



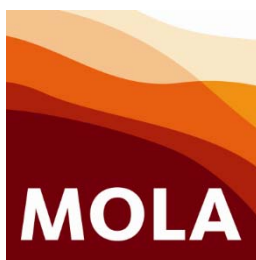
**Historic Building Recording at Stanford Hall Estate
Stanford on Soar, Nottinghamshire
August - November 2014**

Volume 1

Report No. 14/211

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Planning ref: 12/02070/HYBRID, 12/0207/LBC
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**HISTORIC BUILDING RECORDING AT
STANFORD HALL ESTATE
STANFORD ON SOAR
NOTTINGHAMSHIRE
AUGUST - NOVEMBER
Volume 1**

Report No. 14/211

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OASIS REPORT FORM

PROJECT DETAILS		OASIS molanort1-194149
Project title	Historic Building Recording at Stanford Hall Estate, Stanford on Soar, Nottinghamshire, August - November 2014	
Short description	MOLA was commissioned by ARUP to undertake a Level 2 photographic survey of Stanford Hall and associated buildings within the estate. This work encompassed the three floors and cellar of the Hall, the Grade II listed 1930's Deco theatre and underlying air raid shelter, Mews, Tennis Pavilion, Game House, Garden Pavilion, Lido, Walled Garden and Peach House, Bothy, Greenhouses and Long Shed. Entry was gained to all areas of the Hall and most of the ancillary estate buildings, however the Mews was found to be in an unsafe condition which limited access.	
Project type	Photographic survey of Stanford Hall and associated structures	
Previous work	Archaeological monitoring of ground works	
Future work	Unknown	
Monument type and period	18th century Hall with subsequent extensions and a range of associated structures	
PROJECT LOCATION		
County	Nottinghamshire	
Site address	Stanford Hall, Stanford on Soar, Nottinghamshire	
NGR	SK 55871 23895	
Area	c1.14 ha	
PROJECT CREATORS		
Organisation	MOLA Northampton	
Project brief originator	ARUP	
Project Design originator	MOLA Northampton	
Director/Supervisor	Amir Bassir, Tim Upson-Smith	
Project Manager	Amir Bassir	
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Contents

1	INTRODUCTION	1
2	OBJECTIVES AND METHODOLOGY	1
	2.1 Building Recording Methodology	1
3	HISTORICAL BACKGROUND	2
4	THE HALL	3
	4.1 Exterior	3
	4.2 The Cellar	4
	4.3 The Ground Floor	4
	4.4 The Theatre Wing	6
	4.5 The First Floor	7
	4.6 The Second Floor	8
5	THE ESTATE	8
	5.1 Cedar Mews	8
	5.2 The Tennis Pavilion	9
	5.3 The Game House	9
	5.4 Lido	9
	5.5 Garden Pavilion and Pools	10
	5.6 The Walled Garden and Peach House	10
	5.7 The Bothy	11
	5.8 The Greenhouses	11
	5.8 The Long Shed	11
6	DISCUSSION	11
	BIBLIOGRAPHY	

Figures

Fig 1: Site Location

Fig 2: The surveyed areas

Fig 4.1: Plan of the Hall, showing exterior photograph locations

Fig 4.1.1 - 33: Exterior plates

Fig 4.2.1 - 21: Cellar Plates

Fig 4.3: Stanford Hall, ground floor plan, showing photograph locations

Fig 4.3.1 - 44: Ground floor plates

Fig 4.4.1 - 39: Theatre Wing plates

Fig 4.5: Stanford Hall, first floor plan, showing photograph locations

Fig 4.5.1 - 53: First floor plates

Fig 4.6: Stanford Hall, second floor plan, showing photograph locations

Fig 4.6.1 - 27: Second floor plates

Fig 5.1: Plan of the ground floor of Cedar Mews, showing photograph locations

Fig 5.1.1 - 24: Cedar Mews plates

Fig 5.2: Plan and elevations of the Tennis Pavilion, showing photograph locations

Fig 5.2.1 - 12: Tennis Pavilion plates

Fig 5.3: Plan of the Game House, showing photograph locations

Fig 5.3.1 – 6: Game House plates

Fig 5.4: Plan of the Lido, showing photograph locations

Fig 5.4.1 – 18: Lido plates

Fig 5.5: Plan of the garden pavilion and pools, showing photograph locations

Fig 5.5.1 – 12: Garden Pavilion and Pools plates

Fig 5.6: Plan of the Walled Garden, showing photograph locations

Fig 5.6.1 – 12: Walled Garden plates

Fig 5.7: Plans and elevations of the Bothy, showing photograph locations

Fig 5.7.1 – 21: Bothy plates

Fig 5.8: Plan of the Greenhouses

Fig 5.8.1 – 6: Greenhouses plates

Fig 5.9: Plan and elevations of the Long Shed, showing photograph locations

Fig 5.9.1 – 6: Long Shed plates

**Historic Building Recording at
Stanford Hall Estate, Stanford on Soar
Nottinghamshire
August - November 2014**

SUMMARY

MOLA was commissioned by ARUP to undertake a Level 2 photographic survey of Stanford Hall and associated buildings within the estate. This work encompassed the three floors and cellar of the Hall, the Grade II listed 1930's Deco theatre and underlying air raid shelter, Mews, Tennis Pavilion, Game House, Garden Pavilion, Lido, Walled Garden and Peach House, Bothy, Greenhouses and Long Shed. Entry was gained to all areas of the Hall and most of the ancilliary estate buildings, however the Mews was found to be in an unsafe condition which limited access.

1 INTRODUCTION

MOLA was commissioned by Arup to undertake a programme of archaeological building recording at Stanford Hall Estate, Stanford on Soar, Nottinghamshire (NGR SK 55871 23895, Fig 1).

Planning consent and listed building consent has been granted (12/02070/HYBRID and 12/02071/LBC) for the site to become the new Defence and National Rehabilitation Centre (DNRC). The consent was granted with a condition attached for a programme of archaeological building recording on structures to be effected within the development area.

The underlying geology has been mapped by the British Geological Survey as comprising Middle Jurassic Limestone and Mudstone.

<http://www.bgs.ac.uk/geoindex>.

This report is divided into two volumes, the first, Volume 1, comprising the text, and Volume 2, containing the illustrations and photographs.

2 OBJECTIVES AND METHODOLOGY

The objective of an English Heritage (EH) Level 2 building recording is to provide an analytical record of an extant structure in accordance with the EH procedural document of 2006 'Understanding Historic Buildings: A guide to good recording practice'. It provides a systematic account of a building's origins, development and use.

A comprehensive photographic record will ensure the preservation by record of the buildings prior to conversion and alteration works. This will be supported by a measured plan and other drawings such as sections or elevations as appropriate. These will be annotated to include any evidence of changes to the fabric, structure and layout of the building as well as any features of archaeological or architectural interest.

The building recording builds on and augments the data that has been collected and generated to date, to meet the specific methodological requirements of this document.

2.1 BUILDING RECORDING METHODOLOGY

Site recording included the following elements:

- Establish an accurate archaeological record of the buildings to English Heritage Level 2 (EH 2006, section 5.2).
- An overall photographic survey of the buildings in their present condition comprising general and detailed shots taken in black and white with a high quality camera as well as digital photographs for reporting purposes. The photographs where possible were GPS tagged so that photographic locations and angles can be logged.
- Written notes on the building's construction, present and former use and where appropriate, the buildings past and present relationship to its setting in the wider landscape.
- Measured plans and other drawings such as sections or elevations as appropriate.

All works were conducted in accordance with the procedural documents The Management of Research Projects on the Historic Environment (EH 2006b, revised 2009); Standard and Guidance for the archaeological investigation and recording of standing buildings or structures (IfA revised 2008).

Site location plans indicating the position and orientation of photographs are included in the report. The photographs where possible were GPS tagged to aid this.

3 HISTORICAL BACKGROUND

Stanford Hall is a Grade II* listed country house that consists of building works from several different eras. The core dates from the late 18th century although its north elevation was altered in the 20th century. East and west of the main block are late 19th-century wings and 20th-century extensions.

Near to the Hall lie several Grade II listed structures: to the west is an early 20th - century thatched tennis pavilion; to the south-east are three 20th-century pools for sea lions, penguins and flamingos and a late 19th-century neo-classical stone Garden Pavilion; to the east and northeast are an 18th century Walled Garden with associated structures mostly dating from the 19th-century, an early 20th-century Game House and an early 20th-century Art Deco style Lido. Also within the curtilage of the listed buildings are several unlisted structures including an 18th-century stable block that was much altered in the mid-20th century (Cedar Mews), a late 20th-century office building (Oak Court) and various late 19th-century sheds and early 20th-century greenhouses to the north of the Walled Garden.

The Hall stands in 146ha of parkland, of which almost all is registered parkland. The area at the north-western edge of the site which is known as The Lings and the southern tip known as Old Gardens are excluded from the listing. The parkland was laid out in the late 18th century. The southern parkland is relatively unchanged although formal terraces were created in the late 19th century to the south of the Hall. The northern parkland has seen significant changes including alterations to the access roads, the introduction of sports facilities before and after World War II (WWII) and the use of the parkland as a vehicle depot during the war.

The manor of Stanford on Soar predates the Norman Conquest. In 1558 it was granted to Sir Robert Raynes, whose grandson built a stone house on a hill outside the village. This house was sold two decades later to a London alderman, Thomas Lewes. One of his descendants, Charles Vere Dashwood, rebuilt or remodelled the house in brick between 1771 and 1774 and it was probably also at this time that the parkland was laid out. The Dashwoods sold the estate to Richard Ratcliff in 1887. Ratcliff's occupation was of short duration but he commissioned significant changes to the Hall and the estate. In 1927 the estate was purchased by Sir Julien Cahn, who transformed the house to provide suitable spaces for his different leisure pursuits. The Cahn family sold the estate in 1945 to the Co-operative Union, which used the Hall as its training college. Since 2001, it has spent ten years in the hands of two property developers before being purchased by the Duke of Westminster with the intention of creating a new Defence and National Rehabilitation Centre (DNRC). Further details are provided in John Simpson Architects' (2012) *Heritage Statement, Stanford Hall, Stanford-on-Soar*, submitted with planning applications 12/02070/HYBRID and 12/02071/LBC.

4 THE HALL

4.1 Exterior, Figs 4.1.1 – 4.1.33

The following description of the exterior is taken from the listed building entry

Early C18, for Lewes family, 1771-4 by Mr. Henderson of Loughborough for Charles Vere Dashwood, altered and extended c.1892 by W. H. Fletcher, further alterations and extensions in the late 1930s by Messrs. Allom for Sir Julien Cahn. Further mid C20 extensions and alterations. Red brick with ashlar dressings. Hipped slate roof topped with a painted balustrade. 6 red brick stacks behind. Ashlar entablature with modillion cornice and blocking course. The central 3 bays slightly project and are topped with a modillion pediment containing single cartouche. Ashlar plinth, ground and first floor sill bands and first floor band. Two and a half storeys plus cellar, 7 bays. Each ground floor bay apart from the doorway is flanked by single ashlar pilaster strips, forming giant Ionic pilasters over the band. Flanking the central openings above the ground floor are 2 similar pilasters. Cellar with 6 pairs of sashes. Central C19 porch with Ionic columns and entablature. The side walls each with single arched opening with decorative iron grille, fluted keystone and impost bands. Either side are single Ionic pilasters. Inner C18 painted door surround. Arched doorway with C20 door, over panel and moulded imposts. Either side are single Doric style columns with fluted capitals. These support a frieze decorated with a swag and roundels. Flanking the columns are 2 similar pilasters, with modillion cornice. Either side are 3 sashes with inner casements with 2 pointed arched lights, each sash in moulded early C18 ashlar surround with later cornice. The single windows flanking the doorway also have later key pattern friezes. Above, single central sash in moulded ashlar surround with fluted frieze flanked by single decorative brackets supporting a segmental pediment. Either side are single similar sashes with similar surrounds, however the fluted frieze is flanked by single roundels, pediments over. Under each of these 3 openings is a single recessed blind panel. Further right and left are 2 similar sashes with similar surrounds to those of the ground floor. Above are 7 glazing bar sashes in ashlar surrounds. To the right and left and slightly set back are 2 storey 3 bay curved out quadrant wings, the ground floor being late C18 and the first floors C19. Ashlar plinths, ashlar band broken by ground floor lintels, first floor and first floor sill bands. Cornice. Single central bays slightly project and have single doorways with panelled double doors and decorative overlights. Either side are single sashes. Over the first floor band of each

single central bay is a single ashlar panel containing single ashlar swag, the ashlar pediment over breaks into the sill of the first floor, round arched blind panel above with ashlar keystone and impost bands terminating in single decorative ashlar scrolls. Either side are single sashes. All openings are set into round arched recessed panels, those on the first floor with keystones. The wing on the right with lead grotesque to first floor. Extending either side of these wings are small sections of wall with ashlar quoins, these terminate in single ashlar piers topped with decorative urns. Extending across the whole of this front, broken by the doorways, is an ashlar wall, balustraded in parts. Further right are C19 and C20 wings. Further left is a C19 two and a half storey, 5 bay wing and on the far left, set back, the 1930s theatre. Garden front has to the 5 bay C18 build with ashlar bands, cornice and blocking course, a single central two and a half storey canted bay with central doorway with glazed double door and overlight flanked by single Ionic columns with entablature and modillion pediment. Over is a single sash with fluted frieze, roundels and segmental pediment. The remaining bays with single sashes with moulded ashlar surrounds, first floor also with cornices. Projecting to the right and left are C19 2 storey, 4 bay wings with similar bands and cornices. Ashlar quoins to the ground floors and Ionic ashlar corner pilasters to the first floors. The central 2 bays of each wing are topped with an ashlar pediment. Bays with single sashes with similar ashlar surrounds and cornices. Further right and left are various C19 and C20 wings including on the far right the two and a half storey, 7 bay theatre. Extending across the whole of this front is an ashlar terrace, balustraded in parts and with ashlar steps leading off. Including ashlar garden seats, decorative piers and urns. Also including at the west end a 1930s open arcade supported on decorative cement Ionic columns and enclosing on 3 sides a coloured mosaic floor with central decorative mosaic pool and fountain. The fourth side is enclosed by the house.

<http://list.english-heritage.org.uk/resultsingle.aspx?uid=1260097>

4.2 The Cellar, Figs 4.2.1 – 4.2.21

The cellar had several access points from the ground floor of the building, including two stairs and a lift. Due to the sloping topography of the site, the cellar is only partially underground and has external access near the theatre wing. The cellar rooms are arranged around two east-west corridors which run the length of the building and are connected by a central, north-south passage.

These rooms were working space for the staff with staff accommodation and parlour for senior serving staff located within the northern run of the cellar space. In recent years, under the ownership of Co-op, parts of the cellar, largely the south-western extent, underwent modernisation with some rooms converted into bar and social areas with mock "Oldworldie" doors with fake strap hinges. A room adjacent to the bar was used as a small chapel, though no altar or religious iconography remained at the time of this survey. Within this area was also located a washroom with butler sinks and washing facilities. The cellar beyond these areas retained a real air of originality, with glazed green and white brick walls and sash windows fronting the wide, central corridor. Within this area was located workshops and boiler and generator rooms.

4.3 The Ground Floor, Figs 4.3.1 – 4.3.44

The interior of the building was remodelled in the 1930s by Messrs Allom for Sir Julien Cahn, this remodelling was undertaken in a mix of styles which imparts the building with a sense of theatre, like a well-designed film set.

The ground floor comprises the central late 18th-century core of the building; rooms G5-G9. The rooms to the east and west are 19th-century additions. There were further 20th-century additions to the east side of the building with the addition of the Deco Theatre (G12) in the 1930s, Upon its original construction, the theatre was an isolated structure which was subsequently joined to the main hall with the construction of the bar and lounge, G11, in the 1950s. Prior to this, the main entrance to the theatre was from the north side at basement level

Room G1 in the western wing of the building, added in the late 19th-century, is a badminton court, the walls of which are decorated with *trompe l'oeil* paintings of garden scenes with the eye being drawn into 'gardens' at either of the court. In the heyday of the house in the 1930s this effect was further enhanced by a three dimensional dove-cote built into the corner of the wall. At the time of the survey the room had a door knocked through its western wall to gain access to an extension, the foundations of which are extant but it is not clear whether it was built or not.

Room G2 has a very fine patterned parquet floor. The fireplace in the room on the north wall is not what it seems as it has no chimney breast behind it; it appears to be just for show. The room was used as a dance room and has French doors out into the open arcade.

Room G3 is classical in style with a blue and white colour scheme and an 18th-century style fireplace in the east wall. Large window openings look south to the garden and east towards the arcade. Room G4 is also 18th-century in style, plainer than room G3 with wooden panelling around the base of the walls. A pair of tall rectangular windows with white painted timber shutters look south towards the garden.

Sir Julien Cahn's study, room G5, has wood panelling throughout with built-in glass fronted bookcases on two walls. The colour scheme of the room is of dark red-brown wood with gold embellishment on the panelling, cornice and bookcases. Set into the floor are brass plug points with lift up flaps. The window shutters in this room are varnished wood with brass fittings.

Room G6 known as the 'Trophy Room' is decorated in an 18th-century style, the marble fireplace is particularly of note with its rams' head decoration. The room has a white colour scheme with regularly spaced rectangular panels with red wallpaper.

Room G7 is an office space, its original function is not clear. Room G8, the entrance hall, has been designed to appear as a rather impressive baronial hall. However, the ashlar blocks on the walls are painted on and the fireplace is non-functional. The ceiling gives the impression of being a Jacobean timber ceiling but again this is cleverly done in plaster and painted to look like dark wood.

Room G9, half of which would have been within the late 18th century core of the building, has been decorated in a Baroque style with two matching fireplaces with mirrors over. Large sets of tall window openings look south to the garden, giving the room a very bright feel.

In contrast to the rest of the ground floor, room G10 is 'Deco' in style, with very clean lines to the marble fireplace in the east wall. The panelled doors have been covered over with flat panels and the door handles are chrome blocks. There are two built-in mirrored cupboards in the room with glass doors. Despite the clean 'modern' feel to the rest of the room the handles for these are standard round Bakelite knobs which are a little at odds with the rest of the room.

The principal stair to the first floor is off the central corridor which divides the front half of the building from the back. This corridor was blocked by the last owner of the property. The stair is lit by a massive window which takes up the end wall at first floor level.

Room G11, the bar/lounge is a 1950s Co-op addition to the building which is to be demolished as part of the conversion and restoration works. The bar is very well made in dark wood, with a 'deco' feel to it in keeping with the theatre. The south wall of the lounge comprises an array of large windows along its full length that allow much light into the room.

Access was not gained to the kitchen areas to the north of the bar area.

4.4 The Theatre wing, Figs 4.4.1 – 4.4.39

The Theatre, G12 is the crowning glory of the Stanford Hall Estate and one is unprepared for how complete and original the theatre wing actually is. The following is an extract from the listed building description:

'Raked auditorium floor with 2 sets of seats and a central aisle. Orchestra pit has a central organ which can be raised and lowered during performances. This Wurlitzer organ was made at their Tonawanda factory and despatched on 20 July 1926 to 'The Madeleine' Theatre, Paris, France. It was purchased by Sir Julien Cahn, for £20,000, and despatched to Stanford 25 May 1937, it was modified and enlarged when it was installed. The theatre was designed by Cecil Aubrey Masey, a well-known cinema architect, to allow Sir Julien to present magic shows as well as films; he was the president of the Leicester Magic Circle. The walls were decorated with murals by Beatrice MacDermott; the theatre seated 352 people, and cost £73,000. The theatre has coved moulding concealing the lights. The coloured decoration is in the form of figures and horses. The doors have decorative gilt cornices and glass panels depicting the signs of the zodiac.'

As well as the Theatre Sir Julien Cahn constructed an air raid shelter underneath it to accommodate his family and the estate workers. The entrance to this is through a door in the gents' cloakroom in the entrance foyer for the theatre. The air raid shelter is accessed down a set of concrete stairs and is sealed by a steel door with brass fittings reminiscent of that on a ship. It has its own power supply, the generator for which is still extant. Toilets and washrooms were also provided as well as open rooms for the family and staff.

The theatre entrance hall has a small booking office which latterly has been used as a small kitchen, the ladies and gents toilets are off this entrance foyer, the ladies has been modernised whereas the gents retains its cloakroom area with wooden racking for hats and coats, the toilets, urinals and sinks are original.

The stairs up to the upper theatre foyer retain the original chrome Deco handrails, on the stair is a cleverly placed mirror which, at first glance, doubles the size of the upper foyer and bar area.

The listing description describes the interior of the theatre itself, but does not mention that underneath the stage there are further rooms which served as storage for props and changing room areas with attendant toilets and bathrooms. Also under the stage is a wiring loom which controlled the theatre lights, this whilst no longer functional is a rare survivor.

The projector suite for the theatre, which also acted as a cinema, is accessed from the first floor. The suite retains its original décor of glazed green bricks and pale green painted walls. The rooms retain original furniture with one retaining storage for film reels. The projectors themselves were encased in plastic sheeting at the time of the survey but as part of the works will be restored and placed on display within the theatre.

4.5 The First Floor, Figs 4.5.1 – 4.5.53

The first floor comprises the more private space of the house, with the family bedrooms, dressing rooms and the Deco marble bathroom. The exception being Room F1 which was the squash court, latterly the Co-op training college used the space as a library. The east wing comprised a corridor with guest rooms off, the layout of these had clearly been changed when the house was converted to the Co-op training college and these rooms had been used as dorm rooms for the trainees.

Several of the rooms on the first floor had seen the start of alterations carried out by the last owner, room F2 had been converted to a kitchen with, rather oddly, an ensuite bathroom off it. Room F3 had an almost colonial India feel to the plaster mouldings which would appear to be part of the internal décor carried out by Sir Julien Cahn. Rooms F4, F6 and F10 were part of Sir Julien Cahn's personal suite, F4 being his wardrobe, in which the built-in cupboards still survive. Room F6 had been altered and converted into a bathroom by the last owner. Room F10 was the master bedroom with its three windows having stunning views over the surrounding estate. Again, the general décor in these rooms follows an 18th-century style, the door from the master bedroom to the corridor leading to the wardrobe room has a concealed handle and the door is disguised as part of the panelling.

Room F11 has an Arabesque/Moorish feel to it and an ensuite bathroom, suggesting that the room may have originally served as a bedroom. At the time of the survey rooms F12 and F13 were empty and felt impersonal, it is likely that they served as bedrooms, but the 18th-century style would have not looked out of place on the ground floor in receiving rooms. Concealed in the panelling of room F13 was the door to the Deco marble bathroom, again this door had a concealed handle.

Room F14 has a fantastic surviving Deco interior, the room is lined in marble with a compass rose in coloured marble on the floor. Some of the original features have been lost, for example, the marble surround to the sink has been lost and inexplicably the previous owner filled in the sunken bath and fitted a modern plastic bath in the alcove. The whereabouts of the bronze statue tap is not known. The toilet in an alcove is also a modern replacement. Original surviving features include the weighing scales which have a clock face style dial on the wall above the weighing pedestal, the shower is also original with its large brass head.

The other principal room of note on the first floor is Lady Cahn's bedroom F7, which was also decorated in a Deco style. The ceiling has a circular mirror with three concentric mirrors around it. The central mirror has stylised flowers painted on it. The fireplace has a low wooden mantel with a painted panel over depicting birds and flowers in a style reminiscent of Japanese artwork. The room at the time of the survey had had an ensuite added by knocking through into the next room and creating a small bathroom. As a consequence of this the proportions of room F8 are wrong with its fireplace no longer being central to the wall. This room, like F9, is decorated in an 18th-century style.

4.6 The Second Floor, Figs 4.6.1 – 4.6.27

The second floor of the building is split into three parts, the central core of the building, the east wing and the theatre wing. The east and theatre wing of the hall at second floor level comprise guest rooms which served as dormitory rooms for the former Co-op college, most of the fittings of these room had been stripped out by the previous owner. These rooms in the estates heyday would have been for staff and for Sir Julien Cahn's cricket team and visiting teams.

The rooms in the core of the building S1-8 are likely to have served as nursery space. The rooms on the north side have lime ash floors which are usually put in in areas for soundproofing, either so servants cannot be heard or so that the sound of children does not disturb. The rooms have ornate 18th-century style fireplaces. Room S2 is of note as this room is fully panelled and on its south wall has built-in glass fronted bookcases, however, one of the bookcases to the left of the fireplace, is not what it seems, as on the dado rail is a concealed handle revealing it to be a door to the corridor.

5 THE ESTATE

The Stanford Hall estate as it stands today is largely the creation of Sir Julien Cahn in the 1930s when he made the grounds into pleasure gardens with tennis courts, a lido, penguin, seal and flamingo pools amongst other things. The grounds were open to the public and would have no doubt been a popular destination for families in the summer months of the 1930s.

5.1 Cedar Mews, Figs 5.1.1 – 5.1.24

As the name would suggest Cedar Mews was originally built as the stable block for Stanford Hall, as it stands though there is little visible to indicate its original function. When the Co-op Society took over the estate after the Second World War they used it as a training centre. To make it functional for the delegates they needed accommodation and Cedar Mews was converted from stables for this purpose.

The Mews would have originally been an H-shape in plan, in red brick with a slate roof. Over the central crossing of the H there is a clock tower and cupola, although the clock is a modern replacement, dated 1983. It is this clock tower that externally retains the most original features with three arched openings on the ground floor, one has been blocked completely, one has a window inserted and one remains as a door although this is a later replacement. The central blocked opening has a blocked semi-circular arched opening above flanked by modern windows. Above this is the clock flanked by two blocked round windows. The apex of the tower has a dentil brick course above the clock and also below the eaves. There is a semi-circular blocked brick opening above the clock. the central tower is surmounted by a wooden cupola with a lead covering with a running fox weather vane on top.

The original plan of the Mews is still visible within the existing plan of Cedar Mews. It is clear from the plan that during the Co-op's ownership of the site the mews underwent at least two major additions. The first of these was a doubling in width of the cross H, and then there was a later addition enclosing the back of the H to form a courtyard in the rear part of the Mews, this appears to date to the late 1980s or early 90s. The original 1950s conversion of the Mews appears to have completely removed all of the evidence of the building's former use, the existing four pane sash windows were inserted at this point, many of these were later replaced with modern softwood casements, making it impossible to trace the original fenestration of the mews.

Internally, at the time of the survey, the building was in a very bad state with some areas which could not be accessed due to the condition of the building. The last owner of the property had also started to do some work in the mews which involved stripping out of areas and demolition of some internal partitions, which again made access difficult.

The earliest surviving internal features dated to the 1950s conversion of the building and consisted of doors and associated door furniture and some bathroom fittings. These features were mainly limited to the cross of the H plan in the first extension where access was quite limited due to ceiling collapse through water ingress.

The later 1980s/90s extension on the mews, which enclosed the rear of the H to form the courtyard, has no historic significance and was subject to a brief photographic survey to record its condition.

5.2 The Tennis Pavilion, Figs 5.2.1 – 5.2.12

The grade II listed tennis pavilion is a single storey thatched building; it dates to the 1930s and is likely to be by Messrs Allom for Sir Julien Cahn. The building is timber and render with a hipped thatched roof, it comprises three bays with the bays open facing the tennis courts, these bays can be closed by oak part glazed sliding doors. The floor is laid brick in a herringbone pattern. Along the back wall of the pavilion are oak benches, the seats of which lift to expose storage for tennis kit; on the wall above is a black board for keeping scores on the three courts. Accessed from the rear of the building are two small rooms which are both quite dilapidated, one would have been a toilet and the other appears to have been used for storage.

5.3 The Game House, Figs 5.3.1 – 5.3.6

The Game House is grade II listed and, like the tennis pavilion, is 1930s and likely to be by Messrs. Allom for Sir Julien Cahn. The Game House is octagonal in plan with the lower part in red brick, with a chamfered ashlar band separating the lower brick part from the upper weather boarded walls. The lower brick part has low level vents in chamfered brick openings. The upper weather boarded part has four casement windows, the roof is also octagonal with plain tiles, and this is topped by an octagonal louvered vent which also has a tile roof to it, giving the building a rather top heavy look.

The part glazed door leads into the interior which has a red quarry tile floor with a central drain set into it, the lower walls are white glazed brick, the upper parts are wood with iron hanging rails for hanging the game. There are also two iron hoops hanging from the ceiling for the same purpose.

The building, whilst serving a practical function, has been given a rustic look to blend in with the surrounding buildings, it is unfortunate that some of the more recent buildings have not respected it, leaving it looking a little out of place in its current location.

5.4 Lido, Figs 5.4.1 – 5.4.18

The swimming pool was part of Sir Julien Cahn's pleasure park and was open to the public. It dates to the 1930s and was by Messrs Allom for Sir Julien Cahn. It was entered originally through a rendered red brick curved building, with Art Deco details, which served as the changing rooms. This was more recently extended and had new windows replacing the original steel framed 'Crittles' windows, again losing much of its original character. The swimming pool itself is a standard rectangular pool; over the deep end it has three curved concrete diving boards, the steps of which have been

cemented over so they cannot be climbed. Surrounding the pool are rustic grottos of rough-hewn blocks attempting to imitate nature, these are in stark contrast to the clean Deco lines of the changing rooms and the diving boards. There is a slide at the east end of the pool and at the opposite end is a concrete structure to imitate a stream flowing in to the pool from the 'rocky' outcrops surrounding it.

5.5 Garden Pavilion and Pools, Figs 5.5.1 – 5.5.12

These form a group in the garden below the garden terrace at the rear of the hall. The group all date to the 1930s and were probably by Messrs. Allom for Sir Julien Cahn. Like the tennis courts and lido they formed elements of the pleasure grounds created by Sir Julien Cahn.

The garden pavilion is a single storey building of three bays, the side walls are rusticated ashlar and the front ashlar with the central arch supported on Doric columns, the outer bays have flat arches. The roof is hipped and covered in fish scale slates. Extending from the right and left sides of the front of the pavilion are single curving rock-face ashlar walls enclosing three semi-circular steps. At the time of the survey the pavilion was being held up by scaffolding as the building was deemed to be in a dangerous condition, so the building was not entered.

Below the pavilion are the Sea Lion Pool and Penguin Pool. At the time of the survey the penguin pool was particularly overgrown with only the retaining wall partially visible. The Sea Lion pool was open at the time of the survey, but with a degree of vegetation growing in the base of what would have been the pool. The boundary wall of the pool was in dressed coursed rubble, rock-face ashlar and ashlar, the wall was broken by two gateways, one with double iron gate and two small piers with ashlar orb finials. The pool had an irregular rock platform which, in the estates heyday, the seals would have performed on. The south side has a small culvert linking the seal pool to the penguin pool with small balustraded footbridge over.

Adjacent to the pools was an 18th-century decorative urn, at the time of the survey this was in very poor condition.

Located furthest south was a shallow, irregular-shaped, concreted flamingo pool. Like the other pools, this was also in a fairly poor condition with the concrete surface cracked and vegetation growing within the pool.

5.6 The Walled Garden and Peach House, Figs 5.6.1 – 5.6.12

The walled garden is a rectangular area located to the north-east of the hall, toward the eastern extent of the estate. Access doors are located at each corner junction of the walls. The garden was found to be overgrown, which limited access to it. The garden has, on its northern side, a bothy range which forms the north wall. A peach house was constructed against the south face of this range. This had been largely dismantled for safety reasons at the time of this survey as the timber and glass construction was in a perilous state. It is proposed that as part of the works for the estate, that the Peach House will be dismantled and rebuilt using a timber clad metal frame work and laminated glass. The west wall incorporates a red brick cottage with a slate roof. This dates to the late 19th-century and may incorporate an earlier structure. Access to the interior of the building was not gained. The following is taken from the listing description for the building (grade II)

Single red brick stacks to the right gable and front left. Dentil eaves. First floor ashlar sill band. 2 storeys, 4 bays, the single left bay slightly set back.

Arched doorway with Doric columns and pediment. Either side are single sashes. Above are 4 similar smaller sashes.

At the time of the survey, along the east wall of the garden were a number of cordoned pear trees surviving, although no name labels were observed on the wall adjacent to the trees.

5.7 The Bothy, Figs 5.7.1 – 5.7.21

The bothy is a red brick two storey three bay building with a two storey and single storey extension to the west and an open fronted shed to the east. The building forms part of the northern wall of the walled garden. The central bay has a clock by the Nottingham clock making firm Cope which was founded in 1845, operating until 1984.

The bothy has in its eastern bay, a half cellar which would have housed a boiler system for the greenhouses. The first floor above this space was latterly used for rearing birds. The original function of this area is not clear but it may have served as a mess area for the gardeners. This area was found to be in an un-safe condition and was not entered. The ground floor of the western part of the bothy served as a potting shed area, although the zinc-topped benches which would have been under these windows are no longer extant. The single storey extension has a fireplace in its corner and latterly was used as an office cum rest room for the garden centre which traded out of the bothy in recent years.

First floor rooms retained an earlier decor and cupboards for storing seeds. The rooms also had fireplaces and it is likely that these would have been rooms for the head gardener.

5.8 The Greenhouses, Figs 5.8.1 – 5.8.6

Outside the walled garden, to the north of the bothy are two surviving greenhouses and the dismantled remains of a third. They are all the same design and were made by Foster and Pearson of Besston, Nottingham, to a design which is still available. The company is no longer based in Beeston but has been revived in Sussex and still makes greenhouses to the same patterns as it did from its foundation in 1841.

<http://www.fosterandpearson.co.uk/assets/content/files/jamesonBook.pdf>

5.9 The Long Shed, Figs 5.9.1 – 5.9.6

Adjacent to the greenhouses is a single storey red brick building with a room at either end, two open bays and one bay with a double door. The room at the west end has a small range built into the corner and would have served as a mess room for estate workers. This range is likely contemporary with the bothy and greenhouses. The area around the long shed was severely overgrown and parts of the building were unsafe and were not accessed.

6 DISCUSSION

This photographic survey recorded the hall and the estate as a snapshot in time prior to its restoration and conversion into the new MoD Defence Rehabilitation Centre and as such should be read in conjunction with the already extensive historic background reports which have been undertaken prior to this survey.

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