The Landmark Trust

# THE BANQUETING HOUSE, GIBSIDE

## History Album

**Written by Clayre Percy, 1981**

**Updated 1999 and re-presented 2012**

The Landmark Trust Shottesbrooke Maidenhead Berkshire SL6 3SW
*Charity registered in England & Wales* 243312 *and Scotland* SC039205

*Bookings* 01628 825925 *Office* 01628 825920 *Facsimile* 01628 825417
*Website* www.landmarktrust.org.uk

## BASIC DETAILS

**Built: by 1746**

**For: George Bowes**

**Architect: Daniel Garrett**

**Last owner: The Earl of Strathmore**

**Listed: Grade I**

**Acquired by the Landmark Trust: 1981**

**Architect: Ian Curry of Charlewood, Curry, Wilson and Atkinson**

**Contractor: Brown Construction of Rowlands Gill Ltd., Newcastle**
**J W Moore, in charge; J Robson, foreman and joiner;**
**D Stoker, stonemason; and B Greenhill, painter.**

**Plasterwork: Bill Salter of The Decorative Plaster Co., Wideopen**

**Quantity Surveyors: Bare, Leaning & Bare**

## Contents

## Summary

The Banqueting House is one of several buildings added between 1730-60 to the remarkable landscape garden at Gibside for its owner, George Bowes. In the course of his lifetime, besides improvements to the house itself (the home since 1540 of his mother's family, the Blakistons) and James Paine's magnificent chapel begun just before his death in 1760, Bowes built a Palladian stable Block, an Orangery, a Bath House (vanished), a Column of British Liberty, a Gothic tower (vanished and perhaps never built) and the Gothic Banqueting House itself.

This was built during the 1740s. An inventory of 1746, listing the furniture of its Great Room (6 Windsor chairs, 1 large Windsor chair with 4 seats, prints of Shakespeare, Milton, Swift), shows it to have been in use by then. Its interior decoration was as elaborate as the exterior, its ceiling and walls covered with an intricate papier maché design, for which the original architect's sketch exists. A 19th-century description records mirrors at either end of the Great Room, so that "the company when seated appears almost endless in length". Here the family and their guests would come for picnic meals, perhaps laid out as a surprise feast to be discovered in the course of a long tour of the grounds. Afterwards they might refresh themselves with music, or stroll on the lawn around the building, enjoying the view of the lake and the grand panorama beyond.

The architect for most of the buildings at Gibside was Daniel Garrett, a former assistant of Lord Burlington's who developed a thriving practice in the North, which he handed on, in about 1753, to Paine. Garrett had a particular gift for Gothick design, a decorative style inspired by what was then taken to be the native British architecture, but which had not at that time acquired the scholarly character of the later Gothic Revival. The Banqueting House, with its bowed front and soaring pinnacles, is one of the most extraordinary, and brilliant, buildings of the style.

George Bowes was an extremely talented man who, besides being a successful landowner and coal-owner, a keen sportsman and a Whig MP, almost certainly planned the alterations to the landscape at Gibside himself. He was one of those, like John Aislabie at Studley Royal in Yorkshire, who under the influence of designers such as Stephen Switzer, broke away from the intricate formal designs of parks and gardens popular in the 17th century, to favour a more natural scheme, in which the whole estate, with its abundant woods and hills, fast flowing river and rich pattern of cultivated fields, was brought into relationship with the old house at its centre, to create an ideal world in miniature. There is still a formal framework of avenues and vistas, and a geometrically shaped lake, but between there are irregular woodland plantations, encircling rides and walks that follow a meandering course, with frequent surprise views of the countryside and, of course, of the carefully sited buildings which play so important a part within it.

George Bowes' daughter married the Earl of Strathmore, whose family name then became Bowes-Lyon, and whose descendants still own most of Gibside. The house fell empty before 1900, however, and was dismantled in 1920. Later, the park was leased to the Forestry Commission. The Banqueting House began to disappear beneath the undergrowth, and its roof fell in. Fortunately several people took photographs of it before this happened.

New hope arose for Gibside as a whole when in 1965 the chapel and the avenue were given by the 16th Earl to the National Trust, which has therefore been able to reinstate two of the most important elements in the gardens. Then, in 1977, the Landmark Trust, a charity which specialises in the rescue and reinvigoration of buildings at risk, offered to take on The Banqueting House, to restore it and pay for its future upkeep by letting it for holidays. The Forestry Commission generously gave up their lease of the building, so that in 1981 the Strathmore estate was able to sell Landmark the freehold.

**Restoration by the Landmark Trust**

When the Landmark Trust first saw The Banqueting House in 1977 it was almost entirely roofless and without windows. The central section of the entrance front had collapsed, due to vandalism and neglect; the building was little more than a shell. Four years later, in 1981, the building had been fully repaired and restored, and was let to its first visitors. For nearly twenty-five years it has been, briefly, home to a constant succession of people, all of whom have learned for themselves the wonders of Gibside.

Work began as soon as possible. The condition of the building was too precarious to wait for legal negotiations to be concluded. The architect appointed for the restoration was Ian Curry, of the Newcastle firm of Charlewood Curry. The builders were the local firm, Brown Construction of Rowlands Gill, with Bill Salter of the Decorative Plaster Company of Wideopen brought in to do the plasterwork.

The first task that had to be faced was the recording of everything in its ruinous state, in order to build up a complete picture of the building before it became derelict. The position of every piece of plasterwork and joinery was carefully noted, the undergrowth was cleared and the piles of leaf-mould sifted for fragments of stone, fortunately revealing almost all that had fallen. At the same time, local archives were searched for old photographs and drawings, also with fortunate results.

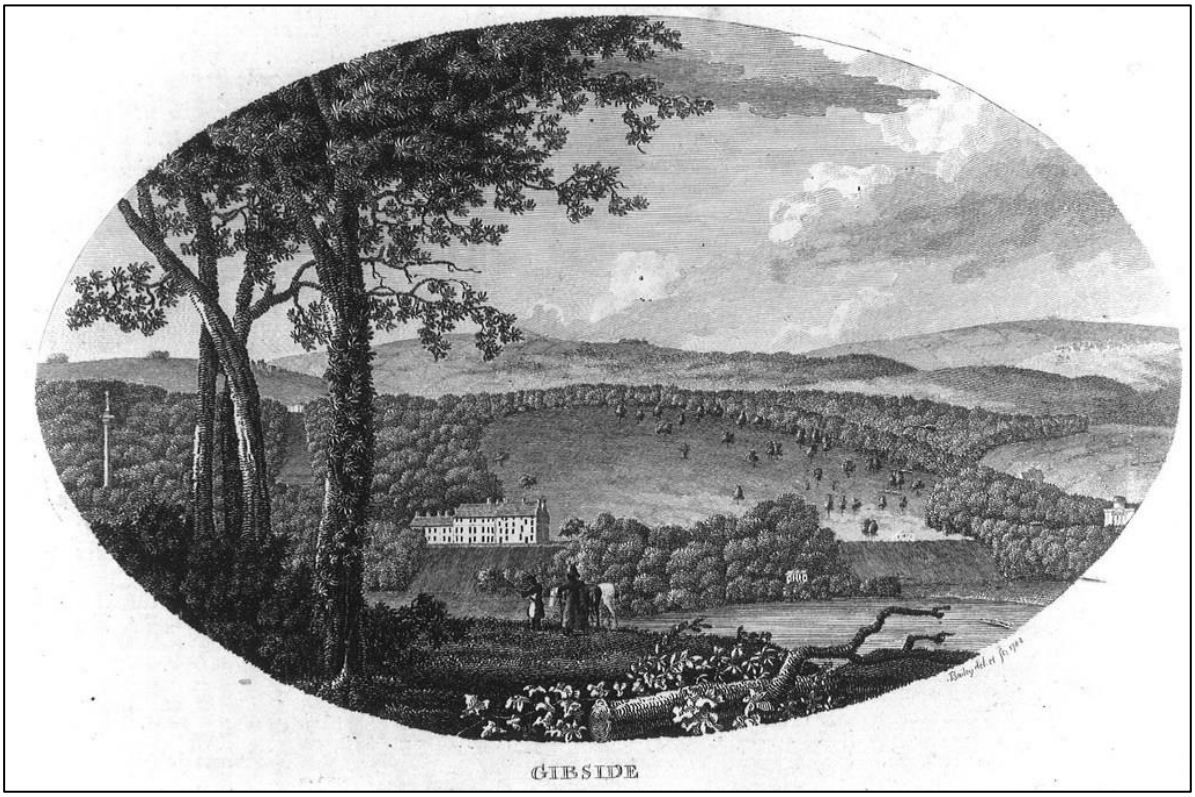
Archives and archaeology combined to best effect in the reconstruction of the entrance front. A number of curiously shaped stones had been found, but it could not be guessed exactly how they should be fitted together. It was proposed instead simply to continue the crenellated parapet all the way along. Then Margaret Hudson (now Mrs Wills), librarian at the Newcastle School of Architecture and authority on the history of Gibside, sent us a photograph of a sketch she had found in the Bowes Museum at Barnard Castle. This dated from 1828, the work of a cousin of the Bowes family, and showed clearly the curious decorative gables which rose above the arches of the portico. The stones made sense, and the building could be restored correctly. Very little new stone was needed, but where it was, the nearest match to the original Streatlam stone was found at the Dunhouse Quarry near Bishop Auckland.

The Banqueting House consisted of just three rooms, the Great Room itself, measuring 32 feet across, which would be used for sitting and eating, and would also contain two sofa beds, and two smaller rooms, one of which would provide space for a double bedroom and the other a kitchen. Two tiny rooms off these, which may have contained stairs up to the roof, provided space for a shower room and a lavatory.

We were able to save the quite substantial areas of plaster decoration that remained on the walls of the bedroom, and missing areas were made up faithfully by Bill Salter. One shutter survived intact, and fragments from six others were pieced together to make one complete pair, now in the bedroom. Fragments of the carved dado rail in the bedroom were copied to make a new rail for the Great Room. The windows were too rotten to save, as was the bedroom door, but enough survived for complete copies to be made.

Although we had Daniel Garrett's sketch for the decoration of the Great Room, and a very clear photograph of it taken in about 1900, it was decided only to reinstate the main elements of the design, and not attempt a reconstruction of the complex detail, of which not a trace remained. The chimney piece was discovered buried outside the building, with only minor elements missing. The new floor is of pine, as was the old.

The Landmark Trust took on The Banqueting House both because of its own importance as a work of architecture, and also because of its place in this most famous, if sadly decayed, landscape garden. Since work on the building itself was completed, we have, therefore, concentrated on its setting. The Forestry Commission have kindly allowed the vista to the lake to be cleared and in 1990, the Landmark Trust and the National Trust together acquired the shooting rights for Gibside, allowing new footpaths and access to be opened up.




**Gibside – from William Hutchinson's *The History and Antiquities of the County Palatine of Durham* 1788.**

## The Banqueting House

The Banqueting House is one of several buildings added between 1730-60 to the remarkable landscape garden at Gibside for its owner, George Bowes. In the course of his lifetime, besides improvements to the house itself (the home since 1540 of his mother's family, the Blakistons) and James Paine's magnificent chapel begun just before his death in 1760, Bowes built a Palladian stable block, an Orangery, a Bath House (vanished), a Column of British Liberty, a Gothic tower (vanished and perhaps never built) and the Gothic Banqueting House itself.

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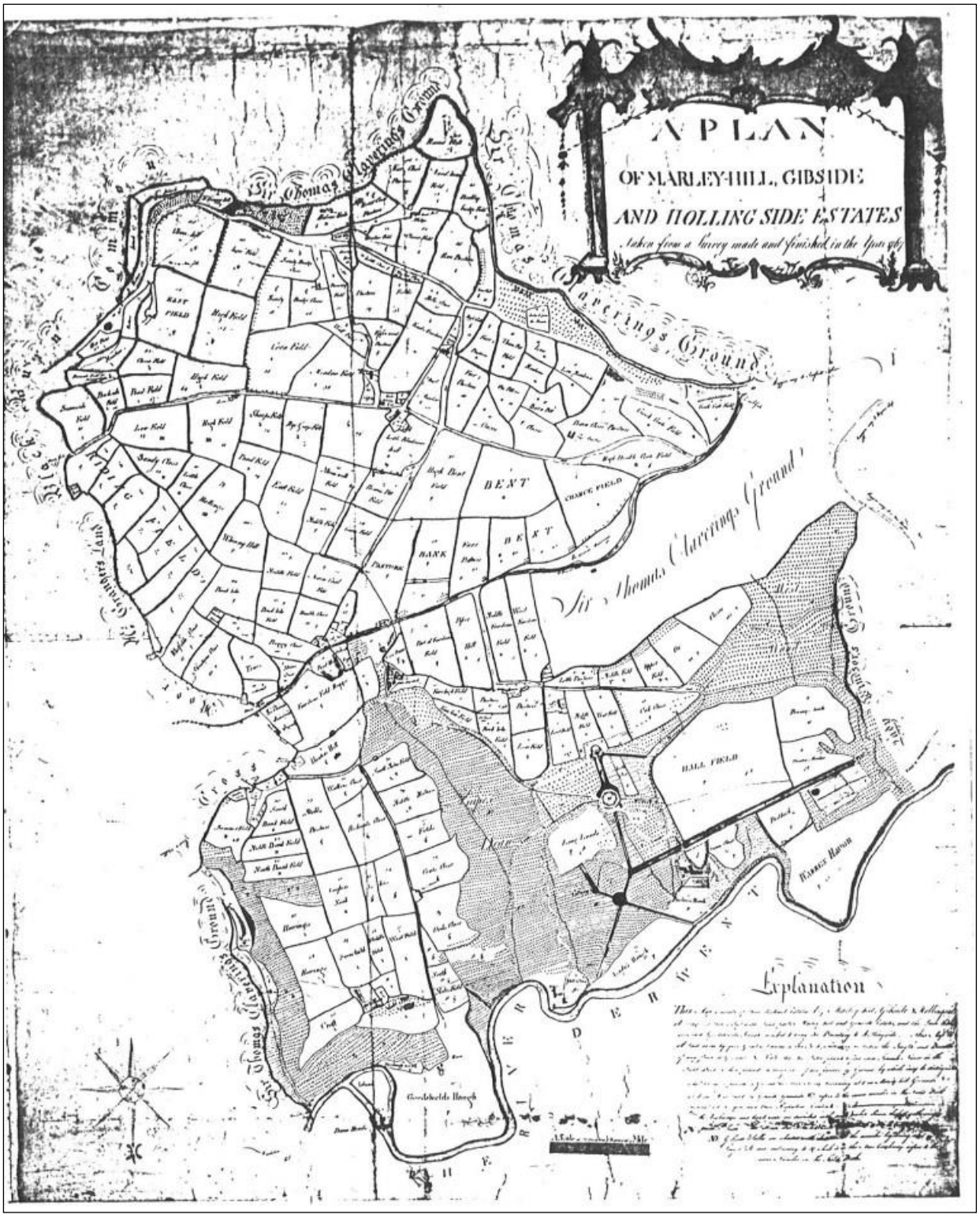


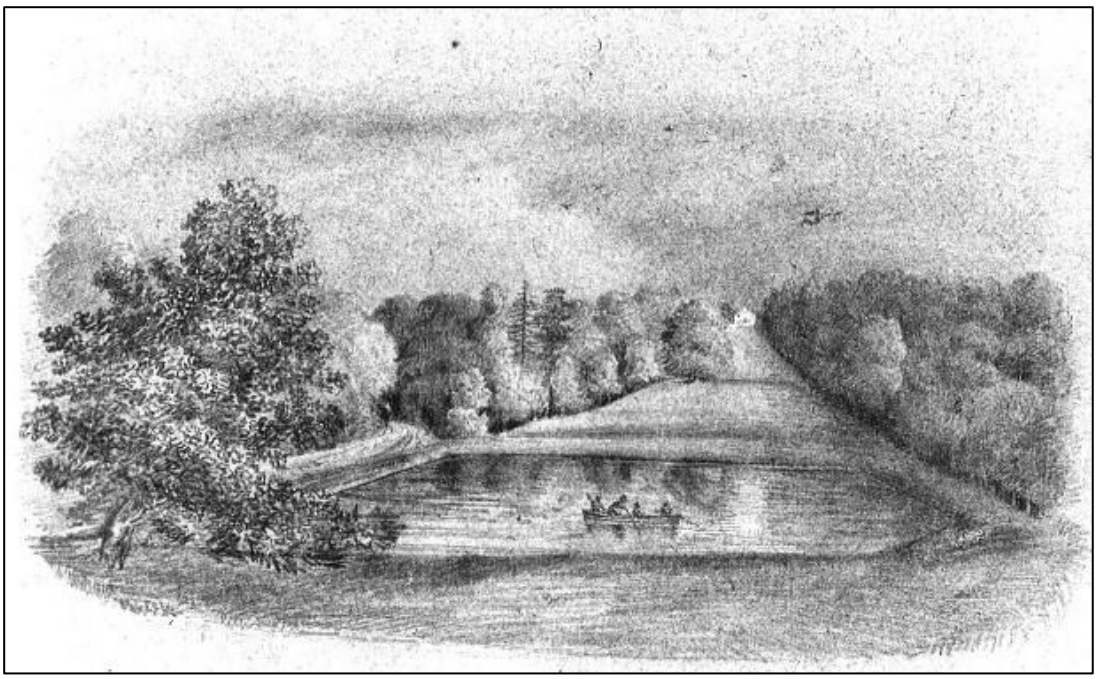

**A Plan of the Marley-Hill, Gibside and Hollingside Estates from an original by James Stephenson in 1767.**

George Bowes was an extremely talented man who, besides being a successful landowner and coal-owner, a keen sportsman and a Whig MP, almost certainly planned the alterations to the landscape at Gibside himself. He was one of those, like John Aislabie at Studley Royal in Yorkshire, who under the influence of designers such as Stephen Switzer, broke away from the intricate formal designs of parks and gardens popular in the 17th century, to favour a more natural scheme, in which the whole estate, with its abundant woods and hills, fast flowing river and rich pattern of cultivated fields, was brought into relationship with the old house at its centre, to create an ideal world in miniature. There is still a formal framework of avenues and vistas, and a geometrically shaped lake, but between there are irregular woodland plantations, encircling rides and walks that follow a meandering course, with frequent surprise views of the countryside and, of course, of the carefully sited buildings which play so important a part within it.

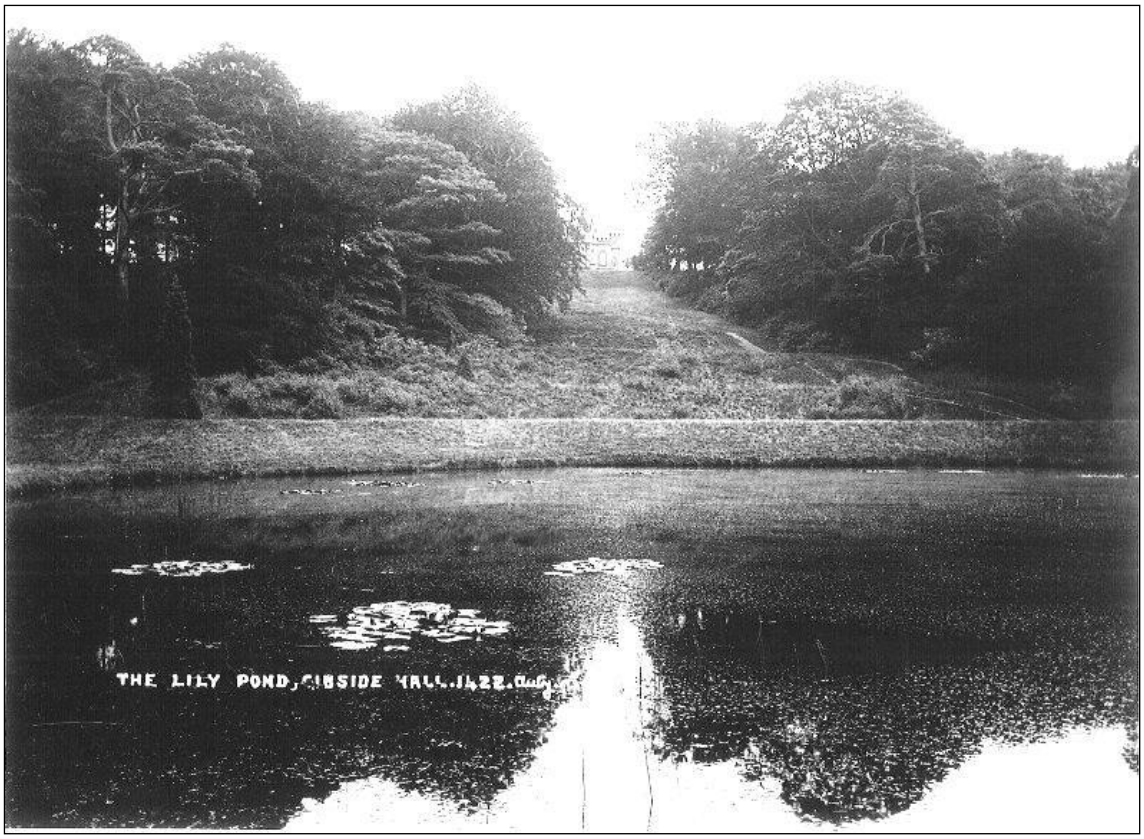
Gibside was vividly described by William Hutchinson in The History and Antiquities of the County Palatine of Durham in 1788:

> "The adjacent country wears an unpleasant aspect to the traveller, cut and harrowed up with loaded carriages, scattered over with mean cottages, from whence swarm forth innumerable inhabitants, maintained by working in the mines; where many a sooty face is seen by every hedge-way side; The workmen earn great wages, which recompense every other evil. The meagreness of the tract by which you pass to the environs of Gibside, renders the scene more striking, and enhances the beauties of the pass which leads immediately to those Elysian shades.
>
> By a serpentine road, for a mile in length, you wind through the bosom of a thick forest, sometimes on the brink of a deep valley, at intervals descending on the easy inclination of the hill, still embowered with venerable oaks, before you approach the mansion and enter the opener works: The first escape from the woods presents you with a view of the banqueting-house, on a very elevated situation, terminating a spacious avenue: This structure is in a high Gothic stile (sic), garnished with pinnacles. After passing a piece of water, the chief objects open upon you; to the right lies a noble sylvan scene, of great extent, hanging on inclining grounds, from a lofty summit, to the very skirts of the vale; in the midst of which, as a terminating object to the grand vista, rises a fine Ionic column of stone, highly wrought, not less,

as we compute, than one hundred and forty feet in height, finished with an elegant gilt statue of British Liberty, in whose service the person who erected the work was enthusiastically virtuous: As you turn from this object, you look upon a terrace above a mile in length, terminated by a new chapel, built in a most elegant stile, with a rich portico and dome, highly embellished. The chief parts of the mansion-house are old, of the architecture which prevailed in the beginning of the seventeenth century, containing many spacious apartments: The back part of the house is placed so near the brink of a very steep descent, as merely to admit a terrace walk; from whence is a prospect, though narrow, highly picturesque and beautiful; you look down into a deep vale of meadow grounds, washed by the river Derwent, shut in on the right by hanging woods, and on the left by cultivated lands rising in irregular swells from the banks of the river, and terminated in the centre by a lofty cliff much shaken and torn; Walks are cut through the groves, and wind along the margin of the river: Although nature has spread various rich gifts over the scene, yet art has bestowed a multitude of embellishments; the buildings before mentioned, the green-house, bath, and other edifices, are finished in a good taste, and some of them in a superb stile; with regard to the sylvan beauties, they are not to be paralleled in the whole county."



**The Banqueting House in 1828 from a sketchbook in the Bowes Museum.**




**The same view about 1900.**

William Bowne gave a later account (but quoting from Hutchinson) of Gibside when writing about Whickham Parish in 1893:

GIBSIDE.

The distance from Whickham to the principal entrance to Gibside is a mile and a quarter, and to the Hall, three and a half miles. Hutchinson thus describes the scenery of the park: "It is difficult to convey any adequate idea of the beautiful and magnificent scenery of the place. The visitor enters these enchanting grounds by a serpentine road which for upwards of a mile winds through the bosom of a thick forest, sometimes on the brink of a deep ravine, and at intervals descending on the easy inclination of a hill, but still embowered with venerable oaks. On issuing from this forest road the banqueting house appears, seated upon a noble elevation at the termination of a spacious avenue. . . . After passing a beautiful piece of water, a delightful landscape bursts upon the view. To the right rises a noble sylvan scene of great extent, hanging on inclining woods from a lofty summit to the very skirts of the vale. Rising over the woods as a terminating object to the grand vista, appears a fine Doric stone pillar, one hundred and fifty feet in height, surmounted by a colossal figure of British Liberty."

The Hall is delightfully situated on the southern banks of the Derwent, and is in that style of architecture which prevailed about

the commencement of the 17th century. Previous to 1805, it was three storeys high, and covered with grey slates. At the present time it is only two storeys high, and has a long and low appearance. Over the entrance porch are the Royal Arms of James I., and beneath, those of Blakiston quartering Marley, with the initials W. I. B. (William and Jane Blakiston.) The south side of the Hall is filled with windows divided by mullions. Above the front door is an old sun-dial, on which is inscribed UTI HORA SIC VITA, a translation of which is, "As an hour, so life (passeth)."

The building contains about seventy rooms, many of them being spacious and lofty, and possessing traces of former elegance. The entrance hall, dining room, drawing room, and kitchen, are all forty feet long and twenty feet wide. The drawing room has a handsome fireplace, "at the sides of which are figures of Samson and Hercules. Over the mantel are three coats of arms. The coat in the centre bears the arms of Blakiston (two bars, and in chief three dunghill cocks) quartering those of Marley (a chevron between three martlets). On the left is a shield of four quarters: 1, Blakiston; 2, Bowes (ermine, three bows); 3, —— (barry of six); 4, Lambton (a fess between three lambs passant). The shield on the right bears the coat of Blakiston impaling that of Wren (three lions' heads erased)." *Boyle.*

In the "Hawthorn" room there is a closet in which it is said the unfortunate Countess of Strathmore was frequently imprisoned by "Stoney Bowes." In one of the bedrooms there is a handsome wooden bed surmounted by three arrows, the shield of Bowes.

In the year 1804 the hall contained three hundred and twenty-four paintings and portraits, many of them large and costly. In the dining room was a large piece of Rubens' wife standing in a fruit shop, which cost George Bowes, Esq., 1,500 guineas; also a poulterer's shop, with dead game, and a fine rough greyhound by Snyders, the two human figures by Rubens—a very valuable picture. Among the minor paintings and portraits were those of Mr. John Bowes, Eliza Bowes, Blakiston Bowes, Ann Bowes, Mr. Bowes (1572). Jean Bowes, George Bowes, as well as several drawings by Miss Bowes. There was also a plan of the chapel by Payne, and a plan of Gibside (1706).

Underneath the hall, and reached by several flights of stone stairs, are the vaulted cellars, and the brewery, which contains two





boilers, two vats, and other utensils used by the brewer in bygone times. The house at the present time is uninhabited, and has a gloomy and forsaken appearance.

About one hundred yards westward of the hall stood the baths, built in the year 1750. They were large and handsome, and surrounded with beautiful walks. In the *Newcastle Journal* for July 8th, 1769, appeared the following: "Whereas of late some malicious persons have committed divers outrages in the woods and walks of Gibside, particularly in disfiguring the statues, etc., and more particularly between the 10th and 11th June past throwing a statue from the bath into the river. Notice is hereby given, that any person giving information of the offenders shall receive a reward of ten guineas from Mr. Richard Stephenson upon conviction; and as it is presumed the last mentioned offence could not be committed by one person, any of the accomplices will be entitled to the reward upon conviction of the others." A few years ago several ornamental stones were found in the Derwent, which may have been thrown into the river about the time the above reward was offered. After the baths fell into disuse, the stones were used in the building of several cottages on the estate.

On the north side of the hall is a steep declivity, terminated at the bottom by a plain or haugh, round which the Derwent flows. On the south side a broad terrace, nearly a mile in length, made by Mr. George Bowes in 1747, leads to a handsome chapel, with a rich portico and dome, highly embellished. It was commenced in the year 1760, but was not consecrated until July 29th, 1812, by the Lord Bishop of Durham. The chapel contains a mausoleum, which is underneath the edifice, and is entered by a door on the west side. Around the sides of the vaults are arranged in a semi-circle the niches for the remains of members of the family. There is no account of a chapel previous to the year 1760. An old font stands in the hall, which was discovered a few years ago in an old water-course at the west end of the house. It is fifteen inches high and twelve inches square, containing a basin six inches deep, with a small hole to convey the water to the outside. On three sides are the crests of Blakiston, Lambton, and Hedley, and on the fourth side a face which is mutilated. This font has undoubtedly belonged to a chapel connected with Gibside, but at what time no record exists to show. Tradition states that

there was a former Chapel at Gibside, which contained the records of Whickham Church, and which was destroyed by fire. How much truth there is in this story we will not venture to say, but, although the church has stood for seven centuries, the records only date back to the last half of the 16th century.

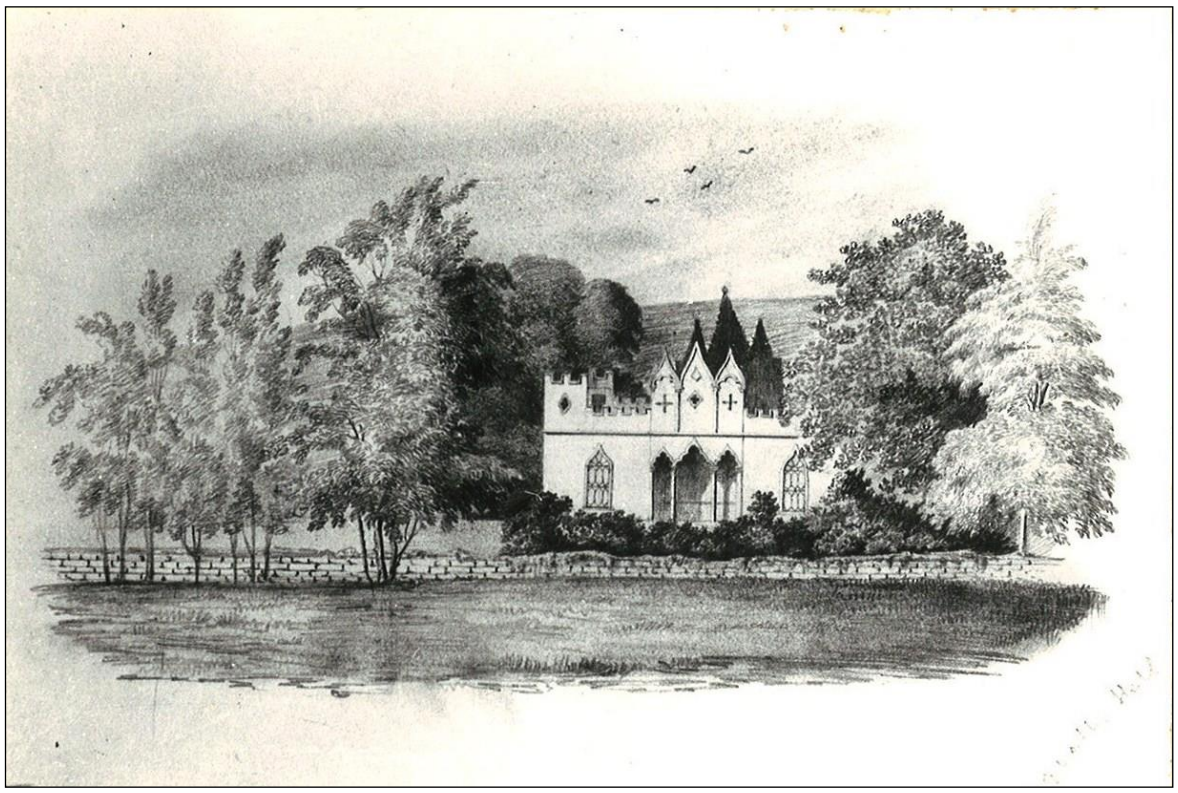
At the other extremity of the terrace is the monument, which is a fine Doric stone pillar, one hundred and forty feet in height, surmounted by a colossal figure of British Liberty, twelve feet high. The column was finished in 1758; the cost was about £2,000. The work was all executed by the estate workmen. The figure on the top of the pillar was carved out of a solid block, for which Christopher Richardson was paid forty pounds, on August 29th, 1757. Francis Courtney was paid five guineas on account of "painting and gilding ye figure." There is in the hand of the figure a staff, with an inverted cup on the top. A belief has for a long time prevailed in the neighbourhood, that the cup contains a quantity of golden coin, which any daring climber who reaches it may secure as his own. But the cup is made of copper, and, as before stated, is inverted, so that it cannot hold any golden coins. The cup and the staff (which is also of copper) cost £8 14s. "The principal object in building the monument was undoubtedly that it might contribute to his (George Bowes) great and admirable scheme for the adornment of the grounds about his favourite residence, and in his choice of a statue he showed his patriotism." (*Boyle.*)

About half a mile south-east of the hall is the banqueting hall, built by George Bowes, Esq. It is built in the florid Gothic style, garnished with pinnacles. The interior consists of a spacious dining and luncheon hall, possessing a handsome ceiling. The floor is of pine. At each end there are beautiful mirrors in the walls, so that the company when seated appears to be almost endless in length. Westward from the hall are the gardens, comprising about five acres. Formerly, they were laid out with great skill and taste, but for many years, on account of the hall being uninhabited, they have been neglected.

Bishop Pococke, who visited Gibside in 1760, gives the following description of this beautiful place, as well as other places in the neighbourhood. He says:—"I turned to the left out of the road to Gibside, the late Mr. Bowes'. I had been very kindly entertained



by him here in 1747, when he carried me from Durham to his house, showing me or taking care that I should see everything curious in the country. He was then making a fine green terrace, which is very broad, and about a measured mile long, just before the house. We came through a lawn on the river, with single trees on it, and turned up by the wood, on the road that leads up to the house. There are winding walks on this side of the hill, which lead to a summer house at the end. We rode through the wood and came to the house, which has a lawn between it and the grand terrace. From the lawn, at this house, is a view of a pillar at a distance, on which is the gilt statue of Liberty. Going through the wood we soon came to a handsome building facing the east, which I believe serves for some office; and then to a piece of water of a multangular figure. Over this, on the hill which slopes up to it, is a large Gothic building for a summer-house. We then rode a mile through the wood, having a view of the pillar, in some places by the road, on which, that day fortnight, Mr. Bowes was carried to be buried at the parish church of Whickham. The whole ride through these plantations is about two measured miles. There was an old house in the style of building used in the time of James I., to which they have an addition in the same line and a return. We came about two miles to Whickham, and saw on the left Sir Thomas Clavering's fine large house, the shell of which is just finished in hewn freestone. A little beyond it are the great ironworks, which I formerly viewed. They belong to Mr. Crowley. We then came most of the way by the coal-waggon roads."



**A sketch of the south side of the Banqueting House in 1828, by Martha Helen Davidson , a distant relative of the Bowes family. The sketch book is in the Bowes Museum and the photograph was sent to us by Miss Margaret Hudson, Librarian at the School of Architecture, Newcastle University.It was the only picture we had of the portico as it was.**

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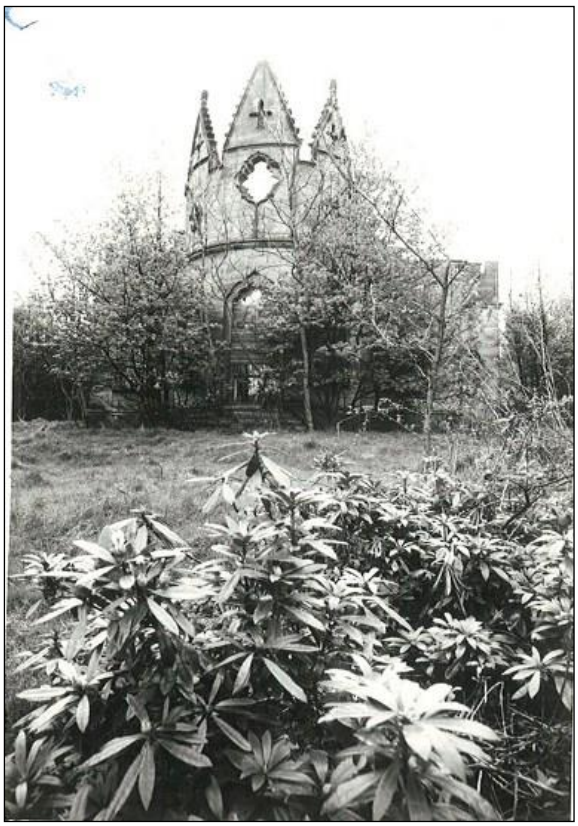
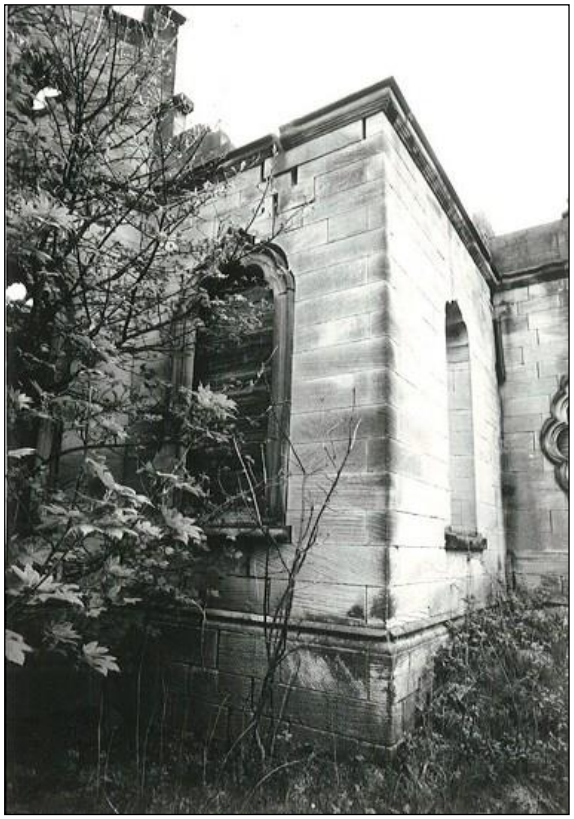
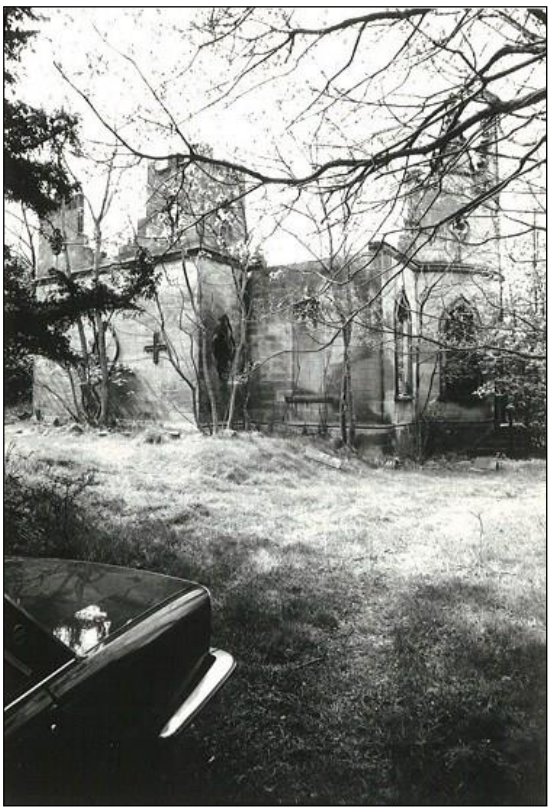
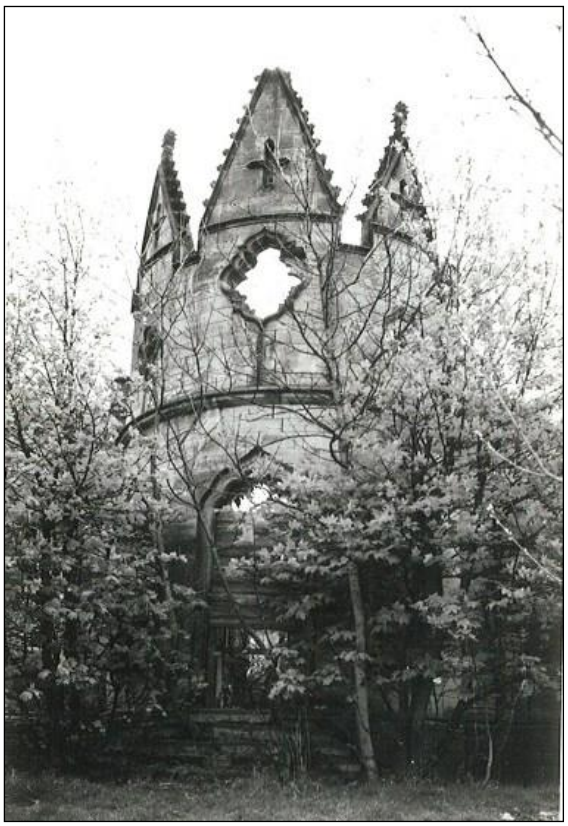
**A photograph of the Banqueting House taken c1905 which was used to produce a postcard (Newcastle Public Library).**

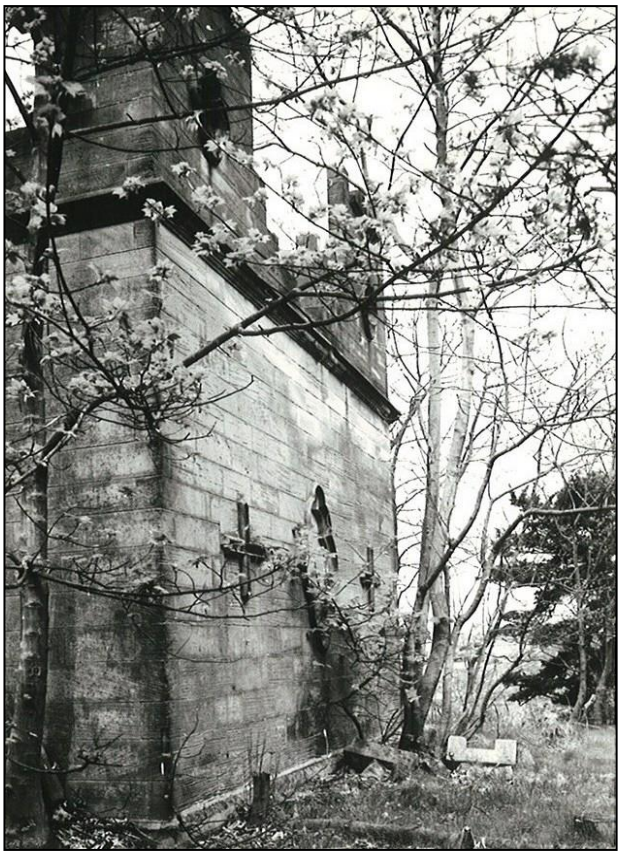
## Selection of photographs taken in 1976

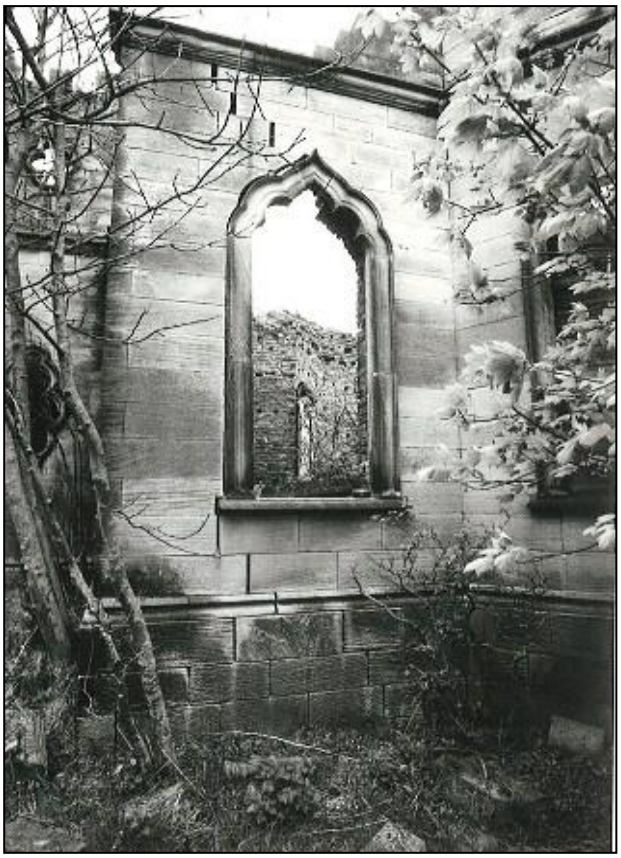


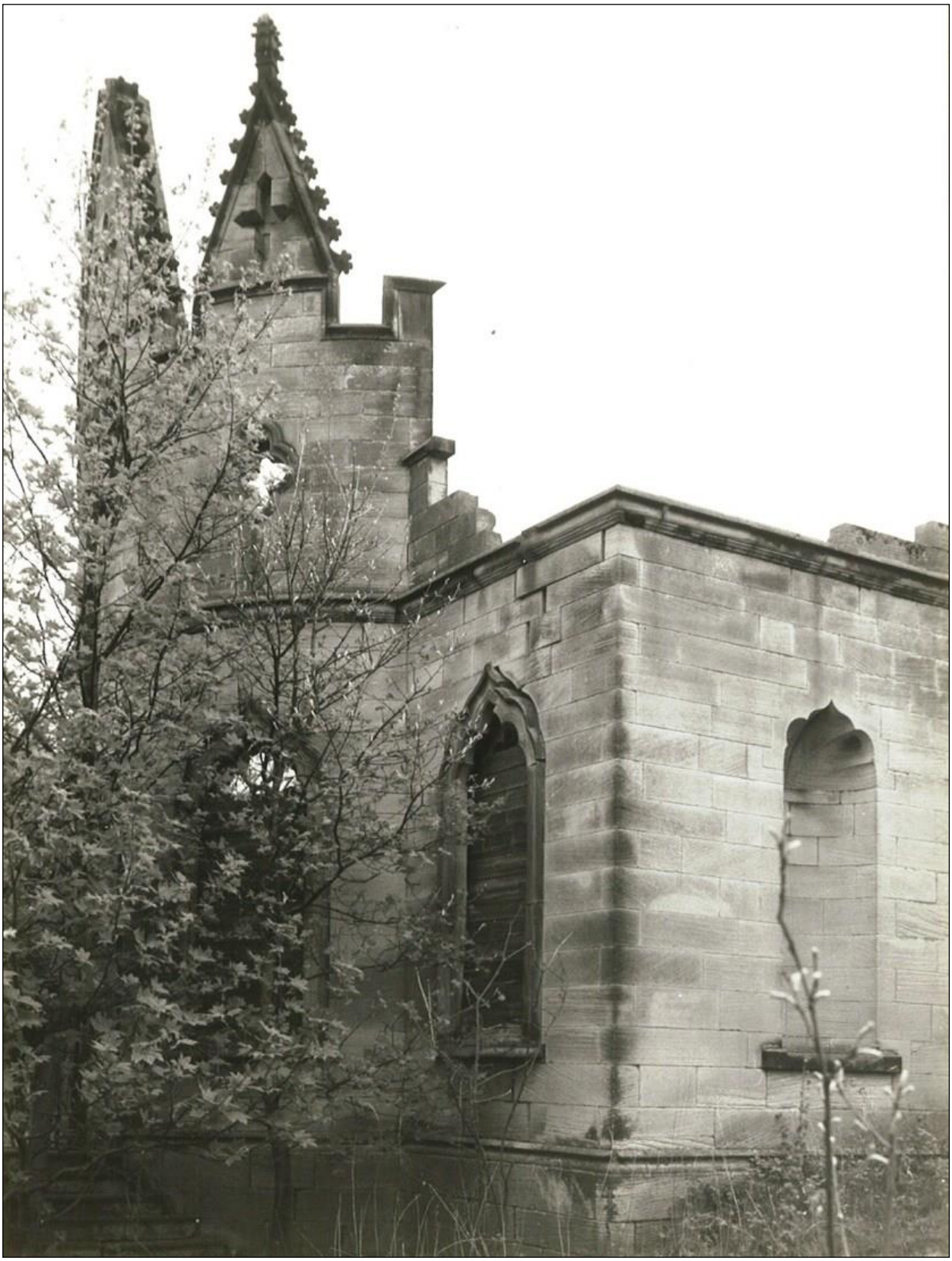




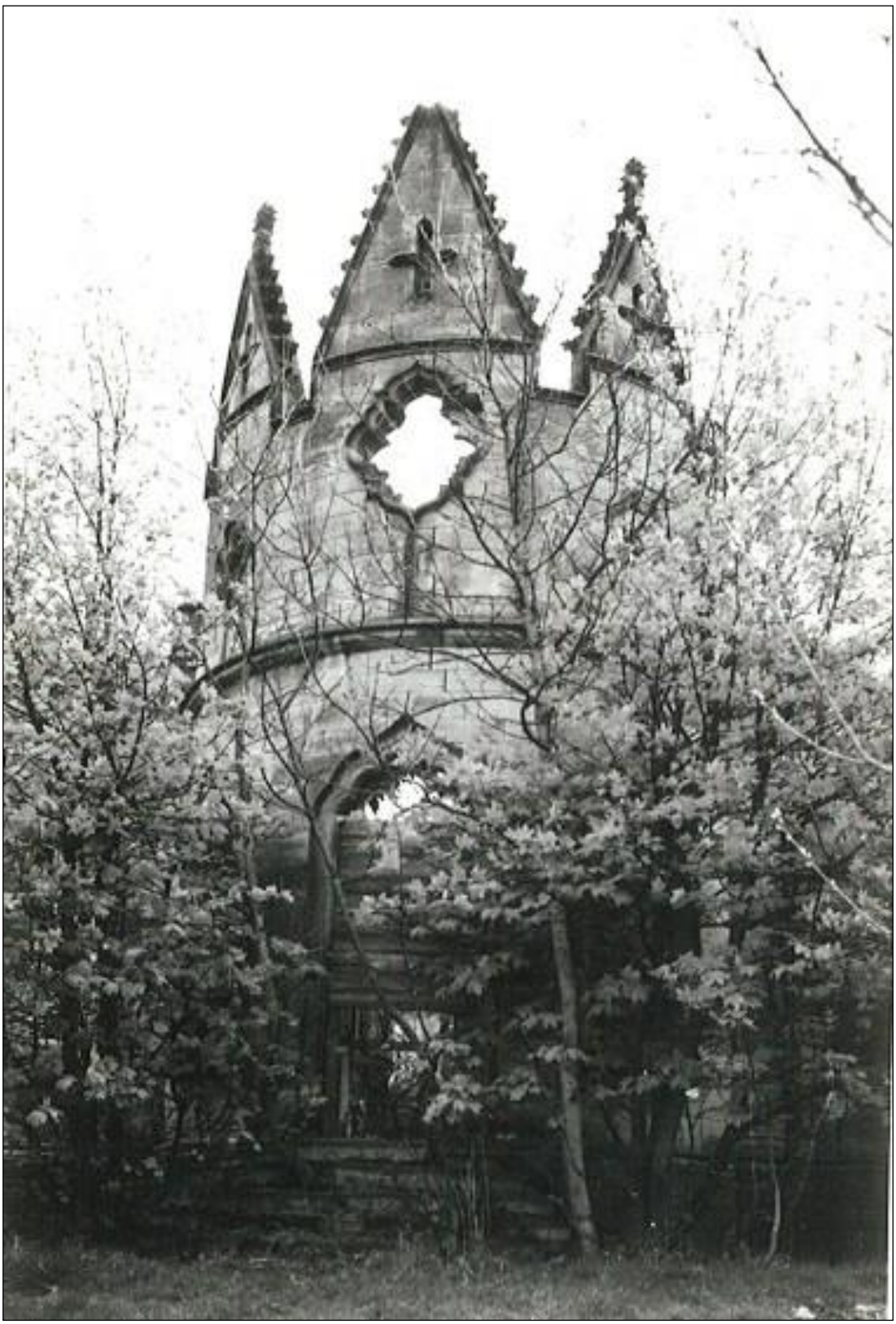








**The following photographs were taken by our architect, Ian Curry**



**The Portico**

## Restoration

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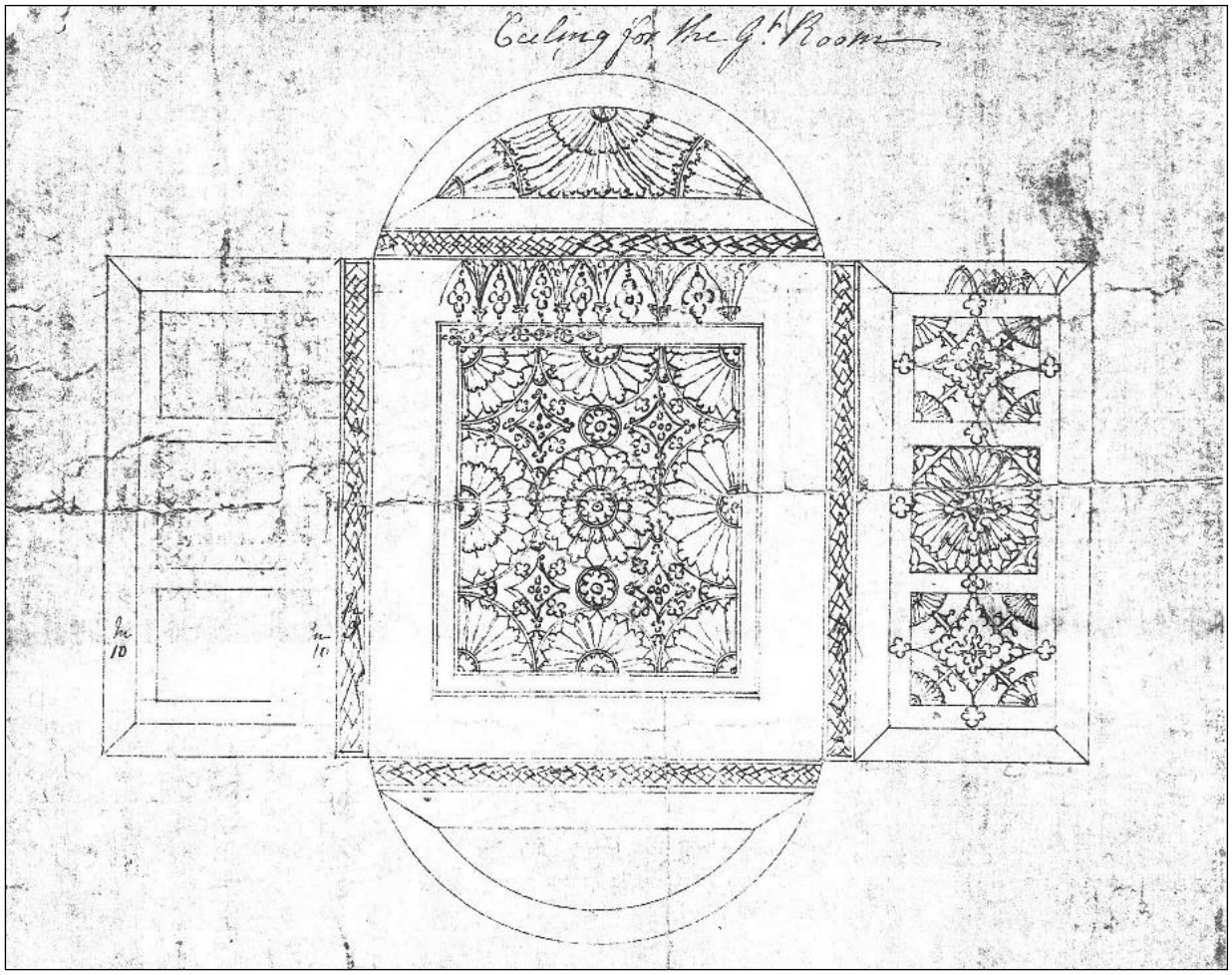
Work began as soon as possible. The condition of the building was too precarious to wait for legal negotiations to be concluded. The architect appointed for the restoration was Ian Curry, of the Newcastle firm of Charlewood Curry. The builders were the local firm, Brown Construction of Rowlands Gill, with Bill Salter of the Decorative Plaster Company of Wideopen brought in to do the plasterwork.

The first task that had to be faced was the recording of everything in its ruinous state, in order to build up a complete picture of the building before it became derelict. The position of every piece of plasterwork and joinery was carefully noted, the undergrowth was cleared and the piles of leaf-mould sifted for fragments of stone, fortunately revealing almost all that had fallen. At the same time, local archives were searched for old photographs and drawings, also with fortunate results.

Archives and archaeology combined to best effect in the reconstruction of the entrance front. A number of curiously shaped stones had been found, but it could not be guessed exactly how they should be fitted together. It was proposed instead simply to continue the crenellated parapet all the way along. Then Margaret Hudson (now Mrs Wills), librarian at the Newcastle School of Architecture and authority on the history of Gibside, sent us a photograph of a sketch she had found in the Bowes Museum at Barnard Castle. This dated from 1828, the work of a cousin of the Bowes family and showed clearly the curious decorative gables which rose above the arches of the portico. The stones made



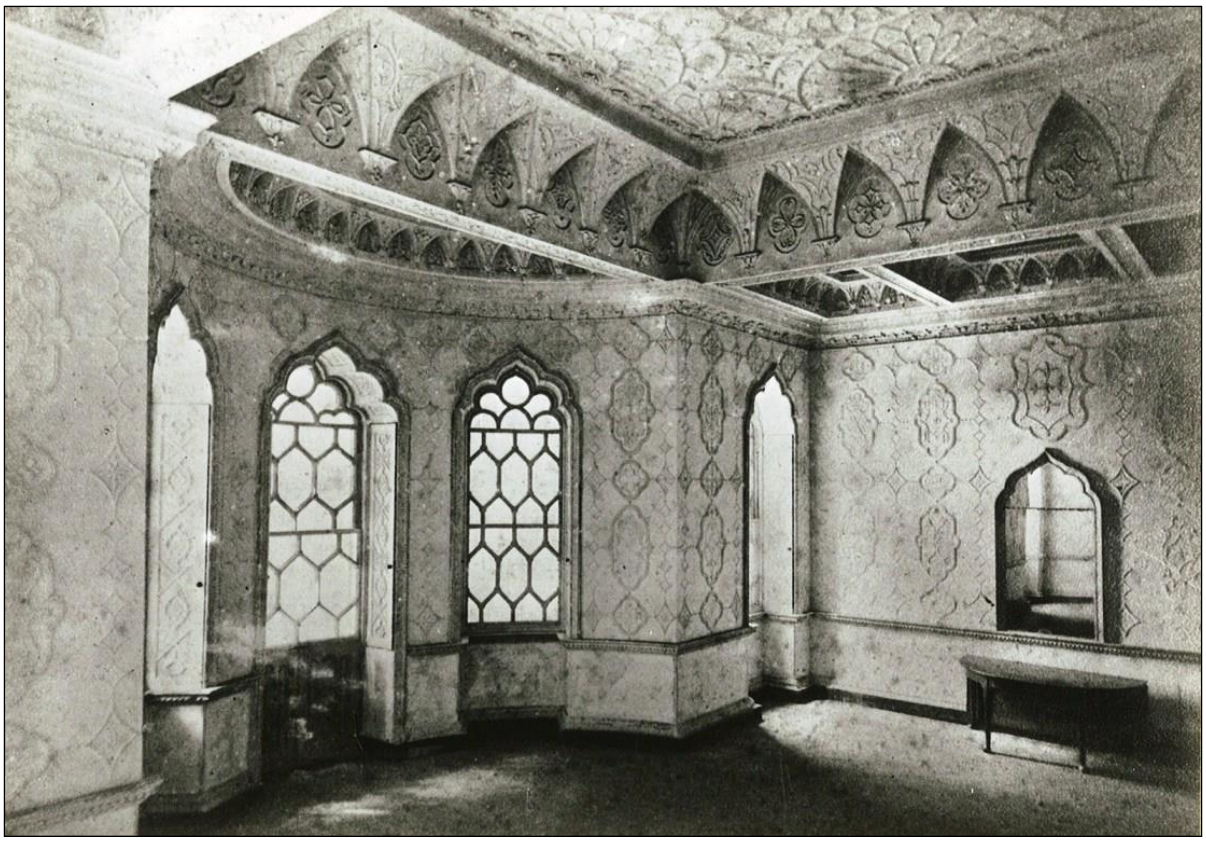

**Daniel Garrett's sketch for the ceiling of the Banqueting Room (Durham County Record Office).**

sense, and the building could be restored correctly. Very little new stone was needed, but where it was, the nearest match to the original Streatlam stone was found at the Dunhouse Quarry near Bishop Auckland.

The Banqueting House consisted of just three rooms, the Great Room itself, measuring 32 feet across, which would be used for sitting and eating, and would also contain two sofa beds, and two smaller rooms, one of which would provide space for a double bedroom and the other a kitchen. Two tiny rooms off these, which may have contained stairs up to the roof, provided space for a shower room and a lavatory.

We were able to save the quite substantial areas of plaster decoration that remained on the walls of the bedroom, and missing areas were made up faithfully by Bill Salter. One shutter survived intact, and fragments from six others were pieced together to make one complete pair, now in the bedroom. Fragments of the carved dado rail in the bedroom were copied to make a new rail for the Great Room. The windows were too rotten to save, as was the bedroom door, but enough survived for complete copies to be made.

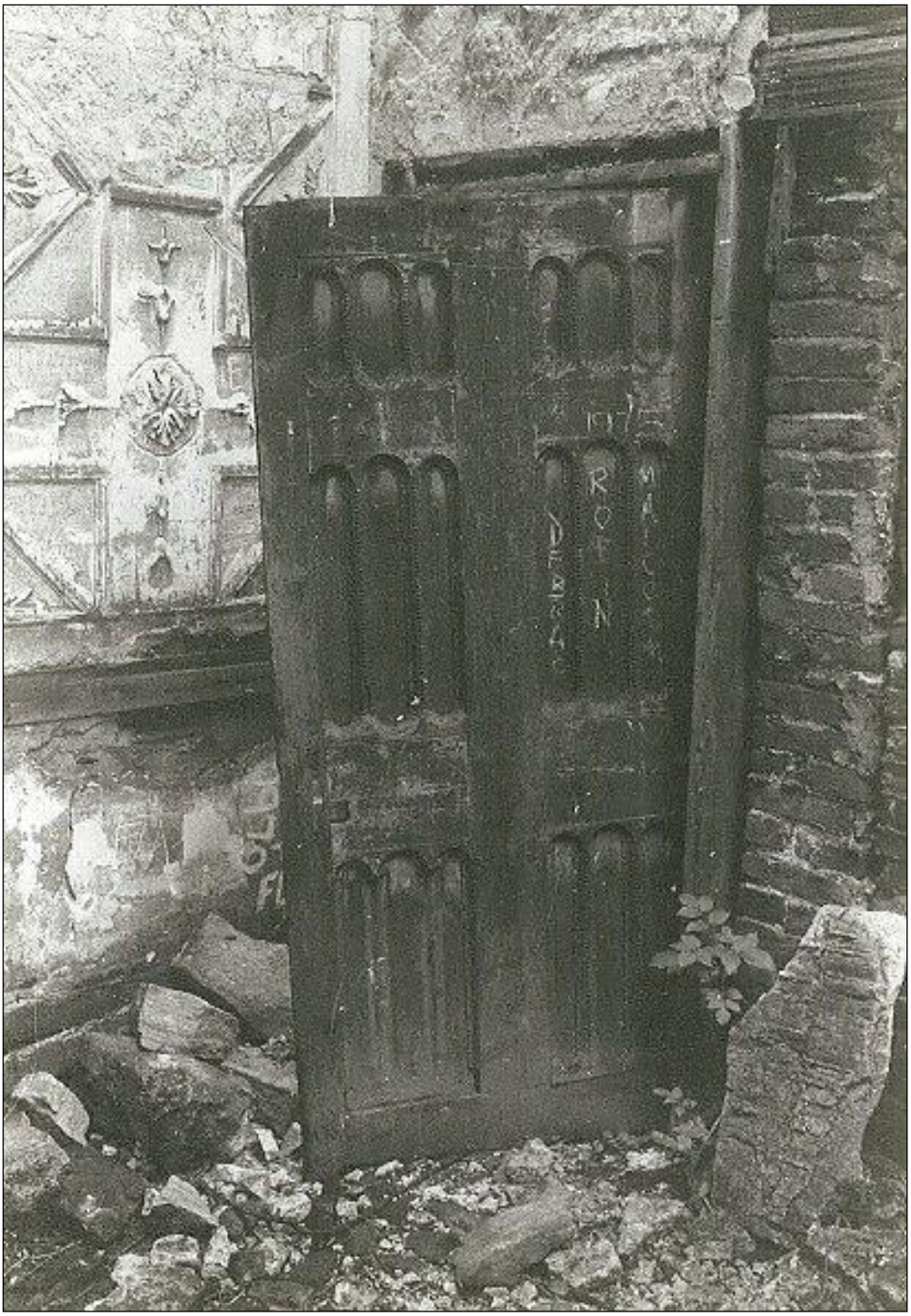
Although we had Daniel Garrett's sketch for the decoration of the Great Room, and a very clear photograph of it taken in about 1900, it was decided only to reinstate the main elements of the design, and not attempt a reconstruction of the complex detail, of which not a trace remained. The chimney piece was discovered buried outside the building, with only minor elements missing. The new floor is of pine, as was the old.



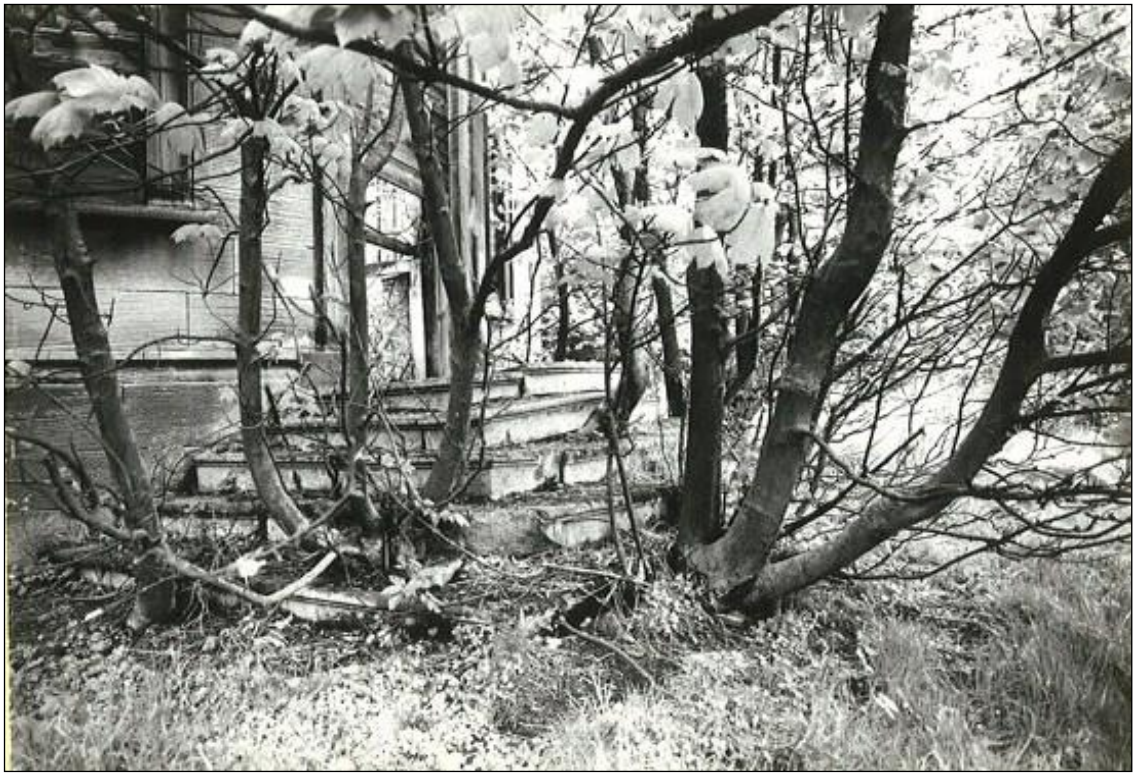
**The Banqueting Room in about 1900. (NMR)**

The Landmark Trust took on the Banqueting House both because of its own importance as a work of architecture, and also because of its place in this most famous, if sadly decayed, landscape garden. Since work on the building itself was completed, we have, therefore, concentrated on its setting. The Forestry Commission have kindly allowed the vista to the lake to be cleared and in 1990, the Landmark Trust and the National Trust together acquired the shooting rights for Gibside, allowing new footpaths and access to be opened up.

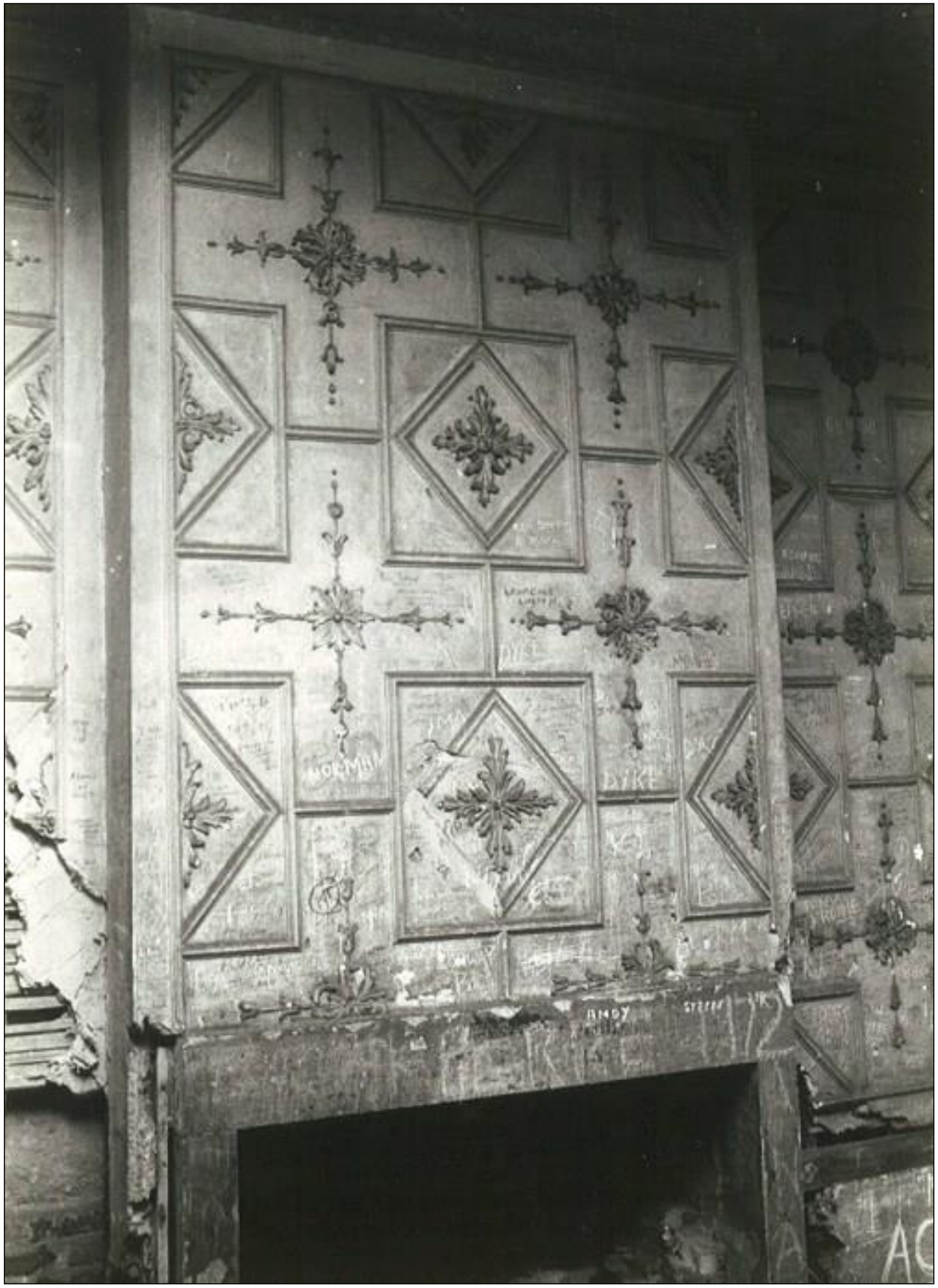

**The carved timber dado rail in the bedroom can be seen on the left. It was copied for the Banqueting Room, but left plain in the bedroom.**




**The old bedroom door in 1973. Unfortunately it was so rotten that it could not be reused, but the new one is an exact copy. (Gateshead Public Library)**



**The decorative plaster ceiling in the bedroom which collapsed and was not replaced.**

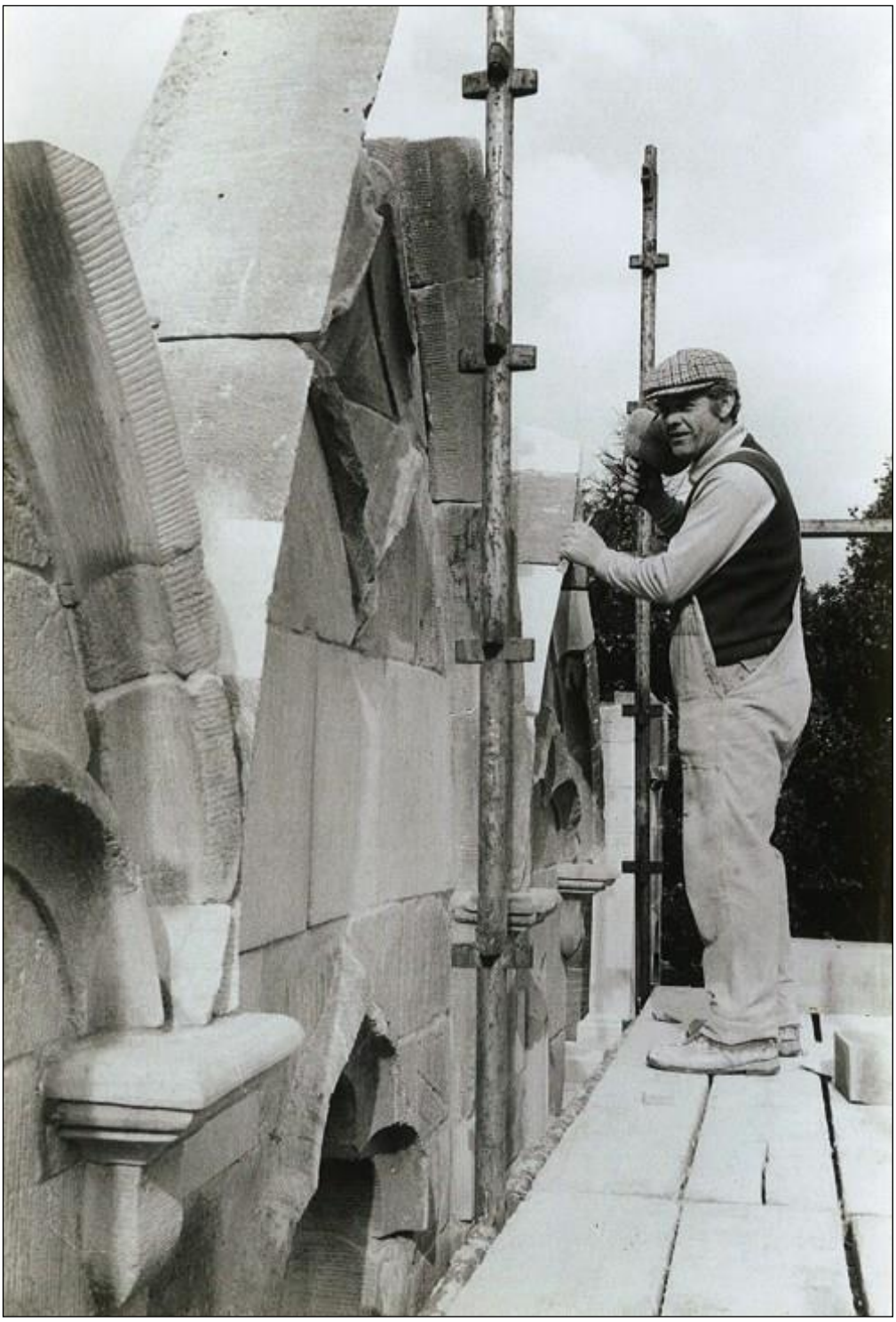


**Detail of the original plasterwork surviving in the bedroom. It was faithfully copied. (Gateshead Public Library)**


**Most of the plasterwork on the bedroom wall with the window in it, is original.**

**One of the shutters in the Banqueting Room. The carving from the six remaining broken shutters was removed and then pieced together to make a single complete pair, now in the bedroom.**

**Very little of the old window frames or sashes could be reused but the new ones are exact copies.**



**1980 Work in progress. Mr Stoker, the mason on the roof (Gateshead Post)**

**The Banqueting House nearing completion. The floor was put in last. It is pine like the original and the boards are 7½" wide. The chimney piece was discovered buried outside the building. Part of it was missing and Mr Stoker carved the head on the right hand side roughly to match the existing one. Mr Greenhill, the painter, is on the left. (Gateshead Post)**

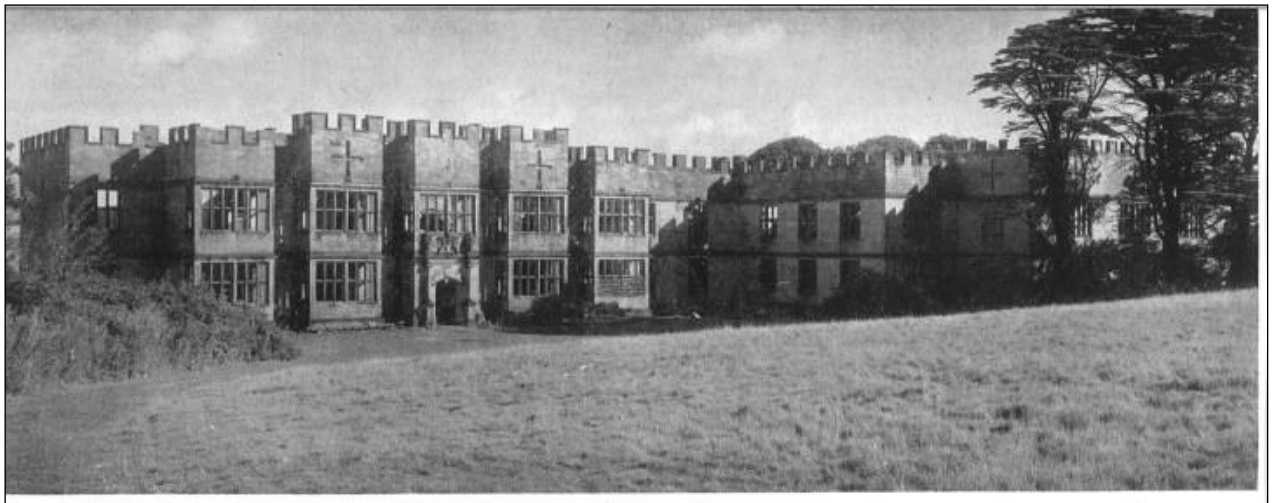
**The Banqueting House on completion.**

*The pictures in the Banqueting House are copies of members of the Bowes and Lyon families. They are:*

1. *Mrs John Bowes, formerly the Countess Montalbo*
2. *George Bowes (dressed in blue)*
3. *John Bowes, builder of the Bowes Museum, illegitimate son of John, 10th Earl of Strathmore.*
4. *John, 9th Earl of Strathmore (dressed in red), first husband of Mary Eleanor, George Bowes' daughter generally known as the Unhappy Countess.*

*The portraits of George Bowes and John, 9th Earl of Strathmore both hang in Glamis Castle.*

***2.***



1.—THE SOUTH FRONT OF THE RUINED JACOBEAN HOUSE

# GIBSIDE, COUNTY DURHAM—I

## A PROPERTY OF THE EARL OF STRATHMORE

By CHRISTOPHER HUSSEY

*About the Jacobean house of William Blakiston (rebuilt c. 1805), George Bowes formed c. 1730-60 the once famous landscape park of which the buildings in part remain. After 1890 the house was occupied only intermittently. In 1936-39 the woods were felled, the house having been dismantled in 1920*

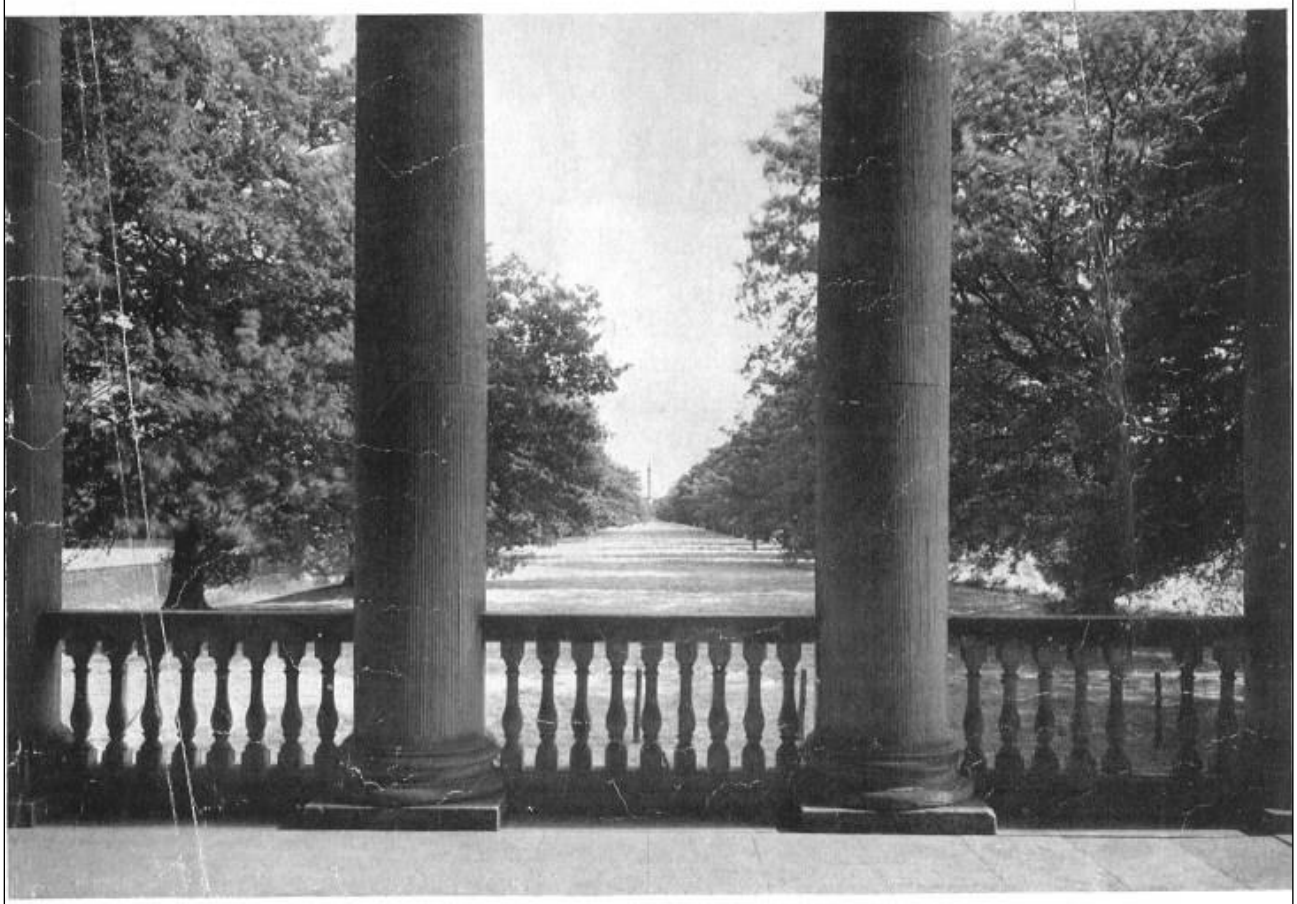
IT is not easy to convey any adequate idea of the magnificent woodland scenery of Gibside," the great historian County Durham wrote in 1816. "Woods, nerable in their growth and magnificent in eir extent, sweep from the height of the lls to the brink of the Derwent, intersected by deep irregular ravines. The whole landscape, to use a painter's phrase, is sketched in a broad free style, and the few artificial objects introduced are sufficiently grand and distinct not to disgrace the noble scenery which surrounds them. Across the Derwent a cultivated country sloping gently to the water forms a fine bright contrast to the wooded masses which almost darken the south bank."

2.—THE PORCH, 1625, WITH THE ARMS OF WILLIAM BLAKISTON AND KING JAMES I

An engraving after a painting by Turner, taken from the top of the park (Fig. 8) shows the landscape as it was 150 years ago, with the long low Tudor house below in the middle distance, the Column of Liberty on its hill to the right, and the mausoleum on the extreme left. All accounts, from the middle of the 18th century to that of the 19th, suggest that Turner scarcely exaggerated the picturesque magnificence of the domain. But before the end of the 19th century a local writer described the great woodland glades as then affording "a very poor idea of what they were like forty years ago"; and now, all the woods clear-felled, the place abandoned, and the buildings — with one very notable exception —in ruins, the statue of British Liberty surveys from its column a scene of tragic desolation. Thickets of scrub and brambles and willow-herb alone mark the woodlands of one of the grandest idylls created in the 18th century. Rows of grey houses, called up to supply the needs of the industry that originally afforded the means to engineer this paradise, have encroached far and wide on the "fine bright cultivated country" stretching into Northumberland. Nevertheless, though Gibside is a distressing instance of what is happening in so many parts of England where the visual wealth accumulated in the 18th century has had to be converted into national income to-day, it is still a place of outstanding interest and beauty. Indeed, one of the most exquisite of Georgian classical buildings acquires a heightened significance by being discovered in the midst of desolation. But the Bowes Mausoleum, preserved intact like the Sleeping Beauty among the briars, will be revealed next week; here the historical and landscape background is to be appreciated.

The first recorded owners of this stretch of forest on the border of Durham and Northumberland were the Marley family, who held it in 1200 of the See of Durham. They so continued till 1540, when the estate passed by marriage to Roger Blakiston of Coxhoe. Gibside remained the home of his descendants till 1713, when Sir Francis Blakiston, 2nd Bt., was succeeded by his only daughter, who had married Sir William Bowes of Streatlam Castle, between Barnard Castle and Raby. The Bowes family, by tradition taking their name, and their arms of three long bows, from one William who, in 1089, was given charge of Bowes Castle (*turrim de arcubus*), had possessed Streatlam since 1300. After the union of the two estates Streatlam was rebuilt in a striking Baroque manner, and Gibside was deserted until Sir William's younger son came into both estates in 1721. George Bowes, the county's member from 1734 till his death, a patron of the Turf and breeder of bloodstock, must also have been an artist sensitive to the romance of Gibside, since he devoted so much of his life to perfecting its landscapes, and directed that he and his

3.—THE COLUMN OF BRITISH LIBERTY. Looking eastwards from the house along a devastated glade



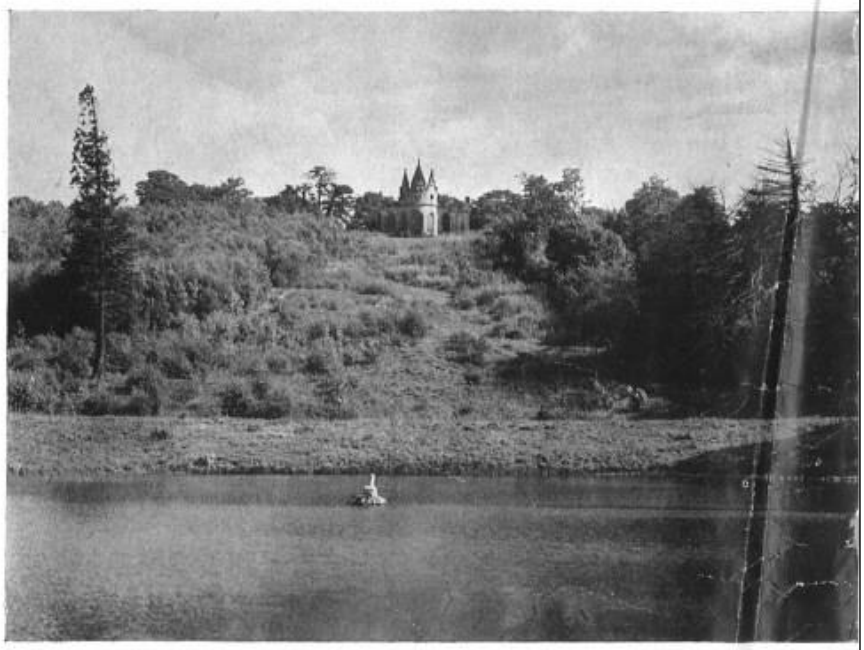
4.—THE TERRACE-AVENUE EXTENDING A MILE EASTWARDS FROM THE MAUSOLEUM TO THE COLUMN

5.—THE STABLES. Seen from the same point as Fig. 6, but looking north-westwards

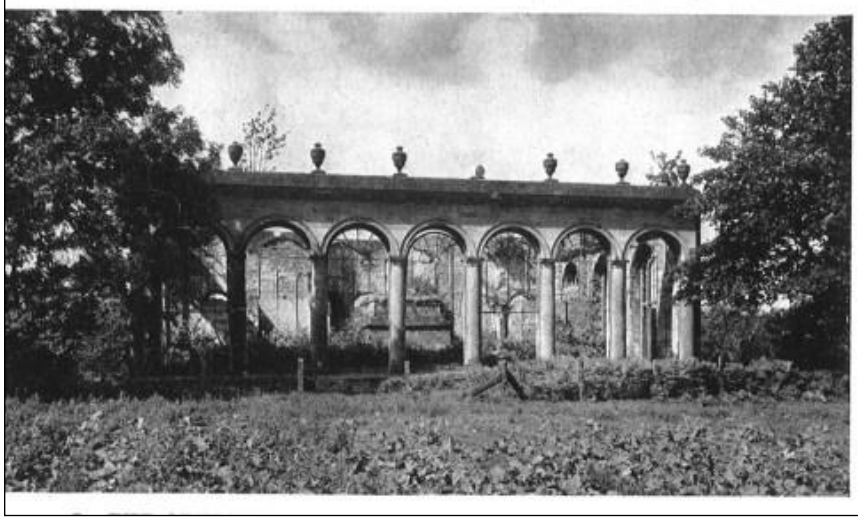
descendants should be buried among them. His ardour for the picturesque is borne out by his having been content to inhabit the Jacobean house, to which he only "made an addition in the same line," according to Bishop Pococke. The same traveller recalled that on a previous visit Mr. Bowes had taken care "that I should see everything curious in the county."

The house itself, backing on to the steep descent to the valley, is essentially that built by William Blakiston under James I, possibly incorporating yet earlier parts. The south front (Fig. 1) is stated to have been rebuilt *c.* 1805 by Bowes's grandson, John Lyon, 10th Earl of Strathmore. Certainly the exaggeratedly high battlemented parapet, with the monster cross-shaped *œillets*, was added at that date. But the careful reconstruction of the porch and the character of the four bays of square mullioned windows denote a sympathetic respect for Jacobean architecture as uncommon then as in 1760. The porch (Fig. 2), bears the initials of William and Jane Blakiston, with the date 1625 and his arms quartering Marley. Above are the Royal arms of James I, flanked by admirably sculptured figures that may well be by the same carver, probably Flemish, as those at Chillingham Castle in Northumberland, and have been retained *in situ*.

Surtees recounts that, inside, the old drawing-room remained entire, with "terms of Sampson and Hercules supporting a huge mantel-shelf, above which are the arms of the founder of the mansion, Sir William Blakiston *temp.* James I." The chimney-piece is now in the billiard-room at Glamis. There were also "the large piece of Rubens' wife whilst pregnant in a fruit shop"—a notable canvas removed subsequently to Streatlam, where there was also a splendid cabinet of *c.*1690 inlaid with the arms of Bowes and Blakiston, which may originally have been at Gibside. The wing added by Bowes "in the same line" seems to be that seen on the right of Fig. 1. It has been thought that the restoration of the house in 1805 and other work about the place of that epoch may be the earliest work of John Dobson (1787-1865), the famous Newcastle architect. But since he would then have been aged only 18 and, although precocious, not certainly returned from pupilage under John Varley, the water-colourist, in London, David Stephenson, then leading builder and architect on the Tyne and his master, is more likely to have handled the work if a local man was employed.



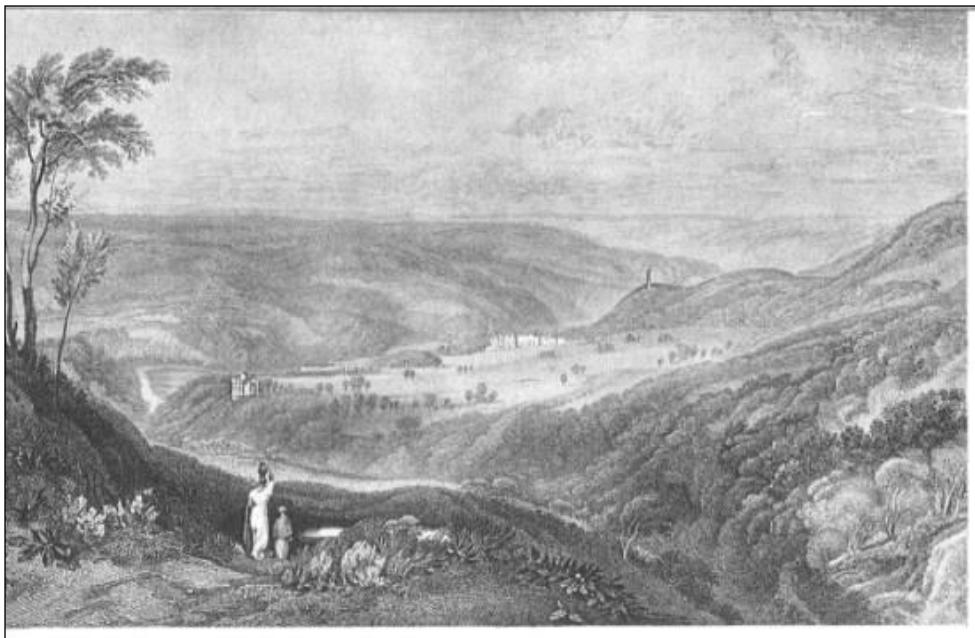
6.—THE BANQUETING-HOUSE. From across the pool, looking south



From the east end of the house a glade through the woods was aligned on the Column of British Liberty (Fig. 3), which also terminates the east end of a grass terrace or avenue, a mile long, at the western end of which was placed the mausoleum (Fig. 4). Between house and column, but concealed from the former by a belt of trees, is the stable court, noticed by Pococke in 1760. This is shown in Fig. 5, where we are looking north-west. From the same point, looking south, there is the view of the Gothic banqueting-house (Fig. 6) overlooking a multangular pool.

An impression of the scene, as it used to be approached from the south, is given in Hutchinson's *History of Durham* (1787) :—

By a serpentine road for a mile in length you wind through the bottom of a thick forest, sometimes on the brink of a deep valley, still embowered with venerable oaks, before you approach the mansion and enter the opener woods. The first escape from the woods presents you with a view of the banqueting house, on a very elevated situation terminating a spacious avenue. To the right lies a noble



.—GIBSIDE WOODS, LOOKING NORTH-EAST FROM THE TOP OF THE PARK. From a painting by J. M. W. Turner; the engraving is included in Surtees's *Durham*, 1816

mmit to the very skirts of the vale, in the midst of hich, as a terminating object to a fine vista, rises fine Ionic column, finished with an elegant gilt atue of British Liberty in whose service the person ho erected this work was enthusiastically virtuous. s you turn from this object you look upon a rrace terminated by a new chapel.

Parallel with and below the terrace-avenue an the western approach to the house, hrough an extensive lawn, according to ococke, and past the walled kitchen garden. n the north side of these (now a cabbage eld) stands the shell of the orangery (Fig.7), bow in the north side of which overlooks he valley.

Pococke says that Bowes was making he terrace-avenue in 1747, and alludes to winding walks on the side of the hill" and a ircular ride two miles long. The earliest lantations are recorded to have been begun 1729—when Kent was beginning to turn to ndscape at Holkham, but Bridgeman was ill in charge at Chiswick and Stowe. There no evidence that any professional gardener as employed at Gibside, but these must ave been Bowes's mentors, as Stowe and astle Howard may well have been his riginal inspiration. But the genius that dapted their pattern, of divergent avenues entred on monumental buildings, to this eavily wooded and violently contoured site as almost certainly his alone. One visitor t least—Mrs. Montague in 1758—found the oods oppressively dark and vast: "you ould expect to be entertained by the howlg of wolves." The Column, 140 ft. high, as begun in 1750 and completed in 1757 at he cost of £2,000, entirely by estate labour xcept for the surmounting figure. From ccounts surviving (for this monument one) and kindly furnished to me by Mr. harles Ogden, who ran them to earth, the culptor in 1756 of the 12 ft.-high statue was hristopher Richardson, who carved the gure on the spot. Described among the ubscribers to Paine's book as of Doncaster, ichardson has been found by Mr. Gunnis orking at Welbeck Abbey 1748-51 and gain 1764, carving chimney-pieces, includg the Gothic one in the hall; in 1756 Alnwick and Berwick (arms on the Town all); and 1756-1762 at Wentworth Woodouse.

damage done by a devastating hurricane in October, 1756, mentions that already "it is the pleasure of people of taste to pay an annual visit to Gibside woods," in which "trees out of number" had then been uprooted or split. The scaffolding which still enveloped the column was unaffected, but the banqueting-house was damaged. That building, therefore, was then in existence. Its south front, centred in a bow with sharp crocketed gables and surmounted by a spire, contained a dining-hall described as having an ornamented ceiling and at each end large mirrors which extended its length of 32 ft. to infinity. The Gothic windows were glazed in geometrical patterns. At the back a recessed entrance portico was flanked by the kitchen and an ante-room with a staircase to the roof.

The designer of these follies is not known; possibly he was James Paine, who was the architect for the mausoleum in 1760 and worked extensively in Northumberland (Bywell Gosforth, Belford). The centre block of the stable quadrangle if not the whole (Fig. 5), may also be his, and the orangery (of which there is almost a duplicate at Streatlam) is quite characteristic. But he does not claim them in his book, merely mentioning the garden buildings at Gibside with encomium and stating that the column was the largest in England after the Monument in London.

The magnificent domed chapel (Fig. 9), at the west end of the terrace-avenue was not begun till 1760, when Bowes was already aware of his approaching death. A codicil to his will, dated January 31, appointed his trustees to expend £1,000 in completing it within six years of his decease, but it was not finished and consecrated till 1812 by his grandson. By then Gibside and Streatlam had become parts of the widespread estates of the Earls of Strathmore, though from 1820 to 1860 Gibside was settled on the dowager of the 10th Earl and her second husband, by whom the place was fully maintained. After that date the house was only intermittently occupied, and probably never by any of the Earls. When the King and Queen inspected Gibside some years ago, Her Majesty remarked that she remembered coming when a child for picnics from Streatlam. During the 1914-18 war Land Army girls were billeted in the house, which, lacking plumbing or sanitation, and the roof becoming unsafe, was dismantled in 1920. The woods, consisting mainly of oak and beech about 160 years old, the latter past its maturity, were felled between 1930 and 1939. Negotiations are now in progress for the lease of the land to the Forestry Commission for rehabilitation, provision being made for preserving the amenities of the mausoleum and terrace and the monuments and other buildings.

(*To be concluded*)

## Gibside, County Durham II, Country Life, 15 February, 1952

# GIBSIDE, COUNTY DURHAM—II

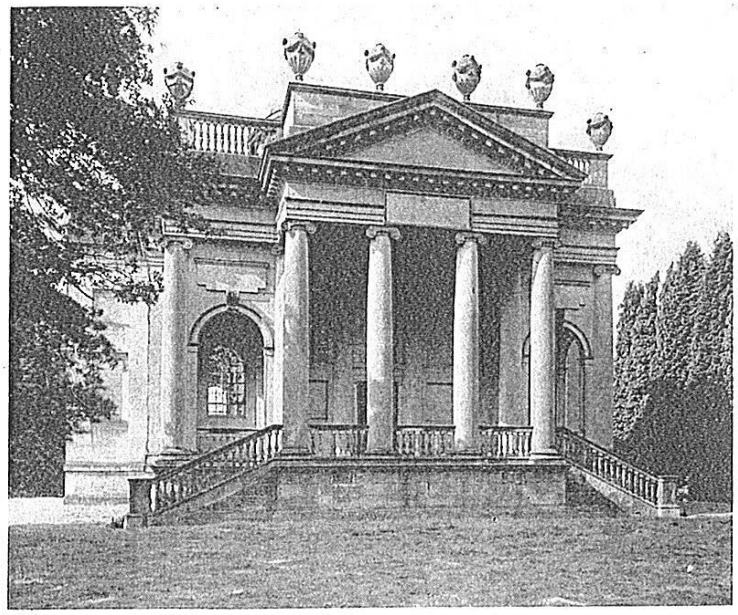
### A PROPERTY OF THE EARL OF STRATHMORE

By CHRISTOPHER HUSSEY

*The chapel, one of the masterpieces of Georgian architecture, was begun in 1760 from designs by James Paine. It formed the culminating feature of the landscape created by George Bowes c. 1730-1760, who is buried in the mausoleum.*

LOCAL legend tells of a Bowes building the chapel at Gibside to receive the corpse of his young and beautiful wife prior to his carrying her for burial in Westminster Abbey. Two marriage tragedies are connected with Gibside, and a Countess of Strathmore lies in the Abbey, commemorated in her bridal gown; which may have inspired this curious folk-tale. The facts of the undertaking nevertheless are essentially romantic, as was George Bowes's whole conception, described last week, of Gibside's idyllic glades. But it was for his own burial that he left directions and funds to build this exquisite shrine as the landscape's culminating feature.

The character and formation of the landscape, to judge from the Column of British Liberty that dominated the wooded hills from its eminence at the opposite end of the great avenue to the chapel, were inspired by and conceived to express the Whig ideal of the perfect state. In connection with Stowe I have shown (September 12, 1947) that the political idea underlying the scenery there is illustrated by the



1.—THE FRONT OF THE CHAPEL THAT LOOKS DOWN THE AVENUE

monuments being dedicated to conceptions or exponents of liberal sentiment as often as to the humanised abstractions of classical thought. The Whig philosophy applied in the political field the same faith that underlies much late Renaissance art and the early instances of landscape design; namely the Platonic concept of innate ideas. Payne Knight neatly expressed it (*Analytical Inquiry*, p. 29) by "all improvement [of knowledge or the arts] consisted in recovering and restoring the images with which the soul had originally been endowed, but which were buried and obscured in the opaque dross of matter." The designer who had studied the ideal landscapes of Claude and Poussin could correct wild nature to express "the purest truth" as revealed by the divinely inspired minds of artists. Whig statesmanship similarly aimed to free mankind to act according to inspired philosophers' ideals of conduct. The moral impulsion of such Whig improvers as Temple at Stowe and Bowes at Gibside was to demonstrate the validity of their political philosophy by showing its effectiveness in the æsthetic field of landscape. These great gardens were as much statements of intellectual faith as the mediæval cathedrals of spiritual faith.

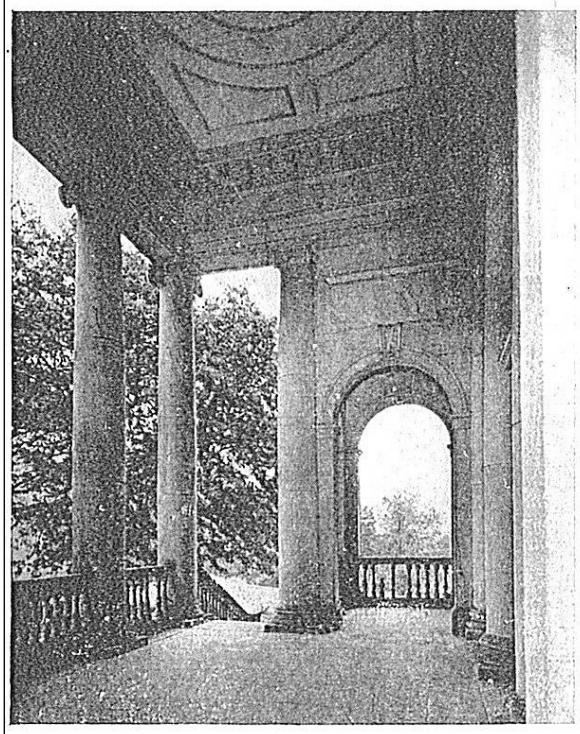
When, therefore, George Bowes made his will, he was acting up to his faith in directing that he should be buried among the groves whose beauty, he believed, recreated and expressed the Divine will. In 1756 he made his own will, directing his trustees to apply £1,000 to building a chapel at the west end of the terrace within six years of his death, and making its maintenance a charge on his personal estate. A codicil of January 31, 1760, provided a stipend for a minister to officiate at "the new chapel"; and he directed that he should be buried within it. A solitary surviving letter from James Paine, the architect, dated June 23, 1760, seems to imply that this last decision was made even later than the codicil. Paine wrote:

> I am sorry I have not been able ere now to send you the plans and sections of the mausoleum intended under yr chapel at

at Gibside "for making your four glass frames for yr. drawing room at Gibside and also the paper ornaments for the cove," he had put them in hand and they are now ready. This shows that Paine was responsible at least for some interior decoration of the house, and that this comprised *papier-mâché* enrichments.

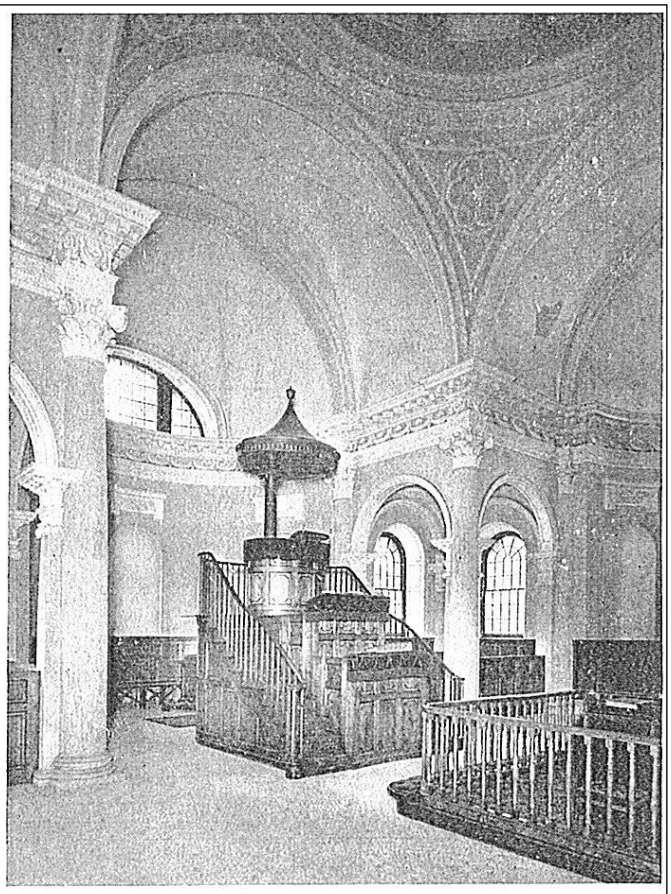
Later in the year Bowes died. When, a fortnight after his burial, his friend Pocock rode along the same drive through the woods "on which Mr. Bowes was carried to be buried in the parish church at Whickham," he says nothing about noticing any preparations for building the chapel. But Paine states (*Plans* etc., 1767): "the designs were fixed and the foundations laid in the lifetime of George Bowes Esq., the last male heir of that very ancient family, and were, his will directed, to be completed, and his body to be removed and deposited in the central cell of the mausoleum." The work was, in fact, put in hand and nearly finished, but left for Bowes's grandson, the 10th Earl of Strathmore, to complete in 1812, when it was consecrated and the remains of its author installed according to his wish. Examination of the chapel suggests that the structure may have been completed and roofed, but that inside most of the decoration and all the furnishing remained to be done.

The date when the work was halted may have been 1767, the year that Mary Bowes, the only daughter, married John

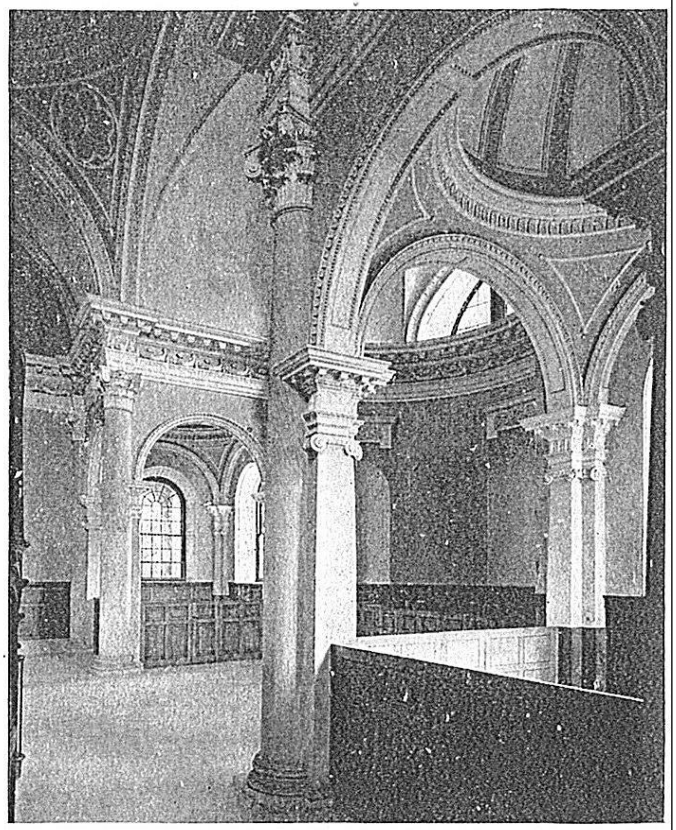


3.—IN THE PORTICO

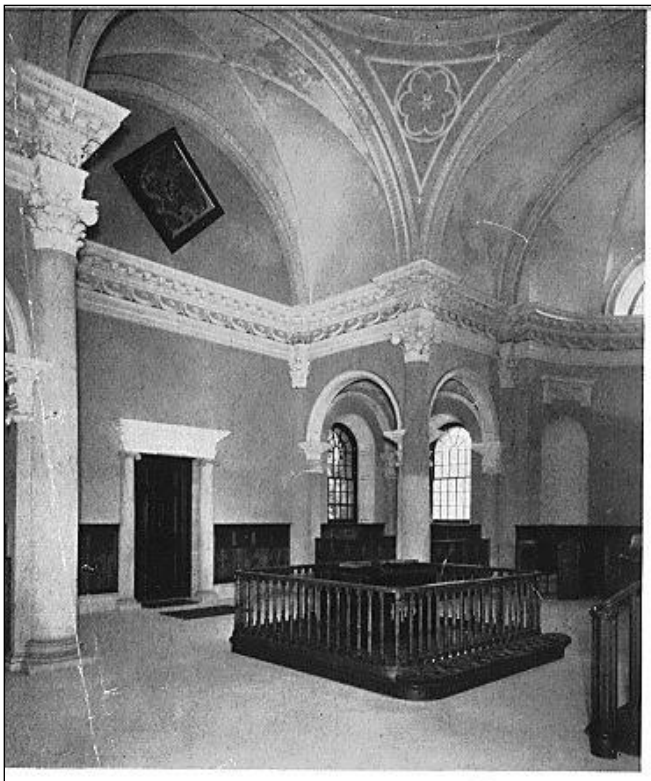
Lyon, 9th Earl of Strathmore, so uniting the two famous names, and joining her rich patrimony to the Scottish estate. "Her present fortune," a contemporary noted, "is £1,040,000, besides a great jointure on the death of her mother and a large estate on the demise of her uncle." Thus there can have been no pecuniary reason for the delay in completion. The Earl died suddenly in 1776, after which the wealthy widow became involved in a disastrous second marriage. She is described as a learned lady, a patroness of the arts and an enthusiatic gardener who procured "exotics from the Cape and is in the way of raising continually an increase to her collection . . . But her judgment was weak, her prudence almost none, and her prejudice unbounded." When, therefore, a penniless rake, Andrew Robinson Stoney, who had already married one woman of means and shortened her life by ill treatment, dramatically fought a duel on her behalf, she tended his wounds and married him, after only nine months of widowhood. He took the name of Bowes, entered Parliament for Newcastle, entertained lavishly at Streatlam, Gibside, St. Paul's Walden, and Grosvenor Square, and ran through a large portion of the estate of which he had obtained control. He then threw off the mask, defied the Courts, to which Lady Strathmore had appealed for protection,

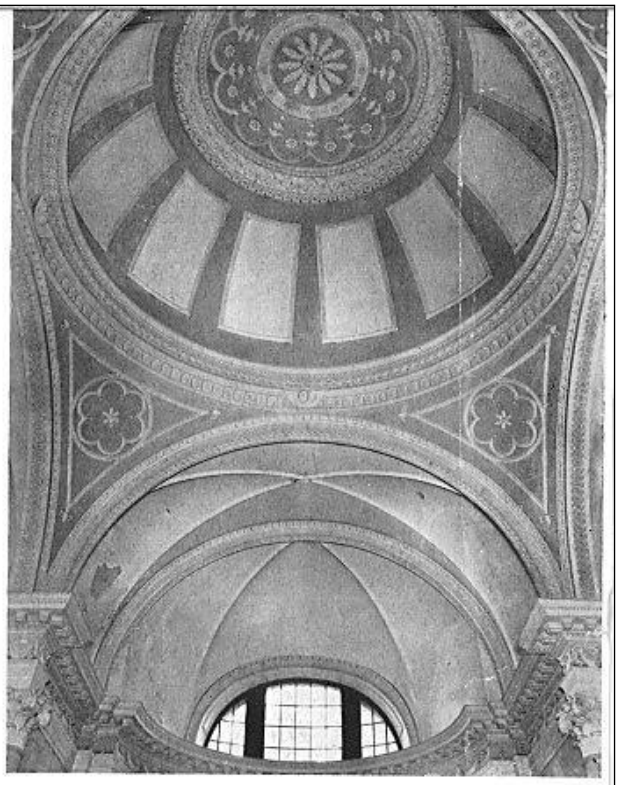


4.—THE WEST APSE AND PULPIT



5.—A DOMED COMPARTMENT OR AISLE FILLS EACH CORNER





6.—THE ALTAR AND THE ENTRANCE OF THE CHAPEL. (*Right*) 7.—THE CENTRAL DOME

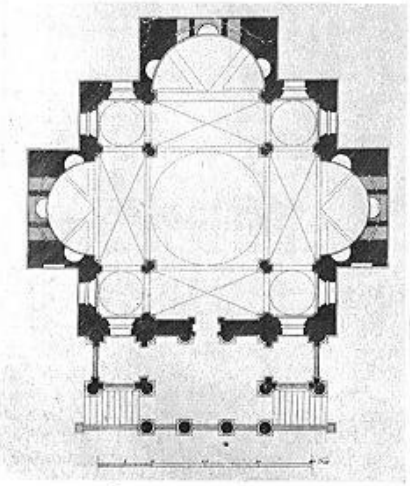
lnapped and tried to force her into signing ay the remainder of her wealth, then reatened repeatedly to murder her, until prehended by the law and committed to ol. The climax of this melodrama was ayed out at Streatlam, not Gibside; but the ychological instability which it reveals in e Countess, though not the time of its king place, may account for the completion the chapel having been halted at her first rriage. Lady Strathmore survived till 00, when she was interred in Westminster bey and commemorated "in a superb dal dress."

The chapel is now approached from the rth, through a grove of cypresses surround- a small graveyard lying below it (Fig. 1). is built of the pale gray Streatlam stone ich scarcely weathers, and in plan is a Greek cross of which the western arm is prolonged into a portico of the Ionic order, extended to either side in the re-entrant angles. The crossing is surmounted externally by a saucer dome raised on a high drum but scarcely visible except in a distant view (and in Paine's plate, Fig. 10). The side and rear elevations, being screened by trees, are austerely plain (Fig. 13), but admirable in their restraint and proportions. The double portico, with the steps ascending to the central tetrastyle (Fig. 2), is magnificently handled, the side arches incidentally expressing the treatment of the square aisles within. The high parapet that contributes to the dignity of the back elevations becomes an unusually tall balustrade above the sides of the portico, and the vertical accent is strongly emphasised by the lofty surmounting urns, the relative weight of which gives appropriate solemnity to the composition. All the parts, e.g., the pediment and cornice, tablets and scrolled keystones, also have a solemn weight, yet are proportionate, contributing architectural emotion to a design that recalls Claude's picturesque evocations of Roman majesty.

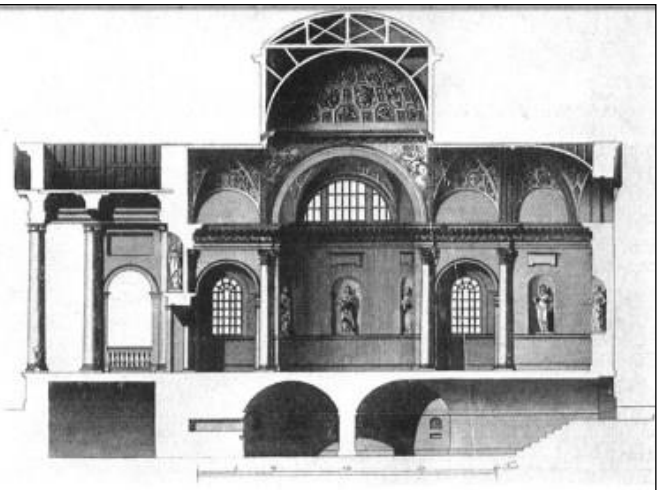
Paine was never called upon to build a great church, and, in default of that opportunity, was here able to reveal his quality as an architect more effectively than in his conventional domestic designs. The interior of the chapel is essentially as designed, though its decoration is simpler than he intended (Fig. 11). The dome is carried on the four arches of the barrel-vaulted arms of the plan, the shafts of their Corinthian columns being of a fine buff stone with handsome markings. Between the main columns Ionic pilasters of half their height carry the arches of the aisle compartments, each of which reproduces the main dome in miniature. Chancel and transepts have apsidal ends, in the semi-domes of which is a lunette window, and in their walls niches intended to contain sculpture. The plain stucco-work in the domes and the Gothick spandrels are obviously later, but the guilloche pattern on the main arches is that depicted by Paine, as is the drapery motif in the main cornice. We should regard these as original and the work as having been carried that far, i.e., up to the cornice and arches, before interruption.

Though the style of the completion changed the character from the intended Roman grandeur to a strange sublimation of "church-warden Gothick," it was sensitively done, and, in the astonishing three-decker pulpit, introduced a feature of which the very grotesqueness adds to, by contrasting with, the magnificence of the whole. It is placed beneath the western arch, with a stove and benches for a choir behind it. The altar is placed centrally under the dome enclosed

.—THE MAUSOLEUM UNDER THE CHAPEL



9.—PLAN OF THE CHAPEL



10 and 11.—PAINE'S ELEVATION AND SECTION, SHOWING THE INTENDED DECORATION

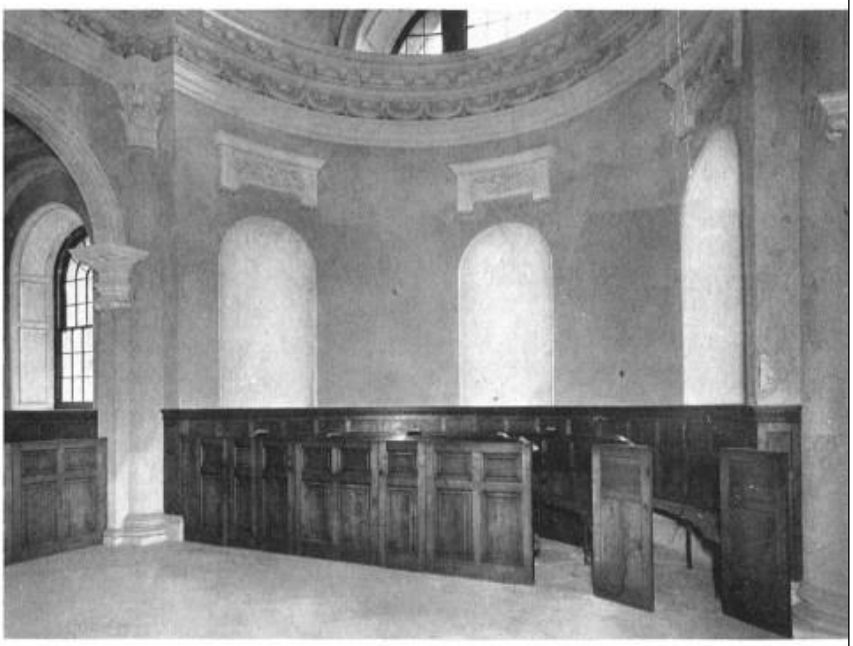
y Communion-rails. A box-pew occupies ach "aisle," and the side apses have elliptical ews. The pulpit, with its sounding-board ke an umbrella attached to a column, is superb and now rare piece of church rniture. Paine possibly intended such a ature, since a similar one is shown in an nexecuted plan in the Victoria and Albert seum for an unidentified chapel, to which Charles Ogden has drawn my attention. , though beautifully made of mahogany, style of panelling is such as we expect ind in "gentlemen's wardrobes" of *c.* 1805, l the straight oak baluster rails are very ght. Those of the altar are turned but pear to be early 19th century also.

The second marriage tragedy connected ith Gibside was the death of the 10th Earl of trathmore, who had completed the chapel nd restored the house, on the day following is wedding in 1820. The lady whom he arried, Miss Mary Milner, of Staindrop, had, owever, borne him a son, then aged nine, ho succeeded as plain John Bowes to the ur am estates. But the earldom and other r perties passed to his uncle, and Gibside r her lifetime to the widow. She married r William Hutt, M.P. for Gateshead, and ed here till 1868, her second husband ontinuing to do so for some years.

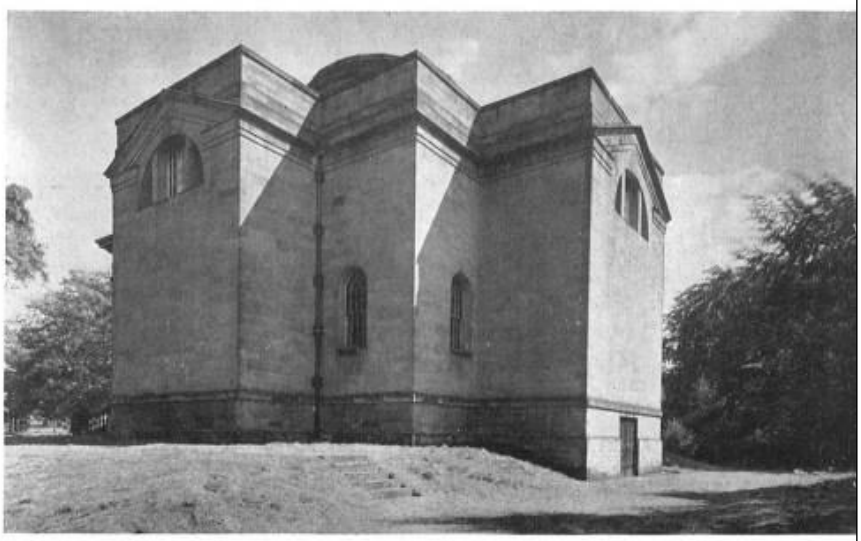
John Bowes, M.P. for Durham, and a oted sportsman, in 1854 married Mlle. enoit, a beautiful actress who bore the title f Countess Montalbo. They founded in 1869 he Bowes Museum at Barnard Castle to ontain their huge collection of works of art. n his death in 1885 Gibside was re-united ith the Strathmore estates, but ceased to e kept up in style.

The mausoleum, beneath the chapel, is a ircular chamber, its vault springing from a entral column (Fig. 8). In the wall are leven recesses, five of which contain coffins uly emblazoned with the arms of their ccupants : George Bowes and Mary his wife; ohn, 10th Earl and Mary his wife, later ady Hutt; Lady Maria Jessup, sister of the 0th Earl. The remains of Mr. and Mrs. John owes were removed in 1929 to the mauso- um adjoining the Bowes Museum.

In contrast to the pathetic ruin of all the st, the chapel and its immediate surround- gs are perfectly maintained. Long may it e so, for this building deserves to be known r what it is, the masterpiece of its designer nd one of the most exquisite works of English lassical architecture, although it is no more han a fragment of the majestic landscape onception of which it formed the culmination.



12.—ELLIPTICAL PEWS IN A SIDE APSE



13.—THE AUSTERE EXTERIOR FROM THE NORTH-WEST. The entry to the mausoleum is seen on the right

# DESIGNS FROM A PRACTICAL MAN

## THE ARCHITECTURE OF DANIEL GARRETT—I

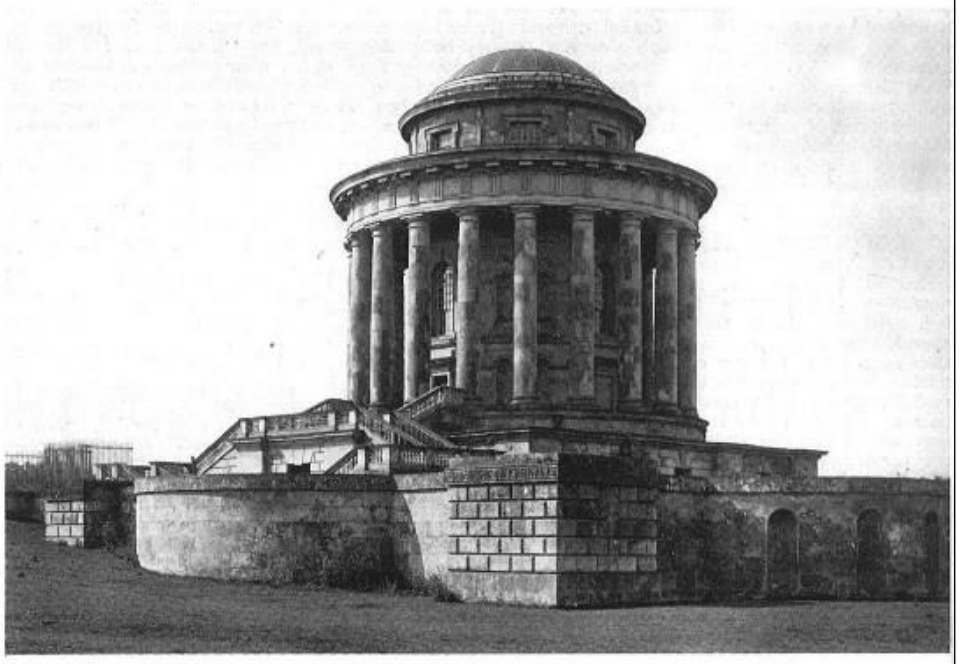
By PETER LEACH

*Daniel Garrett, whose connection with Lord Burlington has been the basis of his limited reputation, now emerges as an independent architect with a considerable practice in the north of England in the late 1730s, '40s and early '50s. Among the places where he is now known to have worked are Wallington, Forcett, Gibside, Fenham and Nunwick.*

THE name of Daniel Garrett, if it means anything at all, probably brings to mind an obscure member of the entourage of the "Architect Earl", Lord Burlington, the man who is said to have succeeded Henry Flitcroft as Burlington's personal clerk of works and draughtsman after Flitcroft had "risen to the dignity of a semi-independant practice", but whose reputation rests on a single quotation:

"My L$^{d}$ Burlington has a much better opinion of Mr. Garrets knowledge and judgement than of Mr. Flitcroft's or any person whatever, except Mr. Kent, he lives in Burlington House and has had care and conduct of the Duke of Richmonds house (Richmond House, Whitehall), my L$^{d}$ Harrington's (Petersham Lodge, Surrey) and all my L$^{ds}$ designs he ever gave . . .". This was according to Sir Thomas Robinson of Rokeby, Yorkshire squire, amateur architect and follower of Burlington writing to his father-in-law, the Earl of Carlisle, builder of Castle Howard, in December 1736.

An enthusiastic recommendation, but as an architect in his own right Garrett has not in the past appeared to be a figure of much importance. In H. M. Colvin's *Biographical Dictionary of English Architects*, only four projects of his are recorded, the rebuilding of the north front of Northumberland House at Charing Cross, designs for Horton House, Northants, and for Kirtlington Park, Oxfordshire, and — the outcome of Sir Thomas Robinson's letter to his father-in-law — the entrance stair and outer wall to the mausoleum at Castle Howard. Of these, the work at Northumberland House will be discussed next week, but the next two do not indicate that our estimation of Garrett needs to be revised. At Horton, according to Horace Walpole, the 1st Earl of Halifax, "was persuaded to new front and alter" the house "by one *Garrat*", but he only "finished one end for him with a pediment top" by the time of the Earl's death in 1739, and was then succeeded by Thomas Wright, who completed the front to a different design of his own which entailed the removal of Garrett's pediment top. Sanderson Miller records that Garrett was still there in 1750, designing garden features, but it has been convincingly argued (COUNTRY LIFE, August 26, September 2 and 9, 1971) that the most important of these, the remarkable menagerie, which used to be attributed to him, is again the work of Thomas Wright. At Kirtlington he fared even worse, for although he was in 1741 paid £26 for designs by Sir James Dashwood he was faced with the competition of no less a figure than James Gibbs, and in the end the new house was built by William Smith and John Sanderson, though incorporating elements from the designs of both Garrett and Gibbs.



1—THE MAUSOLEUM AT CASTLE HOWARD, YORKSHIRE. The steps and outer wall designed by Daniel Garrett were added to Hawksmoor's building after his death in 1737 on the suggestion of Sir Thomas Robinson

At Castle Howard Garrett appears entirely as Lord Burlington's man. The Burlingtonians, particularly Sir Thomas Robinson, had taken a keen critical interest in the building of Hawksmoor's great mausoleum and when Hawksmoor died in 1736, before the building was finished, it was Sir Thomas who suggested the addition of the steps and the outer wall. Initially, he hoped to enlist Flitcroft's services for the project but he was not available and so there followed the recommendation of Garrett. The following January he sent down Garrett's designs, and in March he was "extremely glad" to hear that they met with Lord Carlisle's approval. But the design for the steps was simply a copy of those at Lord Burlington's Chiswick Villa and that for the perimeter wall although more individual in character, consisting of a series of bastion-like semicircles, seems to have been Sir Thomas' own idea and was "approved at Chiswick".

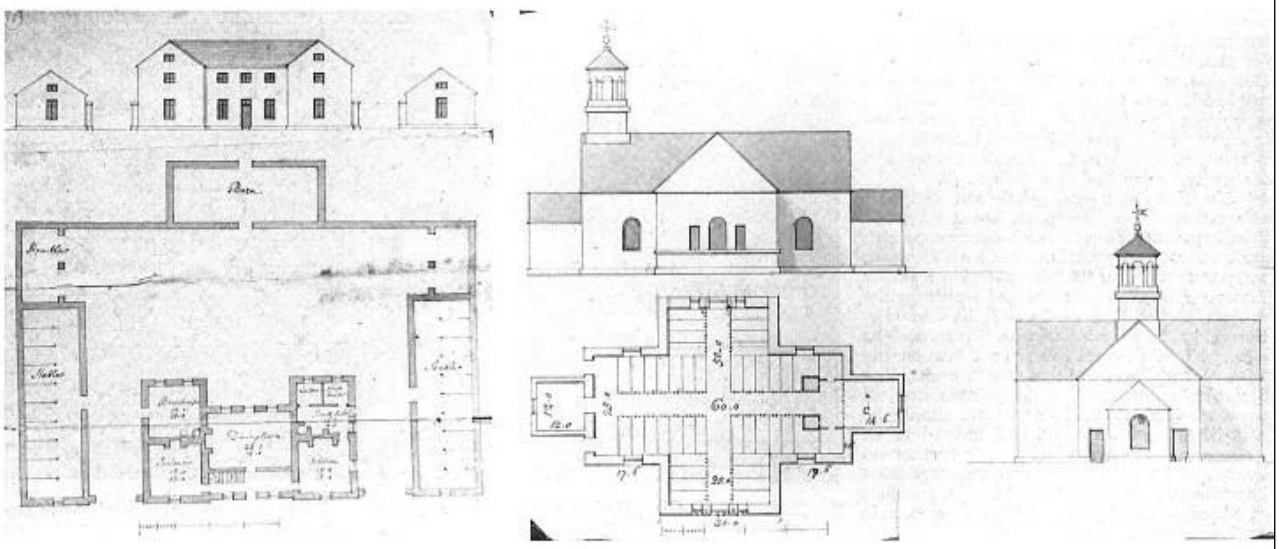
2—THE SOUTH FRONT AT WALLINGTON, NORTHUMBERLAND. A remodelling by Garrett completed about 1743

However, the Castle Howard commission is illuminating in another way, for it is this area which has proved the most rewarding hunting-ground for further information about Garrett. As a result of this hunting it has become clear that Garrett, like Flitcroft, also rose "to the Dignity of a semi-independant practice". The first clue is a book he published in 1747, entitled *Designs and Estimates for Farm Houses in the Counties of York-*

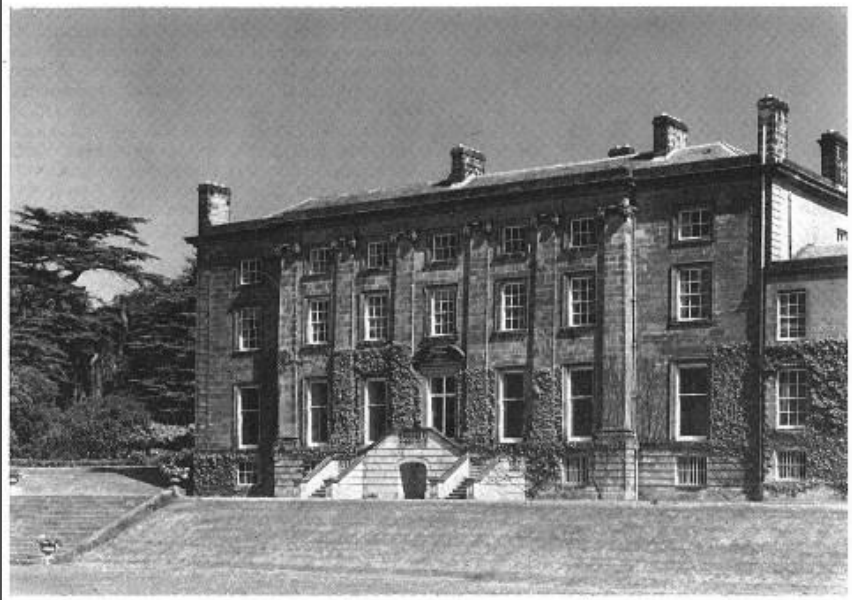
*shire, Cumberland, Westmorland and the Bishoprick of Durham*, a subject which suggests that he extended his activities well beyond the confines of Chiswick, and recent research has shown that in the 1740s he established an extensive practice in the north-east—in Yorkshire, County Durham and Northumberland—which provides the answers to a number of the architectural puzzles of the region and reveals him as a figure of some interest in terms of more than one aspect of the architecture of the period. It is the purpose of these articles to bring this material together in order to attempt a further assessment of Garrett's place in 18th-century architecture.

But first, one can add a little about his relations with Lord Burlington. He seems to have been a man of much the same age as Burlington and Flitcroft, both born in the 1690s: his first dated appearance is c. 1721—the date of the Earl of Harrington's House

3—THE COACH HOUSE AND COURT AT WALLINGTON. Although the coach house has been attributed to Paine, neither the building nor the drawing for it are in his hand and it is most likely that this too is by Garrett



4 and 5—GARRETT'S DESIGNS FOR A FARMHOUSE AND CAMBO CHAPEL ON THE WALLINGTON ESTATE



6—FORCETT PARK, YORKSHIRE. It was designed by Garrett about 1740

—and his last in 1754, a year after Burlington's death. He appears to have been Flitcroft's colleague rather than his successor, and to have been employed by Burlington entirely as a "man of business", and not as a draughtsman, which was Flitcroft's speciality—his own surviving drawings show him to have had no great pretensions in that direction. To the list of his activities in this capacity given by Sir Thomas Robinson there can now be added his part in the development of Lord Burlington's London estate where, in 1735, his "approbation" was required for an elevation of a house being built in New Burlington Street. Also, doubtless as a result of Burlington's influence he obtained in 1727 a minor post in the Royal Office of Works, as Labourer in Trust at the Richmond New Park Lodge, and to this he later added the corresponding post at Windsor Castle.

So, our first clear impression of Garrett is of a practical man rather than a connoisseur, and this view is reinforced by his book of farmhouse designs. These are all neat symmetrical affairs and although the most ambitious of them is a simplified version of the interlocking pediment motif derived from Palladio's Venetian church façades, their general character is thoroughly utilitarian with some basic Palladian detail, and they are prefaced by some solidly down-to-earth sentiments: "The following Plans for Farm-Houses

7—THE ENTRANCE SCREEN AT FORCETT. "An engaging essay in Burlingtonian Staccato probably also by Garrett"

for the Northern Counties took their Rise from the great complaint of Gentlemen, who have built Farm-Houses, that they were irregular, expensive, and frequently too large for the Farms they were intended for. At their Request I have for some time made it my Study, how to remedy the inconveniences complained of, and I hope I have succeeded in my design by these Plans, and Estimates . . . which are made in a regular, cheap and convenient a Manner as possible. . .".

To these northern gentlemen we must now return. The first point about Garrett's private practice is that this whole development, and not just his appearance at Castle Howard, was evidently due to the patronage of Sir Thomas Robinson. In his first letter on the subject to the Earl of Carlisle, he had continued: ". . . I have talk'd with this gentleman what he wou'd expect to go down with me the next year and to be absent from London 5 or 6 weeks, his demand is 30 guineas and all expences both up and down as I shou'd be glad of his opinion of what I have done at Rookby and also of what I may further do hereafter. I shou'd for my private satisfaction be willing to pay half of his demand, and half of his expences if yr Ldp thinks it reasonable for his assistance . . . to pay the other half, if you approve this, I shall absolutely engage him . . ." and in his letter of March 1737, he had proceeded in much the same vein:— ". . . I have since introduced him to Ld Derby for whom he has drawn some plans, and who is greatly pleased with his works, he is to wait on him next summer in Lancashire on his way to Yorkshire in short all those who I have recommended Mr Garrett to have thanked me for doing it . . .".

What, if anything, came of Garrett's consultation at Rokeby, the Yorkshire house which Sir Thomas had built to his own design and completed seven years previously, is not recorded, and Lord Derby's Lancashire seat, Knowsley Hall has changed a great deal since Garrett's time and there is nothing there now which can be convincingly attributed to him, but the unspecified "all those" are more rewarding. The first was apparently Sir Walter Blackett of Wallington in Northumberland, who may have engaged Garrett even before he reached Castle Howard. Garrett's activities at Wallington have already been discussed in Country Life (April 16 and 23, 1970); work began in 1735, when a survey plan of the house, a building of c. 1688,

8—THE STABLES AT GIBSIDE, CO. DURHAM. Paine was preceded at Gibside by Garrett, who was certainly there by 1744

9—THE SOUTH FRONT OF FENHAM HALL, NORTHUMBERLAND. A Garrett design of 1748 subsequently altered

arranged round a courtyard, was made and the service court, to the north of the house was built. It is not clear whether Garrett was involved in this phase, but the evidence of drawings preserved at Wallington and the testimony of Sir Walter Blackett's neighbour, the Countess of Northumberland, demonstrate that he was responsible for the remodelling of the house itself, which was well advanced by 1740 and completed about three years later; the house was thoroughly refaced outside, a series of grand reception rooms was created in the south range, and a communicating corridor and a new staircase of "imperial" type were built within the courtyard. Garrett's further contributions include designs, similar to those in his book, for cottages at the estate village of Cambo and elsewhere on Sir Walter's domain, in 1746, and for a simple chapel at Cambo in 1754. More problematic is the case of the coach house-cum-archway which closes the gap on the north side of the service court and which was built in 1750-54; it has been attributed to James Paine, but neither the building nor the drawing for it are in his hand and it is most likely that this, too, is by Garrett.

The role of Sir Thomas Robinson is more apparent with the next case, Forcett Park, Yorkshire, which is just six miles from Rokeby, and which can be given to Garrett again on the testimony of the Countess of Northumberland (Country Life, January 31, 1974). The house is not dated, but the Countess says that

**10—NUNWICK HALL, NORTHUMBERLAND. "A house long in search of an author", but now attributed to Garrett on the basis of payments in 1745 and 1748**

it was built for Richard Shuttleworth, who died in 1748; c. 1740 would seem to be about right. The house seems to have been altered somewhat later in the century but it is in any case a rather curious design; the entrance front is dominated by a series of rusticated astylar pilasters—a thoroughly un-Palladian motif—but the five-bay centrepiece of the garden front is based on a source approved by the Palladians, Lindsey House in Lincoln's Inn Fields. The entrance screen to the park, an engaging if not entirely successful essay in Burlingtonian "staccato", is probably also by Garrett.

More commissions followed in the mid 1740s. First comes George Bowes of Gibside, Co. Durham, whom the Bowes Papers in the British Museum show to have been on friendly terms with Sir Thomas Robinson. Gibside is best known for the landscape park created by Bowes and for the Bowes Mausoleum, designed for him by James Paine and built in the years following his death in 1760, but the other buildings erected by him have always been a puzzle. However, accounts and drawings in the Strathmore Papers at Glamis Castle enable some of these buildings to be dated more precisely and show that Paine was preceded at Gibside by Garrett. He was certainly here by 1744, when a laundry was built to his design and his most substantial contribution was the new stable block, a competent if unexciting Palladian essay, the plans for which are endorsed as "Mr. Garrets". He also produced an ambitious unexecuted plan for a new house, based on Palladio's Villa Rotunda, and was probably responsible for a new wing which was added to the existing house, a picturesque Jacobean building. Presumably he also designed the 140ft high Column of British Liberty which was begun in 1750, though this was probably finished under Paine's direction for it was not completed until 1757, by which time Paine had taken over at Gibside.

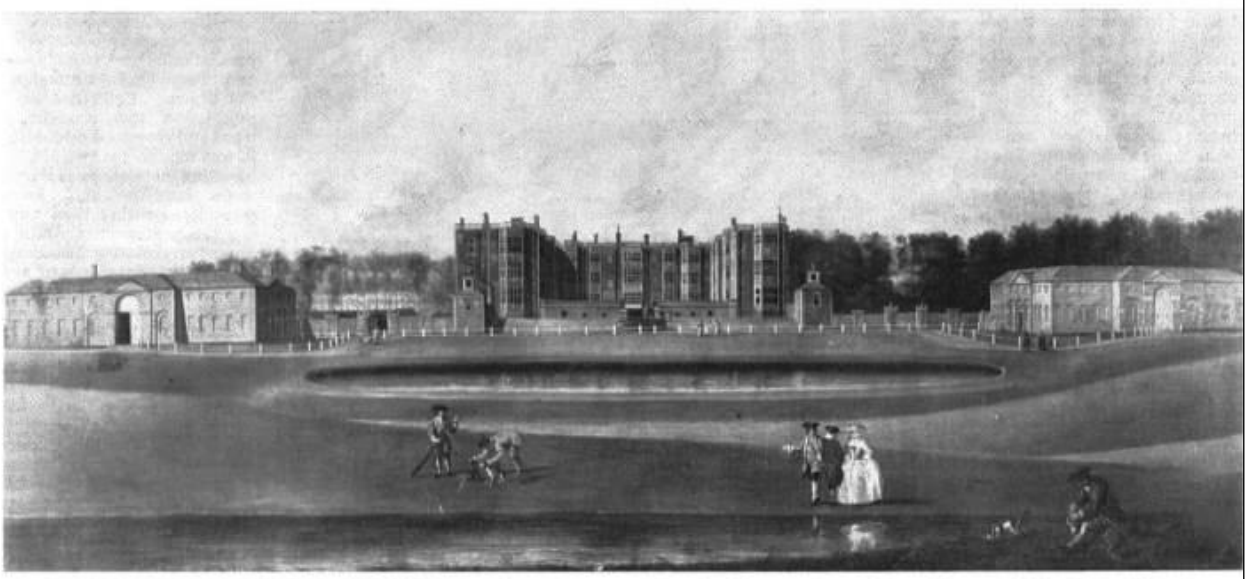
Next, on the outskirts of Newcastle, there is Fenham Hall, built in 1744-50 for William Ord; the Ord papers record a payment to Garrett of 10 guineas "for drawing plans" in 1748 and his authorship is again confirmed by the Countess of Northumberland (COUNTRY LIFE, January 31, 1974). The house has been very severely altered and only the south front, similar in character to the Gibside stables, remains anything like Garrett left it. And last in this group, but by no means least, is Nunwick Hall, Northumberland, (COUNTRY LIFE, July 12 and 19, 1956) a house which has for long been in search of an author and which was built in 1745-52 for Lancelot Allgood. The Allgood papers record payments to Garrett of 8 guineas, "for Drawing the plan" of the house in 1745 and of 5 guineas "for drawing the Plan of a Design for the Offices" in 1748. This is probably the finest of Garrett's houses and it is the one which displays his Palladian allegiance most clearly; its compact arrangement bears some resemblance to the Palladian villa form pioneered by Colin Campbell while the main decorative feature of the entrance front, the splayed architrave surround to the centre window on the first floor, derives from the south front of Wilton House and was an approved Burlingtonian motif—the porch is a later addition. The office wing, too, with its pedimented pavilions and empty niches, is an attractive example of Palladian style at its simplest.

With this much established, one may hazard a few attributions. Two stand out as virtual certainties, the cathedral library at Newcastle and the stable block at Temple Newsam in Yorkshire. The library was built in 1736 at the expense of Garrett's employer at Wallington, Sir Walter Blackett, and is derived from the same source as his garden front at Forcett, Lindsey House. At Temple Newsam, where the owner, the 7th Viscount Irwin, was a distant relation of Sir Thomas Robinson and the Earl of Carlisle, Garrett was employed in connection with interior works in 1745, which would be about the right date for the stables, and the stables themselves have the same, admittedly not uncommon, system of openings within blind arches as appears at Fenham Hall. They stand to the north-east of the house and a mid-18th-century painting at Temple Newsam shows that they were intended to be balanced by a matching block, housing a riding school, to the south east. A third possibility is the south front which was added to Blagdon Hall, Northumberland, in 1750-52 for Sir Matthew White; the mason here, George Sanderson, also worked at Fenham and Nunwick, and the work included a staircase of the same "imperial" type that Garrett provided at Wallington.

It is satisfying to be able to assemble this body of work, but the buildings mentioned here tend to confirm our first impression of Garrett as a competent architectural odd-job man and to suggest that in the main field of Palladian design he rarely had anything very special to offer. In other aspects of his work, however, he was a great deal more adventurous; these aspects will be considered in the following articles.

*Illustrations:* 4, *National Trust*; 7, *National Monuments Record*; 11, *Art Gallery, Temple Newsam House, Leeds.*

*(To be continued)*



**11—TEMPLE NEWSAM, YORKSHIRE, IN 1745. The painting attributed to Mercier shows the stables probably designed by Garrett about 1745 and intended to be flanked by a riding school**

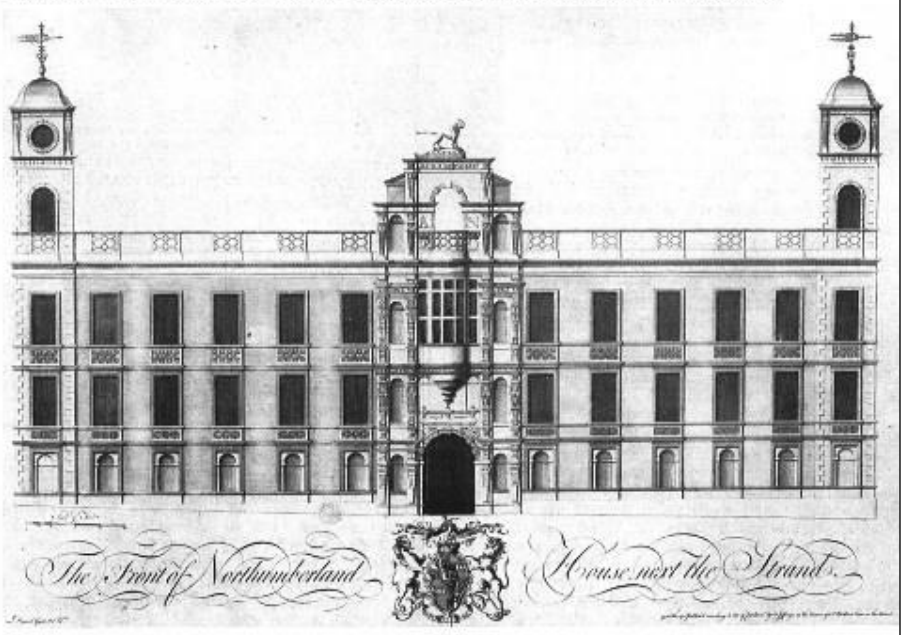
# A PIONEER OF ROCOCO DECORATION

## THE ARCHITECTURE OF DANIEL GARRETT—II

By PETER LEACH

*Here Garrett's work as a Rococo designer is discussed with particular reference to plasterwork in a number of northern houses. On several occasions he worked with Pietro Francini, presumably a relation of the two Francini recorded in Ireland, but he also collaborated with Thomas Perritt of York and others known and unknown.*

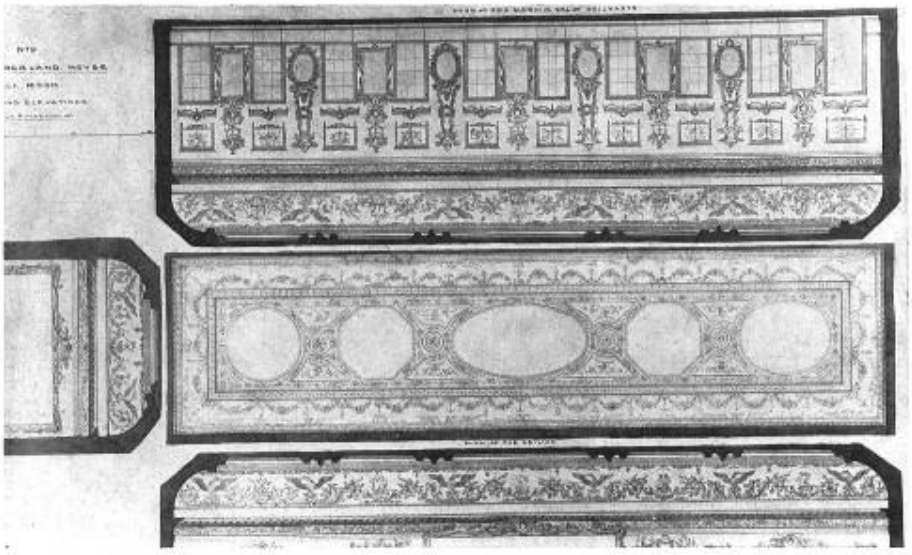
DANIEL GARRETT'S private practice was mainly confined to the north-east of England, but with two of these northern patrons he also gained employment back in London. The first of these was the 2nd Lord Barnard, of Raby Castle, Co. Durham, who was another friend and neighbour of Sir Thomas Robinson of Rokeby, the great 14th-century fortress of Raby being just half-a-dozen miles across the county boundary from Sir Thomas's seat. Garrett's employment at Raby was one of his first northern commissions—he was probably here by 1738, when building works are first mentioned in Lord Barnard's accounts. His contributions included internal alterations, and some of his utilitarian farmhouse designs. But Lord Barnard's son Henry was married to the sister of the 2nd Duke of Cleveland, and Garrett soon became involved in the reconstruction of the Duke's London house in St James's Square, a building which dated from the original 17th-century development of the area.




1—THE STRAND FRONT OF NORTHUMBERLAND HOUSE, LONDON. Garrett began the remodelling for the 7th Duke of Somerset in 1748

Work had begun in 1746, with responsibility divided between Roger Morris and a Mr Evan Evans, but difficulties had arisen and Garrett, whose practical talents would have been well suited to a tricky job such as this, took over the following year when he was paid a total of £56 10s. This commission provides our most vivid glimpse of the architect at work: in 1748 he made a drawing now in the Raby papers, of two different Doric columns, one as designed by Morris, the other as given by Palladio, with the pithy comment against the latter: "Vitruvius says if anyone alter this he is a great Block head". The house has disappeared and the precise extent of Garrett's contribution is not clear: The main item seems to have been a new staircase, which was a grander version of the "imperial" type he had used at Wallington.

The second of these patrons was Hugh, Earl of Northumberland. Up to 1750 he was simply Sir Hugh Smithson of Stanwick in Yorkshire, but he had married Lady Elizabeth Seymour, a descendant of the Percy Earls of Northumberland, who a few years later became the heiress to a considerable portion of the Percy estates. When they inherited in 1750 on the death of Lady Elizabeth's father, the 7th Duke of Somerset, the estates were accompanied by the revived Northumberland earldom, and the revived name of Percy. Garrett's association with the family may have begun when, in 1740, the year of his marriage, Sir Hugh rebuilt the west front of his Yorkshire house. It is tempting to attribute this work to Garrett, since Stanwick is again close to Rokeby and right next door to Garrett's Forcett Park. But the remarkable front of Stanwick, which was capped by a series of three pediments, looks to have been something beyond his capabilities, while inside there was a bracketted ceiling of the type that Kent provided at Chiswick, and the probability is that this was a design by William Kent or Lord Burlington himself. However, in that case, nothing could be more likely than that Garrett was employed as Clerk of Works.



2—THE GALLERY AT NORTHUMBERLAND HOUSE DESIGNED BY GARRETT AND DECORATED BY FRANCINI. From a survey drawing by Barry

Be this as it may, Garrett was certainly involved when, in 1748, Lady Elizabeth's father began work in the great London residence, Northumberland House, Charing Cross, a Jacobean building, arranged round a courtyard. One part of Garrett's activities here is relatively well known, the rebuilding of the north front, of which he published an engraving in 1752. It was a typically pragmatic job, the elaborate Jacobean centrepiece being retained more or less as it was, while the mullion-and-transom windows to either side of it were replaced by regular arrays of niches to the ground floor and sashed windows above, and the turrets at each end of the façade were remodelled. But the Duke also embarked on building a new wing running south from the west end of the south front, and forming a new

staircase and chapel.

His death did not interrupt the project for, according to Horace Walpole, the new Northumberlands were soon engaged on a comprehensive scheme of modernising their residences. He wrote in 1752: "They are building at Northumberland House, at Sion, at Stanstead (i.e. Stanwick), at Alnwick and Warkworth Castles". This seems to be an exaggeration, for at Sion most of the work carried out in the 1750s was in the gardens. At Stanwick, as we have seen, the main building phase had been 12 years earlier, at Warkworth nothing perceptible was done, and at Alnwick, the great restoration of the castle did not really get going until James Paine arrived a few years later, and what was done now, probably by Garrett, cannot have been much more than a tidying up and patching operation. But at Northumberland House the Earl completed his father-in-law's programme, and further widened its scope, decorating a series of rooms in the south range and building another wing adjoining the east end of the south front, and entirely taken up by a vast picture - gallery - cum - ballroom. The accounts record two payments to Garrett of £50 in 1750, and two of £20 in 1751.

3—THE SALOON AT WALLINGTON, NORTHUMBERLAND. Earlier decoration by Francini in a room formed by Garrett

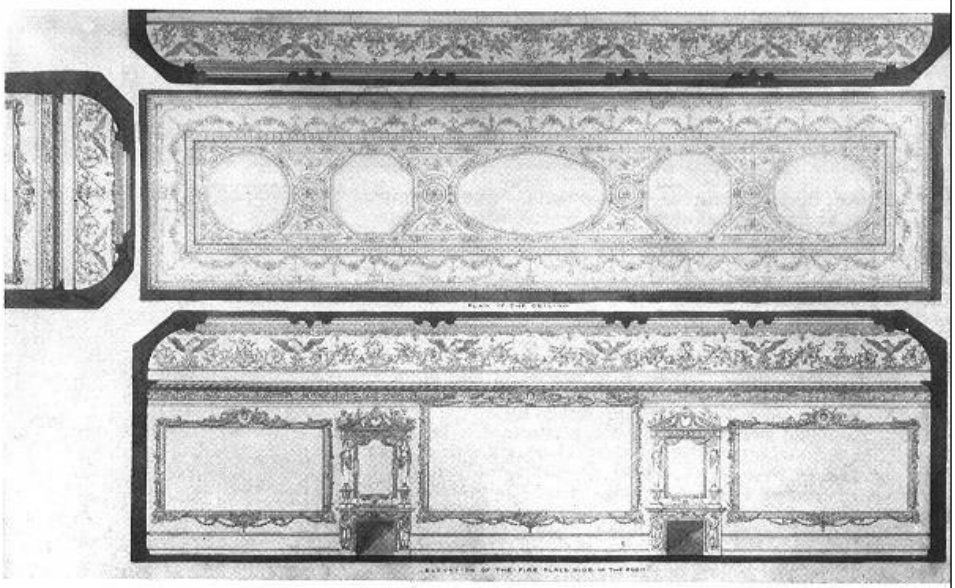
In addition, on at least one occasion the Northumberlands recommended Garrett for employment elsewhere. On a visit to Marden in Surrey, the seat of Sir Kenrick Clayton, the Countess noted "a building in the Park remains to be fitted up for which purpose I have recommended Garrett". It has recently been suggested (COUNTRY LIFE, January 31, 1974) that the building in question was that described by Britton and Brayley as "a quadrangular edifice, called the castle, with a wooden tower", but whether the Countess's advice was followed is not known.

But it is to the two London commissions that we must return, for they introduce the important subject of Garrett and decorative plasterwork, and in particular his connection with the Italian plasterer, Pietro la Francini, who was paid £31 10s for work at the Duke of Cleveland's house in 1750, and various items totalling £830 between 1750 and 1754 for work at Northumberland House. Francini is one of the less well-known of the Italian plasterers who worked in England in the middle of the 18th century; he was presumably related to Paolo and Filippo Francini, who are recorded as working in Ireland, but in the commissions to be mentioned here he seems to have been working on his own. What is clear is that most of his work in England was done in association with Garrett.

The story begins at Wallington Hall, Northumberland, with the decoration of the main rooms created by Garrett in the south range, the saloon, with its coved ceiling, the dining room and former drawing room. There is a tradition at Wallington that Sir Walter Blackett established a team of Italian plasterers at the nearby village of Cambo in about 1740 to execute this work, and recently evidence has turned up to prove this correct (COUNTRY LIFE, March 12, 1970). The Countess of Northumberland noted that the plasterer here was Francini, and a note of Sir Walter's expenses records payments for plasterwork in the dining room in 1740 and the saloon and drawing room in 1741.

Next, Francini appeared at Fenham Hall, Northumnerland, where he was paid £60 in 1748, but his work there has disappeared, and then came the London commissions. At the Duke of Cleveland's house there is no clue as to what he did, but it might have been connected with Garrett's new staircase. But for Northumberland House, although the building was demolished in the 19th century, there is adequate evidence from illustrations and descriptions. The great ballroom was sumptuously fitted up, the decoration including a coved ceiling with elaborate plasterwork, and there were similar ceilings in the redecorated rooms in the south range.

To these documented works two more can perhaps be added. First, it has been noted before (COUNTRY LIFE, March 12, 1970) that the decoration which was carried out at Lumley Castle, Co. Durham, in the Garter Room and the saloon, for the 3rd Earl of Scarbrough in about 1745, appears to be by the same hand as that at Wallington. Now there are in the Scarbrough papers some survey drawings of Lumley which look to be by Garrett; and the Earl was the brother-in-law of Garrett's Northamptonshire patron the Earl of Halifax. Secondly, according to a 19th-century account, "one Frankini, an Italian" was said to have worked a few miles away from Lumley at Hilton Castle, where a banqueting room and a passage were ornamented with plaster decoration, long since disappeared, but apparently similar in character to that at Lumley, for John Hilton, who died in 1746. Other works were carried out



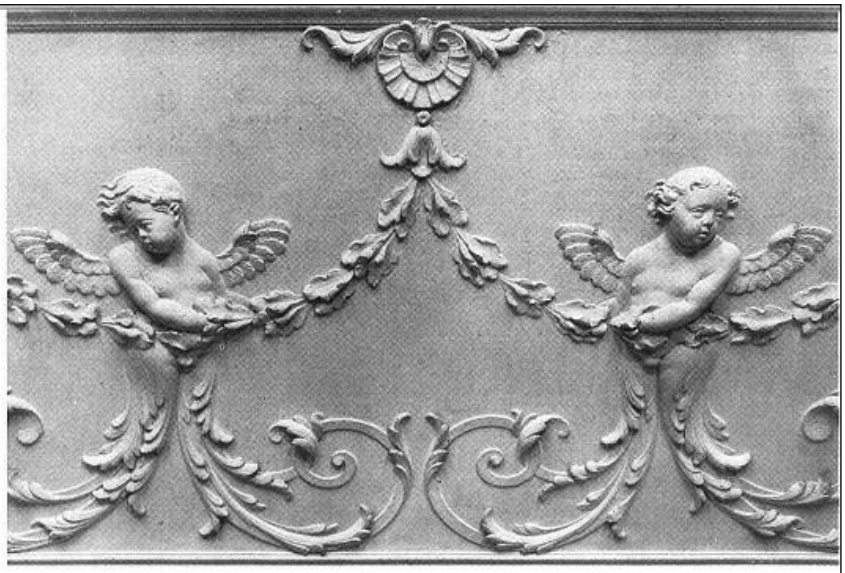
4—THE GARTER ROOM AT LUMLEY CASTLE, CO. DURHAM. Decoration of about 1745 attributed to Francini in a house where Garrett may also have worked

or which Garrett is as likely as anyone to have been the architect.

Two points should be made about this decoration. First, there is the question of style: the important development of the 1740s was the replacement of the Baroque mode favoured by most of the Italian plasterers working in England, by the lighter, livelier Rococo, of French derivation. Francini's plasterwork marks a halfway stage in this process; the forms of, for example, the ceiling of the saloon at Wallington—the thin acanthus trails and the specifically French ribbon ornament—are properly Rococo, but the handling is still a little stiff and still entirely symmetrical, whereas the hallmark of mature Rococo is a controlled asymmetry. Second is the question of who designed this plasterwork—the plasterer or the architect? The normal position with these Italian plasterers seems to have been that they make their own designs, even if one architect gave a general indication of what was wanted. It has been pointed out (COUNTRY LIFE, March 12, 1970) that there is a similarity between these works, and those of the other Francinis in Ireland, and so this was probably the situation here.

So, it might seem that this plasterwork of Francini's does not tell us very much about Garrett, except that it indicates his general interest in decorative matters. But that is not the end of the story: there is evidence that Garrett did himself design plasterwork and that stylistically he was more progressive than Francini, carrying on where he had left off. Among the papers relating to Gibside, Co. Durham, now at Glamis Castle, there are a number of ceiling designs which are in Garrett's hand. In some of these the decoration is confined within geometrical compartments in the traditional Palladian manner, but all display the same Rococo vocabulary of acanthus trails and ribbon-work, in addition there is an extra item, the characteristically French shell motif, the handling is rather freer and there is even a slight hint of asymmetry. Whether any of these designs were carried out at Gibside is not clear, but executed examples are close to hand.

The finest are two cases where the plasterer was one of the leading English practitioners of the time, Thomas Perritt of York. First, at Temple Newsam, Yorkshire, Perritt agreed in 1745 to carry out plasterwork in the long passage "according to Mr Garrett's Design", for the 7th Viscount Irwin. This work has disappeared, but there can be little doubt that Garrett also designed some of the other plasterwork recorded as being carried out by Perritt between 1741 and 1747. The ceilings of the long gallery and the blue and green damask rooms, are very similar indeed to the Gibside designs, all using the same Rococo forms—in the case of the first two within geometrical compartments—while the second two develop their incipient asymmetry a little further.

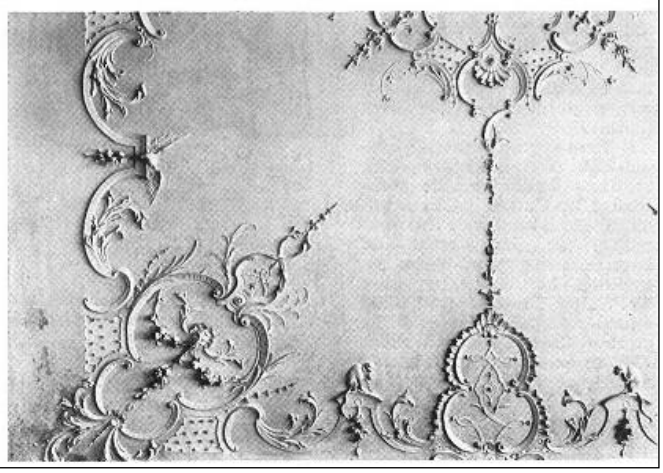


5—A DETAIL OF A CEILING AT FORCETT PARK, YORKSHIRE. Anonymous work in another Garrett house

Secondly, this subject brings us back to Raby where Garrett's most important contribution, for which there are plans in his hand, was the creation of a pair of state rooms, the dining room and the drawing room, in the north-west corner of the Castle. The accounts record a payment to Perritt of £229 11s for work carried out between 1743 and 1746 which probably refers to these rooms. The ceilings, and particularly that in the drawing room, are again very close to the Gibside drawings, and here the effect is further enlivened by the introduction of some charming flora and fauna—

(*Left*) 6—THE GALLERY AT TEMPLE NEWSAM, LEEDS. Here the plasterwork by Thomas Perritt was probably designed by Daniel Garrett

(*Below*) 7—DETAIL OF PLASTERWORK AT RABY CASTLE, CO. DURHAM. The Raby room was designed by Garrett and decorated by Perritt



8—A DETAIL OF THE CEILING IN THE GREEN DAMASK ROOM AT TEMPLE NEWSAM. Rococo plasterwork apparently designed by Garrett. (*Right*) 9—THE STAIRCASE AT NUNWICK, NORTHUMBERLAND. The plasterer working for Garrett was Philip Daniel

eagles (which also occur frequently in the drawings), doves, monkeys and bunches of flowers.

Next, there are some rather less ambitious examples in the little drawing room and the staircase at Nunwick, where the plasterer was one Philip Daniel, who is otherwise unknown, and in one room at Forcett, and there is one promising attribution, at one of Co. Durham's prime architectural puzzles, St Helen Auckland Hall. The grandest part of the house is a wing which was built by William Carr, who died in 1742. It is possible that Garrett was the architect of this wing, but its stiff Palladian purity perhaps suggests that it is more likely to have been the work of the local amateur, Sir Thomas Robinson. However, inside in the main room there is another fine ceiling which is once again similar to the Gibside designs—and to the drawing-room ceiling at nearby Raby. Here are the same eagles, this time holding vigorously coiled snakes, monkeys eating fruit and pairs of gryphons. If this was executed much before William Carr's death it would be exceptionally advanced for its date, but there is perhaps no reason why it should not be a later embellishment for his brother James who succeeded him. Finally, one example can be found of Garrett's interest in the Rococo outside the field of decorative plasterwork, the pediment sculpture of the Ord Coat-of-Arms at Fenham Hall, for which the carver, James Guthrie, was paid in 1748.

This body of work establishes Garrett as a pioneer of Rococo decoration in England and an important figure in that movement away from craftsman-designed decoration which was to culminate in the total control over interior design exercised by Robert Adam and Sir William Chambers. But what makes it particularly interesting is Garrett's own background. It has been suggested (COUNTRY LIFE, January 13 and 27, 1966) that the English Rococo represented a reaction against Lord Burlington's Palladianism, not only stylistically but also in the sense that many of the patrons and craftmen involved in the dissemination were in some sense in opposition to Burlington and his associates. The weakness in this argument has been that the two architects mentioned as involved in this process, Isaac Ware and, more important, James Paine, both had strong links with the Burlington group; but the case of Daniel Garrett may be taken as conclusive.

Lord Burlington's own man of business was designing Rococo decoration at an even earlier date than Paine and Ware. Evidently, Burlingtonian Palladianism and Rococo decoration were at no time by any means incompatible. Nor is this particularly surprising, for Palladian formulae offered no obvious answers to the problems of interior design and the earlier response of Burlington's closest collaborator, William Kent, had been to devise his own highly personal interior style. It was also the Arch-Palladian Kent, it should be remembered, who created another enlivening feature of mid-18th-century architecture, the Rococo-Gothic style, and it is his phenomenon which will form the subject of the concluding article.

*Illustrations:* 1, *British Museum;* 3, *Alex Starkey;* 5, 7 *and* 10, *Jonathan M. Gibson;* 6 *and* 8, *National Monuments Record.*

*(to be concluded)*

10—A CEILING AT ST HELEN AUCKLAND. A "promising attribution" to Garrett

1—THE GOTHICK BANQUETING HOUSE AT GIBSIDE, CO DURHAM. It was designed by Garrett in 1751

# IN THE GOTHICK VEIN

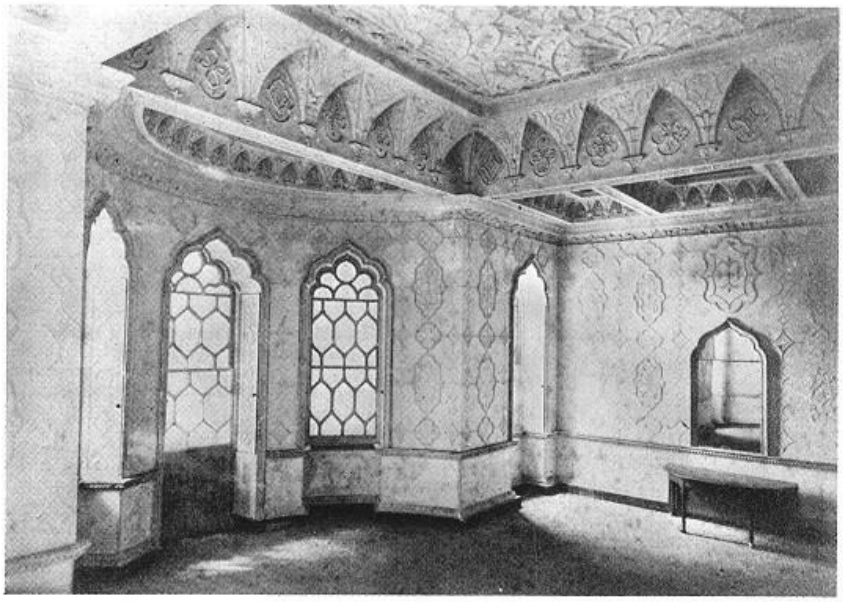
## THE ARCHITECTURE OF DANIEL GARRETT—III

*By* PETER LEACH

*Garrett now appears as Kent's principal heir in the Gothick tradition, and in this article attention is concentrated on his documented and attributed work at Wallington, Gibside, Raby, Kippax and Aske. His relations with Paine are also discussed.*

NOT the least interesting aspect of Daniel Garrett's career was its epilogue. In these articles the name of James Paine has cropped up more than once, and this is no accident. There is a number of places where Paine succeeded Garrett as architect, too many in fact for this to be dismissed as coincidence. What seems to have happened is that when Garrett disappeared from view in the mid 1750s, either into retirement or the grave, Paine took over his practice through some deliberate arrangement, and it was by this means that, having already established himself in south Yorkshire, he first extended his activities to Northumberland and Co. Durham, and to London.

Quite how the arrangement came about is not clear, but Garrett and Paine, with their common Burlingtonian background, could have been acquainted for a number of years and it could well have been a matter of an independent agreement between the architects themselves. The first of these commissions was at Raby Castle, where Paine appeared probably in 1753, the year in which the 2nd Lord Barnard was succeeded by his son; and this in turn led to a repeat performance at the St James's Square house of the brother-in-law, the Duke of Cleveland, probably in the following year. But for Paine the most important was the building operations of the Earl of Northumberland, which he took over in 1753 or 1754. Then he took over in a small way at Wallington in 1755, and in a big way at Gibside, probably in the same year. He was also consulted at Blagdon Hall in 1753, but does not appear to have designed anything there.

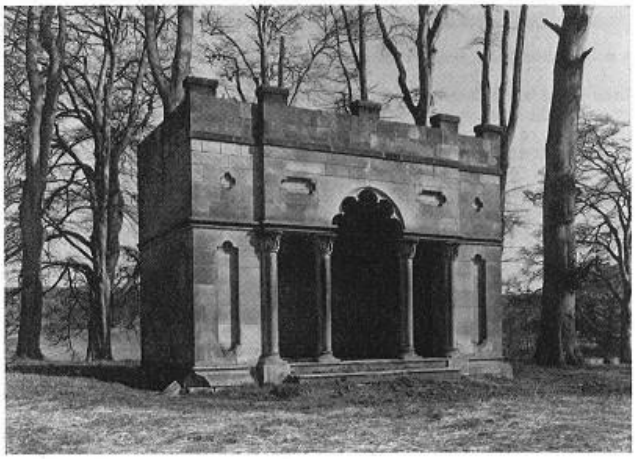


2—THE INTERIOR OF THE BANQUETING HOUSE. This old photograph shows it before it decayed

Paine was a much more gifted architect than Garrett, and for the main body of his work, in the Palladian style, he owed nothing to the older man, while his own interest in Rococo decoration had developed quite independently. But in one area of his art he may well have learnt something from Garrett. This was as a builder in the Gothick style; and it is to Garrett's activities in this field that we must now turn.

The first clue is provided by his book of farmhouse design, in which some of the examples display very simple Gothick detail—battlements and arrow slits to stockyard walls. But the executed buildings are considerably more interesting. One can begin with the most straightforward example, one of the buildings erected for Sir Walter Blackett of Wallington, an eyecatcher called Rothley Castle, some three miles from the house, which was built in about 1745. The Countess of Northumberland described it as "a vast ruin'd Castle built of Black Moor Stone by Sir Walr. on a plan of Garretts on an immense craggy Rock". It is indeed ruined now, but a drawing in one of the Countess's albums shows that this was not the original intention. Also straightforward enough

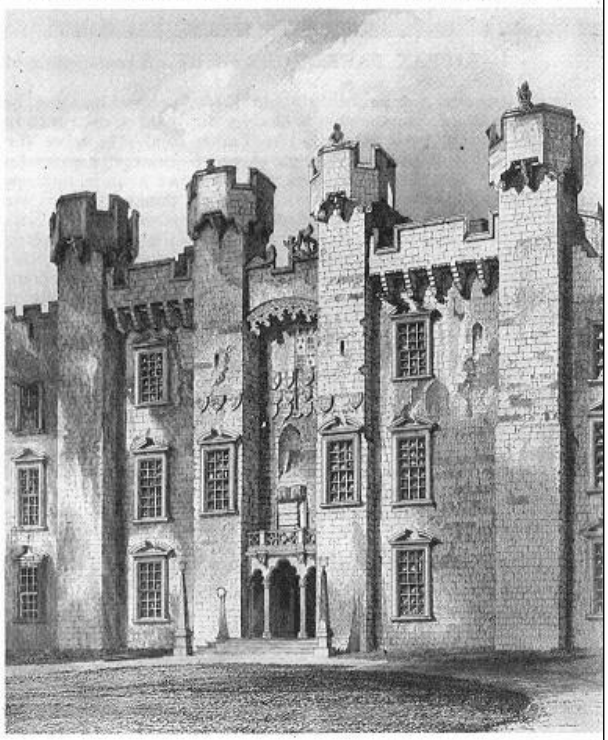
3—ROTHLEY CASTLE, NORTHUMBERLAND. Erected by Garrett for Sir Walter Blackett of Wallington in 1745 and now a ruin



4—A GOTHICK SEAT AT RABY, CO. DURHAM. (*Below*) 5—THE HUNTER'S GALLERY AT RABY CASTLE. Gothick decoration of 1750–51 by Garrett

but hardly very illuminating are two of which no visual record survives. According to Sanderson Miller, Garrett was in 1750 "going to make Gothic bridges" at Horton Park, Northamptonshire, for the 2nd Earl of Halifax. And at Northumberland House the chapel erected by the Duke of Somerset was, according to his lady, ornamented "with a Gothic wainscot, ceiling and painted windows".

More revealing is the situation at Gibside, Co. Durham, where the buildings erected for George Bowes included a Gothick tower and a Gothick banqueting house, dated by Bowes's memo book to 1743 and 1751 respectively. The tower does not figure in Garrett's designs for Gibside, though since he is the only architect known to have been employed by Bowes at this time there can be little doubt that it was designed by him; but it has, once again, disappeared without trace. For the banqueting house, however, there is a design by Garrett for the ceiling of the "Gt. Room", and although the building is now in ruins it is adequately recorded in photographs, including one which shows that the ceiling design was carried out. It was a remarkably elaborate little building. At the front was a big semicircular bow surmounted by three steeply pitched crocketted gables, and at the back a recessed three-bay portico, while all the openings—the windows and the portico—had cinquefoil heads. Inside, the portico was flanked by a kitchen and an ante-room, while the front was taken up by the



6—A 19th-CENTURY ENGRAVING OF HILTON CASTLE, CO. DURHAM. The Gothick porch has detail similar to that of the seat of Fig 4, and both can be attributed to Garrett

"Great Room", 32ft long with matching apses on each side, one of them formed by the bow. Here was Garrett's ceiling, its most remarkable feature a curious arcaded cove, while this and the walls of the room were covered with delicate Gothick ornament.

For better-preserved examples one must return to Raby Castle. The main item is the corridor in the west range, giving access to the State Rooms, mentioned last week and known as the Hunter's Gallery, which is dated by the accounts to 1751-52. There is a very similar unexecuted design, in Garrett's hand, for another corridor in the south range. The corridor is immediately recognisable as by the same hand as the Gibside banqueting house. Here is the same type of ceiling, with the arcaded cove, though this time it lacks the decorative overlay and is supported by a curious series of corbels treated as heads. In addition there are depressed ogee arches decorated with egg-and-dart moulding.

Still at Raby, there are some Gothick buildings in the park, but here we are on slightly less firm ground. A castellated dog-kennel, built according to the account in 1740 but removed in the 19th century, may have been by him, and a little Gothick seat, which is undated, certainly is, for here we find the same cinquefoil-headed opening which was used at Gibside and which reappears in the unexecuted corridor design. But a bath-house which was built in 1752 appears to be by a different hand, probably Sir Thomas Robinson's, for the details are the same as those of the gatehouse he designed for the Bishop's Palace at Bishop Auckland in 1760.

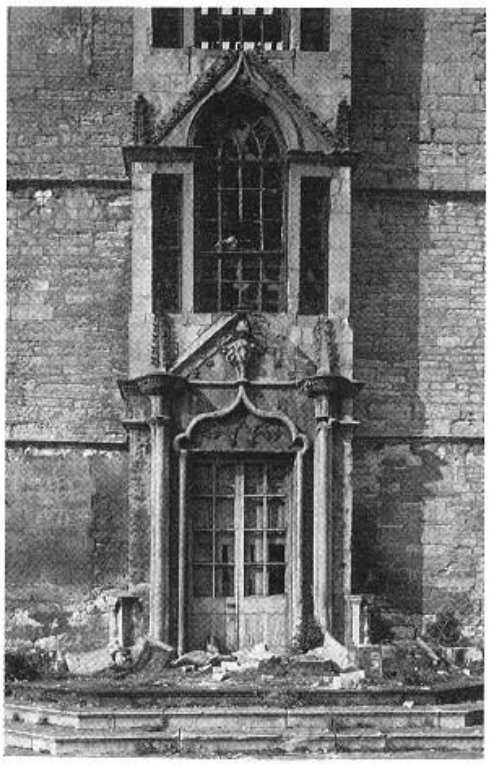
But Garrett's most ambitious essay in the style once again does not survive. This was the remodelling of Kippax Park, Yorkshire,

7—KIPPAX PARK, YORKSHIRE. A remodelling of an earlier house by Garrett about 1750. It is now demolished

which was carried out, probably about 1750, for Sir John Bland. In the past it has, for no particular reason, been attributed to Paine, but Kippax is not far from another scene of Garrett's activities, Temple Newsam, and some designs for the house which are in his hand have recently turned up in the Bland papers. Of these, the designs for interior decoration, in a simple Palladian style, are very similar to work which did exist in the house, and those for extending the building, while they lack the all-important Gothick detail, do accord in part with what was actually carried out and are recognisable as preliminaries to the executed work. This was a *tour de force* of Rococo Gothick; but the alterations also included more down-to-earth matters. To the compact Elizabethan house was added a pair of matching three-storey blocks, one to each side, and the back was refaced, all, like the interiors, in a simple Palladian style. The Gothick embellishments consisted of an elaborately decorated three-storey porch to the front of the original building, big three-sided bow windows with ogee caps to the fronts of the new blocks, and—the most surprising part of the whole enterprise, extending the front of the building to a quite outrageous length—a pair of big flanking service wings, linked to the house by screen walls, which were repeated again beyond the wings, a recognisably Palladian scheme beneath the exotic ornament.

After this comes a more problematic case. In an intriguing passage in her Journal the Countess of Northumberland mentions Garrett as being at Warwick. On the basis of this it has been suggested (COUNTRY LIFE, January 31, 1974) that he may have designed the hunting lodge in the grounds of the castle, but this does not accord with his Gothick style elsewhere. If he was employed at Warwick at all the item for which he is most likely to have been responsible for is the fitting-up of the castle chapel for Lord Brooke in 1748. The chapel was much altered in the 19th century, but it retains its ceiling, which is similar in character to the central flat of that in the Gibside banqueting house.

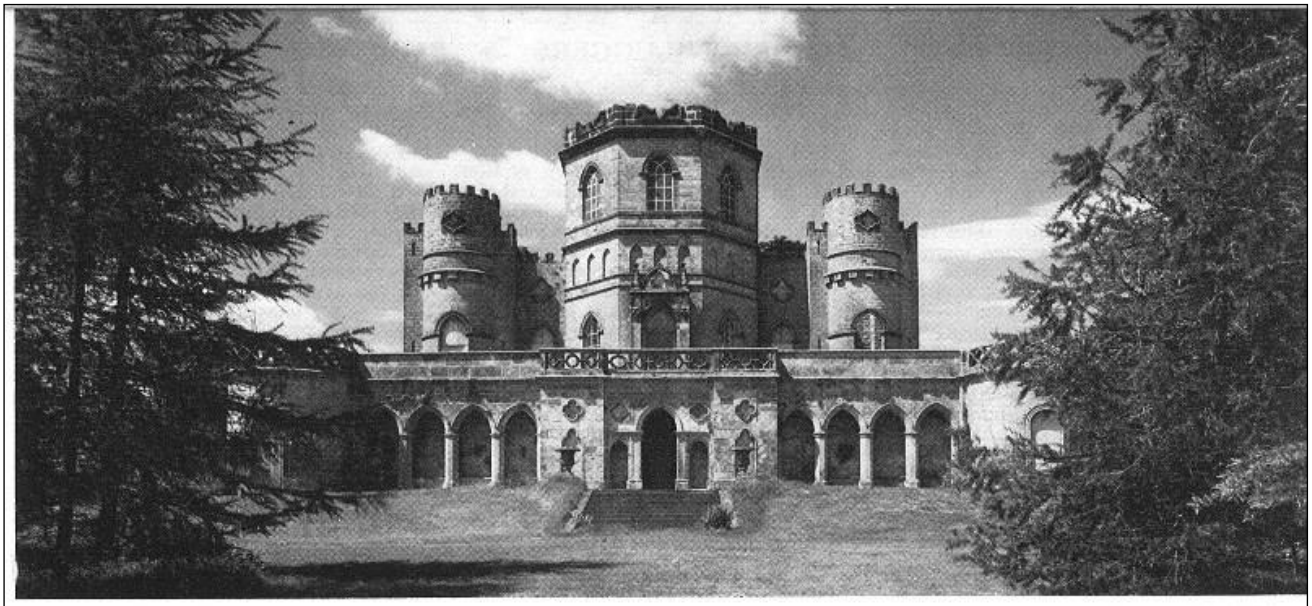
Finally, there is a probable attribution, the work carried out at Hilton Castle, Co. Durham, for John Hilton, by whom the medieval fortress was said to have been "adorned and beautified beyond what was done in past ages". A south wing, battlemented but basically classical in detail, was added, and the north wing, probably of 17th-century date, was raised and castellated to match. A Gothick porch was added to the west front and two single-storey Gothick bows with a screen or porch between them to the east front. It was noted last week that Garrett's associate, the plasterer Pietro la Francini, was employed here at the same time to carry out internal decorations, and although these additions have long since disappeared they are known from engravings which show that they accord with Garrett's Gothick elsewhere. The porch has the now familiar cinquefoil-headed opening and an openwork parapet similar to the panels in the parapet he provided for the Charing Cross front of Northumberland House, illustrated last week.



8—GOTHICK DETAIL ON THE ENTRANCE FRONT AT KIPPAX. Photographed shortly before demolition. (*Right*) 9—CULLODEN TOWER, RICHMOND, YORKSHIRE. Although undocumented there are many similarities with Garrett's rococo and Gothick detail

These works reveal Garrett as an accomplished and sometimes highly individual practitioner of Rococo Gothick and as one of those responsible for introducing the style into the north of England, a soil in which it was to flourish handsomely. But one can, perhaps, go further than that. As is well known, the ultimate originator of the Rococo Gothick style, in such works as his alterations to Hampton Court and to Esher Palace, his choir-screen for Gloucester Cathedral and his illustrations to Spenser's *The Faery Queen*, was Garrett's fellow Burlingtonian, William Kent. There is perhaps enough here already to suggest that Garrett can be regarded as Kent's principal heir in this field—that he learnt his Gothick quite independently of the pattern-book popularisations of the style; and further strong support for this contention is provided by two particularly fine Gothick buildings which have long exercised the minds of architectural historians.

The first is one of the most ambitious of all Gothick follies, the temple at Aske Park, near Richmond in Yorkshire; it is not dated and all that can be said is that it was built for Sir Conyers D'Arcy, who bought Aske in 1727 and died in 1758. The building

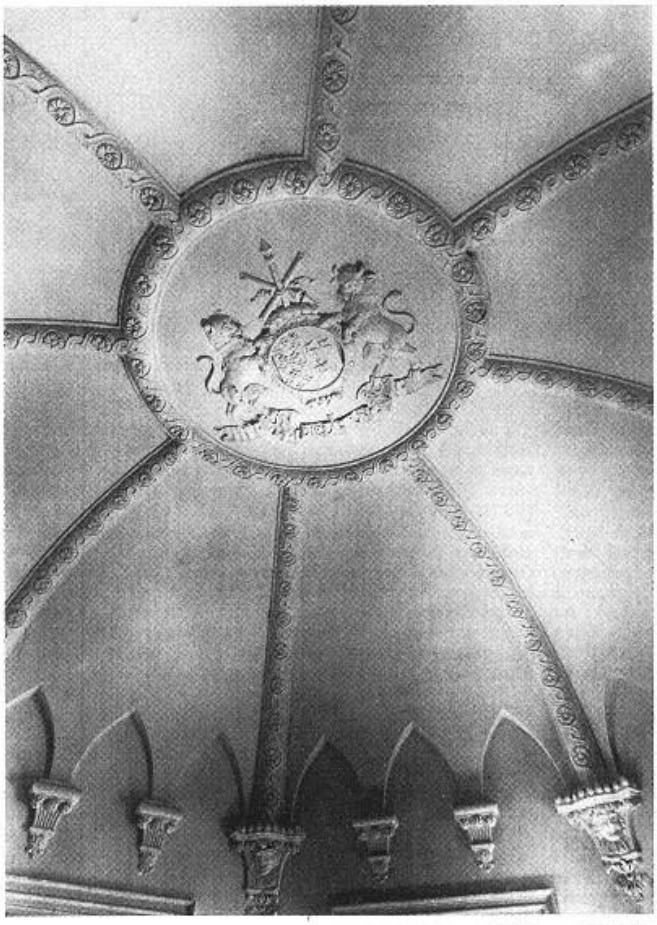


10—THE TEMPLE AT ASKE, YORKSHIRE. One of the most ambitious of all Gothick follies, it was apparently designed by William Kent and probably built by Garrett sometime between 1727 and 1758

consists of a central octagonal tower joined by short passages to two similar square towers fronted by semicircular bows, the whole standing on an arcaded base. Now, the base is capped with the same openwork parapet that we have noticed in Garrett's work, and in the main room, within the octagon tower, there is a ribbed plaster vault, with the same arcaded coving, and the same anthropomorphic corbels that appear not far away in the Hunter's Gallery at Raby Castle.

The other building, a few miles away on the other side of Richmond, is the Culloden Tower built by John Yorke of Richmond, for self-evident commemorative reasons, in 1746. This is a simpler structure, an octagon on a square base with a taller stair turret, but the similarities between the two make the conclusion that they are both by the same hand seem inescapable. Both have identical arched window-openings, similar bands of small blind arches, three to each side—and similar openwork parapets. Inside the Culloden Tower there is another ribbed plaster vault, though this time without the arcaded cove and the corbels. But there are Gothick features, including a depressed ogee, decorated with egg-and-dart moulding, once again like the Hunter's Gallery at Raby, and in an upper room there is a Rococo ceiling unmistakeably of the same type as those by Garrett, illustrated last week. Finally, back at Aske, there is another rather simpler Gothick building, called Oliver's Ducket, which is similar in general character to Garrett's Rothley Castle.

Who designed these buildings? The obvious answer, in view of the detailed links between them and his work elsewhere, would be Daniel Garrett; but the situation is more complicated than that. The only documentary evidence that there is for any of them is a pair of designs for the Aske Temple, now in the Drawings Collection of the Royal Institute of British Architects, one a much simpler preliminary design, the other as built. The preliminary design is accepted as being by William Kent, but the executed one appears to be by a different hand. This, however, is certainly not Garrett's, and careful examination of the drawing in comparison with others by Kent in the Gothick style indicates that it, too, is by Kent. The Aske Temple must be given its place within the Kentian Gothick canon.



11—THE CEILING OF THE PRINCIPAL ROOM, WITHIN THE OCTAGON TOWER, IN THE TEMPLE AT ASKE. "The same anthropomorphic corbels appear not far away in the Hunter's Gallery at Raby"

So, how does Garrett fit in? We must go back to where we started, to Garrett as Lord Burlington's man of business. It was suggested last week that at nearby Stanwick Park, Garrett may have acted as clerk of works, to "conduct" a building designed by Burlington or Kent. The case for his involvement at Aske is much stronger than at Stanwick, and if he was involved it must have been in this capacity. So, he had the opportunity to learn his Kentian Gothick in the most direct manner possible, by building a Gothick work designed by the master himself. At the Culloden Tower the situation is not so clear, but one must assume either that Garrett was simply copying from the Aske Design or that he was again working to a design of Kent's but that now only two years before Kent's death, he was given a greater degree of freedom and was allowed to introduce at least one element—the Rococo ceiling—of his own. With Oliver's Ducket one probably has an independent design of Garrett's own making.

So we conclude on a speculative note. Appropriately, because it is not claimed that these articles provide a complete tally of Garrett's work, and no doubt there are more documented commissions to be unearthed and plausible attributions to be made. But if they have shown that Garrett is an architect who is worth rescuing from oblivion the exercise will have been worthwhile.

*Illustrations:* 1, 2, 7 *and* 8 *National Monuments Record;* 3 *Mrs G. F. Pettit;* 6, *Society of Antiquaries;* 9 *to* 11, *Jonathan M. Gibson.*

(*Concluded*)

# PILLAR OF PATRIOTISM

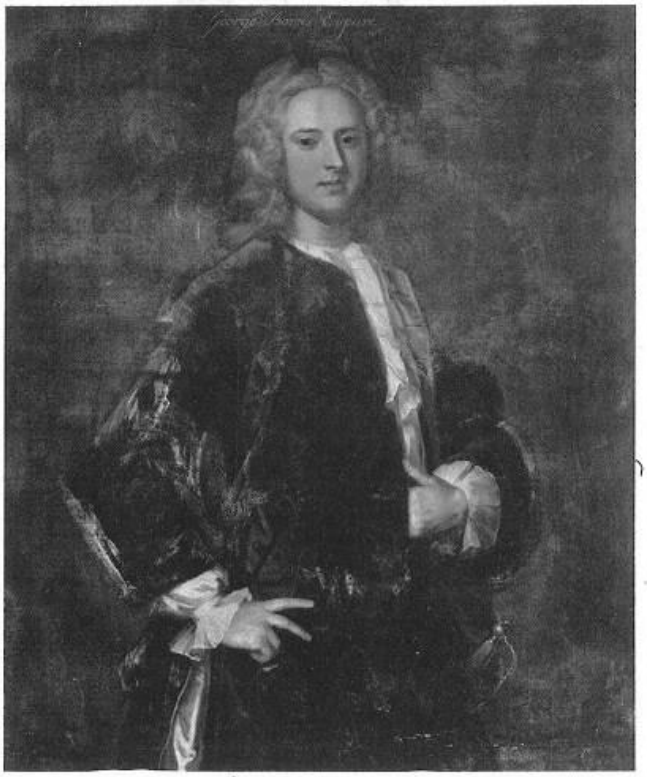
*By* MARGARET HUDSON

LOOKING out over the lower Derwent valley from the grounds of Gibside, Co. Durham, stands a tall column to British Liberty. It owes its existence to the imagination of George Bowes, who laid out the grounds of his estate in a way which both took advantage of the natural beauties of the site, and added to them by a judicious placing of garden buildings.

George Bowes was 21 when he inherited the family properties of Streatlam and Gibside in 1722, following the successive deaths of his two elder brothers in the previous year. His eldest brother, William Blakiston Bowes, had nearly completed the rebuilding of Streatlam Castle in the French Classical style, which George Bowes seemed at first to prefer. However, after a tragically short marriage to Eleanor Verney, who was only 14 when they married in 1724, he made Gibside his home and started on a programme to embellish it.

The Bowes family had been landowners in the area from the early 14th century. A keenly acquisitive skill had added to their estates, and the family's help to the Crown in policing the border between Scotland and England led to their advancement. George Bowes inherited this strong sense of possession, and this, together with his great personal charm and dominant personality, stood him in good stead in his business dealings. His daughter later referred to him as "uncommon handsome", and the painting of him (Fig 1), now at Glamis Castle, shows a broad, oval face, long nose and the commanding, if rather naïve, pose of a provincial portrait.

After his first wife's death Bowes threw himself into work and public duties, becoming a Member of Parliament for the county of Durham in 1727, Mayor of Hartlepool in 1732, 1743 and 1754 and of Durham in 1739. The coal royalties at Gibside came up for renewal in 1726. He concluded a satisfactory settlement and became one of the three founder members of the firm of Lord Ravensworth and partners, commonly known as the Grand Allies, a cartel that dominated the local coal trade and was probably the most important northern firm of coal-owners of the 18th century.



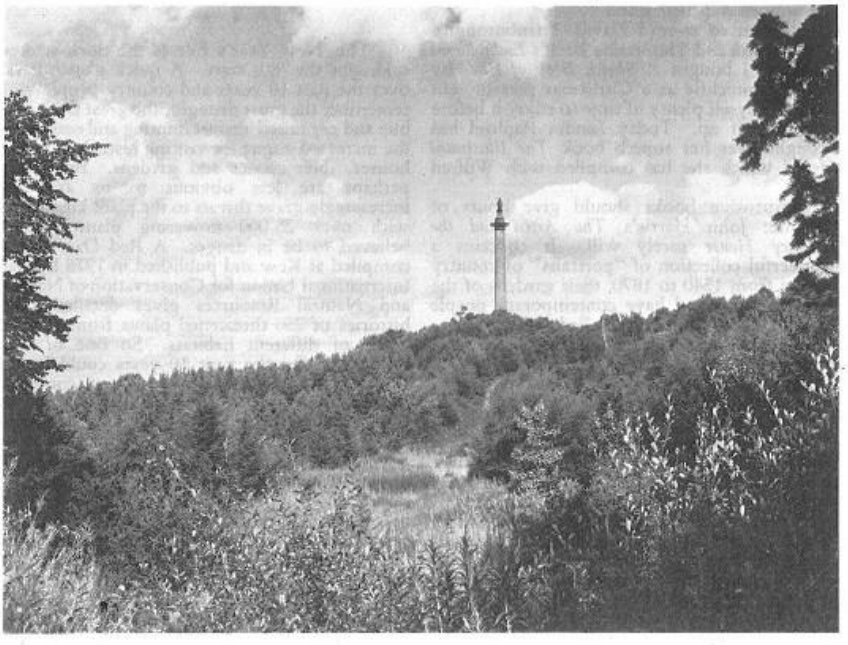
1—PORTRAIT OF GEORGE BOWES (1701–60). In the mid 18th century when British nationalism was paramount, Bowes erected a column to British Liberty in Co. Durham

Bowes used Parliament to further his own interests and those of the other coal-owners, and he was always present when the coal trade was discussed. His sympathies lay with the Whig landowning faction. Having entered Parliament in 1727 he was then returned unopposed in successive elections as a Whig member for Durham county until his death in 1760.

A meticulous record of husbandry at both Streatlam and Gibside was kept in the Gibside Estate Ledgers, Journals and Accounts, now in Durham County Record Office. In March 1727 an entry in the Journals runs: "Paid and Given Mr. Etty of Yorke for his trouble & Journey in drawing a Plan of the house & Garden of Gibside [£]10 " 10."

The laconic entry is phrased as if the advice was never taken. The reference must be to William Etty, a stonemason, who worked at Seaton Delaval under Vanbrugh from 1719, and at Castle Howard as Clerk of Works from 1721 until he died in 1734.

An entry in the Gibside Estate Ledgers for 1732 may give a clue to an adviser in the laying out of the estate. A payment was made to Stephen Switzer for £35—quite



2—BOWES' COLUMN TO BRITISH LIBERTY, AT GIBSIDE, CO. DURHAM. Its total height is 152ft. *(Right)* 3—THE STATUE OF BRITISH LIBERTY SURMOUNTING THE COLUMN. The sculptor was Christopher Richardson

a large sum in those days for a consultation—although from the corresponding entry in the Journals it appears that Bowes had borrowed a banknote for £35 from Switzer. Nevertheless it does prove an acquaintanceship, and they may have discussed landscape layout, even if Switzer never visited Gibside. Everything points to George Bowes having designed the layout himself.

Bowes had begun to plant the narrow ravines and steep banks with trees in 1729, and work at Gibside proceeded steadily. Apart from some alterations he left the Jacobean house as he had inherited it, preferring to create romantic surroundings for the house with plantations and garden buildings. The bath house, built on a shelf 80ft above the Derwent, was completed in 1735, and a walk from the house along the steep riverbank was engineered. On acquiring the neighbouring estate of Hollinside in the same year he was able to carve out a serpentine approach to the house through the two estates. The "New Coach Way", as it is styled in the estate records, led past the "New Bason" of 1742, and the stables with a Palladian façade, designed by Daniel Garrett in 1746.

In 1746 the grass avenue, or Grand Walk, was begun, and work continued until 1749. This could be called rather an old-fashioned garden feature for the mid 18th century, but Bowes took one of the few parts of the estate which was flat, apart from the watermeadows by the river, and created an avenue from which to view his estate, which could be used to race


4—THE STAFF OF MAINTENANCE AND CAP OF LIBERTY SEEN ON A COIN OF ANTONINUS PIUS (AD 86–161). From *The British Monarchy*, by George Bickham

bloodstock from the Streatlam stud. Sport was one of his passions, and he introduced foxhunting to Co. Durham in 1738. As with many of his ventures, George Bowes was successful: he enlarged the Streatlam stud and in 1753 won the first race for the King's Purse on the Town Moor at Newcastle upon Tyne.

In the year following the completion of the Grand Walk George Bowes decided to manifest his Whig principles by building a column to British Liberty. This was to be sited on an eminence in line with the north end of the Grand Walk (Fig 2).

Work was begun in September 1750, and the column was built by estate labour from stone quarried a mile and a half from the site. The architect was Daniel Garrett, who either retired or died in about 1753 when James Paine was called in and paid 2gn for advice relating to the column. A further payment was made to Paine in 1756, presumably when his work on the column was completed. In 1757 large stones were quarried for the figure of British Liberty to surmount the column. The sculptor was Christopher Richardson, who often had worked in conjunction with Paine, and who completed the work protected by a shed on the top of the column. In August the sculptor was paid £40 for his work on the statue, and later in the year Henry Reed was paid £8 14s "for a Copper Staff, and Cap for the Figure", as recorded in the Gibside Journals.

The column is monumental. When built, the only taller column in the British Isles was Sir Christopher Wren's 200ft-high Monument in London. The height of the Gibside column is 140ft, and it is surmounted by a 12ft statue of British Liberty. The column cost £1,601 18s 9¾d to build, and every item of expenditure is carefully listed in the estate records. Above the sturdy pedestal the gently tapered Tuscan column rises to a tall capstan-shaped support for the statue. She is dressed in Classical drapery with her hair drawn into a knot at the back of her head. Her left hand holds the folds of her skirt, her right the staff of Maintenance and cap of Liberty.

Local legends have grown up about what the statue bears, the favourite being that it is a crock of gold. The emblems she carried derives from the cap of Liberty given to freed slaves in Roman times, which became linked to the staff of Maintenance. A coin of the time of Antoninus Pius shows the symbols borne by the figure of Britannia (Fig 4).

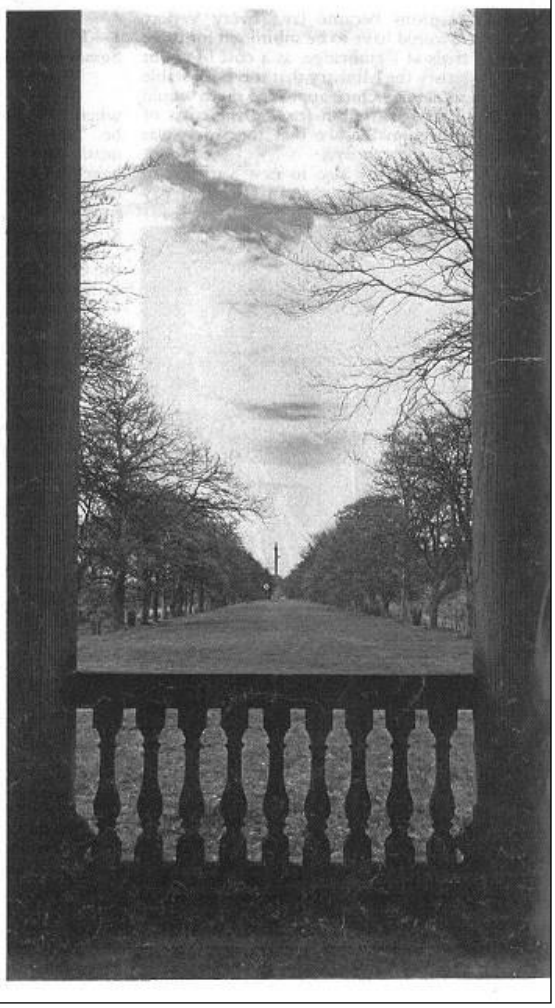
The mid 18th century was a time of exuberant nationalism. From the 1740s date *Rule Britannia*, with words probably by James Thomson, and also *God Save the King*. Britannia was closely associated with Liberty, both graphically and as a concept, and appeared in many political prints of the time.

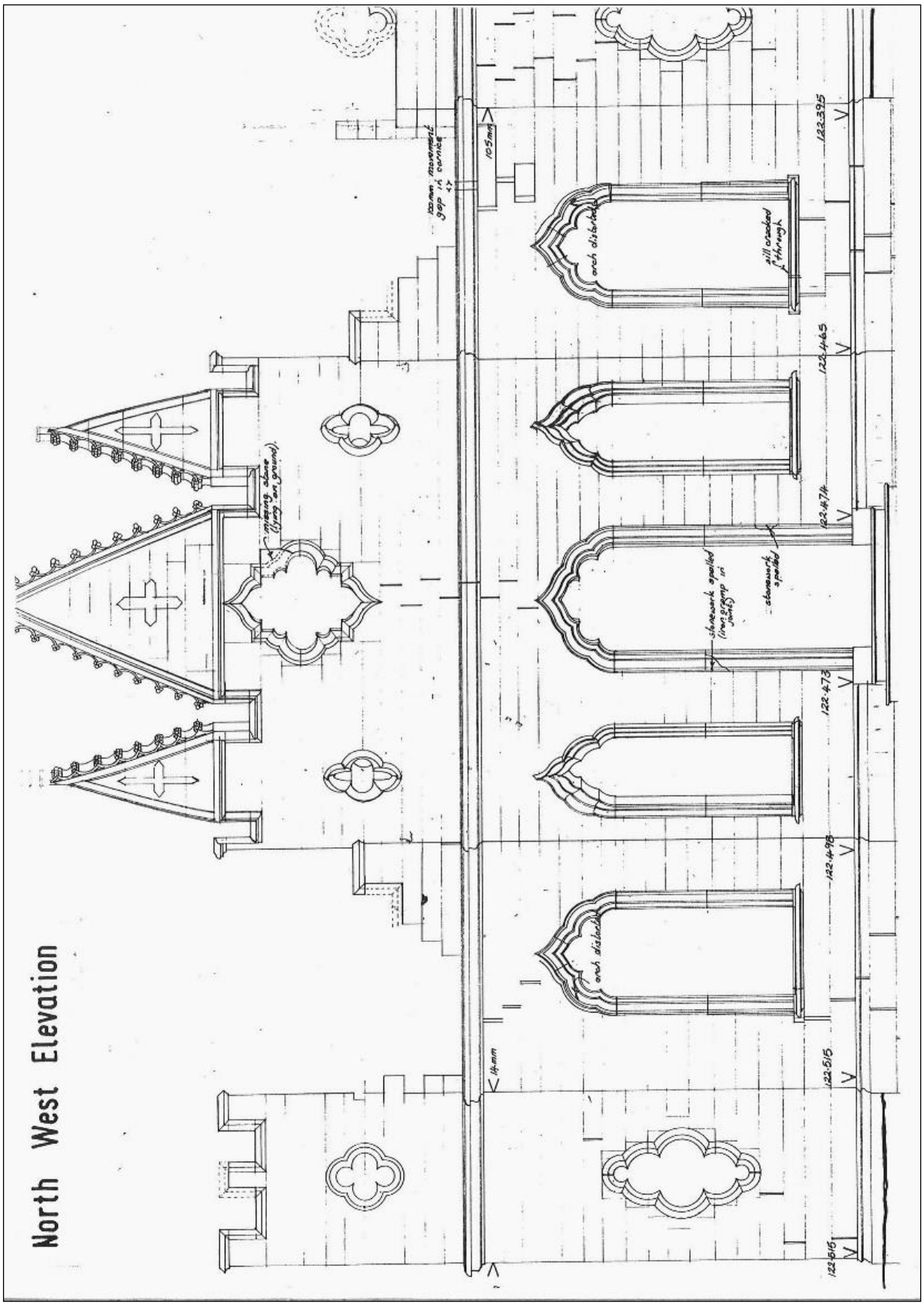
George Bowes did not live to see his landscape park completed, for the chapel with a mausoleum beneath it, designed by James Paine, was only begun in the year of his death, 1760. Bowes left provision in his will for the finishing of the chapel, but it was not completed until 1812. The mausoleum became George Bowes' last resting place, and the portico of the chapel is still an appropriate place from which to view the outstanding feature of Bowes' landscape scheme: the column to British Liberty.

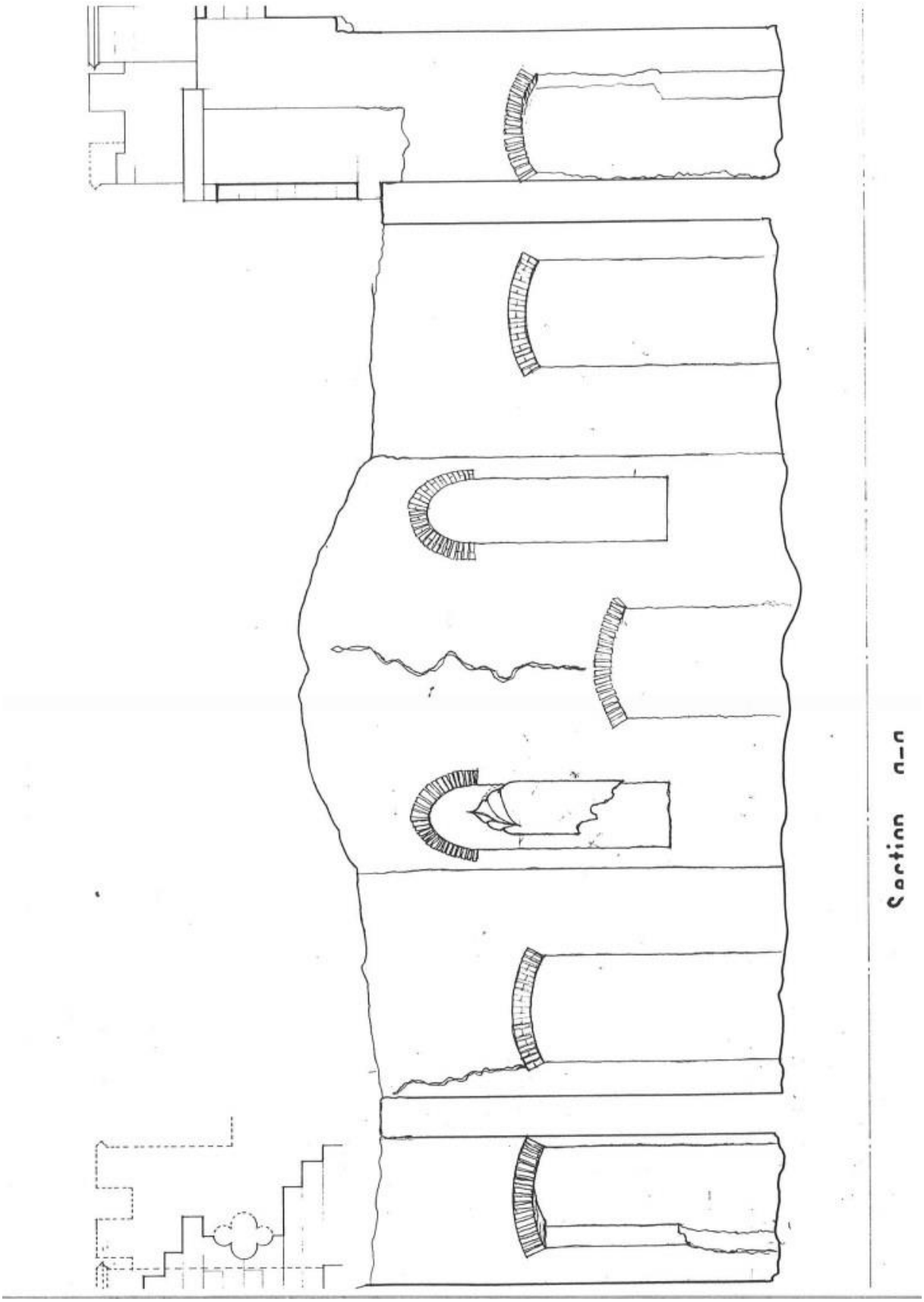
*Illustrations: 1, Tom Scott, by permission of Pilgrim Press; 2, 3, Eric J. Chalker; 4, University Library, Newcastle upon Tyne; 5, Clarendon ress; 6, Anthony McGilligan.*

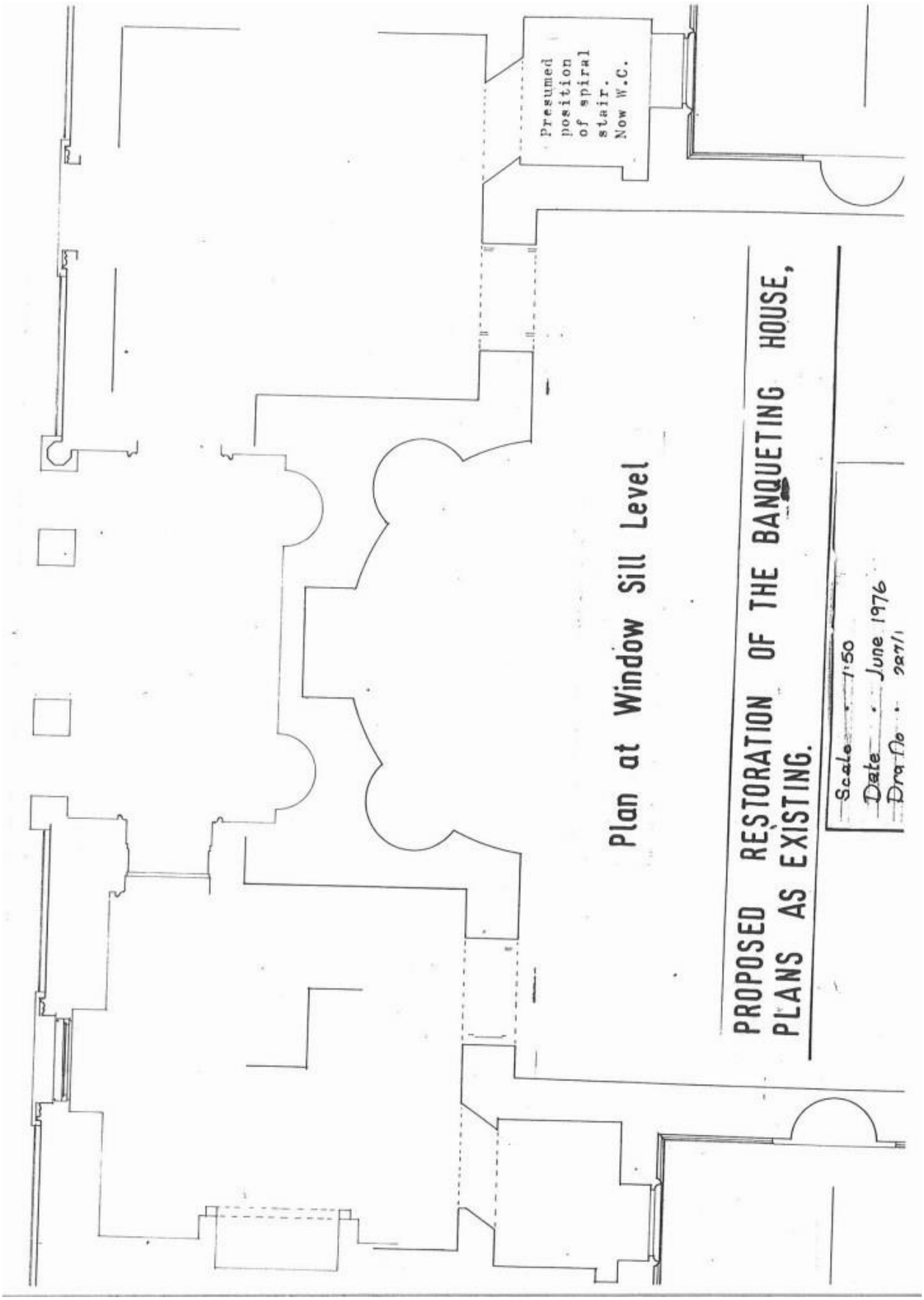
*(Above)* 5—A POLITICAL PRINT OF THE PERIOD: *THE NOBLE STAND*. Liberty, with her attributes, is on the right

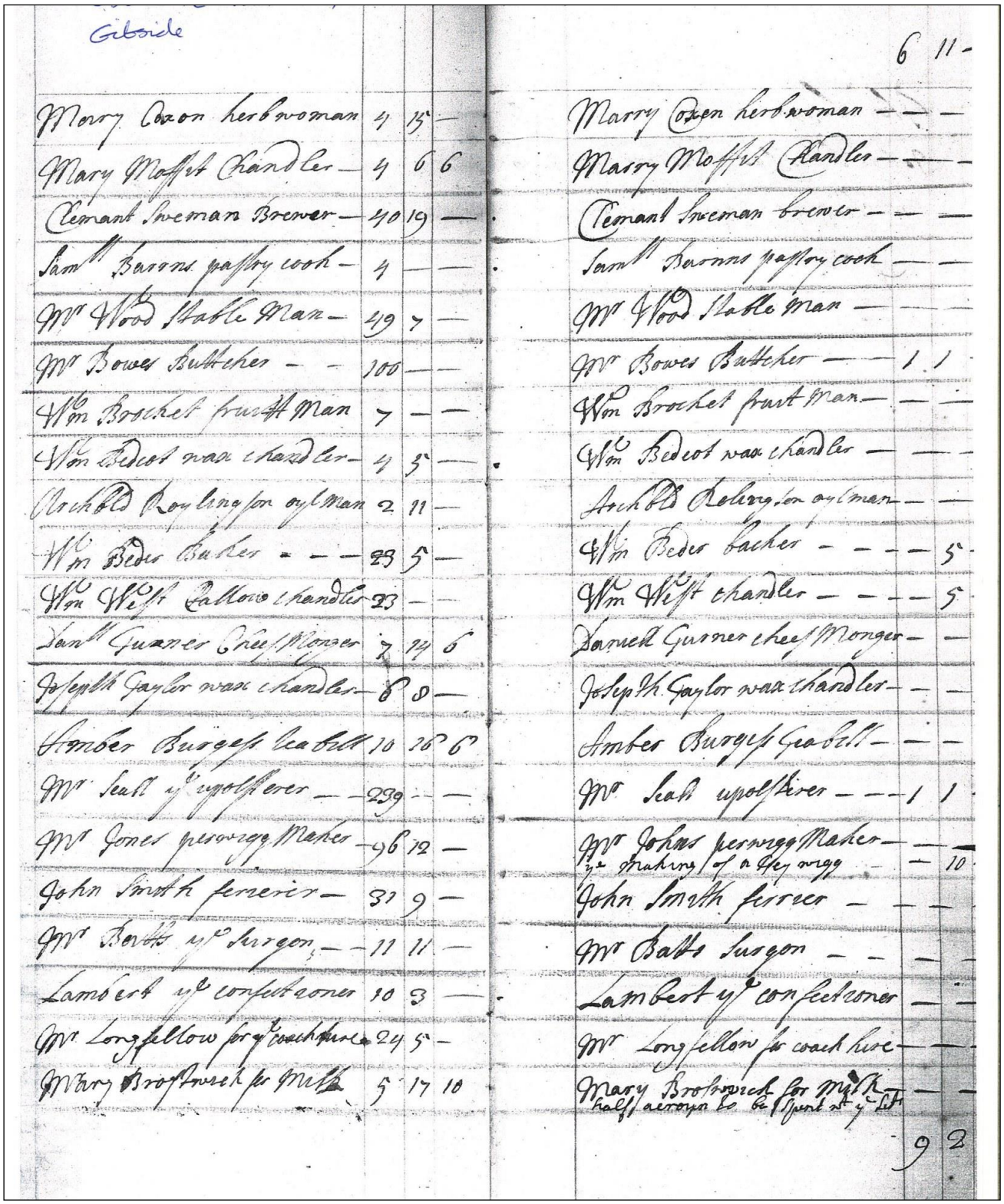
*(Right)* 6—THE COLUMN VIEWED FROM GEORGE BOWES' MAUSOLEUM




North West Elevation


Section A-A


Presumed position of spiral stair. Now W.C.
Plan at Window Sill Level
PROPOSED RESTORATION OF THE BANQUETING HOUSE, PLANS AS EXISTING.
Scale 1:50
Date June 1976
Dra No 2871



Gibside

| | | | |
|---|---|---|---|
| Marry Coxon herbwoman | 4 | 15 | — |
| Mary Mosset Chandler | 4 | 6 | 6 |
| Clemant Sweman Brewer | 40 | 19 | — |
| Sam[ll] Barons pastry cook | 4 | — | — |
| Mr Wood Stable Man | 49 | 7 | — |
| Mr Bowes Butcher | 100 | — | — |
| Wm Brocket fruit Man | 7 | — | — |
| Wm Bedcot wax chandler | 4 | 5 | — |
| Archbd Rolington oylman | 2 | 11 | — |
| Wm Beder Baker | 23 | 5 | — |
| Wm West Tallow chandler | 23 | — | — |
| Sam[ll] Gurner Chee[se] Monger | 7 | 14 | 6 |
| Joseph Gaylor wax chandler | 8 | 8 | — |
| Amber Burgess Seabell | 10 | 16 | 6 |
| Mr Seall y[e] upholsterer | 299 | — | — |
| Mr Jones perewigg Maker | 46 | 12 | — |
| John Smith ferreier | 31 | 9 | — |
| Mr Batts y[e] Surgeon | 11 | 11 | — |
| Lambert y[e] confectioner | 10 | 3 | — |
| Mr Longfellow for y[e] coach hire | 24 | 5 | — |
| Mary Brostwick for Milk | 5 | 17 | 10 |

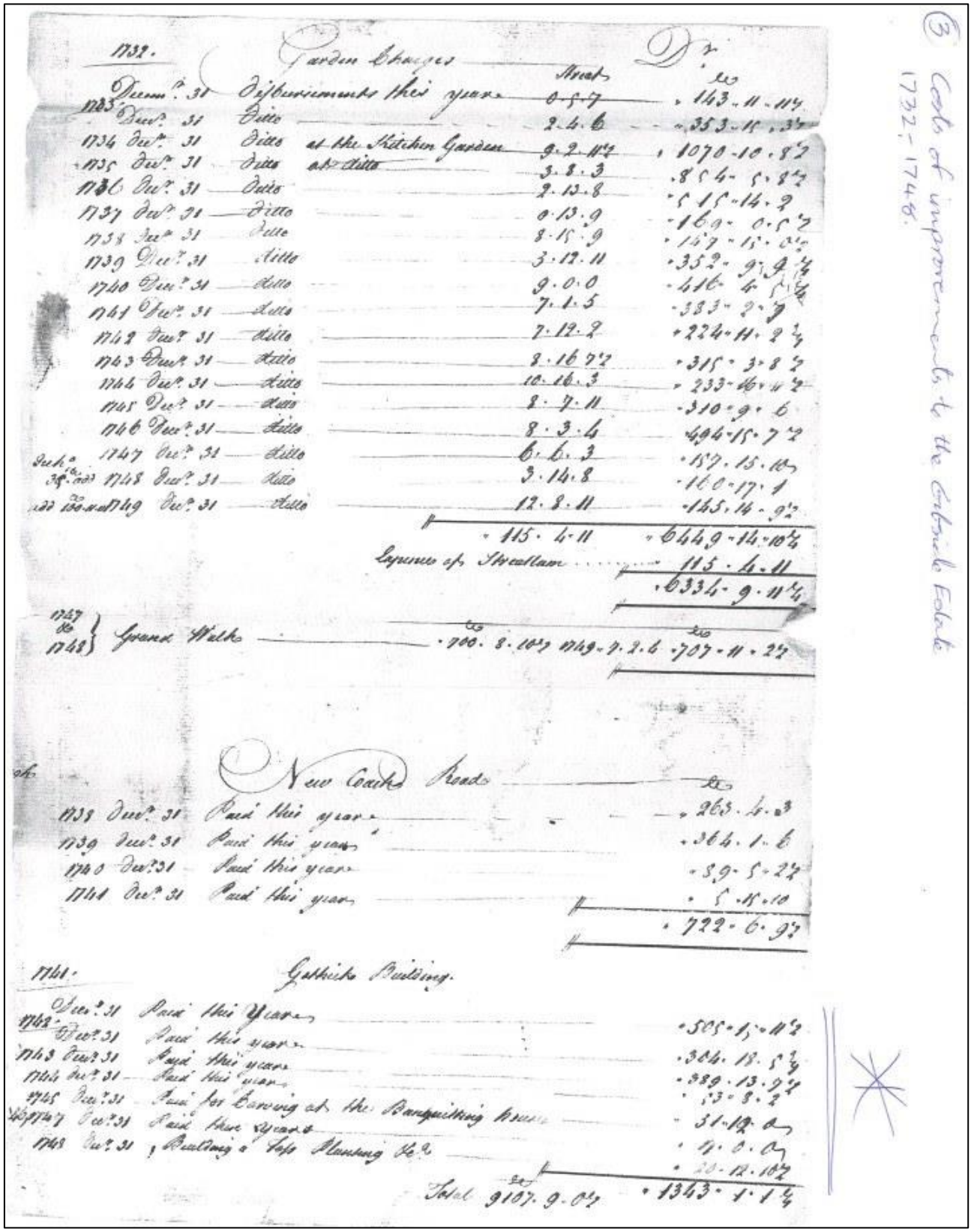
6 11-

| | | | |
|---|---|---|---|
| Marry Coxen herbwoman | — | — | — |
| Marry Mosset Chandler | — | — | — |
| Clemant Sweman brewer | — | — | — |
| Sam[ll] Barons pastry cook | — | — | — |
| Mr Wood Stable man | — | — | — |
| Mr Bowes Butcher | — | 1 | 1 |
| Wm Brocket fruit man | — | — | — |
| Wm Bedcot wax chandler | — | — | — |
| Archbd Relington oylman | — | — | — |
| Wm Beder baker | — | — | 5 |
| Wm West chandler | — | — | 5 |
| Samell Gurner chees Monger | — | — | — |
| Joseph Gaylor wax chandler | — | — | — |
| Amber Burgess Seabell | — | — | — |
| Mr Seall upholsterer | — | 1 | 1 |
| Mr Jones perwigg Maker | — | — | — |
| y[e] making of a Grey wigg | — | — | 10 |
| John Smith ferreer | — | — | — |
| Mr Batts Surgeon | — | — | — |
| Lambert y[e] confectioner | — | — | — |
| Mr Longfellow for coach hire | — | — | — |
| Mary Brotwick for Milk | — | — | — |
| halfe a crown to be spent at y[e] Ball | | | |

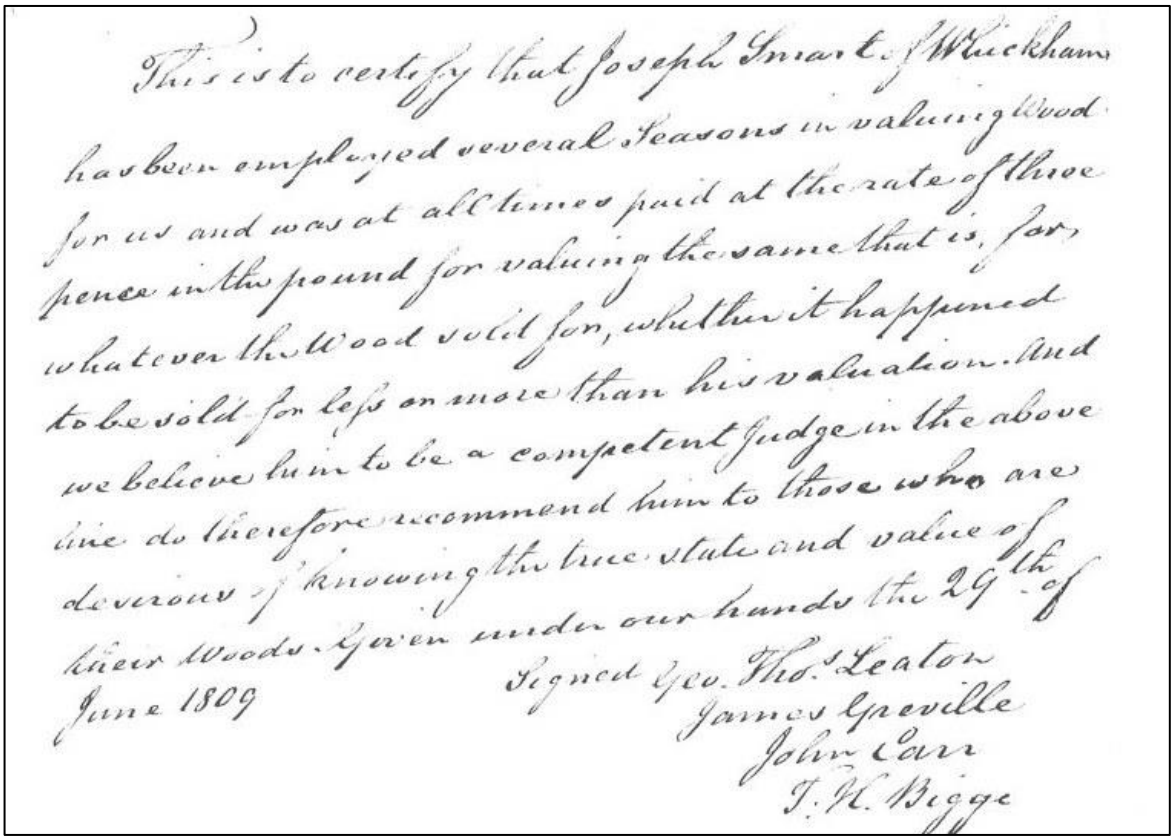
9 2

**Expenses paid on the estate, 1722 -1725**

**Housekeeping, July/August 1732**



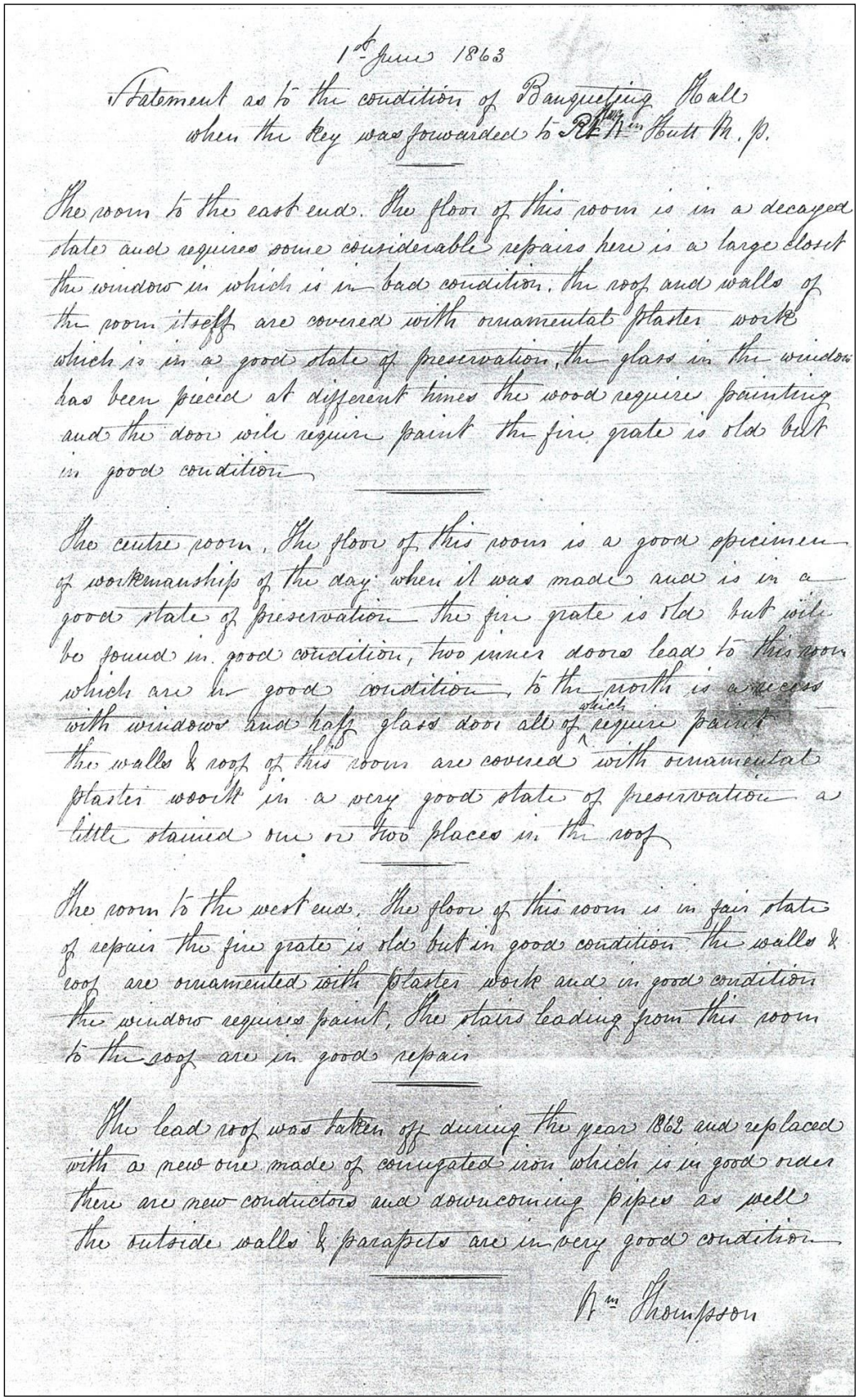

**Costs of improvements to the Gibside Estate 1732 - 1748**



This is to certify that Joseph Smart of Wickham has been employed several Seasons in valuing Wood for us and was at all times paid at the rate of three pence in the pound for valuing the same that is, for whatever the Wood sold for, whether it happened to be sold for less or more than his valuation. And we believe him to be a competent Judge in the above line do therefore recommend him to those who are desirous of knowing the true state and value of their Woods. Given under our hands the 29th of June 1809

Signed Geo. Tho.s Leaton
James Greville
John Carr
T. H. Bigge

**Reference for Joseph Smart, a Wood valuer, 1809**



1st June 1863

Statement as to the condition of Banqueting Hall when the key was forwarded to R.H.M. Scott Esq.

The room to the east end. The floor of this room is in a decayed state and requires some considerable repairs here is a large closet the window in which is in bad condition. The roof and walls of the room itself are covered with ornamental plaster work which is in a good state of preservation, the glass in the window has been pieced at different times the wood require painting and the door will require paint the fire grate is old but in good condition

The centre room. The floor of this room is a good specimen of workmanship of the day when it was made and is in a good state of preservation the fire grate is old but will be found in good condition, two inner doors lead to this room which are in good condition, to the north is a recess with windows and half glass door all of which require paint the walls & roof of this rooms are covered with ornamental plaster work in a very good state of preservation a little stained one or two places in the roof

The room to the west end. The floor of this room is in fair state of repair the fire grate is old but in good condition the walls & roof are ornamented with plaster work and in good condition the window requires paint, the stairs leading from this room to the roof are in good repair

The lead roof was taken off during the year 1862 and replaced with a new one made of corrugated iron which is in good order there are new conductors and downcoming pipes as well the outside walls & parapets are in very good condition

Wm Thompson

**Letter to Thompson 1863, about the condition of the Banqueting House**

The *Follies* Journal, Number 6, Winter 2006

# THE COLUMN, GIBSIDE, COUNTY DURHAM

HARRY BEAMISH AND KAREN LYNCH

Gibside Park, near Rowland's Gill in County Durham's Derwent valley, came into the possession of the Bowes family in 1693. Their principal seat was Streatlam Castle, in the south of the county, and little was done at Gibside in the early years of Bowes ownership. In 1722 George Bowes (1701–1760) inherited the estate, just as he reached his majority, and he was keen to make changes.[1]

George Bowes was interested in current trends in architecture, and his library included the latest volumes from the likes of William Kent and James Gibbs. Sadly, plans for a new house at Gibside were abandoned following the early death of his wife, Eleanor, after only a few weeks of marriage. The terms of the marriage settlement meant that he had to repay the £15,000 Eleanor brought to the marriage and funds were no longer available for major building projects. Instead, Bowes turned his attention to the garden and park and by June 1729 the estate accounts show that new walks and plantations were being created. The eminent designer Stephen Switzer drew up plans in the early 1730s (which unfortunately do not survive), but as there were no later payments it would appear that the work was undertaken by a local team working under the supervision of William Joyce, an estate employee who subsequently set up as a nurseryman and landscape gardener. The pattern of geometric walks close to the house with winding rides in the plantations appears typical of Switzer's work.

With trees planted, and the walks and rides cut, Bowes began to commission designs for a number of structures to embellish the landscape. The first building to be noted in the estate accounts appears in 1733 when workers are busy 'at the Bath'.[2] The classical Cold Bath was followed by a Gothic Banqueting House, begun in 1741, overlooking an Octagon Pond, and by a new stable block, 1747–51.

One of Switzer's proposals had been a formal avenue and the idea must have remained in his patron's mind for Bowes returned to this plan more than a decade after its conception. Work began on the 'Grand Walk' in 1746 and it was ready for the planting of trees by the following autumn.[3] The well-travelled Bishop Richard Pococke visited Gibside the following year and saw the 'fine green terrace which is very broad, and about a measured mile long, just before the house'.[4] By 1750 Bowes had decided that this dramatic stretch of turf needed to be terminated by equally grand structures, and by September he was able to tell a neighbour about his 'column that's now building' and of his plans for a 'chappel in his garden'.[5]

The site chosen for the Column was at the eastern end of the Grand Walk (now known as the Long Walk), on a spur end in Snipes Dene Wood (Figure 1). The architect is not known for certain but may have been Daniel Garrett who had already designed the Banqueting House.[6] Garrett had also worked for Bowes's friend the Duke of Northumberland whose Stanwick estate was not far from

FIGURE 1. The Column, Gibside. Photo: Raymond Rourke, 1993

Streatlam Castle. A column was erected at Stanwick to celebrate the Treaty of Aix-la-Chappelle of 1748, and this work is attributed to Garrett.[7] Whoever the architect was, Bowes was clearly not completely confident about the design and soon after work began he consulted Lancelot 'Capability' Brown, then employed at Stowe. Bowes had visited Stowe in September 1737 and he may have been aware of criticism of the top-heavy appearance of the Prince's Column erected there in 1724.[8] Brown's response survives in the Strathmore estate archives in Durham Record Office. He sent Bowes a description of the column he had designed for his patron Lord Cobham at Stowe in 1747 (Lord Cobham's Pillar) and offered further assistance if required, although there is no evidence that Bowes consulted Brown again.[9]

The first entries for 'The Column expense' in the estate accounts occur in late September 1750 when John Armstrong and Partners were paid for 'boreing in different places to find a foundation'.[10] At the same time stone was brought from Wheatley's Quarry at Crook Gate on the edge of the estate, about a mile and a half from the Column's site. The masons began work in November and other estate craftsmen were kept busy building sledges to transport the stone and sharpening the tools for the masons. Progress was slow but by July 1752 the accounts begin to include bills for scaffolding, blocks and pulleys as the shaft began to rise. In October labourers were creating the 'walk to ye Column', an extension of the Grand Walk called the Hollow Walk.[11] Early in 1753 trees were moved from the estate nurseries and planted on the 'Low Side of the Walk which leads to the Column'.[12] In the spring there was further ornamentation of the walk when 'Indian Roses' were planted and the 'View to the Column' was levelled and sown with rye grass seed.[13]

Construction of the Column fascinated the many visitors to Gibside and a number have left accounts of the structure in their letters and diaries. Edward Montagu, husband of the bluestocking Elizabeth Montagu, dined with Bowes in summer 1753 and wrote to his wife that

> Mr. Bowes is at present upon a work of great magnificence, which is the erecting a column of above 140 feet high. This, as far as I know, may be the largest that ever was erected by a subject in this Island, and may yield to nothing but the Monument at London.[14]

In October 1753 the top of the partly-erected Column was protected with tarred sail-cloth, Maughan and Partners were paid to take down the scaffolding, and work ceased.[15] This cessation may possibly be related to the death of Daniel Garrett but there is no documentary evidence for this or any other explanation. Control of the building of the Column passed to James Paine, who was already well established as an architect, and who took over a number of Garrett's projects.[16] Lady Bowes noted in her accounts for October that she had paid Paine for his advice relating to the Column.[17] Perhaps because of Paine's workload the construction of the Column did not recommence until July 1754 when scaffolding was once more erected. A visitor who arrived soon after was Reinhold Rücker Angerstein, a Swede who toured England in the middle of the eighteenth century. Although primarily interested in the local industries, he also recorded his visits to a number of country seats, and in summer 1754 he saw Gibside. His account of the Column is cursory but he did take the time to sketch the partially-erected shaft, leaving a unique visual record of its construction (Figure 2).[18]

Building work continued throughout 1755 and into 1756 when a visitor in early August noted the 'tall structure, almost finished'.[19] Bowes now began to give serious thought to the figure that would surmount the pillar. A memorandum book survives in the family papers at Glamis Castle, Scotland, in which Bowes had jotted his thoughts about possible subjects. In 1751 he had visited 'Chair', probably John Cheere whose famed sculpture yard was at Hyde Park Corner, London. The sculptor had suggested representations of Jupiter, Diana or Aurora and also offered some practical advice – if the statue exceeded twelve feet in height it would be impossible to move or raise.[20] Unconvinced, Bowes now looked at the use of statues on St Paul's Cathedral and on Hawksmoor's St George's Church in Bloomsbury.[21] His eventual choice was a classical figure representing Liberty.[22] The figure of Liberty was widely adopted in the mid-eighteenth century for similar structures on great estates, the image being associated with the current spirit of the nation. The patriotic anthem 'Rule Britannia' was a product of this era, Britannia being the British embodiment of Liberty. The Column would also have been recognised as a statement of Bowes's allegiance to the Whig party, upholders of political liberty.

In April 1756 a Mr Waters was paid for an 'Effigy of Liberty'.[23] The exact nature of his involvement is not known but ultimately the commission for the statue went to Christopher Richardson of Doncaster, presumably at the suggestion of Paine who had previously worked with the sculptor at Cusworth Hall in Yorkshire. In November 1756 large stones were brought from the quarry 'for the statue' and the following February further 'stones for ye Figure' were cut.[24] Meanwhile, the completed shaft had a lucky escape. On 7 October 1756 a violent storm caused

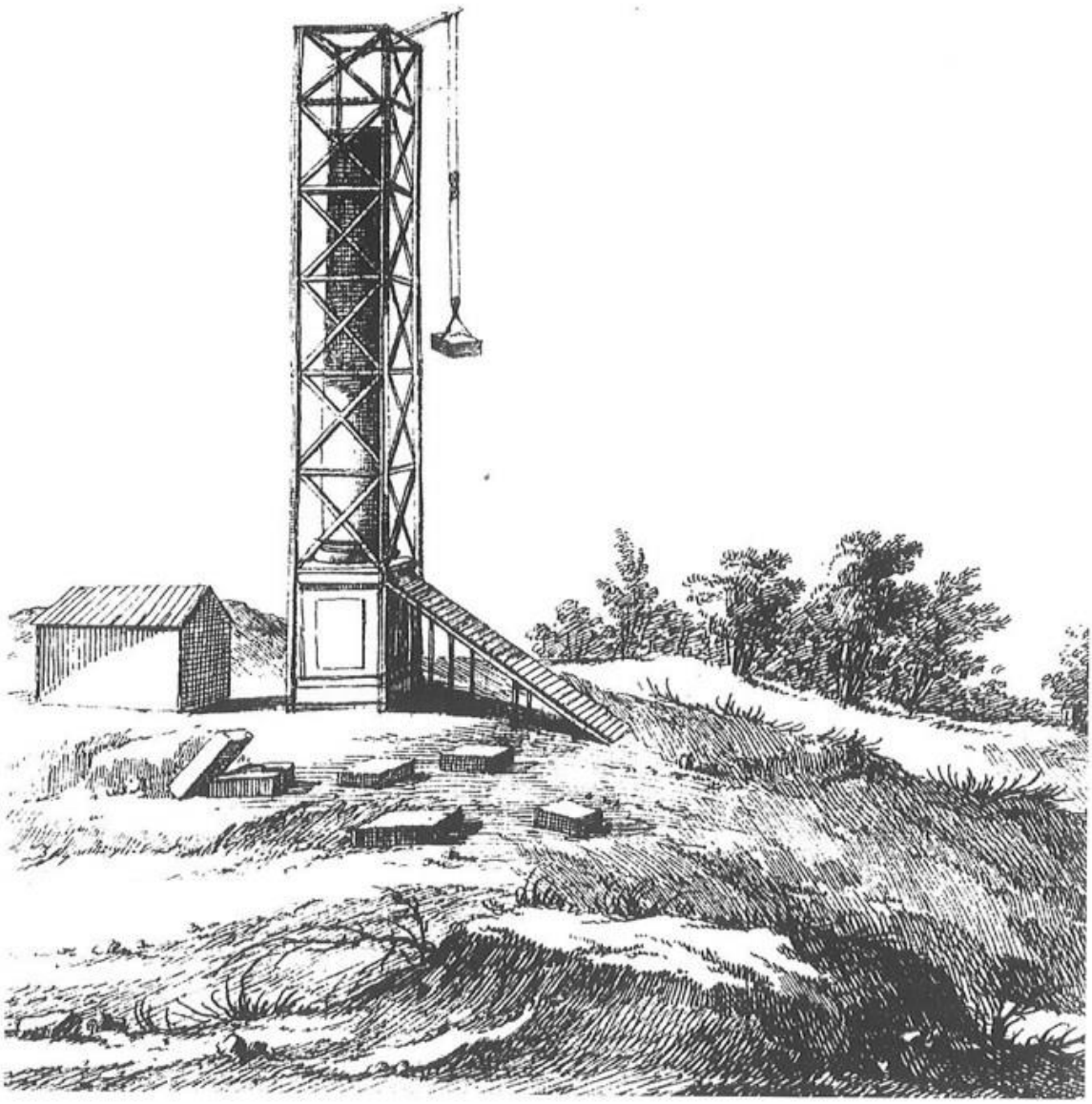


FIGURE 2. The Column under construction as drawn by Reinhold Rücker Angerstein in 1754. Drawing courtesy of Jernkontoret, Sweden

major devastation in the neighbourhood of Gibside. Trees were uprooted and the Banqueting House suffered some damage but, as a contemporary report noted, 'what is above all astonishing, the noble column which stands on a great eminence, and rises to a height of 140 feet from its base, with its scaffolding round it, had not a rafter moved'.[25]

By May 1757 all the raw materials for the statue were ready on site and Palliser, the estate carpenter, made a 'shed for the carver'.[26] Two men, Willi Johnson and John Leybourne, were delegated to assist Christopher Richardson and at the end of

August Richardson was paid forty pounds for his work.[27] Francis Courtney was 'Painting & Gilding the Figure' in September and was paid four guineas for his work although the '66 books of Leaf Gold' he used cost Bowes a further £5 15*s.* 6*d.*[28] By the middle of October the scaffolding was removed and Liberty was exposed in her gilded glory. Richardson chose to depict the female figure clothed in flowing classical robes with her hair tied back in a loose roll at the nape of her neck and holding Liberty's identifying accoutrements of a copper staff and cap. There was still some paving, turfing and planting to be done around the Column but at last Bowes's great monument, some 140 feet (43 m) high, was complete and he had achieved his ambition of building the tallest column on a private estate in Britain. Fortunately Bowes was now extremely wealthy, mainly through his coal and land interests, as the towering structure did not come cheap. He had estimated in 1750 that the Column would 'cost £500';[29] this would prove somewhat conservative: by the end of December 1759 the account book shows that the Column had cost him £1601 18*s.* 9¾*d.*

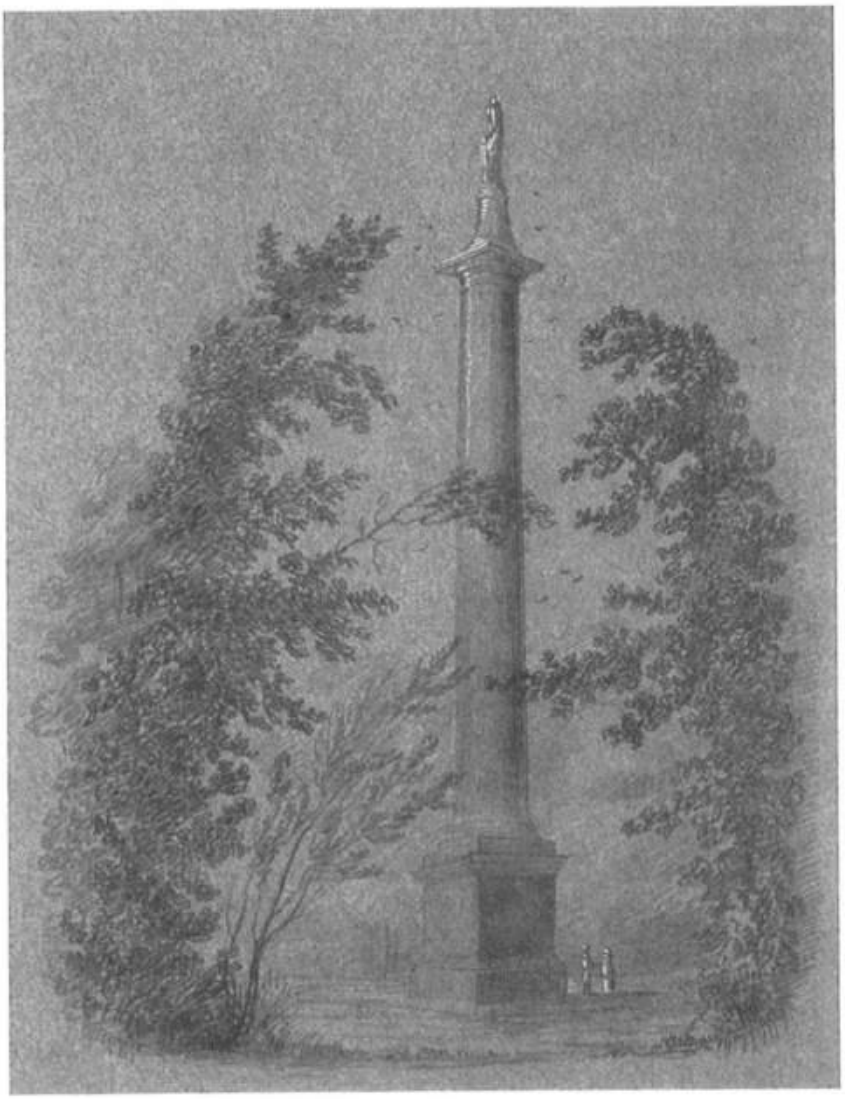


FIGURE 3. Sketch of the Column from a volume of early nineteenth-century views attributed to Martha Davidson.
Drawing courtesy of the Bowes Museum, Co. Durham

FIGURE 4. The Chapel, by James Paine.
Photo: Gail Pollack/The National Trust

Word soon spread about the beauties of the Gibside estate and it was visited by a number of eighteenth-century tourists. One who visited in 1760 found the situation 'pretty Romantick' and admired the 'very large Column' which he found had 'a Noble Effect'. He clearly had a knowledgeable guide as he was also very well-informed, knowing the exact dimensions of the statue, which he noted was 12 feet 4 inches, although he thought it didn't 'App$^{r}$ so big as the life'.[30] A few years later, in 1766, Sir Roger Newdigate also appreciated the 'fine Doric column of a vast height supporting a figure of stone 12 feet high, gilt, with the spear & cap of Liberty'.[31] The park was also a popular destination for artists both amateur and professional. J. M. W. Turner painted two views in 1817, now in the collection of the Bowes Museum, County Durham. The same collection also contains a sketch-book attributed to Martha Davidson with a number of views of Gibside, including a study of the Column (Figure 3).

As the Column approached completion, Bowes turned his attention to the building that would terminate the western end of the Grand Walk. As previously noted, he had settled on building a chapel there at the beginning of the decade and his will,

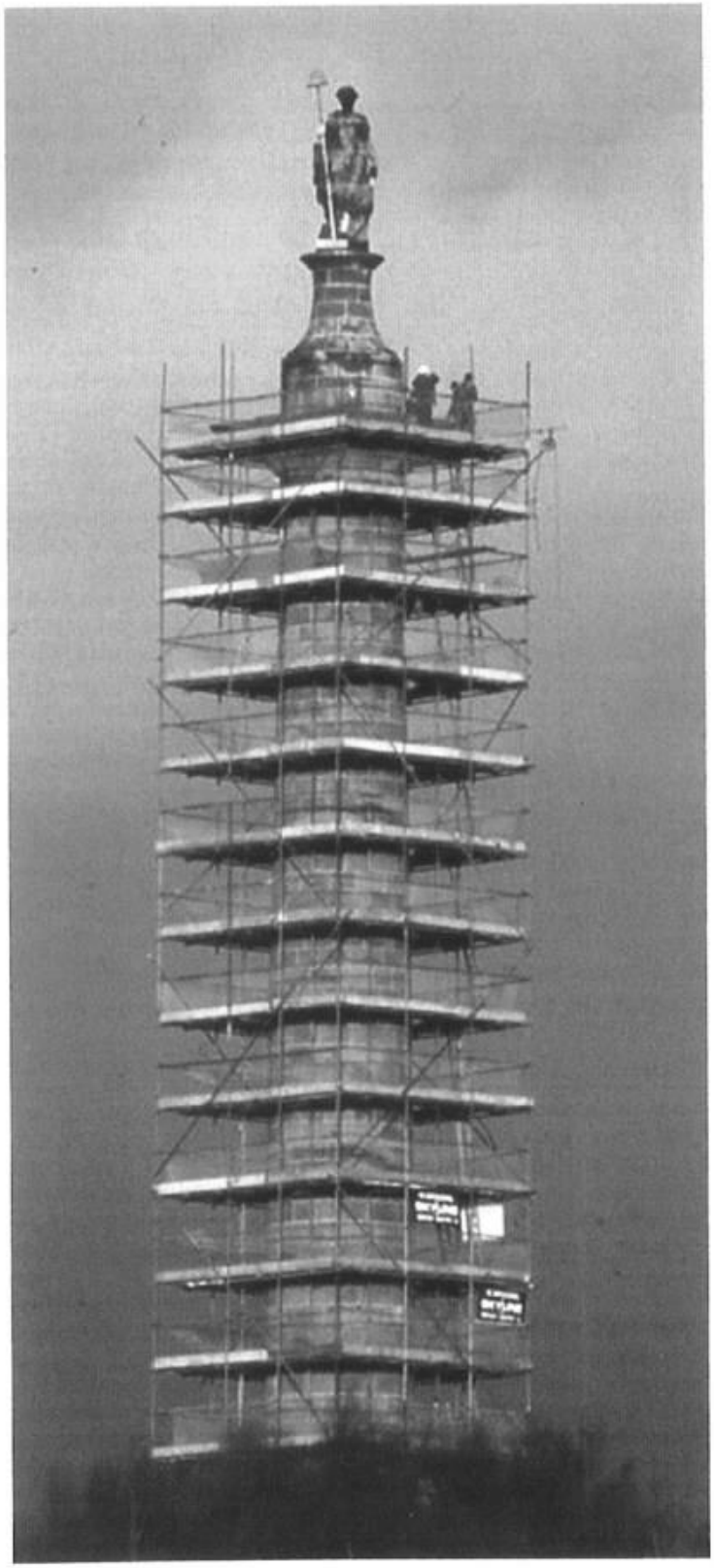


FIGURE 5. The Column under restoration.
Photo: Raymond Rourke, 1993

written in 1750, makes it clear that he wished to be buried in the chapel. He further stipulated that should he not live to see it built, his trustees were to complete the project within six years of his death.[32] Bowes again chose James Paine as his architect and the design was inspired by the churches of Andrea Palladio.[33] Foundations were dug during the summer of 1760 but Bowes died on 17 September of that year, his mausoleum little more than a hole in the ground. His descendants and trustees continued to work intermittently on the Chapel for some years, although the building was not finally consecrated until 1812 (Figure 4).[34] George Bowes, whose remains had been placed in the nearby Whickham parish church, was at last laid to rest in his mausoleum, although the whole of the magnificent estate must be seen as his monument.

Throughout the nineteenth-century the park remained a popular attraction, visited by 'people of taste in the North'.[35] The early decades of the century had seen a revival of Gibside's fortunes under the 10th Earl of Strathmore with major work undertaken to the house and the wider estate. This was followed by another hiatus after his death in 1820, but the estate's fortunes picked up once more with the Dowager

FIGURE 6. The figure of Liberty after restoration. Raymond Rourke, 1993

Countess and her son's tutor, William Hutt, marrying and living at Gibside until her death in 1860. Hutt was active in politics and although increasingly away from the estate, continued as a tenant at Gibside until 1884 when the house was let to other tenants. There was little formal public access to the estate in the following century until 1965, when restoration work on the Chapel took place and the building was opened by the National Trust on a limited basis. In 1974 the executors of Bowes's descendant, the 16th Earl of Strathmore, gave the Chapel and the Long Walk to the National Trust. Almost two decades later, in 1993, a National Heritage Memorial Fund grant allowed the Trust to purchase a further 353 acres (143 hectares) of the Gibside estate, including the ruined house and the Column.

Work began at once to ensure the survival of the Column (Figure 5). The masonry was re-pointed, and, crucially, the badly rusted iron cramps securing the statue were replaced (Figure 6). The upper plinth was protected from the elements with a lead sheet, but after much consideration the decision was taken not to gild the statue.[36] In 1998 the Trust was able to further reunite the estate with the purchase of five more parcels of land. Work continues to restore or consolidate the buildings, to return the park to pasture, and to regain 'some scenes of past rural splendour for the future generations'.[37]

*Acknowledgements*
This paper is heavily indebted to the work of Dr Margaret Wills and her excellent study *Gibside and the Bowes Family*, published by the Society of Antiquaries of Newcastle-upon-Tyne in 1995. Angerstein's diary is in the archives of the Jernkontoret (Swedish Steel Producer's Association), Sweden, and the authors are grateful for permission to publish the drawing of the Column. Thanks also to the Earl of Strathmore and Kinghorne and the Durham County Record Office for permission to quote from the Strathmore papers.

[1] For a full history of the Bowes family and the Gibside estate see Margaret Wills, *Gibside and the Bowes Family* (Newcastle: Society of Antiquaries of Newcastle-upon-Tyne, 1995).
[2] Durham Record Office (DRO), Strathmore MSS, D/St/E5/5/7.
[3] Although called the Grand Walk in the accounts, the estate map of 1767 calls it the 'Long Walk' and this is the name used by the National Trust today.
[4] 'Northern Journeys of Bishop Richard Pococke', *Publications of the Surtees Society*, 124 (for the year 1914), 1915, 199–252 (p. 239).
[5] Hampshire Record Office, Malmesbury Papers, 9M73/G52, Diary of George Harris of Sedgefield, 14 September 1750.
[6] Restored by the Landmark Trust and rented out as a holiday cottage.
[7] The column now stands in a garden in Gainford, Co. Durham, and can be seen from the churchyard. It is believed to have once been surmounted by a statue of the Apollo Belvedere.
[8] DRO, D/St/E15/5/68, 6 September 1737. For the Prince's Column see Michael Bevington's paper in the present volume.
[9] DRO, D/St/C1/3/11. Lord Cobham's Pillar at Stowe was complete at the time of Lord Cobham's death in 1749 and Lady Cobham added a statue to create a memorial to her husband. The statue was the casualty of a lightning strike in 1957 and the column is now surmounted by a lantern. Brown's design is unusual and it bears no resemblance to the Column at Gibside. See John Martin Robinson, *Temples of Delight: Stowe Landscape Gardens* (London: George Philip, in association with the National Trust, 1990), pp. 108–110.
[10] DRO, D/St/E5/5/7, 24 September 1750.
[11] DRO, D/St/E5/5/7, 23 October 1750.
[12] DRO, D/St/E5/5/7, 18 January 1753.
[13] DRO, D/St/E5/5/7, 20 April 1753, 19 May 1753.
[14] *Elizabeth Montagu, the Queen of the Bluestockings: Her Correspondence from 1720 to 1761*, ed. by Emily J. Climenson, 2 vols (London: John Murray, 1906), II, 36–37. The Monument, erected in London to commemorate the Fire of London, stands 202 feet (61.6 m) tall.
[15] DRO, D/St/E5/5/7, 25 October and 2, 15 November 1753.
[16] Howard Colvin has suggested that as Paine succeeded Garrett at a number of sites there may have been a professional connection: Howard Colvin, *A Biographical Dictionary of British Architects 1600–1840*, 3rd edn (New Haven and London: Yale University Press, 1995), p. 721.
[17] DRO, D/St/E15/5/99.
[18] *R. R. Angerstein's Illustrated Travel Diary 1753–55*, ed. by Torsten and Peter Berg (London: Science Museum, 2001), pp. 273–74.
[19] Teeside Archives, U/WJ, Journal of Ralph Jackson, vol. E, p. 180.
[20] Glamis Castle, Bowes MSS. Quoted in Wills, p. 44. Thanks to Moira Fulton for information on the Cheere family.
[21] Wills, p. 44.
[22] Although sometimes referred to from the early nineteenth century as the column to 'British Liberty' there is no evidence that it ever had the word 'British' attached in Bowes's lifetime.
[23] DRO, D/St/E5/5/7, 1 April 1756.
[24] DRO, D/St/E5/5/7, 22 and 27 November 1756.
[25] *The Monthly Chronicle of North-Country Lore and Legend*, 2.20 (October 1888), 466–68 (p. 467).
[26] DRO, D/St/E5/5/7, 7 May 1757.
[27] DRO, D/St/E5/5/7, 25 August 1757.
[28] DRO, D/St/E5/5/7, 15 September and 26 November 1757.
[29] Diary of George Harris.
[30] Cambridgeshire Record Office (Huntingdon), Thornhill Papers, 148/5/274. Travel Diary of Thornhill of Diddington, fol. 4$^{v}$.
[31] Warwickshire Record Office, Newdigate Papers, CR 136B/4108. Journal of a Tour of North England and Scotland, 1766, fol. 23. With thanks to Michael Cousins for this reference.

[32] Borthwick Institute, University of York, Wills vol. 105, fol. 244.
[33] The chapel was one of the designs included in the first volume of Paine's *Plans, Elevations & Sections, of Noblemen and Gentlemen's Seats*, published in 1767.
[34] For a full account of the chapel see Wills, Chapter 6.
[35] *The Monthly Chronicle of North Country Lore and Legend*, p. 466.
[36] This decision was not purely financial. It was felt that gilding would be inappropriate given the natural weathering of the stonework and the levels of restoration of the rest of the landscape which were likely to be achievable in the following years.
[37] *National Trust Northumbria Region* (newsletter), Autumn 1998, p. 2.