Archaeological recording at The Grange, Northington, Hampshire

NGR: SU 562 362

by
Christopher K Currie
BA (Hons), MPhil, MIFM, MIFA
CKC Archaeology

Report to the Technical Director, Grange Park Opera

November 2001

Contents

Appendices

Plates

Figures

Summary statement

An archaeological scheme of investigation was requested by English Heritage and Winchester City Council following an application for Scheduled Monument Consent (hereafter SMC) to convert The Conservatory (also known as The Orangery) at The Grange, Northington into an opera theatre. It was also part of the proposal partly to rebuild a link between the The Grange and The Conservatory. The SMC required that certain conditions were applied with regard to the recording of the archaeology disturbed by the proposed works. This condition has been applied to secure appropriate recording of the archaeological impact of the development, and to ensure that the development is in keeping with the archaeological and historical integrity of the site. The work was carried out by C K Currie and Neil S Rushton of CKC Archaeology for Grange Park Opera between 30th July and November 2001.

Archaeological recording over the area of 19th-century extensions to The Grange did not reveal any evidence to confirm earlier plans of this area, such as the reputed Samwell plan of *c.* 1664 or the 1760s Adam plan. This was expected as Redmill (2000) has argued that the 19th-century works were so extensive that they would have destroyed all evidence for any previous activity.

However, although no remains that could be related to these plans were found, there was survival of unexpected earlier features. This included the survival of three large brick lined features in what would have been a prominent central position within the conjectured 1660s layout to the west of the house. These seem to have been associated with drainage or water supply of some sort. They may have been storage cisterns that were later relegated to waste disposal. The middle pit contained a well-sealed assemblage of ceramics dating from 1720-60, which shows the features pre-dated this period, but had ceased to fulfil their original function by this time. The two southerly features were finally infilled and abandoned at the time that the western extension to the house was being built from 1817. It is difficult to imagine how these features fitted in to the conjectured earlier designs, but they show quite clearly that the early 19th-century building programme did not destroy all that went before it.

The works from 1817 were built into a deep cutting into the hillside. On the south side a terrace over 3m high was built up to cover basement and cellar structures built on to the chalk bedrock. This may have been highly destructive of earlier features, the brick-lined pits possibly only surviving because they had been deeply buried.

The recording work showed that the plans made in 1868-70 and 1940 were largely accurate. Where thin partitions were shown on the plans, they could often be shown to have been of timber construction that generally did not survive demolition in the 1970s. Two areas of cellaring, one near the main house and the other near the NW corner of the Conservatory were found that were not shown on any of these plans. There is no reason to think that they were not part of the 19th-century phases of building. The cellar nearest the house appeared to be a wine cellar, whilst that near the Conservatory seems to have been used for storing fuel such as coal. This may have originally been used to heat the Conservatory, but might have been later adapted to serve the heating for the entire house.

An interesting deep foundation comprising brick piers linked by supporting arches was found supporting the south wall of the Conservatory. This would appear to have been made to accommodate the peculiar load distribution of the original Conservatory, and to compensate for the requirement for deep foundations that the terrace build up in front of the building made necessary.

Archaeological recording at The Grange, Northington, Hampshire

NGR: SU 562 362

This report has been written based on the format suggested by the Institute of Field Archaeologists' *Standard and guidance for an archaeological watching brief* (Birmingham, 1994) and *Standard and guidance for the archaeological investigation and recording of standing buildings or structures* (Manchester 1996). The ordering of information follows the guidelines given in these documents, although alterations may have been made to fit in with the particular requirements of the work. Further guidance was taken from The Royal Commission on the Historical Monuments of England (RCHME), *Recording historic buildings. A descriptive specification* (London 1991). All work is carried out according to the *Code of Conduct* and By-laws of the Institute of Field Archaeologists, of which CKC Archaeology is an IFA-registered archaeological organisation (reference: RAO no. 1).

1.0 Introduction (Figs. 1, 10; Plates p. 28)

An archaeological scheme of investigation was requested by English Heritage and Winchester City Council following an application for Scheduled Monument Consent (hereafter SMC) to convert The Conservatory (also known as The Orangery) at The Grange, Northington into an opera theatre. It was also part of the proposal partly to rebuild a link between the The Grange and The Conservatory. The SMC required that certain conditions were applied with regard to the recording of the archaeology disturbed by the proposed works. This condition has been applied to secure appropriate recording of the archaeological impact of the development, and to ensure that the development is in keeping with the archaeological and historical integrity of the site.

Initially a Written Scheme of Investigation (hereafter WSI) was commissioned from the Oxford Archaeological Unit (OAU 2001). Following completion of this report, the Technical Director to Grange Park Opera, Mr Michael Moody, asked C K Currie of CKC Archaeology to draw up a project design for work that will satisfy the requirements of the SMC. Following the approval of the Project Design, the work was carried out by C K Currie and Neil S Rushton of CKC Archaeology between 30th July and November 2001.

2.0 Historical background (Figs. 3-10; Plates p. 28)

The Grange is an imposing mansion set in 650 acres of undulating parkland, within the central chalk belt of the county of Hampshire. It overlooks a series of artificial lakes created by damming the south-flowing Candover Brook, a tributary of one of England's best chalk streams, the River Itchen. The name 'Grange' is thought to have originated because the site was formerly a monastic grange or farm belonging to Hyde Abbey (also known as the New Minster) in Winchester, one of the richest Benedictine monasteries in medieval England.

The early history of the post-medieval houses on the site of The Grange is shrouded in uncertainty. The estate became crown property after the Dissolution, and was retained under tenants until Elizabeth I sold it to Richard Thekeston and Henry Best in January 1590. They

seem to have been speculators, as they sold it almost immediately to James Hunt of Popham. His grandson sold Northington Grange with 464 acres to Sir Benjamin Tichborne in 1641. At some time before 1665 the estate was purchased by Robert Henley, and added to his lands in neighbouring Swarraton (Redstone 1908, 395).

Soon after this purchase Sir Robert Henley is thought to have commissioned William Samwell to build a house on the site, but Pevsner and Lloyd (1967, 258) were unable to state if this was the first house or a rebuilding of an earlier 17th-century structure. Earlier writers, like the *Victoria County History*, attribute Henley's new house to Inigo Jones (Redstone 1908, 394), but this seems unlikely as Jones died in 1652. A plan, in the Ashmolean Collection (Fig. 4), shows Henley's house, although it not known if it was built exactly to the original design. Although it is thought that the core of the present house follows the Ashmolean plan in its basic form, it is not certain if the layout of the grounds and outbuildings was carried out. Sir Robert's grandson, another Robert, was created Earl of Northington by George III. He commissioned Robert Adam in 1764 to draw up plans to extend this house (Fig. 5), adding a kitchen wing to the west, but it is also uncertain if these plans were carried out to the original intention. The title became extinct on the death of his son, another Robert, and his sisters sold the property to Henry Drummond, the banker, in 1787.

From this time the history of the building becomes clearer. The house must have been of some standing as it was leased to the Prince of Wales (later George IV) from 1795-1800. Soon after Drummond approached the architect, William Wilkins, to remodel it along Classical lines. Wilkins drew up his plan for the conversion in 1804, and work began on what is one of the finest examples of Classical Revivalist architect in the UK. Before the project was completed, Drummond sold the house and its estate to his neighbour, Alexander Baring, who immediately employed Sir Robert Smirke to extend the house westwards. Additional work, including the construction of the Conservatory, was undertaken by S P and C R Cockerell from 1823 (Fig. 3). Further alterations were carried out *c.* 1868-70 under the obscure architect, John Cox (Figs. 6, 7). Around 1890 the Conservatory was converted into a Picture Gallery by Francis Denzil Baring, 5th Lord Ashburton. It is thought that the 'Bachelor's Wing' on the far west side of the site, was put up around this time (Redmill 2000).

In 1933 the 5th Lord Ashburton put the estate up for sale (HRO 124M82/1), the purchaser being Mr Fox of Fox & Sons, Auctioneers of Bournemouth. A year later Charles Wallach, a rich industrialist, bought it. He used the Conservatory to house his art collection (*The Times* 26th June 1935), retreating into the Bachelor's Wing during the Second World War, allowing the American army to use the main house (Fig. 8). When he died in 1964 the house was already much decayed, and its dereliction was compounded by unofficial sightseers and vandals, who broke into the empty house, leaving it increasingly open to the elements (Fig. 9). Shortly after Wallach's death, the estate, then extending to 664 acres (HRO 44M70/E63/2), was purchased by John Baring, the present Lord Ashburton.

In 1966 Lord Ashburton served notice of his intention to demolish The Grange. Initially objections only came from the Hampshire Field Club and the Georgian Society, and in May

1969 an application for Listed Building consent was made to demolish the buildings. Although the Victorian Society and the Royal Fine Art Commission added their objections to those already received, consent was granted in August 1969. By this time the buildings were already in a perilous condition. In August 1972 demolition began, and the following month a last minute campaign was launched to save the building. On the 8th September of that year, Lujo Toncic, Secretary-General to the Council of Europe, and Guiseppe Venovato, President of the Council's Parliamentary Assembly sent a telegram to Edward Heath, the British Prime Minister, asking for him to intervene to save 'one of Europe's great Neo-Classical Monuments' (HRO TOP 237/1/1).

This intervention brought a temporary reprieve, although demolition had already removed all the 19th-century buildings between the main house and The Conservatory apart from a few bays of the family wing. The demolition rubble was pushed into the voids left by the former basement, and the area levelled. In March 1974 the Department of the Environment announced it was taking the building into Guardianship. Despite this, for a while it looked as if the government was going to go back on its undertaking to preserve The Grange. Late in 1978 SAVE, the campaign organised to rescue the deteriorating remains, threatened the Secretary of State with a Writ of Mandamus. Further vacillation occurred before the future of the building was finally secured (ibid). Repairs to stabilise the buildings were carried out in 1980 by the Department of the Environment. It was at this stage that the few remaining bays of the family wing were removed, and the west elevation of the main house rebuilt in its current state.

In 1998 Lord Ashburton gave the Grange Park Opera a twenty-year lease on the site, and plans for the present development were set in motion (Fig. 10).

3.0 Strategy

The strategy for the work is outlined in the Written Scheme of Investigation (Oxford Archaeological Unit 2001), and further elaborated on in the Project Design (Currie 2001). For details the reader is referred to these documents, which have been deposited with the site archive in the care of Winchester City Museums (Acc no. WINCM: AY 48).

4.0 Results

4.1 Building recording (Fig. 11; Plates pp. 39-40)

Building recording was undertaken on the north wall of The Conservatory before it was taken down. Although the WSI did not require a measured elevation, this was made at a scale of 1:50. Caution should be taken when scaling from this drawing, as it was measured without the aid of scaffolding. Measurements above head height were taken use a 4m staff. Where this was impractical, measurements were taken from 1:50 rectified photographs in the NMR, and checked as far as possible on the ground (Fig. 11).

The north wall is described by John Redmill, the conservation architect for the project, in his draft conservation plan. This is considered to be accurate and is reproduced here, with

additional comments added by this author relating to observations made following changes to the structure after John Redmill's text was written:

'The 1824 brickwork is red with a certain number of dark blues mixed in, and is generally of English Bond – a course of stretchers, then a course of headers, then a course of stretchers, and so on. Considering that it was built as an internal wall, always to be plastered, its workmanship is surprisingly even and neat.

The most noticeable feature is the large blocked opening at the east end, and there have clearly been at least two subsequent alterations here. Originally there were two openings, each with a shallow arch above of two courses of brick, and both subsequently blocked with stretcher brickwork of a cruder nature. Two openings are shown by Cox on both his 1868-70 plans as a door and window in the Boudoir, the door leading onto a flight of seven steps within the Conservatory, so the blocking must post-date 1870. Cox shows both openings being about 4 feet wide and about 5 feet apart: these are not the dimensions on site, which totals about 18 feet – Cox's drawings are not accurate in many respects, and this may be another example.[1] Then these openings were replaced with a single opening, narrower but higher than the two together, with an iron RSJ at the level of the older brick arches. This could well date from the 1890 conversion into the ball Room. This was in turn replaced by a third opening, slightly wider still but lower than the original single openings, and the lintel for this is the lower iron RSJ – the chronology suggests that this must date from Wallach's 1934/5 repairs. No trace of joinery exists today, although the architraves, together with the wall panel treatment, are shown on photographs taken in 1976 for DAMHB.[2]

On his 'before the Alterations' plan, Cox shows a service staircase, of dog-leg plan, immediately to the west of the Boudoir, then a bathroom that has a window looking directly into the Conservatory but with a cast iron column in front of it [with individual compartments for both bath and w.c. of impossibly small size - can these be believed?], a narrow corridor and then a room with neither window or door [!]. The blocked opening visible in the wall itself, filled with brickwork in English Bond, must be that opening. Cox converted the bathroom into a serving room and the window is not on his 'proposal' plan, so this must have been blocked by him in 1868-70, although the brickwork now visible dates from DAMHB's works in 1980. These were covered by a flat roof at ridge level, visible in indistinct aerial photographs taken before the demolitions. The solid area shown on Cox's 'Before' plan immediately to the west of this bathroom, as a thickening of the north wall, but not shown on his proposal drawing is probably the boiler flue from the 'Conservatory Stove' at basement level. Did Cox remove this as part of his re-organisation of the whole heating system of the house? Below this and above present ground level is a pair of small low recesses with segmental brick arches. Although not below the original floor level of the Conservatory, it is probable that these were part of Cockerell's original heating arrangements, described in the 'Gardeners' Magazine' of 1827, and were connected with the basement 'charcoal store' shown on Cox's plan, which he converted into a lower serving room. Higher up the wall, above the blocked window lintel positions, is a circular opening. This is recorded on the 1976

[1] He means accurate in scaling. The general layout of the rooms seemed to be approximately correct according to subsequent observations made during the watching brief.
[2] Department of Ancient Monuments and Historic Buildings.

photographs, as is a small rectangular window below it, both of which provided daylight from the Conservatory to the dogleg staircase shown on Cox's plans. All traces of these, together with the clear sloping line of the stairs, were removed as part of the 1980 works. The circular window lit the flight up to the 'Room over Old Bathroom', which had a west facing window.

The next area to the west, between the two new rainwater pipes, corresponds to the two floors of servants' rooms above the Stove room shown on Cox's plan. The aerial photographs suggest that this range of rooms had an inwardly sloping mono-pitched roof, to allow for the window of the 'Room over Old Bathroom'. The present door opening is a recent intervention, and below it, now just above ground level, is the top of the brick arch of the basement door from the 'Conservatory Stove' to the chamber under the Conservatory floor. This was shown on Cox's 'before' plan with several steps in the thickness

The final section to the west was raised [see upper plate, p. 40], and probably thickened with an additional skin of brickwork in English Bond, as part of the construction of the Bachelor's Wing in about 1890. The horizontal line in the brickwork about a metre below the parapet lines up with the main cornice of the Conservatory. This line is continued along in the cement rendering of the parapet of the West elevation, and denotes the heightening of the parapet by about 3 feet during the 1890s conversion of the Conservatory and the building of the Bachelor's Wing. Visible are the filled-in pockets of floor joists of the Bachelor's Wing and the brick arch to an internal door. The present door opening is a recent intervention.

The curious line that the top of the wall follows at its east end, above the level of the original Cockerell parapet, is the result of later alterations. The shallow east slope follows the slope of Cockerell's roof over the Boudoir: the upper horizontal marks the position of the flat roof over the rooms and stairs to the west of the Boudoir. The brickwork is of quite different character to that of 1824, and no doubt denotes rebuilding as part of late 19th century work, or as part of Wallach's repairs in 1934/5. Further alterations took place in 1980 when the large chimneystack, built c 1890, was removed.

The wall does look remarkably 'clean', with only a few scars visible of the removed internal walls and floors, which reduces its already limited archaeological interest. Most of this evidence was removed by DAMHB in 1980.' (Redmill 2000).

The inside of this north wall was covered in yellow plaster with the partial remains of a plaster frieze over. Exposed brickwork comprising the lowest metre of this wall. There was a large brick fireplace in the centre of the wall (see Plates, pp. 40-1).

4.2 Watching brief on groundworks (Trench 1; Figs. 12-14; Plates pp. 41-2)

4.2.1 Introductory note

It should be noted that the excavation of the old basement areas of The Grange, which this watching brief dealt with, was conducted in a manner that was highly dangerous to an archaeologist wishing to inspect certain features closely. A large, powerful, 360-degree

machine was used to excavate the area concerned. The remains of the basement consisted of a large area of cellars, up to 3.5m below the present ground surface. These had been demolished by similar machinery, collapsing many of the walls in on one another and pushing brick rubble into the voids created before levelling over the top. Prior to excavation it was not known how dangerous this was going to be. In many cases when walls were exposed, up to 3m of brick rubble hung over the adjoining sides making it impractical and dangerous to descend into the hole. In most cases direct access could be obtained, but in the case of some of the deeper areas it could not, and recording had to be done from the top of the trench. In such cases exact relationships between walls and features were not always clear. Where relationships were uncertain it is noted in the text.

The excavation of the basement area, which included the removal of the floor within the Conservatory, was designated as Trench 1. Its maximum extent was approximately 54m E-W and 21m N-S, not including the largely void area within the Conservatory.

This description will extend from the east (house) end to the west. Throughout the excavation the main 'layer' [context 02] was made up entirely of demolition rubble. The main constituent of this was brick rubble, although there was much evidence of other materials that made up the former extensions to the main house that the watching brief area covered. This included stone and concrete dressings, piping of various sorts, destroyed washroom furniture, derelict boilers, plaster, wiring and all the other materials one might expect making up a major country house. For the main part the walls were pushed over by machinery, which then tracked over the rubble compressing it together. Therefore any walls that survived upstanding was purely random, although those that did survive were generally the thicker principle walls. Survival tended to be worst from the NW corner of the former building, generally improving towards the south and east. In the main, the wall plan recovered followed that of the 1868-70 and 1940 plans of the building. To help the reader with the description, the rooms are given the names designated on the 1868-70 'showing alterations' plan unless otherwise stated (see Fig. 6). Where walls survived upstanding, they tended to average 2m in height, with a further 0.5m of rubble over.

4.2.2 Watching brief results: basement level (Fig. 12-14)

The first walls to be noticed were those of the central E-W corridor or passage that extended the length of the extension. The first 8.5m of the walls on both sides of this feature survived as foundations only. After 8.5m there appeared to be a stub of wall [context 05] seen in the north baulk of the excavated area. From hereon the wall survived on the south side [context 04] upstanding to a height of about 1.8m. The passage wall on the north side [context 10] was of variable survival from hereon, not generally reaching the height of that to the south. This could be explained from the 1868-70 plans, which show a discontinuous wall on this side, with a series of what appears to have been pillars in front of the Servants' Hall. The passage was approximately 23.75m long and 1.95m wide.

South of the passage (nearest the house) had been the Housekeeper's and the House-Steward's Rooms. This space measured 13.7m E-W by 5.8m N-S. The division between these was not found. It was depicted on the plans as a 'thin' wall. Where the evidence still

survived (as between the Serving Room and the WC – see below) these seemed to be partitions in timber or some other less solid material. The most westerly wall of this area was the dividing wall [context 03] between the House-Steward's Room and the Butler's Pantry. This was an upstanding brick wall, seemingly unplastered, shown as a thicker wall on the plans. An alcove shown in the east facing side was observed as on that plan. The wall was of plain brick with irregular bonding consisting of mainly English Bond, but with occasional headers and half bricks in the stretcher courses. Wall thickness seemed to be an average of between 0.35m and 0.6m, the latter measurement being the average thickness of most of the principle walls that were seen. The bricks examined within this wall were a frogless variety, averaging 22x10x6.5cms. The wall seemed to have been altered at its north end to accommodate a small room in the NW corner of the House-Steward's Room. This was not shown on any of the plans (including that of 1940). It caused a blocking wall, 1.4m wide with an iron grill near its base, to be put up across what seems to have been a recess on the plans. This created a small room or cupboard, 1.4m N-S and 3.8m E-W. This space had a concrete floor still fully intact. This was the only trace of flooring found during the entire watching brief. Remains of a thin (single course) brick wall [context 06] encompassed this space. It had an off-white plaster on its eastern (outer) side.

West of the House-Steward's Room was the Butler's Pantry. This room was exactly as depicted, excepting the partition leading into the Butler's Bedroom, which was possibly of less sturdy material. The west wall was thickly plastered on the east face and between 0.1 and 0.2m thick [context 08]. A gap near the south end is shown as a door on the plans. Beyond was short gap of 0.9m, with a thicker (0.35m) wall beyond [context 21]. This gap is shown as a subdivided closet in 1868-70. The subdivision was not seen. Inside the Butler's Pantry was a smaller room in the NW corner, 3.4m E-W by 2.4m N-S. A thin brick wall encompassed it with a gap for a door in the east end. This was marked as the 'Strong Room' in 1868-70, and would account for its survival as a secondary partition (in general only primary partitions seemed to be of brick). The overall space called the Butler's Pantry measured 9.4m E-W by 5.8m N-S (Upper Plate, p. 42).

All along the south side of the excavation area was marked by the remains of the south wall of the 1820s extension [context 01]. This was a double wall. The main wall being cut into undisturbed chalk, unlike internal walls which were not cut into the chalk. This stood about 1m inside an outer wall of brick. This latter wall built up to the ground level outside the former building. The void between this supporting wall and the main wall was bridged by brick arched springers roughly every 3.6m. At the bottom of the void, about 2m below present ground level was a curved concrete drain. This ran west towards a metal manhole just before the west end of the wall where it turns southwards towards the Conservatory. Here the double wall pattern continued [context 17].

Continuing north along the line of wall 21, there was a wall extending out across the line of the passage. This was covered in yellow-painted plaster on its east face. In 1868-70 it represented a right angled turn to the north in the main central passage.

West of the Butler's Pantry was a void that was marked in 1868-70 as 'Brushing Room' (see Fig. 6). The west wall of this space did not survive, although the right angled turn of a

passage wall [context 20] leading from its SW corner showed the position of this wall. The surviving portion of this wall was 6.8m long, on an E-W alignment. To the north of it had been the Bakehouse, but only rubble survived within this room. The turn for the west wall of this feature was noted, but it did not survive for more than 0.3m to the north. Beyond this turn wall 20 became thinner, being only 0.3m thick as opposed to 0.5m further east. The south face of the wall was covered in yellow painted plaster, a characteristic of all the identified passage walls. The width of the passage here was only 0.85m.

The south side of the passage [context 18] formed the north wall of the Cook's Room. This was entered by a door in its NE corner. Internal dimensions were 6m E-W by 3.8m N-S. To the south again was the Valet's Sitting Room. This was entered from a passage to the west. This was a continuation of the passage between walls 18 and 20, which had turned south along the west wall of the Cook's Room. The north wall of the Valet's Room contained traces of lathing on the wall, probably to take a plaster facing that had subsequently gone. The Valet's Room was a large space 6m E-W by 7.5m N-S. Its south wall formed the foundation of the north wall of the Conservatory [context 16], which proved to be 1m thick.

To the west of the Valet's and Cook's Rooms was a passage. This was 1.45m wide, with walls covered a yellow painted plaster (Lower Plate, p. 42). To the west again was a series of service rooms, including the Serving Room and a WC. The passage wall [context 19] was interrupted by three gaps for doors. The division between the Serving Room and the WC was not seen, but wooden joists in the internal walls [contexts 19 & 40] showed that a timber partition had once existed here.

West of the Serving Room/WC were two large spaces, 5.7m wide, one of which was marked 'Coals'. Neither survived well beyond the east wall. Part of the west wall of the southernmost room survived [context 57]. This had the remains of a large wooden door (shown as a single line on the 1868-70 plans), which seems to have given access to the outside. It would seem the drive from the west came into this part of the building at basement level. The door, rotted parts of it still *in situ*, was wide enough to allow carts to have access to storage room designed to hold coal and other fuel etc.

Beyond this wall, which represented the end of the 1820s western range, were the remains of the Bachelor's Wing. The first wall of this wing [context 54] extended from a 1m wide stub wall attached to the west end of the north wall of the Conservatory. This stub was of brick, and contained a large drain on its west side. The N-S wall leading off it was made of concrete blocks faced with a concrete render. This formed a space 2.7m wide E-W. This was followed by a further space 2.2m wide, with another concrete wall [context 55] on its west side. Behind this wall was a small space enclosed in a concrete wall [context 66], 2.1m N-S by 1.3m E-W. The next wall observed was a concrete structure [context 67] 3.4m beyond the line of wall 66. There would appear, from the 1940 plan, to have been another intervening wall, which was not seen during this watching brief. There is no reason to believe it did not exist, as the circumstances of the demolition could have removed all noticeable traces.

Wall 67 ended up being the western limit of the excavation. It was seen to extend 7.05m northwards beyond the line of the north Conservatory wall. The western baulk of the

excavation revealed that the drive leading from the west had been much raised since the 1970s by the dumping of demolition rubble by up to 1.2m (Fig. 14). Beyond the north wall of the Bachelor's Wing was a 0.25m thick slab of concrete. This extended under the concrete walls of the wing inside, acting as a slab foundation. It extended 1.64m beyond the north wall, at which point the drive started. The width of the drive at this point to the flint revetment wall to the Engine House was 4.68m.

The drive itself was surfaced in a layer of tarmac [context 69; 0.1m thick] overlying a thicker layer of gravel in concrete. There was then a 0.2m thick layer of clay loam overlying undisturbed chalk. Both sides of the drive had drains cut into the chalk. On the south side this was a large brick culvert [context 68], with an opening about 0.3m wide, and a double skin brick arch over. The bottom of the culvert was lined with concrete, the bricks bonded by a hard concrete mortar. Overlying this culvert were two later looking ceramic drains one on top of each other, but within the same cut. There was a ceramic drain immediately under the centre part of the drive [context 79], and at least three further ceramic drain pipes in the same cut [context 74] on the north side of the drive against the flint wall. The latter's original foundations were 0.57m below the level of the original drive, 1.72m below the present drive level at this point.

4.2.3 Watching brief results: features cutting into chalk beneath the basement (Fig. 12-inset, 13; Upper Plate p. 43)

Three main features or sets of features were observed cutting into the chalk, plus those seen in the south facing section of the Performers' Passage (on the north side of trench 1). The latter was a 3.5m wide trench cut about 1.8m deeper into the chalk than elsewhere to take an underground passage for performers to pass from their dressing rooms in the main house to the theatre. The three main features are dealt with first, followed by the section, the features being described from east to west.

The first feature cut into chalk was a large brick cellar [context 32] underlying the Housekeeper's and House-Steward's Rooms (Fig. 12-inset). This had maximum internal measurements of 10m E-W by 5.75m N-S. It did not seem to extend from the edge of the house, but appeared to start 4.3m west of the house's west wall. There was no obvious way into this structure, either observed or seen from the plans. The west wall more or less coincided with the west wall of the House-Steward's Room. The north wall had a row of five alcoves 1.1m deep and 1.5m wide, with arched vaults over, 1.8m high. The arches were still intact at the time of excavation. Within the cellar there were the remains of three walls bonded into the south wall of the structure. The latter coincided with the external wall of the wing above. The most easterly was 1.25m thick and may have been the eastern end wall. No floor was recorded, the rubble in the void seeming to be sitting straight on chalk. The bricks used in the construction averaged 21-21.5cms by 10-10.5cms by 6cms. They were standard red frogless types.

Just over 6m west of the end of this cellar three further interconnected features were located. These were three brick-lined pits, the most northerly being the best made, with an arched

vault over. The two southerly features seemed to have no surviving roof or vault, and were infilled mainly with chalk and brick rubble (Fig. 12-inset; Upper Plate p. 43).

The most northerly feature [context 27] had internal dimensions of 3.1m N-S by 2.1m E-W, with a depth of 2.9m. There was a rectangular inlet on the north side about 0.3m high and about 0.25m wide. There was a step in around the inside of the structure about half way up. On the E, W and S sides this had a course of flints just below these steps. The south side had two steps opposed to one on all the other sides. The internal walls were covered in a dark grey silt up to the level of the steps. On the east side there was a flint panel above the step, about 1m high and about 1.7m long. On the south side was a blocked rectangular opening above the step that might have allowed access to the brick lined pit beyond, this wall being used in both structures. The blocked panel was about 1.2m high and 1m wide. There was a barrel vault over. The bricks were similar in fabric, but varied in size. Despite this they were thought to be of one date, apart from those in the blocked panel on the south. The bricks in the main structure averaged between 22-23cms by 10-11cms by 6-6.5cms.

To the north of the vaulted feature, once the walls were dug out, a ditch like cut [context 28], about 1.6m wide, could be seen entering the feature via the rectangular opening on that side. Immediately behind the brick wall were two large stone slates forming an inverted 'V' [context 29]. The eastern half of the cut was filled with large flint rubble [context 30], that on the west by brick rubble [context 31]. After cutting the section back a further 0.5m, the western half of the cut disappeared, leaving only the flint-filled cutting with a width of 0.7m.

The two brick-lined pits to the south were roughly parallel with the main house, although the vaulted feature was aligned slightly to the east. These pits had clearly been one feature at one time. A brick wall had been inserted as a division within the original pit. This could be seen to have a straight joint against the east and west walls of the main pit. The northern division [context 24] was 1.85m E-W by 1.3m N-S, the southern [context 22] 1.8m E-W by 2.15m N-S. Pit 22 contained a single fill of chalk and brick rubble [context 23], containing three sherds of creamware. This suggested an infill about 1815-30 around the time that the Smirke/Cockerell extension was being built. The southern pit seemed to have a break in its south side, as if there had been steps or some sort of exit leaving it here. The smaller pit had a similar fill [context 26] to that of the other pit as its upper level, but beneath this was a thinner fill consisting a dark brown friable silty loam containing extremely large quantities of window glass [context 25]. Also within this fill was a large assemblage of ceramics, comprising mainly 18th-century porcelain, salt-glaze and tin-glaze wares, with a probable date range for deposition between 1720 and 1760. There was also a small quantity of animal bone.

The third main area cut into chalk was a brick cellar against the north wall of the Conservatory (see Fig 12). This extended beyond the 1820s extension, being partly covered by the Bachelors Wing. The area covered was approximately 9.3m E-W by 4.85m N-S. A curved passage was formed against the west wall of the structure, with alcoves containing coal against the north wall at the east end. There were clearly internal divisions but circumstances prevented these from being accurately recorded. The structure was partly filled with rubble and was over 3.8m below the present ground level. It was considered too

dangerous to entered this structure, leaving recording to a measuring of the overall dimensions and the taking of photographs. The relationship with the foundation of the north wall of the Conservatory could not be clearly identified. This cellaring, unmarked on the 1868-70 plans, lay partly below the area marked 'coals' on these plans.

The south facing section of the Performer's Passage (Fig. 13) recorded the brick base of the stairs leading from the main house to the Ground Floor passage leading to the Dining Room. This was at the east end of the section. A straight joint in the brickwork suggested a repair or rebuilding at some time after its original construction. 11.4m from the house a large pit was found cut into chalk [context 33]. This was 0.8m deep and about 1.5m wide. It was filled with brick and chalk rubble [context 34] and was cut through by a later cut containing a ceramic sewer pipe [context 35]. The latter seemed to cut through a brick foundation [context 10] above.

About 1.5m further on, a brick arched culvert was recorded [context 39]. This was within a cut [context 37] over 2m deep, containing a chalk rubble fill [context 38]. The arch was double-skinned, bonded with a hard grey mortar, and had a concrete base. It was identical in build to the culvert at the west end of the trench, although mortar analysis suggests these were not the same date (see section 7.1.3). When the section was cut back slightly further after this recording, it was noted that the culvert seemed to have taken a right angled turn and was now heading E-W towards the house. After about 8m it disappeared into the baulk of the excavation.

4.2.4 Watching brief results: removal of levels inside Conservatory (Lower Plate p. 43)

Before work began, the Conservatory floor was covered in a concrete surface. This proved to be a layer averaging 0.3m thick set on a series of E-W mainly concrete supporting walls under the floor. These walls averaged between 1.05m and 1.34m high. In between them were empty voids, the earth having been removed down to undisturbed chalk. There were occasional cross walls, aligned N-S, but these were not set on any regular pattern. The width apart of the main E-W walls varied. The two most northerly were made of brick. The first was set in by about 1m from the internal face of the Conservatory's north wall. The next two walls were set 2m apart, followed by a gap of 1.5m. There was a *c.* 6m wide space roughly in the centre of the Conservatory, with the spacings thereafter returning to between 1.5m and 2m apart. The very last space against the south wall was about 1m wide.

This floor system had probably been put in during the building's use as a ballroom or picture gallery. In doing so it seems to have removed most traces of the previous use as a horticultural conservatory, with internal planting beds. There was some possible traces of this earlier phase seen when the mainly undisturbed chalk was reduced to a lower level, revealing traces of brick footings against the outer walls of the building.

These were seen as scars against the outer walls. The brick footing nearest to the north wall continued to a much greater depth than any below-floor walls to the south, extending to over 2m below the floor. This footing was 0.5m thick, and may have been a foundation separating the edge of a planting pit from a walkway around its edges. This idea was possibly supported

in the centre of the Conservatory. Here, below the central door at the west end of the building, were the remains of two brick footings, 0.35m wide and 0.55m apart, extending to 0.4m below the bottom of the void under the floor. This could have been the remains of a central walkway between the two main planting beds. Contemporary illustrations suggest that there were two main beds with a central and outer walkway round them.

4.2.5 Watching brief results: trenching outside the south wall of the Conservatory (Fig. 14)

This area was designated trench 4. It comprised a trench 7.8m E-W by 2.2m N-S cut approximately centrally against the outside wall on the south side of the Conservatory to enable a ventilation system to be installed. This machine-dug trench was not anticipated in the Written Scheme of Investigation (OAU 2001), possibly because it had been overlooked. However, on excavation, it was realised that the construction of the south wall was not as expected, and the Grange Park Opera Technical Director, Michael Moody called the author in to record the findings. As there was no previous instruction as to the level of recording required, the work was done to Level 2 of the RCHME specifications, which is a level higher than the WSI requirements for other excavated 19th-century structures.

This showed that the south wall foundation was not solid throughout. It was built into a deep terrace dumping level over 2.2m deep. It is possible that this was thought by the designer to require a special type of support to compensate for building on made ground. The foundations of the Conservatory wall were revealed to a depth of 2.2m. These were seen to be a brick pier under each solid part of the wall, with a series of supporting arches crossing the gap between where the original glass windows would have been.

These arches were 2.25m wide between the brick piers. The piers were 1.15m wide, with buried external buttresses extending about 0.4m out from the wall. These buttresses supported an external upper arch, the top of which coincided approximately with ground level. Between the piers there was an upper inner arch bracing between the piers themselves. Near the base of the base was an inverted inner arch, which formed an elliptical space between the upper and lower inner arches. The distance between the apex of the upper and lower arches was 1.6m. The space between the arches was filled with the chalk rubble making up the terrace. Where this was removed, the concrete inner skin of the Conservatory wall was revealed extending to the base of the piers. The above ground face of the wall was covered in concrete render. This was not applied below ground level revealing the brick wall below as of mainly English Bond.

4.3 Evaluation trenches (Fig. 15)

Only two evaluation trenches were excavated. A third was designated for inside the Conservatory. This was not dug as the earth beneath the Conservatory floor had been removed down to undisturbed chalk (see above, section 4.2.4). The two trenches dug were numbered trenches 2 and 3.

4.3.1 Trench 2

This trench was 5.2m by 1.2m. It was excavated on the terrace to the south of the external wall of the 1820s extension. It was set on an E-W alignment. This contained a succession of mainly chalk rubble layers forming the build up of the terrace on which the western extension once sat. These layers [contexts 61-65] extended to a depth of over 1.6m; all contained brick fragments, but no other datable artefacts.

4.3.2 Trench 3

This trench was 5m by 1.2m. It was excavated on the hillside between the Engine House and the flint revetment wall below, on a N-S alignment. Topsoil here was a clay loam, about 0.15m deep [context 41], followed by a thin layer of loamy clay [context 42]. This overlay clay subsoil about 0.6m deep [context 44] followed by undisturbed chalk [context 44]. Cut into the chalk were a modern pipe trenches [contexts 43, 51] containing a modern plastic and metal pipes. Of more interest was a larger ditch like cut [context 45], 2.2m wide, cutting chalk to a depth of 0.55m. It contained a loamy clay fill [context 43], with no visible finds. It was possibly a field ditch pre-dating the country house, although no finds were made within the fill to accurately date it.

5.0 Discussion

The evaluation trenches failed to recover any useful information about the development of The Grange. Trench 2 revealed that there was a considerable depth of terrace build up on the terrace on the south side of the house. The trench was excavated to a depth in excess of 1.6m, but was still in terrace build up levels when excavation stopped. It is thought that this terrace build up may have occurred during the expansion of The Grange westwards in the 1820s, although it is possible it may have occurred during an earlier phase, such as the conjectured extension of the house by Adam in the 1760s. The cutting of brick-lined pits into chalk levels on the site of the 1820s extension suggest that earlier levels existed that were undisturbed by these later works. The infilling of one of these pits before 1760 might suggest a phase of renovation around this time, but such an interpretation needs to be treated with caution until further evidence is forthcoming. There was no evidence for an earlier garden level dating from the 17th-century (Samwell?) period. This design was either not fully executed, or it had been removed during later landscaping. The extent of terrace build up recovered here certainly suggests that landscaping works were extensive, and could have caused considerable damage to earlier archaeological levels.

Evaluation trench 3 showed that the levels between the flint revetment wall and the Engine House were largely natural. It would seem that the hillside had been cut into here to provide a flat platform to the south for the western extension of the house. There was evidence for a smaller amount of backfill behind the flint wall, possibly following its construction.

The most useful information about The Grange's development came from the watching brief on the groundworks to remove the remains of the basement level of the western extension. The works here showed that the 1868-70 and 1940's plans of these areas were essential

correct. There were only a small number of differences noted. None of these were of any great importance. In many cases thinner walls shown on these plans could be positively shown to be timber partitions, as was the case of the division shown between the 'Servant's Room' and a 'WC' in the extension adjoining the Conservatory. Here, no sign of any brick wall was seen as the machine removed rubble in this area, but large timber joists were seen in the western wall of this area in the expected position of the partition.

Although this evidence seemed to be reasonably conclusive for a timber partition, elsewhere caution is required before adopting this interpretation. It would seem that very few internal walls within the 1820s phase of building had footings that were excavated into undisturbed chalk. Chalk cut foundations seemed to be reserved for external walls, and walls that had further cellars or voids beneath them. This included the north wall of the Conservatory, which, although not originally an external wall, represented a major internal division between domestic and horticultural areas. Another exception was part of the north wall of the central passage. This probably acted as a central supporting wall on the E-W alignment.

This lack of foundations to the normal internal walls was marked, and would almost certainly account for the poor survival of many of the internal walls. It would seem that as demolition progressed in the 1970s, the heavy machinery used caused many of those internal walls without proper foundations to collapse into the surrounding rubble, leaving little trace to be discerned during the circumstances of the present work. It was also notable that certain areas seemed to be spared this total destruction. In general internal walls closer to the south side and nearer to the Conservatory seemed to survive better. Walls on the north side of the excavated area were often completely destroyed. Such survival suggests a pattern to the demolition, with the machinery seemingly working from the north side of the building, and causing more thorough destruction here than on the south side. Another observation was that passage walls also tended to survive better than other partitions. On the surviving plans these are often depicted as thicker than some other partitions. This again would account for their greater stability during the 1970s demolition.

The general good survival of the central passage, running from the main house along the fall length of the 1868 plan before dog-legging around the Bakehouse, and then turning south towards the Conservatory, enable some detail of these walls to be recorded. The entire length of these passages were decorated in the same manner, having a dull yellow paint over thick plaster. Elsewhere in the basement wall decoration was often of a lesser quality, frequently restricted to lime washed walls, even in certain servant's living rooms.

There were three areas of unexpected discoveries beneath the basement level. The first was another brick lined cellar on the line of the 1817 Smirke extension. The second was a series of three brick lined pits or cisterns about another 5m further west of the end of this cellar. The third a further series of cellars beneath normal basement level against the northern wall of the Conservatory.

The brick cellar lay under the first two rooms west of the main house between the southern wall of the western extension and the passage. Oddly there seemed to be a gap of about 4m between the west wall of the house and the east wall of the cellar. There were stub walls

extending from the house towards the cellar but none were seen to actually connect with the cellar walls. It is not impossible that such evidence was destroyed by either the 1970s demolition or the present groundworks. However, a clear area of undisturbed chalk was observed between the NE corner of the cellar and the base of the stairs leading from the main house into the central passage of the western extension on the ground floor. This undisturbed area was quite large, and clearly defined. Such observations seem to suggest that there was no visible connection between the main house and the cellar. Access would seem to have been from above, but no obvious stairs are visible on the 1868 or 1940s plans. This might suggest access through a trap door via a ladder or some other lesser access not considered worthy of marking clearly on the plans.

The cellar had a series of arched alcoves along its north wall, suggesting use as a wine cellar. On the south wall, three stub walls were observed, but it is not known how far they extended across the cellar. Observations during the groundworks suggested that the vault over the alcoves survived intact until disturbed by the groundworker's machinery. Elsewhere, it would seem that any vaulting had been collapsed in the 1970s and rubble from above pushed into the cellar. The build of the south external wall of the western extension seemed to be continuous from basement level down into the cellar. This suggests that the external south wall and the cellar dated from the same building phase. One might assume that this was the 1817 Smirke phase, but it is possible that this part of the building could have reused walls put up in the conjectural 1760s phase. Nevertheless, there was no clear evidence seen for this phase, and it must remain uncertain if it was ever built, or, if it was, if any of it survived in the early 19th-century building.

The three brick lined pits were seemingly associated with water storage of some sort. The most northerly feature had the appearance of a brick cistern. It had a drain leading into it on the north side, and a possible opening for water to overflow into the adjacent brick lined pit. Initially impression was that this was some sort of water settling system. Silt still adhered to the cistern walls to just below the overflow level. At some stage in its life, the brick lined pit was blocked off from the cistern, and a dividing wall built within the former. It is not known if these two events were contemporary. It is possible therefore that the earliest arrangement could have been a settling system to help purify water coming from a possible spring to the north. At some stage this was abandoned, and the two features blocked off from one another. It is possible that the cistern was abandoned and forgotten. However, one half of the brick-lined pit was used as a dump for rubbish. The close dating of the pottery types within this rubbish to between *c.* 1720 and 1760 suggests a clearance of old-fashioned wares from within the house. It would be convenient to date this to the purchase of the property by Henry Drummond in 1787, but one might expect at least some creamware or pearlware in the assemblage at this date. It seems, therefore, to pre-date this, possibly to a time in the Henley's ownership following a period of neglect. The evidence suggests this was probably around 1760, and may represent a refurbishment of the house after a period of temporary neglect.

After the dumping, the subdivided brick lined pit may have stayed open for a while, to be later backfilled with chalk and brick rubble. Sherds of creamware found with this rubble might suggest the infilling was just prior to, or during, the building of the Smirke/Cockerell

extension from 1817. The presence of these features suggests that if they were within a gardened area prior to 1817, they would need to have been hidden in some way, so as not to spoil the aesthetic aspect of the garden. It is equally possible they occurred within a more utilitarian courtyard area. One thing is clear, they seem to pre-date the conjectured Adam wing of the 1760s, and may have been used as a dump about the time this wing was put up. However, apart from this coincidence of dates, no other evidence was seen that confirmed for certain that this wing was built.

Another area of cellaring under the basement level was found near the west end of the north wall of the Conservatory. This extended beyond the original western wall of the 1820s extension, and was to be found partly under the later Bachelor's Wing. It contained a curving passage, although where this was entered or exited was not seen. Alcoves on the north side of the passage still contained considerable quantities of coal. The great depth of this structure made it extremely dangerous. Consequently it was not possible to see the relationship between the north Conservatory wall and the cellar properly. From the evidence that was seen, it would appear that cellar and Conservatory could have been contemporary. If this was the case, and the area was used partly to store coal, it is possible that this space may have had something to do with the underfloor heating of the Conservatory. Even if they were not contemporary, the evidence for facilities here may have related to later heating for the ballroom/picture gallery.

The foundations revealed under the south wall of the Conservatory were of some interest. It was noted that the solid parts of the wall were supported on brick piers, whilst that part under the original windows were supported by arches spanning the piers. This type of support was probably executed to take account of the lesser weight over the windows. Arched braces such as these are also characteristic of supporting walls overlying made ground. In this case the terrace build up on which the Conservatory appeared to sit was made up from the level of the ground below the terrace, a depth of over 2m, resulting in the need for special supports to hold up a wall that required particularly deep foundations.

In general, the archaeological recording largely confirmed the documented sequence at The Grange. A coincidence of dates for the part infilling of brick lined features behind the house and the building of the conjectured Adam wing in the 1760s is the only tenuous evidence that there may have been some form of development to the Samwell building around this date. Other than this, the structures recovered largely confirm the dating and layout of 19th-century extensions to the original house, as shown on the 'before' and 'after' plans of 1868 (Fig. 6), and those made by the Army *c.* 1940 (Fig. 8).

6.0 Conclusions

Archaeological recording over the area of 19th-century extensions to The Grange did not reveal any evidence to confirm earlier plans of this area, such as the reputed Samwell plan of *c.* 1664 or the 1760s Adam plan. This was expected as Redmill (2000) has argued that the 19th-century works were so extensive that they would have destroyed all evidence for any previous activity.

However, although no remains that could be related to these plans were found, there was survival of unexpected earlier features. This included the survival of three large brick lined features in what would have been a prominent central position within the conjectured 1660s layout to the west of the house. These seem to have been associated with drainage or water supply of some sort. They may have been storage cisterns that were later relegated to waste disposal. The middle pit contained a well-sealed assemblage of ceramics dating from 1720-60, which shows the features pre-dated this period, but had ceased to fulfil their original function by this time. The two southerly features were finally infilled and abandoned at the time that the western extension to the house was being built from 1817. It is difficult to imagine how these features fitted in to the conjectured earlier designs, but they show quite clearly that the early 19th-century building programme did not destroy all that went before it.

The works from 1817 were built into a deep cutting into the hillside. On the south side a terrace over 3m high was built up to cover basement and cellar structures built on to the chalk bedrock. This may have been highly destructive of earlier features, the brick-lined pits possibly only surviving because they had been deeply buried.

The recording work showed that the plans made in 1868-70 and 1940 were largely accurate. Where thin partitions were shown on the plans, they could often be shown to have been of timber construction that generally did not survive demolition in the 1970s. Two areas of cellaring, one near the main house and the other near the NW corner of the Conservatory were found that were not shown on any of these plans. There is no reason to think that they were not part of the 19th-century phases of building. The cellar nearest the house appeared to be a wine cellar, whilst that near the Conservatory seems to have been used for storing fuel such as coal. This may have originally been used to heat the Conservatory, but might have been later adapted to serve the heating for the entire house.

An interesting deep foundation comprising brick piers linked by supporting arches was found supporting the south wall of the Conservatory. This would appear to have been made to accommodate the peculiar load distribution of the original Conservatory, and to compensate for the requirement for deep foundations that the terrace build up in front of the building made necessary.

7.0 Finds

7.1 Building materials

7.1.1 Stone

A number of large fragments of the former pediment to the Smirke wall were recovered from the demolition rubble. These were too large to include in the archive, possibly weighing over half a ton, but were reserved for examination by John Redmill, the Conservation Architect. It was generally thought that they were a type of limestone, possibly Portland stone from Dorset.

7.1.2 Brick

A number of brick samples were taken and measured. Most were then discarded on site although 4 samples were retained.

For the most part bricks averaged between 22-23 cms in length, between 10-11cms in width, and 6-6.5cms deep. The majority of these were standard frogless bricks, made from a moderately sandy fabric. Occasional blue headers were seen in the north wall of the Conservatory, but these were not formed into any decorative pattern, and might therefore been seen as the use of over-fired bricks on interior walls that would, at one time, have been concealed behind plaster. The brick types used were typical of the later 18th and early 19th century for the most part, although some, such as those in the buried brick-lined pits beneath the 1820s extension [contexts 22, 24, 27], could have been late 17th century in date.

Very occasional later frogged bricks were found in the rubble, but none were found *in situ* in standing walls. These may have been related to repairs in the later 19th or early 20th century. One brick was recovered from the rubble stamped 'Blanchards, Bishops Waltham'. This was a large brickworks operating from the Hampshire market town of Bishops Waltham, about 15 miles south of The Grange. White (1971, 94-6) considers that this was the 'most important brickworks in Hampshire' with a world-wide reputation for its quality bricks. This began life as the Bishops Waltham Clay Company *c.* 1860, but was acquired by Blanchards in 1871. The site continued to make bricks until 1957.

7.1.3 Mortar

Five samples of mortar were taken at the request of David Brock of English Heritage. These were taken from:

1. Brick culvert in the western section of trench 1 [context 70].
2. Brick wall in north section of trench 1 [context 13].
3. Brick culvert in north section of trench 1 [context 39]
4. Brick wall (most westerly) under former stairs from main house to dining room.
5. Brick wall (most easterly) under former stairs from main house to dining room.

These samples were examined by Martin Locock MA MIFA. His report is given below:

Method

The samples were examined visually to identify inclusions and to estimate lime content, and tested for hardness. No chemical analysis was undertaken.

Table 1: Catalogue of mortar samples

Sample	Context	Description	Group
MS1	Brick culvert under main drive	Fairly hard grey brown sandy mortar with inclusions up to 2mm including coal and brick	1
MS2	Wall 13 of 1820s extension	Fairly hard very pale yellow lime mortar with no visible inclusions	2
MS3	Brick culvert beneath 1820s extension	Hard grey lime mortar with numerous coal inclusions and lime lumps	3
MS4	Part of 1820s extension	Very hard pale yellow lime mortar with few inclusions but lime lumps	3
MS5	From wall stub abutting wall of MS4	Very hard pale grey lime mortar with numerous inclusions to 2mm (brick, coal, stone)	3

Discussion

The mortars fall into three main groups, based mainly on hardness and the nature of inclusions. Group 1 is the earliest, and may be 18th or 17th century; it is clearly distinct from the MS3 brick culvert. Group 2 is essentially a pure lime mortar. Group 3 reflects the increased use of ash and coal and bulking agents typical of the late 18th-early 19th centuries.

7.2 Pottery

This report should be seen as a possible provisional assessment of the pottery found in stratified contexts. It was agreed with English Heritage and Winchester City Museum that this report would be sufficient to allow completion of the report for planning purposes. A fuller report could be produced at a later date if considered appropriate once discussions over the deposition of the finds are completed. The same proviso applies to the small assemblage of wine glasses (see Section 7.4).

Nearly all of the stratified pottery from this excavation came from the brick-lined pit below the 1820's basement [pit context 24; fill context 25]. The exception was three sherds of creamware from the fill of pit [pit context 22; fill context 23]. The latter sherds dating the infill of this pit to a period probably just before the building of the Smirke wall (1817).

Pit 24 produced a large assemblage consisting of 523 sherds, with a total weight of 17.27kgms. This comprised mainly tin-glazed wares (largely chamber pots), salt-glazed plates and other tablewares and Chinese export porcelain. The latter comprised plates and teawares. The exceptions included one large Westerwald chamber pot, a few heavily-abraded sherds of coarse earthenware and a few sherds of English stoneware. The breakdown of the pit assemblage is given in the table below:

Table 2: analysis of pottery fabrics by sherd count and weight

Pottery type	No of sherds	% of sherds	Weight	% of weight
Tin-glazed ware	253	48.37%	10.375kg	60.08%
Salt-glazed wares	100	19.12%	2.730kg	15.81%
Chinese porcelain	122	23.33%	2.470kg	14.30%
Westerwald stoneware	28	5.35%	0.970kg	5.62%
Glazed earthenware	10	1.91%	0.415kg	2.40%
English stoneware	10	1.91%	0.310kg	1.80%
Other				
Total	523		17.270kg	

The assemblage was notable for its lack of creamwares and pearlwares, making a date after 1760 unlikely. The inclusion of large quantities of largely plain salt-glazed wares made a date before *c.* 1720 unlikely. These are mainly plain types typical of early salt-glazed wares (David Barker pers comm). They include octagonal plates with both plain and banded rims, a milk (?) jug, saucers, bowls and jars. The general impression is that the salt-glaze assemblage comprises tablewares and teawares. The tin-glazed wares were mainly undecorated chamber-pots (233 sherds weighing 9.230kg), with a smaller number of small ointment pots (10 sherds making up 9 individual pots weighing 0.585kg) and jars with blue-and-white banded decoration (10 sherds weighing 0.560kg). These wares are difficult to date with any accuracy, but could easily fit to within the 1720-60 date suggested by the rest of the assemblage.

The porcelain was dominated by Chinese export types, which, like the salt-glazed wares, can be almost exclusively identifiable as plates and teawares. A lack of English wares again suggested a date before about 1750-60 unlikely. The Chinese types were characterised by blue and white patterns, but with gilded edges on some of the plates. Slight relief decoration was also found on the upper surface of the rims of a number of plates. Overall the assemblage tended to be a high status collection, with lower status wares such as glazed earthenware and English stoneware only showing up in very small quantities. The former comprised nine sherds of a very badly abraded pan and one body sherd of an unidentified vessel. The English Stoneware sherds seemed to represent a single vessel, that being a jug. In the context that it was found, alongside teawares, it may have been a milk jug. Only one other vessel type was found, this being 28 sherds from a single Westerwald stoneware chamber pot. The latter was a product of manufactories at Westerwald in Germany that were producing ubiquitous blue and grey wares in the later 17th and early 18th centuries.

It can therefore be concluded that the assemblage was from a high status establishment, dating from between 1720 and 1760. The assemblage breaks down into two main types, high status table and teawares, and chamberpots. A small number of tin-glazed ointment pots and jars may represent medicinal wares or wares associated with ladies' make-up. Broken down into category types, the assemblage appears as such:

Table 3: analysis of ware types by sherd count and weight

Ware type	No of sherds	%	Weight	%
Table and tea wares	232	44.36%	5.510kg	31.91%
Chamber pots	261	49.90%	10.200kg	59.06%
Medicinal wares	20	3.82%	1.145kg	6.63%
Coarsewares	10	1.91%	0.415kg	2.40%
Total	523		17.270kg	

It is suspected that an extension may have been built over or close to the area where this assemblage was found *c.* 1760, and it may represent a clearance of old ceramics from within the house just prior to this new phase of building.

Following consultation with Winchester City Museums and English Heritage, the tin-glazed chamber pot assemblage was sampled. This led to the keeping of a sample of the more diagnostic types (approximately 10% of the assemblage), with the remaining fragments being discarded on site.

7.3 Clay pipe

Virtually no clay pipe was found during the archaeological recording. Two undiagnostic stems were found in unstratified contexts. These were not retained.

7.4 Glass

A moderately large assemblage of green bottle glass and clear-glass wine glasses was found within the fill if pit 24. The former were mainly dumpy wine and brandy bottles, hand-blown with mainly high-kicks and string rims. All the bottles were in dark green glass, with numerous whole rims or bases. Only one whole bottle was recovered, a good example of a small brandy bottle of about 500ml capacity. The bottle assemblage comprised 47 fragments weighing 13.09kg. This was sampled, following consultation with Winchester City Museums and English Heritage. This led to the keeping of a sample of the more diagnostic types (approximately 20% of the assemblage), with the remaining fragments being discarded on site.

The wine-glasses were of various types, with plain bowls in clear, probably lead, glass. Stems tended to be more varied, with a number of decorated types with white spiral patterns. A number of whole stems or intact bowls were found, but no whole glasses. All the stems

tended to be of a longer length proportionate to more modern types. The assemblage comprised 26 pieces weighing 1.615kg. All were consistent with a date range 1720-60, although the types of bottle and wine glass was clearly later than the well-dated assemblage from Tunsgate at Guildford Surrey. Here generally more bulbous bottles and glasses with shorter stems were dated to between 1650 and 1714 (Fryer & Shelley 1997, 200-4, figs 31-5). Likewise, the assemblage was generally of earlier types than that found at Uxbridge, dated *c.* 1785-1800, with less longer cylindrical bottles (Pearce 2000, 162-7).

7.5 Bone

The only stratified context to contain bone worthy of collection was the fill of the brick-lined pit found beneath the 1820s extension [pit context 24; fill context 25]. This assemblage was not considered to be of sufficient size to make any meaningful analysis. It seemed to contain bone from many of the main domestic food species, such as cow, pig, sheep and fowl.

8.0 Copyright

9.0 Archive

The archive for this work has been deposited with the Winchester City Museum Services (Accession number WINCM: AY 48). Copies of the report were lodged with the client, the Winchester District Council Sites and Monuments Record (SMR), 75 Hyde Street, Winchester, the Hampshire County Council SMR (The Castle, Winchester), and the National Monuments Record in Swindon, Wiltshire.

10.0 Acknowledgements

Sincere thanks are given to all those involved with this project. The main bulk of the watching brief was undertaken by C K Currie, with Neil S Rushton helping during the evaluation excavations. Wasfi Kani, the Grange Park Opera's Executive Director, carried out the provisional cleaning and sorting of the finds. Thanks are given to the groundworkers (R J Smith & Co) for giving the archaeologists access to the works and co-operating with them in the recording. Martin Smith of R J Smith & Co is thanked for providing copies of articles relating to the history of The Grange, and for his personal interest in the historical and archaeological analysis. David Sloan, site manager for R J Smith & Co, is thanked for his assistance and allowing the archaeologists to share their on-site facilities. Michael Moody, the Technical Director of Grange Park Opera, and his staff are thanked for his assistance and co-operation. David Brock of English Heritage acted as site monitor and provided much

useful information on the site. The local Planning Authority, Winchester City Council, was represented by Tracy Matthews, SMR Officer, and Dick Whinney, District Archaeologist.

11.0 References

11.1 Original sources:

At the National Monuments Record Centre, Swindon, Wiltshire:

Drawings, plans and elevations of The Grange; various undertaken by Gilmore Hankey Kirke Partnership, Department of the Environment staff and others, mostly between 1974 and 1976. Collection currently uncatalogued.

Copies of Cox plans of The Grange, 1868-70

NMRC BB71/2944 Photograph of army plans of The Grange *c.* 1940
NMRC BB86/5406 Photograph of 'Ashmolean' plan of The Grange, *c.* 1670

Selected air photographs:

NMRC SU 5636/1-6, date 19/4/1967
NMRC SU 5636/7-14, date 9/4/1969
NMRC SU 5636/16/14-20, date 4/3/1971
NMRC SU 5636/17/21-24, date 4/3/1971
NMRC SU 5636/18-24, date 7/6/1973
NMRC SU 5636/26-31, date 30/6/1951
NMRC SU 5636/33-45, date 27/8/1987
NMRC SU 5636/46, date 8/5/1922
NMRC SU 5636/47-52, date 27/8/1987
NMRC SU 5636/56-60, date 2/8/1996

Selected photographs in 'buildings' boxes (under Northington):

NMRC BB72/5351 from SE 12/9/1972
NMRC AA64/156 from NE August 1963
NMRC AA 64/160 from SE August 1963
NMRC BB72/5352 from SE 12/9/1972
NMRC DD54/285 no date but before demolition of 1972-3
NMRC AA80/4591 Cupola in car park, 1978
NMRC BB67/9020 part west front, 24/11/1967
NMRC BB82/12346 from SE, no date but before demolition of 1972-3
NMRC AA53/4155 Conservatory from SE, O G S Crawford 1943-4
NMRC AA53/4128 Smirke Wall, O G S Crawford 1943-4
NMRC AA81/1838 West end with dismantled cupola, 1978
NMRC AA64/190 old entrance to 17th-century house, August 1963

In the Hampshire Record Office (HRO):

HRO 11M65/1 Settlement of The Grange on William Bingham Baring on his marriage, 1823
HRO 124M82/1-2 Sale Particulars for The Grange, Sept 1933
HRO 124M82/1 Sale Particulars for The Grange, Nov 1964
HRO 15M84/P1, folios 57, 86, 104 Prints of The Grange, 19th century

Maps in HRO:

21M65/F7/172/1-2 Northington tithe survey, 1850

OS 25" map, 1871 ed (sheet 34.13)
OS 25" map, 1871 ed (sheet 33.16)
OS 25" map, 1910 ed (sheet 34.13)
OS 6" map, 1897 ed (sheet 33 SE)
OS 6" map, 1897 ed (sheet 34 SW)

11.2 Published sources:

Anon, 'Hampshire House Art Collection', *The Times*, June 26th 1935

M Binney (ed), *10 days to save The Grange*, London: SAVE Britain's Heritage, Nov 1979 (copy in the Hampshire Record Office, HRO TOP 237/1/1)

C K Currie, *Project Design for an archaeological scheme of investigation at The Grange, Northington, Hampshire*, unpublished client report, 2001

English Heritage, *The management of archaeological projects*, London, 1992, revised edition

K Fryer & A Shelley, 'Excavation of a pit at 16 Tunsgate, Guildford, 1991' *Post-medieval archaeology*, 31 (1997), 139-230

J Geddes, 'The Grange, Northington', *Architectural History*, 26 (1983), 35-48

J Geddes, 'The Prince of Wales at The Grange, Northington: an inventory of 1795' *Furniture History*, XXII (1986), 176-202

Institute of Field Archaeologists, *Standard and guidance for an archaeological watching brief*, Birmingham, 1994

Institute of Field Archaeologists, *Standard and guidance for the archaeological investigation and recording of standing buildings or structures*, Manchester 1996

J Mordaunt Crook, 'Grange Park transformed', in H Colvin & J Harris (eds), *The Country Seat*, London, 1970, 220-8

OAU (Oxford Archaeological Unit), *Grange Park, Northington, Hampshire. Written Scheme of Investigation*, unpublished client report, 2001

J Pearce, 'A late 18th-century inn clearance assemblage from Uxbridge, Middlesex', *Post-medieval archaeology*, 34 (2000), 144-186

N Pevsner & D Lloyd, *The buildings of England. Hampshire*, Harmondsworth, 1967

J Redmill, 'A house ahead of its time. The Grange, Hampshire – I', *Country Life*, 8th May 1975

J Redmill, 'The Grange, Hampshire – II', *Country Life*, 15th May 1975

J Redmill, *Conservation plan for The Grange, Hampshire*, draft client report, 2000

L J Redstone, 'Northington', in W Page (ed), *The Victoria history of the county of Hampshire & the Isle of Wight*, vol 3, London, 1908, 394-7

The Royal Commission on the Historical Monuments of England (RCHME), *Recording historic buildings. A descriptive specification*, London, 1991 (2nd ed; 1st ed 1990)

W C F White, 'A gazetteer of brick and tile works in Hampshire', *Proceedings of the Hampshire Field Club & Archaeological Society*, XXVIII (1971), 81-97

Appendix 1: list of contexts excavated

Context	Description	Munsell Colour
01	T/1; brick wall	
02	T/1; brick rubble layer	5YR 5/2
03	T/1; brick wall	
04	T/1; brick wall	
05	T/1; brick wall	
06	T/1; brick wall	
07	T/1; brick wall	
08	T/1; brick wall	
09	T/1; chalk layer	10YR 8/0
10	T/1; brick wall	
11	T/1; brick wall	
12	T/1; brick wall	
13	T/1; brick wall	
14	T/1; brick wall	
15	T/1; brick wall	
16	T/1; brick wall	
17	T/1; brick wall	
18	T/1; brick wall	
19	T/1; brick wall	
20	T/1; brick wall	
21	T/1; brick wall	
22	T/1; brick lined pit	
23	T/1; chalk & brick rubble fill of 22	2.5Y 5/6
24	T/1; brick lined pit	
25	T/1; silty loam fill of 24	10YR 4/3
26	T/1; chalk & brick rubble fill of 24	2.5Y 5/6
27	T/1; brick vaulted cistern cut into chalk	
28	T/1; linear cut	
29	T/1; stone slate structure	
30	T/1; silty clay loam fill of 28	5YR 4/1
31	T/1; silty clay loam fill of 28	5YR 4/1
32	T/1; brick cellar cut into chalk	
33	T/1; pit-like cut	
34	T/1; chalk rubble fill of 33	10YR 8/1
35	T/1; linear cut	
36	T/1; ashy loam fill of 35	10YR 3/2
37	T/1; linear cut for brick culvert	
38	T/1; chalk rubble fill of 37	10YR 7/1
39	T/1; brick culvert	
40	T/1; brick wall	
41	T/3; clay loam layer	10YR 3/2
42	T/3; loamy clay layer	10YR 3/1
43	T/3; loamy clay fill of 45	10YR 3/1
44	T/3; clay subsoil	10YR 5/6
45	T/3; linear cut	
46	T/3; clay loam fill of 47	10YR 3/4
47	T/3; linear cut for modern pipe	
48	T/3; metal pipe	
49	T/3; chalk layer	5Y 8/1
50	T/3; loamy clay fill of 51	10YR 4/3
51	T/3; cut for modern plastic pipe	
52	T/3; plastic pipe	

53	T/3; sandy chalk layer	10YR 7/8
54	T/1; brick wall	
55	T/1; concrete block wall	
56	T/1; brick buttress	
57	T/1; brick wall	
58	T/2; clay loam layer	10YR 3/2
59	T/2; linear cut for electric cable	
60	T/2; clay loam fill of 59	10YR 3/2
61	T/2; clay loam layer	10YR 5/3
62	T/2; clay loam layer	10YR 5/4
63	T/2; chalk layer	10YR 7/1
64	T/2; chalk with loam lenses	10YR 7/2
65	T/2; chalk layer	10YR 7/1
66	T/1; concrete block wall	
67	T/1; concrete block wall	
68	T/1; linear cut	
69	T/1; buried tarmac surface	10YR 2/1
70	T/1; brick culvert	
71	T/1; clay loam fill of 68	10YR 4/3
72	T/1; concreted gravel	10YR 8/4
73	T/1; clay loam layer	10YR 4/3
74	T/1; linear cut for drainage pipes	
75	T/1; clay loam fill of 74	10YR 4/3
76	T/1; concrete foundation	
77	T/1; brick rubble layer	5YR 5/2
78	T/1; flint revetment wall	
79	T/1; linear cut for ceramic pipe	
80	T/1; clay loam fill of 79	10YR 4/4
81	T/1; brick wall	
82	T/1; brick wall lining cuts 22/24	
83	T/4; concrete infill between brick arches	
84	T/4; brick piers forming foundation to south wall of Conservatory	
85	T/4; brick buttress	
86	T/4; brick arch	

Appendix 2: catalogue of photographs taken

Photographs were taken in both colour slide and monochrome print. In the archive the colour slides are pre-fixed with the site code, followed by 'S' to indicate photograph type, eg TGR/S/* (* indicating the photograph number). Monochrome prints are number TGR/M/*, following the same procedure as for slides.

Film 1

The Conservatory, before alterations (taken 27th July 2001, with 35/6 on 7th August 2001)

1. North facing wall of Conservatory from S
2. ditto
3. ditto at ASA 60
4. ditto
5. ditto at Auto ASA
6. ditto
7. North facing wall of Conservatory, east section from N
8. ditto
9. ditto, middle section from N
10. ditto
11. ditto, west section from N
12. ditto
13. Conservatory, east end (portico) from E
14. ditto
15. Conservatory, interior, north wall from S, west section
16. ditto
17. ditto, east section
18. ditto
19. ditto, west wall, from E
20. ditto
21. ditto, south wall from NE
22. ditto
23. ditto, east wall from W
24. ditto
25. ditto, north wall, detail of plaster work from S
26. ditto
27. ditto, north wall, detail over fireplace showing removed plaster work and grills, from S
28. ditto
29. Main house, west facing elevation, from W
30. ditto
31. Conservatory, south front from S
32. ditto
33. Conservatory, west front from NW
34. ditto
35. Work in progress, top of the north wall of the Conservatory partially removed from N
36. ditto

Film 2

Watching brief, progressing from west wall of main house westwards (taken 28th to 30th Aug 2001)

1. South wall of former basement [context 01] from NE
2. ditto
3. Walls 04/05/06 partly exposed from SE
4. ditto
5. as above taken at ASA 125 to get walls in shadow
6. ditto
7. Architectural feature from rubble, part of pediment
8. ditto
9. Cellars exposed at NW corner of Conservatory (under walls 54 & 57) from S
10. ditto
11. Footings at NE corner of Conservatory from S
12. ditto
13. Wall 03 at N end showing changes within the structure from SE
14. ditto
15. Wall 07 from SE
16. ditto
17. Wall 08 showing east face from ESE
18. ditto
19. Working shot showing wall 08 exposed & removing passage N of 04 from ESE
20. ditto
21. Conservatory, section through north wall now partially removed from E
22. ditto
23. ditto from W
24. ditto
25. South facing section of excavation with passage removed, shows stub walls 11, 12, & 13 in section from S
26. ditto
27. Yellow plastered wall at end of passage (extension of 21) from E
28. ditto
29. Walls 14 & 15 showing intact lathing, from SE
30. ditto
31. Walls 16 & 17 showing bonding joint from NW
32. ditto
33. Walls 18 & 19 from the SE
34. ditto
35. Wall 19 and passage return 20 from SE
36. ditto
37. Passage wall 19 full length from ENE
38. ditto

Film 3

Continuing watching brief showing features cut into chalk below basement level (taken 31st Aug to 7th Sept 2001)

1. East end of cellars below basement [context 32), beginning of excavation from SE
2. ditto
3. Cellar 32 showing arches on north side from SE
4. ditto
5. Full length of cellar 32 from SE
6. ditto
7. Vaulted 'cistern' [context 27] with part roof still intact, from S
8. ditto
9. ditto from N showing blocking near top of south wall
10. ditto
11. ditto with roof removed showing flint panel in east wall from SW
12. ditto
13. Brick lined pits 22 and 24, partially excavated from E
14. ditto
15. as above at ASA 60 to compensate for strong sunlight from E
16. ditto
17. as above at ASA 60 from NE
18. ditto
19. Pits 22 & 24 with fills removed from s
20. ditto
21. Assemblage from pit 24 prior to washing, laid out on shuttering
22. ditto
23. Linear cut 28 (drain) following removal of walls of 27 from Se
24. ditto
25. Linear cut 28 sectioned and taken back 0.5m from former position of wall, from SE
26. ditto
27. Breaking out Conservatory floor in progress, showing voids under from W
28. ditto
29. ditto but taken at ASA 60
30. ditto
31. Foundations to stairs leading from main house into former passage to Dining Room from W, shows straight joints against west wall of house
32. ditto
33. South facing section of Performer's Passage, pit 33 with pipe trench 35 cutting it from S
34. ditto
35. South facing section of Performer's Passage, Brick culvert [context 39] with deep cut containing it [context 37] from S
36. ditto
37. South facing section of Performer's Passage, full length from SW
38. ditto

Film 4

Watching brief on far west end of basement and Bachelor's Wing, plus evaluation trenches, internal views of conservatory with floor entirely removed (taken 12th – 14th Sept 2001), cellar at NW corner of Conservatory cut into chalk under basement (taken 26th Sept 2001) and trench on south side of Conservatory showing external arched foundations (taken 8th Oct 2001)

1. Wall 40 from E
2. ditto
3. Conservatory, floor removed, W wall, E facing section of internal foundations from E
4. ditto
5. ditto, S wall, N facing section from N
6. ditto
7. ditto, E wall, W facing section from W
8. ditto
9. Evaluation trench 3 from N
10. ditto
11. Trench 3, W facing section from W
12. ditto
13. Evaluation trench 2 from E
14. ditto
15. Trench 2, S facing section from S
16. ditto
17. Flint revetment wall to Engine House hill removed showing section behind from SE
18. ditto
19. Remains of Bachelor's Wing, walls 54, 55, 56 7 66 from NE
20. ditto
21. Looking N over W end of site from inside Conservatory, shows rubble directly over chalk with no sign of upstanding walls in this area, and no trace of footing of walls recently removed in chalk from S
22. ditto
23. Section at W end of excavation (E facing) showing concrete wall of Bachelors Wing [context 67], original level of drive [context 69] and brick culvert under with cut [context 68] from SE
24. ditto
25. Detail of drive, showing tarmac over concreted gravel from E
26. ditto
27. Cellar under wall 57, E wall partly excavated showing coal still in end compartment against N wall from S
28. ditto
29. Arch of cellar under wall 57, near E end from E
30. ditto
31. Cellar under wall 57 with rubble and internal walls removed showing part of N wall from S
32. ditto
33. South facing section of Performer's Passage, cut back a further 0.5m showing full length of culvert 39 from SW
34. ditto
35. Trench 4, external foundations of south wall of Conservatory showing arched supports from SW
36. ditto
37. Trench 4 N facing section showing terrace build up levels from NE
38. ditto

Appendix 3: The principal owners of The Grange, 1664-present

Taken from Redmill 2000

Robert Henley, born *c.* 1631; owner from *c.* 1664-92
Anthony Henley, inherited 1692, died 1711
Anthony Henley, inherited 1711, died 1745
Bertie Henley, inherited 1745, died 1748
Robert Henley, inherited 1748, died 1772
Robert Henley, inherited 1772, died 1786

Henry Drummond, purchased 1787, died 1795
Henry Drummond, grandson of above, born 1786, inherited 1795, sold 1817 (died 1860)

Alexander Baring, born 1774, purchased 1817, created Baron Ashburton 1835, died 1848
William Baring, 2nd Lord Ashburton, born 1799, inherited 1848, died 1864
Francis Baring, 3rd Lord Ashburton, born 1800, inherited 1864, died 1868
Alexander Hugh Baring, 4th Lord Ashburton, born 1835, inherited 1869, died 1889
Francis Denzil Baring, 5th Lord Ashburton, born 1866, inherited 1889, sold property 1933, died 1938

Lewis Charles Wallach, born 1871, purchased property 1934, died 1964

John Baring, 7th Lord Ashburton, purchased property 1964

Appendix 4: glossary of archaeological terms

Archaeology: the study of man's past by means of the material relics he has left behind him. By material relics, this means both materials buried within the soil (artefacts and remains of structures), and those surviving above the surface such as buildings, structures (e.g. stone circles) and earthworks (e.g. hillforts, old field boundaries etc.). Even the study of old tree or shrub alignments, where they have been artificially planted in the past, can give vital information on past activity.

Artefacts: any object made by man that finds itself discarded (usually as a broken object) or lost in the soil. The most common finds are usually pottery sherds, or waste flint flakes from prehistoric stone tool making. Metal finds are generally rare except in specialist areas such as the site of an old forge. The absence of finds from the activity of metal detectorists is not usually given much credibility by archaeologists as a means of defining if archaeology is present

Baulk: an area of unexcavated soil on an archaeological site. It usually refers to the sides of the archaeological trench.

Context: a number given to a unit of archaeological recording. This can include a layer, a cut, a fill of a cut, a surface or a structure.

Cut: usually used to mean an excavation made in the past. The 'hole' or cut existed in time as a void, before later being backfilled with soil. Archaeologists give a context number to the empty hole, as well as the backfilled feature (called the 'fill').

Environmental evidence: evidence of the potential effect of environmental considerations on man's past activity. This can range from the remains of wood giving an insight into the type of trees available for building materials etc, through to evidence of crops grown, and food eaten, locally.

Evaluation: a limited programme of intrusive fieldwork (mainly test-trenching), which determines the presence or absence of archaeological features, structures, deposits, artefacts or ecofacts within a specified land unit or area. If they are present, this will define their character, extent, and relative quality, and allow an assessment of their worth in local, regional and national terms.

Munsell colour: an objective method of defining soil colour using a specially designed colour chart for soils. The reading defines hue (an objective description of colour; eg YR means yellow-red), value (darkness or lightness of the colour) and chroma (the greyness or purity of the colour). For example 10YR 3/2 is a dark grey-brown.

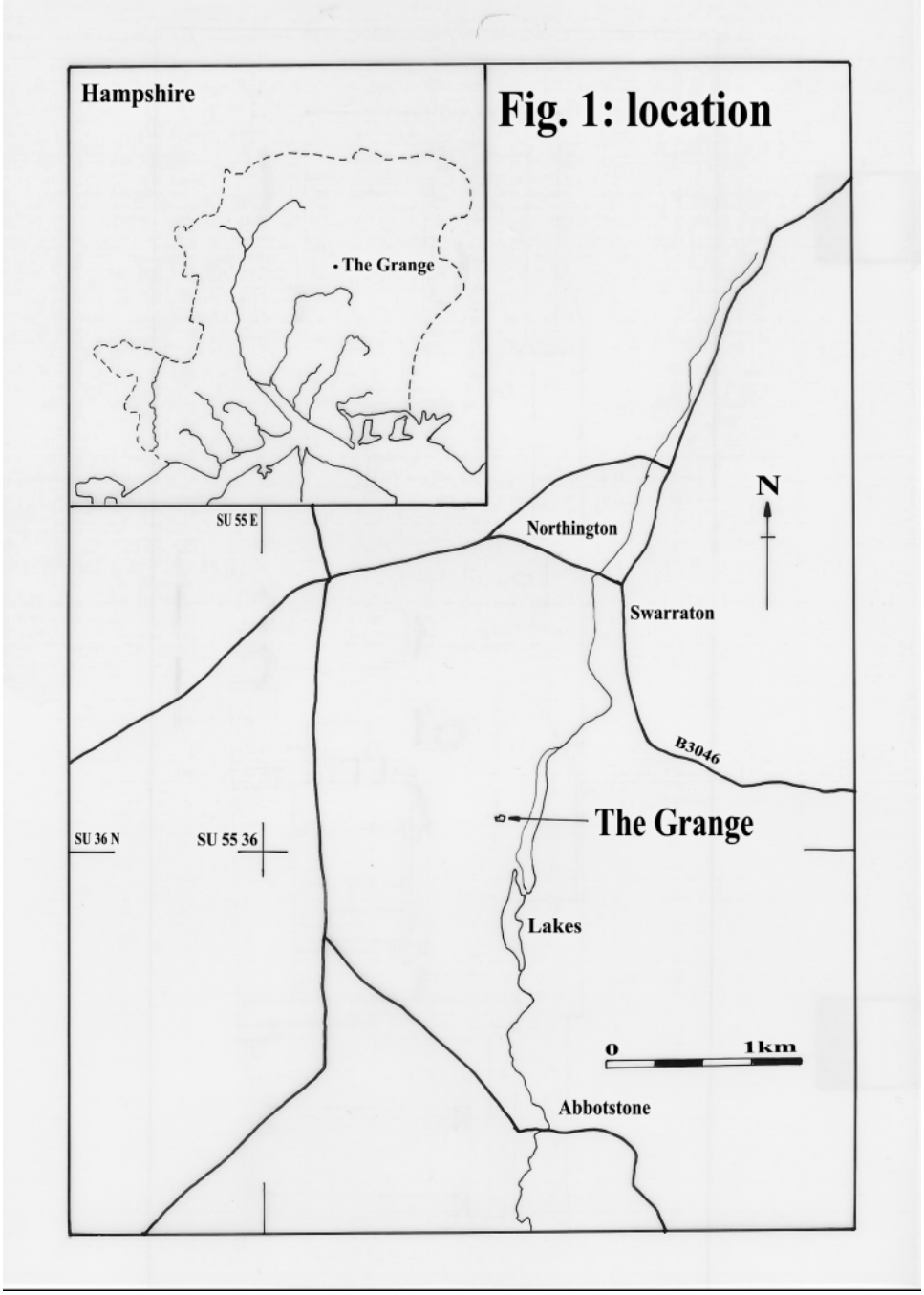
Natural [layer]: in archaeological reports, this is a layer that has been formed by natural process, usually underlying man-made disturbance.

Pottery sherds: small pieces of broken baked clay vessels that find their way into ancient soils. These can be common in all periods from the Neolithic onwards. They often find their way into the soil by being dumped on the settlement rubbish tip, when broken, and subsequently taken out into fields with farmyard manure.

Project Design: a written statement on the project's objectives, methods, timetable and resources set out in sufficient detail to be quantifiable, implemented and monitored.

Site: usually defined as an area where human activity has taken place in the past. It does not require the remains of buildings to be present. A scatter of prehistoric flint-working debris can be defined as a 'site', with or without evidence for permanent or temporary habitation.

Stratigraphy: sequence of man-made soils overlying undisturbed soils; the lowest layers generally represent the oldest periods of man's past, with successive layers reaching forwards to the present. It is within these soils that archaeological information is obtained.


Hampshire
Fig. 1: location
The Grange
SU 55 E
Northington
N
Swarraton
B3046
SU 36 N
SU 55 36
The Grange
Lakes
0
1km
Abbotstone

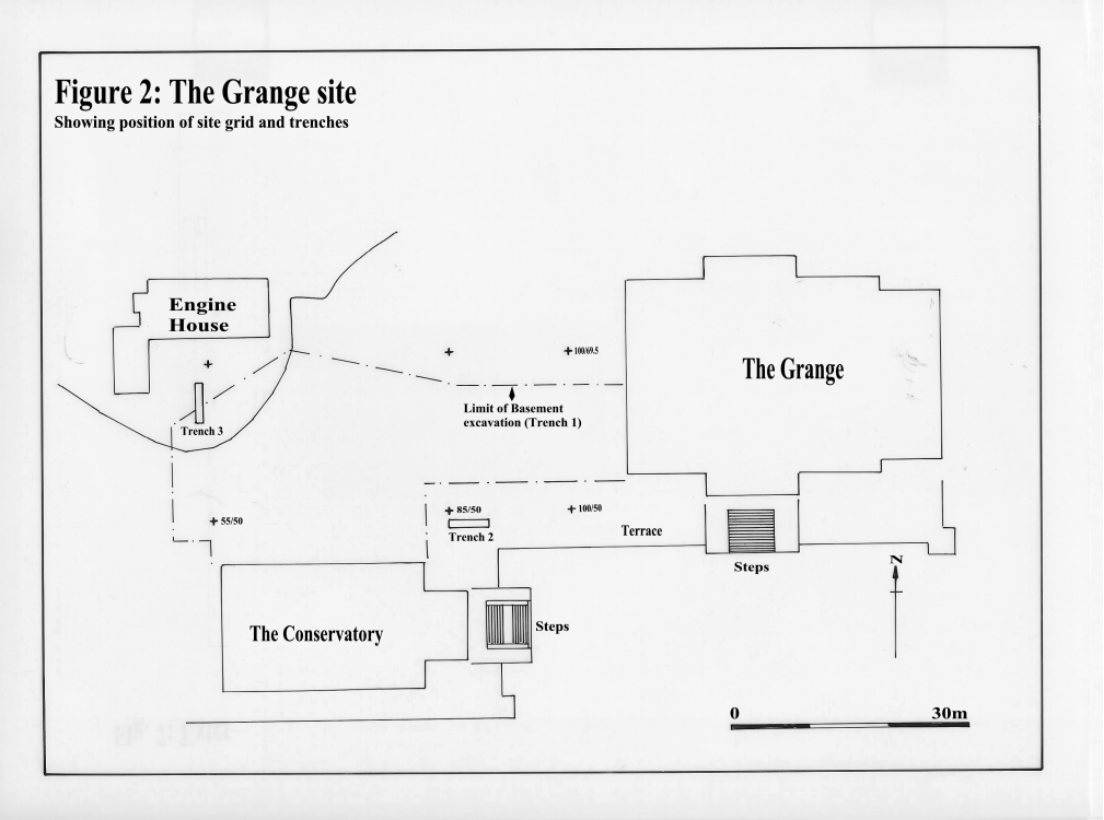


Figure 2: The Grange site
Showing position of site grid and trenches
Engine House
Trench 3
Limit of Basement excavation (Trench 1)
100/69.5
The Grange
55/50
85/50
Trench 2
100/50
Terrace
Steps
N
The Conservatory
Steps
0
30m

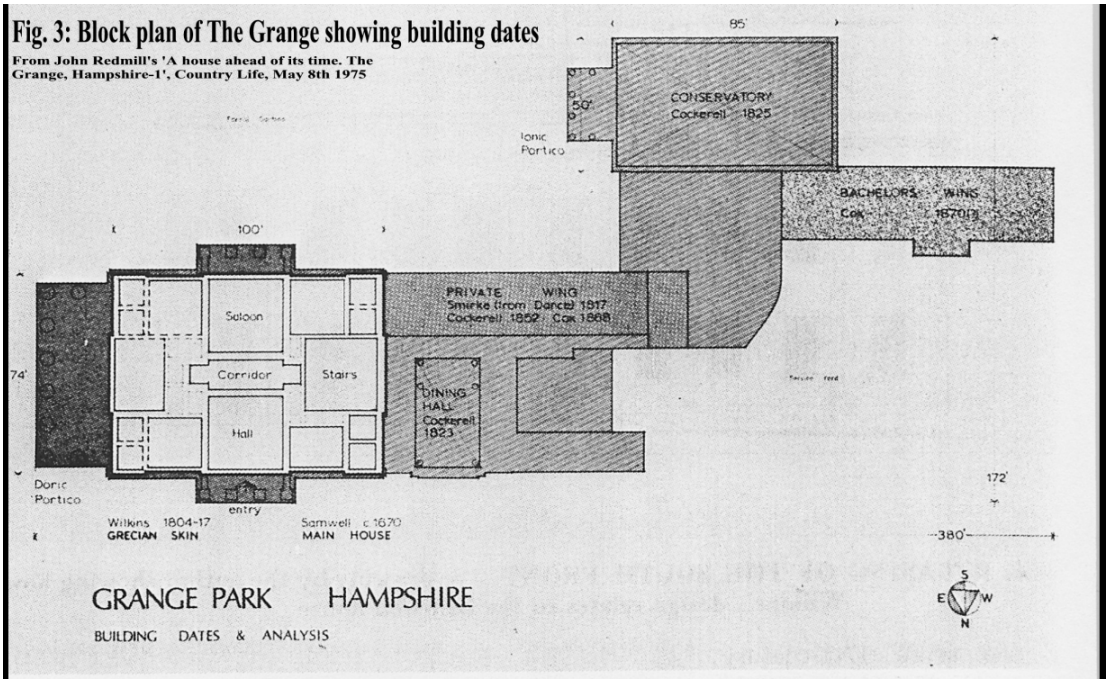


Fig. 3: Block plan of The Grange showing building dates
From John Redmill's 'A house ahead of its time. The Grange, Hampshire-1', Country Life, May 8th 1975
85'
50'
CONSERVATORY
Cockerell 1825
Ionic Portico
BACHELORS' WING
Cox 1870(?)
100'
Saloon
Corridor
Stairs
Hall
PRIVATE WING
Smirke (from Dance) 1817
Cockerell 1852 Cox 1868
DINING HALL
Cockerell 1823
74'
Doric Portico
entry
Wilkins 1804-17
GRECIAN SKIN
Samwell c 1670
MAIN HOUSE
172'
380'
GRANGE PARK HAMPSHIRE
BUILDING DATES & ANALYSIS
S
E
W
N

Fig. 4: Plan reputed to be of Samwell's house at The Grange in the care of the Ashmolean Museum, Oxford

Copy provided to author by Danny Parker of the National Monuments Record Centre
North is at the top of the page

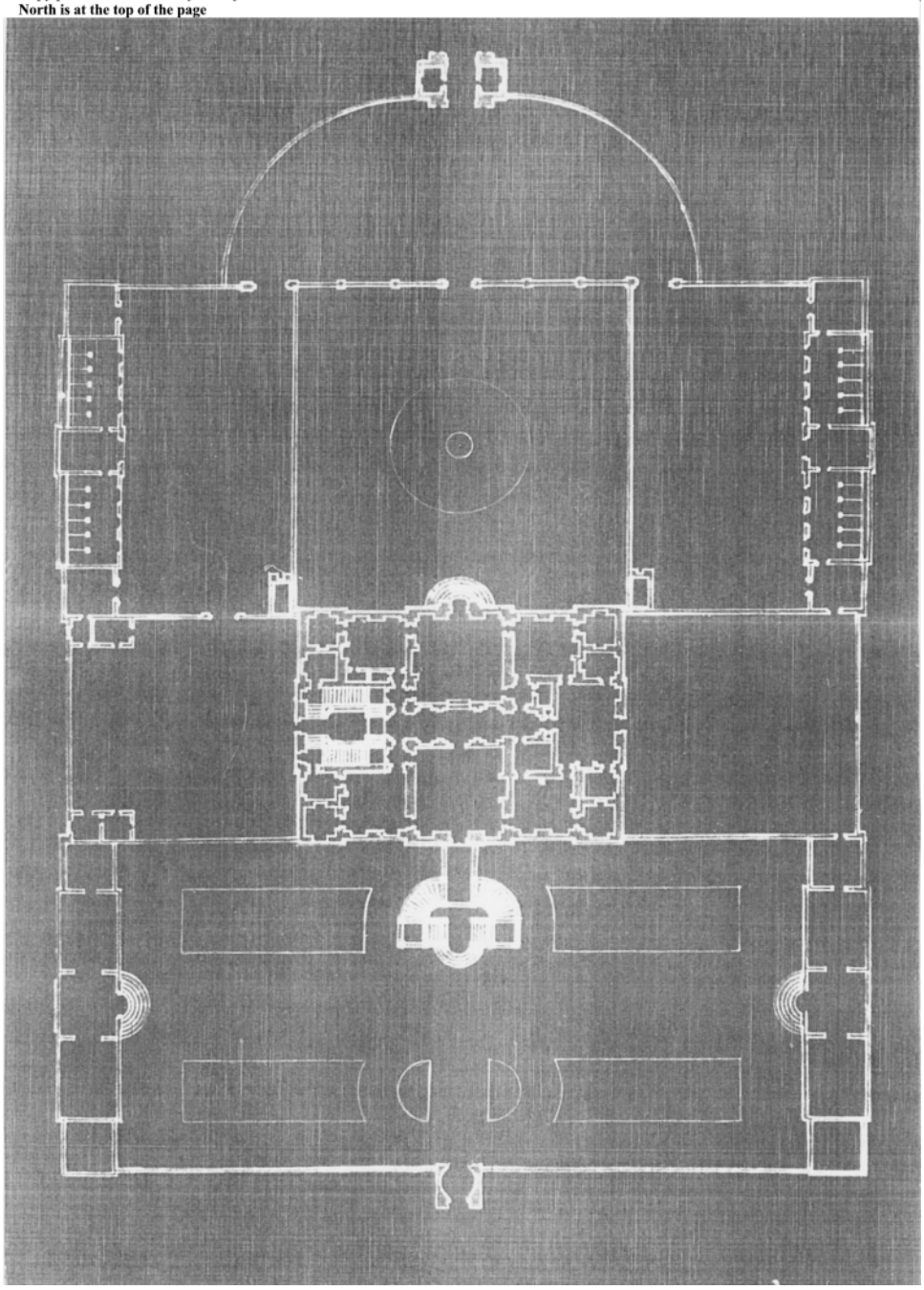


Fig. 5: Adam's plan for an extension to The Grange c. 1760

North is at the bottom of the page

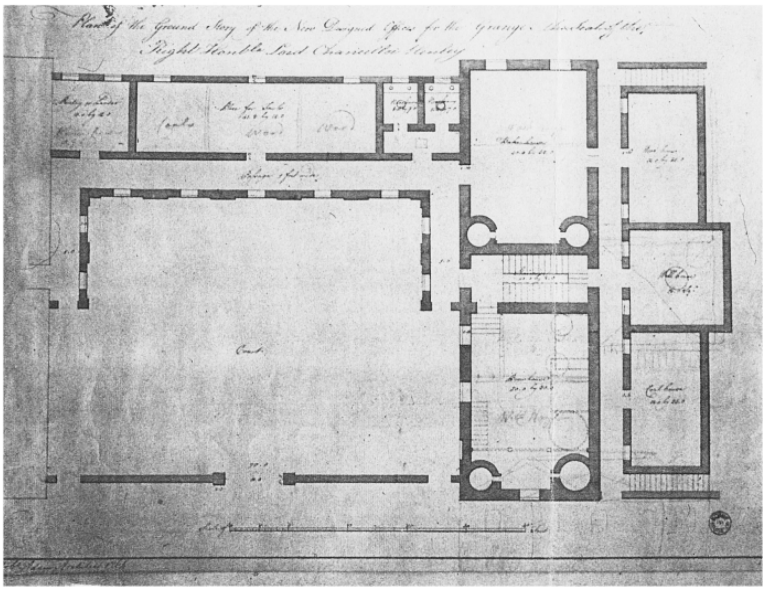


Fig. 5: Cox's plan of the Basement floor at The Grange, c. 1868

North is at the bottom of the page

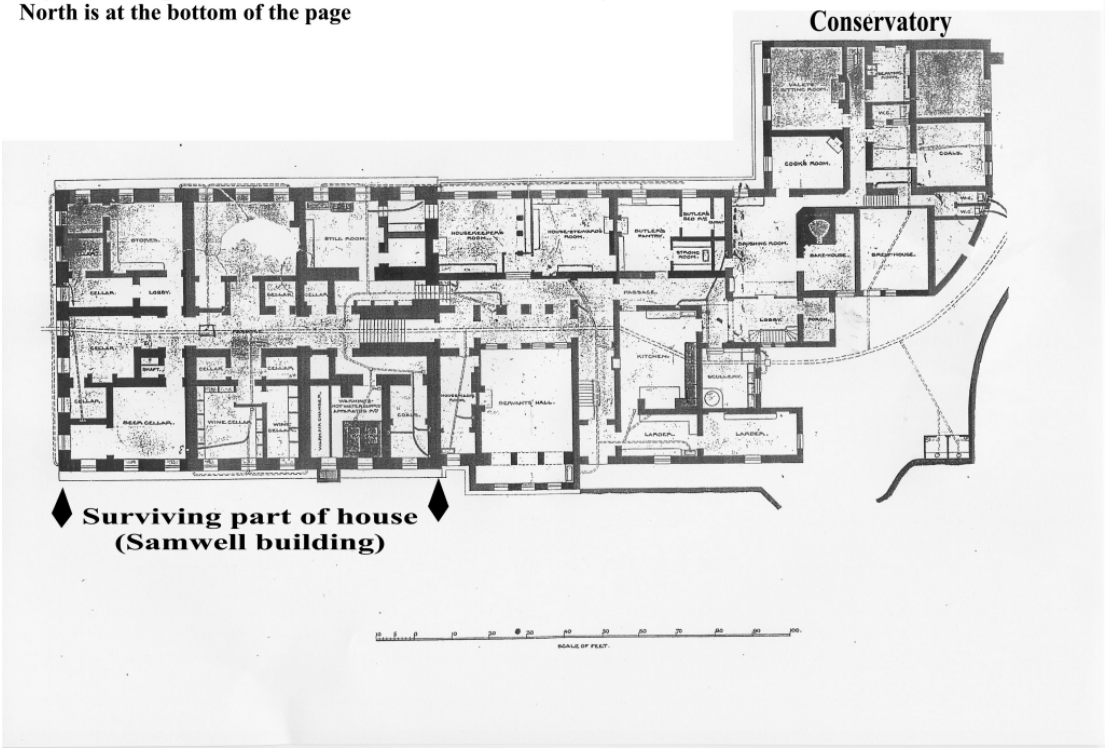


Fig. 7: The Grange from the 1871 Ordnance Survey 25" plans

Composite created from OS Sheets 33.16 & 34.13. North is at the top of the page

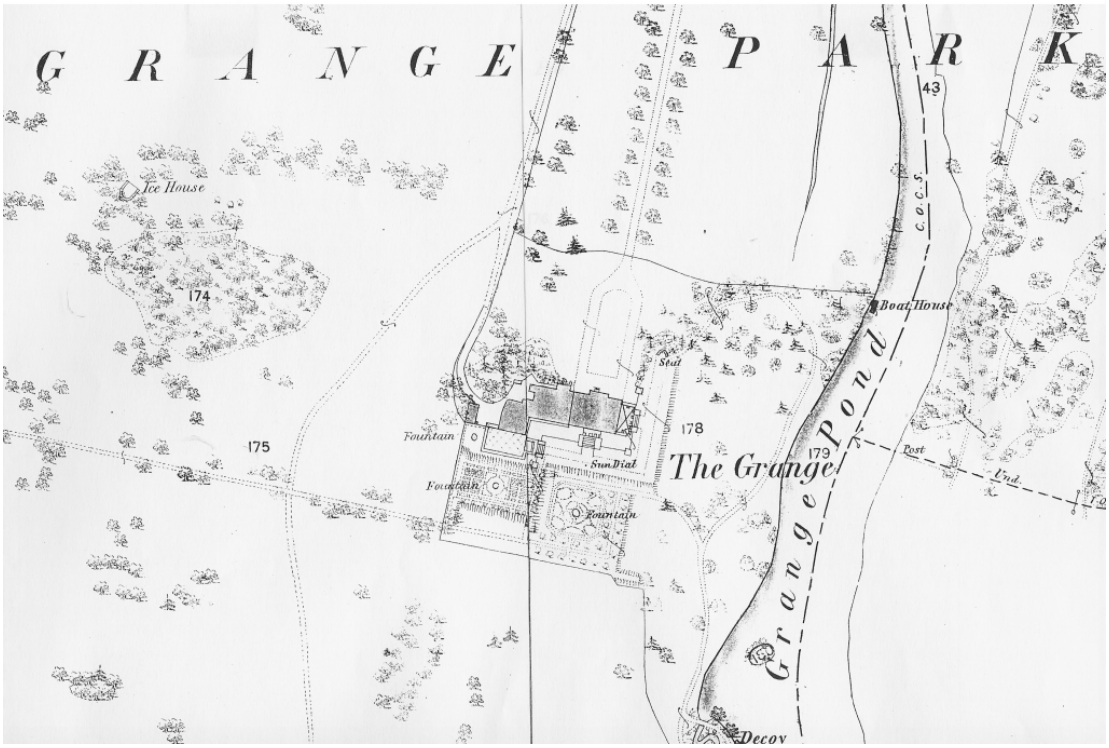
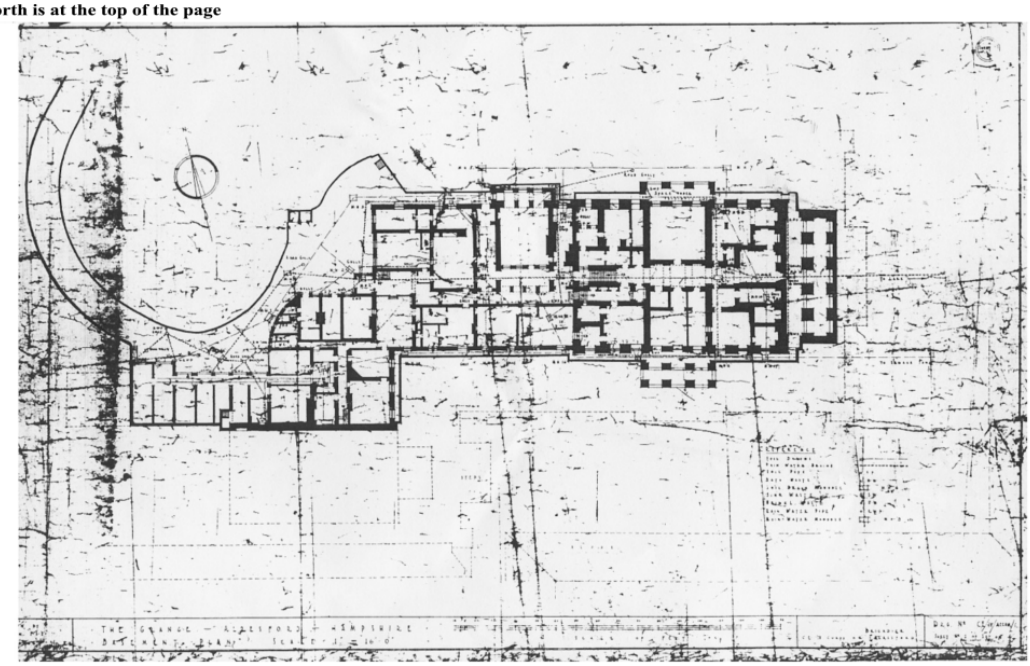


Fig. 8: Basement plan of The Grange c. 1940 during army occupation

North is at the top of the page



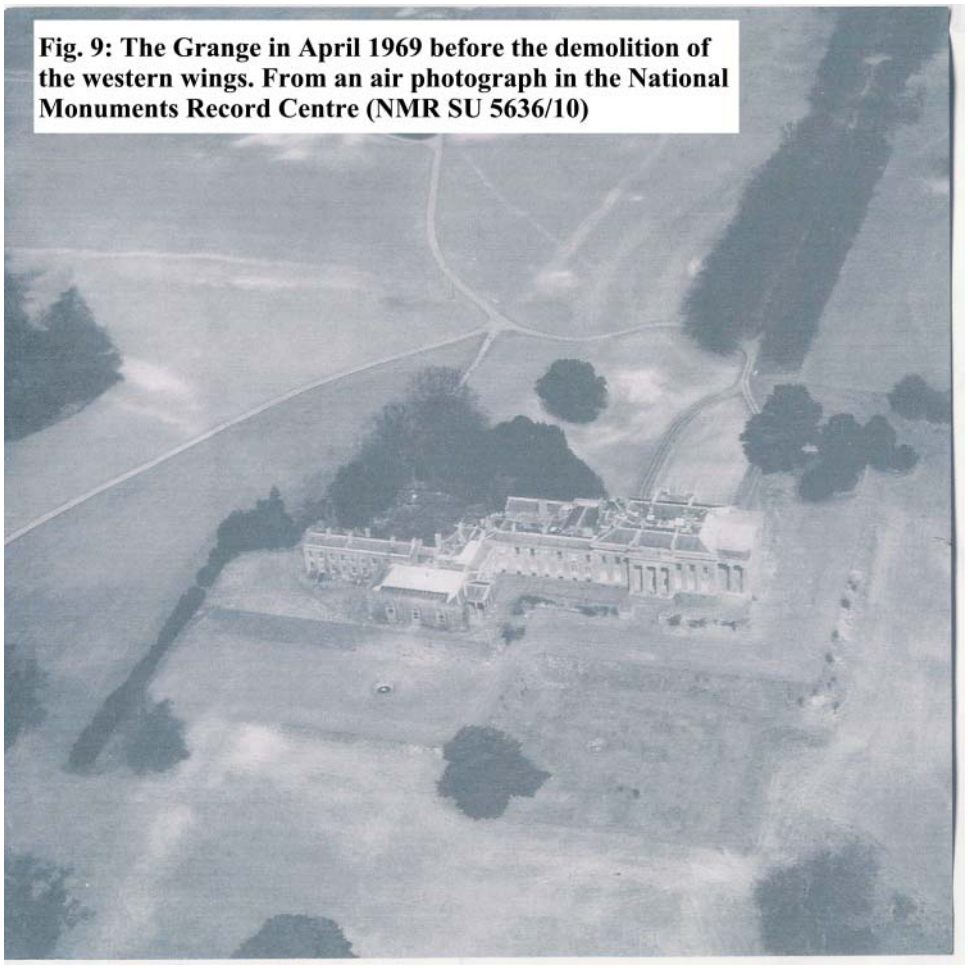


Fig. 9: The Grange in April 1969 before the demolition of the western wings. From an air photograph in the National Monuments Record Centre (NMR SU 5636/10)