

GOTHIC SUMMERHOUSE, BRAMHAM PARK,  
BRAMHAM CUM OGLETHORPE, WEST YORKSHIRE

2003 PRE-INTERVENTION  
BUILDING RECORDING



Ed Dennison Archaeological Services Ltd  
18 Springdale Way  
Beverley  
East Yorkshire  
HU17 8NU

GOTHIC SUMMERHOUSE, BRAMHAM PARK,  
BRAMHAM CUM OGLETHORPE, WEST YORKSHIRE

2003 PRE-INTERVENTION  
BUILDING RECORDING

Report no: 2003/190.R01  
Version: Final  
Date: April 2016  
Authors: Ed Dennison & Shaun Richardson

Ed Dennison Archaeological Services Ltd  
18 Springdale Way  
Beverley  
East Yorkshire  
HU17 8NU

On behalf of

The Estate Office  
Bramham Park  
Wetherby  
West Yorkshire  
LS23 6ND

This report details the results of an EDAS pre-intervention building recording project undertaken in March-April 2003, with additional data added in May 2005.

This 2016 report has been produced solely from the archive resulting from the original EDAS survey.

No attempt has been made to update the results of the EDAS survey in the light of subsequent work undertaken by other organisations in the same or surrounding area, or that arising from more recent relevant publications, interpretations or new designations etc.

**2003 PRE-INTERVENTION BUILDING RECORDING,  
GOTHIC SUMMERHOUSE, BRAMHAM PARK,  
BRAMHAM CUM OGLETHORPE, WEST YORKSHIRE**

**CONTENTS**

EXECUTIVE SUMMARY

1	INTRODUCTION.....	1
2	HISTORICAL BACKGROUND.....	4
3	ARCHITECTURAL DESCRIPTION.....	8
4	DISCUSSION AND CONCLUSIONS.....	12
5	BIBLIOGRAPHY.....	13
6	ACKNOWLEDGEMENTS.....	15

Appendices

1	Listed Building Description
2	Photographic Record

## EXECUTIVE SUMMARY

*In February 2003, Ed Dennison Archaeological Services Ltd (EDAS) were commissioned by Peter Gaze Pace, project architect, on behalf of the Bramham Park Estate, to undertake a programme of pre-intervention building recording at the Grade II Listed Gothic Summerhouse, in Bramham Park, West Yorkshire (NGR SE 40884 41494). The project involved the detailed recording of the upstanding building prior to its repair and renovation. This recording was achieved through a combination of drawn and photographic survey, together with some documentary research. The survey was undertaken in March-April 2003, with a further visit in May 2005.*

*The survey has uncovered no evidence to contradict the 1845 date of the building carved on the north elevation, and the associated lettering may refer to George Lane Fox (1821-1848). It is interesting in that it forms a late addition to the garden layout and shows a continuing investment in the gardens even after the main house had been gutted by fire in 1828. Although it is now usually described as the summerhouse, it was known as the 'Museum' in c.1910 and continued to be known as such until at least the early 1960s.*

*Whilst there is a great variety in the form and design of post-medieval garden buildings, and indeed the names applied to them, the building lacks several of the attributes normally applied to summerhouses. It does not face the sun, either to the south or to the west, nor does it enjoy views within the gardens or beyond. It was also provided with heating, in the form of an open fireplace to the central cell, and there is surviving structural evidence for shelving and perhaps also panelling. Certainly by c.1910, and perhaps originally, the building, although both close to and easily accessible from the house, was essentially hidden by hedging and trees; the sinuous narrow path from the Quarter Mile Walk did not reveal the building until one faced it through the gateway. The name 'Museum', the structural evidence and the immediate landscape surrounding of the building all suggest that it was used by the family as a place to retire to from the main house, and to entertain guests by viewing a collection of interesting objects, curiosities and perhaps also books, the mid 19th century equivalent of the early post-medieval 'Kunstkammer' or 'Cabinet of Curiosities'. Further research would be needed to establish exactly what the building housed and whether or not this was its original purpose.*

*The building appears to have remained relatively unaltered externally until the early 20th century. The pinnacles appear very 'new' on surviving photographs of this date, suggesting that they were replaced (or perhaps even added?) in the early 20th century, perhaps as part of the works undertaken in c.1910 by Detmar Blow. It also appears that around this time, a deliberate effort was made to cloak the north elevation of the building in ivy or creeper, perhaps to create the impression of the kind of Gothic ruin that had earlier been deemed most appropriate for 18th century Pastoral landscapes, and/or to create a greater contrast between the exterior of the building and what lay within. The building appears to have fallen into neglect by the mid 20th century and was subject to some fairly brutal alterations to the roof in c.1952. It served an adjacent tennis court as a store for some time but was apparently so ruinous by the early 1960s that it was deemed no longer worthy of repair. The landscape context of the building was also much altered during the 20th century, and all traces of the c.1910 gardens and earlier orchard planting removed.*

# 1 INTRODUCTION

## Reasons and Circumstances for the Project

- 1.1 In February 2003, Ed Dennison Archaeological Services Ltd (EDAS) were commissioned by Peter Gaze Pace, project architect, on behalf of the Bramham Park Estate, to undertake a programme of pre-intervention building recording at the Gothic Summerhouse, in Bramham Park, Bramham cum Oglethorpe, West Yorkshire. The project involved the detailed recording of the upstanding building prior to its repair and renovation. This recording was achieved through a combination of drawn and photographic survey, together with some documentary research, and the results were used by the project architect to draw up a specification for repair and restoration.
- 1.2 The building recording was made a condition of grant aid by English Heritage (now Historic England), to restore/renovate the summerhouse and its surroundings to provide a venue for wedding receptions and other functions. The scope of the recording was defined by guidance given by Giles Proctor, English Heritage architect, and later amended following discussions between EDAS and Peter Gaze Pace.

## Site Location

- 1.3 The Gothic Summerhouse lies c.200m to the south of Bramham Park House (at NGR SE 40884 41494) at the south-east end of a former tennis court surrounded by a tall beech hedge and set within a wider area of grass and woodland (see figures 1 and 2). The summerhouse is a Grade II Listed Building of Special Architectural or Historic Interest, first Listed on 30th March 1966 (see Appendix 1); it is one of numerous Listed Buildings within Bramham Park, itself 1.5km to the south-west of the village of Bramham, in Bramham cum Oglethorpe parish, West Yorkshire.
- 1.4 The park comprises c. 250 hectares of rolling land which slopes gently down to the north-west and is bisected by a small valley with a stream which runs north-west/south-east. It encloses the extensive remains of what is generally thought to be the best surviving example of an early 18th century formal garden landscape in England, and for this reason is a Grade 1 Listed Historic Park and Garden (English Heritage 1999).
- 1.5 At the time of the building recording, the summerhouse had mostly recently been used to store materials associated with the tennis courts, but had been disused for some years. It was in poor structural condition, with significant erosion to both the internal and external stonework, and only the central part was still roofed.

## Aims and Objectives

- 1.6 The primary aim of the building survey was to provide a photographic, drawn and written pre-intervention record of the summerhouse. This survey would then be enhanced as appropriate during repairs and renovation to the building, for example, after the erection of surrounding scaffolding which facilitated access to the upper areas.

## Survey Methodologies

- 1.7 As noted above, the scope of the building recording work was defined by Giles Proctor, English Heritage architect, and later amended following discussions between EDAS and Peter Gaze Pace, the project architect. Three main elements were involved, which combine to form a Level 3 analytical record as defined by English Heritage (2006, 13-14).

### *Documentary Research*

- 1.8 The history of the park landscape had already been the subject of much detailed research, primarily undertaken as part of a Conservation Plan produced by the Landscape Agency (2001); the information contained in this comprehensive document forms the basis of the historical background given in this report.
- 1.9 The Conservation Plan was used to identify a number of key documents which were then re-examined in the light of the EDAS survey work to see if they offered any further information; this re-examination was supplemented by a limited amount of new documentary research, undertaken at the West Yorkshire Archives Service (Sheepscar, Leeds) and the Yorkshire Archaeological Society (Leeds). A full list of sources consulted, together with their references, is given in the bibliography below.

### *Building Recording*

- 1.10 An outline survey of the summerhouse, using EDM total station equipment and comprising a ground floor plan and elevations, was made by Benchmark Surveys in November 2002. The resulting survey drawings were plotted at a scale of 1:20 and these formed the basis of the EDAS detailed drawn record. This was undertaken between March and April 2003, and comprised a ground floor plan and external elevations at a scale of 1:20, and a 1:50 east-west section through the building; the elevations depict construction on a stone-by-stone basis. Sufficient notes were also taken to allow the preparation of a detailed description of the building.
- 1.11 The 1:20 and 1:50 scale field drawings were used by the project architect to draw up an appropriate programme of repair and restoration (Pace 2004). Following commencement of these repair works in early 2005, involving the scaffolding of the interior and exterior, a further visit was made by EDAS in May 2005 to enhance the survey drawings and to construct a roof level plan at 1:20 scale. The information for the drawn record was captured using traditional hand-held survey techniques. Final inked drawings were then produced by hand to publication standard and are presented as reduced versions of the full sized field drawings using conventions established by English Heritage (2006, 18-37).
- 1.12 A general photographic record was made of the whole of the building, together with close-up photography of significant details, following English Heritage guidelines (English Heritage 2006, 10-13). Subject to access, all photographs contain a graduated scale, and artificial lighting was used where necessary, in the form of electronic flash. A total of 45 medium format black and white photographs were taken on 15th May 2003 and printed to a size of 6" by 4". Additional 35mm colour prints were taken on 13th May 2005 showing the areas of the building that were previously inaccessible. The photographic record (see Appendix 2) includes a register detailing the location and direction of each shot, and thumbnails of the photographs; selected larger prints accompany the main text of the report.

## **Report and Archive**

- 1.13 This report forms a detailed written record of the summerhouse, prepared from the sources of information set out above, cross-referenced to the drawn and photographic record. It describes the surviving structure, and analyses its form, function, history, and sequence of development, as far as is possible using the previously gathered information. The building is also placed within its historical, social and estate context where possible, using the available documentary and secondary evidence.
- 1.14 The archive relating to the project, including photographic materials, has been ordered and indexed according to the standards set by Historic England and the National Archaeological Record (EDAS site code SBP 03). It was deposited with the Sheepscar (Leeds) office of the West Yorkshire Archives on completion of the project. A copy of this survey report was also deposited with the West Yorkshire Historic Environment Record.



## **2 HISTORICAL BACKGROUND**

### **Introduction**

- 2.1 The following chapter provides a brief outline of the development of the Bramham Park estate, together with more detailed information relating to the summerhouse and its immediate environment. As previously stated, the majority of this information is taken from the 2001 Landscape Management and Conservation Plan (Landscape Agency 2001). For the sake of convenience, the building is referred to throughout using its existing name of the 'summerhouse', although this appears to have come into use only relatively recently, nor is it certain that this was its original purpose (see below).

### **The Development of Bramham Park**

- 2.2 The genesis of Bramham Park probably lies with the acquisition of a freehold estate at Bramham by Robert Benson of Wrenthorpe during the later 17th century. On Benson's death in 1677, Bramham was inherited by his son, also Robert (1675-1731). Robert was a minor when he inherited but rose to hold a number of high offices during his life, and was created First Lord Bingley in 1713. Benson's new house at Bramham Park was built between 1699 and 1710 and, during the same period, the house was provided with an extensive formal designed landscape. Recent research has revealed that George London, Head Gardener to Queen Anne, probably worked at Bramham between 1710 and 1713, and that John Wood the Elder of Bath was closely associated with the layout of the landscape between c.1719 and 1727. The parkland underwent further significant changes between 1710 and 1728, and from c.1710 onwards Robert Benson appears to have adopted a more 'natural' style, albeit one set within a highly formalised layout of ponds, canals and geometric rides (Landscape Agency 2001, 9-10 & 17-25).
- 2.3 Following Benson's death in 1731, the estate was inherited by his daughter, Harriet Benson, who married George Fox the same year. In 1750 he added the title Lane and was created the Second Lord Bingley in 1762; the Bramham estate has remained with the Fox Lane (Lane Fox from the early 19th century) family ever since. Harriet and George Fox Lane were responsible for commissioning a number of buildings to stand within Benson's formal landscape and also undertook modifications to the tree planting (Landscape Agency 2001, 9-10 & 31-33).
- 2.4 In 1828, the house was seriously damaged by fire, and the family took up residence in nearby Bowcliffe for nearly 80 years. However, substantial sums continued to be expended on Bramham, estimated to be £4,300 per annum between 1825 and 1837 (Landscape Agency 2001, 37-39). The house remained unoccupied until the turn of the 20th century when it was repaired and the family moved back in. The re-occupation of the house was accompanied by replanting and some re-development of the gardens by Detmar Blow (Landscape Agency 2001, 10 & 49-50). A final phase of development took place after a disastrous storm in 1962 which felled more than 400 trees within the formal landscape. Extensive replanting was undertaken, to the extent that over 50% of all surviving trees are less than 50 years old (Landscape Agency 2001, 9-10).

### **The History of the Summerhouse**

- 2.5 The area in which the summerhouse is located is shown as being divided into three parts on an estate map dating to c.1710; a large area of regular planting resembling an orchard, a smaller triangular area of denser planting, and an open

area with cross paths (Landscape Agency 2001, 19-21 & 113). A plan c.1728 depicts the same area as one woodland compartment (Landscape Agency 2001, 113 & figure 5) and it is similarly depicted in 1817 (Landscape Agency 2001, 113 & figure 9).

- 2.6 Although the summerhouse is dated 1845, it does not appear on a survey of the estate of the same year, presumably because the information on which the survey was based was gathered in 1844 prior to its construction (Landscape Agency 2001, 41 & figure 11). Furthermore, it is also not shown on the 1st edition Ordnance Survey 1849 6" map (sheet 204), again perhaps because the actual survey was carried out in 1845-47, several years prior to publication. Similarly, estate accounts and cash books covering the relevant period make no reference to expenses incurred in building the summerhouse (WYAS WYL72 box 83/29-31; WYAS WYL72 box 131/7), although repairs to other garden structures, planting, drainage works etc elsewhere are entered into these sources (e.g. WYAS WYL72 box 101/8).
- 2.7 Stylistic similarities with the Gascoigne almshouses at Aberford, constructed in 1843-45, have led to suggestions that the summerhouse may have been designed by the same architect, George Fowler Jones (Proctor 2002, 3). The almshouses were built for the Gascoigne sisters Mary and Elizabeth to provide accommodation for retired tenants of the Gascoigne estates (Bennett, Hayton & Hewitt und, 7). Fowler Jones (1818-1905) practised at No. 84 Bootham and No. 8 Lendal, both in York, and in addition to the Gascoigne Almshouses, he was responsible for the design of St Mary's Church in Garforth (1844-45) and the restoration of All Saints Church in Barwick-in-Elmet (1844-45) (Linstrum 1978, 379). He died at his residence at Quarry Bank, Malton, early in 1905 (Felstead Franklin & Pinfield 1993, 508; Anon 1905, 272).
- 2.8 The earliest known map depictions of the summerhouse are on the Ordnance Survey 1893 6" and 25" maps (Landscape Agency 2001, figures 14 & 15). On both these maps, it is depicted as a north-east/south-west aligned rectangular structure set to the south of centre of a thinly-wooded sub-square enclosure; in 1893, a path through the enclosure is enclosed by a perimeter planting of trees with a circular open space in front of the building (Landscape Agency 2001, 113). There is no change to the depiction on the 1909 edition (see figure 3 top). However, the most valuable evidence for the setting of the summerhouse is provided by Detmar Blow's c.1910 proposals for the gardens at Bramham (WYAS WYL72 Acc 1666/225), and a number of early 20th century photographs taken after his designs were completed (Landscape Agency 2001, figures 16 & 17).
- 2.9 In his proposals, Blow shows a sinuous path leaving the Quarter Mile Walk and curving through woodland towards a gateway with curving piers on the north side of a sub-square area named as the 'Orchard Garden, itself enclosed by a beech hedge (see figure 3 bottom). From the gateway, a wider 'walk', aligned on the centre of the summerhouse appears to pass through a further gateway in another wall, apparently with a pair of small rectangular structures of uncertain purpose located at its southern end. The walk then runs south between narrow beds, which curve around a rose garden situated in front of the summerhouse; the rose garden is in the form of a circular bed containing concentric rings of planting and divided into four quarters. The summerhouse itself (marked as the 'Museum' on Blow's plan) has further small beds around it bounded by a narrow strip of grass edging. On the west side of the building, a narrow path runs south through the surrounding beech hedge and woodland to emerge on one of the walks to the west of the Gothic Temple.

- 2.10 The first of the early 20th century photographs is kept in one of the Lane Fox family's photograph books (Landscape Agency 2001, 112) (see figure 4 top). It is undated but shows many of the details in Blow's c.1910 designs and might therefore be thought to date from c.1910-1914. In the photograph, the summerhouse is viewed from the north, approached along a gravel walk with narrow lawn edging and wider borders of plants and shrubs. The rose garden to the front of the summerhouse contains concentric rings of planting as shown by Blow, with a young (fruit?) tree at the centre. The summerhouse itself has benches to either side of the entrance doorway, and is surrounded by a narrow border with lawn edging. The windows flanking the entrance doorway are almost obscured by climbing vegetation, whilst the pinnacles to the centre appear much lighter (i.e. perhaps newer) than those to the wings. The shallow leaded roof over the centre is just visible, as are the octagonal roofs with tall pinnacles to the wings. The path shown by Blow in c.1910 to the west of the summerhouse can be seen snaking its way through the Orchard Garden towards the deciduous woodland behind.
- 2.11 The second photograph is also undated, but to judge by the growth of the planting that is visible appears to have been taken a few years after the first. A copy is now kept at the National Monuments Record as part of the relevant English Heritage Register of Parks and Garden's file (see figure 4 bottom). A note on the photograph suggests that it comes from the archives of *Country Life*; the first *Country Life* article on Bramham Park appeared in 1904 (see below) but as the photograph shows Blow's c.1910 planting designs, it may have been taken for the subsequent *Country Life* features in 1921 but never actually published (Avray Tipping 1921a & 1921b). The planting had matured somewhat since the first photograph was taken, and there had been a few minor changes. The young tree shown previously at the centre of the circular rose bed had been replaced by a statue of a young shepherd set on a plinth. The bench formerly sited to the east of the central doorway had been moved around to the east end of the building, whilst the climbing vegetation now totally obscured the flanking windows. Trellis or wire netting had been fixed to the north elevation of the wings, presumably to allow vegetation to climb up them also. As in the earlier photograph, the pinnacles have a very 'new' appearance compared to the rest of the structure.
- 2.12 As stated above, Bramham Park has been featured on several occasions in *Country Life*, the first time in 1904 (Anon 1904, 450-458). Unfortunately, the summerhouse did not appear in 1904 nor in the subsequent articles of 1921 (Avray Tipping 1921a & 1921b) and 1958 (Oswald 1958a; Oswald 1958b; Oswald 1958c; Oswald 1958d), all of which focused on the 18th century (rather than later) history of the house and gardens. The tennis court present at the front (north) of the summerhouse at the time of the EDAS survey is believed to have been built during the 1950s, and the existing concrete roofs were added to the structure in 1952 (Proctor 2002, 2). Despite this, Pevsner still noted that the structure was 'now ruinous' in 1959 (Pevsner 1959, 143).
- 2.13 The poor condition of the summerhouse at this time is conveyed by the estimates prepared by the Historic Buildings Council for its repair in 1961. It was considered that the necessary works to the 'Museum Temple' (as it was then described) would cost c.£3,000. However, given the relatively late date of the building compared to others within the park and that fact that it was 'already more or less a ruin', the Council suggested that it was not repaired but allowed to become completely ruinous (Landscape Agency 2001, 51).

- 2.14 Bramham Park featured in *Country Life* again in 1989 (Plumptre 1989, 120-125) but again the summerhouse was not mentioned. It appears that the building continued to be used as a store for the adjacent tennis court, but had ceased even to fulfil this function by 2002, by which date it was in very poor structural condition and covered with a heavy growth of Russian vine. The stonework of the south elevation had been recently repaired, prior to the 2004-05 phase of works.

### 3 ARCHITECTURAL DESCRIPTION

#### Introduction

- 3.1 The summerhouse is described below in a logical sequence. After an initial discussion of its setting, the plan form, structure and architectural detailing of the building is described, followed by a description of the external elevations and a circulation description of the interior; when reading the text, reference should be made to the accompanying figures (figures 5 to 10). Throughout the following description, reference is made to the photographic record (see Appendix 2); photographs are referenced in italics and square brackets, the numbers before the stroke representing the film number and the number after indicating the frame e.g. [1/32].
- 3.2 The summerhouse is actually orientated north-east/south-west, but for ease of description in the following text, the long axis is considered to be aligned east-west. In addition, the term 'modern' is used to denote structures or activities dating to after c.1945.

#### Location and Plan Form

- 3.3 As stated in Chapter 1 above, the summerhouse stands some 250m to the south-west of the main house (see figure 2). It is now approached by crossing the paved area to the rear of the house's kitchen wing and then walking east along the Broad Walk towards the Obelisk Pond for a short distance before traversing a narrow strip of woodland. The footpath through the woodland leads to a gateway, formed by a pair of wrought-iron gates each with six horizontal rods and a curving brace. These gates are hung off very substantial rusticated piers with moulded coping, built of the same Magnesium limestone as the summerhouse [3/18; 4/07]. The piers are shown in this position on Detmar Blow's c.1910 plan and may well form part of the original mid 19th century layout.
- 3.4 The gateway leads down onto the north end of the disused tennis court, with the summerhouse standing at the south end (see plate 1). The tennis court is believed to have been built during the 1950s (Proctor 2002, 2) and is enclosed by tall beech hedges, which run up to the east and west sides of the summerhouse. Beyond the beech hedges, there is a wider area of unmown grass and woodland. To the south of the summerhouse, the ground slopes away gently towards woodland on the north side of the lawn leading to the Gothic Temple. To the east, there is another narrow belt of woodland on the north side of the Broad Walk and to the west, the grassed area rises more steeply towards a beech hedge lining one of the north-west/south-east pathways crossing the park here.
- 3.5 The summerhouse itself has a tripartite plan, with maximum external measurements of 11.10m east-west by 5.40m north-south. The larger central cell or room is c.3.90m square internally, with walls 0.52m thick, whilst the smaller flanking wings are both 2.70m east-west by 2.20m north-south (internally), with proportionately narrower walls (see figure 5).

#### Structure and Materials

- 3.6 The summerhouse is of a single storey throughout, although the central cell is considerably taller than the wings [4/08, 4/09] (see plate 2). At the time of the EDAS survey, all three parts were covered by modern flat concrete roofs, erected in 1952 (Proctor 2002, 4). The flat concrete roof to the central cell replaced a

shallow lead-covered pyramid, whilst the wings were originally provided with steeply sloping leaded octagonal roofs rising to tall pointed finials, visible on the early 20th century photographs (see figure 4).

- 3.7 The summerhouse is faced on all sides with a yellowish Magnesian limestone ashlar, vertically tooled. The same stone has been used internally, but it was originally hidden by plaster and so was squared and coursed rather than ashlar. The surround of the central doorway in the north elevation is whiter in colour and perhaps of Cadby Magnesian limestone; a similarly coloured stone has been used for recent repairs to the south elevation [4/01] (Proctor 2002, 4) (see plate 3).
- 3.8 Brick was observed in a number of places, principally to the original roof space where it would have been hidden from view. Here, red handmade bricks are used to line the sockets for the roof timbers. Shallow aligned recesses on the upper part of the east and west walls of the central part of the summerhouse, at about the level of the internal setback which runs around all four sides, suggest a single large east-west timber running across the roof space here, with two smaller timbers running to meet it from the north and south walls (see figure 6), although this does not fit easily with the shallow pyramidal roof shown on early 20th century photographs. The internal rear arch of the centre cell's north doorway is also built of red handmade bricks set with a lime mortar, with further brickwork to either side of the doorway [6/5]. Furthermore, the top of the inside of the flue to the south elevation's stack was lined with machine-made brick, suggesting that it has been rebuilt at least once since the summerhouse was built. At roof-top level, a number of iron cramps held several stones together.

### **Architectural Detailing and External Elevations**

- 3.9 The summerhouse is most definitely Gothic in appearance and draws a number of influences from the late 13th/early 14th century Decorated style, as might be expected for a building designed during a period when this style was promoted by *The Ecclesiologist* as being the most 'correct' form of church architecture (Stewart 1961, 55; Clark 1962, 134-158; Dixon & Muthesius 1997, 182-195). However, the summerhouse also incorporates more Classical features such as a vermiculated plinth and a frieze with decoration reminiscent of the fretwork of late 18th century Chinoiserie and Gothick (Curl 1999, 198-199). The tall crocketed pinnacles are similar to those which once existed on the c.1740 Gothic Temple within the park but which appear to have largely fallen or been removed by 1825 (Landscape Agency 2001, 99-103).

#### *North Elevation (see figure 7)*

- 3.10 The principal elevation of the summerhouse faces north-west and, like the rest of the exterior, is of symmetrical appearance [1/6; 4/05, 4/10], with the flanking wings recessed slightly from the centre [2/10, 2/12, 2/16, 2/17]. All three parts are buttressed and rise from a chamfered vermiculated plinth [2/7] (see plate 9); this plinth is interrupted by the buttresses. The taller central cell has shallow steps leading up to a tall two-centred arched central doorway, retaining the original pair of tall softwood doors at the time of the EDAS survey. This doorway is framed by engaged columns with shafts surmounted by foliate caps [3/8] (see plate 5). These support the moulded head, with its trefoil fanlight and cusped cresting; the fanlight retains some of its original leaded glazing. The central doorway is flanked by a tall two-centred arched window to either side, originally equipped with hoodmoulds terminating in chamfered stops, although the former are now badly eroded. At the time of the EDAS survey, the windows were infilled with boards

painted to resemble tracery. When these were removed during repair work, they revealed the original pitched-pine wooden tracery, in the form of a geometrically-derived mullioned and transomed frame of four lights with a multifoil above [3/7]; the upper two lights of both windows retained the same leaded glazing as seen to the trefoil fanlight of the doorway [3/2].

- 3.11 Above the doorway and windows, the central part of the north elevation rises to a moulded stringcourse, above which there is a plain frieze with a shield to the centre bearing the neatly incised date '1845' and what appear to be the initials 'GWR' or 'GLR' in rather florid scrip; given the date of the building, 'GLF' (for George Lane Fox) might be considered more likely. The frieze supports a parapet formed by four upright rectangular panelled bases, with a pattern reminiscent of late 18th century Chinoiserie or Gothick running between [1/16]. The panelled bases are surmounted by tall crocketed pinnacles. These were originally topped by a small stone ball but these only now survive to the outer pinnacles (see plate 7).
- 3.12 Like the central cell, the north elevation of both wings also rises from a vermiculated plinth. Both are provided with a single two-centred arched window, retaining pitched pine two-light tracery with a trefoil over [3/1] (see plate 6). Above the windows, a plain string course supports a low parapet. Both wings once had horizontal panelled bases with crocketed pinnacles to the outer corners, but only that to the west wing now survives [3/5, 3/6]. All three parts of the elevation have numerous small iron hooks and hoops in the masonry joints, used to secure netting to the exterior which in turn supported the climbers shown on early 20th century photographs.

*East and West Elevations* (see figure 8)

- 3.13 The east [1/10, 1/11; 2/4; 4/03] and west [1/7, 1/12, 1/13; 4/02, 4/04] elevations of the outer wings are very similar to the north elevation, rising from vermiculated plinths and being equipped with two-centred arched windows retaining pitched-pine geometrical wooden tracery (see plate 4). The east and west elevations of the central cell rise above the roof line of the outer wings, to the same decorated parapet with plinths and pinnacles as described for the north elevation [2/6] (see plate 8). Both elevations retain elements of cast-iron rainwater goods, in varying states of collapse at the time of the EDAS survey.

*South Elevation* (see figure 9)

- 3.14 The south elevation of the summerhouse is symmetrically organised in a similar fashion to the north elevation [1/8]. Again, all three parts are buttressed and rise from a chamfered vermiculated plinth. The taller central cell has a slightly projecting central stack flanked by tall blind two-centred arched windows with hoodmoulds [1/18]. The face between the windows has been subject to an extremely harsh repair, possibly using Cadby Magnesian limestone, which forms a stark and visually intrusive contrast to the rest of the weathered elevation (see plate 3). The stack rises to parapet level; all stringcourses etc are carried around the stack, and at parapet level the corners are embellished by quatrefoils. The stack's flue was sub-square in plan internally [5/37] which became circular when it passed through the parapet [5/36] (see plate 10). It was probably originally surmounted by a decorative stack or pot but this has long since disappeared. The adjoining wings [1/17, 2/1] are as described for the north elevation, and all three parts of the elevation retain small iron hooks and loops formerly used to secure netting.

### **Circulation Description** (see figures 5 and 10)

- 3.15 The only access to the interior of the summerhouse is through the central doorway in the north elevation, leading into the central cell. Both the central cell and the adjoining wings of the building were floored with neatly laid limestone flagstones.
- 3.16 At the time of the initial EDAS survey visit, the interior of the central cell was boarded out [3/11] and the former internal doorways to the wings were blocked with breeze-block [3/15, 3/16]. However, all these were removed during the repair and renovation works, exposing the original internal wall surfaces. In the central cell, the internal walls retained large areas of wall plaster with a high horse-hair content, applied to a depth of up to 0.07m in places [6/6]. The uppermost parts of the plaster preserved the profile of the former cross-vault over the centre [6/14], which sprang from a height of c.4.11m above the limestone flag surface and was presumably carried upwards into the interior of the pyramidal roof (see plate 11); this was most easily seen after the concrete roof had been removed [5/32, 5/33, 5/34] (see plate 12).
- 3.17 In the centre of the south wall, the remains of a partially blocked fireplace were exposed [6/15]. The surround had been removed some time before, exposing the substantial stone lintel and brick relieving arch over [6/8]. Marks in the wall plaster indicated that the fireplace was once flanked by three or four stage shelves or cupboards rising to 1.64m above the internal floor level [6/10, 6/11, 6/12] (see plate 13). A straight joint was also partly visible in the south wall c.0.80m to the west of the fireplace, rising to at least 2.00m above the internal floor level [6/13]; its purpose and origin are uncertain. There was no indication of a similar feature to the east of the fireplace, although it may have been obscured by surviving plaster here. No evidence was uncovered to suggest that the blind windows of the central cell's south elevation were ever open, although the above-mentioned straight joint is aligned approximately on the external east side of the west window. It is possible that the windows were once meant to be open but that there was a change in design during construction, and they were left blank. Small pieces of timber set into the plaster at the north end of the east wall are suggestive of studs, either for panelling [6/7] or perhaps more likely to support cupboards or shelving similar to that once flanking the fireplace [6/22, 6/23].
- 3.18 As stated above, the doorways leading to the adjoining wings had been blocked with breeze-block and then boarded over, making the wings totally inaccessible. When these blockings were removed, the original doorways were seen to be 2.22m in height, fitted with a wooden lintel to the west door [6/17] and a steel lintel to the east door [6/9]. However, the slight traces of a curve in the plasterwork around the doorways showed that they both once had two-centred arched heads like the windows to the external elevations. The internal walls of the two wings retained similar plaster to that described in the central cell. They were also once crossed by cross-vaults, springing from 2.37m above the internal floor level and presumably rising into the interior of the octagonal roofs here [3/12, 3/13, 3/17; 4/06; 6/18, 6/19, 6/20]. Again, these were most easily visible after the concrete roof had been removed, particularly within the west wing [5/28, 5/31] (see plate 14).



## 4 DISCUSSION AND CONCLUSIONS

### The Wider Landscape Context

- 4.1 The EDAS building survey uncovered no evidence to contradict the 1845 date of the building carved on the north elevation, and the associated lettering may refer to George Lane Fox (1821-1848). It is interesting in that it forms a late addition to the garden layout and shows a continuing investment in the gardens, even after the main house had been gutted by fire in 1828 (Proctor 2002, 2). Although it is now described as the summerhouse, it was known as the 'Museum' in c.1910 and continued to be known as such until at least the early 1960s.
- 4.2 Whilst there is a great variety in the form and design of post-medieval garden buildings, and indeed the names applied to them (Woodfield 1991, 123-130), the Bramham Park building lacks several of the attributes normally applied to summerhouses. It does not face the sun, either to the south or to the west, nor does it enjoy views within the gardens or beyond (Woodfield 1991, 128). It was also provided with heating in the form of an open fireplace in the central cell, and there is surviving structural evidence for shelving and perhaps also panelling. Certainly by c.1910, and perhaps originally, the building, although both close to and easily accessible from the house, was essentially hidden by hedging and trees; the sinuous narrow path from the Quarter Mile Walk did not reveal the building until one faced it through the gateway. The name 'Museum', the structural evidence, and the immediate landscape surrounding of the building all suggest that it was used by the family as a place to retire to from the main house and to entertain guests by viewing a collection of interesting objects, curiosities and perhaps also books; it was, in effect, the mid 19th century equivalent of the early post-medieval 'Kunstkammer' or 'Cabinet of Curiosities' (Markus 1993, 185-205). Further research would be needed to establish exactly what the building housed and whether or not this was its original purpose.
- 4.3 The building appears to have remained relatively unaltered externally until the early 20th century. The pinnacles appear very 'new' on both photographs of this date, suggesting that they were either replaced (or perhaps even added?) in the early 20th century, perhaps as part of the works undertaken in c.1910 by Detmar Blow. It also appears that around this time, a deliberate effort was made to cloak the north elevation of the building in ivy or creeper, perhaps to create the impression of the kind of Gothic ruin that had earlier been deemed most appropriate for 18th century Pastoral landscapes (Woodfield 1991, 134), and/or to create a greater contrast between the exterior of the building and what lay within.
- 4.4 The building appears to have fallen into neglect by the mid 20th century, and was subject to some fairly brutal alterations to the roof in c.1952. It served the adjacent tennis court as a store for some time but was apparently so ruinous by the early 1960s that it was deemed no longer worth repairing. The landscape context of the building was also much altered during the 20th century and all traces of the c.1910 gardens and earlier orchard planting removed.

## 5 BIBLIOGRAPHY

### Abbreviations

WYAS = West Yorkshire Archives, Sheepscar Office, Leeds

### Primary Sources

- 1844-48 Summary Estate Accounts (WYAS WYL72 Box 83/29-31)
- 1846-52 Estate Cash Book (WYAS WYL72 Box 131/7)
- 1849 Ordnance Survey 1st edition 6" map (Yorkshire sheet 204) (surveyed 1845-47)
- 1853-59 Estate Cash Book (WYAS WYL72 Box 101/8)
- c.1910 Survey of gardens, Bramham Park by Detmar Blow (nd) (WYAS WYL72 Acc 1666/225)
- c.1910-14 Photograph of summerhouse looking south-east (reproduced in Landscape Agency 2001, 112; original held by Lane Fox family)
- c.1921? Photograph of summerhouse looking south-east (Historic England Archives, possibly taken for Country Life)

### Secondary Sources

- Anon 1905 'Obituary Notices – George Fowler Jones'. *The Builder* vol 88, 272
- Anon 1904 'Bramham Park, Yorkshire: The Seat of Mr J R Lane-Fox'. *Country Life* vol 16, 450-458
- Avray Tipping, H 1921b 'Bramham Park, Yorkshire – II : The Seat of Lieut-Col Geo Lane-Fox MP'. *Country Life* vol 50, 448-455
- Avray Tipping, H 1921a 'Bramham Park, Yorkshire – I : The Seat of Lieut-Col Geo Lane-Fox MP'. *Country Life* vol 50, 416-423
- Bennett, A, Hayton, T & Hewitt, K (und) *Aberford in Times Past*
- Clarke, K 1962 *The Gothic Revival: An Essay in the History of Taste*
- Curl, J S 1999 *The Oxford Dictionary of Architecture*
- Dixon, R & Muthesius, S 1997 *Victorian Architecture*
- English Heritage 2006 *Understanding Historic Buildings: A Guide to Good Recording Practice*
- English Heritage 1999 *Register of Historic Parks and Gardens: Bramham Park, West Yorkshire (GD1531)*
- Felstead, A, Franklin, J & Pinfield, L 1993 *Directory of British Architects 1834-1900*

Landscape Agency 2001 *Bramham Park: Landscape Management and Conservation Plan* (available at <http://www.bramhampark.co.uk/UploadPDF/001201%20Bramham%20Park%20LCMP%20Main%20Report%202000.pdf>)

Lindstrum, D 1978 *West Yorkshire: Architects and Architecture*

Markus, T 1993 *Buildings and Power: Freedom and Control in the Origin of Modern Building Types*

Oswald, A 1958d 'A Yorkshire Landscape Garden – II'. *Country Life* vol 123, 1368-1371

Oswald, A 1958c 'A Yorkshire Landscape Garden – I'. *Country Life* vol 123, 1294-1297

Oswald, A 1958b 'Bramham Park, Yorkshire -II'. *Country Life* vol 123, 400-403

Oswald, A 1958a 'Bramham Park, Yorkshire -I'. *Country Life* vol 123, 350-353

Pace, P G 2004 *The Gothick Summerhouse, Bramham Park, Wetherby, PK012545: Specification for Fabric Repairs and Restoration Works*

Pevsner, N 1959 *The Buildings of England: Yorkshire The West Riding*

Plumptre, G 1989 'Bramham's Renaissance'. *Country Life* vol 139, 120-125

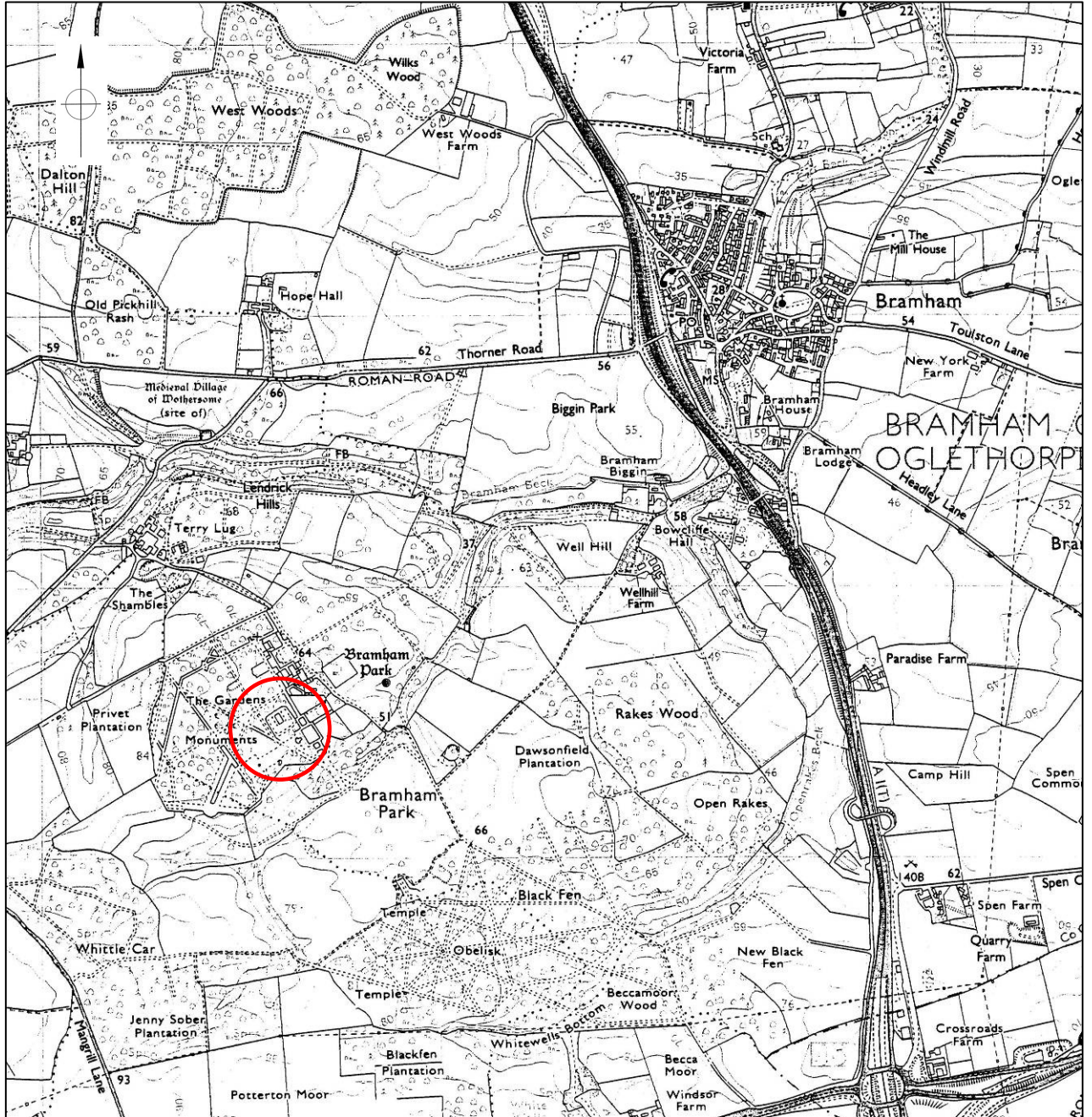
Proctor, G 2002 *Architect's Report: The Gothick Summerhouse, Bramham Park, Wetherby, West Yorkshire* (unpublished English Heritage document)

Stewart, C 1961 *Gothic Architecture*

Woodfield, P 1991 'Early Buildings in Gardens in England'. In Brown, A (ed) *Garden Archaeology*, 123-137 (CBA Research Report 78)

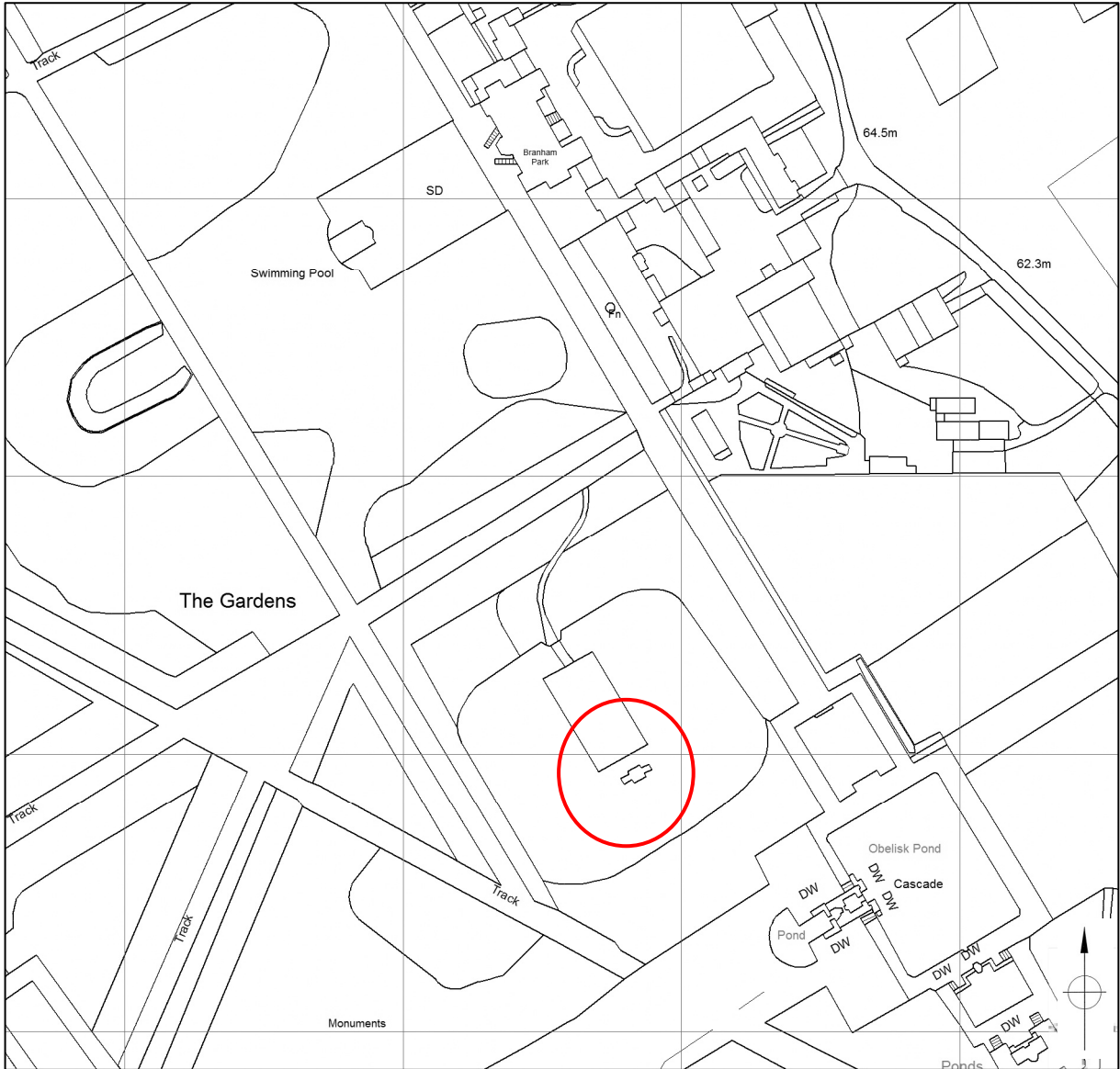
## **6 ACKNOWLEDGEMENTS**

- 6.1 The building recording project at the Bramham Park summerhouse was commissioned by Peter Gaze Pace (project architect) on behalf of the Bramham Park Estate. The estate funded the site recording. EDAS would like to thank Peter Pace, Miss Claudia Langmead (Resident Agent to the Bramham Park Estate), and the site contractors, Ken Dodsworth, for their assistance and co-operation in carrying out the survey work.
- 6.2 The building recording was undertaken by Shaun Richardson, assisted by Richard Lamb, using plans and elevation drawings supplied by Benchmark Surveys of Leeds. The black and white medium format photographs were taken by Stephen Haigh. Shaun Richardson produced the site archive and a draft report. Thanks are also due to Peter Pace for use of some of his photographs. The final report was produced and edited by Ed Dennison of EDAS, with whom the responsibility for any errors remains. The reporting element of the project was funded by EDAS.



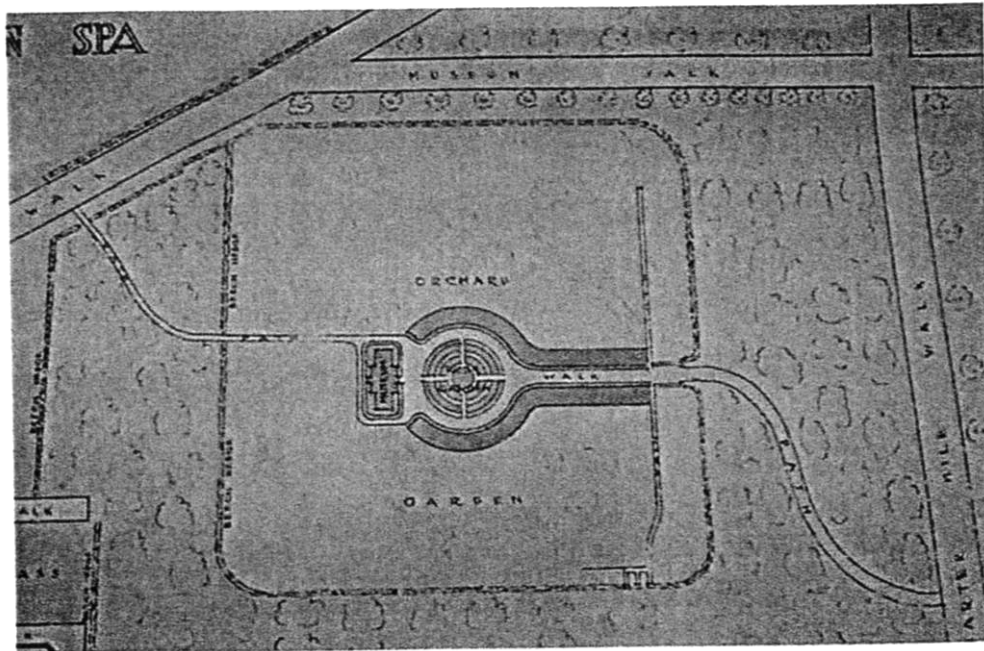
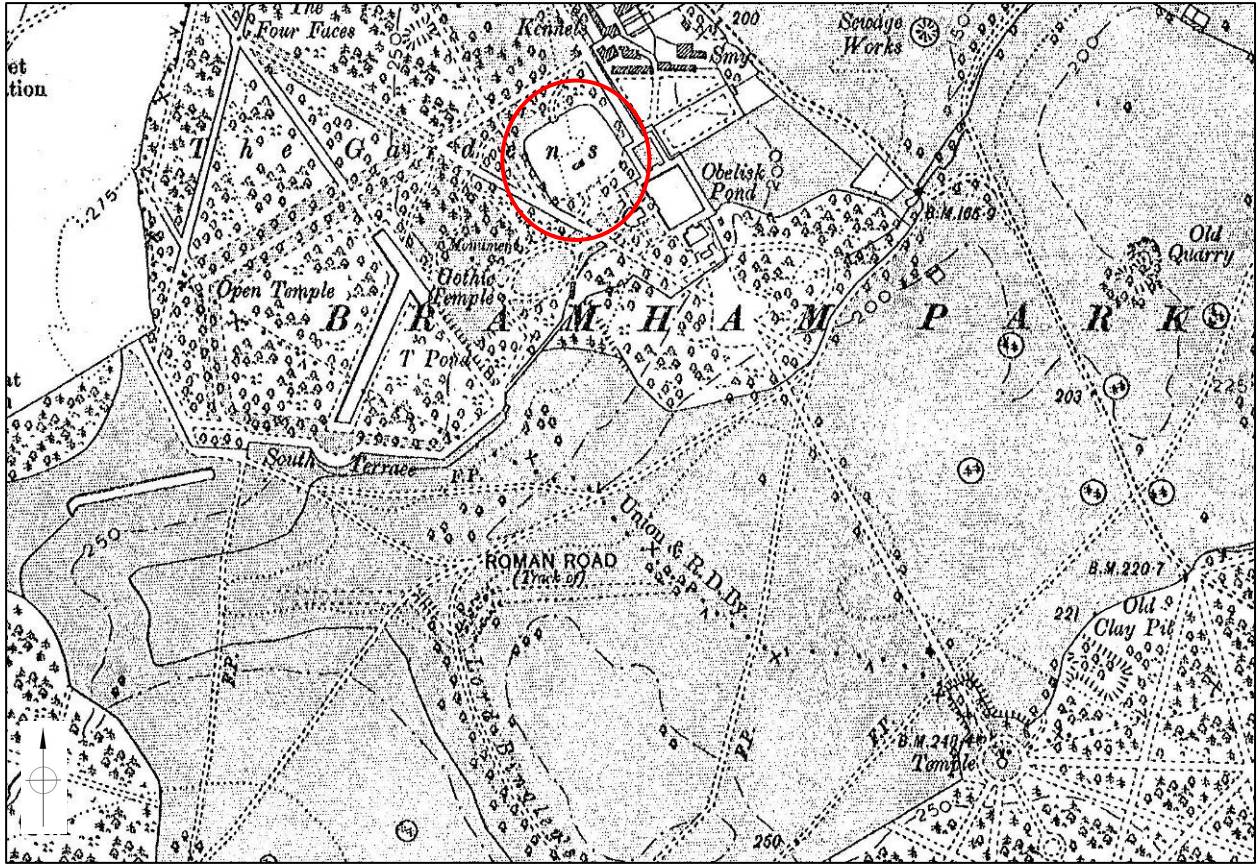
© Crown copyright and Database rights  
 Ordnance Survey Licence 100013825 (2016).

PROJECT		BRAMHAM PARK SUMMERHOUSE	
TITLE		GENERAL LOCATION	
SCALE	NTS	DATE	APR 2016
EDAS		FIGURE	1



© Crown copyright and Database rights  
 Ordnance Survey Licence 100013825 (2016).

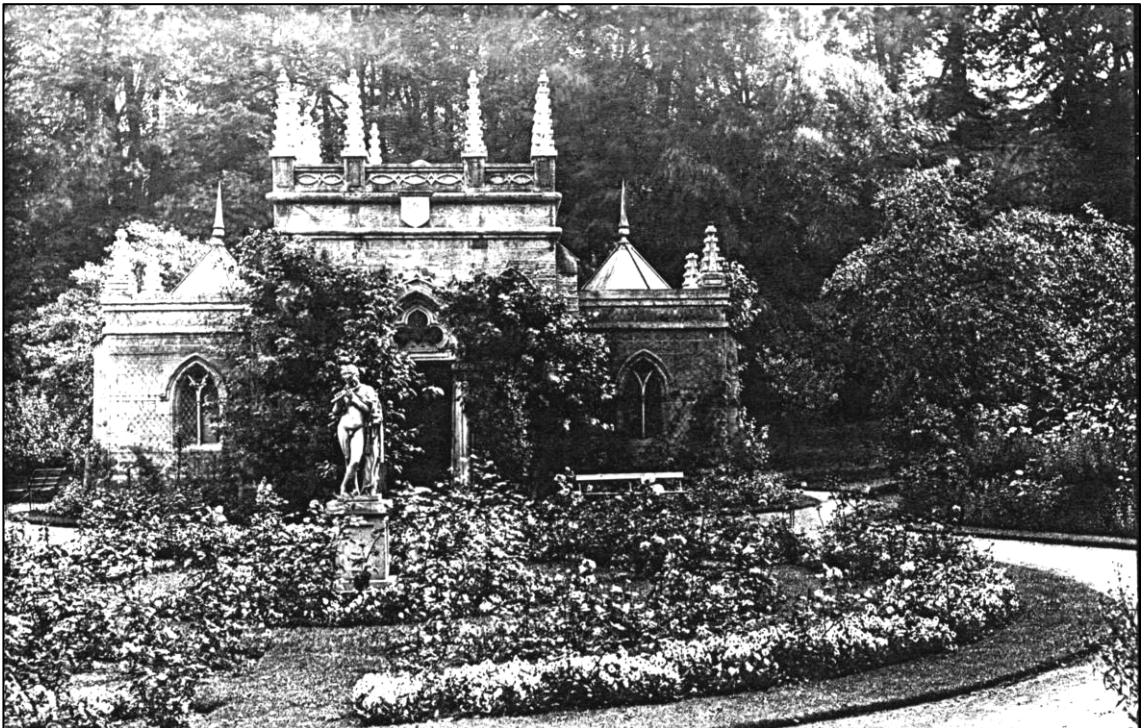
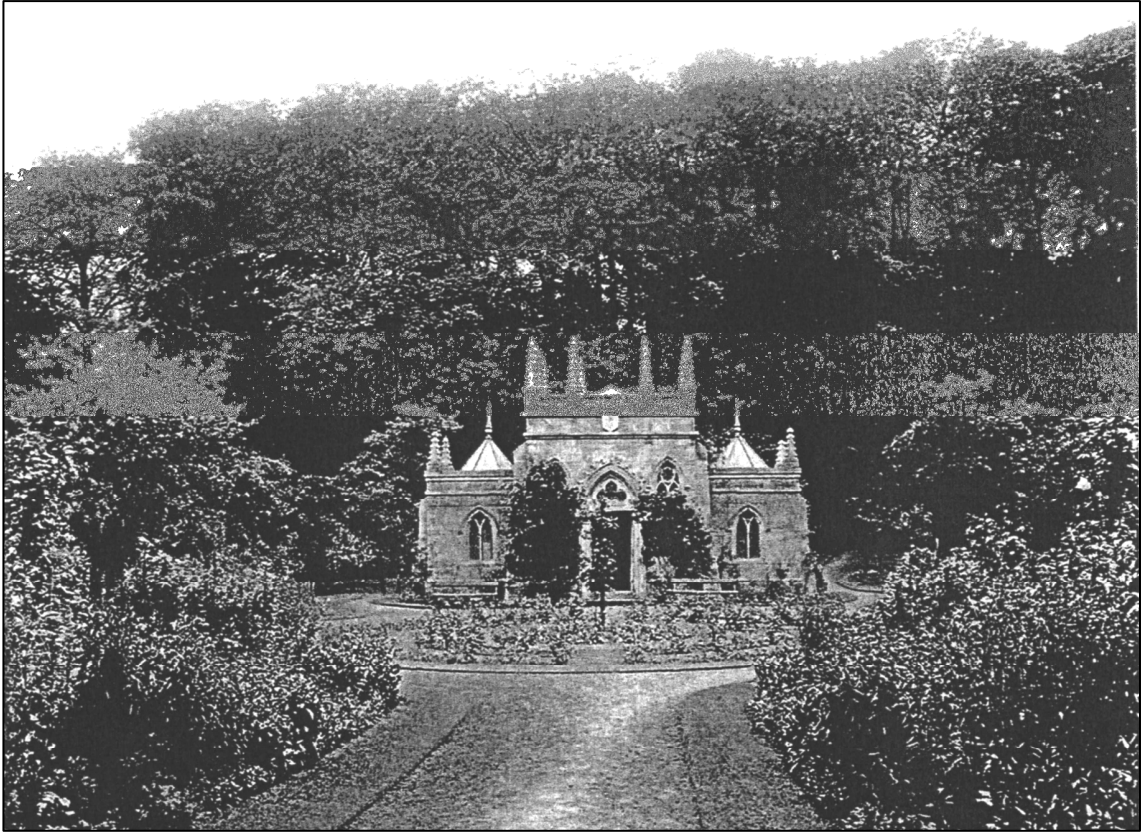
PROJECT <b>BRAMHAM PARK SUMMERHOUSE</b>	
TITLE <b>DETAILED LOCATION</b>	
SCALE <b>NTS</b>	DATE <b>APR 2016</b>
<b>EDAS</b>	FIGURE <b>2</b>



Top: Depiction of summerhouse on Ordnance Survey 1909 6" map (Yorkshire sheet 204NW), surveyed 1846-47, revised 1909.

Bottom: Depiction of summerhouse on c.1910 plan by Detmar Blow (WYAS WYL72 Acc 1666/225) (Landscape Agency 2001, 112).

PROJECT		BRAMHAM PARK SUMMERHOUSE	
TITLE		HISTORIC MAPS	
SCALE	NTS	DATE	APR 2016
EDAS		FIGURE	3

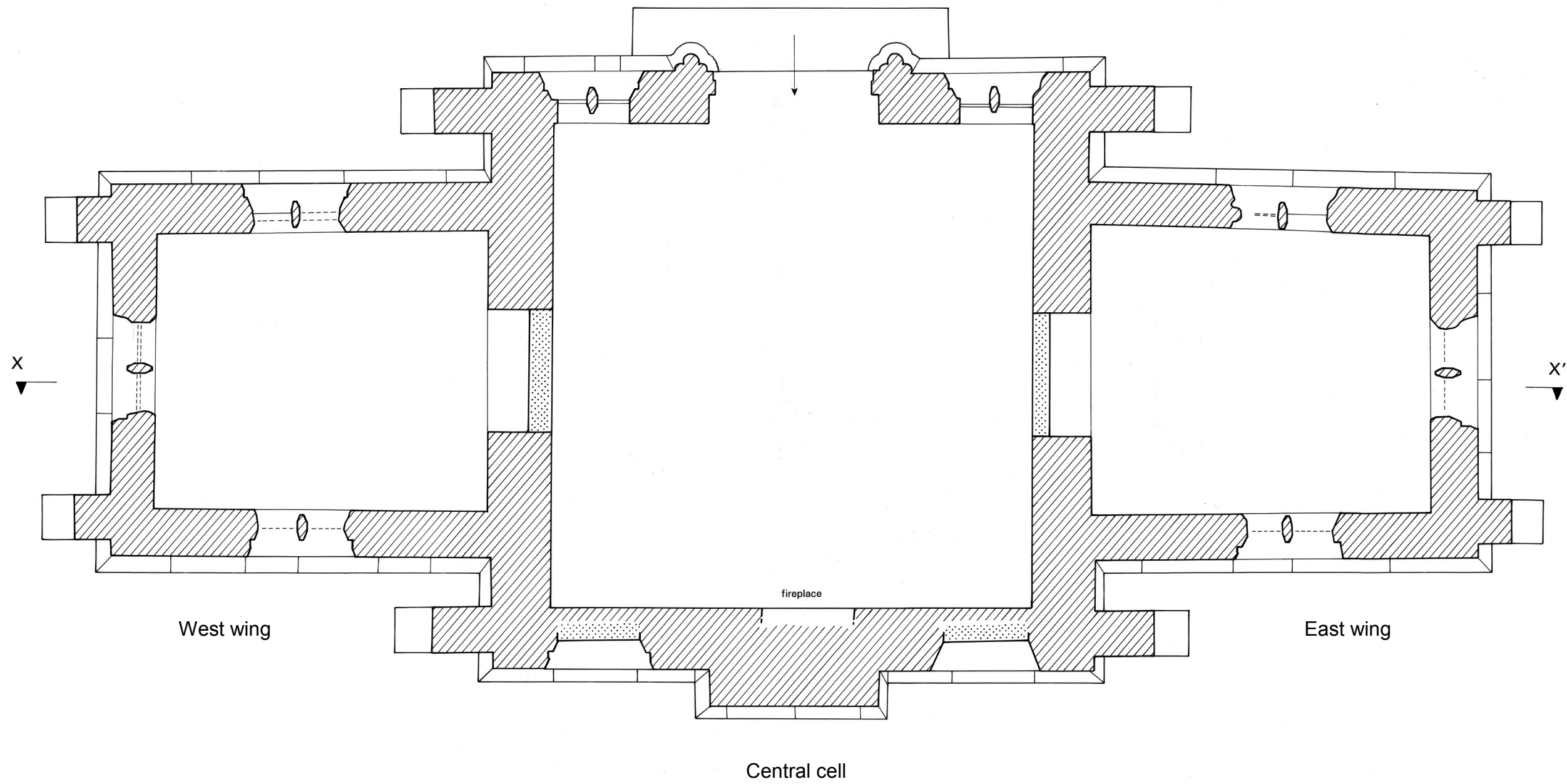


Top: c.1910-14 photograph of summerhouse, looking south-east (Landscape Agency 2001, 112).

Bottom: Photograph of summerhouse, looking south-east (Historic England Archives).

PROJECT BRAMHAM PARK SUMMERHOUSE	
TITLE HISTORIC PHOTOGRAPHS	
SCALE NTS	DATE APR 2016
EDAS	FIGURE 4



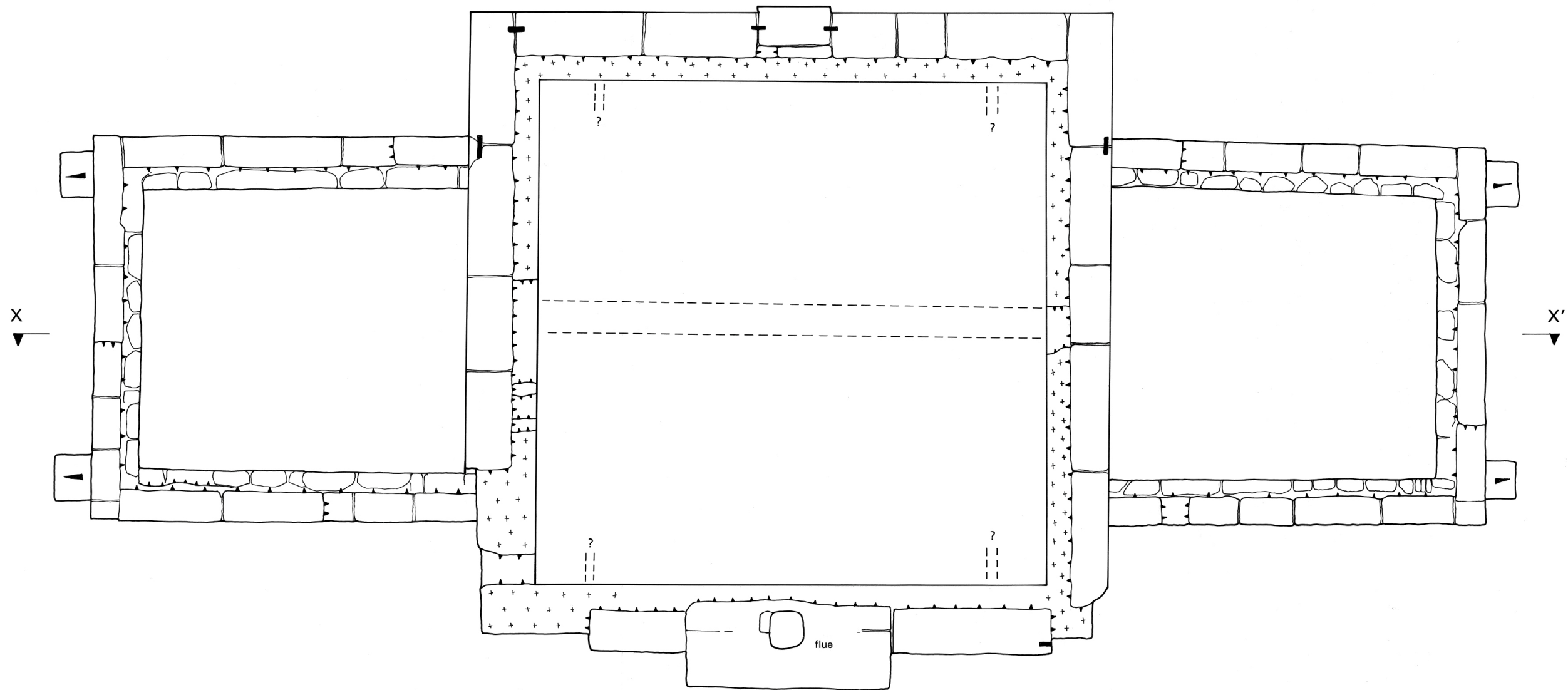


 BLOCKING




0  3m

PROJECT BRAMHAM PARK SUMMERHOUSE	
TITLE GROUND PLAN	
SCALE AS SHOWN	DATE APR 2016
EDAS	FIGURE 5




**MORTAR**



0  3m

PROJECT		BRAMHAM PARK SUMMERHOUSE	
TITLE		ROOF PLAN	
SCALE	AS SHOWN	DATE	APR 2016
EDAS		FIGURE	6

NE

SW



0 3m

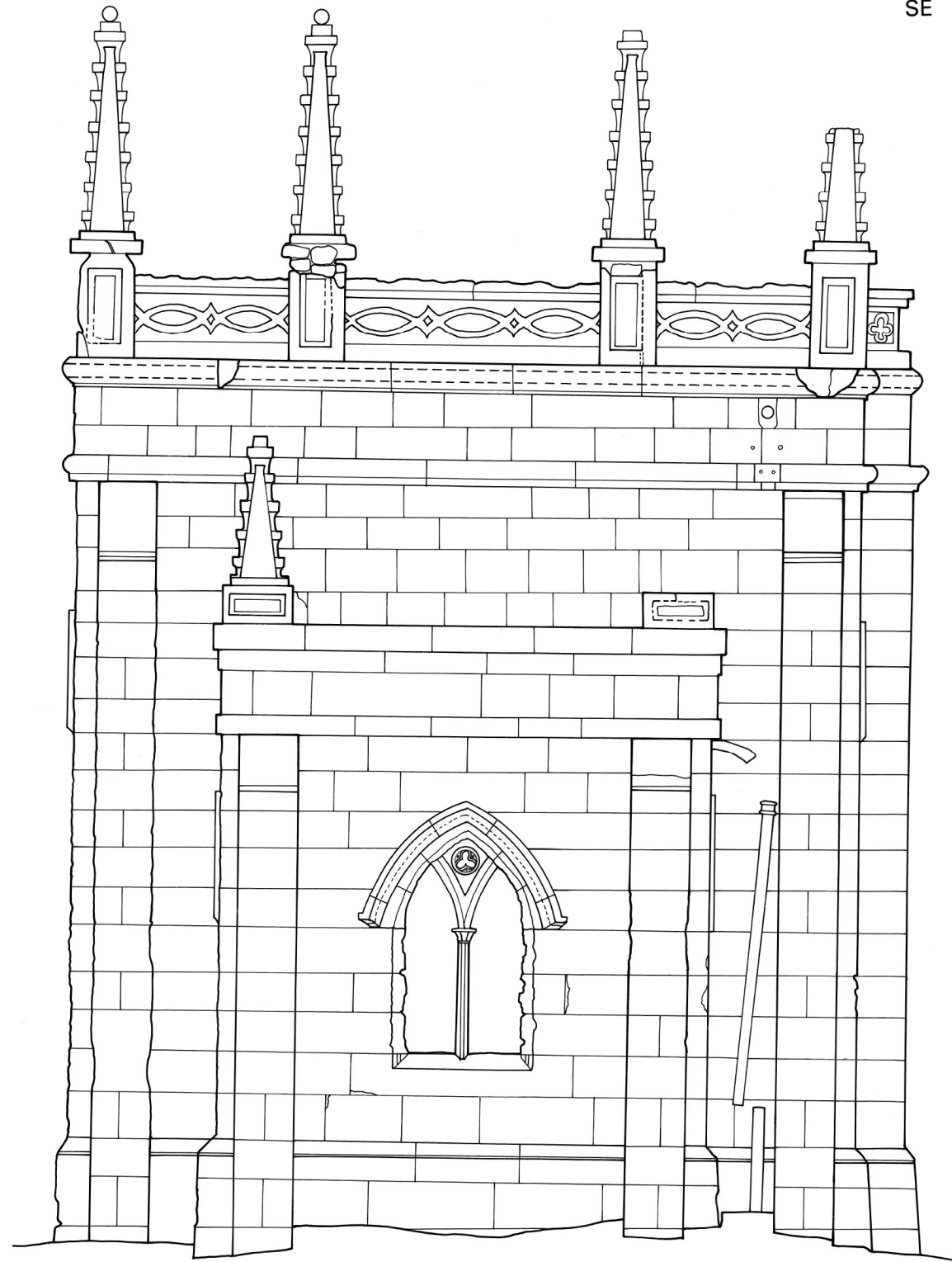
PROJECT		BRAMHAM PARK SUMMERHOUSE	
TITLE		NORTH ELEVATION	
SCALE	AS SHOWN	DATE	APR 2016
EDAS		FIGURE	7

NW

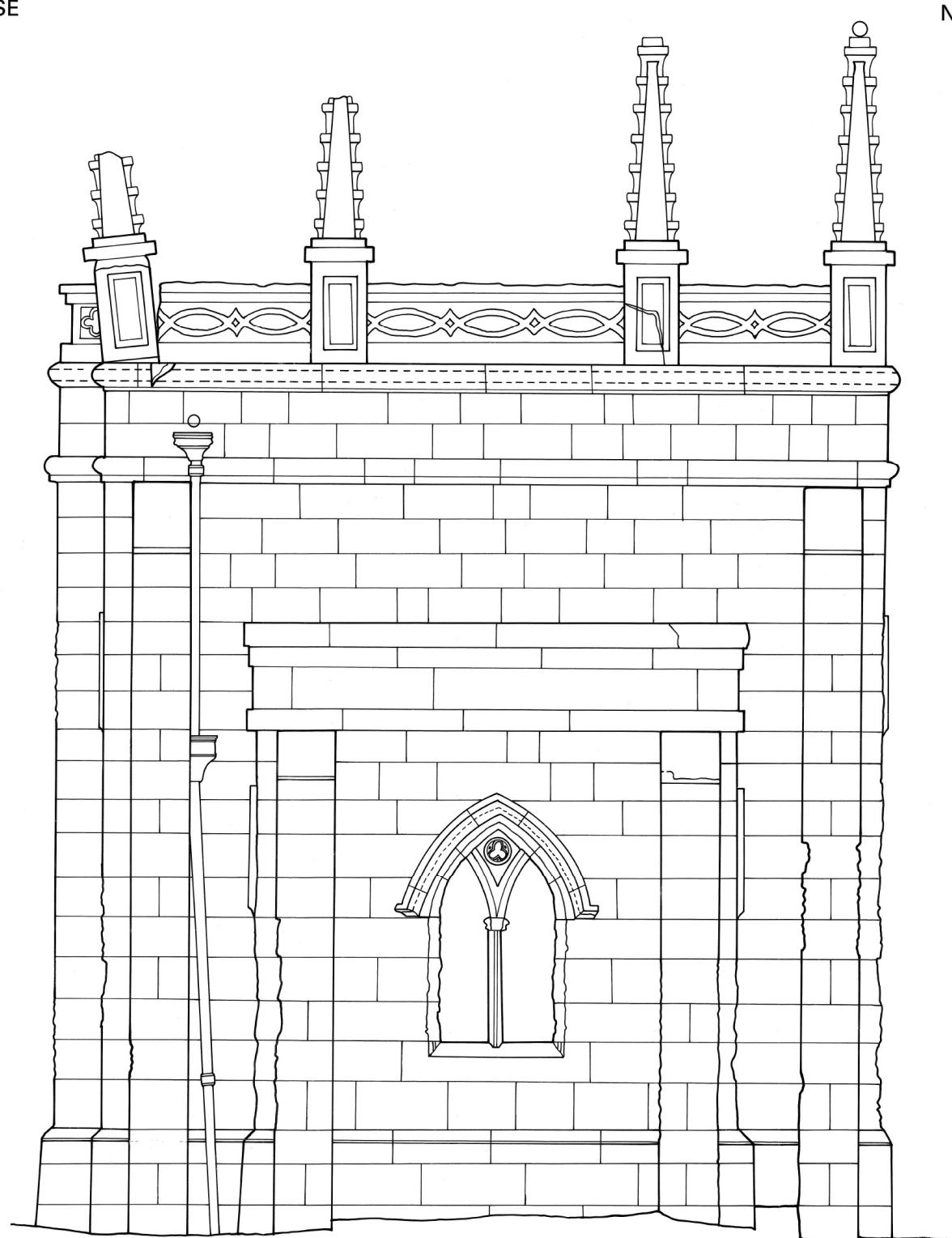
SE

SE

NW



West elevation



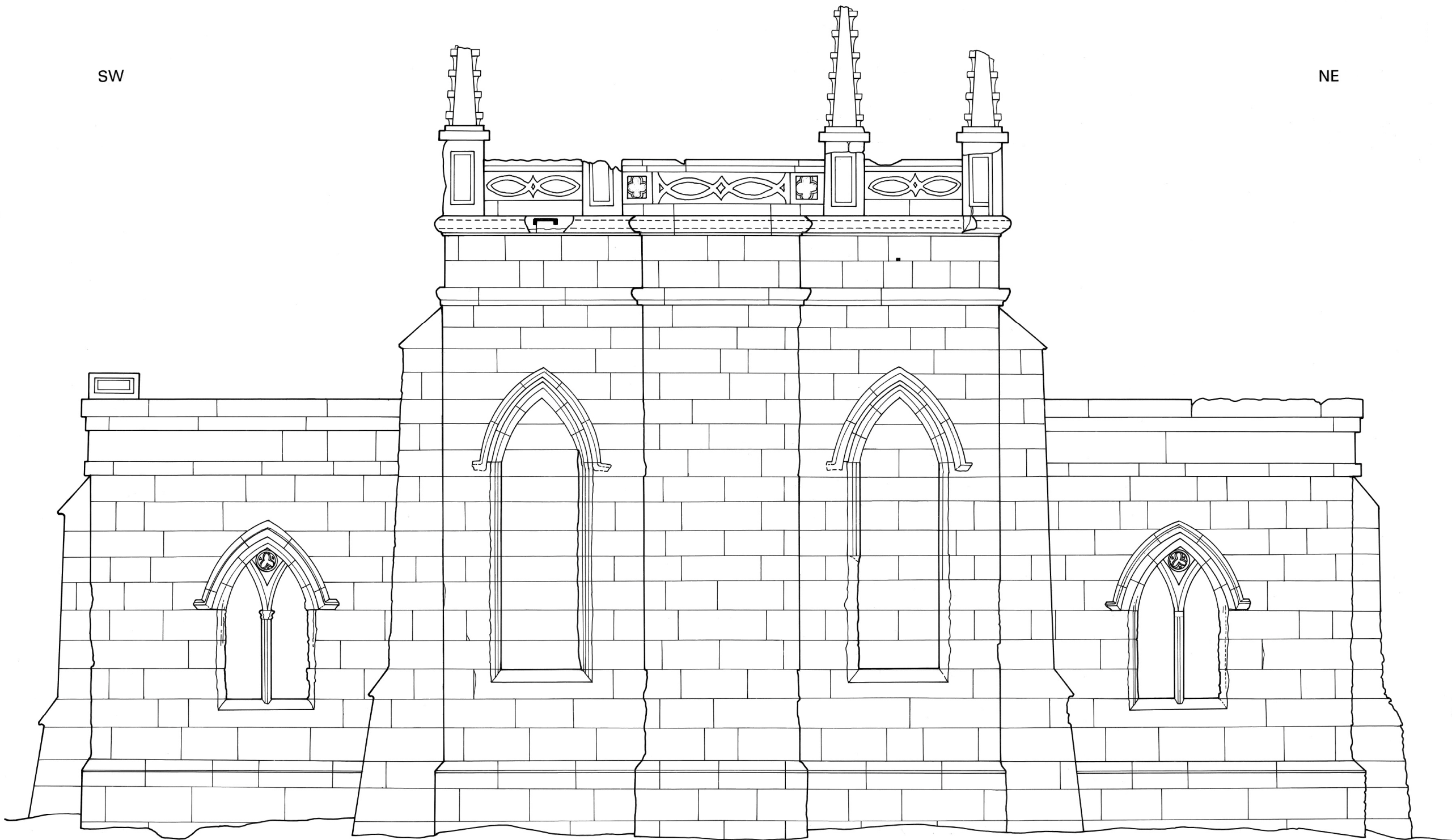
East elevation



PROJECT		BRAMHAM PARK SUMMERHOUSE	
TITLE		WEST AND EAST ELEVATIONS	
SCALE	AS SHOWN	DATE	APR 2016
EDAS		FIGURE	8

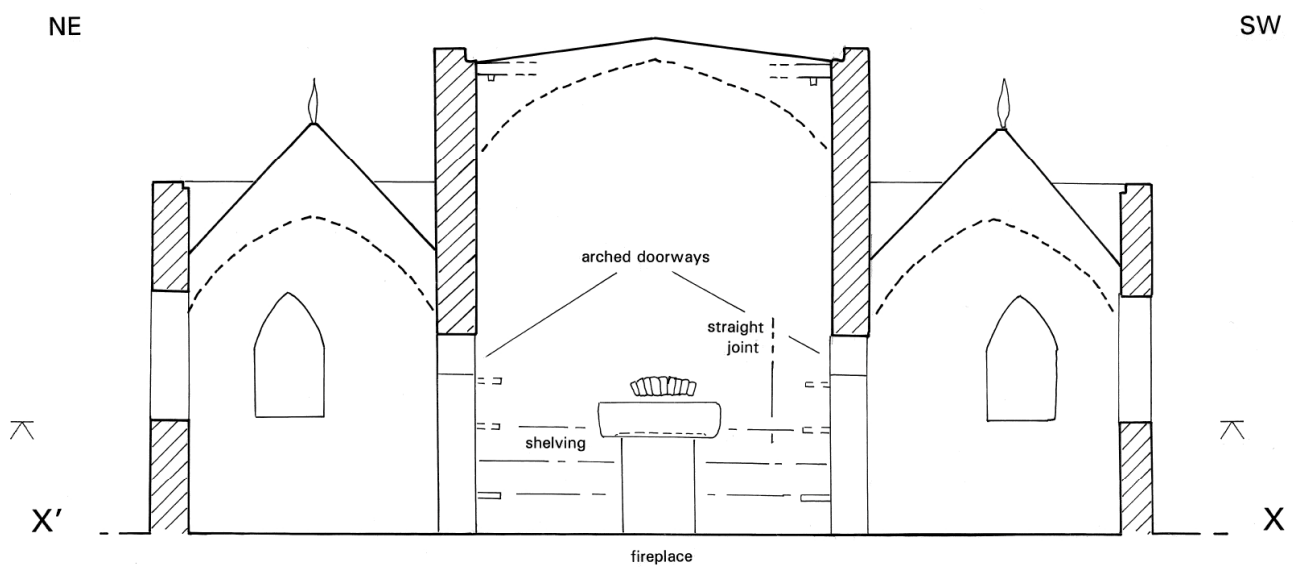
SW

NE



0 3m

PROJECT	
BRAMHAM PARK SUMMERHOUSE	
TITLE	
SOUTH ELEVATION	
SCALE	DATE
AS SHOWN	APR 2016
EDAS	FIGURE
	9



Section X-X' showing presumed vault lines



Section X-X' showing presumed vaults and reconstructed roof lines.

PROJECT	
BRAMHAM PARK SUMMERHOUSE	
TITLE	
SECTION	
SCALE	DATE
AS SHOWN	APR 2016
EDAS	FIGURE
	10



Plate 1: View towards main (north) elevation, looking SE (Peter Pace photograph).



Plate 2: North elevation, looking E (photo 4/09).



Plate 3: South elevation, looking NW (Peter Pace photograph).



Plate 4: East elevation, looking W (Peter Pace photograph).





Plate 5: Door to central cell in north elevation, looking SE (Peter Pace photograph).



Plate 6: Wooden tracery to north elevation of west wing, looking SE (Peter Pace photograph).



Plate 7: Typical pinnacle in corner of central cell, looking NW (Peter Pace photograph).



Plate 8: North-west corner of central cell, showing stringcourse and parapet, looking N (Peter Pace photograph).



Plate 9: Vermiculated plinth on south elevation of central cell, looking N (Peter Pace photograph).



Plate 10: Capping stone of chimney flue (photo 5/36).



Plate 11: Profile of former cross-vault over central cell, looking SE  
(Peter Pace photograph).



Plate 12: Central cell after removal of concrete roof, showing profile of former cross-vault,  
looking E (photo 5/34).



Plate 13: Internal south wall of central cell during renovation, showing fireplace and shelf scarring, looking SE (photo 6/10).



Plate 14: West wing after removal of concrete roof, looking NW (photo 5/31).

APPENDIX 1  
LISTED BUILDING DESCRIPTION

## APPENDIX 1: LISTED BUILDING DESCRIPTION



© Mr David H. Garbutt

IoE Number: 342202

Location: GOTHIC SUMMER HOUSE, BRAMHAM CUM OGLETHORPE, LEEDS, WEST YORKSHIRE

Photographer: Mr David H. Garbutt

Date Photographed: 12 September 2002

Date listed: 30 March 1966

Date of last amendment: 03 December 1986

Grade II

SE4041 7/41 30.3.66	BRAMHAM CUM OGLETHORPE LS23	BRAMHAM PARK  Gothic Summer House approx. 200 metres south of Bramham Park (Gothic Summer-house)
GV		II

Summer house. Earlier C19 (given as 1845 in former list). Magnesian limestone ashlar. Tripartite plan: square centre with small square wings. Gothic style. Symmetrical; higher single-storey centre, buttressed, has 2-centred arched doorway, engaged shafts with foliated caps, moulded head containing a trefoil fanlight, a tall 2-centred arched window on each side with wooden tracery making 2 lights and a multifoil in the head, a string course, a blank shield in the centre of the frieze above, parapet with 4 crocketed pinnacles; flanking wings, slightly set back, each with a 2-centred arched window with a hoodmould, crocketed pinnacles to the corners (now missing from left wing). Rear in similar style. Interior not inspected. History: not known, but item is shown on survey by Detmar Blow (c.1907) as "Museum".

Source: <http://www.imagesofengland.org.uk>

APPENDIX 2  
PHOTOGRAPHIC RECORD

## PHOTOGRAPHIC REGISTER

Film 1: Medium format black and white prints taken 15/05/03

Film 2: Medium format black and white prints taken 15/05/03

Film 3: Medium format black and white prints taken 15/05/03

Film 4: 35mm colour slides taken 15/05/03

Film 5: 35mm colour prints taken 13/05/05

Film 6: 35mm colour prints taken 13/05/05

\* = duplicate shot not printed

<i>Film</i>	<i>Frame</i>	<i>Subject</i>	<i>Scale</i>
1	6	North elevation, looking SE	2m
1	7	South and west elevations, looking N	2m
1	8	South elevation, looking NW	2m
1	10	South and east elevations, looking W	2m
1	11	East elevation, looking SW	2m
1	12	West elevation, looking NE	2m
1	13	West elevation of west wing, looking NE	2m
1	16	Parapet to west elevation of central cell, looking NE	-
1	17	South elevation of west wing, looking NW	2m
1	18	South elevation of central cell, looking NW	2m
2	1	South elevation of east wing, looking NW	2m
2	4	East elevation of east wing, looking SW	2m
2	6	Parapet to east elevation of central cell, looking SW	-
2	7	Typical section of vermiculated plinth on north elevation, looking E	2m
2	10	North elevation, looking SE	2m
2	12	North elevation, looking SE	2m
2	16	North elevation, looking S	2m
2	17	North elevation, looking E	2m
3	1	North elevation of east wing, looking SE	2m
3	2	North elevation of central cell, looking SE	2m
3	5	North elevation of west wing, looking SE	2m
3	6	Detail of window frame in north elevation of east wing, looking SE	1m
3	7	Detail of window frame in north elevation, east side of central cell, looking SE	1m
3	8	Detail of foliate capital in north elevation doorway, looking SE	1m
3	11	Central cell prior to stripping out, looking W	2m
3	12	Scar of former vault to west corner of west wing, looking NW	-
3	13	Scar of former vault to east corner of east wing, looking E	-
3	15	Blocked doorway into west wing, looking NE	-
3	16	Blocked doorway into east wing, looking SW	-
3	17	Scar of former vault to north corner of east wing, looking N	-
3	18	East gate pier, looking SE	-
4	01	South elevation, looking NW	2m
4	02	South and west elevations, looking N	2m
4	03	South and east elevations, looking W	2m
4	04	West elevation, looking NE	2m
4	05	North elevation, looking E	2m
4	06	Scar of former vault to west corner of west wing, looking NW	-
4	07	East gate pier, looking SE	-
4	08	North elevation, looking SE	2m
4	09	North elevation, looking E	2m
4	10	North elevation, looking SE	2m
5	28	West wing after removal of concrete roof, looking SW	-
5	29 *	West wing after removal of concrete roof, looking SW	-
5	30 *	West wing after removal of concrete roof, looking NW	-
5	31	West wing after removal of concrete roof, looking NW	-

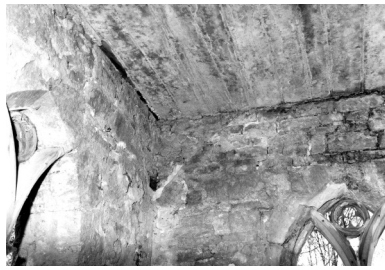


5	32	Central cell after removal of concrete roof, looking W	-
5	33	Central cell after removal of concrete roof, looking W	-
5	34	Central cell after removal of concrete roof, looking E	-
5	36	Capping stone of chimney flue	-
5	37	Chimney flue top, looking NW	-
6	5	Internal north wall of central cell during renovation, showing exposed brickwork, looking NW	-
6	6	Internal west corner of central cell during renovation, showing wall plaster, looking W	-
6	7	Internal north corner of central cell during renovation, showing wooden studs, looking N	-
6	8	Internal south wall of central cell during renovation, showing fireplace and shelf scarring, looking SE	-
6	9	Internal east wall of central cell during renovation, looking NE	-
6	10	Internal south wall of central cell during renovation, showing fireplace and shelf scarring, looking SE	-
6	11	Internal south wall of central cell during renovation, showing fireplace, shelf scarring and straight joint, looking S	-
6	12	Internal south wall of central cell during renovation, showing fireplace and shelf scarring, looking SE	-
6	13	Internal south wall of central cell during renovation, showing straight joint to west of fireplace, looking SE	-
6	14	Internal east corner of central cell during renovation, showing vault scar, looking SE	-
6	15	Internal south wall of central cell during renovation, showing fireplace and shelf scarring, looking SE	-
6	16 *	West doorway to central cell showing curve to former arched head, looking W	-
6	17	West doorway to central cell showing curve to former arched head, looking W	-
6	18	Internal west corner of east wing during renovation, showing former vault scar, looking W	-
6	19	Internal north corner of east wing during renovation, showing scar of former vault, looking NE	-
6	20	Internal south corner of central cell during renovation, showing scar of former vault, looking S	-
6	21 *	North end of east wall of central cell during renovation, showing shelf or panel scarring, looking NE	-
6	22	South end of east wall of central cell during renovation, showing shelf or panel scarring, looking NE	-
6	23	North end of east wall of central cell during renovation, showing shelf or panel scarring, looking NE	-
6	24	North elevation undergoing repair and renovations, looking SE	-
6	25	Pinnacles removed for repair, looking NE	-





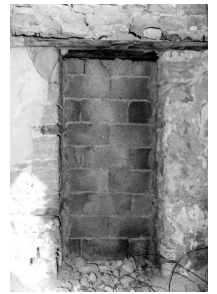
3-11.jpg



3-12.jpg



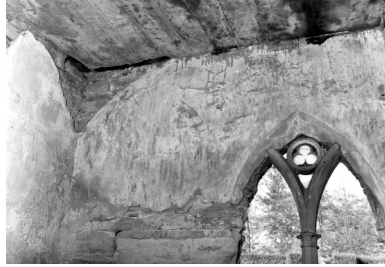
3-13.jpg



3-15.jpg



3-16.jpg



3-17.jpg



3-18.jpg



4-01.jpg



4-02.jpg



4-03.jpg



4-04.jpg



4-05.jpg



4-06.jpg



4-07.jpg



4-08.jpg



4-09.jpg



4-10.jpg



5-28.jpg



5-31.jpg



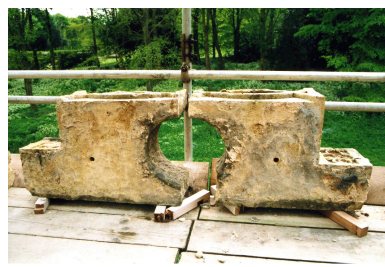
5-32.jpg



5-33.jpg



5-34.jpg



5-36.jpg



5-37.jpg



6-05.jpg



6-06.jpg



6-07.jpg



6-08.jpg



6-09.jpg



6-10.jpg



6-11.jpg



6-12.jpg



6-13.jpg



6-14.jpg



6-15.jpg



6-17.jpg



6-18.jpg



6-19.jpg



6-20.jpg



6-22.jpg



6-23.jpg



6-24.jpg



6-25.jpg