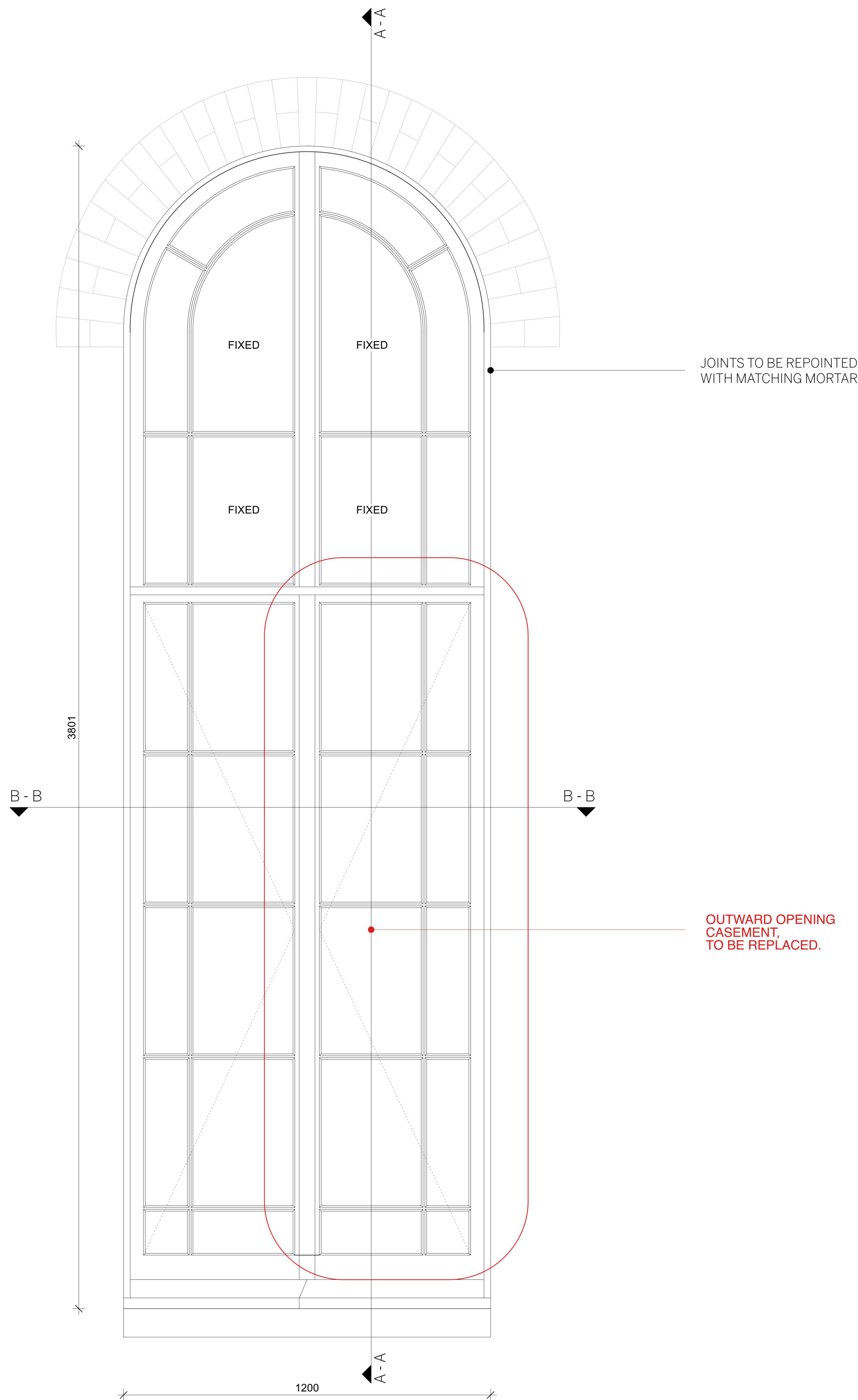
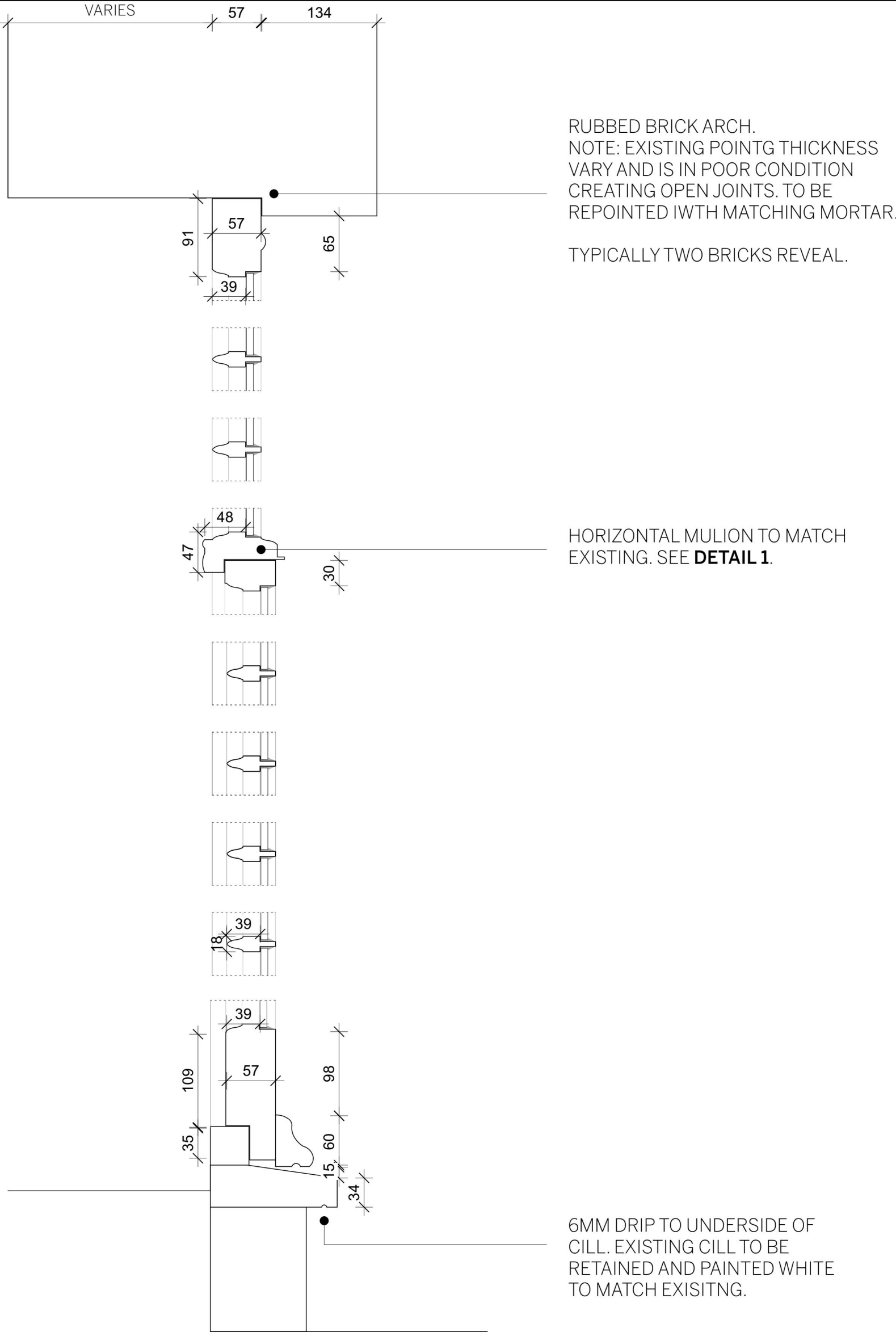


EXTERNAL DOOR TYPE 1

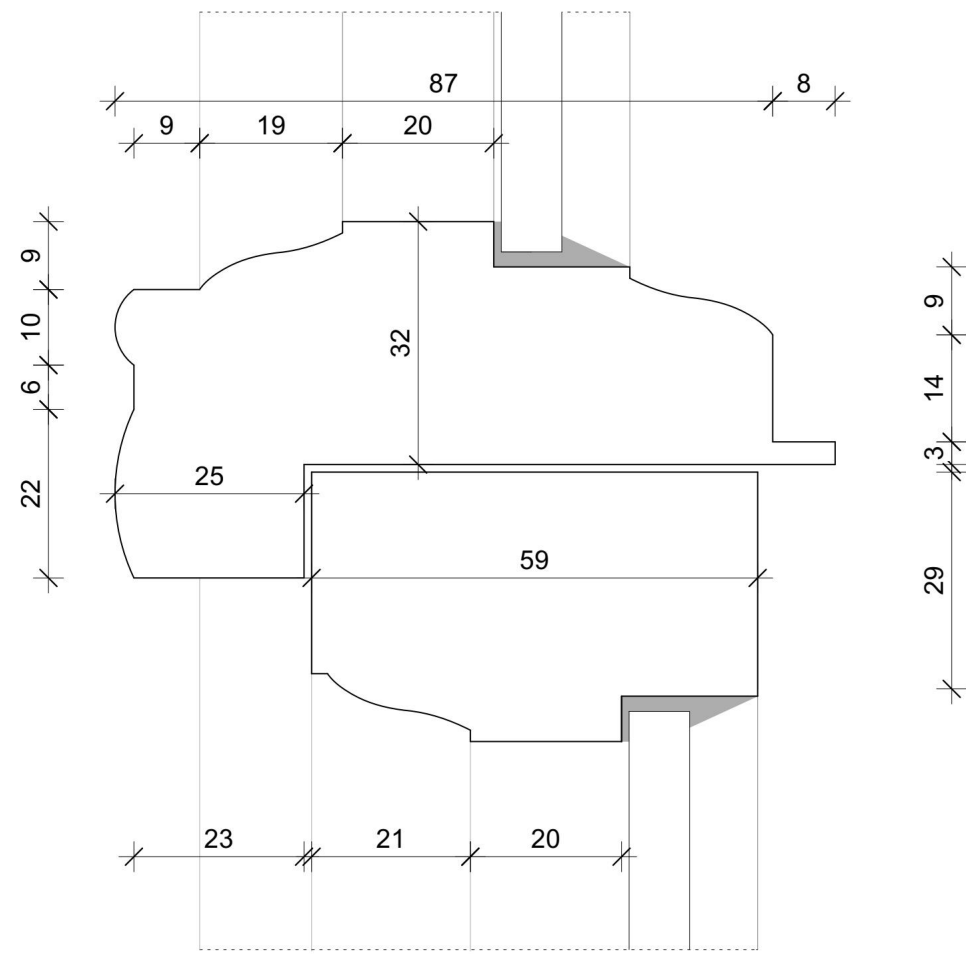


FRONT ELEVATION @ 1:10

NB:
NEW DOORS TO BE MANUFACTURED FROM EITHER HARDWOOD OR ACCOYA AND SUPPLIED SPRAYED WITH A HIGH BUILD BASE COAT OF TEKNOS 3130 AND AN ANTI-STAIN PRIMER TEKNOS ANTIQUE WHITE, READY FOR EXTERNAL QUALITY WHITE GLOSS FINAL FINISHING COAT TO MATCH EXISTING.

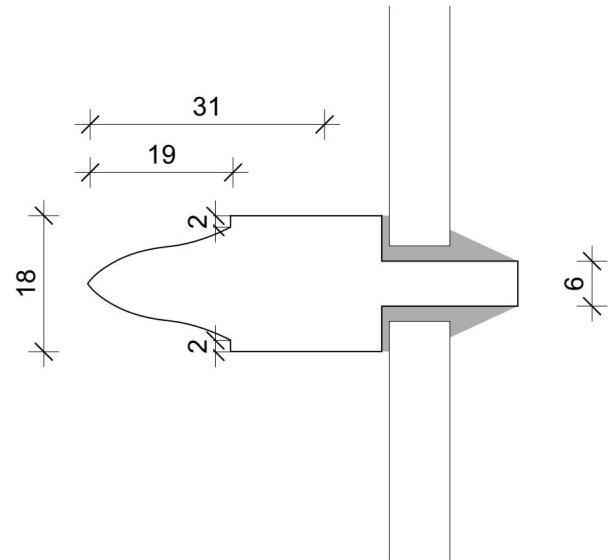


SECTION A - A @ 1:5



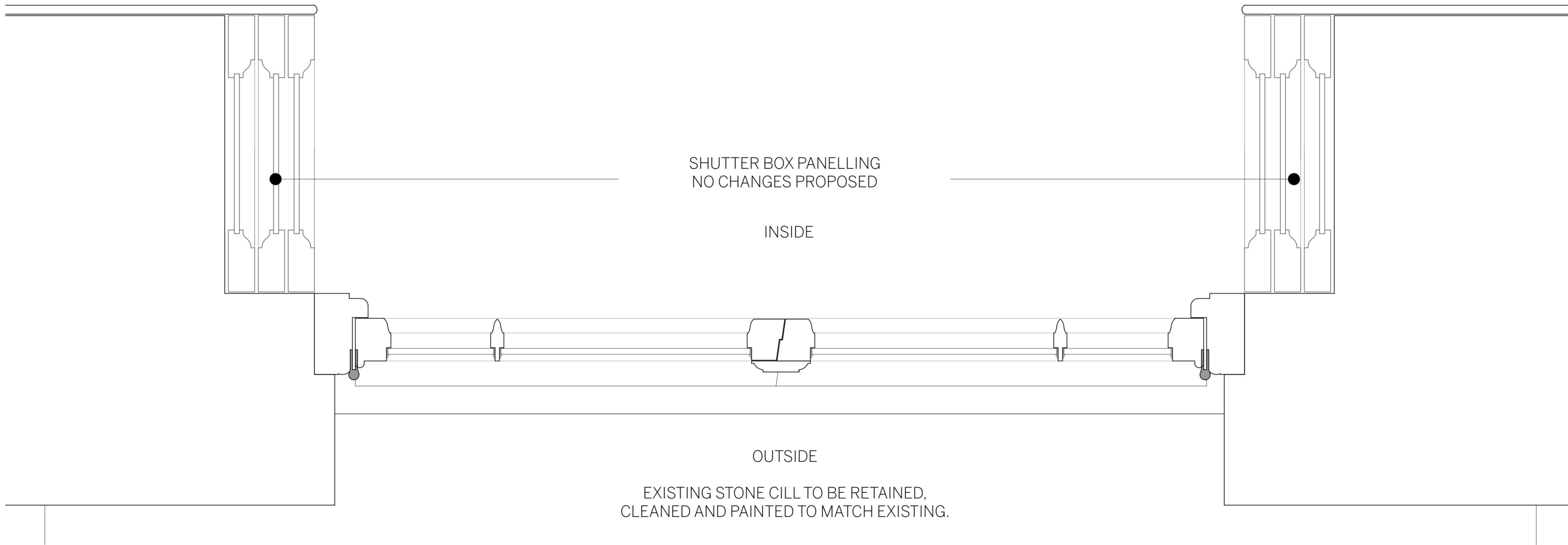
DETAIL 1 @ 1:1

NEW HORIZONTAL MULION TO MATCH EXISITNG.
NB: NOT FOR CONSTRUCTION. MEASURED TO BE CHECKED ON SITE.



GLAZING BAR @ 1:1

REPLACE THE EXISITNG GLAZING BAR WITH A PURPOSE RUN "LAMB'S TONGUE" GLAZING BAR.
NEW FRENCH DOORS ARE TO BE FITTED WITH 8MM FLOAT GLASS IN PUTTY.



SECTION B - B @ 1:5

Design, Access and Heritage Statement

Listed building works at:
Bower House, Orange Tree Hill



Produced for:
Amana Trust Ltd
Produced by:
Mira Lotz, Built Heritage Specialist
Date:
May 2024
Site address:
Bower House, Havering-atte-Bower, Orange Tree Hill
RM4 1PB, Romford
Heritage Category:
Listed Building
Grade:
I
List Entry Number:
1079873
Date first listed:
04-Jul-1952
Statutory Address:
The Bower House, Orange Tree Hill,
RM4 1PB Romford

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1 Introduction

Site

- 1.1. This Design, Access & Heritage statement has been prepared to support the Listed Building Consent application for the works at Bower House. The proposed works involve the replacement of a bay window (ExD06 on PL.032 WINDOWS & DOOR ELEVATION), in the Dining Room, room 001, as marked on the attached drawings.
- 1.2. This report presents the details of the proposed works and their impact on the historic character of the property.

Brief description of proposals

- 1.3. The proposal is for a like-to-like replacement of a bay door due to severe damage caused by a storm in January 2024. The damage has led to issues with the overall security of the building, raising concerns for the safety of the building's users. Additionally, the building is now exposed to the elements, contributing to an increased drought.
- 1.4. Due to its position in the southwest corner of the villa, this bay door is particularly exposed to weather conditions, lacking shielding from wind in any direction.
- 1.5. A temporary covering made of MDF board has been installed in place of the missing window leaf. Therefore, this request is presented as a matter of high urgency.
- 1.6. No changes to access are proposed.

2 Heritage Significance

- 2.1. The significance of Bower House has been extensively discussed in the document accompanying this planning submission:
- Statement of Heritage Significance, Samuel, M. 2014 (Ramboll);
- 2.2. Aspects relevant to this submission are summarised in the following points.

External Features

- 2.3. The Bower House, also referred to as 'Second-Generation Palladian Villa', more specifically Summerson's 'Marble Hill-type' of which it is 'a plain version' (1991) is a three storey compact small villa with Welsh slate roof with modillion cornice. Entrance front 1-3-1 double-hung sashes in reveals with flat arches. Slight central projection with doorway composed of architrave, pulvinated frieze and pediment on enriched consoles. Garden front has two circa 1800 wings with canted bay windows, central doorway up steps with iron railings has surround of rusticated Roman Doric pilasters entablature with key blocks and pediment. Central pediment to both fronts. Circa 1860s extension was added to the north-west. The particular significance of the building is also found in being Henry Flitcroft's first commission. As per inscription records, the construction of the Serjeant-at-Law John Baynes' new house begun on 3rd of May 1729. (Morant, 1748). Henry Flitcroft was the Architectus, Charles Bridgeman the Designavit. The Great Staircase is adorned by James Thornhill of the Grisaille paintings (Samuel, 2014).

Development

- 2.4. The original plan of the villa consisted of the compact arrangement of six principal rooms on the Ground Floor, family bedrooms and changing rooms on the First Floor and servants quarters on the Attic. The Ground Floor is elevated above the ground by the rustic storey which is gives a greater importance to the rooms above and improves the view across the landscape with its remarkably long sight-lines, see Figure 1 on page 7. (Inskip 2010). This is a group of rooms was used for entertaining guests, conducting business, as well as inhabited by the family. In c.1800s, as seen as on Figure 2 on page 7, the flanking wings were added to the west and east of the villa, with their arched French windows and doors facing the South Lawn and served respectively, as ball and drawing rooms. In c.1860s another extension was added north-west of the villa.



Figure 1. c.1791, north elevation, Essex Record Office.



Figure 2. c.1800, south elevation, Essex Record Office.

The South Elevation

- 2.5. Internally, the overall significance of this chamber is noteworthy, although it ranks lower than the six principal rooms of the original 1729 villa. Its character underwent substantial changes during the last private occupation of the house, deviating aesthetically from the original decor.
- 2.6. Externally, the south elevation was clearly designed for representative purposes, visible from a long distance when approaching from Orange Tree Hill. The flanking wings extend symmetrically, with three windows in each bay. Despite its high status, the quality of the brickwork and pointing is inferior to that of the original villa, resulting in gaps and cracking in the surrounds of the bay windows.
- 2.7. It is believed that the majority of the bay windows are original (Samuel, 2014).

3 Current arrangement

Condition

- 3.1. The condition of the broken off leaf of the bay door ExD06 is beyond economic repair. Although the broken off piece was found, its timber and glass are completely shattered, see photographs and Figure 3 and Figure 4 on page 9. The timber is of poor quality and craftsmanship and has deteriorated in the recent decades. The joints surrounding the frame require repointing.



Figure 3. ExD06 after storm in January 2024.



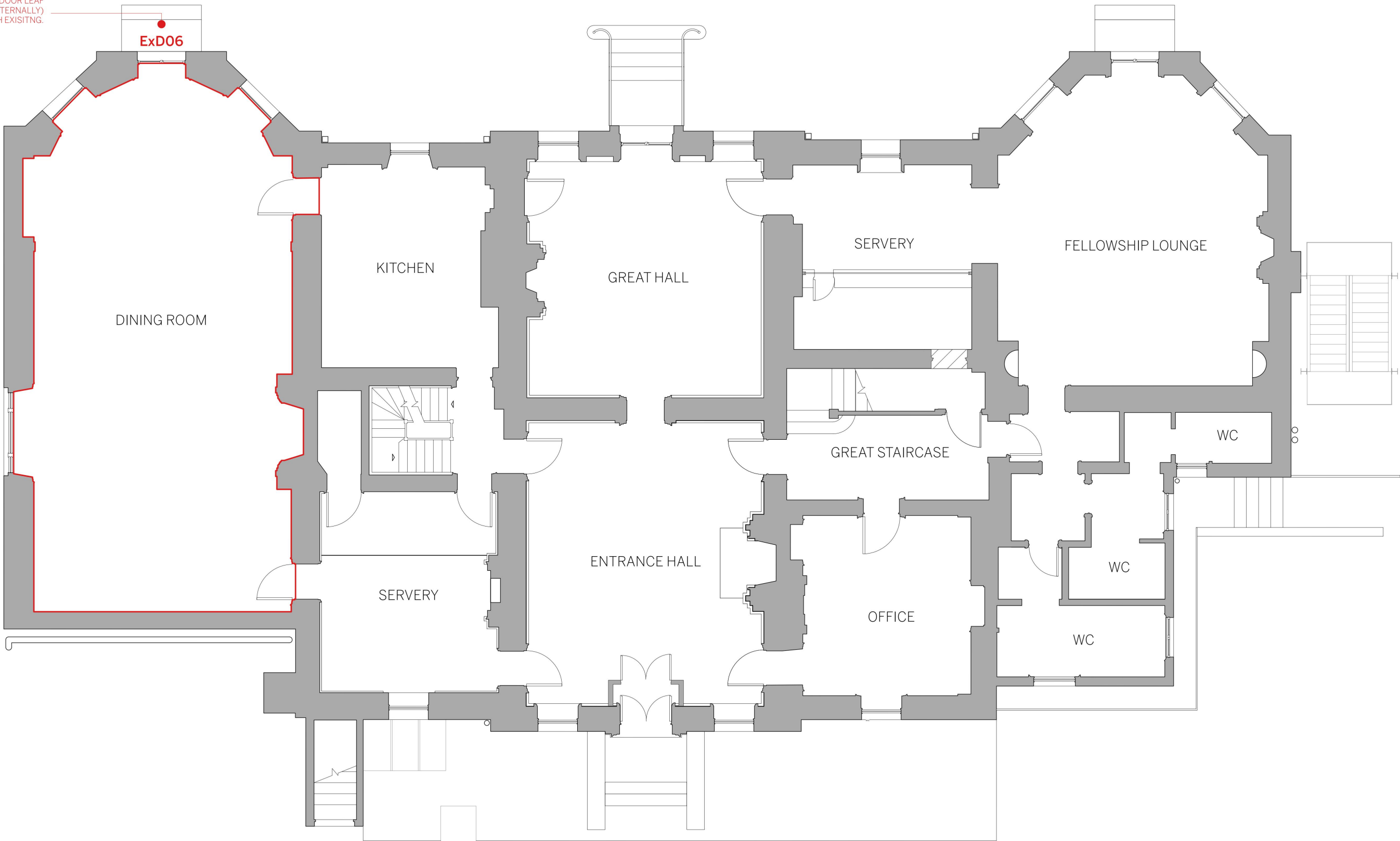
Figure 4. ExD06, detached door leaf after storm in January 2024.

4 Impact of proposed alterations

- 4.1. We have consulted a number of traditional joinery specialists, all of whom have confirmed that the state of the damaged leaf is beyond repair and have suggested its replacement.
- 4.2. Regarding the remaining portion of the door, namely the other leaf and the frame, the proposal is to retain these elements. The newly produced leaf would be an exact reconstruction, decorated to match the existing.
- 4.3. The proposal is for a like-for-like replacement, single glazing with lambs' tongue glazing bars. While this would result in the loss of historic fabric, it would retain the character and match the rest of the existing joinery in the bay.
- 4.4. It is considered that the overall impact of the replacement would be minimal. No changes in character and style of the replaced door leaf would result in no significant visual impact both internally and externally.
- 4.5. It is recommended that regular maintenance works would be carried out throughout all the joinery in the building on a regular basis.
- 4.6. In conclusion, whilst it is necessary to provide a replacement of the door leaf, it is considered that their impact on the character and significance is minimal. The loss of the historic fabric is restricted to minimum necessary, resulting in continual uniformed character of the window and the entire south elevation.

BOWER HOUSE GROUND FLOOR PLANS

LEFT-HAND SIDE DOOR LEAF
(WHEN VIEWED INTERNALLY)
TO BE REPLACED TO MATCH EXISTING.



Contact
a 5 Kelburne Close,
Winnersh, RG41 5JG
e info@taitarchitects.co.uk
w taitarchitect.co.uk
p 01189072593

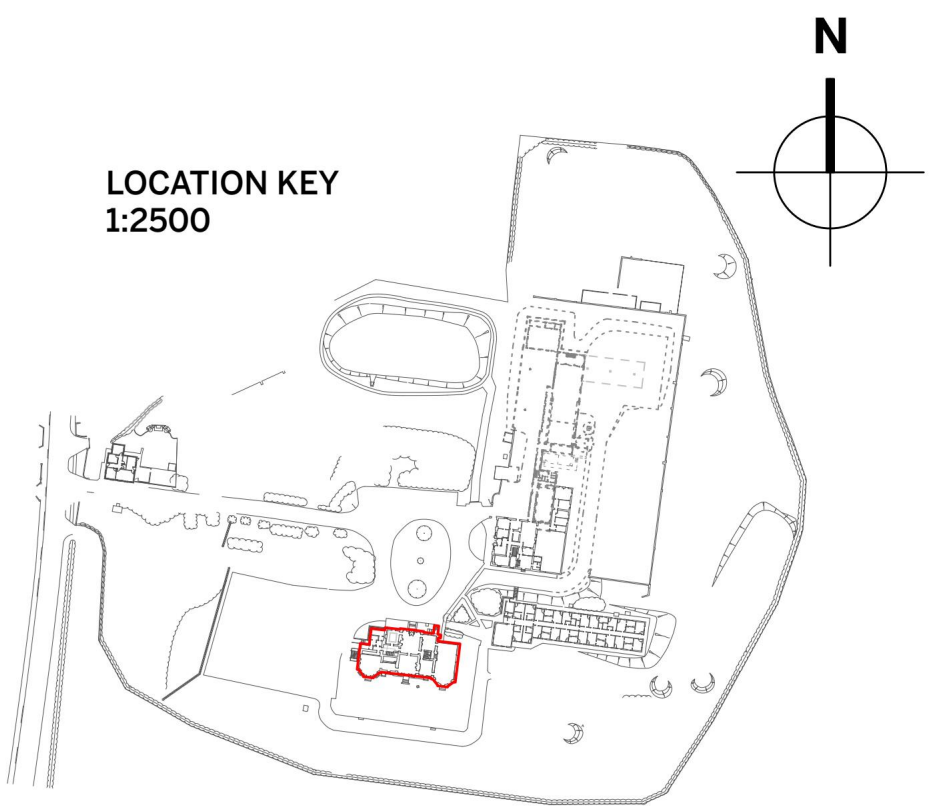
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Revisions:
REV DATE DESC
- 01/05/19 Initial issue

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Project name:
BOWER HOUSE BAY DOOR REPLACEMENT
Client:
AMANA TRUST
Status:
PLANNING
Job No:
11.003

Description:
GROUND FLOOR
Date:
MAY 24
Drawing No:
PL.101
Scale:
1:100 @ A3
Rev:
-



RIGHT-HAND SIDE DOOR LEAF
(WHEN VIEWED EXTERNALLY)
TO BE REPLACED TO MATCH EXISITNG.



Intended for
The Amana Trust

Project no.
61033668

Date
14 October 2014

BOWER HOUSE, HAVERING, ESSEX

STATEMENT OF HERITAGE SIGNIFICANCE



Revision History

Revision	Date	Purpose / Status	Document Ref.	Co
-	14-10-14	Client review	61033668/CHA/R01	

Prepared By

Reviewed By

Approved By



**Mark Samuel PhD MIFA
FSA**

Andy Shelley

Phil Emery

Consultant Historic
Buildings Archaeologist

Principal Archaeologist

Associate

Ramboll

60 Newman Street
London
W1T 3DA
United Kingdom

tel +44 (0)20 7927 8602
fax +44 (0)20 7323 4645
london@ramboll.co.uk

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1. SUMMARY

The fabric of Bower House reveals, on the one hand, many unrecorded alterations (including many insensitive actions carried out since listing). On the other hand, the survival of the 1730's internal fabric is much more extensive than has been generally appreciated. Panelling, mouldings and original hidden paint work survive well at all floors apart from the basement. The Great Staircase appears to have been reconstructed, presumably when the Thornhill cycle of wall painting was returned to view. Further decorative schemes probably survive in other areas, particularly in the Dining Room Parlour, under ?Victorian boarding . The Back Staircase and its associated features, including panelling and entrances to servant's ?close-stool closets, survive substantially as built by Flitcroft. The connecting closets between chambers identified by Inskip are present but greatly altered. Their remnants would be eliminated if the stairs were rebuilt. The west (c.1800) wing was drastically 'restored' in the post-War period, but the east wing retains more of interest; including possible Regency wallpaper. Evidence for a lost folding screen allows the chamber's original purpose to be better understood. Re-used medieval building stone in the basement supports the tradition that a medieval hunting lodge was demolished to provide stone for the house. There is scope for much more research and analysis but this has to be considered in the light of the proposals.

2. INTRODUCTION

The 'Manor House' (1729) is more accurately described as a 'Second-Generation Palladian Villa', more specifically Summerson's 'Marble Hill-type' of which it is 'a plain version' (1991, 347). Given its special status as the first commission of the noted architect Flitcroft, it is listed Grade 1 and it has received an equivalent level of attention. All original documentation pertaining to its construction has however been lost (Inskip 2010, 27). A later plaque of c.1800 (ibid) and much circumstantial evidence links it to the architect. Examination of more recent documentation allows later alterations to be broadly pinpointed but physical examination of the fabric has tended to be reactive. A striking amount of alterations has been carried out in the post-War period which is only partially documented. The survival of a planning file associated with the 'rescue' of the building by the Ilford Company after 1946 was carefully studied by Inskip (ibid, 20); but it seems that rather than make a fresh inspection, he chose to work from this record alone. Past emphasis, here as elsewhere, has tended to be on the study of the facades and state rooms. The weaknesses of such an approach are addressed here by a close examination of all areas of the physical fabric with a *subsequent* examination of secondary sources.



Figure 1 The phasing of the Basement and Ground Floor as understood in 2010; north to top (after Inskip, p.17)

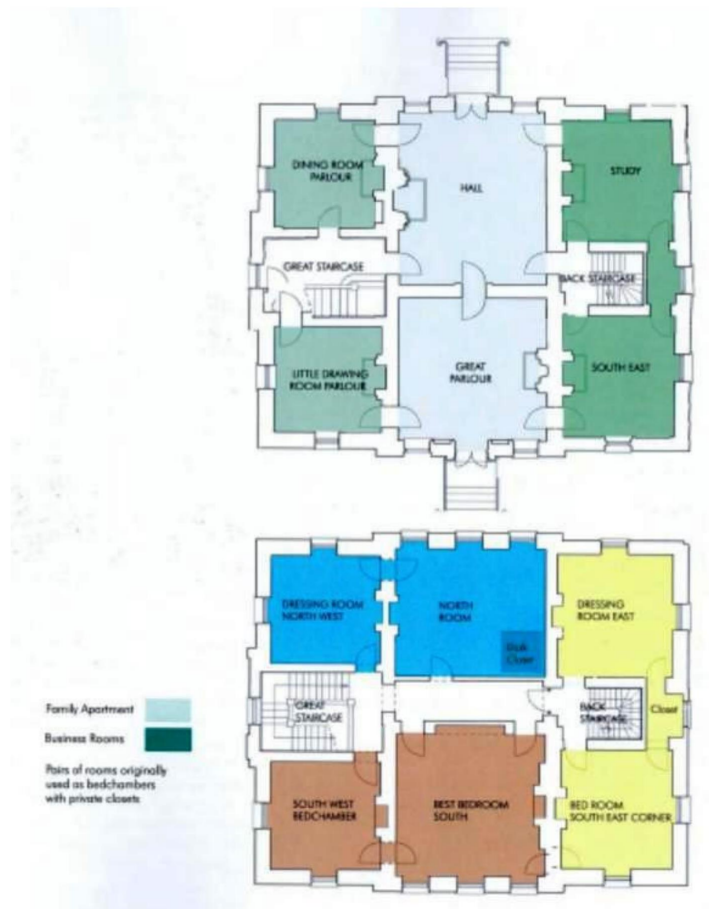


Figure 2 Identifications of ground and first-floor chambers from 1729 inventory (after Inskip 2010, 38)

3. METHODOLOGY

Under Policy HE6 of PPS5, Local Planning Authorities require an applicant 'to provide a description of the significance of the heritage assets affected, and the contribution of their setting to that significance'. Certain applications will therefore need to be supported by a 'Statement of Heritage Significance' (Dover.gov.uk; Appendix 3). The owner of historic properties must therefore '...properly assess the nature, extent and importance of a heritage asset'. The Proposal will be informed by such knowledge; key to the approach taken in the Application. Ideally such Statements should always be completed before the formulation of the Proposal, rather than retrospectively (ibid.)

This Statement is intended to form part of a larger 'Desk Based Assessment' of the 'Below-Ground' archaeology; ultimately both will form part of the Design and Access Statement. For this reason, it does not repeat the larger topographical concerns also covered in the DBA.

It is arguable that a 'Chinese Wall' should be maintained between the initial process of examination and the study of documentation. In practice, it is very hard to 'escape' documentary information prior to the archaeological examination. In this case the 'para-archaeological' interpretation carried out by Inskip and Jenkins (2010, *passim*) even incorporates 'phase plans' of the basement and ground floor, as well as suggested 'reconstruction plans'. Superb and well-informed from an Art-Historical point of view, the report has some baffling omissions and is not handy as a 'conservation tool'. While considerable informed recording and reasoning was clearly carried out; the 'proofs', i.e. archaeological records, are not presented. Direct examination seems to have been restricted, making this work's conclusions impossible to judge except by re-examination.

Ramboll has requested that the report should deal with the initial series of proposals presented to EH, although these have since been 'toned down' in a new series of drawings yet to be presented to EH. The report therefore describes the implications of the proposal as initially presented as part of the pre-application process.

Any statements on condition/structure/art history are given in a purely advisory capacity, given the specific nature of the author's qualifications. Each room is listed by its name as given on the architect's drawings and the 1737 *Inventory* nomenclature (where known) in italics.

A 'Level 1' description (separate document) is also given of those structures in the curtilage where demolition has already been looked on favourably by EH (or indeed actively encouraged). Two areas in the Basement and Attic storeys were not accessible and it is therefore necessary to rely on Inskip's account of these. The roof space is likewise inaccessible and the extent of historic roof timber surviving is therefore uncertain.

Over two days (16-17.9.14) the author carried out a rapid series of annotations of the architect's 'existing Manor house' plans. The provisional results are presented in a series of colour-coded versions of the existing plans. These are not finalised or 'publication-standard' archaeological interpretation. They provide a 'low-resolution' phasing of the fabric. To this end, the dating is kept as non-specific as possible. A film-based selective colour photo survey (Canon EOS) has been made of important features for eventual archiving purposes. The CD transfer versions are used here and inevitably are not as high-resolution as images obtained directly by a good digital SLR. Selections are reproduced here. A security 'back up' was also made using a small automatic digital camera (this occasionally produced superior images and the lack of a film number allows these to be recognised in the report).

A measure of interpretation aids clarification and reduces repetition (e.g.; where it is obvious that a large chamber has been recently subdivided). Inskip's interpretations (see above) are also referred to or discussed.

The report follows a traditional 'ground-upwards' format, with no chronologically-based narrative. Description of the exterior is provided incidentally (see above). The modern communication between rooms is used, as shown on the *Tait* survey. Original arrangements, lost and hidden features are highlighted at the expense of the well-known. The emphasis is to rapidly communicate previously-unknown survival of historic fabric; i.e. where disturbance is a more serious matter. Conversely, areas of prior disturbance implicitly allow a more flexible approach. It is hoped that the report can act as a working tool for professionals subsequently involved with Bower House.

Early painted finishes, where exposed by damage, are mentioned. This is however an alert to their presence rather than a systematic or informed description of hues/materials.

4. THE HOUSE

Red brick was used throughout, with a maroon brick for the later wings. A bright white lime mortar was used for the Flitcroft building but no certain evidence survives of the original external pointing. All parts of the structure including its latest identifiable parts show a uniform pointing (where not recently replaced with cement pointing). False raised joints stained with bitumen were laid over flush mortar pointing that was stained red to imitate the brick. 'There are references to Bower house being red brick at the 1841 sale, stucco rendered in 1863, but by 1886, red brick once again' (Beale 2014, 38); presumably the sombre repointing dates shortly before 1886.

All thoroughfares in the building are panelled, rather as if Flitcroft did not trust lathe and plaster in such circumstances. No early 18th-Century sash arrangements can be confidently identified. All windows of the Flitcroft building have apparently been renewed at various periods and none can be certainly dated before c.1870 (judging by fasteners/sash pulleys etc). The 'heavy' nature of the glazing bars may reflect deliberate antiquarianism. Nevertheless all should be alert to the frequent possible survival of concealed windows where early arrangements could be hidden.

Shutter boxes, presumably dating to 1730, survive throughout the Flitcroft building at all levels and are not individually described; they run from floor to lintel but are without exception 'painted shut'. Opened examples would probably throw much light on the early finishes of the building. Regrettably, all original door furniture has been replaced, possibly more than once. The house was emptied after 1939 (Inskip 1939, 16) and such features no doubt found a ready market, even then.

The 1730's doorways share the same full-length shutter boxes as the accompanying windows. The similarity of treatment throughout makes it hard to tell if a blocked opening to the exterior was a door or window.

The tapering yellow Coade stone chimney pots are rectilinear in plan. Such chimney pots can be dated to the second quarter of the 19th Century, and it would seem that wholesale replacement occurred at Bower House at this time.

5. THE BASEMENT

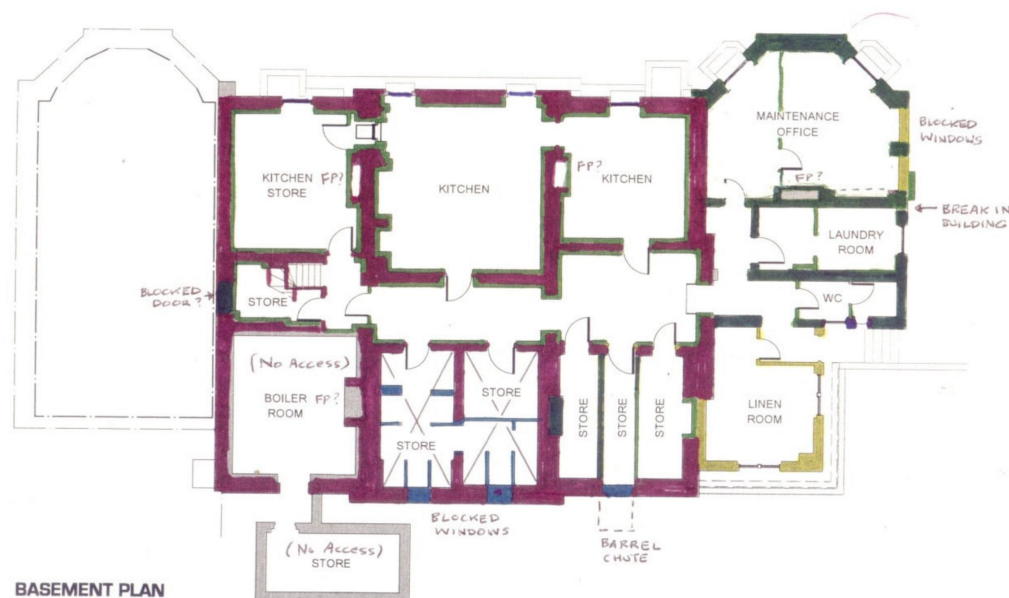


Figure 3 Basement plan with provisional periodisation (not to scale; south to top)

KEY: Maroon = 1730, Dark Green = 1800, Blue grey = e.19cy, Yellow = Victorian, Light green = post-War, Grey = (not accessed)

The layout of the basement was dictated by the formal layout of the staterooms over. It already forms one of Inskip's reconstruction exercises and there is no reason to query his interpretation (2010, 15) except in detail. All doors are modern but are carried on historic (?1730) frames. The basic layout is therefore little changed despite the vastly altered appearance of the basement.

Major modernisation carried out in the ?post-War Period has severely affected the south chambers ('Kitchen Store', 'Kitchen' [1], 'Kitchen'[2]) and the east-west access areas. Historic rendering/finishes survives behind tiles in at least one area ('Store'; north-east corner) where recently stripped. All three north chambers had at least one fireplace with flues in the part walls. These are recognisable as projections in the flanking chambers. The *Range* is however visible, if tiled over, in 'Kitchen' [2]. The ceilings and floors also date from the ?post-War period but concealment of earlier features cannot be ruled out. It has been suggested that all four 'corner chambers' had single windows facing east and west and that there were central doors in the same walls (Figure 1). Evidence for only one such window is now visible (see below).



Figure 4 1730 Back Staircase at second-floor level with inserted guard rail (F1:30)

The softwood *Back Staircase* (in the 'Store') is part of Flitcroft's original design. The dogleg treads are concealed by modern carpets, but the presence of the wall rails suggests they survive. This stair, with associated panelling, runs the height of the house and appears original, except intermediate guard rails (there is no evidence of removed balusters).

The south-west chamber was not accessible, but was evidently provided with its own fireplace and windows (see above). All three chambers on the south side now are unlit cellars, but their original status as windowed chambers is obvious. They went out of use when the ground level was raised to the north to conceal a boiler chamber in Victorian times (Inskip 2010, 18). This chamber is now used as a 'store' (not accessible). The rubbed and gauged window arches are visible outside above ground level. The westernmost window (not seen) was adapted to form the entrance to the Boiler house.



Figure 5 The Wine Cellar (F:5)

The central north chamber is subdivided by a spine wall to form two north-south barrel vaults. These two chambers were separately entered by their own doors and originally enjoyed proper windows, now blocked (see above). The 1730 vaulting provided a solid basis for the 'Hall' floor over (see below). The two chambers were subsequently joined together by forcing an opening through the spine wall. The west chamber was then converted to a wine cellar by inserting thin brick walls carrying arches. The wine cellar structure has subsided slightly from the barrel vault over. The south part of the east chamber was divided by further thin walls, but without arches. The 'bins' took casks. The west cellar was probably the 'receiving cellar' where wine was unpacked, labelled and decanted.

The west wall of the west subdivision contains much re-used stone, identifiable as medieval in date by the tooling marks. The north-west chamber ('Store' X3) originated as a single chamber sharing the same domestic provision as its counterpart to the east (the 'Boiler Room'). It was subsequently divided by a brick wall and the east fireplace removed/blocked. At the same time, the window was converted into a barrel chute (after the Victorian raising of the external ground level?). A central doorway off the east-west passage gave access to the chute. A second partition was created of lathe and plaster (mostly replaced in the post-War period) and a third door created to the west. The recess in the west wall has a modern finish but marks the site of a 1730 window.



Figure 6 Building break between Maintenance Office and Laundry Room (F2:30)

The added wings were complete by 1800 (Inskip 2010, 16). The office has been 'renewed' in the last thirty years when a partition was inserted. Ceiling and floor are modern. There are however two blocked square windows with rubbed and gauged arches in the west wall. The north of the two is partially obscured by a post-War chimney flue built against the wall. The two canted south bay windows appear to be original. According to Inskip, the central opening was blocked c.1900 (Figure 1) when an external stair was added to the garden. A projecting chimney breast in the north wall marks the site of a fireplace. A peculiar depressed arch to the west probably supports the flue, carried by these means to the interior of the west wall. The north end of the 1800's west wing is now occupied by a modern WC. The north wall probably enclosed a 1730 external door in the centre of the west front, but this feature is destroyed/obscured by modern repair/renders.

The 'Laundry Room' contains no historic features other than a partition; probably of late-Victorian date. The 'Linen Room' from outside appears completely internally renewed in the post-War Period. The latter appears of mid-Victorian date but predates the raising of the north forecourt. It is now surrounded by a sunken 'area'.

6. IMPACT OF PROPOSED ALTERATIONS TO THE BASEMENT

- The proposal to build a 'new escape stairs with shallower rises' would remove the well-preserved 1730 Back Staircases and associated panelling.
- The removal of internal walls 'to increase storage capacity' would require the removal of a wine cellar probably dating to the early 19th Century.

- The removal of divisions within the south-east chamber would remove the Victorian external barrel chute and its associated features. The blocked 1730 window may contain the original casement (concealed in Victorian times by the Linen Room) and as such is potentially of high significance.
- The 'new access' to the Boiler Room is on the site of an original 1730 communication. Features associated with the original door are likely to be exposed.
- The general conversion of the existing kitchen to offices would inevitably expose some original kitchen features. The degree of post-War destruction of the earlier arrangements is however unknowable. Widespread survival of original plaster and painted surfaces may however be expected. These will presumably be in a poor state and will have to be renewed as a matter of course.
- Inskip's interpretation suggests that the south-east and south-west chambers could contain 1730's windows concealed when the 1800's wings were added (Figure 1). The degree of survival is unknowable at present.
- The south windows: The original shutter boxes are likely to be concealed below the modern tiles.
- The east-west passage certainly retains some original finishes below the modern tiles and the same applies as above. The survival of original ceilings is currently unknown.
- The blocking of the central door of the subdivided south-east chamber would conceal (rather than destroy) what was probably the original 1730 mode of access.

7. THE GROUND FLOOR



Figure 7 Provisional periodisation of the Ground Floor (not to scale; south to top)

The art-historical importance (and listed status) of the building has ensured that this floor has escaped severe alterations in the 20th Century. Panelling and elaborate plasterwork were employed throughout in 1730. It receives detailed attention in Inskip's report (2010, 41 ff). Much survives intact and there is little reason to query the overall interpretation, including room function (ibid., 15) based on a 1737 inventory. Inskip suggests that windows existed in areas now obscured or destroyed (see above). They are not shown in the author's plan (Figure 7), because they are architectural probabilities rather than visibly evident.

Most doors in the Flitcroft fabric are original and stand about half the height of the chambers. There were originally more doors, since each chamber communicated with the other. Two doors were employed in each passageway. This concealed deep passages through the thick internal brick walls. It also introduced a degree of insulation from activities going on in other chambers. The doors opened out into each chamber. Something of the ranking of the chambers is conveyed by the architrave mouldings which vary considerably.

The 'serveries' however were heavily obscured with 'particle board' in the post-War period. If this particle board is to be removed, the degree to which original details has survived below it must first be determined.

All floors are obscured by fitted carpets so the degree of original floor survival cannot be judged at present. Published photographs from a 1944 copy of *Country Life* show extensive parquet flooring (cited Beale 2014, *passim*). Dark ?Victorian finishes then prevailed throughout the house, but all surfaces are now covered in thick coats of pastel paint. The survival of early finishes is likely to be widespread.

8. DESCRIPTION OF VULNERABLE GROUND-FLOOR FEATURES

In the 'Entrance Hall' (*Hall*) the glazed mahogany doors of the main entrance are probably late 19th-Century replacements of the 1730 door. The inner porch is of post-War date.

The *Hall* has little ambiguity in either its size or details. The floor is now hidden but was visible as a parquet surface in the *Country Life* images. The mantel and chimney pieces are contemporary with the chamber. The fireplace was however replaced in the ?1880's when a fashionable tiled fireback was set in place.

The east and west communication was of the double-door type; both have lost one door each. The east doorway retains its original panelled reveal but this is lost or concealed in its counterpart.



Figure 8 The north-east 'Serving', looking south-west

The north-east 'Serving' or *Study* has a relatively plain decorative scheme of panelled dado and bare wall. The architraves have a simple *cavetto* moulding and the frieze is straightforward compared with the others. The marble 'eared' fireplace contains an intact 18th-Century fire basket that could be original.

The east doorway into the 1800's east wing has panelled reveals of the sort employed in the other 1730 doorways (a shutter box might be expected). Given that this is presumably a 1730 window enlarged c. 1800, it appears that care was taken to ensure a match with the other door reveals. The mahogany door is presumably contemporary with the added wing.



Figure 9 The north-east 'Serving'; 1730 entrance to passage

The 'Store' behind the *Back Staircase* originated as a passage and Inskip reconstructs it as enjoying communication with the *South East* chamber. The damaged interior is now completely boxed in with modern materials, hiding any evidence that might support this inference. Only the brick west wall (delimiting the *Back Staircase*) is now visible and panelling only survives in the entrance reveal (Figure 9). Functionally, this passage was identical to a 'closet' although this name strictly applies to first-floor arrangements.

The 'Dish Room' is simply called the '*South-East*' in the 1737 inventory. It is now completely concealed by modern surfaces and a suspended ceiling. Exploration by Inskip shows that the 1730 ceiling has been protected by these means, although the lower wall finishes may not be so lucky. The chimney piece seems to have been removed in the last 30 years and only the projecting chimney breast shows there was a fireplace here. A modern indent in the wall to the south is without doubt the site of an infilled passage to the 'Great Hall' (*Great Parlour*). A blocked passage is visible on the opposite side complete with door.



Figure 10 The tabernacle over the 'Great Hall' fireplace (F1:14)

The 'Great Hall' (*Hall*) shows few modifications since 1730 other than the usual deep paint. While no detail of the chamber is obviously obscured; there are some puzzling features:

The blocked circulation to the 'Dish Room' (see above) may conceal a passage. The glazed south central door has glazing bars that do not conform to the divisions of the shutters (still folded in their shutter boxes) and can be regarded as a 19th-Century replacement contemporary with its north counterpart. The presence of a door here since 1730 is indisputable but the present stone stair into the garden must postdate the creation of a 'rampart' of soil against the north face of the house

The excellent marble fireplace carries a tabernacle framing a single plain panel (Figure 10). The column plinth and base mouldings run over the flanking angles and reveal but are absent from the central panel. It is possible that this tabernacle was once open with free-standing columns; perhaps framing a mirror. The 'Rumford Stove' below is not original; this efficient design only

came in after 1798 (Cruickshank 1990, 78). This fireplace may be seen as part of improvements carried out at the same time as the addition of the wings (see below).

The panels over the east and west communication doors are much shallower than the other panels and lack the usual *egg-and-dart* ornament around the edge. The implication is that blocking has been inserted (hiding the usual ornament). It might be asked why these panels have this peculiar treatment?

The original circulation being impossible, it is necessary to return to the 'Entrance Hall' and pass into the 'Private Dining Room' (*Dining Room Parlour*). This chamber, though smaller than the other, contains the most elaborate ornament, if now immersed in the many usual coats of cheap emulsion. The coved ceiling is unparalleled in the building and there can be no doubt of the intimate and special nature of this chamber.



Figure 11 Blocked west window and plywood panels in the 'Private Dining Room' (F1:09)

The chief alteration to this chamber is Victorian blocking of the west window caused by the building of the 'Linen Room' extension. A safe was inserted in the low timber 1730's fireplace by the Ford Motor Company (Pers. comm., Doug Brownlee). A 'door-like' cupboard or *press* is set in the east wall to the south of the fireplace. The walls over the dado, the doors and the fireplace are panelled with a material that Inskip sees as post-War particle board (2010, 41). A typical Victorian moulding runs around the edges of flexible card (Figure 11) which rings hollow. The coved ceiling is now covered in the usual cream paint but it seems unlikely that it was provided with such a simple finish originally (see below).



Figure 12 Renewed and original skirting board below the wall painting at first-floor level (F1:18)

A 1730's door to the south allows access to the *Great Staircase* adorned by Thornhill's *Grisaille* paintings. This staircase and the associated floors were probably reconstructed when the paintings were exposed and restored in the 20th Century. The most striking evidence for this (apart from suspicious freshness and neatness) are sectioned insect channels visible in at least one tread. This indicates the use of 'old' timber after treatment for infestation. Some elements were retained such as the wall rail (Figure 12). Inspection below suggests that the treads and risers of the initial flight were also retained, but are covered over by new wood (being very worn?).

Inskip assumed that a passage passed below the *Great Staircase* to communicate with the south 'Serving' (the *Little Drawing Room Parlour*) although no evidence was observed for this in the below-stair space (the 'Bar' was not accessible and further evidence may exist for this passage).

The 'Serving' is now only accessible from the 'Great Hall'. The area to the south of the Bar is now concealed by post-War panelling almost to the full height of the walls, but a fine 1730's cornice survives over. Whether any historic fabric survives behind this insensitive treatment is unknown but the projecting chimney breast betrays no sign of the fireplace that it must have once held. Only the shutter boxes have survived in the south window. A large featureless modern opening allows access to the 'Fellowship Lounge'. It is likely that this marks the site of a 1730's window; parts of which may survive concealed on the north side. It may be also surmised that the lost window was adapted to form a door c.1800 prior to the recent 'enlargement'. This would have provided circulation between the 1730 house and 1800 west wing.

9. THE WEST WING

It is now possible to pass from the 1730 building to the west range ('Fellowship Room'); the first floor of the 1800's addition against the west wall of the earlier building.

Ford opened its residential training centre on the 16th September 1960 (Beale 2014, 44). This chamber evidently underwent substantial modification when it was opened up to the 'Serving' and its bar. The roof, the featureless ceiling and wall plaster must date from this time, but the windows retain their original sashes. The surrounding architraves have a simple moulding employing multiple *reeds*, vogueish in the early 19th Century (Cruickshank 1990, 178). The simple beaded skirting board is also original.

The 'Regency-style' fireplace has only a single coat of paint; other peculiarities including the applied external brick flue (see above: *Basement*) identify it as a modern reproduction. Breaks in the skirting indicate that this was the site of an original and larger fireplace.

Two semi-circular arched niches survive in the north-east and north-west corners. They have flanking *Composite* pilasters. The focus of these arches is on a plain wall; suitable for the placement of a long dresser; an Austen-period 'modern' dining room suitable for the more informal entertainments of this period. The single offset door in the north wall was probably of 'double' type (the inner door seems to have been only recently removed). The outer door, if ever present, has left no trace other than its reveal.

The north cell of the 1800's west wing and the upper floor of the Victorian 'Linen Room' extension have been completely stripped out to permit the insertion of lavatories, probably during Ford's ownership.

10. THE EAST WING



Figure 13 Cornice and evidence for vanished screen (c.1800) (F1:11)

This long box-like building now contains a single great chamber but this was not always the case (see below). Beale saw evidence of a blocked window (2014, 9) but examination of the external brickwork shows a single building campaign; the 'window' being the result of different repairs to the pointing. Inskip plausibly suggests that the north elevations of the wings were never meant to be visible because of the presence of plantings (2010, 34).

There is a single large Venetian or *Serlian* window in the east wall, curiously displaced to the north. It is opposite a 'Tudor Fireplace' under a 'Jacobean' chimney breast. This and the interior of the chamber are continuously panelled almost to the cornice. It has been suggested that Sir

John Smith was responsible for the installation of the 'baronial' features during the Inter-War period (Inskip 2010, 18). While there is no reason to disagree, it is less clear if these are 'reproduction' or old re-used fixtures. The fireplace, though correct in its detail, is cut from a shelly oolitic limestone, possibly from Northamptonshire. Building stone of this type is not seen in the London area until the Industrial Revolution (author's obsvn). The North wall is blank except for the panelling (see above). Two doorways pass through the east wall of Flitcroft's building. Three canted windows illuminate the south side of the building. The concealed timber floor is over an air space with cast-iron ventilation grilles. This floor is perhaps original.

The roof may be original (in contrast to the east wing) but it has not been inspected. It appears that the ceiling and its simple reeded cornice are original. A joist runs along the ceiling at a point near the bays windows. This is plastered over but there are two 'stubs' on the soffit near to either end (Figure 13). These were probably the pivot points of a great folding screen. The recess at the south end of the east wall (now occupied by a heater) may have held this screen in the 'folded' position (Figure 7). The 'Tudor fireplace' occupies the position of the original fireplace, which in its turn occupied the site of a 1730's window.



Figure 14 The shutters of the east range windows (east side of bay windows; F1:10)

The Venetian window sashes have recently been carefully reconstructed, retaining the original *lower outer* sashes. The south windows are apparently original. Panes of Crown glass sporadically survive in both areas (Pers. comm. Doug Brownlee). All windows contained shutters of exceptional elaboration. These show the woodwork to have been elaborately grained to imitate mahogany (Figure 14); this may be the result of Victorian redecoration.



Figure 15 Pre-panelling wallpaper of the east wing (F1:12)

Removal of an inspection cover at the recess for the folding screen reveals that the chamber was wallpapered prior to the application of the panelling in the 1920's. This simple banded wallpaper was textured to imitate cloth. Extensive areas are likely to survive.

11. IMPACT OF PROPOSED ALTERATIONS TO THE GROUND FLOOR

- It is not clear from the initial proposal to what degree re-decoration is intended, or if there are areas where cutting back and consolidation are required. It is assumed here that further paint will merely be added; further concealing but not destroying the decorative history of the building. This needs clarification.
- The probability is that further wall-paintings exist; most probably in the 'Private Dining Room' and perhaps elsewhere. While these areas are not apparently affected in the proposals, it would be useful to confirm or deny the existence of such decoration as this will necessarily impact on the Conservation Plan for the building. The creation of a 'Fellowship Conference Room' in the most sensitive area will require augmentation and modernisation of cabling etc and the presence of currently unknown decorative schemes has to be borne in mind prior to any intervention. Advance 'exploratory surgery' may therefore be required.
- The proposed blocking of the Ford-era opening between the 'Serving' and the 'Fellowship Lounge' would probably reveal evidence for the north side of a 1730 window.
- The 'New Platform Style Disabled Access Lift' in the Serving would require the removal of nearly a quarter of the 1730's timber floor over, including much of the currently intact cornice. The doorway into the passage that historically connected the *Study* and *South-East* chambers would be entirely concealed.

- The historic *Back Staircase*, its contemporary panelling and east brick wall would have to be removed to insert a 'New Escape Stair with Shallower Rises'. This would obliterate all trace of the connecting passage.
- Although there are no plans to alter it, it is worth noting that the *Great Staircase* is predominantly a 20th-Century reconstruction.
- The upgrading of fire protection with 'intumescent strips' to the historic doors needs to be further discussed. The degree of damage has to be accurately assessed. Most doors already bear similar arrangements and the existing grooves could be re-employed without further damage.

12. THE FIRST FLOOR

When Ford acquired the house in 1960 to create a training centre '...the Bedchamber floor was subdivided on the original plan but new walls were introduced' (Inskip 2010, 20). Examination shows there is no evidence of replacement.



Figure 16 Provisional phase plan of the First Floor (south to top; not to scale)

The structure of this floor is largely as Flitcroft built it. This includes plasterwork (including ceilings), panelling and all partitions. Damage, many coats of paint, general irregularity and evidence of settlement rule out any other interpretation. The only real loss is a completely renewed 'Bathroom/Kitchen' (*Dressing Room East*) also noted by Inskip and the 'Ensuite' (*Closet*) to the south of it. Many of the original doors survive but are stripped. Others appear to be careful 20th-Century replacements. The floorboards appear to have been mostly replaced by wood-effect fibreboard, but this may be superficial. All casements are 19th-Century-to-recent replacements. All visible fireplaces have been replaced in the 19th Century

The rooms are almost all square but present a variety of different panel and cornice mouldings of varying complexity (according to the room's status?). The panelling is likewise varied. The original paint finishes appear generally undisturbed and are occasionally visible due to damage.

13. DESCRIPTION OF THE FIRST FLOOR

The south-east chamber (*Bedroom South-East Corner*) is the first bedroom encountered from the Great Staircase. The north-east closet is entered down two steps but other than the panelled reveal of its entrance, no feature has survived its conversion to a bathroom.

The paint on the boldly moulded panelling within the main chamber has cracked. This reveals that the dado was initially painted a dove-grey hue while the wall panelling was a lime green hue. The cornice is partially a careful post-War reconstruction. The fireplace and mantelpiece dates to the late 19th Century.

The central east-west corridor is delimited by heavy timber panelling. It is entered through an inserted 19th-Century portal with a glazed lunette over. The original arrangement is unknown.



Figure 17 First Floor; bed alcove in the *Best Bedroom* (F1:21)

The large *Best Bedroom* ('Common Room') is alone in having two doors, allowing circulation. An alcove in the north wall would have taken the head of a long-vanished four-poster bed. A fireplace in the east wall was removed during the Ilford restoration, as a *Country Life* photograph indicates (Inskip 2010, 16). The chamber also had direct access to the south-east and south-west bedrooms through additional passages with doors, but both are now sealed.



Figure 18 The south-west bedchamber; elaborate panelling (F1:20)

To reach the *South West Chamber* it is now necessary to return to the passage, crossing the landing of the *Great Staircase*. This chamber has a simple cavetto moulding in the door architrave but the panelling is especially elaborate. The east fireplace and the door have been replaced in the late 19th Century. Returning across the landing, it is then possible to reach its north-west counterpart. This chamber also has cavetto architraves and the cornice and dado have simplified mouldings. Details are otherwise the same. The fireplace contains a cast-iron firebasket, probably of early 19th-Century date.

The large central north bedroom or *North Room* is now entered from the east-west passage by an off-centre doorway with an exceptionally elaborate architrave moulding (the door is modern). The dado rail was initially painted a dove pink hue. The fireplace is a sombre marble piece, probably of late Victorian date. It was blocked in the Post-War period. The chamber communicated to the north-west chamber but the passage is now sealed shut by the 1730 door. The chamber did not communicate with the Dressing Room East (stripped out to form a kitchen/bathroom in recent times) as Inskip's reconstruction confirms (2010, 38). There is now no evidence of the communication between this chamber and the closet (see above); although traces may be concealed.

14. IMPACT OF PROPOSED ALTERATIONS TO THE FIRST FLOOR

The general change of use proposed to offices raises very much the same concerns as on the ground floor. The survival of original 1730's fabric, including panelling and ceiling plasterwork, is much greater than previously appreciated. The need to provide modern services to the new office is an unstated requirement whose potential impact is currently unknown (the degree of flooring survival needs to be determined). There is no evidence of concealed wall-paintings but original paint schemes seem to survive well if deeply 'buried'.

- The proposal to 'restore circulation' raises the question whether this is to be presented as a conservation or adaptation? The two doors sealing the passage between the south-east bedroom and the common room (modern names) are modern and could arguably be removed. The two other connection passages between the bedrooms retain at least one 1730's door each. The removal of these doors is therefore questionable.

- The removal of the 1730's *Back Staircase* and *Closet* behind it (Proposal 1) would involve significant loss of well-preserved original fabric. However, little is likely to survive of the *Closet's* internal structure/panelling and it could be further adapted with impunity. As stated, the 1730's panelled reveals of the closet passageway survive. The blocking of this opening should be carried out in as 'non-destructive' a manner as possible.
- The degree of destruction of the north-east chamber (*Dressing Room East*) that occurred during its insensitive conversion is currently unknown. The proposed insertion of a disabled lift would certainly have less impact here than elsewhere. It is not clear from the Proposal if the kitchen is to be completely stripped out and refinished, risking further loss of original fabric.
- The lift would remove part of the 1730's second-floor structure over, but all cornices and the original ceiling have already been destroyed in this chamber. These works are also likely to reveal the remains of another closet entrance, (Inskip 2010, 38). The 'knock-on' structural effects of removing parts of floors in a historic building often only become apparent when it is too late.

15. DESCRIPTION OF THE ATTIC STOREY (SECOND FLOOR)

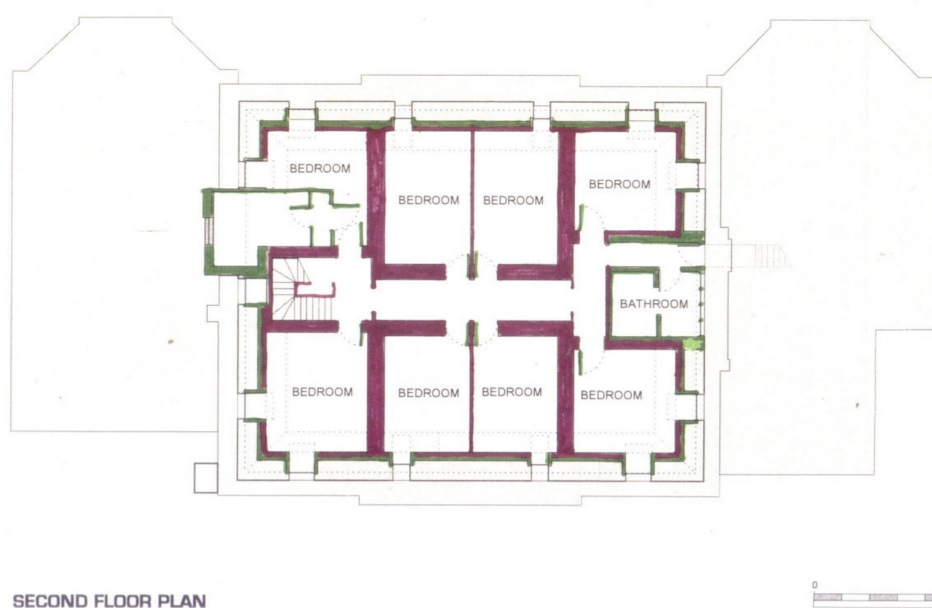


Figure 19 Provisional phasing of the Attic Storey (second floor)

As with the floor below, this was little altered from its original state, apart from areas directly contiguous to the roof and leads; which have undergone much repair, if not complete replacement, on more than one occasion. There are grounds however for supposing the basic roof structure to be largely original, if only that what it shelters seems little disturbed. Given the current function of this floor as female accommodation, there was only a limited 'window of opportunity' for inspection.

Most of the divisions were solid brick, simply plastered over, but 1730's lathe/plaster partitioning and panelling are still present. Use of panelling was restricted compared with the first floor. All windows have been replaced in the post-War period, they presumably occupy the sites of the original dormers but no evidence for these is apparent. All doors have been replaced with

fireproof reproductions in the post-War period but the 1730's architraves survive. Unsurprisingly, these have a much simpler moulding than in the chambers below.



Figure 20 Doors for servants' ?closets below the eaves (F1:30)

Before entering the top floor, it is necessary to describe one of the more enigmatic features of the house. Two narrow doors can be seen from the *Back Staircase*. Their setting within the panelling shows they are original features. Only the south door is operative and it leads into a low-ceilinged chamber directly below the leads. The *closet* below was 'dropped' by the height of two stair lifts to fit it in.

This chamber has been stripped out and turned into a shower room/WC in the post-War period. It can only be supposed that the two doors led to separate unlit and unheated chambers. These were possibly large storage cupboards or closets (but see below). The dogleg stair terminates with a horizontal banister and ornamented posts; the intermediate rails being inserted for safety at a later date (see above).

The north-east and south-east chambers are entered from the stair landing. The latter is greatly obstructed by an inserted boiler room (see below) leaving an L-shaped room.



Figure 21 Paired doors in the 'servants' quarters (F1:28)

The four chambers opening off the central corridor are separated by timber studded partitions covered in lathe and plaster, apparently original. None have individual features (see above).

The west end of the passage gives onto a north-south panelled passage through a doorway (the door is now missing). The passage gives onto two smaller bedchambers lacking distinctive features although certainly original. A fire escape and bathroom occupies the site of a central chamber. This was entered through what now serves as the door to the fire escape access, as indicated by the surviving architrave. No other feature of this chamber is now visible.

16. IMPACT OF PROPOSED ALTERATIONS ON THE SECOND FLOOR

The concerns about the conversion of the first floor to offices are equally applicable here due to the widespread survival of historic fabric.

- The removal of the Back Staircase and its panelling would also remove evidence of closets for close stools? The miniscule chambers are already apparently largely obliterated but the doors on the stairs are evidence of their presence.
- The removal of the inserted 'boiler room' will also allow the south-east chamber to be returned to its original appearance.
- The removal of the Fire Escape and the re-configuring of WCs to 'increase capacity' will inevitably disturb whatever survives of the west central chamber. This would involve the removal of an extant 1730's partition/door architrave that separated the small 'bedchamber' from the panelled north-south passage to the east.

17. GENERAL CONCLUSIONS

Specific areas are more seriously affected than others in the initial proposals. There are also more general changes proposed whose widespread implications have to be taken on board. The conversion of the first and second floors from their historical bedroom role to that of offices gives particular cause for concern. These areas received far less attention than the basement and state rooms in the *Inskip/Jenkins* report. Systematic physical examination of the fabric of Bower House, including these areas, reveals, on the one hand, many unrecorded alterations, including many insensitive actions carried out since the listing of the structure. On the other hand, the general degree of survival of the 1730's internal fabric is much more extensive than has been generally appreciated. The first and second floors prove, in particular, to be substantially unaltered since 1730, with extensive survival of panelling, mouldings and original hidden paint work. This will have to be borne in mind given the proposed change of use to offices and the installation of their necessary services.

One significant discovery is that of re-used medieval building stone in the basement, which supports the tradition that a medieval hunting lodge was demolished to provide stone for the house. This gives credence to the long-held tradition that Havering House, a 'hunting lodge', provided materials for the new house (Inskip 2010, 9).

Dry-rot reported in 1939 (Inskip 2010, 16) may have been less serious than reported; the *Great Staircase* and west wing roofs were the chief victims. The former appears to have been almost entirely reconstructed, presumably when the Thornhill cycle of wall painting was returned to view. Traces of insect infestation are still visible in the treads.

There is a strong probability that unknown wall painting/decorative schemes survive in areas of the Ground Floor; notably the Dining Room Parlour. Inskip made a similar suggestion, but believed the blocking off to have occurred under the Ilford ownership. The possibility that it was blocked off at an earlier date has to be explored. A programme of 'exploratory surgery' is required to confirm or deny this.

The Back Staircase appears to be substantially as built by Flitcroft and its proposed removal is difficult to envisage; especially as it had an intimate structural connection with the system of closets and their intercommunications between chambers. The evidence for close stool closets for servants is interesting from a societal perspective, such provision reflecting Flitcroft's concern for the comfort of servants. They were however becoming a separate and regimented class, rather than members of the traditional manorial household.

The early-19th Century wings prove to have been altered from their original layout, particularly the west wing. This may owe its drastic restoration to dry rot infestation? The east range is less altered than its counterpart (see below). It retains many original (or old) decorative features below the panelling installed by Sir John Smith in the 1920's (Beale 2014, 43). The wallpaper could perhaps be of Regency date. If there was indeed a lost folding screen, further research might allow the chamber's function to be better understood. The putative screen (Figure 7) divided the chamber to create a symmetrical chamber in which the Venetian window was centrally disposed.

The west wing shows some hesitation in its design, being commenced as a much shorter building. The decision was made to lengthen it only after first-floor level was reached. The change of design meant that the fireplace in the ?butler's room had to be tortuously re-routed to the west wall on an arch.

The addition of wings to allow more cultivated and 'up-to-date' activities was vogueish in this period. Additional wings of 1792 at Stourhead, Wiltshire, housed a picture gallery and a library (Dodd 1990, 8); a house where Flitcroft had earlier had an involvement; including the provision of a saloon similar to that of Bower House; this was sadly burnt and only exists in its rebuilt form (ibid, 44). The saloon at Bower can therefore be seen as a precious survival of his work. The later wings at Bower House may have been intended to perform similar roles to their counterparts at Stourhead.

The adaptation of the chambers at the east and west sides of the house at basement and first-floor level is likely to reveal evidence for windows blocked c.1800. The 'serveries' are heavily obscured with 'particle board' in the post-War period and the degree of destruction in those areas is currently unknown. Particular care should be taken to ascertain the degree of survival in these chambers as they are adapted to new uses.

The fine 1730 chimney pieces of the Ground Floor contain fireplaces of various dates, and only one might be original. These replacements are of excellent quality in their own right.

The barrel-vaulting below the Hall performed a primary function of providing solid support for the dance floor over. The wine cellar came later but must predate 1863; it was after that date that Pasteur determined the role of oxygen in wine production. Only then was it possible to purchase and store wine in bottles (Hardyment 1997, 38).

The external ground level was raised after 1826 when a coal cellar was built for the boiler room (Inskip 2010, 18). The blocking of the windows in the north basement must have occurred *before* that date. The implication is that the wine cellar is of early 19th-Century date.

The creation of an accurate analytical interpretation of the whole complex is a desideratum raised by Inskip and would be a powerful conservation tool. The effects of continuing alteration to the house could to some extent be offset by the creation of an 'App-enabled' walk-through virtual reconstruction of the house in its original form. This would greatly ease appreciation by the general public.

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