

Ashcombe Park, Cheadle Road, Cheddleton, ST13 7BE
Level 2 - Historic Building Record

(SMD/2022/0117 and SMD/2021/0118)

grid reference: 397392, 351219

Prepared by Mel Morris Conservation
on behalf of JCM Group Holdings (UK) Ltd.
11th June 2021



photograph by R Gilman
15.2.2021

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Photos numbered according to the room numbers.	

Schedule of Photographic Coverage

Service Yard - interiors

Office: g35, g36, g37, g38, g39

Cottage: g23, g27, g29

Kitchen Wing: g30, g31, g32, g33, g34

Conservatory: g21

Basement Corridor

Former Servants Hall (basement)

Main House:

Ground Floor: g6, g7, g8, g9, g10, g11, g17

Mezzanine: i1, i2, i3, i4, i5, i6, i7, i8, i9, i10, i11

First Floor: f5, f6, f7, f8, f9, f10, f11, f12, f13, f14, f15, f17, f23

Butler's Wing (Cottage)

First Floor: f24, f25, f26

External

Courtyard

Terrace

Porte Cochere

Appendices

1. Ashcombe Hall - A3 Phase Plans

2. Ashcombe Hall - Measured Survey (June 2021) 1:100 at A1

3. Fireplaces - PDF (A3) - photographs and description

4. Ashcombe Hall - Historic Building Appraisal and Statement of Significance for JCM Group Holdings (UK) Limited, January 2016

5. Addendum to The Statement of Significance, dated 2016, Mel Morris 15.2.2021 and Statement Of Significance - The Parkland And Garden Setting, M Morris February 2017, including transcript of diary entries - Sneyd Ashcombe – Keele University Library (Special Collections).

6. Ashcombe Park Heritage Impact Assessment - 25th Feb. 2021 (Mel Morris Conservation)

7. Ashcombe Hall, Ashcome Park Addendum (Applications: SMD/2022/0117 and SMD/2021/0118)
Heritage Statement - Kitchen Fittings - 22nd March 2021

Level 2 Record Methodology and Digital Photography

This Level 2 Building Record has been prepared as a condition of planning permission and listed building consent (ref. SMD/2021/0117 and SMD/2021/0118) and relates to specific works of alteration at Ashcombe Hall, Cheddleton. Level 2 is a descriptive record and is undertaken in accordance with the standards set out in Historic England's publication - "Understanding Historic Buildings - A Guide to Good Recording Practice (May 2016)".

This assessment and the accompanying appendices incorporates a more comprehensive analytical record, with an introductory description followed by a systematic account of the building's origins, development and use. The record includes an account of the evidence on which the analysis has been based, allowing the validity of the record to be re-examined in detail. The record draws on the full range of documentary sources about the building. However, it does not include measured drawings to a Level 3 or Level 4 standard and there has been no intrusive investigation, so there are some areas where questions remain about the relationship between the first phase of the house of 1806 and the alterations of 1851.

All record images in this Historic Building Record have been captured in JPEG format and are included in accompanying digital format.

Photographs have been captured over 6 years and were taken by different cameras:
Digital SLR: Canon EOS 350D digital (2015) and Canon EOS5D Mark II (2021) - M Morris
Apple iPhoneXR - R Gilman

Photographs taken by digital SLR using a 2-metre ranging rod for scale have been taken on a tripod, using natural light wherever possible and often long exposures.

Archiving

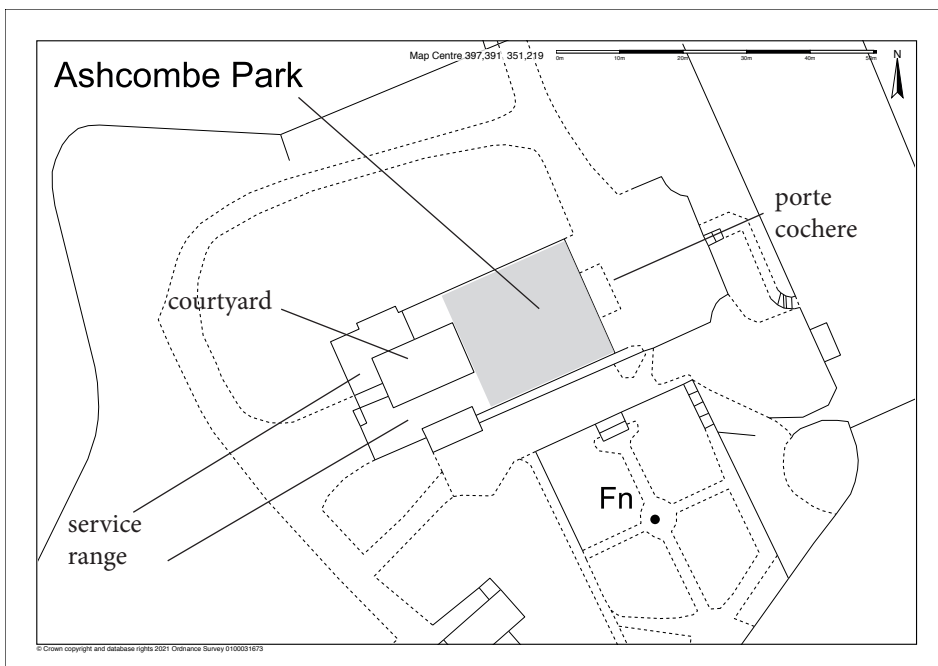
This record has been submitted to the Historic Environment Record as a digital file and to the Potteries Museum as a paper record and a digital record. The digital record includes a CD with all photographs. Reference: STKMG:2021.LH.41

This archive has also been submitted to OASIS as a digital written report under the title Ashcombe Park, Cheddleton.

SITE LOCATION MAP



Aerial Photograph (© Getmapping plc, 2018) - Ashcombe Park



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Survey 0100031673
Not to scale.

DESCRIPTIVE RECORD

I. INTRODUCTION

Ashcombe Park, or Ashcombe Hall, as it was originally known, is a Georgian country house situated on a raised platform overlooking an extensive parkland to the south-east and east, above the Churnet Valley and close to the A520, where Cheadle Road in Cheddleton runs south of Basford Bridge Lane. It is located at grid reference 397398, 351220 (NGR - SJ 97398 51220).

The house sits within a large estate, which runs north, parallel with Cheadle Road, and returns along Basford Bridge Lane, where it adjoins the cricket ground, formerly contained within the parkland estate. It is served by a gate lodge fronting Cheadle Road and a long tree-lined drive through parkland. There is a detached courtyard of ancillary estate buildings to the south of the house, which is visually separated from the house by a raised bund, containing a subterranean service passage.

Ashcombe Hall is listed grade II* (UID:1038102 - 2.5.1953). Clustered around the hall are a number of other listed buildings:

The stable courtyard and associated buildings are independently listed grade II, in two entries (Stables - UID: 1374591 - 15.12.1986 and Carriage sheds, Dairy and Home Farmhouse - UID: 1374590 - 15.12.1986).

The walled kitchen garden is listed grade II (UID: 1294602 - 15.12.1986).

The vacant gate lodge to Ashcombe Park is listed grade II (UID: 1038104 - 15.12.1986).

This Historic Building Record relates directly to the principal building, Ashcombe Hall.

2. DOCUMENTARY EVIDENCE

There are four archives with material related obliquely to the history of the house and its occupants. All of these archives have been visited and references are quoted in the text and where material is reproduced. These are supplemented with archival information from online sources, such as the census returns, obituaries in various publications, RIBA Architectural Library, Oxford Dictionary of National Biography:

Staffordshire Record Office - wills, maps, plans and sale particulars:

D3359/40/3/9 - copy will of Jane Sneyd, 1831

D6920/6/3/31 - late C18 estate map for William Sneyd

D6861/1/1 - Poor Law map of 1839

D3359/41/2/13 - plan of 1874, D. H Sneyd

D6920/6/3/34 - plan of 1873

D6920/5/3/18 - sale catalogue and particulars, 1926

William Salt Library - Staffordshire Views

Keele University Library Special Collections - diaries of members of the Sneyd family.

Derbyshire Record Office - papers related to the Sneyd family: D258/46/7/1-65 - 1850s letters

Ashcombe Hall was built close to the site of "Bottom Hall", an E-plan house referred to as "an ancient messuage" in the early C19 (D3359/40/3/9), and probably a C16 or C17 hall house, which was part of a large estate referred to in Jane Sneyd's will of 1831 as "containing altogether 288 acres or thereabouts".

Between 1684 and 1765 the Manor of Cheddleton was in the hands of the Joliffe family and the Botham estate was held by William Joliffe of Botham Hall, Cheddleton ([historyofparliamentonline](http://historyofparliamentonline.com)).

The Joliffe family added considerably to their estates by the acquisition of Botham Hall and Caverswall Castle¹.

Botham Hall (sic "Bottom") is evident on an 18th century estate map once in the ownership of William Sneyd (D6920/6/3/31) located at Stafford Record Office. This plan also shows the location of the former farm buildings. The relative position of the two houses (Botham and Ashcombe) can be seen on the map overlay below of the 18th century map and the 1839 parish Poor Law Rating map (D6861/1/1) and a separate overlay on page 13 of the later estate map of 1874 (D3359/41/2/3), which show that the original house "Bottom Hall" was located close to the northern kitchen wing of the mid 19th century extension and extended north under the drive. William Sneyd in his diary entry for Tuesday 15th April 1806 recorded "We began to pull the Old House at Bottom Hall to ruins – I borrowed from Mrs Debank £300.00" (Keele University Library).

¹ A P Baggs, M F Cleverdon, D A Johnson and N J Tringham, 'Leek: Leek and Lowe', in A History of the County of Stafford: Volume 7, Leek and the Moorlands, 1996.



Above - C18 map of Bottom Hall estate in William Sneyd papers (D6920/6/3/31) - Stafford Record Office

Right - Poor Law Rating map of 1839 (D6861/1/1) with overlay of the earlier position of the previous buildings and boundaries as depicted on the C18 plan. The overlay was created by laying a much larger area of the map over the common field boundaries, which did not change. As can be seen on the map, the internal layout, within the immediate environs of the house, garden and ancillary buildings, was radically altered.



The original farm buildings at "Bottom Hall" were located more-or-less in the same location as the early C19 stable range, although rebuilt on different alignments. It appears that a few of the original farm buildings were retained or re-cycled. A new kitchen garden was created within two years of the stableblocks (1808 datestone). Several fishponds were used during the following decades, at first only one of the original three ponds was used and the other two may have been filled in, but by 1874 a long series of fishponds were formalised within the park and map evidence shows that they were in a similar location to those identifiable in the 18th century.



Right - Poor Law Rating map of 1839 (D6861/1/1) - Stafford Record Office. The square plan of the Hall is clearly visible, as are the footprint of the porte cochere, the outline of the courtyard well on the west side of the building, and remodelled stable buildings, farm complex and walled garden.

Jane Debank inherited the estate from her father Simon Debank of The Ashes, via her paternal grandfather. She was an only child and her estate was considerable for the locality. She married William Sneyd in 1796 and they had five children: William (who died at the age of 27 on the day of his intended marriage), John, Thomas, Henry and Mary. It is clear from her several wills that she was able to make provision for her children, with very specific instructions and conditions, including provisions for her son Henry that he should become a rector; she later donated £1000 for the chapel in Cheddleton on condition that her son John became the curate; both John and Henry became 'Reverends'.

William Sneyd recorded in his diary entry for April 1806 "Thursday 3rd April - I met Trubshaw at Bottom Hall, he came with me to Leek. Friday 4th April - Trubshaw left us after he had had his dinner 14th April. I met Mr Trubshaw at Bottom Hall - And signed in his presence a Deed for Mr and Mrs Macdonald as one of Their Trustees to empower Sir A Macdonald to receive from Lord Craven £10,000 Money." This is the first time that Trubshaw is recorded in association with Ashcombe. It appears that work continued on constructing the new house throughout 1806, as in February 1807 William was ordering wine and port for the cellar and in March 1807 he opened the new road to the house.

Jane Sneyd's estate included Ashcombe Hall and Park which she bequeathed to her children, rather than to her husband (will - D4452/1/31/1/1 - 5.11.1836). The conditions and restrictions under which she stipulated that the Mansion house should be occupied by her children included the stipulation that in order to live in the house her son Thomas should pay "such a rent as a farmer would give together with the full and free use of all carriage and other ways... on condition of his keeping at his own expense and leaving the said Mansion House... in good and tenantable order, repair and painting and actually residing in the said messuage or mansion house six calendar months at least in every year." The same provisions applied to his wife and children, but if his wife did not comply with the conditions

then the estate would revert to Jane Sneyd's daughter Mary, and the same conditions applied with Henry being the final named beneficiary to inherit the house. These careful provisions illustrate the care and control that Jane Sneyd exerted over her special house.

Jane Sneyd died in 1840 and her husband William was living on his own at Ashcombe in 1841 with six servants. In the same year as his death in 1851, Revd. John Sneyd was living at Ashcombe with his family, at around which time he would have set about carrying out alterations, recorded in his diary entries for that year (see transcript in appendices). By 1861 it was tenanted to Henry Robert Daglish.

There are two datestones located on buildings at Ashcombe Hall and one on a slab of paving, which probably came from Botham Hall – inscribed WAI 1653 (for William A Joliffe). An oval plaque survives in the kitchen garden wall, inscribed and dated Erected Anno Domini 1808. The stableblock and dairy were built in 1806, as identified by a carved date in Roman numerals in the apex of the stableblock.

There has been some speculation that the columns at the east entrance front at Ashcombe came from Belmont Hall. However, there are no indications that this was the case; the arched entrance doorway and entrance hall relate directly in function and form to the porte cochere. The opposing five-bay elevation, however, has been altered. The Poor Law map of 1839 reveals that the service wings were not in existence at this time; the service area was originally located at basement level; the basement is largely subterranean, although the ground levels were altered to accommodate this and there was some 'cut and fill'. Despite this, the headroom in the basement is reasonable and there was sufficient room to accommodate vaulted spaces. This was achieved by providing a series of full-height windows in the basement on the south-west side of the building and by creating a large lightwell to provide light to these windows. Although the lightwell survives in part, it appears to have been remodelled and truncated.



Left - 2020 view within the basement lightwell. The blocked windows to the left formerly lit the servant's hall at basement level. The lightwell is covered over with steel beams, cast-concrete slabs and pavement glazing.



Right - 2020 view above the lightwell. The concrete fill and pavement lights are 20th century alterations.

The 1839 plan illustrates, as well as the porte cochere on the north-east elevation, an extra outline or footprint to the south-west, which has a direct, symmetrical path leading to a circuit around the building. Physical evidence and a sketch drawing by Buckler dated 1844 in the William Salt Library reveal that this footprint must have been the large lightwell surrounded by a perimeter parapet wall, perhaps set with railings; it occupies the same width as the central three projecting bays, corresponding with the area of the lightwell. This distinction is clear from the map.



Above - sketch "View of Ashcombe Hall, Staffordshire", sepia drawing by J Buckler, 1844
(WSL ref. SVIII.92)
reproduced by permission Trustees of the William Salt Library, Stafford

The Buckler sketch drawing of 1844 depicts the house as seen from the main entrance on Cheadle Road, with its snaking drive. The four-bay north elevation is visible to the left side of the building, whilst the 5-bay (courtyard) elevation is seen to the right. Notably, the ground floor outer-bay windows in the 5-bay elevation contain large tripartite sashes, with mullions, (also known as "Wyatt windows" as they were introduced by Samuel Wyatt at Doddington Hall in 1777) whilst the three central, sashes had square-headed lintels and were not arched, as now; the existing lintels therefore represent an alteration, grinding out the stone from the square soffits of ashlar and altering the top sash to create an arch, probably so that it provided better light levels within the new mezzanine floor. The form of tripartite sash window under a segmental relieving arch detail also appears as a doorcase on the entrance front, behind the Tuscan column porch, and is picked up by many contemporary architects, e.g. Thomas Harrison (Kennet House 1793). The northernmost window served a room which is

full-height and square on plan (the Georgian kitchen), whilst the southernmost window serves, and probably always served, a split arrangement with mezzanine over a small ground floor parlour or morning room with low headroom – the tripartite sash here at least is therefore most likely to have been a blind window, to provide a symmetrical elevation. The purpose of the tripartite sash windows seems to have been primarily to create an attractive elevation as seen from the main road. The later adaptation of the building to contain an attached service range with kitchens, involved the removal of the tripartite windows, truncating the large lightwell and partial reconstruction of the end bays, underneath the first floor cill band. The presence of the sash windows for the three central bays therefore still relates to the previous Georgian arrangement, even though the windows have been adapted and semi-circular arched sashes introduced.

The internal alterations to the 1806 house plan were carried out comprehensively in the mid 19th century, adopting similar profile mouldings. A dairy entry made by John Sneyd for 24th April 1851 records "Mr Johnson the Architect came here. I agreed with him about a plan for altering the House".

A letter from Revd. John Sneyd's solicitors in 1852 explaining that he is about to spend considerable sums on improving the drainage of the estate (D258/46/7/1-65) and the calling in of a series of loans for large sums in 1853 would suggest considerable expense on the estate between 1851 and 1853; these, the map evidence and diary entries made by John Sneyd in 1851 relating to works to the house, which continued throughout 1851 immediately followed the final probate date on William Sneyd's estate of 1851.



Entrance porte cochere to east overlooking the Churnet Valley, with segmental relieving arch and tripartite doorway, a detail which was originally adopted for the end bays of the west elevation to the road.



Removal of tiles within the 1851 service wing in 2021 have revealed the masonry of the original tripartite window to the west elevation, as recorded in the 1844 Buckler drawing (photo MM - 19.3.21). The windows were removed and the openings bricked-up flush in 1851.

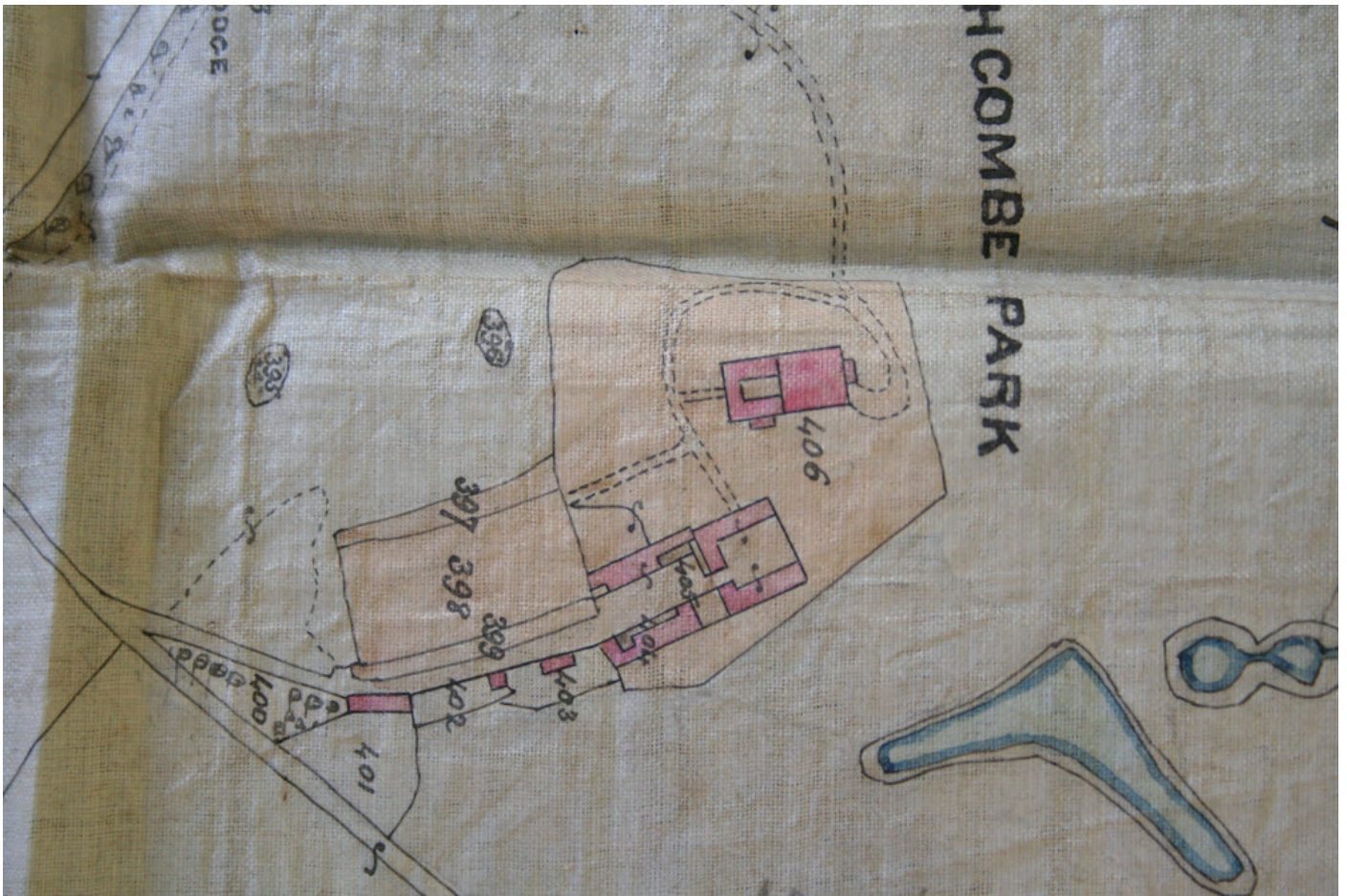
In 1871 "Ashcomb Park" was occupied (according to the census) by another tenant, George Humphreys, a retired attorney and solicitor and a widower of 69 along with 12 servants at the house and the gardener at "Ashcomb Lodge", along with his family of 8. The range of servants' roles was comprehensive, with a Footman, Coachman and Groom, and in the house a Ladies Maid, Housekeeper, Cook, Kitchen Maid, two housemaids, a Laundress and two nurses for the grandchildren. There is an estate rent book dated 1874 for the "late" George Humphreys Esq. (D3359/41/2/13) along with a plan of the estate for D.H. Sneyd.

The estate was advertised for auction on 31st March 1926 and the sale Catalogue is located at the Stafford Record Office (D6920/5/3/18). The estate papers reveal that Mrs H Sneyd sold the estate to Mr P.S Joce of London on 24th June 1926 and then it was sold subsequently in that same month first to Mr W. R Alcock and then to Mrs L Wardle, all recorded in November 1926. Since that sale by the Sneyd Estate, there have been only three changes in ownership and relatively little alteration, with the exception of minor internal alterations and the adaptation of the service wings to contain a garage.



Photographs from the sale Catalogue of 1926 (D6920/5/3/18).

These illustrate the relationship of the main elevations with the porte cochere and the lawn elevation, with main reception rooms to the simple garden setting.



Above - 1873 map of Ashcombe owned by Dryden H Sneyd and J W Sneyd (D6920/6/3/34), the first map to illustrate the U-shaped service range and Orangery

Below - 1874 Estate map (D3359/41/2/3) - Stafford Record Office





Above - 1874 Estate map (D3359/41/2/3) - Stafford Record Office, with overlay of C18 Bottom Hall estate map showing the changes to the landscaping and boundaries. This suggests that the service wing of 1851 was overlaid in part onto the former footprint of Botham Hall. Field boundaries were removed to create a more open parkland estate character:

Sources & Bibliography

G. Woodward, MSc. PhD, CEng, MIEE, 'Trubshaw, Hartley and Harrison, Early Nineteenth Century Engineers and Architects', - Trans. Newcomen Soc., 72 (2000-2001), 77-90

Bayliss, A. The Life and Works of James Trubshaw (1777-1853) Staffordshire, Builder, Architect and Civil Engineer, 1978

Girouard, M. 'Life in the English Country House, A Social and Architectural History', 1978.

Robinson, J. M. 'The Wyatts - An Architectural Dynasty', 1979

Hussey, C. 'English Country Houses, Late Georgian 1800-1840', 1955

3. JAMES TRUBSHAW (1777-1853) - ARCHITECT

James Trubshaw is best known as an engineer, for his work on the construction of the famous Grosvenor Bridge, the single 200 foot spanning the River Dee in Chester (1827-33), for the design and construction of many bridges within the region, including a number crossing the River Trent and River Derwent, and for his work as Engineer of the Trent and Mersey Canal Company. He became a member of the Institute of Civil Engineers in 1827. However, he did carry out considerable architectural work in his early career, as a designer but more prominently as the main contractor, for country houses and private estates. His architectural work is most notably related to churches (to a lesser extent private houses) and there were some public buildings, such as National Schools and he and his son-in-law acted as main contractor with Sir Charles Barry for The Royal Institution in Manchester, which is documented in a recent paper².

The life and work of James Trubshaw was described in a pamphlet written by Anne Bayliss in 1978³. This is primarily a history of his life, rather than an analysis or critique of his works. Unfortunately, one of Trubshaw's daughters destroyed his meticulously documented papers (the same daughter, Susanna Trubshaw, wrote a family biography in 1876), so there are scant drawings; those that do survive suggest a talent for drawing and original design. There is very little information on Ashcombe Hall, but a description of his early career is useful to put his work into context. This description is abridged from Bayliss's booklet and the 1854 obituary.

Trubshaw was born at "Mount Pleasant" in Colwich, near Stafford to an extensive family of master masons and sculptors. His father James Trubshaw (1746-1808) had inherited the family business and was known to most of the Staffordshire gentry. Although one of 10 children, at the age of 11 James (junior) was taken out of school and sent to Sandon Hall to supervise his father's workmen who were carrying out alterations for Lord Harrowby. In 1791 the family moved to Haywood. During this decade James Trubshaw set off to London where he contacted Richard Westmacott, famous for his carved chimneypieces. He was successful in getting employment with Westmacott, who in 1796 was granted a Royal appointment as mason to Kensington Palace. Westmacott sent James Trubshaw to work at Fonthill Abbey in Wiltshire where his uncle was foreman of the masons. Here he would have come into contact with James Wyatt, the architect. James was then sent to Buckingham House, where he was again working under James Wyatt, where he was set to work fixing the grand staircase. He then moved on to work at Windsor Castle, where Wyatt was carrying out alterations for King George. Whilst in London Trubshaw became very ill and after his brother was sent to visit him and having paid off all the debts to his landlady, doctors expenses and his fare home, he returned to Staffordshire, where in 1799 he was contracted with his father and brother to rebuild the Wolseley Bridge, to the design of John Rennie, which was completed in 1800. In 1800 James Trubshaw married Mary Bott and they moved to Stone, where he set up on his own account and it was here where he came to the notice of Jane Sneyd.

Ashcombe Hall was the first major independent commission undertaken by Trubshaw. According to the Dictionary of National Biography it was his first independent commission after the death of his father in 1808. However, it seems likely that the design was planned from 1805, when Mr Webb was considering a plan for a new house, and presumably it was later during 1805 that Trubshaw became involved, as a result of the Sneyd family links with Colwich and Haywood. Trubshaw was tied up at

2 Trubshaw, Hartley and Harrison, *Early Nineteenth Century Engineers and Architects*, G. Woodward, Trans. Newcomen Society, 72 (2000-2001)

3 Bayliss, A. *The Life and Works of James Trubshaw (1777-1853) Staffordshire, Builder, Architect and Civil Engineer*, 1978

Swinerton Hall from 1810. Dates within the list descriptions suggest a date between 1807 and 1811 but these are not referenced. Documentary evidence places the construction to 1806, when he was recorded by William Sneyd on site, supervising works. As his first major commission, and one of relatively few surviving houses he worked on in his career, there are few comparable examples.

Apart from direct contact with the very experienced Westmacott and James Wyatt, it is not clear whether Trubshaw had access to the work of other architects and to what extent Ashcombe was influenced by his client. The variety in the detailing within the main reception rooms would suggest the influence of Jane Sneyd, whilst the simplicity of the external appearance and the technical skill of the ashlar masonry and certain structural details, such as staircases, vaulting and certain motifs are very unified and suggest his hand entirely. Bayliss states that Jane Sneyd assisted in the making of the plans, by which it probably means that she had a say in the layout of the rooms. There are certain convoluted arrangements, which don't conform to normal house planning rules of the period, such as the location of the octagonal room, off the service staircase, and the lack of kitchen preparation rooms.

According to his obituary of 1854 published in *The Gentleman's Magazine*, after the completion of Ashcombe Hall, Trubshaw never looked back and he always attributed his good start in life to his special patroness, Mrs Sneyd. He was recommended to their friends and he continued to advise them; a visit to Ashcombe to settle his accounts was recorded in the 1830s as 'very pleasant'. Apparently in 1847 he was advising William Sneyd to let quarries at Wetley Rocks for dimension stone. Trubshaw died in 1853, at the age of 76.

Other houses by Trubshaw

From 1808 Trubshaw was involved in the adaptation and design of a number of houses, including: **Swinerton Hall (1810-1820)** - chapel, great hall and main staircase – privately owned by Lord Stafford and not visited, although the list description states the following: "The east elevation and interior altered circa 1810 by James Trubshaw. Interior: The former 2-storeyed great hall altered by being divided horizontally. Good staircase with elegant iron balustrade, extending to the top of the building."

Wolseley Hall Dower House (1820-21)

Haywood Hall (ca. 1830). Dem.

Blithfield Hall (1820s).

Ilam Hall (1821-26) – construction work, designed by John Shaw. Large parts demolished.

Ilam Vicarage (1824) design, now known as Dovedale House

Teddesley Hall (1830s) (dem.)

Heath House (1820s) – the house adapted by Trubshaw in 1824, including the main staircase, was replaced in 1836 by one designed by his son-in-law Thomas Johnson. Trubshaw designed the Orangery in 1829 (signed and dated drawings), which has some similarities with the one at Ashcombe, although that is much simpler. Gate lodges of c.1830 signed and dated by Trubshaw and cusped stone planting troughs dated c1830.

Crakemarsh Hall (1820s) – demolished.

Most of these houses have been subsequently demolished and there is little comparable work surviving of Trubshaw's domestic buildings.

Design Influences and Details

The Wyatts appear to have been very influential upon James Trubshaw in his early career. They were also a prominent Staffordshire family. Locally, Samuel Wyatt the architect brother of James Wyatt was

working at Shugborough Hall from 1794 and Doddington Hall in 1777-90. There are a number of details which can be directly traced to the work of the Wyatts.

Trubshaw did not venture overseas to Italy and, working at provincial level after 1800, he would have had access to a large number of pattern books. Whilst he would have been familiar with complex construction methods and carved masonry details, such as fireplaces, he is likely to have far less experience of decorative plasterwork and joinery and house planning. The main new design influences that can be seen at Ashcombe are Greek, with embellishments that are typical of the fashion in the early 19th century. The use of reeded mouldings to fireplace surrounds and doorcases, and the use of the occasional Greek fret are typical of this plucking out of decorative motifs. This is a dominant pattern within the interiors and probably reflects Trubshaw's design, but the rooms contain a plethora of different architectural details, some of the Adam Brothers inspiration, and there is therefore a lack of continuity in detail, which probably reflects the design input of the owner, Jane Sneyd. There is a sense that she wanted one of every type of moulding available. Nevertheless, the interiors, fixtures and fittings, are largely preserved in their Georgian form.

A number of different influences can be seen, such as the more robust Greek details, fashionable from 1800 on, and the more refined "Adam style" details of the first floor principal bedroom and Drawing Room, old-fashioned by 1800 standards. The plaster details of the lantern dome to the main staircase is typical of the early 19th century. Although this has been referred to elsewhere as "Adam style", it is not specific to their style but is distinctively late Georgian.

Reeded fireplace surrounds with roundels in the blocking are typical of the period from 1800-1810. The heavier reeding found on the fireplace jambs and doorcases is typical of ca. 1805, as ten years earlier it was lighter and more refined. Mantelshelves are generally quite slim, without a complex entablature and this is also typical of the early years of the 19th century. The flat ceiling and simple ceiling plaster, with decoration primarily around the perimeter of the room and an occasional ornate central plaster ceiling rose is also typical of the first decade of the 19th century and a move away from the intricate pattern and painted designs of Adam and his contemporaries, although it is possible that some painted and stenciled effects may have been hidden by later over-painting.

Greek detailing is mixed up with other classical influences, such as the shell niche in the vestibule, an English Baroque influence, and elsewhere there is an occasional mixture of the heavy, reeded architraves with other much lighter mouldings. The rooms which have the greatest continuity are the Vestibule and the Staircase Hall and the original secondary service stairs, the basement spaces and the smaller first floor bedrooms and dressing rooms, which demonstrate the hand of Trubshaw. The decoration within the larger reception rooms and first floor Drawing Room, whilst elaborate and at times of the highest quality, suggest the influence of the lady of the house. Another interesting quirk is the presence of early cast-iron firebacks in some of the fireplaces – the reclining figures and intricate classical mythological scenes are typical of the 17th century. These appear to have been incorporated into the original construction, rather than afterthoughts, and may have been recycled from the earlier Botham Hall.

4. ASHCOMBE HALL - SUMMARY DESCRIPTION OF THE HOUSE

The original house of 1806 has a compact plan form, and originally accommodated all of the service rooms, some on the ground floor, but the majority in the semi-basement.

The 6-bay south-east elevation now overlooks a broad paved terrace and a sunken formal lawn, although these are both 20th century alterations. The original arrangement of a lawn extending up to the house is visible in a photograph in the sale particulars of 1926 (ref. D6920/5/3/18). The 4-bay north-west elevation and a 4-bay north-east elevation forming the main entrance, and a 5-bay south-west elevation facing a courtyard. This perfectly symmetrical external appearance, and square plan form with different bay widths on different elevations, contains a complex floor plan.

The building divides on plan roughly into thirds, ranged around a pair of central lightwells, with the central core occupied by the main staircase hall and a flanking, off-set, service staircase, both originally cantilevered. The cantilevered stone service stairs survives at basement level but alterations in the mid 19th century to create a new staircase and insert or remodel a mezzanine floor have resulted in the loss of the evidence of the early 19th century service stair from ground floor level upwards. The smaller light-well now simply provides borrowed light to a maid's cupboard and a ground floor corridor. The current plan accommodates a robust, mid 19th century service staircase and corridor, and relies on borrowed light from a hexagonal internal light within a partition and a fully-glazed swing door; the arrangement appears awkward and dark. It is therefore assumed, but not proven, that the secondary lightwell once accommodated a top-lit service staircase.

Shallow hipped roofs of Westmoreland slate on all four sides of the building are punctuated by just four ridge chimney stacks, which surround a large lead flat roof containing the two timber and slate polygonal roof lanterns serving the two lightwells.

The elevations are treated simply in ashlar, with the central bays to the entrance porte cochere and courtyard containing a slight projection in the wall plane, and a uniform cornice and low square parapet, with first floor cill band. The ground floor windows to each elevation contain arched rebated ashlar masonry, those to the service yard containing arched sashes (altered), whilst the others are finished square. There are attenuated 6-over-9-pane sash windows to the garden terrace elevation, but there is no evidence that these have been altered or were intended to provide direct access to the garden; the basement walls contain the remains of window embrasures (blocked up) suggesting that there were probably a row of basement lightwells openings to the 6-bay south-east elevation.

There are three principal floors with a mezzanine located in the south-west corner between ground floor and first floor. This arrangement of floors is largely as originally planned, although an additional area of mezzanine has been inserted and the circulation arrangement has changed. There is a limited understanding of the alterations undertaken to insert the mezzanine in the mid 19th century (rooms i2, i7 and i8, or how the original mezzanine, which sits above the study (i4 and i3) was accessed. It seems likely that rooms g7 and g8 were originally a single room lit by full-height sash windows, and the current ceiling was inserted in the 1850s.

The arrangement of the house, with the servants' service accommodation mainly at basement level, has been described by Mark Girouard as a phenomenon which directly resulted from the late 19th century desire to increase the connectivity of the house and its garden and country setting. This is best reflected by the intimate garden designs of Humphry Repton:

"One can watch country houses gradually sinking into the ground and opening up to the surrounding landscape. Many of them sank literally. As their main rooms moved down closer and closer to ground level, the servants' rooms underneath them were pushed further and further

underground. By the end of the eighteenth century they were often sunk so far down that light had to be got to them by digging a pit or dry moat around the house. . . . The solution was of course to put the servants into a wing." (Life in the English Country House, Girouard, M. 1978)

Humphry Repton was working at Ashridge where both Sir Richard Westmacott and James Wyatt were working at the turn of the century. These were both highly influential figures on James Trubshaw, who was working for them in London in the 1790s.

Between 1760 and 1800 houses started to be designed with the main rooms at ground level rather than raised on a piano nobile or with a high basement; the windows along the south-east elevation serving the Drawing Room, Library and Morning Room all share the attenuated sash windows, although none of them could be French windows because of the location of the basement windows underneath. It was mainly from the 1790s that asymmetric houses with service wings developed.

The house was altered in the mid nineteenth century by building new service wings and re-organising internally, all of the service accommodation. Work is recorded in John Sneyd's diary taking place within the house throughout 1851. During this phase of alteration many of the original joinery details were copied in the new work, to be sympathetic to the original design; this has resulted in a slightly confusing picture of original Georgian joinery and replica Victorian joinery, not all of which is understood. The basement was at first the Georgian service hub of the house, containing many of the service rooms, a number of which survive intact. All of the large service rooms in the basement are vaulted, with plain groin vaults and a central column or columns in brick, one in stone; the south-west facing room, which had full-length windows is heated by a large arched sandstone fireplace surround which is designed to warm the occupants, and this room appears to be the original servants' hall. It is more decorative than the other spaces, with a central Tuscan column. In the mid 19th century the house was re-ordered and the basement was downgraded in function in conjunction with the construction of an extension to the west, laid out in a U-shape to create a courtyard; new purpose-built servants' rooms, such as kitchen, servants' hall, scullery, pantry and specialised store and kitchens were built in the north wing and the southern wing incorporated an orangery / winter garden and various rooms for the estate, possibly a gun room and estate office.

The original floor plans are particularly interesting, as they revolve around a pair of adjoining (flanking) staircases, which is typical of the house planning of the last decades of the 18th century and first decade of the 19th century, which can be seen in the work of architects like Soane and Harrison. The original central staircase hall is top-lit by a domed lantern. A secondary service staircase, top-lit by a separate polygonal lantern (with a soffit in decorative plaster), provided access to the basement service rooms and probably for servants between the ground floor and the first floor. This secondary service staircase was largely removed during the mid 19th century remodelling. When it was removed, the three-bay core of the western wing appears to have been split horizontally to create an extended mezzanine. At the same time that the service stairs was partially removed, a new short flight of timber steps was added between ground floor and the mezzanine. This staircase replaced something much more elegant and refined, probably cantilevered in stone, just like the remnants of the surviving service stairs leading from ground floor level down to the basement. In addition, a new timber staircase was inserted in the corridor behind the original service stairs. This effectively integrated more bathrooms and the new mezzanine service rooms, such as servants' bedrooms and linen storage, with the family bedrooms at first floor level making it much easier to clean and service the bedrooms.

5. ASHCOMBE HALL - DESCRIPTION OF INTERIOR ROOMS

A detailed analysis of the physical evidence and alterations is included in the Statement of Significance (2016) and is not repeated here.

Vestibule (g2)

Square plan room with rounded corners to the south-east wall and coved ceiling. Plain plaster walls with plain dado rail. Soffit to coved ceiling has guilloche plaster moulding and a cornice with frieze of triglyphs alternating with Lion passant to the metopes. The lion passant guardant is the Sneyd family crest. The family motto which is not encountered in the building is *Nec opprimere Nec opprimi* (Neither to oppress nor to be oppressed).

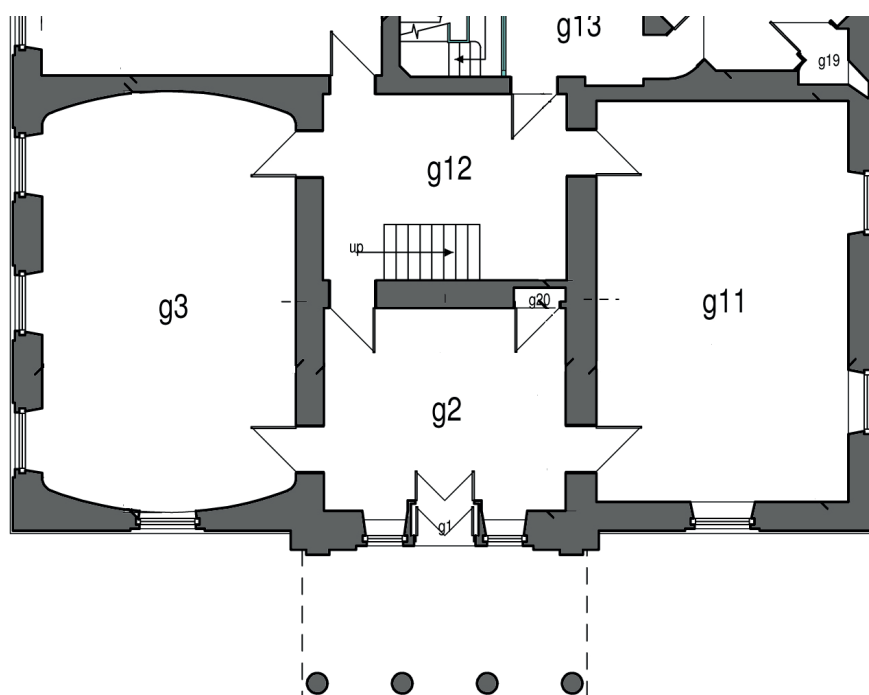
Derbyshire fossil limestone flagstone floor; very fine joints.

Chimneypiece in carved timber; reeded surround with carved four-leaf flowers to the corner blocking, Hoptwonwood limestone slips and reeded and beaded cast-iron firebacks. Open grate designed to contain a freestanding fire grate (current fire basket may be original?). Greek key swept plinth to pilasters. Overmantel of round-headed niche, designed to hold a statue or bust, with small plinth, with matching reeded architrave surround, and heavily-modelled plastered scallop shell.

Paired symmetrical internal solid mahogany doors, with flame mahogany panels, that to the north a dummy (serving a cupboard), that to the south leading into the Staircase Hall, all with reeded architraves. Panelled opposing doors to Dining Room and Drawing Room.

Panelled and shuttered linings to windows and internal draught screen porch. Gothic tracery to internal screen doors. Ornate Rococo funerary urn to the screen, with reeded moulding to sides, acanthus leaves to base and swagged and wreath details.

Central circular; plaster ceiling rose for a chandelier, with acanthus leaf moulding.



Staircase Hall (g12)

Geometrical stair with open string, cantilevered staircase in Derbyshire fossil limestone (Hoptonwood), with moulded nosing and bottom curtail step.

Ironwork balustrade with panels of wrought iron lattice and knot design, with intermediate cast-iron urn-shaped balusters to every fourth stair, with central square knops and four-leaf flower moulding. Mahogany handrail with twisted handrail end at base of stairs. The same design ironwork panels and mahogany handrail are used to provide balustrades to the open arcades along both sides of the first floor corridors.

Panelled walls with richly moulded timber architraves and fillet and ribbon moulding to panel frames and Vitruvian scroll dado rail. Panels separated by plaster (?) drops of paterae and husks.

Derbyshire fossil limestone floor leading from the entrance vestibule and continuing along the upper landing. Radiator cover with Hoptonwood limestone cover and matching joinery details.

Ceiling with identical modillion cornice and egg-and-dart moulding to both ground floor and first floor.

Floral framed plasterwork to central ceiling soffit

Central oval lantern, with glazed sides and segmental plaster dome, with richly moulded plaster decoration incorporating acanthus leaves and Greek bead to panel frames, and central rose for chandelier

Round-arched arcades to first floor galleries, with moulded pilaster strips and arches with egg-and-dart moulding and beaded recessed soffit panels.

Reeded door architraves with four-leaf flower blocking.

Dining Room (g11)

Symmetrical interior and geometric plan form. Paired solid mahogany panelled doors frame the central fireplace. Paired sash windows to the north wall and a central single sash window to the east wall.

Panelled walls with fluted and rosette moulding to panel frames with panelling below plain moulded dado rail. Sections of panelling to north wall removed / undergoing repair.

Complex cornice with acanthus leaf and reeded mouldings. Ceiling bed plaster moulding with trailing vine leaves, grapes and hops.

Mahogany doors with reeded architraves and four-leaf flower blocking, entablature to each doorcase with fluted frieze and dentilled cornice.

Dining Room chimneypiece – carved marble (over-painted), reeded frieze and pilasters with carved foliate roundels. Bath pattern large cast-iron hobgrate with side slips of Hoptonwood limestone, cast-iron back plate with decorative cheeks of husks, beads and reeds and central cast fireback of probable 17th century origin, re-used. Casting with Ram's head motifs, rosettes and drop of husks.

Drawing Room (g3)

Symmetrical interior and geometric plan form with elliptical ends and three full-length windows to the garden terrace elevation. Paired solid mahogany panelled doors frame the central fireplace.

Panelled walls, with guilloche moulding to panel frames, and Vitruvian scroll dado rail.

Doorcases and window architraves with reeded architraves and four-leaf flowers to blocks. Cornice to doorcases with egg-and-dart mouldings and frieze with Rococo urns and swags.

Ceiling plaster with acanthus leaf ribbon moulding and pine cone moulding
Central oval ceiling plasterwork with acanthus leaf rose and soffit band with flower and leaf plasterwork repeated at the outer edge of the ceiling

Drawing Room fireplace of carved white statuary marble (possibly by Trubshaw), with pulvinated, reeded frieze, reeded side pilasters, carved acanthus leaves to scrolled bracketed jambs, festoons with plump fruit, pomegranate, vine leaves and grapes, with matching white marble fender. The chimneypiece may have been originally intended for the Dining Room. The hearth has cast iron backplates with beaded and reeded design and a complete polished steel register grate, all of very fine quality. Grate adapted ca. 1914 with the Heaped Fire Patent.

Library (g4)

A principal panelled reception room, with symmetrical arrangement, full-length paired windows overlooking the terrace and paired mahogany doors to the west wall, Adam style mouldings to the plasterwork. Frieze of urns and swags, acanthus leaf, reeded cornice and guilloche moulding to ceiling bed.

Panelled walls with acanthus leaf mouldings to panel frames and dado rail with egg-and-dart mouldings. Doorcases and window architraves with reeded architraves and four-leaf flower blocking.

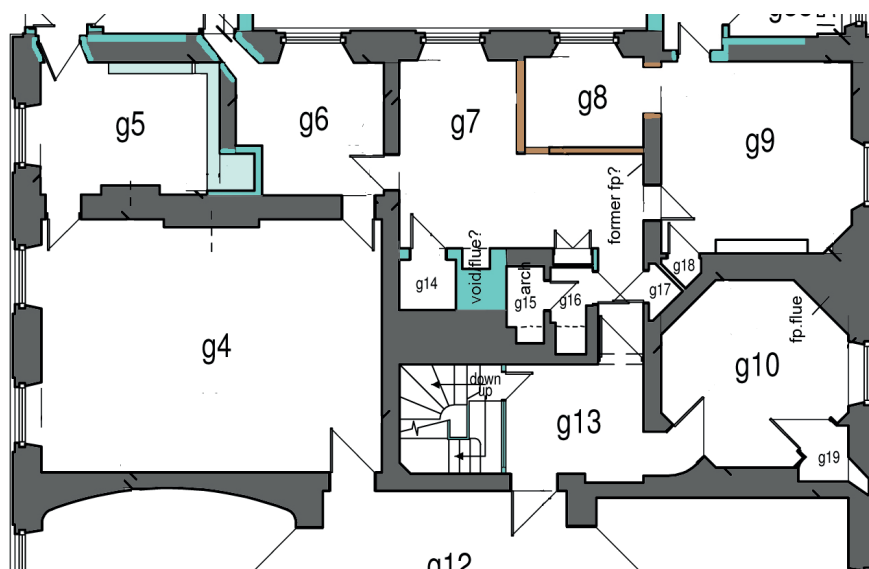
The timber chimneypiece is carved with urns and Rococo swags and decorative entablature, possibly influenced by William Chambers Treatise with the use of scrolled reeded jambs. Polished steel register rate and Derbyshire fossil limestone slips and hearthstones.

Octagonal Room (g10)

Former octagonal study, with integral closet. Fireplace missing.

Curved entrance lobby with beaded panelled lining. Architraves with reeded moulding and four-leaf flower blocking. The door and frame to the WC has been re-set. Shuttered panelled sash window.

Coved plaster ceiling with reeded moulding to ceiling bed and foliated plasterwork set within horizontal bands forming a shallow cornice, upper rail (dark timber finish).



Study (g5)

Fully-panelled interior of the 1850s in oak, with purpose-built shelves and drawers to contain estate plans, now containing a safe. Chimneypiece of carved oak with central carved lion passant guardant, the Sneyd family crest.

Former servant's hall / butler's pantry / service rooms (g6 /g7, g8)

These spaces are included in a separate report (see Appendix Heritage Statement - Kitchen Fittings - 22nd March 2021). The whole suite of rooms, including the kitchen (g9), were re-fitted in the 1930s or 50s, with terrazzo flooring, tiles and cupboards. The origins of the spaces are obscured by subsequent alterations. G7 and g8 may have been originally one room, although the pair of spine beams and lathe-and-plaster are C19. It is likely that the ceiling was lowered in 1851. There are no signs of a chimney breast having ever been located on the party wall with g9 (June 2021). Possible former use as a servants hall (?).

Original kitchen (g9)

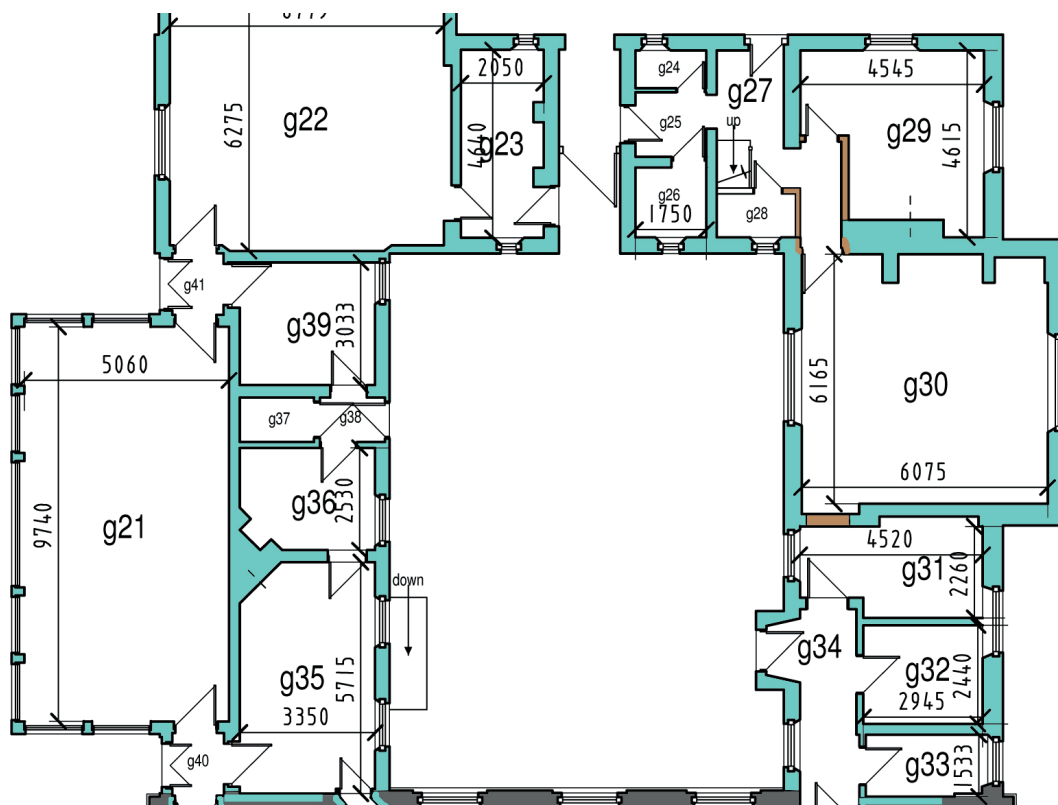
Full-height kitchen of 1806. There are signs (blocked sockets in the brickwork) of former joists in the south wall, but these may represent the remains of a passage rather than a full floor.

The skew round window in the west wall was inserted ca. 1851 when the new service wing was added. No original kitchen fittings or cooking range. The hearth was built out to provide sufficient coverage for the Aga in the C20. Blocked corner flue on plan, possibly for small warming stove / copper. Clear indications that the west wall was not blind but was a full-height window, as the brickwork is of two phases and the upper wall has been made good internally with studwork, before finishing with lathe-and-plaster. Original doorway (with arched brick head) is in the link to g8, but an additional door was added in C20.

Kitchen (g30)

Kitchen introduced in ca. 1851. Large opposing windows

The large triple opening hearth has been altered and appears to have been broken through to the cottage (g29), in the 20th century. At the same time, the connecting door with the pantry and store was blocked up and a kitchen was re-introduced into the main house. Arched hearth / copper



opening survives to the north.

Service rooms g31/g32/g33/g34

These spaces were all added in 1851. They have tiled walls and terrazzo floors which were added in the 1930s or 1950s. The 1926 sale particulars describes in the 'wing' a large number of spaces, but as a result of re-fitting after 1926 the evidence for each of these distinct functions has been largely lost: "Larder with slate shelves and tiled floor; Scullery with sink (hot and cold), Butler's pantry with sink (hot and cold) and cupboards, Servants Hall, Boot Room, Store Room with Shelves and cupboards".

Orangery (g21)

Orangery of ca. 1851-53 with four cusped stone planting troughs. Glazed timber full-length windows with lion's head central roundel. Simple design and details to masonry.

Service rooms (g22, g23, g35, g36, g37, g38, g39)

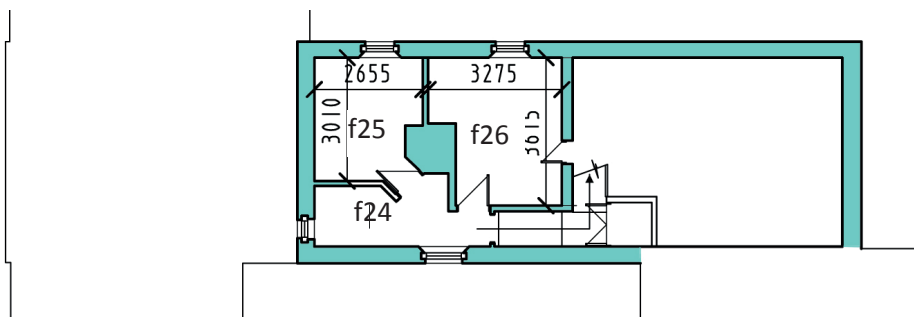
It is not possible to identify the individual distinct functions of each of these spaces, as a result of internal modifications and re-plastering in the C20. They all date from 1851. The 1926 sale particulars describes these spaces generically as 'Domestic Offices'. G22 is the largest room on plan and may have been the servants' hall by 1926. It has since been enlarged and altered to become a garage. Plaster cornice to g35 and 6-panel doors to g35 and g36 suggest perhaps an estate office or a gun room.

Service rooms (g24, g25, g26, g27, g28, g29)

This suite of spaces (combined with g30) form the ground floor of a cottage. This is a C20 alteration to create a fully independent unit. Internal partitions and staircase are C20 modifications. G29 may be the scullery described in 1926. It was originally a much taller space and had limewashed walls. The chimney breast to g29 was enlarged and the original hearth was blocked up and a new chimney breast and flue was added to the north side in the C20. It had a new, lower ceiling, parquet flooring and plastered walls, all to create a lounge / living room. It is adjacent to the kitchen and the only room which is large enough to be suitable in the service wing as a scullery. However, the physical evidence suggests that the connection between g30 and g29 is an alteration to the floor plan, so it may have had a different original purpose in 1851.

Service rooms (f24/f25/f26)

Probably the rooms described in 1926 as Butler's Bedroom. F26 retains a plain stone fireplace surround and plain manteshelf, with integral arched cast-iron grate of ca. 1851. Boarded floors and 6-panel doors IS to Rooms f25 and f26.

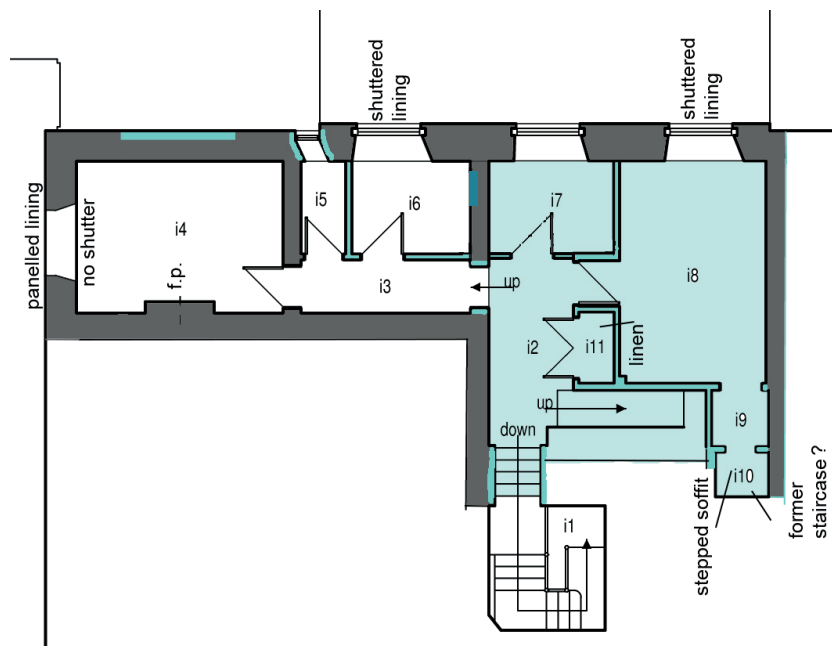


Mezzanine i4 (1806 bedroom)

Servants bedroom. Painted plain stone chimneypiece. Pantheon pattern hob grate - iron firebasket to hobgrate with cast-iron panels to hobgrate, reeded panels and scalloped corners. The hobgrate is consistent in detail with the others in this side of the house. The window to the south has a panelled lining and was always split, from 1806, as now.

Mezzanine i3/i5/i6

Part of the original arrangement of a mezzanine to the Georgian house, and may have housed a stairwell rather than a full floor. The sash window was altered to create an arch to improve light levels to the mezzanine, probably in 1851, and there are signs of the original shuttered lining having been modified and possibly raised. Shutters are missing but the lining for them remains. Partitions added to create a separate closet and W.C. in the C20. Skew window added to light the W.C. in i5 in the C20, and some associated localised reconstruction work to the brickwork to this wall and the perpendicular wall.



Mezzanine i1/i2/i7/i8/i9/i10

Lime-plastered walls which continue behind the staircase pre-date the insertion of the partitions and axial staircase to the first floor. Both staircases appears to have been inserted in 1851 (i1). Glazed partition inserted in C20 to create small room (i7) and maid's cleaning cupboard, with sink and low-level bucket wash, with glazed door and screen providing borrowed light to lobby and corridor. Probably contemporary with Linen cupboard within corridor (i11), which contains pull-out linen drawers and panelled doors. At the back of Room i8 is a cupboard (i10) which has stepped masonry and may be the remnants of a former staircase. Walls to i8 were originally studded out and then lathe-and-plastered (in-situ). It is possible that this space was the upper part of the ground floor, and that ceiling and plastered walls pre-date the insertion of a mezzanine. Box room (i8) and internal cupboard with hanging rails (i10).

First Floor Withdrawing Room (f3)

Panelled first floor Drawing Room, with sewing alcove framed by pilasters with Corinthian capitals.

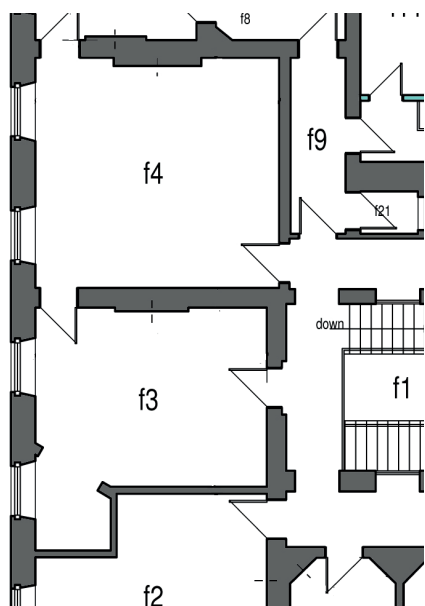
Panelled walls with acanthus leaf mouldings to panel frames, separated by drop mouldings with husks.

Complex moulded cornice with dentil and egg-and-dart moulding and frieze of alternating moulding of palmette and urn. Dado rail with rosette moulding.

Sash windows with shuttered panelled linings.

Doorcase with ornate Anthemion frieze to entablature.

Very high quality white statuary marble fireplace with inset marble slips of Rouge Griotte carved with classical subjects and symbols of love; frieze with central raised tablet and figure of Cupid with his bow and arrow, a pair of doves and an apple with an arrow; to either side of this central raised panel across the frieze in shallow relief are carvings of quivers and bow, and a torch, with Roman urns to the panels above pilasters, with attenuated acanthus leaf capitals. Bath pattern type of hob grate with cast-iron firebasket and brass fret cover strip and cast-iron base with classical figures, curved cheeks with complex casting.



Principal Bedroom (f4)

Panelled walls with acanthus leaf and dart mouldings to framed panels, separated by drop mouldings with husks. Fluted dado rail with paterae.

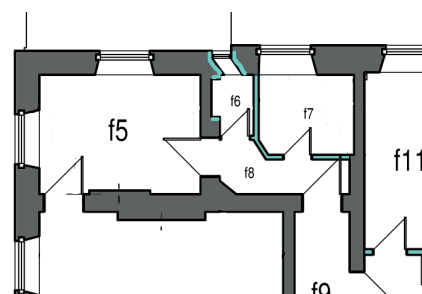
Ornate plaster cornice with fluting, acanthus and leaves and bead moulding and frieze of rosettes, wreaths and fleur-de-lys

Carved timber fireplace, light Rococo, Adam style, with Ionic pilasters, rosettes and rinceau. Forest pattern large hob-grate with classical motifs - cast-iron hobgrate with ¼ round reeded cheeks and 17th century cast-iron fireback with subject of Heracles and Deianira. Hoptonwood Derbyshire fossil slips.

Dressing Room (f5)

Dressing Room to f4.

Hoptonwood limestone carved chimneypiece, with pulvinated frieze and pilasters and roundels. Pantheon pattern hob grate - iron firebasket to hobgrate with cast-iron panels to hobgrate, reeded panels and scalloped corners. The fireplace and hobgrate is consistent in detail with the others in this side of the house.



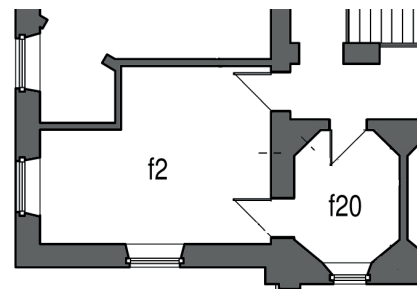
Former Closet to f5 (now bathroom, corridor and W.C. f6, f7 and f8)

The ceiling was lowered when the plumbing was added and water tanks inserted into the attic space. Internal partition walls possibly late 19th century. Panelled lined shutters removed when ceiling was lowered. 6-panelled door; with bead.

Bedroom (f2)

Bedroom with connecting Dressing Room (f20).
Simple moulded, reeded cornice and dado rail with Rococo floral moulding.

Veined Carrara marble carved chimneypiece, with roundels and pulvinated frieze and pilasters, Derbyshire fossil limestone slips.
Modern grate. Stone hearth.
Paired panelled doors and panelled shuttered sash windows



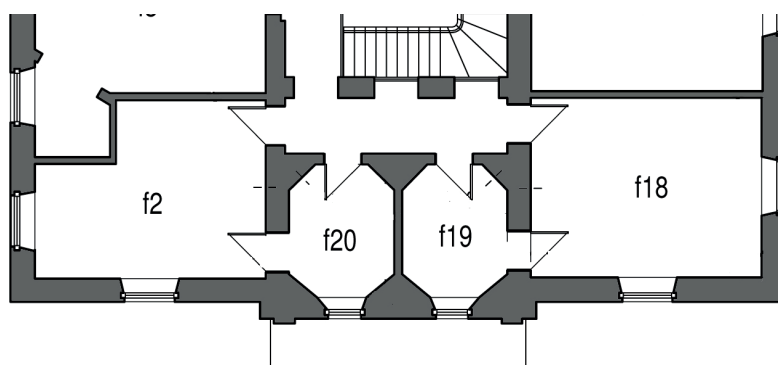
Dressing Room (f20)

Dressing Room to f2, with small Carrara marble fireplace, simpler than that designed for the bedroom, pulvinated frieze and pilasters with roundels. Small Pantheon pattern hob grate with fluted squared cast-iron panels and base with reeded panels and scalloped corners. Brass cover strip to edge of grate with pierced Greek fret.
Vitruvian scroll dado rail.
Panelled door with bead mouldings.

Bedroom (f18)

Bedroom with connecting Dressing Room (f19)
Simple moulded, reeded cornice and dado rail with unusual stylized acanthus leaf moulding.

Veined Carrara marble carved chimneypiece, with roundels and pulvinated frieze and pilasters, Derbyshire fossil limestone slips. Modern grate. Stone hearth.
Paired panelled doors and panelled shuttered sash windows



Dressing Room (f19)

Dressing Room to f18 with small Carrara marble fireplace, simpler than that designed for the bedroom, pulvinated frieze and pilasters with roundels. Small Pantheon pattern hob grate with fluted squared cast-iron panels and base with reeded panels and scalloped corners. Brass cover strip to edge of grate with pierced Greek fret.
Vitruvian scroll dado rail.
Panelled door with bead mouldings.

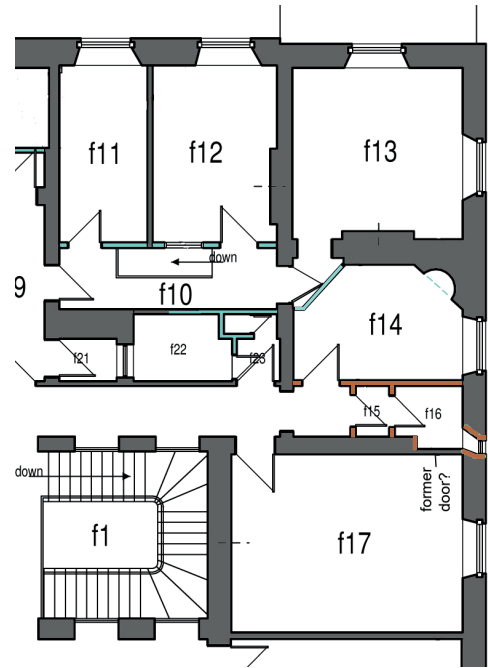
Bedroom (f17)

Hoptonwood limestone carved chimneypiece, with pulvinated frieze and pilasters and roundels.
Limestone slips and firebasket (modern)

Simple moulded plaster cornice. Greek fret moulding to dado rail.
Panelled door with bead moulding and panelled shuttered lining to sash window.

f14, f15 and f16 (former Dressing Room to f17)

Bathroom and W.C. displaced earlier Dressing Room. This dressing room probably connected internally with Bedroom f17, where the wall is former in studwork close to the skewed window. Skewed window inserted in C20 when W.C. was added. The room was not originally octagonal on plan, as the original plastered walls survive behind the studwork (removed 2021). Arched niche within studwork (possibly of 1850s) removed in 2021. Remodelled in the C20 to accommodate the W.C. (f16). The internal perpendicular wall is built from C20 narrow hollow brick tiles. This room appears to have provided access into f13, probably an alteration of 1851. However, the studwork and dating evidence has been removed in 2021. The purpose of this room and the use is not explained. An alternative possibility is that access into f13 was from the party wall with f12, close to the outer wall. This sits directly above the ground floor opening between g8 and g9. When f11 and f12 were reconfigured in 1851, the door may have been moved. There are signs in the lime plaster above the lintel that the door was a later insertion.



Bedroom (f13)

Skewed entrance off the staircase landing, probably created in 1851. Simple plaster cornice. Hoptonwood limestone carved chimneypiece, with pulvinated frieze and pilasters and roundels. Pantheon pattern hob grate - iron firebasket to hobgrate with cast-iron panels to hobgrate, reeded panels and scalloped corners. The fireplace and hobgrate is consistent in detail with the others in this side of the house.

No evidence of shutters or panelled lining. This room may have been a former Night Nursery, as there is no associated Dressing Room. The relationship to f12 is not fully understood as a result of alterations in 1851.

Bedroom (f12)

This room has an inserted hexagonal window providing borrowed light into the stairwell. This alteration was probably carried out in the 1850s, as part of Revd. John Sneyd's alterations. Simple plaster cornice with reeded moulding to ceiling bed. Low panelled door, 6 panels, with bead. No evidence of shutters or panelled lining

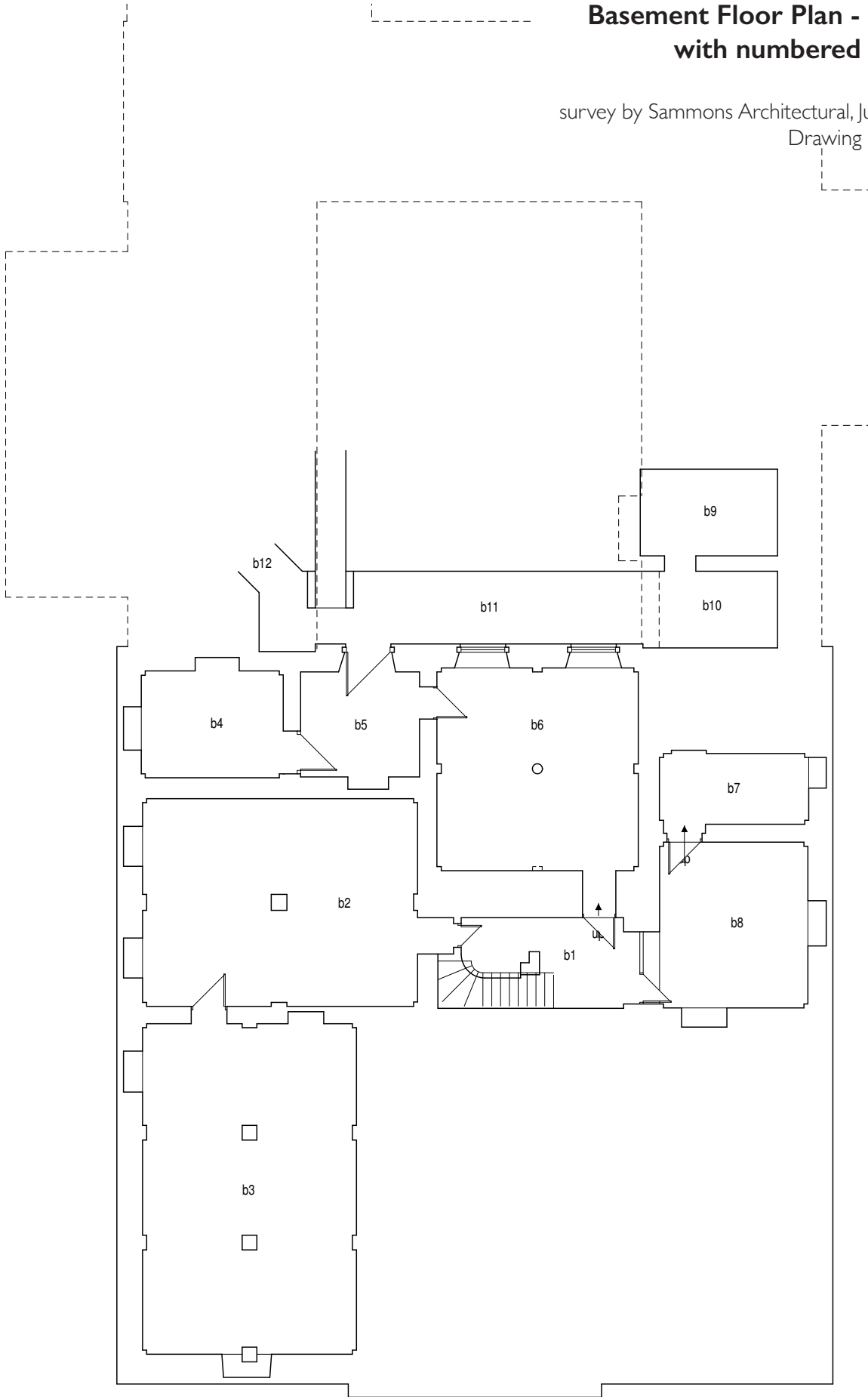
Off-set Hoptonwood limestone carved chimneypiece, with pulvinated frieze and pilasters and roundels. Pantheon pattern hob grate - iron firebasket to hobgrate with cast-iron panels and lining. The fireplace is consistent in detail with the others in this side of the house. It has an unusual and rare surviving cast-iron folding screen, which was presumably added as a baffle because of its location close to the main door, when the new partition was added. The castings suggest that the details are contemporary with the fireplace.

Room (f11)

The plan form is unclear whether this room was added in 1851 as part of the subdivision of a bedroom, or whether this was part of the original plan and was a former Dressing Room or a closet. Simple plaster cornice with reeded moulding to ceiling bed. No evidence of shutters or panelled lining. Low panelled door, 6 panels, with bead.

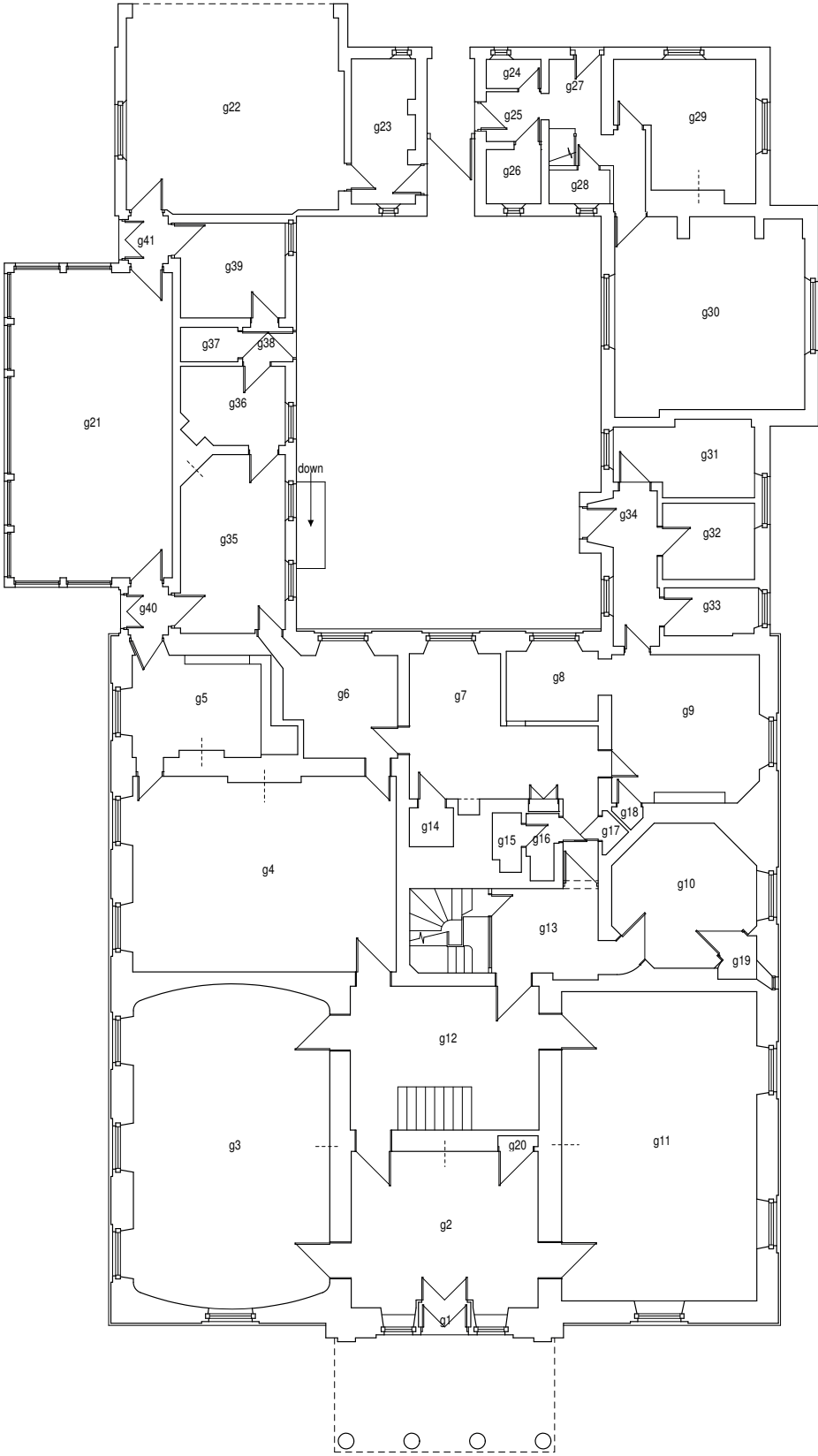
Basement Floor Plan - survey with numbered rooms

survey by Sammons Architectural, June 2021:
Drawing by NAW



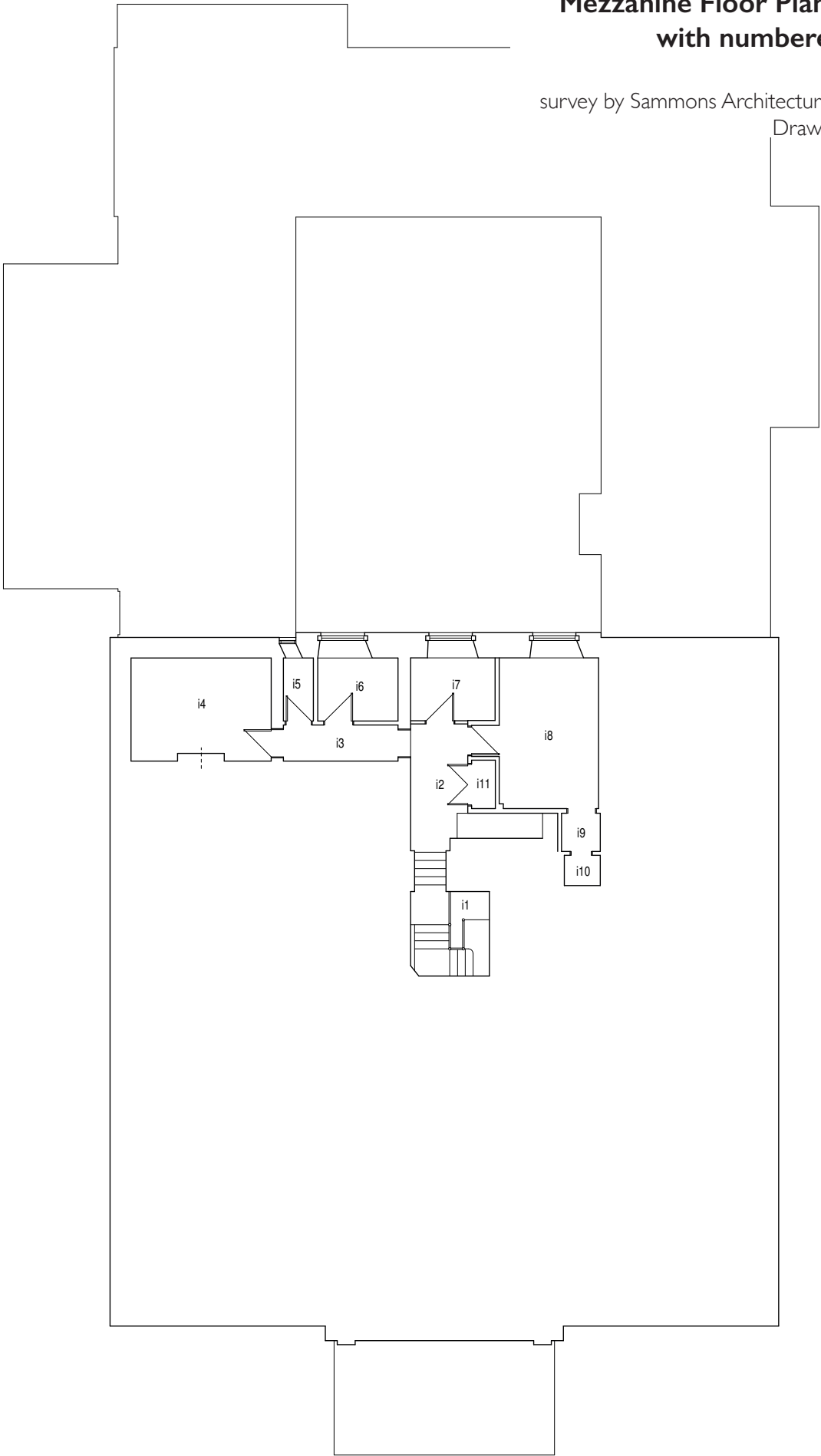
Ground Floor Plan - survey with numbered rooms

survey by Sammons Architectural, June 2021:
Drawing by NAW



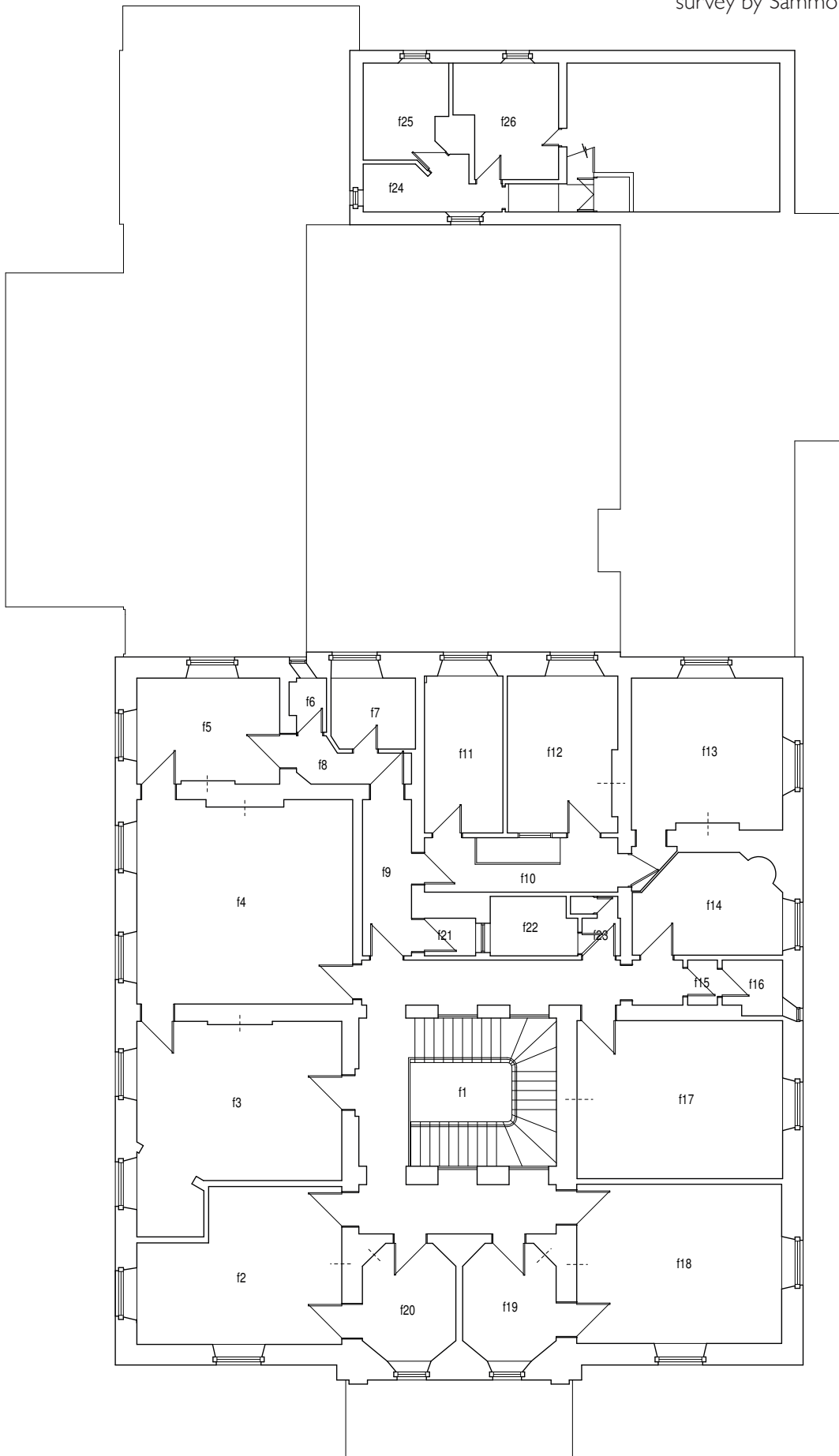
Mezzanine Floor Plan - survey with numbered rooms

survey by Sammons Architectural, June 2021:
Drawing by NAW



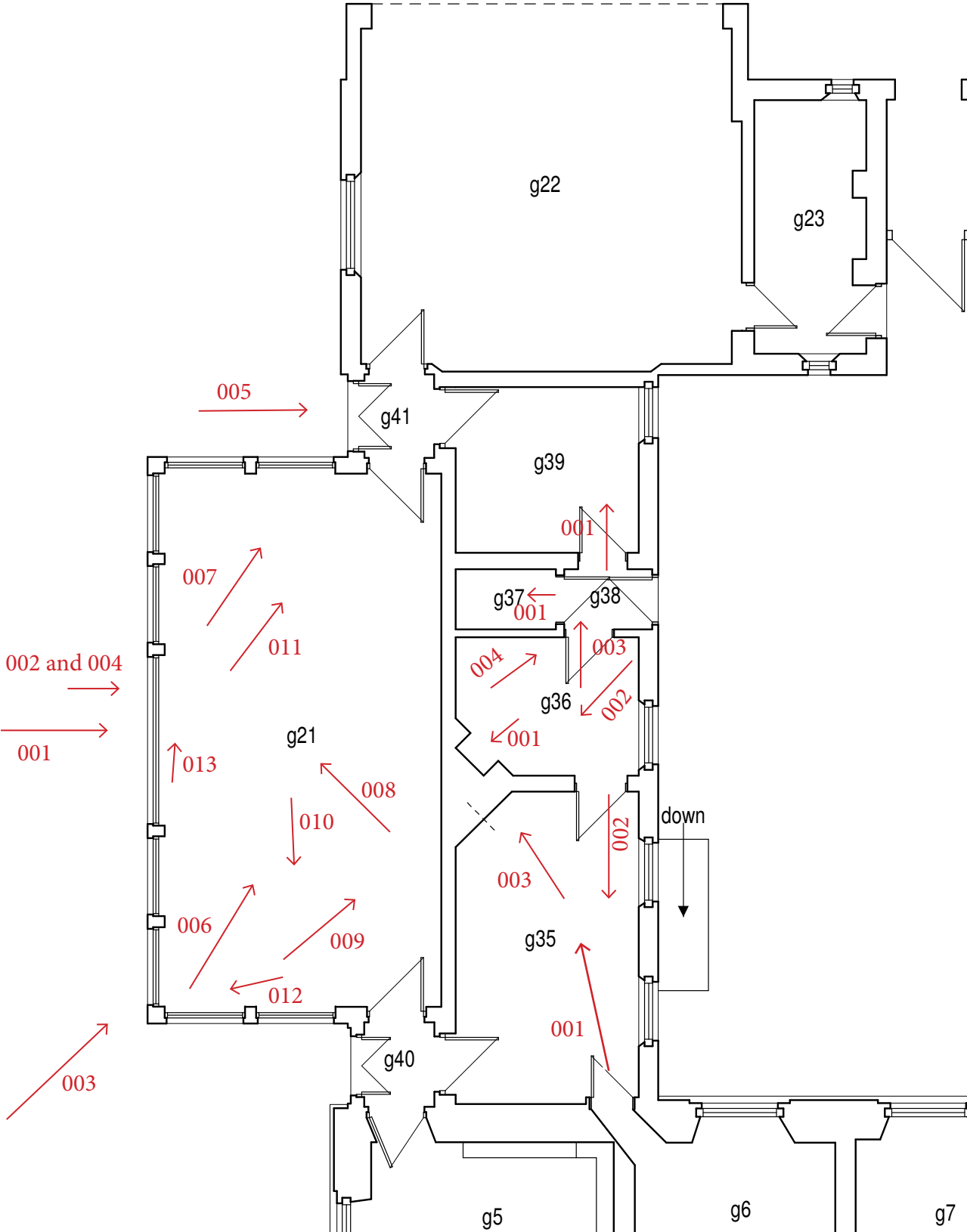
First Floor Plan - survey with numbered rooms

survey by Sammons Architectural, June 2021:
Drawing by NAW



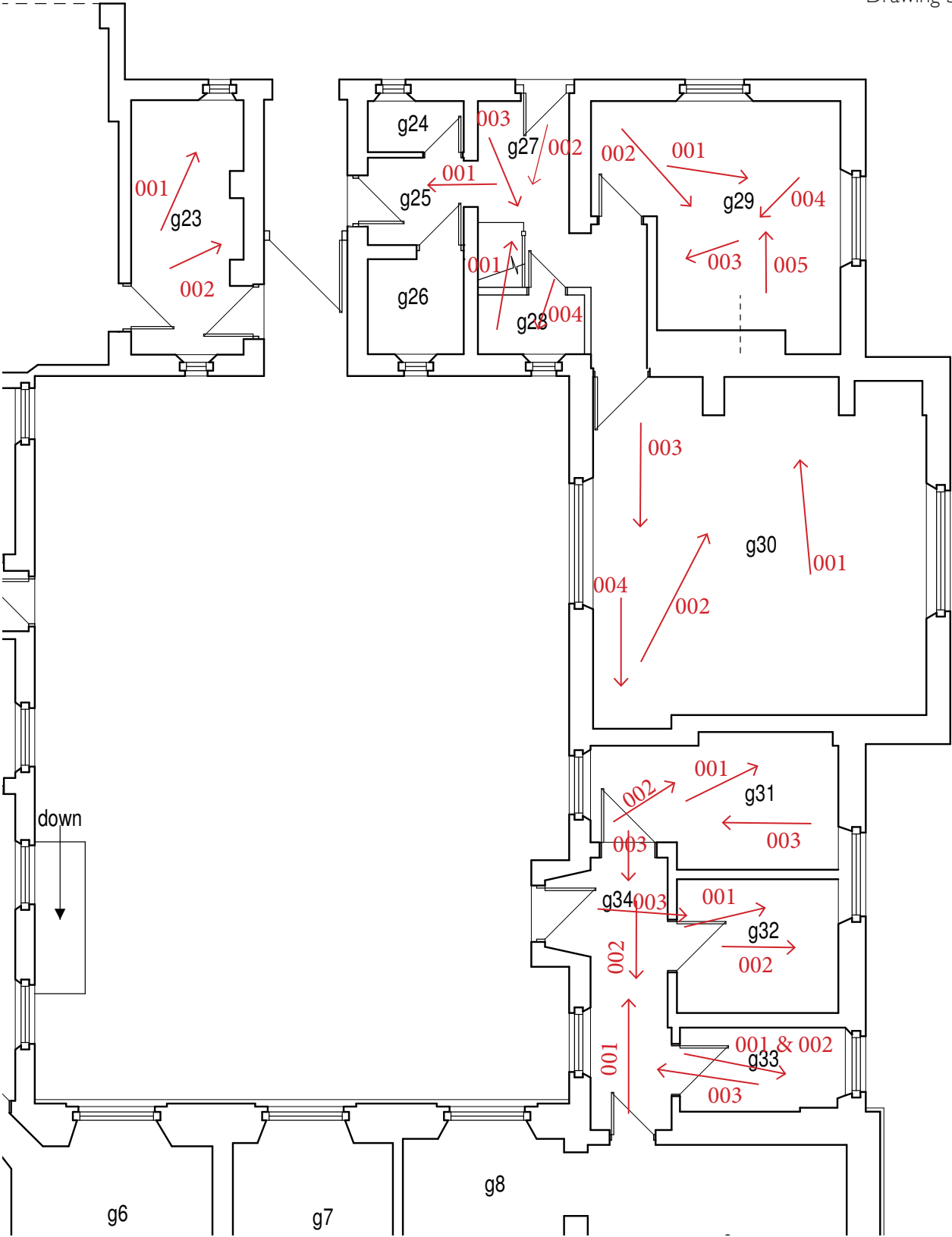
Ground Floor - key to photos

survey by Sammons Architectural, June 2021:
Drawing by NAW



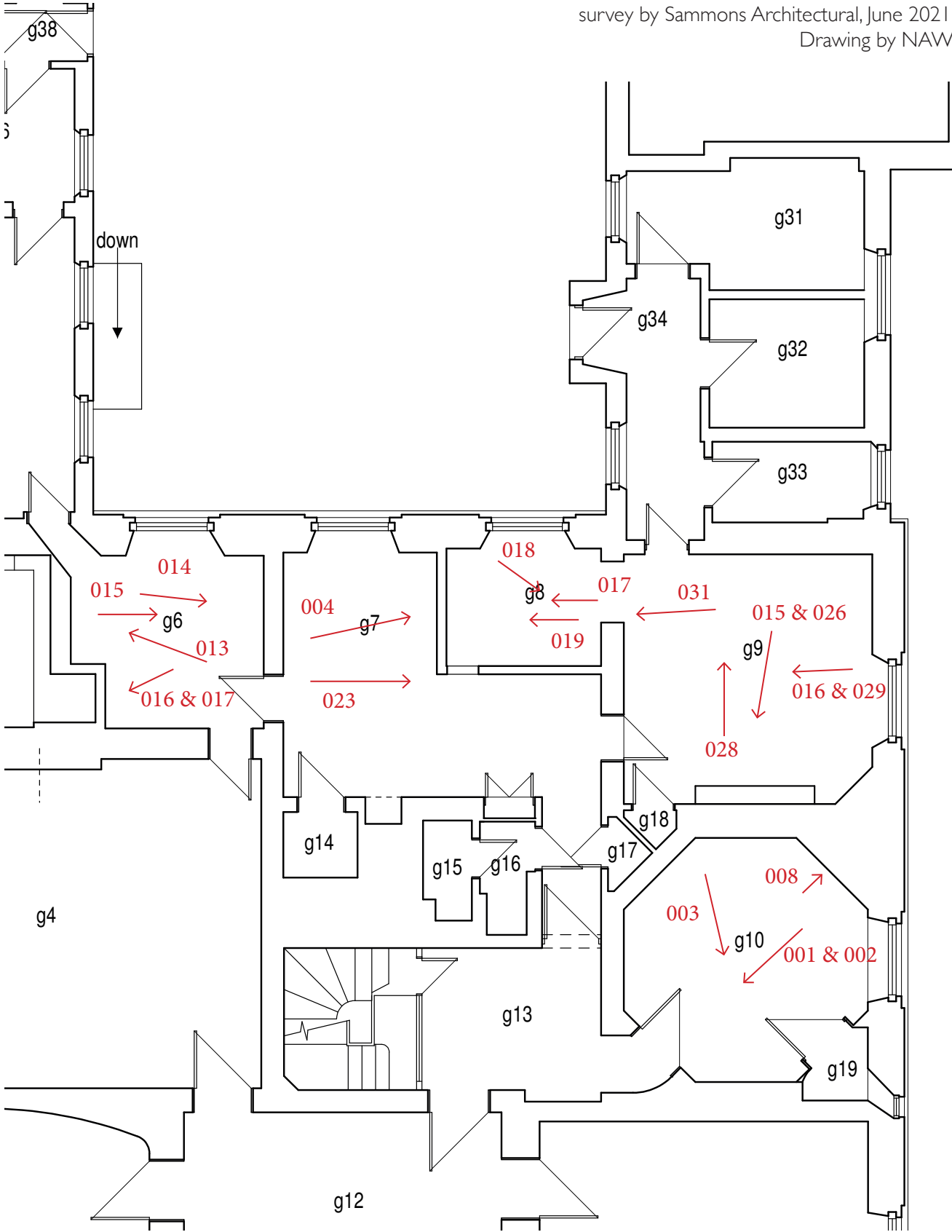
Ground Floor - key to photos

survey by Sammons Architectural, June 2021:
Drawing by NAW



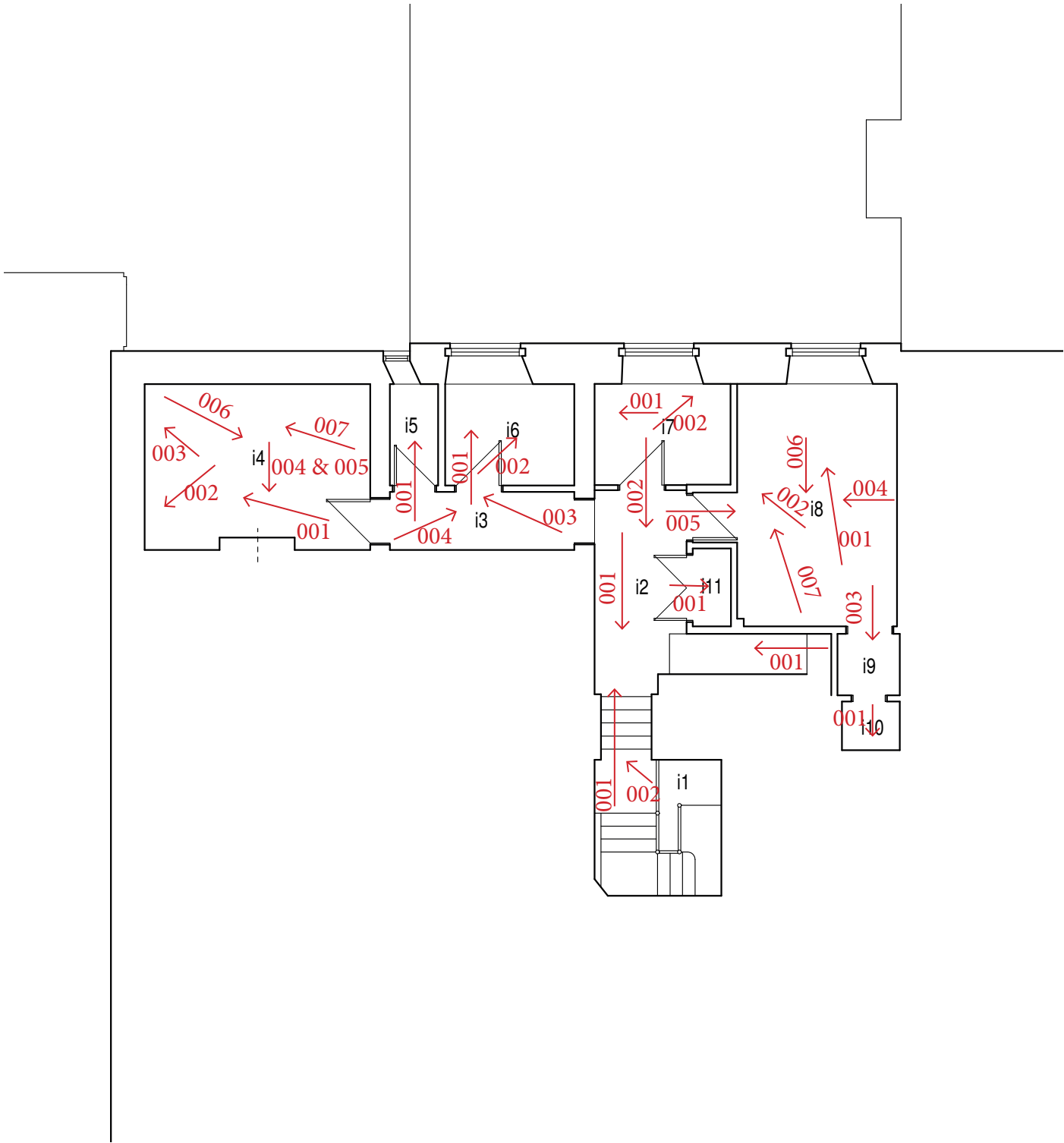
Ground Floor - key to photos

survey by Sammons Architectural, June 2021:
Drawing by NAW



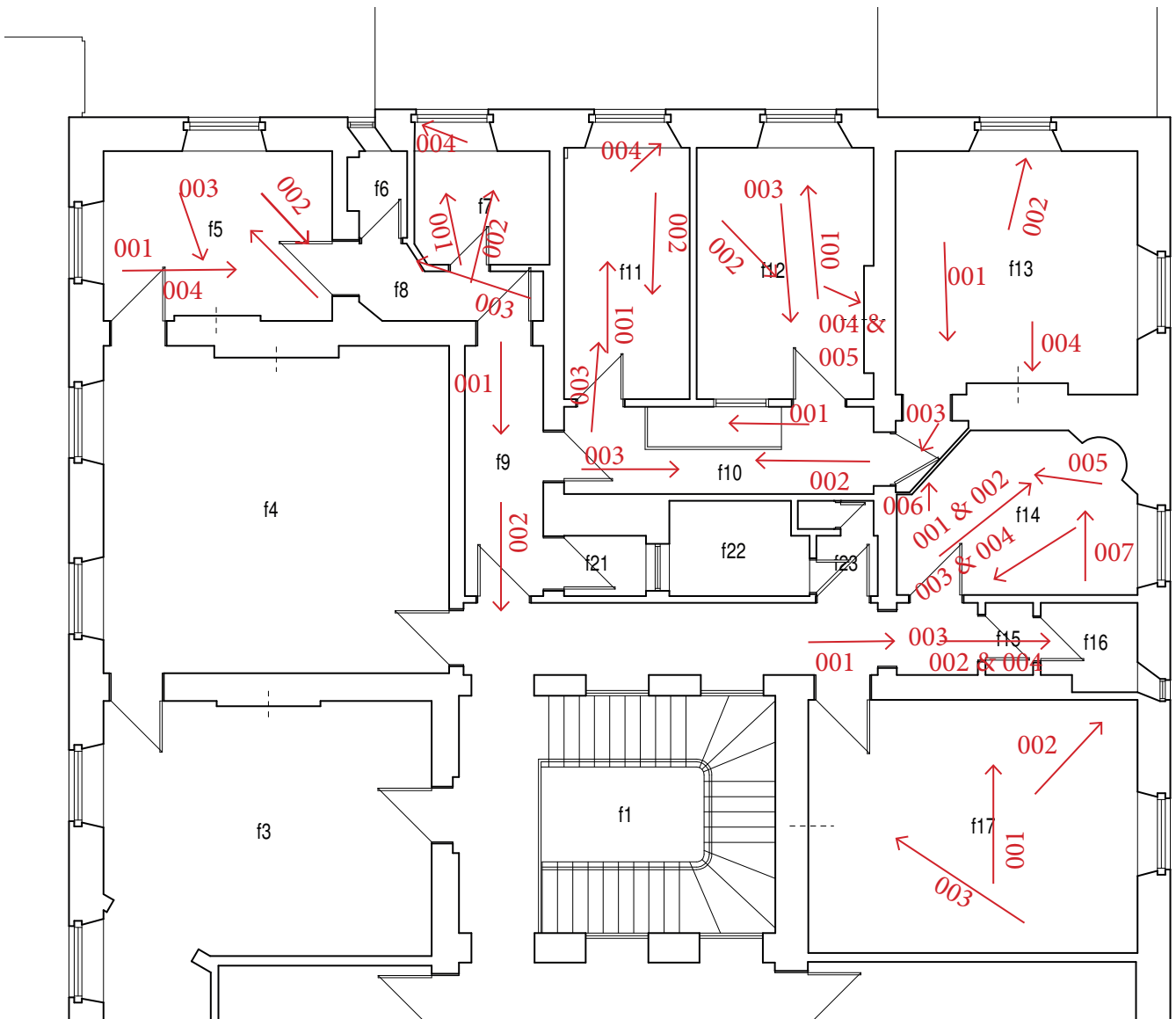
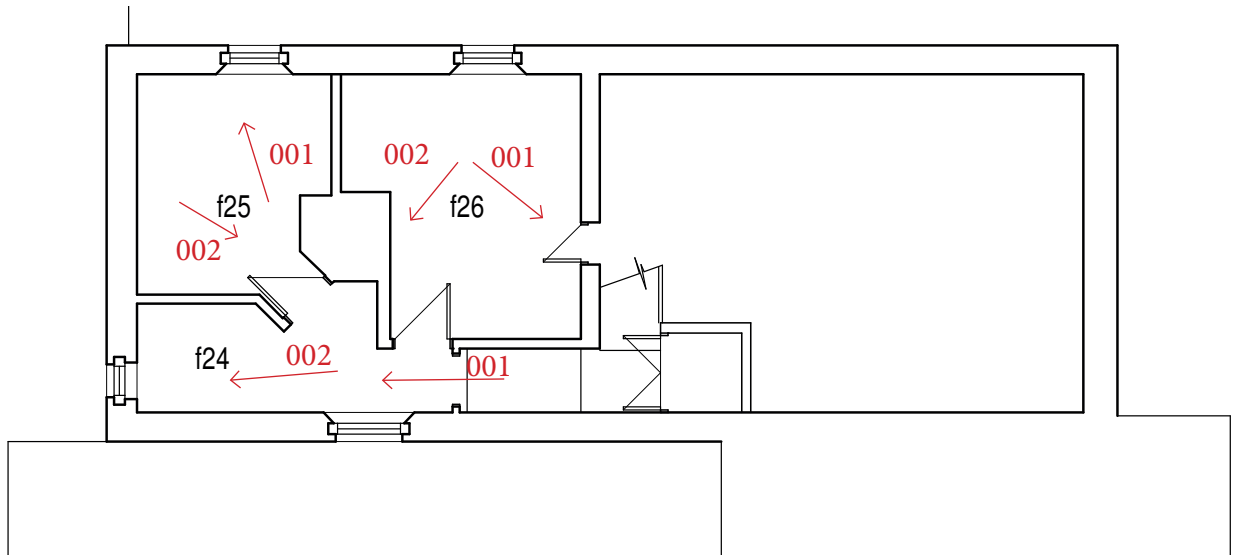
Mezzanine Floor - key to photos

survey by Sammons Architectural, June 2021:
Drawing by NAW



First Floor - key to photos

survey by Sammons Architectural, June 2021:
Drawing by NAW



Photographs

Basement

b6_002_14.05.20

Basement lightwell, with 2 bricked-up windows to the left in C20 common bricks.



b6_004.14.06.21

Plain groined vault with central column and piers to basement former Servants' Hall, with brickwork to windows removed. Lime-plastered walls and red clay tiled floor.



Photographs - Orangery



001_22.12.15

002_22.12.15





003_17.09.15

004_17.09.15



005_17.09.15



006_14.06.21





007_14.06.21



008_14.06.21



009_14.06.21



010_14.06.21



011_14.06.21



012_14.06.21



013_14.06.21

Photographs - Ground Floor



G35

g35_001_22.04.20



g35_002_14.06.21



g35_003_14.06.21

g36_001_22.04.20



g36_002_14.06.21



g36_003_14.05.20



g36_004_14.06.21



g37_001_22.04.20



g39_001_14.06.21





g23_001_14.05.20



g23_002_14.05.20



g25_001_14.06.21

g27_001_14.05.20



g27_002_14.05.20



g27_003_14.06.21



g27_004_14.05.20



g29_001_14.05.20



g29_002_14.06.21

g29_003_14.05.20



g29_004_14.06.21



g29_005_14.06.21



g30_001_22.12.15



g30_002_14.06.21



g30_003_14.06.21

g30_004_22.12.15



g31_001_22.04.20





g3l_002_14.06.21



g3l_003_14.05.20



g32_001_22.04.20



g32_002_14.05.20



g32_003_14.06.21



g33_001_22.04.20



g33_002_19.03.21



g33_003_14.05.20



g34_001_22.04.20



g33_002_14.05.20



g34_003_14.06.21

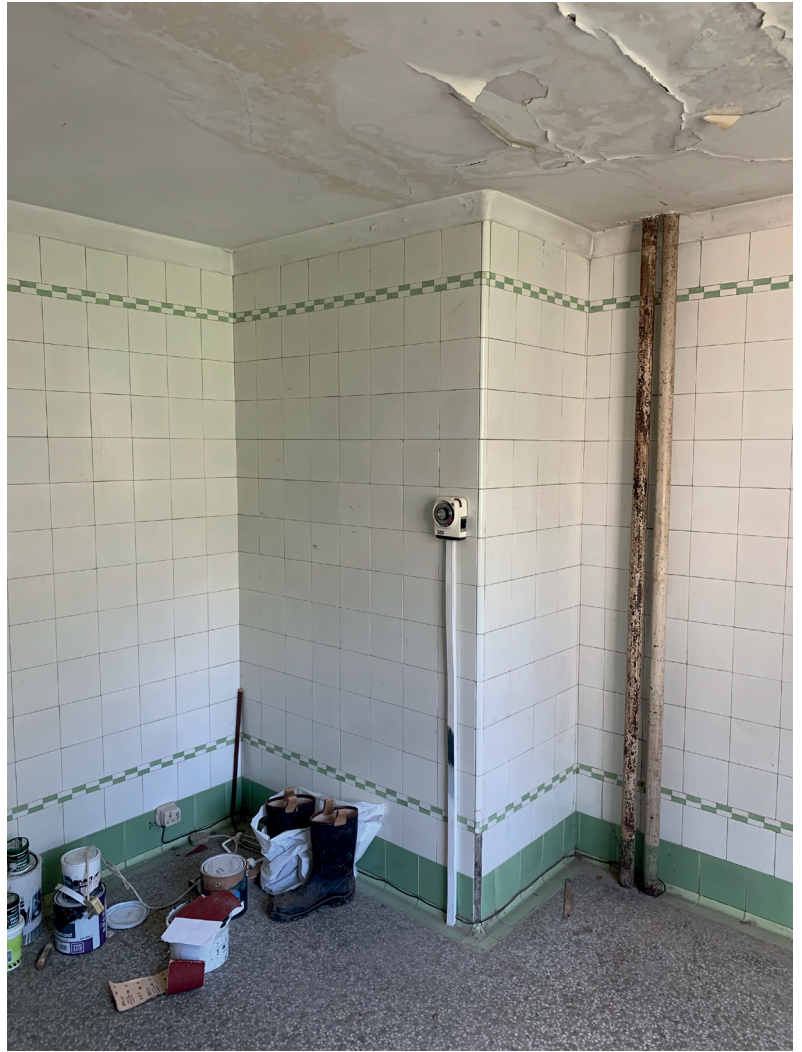


g6_014_19.03.21 (above)
G6 - C20 scullery.

g6_015_14.06.21 (below). G6 - C20 scullery. Note the straight joints and location of former doorway, blocked up ca. 1851, and new doorway to right inserted with stone lintel.



g6_016_14.05.20
G6 - Scullery with prominent partition for Study safe and muniments.



g6_017_14.06.21
Partition for safe and plaster removed





g7_004_19.03.21



g7_023_14.06.21



g9_015_19.03.21



g9_026_14.06.21



g9_016_19.03.21



g9_029_14.06.21



g9_031_14.06.21

g9_028_14.06.21

Note the straight joints and studding out from the former tri-partite 'Wyatt-style' window.



g9_030_14.06.21

Blocked corner flue



g10_001_14.06.21



g10_002_14.06.21





g10_003_14.06.21



g10_006_17.09.15



g10_004_17.09.15



g10_007_17.09.15



g10_008_05.10.15



g10_001_19.03.21



g11_002_19.03.21



g11_003_14.06.21