

Heritage Statement (Revised)

Part 1 B

For Works of Repair and Alterations to a
Grade II* Listed Building

Darley Cliffe Hall

Off Upper Sheffield Road (West Side)
S70 4AG

Produced by

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On behalf of the owner Mark Ludlam

DARLEY CLIFFE HALL: PART 1 B

CONTENTS:

- 1.1** Introduction
- 1.2** Local Authority advice
- 1.3** Listed Building Consent
- 1.4** Barnsley MBC Validation Requirement
- 1.5** Building control
- 1.6** Historic England Advice
- 1.7** Services
- 1.8** Floors
 - 1. The Cellar Floor
 - 2. Remedial Work
 - 3. Access to the Cellar
 - 4. New Stair
- 1.9** 1. The ground-floor Entrance Hall – the Floor
 - 2. The new floor covering
- 1.10** The southern ground-floor two Sitting Rooms
- 1.11** The ground-floor panelled rooms
- 1.12** The Entrance Hall
- 1.13** 1. The Stair in the Entrance Hall
 - 2. The Arched opening
 - 3. NB
- 1.14** 1. The Principal Stair Hall
 - 2. Photo survey of the house
- 1.15** 1. The Former Ground-floor Closet
 - 2. Current proposals
- 1.16** 1. The First-floor Hallway at the top of the Stairs
 - 2. Bedroom 1
 - 3. The Fireplace
 - 4. History
- 1.17** 1. The Attic Floor
 - 2. Bedroom 4
- 1.18** Additions to the building – the present single-storey Kitchen and attached outbuilding

DARLEY CLIFFE HALL: PART 1 B

1. Introduction

- 1.1** I have been commissioned by Mark Ludlam, the owner of Darley Cliff Hall a Grade II* listed building to advise him on matters of historical accuracy concerning alterations made to the building, and to draft a Heritage Statement identifying various issues concerning this important Grade II* listed building.

Part 1 B provides a room-by-room assessment of perceived alterations made to the building without the benefit of Listed Building Consent (LBC), both in recent months since its purchase, and by previous owners, also providing an historical interpretation of the importance of the building.

Part 1C forms a separate document and provides a detailed schedule of numbered paragraphs identifying the various alterations and suggested improvements, together with proposals for works of improvement to mitigate the unauthorised alterations that have been made to the building. This is to facilitate an agreement with BMBC's Conservation Section as to what items should be proposed for LBC to regularise the existing situation, and what measures are proposed to mitigate the damage made to the building since its initial sale in 1986 when it was divided into two properties by two brothers who subdivided the house so as to share it; presumably inserting division walls, though how and with what permissions is uncertain. At some point the house was separated off from the adjacent property Tudor House that originally formed the service wing to the main house and the internal arrangements were altered – an opening was blocked and the former service stair, which was originally located within Tudor house with a jib-door separating it off from the main reception hall, was replaced with a new stair that opens inside this hall.

- 1.2 Local Authority** Advice Barnsley MBC's web-site (<https://www.barnsley.gov.uk/services/conservation/listed-building-consent/>) provides advice regarding the procedures that have to be followed with regard to any proposed development involving alterations to a listed buildings or its setting, suggesting a pre-application meeting to first discuss the proposals with the borough's conservation Officer prior to submitting a LBC. It states:

1.3 Listed Building Consent:

"You will need to apply for listed building consent to demolish, alter or extend a listed building in a way that would affect its character, as a building of architectural or historic interest. It's a criminal offence to carry out works to a listed building without the required consent. Carrying out unauthorised work can result in a fine and/or a prison sentence. You may also be required to put the building back to the way it was before work was carried out".

"It's important to note that an application for planning permission may also be needed if the scale or location of planned works is beyond permitted limits. These limits apply to all buildings, whether listed or not.

DARLEY CLIFFE HALL: PART 1 B

If the works you plan to undertake to a listed building clearly don't go beyond the permitted limits, you only need to submit the listed building consent form. If the works you plan to undertake to a listed building do go beyond the permitted limits, you should submit the combined planning permission and listed building consent form”.

1.4 Barnsley MBC – Local Validation Requirements

11. Heritage Statement: Summary

- Scope & degree of detail will vary according to each application. Discuss with the CO before submitting
- 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

Consultants

Mr. Ludlam (owner) following his recent purchase of Darley Cliffe Hall appointed John Goodyear & Co. Ltd Architectural & Interior Design consultants based in Barnsley to advise him on the restoration and decoration of the building that was in an incomplete state of internal decoration with much left to do when he purchased it; for instance on the top floor was an unfinished bathroom using cheap artificial wall coverings that it was decided need up-grading to a better standard, which was the case in many other areas as well. Thus he was reliant on the advice of his professional consultants who formulated a plan for the buildings repair, redecoration and upgrading providing on-site supervision for these works.

In April 2018 he commissioned D. Hough MRICS to produce a structural survey of the building prior to its purchase resulting in a long and detailed analysis of the building providing a useful detailed description of every area of the building and the state it was in at the date of his survey of 17 April 2018. On the last page – p.75 he provided a summary list of defects to the house which ‘require immediate attention.’

Recommending:

1. ‘Renewal of the lead covering to the flat roof above the second floor with attention to connection to the internal rainwater fall pipe.’
2. ‘Cleaning the gutters at eaves level.’
3. ‘Checking of the electrical system and making safe exposed electrical wiring.’
4. ‘Treatment of the active wood boring insect attack and the removal of all timber stored in the cellar.’

Following his purchase the new owner immediately addressed these specific areas as recommended above. More recently commissioning reports regarding the roof and lead repairs and suitable treatment of the gutters, which the report above identifies

DARLEY CLIFFE HALL: PART 1 B

as leaking in certain areas. He also employed local architect Alan Robinson specifically with regard to preparing plans of the roof construction and its proposed replacement.

1.5 Building Control

In his zeal to 'get on with it' after its purchase after appointing John Goodyear they appear to have failed to seek advice regarding the listed status of the building but instead contacted Barnsley MBC Building Control regarding the proposed works, who it appears did not advise that some of these proposed works may also require Listed Building Consent (LBC). This is unfortunate, but not uncommon, occurring as a problem in many other Local Authorities throughout the Country.

This was identified as a specific problem by English Heritage in 2002 following the introduction of Part L revisions of the Building Regs. This was outlined in EH's publication 'Building Regulations and Historic Buildings (2002/02) specifically in para. 2.4 that encouraged 'liaison between building control and planning teams at local level' and refers to 'the production of a *Procedural Guide*' to be adopted 'when building control bodies apply the Building Regulations to historic buildings'. While this was under preparation EH produced an Interim Guidance Note in 2002.

1.6 Historic England Advice

This has been superseded by a more recent publication by Historic England <https://historicengland.org.uk/images-books/publications/energy-efficiency-historic-buildings-ptl/heag014-energy-efficiency-partll/> published in December 2017 and remains their current advice.

1.7 Services

During the course of works that appears to have begun in **the cellar** area by upgrading the electrics and security alarm that were condemned after inspection, and a decision was taken to rewire the building (the above Survey draws attention to several areas of 'dodgy' wiring to light-fitting's and switches). Similarly the gas central heating system was assessed (as recommended in the Structural Survey that also drew attention to the gas fires that lacked current test certificates) and found to be inadequate to service the aspirations for the restored building with new installed en-suite bathrooms, showers and WCs etc. These were either already in existence, or had been started by the previous owner. All were an in-completed mess in every area, with only one bathroom being serviceable for the whole building (as noted in the Survey) but not to a good standard requiring replacement.

This required the provision of additional water-tanks and pumps to service the building, replacing the existing gravity feed water-system with tanks in the attic; thus eliminating any chance of future water- damage from water leaks with consequent damage to the interior fabric of the building. The large gas boiler was located in the cellar with a rising flue-pipe disappearing through the ceiling; this following recent investigations was found inside a former corner-fireplace off the main staircase hall completely covered over by plaster-board. It was decided to locate all the new water tanks etc. next to the gas boiler in the cellar to form a new pressurised system; all done under inspections by, and with the approval of, BMBC Building Control. ML has

DARLEY CLIFFE HALL: PART 1 B

yet to install a suitable door (possibly a metal door?) separating this area off from the larger cellar area. At the same time an improved Wi-Fi system saw the installation of a new Server, providing hard-wiring to each of the rooms, up to hotel standards. This was brought-in underground and positioned in a glass-fronted cupboard down the side of the stone cellar steps, well hidden from view but accessible. Smoke and other detectors were also installed discreetly throughout the building to comply with current requirements.

1.8 1. Floors

The cellar floor suffered from excessive damp, due in part to a damaged drain (that has now been repaired), that also affected the external stone walls that I recall from seeing it in 2017 were black with damp. Section 11.25 of the Structural Report both illustrates and discusses the cellar identifying its problems, mentioning in 11.25.3 the deterioration of the walls and ceilings, and in 11.25.4 the damp penetration of both the walls and floor, stating: 'the flag and concrete has areas of damp showing on the surface most likely as a result of there being no damp proof membrane to the underside.' Recommending in 11.25.5 'tanking of the inner surfaces of the walls and floor.'

2. Remedial work to address this problem saw the installation of a new damp-proof course with under-floor heating and the cellar floor re-laid with existing stone flags and a quantity of new carefully matched flags to replace the areas of concrete flooring so as to make a uniform stone-flagged floor. The walls were also tanked and given a special water-proof coating to eliminate the damp problem; this has an attractive rough-cast finish having a natural stone-colour eliminating the need for repainting. The brick barrel-vaulted ceiling was previously covered by plaster extending down to the walls, but flaky and in a poor condition appearing to be painted white or covered by lime-wash in the two photos in 11.25 of the survey report; I also remember seeing this when I produced my HS report in 2017 for the proposed Orangery in the grounds. This surface was carefully removed revealing the original 17th century brickwork which was cleaned with wire-wool so as to check for repairs to the mortar joints. As this had revealed the warm and attractive rich colours of the original brick ceiling vault the owner wishes to retain this as an attractive feature of this room that adds interest and colour to the space. Built at right-angles to the main cellar ceiling on the south side is a smaller barrel-vaulted ceiling for a wine-cellar, the wine-bins formed by sandstone-ashlar slab shelves divided and supported by single-brick walls that have a back wall of attractive multi-coloured bricks laid on their sides (appearing as larger bricks). These have been cleaned and the lime-mortar joints touched-up where necessary; it is the intention to lay-down wine in it, and hidden lighting cables have been laid under the individual shelves for strip-lights that with the wine laid horizontally will form an attractive feature. The original painted / lime-wash surface of the vaulted ceiling has here been retained as it was in better condition than in the main area, with the brick surface being visible, and the floor flags repaired or replaced as necessary. This provides an authentic-looking and largely original period wine-cellar that will become one of the special features of the building when brought back into use.

3. Access to the cellar An unusual part-cantilevered stone-stair leading down from under the main stairs, that follows a spiral but unsupported shape up to now has provided the only access to the cellar. This does not have any sides or hand-rails and is considered by this writer as extremely dangerous to most able-bodied people, but more so to those less able. Attention to this is also drawn in the Structural Survey report at 11.25.1. To avoid future accidents a solution to this problem was sort considering various alternative solutions with the east party wall carefully surveyed where some old or original stair-treads appeared to survive in a narrow cupboard area that rises to the first floor in the south facing sitting room; John Goodyear produced a very useful section drawing illustrating this. However, it did not seem possible to re-create a stair in this position in order to totally do away with the existing 'back-stair'. In the cellar area the dangerous stone cantilevered stair should ideally be complete removed and replaced with a new stair due to its H&S risk; however, the owner wishes to retain this as an original feature so as to act as a secondary emergency-stair if ever needed.

4. New Stair As ML had already ordered and paid for a new fire-proof metal-stair he decided to install it following its recent delivery, so that the cellar area can be safely accessed; however, there is insufficient head-room to use it without removing some of the flooring directly above (see 16 in Schedule) . It has a deliberately industrial character that identifies it as a modern contemporary intervention, and is of robust construction. It is placed at the east end of the room, built against the adjacent party wall where it appears a steeply-pitched ladder-stair may once have been located, accessed via a small door opening above on the ground floor under the staircase.

1.9 1. The ground-floor Entrance Hall – the Floor: had previously been covered by a carpet of poor quality that would have had to be replaced; not normally something that LBC would be required. When the carpet was taken up it revealed the remains of black-and-white vinyl tiles that were badly degraded, and crumbled when taken up, with a sandy floor under laid on the brick-floor of the cellar ceiling. Such a sandy floor suggests that the original covering was not for floor-boards but for a hard surface such as stone-flags, but given the high-status of the building possibly a black-and-white marble floor that is often found in large entrance halls of post-Restoration mansion houses contemporary with Darley Cliff, such as Raynham Hall (near Fakenham) Norfolk that also has a stone-coloured paint scheme to help set off the striking floor, as recently illustrated on the front cover of the Property section of the Saturday Telegraph (15th June 2019).

2. New Floor covering: I am advised by the owner that a damp-proof course, insulation and a new concrete-floor was laid covering the floor area of the entrance hall. The opportunity was taken to lay under-floor heating pipes, installed in accordance with current Building Regulations, throughout the northern-part of the ground floor i.e. from the entrance hall through to the kitchen area. A decision was made to cover it with a highly polished and finely jointed *Mandale* Fossil Lime-stone that has an overall grey colour but with lighter fossil inclusions that looks like marble, rather than to re-cover it in carpet as it was when it was purchased, where the whole

DARLEY CLIFFE HALL: PART 1 B

of the ground floor was carpeted. This provides a uniformity to the Grand Entrance Hall that may be similar in 'character' to the original Hall when first built, but providing a more contemporary 'look' that flows through to the adjacent main-stair-hall helping to unifying the two spaces.

Justification: The choice of this particular 'fossil marble' was based on the 'marble' slips in the Dining Room fireplace that provided the inspiration for this decision that is a close match. However, close by at Wentworth Castle Stainborough (the Northern College) this same Lime-stone has in the past been used for both door architraves, and fireplace surrounds with base-blocks, in several areas. This suggests that it was regarded as a status symbol used by the local nobility dating from the early 18th century, almost contemporary with Darley Cliff.

3. New Safety Door: Separating the two rooms a new glass door has been inserted as a fire-door (a requirement of Building Control)

Justification: permits views and light through the two areas so as to see the continuation of the same floor covering to help unify the space, but with minimal intrusion.

- 1.10 The southern ground floor Drawing Room and Dining Room:** The owner recalls that 'Under the living room and dining room carpet were wood-wormed floor-boards. Under the floor boards were completely rotten oak beams (retained on-site in the front garden on the north side for inspection) which disintegrated to touch. It was decided to replace these with a herringbone oak (sheet) floor, laid on a concrete substrata to modern Building Regulations'. The floors of these two rooms are covered by high-quality engineered (real) oak flooring, cut with an incised herringbone pattern that looks quite convincing and provides a light contemporary look, rather than one stained dark-oak; this appears appropriate to its location in my view. It also complements the colour and 'look' of the marble floor in the entrance hall that runs up to it, meeting in the connecting doorways between the rooms, by providing a lighter contrast to the dark-painted colours of the wall panelling making the 'look of the room' less oppressive. Thus the ground-floor has been restored back to some semblance of its original 'character' with a hard marble-floor in the northern part, but with a timber floor (not covered by carpet) in the southern part, all be it laid on a concrete sub-strata rather than on floor joists. These two rooms have Georgian timber fireplaces, as opposed to stone with a bolection-moulded surround, as featured in the main Entrance Hall installed in the mid-to-late 18th century (described in 3.7 & 3.8 in Part 1A). The grates were added later, and were removed in order to investigate the chimney flues to see if they were workable; it has been decided to re-line one of these to facilitate a working fireplace. Sadly due to a misunderstanding with the workman (who was being instructed remotely by phone) the inner surrounds were disposed of. Not being certain what to do in the circumstances the owner then installed radiators inside the fireplaces so as to match others in the room, to help heat them. However, following discussions with myself I explained that I could not support the removal of period fire-grates and their replacement with radiators. The owner then agreed to purchase suitable grates similar to the originals following my advice and guidance and now seeks permission to install these (see no. 18 of the Schedule

DARLEY CLIFFE HALL: PART 1 B

Part 1C).

- 1.11 The ground-floor panelled rooms:** were painted when I first saw them in 2017 and have recently been re-painted uniformly with a deep dark-blue colour in the Sitting Room, but with a grey colour in the Dining Room that sets off the gilded areas on the fireplace – this rather drab colour follows the period colours favoured in the late-17th and early 18th centuries, as illustrated by Ian Bristow in his seminal important book 'Architectural Colours in British Interiors' (1996). Fig. 60 (p.63) illustrates a painting of c.1735, a Conversation Piece with a couple having tea in a stucco-panelled room painted a dark grey but with the fireplace decorated with gold enrichments to the mouldings. The text states: 'a deeper more neutral grey may be seen, apparently on stucco, in the Rawson conversation piece by Gawen Hamilton (c. 1697-1737) (fig. 63)'. 17th century panelled rooms were often painted originally as recommended by John Smith in his book *The Art of Painting* first published in 1676 with eight later editions up to 1788 that shows its popularity and influence throughout the Country, suggesting that wainscoting (i.e. panelling) should be painted '...plain, and all of one Colour as you shall best like'. Sometimes panelling was painted in imitation of other more expensive timbers – a Dining Room at Whitehall for the Earl of Danby was painted 'walnut tree colour pencil grained' in the late 1670s, and another at Whitehall in 1687 was painted 'wainscot colour grained'. This approach was adopted at Kensington Palace where accounts of the 1690s refer to 'the grained rooms were painted uniformly in imitation of walnut or oak, the paint often being varnished'. Where the nobility lead the gentry followed and it would be wrong to think that in the provinces of Barnsley (Yorkshire) such rooms painted in imitation of panelling are not to be found. I can provide a good example in my own home where in the east wall of the best south-facing Parlour - of the West Wing of Birthwaite Hall, Darton - the central panel on close inspection is not actually oak, but has been skilfully painted and grained in imitation of oak to match the rest of the panelling in this fine room. This is explained by the fact that the window was blocked by 1746, the date of payments made by John Silvester Smyth of Newlands Hall - recorded in his accounts, to Robert Carr 'for work done at Birthwaite' the father of John Carr who would have been 23 at this time. John Carr he was to rise to become the most eminent architect in Yorkshire during the second-half of the 18th century - he had a particular skill in modernising earlier houses and adding new extensions. Here at Birthwaite Hall, Carr added a lean-to extension set between the East and West wings of this H-plan Restoration house in so doing blocking a ground-floor window in the east wall; the one directly above it still survives lighting the principal bed-chamber on the east side. To disguise this the window was either removed but more likely just covered over by a large panel (pine?) with moulded sides exactly matching those on either side, and then wood grained in imitation of oak - skilfully painted with vertical grains and horizontal quartering; this once common skill is now rare!
- 1.12 The Entrance Hall:** is the principal reception room of the house, being larger than any other. When it was purchased it was painted a Wedgwood-blue and white in a busy and cold over-fussy scheme; the characteristic blue-and-white Jasper Ware was first introduced by Josiah Wedgwood in 1775, a hundred years after the construction of Darley Cliff – so not an appropriate colours scheme. The room has been re-painted a

DARLEY CLIFFE HALL: PART 1 B

light blue-grey, almost a stone colour – to co-ordinate with the colour of the floor. The painting of the panelling throughout the house was undoubtedly done without any LBC in the past, and may be painted over fine oak bolelection-moulded panelling; but then one needs to consider ‘was it painted originally’? Such post-Restoration period entrance halls often had plastered walls or panelling that was originally painted in imitation of stone so as to create a neutral space, often with stone flagged floors. A good and instructive example is to found in the entrance hall of Beningborough Hall (National Trust, North Yorkshire), designed in the early 18th century, where paint-scrapes during its restoration in the 1970s revealed that the dado (the lower part of the wall under a continuous horizontal-rail, usually 2ft 9 inches off the floor) was actually constructed of ashlar-stone, with stucco (plastered) walls above. The room was restored by David Mlinaric (the successor to the late John Fowler) in the 1970s, a master of architectural colour, who used a subtle colour scheme (though it may have been changed in more recent times?) of closely modulated shades of stone and off-white to emphasis the columns and fireplace creating a finely balanced composition that acts as an exemplar for such spaces. Already mentioned is Raynham Hall built in the grand style of William Kent where the entrance hall walls and columns are all painted in a uniform stone-colour. It is likely that Darley Cliff followed the latest fashions of the day when it was first built, and it is important to ensure that its current decoration is both appropriate in style and colour for the period of the building.

1.13 1. The Stair in the Entrance Hall is a recent creation, of the last 40 or so years when the Hall and adjacent Tudor House were sold and subsequently sub-divided; whether or not the alterations then made to the building were with LBC, or constructed in accordance with the proposed plans, cannot be confirmed unless the planning applications for the 1980s are made available by BMBC Planning Department. The situation today in my view gives undue prominence to a secondary ‘Back-stairs’ that were originally for the use of servants; though it is believed that this stair in its lower flight was situated in the adjacent house that acted as a Service building with a Kitchen for the main house; the stairs had to be modified when it became a separate house. At this time it was decided to create a quarter-turn of the stair so that it opened under a newly constructed basket-archway on console brackets, opening directly into this the principal reception room. This involved modification to the existing panelled walls and ceiling cornice requiring an entirely new configuration; when the stair-carpet was removed recently this revealed that it was constructed of new light yellow-coloured pine-timber. In 2017 my record photos show it to have been unpainted and stained a dark-oak colour; this has been painted during the recent redecorations to blend with the new colour scheme.

2. This alteration introduced an open hooded ‘porch’ in one corner of the room that to a certain degree damages its architectural integrity; it unbalances the former (assumed) symmetry of the panelling design with a centrally positioned fireplace on the cross wall between front and back rooms of this double-pile plan, now no longer central because of the alteration made to the former Servant’s Stair now leading into the room. Consideration was given to remove the hood, modify the ceiling plaster work and install a new flight of stairs set against the division wall with Tudor House.

DARLEY CLIFFE HALL: PART 1 B

However, this new proposal was considered as equally intrusive. Therefore it has been decided to leave it as it is – minimum intervention.

3. N.B. This will be considered further in **Section 2** of this report that will consider the introduction of several remedial measures to improve the existing building in order to off-set the more recent alterations made to the building without the benefit of LBC, or with the agreement through close consultation of the LA Conservation Officer; the aim of this report is to reverse this situation and to come to some agreement with the Conservation Officer prior to submitting a full Heritage Statement (based in part on this document) for the works considered as requiring LBC.

1.14 1. The Principal Stair Hall is open through two storeys and features a fine open-well close-strung staircase with square capped column supports with a pine ramped-handrail, and simple turned balusters (painted). This is unusual in that Baltic pine timber is generally considered not to have been available until after 1700 and the opening of the canal system (in the mid-18th century, and later) for importation of Baltic pine by sea and canal. This suggests that this large and impressive stair may have been added at a later date, possibly 50 years later, as it occupies a large part of the room it is in and is built across existing sash windows; suggesting that it may well be later and replaced an earlier (original) smaller 17th century oak-stair. The owner is aware of the heat-loss from these windows and wishes to install secondary glazing demountable single glass panels on the inside as produced by Storm Windows. The under-stair area is enclosed by raised-and-fielded panelling similar in design to the dado of the staircase. The caps of the newels are identical to the stair in my house – the West Wing of Birthwaite Hall, Darton – that dates from alterations of c.1746 by Robert Carr, the father of John Carr who was 23 at the time. This supports a view that the principal stair at Darley Cliff may date from the same period c.1750; added to provide a new fashionable grand staircase with a more Palladian character.

Set within the angle of the stair return from the first half-landing is a tall Doric (probably timber) column of uncertain date; it may date from the 18th century, but equally may be of more recent date. It appears to have been inserted to support an extension to the over-head first-floor plate that now over-hangs the space but is not intrusive. Without the availability of past plans it is difficult to come to a precise date for this intervention. However, the crisp detailing of the plaster moulding on the ceiling and its simplistic design suggests mid-to-late 20th century origins. Where the stair meets the 'new' (?) plaster wall of at the top of the stairs the balusters change to panelling fixed to the side of the wall that exactly matches that of the fixed-dado on the wall opposite. It is difficult to imagine this being installed at a later date than when the stair was first installed. While the current walling of this over-hanging room may be constructed of modern plaster-board fixed to stud walling, it appears that it may have replaced something else originally in this position – possibly an open balustraded balcony later replaced by a plaster wall when the dressing-room to the Master Bedroom was installed (now altered to an en-suite bathroom).

2. In my photo survey of the house in 2017 the staircase and dado lacked paint being natural pine that had been crudely stained a brown colour (rather than French-

DARLEY CLIFFE HALL: PART 1 B

polished) perhaps in imitation of oak, and almost certainly done by the previous occupants (I have photographs of this). Stairs of the mid-18th century were usually painted. As part of John Goodyear's redecorating scheme for the house (prepared before my involvement) the stair balusters and dado have been painted a uniform colour, all except for the ramped hand-rail and newel-post tops that remain unpainted polished natural timber, the whole creating a pleasing effect.

1.15 1. The Former Ground-floor Closet opposite the stair to the south is divided from the stair hall by a modern stud-wall covered by plaster-board, with a door leading into this small narrow room; this has an angled corner on one side. Recent investigations - the removal of modern plaster-board at my instigation - have established that this contains as I suspected a fire-place opening, but sadly no actual surround; this almost certainly would have been for a stone bolection-moulded surround similar to that in the main hall, but of a smaller size similar to two corner fireplaces arranged back-to-back in first-floor rooms at the West Wing of Birthwaite Hall. The flue in this opening is now occupied by a large cast-iron pipe inserted to service the flue of the central-heating boiler in the cellar below. This walls of this area were previously plastered, and contained a toilet and wash-basin when I first visited the house in 2017 (prior to its purchase by Mr Ludlam in 2018) when preparing a Heritage Statement for planning approval for a new Orangery in the garden.

2. Current proposals: this room is to remain a WC but with up-graded facilities that are fully DDA (disabled) compliant, also providing baby-changing facilities. This proposal is very advanced with detailed design plans by JG already formulated using high-quality walnut panelling and fittings (already purchased). The small space does not permit much alteration to the plans, other than opening up the window in the west wall already referred to. The plans have been modified recently to include this - John Goodyear has produced helpful section drawings that illustrate the interior arrangements of this room with the window now incorporated.

1.16 1. The First-floor Hallway at the top of the Stairs: the rising stairs, with two half-landings, opens into a rectangular space enclosed by walls on three sides having a 6-panelled door on the left (leading to the Master Bedroom) and a pair of doors opposite to the right – these have matching bolection-moulded surrounds set on base-blocks with panelled inner surrounds to the sides and ceiling; this suggests that they are original. Only one of these doorways retains its original 6-panelled door, the other altered with a later part-glazed door (with an acid-etched floral design glass panel) probably inserted when the room was used as an upstairs sitting room in the past. This alteration unbalances the symmetry of the Hallway. The right-hand door leads into **Bedroom 2** retains an original fireplace, and an unusual panel set slightly higher than the others on the west wall; this covers the only original 17th century window to survive, only visible externally - a cross-mullioned window with diamond-paned glazing. The left door leads into **Bedroom 3** that may have been altered to a sitting room in the mid-to-late 18th century. This is suggested by the alterations made to the wall panelling where the upper panelling has been removed. But the dado has been retained This may have been done to permit the upper-part of the wall to be covered by wall-paper that became a fashionable feature of gentry houses during the

DARLEY CLIFFE HALL: PART 1 B

second-half of the 18th century. It should be noted that 53 Northgate Wakefield was the premises of Wright & Elwick (see article on a chair made for Wentworth Castle. <http://collections.vam.ac.uk/item/O53300/armchair-elwick-edward/>) it possibly represents the type of quality furniture that once graced the rooms of Darley Cliffe. Wright & Elwick were the premier interior decorators and furnishers to the gentry and nobility of Yorkshire during the 2nd half of the 18th century. They had a long 'glass & Cabinet Warehouse' in Gills Yard to the rear of the building, and sold wall-paper and are likely to have been known to the owners of Darley Cliff. The alteration made in the Dining Room has already been noted where the original fireplace has been replaced by a fine mid-18th century timber fireplace surround with the Crinoidal 'marble' stone slips inset with a curious finely carved panel similar to another at Somerset House, Halifax dated to 1766, considered to be a product of the York School of carvers. This demonstrates the introduction of fashionable alterations made to the house during this period. Who made these alterations will be considered further in 1.164 below.

2. The left door at the top of the stairs leads to **Bedroom 1** via a small vestibule set before a pair of tall open semi-circular archways - that to the right leading into the main bedroom and that to the left into a former dressing room recently altered to an en-suite bathroom (that this space was probably intended for). This quite stylish design of tall stilted open-arches is unlikely to be an original period feature, but is probably a 20th century addition, given that it is reminiscent of a similar three-arched open arcade installed in the Dulwich Picture Gallery (London) as part of a redecoration scheme of the 1980s, as illustrated in Bristow (1996) pl. 199 that features a contrasting lighter colour on the inner faces of the archway surround. The present twin arches similarly features lighter inner surrounds that provides a contrast to the darker painted-panelling in JG's recent decorative scheme. This bedroom preserves a finely proportioned panelled room with bolection-moulded panels, and an elaborate plaster ribbed-ceiling; it remains one of the finest rooms in the house.

3. The fireplace has a painted (stone?) bolection-moulded surround with a carved floating wooden shelf above, and a large square panel on the chimney breast – undoubtedly designed to accommodate a painting. The secondary former servants' door to the left of the fireplace leads into a small hallway at the top of the back-stairs where a glass-screen and door has recently been installed that acts as a fire-safety measure, as advised by BMBC Building Control. The door at the foot of the attic stair has recently been removed (I have a photo of it in-situ; it is still preserved in the building) to make accessing this awkward quarter-turn stair safer; its removal will require LBC for its reinstatement in the roof turret to access the roof. The stair leads up to the attic floor.

4. History: It is appropriate at this point to consider who may have made these historic alterations to the building and instigated the dated repairs to the lead roof which is inscribed with dates (1753, 1754). Significantly at some undefined time during the second half of the 18th century it is known that Darley Cliffe Hall was leased to and occupied by Charles Bowns (until his death in 1818). He was the agent to both

DARLEY CLIFFE HALL: PART 1 B

the Marquis of Rockingham of Wentworth Woodhouse and the Earl Fitzwilliam of Wentworth Castle close by at Stainborough, having responsibility for the administration of the huge Wentworth Estates, including lands in Malton, Northamptonshire and Ireland. This brought him within the influence of not only the local landed gentry, but the counties aristocracy who he may have even entertained at Darley Cliffe. His standing within the local community was such that he was authorised to issue his own banknotes with “C. Bowns” in the watermark, whilst living at Darley Cliffe. The house was thus considered suitable for a man of not only local significance, but of regional importance and standing. The alterations made to the building such as replacement sash windows, and the new fashionable carved timber fireplace of c.1766 referred to above, in one of the best rooms of the house (the Dining Room) with a carved tablet in its frieze, and Crinoidal’-marble’ slips as also seen at Wentworth Castle, may have been work done to please this influential tenant, or an earlier tenant. It appears probable that the alterations made to Bedroom 3, an almost square room i.e. removal of the upper part of the panelling was probably done by (or for) Charles Bowns to display some new fashionable wall-paper, perhaps used by him as his office where he may have received his clients. It is proposed to install some period-style wallpaper that will help it to look like it may have done in the Georgian period.

1.17 1. The Attic floor: the double-pile plan of the building is replicated in this roof space with a thick central transvers-wall containing two brick chimney-flues that subdivides the space into two halves, almost certainly used for servant’s accommodation as it immediately links to the back-stairs. The present arrangement of stud plaster walls forming a central corridor running from the south to the north usefully subdivides the space inset with doors to three bedrooms, each lit by a roof-light set in the lower roof pitch one on the West, with two on the North side, but none on the south side. The roof lights are not original and are poor examples with imitation leaded-lights stuck on the double-glazed panel. They sit on the roof rather than being cut into it and are prominent when viewed from the main entrance approach. Almost certainly these will have been inserted without LBC, possibly replacing single-glazed cast-iron Victorian ones. It is likely that originally these three attic rooms would have been lit by hip-ended or gabled dormers. Samuel Buck in his ‘Yorkshire Sketchbook’ of 1723 illustrates such dormers on two roof pitches at Haigh Hall (p.130 of the facsimile edition of 1979 by Wakefield historical Publications) on the northern border of Barnsley. These bedrooms were served by a single bathroom on the west side near the stair from the first-floor that has been recently renovated by ML. This is an upgrading of an unfinished en-suite bathroom by the previous owners. It is not known if any of these (probably 20th century) subdivisions have any formal LBC or planning consents. It is unlikely that the en-suite received any formal consent. This will be included in a future LBC application. However, it does not seem unreasonable to provide a single bathroom on this top floor of the house to serve 3 possible bedrooms.

2. Bedroom 4: has an inner door in its south wall leading into a long narrow room (see floor plan) where an en-suite bathroom has been recently installed; included in a LBC application if desired. Access to the roof is via a steep awkward twisting staircase

DARLEY CLIFFE HALL: PART 1 B

rising from the corridor close by the east chimney stack. It is recorded in the Minutes of the site meeting held on 3 July 2019: 'PT informed the attendees that such access points on to lead-flats of tower-houses – such as The Turret House, Sheffield Manor see:[<https://sheffieldmanorlodge.org/discover-sheffield/>] in his experience were sometimes accessed via a spiral-staircase providing access to a brick or stone circular turret on the roof, usually with a lead cap often surmounted by a weather-vane. I recorded detailed Minutes of this meeting and sent a copy to Tony Wiles (TW) BMBC's Conservation Officer who replied, "*Agreed accurate record of discussions on the 3rd of July 2019*".

1.18: Additions to the building – the present single-storey Kitchen: this is of uncertain date, but clearly a later addition built onto the NE end of the building without much thought given to its effect on the symmetrical elevation of the entrance side. This has an internal doorway linking through to the Principal Stair Hall (see floor plans). It is lit by a single 3-light small-paned window to the front and back, and features a steeply pitched stone-slate roof that is supported by a single exposed queen-strut roof truss the timber (probably pine) stained black; such type of trusses are commonly found in buildings of a mid-18th century date. This has regularly spaced notches cut into each side of the tie-beam for ceiling joists to support a plaster ceiling; this was removed by an earlier owner (see below). Prior to its sale in 1986 this did not serve as a kitchen, as this was provided in the adjacent Tudor House. Brian Elliott in his book of 1994 (p.132) refers to this addition: "*Further facilities are found in the single-storey structure joined to the north of the house, formerly known as the 'monastery' or trophy room. Here renovation work has revealed massive oak beams and a magnificent inglenook fireplace.*" No evidence currently survives for such a fireplace. However, the width of the north gable end (see ground-floor plan) suggests that it may once have contained a chimney, and indeed is the only place where a fireplace could have been positioned if the article is provides an accurate description. The room has a corridor beyond its north end with a blocked door on the east side, probably the original external door, now obscured by the present kitchen units. In addition to this gabled building another narrower stone building of c.1990 has been added to provide ancillary accommodation, at right-angles to the other with a mono-pitched roof, but hipped on the NE corner where a new entrance door has been positioned hard-up against the gable end; **this currently forms the unprepossessing entrance to the building**, the main door of the house hardly ever used. This provides an oddly configured entrance hall the width of the present kitchen with a pair of unattractive pseudo stone arches in the worst possible taste subdividing it into three sections. This continues as a projecting 'wing' containing three (almost useless) small rooms, a Utility, Garden store hardly bigger than a potting-shed, and a former room used as a Dog Kennel; the previous owners kept two large aggressive dogs for security purposes keeping them confined within the 3-sided yard by railings on the west side. The present owner is currently actively considering the re-use of this range, but with a different configuration to facilitate a ground-floor bedroom providing disabled facilities that otherwise would be difficult to achieve within the present highly graded listed building without causing damage to its architectural integrity. This will be discussed further in a separate application to be submitted in due course.

