



HERITAGE STATEMENT
December 2019

EXTENSION AND ALTERATIONS
DARLEY CLIFFE HALL, WORSBOROUGH
Job No 5177

To be read in conjunction with drawings.

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1. Introduction

1.1. Overview

- 1.1.1. This statement has been prepared in support of an application for Listed Building Consent, in regards to the proposed extension and internal alterations to Darley Cliffe Hall, Worsborough.
- 1.1.2. The application has been collated by Mark Ludlam the applicant. The research section (section 2) of this report has been authored by Peter Thornborrow, the Conservation Advisor for the project. Pearce Bottomley Architects have compiled the report and explained the proposals (section 3) with input from Messrs. Ludlam, Thornborrow and Paul Gwilliam the Project Archaeologist. Pearce Bottomley Architects are a chartered practice with a specialism in heritage and conservation work.
- 1.1.3. The statement should provide Barnsley Metropolitan Borough Council with enough information to adequately understand the impact of the proposed scheme in regards to heritage assets affected by the proposals. This document is supported by a package of drawn information submitted as part of the planning application.
- 1.1.4. Existing and historic photos of the property are appended as Appendix B for visual aid.
- 1.1.5. This application aims to establish the general principle of the proposed work to the building; understanding and considering the effect of its heritage, due to its classification as a Grade II* Listed Building.

1.2. Location

- 1.2.1. Darley Cliffe Hall, Kingwell Road, Worsbrough, Barnsley S70 4AG is located just off the A61 Sheffield Road in this outlying suburb of Barnsley. The house is surrounded by a range of buildings, formerly

associated with the Hall, and sits on a high wooded bluff above the road. The dense deciduous woodland means that the Hall is unseen from the road. It only becomes visible as you enter the courtyard of buildings immediately surrounding the hall.

- 1.2.2. Darley Cliffe Hall is not located within the Worsborough Conservation Area.
- 1.2.3. The proposals addressed in this report are located in the courtyard to the north of the house. This service yard sits alongside the north return of the main building, enclosed on the east by the kitchen off-shoot and on the north by a high garden wall behind which are a range of lean-to service rooms.

1.3. History

- 1.3.1. We see from the listing text that Darley Cliffe Hall was;
“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.”¹
- 1.3.2. The Applicant, Mr Ludlam purchased the house 18 months ago and is currently carrying out various repairs and improvements to the property with the guidance of Historic England, BMBC Conservation team and his professional team.
- 1.3.3. Previous applications to the council by Mr Ludlam for roof repairs to the property (references 2019/0720 and 2019/0725) have been

¹ Historic England's Listing description for Darley Cliffe Hall. See Appendix one.

approved and the dialogue with the conservation team has continued through this work and the investigatory works described below.

1.4. Proposal

- 1.4.1. The applicant proposes to extend Darley Cliffe Hall to form a single storey extension infill to the northern service yard; accommodating an improved and accessible seating area which extends from the North Elevation but is enclosed by the kitchen off-shot and the northern garden wall.
- 1.4.2. The proposal aims to improve the house's accessibility and to increase the available accessible floor area of the building. The intention is to improve the accessibility and size of the current accommodation, and enhance the offering so that it may function in its renewed life as a holiday let and events venue.
- 1.4.3. The new extension is designed to form a high-quality contrast to the solidity of the existing structure; a direct contemporary extension to be seen as a subtle 21st century addition reflecting the time of its construction, rather than attempting to replicate the host buildings impressive architecture. It is hoped this approach will enhance the heritage assets significance by emphasising the authenticity and integrity which survives in the existing building fabric of the Hall.
- 1.4.4. The improved and accessible facilities, both internally and externally, will help to form a functional area that is complementary and sympathetic to the existing building use, and to its importance as a heritage asset; enhancing and recognising its continued role within the 21st century.
- 1.4.5. The single storey extension aims to sit subtly but comfortably in its context, with respect to the heritage of the Hall and the significant views which surround the site.
- 1.4.6. The applicant's intention is to increase the functionality of the ground floor in an appropriate and accessible manner, retaining and enhancing the aesthetic of the existing property wherever possible,

and it is for these reasons that the North Return is considered the most appropriate location for the proposed extension.

- 1.4.7. The integrity and appearance of The Hall is at the forefront of the design. The proposal aims to use materials and detailing that is deliberately different to its host. These will be of the highest quality and are intended to be complementary to the historic materials and details of the Hall. All proposed materials are inherently robust and applied finishes requiring regular maintenance have been avoided where practical, ensuring a material palette which will adopt a natural patina over time, much like the existing materials of The Hall.

2. Historic Research

Authored by PETER THORNBORROW GNSM, PGDipELH (CNAA)

2.1. Overview

- 2.1.1. My name is Peter Thornborrow I have been engaged by the owner of Darley Cliffe Hall, a Grade II* Listed Building, to provide advice on the restoration of the kitchen built onto the side of the Hall, and to help formulate a design for a small extension to the rear and side of the building, and to prepare a Heritage Impact Assessment to accompany the proposed plans as required by BMBC's Local Plan, Supplementary Planning Documents.
- 2.1.2. This application follows on the tail of earlier ones submitted: one for roof repairs, and one for the refurbishment of the main house.
- 2.1.3. I am a private consultant with nearly 30 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.

- 2.1.4. As an Architectural Historian in 1982, for Calderdale MBC where I undertook 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;
- 2.1.5. 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;
- 2.1.6. As the County Historic Buildings officer (WYCC) in 1987;
- 2.1.7. 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; and...
- 2.1.8. Latterly as a Conservation and Urban Design Officer appointed in 2004 working for a South Yorkshire Local Authority (Rotherham M.B.C) up to retirement in December 2010.
- 2.1.9. Following a first degree and after working 12 years as a Head of a School's Music Department, I furthered my education by gaining a Post Graduate Diploma in English Local History at Huddersfield Polytechnic (now University), awarded by the CNAA, in 1982. Until recently I was an Associate Member of the IHBC 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-work – such as the restoration of the important Grade I listed The Long Barn at Whiston, Rotherham that dates from the mid-13th century.
- 2.1.10. 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 of the University of Leeds. I continue to lecture on architecture and related subjects on a regular

basis to various groups, most recently at the SYAS (South Yorkshire Archaeology Service) Day School held in Sheffield on 30 November, 2019.

- 2.1.11. 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) leading on a study of the vernacular buildings of South Yorkshire and organiser of Building Recording Conferences in Barnsley (2017), Rotherham (2018) and most recently in Sheffield (2019). This has given me an overview of the region's vernacular architecture.
- 2.1.12. I am familiar with the Darley Cliffe site and its immediate setting and surroundings and have visited the area on several occasions, including for the preparation of this HIA. This document has been prepared to the best of my professional knowledge.
- 2.1.13. 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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2.2. Guidance Policy Documents: Barnsley MBC.

Table 3 – Local Validation requirements currently in force:

2.2.1. *Heritage Statements and Heritage Impact Assessments*

The 'Supplementary Planning Document: Heritage Impact Assessment' (HIA) was adopted by Barnsley MBC in May 2019, prepared in-line with the recommendations of the NPPF (Chapter 16, para. 189) and provides advice on how to prepare a HIA. The preparation of this document follows that advice.

Summary of Local Plan Policy HE2

- Prior to writing a written description (Stage 2) necessary research should be undertaken and early maps checked. This has been done by this writer in the past as illustrated in previous HS accompanying two other recent applications concerning Darley Cliffe Hall.
- Scope & degree of detail will vary according to each application. Discuss with the Conservation Officer before submitting – this application has been prepared in close consultation with the LPA's Conservation Officer - including in site meetings with a representative of Historic England, and in subsequent e-mails and telephone discussions, following initial proposals first drafted for comment in the past and prior to this submission that focuses on only one part of the building – the later Kitchen attached onto the north side of the original house and a proposed dining room extension opening up from the kitchen.
- LBC to be accompanied by a written statement as described in Stage 2 of the SPD/ HIA
- 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 (in Stage 3).
- For proposals involving demolition or significant alteration – need a structural survey & a building appraisal to accompany the HS/ HIA.
- Documents referred to: NPPF; BMBC Adopted Local Plan, Policies HE1, HE2, HE3.

We are advised in HE2 that 'the description will need to include an appropriate but proportionate level of detail that allows an understanding of the significance of the asset, but no more than is necessary to understand the impact of the proposal' in a Heritage Statement (HS) that will vary according to the particular circumstances of each application. Part 1A of the previously submitted documents

considers first the historic significance of Darley Cliffe Hall as also 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.’

Following the advice that ‘Applicants are encouraged to discuss proposals with the Council’s Conservation Officer before an application is made’. Site-meetings have been held with Tony Wiles BMBC’s Conservation Officer on two or three occasions, initially on 3rd July 2019 regarding the necessary roof-repairs. This resulted in a separate LBC application (already determined). This was followed a week later with another meeting on 12th July 2019.

In accordance with Policy HE3 that encourages applicants to ‘capitalise on opportunities to better reveal the significance of a building where elements exist that detract from its special interest’ following discussions and close consultation with the Conservation Officer (CO) a modern plaster-board wall has been removed in the existing (and proposed) Kitchen at the north end of the room revealing a handmade tapering brick flue, and a 18th century stone fireplace with a flat-arched lintel supported by monolithic side jambs and previously completely covered over. The CO was kept informed almost on a daily basis during these works being supplied with photographs taken both before, during and after works that was undertaken with his agreement following a site meeting held on 9th October last. Further works of stripping out of modern gypsum plaster off the walls and taking up a concrete slab from the floor revealed the original stone-flagged floor still in-situ.

- 2.2.2. As required this document provides a detailed description and assessment of the listed building. In the recent past an assessment has been made to quantify the various alterations made to the building both historically and in recent years, and over the last 12 months or so.

To assist the CO prior to his first visit, an initial assessment was made and report prepared to assist him in determining the alterations made, some possibly without the benefit of LBC. This was encapsulated in the documents accompanying the previous application for the proposed works to the main house (as opposed just to the roof): Part 1 B of that application provided a schedule of proposed works of repair, and alterations better detailed in Part 1C. These were correlated to a set of plans that itemised the work and showed its position in the building for the greater assistance of the planning staff.

2.3. Stage 2: Written Description of Darley Cliffe Hall.

Stage 2 A.

- 2.3.1. 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”. The earliest large-scale map showing the lay-out of Darley Cliffe and its farm buildings is Spooner’s map of 1861 – so pre-Ordnance survey 25” scale. The legend on the map states:

“BARNSELEY UNION

Plan of the

TOWNSHIP OF WORSBOROUGH

IN THE PARISH OF DARFIELD

IN THE

COUNTY OF YORK

1861”

And then at the bottom:

“SURVEYED FOR THE GUARDIANS OF THE BARNSLEY UNION

By THOMAS SPOONER, BURTON UPON TRENT.

29th September, 1861”

See photo no. 0 of our photographic record. This shows it orientated north to south built on to the north side of the earlier house (Tudor house) with another building attached at an oblique angle to the south of it; today these form separate residences. It also shows to the west of the house the walled garden, and the general rural setting of the Hall, but surrounded on its entrance east side by various ancillary farm buildings, stables and coach-houses.

- 2.3.2. The East Entrance Front of Darley Cliffe Hall (see photo no.1) has a well-balanced symmetrical 5-bay Classical façade of 2 storeys with an attic in the roof space. This elegant façade is articulated by full-height corner ashlar panelled strips, the surface raised above the ashlar plat-band that runs across the middle of the façade separating the ground floor windows from those above. These windows too have raised ashlar surrounds, but the inner arrises are decorated with a bead moulding. The window openings have unequally hung 15-pane timber sashes (6 + 9 panes), a Georgian (mid-18th century) replacement of the original leaded-light cross-windows (see 3.8 below); this pattern of glazing (with stuck-on leaded strips to the DG units also appears on the three bulky roof-lights lighting the attic storey, set above the boldly projecting carved ashlar gutter that has a casement-moulded cornice with a cavetto moulding under; this runs around the complete roof of

the building. Visible from outside of the walled forecourt are a matched pair of chimney stacks with thin ashlar corner strips framing rendered faces, but having a simple stone cornice; these sit within a central rectangular lead-flat that is accessed via a totally hidden doorway attached to the southern chimney stack. The central door is of an elegant design with a raised bolection-moulded architrave with a segmental pediment carried on carved console brackets framing the 4-paned over-light above the main entrance doors. These are double doors with solid wooden outer doors with raised panels but with glazed inner French-doors with an arched fan-light above; this permits the outer doors to be folded back against the thickness of the wall during the day permitting greater light within the house and a more attractive approach, but the outer doors secured at night for greater security. Above the door is an impressive window with an eared-and-lugged architrave its sides tapered and rusticated that balances well with the impressive entrance door below it with another identical one on the rear west side of the building.

- 2.3.3. The Ground Floor on this east side only is elevated above a cellar / basement. The main entrance door is approached up a flight of six semi-circular curving grit-stone dressed ashlar steps of diminishing radius, the added height permits the provision of a brick barrel-arched vaulted Basement under the main Hall, also with another smaller vault at right-angles to it providing a Wine Cellar set below the external entrance passage-way section of the Drawing Room. The walls are lined with brick wine-bins with stone-slab shelves; these appear to be contemporary with the house. This Basement is lit on the east side (only) by a pair of small 2-light mullioned windows set to either side of the main entrance door and its steps; these windows cut into the vault and are the only visible vernacular architectural feature of the central range of this elegant house, visible only on the east farm-yard entrance side of the house, other than the single-storey attached building on the north side of the Hall that is the subject of this application - this has a

steeply pitched roof with the remnants of a gable chimney stack (that is to be restored). Attached on to this gable is another lower single-storey range with a hipped roof that runs across the north end of the building – this forms the current service entrance to the Hall, and internally provided a modestly sized modern kitchen, but undistinguished until recent investigations have proved otherwise, open to the roof. This has an exposed single rustic timber queen-strut roof truss that forms a distinctive vernacular feature to the room in contrast to the sophisticated Classical elegance of the main house. Notches cut into each side of the tie-beam indicate that at some point the room had a suspended flat plastered ceiling, since removed. Another single-storey range to the north is attached at right-angles to the kitchen range (see photo nos. 2 & 3); this currently provides ancillary service rooms. The two buildings form an L-shape, but being parallel to the north side wall of the house form an enclosing U-shape yard (see photo no.7) that is the subject of a proposed in-fill extension in this application.

- 2.3.4. **The right-return of the Hall**, facing north and towards the yard, has 2 bays of windows at the first floor of particular interest in that side-by-side is a preserved original c.1680s small-paned leaded-light cross-window alongside its Georgian replacement, a timber sash window (see photo no.6). Internally this leaded-light window is blocked by panelling (this will be considered further at 3.8 below); underneath is another former blocked window that is solid with render; the rising floor-level has placed the sill of this window almost at the level of the stone-flagged yard (see photo no.6). To clarify: 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 (see photo no.8). The retained leaded-light window is a rare survival, and as such is considered of regional if not national importance. This helps to show what the original fenestration of the house would have looked like before the windows were replaced with timber sashes. In our previous

application we proposed to open this window internally so as to bring it into use again.

- 2.3.5. **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 photo no.4). The difference being that the main entrance is not approached up steps and does not feature a double set of doors, but has an over-light set above a fan-light featuring curved astragal-moulded glazing bars, and a part-glazed door with three timber panels in its lower section. Also the roof is devoid of roof-lights making this side of the building the more impressive of the two facades, 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.
- 2.3.6. **The Interior** of the house has several features of special architectural interest, not least the double-pile plan of the building. This features two rooms to the east and west separated by a central axial spine wall with back-to-back fireplaces. The **Entrance Hall** is the largest room in the house and retains its original large stone fireplace with bolection-moulded surround and a deep casement-moulded ceiling cornice. However, the fenestration of the Georgian-style wall panels, featuring large flat panels with applied simple mouldings, is not original. On close inspection these appear to be an alteration of c.1990 completed after the sale of the building in 1986 to two brothers who subdivided the building and the neighbouring Tudor House for their separate use. At the south end of the room an open basket-archway appears to be a later modification dating from when this subdivision; this leads to the former back-stair. The transverse masonry wall at the north end of the main entrance hall running across the house from front to back is reminiscent of a 17th century cross-passage, but without the internal wall on the south side, but with opposing doors on the east and west sides. This wall separates the room off on the north side, in the Hall, from the **Principal Staircase** that occupies most of that room. This is

lit by the two windows to the right of the entrance door; however, significantly it cuts across them. This is an elegant open-well stair with ramped handrail and panelled dado with raised-and-fielded panels that cuts across the windows with two half landings; this suggest that this is a later alteration, probably of the mid-18th century.

2.3.7. **The Drawing Room:** on the west side back-to-back with the Hall is an elegant Georgian Drawing Room that like the adjacent Dining Room features walls clad in large late-17th century framed bolection-moulded panelling (painted but almost certainly oak) with raised-and-fielded panels set between and to either side of the two windows, and on the side walls and below the dado-rail. This room has a fireplace with a timber surround decorated with a carved fluted frieze - probably a mid-to-late 18th century alteration replacing an earlier stone bolection-moulded fireplace. The west entrance doorway opens directly into this room; its fanlight forming an attractive feature to the room. To the right of the door is another, on the return wall that leads through to the original Dining Parlour.

2.3.8. **The Dining Room:** in the Post-Restoration period the dining parlour was considered one of the most important showrooms of the house, usually featuring expensive and elegant walnut or mahogany furniture for formal dining. This room significantly retains its original bolection-moulded panelling. The importance of this room and its continuing high status through subsequent centuries is suggested by the fact that its original bolection-moulded (stone or marble) fireplace was later replaced in the mid-18th century with a finer 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 (see comments in Part 1B) and now replaced with an almost identical one recently installed. The central frieze panel above the grate is inset with a small carved gilded tablet showing a rustic scene featuring a dog on a bridge peering down under it; its meaning is obscure but may be one of Aesop's fables. Such

carved panels appear in the 1760s throughout the County on fireplaces in high status rooms of superior mansion houses. A West Yorkshire example is to be found at Somerset House, Halifax designed by the architect John Carr and dateable to 1766. The similarity between the carving of the two tablets when seen side by side is noticeable, 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. The first-floor Saloon at Somerset House also features a series of decorative plaster panels illustrating several of Aesop's fables. This suggests that the owners of both properties may have known each other socially. The solid blocked window mentioned in para. 3.4 above is covered by panelling, suggesting that the window is earlier than the panelling. A close inspection of the wall reveals that one of the raised panels is hinged to one side with a key-hole (for a lock) to the other. With the agreement with the CO and in accordance with Policy HE3 (referred to above) this has been re-opened (on 7th November 2019), revealing that the door is made of pine, rather than an oak door – suggesting that it is an 18th century alteration, probably contemporary with other alterations made to the house such as those made to the windows by the insertion of sash windows removing the cross-mullioned windows. The interior of the former window opening is roughly plastered with evidence of brickwork on one side of the window embrasure – this is significant in that it provides evidence that the interior walls are probably brick-lined; set back the roughly plastered interior has two timber shelves; there is no sign of a preserved window, only the rendered opening visible on the outside. The listing mentions this feature stating “some panels hinged for windows of right return”, suggesting other windows may also have had covering doors, but none have been identified, though all have wooden shutters which have been restored back to use.

- 2.3.9. The transverse-wall between the Dining Room and the main Stair Hall contains a corner-fireplace, the flue back-to-back with the dining room

fireplace. This may have originally heated the hall or a small closet with a light panelled wall to the stairs. In the second half of the 20th century this was covered over and the flue used for the central heating boiler fluepipe that is positioned directly underneath it in the cellar. In the outside corner angle is the position of a small window blocked by a previous owner when the wall has been clad with some form of hard-board.

- 2.3.10. **The first floor:** is accessed via two separate staircases. Leading out of the ground-floor principal entrance hall is a short-flight of stairs of c.1990 set under a curved plaster hood before the stair turns against the outside south wall where it meets the former Servants' Stair that leads from a half-landing to the first floor. Here in the last 12 months the present owner has installed a clear glass screen and fire-door to satisfy the H&S requirements of Barnsley MBC's Building Control department.
- 2.3.11. The main open-well stair (described in 3.4 above) has a tall free-standing Doric column (probably timber) that appears to have been inserted to support the floor-plate above previously used as a dressing room (in 2017) and subsequently converted in the last 12 months to an en-suite bathroom for the Master Bedroom.
- 2.3.12. In the first-floor Chamber directly above the Dining Parlour is another fine panelled room that also retains its original bolelection-moulded panelling. This is the only room in the house to have doors positioned to either side of the central fireplace; one leads into an en-suite bathroom, an appropriate use given that it may have been a private closet originally. The fireplace retains a bolelection-moulded surround and has a shallow separate 'floating' shelf – this room may originally have been the **Saloon** often deemed the most important meeting room in the house during the Restoration period. On the opposite east side of the first floor is the **Principal Bed Chamber**, this is one of the finest rooms in the house still retaining its original fireplace and panelling with bolelection moulding. The fireplace has an attractive cast-iron hob-grate and a detached moulded shelf set above it - as in the Saloon; the

ceiling is subdivided into panels with applied moulding. Immediately adjacent a tall narrow stilted-arched doorway leads into a new en-suite bathroom, previously a Dressing Room.

- 2.3.13. **The Attic Storey** is only accessible via the servant's back stair that is accessed at the south end of the first floor; for better clarification see the Second Floor Plan. This had a part-glazed door with interlaced glazing bars forming a Gothic arch, removed to provide safer access to the steep stair, but in submitted plans to be re-used in the roof turret. This twisting winder-stair is lit by a 2-light leaded-light side window that overlooks the roof of the adjacent Tudor House and the range attached on to its rear. The attic has four rooms accessed from a central transverse passage; a steep flight of stairs leads to the roof via an access lantern at the south end of the central lead flat; this is attached to one of the chimney stacks. The roof area and its lead-flat was considered and described in the earlier application recently submitted. The lead-flat has incised marks of shoes and hands initialled and dated 'AL 1758' and another dated 1759, and a hand initialled 'TW', and another foot shape partly dated '173-' and separately '4' (1734?) that are to be reinstated after the roof has been laid with re-cast lead from the original that has been removed for this purpose. These dates may simply be graffiti but seem more likely to be the work of artisans engaged in repairing or altering the building and may indicate when the Georgian alterations mentioned above were actually carried out.

2.4. The Significance and Architectural merit of Darley Cliffe Hall.

Stage 2 B.

- 2.4.1. 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 at the end of this document) suggests may have personally influenced the design of this building. Its interior planning is of particular interest in that it exhibits a double-pile plan i.e. is 2-rooms deep, front-to-back, with a hipped roof with a central lead-flat. These rooms are separated by a central axial spine-wall that appears to be constructed of brick and contains two large chimney flues for back-to-back fireplaces two to each floor, which are visible as separate stacks on the roof. Most contemporary 17th century houses in the South Pennines solve the problem of the double-pile plan by having two or three parallel gable-fronted wings, such as Cat Hill Hall (dated 1634), Penistone. What makes Darley Cliffe special is its unusual roof design having a pitched roof to both front and side elevations (see figs. 1 & 2) that frame a central lead-flat roof with chimney-stacks to the north and south ends. This gives the building a distinctive hipped-roof profile hiding the flat-roof in the centre of the building, with an access point onto it via a small turret from which to view the countryside; this 'Observation Roof' formed the focus of an earlier submitted application for its repair and refurbishment.

- 2.4.2. 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 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”.

- 2.4.3. 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. 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”.

2.5. Background to the current proposal for refurbishment of the existing kitchen and the construction of a new extension.

- 2.5.1. The Kitchen is accessed externally via a doorway in a later single-storey addition built under a hipped roof set against its gable end (see photos nos.1 to 3). This leads into an unattractive dark unlit corridor of recent construction (c.1990) featuring a rustic mock arch above it in dubious taste. At the far end of the corridor, on the south side, a doorway opens into the kitchen. This has an excessively deep

opening, the width of the chimney breast that is immediately next to it, boxed-in by plasterboard.

2.5.2. In the recent past (probably the last 5 years) the kitchen has been subject to a make-over when the walls were largely covered by sheets of plaster-board and plastered with modern gypsum plaster that provided a straight wall-surface to fix modern but basic kitchen units against the walls. At an early stage in his purchase the present owner was desirous to improve the quality of this kitchen, beginning by removing all the units off the walls and out of the building.

2.5.3. **Investigative works:** Contact was made with BMBC's Conservation Officer (CO) to seek permission to commence investigative works by removing small sections of walling to see what might be behind the plaster board, commencing with the presumed fire-place wall. This revealed an intact stone fireplace with monolithic jambs and lintel cut with a shallow curve at the corners (see photo no.10). Rising off the back of this lintel was an attractive tapering brick chimney flue constructed from hand-made bricks. Permission was granted to remove the remaining plaster board - this revealed another partial stone lintel to the right of the fireplace cut through in the past when a doorway was inserted into the back wall of the building. The fireplace has a stone lintel cut with a curved corner – a flat-arch suggesting it dates from the mid-18th century. Originally it would have contained a cast-iron Yorkshire range with one or two ovens to either side of the central hob-grate perhaps similar to the fireplace illustrated in photo no. 14 from an example discovered in Todmorden West Yorkshire.

2.5.4. **New Discoveries:** On the opposite side a similar door had been broken through a former fireplace with some fragmentary evidence of a similar lintel and arrangement on the opposite side; this was reported to the CO and photographs supplied (see photo no.11). The side walls were then stripped of their plaster-board and covering revealing stone walls patched with modern brick-work, especially

under the east window facing towards the entrance courtyard (see archaeological record). The concrete slab over the floor was then broken through revealing the original stone-flagged floor underneath with finely jointed flags, surviving intact, and in good condition, but very dirty. Previous discussions had favoured an oak floor but after this discovery this idea was rejected and it was decided to retain the flags but to take them up and lay under-floor heating pipes above a new Limecrete floor, then clean the flags and return them to their original position. To aid this the WSI specified that the flags should be numbered in rows (correlated to the drawn plan that was provided within a day) on the back / reverse side of the flags and stacked outside in the same numbered rows and marked on the drawn plan where they can be cleaned (power-washed) prior to their reinstatement (see photos nos.15 a & b).

- 2.5.5. **Archaeological Record:** Also revealed was a line of puzzling and unattractive brickwork positioned on top of the lintel built across the room (see photo no.10) that appeared to have been added later perhaps to support a suspended ceiling as indicated by the notches cut-out on the sides of the tie-beam of the single roof truss. In discussions with the CO it became apparent that an archaeological record of the building would be required before any more stripping-out works so as to record all the internal elevations of the building at this stage, and during any further works of removal as a 'Structural Watching Brief' so as to provide a permanent record. The following week a buildings archaeologist was engaged who came to site and made a detailed record of all the walls, the revealed queen-post roof truss and purlins, making an accurate drawn measured survey of the flagged floor prior to it being taken up. With his assistance I prepared a WSI - a 'Written Scheme of Investigation for a Structural Watching Brief' (see the archaeological record which has a copy appended to it) detailing the archaeological requirements; this was forwarded on to the CO for approval to which he agreed as a pre-emptive measure

obviating the need for an archaeological condition placed on any approval before the commencement of building works. This document was adhered to while further stripping out works proceeded during his presence, the resulting record will form a permanent record to be deposited in due course in the SYAS Historic Environment Record.

- 2.5.6. **Discoveries:** The removal of the plaster work revealed 4 courses of brickwork on top of the wall-plate that were also removed revealing the joist ends and the wall-plate that require some remedial repair work; the brickwork appearing to be deliberately hiding this deterioration (see archaeological record). The timber window lintels were also not in good condition; due to the deterioration of the timber by woodworm or beetle infestation and appear incapable of repair. **Recommendation:** it is my recommendation and our proposal that they be replaced with new oak beams cut to size with new feet spliced onto the feet of rafters where they are unsound.
- 2.5.7. **The Chimney Flues:** Internal smoke-blackening behind the brickwork was revealed during these stripping-out works that suggested they were the remains of flues running to either side of the central fireplace to outer fireplaces now mostly destroyed by the insertion of doorways (see photo no. 11); these were duly taken note of, and a recorded (see archaeological record). In an effort to better understand these discoveries the building contractor Paul Furniss & Son supplied a photograph of the kitchen at Cannon Hall to compare it with (see photo no.12a) doing a sketch of the end wall of the kitchen at DC to help illustrate how it might have looked originally (see photo no.13) with stone lintels to either side of the central fireplace. A further inspection of Cannon Hall's kitchen fireplace (see photo 12b.) provided the physical evidence for what the kitchen at Darley Cliffe may originally have looked like with two other fireplaces with stone lintels to either side of the central one that features a double oven –

one for roasting meat the other for baking, with hot-plates on top, and other warming ovens and boilers to the outer fireplaces.

2.5.8. **The archaeological investigation:** As the brickwork on top of the fireplace lintel was carefully removed it gradually became clear that this was the remains of flues to former fireplaces to either side of the central one. Further removal of brickwork at the outer edge of the external walls revealed smoke blackening inside a former flue; this was carefully recorded and photographed (see archaeological record). Both of these fireplaces had been completely mutilated by others in the past brutally cutting doorways through the masonry and the brick flues (see photo no.11).

2.5.9. **The Kitchen re-evaluated:** This discovery made us reconsider our proposals for the kitchen moving towards its complete restoration of its stone lintels. We now wish to remove and block the two ugly doorways that in our opinion ruin the room, but currently provide the only external access into the kitchen. Their removal will permit us to restore the complete fireplace with new matching stone lintels to either side of the central one, based on the example of Cannon Hall's kitchen fireplace (as illustrated in photos no.10 & 11). Such fireplaces with three stone lintels side-by-side were once commonly found in larger country houses: the Kitchen at Renishaw Hall, Derbyshire (occasionally open to the public) preserves a similar arrangement as a museum piece and a historic feature of the house, but is no longer used as its kitchen. In reality few houses have survived into the 21st century with this arrangement surviving in-tact other than in museums. We see this as an opportunity to restore the kitchen at Darley Cliffe back to its original structural form while incorporating it into a working kitchen that will feature free-standing wooden units, rather than fixed cabinetry.

2.5.10. **Access:** An alternative proposal needs to be found to full-fill this desire to restore the kitchen in an appropriate manner. We consider that this can only be achieved by opening the room up on the west

side by removing the window, which does not appear to be original as evidenced by its lack of a timber lintel, and for this to be via a proposed new extension created in the courtyard. This will be dependent on the gaining of planning consent. **Paragraph 199 of the NPPF** supports this proposal stating:

“In determining applications, local planning authorities should take account of:

- a) the desirability of sustaining and enhancing the significance of heritage assets and putting them to viable uses consistent with their conservation.
- b) the positive contribution that conservation of heritage assets can make to sustainable communities including their economic vitality; and
- c) the desirability of new development making a positive contribution to local character and distinctiveness”.

2.5.11. The Need for a New Extension: the north side of the house is partly enclosed by an L-shape around an open stone flagged yard that in the past has been used as a dog compound enclosed by metal railings, and the least attractive part of the garden front of the building, being visible to the side of the house (see photo nos.4 to 8). The owner desires to use this space to form a larger dining area immediately adjacent to the kitchen and to link the two by removing the window on that side that appears to have been inserted into later walling given that it does not have a ‘proper’ timber lintel above it as the window on the opposite side of the room does. This proposal was discussed with the CO and the case-officer Emma Sharp of Historic England on their site visit at a pre-application stage. They were not averse to the suggestion, and encouraged us to consider a modern contemporary intervention at our site meeting held on 18th September 2019. Recent discoveries found in the kitchen and the desire of the owner to restore the room back to some semblance of its Georgian state is now dependent on the gaining of permission to build

an extension in the courtyard permitting external access through it into the kitchen. This is supported in **paragraphs 193 and 194 of the NPPF** in that there will be no loss of significance to the heritage asset that will be enhanced by the restoration of its fireplace back to its original structural form to the asset's better conservation.

- 2.5.12. **The Approach:** the idea is to try and retain the look of an open courtyard just roofed over with the same stone flagged floor but taken up and laid on a new Limecrete floor, the floor levelled instead of with steps as present. The side walls currently stone would also be retained but cleaned and re-pointed as necessary rather than plastered over and painted white. Currently this side of the house is unattractive and has suffered a degree of alteration by its creation of a dog-pound with metal railings and alterations to the levels of the flagged courtyard – the flags have been raised to the level of the window sill that may in due course cause damp and wet-rot to the fine oak-panelled walls of the interior of dining room to its greater detriment. The lowering of the floor back to its original level will be to the buildings better conservation and its visual enhancement.

2.6. Impact of the proposed new development

- 2.6.1. To recap, this Statement has been informed throughout by the requirements of BMBC as detailed in the adopted Local Plan, and by the stepped structure suggested by English Heritage Guidance when considering “The Setting of Heritage Assets” (2011).

Stage 2 identified the heritage asset affected and its settings. This revealed that the asset, Darley Cliffe Hall, is a grade II* listed building. A relatively small but well-proportioned Restoration Country House retaining several original fittings and well-proportioned rooms. Its most significant architectural feature of interest is its two almost identical symmetrical facades; one facing east and the other west; this is most unusual even within a national context let alone a

regional one. The house is now set within its own grounds, though originally it was set within a farmyard where the buildings have been converted in the last 25 years to separate dwellings.

2.6.2. **The Development of Design Proposals:** these have been formulated over a period of months and subject to change and modification. Initial proposals were primarily concerned with the screen wall of the extension blending in with the original façade settling on a 5-bay symmetrical stone façade with stone surrounds and 12-paned sashed windows; a pastiche of the front of the house, with a hipped roof and a lantern to light the room below. After the production of renders by the architectural practice PBA (Pearce Bottomley LLP) we began to question how our proposal would sit next to a similar symmetrical façade, asking if it contributed to it or detracted from it by being similar. We eventually came to the conclusion that it did detract. At our initial site meeting with Emma Sharp of Historic England and Tony Wiles of BMBC they encouraged us to take a more contemporary approach and consider a modern intervention rather than one in traditional style. So we have reconsidered our proposals and now favour a more minimal intervention using a contemporary glass screen wall set in a black metal frame that will show the interior of the existing buildings, and may be lost in the deep shadow of the building that is cast on this courtyard.

2.6.3. **Stage 3** of our proposals has been prepared by a partner of the architectural practice PBA to provide a more detailed description and assessment of the impact of the proposed alterations to the Kitchen Wing and its changed access, with details of the proposed design of a new extension within the former partly enclosed stone-flagged yard.

3. Assessment of the Proposal's impact on the Heritage Asset

3.1. Overview

- 3.1.1. The physical alterations to the existing fabric of the building have been kept to a minimum where possible, in order to preserve the character of the heritage asset.
- 3.1.2. The proposed extension will accommodate an additional 34m² of floor space, which increases the capacity of the house allowing this important historic building to viably remain in its original use, and increasing the accessibility of the heritage asset.
- 3.1.3. The proposed single storey extension will have some impact on the building fabric, however both the agent's and applicant's intentions are for this to be achieved in a carefully considered and respectful manner, which will have a wider positive impact.
- 3.1.4. The proposed alterations to the existing kitchen consist of the removal of twentieth century fabric and the re-instatement of historic fabric for which clear archaeological evidence has been provided, and is therefore considered to have a positive impact.

3.2. A Statement of Need from the Applicant.

- 3.2.1. Mark Ludlam purchased the house 18 months ago and decided to renovate the existing kitchen. The existing kitchen was modernised and all architectural features in the kitchen were hidden. On inspection the architectural features of the building were revealed. These include a beautiful open oak beam ceiling and magnificent fire place with 18th century red brick flu. The architectural and historic grandeur of the building will now have been restored. The proposed extension is a sympathetic and fitting graduation of this historical renovation into a new space.
- 3.2.2. We now live in the 21 century and a grand house of this type needs to have a kitchen commensurate with the size and grandeur of the

house. This will beneficially increase the value of the house and add to its utility and sustainability.

- 3.2.3. DCH is subject to a change of use application from residential building to a holiday let application. The future plans for the building are for it to be a holiday destination for family and friends during the weekend. The house will be marketed for a maximum of 16 people. The kitchen as it stands is just not big enough to service the needs of 16 people and requires enlargement.
- 3.2.4. During the week the house will be marketed as an away day board meeting destination for Boards of Directors. The directors, assistants and family will stay overnight at the house. This will necessitate a number of rooms to be used for conferencing facilities and meeting rooms. As above the kitchen is not in its present form suitable to service the needs of a corporate group and support staff.
- 3.2.5. Depending on the success of the property as a holiday and/or corporate destination there are future plans to turn DCH into a boutique hotel.
- 3.2.6. The proposed extension at DCH will bring economic benefits to the area including direct employment (laundry and cleaning services) and trade to the local economy. As such it will help to fulfil the targets in Barnsley MBC Economic Plan.
- 3.2.7. The proposed extension is in the present court yard to the back of the house. The courtyard is a modern addition to the house and there is the builders mark in the courtyard dated 1977. The proposed work is to remove the work done in 1977 and rectify the original level of that space as evidenced by the internal level of the main house and the internal level of the present kitchen called the Monastery.
- 3.2.8. The only alteration to the skin of the original building is to open up the back window of the kitchen and make it into a doorway. A less minimal access point to the kitchen to the new extension was

considered but the opening of the window better suited accessibility considerations.

- 3.2.9. The left and right walls to the proposed extension are to be left as dressed stone and delicately cleaned where they are under the 1977 raised level of the courtyard and at present underground.
- 3.2.10. The extension will use the original flags in the courtyard and underfloor heating put in underneath to ensure that the extension is fit for a modern indoor seating area.
- 3.2.11. The frontage to the new extension of the building has been carefully considered via consultation with architectural historian, conservation expert and Pearce Bottomley Architects, renowned for sympathetic architectural interventions on historic buildings. All steps have been taken to ensure that the frontage of the extension is an elegant addition to the back of the main house and does not dominate or detract from it.
- 3.2.12. The design and historic renovation of the Monastery on historic and architectural principles is a vast improvement on the cheap and nasty modernisation of the existing kitchen (now reversed). Great care has been taken for the extension to be sympathetic to the main building and to speak architecturally and historically with the Monastery and the main building. Wherever possible original materials (original flags, original stone etc.) will be used if approval is granted.
- 3.2.13. The utility of the building is improved, the extension will add to its value and it will allow substantial economic benefit to the Barnsley area.
- 3.2.14. All the above must be weighed up against the double fronted aspect to the building, but care has been taken that the building does not dominate the main building and is sympathetic to it (see Part 1 and 2 of the Assessment Statement).
- 3.2.15. There is nowhere else logically to put this extension and increase the utility to the building and increase the size of the kitchen. To build to the side would require a building to be demolished. The side building

to the house is not wide enough to afford a suitable kitchen extension. The only place is in the courtyard.

- 3.2.16. The size of the kitchen has been carefully planned to match the edge of the side buildings to the Monastery. This gives the building symmetry but at the same time does not dominate the main house.
- 3.2.17. All original flags and stones will be reused in the build. In 1977 the courtyard was built. Original stone work from the centuries were reused in that project and will be reused again in this.
- 3.2.18. The courtyard presents an empty space and an ideal area to build an extension. To build to the side would require the demolition of a building. The extension is a single story building so as not to dominate the main building or the spaces around it. The extension does not overlook any neighbours.

3.3. Materials Affected

- 3.3.1. The material proposed to be stripped out of the existing kitchen is of little significance. These layers of modern fittings, gypsum plasters and boards, concrete flooring and modern insulants are likely to cause harm to the historic fabric of the building in time and would be best removed. They give little to the storey of the buildings development through time.
- 3.3.2. The removal of the original stonework below the north kitchen window involves the loss of historic fabric, but is kept to a minimum, and will result in no further harm to the overall significance of the building when considered in the context of previous historic alterations.
- 3.3.3. The stone flags to the floor of the kitchen and to the courtyard are to be lifted in sequence and re-laid in order. A new limecrete slab is proposed for the extension. This fabric is partially original and significant and careful archaeological recording will ensure that the significance of the material will not be damaged.

- 3.3.4. It is important to note that the proposals do not impact on any existing materials or structure of the original building, alterations are limited to the kitchen wing which is of a different date and a less formal style than the main house. The proposed extension is limited to the extents of the former courtyard in order to not obstruct the view of the original building.

3.4. Design

- 3.4.1. The proposal is sympathetic and complementary to both the house and the surrounding area. It is considerate of the property's historical significance, enhancing the North Courtyard but imperceptible from the East Front and heavily submissive when seen from the West.
- 3.4.2. Proposed materials for the alterations are drawn from the existing palette of property; stone, lime mortars, lime plaster. Materials which are newly proposed for the extension, namely terne coated stainless steel and Crittal style metal glazing, are a deliberate contrast and through their quality and design will enhance the heritage asset.
- 3.4.3. The extension is designed to read as a clear 21st century addition, increasing the legibility and prominence of the historic building fabric.
- 3.4.4. The proposal aims to improve the offering of the house through: increased dining capacity, guest accommodation to cater for local tourism, and inclusive accessibility, all of which strive to secure its continued viable use as a 21st century house.
- 3.4.5. The North Elevation is the only façade to be directly affected by the proposal, and is tucked out of site in its own courtyard. This North elevation is considerably less significant than the matching east and west fronts. Aspects of the façade have been altered throughout the life of the building to coincide with the development of the Hall and operational requirements of the house. The only other element of

historic building fabric directly impacted by the proposed extension are the kitchen wing and the garden wall that encloses the courtyard which have already been subject to multiple alterations. The proposals build on this history of updates and alterations to allow the provision of more ground floor space whilst remaining respectful of its historical, sensitive location.

- 3.4.6. Because the north elevation is less significant than the East and West, and because of the enclosure of the courtyard we feel that this location is the best location for an extension which respects the fabric and significance of the Listed Building.
- 3.4.7. Alternative options have been considered and explored by the applicant for the location of the extension, however the proposed location is the only practical means by which to provide a fully accessible principal storey whilst maintaining a light-touch approach to the historic building fabric.
- 3.4.8. The proposed extension is proportionate in scale and height to the house and the surrounding dwellings. The additional accommodation proposed is subtle, respects the Hall's history, and supports the buildings status as a key asset to the area and local economy.
- 3.4.9. The proposal aims to increase and improve the building's significance, respect its setting and aid the functionality of the building as a 21st century house. The proposals recognise the importance of the significant view towards the West Front of the building and respect this by sitting back a little and by creating contrast with the historic fabric to add texture and variety within the scene.

3.5. Justification for the Proposed Development

- 3.5.1. The design aims to restore the current, adjacent kitchen structure into a functional part of the house in a way which is complementary and sympathetic to the Hall. Internally they aim to enhance the

original period features of the Hall, creating a bright welcoming room which shows off its historical features – the roof trusses and the restored fire place range.

- 3.5.2. The proposed glazed elevation to the extension will form a visually unobtrusive addition to the side of the most important façade of the building; welcoming people into the house and also inviting the surrounding landscape within, whilst minimising any visual obstruction of the historic building fabric.
- 3.5.3. The proposed metal flat roof of the extension is required to enclose the courtyard and to create the additional accessible floor space for the ground floor of the property. It is modern, minimal and uses a high quality material appropriate to a building of this status.
- 3.5.4. The proposal aims to improve the existing ground floor layout by incorporating a level access to the house in consideration of the surrounding buildings and landscape.
- 3.5.5. The proposals have been developed to have minimal impact in respect of the existing buildings and aim to visually improve the house. The improved accessibility of this important heritage asset is a key driver for the development, and is a welcomed consideration to the continued use of the Hall as a residence.
- 3.5.6. In light of the historical and communal importance of retaining the viable function of the house and preserving its character, and the significant improvements to accessibility of the existing building, it is considered that the benefits of the proposals outweigh the potential for harm to the significance of the heritage asset.

3.6. Conclusion

- 3.6.1. The scale, design and materials for the proposal are sympathetic to the existing property, as shown within the accompanying application drawings and renders. The design and specifications are based on the

premise that the house will be accessible and enjoyable to all who use it and to all visitors long into the future.

- 3.6.2. The intention is to enhance the existing ground floor layout with more floor space and greater accessibility. The proposal aims to enhance and improve the Hall with respect to its historical significance.
- 3.6.3. The alterations will encourage and allow for all occupants to socialise and relax within a functional and characteristic house, safeguarding the building's original use. In its current state, the enjoyment of the Hall is somewhat hindered due to lack of inclusive access, and we therefore consider the proposal to be a positive contribution to the Listed Building.
- 3.6.4. These alterations make direct reference to the original fabric of the building, and are therefore considered to enhance the character of the Heritage asset – returning the kitchen to its former state. The extension, although a direct contemporary addition, will have a positive visual impact in relation to the surrounding landscape and architecture. The proposals aim for the new addition to be seen as a subtle contrasting extension to the Hall, which symbolises the Hall's recognition of, and adaptation to the ever changing needs of society.

3.7. Appendices

Appendix A: Historic Englands Listing Text



DARLEY CLIFFE HALL DARLEY CLIFFE HALL INCLUDING ATTACHED FRONT GARDEN WALL AND DWELLINGS KNOWN AS TUDOR HOUSE AND DOWER COTTAGE

Overview

Heritage Category:

Listed Building

Grade:

II*

List Entry Number:

1151042

Date first listed:

11-Nov-1966

Date of most recent amendment:

04-Dec-1986

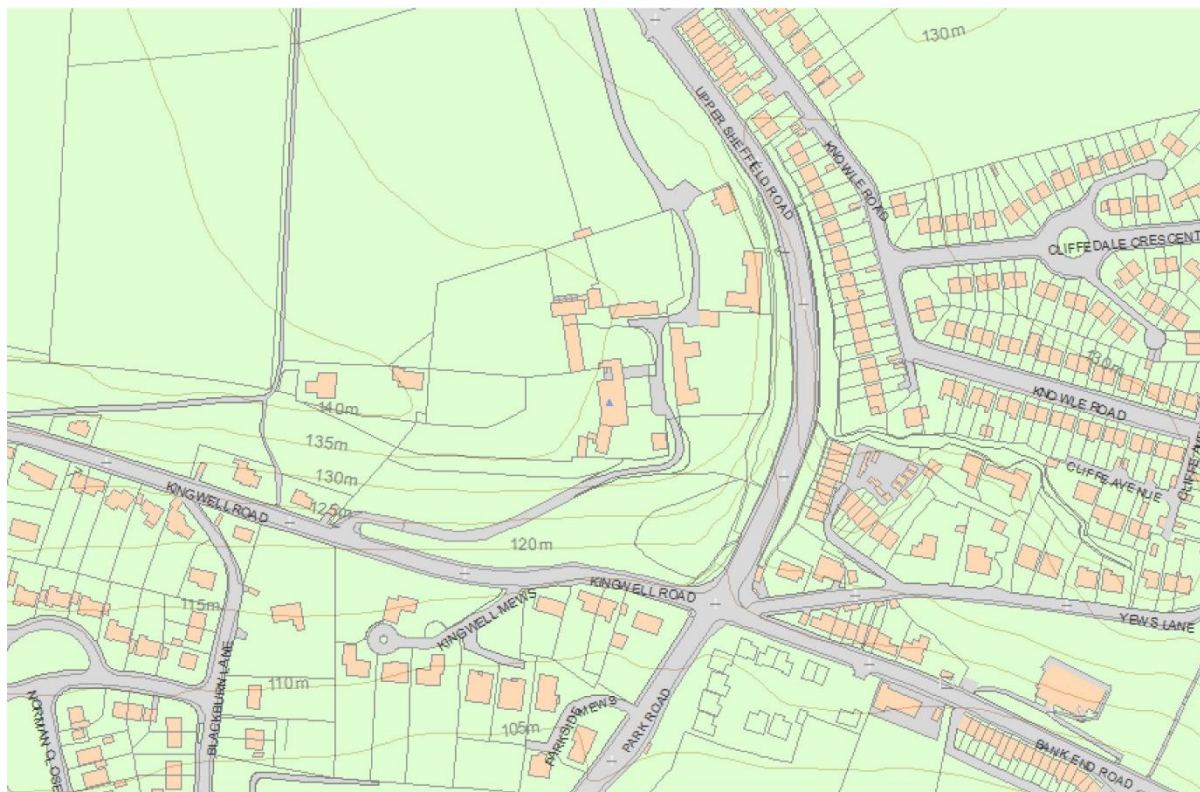
Statutory Address:

DARLEY CLIFFE HALL INCLUDING ATTACHED FRONT GARDEN WALL AND DWELLINGS
KNOWN AS TUDOR HOUSE AND DOWER COTTAGE, KINGWELL ROAD

Statutory Address:

DARLEY CLIFFE HALL, UPPER SHEFFIELD ROAD

Map



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The above map is for quick reference purposes only and may not be to scale. For a copy of the full scale map, please see the attached PDF - **1151042.pdf**

The PDF will be generated from our live systems and may take a few minutes to download depending on how busy our servers are. We apologise for this delay.

This copy shows the entry on 13-Dec-2019 at 09:12:47.

Location

Statutory Address:

DARLEY CLIFFE HALL INCLUDING ATTACHED FRONT GARDEN WALL AND DWELLINGS
KNOWN AS TUDOR HOUSE AND DOWER COTTAGE, KINGWELL ROAD

Statutory Address:

DARLEY CLIFFE HALL, UPPER SHEFFIELD ROAD

The building or site itself may lie within the boundary of more than one authority.

District:

Barnsley (Metropolitan Authority)

National Grid Reference:
SE 35547 04510

Details

WORSBROUGH KINGWELL ROAD SE30SE (north side, off)

2/87 Darley Cliffe Hall including attached front garden wall and dwellings known as 11.11.66 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 overlight 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. 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 roomy 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: SE3554704510

Legacy

The contents of this record have been generated from a legacy data system.

Legacy System number:
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Sources

Books and journals

Wilkinson, J, Worsbrough its Historical Associations and Rural Attractions, (1872), 177

Legal

This building is listed under the Planning (Listed Buildings and Conservation Areas) Act 1990 as amended for its special architectural or historic interest.

End of official listing

Images of England

Images of England was a photographic record of every listed building in England, created as a snap shot of listed buildings at the turn of the millennium. These photographs of the exterior of listed buildings were taken by volunteers between 1999 and 2008. The project was supported by the Heritage Lottery Fund.

Date: 20 Aug 2007

Reference: IOE01/16195/28

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Appendix B: Photographs

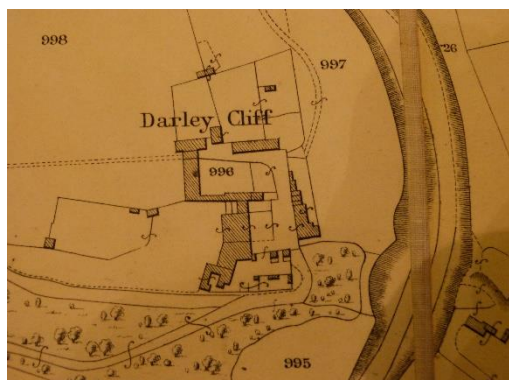


Image 0. Spooner's map.



Image 1. East front.



Image 2. East front during repairs.



Image 3. Kitchen extension.



Image 4. West front.



Image 5. Kitchen Courtyard.



Image 6. Blocked window in courtyard.



Image 7. Kitchen courtyard.



Image 8. Later extension.



Image 9. 1977 date stone.



Image 10. Kitchen fireplace phase 1.

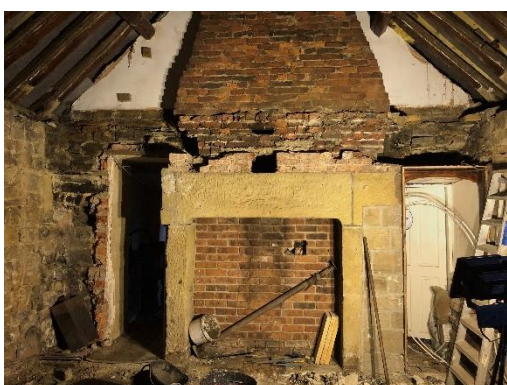


Image 11. Kitchen Fireplace phase 2.



Image 12a. Cannon Hall kitchen fireplace.



Image 12b. Cannon Hall kitchen fireplace.



Image 13. DC kitchen fireplace proposed restoration.



Image 14. Yorkshire Range.



Image 15a. Flagstone numbered.



Image 15b. Numbered flags stacked in order.