

Gillingwood Hall,
near Richmond, North Yorkshire,
and its historic garden:
a final report



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

Summary

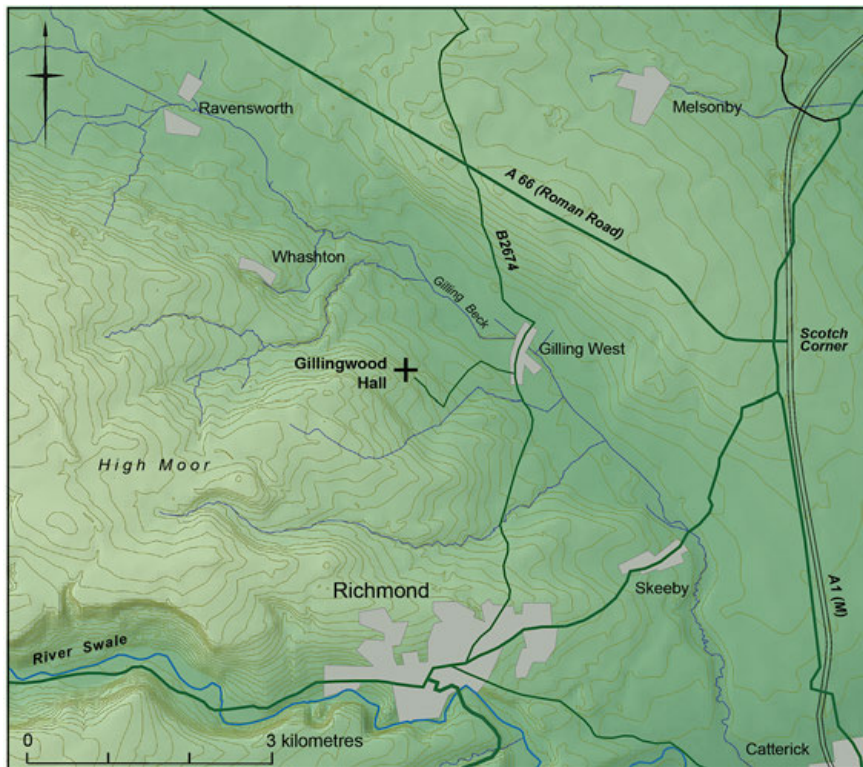
Gillingwood Hall, near Richmond in North Yorkshire, was a fine Jacobean mansion built for the Wharton family in c.1607. In December 1750, newspapers reported that the house had burned down and it has usually been assumed that it was this seventeenth-century house which was lost in the fire. However, new research suggests that the building which was destroyed was not the original hall but a modernised version, most probably designed by the fashionable architect Daniel Garrett. As well as remodelling the old house, Garrett also made significant alterations to the gardens, adding a temple-like folly, a broad parterre and a pair of earth terraces supported by an eye-catching bastioned stone wall. This report covers research carried out on the site over a period of six years, from 2019 to 2025, involving ground survey, excavation and analysis of the standing buildings.

Contents

1. Introduction	1
2. Topography	2
3. History of the Site	3
4. History of Research.....	9
5. The Historic Garden Landscape: Survey and Interpretation	12
6. Further thoughts on Daniel Garrett as the architect and William Wharton as his patron	35
7. Nineteenth-century developments	36
8. Ground penetrating radar survey, November 2022	38
9. First Trial Excavation, October 2023	39
10. Second Trial Excavation, October 2024	41
11. Finds from the excavations of 2023 and 2024	49
12. Resistivity survey October 2025	59
13. Summary and Discussion	61
14. List of References	64
15. Acknowledgements	65
Appendix 1: The 1969 Listed Building Texts	66
Appendix 2: Survey Methodology	67
Appendix 3. Pottery (Chris Cumberpatch)	68
Appendix 4. Faunal Report (Jessika Odenthal)	73

1. Introduction

Gillingwood Hall is located 4kms N of Richmond in North Yorkshire, at 140m OD (NZ 1710 0475; Fig. 1). For more than one hundred and fifty years it was the seat of the Wharton family, descendants of Humphrey Wharton (c.1563-1636) who built a handsome Jacobean mansion on the site after he bought Gilling manor in c.1607. We have a record of the old hall in the form of a drawing made by Samuel Buck in c.1720. In the first half of the seventeenth century, the hall had a fashionable garden, consisting of a fenced parterre and two engineered grass terraces. Around 1690/1700, a pavilion or tea-house was built on a high point overlooking the garden followed, most probably in the 1740s, by a folly (sometimes described as a 'summerhouse') together with two additional terraces and a handsome bastioned stone retaining wall. In December 1750, Gillingwood Hall was destroyed by fire. However, recent excavations have shown that it was not the seventeenth-century house that was lost but a remodelled version most probably designed by the architect Daniel Garrett. After the fire, the new building was replaced by a farmhouse. Whereas the old building faced SE, its successor is oriented NE, towards the old Roman road (now the A66) which runs from Scotch Corner across the Stainmoor pass into Westmorland. On the lawn next to the farmhouse, a Palladian-style doorway set against a 6m length of coursed rubble has traditionally been held to represent a surviving fragment of the old hall.



*Fig. 1
Location plan.*

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

Our work, which began in May 2019, has been directed to a better understanding of the chronology, structure and landscape setting of these buildings. As a first step towards this end, a drone survey of the whole site was undertaken in July 2019 by a team from Historic England, under the leadership of Dave Went (see below). This was followed up by measured survey on the ground resulting in the plan shown here as Fig. 2.

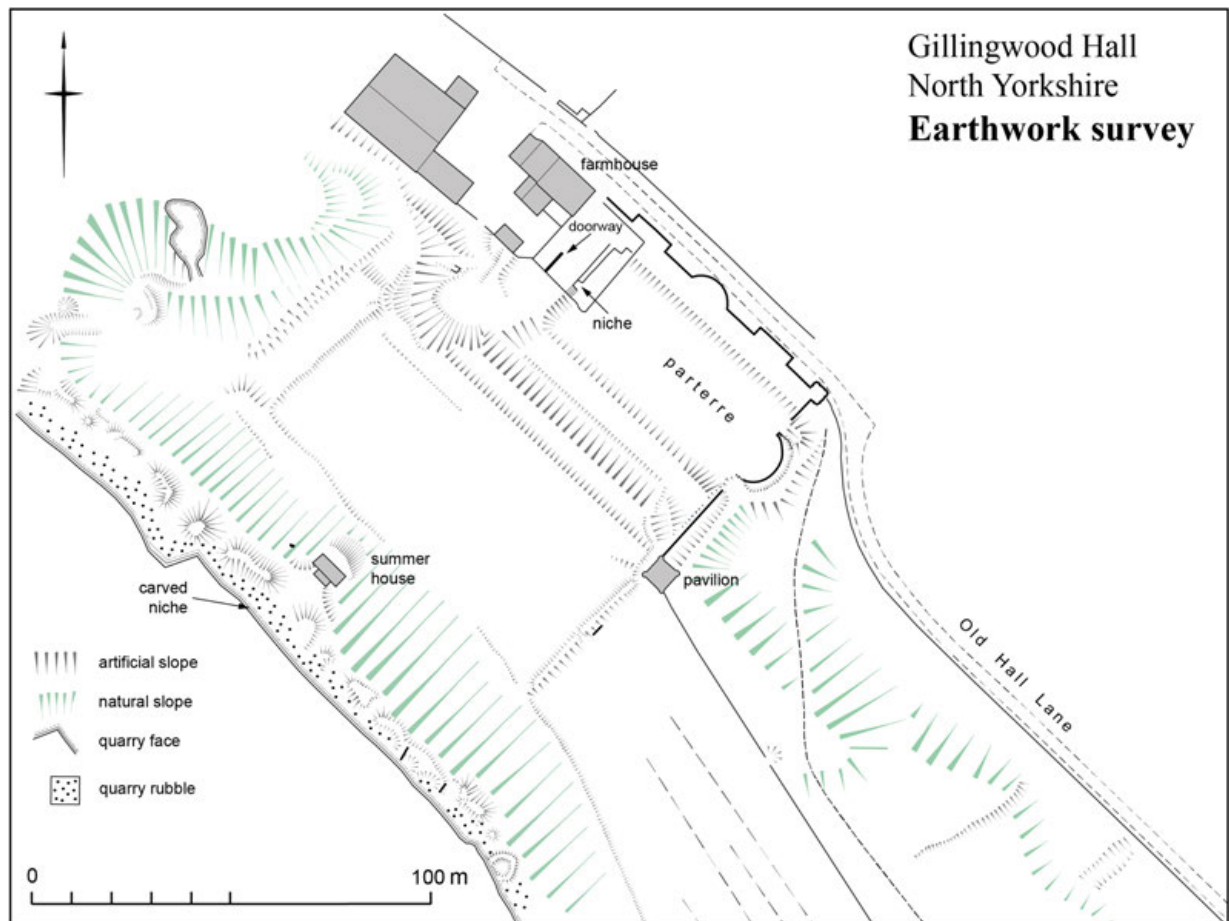


Fig. 2 Earthwork survey. Reduced from 1:1000 scale original

2. Topography

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

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

3. History of the Site

3.1 Before the Jacobean house

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

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



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

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

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

The field immediately E of the enclosure has been rig ploughed in the post-medieval period as demonstrated by a pattern of straight, relatively narrow rigs visible on lidar. This ploughing has partially obliterated the earlier boundaries described above. To the SW of Gillingwood Hall a well-marked hollow way (Fig. 3, hollow way (a)) descends the hill before splitting into two branches, one of which turns towards the entrance in the E side of the enclosure (Fig. 3, hollow way (b)); the other continues downhill before disappearing beneath the farm buildings to the W of the Hall (Fig. 3, hollow way (c)). The hollow

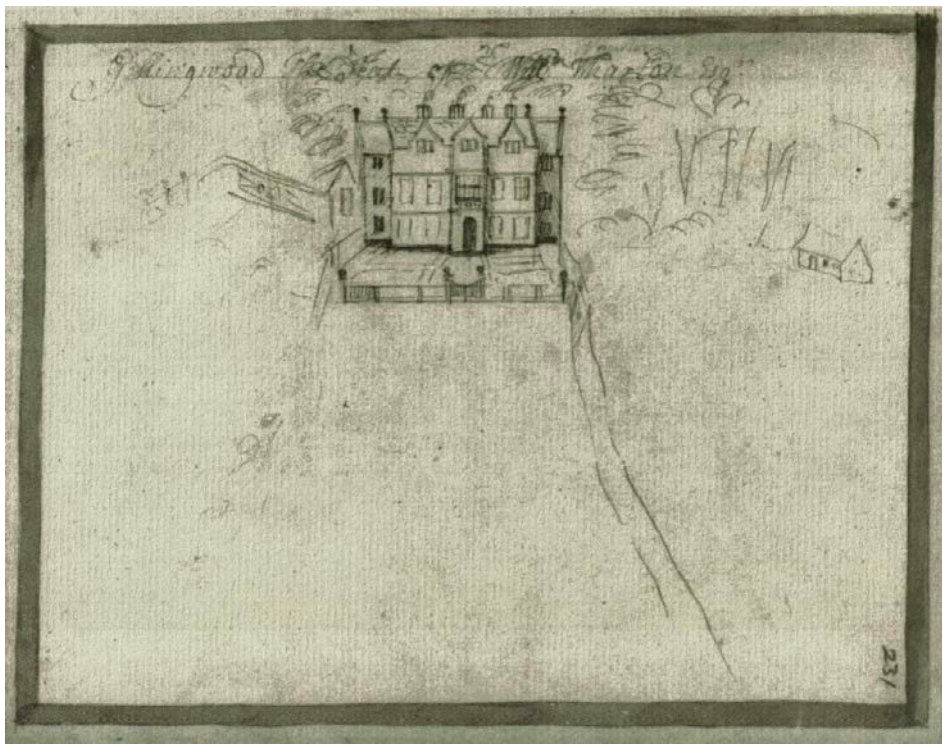
way re-emerges on the N side of these buildings and is clearly traceable as a deep cut in the hillslope, extending as far as the nearest cultivated field where it ceases to be visible as an earthwork.

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

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

3.2 The Jacobean House

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



*Fig. 4.
Samuel Buck's
sketch of
Gillingwood
Hall, c.1718/20.*

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

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

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



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



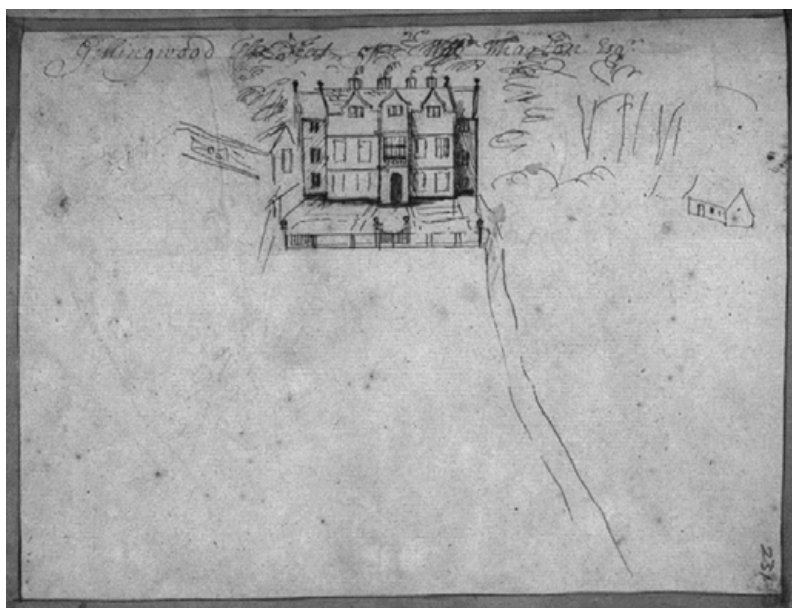
*Fig 6.
John Warburton's thumbnail sketch of Gillingwood
Hall, c. 1718. The British Library. Copyright The
British Library Board.*

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

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

Buck's drawing was originally made in pencil after which the main subject – the house and the parterre in front of it – was reinforced with pen and ink. Other details, such as a building set apart to the right of the house; the gable end of another building immediately adjacent to the house on the left-hand side; and, further to the left, a fence with a gate, are less clear as these were not subsequently gone over in ink. Still harder to interpret are two pairs of roughly parallel lines, extending towards the viewer from either side of the parterre in front of the house.

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



*Fig. 7.
Buck's sketch enhanced with
ultra-violet light. Image courtesy
of Christina Duffy, The British
Library. Copyright The British
Library Board*



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

The enhancement using infra-red light has strengthened the two pairs of roughly parallel lines that run towards the viewer from either side of the fenced parterre in front of the house. In each case blobs or squiggles are shown spaced at regular intervals outside these lines. The double lines most probably represent either walls, hedges or fences, and the blobs trees or shrubs planted alongside them. These features are shown more clearly on the thumbnail sketch in Warburton's notebook referred to above (Fig.

6). In the right-hand boundary, close to the corner of the fenced parterre, Buck showed a gate, flanked by piers topped by ball finials. This is most clearly visible in the drawing enhanced by UV light (Fig. 8).

It should be noted that Buck did not depict the grass terraces which now frame the broad parterre on the garden side of the house; nor did he show the bastioned stone wall which runs beside the lane and supports the northernmost of these terraces. It is therefore evident that the paired walls, hedges or fences shown on Buck's drawing must have been replaced by the bastioned stone wall at some point after Buck made his drawing in c.1720.

To the left of the house, in the upper left-hand part of the drawing, the gable-ended building, referred to above, seems most likely to have been aligned parallel with the axis of the house and not at an angle to it as at first appears. This would be the case if the mark or squiggle slanting downwards to the left from the peak of the gable is seen as just one of many such marks intended to represent trees or background vegetation, or simply as a generalised framing device. If this is correct, then the feature to the left of the gable is most likely a fence, rather than a wall, which turns a right angle towards the viewer before reaching a gate, once again flanked by piers topped with ball finials.

Buck's drawing omits the two terraces on the steep slope to the S of the garden as well as the tea house – commonly known as the 'Bell Park Pavilion'. If his brief was simply to record the house then these details would not have been considered relevant to his task.

3.3 After the fire.

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

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

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

3.4 Ordnance Survey Maps

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

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

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



Fig. 9. Extract from the OS first edition of the six-inch map, surveyed in 1854/7.
(Reproduced by permission of the National Library of Scotland).

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



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

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

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

At some point during the thirty-eight years that have elapsed since the first edition of the six-inch map was surveyed, the farmhouse has been extended to the S and the farm buildings have gone through a radical re-organisation. The T-shaped building, referred to above, has disappeared along with the range of buildings on the W side of the yard. In their place a new range has been built at the foot of the hill slope, parallel to and to the S of the line of buildings shown furthest from the farmhouse on the 1857 six-inch map. The quarry beyond the farm buildings to the W is shown but has expanded in the years since 1854. It is labelled 'Old Quarry' so working must have ceased by 1892. Quarrying is also shown along the edge of the wooded escarpment overlooking the site from the SW, again marked 'Old Quarry' at its southern extremity.

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

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

4. History of Research

4.1 Antiquarian writers and County Histories

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

4.2 Early maps

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

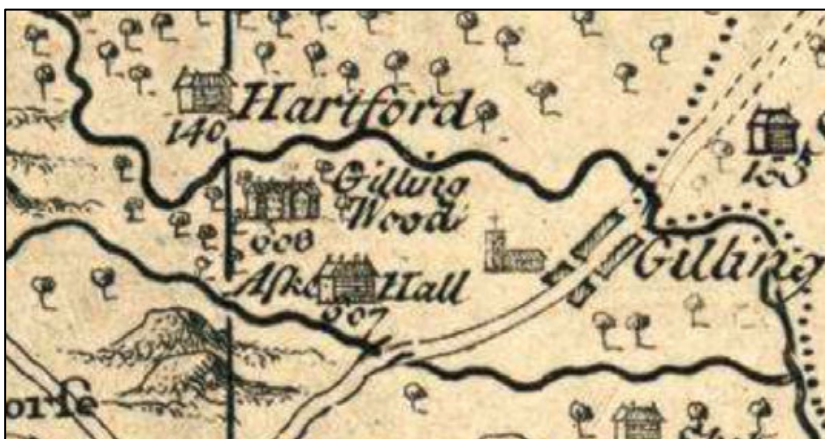


Fig. 12
Extract from Warburton's *Map of Yorkshire* (1720).

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

The first edition of Thomas Jefferys' *Topographical Survey of the County of York* (1771) depicts 'Gilling Wood Hall' in a similar manner to that employed by Warburton. The second edition, published four years later, in 1775, adds the name 'Miss Wharton' to the image (Fig. 13). As the privilege of having their names



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

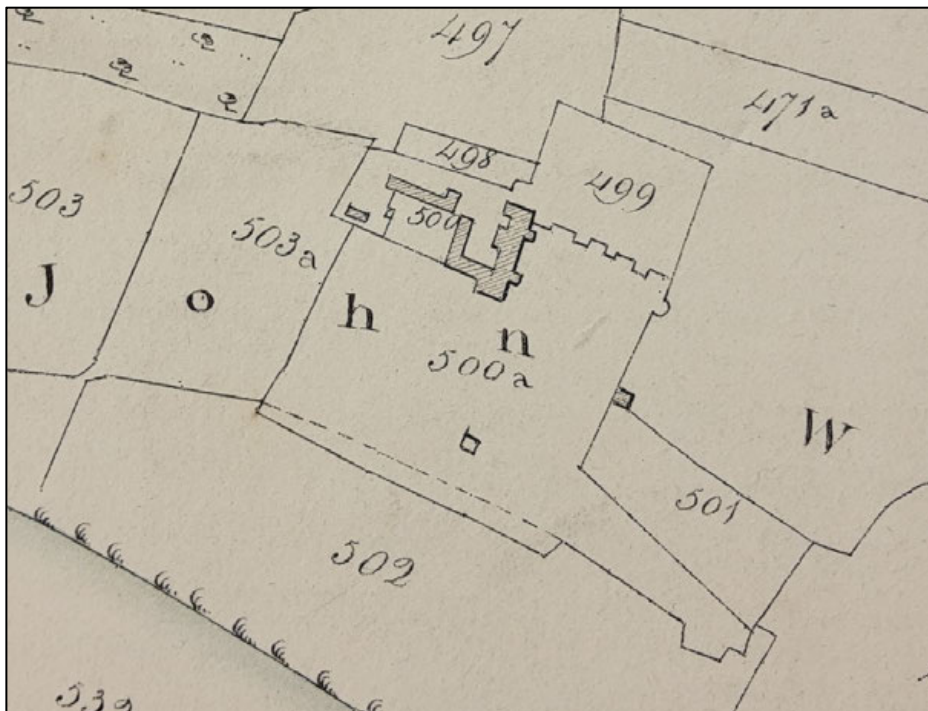


Fig. 14 Extract from the enclosure map of Gilling township, December 1815.
Copyright: The North Yorkshire County Record Office. Document reference: I Gilling.

printed on the map was something that patrons had to pay for, we can assume that 'Miss Wharton' was keen to have her name publicly associated with the property, perhaps as an assertion of the family's continuing ownership. This Miss Wharton would have been the Margaret Wharton who inherited Gillingwood after the death of her brother, William, in 1750.

A manuscript enclosure map of Gilling township, dated December 1815 and now in the North Yorkshire Record Office, portrays the Hall with its outbuildings and walled garden at a scale of six chains to the inch (1:4752). This is in fact the earliest known representation of the site showing in detail the layout of the buildings. The two rectangular structures projecting out from the east-facing façade are puzzling. The more

southerly one might be intended to represent the wall with the doorway which now stands detached on the lawn next to the farmhouse, but there is presently no trace of the one to the north of it.

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



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

4.3 Modern records and publications

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

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

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

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

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

Gillingwood makes a fleeting appearance in Edward Waterson and Peter Meadows *Lost Houses of York and the North Riding* (1990) along with a thumbnail sized reproduction of Buck's sketch. The pavilion is described, appropriately, as a 'Tea House' but the 'summerhouse' is not mentioned. Interestingly, it is suggested that the Palladian-style doorway from the old Hall 'suggests a rebuilding of the Hall c.1730-40'. Referring to the fire of 1750, a story is rehearsed according to which Margaret Wharton started the fire

after the death of her brother, William, having discovered that he hadn't bequeathed the house to her. Like other stories of this kind that appeared years after the event, this one is not based on any contemporary source.

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

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

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

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

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

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

5. The Historic Garden Landscape: Survey and Interpretation

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

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

Clearly a survey of some kind was called for and Historic England were asked for help in undertaking it. The outcome was a drone survey carried out in July 2019 as a training exercise by a small team of Historic England personnel under the leadership of Dave Went, Archaeological Survey & Investigation Manager (North & East). Technical details of the survey methods employed are presented in an appendix to this report (Appendix 2).

Further details of the site were recorded on the ground in February 2020, again with the help of a Historic England team, enabling the analysis and interpretation of the earthworks and their chronological relationships to be better understood. The end product of this work is the first large-scale interpretative plan of the site (Fig. 2). The following description of the garden terraces and the bastioned wall is based on this survey.

5.1 The garden terraces and the bastioned stone wall

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



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

According to Chris Mayes, Historic England's National Landscape Adviser, the uppermost pair of terraces on the south side of the broad parterre date to the early seventeenth-century and are therefore broadly contemporary with the Jacobean mansion. An early seventeenth-century date for the creation of these terraces also fits well with what we know about the Whartons' finances. In the first quarter of the seventeenth-century, the Gillingwood Whartons acted as financial advisers and business managers to their distant cousin, Philip, 3rd Lord Wharton, and his son, Sir Thomas Wharton, and by this means they became prosperous, accumulating property and other assets. However, this association came to an end with the death of Lord Philip, in 1625. Subsequently, in the late 1630s, Thomas Wharton fell into debt with the Crown and was imprisoned in the Fleet prison in London, where he died, in September 1641, leaving his eldest son and heir, Humphrey, still in his minority. Thereafter the family finances remained under strain until after the Restoration in 1660, when Humphrey Wharton became wealthy through his legal practice in London and his involvement in various mercantile enterprises, most notably the lead trade. After Humphrey Wharton's death, in 1694, Gillingwood passed to Humphrey's only son, Anthony Wharton (c.1664-1702), and, after his death, to William Wharton (1698-1750). As we shall see, it must have been William Wharton who commissioned the architect, Daniel Garrett, to make radical alterations to the garden and the house in the 1740s.

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



Fig. 17 The corner turret and the bastioned wall beside the lane.



Fig. 18 Ridged tooling on the ashlar masonry of the bastioned wall.

Closer to the house, where the wall runs parallel with the lane, the quality of the masonry is noticeably less good: the coursing is not so regular, the blocks are less well cut and also lack the ridged surface tooling. Between the corner turret and the farmhouse, three bastions – two rectangular and one semi-circular – project out from the wall. As the bastions are bonded into the wall and their coursing also matches, it follows that the wall and the bastions are of one build.

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

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

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

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



Fig. 19

Bands of rusticated masonry in the half-moon bastion.

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

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

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

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



Figs. 20 & 21. Ashlar blocks with diamond-shaped incisions re-used as decorative elements in modern field gateways.

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

Note that the lower stone in Fig. 20 displays the same ridged tooling as is apparent on the face of the retaining wall with the half-moon bastion at the south-east end of the garden. Other blocks lack this tooling and are also considerably more weathered suggesting that more than one phase of garden development may be represented.

Further up the slope, beyond the half-moon bastion, the retaining wall and its frontal ditch continue uphill to the so-called 'Bell Park' pavilion, or tea-house. If the join between the garden wall and the pavilion is carefully examined it will be apparent that the wall butts up against the pavilion and is therefore later in date.

Close to the SE gable-end of the farmhouse, there is now a walled garden containing two lawns at different levels separated by a rockery and connected by a short flight of stone steps (see Frontispiece). The rockery and the steps were made by the Metcalfes in the 1960s. In the process, window mouldings and other pieces of carved architectural masonry belonging to the Jacobean house were recovered, as well as some of the blocks with diamond-shaped incisions, described above. Several of these window mouldings were then re-used as edging stones round flower beds elsewhere in the garden (Fig. 46 & 47). It was also when the rockery was being built that a round-headed niche set in a short length of ashlar masonry was exposed (Fig. 22). The stonework of the niche, and the masonry on either side of it, exhibit the same ridged tooling as is evident on the wall with the half-moon bastion at the far end of the garden. It remains to be proved if the use of this ridged tooling is a reliable chronological indicator attributable to a single phase of the garden's development though it seems increasingly likely that it is.

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



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

similar area of paving at the back of the farmhouse, outside the sunroom. Whereas it might be thought that these tiles belonged to the seventeenth-century house, Mr Metcalfe informs us that they came from farm buildings demolished in the fairly recent past. That being the case, they are probably no older than the nineteenth century. Recently, the stone roofing tiles which surfaced the steps, and indeed all the paving round the farmhouse, has been replaced with imported stone flags

As can be seen from the plan (Fig. 2), the terrace which forms the SW side of the parterre curves round in such a way as might suggest that it may once have continued in a north-easterly direction to join up with the terrace on the other side of the garden. If so, then the short length of masonry wall containing the niche could represent part of a longer retaining wall linking the two lower terraces and providing a visually more impressive frontage, as seen from the other end of the garden, than would otherwise be provided by a simple grass-covered slope. However, in light of the excavations undertaken in October 2024, a different interpretation is now called for (see below). It will also be apparent that a straight line drawn from the centre of the half-moon to the *in situ* niche neatly bisects the large parterre, and, when prolonged to the NW, passes through the doorway in the freestanding wall on the upper lawn. If the doorway does indeed mark an original entrance to the Jacobean house, then it follows that the early seventeenth- and eighteenth-century gardens, and the seventeenth-century mansion, were all symmetrical about the same axis, and that this symmetry was an important organising principle in the design. A photograph taken with a drone by Mark Denton in May 2025 gives a general view of the site (Fig. 23). The two putatively early terraces are on the slope beyond the pavilion, or tea house, and are readily distinguishable from the two broader terraces situated at a lower level, on either side of the broad parterre and retained by the bastioned stone wall.



*Fig. 23
General view of
the site looking
from east to west.
(Photo by Mark
Denton).*

5.2 The 'Bell Park' pavilion or tea-house.



Fig. 24 The blocked doorway of the 'Bell Park' pavilion or tea-house.

The pavilion, or tea-house, is prominently situated on a high point overlooking the garden to the N. (Fig. 24).

From this elevated position there are commanding views over the garden and the surrounding countryside and it is evident that the site was chosen with this in mind.

The original entrance to the pavilion is on the NW side. A gravel (?) path on the uppermost garden terrace led up to the building and it was along this that one approached it, admiring the garden b

On grounds of architectural style, the pavilion is thought to date to c.1690/1700. It is square on plan with openings in all four sides: three windows and a door. The doorway (now blocked) was accessed by means of a short flight of steps. Inside there was a raised wooden floor and window seats below each of the three windows.

High up in the walls, holes on the inside of the N and S walls held joists supporting a flat roof (Fig. 25)..



Fig. 25 Interior view of the tea house showing a window opening under a brick arch. Above it are holes for joists which supported a flat roof. (Photo by Mark Denton).



*Fig. 26
Detail of the door opening on the W
side of the tea house showing oak leaf
decoration on the keystone of the arch*



*Fig. 27
Sedbury Park. The round-arched
windows match those of the Gillingwood
pavilion. Image supplied by Ed Kluz*

Externally, the windows and doorway have identical frames topped by distinctive broken-arched pediments. The key-stones of the arched frames are decorated with stylised oak leaves (Fig. 26).

Before it was demolished, in 1927, there were windows with identical broken-arched pediments on the ground floor of the south wing of Sedbury Park, the home of the Darcy family (Fig. 27). While Sedbury Park is known to have been completed no later than 1718, it could date somewhat earlier than this and so closer to the proposed date of the Gillingwood pavilion. In any case, the same architect must surely have been involved in both projects.

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

Anthony Wharton died only eight years after his marriage, in November 1702, leaving his widow and four children under the age of ten. Nine years later, in March 1711, James Darcy of Sedbury married Margaret Wharton's sister, Mary Hicks, his third wife. In this way it came about that the two Hicks sisters lived almost within hailing distance of each other. Sedbury Park lies only 3km from Gillingwood and is clearly visible from the Gillingwood tea house. Was it this close relationship between the two families which lay behind the deliberate mirroring of the buildings?

5.3 The temple-like 'summerhouse' or folly

The temple-like 'summerhouse' or folly overlooks the garden from a position high up on a steep slope to the S of the formal garden. Above and behind it, a quarried outcrop forms the crest of an escarpment (Fig. 28).



Fig. 28 Showing the linear quarry along the escarpment edge behind the temple-like folly or 'summerhouse'



Fig. 29 The temple-like folly or 'summerhouse'.

The folly is of three bays, the central bay projecting slightly forward. It stands on a tall basement composed of alternating bands of coursed ashlar and rusticated masonry (Fig. 29). The ashlar quoins at the corners are not symmetrical when seen from the front – on one side they are end-on to the viewer and on the other sideways on. Richard Pears wonders if this was deliberate or due to a misunderstanding of the architect's intentions by the local masons?

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

Behind the columns is a shallow space with a curved wall to the rear, somewhat resembling an apse (Figs. 30 & 31).

In May 2025, Mark Denton, a professional photographer, flew a drone between the columns and took photographs of the interior of the folly, revealing features that cannot be seen from the ground outside, as shown on the sketch plan (Fig. 31).



Fig. 30 The curved rear wall of the folly is only dimly visible from the ground but is more clearly seen in this photograph taken with a drone. The blocked door in the back wall can just be made out between the two right-hand columns. (Photo by Mark Denton).

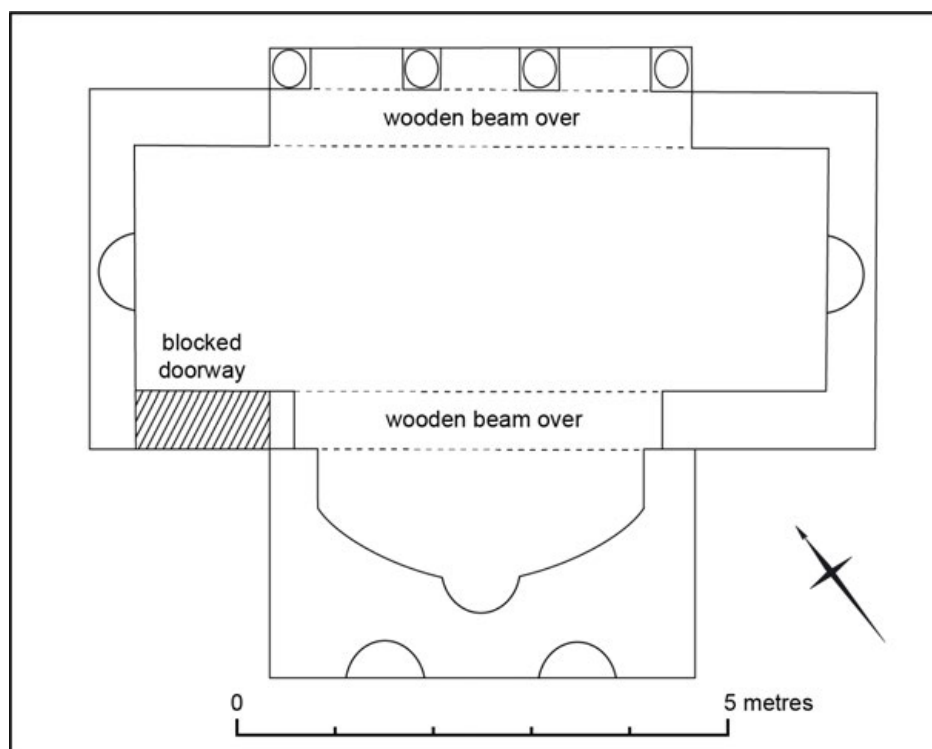


Fig. 31 Sketch plan of the folly.

The drone photographs confirm that the front part of the building is not bonded into the masonry at the back, demonstrating that it was built in two sections. The probable reason for this is that the basement, on which the forward part of the building stands, was built first, and the back part (which didn't require such a massive foundation due to the levelling off of the slope) was then added to it.

The masonry of the interior walls is of markedly inferior quality compared with the exterior, and there are indications that the inside walls may originally have been covered with lathe and plaster (see below).

Three shallow, round-headed niches were recorded in the interior – one in the centre of the curved rear wall; and one in each of the side walls. The rounded hoods of the niches are formed with brick and the recesses are lined with lathe and plaster, the lathes being nailed to wooded plugs set into the masonry to support the plaster. In all the niches, some plaster remains *in situ*. Many more wooden plugs, or holes indicating where they once were, are visible in the masonry of the walls suggesting that interior of the whole building may also have been similarly plastered (Fig. 32).



Fig. 32 Niche in the west wall. Note the brick-arch at the top and in situ lathe and plaster below. Holes for wooden plugs are visible within the niche and in the walls on either side indicating that the interior of the folly was probably plastered. (Photo by Mark Denton).

As the floor is entirely covered in bird droppings and old nesting material to an unknown depth, the original floor surface is not visible. On the other hand, the base of the Doric columns can be seen to stand at least one course of masonry above the floor, so there was at least a shallow step up at the front of the building. On the other hand, there is no sign of any fixings for a wooden or metal railing to protect against the risk of falling.

Access to the interior was originally via a narrow doorway in the SW corner (now blocked) (Fig. 33).



Fig. 33 The blocked doorway in the SW corner of the main chamber. (Photo by Mark Denton).

The drone survey also revealed that extensive repairs have been made to the building. This work is said to have been carried out by a firm of local builders in the later 1970s or early '80s, at the same time as the folly was re-roofed.¹ For example, a poured concrete beam has been inserted under the old and worm-eaten wooden beam which supports the wall behind the pediment (Fig. 34); and a new wooden beam was put in place to bridge the gap between the walls on either side of the curved recess at the rear of the building (Fig. 35).



Fig. 34 A poured concrete beam was inserted in the 1970's or '80s to support the wooden beam at the front of the building. (Photo by Mark Denton).

¹ Information supplied by Mr Malcolm Metcalfe.



Fig. 35 A new wooden beam supports a re-built wall at the back of the main chamber and in front of the projecting apsidal element. Note the regularly spaced holes in the masonry below which may have held wooden plugs to which lathes or battens were nailed. (Photo by Mark Denton).



Fig. 36 The folly, rear view.

At the back of the building, a narrow range projects outwards to accommodate the apsidal structure within (Fig. 36). It is of coursed masonry embellished with two tall, round-headed, niches and a blind oculus edged in brick set into an open triangular pediment above.

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

Although the building has been designated a 'summerhouse' this is not an entirely convincing description of its purpose. In the first place, the building stands on a steep slope and access to the doorway at the back is difficult. There are no signs of a path or steps leading up to it from the garden; and the doorway is both narrow and awkward to reach, the threshold being raised almost a metre above ground level. The interior of the building is also cramped, dark, and dangerous: there is barely 20m² of available floorspace and the only source of light is from the front where there is a sheer drop of 7m to the ground below. All in all, this is not a safe or attractive space to find oneself in.

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

On the other hand, the discovery of niches within the building argues that the building was indeed intended to be entered, in spite of its evident drawbacks. It is possible, for example, that the niches were used either as seats or perhaps to display sculptures. Should it ever be possible to make a close examination of the interior, it would be interesting to know if the walls were plastered and possibly also painted or whitewashed.

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

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

5.4 The quarry behind the folly



*Fig. 37
Niche carved into the rock face
behind the folly.*

Behind the folly, a round-headed niche has been carved into a vertical rock face produced by quarrying (Fig. 37). Although the quarrying cannot be precisely dated it is certainly older than the construction of the folly, as we shall see. The rock-cut niche mirrors the pair of niches in the rear elevation of the folly. As it is invisible from the garden below and has no obvious purpose, it may simply be a *jeu d'esprit* carved by the quarrymen.

The rock outcrop behind the folly has been quarried over a distance of more than 0.25km.

To reach a thick stratum of sandstone suitable for building, a layer of shattered limestone, some three to four metres thick, was first stripped away and dumped to the side so as to allow quarrying to proceed along the outcrop. The result is a massive bank of limestone rubble up to three metres high and over ten metres broad which now extends the full length of the outcrop except for a break, 10m wide, immediately behind the folly. This break in the quarry waste is the result of material having been used to level up the slope behind the folly in order to allow access to the doorway while at the same time buttressing the substructure at the back.

The fact that limestone rubble was used as infill behind the folly must mean that this waste rock was in place before the folly was built and therefore that the quarrying pre-dates the building. In the listing text it is suggested that sandstone from the quarry may have been used to build the Jacobean house. While this may be true of the carved components, such as window mouldings and doors frames, the stone used in the rubble wall with the doorway in the garden next to the farmhouse, which is thought to be a surviving fragment of the early house, is of inferior quality compared with the sandstone visible in the face of the quarry. Interestingly, in a court case litigated in the London court of chancery, in 1664, Humphrey Wharton stated that he, like his grandfather (also Humphrey Wharton) before him, obtained stone from a certain old quarry on Gatherley Moor to the N of Gilling (Gates, 2025).

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

5.5 The farmhouse

The design of the farmhouse that replaced the Jacobean hall derives from Daniel Garrett's book *'Designs, and Estimates, of Farm Houses, &c for the County of York, Northumberland, Cumberland, Westmorland, and Bishopric of Durham'*, first published in 1747 (Fig. 38).

The oversized doorcase with its triangular pediment, the horizontal band surmounting a plinth course at the base of the facade, the fenestration and the chimneys in the gables, are all strongly reminiscent of Garrett's published design (Fig. 39).

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



Fig. 38 Daniel Garrett's design for a farmhouse from *'Designs, and Estimates, of Farm Houses, &c for the County of York, Northumberland, Cumberland, Westmorland, and Bishopric of Durham'*, 2nd edn., 1759.



Fig. 39 The north-facing facade of the farmhouse. The string course and basal plinth extend the full width of the main façade beneath the Virginia creeper; Note the decorative stone balls which may originally have topped gate pillars belonging to the garden shown in Buck's drawing.



Fig. 40 Plinth course extending part way round the gable end of the farmhouse.

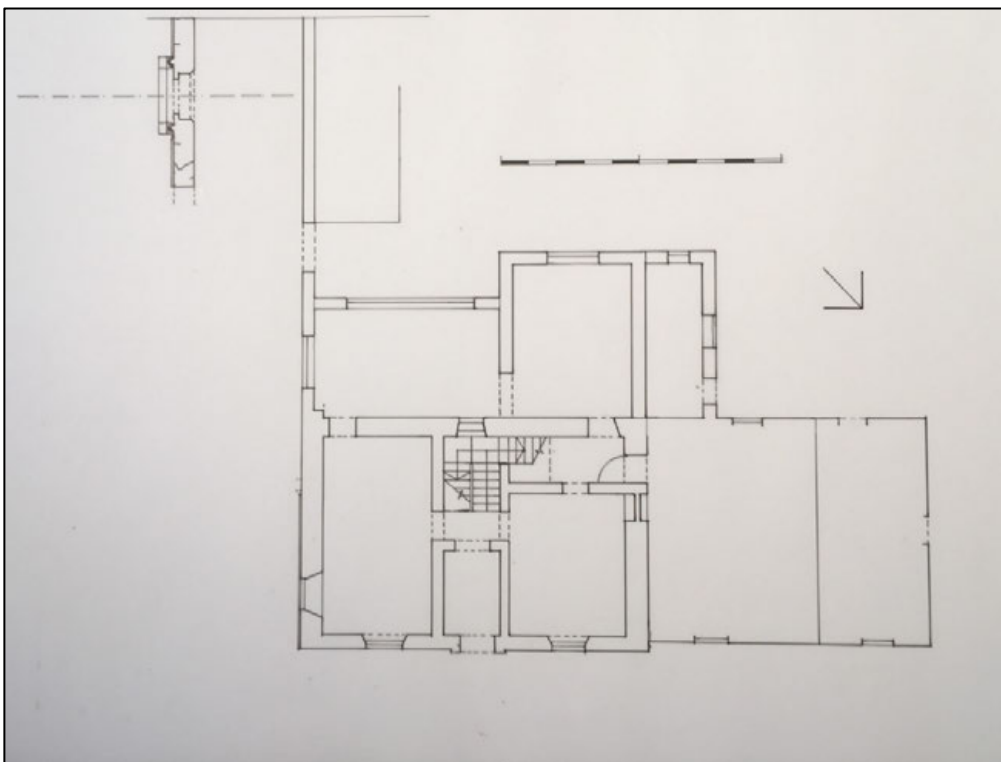


Fig. 41 Ground floor plan of the farmhouse drawn by Martin Roberts. Note the off-centre position of the N entrance doorway in relation to the hall passage.

Despite the apparent similarity between the façade of the farmhouse and Garrett's published design, there are internal features of the building which suggest that end result may not be what was originally intended.

For example, a floor plan of the farmhouse, made by Martin Roberts, has revealed the existence of three relatively thick walls which form a U-shaped element embedded within the fabric of the building. This U-shaped structure was certainly not part of the Jacobean house and it may indicate that there was a change of plan during the construction of the farmhouse (Fig. 41).



Fig. 42 The relieving arch in the rear wall of the farmhouse.

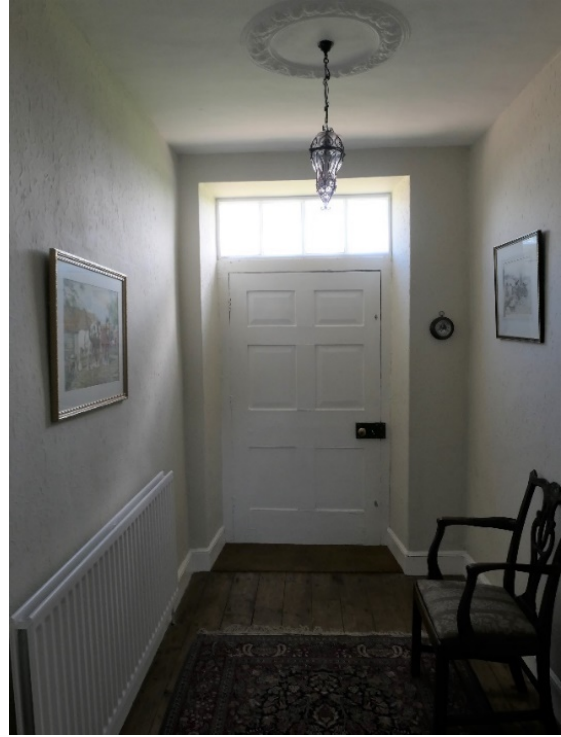


Fig. 43 Door passage inside the farmhouse showing the asymmetrical placing of the doorway in relation to the side walls.

In the rear (SW) wall of the farmhouse, which is part of this U-shaped element, a relieving arch at first floor level is exposed in the masonry above a ground floor doorway but so high above it that it makes little sense in engineering terms (Fig. 42). Is this too evidence of a change of plan at some stage in the construction of the building?

Other hints that the farmhouse may not be all of one build include the fact that the oversized doorway does not fit symmetrically across the hall passage inside the building, almost as if the façade represents a late addition to an earlier design (Fig. 43).

Similarly, what is the significance of the odd arched recess in the front wall of the small, first floor closet above the entrance passageway? Is that too a relic of an earlier, unrealised plan? (Fig. 44).



There are other visible signs that the building we see now is not what was originally planned and that a different, and perhaps grander, building may have been intended. For example, what was the original destination of a demi-balustraded panel now set incongruously in the outside wall of a nineteenth-century outhouse? (Fig. 45).

*Fig. 44
Arched recess in the first-floor closet above the hall passageway*



Fig. 45 Demi-balustraded panel ex situ in an outhouse wall.

The panel is *ex situ* and there is no knowing where it was destined to be used. In broad terms it dates to the mid-eighteenth century and comparable panels can be seen at Bradley Hall, co. Durham, c.1750, by Garrett; and at James Paine's temple at Bramham, West Yorkshire, c.1750-62. Is this, then, further evidence that Garrett may have been planning a larger and more impressive building than the existing farmhouse might suggest?

Interestingly, many of the projects on which Garrett was employed involved remodelling and updating the external appearance of country houses rather than aiming at a complete rebuild. Were that the case at Gillingwood then may it have been an altered version of the Jacobean mansion that was lost in 1750, or a house where alterations were being made but were not yet been completed? Following the fire, was the shell of the building stabilised and a farmhouse substituted for the house that was originally intended? These are questions which could only be solved by further investigation, such as geophysical survey and targeted archaeological excavation.

Elsewhere on the site, pieces of architectural masonry, including decorative stone balls and stone from mullioned and transomed windows, have been re-used as decorative features in rockeries and flower beds (Fig. 39, 46, 47 & 48). Several such pieces were found in the 1960s when a rockery was built in the garden next to the lawn on the SW side of the farmhouse. It seems very likely this material represents rubble from the demolition of what remained of the Jacobean house after the fire. Probing with a garden fork suggests that there is a great deal more rubble buried under the upper lawn next to the farmhouse.

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



*Fig. 46
The sill of a mullion
window now re-used in a
rockery outside the
sunroom of the farmhouse*



*Fig. 47
Sill and mullion of window from
the Jacobean house re-used in a
rockery.*



Fig. 48 Decorative stone ball re-positioned on top of a garden wall.

5.6 The freestanding Palladian doorway



Fig. 49 Doorway with Palladian-style doorcase.



A doorway set in a 6m length of rubble walling stands on the lawn to the S of the farmhouse. Traditionally, this has been held to be a surviving part of the Jacobean manor house. The door surround is in the Palladian style with fluted Doric half-columns surmounted by a richly ornamented entablature and pediment. Dates around 1730/40 have been proposed for this structure. On either side of the doorway, a fine ashlar plinth lies at the base of the wall. As neither the plinth, nor the Palladian doorway, are shown on Buck's drawing, they must date later than c.1720 (Fig. 49).

Careful examination of the wall flanking the doorway shows that it is a composite structure, consisting of masonry of more than one period, and many hours have been spent discussing and analysing it.

As the stonework of the internal wall face has been reddened by fire, it can reasonably be assumed that the wall was standing in 1750 when the house burned down. Further indications of fire damage can be seen on the splayed reveals of the doorway opening where a vertical strip of paler sandstone, evidently unaffected by heat, contrasts with the adjacent fire-reddened stonework (Fig. 50). This shows where a wooden door, some 110mm thick, in place at the time of the fire, had protected the masonry from the intense heat.

*Fig. 50
The faint shadow of a wooden door
showing as a pale strip against the fire-
reddened masonry.*

To the right of the doorway, as seen from the garden, parts of the frame of a blocked mullioned window belonging to the Jacobean house remain *in situ*. On the inside face of the wall, where the blocking of the reveal is visible, the window splay retains what is evidently its original coating of plaster. The fact that this window frame remains *in situ* is a strong argument for seeing the wall in which it is embedded as a surviving part of the seventeenth-century house.

As mentioned above, the outer face of the rubble wall on both sides of the doorway rests on a fine ashlar plinth composed of a horizontal band or string course resting on top of a series of thick stone blocks set on edge. This arrangement exactly matches the plinth which extends across the front façade of the farmhouse and part way round the SE gable end of the building (Figs. 39 & 40). As Garrett's published design for a farmhouse includes just such a plinth (Fig. 30), it seems likely that the plinth at the base of the wall with the doorway was inserted by Garrett as part of his plan to modernise the old house.

It appears that Garrett also intended that the exterior stonework of the Jacobean house should be covered with render and the old mullioned windows replaced by more fashionable sashes. Thus, on both sides of the doorway, the carving of the fluted columns stops with a slight lip a couple of centimetres short of the wall surface (Fig. 51). We suggest that this gap represents the thickness of a coat of render. Again, it seems unlikely that the crude blocking of the mullioned window was intended to be seen and this too argues in favour of a rendered wall surface.

The evidence for sash windows consists of a rebate which runs vertically down the outer edge of the masonry blocking the mullioned window (Fig. 52). The most plausible explanation for this is that it was designed to house the frame of a sash window of less generous proportions than its predecessor.



Fig. 51 Lip on the edge of a column indicating the thickness of a coat of render



Fig. 52 The rebate in the blocking of the mullioned window designed to house the frame of a sash window. The hammer sits on the string course of the plinth believed to have been inserted by Garrett.

Although it is difficult to prove solely on the basis of visible evidence, it is probable that Garrett took down the external porch turret shown in Buck's drawing so as to give the building a flat façade. While the Palladian doorcase might just have fitted within the porch turret of the old house this does not seem likely. Such a fine piece of decorative carving was surely intended to be seen from the garden and the lane beyond and not hidden away out of sight in a porch. At Wallington Hall, in Northumberland, Garrett added a very similar doorcase to the entrance on the E side of the house and it may be that he intended the same effect here (Fig. 53). Ultimately this is a question which only excavation can resolve.



Fig. 53. Wallington Hall. Doorway added by Garrett. Image supplied by Ed Kluz.

6. Further thoughts on Daniel Garrett as the architect and William Wharton as his patron

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

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

It has been noted above that Buck drew two parallel boundaries extending towards the viewer from the corners of the garden in front of the house. The nature of these boundaries is not clear from the drawing: they may have been walls or fences flanked by rows of trees or shrubs. On the N side, a gateway can just be made out close to the fence which surrounds the parterre (Fig. 8). What is certain is that Buck's drawing does not depict either the bastioned stone wall (in which there is no gateway corresponding to the one shown in Buck's drawing) or the terraces which it is designed to support. It must therefore be the case that the large parterre, the two lowest garden terraces and the bastioned stone wall all date later than 1720 and are all products of Garrett's re-design.

According to this scenario, Garrett was responsible not only for building the temple-like folly and modernising the Jacobean hall, but also for the design of the farmhouse and a far-reaching reshaping of the garden.

These are points to which we will return in discussing the excavations undertaken in 2023 and 2024 (see below).

Garrett's patron at Gillingwood can hardly have been other than William Wharton, the only son and heir of Anthony Wharton (c.1664-1702). William's mother, Margaret Wharton, outlived her husband by almost forty years before she in turn died, in July 1741. Her will was proved at York and administration of her goods and credits were granted to William on 29 August that same year. It was surely no coincidence that Garrett's one documented visit to Gillingwood, on 21 September 1741, occurred less than a month after William came into his inheritance.

William, who never married, had sole control of the Gillingwood estate from 1741 onwards. In 1749 he was advised to go south for the sake of his health, and, with a travelling companion, Arthur Pullinger, he set off for France in 1749 only to die in the small town of Briare sur Loire, 70 kms SE of Orléans, in November 1750. Barely a month later, Gillingwood was destroyed by fire.

After William's death, probate was granted to his eldest unmarried sister, Margaret (bpt.1697-1791), in March 1751, his sister Mary, having renounced her claim. However, not all was plain sailing as William had not left a signed will and his executor, Henry Reveley, initiated a case in the Prerogative Court of Canterbury challenging the decision of the Prerogative Court of York. In the end Reveley's case came to nothing and Margaret was left in sole control of her brother's estate.

Faced with a smouldering ruin, Margaret Wharton can be forgiven for deciding not to continue with her brother's plans for Gillingwood. In any event none of William's three sisters was in need of a house: the oldest, Anne, had married John Hall Stevenson and lived with him at Skelton Castle, near Guisborough; Mary had a house in Micklegate in York; and Margaret lived mostly in London where she is listed in the Westminster rate books as a resident of Park Place, in the fashionable St James district, from 1734 until at least 1775.

Margaret Wharton was a known eccentric and many entertaining stories have been told about her, most of them traceable back to a character sketch incorporated in William Hutton's book 'A Trip to Coatham' (1810). Described as 'of a saving nature', she was said to be extremely rich but also notably parsimonious, a trait which led to her being satirised in a play by Paul Jodrell. The play, entitled 'Widow and no Widow' was published in 1779 and had a long run, being performed in London and the provinces (including York) on multiple occasions over the next five years. Margaret appeared in the guise of a character called Peg Pennyworth.

Whether it was due to the fire, Margaret Wharton's parsimony, or Daniel Garrett's death in 1753, the fact is that Garrett's plan for Gillingwood, whatever it may have been, was never fully realised.

7. Nineteenth-century developments

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

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

If the first (1857) edition of the OS six-inch map is enlarged and superimposed onto the earthwork survey, it will be seen that the short arm of a T-shaped building fits neatly into the 'scoop' taken out of the terraces (Fig. 54). It seems, therefore, that the scoop was made to accommodate this building. As the scooping caused significant damage to the terraces, the T-shaped building, whatever it was, must be significantly later in date than the terraced garden but earlier than the survey of 1854.



Fig. 54 Earthwork survey overlaid on the first edition OS six-inch map (1857).

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

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

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

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

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

8. Ground penetrating radar survey, November 2022.

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

Although the survey did not succeed in identifying the footprint of the Jacobean mansion (Fig. 55), the data did show a non-random pattern, provisionally interpreted as showing a broad strip of denser material – most likely a spread of buried rubble, roughly 3m wide, extending beyond the doorway as far as the gable end of the farmhouse

As we shall see, a comparable result was achieved by resistivity in 2025 (below).

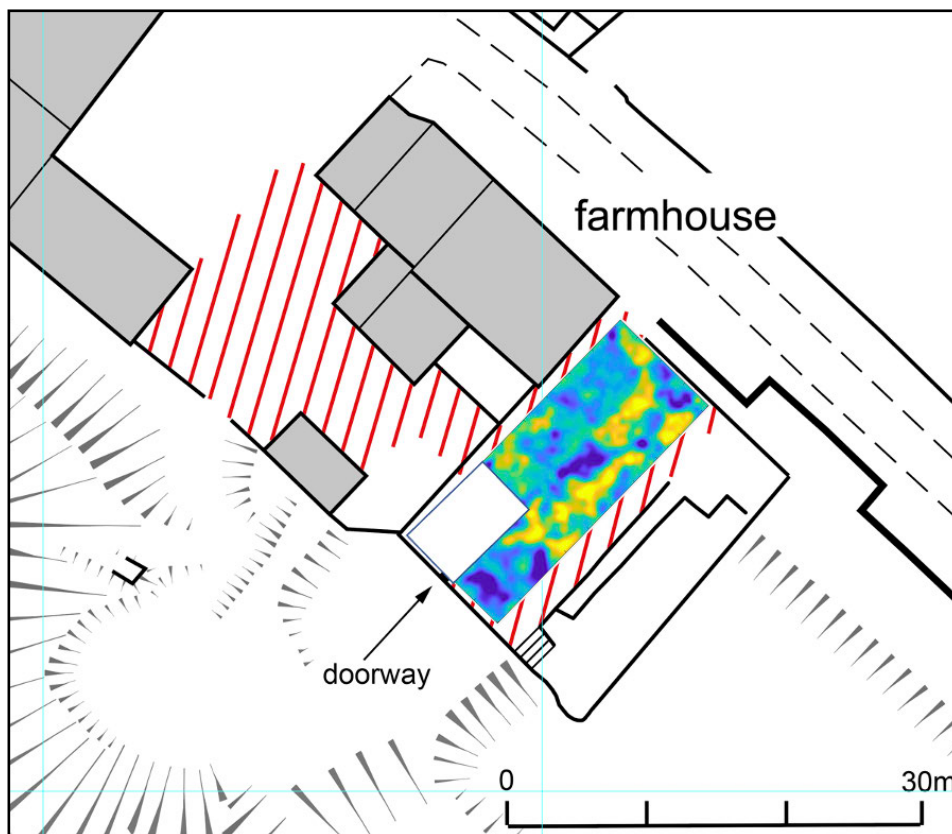


Fig. 55 The output of the 2022 GPR survey with image provided by Dr Sjoerd de Ridder. The red hatching shows the area surveyed with data left unprocessed.

9. First Trial Excavation, October 2023.

In late October 2023, a trial excavation was undertaken in the rough grass field next to the walled garden to see if the wall of the Jacobean house could be intercepted on the same alignment as the standing wall with the doorway on the lawn nearby (Fig. 56).



Fig. 56 Location of the trial excavation, October 2023.

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

The result was positive though not quite in the way that had been expected. Under a thin layer of turf and topsoil, a uniform deposit of demolition rubble, 0.9m deep, sealed an *in situ* carved stone window sill (Fig. 57).



Fig. 57 The finely carved and moulded window sill in situ. To the left of the scale the internal splay of the window opening can be seen.

As seen in Fig. 57, the moulding of the sill is identical to that of the sills of the mullioned windows now incorporated into the rockery outside the sunroom and can only have come from the Jacobean house (Figs. 45 and 46). Given its position, 0.90m below ground level, the buried sill must belong to a previously unsuspected basement of the early hall. Only a very limited portion of the outer wall face below the sill was exposed in the excavation but enough to show that the line of it, if prolonged to the NE, ran parallel to, and about 20cms in front of, the masonry of the standing wall in the garden (Fig.56). The floor level of the basement was not reached nor was it determined how far down the exterior wall face continued, or how it relates to the contemporary ground level outside the building. These are questions to be addressed in any future excavation.

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

Among the finds recovered from the demolition rubble were a variety of ceramics, including fragments of fine porcelain, creamware and other tableware, and glazed and unglazed earthenware, along with fragments of clear and tinted window glass, broken onion-shaped wine bottles, iron nails, broken bricks and quantities of animal bone. Interestingly, there were no burnt timbers amongst the rubble and almost no charcoal or any significant quantity of fire-reddened rubble. The complete absence of any shaped ashlar blocks or carved masonry amongst the rubble is also telling and may indicate that these were recovered and retained for possible reuse. These observations reinforce the impression that the infill of the basement was the result of deliberate demolition and not collapse during the fire.

10. Second trial excavation, October 2024.

A second excavation was carried out in October 2024 with the help of volunteers from the Richmond Civic Society. Once again, equipment was loaned by the Scarborough Archaeological and Historical Society.

The main objectives of this work were, first, to re-examine the basement window discovered in 2023; and, second, to locate the SE corner of the Jacobean mansion and thereby determine the length of the garden-facing façade (equal to twice the distance from the corner to the centre of the standing doorway).

Three trenches were set out, numbered 1, 2 & 3 in the order in which they were dug. All were situated in the rough grass field to the south of the farmhouse and on the same alignment as the wall which supports the Palladian doorway in the neighbouring garden (Fig. 58).



Fig. 58 Location of the trenches opened in 2024.

Trench 1

Although we didn't uncover the whole of the window sill seen last year, we were able to determine that the width of one glazed window light was 39cms (15½") (Figs. 60 & 61).

Including the frame, a two-light window opening would have measured approximately 110cms (43") wide; and a three-light window approximately 158cms (62"). On this basis there would be room for either two two-light or two three-light windows between the doorway and the corner of the building.

At the south end of the sill, the window reveal was exposed, showing the wall here to be approximately 1m thick (Fig. 59).

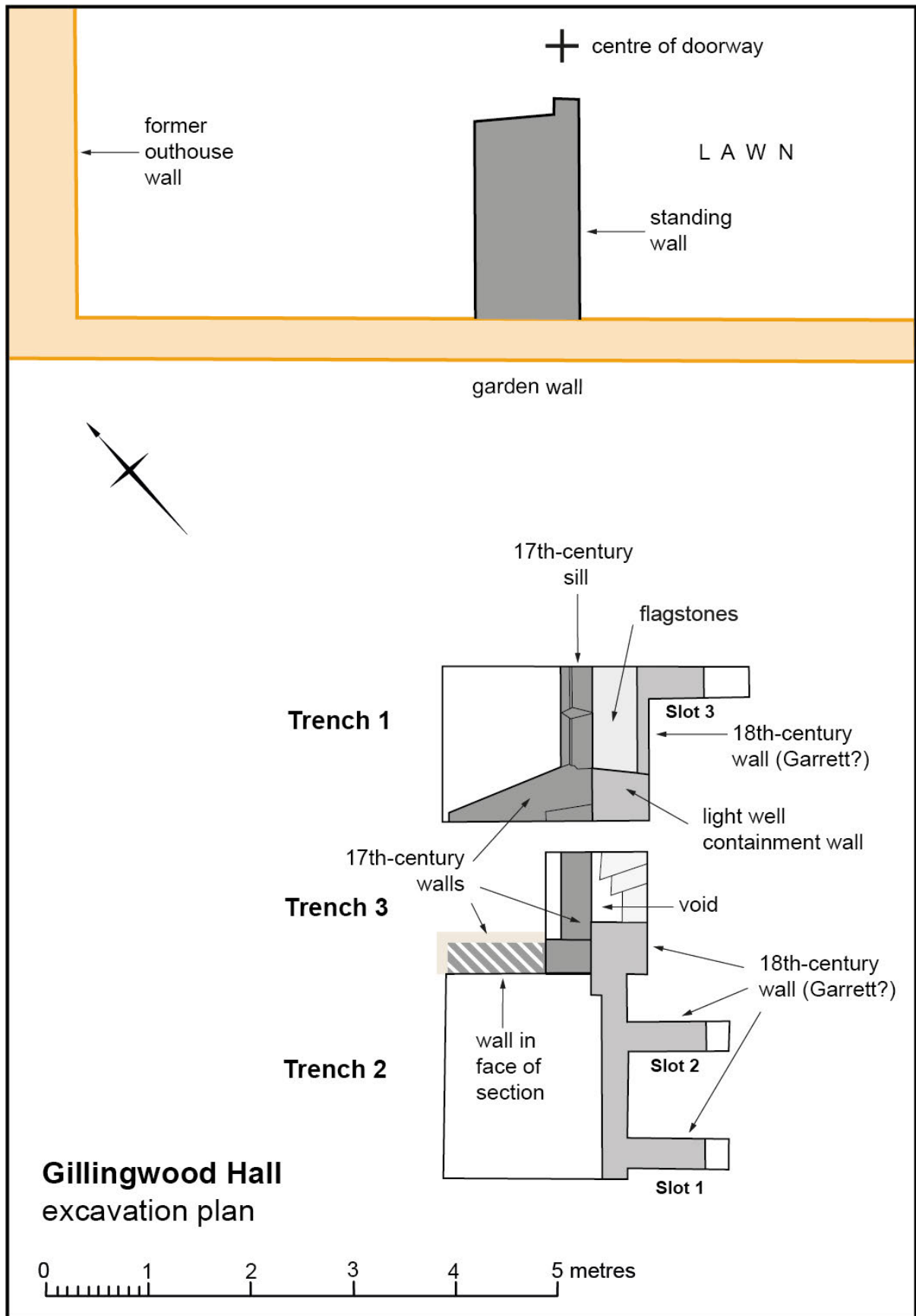


Fig.59 Interpretative plan of the excavations, October 2024.



Fig. 60 Window sill in Trench1.



Fig. 61 Trench 1. Detail of sill showing the hole for a vertical metal stanchion fixed in place with lead which remains in situ.

Outside the window, a pavement of close-fitting rectangular flagstone butted up against the base of the sill, dipping away at a slight angle to facilitate the drainage of surface water. To the SE, the paving extended underneath a substantial wall of coursed rubble masonry. The full extent of this flagged area was not determined within the limits of the trench except to the SW where the flags ran up against, but not under, a separate length of walling, again made of coursed rubble. This second wall, which appears to be contemporary with the flagstones and the window, most likely represents a section of the retaining wall of a light well. If so, this would confirm that the window belongs to the basement of the Jacobean house and that the contemporary ground level probably lay at or close to the level of the garden lawn outside the standing doorway, some 0.9m above the sill.

The rubble fill between the sill and the wall along the side of the trench to the SE contained a substantial quantity of animal bones together with over sixty pieces of carved sandstone from the balustrade of an external staircase (Fig. 62). As can be seen in the photograph, this material was piled up against the thick stone wall which projects into Trench 1 on the SE side. It must therefore be the case that the wall was already in place when the bones and the pieces of the balustrade were placed there.



*Fig. 62
Trench 1. Pieces of a carved stone
balustrade and animal bones in situ in
the NE section of Trench 1.*

Sherds of pottery and pieces of window glass were also found in the rubble fill of Trench 1 (see Finds).

The original floor inside the basement room was not reached. Instead, a crude surface of ill-fitting slabs had been laid down to form a rough surface level with the base of the sill (Fig. 63). Why this was done is not known though it implies that at some point the floor of the basement may have raised or it may have been deliberately filled in.

Where the splayed window reveal was exposed (to the right of the sill in Fig. 63) remnants of plaster were found adhering to the wall.



*Fig. 63
Trench 1. Slabs forming a
crude surface within the
basement.*

A massively-built wall projected into the trench on the SE side, running parallel with the section. As this wall overlay the flagstones in front of the mullioned window, and butted up against the stub of wall belonging to putative the light well, it must represent a different, and later, phase of building. As we shall see, this same wall was picked up in Trench 2 where it was seen to extend for 2.0m beyond the corner of the Jacobean house before disappearing in unexcavated ground



*Fig. 64
Trench 1. Wall exposed
in the SE section of
Trench 1, overlying the
flagstone pavement
outside the basement
window.*



Fig. 65 Overview of Trench 1 looking SE. Note that the wall exposed in the SE section overlies the flagstone surface and butts up against the wall thought to form part of a light well admitting light to the basement window.

Trench 2

Trench 2 was positioned to the SW of Trench 1. More by luck than good judgement, the SE corner of the Jacobean hall, and a 1.4m long section of its SW wall, were revealed in the NW section of the trench (Fig. 66).



*Fig. 66
Trench 2. The wall of the Jacobean hall is exposed in the section with a later wall (to the right) butting up against it.*

The distance from the centre of the doorway on the lawn to the corner of the building revealed in Trench 2 gave a measurement of 9.40m. As the building shown in Buck's drawing was symmetrical about the doorway, the length of the garden façade of the Jacobean house can be calculated as 18.8m, which is to say only 0.4m longer than Martin Roberts' estimate of 18.4m.

The wall of the seventeenth-century house exposed in Trench 2 was made of elongated blocks of limestone so closely fitted together that it was impossible to fit a trowel blade between them. Where necessary, the blocks had been dressed with a cold chisel, or the blade of a mason's hammer, to remove surface irregularities, leaving multiple inch-wide scars. The excavation did not reach the base of this wall.

The upper courses of the wall of the Jacobean house appeared to have been robbed down to a level 0.9m below the turf. As no shaped blocks comparable to those remaining *in situ* were found in the demolition rubble, it is assumed that they were reclaimed or reused elsewhere.

On the SE side of trench 2, a substantial and well-built wall ran down the full length of trench, protruding out from the section by 0.25m (Fig. 67). This wall was made of undressed limestone slabs, laid in regular courses. The topmost course lay only 0.2m below the existing ground level. The height of wall within the trench did not exceed 0.9m, but its full height could not be determined as excavation stopped before the base of it was reached due to safety concerns. To determine the width of the wall, three narrow 'slots' cut across the wall top in trenches 1 & 2 showed it to be up to 1.0m thick.



Fig. 67 The one-metre-thick wall projecting into Trench 2. On the left, it can be seen to butt up against the corner of the Jacobean house. A 'slot' cut across the top of the wall (upper right) established that it was 1.0m broad.

The face of this wall was also noticeably uneven, with two slabs projecting out from it by up to 0.2m (Fig. 67). This may indicate either that the wall was left unfinished, or that it is the foundation for a much higher wall and not intended to be visible.

As shown on the plan (Fig. 59), the wall is to some extent a composite structure, incorporating a section of an earlier wall here interpreted as the retaining wall of a light well belonging to the basement of the Jacobean house. On the other hand, there can be no doubt that the two lengths of broad wall belong to a single structure: their outer faces are in perfect alignment and both run parallel with the façade of the Jacobean house. In Trench 2, the wall butts up against the front of the Jacobean house showing it to be later in date. So far as it was possible to tell, the earlier building had already been partially dismantled before the later wall was built up against it.

The foundation trench for this later wall is clearly visible in the SW section of Trench 2 (Fig. 68). At the level of the wall top, it measured 0.9m broad. The backfill of the trench consisted two distinct components: the lower fill was composed of relatively compact small stone rubble, while the upper was formed of a loose jumble of unshaped stone blocks. The more compact material in the lower part of the trench most probably represents backfilling contemporary with the construction of the wall. By contrast, the loose stone blocks could be the result of the partial demolition and robbing of the wall, most likely after the fire.

Some evidence of burning, consistent with there having been a fire, was found in Trench 2 though not on a scale that would necessarily suggest a major conflagration. At a depth of 0.6 to 0.7m below ground level, the natural grey clay in the side of the trench was reddened by heat. Some small patches of ash and charcoal were also found adhering to the masonry of the wall suggesting either that there had been a fire in the foundation trench, or that burning material had been thrown into it, though when or in what circumstances this occurred remains an open question. Only a small quantity of heat-reddened stone, and virtually no wood charcoal – a mere 6gms – was recovered from the filling of the trench. On the other

hand, a solidified lump of melted lead, weighing 90gms, and a quantity of partially melted glass, were present in the backfill. According to Keith Barley, a temperature of not less than 1000 degrees centigrade would have been needed to melt the glass (see finds). Taken together with the reddening of the sandstone masonry in the reveal of the doorway on the lawn (see above), a picture begins to emerge which corroborates the newspaper reports of the conflagration said to have occurred on the night of 26th December 1750.



*Fig. 68
The SW section of Trench 2 showing the
foundation trench for the massive wall, seen
here on the left.*

Trench 3

Trench 3 was created by taking down part of the baulk between Trenches 1 and 2 in order to examine the relationship between the corner of the Jacobean house and the more massively built wall identified in trenches 1 and 2. The corner of the Jacobean house and the outer face of the garden façade were found in their expected positions but the full width of the house wall could not be determined within the confines of this small sounding (Fig. 69).



*Fig. 69
Trench 3 In this vertical view,
the later, massive wall (bottom
left) can be seen to butt up
against the corner of the
Jacobean house (top centre).
A partial void (lower right),
which appears to interrupt the
course of the later wall, was
found to contain multiple
fragments of wall or ceiling
plaster (see Finds).*

11. Finds from the excavations of 2023 and 2024.

All the finds from the excavations, apart from the animal bones, have been deposited in the Richmondshire Museum, Ryders Wynd, Richmond, North Yorkshire, DL10 4JA.

11.1 Pottery

Pottery from the excavations was examined by Dr Chris Cumberpatch in May 2025. The following is a précis of his report which is presented in full as an appendix (Appendix 3).²

The pottery assemblage contained 112 sherds representing a maximum of 106 vessels. 93% (104 sherds) came from Trench 1. No complete vessels were recovered and most of the sherds were small in relation to the size of the vessel of which they were part.

The earliest sherds all came from Trench 1 and were identified as examples of Green Glazed Sandy Ware (5 sherds) and Buff Coarseware (1 sherd). These wares are normally dated to the 16th or 17th centuries. As there is no evidence (documentary or archaeological) to support occupation on the site prior to the building of the Hall in c.1607, this material almost certainly dates to the 17th century and was probably discarded long before the fire of 1750.

Most of the pottery recovered from the excavations is of mid-18th century date or later and includes wares which may have been in use at or before the time of the fire in 1750, as well as later material incorporated into the topsoil.

Utilitarian wares, such as storage jars, bowls and pancheons, were relatively common in the assemblage from Trench 1. Dishes and bowls were also represented. Unusually, all the vessels were in Yellow Glazed Coarseware rather than Brown Glazed Coarseware which is much more common across all types of site of 18th and 19th century date.

Formal tablewares were represented by one small sherd of Tin Glazed Earthenware which may represent the type of pottery used in the Hall during the 17th and 18th centuries. Creamware, including bowls or dishes, mugs or jugs and unidentified hollow wares, was a type of pottery introduced c.1740, and would have been in use in the final years of the Hall's occupation or, where present in the topsoil, later in the century.

Of particular note were two sherds of Porcelain, probably from a cup or small bowl. One of the sherds was plain while the other bore an overglaze painted design in red and blue. It is possible that these sherds are of Chinese origin although they may equally be examples of very early English Porcelain. Photographs were sent to the Victoria and Albert Museum but, unfortunately, it has not been possible to determine if these were foreign imports or home products. The decorated sherd has a small hole drilled through the wall as a means of repairing the vessel after breakage. The fact that this cup or bowl was repaired in this way shows it to have been a valued item and possibly an heirloom.

A variety of wares recovered from the topsoil or the uppermost levels of the demolition rubble represent continuing use of the site and its garden after the fire of 1750. The majority of this material was probably thrown away as rubbish or as manure derived from domestic waste. Pearlware, which appeared around 1780, was represented by two sherds, one of which definitively came from the topsoil and the other probably also. Like the 19th century wares, these must have been deposited after the fire. Later 19th century and early 20th century wares accounted for 31% of the assemblage (35 sherds) and included Sponged ware, Cane Coloured Ware, plain and transfer-printed Whiteware and Porcelain, undecorated Porcelain, Edged Ware and Bone China. Five sherds of Unglazed Red Earthenware, probably from flowerpots, were also recovered.

² A pottery assemblage from Gillingwood Hall, Richmond, North Yorkshire. C. G. Cumberpatch, 2025.

11.2 Architectural masonry (based on a report by Martin Roberts).

11.2.1 Fragments of a staircase baluster

Approximately sixty baluster fragments from an external stone balustrade were recovered from Trench 1 all of which were carved from a pale yellow sandstone. Several more pieces were left in situ exposed in the face of the NE section (Fig. 62). All these fragments had been dumped into a void in front of the mullioned window belonging to the basement of the Jacobean mansion where they were loosely mixed with a quantity of animal bones and blocks of undressed stone. All of this material must have been deposited after the fire of 1750, though none of it showed signs of having been affected by heat.

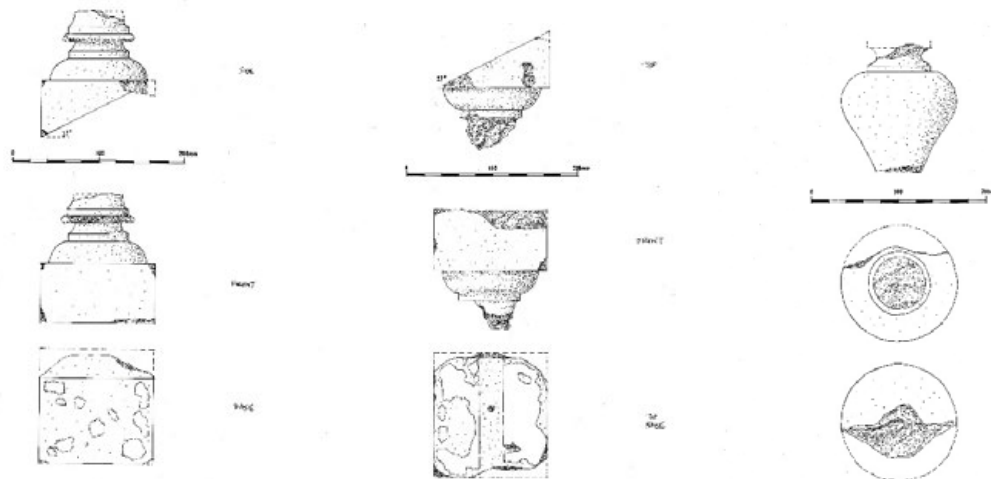


Fig. 70 A selection of baluster fragments drawn (originally at half scale) by Martin Roberts:

DISCUSSION ON THE STAIRCASE BALUSTER FRAGMENTS

Examination of the retrieved baluster fragments enables a reconstruction of their form to be established with some confidence. The reconstructed baluster is a mirror baluster, symmetrical about its central horizontal axis and almost identical in profile to those carved into a stone panel now reset in the wall of a former outbuilding adjacent to the farmhouse. This panel was probably originally set below a sashed window or niche, as in James Paine's Chapel (former Temple) at Bramham Park, Yorkshire, built c.1760.

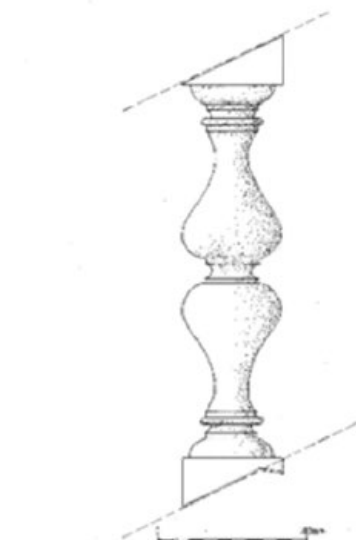
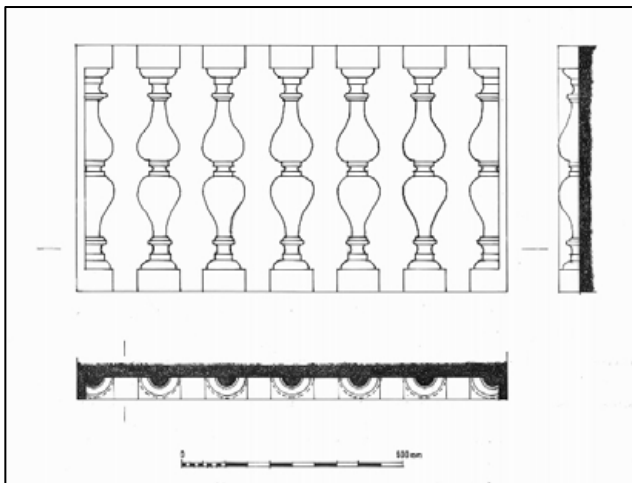


Fig. 71 The reconstructed mirror baluster.



*Fig. 72
Ex situ panel of mirror balusters in the
outhouse wall, c. 1740, with elevational and
sectional drawing.*



Both this panel and the excavated fragments are likely to be part of the Georgian work of extending, and/or altering, the house in the 1740s, or early 1750s, carried out for the Wharton family probably by the architect Daniel Garrett (d. 1753).

The balusters were evidently part of an external stone balustrade rising beside a stone staircase, possibly linking the house to its terraced gardens. The staircase had a generous and commodious angle of 27 degrees. The balusters did not stand directly on the stone steps but on a stone plinth or string course that lay angled against them.

The baluster fragments have different end conditions, each with distinctive mortar markings, which suggest how the balustrade was built. The **base end** of the baluster is notched, presumably to sit within a corresponding housing in the upper face of the sloping stone plinth. This notching is slight and together with its mortared end would only offer some limited and temporary stability during construction.

The **top end** of the baluster has no notches and the mortar on the end is evenly spread either side of a 25mm mortarless strip with a central drilled hole. This distinctive pattern must represent evidence of the method of securing all the balusters during the assembling of the staircase balustrading.

It is suggested that after the balusters were all set vertically in a straight line, with their notched and mortared bases, their top ends were secured to each other by a narrow hardwood band or strap nailed (and possibly glued?) to the baluster ends. This strap would maintain the correct alignment while the heavy stone handrail was set over all the baluster ends. A balustrade of continuous balusters could not have worked; permanent rigidity would only be achieved if the stone handrail was of a single length and braced between intermittent blocks of solid dressed stonework, acting as abutments. Only such a design would brace the whole construction.

11.2.2 Fragments of an architrave

Three broken fragments of sandstone architrave were recovered from the demolition rubble in Trenches 1 & 2. All the pieces had a similar moulding, the moulded surface measuring 155mm wide. The flat areas are

tooled in thin horizontal bands, the banding running across the inner reveal, the two stepped flat faces (but not the moulded frame) the continued round the exposed 60mm of the outer edge.

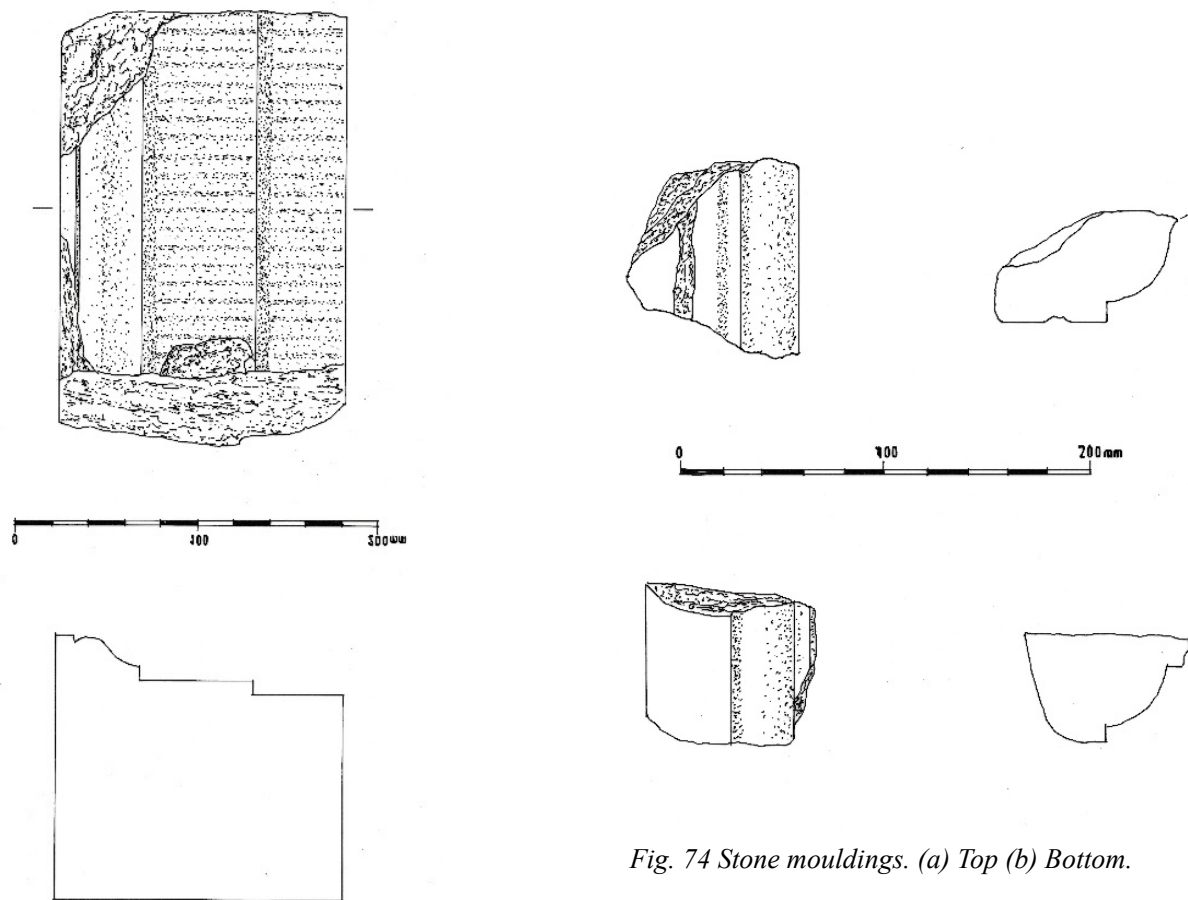


Fig. 73 Fragment of stone architrave.

Fig. 74 Stone mouldings. (a) Top (b) Bottom.

It is interesting to note that the moulding on these pieces of architrave is an exact match for that which frames the over-sized doorway in the N wall of the farmhouse, though the latter is on a larger scale, the width of the moulding being 210mm compared with 155mm for the moulding of the window frame. Mid-eighteenth century.

11.2.3 Fragments of moulding

Four fragments of sandstone moulding were recovered from the demolition rubble in Trenches 1 & 2, two of which are illustrated above (right).

The moulding illustrated in Fig. 74 (a) has a curved quadrant profile with a thin step. The flat area beyond the step has a rough grooved strip which, if deeper, might have held a leaded casement though this this would be too early for what looks, by comparison with the other stones, to be a moulding of mid-eighteenth-century date.

Fig 74(b) shows a moulding with a curved quadrant profile with two thin steps; after one step a gentle curved profile without steps. Possibly part of a moulded frame, thin string-course or dado? Mid-eighteenth century.

Not illustrated. A further piece of moulding similar, if not identical, to Fig. 74 (b) above. Also, a piece of sandstone with a dressed top edge and a chamfer with a roughly chiselled base. Cracked and reddened by heat. The presence of mortar on the top edge suggests it has been re-used.

11.3 Bricks

Three hand-made clay bricks were recovered from the demolition rubble. These varied in width from 110-114mm; and in thickness from 55-60mm. As none of the bricks was complete, their length could not be determined.

11.4 Glass

Samples of all the glass from Gillingwood have been examined by Keith Barley of the Barley Studios in Dunnington, near York, who is an internationally recognised authority on stained glass and historic glass generally. We are indebted to Keith for his many enlightening comments.

11.4.1 Bottle glass

Glass from broken wine bottles were found in all three trenches. Although no unbroken bottles were recovered, it would seem that all were of the “onion” form with an elongated neck, a globular body and a deep “kick” in the base. The glass varied in thickness from 2mm to 10mm. It was originally of a dark-green colour but when exposed to air most pieces became flaky and iridescent.



Fig. 75 Bottle necks showing a variety of “string-rims”.

The “string rims” varied in style (Fig. 75) but all were set close to the mouth of the bottle, and the neck end has been left just as it was after being pared off. Comparison with published examples from elsewhere would indicate dates in the first half of the 18th century (Haslam, 1970; Morgan, 1976).

Some of the bottle glass from Trenches 1 and 2 was partially melted, or had become distorted by heat. A few pieces were coated with mortar or were embedded in a matrix of mortar suggesting that they may have been used as core material in building walls. Some of this material had also been subjected to heat indicating that its use predated the fire. A few pieces of this bottle glass had turned duck-egg blue. If this was not due to the manufacturing process then it may have been as a result of a chemical reaction after deposition.

11.4.2 Window glass

Two distinct types of window glass were recovered during the excavations, both made by the ‘crown sheet process’ (Cooper, 1835; Marson, 2022). One type of glass has a yellow tint and is relatively opaque; the other is clearer with a faint bluish tint. (Fig. 76). Due to its high content of vegetable-derived potash, the yellow-tinted glass is of poor quality and readily exfoliates on exposure to air. By contrast, the blue-tinted glass has a higher sodium content and is more durable.



Fig. 76 Two types of window glass. Amongst the yellow-tinted glass one piece is still held in its lead came (bottom row, six pieces from the left). Many pieces of the blue-tinted glass exhibit heat fractures.

Many pieces of the yellow-tinted glass have straight-cut edges which meet at sharply acute angles showing that they came from small, diamond-shaped panes. Edge marks showed where strips of lead came have become detached.

Almost all of this yellow-tinted glass came from Trench 1, and just three pieces from Trench 3, while none was found in Trench 2.



*Fig. 77
Fragments of lead came from Trench 1.*

Only one piece only of the yellow-tinted glass was still sheathed in lead came. Another four short strips of came from which the glass had been separated were retrieved from Trench 1 (Fig. 77). The distance between the leaves of this came measured only 1.5 to 2.0mm, reflecting the thinness of the glass. The scarcity of came relative to the quantity of glass recovered is striking and is probably due to the lead having been reclaimed before the glass was discarded. It is also interesting to note that none of the yellow-tinted glass shows signs of having been exposed to heat, nor was there any melted lead present with the glass in Trenches 1 or 3.

By contrast with the yellow-tinted glass, significant quantities of the blue-tinted glass were found in Trench 2, with only small amounts in Trenches 1 or 3. Only a very few pieces of the blue-tinted variety were edge pieces and all of these had straight edges, implying that the panes were relatively large and rectangular in shape. Unlike the yellow-tinted glass, none of which exhibits signs of having been exposed to fire, many pieces of the blue-tinted glass were fractured by heat.

In Keith Barley's opinion, the yellow-tinted glass is of 17th-century in date and derives from mullioned windows with small, diamond-shaped panes, whereas the blue-tinted glass came from 18th-century sashed windows.

11.4 3 Vessel glass?

Trenches 2 and 3 produced small quantities of glass that was not like window glass or the glass from broken wine bottles. This other glass is of two types; an almost clear glass with pieces from 3.0 to 3.5mm thick; and slightly thinner glass with a pale green tint (Figs. 78 & 79). Keith Barley has provisionally identified this as vessel glass though what sort of vessel is not apparent. Interestingly, all this glass has been partially melted indicating that it has been exposed to temperatures around a thousand degrees centigrade.



Fig. 78 Vessel glass (?) from Trench 2.



Fig. 79 Vessel glass (?) from Trench 2.

11.4.4 Metal

A total of 36 handmade iron nails, from 35mm to 100mm in length, were recovered from the rubble in Trenches 1 and 2. All are rectangular in section with either rectangular or rounded heads. Some nails with L-shaped cleated heads are likely to be floorboard nails.

Also found in Trench 1 was a round iron washer with a diameter of 35mm and pierced by a hole 19mm across; and a 200mm length of bent iron wire that, in the opinion of Dr Barley, may have been used to strengthen a leaded window.

Trench 2 produced a variety of other iron objects including two hinges of different shape; a small sickle blade, a heavy spike flattened at the thick end to produce a (pierced?) flange, and a thin, strap-like fitting (Fig. 80).

Two non-ferrous objects were recovered from Trench 2: a piece of bronze rod 80mm long and 14mm in diameter that may have been used as a dowel to secure a piece of masonry; and an amorphous piece of melted lead weighing 80 grams.



Fig. 80 Miscellaneous iron objects from Trench 2. From left to right, two hinges, a spike with a flattened end, a strap-like object, and a sickle blade.

The corroded head of a garden hoe was recovered from the topsoil in Trench 1 (Fig. 81). Together with broken pieces of flower pot from the same context, it attests to the continuing use of the site as a garden in the 19th or earlier 20th century.



*Fig. 81
Blade of a garden hoe from the topsoil in Trench 1.*

11.4.5 Plaster

Amorphous lumps of mortar and plaster were found in the rubble in all three trenches as well as occasional pieces of plaster that bore the impressions of the lathes that had formed the support to which the plaster had been applied. In Trench 3, a cache of such material was found in a void next to the outside wall of the Jacobean hall (Fig. 82).



Fig. 82 Wall or ceiling plaster with impressions of the supporting lathes.

11.4.6 Wood and wood charcoal

Three small fragments of unburned wood of indeterminate species were recovered from the rubble in Trench 2 and three equally small pieces of partially carbonised wood from the demolition rubble in Trench 1. Given the other evidence for fire (heat-fractured and melted glass) this relative lack of carbonised wood is notable.

11.4.7 Miscellaneous finds

Three unshaped pieces of grey-green (Westmorland?) slate incorporated in the rubble in Trench 1 may represent broken roofing slates. A piece of reddish-brown slate pierced by a nail hole, recovered from the spoil heap, also looks like a broken slate (Fig.83). One side is covered in mortar, possibly indicating that the slate had been reused as building material.



*Fig. 83
Broken roofing slate?*

Three cinders were found in the rubble of Trench 1, and another in Trench 2. The latter is coated in mortar.

A single oyster shell was found in the rubble of Trench 2.

11.4.8 Faunal Report

We are indebted to Jessika Odenthal for her report on the animal bones obtained in the 2023 and 2024 excavations at Gillingwood which is summarised here. Her full report is attached as an appendix.

Unburned animal bones were present in the rubble from all three trenches. In Trench 1 there was a significant deposit in the space between the basement window sill of the Jacobean house and the later wall which intrudes into the trench on the NE side. Some of these bones were left in situ (Fig. 62).

All told 229 bones and bone fragments were recovered. Nine species were identified, namely cattle (59%), sheep/goat (26%), cat (5%), pig (4%), and horse (2%). Chicken and crow were also present. Interestingly, there were no dog bones in the sample though some bones showed evidence of carnivore gnawing, most probably as a result of butcher's waste being fed to dogs.

Where it was possible to determine the minimal number of individuals (MNI) cattle were the most numerous (7 individuals), followed by sheep/goat (4). Other species may have been represented by single individuals.

The majority of cattle were killed at a young age. This may reflect a concentration on dairy farming in which male calves were selectively culled.

Marks of butchery were present on 21% of the cattle bones. Such marks included saw cuts and the chopping or deliberate fracturing of long bones. The precise sawing of some bones is typical of the standardisation of meat cuts found in retail butchery. Domestic, less professional, butchery may also be indicated by 'failed' chop marks and impact marks on long bones. Cattle vertebrae divided by a cleaver or heavy axe, and a sawn rib fragment, may indicate a preference for rib steaks and roasts.

12. Resistivity survey, October 2025.

In October 2025 a resistivity survey was undertaken by members of the Scarborough Archaeological and Historical Society. Three areas were selected: (1) the lawn to the E of the farmhouse; (2) the pasture field to the S of the farmhouse; and (3) the lawn within the walled yard to the S of the farmhouse.

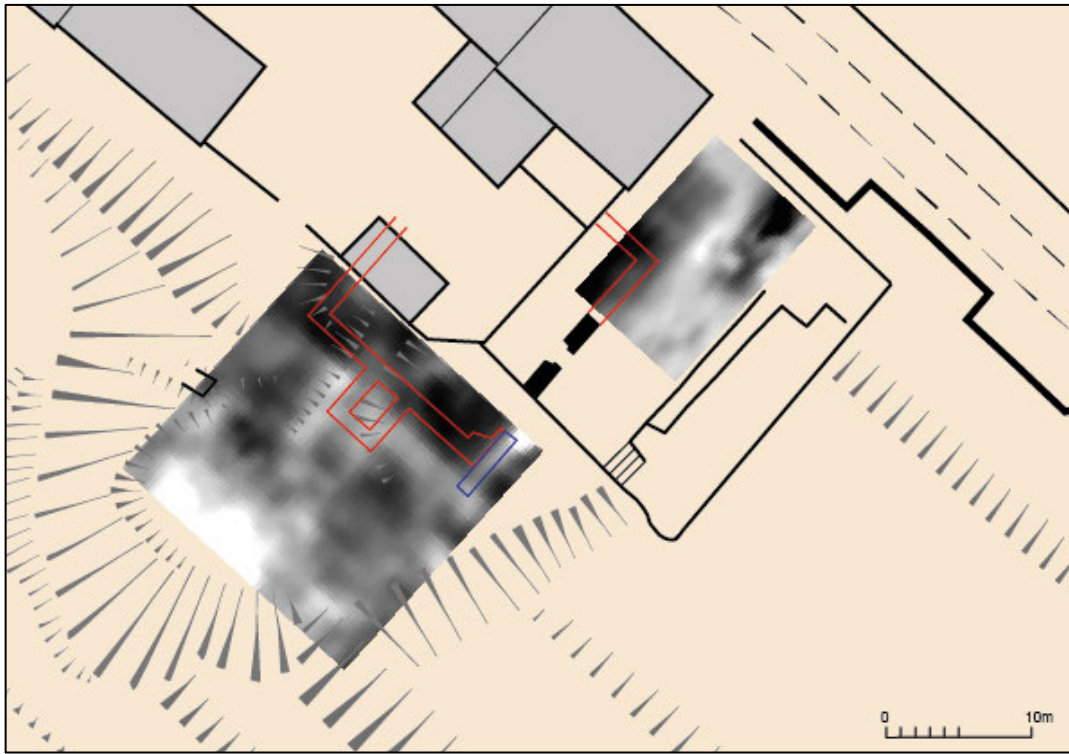


Fig. 84 Resistivity survey, Areas 1 and 2. Raw image.

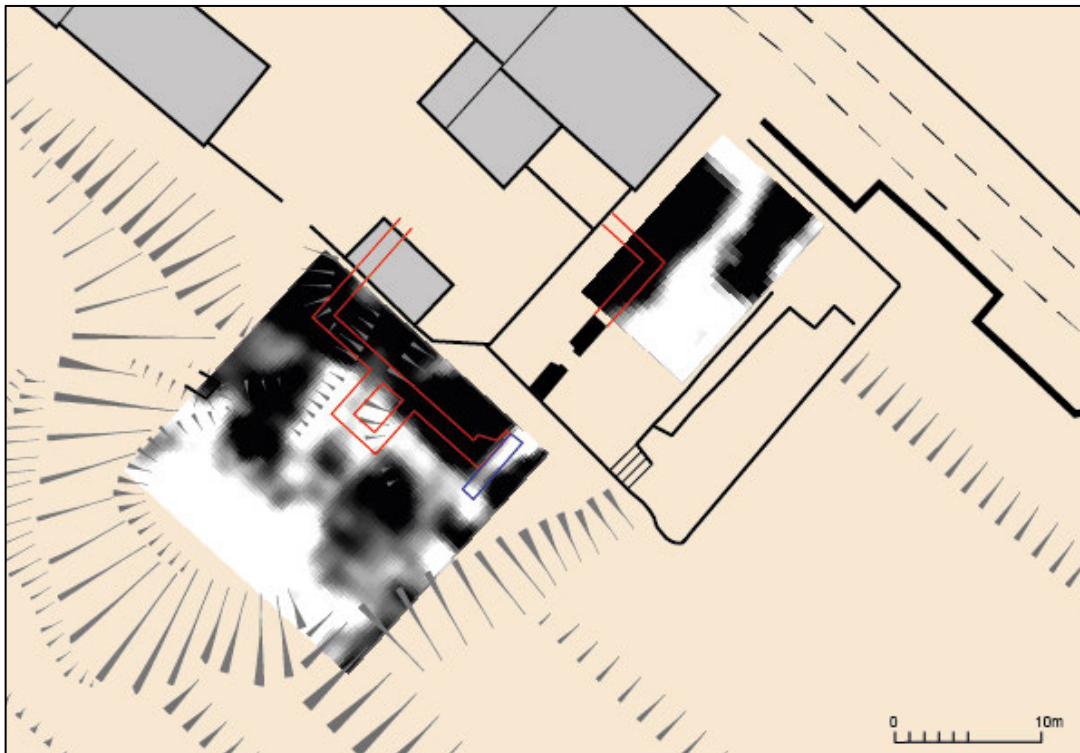


Fig. 85 Resistivity survey, Areas 1 and 2. Filtered image.

Fig. 84 shows the raw image; and Fig. 85 the same data with a filter applied to reduce background clutter. In both images areas of relatively high resistance are shown in lighter tone. The reconstructed footprint of the Jacobean hall is shown in red; and the later wall, discovered in the 2024 excavations, in blue.

In Area 1 there is no convincing sign of the NE corner of the Jacobean house, most probably because it had been robbed down to a level beyond the reach of the instrument. On the other hand, a broad band of high resistance, possibly but not certainly a wall, can be seen extending NE, parallel to the alignment of the standing doorway, almost to the limit of the survey area where it makes a right-angled turn to the NW. One (or two?) much fainter lines, which are not apparent on the filtered image, can be seen running between the broad band and the farmhouse wall. A more generalised area of high resistance, in the SE sector of the survey area, may be due to a spread of demolition rubble close beneath the turf, as indicated by probing with a garden fork.

In Area 2 the footprint of the Jacobean house again proved elusive but further broad bands of high resistance are evident forming what looks like a partial grid. Again, these may or may not represent wall lines though the resulting pattern is hard to make sense of in terms of a believable building plan. The massively-built wall discovered in 2024 (shown in blue) matches the high-resistance band in the NE corner of Area 2. If the latter does represent a wall it does not extend more than a metre, at most, beyond the limit of trench 2 before turning a right angle and continuing on a SE-NW axis, parallel to the projected SE wall of the Jacobean house and separated from it by not much more than a metre. Again, this can only be a provisional interpretation until confirmed by excavation.

Other areas of high resistance in Area 2 are even more difficult to account for and some of what may be wall foundations could belong to farm buildings shown in this area on the first edition of the OS six-inch map of 1854/7 (Fig. 9). The apparent resemblance on plan between the reconstructed footprint of the SW wall of the seventeenth-century house, complete with its projecting stair turret, and the linear bands of high resistance can be no more than a coincidence. The displacement between the footprint of the early house and the possible walls revealed by the resistivity survey is real and not the result of survey error. If, and it's a big if, the linear bands of high resistance in Areas 1 & 2 do mark the course of walls belonging to Garrett's remodelled house, then it was a much larger building than has hitherto been imagined.

Resistivity survey in Area 3 (not shown in Figs. 84 & 85) did not extend over the projected footprint of the Jacobean house and provided no evidence of any wall foundations or other significant anomalies.

To sum up, the resistivity survey failed to identify the walls of the Jacobean mansion, probably because they have been robbed and the foundations lie too deep and beyond the penetration of the instrument. On the other hand, the broad wall found in excavation in 2024 does appear to have been detected in Area 2 though its possible continuation in Area 1 is less certain.

If, as seems likely, the massive wall discovered in the 2024 excavation represents either the foundation of a new, and longer, façade added to the front of the earlier house, or perhaps even a completely new building, the intention being to create a house more in line with the architectural fashions of the 1740s, then we might expect a symmetrical frontage with the standing doorway on the lawn at its centre. Since, on the evidence of the resistivity survey, the distance from the centre of the doorway to the SE corner of the proposed new façade would seem to be no more than about 12m, then the full length of the garden frontage would be twice this distance or about 24m. In that event the NE corner of the new facade would be lie close to the SE corner of the farmhouse. A faint line of high resistance, possibly a wall, visible on Fig. 84 joining these two points, could possibly give some support to such a hypothesis.

13. Summary and Discussion.

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

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

As well as building the hall, the Whartons created a contemporary landscaped garden featuring two engineered grass terraces cut into the steep hillside to the S of the house. The terraces are not shown in Buck's drawing, perhaps because recording the wider landscape setting wasn't part of his brief. He did, though, portray a small parterre in front of the house, complete with flower beds enclosed by a fence of wooden palings.

The two early terraces were first recognised as seventeenth-century features in July 2022 by Chris Mayes, Historic England's National Landscape Adviser. Gentry gardens (as opposed to those of the aristocracy) of this date are relatively rare and significantly underrepresented in current records. For example, whereas buildings listed Grades 1 and 2* make up 8% of the total, and Grade 2 92%, 40% of gardens in the Historic Parks and Gardens Register are Grade 1 or 2*; and 60% Grade 2. The disproportionately low percentage of gardens belonging to gentry owners in the current Register is almost certainly due to the fact that gardens of this order are less conspicuous than their aristocratic counterparts, such as Chatsworth, Castle Howard or Seaton Delaval; and also because no serious attempt has been made actively to search for them.

Sometime in the years between 1690 and 1710 a tea house or pavilion (the so-called Bell Park Pavilion) was added to the garden. Later – most probably in the 1740s – this was followed by a temple-like folly or 'summerhouse'. The architect of the latter has been positively identified by Richard Pears as Daniel Garrett, a follower of Lord Burlington and, like him, an avid proponent of the Palladian style of architecture.

Garrett was very probably also responsible for adding a further pair of terraces to the garden, one on either side of an enlarged parterre, with a showy bastioned stone wall to support them. Until May 2019, when they were surveyed at the start of this project, there was no formal record of the bastioned wall or any of the garden terraces, apart from their schematic appearance on OS maps. Nor, at the time of writing, are they included in the current list of historic buildings or the Historic Gardens Register.

As mentioned above, Buck's drawing does not show any of the grass terraces that now form part of the historic garden. Instead, two fences or perhaps walls, each flanked by a row of trees, occupy the foreground of his drawing, extending towards the viewer from the corners of the small parterre in front of the house (Figs. 6-8). What seems to be a gateway, flanked by ball-topped pillars, can just be made out in the northern boundary close to the fenced parterre.

Garrett's two new grass terraces and his bastioned stone wall replaced the tree-lined boundaries shown in Buck's drawing but on different alignments spaced more widely apart (see below). As already discussed, the newly-made terraces were created by lowering the ground level in front of the house and banking up the soil on either side, so forming a wider parterre than had existed previously (Fig. 23).

The excavation undertaken in 2024 established that the garden façade of the Jacobean house measured 18.8m across. This must also be the distance between the boundaries issuing out from the corners of the fenced parterre shown in Buck's drawing which are the same distance apart as the garden-facing facade (see above, Fig. 7). By contrast, the width of Garrett's new garden, measured across the newly-formed terraces, is at least 40m, double the distance separating the boundaries drawn by Buck. This confirms what

was already suspected, namely that the bastioned wall, the two lowest garden terraces and the intervening parterre must date later than 1720, and so are most likely attributable to Garrett. This major redesign of the garden went hand in glove with the modernisation of the house as part of which an external stone staircase was introduced, leading up to the door giving onto the garden. In order to accommodate this staircase, Garrett had to take down the old porch turret and lower the ground in front of the house, in the process destroying the little fenced garden portrayed by Buck. It was this digging away of the ground, and the pushing aside of the soil, that created the two new terraces.

The fact that Garrett's remodelled garden is symmetrical about the same axis as the earlier version, and was similarly focussed on the doorway in the east-facing façade of the Jacobean house, may indicate that the garden frontage of his redesigned house was likewise symmetrical about the same doorway, though significantly wider, matching the width of the new parterre.

According to the scenario outlined above, the existing lawn next to the farmhouse cannot represent the ground level contemporary with Garrett's remodelled house. Rather it must have been raised to its present height after the fire in 1750. This accords with the observation, made above, that the turf is underlain by a mass of demolition rubble, as indeed proved to be the case in the adjacent field when the excavation trenches were opened there.

If this interpretation is correct, then it follows that the wall at the back of the Metcalfe's rockery was probably built to retain the rubble and disguise what would otherwise have been an unsightly dump of building debris. By the same token, the tooled masonry which forms this wall, as well as the niche set into it, in all likelihood represent stone reclaimed from the ruins of the house after the fire.

The doorway on the lawn next to the farmhouse, fronted by a handsome Palladian doorcase and set in a six-metre-length of rubble wall, has been the subject of repeated scrutiny and discussion. Traditionally it has been held to represent a fragment of the original Jacobean hall and indeed this does seem to be the case though there are also clear signs that the fabric was undergoing, or had undergone, significant modification, before the house caught fire in December 1750. If not completed, how far this process of transformation had reached at the time of the fire is presently unknown.

On stylistic grounds, the Palladian doorcase has been dated to the period 1730 to 1750, and, like the insertion of the plinth on either side of it, has been taken as evidence of the remodelling of the pre-existing house undertaken by Garrett. As noted above, this plinth is an exact match for that which extends across the front façade of the farmhouse and part way round the SE gable end, closely following Garrett's design for a farmhouse and further strengthening the case for his involvement (Fig. 38). The adaptation of the rubble wall to take sash windows in place of the by now unfashionable mullioned and transomed windows was also part of this process of updating.

The excavations undertaken in the pasture field next to the garden have confirmed that the rubble wall supporting the Palladian doorcase is perfectly aligned with the outer wall of the Jacobean house. It must therefore be part of the main façade and not the front wall of the porch turret depicted on Buck's drawing. It follows that the porch turret was taken down as part of the process of updating the house.

At present there is insufficient evidence to show what Garrett's new building may have looked like or to assess how much of the older house was left after the fire of December 1750.

In the immediate aftermath of the fire, which is to say in the final days of December 1750 and the first week of January 1751, brief reports of the disaster appeared in newspapers published as far afield as Newcastle, Derby, Ipswich, Birmingham and Canterbury, as well as in the *Gentleman's Magazine*. The wording of these various reports is similar and, in some cases, identical. That from the *Newcastle Courant* of Saturday, 29 December 1750, is typical. It reads: "On the 26th inst. The Seat of the late William Wharton, Esq., of Gillingwood near Richmond, was burnt down to the Ground, together with all the Plate, Furniture, &c, there being nothing left but the bare walls". Strangely, perhaps, no report of the fire appeared in any York newspaper.

So far as is known, the only strictly local record of the fire is that contained in the diary of Thomas Gyll of Barton, a village 7kms distant from Gillingwood. The relevant entry reads “1750. Dec. 26. In the night, between the 26th and 27th, the house at Gillingwood, belonging to the late Mr. Wharton, was burnt down, occasioned by the carelessness of a servant maid in the house.” Gyll, it should be noted, says nothing about the extent of the fire or the loss of the contents of the house. His brief diary entry also lacks the immediacy one might expect of an eye witness account.

In later years all sorts of rumours as to the circumstances of the fire, whether accidental or deliberate, were circulated but none, so far as we have been able to establish, have any basis in fact or can be independently verified.

In the past, it has often been assumed that it was the house drawn by Buck which burned down, though Waterson and Meadows did hint at ‘a rebuilding of the Hall c.1730-40’ based on the ‘Doric pedimented doorway from the old Hall’ and the ‘classical pavilion (the Tea House)’ nearby, apparently a reference to what we are now describing as Garrett’s folly or summer house.

The severity or extent of the fire described in the newspapers is very difficult to assess archaeologically. Above ground, the evidence is slight but nevertheless telling. Martin Roberts has identified a ‘shadow’ on the reveal of the doorway on the lawn next to the farmhouse where a thick wooden door has protected a strip of stonework from the heat of a conflagration which has reddened some of the surrounding masonry (Fig. 50). No ash deposits, and virtually no charcoal or carbonised wood, were found in the excavations, nor much in the way of fire-reddened stone; on the other hand the partially melted vessel (?) glass and heat-fractured window glass, go some way to corroborate the newspaper reports.

Even before the current excavations, there was a strong case for believing that the Jacobean hall had been significantly updated or altered in the period 1720-50, which is to say at the time when Garrett is known to have been working at Gillingwood. The doorway on the lawn with its Palladian doorcase and the partial blocking of a mullioned window in order to take a sashed replacement; the *ex situ* blind panel with baluster decoration set into the wall of a former outhouse; and the outsized doorway in the façade of the farmhouse which closely matches one of Garrett’s own designs, all point in this direction.

To this we can now add the aggrandisement of the garden by the addition of two grass terraces; a new, and much larger, parterre in place of the small fenced garden drawn by Buck; and the ostentatious bastioned stone wall with its eye-catching corner turret, high-quality stonework and rusticated decoration on the side facing the main approach. In the opinion of Richard Pears, the bastioned wall (and therefore the terraces which it supports) are all likely to be the work of Garrett.

Although very limited in scope, the excavations conducted in 2023 and ’24 support the idea that the building which burned down in December 1750 was much different from the one drawn by Buck in c.1720. The discovery of a one-metre-thick wall built hard up against the front of the old house, blocking a basement window and extending southwards into Trench 2, well beyond the corner of the Jacobean building, indicate that a larger and grander building, with a radically altered façade, replaced the earlier house. The same is implied by multiple fragments of a balustraded stone staircase which most probably led up to the doorway from a garden at a lower level than that shown by Buck. Likewise, pieces of carved stone architrave, most likely from a window surround rather than a door frame, and blue-tinted glass of a type thought to have come from panes in sashed windows, indicate a much-altered frontage was in existence before the fire.

To what extent the Jacobean building may have been taken down before Garrett embarked on his intended scheme remains a moot point. In Trench 1, the basement was not excavated to floor level but a rough surface of stone slabs shows that it had been partially backfilled before the fire (Fig. 63). How much of the old building was taken down in advance of the redevelopment that took place before the fire, and how much as the result of the reclamation of reusable materials afterwards, is difficult to say. Differentiating in excavation between different phases of demolition which took place for different reasons and less than ten years apart, is not an easy task.

Given what has been said above, we should allow for the possibility that Garrett had built, or was building, a grand country house in the 1740s, and it was that building which burned down in December 1750. Unfortunately, the results of the geophysical surveys, though suggestive, are not a sufficient basis on which to recover the plan of such a building. In the absence of further excavation this must remain a fruitful area for informed speculation by architectural historians.

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

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

Martin Robert drew floor plans of the farmhouse and made drawings of the stone balustrade and other fragments of carved masonry from the excavations in 2024.

Keith Barley of the Barley Studios, Dunnington, near York, examined the glass obtained in the excavations and advised on the processes of its manufacture and its dating.

Jessica Odenthal reported on the animal bones.

Dr Chris Cumberpatch reported on the pottery. A grant from CBA Yorkshire paid for the pottery report.

Appendix 1: The 1969 Listed Building Texts

GILLING WITH HARTFORTH OLD HALL LANE

NZ 10 SE AND SEDBURY (south side) 8/135

Gillingwood Hall

4.2.69

GV II

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

Listing NGR: NZ1708604745

GILLING WITH HARTFORTH AND SEDBURY

OLD HALL LANE (south side)

Bell Park Pavilion approximately 100 metres south of Gillingwood Hall

4.2.69

GV II

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

GILLING WITH HARTFORTH OLD HALL LANE

NZ 10 SE AND SEDBURY (south side)

8/136 Entrance to Old Gillingwood Hall approximately 5 metres south-west of Gillingwood Hall (formerly listed as Gateway at Old Gillingwood Hall)

4.2.69

GV II

Doorway set within short length of wall. Early-mid C18. For the Wharton family. Ashlar and rubble sandstone. Ashlar doorway set into rubble wall which extends approximately 1 metre on either side. Doorway: round-arched opening with horizontal tooling and archivolt rising from capitals, set within aedicule of fluted Roman Doric engaged columns carrying full Doric entablature with guttae, triglyphs, metopes with paterae and mutules with acanthus motif, surmounted by pediment. To right, part of window surround still set within rubble wall. The rear of the wall shows signs of burning from the fire which destroyed Old Gillingwood Hall in 1750. The doorway is blocked to form a recessed niche. This was the front door to Old Gillingwood Hall. Listing NGR: NZ1708104722

GILLING WITH HARTFORTH OLD HALL LANE

NZ 10 SE AND SEDBURY (south side)

8/137 Summer House approximately 150 metres south west of Gillingwood Hall

4.2.69

GV II*

Summerhouse. Early-mid C18. For the Wharton family. Coursed rubble and ashlar sandstone, Westmorland and Welsh slate roofs. T-shaped plan, set into hillside, 2 storeys with basement at front, 3 bays. North-east front: central bay projects slightly. Basement: coursed rubble in banded rustication. Upper section: ashlar.

Central aedicule bay with 4 unfluted Roman Doric columns carrying full entablature and pediment. On each side a shell niche with sill band, and blind opening above. Cornice. Hipped Westmorland slate roof. Rear: narrower range in coursed rubble; quoins; central bay is open, with apsidal rear wall; 2 shell niches flanking brick oculus in open pediment; Westmorland slate roof. The summerhouse is set at a higher level than the site of Old Gillingwood Hall, and from it there is an impressive view to the north-east. It is set into the hillside, and behind it is a quarry which presumably provided the stone to build Old Gillingwood Hall and its outlying buildings. Listing NGR: NZ1703104645

Appendix 2: Survey Methodology

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

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

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

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

Appendix 3: A pottery assemblage from Gillingwood Hall, Richmond, North Yorkshire

C. G. Cumberpatch BA PhD

Freelance Archaeologist

Introduction

The pottery assemblage from the excavations at Gillingwood Hall in 2023 and 2024 was examined by the author on 4th and 5th May 2025 and the report was written between the 30th July and 1st August 2025. In total, the assemblage consisted of 112 sherds of pottery weighing 934 grams representing a maximum (ENV) of 106 vessels. Two cross-context joins were noted. These linked Trench 1 (2023) Bag 9 with Trench 1 (2024) Bag 4 and Trench 1 (2023) Bag 14 with Trench 1 (2024) Bag 1. The pottery was divided into two broad groups, one from excavations in 2023 and one from 2024. Within these groups the pottery had been sub-divided amongst various bags. These have been allocated Bag Numbers (relating to labels inserted into each bag) which are included in Tables 1 and 2 in order to allow the pottery assemblage to be more easily related to the text and tables.

The pottery was accompanied by two clay tobacco pipe stems and various fragments of ceramic building material. These items are listed in Tables 3 (2023) and 4 (2024).

The greater part of the pottery assemblage dated to the 18th and 19th centuries and included examples of wares typical of this period. A small component may be of an earlier date perhaps representing either residual material or, more probably, vessels that had remained in use into the 18th century.

The pottery

The earliest sherds identified in the assemblage came from Trench 1 (2023) Bags 16, 17 and 19 and from Trench 3 (2024). They were identified as examples of Green Glazed Sandy ware and Buff Coarseware. These wares are normally dated to the 16th or 17th centuries and as there is no history of activity on the site until the building of the Hall in c.1607, these examples are probably of 17th century date with characteristics which recall earlier types of pottery.

Eighteenth century pottery assemblages are typically tripartite in nature, reflecting the radical restructuring of the pottery industry which took place from around 1720 and involved the establishment of pottery factories producing a range of new ware types, including White Salt Glazed Stoneware, Creamware and Pearlware (Edwards and Hampson 2005, Cumberpatch 2014). These new fine stoneware and refined earthenware bodies were the result of systematic experimentation by a generation of potters seeking to emulate some of the characteristics of Oriental porcelain and to produce wares with white or off-white surfaces which were more robust and usable than the Tin Glazed Earthenwares which had been produced in Britain and the Low Countries from the mid 16th century onwards.

The history of the pottery factories and their founders has been well-researched and published thanks to the enthusiasm of collectors and archaeologists working on sites of 18th and 19th century date, not only in the UK but also in the USA and former British colonies which were major markets for the products of the factories. The history of the pottery factories has also been discussed at length by economic and social historians for whom they represent an aspect of the transformation of the British economy subsumed under the broad title of the ‘industrial revolution’. The roles of ‘heroic entrepreneurs’, including Wedgwood, Spode, Minton and others, fit neatly into a teleological narrative charting the move away from small-scale, essentially local, manufacture and towards large scale, high-output industry financed by outside investment and generating profit on a hitherto unknown scale.

This narrative, while certainly not inaccurate in its broad outlines, is nonetheless incomplete in that it fails to acknowledge the internal complexity of the structure of the pottery industry and the finer details of pottery use and consumption during the 18th century, as discussed elsewhere (Cumberpatch 2014). Most significantly for archaeology, this involves the participation in the market of the ‘country potteries’ which were the location for the manufacture of utilitarian wares throughout the 18th and 19th centuries and for a distinctive class of vessels known as ‘vernacular tablewares’ during the 18th century.

Four types of vernacular tableware are generally recognised in Yorkshire and neighbouring areas; Late Blackware, Slip Coated ware, Mottled ware and Slipware. Of these types, only Late Blackware, the commonest of the four, was identified in the present assemblage. Sherds of Late Blackware were present in Trench 1 (2023) Bags 11, 13 and 14 and in Trench 1 (2024) Bags 2 and 3. The sherds were generally small, making the identification of vessel forms difficult but at least two mugs or small jars and one or two bowls were represented.

Late Blackwares are characterised by their fine red fabrics and the pattern of glazing which typically involves all-over glaze internally and partial glazing externally with an unglazed foot and lower body, perhaps the result of the pots being held by the base before being dipped in glaze. Vessel forms are typically cups and small bowls although larger vessels are also known. Shallow bowls and dishes were generally distinct from the Late Blackwares and usually occur as Slipwares. Unlike the formal tablewares, the vernacular tablewares retained many of the characteristics seen in 16th and 17th century wares. In the case of the Late Blackwares, these included the use of black glaze on a fine red body (recalling 17th century Blackware) and vessel forms such as cups, mugs and bowls which, while intended for use at table, were not part of the emerging trend of formal place settings and highly structured dining rituals which were characteristic of 18th century society and the rise of the ‘Georgian Order’ (Johnson 1996). Rather, they look back to the 16th and 17th centuries and an earlier ‘ceramic revolution’ which saw the end of the ‘medieval’ ceramic tradition and its replacement with a distinctive ‘post-medieval’ tradition (Cumberpatch 2003).

There is little direct evidence for the social contexts in which the vernacular tablewares were used but their regular presence, albeit in varying quantities and proportions, on almost all sites of 18th century date, suggests that they were in widespread use in households across the social spectrum. It is probable that the formal and vernacular tablewares were used in distinct social contexts with the formal tablewares deployed where eating and drinking were part of ‘outward-facing’ rituals such as formal dinners and afternoon tea. Such contexts were an important arena for the establishment of social status and the negotiation of the household’s standing in local ‘polite society’. In contrast, the vernacular tablewares were probably used by servants and lower status members of the household and by staff and retainers resident on the estate although it is not impossible that they were also used by the family in informal situations.

One of the few specific references to the relationship between formal and vernacular tablewares comes from the autobiography of Benjamin Franklin compiled between 1784 and 1788 but relating to the years up to 1757. Franklin describes how his life changed in response to his wife’s aspirations for her husband:

It was lucky for me that I had [a wife] as much dispos'd to industry and frugality as myself. ... We kept no idle servants, our table was plain and simple, our furniture of the cheapest. For instance, my breakfast was a long time bread and milk (no tea), and I ate it out of a twopenny earthen porringer, with a pewter spoon. But mark how luxury will enter families, and make a progress, in spite of principle: being call'd one morning to breakfast, I found it in a China bowl, with a spoon of silver! They had been bought for me without my knowledge by my wife, and had cost her the enormous sum of three-and-twenty shillings, for which she had no other excuse or apology to make, but that she thought her husband deserv'd a silver spoon and China bowl as well as any of his neighbors. This was the first appearance of plate and China in our house, which afterward, in a course of years, as our wealth increas'd, augmented gradually to several hundred pounds in value (Franklin 2005:51).

Franklin’s account reflects the way in which vernacular tablewares occupied a lower status in relation to the formal tablewares, in this case, imported porcelain. Whether Franklin was really happy with his earthenware porringer or whether he was striving to present a public image of a man of simple tastes only

urged on to greater self-indulgence by his wife (a common trope) is unclear but the anecdote serves to exemplify the social and financial distinction between the two types of pottery.

Regarding the cost of the 'earthen porringer', Spavold and Brown quote comparable prices of between a farthing and twopence for pots manufactured in the Derbyshire potting village of Ticknall in the seventeenth century (depending on size) and note that these prices remained stable for several hundred years (2005:153-4).

Utilitarian wares, including storage jars, large jugs, bowls and pancheons, would have rarely been seen outside the kitchen and the service areas of the house and as such did not need to conform to the standards of the formal tablewares. As a result, they retained many of the traditional traits of 16th and 17th century pottery into the 18th century. While the smaller types of vessel were replaced by factory-produced refined earthenwares (including Cane Coloured ware, Sponged ware, Banded ware and other decorated Whitewares) during the final decade of the 18th century and the first half of the 19th century, the larger vessels and particularly bowls and pancheons, continued to be produced in country potteries into the early 20th century. These utilitarian wares fall into two broad categories; Brown Glazed Coarseware and Yellow Glazed Coarseware. In the first case the range of vessels included hollow wares as well as bowls and pancheons while the Yellow Glazed Coarsewares are exclusively found as larger bowls and pancheons. They are distinguished by the use of white slip on the internal surface which, when glazed, gives a bright yellow finish.

Utilitarian wares were relatively common in the present assemblage with examples from Trench 1 (2023) Bags 15 and 19 and from Trench 1 (2024) Bags 2, 3 and 5. Dishes and bowls were both represented and, unusually, all the vessels were in Yellow Glazed Coarseware although generally speaking Brown Glazed Coarsewares are much commoner across all types of site of 18th and 19th century date.

Regarding the formal tablewares and related types, a small sherd of Tin Glazed Earthenware was identified in Trench 1 (2023) Bag 12 and, although it was residual in a group of sherds of mid to late 19th century date, it may well represent the type of pottery used in the Hall during the 17th and early 18th centuries. The accurate dating of Tin Glazed Earthenwares depends upon the identification of individual painted designs and in this case the sherd was plain, precluding any closer dating.

Formal tablewares of 18th century date were represented by sherds of White Salt Glazed Stoneware from Trench 1 (2024), Bags 1 and 4, Slot 3, Bag 7 and Trench 3, Bag 3. Vessel forms included a cup/bowl, a small bowl and a jar, as detailed in Table 2.

Creamwares were more abundant with sherds from Trench 1 (2023) Bags 9 and 10 and Trench 1 (2024) Bags 3, 4 and Slot 3 Bag 7 and from Trench 3, Bag 3. Although the number of sherds is low, it is these wares which would have been in use in the Hall during the latter years of its occupation. The identifiable Creamware vessels included bowls or dishes, plates, mugs/jugs and unidentified hollow wares.

Pearlwares, which appeared around 1780, some years after the destruction of the Hall, were more sparsely represented with sherds from Trench 1 (2024) Slot 3, Bag 7 and Bag 3. These sherds were associated with mid to later 19th century wares and were probably deposited after the fire.

Two small sherds of particular note were identified as Porcelain (Trench 1 (2023) Bag 8), probably from a small cup or bowl. One of the sherds was plain while the other bore an overglaze painted design in red and blue although the sherd was too small for the overall pattern to be identified. It is possible that these sherds are of Chinese origin although they may equally be examples of early English Porcelain. Photographs of the sherds were submitted to the Victoria and Albert Museum but the results were inconclusive as to the origin of the sherds (Tim Gates, pers. comm.). While this is unfortunate, whether the sherds were from a Chinese or an English pottery does not detract from the fact that porcelain was a prestigious item, as the quotation from Franklin, cited above, makes clear. The decorated sherd has a small hole drilled through the wall, almost certainly to repair the vessel after breakage. The repair of pots using thin copper wire or lead strips passed through drilled holes is not uncommon, particularly where valuable or heirloom pieces are

involved. The fact that this cup or bowl had been repaired attests to its value as either a high status piece or because of its sentimental associations. Repaired pots are generally noted in reports such as this one but less attention is given to the practicalities of repair. While low-fired earthenware is relatively easy to drill and refined earthenware only somewhat more difficult, Porcelain is very hard and tends to be brittle implying that a very hard drill-tip would be required. Combined with the small size of the hole (slightly less than 2mm), this implies a degree of specialisation or at least the possession of the necessary tools for fine work. It is possible that a jeweller or watchmaker might have been involved as such craftspeople would have had the necessary skills and perhaps the tools required for such a job.

Later pottery, of 19th and early 20th century date, occurred throughout the assemblage. Utilitarian wares included Unglazed Red Earthenwares, the majority probably flowerpots, which were noted amongst the material from both seasons of excavation. These appeared to be of 19th century date although earlier horticultural wares might have been expected, given the identification of the formal gardens on the site.

Kitchen and tablewares were represented by various kinds of refined earthenware with plain and transfer printed Whitewares the commonest types. In the latter case most of the sherds were too small for the design to be identified although the popular Two Temples and Willow were both present (Table 1 (2024) Bags 3 and 7). Bone China and 19th century Porcelain were both represented by sherds from a jug (with sprigged decoration) and cups or small bowls, the latter decorated with transfer printed designs. Other 19th century types included Sponged ware and Cane Coloured ware. All of these types are typical of 19th century sites and are entirely consistent with the occupation of the farmhouse.

Discussion

Trench 1 (2023)

Trench 1, excavated in 2023, produced thirty-one sherds of pottery weighing 449 grams. The details are summarised in Table 1.

The assemblage fell into two groups; bags containing pottery of 17th and 18th to early 19th century date (Bags 8, 10, 11, 13, 14, 15, 16 and 17) and bags containing mixed groups which included mid to late 19th to early 20th century pottery alongside earlier material (Bags 9, 12 and 19).

The earlier group included a variety of wares, all of which might plausibly have been in use in Gillingwood Hall prior its destruction by fire in 1750. These included the two sherds of Porcelain (Bag 8) and small numbers of sherds representing formal tablewares (Creamware), vernacular tableware (Late Blackware) and utilitarian ware (Yellow Glazed Coarsewares). Bags 16 and 17 contained five out of the eight sherds of Green Glazed Sandy ware which probably predates the 18th century wares and may be associated with the earlier history of the Hall. The later group included further examples of 18th century and earlier wares (Buff Coarse ware, Green Glazed Sandy ware, Creamware, Tin Glazed Earthenware) but these were associated with Whiteware (plain and transfer-printed), Cane Coloured ware, Sponged ware and Unglazed Red Earthenware) suggesting that the contexts from which they came had been disturbed some considerable time after the destruction of the original Hall and were perhaps associated with the farmhouse during the 19th century.

Trenches 1, 2 and 3 (2024)

Trenches 1, 2 and 3, excavated in 2024, contained a combined total of eighty-one sherds weighing 485 grams representing a maximum of seventy-eight vessels. Given that two sherds joined with two from the 2023 trench, this gives an estimated (maximum) number of vessels (ENV) for both trenches of 106 vessels. Table 2 has been sub-divided in order to clarify the character of the assemblages from the three trenches and from the slots excavated in Trench 1.

Trench 1

For the purpose of description, the assemblage from Trench 1 has been subdivided into two groups. The first consists of the material from Slot 3 (Bag 7) while the second covers the remainder of the material from the trench (Bags 1, 2, 3, 4 and 5).

Slot 3 contained a mixed group of sherds of which the earliest was a piece of White Salt Glazed Stoneware (c.1720 – c.1780). The group was also unusual for including one of only two sherds of Pearlware in the assemblage. The appearance of Pearlware (c.1780) post-dates the destruction of the Hall so that while it is earlier than the remainder of the assemblage it may be considered to be part of the ‘post-Hall’ phase of activity on the site. The later pottery included a sherd of Sponged ware, the rim of a jug in 19th century Bone China, two sherds of plain Whiteware and three sherds of transfer printed Whiteware. Amongst the latter, one design was identifiable; Two Temples, one of the most popular designs which is found widely on mid to late 19th and early 20th century wares. Yellow Glazed Coarsewares were well represented in Trench 1 (Bags 2, 3 and 5).

Trench 2

Trench 2 (Bag 6) contained a single small (1 gram) fragment from a transfer-printed Whiteware plate or saucer. The sherd was too small for the design to be identified but the sherd was of mid to late 19th century date.

Trench 3

The assemblage from Trench 3 was of mixed character and included wares which spanned the whole period of the site’s occupation. The earliest sherd was from a dish or bowl in Green Glazed Sandy ware while 18th century wares consisted of White Salt Glazed Stoneware and Creamware. Later pottery consisted of two sherds of plain Whiteware and a single sherd of transfer-printed Whiteware dating to the mid/late 19th century.

Conclusion

The assemblage includes examples of pottery which span the entire period of recorded activity on the site, from the 17th and 18th century Hall to the later farmhouse. Although the quantities are small, and the assemblage does not include fire-damaged material relating to the destruction of the Hall, it is possible to relate aspects of it to the documented history of the site. It is to be hoped that further work on the site will produce larger pottery assemblages that might add further detail to our understanding of Gillingwood Hall and its history,

Curation and archiving

Although small in size, this is a significant assemblage both in its own right and because of its association with a well-researched site which is of both local and regional importance. Once the project is complete, the assemblage should be deposited in the appropriate museum or finds depository where it will be available for further research in the future.

Bibliography

Bibliographic note: My 2003 paper, cited below, states that Cistercian wares appear around 1485. Subsequent work has shown that the origin of this type is somewhat earlier, around 1450, but this does not undermine the argument in the paper and may, in fact strengthen it.

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Appendix 4: Faunal Report

Gillingwood Faunal Report

Jessika Odenthal

Introduction

Between 2023 and 2024, 229 faunal bone fragments were recovered from excavation across three trenches at the 18th century manor house in Gillingwood, England. The manor house was destroyed by a fire in December 1750. The majority of the bone samples were extracted from demolition debris that dates to the time period directly following the fire.

Methodology

Bone fragments were documented in accordance with established protocols for faunal analysis (Baker and Worley, 2019). Species identification was conducted utilising identification manuals, further supported by the reference collection housed at the University of York (Schmid 1972; Cohen and Serjeantson, 1996). Fragments that could not be classified to a specific taxon were categorised by size, designated as cattle-sized, sheep-sized, or hare-sized, as well as small, medium, or large bird. The recording of diagnostic zones adhered to the framework developed by Dobney and Reilly (1988), while Watson's (1979) diagnostic zones were employed for quantification purposes.

The aging of mammals was assessed through the examination of the fusion status of postcranial bones and the eruption and wear patterns of teeth (Zeder 2006; O'Connor 1988; Grant 1982; Payne 1973; Silver 1969). Additionally, the presence of juvenile bird and mammal bones, characterised by their porous texture, was noted. The sex of pigs was determined based on the morphology of their canines and alveoli (Hillson 2005, 128-131).

Measurements of fused bones were conducted following the criteria established by von den Driesch (1976). Bones displaying pathological signs were systematically described in accordance with the guidelines provided by Thomas and Worley (2019). Taphonomic evidence was examined under low light magnification. Butchery marks were classified based on their type—chop, saw, cut or impact—and were described in a systematic manner (Maltby 2019, 54). The overall surface condition of each bone fragment was evaluated using a 5-point scale, ranging from very poor (over 50% of the surface being powdery) to very good (characterised by a smooth, fresh surface) (Lyman 1994).

Taphonomy and Preservation

A total of 229 bone fragments were recovered from Gillingwood, of which 55% were identified to species and 22% were identified to size class (Table 1). The majority of material was uncovered from Trench 1 (85%) with most bones coming from a single deposit.

	Quantity	ID	ID %	Size class	Size class %
Trench 1	197	123	62%	39	20%
Trench 2	25	8	32%	9	36%
Trench 3	7	2	29%	2	29%
Total	229	133	58%	50	9%

Table 1: Quantity of animal bone from Trenches 1-3.

The vast majority of the material recorded from Gillingwood was preserved between the average and good scale (Table 2).

	Very Good	Good	Average	Poor	Very Poor
Trench 1	1	44	138	13	1
Trench 2	0	0	20	4	1
Trench 3	0	2	2	2	1
Total	1	46	160	19	3

Table 2: Preservation of animal bone from Gillingwood.

The only evidence of pre-burial taphonomy was uncovered in Trench 1 (Table 3). No bones were recovered with any signs of burning; however, evidence of butchery and carnivore gnawing was present.

Butchery	Carnivore Gnawing	Burning
29	10	0

Table 3: Pre-burial taphonomy at Gillingwood.

Species Representation

The assemblage from Gillingwood includes at least nine identified species of mammals and birds (refer to Tables 4 and 5). Among these, domestic animals are the most numerous, with cattle being the most frequently encountered species, comprising 59% of the total, followed by sheep/goat at 26%, cat at 5%, pig at 4%, and horse at 2%. Additionally, chicken and crow were also recorded.

The limited sample size of this assemblage constrains the ability to make definitive assessments regarding the prevalence of the primary livestock species; however, some general trends can still be observed. Analysis of the size-class data reveals that cattle remains are the most common, followed by those of sheep. Notably, the majority of the cattle elements uncovered indicate a predominance of meaty portions (see Figure 1). Interestingly, no remains of dogs were found during the excavation at Gillingwood. Nonetheless, the presence of carnivore gnawing on 4% of the total bones suggests that dogs were indeed present on the site, potentially serving as pets or hunting companions. Additionally, cat remains were recovered, none of which exhibited any signs of skinning, indicating that these cats were likely kept as pets.

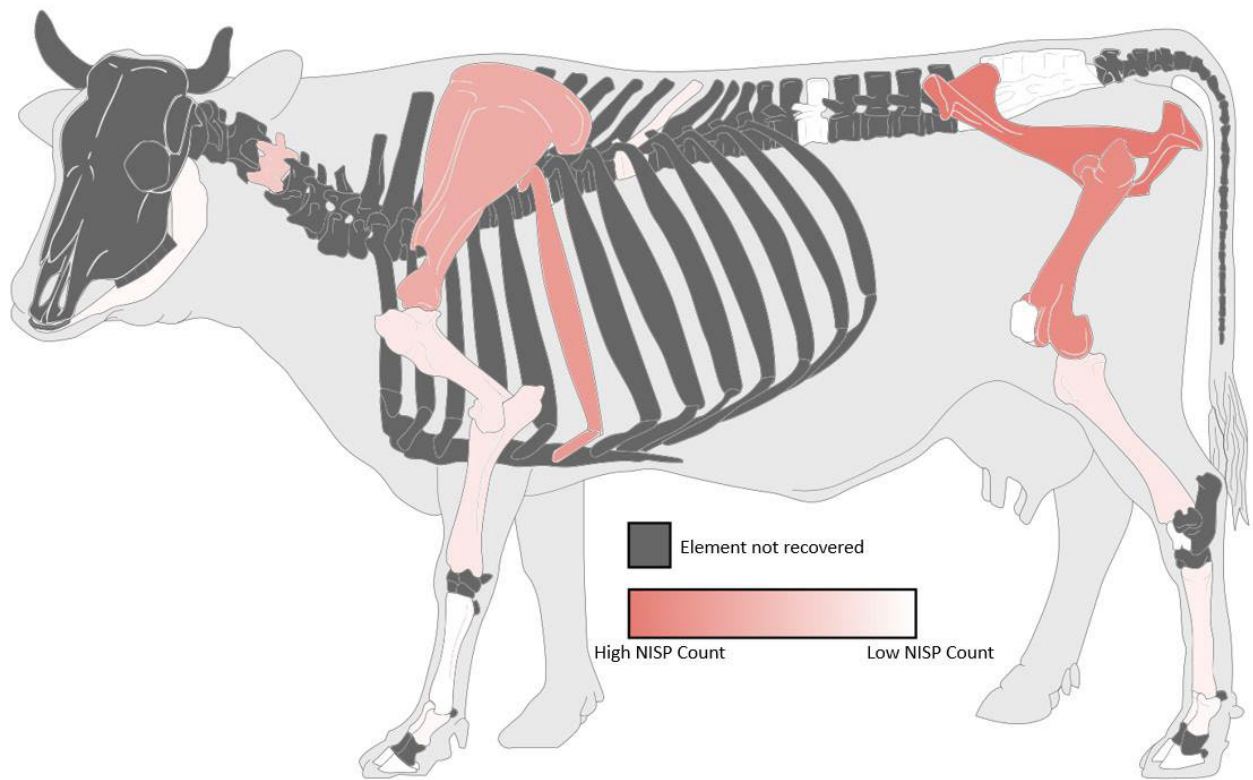
Wild animal remains are represented by a solitary crow bone, which may have resulted from natural causes in the vicinity, possibly due to predation by a wild animal. Alternatively, it could have been captured by a domestic cat or dog, or intentionally killed by a farmer at Gillingwood.

Common Name	Taxonomic Name	Trench 1	Trench 2	Trench 3	Total
Cattle	<i>Bos taurus</i>	73	6	0	79
Sheep/goat	Ovis/Capra	31	2	1	34
Sheep	<i>Ovis aries</i>	1	0	0	1
Pig	<i>Sus scrofa</i>	6	0	0	6
Horse	<i>Equus sp.</i>	3	0	0	3
Cat	<i>Felis catus</i>	7	0	0	7
Chicken	<i>Gallus gallus</i>	1	0	1	2
Land fowl	Galliformes	0	0	1	1
Crow	<i>Corvus sp.</i>	1	0	0	1
Identified Total		123	8	3	134
Cattle-sized		31	8	0	39
Sheep-sized		7	1	1	9
Hare-sized		0	0	1	1
Medium bird		0	0	2	2
Small bird		1	0	0	1
Indeterminate mammal		35	8	0	43
Unidentified Total		74	17	4	95

Table 4: NISP species representation from Gillingwood separated by trench.

Common Name	Taxonomic Name	NISP	% NISP	DZ	% DZ	Weight (g)	% Weight	MNI
Cattle	<i>Bos taurus</i>	79	59%	37.5	52%	8072	78%	7
Sheep/goat	<i>Ovis/Capra</i>	34	25%	19	26%	771	7%	4
Sheep	<i>Ovis aries</i>	1	1%	1	1%	23	0%	1
Pig	<i>Sus scrofa</i>	6	4%	4.5	6%	396	4%	1
Horse	<i>Equus sp.</i>	3	2%	2	3%	1059	10%	1
Cat	<i>Felis catus</i>	7	5%	8.2	11%	12	0%	1
Chicken	<i>Gallus gallus</i>	2	1%	N/A	N/A	3	0%	1
Land fowl	Galliformes	1	1%	N/A	N/A	1	0%	1
Crow	<i>Corvus sp.</i>	1	1%	N/A	N/A	1	0%	1
Identified Total		134	100%	72.2	100%	10338	100%	18
Cattle-sized		39	41%	N/A	N/A	1619	87%	N/A
Sheep-sized		9	9%	N/A	N/A	45	2%	N/A
Hare-sized		1	1%	N/A	N/A	1	0%	N/A
Medium bird		2	2%	N/A	N/A	3	0%	N/A
Small bird		1	1%	N/A	N/A	1	0%	N/A
Indeterminate mammal		43	45%	N/A	N/A	183	10%	N/A
Unidentified Total		95	100%	N/A	N/A	1852	100%	N/A

Table 5: Total species representation from Gillingwood. DZ = Watson's (1979) Diagnostic Zones.



Ageing Data

The limited sample size presents challenges in drawing definitive conclusions about the age at death of cattle. However, an examination of the fusion data (Figure 2) indicates that a majority of the cattle were slaughtered at a young age, with only a minority reaching adulthood. This demographic pattern aligns with the practice of utilizing cattle primarily for dairy production. The presence of numerous juvenile calves in the assemblage further supports this interpretation, as cow's milk is typically associated with such young animals. Among the findings, only one cow mandible was available for age estimation, which exhibited a wear score of 2 (Grant 1982), suggesting an age of less than six months (O'Connor 1988; Grigson 1982).

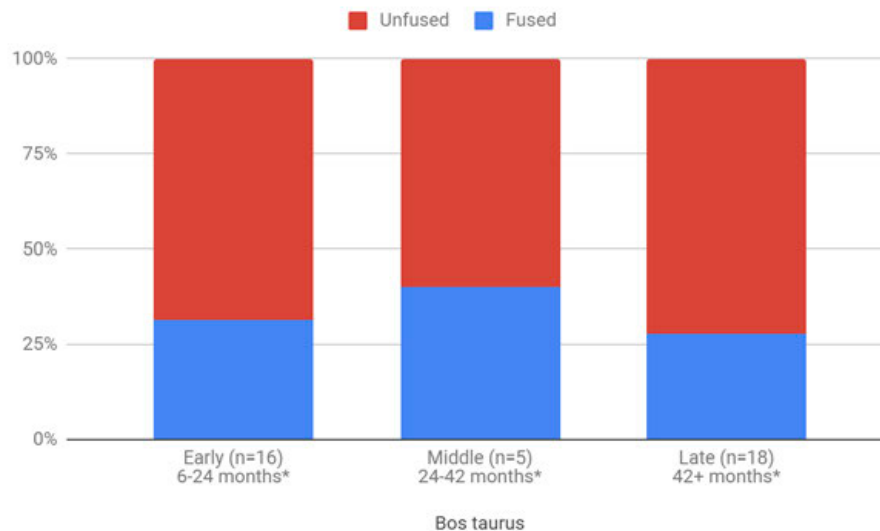


Figure 2: Cattle long bone fusion (Reitz and Wing 1994). *Months according to Reitz and Wing (2008, 72). N = number of specimens.

In regard to the epiphyseal fusion data for sheep/goat long bones (Figure 3), the small sample size may not provide an accurate reflection of age at death. Four mandibles were recovered for age assessment, revealing a range of ages that correspond with the fusion data (Table 6). The limited number of specimens complicates the ability to identify any clear trends in age at death. It is plausible that the meat from lambs, hogget, and mutton was consumed. Additionally, while sheep and goats may have been kept for their milk and wool, this cannot be definitively established.

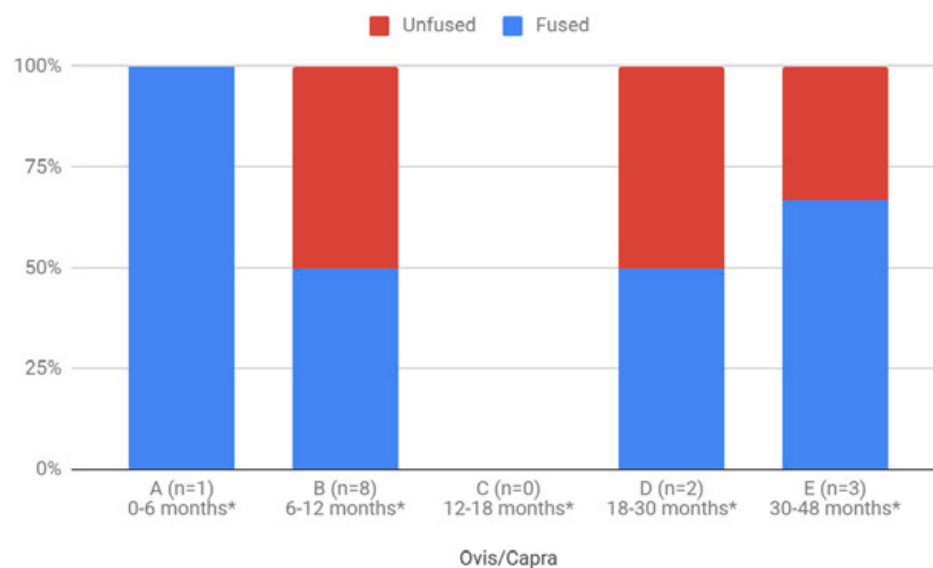


Figure 3: Sheep/goat long bone fusion (including Ovis aries and Ovis/Capra). *Months according to Zeder (2006, 107). N= number of specimens.

Trench	Grant MWS	Payne MWS	Age*
Trench 1	7	C	2-6 months
Trench 1	27	D	1-2 years
Trench 1	30	E	2-3 years
Trench 1	35	F	3-4 years

*Table 6: Grant and Payne scores for sheep/goat mandibles. *According to Payne (1973).*

The dataset concerning other mammals was insufficient to draw any meaningful conclusions. Two ageable pig mandibles were found, with wear scores of 18 and 30 (Grant 1982), corresponding to estimated ages of 7-13 months and 17-22 months, respectively (Silver 1969). Additionally, one morphologically female pig canine was recovered (Hillson 2005).

Butchery

The majority of butchered bone belonged to cattle or cattle-sized fragments (86%). Among the *Bos taurus* and cattle-sized fragments, 21% exhibited butchery marks. These marks were classified into four primary categories: chop, cut, saw, or impact (see Table 7). Certain long bones displayed intentional fracturing, as evidenced by the chop and impact marks, likely aimed at marrow extraction from these larger skeletal elements.

	Chop	Cut	Saw	Impact
Cow	8	4	5	2
Cattle-sized	4	0	2	0
Pig	1	1	1	0
Horse	1	0	0	0

Table 7: Count of butchery categorised into chop, cut, saw, or impact.

The practice of butchering meat for urban households transitioned during the 18th century from a domestic activity to a formalised and standardised practice, sold by butchers at local markets (Zoltucha Kozub 2018, 119). The precisely sawn bones discovered at Gillingwood exemplify the standardised meat cuts characteristic of retail butchery. Nevertheless, it is plausible that some butchering occurred within the home, particularly when considering the impact marks on long bones and the presence of multiple “failed” chop marks. These techniques suggest that butchery was also performed by non-professionals.

Cattle vertebrae was axially divided using a cleaver or heavy axe and one rib fragment was sawn (Figure 4). This method of butchery is typical for rib steaks or rib roasts. The shafts of long bones were either chopped or fractured through impact, likely to facilitate marrow extraction for stews. A significant proportion of the cattle remains were from very young or immature individuals, indicating that veal was consumed. This type of meat is generally more costly than other cuts, suggesting that high-quality meals featuring premium veal joints were prepared.

Several bones exhibited considerable signs of carnivore gnawing, indicating that post-meal, the remaining bones were likely provided to dogs as scraps. Interestingly, no remains of cats displayed cut marks, suggesting that these animals were likely kept as pets rather than being skinned for their pelts after death.

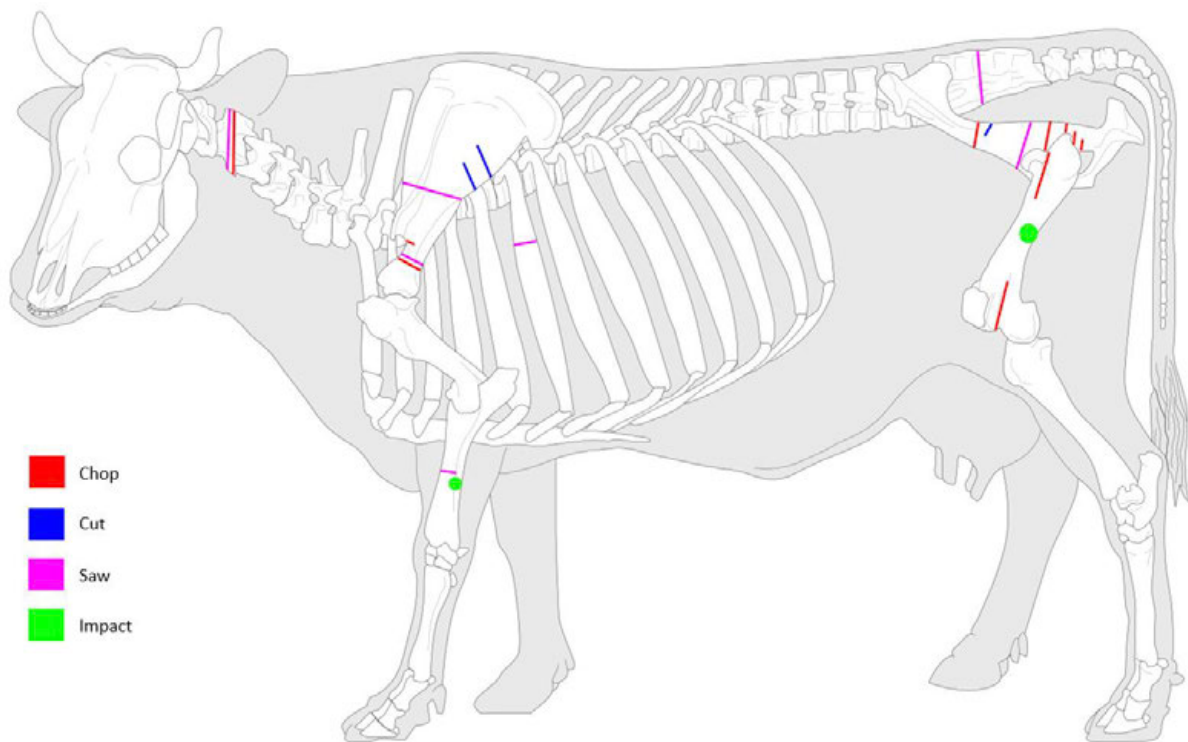


Figure 4: Vectorised image of cow showing all butchery marks of *Bos taurus* or cattle-sized bones. Single rib and vertebrae were chosen to identify all marks on that element. (Vectorised skeleton template from ArchéoZoothèque).

Summary and Recommendations

The animal bone assemblage recovered from Gillingwood, while modest in size, exhibits excellent preservation. Despite its limited quantity, the assemblage reflects a reasonably diverse array of taxa. The evidence suggests a dietary preference primarily for cattle, followed by sheep/goat and pigs.

Butchery marks indicate a combination of commercially sourced meat cuts and those processed at home. The majority of the meat consumed appears to have originated from young cattle. Although no remains of dogs were found, the presence of gnawing marks and the absence of cut marks on the cat remains suggest that both cats and dogs were kept as pets.

Any future excavations at the site may consider employing sieving or flotation techniques, as these methods may recover smaller bones that are typically overlooked. Such efforts could potentially uncover evidence of additional birds, fish, and micromammals, which would contribute to a more comprehensive understanding of the site's consumption patterns and environmental ecology.

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