

# ◆ Uppark revealed

## A REINTERPRETATION OF THE HISTORY OF THE HOUSE AND GARDENS IN THE LIGHT OF EVIDENCE REVEALED DURING RESTORATION IN 1989–94 FOLLOWING DAMAGE BY FIRE

By Fred Aldsworth

*The fire which swept through Uppark in Harting, West Sussex, in August 1989 and the subsequent five-year restoration exposed much of the fabric of the house previously hidden by decorative plasterwork, panelling, and floor and wall coverings. The fabric and the debris provided much new evidence for the house's original form and decoration, and for changes made to it during its life. Minor ground disturbances around the house, for example for temporary buildings and services, led to the discovery of evidence for the development of the gardens.*

*This new archaeological evidence is presented here along with recently identified documentary evidence. Together they offer a revised and more detailed account of the history of the house and its gardens than has previously been available.*

*Although the house and gardens were first built in c. 1690 (Period 1), the precise dates for their construction and the name of the architect responsible are not known. The property was described as 'new built' by Celia Fiennes visiting in the second half of 1695, but dates as early as 1685 have been suggested for its construction for Ford Grey, Baron Grey of Warke, created Earl of Tankerville in June 1695. Although the house is often attributed to William Talman (1650–1720), with George London (c. 1640–1714) perhaps employed to design the gardens, the distinguished architect Hugh May (1621–84), who lived locally at Lavant, may have had a hand in its design.*

*The house was refurbished and the gardens were redesigned just a few years later, c. 1700–30 (Period 1a), with new outbuildings by the London builder John Jenner in 1723–5. They were extended and altered again on two further occasions, after purchase by Sir Matthew Fetherstonhaugh, between 1747 and 1774 probably to designs by Daniel Garrett (d. 1753) and Henry Keene (1726–76) (Period 2), and then by Sir Harry Fetherstonhaugh in 1811–17, to designs by Humphry Repton (1752–1818) (Period 3).*

*The picture that emerges is one of continuing change to meet the aspirations of successive owners or to accommodate visits by fashionable visitors, not least George, Prince of Wales between 1784 and 1804.*

### INTRODUCTION

The Uppark Estate, now owned and administered by the National Trust, is located on the crest of the South Downs, near the village of South Harting, in West Sussex. In August 1989, a fire which started in the roof and penetrated down in some places to ground level, caused the total loss of the roof and all the upper floors and ceilings of the main building, save for a few salvaged timbers and fragments of decorative plaster. The collapse of structures at the higher levels caused partial damage to the floors at ground level, with some masonry penetrating down into the basement. The result was a masonry shell with a few internal surfaces and most, but not all, of the ground floors surviving, though the entire structure

was damaged by heat, smoke, and water penetration (Fig. 1).

The decision to restore Uppark, a Grade I Listed building, not to its original form of c. 1690 but to its arrangement immediately prior to the fire, presented the National Trust with a considerable number of difficulties, not the least of which was the almost complete absence of accurate and detailed records of the building at any time during its life.<sup>1</sup> The Trust immediately adopted an 'archaeological' approach which was to rely heavily on the evidence surviving in the building or contained in the salvaged debris. Structural timbers, surviving joinery and floors were carefully recorded and removed, and the debris was excavated and sieved to recover even the smallest pieces of decorative plaster and metalwork which might aid restoration (Fig. 2).



Fig. 1. The house after the fire in August 1989. Photograph by courtesy of Portsmouth Publishing and Printing Ltd.

A Listed Building Consent for the restoration of the house was conditional on the production of a series of 'justification documents' which set out the evidence for the form of each element of the building prior to the fire. In 1993, English Heritage and the National Trust commissioned a further report on the evidence for *The interior decoration prior to 1747*, based on alterations to the masonry fabric and joinery hidden beneath later additions. The National Trust subsequently recognised the significance of these various documents, as forming a new understanding of the history of the building, and in 1994 commissioned a series of detailed *Subject reports* based on those documents and on additional material which had come to light during the five

years of restoration of the house and gardens. Copies of these reports have been placed with the National Trust, at Uppark; West Sussex Record Office, in Chichester; and the West Sussex County Historic Environment Record, at County Hall, Chichester. They are listed below, are cited in the text *SR* followed by number and page or figure, all in italics, and should be consulted for further details.

Each of nine *Subject reports* details an element of the house or the gardens, and these deal with *The external masonry shell* (no.1); *The roof* (no.2); *The internal masonry structure* (no.3); *The floors* (no.4); *The historic joinery grounds* (no.5, which incorporates evidence previously recorded in the 1993 report on the interior decoration prior to





Fig. 2. Salvage excavations in the Red Drawing Room, after the fire. Note the string grid at ceiling level which enabled finds to be located within the space.

1747); *The surviving joinery and plaster* (no.6); *The metalwork* (no.7); *The grounds* (or gardens, no.8); and *The stone and joinery reused from one or more earlier buildings* (no.9). Intended reports (nos 10–12) on wallpaper, paintwork and the dendrochronological dating of timbers, were not completed. There is then a *Subject report on The documentary sources*, which includes photocopies of original family archives made before their loss during the fire (no. 13).<sup>2</sup> Two reports prepared in 1994 combined the archaeological and documentary evidence under the titles *Uppark: The development of the house* and *Uppark: The development of the grounds*, and these formed the basis for preparing of this article.

Humphry Repton's 'Red Book' of August 1810 includes a plan on which he distinguished the original part of the house from the service wing added in the mid-18th century, as well as his own designs for a further extension comprising the portico and entrance which were added shortly afterwards on the north side (*SR 13.11 Plan 4*). From Repton's plan and the surviving remains there is no difficulty in distinguishing these three principal phases of construction in the existing fabric, and each is described here (Periods 1, 2 and 3, and *SR 1.1*). However, minor alterations, insertions and additions and major phases of refurbishment are often less easy to distinguish or to assign to

particular periods of occupation. Indeed, the picture that emerges from the interpretation of the evidence for the house and the grounds is one of continuing change to suit the desires or needs of the family who occupied them, and perhaps in some cases to accommodate particular events, such as visits by the Prince of Wales, later King George IV.

There are very few precise dates on which a framework for the history of the house can be hung. We do not know when it was first built, only that it was described as 'new built' when visited in 1695, and we do not know the name of the original architect. What do survive, however, are several contemporary engravings, paintings and plans, as well as some written evidence, including two inventories and some accounts. When these are considered alongside the newly discovered evidence from the fabric of the buildings and the grounds, a relatively sound chronology can be established.

The three principal periods of construction and alteration to the house and gardens are identified as:

- Period 1: the original Tankerville house of c. 1690, with a subdivision, 1a, for the alterations and additions prior to 1747.
- Period 2: the Fetherstonhaugh service wing and other alterations in the mid-18th century.
- Period 3: the Repton entrance and portico and other alterations in the late 18th and early 19th century.

The principal features associated with these three periods of construction are distinguished in a series of plans of the house as they are thought to have survived immediately prior to the fire in 1989 (Figs 3–6). Period 1a is not identified on these plans.

An attempt has been made to reconstruct the floor plans for each of these three periods, making it possible to relate evidence in inventories of 1705 and 1722 to the surviving building. The rooms are usually referred to by the names or uses to which they were put immediately prior to the fire, but sometimes by the numbers ascribed to them during the restoration.

## HISTORICAL BACKGROUND

John Ford married his cousin, Magdalen, daughter and coheir of Edmund Ford, and through her came into possession of the manors of East and South

Harting, which included Uppark, in 1582. It was his successors who built the present house. Sir Edward Ford, who died and was buried in Harting in 1670, was a noted engineer and in 1656 he had devised an engine for raising the water from the River Thames into the higher parts of the city (Donagan 2004). His grandson, Ford Grey, third Baron Grey of Warke, is credited (wrongly as we shall see) with adapting the system to enable him to build a new house on the top of the Downs at Uppark, on the estate he had inherited in 1675. Grey was created Earl of Tankerville by William III in June 1695; he died on 24 June 1701.<sup>3</sup>

Early writers specifically attributed the present house to 'Ford, Lord Grey', suggesting that it was built after 1675 but before his creation as Lord Tankerville in 1695. James Dallaway (1815, 1:193) wrote: 'This advantageous site induced Ford, Lord Grey, above mentioned, to build the present mansion-house, from a plan by William Talman.' T. W. Horsfield (1835, 2:87–8) specifically referred to an earlier house and perhaps implied that Grey was created Earl of Tankerville after the construction of the new house: 'Ford, Lord Grey, pulled down the ancient house, and built the present magnificent abode. He was created by King William, Viscount Glendale and Earl of Tankerville, in 1695.' Presumably following Dallaway, the Revd H. D. Gordon (1877, 101) stated that 'In 1685 the present Up Park was built from the designs of Talmar [probably a printing error for Talman], a pupil of Inigo Jones', whilst Christopher Hussey (1963, 29–40) repeated the story about the water supply and added that the new house was built after 1689 but gave no source.

It was 'Ford, Lord Grey' who had his coat of arms installed in the pediment of the south front, for these are the arms of a baron. These arms are believed to have been displaced by those of the Fetherstonhaugh family who bought the house and estate in 1747 and to have been carried away to be incorporated in a mid-18th century house at Coombe Farm, Rake, where they still are (*SR 1.5 Fig. 12* and here as Fig. 7).

The earliest description of the house is provided by Celia Fiennes (1662–1741). She was born at Newton Toney, near Salisbury, and from 1685 until 1703 she travelled throughout England and Scotland, on horseback and by coach, sometimes with relatives, sometimes with one or two servants, and wrote vivid descriptions of her journeys. Her



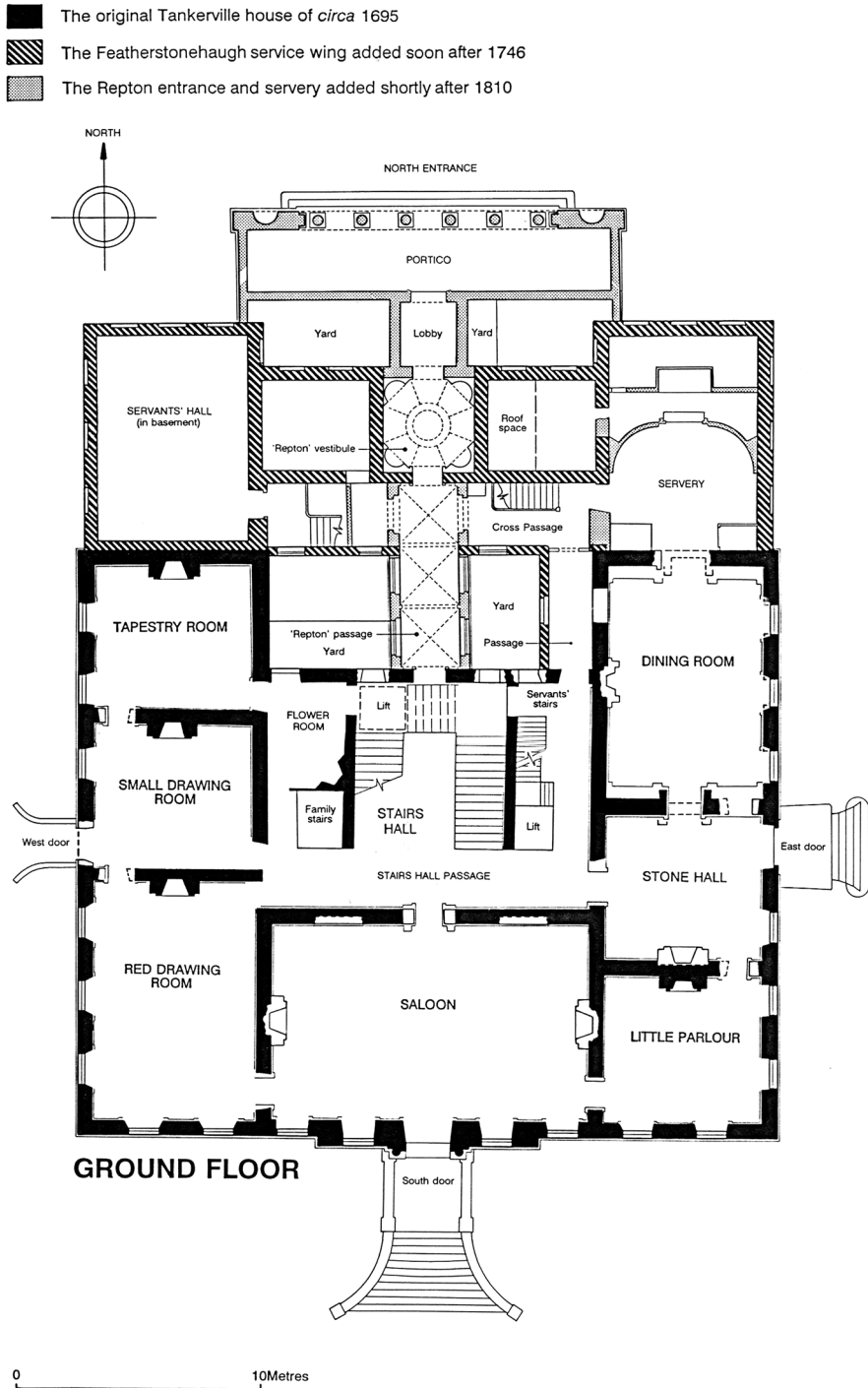


Fig. 3. Ground-floor plan, showing the three main periods of construction and the names or uses of rooms current in 1989.

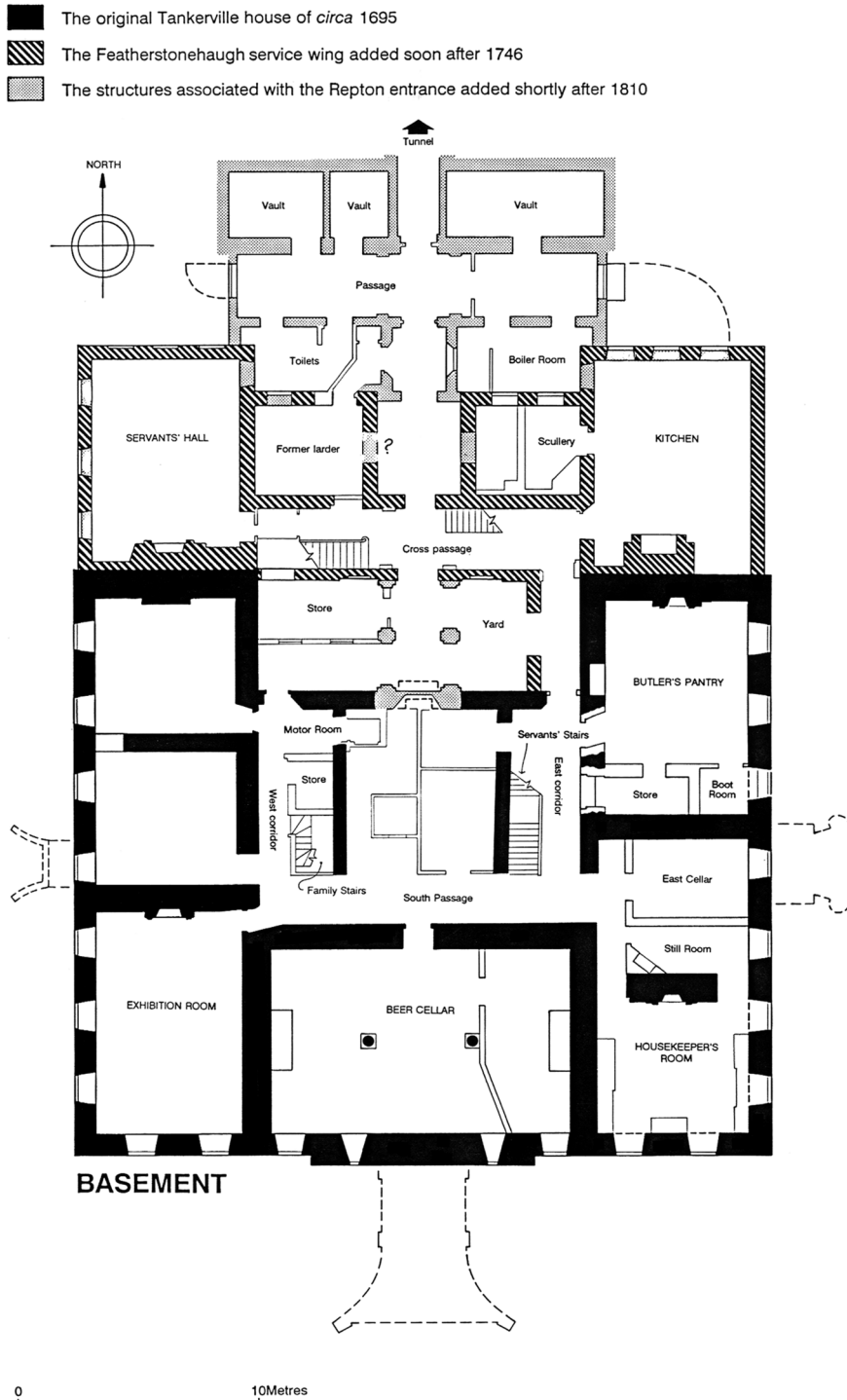


Fig. 4. Basement plan, showing the three main periods of construction and the names or uses of rooms current in 1989.



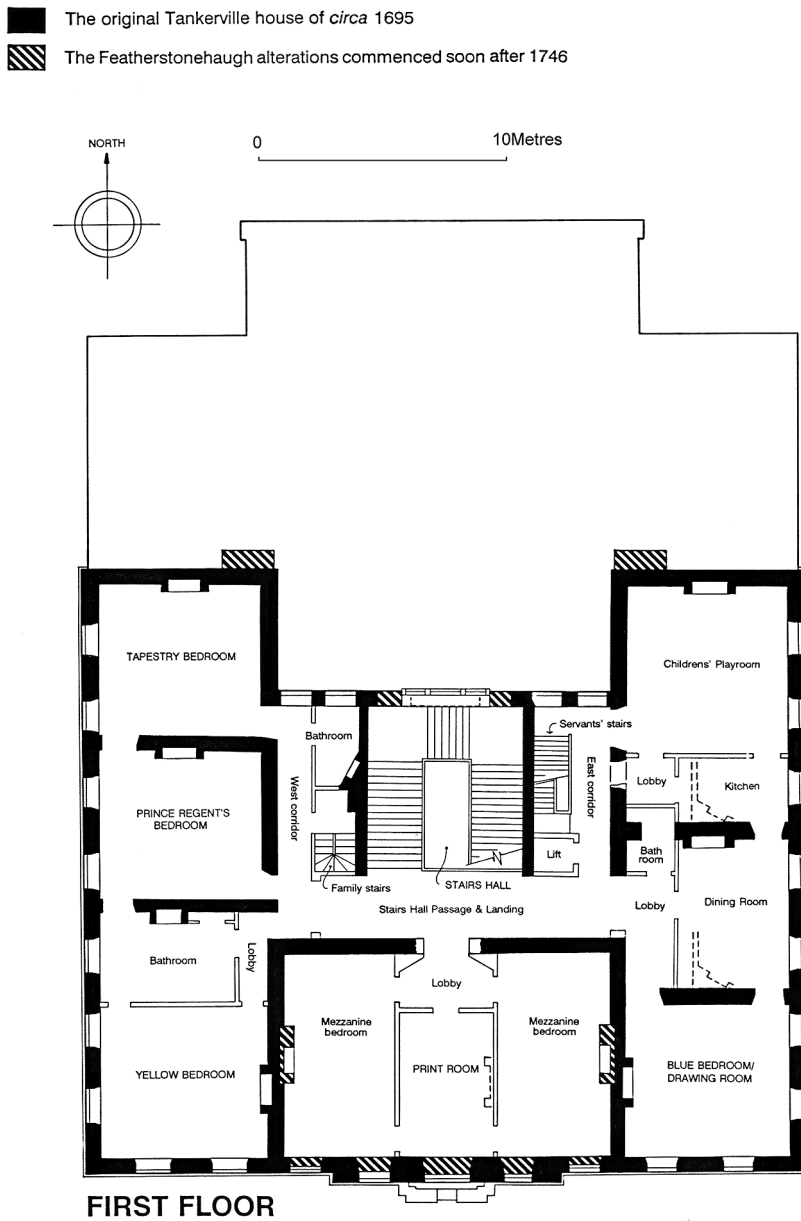


Fig. 5. First-floor plan, showing two of the main periods of construction and the names or uses of rooms current in 1989.

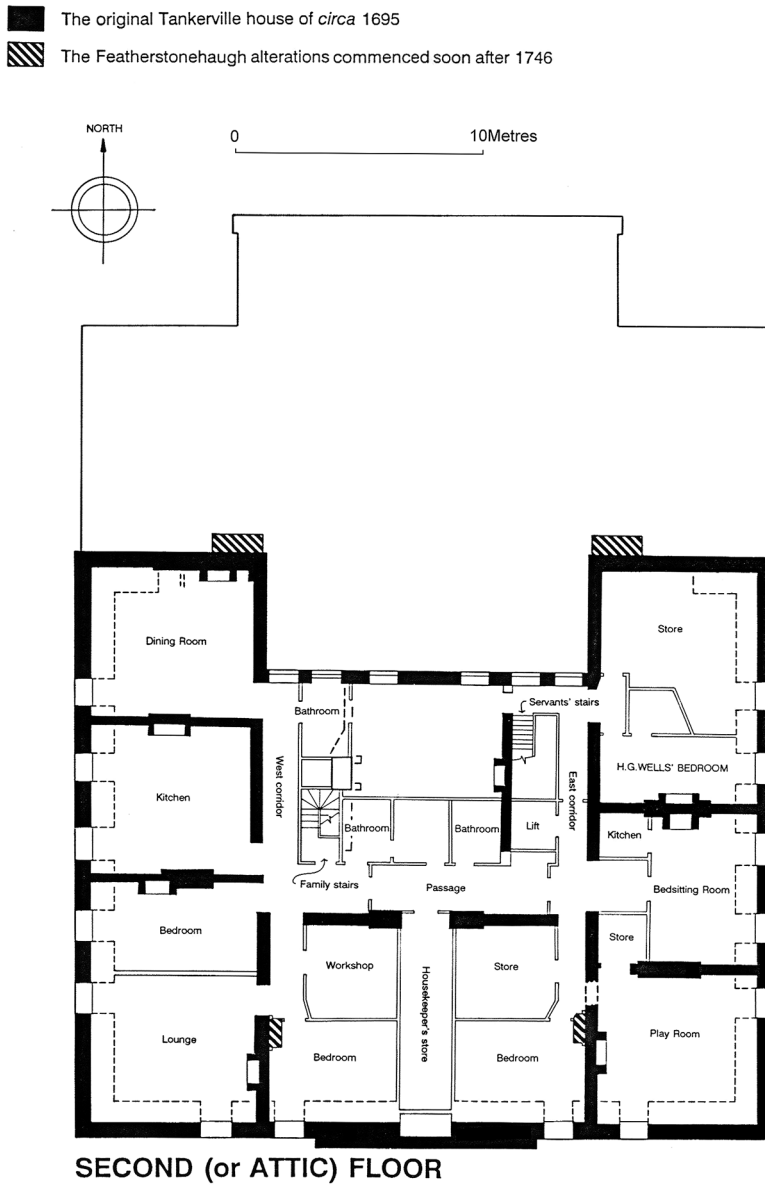


Fig. 6. Second or attic-floor plan, showing two of the main periods of construction and the names or uses of rooms current in 1989.



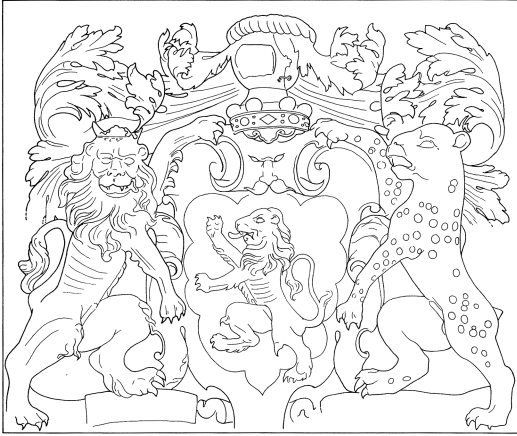


Fig. 7. The coat of arms of Ford Grey, third Baron Grey of Warke, preserved at Rake. Drawing by Peter Crossman.

account of Uppark (Morris 1949, 39–40, spelling modernised) begins:

[from Nursted] I went to Chichester through a very fine park of the Lord Tankervilles, stately woods and shady tall trees at least 2 miles, in the middle stands his house which is new built, square, 9 windows in front and seven in the sides, brickwork with free stone quoins and windows, it is in the midst of fine gardens, ...

There are very few dates given in her writings, but Morris (1949, xxii, 29) assigned her journey ‘from London to Oxford and thence into Sussex’, which took her to Uppark, to c. 1694 (because it must have been after the autumn of 1693 when the relatives who showed her around Oxford matriculated). However, in saying that the house was Lord Tankerville’s she was placing her visit to later than his elevation to the earldom in June 1695 but before his death in June 1701.

The date can be narrowed to the second half of 1695. The next journey ‘from London into Herefordshire, Gloucestershire and back’ Morris (1949, 42–4) assigns to ‘in or before 1696’, on the basis of her visit to her uncle, John Fiennes, at New House, Stretton Grandison, Herefordshire, who died in 1696. However, the Revd Charles J. Robinson (1872), gave the date of Colonel John Fiennes’s burial at Stretton Grandison, as 1 December 1695.<sup>4</sup> Given that Celia Fiennes visited her uncle before he died, her visit to Uppark must have been after June 1695, when Grey was created Earl of Tankerville, but before 1 December of that year.

Having described the house as ‘new built’, she continued with a fairly detailed account of the elaborate formal gardens. These are depicted in Kip’s engraving of c. 1700 which cannot be later than June 1701 as the caption describes Uppark as Tankerville’s seat (Fig. 9; *SR 13*). So both house and gardens were substantially completed by late 1695 and certainly within six years later.

The entire works are likely to have taken at least five years and, given Grey’s chequered political career, maybe longer. A radical, by late 1678 Grey was a member of the Green Ribbon Club, whose members were alarmed by the drift towards popery and arbitrary government under Charles II and the prospect of Charles’s Roman Catholic brother, James, Duke of York, inheriting the throne. He was party to the Rye House conspiracy to murder them and to raise an insurrection. When that was exposed he fled the country in June 1683, was indicted for high treason, lived in exile for two years and returned in the Duke of Monmouth’s invasion force, being taken by the royal forces the day after the Battle of Sedgemoor. He was pardoned five months later in November 1685, his title restored and his estate at Uppark returned the following June. Following the Glorious Revolution of 1688 his views continued radical. Ill health kept him from involvement in Parliament for two years from November 1689, it was another three years before he participated regularly and only in mid-1695 was he admitted to the heart of the new regime, taking office under William III, as a privy councillor and Earl of Tankerville. The years 1688 to 1695 may then have been the period when he could devote his energies to Uppark in a favourable political climate (Greaves 2004; Marshall 2005; Harris 2014).

Writing some 120 years after their construction, James Dallaway identified William Talman (1650–1720) as the architect of both Uppark and nearby Stansted. John Harris, the modern authority on Talman, is doubtful: ‘Any building without quirks deserves to be questioned if attributed to Talman. For this reason Uppark and Stansted in Sussex, which are fairly standard renditions of a popular post-Reformation brick house of the Hooke type, ought to be eliminated.’ Both are of ‘uncertain attribution’ in his list of documented and attributed works (Harris 1982, 16, 49).

If we accept that Talman was not the architect of Uppark a possible contender is Hugh May (1621–84), a local man with an estate at Rawmere in

Mid Lavant, just six miles from Uppark and about the same distance from Stansted. He was buried in the family vault in the Church of St. Nicholas, Mid Lavant, and his coffin plate is now in the chancel (Aldsworth 1982). He is said to have been instrumental in introducing the unpretentious classical style of domestic architecture now named Dutch Palladian into England: ‘of his importance as one of the two or three men who determined the character of English domestic architecture there can be no doubt’ (Colvin 1995, 646–8). Harris (1982, 18) acknowledges that it was May ‘alone whose works can be regarded as a reservoir for Talman’s developing style from 1683’; and in 1689 Talman succeeded May as Comptroller of the King’s Works. The only surviving assured example of a house to his design is Eltham Lodge in Kent, built in 1664 for Sir John Shaw, and very much in the style of Uppark.

Hugh May was named arbitrator in contracts for the construction of Moor Park, Hertfordshire, for the Duke of Monmouth, which was built in 1679–84 (remodelled in 1725–8), maybe to his design. This contact with the man who subsequently put Grey in command of his cavalry in 1685, and the close proximity of his family home to both Uppark and Stansted, might suggest that May had a hand in or at least influenced the design of one or both. However, if he were involved at Uppark, the date at least of the design would have to be pushed back to before June 1683 when Grey fled the country, and one may question whether a man plotting, at risk of his own life, to overthrow the reigning family would be planning a new country house. Perhaps Grey’s father Ralph had consulted May on plans for a new house, but dying only five years after his own father had no time to execute them. Taken up by his son 15 to 20 years later, the plans may have been updated by a competent builder consulting the design books which were still exerting considerable influence on building projects (Peck 2005, 188–229).

#### REUSED BUILDING MATERIALS

When first constructed, some of the internal walls of the house incorporated a number of reused pieces of building stone, some of which had been worked, and either at that time or at a later date several pieces of timber and joinery were incorporated into the walls (see SR 9). These all appear to derive from another building or several buildings in the vicinity,



Fig. 8. A reused stone window mullion from another building, incorporated in the original masonry.

but it is not known if they had been salvaged from the former dwelling at Uppark.

The internal masonry walls were built mostly of chalk, with brick dressings, but amongst this material are some reused blocks of grey/green and yellow/orange sandstone and some pieces of reused window mullions, jambs and lintels, as well as several pieces of coping, all of a grey material, perhaps also a local sandstone (Fig. 8). Fourteen of the internal wall faces were examined and recorded in some detail. The profiles on the worked stones were consistent, so they probably came from one building, or one part of a building, which contained architectural details produced at the same time and to the same style.

Some reused timbers were also recovered from the building. Several appear to have been incorporated when it was first built, and these include part of a main floor beam, used as a lintel, and parts of window frames. The style of the ovolo window mouldings of both the reused stone and the joinery components suggest that they derive from a substantial post-medieval building and date to somewhere between the late 16th and the mid-17th century. They could have derived from the forerunner of the present house at Uppark, which is said to have been demolished when the new one was built.

The original family house was at Harting Place, next to the parish church in South Harting, which was fortified in 1266. It was not until after the family estate was divided in 1582 that the first house was built within the deer park on the South Downs, i.e. Uppark, and a house is shown in the vicinity



of the present one on county maps dating at least from 1595. We have no evidence to indicate the form of the earlier house or its precise location and, although the beer cellar in the basement of the present house is of some antiquity, no evidence has been found to suggest that it predates the late 17th century house.

PERIOD 1:  
LATE 17TH CENTURY, c. 1690

During the restoration following the fire in August 1989, much of the masonry fabric of the walls; several of the surviving floors; and what survived of the original decoration were available for close inspection (see *SRs 1, 3, 4, and 5*). As a result of the careful examination of this fabric and the elimination of all the later alterations, additions and repairs, the following description of the original building can be deduced, which is believed to be that depicted in Kip's engraving of c. 1700 (Fig. 9 and *SR 13.2*).

The original late 17th-century house was U-shaped in ground plan with rooms in three wings around a stairs hall and a small courtyard (Fig. 10).

Measured externally above the ground floor offset plinth course, it was 28.93m (95 ft) wide east-west by 24.45m (80ft) long north-south, with projecting wings 7.72m (25ft) wide extending for a distance of 4.95m (16ft) beyond the north wall of the Stairs Hall. It had a basement, ground floor, first floor and second (or attic) floor level.

The exterior was designed to be viewed from three sides, the south, the east and the west. The north elevation, being the rear of the property, was not finished to the same standard as the other three and seems to have been built from brick seconds. The south, east and west elevations were built of good quality red bricks and Portland stone dressings, with nine openings in the south elevation and seven in each of the east and west elevations at ground and first-floor levels, and windows to light the basement (Figs 11–17). There is a slight change of brick colour and coursing at the original level of the ground-floor window sills and this may represent an interval in construction. Very few alterations appear to have been made to the external elevations of the house during its lifetime, except on the north side.

All the window sills were subsequently lowered by 350mm at both ground and first-floor levels

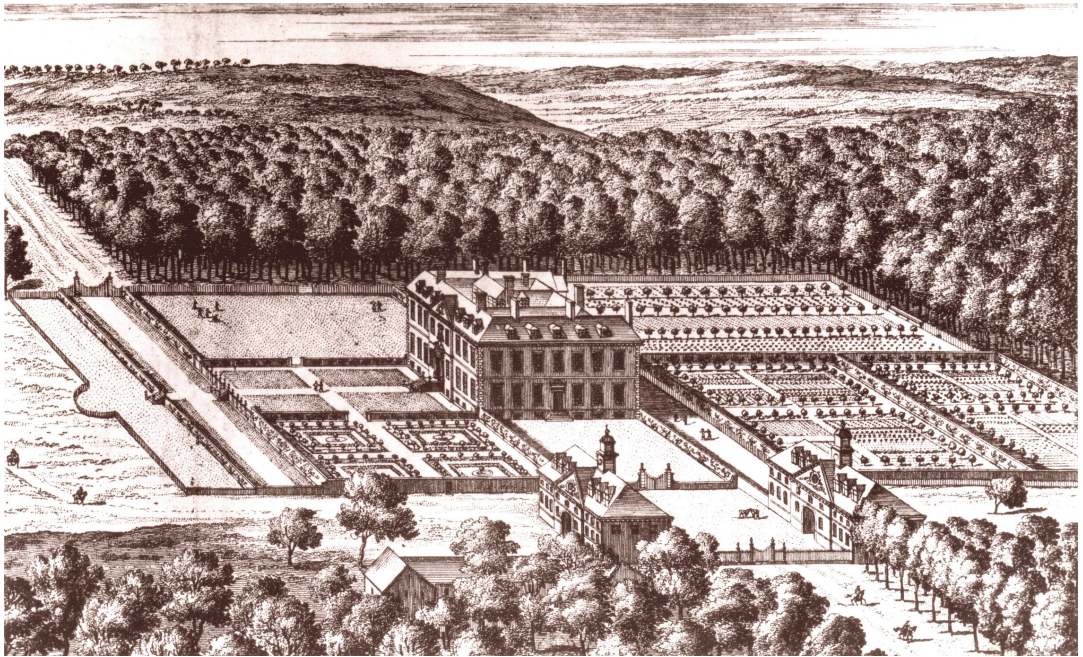


Fig. 9. Uppark showing the house and gardens from the southeast in about 1700, engraved by Jan Kip and published in 1708/9 after a painting by Leonard Kniff.

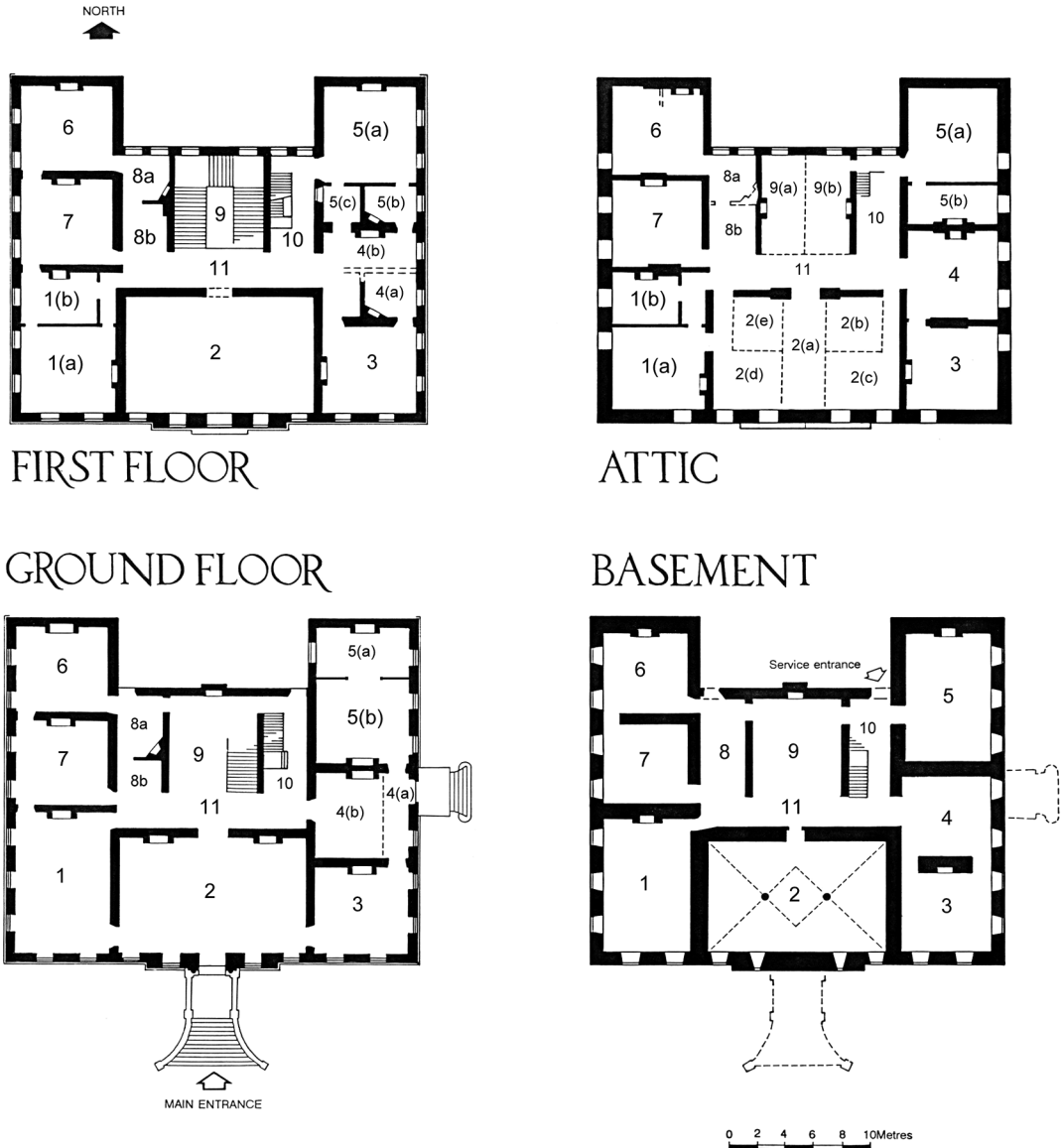


Fig. 10. The Period 1 layout, as reconstructed from the available evidence.

on the three principal elevations except that immediately above the south door, probably in the mid-18th century (Period 2 and *SR 1.3*), and a west door appears to have been introduced to replace an original window, possibly for a visit by the Prince of Wales between 1784 and 1804 (Period 3 and *SR 1.4*).

The pediment on the south elevation must have been altered to accommodate the present

Fetherstonhaugh coat of arms if, as seems likely, it replaced the stone bearing the Grey coat of arms, now built into a house at Rake (Fig. 7 and *SR 1.5*). The number of attic windows in the south elevation has been reduced from the original six to four (*SR 2.2*), and several chimney stacks have been added, but otherwise the principal elevations very much reflect the original arrangement.





Fig. 11. The south front, after restoration.

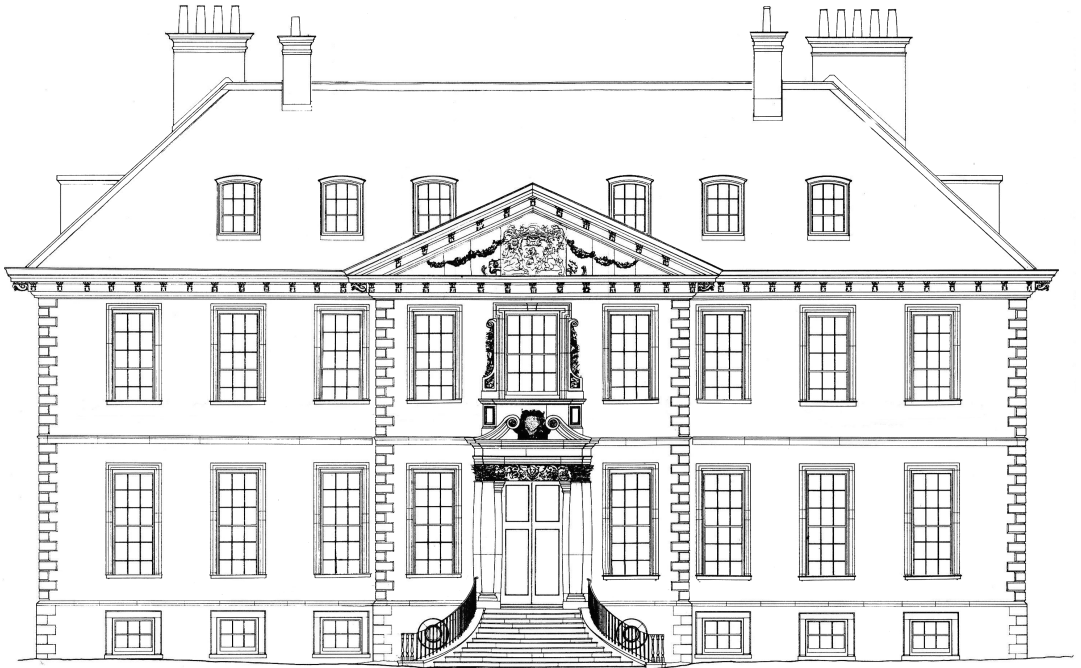


Fig. 12. The original arrangement of the south elevation, as reconstructed from the available evidence.



Fig. 13. Detail of the south front, after restoration.

The original arrangement of the north elevation is more problematical as this side has been altered and added to more than the other elevations (Figs 18 and 19). The addition of the Fetherstonhaugh service wing shortly after 1746 (Period 2) and the subsequent addition of the Repton portico and entrance (Period 3) have not only obscured or removed architectural features, but they have also made it difficult to reconstruct original ground levels on this side of the house. The evidence of the external and internal masonry, which was partially exposed by the fire damage (Figs 19 and 20), revealed that there were fireplaces in the centre of the north wall of the Stairs Hall (Room 9) at both basement and at first-floor levels, and the flues were carried up to a chimney stack shown on Kip's engraving (Figs 9 and 21, and *SRs* 1.8 and 3.6). There were also windows on either side of the flue which served the Stairs Hall.

On the east side of the Stairs Hall there appears to have been a door at ground-floor level with an overlight above it, and another on the west side. The difficulty in interpreting these openings, which do not appear to be later insertions, is that they seem to have opened onto a yard at basement level. There have been many alterations at basement level, and



Fig. 14. The house from the southeast, after restoration.





Fig. 15. The east elevation, after restoration.



Fig. 16. The original arrangement of the east elevation, as reconstructed from the available evidence.





Fig. 17. The original arrangement of the west elevation, as reconstructed from the available evidence.



Fig. 18. The house from the northeast, after restoration, with the service wing and Repton portico in the foreground.





Fig. 19. The north side of the house, after the fire in August 1989.



Fig. 20. The north wall of the stairs hall at ground- and first-floor levels, after the fire and the removal of what survived of the staircase, the floorboards and some other joinery.

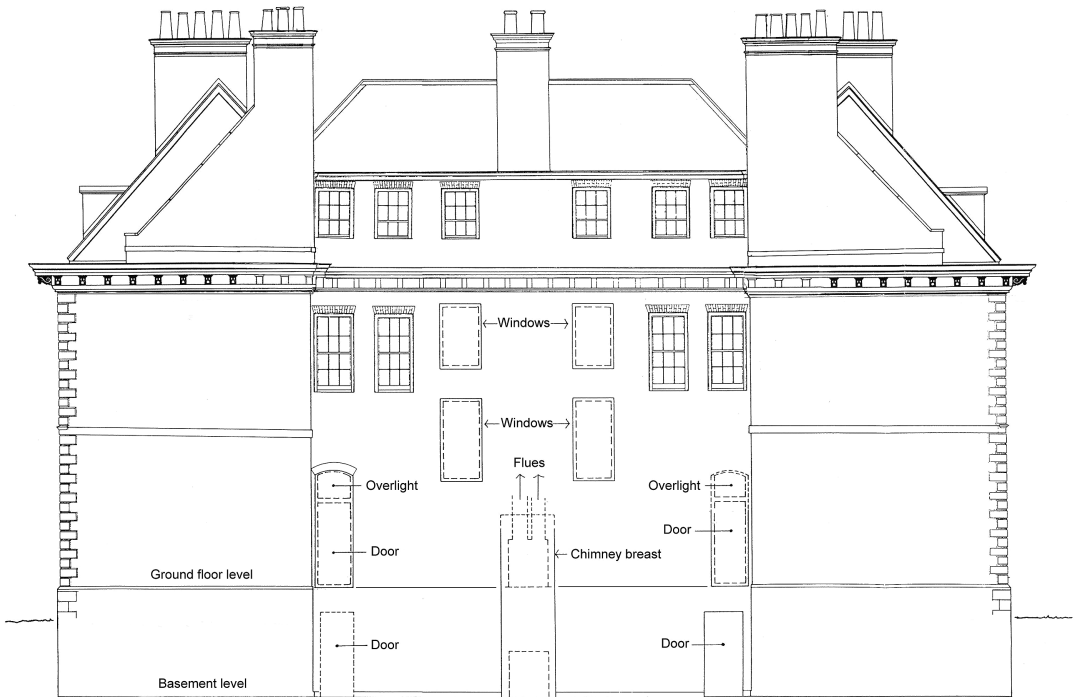


Fig. 21. The original arrangement of the north elevation, as reconstructed from the available evidence.

it has not been possible to determine whether in fact this was the case. But it seems most likely that the basement would have had its service entrance at that level, so a yard at ground-floor level seems most improbable.

The ground-floor opening at the west end of the Stairs Hall seems to have served a closet and may have opened out onto a balcony, though later alterations obscure any evidence of this. That at the east end served the servants' stairs and may have opened out onto external steps down to basement level, though it is difficult to understand the need for this as there was an internal staircase serving the same function. A window in the west wall of the projecting wing at the northeast corner of the house at ground-floor level (SR 3.5) appears to be an original feature serving the north end of what is now the Dining Room (Room 5).

The original arrangement of the roof, which was totally destroyed by the fire, has been deduced from the surviving fabric and Kip's engraving (Fig. 9; SR 2). Encased timbers at the north end of both the east and the west wings, and a change in the brickwork on the inner face of the east wing, indicate an

alteration made to the design of this part of the roof during its construction (Fig. 25 and SR 2.2 Fig. 13). There is little difference between the original and the latest arrangement of the roof, other than the removal of the attic windows and changes in the arrangement of chimney flues. However, Kip's engraving depicts a small rectangular roof top structure between the chimney flues serving what is now the Saloon. The method of the portrayal of this small structure suggests that it may have been timber-framed, and it could have served as a light well or as a means of protecting an access to the roof. An alternative interpretation could be that it was the room described as 'the Watch House', with 'A Bedstead a feather bed and Bolster', in the 1722 inventory (SR 13.4 No. 30), in which case it could have been a prospect or viewing room.<sup>5</sup>

#### INTERNAL LAYOUT

Of very special importance is the evidence which came to light concerning the internal layout of the original house, as it allows a reconsideration of an inventory made in October 1705, probably on the marriage of Mary Grey, daughter and heir



of the first earl, to Charles Bennet, second Baron Ossulton. However alterations had been made to the interior, at least in what is now the Stone Hall (Room 4), before 1705. It could be that the interior refurbishment using bolelection panelling identified beneath the latest decoration throughout much of the house (Period 1a and *SR 5*) pre-dates this inventory, but it could have been the work of Lord Ossulton, who inherited the property on his wife's death in 1710. He was created first Earl of Tankerville of the second creation in 1714 and died in 1722.

It is proposed to discuss the internal arrangement of the original house floor level by floor level, as it is now understood to have existed, using the current room names and descriptions and the room

numbers attributed to them during the restoration; and to consider the evidence of surviving joinery. These will then be considered in relationship to the 1705 inventory.

### Ground floor (Figs 10 and 22)

From the internal masonry and the arrangement of floor beams and joists at first-floor level (*SRs 3 and 4*), it has been possible to demonstrate that, in the centre of the south wing, the space now occupied by the Saloon (Room 2) and the rooms above it had originally functioned as a single 'open hall' rising through two floor levels. It had a stone-paved floor; a dado at first-floor level; and a cornice at second-floor level (*SR 3.3*).

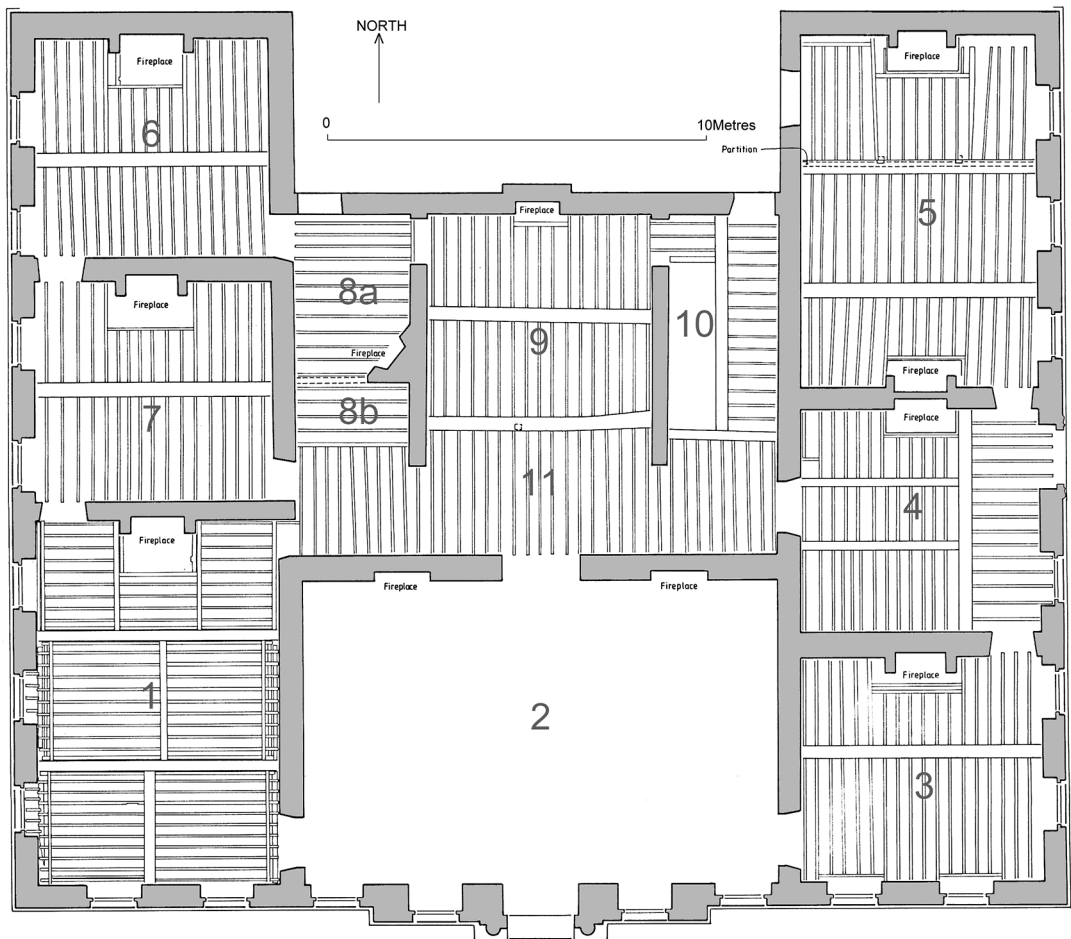


Fig. 22. The original arrangement of the ground-floor rooms and their floor beams and joists, with the room numbers used during the restoration and in the text.

There were fireplaces on either side of a large opening for a door in the centre of the hall's north wall, and additional doorways to adjoining rooms at the south-east and south-west corners, both set very close to the exterior wall (SR 3.2). There appears to have been an opening above the north door to serve as a viewing window or as a door onto a gallery accessed from the adjoining space (Room 11). This opening was subsequently enlarged on several occasions (Fig. 24).

In its original form, the room at the centre of the east wing, now the Stone Hall (Fig. 22, Room 4), had an external door in the east wall; a fireplace in the centre of the north wall; and internal doors in the centre of the west wall and at the north-east and south-east corners (SR 3.4). The stone floor was found to be a later insertion, replacing an original timber framed floor which had joists aligned north-south in much of the room but aligned east-west along the east side, as if to carry the floorboards of a passage or lobby (*Subject Report 4.24 Fig. 2*). The subsequent replacement with a stone floor, evidently before the 1705 inventory, implies that this room was converted for use as the main entrance into the house shortly after its original construction.

The space at the north-east corner of the house, now the Dining Room (Room 5), originally had a fireplace at either end; a window opening at the north end of the west wall, which was exposed internally by the removal of panelling and part of which is still visible externally; and a door in the south-east corner (Fig. 23; SR 3.5). There is also good evidence in the walls and floor to indicate that there had been some form of partition with two main posts or pillars dividing the space into two to give a small northern room (Room 5(a)) and a larger southern room (Room 5(b)). The floorboards had been laid east-west in the original arrangement (SR 4.25 Fig. 10).

No evidence was found to indicate any arrangement of the remaining principal rooms at ground-floor level different to today's, other than that the external door in the south-west corner of the room in the centre of the west wing,



Fig. 23. The Dining Room, looking northwest after the fire and following the removal of the surviving panelling and floorboards. Note the blocked window opening to the right of the fireplace.

now the Small Drawing Room (Room 7), was the later replacement of an original window (SR 1.4). However, evidence in the external and internal masonry indicates the former existence of a fireplace in the middle of the north wall of the Stairs Hall (Room 9) and pairs of windows serving the staircase at a higher level (Figs 20 and 21; SRs 1.8 Fig. 19 and 3.6 Figs 21 and 22). The positions of the windows suggest that the arrangement of the main staircase was probably modified at a later date, though no evidence was found to indicate its original form. The small, spiral, staircase in the south-west corner of the Stairs Hall, now the family stairs (Room 8b), was found to be a later insertion.

#### First floor (Figs 10 and 24)

On the first floor, the evidence for the saloon (Room 2) having originally been open through two storeys has already been discussed, as has the likelihood that it incorporated a high-level viewing window or door looking down from a first-floor gallery accessed from the adjoining space (Room 11). To the west of the upper part of the Great Hall, the positions of the fireplaces suggest that, as is the case today, the south-west corner of the house was divided up into a bedroom (Room 1(a)), ante-room (Room 1(b)), and a lobby.

There is new evidence relating to the layout of the rooms above the Stone Hall (Rooms 4(a) and 4(b)) and Dining Room (Rooms 5(a) and 5(b)). In these areas it has been possible to demonstrate



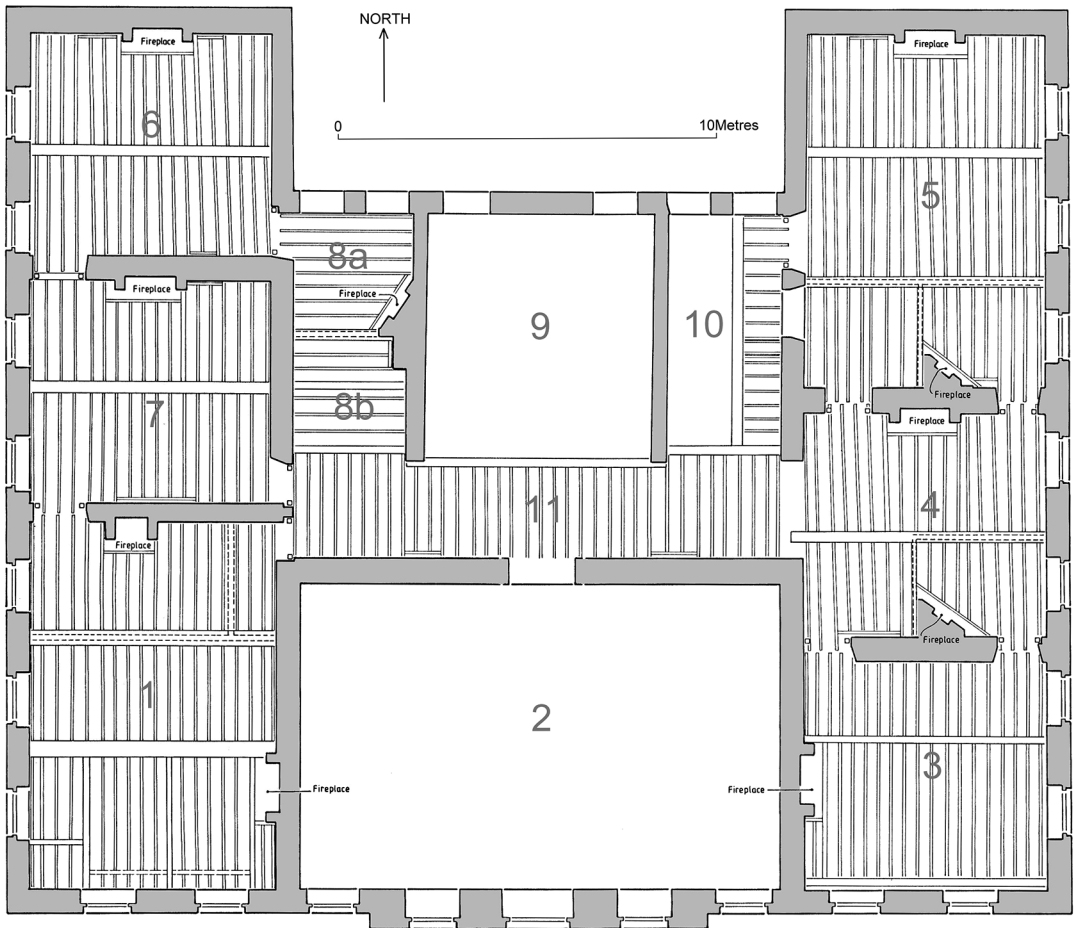


Fig. 24. The original arrangement of the first-floor rooms and their floor beams and joists, based on surviving *in situ* evidence and salvaged timbers, with the room numbers used during the restoration and in the text.

the former existence of angled fireplaces and, presumably, associated partitions (SRs 3.7 and 4 Fig. 16). The arrangement above the Stone Hall seems to have comprised a small heated room or closet (Room 4(a)) in the south-east corner, serving the bedroom in the south-east corner of the house (Room 3); either a lobby or passage to the west of the closet; and a narrow area (Room 4(b)) to its north, the latter served by another fireplace.

The conjectured arrangement is not entirely satisfactory since it proposes an east-west partition which, if projected, would run into a large, round-headed, Period 1 opening leading eastwards from the staircase gallery (Room 11). An alternative interpretation omits the western end of the east-west partition to give a heated L-shaped passage

wrapping around the west and north sides of the closet (Room 4(a)).

The arrangement immediately to the north, above the Dining Room (Room 5), also formed a suite, comprising a small heated room or closet (Room 5(b)) at the south-east corner; an unheated room, probably a lobby, to the west (Room 5(c)), lit internally at high level from the servants' stairs (Room 10); and a much larger heated room to the north (Room 5(a)).

#### Second (or Attic) floor (Figs 10 and 25)

Very little new evidence came to light at this level. The extent of the fire damage dictated that reconstruction had to be based almost entirely on *in situ* evidence provided by beam and joist pockets in

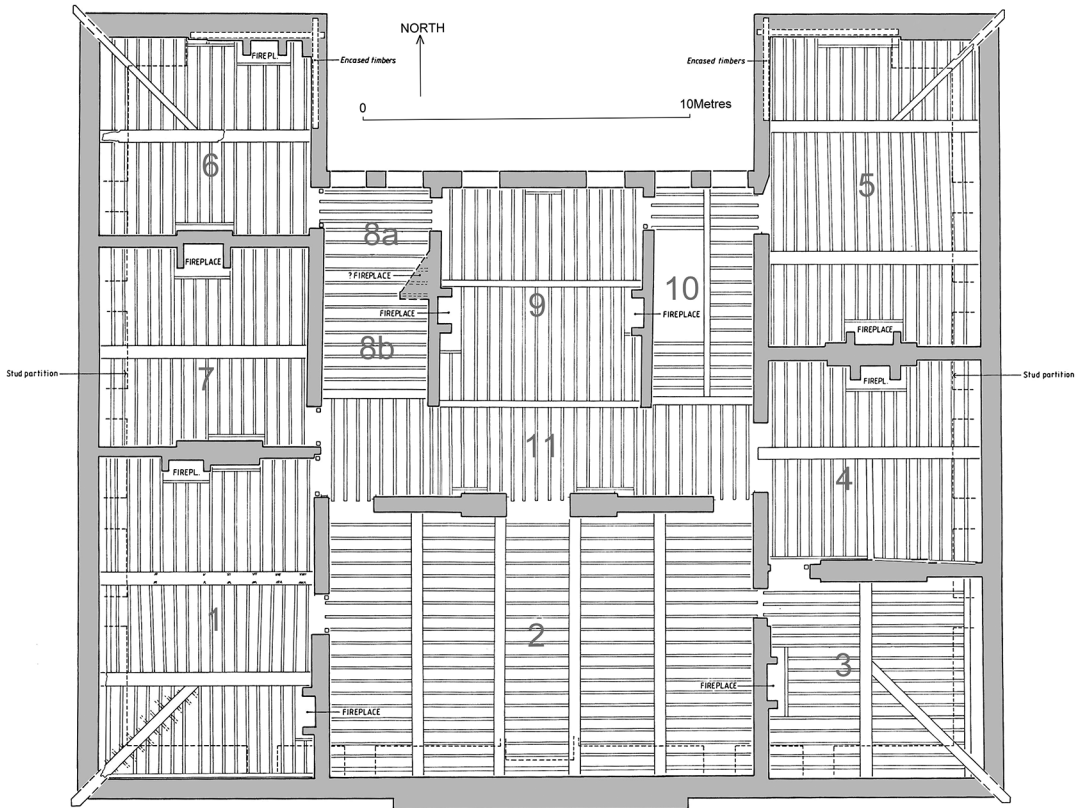


Fig. 25. The original arrangement of the attic rooms and their floor beams and joists, based on surviving *in situ* evidence and salvaged timbers, with the room numbers used during the restoration and in the text.

the masonry and by a few charred timbers salvaged from the debris.

The positioning of the fireplaces in the space at the south-west corner (Room 1) indicates that the partitions and rooms were arranged originally as immediately before the fire (Fig. 6). In the space above the Stairs Hall (Rooms 9 and 11) evidence for the former existence of a fireplace in the west wall was revealed by a careful examination of structural timbers salvaged from the debris (SR 4.43 Fig. 20). Later alterations had destroyed any evidence for structures or finishes that may have existed in Room 8a, directly above the Flower Room on the ground floor.

#### Basement level (Fig. 10)

At basement level, it was possible to demonstrate the probable existence of a fireplace in the centre of the north wall, from the discovery of a flue at

ground-floor level (Fig. 21; SRs 1.8 Fig. 19 and 3.6 Figs 21, 22), as well as the former existence of a door at the west end of the wall separating the two rooms at the north end of the west wing. Of more significance, however, is the discovery that the space under the Stone Hall (Room 4) was originally one room into which a dividing wall, angled fireplace, and vaulted roof were inserted at a later (Period 1a) date to carry the stone floor for the room above. The room at the north end of the east wing (Room 4), now the Butler's Pantry, Boot Room, and Store, began as a single room into which dividing walls were also inserted at a later (Period 1a) date, to provide access to the tunnel which led to one of the two service buildings added in 1723–5.

#### Joinery

There are very few places in the house where it can be argued that surviving joinery is the original.

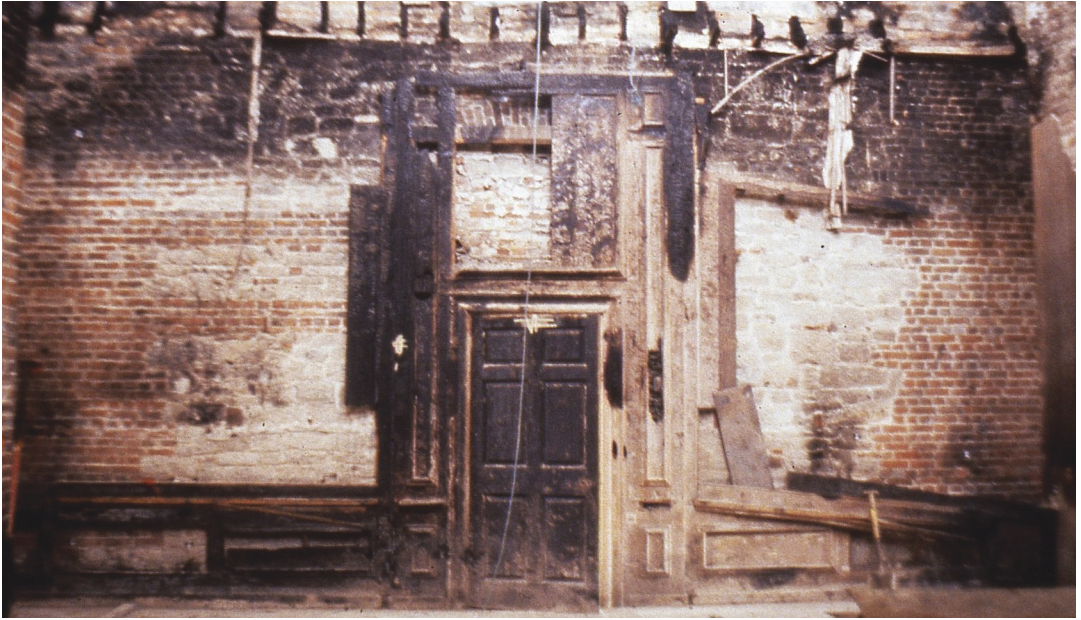


Fig. 26. Surviving bolection panelling in the Stairs Hall after the fire, looking south.



Fig. 27. The Small Drawing Room and part of the bolection panelling in the Prince Regent's Bedroom above it, after the fire.

The joinery grounds for bolection panelling found under the latest finishes in the ground-floor rooms throughout the west wing and in the Little Parlour postdate alterations to the original masonry and may not, therefore, have formed part of the original arrangement (Period 1a and SR 5.2 and 5.3).<sup>6</sup> However, this may not be the case with the surviving bolection panelling in the Stairs Hall Passage (Fig. 26 Room 11) and other bolection panelling which survived at first-floor level in the room above the Small Drawing Room (Fig. 27 Room 7) until the fire (SR 5.21). Bolection panelling was installed in grander houses from about 1660 to 1715, and seems to have been especially popular from the 1670s to the 1690s. If at Uppark it replaced something in an earlier style then it may push the date of original construction back to the 1680s.

A very detailed examination of the surviving panelling in the Dining Room suggests that the oak elements in the north and south walls could have formed part of the decoration in this space prior to conversion into a single room, and that it may, therefore, be from the Period 1 house and have been reused at a later date (Figs 28 and 29; SR 5.4). Christopher Hussey (1963, 36, 38) seems to share this view by referring to it as 'Talman's baroque woodwork' and ascribing to it a date of c. 1690.



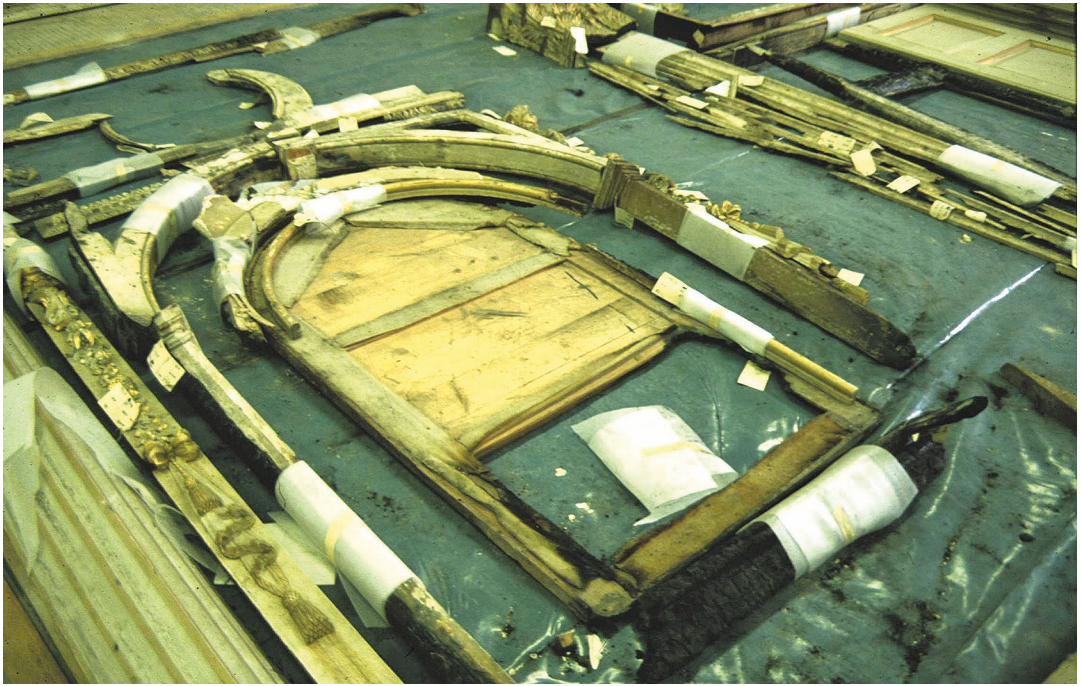


Fig. 28. Some of the salvaged joinery from the Dining Room, laid out for study.



Fig. 29. The joinery at the south end of the Dining Room, during restoration.





Fig. 30. The Little Parlour ceiling, during restoration, and a detail of one of the four medallions which may have originated in the Dining Room.

There is just a possibility that the four oval plaster medallions now in the ceiling of the Little Parlour (Room 3; Fig. 30) originated in the oval niches of the oak panelling, as close examination during repair indicated that they were later insertions into the existing decoration.

#### THE 1705 INVENTORY

##### The ground floor (Figs 10 and 31)

The stone floor in the existing Stone Hall (Room 4) and the brick vaulting beneath it, with other alterations, are likely to have been made shortly after the original construction of the house, but before the preparation of an inventory by 'Mr Draykot' on 22 October 1705. Nevertheless it is proposed to attempt to reconcile the known plan of the original house with the list of rooms and their contents given in the inventory (*SR 13.3*).<sup>7</sup>

As ten principal spaces are known at ground-floor level in the Period 1 house and as there are ten entries in the inventory before the mention of a room 'in the upper apartment', there is no difficulty in reconciling the two. As Fig. 31 illustrates, the appraiser of the inventory walked around the house following a logical route, starting at 'My Lord's Bedchamber', in the north-east corner, and following around clockwise until reaching the 'Great Stair'. The third entry is 'Stone Hall' and the fifth is the 'Greate Hall' and the only way the order will work, assuming that the rooms are in

consecutive order, is to accept that the inventory was compiled commencing at the north-east corner (Room 5); that the 'Stone Hall' is the present Stone Hall (Room 4); and the 'Greate Hall' is the present Saloon (Room 2).

The furnishings listed confirm that 'My Lord's Bedchamber' and 'The Parlour next' each contained a fireplace, and evidence of these was recorded during the restoration. No evidence has come to light to confirm whether 'My Lord's Bedchamber' occupied the northern or southern of the two rooms, but the contents suggest that the bedchamber may have been the smaller of the two. It was 'Hung with tapestry and gilded leather', and contained 'Bed sted color green damask trimmed with scarlet lace one sute of green window curtains screne tow four dutch chairs one easey chaire one small side table one chimney glass one paire brass dogs fire shovell & tongs one hath broome.' The parlour was 'Hung with guilt leather', and contained 'one couch eleven fine keane chairs one black folding table one sute of green window curtaines one paire dogs fire pan & tongs one paire of bellows'.

The surviving oak joinery at either end of the existing Dining Room (Room 5) may have belonged to an original arrangement in this space and an early date has been attributed to it (*SR 5.4* and *Fig. 12*). If both pieces are original they may have been associated with the repairs noted in the floorboards (*SR 4.25*) and the partition may have been part of

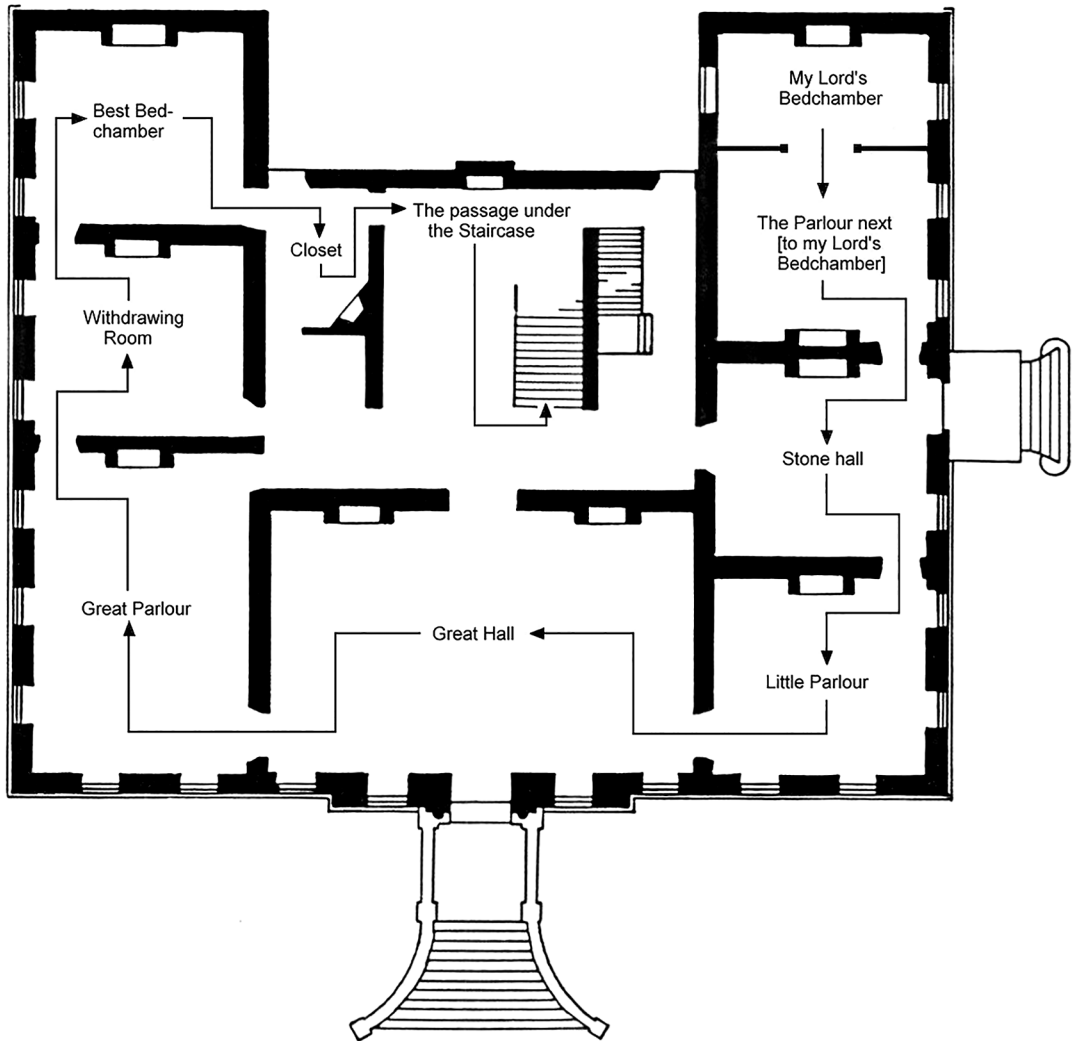


Fig. 31. Ground-floor plan in 1705 showing the room names given in the inventory and the route taken by the appraiser.

a bed alcove of a design similar to the one in an engraved design published in Paris in about 1660 (Thornton 1978, 294 and Plate 284).

The next room in the inventory is the 'Stone Hall' which contained 'Fourteen maps two tables seven cane chairs one clock one pair of dogs fire shovel & tongs.' The present stone floor is the replacement of an original timber one (SR 4.24), evidently installed before the inventory was compiled. So the room was probably converted into the main entrance and reception room of the house after its construction but before October 1705 (see 'Period 1a' below). Originally the fireplace was on

the north wall, but was probably moved to the south wall at the same time as the stone floor was laid, to facilitate ease of entry. The floorboards had been laid east-west throughout most of the room, but north-south on the east side, to allow some form of passage from the external door which, abandoned by October 1705, originally functioned as a side entrance giving access to outbuildings.

Between the 'Stone Hall' and the 'Greate Hall' was the 'Littell Parlour' which is represented by the room bearing the same name today (Room 3). It contained 'Ten cane chaires to oval tables one paire of tables one wether glass two prospect glasses one

paire of large dogs fire shovell & tongs.' Its general layout, with fireplace in the centre of the north wall, is not known to have altered to the present day, although it has been refurbished on several occasions.

The 'Greate Hall' was originally the principal reception room of the house and in 1705 it contained 'Eighteen dutch chaires' and '2 long mats'. In 1722 it was referred to as the 'Marble Hall' (SR 13.4) and there is every reason to believe that it originally had a stone floor which continued in use until it was converted to the Saloon in the mid-18th century (Room 2). It originally contained a fireplace on each side of a large doorway in the centre of the north wall and continued up through two floor levels of the house with a cornice just below second (or attic) floor level. It may also have had a viewing window or a door onto a gallery at first-floor level, which was indicated around the interior of the room by a dado.

The 'Greate Parlour' was at the south-west corner of the house (Room 1) and contained 'One chimney glass a paire of sconces one large paire of dogs fire shovell and tongs eighteen walnut tree chairs one folding walnut tree table five paire of window curtains 3 brass locks'. Its internal arrangement, with a fireplace in the centre of the north wall, is not known to have been altered, although it has been refurbished several times. The next two entries are for a 'Withdrawing room' and the 'Best Bedchamber' (Rooms 7 and 8). The withdrawing room contained 'Two paire of fine damask window curtains one dozen of black chaires covered with ye same with covers to them one folding black table one glass over the chimney hung with fine guilte leather a paire of large glass sconces a paire of dogs fire shovell and tongs a paire of bellows one hath broome'. The bedchamber contained 'Bed Sted fether bed and bolster two holland quilts damask furniture trimmed with gold lace the hanging of the same seven chairs covered with the same one black armed chaire four blankets one dimate counterpane one black table and cover one looking glass two paire of white window curtains spriged one chimney glass two sconces dogs fire shovell and tongs & hath broome.' Again these two rooms have not altered in internal arrangement, but both have been refurbished.

Concluding that part dealing with what are now the principal rooms of the house, the inventory next includes an entry for 'The Closet next', which

must be the present Flower Room (Room 8a), 'Hung with stripet camblet' and containing 'three chaires one table'. This room has an angled fireplace in one corner and there is no reason to believe that this has altered.

The final entry dealing with the ground floor is that for 'The passage under the staircase'. Given the appraiser's route, this seems to refer to a space on the north side of the Stairs Hall (Room 9) which is thought to have contained a fireplace, though no fire dogs, tongs etc. are mentioned. The space being without natural light until later alterations, it appropriately contained 'two lanthorns'. However, there is the outside possibility that, despite being described as 'under the staircase', this space is the long passage which extends eastwards and westwards to the south of the staircase (Room 11), as it also contained 'one side bord two little tables'.

#### **The first floor (Fig. 10)**

There are nine entries in the inventory between the 'passage under the staircase' and the rooms 'in the garrets', and these are probably the rooms at first-floor level. Four rooms were bedrooms, each with tools for a fireplace; four were smaller ante-rooms, one of which had a fireplace; and one 'the press', a store for linen. However, they are difficult to correlate with the known arrangement of rooms in the Period 1 house and, as the Stone Hall was modified prior to the inventory's preparation, it is possible that changes observed at first-floor level had also been made before 1705. Ten spaces served by fireplaces have been identified in the original arrangement of the first floor and two of these were made redundant when the layout was modified at a later date.

There is nothing in the inventory to indicate the appraiser's route. As the 'Greate Hall' extended up through this level so there was no entry for it, but the four bedrooms are likely to have been located in the four corners of the house (Rooms 1, 3, 5 and 6) and each may have had one of the smaller rooms as an ante room.

The full inventory for the first floor reads:

In the uper apartment

The gold colored damask bed the room hung with tapestry one bedsted fetherbed and bolster three blankets one indian quilte with furniture to the bed of gould colored damask trimmed with scarlet lace one black folding table with a cover two

paire of camblet window curtains six cane chairs dogs fire shovell & tongs

The next room

hung with stript camblet trimed with scarlet lace one black table nine dutch chairs

dogs fire shovell & tongs

The next room

Bedsted bed and bolster one holland quilte four blankets & counterpaine the furniture of the bed stript sattin ye roome hanged with the same eight chairs & cases and case to the bed one table fire shovell & tongs one hath broome.

The dressing room

four dutch chairs

The room hanged with brockedell

Bedsted fether bed and bolster holland quilt four blankets damask furniture lined

with white damask trimed with crimson fringe case for the bed scotch plad white damask counterpaine six black chairs one armed chair one glass and table dogs fire shovell and tongs

In the study

three dutch chairs four small looking glasses two paire of glass sconces

In the little dressing room

Three dutch chairs

In the room hanged with forest tapestry

Bedsed fether bed and bolster and holland quilt three blankets one indian quilt furniture to the bed green rusell trimed with fringe two window curtains of

brockadell one walnut tree table seven walnut tree chairs dogs fire shovell & tongs one hath broome one paire of bellows

In the press

Twelve plad cushins sixteen pillowes one littel table five clof stoole boxes four

Panes

### The garrets (Fig. 10)

The appraiser next moved into the garrets, the rooms on the second (or attic) floor, before moving to outbuildings and then back into the basement. It contains entries for fifteen bedrooms, two of which contained two beds, the remainder one bed, and only four of which had tools for a fireplace. About the same number of rooms, served by ten fireplaces, has been identified in the reconstruction of this level of the house (Fig. 25),

but it has not been possible to match the inventory entries with these.

The full inventory for the garrets within the house reads:

In the garrets

The red garret

Bedsted fether bed bolster three blankets & quilt furniture to the bed gray paragan one table two stands two dutch chairs one cane chair one couch

Next roome

Bedsted fether bed & bolster one pillow & quilt two blankets blew mowhaire curtains one table three chairs pair of dogs

Next roome

Bedsted fether bed & bolster three blankets one rug a sute of cloth curtains one table two chairs one stoole

Next roome

Bedsted fether bed & bolster three blankets one rug a sute of red curtains seven pictures a chist of drawes one table

Next roome

Bedsted fether bed & bolster one blanket one rug one chair

Next roome

Bedsted fether bed & bolster one pillow two blankets & rug with red curtains to chairs

Next roome

Bedsted fether bed & bolster two blankets & rug green curtains one table one chair

Futmens roome

Two halfehoded bedsteds to fether beds to bolsters four blankets two rugs one chair

Blew garret

Bedsted fether bed & bolster to pillows three blankets callacoe quilte cloth curtains lined with silke three chairs one table & glass Housekeepers roome

Bedsted fether bed & bolster one pillow three blankets & counterpaine cloth curtains to the bed three chairs one table one glass on iron grate

Smiths roome

Bedsted fether bed one bolster one pillow three blankets one rug one table to chairs dogs & tongs

In the Closet

one table one chair



Maids chamber  
 Two bedsteds fether beds to bolsters five  
 blankets to rugs one table to chairs  
 curtains to ye beds  
 Mr Parsons roome  
 Bedsted fether bed bolster pillow to blankets  
 & rug mohaire curtains to ye bed one  
 table to chairs a paire of and irons  
 Next roome  
 To bedsteds fether beds to bolsters three  
 blankets to rugs curtains to one bed  
 Olivers Bed  
 a sette bed fether bed and bolster one rug two  
 blankets

After these entries, but still within the heading  
 ‘the garrets’ are six entries which are evidently for  
 bedrooms outside the house, in other buildings.  
 They read as follows:

At ye keepers  
 Bedsted fether bed & bolster one blanket rug  
 At ye ... ners  
 Bedsted fether bed & bolster to blankets  
 At ye landry  
 Bedsted fether bed & bolster to blankets to  
 rugs one screen  
 Coach stable  
 Bedsted fether bed bed bolster & rug  
 Grooms Roome  
 Bedsted fether bed & bolster one blanket & rug  
 Ye chambr over  
 Bedsted fether bed bolster small blanket &  
 coverlet

### The basement (Fig. 10)

The inventory concludes with eight entries which  
 appear to list the contents of rooms in the basement:  
 ‘The Kitchen’, ‘Backhouse’, ‘Servants’ Hall’,  
 ‘Steward’s Parlour’, ‘Butler’s Room’, ‘Housekeeper’s  
 Room’, ‘Linin in the Pres’, and ‘The Housekeeper’s  
 Closet’. It is fairly clear that ‘The Kitchen’ was  
 located in the basement of the house. There was  
 a trend towards the end of the 17th century to  
 move kitchens of major houses from the basement  
 into outbuildings, for a variety of reasons, but the  
 presence of flues in the north wall of the house  
 indicates that this was not originally the case at  
 Uppark. The kitchen appears to have remained  
 in the basement at least until 1722 when another  
 inventory was prepared (*SR 13.4*), and it was  
 probably incorporated into the new outbuildings  
 constructed in 1723–5 (Period 1a).

The original arrangement of rooms at basement  
 level comprised eight principal spaces, five of which  
 had fireplaces (Fig. 10). However, the room in the  
 centre of the east wing is known to have been  
 subdivided and provided with an angled fireplace to  
 support new brick vaulting for the stone floor above  
 it, at an early date and likely before 1705.

None of the entries appears to relate with the  
 room under the ‘Greate Hall’ which later served as  
 a beer cellar and the inventory cannot be matched  
 with the known arrangement of rooms. The kitchen  
 is likely to have been either in the room at the north-  
 east corner or under the Stairs Hall (Room 9), and  
 the room at the south-east corner has more recently  
 been the ‘Housekeeper’s Room’ and is still known  
 by this name.

### The gardens, 1695–1701 (Figs 9 and 32)

When Celia Fiennes visited Uppark in the second  
 half of 1695, she described the grounds:

[the house is] in the midst of fine gardens,  
 gravel and grass walks and bowling greens,  
 with breast walls dividing each from the other  
 and so discovers the whole to view; at the  
 entrance, a large Court with iron gates open,  
 which leads to a less, ascending some steps  
 free stone in a round, thence up more steps  
 to a terrace, so to the house; it looks very neat  
 and all orchards and yards convenient (Morris  
 1984, 53–64).

Her description accords with how the grounds are  
 portrayed in Jan Kip’s engraving after the painting  
 by Leonard Knyff for which a date of 1700–1 is likely,  
 and there is a strong likelihood that completion  
 prompted the commissioning of the painting and  
 the subsequent engraving (Fig. 9; Honour 1954).  
 Evidence discovered during restoration contradicts  
 the previous assumption that the principal approach  
 to the house was from the east and suggests rather  
 that the south door was the principal entrance in  
 the original house. Celia Fiennes’s description fits  
 better with an approach to the house from the west  
 and entered by the south door, rather than with that  
 from the east to the east door.

Archaeological evidence, in the form of buried  
 features indicated by marks on aerial photographs  
 or exposed during earthmoving operations, has  
 helped to establish the former positions of some of  
 the features shown on Kip’s engraving (Fig. 9) and  
 these allow a tentative reconstruction of the formal  
 layout in c. 1700 (Fig. 32; *SR No. 8*).

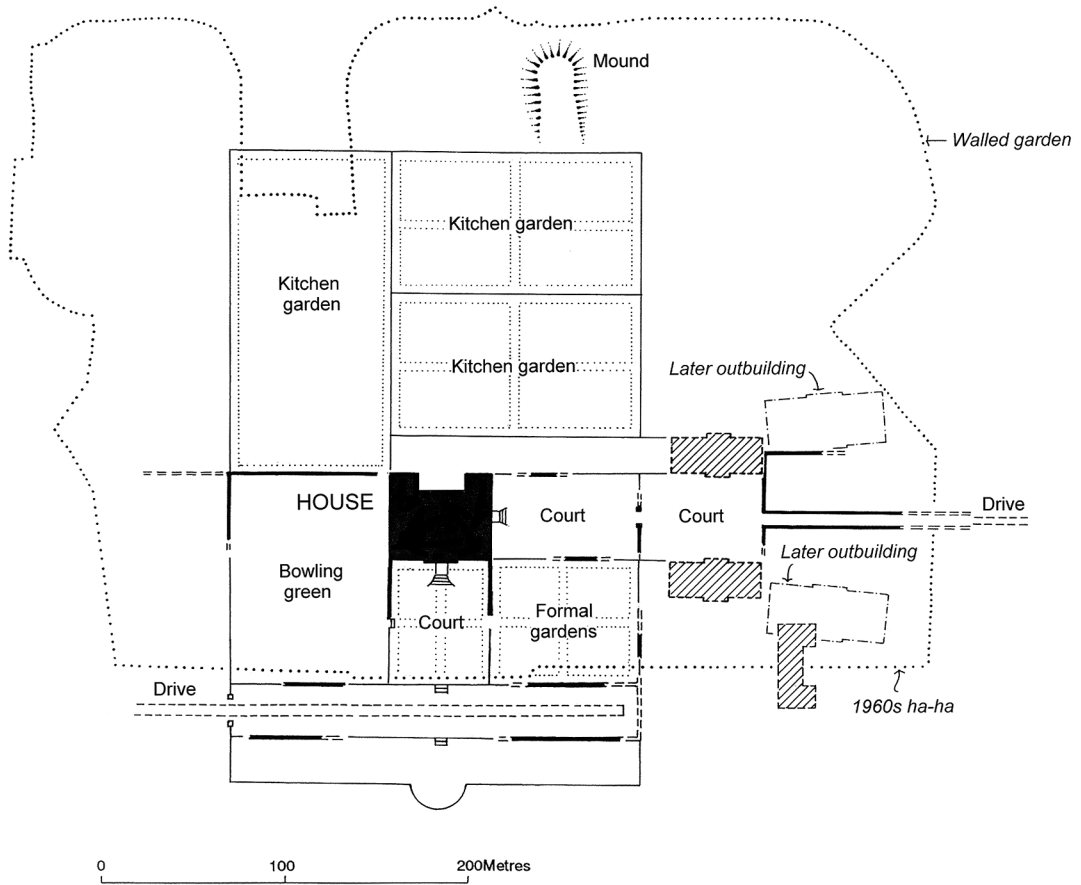


Fig. 32. A reconstruction of the layout of the original gardens, c. 1700, with some later and existing features shown dotted for comparison.

A mound of earth still survives some 120m to the north of the house but probably just out of view on Kip's engraving. It was most likely formed from the spoil excavated for the construction of the house's basement and has been used as an ornamental feature at least since about 1730, when Tillemans showed it surmounted by a gazebo. The discovery of the remains of some of the garden walls and the approach drive from the east helps to confirm further the engraving's accuracy.

Each of two large outbuildings shown by Kip to the east of the house was rectangular in ground plan and probably measured about 25m by 10m. They are likely to have been constructed of the same materials as those used in the house, that is red brick with stone dressings under a hipped roof of slate, each of two storeys and an attic floor, with a

large open central passage, a dentilated eaves course, decorated pediment, clock turret and six dormer windows facing south. They are not the structures shown on Tillemans's paintings, which were those built further east in 1723–5.

The 1705 inventory (*SR No. 13.3*) lists contents in outbuildings and their rooms named as 'ye keepers', presumably a gamekeeper's cottage, 'ye laundry', and 'Coach stable', 'Grooms roome' and 'Ye chambr over'. The horses in the engraving suggest that the northerly building was the coachhouse and stables and the southerly therefore the laundry. The building engraved to the south-east of them may have been the 'dog kennels' shown on Crow's plan of 1747.

The former positions of the garden walls to the south, east and west of the house were ascertained

on the ground, but not to the north. To the southeast of the house was an enclosed formal garden, to the southwest was a bowling green and to the north were kitchen gardens.

Some writers have attributed the design of the gardens to the landscape architect George London (c. 1640–1714), as he was a close collaborator of the architect William Talman, who may have been involved at Uppark, but no confirmatory evidence has come to light.

PERIOD 1A:  
EARLY 18TH CENTURY, c. 1700–46

The next major building campaign occurred after Sir Matthew Fetherstonhaugh purchased the estate in 1747 (Period 2). However, significant alterations were made to the interior before then, some of which are reflected in the inventories of 1705 and 1722; and works were undertaken on the outbuildings and in the gardens. Several events may have triggered these

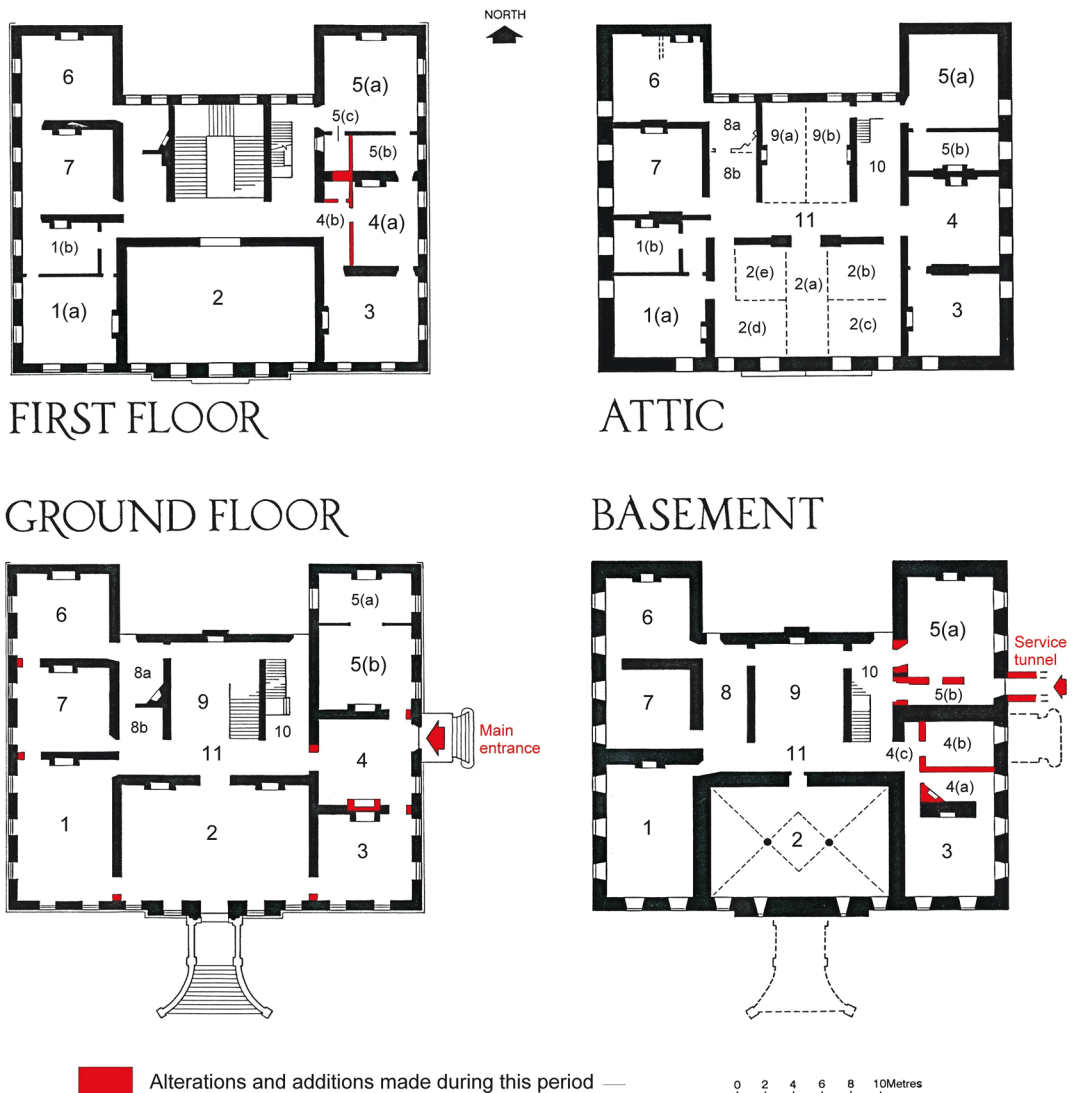


Fig. 33. Period 1a layout, showing the alterations made in the early 18th century.



works. The first was Mary Grey's inheritance of the house on her father's death in 1701. The second, also likely the reason for the inventory being prepared, was her marriage in 1705 to Charles Bennet, second Baron Ossulton (1674–1722). The third was in 1714 when Lord Ossulton was created the first Earl of Tankerville of the second creation. But we have no reason to believe that Ossulton instigated any major works to the house or grounds. The fourth was after Ossulton's death in 1722 and the succession of his son, also Charles (1697–1753), as second earl. It was the second earl who sold Uppark to Sir Matthew Fetherstonhaugh in 1747.

### ALTERATIONS TO THE GROUND FLOOR

Soon after the house was completed, the decision was made to use the main south front as a 'garden front', with the 'Great Hall' (Room 2) becoming solely a ground-floor reception room, rather than doubling as the main entrance. The east door became the principal entrance, and the former lobby (Room 4(a)) and adjacent room (Room 4(b)) were thrown into one and converted into a dedicated entrance hall with a new floor of stone slabs (Fig. 33 and SRs 3.4 and 4.24). At the same time the fireplace was moved from the north wall to the present position on the south wall, in order to provide an improved entry, and the position of the west door was adjusted. As the room seems to be referred to as the Stone Hall in the inventory of October 1705, it can be assumed that these works, and those in the basement to facilitate them, were undertaken before then.

One of the stone slabs forming the floor of the Stone Hall was found to have been reused from an earlier structure. Its underside carries some partially defaced carving comprising a Tudor-style lion's head surrounded by strapwork and pellets.

The first occasion when alterations may have been expected would be following the death of the first Earl of Tankerville in 1701, when the house was inherited by his daughter, Mary Grey. Her marriage to Charles Bennet, Lord Ossulton, in 1705 may have been the reason for the preparation of the inventory in October of that year, by which time the Stone Hall had been created.

Elsewhere in the ground floor of the house the principal alterations relate to the decorations. The jambs of all the linking doors providing access between all the ground floor rooms were moved by a distance of about 340mm, away from the

external wall, and the openings were marginally reduced in width (SR 3.2). The purpose of this alteration seems to have been to improve the enfilade access around the house. Associated with the adjustment of the door positions seems to have been the insertion of oak panelling with bolection mouldings into at least four of the rooms – now the Red Drawing Room (Room 1), the Small Drawing Room (Room 7), the Tapestry Room (Room 6), and the Little Parlour (Room 3) – and possibly also into the Stairs Hall Passage (Room 11), if it did not already exist.

The evidence for this survived principally on the internal walls in the form of joinery grounds, which had been removed from the external walls of the rooms during later refurbishment, and a few pieces of re-used joinery associated with these later works (SR 5.22–5.25 & 5.30). No evidence for any earlier form of internal decoration was found in these rooms, but the fact that the grounds respect the adjusted door positions, and have not been cut back to accommodate them, suggests a major internal refurbishment of the house some time after its construction, but prior to the general abandonment of bolection panels as the normal form of decoration in about 1715–20.

The inventories of 1705 and 1722 do not normally refer to the internal finishes, although there is an exception in the earlier document which refers to 'My Lords Bedchamber' being 'Hung with tapestry and gilded leather' and to 'The Parlor next as Hung with gilt leather', so there is no means of assessing how the remainder of the interiors were treated at either of these dates.

The occasion for the insertion of the bolection panelling remains a mystery, but one explanation may be that the house was originally finished in a different style and that the panelling was inserted to replace an earlier form of decoration which was out of favour. Bolection panelling is generally thought to have come into use after c. 1660. It became popular in the 1670s and 1680s, but fell from favour from c. 1715 onwards. Possible dates for its insertion could be in 1701, when the house was inherited by Mary Grey; in 1705 when Mary married Charles Bennet, Lord Ossulton; or in 1714 when Lord Ossulton was created the first Earl of Tankerville of the second creation. The date of the original construction of the house should fall within the date bracket offered by the use of bolection moulded panelling unless, of course, the

house pre-dated the regular adoption of this style of joinery locally, as may be indicated by the apparent absence of its use in the only rooms where we have either documentary or surviving evidence of the original form of decoration, i.e. the space now referred to as the Dining Room (Room 5).

The form of the panelling can be reconstructed in each of the rooms where evidence survives (SR 5). When first inserted the panelling must have been undecorated, but where it survived it had been painted white at a later date. In the Red Drawing Room (Room 1) it has been possible to reconstruct the arrangement on both the north and the east walls, and to demonstrate that larger panels on the east wall were later replaced by a tapestry (SR 5.22 Fig. 5 Phases 1a and 1b).

The arrangement of panelling in the Little Parlour (Room 3) can be reconstructed for the north and west walls (SR 5.3 Fig. 11). Elsewhere at ground-floor level some of the surviving bolection panelling which survived the fire in the Stairs Hall (Fig. 26 Room 11) may incorporate original material, and the joinery at either end of the Dining Room (Room 5) may comprise original pieces reworked at a later date.

#### ALTERATIONS AT FIRST-FLOOR LEVEL (Fig. 33)

At first-floor level the only major structural alteration which appears to have been undertaken in this period was to the rooms above the Stone Hall and the Dining Room (Rooms 4 and 5). The choice of bolection mouldings for new panelling suggests the work was undertaken before c. 1715 and was almost certainly not part of Sir Matthew Fetherstonhaugh's refurbishment after 1746. There is a good case for assuming that these works were undertaken at the same time as those in the Stone Hall prior to 1705, which included an alteration to the chimney flues. The alterations comprised the removal of two angled fireplaces and partitions and the creation of a single large room and passage immediately above the Stone Hall (Room 4) and a slightly new arrangement above the south end of the Dining Room (Room 5).

The opening looking down from the landing (Room 11) into the 'Greate Hall' (Room 2) may have been partially re-formed at this time. No evidence was found to indicate the form of the decoration of these rooms at this time, except that moulded panelling and tapestries survived in the 'Prince Regent's Bedroom' (Room 7; SR 5.21 and *Record*

*drawing 2320/20*) until the fire, as did bolection panels in the Stairs Hall and adjoining passages (Period 1).<sup>8</sup>

#### ALTERATIONS AT BASEMENT LEVEL (Fig. 33)

At basement level the principal alterations which occurred in this period were the insertion of walls, an angled fireplace, and brick vaulting to support the new floor of the Stone Hall (Room 4) above, which probably took place before 1705. At the same time, an adaptation was made to the basement room immediately to the north, under the south end of the Dining Room (Room 5) to accommodate an access via a tunnel into a newly constructed outbuilding (SR 3.7).

The evidence for the tunnel and outbuilding is discussed with the garden (below), where it is suggested that they formed part of a major refurbishment of the grounds by Charles, the second earl, in the 1720s. The alteration to accommodate the access into the tunnel within the basement of the house comprised the opening up of a window to form an entrance in the east façade; the insertion of a door and a doorway in the Servants' Passage; and the construction of a dividing wall to provide a new passage through what is now the Boot Room and a store (Room 5(b)).

An attempt has already been made to reconcile the 1705 inventory with the original layout of the house, taking into account the alterations made to the Stone Hall prior to the inventory's date.

#### THE 1722 INVENTORY

It is now proposed to discuss the 1722 inventory (SR 13.4) in relationship to the known form of the house at that time.<sup>9</sup>

#### The Garret Rooms (Fig. 33)

The inventory commences in the attic where it lists 14 numbered rooms (Nos 1–14), which are all bedrooms and five of these are listed with hearth tools. On the basis of the known arrangement of rooms above the Saloon (Room 2) prior to the fire and the conjectural arrangement of the rooms above the Stairs Hall (Room 9), it is possible to see how this number of rooms could have existed at this time, though the 1705 inventory had listed fifteen bedrooms and one closet. Some of the room names or descriptions are repeated in both inventories and these frequently refer to similar contents, so it can be assumed that they are the same rooms, though

the order of survey was clearly quite different on each occasion.

The 'red garret' of the 1705 inventory is repeated as the 'Red Garrett' in 1722; the 'Blew Garret' of 1705 is repeated as 'the blue Garrett' in 1722; the 'Housekeepers roome' of 1705 is repeated as the 'Housekeepers Garrett' in 1722; and the 'Futmens roome' of 1705 is repeated as the 'Footmens Garrett' in 1722, and on both occasions it contained two beds. The arrangement of rooms had probably not altered in the intervening years, though it has not been possible to determine the order in which the survey was undertaken.

### **The first and ground-floor rooms**

The inventory then lists a further 17 numbered entries of which the first four (Nos 15–18) appear to refer to rooms at first-floor level and the next seven (Nos 19–25) clearly refer to rooms at ground-floor level.

Tankerville seems not to have lived much at Uppark, at least after his wife's death, and that may account for the sparse furnishings in the ground- and first-floor rooms: the general impression from the inventory is that the house was little used, and run down and the furnishings incomplete (Eyre 1990, 25). Even in the principal first floor bedroom there is no mention of a bed. The order in which the inventory was compiled at this level is not known and the only room which can be identified with any certainty is 'the Corner Room next the Bowling Green' (No. 17). This was probably that at the south-west corner over the Red Drawing Room and now the Yellow Bedroom (Room 1). However, it is possible that it was at the north-west corner over the Tapestry Room (Room 6) since Kip's engraving seems to suggest that the bowling green may have extended throughout the length of the west side of the house.

Accepting that the 'Stone Hall' (Room 4) is the present room of the same name and that the 'Marble Hall' (Room 2) is the precursor of the Saloon in its original form, then the sequence of the inventory's compilation can be reconstructed at ground-floor level. It commences at the north-west corner of the house with 'the Green Velvett Room and Closet' (Rooms 6 and 8a). The absence of hearth tools suggests that the rooms were not in use and their contents imply that they were used solely for storage.

The next two entries are the 'Drawing Room' (Room 7), followed by the 'Great Parlour' (Room 1).

Both entries included hearth tools, but otherwise the rooms were very simply furnished with tables and chairs. The 'Marble Hall and Little Parlour' (Rooms 2 and 3) are contained within a single entry which includes three sets of hearth tools and fittings and 'Troeh[e] [three] Cane Chairs, a Couch Ditto and Two Ovall Tables', furnishings which can scarcely be said to befit the great hall of such an important house and the room next to it. The 'Stone Hall' (Room 4) contained hearth tools, two tables and seven chairs.

The inventory of the principal ground-floor rooms concludes with an entry for 'the Red Damask and Alcove Rooms' (Rooms 5(a) and 5(b)) which equate with the two rooms which formerly occupied the space which is now the Dining Room (Room 5). This indicates that the partition, identified during repairs, continued in use at this time and served to divide the space into two rooms each of which had a fireplace. The description of one of these rooms as the 'Alcove Room' may support the view that the surviving oak panelling at either end of the Dining Room may be the remains of an original bed alcove (Period 1). Neither room appears to have continued in use as a bedroom in 1722 and their contents comprised little more than two tables, four chairs and equipment associated with the two hearths.

The ground-floor circuit is completed, as in the 1705 inventory, with an entry for 'the Passage' which may have been under the stairs or on the south side of the Stairs Hall (Room 9 or 11).

The contents are not as plentiful as to be expected to find in a house of this importance, and the apparent absence of beds from the principal bedrooms implies that the house was not furnished for use when the inventory was taken.

### **The basement (Fig. 33)**

At basement level there are entries for 'the Kitchin', 'the Stewards Hall', 'the Housekeeper Room', and 'the Cellars'. The last entry presumably relates to the beer cellar under the Saloon (Room 2). The kitchen may have been in the north-east corner of the house, under the present dining room (Room 5), and the housekeeper's room may have been where it is today, in the south-east corner under the Little Parlour (Room 3).

### **WORK CARRIED OUT BETWEEN 1722 AND 1746**

The first earl was succeeded by his son, also Charles, in 1722, and it is from his time that we have the



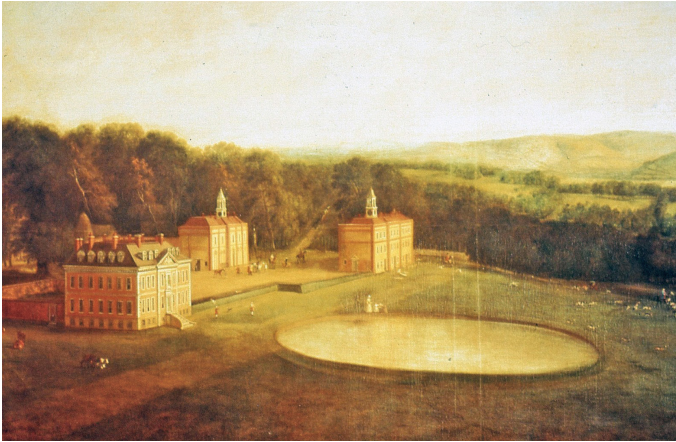


Fig. 34. Detail from Tillemans's painting of the house and grounds from the southwest, c. 1730. Reproduced by kind permission of the National Trust.



Fig. 35. Detail from Tillemans's painting of the house and grounds from the south, c. 1730. Reproduced by kind permission of the National Trust.

first documentary evidence for building works. In 1723–5 he had new stables built ‘according to a Plan or Model drawn by Mr Jenner’ almost certainly John Jenner, the London bricklayer and builder who was responsible in 1727 for alterations to the earl’s London house in St. James Square (Colvin 1995, 544–5).<sup>10</sup>

The stables to Jenner’s design were presumably one of the two buildings shown on Tillemans’s paintings of c. 1730 (Figs 34 and 35) and James Crow’s plan of 1747 (Fig. 37; see Period 2). They certainly replaced, rather than were formed by additions to the two original outbuildings shown on Kip’s engraving, and foundations of both the new buildings were encountered during ground disturbances (for relative positions, see Fig. 32; Fig. 36 and SR 8.2 Fig. 4).

The new two outbuildings were essentially similar in plan, each 32m long and 14m wide. The west end of the one on the north side of the drive was divided into four long rooms, perhaps individual stables, and it also had an extension on the north side by which it enclosed three sides of a courtyard. Above ground level they differed in form, although Tillemans’s paintings do not allow accurate reconstruction, but they both appear to have been built of stone with brick dressings under tiled roofs behind parapet walls (SR 8.2 Figs 5 and 6).

The evidence in the paintings strongly suggests that the building on the north side of the drive was the stables, presumably those built to John Jenner’s design in 1723–5, whilst that on the south side from its form was probably constructed at the same time and may have served at least in part as a laundry. A service tunnel, encountered during earthmoving operations, led from the southerly outbuilding to the basement of the house and was likely constructed at the same time (SR 8.1). The tunnel may have provided access to the house from an external kitchen, a feature which was fashionable for a period from the end of the 17th century.

On the basis of the evidence provided by features recorded during groundworks, it is now possible to confirm where several features shown on Tillemans’s paintings were positioned, and to reconstruct the layout of the gardens in c. 1730 (Fig. 36).

The feature shown on the paintings linking the house to the kitchen and laundry was found to be a brick wall which may have functioned as a ha-ha (SR 8.3 Fig. 3), The site of the large pond can be identified on aerial photographs as a circular crop mark, about 47m in diameter, in front of the house (SR 8.4 Fig. 1). To the north of the house was a modestly proportioned walled garden. Beyond it a gazebo with dome-shaped roof constructed on a mound perhaps formed from the spoil from the basement of the house.

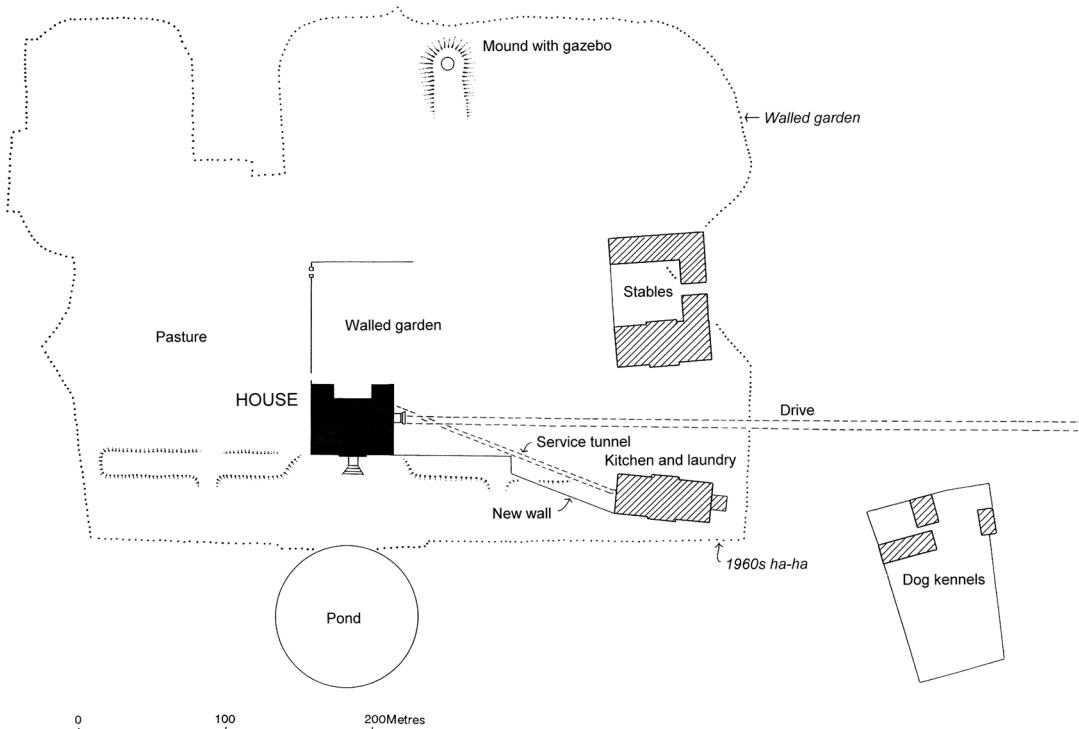


Fig. 36. The layout of the gardens, c. 1730, with some later and existing features shown dotted for comparison.

By about 1730, therefore, the formal gardens depicted by Kip c. 1700 had been removed and their place taken by a relatively open landscape with grazing up to the house and with a large pond, perhaps a dewpond, immediately in front of it. Surviving earthwork banks extending east and west from the south façade of the house, perhaps designed as raised walkways, may originate from this time.

Tankerville's accounts also refer to works in the grounds at Uppark prior to Fetherstonhaugh's purchase in 1747. In 1732 there are entries for 'Roughcasting the new Hunting Stable, front and ends, at Uppark. 363 yards at 9d. per yard and for Lead and Plumbers work at the new stables'. An entry in 1732 refers to 'Eleven days bricklayers work at the dogkennel' and this is followed by one in 1733 for '3000 of Paving Bricks for the Dogg Kennel', presumably for building the 'Dog Kennels' to the southeast of the outbuildings in James Crow's plan of 1747 (Fig. 37). The second earl was joint master of Charlton Hunt for two years in 1729. Other account entries for works on the gardens were in

1733/4 'For work done at the Garden Wall and at the New Buildings' (during 1732) and 'By 17 weeks work at the Terrass and Garden from 14 July 1733 to 2 March 1734 at 6s. per week £5 2s. Od.' A receipt dated 21 October 1734 was 'for building an Icehouse at Uppark'; several icehouses are known to exist in woodland to the east of the house. In January 1735 there is an entry for 'work at the Great House, Stables etc and Painting the Garden Palasades and Glass frames, from 30 June last to this day £33 11s. 3d.'

The most notable external improvement was the water supply system, described in the following notice printed in the *Weekly Journal or British Gazette* on 14 October 1727:<sup>11</sup>

The Hon. The Earl of TANKERVILLE's Advertisement  
Mr. Newsham of Cloth-Fair, London, Engineer, hath lately made an Engine for me to raise Water from a Spring up to my House at Up-Park in Sussex, which is a Mile in Length, and four Hundred Feet of perpendicular Height; yet, notwithstanding, the said Engine raises up its full Quantity of Water, without the least Waste: Which certainly must be allow'd to be a great Performance. It not only supplies my House, Offices and Stables, &c. but waters my Gardens; as also, by fixing several Fire-Cocks, there is an immediate Recourse in Case of Fire, which

feeds a Third-siz'd Fire-Engine, which I bought of Mr. Newsham. The Engine that raises this Water is wrought by the said Spring, and causes itself to work or stop as the Water rises or falls in the Pond, without the least Help of any Person. I was so well satisfied with his bringing this great Undertaking to the utmost perfection, that I made him a Present of Ten Guineas, besides the original agreement; and thought it proper to give Orders for the Advertising of it for the Good of the Publick.

TANKERVILLE

Sept. 16, 1727.

The system was described in 1747 as the 'Engine House and Engine sometime since erected and built for conveying water to the said capital messuage and premises and all the Lead pipes and other pipes and other watercourses laid ... and the Engine pond near adjoining to or belonging to the said Engine.' In 1733 the engine pond had by then been enclosed by a two-rail fence, 52 rods in length, and in 1731 for the first time a salary was recorded for 'looking after the Water Engine' (Eyre 1990, 25–7).

Richard Newsham (d. 1743) started out as a maker of pearl buttons, but in 1721 and 1725 was awarded patents for improvements in the design of fire engines, which he manufactured. The advertisement came out of his rivalry with John Fowke of Nightingale Lane, Wapping, and later of King Street, Westminster, which was acted out in the newspapers with claims and counter-claims for their respective engines and with testimonials from satisfied customers. In Sussex, in 1726, Fowke installed a pump worked by a horse gin to supply Stanmer House near Brighton (Farrant 1976, 198). Newsham's installation at Uppark was clearly much larger. The pump house and pond, a mile north of Uppark, are visible on one of Tillemans's pictures (though outside the detail in Fig. 34). The pond was fed by springs from the junction between the chalk/upper greensand and the gault clay. The springs, directed into a leat, turned a waterwheel, which operated a pump to push water through lead pipes to storage tanks in the basement of the house, working against a difference of height of some 310 feet. The lead pumping main was replaced by a cast iron one probably in 1791, the pump and waterwheel in 1818. Following further replacements, the system was superseded in 1965 by a deep bore-hole at the house (Eyre & Allnut 1985/6), more adequate than the wells which served before 1727. Sir Edward Ford cannot be credited with inspiring, through his grandson Ford Grey, Uppark's system of water supply.

The archaeological and the documentary evidence demonstrate that the principal approach

and entrance to the house were moved to the east side after the house was constructed but before October 1705. Some major internal refurbishment also took place at an early date. A major period of external works was commenced immediately after Charles, the second earl, inherited in 1722, involving replacement of outbuildings, installation of a new water supply and the replacement of formal gardens by an open landscape with grazing coming up to the house and a pond in front of it. These works seem to have continued at least until 1735, and the layout of the grounds on the eve of Matthew Fetherstonhaugh's purchase can be deduced from Crow's plan of 1747 (Fig. 37).

#### PERIOD 2: MID-18TH CENTURY, 1747–74

During Sir Matthew Fetherstonhaugh's ownership, the house and gardens underwent major additions and alterations. These included the addition of a service wing on the north side of the house; the internal refurbishment of all the formal rooms at ground-floor level; the replacement of the service buildings constructed in the 1720s to the east of the house by new ones to the north, now the Orangery and the Stables; and the construction of a walled garden. Much physical evidence for these changes was revealed during the refurbishment, and the surviving documentary evidence, which includes some of Matthew's accounts, indicates when and by whom some of the works were undertaken.

Sir Matthew was negotiating the purchase in November 1746. The indenture of purchase is dated May 1747, but he clearly had possession before then, for he married Sarah Lethieullier on 24 December 1746 and they moved to Uppark on or about 18 February 1747. Here it assumed that his possession dated from early in 1747 (Eyre 1990, 26; 1994, 3). At about the same date Fetherstonhaugh commissioned a survey of the Uppark estate. Acting for him was Thomas Browne (1702–80), a well-regarded surveyor and also a herald, known as 'Sense' Browne to distinguish him from his younger and more famous contemporary, the landscape architect Lancelot 'Capability' Brown (1716–83). On 27 March 1747 'Mr Browne [was paid] in full for business at Uppark £300 0s. 0d.' He was assisted by James Crow (1711/12–86) who had prepared a plan of the estate as purchased, showing the house and outbuildings in block plan (Fig. 37).<sup>12</sup> The large



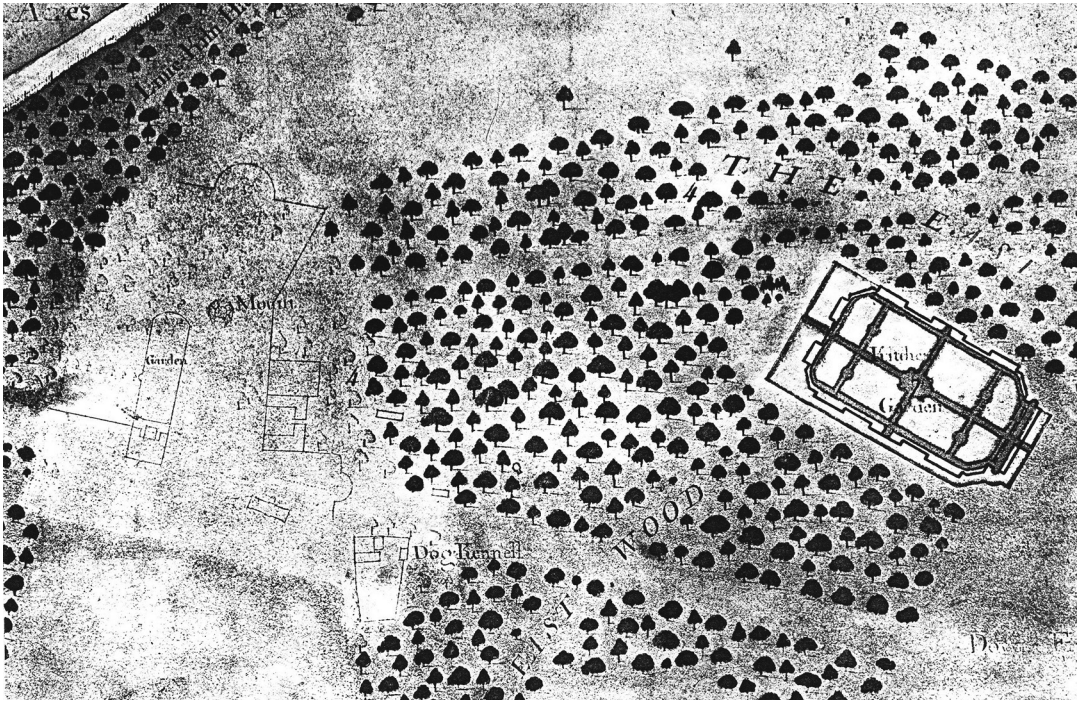


Fig. 37. Detail from James Crow's plan of Uppark and Hodstone Farm, 1747. The house and outbuildings are on the left-hand side.

kitchen garden does not correspond to any known feature and, drawn in much finer detail, may be a later addition to the plan, to illustrate a proposed addition to the grounds.

Payments 'for levelling in the Park' (albeit for only £1 15s.) and 'on account of building at Uppark' indicate that work had commenced as early as February 1747. There were major expenditures on building works at least until January 1759, and a new insurance policy on the house and new outbuildings was taken out in May 1762. These imply that most of the building work had been completed by c. 1760. However, there are no accounts for 1767 to 1774, building work is mentioned in correspondence as late as September 1766, and the prospect house in the park, now known as Vandalian Tower, was built in 1773–5.

#### THE PERIOD 2 ADDITIONS AND ALTERATIONS (Figs 38–52, especially Fig. 41)

##### Additions and alterations to the house

It is proposed first to describe the major additions and alterations made to the house during this period; and then to attempt to determine, from

the documentary evidence, their date, by whom they were undertaken and how the house was used on completion.

The principal addition to the house was a single-storey service wing built on the north side at basement level (Figs 39–41; *SR 1.1*). This replaced in part the two external buildings to the east, constructed in 1723–5, one of which was linked to the house by a service tunnel. New stables were built to the north-west and a greenhouse and laundry was built to the northeast. To Period 2 we can also attribute the insertion of the Fetherstonhaugh coat of arms in the pediment (*SR 1.5*); probably the reduction in the number of attic windows in the south elevation (*SR 2.3*); the lowering of the window sills (*SR 1.3*); and the insertion of a door as a replacement for a window in the centre of the west elevation perhaps in two phases (*SR 1.4*). Apart from these alterations and the addition of several chimney stacks the external appearance from the south was not altered dramatically (Fig. 38). The east and west elevations were extended by the addition of the service wing, with its parapet walls with stone copings and ball

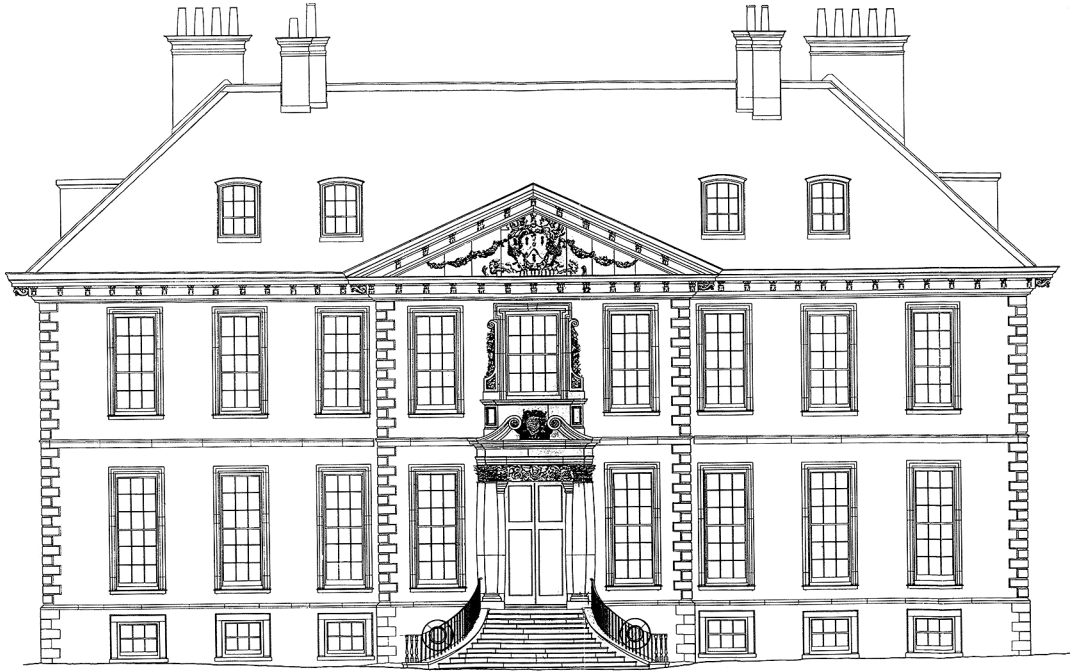


Fig. 38. The south elevation of the house in 1774.



Fig. 39. The east elevation of the house in 1774.



Fig. 40. Reconstruction of the north elevation of the house in 1774, based on the available evidence.

finials a little below first-floor level in the house (Figs 39 and 40).

The arrangement of the north elevation at the end of Period 2 is confused by the later addition of the Repton portico, the entrance, and the tunnels, but some conclusions can be reached on the basis of the physical evidence and one of Repton's drawings (Fig. 40 and *SR 1.8*). It seems most likely that the Venetian window was inserted as part of the refurbishment of the Stairs Hall (see below), and lower down the original elevation was obscured by the new service wing which contained a number of false windows.

The main difficulty on the north side is determining at which level the house was entered. Whilst there is some doubt as to whether there was a yard at basement level in the original house there is no doubt that one did exist after the service wing had been added. A service entrance at basement level seems the most likely arrangement, but the evidence is difficult to interpret as this part of the building was altered when the Repton underground passages were added shortly after 1810 (Period 3). On the other hand there is evidence within the service

wing to suggest that the flight of steps leading up from the basement passage to the, slightly raised, Servants' Hall floor may have originally returned and led up to ground-floor level and perhaps served a door at that level (Fig. 41 and *SR 1.7*). This flight of steps or stairs is shown on Repton's plan of the house as either existing or proposed.

As the service wing did not contain a floor at ground-floor level until after the Repton portico and entrance had been added, it must be assumed that the flight of stairs leading up from the Servants' Hall belonged to one or two possible arrangements. Either it was an original feature serving a former landing and entrance at ground level, and was perhaps adapted at Repton's suggestion to provide direct access from the Servants' Hall through a small room and the Repton passage to the new door in the Repton portico. Alternatively the entire flight was inserted at Repton's suggestion to serve this function. It is difficult to imagine a situation where there could have been entrances at both basement and first-floor level into this part of the house, but it is not entirely out of the question. The northern approach to the house was protected from view



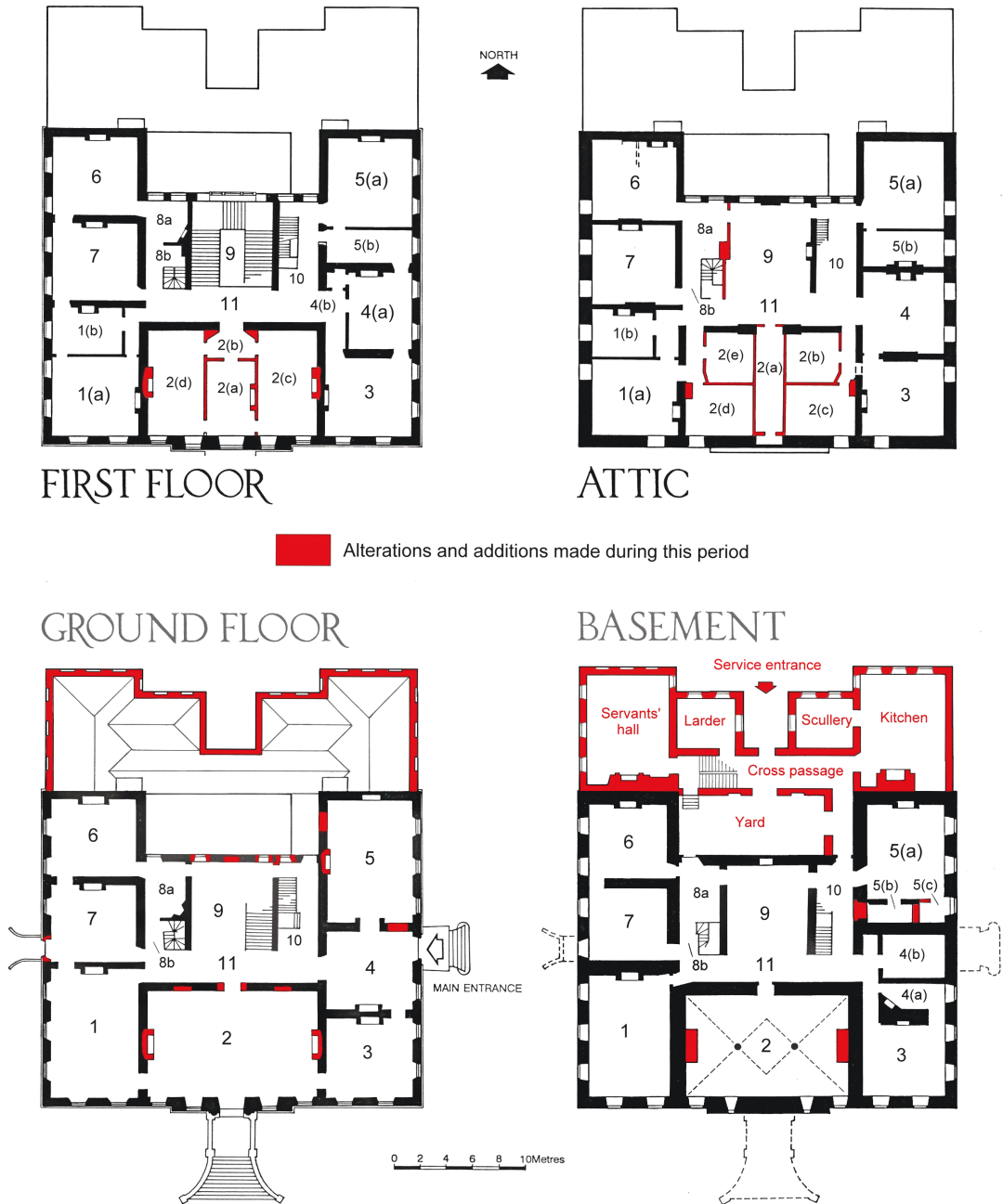


Fig. 41. Period 2 layout, showing the alterations made in the mid-18th century.

by high walls which linked the service wing to the newly constructed outbuildings, but all that survives of these are the half ball-finials attached to the buildings.

**Internal alterations on the ground floor (Fig. 41)**

The functions of the rooms in the service wing can be deduced from the Repton plan and comprised a kitchen, scullery, larder and a servants' hall. The

service passage, linking all four rooms to the house, had only a single floor at basement level at this stage, but a second one was added at ground-floor level after 1810 to link with the Repton entrance. At this time the walls of the service passage may have been heightened (Period 3 and *SR 1.7 Figs 17 and 18*).

The physical evidence of the changes to the interior of the house is substantial, showing alterations made to the internal masonry (*SR 3*); the floors (*SR 4*); and the surviving joinery and plaster (*SR 5*). All the ground-floor rooms were refurbished, with the possible exception of the Stone Hall (Room 4) and the Stairs Hall passage (Room 11). The Saloon (Room 2) was created, by the insertion of a raised covered ceiling and raised floor into the open hall, and the present Dining Room (Room 5) was created where previously two rooms had existed.

The rooms in the west wing appear to have been tackled first, judging by style of the decoration, and the materials employed in the Stairs Hall ceiling (Room 9) indicate that it was probably refurbished at about the same time (*SR 6*). However, the refurbishment did not extend into the passages on the south side of the Stairs Hall either at ground or first-floor level, which retain their earlier bolection panelling and wooden cornices.

The pre-existing panelling and grounds were removed from the walls which formed part of the external shell of the house, and the panelling was removed from the internal walls but here the grounds were left *in situ*. New pine grounds were mounted on the external walls and then the areas within the framing formed by the grounds was infilled either with plaster or an assortment of pieces of wood which included reused panelling, old boards and pieces of old packing cases.

The Red Drawing Room (Room 1), the Small Drawing Room (Room 7), and the Stairs Hall (Room 9) were provided with plaster ceilings decorated in

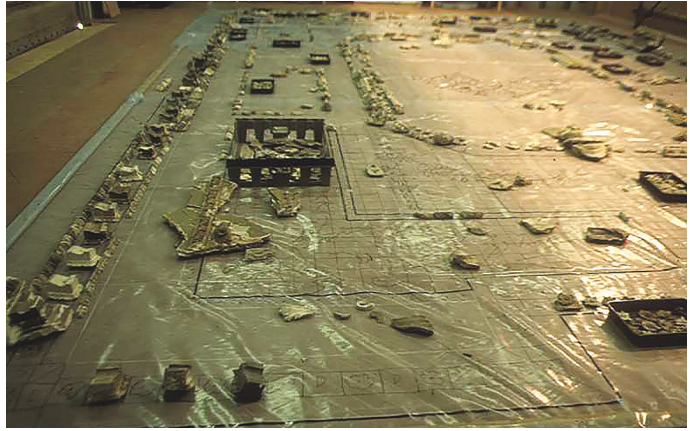


Fig. 42. Salvaged plaster from the Red Drawing Room ceiling, laid out on a full-size drawing of the ceiling for study.



Fig. 43. The restored ceiling in the Red Drawing Room, prior to gilding.

Rococo style, and the interiors of all three rooms in the west wing, Rooms 1 and 7 and the Tapestry Room (Room 6), were completed with wallpaper or tapestries hung above plain painted dado panelling (*SRs 6.2, 6.41, 6.42 and 6.43*). They survived, relatively unaltered, together with the Stairs Hall until the fire in 1989 (*Figs 42–45*).

The earlier arrangement of windows in the north wall of the Stairs Hall (Room 9) was revealed during restoration (*Figs 20 and 21*) and seems to suggest that the arrangement of the staircase may have been modified in this period. This means that the staircase that existed in 1989 was probably not the original (*SRs 1.8 and 3.6*). In its refurbished form the Stairs Hall included the decorative plaster



Fig. 44. The restored ceiling in the Small Drawing Room.



Fig. 45. The restored ceiling in the Stairs Hall.

ceiling, plastered panels and busts at first-floor level, and panelling below, which was later modified to accommodate the new Repton entrance. The former fireplace under the staircase was probably abandoned and small windows were inserted where previously none had previously existed.

The original 'Greate Hall' (Room 2), the centre of the south wing, which had until now risen up through two floor levels of the house, was now the subject of major alteration. Once modified, this one area provided a 'Saloon' at ground level with three new bedrooms (Rooms 2(a), 2(b), and 2(c)) and a lobby (Room 2(d)) at first-floor level (see later). The two fireplaces in the north wall were abandoned; the door in the centre of the north wall was reduced

in size; and new fireplaces were introduced in the centres of the east and west walls (SR 3.3).

Two substantial trussed beams were inserted a little above first-floor level to carry first-floor partitions and, together with two other beams at the same level, they supported a floor and a coved ceiling for the Saloon beneath it (Figs 46 and 47 and SR 4.34 Figs 16–19). The highly ornate gilded ceiling, with gypsum enrichments, was complemented by plaster panels and swagging on the walls and the delicately carved and gilded window reveals and door cases. The stone floor was replaced by one of timber (SR 4.22).

The 'Little Parlour' (Room 3), located at the south-east corner of the house, received similar treatment to the rooms in the west wing, though the style of decoration is thought to be a little later. The timber grounds for bolection panels were retained on the internal walls but were stripped out elsewhere. New pine grounds were attached to the external walls and the frames thus formed were infilled on the external walls with plaster and on the internal walls with reused boards, some of which may have formed part of the earlier panelling. The room was provided with an ornate plaster ceiling with gypsum

enrichments into which four oval plaster plaques, bearing scenes from Greek mythology, were inserted (Fig. 30). Evidence was found during restoration to indicate that the plaques did not form part of the original design but were later insertions. One possibility is that the plaques had originally been located in the four oval niches in the Dining Room (Room 5) and were reused here at a later date. The room was otherwise finished with painted wallpaper above a plain painted dado boarding (SR 6.45).

The 'Stone Hall' (Room 4) had already been altered before 1705 to provide a new entrance and reception room to the house, but there is a strong possibility that it was refurbished again in this period. Assuming that the fireplace had already





Fig. 46. The Saloon after the fire, looking east.

been moved to the south wall, as seems likely to have been the case, the principal alteration to the layout of the room would have been the abandonment of the linking door in the north-east corner in favour of a new one in the centre of the north wall where previously the fireplace had existed. The occasion for this alteration is likely to have been when the Dining Room (Room 5) was created to the north. The decoration in the room comprised plain painted lath and plaster walls above plain painted dado panelling.

The space to the north of the Stone Hall saw the abandonment of the earlier arrangement of division into two compartments in favour of the creation of the 'Dining Room', which was later to be modified in accordance with suggestions made by Repton shortly after 1810. The creation of the Dining Room (Room 5) involved major structural alterations to the masonry and the removal of the pre-existing partition. The fireplaces in the north and south walls were abandoned in favour of a new one in the centre of the west wall; the window in the



Fig. 47. The Saloon, after restoration, looking north-west.

west wall was blocked; and a new door was created in the centre of the south wall to replace one in the south-east corner (Fig. 14 SR 3.5).

The interior refurbishment appears to have comprised the reuse of existing oak panelling on the end walls, which incorporated engaged columns with Corinthian capitals and oval niches, and may have been part of an original late-17th century arrangement in this space. New oak panelling was provided on the east and west walls and the room was completed with a plain plaster ceiling and an elaborate oak cornice (SR 5.4). The absence of bolection panels in favour of quadrant mouldings suggests that the panelling on the side walls is likely to post date the first quarter of the 18th century. The absence of bolection mouldings in the 'Flower Room' (Room 8a) might also suggest that it was refurbished at this time.

#### **Internal alterations on the first floor (Fig. 41)**

Moving to first-floor level the principal alteration known to have taken place at this time was the

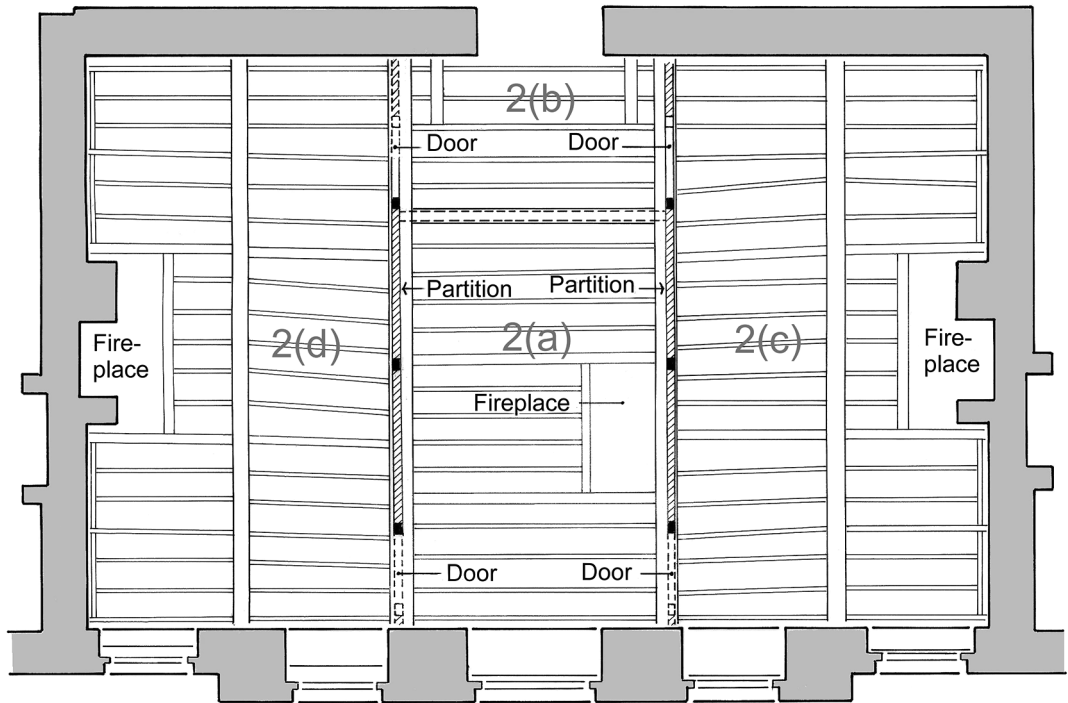


Fig. 48. The new arrangement of floors and rooms over the Saloon, reconstructed from *in situ* and salvaged evidence which survived the fire.

insertion of three heated bedrooms and a lobby (Rooms 2(a–d)) over the Saloon, in what had been the upper part of the ‘Greate Hall’. This involved the construction of new fireplaces in the end rooms, and the insertion of a new floor and partitions (Figs 41 and 48). The partition on the east side of the newly created central room (Room 2(b)), now known as the Print Room, and the adjoining floor contained evidence to indicate that they had originally supported a fireplace (SRs 3.3 and 4.34).

#### Internal alterations to the Garrets and Basement (Fig. 41)

At second-floor level the only area of new evidence which was revealed concerned the wall on the west side of the Stairs Hall (Room 9). In its original form it contained a fireplace on its east side and possibly another on the west side (SR 4.4), but at some stage it had been demolished down to floor level and rebuilt as a chimney stack flanked by timber-framed partitions. It is possible that the work can be attributed to this period but it could be later.

At basement level the principal alteration was the addition of the service wing which has already been described (Fig. 41). The reintroduction of a kitchen into the basement area will have led to the abandonment of the service tunnel and the linking passage on the south side of what is now the Butler’s Pantry (Room 5(a)).

#### THE DOCUMENTARY EVIDENCE

There is a substantial amount of documentary evidence for this period, principally Sir Matthew’s account book for 1747–67 (SR 13.7), supplemented by Sir Harry’s accounts for 1774–82 (SR 13.8), and by Repton’s Red Book of 1810 which gives some indication of the house and grounds prior to alterations undertaken shortly after (SR 13.11).<sup>13</sup> But these documents yield few precise dates for additions or alterations to the house and grounds, and they need a great deal of interpretation. The inscription on the Orangery bell provides the only precise date on any building, reading ‘SR’ MATHEW FEATHERSTONE 1754’, allowing the safe assumption that both this building (named as



the 'Laundry Wing' in May 1762) and the new stable block had been completed by then (Figs 49 and 50).

Sometimes the completion of works can be inferred, for example by the payment in May 1759 to 'Mr Cheer for busts', which was almost certainly to John Cheer for the busts in the Stairs Hall (Room 9) where refurbishment may have been completed by the date of the payment. There remain pitfalls, for example, of assuming that the payment in 1758 to 'Mr Rose in full for Plasterers Work' represented the completion of all the plasterwork in the house and outbuildings; or that the works in the accounts were all undertaken at Uppark, rather than on Sir Matthew's other properties, including a new house in Whitehall on which he spent £6000 in 1754–9. John Eyre is of the opinion, nevertheless, that the entries are essentially for works at Uppark, accounts for the Whitehall House being kept separately, although Sir Matthew was employing several of the same people at both properties, Joseph Rose, Thomas Carter and Henry Cheer for example. There is a gap in the account book between November 1749 and January 1753, and no accounts between 1767 and 1774. We also know that building works were in hand at Uppark in 1766, and that several craftsmen were employed in the construction of the Vandalian Tower in 1772–3 to whom payments were due at Sir Matthew's death in 1774 (*SR* 13.8).

The earliest payment relating to works undertaken after Fetherstonhaugh's purchase was on 18 February 1747 'On account of building at Uppark, the Smith £57 15s. 6d.' The entry is repeated again on 3 July. Thomas Browne the land surveyor was on 27 March 1747 paid in full £300 for his and (presumably) James Crow's work. This is a substantial sum for land surveying, so perhaps Browne was also supervising the early stages of the new owner's changes and paying for labour and



Fig. 49. The Orangery, from the southwest.



Fig. 50. The Stables from the southeast.

materials – and as a herald giving special attention to the design of the Fetherstonhaugh arms to displace the Grey arms (Fig. 7) in the pediment of the south front. The 'Mr Browne [paid] for Tapestry £26 10s. 0d.' on 19 May 1760 and named again in June 1760 must be a different person.

In addition to James Crow's plan of 1747 (Fig. 37), another plan shows the house and outbuildings as extended and reconstructed (Figs 51 and 52). They appear as adjuncts to a detailed plan for a proposed walled garden, in relation to which the plan is discussed below, being dated to the 1750s.

Who the architect was is suggested by two payments to 'Mr Garrett', of 20gns on 24 April 1748



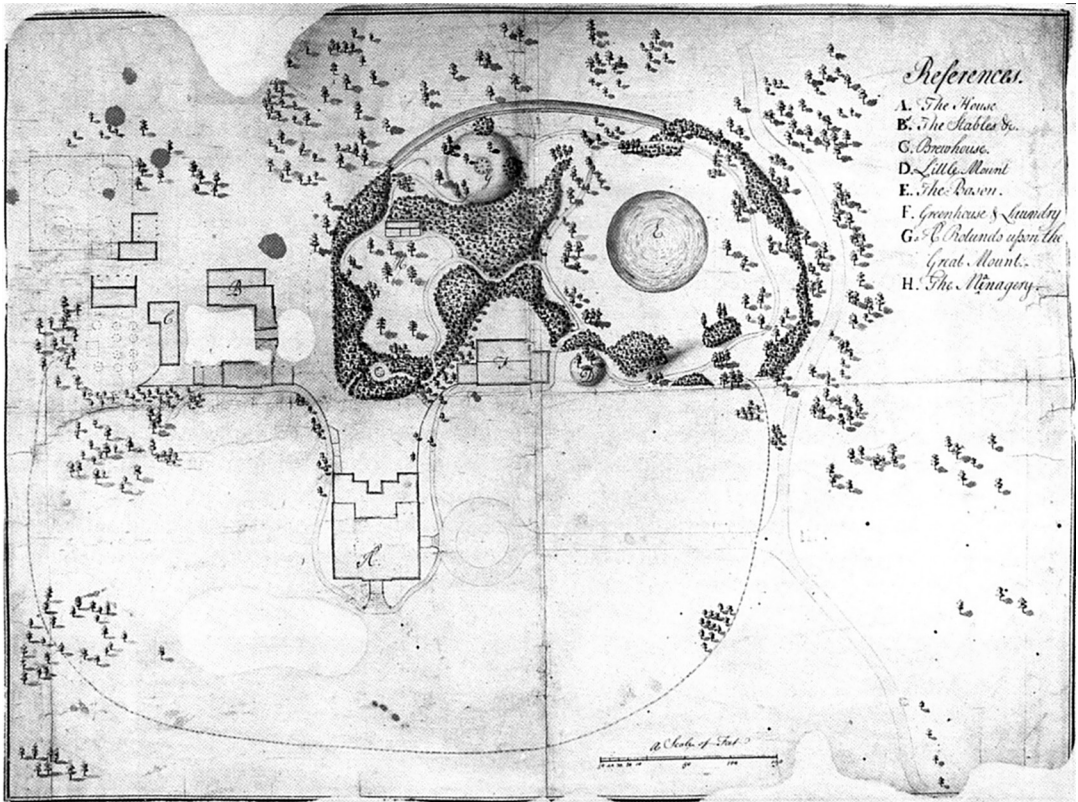


Fig. 51. Plan of the buildings and proposed walled garden, probably made in the 1750s.

and 15gns on 8 April 1749. These round sums in guineas suggest payment for 'professional' services rather than to a craftsman for labour or services. He has been identified as Daniel Garrett (d. 1753), being paid for plans only and not also supervision. Of buildings credited to Garrett, most were in north-east England where Fetherstonhaugh's family estate was (and indeed where Tankerville had an ancestral estate). Much of Garrett's practice may have passed to James Paine who was recommended to, and engaged by, Fetherstonhaugh for his new house in Whitehall, built in 1754–8. The 'Paine' who received three payments between 1748 and 1753 seems to have hired out horses in Hampshire. Supervision of the works at Uppark was in the hands of John Miller to whom 85 payments totalling nearly £7500 were made down to May 1755. Fetherstonhaugh in 1760 described Miller as 'his Surveyor or Manager in the Country for above 8 years ... upon whose Judgement & fidelity he had great Dependence' (Hewlings 1998; Colvin 1995, 393–5).

Substantial payments for building works and materials began in the account book on 8 September 1747, to 'Plmr £150 0s. 0d.', which may be for plumbing works; 'Carter the Mason on acct. £100 0s.0d.', presumably to Thomas Carter for the supply of chimney pieces; and for unknown works to 'Bladwell £250 0s. 0d.', 'Gosset £350 0s. 0d.', and 'Broadbent £60 0s. 0d.' It is not always clear, though, to which of Sir Matthew's properties they relate. There can be little doubt, however, that much of the work was Uppark.

On 24 April 1748 payment was made to 'Miller in full for Carrington and himself including work for sashes, Packing Cases and chimney pieces £267 13s. 10½d.' In May 1748 there were entries for 'Cash Pd on Labg. Acct. and for Bricks and cleang., others etc. £381 15s. 10½d.', which may refer to reclaiming bricks from demolished buildings, and 'Cash Pd several workmen on acct., of buildings £203 1s. 0d.' On 26 December 1748 there were entries for 'the Mason, Mr Marman in full for a Bill of Day Work

and for Stone Copings etc. to Jan 1 1748/49 £94 10s. 0d.; ye Plumr. in full £67 3s. 0d.; To Mr Carter £500 [presumably for chimney pieces]; Mr Bladwell £820 [previously paid on 8 September 1747]; Forster for Bricks £19 6s. 10d.'

On 1 January 1749 there were entries for 'Miller him for Cash laid out by Carrington for making Packing Cases and Chimney pieces etc. £27 1s. 1½d.; Miller for 13 Sash Windows containing 319 foot at 1d. per foot £15 19s. 0d.; the Plumber more £11 0s. 0d.; the Slater in full £5 16s. 9d.; Mr Buttall for 1 wks £25 19s. 0d.; and Mr Carter in full £360 0s. 0d.' The entry for 13 sash windows is particularly significant as 13 or 14 windows were included in the external elevations of the service wing, some of which have subsequently been blocked or obscured, and this must surely provide the best date we have for this addition.

By November 1749 Sir Matthew had spent £7500 at Uppark, and it seems likely that at least the new service wing had been added and that some internal refurbishment was represented by the provision of fireplaces. There are no detailed accounts from November 1749 to 29 September 1751, when the family were on their Grand Tour, nor until 1 January 1753, but a summary of total expenditure on building work appears at the end of the account book:

Before I went abroad	£7500
to 1753	£3000
to 1756	£4500 Uppark, beside furniture
	<u>£15000</u>

This is followed by a separate statement 'In London', so these entries were clearly all for works at Uppark: a great deal of work had been undertaken before January 1753 when detailed accounts resume.

The accounts then include a group of bills for payment upon Sir Matthew's return from abroad, and the first payment relating to subsequent building works is one on 19 September 1753 to 'ye Slater £28 0s. 0d.' On 21 November 1753 there is an entry 'To my House in London cost £2550 0s. 0d.', which may mark the start of work there. From this point onwards it is often difficult to distinguish between works at Uppark and London as, for example, the payment made on the same day 'To Mr Holloway for Slates £40 0s. 0d.' Payments for specific works at Uppark are, however, recorded on 28 May 1754: 'Pd the Plummer in full for Work done at Uppark £68 8s. 0d.' and 'Pd Johnson the Smith

for work done at Uppark £30 18s. 0d.' The Uppark payments appear to be missing until 1 January to 1 March 1758 when there are entries 'Pd Mr Rose in full for Plasterers Work £253 0s. 0d.', 'Pd. Bladwell on Act. £200 0s. 0d.', and 'Pd Bladwell in full £487 12s. 0d.' The size of the payments to Bladwell since September 1747 suggest that they were for major building works.

The 'Mr Rose' referred to in 1758 was almost certainly the plasterer Joseph Rose senior (c. 1723–80), who was working with his master, Thomas Perritt in 1741–7 (Beard 1975, 237–44). The firm of Joseph Rose & Company monopolized the most important plasterwork commissions of the Adam period, and both Joseph Rose senior and Joseph Rose junior (1745–99) may also have been employed on the later work at Uppark and, in particular, the Vandalian tower designed by Henry Keene in 1772–3 (see below).

On 17 May 1758 there were entries in the accounts for 'the Parlour on Acct. £100 0s. 0d.', 'Miller for Gothick seats at Uppark £70 19s. 7d.', and 'him [perhaps Miller] for Stuff for Mr Rose's work £2 5s. 0d.' and these seem to imply that a phase of building work was nearing completion. However, some payments continued and on 16 May 1759 there was an entry for 'Cash Pd Mr Aldridge for Sundries laid out at Uppark and round it £130 15s. 2d.' which may have been in connection with landscaping. Also in May of the same year was a substantial entry to 'Carter Mason £700 0s. 0d.', which may be for chimney pieces, and a very significant entry 'Pd Mr Cheer for Busts £7 12s. 0d.', which is almost certainly for the busts by John Cheer in the Stairs Hall, implying that work in that part of the house was either complete or nearing completion.

On 19 February 1760 there was an entry 'Pd for the View of Uppark £21 0s. 0d.' which could conceivably be for the purchase of one or both of Tillemans's paintings, thought to date from about 1730 (SR 13.5). Entries on 3 December 1760 for payments to 'Jno. Banks in full for the fence at the Garden and Carpenters work £43 16s. 9d.' and 'him [perhaps Banks] for the seat £25 0s. 0d.' relate to work in the grounds. In January 1761 payments were made to 'Scardfield the Glazier in full of his bills £32 0s. 6d., & Scardville the Glazier in full £55 18s. 6d.', and on 4 October 1761 to 'Mr Leake for ye Urn £43 17s. 0d.', perhaps that in the garden.

On 7 May 1762 there is an entry for a seven-year insurance policy:

Pd Insuring  
2,000 House  
1,000 Stable Wing  
500 Laundry Wing  
on Uppark House to June 24 1769  
£24 12s. 6d.

At the back of the account book is recorded payments for Window Tax in 1763:

Uppark House	£0 3s. 0d.
113 Windows	£8 9s. 6d.
Lodge House	£0 3s. 0d.
	—————
	£8 15s. 6d.

These final entries in the accounts imply completion of the major external works on the house and of the two new outbuildings to the north at some date in 1759–61. However Sir Matthew wrote to Thomas Pelham-Holles, Duke of Newcastle, on 17 September 1766 from Uppark, suggesting that works were still in hand, excusing himself from going to Newcastle's house at Claremont, as: 'I have a number of bricklayers and carpenters at work and no surveyor but myself, and they want no little direction'.<sup>14</sup>

Entries in Sir Harry Fetherstonhaugh's account book for 1774–82 refer to unpaid bills due at Sir Matthew's death on 19 March 1774, and four are for building work on the Viewing House, now known as Vandalian Tower but then referred to as 'Noonbush':

Mr Carter for Noonbush Chimney piece	£20 14s.
Mr Keen for the building at Noonbush	£43
Mr Rose for the building at Noonbush	£43
Mr Brooks for the building at Noonbush	£113 3s.

#### PHASING OF THE ALTERATIONS TO THE INTERIOR

Using the combined evidence provided by the surviving fabric; the material constituents and style of the decorative plasterwork; and the written and drawn sources, it is possible to reach some tentative conclusions on the phasing of alterations to the building during the second half of the 18th century and to suggest who may have been responsible for some of them.

The best evidence we have for refurbishment work within the original part of the house are the payments to Joseph Rose for plasterwork in 1758 and to John Cheer for the busts in the Stairs Hall (Room 9) in 1759. The style of the decorative stucco plasterwork in both the west wing and the Stairs Hall, and both the methods and the flexible,

putty plaster used in their production, suggest that they were the first rooms to be refurbished in a programme of work which was quite distinct from that in the Saloon and the Little Parlour, where rigid, cast elements in gypsum were employed (*SR* 6.2). A completion date of *c.* 1758 would certainly seem appropriate for these parts of the house. The substantial payments to Thomas Carter for chimney pieces from 1747 to 1749, and again in 1758, and to Miller for sashes in 1748 indicate major expenditure on the house prior to the Fetherstonhaughs' departure for their Grand Tour in November 1749. The size of the payment to Miller, when compared with that for 13 sashes for the Service Wing in 1749, suggests that the whole house was refenestrated and it was probably in 1748 that the sills were lowered.

The later works in the ceilings of the Saloon (Room 2) and the Little Parlour (Room 3) employed the use of gypsum for cast elements and the date of *c.* 1770–4 has been suggested for both of them. The Saloon was perhaps the first to be refurbished in a style marking the transition from Palladian to Adam. It is said to be based on elements in the Temple of the Sun at Palmyra, of which drawings were published in 1753 (Wood 1753). The Little Parlour ceiling was perhaps a little later and unequivocally in the Adam manner. Neither of them should, therefore, predate Robert Adam's Grand Tour of 1754–8.

Perhaps the most difficult room in the house to date is the Dining Room (Room 5), which evolved from two rooms in 1722, into a Dining Room some time before Repton appeared on the scene at the invitation of Harry Fetherstonhaugh in 1810. An attribution of the Dining Room to Repton is unlikely in view of the way he refers to it in his report. His contribution appears to have been to improve upon an existing Dining Room and provide a new servery at the north end (see Period 3).

The absence of bolection panelling in the east and west walls also confirms a date of after *c.* 1715 for unification of the two rooms into one with reused panelling, perhaps from the original late 17th-century house, on the end walls. All four walls were subject to later alterations, presumably when the room was refurbished by Repton. Prior to this the east and west walls were predominantly decorated with panels with quadrant mouldings some of which were subsequently removed (*SR* 5.4).

No further evidence was found during repairs to ascribe a date for the creation of the Dining Room and it must be assumed that it was roughly



contemporary with the refurbishment of the remainder of the house in 1747–74. In their original unpainted form the quadrant mouldings would date to the period from about 1725 to 1750, so if their first use was here then this is the best date we have for the creation of the Dining Room as a unified space. If the room was created along with the refurbishment of the Little Parlour, then a date of 1770–4 would apply, with most of the panelling being reused. There seems only one possible, but perhaps remote, link between the design of the two rooms. As already noted, it is conceivable that the oval medallions in the ceiling of the Little Parlour may originally have been contained in the oval niches in the Dining Room. If so, they may have been moved either when the Little Parlour was refurbished or when the oval niches in the Dining Room were adapted to take busts shortly after 1810.

The refurbishment of the three rooms in the west side of the house and the Stairs Hall can perhaps be attributed to the architect Daniel Garrett (d.1753), who may also have been responsible for the design of the service wing and the outbuildings. The later refurbishment of the Saloon and the Little Parlour, and possibly also the creation of the Dining Room, may have been by Henry Keene (1726–76) who was also responsible for the design of the folly, now known as Vandalian Tower (Aldsworth 1983).

#### **PHASING OF THE ALTERATIONS TO THE OUTBUILDINGS AND GARDENS (Figs 51 and 52)**

By January 1749 the new service wing must have either been completed or was nearing completion, with stone copings supplied by Mr Marman and 13 sash windows by Mr Miller. With the new kitchen in place, demolition could then start on the two outbuildings, indeed may have started with payment in May 1748 ‘for Bricks and cleang., others etc.’ Perhaps the work on replacement outbuildings was guided by more detailed surveys by Thomas Browne and James Crow, than the one surviving (Fig. 37), and by new designs by Daniel Garrett, assisted by ‘Mr Pratt, Drafr’ (draftsman?). The latter was paid the large sum of £125 on 3 July 1747, plus £12 16s. 0d. on 8 September 1747 for ‘Survey in full.’ The inscription on the bell on the Orangery, formerly the Laundry, suggests that this building had been completed by about 1754 and this may also be the case with the much larger stable block to the west.

The numerous references in the accounts to building works; the inscription on the Orangery bell, ‘SR’ MATHEW FEATHERSTONE 1754’; and a new policy taken out with the Sun Insurance Company in October 1753, all suggest that the majority of new building works had been completed by the mid-1750s. The insurance policy (Eyre 1990, 26) included:

Dwelling house for £3000  
Household goods for £1000  
Stable, brewhouse wing £1000  
Greenhouse, laundry £500  
Home Farm etc. £200  
Total £5700

However internal refurbishment probably continued at least until the policy was renewed in May 1762 for a further seven years.

The undated plan in Fig. 51, partly redrawn in Fig. 52 (*SR* 13.9 and Fig. 5), may be attributed on stylistic grounds to the 1750s.<sup>15</sup> It could be a design prepared in 1746–7 for proposed building alterations, but the accurate outlines of the house and outbuildings in their Period 2 form suggests that it post-dates the alterations. It is more likely to have been prepared some years later as a detailed design for the walled garden. The turning circle to the east of the house appears to have been a pencilled addition to the plan and was presumably a later proposal to enhance the existing approach from this side.

Both this plan and S. H. Grimm’s drawing of 1782 (see Period 3) show the house linked to the principal outbuildings by high walls, now marked by surviving scars and half ball finials. The walls would have allowed the servants to gain access to the outbuildings from the service wing without being seen by family and visitors. The former entrance into the west end of the outbuilding to the northeast of the house, now the Orangery, is visible as a blocked doorway.

The walled garden is unlikely to have been constructed much before 1760. There are no entries in the accounts obviously relating to its construction, although the substantial payment on 16 May 1759 ‘To cash Pd Mr Aldridge for Sundries laid out at Uppark and round it £130 15s. 2d.’ may refer to works on the grounds. Of the features shown, the large depression or pond, called ‘The Basen’, appears never to have been constructed, but the ‘Great Mount’ and the ‘Little Mount’ still stand, and the existing wall forming the north side

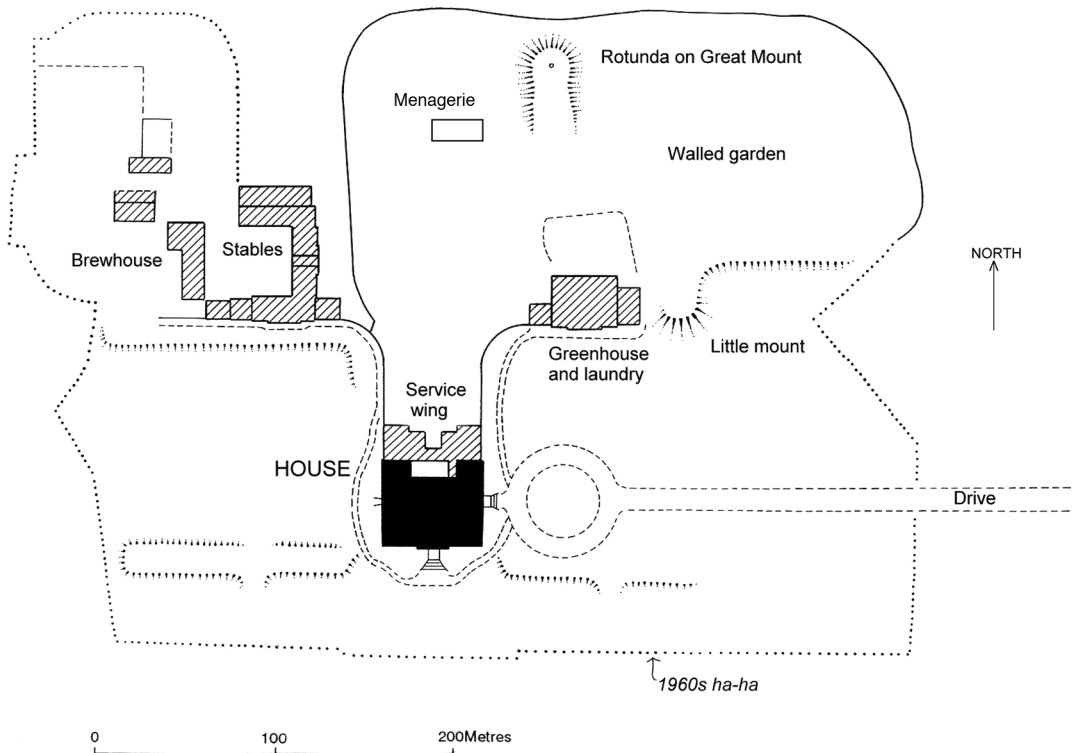


Fig. 52. The layout of the buildings and gardens c. 1780.

of the walled garden follows closely on the proposed alignment. The plan also shows a menagerie. One such did exist at Uppark in 1748 (McCann 1994, 148) and may have been incorporated within the walled garden or may have been moved from another site. The one on the plan would have been destroyed when the Repton drive was created.

In December 1760 payments were made to 'Jno. Banks in full for the fence at the Garden and Carpenters work' and 'him for the seat', whilst in October 1761 payment was made to 'Mr Leake for ye Urn'. A date of around 1760 seems, therefore, to be appropriate for construction of the walled garden and is supported by the reference to 'my new garden' (and fresh soil, wall trees and melons for it) in Sir Matthew's letter of 15 July 1768 to the Duke of Newcastle.

Work on refurbishing the interiors of the house had been completed by c. 1780. By that date major changes had been made in the grounds including, probably by 1762, new outbuildings for the stables, a brewhouse, and the greenhouse and laundry,

now the Orangery (Figs 49, 50 and 52). The new service wing was linked to the outbuildings and to the northeast was the walled garden. The principal approach to the house remained from the east, with the existing drive now probably enhanced by a turning circle for carriages.

The design of the service wing and outbuildings can perhaps be attributed to the architect Daniel Garrett (d.1753). Some of the later work may have been by Henry Keene (1726–76) who was responsible for the design of the folly, now known as Vandalian Tower.

### PERIOD 3: LATER 18TH AND EARLY 19TH CENTURY, 1774 TO c. 1817

#### **ADDITIONS AND ALTERATIONS TO THE HOUSE**

The next major building events were the alterations and additions made shortly after 1810, based on recommendations by the landscape designer Humphry Repton (1752–1818) in his report for Sir

Harry Fetherstonhaugh usually referred to as the Repton Red Book (*SR 13.11*).<sup>16</sup>

There is no evidence in the structure to suggest that any alterations were made to the house immediately after Sir Matthew's death in March 1774, nor down to 1810. The payments for building works in Sir Harry's first account book were mostly inherited bills for the construction of 'the building at Noonbush', now known as the Vandalian Tower (*SR 13.8*). Alterations may have been made for the Prince of Wales between 1784 and 1804, but these are likely to have been of a minor nature and to have affected refurbishment of specific rooms in the house. The prince's visits were for horse racing on Harting Down and at Goodwood in summer and for shooting around Christmas.<sup>17</sup>

Humphry Repton's recommendations were completed in August 1810 and comprised a series of written comments, several plans, and sketches showing existing elevations and views with improvements that could be made to them. His final account was submitted to Sir Harry on 2 March 1814 and he acknowledged receipt of payment on 9 June 1814, though building work continued at least until 1817.

Repton's principal concerns were that the house was not sufficiently imposing in the landscape and that it had lacked a formal, and obvious, approach since the outbuildings to the east had been replaced by the laundry and stables to the north. His description of the existing arrangement is an important record of the layout of the entrance:

In the original plan of Uppark it is evident that the architect intended the North front not to be seen by the little attention given to its appearance, but when the buildings which formed the due importance of the East or Entrance front were taken down, the Entrance still continued as before on the same side, though it was in fact reduced to a door in one corner of a parlour in the East front, with a great detour to get at it, and a still greater from that door to the stables; in consequence of this carriages often drive into the unsightly court at the back of the house, from whence the access to the principal rooms in through low and mean passages, unworthy [of] the style and dignity of such a mansion.

Yet as no other front can be appropriated to the use of the servants, some expedient

must be had for separating the approach of company from that of the domestics in the same front, and making a more respectable line of access to the staircase in the centre of the house from whence there is a general connection with every apartment as shown in the following sketches.

His recommendations were that the house should be provided with a new entrance portico on the north side, leading via a lobby and vestibule directly into the Stairs Hall, and that access into the Dining Room (Room 5) should be improved by the insertion of a ground-floor Servery over the upper part of the existing kitchen.

Sir Harry adopted some of Repton's recommendations and added a portico to the north elevation, but this was in a much reduced form from what it would have been if the largest of Repton's three designs had been adopted, rather than the smallest (Figs 53–55). Neither did it form a link with the outbuildings, as Repton had envisaged in his view across a new entrance quadrangle which had been produced 'to show how the same sort of skreen which is proposed to the House, may be continued on each side to connect the house with the detached wings.'

Instead of screens, and to replace the high wall which had previously allowed servants to approach the south side of the house without being seen, tunnels were built from the outbuildings, in 1810 referred to as the Greenhouse wing and the Stable wings, which joined together just north of the house and entered the basement below the new portico. A new carriage drive was made up to the north side of the house so that visitors could be met in the new portico and then make their way into the house via a newly created passage (*SR 1.1*).

In order to achieve this, several of the rooms in the service wing were at least partially abandoned; several windows were blocked; a floor was inserted into part of the service wing; and a new passage was built on brick arcades to carry visitors directly into a new doorway created on the north side of the Stairs Hall. From a point midway along the passage, a small room on the west side gave access to a flight of stone stairs down to the Servants' Hall and on the east side a door gave access to the ground-floor passage which led into the newly created Servery at the north end of the Dining Room.

These were the principal alterations made at this time, but a few details require comment.



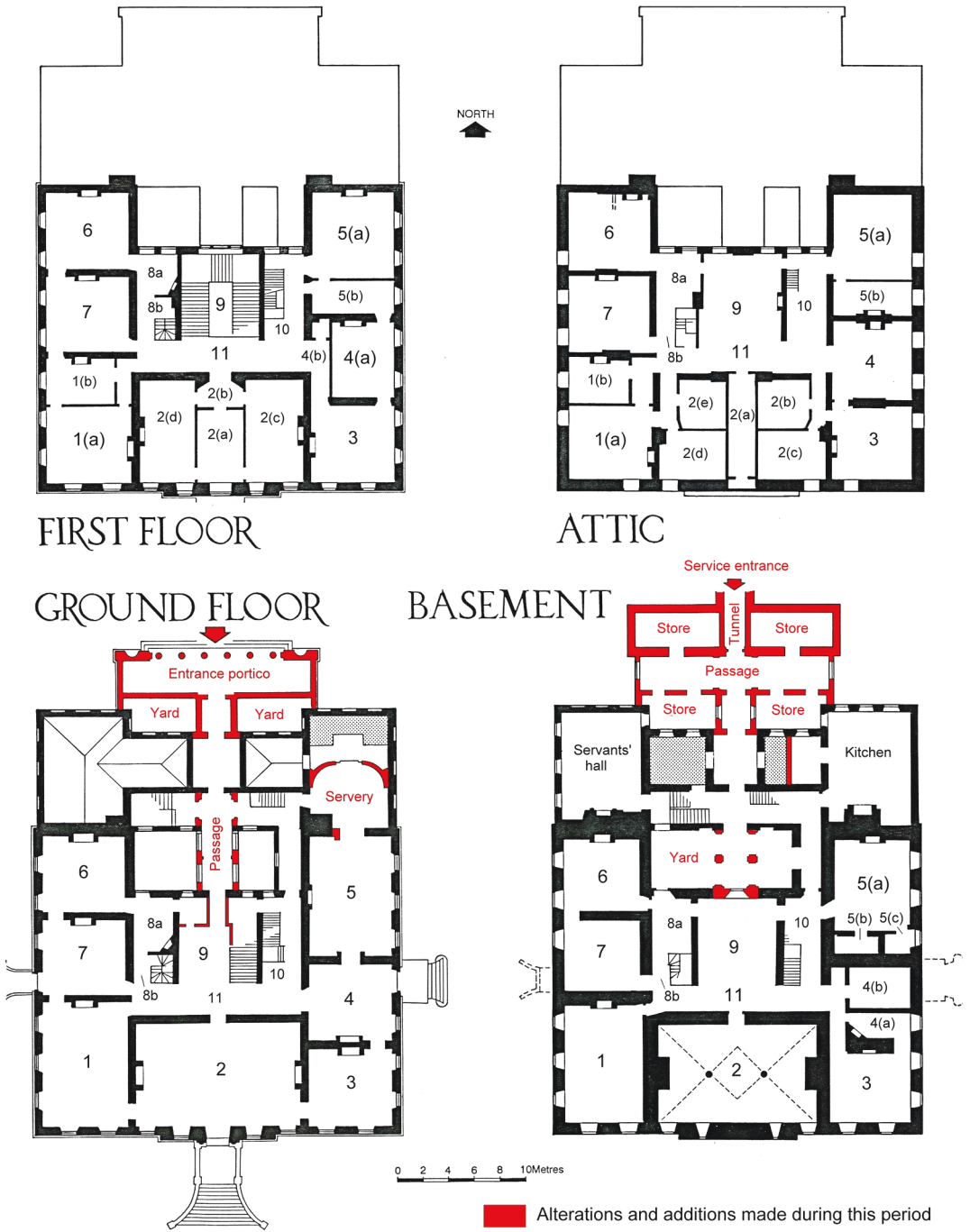


Fig. 53. Period 3 floor plans, showing the alterations made.



Fig. 54. The north elevation, showing the Repton portico.



Fig. 55. The east elevation, with the Repton portico at the north end.

From the way that Repton refers to it, both in his text and on his plan, there can be little doubt but that the Dining Room (Room 5) was already in existence in 1810, but what he recommended were improvements which could be made to provide a

more direct access to it from the basement kitchen in the service wing. He commented:

There is also a hint given in this plan for opening a communication with the dining room by which the dinner may be carried

in, without going into the body of the house, and there is sufficient height in the kitchen to admit of this being supported by iron or trussed girders without contracting the dimensions of the kitchen, this small room might be made a handsome garden vestibule, to connect the dining room with a conservatory and a covered way to the orangerie and billiard room as shown on the plan.

An external doorway was not inserted, but instead the present Servery was created in the upper part of the kitchen, with a new floor at ground level which linked the Dining Room through to the new entrance passage and the north-east corner of the Stairs Hall (Fig. 53). This allowed servants an access from the basement kitchen, up the Servants' Stairs and directly along a passage into the Servery at the north end of the Dining Room, rather than through the Stone Hall and into the south end of the Dining Room as had previously been necessary. These works would probably have necessitated the raising of the roof level over the linking passageways (SR 1.7) and changes to the arrangement of the roof over the new Servery (SR 2.5 Fig. 13c).

It is clear from correspondence that work was commenced shortly after Repton had submitted his proposals, and on 13 February 1811 Repton wrote to Sir Harry finalising arrangements for the employment of a 'Mr Garthorne' to direct the building works and to seek agreement to the use of Portland Stone in the new portico.<sup>18</sup> By the date of Repton's second surviving letter, 5 January 1812, it seems that much of the main building work had been completed and Repton was addressing details. The principal of these appear to have been, a design for the

Interior of dining room with hint for plate on the sideboards and designs for the grates over the areas which if you approve them—Mr Garthorne may send to Underwood & Doyle in Holborn who will get them cast or perhaps there may be some Iron foundry nearer & more commodious.

The grates may be those providing light into service passages linking the house to the outbuildings.

On 16 July 1812 Repton was referring to 'looking glasses', perhaps for the Dining Room; a door in the portico, and the 'game larder' for which he provided some sketches relating to the use of the structure. This suggests that by then it had already

been constructed. There is further mention of looking glasses in his next letter of 21 January 1813 and also of stained glass which may have been for the north window in the Servery. Repton's final account was submitted with a covering letter on 2 March 1814 which covered the period from his first visit in August 1810; the preparation of his report; and visits in September 1811, October 1812, and August 1813.

The first entries in Sir Harry Fetherstonhaugh's accounts for works undertaken at this time are for 1812 and 1813.<sup>19</sup> They refer to 'Sundry works done at Uppark Sussex by the late Henry Griffin and to Plasterers Work done at Uppark Sussex by Thos & James Hughes.' The payments to Griffin are very detailed and seem to cover the full range of labour costs involved in the construction of the new portico and entrance, the game larder, the drive and possibly alterations to the walled garden and gates. These included construction in Portland stone, galletted flintwork, leadwork, and roofing in Westmoreland slates. The payments to Thomas and James Hughes are also very detailed and seem to cover the costs of labour, hair and plaster for the new portico and entrance and perhaps also the larder, including lath and plaster ceilings, moulded and enriched cornices, and stucco on brick.

The alterations made by Fetherstonhaugh on the recommendations made by Repton were therefore accomplished in a relatively short time commencing at the beginning of 1811 and mostly completed by the end of 1813.

In the Dining Room, the evidence revealed during a very careful examination of the joinery which survived the fire has suggested several phases of reworking, the latest of which can perhaps be attributed to Repton (SR 5.4). The present chimney piece is attributed to this phase of refurbishment, and evidence was found behind it to demonstrate that it was not quite centred on the original breast. The opening in the centre of the north wall was created to provide access from the new Servery and the window jambs were also cut back to form splayed openings at this time. Alterations to the panelling were mostly in pine with some plasterwork and included the creation of the mirrored alcoves, the refurbishment of the oval niches to carry plaster busts, and the insertion of rectangular plaster reliefs above the two doors.

At some time, presumed to be during the 19th century, a bell-pull system was introduced into the





Fig. 56. S. H. Grimm's drawing of the house and grounds from the south, 1782. Reproduced by kind permission of the National Trust.

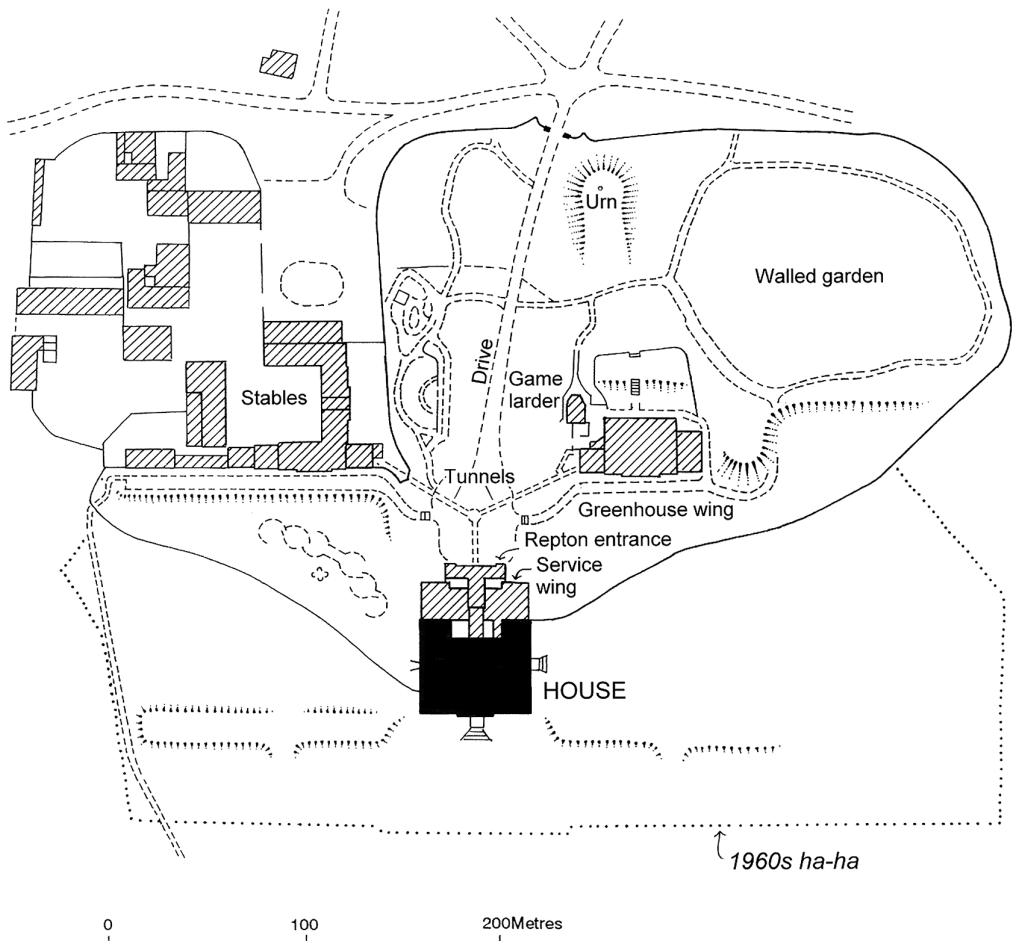


Fig. 57. The layout of the gardens, based on the Ordnance Survey map of 1873.

house, which linked the main reception rooms to the servants' quarters in the basement. Many components were salvaged and reinstated during the restoration process. No manufacturer's name was found on any of them (see *SR* 7.3).

### THE GARDENS

S. H. Grimm's drawing of 1782<sup>20</sup> shows the house and grounds from the south with the new laundry and stable blocks linked to the north end of the house by high walls with ball finials (Fig. 56). The land around the east, south and west sides of the house appears to have been laid to grass.

In his Red Book Repton described the existing arrangement of the gardens and then, with a series of before and after sketches, proposes alterations to the approach to the house, not all of which were implemented (*SR* 13.11). In conjunction with the new portico and entrance on the north side of the house, he proposed a new approach road to them through the walled garden. The sketches confirm the existence of the walled garden, which he refers to as 'the Pleasure ground', but the high walls linking the house to the principal outbuildings appear to have been removed by the time of his visit in 1810. From the Red Book it is apparent that he had made an earlier report relating to the grounds, for he wrote 'In the approach from the East (which I had the honour to suggest and mark out....'. This marking out may lie behind the auction on 30 January 1808 of 254 beech timber trees of large dimensions at Uppark and indicate a visit by Repton not later than 1807.<sup>21</sup>

**Author:** Fred Aldsworth, 124 Whyke Road, Chichester, West Sussex PO19 8JG.  
aldsworthfred@hotmail.com.

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There is little detail on the Harting tithe map to indicate the extent of alterations made to the grounds by the 1840s, but the first edition of the Ordnance Survey 25-inch map, published in 1873, depicts the layout of the grounds in some detail. It shows all the buildings that existed at that time and the enclosing wall or fence of the gardens meeting the original house at its north-east corner (Fig. 57). A series of depressions in the lawn to the northwest of the house appear to represent the remains of ornamental flower beds.

### Acknowledgements

The author held responsibilities during the restoration of the house, within the project team, for salvage, survey, recording, research, and the preparation of reconstruction drawings. He was subsequently commissioned by the National Trust to prepare this report and is grateful to Peter Crossman, Paul Drury, Salvatore Garfi, Sarah Worthington, and the late Daryl Fowler, former colleagues at The Conservation Practice, Architects, for their assistance in the recording of the fabric of the structure between 1989 and 1994. He is extremely grateful to John Farrant for substantial contributions and comments on the documentary sources and history of the property and to Sue Berry and Tim McCann for their input.

Most of the family archives were unfortunately lost during the fire, but photocopies had been made of some of them and these were kindly made available to the author by John Eyre, the former administrator of the property, who has also commented on their interpretation. This material is included in the Subject Report on The Documentary Sources which has been deposited in the West Sussex Record Office.

Unless otherwise noted, the drawn figures and photographs in the article are by the author.

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are in WSRO. Records in other repositories relevant to the history of Uppark are noted in Eyre 1990.

<sup>3</sup> The principal histories of Harting and Uppark are by the Revd H. D. Gordon (1877, 89–103) and in the Victoria County History (Moger 1953, 13–18).

<sup>4</sup> I am grateful to Ron Shoesmith of Hereford for this information. The date of burial is confirmed at 'England Deaths and Burials, 1538–1991', index, FamilySearch (https://familysearch.org/pal:MM9.1.1/JCSX-8XD: accessed 12 March 2015), though residence is given as Eggleton and place of burial as Hereford.

<sup>5</sup> I am grateful to John Eyre for this suggestion.

<sup>6</sup> Bolection mouldings were employed to create large and small bolection panels, which were raised above the surface of the remainder of the wall panelling.

<sup>7</sup> WSRO, Add. Ms. 24,157.

<sup>8</sup> As the Prince of Wales's visits were between 1784 and 1804 and therefore predate the Regency, the room's name is a misnomer. However in August 1795, the prince did write to beg the use of his 'old bed' (Eyre 1997, 18).

<sup>9</sup> WSRO, Add Ms. 24,160.

<sup>10</sup> The second earl's account books were lost in the fire. For 1722–31 I have had use of notes made and loaned by John Eyre (whereabouts not known in 2015) and for 1732–5 the photocopy at WSRO, Add. Ms. 40,557. Eyre 1990.

<sup>11</sup> I owe this and other references in newspapers to Dr Sue Berry. See also for Newsham and Fowke e.g. *Daily Post*, 23 May 1726, 5 May 1729, 1 Aug. 1730; *Daily Journal*, 18 Mar. 1726, 31 Mar., 1 Aug. 1729.

<sup>12</sup> The identifications are based on the known association of Browne and Crow: Bentall 1997, **2**:124 and 69. Cooper 2004. WSRO, Uppark Ms. 499 'A plan of Upp-park and Hodstone Farm situate in the parish of Harting and the County of Sussex being the Estate of Sr. Matthew Fetherstonhaugh Bart. Survey'd and delineated by James Crow Anno Dom 1746' and Ms. 514 book of reference. Fetherstonhaugh was created a baronet in January 1747, so presumably the map is dated 1746 Old Style.

<sup>13</sup> Sir Matthew's accounts, 1747–67: WSRO, Uppark Mss 891/1 and 892, being partial transcripts taken before the fire, respectively, by John Eyre with photocopies of five pages (used by the author), and by the Hon. Lionel Lindsay, as collated with and augmented by the photocopies by T. J. McCann in 1998. Sir Harry's accounts, 1774–82: WSRO, Uppark Ms. 227. Repton's Red Book: WSRO, Uppark Ms. 868; photostat at Add. Ms. 1318.

<sup>14</sup> East Sussex Record Office, SAS/A/739/1/6.

<sup>15</sup> WSRO, Uppark Ms 502; photostat at Add. Ms. 2195/6.

<sup>16</sup> Repton may have made an earlier visit in 1793 whilst preparing designs for the property at Littlegreen, just a few miles away (information from John Eyre).

<sup>17</sup> See, e.g., *Hampshire Chronicle*, 9, 23 Aug. 1784, *Morning Post*, 25 Dec. 1801, *Hampshire Telegraph*, 12 Sep. 1803, 16 Jan. 1804.

<sup>18</sup> WSRO, Uppark Ms. 869, photocopies of letters later lost in the fire.

<sup>19</sup> Sir Harry's accounts, 1812–13: I have had use of notes made and loaned by John Eyre (whereabouts not known in 2015).

<sup>20</sup> British Library Add. MS 5675, f.30 [50].

<sup>21</sup> *Hampshire Telegraph*, 18 Jan. 1808.

## NOTES

<sup>1</sup> For an account of the restoration see Rowell and Robinson 1996.

<sup>2</sup> At the date of the fire, part of the archive originating at Uppark had been listed and deposited in West Sussex Record Office (hereafter WSRO), part had been listed but retained at Uppark and part had not been listed and was still at Uppark. The second and third groups were destroyed, but of some documents photocopies and/or partial transcripts existed elsewhere, and some of these