# Gillingwood Hall, near Richmond, North Yorkshire, and its historic garden: an interim report

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*Summary*

*Gillingwood Hall, near Richmond in North Yorkshire, was a fine Jacobean mansion built by the Whartons, a gentry family who bought the manor in 1609. The original manor house burned down in 1750 and was replaced by a farmhouse. This report presents the results of an investigation of these buildings and their garden landscape. For the first time, an early seventeenth-century terraced garden, contemporary with the Jacobean house, has been recognised. This is a rare example of such a garden belonging to the gentry class. A trial excavation has located one outside wall of the early mansion and proved the existence of a previously unsuspected basement.*

*Gillingwood Hall viewed from the south-east. Photograph by D. Went, 22 July 2019.*

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# 1. Introduction

Gillingwood Hall is located 4kms N of Richmond in North Yorkshire, at 140m OD (NZ 1710 0475; Fig. 1). For more than one hundred and fifty years it was the seat of the Wharton family, descendants of Humphrey Wharton (c.1563-1636) who built a handsome Jacobean mansion on the site after he bought Gilling manor from Ralph Bowes in 1609. Although this house was destroyed by fire on the night of 26 December 1750, we have a record of it in the form of a drawing by Samuel Buck, made in c.1720. In the first half of the seventeenth century, a fashionable garden was created, consisting of a series of engineered grass terraces which descend the hillslope to the S of the hall. Then, most probably between 1730 and 1750, a bastioned stone wall, a pavilion or 'tea house', and a temple-like building, sometimes described as a 'summer house' were added to the garden. After the fire, the Jacobean hall was replaced by a farmhouse. Whereas the old building faced SE, its successor looks NE, towards the old Roman road which runs from Scotch Corner across the Stainmoor pass. Next to the farmhouse, there is a Palladian-style doorcase set against a 6m length of coursed rubble walling which has always been assumed to belong to the Jacobean hall.

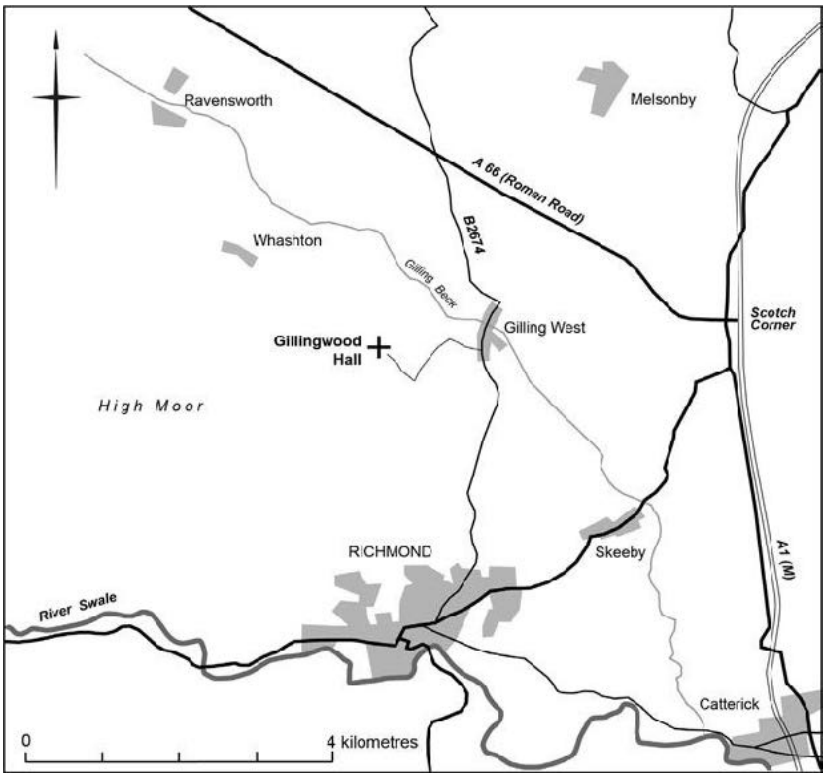


*Figure 1. Location map.*

In 1969 the farmhouse, the pavilion and the doorway were listed Grade II, and the so-called 'summerhouse' Grade II*. However, until now there has been no formal record of the garden terraces or the monumental bastioned wall even though these features have been portrayed on OS maps since publication of the first editions of the six-inch and twenty-five-inch maps, in 1857 and 1893.

Our work, which began in May 2019, has been directed to a better understanding of the chronology, structure and landscape setting of these buildings. As a first step towards this end, a drone survey of the whole site was undertaken in July 2019 by a team from Historic

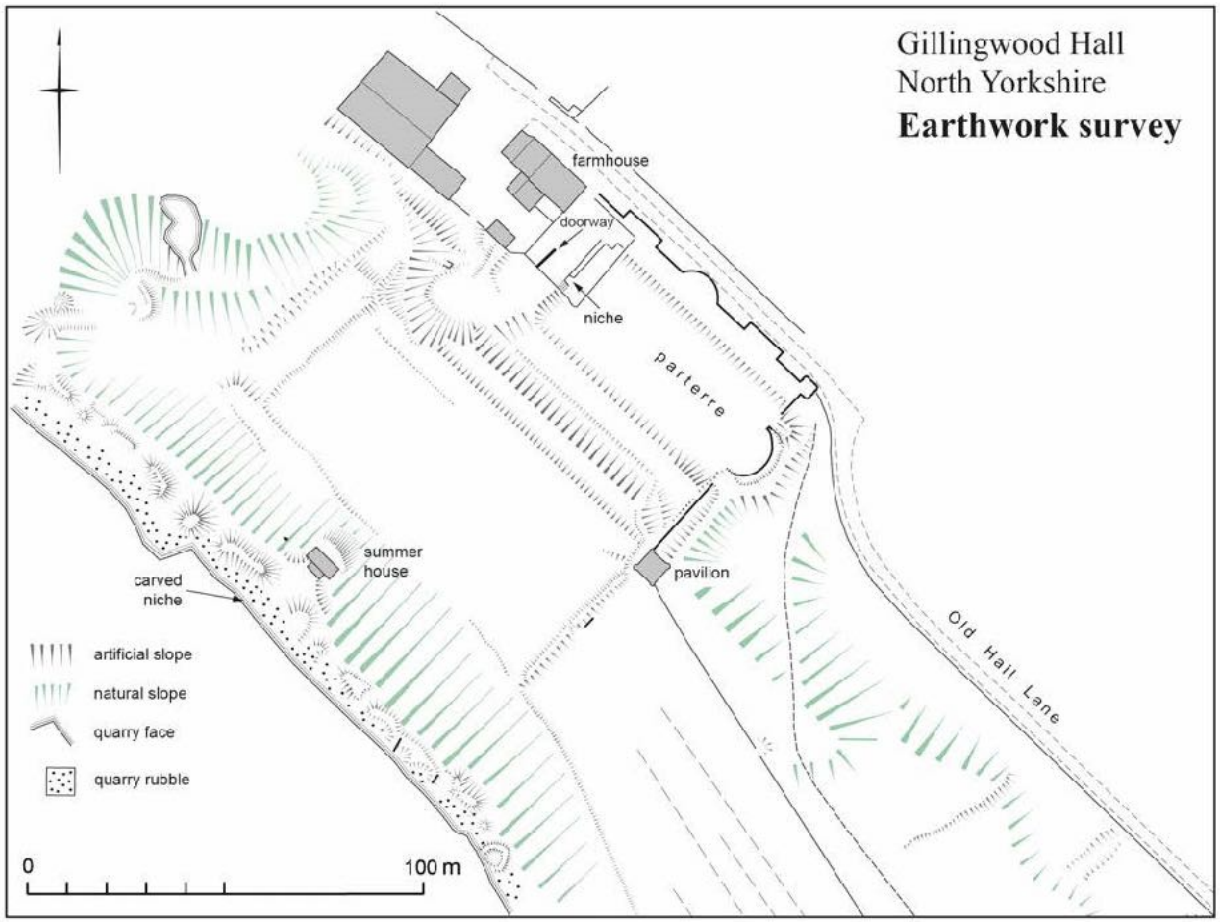


*Figure 2. Earthwork survey. Reduced from 1:1000 scale original.*

England, under the leadership of Dave Went (see below). This was followed up by measured survey on the ground resulting in the plan shown here as Fig. 2 and by a trial excavation in 2023 described at the end of this report. Work continues on the analysis of the buildings.

## 2. Topography

The farmhouse which replaced the seventeenth-century mansion stands on one of a series of natural shelves, formed by the underlying Carboniferous rocks, which ascend, step-like, on the S side of the valley of the Gilling Beck. From this vantage point there are sweeping views northwards to the skyline where the A66 trunk road runs between Scotch Corner and Brough, and beyond to Penrith. The modern road follows the course of a major Roman road which branched off from Dere Street, crossing over the Stainmore pass and so on to Carlisle. To the E of Gillingwood, the land drops gently away for half a kilometre or so before rising again towards the B2674 road which connects Richmond with the village of Gilling West. On clear days, the view in this direction extends as far as the Cleveland Hills, thirty kilometres away.

From the village of Gilling West, Gillingwood Hall is reached via Waters Lane and Old Hall Lane. From the turn into Old Hall Lane a metalled track leads uphill for 750m before it gains the terrace on which Gillingwood Hall stands. Where the gradient is steepest, the lane takes the form of a hollow way, indented 2-3m below the level of the surrounding fields, suggesting a long period of use. Finally, having gained level ground, the lane makes a right-angled turn before heading, straight and level, directly towards the Hall.

# 3. History of the Site

### 3.1 Before the Jacobean house

Neither on the site of Gillingwood Hall itself, nor in its immediate surroundings, is there any visible sign of occupation earlier than the mansion drawn by Buck in c.1720.

There is, however, clear evidence of earlier settlement and land use within a radius of 1km. For example, in a field called 'The Ashes', 500m NE of Gillingwood, at NGR NZ 166 049, there is a ploughed down earthwork, consisting of a sub-rectangular enclosure with dimensions of the order of 150m by 120m. This earthwork is visible on both lidar imagery and Google Earth, and is also apparent on the ground (Fig. 3).

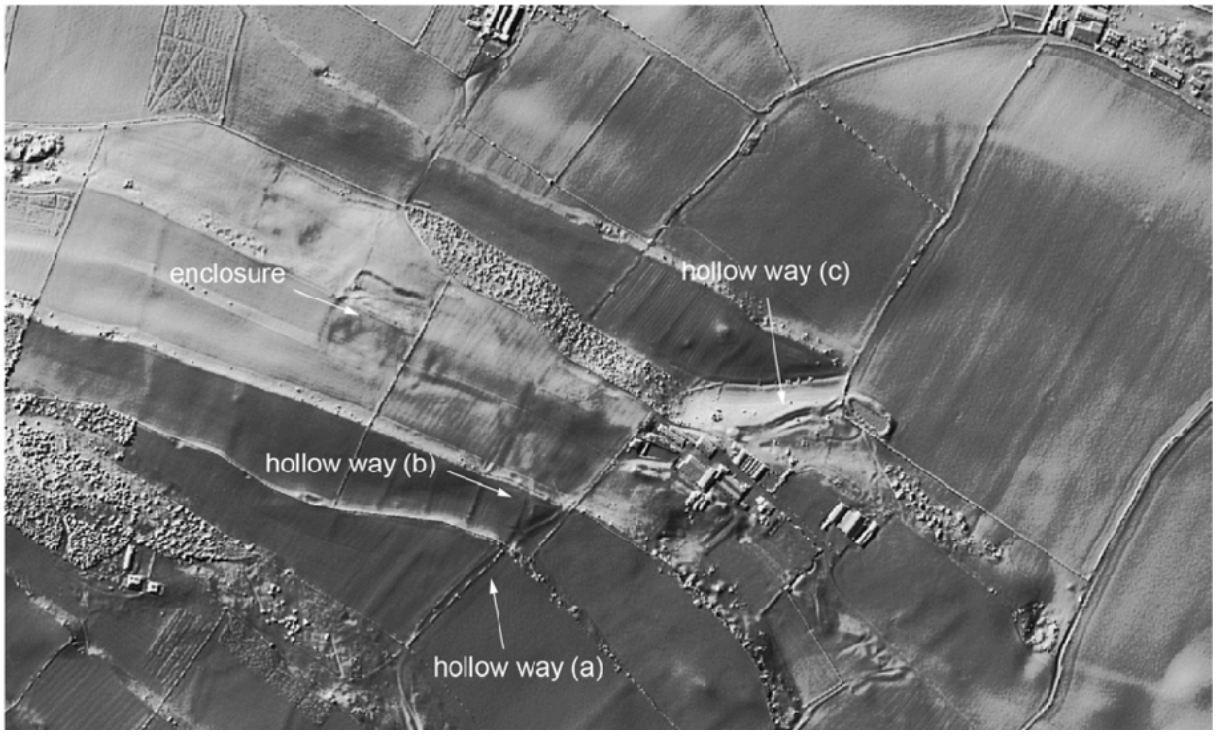


*Figure 3. Lidar image based on Environment Agency data. (Map contains public sector information licensed under the Open Government Licence v3.0.).*

The N side of the enclosure is formed by a substantial bank with an inner ditch but otherwise the enclosure is only intermittently visible as a residual earthwork. There appears to be an entrance in the E-facing side but no surface traces of occupation are apparent in the interior. Nevertheless, the size and shape of the enclosure suggest that it may represent a settlement of the late Iron Age or Roman periods.

On the slopes to the W, S and E of the enclosure, lidar imagery also reveals a series of roughly parallel linear banks, spaced 50-80m apart, which run downhill in the direction of slope. As they clearly pre-date the modern field system, and are not clearly related to medieval rig and furrow ploughing, it is possible that these banks represent a prehistoric co-axial field system, perhaps contemporary with, or even earlier than, the putative settlement enclosure described above.

The field immediately E of the enclosure has been rig ploughed in the post-medieval period as demonstrated by a pattern of straight, relatively narrow rigs visible on lidar. This ploughing has partially obliterated the earlier boundaries described above. To the SW of Gillingwood Hall a well-marked hollow way (Fig. 3, hollow way (a)) descends the hill before splitting into two branches, one of which turns towards the entrance in the E side of the enclosure (Fig. 3, hollow way (b)); the other continues downhill before disappearing beneath the farm buildings to the W of the Hall (Fig. 3, hollow way (c)). The hollow way re-emerges on the N side of these buildings and is clearly traceable as a deep cut in the hillslope, extending as far as the nearest cultivated field where it ceases to be visible as an earthwork.

It is possible that these hollow ways represent a system of trackways contemporary with the land boundaries and the putative early settlement. If so, they form part of a relict landscape of possible late prehistoric date comparable to similar landscapes documented in many other parts of the Yorkshire Dales and elsewhere, whether as earthworks or on archaeological air photographs and lidar imagery.

There is limited evidence on lidar of post-medieval cultivation, in the form of narrow rig ploughing, E of Gillingwood and beyond the limits of the present survey. At a greater distance, in the field centred at NZ 188 041, a substantial block of curving plough rigs, again visible on lidar, is likely to be of medieval origin.

### 3.2 The Jacobean House

The starting point for any discussion of the Jacobean house built by Humphrey Wharton must be the sketch made by the topographical artist, Samuel Buck, in c.1718/20 (British Library MS Lansdowne 914 f. 231; Fig. 4). At this time Buck was employed by John Warburton to draw the houses of the wealthier inhabitants of Yorkshire, either in conjunction with his projected map of Yorkshire (published in 1720) or as part of a never-to-be-completed project to publish a county history. As recorded by Buck, Gillingwood Hall was a stylish residence fit for a high-status family. His drawing shows a five-bay house of two and half storeys. It was most probably of double-pile construction with side wings and a central porch above which was an impressive eight or ten-light mullioned-and-transomed first floor window flanked on each side by a pair of similar six-light windows. The top attic floor was partly in the roof and was lit by gabled dormers. The gables were topped by decorative stone balls. Hearth Tax records from 1662 and 1671 show that the house had thirteen hearths.

The side wings had three floors, lit by two-light mullioned windows whose relationship to the floor heights of the main building indicates that they lit half landings and so must be staircase wings or turrets.

These side wings appear to be set a little behind the front range facade, but if the house was indeed double pile with a second, concealed, range behind - and the impressive display of chimney stacks strongly suggests this – then the only practical position for these wings must be much further back, overlapping the two ranges and providing direct access to both.

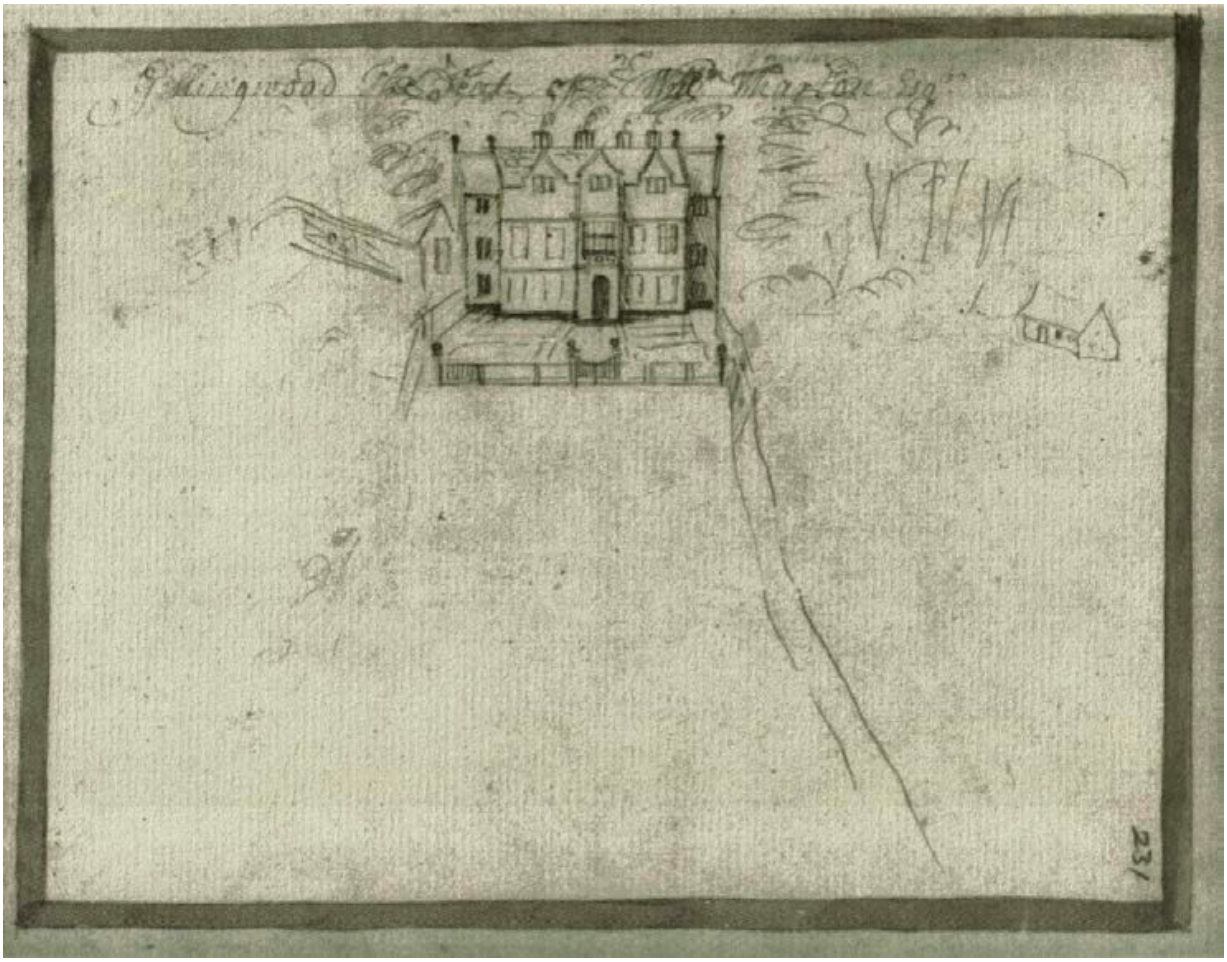

*Figure 4. Samuel Buck's sketch of Gillingwood Hall, c.1718/20. Copyright the British Library Board.*

A building of this type, of double-pile construction with lateral stair turrets, is a rarity in the North and the plan may have been developed in the late 16th century by John Thorpe, a London-based architect (Nicholas Cooper 1999, 162-164). Surviving local parallels are few and far between, the most significant being Gainford Hall, in county Durham (Fig. 5), and Gaythorne Hall, in Westmorland. As it happens, Gaythorne belonged to the Bellinghams of Levens Hall, in Westmorland, to whom the Whartons were related by marriage.

In one of Warburton's notebooks in the British Library there is a thumbnail sketch of Gillingwood annotated in pencil 'Gilling Wood from the East belonging to Mr Wharton Esq' (Fig. 6; British Library Lansdowne MS 911/4 f. 359d). This dispels any doubt there might otherwise be that it was the E front of the house that Buck drew. In other words, the Jacobean house faced E, whereas the later farmhouse faces N.

Immediately in front of the house, Buck drew a garden or parterre enclosed by a fence rather than a wall. This garden was entered by a double-leaved gateway placed centrally in the E-facing side and flanked by pillars topped by ball finials. Two further pillars, also, surmounted by ball finials, stand at either end of the fence.

Buck's drawing was originally made in pencil after which the main subject – the house and the parterre in front of it – was reinforced with pen and ink. Other details, such as a building set apart to the right of the house; the gable end of another building immediately adjacent

*Figure 5. Gainford Hall, county Durham. Photograph courtesy of Lord Barnard and the Raby Estate.*


*Figure 6.*
*John Warburton's thumbnail sketch of Gillingwood Hall, c. 1718. Copyright the British Library Board.*

to the house on the left-hand side; and, further to the left, a fence with a gate, are less clear as these were not subsequently gone over in ink. Still harder to interpret are two pairs of roughly parallel lines, extending towards the viewer from either side of the parterre in front of the house.

In order to understand the drawing better, in March 2021 the British Library agreed to enhance the image with the aid of multispectral analysis. Using combinations of infra-red and ultra-violet light, Dr Catherine Duffy, the Library's imaging specialist, produced a series of images which strengthen the pencil and ink components to varying degrees (Fig. 7 & 8). The most revealing of these images was that taken under infra-red light which reveal pencil marks that are now all but illegible under natural light (Fig. 8).

The enhancement using infra-red light has strengthened two pairs of roughly parallel lines that run towards the viewer from either side of the fenced parterre in front of the house. In each case blobs or squiggles are shown spaced at regular intervals outside these lines. The double lines most probably represent either walls or fences, and the blobs trees or shrubs planted alongside them. In the right-hand boundary, close to the corner of the fenced parterre, another gate, also flanked by piers topped by ball finials, can be made out (Fig. 8).

It should be noted that Buck did not depict the bastioned stone wall beside the lane, at least in the form in which we see it today. As there is now no trace of the gate in the N boundary of the garden where it approaches the parterre in front of the house, it is evident that this boundary has been altered or rebuilt since Buck made his drawing in c.1718/20.

To the left of the house, in the upper left-hand part of the drawing, the gable-ended building, referred to above, seems most likely to have been aligned parallel with the axis of the house and not at an angle to it as at first appears. This would be the case if the mark or squiggle slanting downwards to the left from the peak of the gable is seen as just one of many such marks intended to represent trees or background vegetation, or simply as a generalised

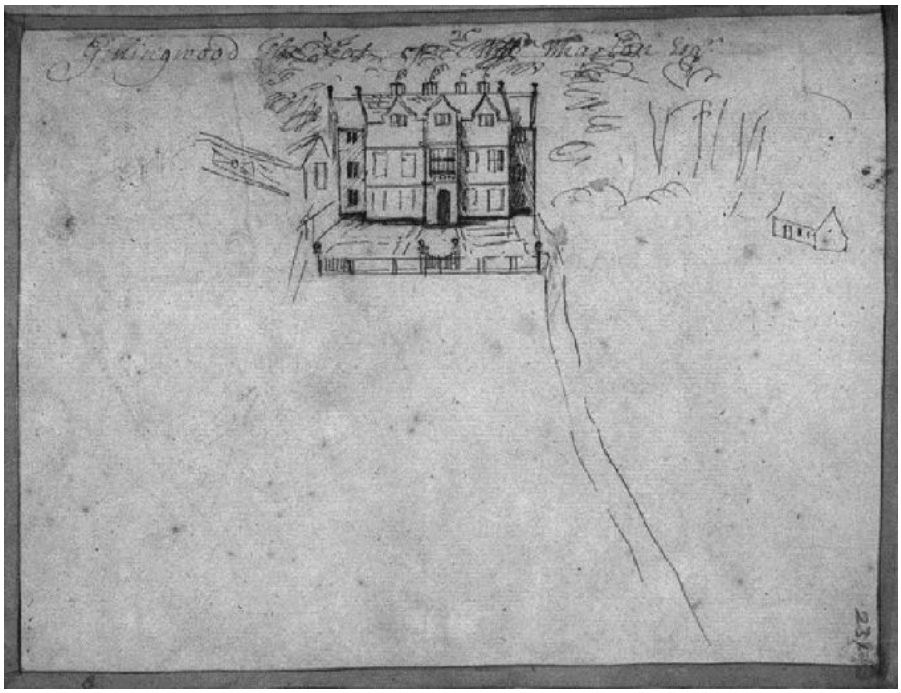

*Figure 7.*

*Buck's sketch enhanced with ultra-violet light. Image courtesy of Christina Duffy, The British Library. Copyright The British Library Board.*

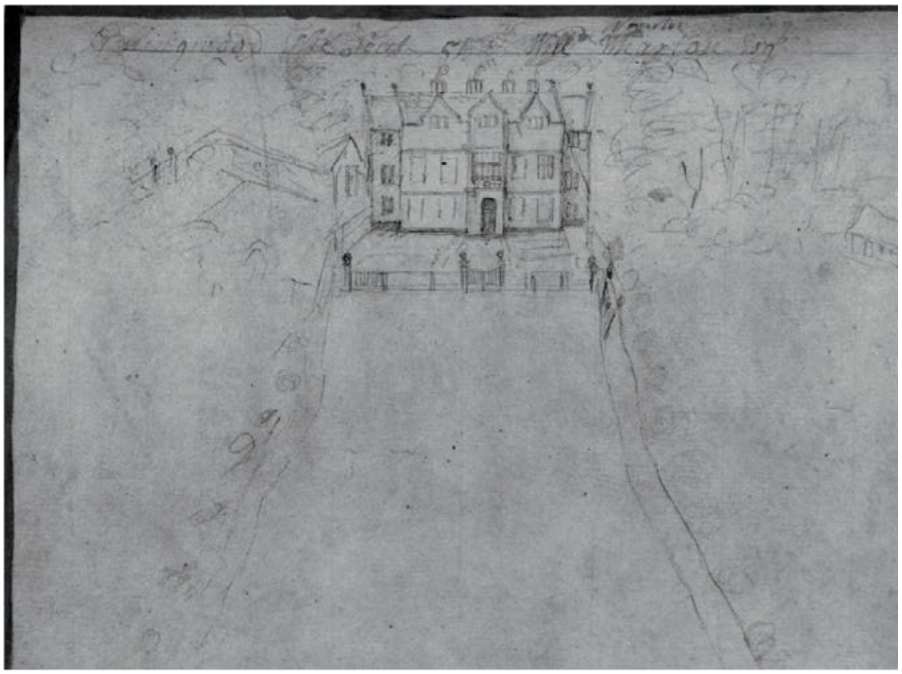

*Figure 8.*
*Buck's sketch enhanced with infra-red light. Image courtesy of Christina Duffy, The British Library. Copyright The British Library Board.*

framing device. If this is correct, then the feature to the left of the gable is most likely a fence, rather than a wall, which turns a right angle towards the viewer before reaching a gate, once again flanked by piers topped with ball finials.

No particular significance attaches to the fact that Buck did not depict either the garden terraces or the pavilion or tea house (described below). If his brief was simply to record the house then details of the garden would not have been considered as relevant to his task.

**3.3 After the Jacobean House**

The Jacobean house was destroyed by fire on the night of 26 December 1750. Contemporary newspaper reports speak of *'a terrible fire . . . which in a short time entirely consumed that magnificent building'* (Derby Mercury, 11 January 1751); and *'Gillingwood . . . was burnt down to the ground, together with all the plate, furniture, &c. there being nothing left but the bare walls'* (Newcastle Courant, 29 December 1750).

The only other strictly contemporary account of the fire we have traced comes from the diary of a local man, Thomas Gyll of Barton. In December 1750 he recorded that 'In the night, between the 26th and 27th, the house at Gillingwood, belonging to the late Mr. Wharton, was burnt down, occasioned by the carelessness of a servant maid in the house' (Surtees Society, v. 98, 1910, 184).

After the fire, the Jacobean house was replaced by a more modest farmhouse, though it still retained the name Gillingwood Hall. The farmhouse faced to the N, looking away from the formal garden across the valley towards the old Roman road (now the A66). In the course of the next two and a half centuries both the farmhouse, and its accompanying agricultural buildings, were altered and enlarged several times before eventually arriving at their present configuration. From the 1850s onwards, the history of these successive changes can be traced through published OS maps.

### 3.4 Ordnance Survey Maps

The first edition of the OS six-inch (1:10,560 scale) map, surveyed in 1854 and published in 1857, is the earliest printed map to show Gillingwood Hall and its accompanying farm buildings accurately and to scale (Fig. 9).

What are presumably barns, animal sheds, cart houses and the like are arranged round a large yard to the W and S of the farmhouse. These include a detached, T-shaped building with a short arm projecting to the SW. Further to the NW is another range of buildings and beyond that a quarry.

The 1857 six-inch map also shows the pavilion, the temple-like 'summerhouse' and the bastioned retaining wall which bounds the formal garden on its NE and SE sides. The free-standing doorway on the lawn to the S of the farmhouse is not depicted, however, nor are the garden terraces.


*Figure 9. Extract from the OS first edition of the six-inch map, surveyed in1854/7. (Reproduced by permission of the National Library of Scotland).*

The garden terraces and the free-standing doorway make their first appearance on the first edition of the OS twenty-five-inch (1:2,500 scale) map, surveyed in 1892 and published in 1893 (Fig. 10). Interestingly, the words 'Gillingwood Hall (Remains of)', in antique type, appear alongside the name 'Gillingwood Hall', presumably to indicate that the surveyors had recognised the doorway and the terraces as the remains of the early house and its garden.

At some point during the thirty-eight years that have elapsed since the first edition of the six-inch map was surveyed, the farmhouse has been extended to the S and the farm buildings have gone through a radical re-organisation. The T-shaped building, referred to above, has disappeared along with the range of buildings on the W side of the yard. In their place a new range has been built at the foot of the hill slope, parallel to and to the S of the line of


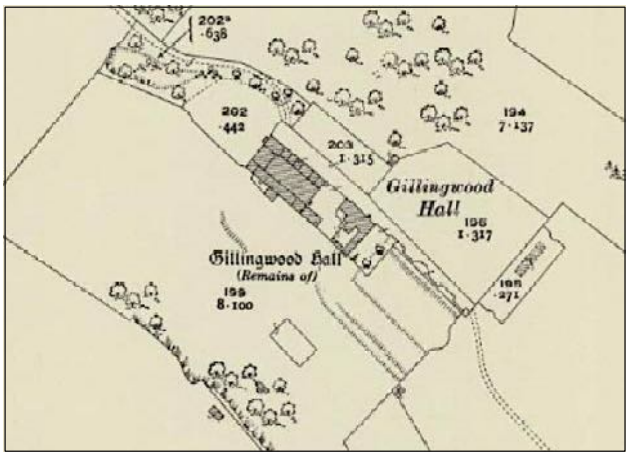


*Figure 10. (above)*
*Extract from OS first edition of the twenty-five-inch map, 1892/3.*

*Figure 11. (below)*
*Extract from OS revised edition of the twenty-five-inch map, 1927/8.*

*(Both maps reproduced by permission of the National Library of Scotland).*

buildings shown furthest from the farmhouse on the 1857 six-inch map. The quarry beyond the farm buildings to the W is shown but has expanded in the years since 1854. It is labelled ‘Old Quarry’ so working must have ceased by 1892. Quarrying is also shown along the edge of the wooded escarpment overlooking the site from the SW, again marked ‘Old Quarry’ at its southern extremity.

A tennis court-sized enclosure, which occupies level ground half-way between the temple-like ‘summerhouse’ and the uppermost garden terrace, is first shown on the 1927/8 revision of the twenty-five-inch map (Fig. 11). No surface trace of it survives.

Thereafter, no appreciable changes were made to the mapping of Gillingwood until the appearance of more modern farm buildings and sheds in the second half of the twentieth century.

# 4. History of Research

## 4.1 Antiquarian writers and County Histories

No printed book by any of the early antiquarian writers contains information about the history or appearance of Gillingwood Hall. Gibson's edition of Camden's *Britannia* (1695) nowhere refers to the Whartons or to Gillingwood Hall. Christopher Clarkson's *The History of Richmond* (1821) contains several references to the Whartons of 'Gilling Wood' but the house itself is not further mentioned or described; and the same is true of T. D. Whitaker's *An History of Richmondshire* (1823). The Victoria County History (*A History of the County of York: North Riding*, ed. William Page, 1914, 1, 74) rehearses the descent of Gilling manor but says nothing about Gillingwood.

## 4.2 Early maps

'Gilling Wood' is depicted on John Warburton's *Map of Yorkshire* (1720) where it is shown symbolically as a house with a gabled roof (Fig. 12). Warburton was the first to include Roman roads on a map of Yorkshire and both Dere Street and the unnamed Roman road over Stainmore are prominent features of his map.

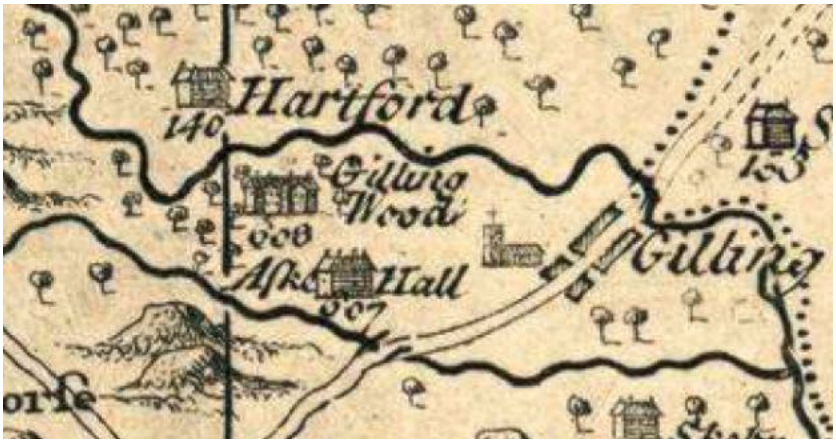


*Figure 12.*
*Extract from Warburton's Map of Yorkshire (1720).*


*Figure 13.*
*Extract from Thomas Jefferys' Map of Yorkshire, 2nd edn., 1775*

The name ‘Gillingwood’ appears on Roger Gales’ map of Richmondshire included in his *Registrum honoris de Richmond* (Gale, 1720). This map is derived from Warburton and again shows the course of Dere Street but not the Roman road over Stainmore.

The first edition of Thomas Jefferys’ *Topographical Survey of the County of York* (1771) depicts ‘Gilling Wood Hall’ in a similar manner to that employed by Warburton. The second edition, published four years later, in 1775, adds the name ‘Miss Wharton’ to the image (Fig. 13). As the privilege of having their names printed on the map was something that patrons had to pay for, we can assume that ‘Miss Wharton’ was keen to have her name publicly associated with the property, perhaps as an assertion of the family’s continuing ownership. This Miss Wharton would have been the Margaret Wharton who inherited Gillingwood after the death of her brother, William, in 1750.

A manuscript enclosure map of Gilling township, dated December 1815 and now in the North Yorkshire Record Office, portrays the Hall with its outbuildings and walled garden at a scale of six chains to the inch (1:4752). This is in fact the earliest known representation of the site showing in detail the layout of the buildings. The two rectangular structures projecting out from the east-facing façade are puzzling. The more southerly one might be intended to represent the wall with the doorway which now stands detached on the lawn next to the farmhouse, but there is presently no trace of the one to the north of it.

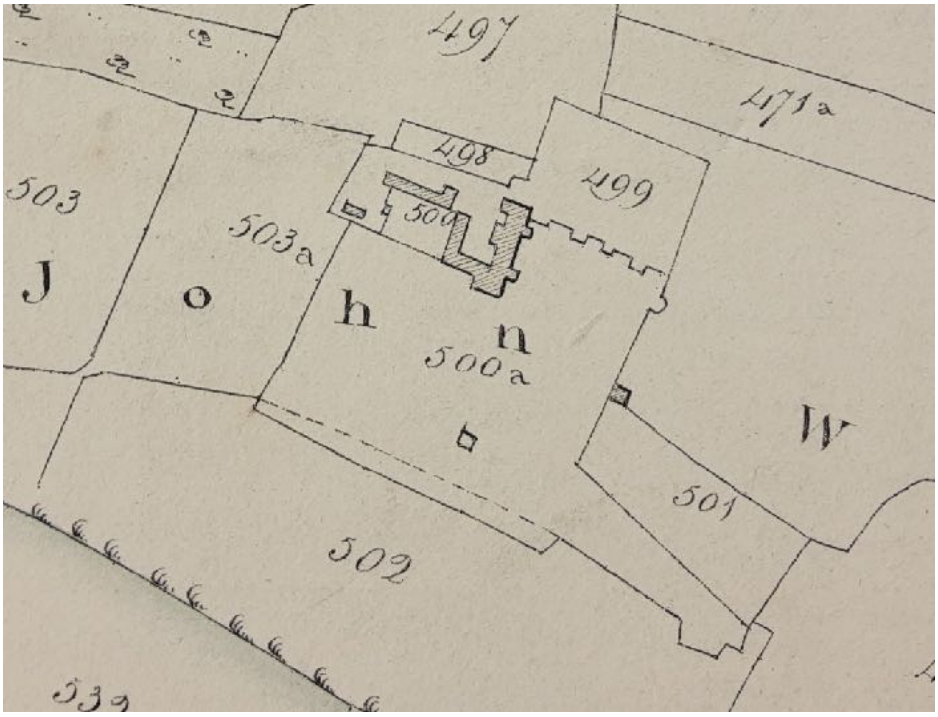


*Figure 14. Extract from the enclosure map of Gilling township, December 1815. Copyright: The North Yorkshire County Record Office. Document reference: I Gilling.*

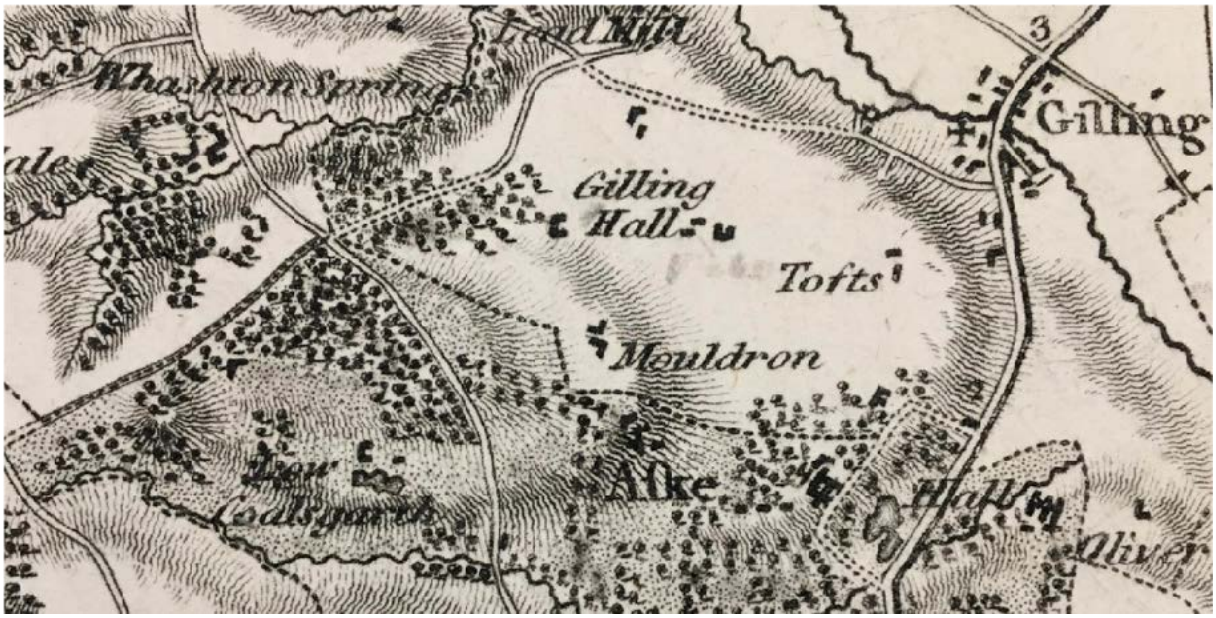


*Figure 15. Extract from William Greenwood's Map of Yorkshire, 1817/18.*

Gilling Hall' is shown on William Greenwood's *Map of Yorkshire* (1817/18) as a generalised group of dispersed buildings (Fig. 15). The depiction of the buildings is clearly not intended to be realistic and their plan should not be taken as such.

**4.3 Modern records and publications**

In February 1969, four buildings or built structures were listed (see Appendix 1 for the full textual descriptions). The farmhouse, the so-called 'Bell Park' pavilion and the detached doorway were listed Grade II; and the temple-like 'summerhouse' Grade II*. No recognition was given to the bastioned stone wall, nor to the fact that all four structures inhabit a historic landscaped garden.

No authority is quoted for the designation 'Bell Park' pavilion. So far as the authors are aware, the name does not appear in any previously printed source nor is it recognised locally today. The listing text does not contain any observations on the state of repair of the freestanding doorcase which at that time was blocked to form a recessed niche.

In her book *Richmondshire Architecture* (1990), Jane Hatcher provides succinct descriptions of the buildings at Gillingwood, largely based on the 1969 listing texts. She also reports a local tradition that the gate piers beside the road leading to the vicarage in Gilling village were brought from Gillingwood and suggests that the 'splendid early-18th century door-case' belonging to the present farmhouse is 're-used from the old mansion'.

Again, no mention is made of the bastioned stone wall or the setting of the buildings within a contemporary eighteenth-century landscaped garden.

Although Daniel Garrett's work at nearby Hartforth Hall, Aske and elsewhere is acknowledged, his name is not mentioned in connection with Gillingwood.

Gillingwood makes a fleeting appearance in Edward Waterson and Peter Meadows *Lost Houses of York and the North Riding* (1990) along with a thumbnail sized reproduction of Buck's sketch. The pavilion is described, appropriately, as a 'Tea House' but the 'summerhouse' is not mentioned. Interestingly, it is suggested that the Palladian-style doorway from the old Hall 'suggests a rebuilding of the Hall c.1730-40'. Referring to the fire of 1750, a story is rehearsed according to which Margaret Wharton started the fire after the death of her brother, William, having discovered that he hadn't bequeathed the house to her. Like other stories of this kind that appeared years after the event, this one is not based on any contemporary record.

William Wharton died in November 1750 while travelling in France for the sake of his health, and the following year administration of his goods was granted to Margaret Wharton by the probate court of York.

The current Historic England Research Record for Gillingwood Hall (Monument Number 21650) states: '*Probably early C17 house rebuilt 1730-40 destroyed by fire 1750. Only two folly-type towers remain of the earlier building*'. The short text mentions the free-standing doorway and the classical pavilion or 'Tea House'; but not the bastioned stone wall or the landscaped garden.

The sources for these statements are given as (1) the OS 1:2,500 map of 1892; (2) a record made by Richard W. Emsley, a Field Investigator with the Ordnance Survey Archaeology Division in June 1970; &
(3) Waterson & Meadows' book, cited above.

The temple-like 'summerhouse' has a separate record (Monument Number 21676). The description is taken from a 1967 List of Buildings of Special Architectural or Historic Interest.

In 1995, the earthwork enclosure (described above) was mapped for the Yorkshire Dales Mapping Project (part of the National Mapping Programme) but no separate record was created for it. Two of the garden terraces at Gillingwood were also mapped but again no individual record was made.

Gillingwood is not represented in the North Yorkshire County Heritage and Environment Register (HER). A record has recently been made for the earthwork enclosure (SMR Number MNY39489) but at the time of writing had not been uploaded to Heritage Gateway (Mel Dalton, NYCC HER Officer, pers. comm.).

## 5. The Historic Garden Landscape: Survey and Interpretation

When the authors first visited Gillingwood, in May 2019, it was simply to gain an impression of the site where the Jacobean house had stood in connection with a study of the seventeenth-century Whartons being undertaken by Tim Gates.

However, it was the unexpected scale and magnificence of the bastioned stone wall and the garden terraces which made the biggest impression, all the more so as none of these features were mentioned in any of the usual historical records, such as the North Yorkshire County HER, Historic England's Research Records, the Historic Gardens Register or even Pevsner's guide to the buildings of North Yorkshire (although this omission has now been rectified in the revised edition published in 2022).

Clearly a survey of some kind was called for and Historic England were asked for help in undertaking it. The outcome was a drone survey carried out in July 2019 as a training exercise by a small team of Historic England personnel under the leadership of Dave Went, Archaeological Survey & Investigation Manager (North & East). Technical details of the survey methods employed are presented in an appendix to this report (Appendix 2). Further details of the site were recorded on the ground in February 2020, again with the help of a Historic England team, enabling the analysis and interpretation of the earthworks and their chronological relationships to be better understood. The end product of this work is the first large-scale interpretative plan of the site (Fig. 2). The following description of the garden terraces and the bastioned wall is based on this survey.

### 5.1 The garden terraces and the bastioned stone wall

As recorded on the plan (Fig. 2), and on Google Earth (Fig. 16), three terraces descend the slope SW of the large parterre which extends from the lawn beside the farmhouse to the half-moon bastion in the retaining wall on SE side of the garden. NE of the parterre, a fourth terrace is supported by the bastioned wall beside the lane.

*Figure 16. Gillingwood as seen on Google Earth (July 2006 imagery).*

According to Chris Mayes, Historic England's National Landscape Adviser, the terraces date to the early seventeenth-century and are therefore broadly contemporary with the Jacobean mansion. Later in the seventeenth-century, and certainly by the eighteenth, these terraces would have been considered hopelessly old fashioned. An early seventeenth-century date also fits well with what we know about the Whartons' finances. In the first quarter of the seventeenth-century, the Gillingwood Whartons acted as financial advisers and business managers to their distant cousin, Philip, 3rd Lord Wharton, and his son, Sir Thomas Wharton, and by this means they became prosperous, accumulating property and other assets. But this association ended with the death of Lord Philip, in 1625. Subsequently, in the late 1630s, Thomas Wharton fell into debt with the Crown and was imprisoned in the Fleet prison in London, where he died, in September 1641, leaving his eldest son and heir, Humphrey, still in his minority. Thereafter the family finances remained under strain until after the Restoration in 1660.

Approaching Gillingwood along Old Hall Lane, the visitor is confronted by the massively-built bastioned stone wall which forms the perimeter of the garden on its SE-facing side (Fig. 17). Standing to a maximum height of 3.5m at the turret on the corner, the wall is built of neatly coursed ashlar blocks with ridged tooling on their face (Fig. 18).

*Figure 17. The corner turret and the bastioned wall beside the lane.*

Closer to the house, where the wall runs parallel with the lane, the masonry is of noticeably less good quality: the coursing is less regular, and blocks are less well cut and lack the ridged surface tooling. Between the corner turret and the farmhouse, three bastions – two rectangular and one semi-circular – project out from the wall. As the bastions are bonded into the wall and their coursing also matches, it appears that the wall and the bastions are of a single build.

*Figure 18. Ridged tooling on the ashlar masonry of the bastioned wall.*

As well as being designed to impress, the bastioned walls are there to support the earth terraces. To compensate for a fall in ground level, from NW to SE, the wall next to the lane increases in height from 1.75m near the farmhouse to 2.15m at the turret.

Where the wall faces down the lane and away from the house, on the SE side of the garden, the better quality masonry does not necessarily imply a different phase of construction: rather it was designed to impress visitors as they approached the house and so was thought worth an amount of extra expense. Martin Roberts, formerly a Historic Building Inspector with English Heritage, has observed what he believes to be residual traces of limewash here and there on this section of the wall. Had the whole wall been painted in this way it would indeed have made an impressive sight.

The corner turret is particularly striking as it is embellished with three shallow, arrow-shaped projections, reminiscent of military architecture. The idea has been put forward that the semi-circular and rectangular bastions in the garden wall might have had military connotations, being intended to represent different kinds of infantry formations though this can be no more than a speculative suggestion.

Between the corner turret and the pavilion, a half-moon bastion, embellished with bands of ‘wild’ rusticated stonework, projects outwards from the wall (Fig. 19).

*Figure 19. Bands of rusticated masonry in the half-moon bastion.*

On either side of the half-moon, gates, approached by either steps or earth ramps, gave pedestrian access to and from the garden.

The two lowest terraces were created by scraping up soil from in front of the house and building it up at the sides of what then became a large parterre. In so doing the original ground level will have been lowered by as much as 0.5m. At present this is an area of rough grassland but in seventeenth- and eighteenth-centuries it is likely to have been an ornamental garden with gravel pathways separating beds planted with flowers and trees. In the late nineteenth-century the parterre was used as a bowling green. Elsewhere, geophysical surveys have succeeded in identifying pathways, water features and flower beds in historic gardens though no tests have been made to see if that is possible here.

The wall containing the half-moon bastion is lower than the walls on either side and it seems unlikely that it was any higher in the past. If so, it was probably topped by a light paling fence, or *claire voie*, so that approaching visitors would get an unobstructed view of the garden façade of the house. In front of the bastion, a crescent-shaped ditch acted as a ha-ha to prevent cattle or other stock from getting into the garden.

Several field walls and gateways in the vicinity of Gillingwood contain ashlar blocks with diamond-shaped slots cut into them (Figs. 20 & 21).

The incised blocks were set into these field walls by the Metcalfes as decorative elements after they were discovered while building a rockery in the garden close to the farmhouse (see below). Their original purpose was probably to support the wooden palings of light fences such as those shown in Buck's drawing.

Note that the lower stone in Fig. 19 displays the same ridged tooling as is apparent on the face of the retaining wall which contains the half-moon bastion at the south-east end of the


*Figures 20 (left) and 21 (right). Ashlar blocks with diamond-shaped incisions re-used as decorative elements in modern field gateways.*

garden. Other blocks which lack this tooling are also considerably more weathered suggesting that more than one phase of garden development may be represented.

Further up the slope, beyond the half-moon bastion, the retaining wall and its frontal ditch continue uphill to the so-called ‘Bell Park’ pavilion, or tea-house. Careful examination of the joint between them shows that the wall butts up against the pavilion. It therefore follows that the pavilion was already standing when the retaining wall was built.

In front of the south east-facing gable end of the farmhouse, at the north east end of the small fenced parterre shown by Buck, there is now a small walled garden containing two lawns at different levels separated by a rockery (Fig. 41). From the upper lawn, a short flight of stone steps leads down to the lower lawn. These steps were built by the Metcalfes in the 1960s at the same time as they made the adjacent rockery. In making this rockery, window mouldings and other pieces of architectural masonry belonging to the Jacobean house were unearthed, as well as some of the incised blocks described above. Several of these window mouldings were then re-used as edging stones round flower beds elsewhere in the garden (Figs.33 and 34). It was also when the rockery was being built that a round-headed niche set in a short length of ashlar masonry came to light, apparently *in situ* (Fig. 22). The masonry of the niche, and the wall into which it is set, bear the same ridged tooling as is apparent on the face of the wall with the half-moon bastion at the far end of the garden. It remains to be proved whether or not the use of this ridged tooling is a chronological indicator though this seems a likely possibility.

The steps, and a paved area above them, are surfaced with reused stone roof tiles, some of which are as much as 0.5m in length. The tiles are pierced with holes for either wooden pegs or iron nails. There is a similar area of paving at the back of the farmhouse, outside the

*Figure 22. In situ niche between stone steps (on the left) and a rockery (on the right).*

sunroom. Whereas it might be thought that these tiles belonged to the seventeenth-century house, Mr Metcalfe informs us that they came from farm buildings demolished in the fairly recent past. That being the case, they are probably no older than the nineteenth century.

As can be seen from the plan (Fig. 2), the lowest terrace on the SW side of the garden curves round in such a way as to suggest that originally it continued in a north-easterly direction to join up with the terrace on the opposite side of the parterre. If so, then the short length of masonry wall containing the niche may have been part of a longer retaining wall at the head of the large parterre, linking the terraces on either side and providing a more impressive frontage, as seen from the other end of the garden, than would otherwise be provided by a simple grass-covered slope.

It will also be apparent that a straight line drawn from the centre of the half-moon to the *in situ* niche neatly bisects the large parterre, and, when prolonged to the NW, passes through the doorway in the freestanding wall on the upper lawn. If the doorway does indeed mark the original entrance to the Jacobean hall, then it follows that the early seventeenth- and eighteenth-century gardens, and the seventeenth-century mansion, were all symmetrical about the same axis, and that this symmetry was an important organising principle in the design of the garden.

**5.2 The ‘Bell Park’ pavilion or tea-house.**

*Figure 23.*
*The blocked doorway of the ‘Bell Park’ pavilion or tea-house.*

The pavilion, or tea-house, is prominently situated on a high point overlooking the garden to the N. (Fig. 23). From this elevated position there are commanding views over the garden and the surrounding countryside and it is evident that the site was chosen with this in mind. The original entrance to the pavilion is on the NW side. A gravel (?) path on the uppermost garden terrace led up to the building and it was along this that one approached it, admiring the garden below

On grounds of architectural style, the pavilion is thought to date to c.1690/1700. It is square on plan with openings in all four sides: three windows and a door. The doorway (now blocked) was accessed by means of a short flight of steps. Inside there was a raised wooden floor and window seats below each of the three windows. High up in the walls, holes on the inside of the N and S walls would have held joists supporting a flat roof. Externally, the windows and doorway have identical frames topped by distinctive broken-arched pediments. The key-stones of the arched frames are decorated with stylised oak leaves (Fig. 24).

Before it was demolished in 1927, there were windows with identical broken-arched pediments on the ground floor of the south wing of Sedbury Park, the home of the Darcy family, situated barely 3kms from Gillingwood (Fig. 25). While Sedbury Park is known to have been completed no later than 1718, it could be some years older than this and so closer to the proposed date of the Gillingwood pavilion. In any case the same architect must surely have been involved in both projects.

*Figure 24.*
*Pavilion or tea-house. Detail of a window opening showing oak leaf decoration on the keystone of the arch.*

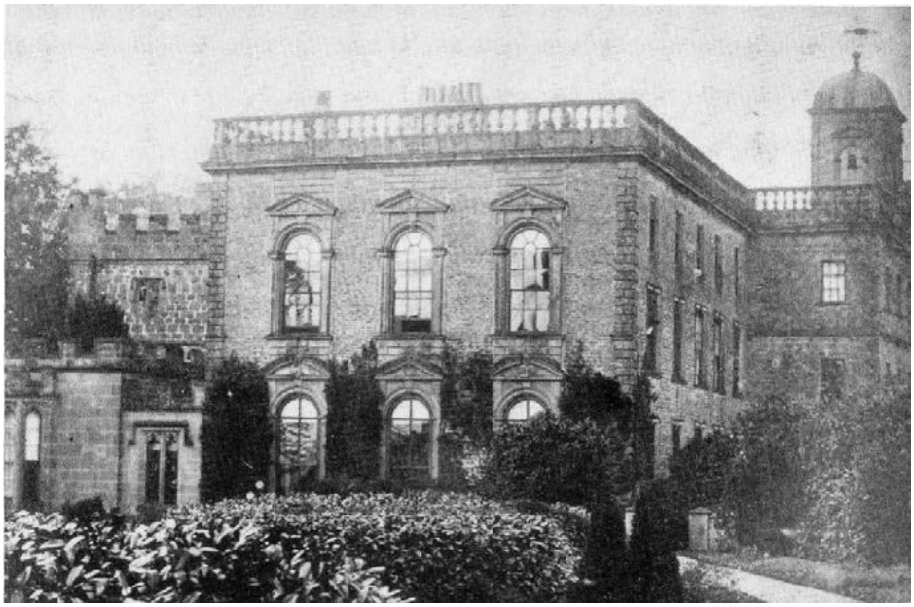

*Figure 25.*
*Sedbury Park. The round-arched windows match those of the Gillingwood pavilion.*

Family histories suggest possible contexts for these building projects. For example, in July 1694, Anthony Wharton, the only surviving son and prospective heir of Humphrey Wharton and his wife, Mary Byerley, married Margaret Hicks, daughter of a wealthy Essex landowner, Sir William Hicks of Ruckholts. Within two months of this marriage, both Anthony's parents had died, leaving him as the head of the household with the opportunity and the resources to build the pavilion, whether to celebrate his marriage or mark his newly acquired status.

Anthony Wharton only lived for eight years after his marriage before he too died in his late thirties, in November 1702, leaving his widow with four children, all under the age of ten. Nine years later, in March 1711, James Darcy of Sedbury married Margaret Wharton's sister, Mary Hicks, his third wife. In this way it came about that the two Hicks sisters lived almost within hailing distance of each other. Was it this close family relationship which led to the same architect being chosen?

### 5.3 The temple-like ‘summerhouse’ or folly

The temple-like ‘summerhouse’ overlooks the garden from a position half way up the steep slope leading to the crest of the escarpment edge (Fig. 26).

*Figure 26. The temple-like ‘summerhouse’ or folly.*

The building is of three bays, the central bay projecting slightly forward. It stands on a tall basement composed of alternating bands of coursed ashlar and rusticated masonry. The ashlar quoins at the corners are not symmetrical when seen from the front – on one side they are end-on to the viewer and on the other sideways on. Was this deliberate or due to a misunderstanding of the architect’s intentions by the local masons?

In the central bay of the upper section, four Doric columns support an entablature and triangular pediment. To either side, tall, round-headed niches rest on a string course with blind rectangular openings above.

Behind the columns the interior space is shallow with an apsidal wall to the rear (Fig. 27).

At the back of the building, a narrow range projects outwards to accommodate the apsidal structure within (Fig. 28). It is of coursed masonry embellished with two tall, round-headed, niches and a blind oculus edged in brick set in an open triangular pediment above. Originally, access to the building was by means of a narrow doorway (now blocked) in the wall to the left of the projecting range.

*Figure 27. The apsidal wall towards the rear of the 'summerhouse' or folly is only dimly visible from the ground.*

*Figure 28. 'Summer house', rear view.*

The pyramidal roof is of Westmorland slate except for the rear portion which has been replaced in Welsh slate.

Although the building has been designated a 'summerhouse' this is not a convincing description of the building's purpose. In the first place, the building is on a steep slope and access to the doorway at the back is difficult. There are no signs of a path or steps leading up from the garden; and the doorway is both narrow and awkward to reach, the threshold being raised almost a metre above ground level. The interior of the building is also cramped, dark, and dangerous: there is barely 20m$^2$ of available floorspace and the only source of light is from the front where there is a sheer drop of 7m to the ground below. All in all, this is not a safe or attractive space to find oneself in.

Rather than a summerhouse, the building is better described as a folly. Its design suggests it was not the view outwards that was important: rather it was to be looked at and admired from a distance, not least by travellers on the road leading over Stainmore which, as has been mentioned, was already recognised in the early eighteenth century as of Roman origin. The classical design of the building, too, may reflect a desire to be associated with an imagined Roman past.

The Palladian style of the building is consistent with a date of c.1740-50 for its construction and Dr Richard Pears of Durham University, an authority on the architecture of Daniel Garrett, is firmly of the opinion that Garrett was the architect. Indeed this is highly likely as Garrett is known to have worked on several other locations in the vicinity of Gillingwood including, for example, Aske Hall, Hartforth Hall, Forcett Park, and Stanwick Park (Howard Colvin, A Biographical Dictionary of British Architects 1600-1840, 3rd edn., 1995, 393-395).

In the 1740s Garrett was a frequent house guest of Sir Hugh Smithson and his wife, Lady Elizabeth, at Stanwick Park, situated 7km N of Gillingwood. On 21 September 1741, Elizabeth Smithson, later Duchess of Northumberland, wrote to her mother: 'Mr. Garrett left us to go to Gillingwood' (Alnwick Castle Archives, DNP:MS 24 f.48r). For what precise reason Garrett visited Gillingwood on this occasion is not stated in the letter but it is very likely that it was because he was involved in a building project there.

**5.4 The quarry behind the folly**

Behind the folly, a round-headed niche has been carved into a vertical rock face produced by quarrying (Fig. 29). Although the quarrying cannot be precisely dated it is certainly older than the construction of the folly, as we shall see. The rock-cut niche mirrors the pair of niches which decorate the rear elevation of the folly. As it is invisible from the garden below and has no obvious purpose, it may simply be a *jeu d'esprit* carved by the quarrymen.

The rock outcrop behind the folly has been quarried over a distance of more than 0.25km.
To reach a thick stratum of sandstone suitable for building, a layer of shattered limestone, some three to four metres thick, was first stripped away and dumped to the side so as to allow quarrying to proceed along the outcrop. The result is a massive bank of limestone rubble up to three metres high and over ten metres broad which now extends the full length

*Figure 29.*
*Niche carved into the rock face behind the folly.*

of the outcrop except for a break, 10m wide, immediately behind the folly. This break in the quarry waste is the result of material having been used to level up the slope behind the folly in order to allow access to the doorway while at the same time buttressing the substructure at the back.

The fact that waste limestone rubble was used as infill behind the folly must mean that the quarrying pre-dates the building. In the listing text it is suggested that sandstone from the quarry may have been used to build the Jacobean house. While this may be true of the carved components, such as window mouldings and doors frames, the stone used in the rubble wall with the doorway in the garden next to the farmhouse, which is thought to be a surviving fragment of the early house, is of inferior quality compared with the sandstone visible in the face of the quarry.

Garden historians have suggested that a path may once have run in front of the abandoned quarry face which would have provided a suitably romantic backdrop for visitors perambulating the garden. There is, however, no evidence to support this idea and much to be said against it. As described above, the dumping of spoil immediately in front and to the side of the working face as it progressed laterally along the escarpment is incompatible with the existence of a path once quarrying had begun. This would not, however, rule out a path at the foot of a natural rock outcrop such as may have existed before quarrying started. Unfortunately there is as yet no means of establishing over what period of time the quarry was worked or what the stone from it was used for.

### 5.5 The farmhouse

The design of the farmhouse that replaced the Jacobean hall derives from Daniel Garrett's book '*Designs, and Estimates, of Farm Houses, &c for the County of York, Northumberland, Cumberland, Westmorland, and Bishoprick of Durham*', first published in 1747 (Fig. 30).

The oversized doorcase with its triangular pediment, the horizontal band surmounting a plinth course at the base of the facade, the fenestration and the chimneys in the gables, are all strongly reminiscent of Garrett's published design (Fig. 31).

As previously mentioned, the farmhouse is oriented towards the NE rather than to the SE as was the case with the Jacobean manor house. It therefore looks away from the terraced garden onto which the earlier house faced.

*Figure 30. Daniel Garrett's design for a farmhouse from 'Designs, and Estimates, of Farm Houses, &c for the County of York, Northumberland, Cumberland, Westmorland, and Bishoprick of Durham', 2nd edn., 1759.*

*Figure 31. The north-facing facade of the farmhouse. Note the decorative stone balls which may originally have topped gate pillars belonging to the garden shown in Buck's drawing.*

A floor plan of the farmhouse, made by Martin Roberts, has revealed the presence of three relatively thick walls which form a U-shaped element embedded within the fabric of the building. This structure must belong either to a different and earlier building or to a radical change of plan made during the construction of the farmhouse. The rear (SW) wall of the farmhouse is part of this U-shaped element. In it, at first floor level, a relieving arch relates to a doorway on the ground floor below. Until recently, this doorway was blocked but was re-opened by the Metcalfes and now forms the entrance from the main part of the house into a sunroom.

So far it has proved impossible to recognise this U-shaped structure as part of the Jacobean house and its significance is currently unexplained. This as yet unsolved puzzle is part of a wider problem, namely that of understanding exactly what was destroyed by the fire in 1750. If, for example, Garrett was employed to make alterations to the Jacobean manor house, as well as the garden, in the 1740s then it might not have been the building portrayed by Buck in c.1720 that was burned down. If that was the case then should we be thinking of an altered building or, much less likely, an altogether new building intervening between the Jacobean house and the farmhouse as it now exists?

Interestingly, many of the projects on which Garrett was employed involved the changing and updating of the appearance of houses rather than completely rebuilding them. Were that the case at Gillingwood then it may have been an altered version of the Jacobean mansion that was lost in 1750, or a house where alterations were being made but had not yet been completed. Following the fire, the shell of the building, or what remained of it, would have been demolished before a farmhouse was substituted for the improved house as originally intended.

*Figure 32. Demi-balustraded panel ex situ in an outhouse wall.*

This is a far more likely scenario than one which envisages a grand new country house, whether completed or not, as having been lost in the fire. For one thing, although there are pieces of early eighteenth-century masonry left on site that seem likely to belong to a lost building, they are not sufficient to justify the notion of a large and entirely new house. One such piece is a demi-balustraded panel set incongruously in the outside wall of a nineteenth-century animal shed or outhouse that was partly demolished in the 1960s (Fig. 32).

The panel is *ex situ* and there is no knowing where it was intended to be used. Comparable panels occur at Bradley Hall, co. Durham, c.1750, by Garrett; and at James Paine's temple at Bramham, West Yorkshire, c.1750-62.

By contrast, fragments of architectural masonry belonging to the Jacobean house, including decorative stone balls and pieces of mullioned-and-transomed windows, can be seen re-used in rockeries and flower beds around the site (Fig. 31, 33, 34 & 35). Several such pieces were recovered in the 1960s when a rockery was being built in the garden to the SW of the farmhouse. Very likely this was rubble resulting from the demolition of what remained of the Jacobean house after the fire. Probing with a garden fork suggests that there could be a great deal more rubble buried under the upper lawn next to the farmhouse (Fig 41).

Attention has already been drawn to stone blocks with diamond-shaped incisions, now incorporated into field walls at several locations about the farm and it is suggested that these were supports for fences made of light wooden palings like those drawn by Buck round the sides of the small parterre in front of the house (Figs. 20 & 21).

*Figure 33. The sill of a mullion window now re-used in a rockery outside the sunroom of the farmhouse.*

*Figure 34.*
*Sill and mullion of window from the Jacobean house re-used in a rockery.*

*Figure 35. Decorative stone ball re-positioned on top of a garden wall.*

*Figure 36. Doorway with Palladian-style doorcase.*

**5.6 The freestanding Palladian doorway**

On the lawn to the S of the farmhouse is a doorway set in a 6m length of rubble walling which has traditionally been held to be a surviving part of the Jacobean manor house. A Palladian-style doorcase, with fluted Doric half-columns and a richly ornamented entabulature and pediment, dates to c.1730/40. The fine ashlar plinth at the base of the wall, like the Palladian doorcase, is not shown on Buck's drawing and so it too must be dated later than c.1720 (Fig. 36).

Careful examination of this wall shows that it is a composite structure, consisting of masonry of more than one period, and much time has been spent discussing and analysing it.

As the stonework of the internal face shows clear signs of reddening by fire, it can reasonably be assumed that the wall was standing when the house burned down in 1750. Further indications of fire damage can be seen on the splayed reveals of the doorway opening where a vertical strip of paler sandstone, evidently unaffected by heat, contrasts with the adjacent fire-reddened stonework (Fig. 37). This shows where a wooden door, some 110mm thick, had stood at the time of the fire, protecting the masonry from the intense heat.

*Figure 37.*
*The faint shadow of a wooden door showing as a pale strip against the fire-reddened masonry.*

To the right of the doorway, as seen from the garden, part of the frame of a blocked mullioned window belonging to the Jacobean house remains *in situ*. On the inside face of the wall, where the blocking of the reveal is visible, the window splay retains what is evidently its original coating of plaster.

As mentioned above, the outer face of the rubble wall on both sides of the doorway rests on a fine ashlar plinth consisting of a horizontal band or string course which rests on a series of squared stone blocks set on edge. This arrangement exactly matches the plinth on the front façade of the farmhouse which also extends part way round the SE gable end of the building. Since the plinth on the farmhouse conforms to Garrett's published design (Fig. 30), we can safely assume that the plinth at the base of the wall with the doorway was an intervention by Garrett as part of his plan to update the old house.

Amongst other improvements, it seems that Garrett intended that the exterior stonework of the Jacobean house should be covered with render and the old mullioned windows replaced by more fashionable sashes. The evidence for this is as follows. On both sides of the doorway, the carving of the fluted columns stops with a slight lip a couple of centimetres short of the wall surface (Fig. 38). We suggest that this gap represents the thickness of a coat of render. Again, it seems unlikely that the crude blocking of the mullioned window was intended to be seen and this too argues in favour of a rendered wall surface.

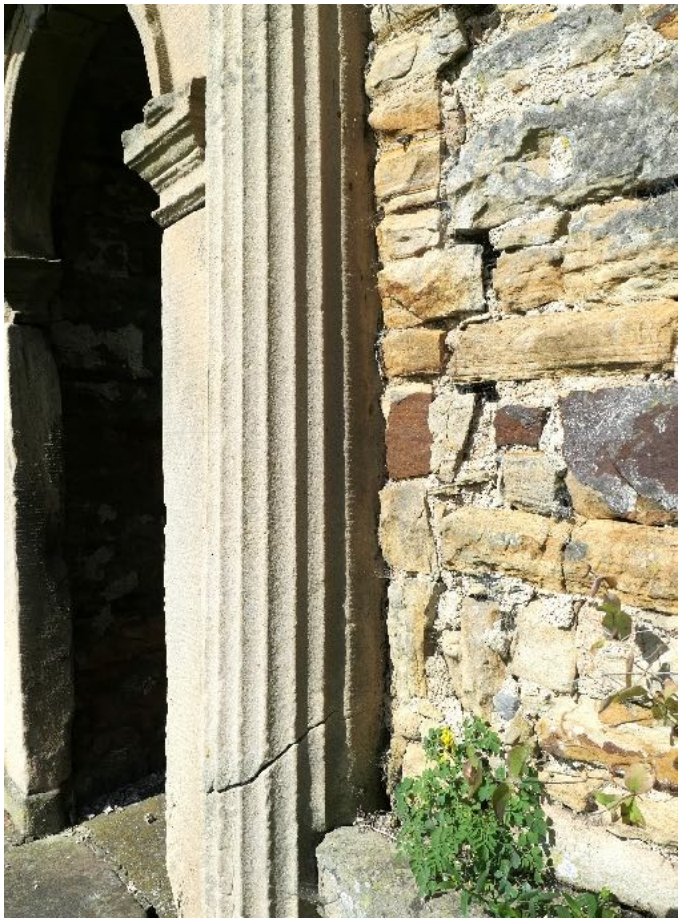

*Figure 38.*
*Lip on the edge of a column indicating the thickness of a coat of render.*

*Figure 39.*
*The rebate in the blocking of the mullioned window designed to house the frame of a sash window. The hammer sits on the string course of the plinth believed to have been inserted by Garrett.*

The evidence for sash windows consists of a rebate which runs vertically down the outer edge of the masonry blocking the mullioned window (Fig. 39). The most plausible explanation for this is that it was designed to house the frame of a sash window of less generous proportions than its predecessor.

Although it is difficult to prove solely on the basis of the visible evidence, it is probable that Garrett also took down the external porch turret shown in Buck's drawing so as to create a flat façade to the updated building. While the Palladian doorcase might just have fitted within the porch turret of the old house it does not seem likely that this is where it was placed. Such a fine piece of decorative carving was surely intended to be seen from the garden and the lane beyond and not hidden away out of sight in a porch. At Wallington Hall, in Northumberland, Garrett added a very similar doorcase to the entrance on the E side of the house and it may be that he intended the same effect here. Ultimately this is a question which only excavation can resolve.

## 6. Further thoughts on Daniel Garrett as the architect

In the above discussion it has been argued that Garrett was the architect behind the updating of the old Gillingwood Hall. While there is presently no documentary proof of this, the record in Lady Elizabeth Smithson's journal of Garrett's visit to Gillingwood in September 1741, and the positive attribution of the 'summerhouse' or folly, and the farmhouse, to Garrett makes this highly likely. The dating of the work to the period bracketed by Buck's drawing of c.1720 and the fire of 1750 again fits with Garrett's known presence in the area in the 1740s.

We should also consider whether Garrett was responsible for rebuilding the bastioned retaining walls in the garden. As described above, the masonry of the bastioned wall next to the lane is markedly inferior to that of the wall which faces SE, away from the house: only this latter uses the well-shaped blocks with ridged surface tooling illustrated in Fig. 18. The same ridged tooling is evident on the *in situ* niche between the steps and the rockery in the garden next to the farmhouse (Fig. 22), and on the frame of the Palladian-style doorcase set in the wall on the upper lawn which we think is Garrett's work. The use of rusticated masonry in the half-moon bastion in the wall at the end of the garden echoes that in the basement plinth of the temple-like folly which has convincingly been attributed to Garrett. So, was Garrett responsible for building, or more likely re-building, the wall with the half-moon bastion and the angular turret on the corner which is such a striking feature on the approach to the house?

It has been noted above that Buck drew a gateway flanked by pillars with ball finials in the boundary which runs beside the lane, at the end closest to the Jacobean house (Fig. 8). The precise nature of this boundary is not clear from the drawing though it must surely have been a wall as only a wall could have supported the weight of terrace which is seen as belonging to the early seventeenth-century garden. As there is now no sign of this gateway, it follows that the wall was re-built, in whole or in part, after Buck drew it. Was this because it was unstable or in danger of collapse? If so, then the bastions may have been added later in

order to buttress the wall and take the pressure of the earth behind it. As no bastions are shown on Buck's drawing, this might argue in favour of an intervention by Garrett who, it will be remembered, added bastions to the basement plinth of the mausoleum at Castle Howard which may likewise have had a functional as well as a decorative purpose. Without pressing the argument too far, might it be the case that Garrett took the stone for these buttresses from an earlier wall at the end of the garden which he then replaced with the much showier version that we see today?

According to this scenario, Garrett was responsible not only for building the temple-like folly and modernising the Jacobean hall (before it was destroyed by fire), but also for rebuilding and embellishing the garden walls and designing the farmhouse, whether or not this was actually completed before he died in 1753.

Garrett's patron at Gillingwood can hardly have been other than William Wharton (1698-1750), the only son and heir of Anthony and Margaret Wharton. His mother, died in July 1741 and was buried at Gilling. The following month her will was proved at York and administration of her goods and credits passed to William on 29 August. It was surely no coincidence that Garrett is known to have visited Gillingwood less than a month later, on 21 September.

William never married. He had sole control of his parents' estate throughout the 1740s. Then, in 1749 he added a codicil to his will in which he stated that he had been advised to travel abroad for the sake of his health. With a travelling companion, Arthur Pullinger, he went to France where he died in the small town of Briare sur Loire, SE of Orléans, in November 1750.

After William Wharton's death, there was a dispute between his sister, Margaret (1679-1791), and his executor, Henry Reavley of Newby Wiske in Yorkshire. The substance of the dispute is not known but the outcome was that in October 1751 Margaret was granted the administration of her brother's estate.

If Garrett's plans for Gillingwood had not been fully realised at the time of William Wharton's death, it may be that the project was curtailed by his sister who did not share her brother's vision or his willingness to spend family money on improvements to the house. If so, this could explain some of the odder features of the farmhouse as we now see it, including, for example, the thick, U-shaped walls in the interior which don't quite match up with the façade, and the plinth which comes to an abrupt end half way along the SE gable wall. Garrett died in 1753 and this could be another reason why his designs were never completely fulfilled.

## 7. Later developments

The first edition of the OS six-inch map, surveyed in 1854 and published in 1857, shows that an extension had by then been built onto the north-west gable end of the farmhouse (Fig. 9). Similarly, by the time the first edition of the twenty-five-inch map was published, in 1893, a further block had been added at the rear (Fig. 10).

SW of the farmhouse, the earthwork survey recorded a substantial hollow in the upper two garden terraces. Close inspection shows that this hollow, or scoop, was not caused naturally by erosion, or by a slumping of the soil, but is the result of deliberate human intervention.

If the first (1857) edition of the OS six-inch map is enlarged and superimposed onto the earthwork survey, it will be seen that the short arm of a T-shaped building fits neatly into the 'scoop' taken out of the terraces (Fig. 40). It seems, therefore, that the scoop was made to accommodate this building. As the scooping caused significant damage to the terraces, the T-shaped building, whatever it was, must be significantly later in date than the early eighteenth-century garden but earlier than the survey of 1854.

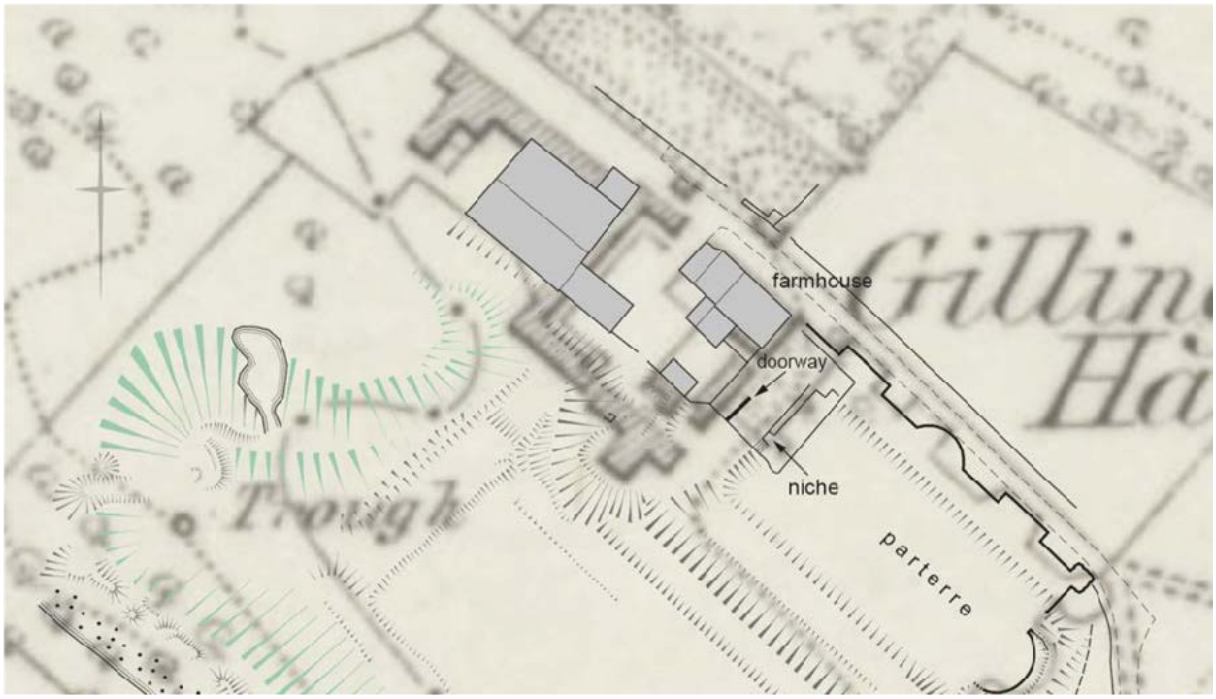


*Figure 40. Earthwork survey overlaid on the first edition OS six-inch map (1857).*

This T-shaped building was part of a range that enclosed a rectangular farmyard with the farmhouse on the north-east side. As the overlay shows, the SW range has now disappeared beneath an extension of the sloping ground to the south of it. During the ground survey this part of the slope proved not to be natural in origin but instead consists largely of a mixture of rubble and soil, presumably resulting from the demolition of the buildings shown on this side of the farmyard on the 1857 map. A small section of stone wall visible in the side of the 'scoop' referred to above, could perhaps be a remnant of the T-shaped building now buried in the rubble.

Between the uppermost terrace on the south side of the garden and the foot of the steep, tree-covered slope, is a roughly rectangular plot of ground, with a surface area of some 0.5ha. In the seventeenth or eighteenth centuries this area may perhaps have been occupied by a large orchard or vegetable garden.

At the NW end of the plot is a slight terrace, not much more than 10m broad, which cuts across it at right angles. This may or may not be part of the early garden.

At its SE end, the 0.5ha plot is bounded by a linear bank which extends from the corner of the tea-house or pavilion to the foot of the slope leading up to the quarry. A short stretch of masonry exposed in the eroded side of this bank shows that there was once a wall here. Where it met the rising ground, the wall turned southwards, continuing along the foot of the slope and beyond the limits of our survey. As the course of this wall is not marked by a rubble spread resulting from its collapse, but intermittently by its footings or else a natural shelf of rock, it looks as if the wall was deliberately dismantled and the stone reused for some other purpose.

While the wall just described seems to be a genuine feature of the early garden, the same is not true of the standing stone wall which extends SE from the pavilion, at least in its present form, as it incorporates pieces of decorative masonry which have fallen from the cornice of the semi-ruined building. On the other hand, this does not rule out the possibility that the wall as it now stands is a re-build following the line of an older predecessor. If so, these walls may have enclosed a second plot or field forming part of the early garden. Faint striations, detectable on Google Earth imagery and aligned parallel to its long axis, seem to represent drains rather than plough rigs.

## 8. Geophysical Survey

In November 2022, a geophysical survey using ground penetrating radar (GPR) was undertaken on the lawn to the S of the farmhouse. The work was supervised by Dr Sjoerd de Ridder of Leeds University School of Earth and Environment. The object was to try and locate the foundations of the Jacobean hall and if possible the porch turret where it was thought to have projected outwards from the standing wall with the doorway.

In the end the results were inconclusive. Although variations in the density of the subsoil were detected it was not possible to make any sense of these in terms of a coherent building plan. As we shall see, the reason why the investigation failed was almost certainly because the instrument was not sufficiently powerful to penetrate a thick layer of demolition rubble which lies immediately under the turf of the lawn.

## 9. Trial Excavation

To test whether the standing wall with the doorway in the garden next to the farmhouse was indeed part of the external wall of the Jacobean house, and not perhaps part of the stair turret, in late October 2023 a small excavation was undertaken in the adjacent rough grass field (Fig. 41).

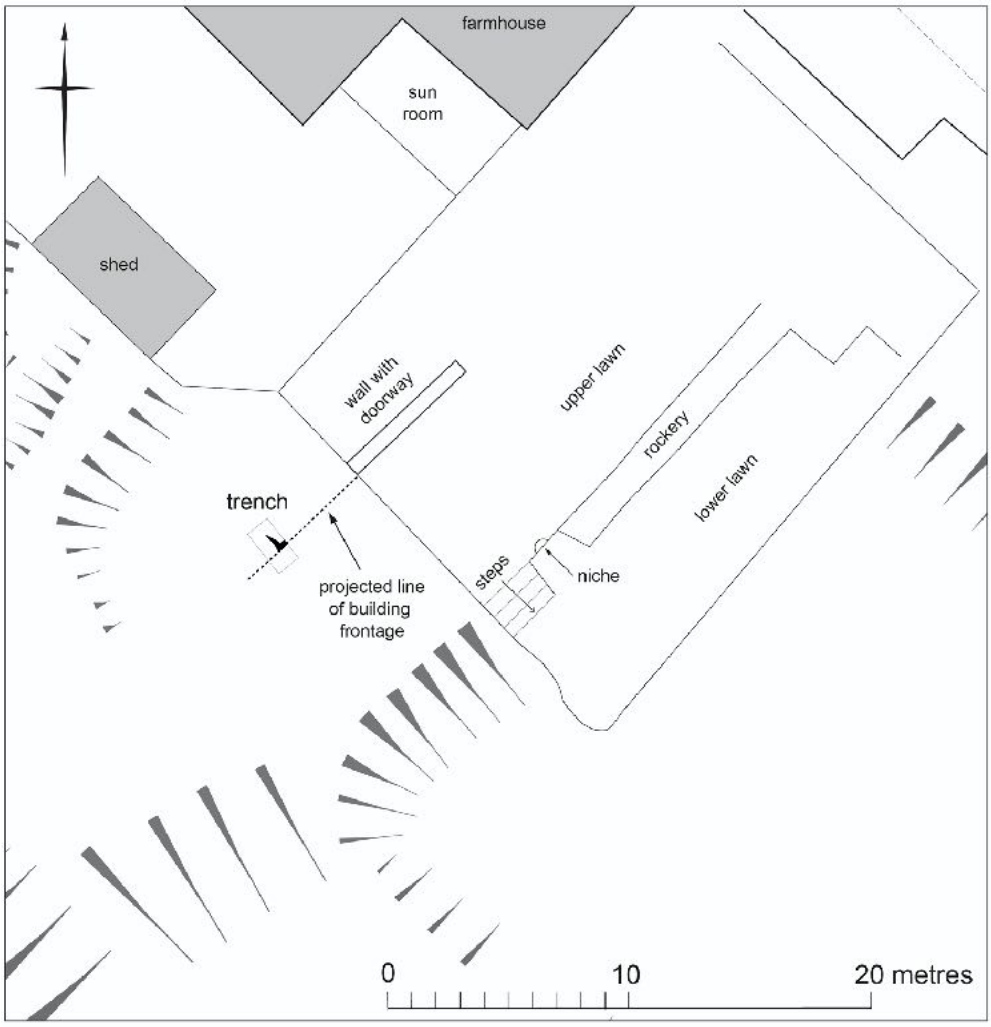


*Figure 41. Location of the trial excavation, October 2023*.

A trench, measuring 2m by 1m, was set out 4m from the garden wall at right angles to the projected line of the standing wall so as to intersect a buried foundation or robber trench should there be one.

The result was positive though not quite in the way that had been expected. Under a thin layer of turf and topsoil, a uniform deposit of demolition rubble sealed an *in situ* carved stone window sill at a depth of 90cms (Fig. 42). The end of the sill was moulded in a manner identical to the sills of the mullioned windows now incorporated into the rockery outside the sunroom which can only have come from the Jacobean house (Fig. 33 and 34). The buried sill was bonded into ashlar masonry which forming the internal splay of the window which can only belong to a previously unsuspected basement level of the early hall. Only a very limited portion of the outer wall face below sill was exposed in the excavation but enough to

*Figure 42. The finely carved and moulded window sill in situ. To the left of the scale the internal splay of the window opening can be seen*.

show that the line of it, if prolonged to the NE, ran parallel to, and some 20cms in front of, the masonry of the standing wall in the garden (Fig. 41). The floor level of the basement was not reached nor was it determined how far down the exterior wall face continued, or how it related to the contemporary ground level outside the building. These are questions to be addressed in a future excavation.

The recognition that Gillingwood Hall had a basement, or cellar, is a new and unexpected development. No basement-level windows are shown by Buck though this doesn't necessarily mean that they weren't there at the time he made his drawing. He may simply have omitted them or they may not have been visible to him if sunk below ground level. Both Gainford Hall and Gaythorne Hall have basements and so this new discovery further strengthens the parallel with Gillingwood Hall.

Among the finds recovered from the demolition rubble were a variety of ceramics, including fragments of fine porcelain, creamware and other tableware, and glazed and unglazed earthenware, along with fragments of clear (window?) glass, broken onion-shaped wine bottles, iron nails, bricks and quantities of animal bone, some bearing marks of butchery. Interestingly, there were no burnt timbers amongst the rubble and almost no charcoal. Nor was there any significant amount of fire-reddened rubble. These observations reinforce the impression that the infill of the basement was the result of deliberate demolition and not collapse during the fire.

## 10. Conclusion

Gillingwood Hall was built in the first decade of the seventeenth-century by Humphrey Wharton (c.1563-1636), a member of a gentry family who had migrated across the Pennines in the later sixteenth century before settling in Yorkshire.

In c.1720 the hall was sketched by the topographical artist, Samuel Buck. Buck's drawing shows a fine Jacobean mansion of double pile construction with a forward projecting porch turret and two lateral stair turrets set back on either side of the façade. This was an unusual and innovative design, thought to have originated in London in the 1570s and is rare in the North, the best known extant examples being Gainford Hall, in county Durham, and Gaythorne Hall, in Westmorland.

Buck's drawing is our only record of the appearance of Gillingwood Hall as the house was destroyed by fire on the night of 26 December 1750. After the fire it was replaced by a more modest farmhouse.

As well as building the hall, the Whartons created a contemporary landscaped garden the main feature of which was a succession of engineered grass terraces on the hillside to the S of the house. Three terraces cut into the slope lead down to a wide parterre beyond which is another terrace flanking the lane where it approaches the house. The terraced garden is not shown in Buck's drawing, presumably because recording the garden wasn't part of his brief. But he did portray a small fenced parterre in front of the house complete with flower beds and a gate with gate posts embellished with wood or stone balls. Whether or not this small parterre had formed part of the earlier, seventeenth-century, garden is not certain.

This early terraced garden was first recognised as such in July 2022 by Chris Mayes, Historic England's National Landscape Adviser. Gentry gardens (as opposed to those of the aristocracy) of this date are relatively rare and significantly underrepresented in current records. For example, whereas buildings listed Grades 1 and 2* make up 8% of the total, and Grade 2 92%, only 60% of gardens in the Historic Parks and Gardens Register are Grade 2 and 40% Grades 1 and 2*. This reflects a relative scarcity of gardens belonging to gentry owners in the current Register. This is almost certainly because such gardens are both less conspicuous than their aristocratic counterparts, such as Chatsworth, Castle Howard and Seaton Delaval, say, but also because no attempt has been made actively to search for them.

Somewhere in the years between 1690 and 1710 a tea house or pavilion (the so-called Bell Park Pavilion) was added to the garden. Later – most probably in the 1740s – this was followed by a temple-like folly or 'summerhouse'. The architect of the latter was almost certainly Daniel Garrett, a follower of Lord Burlington and, like him, an avid proponent of the Palladian style. Garrett was very probably also responsible for building, or re-building, the bastioned stone wall which retains the earth terraces on the SE and NE sides of the garden. This wall, like the garden terraces, had escaped formal record until it was surveyed as part of this project, in May 2019.

On the lawn to the S of the farmhouse, a doorway fronted by a handsome Palladian doorcase set in a six metre length of rubble wall has been the subject of repeated scrutiny and discussion. Traditionally, it has been held to represent a fragment of the original Jacobean hall which survived the fire. As described above, this does indeed seem to be the case though there are also clear signs that the fabric was undergoing significant transformation shortly before, or at the time of, the fire in 1750. The Palladian doorcase, which has been dated to the period 1730 to 1750, is evidence of this as is the insertion of a basal plinth which exactly matches the one on the farmhouse which replaced the hall and follows a design first published by Garrett in 1747. Less obtrusive are signs that the rubble wall was intended to be rendered and sash windows inserted in place of the by now unfashionable mullioned ones. Very probably Garrett also took down the projecting porch turret to create a flat façade but this is difficult to prove without excavation.

One of the as yet unanswered questions about Gillingwood is how far this inferred process of updating had gone before the fire. Had it been completed or was it still ongoing? After the fire what remained of the old house was demolished and the farmhouse built in its place.

Questions, too, remain to be answered about the eighteenth-century portion of the farmhouse and there are indications that it may not all be of one build. In particular, three unusually thick walls within the building, which form a U-shape on plan, do not fit comfortably with the thinner wall of the outer façade. And a relieving arch high up in the wall at the rear of the house, above a doorway which now leads into a sunroom, is difficult to account for unless it belongs to an entirely different, presumably earlier, structure.

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## 12. Acknowledgements

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Chris Mayes (Historic England National Landscape Adviser) and Eric Branse-Instone (Historic England Listing Adviser) identified the terraced garden as a work of the early seventeenth century and placed it in its wider geographical context.

Dr. Sjoerd de Ritter of Leeds University School of Earth and Environment undertook the geophysical survey.

For his assistance with the excavation, we thank Martin Bland.

Lord Barnard and the Raby Estate kindly gave permission to reproduce the photograph of Gainford Hall.

Dr. Richard Baker read and commented on a draft of the text. All remaining errors are the responsibility of the authors.

## Appendix 1: The 1969 Listed Building Texts

GILLING WITH HARTFORTH OLD HALL LANE
NZ 10 SE AND SEDBURY (south side) 8/135
Gillingwood Hall
4.2.69
GV II
Farmhouse. Late C18 - early C19, with reused early C18 doorcase. For the Wharton family. Roughcast rubble, stone slate and C20 pantile roofs. T- shaped plan. 2 storeys, 3:1 bays. Main house, to left: central 6-panel door below 4-pane overlight in ashlar architrave extended upwards around blank panel and with pediment above supported on consoles. Ground-floor sill band. 16-pane sash windows, except centre bay on first floor which is of 8 panes. Ashlar coping. Stone slate roof. End stacks. To right, lower 2- storey bay with 16-pane sash window on ground floor and 12-pane unequally-hung window on first floor, pantile roof with stone slates at eaves. Further to right, C20 single-storey bay not of special interest. To rear right of main house, wing giving M-shaped roof to house. The name of the farm comes from the mansion of the Wharton family (Old Gillingwood Hall), which burned down in 1750, and part of the site of which is occupied by the farmhouse.
Listing NGR: NZ1708604745

GILLING WITH HARTFORTH AND SEDBURY
OLD HALL LANE (south side)
Bell Park Pavilion approximately 100 metres south of Gillingwood Hall

4.2.69
GV II
Folly. Early-mid C18. For the Wharton family. Coursed sandstone with ashlar dressings. Two storeys, one bay square in plan. All sides had same design: chamfered rusticated quoin strips terminating in cornice capitals; tall round-arched first-floor opening with chamfered surround and keyed archivolt rising from capitals, with acanthus and egg-and-dart motifs on keystone, and with broken segmental pediment above; ground-floor doorway inserted below opening on south-west side, upper part of opening has collapsed on south-east side. The arches are lined with brickwork. A pantile roof has been inserted at first-floor level for erstwhile conversion to animal shelter. Listing NGR: NZ 17113 04647

GILLING WITH HARTFORTH OLD HALL LANE
NZ 10 SE AND SEDBURY (south side)
8/136 Entrance to Old Gillingwood Hall approximately 5 metres south-west of Gillingwood Hall
(formerly listed as Gateway at Old Gillingwood Hall)
4.2.69
GV II
Doorway set within short length of wall. Early-mid C18. For the Wharton family. Ashlar and rubble sandstone. Ashlar doorway set into rubble wall which extends approximately 1 metre on either side. Doorway: round-arched opening with horizontal tooling and archivolt rising

from capitals, set within aedicule of fluted Roman Doric engaged columns carrying full Doric entablature with guttae, triglyphs, metopes with paterae and mutules with acanthus motif, surmounted by pediment. To right, part of window surround still set within rubble wall. The rear of the wall shows signs of burning from the fire which destroyed Old Gillingwood Hall in 1750. The doorway is blocked to form a recessed niche. This was the front door to Old Gillingwood Hall. Listing NGR: NZ1708104722

GILLING WITH HARTFORTH OLD HALL LANE
NZ 10 SE AND SEDBURY (south side)
8/137 Summer House approximately 150 metres south west of Gillingwood
Hall 4.2.69
GV II*

Summerhouse. Early-mid C18. For the Wharton family. Coursed rubble and ashlar sandstone, Westmorland and Welsh slate roofs. T-shaped plan, set into hillside, 2 storeys with basement at front, 3 bays. North-east front: central bay projects slightly. Basement: coursed rubble in banded rustication. Upper section: ashlar. Central aedicule bay with 4 unfluted Roman Doric columns carrying full entablature and pediment. On each side a shell niche with sill band, and blind opening above. Cornice. Hipped Westmorland slate roof. Rear: narrower range in coursed rubble; quoins; central bay is open, with apsidal rear wall; 2 shell niches flanking brick oculus in open pediment; Westmorland slate roof. The summerhouse is set at a higher level than the site of Old Gillingwood Hall, and from it there is an impressive view to the north-east. It is set into the hillside, and behind it is a quarry which presumably provided the stone to build Old Gillingwood Hall and its outlying buildings. Listing NGR: NZ1703104645

## Appendix 2: Survey Methodology

In July 2019, a UAV (Unmanned Aerial Vehicle or drone) survey of the site was undertaken as a training exercise by a small team of Historic England personnel under the direction of Dave Went, Archaeological Survey & Investigation Manager (North & East). Additional landscape details were recorded on the ground, again with the help of the Historic England team in February 2020, enabling the analysis and interpretation of the earthworks and their chronological relationships to be enhanced. The end product of this work is the first large-scale interpretative plan of the site.

The UAV was used to take a series of overlapping vertical photographs of the ground surface from a consistent height of around 50m above ground level. Survey control was provided by a series of temporary reference points which were visible from the UAV and were placed on the ground prior to the photography.

The coordinates of the control points were obtained using a Trimble R10 Global Navigation Satellite System (GNSS) receiver. The coordinates were simultaneously converted to Ordnance Survey (OS) national grid references using the OSTN15/ OSGM15 transformation through OS Net and the Trimble VRS Now correction service.

In the office the aerial images were combined using Agisoft Photoscan Pro software to create a single digital 3D model of the ground surface using the control points to accurately position it on the national grid. The resulting image file (a geotiff) was then manipulated in QGIS software to enhance the visualisation of the earthworks and the resulting plot was then digitised in Adobe Illustrator software to create the hachured survey plan published in this report. Earthworks obscured by vegetation on the UAV photographs were recorded on the ground using a combination of the GNSS receiver and manual tape and offset survey. These additional details were added to the hachure plan in Adobe Illustrator. Finally, the completed hachure survey plan was checked on the ground to correct any omissions and inconsistencies.

# Scarborough Archaeological and Historical Society Fieldwork Reports

| | | |
|---|---|---|
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