

Hamsterley Hall
Hamsterley
County Durham
NZ 14257 55637

Archaeological Building Recording
for Mr. Steven Spry



*Report no. 069-13-HS
Final Version January 2014*

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SUMMARY

Name of location:	Hamsterley Hall
Address of location:	Hamsterley Hall, County Durham NE39 1NJ
NGR:	NGR NZ 14257 55637
Client:	Mr. Steven Spry
Project Type:	Archaeological Building Recording
Project Code:	HHR-13
Planning Application ref:	-
Report Author:	Tony Liddell
Report Date:	Friday, January 24, 2014
OASIS ID:	vindomor1-158695
Ordnance Survey Licence Ref:	100053142

CONCISE SUMMARY OF REPORT

Hamsterley Hall is located at Hamsterley, County Durham NE39 1NJ (NGR NZ 14257 55637). The Hall itself lies within the Hamsterley Hall estate and is a Grade II* Listed Building and is thought to have been originally constructed in the 17th-18th century by the Swinburne family.

In 2010, the client and owner of the Hall, Steven Spry, applied for planning permission to restore Hamsterley Hall through a mix of personal investment and enabling development on nearby land at Hamsterley Mill, where the development would pay for the shortfall in resources required to restore the Hall which is in dire need of repair. The planning permission was refused for the enabling development, though Listed Building consent was given for the restoration of the Hall. In June 2013, Vindomora Solutions was commissioned to produce a Written Scheme of Investigation and subsequent scheme of emergency building recording for the cataloguing and monitoring of the western brick wing of the Hall which had suffered catastrophic collapse of the north, east and west elevations and subsequently was to be demolished under controlled conditions to prevent further risk to the central range of the Hall, as well as for health and safety reasons. The collapse of the western wing highlighted the rapidly degrading nature of the Hall, and the client began to formulate a new scheme to allow for the restoration of the Hall.

In support of his new planning application (to be submitted December 2013/January 2014) by planning consultant Nathaniel Lichfield and Partners, the client commissioned a number of surveys on the Hall, including a room-by-room survey of the Hall by Vindomora Solutions to summarise the archaeological and historical importance of the site.

The building survey identified five main phases of development within the Hall, the earliest being the original rectangular house dating from either the late 17th century or the early 18th century, with the second phase being an extension of this stone building to the west and south in the early 18th century. The third phase was work by Henry Swinburne in 1769 which produced a Rococo-Gothic stone-built eastern wing, as well as a large brick built domestic building to the west. This was further built upon by R.S. Surtees, famed 19th century author in the mid-1800s, before further development of the Hall was undertaken in the early 20th century by the Vereker family (Viscount Gort) who imported and installed a number of 17th

century windows, internal panelling and fire surrounds from Beaudesert Hall, Staffordshire as well as a 15th century fireplace from Crosby Hall, London. This phase ends with the Hall's gradual decline in the late 20th century before passing to the Gibson family in the late 1970s and finally the Sprys in 2007, when the Hall was found to be essentially derelict.

In terms of significance, Hamsterley hall is the amalgamation of three centuries of building works and usage and the key phases are evident throughout. Archaeologically, the Hall is a fine example of a possibly late 17th century house undergoing constant evolution, with a large scale expansion using Rococo-Gothic architecture in the mid-18th century. Additions can be clearly seen in the 19th century with imported features implanted in the 20th century. The architectural periods are well defined in the fabric of the building as well as the layout of the Hall, and is an excellent example of how a country house such as this evolved through time to its present condition. It is likely that the foundations of the early phases of the house may still lie beneath the flooring of the later phases, allowing possible future dating and further interpretation of the early house's form and extent: features such as the blocked fireplace in the northwest corner of the Phase 2 house may also gain potentially important insight into use and dating.

Architecturally, the 1769 Swinburne build is extremely important due to the relatively early nature of the Rococo-Gothic décor and the condition in which it remains: all attempt should be made to preserve these features where possible: the late 1760s saw a trend for Gothic continuation and re-invention following Paine and Adam's work at Alnwick Castle, placing Hamsterley squarely within the social trend of the time. Vereker had a major impact on the architecture of the building in the 1930s, with importing Jacobean fixtures into both the internal rooms and external walls of the Hall. These pieces are significant to both the history of the hall, and to the history of Beaudesert with perhaps the exception of the southwestern bay window. The stone in the mullions is laid contrary to the grain, suggesting that material salvaged from Beaudesert was indeed used for the bay, but the current form is perhaps cobbled together from different architectural elements to form the bay structure. As such, it is of less significance than the rest of the inserts as it is not in its original form. Vereker also imported a number of glass vignets and inserted them into his imported Beaudesert windows. These are of major significance in terms of studies of historic Dutch glass, but in the overall context of the Hall itself are simply significant in that they form part of Vereker's changes to the Hall. Internally, Vereker's imports also hold major significance, primarily due to being finely crafted examples of their type rather than any direct significance to the Hall. The Jacobean panelling, for example, is finely crafted but poorly inserted into the building, whilst the 15th and 17th century fireplaces and are fantastic aesthetically as well as lending true character to the rooms they inhabit.

Both the 'old house' and the Rococo-Georgian house are highly significant archaeologically and architecturally in their own ways, both both showing function, use and the aesthetic tastes of the periods in which they were built and both evidence of the Hall being a focal point for the area.

As well as architectural and historical importance, the Hall also has both national and international literary significance as it was the location where R.S. Surtees wrote the majority of his books in the 19th century, those works featuring many aspects of the Hall and the estate.

Overall, the Hall is extremely significant in terms of visible fabric and construction evolution, architectural décor usage and also significant in the forms of who owned the building: the 19th century literary scholar R.S. Surtees and then in the 20th century John Standish Surtees Prendergast Vereker, the 6th Viscount Gort who had such a significant role in the Second World War. The significance of the Hall's location and the aims of the current owner cannot also be overlooked, as the restoration of the Hall could once again set the building as a focal point for the local community.

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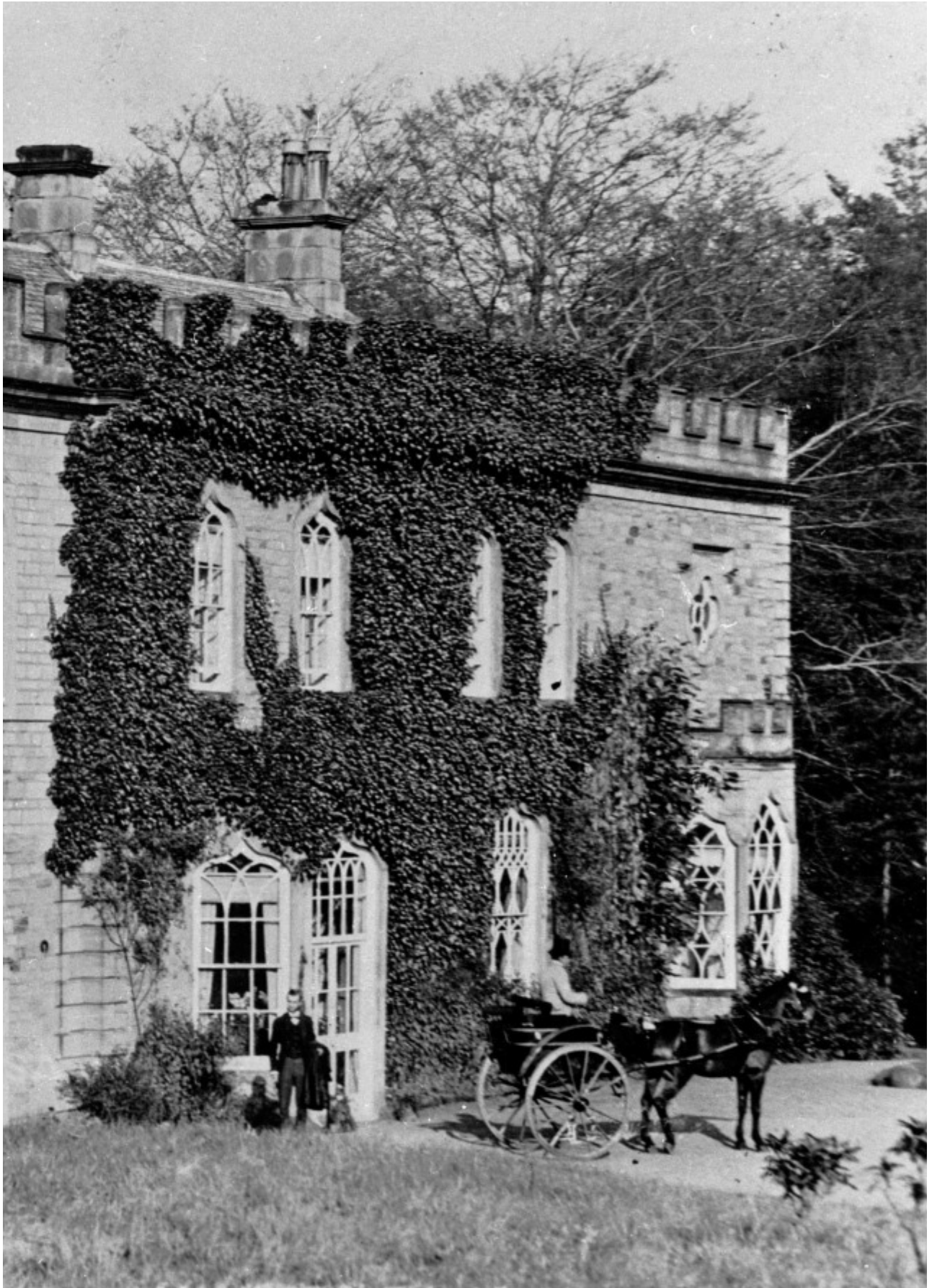


Plate 1. Hamsterley Hall, circa 1906

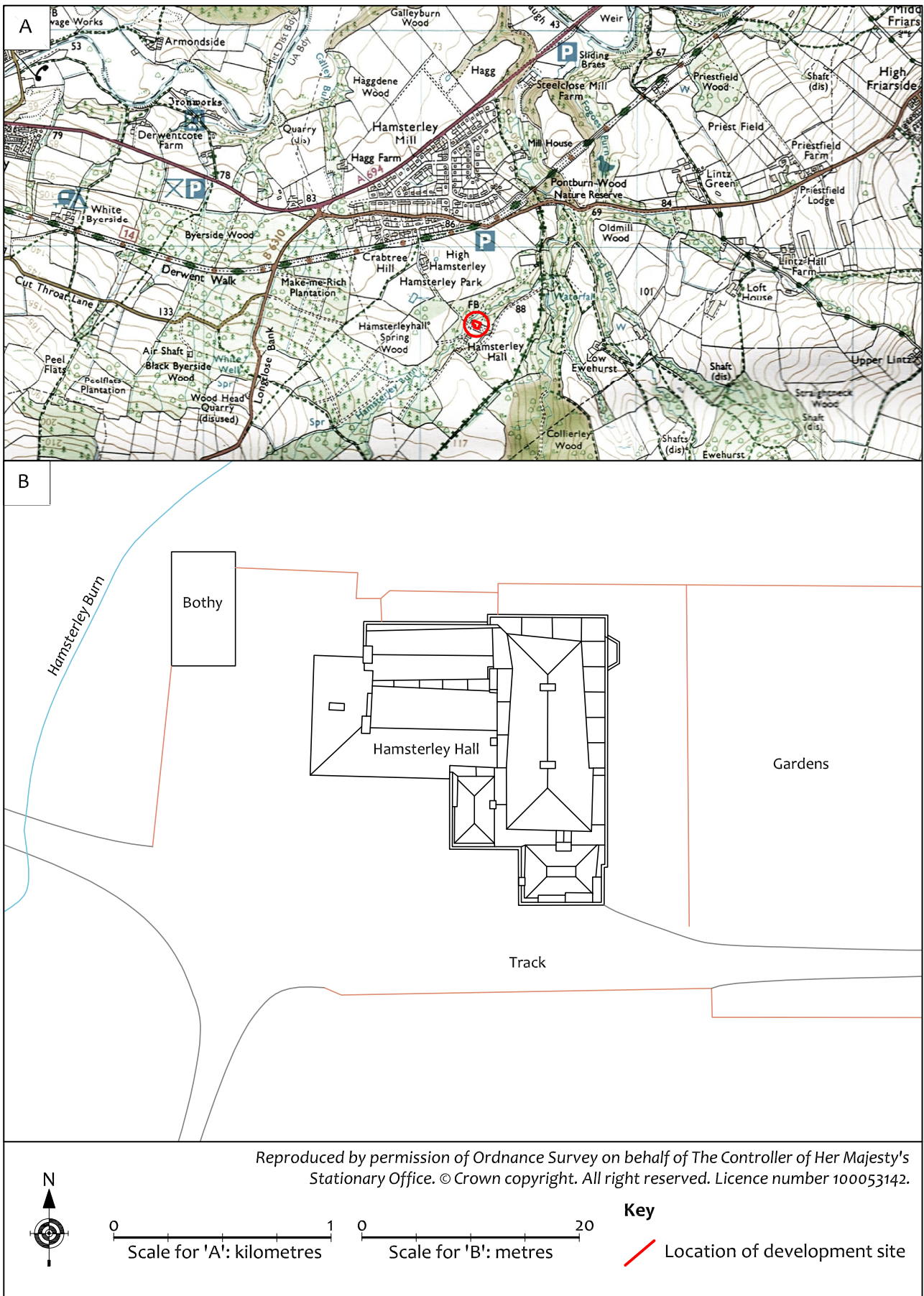


Figure 1. Location of Site.
 A: Extract from 1:25000 Ordnance Survey Explorer Map 307, B: Plan of site at 1:500 (on A4)

1. SCOPE OF THE PROJECT

1.1 Location (*Figure 1*)

- 1.1.1 Hamsterley Hall is located at Hamsterley, County Durham NE39 1NJ (NGR NZ 14257 55637). The Hall itself lies within the Hamsterley Hall estate and is a Grade II* Listed Building and is thought to have been originally constructed in the 18th century. The grounds are accessed off the B6310 Burnopfield to Hamsterley Mill road, past the Old Lodge. The track extends $\frac{3}{4}$ mile, forking to the west after the Handley Cross Bridge before running up to the remains of the formal gardens in front of the Hall.
- 1.1.2 The underlying solid geology of the area is Westphalian Coal Measures and shales, with the drift geology being boulder clay, overlain in turn by clay-rich earths (Countryside Commission 1998). The Hall stands on a plateau of made-ground, dropping off sharply to the north and west, with the ground floor of the Hall resting at approximately 93m OD.

1.2 Circumstances of the Project

- 1.2.1 In 2010, the client and owner of the Hall, Steven Spry, applied for planning permission to restore Hamsterley Hall through a mix of personal investment and enabling development on nearby land at Hamsterley Mill, where the development would pay for the shortfall in resources required to restore the Hall. The planning permission was refused for the enabling development, though Listed Building consent was given for the restoration of the Hall.
- 1.2.2 In June 2013, Vindomora Solutions was commissioned to produce a Written Scheme of Investigation and subsequent scheme of emergency building recording for the cataloguing and monitoring of the western brick wing of the Hall which had suffered catastrophic collapse of the north, east and west elevations and subsequently was to be demolished under controlled conditions to prevent further risk to the central range of the Hall, as well as for health and safety reasons. The collapse of the western wing highlighted the rapidly degrading nature of the Hall, and the client began to formulate a new scheme to allow for the restoration of the Hall.
- 1.2.3 In support of his new planning application (to be submitted December 2013/January 2014) by planning consultant Nathaniel Lichfield and Partners, the client commissioned a number of surveys on the Hall, including a room-by-room survey of the Hall by Vindomora Solutions to summarise the archaeological and historical importance of the site. This project has been undertaken under the guidance of Martin Lowe, Historic Environment Advisor for English Heritage, who suggested the equivalent of a Level 3 historic building recording exercise as outlined in *Understanding Historic Buildings - A guide to good recording practice* (English Heritage 2006). Martin Lowe's suggested scope for the archaeological recording exercise can be found in Appendix 3.
- 1.2.4 This project deals with the recording of the standing structure of the main hall, and does not include any outbuildings, previously demolished buildings or historic landscapes.

1.3 Timetable of Works

- 1.3.1 The building survey was undertaken over a few days between September and December 2013, the documentary research undertaken in October 2013 and the report produced for December 2013.

1.4 Professional standards

- 1.4.1 All work undertaken will be in accordance with the following standards: *Archaeologists' Code of Conduct* (IfA revised 2010), *Standard and Guidance for the archaeological investigation and recording of standing buildings or structures* (IfA revised 2008), *Measured and Drawn - Techniques and practice for the metric survey of historic buildings* (English Heritage, second edition, 2009), *Conservation*

Principles - Policies and Guidance (English Heritage 2008), *Understanding Historic Buildings - A guide to good recording practice* (English Heritage 2006), *Managing Archaeological Projects* (English Heritage, second edition, 1991) and *Management of Research Projects in the Historic Environment - The MoRPHE Project Managers' Guide, Project Planning Notes and Technical Guides* (English Heritage 2006).

1.5 Health and safety

- 1.5.1 Standard PPE was utilised for health and safety purposes. No food or drink was consumed within the premises due to potential contaminants, and hands were washed before food was consumed outside of the premises. The doors to the building were kept locked when the building was vacated at any point to prevent unauthorised access. A preliminary risk assessment was undertaken prior to the fieldwork taking place, and then upkept during the survey. All gas, water and electricity was inactive at the time of the survey.

1.6 North East Regional Research Framework

- 1.6.1 Key Research Priorities within the North East Regional Research Framework covered by this project are *PM5. Landscapes and mansions of the 18th century* and *Pmiv: Chronology*.

1.7 Methodology

- 1.7.1 A rapid documentary and map search was undertaken to give context to the structure and contents of Hamsterley Hall. Historic records were consulted at Durham County Record Office, Woodhorn Museum Archives, Northumberland, The *Peoples' Collection* at Beamish Museum and various online sources. The project bibliography can be viewed in Section 6.
- 1.7.2 The photographic survey of the building was undertaken using a Canon 350D digital SLR, using .jpg format set at 8 mega-pixels (and utilising a Canon 18-55mm lense, alternating with Tamron 55-200mm DII lense), with a backup using a Canon PowerShot A810HD camera set on .jpg using 16 mega-pixels. This latter camera was used on a monopod to photograph inside areas deemed too dangerous to enter, and a standard tripod used with the SLR when light was low.
- 1.7.3 A room by room record was undertaken of the inside of the Hall, the results of which can be seen in Section 3.
- 1.7.4 An elevation by elevation record was undertaken of the outside of the Hall, the results of which can be seen in Section 4.
- 1.7.5 The building and internal rooms of the Hall were allocated a building phase, the results of which can be seen in Section 5.
- 1.7.6 An overall statement of significance was produced, and can be read in Section 6.
- 1.7.7 A full catalogue of all photographs taken (not just the plates presented in this report) can be seen in Appendix 1: the images all include the prefix of HHR13 for **Hamsterley Hall Recording 2013**, followed by the image's 3-digit identification number, resulting in an 8-digit full identification number per frame.
- 1.7.8 The plans used during the survey are based on those provided by Jane Darbyshire and David Kendall Architects in .pdf form. These files were converted to vector format and scaled in AutoCAD, allowing metric recording and the modification of the drawings to reflect the current state of the Hall.
- ## 1.8 Archive
- 1.8.1 A full archive has been compiled in line with the specification and current UKIC and English Heritage Guidelines, and will be deposited with Bowes Museum forthwith. The project code is HHR-13 for

Hamsterley Hall Recording 2013. Vindomora Solutions support the **Online Access** to the **Index of Archaeological Investigations** project (OASIS). As a result, this report will be made available to the project under the unique identifier **vindomor1-158695**.

1.9 Acknowledgements

- 1.9.1 Vindomora Solutions would like to thank Steven and Bill Spry for commissioning the scheme of works and for providing so much help during the process. Thanks must also go to Lee McFarlane of Durham County Council and Martin Lowe of English Heritage for their continuing support. Thanks must also be extended to Jane Darbyshire and David Kendall Architects for supplying the existing plans for use in this report, and to Peter Ryder for his insight.

2. DOCUMENTARY EVIDENCE

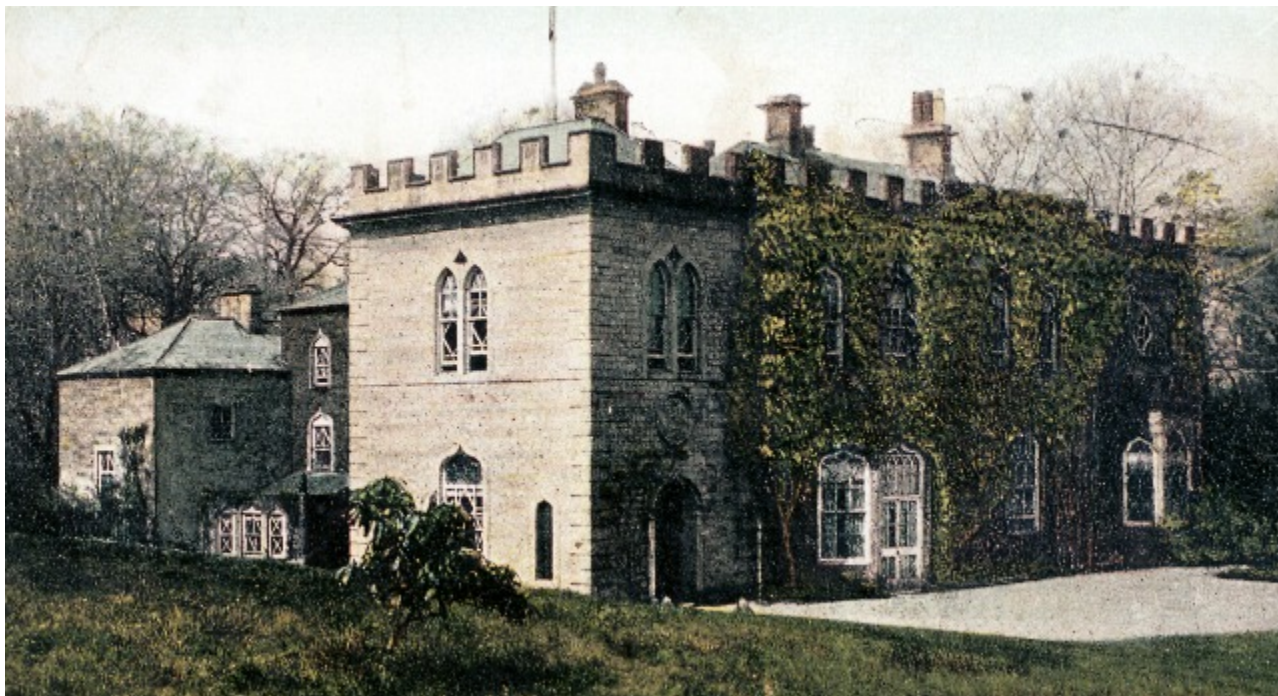


Plate 2. Postcard view of Hamsterley Hall, circa 1910.

2.1 The Hamsterley Estate (14th century-present)

- 2.1.1 14th-15th century: According to Bishop Hatfield's survey in 1382, the de Feltons bought the estate from the de Hamsterleys for £4 (In 1320, the Swinburne estate records reference William son of Thomas de Hamsterley granting a croft and toft of 20 acres of land in the township of Westaukland). The de Feltons treated Hamsterley and adjoining Medomsley as a single manorial complex, allegedly worth £1-£2 per annum (Liddy 2008).
- 2.1.2 The successors to the estate were the Hastings family of Roxby in the North Riding, likely in the early fifteenth century. Edmund Hastings gained the estate by marrying the female heir of the de Felton line. Both the manors of Medomsley and Hamsterley stayed in the Hastings line until 1490, when Sir Roger Hastings (grandson of Edmund) sold the manor of Medomsley to George Carr, a merchant from Newcastle. It seems likely that it was at this time that the Swinburnes came into possession of Hamsterley. According to MacKensie, Thomas Swinburn was the first in his family to own the estate.
- 2.1.3 17th century: On the 4th October 1607, legal documents were drawn up granting "the Castle and Manor of Edlingham with demesnes, rents, etc., and the demesnes of Newtown, Nafferton, Heugh, Stanerton towne, Hawkwell, the Fawns in Northumberland and the demesnes of Hamsterley and Point Burne in Durham" to Thomas Swinburne and Anne Fleetwood on their marriage, the covenant conveyed by John Swynburne of Edlingham, on the condition that he be allowed to collect rents during the course of the rest of his life. Things must not have gone smoothly with the arrangement however, as in November 1626 there was a conviction in the Swinburne family. The estate records read thus: "Jury swore that John Swinburne of Edlingham esq., was seized at the time of his conviction of the Manor of Edlingham and lands and tenements in Newton worth £8 p.a., and lands and tenements in Lee Heughe worth £8 p.a., and lands and tenements called Lee Fawnes worth 20/- p.a., and those called Hamsterley in the parish of Meddomsley, Co. Durham, worth £3 p.a., and they are all now in the possession of Thomas Swinburne kt., son and heir of said John." In the May of 1611,

John Swinborne was still in possession of Hamsterley, proven by the note of “... fees due for the charges in the Consistory Court at Durham in the 3 causes against William Hickson, Robert Hodgson and Thomas Hunter, tenants of John Swinborne at Hamsterley.”

- 2.1.4 In 1609, the following letter was produced: “... for a fine of 20/- grants to Gilbert Lawe gent. his two-third parts of the manors of Nafferton and Le Heughe with all messuages, lands, etc., the whole worth £40 p.a. and of Newton and Edlingham worth £80 p.a., in Co. Northumberland, and two-third parts of the manor of Hamsterley next to Medomsley, Co. Durham, worth in all £40 p.a., being part of the lands of John Swinburne of Edlingham, esq., recusant, to hold to Gilbert for 21 years if the manors and lands remain in the King's hands because of the recusancy of Jn. Swinborne, paying annually to the King £30.”
- 2.1.5 In Oct 1629, a lease agreement was made between John Swinburne and Cuthbert Heron of Chipchase. It reads thus: “Between John Swinburne of Hamsterley (Durham) esq., and Cuthbert Heron of Chipchase esq [brother of John], that John shall make a lease of his whole estate to Cuthbert for 21 years if John lives so long at annual rent of £100 payable quarterly, and Cuthbert also to pay £500 to John and all incumbrances and charges concerning the recusancy of John. and also £20 p.a., to William Swinburne brother of John; and John to retain power to lease 3 farms in the Hughe and his lands in Hawkewell and the Fawnes for term of 21 years reserving the ancient rents from them, and also to lease to John Swinburne late of the New Towne of the South Demesne in Edlingham reserving the rent of £8 p.a. from it.”
- 2.1.6 However, the lease was not a popular move within the family and in 1638, Sir Thomas Swinburne sent a petition to the King and his Council of the North complaining that his father, John Swinburne, had leased the land for 21 years to Heron. Apparently, on the 12th November 1629, an agreement had been made between Sir Thomas and Heron that the lands were to be held in trust, but now that Sir Thomas wanted them released, Cuthbert Heron was denying the agreement. The petition was a request of the King to make Cuthbert profess the truth of the matter. The petition didn't meet with the results Sir Thomas wanted, as in August 1643 Cuthbert sent a rental letter to his brother, William Swinburne, citing Edlingham, Hamsterley and other estates.
- 2.1.7 In February 1644, William Swinburne sent a petition stating “To ‘The Right Worshipful the Gentlemen of the Committee for this County’ from William Swinburne of Captheaton, showing that he is managing an estate at Hamsterley (which belonged to his son John now deceased) for his infant grandchildren, from which the Sequestrators have demanded half a year's rent although the land is charged with cesses, and begging that the demand be cancelled and any profits above the cesses go to the widow and children.” The following year saw the following petition also referencing Hamsterley: “To the (Standing) Committee of the County from William Swinburne of Capheaton praying that, since his deceased son John was not a Recusant, as proved by a Certificate from the Standing Committee of Northumberland, and did not compound for his estates and therefore could leave no arrears of rent chargeable on his estates after his death, the Committee will therefore free the estate of Hamsterley of all charges concerning his son. Answer of Committee at end that if the petitioner can show that the lands were vested in John they will not sequester the lands, and if they are already seized they will grant a certificate so that the petitioner may sue to the Committee of Sequestrators.” Investigations continued until later in the year the following order was given: “Of Standing Committee (of Durham) that, as it appears that William Swinburne has no estate in the lands at Hamsterley except as guardian to the children of John Swinburne, the said children shall enjoy the land and its profits until further cause appears to the Committee for sequestrating them.” This battle over ownership of Hamsterley and other estates didn't end there however, as in 1646, the following conclusion was drawn: “To Standing Committee for Northumberland by William Swinburne of Capheaton that the Committee will give an order that the petitioner may have the lands of Edlingham belonging to his son John deceased which are sequestered, as the Committee of Durham have ordered for the lands of Hamsterley.”

- 2.1.8 November 1658 saw the death of John Swinburne, leaving considerable debts. Two years earlier however, agreements had been put in place to allow Thomas Selby of Winlaton to recoup his part of John's debt through sales of wood at Hamsterley and Edlingham. However, in 1663 a memorandum was sent out from John, son of John requesting information on the assets which his father claimed to have bought from his father, Sir Thomas Swinburne, and which were not being contested.
- 2.1.9 On the 20th December, 1664 a marriage agreement was made, the parties being Sir John Swinburne, Sir Francis Radcliffe, 3rd Baronet of Dilston, Ralph Blackiston of Gibside, George Collingwood of Elsdon and Edward Moore of Bankehall. The agreement concerned the marriage of Sir John Swinburne to Isabell née Lawson (and of her £3000 marriage portion), wherein Swinburne conveyed all his lands including Hamsterley and Medomsley to Sir Francis Radcliffe and Ralph Blackiston, to make them 'perfect tenants' or suffer recovery by George Collingwood and Edward Moore to hold the lands and properties as trustees for Swinburne's heirs and daughters.
- 2.1.10 18th century: The next mention of the Swinburnes in relation to the Hamsterley estate comes in 1746, the private will of Sir John Swinburne in which he leaves all his lands at Hamsterley and the farm called Crookden in trust to William Shippen of Kirkheaton, in order to pay his debts but with power to eldest son John to have the lands if he pays off the debts. Obviously, John (the fourth baronet) succeeded in this venture, and in turn granted the Hamsterley estate to his brother, Henry Swinburne in 1762-3. According to Hussey, Henry and his wife (who apparently had a large West Indian fortune) 'laid out the estate with a painter's eye'. However, the couple soon tired of country life and journeyed abroad, where Henry produced books detailing their travels through Europe, especially Spain and Italy. It is assumed that upon the couple's return in 1767, Henry spent more of their money rejuvenating the Hall, subject to his artistic tastes, with a rainwater head on the Hall dated to 1769 providing proof of work in this period.
- 2.1.11 The earliest map evidence found for the existence of the Hall was "Plan of Hamsterley in the Parish of Medomsley of County of Durham", produced in 1779.
- 2.1.12 In 1795, Henry and his son, Henry Joseph Swinburne suffered recovery of the estate, and it passed to Henry's oldest son, Thomas.
- 2.1.13 19th century: In 1803/06, Henry died, and with Thomas lost at sea and much of the family fortune spent, the estate passed to Henry's wife, Francis, who in turn sold the hall and estates to Anthony Surtees, and his father Robert Surtees, who owned lands at Byerside and at Milkwellburn, with the transaction completed by 1810.
- 2.1.14 According to the historian Robert Surtees, Anthony Surtees concentrated a lot of his efforts at the Hall on improving the surrounding woodland. He was classed as a 'forensic forester' according to Hussey, and a keen fox hunter and proponent of the 'country life'. He died in 1838, passing the estate to his son, Robert Smith Surtees.
- 2.1.15 R.S. Surtees was a keen 'country gent' like his father as well as being a lawyer for a stint in London, and also enjoyed writing books for which he became famous. His books were both fiction and non-fiction in nature. In 1831, he wrote *The Horeseman's Manual*, and eight years after inheriting Hamsterley he wrote *Analysis of the Hunting Field*. In 1852, he wrote *Hints to Railway Travellers*. It was his fictional works that he became known for, however, with 9 books to his name, though the last was unfinished at the time of his death: *Jorrocks' Jaunts and Jollities* (1838), *Handley Cross* (1843), *Hillingdon Hall* (1845), *Hawbuck Grange* (1847), *Mr. Sponge's Sporting Tour* (1853), *Ask Mamma* (1858), *Plain or Ringlets* (1858-1860), *Mr. Facey Romford's Hounds* (1865) and *Young Tom Hall*. A lot of his characters and locales were inspired by local characters and places, especially Hamsterley Hall. The bridge northeast of the hall was named Handley Cross Bridge after his 1843 novel, and the illustrations in his books were said to have been drawn straight from the Hall.

- 2.1.16 R.S. Surtees had only owned the estate a year when the great storm of 1839 hit. The storm, known as the ‘Night of the Big Wind’ was a hurricane which swept across Ireland from the west without warning and continued across the north of England. It was measured as gusts of up to 115mph and caused many deaths and a great deal of damage. Hamsterley didn’t escape the ravages of the storm, the Hall and the surrounding woodland suffering damage. It can be assumed that the Hall was repaired after this time.
- 2.1.17 In 1841, Surtees married the daughter of Addison Fenwick of Bishopwearmouth, Elizabeth Jane Fenwick. He had one son and two daughters, the youngest of which was Eleanor Surtees, who later married into the Vereker line.
- 2.1.18 In 1857, William Erster wrote about the estate in ‘History of Durham’. He informs the reader that the Hamsterley Estate encompassed 518 acres, and that the hall was a “*handsome mansion-house... It is surrounded by a garden, please grounds, and extensive full-grown plantations, which are laid out in shrubbery walks, and refreshed by the burn which flows through the grounds*”. He then goes on to state that the hall and surrounding features were begun by Henry Swinburne and then completed by Anthony Surtees.
- 2.1.19 In 1864, R.S. Surtees died at Brighton and his body was brought back to the northeast to be buried at the Church of St. Ebba, where his monument can still be seen. In 1873, Post Office court records show only a Mrs. Surtees living at ‘Hamsterley park’.
- 2.1.20 John Gage Prendergast Vereker gained the Hamsterley estate through his marriage to Eleanor Surtees in 1885. He was the 5th Viscount Gort. The Gort Viscountancy title was created in 1816 as a perceived advancement of title for the then Irish Baron of Gort, John Prendergast Smyth. Smyth had no sons, but the title continued through the line of his nephew, Charles Vereker.
- 2.1.21 In 1887, Neasham described some of the principal rooms in the Hall in his ‘History of West Durham’. He describes them thus: “*The mansion exhibits a combination of architectural styles, with the charm of modern embellishments. The library is a well-proportioned room, and on the shelves are many works of great value. The Dining Room is extremely handsome, and the Drawing Room, also on the ground floor, is a lofty well-proportioned room. The bedrooms are spacious and good, and the out-offices numerous.*”
- 2.1.22 The 20th century: The 1901 census shows only the staff at the hall in residence at the time.
- 2.1.23 Eleanor and the 5th Viscount Gort had a son, John Standish Surtees Prendergast Vereker who became 6th Viscount Gort in 1902 after the death of his father. As an officer in World War I he was awarded with the Victoria Cross for his part in the Battle of the Canal du Nord, and during the 1930s he served as Chief of the Imperial General Staff. In 1939, he commanded a British Expeditionary Force sent to France, later evacuated at Dunkirk. During the early 1940s, the Consett Sector of the Home Guard used Hamsterley Hall as their headquarters, utilising rooms on the ground floor of the Hall and an external hut. After the end of World War II, Vereker then served in several high ranking posts, including High Commissioner of Palestine and he governor of Malta and Gibraltar.
- 2.1.24 Records indicate that in 1932, some of the Hall was demolished (ND/De 294). Which parts these were is unknown, but may present an explanation for early brickwork being used in later building phases. A year later, Beaudesert Hall in Staffordshire was demolished. Beaudesert was an Elizabethan house that had been the seat of the Paget family. The fittings, panelling and other features of the house went up for sale (raising at least £8000), some of which was bought by Vereker and imported to Hamsterley Hall.
- 2.1.25 An article entitled ‘Hamsterley Hall, Durham’ by Christopher Hussey was published in 1939 in Country Life. In it, he describes the principle residency in the Hall as both the 6th Viscount Gort and his brother, Standish Vereker. He claims that the Surtees family acquired the Hamsterley estate

in 1810, and that Handley Cross Bridge was built by Surtees post-1854, perhaps out of proceeds from his first book. He goes on to say that the construction of the hall was mainly undertaken by Henry Swinburne in about 1770, who had inherited the estate in 1763, and that the Hall was bought in 1810 by Robert Surtees of Milkwell Burn.

- 2.1.26 The 6th Viscount died in 1946 without an heir and the title and the Hamsterley Estate passed to his brother. Standish Vereker was the 7th Viscount Gort. The Hall was Listed Grade II in 1951, but unfortunately, Vereker was not able to upkeep the estate and by 1960, the Hall was in a state of disrepair. Repairs were undertaken in 1969-70, but upon his death in 1975, the estate went up for sale and passed out of the Vereker line in 1977. Standish was an art collector and had a keen interest in antiques, and is known to have brought a number of architectural features and fragments to the Hall in the 1930s from Beaudesert in Staffordshire.
- 2.1.27 In 1978, the Gibson family took residence in the Hall, and set about improving the structure where possible and also the gardens. In 1977 planning permission was granted for the Hall for Change of Use from a single dwelling to a hotel/restaurant, but by 1979 the Listed status of the Hall was upgraded from Grade 2 to Grade 2*: records from the same year describe the Hall as being in dangerous disrepair.
- 2.1.28 The Spry family, the current owners, purchased a large area of the estate in 2007, and the Hall was put on the English Heritage Buildings at Risk list, before Planning Permission (ref. 1/2010/0143) was sought in 2010 for the restoration of the property through enabling development. The planning permission was refused, and appealed in November 2011 and March 2012, with the appeals being dismissed.

Plate 3. A crowd gathers at the eastern frontage of the Hall, circa 1906



2.2 Listed Building Status

- 2.2.1 Hamsterley Hall was Listed on the 6th June 1951 as Hamsterley Hall, Rowlands Gill (English Heritage Building ID: 438623) and now holds a Grade II* status. The listed building description marks these specific features:
- Early 18th century house much enlarged in 1769 (rainwater heads) for R.H. Swinburne;
 - Early 19th century alterations;
 - C.1932 incorporation of C17 fragments from Beaudesert, Staffordshire for S.R. Vereker;

- Coursed squared sandstone with ashlar dressings, quoins and plinth; rear wing English garden wall brick, with rendered plinth;
 - Lakeland slate roof.
 - Irregular plan; Gothic style.
 - Garden front 2 storeys, 4 wide bays: 2-storey, 4-light mullioned-and-transomed square bay at left. 2 central bays of ground floor and third bay of first floor have similar windows of 5 and 4 lights, all double-chamfered; fourth ground-floor window a Gothic canted bay under parapet, with quatrefoil and drip mould above; 2 ogee-headed sash windows above 5-light second-bay window. Gothic-style windows have patternec glazing bars; C17 windows all have leaded casements with heraldic panels.
 - Projecting battlemented parapet above gutter cornice. Hipped roof has corniced ridge chimneys.
 - Left return has early C18 12-panel door in large shell-hooded doorcase with much fine carving, imported from elsewhere. Right rear wing has C17 door and window incorporated in inner return to yard, with Gothic-style windows on first and second floors in plain stone surrounds; breaking forward at left of this a plainer 2-storey brick wing with varied windows and rear pedimented doorcase.
 - Hipped roofs; ridge chimneys.
 - Early C20 Gothic-style conservatory on left return of main ridge.
 - Interior: C18 staircase hall has enriched dado rail and 6-panel doors in architraves under ornamental overdoors; (similar doors throughout front range). Ramped handrail on fat stick balusters and fluted newels; shaped tread ends. Gothic stair window has scalloped pointed surround on panelled pilasters.
 - Ogee-arched first-floor arcade, Gothic arcaded cornice; palmette-and-acanthus ceiling roses. Morning room has Greek key dado rail, Gothic white marble chimney piece, similar Gothic ceiling patterns. Dining room walls of arcaded panels formed by clustered pilasters supporting cusped arches, with pinnacles on pilasters; C15 stone chimney piece from Crosby Hall; ceiling Gothic-panelled and grained.
 - Drawing room entirely panelled with stucco Gothic arches under arcaded frieze, but with some classical detail. First floor west room has C17 panelled interior inserted and grand fireplace with panels of perspective rooms and Renaissance decoration; high-relief fruit and flower garlands.
 - Rear wing interior incorporates C17 chimney piece, moulded beams and closed-string stair with wide handrail, fat turned balusters and moulded square finials and pendants in principal ground-floor room.
 - Battlemented wall at rear, with Tudor-arched door, links to 2-storey, 3-bay brick outbuilding.
- 2.2.2 Several architectural features within the immediate vicinity of the hall are also Listed. The balustrade, gate, gate piers and cistern to the east of the hall hold Grade II status, as they were brought to the site in c.1925 from Beaudesert, Staffordshire. The 17th century cupola, again to the east of the hall also comes from Beaudesert and is Grade II. Other features remain extant in the garden as well as the Beaudesert imports: a set of 18th century piers with a wrought iron gate originally sat in the entrance, now re-sited to the garden and listed as Grade II, and a 19th century pinnacle from the House of Commons was set in the garden in the 1930s as a garden ornament (Grade II).

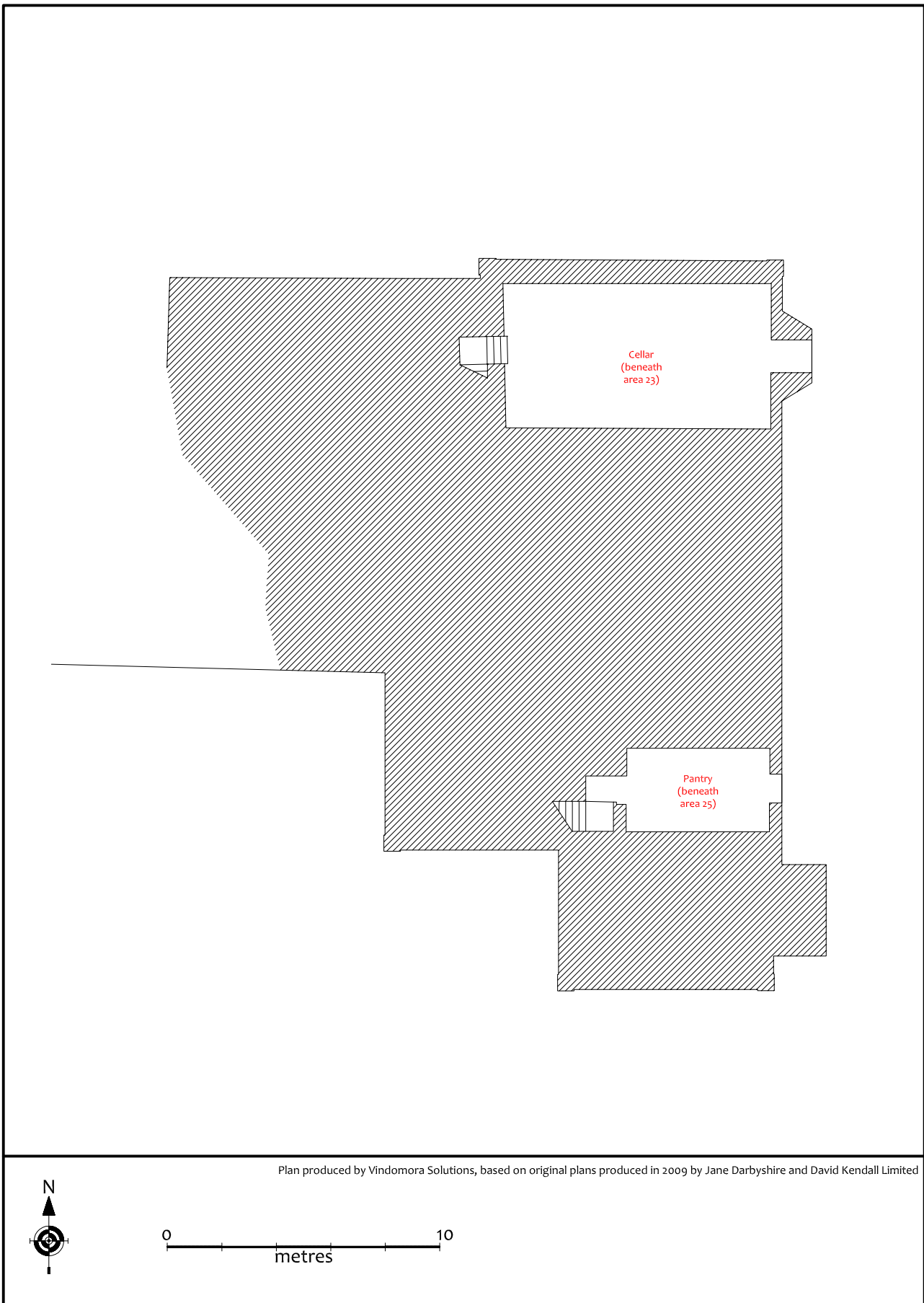


Figure 2. Basement plan

3. THE INTERNAL SURVEY

3.1 Introduction

- 3.1.1 The area numbers used were designated in the *Hamsterley Hall Conservation Plan* (Winskell 2013).
- 3.1.2 The areas have been grouped by floor, and include the room's position in the building's phasing and construction date where known. Where a room contains an external window, they will be discussed in greater detail in the External Elevation survey, Section 4.
- 3.1.3 Each section contains a brief description of phase and date, and specific features of significance. For an overall view of the building's phasing, please see Section 5.

3.2 Basement

- 3.2.1 Cellar (Plate 4): 9.85m x 5.35m. The main cellar to the house is located in the north-east corner of the building, underneath the main ground floor lounge (Area 23, Section 3.3.25). The cellar is aligned east-west, with the entrance being a set of stone steps down from the ground floor accessed from the main through-corridor (Area 42, Section 3.3.45). The entrance is now sectioned off by a modern wall screen, but was likely originally part of a service room (Area 49, Section 3.3.76). The cellar is constructed of irregularly coursed stone with a rendered vaulted roof. There is evidence of the walls having been plastered, but the plaster has long since fallen off. In the eastern wall is the main external chute, providing evidence that goods such as coal were stored here. The chute is bricked up, with only a small area open for ventilation which can be seen externally beneath the bay window in the lounge above. The brickwork blocking the chute is of stone rubble and modern mortared brick, suggesting the chute was finally blocked up during the Gibsons' period of residence, when Area 25 (Section 3.3.38) was used as the fuel store. The floor

Plate 4. The cellar, looking west (frame HHR13001)





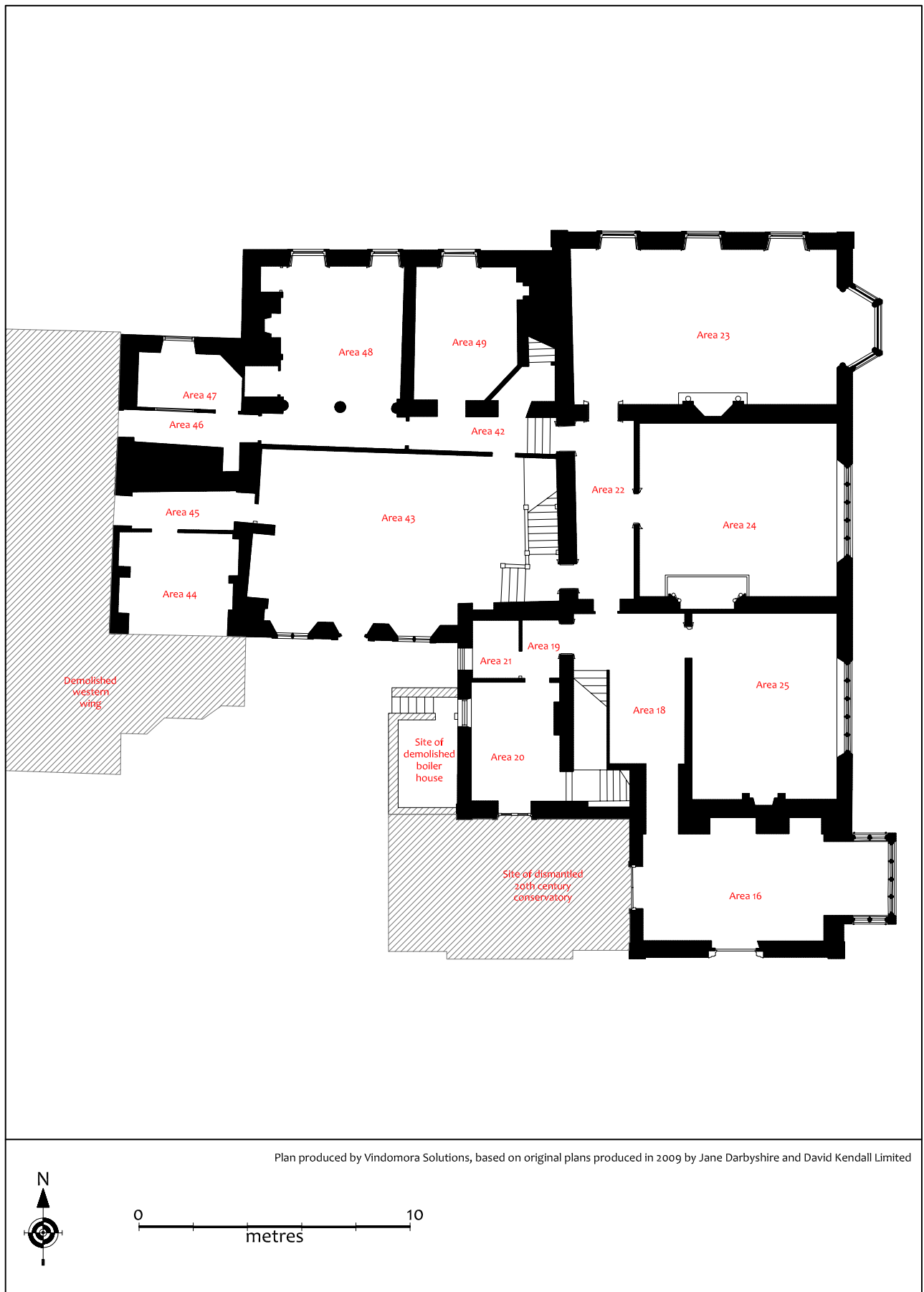
Plate 5. The pantry, looking northeast (frame HHR13006)

of the cellar is now flooded and heavily silted and will once have been flagged throughout, though now it can be noted that some of the flags are missing. An overhead wooden beam running centrally east-west across the cellar (and now in very poor condition) also acted as a conduit for electrical cabling running into the house (also utilising the chute).

- 3.2.2 *Phase: 3 | Date:* The basement cellar was constructed between 1767-1769, commissioned by Henry Swinburne.
- 3.2.3 *Pantry:* 5.25m x 3m. The pantry is the smaller of the two basement rooms, and is located beneath Area 25 (Section 3.3.38). The pantry is entered via a set of stone stairs from service room Area 20 (Section 3.3.13) and like the main cellar is aligned east-west with a vaulted rendered ceiling. The pantry however has 5 bays lining the north and south sides, each bay divided into two by a central stone shelf and each bay separated by a brick pier. Like the larger cellar, there is a bricked-up chute in the eastern wall, but unlike its counterpart this seal has no ventilation duct left *in-situ*. The floor is stone flagged and silted over, with light flooding.
- 3.2.4 *Phase: 3 | Date:* The basement pantry was constructed between 1767-1769, during the enlargement of the house by Henry Swinburne.

3.3 Ground floor

- 3.3.1 *Area 16 and 17, Entrance Hall:* 9m x 3.4m. The main door is set in the south wall and was an addition in the 1930s by R.S. Vereker. It is a large wooden tri-fold door (Plate 6) containing 12 panels and replaced an earlier door set in the eastern elevation as the main entrance to the Hall when the east wing was extended eastwards with the addition of the imported bay window in the 1930s. The mullioned-and-transomed square bay window (Plate 7) itself is in poor condition, with the sandstone flaking and decaying, with the internal floorboards of the bay damaged by rot and uneven. The window is leaded, with a number of imported glass vignets which are discussed briefly



Plan produced by Vindomora Solutions, based on original plans produced in 2009 by Jane Darbyshire and David Kendall Limited

Figure 3. Ground floor plan



Plate 6. The main door, Area 16 (frame HHR13007)



Plate 7. The bay window, Area 16 (frame HHR13020)

in Section 5.1.21. Structurally, it seems that the bay was inserted into the wall without being keyed in, evidenced externally as the visible straight joint (see Section 4.2.12). The north wall contains one doorway and two alcoves. The doorway (Plate 9) is located at the western extent of the wall and is constructed in the shape of an ogee arch. The doorway extends into a 2.6m long corridor (Area 17) which opens out into the ground floor stairwell hall, Area 18 (Section 3.3.6). Interestingly, upon studying the phasing of the Hall (Section 5), it appears that this northern wall was originally the southern external wall of the 1769 eastern wing, and that this doorway may indeed mark the location of the original southern door to the hall at the time. The apex of the arch is badly cracked, with loss of plaster work. Centrally in the north wall is an alcove, again set in an ogee arch (Plate 10). The alcove also contains a marble bench and shelf, with equilateral-arch decoration, styled to look like mullioned windows. To the east of this is a second ogee-arched alcove (Plate 11), set against the joining wall with the inset bay window structure.

- 3.3.2 The main ceiling to the room is vaulted and sports a ceiling rose, with the ceiling within the bay window (including the overhead beams) heavily decorated. The main room is lined with coving enhanced with an equilateral-arch design. The ceiling in the northeast corner of the main room is severely damaged, and further loss has occurred in the southwest corner where some of the frieze and cornice have been lost. In the area of damage, the embossed paper has peeled and degraded.
- 3.3.3 The room is heavily clad with imported oak Jacobean panelling (see Plates 8 and 12 for detailing), likely imported from Beaudesert, Staffordshire in the 1930s by S.R. Vereker. Whilst intricate in design and nature, the panelling is ill-fitting and requires restoration work. The northern wall of



Plate 8. Panel detail, Room 16 (frame HHR13023)



Plate 9. Ogee-alcove, Room 16 (frame HHR13010)

Plate 10. Alcove with shelf, Room 16 (frame HHR13011)



Plate 11. Ogee-alcove, Room 16 (frame HHR13012)





Plate 12. Room 16, looking west (frame HHR13022)

the main room, essentially devoid of the Jacobean panelling apart from a strip down the side of the doorway is plainly decorated around the alcoves, but with an oak ogee-cut skirting also likely imported from Beaudesert.

- 3.3.4 The western wall is panelled and contains a central door that would once have led to a 20th century Gothic conservatory (now in storage). The double door is wooden, opens inwards into the room and each door has one large glass panel with a smaller wooden panel beneath. Above the door is a transom light, partially blocked by the imported panelling.
- 3.3.5 *Phase: 3/4/5 | Date:* This area likely dates originally from construction work undertaken in 1839/40 by R.S. Surtees, with reconstruction in the 1930s by Vereker with the import of the Jacobean material from Beaudesert. The northern wall is likely the original 1769 southern external wall, with the door in said wall marking the original entrance.
- 3.3.6 *Area 18:* 5.5m x 4.1m. This is the ground floor hall, offering access to the main stairwell into the late 18th century. The hallway has a stone doorway in the north wall, giving through-access to corridor Area 22 (Section 3.3.19). This doorway is a potentially earlier import, suggestive of the presence of an earlier house on-site or nearby: the doorway is a Jacobean-style arch constructed of stone (Plate 14), and bears little resemblance to anything else within the building. The other doorways leading out of this hall are the ogee-arch corridor leading to the main entrance (Area 16, Section 3.3.1), a door leading to Area 19 in the west wall at the base of the stairs and a further door leading to the old morning room, Area 25 in the east wall. Both door architraves are classical style with matching ornamental overdoors with trefoil designs on each. The door leading to Area 19 is set back from the main hall, the recess panelled. This effect has been caused by the west wall of this area being built thicker as a support wall. Both doors contain 6 panels: however, the door to the Morning Room is of Honduran mahogany (Plate 15) and is the only one of this wood type in the building.

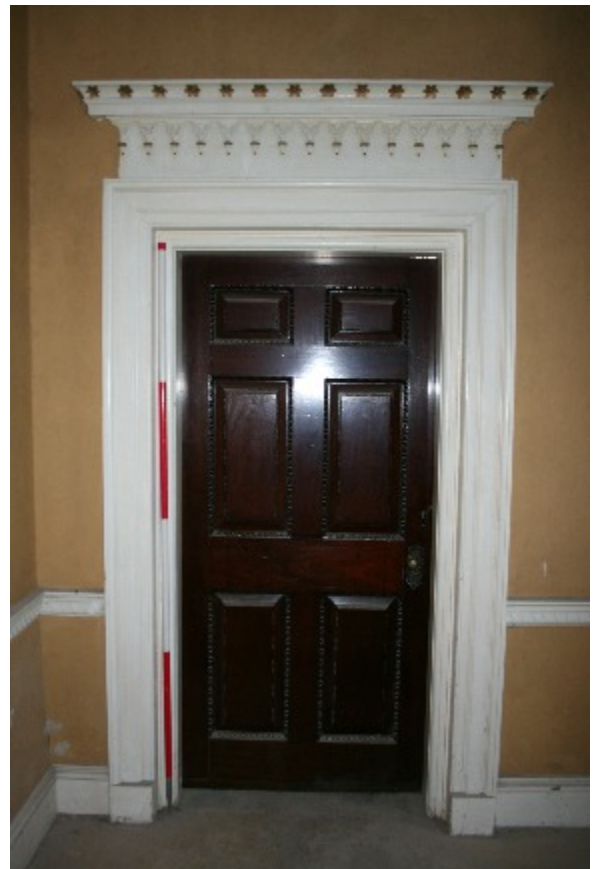


Plate 13. The stairwell, looking southwest (frame HHR13035)

Plate 14, the Jacobean arched doorway (frame HHR13029)



Plate 15, the mahogany door (frame HHR13032)



- 3.3.7 The 18th century stairwell has a ramped handrail set on fat stick balusters and with fluted newels and is in relatively good condition (*Plate 13*): the current owners of the Hall have wrapped the handrails in plastic to prevent damage from the surrounding damp. The outer stringer of the staircase is in classical Vitruvian wave design.
- 3.3.8 As a whole, the stair hall has an enriched trefoil Rococo-Gothic dado rail which also extends up the stairs and cornicing of the same equilateral-arch design as found in the main entrance hall to the south. A ceiling rose is also still in place.
- 3.3.9 Unfortunately *Serpular lacrymens*, or dry rot, has taken hold in this area, with evidence in the ceiling, floor and walls. This poses an extreme risk to the Rococco-Gothic decoration and plasterwork throughout this area.
- 3.3.10 *Phase: 3/5 | Date:* This area belongs to the 1769 build by Henry Swinburne, with 20th century additions of ventilation ducts beneath the stairs and of course the insertion of a Tudor-style doorway. This doorway was not in place when the dado rail was set in place, and can be assumed to have been added during the Vereker residency in the early 20th century.
- 3.3.11 *Area 19:* 2.13m x 1.36m. This room is a small hall leading to the toilet to the west and the old laundry room to the south. The room is in a poor state of repair, with skirting and a stud wall with door to the west and a brick wall with door to the south.
- 3.3.12 *Phase: 2/5 | Date:* It is likely that the foundation for this area was laid out pre-1769, based on the layout of the building's stonework (*Section 5*). However, the currently layout is 20th century.
- 3.3.13 *Area 20:* 6.66m x 3.25m. Area 20 was the laundry room for the Gibson family. In the southeast corner is the door leading to the stairs to the pantry; the south wall holds a double door in a panelled architrave which once led to the Conservatory (now in storage) and the western wall holds a 12-paned sash window with 50mm wide glazing, suggesting an Edwardian date. This

Plate 16. The fireplace in Area 20 (frame HHR13045)



conclusion is also supported by the photo not appearing on an early 20th century photograph, and is discussed more in Section 4.2.41. On the eastern wall is a small fireplace (Plate 16), now blocked with a simple grate. This form is a late 18th century hob-grate with the hob plates and many of the metal fittings removed. The positioning of the fireplace suggests that Areas 19-21 were originally one room, which would have meant that both the fireplace and the window were central on the east and west walls respectively. The door set in the north wall is six-panelled in a classical style architrave and matches the design of the door in the east wall leading to the stairwell down to the pantry, both late 18th century in design. Through this door lies a small (2.14m x 1.13m) landing area, with the underside of the main staircase visible up a step to the north, stone steps down to the pantry (Section 3.2.3) to the east and on the south there is an arched recess, likely the remains of a blocked up window. This is not visible externally, though the external brick wall does indicate rebuild.

- 3.3.14 The room has no coving, and the majority of the skirting has been removed as has the dado rail. There are traces of damp throughout and the floorboards have been lifted in places. The southwest corner of the room also contains modern electric equipment fittings such as a fuse box and associated wiring. The fittings are attached to the west wall on a metal bracket bolted into the wall.
- 3.3.15 Where the skirting has been removed and areas cut through the plasterwork for wiring, the western wall can be seen to be constructed of brick, as is the northern wall and certainly elements of the eastern wall.
- 3.3.16 *Phase: 2/5 | Date:* It is likely that the foundation for this area was laid out pre-1769, based on the layout of the building's stonework (Section 5). However, the currently layout is 20th century, specifically the Edwardian (or later) window inserted in the west wall, presumably by Vereker in the 1930s.
- 3.3.17 *Area 21:* 2.14m x 1.7m. This room was used by the Gibsons as their main toilet facility. The toilet itself has been removed and the wall dividing the toilet from Area 19 is a stud wall. In it is a 6-panelled door with an internal overhead transcom light, itself divided into 6 panes. The window in the west wall is a casement sash window, 4 paned with diagonal/diamond leading and has built in shutter cabinets with late 20th century handles, the fittings likely to have been added by the Gibsons. There is skirting but no coving in this room, and the ceiling has been removed. The window
- 3.3.18 *Phase: 2/5 | Date:* It is likely that the foundation for this area was laid out pre-1769, based on the layout of the building's stonework (Section 5). However, the currently layout is 20th century.
- 3.3.19 *Area 22:* 6.6m x 2.2m. This is a narrow corridor north of Area 18 corridor and offers access to the earlier house to the west through two doors. Both of these doors are set in the west wall. The southernmost door, of the same recessed six panelled door with ornamental trefoil overdoor as in Area 18, leads to Area 43 (Section 3.3.48). The northernmost door leads into east-west corridor Area 42 (Section 3.3.45).
- 3.3.20 In the north wall of the corridor is a door (Plate 17) leading to the Drawing Room, Area 23 (Section 3.3.25). The door holds the same structure and decoration as doors in Area 18, as well as the door mentioned earlier leading to Area 43.
- 3.3.21 In the east wall is a unique door in the building, leading into the dining room, Area 24 (Section 3.3.32). This door has a trefoil embossed architrave enclosing a trefoil shaped door (Plate 18), holding eight panels. The door is currently wedged open by scaffolding in the dining room.
- 3.3.22 The south wall of the corridor holds the Jacobean-arched doorway leading through into the stairwell hall, Area 18. On this side of the doorway, the stone arch can only be seen as a relief, as the arch does not continue through to this side of the wall. Instead, the doorway recess is a plain rectangle.



Plate 17. The corridor looking north into the Drawing Room (frame HHR13063)



Plate 18. The trefoil door to the dining room (frame HHR13058)

- 3.3.23 The corridor has a bracketed ceiling with dentil enhanced coving. The walls are plastered and scored to resemble ashlar stone, similar to that observed in the now demolished west wing. The floor is concrete with stone square slabs running centrally north-south, presumably covering underfloor services.
- 3.3.24 *Phase:* 3/4/5 | *Date:* The use of this area as a corridor dates likely to the initial build of the eastern block in 1769 by Swinburne. However, study of the layout suggests that the eastern wall is a later insert, and may indicate that this area was originally meant to conjoin with Area 24 in one large room. One of the arguments against this is the décor in Area 24 itself, which appears to be original and respects the line of the wall. The trefoil door in the eastern wall is likely a 20th century insert.
- 3.3.25 *Area 23:* 11.16m x 5.7m. The Drawing Room is the largest single room on the ground floor of the later house. The room houses a degrading Rococo-Gothic ceiling, severely damaged in the northwest corner due to water ingress and Rococco-Gothic trifoil arched wall panels forming an arcade with its base positioned on the room's dado rail. The room also sports skirting and an elaborate trifoil cornice with gold-embossed flowers (Plate 21) which matches the design above many of the doors on the ground floor.
- 3.3.26 In the north wall are two windows and a door: The windows are both rectangular casement sash windows in alcoves with their bases flush with the room's dado rail. The door is housed in the third eastern-most alcove and also contains a sash window. All windows have accompanying windows shutters, which are still in working order.
- 3.3.27 In the east wall is a Gothic canted bay reverse-cusped window with lower sashes (Plate 20), similar to the stair light window seen in Area 1 (Section 3.4.1). Three-clustered columns flank the entrance



Plate 19. The Drawing Room looking northwest (frame HHR13068)



Plate 20. The canted bay window (frame HHR13078)



Plate 21. Detail of cornicing (frame HHR13085)

to the bay, and there are Gothic capitals in the window frame. A key patterned frieze also marks the entrance to the bay overhead, and a modern heavy curtain has been inserted. Beneath the central window is a built-in ventilation duct, designed to help ventilate the room and the cellar beneath.

- 3.3.28 The room has skirting throughout: however, modern electrical fittings have been inserted and it is unknown whether these are replacement or original boards. The floor is constructed of wooden floorboards, some of which are in need of repair.
- 3.3.29 *Country Life* magazine (Hussey 1939) shows us a photographic plate of the room with Gothic tapestries hanging on the west and south walls. It also shows a different fireplace to the one currently in-situ on the south wall: the current fireplace has an 18th century date, the surround

Plate 22. Detail of fireplace (frame HHR13088)



- constructed of marble and is of heavily decorated classical ionic style (Plate 22). It seems likely that this fireplace is one of Vereker's imports in the 1930s, though where from is unknown.
- 3.3.30 Also present in the western extent of the southern wall is a six-panelled wooden door that leads out into corridor Area 22. This door continues the style and appearance of many of the doors on the ground floor, with an enriched overdoor matching the style of the room's cornicing .
- 3.3.31 *Phase: 3/5 | Date:* This room dates from the 1769 construction of the east wing by Henry Swinburne, and has 20th century additions.
- 3.3.32 *Area 24:* 7.3m X 6.4m. In *Country Life* magazine (Hussey 1939), this room was named 'Henry Swinburne's Gothic Dining Room'. The room has a Rococo-Gothic ceiling with intersecting ribs, which according to Hussey was in the 1930s 'grained like oak'. Where the ribs intersect are shields that once contained coats of arms, the central one being *Surtees with Fenwick*, and the others *Surtees impaling Hunter*, *Surtees impaling Blackett*, *Surtees impaling Fenwick*, *Surtees impaling Vereker*, *Vereker and Prendergast quarterly* and *Vereker impaling Medleycott* (Yellowley 2009). These coats of arms are now in storage. The room has an intersecting arched cornice and Gothic plaster wall panels, divided by three-clustered columns forming an arcade (similar to that in the Drawing Room) resting on the dado rail. The skirting is pronounced and embossed (with modern electrical sockets inserted) and the floor is comprised of wooden floorboards, some of which have been removed for the insertion of concrete pads. The decoration is relatively modern, and differs from that shown in *Country Life* in 1939.
- 3.3.33 The western wall contains an eight-panelled trefoil door which opens into corridor Area 22. The door is set in an elaborate trefoil architrave, which lies flush with the room's dado rail.
- 3.3.34 In the east wall is an imported Jacobean window from Beaudesert, Staffordshire, with leaded casements and heraldic designs in the upper window panes: these glass panes are briefly discussed in Section 5.1.21.

Plate 23. General overview of the dining room (frame HHR13102)





Plate 24. The Crosby Hall 15th century fireplace (frame HHR13089)

3.3.35 In the south wall is a 15th century fireplace imported by Vereker in the 1930s from Crosby Hall, London. The columns associated with the arcaded wall panels on this wall are flush with the lintel of the fire surround, suggesting that the fireplace replaced one of equal size, or that the columns were reconstituted after the Crosby Hall fireplace had been inserted. The fireplace is a good example of its type, and includes a number of crafted scenes and friezes in stone, set within the hand-made brick.

3.3.36 The room contains temporary scaffolding set on concrete pads, put in place by the current owners in an attempt to preserve the historic ceiling.

3.3.37 *Phase: 3/5 | Date:* This room dates from the 1769 expansion of the hall, with late 18th century décor. The 20th century has had a major impact on this room, with the original Gothic ogee-windows being replaced by the 17th century casement window from Beaudesert and the fireplace being replaced by the 15th century import from Crosby Hall.

3.3.38 *Area 25:* 6.9m x 5.3m. This was the Morning Room during the Vereker period, and is accessed through a single door in the western wall. The door is six-panelled and constructed of Honduran mahogany.

Plate 25 (below). The western door with ornate frieze and cornice (frame HHR13120)





Plate 26. The Morning Room (frame HHR13112)

The door is set in a ridged architrave, but the frieze above the door is heavily decorated with quatrefoil designs, with the door cornice decorated with egg and dart design, accompanied by the repeated lettering 'HMS', likely to be an abbreviation of 'Henry Martha Swinburne'. The ceiling contains Gothic panelling and is badly damaged in the northeast corner accompanied by poor repair work put in place during the Gibsons' period of residence. The room's cornice is generally in decent condition, again of egg and dart design with the repeated lettering 'HMS'.

Plate 27. The damaged ceiling and wall (frame HHR13118)

- 3.3.39 The room also contains a heavily enriched dado/picture rail, with plaster egg and dart over a key pattern.
- 3.3.40 The room is decorated with potentially antique oriental wallpaper, though the provenance of this is uncertain.
- 3.3.41 On the south wall is a marble Regency-style fireplace with a simple rusted iron grate. The fireplace surround is in classical Tuscan style, with dogtooth decoration.
- 3.3.42 The entire floor in this room is missing, and was this way when the current owners obtained the





Plate 28. Corridor Area 42, with door and serving hatch (frame HHR13131)

property. It is thought that the Gibsons used the room as a timber store, with the timber being 'delivered' through the window in the east wall. The floor itself shows scree, but also a brick base at the fireplace, which may indicate an earlier fireplace in this area or may simply be the base of the current fitting. The skirting has been removed in this room, presumably when the floor was removed.

- 3.3.43 In the east wall is a large window, salvaged by Vereker from Beaudesert, Staffordshire. The brickwork beneath the window is testament to the window's insertion. A brief discussion of the heraldic panes can be found in Section 5.1.21.
- 3.3.44 *Phase: 3/5 | Date:* Out of all of the rooms in the Hall, this room still holds the mark of the Swinburne expansion in 1769, with the cornice and overdoor decorated with the initials HMS, the same initials as are marked on the external rainwater heads on the eastern elevation, dated 1769 (Section 4.2.3). The room also sports a door of rare mahogany and as with the Dining Room, this area has also been impacted by the 20th century, with the original bay window that once sat in the eastern wall (Section 4.2.9) being replaced by the current 17th century import. The 20th century has also seen the floor being removed in its entirety, and poor repair work now causing a massive threat to the ceiling.
- 3.3.45 *Area 42:* 5.4m x 1.3m. This short length of corridor (Plate 28) is accessed from Area 22 to the east, from corridor Area 46 to the west and from an oak door in the south wall to Area 43. This length of corridor also grants access to Area 49 and the main cellar to the north. From Area 22 to the east, this corridor drops down in height by 4 steps.
- 3.3.46 The south wall is constructed of brick and obviously a later addition to this area of the house. The walls are plain plaster, and the floor stone flagged. There is no coving or skirting in this area.

- 3.3.47 *Phase: 1/2/3/4 | Date:* This corridor was initially part of a bigger room (conjoined to Area 43) in what was the original build of the house in potentially the late 1600s or early 1700s, followed by the expansion of the house sometime prior to Henry Swinburne's further expansion in 1769. It is likely that the brick wall, dividing the corridor from the room was established in the early 1800s to aid in the passage of food from the kitchens in the western brick range (demolished in Summer 2013 due to structural collapse) and also to provide direct passage for the servants from the main cellar to the kitchens. The corridor provided a serving hatch through to Area 43, which was in use as a kitchen during the Vereker and Gibson residencies.
- 3.3.48 *Area 43:* 11m x 6.3m. This large room is likely the remains of the main hall of the original house, and certainly the main hall for the early 18th century extension. During the Vereker residence period, it was used as the main kitchen where according to Yellowley, estate tenants would also visit to pay their rents and also have their dinner.
- 3.3.49 In the eastern extent of the room is a timber staircase with pendant bosses of Jacobean date, an import by Vereker in the 1930s, though whether this is actually from Beaudesert in Staffordshire like much of the imported Jacobean trappings and furnishings is unknown. The walls of the room have also been clad with wooden panels, though it seems unlikely that these are imports from Beaudesert as their quality is poor. Glass cabinets have also been inserted on the west wall.
- 3.3.50 In the north wall (later brick insert) is an old Tudor style oak door (*Plate 31*), possibly reused from the earlier phases of the building's life. To the east of this is a large shuttered serving hatch, also of oak, and set in the south wall is a 'shaker-style' heavy two bay Tudor style cupboard (*Plate 33*). This cupboard was lockable, and may have been used to house the estate tenants' rents on Rent Day.

Plate 29. The Vereker Kitchen (frame HHR13138)





Plate 30. Imported Jacobean staircase (frame HHR13148)



Plate 31. Door to Area 42 (frame HHR13148)

Plate 32. Main door (frame HHR13164)



Plate 33. Cupboards (frame HHR13161)





Plate 34. The fireplace, Area 43 (frame HHR13151)

Plate 35. The Vereker Kitchen (frame HHR13136)



- 3.3.51 The timber ceiling and wall beams give the overall 'décor' the visual character of being older than it likely is: the wall beams have pilasters with fluting, and the cornices have exaggerated chamfers. The overhead beams still contain iron meat hooks, from the room's days as a kitchen.
- 3.3.52 The fireplace set in the western wall (*Plate 34*) is stone sided (with floral frieze) with a later inserted timber lintel (carved to continue floral frieze decoration on the stone columns) - this lintel may be a timber copy of an original stone lintel. Above this is a plaster frieze containing the embossed Surtees coat of arms and floral designs. With the mix of stone and brickwork forming the main back of the fireplace, it seems that this fireplace replaced either an earlier western door from Phase 2 of the building's development (Section 5). During the Gibson residence, an AGA was set in this fireplace.
- 3.3.53 The floor is stone flagged, with the stone spacing reflecting the positioning of the current walls, but can be seen to lie beneath the imported staircase. It is unknown if this imported staircase lies on the site of the Hall's original fireplace, but it does seem likely that this may be the case.
- 3.3.54 In the south wall are the main door to this section of the house, set roughly centrally in the exposed wall elevation. To either side are squared, mullioned windows, the top two panels of each which contain central glass vignets (see Section 5.1.21).
- 3.3.55 *Phase: 1-5 | Date:* This room has likely seen changes throughout the life of the building. It likely lies in the footprint of the main ground floor hall of the earliest phase of house, and seemingly formed the main hall for the second early 18th century expansion. Small changes were made in 1769 such as the insertion of the fireplace in the western wall, covering a door leading into Area 44: this fireplace in turn was enhanced by Surtees in the early 19th century. In the 20th century, Vereker added the windows and window glass into the south wall, replacing Gothic ogee windows, and it was known that the Gibsons and Verekers used the room as a kitchen.
- 3.3.56 *Area 44:* 4.4m x 3.8m. This room was inaccessible at the time of the building survey due to health and safety reasons. The lower southwest corner of the building was seen to be bowing, and the client is working to prevent collapse in this area.
- 3.3.57 *Phase: 2/3 | Date:* This area dates to the first expansion (Phase 2) of the building in the early 1700s, when it was part of a larger room, conjoined with Area 45. It is likely that this room was cordoned off by the wall in the north in the 1769 build by Henry Swinburne.
- 3.3.58 *Area 45:* 5.2m x 1.4m. This corridor was inaccessible due to the same health and safety issues as Area 44 above, but was photographed from the eastern door. The floor could be seen to be stone flagged, with the six-panelled Georgian door (with two panelled fanlight above) leading to Area 44 on the south wall.
- 3.3.59 *Phase: 2/3 | Date:* This corridor was originally part of a large room, conjoined with Area 44. The dividing wall was likely added in 1769.
- 3.3.60 *Area 46:* 10.6m x 1.2m. This long corridor lies to the west of corridor Area 42, divided by a door. Area 46 can also be accessed from the west, through a door originally entered through the now demolished west wing, though evidence

Plate 36. Corridor Area 45 (frame HHR13166)





Plate 37. Corridor Area 46 (frame HHR13174)

suggests that this door was in place and in use as an external door before the west wing was built (see Section 4.2.29.

- 3.3.61 The south wall of this corridor is a later-inserted brick wall, which continues through into Area 42 and divides the corridor from Area 43.
- 3.3.62 In the north wall of corridor Area 42 is access to Area 48. This access point is 3.8m wide with a central stone column supporting the overhead now rotting timber lintel. The column is likely a Vereker insert, and the whole lintel is now supported by emergency scaffolding to prevent what would be catastrophic collapse.
- 3.3.63 To the west of this is access to Area 47, though the division is essentially a stud wall with a fairly modern window inserted. It seems very likely that the western end of Area 46 and what is now classed as Area 47 were originally one room.
- 3.3.64 The door at the western end of the corridor is a standard 6-panelled Georgian fielded door, as is the door dividing Area 42/46. In the southwestern extent of the corridor is a blocked up fireplace, again suggesting that this area was originally part of a bigger room.

Plate 38. The blocked up fireplace (frame HHR13177)



- 3.3.65 The corridor is stone flagged, which continues into Area 48, suggesting the flagging was contemporary. The walls and ceiling are of plain plaster, in poor condition.
- 3.3.66 *Phase: 1-5 | Date:* It is likely that the southern brick wall was established during the 1769 additions to aid in the passage of food from the kitchens in the western brick range (demolished in Summer 2013 due to structural collapse) and also to provide direct passage for the servants from the main cellar to the kitchens. The flagging on the floor is contemporary also with that in Areas 48 and 49, suggesting that those areas are also 1769 in date. Of potential real importance in this area is the blocked-up fireplace. This fireplace would have been blocked up when the area ceased function as a room and became a corridor, suggesting that the fireplace behind the plaster wall may be original to Phase 2. Study of the fireplace could perhaps date the Phase 2 build, and provide further insight into usage of the area prior to it becoming a through-corridor.
- 3.3.67 *Area 47:* 3.9m x 2m. This small room is divided from corridor Area 46 by a stud wall to the south. Little time was spent in this area during the survey due to the stability of the area, as the area was badly damaged by the external north wall collapse, which had already occurred by the time the current owners took possession. The north wall has been rebuilt, with breeze blocking internally, but the collapse of the wall also resulted in severe damage to the upper storey floors and ceilings, creating a severe hazard.
- 3.3.68 It was noted that this room had stone walls to the east and west, with particular interest being a blocked up doorway in the east wall (*Plate 39*), with a wooden lintel. The bricks filling the doorway are of the same type of handmade brick found in the demolished west wing (Liddell 2013). This doorway may well have been an original western entrance to the original house belonging to Phase 1. It was also noted that the room was once tiled: this was one of the bathrooms in the Vereker residential period.

Plate 39. The blocked up doorway (frame HHR13179)



Plate 40. The damaged floors (frame HHR13187)





Plate 41. Area 48, looking toward the column and blocked window (frame HHR13191)

3.3.69 *Phase: 1-3,5 | Date:* The build of this area dates originally to Phase 2 of the building's development, but with the eastern wall representing the external western wall of the original Phase 1 house. It is likely that this door was blocked during the 1769 expansion of the Hall. The room was in use as a bathroom in the Vereker period, and in more modern times has suffered catastrophic collapse.

3.3.70 *Area 48:* 4.7m x 4.5m. This large room is accessed off corridor Area 46 through a wide opening with a central stone column, likely inserted during the Vereker period. The stone slabbed flooring is contiguous with that of the corridor, indicating that the flooring here was done at the same time as that of the corridor and forms a large open area or lobby rather than an enclosed room.

3.3.71 On the north wall are two casement leaded sash windows, with internal folding shutters (Plate 42). The eastern window was originally a door, visible as such externally (see Section 4.2.23) but not internally, and may once have formed the northern entrance to the original house.



Plate 42. The shuttered windows (frame HHR13202)



Plate 43. Area 48, looking toward the fireplace (frame HHR13192)

- 3.3.72 In the northwest corner of the room is a cupboard with a four panelled wooden door. This is mirrored in the southwest corner: however, in the case of this second cupboard it actually marks the blocked up door that would have originally led through into Area 47.
- 3.3.73 In the west wall is a fireplace, of later date to the initial build of this area (the walls are of stone, but the walls surrounding the fireplace is of hand-made brick). The current fireplace with its stone columns and lintel is set within the remains of an earlier larger fireplace (the stone lintel is still in place but broken: this weakness has also caused the current lintel to break in the same place, *Plate 45*). The fireplace is a Gothic insertion, and the gap between the fireplace itself and its surround have been filled with uncoursed stone blocks, which have in turn been plastered. The plaster is in poor condition, but contains messages and signatures of Prisoners of War, which are under threat of being lost if the plasterwork isn't restored. An example can be seen in *Plate 44*, with the remainder as part of Appendix 1.
- 3.3.74 The ceiling is of plain plaster, with some loss in the northern extent of the room.
- 3.3.75 *Phase: 1-3,5 | Date:* This room belongs initially to the original Phase 1 house, and would have originally been part of a bigger room, conjoined to Area 49. This was the northern entrance to the early hall, and was divided up into two areas in Phase 2. In Phase 3, 1769, the

Plate 44. POW signature example (frame HHR13210)

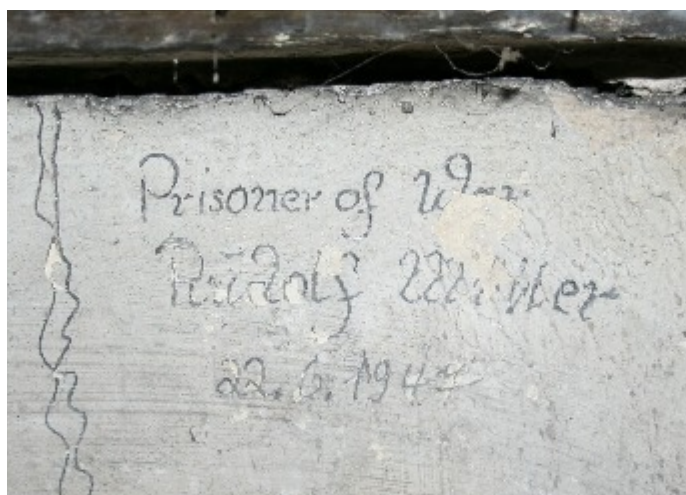




Plate 45. The fireplace, Area 48 (frame HHR13196)

room was stone flagged and the fireplace inserted into the earlier fireplace. In the 1930s, the ornate column was potentially inserted into the southern opening: the 1940s saw German POWs writing their signatures and messages in the plaster around the fireplace, which is now under threat of severe decay.

- 3.3.76 Area 49: 4.9m x 3.8m. Access was restricted to this room at the time of the survey due to the scaffolding within the entrance to the room. From the door, it could be seen that the floor was stone flagged and the walls painted plaster. A single squared leaded sash window was set in the northern wall, and a simple fireplace set in the northeastern corner.
- 3.3.77 The southeastern corner of the room was divided by a low screen wall of potential modern date. To the east of this was the entrance to the cellar (see Section 3.2.1). The ceiling was not visible in this area due to the scaffolding in place to hold the structure in place.
- 3.3.78 *Phase: 1-3,5 | Date:* Originally part of Phase 1 of the building's construction, this was part of one large room, amalgamated with what is now Area 48. In Phase 2, the larger room was divided by a stone wall (out of alignment with the surrounding walls). In 1769, the entrance to the main cellar was added in the east of the room, and the late 20th century saw a low screen wall added between the cellar entrance and the rest of the room.

3.4 Mezzanine level

- 3.4.1 Area 1: 1.6m x 1.4m. This is a small landing on the mezzanine level of Area 1, giving access to Area 15 through a panelled recess and six panelled door (up three steps from the landing). The enriched

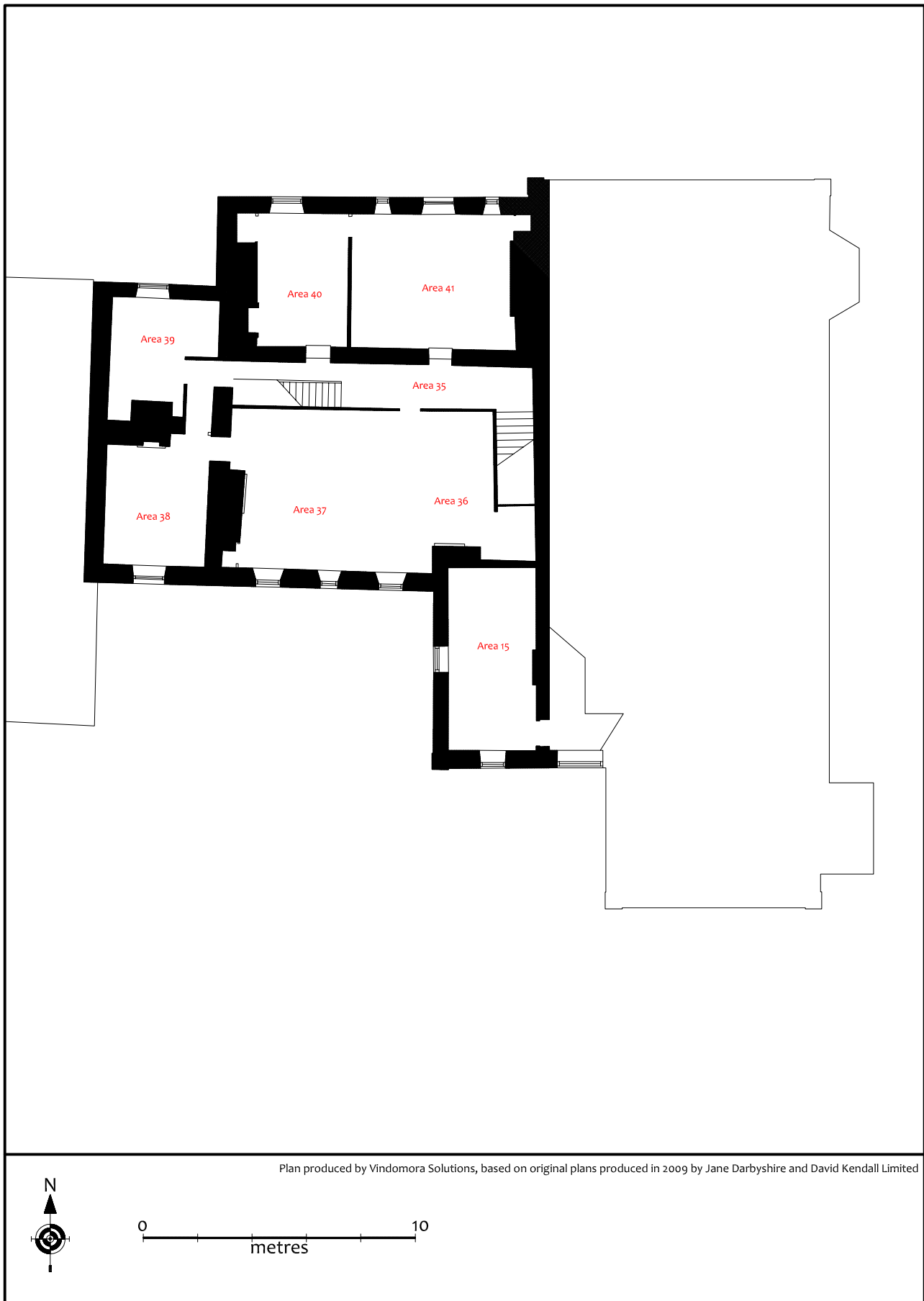


Figure 4. Mezzanine floor plan



Plate 46. Gothic window on the mezzanine level landing in Area 1 (frame HHR13231)



Plate 47. Door to Area 15, off the mezzanine level landing in Area 1 (frame HHR13228)

trefoil Rococo-Gothic dado rail noted on the ground floor level (Area extends around this area, continued from Area 18 (Section 3.3.6). In the south wall is a large ornate reverse-cusped Gothic 5-pointed sash window, acting as a light for the stairwell (Plate 46).

- 3.4.2 *Phase: 3 | Date:* The stairwell belongs to the 1769 expansion of the Hall.
- 3.4.3 *Area 15:* 6.7m x 3.2m. This was a small bedroom based off the stairwell. The room's only access point is a six panelled door in the southeast corner of the room, and the room has two rectangular sash windows, one central in the west wall and another central in the south wall. This room essentially duplicates the original layout of Areas 19-21 on the ground floor. The sash window in the western wall may be the original window seen in place on this elevation in an 18th century engraving (see Section 4.2.38).
- 3.4.4 In the east wall is a fireplace containing a Regency hob grate decorated with vertical key pattern stripes. The surround is plain stone, and a later timber surround has been removed leaving an impression on the wall. A stone hearth is still in place.
- 3.4.5 The room has a simple cornice with a bevelled skirting board, the floor is constructed of wooden floorboards and the ceiling and walls are of plain plaster, with serious damage in the ceiling's northern extent. The floor beneath this damage has been replaced with new timber.
- 3.4.6 *Phase: 2-3,5 | Date:* This was the original top floor of the projection, and dates to either the 1769 phase or Phase 2. The room has been redecorated throughout during the 20th century.



Plate 48. Area 15, looking northeast (HHR13217)

- 3.4.7 Area 35: 11m x 1.6m. This is the mezzanine floor east-west main corridor. It is accessed from the stairwell from the ground floor (imported Jacobean stairwell in Area 43), and gives access to Area 36/37 in its south wall, Area 39 to the west and Areas 40 and 41 to the north.
- 3.4.8 The ceiling is open to the first floor at the western and eastern extents of the corridor, with a staircase at the western extent leading up to the first floor. This staircase is in poor condition, with no rail remaining (*Plate 50*).
- 3.4.9 The wall to the north of the corridor are built of stone, with the wall to the south a stud wall. The floorboards in this area run north-south and can be seen to run beneath the stud wall into Area 36/37 to the south. The floorboards are missing in several areas of this corridor, and care must be taken crossing the area.
- 3.4.10 A panelled cupboard is fitted beneath the overhang of the staircase to the first floor. This can be seen on *Plate 49*. To the east of the corridor, on the south wall is imported Jacobean or earlier boarding.
- 3.4.11 *Phase*: 1-3,5 | *Date*: This corridor lies within both Phase 1 and Phase 2 of the building, with the northern and eastern stone walls belonging to the initial phase of building, and seems likely to have belonged to a much bigger room, encompassing what is now Areas 36-37. When the dividing wall and stairwell was added is unknown, though probable between 1769 and the early 19th century. The 20th century saw additions of the imported wooden panelling and the potentially the understair-cupboard by Vereker, though that latter may have been added by the Gibsons.
- 3.4.12 Area 36/37: 11.4m x 6m. Currently one room, this was divided into two bedrooms by a stud wall positioned 0.75m west of the door in the north wall (removed since 2005). Area 36 lay to the east, with Area 37 to the west.



Plate 49. The cupboard beneath the stairs (frame HHR13234)



Plate 50. The stairs to the first floor (frame HHR13233)

Plate 51. Area 37 from Area 36 (frame HHR13237)





Plate 52. Area 36/37, imported vertical panelling and floral frieze (frame HHR13242)



Plate 53. Fireplace in south wall and remains of arched alcove to the east (frame HHR13248)

- 3.4.13 Area 36 was decorated with status in mind, with imported Jacobean (or possibly earlier) vertical panelling and door on the north wall (*Plate 52*), with a plaster floral/vine frieze above it. This panelling and frieze is likely to be a Vereker insert in the early 20th century.
- 3.4.14 In the south wall was a fireplace (*Plate 53*). The fireplace is similar to that in Area 15, a simple Regency style hob grate in a plain stone surround, only this time without any visible decoration. To the east of this was a slightly arched alcove.
- 3.4.15 Interestingly, when the stud wall dividing Areas 36 and 37 was in place, Area 36 had no window for natural light. This, along with the Jacobean panelling, suggests use as a study or similar ‘quiet area’.
- 3.4.16 Area 37 had three sash windows in the south wall, with internal folding shutters. In the west wall was a fireplace, with flanking doors to the north and south. The door to the south was a vertical boarded door that opened into a cupboard. The door to the north was a six-panelled beaded door leading through to Area 38, though at the time of the survey it was locked and immovable.
- 3.4.17 The fireplace was a mid-late 18th century hob grate, set in chamfered stone surround: a couple of small toys were found by the hob. The south wall was plastered, with the north and west walls decorated with modern wallpaper. This room was the childrens’ bedroom during the Gibson residency.
- 3.4.18 The flooring was in poor condition were the stud wall had been removed, and also to the south towards the windows. The ceiling has completely gone in this area, and the floorboards of the room above are visible.
- 3.4.19 *Phase: 2,3,5 | Date:* This area as a whole originally dates from Phase 2 of the building’s construction, with divisions and fireplaces added in 1769. The 20th century saw 17th century embellishments added by Vereker, and redecoration by the Gibsons for use as a children’s bedroom (toys were left by the fireplace).
- 3.4.20 Area 38: 4.4m x 3.8m. Area 38 is accessed from a door in the north wall from Area 39, and a door in the east wall from Area 37. Both doors are standard 6-panel late Georgian beaded wooden doors set in architraves, and the eastern door is locked shut (the current owner does not have the key).
- 3.4.21 The floor in this area is constructed of wooden floorboards and is in a dangerous state of disrepair making the full exploration and photographic survey of the room impossible. All photographs were taken from the safety of the northeast corner of the room.
- 3.4.22 In the north wall was a small fireplace (*Plate 54*) with a basic mid-18th century hob grate identical to that in Area 36, with an identical chamfered stone surround to that in Area 37.
- 3.4.23 In the south wall is a single square leaded sash window. To the east of it is a large structural crack through the stone: daylight is visible through the crack (*Plate 55*). There is also a brick repair to the east of the window, visible where the plaster as cracked away.

Plate 54. Hob-grate in north wall of Area 38 (frame HHR13255)





Plate 55. Area 38, crack in south external wall (frame HHR13254)

3.4.24 In the west wall is a blocked up window (Plate 56), visible as a block of plaster collapsing inwards, with the end of a wooden lintel visible. This would have been one of the original western elevation external windows blocked up when the western wing was constructed.

3.4.25 The room has a basic cornice and a plain skirting board. The walls and ceiling are plastered, with plaster crumbling in the northeast corner, revealing stonework beneath.

3.4.26 *Phase: 2-3 | Date:* This area was the southwestern corner of the Phase 2 build, and seems to have been in use as a small bedroom. The south wall of the room is extremely unstable, and the area classed as dangerous.

3.4.27 Area 39: 4m x 3.7m. Survey of this area was extremely limited due to health and safety issues. As detailed earlier in the description of Area 47, the north wall of this area suffered catastrophic collapse prior to the current owners purchasing the Hall. As well as the loss of the north wall of this area, the collapse also pulled down the majority of the floors/ceiling attached to it, including the floor and ceiling in Area 39. The entirety of the northern section of floor has collapsed and the remaining floor joists have given way in the



Plate 56. West wall of Area 38, showing blocked up external window (frame HHR13259)

northeast corner. The western all, exposed externally since the western brick wing was demolished is in very poor condition with a clear line of sight through the stonework.

3.4.28 From the doorway it can be seen that there is a fireplace on the south wall, and a cupboard with a two panelled wooden door to the west of it.

3.4.29 *Phase: 2-3 | Date:* This was originally the northwest corner of the Phase 2 extension in the early 1700s, with the east wall of the area being the external western wall of Phase 1. Due to the extreme instability of the west wall and floor, this room was not surveyed and is classed as dangerous.

3.4.30 *Area 40:* 4.8m x 3.3m. Looking at this area in plan, it was originally part of one large room with Area 41, divided by a stud wall. Access was not possible to this area due to scaffolding blocking the entrance, the doorway on the north wall of corridor Area 35. A cupboard door is visible in the northwest corner, and a square leded sash window in the north wall. An enriched cornice is also visible in the room.

3.4.31 *Phase: 1-3 | Date:* This room formed part of Phase 1 of the Hall's construction. Due to access issues, no



Plate 57. Doorway through to Area 39 (frame HHR13260)

Plate 58. Area 40 (frame HHR13263)





Plate 59. Area 41 (frame HHR13264)

detailed survey could be undertaken. However, décor suggests that the room was upkept and was likely a small office.

- 3.4.x **Area 41:** 6m x 4.8m. This room was not accessible at the time of the survey due to scaffolding blocking the doorway. A very fine fireplace was visible on the eastern wall (Plate 59): the Dutch tiling work could possibly be 19th century, though the stone surround appeared to be potentially 17th century: closer inspection is required to adequately date the styling and craftsmanship: it is possible that this fireplace could have been brought in by Vereker from Beaudesert. The room also contained an early 19th century cornice, also in poor repair.
- 3.4.32 The floor in this room is in disrepair, as is the ceiling. In the north wall are three windows comprising one sash leaded window and two lancet-arched windows containing stained and leaded glass. It seems likely that the windows date from Surtees' residence at the Hall, and were originally installed in the south elevation of the eastern wing (see Section 4.2.52) - these .
- 3.4.33 It is thought that this room was once a small chapel for the Surtees family.
- 3.4.34 **Phase:** 1-3,5 | **Date:** This room was originally part of Phase 1 of the building construction. The room requires serious investigation when safe access is restored to ascertain whether or not the potential 17th century firesurround is *in-situ* or an import. The leaded lights in the north wall are 19th century in date, but potentially inserted in this wall in the 1930s during the Vereker modifications.



Plate 60. Area 2-5, north wall with mixed construction materials and duct (frame HHR13266)

3.5 First floor

3.5.1 Area 2-5: 6.1m x 3.2m. This area was originally one room, following the same pattern as Area 15 below on the mezzanine level and Areas 19-21 on the ground floor. During the Gibson residency, the room was divided into three, with the southern room being a bedroom and the other two comprising *en-suite* facilities in the form of a bathroom and a shower. The stud walls have since been removed, along with the *en-suite* fittings.

3.5.2 The ceiling is completely missing in this area, revealing a modern roofing structure, and where the plasterwork has peeled off the walls, the construction can be noted as haphazard at best, with a mix of uncoursed stonework and brick forming the west and south walls, neatly coursed brick forming the east wall and a stone and brick patchwork forming the north wall, which also includes a number of stone lintels and blocks reused as building material (Plate 60). There is also a duct in the north wall revealing that the wall is double skinned (in brick) and containing heating apparatus.

3.5.3 In the eastern wall, just above and behind the chimney, a stone capital (Plate 61) can be seen due to the lack of ceiling. This capital appears to be in-situ in the wall structure behind the fireplace. This, coupled with the change in walling construction, internally as well as externally suggests



Plate 61. Capital visible in eastern wall structure (frame HHR13273)

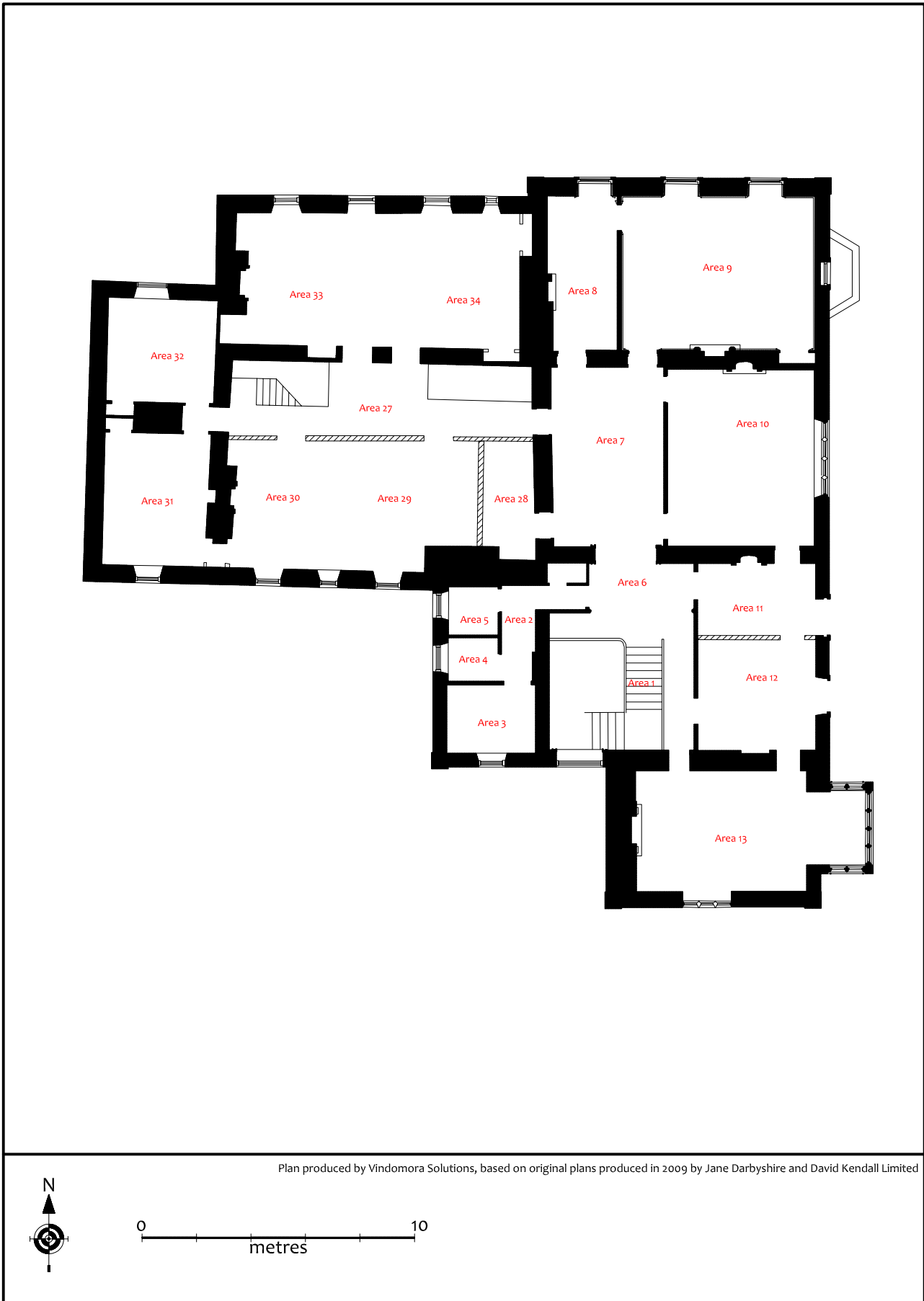


Figure 5. First floor plan

that this floor was added during R.S. Surtees' residency at the Hall, likely 1840 (see Section 4.2.38).

- 3.5.4 The floorboards in this area are in poor condition, with a number of gaps allowing a view of the room on the mezzanine level beneath. All skirting and coving has also been removed.
- 3.5.5 The room contains 3 windows, one in the south wall and two in the west walls. The northernmost window is likely a later insertion added when the room was divided up and the shower installed. This later insertion likely took place at the same time as the window insertion in Area 21 on the ground floor. All windows are rectangular leaded sash windows.
- 3.5.6 There is no fireplace in this room, but the location of the fireplaces below are marked by a brick-built chimneystack.
- 3.5.7 *Phase: 4-5 | Date:* This room dates from the early 19th century, with 20th century additions such as the ducting in the north wall. This room replaced a hipped roof when the east wing was extended by Surtees.



Plate 62. Internal ducting (frame HHR13277)

- 3.5.8 Area 6: 6.8m x 5.3m. The stair hall is accessed from the staircase (Area 1) in the southwest corner. The ceiling in this area is Rococo Gothic in design (Plate 64), and to the north of the stairwell is a three-arched Gothic ogee arcade (Plate 63), with three and four clustered columns with Gothic capitals, similar in nature to the entrance to the bay window in Area 23 (see Section 3.3.25). Area 7 is accessed north of the arcade. In the east wall of Area 6 is a six panel Georgian door leading to Area 12, and in the south wall (along the short landing) is the Jacobean door leading to Area 13. Both doors are set in simple classical architraves.
- 3.5.9 The cornice is Tudor-Gothic design, the area's Gothic picture rail has trefoil moulding and the skirting is built up. The floor comprises wooden floor boards, which are generally in good condition. The ceiling holds palmette-and-acanthus ceiling roses.
- 3.5.10 *Phase: 3,5 | Date:* This stair hall dates to the 1769 phase of the building, with elements of both Gothic and 20th century Tudor-style décor. The south wall of this area would have originally been the external south wall of the eastern wing at its initial build stage.
- 3.5.11 Area 7: 6.5m x 4m. This area is accessed directly beneath the arcade at the northern extent of Area 6. To the east of the arcade is a six panelled Georgian door leading through to Area 11. Opposite this is an ogee-arched doorway with classical columns and capitals leading up some steps toward Areas 2-5. Directly north of this is one large ogee arch acting as the main entrance to the main stair lobby.
- 3.5.12 Like Area 6, the lobby has a Rococo Gothic ceiling with elaborate cornice, this time with the addition of pendant bosses. However unlike the stairhall, this area does not have a picture rail. The wooden floorboarding continues in this area, still in good condition.
- 3.5.13 Area 7 beyond the main arch contains six doors, all of which are 6-panelled fielded doors in simple architraves (apart from one in the west wall which is missing its door. Two doors in the north wall go into Areas 8 and 9 respectively, two in the east wall go into Area 10, and two in the west wall



Plate 63. The ogee arcade (frame HHR13279)

Plate 64. The Rococo Gothic ceiling and cornice (frame HHR13287)



go into Area 28. As previously mentioned, the southern-most doorway to Area 28 has lost its door. The northernmost door, as well as its architrave also has a ogee-arched fanlight above it, with interlocking glazing bars. It seems likely that this arch was originally a window in the external east wall of the first house (see Section 5), and is echoed in the brick repair work above the southern doorway in this wall, as can be seen from within Area 28.

3.5.14 *Phase: 1-3,5 | Date:* This area dates to the 1769 build of the eastern elevation, but was likely part of a larger room, conjoined with Area 10. The eastern wall is a later addition, but the western stone wall is part of the original house phase, with the Gothic ogee recesses of windows reused for doors. It is likely that the corridor was 'created' during the 1840 occupancy of Surtees, when the northern rooms were remodelled.

3.5.15 *Area 8:* 5.7m x 2.6m. This small room was originally part of one large room with Area 9, divided by a stud wall.

3.5.16 The room was used as a small bedroom, and may have originally been in use as a *boudoir*, and has a bracketed cornice with dentil moulding, as well as an ogee-arched sash window (Plate 66) in its northern wall with associated panelled folding shutters.

3.5.17 The ceiling and floor in the northern extent of the room is badly damaged, caused by water ingress from the roof above, and echoes the damage in the same area in the two floors directly below. The skirting in this room is simple, and the doors set in classical architraves.

3.5.18 There is a six-panelled Georgian door in the stud wall, leading to Area 9, with the main entry point being in the south wall.

3.5.19 On the west wall is an ornate fireplace (Plate 65). Like many seen on this floor, the grate is a hob grate with etched fluting. However, the fireplace and hearth itself is constructed of Frosterley marble, and has an Edwardian surround.

3.5.20 *Phase: 3-5 | Date:* This small room was originally part of a much larger room, conjoined with Area 9. The eastern dividing wall is a later addition: the room is part of the 1769 Swinburne build, but the division was likely inserted in the 19th century by Surtees, based on the positioning of the Surtees fireplace in Area 9. Recent years have seen water damage severely affect the floor and ceiling in the northwest corner, the area of which is now classed as unsafe.

3.5.21 *Area 9:* 7m x 5.7m. Room 9 was one of the Hall's main family bedrooms, and originally included Area 8, now



Plate 65 (above). Frosterley marble fireplace in Area 8 (frame HHR13304)

Plate 66 (below). Ogee arched window in Area 8 (frame HHR13305)





Plate 67. Bedroom Area 9 (frame HHR13310)

divided by a stud wall. There is however a door in the northwest corner of the room leading into Area 8, suggesting that Area 8 may have been a *boudoir* or dressing room.

- 3.5.22 This area has the same design corning as Area 8 - bracketed with dentil moulding - suggesting that the cornice was installed in both rooms during the same redecorating phase to link the rooms together visually, despite the stud wall. Area 9 also has a bevelled dado rail and raised skirting, as well as wooden floorboards, some of which are in poor condition toward the window areas in the north.
- 3.5.23 The north wall contains two ogee-arched sash windows of the same design as the one in Area 8, set in small alcoves and with overhead curtain rails. As well as the door in the northwest wall through to Area 8, this room also contains two in the south wall, one leading back out into the lobby, Area 7 and one into a small cupboard. Both doors are set in classical architraves, and examination of the cupboard in the southeast corner reveals that this is a blocked doorway that would originally have led into Area 10.
- 3.5.24 On the south wall is a large fireplace with a stone Gothic design surround (trefoil arches). The inset 'keystone' of the fireplace is inscribed with the initials 'RGS' in a bold Gothic script, which does not instantly tally with a known member of either the Swinburne or Surtees household linked to Hamsterley Hall. One tentative link lies in the churchyard at nearby Ebchester, where many of the Surtees family were buried. There is a Robert, son of George Surtees who died on the 18th December 1727, aged 59. Whilst this does not state that Robert did indeed have the middle name taken from his father, it was often a custom to do so, and this genealogical mystery requires more time to pursue: if the inscription is indeed Robert George Surtees, then the fireplace surround may well have been brought in from another family property during Robert Smith Surtees' residency in the 19th century. The firegrate is iron, decorated with quatrefoils and is a good example of a late 18th century register grate (Plate 68).



Plate 68. The Surtees fireplace, inscribed with 'RGS' (frame HHR13318)

- 3.5.25 In the east wall, not visible but noted in plan, is a blocked quatrefoil window, visible from the outside.
- 3.5.26 *Phase:* 3-4 | *Date:* This formed the northern main bedroom in the 1769 Swinburne extension, and was originally a much larger room before the western stud wall was added, cordoning off Area 8 into a dressing room. The Surtees fireplace is situated centrally in the centre of the south wall, respecting the dimensions created by the division of the two rooms, suggesting that the division occurred during the Surtees residency. It is unknown when the southeastern door was blocked and reused as a cupboard.
- 3.5.27 *Area 10:* 6.5m x 5.4m. This was one of the central family bedrooms for the Hall, but is now in very poor condition with access restricted due to emergency scaffolding (Plate 69). The room could originally be entered by four doors, one in the northeast corner (not blocked up) that would have led to the northeast corner bedroom (Area 9), one in the south wall that led to the dressing room (Area 11) and two in the west wall that led back out to lobby Area 7. All doors are set in architraves.
- 3.5.28 In the north wall of the bedroom is a fireplace with a hob grate decorated with etched fluting (Regency date), the same in design as Area 8. Like Area 8, this fireplace is also constructed of Frosterley marble, but in this case with a finely moulded timber surround. To the west of the fireplace and across the wall, picture rail and door is evidence of a fire, with the six-panelled Georgian door blackened along with its architrave (Plate 70). This fire occurred sometime during the Gibsons' residency at the Hall.
- 3.5.29 The cornice of the room is Georgian, decorated with lamb's tongue and dentilled, and the ceiling is panelled with ribs and floral designs, creating nine panels in total - the central panel has a centrepiece with grapevine plasterwork. There is also a Gothic picture rail around the room, varnished rather than painted.



Plate 69. The ceiling in Area 10 is held up by emergency scaffolding (frame HHR13320)

3.5.30 In the 1930s, Vereker imported the high canopied bed belonging to the Duc de Conde from East Cowes Castle. In 2005, Area 10 still contained what was left of the bed, set against the south wall: this has been removed and put into storage by the current owners.

3.5.31 *Phase: 3,5 | Date:* This room formed one of the main bedrooms in Henry Swinburne's 1769 extension, with the replacement of the original Gothic ogee-arched windows in the 1930s by Vereker with a 17th century casement window from Beaudesert, Staffordshire. The room is badly damaged, with the historic ceiling at risk of collapse, only held in place by emergency scaffolding installed by the Sprys.

3.5.32 *Area 11/12:* 6.9m x 4.5m. Originally one room, Area 11/12 was divided into two small rooms by a stud wall, which has now been removed.

3.5.33 Both rooms were entered from the lobby, Area 7 via six-panelled doors in the west wall. Both doors are beaded six-panelled Georgian doors with modern fitments. The door to Area 12 also has a number of coat hooks bolted to it.

3.5.34 According to the 2005 condition survey of the Hall, Area 11 was used as a dressing room by the Gibsons, and Area 12 a bathroom. As a whole, the Area 11/12 room has a

Plate 70. Fire damaged door, Area 10 (frame HHR13322)





Plate 71. Area 12 from Area 11 (frame HHR13326)

Plate 72. Area 11 from Area 12 (frame HHR13328)



straight-run cornice and raised skirting, but the doors are in simple frames without decorative architraves.

- 3.5.35 The room has built up skirting and straight run cornicing, both of which respected the stud wall, suggesting placement after the wall was built.
- 3.5.36 In the north wall of Area 11 is a plain stone fireplace with a Regency grate of the same design as in Areas 8 and 10, with a 20th century fluted surround. A further fireplace lies on the south wall of Area 12, with an 18th century register grate, plain stone fireplace and with a replica of the 20th century fluted surround as can be seen on its opposite number.
- 3.5.37 In the east wall, two large sash windows are set: an interesting note is that upon inspection of the windows, it can be seen that the top of the ogee arches are covered by the ceiling, suggesting that the ceiling present in Area 11/12 is suspended, possibly concealing the original Gothic ceiling above.
- 3.5.38 *Phase: 3,5 | Date:* This was once one of the main family bedrooms in the Swinburne 1769 build, divided likely in the 20th century by Vereker into two smaller rooms to act as dressing rooms, with Area 11 servicing bedroom Area 10, and Area 12 servicing bedroom Area 13. In the late 20th century, Area 12 became a bathroom for the Gibson family. The suspended ceiling is likely 20th century in date, though the precise era is unknown.
- 3.5.39 *Area 13:* 8.4m x 4.4m. This southeast bedroom was a grand affair, with a vaulted plaster ceiling and imported 17th century panelling, windows and doors from Beaudesert, Staffordshire. The room was entered from the stair hall, Area 6, through a panelled Jacobean door (*Plate 73*), over which was a closed pediment, a style not present anywhere else in the internal fittings of the hall. Entry to the bathroom, or dressing room as it was likely to have been in its earlier life, was also through a Jacobean panelled door in the north wall: this latter door is particularly noteworthy due to the inset foliated decoration on its rim lock.
- 3.5.40 The north, west and south walls of the room are covered with imported Jacobean panelling, apart from within the bay window. Much like Area 16 on the ground floor, the craftsmanship of the panelling is very good, but seems to have been



Plate 73 (above). Jacobean door leading to stairhall Area 6 (HHR13347)

Plate 74 (below). Jacobean door leading to Area 12 (HHR13348)





Plate 75. Bedroom Area 13 with imported Jacobean panelling (frame HHR13341)

Plate 76. Bedroom Area 13 showing imported Beaudesert bay (frame HHR13337)



refitted at Hamsterley in a somewhat haphazard fashion.

3.5.41 The flooring in this area also differs from the rest of the first floor, with wide boards, again possibly salvaged from Beaudesert by Vereker. The boarding continues into the bay window, where it is in poor condition and bowing underfoot.

3.5.42 As previously mentioned, the bow window is a Vereker import, like its counterpart in Area 16. Here though, it is easy to see that the mullions of the window have been re-crafted and placed at the wrong angle which has resulted in the sandstone starting to simply flake off in layers. A further window, again imported from Beaudesert, is set in the south wall. The windows of this area contain a number of glass vignets, imported by Vereker (see Section 5.1.21).

3.5.43 On the west wall is a very fine stone fireplace (Plate 77), potentially 17th century in date with an inset hob grate. Above it and part of the original panelling is a fine wooden carved floral frieze. To each side and running vertically is a strip of floral moulding, not part of the original panelling and likely a 20th century addition by Vereker. The panelling respects the mantelpiece of the fireplace exactly, perhaps suggesting that it was imported along with the panelling from Beaudesert: it is likely that the remains of an earlier fireplace still lies behind the panelling in this wall.

3.5.44 To the south of the fireplace is a hinged cupboard set within the panelling (Plate 78). When shut, this feature is relatively well concealed and opens to a short recess with plastered stonework, giving the overall depth of the panelling against the west wall.

3.5.45 In the 1930s, Vereker imported a four-poster state bed from Stoke Edith House, Herefordshire. It was housed in this room, the head against the north wall between the two doors.

3.5.46 *Phase: 4-5 | Date:* This room originally dated from Surtees' 1840 extension to the south of the east wing. Very little evidence of this period still exists, as the room was transformed in the 1930s by Vereker's import and insertion of Jacobean panelling, doors and 17th century windows.

3.5.47 Area 27-30: 11.3m x 7.6m. This area is in a poor state of decay, and access to it and to the rooms lead off it was severely restricted on health and safety grounds. The floorboarding is broken and rotted



Plate 77 (above). The potentially 17th century fireplace (frame HHR13350)

Plate 78 (below). The panelled cupboard (frame HHR13349)





Plate 79. Area 27-30, looking toward Area 32. (frame HHR13355)

Plate 80. Area 27-30, looking toward the doors to Area 7. (frame HHR13355)





Plate 81. Brick structure in southeast corner of Area 12, view void to duct and flue staining (frame HHR13365)

across the majority of the floor, only allowing careful access across areas where the floor joists and boards are still sound.

- 3.5.48 In 2005, this area was divided into the east-west corridor and landing (Area 27), accessed to the east from Area 7 and from the staircase from the mezzanine level (Area 35). This corridor also allowed access to Areas 33 and 34 through doorways in the north wall, and to Area 32 through a door in the west wall.
- 3.5.49 Areas 28-30 were accessed south off this corridor: however, the stud walls between the rooms and the corridor have all since been removed, essentially turning this room into one large hall.
- 3.5.50 The ceiling has been removed throughout this area, showing the poor quality of roofing style, reuse of roofing materials and removal of support joists that now mean that the roof itself is unstable in this area.
- 3.5.51 The south wall is built of uncoursed stone rubble, apart from the southeast corner which holds the brick-built back of the duct seen in the north wall of Area 2. This may once have been a fireplace: certainly the markings on the brickwork suggest that flues have been removed from against the brick, and no fireplaces exist beneath this structure on either the mezzanine or ground floors, so a first floor fireplace seems likely (Plate 81).
- 3.5.52 The south wall also contains three rectangular leaded sash windows with fielded internal panelling and internal timber lintels: the central window is narrower than its flanking pair.
- 3.5.53 The west wall of the area is primarily made of brick, with stonework to the north of the doorway leading to Area 32 (showing the earlier phase of building). The wall contains another door in its southern extent, leading through to Area 31. This opening was not examined in detail due to the risk of floor collapse, but appeared to be missing its architrave.



Plate 82. Doorway to Area 7, showing ogee-arched fanlight above door (frame HHR13368)



Plate 83. Doorway to Area 7, showing bricked up ogee-arched window (frame HHR13367)

3.5.54 The fireplace in the west wall is a late 18th century grate in a plain wooden surround, inset in what was likely a slightly bigger fireplace, with a double-width segmental arch in the brickwork above it.

3.5.55 The eastern wall is constructed of stone and contains two doors, both leading to the first floor lobby, Area 7. The northernmost door would once have been accessed through corridor Area 27, and is a six panelled late Georgian door set in an architrave with an ogee-arched fanlight with interlocking glazing bars above it (Plate 82). This design seems unusual until an inspection of the door to the south, also leading into Area 7 but once leading out of Area 28 reveals that an ogee-arch is blocked up above that door in brick (Plate 83). It can therefore be suggested that both of these arches are the recesses of original ogee arched windows and that the eastern stone wall of this area was originally the external wall before the east wing was built.

3.5.56 The northern wall is also constructed of stone, with brick-blocked openings and two doorways leading into Areas 33

Plate 84 (right). Original doorway through to Area 34 (frame HHR13378)





Plate 85. Blocked archway leading through to Area 33 (frame HHR13376)

Plate 86. Blocked doorway above the stairlight, leading to Area 34 (frame HHR13382)



- and 34 respectively. The western doorway (*Plate 85*), leading to Area 33, lies beneath a long timber lintel, over which is a brick-inset segmental arch similar to that seen over the fireplace in the western wall. Beneath the lintel is a central brick mullion, and to the west side of the mullion the recess has been bricked up with a straight-jointed block. The recess to the east of the mullion is open and provides access to the room beyond. This doorway is a much earlier feature than the surrounding layout, as the blocked recess lies over what is now the open stairwell.
- 3.5.57 The doorway to the east of this, allowing access to Area 34 lies under a flat timber lintel, and may well be an original doorway (*Plate 84*) dating to Phase 1 of the building construction.
- 3.5.58 At the eastern extent of the wall is another blocked original doorway, this time lying directly above the rooflight balcony (*Plate 86*) and thus again belonging to an earlier phase of the building. This door would have once allowed access into Area 34, but has been blocked with coursed timbers and bricks.
- 3.5.59 Any traces of skirting and cornicing has been removed from this area.
- 3.5.60 *Phase: 1-5 | Date:* This room is highly significant due to the evidence for original openings in the north and east walls, dating to the first stage of the building's development. The south and west walls are Phase 2 in origin, still early 18th century, while the east wall also shows the intrusion of the 1769 extension of the east wing. The 20th century has seen a great deal of destruction in this area, and the whole room is at risk from rotting floors, missing ceiling and structural weakness, especially the potentially early doors into the northern rooms.
- 3.5.61 *Area 31:* 4.9m x 3.9m. This small room was accessed with care from Area 32. The room contained a single leaded casement sash window with fielded panelled shutters in its southern wall, and the ceiling including many of the joists is gone, revealing the modern roofing structure and felt. The east wall was constructed of brick with timber insets, the north wall of brick, and the west and south walls of stone.
- 3.5.62 The room also contained a locked door to Area 30 in its southeast corner, and a cupboard in its northwest corner, which was a blocked up door that would originally have led into Area 32.
- 3.5.63 On the east wall was a mid-late 18th century fire grate set in a simple timber surround, and the room contained simple bevelled skirting boards.
- 3.5.64 The doors in this area are all two panelled wooden doors, likely Edwardian in date.
- 3.5.65 *Phase: 2,3,5 | Date:* This room forms the southwest corner of the Phase 2 extension in the early 18th century. It has been used a small bedroom or office, and has been refitted in the early 20th century with doors, skirting and architraves.
- 3.5.66 *Area 32:* 4m x 3.8m. Access to this area was extremely limited due to the collapse of the north wall which had taken the flooring away



Plate 87. Cupboard in Area 31 (frame HHR13386)

from the majority of the room, like Areas 39 and 47 below.

- 3.5.67 It was noted that the eastern wall was built of stone, and had a blocked doorway within it with a simple timber lintel overhead. This would have once granted access to Area 33.
- 3.5.68 On the south wall was a fireplace and cupboard: the cupboard, when viewed in plan was originally a door through to Area 31, as previously noted in Section 3.5.62. The fireplace was a simple 18th late 18th century register grate with a plain wooden surround over which was a segmented brick arch, like the one in Area 30.
- 3.5.69 *Phase: 2-5 | Date:* This room formed the northwest corner of the Phase 2 extension to the Hall by the Swinburne family. The blocked door was an addition in this period through into the Phase 1 early house, and was likely blocked during the 1769 Swinburne works. The area has suffered catastrophic damage in the last few years, and is unsafe.
- 3.5.70 Area 33/34: 10.3m x 4.9m. No access was available to these two rooms due to the emergency scaffolding blocking the entrances and the uncertain nature of the floor. Photographs were taken through the doorway openings.
- 3.5.71 The northern wall was seen to hold four windows, detailed from west to east as a square leaded sash, a quatrefoil, a square sash and a lancet window. The wall is constructed of stone, and the ceiling has gone. The stonework is stained where the ceiling level once was, and also where the later stud wall had been removed that would have divided the Area into two rooms.
- 3.5.72 The eastern wall had a blocked up simple stone surrounded fireplace, set in a larger fireplace with a degraded segmental arch. The chimney stack itself also seems to be a brick rebuild, with a stone alcove to the north. This wall appears to have once been plastered, and the southern quarter of the wall still has some decorative wallpaper attached.
- 3.5.73 The western wall contains a large brick chimney stack with an inset fireplace, again



Plate 88. Blocked doorway in Area 32 leading through to Area 33 (frame HHR13393)

Plate 89. Chimney and fireplace in Area 33 (frame HHR13398)



in a simple stone surround, set in what appears to be an infilled arched alcove. The grate appears to be a hob grate, with an ogee pattern.

- 3.5.74 To the south of the chimney is a blocked up doorway which would originally have gone through into Area 32.
- 3.5.75 The ceiling has completely gone in this area, allowing a view of the roofing structure.
- 3.5.76 *Phase: 1-5 | Date:* Access to this area would be required for a definite phasing, but it is certain that this area formed the first floor northern room of the original hall. The additions of the fireplaces were added in 1769, as was the quatrefoil window, with a light added sometime later: it is likely to be of 19th century date, inserted during the Surtees occupancy.

3.6 Loft Space

- 3.6.1 Loft area: No access was available at the time of the survey on health and safety and security grounds. The 2005 condition survey (Simpson and Brown 2005) noted that parts of the 18th century roofing structure was still present, including king post trusses, a ridge beam and two purlins per pitch. The loft space is accessed via a door in the north wall between Areas 2 and 6 on the first floor.

4. THE EXTERNAL SURVEY



Plate 90. The eastern elevation with location of inserts from Beaudesert (red) and areas of different structural phasing (yellow) (frame HHR13405)

4.1 Introduction

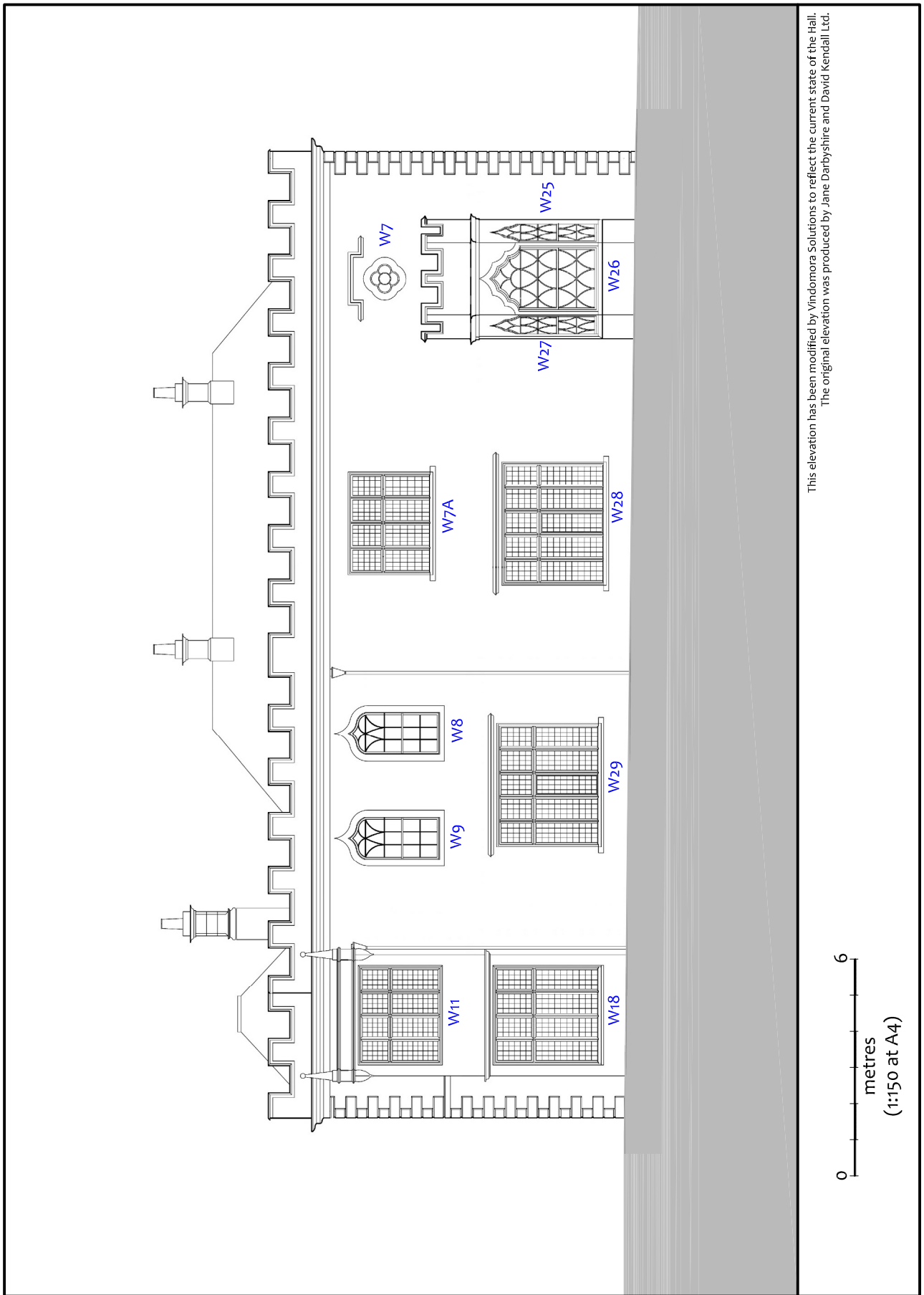
4.1.1 The external survey origin was the eastern elevation, with the photographic framing and description moving anti-clockwise around the building. The window and door numbers used were designated in the *Hamsterley Hall Conservation Plan* (Winskell, updated 2013).

4.2 The survey

4.2.1 The eastern elevation measures 26.8m long and 10m high from the ground to the top of the parapet. The elevation is constructed out of roughly squared sandstone rubble with ashlar quoins, and contains two bays and six other windows. There are two floors on this elevation, topped with a Romanesque corniced embattled parapet, which is bulging outwards along with the upper wall of the first floor in a number of places.

4.2.2 The actual main construction of this elevation can be split into two definite phases, with possible a third. Looking at this potential second phase in the wall's construction, the elevation can be roughly divided in two (as per *Plate 90*): the sandstone rubble on the northern half is finer, with the southern half rougher in nature and a slightly different colour. This may however be simply the product of repointing in the past, with only the southern half being done, giving the false impression of a separate phase of work. The definitive phase shift in this elevation however, is the whole southern extent, starting approximately 1m from the north of the southern bay, which appears to have a straight joint. This entire area (*Plate 91* shows the eastern elevation circa 1905 where the southern 'porch' can be seen to be wider) has been remodelled by Vereker in the 1930s. Evidence is also visible for repair and repointing to the 8-10 lower courses of the wall along much of the elevation's length.

4.2.3 The two rainwater heads on this elevation are of considerable importance on this elevation, due to the fact that they are dated and inscribed (*Plates 92 and 93*). Both hold the date '1769' and whilst Simpson and Brown (2005) suggest that they are imported from Beaudesert, the northern head contains the initials of HMS for *Henry Martha Swinburne*, much like the decoration in the Morning Room (Section 3.3.38).



This elevation has been modified by Vindomora Solutions to reflect the current state of the Hall.
The original elevation was produced by Jane Darbyshire and David Kendall Ltd.

Figure 6. Eastern elevation



Plate 91. The eastern elevation of the Hall, circa 1905

- 4.2.4 Window 7 (first floor) is a quatrefoil window situated above the northern canted bay window. Internally (Area 9, Section 3.5.21), the window has been boarded and blocked. This window is contemporary with the building of this wing, and has a Tudor-style drip mould above.
- 4.2.5 Window 7A (first floor) was imported from Beaudesert, Staffordshire and installed by Vereker in the early 1930s. The window is of 17th century date, and is double-chamfered: it comprises a 4-light mullioned-and-transomed square bay, with leaded casements with heraldic panels. As can be seen from Plate 91, this window replaced two ogee-arched sash windows (of the same size and design as Windows 8 and 9), likely to date to this wing's construction in 1769.
- 4.2.6 Window 8 (first floor) is an ogee-headed sash window with *patternec* glazing bars (Plate 94), dating from the original construction phase of this wing (circa 1769).
- 4.2.7 Window 9 (first floor) is an ogee-headed sash window with *patternec* glazing bars (Plate 94), dating from the original construction phase of this wing (circa 1769). It is identical in construction to Window 8.
- 4.2.8 Window 28 (ground floor) is a double-chamfered 5-light mullioned-and-transomed square bay window with leaded casements and heraldic designs in the upper panels (Plate 94). This window was imported from Beaudesert and installed by Vereker in the 1930s. It replaced a wide ogee-arched window with glazing similar to that in the northern bay (see Section 4.2.10).
- 4.2.9 Window 29 (ground floor) is a double-chamfered 5-light mullioned-and-transomed square bay window with leaded casements and heraldic designs in the upper panels. This window was imported from Beaudesert and installed by Vereker in the 1930s. It replaced a large canted bay window with ogee-windows and a sliding door.
- 4.2.10 The northern bay window (Plate 95) is contemporary with the wing's construction in 1769 and acts as the main focal point for the Drawing Room (Area 23, Section 3.3.25). It is a Gothic canted bay reverse-cusped window with lower sashes, with a Romanesque corniced embattled parapet, matching in design the one on the roof of this elevation. Beneath the central window lies the ventilation duct for the main cellar (Section 3.2.1). Originally, there would have been a chute here for deposition of material such as coal into the cellar.



Plate 92 (above). Southern rainwater head inscribed with AD 1769 (frame HHR13415)



Plate 93 (above). Southern rainwater head inscribed with the initials HMS and the date of 1769 (frame HHR13417)

Plate 94 (below). The southern bay imported from Beaudesert (frame HHR13409)



Plate 95 (below). The northern bay with quatrefoil window above (frame HHR13406)



- 4.2.11 The southern bay (*Plate 96*) itself is mostly comprised of material imported from Beaudesert. Both the ground and first floor contains a 4-light mullioned-and-transomed square bay with leaded casements. The upper panels also contain imported glass vignets (see Section 5.1.9). The roof of the bay holds two finials (*Plate 97*), and a drip mould above the ground floor window.
- 4.2.12 This later south bay replaced the main entrance to the Hall at the time. *Plate 91* shows that the ground floor originally held an ornate ogee-headed door, over which was a moulded seal of the same design that can still be seen on the Handley Bridge, suggesting its insertion during the Surtees' ownership in the mid-19th century. The first floor bay replaced an arched window potentially utilising plate tracery, though this is uncertain.
- 4.2.13 Moving around to the north elevation (26.83m long), there are three phases of structural building work visible. To begin with, the eastern end of the elevation, ie. The northern gable of the eastern wing (*Plate 98*) is detailed below:
- 4.2.14 This section of the northern elevation represents the 1769 phase of building work. The Romanesque corniced embattled parapet, noted on the eastern elevation, continues across this area of the northern elevation, and five windows and one door are present. The first floor windows are ogee-arched, and duplicates in size and design to Windows 8 and 9 on the eastern elevation. The ground floor windows are rectangular sash windows with a drip-moulding string course above. These rectangular sash windows and ogee-arched windows are original features, and are also shown on a late 19th century etching (*Plate 99*).
- 4.2.15 In the north east corner of the building, Window 24 can be seen to also be a door, providing access to the Drawing Room (Area 23). The door itself is set in the sandstone frame as are the other windows on the ground floor, and matches the windows in detail, barring the two-panelled wooden door rather than the stone wall. The door appears to be contemporary with the windows, though if details on the etching were to be taken to the letter, then it suggests that the wooden door sections may have been replaced.
- 4.2.16 Moving west along the northern elevation, we come to the oldest surviving elevation on the Hall, and the remains of the original pre-1769 house



Plate 96 (above). The southern bay window, material imported from Beaudesert (frame HHR13409)

Plate 97 (below). Finials on the southern bay (frame HHR13414)





Plate 98 (above). The northern elevation, eastern wing (frame HHR13418)

Plate 99 (below). Etching of the northern elevation of Hamsterley Hall, late 19th century.



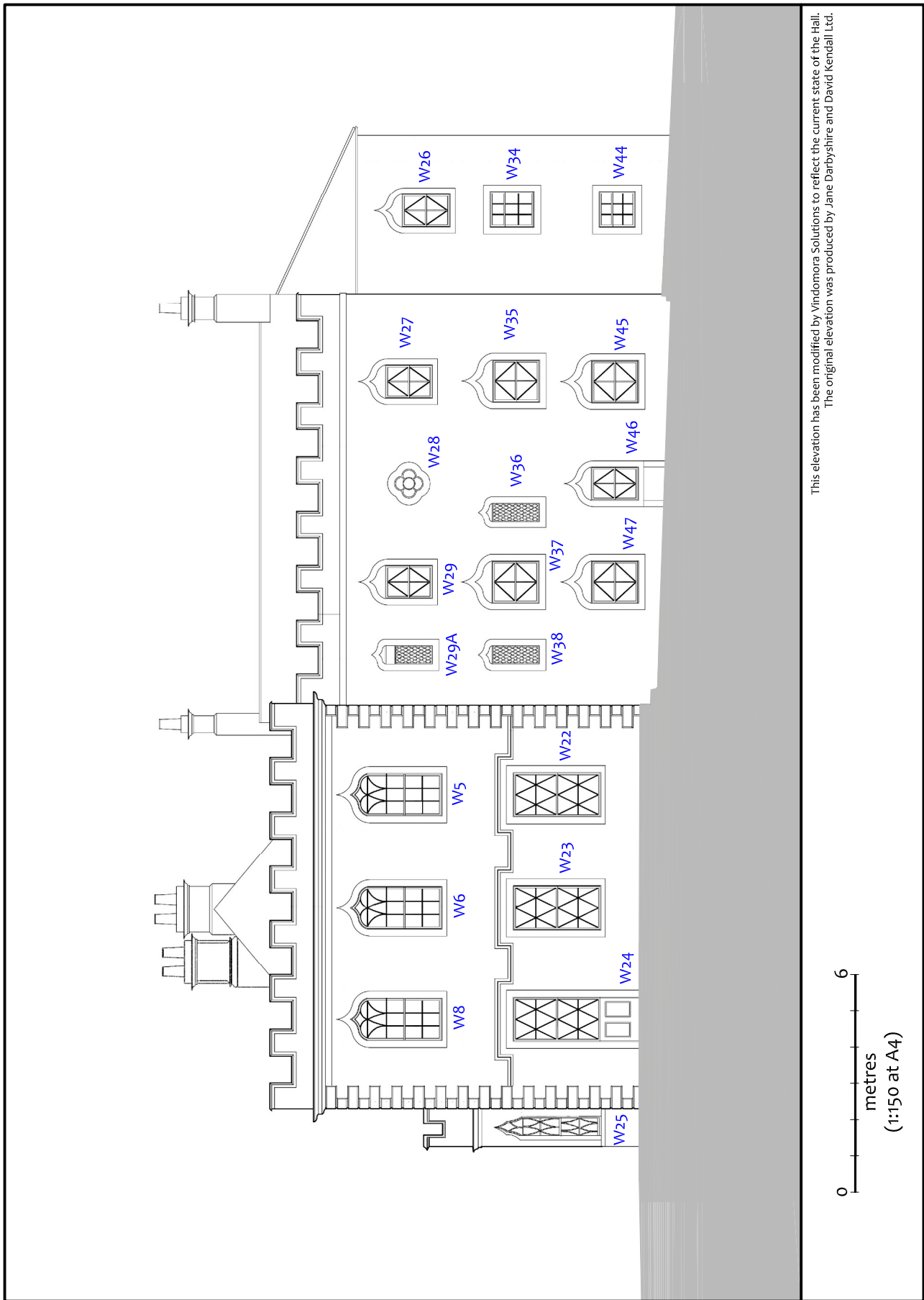


Figure 7. Northern elevation



Plate 100. The northern elevation, central section (frame HHR13420)

(Plate 100). This section of the northern elevation measures 11.33m long and 8.9m high (to the base of the parapet). The wall is built of stone rubble, and had been covered by ivy for most of the building's later life. The roof has a Romanesque embattled parapet, but without the embellished coricing of the eastern wing. The elevation also shows signs of numerous repairs, especially its eastern extent with the original corner quoins having been repointed. The ground floor wall in this area also looks to be in poor condition, with evidence of a number of patches and repairs. The intersection between this block and the eastern wing also contains a lead rainwater head of the same design as seen on the eastern elevation, inscribed with 'HMS' for Henry [and] Martha Swinburne and '1769'.

- 4.2.17 This elevation has three floors. The ground floor contains three windows, the mezzanine floor four windows and the first floor four windows.
- 4.2.18 Windows 27 and 29 are ogee-arched windows in sandstone frames. They are transomed sash windows with diamond-glazing, and are likely to be the original window fixtures in this phase of building (pre-1769).
- 4.2.19 Between the two ogee-windows is a quatrefoil (Window 28) of the same size and design as that seen on the first floor of the eastern elevation, suggesting that this is a later addition (likely 1769).
- 4.2.20 To the east of both ogee windows is a small leaded ogee light (Window 29A), with a border of red glass. This too is a late 18th century addition.
- 4.2.21 The mezzanine level also contains two potentially original ogee-arched transomed sash windows, with diamond shaped glazing bars. These windows are located vertically below Windows 27 and 29. These windows are slightly taller and wider than their first floor counterparts but are of the same overall design.



Plate 101. The original door, Door 46 (frame HHR13423)



Plate 102. The rebuilt wall and western elevation of the original house (frame HHR13421)

- 4.2.22 Two more lights, the same design as Window 29A have also been inserted on this floor, one between the ogee-sash windows and one to the east. The one to the east, Window 38, lies vertically below Window 29A. The light between the main windows, Window 36, is below the quatrefoil but is out of alignment. Both of these lights are later additions, and may actually be the lights removed from the southern elevation of the eastern wing in the 1930s by Vereker (see Section 4.2.52).
- 4.2.23 The ground floor holds no later inserts. Two ogee-arched transom sash windows lie vertically beneath their counterparts on the mezzanine and first floors, and are of the same design and dimensions as those on the mezzanine level. Between the two windows is a further ogee-arched window: however, this window was originally a door and has had a slip sill introduced before its conversion to a sash window.
- 4.2.24 Moving west, we can see the elevation of a later phase that adjoined the original house potentially prior to 1769. Very little structural information can be gained from this elevation as when the client bought the property, this wall had collapsed. To maintain the structural integrity of the rest of this area, the wall was rebuilt. However, it can be seen that the wall contained an ogee-sash and two square sashes, set on a vertical alignment.
- 4.2.25 Looking at Plate 102, it does become very apparent that looking at the western elevation of the original house, the embattled parapet was a later addition to the house and has been built into the roofline on the gable end.
- 4.2.26 Moving around to the west, we find the newly-exposed western elevation. Until Summer 2013, this elevation had been obscured by a brick-built two storey-building, likely built in 1769 as a domestic servants' wing. With the controlled demolition of the brick western wing, this elevation was exposed likely for the first time since 1769. The elevation measures 11.3m wide and 8.7m tall,

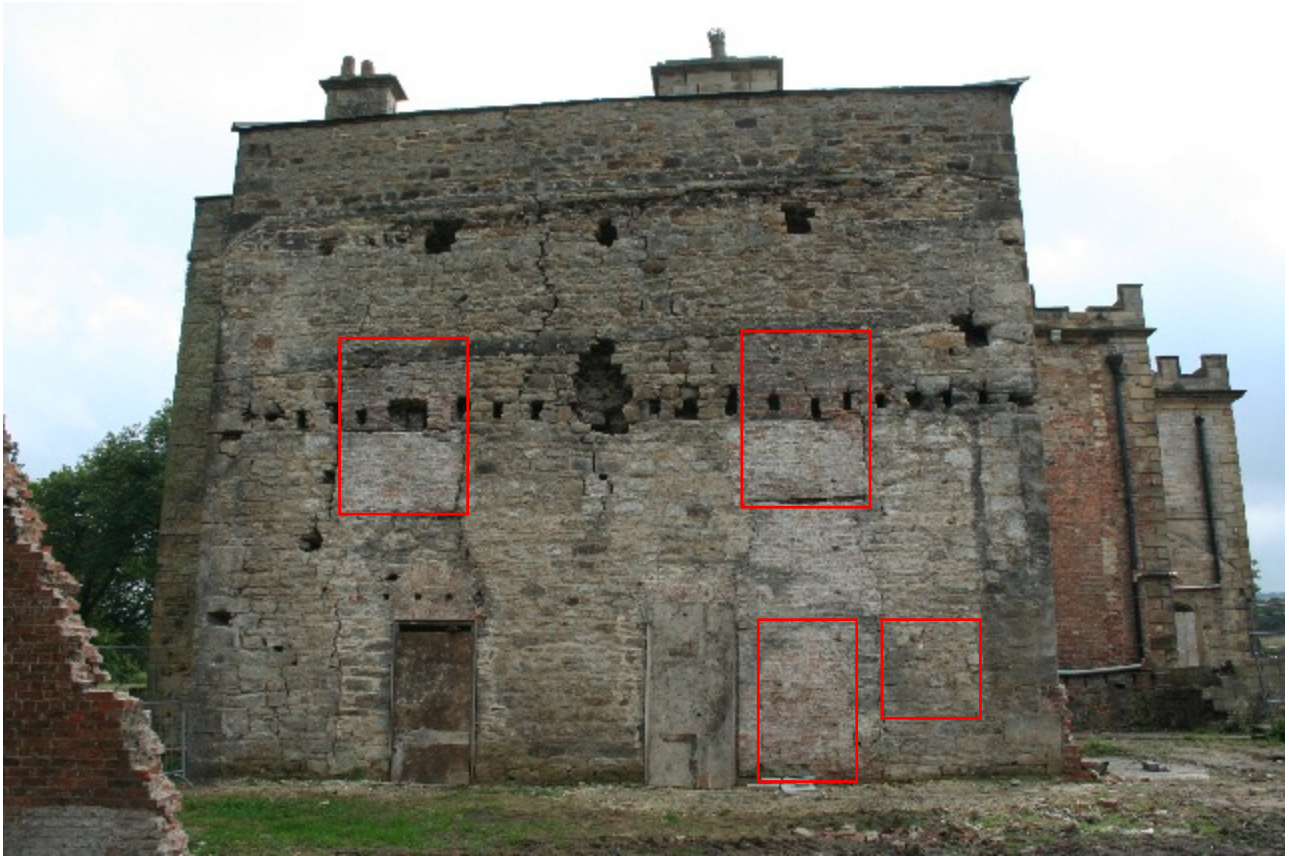


Plate 103. The western elevation, showing blocked openings in red (frame HHR13425).

and can be seen to be in very poor condition (*Plate 103*). There are a number of structural cracks, and the southwest corner is bowing. There are also a number of breaches into the wall where the floor joists of the brick wing were removed, including a hole into Area 39 (see Section 3.4.27).

- 4.2.27 As well as the remains of the roof-lines (the original one storey then the additional storey) seen as staining from the western brick wing, the elevation contains the roofing joist holes for the two storey wing, as well as the floor joists from the 1st floor of that same era. These can be seen to punctuate two bricked up openings, shaped like ogee-windows. These windows were likely the same dimensions as the lower windows on the northern elevation and were blocked when the brick wing was built.
- 4.2.28 Looking at the ground floor, it also appears that the original southern door was blocked and the new one added when the corridor was placed within the building. Initially, this elevation would have looked symmetrical, with two doors and two windows, with the doors being equidistant from the corners of the building.
- 4.2.29 The northern door (*Plate 104*) can be seen to have replaced an earlier door, with remnants of the wooden lintel still in-situ. This door has a brick segmented arch above, and can also be seen to have once had a fairly large door hood, based on the holes where there joists would once have been. This suggests that at this was once an external door, which upon building the western wing became an internal door and the door hood was removed.
- 4.2.30 The southern door also sports a brick segmented arch overhead, but this time without holes for a door hood, suggesting that this was set in place during the construction of the western wing. The blocked door (*Plate 105*) south of this has a plain timber lintel, but has been blocked by brick. South of this is another filled recess, this time of a small window. Access to the room inside was

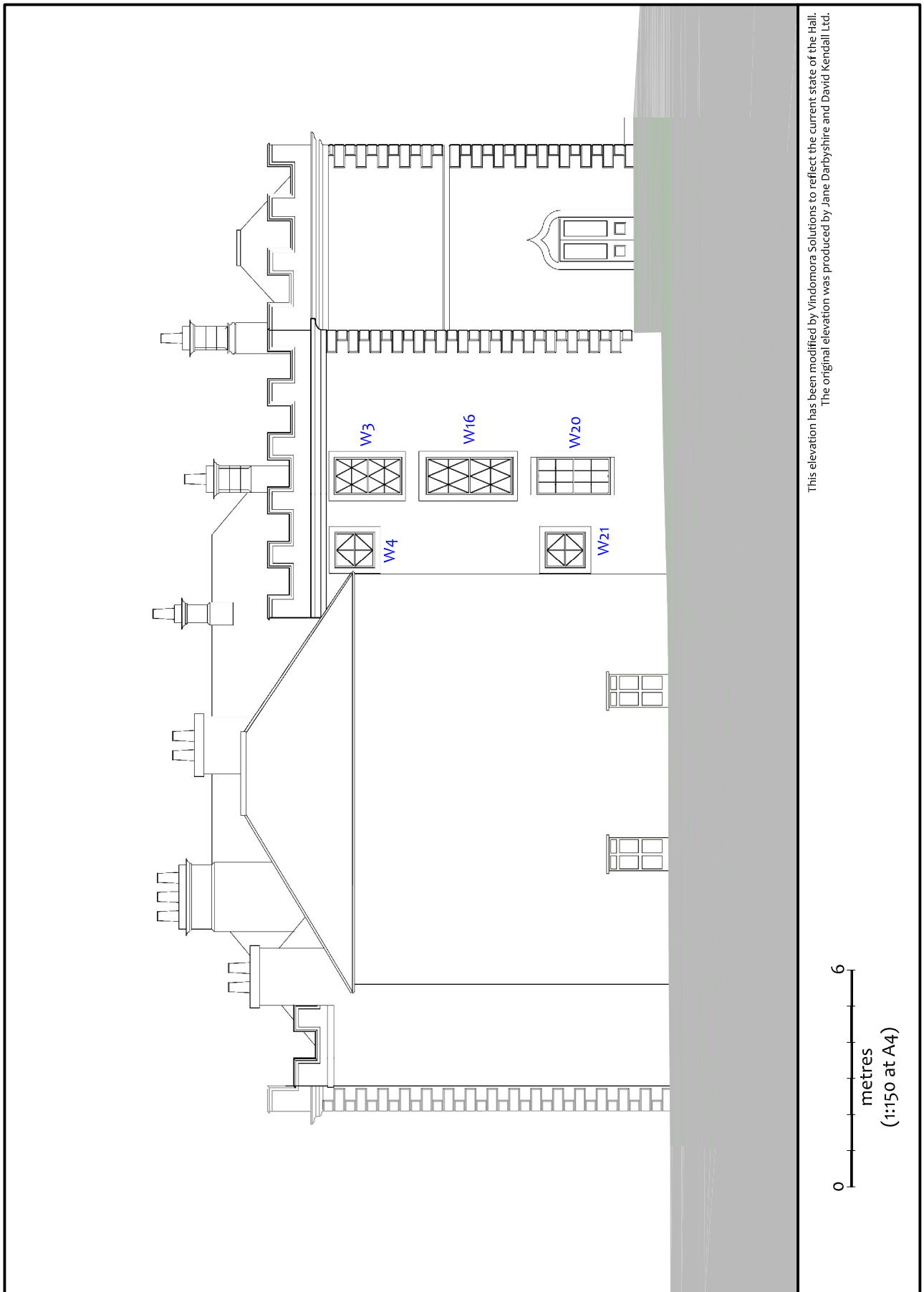


Figure 8. Western elevation



Plate 104. The northern door (frame HHR13426)



Plate 105. The blocked door (frame HHR13428)

Plate 106. The southwest corner of the Hall (frame HHR13429)



restricted due to health and safety grounds, and thus the rear of these filled features was not available to be examined.

- 4.2.31 Turning east, we find the earliest form of the southern elevation. This does not conform with the southern elevation of the earliest house, but rather an early 18th century extension (*Phase 2*). This section of the southern elevation measures 12.7m wide by 8.7m tall (to the roofline) and is built of sandstone rubble in vague courses, with dressed quoins down the southwest corner. Remnants of lime plaster were still evident in 2005, suggesting that this whole frontage was lime plastered, and potentially removed during the Vereker residency at the hall.
- 4.2.32 The elevation is divided into three floors. The first floor holds four windows, the mezzanine four windows and the ground floor an arched recess, two windows and a door. The elevation also holds a large brass bell and associated frame, still in working order.
- 4.2.33 The windows on the first floor are all Gothic ogee-arched framed with transomed sashes of the same dimensions as the first floor windows on the northern elevation. Windows 22, 24 and 25 are all larger framed, with the central window, Window 23 being narrower. This same pattern is repeated on the mezzanine floor.
- 4.2.34 The ground floor holds two mullioned windows, likely imported from Beaudesert and placed by Vereker in the 1930s. The stonework around these windows can be seen to be repaired, the square windows obviously replacing ogee-arched windows (*Plate 108*).
- 4.2.35 The door has a stone pediment above and is set in a plain stone surround. It is heavily studded, and is actually a replica of an original 17th century door, again assumed to have been imported by Vereker during the 1930s.
- 4.2.36 At the western extent of this section of the elevation is a large arched recess. This recess is now blocked (concrete breezeblocks) to help with structural stability and once provided access to a small Gothic passageway between Area 44 and the southeastern extent of the western brick wing. The wooden truss supporting the brick arch is still in place. It seems likely that before the brick wing was built, this wall would have followed the



Plate 107. The early southern elevation (frame HHR13431)

Plate 108. Detail of Window 39, showing blocked ogee-arch (frame HHR13433)



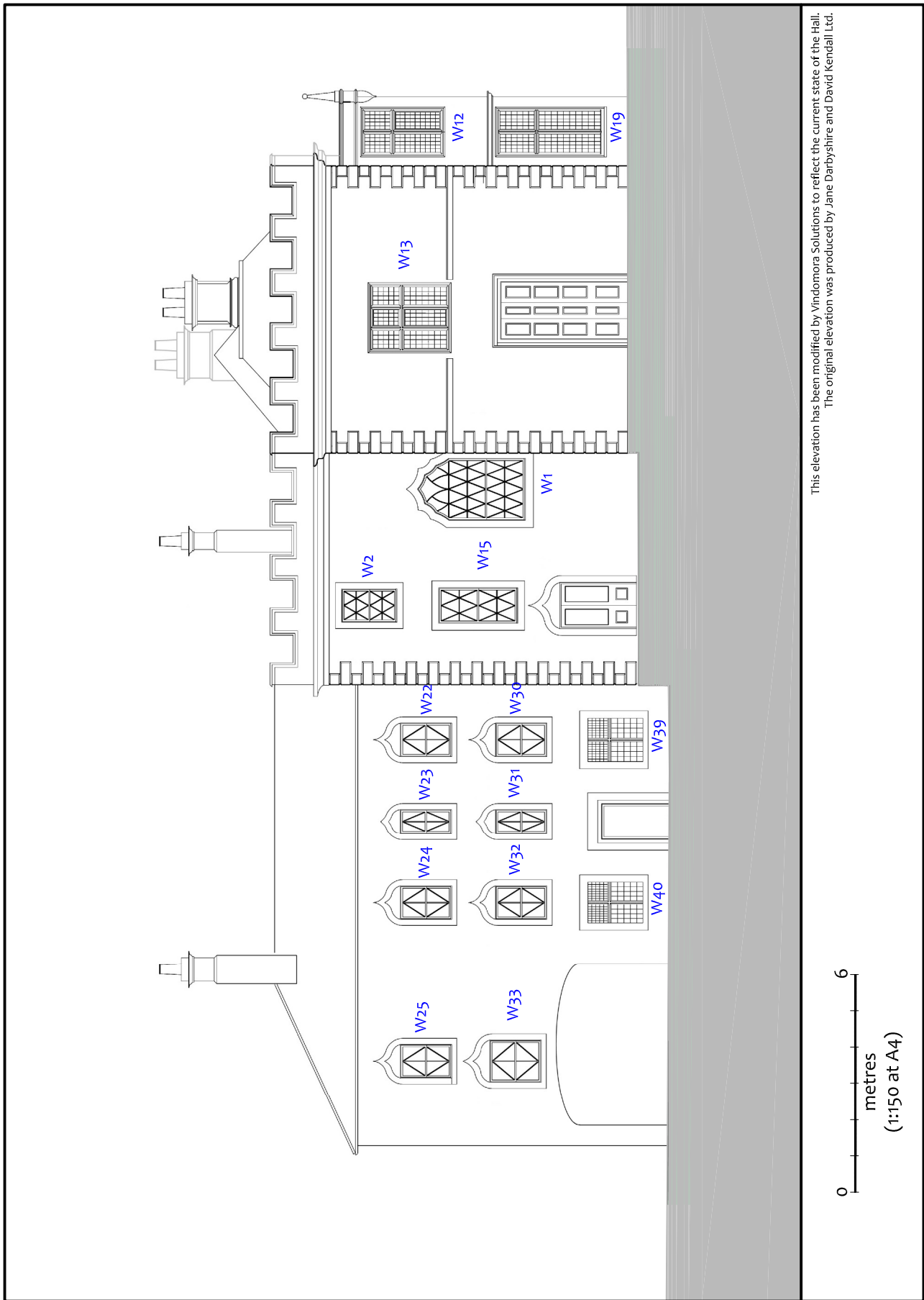


Figure 9. Southern elevation

pattern of the two floors above, with an ogee-arched window.

- 4.2.37 To the east of this, the elevation turns south, creating a west-facing elevation. This block is of a later date to the elevation just described, and is built of a number of different types of building material, including modern and hand-made bricks as well as stone as both the foundation courses and the upper storey.
- 4.2.38 The People's Collection at Beamish Museum hold an illustration of Hamsterley Hall showing this section of the Hall in its potentially earliest phase of building (Plate 111). Unfortunately, the illustration is not dated, but shows the projection as two storey with a hipped roof (where the 1st floor is now), with a single rectangular casement window in the western elevation in the upper floor. This could potentially be Window 16, still *in situ*. The same illustration also shows the southern elevation extending east, with no protruding southeastern wing. The elevation of the projection is shown to hold two windows, a squared casement on the upper storey and an ogee-arched Gothic window below. To the east is the large window light, currently classed as the south elevation of the projection, but originally it seems part of a continuation of a flat southern elevation. Thus, it seems that the upper floor of the projection is a later feature, replacing a hipped roof, and at the time of building up this floor the roof (and parapet) above the eastern wing were altered to fit. This theory fits the stonework at the top of the projection, especially notable on the south face (Plate 110).
- 4.2.39 The western elevation of the projection currently holds two windows on the first floor, one on the mezzanine level, and two on the ground floor. The first floor windows are both casement sash windows with diamond-design glazing, and are obviously an insert when the new floor was added.
- 4.2.40 The large casement sash window on the mezzanine level as previously noted is likely to be the only original window surviving on this elevation, and is also larger than the rest on this face. It is of similar dimensions to the casement sashes on the northern elevation of the eastern wing.
- 4.2.41 Beneath it on the ground floor are two windows, both sashes. The tall sash (Window 20) beneath the original window mentioned above contains

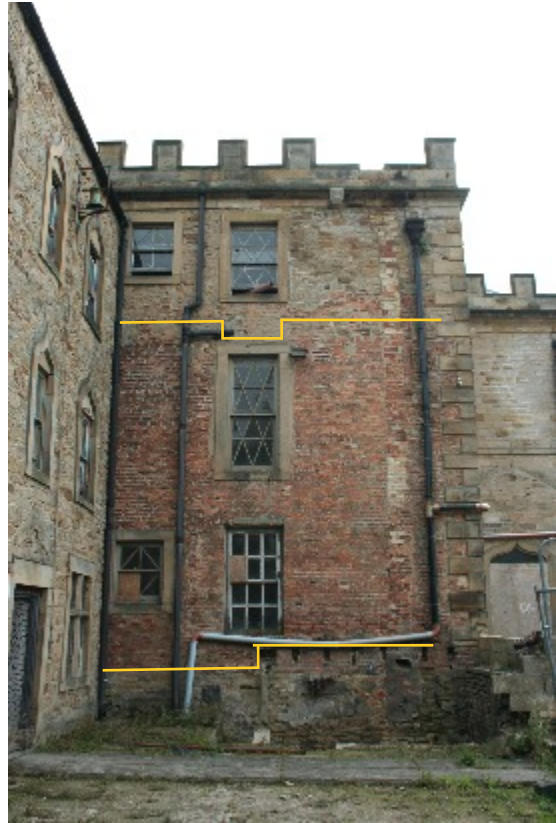


Plate 109. Later brick block, western elevation, with phases in yellow (frame HHR13435)

Plate 110. Later brick block, southern elevation, with phases in yellow (frame HHR13440)



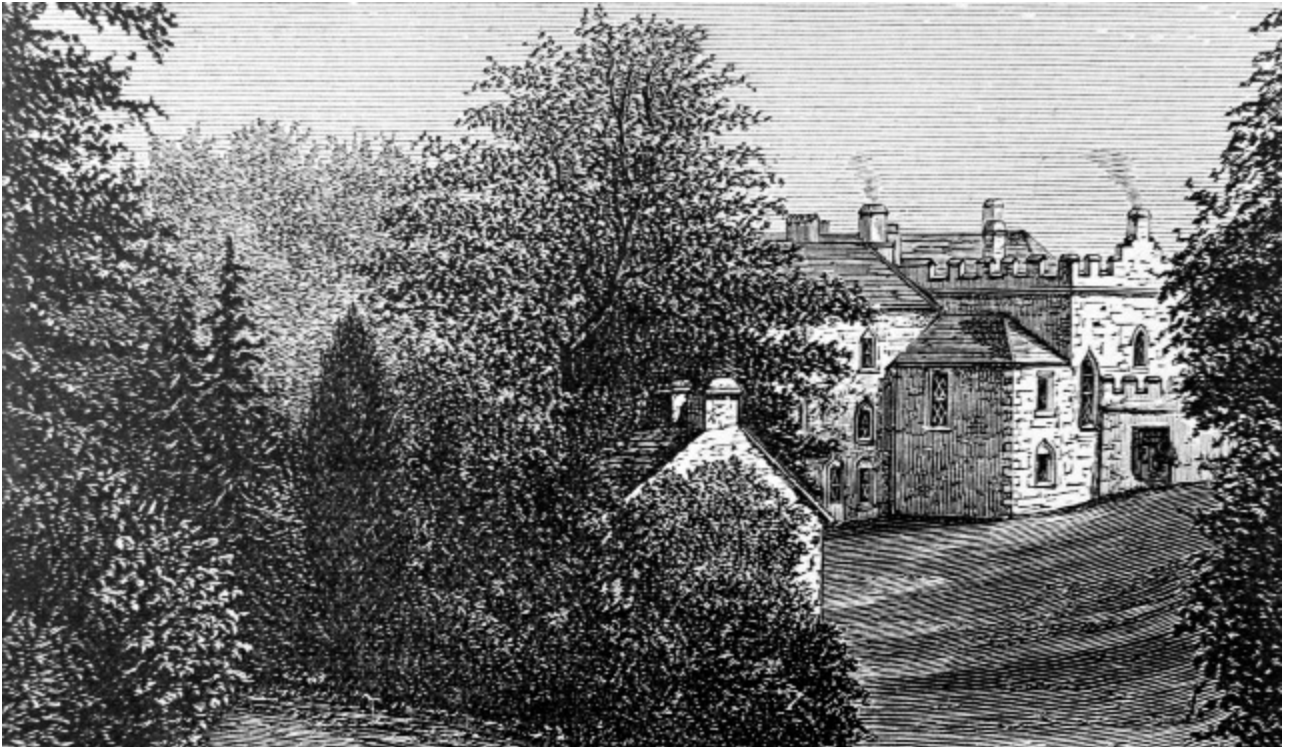


Plate 111 (above). Illustration of Hamsterley Hall, post 1769, showing the southwestern aspect. The illustration shows the Hall without the projecting southeastern entrance block, and shows the southern corner as two, not three floors.

Plate 112 (below). Photograph of the southwestern aspect of the Hall, showing the conservatory and boiler house in place, and Window 20 not yet in place. Early 20th century.



thick glazing bars and is likely to be Edwardian at the earliest. Of further interest, is that this window does not appear on an early 20th century photograph (Plate 112), suggesting that the window is a Vereker insert.

4.2.42 The western elevation of the projection also shows signs of scarring from the now demolished boiler house, with what has been presumed to be the chimney-shadow evident running vertically up against the elevation. However, as well as showing us the lack of Window 20, Plate 112 also shows the boiler house in place, but the scar already *in situ*, suggesting that the scar is evidence of an earlier feature.

4.2.43 Turning east, we see the southern elevation of the projection (Plate 110). The elevation holds three windows and one door, and the embattled parapet seems to be disintegrating over the join for the building of the upper floor of the projection, indicating some instability in the structure at this point.

4.2.44 The first floor has one window, a casement sash with diamond-design glazing of the same style as the ground floor windows in the north elevation of the eastern wing. This was a later insert when the first floor was added.

4.2.45 The mezzanine level holds two windows, Window 15 and Window 1. Window 15 is a long casement sash window, and likely replaced a slightly smaller window of the same type. Window 1 is a large extremely ornate reverse-cusped window with one large central sash, set in an ornate reverse-cusped stone surround. This acts as a window light for the main stairwell in this area, and seems to be contemporary with the 1769 build.

4.2.46 On the ground floor is a single door. Looking at Plate 111, it seems likely that this ogee-arched and transomed door was originally the ogee-window depicted in the illustration, and thus dating the original recess to 1769.

4.2.47 This elevation would have continued east, but has been blocked by the southeastern extension to the eastern wing (Plate 113). This extension has the continuation of the Romanesque corniced embattled parapet overhead, and is built of coursed sandstone rubble with ashlar quoins now the southwestern edge. The elevation still holds the scar from the dismantled early 20th century conservatory which used to reside in this area, and the stonework can be seen to be in two phases, suggesting heavy repair or replacement of stone at the inner extent.

4.2.48 The ground floor holds a large ogee-arched doorway containing a double door through to the later entranceway, Area 16 (Section 3.3.1).

4.2.49 Turning east, the southern elevation of the eastern wing's extension (Plate 115) is two storey, with the continuation of the embattled parapet and cornice, a window on the upper floor and a large

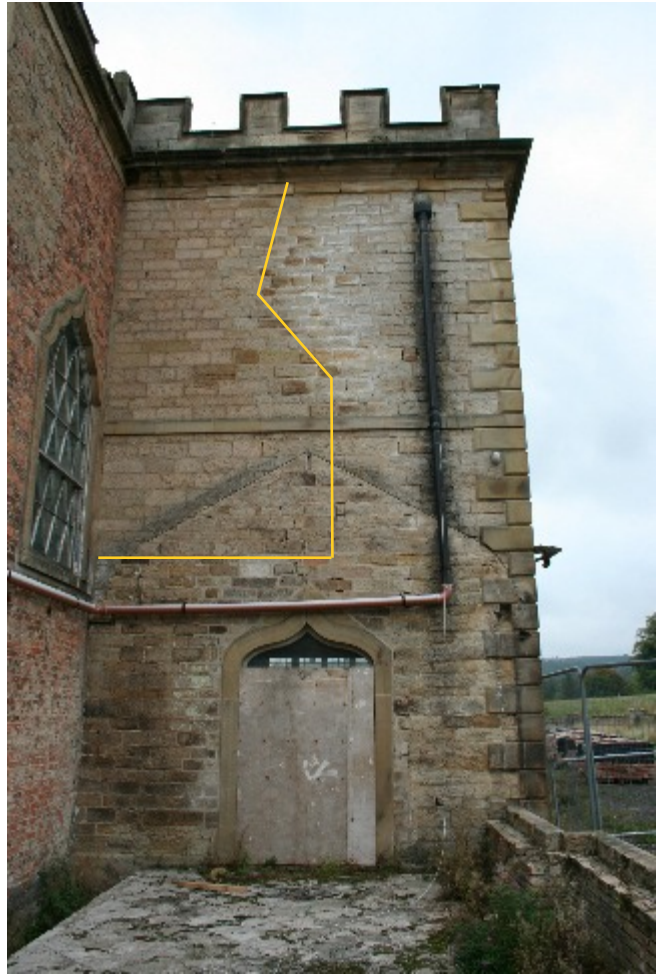


Plate 113. The western elevation of the southeastern extension, with the stone phasing in yellow (frame HHR13441)



Plate 114. The southeast corner of the Hall, circa 1905

door on the ground floor. The construction of the wall is sandstone rubble, with what appears to be a later phase of stone repair or replacement. To either side of the door, there are also bricked up recesses, once windows.

- 4.2.50 The window on the first floor is a transomed and mullioned casement window, 17th century in date and imported from Beaudesert in the 1930s by Vereker. A photograph from circa 1905 shows that this window replaced an arched window potentially utilising plate tracery, the same in design as noted on the first floor of the eastern elevation, replaced by Window 11.
- 4.2.51 The door on the ground floor was also a Vereker import. It is a 12-panelled trifold door, set in an ornate oak 17th century shell canopy, with an egg and dart architrave. Unfortunately, the shell canopy itself has been lost to the elements, with only the timber brackets

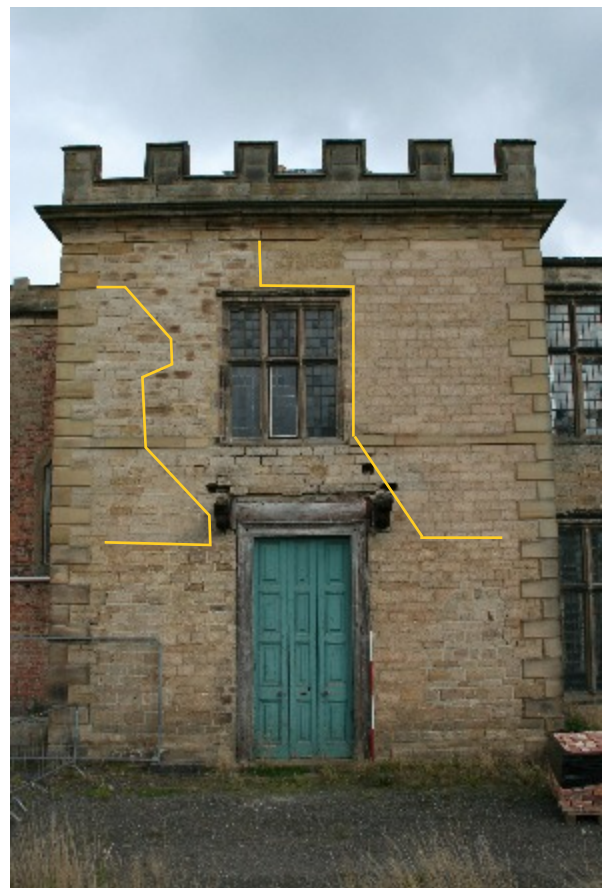


Plate 115. The southern elevation of the east wing and current main entrance, with stonework repair-line in yellow (frame HHR13443)



Plate 116. 17th century brackets

remaining (Plate 116). Looking at Plate 114, it can be seen that this Vereker import replaced an earlier Gothic ogee-arched transomed sash window.

4.2.52 To either side of the door are blocked recesses. Further inspection of Plate 114 shows two arched lights of similar size to those now in the northern elevation, thus suggesting that these windows were moved and reinstated at the time of the door being placed.

4.3 Roof

4.3.1 The roof was not accessed at the time of the survey due to the instability of the structure as well as for security reasons, with the Hall suffering a theft of roofing lead in the Autumn of 2013. However, it is known that the leading over the entrance door to the roof holds a number of signatures from Prisoners of War held at the Hall during the 1940s, and should be photographed in case of loss when the roof next becomes accessible. A plan of the roof was however produced by Jane Darbyshire and David Kendall Ltd, and can be seen on Figure 10.

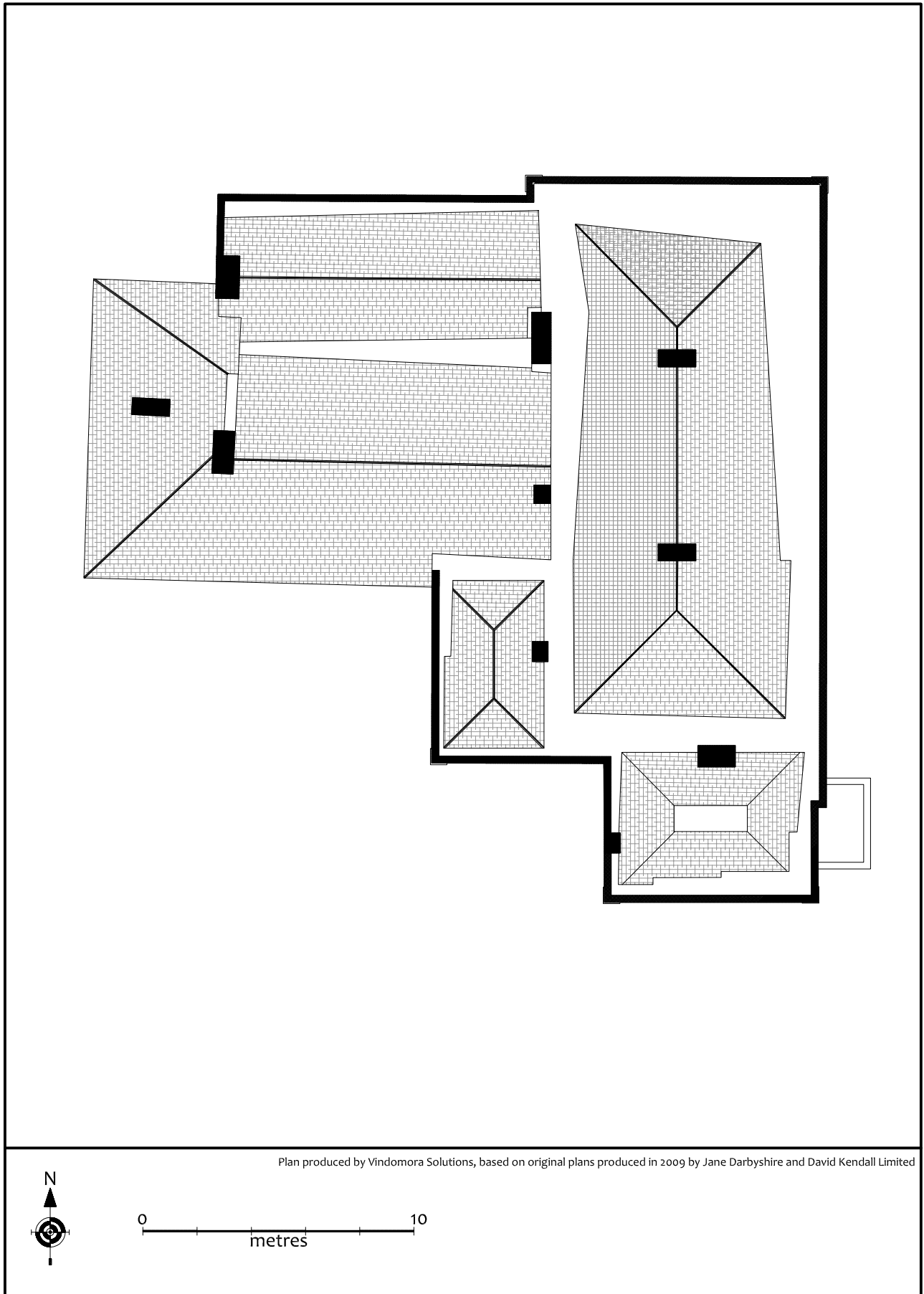


Figure 10. Roof plan

5. CONCLUSIONS

5.1 Phasing

- 5.1.1 The phasing described below is based on the study of the documentary evidence, plans and elevations as well as the results of the survey both internally and externally of the Hall, with particular reference to wall fabric, thickness and relationships. The now demolished west wing is included for completeness. A full account of the recording of the west wing can be found in *Emergency Building Recording and Watching Brief at Hamsterley Hall, County Durham* (Liddell 2013).
- 5.1.2 Phase 1 (Figure 11): The first phase of house dates potentially to the late 17th century, though most likely to the very early 18th century and was constructed by the Swinburne family. This house was a 2-bay deep, three-floor house with what appears to be a gabled roof. The house was built of sandstone rubble and utilised Georgian-Gothic ogee arches. The northern elevation held two windows on each floor, with a door centrally on the ground floor. It is known that the eastern elevation also had two ogee windows on the top floor, and the ground floor had a door on the western elevation. The house was likely a simple rectangle, measuring 13.5m long (north-south axis) by 12m wide.
- 5.1.3 Areas within the current building belonging to or influenced by Phase 1 are:
- *Ground floor*: Areas 43, 48, 49;
 - *Mezzanine level*: Areas 36, 40, 41;
 - *First floor*: Areas 27, 28, 33, 34.
- 5.1.4 Phase 2 (Figure 12): The second phase of building occurred in the early 18th century, again under the Swinburne family. It is unknown whether the early house was degrading, or whether they simply wished for a bigger house, but the south and majority of the western wall of the original Phase 1 house were demolished and the house expanded west and south. This phase was also constructed in sandstone rubble, but is notably on a slightly different alignment to the earlier house with an inclination to the southwest. This phase retained the northern elevation, and it is likely that the newly built southern elevation reused the windows and door from the original southern Phase 1 elevation. This extension expanded the house west by 5.5m and realigned the southern elevation by a further 1m. Also during this phase, a projection was built from the southeast corner measuring 6.5m long (north-south axis) by 4.5m wide, changing the form of the building into a squat 'L' shape. This projection had no external doors but instead was entered from the main house. It was two floors high, with a hipped roof, matching the hipped roof covering the new extension.
- 5.1.5 Looking at the current building's outlay, it appears that the entirety of the Mezzanine level owes its form (minus the later dividing walls, and minus the stairwell in the eastern wing) to Phases 1 and 2 of the building's life.
- 5.1.6 Areas within the current building belonging to or influenced by Phase 2 are:
- *Ground floor*: Areas 19-20, 42-49;
 - *Mezzanine level*: Areas 15, 36-41;
 - *First floor*: Areas 27-34.
- 5.1.7 Phase 3 (Figure 13): The third phase took place between 1767-1774 by Henry Swinburne and his wife, Martha, with the commonly-referenced year for the completion of the major works being 1769, due to dated rainwater heads on the east and north elevations. In this expansion, Swinburne built a large eastern wing measuring 21m long (north-south axis) and 10.3m wide. He continued the use of Gothic architecture with the ogee-arch being the primary feature type: the new wing

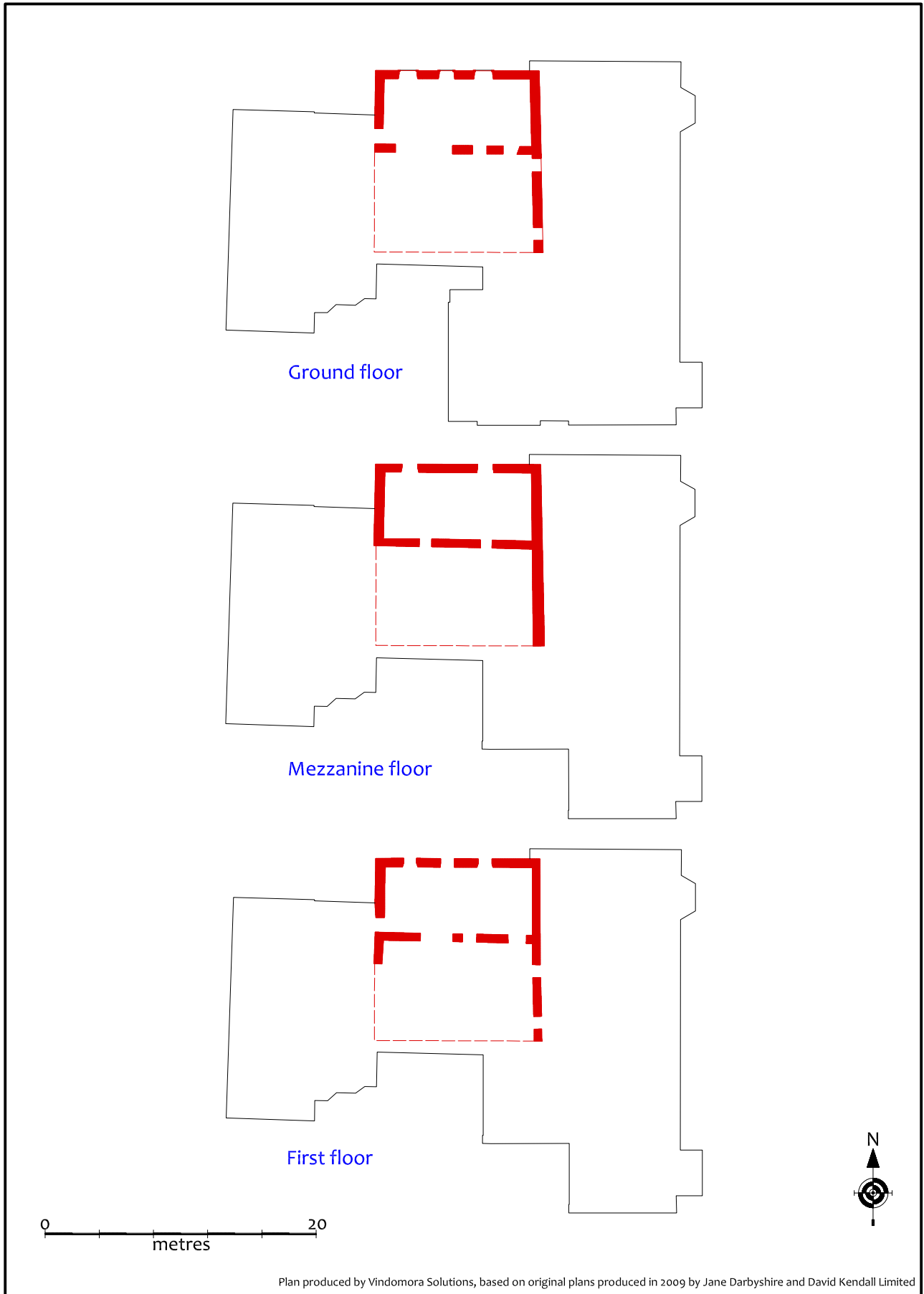


Figure 11. Location of the physical remains of Phase 1 shown in red. The dashed line is the assumed extent of the phase.



Plan produced by Vindomora Solutions, based on original plans produced in 2009 by Jane Darbyshire and David Kendall Limited

Figure 12. Location of the physical remains of Phase 2 shown in orange. The dashed line is the assumed extent of the phase.

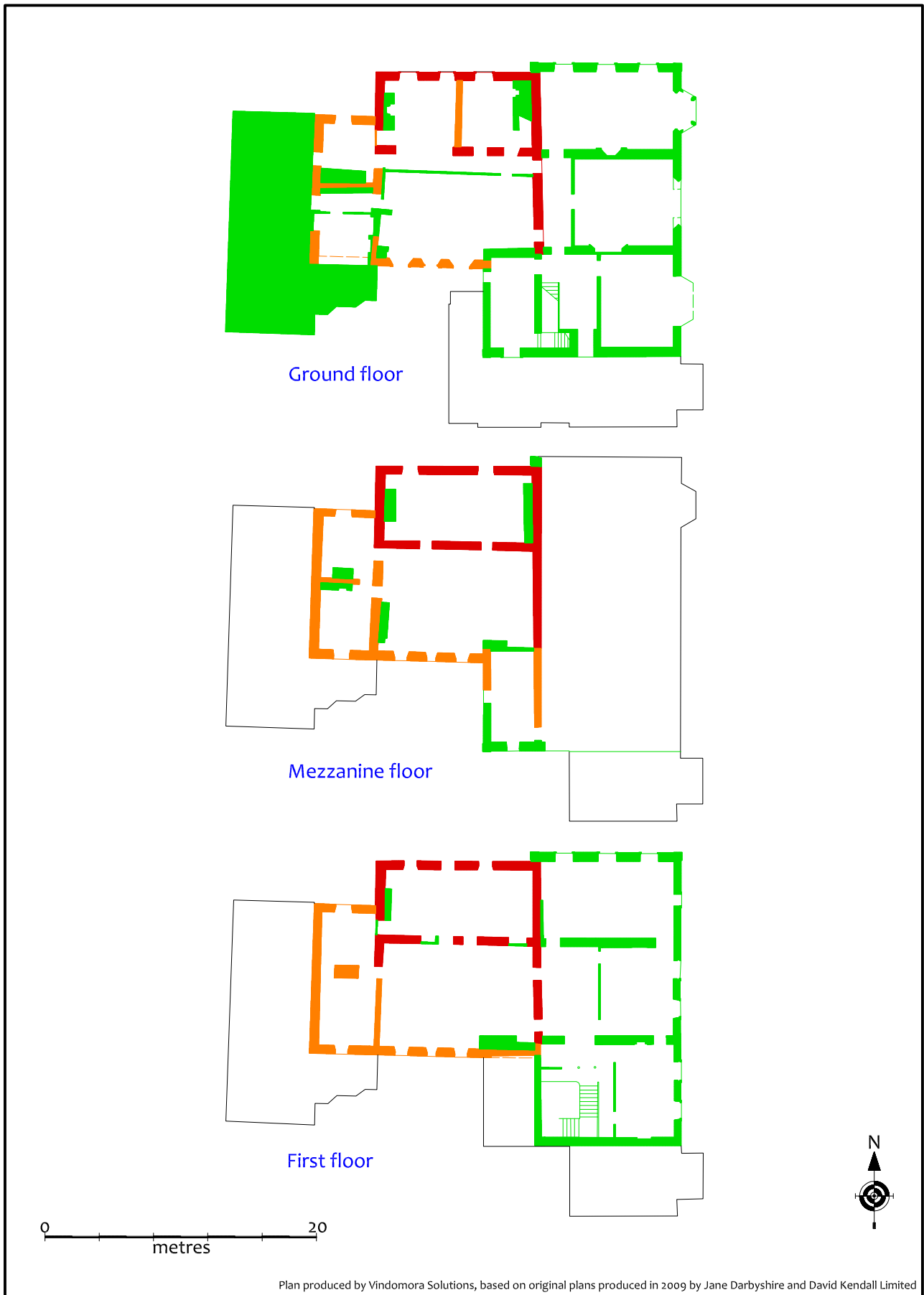
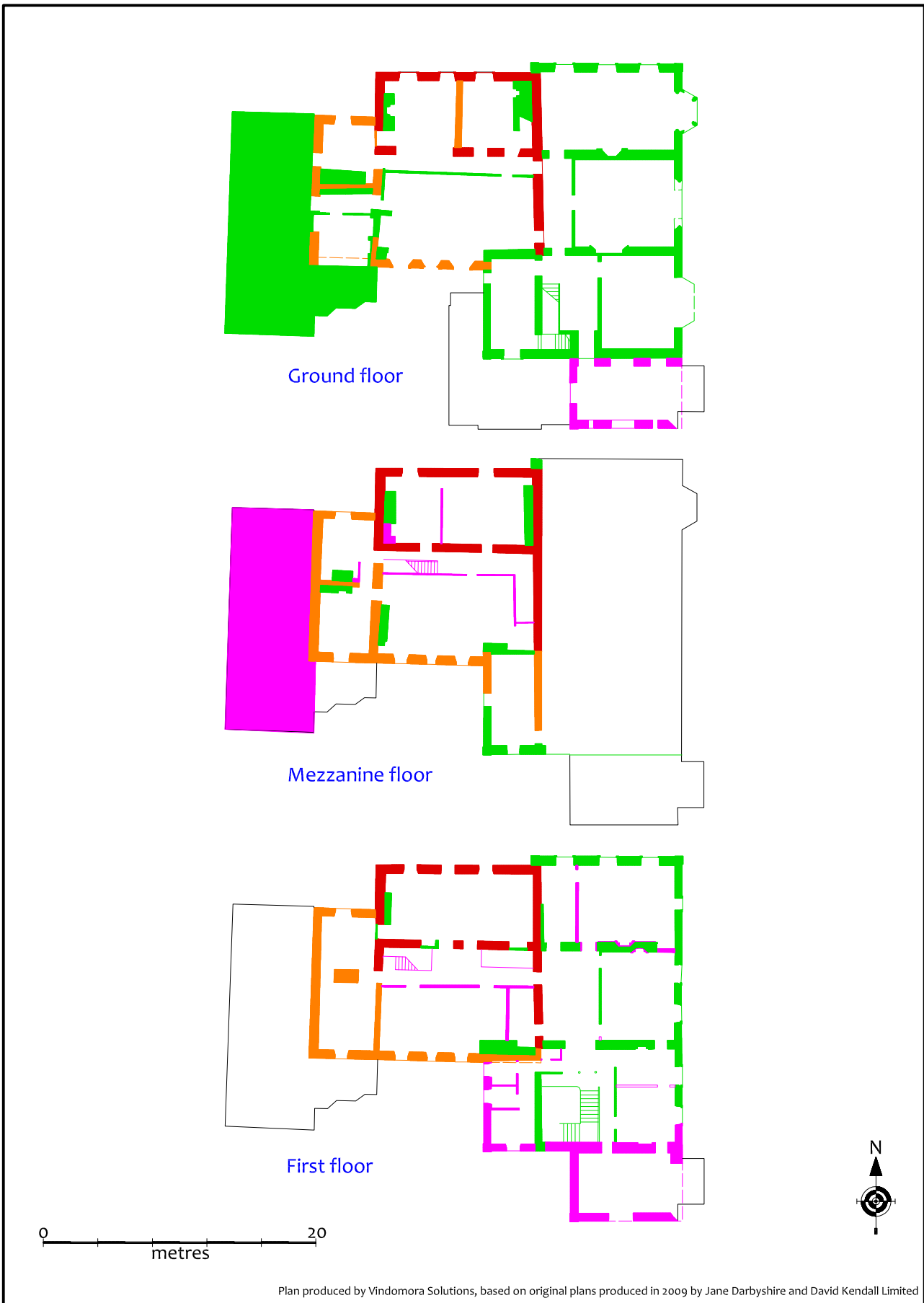
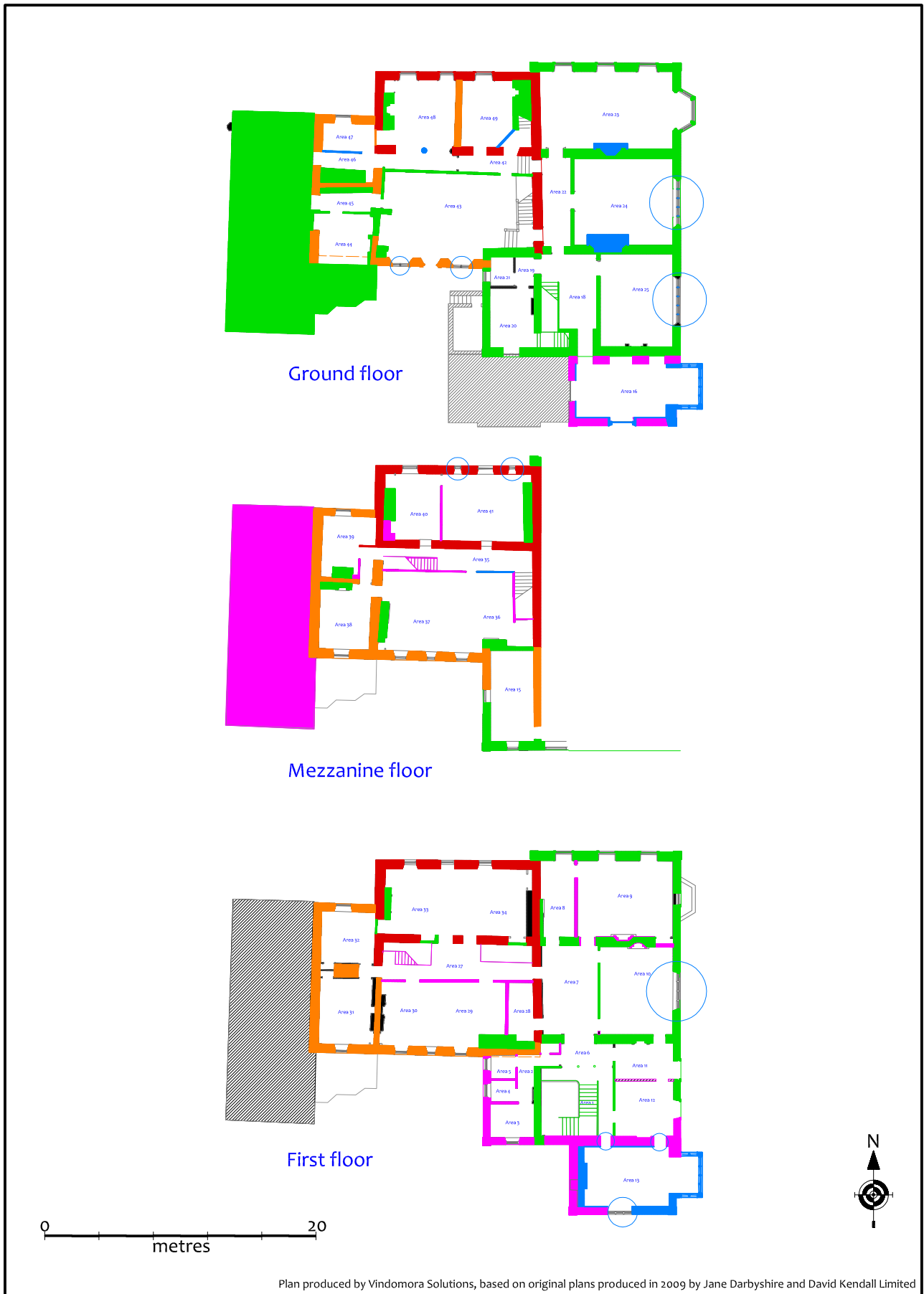


Figure 13. Location of the physical remains of Phase 3 shown in green. The dashed line is the assumed extent of the phase.



Plan produced by Vindomora Solutions, based on original plans produced in 2009 by Jane Darbyshire and David Kendall Limited

Figure 14. Location of the physical remains of Phase 4 shown in magenta. The dashed line is the assumed extent of the phase.



Plan produced by Vindomora Solutions, based on original plans produced in 2009 by Jane Darbyshire and David Kendall Limited

Figure 15. Location of the physical remains of Phase 5 shown in blue. The dashed line is the assumed extent of the phase.

was two floors high with a new staircase in the southwest corner. The wing was built onto the existing building, utilising the eastern stone wall of the Phase 1 and 2 construction, and the roof was battlemented. The eastern wing, meant as a showpiece was built out of sandstone. Swinburne also built two basement level rooms, a cellar and a pantry, below the new wing. It may also be that at this stage the ogee-arched windows present in the original house were added. As well as the new eastern block, he also built a much plainer western brick wing, measuring 16.3m long (north-south axis) by 6m wide, initially only one storey high. This wing was utilised for domestic purposes, and included servants' quarters, a scullery and a large kitchen.

- 5.1.8 Internally, the old house was restructured to service the two new wings. With the family residence now being essentially the new east wing, the old house's larger rooms were divided to create corridors allowing easy access to the new kitchens in the west wing from the cellar, and the rest of the old house essentially became servants quarters, guest quarters (for the not so important guests), stores and offices.
- 5.1.9 The principal entrance to the new house was likely through an ogee-arched door in the south wall. Upon entrance along a short corridor, the guest would enter the stair lobby and be treated to the Swinburne's Rococo-Gothic décor. Important guests would likely have been taken straight through the rare Honduran mahogany door to the right upon entry into the Morning Room with its wide Gothic bay window, panelled ceiling, classical fireplace and decoration embellished with the initials of the people who'd had it built: 'HMS' for Henry [and] Martha Swinburne. The eastern bay also had a French door, allowing access to the gardens to the east.
- 5.1.10 The other two family rooms on the ground floor were the dining room and the drawing room, both elaborately decorated with Gothic designs. The dining room was a grand affair with a Rococo-Gothic ceiling and panelling, lit by ogee-windows in the east wall. The drawing room was the largest of the rooms in the Hall, and was well lit by three large casement windows in the north wall as well as a large Gothic canted bay in the east wall. Access to the room was also possible via a door in the northeast corner, forming one of the windows. The room was elaborately designed, again with a Rococo-Gothic ceiling, trefoil arched wall panels and a trefoil embossed cornice with gold embossed flowers which provided a running theme throughout the ground floor, seen as decoration on the overdoors throughout.
- 5.1.11 Access for servants to this area (with particular reference to a straight line to the western kitchens) was through a door in the western wall, leading directly into the old house - a notable change in décor and build as well as a physical three-step drop.
- 5.1.12 Moving up to the top floor, these were the main family bedrooms. Initially, there appear to have been three large rooms, the northern bedroom matching the size of the drawing room below and likely the master bedroom. On the east side were two further bedrooms, each with their own fireplace and lit by ogee-arched windows. During this phase there don't appear to have been any dressing rooms. Access to all of the bedrooms was granted from the stair hall, heavy with Rococo-Gothic décor including an ogee-arcade at the head of the stairs.
- 5.1.13 Areas within the current building belonging to or influenced by Phase 3 are:
- *Ground floor:* Areas all barring Area 16;
 - *Mezzanine level:* Area 1;
 - *First floor:* Areas all barring Area 13.
- 5.1.14 Phase 4 (Figure 14): Phase 4 took place in the 19th century under the residency of R.S. Surtees. When this build actually took place is unknown, but in 1839 the 'Night of the Big Wind' caused hugh amounts of damage across Northern Ireland and Northern England. The hurricane gusted at up to 115mph and caused damage to the Hall and its surrounding woodland. This would seem to be a good suggested date for repairs and additions to the building, born out of necessity.

- 5.1.15 Externally, Surtees' biggest addition was a new block on the southern end of the eastern wing, essentially forming a 'porch' with overhead bedroom. Looking at old photographs of this section, the styling of the first-floor windows is completely different to that of the rest of the building, and definitely 19th century in date. The location of the door into the main building was moved to the eastern elevation of the new 'porch' - the old photographs show the main door still as an ogee-arch, so it may be assumed that the arch from the original 1769 doorway may have been reused. Surtees also placed a moulded crest above the door, and also built the top floor on the and projection originally built during the Phase 2 works. The majority of this top floor can be seen to be built of stone, rather than brick like the rest, and may have simply been added to use up excess stone from the building of the porch. Surtees also rebuilt the battlemented parapet to fit the new structures. The addition of this extension also explains the visually-odd placement of the Gothic stair-light window on the south elevation, which appears to be too close to the extension.
- 5.1.16 During this phase, it seems likely that Surtees also made some significant changes to the first floor bedroom arrangement in the eastern wing, with what was originally the southeast bedroom of the 1769 build being divided in two, becoming dressing rooms servicing the new bedroom above the porch to the south and the original central bedroom to the north respectively. The master bedroom was also divided at its western extent, creating a boudoir and the fireplaces restructured to fit. Its also during this time that the fire-surround in the master bedroom, inscribed with 'RGS' was inserted. As well as the eastern wing, Surtees also took interest in the old house, inserting his crest above the main fireplace in the ground floor hall.
- 5.1.17 Areas within the current building belonging to or influenced by Phase 4 are:
- *Ground floor:* Areas 16, 18;
 - *First floor:* Areas 2-5, 8-13.
- 5.1.18 Phase 5 (Figure 15): Phase 5 encompasses the Vereker works to the house throughout the 20th century, as well as modern impact by the Gibsons and the Sprys.
- 5.1.19 The import of windows, internal panelling and potentially glass from Beaudesert, Staffordshire by Vereker in the 1930s had a major impact on the building, not only for aesthetics but also for structural stability. Figure 15 shows the location of the Vereker window inserts, which replaced original Gothic windows with 17th century casement windows. The southern porch, built by Surtees was also all but demolished and rebuilt, with a poorly-constructed (in terms of how the stone lies) bay that replaced the 19th century entrance, again constructed with material from Beaudesert.
- 5.1.20 Internally Vereker added Jacobean panelling (salvaged from Beaudesert) to a number of rooms, including the new porch, the room above and also to some rooms in the old house. The main ground floor hall in the old house also became used as a kitchen again, with imported panelling of a poorer nature than the Jacobean panelling, and the insertion of a 17th century staircase leading up to the mezzanine level, presumably replacing an older staircase. Vereker also imported a 15th century fireplace into the dining room on the ground floor, and 17th century fireplaces into the upper floor of the porch and potentially into the northeast corner of the old house.
- 5.1.21 In each imported window, Vereker also placed glass vignets or heraldic stained glass designs. The vignets are likely to be Dutch in their majority and whilst potentially of great interest generally as part of historic glass analysis

Plate 117. Example of one of the glass vignets (frame HHR13446)



are ultimately imports implanted in the early half of the 20th century. The vignets are likely 18th-19th century and like the Jacobean imports show Vereker's antiquarian tastes, whilst the heraldic designs are likely to be 20th century creations.

5.2 Significance

- 5.2.1 Hamsterley hall is the amalgamation of three centuries of building works and usage and the key phases are evident throughout. Archaeologically, the Hall is a fine example of a possibly late 17th century house undergoing constant evolution, with a large scale expansion using Rococo-Gothic architecture in the mid-18th century. Additions can be clearly seen in the 19th century with imported features implanted in the 20th century. The architectural periods are well defined in the fabric of the building as well as the layout of the Hall, and is an excellent example of how a country house such as this evolved through time to its present condition.
- 5.2.2 It is likely that the foundations of the early phases of the house may still lie beneath the flooring of the later phases, allowing possible future dating and further interpretation of the early house's form and extent: features such as the blocked fireplace in the northwest corner of the Phase 2 house may also gain potentially important insight into use and dating.
- 5.2.3 Architecturally, the 1769 Swinburne build is extremely important due to the relatively early nature of the Rococo-Gothic décor and the condition in which it remains: all attempt should be made to preserve these features where possible.
- 5.2.4 Vereker had a major impact on the architecture of the building in the 1930s, with importing Jacobean fixtures into both the internal rooms and external walls of the Hall. These pieces are significant to both the history of the hall, and to the history of Beaudesert with perhaps the exception of the southwestern bay window. The stone in the mullions is laid contrary to the grain, suggesting that material salvaged from Beaudesert was indeed used for the bay, but the current form is perhaps cobbled together from different architectural elements to form the bay structure. As such, it is of less significance than the rest of the inserts as it is not in its original form.
- 5.2.5 Vereker also imported a number of glass vignets and inserted them into his imported Beaudesert windows. These are of major significance in terms of studies of historic Dutch glass, but in the overall context of the Hall itself are simply significant in that they form part of Vereker's changes to the Hall.
- 5.2.6 Internally, Vereker's imports also hold major significance, primarily due to being finely crafted examples of their type rather than any direct significance to the Hall. The Jacobean panelling, for example, is finely crafted but poorly inserted into the building, whilst the 15th and 17th century fireplaces and are fantastic aesthetically as well as lending true character to the rooms they inhabit.
- 5.2.7 Both the 'old house' and the Rococo-Georgian house are highly significant archaeologically and architecturally in their own ways, both both showing function, use and the aesthetic tastes of the periods in which they were built and both evidence of the Hall being a focal point for the area
- 5.2.8 As well as architectural and historical importance, the Hall also has both national and international literary significance as it was the location where R.S. Surtees wrote the majority of his books in the 19th century, those works featuring many aspects of the Hall and the estate. Two letters citing the significance of the Hall from the eminent R.S. Surtees Society can be found in Appendix 2.
- 5.2.9 Overall, the Hall is extremely significant in terms of visible fabric and construction evolution, architectural décor usage and also significant in the forms of who owned the building: the 19th century literary scholar R.S. Surtees and then in the 20th century John Standish Surtees Prendergast Vereker, the 6th Viscount Gort who had such a significant role in the Second World War. The significance of the Hall's location and the aims of the current owner cannot also be overlooked, as the restoration of the Hall could once again set the building as a focal point for the local community.

5.2.10 Figure 16 summarises the Hall's relative significance in terms of evidential/historic value and aesthetic value by area. The values are graded between extremely high (red), high (yellow) and moderate (green). Significance is graded on aesthetics, evidential fabric and historical/architectural value.

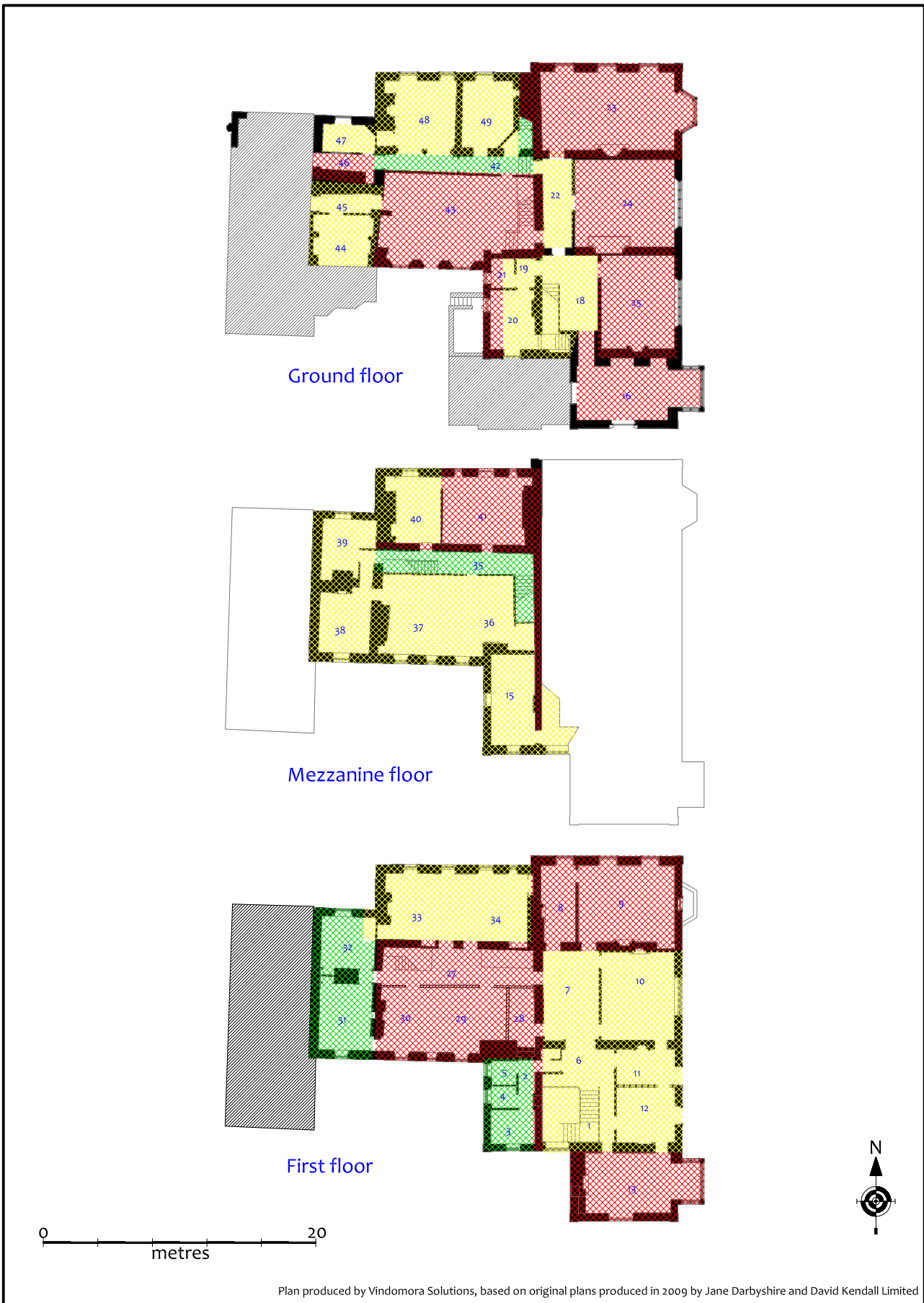


Figure 16. Areas of relative significance. Red signifies 'extremely high', yellow 'high' and green 'moderate'.

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Photograph of Hamsterley Hall, n.d., 1910 (ND/De 294)

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APPENDIX 1: PHOTOGRAPHIC SURVEY

Key

Frame #: digital filename of the photograph as found on the archive disk

Label: label used on photographic location figures

Facing: direction the photograph was taken in

Description: brief description of photograph content

External

Frame #	Label	Facing	Description
HHR13001	1	west	Cellar. General view showing vaulted ceiling
HHR13002	2	east	Cellar. View showing blocked chute
HHR13003	3	northeast	Cellar. Step down to cellar
HHR13004	4	northeast	Pantry. Door to cellar
HHR13005	5	east	Pantry. General view towards blocked chute
HHR13006	6	northeast	Pantry. Detail of alcoves
HHR13007	7	south	Area 16. Detail of main door, internal
HHR13008	8	south	Area 16. Main door and surrounding panelling
HHR13009	9	west	Area 16. Panelling in western end of room
HHR13010	10	north	Area 16/17. Ogee arched corridor to stairwell
HHR13011	11	north	Area 16. Central 'tomb-style' recess
HHR13012	12	north	Area 16. Ogee recess
HHR13013	13	west	Area 16. Ceiling rose
HHR13014	14	east	Area 16. Decorated ceiling and frieze above window
HHR13015	15	east	Area 16. Bay window
HHR13016	16	northeast	Area 16. Bay window detail
HHR13017	17	southeast	Area 16. Bay window detail
HHR13018	18	southeast	Area 16. Bay window and panelling detail
HHR13019	19	northeast	Area 16. Bay window and panelling detail
HHR13020	20	east	Area 16. Bay window
HHR13021	21	southwest	Area 16. Panelling detail
HHR13022	22	west	Area 16. Panelling in western end of room
HHR13023	23	south	Area 16. Panelling detail
HHR13024	24	south	Area 16. Panelling detail
HHR13025	25	south	Area 16. Panelling detail
HHR13026	26	south	Area 16. Panelling detail
HHR13027	27	southwest	Area 16. Panelling detail
HHR13028	28	northeast	Area 16. Ceiling damage
HHR13029	29	north	Area 18. Tudor arch stone doorway
HHR13030	30	west	Area 18. Door to Area 19
HHR13031	31	south	Area 17/18. Ogee arch corridor to Area 16
HHR13032	32	east	Area 18. Mahogany door to Area 25
HHR13033	33	west	Area 18. Ceiling rose

Frame #	Label	Facing	Description
HHR13034	34	northwest	Area 18. Coving detail
HHR13035	35	southwest	Area 18. Stairwell
HHR13036	36	northwest	Area 18. Dry rot
HHR13037	37	south	Area 18. Staircase
HHR13038	38	southwest	Area 18. Vents to understairs
HHR13039	39	west	Area 18. Vitruvian wave outer stringer
HHR13040	40	northwest	Area 18. Newel post detail
HHR13041	41	north	Area 19. General shot
HHR13042	42	south	Area 20. Double doors
HHR13043	43	east	Area 20. Cellar door
HHR13044	44	north	Area 20. Door to Area 19
HHR13045	45	east	Area 20. Fireplace
HHR13046	46	southwest	Area 20. Meter
HHR13047	47	northwest	Area 20. Window detail
HHR13048	48	northwest	Area 20. Northwest corner, brick wall and damage to floor
HHR13049	49	south	Area 20. Arch/blocked window in south wall above pantry steps
HHR13050	50	east	Area 20. View down steps to pantry
HHR13051	51	north	Area 20. Under main stairwell
HHR13052	52	west	Area 21. Detail of window
HHR13053	53	east	Area 21. Detail of internal door
HHR13054	54	east	Area 21. Detail of window light
HHR13055	55	southwest	Area 21. Detail of shutter housing
HHR13056	56	-north	Area 22. Door to Area 23
HHR13057	57	northwest	Area 22. Door to Area 42
HHR13058	58	southeast	Area 22. Door to Area 24
HHR13059	59	west	Area 22. Door to Area 43
HHR13060	60	southwest	Area 22. Door to Area 43
HHR13061	61	south	Area 22. Tudor doorway to Area 18
HHR13062	62	south	Area 22. General corridor shot
HHR13063	63	north	Area 22. General corridor shot
HHR13064	64	north	Area 22. Ceiling + coving
HHR13065	65	northwest	Area 22. Skirting
HHR13066	66	north	Area 22. Cut through flooring
HHR13067	67	east	Area 22. Wall decoration
HHR13068	68	northeast	Area 23. General view
HHR13069	69	northeast	Area 23. General view
HHR13070	70	southeast	Area 23. General view
HHR13071	71	southeast	Area 23. General view
HHR13072	72	southwest	Area 23. General view
HHR13073	73	northwest	Area 23. General view
HHR13074	74	south	Area 23. Detail of door

Frame #	Label	Facing	Description
HHR13072	72	southwest	Area 23. General view
HHR13073	73	northwest	Area 23. General view
HHR13074	74	south	Area 23. Detail of door
HHR13075	75	north	Area 23. Window detail
HHR13076	76	north	Area 23. Window detail
HHR13077	77	north	Area 23. Window detail
HHR13078	78	east	Area 23. Window detail
HHR13079	79	north	Area 23. Window detail
HHR13080	80	northeast	Area 23. Window detail
HHR13081	81	south	Area 23. Window detail
HHR13082	82	south	Area 23. Column detail
HHR13083	83	north	Area 23. Panelling detail
HHR13084	84	west	Area 23. Panelling detail
HHR13085	85	south	Area 23. Overdoor detail
HHR13086	86	west	Area 23. Coving detail
HHR13087	87	east	Area 23. Gable window frieze
HHR13088	88	south	Area 23. Fireplace detail
HHR13089	89	south	Area 24. Fireplace
HHR13090	90	south	Area 24. Fireplace
HHR13091	91	south	Area 24. Carving detail
HHR13092	92	south	Area 24. Carving detail
HHR13093	93	south	Area 24. Carving detail
HHR13094	94	south	Area 24. Carving detail
HHR13095	95	south	Area 24. Carving detail
HHR13096	96	south	Area 24. Carving detail
HHR13097	97	south	Area 24. Carving detail
HHR13098	98	south	Area 24. Carving detail
HHR13099	99	south	Area 24. Carving detail
HHR13100	100	south	Area 24. Carving detail
HHR13101	101	south	Area 24. Carving detail
HHR13102	102	southeast	Area 24. General view
HHR13103	103	northwest	Area 24. General view
HHR13104	104	southwest	Area 24. General view
HHR13105	105	northeast	Area 24. General view
HHR13106	106	west	Area 24. Trifoil door detail
HHR13107	107	north	Area 24. Column detail
HHR13108	108	north	Area 24. Ceiling detail
HHR13109	109	northwest	Area 24. Ceiling detail
HHR13110	110	west	Area 24. Ceiling detail
HHR13111	111	east	Area 24. Window
HHR13112	112	southeast	Area 25. General view

Frame #	Label	Facing	Description
HHR13113	113	southwest	Area 25. General view
HHR13114	114	northwest	Area 25. General view
HHR13115	115	northeast	Area 25. General view
HHR13116	116	southwest	Area 25. Ceiling
HHR13117	117	southwest	Area 25. Wallpaper
HHR13118	118	northeast	Area 25. Damage in northeast corner
HHR13119	119	north	Area 25. Damage in northeast corner
HHR13120	120	west	Area 25. Door
HHR13121	121	west	Area 25. Overdoor detail
HHR13122	122	west	Area 25. Dado rail detail
HHR13123	123	south	Area 25. Fireplace
HHR13124	124	south	Area 25. Fire surround detail
HHR13125	125	south	Area 25. Hearth
HHR13126	126	south	Area 25. Earlier brick hearth
HHR13127	127	southwest	Area 25. Cornice detail
HHR13128	128	west	Area 25. Cornice detail
HHR13129	129	south	Area 25. Ceiling panel detail
HHR13130	130	west	Area 42. Looking toward area 46
HHR13131	131	southwest	Area 42. Door to Area 43
HHR13132	132	west	Area 42. Doot to Area 46
HHR13133	133	southeast	Area 42. Door to Area 43
HHR13134	134	southeast	Area 42. Serving hatch
HHR13135	135	east	Area 42. Corridor looking east toward Area 22
HHR13136	136	southeast	Area 43. General view
HHR13137	137	east	Area 43. General view
HHR13138	138	southwest	Area 43. General view
HHR13139	139	southwest	Area 43. General view
HHR13140	140	southwest	Area 43. Window detail
HHR13141	141	south	Area 43. Window detail
HHR13142	142	southeast	Area 43. Window detail
HHR13143	143	north	Area 43. Ceiling detail
HHR13144	144	north	Area 43. Ceiling detail
HHR13145	145	west	Area 43. Door to Area 44
HHR13146	146	west	Area 43. Panelling and door to Area 44
HHR13147	147	north	Area 43. Panelling
HHR13148	148	east	Area 43. Staircase
HHR13149	149	northeast	Area 43. Staircase
HHR13150	150	north	Area 43. Stairs to Mezzanine level
HHR13151	151	west	Area 43. Fireplace
HHR13152	152	east	Area 43. Staircase
HHR13153	153	west	Area 43. Detail of wooden fireplace lintel

Frame #	Label	Facing	Description
HHR13154	154	west	Area 43. Moulding above fireplace
HHR13155	155	west	Area 43. Moulding above fireplace
HHR13156	156	west	Area 43. Moulding above fireplace
HHR13157	157	west	Area 43. Moulding above fireplace
HHR13158	158	northwest	Area 43. Fireplace fittings
HHR13159	159	west	Area 43. Blocked chimney
HHR13160	160	northeast	Area 43. Serving hatch to Area 42
HHR13161	161	north	Area 43. Door to Area 42
HHR13162	162	south	Area 43. Cupboard, closed
HHR13163	163	south	Area 43. Cupboard, open
HHR13164	164	south	Area 43. Main entrance door
HHR13165	165	west	Area 45. Corridor
HHR13166	166	west	Area 45. Corridor
HHR13167	167	west	Area 46. External door
HHR13168	168	west	Area 46. View along corridor
HHR13169	169	east	Area 46. View along corridor
HHR13170	170	east	Area 46. View along corridor
HHR13171	171	west	Area 46. External door and internal window to Area 47
HHR13172	172	southeast	Area 46. Hole in blocked up fireplace
HHR13173	173	northwest	Area 46. Column detail
HHR13174	174	northwest	Area 46. Column detail
HHR13175	175	northwest	Area 46. Column detail
HHR13176	176	northeast	Area 46. Column detail
HHR13177	177	northeast	Area 46. Hole in blocked up fireplace
HHR13178	178	west	Area 47. Tilework and patching
HHR13179	179	east	Area 47. Blocked door
HHR13180	180	east	Area 47. Blocked features and stonework
HHR13181	181	southeast	Area 47. Door and blocked features
HHR13182	182	south	Area 47. Internal window
HHR13183	183	west	Area 47. Blocked feature
HHR13184	184	west	Area 47. Tiles
HHR13185	185	south	Area 47. Repairs above door
HHR13186	186	west	Area 47. Stonework
HHR13187	187	west	Area 47. Stonework
HHR13188	188	southwest	Area 47. Upper floors
HHR13189	189	north	Area 47. Modern repair
HHR13190	190	north	Area 47. Modern repair
HHR13191	191	southeast	Area 48. General view
HHR13192	192	southwest	Area 48. General view
HHR13193	193	north	Area 48. General view
HHR13194	194	south	Area 48. General view

Frame #	Label	Facing	Description
HHR13195	195	northwest	Area 48. General view
HHR13196	196	west	Area 48. Fireplace
HHR13197	197	west	Area 48. Hearth detail
HHR13198	198	west	Area 48. Fireplace detail
HHR13199	199	west	Area 48. Cupboard open
HHR13200	200	west	Area 48. Cupboard open
HHR13201	201	west	Area 48. Cupboard door closed
HHR13202	202	north	Area 48. Window detail
HHR13203	203	west	Area 48. POW message detail
HHR13204	204	west	Area 48. POW message detail
HHR13205	205	west	Area 48. POW message detail
HHR13206	206	west	Area 48. POW message detail
HHR13207	207	west	Area 48. POW message detail
HHR13208	208	west	Area 48. POW message detail
HHR13209	209	west	Area 48. POW message detail
HHR13210	210	west	Area 48. POW message detail
HHR13211	211	west	Area 48. POW message detail
HHR13212	21	west	Area 48. POW message detail
HHR13213	213	west	Area 48. POW message detail
HHR13214	214	northeast	Area 49. General view
HHR13215	215	north	Area 49. Window detail
HHR13216	216	north	Area 49. Entrance to cellar
HHR13217	217	northeast	Area 15. General view
HHR13218	218	south	Area 15. General view
HHR13219	219	northeast	Area 15. General view
HHR13220	220	west	Area 15. Ceiling damage
HHR13221	221	north	Area 15. Ceiling damage
HHR13222	222	southeast	Area 15. Ceiling
HHR13223	223	east	Area 15. Fireplace
HHR13224	224	west	Area 15. Western window
HHR13225	225	south	Area 15. Southern window
HHR13226	226	east	Area 15. Door (internal)
HHR13227	227	west	Area 1. Door leading from stairwell
HHR13228	228	west	Area 1. Door leading from stairwell to Area 15
HHR13229	229	east	Area 1. Stairwell
HHR13230	230	north	Area 1. Stairwell to Area 6
HHR13231	231	south	Area 1. Window detail
HHR13232	232	west	Area 35. General view
HHR13233	233	west	Area 35. Stairwell
HHR13234	234	west	Area 35. Cupboard
HHR13235	235	west	Area 35. View to Area 39

Frame #	Label	Facing	Description
HHR13236	236	southeast	Area 36/37. General view
HHR13237	237	southwest	Area 36/37. General view
HHR13238	238	northeast	Area 36/37. General view
HHR13239	239	south	Area 36/37. Window detail
HHR13240	240	south	Area 36/37. Window detail
HHR13241	241	south	Area 36/37. Window detail
HHR13242	242	north	Area 36/37. Door and wood panelling
HHR13243	243	north	Area 36/37. Door and wood panelling
HHR13244	244	north	Area 36/37. Door and wood panelling
HHR13245	245	west	Area 36/37. Cupboard
HHR13246	246	west	Area 36/37. Cupboard
HHR13247	247	west	Area 36/37. Door to Area 38
HHR13248	248	south	Area 36/37. Fireplace
HHR13249	249	west	Area 36/37. Fireplace
HHR13250	250	east	Area 36/37. Ceiling
HHR13251	251	east	Area 36/37. Ceiling
HHR13252	252	east	Area 36/37. Ceiling
HHR13253	253	south	Area 38. Window
HHR13254	254	south	Area 38. Damage in outer wall
HHR13255	255	northwest	Area 38. Fireplace
HHR13256	256	northwest	Area 38. Door
HHR13257	257	north	Area 38. Frame above door to Area 39
HHR13258	258	east	Area 38. Door to Area 37
HHR13259	259	southwest	Area 38. Ceiling damage
HHR13260	260	west	Area 39. Doorway
HHR13261	261	southwest	Area 39. Fireplace
HHR13262	262	southwest	Area 39. Cupboard
HHR13263	263	north	Area 40. General view
HHR13264	264	northeast	Area 41. General view
HHR13265	265	southwest	Area 2-5. General view
HHR13266	266	north	Area 2-5. General view
HHR13267	267	north	Area 2-5. General view
HHR13268	268	east	Area 2-5. Ogee-arched doorway
HHR13269	269	south	Area 2-5. Window
HHR13270	270	west	Area 2-5. Window
HHR13271	271	west	Area 2-5. Window
HHR13272	272	north	Area 2-5. Ceiling/roof
HHR13273	273	north	Area 2-5. Ceiling
HHR13274	274	west	Area 2-5. Floor
HHR13275	275	south	Area 2-5. Wall
HHR13276	276	north	Area 2-5. Duct

Frame #	Label	Facing	Description
HHR13277	277	west	Area 2-5. Duct (internal)
HHR13278	278	east	Area 2-5. Duct (internal)
HHR13279	279	north	Area 6. Ogee arcade
HHR13280	280	north	Area 6. Ogee arcade
HHR13281	281	northeast	Area 6. Ogee arcade
HHR13282	282	south	Area 6. Door to Area 13
HHR13283	283	south	Area 6. Door to Area 13
HHR13284	284	southeast	Area 6. Door to Area 12
HHR13285	285	east	Area 6. Door to Area 11
HHR13286	286	northeast	Area 6. Dado
HHR13287	287	south	Area 6. Ceiling
HHR13288	288	south	Area 6. Ceiling
HHR13289	289	south	Area 7. General view
HHR13290	290	south	Area 7. General view
HHR13291	291	south	Area 7. General view
HHR13292	292	west	Area 7. Stairwell to Areas 2-5
HHR13293	293	south	Area 7. Ceiling
HHR13294	294	east	Area 7. Door to Area 10
HHR13295	295	east	Area 7. Door to Area 10
HHR13296	296	north	Area 7. Door to Area 9
HHR13297	297	north	Area 7. Door to Area 8
HHR13298	298	west	Area 7. Door to Area 28
HHR13299	299	west	Area 7. Door to Area 28
HHR13300	300	west	Area 7. Door to Area 28
HHR13301	301	northwest	Area 7. Door to Area 28
HHR13302	302	north	Area 8. General view plus floor damage
HHR13303	303	southwest	Area 8. Fireplace
HHR13304	304	west	Area 8. Fireplace
HHR13305	305	north	Area 8. Ogee window detail
HHR13306	306	south	Area 8. Door to Area 7
HHR13307	307	northwest	Area 8. Ceiling damage
HHR13308	308	southwest	Area 9. General view
HHR13309	309	southeast	Area 9. General view
HHR13310	310	northeast	Area 9. General view
HHR13311	311	north	Area 9. Window detail
HHR13312	312	north	Area 9. Window detail
HHR13313	313	south	Area 9. Cupboard, closed
HHR13314	314	south	Area 9. Cupboard, open, showing blocked door
HHR13315	315	south	Area 9. Door to Area 7
HHR13316	316	west	Area 9. Door to Area 8
HHR13317	317	northeast	Area 9. Cornice detail

Frame #	Label	Facing	Description
HHR13318	318	south	Area 9. Fireplace
HHR13319	319	south	Area 9. Fireplace inscription detail
HHR13320	320	southeast	Area 10. General view
HHR13321	321	east	Area 10. Window detail
HHR13322	322	west	Area 10. Door to Area 7, fire damage
HHR13323	323	north	Area 10. Fireplace
HHR13324	324	southwest	Area 10. Ceiling damage
HHR13325	325	north	Area 10. Coving detail
HHR13326	326	south	Area 11/12. General view
HHR13327	327	southwest	Area 11/12. General view
HHR13328	328	northwest	Area 11/12. General view
HHR13329	329	northeast	Area 11/12. General view
HHR13330	330	west	Area 11/12. Door to Area 6
HHR13331	331	west	Area 11/12. Door to Area 6
HHR13332	332	north	Area 11/12. Door to Area 10
HHR13333	333	east	Area 11/12. Window detail
HHR13334	334	east	Area 11/12. Window detail
HHR13335	335	south	Area 11/12. Fireplace
HHR13336	336	north	Area 11/12. Fireplace
HHR13337	337	northeast	Area 13. General view
HHR13338	338	southeast	Area 13. General view
HHR13339	339	northwest	Area 13. General view
HHR13340	340	southwest	Area 13. General view
HHR13341	341	west	Area 13. General view
HHR13342	342	east	Area 13. Vaulted ceiling
HHR13343	343	south	Area 13. Window detail
HHR13344	344	east	Area 13. Window detail
HHR13345	345	northeast	Area 13. Window detail
HHR13346	346	southeast	Area 13. Window detail
HHR13347	347	north	Area 13. Door to Area 6
HHR13348	348	north	Area 13. Door to Area 12
HHR13349	349	west	Area 13. Cupboard
HHR13350	350	west	Area 13. Fireplace
HHR13351	351	west	Area 13. Fire surround detail
HHR13352	352	west	Area 13. Fire surround detail
HHR13353	353	west	Area 13. Panelling detail
HHR13354	354	west	Area 13. Panelling detail
HHR13355	355	west	Area 27-30. General view
HHR13356	356	east	Area 27-30. General view
HHR13357	357	northwest	Area 27-30. General view
HHR13358	358	east	Area 27-30. View down stairwell

Frame #	Label	Facing	Description
HHR13359	359	west	Area 27-30. Stairwell
HHR13360	360	east	Area 27-30. Roofing structure
HHR13361	361	northwest	Area 27-30. Roofing structure
HHR13362	362	northeast	Area 27-30. Roofing structure
HHR13363	363	northwest	Area 27-30. Roofing structure
HHR13364	364	southwest	Area 27-30. Chimney
HHR13365	365	south	Area 27-30. Chimney/flues
HHR13366	366	southeast	Area 27-30. Chimney/flues
HHR13367	367	east	Area 27-30. Door to Area 7
HHR13368	368	east	Area 27-30. Door to Area 7
HHR13369	369	west	Area 27-30. Door to Area 31
HHR13370	370	south	Area 27-30. Windows
HHR13371	371	south	Area 27-30. Window detail
HHR13372	372	south	Area 27-30. Window detail
HHR13373	373	south	Area 27-30. Window detail
HHR13374	374	northeast	Area 27-30. Stone and brickwork
HHR13375	375	north	Area 27-30. Doorway to Area 33 and blocked arch
HHR13376	376	north	Area 27-30. Doorway to Area 33 and blocked arch
HHR13377	377	north	Area 27-30. Doorway to Area 33 and blocked arch
HHR13378	378	northeast	Area 27-30. Doorway to Area 34
HHR13379	379	northwest	Area 27-30. Doorways to Area 33-34
HHR13380	380	west	Area 27-30. Fireplace
HHR13381	381	southwest	Area 27-30. Fireplace
HHR13382	382	northeast	Area 27-30. Balcony
HHR13383	383	northeast	Area 27-30. Blocked door
HHR13384	384	northeast	Area 27-30. Blocked door
HHR13385	385	northwest	Area 27-30. Stonework
HHR13386	386	northwest	Area 31. Cupboard
HHR13387	387	east	Area 31. Stonework
HHR13388	388	north	Area 31. Door to Area 32
HHR13389	389	southeast	Area 31. Door to Area 30
HHR13390	390	southeast	Area 31. Fireplace
HHR13391	391	south	Area 31. Window detail
HHR13392	392	west	Area 31. Roofing structure
HHR13393	393	northeast	Area 32. Blocked door
HHR13394	394	north	Area 32. Modern rebuild
HHR13395	395	southeast	Area 32. Fireplace
HHR13396	396	east	Area 32. Roofing structure
HHR13397	397	southeast	Area 32. Door
HHR13398	398	northwest	Area 33/34. Fireplace
HHR13399	399	northwest	Area 33/34. Fireplace and window

Frame #	Label	Facing	Description
HHR13400	400	northwest	Area 33/34. Window and roofing structure
HHR13401	401	north	Area 33/34. Window detail
HHR13402	402	north	Area 33/34. Window detail
HHR13403	403	north	Area 33/34. Window detail
HHR13404	404	northeast	Area 33/34. Window, alcove and blocked fireplace
HHR13405	405	west	Eastern elevation.
HHR13406	406	west	Eastern elevation. North end, quatrefoil and bay
HHR13407	407	west	Eastern elevation. Beaudesert windows detail
HHR13408	408	west	Eastern elevation. Beaudesert window, ground floor
HHR13409	409	west	Eastern elevation. Southern end Beaudesert bay
HHR13410	410	southwest	Eastern elevation. Southern bay
HHR13411	411	northwest	Eastern elevation. Southern bay
HHR13412	412	west	Eastern elevation. Cellar vent
HHR13413	413	west	Eastern elevation. Quatrefoil detail
HHR13414	414	west	Eastern elevation. Finial detail on south bay
HHR13415	415	west	Eastern elevation. Rainwater head detail
HHR13416	416	west	Eastern elevation. Rainwater head detail
HHR13417	417	west	Eastern elevation. Rainwater head detail
HHR13418	418	south	Northern elevation. Later block
HHR13419	419	south	Northern elevation. Door detail
HHR13420	420	south	Northern elevation. Early block
HHR13421	421	southeast	Northern elevation. Southern return
HHR13422	422	southeast	Northern elevation. Early block, oblique
HHR13423	423	south	Northern elevation. Converted ogee door
HHR13424	424	south	Northern elevation. Ogee window detail
HHR13425	425	east	Western elevation.
HHR13426	426	east	Western elevation. Door to Area 46
HHR13427	427	east	Western elevation. Door to Area 45
HHR13428	428	east	Western elevation. Blocked door to Area 44
HHR13429	429	northeast	Southwestern return.
HHR13430	430	northwest	South elevation.
HHR13431	431	north	South elevation.
HHR13432	432	north	South elevation. Window detail
HHR13433	433	north	South elevation. Window detail
HHR13434	434	north	South elevation. Bell
HHR13435	435	east	West elevation. 2 phase extension
HHR13436	436	east	West elevation. Stone found and demolished boiler house
HHR13437	437	east	West elevation. Ground floor window detail
HHR13438	438	northeast	South elevation. 2 phase extension
HHR13439	439	north	South elevation. Window detail
HHR13440	440	northeast	South elevation. Southwest return

Frame #	Label	Facing	Description
HHR13441	441	east	Western elevation. Conservatory mark
HHR13442	442	east	Western elevation. Conservatory platform
HHR13443	443	north	Southern elevation. Main entrance
HHR13444	444	north	Southern elevation. Main entrance detail
HHR13445	445	north	Southern elevation. Main entrance detail

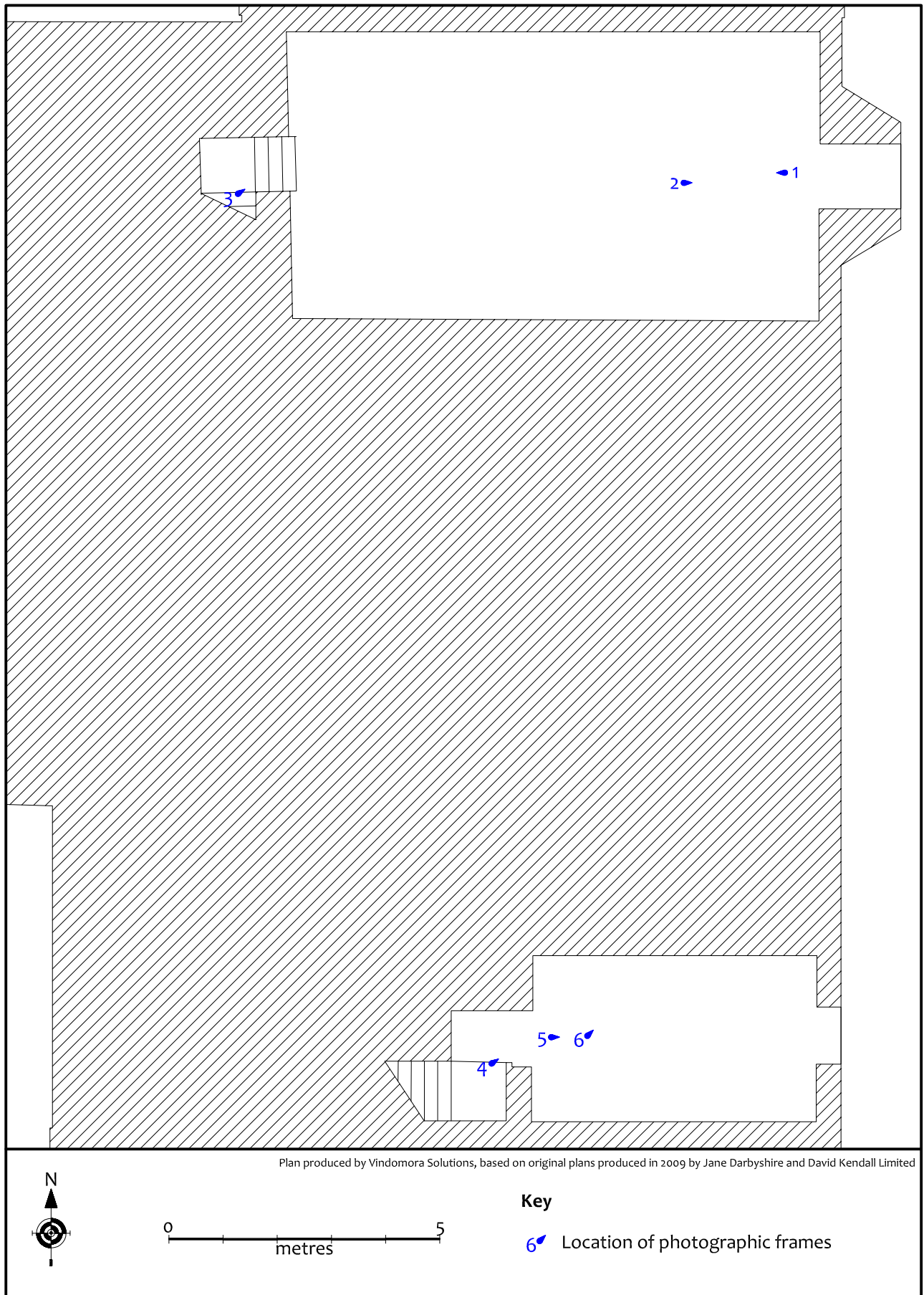


Figure 17. Basement plan showing location of photographic plates

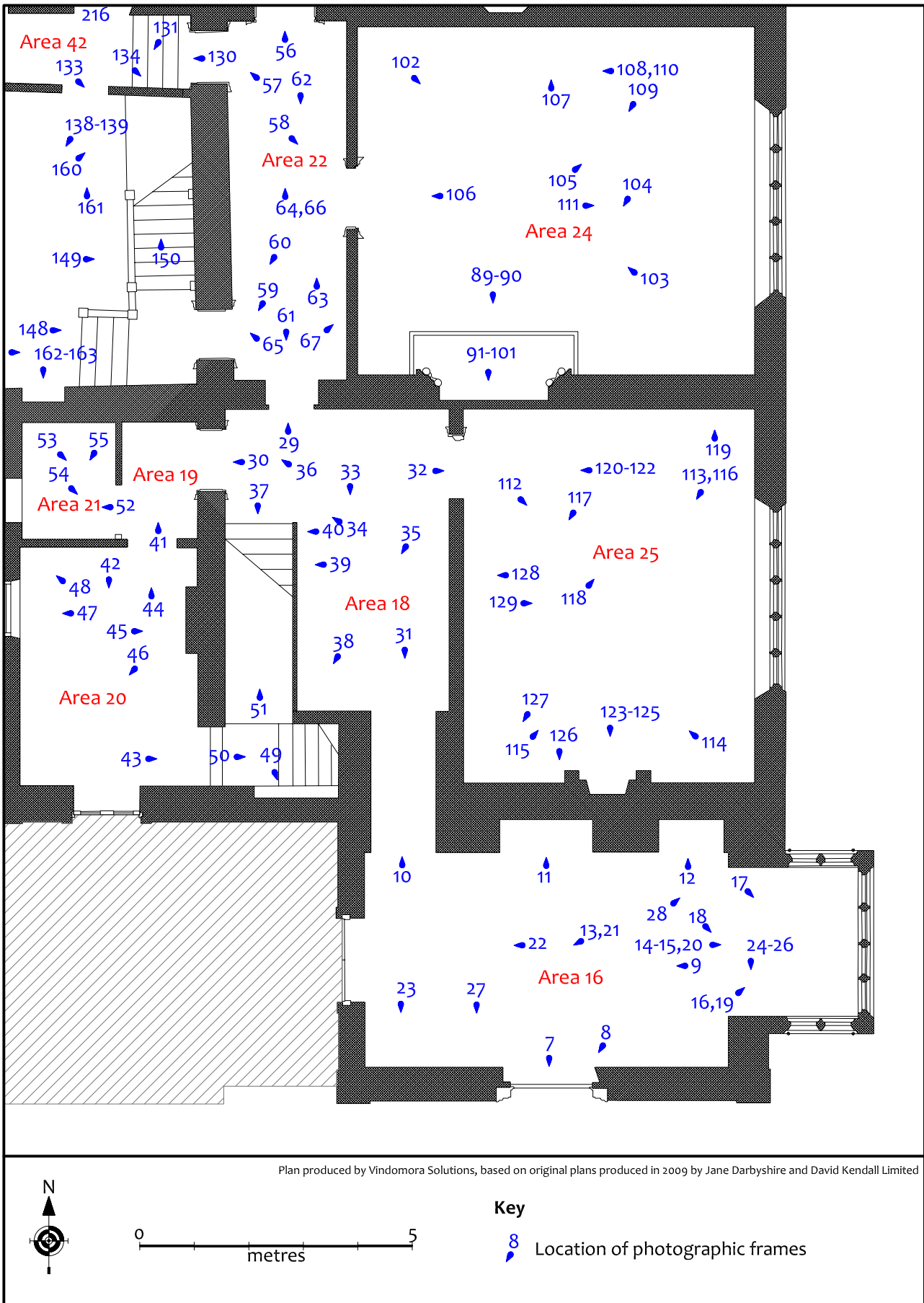


Figure 18. Ground floor plan showing location of photographic frames. Areas 16, 18-22, 24-25

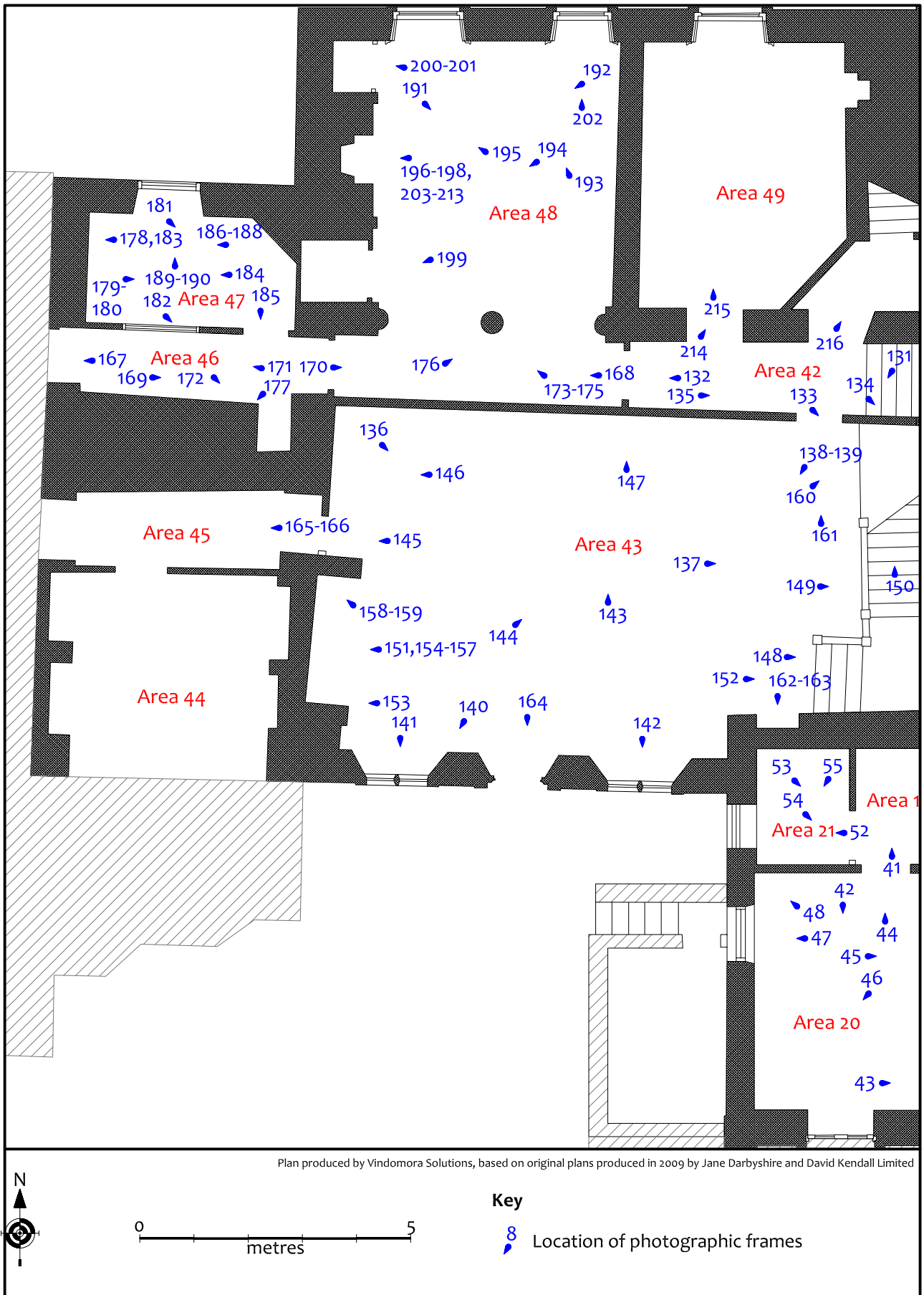


Figure 19. Ground floor plan showing location of photographic frames. Areas 19-21, 42-49

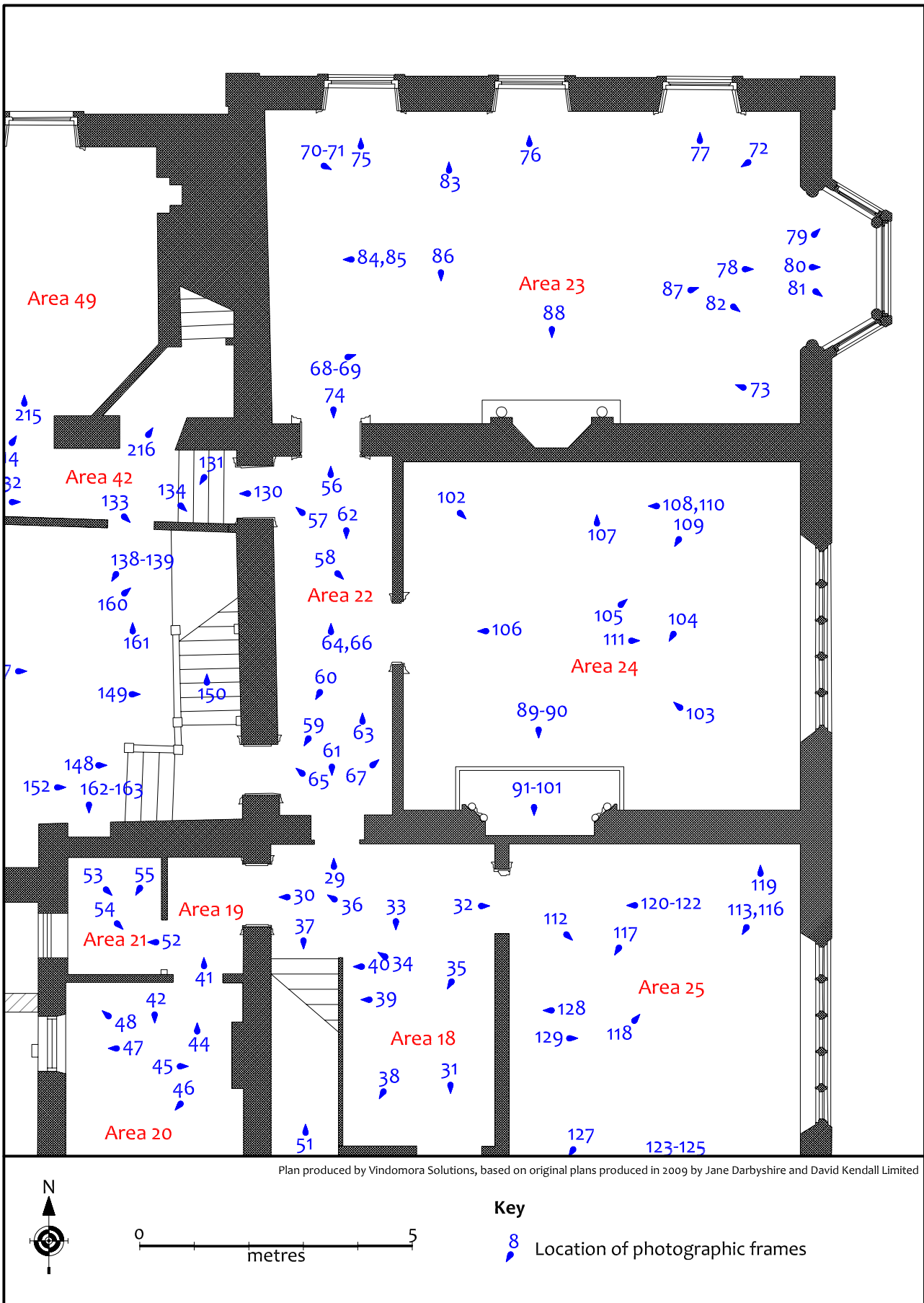


Figure 20. Ground floor plan showing location of photographic frames. Areas 18-24

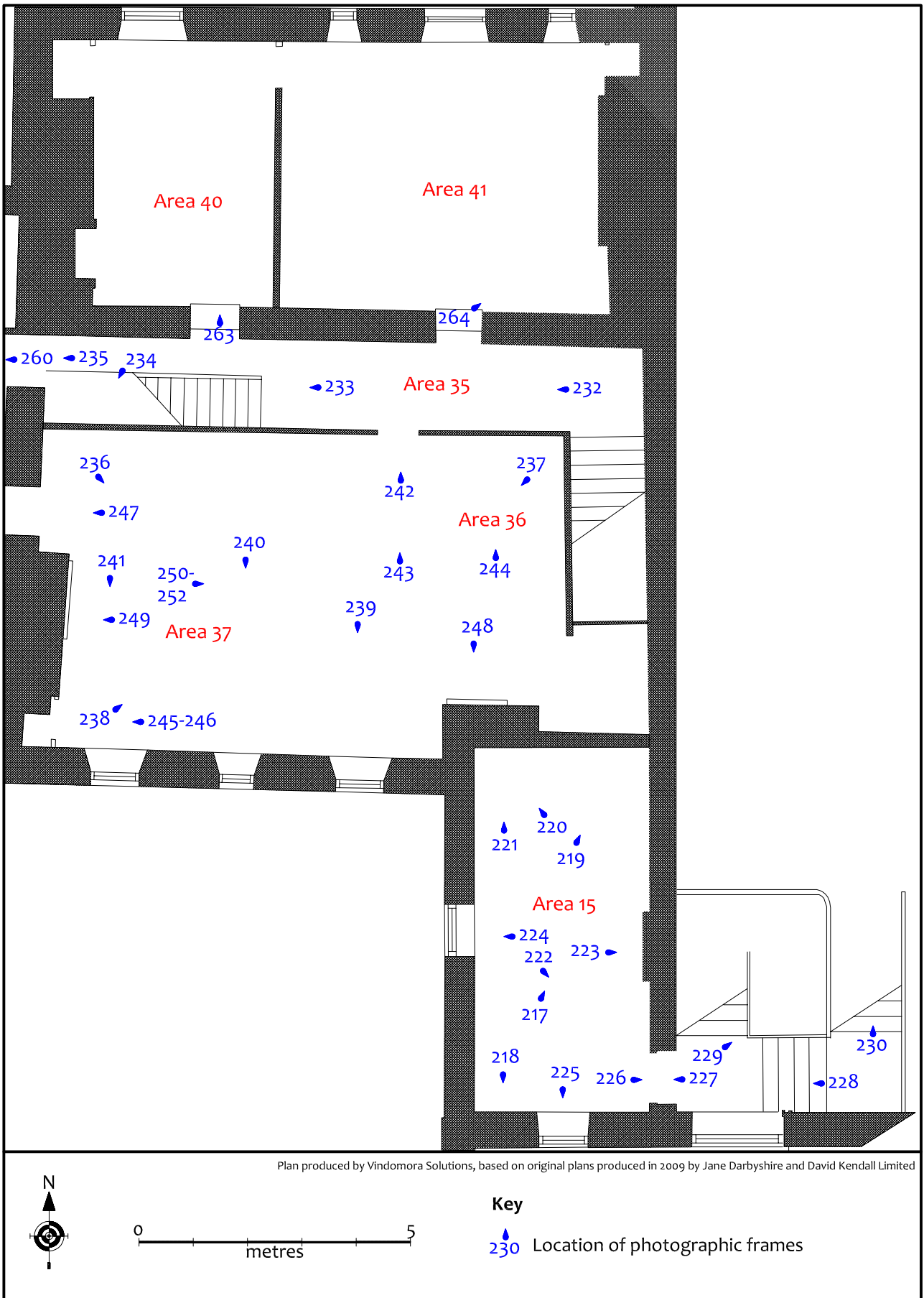


Figure 21. Mezzanine floor plan showing location of photographic frames. Areas 1, 15, 35-37, 40-41

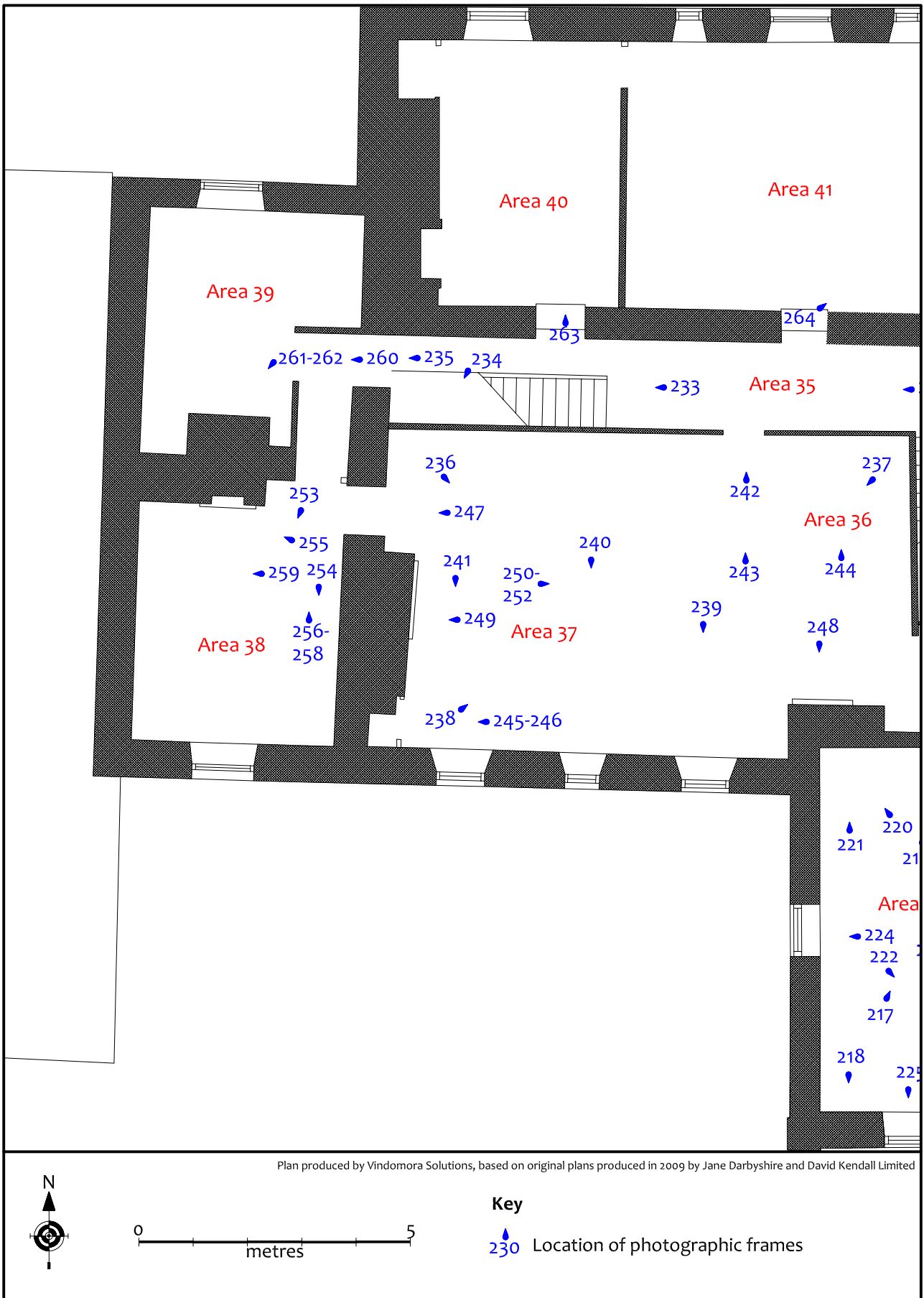


Figure 22. Mezzanine floor plan showing location of photographic frames. Areas 35-41

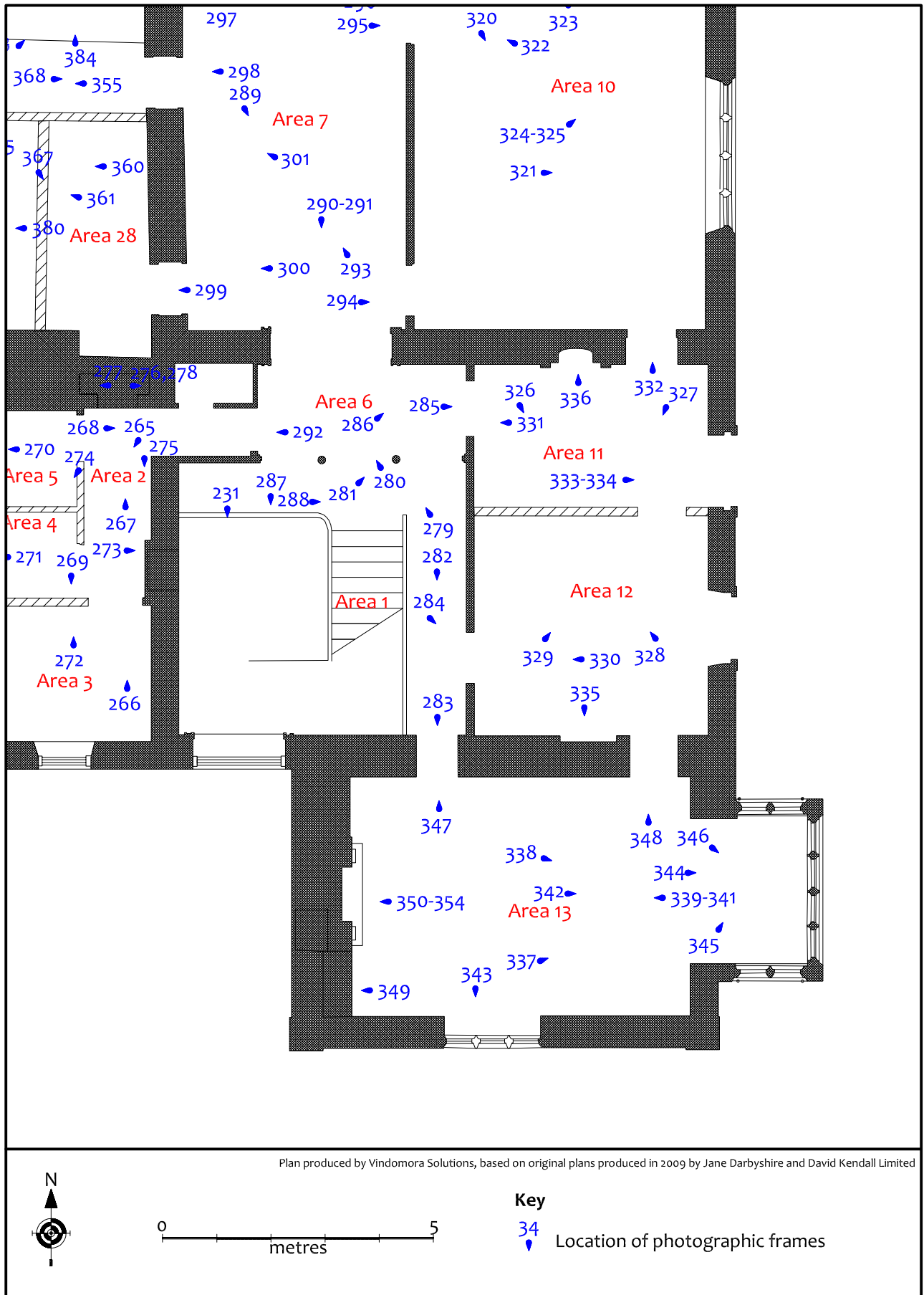


Figure 23. First floor plan showing location of photographic frames. Areas 1-2, 6, 11-13, 28,

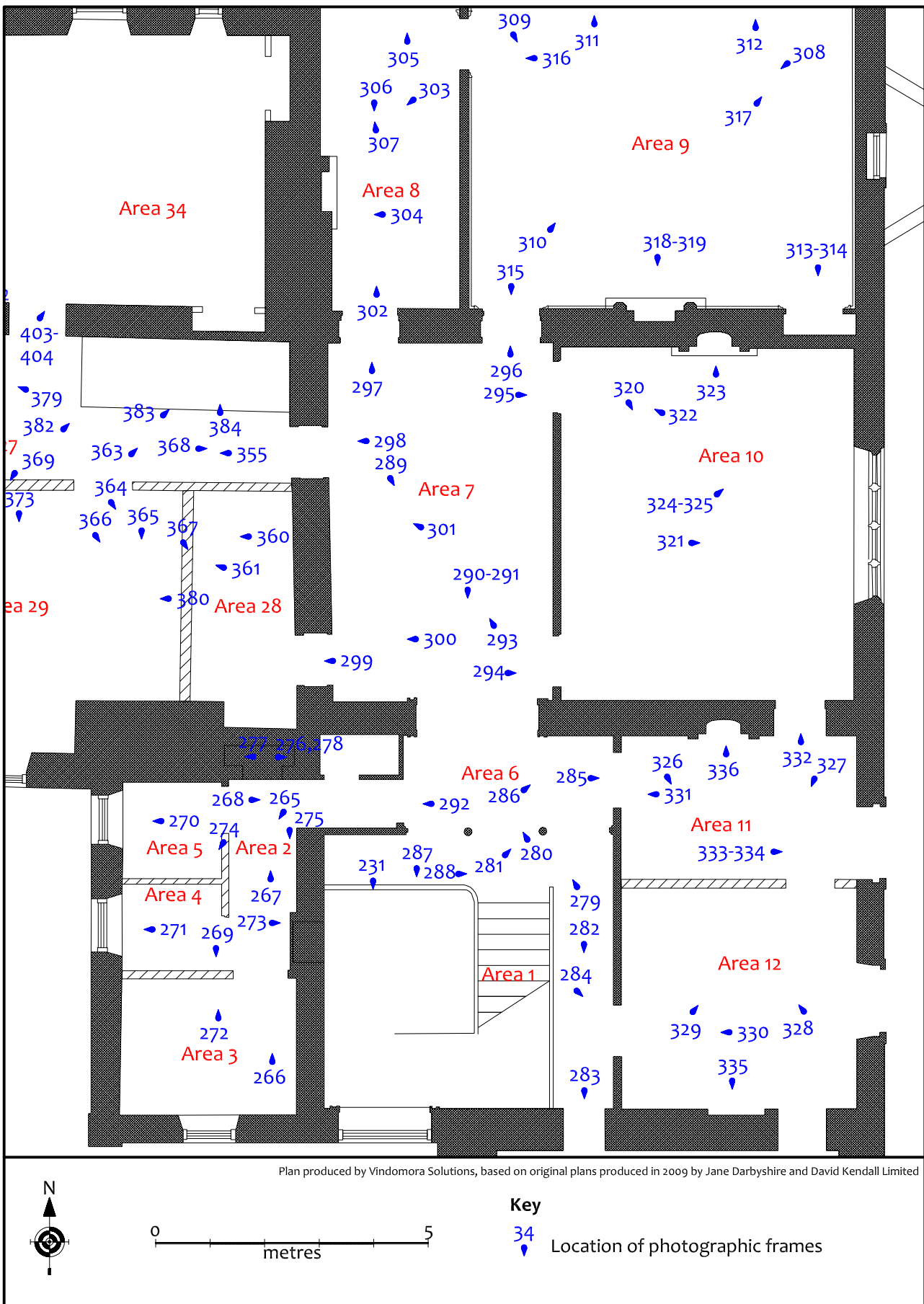


Figure 24. First floor plan showing location of photographic frames. Areas 1-12, 28

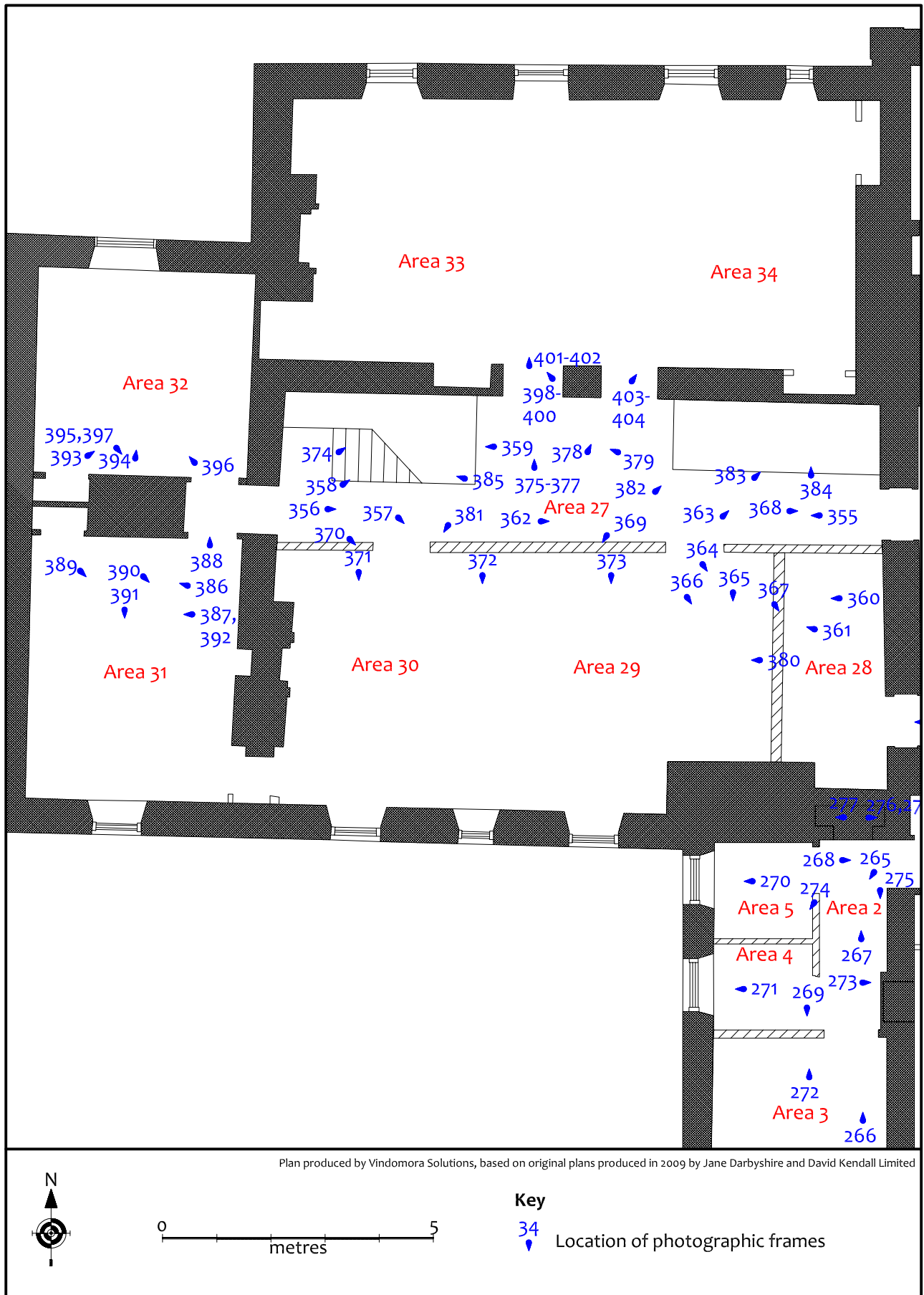


Figure 25. First floor plan showing location of photographic frames. Areas 2, 4-5, 27-34

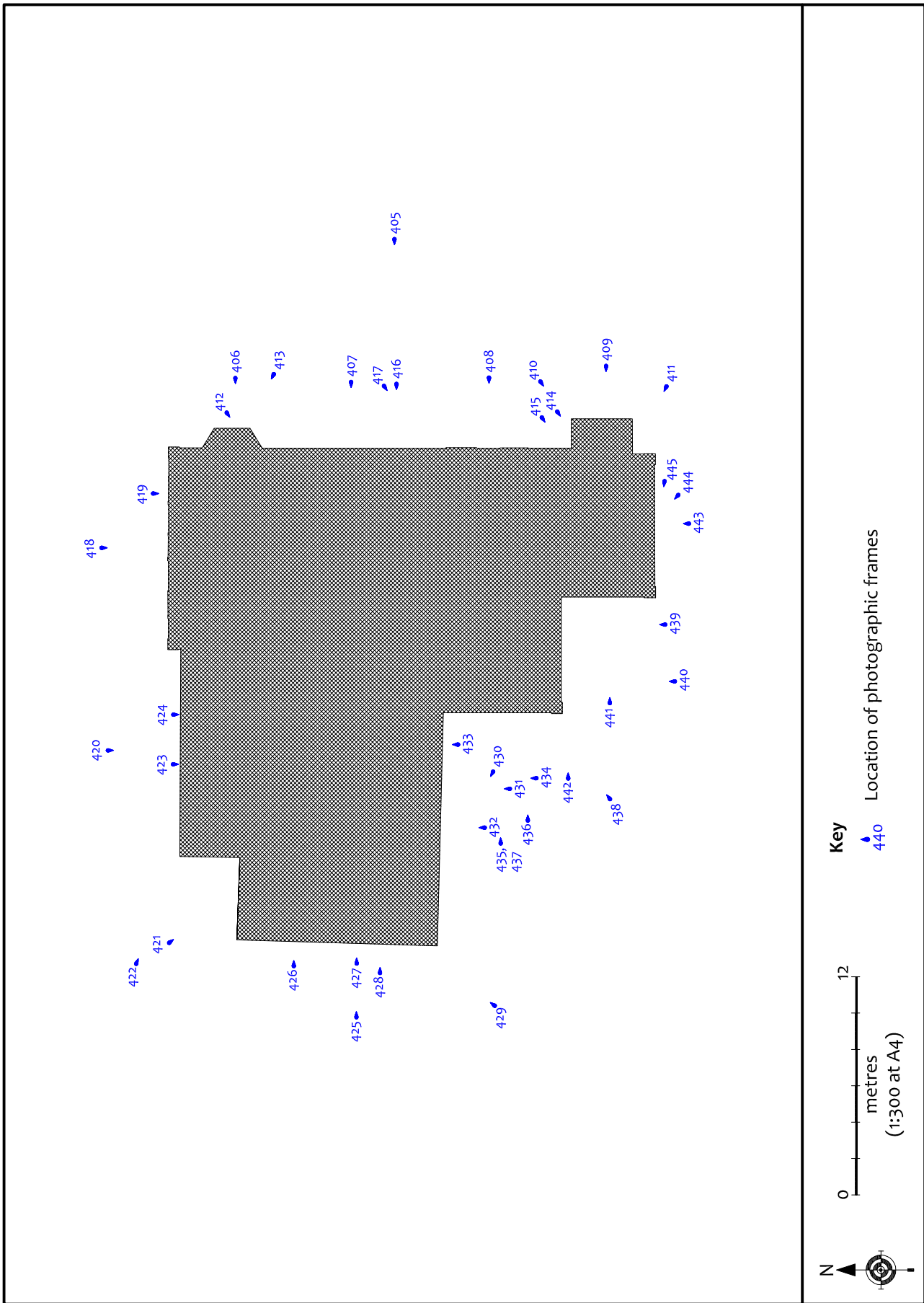


Figure 26. Location of external photograph frames

APPENDIX 2: LETTERS OF SUPPORT

President: The Rt Hon the Lord Denham, PC. KBE

The RS Surtees Society
Manor farm House
Nunney
Somerset BA11 4NJ
01373 836 937

29/11/2010

Re. Historical and Literary Significance of Hamsterley Hall

To whom it may concern,

We note that doubt has been cast, in the press and elsewhere, on whether Hamsterley Hall has any real historical or literary significance. We write, as a Learned Society dedicated to the promotion of RS Surtees, to shine some light on that particular issue.

RS Surtees has deserved well of County Durham, which he served faithfully all his life - as a Justice of the Peace and then as Deputy Lieutenant. More importantly he served her through his writing: by bringing Hamsterley Hall and the people and places around it to vivid life for a global literary audience. Our Society has a membership of over 4000, spreading from the United States to the United Arab Emirates and giving the Hall not just regional but national and international significance. The fame of RS Surtees generally also waxes: an authorized biography commissioned by the Society is imminent and a seminal historical work by Professor Norman Gash has made its mark.

Hamsterley Hall is certainly a fine example of that Georgian-Gothic architecture so dear to John Ruskin, but that is only part of the picture. The building and its curtelage are dense with history and literary association. Handley Cross for example, is not merely a bridge of great beauty in the grounds - it is the name of the famous book in which RS Surtees brought Mr Jorrocks and James Pigg to life for countless readers. In just the same way Hamsterley Hall is not merely an old house: it is the locus from which a body of work that changed scholarship and enthused thousands was sent out.

That is not even to consider the importance of the Hall's role during its tenure by the Swinburne family, or the service it later did for its country during the Second World War. Therefore the Hall's real literary and historical significance cannot be in doubt: for which reason we feel that its maintenance for future generations is of the first importance.

RHJ Williams M.F.H
Chairman Designate
The RS Surtees Society

Lady Helen Pickthorn, RHJ Williams, Joseph Butler-Sloss, Sir Richard Body, Lord Charles Cecil, Captain Lewis Chelton RN, David Edelsten, Sir Humphry Wakefield, Alexander Waugh, Charles Stirling

President:
Hon. the Lord Denham, PC, KBE



Chairman:
RHJ Williams M.F.H.

Committee:
Lord Charles Cecil
Sir Richard Body
Joseph Butler-Sloss
Captain Lewis Chelton F
Brigadier David Edleston
Charles Stirling M.F.H.
Sir Humphrey Wakefield
Jeremy Lewis Secretary

S Timiss
Head of Planning
Durham County Council
County Hall
Durham DH1 5UL

1st November 2011

Re. Importance of Hamsterley Hall

For some time now the R.S. Surtees Society has been aware of the Planning Application encompassing the restoration of R.S. Surtees' home, Hamsterley Hall.

It is not our role to weigh Regional Planning affairs in the balance. However they ought to be weighed fairly. On that note it has been said, in the press and elsewhere, that the Hall is of limited local or national importance. The inference drawn is that, consequently, its restoration would be of limited benefit.

So for the second time we wish to make our position clear: Hamsterley Hall is a building of national historical significance and international literary significance. The Hall is where RS Surtees wrote some of the finest and most shrewdly observed novels in Victorian literature. Many of the rooms, views and events in his world-famous novels come straight from this grand old Georgian building. In that sense, it is irreplaceable.

Handley Cross is not just a bridge in the grounds - it is the name of the book where Mr Jorrocks and James Pigg came to life for thousands of avid readers. Indeed it is very hard to look at the famous John Leech illustrations of that book without noticing the startling resemblance to interior of Hamsterley Hall.

Therefore to allow it to fall further into ruin is not just to lose a building, it is to lose an irreplaceable part of the literary and social history of England between the Reform Bills.

RHJ Williams M.F.H
Chairman

The R.S. Surtees Society
Wharfedale, Crascombe, Wells, BA5 3QQ



APPENDIX 3: SUGGESTED SCOPE FOR THE RECORDING EXERCISE

Suggested scope for archaeological recording exercise of Hamsterley Hall

From: Martin Lowe, Inspector of Historic Buildings and Areas English Heritage
To Tony Liddell, Vindomora Solutions

Date: 23rd August 2013

Dear Mr Liddell, as this is a private commission from the Spry family and not subject to a brief written by Durham County Council I have endeavoured to sketch the requirements for an archaeological recording exercise for the Hall most useful to the current situation and condition of the building. The brief is roughly equivalent to a level 3 recording but with different emphasis on tackling the eastern range and central range.

Purpose

To better identify the significance of Hamsterley Hall through archaeological building analysis and recording. This will then help prioritise repair needs, justify a case for funding or planning subsidy and inform any physical alterations the owners may wish to propose in the future. The repair requirements do not form a part of this work.

Scope

It is important that the recording exercise is focussed in its scope in order not to replicate existing work and to reduce the costs to the owner, who already has substantial financial commitments to the repair and re-use of the building. To that end the exercise should take as its base the 'Hamsterley Hall Conservation Plan' produced by Cyril Winskill in 2006 and if copyright allows, previously produced plans and elevations should be used, except for where new hand drawn records are deemed necessary. Documentary research is not felt to be essential (see below).

Assumptions and questions

Hamsterley Hall is primarily listed at grade II* due to eastern range, that dating from 1769 and the main focus of life for the Swinburne, Surtees and Vereker families. It is assumed that the significance of this range is relatively obvious, in that it comprises a readily identifiable suite of principal and secondary rooms with corresponding levels of decoration and detail.

By contrast the central range is poorly understood: it is assumed that this is the earliest core of the house but as yet no proof has been found. Should this proof exist then it is likely to be found in the building's fabric and care should be taken to analyse and record these spaces carefully.

Considering the above the following split in recording approach is suggested:

- **East Range:** Photographic and written inventory of all rooms and external elevations. Distinctions should be made between the relative status of rooms, that is between the principal reception and domestic rooms and those secondary and tertiary spaces used by children and servants ect. This is best considered by looking at the relative placement within a floor plan, scale and level of detail within a room. Some consideration should also be given to the date of decoration and detail and so draw out the changes made by the principal historic families (most likely to be seen between the late 18th and Tudor makeover of 1920s).
- **Central Range:** Photographic and written inventory of all rooms but with specific attention paid to the fabric of each wall (the interior is largely devoid of plaster), the placement and form of chimney stacks and fireplaces, any differences between wall thicknesses and construction, roof structure, placement and form of floor beams and joists. Whilst photographs and written analysis should suffice for the most part there may be instances where a hand drawn record is required. Likewise it may be beneficial to remove sections of internal plasterwork but only in agreement with the owner and Durham County Council.

Overall Significance

It is important for the report to clearly indicate the relative significance of parts of the building in line with the heritage values set out in the English Heritage publication 'Conservation Principles'. Relative significance should be made explicit within the report through a relative scale of significance (exceptional, high, moderate, neutral, negative.. for example) and also through annotated floor plans.

Documentary Research

This exercise is approximately akin to a EH level 3 recording (Understanding Historic Buildings: A guide to good practice) and acknowledges that time and finances do not allow for the fullest possible record. Considering that much is already known about the principle historic events of the building further documentary research is not felt to be absolutely necessary. However, if it is felt that such could add substantial information to the process then it should be included.

Health and Safety

Hamsterley Hall is in a poor condition and not all floor surfaces can not be assumed safe. Please be aware of the need to conduct a full risk assessment and adapt recording methods around this.

Production of the report

Whilst the report is being produced for the owners independent of the planning process, lodging a copy of the final report within the Durham Heritage Environment Record would be a professional courtesy. It is advised that both English Heritage and Durham County Council appraise a draft

version of the report in order to identify any corrections or further work that may be beneficial.

Support

I will make myself available to visiting the site to discuss any questions or observations you may have. I am sure that David Sparkes at Durham County Council would also be happy to oblige.