

DARLEY CLIFFE HALL: New Extension

Peter Thornborrow, Historic Buildings Consultant - Heritage Statement

PLANNING APPLICATION REF:

**LOCAL PLANNING AUTHORITY:
BARNSELY MBC**

HERITAGE STATEMENT

To accompany a LBC application

**For a New Extension to replace
existing outbuildings attached onto the
north side of the Kitchen Wing**

at

Darley Cliffe Hall

off Upper Sheffield Road (west side)

S70 4AG

on behalf of owner Mr. Mark Ludlam, Director

**By PETER THORNBORROW GNSM,
PGDipELH (CNAA)**

2020

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1 INTRODUCTION

Experience and Qualifications

- 1.1 My name is Peter Thornborrow I have been engaged to prepare a Heritage Statement to accompany an application for a new extension to be built onto the north side of the existing single-storey kitchen wing. This involves the demolition of an attached single-storey outbuilding of uncertain date, (see Fig. 7 and Fig. 8, in the accompanying illustrations that forms a separate document); this is not specifically mentioned in the listed building description (see LBD in the appendix). The stone gabled kitchen wing attached on to the north side elevation of Darley Cliffe Hall, is simply identified in the LBD as a '*single-storey bay on right*'. Internally the kitchen fireplace has already been restored (see fig. 6) creating an access problem through the left-hand part of the fireplace. This is solved by providing a new access in the proposed new extension, a replacement of the existing outbuilding, forming an L-shape with another similarly gabled range as the existing kitchen wing attached on to its north gable, with the lower stone building hidden behind it; this will have a lean-to roof designed to be in-keeping with the approved courtyard extension immediately adjacent - on the other side of the division wall that is to be retained; its design is better explained in the DAS. The interior of this replacement range has been reconfigured to meet perceived future needs, in-line with the ambitions of the owner to provide additional facilities at Darley Cliffe not currently available.
- 1.2 This application follows on the tail of an earlier one, referred to above, for enclosing the former stone-flagged U-shaped courtyard formed between the north-side of the main house, the west side-wall of the kitchen, and the south side-wall of the later additions built on the north side of the kitchen. This courtyard space, roofed over, will provide a covered Breakfast Room attached on to the west side of the kitchen wing. This is currently under consideration by the LPA. This new application was informed by my earlier research and has been formulated and designed

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in close consultation with myself, but with an appropriate original design input from the architectural team at PBP.

- 1.3 I am a private consultant with over 35 years professional experience of working within the Historic Building's Environment within the public sector. I have been employed in various pertinent roles over a period of years that demonstrate my suitability to prepare this document.
- 1.4 As an Architectural Historian in 1982, for Calderdale MBC to undertake a re-survey of most of the Borough for Listed Buildings, as part of the Phase-One national Re-Survey of the country for listed buildings.
- 1.5 As an Inspector of Historic Buildings (for D.O.E.) in 1984 to undertake the Phase-two re-survey of the rest of West Yorkshire for Listed Buildings.
- 1.6 As the County Historic Buildings Officer (for WYCC) in 1987.
- 1.7 As Senior Historic Buildings Officer to the West Yorkshire County Archaeological Unit (WYAS) in 1988 where amongst other roles I was required to undertake some 25+ conservation area appraisals for the districts of Bradford, Leeds and Wakefield.
- 1.8 Latterly as a Conservation and Urban Design Officer appointed in 2004, working for six years for a Local Authority in South Yorkshire (Rotherham M.B.C.) up to retirement in 2010; subsequently a freelance consultant.
- 1.9 Following a first degree in music and after working 12 years as a Head of a large School's Music Department, I furthered my education by gaining a Post Graduate Diploma in English Local History at Huddersfield Polytechnic (now University), gaining a PGDipELH awarded by the CNAA in 1982. I was an Associate Member of the IHBC since its founding and served on the Yorkshire & Humber IHBC Committee for over 10 years as representative for South Yorkshire. Prior to the formation of the IHBC I was (from 1987) a member of the Association of Conservation Officers (ACO). In the 1990s I served on the national committee of the Council for British Archaeology (CBA) for nearly 10 years, advising on northern case-

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work – such as the restoration of the important Grade I listed *The Long Barn* at Whiston, Rotherham, the oldest barn in Yorkshire and the North.

1.10 For over 30 years I was a lecturer for the Workers Education Association (W.E.A.) and for some 10 years an Extra-mural Lecturer for the School of Continuing Education at the University of Leeds. I continue to lecture on architecture and related subjects on a regular basis.

1.11 I am a member of the Vernacular Architecture Group, the Regional Furniture Society, and am currently Chairman of the Yorkshire Vernacular Buildings Study Group (YVBSG) currently leading on a study of the vernacular buildings of South Yorkshire and chief organiser of Recording Conferences in Barnsley (2017), Rotherham (2018) and recently in Sheffield (2019), with one planned for Doncaster in 2021. This has given me an overview of the regional vernacular architecture of South Yorkshire.

1.12 I am familiar with the Darley Cliffe site and its immediate setting and surroundings and have acted as the conservation consultant to the present owner for two years now. For a previous owner I prepared a detailed Heritage Statement for a new Orangery to be built in the grounds of the hall, submitted in 2017 (this has not yet been constructed). This provide me with a useful overview of the history and the development of Darley Cliffe Hall that helped inform two previous applications and the preparation of this Heritage Statement. This document has been prepared to the best of my professional knowledge.

1.13 **Recent Publishing:** In 2018 I was invited to write a book for Amberley Publishing: '*Wakefield in 50 Buildings*' that has been well received. In 2019 I was invited to contribute to the '*Encyclopaedia of Vernacular Architecture of the World – 2nd Edition*' (EVAW2) by Bloomsbury Publishing writing the entry for Yorkshire, edited by Oxford Brookes University (UK), to be published in 6 volumes in 2021/? Amberley commissioned me again to write another book in their series: '*Halifax in 50 Buildings*' to be published in 2021.

1.14 I am a Barnsley resident and live in a Grade II listed building: The West Wing, Birthwaite Hall, Huddersfield Road, Darton, Barnsley S75 5JS.

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2 GUIDANCE POLICY DOCUMENTS: BARNSELEY MBC

Table 3 – Local Validation Requirements currently in force:

2.1 No. 11 Heritage Statements

Summary

- Scope & degree of detail will vary according to each application. Discuss with the Conservation Officer before submitting – this has been drafted in close consultation with BMBC's Senior Conservation Officer who I have kept informed by phone and email.
 - LBC to be accompanied by a written statement
 - This should provide a schedule of works
 - An analysis of the history and 'character' of the building & its significance
 - The principles of & justification for the works – and their effect on the special 'character' of the LB, its structure & setting
 - For proposals involving demolition or significant alteration – need a structural survey & a building appraisal to accompany the HS
- Documents referred to: NPPF, BMBC Core Strategy, Policy CSP30, BMBC saved UDP Policy B4

We are advised above that the scope and degree of detail necessary in a Heritage Statement (HS) will vary according to the particular circumstances of each application. This considers the historic significance of Darley Cliffe Hall as required in the NPPF revision of Feb 2019, para 189 (p56) that states:

'In determining applications, local planning authorities should require an applicant to describe the significance of any heritage assets affected.'

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3 DESCRIPTION OF DARLEY CLIFFE HALL

3.1 Listing: Darley Cliffe Hall was first designated a listed building in November 1966, being given the higher grading of Grade II* in December 1986, during the Phase Two National Re-survey for Listed Buildings. A copy of the list description is included in the appendix. The listing states that the Hall is constructed from “coursed, squared and ashlar sandstone” with a stone-slate hipped roof, having a double-pile plan (i.e. two rooms deep), being of “2 storeys with basement and attic”.

3.2 Previous HS's that I prepared for this building provided a detailed room-by-room description of the main house, and analysis of its historic development which it is thought unnecessary to repeat fully in this document; the description will concentrate on the area principally affected by the application. The house is an important and rare Post-Restoration small Mansion with the unusual feature of two almost identical 5-bay symmetrical Classical facades built in the Wren tradition to both front and back (see Figs.1 and 2); an unusual feature both regionally and nationally that no doubt influenced its upgrading to Grade II*. Evidence survives to suggest that the glazing of the building was originally with cross-mullioned windows - with timber frames infilled with small-paned leaded lights but was later altered to timber sashes. One window survives on the north side elevation of the house side-by-side with one of the replacement timber sashed windows of 15 unequally hung panes (see Figs. 11/12); this alteration was done sometime during the 18th century; perhaps even after 1750, as suggested by the evidence of graffiti on the central lead-flat of the roof dated variously 1757 and 1758 (see Fig.9) when it was probably re-roofed; other building work may also have occurred at this time.

3.3 The East Entrance Front is elevated above a cellar / basement. Significant to this application (to be explained later) the main entrance door is approached up a flight of six semi-circular curving grit-stone dressed ashlar steps of diminishing radius (see fig. 10); an unusual but not unique feature – an almost identical set of steps can be found leading to the front entrance door of *Staups House*, Shibden Vale on the outskirts

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of Halifax, the door lintel dated 1684 – so contemporary with Darley Cliffe, that is usually dated c.1685. This added height permits the provision of a brick barrel-arched vaulted Basement set below the main Entrance Hall, also featuring a separate and smaller Wine Cellar at right-angles to it below part of the Drawing Room; these appear to be a contemporary feature with the construction of the house. This Basement is lit on the east side (only) by a pair of small 2-light mullioned vernacular windows set to either side of the main entrance door and its steps; these windows cut into the vault are the only visible vernacular architectural feature of the central range of this elegant otherwise Classical mansion house, and visible only on the east former farm-yard entrance side of the house, other than the single-storey attached building on the north side of the Hall that we are particularly concerned with in this current application. This Kitchen Wing has a steeply pitched roof originally with a gable chimney stack, that in this present application is to be restored in brick, rather than stone – the preference of BMBC's Senior Conservation Officer. This is supported in recent records that demonstrate that the chimney stack was constructed of brick in a photograph in a property magazine published in 2009: <https://issuu.com/cronweb/docs/mosaic.27/11>. During the next 10 years the chimney stack was removed, and the fake timber-framing in the kitchen was also removed and the fireplace totally covered over (see below) before 2017 by a previous owner prior to the sale of the property to Mr Ludlam, Director.

3.4 The Kitchen Wing, and its current extension: attached on to this gable is another lower single-storey range with a hipped roof that runs across the north end of the building (see fig. 7) – this forms the current service entrance to the Hall that hasn't even got a stone doorframe. This very unsatisfactory entrance leads into an unattractive corridor linked to a modestly sized (but undistinguished) kitchen the walls formerly covered with plaster-boarded cladding that contained modern kitchen units, the ceiling partially open to the roof. In recent months, the kitchen has been stripped of its modern units and plaster board cladding as part of

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investigative works authorised by BMBC's Senior Conservation Officer. He stipulated that a WSI should be prepared for a '*Watching Brief*' during these investigative works, and that this had to be recorded by a building's archaeologist. This revealed the original stone fireplace (previously entirely covered by plaster board) with an attractive tapering hand-made brick-flue, that required some remedial repair, with the stubs of stone lintels for fireplaces on either side. This through agreement formed part of a LBC application for the restoration of the kitchen and since has been reconstructed as it may have looked originally (see Fig. 6) with new stone lintels to the side fireplaces based on the evidence of a similar triple-fireplace in the kitchen of Cannon Hall Museum, near Cawthorne. The roof timbers stained dark brown were revealed, exposing the rafters and purlins the roof supported by a single rustic timber queen-strut truss; this forms a distinctive vernacular feature to the room that demonstrates its lower-status when compared to the decoration of the main house where nearly every room is panelled. Regularly spaced notches cut into each side of the single tie-beam indicate that the room once had a flat plastered ceiling, since removed; this may have been its original form.

3.5 Date of this Kitchen. It was assumed that this was of 18th century date, probably contemporary with the insertion of the sashed windows done while other building work took place. However, map evidence suggests that this small kitchen wing did not exist in 1850 (the date of the First Edition Ordnance Survey map – see Fig. 8) the map showing a gap between the house and a long range at right angles then attached to the barn. This gap is subsequently filled by the kitchen wing that appears on a map of 1861 (see fig. 4 and fig.8).

3.6 The maps above illustrated this single-storey range to the north attached at right-angles onto the kitchen range; this currently provides ancillary service rooms that is pertinent to this application and will be further discussed later. Together the two buildings form an L-shape and create an enclosing U-shape with the north side wall of the house.

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3.7 Right-return of the Hall, facing north. This has 2 bays of windows at the first floor of particular interest in that side-by-side we have an original c.1680s small-paned leaded-light cross-window next to its Georgian replacement, a 15-paned unequally hung timber sash already referred to (see figs. 11 /12); this like the solid rendered ground floor window with stone architrave surround is blocked internally by later inserted panelled walls, to be considered further at 3.8. This side of the house is enclosed by the single-storey L-shaped range of outbuildings set around a small stone-flagged yard already referred to; the levels of this yard have been raised artificially in the recent past (c.1977), and the blocked window sill is now at the raised flag-stone level. The retained leaded-light window is a rare survival, and as such is of national importance, and helps to show what the original fenestration of the house would have looked like, before the windows were replaced with 15-pane timber sashes in the 18th century, which we now consider may have been during the late 1750s.

3.6 The West Elevation: The Garden Front. It comes as a delightful surprise to discover that the 'rear' is fenestrated as the 'front' with a virtually identical façade of equal elegance (see fig.2). The difference being that the main entrance is not approached up steps and does not feature a double set of doors, but has a 4-paned over-light set above the part-glazed entrance door that has three timber panels in its lower section, and incorporates an original fan-light with curved astragal-moulded glazing bars. This side of the roof is devoid of roof-lights making this the more impressive of the two facades; also enhanced by its setting amid lawns with a straight wide gravel path leading from its front door to the detached Walled Garden some short distance from the house further to the west.

3.7 The Interior of the house has several features of special architectural interest, not least the double-pile plan of the building with rooms to either side of a central axial plastered masonry spine wall featuring back-to-back

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fireplaces. The interior has previously been described in detail in previous HS documents; only features pertinent to this current application will now be described.

3.8 The Dining Room: In the Post-Restoration period the dining parlour was considered one of the most important show-rooms of the house, featuring elegant furniture for formal dining. This room is now panelled with bolelection-moulded painted panelling with four equally sized panels on the north side. A close inspection of this wall reveals that one of the raised panels is hinged on one side with a key-hole (for a lock) on the other; this is entirely covered by paint and for some time past would not open. The listing mentions this feature stating “some panels hinged for windows of right return”. However, this suggests that at the time of listing this hinged panel must have been fixed, as the interior does not reveal the window but an off-centre framed cupboard set within part of the window surround. The panel has recently been prised open during Lockdown to reveal this in preparation for this application. See link:



Dining Room Panel
Door.docx

The inner face of the panels reveals that it is constructed from pine and not oak which had previously been assumed and demonstrates that the painted panelling is secondary rather than primary. This discovery confirms that an original window and plastered and painted walls of the Dining Room was covered over by later pine panelling, which was probably intended to be painted from the outset, following the fashions of the period. This style of framed panelling persists into the early 18th century - during the Queen Anne era and must mark a second phase of development. It is improbable that this style of panelling could date from the mid-18th century when it would be considered very old fashioned, when raised and fielded panels were commonly found in this region by 1745 – 50.

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3.9 A third phase of development of this high status room is reflected in the fact that the original (bolection-moulded?) fireplace was entirely replaced in the mid-18th century with a fine Georgian one, its timber surround with eared architrave framing crinoidal fossil-marble slips set around an inner cast-iron Regency-period grate - itself a later modification but recently removed in error, but now replaced with one of similar design and dimensions when this error was pointed out. Even the opening of the panel / cupboard is important in helping to establish the phasing of the alterations made to the house. The fireplace has a small carved tablet (gilded) of a rustic scene similar to one in *Somerset House*, Halifax, designed by the architect John Carr and dateable to 1766. The similarity between the carving of the two tablets when compared side by side is noticeable (see earlier HS), particularly of the treatment of the trees, and suggests that they were carved by the same hand (craftsman), almost certainly one of the York School of Woodworkers who worked for Carr. This suggests that this alterations to the fireplaces probably dates between 1765 and 1770, almost a hundred years later than the construct of the original house.

3.10 The Chamber above the Dining Parlour is another fine bolection-moulded panelled room. However, the leaded-light original cross timber-mullioned window (mentioned in para. 3.5 above) is internally covered by panelling. This suggests that the window is earlier than the panelling. Barnsley's Senior Conservation Officer is supportive of our proposal to reinstate this original window and modify the panelling as necessary to accommodate this, as this type of window is so rare. It would be good for it to light the room again its small leaded lights sparkling in the evening light. The window glass is to be protected by a secondary glazed panel on the inside which will also add to the thermal efficiency of the room.

3.11 The Attic Storey accessible via the servant's back stair leads to four rooms accessed from a central transverse passage; a steep flight of stairs

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leads to the roof via an access lantern attached to one of the chimney stacks.at the south end of the central lead flat. This lead-flat preserved graffiti of incised marks of shoes and hands initialled and dated 'AL 1758' (see fig. 3) and another dated 1759, and a hand initialled 'TW', and another foot shape partly dated '173-' and separately '4' (1734?). The importance of this graffiti is that it preserves dates when work to the roof was carried out; particularly just before 1760 that may also indicate when the Georgian alterations such as the installation of sash windows and panelled rooms were actually carried out.

3.12 A *Written Scheme of Investigation* (a WSI) has already been prepared anticipating the need for a 'Watching Brief' for the necessary archaeological building recording work, both in advance of and during building works and has already been submitted for approval to BMBC and SYAS.

4. THE ARCHITECTURAL MERIT OF DARLEY CLIFFE HALL

4.1 Darley Cliffe is a good example of a Post-Restoration gentry house (rare in the provinces) built in the mid-1680s (c.1685) with a Classical 5-bay symmetrical façade to both east and west fronts, originally fenestrated with cross-mullioned windows with small-paned leaded-lights, following the fashion of the day as promoted by the architect Sir Christopher Wren that the listing description (see copy in accompanying illustrations document) suggests may have personally influenced the design of this building.

4.2 David Hey in his seminal important survey of 'Buildings of Britain 1550-1750: Yorkshire' (1981, pp.76, 77) in writing about the gentry houses of Yorkshire after the Civil War of the 1640s and following the death of Oliver Cromwell in 1658, and the eventual Restoration of the monarchy in 1660, with the crowning of Charles II in 1662 states:

"These 'Restoration houses' are commonly attributed to Sir Christopher Wren, but the type had been developed earlier by Sir Roger Pratt and Sir Hugh May. An increased use of lead for roofing eliminated the need for gables and allowed a 'double-pile' plan with a hipped roof and a central

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lead flat. Pratt claimed, quite rightly, that his new scheme saved space, saved walling and other materials, and produced warm rooms. 'Restoration houses' were comfortable to live in and satisfying in their proportions. They could easily be moulded into classical shapes and finished with classical details. At the same time, the invention of a harder, quick-drying plaster provided the opportunity for craftsmen to display their virtuosity. 'Double-pile' houses came in all sorts of sizes; a minor gentleman was often content with a plain, symmetrical elevation, but in grander houses the chief rooms were expressed externally by a flight of steps and a pediment carrying the owner's coat-of-arms".

- 4.3** Darley Cliffe Hall has a high level of architectural significance as a well preserved example of a gentlemen's residence dating from the mid-to-late 17th century, with mid-18th century and later alterations, and 19th century additions. Its listing as a Grade II* listed building places it into the upper category of nationally important buildings where applications that could be deemed as affecting their setting are to be considered as a material consideration to be taken account of by LPAs when determining any such planning application. This is supported by advice and policy in the NPPF (2011 version) para. 129 where LPAs are required to "identify and assess the particular significance of any heritage asset that may be affected by a proposal taking account of the evidence provided in the Heritage Statement and the provision of any necessary expertise".

5. IMPACT OF THE PROPOSED NEW DEVELOPMENT

English Heritage Guidance "The Setting of Heritage Assets" (2011)

- 5.1** To recap, this Statement has been informed by the stepped structure suggested by English Heritage Guidance when considering "The Setting of Heritage Assets" (2011) that has been applied to this building and in effect forms a summary of its interest.

The document sets out a **five-step process** to assess the impact of development on the setting of heritage assets:

Step 1: identifies which heritage assets and their settings are affected;

Step 2: assesses whether, how and to what degree these settings make a contribution to the significance of the heritage assets;

Step 3: assesses the effects of the proposed development on that significance;

Step 4: explores ways to minimise harm;

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Step 5: is the making and documenting of the decision. This assessment process has been used to determine the harm to the setting of heritage assets which is likely to result from the proposed development.

5.2 Key principles to assessing the implications of change affecting the setting is outlined in the document at page 16. These are:

“Change: including development can sustain, enhance or better reveal the significance of the asset as well as detract from it or leave it unaltered. For the purposes of spatial planning, any development or change affecting the significance of a heritage asset or peoples experience of it can be considered as falling within its setting. Where the significance and appreciation of an asset have been compromised by inappropriate changes within its setting in the past it may be possible to enhance the setting by reversing those changes.

Understanding *the significance of a heritage asset will enable the contribution made by its setting to be understood. This will be the starting point for any proper evaluation of the implications of development affecting setting.*

The effect *on the significance of an asset can then be considered and weighed-up following the principles set out in PPS 5 policies HE 7, 8 and 9. While this consideration is perhaps most likely to address the addition or removal of a visual intrusion, other factors such as noise or traffic activity and historic relationships may also need to be considered.*

When assessing any application for development within the setting of a heritage asset, local planning authorities may need to consider the implications of cumulative change and the fact that developments that materially detract from the asset’s significance may also damage its economic viability now, or in the future, thereby threatening its ongoing conservation.

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The design of a development affecting the setting of a heritage asset may play an important part in determining its impact. The contribution of setting to the historic significance of an asset can be sustained or enhanced if new buildings are carefully designed to respect their setting by virtue of their scale, proportion, height, massing, alignment and use of materials. This does not mean that new buildings have to copy their older neighbours in detail, but rather that they should together form a harmonious group.

A proper assessment of the impact on setting will take into account, and be proportionate to, the significance of the asset and the degree to which proposed changes enhance or detract from that significance and the ability to appreciate it. “

5.3 Step 1: The Heritage Asset.

This encourages the identification of the heritage assets and their settings affected by any proposed development. This assessment has revealed that the asset, Darley Cliffe Hall, is a grade II* listed building and is a relatively small but well-proportioned Post-Restoration Country House retaining well-proportioned rooms but due to recent investigations few original internal fittings except for the stone bolection-moulded fireplace in the main entrance hall and those at the first floor, all of the others have been altered or replaced in subsequent centuries. Similarly, all the windows, except for one, have been altered from their original cross-mullioned form, which featured leaded-lights, to unequally hung 15-pane timber sash windows sometime during the Georgian period. The internal panelling and two ground-floor fireplaces to two of the principal rooms also appear to date from the early and mid-18th century; building work was suggested by the dated graffiti cut into the leadwork of the roof recording the dates of 1758 and 1759 (see para. 3.11 above). **The main staircase** is of uncertain date and may in part retain original handrails and newel posts, but appears modified with new balusters inserted and

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reconstructed, and the flights now cut across two of the external front windows. This probably occurred when the tall Doric (timber?) column in the stair-well supporting the upper floor was also introduced, probably after the sale of the property to two brothers, one of whom was a skilled joiner; it is recorded that they subdivided the property into two separate dwellings for their own use sometime in the mid-1980s: Brian Elliot in his book 'Aspects of Barnsley 2' (1994) features Darley Cliffe Hall recording that brothers Kenneth and John Hodgson and their wives purchased the Hall in 1984 (p. 128). At this time the former servants back-stair was modified and now turns into the main entrance hall as a second stair; the plasterwork to the ceiling was changed to accommodate this. However, the remaining and most significant architectural feature of Hall are its two almost identical symmetrical facades; one facing east and the other west; that is retained and is most unusual even within a national context let alone a regional one. The listed building description suggests that the design of the house may have been influenced by the Sir. Christopher Wren, the architect of St. Paul's Cathedral. The house is now (not inappropriately) set within its own gentrified grounds with gravel drive and parking areas, and lawns, approached through a wrought-iron electric gates. It was originally set within a farmyard with a mix of buildings, including a pig-sty (as suggested by map evidence), but all of these buildings have either been demolished and swept away. The larger buildings - the barn and coach house have been converted to form separate dwellings only during the last 30 or so years. Therefore the setting of the listed building has fundamentally changed, save for the main entrance to the house with its semi-circular steps that is set within a small walled garden set before the house that would originally have separated it off from the farmyard. The walls forming this square enclosure are constructed from coursed stone with ashlar quoins lined on the inside by hand-made brick. A large bush growing in the SE corner abutting the house is currently undermining the stability of this wall, and its foliage is obscuring part of its facade. This and another TPO tree have caused

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damage to the 17th century walled garden brick boundary with the adjacent property Tudor House. Similarly, during the last 30 years Leylandii trees have been planted on the opposite side of the house, probably to screen the unsightly external soil pipe and other drainage pipes (see B. Elliot's book p.137 that shows a small bush). These bushes and the tree are considered by this writer as damaging to the setting of the house as they partly cover a view of the facades. In my professional opinion their removal will improve the setting of the principal facades of this highly graded listed building. It has been established that this is the most significant feature of the hall, and of national importance.

5.4 Step 2: An Assessment of Setting

A careful analysis of the setting of Darley Cliffe's east entrance front shows that it usefully falls into three clearly identifiable zones:

HISTORIC INTEREST - CURTILAGE ZONE PLAN - DARLEY CLIFFE HALL



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Zone 1: The Primary Curtilage Zone. This encompasses the main late-17th century mansion house and is defined by the enclosing original small 3-sided walled garden attached on its east side. This is an original feature and is even included in the title of the listing (see appendix 2). The illustrations Fig. 13 and 14 (p.29) show the house with its walled garden to its entrance front. This is a symmetrical arrangement with stone gate piers centrally positioned in the hand-made brick wall, with ashlar slab coping stones. Set in front of the entrance is a small apron of stone-setts laid within the gravel of the car-parking area, but originally perhaps a muddy farmyard, for ease of dismounting from a horse – the listing mentions horse-mounting steps adjacent - or from a carriage. A central stone-flagged path leads to the front door of the house dividing the garden into two equal halves. The RH return wall however is different (see fig. 14) being constructed from irregularly sized blocks of stone on its outer face but with the same coping stones suggesting that it has been rebuilt at some time. The LH return wall is constructed as the front with neat coursed brick walling in stretcher-bond with moulded stone copings

Zone 2: The Secondary Curtilage Zone. The open courtyard area outside of the walled garden includes the small gabled kitchen wing; fig. 1 shows a sea of gravel from its gated entrance set before this kitchen wing, a totally featureless and neutral zone used for car parking that is in complete contrast to Zone 1. Little thought has been given to the effect the kitchen building has on the aesthetic balance and symmetry with the main house, by its position flush with its front, and its simple design more like a vernacular farm building. The 3-light window appears to be completely modern and is unlike anything else on the main house. The interior face of this facing wall is constructed from brickwork (revealed and recorded in a Watching Brief, during stripping out works) that appears to block a former large opening in the stone walling that was wide enough for a car; it may have once been knocked through to create a garage. Subsequently probably between 1980 and 1990 this appears to have been partially rebuilt when the window was inserted with a matching one on the opposite side of the building. Perhaps at this time, or later, the entrance gates were installed that help define its immediate curtilage.

Zone 3: The Minor Curtilage Zone. This encompasses the single-storey outbuilding that may have been a farm building in the past but has subsequently been altered to provide three small service rooms, probably c.1990 with new windows inserted into the walling. This faces towards the northern boundary defined by a stone wall to the access road to the barn house. It has a small garden on its north side mostly lawn with a few bushes of no consequence on the boundary with this adjacent house. This building is assessed in more detail below in para.5.5.

5.5 Step 3: The Proposed Alterations. This lean-to single-storey building is constructed of small coursed sandstone at the east end with an oddly positioned doorway set hard-up against the gable wall of the kitchen wing; this appears to have been cut-in to the stonework as it does not have any

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surround other than the coursed stonework. Its RH corner is formed by large sandstone quoins with a roll-moulding on the corner angle, not observed elsewhere on the main house – this suggests that it is probably constructed from reused stone. The north side has three small 9-paned windows with a top-hinged casement opener, with clumsy badly formed concrete sills (see fig.7). These windows appear to be relatively new, perhaps only a few years old installed prior to the recent sale of the property, and are crudely cut-in to the earlier stonework with new stonework set either side of the windows; this is clear to see in the photograph, as it is a different colour. The roof has a wooden fascia board set below the eaves to which is attached a new gutter. It is not a building of any architectural merit having an oddly shaped roof with a hip at one end and a strange cut-back pitched roof at the other. It was probably re-roofed in the last 10 years by the previous owner who sold the house in 2017 to Mr Ludlam. This north roof appears at first sight to have a conventional pitched roof with stone ridge tiles (see fig. 7), but in fact this is a disguised lean-to roof built against an older stone wall that has different sized door and window openings set in its south courtyard side; these have unusual decorated lintels with inscribed carving. The random positioning of these opening suggests that they have been imported for their decorative effect, re-using stonework from another building, and probably date from 1977 when the stone patio and raised courtyard also appears to have been built (see fig. 9, p. 21). On stone on a low wall with has an inscribed date stone, probably done by the builder who carved his initials 'RS' on the stone. The east end of the roof has a single hip but features an odd cut-back profile at its west end, currently used for positioning the domestic wheelie-bins (see fig. 7, p.21). The Senior Conservation Officer noted that this cut-back roof appears as a notch on the 1861 map and provided a sequence of three maps showing it in 1861, 1850 and the present day for comparison (see fig. 8, p.21). He added a red circle on the 1850 map to draw attention to the gap between the house and a long linear range at right-angles that suggests that the Kitchen wing had not yet been added, but it does appear on the 1861 map. He said in his e-mail message to me:

“Thanks Peter, I also note some difference between the 1861 Spooner Map and the OS First Edition. It appears the current kitchen range was unattached in 1850 but by 1861 was contiguous with buildings to the immediate north (red ring). I also note a small step visible on the 1861 map that still appears on the current day footprint (blue arrow) which suggests at least part of the northern wall of this farm range may be historic.”

- 5.3** He suggests that ‘the current kitchen range was unattached in 1850’. A careful inspection of the maps demonstrates suggests otherwise. On all of the maps the return of the walled-garden is confined to the front of the main house and its walling is clearly identifiable defines a rectangular enclosure built in front of the east side of the house only, but does not include the kitchen wing. This suggests that the kitchen is post-1850, even

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if it looks to be older. It is possible that the interior roof truss (that looks 18th century) may have been reused from another building. The design of the three-stove fireplace is remarkably similar to one in Cannon Hall's kitchen that features a triple fireplace believed to date from the mid-19th century. This appears to represent an improvement in kitchen cast-iron stove design, that incorporated separate roasting and bread ovens and a boiler for a hot-water supply with a tap. It should be remembered that the original kitchen and service facilities were provided in the older Tudor House and its attached Dower House on the opposite side of Darley Cliffe Hall, that originally included the Servants' Stair. Only when the house was subdivided after its purchase by the two Hodgson brothers in 1984 would the need for a separate kitchen become apparent; however, they don't appear to have used as such (see the Mosaic magazine referred to above). Only in recent times has it been used as a modern kitchen with units etc. The alterations to the long linear outbuilding were probably made at that time to service the needs of the new owners who may have introduced a new side entrance, but this is purely speculative. This unprepossessing doorway leads into a dark entrance corridor with a pseudo double-archway (like a theme pub in dubious taste) carried over it, a not very satisfactory arrangement or aesthetically pleasing, but nevertheless this doorway has for many years past served as the preferred main entrance to the house.

- 5.4** This led into the kitchen through doorways in the north end of the gable, broken through on either side of the retained original central fireplace, but the fireplaces and flues on either side. This fireplace has now been reconstructed, and it is now no longer possible to easily enter the room through this doorway, which now leads into the inside of the west side of the fireplace with a new stone lintel at head height; if permission is not granted for this application then the lintel may have to be removed. The existing accommodation provided by this small extension was not fit for purpose providing only small storage rooms with shelving on the walls, and a dog kennel, but incorporating three re-used doorways with decorative lintels facing the courtyard. These are to be retained in-situ in the new courtyard extension. The accommodation is inadequate for proposed future uses - it is the desire of the owner Mark Ludlam to provide an Accessible Bedroom to meet the needs of disabled people on the ground floor. This is discussed and better explained in the Design & Access Statement accompanying the application. The existing building is inadequate for future needs and is of little architectural merit worthy of retention

Step 4: To minimise any perceived 'harm' it is intended to reuse all of the existing stone in the construction of the front gabled extension built on to the existing kitchen wing gable reusing in particular the large quoin stones on the corner. The design of the new linear extension is of similar shape as the original and will retain a lean-to roof, but without the kink at

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the right-hand end. The front gabled extension will screen a view of this building from the front of the house and courtyard – it will only be visible from the gated entrance and will look from that distance much like the present building, but without the awkward hip at the east end

5.5 The Accessible Bedroom: As explained above it is proposed to demolish the existing lean-to building and re-use the stone in the construct of an accessible bedroom with en-suite facilities to be contained in a small gabled building, copying the existing kitchen wing to be built against the existing gable. As stated it should be possible to re-use the existing quoins with the roll-moulded edge as they are the only special feature that this outbuilding appears to have. The interior of the building will have an open roof - with exposed purlins and a single pine roof truss, but to differentiate it from the earlier Kitchen Wing this is proposed to have a single king-post truss, rather than a queen-strut truss as seen in the kitchen, and for it to be painted a light colour (or limewashed) instead of stained black; so that it is in-keeping with traditional vernacular style, but a contemporary version of it that is not pretending to be antique or 'original'. Attached on to the side of the current Kitchen gable, and at right-angles to it, is an odd hipped roof single-storey narrow range. This contains a secondary side-entrance door positioned hard-up against the corner angle.

5.6 The need for a new Inclusive Entrance. The principal entrance to the house is positioned in the middle of its impressive 5-bay symmetrical east façade, and is approached by an impressive but perilous flight of curving recessing deep grit-stone steps that lack any form of hand-rail support, that is difficult to ascend even for the able bodied, but more difficult when descending on exiting the main house, especially for ladies in high-heeled shoes. This is a particularly distinguishing feature of the house; however, it is impossible for a wheel-chair user to access the house via these steps. To install a long ramp up to the elevated entrance door (the ground-floor is set above a cellar/basement) would be detrimental to the integrity of the original design and would permanently disfigure this historic building. This issue of providing an accessible entrance has challenged architects for many years past, and was discussed at nearly every annual conferences of the ACO (Association of Conservation Officers) and its successor when it became an Institute - the IHBC (the Institute of Historic Building Conservation; I was previously a member of both organisations, discussing the challenges of providing a level access to highly graded public buildings many of which have an elevated entrance approached up flights of steps. Wheel-chair users in the past (in general) have object to being directed to a secondary, even back-door entrance, as it was then argued this stigmatises them as second-class citizens. National legislation has moved on since those early days and accessibility issues are now considered an essential feature of planning applications by LPAs. A solution to this conundrum has seen a number of approaches in the past, sometimes providing an entirely new but common entrance, for all users

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of the building able-bodied and disabled alike, that removes entirely any perceived stigma previously suffered by wheel-chair users. In the last 20 or so years increasingly the needs of families have also been considered, with young children and double-prams. This has also driven the need for easily accessible entrances to buildings of all types. This is often set within a new extension attached on to the side of the building, inevitably involving some re-ordering of internal access routes. The original principal entrance while retained often becomes a secondary or emergency exit rather than the main way into the building.

5.7 The New Extension. The Design & Access Statement prepared by architects Pearce Bottomley Partners (PBP) for this application considers these issues in more detail (see sections 5 to 9 in particular) and provides bird's-eye perspective views of the proposals as renders to better illustrate the design of the building and how the new, interfaces with the old. This design solution evolved over several weeks and months with many discussions between the owner and his professional advisors, and BMBC's Senior Conservation Officer. Essentially this will provide a new common entrance on the north side of the building leading into a wide well-lit entrance hall providing a new and fully accessible ground-floor bedroom and carer's room, the provision of a W.C., and kitchen storage, linking through to the main house via the new Courtyard Extension. The two extensions link one with the other to make the house more accessible internally for all users. New paths will be laid, and a new gate will be installed leading through from this north side into the West front garden area. This has been carefully considered and is constructed in black-painted metal to match the new screen window of the courtyard extension immediately adjacent. Its design copies the existing timber gate leading into the detached walled garden, which is of a unique and original design. This replication in a new material indirectly draws attention to the other gate

5.8 Step 5: Of the English Heritage Guidance advises when considering "The Setting of Heritage Assets" (2011) that Step 5 *"is the making and documenting of the decision. This assessment process has been used to determine the harm to the setting of heritage assets which is likely to result from the proposed development"*.

Summary regarding the proposed demolition of the lean-to extension. This HS has established that the northern-most lean-to extension built against the gable end of the Kitchen Wing while possibly having some historic stonework on the corner angles was largely rebuilt with three new windows inserted into its north elevation; the evidence supports a view that this alteration dates from c.1977. Comment on this date has already been made, but any assumption that the wall is historic in anyway can only be a speculative judgement at best considering the amount of rebuilding that has already taken place. Only the west and east

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end walls appear to retain any older stonework. A careful inspection of the main length of the north wall reveals that this has been mostly taken down and rebuilt - with different stone - to accommodate the insertion of the present windows; if this had originally been part of a farm building it would not have required windows as such. However, the wall against which the roof of the lean-to structure is built against may incorporate older stonework, perhaps a survival from a 19th century farm building, or simply be the remains of a stone boundary wall. As commented in Tony Wile's message to me quoted above, this wall and its lean-to building appears to be shown on the first edition O.S. map of 1850 and Spooner's Map of 1861, but most importantly it has been assessed as not being important, or architecturally significant. The north elevation is completely hidden from view of the front of the main house, and as such does not impact or affect its setting. The 'damage' is assessed in this document as 'significant,' as it involves the demolition of a structure attached on to a listed building (it is not mentioned in the LBD); however, this is off-set by the reuse of the existing stone work and the retention of the large quoins, corner stones, in the rebuild. Its proposed replacement is a building of similar design and construction; so while its footprint is deeper, its length is roughly the same, and will remain a similar physical presence (this is considered below in 5.9); superficially it will look much the same. The south face of the back south-wall of the structure (to be retained) features doorways and window lintels with unusual inscribed designs cut-into the stonework of the lintels; the haphazard nature of their disposition suggest that they are not original to this building, and appear to have been imported from some other building. The historic maps referred to show two small buildings on the north wall of the detached walled garden that are not there today; they may have proved the source for these openings that provide service / access doors to the small inner storage rooms, which included a dog-kennel. Nevertheless, they are an interesting and attractive feature that is to be retained in-situ and will form a feature inside the new Courtyard Extension. The newly configured rooms of the northern extension will be separately accessed - from the north entrance extension - rather than via these doorways that will be none operational (see proposed floor plan). This application, and the consequent demolition of this largely insignificant outbuilding, is in part driven by the desire to fully restore the character of the Kitchen that had been lost in various modernisations by previous owners. The fireplace has been restored with three openings as we believe it was originally constructed, and now makes a significant and attractive feature of the house, that also features its original hand-made brick tapering flue. The restoration of this end gable wall fireplace will necessitate the blocking of the present north entrance into the kitchen that will require a new external access.

5.9 Demolition and Recording: Preservation by Record. The north wall and end walls of this north outbuilding with its lean-to roof are proposed to be demolished. A WSI has already been prepared and submitted to

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BMBC and SYAS for approval, to make photographic and drawn records of this structure, together with the whole house on all elevations, prior to, during, and after demolition when excavating the footings for the new foundations, but the stonework preserved for reuse in the construction of the first gabled element of the new extension, as mentioned above. The contractor Paul Furniss has estimated that there appears to be sufficient stonework in the outbuilding to be demolished to achieve this. Hidden behind this new gabled extension will be another at right-angles to it that will be built against the retained wall with its interesting carved lintels. This range will be stepped back replicating the original stepped nature of the outbuilding previously commented on. This will be mostly hidden from view by the new gabled disabled bedroom extension that will be built in reclaimed stone so as to match with the existing building it will be attached to. However, the replacement long linear lean-to range is to be treated differently using new cut sandstone-ashlar walling and feature a contemporary 'metal' roof - similar to that used on the Courtyard Extension so as to tie-in with that structure – this is better explained in the DAS. It has been confirmed that the existing lean-to structure is not in itself of any architectural merit, or of any particular interest as it has been altered and reconfigure in the past. A WSI has been prepared to cover the needs of an archaeological building 'Watching Brief' to record this building and the construction of new foundations so as to record the footings of any earlier buildings – this is better detailed in the WSI already submitted to BMBC and SYAS.

5.10 Other Alterations. Included in this application is a proposal, already discussed and agreed in principal with BMBC's Senior Conservation Officer, to bring the blocked window in the north side-elevation of the house back into use and for it to be opened up, involving moving and lowering the window in its conversion to a doorway reusing all of the original stone window surround but slightly further to the west. PBP have provided a coloured elevation drawing that helpfully explains this, which forms part of the documentation of this current application. The idea behind this proposal is to create a new doorway that better aligns with the framed panelling on the north interior wall of the Dining Room. If a new doorway is cut through where the existing window is this would involve cutting into two of the large framed panels instead of just one panel. This move of the window stonework will cause less damage to the internal woodwork, and look better. This new internal doorway in the dining room will be a jib door that will retain all of the existing moulding of the panelling on its face, and appear as a secret hidden-door cut into the panelling, the alteration imperceptible, the character of the room preserved; this will be based on other contemporary historical jib-doors. In a bid to make the house more accessible the doorway will provide a link between the Breakfast Room (in the new Courtyard Extension) and the Dining Room and form a link through to the rest of the ground-floor rooms of the house. Disabled wheel-chair users will not have to go through the kitchen where

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food preparation may be going on, so as to safely access the rest of the house. The window in the west wall of the kitchen has permission to be removed and the sill lowered to form a wide doorway with a pair of new panelled French doors. This will help the house function better permitting the serving of food in the new Breakfast Room but also in the Dining Room accessed via the new courtyard extension instead of through the stair hall, and provide increased covers for diners to be served in each area at the same time, as occasion requires.

5.8 New parking and paths. The submitted plans provide details of new ramped paths to be constructed around the building to make access to the new entrance easier from the designated disabled parking space immediately adjacent to the new accessible bedroom. The DAS explains this new landscaping. The path will continue from the new entrance and access the front garden through the existing doorway that will feature a new metal gate that copies the existing door/gate to the walled garden on the west-side of the house (already mentioned). This new black metal gate will be similarly constructed as the new glazed screen wall of the adjacent Courtyard Extension. It provides a contemporary solution based on an original late-Georgian or Regency model that remains in-situ in the walled garden, its design unique to Darley Cliffe and likely to be an addition by Charles Bowens who occupied the house from 1800 to his death in 1818. He was agent for the Wentworth Estate working for to both the Marquis of Rockingham and the Earls Fitzwilliam and employed on their behalf various landscape architects and garden designers for the many architectural features added to the grounds of both Wentworth Castle and Wentworth Woodhouse during that period; he may have solicited this interesting gate design from one of them during this period. Such individual designs are to be found in Repton's Red books; though this is not the source of this design that will require further archival research to establish.

5.9 Other ground works. In the past the external ground-level around the main mansion house has been artificially raised by flag-stone paths and flower beds. This led to damaging damp penetration into the building in the past, which has in turn created suitable conditions for a beetle attack of the floor joists, and rot of the floorboards; in recent years quality new flooring has been installed. While the internal floors have received remedial treatment the artificial raised external floor levels have not as yet been addressed. It is proposed to comprehensively lower the external ground-level around the outside of the main house, and in the process also reveal the original chamfered plinth stones that run around the base of the building. This is to ensure that the external levels are lower than the internal levels, so as to prevent any further damage to the building from damp penetration in the future; permission (LBC) and agreement with the Senior Conservation Officer for this remedial measure is now sort, and for this to be undertaken during future building operations for the new

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extensions while workmen and equipment are on-site. The WSI covers this proposed work and already includes the provision for archaeological building recording commencing with a detailed photographic record of the whole building to act as a permanent and historic record.

6. Summary

6.1 The two extensions while having been submitted separately form part of an overall master plan of the owner Mark Ludlam, to make the building EA compliant, and to provide a sustainable future for Darley Cliffe Hall. With this aim in mind he has invested considerable sums into repairing and repainting the whole building, with some new doors and windows, scaffolding the building while repairing its leaking roof with lead re-cast from the original roof, and replacing the inappropriate Velux-type roof lights with new Conservation roof lights (currently on-going). During the Lockdown he engaged a workman to rake-out the hard-concrete strap-pointing and repoint the whole building with a more suitable lime-mortar. Brian Elliot in his book 'Aspects of Barnsley 2', 1994, (p.147) states that building was sandblasted some 40 years ago, after which it was repointed; during the ownership of a silversmith company director - Ronald Sanders (1968-1984), who Elliot says 'first modernised' the house. At the instructions of Mark Ludlam, the building has been brought back from the brink of serious water damage, from a defective roof to a good state of repair and decoration, in an effort to restore and replace the mistakes of the past where problem areas were sadly mostly covered up to disguise them from view. This has seen a complete and careful rewiring of the building while the floors were taken up and replaced, including the installation of a state-of-the art WFI / cable-TV system to each room, together with a major overhaul of its heating system and the provision of new sanitary ware in the existing bathrooms and toilet facilities. One of the key points of the English Heritage document (referred to above) states:

Change: *including development can sustain, enhance or better reveal the significance of the asset as well as detract from it or leave it unaltered.*

On the plus side for this historic building is the thoughtful restoration of the Kitchen from a featureless plain plaster-boarded white box back to a recognisable Victorian (or earlier) form with a restored three stone lintel fireplace with an attractive tapering brick flue. During building works the original stone-flagged floor, previously covered by concrete and vinyl tiles, was revealed and taken up under archaeological supervision, recorded, cleaned, and re-laid but with the benefit of a DPC and under-floor heating pipes. It is hoped that this continuing investment in the building will secure not only its immediate future, but its long-term use into the next century. This is part of the aim and desire of the owner to see this wonderful and outstandingly interesting mansion house, together with its gardens to be enjoyed by a wide variety of people, ensuring that it is accessible to all people - whatever their physical disabilities - and that the ground-floor of

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the house conforms to the statutory requirements of the 2010 Equality Act. All of his life he has been aware of the needs of a wheel-chair bound disabled brother having pushed him around in a wheelchair as he was growing up, and into adult life. He was hopeful that he would be able to come and stay here when Darley Cliffe was finished, but sadly he died in recent months and this desire remains unfulfilled. However, he is still committed to providing as an accessible building as possible, not least the fact that he is a Trustee of a Registered Charity (no. 1171097) centred on helping people living with a disability (see <https://omnimusic.org.uk>) who he hopes to bring to the house when all of the building work is finished to enjoy various musical events. He hopes to see the new Courtyard Extension filled with young people making music - as shown in the link above.

A laudable aim, and a tribute to his brother's memory.

Peter H. Thornborrow, GNSM; PGDip ELH (CNA)

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PLANNING APPLICATION REF:

LOCAL PLANNING AUTHORITY:

BARNSLEY MBC

2020

APPENDIX 1: ILLUSTRATIONS

&

APPENDIX 2: LISTED BUILDING DESCRIPTION

To accompany the

HERITAGE STATEMENT

For a New Extension

at

Darley Cliffe Hall

off Upper Sheffield Road (west side)

S70 4AG

on behalf of owner Mr. Mark Ludlam, Director

By

PETER THORNBORROW GNSM, PGDipELH (CNAA)

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The Appendix 1: The Illustrations



Figure 1. Oblique view of east front when seen through the entrance gates. Shows Tudor House to left and single-storey 'kitchen' and its lower addition to right



Figure 2 West Entrance Front to garden



Figure 3 Example of Georgian graffiti dated 1758 scratched into lead-flat on roof

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Location Maps

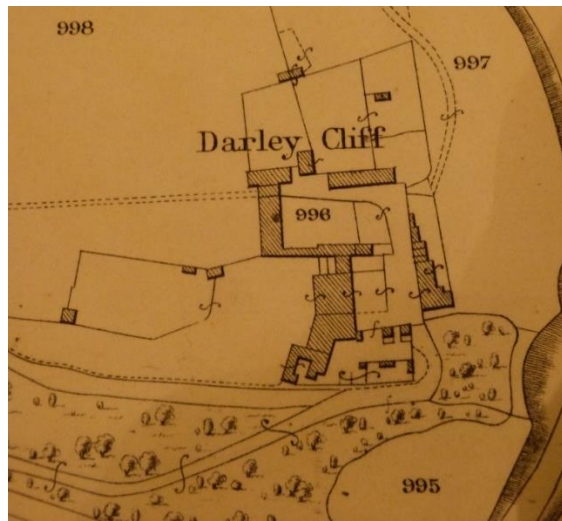


Figure 4 Spooner's historic Map of 1861 shows Darley Cliffe and Walled Garden. With angled SE corner, and two buildings on the north wall.



Figure 5 O.S. 6" to 1 Mile c.1906

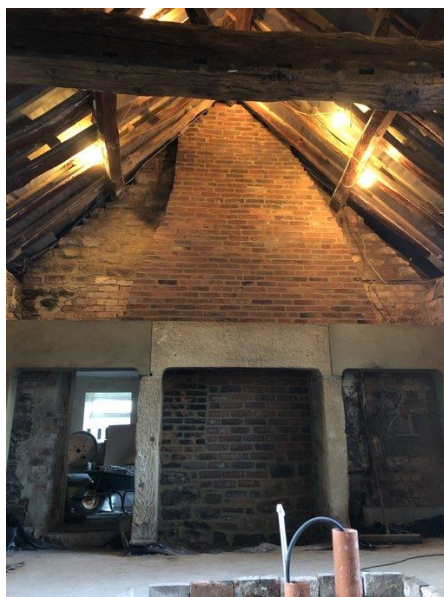


Figure 6 Kitchen fireplace and brick chimney flue during recent restoration works

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Figure 7 the linear extension to be demolished. The stonework changes surrounding, and below, the windows. These are clearly modern, inserted (c.1980) into older stonework that survives only at the ends with quoined angles – see also fig. 11. N.B. The lawned area before the single-storey outbuilding forms Zone 3 of the Hall's curtilage

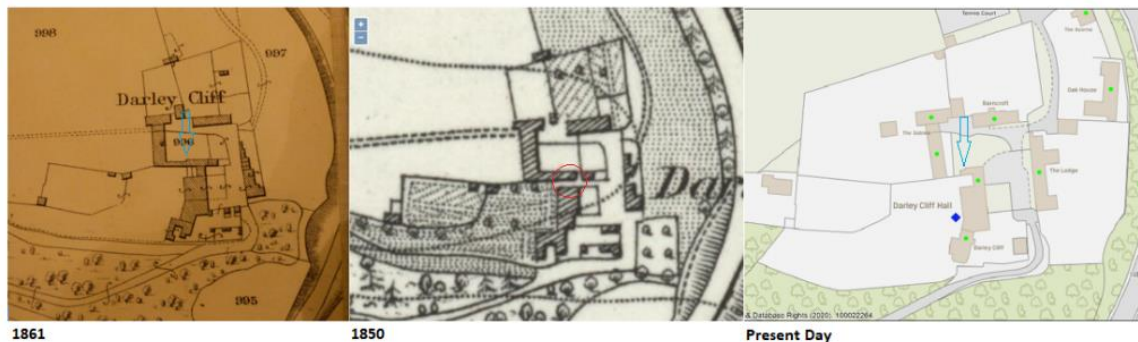


Figure 8 this kink in the north-side of the single-storey range is shown on the 1861 map, and also on the present-day map sent by Tony Wiles for comparison. The gap between the outbuilding and the house suggests that the Kitchen wing may post-date 1850, for all its Georgian character – the windows are entirely modern, constructed prior to Mr Ludlam's purchase in 2017



Figure 9 initialled and dated decorative stonework inscribed 'R 1977 S' forming patio wall with stone seat.

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Fig. 10 the receding semi-circular steps leading up to the elevated principal entrance to the Hall



Fig. 11 in foreground single-storey range to be demolished; shows the step back shown on 1862 map. The main house behind shows the remaining cross-mullioned window with leaded lights and to its left a replacement 15-pane timber sash window.



Fig. 12 north side elevation of house showing ground-floor blocked window and closer view of 1st floor windows. The unsightly pipes have now (apparently) been removed and replaced internally.

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Fig. 13 Principal Entrance Front, with a symmetrically placed entrance set in the front garden wall, with a central path leading to the front door. Note the apron of stone setts laid in front of the gateway for horses to dismount and for the ease of carriage passengers



Fig. 14 the enclosing rectangular walled garden is confined to the front of the house only and does not embrace the kitchen This helps to define Primary Zone 1 of its Curtilage. This walled enclosure is shown on the 1850 O.S. map; Spooner's 1861 map, & BMBC's current base maps (see fig. 8)



Fig. 15 showing the secondary nature of Zone 2, and on the right return Zone 3 of lesser importance

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Appendix 2: The Listed Building Description:

Darley Cliffe Hall Including Attached Front Garden Wall, Barnsley

GRADE: II*

DATE **LISTED: 11** November 1966

ENGLISH HERITAGE BUILDING ID: 333962

LOCATION: Kingwell Road, Barnsley S70 4AG

WORSBROUGH KINGWELL ROAD
SE30SE (north side, off)

2/87 Darley Cliffe Hall including attached front garden wall and dwellings known as Tudor House and Dower Cottage (formerly listed as Darley Cliff Farmhouse)

GV II*

Large house, now 3 dwellings and attached front garden wall. Late C17, refenestrated C18; earlier C17 house forming service wing and having later C17 and C19 additions. Coursed, squared and ashlar sandstone, stone slate roofs; brick garden wall. Double-pile plan, 2 storeys with basement and attic, 5 bays; single-storey bay on right; gabled side-wing on left is of 2 storeys with attic and 3 bays and has wing set back to rear left with C19 2-storey, 2-bay addition; wall attached to front of 5-bay facade. Main house (Darley Cliffe Hall): ashlar corner strips. 1/2-round steps to double door with 4-pane over-light in bolection- moulded architrave beneath consoled segmental pediment. Flanking 2-light, mullioned cellar windows, ground-floor band. Other bays have unequally-hung 15-pane sashes in raised surrounds with bead-moulded inner arrises. 1st-floor: band; central window has shouldered and eared architrave in rusticated panel. Eaves cornice breaks forward over corners and centre. Hipped roof with 3 roof lights, 2 corniced stacks set in roof well. On right of main facade is an old single-bay wing with 3-light casement and capped end stack; lower, hipped-roof lean-to has doorway. Front garden wall: plinth and soffit-moulded copings to rectangular enclosure with square end piers; similar central gate piers have flanking consoles, cornices and vase finials (now set to each side); horse-mounting steps and platform on left return of wall. Rear of Darley Cliffe Hall as front. Right return has original cross-window with 24 leaded panes to lower lights and 12 panes above. Gabled wing to front left (Tudor House): old studded door in ashlar surround with raised ornamental panels; similar surrounds to flanking casements, on left of 24 panes, on right of 6 panes. 1st floor: blind opening flanked by 2-light, horizontal-sliding sashes; similar attic window. Shaped kneelers, moulded gable copings. Older wing set back on left has 3-light casement to each floor, truncated mullioned window in angle of plan. Moulded gable copings and corniced end stack on left with brick shaft.

DARLEY CLIFFE HALL: New Extension

Peter Thornborrow, Historic Buildings Consultant - Heritage Statement

Addition to left (Dower Cottage): open-pedimented ashlar porch to right of 3-light horizontal-sliding sash; two 2-light windows over; brick end stack on left.

Interiors: Darley Cliff Hall: entrance hall has bolection-moulded fireplace; open-well, wooden staircase in bay on right has balustrade and fielded-panel dado. Fireplace in rear-right room with crinoidal limestone facing set in wooden surround with carved panel of dog on bridge (Aesop's fable?); raised wall panelling, some panels hinged for windows of right return. Similar panelling in rear-left room; ceiling panel with border of exotic fruit. 6-panel doors, window shutters sheeted in iron. 1st floor: front-left room has bolection-moulded fireplace with Georgian grate, raised panelling; rear-right room similar, earlier grate.

Tudor House: bolection-moulded fireplace in rear room.

Owned by the Castleford family, on the death of William (d1613) passed by marriage to the Adams' and then to the Parkins and Jeffcock families. In early C19 the home of Charles Bown agent to Earl Fitzwilliam (Wilkinson, pl77). Outstanding building of the region in a polite style that lends credence to the suggestion that Christopher Wren, known to have owned land in Worsbrough (Wilkinson, pp181-187), influenced its design.

Joseph Wilkinson, Worsbrough. Its Historical Associations and Rural Attractions, 1872.

Listing NGR: SE35547045.

Source: English Heritage
