

HOTHAM HALL
HERITAGE STATEMENT
ISSUE 01 - AUGUST 2021



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HOTHAM HALL: HERITAGE STATEMENT

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EXECUTIVE SUMMARY

This Heritage Statement has been prepared to inform understanding and significance of Hotham Hall and the potential impact of the current proposals on the historic assets affected. This report has been written to support listed building application 21/03036/PLB submitted to East Riding of Yorkshire Council for Planning Permission and Listed Building Consent for additional works including underfloor heating, and the removal of redundant services attached to the exterior.

The criteria that underpinned the current proposals are the need to maintain and enhance the building and its grounds in a sustainable way. It is hoped that, together with a programme of conservation repairs, the current suite of proposals represent a sensitive long-term viable use for Hotham Hall.

History

Hotham Hall was begun around 1720 for William Burton, possibly to the designs of gentleman architect James Moyser. The original house was of five bays, two storeys with attics and cellars. The house was extended in 1772 by Robert Burton, with the addition of east and west pavilions to complement the existing house and create new entertaining spaces. A year later, Burton extended the park when he purchased a neighbouring manor in North Cave; he may have moved the ballroom panelling to Hotham from the North Cave manor at this time.

When Hotham Hall was inherited by Lieut. Col. Edward John Stracey-Clitherow in 1869, he set about making improvements to the Hall. The west pavilion was demolished, and a new wing built in its place 1872, probably to the designs of William Moseley. The wing was designed to appear as two separate villas, to help break up the frontage.

During the 20th century, the Hall was modernised; heating was installed in 1921 and bedrooms received ensuite bathrooms. The service quarters were also transformed, the floor was partially raised, and the kitchen moved to the south front with a breakfast room created adjacent.

The Hall was purchased by Mr & Mrs Stephen Martin in 1985 who set about making extensive repairs and further alterations to Hotham Hall, including building a terrace, repairing and replacing fireplaces, installing a decorated ceiling, fitting cupboards and shelving to a number of rooms.

The Hall was purchased by the present owner in 2020.

Significance

The early house is a modest well-proportioned and elegant building. The addition of the east and west pavilions in 1772 served to further enhance the classical balance and symmetry of the earlier building. The use of local limestone and ashlar dressings to the main house and its pavilion gives the building a warm, well finished and harmonious appearance, now marred by the addition of the 19th century brick west wing. Despite this, the classical symmetry and balance of the earlier house remains legible.

Hotham Hall's significance also lies in the retention of much 18th century fabric within the principal rooms. The panelling of the ballroom is of exceptional quality and workmanship along with an exquisite Adam- style ceiling. Many other rooms also retain their full height panelling and other 18th century features. Whilst the Victorian extension has some well-finished bedrooms, the service quarters have undergone significant alteration in the 20th century, losing much of the original character.

The grounds form an important setting for Hotham Hall and there are a number of significant views within the gardens and park.

Capacity for Change

Hotham Hall and its surrounding landscape have undergone centuries of development and change from the early 18th century through to the present, and it would be indefensible to argue that this process cannot or should not continue. Change can be related to both physical alterations required to facilitate new or improved use and those that preserve or enhance significance. The removal of negative elements from past phases of change is also an important consideration.

Generally, areas of the highest significance will be more sensitive to change whilst those areas of lower significance, or those detrimental to understanding, will have greater capacity to be altered and enhanced. As such, the outstanding and high significance of areas within the early 18th century house and east pavilion are highly sensitive to change, and any proposals will require clear and convincing justification. The ground floor of the 19th century wing is less sensitive to change following many years of alteration.

EXECUTIVE SUMMARY

Proposals and Impact

Summary

This assessment of heritage impact on the significance of the Grade II* listed Hotham Hall relates to an additional listed building consent application which seeks permission for additional external and internal alterations, and also provides further design details to the existing planning applications already submitted to the East Riding of Yorkshire Council. This document is an update to the existing Hotham Hall Heritage Statement (July 2021) by Purcell which incorporates a comprehensive impact assessment for the earlier applications.

The proposals are as follows:

- Remove redundant aerial, alarm box and existing soil vent pipes from external elevations
- Install underfloor and overlay heating systems in most rooms with a combination of floor finishes
- New floor and decorative changes to the Ballroom GF05
- Decorative changes including a new cornice to the entrance hall GF08
- Upgrade electrics and provide addition sockets
- New wall lights, pendants and spot lights
- New sound and vision system

The external changes will benefit the aesthetic value of the Hall through the removal of redundant services and soil pipework. Internally, the major change is the installation of underfloor and overlay heating systems which will be combined with the conservation repair of historic floors. The proposed replacement of the floor within the ballroom with a more superior one will enhance this significant space, whilst the repainting of the panelled walls is both historically appropriate and will have a beneficial impact on its aesthetic and historical values.

Overall, the impact of the installation of the underfloor heating is deemed to be of low adverse impact within the 18th century elements of the house, and of neutral impact elsewhere. Any harm to historic and evidential values should be balanced against the public benefit of conservation repairs, reduced energy consumption due to the low consistent setting of the heating system, which will be supplemented by traditional heating only when required, and by the improved comfort of occupants and visitors, ensuring a continued, sustainable use of the building.

It is recognised that the stone floors within the entrance hall and corridors are of high significance. The disturbance of historic fabric will therefore be kept to an absolute minimum and the spaces will continue to be heated via traditional column radiators. The floor's appearance and longevity will be enhanced through their conservation repair. The overall impact is therefore deemed to be neutral.

The proposals to improve the decoration of the entrance hall with the replacement of the cornice, addition of overdoor pediments and panels below the first floor windows will result in a more elegant entrance hall with features appropriate to a Georgian house. The cornice and downstand are believed to be modern additions to this space and of detrimental value. The proposals will have a beneficial impact on the overall aesthetic value of this space.

The upgrade of lighting, electrical sockets and installation of a sound and vision system is of neutral or low negative impact as their installation is likely to involve a minor disturbance to historic fabric in some areas. Where possible existing locations and electrical runs will be reused to minimise interference of historic fabric, and some fittings will be located on skirtings or on built-in furniture to ensure no impact on historic fabric. Overall, any negative impact is therefore outweighed by the need to modernise electrics, the enhancement to the appearance of spaces through the installation of high quality fittings and improved lighting of spaces and features, and through the enabling of rooms to be used for events and celebrations which will ensure the future sustainability of the Hall.

This application continues the commitment of the owner of Hotham Hall to a high-quality restoration and conservation repair of the Hall, which addresses any harm of the proposed changes. The proposals support the intended use of the hall as a family home and for sustainable commercial uses, the latter representing a public benefit that will ensure the long term maintenance of Hotham Hall into the future. The assessment considers that the minor level of harm caused by the proposals can be balanced against social, economic and environmental benefits, in compliance with local and national policy.

INTRODUCTION

AUTHORSHIP

This report has been prepared for Linda Clarke by Rebecca Burrows (BA (Hons), MSc, IHBC), Associate at Purcell, and Bev Kerr (BA (Hons), MA, Mst, ACIfA) Heritage Consultant. Copyright will be vested with Purcell with Linda Clarke given rights to distribute this report to relevant staff and stakeholders.

PURPOSE OF THE REPORT

This Heritage Statement has been prepared to inform understanding and significance of Hotham Hall and the potential impact of the current proposals on the historic assets affected. This report is intended to form part of an application to East Riding Council for Planning Permission and Listed Building Consent to restore the Hall as a modern family home, and adapt spaces for use as a venue for functions and weddings. This statement sets out our current understanding of Hotham Hall but also recognises the limits to our knowledge and areas where further research is required.

The criteria that underpinned the current proposals were the need to maintain and enhance the building and its grounds in a sustainable way. It is hoped that, together with a programme of conservation repairs, the current proposals represent a sensitive long-term viable use for Hotham Hall.

SCOPE OF THE STUDY

The production of this report comes as Planning and Listed Building Consent applications are being made to East Riding Council by the client's team.

SECTION ONE

Section One contains information that directly relates to the Hotham Hall and acts as the baseline from which the assessment of impact of proposals on significance has been made. The purpose of this section is to establish good conservation practice by understanding the history and significance of the Hall in order to ensure a sustainable future for the site. This report sets out the current understanding of the site including its development over time; its features of interest; its heritage value and significance; and the capacity for change. Sections within this are as follows:

- **Understanding** - the first section of this document seeks to understand the history and development of the Hall. Information is largely gathered from existing sources which are supplemented by analysis of the fabric of the building. The text is supplemented with plans showing the historical phases of development and the key features of interest in the Hall.
- **Significance** – this is an assessment of the heritage values of the site based on the understanding gained in the previous section. The significance of the building has also been presented on plans that identify the areas of outstanding, high, medium, and low significance, including those that are considered to be neutral or detrimental to significance.
- **Capacity for Change** – this section provides a brief guide to understanding which spaces and elements of the building are considered to hold more value than others and therefore shows those areas that have increased or reduced capacity for change.

SECTION TWO

Section Two is the Heritage Impact Assessment (HIA) and relates directly to the specific redevelopment proposals relating to the future use of the site. This element of the report seeks to understand the positive, neutral, or negative impacts of the proposed alterations and additions on the heritage values of the site and its wider setting.

The HIA considers the current proposals with East Riding of Yorkshire Council. This section initially sets out the proposals, and where applicable, the options that were considered as part of the ongoing dialogue in developing the existing scheme. The national and local policy, legislation and guidance is set out and the compliance of the proposals with these is considered. A detailed assessment of the proposals follows to consider the impact of the scheme on the historical significance of the Hall and setting.

INTRODUCTION

EXISTING INFORMATION AND RESOURCES

This report is the result of site survey, map analysis and client discussions, and draws upon existing reports which have furthered the understanding of the building in its current state. Due to the Covid-19 Pandemic, archives could not be visited, and there was a reliance of earlier archival studies. Previous report reports utilising were:

- 'Hotham Hall and its owners', David Neave 1976
- 'Hotham Hall and its owners' (revised notes), David Neave, 1977
- 'Hotham Hall', David Neave, 1982
- 'Hotham Hall, East Yorkshire: History and Architecture', Susan & David Neave, Dec 2020
- 'Hotham Hall, East Yorkshire: Creation, Significance and Future Development', Rebecca Thompson (Thompson Heritage Consultancy), 2020

GAPS IN KNOWLEDGE

The main phases of development have been dated using documentary sources, such as the construction of the pavilions in the late 18th century and the construction of the west wing in 1872. However, there are a number of changes to the building's fabric which lack understanding, including the original layout of the house, the date the Oak Room was created, where the original stair was located and when it was removed, and when the bow bay windows were added.

The physical fabric of the Hall represents over 300 years of change and adaption to meet the needs of the owners of Hotham Hall. As such there is potential for hidden fabric behind later surfaces and potential of the building to further our understanding about its past form, changes and later uses. Knowledge gained during opening up works should be recorded as they take place.



PART I

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SECTION 1.0

UNDERSTANDING

1.1 LOCATION

Hotham Hall lies to the south of the small village of Hotham in East Yorkshire but mostly within the parish of North Cave. The village of North Cave lies approximately 1km to the south of the Hall. The minster town of Beverley lies approximately 15kms to the north-east, and the City of Hull is within easy distance, approximately 20km to the south-east.

1.2 HERITAGE ASSETS

Hotham Hall is listed Grade II*, whilst the gate posts and stables are separately listed, reflecting their individual historical and architectural interest.

The listed buildings and heritage assets associated with the estate are:

- Hotham Hall, Grade II*, List UID I203450
- Gates and Gate Piers in Stable Yard at Hotham Hall, Grade II, List UID I281681
- Stable Block at Hotham Hall, Grade II*, List UID I346681

The list entries can be found in the appendix.

The Hall also lies within the Hotham Conservation Area which was originally designated in 1993.⁰¹ The village of Hotham also has a number of heritage assets which are not considered to be within the setting of the Hotham Hall.



Stable Block, GII*

Gates and Gate Piers, GII

Hotham Hall, GII*

⁰¹ Hotham Conservation Area Appraisal, 2020, East Riding of Yorkshire Council. Available online at: <https://www.eastriding.gov.uk/planning-permission-and-building-control/conservation-areas-and-listed-buildings/conservation-areas/conservation-area-appraisals-and-management-plans/> [last accessed 27th April 2021]

UNDERSTANDING

1.3 SETTING

The village of Hotham is described as 'distinctly rural' in the Conservation Area Appraisal. It lies within an area of open farmland, dotted with woodland. Hotham Hall sits within gardens and a modest-sized park, with stables and garages located to the west. A shelterbelt of woodland separates the Hall from Dean Land and Harrybeck Lane with the village beyond. The Hall has vehicular access from the village at the junction of Dean Lane, Harrybeck Lane and Park Street, via a private drive, turning into the stableyard, then continuing onto a gravelled area on the northern side of the Hall. The park's drive is a popular public footpath between Hotham and North Cave. The former hot-houses and kitchen gardens lie to the north-west and are no longer part of the Hotham estate.



Hotham Hall's former hothouses



Farmland and relict hedgerows to the west



Drive to North Cave, looking south



Farmland to the south east

UNDERSTANDING

1.3.1 KEY VIEWS AND VISTAS

The small park to the north is characterised by gently sloping pasture sheltered by trees to the north, scattered with a series of individual and grouped mature trees. To the south and west of the Hall lies intensively farmed arable land. The built environment is also characterised by local limestone structures with red clay pantile or slate roofing.

Hotham Hall commands long-range views southwards across farmland, framed by woodland and tree clumps. Shorter views are designed to the north across pasture, and to the east across the lake towards The Island, but also offers good views back towards the building from the gardens. Views to the west are interrupted by the stable block and individual mature trees.

A key view of the Hall is from the sweeping drive on entrance to the park from Hotham, and from the public footpath to the south.



VIEW 1

View of Hotham Hall from the entrance drive looking south east



VIEW 2

View of the Hall looking south-west from the lake

UNDERSTANDING



VIEW 3

View north-east across parkland grazing from the north elevation of the Hall



VIEW 4

Long view from Hotham Hall south across arable farmland



VIEW 5

View north-east towards the south elevation across the fishpond and formal gardens

UNDERSTANDING

I.4 HISTORICAL DEVELOPMENT

The authors would like to acknowledge the research and writings of D Neave on the history and development of Hotham Hall in the compilation of the following sections.

EVENT TIMELINE

DATE	EVENT
1655-1716	George Metham II (married to Magdalen Harcourt) owner of Manor Farm sold the estate where Hotham Hall was to be built.
1719	The manor of Hotham was purchased by the Burton family.
c1720	Hotham Hall was constructed for William Burton.
1752	William Burton died and the estate passed to his son, also called William.
1765	William died without an heir and Hotham passed to his brother Robert.
1772	Two pavilions were added to east and west elevations of Hotham Hall by Robert Burton.
1773	Sir George Montgomery Metham sold the manor house in North Cave to Robert Burton thus extending the grounds of Hotham Hall. Burton may have demolished the manor house and reused the materials to build the stable block at Hotham Hall.
1802	Robert Burton died and the estate passed to his widow Mary.
1804	Mary Burton died and the estate was bequeathed to Robert Christie Burton.
23rd Nov 1813	Hotham Hall was offered to let for a term of 3 or 5 years. It was described as a mansion, gardens, hothouse etc and 136 a. of rich pasture and meadow land.

DATE	EVENT
1822	Robert Christie Burton died and passed the estate to his sister Sarah Burton and her husband Henry Peters (later Burton).
1820s	Henry Peters Burton employed Appleton Bennison of Hull to draw up plans for a new west wing but the proposals were not carried out, perhaps due to cost.
1850	Sarah and Henry moved to Devon and Hotham Hall was let to tenants. The house was described as having pleasure grounds, gardens, hot houses, an icehouse and extensive stabling and coach houses. The owners' reserved the right to use the garret above the west wing (the 'south bull's eye' room) and a room over the washhouse. The house was tenanted to Maurice Johnson and later Major William Arkwright and Edward Ward Fox.
1862	Hotham Hall was described by tenant Edward Ward Fox to be 'thoroughly out of repair' through age and neglect.
1869	The Burton's Hotham Hall estate passed to one of Sarah Burton's descendants: Col. Edward John Stracey who had also taken the name Clitherow.
1871	Plans were drawn up, probably by William Moseley, for a replacement service wing. Construction began the following year. The glazed conservatory was added at the same time.

UNDERSTANDING

DATE	EVENT
1900	Col. Edward John Stracey-Clitherow died in 1900 and Hotham was then passed to his nephew Col. John Bouchier Stracey-Clitheroe who had married Mrs Alice Gurney in 1897. Her son Thomas Gurney also took the name Clitherow.
1901	Plans were drawn up for new drains.
1904	Plans were drawn up for an extension above the east pavilion. The proposals were not carried out.
1905	King Edward VII visited Hotham and planted a tree in the grounds.
January 1921	Due to the rising cost of upkeep, the Hotham Hall Estate was offered for sale by N Easton & Son Auctioneers. The house was advertised as having electric lights, and the estate was then approximately 3,300 acres. It included a 150-acre park, pleasure gardens, walled garden, glass houses, trout stream, ornamental lake, stables, garage, and clock tower. There was little interest shown and the house and estate did not sell.
1924	Central heating was installed into Hotham Hall.
13th October 1926	Edward Prince of Wales paid a two-day visit to Hull then stayed overnight at Hotham as a guest of Col John B. Stracey-Clitherow. Hundreds of people gathered in Hotham Park to welcome the Prince.
1931	J.B. Stracey-Clitherow died and the estate passed to his stepson, Thomas Gurney (Clitherow).
1940	The house was damaged when a parachute mine exploded nearby.

DATE	EVENT
1963	Thomas Gurney died and the estate passed to his daughter Juliet, wife of JH Carver.
March 1966	A sauna was installed in the grounds.
March 1966	The swimming pool was installed.
1969	Juliet died and her son Peter Carver inherited the estate but chose to pass it to his sister Jan Odey and husband Richard.
1960/70s	During this time, the floor was raised in part of the former service quarters, encompassing part of the corridor, the old kitchen and the former butler and housekeepers' quarters. A wall was removed in the former butlers' quarters to create the breakfast room, and various new doorways were created to improve flow. The old kitchen became a laundry room, and a new cloakroom was created adjacent to the larder and pantry.
November 1984	The Hall was purchased by Mr Stephen and Mrs Carolyn Martin. At that point it comprised just over 127 acres of land. The house was surveyed for architects Francis F Johnson & Partners.
1985	The Victorian glazed porch to north elevation was removed and the Martin's undertook a number of other alterations and improvements to the house with the assistance of the architects Francis F Johnson & Partners.
2020	The Hall was purchased by Linda Clarke.

UNDERSTANDING

1.5 DESCRIPTION AND PHASES OF DEVELOPMENT

1.5.1 PHASE I – EARLY EIGHTEENTH CENTURY

The earliest element of the Hall is the central five bay house of two storeys with attics and basement. The house was believed to have been constructed for William Burton in the 1720s. Burton had married Catherine Moyser in 1721 and it seems likely it was built soon after. Catherine was daughter of 'amateur architect' and friend of Lord Burlington, John Moyser. His father James assisted Lord Burlington at Londesbrough Hall in 1670s, whilst John played a key role in the restoration of Beverley Minster 1717-31. Catherine's brother, Col. James Moyser (1688-1751), was also described as a 'gentleman architect'. He was a friend of the 3rd Lord Burlington, was involved with designing Bretton Hall (c1720), Nostell Priory and a number of hospitals in Beverley (Ann Routh's Hospital and Tymperon House) and York (Wandesbrough House, Bootham). It seems likely, therefore, that Catherine's family may have had a hand in designing Hotham Hall. Neave also speculates that William Thornton may have designed the Hall before his death in 1721. Another candidate he considers is William Etty.

The symmetrical north front of five bays with central doorcase and double-pile plan is typical of the early 18th century. Neave has drawn parallels with a number of similar small post-Restoration gentlemen's residences from this time, such as Fulbeck House Lincolnshire, Nether Lypiatt Manor in Gloucestershire, Bell Hall, Naburn near York, and Mothercombe in Devon. The plan forms are compact and two-rooms deep, with the central door opening into a large hall rather than a passage with rooms leading off.

The walls are of local hammer-dressed limestone with rusticated quoins and plinth with sill band to the ground and first floor. The entrance door and windows have ashlar stone surrounds with keystones. Above the deep cornice is a hipped roof with tall brick eaves stacks, and a Westmorland slate roof with dormer windows. The central doorcase has a pediment on console brackets which

was installed in the 1980s following the removal of the Victorian conservatory which had concealed the entire ground floor elevation. The uneven fifteen pane sashes appear to have been largely replaced and little historic glass remains.

The south front of the early 18th century house is similarly detailed, although an off-centre bow bay window constructed in the later 19th century now obscures bay two and three. It is likely that the south elevation originally had a central doorcase, complimenting the northern front. The windows have also been refenestrated with 19th century 2-over-2 sashes, which are out of character within the Georgian building. Only one window could be said to date to this period; a multi-paned sash window lighting the back staircase. It features heavy glazing bars and a number of lights with historic glass. The window is now partially blocked by a 19th century WC.

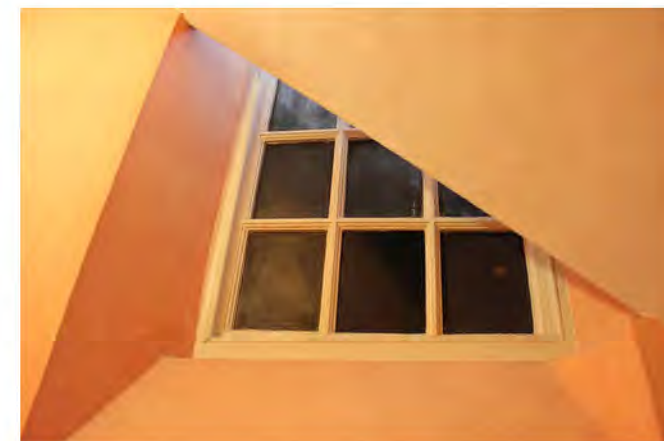
Also, part of this early phase is a series of blind windows on the east and west elevations, presumably to maintain architectural symmetry. It is clear they were not originally intended for use; for example, one blind window is directly behind a chimney stack within the second bedroom.



North elevation, restored to its 18th century form in the 1980s



South elevation with later bow-bay window



18th century window to the back stairs

UNDERSTANDING

Interior: plan form and cellars

Internally, there are four rooms, corridor, and back staircase on the ground floor; and correspondingly, four rooms, corridor, back staircase and closet/dressing room on the first floor. The original location of the main staircase is unclear, but the current staircase arrangement is believed to be a late 18th or early 19th century alteration. The back staircase, however, is believed to belong to this early phase. The closed string, heavy-turned balusters and heavy handrail are typical of this period but fabric evidence also suggest that it may have been altered during the 19th century. Further investigations are therefore recommended. The staircase leads from the ground floor to the first floor, then up to the servants' quarters in the attics.

The cellars are extensive, constructed in coursed rubblestone and brick with low barrel-vaulted ceilings to many areas. Originally, access to the cellars was below the back staircase. The entrance is now part of an understairs cupboard and access can now be obtained from with the 19th century extension. The floors have stone slabs or sets and many of the storage areas retain their storage bins for wine and stone benches for barrels. The ceiling adjacent to the original entrance has wide timber boards, whilst adjacent there are exposed laths which may have been part of a lime ash or gypsum plaster floor above, probably now covered by later flooring.



Phase 1 cellar with stone storage shelves



The underside of laths in the cellar plastered from above, providing evidence of a possible lime ash or gypsum plaster floor on the ground floor former service corridor in phase one



Phase 1 cellar with stone benches for storing barrels



Phase 1 entrance to cellar - note the doors are later

UNDERSTANDING

Ground Floor

The four-principal rooms on the ground floor are the Oak Room, the Entrance Hall, Drawing Room, and Morning Room. Those which retain early 18th century features on the ground floor are the Oak Room (GF27), the south facing Drawing Room (GF09) and its smaller neighbour, the Morning Room, also referred to in the past as the Study (GF08).

The Oak Room is an impressive space with floor to ceiling oak panelling, cornice and oak doorcase. It has been suggested that the Oak Room was fitted out in the later 19th century. Neave, however, has suggested that its panelling may largely date to the first phase of construction, but it was enhanced in the later 19th century or early 20th century. It was mentioned in an 1854 repair inventory and shown in this location on a plan of 1871. In papers held in the Hotham Hall archive, a letter from the 1980s mentions that the Martins found the room rather oppressive and wished to 'lighten' it by stripping it back. This may be the reason for its present colour and condition.

The Drawing Room has full height painted pine panelling with a heavy cornice and dado rail typical of the early eighteenth century. Jib doors flank the modern fireplace, although only the blocked door to the right may have been part of the original design for the room. The bow bay window and Jib door are likely to have been inserted in the 1870s. Other features such as the ceiling ornamentation and fireplace are from the 1980s.

The Morning Room or Study has a heavy dado rail and panelling below and a heavily moulded cornice which are likely to date to phase one. The walls above the dado have modern coverings and the east wall was formerly set with modern bookcases inserted in the 1980s, behind which was a 20th century niche in the blocked phase 2 doorcase. The main feature of this room is the corner fireplace with a richly carved surround with carved head, and an overmantel with eared and shouldered central painted panel and pediment. The fireplace has marble slips and a 19th century grate.

The Entrance Hall appears to largely date to a later phase of alteration. Neave proposed that the Entrance Hall in its present form was created in the later 19th century when payments were made for providing and fitting balusters to a stone staircase.⁰² However, the Hall staircase is more likely to have been part of late 18th or early 19th century alterations which may also see the installation of a bow bay window in the ballroom. However, the Hall does possess a small, shouldered fireplace positioned awkwardly beneath the staircase which may date to this phase one. Its size and position are curious which raise currently unanswered questions regarding the early layout of this ground floor space.

⁰² 'Wrought iron core rail, with 64 balusters, 1 wrought newel 4cwt 3 qrs 19st & fixing to stone stairs with 28lbs of lead £15 12s 5d'. Quoted from Neave 2020. The number of balusters is in fact very similar to the number which may have been required for the 1872 servant's staircase. The staircase is now enclosed so the number can no longer be determined with accuracy.

UNDERSTANDING



Oak Room



Blocked jib door in the Drawing Room, looking west.



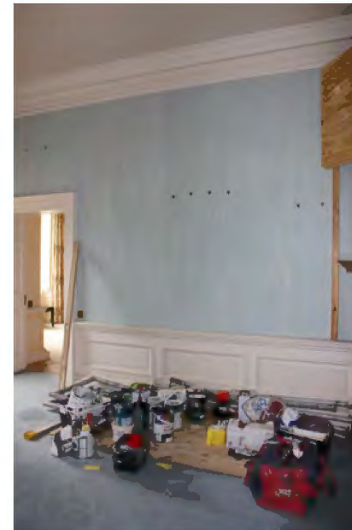
Drawing Room panelling, looking east.



Heavily moulded cornice in the Drawing Room.



Study fireplace



Study west wall

UNDERSTANDING

First Floor

The four principal spaces on the first floor vary in their retention of early 18th century fabric. As stated above, it is unclear where the original staircase was positioned, so the early layout of some spaces is unknown. The corridor features several archways, substantial door cases with pediments and a deep cornice. It is unclear whether they are later improvements but stylistically they complement the initial phase of works. The south facing principal bedroom (FF06) with painted full height panelling dates to the early 18th century. It possesses a corner fireplace with timber mantel with eared and shouldered panel with pediment. On the west wall is access to what may have been a small dressing room (now a bathroom) which is also panelled. The lower panelling has been damaged during the insertion of a bathroom, but the panelling above is likely to belong to an earlier phase.

The adjacent dressing room (FF05) and former second bedroom also has an early 18th century fireplace and over mantel and panelled overdoors. The heavy dado was partially removed in the 1980s when fitted cupboards were installed which obscured the original fireplace. The walls have modern coverings, except to the north wall. The doors are tall and appear to be original in both rooms. Another door in the east wall leads to a shallow closet which has a panelled overdoor indicating it may be original. The connecting doors to FF06 belongs to a later phase.

The third bedroom (FF01) to the north also has floor to ceiling panelling which dates to this initial phase. This seems to have been a lower status bedroom despite its treatment, as its entrance door is shorter and unpedimented. The connecting door to FF02 is a later phase of alteration and was historically a closet.

The adjoining bedroom has little which belongs to this initial phase apart from the fireplace and possibly the panelling above. Much of this room was altered in the 1980s.

Floorboards throughout are historic, varying in width and depth and largely without tongues, but given their overall condition, may have been replaced in a later period.



Principal bedroom



Principal bedroom



Third bedroom



Third bedroom

UNDERSTANDING

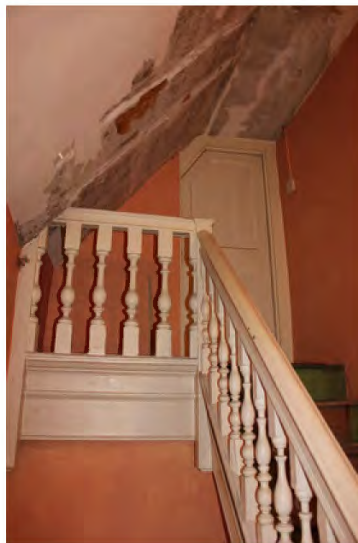
Attics

The early 18th century back staircase leads to the attics. This space would have been occupied by the servants, but the original partitions and lath and plaster finish were removed in the 20th century to reveal the rafters. A number of two-panelled 18th century doors, a slopping-out sink and a 19th century cast-iron fireplace are the only evidence of their former occupants.

It is noticeable that a number of the roof timbers appear to have been reused from elsewhere, having various empty mortices some with extant pegging. Also of interest are the historic floorboards with tooling marks which lie below the 19th century floor. Around 9-inches wide, these almost certainly belong to the original phase one house.



The attics



Back staircase from phase one with entrance to attics



Evidence of reused timbers



18th century two panelled door

UNDERSTANDING

I.5.2 PHASE 2 – LATER EIGHTEENTH CENTURY

The Pavilions

Robert Burton inherited Hotham Hall from his brother in 1765. He set about enlarging Hotham Hall by the addition of east and west pavilions. Although the west pavilion is no longer extant, the evidence of its existence comes from a late 18th century painting (see opposite). The east wing which survives, is date marked 1772 and believed to have been the work of Thomas Atkinson of York. Atkinson was one of the most able architects working in the north of England at this time and as Neave noted in 2020, the pavilions are similar to those at Dalton Hall and Houghton Hall which Atkinson also designed.

The east pavilion is of three bays, with ridge stack and slate roof. The north elevation appears to be two-storeys with pedimented gable end to the front set with an oculus. However, the windows on the north front are blind and conceal a single storey element behind. To the right, the flat roofed link of one bay is set slightly back and topped by a stone balustrade below eaves level. The pavilion link is set with a blocked door with stone dressing and keystone, and a 2x2 window with stone surround. Fabric analysis shows that the door still retains part of a timber frame and was likely to have once been operable. The sill of the window above has been lowered, probably in the latter half of the 19th century when the 2x2 sash window was inserted and a service room created behind.

The Hall was depicted in a painting towards the end of the 18th century following the construction of the pavilions. The frontage is symmetrically arranged and it is interesting to note the arrangement of earlier service buildings between the stable block (to the right) and the west pavilion. There is a covered loggia

which appears to connected the two building, with the roof of another building visible above. Also of interest is the location of the entrance gates - these are shown in front of the Hall, and not as they are today, at the entrance to the stable block, leading to the assumption they may have been relocated.



Hotham Hall depicted in an undated image, probably painted towards the end of the 18th century.

UNDERSTANDING

The east elevation may have originally been four bays (note the two windows to the left are also blind) but a bow bay window was probably added to the pavilion by the end of the 18th century (later raised in brick). The south front is of three bays with the central window with bracketed pediment. An oculus is also set in the pedimented gable end. To the left, within the single bay link building, is a glazed door with radial over light set in a stone surround.

The cellars were extended below the east pavilion in the 1770s, but there is no evidence to suggest the west pavilion had a similar arrangement.

The Hall was depicted in a painting probably dating towards the end of the 18th century. The frontage is symmetrical with the pavilions attached to the main building by one-bay link buildings. The bay window is also shown against the east pavilion. It is also interesting to note the arrangement of earlier service buildings between the stable block (to the right) and the west pavilion. There is a covered loggia which appears to connected the two buildings, with the roof of another building visible behind. Also of interest is the location of the entrance gates - these are shown in front of the Hall, and not as they are today, at the entrance to the stable block, leading to the assumption that the existing gates may have been relocated.



Pavilion northern elevation and bay window



East facing elevation



South facing elevation



Blocked door with lowered window above to pavilion link

UNDERSTANDING

Interior

Internally, the pavilion contains two fine rooms accessed from a lobby. The lobby has shell alcoves to the north and south with decorative plaster detailing. A number of the mahogany doors may also date to the late 18th century.

The most impressive room created for Robert Burton is the Ballroom (GF05), although it was formerly a drawing room. This room, with a slightly later bay window with 2x2 late-19th century sashes, is lined with very finely carved panelling with egg-and-dart motifs, cornucopia, wheat sheafs and festoons to the eared and shouldered central panels, and pedimented door cases.

The panelling is thought to pre-date the construction of the pavilion itself. The work, believed to be early 18th century, is thought to be by the woodcarver William Thornton (d. 1721), or possibly William Etty (c.1675-1734), and may have come from North Cave manor following its purchase by Robert Burton from Sir George Montgomery Metham in 1773. Along with the manor of North Cave, the Burton's were able to increase the size of the Hotham estate by adding the manor's estate.

The reuse of decorative timber panelling is not wholly unusual, but it is a curious addition, given that panelling of this nature was already unfashionable in the 1770s. In contrast, the ceiling of the ballroom is decorated in the style of Robert Adam and would have been a highly fashionable addition in the late Georgian period. It may have been added when the bay window was installed c1800 just before Robert Burton's death in 1802.

The pine panelling has been stripped back, probably during the 20th century, but would originally have been painted. The fine white marble fireplace has orange marble Ionic columns supporting a frieze. The fireplace in here and in the adjacent room may have been designed by the architect Thomas Atkinson. The floor is of stripped pine but has been largely replaced. A number of much wider and possibly late 18th century floorboards are still extant to the periphery of the floor.

The room is entered from the lobby (GF04) but a second door to the right provides symmetry to the room. Probably a servant's entrance (as evidenced by the plain panels outside), the door is now fixed shut following the installation of a service kitchen in GF03. The service kitchen appears to have originally formed in the 19th century, when the external door was blocked, but more recently fitted with a modern kitchen.

The south facing library (GF06), also described as the 'Smoking Room' in 1921, has plainer walls but a richly decorated cornice and carved joinery detailing. The ceiling is also decorated in the style of Robert Adam. Here the floorboards are thick pine, varying in width and length, with evidence of high-quality concealed nailing. Again, two doors provide symmetry on the west wall, but only one is in service. The other is blocked from GF07 and now partially obstructed by shutter boxing - it is unclear if it was originally functional as within GF07 it is positioned awkwardly against the external wall.



Ballroom fireplace and decorated panel (Linda Clarke)

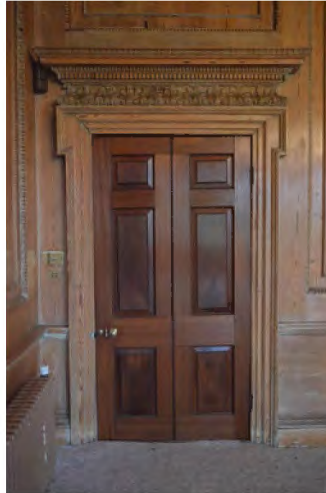


Detail of fireplace (Linda Clarke)

UNDERSTANDING



Carved skirting detail (Linda Clarke)



Doorcase (Linda Clarke)



Bay window



Ballroom, looking north

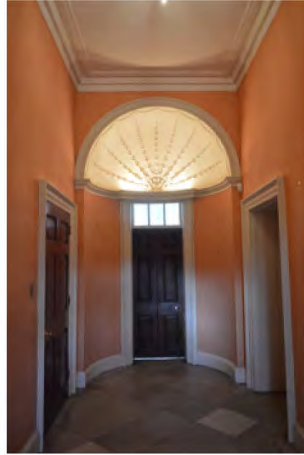


Ballroom shutters

UNDERSTANDING



Carved festoons above central panel in Ballroom



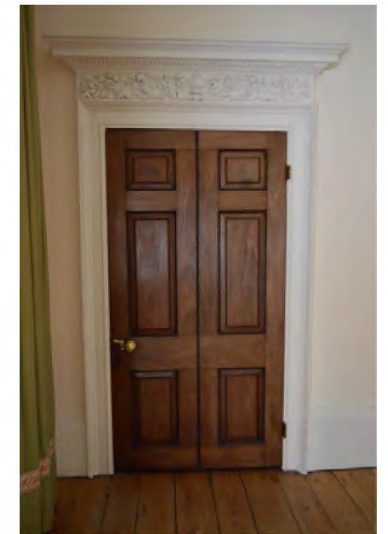
Shell niche in corridor/anteroom (Linda Clarke)



Library, looking east



Library looking west



False door in library

UNDERSTANDING

1.5.3 PHASE 3 – NINETEENTH CENTURY

Western extension

Robert Burton died in 1802 and the estate eventually passed to Sarah Burton and her husband Henry Peters (later Burton). During the 1820s they employed Appleton Bennison of Hull to draw up plans for a new west wing. The proposals were not carried out and the house was eventually let to tenants, becoming 'thoroughly out of repair' by 1862. Neave notes that the tenants included Maurice Johnson from Lincolnshire, founder of the Spalding Gentleman's Society, Major William Arkwright of Derbyshire, the great-grandson of Sir Richard Arkwright, inventor of the water-powered spinning frame; and Samuel Fox, an industrialist and inventor of the steel-ribbed collapsible umbrella.

The Hall was depicted in a mid-19th century painting by R.B. Harraden (see following page), evidencing the existence of two pavilions and the stable block across from the lake. Cows in the parkland provide a further picturesque element to the scene.

The Hall was depicted on the 6-inch First edition Ordnance Survey of 1852 (surveyed 1852). The map appears to show the early 18th century central element connected by a link to the east pavilion which is shown with its bay window. The west pavilion already appears to have been modified, the single bay link is not shown and two long buildings project westwards, one connecting to the stables. The plan form appears to correspond to the depiction of the Hall from approximately 60 years earlier (see page 21). The stables comprise the 18th century courtyard and a number of smaller extensions and outbuildings.



First edition Ordnance Survey of 1852 (surveyed 1852).

UNDERSTANDING

A 'Schedule of repairs required at Hotham Hall' was produced in 1854, now held in East Riding Archives (DDHH/4/6/37). It indicates that Maurice Johnson Esq. was residing at Hotham Hall in March of that year and lists the following rooms in the Hall:

Dining Room	China Closet	Drawing Room
Vestibule to Drawing Room	Morning Room south side	Entrance Hall north
Oak Room	Dressing Room	Low Water Closet
Butler's Pantry	Bedroom Adjoining Stone Pantry near cellar	Kitchen
Scullery	Servants Hall	Housekeeper's Room
Best Staircase	First Bedroom south	The Attics
Family bedroom	Room next	Chamber W Closet
Mr B. dress'g Room	N' Bulls eye chamber	Corridor
Out Offices	Shoe House	Wash House
Laundry	Chamber	Baking House

One might speculate that the Dining Room with China Closet are within the Pavilion (the ballroom?) with adjacent Drawing Room (library?) and Vestibule (GF04). The Entrance Hall and Oak Room are mentioned, and the Morning Room listed here may have been either GF08 or GF09. The existence of a North Bull's Eye chamber is intriguing as it was presumably a room within the roof space above one of the pavilions. It is unclear the extent of repairs carried out at this time, but a tenant commented that the Hall had become 'thoroughly out of repair' by 1862.

When Hotham Hall was inherited by one of Sarah Burton's descendants, Lieut. Col. Edward John Stracey-Clitherow in 1869, he set about enlarging the Hall and making improvements to the estate. Plans were drawn up probably by William Moseley for a replacement west wing and construction began the following year. Moseley was an architect largely based in Middlesex, but who was known to the Stracey-Clitherow family having acted as agent for their Middlesex estates. Moseley is best known for his 'The Crystal Way' project which was a subterranean railway from St Paul's to Oxford Circus.



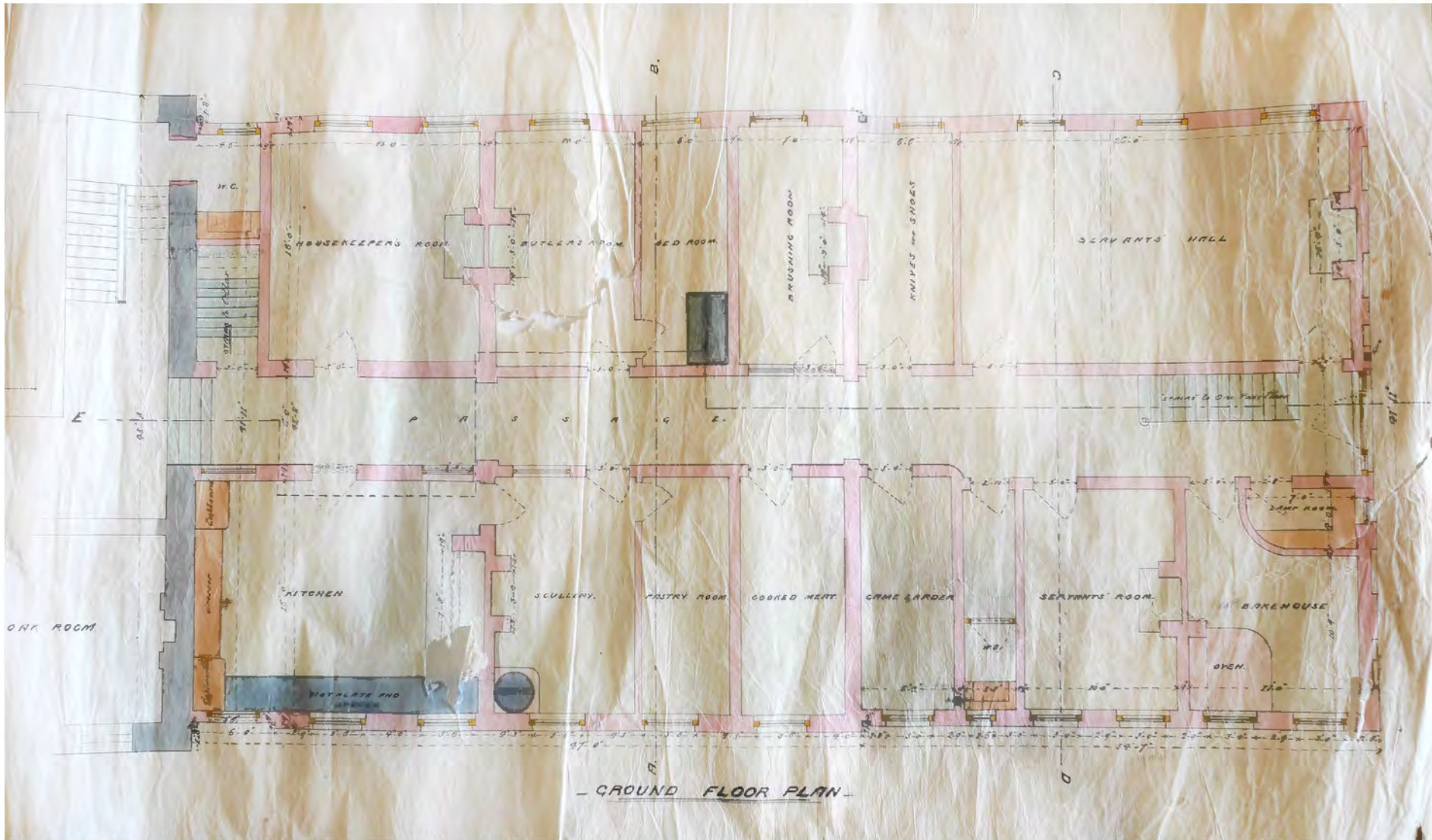
Painting of Hotham Hall and stables by RB Harraden

UNDERSTANDING



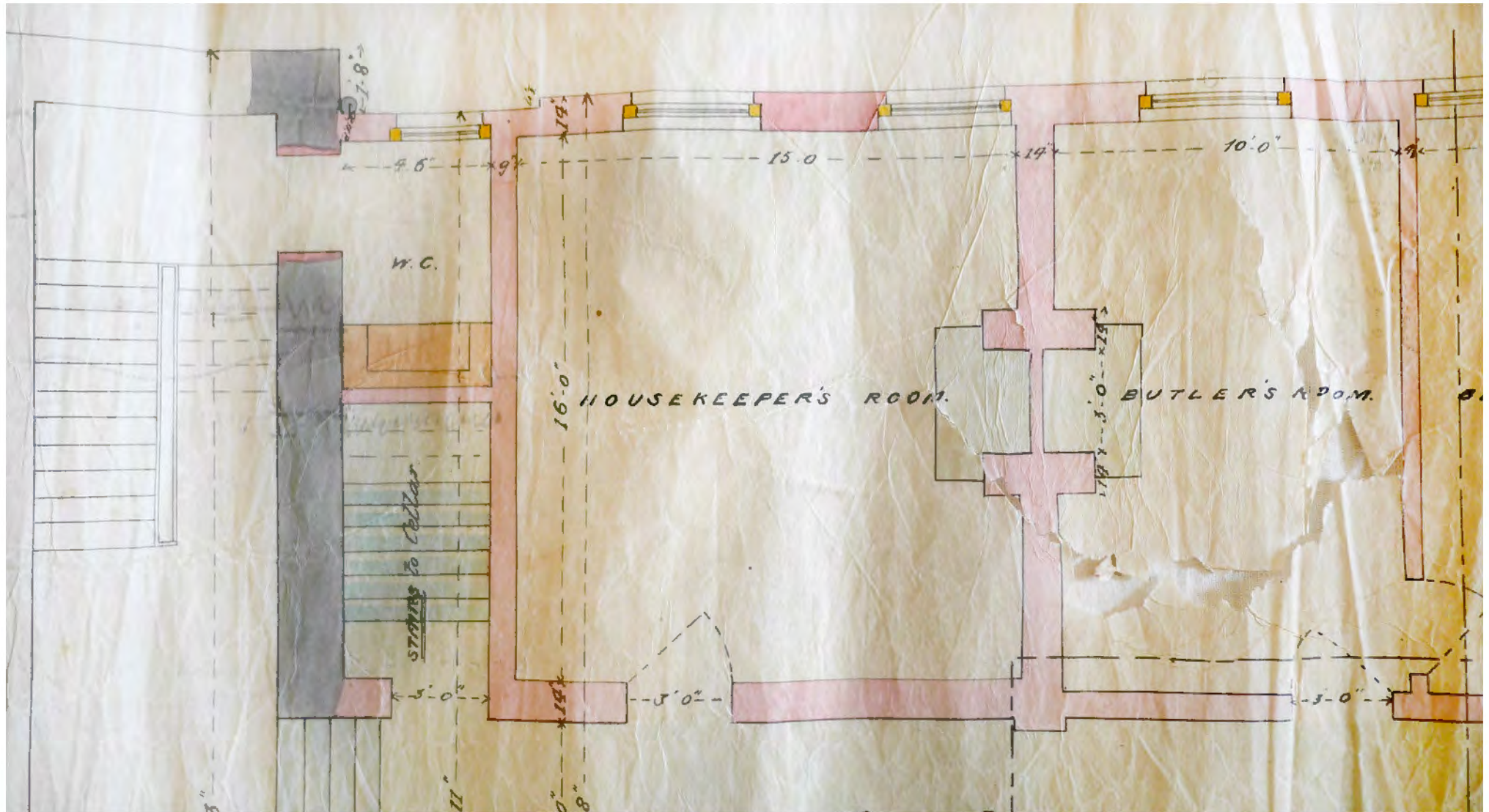
Elevation of the proposed new western extension

UNDERSTANDING



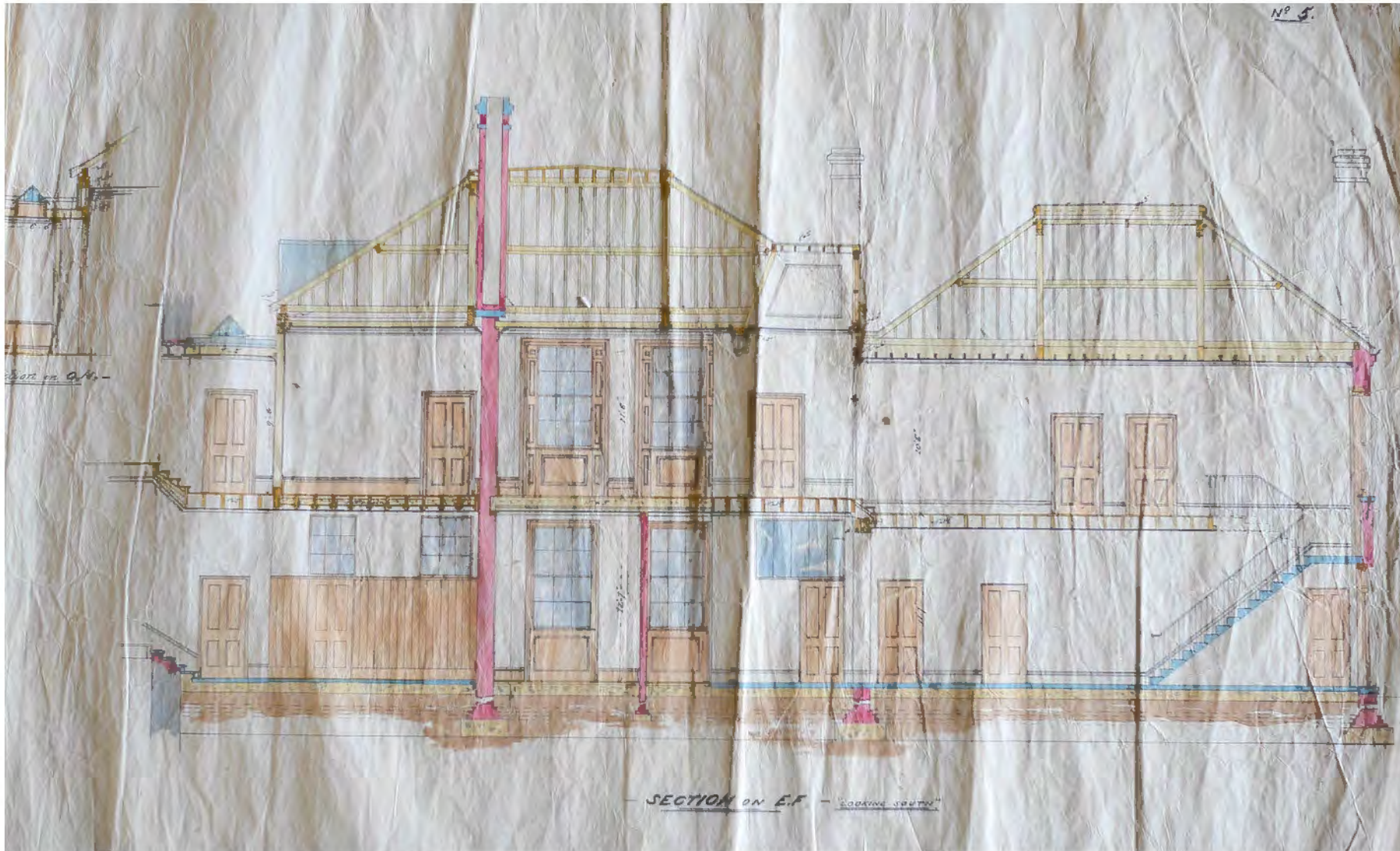
Ground floor plan of the proposed new extension

UNDERSTANDING



Detail of WC, housekeeper, and butler's rooms now the kitchen and breakfast room

UNDERSTANDING



A section through the new extension. Note the panelling and borrowed lights to the service corridor.

UNDERSTANDING

Exterior

The wing was designed to appear as two separate villas to break up the linear appearance. The range is linked to the main house by a single narrow bay. The choice of yellow brick compliments the mellow limestone of the original 18th century building. The first 'villa' is of two storeys and five bays, with deep bracketed eaves cornice, hipped slate roof and large brick axial stacks. The north and south elevation have five evenly spaced bays with 6x6 timber sash windows. On the ground floor on the south side, a small modern terrace with glazed door has been added centrally below the elevation.

The north elevation of the western 'villa' is of six unequal bays, set very slightly back from the adjacent building line. Its eaves are also set below that of the adjacent building, helping to break up the frontage.

The ground floor comprises two modern garage doors on the north elevation and attached is a short section of modern wall. The west facing elevation is of four equal bays. The west elevation contains the main entrance into the service quarters characterised by a series of blind windows and a tripartite stair window.



North elevation, west wing



South elevation, west wing



Modern terrace



West elevation

UNDERSTANDING

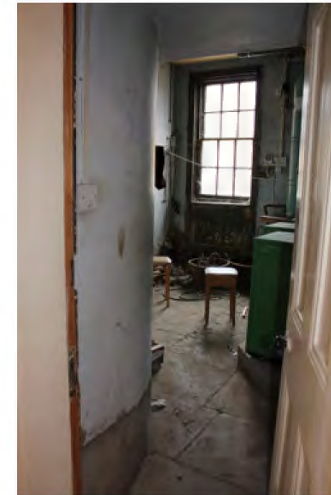
Plan and Interior

Moseley's original plans reside in the Hotham Hall archive. They show that the wing was intended as servant's offices on the ground floor. The service quarters were reached from the main house via a door adjacent to the back stair and down a short flight of steps. Although not built entirely to plan, the ground floor has rooms opening off a central corridor. They comprised (to the south) access to the cellars and a WC behind, housekeeper's room, the butler's rooms, brushing room, knives and shoes (though substituted for a WC) and the Servant's Hall. On the north side was the kitchen, scullery, pantry room, cooked meat, game larder, servants' room, bakehouse, and damp room. In an alteration to the architect's plan's the kitchen was not built adjacent to the 1720's house, but constructed further to the west, probably to keep smells further away from the owners and their guests. The scullery, pastry room and game larder may have been built in its place.

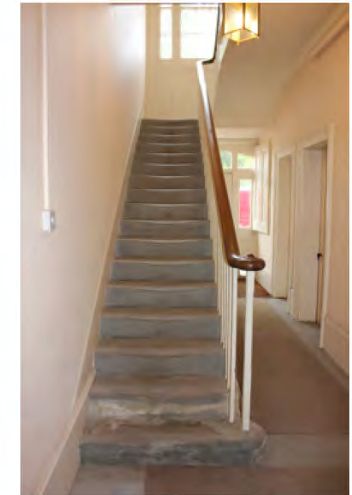
Today, the servants' quarters have been substantially altered with a modern floor inserted in a number of the ground floor rooms, new doorways link rooms, and walls have been removed. However, a number of features are still extant; these include the staircase into the cellars, the servant's hall (now an office) with extant shutters and fireplace, cornices, skirtings, and flag floors in several rooms and various (relocated) doors and doorcases. Most windows and glass appear to be original. The open string stone staircase, balusters, and timber handrail with below stair cupboard also date to this period. It is possible that a stone floor exists below the modern Marley tiled floor in the corridor FF19.



Former servant's hall



Former bakehouse (now boiler house with original floor, window, and rising shutter



Open string stone back staircase



Shutter in former kitchen



Bathroom to ground floor (note, the toilet pan is modern)

UNDERSTANDING

The first floor of the west extension appears to have been designed for the family and house guests. They retain many historic features such as marble fireplaces, shutters, skirtings, and cornices. The further west one moves, the lower the status of the rooms, as reflected in their decoration and features.

The first floor contains four good bedrooms all with their own dressing rooms (now converted to en-suite bathrooms), and a further four rooms of lower status beyond. These rooms are

connected by a central corridor lit by two roof lights. Now forming a separate flat, the western-most extension has undergone the most alteration, but simple cornices and fireplaces suggest, however, they were the lowest status rooms, perhaps for children or higher status servants. Access into this set of rooms appears to have been via a door now relocated slightly further east to DF16.



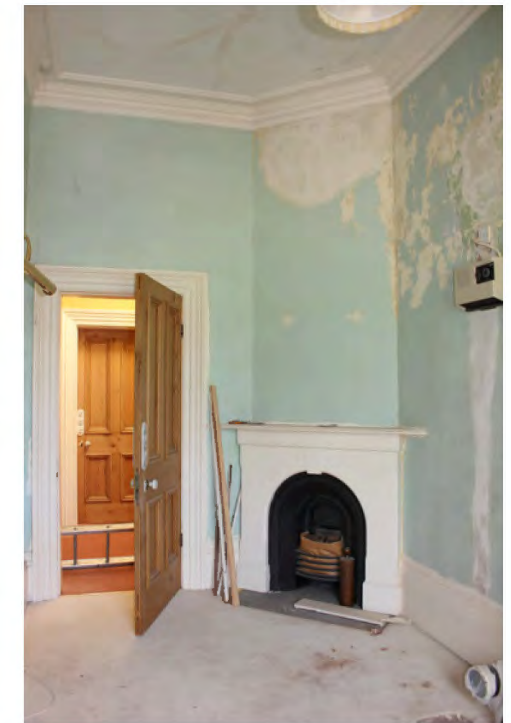
Bedroom FF12 with decorative cornice, marble fireplace and cast-iron grate and window shutters



Bedroom FF22 with less decorative cornice



First floor bedroom corridor



Former dressing room with corner fireplace

UNDERSTANDING

Other works which are known to have been carried out at this time include the installation of a glazed conservatory on the north elevation. It is unclear if the bow-bay window was also added to the drawing room (GF09) on the south elevation at this time but they are both first shown on the 1890 (surveyed 1888) Ordnance Survey 25-inch map.

The architect's invoice from March 1873 is for 'For professional services regarding the rebuilding the West Wing, repairs and alterations of the other parts of the mansion, the erection of the Loggia or Conservatory. Water supply. Gas Works.' He was paid a total of £460.6.0.⁰³



1890 (surveyed 1888) Ordnance Survey 25 inch of Hotham Hall. This shows the new western extension, conservatory to the north elevation and bow-bay window added to the south elevation.



The conservatory



Late 19th or early 20th century images of the house and gardens



⁰³ East Riding Archives, DDX 113/5

UNDERSTANDING

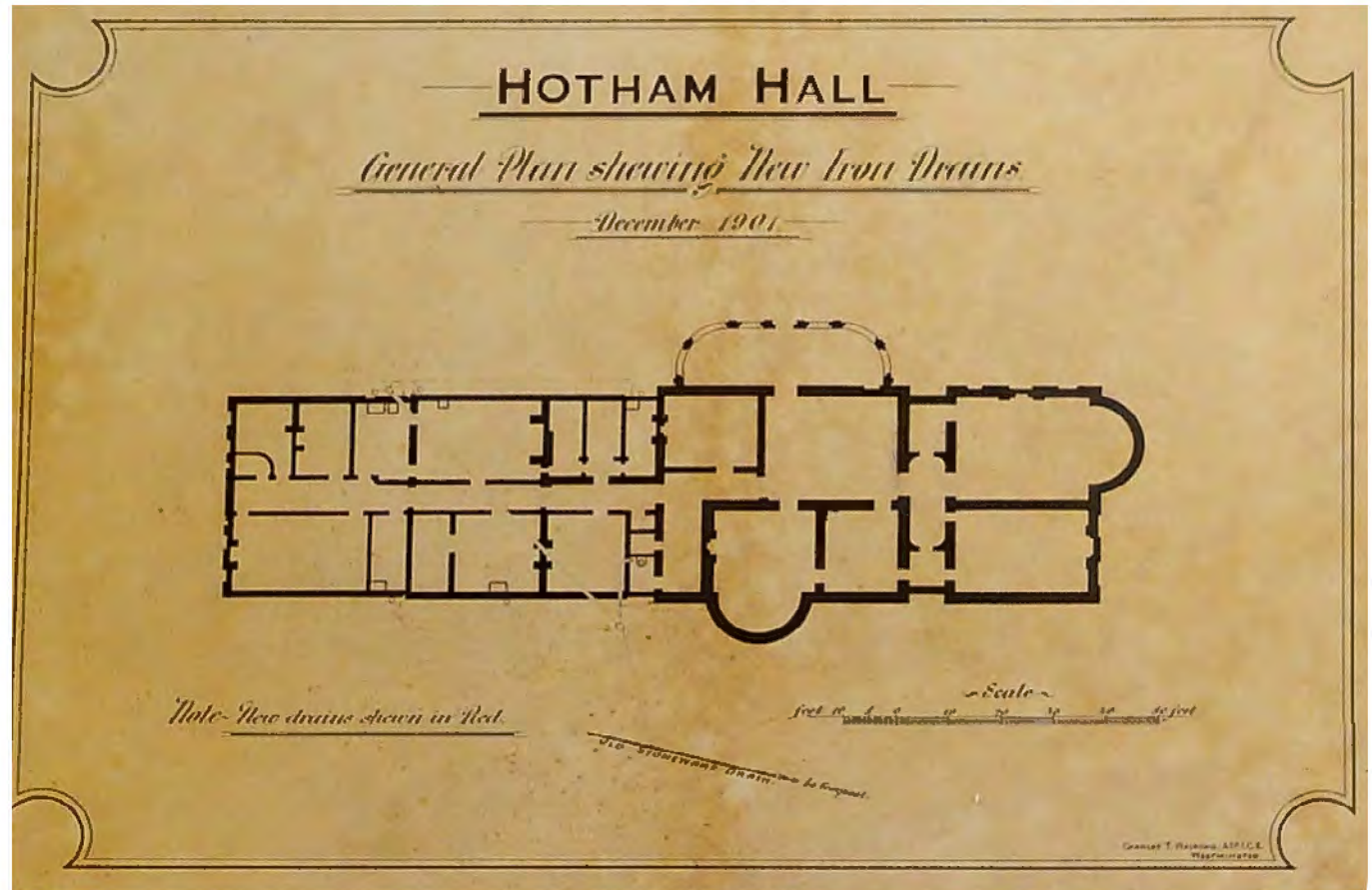
I.5.4 PHASE 4 – TWENTIETH CENTURY

Col. Edward John Stracey-Clitheroe died in 1900 and Hotham was then passed to his nephew Col. John Bouchier Stracey-Clitheroe. J B Stracey-Clitheroe appears to have set about making improvements to the Hall and in 1901 plans were drawn up for new drains. The plan shows Moseley's executed layout of his 1872 western extension.

Later, in 1904, plans were drawn up for an extension above the 1870s east pavilion. These were not executed.

The Hall was again shown on the Ordnance Survey of 1909 (surveyed 1908). By this time, the gardens had taken on their modern-day layout.

By 1921, due to the rising cost of upkeep, the Hall was offered for sale. By this time, the Hall had electrical lighting, but apparently not central heating, as this was installed in 1924. The Hall did not sell and the Stracey-Clitheroe's remained in possession.



1901 Proposed new drains at Hotham Hall

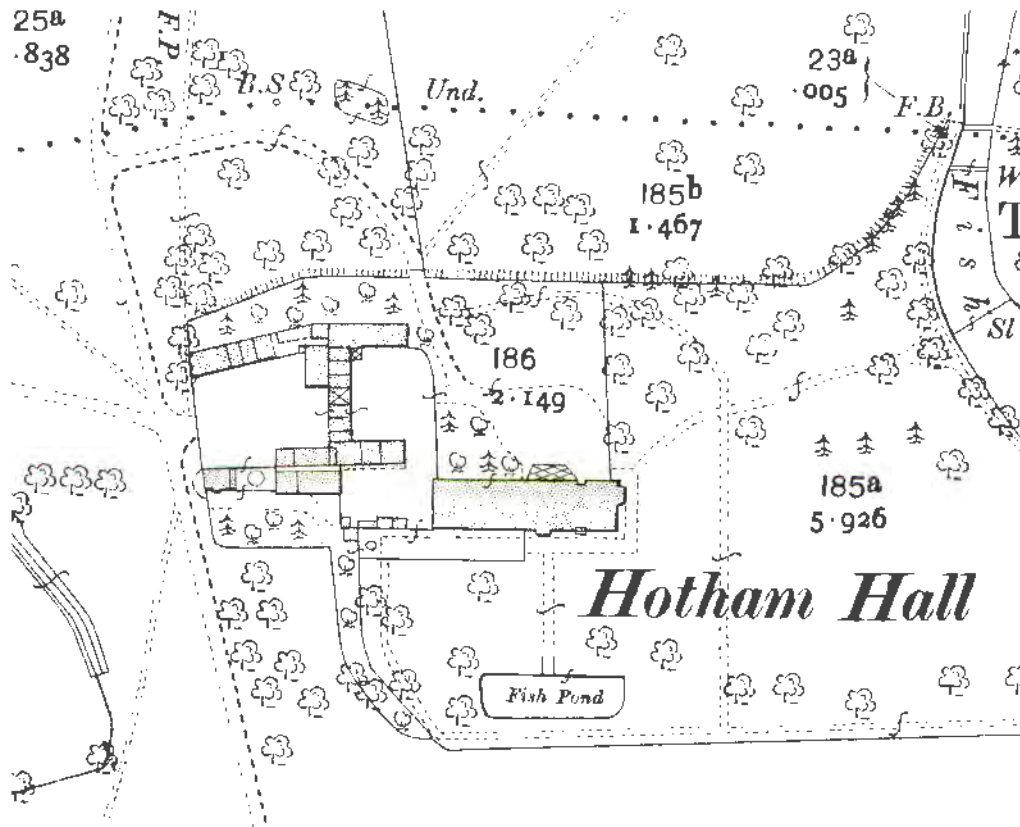
UNDERSTANDING



1904 proposed south elevation

1904 proposed extension above east pavilion

UNDERSTANDING



Ordnance Survey of 1909 (surveyed 1908), 25 inch.

UNDERSTANDING

Images from the 1921 sales catalogue:



North front of Hotham Hall c.1921. Note how the service wing is hidden by extensive planting



The 'Boudoir' c.1921



The Drawing Room (ballroom) c.1921 (with painted panelling?)



The Smoking Room (library) c.1921



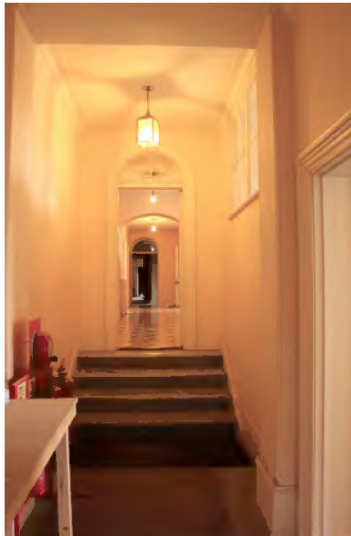
The south front, c.1921



The stable block c.1921

UNDERSTANDING

J.B. Stracey-Clitherow died in 1931 and the house was passed to his stepson, Thomas Gurney, and then in 1963 to his daughter Juliet. In 1966 a sauna and swimming pool were installed in the grounds. The Hall passed to Jan Odey in 1969, who, with her husband Richard carried out a number of alterations at the Hall, including the raising of the floor in part of the former service quarters. This required substantial alterations including the relocation of doorcases, the repositioning of others and the removal of a wall to create a breakfast room. A modern kitchen was installed in the former housekeeper's room and this was linked to the adjacent room by a new doorway. The original window shutters in these rooms were removed to accommodate the elevated floor. The former kitchen was reduced to a laundry, the cavernous fireplace partially lost below the new floor. It may have been around this time that the 19th century dressing rooms were made into en-suite bathrooms. The en-suite to FF11 may have been created out of a Victorian WC. A modern niche bookcase was also installed into a late 18th century doorcase in DGI2 around this time.



Mid-20th century staircase and raised flooring



Former service corridor, now with modern raised floor and modern reformed archway.



Inserted doors through GF12 to GF13. Note the foreground space was formerly a Victorian WC



Breakfast room, formerly the butler's sitting room and bedroom. Note the raised flooring, removed wall, and relocated fireplace



Modern kitchen in housekeeper's room. The borrowed light is from the 1870s.

UNDERSTANDING

The Hall was purchased by Mr & Mrs Stephen Martin in 1985. The house was surveyed by architects Francis F Johnson & Partners who went on to work with the Martin's to carry out extensive alterations and improvements to the Hall over the next decade. They initially obtained permission to remove the Victorian glazed conservatory against the north elevation. This resulted in the installation of a new stone pediment above the front door and stone steps.

The Martin's also redecorated much of the Hall. The Oak Room panelling and door were restored, new mahogany doors were installed in a number of principal ground floor rooms; the external blind windows to the east pavilion were replaced, a bookcase was built into the sitting room (GF08), and a new mantel and ornamental ceiling installed in the drawing room (GF09). Other joinery and panelling repairs were carried out, and modifications were made to the service corridor archway and improvements to the electrics, water and heating systems and roof.

On the first floor of the 1720s house, an en-suite bathroom was installed in a first-floor bedroom (FF02) with significant alterations to the walls, skirtings, cornice, and panelling to create an airing cupboard, a built-in cupboard to the left of the fireplace and a connecting door to the adjacent bedroom (FF01) through an existing cupboard. Meanwhile, the second bedroom was transformed into a dressing room with the addition of extensive built-in cupboards which obscured the early 18th century corner fireplace (FF05). The en-suites were refurbished, and a number of bedrooms or their en-suites received built-in wardrobes. The rooms of the attics appear to have been stripped of their features at about this time.

Externally, a tennis court and pavilion were built in the grounds, new garage doors were installed, and a terrace was constructed on the southern elevation with a door leading from the breakfast room.

The Hall was bought by Linda Clarke in 2020.



The south front in the 1984 sales catalogue



The hall in the 1984 sales catalogue



The ballroom in the 1984 sales catalogue. Note the panelling has now been stripped



The drawing room (library) in the 1984 sales catalogue

UNDERSTANDING



NORTH ELEVATION AS EXISTING

HOTHAM HALL.
FOR S. M. MARTIN ESQ.

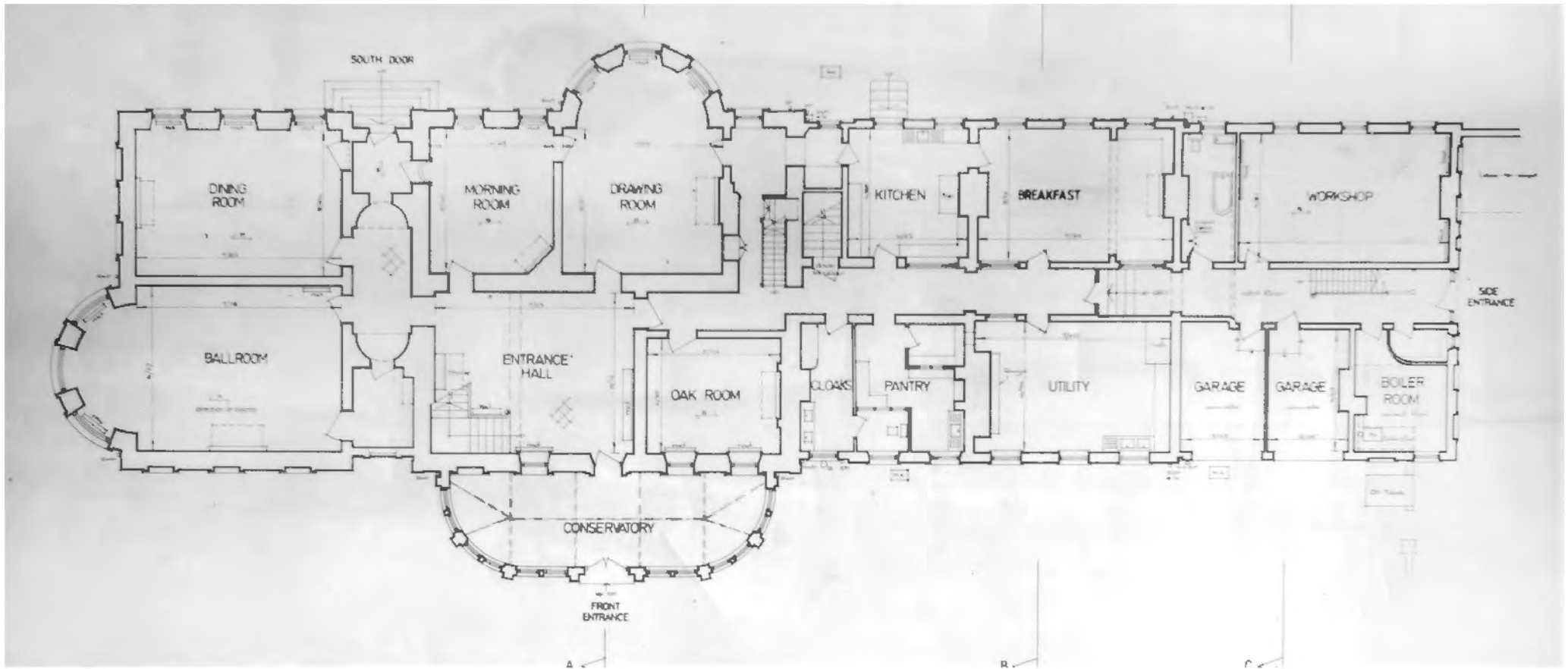


Francis F. Johnson & Partners
Chartered Architects

CRAVEN HOUSE, 16 HIGH STREET, BRIDLINGTON TEL. (0262) 74041

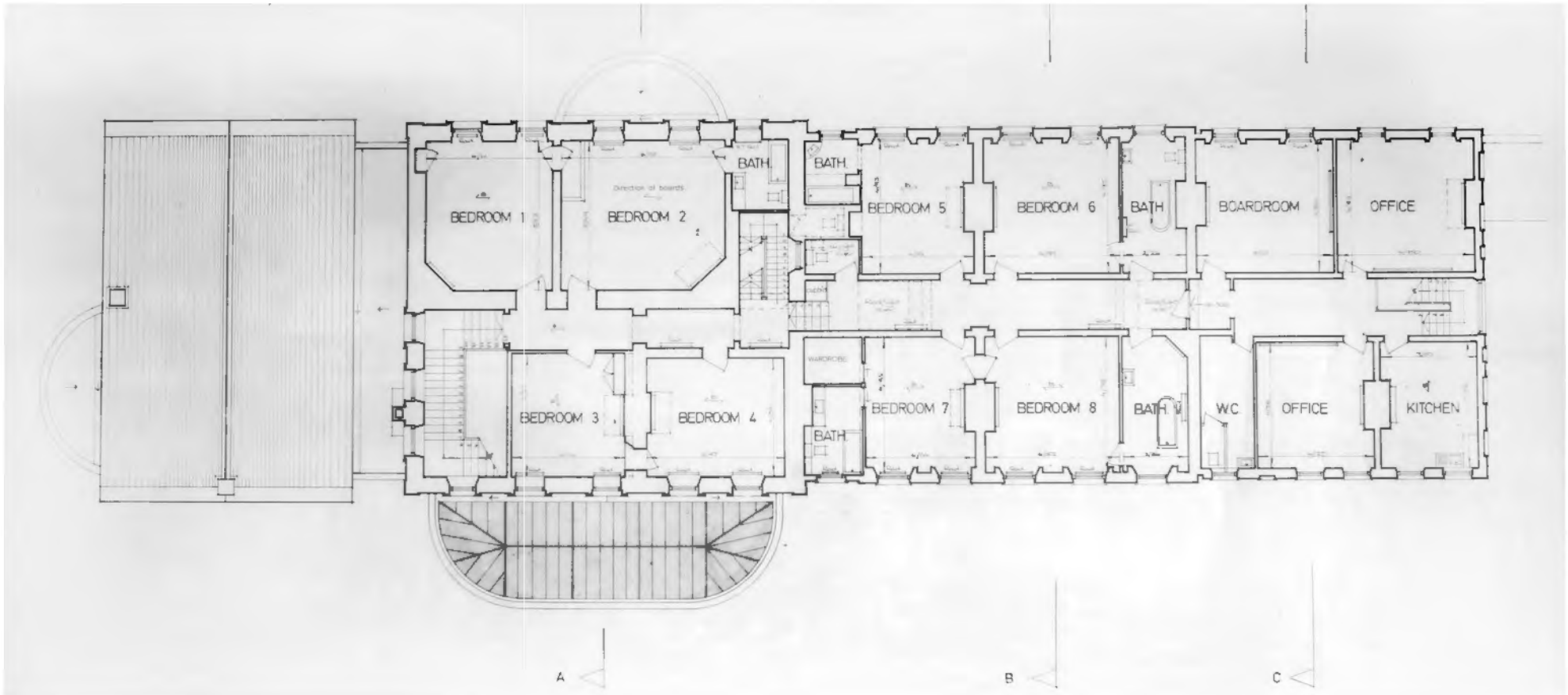
Survey of Hotham Hall by Francis F. Johnson & Partners 198

UNDERSTANDING



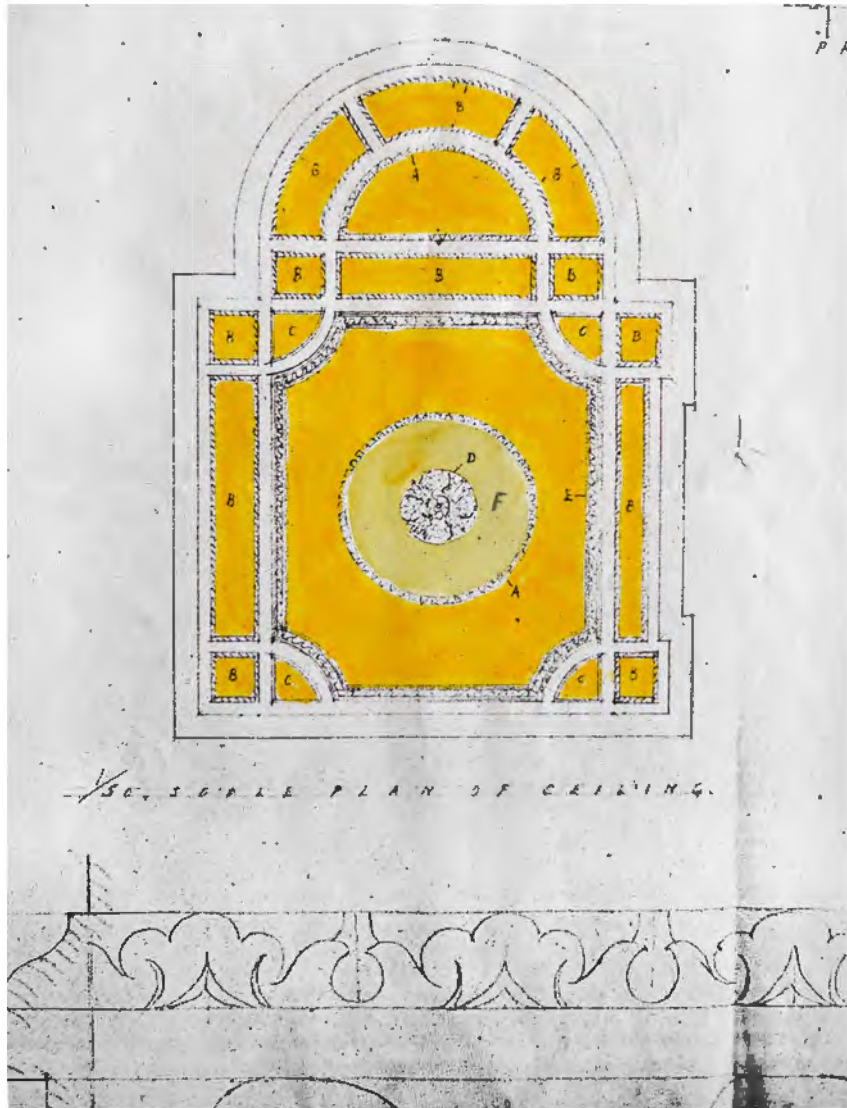
Ground floor plan of Hotham Hall by Francis F Johnson & Partners 1984

UNDERSTANDING



First floor plan of Hotham Hall by Francis F Johnson & Partners 1984

UNDERSTANDING



Unexecuted design for the drawing room ceiling (GF09) from the 1986

UNDERSTANDING

I.6 PHASES OF DEVELOPMENT



GROUND FLOOR

PHASES OF DEVELOPMENT

- Phase 1 - Early 18th Century
- Phase 2 - Later 18th Century
- Phase 3 - 19th Century
- Phase 4 - 20th Century

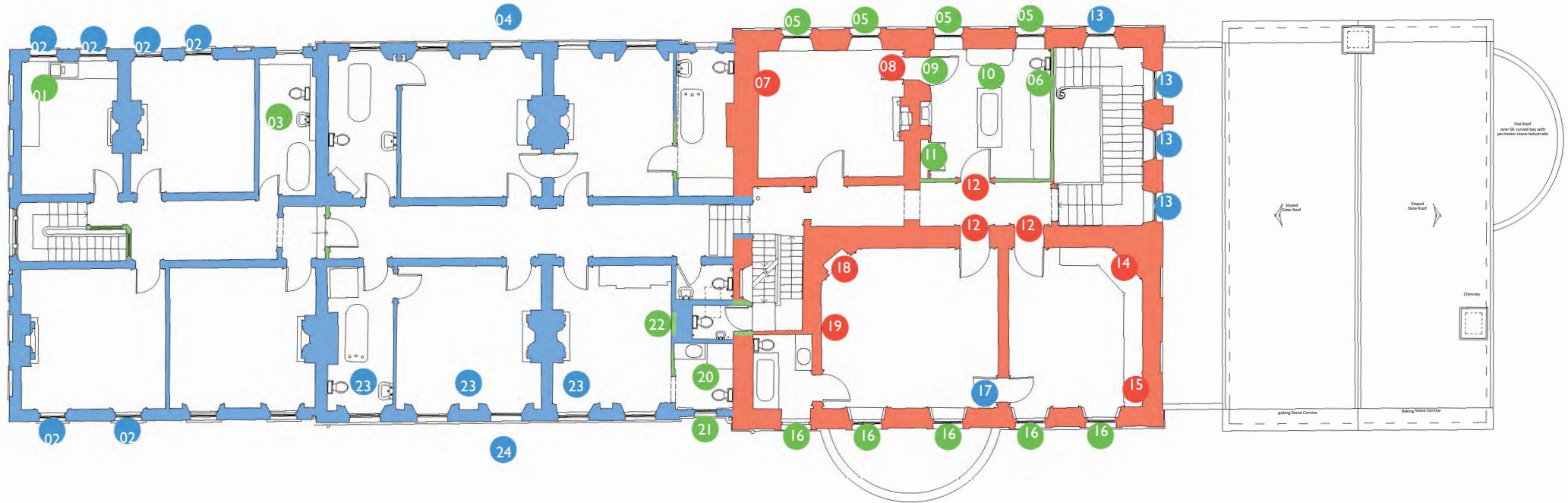


This plan is not to scale

UNDERSTANDING

- 01 Historic flag floor 1870s bakehouse
- 02 Historic flag floor in 1870s store
- 03 1870s window shutters extant
- 04 Fireplace removed
- 05 Garage created C20
- 06 1870s Servants' room and store?
- 07 Openings shown on 1901 drainage plans
- 08 1870s window shutters extant
- 09 Modern raised floor
- 10 1870s kitchen
- 11 1870s stone mantel still extant
- 12 Fireplace removed
- 13 1870s Scullery? and Stores
- 14 Relocated historic cupboard
- 15 Historic panelling; pre-1854
- 16 Lowered ceiling and cornice late C20
- 17 Historic floor likely late C18/early C19
- 18 Ceiling probably lowered C19, cornice C20(?)
- 19 Historic floor likely late C18/early C19
- 20 Staircase late C18/early C19
- 21 Fireplace C18
- 22 Door blocked C19? Window late C19 has been lowered
- 23 Service kitchen created C19, refitted C20
- 24 Windows replaced late C20
- 25 Fireplace late C18
- 26 Panelling early C18
- 27 Ceiling late C18
- 28 Floor largely replace circa C19
- 29 Windows later C19
- 30 Windows later C19, with C18 shutters
- 31 Ceiling and cornice late C18
- 32 Floor probably C18
- 33 Joinery throughout late c18
- 34 Blind door for symmetry(?) concealed behind plasterboard
- 35 Door rehung and modern alcove inserted in door opening
- 36 Historic floor likely late C18/early C19
- 37 Dado panelling early C18 with C18 fire surround and over mantel. Grate C19
- 38 Windows later C19, with C18 shutters
- 39 Fireplace late C20
- 40 Ceiling late C20
- 41 Jib door possibly late C19
- 42 Staircase early C18 with C19 alterations
- 43 Cupboard formed late C19
- 44 Location of 1870s steps into service quarters
- 45 Windows later C19 with historic shutters
- 46 1870s WC with C19 window and shutters
- 47 Doors modified late C20
- 48 1870s House Keeper's Room
- 49 Shutters removed C20
- 50 Modern terrace
- 51 Arch modified late C20
- 52 Door modified late C20
- 53 1870s Butler's Rooms
- 54 1870s fireplace raised
- 55 C20 door and steps
- 56 Historic cupboard
- 57 1870s WC
- 58 1870s window shutters extant
- 59 Modern pine floor
- 60 1870s Servant's Hall
- 61 Historic flag floor below tiles?
- 62 1870s open string stone staircase
- 63 1870s fireplace and grate
- 64 1870s door and shutters
- 65 Historic window bars extant

UNDERSTANDING



FIRST FLOOR

PHASES OF DEVELOPMENT

- Phase 1 - Early 18th Century
- Phase 2 - Later 18th Century
- Phase 3 - 19th Century
- Phase 4 - 20th Century

This plan is not to scale

UNDERSTANDING

- 01 Modern fitted kitchen
- 02 No shutters
- 03 Modern bathroom - no historic features
- 04 North front retains C19 windows, shutters and much historic glass
- 05 Windows 9x6 replaced and repaired C19 - C21. Little or no historic glass. Historic shutters
- 06 Lath and plaster walls replaced with plasterboard in 1980s, although some lath and plaster still extant
- 07 Panelling early C18
- 08 Historic closet
- 09 Connecting door installed 1980s
- 10 Converted to bathroom late C20
- 11 Cupboard created 1980s
- 12 Early C18 doors
- 13 Windows 9x6 replaced C19 -some historic glass. No shutters
- 14 Early C18 fireplace and overmantel
- 15 C18 doors shallow closet
- 16 Windows 2x2 late C19 with replacement repairs C20/21. Little or no historic glass. Historic shutters.
- 17 Connecting door C19 or C20
- 18 Early C18 fireplace and overmantel
- 19 Panelling early C18
- 20 Formed from C19 WC accessed from corridor?
- 21 Modern sash window
- 22 Modern archway now infilled
- 23 Ornate cornices
- 24 South front retains C19 windows, shutters and much historic glass

UNDERSTANDING

1.7 THE PARK AND GARDENS

OVERVIEW:

Hotham Hall sits within gardens and a modest-sized park, with stables located to the west of the hall. A shelterbelt of woodland separates the Hall from the village. The Hall has vehicular access from the village via a private drive, turning into the Hall where it reaches the stables; There is also access (though not in regular use) from North Cave. The former hot houses, ice house, kennels and kitchen gardens lie to the north-west but are no longer part of the Hotham estate.

The estate boundary within the ownership of Linda Clarke, runs east from the Hotham village park gates and includes the shelterbelt of trees which runs along Harrybeck Lane. When it reaches Hotham Beck, the boundary turns south and runs along the stream before turning west, skirting around Flora Plantation continuing south on the eastern side of arable farmland. The boundary continues until almost reaching the lake at North Cave. Here the boundary turns west and heads along a line of trees, skirting around the former lodge to Hotham Hall which was sold by the Martin's in the late 20th century.

From the lodge and the southern entrance gates the boundary turns and heads north along the public footpath until it reaches the former kitchen gardens and hothouses, now allotments. Here it heads east back to the park's northern entrance.

The landscape of Hotham, for ease of description and understanding, is divided into seven 'character areas' which are shown on the plan opposite



LANDSCAPE CHARACTER AREAS

- Character Area 1
- Character Area 2
- Character Area 3
- Character Area 4
- Character Area 5
- Character Area 6
- Character Area 7
- Character Area 8a
- Character Area 8b

This plan is not to scale

UNDERSTANDING

Area I – Northern parkland and shelterbelt

Area I lies to the north of the Hall and is characterised as an enclosed area of parkland. It is separated from Hotham Hall gardens by the ha-ha and is an area typical of historic parkland landscapes, used as grazing scattered with individual mature trees and bounded by shelterbelts and park fences. A linear earthwork about three metres wide traverses the pasture from a bridge over the ha-ha near the Stable Block, heading northeast towards a 19th century brick and iron bridge which crosses Hotham Beck. This feature represents a former entrance drive to the Hall from Harrybeck Lane. Now largely obscured by grass, it is shown on the Ordnance Survey first edition map, surveyed in 1852.

This area also includes a stretch of woodland on the south side of Harrybeck Lane, which was recently acquired by the Hotham estate. The woodland screens the Hall and estate from the road and village, and mainly comprises mature deciduous trees which tends to be impermeable during the growing season.



Park land to the north of Hotham Hall with individual mature trees



Northern shelterbelt



Iron Bridge over Hotham Beck marking a former drive to the Hall from Harrybeck Lane with the shelterbelt to Harrybeck Lane behind.



Gateway and bridge across ha-ha indicating the location of a former access drive to the Hall.

UNDERSTANDING

Area 2 - The Gardens

Immediately to the north of the Hall is a large, gravelled, turning area bordered by mature trees, lawn and rhododendrons. To the south lies more formal arrangement of gravel paths which run around the east elevation and along the south front. A gravel path runs at right-angles from the south front towards a formal pool with bird sculpture and formal planting. To the west of the gardens runs a curving garden wall in brick separating the garden from a paddock containing a number of large mature trees.

To the south of the Stable Block features the remains of a formal garden enclosed on the north by the service yard wall and to the south, a mature yew hedge. Elegant wrought iron gates which featured in the 1921 sales catalogue of the estate enclose the garden to the east.

To the east of the Hall is a swimming pool, sauna, tennis court and tennis pavilion concealed behind a mature yew hedge. Beyond are lawns set with specimen mature trees, which lead down to the lake's edge.



Ha-ha



The northern gardens



Pond and southern lawn



Yew hedge and gravel path

UNDERSTANDING



Southern lawns looking towards the west boundary wall



Tennis Court and pavilion



Small, enclosed, garden area adjacent to stable block



Eastern lawns leading to the lake side.

UNDERSTANDING

Area 3 - The Lake and Island

Located to the east is the lake and Island. The lake is fed by Hotham Beck; the stream appears to have been historically diverted (probably during the 18th century) to create a succession of informal cascades and a modest sized lake. The diverted watercourse re-joins Hotham Beck about 250m further to the south, and in so doing, creates an area known as The Island. The Island is set with mixed woodland and paths allowing access around the area and pleasant views back towards Hotham Hall. The Island is accessed from the gardens and parkland by two bridges; the iron bridge mentioned above which marks an original route into the parkland to the east of Hotham village, and a small timber footbridge further to the south. The former access drive can be traced from the iron bridge through the trees to another bridge over Hotham Beck to the east. This drive is clearly defined by low brick walls on either side.



Hotham Hall's lake and the Island



Bridge over to The Island



View west towards Hotham Hall



Woodland on the Island

UNDERSTANDING



Former access drive across the Island



Pasture to the east of the Island and outside of the Hotham Estate



Path beside lake, looking south



Woodland on the Island

UNDERSTANDING

Area 4 – Arable fields to the west of Hotham Hall

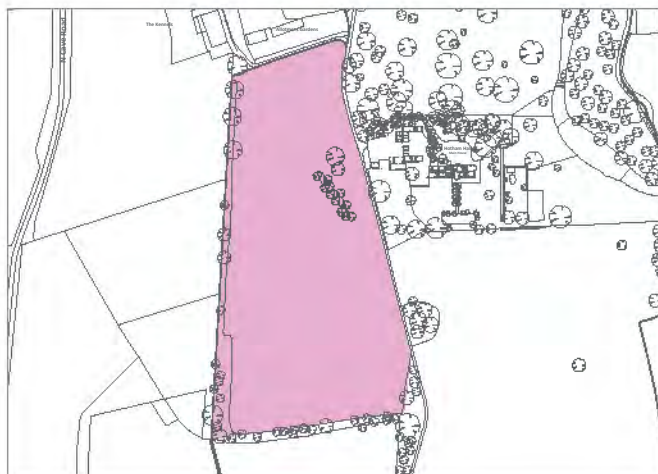
This area is characterised by open arable land rising to the west. Its western and southern boundaries comprise a grassy verge incorporating the public footpath with occasional mature trees. The park drive between Hotham and North Cave passes to the east of this area. The field contains a copse of trees surrounding a drain which has been described as a carriage or sheep wash. The kitchen gardens, glass houses and ice house lie to the north of this area, now featuring garden allotments outside of the Hall's ownership.



Arable land west of Hotham Hall



Copse west of Stables

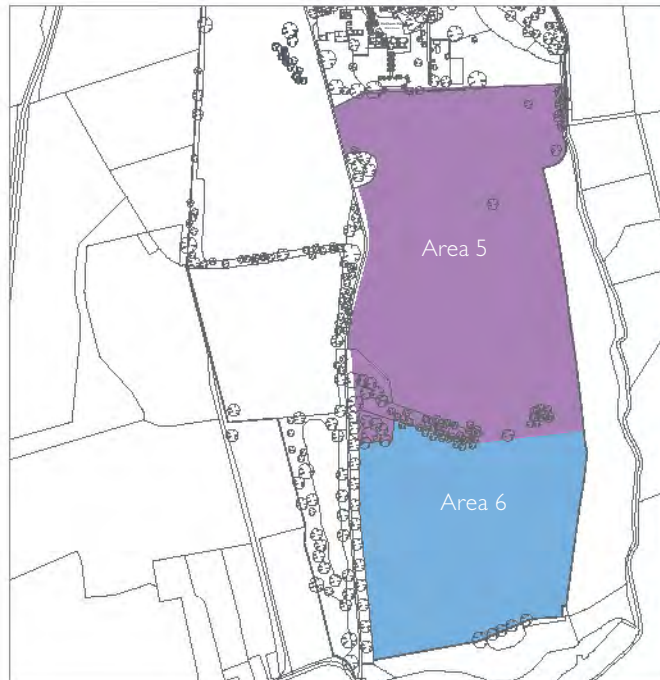


UNDERSTANDING

Area 5 and 6 Arable Fields South of Hotham Hall

These two areas are characterised by a large expanse of arable farmland bounded by trees and woodland. The park drive runs to the west of both areas, and the two are divided east-west by a ditch, believed to have once been an 18th century parkland water feature (Neave describes it as a 'canal'). Today, it is an overgrown drain with gently sloping sides and many mature willow trees.

Within Area 6 the land falls towards North Cave and there are no views of Hotham Hall as the observer moves southwards, but the church tower of North Cave can be seen above the southern tree-belt.



Arable land south of Hotham Hall



Looking towards the Hall from the southern end of area 5



The drain which separates the arable areas 5 and 6



Area 6 arable field with North Cave church on the skyline, and copper beeches of the park drive to the right.

UNDERSTANDING

Area 7 – Meadow to the west of the Park Drive

A smaller field to the west of the park drive currently laid to pasture. As with Area 4, the western boundary is tree lined and runs beside the public footpath.



Area 7 looking north-west

UNDERSTANDING

Area 8 - The Park Drive

The tarmacadom park drive runs between the Hotham village entrance and terminates at North Cave beside a privately owned former lodge. It is a permissive footpath frequented by walkers, dog walkers and joggers. The character of the northern and southern half are rather different; there are open vistas at the northern end (8a) which changes to one of a more traditional tree-lined drive within the southern half (8b).

From the Hotham entrance the drive curves to the west around Area 1 with key views south-east towards the Hall. The former kitchen gardens bounded by a wall lie to the west. The drive heads southwards with the fenced parkland of Area 1 to the east and open arable to the west. Passing the Stable Block and current entrance into the Hall, the drive continues southwards; the drive is open to the flanking fields at this point with a narrow grass verge and the occasional tree clump.

As the drive approaches Area 7 to the west, the drive turns slightly and continues in a general southwards direction with a long belt of trees on its western side. The drive passes through a clump of mature trees at the point where the drainage ditch or former water feature



separates the two large arable fields of Area 5 and 6. There are views towards Hotham Hall from the tree clump at the southern end of Area 5.



Park drive looking south between Areas 4 and 5

Descending towards North Cave, the drive's verges are wide and lined with magnificent copper beech trees as it passes besides Area 6.



Tree clump within Area 8, between Areas 5 and 6



The wide park drive looking north from near the entrance at North Cave



Looking north west from the drive near the entrance at North Cave

UNDERSTANDING

BRIEF HISTORY:

Little is known about the early park and gardens when the manor was sold to William Burton in 1718 for £3425. Then it is thought the manor house may have been located at Manor Farm in Hotham. William set about building a house and grounds at Hotham suitable for a gentleman.

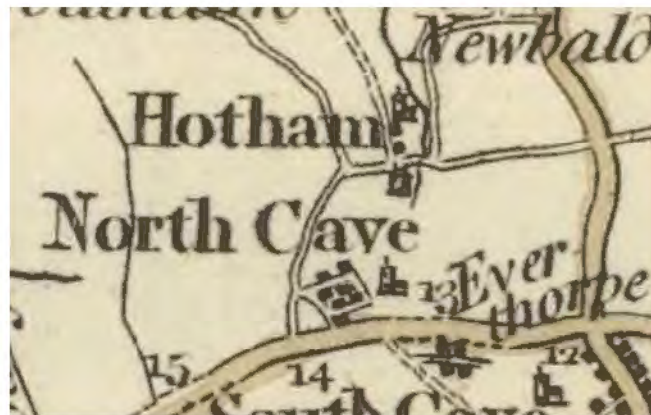
The grounds are likely to have been quite modest in the early 18th century. William's son's marriage settlement, drawn up in 1751, refers to several 'closes and grounds'. Neave notes that the names of these correspond to closes shown on the first detailed map of the grounds in 1813, which were then used for grazing. Neave also notes an elongated stretch of water or short canal on the same map, which he believes may have been created as part of Hotham Hall's pleasure grounds in the early 18th century.

William's successor Robert extended the Hotham Hall estate in 1773 as far as North Cave when he purchased a neighbouring estate. Sir George Montgomery Metham had been forced to sell his estate at North Cave. Despite his financial situation, Sir George had established a park with pleasure-grounds and lake surrounded by a paddock and numerous plantations. The 1772 Jeffery's plan shows a house adjacent to the church in North Cave which is annotated 'Sr G M Metham', whilst 'R. Burton Esq' is shown to the south of Hotham. Metham's estate purchased by Burton a year later is described a 'capital messuage' with stables coach house and dove house and other offices, buildings, gardens, plantations, and pleasure grounds.

Neave notes that the lake built by Metham is shown south of the Beverley road, but that the Burton's probably had the road moved to give a better access and views of their newly acquired lake. The Burton's are believed to have demolished Metham's North Cave residence after purchasing it in 1773. However, materials from the estate were reused at Hotham. This is evidenced in the Stable Block where a re-located datestone is annotated "GMM 1683". The diversion of the Beverley road is shown on John Cary's 1794 Map of England, Wales and Scotland now running to the south of the church. Hotham Hall is also depicted to the south of the Hotham village, but North Cave manor is no longer extant.



Jeffrey's Plan of 1772



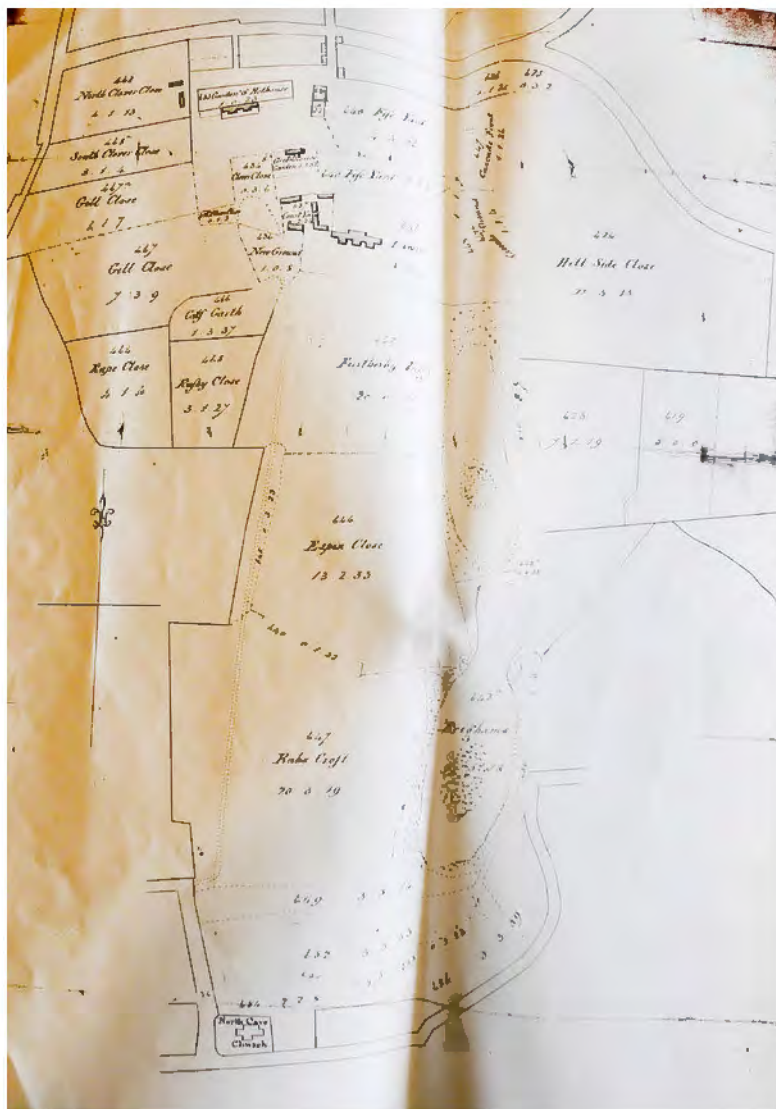
John Cary's 1794 Map of England, Wales and Scotland (Sheet 51)

UNDERSTANDING

On 23rd November 1813 a notice appeared in the *Hull Packet* advertising Hotham Hall to let for a term of three or five years. It was described as a mansion with gardens, hothouse etc and 136 acres of rich pasture and meadow land.

The survey of the estate is thought to show the estate which Robert Burton had created before his death in 1802. To the east of the Hall is the lawn and beyond is annotated 'Cascade Ground.' To the north is Fife Yard, with three enclosed kitchen gardens with greenhouse and hothouses beyond. A drive leads north from North Cave, terminating at the stables at Hotham Hall. The Park is bounded to the north by Hotham village and Pitbalk Hill, extending to the east as far as Hill Side Close and bounded to the west by Hotham Road. To the south the park narrows and comprises a series of closes which extend as far as the fishpond formerly associated with North Cave manor house. Plantations are shown dotted to the east of the three closes.

The first two closes were old enclosure, but Babs Croft was part of the former open field given to Robert Burton in the 1765 Enclosure Award. The use of dashed lines between these closes and to the north of the Hall, as opposed to solid lines, is thought by Neave & Neave to indicate the extent of the park and pleasure grounds at this time.⁰⁴



1813 plan of the Hotham Hall estate.

⁰⁴ S Neave & D Neave, 2020, Hotham Hall, East Yorkshire: History and Architecture, p1

UNDERSTANDING

By the First Edition of the Ordnance survey, published 1855 and surveyed 1852, the extent of 'The Park' is clearly shown. When the Hall was advertised to let in 1850 it comprised 140 acres of land along with gardens and pleasure grounds. Little appears to have changed to the boundaries from 1813, however, further plantations have been established upon the northern border of the park, annotated 'Orchard Plantation', whilst Coombes Plantation has been extended and now features a summer house. To the south is the rectangular shape of the 'Old Fish Pond,' a stretch of water or canal assumed by Neave to have formed part of the early pleasure grounds of Hotham Hall. Further to the south, the Park terminates at Fish Pond Plantation and a lodge is also indicated at the end of the drive in North Cave. To the north and northwest of the Hall is another lodge, hothouses, and an icehouse.

The Hall is shown in an enclosed area, dotted with trees, and crossed by a network of paths. Directly to the south within the gardens of the Hall is a small pond with 'pump' annotated. To the east is The Island and Fish Pond. A drive from Harrybeck Lane further to the east crosses the northern tip of the Island and is seen as a dotted line curving across the parkland from the 'Iron Bridge' towards the Hall.

In 1857 the Hall was advertised to let in the *York Herald* and described as having 'extensive Stabling, Gardens and Hothouses' and 'the Shooting over upwards of Five Thousand Acres of Land... There is also excellent Trout and Pike Fishing in the respective Ponds within the Grounds.'⁰⁵



The 1855 (surveyed 1852) Ordnance Survey First Edition 6 inch showing the extent of Hotham Hall's park.

⁰⁵ Ibid, p 10.

UNDERSTANDING

According to Neave, when Edward Stracey-Clitherow took up residence at Hotham in 1869, he enhanced the Park with the addition of a number of specimen trees to the north, including five Wellingtonias. He is also known to have extended planting near the summerhouse, perhaps enhancing Flora Plantation. He is also said to have rebuilt the lodge at North Cave c.1870.

Also around this time the trees were thinned on the estate. A notice in the *York Herald* from March 1872 advertised for sale 76 lots of timber including ash, elm, beech, chestnut, sycamore, larch and spruce. Over the next few years further trees were felled and advertised for sale.

The 1890 OS map shows the Park following his improvements which appear to include the ha-ha which is now clearly defined, a sundial below the south-front, and planting in front of the west wing's north elevation. The former approach from the north-east is now marked as a 'footpath' - a new entrance drive appears to have been created, entering from the park drive to the north of the stables before crossing the ha-ha. A green house to the north has been removed, probably to enhance views as visitors approached the Hall. The former access across the ha-ha is today marked by a gateway near the stables.



The 1890 (surveyed 1888) Ordnance Survey Second Edition 25 inch showing the north of Hotham Hall's park

UNDERSTANDING

In 1905 King Edward VII visited Hotham Hall and planted a tree in the grounds. By 1908 the Park can be seen clearly on the Ordnance Survey map extending west to the Hotham Road and to the south as far as Fishpond Plantation. A new feature is a cricket field and pavilion south of the Hall. The rectangular pond can still be seen to the south, which today is described as a drain.

The gardens surrounding the Hall have taken on their present form with the walks which characterise the gardens today laid out,

including the path to the 'fish pond,' the path around the east and south elevation, and the path which now separates the Hall from the swimming pool and tennis courts.

In 1921 when the Hall and estate was offered for sale, the estate totalled approximately 3,300 acres. It included a 150-acre park, pleasure gardens, walled garden, glass houses, trout stream, ornamental lake, and stables.

In 1984 when the Hall was put up for sale, the park was just over 127 acres of land. The walled gardens were described as productive. However, whilst the larger kitchen garden and hot house have survived along with the icehouse, they are no longer within Hotham Hall's grounds.



The 1910 (surveyed 1908) Ordnance Survey Third Edition 6 inch showing the extent of Hotham Hall's park



A gate marks an earlier access to the Hall from the main drive.

UNDERSTANDING

1.8 STABLE BLOCK

1.8.1 INTRODUCTION

The Stable Block is an elegantly proportioned two-storey stone building whose principal elevation faces east towards the north front of Hotham Hall. It possesses a similar palate of materials to the 18th century elements of the Hall, is classically-styled with a pedimented carriage arch with flanking wings in a 'U' shaped plan form which enclose a courtyard on three sides. A key feature is the elegant timber cupola with domed lead roof which rises above the carriage arch. The classical composition is a fitting addition to the setting of Hotham Hall and deserved of its Grade II* listed status.

The Stable Block dates to the second phase of Hotham Hall's history. It is clear from an inspection of the building's fabric that during the building's 250 year history the Stable Block has undergone a series of modifications, demolitions and extensions as needs and fashions have changed. The most recent alterations have seen the repair and strengthening of the roof, with the removal of chimneys, but has also seen the loss of partitions and lath and plaster ceilings in a high percentage of the rooms, along with the replacement of floors. However, some features have survived,

although now largely in poor overall condition due to a lack of use for the past 50-100 years. It is clear that the current situation of ongoing repair as failures occur cannot be continued and a viable new use must be found to ensure a long-term future.



Stable Block



Principal elevation

UNDERSTANDING

1.8.2 BRIEF HISTORY AND DESCRIPTION

The history of the Stable Block is little documented and largely traced through its relationship to Hotham Hall. It is believed to have been built c.1770 (the weather vane has a date of 1769) around the time the pavilions were being added to the main Hall. It has, therefore, been concluded that Thomas Atkinson who designed the Hall's pavilions, may also have been responsible for the design of the Stable Block. There is an additional datestone in the pediment above the carriage arch which reads 'GMM 1683'. This has led scholars to assume that the stables contain material relocated to Hotham, presumably from North Cave. Sir George Montgomery Metham sold his manor house in North Cave in 1773 to Robert Burton – it is presumed that Burton demolished the house and reused the materials at Hotham. Why the weathervane has a date of 1769, prior to Burton's purchase of the manor at North Cave, has yet to be understood.

The stables retain elements their original roof structure. In the loft above the north wing stables the trusses have high collars with timber pegging and carpenters marks to aid assembly. Beams also show evidence of hand finishing (usually by an axe or adze) and have chamfers with simple chamfer-stops. In addition, there is also evidence that some timbers may have been reused from elsewhere – a number of timbers have empty mortices for timber braces which are inconsistent with the building's stone walled construction. It is also interesting to note that the clock tower contains a structural timber inscribed with a Baltic shipping mark, presumably from 19th century work.



Carpenters marks to aid assembly



Collared truss with pegged purlin



Baltic mark in clock tower

UNDERSTANDING

1.8.3 LAYOUT AND EXTERIOR FEATURES

It is likely that the original plan form of the stable was a simple, two storey, 'U' shaped building with inner courtyard. Additions on the west side later formed a later outer courtyard. The 'U' shaped section is constructed in hammer dressed limestone, similar to the main Hall. The roof has been repaired and re-laid on the eastern side with Westmorland slate in diminishing courses, with more modern slates on the western slopes. The main, or spinal, range comprises the central carriage arch with pediment set with a large clock face. The clock is still functional, and the mechanism is sited behind the pediment. Above is an open cupola topped by an ogee lead roof and weather vane, containing a set of bells.

The flanking ranges are symmetrically arranged and comprise arched openings set with timber double doors to the main spinal range along with a series of timber doors. The north and south range both possess an arched recess (containing a door on the south side) flanked by multi-paned sashes and plank and batten doors. There are a further series of three-over-three timber sashes on the first floor, although several are blind, and one is a hayloft door which has been given the appearance of a window. A key feature of the gable ends are the Venetian windows with Diocletian windows on the first floor. Those on the north wing have been blocked as they contain stables and a former hay loft behind.

Also, of note externally is the ground floor full length porch on the south side. Cartographic evidence suggest that a covered walkway has been in this position from at least the mid-19th century, possibly as early as the 1770s, but the present structure more likely to dates to the 20th century.



Central carriage arch



South wing, north elevation



South wing gable end



South wing, south elevation

UNDERSTANDING



North wing



North wing gable end



North wing, north elevation



Rear extension in outer courtyard

UNDERSTANDING

It seems likely that the Stable Block when originally conceived combining stabling, carriage storage as well as service rooms and accommodation. Today the stabling is largely located in the north wing, with loose boxes flanking the carriage arch. There is additional stabling in an extension on the western elevation. Two carriage houses are located in the north and south central spine building. A tack room which was probably fitted out in the 19th century is located on the north spinal building. Service rooms are focused on the south wing with accommodation above in both. Hay and feed were normally stored above stables, and it seems

likely that the most eastern room in the north wing and the room above the western stable extension were both used for feed storage.

Apart from two depictions of the Stable Block in a late 18th century and in the mid-19th century, there few records which enlighten the building's history in archives. It is therefore the built fabric and contemporary maps which provide evidence of the structure's development.



Detail of painting of Hotham Hall circa 1772 – 1803. The stables are located to the right - the north and south wings are both visible – whilst the north wing's gable end windows are prominent, the gable end of the south wing is concealed behind foliage. The south wing is linked to the east pavilion by an arcade or loggia.



Detail of painting of Hotham Hall focusing on the stables by RB Harraden. The stables are recognisable by their bell tower, clock face and carriage arch. A large chimney stack (possibly to the to the wash and bake house) is also visible.

UNDERSTANDING

1.8.4 INTERIOR DESCRIPTION AND KEY FEATURES

This following provides a brief description of the interior of the main Stable Block with its western extension. There is no interconnectivity between the north and south wing so these will be analysed separately.

Ground Floor – North Wing, Including Rear Extension

The north wing ground floor largely comprises stabling in the form of loose boxes. The stables retain many features of historical interest including their partitions, feeding troughs, flooring and internal doors. In the main stabling area of the north wing the floor is laid in a brick herringbone pattern. The walls are lime plastered and painted – features like the high level dado and tethering rings have been highlighted in blue – the estate livery. The ceiling (formerly lath and plaster) has been removed and the floor above replaced. The cast iron feeding troughs are marked 'Barton Patent 370 Oxford St, London' who manufactured stable fittings in the 1870s around the time the house was being extended.⁰⁶ Several windows possess bolection moulded architrave which date to the 18th century, otherwise the stables appear to have been re-fitted in the 19th century.

The ground floor also includes a loose box, carriage house, and tack room. The loose box features plaster walls, a decorative timber arch (which concealing a beam), feeding trough, hay rack with tethering rings and herringbone pattern brick floor.

The tack room has a tongue and groove wainscot, quarry tile floor and fireplace with glazed key cabinet above with margin lights and coloured glass. The lath and plaster ceiling has been removed. The north wall also features high level timber panelling, presumably relocated here from elsewhere. Bridle hooks and saddle racks are located around the walls.

To the rear of the west wing and spinal range is a two storey extension of five bays. Constructed in stone with a hipped slate roof, the building was probably an early addition to the Stable Block. Access is from the outer courtyard via a plank and batten door; there are further four multi-pane timber sashes to the ground floor. The exterior and interior stonework also suggests that the building has been raised historically with the addition of the first floor hay loft or feed store with a separate access stair from the stable yard.

The ground floor is a good example of late 18th century stable with later modifications. The stable features an arcaded screen reminiscent of Jacobean stables above the stalls, with classical-style moulded post. Two of the historic stalls have been retained, whilst the remaining two stalls have been modified as loose boxes. The walls are plastered, and the floor is brick, laid in a herringbone fashion. The lath and plaster ceiling has been lost. To the right of the stalls is a fitted cupboard with arched shell-like niche, probably dating to the late-18th century. The space is subdivided by timber panelling to form a separate space. The boxed-in staircase to the first floor rises against the rear wall. There is also a corner fireplace suggesting this was used by stable hands or grooms.

⁰⁶ JAMES BARTON, IRON WORKS, of 370, OXFORD STREET, LONDON, W advertised 'prize medal stable fittings' by appointment to HRH The Prince of Wales in 1870 'The Builder' magazine.

UNDERSTANDING



Main stable, north wing featuring brick floor and 19th century fittings



Stable window with bolection moulded architrave



Main stable partitions



Stable/loose box with brick floor decorative arch and feeding rack



Tack room



Stables to rear



Cupboard in stables



Room in stable

UNDERSTANDING

First Floor – North Wing

The first floor is accessed from a timber staircase between the stables within the north wing. This leads directly into a white-washed room – the stair enclosure has been removed and replaced with temporary railings. The floor is modern and open to the rafters. The Diocletian window in the gable end is blocked with no evidence of a window frame or glazing, whilst another 'window' is in fact a pitching door. There is no evidence that this space was plastered or ceiled (plaster only exists to the former stair enclosure) leading to the conclusion that this space was a hay loft or feed store.

Of note are the exposed 18th century trusses, with high collars pegged purlins, with evidence that some timbers may have been reused – for example one oak truss has empty mortices for timber braces. Carpenters marks can also be seen on the roof trusses. Beams also show evidence of hand finishing (by an axe or adze). One truss has historic graffiti on the underside which reads 'H B P'.

To the south is a large 'L' shaped space – the lath and plaster ceiling and partitions have been removed, and the floor replaced. The plaster to the walls is also in a poor condition revealing the stonework in many areas. This space clearly formed accommodation for staff, with a 19th century fireplace and a kitchen range on the west wall and an early 20th century toilet cistern marked 'Burns Brother's Sanitary Engineers'.⁰⁷ On the east wall is a tap and the remains of a shallow sink.

The removal of the ceiling has revealed initials in white paint on the underside two trusses which are both dated 1822 in paint. Whilst one is difficult to decipher, the other reads 'T. Gell Pt. 1822' - which possibly suggests a use by the military or militia forces in that year.

In the south-east corner are the remains of a panelled cupboard which could be late 18th century, containing the clock weights.

An opening in the south-west corner leads to the rear extension. A staircase leads down to the stable yard but also gives access into the loft space. This is a single space open to the rafters, has whitewashed walls and a modern floor. The roof structure uses trusses with vertical struts but no collars and appears to be largely of pine with some reused(?) oak timbers and more modern repairs. With stabling below, limited headroom, lack of plaster to the walls, lit by two small windows, this space was unlikely to have been living accommodation and most probably a hay loft or feed store.

⁰⁷ Burn Brother's Sanitary Engineers were advertising their products between 1907 – 1960s, and became Burns Brothers (London) Ltd in the 1920s https://www.gracesguide.co.uk/Burn_Brothers

UNDERSTANDING



Hay loft or feed store with blocked Diocletian window with brick arch and stone mullions



Graffiti



Stair with plastered walls to former enclosure



Pitching 'window'

UNDERSTANDING



L shaped room, looking west



North wall with fireplace and range



Early 20th century toilet cistern



1822 graffiti

UNDERSTANDING



Modern roof repairs



East wall of the spinal range.



Loft above western extension, looking north



Loft above western extension, looking south

UNDERSTANDING

Ground Floor – South Wing

The south wing is a combination of service rooms, along with a carriage house, loose box and small heated room located to the left of the carriage arch. There are three principal service rooms. The first, which is entered from the south elevation beneath the covered walkway, incorporates a Venetian window facing the Hall. It has two further timbered sashes with panelled reveals, plastered walls with a painted blue dado, a stone flag floor. The fireplace has an opening for a range. The ceiling is of lath and plaster and beams are chamfered with chamfer stops. A series of pulleys on the ceiling may have been associated with suspended clothes airers which suggest this space may have been used as part of the laundry.

The adjacent room is entered from the courtyard (north) side. The space is lit by a window onto the courtyard but in addition also has three square window openings in the south wall with metal bars rather than glazing. The walls are plastered, and the ceiling is of lath and plaster; there is a partially tiled floor. The main feature of this space is the large fireplace and series of ovens on the west wall which suggests this was once a bakehouse. However, there are also a significant number of hooks attached to the ceiling beam suggested it may have latterly operated as a game larder.

A further room behind rises through two storeys, although a passageway protrudes into the space on the first floor. This also contains a large fireplace, now partially collapsed and adjacent oven or copper for boiling water(?), also in a state of collapse. The walls are plastered, and the floor is of partial stone flags whilst the space is lit by sashes in the south wall. Two large half barrels lie on their side. The evidence suggests this was formerly a washhouse.

A 'Schedule of repairs required at Hotham Hall' which was produced in 1854 lists rooms at the Hall, but it is conceivable that a number of rooms may have been located in the Stable Block as follows:

- Out Offices
- Shoe House
- Wash House
- Laundry
- Chamber
- Baking House

This list neatly fits with the evidence in the ground floor southern wing.



Ovens of a possible bakehouse/game larder

UNDERSTANDING



Venetian windows to possible former laundry



Possible former laundry



Carriage house, south wing



Barrels in the possible former wash house



Stable doors



Loose box



Clock weights in loose box

UNDERSTANDING

First Floor – South Wing and Clock

The first floor of the south wing comprises staff accommodation. These spaces largely retain their partitions and floors, but a number of ceilings have been removed. The first floor is accessed by a door in the south elevation and timber staircase – its position is not original as evidenced on the external south wall where there is a blocked opening immediately to the right of the door. The staircase leads to a narrow corridor lit from the north side with sloping lime ash or gypsum plaster floor.

To the right from the landing, and above the former laundry, is a room with a Diocletian window which contains a 19th century fireplace. The ceiling is lath and plaster now supported by a timber post. The floor is of lime ash or gypsum plaster.

Turning left off the stair is a room without an external window but with borrowed lights onto the corridor. It has a sloping lime ash or gypsum plaster floor, plastered walls and lath and plaster ceiling. The stack from the room below rises through this space. A hearth and flue hole indicate a stove once heated this space.

The corridor with plastered walls, lath and plaster ceiling and lime ash or gypsum plaster floor gives access to a further three rooms, as well as the space above the former wash house. In the latter, the unfinished walls open to the rafters indicates that this was some form of storeroom. However, this may have originally formed some form of landing, or walkway before the lath and plasters walls enclosed it from the room below.

The rooms within the south spinal building all interconnect. These spaces have lost their lath and plaster ceilings but retain, lime ash or gypsum plastered floors and plastered walls. They have 19th century fireplaces or stoves for heating. One room has a two-panelled 18th century door and another room retains a simple timber wash stand.

Several of the doors to the first floor have chalked names on them indicating these were offices or accommodation for military personnel including: 'Major Stephenson, Capt. Cameron and Capt. Goodheart'. The door above the laundry reads: 'Offices: P Hicks, M Copeland'.

The clock mechanism is accessed from the final room. A plaque on the exterior wall marks the re-erection of the cupola by Colonel Stracey Clitherow in 1900.



Room above former laundry



Room above former laundry

UNDERSTANDING



Door to staircase in south wing – note the former opening, now blocked to its right.



Corridor: note historic plastered walls, lath and plaster ceiling and lime ash or gypsum plaster floor



Room without external windows



Room above wash house - formerly an unenclosed landing/balcony



Room without external windows



Accommodation

UNDERSTANDING



Accommodation



Ceiling beam with chamfer and hand tooled finish



Timber wash stand



Door with chalk graffiti

UNDERSTANDING

Range North of Outer Courtyard

This comprises a short single-storey range constructed in rubblestone and brick with a pantile hipped roof. It comprises an open woodshed, garages, stables and a smithy. The latter is accessed from a small walled yard at its eastern gable end. A range is shown in this location on the 1813 estate map which may represent the present building, although it has since undergone modifications.

The gable end wall has a blocked arched opening whilst there are several multipaned sashes and a blocked window on the north elevation. The stables have boarded partitions and concrete floors and are of limited interest.



Interior of loose box with concrete floor and timber partitions



Garage interior



Single storey north range



Smithy, east gable end

UNDERSTANDING

Range South of Outer Courtyard

This series of staggered workshops with hipped Welsh slate roofs (formerly outbuildings, garaging and boiler house(?)) was added in the latter half of the 19th century, possibly when the house was extended in the 1870s – a range is shown in this position on the 1888 Ordnance Survey. It replaced an earlier but smaller range shown on the 1852 Ordnance Survey.

It utilises yellow stock brick and possesses similar decorative bracketed eaves as the Hall's Victorian extension. The courtyard elevation has a series of large timber double doors, both side and top hung; those which are top hung are later modifications into the earlier brick arched openings. The westernmost building (a possible former boiler house) also contains sash windows and a single boarded access door.

The south elevation evidences a series of changes to the fabric with openings blocked, modified or raised, some of which now contain high level windows. A brick chimney with decorative top and blank arches is also located on this elevation appended to the westernmost building.

Internally, the range is interlinked with painted walls and generally open to the roof structure. The roof has King post trusses with sarking below the rafters. The floor is concrete throughout and is utilised as the estate workshops, garages and store.



South courtyard range



Westernmost building to courtyard



South elevation

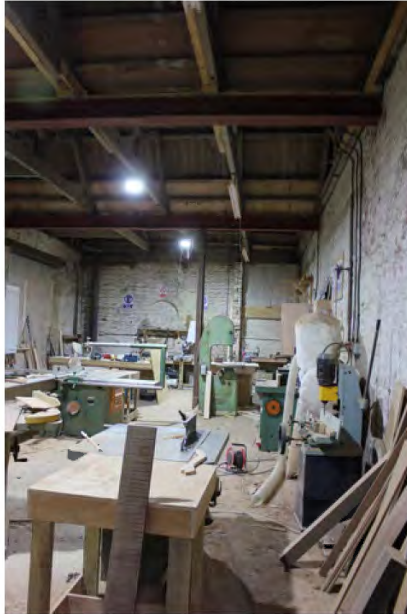


South elevation evidencing a series of historical modifications to earlier openings

UNDERSTANDING



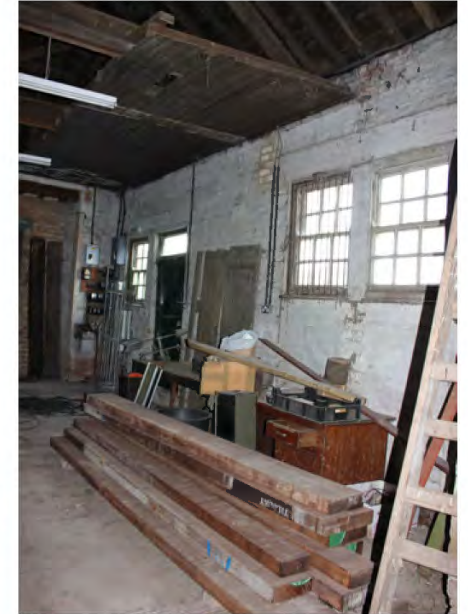
Roof structure



Workshops. This easternmost building abuts the original stable range- note the blocked oculus on the rear wall



Central range looking east



Former boiler house – the gable end double doors are a later modification

UNDERSTANDING

Boundaries

The inner courtyard features listed metal gates and gateposts (Grade II*). These may not be in their original location but were certainly in this position by 1921 when they appeared in a sales catalogue. A late 18th century painting shows entrance gates in front of the Hal but none associated with the stables.

The outer courtyard is enclosed on the western side largely by a modern stone wall with stone copings and brick piers, rebuilt in the last decade.



Modern wall



Gates and gatepost to the inner courtyard

UNDERSTANDING

The British Stable: a brief history⁰⁸

The noble display of the horse was a critical function of country house stable design from the medieval period to the nineteenth century and was at least as important as its practical management. Due to the value of horses, stables have always been well built, placed near to the house and of a certain level of architectural treatment. Stables needed to be well ventilated with plenty of light for grooming and harnessing. Historic stables are generally normally two storey buildings with a hayloft above and the horses stabled across the building. Stables associated with high status houses were usually the most architecturally refined.

The Evolution of Early Modern Stables

The stables buildings themselves were visually set apart from the other service buildings through their quality of materials and design. Windows were glazed by the late 16th century but few stables were stylistically innovative before the end of the Jacobean period, with stalls, arcading, racks and mangers as common features. Evolution in stable technology occurred from the seventeenth century onwards lies mainly in the introduction of a new, expensive breed of horse which merited greater comfort than existing breeds:

- Partitions between horses were unusual before the seventeenth century but were common by the eighteenth century.
- Hay racks evolved in the seventeenth century to make it easier for the horses to eat and keep the dust out of their eyes and drainage was also improved at this time, with stone or brick paving and drainage gullies.

- Saddle rooms were also an important space, providing storage but also display of harnesses and other trappings.
- Hay could be stored above the stables or in a separate building within the complex.
- Coach houses began to be built, initially as a roofed structure with open sides.

Classical architectural features and styles were adapted for stables from the 17th century onwards, including use of the oeil de boeuf window for the hay lofts. The first surviving detailed drawing of a stable dates to 1658, for Welbeck Abbey by Robert Smythson. The stable was vaulted in stone (to protect against fire), heated chambers for grooms and harnesses, running water to remove waste and ventilation shafts for the horses. It had alternating round and segmental pediments over the windows.

Eighteenth Century

Post-Restoration stables were often elaborate and were often miniature versions of the contemporary country house. Early on, these could be placed in a wing flanking a house but later, were placed with other offices and services to one side. Most stable courtyards lacked unity and included a variety of buildings including barns, coach house, laundry, brewhouse and even farm buildings. Little changed in design until the early eighteenth century, when Palladian stable quadrangles became more popular, and is thought to relate in part to the changing practices brought about with hunting horses and the rise of foxhunting. This increased dramatically in the second half of the eighteenth century, as thoroughbred hunters and racing developed.

- Stables and coach houses were treated as independent structures until the eighteenth century but were later integrated.

- Stalls with timber partition between the horses often had elegant sweeping curves and classical heelposts and the eighteenth century saw the length of the stall increase as standards rose in general.
- Hay was generally kept above the stables in the eighteenth century and stables moved away from the house in an attempt to avoid smells.
- Handsome interiors were created to showcase the horses, and sometimes included classical columns, cornicing, archways and stone vaulting.
- Gradual introduction of the loose box after 1800, which by the advent of the Victorian period was still an uncommon feature.
- Thoroughbred, racehorse and hunter triggered a second revolution in stable design in the late Georgian period – 1790s–1830s, as horse prices rose.

⁰⁸ This section is based upon Giles Worsley's *The British Stable* (2004, New Haven: Yale).

UNDERSTANDING

Nineteenth Century

Given the centrality of the horse to Victorian Britain, a large number of books appeared on the subject of stable design and horse management. The most significant innovation in the 19th century was the loose box. These could be 10ft square or more, enclosed on all sides allowing the horse freedom of movement. Before the 1800s, a few loose boxes were available for foals and sick animals only. By the 1870s it was standard for every hunter to have a loose box, and despite the pressure of space, it was not uncommon that loose boxes far exceeded the number of stalls in the Victorian stable. This might involve altering existing spaces as can be seen at Hotham – the stable extension on the western side was originally fitted with stalls which were altered to accommodate loose boxes, the remaining stables were fitted with loose boxes.

During the 19th century there was a growing concern regarding ventilation and drainage, and by the middle of the century this had become an obsession, although early solutions for ventilation were experimental and not entirely successful. As a result of new ideas and technologies, the Georgian stable was refitted by wealthy owners. They installed the latest flooring, feeding equipment and stalling. Interiors were remodelled reducing the number of stalls to allow for more loose boxes.

Little concern had been shown in the Georgian stables for the grooms' quarters, but in the large Victorian stable, accommodation became more extensive: grooms and stable hands would be accommodated in a barrack or dormitory-style accommodation in the stable block, but generally not above the horses, so as not to disturb them. Other staff might have their own rooms, or in the case of the head groom or chief coachman, might be accommodated in their own cottages on the estate.

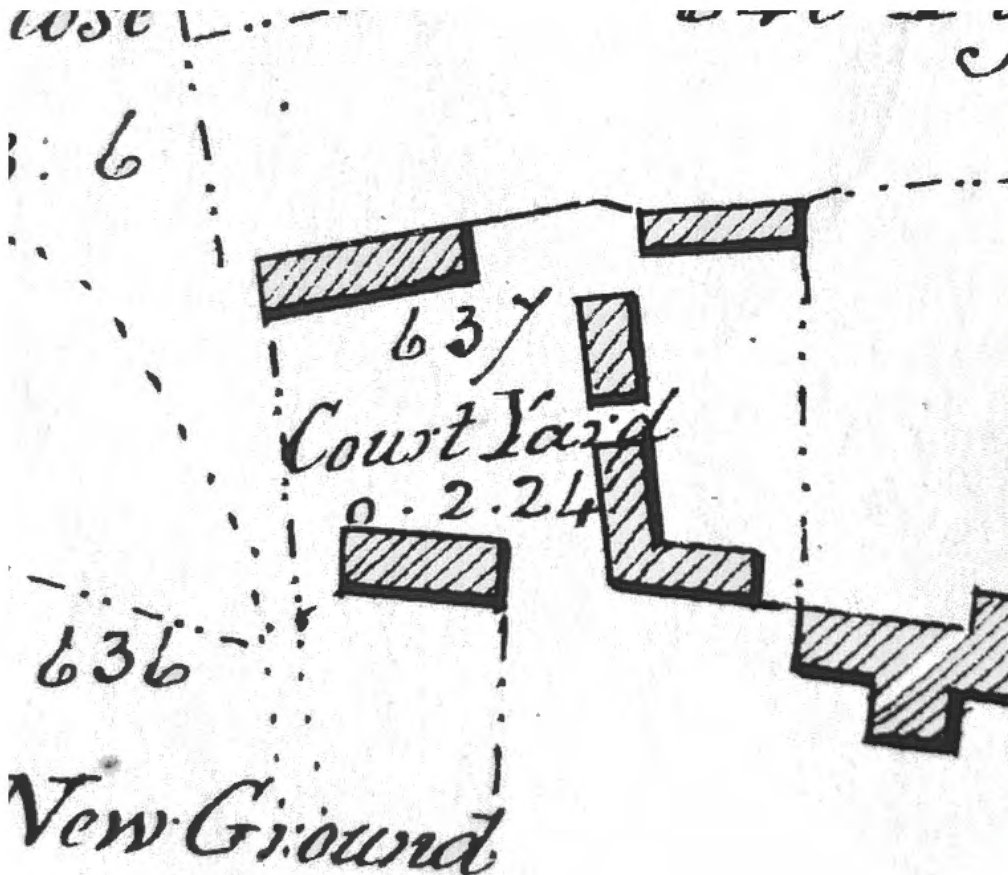
- Significant refitting and 'improvement' of existing stables during this period.
- The preference for the loose box.
- Increased concern with stable hygiene which focussed on good ventilation and drainage.
- Clinker brick flooring (hard baked, partially vitrified, bricks) was recommended for its durability and grip, and became common in the 19th century.
- Concrete flooring was increasingly popular towards the end of the century.
- Timber feeding racks and mangers were superseded by iron as they could be easily cleaned and could not be chewed.
- The favoured design for stalling and loose boxes combined wooden partitions with an open grille above.
- Better staff accommodation and heating of tack rooms.
- The increased popularity in hunting also required other service buildings such as kennels.



UNDERSTANDING

1.8.5 MAP PROGRESSION

The depiction the Stable Block on the 1813 plan of the estate is also curious as it fails to show the building with its characteristic 'U' shaped plan form; the north wing is shown as detached from the rest of the building. This may be an error, as the fabric evidence does not support this particular layout. Two other ranges are also indicated within the outer courtyard on the north side and south side.



Stable Block as depicted on the 1813 estate plan

A more familiar plan form of the Stable Block is shown on the Ordnance Survey of 1852 (published 1855). The outer courtyard retains the range of buildings on the north side, and a small building is attached to the rear of the south range (a stub of wall can be seen within the estate workshops which may relate to this former building). The stable extension to the rear of the north range is shown and the whole Stable Block is connected to the Hall by what appears to be a covered passageway. A water pump is also indicated close to the entrance to the former wash house.



First edition Ordnance Survey of 1852 (surveyed 1852).

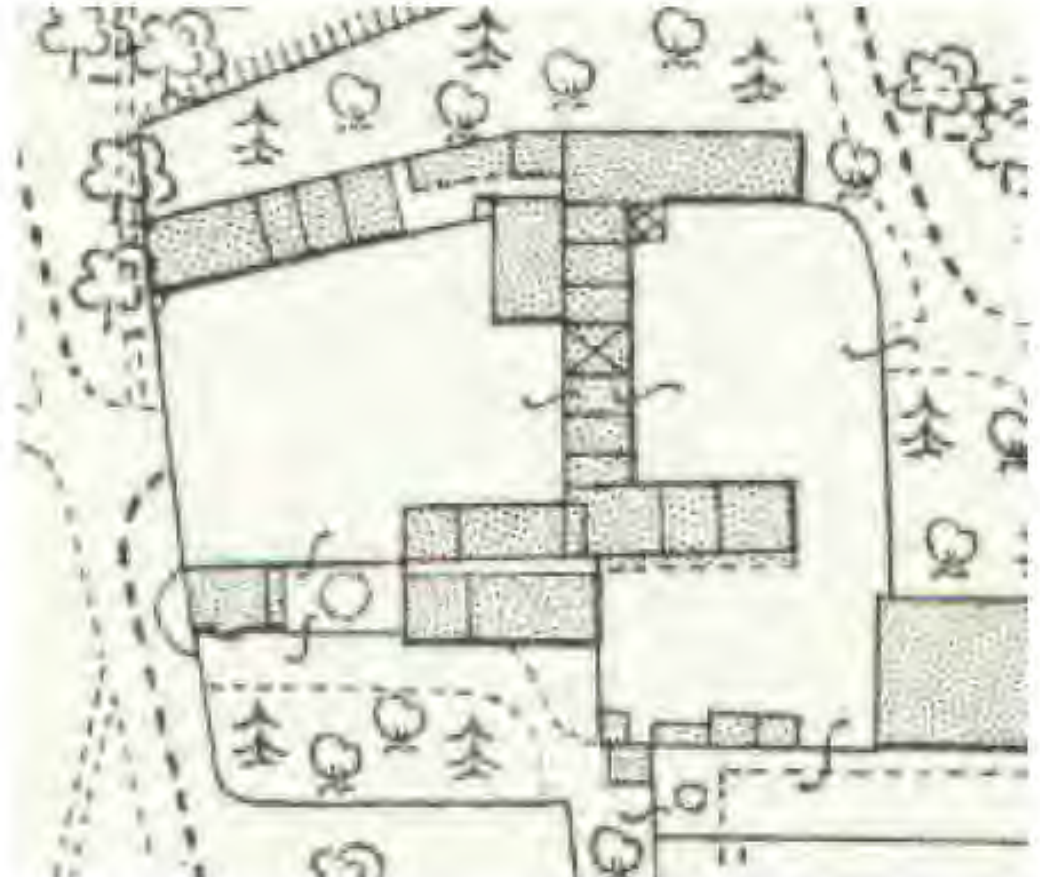
UNDERSTANDING

The 1888 survey published in 1890 indicates the coach house and yards appear much as they do today. Perhaps in association with the 1872 works, the Stable Block received its southern range of buildings into the outer courtyard. The smithy's yard now contains a building appended to the rear of the north range.



1890 (surveyed 1888) Ordnance Survey 25 inch of Hotham Hall.

There are few changes of note on the 1908 Ordnance Survey from 20 years earlier, although the smithy's yard contains a lean-to.



1910 (surveyed 1908) Ordnance Survey Third Edition 6 inch

SECTION 2.0

SIGNIFICANCE

2.1 CRITERIA FOR ASSESSING SIGNIFICANCE

Significance can be defined as the sum of the cultural values which make a building or site important to society. These values are often associated with both physical fabric, and more intangible qualities and associations.

Cultural significance is unique to each historic site. The following assessment considers the values outlined in Historic England's 'Historic England Advice Note 12: Statements of Heritage Significance: Analysing Significance in Heritage Assets (2019) which recommends making assessments using the following categories.

Archaeological Interest

There will be archaeological interest in a heritage asset if it holds, or potentially holds, evidence of past human activity worthy of expert investigation at some point.

Architectural and Artistic Interest

These are interests in the design and general aesthetics of a place. They can arise from conscious design or fortuitously from the way the heritage asset has evolved. More specifically, architectural interest is an interest in the art or science of the design, construction, craftsmanship and decoration of buildings and structures of all types. Artistic interest is an interest in other human creative skills, like sculpture.

Historic Interest

An interest in past lives and events (including pre-historic). Heritage assets can illustrate or be associated with them. Heritage assets with historic interest not only provide a material record of our nation's history, but can also provide meaning for communities derived from their collective experience of a place and can symbolise wider values such as faith and cultural identity.

The significance of Hotham Hall and the immediate setting are assessed using a scale of significance ratings ranging from High down to Detrimental:

- **Exceptional:** A theme, feature, building or space which is important at a national or international level, with exceptional cultural value and contributor towards the character and appearance of the Hall and its setting.
- **High:** A theme, feature, building or space which is important at a national level, with high cultural value and an important contributor towards the character and appearance of the Hall and its setting.
- **Medium:** Themes, features, buildings, or spaces which are important at regional level or sometimes higher, with some cultural importance and some contribution towards the character and appearance of the Hall and its setting.
- **Low:** Themes, features, buildings, or spaces which are usually of local value only but possibly of regional significance for group or their value. Minor cultural importance and contribution to the character or appearance of the Hall and its setting.
- **Neutral:** These themes, spaces, buildings, or features have little or no cultural value but do not detract from the character or appearance of the Hall and its setting.
- **Detrimental:** Themes, features, buildings, or spaces which detract from the values of the Hall, its setting, character, and appearance. Efforts should be made to remove or enhance these features.

2.2 ASSESSMENT OF SIGNIFICANCE

By virtue of its designation as a Grade II* listed building, Hotham Hall is of high value and significance overall. Using this acknowledged view as the starting point, the assessment of heritage value attempts to further define the specific qualities of the site that render it a significant country house.

2.2.1 ARCHAEOLOGICAL INTEREST

The main stages of development at Hotham Hall have been dated using documentary sources, such as the construction of the pavilions in the late 18th century and the construction of the west wing in 1872. However, there are a number of changes to the building's fabric which lack understanding and that may only be answered through an archaeological analysis of the building. This includes the original layout of the entrance Hall, the location the original stair, when works were carried out to replace the staircase, whether the Oak Room panelling is original to the 1720s house, and when the bow bay window was added to the ballroom.

Certain sections of the house are of higher archaeological value than others. The central core of the house from the 1720s contains the oldest surviving fabric; along with the cellars and the east pavilion, they are the most sensitive areas which have the potential to concealing hidden fabric. One bedroom, that of FF02, underwent modernisation in the 1980s as an ensuite bathroom and as such historic fabric was removed or modified in the conversion. It has less archaeological value than other rooms.

The attics were stripped in the 20th century of their historic fabric

SIGNIFICANCE

but have revealing intriguing evidence that some timbers used at Hotham Hall may have come from elsewhere. An analysis of the roof timbers whilst they are exposed could shed further light on the early history of the house.

The physical fabric of the Hall represents around 300 years of change and adaption, reflecting changes in fashion or the needs of the owners. As such there is potential for hidden fabric or decorative schemes behind later surfaces, and potential of the building to further our understanding about its past form, appearance, changes and later uses. Knowledge gained during the proposed works and as part of opening up works, should be recorded as they proceed, and the information placed within an archive.

The Hall possesses high archaeological interest

2.2.2 HISTORIC INTEREST

ASSOCIATIVE

Hotham Hall has connections to a number of well-known, and some less well known, architects. The original house may have been designed by Col. James Moyser a friend of the 3rd Lord Burlington who was involved in various projects in Yorkshire. The pavilions have been attributed to Thomas Atkinson (1729-98) who was actively engaged in the design or alteration of country houses in the 1770s; the extant east pavilion bears a similarity to a number of his other works including Houghton Hall. The west wing has been attributed to the Victorian architect William Moseley, a Middlesex architect and surveyor who designed modest churches, asylums and prisons, but who was best known for 'The Crystal Way' project which was a subterranean railway from St Paul's to

Oxford Circus. In the 20th century, architects Francis F Johnson & Partners, who have a high reputation for classical design and sensitive restoration, were employed by the Mr and Mrs Martin who had purchased the Hall in 1984

Hotham Hall was passed through a number of families during its 300-year history; the Burtons, the Christie Burtons, the Clitherows, and the Stracey-Clitherows. Although not distinguished they were local gentry, a number of whom became members of Parliament or served in the military. For example, the daughter of Alice Stracey-Clitherow, Tom, was a Captain in the cavalry regiment during the First World War. He took his horse with him to fight in France and both miraculously survived. The long line of succession begun with William Burton in the 1719 and ceased in 1984 when Hotham Hall was purchased by Stephen and Carolyn Martin.

The tenants of Hotham Hall during the 19th century included Maurice Johnson, founder of the Spalding Gentleman's Society, Major William Arkwright of Derbyshire, the great-grandson of Sir Richard Arkwright, inventor of the water-powered spinning frame, and Samuel Fox, an industrialist and inventor of the steel-ribbed collapsible umbrella.

Hotham Hall also has royal connections; in October 1905, King Edward VII visited Hotham when staying at Londesborough Hall, and in 1926 Edward Prince of Wales paid a two-day visit to Hull then stayed overnight as a guest of Col. John B. Stracey-Clitherow. Hundreds of people gathered in Hotham Park to welcome the Prince.

Hotham Hall has medium historical associative interest

ILLUSTRATIVE

Hotham Hall was built almost 300 years ago. The fabric illustrates trends in English architecture and decoration from the start of the Georgian period through to the present. The fabric and features also retain evidence of former technologies and craft skills, many of which have been lost. The retention of historic fabric allows this interest to be retained and enjoyed by future generations.

The original house and surviving pavilion illustrate the changing architectural styles of the early 18th century with the emergence of Palladianism over Baroque, and the continuing need for classical symmetry and balance in the later period when the Hall was extended. The house is an expression of the Burton family's wealth and taste. Internally, the decoration of the principal rooms reflects a fashion in the form of full or half height panelling, which was to continue in fashion until about 1750 when wallpapers were preferred. When Robert Burton built the pavilions, he chose to fully panel one room. Whilst reuse from North Cave manor is understandable, it is a curious addition, given that panelling of this nature was already unfashionable in the 1770s. In contrast, the ceiling of the ballroom is decorated in the style of Robert Adam and would have been a highly fashionable addition to the house. The extant historic fabric within the principal rooms at Hotham Hall are of exceptional or high historical value. Other features of historic value from this period are the 'back' staircase and historic window, the cellars, pine flooring and historic doors and their doorcases.

The replacement of service quarters was a common occurrence during the Victorian period. Not only did they feel the need to modernise, but the number of servants employed in the Victorian period was on the increase and the Georgian service quarters were probably too antiquated and small for the modern Victorian family. The design of the wing also reflects the Victorian taste in architecture and their disregard for symmetry, in contrast to the preceding period.

SIGNIFICANCE

Features of the house also reflect changing technologies, such as the change from large Georgian grates which burnt wood to smaller more efficient coal grates. Whilst the Hall had running water and indoor WCs by the 1870s, it did not have central heating until 1921.

Changes in society in the 20th century are also reflected at Hotham Hall. For example, the Victorian dressing rooms were adapted to be very desirable en-suites in the later 20th century. The conversion of servant's quarters to modern living also reflects a reduction in employed staff. The family chose to live more modestly within the updated service quarters and less within the Hall's polite rooms.

The ground floor servants' quarters have been substantially altered with a modern floor inserted in a number of the ground floor rooms, new doorways link rooms, and walls have been removed. However, a number of features are still extant; these include the staircase and cellars, the servant's hall (now an office) with extant shutters and fireplace, various (relocated) doors and doorcases. Most windows and glass appear to be original. The open string servant's staircase also dates to this period. It is possible that a stone floor exists below the modern Marley tiled floor in the corridor FF19. Other features of interest include the springs for the servant's bells, the slopping-out sink, two panelled 18th century doors and floorboards with tool marks in the attics.

Overall, the retention of significant 18th century fabric lends Hotham Hall high to exception historic interest.

2.2.3 ARCHITECTURAL AND ARTISTIC INTEREST

EXTERIOR

Hotham Hall was designed on a north/south alignment; the garden front takes in long views across the formal gardens and arable land to the south (formerly parkland), whilst the north front looks onto wooded parkland. The central element is two rooms deep, symmetrically arranged with hipped roof, central entrance and simple classical features; it reflects the polite architecture of the early Georgian period where Palladianism was emerging from the heavy Baroque period.

As a modest but elegant building, the early house was perfectly proportioned for a gentleman like William Burton in possession of some means. The addition by Robert Burton in the 1770s of the east and west pavilions served to further enhance the classical balance and symmetry of the earlier building. The use of local limestone, ashlar dressings and Westmorland slate to the main house and its later pavilion gives the building a warm, well finished and harmonious appearance, which has been marred by the addition of the less harmonious and rambling, yellow brick west wing.

On approach from the north, the Hall offers a highly pleasing visual experience for visitor across parkland where it is framed by trees. This approach reveals the main house and east pavilion, but the west wing is largely obscured - first by trees and later by the stables. It is perhaps not surprising, that after its construction the west wing was increasingly screened by hedging and other planting to break up the frontage, which did little to compliment the Georgian house.

The west wing was designed to appear as two separate villas, perhaps to break up the linear appearance. The first villa is set below the eaves of the main house, but in contrast to the east pavilion, its scale is greater, upsetting the Georgian balance and symmetry. The second villa is also stepped down from its neighbour, reflecting its lower status. The wing is designed with little architectural detailing or imagination. As a wing of bedrooms and service quarters it was perhaps not felt to warrant much architectural embellishment.

SIGNIFICANCE

INTERIOR

The Hall contains some interior features of exceptional and high significance. The features of interest within the Hall can be found within the principal rooms of the central and eastern pavilion. The ballroom GF05 contains early 18th century panelling of exceptional quality and workmanship, with an Adam-style ceiling of high quality. The adjacent room also contains good-quality and ceiling decoration. Panelling in the Oak Room may have undergone alterations but is still of high quality and Neave has suggested it may even date to the original construction of the Hall. Also of high value are the shell niches in the pavilion corridor, the full-length panelling of the Drawing Room (GF09) and the panelling of GF08 with elegant fireplace and painted overmantel. Most features date to the 18th century and are both of historic and artistic interest.

The entrance hall stair features a wrought iron balustrade of high quality which with the stone flooring throughout is typical of the Georgian and Regency periods. On the first floor the principal and north facing bedrooms with full height panelling are of good quality, the former with a fine overmantel. The pedimented doors and heavy cornice outside the rooms are fine but would appear more in keeping within the entrance hall, rather than confined to a narrow first floor corridor.

Of the Victorian extension, a number of the bedrooms retain some good quality cornices and marble fireplaces. The pine doors are deeply moulded and would have originally been painted. There are few other details of note.

The ground floor service rooms have been altered, and features have been removed. Modern alterations such as the insertion of garage doors and the raised floor are both damaging to its historic and architectural interest. The raised floor upsets the internal dimensions of a number of rooms. In this area, the continuation of the spine corridor from east to west serves merely as a practical circulation route rather than forming any part of the polite central circulation. This is largely due to a significant and original dogleg at the back staircase, restricting views.

The main house and east pavilion are of high architectural and artistic interest. The western pavilion is of medium to low historic interest.

2.2.4 SOCIAL VALUE

Hotham Hall is likely to have played an important role within Hotham and the surrounding area for a large part of its existence. Records of galas, fetes and royal visits have been noted. More recently, as a private home Hotham Hall occasionally welcomed special interest groups to tour the house and gardens. The park drive between Hotham and North Cave is a popular route for locals and visitors to the area and the Hall is prominent in views. The present owner intends to bring the Hall back into a good state of repair following years of neglect, and to make a series of changes and improvements bringing to Hall back into vibrant use. The current proposals that have triggered the production of this report, as a proposed venue for events and weddings, offer potential for the Hall to be appreciated by many new visitors, increasing its potential social value.

Medium social interest with potential to be high.

2.2.5 THE GROUNDS

The park and gardens around Hotham Hall are of significance as providing a setting for the nationally significant Hall and stables. It is not a Registered Landscape and no known landscape gardeners were involved in their creation.

They have historic value as they were established in the early 18th century when the Hall was built by William Burton and later extended by his second son Robert Burton when he purchased a neighbouring estate in North Cave in 1773. The extant elements of the 18th century landscape possibly comprise the pond south of the Hall, the diverted beck, cascades and lake, the park drive from North Cave, and the 'water feature', now a drain, mentioned by Neave as a possible 'canal'.

The parkland landscape was fully developed by the mid-19th century and its modern form is recognisable on the 1855 OS map, although the parkland boundary is drawn more closely around the Hall. The areas to the south and west are now more intensively farmed, losing their characteristic parkland appearance of grazing with occasional stands of trees. The parkland grazing to the north replaced gardens, greenhouses and 'Fife Yard' (shown to the north on the 1813 estate plan) during the in the 19th century. The ha-ha was created in the latter half of the same century.

The approach routes to the Hall have undergone several changes; the principal route shown on the 1813 plan appears to be from the South Cave but by 1855 an approach from the north-east is also shown - evidence of this drive can still be traced through the parkland. By 1890 this drive was a 'footpath' and a new approach was from the north-west around the stable block. This too has been superseded, and the more practical approach through the stable yard preferred in the 20th century.

SIGNIFICANCE

The park and gardens are a symbol of wealth, power and status. The diversion of a water course to create pleasure grounds with a cascade and lake is a good illustration of this. Census records indicate that the family employed gardeners to maintain the grounds. The ornamental gardens took on their familiar layout in the early 20th century and were open to visitors to enjoy during the latter half of the 20th century. The surviving features are evidence of a former lifestyle, often spent in leisure and enjoyment, pursuing such activities as walking, riding, shooting and fishing.

The walled kitchen gardens, hothouses and icehouse are evidence of a prosperous and self-sufficient estate and illustrate a way of life now lost. They are a symbol of status and consumption, and whilst outside of the estate's ownership, they continue to be in productive use. These features remain important elements in our understanding of the Hall and its setting.

In summary, the Hotham Hall landscape is typical of minor country house estates which survive today, where fragments of the historic landscape survive they have been subject to loss, change, and more recently, intensive farming.

The setting of the Hall could be further enhanced with a restoration of the original access drive and of the cultivated parkland to the south.

Currently the grounds are of medium historic and archaeological interest and medium aesthetic interest, with much potential for enhancement.

2.2.6 THE STABLE BLOCK

The stable block's main range is of high historic, architectural and archaeological interest. Built in the later 18th century by the Burton family, they used the stable block to exhibit their wealth and status. This is articulated in the grand classical style of the building which may have been designed by Thomas Atkinson of York, and in the materials and craftsmanship employed. It also illustrates the status of horses in the 18th and 19th centuries as articulated by lavish furnishing of the stables which feature plaster ceilings and walls, and architectural features like arcading, columns and niches. It also shows the changing attitudes towards their care – the 19th century saw an increased focus on cleanliness and ventilation and many stables, including those at Hotham Hall, were refitted and reordered during the Victorian period, introducing loose boxes and 'modern' feeding equipment. That the horse was displaced in the 20th century by the invention of the motor car is illustrated at Hotham by the introduction of garaging and the eventual abandonment of the stable block.

The surviving features of the service rooms and accommodation evidence a former lifestyle now lost, which required a large number of staff to care for the household. The remains of the wash house, and laundry also illustrate the arduous process of hand washing, drying and ironing for the extended household. The process was often detached from the main house as it was a hot and smelly process. The bakehouse may have been in service before the new kitchen was built in the 1870s, later finding use as a game larder. As country houses no longer required large numbers of staff in the 20th century so the laundry, wash house and accommodation were abandoned.

The graffiti on trusses and doors provide a tantalising insight in the social history of the building, with suggestions of military connections, which deserve further research.

As needs and fashions have changed, so the stable buildings have been adapted. There is limited documentary evidence regarding the building's development and the extant fabric remains important evidence of change. Although much fabric has been lost in recent years, there is still potential that new information will come to light during future works. It will be important to ensure this is recorded and this document updated to reflect new understanding.

SIGNIFICANCE

2.3 SIGNIFICANCE PLANS



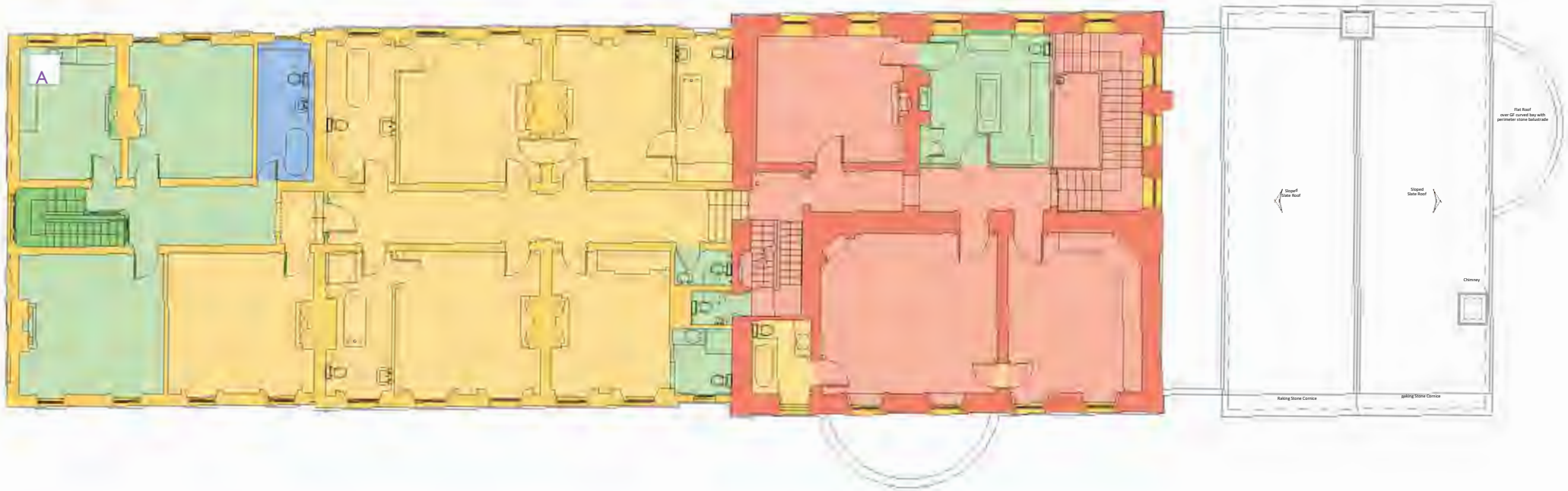
GROUND FLOOR SIGNIFICANCE

- Exceptional
- High
- Medium
- Low
- Neutral
- Detrimental
- Intrusive

- A Raised floors of detrimental value
- B Modern kitchen of detrimental value
- C Modern ceiling decoration of low value

This plan is not to scale

SIGNIFICANCE



FIRST FLOOR SIGNIFICANCE

- Exceptional
- High
- Medium
- Low
- Neutral
- Detrimental
- Intrusive

A Modern kitchen detrimental value



This plan is not to scale

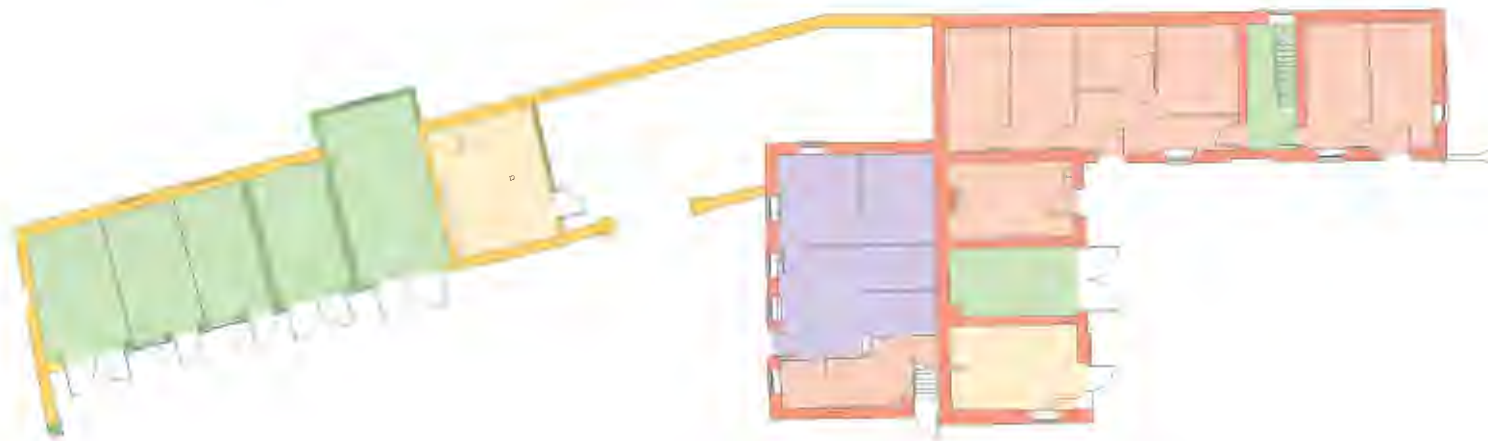
SIGNIFICANCE



- ESTATE
SIGNIFICANCE
- Exceptional
 - High
 - Medium
 - Low
 - Neutral
 - Detrimental
 - Intrusive

This plan is not to scale

SIGNIFICANCE



STABLE BLOCK GROUND FLOOR SIGNIFICANCE

- Exceptional
- High
- Medium
- Low
- Neutral
- Detrimental
- Intrusive

This plan is not to scale



SIGNIFICANCE



STABLE BLOCK FIRST FLOOR SIGNIFICANCE

- Exceptional
- High
- Medium
- Low
- Neutral
- Detrimental
- Intrusive

This plan is not to scale

SECTION 3.0

CAPACITY FOR CHANGE

Hotham Hall and its surrounding landscape have undergone centuries of development and change from the early 18th century through to the present, and it would be indefensible to argue that this process cannot or should not continue.

The challenge for those entrusted with its care is to manage change effectively in an informed way, so that it can continue to adapt and thrive, whilst at the same time conserving its significance and special value of the place. Change can be related to both physical alterations required to facilitate new or improved use and those that preserve or enhance significance. The removal of negative elements from past phases of change is also an important consideration.

Generally, areas of the highest significance will be more sensitive to change whilst those areas of lower significance, or those detrimental to understanding, will have greater capacity to be altered and enhanced. As such, the outstanding and high significance of areas within the early 18th century house and east pavilion are highly sensitive to change, although change may be acceptable if it is targeted at areas of lower value (such as the service kitchen GF03), removes negative elements or promotes better care or improvements to condition.

For example, the removal of modern fitted furniture is acceptable where this makes little or no contribution to a room's significance – indeed the fitted furniture in dressing room FF05 conceals a highly significant early 18th century fireplace with overmantel and an historic closet; its removal is therefore encouraged. The repurposing of this room as a bathroom may be acceptable as this room does not contain panelled walls. Modern damage to the dado rail should be repaired as part of the works and proposed services should be carefully planned so as not to negatively impact on features of significance.

The bathrooms FF07 and FF02 have both undergone significant change during their conversion to en-suite bathrooms. As a result, historic fabric was damaged, removed or modified. There is therefore increased potential for change within this room, and a reversal of past damage is encouraged.

The 1872 west wing has potential for change and improvement. Within the 20th century, the ground floor was subject to a series of interventions with the raising of floors, conversion and merger of a number of rooms into a kitchen and breakfast room, and an alteration to the character of these spaces. There is significant potential to reverse past detrimental interventions or make improvements to the use and condition of many rooms. The conversion of the GF20 garage and removal of the intrusive garage doors is encouraged.

On the first floor, many of the rooms have remained unaltered apart from the installation of modern en-suites within former dressing rooms. However, the history of bathroom FF08 is unclear but was likely part of a Victorian WC before modern access was created from bedroom FF11. This room is therefore less sensitive to change.

The next stage will be to carry out a proportionate impact assessment to ensure that risks to significance are properly managed and understood, the impact of change objectively documented, and the consequences of implementation set out. Clear and convincing justification will be required where change undermines significance. As a first principle, all action will avoid a detrimental impact to the heritage asset.

Within the landscape the most significant areas are those which make a positive contribution towards the setting of the Hall, or retain historic features. The lake, cascades and island are of high value as they were likely laid out in the 18th century, as was the park drive. The parkland to the north has undergone some changes, but remains a traditional parkland landscape of grazing dotted with mature trees, and an appropriate setting for the Hall. These areas could be enhanced through careful management, and potentially in the reinstatement of the carriage drive from the north-east. The gardens have potential for improvement, as have the surrounding arable fields, particularly to the immediate south, whether is potential to reinstate them as picturesque parkland.

The stables are a significant but underused building which lacks regular maintenance. They have undergone significant removal of historic fabric within recent years, and any historic fabric which remains tends to be in fragmentary form or in poor condition. It is clear that a viable new use must be found to ensure a long-term future for the building. There is greater capacity for change with areas which have lost floors, ceilings and partitions, such as the first floor of the north range. Where features survive, such as fireplaces, floors, stalls or mangers, they should be incorporated into any new use where possible, ensuring the character of the building is retained. There is also greater capacity for change within the western workshop ranges and range to the north of the outer courtyard where historic features and historic plan form are limited.



PART 2

4.0 POLICY AND GUIDANCE

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5.0 HERITAGE IMPACT ASSESSMENT

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SECTION 4.0

POLICY AND GUIDANCE

4.1 NATIONAL POLICY AND GUIDANCE

4.1.1 PLANNING (LISTED BUILDINGS AND CONSERVATION AREAS) ACT (1990)

Listed Buildings are designated under the Planning (Listed Buildings and Conservation Areas) Act 1990 for their special architectural or historic interest. Listing gives them protection as alterations, additions or demolitions are controlled by Listed Building Consent, which is required by local planning authorities when change is proposed. Conservation Areas are also protected under Section 69 of the same act.

4.1.2 NATIONAL PLANNING POLICY FRAMEWORK

The National Planning Policy Framework was published 27 March 2012 and last updated in July 2021, sets out the Government's planning policies for England and how these are expected to be applied in the presumption in favour of sustainable development. The NPPF is a material consideration for local planning authorities in determining planning and LBC applications. It supersedes and vastly simplifies the policy that previously existed in the form of Planning Policy Statements.

SUSTAINABLE DEVELOPMENT

The NPPF sets out in section 2. 'Achieving Sustainable Development' that the purpose of the planning system is to contribute to the achievement of sustainable development. At a very high level, the objective of sustainable development can be summarised as meeting the needs of the present without compromising the ability of future generations to meet their own needs (Paragraph 7).

Plans and decisions need to take local circumstances into account, so that they respond to the different opportunities for achieving sustainable development in different areas. Important elements to sustainable development are:

An economic role – contributing to building a strong, responsive, and competitive economy, by ensuring that sufficient land of the right type is available in the right places and at the right time to support growth and innovation; and by identifying and coordinating development requirements, including the provision of infrastructure.

A social role – supporting strong, vibrant, and healthy communities, by providing the supply of housing required to meet the needs of present and future generations; and by creating a high-quality built environment, with accessible local services that reflect the community's needs and support its health, social and cultural well-being; and

An environmental role – contributing to protecting and enhancing our natural, built and historic environment; and, as part of this, helping to improve biodiversity, use natural resources prudently, minimise waste and pollution, and mitigate and adapt to climate change including moving to a low carbon economy.

NEW DEVELOPMENT

New sustainable development should protect and enhance our historic environment (Paragraph 8c). Pursuing sustainable development involves seeking improvements in the quality of the historic environment, replacing poor design with better design.

New development should make a positive contribution to local character and distinctiveness (paragraph 197c) and planning decisions should aim to ensure that developments are sympathetic to local character and history, including the surrounding built environment and landscape setting, and establish or maintain a strong sense of place (paragraphs 130d).

CONSERVING AND ENHANCING THE HISTORIC ENVIRONMENT

Within Section 16, 'Conservation and enhancing the historic environment', are the government's policies for the protection of heritage. The policies advise a holistic approach to planning and development, where all significant elements which make up the historic environment are termed heritage assets. These consist of designated assets, such as listed buildings or conservation areas, non-designated assets, such as locally listed buildings, or those features which are of heritage value. The policies within the document emphasise the need for assessing the significance of heritage assets and their setting in order to fully understand the historic environment and inform suitable design proposals for change to significant buildings. The policies in this chapter require proposals to take into account:

- The desirability of sustaining and enhancing the significance of heritage assets and putting them into viable uses consistent with their conservation;
- The wider social, cultural, economic and environmental benefits that conservation of the historic environment can bring;
- The desirability of new development making a positive contribution to local character and distinctiveness; and
- Opportunities to draw on the contribution made by the historic environment to the character of a place.

POLICY AND GUIDANCE

Designated heritage assets are subject to specific policies that require great weight be given to their conservation in all decisions, clear and convincing justification for any harm to significance. The more important the asset, the greater the weight should be. Significance can be harmed or lost through alteration or destruction of the heritage asset or development within its setting.

JUSTIFYING HARM

All grades of harm, including total destruction, minor physical harm and harm through change to the setting, can be justified on the grounds of public benefits that outweigh that harm taking account of the 'great weight' to be given to conservation and provided the justification is clear and convincing (paragraphs 201 and 202).

Public benefits will most likely be the fulfilment of one or more of the objectives of sustainable development as set out in the NPPF, provided the benefits will endure for the wider community and not just for private individuals or corporations.

Pursuing sustainable development involves seeking positive improvement in the quality of the built environment. Substantial harm or loss should be refused unless it is demonstrated that it is necessary to deliver substantial public benefits that outweigh that harm. The public benefits may be achieved with less or no harm by alternative design or location.

4.1.3 SETTING GUIDANCE

Produced in 2017 by Historic England, *The Setting of Heritage Assets: Historic Environment Good Practice Advice in Planning 3*, sets out how the significance of a heritage asset derives not only from its physical presence and historic fabric but also from its setting – the surroundings in which it is experienced. Setting is not itself a heritage asset, nor a heritage designation, although land comprising

a setting may itself be designated (see below Designed settings). Its importance lies in what it contributes to the significance of the heritage asset or to the ability to appreciate that significance. At the Hotham, the following are considerations relating to setting and significance:

- **Change over time:** Settings of heritage assets change over time. Understanding this history of change will help to determine how further development within the asset's setting is likely to affect the contribution made by setting to the significance of the heritage asset. Settings of heritage assets which closely resemble the setting at the time the asset was constructed or formed are likely to contribute particularly strongly to significance but settings which have changed may also themselves enhance significance, for instance where townscape character has been shaped by cycles of change over the long term. Settings may also have suffered negative impact from inappropriate past developments and may be enhanced by the removal of the inappropriate structure(s).
- **Cumulative change:** Where the significance of a heritage asset has been compromised in the past by unsympathetic development affecting its setting, to accord with NPPF policies consideration still needs to be given to whether additional change will further detract from, or can enhance, the significance of the asset. Negative change could include severing the last link between an asset and its original setting; positive change could include the restoration of a building's original designed landscape or the removal of structures impairing key views of it (see also paragraph 40 for screening of intrusive developments).
- **Access and setting:** Because the contribution of setting to significance does not depend on public rights or ability to access it, significance is not dependent on numbers of people visiting it; this would downplay such qualitative issues as the importance of quiet and tranquillity as an attribute of setting, constraints on access such as remoteness or challenging terrain, and the importance of the setting to a local community who may be few in number. The potential for appreciation of the asset's significance may increase once it is interpreted or mediated in some way, or if access to currently inaccessible land becomes possible.
- **Designed settings:** Many heritage assets have settings that have been designed to enhance their presence and visual interest or to create experiences of drama or surprise. In these special circumstances, these designed settings may be regarded as heritage assets in their own right, for instance the designed landscape around a country house. Furthermore they may, themselves, have a wider setting: a park may form the immediate surroundings of a great house, while having its own setting that includes lines-of-sight to more distant heritage assets or natural features beyond the park boundary. Given that the designated area is often restricted to the 'core' elements, such as a formal park, it is important that the extended and remote elements of the design are included in the evaluation of the setting of a designed landscape. Reference is sometimes made to the 'immediate', 'wider' and 'extended' setting of heritage assets, but the terms should not be regarded as having any particular formal meaning. While many day-to-day cases will be concerned with development in the vicinity of an asset, development further afield may also affect significance, particularly where it is largescale, prominent or intrusive. The setting of a historic park or garden, for

instance, may include land beyond its boundary which adds to its significance but which need not be confined to land visible from the site, nor necessarily the same as the site's visual boundary. It can include:

- land which is not part of the park or garden but which is associated with it by being adjacent and visible from it
 - land which is not part of the site but which is adjacent and associated with it because it makes an important contribution to the historic character of the site in some other way than by being visible from it, and
 - land which is a detached part of the site and makes an important contribution to its historic character either by being visible from it or in some other way, perhaps by historical association.
- **Setting and economic viability:** Sustainable development under the NPPF can have important positive impacts on heritage assets and their settings, for example by bringing an abandoned building back into use or giving a heritage asset further life. However, the economic viability of a heritage asset can be reduced if the contribution made by its setting is diminished by badly designed or insensitively located development. For instance, a new road scheme affecting the setting of a heritage asset, while in some cases increasing the public's ability or inclination to visit and/or use it, thereby boosting its economic viability and enhancing the options for the marketing or adaptive re-use of a building, may in other cases have the opposite effect.

4.2 LOCAL POLICY AND GUIDANCE

4.2.1 EAST RIDING LOCAL PLAN, APRIL 2016

The East Riding Local Plan Strategy was adopted in April 2016. The plan sets out a long-term strategy that will help to guide new development across the East Riding over the period to 2029. Updates to the Local Plan which include additional housing requirements are currently in draft and await the results of a recent consultation.

The relevant policy regarding heritage is ENV3 and set out below:

POLICY AND GUIDANCE

POLICY ENV3: VALUING OUR HERITAGE

- A Where possible, heritage assets should be used to reinforce local distinctiveness, create a sense of place, and assist in the delivery of the economic well-being of the area. This can be achieved by putting assets, particularly those at risk, to an appropriate, viable and sustainable use.
- B The significance, views, setting, character, appearance and context of heritage assets, both designated and non-designated, should be conserved, especially the key features that contribute to the East Riding's distinctive historic character including:
- 01 Those elements that contribute to the special interest of Conservation Areas, including the landscape setting, open spaces, key views and vistas, and important unlisted buildings identified as contributing to the significance of each Conservation Area in its appraisal;
 - 02 Listed Buildings and their settings;
 - 03 Historic Parks and Gardens and key views in and out of these landscapes;
 - 04 The dominance of the church towers and spires as one of the defining features of the landscape, such as those of Holderness and the Wolds;
 - 05 Heritage assets associated with the East Yorkshire coast and the foreshore of the Humber Estuary;
 - 06 The historic, archaeological and landscape interest of the Registered Battlefield at Stamford Bridge;
 - 07 The historic cores of medieval settlements, and, where they survive, former medieval open field systems with ridge and furrow cultivation patterns;
 - 08 The nationally important archaeology of the Yorkshire Wolds; and
 - 09 Those parts of the nationally important wetlands where waterlogged archaeological deposits survive.
- C Development that is likely to cause harm to the significance of a heritage asset will only be granted permission where the public benefits of the proposal outweigh the potential harm. Proposals which would preserve or better reveal the significance of the asset should be treated favourably.
- D Where development affecting archaeological sites is acceptable in principle, the Council will seek to ensure mitigation of damage through preservation of the remains in situ as a preferred solution. When in situ preservation is not justified, the developer will be required to make adequate provision for excavation and recording before or during development.

SECTION 5.0

HERITAGE IMPACT ASSESSMENT

5.1 SUMMARY

This assessment of heritage impact on the significance of the Grade II* listed Hotham Hall relates to an additional listed building consent application which seeks permission for additional external and internal alterations, and also provides further design details to the existing planning applications already submitted to the East Riding of Yorkshire Council. This document is an update to the existing Hotham Hall Heritage Statement (July 2021) by Purcell which incorporates a comprehensive impact assessment for the earlier applications.

The proposals are as follows:

- Remove redundant aerial, alarm box and existing soil vent pipes from external elevations
- Install underfloor and overlay heating systems in most rooms with a combination of floor finishes
- New floor and decorative changes to the Ballroom GF05
- Decorative changes including a new cornice to the entrance hall GF08
- Upgrade electrics and provide addition sockets, new wall lights, pendants and spot lights and new sound and vision system

The external changes will benefit the aesthetic value of the Hall through the removal of redundant services and soil pipework. Internally, the major change is the installation of underfloor and overlay heating systems which will be combined with the conservation repair of historic floors. The proposed replacement of the floor within the ballroom with a more superior one will enhance this significant space, whilst the repainting of the panelled walls is both historically appropriate and will have a beneficial impact on its aesthetic and historical values.

Overall, the impact of the installation of the underfloor heating is deemed to be of low adverse impact within the 18th century elements of the house, and of neutral impact elsewhere. Any harm to historic and evidential values should be balanced against the public benefit of conservation repairs, reduced energy consumption due to the low consistent setting of the heating system, which will be supplemented by traditional heating only when required, and by the improved comfort of occupants and visitors, ensuring a continued, sustainable use of the building.

It is recognised that the stone floors within the entrance hall and corridors are of high significance. The disturbance of historic fabric will therefore be kept to an absolute minimum and the spaces will continue to be heated via traditional column radiators. The floor's appearance and longevity will be enhanced through their conservation repair. The overall impact is therefore deemed to be neutral.

The proposals to improve the decoration of the entrance hall with the replacement of the cornice, addition of overdoor pediments and panels below the first floor windows will result

in a more elegant entrance hall with features appropriate to a Georgian house. The cornice and downstand are believed to be modern additions to this space and of detrimental value. The proposals will have a beneficial impact on the overall aesthetic value of this space.

The upgrade of lighting, electrical sockets and installation of a sound and vision system is of neutral or low negative impact as their installation is likely to involve a minor disturbance to historic fabric in some areas. Where possible existing locations and electrical runs will be reused to minimise interference of historic fabric, and some fittings will be located on skirtings or on built-in furniture to ensure no impact on historic fabric.

Overall, any negative impact is outweighed by the need to modernise electrics, the enhancement to the appearance of spaces through the installation of high quality fittings and improved lighting of spaces and features, and through the enabling of rooms to be used for events and celebrations which will ensure the future sustainability of the Hall.

This application continues the commitment of the owner of Hotham Hall to a high-quality restoration and conservation repair of the Hall, which addresses any harm of the proposed changes. The proposals support the intended use of the hall as a family home and for sustainable commercial uses, the latter representing a public benefit that will ensure the long term maintenance of Hotham Hall into the future. The assessment considers that the minor level of harm caused by the proposals can be balanced against social, economic and environmental benefits, in compliance with local and national policy.

5.2 OVERVIEW OF IMPACT BY PROPOSAL

5.2.1 EXTERNAL ALTERATIONS

The proposals are for the removal of external services including the aerial and burglar alarm box and redundant soil pipes. During the 20th century, the dressing rooms within the 19th century extension were converted into ensuite bathrooms. Soil pipe runs were positioned on the exterior walls with little thought of their positions resulting in a detrimental impact on the external appearance of the Hall. The proposals will remove these detrimental additions and consolidated them through new or existing runs in inobtrusive locations.

High beneficial impact

5.2.2 INTERNAL ALTERATIONS

Installation of underfloor and overlay heating systems in association with existing or new flooring

A combination of underfloor and overlay heating systems are proposed throughout Hotham Hall, apart from the entrance hall where the stone floor will remain in situ. The systems to be adopted have been carefully selected to suit the room and floor finish and to minimise the impact on historic fabric. They will either be laid between the joists below floorboards where historic floorboards are to remain exposed, within a concrete screed where floors are largely modern, or an overlay method is proposed which lies above historic floors and where new tiled or carpeted floors are proposed above.

Utmost care will be taken to ensure the heating system does not cause damage to historic flooring - heat monitors will be installed below floors to prevent overheating of sensitive fabric. As is often required in historic buildings, radiators will still be required in some areas to compliment the underfloor heating, and trench heating to the bay windows will eliminate condensation. The installation of both will be of low adverse impact due to the disturbance of historic fabric during their installation.

The installation of underfloor heating is required to provide an ambient temperature for the comfort of users which is more sensitive overall to historic fabric and will ensure the continued use of large rooms like the library and ballroom throughout the year. In addition, the use of underfloor heating can reduce energy consumption due to the low consistent setting.

The use of concrete screen system of underfloor heating has been confined to 19th century extension ground floor areas, where floors are of low value or modern. These will be overlain with stone or ceramic tiles and will have little or no impact on historic fabric.

In areas designed to be overlain in carpet, ceramic or stone tiles, the overfloor method has been selected. Here the flooring remains intact beneath and the heating stymes is overlain on top. There may be a small requirement to alter the base of doors which will have a small impact on their heritage value.

Overall, the installation of underfloor and overlay heating is of low adverse impact. Any harm should be balanced against the public benefit of conservation repairs, reduced energy consumption, and by the improved comfort of occupants and visitors, ensuring a continued, sustainable use of the building.

Low negative impact

New Ballroom floor (GF05)

This room will be the focus for public events, celebrations and weddings. The appearance of the room is therefore of paramount importance. The timber floor is not original to the space and possibly dates to the 1870s alterations or later. The boards are tongue and groove of regular widths of approximately 6.5 inches with a modern varnish finish. It is proposed to remove the boards into storage and replace with a timber floor which will be hard wearing, will utilise high quality materials and of a superior design, providing the room with a floor appropriate to the heritage value of the space and increased visitor numbers. Mitigating against the loss of the floor, the boards recovered will be used to repair other floors throughout the house where possible. The loss of the floor when balanced against the design proposals, the use of this space to help finance the restoration and maintenance of the Hall and the reuse of materials, partly outweighs the overall harm.

Medium negative, reduced to low negative with mitigation

Repainting of Ballroom panelling

The 18th century panelling is made of pine which would traditionally have been painted in the Georgian period (in contrast to the dark wood of the exposed mahogany doors). Paint residues on the timber decoration support this theory as does the orientation of the grain of some panelling within the bay window. A black and white photograph from 1921 (see page 39) also shows the panelling with a paint finish; the walls are lighter than the gilded picture frames and appear as light as the ceiling, in contrast to today's darker appearance. Painting the panelling is more appropriate and will better protect the timber; whilst conservation repair will also ensure its long-term preservation and high-quality appearance.

High beneficial impact

Decorative changes to the entrance hall GF08

The proposals include the installation of a new bespoke fireplace on the south wall, modifying the previous application which proposed the reuse of the library fireplace within the entrance hall. The new fireplace has been taken from a Georgian pattern book by Robert Adam (with modifications) and is a fitting design which will serve to enhance the heritage value of this space.

As part of the enhancement of this space, it is also proposed to replace the cornice and downstand which serves no structural purpose. The date of the cornice is unknown but likely to be 20th century and is a less than appropriate design for the elegant entrance hall. A more appropriate 18th century design is proposed which will compliment the new fireplace and proposed classical overdoors. Overdoors exist on the first floor above the entrance doors to the principal bedrooms and are historically appropriate within the entrance hall. In addition, the skirtings will be repaired, and where missing, new will be installed to match the profile of existing. Panels beneath the first floor windows and a decorative moulded band are also proposed which are designed to be historically appropriate to this space. Any negative impact on historic fabric by the proposals is outweighed by the enhancement of the hall's aesthetic value.

Medium beneficial Impact

Installation of new sockets, light switches, light fittings and sound and vision system

The upgrade of lighting, electrical sockets and installation of a sound and vision system is of neutral to low negative impact as the installation is likely to involve a minor disturbance to historic fabric in some areas. Where possible existing locations and electrical runs will be reused to minimise interference of historic fabric, and some fittings will be located on skirtings or on built-in furniture to ensure no impact on historic fabric. All other lighting will be provided by free standing or table lamps.

New pendant light fittings will be installed in select locations where there are currently none, along with plaster ceiling roses where necessary to a suitable design for their context. There will be a minor amount of disturbance to walls and ceilings though the installation of new fittings, whilst this, and the installation of high quality recessed, wall and feature lighting will enhance the appearance of interior spaces. Care will be taken to reuse existing electrical routes and new routes will be carefully chosen which will involve the minimal impact on historic fabric.

TVs and sound systems will be installed with a minimal impact on fabric and hidden from view where possible. Preference will be given to free standing or fitted furniture over attachment to historic fabric to further minimise impact where possible.

Overall, any negative impact is outweighed by the need to modernise electrics, the enhancement to the appearance of spaces through the installation of high quality fittings and improved lighting of spaces and features, enabling rooms to be used for events and celebrations which will ensure the future sustainability of the Hall.

Overall neutral / low negative impact

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APPENDIX A

LIST DESCRIPTION

HOTHAM HALL, THE PARK

Grade: II*

List Entry Number:1203450

Date first listed:16-Dec-1966

Country house. c1720 for William Burton, with pavilion of 1772 possibly by Thomas Atkinson of York and two 1871 ranges by William Moseley. C17 range in hammer-dressed limestone with ashlar dressings and Westmorland slate roof. C18 range in ashlar cut to brick size with Westmorland slate roof. C19 ranges in brick with Welsh slate roofs. Central entry C18 house has C18 pavilion to left and C19 ranges to right. C18 house: 2 storeys, with attics, 5 bays. Plinth and rusticated quoins. Half-glazed door beneath divided overlight in moulded doorcase with triple keystone and pediment held on consoles. Unequal 15-pane sashes in band surrounds with triple keystones and continuous sills throughout. Modillion cornice. Hipped roof with two 4-pane sash gabled dormers. Tall eaves stacks. C18 pavilion joined to house by single linking bay of 2 storeys.

Pavilion: 2 storeys with attic, 3 bays with gable end to front. Sashes with glazing bars in band surrounds with blind doorway in band surround with triple keystone, to linking bay.

First floor: sashes with glazing bars in band surrounds and pediment with oculus. Tall 4-pane sash in band surround with triple keystone below balustraded parapet concealing roof of linking bay. C19 ranges: to left a 2-storey, 5-bay range with sashes with glazing bars beneath flat stone arches, continuous sill to first-floor windows, paired consoles supporting overhanging eaves and a hipped roof with ridge stack to left and eaves stack to right. Right range: 2 storeys, 6 first-floor windows. Two C20 garage doors to left; blocked window and sash with glazing bars to right.

First floor: sashes with glazing bars except for narrow blind opening to second bay. Dentilled eaves course and hipped roof. End and ridge stacks. Garden facade similar except for additional off-centre semi-circular bay to C18 house. Pavilion has 4-pane sash in band surround with triple keystone beneath pediment held on consoles, flanked by 4-pane sashes in band surrounds with triple keystones. Blind first floor and oculus to gable. Linking bay has half-glazed door beneath fanlight and balustraded pediment.

Interior:

hall: 6-fielded-panelled doors in moulded doorcases with panelled reveals and elaborate cornices. Open-string staircase with wrought-iron balusters, probably early C19.

Ballroom: early C18 carved panelling in style of William Thornton and possibly brought here from North Cave Manor. Egg-and-dart, bead and rope motifs. The central panels eared and shouldered and carries relief cornucopia, wheat sheaves and festoons. Opposite is a white marble fireplace with orange marble Ionic columns supporting orange frieze with white central panel depicting putti with a beast. The overmantel has an eared and shouldered panel with festoons surmounted by urn. Ceiling cornice has acanthus brackets interspersed with rosettes. Moulded plaster ceiling has central radial motif surrounded by scroll and foliage motifs.

Linking bay has shell alcoves with moulded plaster ceilings.

Study: lower sections of mid C18 panelling survive. Plain marble fireplace in richly carved wooden surround with central panel to frieze bearing relief head. Eared and shouldered panel above supports pediment.

Back stairs: closed- string staircase with bulbous balusters with umbrella knops.

Panelling of c1720 remains to master bedroom and its dressing room.

Pevsner N: Yorkshire: York and the East Riding, 1972.

York Georgian Society Annual Report for 1978.

Victoria History of the County of York East Riding, Vol IV, 1979.

APPENDIX A: LIST DESCRIPTION

STABLE BLOCK

Grade: II*

List Entry Number: 1346681

Date first listed: 16-Dec-1966

Stable block. 1769 on weather-vane, possibly by Thomas Atkinson. Coursed rubble, Westmorland slate roof. U-shaped on plan with extension to rear facade. 2-storey, 7-bay central section with 5-bay extension to rear, flanked by 2-storey, 5-bay wings.

Spinal range: bays arranged 2:3:2 with central pedimented section breaking forward. Tall central carriage arch with keystone and imposts rising through 2 storeys flanked by stable doors beneath flat stone arches. Symmetrical outer sections each have tall elliptically-arched carriage entrance with double doors, and board door beneath flat stone arch, with lean-to glass roof at return of right end. First floor: 6-pane sashes. Central broad ashlar pediment contains clock face and re-located datestone "GMM 1683", and squat platform breaking through roof above carries open cupola with ogee lead roof surmounted by weather-vane bearing date. Side wings mirror one another and each has central round-arched recess, that to left wing containing board door, that to right wing blind, flanked by unequal 12-pane sashes and board doors beneath flat stone arches. First floor: 6-pane sashes, some openings blind.

Hipped roofs. Gable ends each have Venetian window with Diocletian window above. Extension to rear facade: 2 storeys, 5 bays. Board door in fourth bay, and sashes with glazing bars. Blind upper storey. Early C20 garages added to rear not of special interest. The datestone in the pediment has been brought here from the demolished Manor House at North Cave belonging to George Montgomery Metham, and has no relevance to the building history of Hotham Hall. Pevsner N, Yorkshire: York and the East Riding, 1972. Victoria History of the County of York East Riding, Vol IV, 1979.

GATES AND GATE PIERS

Grade: II

List Entry Number: 1281681

Date first listed: 16-Dec-1966

Gates and gate piers. Early C18. Wrought-iron gates, ashlar gate piers. Gate piers cruciform on plan, approximately 4 metres in height. Rusticated piers with entablatures bearing fielded-panelled pilaster to each side with plain base, and moulded cornice, surmounted by urns. Gates: plain bars and dog bars with central horizontal spiral motif and central vertical spiral motif above. Elaborate overthrow.

