

## MSt Building History: Recording Project



St John Fisher Church (Also known as Hill Cottage)

Shire Lane

Chorleywood

Hertfordshire

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Word Count: 5030

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## Summary

St John Fisher Catholic Church is a building comprising two principal stages. The first is Hill Cottage itself, originally known as Hill View. This was built in 1900 for Jane and Joseph Irwin. Hill Cottage takes the form of an L-shaped, two-storey Arts and Crafts style house of roughcast and red brick construction with timber sash and casement windows.

The second phase was a series of extensions built in 1906 to a design by renowned architect C.F.A. Voysey for the house's second occupant, the landscape artist Alfred Elias. The extensions are in Voysey's characteristic style. The extensions are built of roughcast with red brick with has sprocketed eaves and notable, stone transom and mullioned windows throughout.

The building remained as a house until 1955 when it was purchased by the Catholic Church and it is then that it became the Church of St John Fisher. Several small-scale phases of work were carried out in the 1960s and 1990s. Later in 2016 more significant works were carried out.

## Introduction to St John Fisher

St John Fisher Church is located on Shire Lane in Chorleywood, Hertfordshire. Grid Reference: TQ023960. Shire Lane used to be called Chalfont Lane. Its principal elevation faces North-West. It was originally built as part of a wider development of the Chorleywood station estate around the railway station built in 1889. The building is also known as Hill Cottage. When it was first built in 1900 it was known as Hill View. It is a grade II listed building.

It is mentioned in Pevsner very briefly: "A smaller job of Voysey's was the r. addition to Hill Cottage farther N in Shire Lane"<sup>1</sup>. Otherwise it is mentioned very briefly in a discussion of Voysey's Church architecture, in the journal of the Voysey society *The Orchard*. The author states "Oh, and I had better mention this - the drawing room of a Voysey house has been lately re-purposed as a Church"<sup>2</sup>. Even in Voysey's own notes, the work hardly gets a mention. In his Black book which is his personal record of his architectural projects the building gets a very short entry "1906, Hill View, alterations and additions for A.Elias". And in his White book, which contains project expenses, there are 5 short entries, primarily regarding postage and miscellaneous expenses. This clearly then was not a major project for Voysey and perhaps resultantly, one which has not been much studied. However as I will discuss, I believe this to be an unrecognized Voysey studio house with a very interesting history and form.

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<sup>1</sup> Pevsner and Cherry, *Hertfordshire*. P. 126

<sup>2</sup> Hamilton, "Voysey: The Nearly Church Architect." P. 70

1906 Hill View, alterations and additions for A. Ellis.

1906. 3 Cottages at Blackburn Langham Road for A. Heyworth.

1906. Repairs to 3819a Pen Street for A. Lucas Esq.

1906. Garden Corner 13. Chelsea Embankment. Alterations repairs and decorations for E. J. Horwman Esq. M.P.

45

A. Ellis Hill View Chorleywood

1906		
May 24	Typewriting specification	2 0 0
"	Postage to June 24 <sup>th</sup> 1906.	3 0
		Paid £ 2 3 0
June 27	3 copies of Contract forms	3 0
	Stamping agreement	10
28	Expenses for agreement, ins.	2
	Postage to September 29 <sup>th</sup> 1906.	4 2
		8 2
Oct 19	Expenses to Chorleywood	4 3
" 29	Expenses to Chorleywood	4 3
	Postage to December 31 <sup>st</sup> 1906.	3 0
		Paid £ 1 0 2

Pg 58 of C.F.A Voysey's Black Book

Pg 45 of C.F.A Voysey's White Book

In terms of constraints, I am limited in my study to the ground floor of St John Fisher. This is due to the fact that this upper floor is a privately rented flat.

I would like to thank Father Andrew Gallagher for allowing me to carry out my project on St John Fisher Church and for allowing me to examine and photograph documents. I would also like to thank Alan Opie for arranging access and sharing his knowledge of the Church. I'd also like to thank Hugh Howes and several other members of the Chorleywood U3A.

### Brief Local History

Chorleywood Railway Station was opened in 1889. The Metropolitan line provided easy transport into the City of London. This made Chorleywood an attractive prospect for those looking to settle outside of London. In 1894 James Beckley bought 40 acres of land which he sold in building plots to form the Station Estate, on which Hill Cottage was built.

In 1912 the Metropolitan Railway Country Estates Company published a guide to development. Of Chorleywood it talked of its "pure, fresh, invigorating air" and that "For his accommodation there has arisen on the southern side of the railway, close to the station, a rural suburb, consisting of modern villas"<sup>3</sup>. Hill Cottage was just such one of these "modern villas".

<sup>3</sup> Metropolitan Railway Co., "Near and Far."

THE

# CHORLEYWOOD STATION ESTATE

Occupies an

## Exceedingly Charming & Delightful Position

AT CHORLEYWOOD.

In close proximity to the Metropolitan Railway Station on the Aylesbury Extension Line; about 20 miles from London.

During the last few years the District in which the Estate is situated has become a

### VERY POPULAR RESIDENTIAL ONE,

THE CAPITAL SERVICE OF FAST TRAINS to and from Baker Street, which performs the Journey in about  $\frac{1}{2}$  OF AN HOUR, commends the District to Business or Professional Gentlemen desirous of being

### WITHIN QUICK ACCESS OF THE METROPOLIS,

And combines with the advantage of Residence in this

### Particularly Healthy and Delightfully Picturesque Country.

*The Soil is for the most Part GRAVEL with CHALK SUB-SOIL.*

THE SITUATION IS HIGH AND DRY.

The beauty of

## THE SURROUNDING SCENERY IS UNRIVALLED

Within such close proximity of London.

CLOSE BY THE ESTATE THERE IS A

### Beautiful Common some 300 Acres in Extent

With

### ATTRACTIVE GOLF LINKS,

And the CHURCH and TELEGRAPH OFFICE are within 15 Minutes' Walk.

There is a Sub Post Office on the Estate.      RATES ARE VERY LOW.

*Mains of the Rickmansworth & Uxbridge Valley Water Company*

ARE LAID IN THE ROADS.

*An Advert by the Metropolitan Railway Country Estates Company c.1912*

In 1899, the renowned Arts and Crafts architect C.F.A Voysey completed his own house, The Orchard up the road from Hill Cottage. In 1903 he then built Hollybank almost next door. Then in 1906 he worked on the extensions to Hill Cottage.

In 1990 the Station Estate was designated as a conservation area. The Victorian Society described it as: "an excellent example of early surviving Hertfordshire Metroland which has retained much of its original character and appearance.....The area is given a particular significance by the proximity of C. A. Voysey's own home, Orchard House (1899) and there are echoes of his influence in many of the buildings on the Estate"<sup>4</sup>.

## Chronology

1898: Building Plot 88 was bought by Jane and Joseph Irwin. Hill View started to be built.

1900: Electoral roll records show that Joseph Irwin was living in Shire Lane, and in 1901 the address is "Hill View, Shire Lane". So by 1900 Hill View was complete.

1906: Voysey's Black book shows "additions and Alterations" for A.Elias.

<sup>4</sup> "Chorleywood Station Estate Conservation Area. Three Rivers District Council Conservation Area Appraisal."

1907/8: Advert in the West Herts and Watford Observer and in The Gazette for a “House-Parlourmaid, with some experience and a good reference – Address, Mrs. A.E, Hill Cottage, Chorleywood”. So it is safe to assume that the Voysey extension was completed by then.

1908: Electoral roll records Alfred Elias is recorded living in Hill Cottage.

1911: Census records Alfred Elias and his Wife, Emily Wilde Elias living at Hill Cottage with two servants.

1912: Alfred Elias died at the Chorleywood Golf Club House. His death is recorded in the Middlesex and Buckinghamshire advertiser.

1920s and 30s the cottage was lived in by the conscientious objector Harry Balston Carter. In the 1939 his occupation was put as “Singer and Cellist”. It is also during this period that Sir Henry Wood is said to have rehearsed at Hill Cottage. We also see an advert in The Stage in May 1933 for a Mr. Harry Bertrand who a “Cellist and Singer”. This is probably the same person.

1955: The Catholic Church purchased the building re-naming it St John Fisher

1967: Builder’s quote to carry out internal, and some external works to St John Fisher, many of which were carried out.

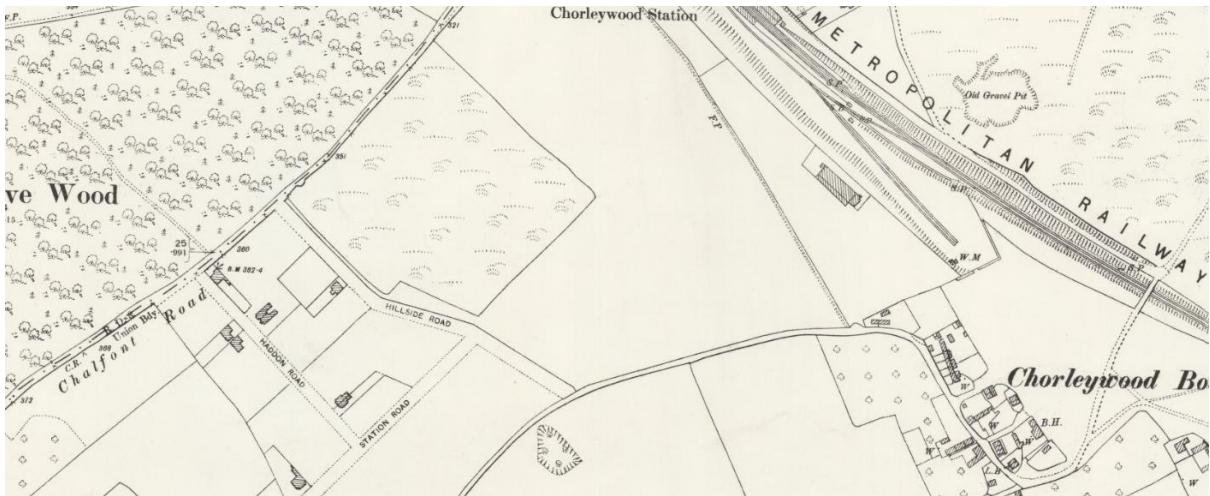
1999: Internal reconfiguration work were undertaken.

2016: Internal and some external reconfiguration works were undertaken.

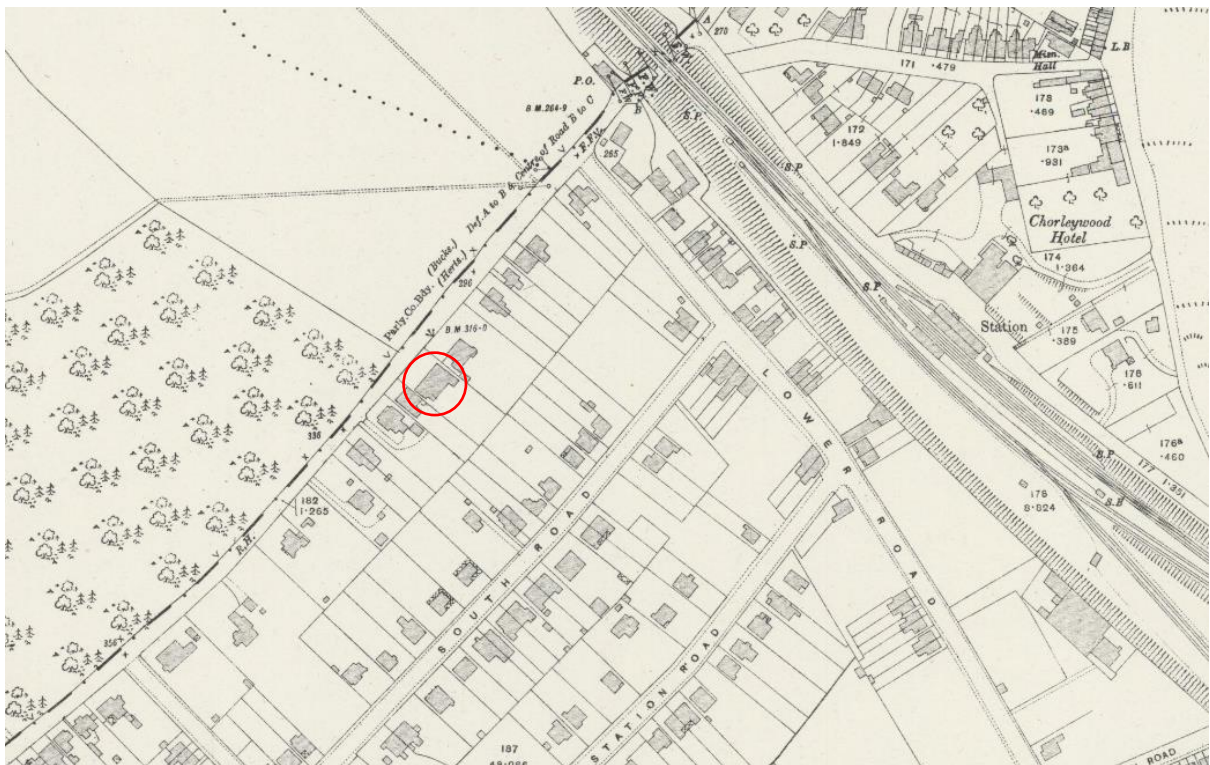
## Map Evidence



Published: 1882. Before the building of the Metropolitan train line. We can see the road patterns which still exist today but there are no buildings aside from those in Chorleywood Bottom.



Published 1898. Shows the Metropolitan railway line and station which was completed in 1889. Shire lane is labelled as Chalfont Road here. Buildings are starting to be built and the roads more clearly defined and named.



Published 1914. A large amount of the Chorleywood Station Estate has been constructed.



Published 1921. Chorleywood Station Estate largely completed.



Published 1960. We see the first map with the name of Hill Cottage given. Evidence of the single-story range at the back denoted by dotted line. A small garage is also marked on the map.

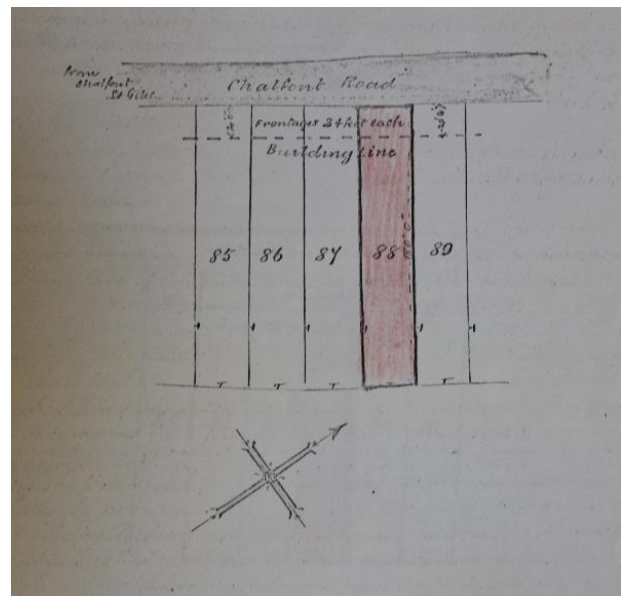
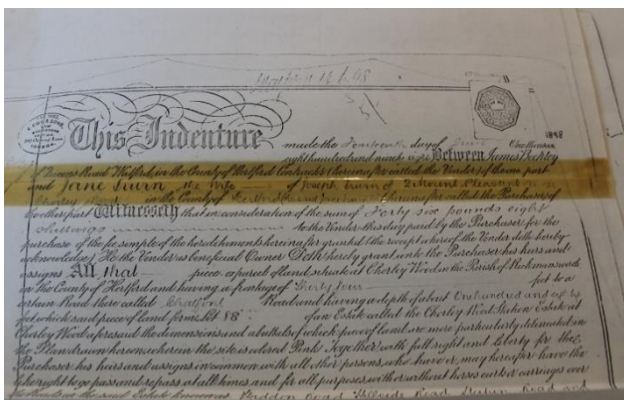


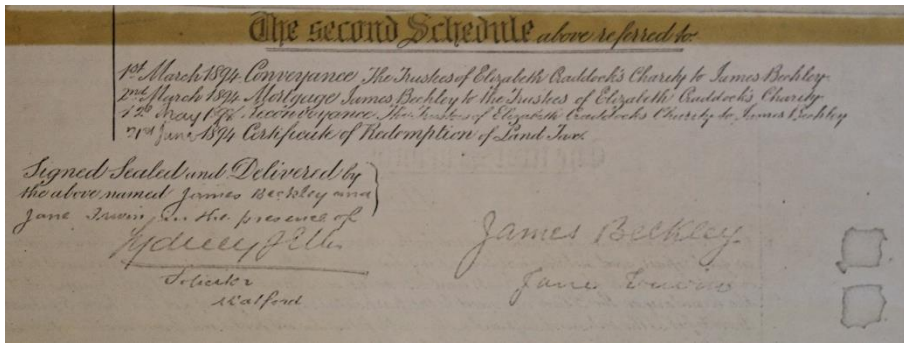


Whilst not a map, this aerial image from c.2000 shows St John Fisher from a unique angle before the 2016 works.

**Analysis: Hill Cottage**

Hill Cottage was built on land purchased from the aforementioned James Beckley in 1898. We can see his signature on the original Indenture documents below as well as the building plot in question, plot 88.





If we analyse the original 1898 house, the principal elevation is what was often referred to as 'Old English', encompassing a number of historical styles. The principal elevation is in roughcast with a brick pilaster to the left.

The front door, cited in the re-entrant angle of the L-shaped frontage features, a simple, timber and clay-tiled, lean-to, hooded porch. However its simple nature is ornamented by the substantial and shapely strut supporting the hood. The front door itself is a very simple four-paneled door.

Above the porch is projecting brick string course, incorporating a tile drip above. Both the porch and the drip are characteristic of Arts and Crafts architecture, where elements are not only decorative but have a function, to protect people and the building from rain.

The bay window, another popular feature of Edwardian houses is cited to the left of the principal elevation and is rectangular with two sash windows to the front elevation and one to each of the side elevations. The roof is double-hipped to wall and seemingly of the same clay tile as the main roof.

The windows are timber sash windows to the ground floor and casement on the first floor. Despite the differing nature of the windows, they share a common stylistic language with the paneled glazing bars separating the top half from the bottom.



On the first floor the casement windows have projecting frames, supported on corbelled window sills. The top of the window surrounds are corniced and the window above the bay has a lead



flashing capping whereas the other two, to the right are close enough under the eaves to not require this. This positioning of the windows under the eaves is characteristic of the Conservation area, with the appraisal mentioning it as one of 12 characteristic features<sup>5</sup>.

The gable end has a studded, timber-framed pattern, popular in Arts and Crafts architecture with simple stepped barge boards. The roof is of clay tiles with two-holed, crested ridge tiles.

Moving clockwise around the building, the side elevation has been much altered, with a window on the ground floor built over and one on the first floor moved onto the side-extension. I will deal with this elevation when discussing the alterations to the building during the 2016 phase.

The double chimney stacks are both on the rear slope of the roof to the left and right of the building and are roughcast rendered with corbelled brickwork caps.

The rear has also been much altered so it is hard to see much of the original Hill Cottage. It would have appeared L-shaped, the inverse of the front elevation. The bay above the pitched roof on the right hand side, and the flat-roofed bay with the modern UPVC window on the left showing the original extent of Hill Cottage. Additionally the small, flat-topped dormer in the roof appears to be original with its timber casement window.

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<sup>5</sup> "Chorleywood Station Estate Conservation Area. Three Rivers District Council Conservation Area Appraisal." P. 11



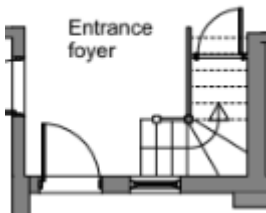
Moving inside the original Hill Cottage. It would probably have comprised four main rooms with high ceilings (2.95m), 4-panelled doors and ogee moldings in abundance.



*Floorplan showing the original extent of the ground floor of Hill Cottage in red with the assumed original walls added in grey where they have been subsequently altered.*



The entrance hall to the original 1898 house used to contain a staircase, with cupboard under. This was to the right as you enter and wound, anti-clockwise, ascending to the first floor. This was removed during the 2016 works.



*Plan of entrance hall from 2016 architects plans*



The Lounge would have originally terminated at the arch, this was knocked through as part of the Voysey phase in 1906.

The front room (Sacristy) with the rectangular bay window contains an original fire-surround of painted cast iron which is identical to that in the room to the rear of the original house.



Cast iron fireplace surround with earlier, Victorian classical form, with pilaster jambs, earring and corniced mantelshelf. However the decorative foliage pattern framing the hearth hint to an Arts and Crafts influence.

Completing the original 1898 house was a room, now a disabled toilet. Originally this room was larger, as shown on the plan above.

### **Background to the Voysey phase**

Viewing the principle elevation, the Voysey extension to the right, although only built 6 years after the original house, and using many common materials, clearly follows a different architectural language; that of C.F.A Voysey.

Voysey worked on Hill Cottage in 1906, at which point he was established and his style well developed.

It is probable that he took on the project since he was acquainted with the client; artist Alfred Elias. His most famous work is 'Harvesting in Hertfordshire', almost certainly completed at Hill Cottage.



*Harvesting in Hertfordshire by Alfred Elias (1908)*

Prof Ian Hammerton notes that Voysey 'both sought out and revelled in the company of artists'<sup>6</sup>. It is likely that the two might have crossed paths before Elias commissioned Voysey for the work on Hill Cottage.

Voysey is also well known for his studio projects for clients. Prof. Ian Hammerton lists 21 'projects incorporating studio space'<sup>7</sup>.

### The Voysey phase

The principal elevation is roughcast with brick pilasters. The roughcast is almost certainly a cement mix since Voysey often specified cement render from his first client Lakin's cement works<sup>8</sup>. The walls are 9 inch brick walls covered with roughcast, which Voysey noted "was the cheapest weathertight wall that could be built"<sup>9</sup>. The red brick pilasters to the extremities give the building a solid, immovable appearance, something Voysey sought in all his buildings.



The windows on the principal elevation are characteristic of C.F.A Voysey. They are 12-light stone mullion and transom windows. The stone is likely Prudham stone or similar limestone which he used at Broadleys (1898) and numerous other properties thereafter<sup>10</sup>.

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<sup>6</sup> Hammerton, "Small Houses of Artistic Pretensions - C.F.A Voysey's Studio Designs for Artistic Clients." P. 7

<sup>7</sup> Hammerton. P. 8

<sup>8</sup> Hitchmough, *CFA Voysey*. P. 35

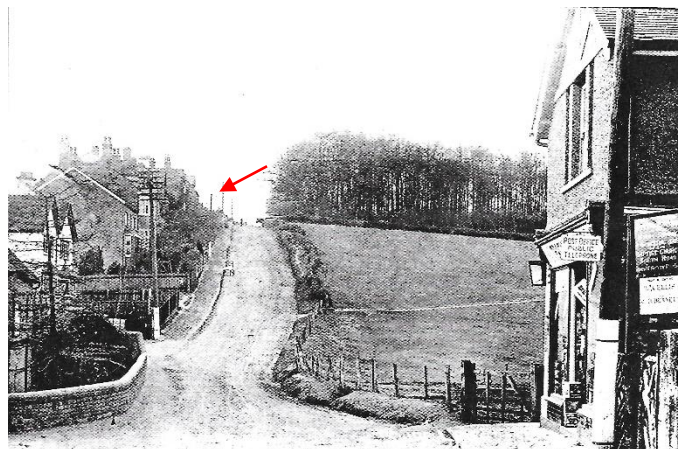
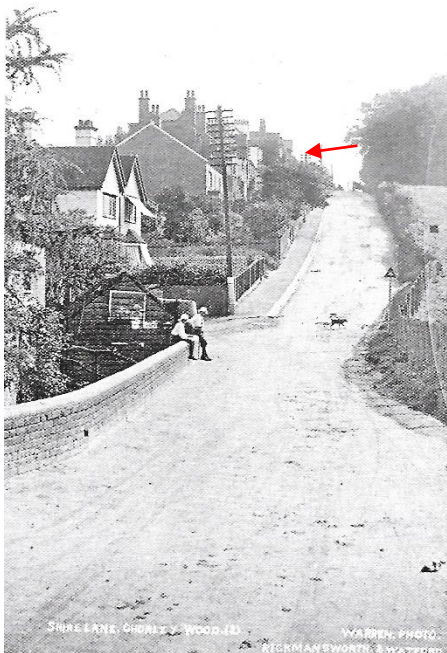
<sup>9</sup> Anon, "C.F. Annesley Voysey - The Man and His Work." P. 315

<sup>10</sup> Hitchmough, *CFA Voysey*. P. 97



The North-West facing windows are arranged 1:4:1 with leaded lights. The windows dominate the principal elevation and are very large in related to the size of the property. As I will discuss, these are the main feature which I believe highlight Hill Cottage as a studio house.

These large windows would have also framed the pastoral landscape of Blacketts Wood and the open fields which existed until the West side of Shire Lane was developed in the 1930s.



*Exploring Chorleywood P. 189 (C.1910) Arrow indicating position of Hill Cottage*





*Single-opening pane visible in the top left*

*John Betjeman demonstrating the single-opening pane at The Orchard in his 1973 film "Metroland"*



The ground floor windows also contain a single openable pane in the top-left opens to allow for ventilation. Ventilation was a noted concern for Voysey, he wrote "to make rooms healthy, you need circulation of air, not space for foul air to collect in"<sup>11</sup>

The first floor windows are much smaller than the ground floor windows and are tucked under the eaves.

Moving around the building anti-clockwise we encounter a large external flue. The base of the flue has a rather pleasing, steeply pitched clay tile roof to it, at odds with its location next to the neighboring property. The whole resembles a bread oven and perhaps aligns with Voysey's romantic, pastoral aesthetic.



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<sup>11</sup> Voysey, "The Studio." P.243



Looking at the left of the rear elevation. At first floor level there are a 4-light and single-light windows and an original door. Whilst we have no original drawings or plans for the Voysey phase we can see this single story range marked on a 1960 map, showing Hill Cottage. The dashed line suggesting that the anteroom was originally open-fronted. We know from earlier maps that the footprint of the building did not change, so this single-storey terrace dates from Voysey's phase, although it has clearly been altered which I will discuss later.



There is one remaining chimney stack from the Voysey phase, it is cited to the far right-hand side of the main Voysey extension. It is a single flue chimney with pitched tiled capping. It is in exactly the same style as we see at The Orchard and Hollybank. Its position against the stack from the original 1898 phase giving a slightly awkward appearance.

The windows to the far right of the first floor of the rear elevation of Hill Cottage were inserted during the 1906 works. These however are square, comprising 3x3 panes within each light. This is presumably to allow them to fit above the apex of the steeply pitched roof of the range projecting below.

At ground floor level, the large 5-light stone mullioned windows match the others in style.

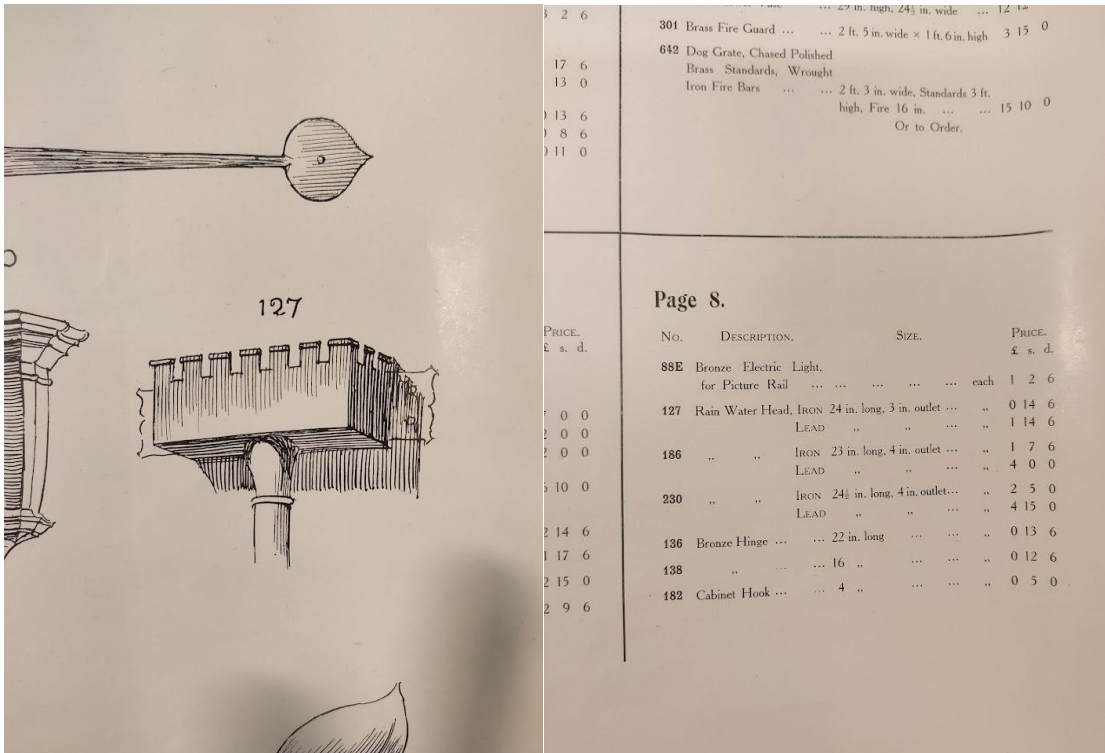
To the right of the stone mullioned windows of the lounge, at ground floor level we can see a rectangular, crenellated rainwater head. The rainwater head is one designed by Voysey and

manufactured by Thomas Elsley.





A larger version of the same crenellated rainwater head at Hollybank (1903)



The Rainwater head in Thomas Elsley's catalogue with pricing

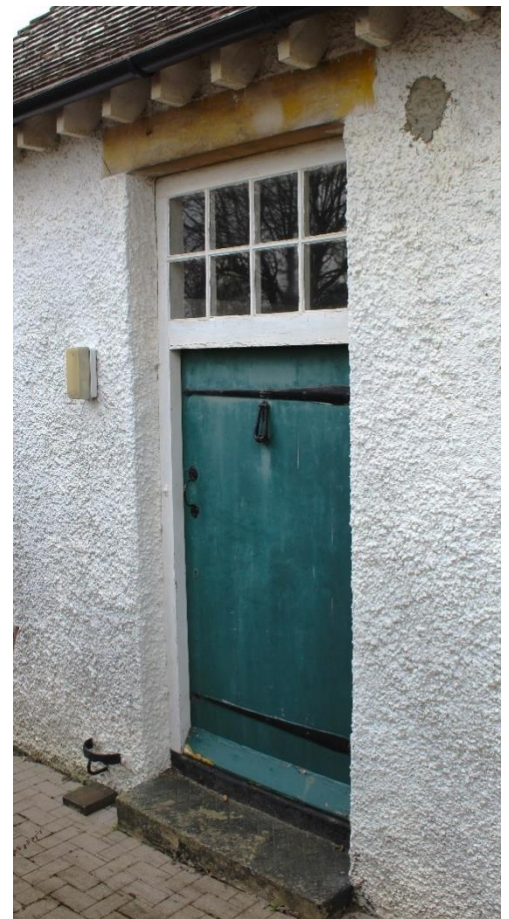


The windows to the rear of the long rear extension range to the right are in the same style, but smaller, single-light windows corresponding to the unusual mezzanine floor level inside. The small, timber casement window to the bottom left was inserted in 1967.

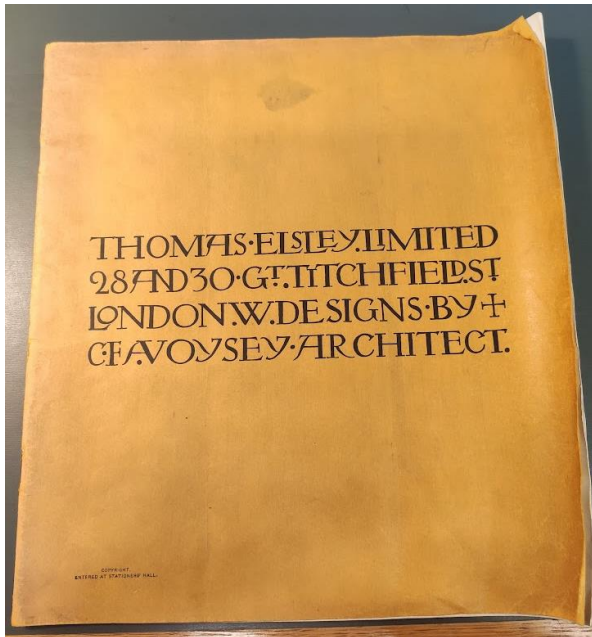
There are no original windows in place in North-East side elevation of Voysey's phase. However he inserted one in the first-floor, side elevation of the original Hill Cottage, which was then moved in 2016.

On this side elevation there is a wide plank and batten door with rectangular, timber, 8-paned fanlight above, as well as a lintel in the same stone as the window surrounds. This door is unusually wide (106cm), proportional to its height (192cm). This was a feature common to Voysey doors, he wrote "The doors will be wide in proportion to height, to suggest welcome – not stand-offishly dignified, like the coffin lid, high and narrow for the entrance of one body only"<sup>12</sup>.

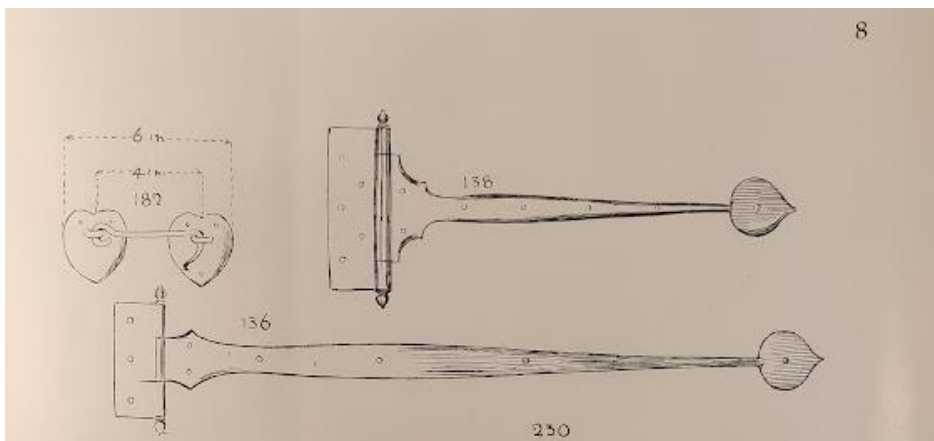
The door furniture is typical of Voysey, with elongated strap hinges and leaf-shaped latch.



<sup>12</sup> Voysey, "The English Home." P. 60



*Thomas Elsley's catalogue at the V&A*



*Similar strap hinges in Thomas Elsley's catalogue*



If we look at the flaking paint to the frame on the right of the door, we probably glimpse the original colour of the woodwork. Voysey tended to specify Brunswick Green for his woodwork and we can see this colour where paint has flaked.

Inside. If we enter the Chapel via the Entrance hall, the sense of space is immediately noticeable. It is 8.5m x 6.6m with 3.3m ceilings. Voysey believed that high rooms destroyed the effect of repose in a room: "It is the modern craze for high rooms (originating in foreign travel ) which has led to the destruction of all effects of repose"<sup>13</sup>. Surely Voysey would have only compromised his principles to accommodate a studio space.

The windows in the north-eastern elevation bring in a huge amount of reflected light. We can also see that the 1:4:1 configuration provides a means to incorporate the large ceiling joists, required to span the 6.6m space. The windows could simply have been positioned slightly lower which would have negated the issue but Voysey was clearly keen to carry the glazing right up to the ceiling to maximise light.



Only the bottom, middle two windows are openable, as well as the single pane to the top right of the image (identifiable by its slightly thicker lead frame). The window furniture is interesting in that they are combined casement handles and stays. These are similar or identical to those used in other buildings he designed. The Brooking collection contains a window originally from Priors Garth, built 1900-1901 which has exactly the same handle and stay configuration, differing only in the less elongated handle ends.

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<sup>13</sup> Voysey, "The Studio." P.243



*The combined handle and stays at Hill Cottage*



*The same design from Priors Garth (1900-1901)*



The other notable features in the Chapel are the two fireplaces. These are markedly different from the cast-iron, classical Victorian style ones mentioned previously. The first in the Eastern-corner of the Chapel is a corner fireplace.



*Hall fireplace from Hollymount (1905)*

It is a simple design with brick lined hearth and arch built of tile above. The lack of smoke blackening suggests that it may once have housed a stove or other insert. It is similar to one Voysey designed at Hollymount in 1905 which contains a cast-iron stove insert.



The second, on the South-West wall of the Chapel has a similar plain construction of brick and tile. This fireplace has a depth of 97cm which it attains without a correspondingly large projection into the room due to the large external flue discussed earlier.

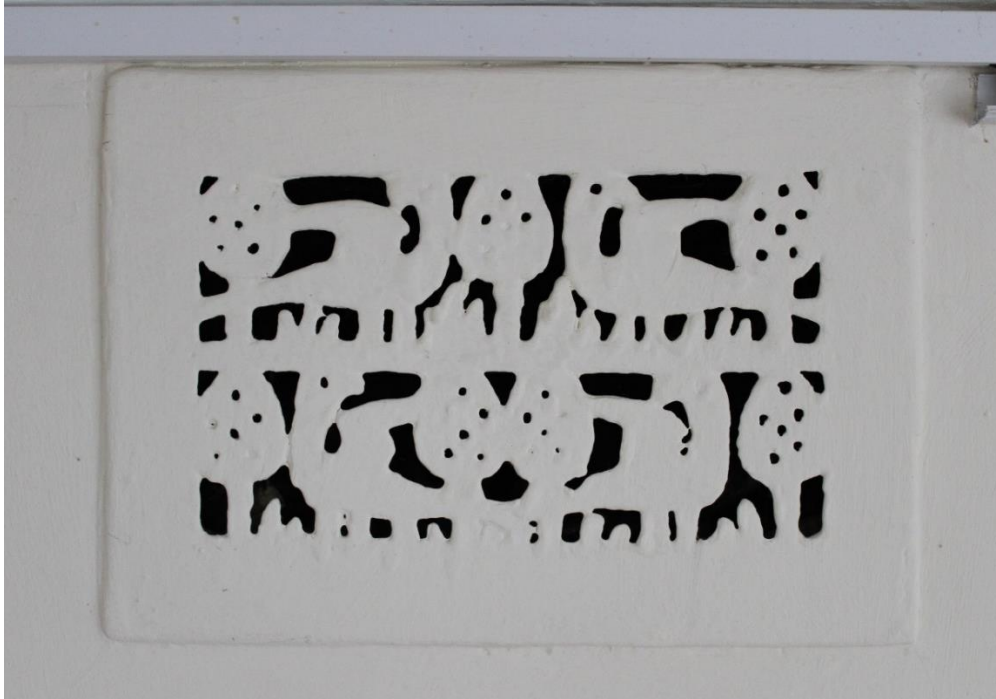
Above this fireplace there is a ventilator grille. This signature grille, decorated with birds was first introduced at Perrycroft(1893-4) and appeared on almost all of his subsequent buildings<sup>14</sup>. As in other Voysey houses, this grille would be connected to a separate flue which runs parallel to the main chimney flue.



<sup>14</sup> Hitchmough, *CFA Voysey*. P. 69



This grille design is so characteristic of Voysey's work that it was chosen as the logo of the Voysey Society.



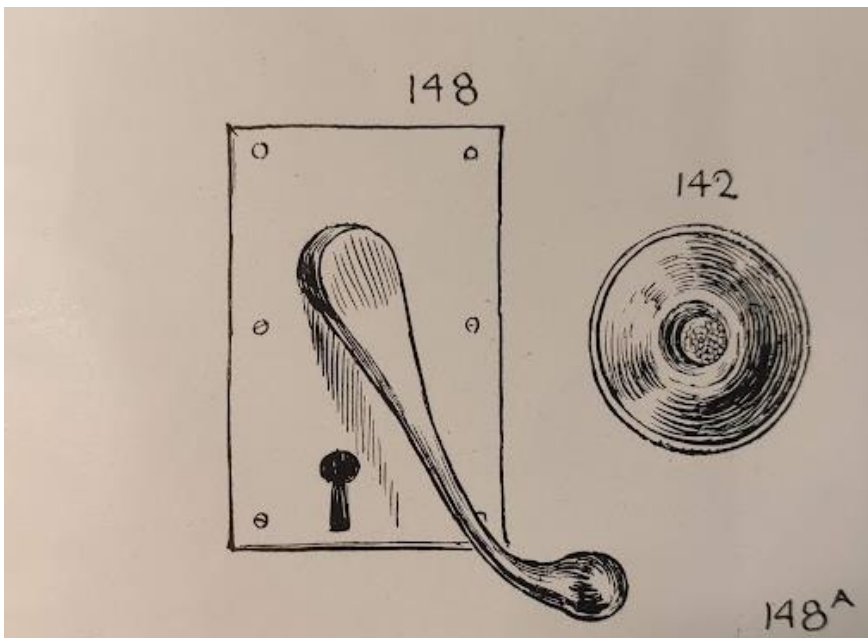
The anteroom at the back of the chapel used to be connected via a much smaller entrance with sliding door. We can see this in a photo from 2005. I will discuss this anteroom in more detail with regards to later alterations to the building.



ST JOHN FISHER CHAPEL CHORLEYWOOD  
JUNE 25TH 2005

The connection between this anteroom and the lounge to the left is through a glass paneled door with tall single windows to each side. These are all of Voysey design and the door handle is another we can find in the Thomas Elsley catalogue.

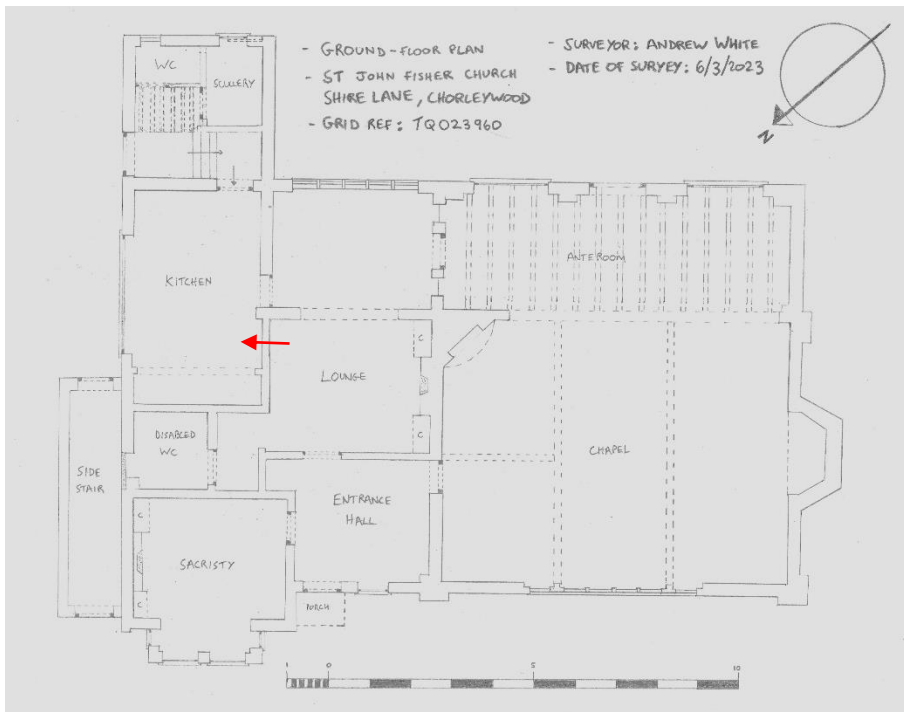




Through this door is the rear lounge area which is a connecting space between the original house and the Voysey ranges. It is an unremarkable space, with the exception of the 5-light mullioned window.



The current kitchen is the first room we enter in the long Voysey extension range to the rear of the building. It has a high, vaulted ceiling, though at 2.84m, not as high as the Chapel. I believe the original entrance to this room would have been to the left of the current door.



At the far end of the room is a Voysey plank and batten door, matching the other internal doors. This leads into a small but complex space. This space can also be entered externally via the large, side

door which we examined earlier and contains a set of steps down to the side door, a mezzanine storage level, and underneath two small rooms housing a downstairs toilet (WC) and a small kitchen (Scullery).



We can be sure that the mezzanine level is original because the windows on the outside correlate to the heights of the two levels. Similarly we can be sure the two doors are original since they are of the same plank and batten construction and design as the other Voysey doors. Here however they are narrower due to the restricted space available.



Given the rough brick finish to the walls, low ceiling heights and small spaces, this was probably a storage area, perhaps related to taking deliveries given the good access.

**Subsequent works and alterations.**

As we can see on the maps the footprint of the building has remained remarkably unchanged since the Voysey works of 1906. However there have been a few alterations externally and to the internal layout.

The principal elevation has remained unchanged, except for the erection of a garage. This was built in the 1950s and demolished in 2016.







*A photo from September 2008 shows the garage in situ*

Moving around the building clockwise, a side extension with lower roof line was added in 2016 and contains a separate entrance and staircase to access the first floor flat, as well as a rear door. A window which had previously been inserted by Voysey into the side elevation was also transposed into this extension.



*Sept 2015*



*May 2021 – showing transposed window*

Further along this side elevation, to the rear a large timber casement window has been inserted. I believe this was down as part of the 1967 works as we find the description below in the builder's quote.

Take out No. 2. window frames complete, shore up and supply and fix re-inforced concrete lintel above this opening, cut away existing brickwork to enable a large window to be inserted in lieu.



This leads me to believe a smaller, Voysey window was removed to make way for the much larger, timber one currently in situ.

Looking at the rear of the long Voysey extension to the right-hand side of the rear elevation we can see the two Voysey windows and a small timber casement window. This was inserted to the left at ground floor level in 1967 when works were undertaken to build a small kitchen.

Cut out existing brickwork to form new window opening, supply and fix new window, complete with new fittings and glazing. Make good to all disturbed work.

Knot, stop and prime all new woodwork and paint 3 coats.

Fix Vent Axia Extractor fan in window.



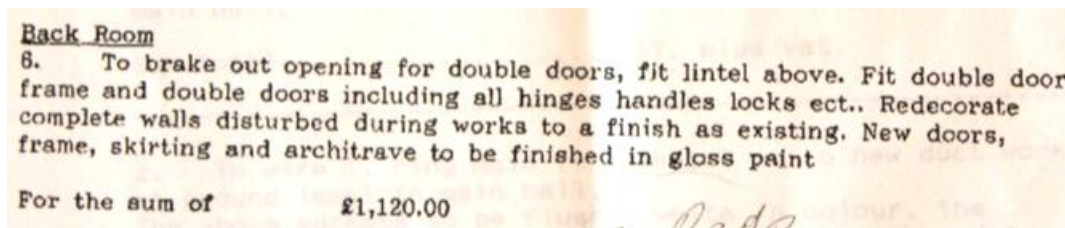
The UPVC window in the central range on the first floor is notable as it doesn't match a single other window on the property. This may have been inserted during the 1999 phase of works.

The flat roof sections are now both in bitumen felt, however presumably these would have originally been in lead as bitumen felt wasn't widely used until the 1930s.



As noted previously, the single-storey anteroom with roof terrace was part of the original Voysey works, however the brick section with exposed concrete lintels and aluminium double doors and large casement windows were inserted later. Originally this would have been open-fronted, as per the 1960s OS map. The section of roughcast above the lintels and down the left hand side of the range suggests the whole would have originally been roughcast to match the rest of the building.

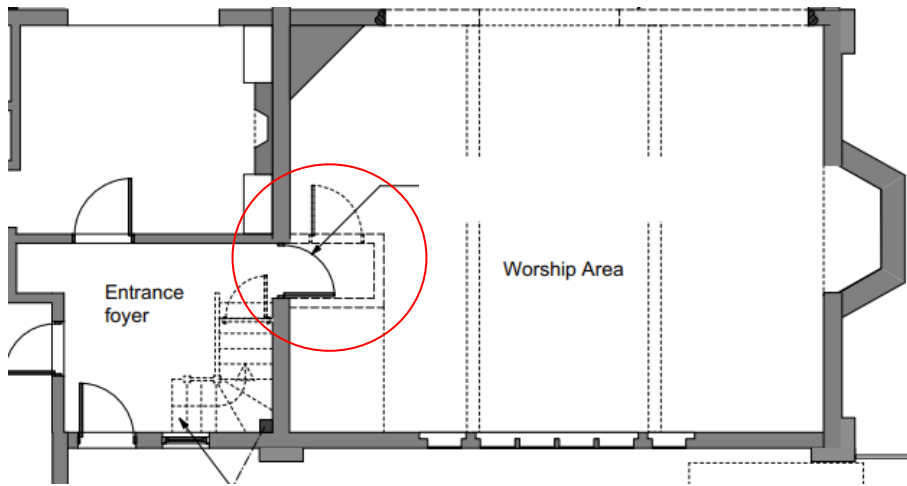
We know the doors and windows were replaced with the aluminium ones we see today as part of the works undertaken in 2016 however the openings were made earlier. We see a building quote from 1993 discussing breaking out an opening in the back room for double doors so potentially this was undertaken then.



The external chimney breast to the left hand side elevation has had the stack removed from the roof at some point although I could not find positive evidence for when this was done.

Inside the changes are quite marked.

Before the 2016 works there was a projecting entrance partition into the Chapel with an alcove behind. The partition was half- height and above was a storage area. According to a long-time parishioner the entrance door was an original plank and batten door so it is probable that this was original.



*Taken before the 2016 works, the alcove and storage area above is visible to the right of the picture.*

The connection between the anteroom and the chapel was significantly widened in 2016 to allow a larger congregation to view the altar.



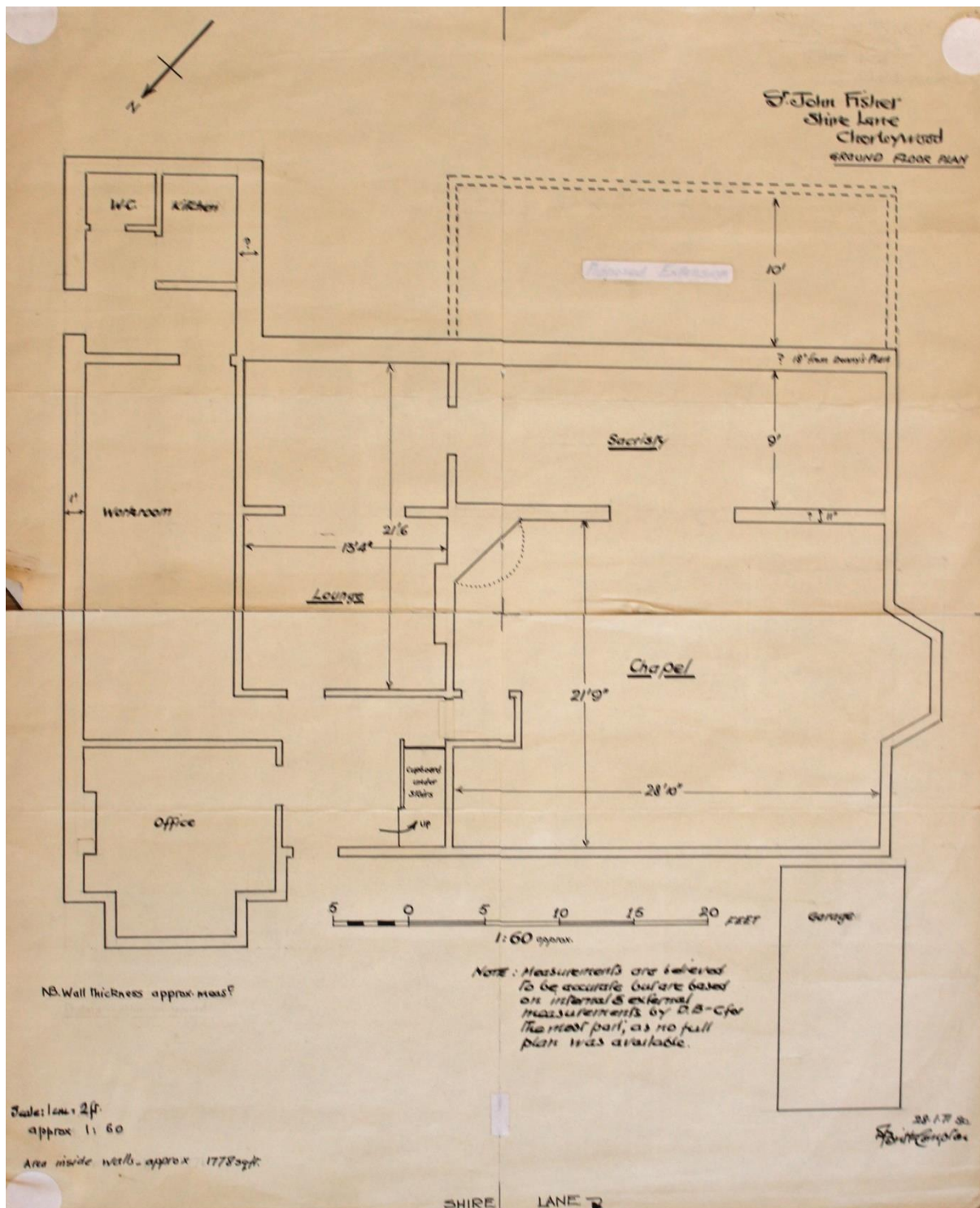
*View from 2016 before the works were undertaken*



*View today, showing the wider connection*

The configuration of the rear section of the original Hill Cottage and the long Voysey extension to the rear has changed several times over the years.

We can see in plans from 1973 that the configuration was different from today.



The disabled WC and kitchen of today, are here, simply a workshop space. In a pamphlet from 2005, we it states: "In 1999, funds were released to convert the long room, once used as Canon Britt-Compton's carpentry workshop, into two rooms: a new kitchen and a toilet suitable for the disabled"<sup>15</sup>. I assume the access from the entrance hall was closed off because at only 80cm it was too narrow to be used as a disabled door access which requires 90cm.

<sup>15</sup> Council, *The Parish of St John Fisher Chorleywood: Fifty Years of Catholicism in Chorleywood*. P. 38



The Scullery at the end of the Voysey extension range was inserted in 1967, we see this in the builders quote from the time.

Cut out existing brickwork to form new window opening, supply and fix new window, complete with new fittings and glazing. Make good to all disturbed work.

Knot, stop and prime all new woodwork and paint 3 coats.

Fix Vent Axia Extractor fan in window.

Prepare all walls of new Kitchen, render, float and set to all brickwork with smooth finish.

Supply and fix 4 in. skirtings around walls.

Fix the existing sink unit and connect to outside drain. Supply and make and fix new door under the drainer of this sink unit. Paint to match.

Supply and run copper supplies to this sink.

Supply and fix a new Ascot water heater above sink with outlet spout for hot supply.

Supply and fix 6" White Glazed Tiles to a height of 18 ins. above the sink unit.

Connect up gas to existing services, fix existing Gas Cooker to existing services.

Wash off ceiling, make good all defects and twice emulsion. Seal new plaster to Kitchen walls and paint 3 coats.

Knot, stop and prime new woodwork before painting 3 coats.

Note  
Prepare and paint the ceiling, walls and woodwork to the Toilet adjoining this new Kitchen.

Ditto to walls and woodwork of the Stairs and Lobby outside same.



We can see in the note section of the builder's report that the WC pre-dated the kitchen and may have been original to Voysey's design. This is supported by the fact the single light, window has an opening mechanism, allowing the top two panes to be opened, this is the only place we see this in the building.



## Statement of Significance

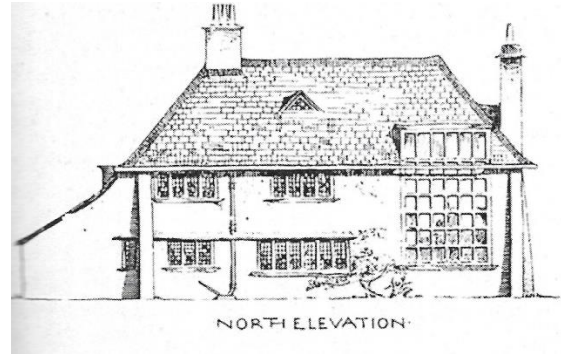
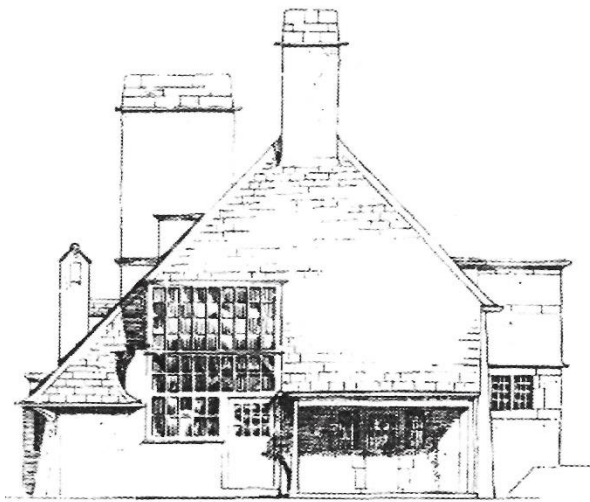
The original Hill Cottage, built in 1900 is very similar in form to numerous other houses in the Chorleywood Station estate shown below, and whilst aesthetically pleasing, it is not notable in its own right.



*Other similar houses from the Chorleywood Station Estate. All built between 1900-1910. Photos are author's own or Google Street View*

The real significance of this building lies in the 1906 extension work by C.F.A Voysey. I feel this building has been somewhat overlooked in studies of Voysey's work. Perhaps due to its proximity to two such significant buildings; The Orchard and Hollybank. The lack of records for it from Voysey himself have also hindered study, no original drawings exist in the RIBA archives and as I've shown, the records in his White and Black books are scant at best, merely stating "additions and alternations".

Voysey designed several studio houses for clients. His most famous are perhaps for Alfred Sutro, including Hill Close with a large studio room with glazed wall to the eastern end of the house. He also designed another studio house for Sutro which was unfortunately never built, with a large glazed studio room to the northern end of the house, establishing precedent for this kind of design.

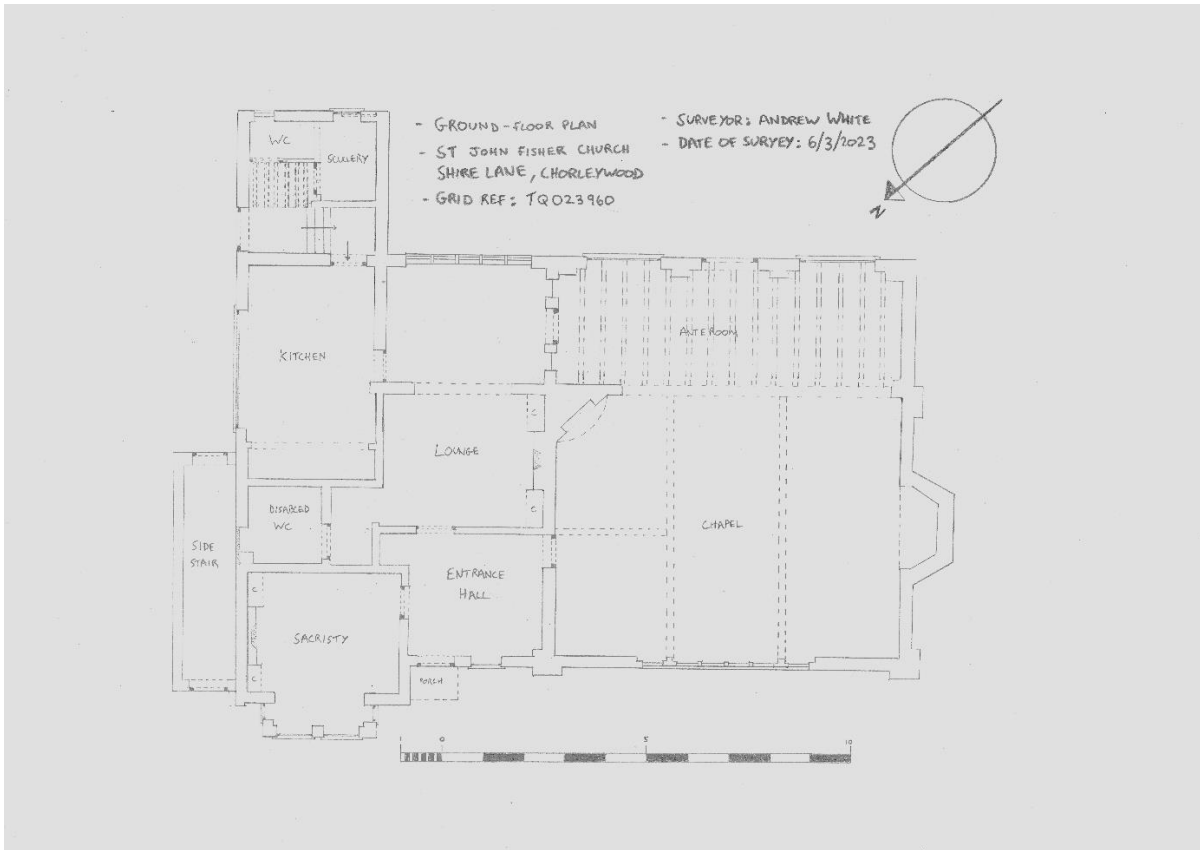


These are both quite grand examples however Voysey did design studio houses on a more modest scale. An example is New studio which he designed for George Frampton in 1897. Here, although the windows are stylistically different to Hill Cottage they share many similarities, being oriented North-West and are double-height to allow maximum light into the studio behind.

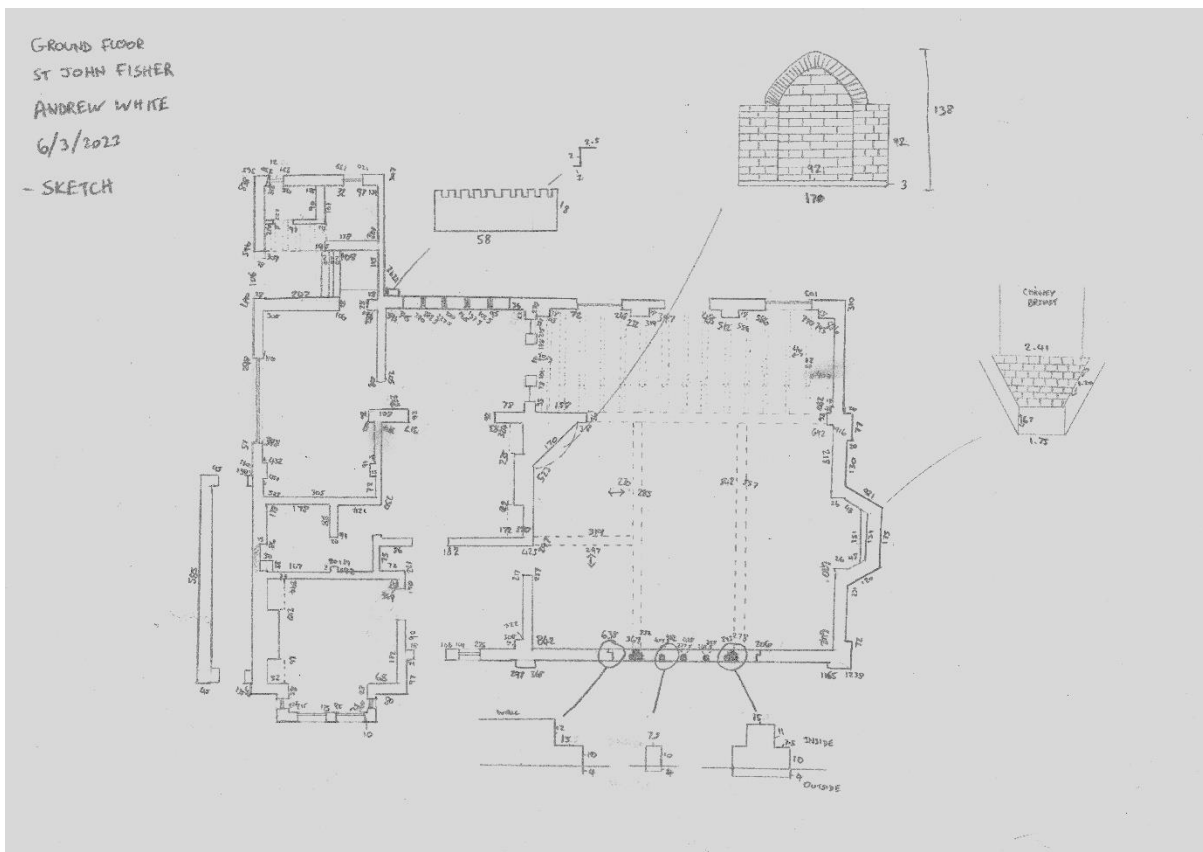


Hill Cottage I believe was an example of one of these more modest studio houses. The double height, North-West facing windows would also serve to bring in steady light to allow Alfred Elias to work in the well-lit space.

# Scale Drawing



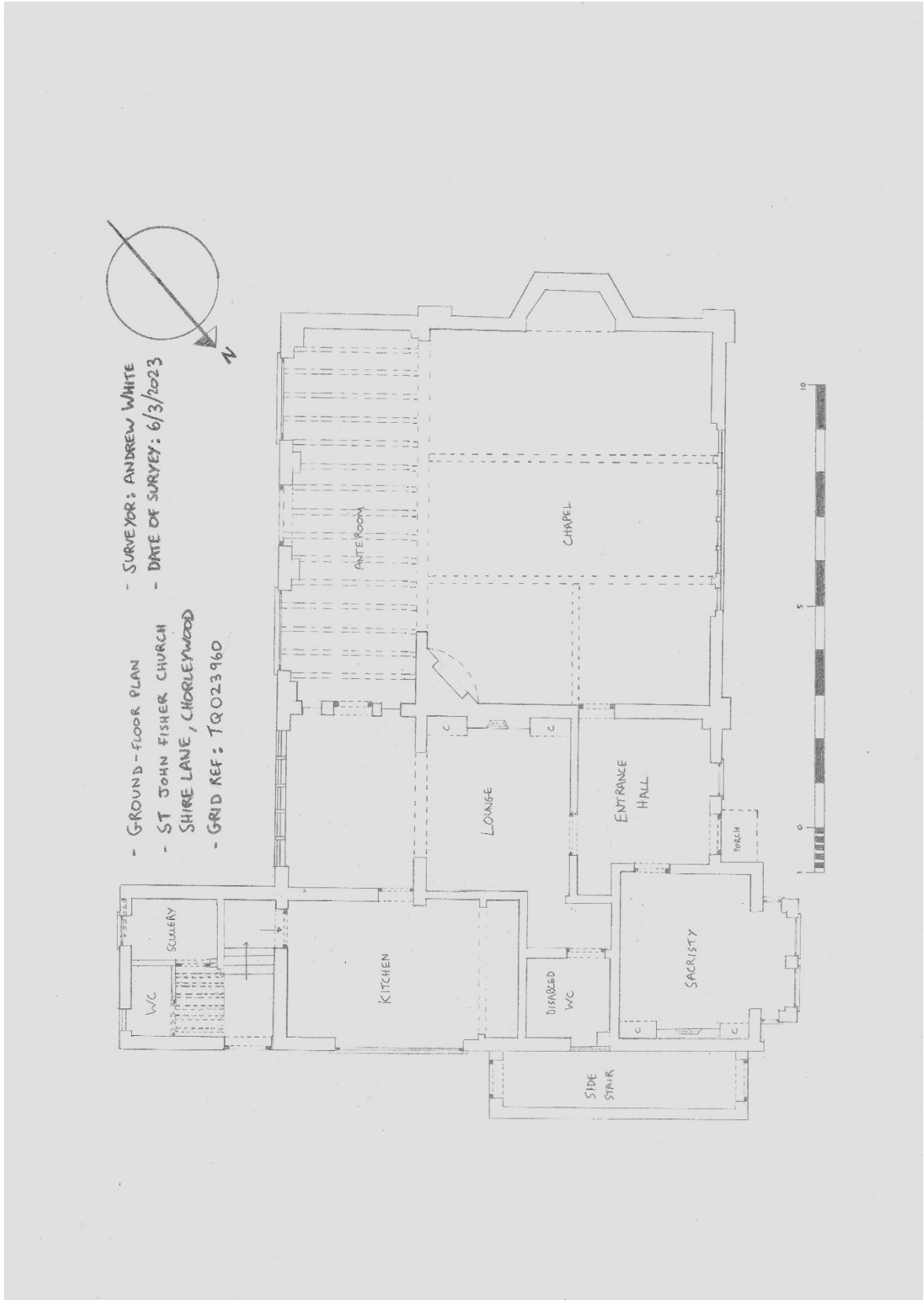
# Site Sketch



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Scale Drawing: Full Size



Site Sketch: Full Size

