

PLANNING APPLICATION REF:
LOCAL PLANNING AUTHORITY:
BARNESLEY MBC

HERITAGE STATEMENT
Part 1 A

By PETER THORNBORROW GNSM,
PGDipELH (CNAA)

In support of works of repair, refurbishment
and alteration of a Grade II* listed building:

Darley Cliffe Hall

off Upper Sheffield Road (west side)

S70 4AG

on behalf of the owner Mr. Mark Ludlam

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1 INTRODUCTION

Experience and Qualifications

1.1 My name is Peter Thornborrow I have been engaged by the new owner of Darley Cliffe Hall, a Grade II* Listed Building, to prepare an interim Heritage Statement to accompany an initial application to cover emergency repairs to the roof (already submitted by local architect Alan Robinson), gutters and drainage system.

1.2 This application follows on the tail of an earlier one submitted for roof repairs. This will consider the whole building and propose a number of mitigation measures for its enhancement sanctioned by the owner.

1.3 I am a private consultant with nearly 30 years professional experience of working within the Historic Buildings' Environment within the public sector. I have been employed in various pertinent roles over a period of years that demonstrate my suitability to prepare this document.

1.4 As an Architectural Historian in 1982, for Calderdale MBC 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; As an Inspector of Historic Buildings (for D.O.E.) in 1984 to undertake the Phase-two re-survey of the rest of West Yorkshire for Listed Buildings;

1.6 As the County Historic Buildings Officer (for WYCC) in 1987;
1.7 As Senior Historic Buildings Officer to the West Yorkshire County Archaeological Unit (WYAS) in 1988 where amongst other roles I was required to undertake some 25+ conservation area appraisals for the districts of Bradford, Leeds and Wakefield; and

1.8 Latterly as a Conservation and Urban Design Officer in 2004 working for a Local Authority in South Yorkshire (Rotherham M.B.C.) up to retirement in 2010

1.9 Following a first degree in music 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 CNA, 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.

1.10 For over 30 years I was a lecturer for the Workers Education Association (W.E.A.) and for some 10 years and 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.

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 Recording Conferences in Barnsley (2017), Rotherham (2018) and recently in Sheffield (2019). This has given me an overview of the regions vernacular architecture.

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 Heritage Statement. This document has been prepared to the best of my professional knowledge.

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. Home Phone No. 01226 384642 Email: peterthornborrow@gmail.com.

2 GUIDANCE POLICY DOCUMENTS: BARNESLEY MBC

Table 3 – Local Validation Requirements currently in force:

2.1 No. 11 Heritage Statements

Summary

- Scope & degree of detail will vary according to each application. Discuss with the Conservation Officer before submitting – this has been done with two site meetings (see below) and preliminary reports prepared and minutes of meeting prior to this submission.

- LBC to be accompanied by a written statement
- This should provide a schedule of works
- An analysis of the history and 'character' of the building & its significance
- The principles of & justification for the works – and their effect on the special 'character' of the LB, its structure & setting

- For proposals involving demolition or significant alteration – need a structural survey & a building appraisal to accompany the HS

Documents referred to: NPPF, ~~BMBC Core Strategy~~, ~~Policy CSP30~~, ~~BMBC saved UDP Policy B4~~ —

We are advised above that the scope and degree of detail necessary in a Heritage Statement (HS) will vary according to the particular circumstances of each application. This particular statement provides a detailed assessment of works done to the building both in the past (prior to Mr Ludlam's ownership) and in the last 12 months that may have occurred without the benefit of LBC. It also considers the historic significance of Darley Cliffe Hall as required in the NPPF revision of Feb 2019, para 189 (p56) that states:

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

Following the advice that 'Applicants are encouraged to discuss proposals with the Council's Conservation Officer before an application is made'. Two site-meetings have already been held with Tony Wiles BMBC's Conservation Officer. The first on 3rd July 2019, which resulted in detailed minutes identifying the discussion and areas of agreement. Also attending was the owner, Mark Ludlam, Director and his consultants: Alan Robinson, Chartered Architect, Barnsley; Peter Thornborrow, Historic Buildings Consultant, Barnsley; together with Paul Furniss, Leadwork Specialist of Paul Furniss & Son Ltd (Wentworth) with regard to the necessary roof-repairs that he may be engaged to undertake. This was followed a week later with another meeting on 12th July 2019 when the same consultants attended but with the Architectural and Interior Design consultant, John Goodyear (Barnsley) also in attendance.

2.2 This Heritage Statement is divided in to two parts forming separate documents for ease of use. Part 1 A provides a detailed description and assessment of the listed building, whereas Part 1 B consider the alterations made to the building both historically and in recent years and months prior to my personal involvement. To assist the Conservation Officer prior to his first visit I made an initial assessment to assist him in determining the alterations made without the benefit of LBC. This is now revised and up-dated encapsulated in the accompanying document Part 1 B.

3 DESCRIPTION OF DARLEY CLIFFE HALL

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".

3.2 The East Entrance Front of Darley Cliffe Hall 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 armises 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 (see fig.2 that shows the identical one on the rear west side of the building).

3.3 The Ground Floor 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 plastered brick barrel-arched vaulted basement under the main Hall, also with a separate and smaller Wine Cellar under the Drawing Room the walls 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 (see fig. 4); these windows cut into the vault and are the only visible vernacular architectural feature of the central range of the 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. This has a steeply pitched roof with a gable chimney stack. 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 provides a modestly sized modern (but undistinguished) kitchen open to the roof. This has an exposed single rustic timber queen-strut truss that forms a distinctive vernacular feature to the room, quite out of character with the main house, and may not have been intended to be visible. Notches cut into each side of the tie-beam indicate that the room once had a flat plastered ceiling, since removed; this may have been its original form. Another single-storey range to the north is attached at right-angles to the kitchen range; this currently provides ancillary service rooms. The two buildings form an L-shape, but being parallel to the north side wall of the house forming an enclosing U-shape.

3.4 The right-return of the Hall, facing north, has 2 bays of windows at the first floor of particular interest in that side-by-side we have an original c.1680s small-paned leaded-light cross-window next to its Georgian replacement, a timber sash. 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. This side of the house is enclosed by the single-storey L-shaped range of outbuildings set around a small stone-flagged yard already referred to. The retained leaded-light window is a rare survival, and as such is of 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.

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 figs. 1 & 2). 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 façades, enhanced by its setting amid lawns with a straight wide gravel path leading from its front door to the detached Walled Garden some short distance from the house further to the west.

3.6 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 (see fig.8), and deep casement-moulded ceiling cornice, but the fenestration of the Georgian-style wall panels appear to be an alteration of c.1990 following the sale of the building in 1986 to two brothers who subdivided the building for their use; it has large flat panels with applied simple mouldings. At the south end of the room is an open basket-archway that leads to the former back-stair; this appears to be a later modification dating from when the house was subdivided. The

transverse masonry wall at the north end of the main entrance hall is reminiscent of a cross-passage wall with opposing doors to the east and west. This wall separates the room off on the north side from the **Principal Staircase** that occupies most of the room is lit by the two windows to the right of the entrance door, however it cuts across them. This is an elegant open-well stair with ramped hand-rail and panelled dado with raised-and-fielded panels that cuts across the windows with two half landings suggesting that this is a later (mid-18thcentury?) alteration.

3.7 The Drawing Room: on the west side behind the Hall is the elegant Georgian Drawing Room that like the adjacent Dining Room features 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 under the dado-rail, featuring a timber fireplace with a fluted frieze. The west entrance doorway opens directly into this room that with its fan-light is a major feature of it. To the right of the door is another on the return wall that leads through to the original Dining Parlour.

3.8 The Dining Room: in the Post-Restoration period the dining parlour was considered one of the most important show-rooms of the house, featuring elegant furniture for formal dining. This room significantly retains its original bolection-moulded panelling. The importance of this room and its continuing high status through subsequent centuries is reflected in 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). The central frieze panel above the grate is inset with a small carved tablet (gilded) of 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 country 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; this is entirely covered by paint and currently will not open. The listing mentions this feature stating "some panels hinged for windows of right return".

- 3.7 The transvers 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. In the second-half of the 20th century this was covered over and the flue used for the central heating boiler flue-pipe that is positioned directly underneath it in the cellar. In the outside corner angle is the position of a small window blocked in recent years when the wall has been clad in some form of hard-board (this is commented on in para. 1.15 Part 1B)

- 3.8 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 requirements of Barnsley MBC's Building Control department but without prior LBC, for which permission is now requested.

3.9 The main open-well stair (described in 3.4 above) has a tall free-standing Doric column (probably timber) that has been inserted to support an extension made to the floor-plate above occupied as a dressing room in 2017 and subsequently converted in the last 12 months to an en-suite bathroom for the Master Bedroom for which LBC is now required (see para.1.16 Part 1 B).

3.10 In the Chamber above the Dining Parlour is another fine panelled room that retains its original bolection-moulded panelling. This is the only room in the house to have doors 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 bolection-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 (see fig. 13) during the Restoration period. On the opposite east side of the first floor is the Principal Bed Chamber that is one of the finest rooms in the house that still retains its original fireplace and panelling with bolection moulding. The fireplace has a hob-grate and a detached moulded shelf set above it as in the Saloon. The ceiling too is subdivided into panels with applied moulding. A tall narrow stilted arched doorway leads into a new en-suite bathroom that was previously a Dressing Room immediately adjacent.

3.8 The Attic Storey is only accessible via the servant's back stair that is accessed at the south end of the first floor. This had a part-glazed door with interlaced glazing bars forming a Gothic arch that has been

removed in recent months, but is now proposed for re-use 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. This lead-flat has incised marks of shoes and hands initialed and dated 'AL 1758' and another dated 1759, and a hand initialed 'TW', and another foot shape partly dated '173-' and separately '4' (1734?). These dates may simply be graffiti, but seem more likely to be the work of artisans engaged in repairing or altering the building. Thus the dates may indicate when the Georgian alterations mentioned above were actually carried out.

4. THE ARCHITECTURAL MERIT OF DARLEY CLIFFE HALL

4.1 Darley Cliffe is a good example of a Post-Restoration gentry house (rare in the provinces) built in the mid-1680s (c.1685) with a Classical 5-bay symmetrical facade 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 and relevance to this current application seeking permission for repairs to the roof, in that it exhibits a double-pile plan i.e. is 2-rooms deep, front-to-back. 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 on to it via a small

turret from which to view the countryside. This Observation Roof formed the focus of the earlier submitted application.

4.3 David Hey in his seminal 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".

4.4 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".

5. IMPACT OF THE PROPOSED NEW DEVELOPMENT

5.1 To recap, this Statement has been informed throughout by the stepped structure suggested by English Heritage Guidance when considering "The Setting of Heritage Assets" (2011). Step 1: Identifies the heritage assets affected and their 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.

5.2 Part 1 B provides a more detailed assessment of the alterations made to the building, and **Part 1 C** provides a detailed schedule of identified alterations outlining proposals for its further alteration to better enhance the building in mitigation for unauthorised alterations previously made for which LBC is sort.

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

The Appendix



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



Figure 2 West Entrance Front to garden



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

Location Maps



Figure 4 Spooner's Map c.1861 shows Darley Cliffe and Walled Garden with angled SE corner.

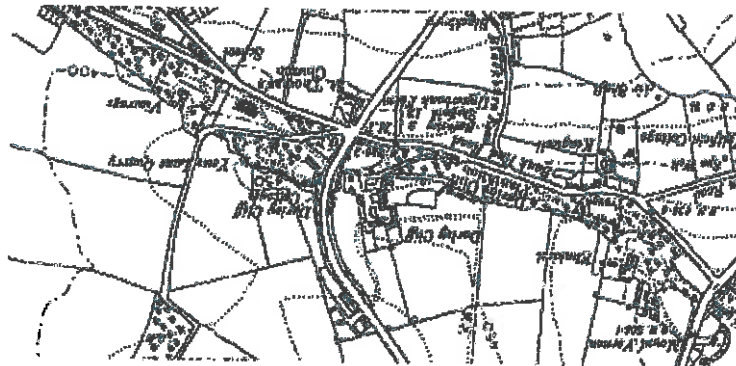


Figure 5: O.S. 6" to 1 Mile c.1906

Listed Building Description:

Darley Cliffe Hall Including Attached Front Garden Wall, Barnsley

GRADE: II*
DATE LISTED: 11 November 1966
ENGLISH HERITAGE BUILDING ID: 333962

LOCATION: Kingwell Road, Barnsley S70 4AG

WORSBROUGH
SE30SE
KINGWELL
ROAD
(north side, off)

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

GV

II*

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

floor, truncated mullioned window in angle of plan. Moulded gable copings and corniced end stack on left with brick shaft.
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 crenoidal limestone facing set in wooden surround with carved panel of dog on bridge (Aesop's fable?); raised wall panelling, some panels hinged for windows of right return. Similar panelling in rear-left room; ceiling panel with border of exotic fruit. 6-panel doors, window shutters sheeted in iron. 1st floor: front-left room has bolection-moulded fireplace with Georgian grate, raised panelling; rear-right room similar, earlier grate.

Tudor House: bolection-moulded fireplace in rear room.

Owned by the Castleford family, on the death of William (d1613) passed by marriage to the Adams' and then to the Parkins and Jeffcock families. In early C19 the home of Charles Bown agent to Earl Fitzwilliam (Wilkinson, p177). Outstanding building of the region in a polite style that lends credence to the suggestion that Christopher Wren, known to have owned land in Worsbrough (Wilkinson, pp181-187), influenced its design.

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

Listing NGR: SE35547045.

Source: *English Heritage*