corner of the building. The skyline was further broken and diversified by gables and what must have been beautiful chimneys.

In the centre of the north side of the court was the main entrance into the house. Round the back court were the kitchen quarters, stables and other buildings necessary in so large an establishment.

The other drawing (in a volume of John Thorpe's drawings in the Soane Museum) shows in greater detail the architecture of the building. It is a freehand pencil-drawing, the only one of its kind in the book. John Thorpe was chiefly a surveyor, not an architect as has been so misleadingly believed by many writers in the past. The nature of the drawing of Toddington shows that the house was of sufficient fame and importance to make him travel to see it (probably from Ampthill, where he is known to have worked) and to make sketches of it. He may, however, have been commissioned to make a plan or survey that has not survived, but even so he was sufficiently interested to sketch the house for his own amusement and not for his client.

These elevational sketches (there are two of them) show the garden (west) side and the south front. In the centre of the garden front was a bay window running the full height of the building; it left the wall at an angle of 135° and met at a right angle, an extremely unusual feature for houses of this period. Another example was on the now destroyed portion of Audley End, Essex, a later house, and there was only a single storey high. As the example at Toddington was joined on either side by further windows, the entire centre-piece must have given an impression of a vertical wall composed almost entirely of glass, like 'Hardwick Hall, More Glass than Wall'. 'Such windows, often of incomparable beauty,' as James Lees Milne has written, 'were bold endeavours to entice and catch the reluctant sun.' On each side of this centre-piece was a further vertical set of



The Wentworth coat of arms carving outside the old White Hart at Hockliffe

three windows crowned by a gable. In each gable was a small window, letting light into the attics which would probably have been servants' quarters.

The drawing of the front produces no surprises. On each side of the main gateway are three vertical sets of three windows, each surmounted by a gable containing another window, and also on each side an oriel window in the centre of the first floor. The main gateway was obviously typical of its period.

What do we know of the interior of this noble house? An inventory made in 1644, when the Earl of Cleveland was declared a delinquent, gives much information. Besides listing most of the rooms it describes some of the furnishings and hangings.

The main room, as in most large houses, was the great hall, with the chief entrance leading into it. At Toddington this was in the north side, where windows rising two storeys high can be seen in the drawing by Agas. When the inventory was made there were in the hall 'One shovel board, 3 other tables, 2 long forms and 2 short forms.' Next to the hall in importance was probably the Great Parlour. Its furnishings included 'a great round table, a cupboard, two side tables, 4 leather carpsits, 17 leather chairs, 10 leather stools, and 8 griffins to hold lights on.'

Two dining rooms are mentioned, one next to the 'Stewards' Room' and one above—the latter the more important. Bedrooms included 'My little Ladies Chamber,' 'Mistresses Chamber,' 'Smith's Chamber,' 'the Queen's Chamber' (reminder of the Royal visit), 'Leicester's Chamber' (indicating which favourite was with her), the 'New Chamber,' 'Cheeks Chamber' and 'My Ladies Chamber,' the latter hung with five pieces of arras, and containing a bed with valence and curtains of damask.

Of the four galleries recorded—probably one on each side of the house—one contained a billiard table and another, the picture gallery, an 'ebony round wrought table.' Among other rooms were a chapel measuring 30 ft. by 24 ft., a nursery, a fencing room, a 'Great Chamber' and several other 'chambers.'

The only offices included are the pantry and the washhouse; no mention is made of the great kitchen, one of the few rooms that have survived. Two rooms referred to by some authorities but not included in the inventory are the Gilded Chamber and the Marble Gallery; but the Marble Gallery was probably another name for one of the four galleries already mentioned, and the Gilded Chamber was probably 'the Great Chamber' which, when the inventory was made, was furnished only with a cupboard and a pair of fire-dogs valued at 3s. 6d.

Some time after Thorpe's drawing was made the main front was given, in what must have been a painful contrast, a classical façade. Flat, except for a slight projection of the centre, which contained the entrance framed below a pediment supported by Corinthian columns, the façade was crowned with an open balustrade. But the work was never completed. A survey of 1719 tells a sorry tale: 'the frontispiece not finished, the stone pediment not put on and other ornaments wanting . . . great settlement in walls and chimneys . . . main timbers shored, broken and sunk; other timbers rotten and falling down; wainscoting, doors and doorcases wanting . . . two of the cupolas open and exposed to the weather.'

It is not known whether Lady Henrietta Wentworth or her grandfather began the alterations; nor whether they ceased because of his bankruptcy or when she started to pour her resources into Monmouth's attempt to gain the throne; but certainly she must have spent most of her life in a half-finished house.

As already mentioned, the kitchen survives, with its great Tudor fireplaces. It was left, together with a few other rooms, to serve as the steward's house, and was later incorporated into the house built by the Cooper-Cooper family last century. But it is not the only relic of Lord Cheney's palace to survive. Outside of the *White Horse* Inn at Hockliffe are some of the carvings from Toddington—the Wentworth coat-of-arms (a chevron between three leopards' faces) can clearly be seen, and inside is some panelling also from Toddington.

Another relic said to have come from Toddington is in the Victoria and Albert Museum. It is a carving measuring approximately 6 ft. by 4 ft. representing Apollo and the Muses and, as it shows traces of gilding, may have come from the 'Gilded Chamber'.

Toddington was built at a time when some of England's greatest houses were being erected. As English as the soil on which it stood, it owed nothing to classical designs. Such houses as Toddington were the culmination of a long evolutionary process from the Norman castles and, in plan at any rate, were entirely free from foreign influence.

Further descriptive readings

## TODDINGTON MANOR HOUSE

### Toddington Manor to 1719

In 1528 Sir Thomas Cheney (c.1485–1559), of an ancient Hertfordshire family, married Anne Broughton, heiress of Toddington Manor. Cheney was in the royal service and managed to increase his estate in Toddington and Harlington as a result of the dissolution of the monasteries. In c.1545 he built Toddington Manor House. From a drawing on a map of Toddington of 1581 it appears that the house was built round four sides of an inner court. It was three storeys high with turrets on the four corners. Opposite the great court was the central gatehouse. On the other side of the inner court was a lesser gatehouse leading into the back court which had a number of domestic buildings round the outside.<sup>1</sup>

It is described accurately by J.H. Blundell as "Cheney's Palace". It certainly has the effect of one, even if it was never actually called it. In 1671 it had 45 hearths, the fifth largest house in Bedfordshire. It was visited twice by Elizabeth I and once by James I. The 1644 inventory contains two rooms called the Queen's Room and Leicester's Room (after Elizabeth's favourite).<sup>2</sup> Cheney had clearly intended to build a house large and impressive enough to entertain royalty.

Henry, Lord Cheney, Thomas and Alice's son, held Toddington till his death in 1587, when it passed to his widow Lady Jane. In 1614 the house passed to Thomas Wentworth, her great nephew. In 1626 he was made Earl of Cleveland and, because of the expense of life at Court, got heavily into debt. An order was made for their payment.

The Wentworths were Royalists. The Earl was imprisoned 1642–1648 and both father and sons were exiles with Charles II in 1650. Inevitably, the Parliamentarians seized their estates. Most of the furniture at Toddington was confiscated, taken up to London and "sold for the use of the State". An inventory was made of the rest of the goods, valued at £64 11s 2d. Because so little had been left, the Countess of Cleveland was allowed to keep them and did not have to pay for their value.

A number of rooms had only been left with the bedsteads. Lady Cleveland's own room was left mainly intact, partly because most of the fittings were so old. It was hung with five pieces of old arras. Round the bed was "a vallance and Curtaines of old damask". The dining room was reduced to "a table, a carpet of old green bayes, cupboard and leather carpet, two old Turkey worke Chaires & ten old or turkey worke stools".

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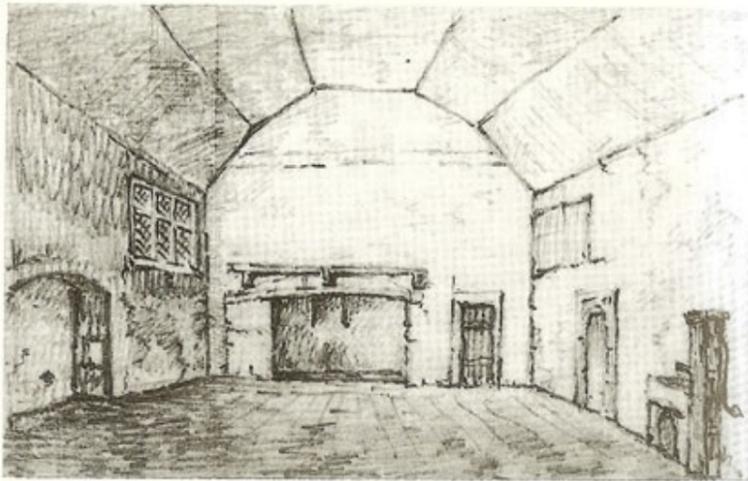


Plate 28: Toddington Manor: The old kitchen. (Sketch: 1843)

sections of it about to collapse. It had been brought about by years of neglect and was likely to get worse as the lead piping on the roofs was so defective.

The inventory does not list the contents of the rooms, as everything of value had been removed long before. It is included in the volume because it gives good details of the layout of the rooms of a major Bedfordshire country house.

In the south front were two cupolas, presumably forming part of the gatehouse in the 1581 drawing. On this front were ten upper rooms on the second storey, the long gallery on the first floor and the marble gallery on the ground. This last mentioned could well have been refurbished in the 1670s or 1680s, as it is not mentioned in the 1644 inventory.

The west front, looking out to the garden, contained the great state room with ante-rooms between it and the long gallery and great staircase. In this area were the great parlour and a back staircase.

The east front contained ten upper rooms on the second storey. On the first floor were the long passage and the common passage. Senior household officials seem to have lived at this end of the house. The chapel was in this area near to the real tennis court. In the north floor were the north gallery and the great dining room on the first floor with the servants' hall and two rooms opposite the great hall.

The inventory provides useful information as to the ground plan of the house. Near the hall was the steward's room which was next to the dining room. Another little group of rooms close by were the chapel, great parlour and green room. On the first floor was another dining room over the steward's room (probably the later great dining room). The great chamber was over the parlour. The nearby "Queen's Chamber" was connected to "Leicester's Chamber" (at end of the picture gallery) by the "Green Gallery". This room was probably at a corner of the house. At the service/north end of the house was the "Square Chamber over the Pantry" and "the Chamber at the end of the [Real] Tennis Court". There were two chambers over and one in the wash house. There were chambers for a falconer and a huntsman.

The Restoration of 1660 saw the return of the Wentworth males to Toddington but the estate's income had to be used to pay off the Earl's debts estimated at £100,000 in 1650. Royalty however were again entertained at Toddington. The Duke of Monmouth, illegitimate son of Charles II, had a love affair with Henrietta Maria, Baroness Wentworth. They carved their names on the famous oak tree in the grounds. Unfortunately, Monmouth was executed after his failed Rebellion in 1685. The estate eventually passed to Anne Johnson, whose marriage in 1711 to Thomas Wentworth, 1st Earl of Strafford, a cousin of the Toddington Wentworths, brought Toddington back to the family.

### The 1719 Inventory

By the time Anne, Lady Wentworth, commissioned a survey of the house in 1719, the house was in a terrible state of repair. Most of the upper rooms had either no plaster remaining, or plaster on the verge of collapse. Many of the windows had broken glass. More serious structural problems were found in a number of rooms. In the north gallery it was found: "the Brickwork in the Front and the Foundation of the Stone Collumn, being Crush'd & tore to pieces, the Railes and Bannisters between the Collumns being rotten and part gone, the two beams of the Gallery being shor'd". The round tower at the north west corner was lying "open and part covered, the Timbers are Rotten and Tumbling down, the Floors and Cieling the same". The main wall of the house, near the chapel and overlooking the tennis court, had a dangerous bulge. The battlements and stone coping "being very much decayed and part fallen down". Even the "new" laundry roof had to be shored up and the front was "ready to tumble out". The "Purloyn being broke" could only be repaired by taking the roof off. Given a pardonable desire to tout for business by painting as black a picture as possible, Joseph Stallwood, bricklayer, and Matthew Lowndes, carpenter, were surely right in seeing Toddington Manor as in an appalling state of repair with

### Toddington Manor after 1719

What Lady Wentworth did about the gloomy report is not known. On her husband's death in 1739 the house passed to William, Lord Strafford (1722–1791). If the house was still in as bad a condition in 1739 as in 1719, it is understandable that he decided to demolish the major part of the house. The Toddington ballad "If Lord Strafford had never been born . . . The Old Manor House would have always stood" is surely unfair. Even without him, the house would have collapsed from neglect but he did demolish much of the Tudor house. Surprisingly, he kept the old kitchen which had been in poor repair itself in 1719, possibly because the chimneys were too massive to knock down easily. The kitchen was later converted into the dining hall. The adjoining turret and one stable were also retained.

No doubt using materials from the demolished house Strafford built the present house for his steward. It is three storeys high with three windows on the top two floors of the main facade. On the ground floor the front door and Victorian entrance porch are on the left. The original entrance porch was probably in the centre to achieve greater symmetry.

Not all the fittings of Toddington Manor were broken up when the major demolition occurred in 1745. J.H. Blundell in his *Annals of Toddington* traces the subsequent history of the carvings of Apollo and the Muses from Toddington Manor to Hockliffe and back again. Carvings of birds and flowers, supposedly by Grinling Gibbons, were according to Blundell "recently over the doors at Toddington Manor".<sup>3</sup> Carvings dated 1566 from Toddington were at the White Horse Inn, Hockliffe.<sup>4</sup>

William, Lord Strafford's death in 1791 meant that his sister Lady Anne Conolly inherited Toddington. Her son, Thomas, sold it in 1806 to John Cooper. His daughter, Elizabeth, married her second cousin, William Cooper (later Cooper-Cooper). Three generations of Cooper-Cooper lived there till 1905 when it descended to Mrs. Elizabeth Warner Vernon.

### TODDINGTON MANOR HOUSE 1719

A Survey of the Several Defects and other Reparations that are wanting to be done at the Mannor House, etc. of Teddington in the County of Bedford belonging to the Right Honourable the Lady Wentworth Surveyed by her Ladyships Order December 29, 30, 31, 1719 by us Joseph Stallwood Bricklayer and Matthew Lowndes Carpenter who have subscribed our Names to this and the five following pages.

**Imprimis The 2 Cupaloes in the South Front,** the Cantls some are boarded up and some ly open and exposed to the Weather without any Doors to the same and the Plaistering and Floor of the Room under the Cupaloes is in a great Measure Destroyed.



Plate 29: Toddington Manor: All that remained of this once substantial mansion by the opening years of the nineteenth century.  
(Watercolour: c.1806)

The heads of Eight Stacks of Chimneys being perished and part broke down by the Extremity of Weather.

The Tiling over the Stewards Room wants new Ripping and the Brickwork of the Gable End and Copeing are very much broke and Damaged.

The 10 Upper Rooms in the South front of the House remains Unfinished as to Floors and Plaistering.

The long Gallery under the same Room in the South Front remains Unfinished as to the Plaistering, the Cielings and Brick Wall bare.

The Marble Gallery in the same Front on the Ground Floor the Marble not made good before the Chimney the Front and one End Room remain unplastered and half the Wainscott of the other Front next the Inner Court being Wanting and Without a Door and Case to the same.

The Room opposite to the Stone Gallery being full of Old Stone & Intirely Unfinished without Floor, Plaistering or Door.

The 3 Rooms adjoining on the Ground Floor remain unfinished as to Floors & plaistering.

To 6 Sash Windows and Glass wanting in the same Front and 4 Windows Stopt up in the 2 Towers.

#### The North Front

The Rooms over the North Gallery the Main Timbers being Shor'd and Plaistering and Boarding in several places Wanting.

The Garret over the Great Dining Room the plaistering of one side being wanting and part of the Floor being Unboarded and the next Room being in the same Condition.

The Room at the West Corner of the North Front the Girder being broke and Sunk and the Floor not Boarded great Settlements in the Stack of Chimneys in the same Room and another in the Front.

The Back Stairs at the same Corner Lathing & Plaistering wanting & a Window at the Top of the Stair Case & a great Settlement in the Wall by the Stone Door Case at the head of the Stairs.

The Room and Closet at the West End of the North Gallery and a great Settlement in the Middle Wall and part of the Cieling broke.

#### In the North Gallery

The Brickwork in the Front and the Foundation of the Stone Collumns being Crush'd & tore to pieces, the Railes and Bannisters between the Collumns being rotten and part gone the two beams of the Gallery being Shor'd.

No paving nor Flooring against the Collumns and the rest of the Boarding of the Gallery being half rotten and wanting.

The Wall at the North East Corner of the Gallery being Crush'd and Defective and the Wainscott of the same being Broke and gone in several places.

#### Ground Story:

The two Rooms Opposite to the Great Hall the Window Jambs not plaistered, the Floor under the Lead, Sink rotten, part of the Cieling being broke and part of the Brickwork to the Windows being not Workt up the Stone Door Case to the back Stairs from the Hall being very much Settled.

The Servants Hall the Lathing and Plaistering being broke Down in several places.

The Room over the Servants Hall the Floor not boarded and only Wainscotted Surbace High.

The Inner Court The Finishing on the Fronts being broke off in several places and much Damaged A Stone Compartment pannel under the Long Gallery Windows being left out and not finished.

A Stack of Lead Pipes wanting on each Side of the Hall Door and 4 Lengths wanting to 4 other Stacks of Pipes in the same Court to bring down the Water from the Top of the House.

The North front next to the Woodyard. The Stone copeing and the Brick Work under it being in great part Perished and Decayed.

Three Lengths of Lead Pipes to three Stacks of Pipes and one Length to another Stack of Pipes being all that remains and all the lower parts

The frontespiece not finished, the Stone Pediment not being put on with other Ornaments that are wanting.

#### The West Front next the Garden

The Garret or upper Rooms in the same Front remain intirely Unfurnished as to some without plaistering and some part of the Floors unboarded and most part of the same Rooms without Doors. The back Stair Case the Beam that carrys the Lanthorn being broke and ready to fall the Plaistering in great part rotten and broke down.

The Great State Room floor not boarded and no Wainscot upon the Walls above the lower Pannel.

The Room between the State Room and Long Gallery the greatest part of the Wainscot wanting and a Window to the Stair Case wanting.

The Room from the great Stair Case to the State Room fronting the Inner Court no Door nor Wainscot in the front.

The two Rooms fronting the Garden by the great Stair Case the Wainscott & Doors broke in several places.

The Round Tower at the N.W. corner of the House lying open & part uncovered the Timbers are Rotten and Tumbling down the Floors and Cieling the same.

The Great Stair Case the Wainscot broke in several places as also pannels Wanting the plaistering & Lathing Wanting the Sashes & Glass of the Lanthorn over the Stairs being very much broke & rotten.

The Great Parlour the Door lynyngs and suffets & the Door into the Inner Court are wanting.

#### The East Front

The 10 Upper Rooms, the Lathing, Plastering & Cieling and boarding in several places Wanting a purloin broke & shor'd and A beam likewise and several Beam Ends partly rotten.

The Long Passage at the Head of the Little Back Stairs the Cieling Joyst & plaistering wanting.

The Comon Passage to Mr Norris's Room the Lathing & Plaistering in some places wanting & the Front piers not plaistered.

In Mr Alstone's Room & Closet the Cieling broke in several places.

The Tennis Court: The brick Work of the Main House next the Chapple being Defective & bulg'd out in the Middle the battlements & Stone Coping being very much decayed & part fallen down. The Fence Wall that Incloses the Court being part fallen down and wants New Copeing. Part of the Tying next to the Tennis Court wants new ripping and no lead pipes in the Court to bring the Water down. Two lengths of Lead Pipes at the South East Tower and one Length Ditto at the other Tower on the same Side being all that remains to carry the Water from the Top of the House all the Lower parts of the two Stacks of Pines being gone.

of the same being wanting.

The Front next the Garden The Coving Cornish of the two round Towers being not Lath'd nor Plaistered the stone Copeing over the Sun Dial being Broke and Decayed the Stone Cornish over the three Windows the same and the Stone Window Stools several of them being broke.

To 24 Square of Crown Glass in Sashes in the fronts being broke. To 8 Squares of Castle Glass in Sashes broke besides several Window Lights and Casements being wanting about the House.

The Old Wash house and Room adjoining The Stone Paving very much broke and Destroyed and the Tops of the Chimneys Broke and Decayed.

In the Kitchen The Door and Case wanting into the Poultry Court and the Tops of the Chimneys broke and Decayed and the Paving of the Court being all worn out the Boarding of the said five Rooms for the Servants the most part of the same being Rotten and Gone.

The Old Stable: The Lathing and Plaistering of the Cieling being broke and gone in several places the Collumns and Arches being broke in several places and part of the Tying wants new ripping.

#### The New Office

The two first Rooms only Carcased in without Boarding Plaistering or Glazing.

The 7 Horse Stable adjoining no Boarding on the Floor or Plaistering under it.

The three Coachhouses the Floor not Boarded nor Plaistered underneath no Door to the same.

The new Laundry Roof Shor'd and the Front ready to Tumble out the Purloyn being broke which cannot be mended without taking off the Roof.

#### The Garden Walls

The 2 Dwarf Walls each side the Garden on the West side of the House the Tops being Decay'd and Tumbling down in several Places.

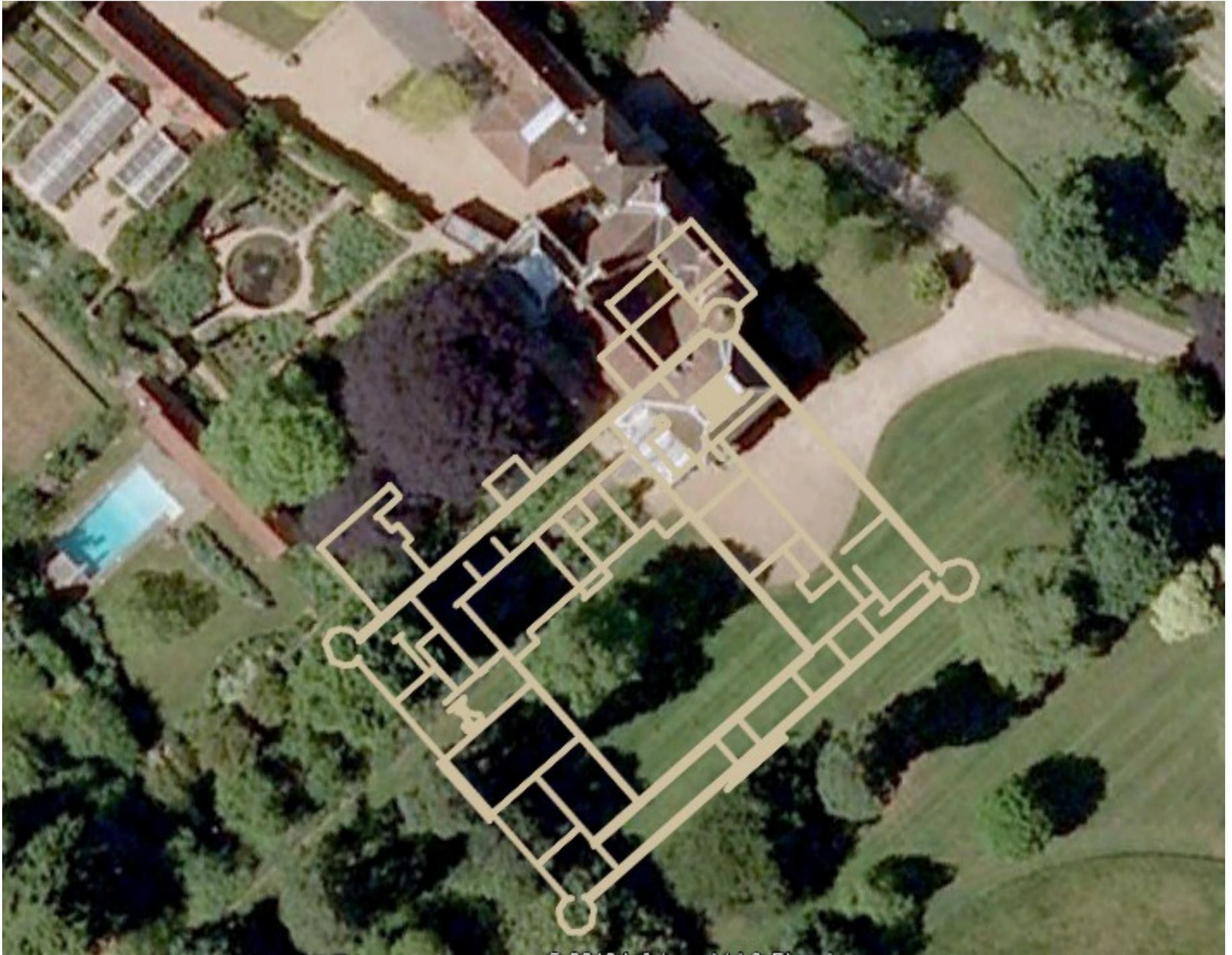
The Back Wall at the White Gates next the Town the Copeing all being Decay'd and gone.

The Opposite Wall next the Park part of the Copeing being Decay'd and down.

The Brick Wall about the Pond in the Wood Yard the Top being Broke in several places and the Tying of the two little Houses wants Mending.

Half the Pailing round the Park is out of Order and wants new Setting as also the Pales round the Mount.

## Location



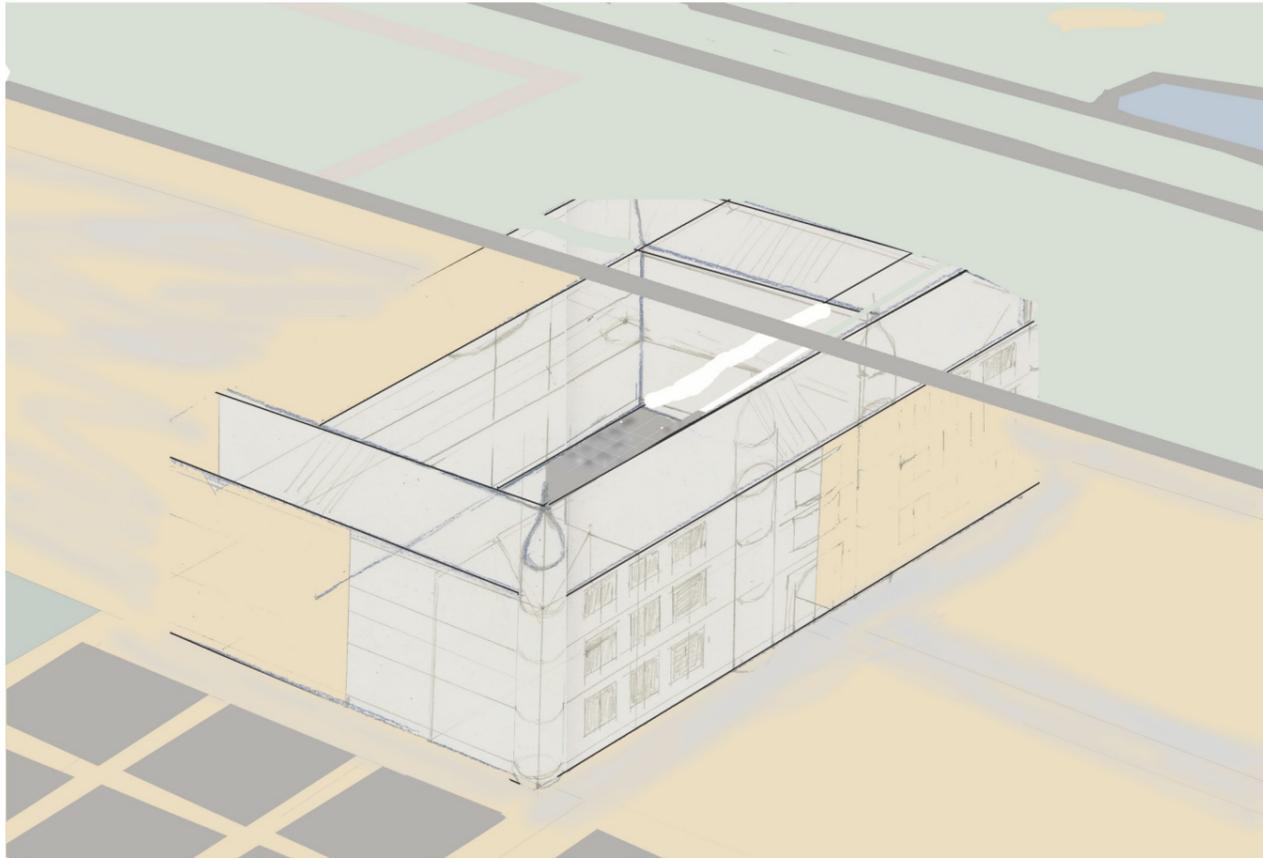
A lot of folks ask me just where was this? So the old footprint is superimposed on a google earth image here.

My view from above is looking straight up so the remaining tower is on the rear corner and the old Tudor kitchen is out of sight.

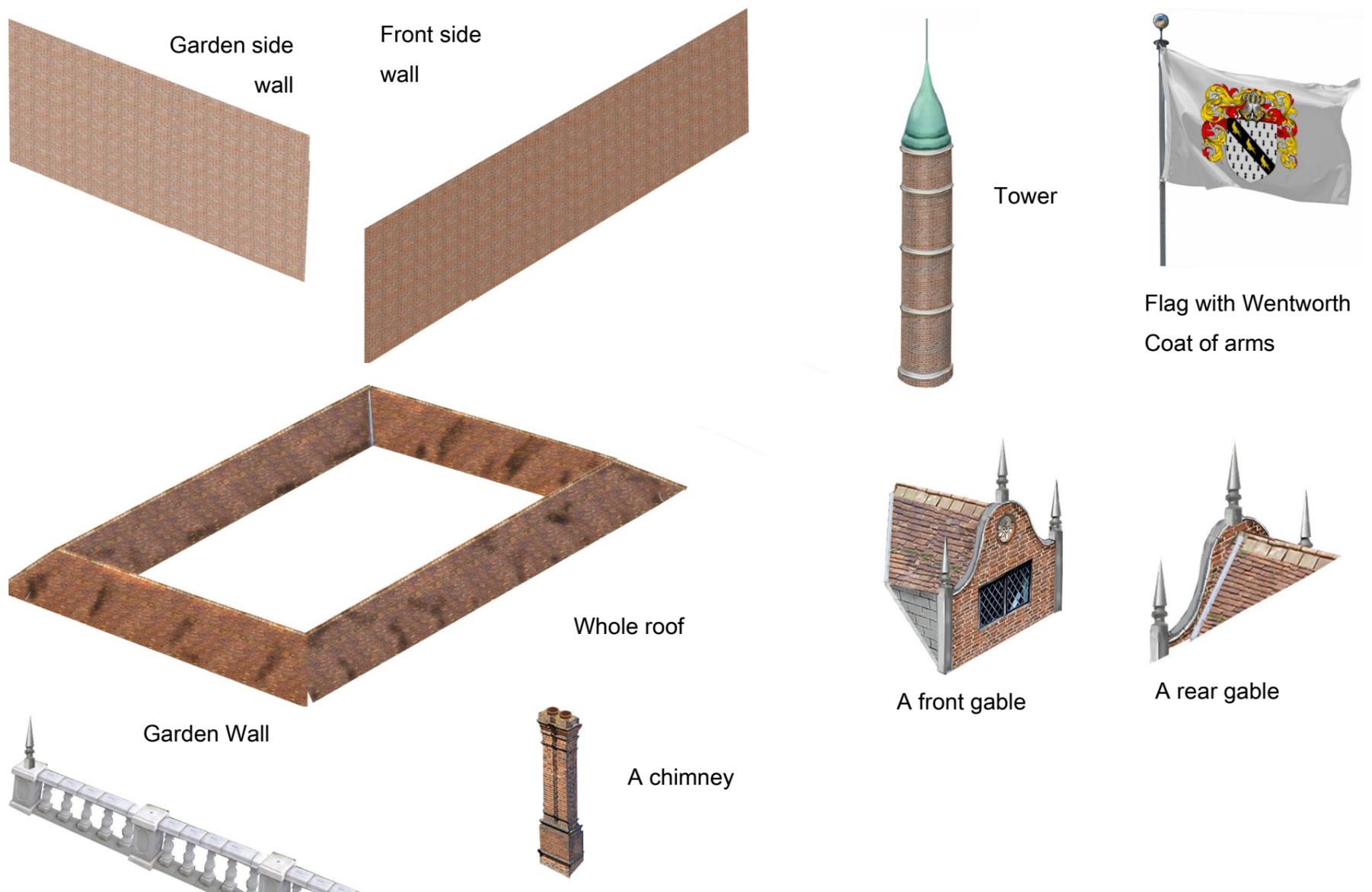
But the present Manor still has the stables at the rear where they were nearly 500 years ago.

After digesting all this I had a really good idea of how it looked but had to ignore one description where they stated octagonal towers as the existing one remaining is clearly round.

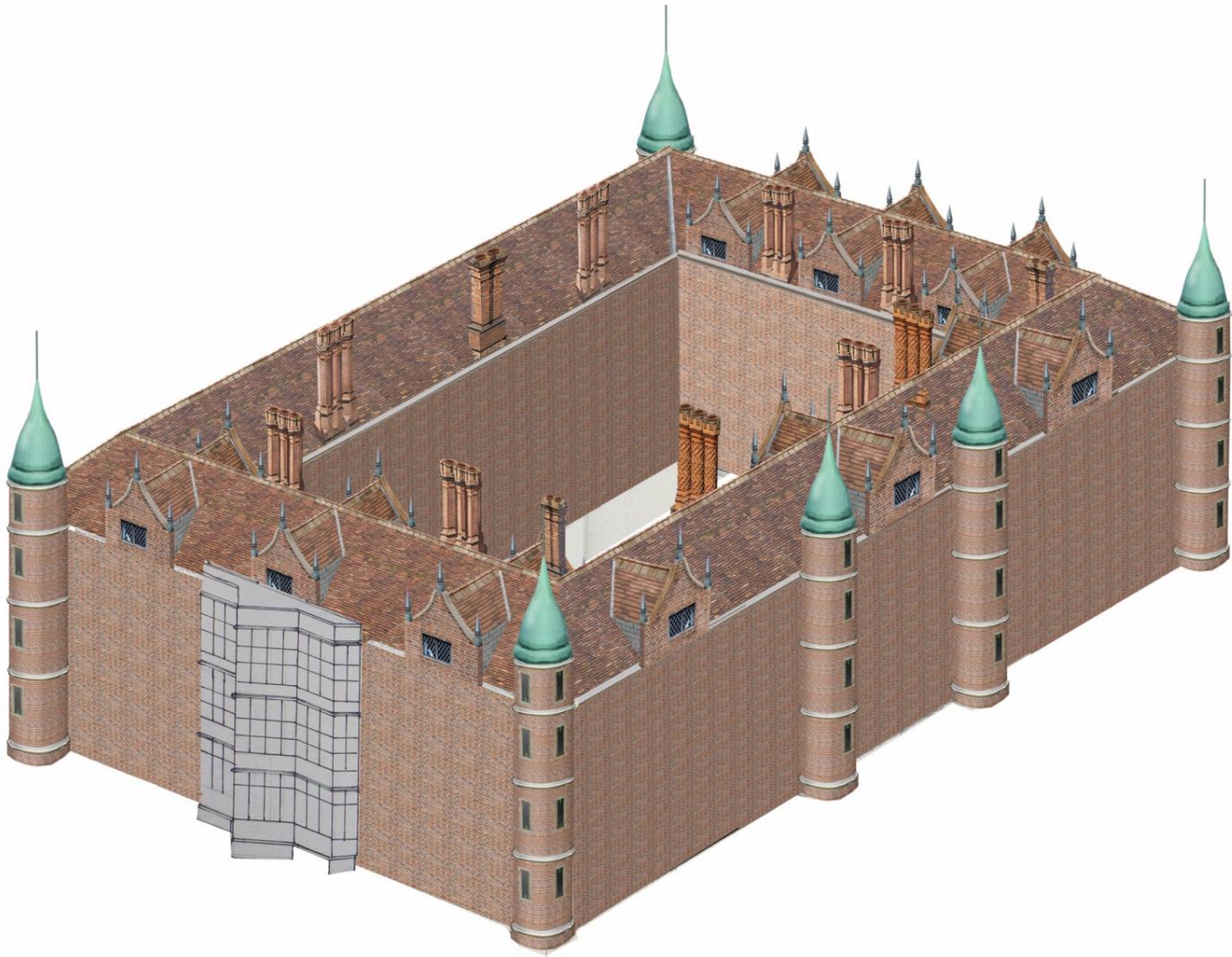
So I made and scanned a pencil sketch with perspective and that was my base layer. I also made the file in Photoshop AO size in order to eventually obtain large prints for our Library, Schools and Archives.



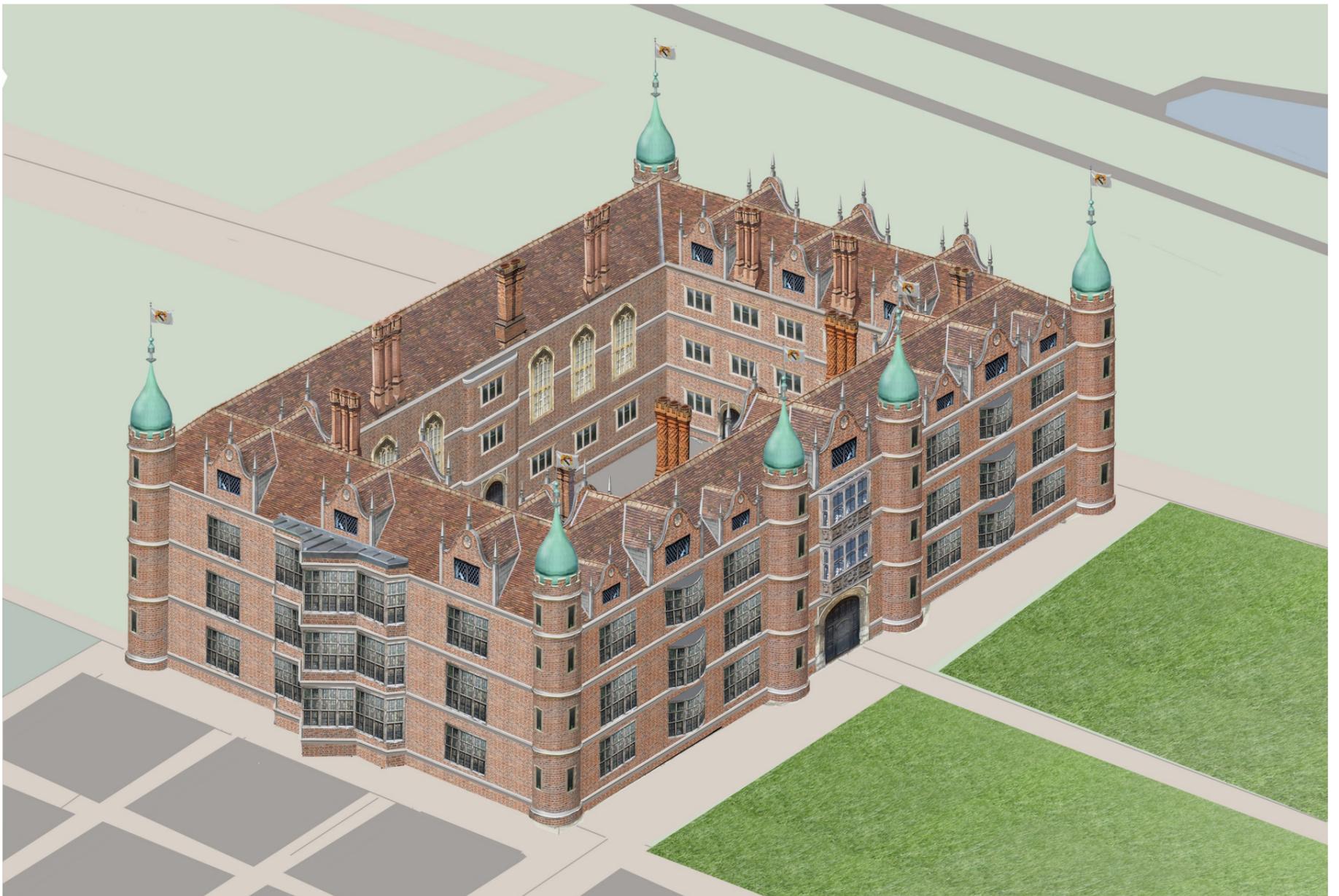
To this base layer it was easy to render bit by bit with real bricks, real tiles and all the other ingredients.



Etc. etc. 192 times !!



A gradual build up one layer at a time





Finally de-layered and shading added  
with the dodge and burn tool





Final image with Tudor folks, horses, sheep, etc., added and Queen Elizabeth 1st entering the front gate.

10 months work in-between times but worth it to imagine going down that drive and witnessing this Palace in all its glory. Formal gardens to the left, a wild flower meadow to the right and a stunning Palace awaiting !!

Video at: <http://www.youtube.com/watch?v=9Yg4BjfhLVI>

Hi Res Image: <http://www.slimshader.co.uk/orig.jpg>

Alan Higgs

January 2014