

The Landmark Trust

CALVERLEY OLD HALL

History Album

Volume II:

Repair & Conversion



by

Caroline Stanford

February 2025

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

Earliest Hall (later the Solar Block)	1320s
Great Hall	c1480s
Chapel	c1480s
Parlour Block	c1520s, enhanced c1550s
Lodging Block	c1590s
Divided into cottages	c1750, with additions & alterations in 19th and 20th
Tenure	Freehold, acquired 1981

1980s phase (Landmark accommodation in NW wing only)

Northwest wing restored	1982-3
Chapel restored	1982-3 & 1984-5
Hall roof restored	1985
Architects	Ferrey & Mennim
Contractors	Thompson & Walker
Opened as a Landmark	1982

2017-2024 phase

Architectural competition	2017-18
Roofing repairs	2022
Main phase of works	2022-24
Opened as a new Landmark	October 2024

2017-2024 phase: Project Directory summary

Architect	Karen Lim, Chris Cowper, Simon Murgatroyd, of Cowper Griffiths Architects of Cambridge
LT Project Manager	Linda Lockett
Quantity Surveyor	Andrew Gaunt & Darren Proctor, BWA Ltd, Leeds
Structural Engineer	Ed Morton & Robert Ratcliffe, of The Morton Partnership
Archaeologist	Jonathan Clark & Cecily Shakespeare, FAS Heritage, York
Main contractors	Dobson Construction Ltd, Leeds
Site manager	Andy Dewhurst
Contracts manager	Darren Clayton
Access consultant	Martin McConaghy, DACS, Leeds
Fire engineering	Carol Wilson, DPD Fire & Safety
Sustainability	Diane Hubbard, Green Footsteps Ltd
Wall paintings consultant	Tobit Curteis, Cambridge
Wall paintings conservation	Lizzie Woolley & Sam Whittaker, Opus Conservation

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Acknowledgments

The Supporters of Calverley Old Hall



The National Lottery Heritage Fund

The National Lottery Heritage Fund is the largest funder for the UK's heritage. Using money raised by National Lottery players it supports projects that connect people and communities to heritage. The Fund's vision is for heritage to be valued, cared for and sustained for everyone, now and in the future. From historic buildings, our industrial legacy and the natural environment, to collections, traditions, stories and more. Heritage can be anything from the past that people value and want to pass on to future generations. The National Lottery Heritage Fund believes in the power of heritage to ignite the imagination, offer joy and inspiration, and to build pride in place and connection to the past.

Culture Recovery Fund

Historic England administered a grant towards the re-roofing as part of a rescue package provided by the Department for Culture, Media and Sport (DCMS) to safeguard cultural and heritage organisations from the economic impact of COVID-19. Funds were distributed through the Heritage Stimulus Fund and the Culture Recovery Fund for Heritage, which was administered in partnership with the National Lottery Heritage Fund. This support was vital to the emergency repairs at the early stages of the project.

We are thrilled that the transformation of Calverley Old Hall was also supported by many others, including generous grants, gifts in wills and a remarkable 2,005 individual supporters.

Guardians of Calverley Old Hall and other lead supporters:

Dr J and Mrs J Bull, Mr P Burfoot and Mr D Boyd, Mr R and Mrs H Button, Dr C Guettler and the late Ms J Graham, Mr R Grigson and Mr A Layng, Dr I and Mrs C Lee, Mrs L Leverett in memory of Mr Peter Parker, Mr G Neame OBE DL, Mr M and Mrs C Seale, Mrs A Seekings, Mr N Strange and Mr M Brecker, Mr T Wise.

Patrons and other generous individuals:

Professor M Airs, Mr C and Mrs N Amy, Mr A Baker and Ms S Darling, Mr R Baker, Dr J Barney, Mr J Blaikie, Mr P Chadwick, Mr P Claydon, Mr G Clayton, Mr J Copping, Mr G Dorey, Miss K Edwards, Mr C Giffin, Mr D Giles, Ms F Grimshaw, Dr R Gurd, Mrs S Hands, Mr D Holberton, Mr K Holmes, Mr J Holmfield, Mr C Hughes, Mr G Jennings, Ms J Johnson, Mrs R Jordan and the late Mr S Jordan, Dr P Judkins, Mr J Lambert, Mrs J Leaf, Mrs P Maitland Dougall, Mr S Martin, Mr C and Mrs I McDermott-Spencer, Mr R Nelson, Mrs F Pentney, Mrs P Plunket-Checkemian, Mr M Power, Mr K Prosser, Ms G Rawinsky, Mr G Reed and Mr N Atkinson, Mr E Saunders, Dr D Speller, Dr P Strangeway, Mr J Valentine, Mr J Webb, Miss S Wrightson, Mr T Youngman.

Gifts in Wills:

The late Mr M Edwards, the late Mrs C Mills, the late Mrs V Place, the late Mr P Robinson, and the late Mr C Cundy. Gifts in memory of the late Mr S Curtis and the late Dr P Crimmin.

Grants from Charitable Trusts and other bodies:

The H B Allen Charitable Trust, The Elizabeth Cayzer Charitable Trust, The Orr Mackintosh Foundation, Historic Houses Foundation, The Murray Family, The Sandy and Zorica Glen Charitable Settlement, Architectural Heritage Fund, The Pym Foundation, FINHUMF, The Aall Foundation, Barnsbury Charitable Trust, The R V and R H Simons Trust, The Ian Addison Charitable Foundation, The Mercers' Company, T B H Brunner Charitable Trust, The Hippocleides Trust, Charles and Julia Abel Smith Charitable Trust, Martha David Fund.

Dr R & Mrs E Jurd funded the Landmark library books.

**We thank all who have supported the appeal, including other Guardians, Patrons and trusts, and those have chosen to remain anonymous.
Thank you!**

Our thanks too to the many, many volunteers who helped and participated throughout the project – your contribution is hugely valued!

Research Acknowledgements

Our understanding of the Old Hall and its history has been greatly informed by Jonathan Clark, Cecily Shakespeare & Nicola Toop of FAS Heritage; Charlotte Young of STICKS Research Agency; Martin Wiggins for advice on *The Yorkshire Tragedy*; Cathy Tyers & Historic England's Investigative Science Team for timber analysis; volunteer researchers Elaine Edge and Patrick Hayes, and all in the Calverley Old Hall Local History Group.



Calverley Old Hall, summer 2024



Summary

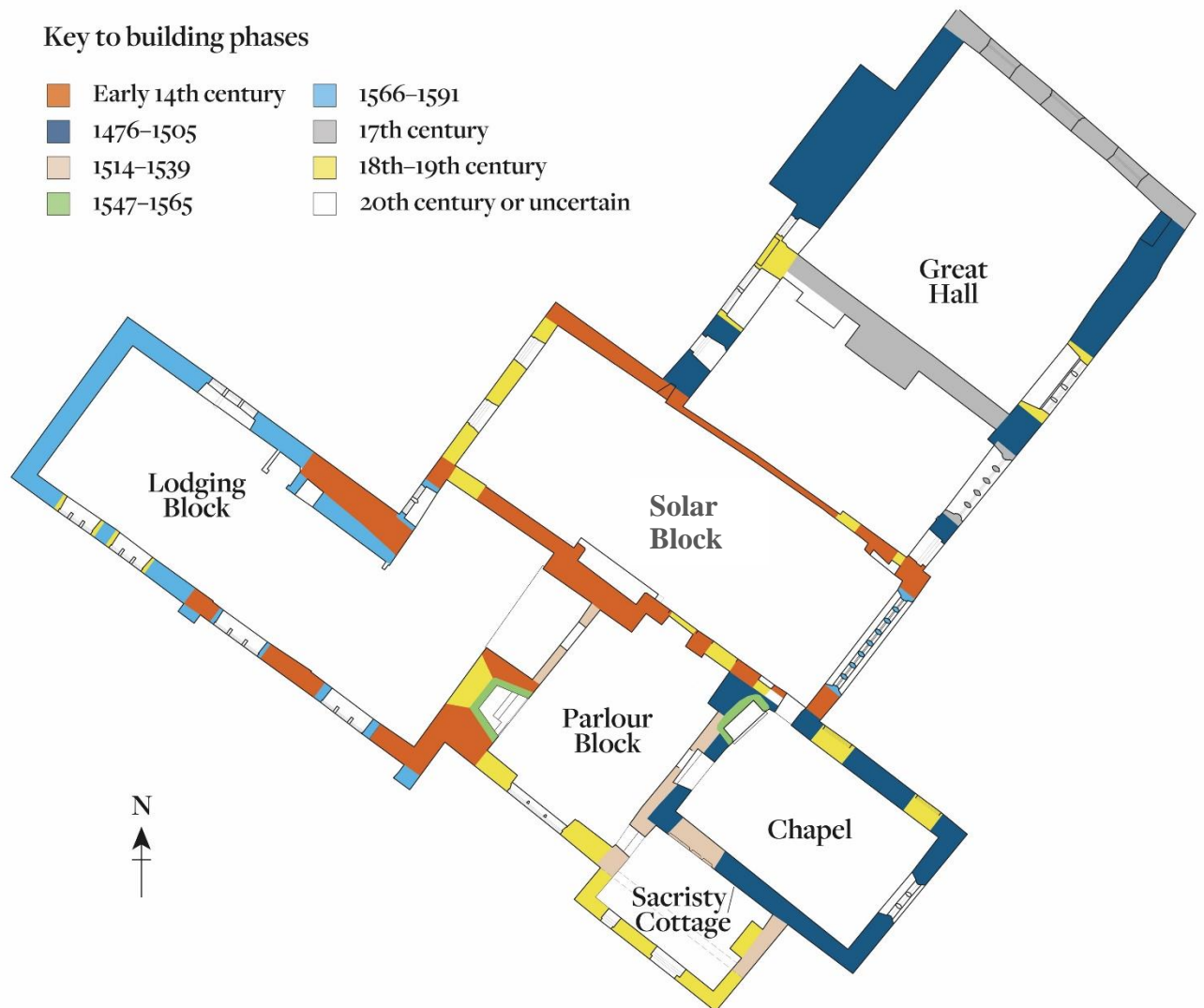
A family called Scot was living in Calverley from the 1160s, later taking the name of the place as their own. By 1300, they had built a small timber-framed house, of which embedded traces survive. Around 1320, a timber-framed and stone first-floor hall was built with service rooms below and fine stone fireplaces on both floors. A solar (private rooms for the family) ran off at right angles to the west. This first-floor hall was enlarged around 1400, this time entirely in stone. New tie beams were inserted in the roof, with ornamental braces.

Documents and house together then tell a story of a steady climb in wealth and status as the Calverleys (the heirs all called William or Walter) added to their estates and married into the leading families in the area. Many were knighted or served as magistrates and county sheriff. They never rose higher than that: they were county magnates, not national ones. Some stand out as individuals: Sir Walter, in the 1300s, was an improver, and a pioneer of the iron industry.

In the 1480s, a William married a wealthy Savile heiress and built the current enormous hammer-beamed Great Hall with a great stone fireplace. Its 30-foot span was made possible by projecting hammerbeams, richly carved in the latest fashion. Fragments of the medieval windows can be seen in both north and south walls. The original entrance was at the west end, where there was a cross passage between two doors, behind a screen. The earlier first-floor hall now became part of the solar. The same phase also saw the Chapel built, a very rare survival. It has a private gallery for the family, entered from the solar, a fine altar window (restored in the 1980s) and a miniature hammerbeam roof, very similar in its detailing to the great hall's. A panelled oak lining covers the two bays at the altar end. The Chapel was first restored in the 1980s, removing the cottage it had become.

More is known about the 16th-century Calverleys as they navigated the difficult years of the Reformation. Chief among them is a William (?1507-72), who possibly joined the Pilgrimage of Grace, as he was briefly imprisoned in the Tower of London for religious opposition in the 1530s. He then embraced the Protestant regime, was knighted in 1545 and became Sheriff of Yorkshire in 1548-9. Sir William enhanced his father's Parlour Block, where in 2021 a painted chamber was discovered beneath lath and plaster on the first floor. Covered in tightly planned, outstanding grotesque-work wall paintings, this is an exceptional survival. In the next generation, the Lodging Block was added (dated to the 1590s).

Tragedy struck the family in April 1605, when Sir William's grandson, Walter Calverley, lost all control, murdering his two small sons, William and Walter, and was executed by pressing to death under heavy weights. A play written about this real-life Jacobean tragedy, *A Yorkshire Tragedy*, was long attributed to Shakespeare but is now believed to be by Thomas Middleton. The surviving son, Henry, inherited the estate when he came of age. However, he had an unlucky life, later burdened by a huge fine imposed by Parliament for being a Royalist during the Civil War of the 1640s.



The story of the Calverleys ends on a happier note. Sir Walter Calverley (1629-91) was the last of his family to have much to do with the Old Hall, but chose to live in the new mansion he built nearby at Esholt, having married its heiress Frances Thompson. His son, Sir Walter, 1st Baronet, married Elizabeth Ord Blckett of Wallington in Northumberland, and their son the 2nd Baronet left Yorkshire to take up residence on his mother's estate at Wallington. In 1754 the Calverley estate was sold to Thomas Thornhill of Fixby, and the Old Hall was divided into cottages, including the Chapel and the vast volumes of the Great Hall and Solar Block. Many generations of cloth workers, labourers, masons and others lived on the site. Barns and stables around it gradually disappeared, as gardens and orchards were replaced by streets and houses. But the cottage tenants had no reason to make major alterations, and so the shell of the medieval house remained intact.

RESTORATION

1980s In 1977, the north wing was gutted by fire and in 1981, the site was put up for sale in three separate lots. Landmark bought the Old Hall to keep it in single ownership, its restoration always planned to be carried out in several phases. In 1982-3, as a first step, a Landmark let was formed from two fire-damaged cottages at the northwest end. Tenancies in other cottages were left to play out. The envelopes of the Chapel and Great Hall were also repaired. The Solar Block and the Great Hall were cleared and kept wind- and weathertight while their future use was decided.

2020s By 2017, major maintenance was required and it was decided to address the whole building. Landmark held an architectural competition, for a scheme to bring the whole building back into use by making a new, larger Landmark in all but the Chapel and Lodging Block (which now became a community space on the ground floor and a one-bedroomed flat on the first floor). The approach was to be contemporary, since the building has changed so much over the centuries and it would have been impossible to choose a single period to 'restore' it back to. The competition was won by Cowper Griffiths Architects of Cambridge. In 2021, with help from the Cultural Recovery Fund, the roof was repaired. The main works followed on from 2022 and were completed in 2024, thanks to an enabling grant from The National Lottery Heritage Fund and generous support from other grants, trusts, gifts in wills and a remarkable 2,005 individual donations. Throughout, the conversion of the gutted spaces has been carried out so that the archaeology of the ancient walls and timbers is still legible. The Great Hall is now used as a dining room and kitchen. The Solar is a sitting room with bedrooms beneath, and the Chapel remains a place for quiet contemplation and information.

A newly discovered mid-16th century painted chamber, the wall paintings gently conserved, is in use as a bedroom. Outside, the grounds were re-landscaped to improve biodiversity and a community garden was created with input from local residents, including a stone sculpture by Patrick Walls, carved with motives to represent all aspects of the project. The building is heated by ground source energy, supplied by six deep bore holes. Great care was taken over accessibility, providing a level access ground floor bedroom and bathroom, a specially designed kitchen and a lift. Calverley Old Hall's future is assured, its buildings all brought back into full use for the first time since the 1980s.

The Old Hall in 2020, before repair & conversion



The exterior of Calverley Old Hall in 2020. Much work has been done since to conserve and repair the entire shell, but the intention was that its external appearance should change as little as possible. The little front porch, a late addition, has since been removed.

The Old Hall in 2016, before repair & conversion

When the current repair and conversion project began in 2018, we were necessarily working from the building inherited from the Landmark team who worked on the building in the 1980s. The Lodging Block was still configured as a Landmark for five people and indeed only closed as such in 2021. The Parlour Block was still known internally as Mrs Bartle's Cottage. The 19th-century cottage alongside the Chapel remained just that, but both were very dilapidated. The cottages in, and attached to, the Chapel had been removed in the 1980s to return it to close to its original form.

However, the other key volumes were cleared of their cottage infills in the 1980s, when their roofs and walls were also made sound. The Solar Block was a single gutted shell. The Great Hall had been cleared except for two large stone chimney breasts that the statutory authorities preferred to remain. There was also the late-17th century partition wall that runs almost full height at the service end of the hall, which has a good fireplace on its reverse side and a blocked one on its hall-facing side. These two spaces were always going to be the most difficult to solve, and finding a use for them formed the main challenge. This was not ignored; once Landmark had vacant possession of the whole site from 2007, two concerted efforts were made to find external users but without success.

By 2016, doing nothing was no longer an option as the roof of the Solar Block especially needed major repairs and the whole site apart from the Landmark let was in poor condition. Having solved Astley Castle and Silverton Stables in the previous decade, Calverley Old Hall was now the only major piece of unfinished business in Landmark's portfolio and its future had to be resolved once and for all.

The photos opposite and on the following pages give an idea of what the Old Hall looked like at that point.



The Solar Block in 2020.



The much-altered southwest end of the Solar Block in 2020, extended in the 16th century and with a glimpse of the Chapel gallery roof through the doorway



The Great Hall in 2020. The remains of cottage chimney breasts have yet to be cleared. While they remained in situ, it was impossible to find a viable alternative use for the Great Hall. Heaps of carefully salvaged stone and other materials lie on the original flagstone floor.





Top: the ground floor of the Parlour Block in 2020. The slope of an inserted cottage staircase is in the foreground. The blocked doorway to the Solar Block was a cupboard.

Below: the medieval spere truss protruding through a cottage bedroom.



Summary of Competition

COMPETITION TIMINGS	DATE	NO. OF APPLICANTS
Stage 1: Expressions of interest and PQQs (pre-qualification questionnaires)	Summer 2017	75
Stage 2: Shortlist ITT (invitation to tender) with outline design concepts	Oct- Nov 2017	9
Panel interviews of shortlist	December 2017	
Winner announced	January 2018	

STAGE 1 ASSESSORS of PQQs (Pre-qualification Questionnaires)
Susan McDonough, Head of Historic Estate, Landmark Trust
Linda Lockett, Senior Surveyor, Landmark Trust
Karl Reicher, Quantity Surveyor, Huntley Cartwright

SHORTLISTED LEAD CONSULTANTS AFTER PQQs
Mawson Kerr Architects, Newcastle
De Matos Ryan Ltd, London
Baynes & Mitchell Architects, London
Rural Office for Architecture, Llandysul, Carmarthenshire
Cowper Griffiths Architects, Cambridge – eventual winners
Buttress Architects, Manchester
Berman Guedes Stretton (BGS) Architects, Oxford
Assemble & Hyatsu Architects Ltd, London
Adam Kahn Architects, London
STAGE 2 ASSESSORS & JURY PANEL
Anna Keay, Director, Landmark Trust
John Evetts, Furnishings Manager, Landmark Trust
Caroline Stanford, Historian, Landmark Trust
Martin Stancliffe, Architect and Landmark Trustee
Richard Griffiths, Architect, Richard Griffiths Architects Ltd

The Architectural Competition

Most of it having been derelict for so long, bringing the whole of Calverley Old Hall back into long term use presented Landmark with a serious conundrum. The fabric had evolved over many phases across many centuries, and the main spaces were already gutted. As the previous pages demonstrate, the clearance work carried out in the 1980s meant that we were starting from a different kind of canvas, neither intact medieval manor nor conglomeration of cottages. 'Restoration' to a given point in time was impossible, but so too was 'conservation' or 'preservation' as found. A different approach had to be found, and we decided to turn to a route that worked so well for us at Astley Castle in Warwickshire, winner of the 2013 RIBA Stirling Prize for Architecture: to hold an architectural competition to find an imaginative, contemporary scheme that would bring the whole building back into use while prioritising respect for the historic fabric.

At the time, in 2018, the UK was still subject to full OJEU (Official Journal of the European Union) procurement rules for such a major project. (Since Brexit was formally implemented in 2020, the UK has implemented its own, not dissimilar, public procurement system but no longer participates in the OJEU.) Under OJEU rules, the whole process had to be conducted under conditions of the strictest anonymity for the bidders. From the outset, each entrant was identified only by a number allocated by the administrator; even at the shortlist presentation interviews, the panel was not told the identity of the applicant design teams. Each team comprised an architect (as Principal Designer), a Conservation Architect/ Surveyor, a Structural Engineer, a Services Engineer and a Health & Safety Advisor.

By 2018, we had already been working internally on our planned project for several years. We had reviewed all our own archive files carefully, commissioned further building analysis and stood in the spaces and listened to the building. On that basis, we had drawn up a one-page draft Philosophy of Repair, as on the next page. This provided the nub of the brief issued to the entrants to the competition, alongside the practical specification (number of bedspaces etc).

The competition timetable was deliberately kept as tight as possible: expressions of interest and PQQs were solicited in summer 2017, with invitations to the nine shortlisted consultants issued early in October. After a briefing day on-site, the shortlist presented their outline scheme to a jury panel in December. A summary of the process, shortlisted applicants and the assessors is given opposite. All shortlisted submissions were of very high standard and the assessors each did rigorous individual scoring for each submission across a range of key dimensions to reach an eventually unanimous decision. As well as supporting documentation, each team was asked to present their scheme visually on two A1 boards; in what can only be a mere snapshot of the entries here, representative visuals for each team's submission as presented to the panel on two A1 boards follow on the next pages. The winning design team, led by Cowper Griffiths Architects of Cambridge and fronted by architects Chris Cowper and Karen Lim, was announced late January 2018. Their boards are given in full.

Meanwhile, Jonathan Clark of FAS Heritage, York, was preparing a draft Conservation Management, which included a provisional Statement of Significance, ready for the main design phase to now begin. In due course, Jonathan was appointed as external archaeologist for the project.

Philosophy of Repair for Calverley Old Hall (2017)

This draft Philosophy of Repair is based on careful internal team discussion and analysis, but is dependent on the drawing up of, and calibration against, a formal Statement of Significance.

Summary

The Philosophy of Repair for Calverley Old Hall will prioritise the successful functioning of the entire grouping in sustainable use, while seeking to remain sympathetic to the history and character of the site.

It seeks to alter external appearance as little as possible. Internally, it prioritises the retention of fabric and recovery of volumes before c1665 when the Old Hall reached its most fully developed form before the Calverley family vacated it.

We acknowledge, but do not seek to reverse, decisions made during the 1980s restoration to clear post c.1665 interventions from part of the Old Hall grouping.

The Great Hall is still largely full of the remains of two late cottages, and we hope to clear these.

General principles:

- We aim to preserve / reveal all surviving fabric dating from before c1665 (great hall, solar, chapel, parlour and lodging blocks).
- Prioritising this 1665 form, we will seek to recover or preserve internal volumes and the relationship of key spaces of an exceptional, high status survival, especially the late-15thC volumes of the Great Hall, solar and chapel, allocating these spaces as Landmark accommodation for 8, cleared where relevant of later insertions to reveal the exceptional surviving roof structures.
- The Landmark will respect the grain of medieval use in the former hierarchy and functions of shared and private areas, for example the solar range as bedrooms and the great hall a communal space.
- We remain open minded on whether a contemporary or historicist approach is taken for the scheme as a whole, but will avoid explicit restoration when evidence of primary form is absent.
- The now compromised external setting of the Old Hall and erratic fenestration means that the Landmark accommodation's main gaze will be inwards; the scheme will seek to make this a virtue.
- The Parlour and Lodging blocks will be allocated for ASTs and/or public use, seeking to respect their surviving historic floorplans and in a manner consistent with the rest of this PoR.

The proposed scheme of refurbishing the Old Hall and the Solar wing into the Landmark has been tried and tested on at least three separate occasions; the first initiated by Sir John Smith in the early 1980s. We will endeavour to convince Historic England that this current scheme is the most viable for the building and that this locally and nationally important building must be bought back into viable use and not allowed to deteriorate any further.

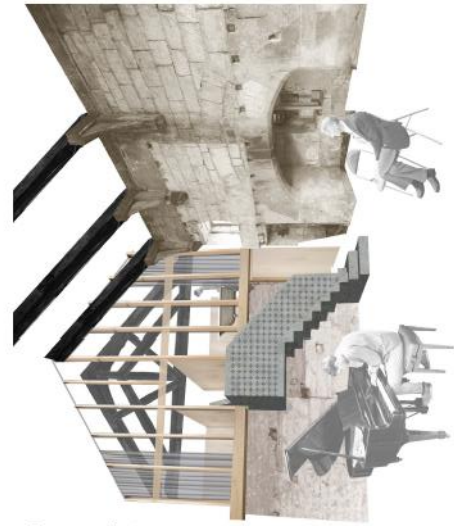
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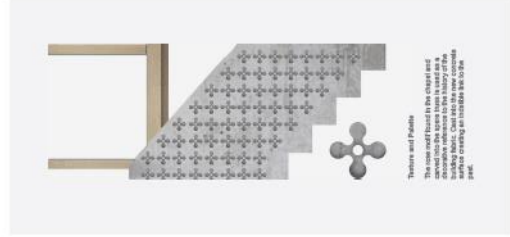
5



Great Hall - Photomontage
 A new interpretation of the Great Hall, showing the stone and woodwork, with a new wooden balcony and stone walls, showing the history of the building and how it has changed over time.

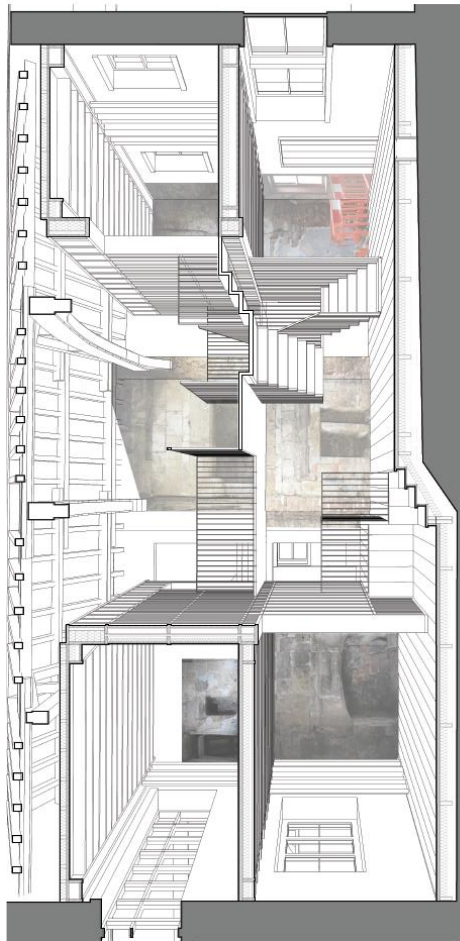
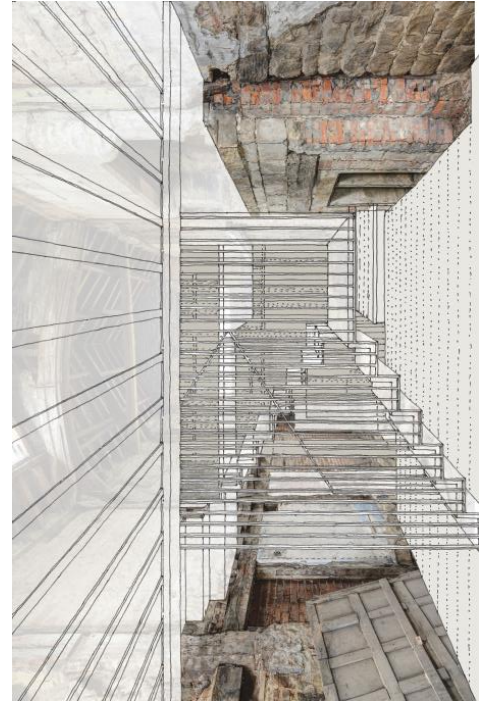
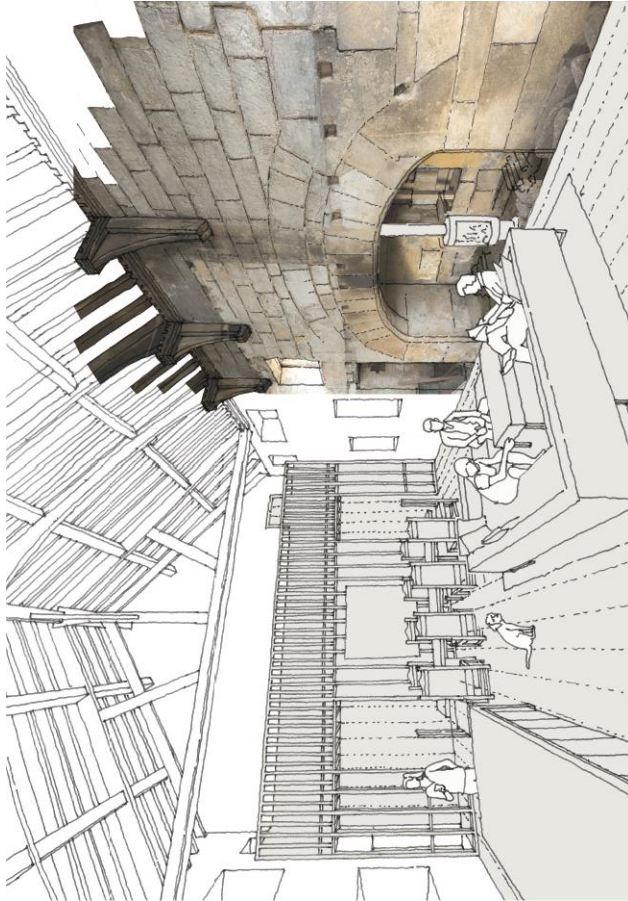


Chamber - Photomontage
 A new interpretation of the Chamber, showing the stone and woodwork, with a new wooden table and stone walls, showing the history of the building and how it has changed over time.



Stairs and Details
 The new woodwork is shown in a light color, highlighting the contrast with the existing stone walls. The new woodwork is shown in a light color, highlighting the contrast with the existing stone walls.

DE MATOS RYAN LTD, LONDON



long section AA illustrating the new joinery bedroom pods sitting within the historic shell of the Solar, linked by a central new lightweight metal stair.



Sketch view of the new stair hall rising through the Solar.



Sketch view of ground floor accessible bedroom 'pod' within the Solar.

BRAYNE & MITCHELL ARCHITECTS, LONDON



Plan New (Shaded)

- 1 First Entrance Corridor and Stairs
- 2 Library Open and 2 Bedrooms (B101, 102 Plan)
- 3 Kitchen, Dining, Living Rooms & Porch area
- 4 11 Upper Bedrooms, Bathrooms & Store room

RURAL OFFICE FOR ARCHITECTURE, LLANDYSUL



Structure
Existing structure expressed with walls internally enhanced space.

Ceiling
Existing rafters overlaid with woodfibre to receive lime plaster and decoration.

Screen
Woven oak & steel balustrade.

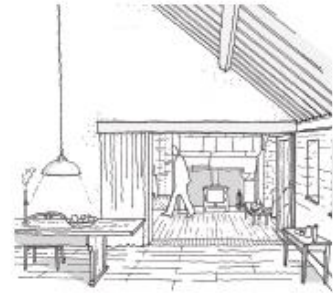
Screen
Glass & oak frame screen at half landing to bedroom - a quiet place to sit.

Frame
Oak frame floor deck with fish & peg details supported on rounded oak columns.

Screen
Woven oak screen to one wall bridge.

Floor
Roman brick detail to new flooring.

Existing flooring retained on insulated treated concrete sub-floor.



1. Solar Parlour
Your view on arrival, focused on the hearth, presenting a clear understanding of connections between adjoining spaces, presenting new accommodation within the shell of the restored Solar.

Restoration & Conservation

Repair decisions will be made using a clear and conservative 'minimal intervention' approach maximising the retention of historic fabric, particularly in the parts of the building of greatest historic, architectural and archaeological significance.

Judgements will be made on a case-by-case basis, founded on a thorough and demonstrable appreciation of the standing fabric, its evolution and the relative significance of its parts, alongside a holistic understanding of the structural and environmental needs of the building in its repair and adaptation.



Stonework
Sensitive restoration and repair of existing stonework, making new works intentionally visible.

Timber
Retaining all existing fabric where practicable, stitching and parbiking where not. Expressing repairs as part of the historic narrative.

Intervention
Crafting interfaces between new and old, finding subservient techniques to preserve and enhance the existing.



Long Section
Great Hall, Solar & Chamber Block



Short Section
Great Hall

BUTTRESS ARCHITECTS, MANCHESTER

Calverley Old Hall: A New Landmark

29



We want to create a landmark where people enjoy a holiday, in comfort, amongst the textures and layers of lives lived over centuries.

We want to create a sense of place unique to Calverley and its story.

Living at Calverley

The new landmark at Calverley Old Hall uses the historic spaces in the way they were originally intended. **The Solar Block** is reinterpreted as the private quarters by creating **four new bedrooms across two levels**, with a bathroom serving each floor.

Each room is sized to frame surviving details, providing **generous, bespoke spaces**, and with ground floor rooms that are **open-plan** to the courtyard. The quality of materials and textures are carefully chosen to create a sense of continuity with the historic fabric, captured within the new simple spaces.

The private bedrooms spaces of the Solar are approached by a new circulation spine that bisects the volumes, a **contemporary screen passage**.

Internally, historic doorways are reused with a new stair in the heart of the Solar. The existing doorway to the 1920s kitchen extension to the North-East is reused as



The kitchen pod sits on a raised deck, a **playful inversion** of the traditional kitchen. The new circulation spine provides a separation between the living and kitchen areas.

Above the kitchen is a first floor gallery creating two levels of play space. The gallery is a simple, open-plan space with an array of different character and ambience. Here people can **relax** from the main group to read, play games or **simply be**. Solid timber balustrading provides a sense of enclosure and a dramatic, sculptural, fantastic vantage point overlooking the Great Hall.

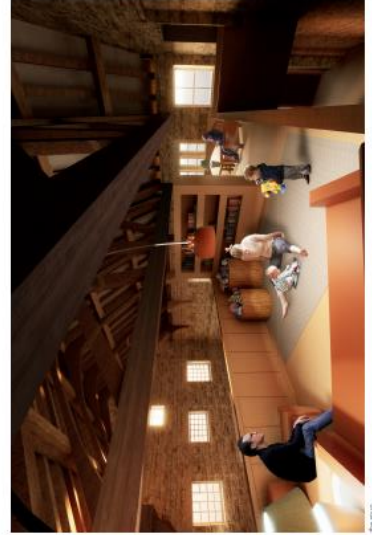
Design language

The design language of the pods is **simple, elegant and subservient** to the main space. Formed predominantly of parallel engineered timber with a limed oak finish, adding to the warm and homely feel of the building.

The intention is to **pre-fabricate** the pods to manage the quality of craftsmanship. Joints between panels are **expressed as a detail** continuing the precedent of the historic building. The pods are designed to be **highly self-supporting**, their **interaction with historic fabric carefully decided** so that they very lightly touch areas of lower significance.

The **massing and detailing** of the new interventions are designed to be **subservient** to the existing building while **standing up to a landmark's use**. The simplicity of the palette and detailing will also facilitate long term maintenance using traditional trades.

Externally little will change. Calverley Hall's simple exterior will continue to give little clue as to the grand spaces within, which will continue to **surprise and delight** visitors who come to stay in this fascinating home.



the wing



contemporary screen passage seen from the North door



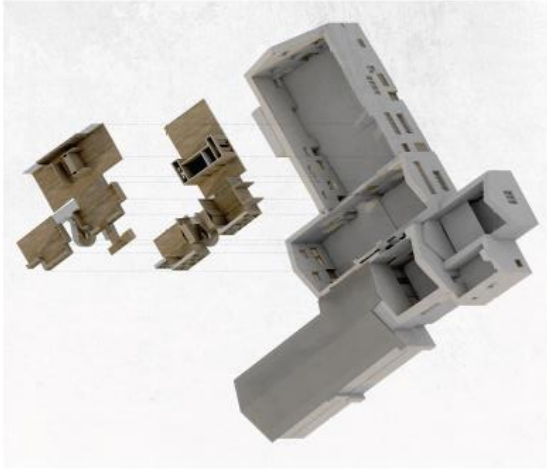
looking past the kitchen into the living room

BGS ARCHITECTS, OXFORD

Calverley Old Hall
Landmark Trust
Bidder No 38



Perspective of The Great Hall



Exploded Axonometric



Long Section Through The Solar



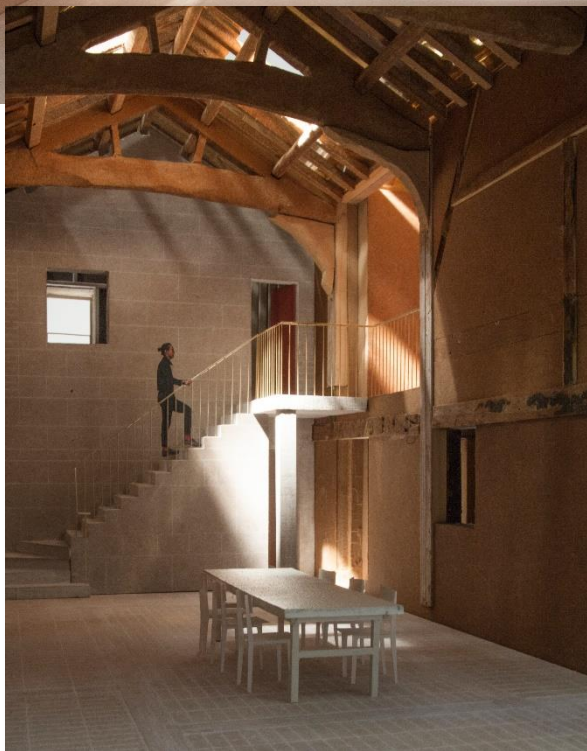
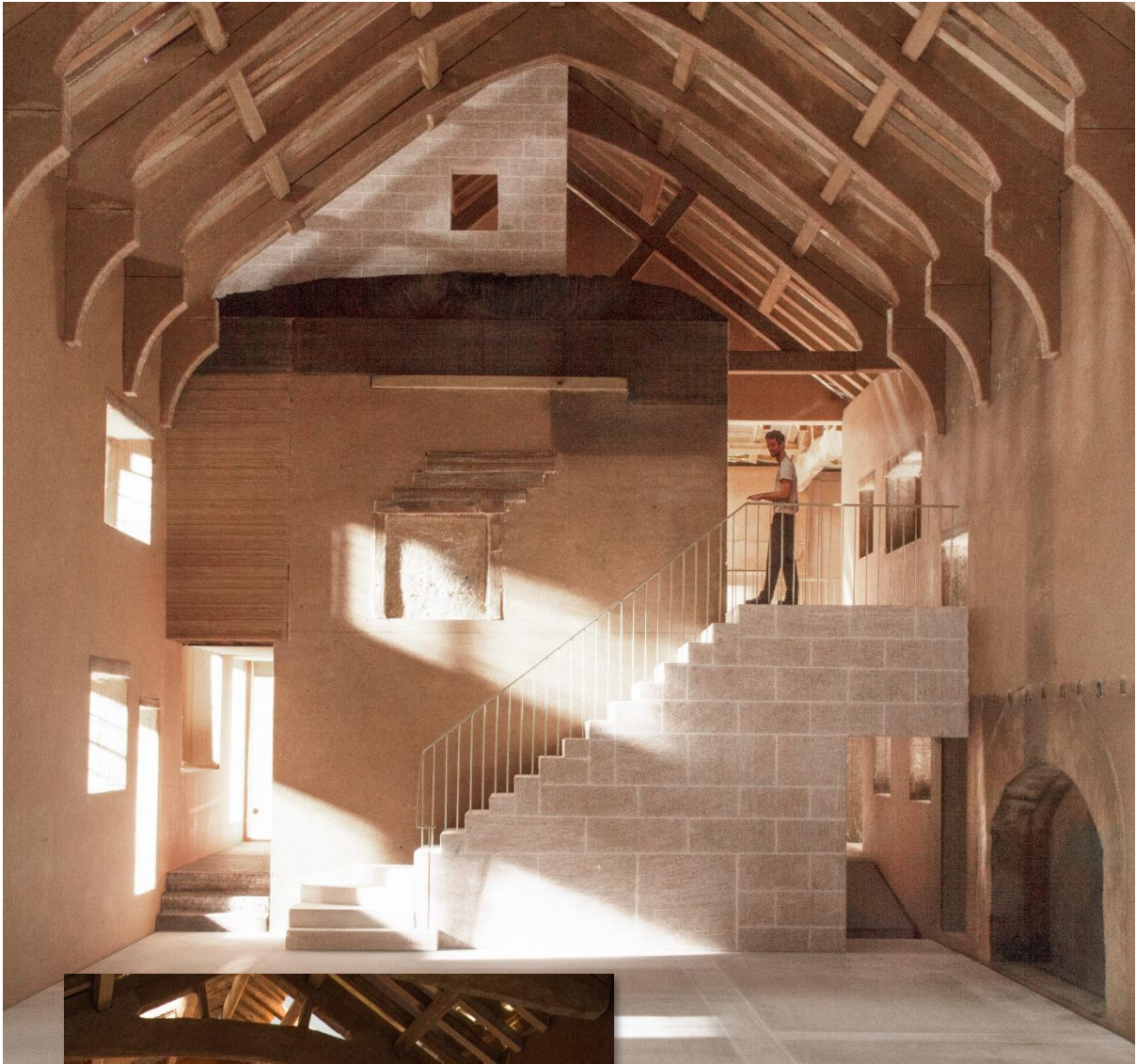
Perspective of The Solar



Precedents
Images taken from the
Bidder's portfolio

- 1 Beard Mill, Oxfordshire
- 2 Fire Place, Brasenose College, Oxford
- 3 Dining Hall, Brasenose College, Oxford
- 4 Project O, Brasenose College, Oxford
- 5 Beard Mill, Oxfordshire

ASSEMBLE & HYATSU ARCHITECTS, LONDON



ADAM KAHN ARCHITECTS, LONDON

View of the Solar

Outside

The site boundary would be screened with an espalier beech hedge. The road edge of the garden would be planted with native woodland trees with the interior left to lawn. The house will look out to sheltered gardens and long views of the hills. Stone terraces on the south and west elevations provide sun traps and places for eating outside. Car parking, bin storage and gas boiler are at the north side, accessed by the lane.



Folk in a Bar, DK CM



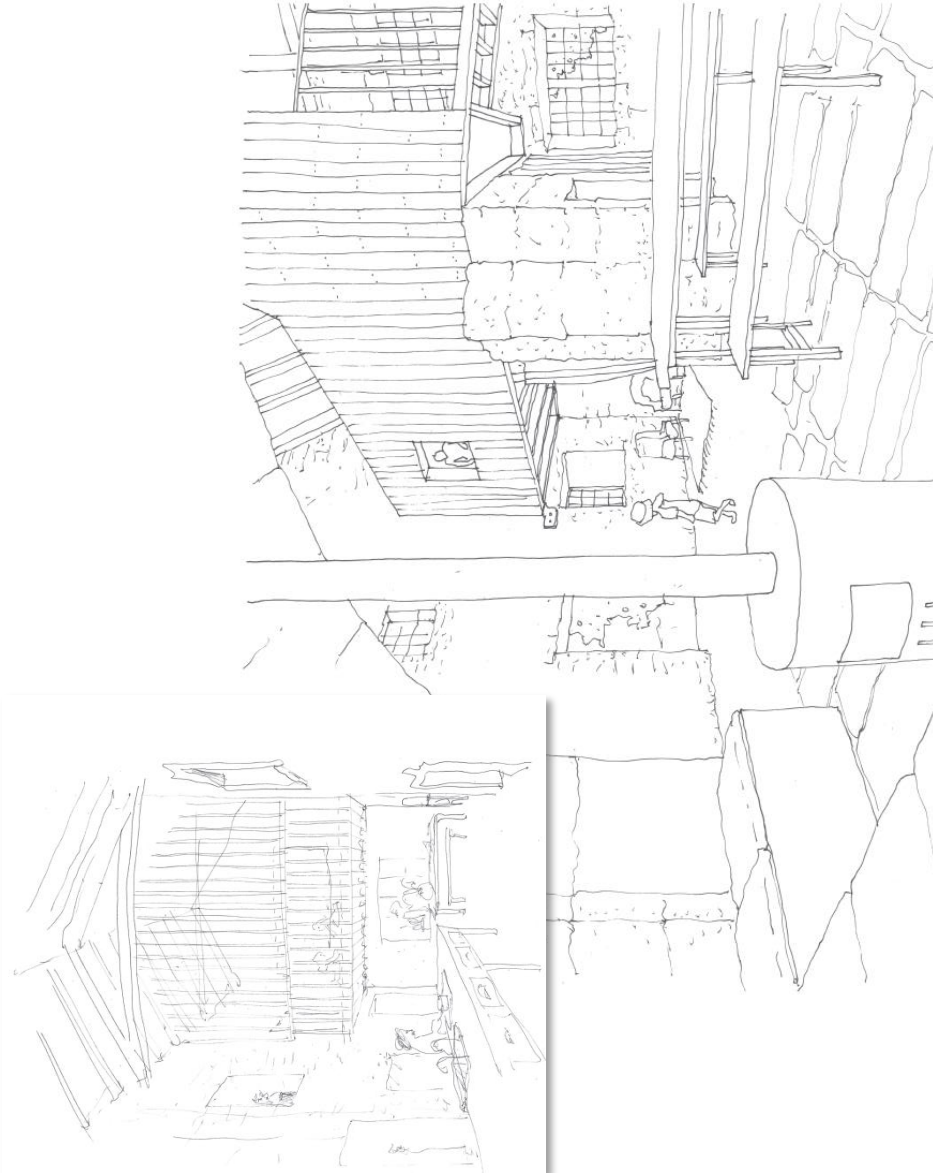
St Jerome in his Study, Antonello da Messina



Entry in Hastings, Alistair Hendry

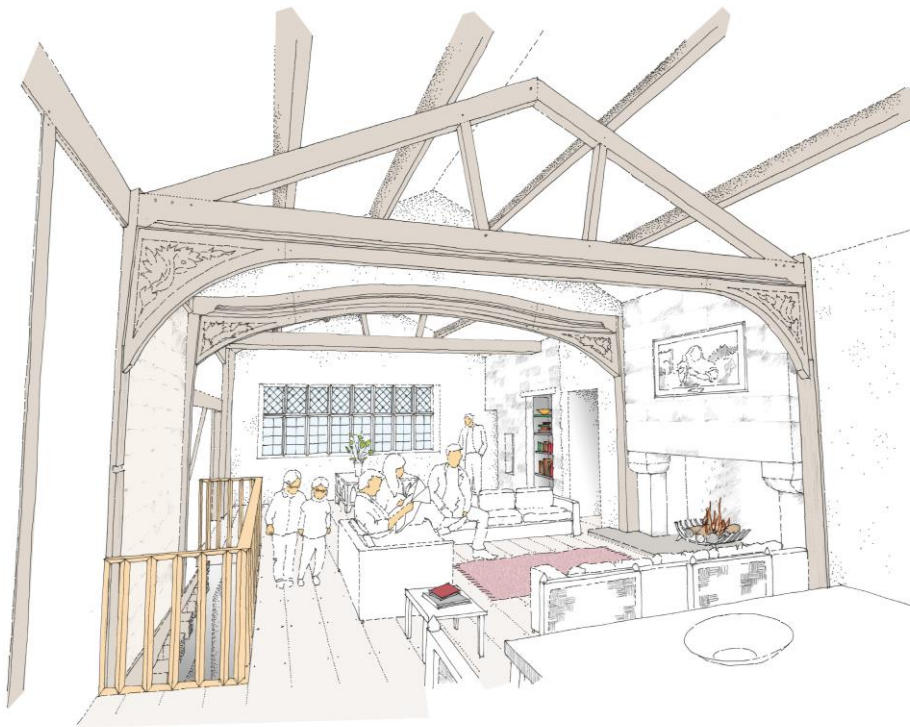


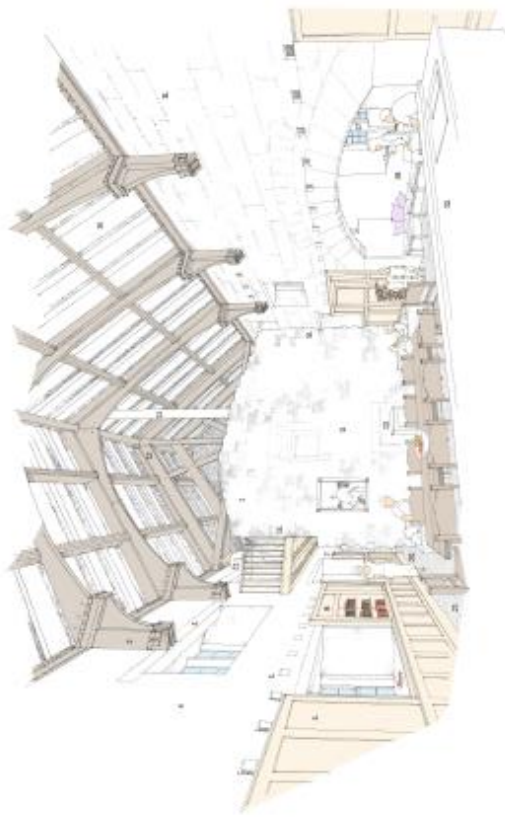
Terracotta Tiled Floor



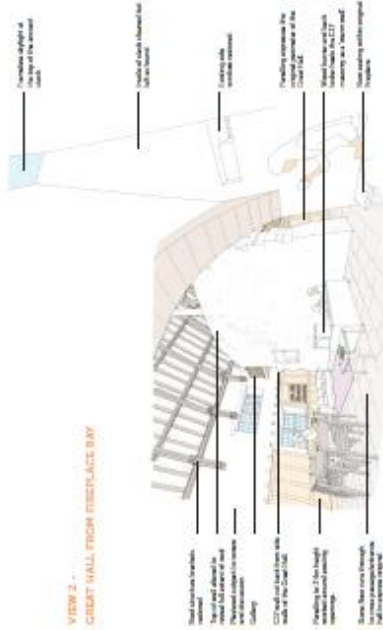
View of the Great Hall from the existing chimney

COWPER GRIFFITHS ARCHITECTS, CAMBRIDGE





VIEW 2 - GREAT HALL FROM DISPLACE BAY



VIEW 3 - STAIRS, LANDING & GALLERY

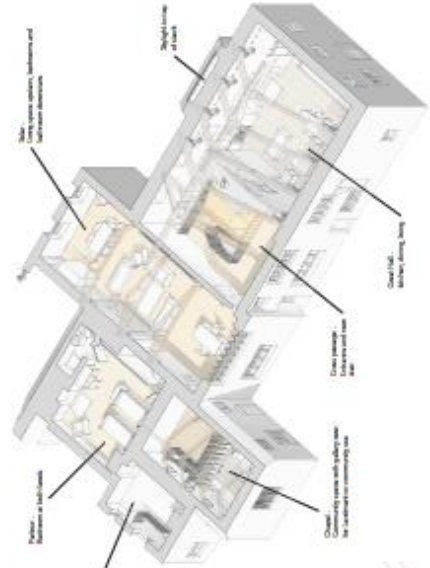


VIEW 4 - ENTRANCE HALL & STAIRS



1. C27 wall, reduced in height
2. Through passage to entrance hall and
3. Entrance hall
4. Staircase
5. Gallery
6. Landing
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VIEW 1 - THE GREAT HALL

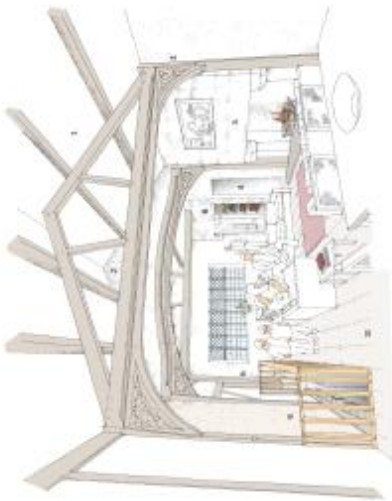


ARCHITECTURAL VIEW OF FIRST FLOOR SLABS



SITE PLAN

1. Entrance hall
2. Landing
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100. Landing



1. Roof is a large, vaulted, timber frame structure with exposed rafters and beams.
2. Floor is made of concrete with a wooden finish.
3. Kitchen area with a large island and open shelving.
4. Living area with a large fireplace and seating.
5. Bedroom area with a large bed and storage.
6. Bathroom area with a bathtub and shower.
7. Hallway with a wooden floor and a coat closet.
8. Stairs leading to the upper level.
9. Large windows providing natural light and views.
10. A large, vaulted wooden roof structure with exposed rafters and beams.

VIEW 5 - SOLAR LIVING SPACE



1. Community space with a large open-plan area and a central staircase.
2. Kitchen area with a large island and open shelving.
3. Living area with a large fireplace and seating.
4. Bedroom area with a large bed and storage.
5. Bathroom area with a bathtub and shower.
6. Hallway with a wooden floor and a coat closet.
7. Stairs leading to the upper level.
8. Large windows providing natural light and views.
9. A large, vaulted wooden roof structure with exposed rafters and beams.
10. A balcony area with a railing and a view of the outdoors.

VIEW 6 - CHAPEL AS COMMUNITY SPACE



1. Solar living space with a large open-plan area and a central staircase.
2. Kitchen area with a large island and open shelving.
3. Living area with a large fireplace and seating.
4. Bedroom area with a large bed and storage.
5. Bathroom area with a bathtub and shower.
6. Hallway with a wooden floor and a coat closet.
7. Stairs leading to the upper level.
8. Large windows providing natural light and views.
9. A large, vaulted wooden roof structure with exposed rafters and beams.
10. A balcony area with a railing and a view of the outdoors.

VIEW 7 - SOLAR & CROSS PASSAGE VIEWED TOGETHER



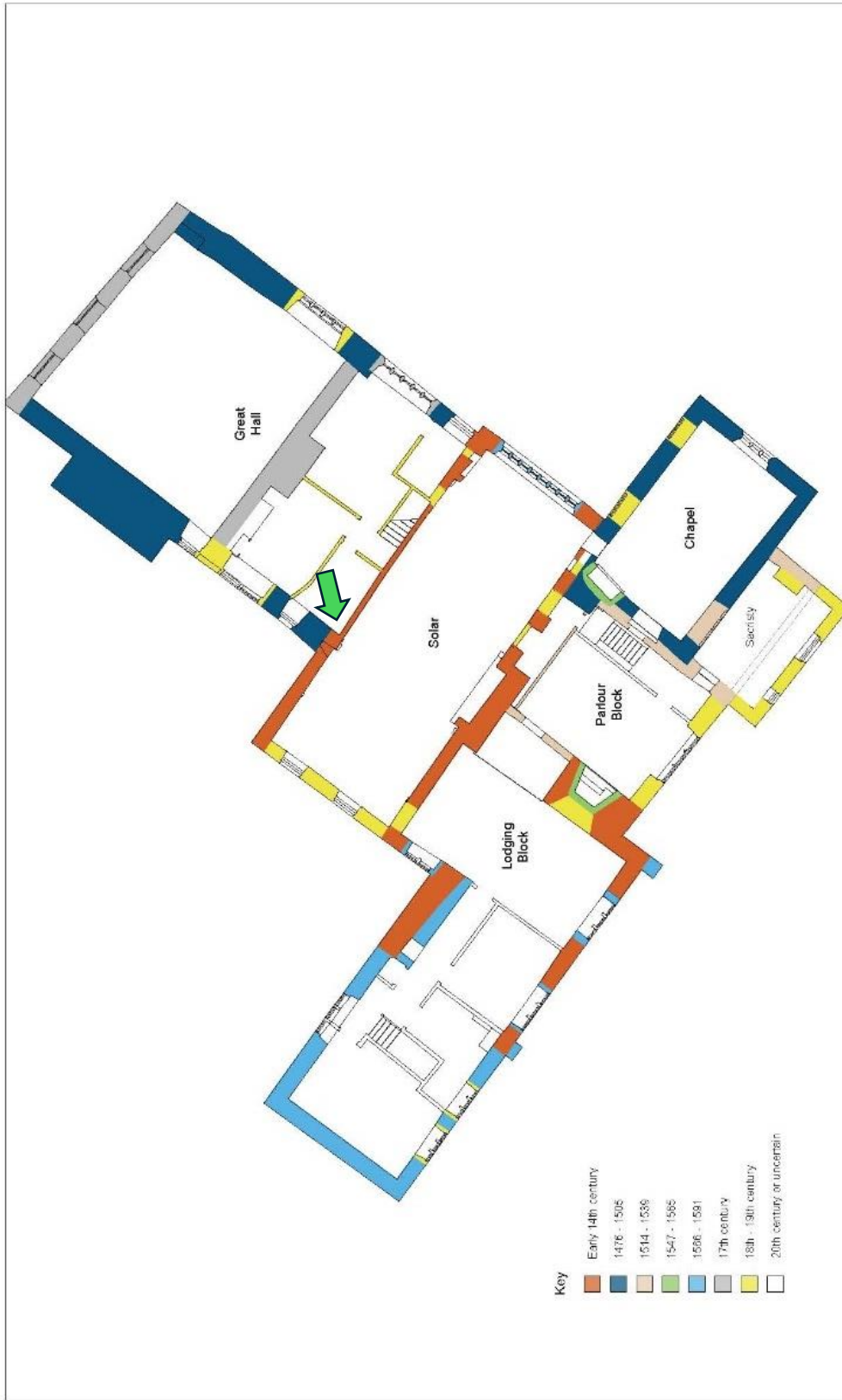
1. Reception area with a large desk and seating.
2. Kitchen area with a large island and open shelving.
3. Living area with a large fireplace and seating.
4. Bedroom area with a large bed and storage.
5. Bathroom area with a bathtub and shower.
6. Hallway with a wooden floor and a coat closet.
7. Stairs leading to the upper level.
8. Large windows providing natural light and views.
9. A large, vaulted wooden roof structure with exposed rafters and beams.
10. A balcony area with a railing and a view of the outdoors.

FIRST FLOOR PLAN



1. Reception area with a large desk and seating.
2. Kitchen area with a large island and open shelving.
3. Living area with a large fireplace and seating.
4. Bedroom area with a large bed and storage.
5. Bathroom area with a bathtub and shower.
6. Hallway with a wooden floor and a coat closet.
7. Stairs leading to the upper level.
8. Large windows providing natural light and views.
9. A large, vaulted wooden roof structure with exposed rafters and beams.
10. A balcony area with a railing and a view of the outdoors.

GROUND FLOOR PLAN



Scale 1:200@A4

Figure 30 Calverley Old Hall phase plan

FAS HERITAGE

This phased plan shows the building as it was in 2019, with the Landmark holiday let then in the Lodging Block and cottages still in their then surviving form. The arrow indicates the approximate position of the site of the midden.

Summary of Building Analysis & Timber Dating

After the excitement of the competition, there followed three years of building analysis, fundraising and consultation with the statutory authorities, as well as the development of the design scheme by Cowper Griffith. Much detailed building analysis and research had been done in the 1980s by Mennin & Ferrey, the architectural practice retained for that phase, and later by Colin Briden, as Landmark strove to find a solution for the building. A thorough audit of all that information was a necessary precursor and Jonathan Clark of FAS Heritage in York was retained to carry out further building analysis and judicious opening up, and then to write the first of several iterations of a Conservation Management Plan (CMP). Importantly, a CMP includes a Statement of Significance, which acts as an objective assessment against which to decide how a building can best be adapted while still respecting the historic fabric. Unsurprisingly given its Grade I status, the Statement for Calverley Old Hall found it to be of 'exceptional significance', as a surviving medieval hall with evidence for successive phases of development.

As the months ticked by, our understanding of the building was to be transformed. It had always been believed that the Solar Block was purpose-built as such, serving a pre-existing great hall before the surviving one was built in the 1480s, that probably stood on the site of this later hall. First, our structural engineer, investigating the footings of the Solar Block from the Great Hall side, discovered in his trial pit the remnants of a midden or cesspit, *within the footprint* of the 1480s Great Hall, beneath a 15th-century floor slab. Clearly, a midden here was incompatible with use of the plot as an early great hall. The cesspit probably serviced a long-drop garderobe (or loo) for the use of the occupants of first floor hall.

Closer examination of the timber framing of the Solar Block, both walls and eventually its roof, then further revealed that there had once been an additional range extending at right angles northwest of the Solar Block.



Residual framing from the 1320s hall block, and the original doorway into the first-floor hall, now in use once more, after raising the lintel to take account of modern statures.



Examples carpenter's scribed setting out marks for the 1320's hall block (now called the Solar Block).

The southwest wall section has very little framing suggesting it was not built as an external wall - so therefore must have had an abutting range originally. On the Lodging Block framing on the other side, a doorway on the first floor is clearly visible in the framing (although this is now hidden in a housekeeper's cupboard). This doorway, it was realised, led into a 14th-century solar range. In addition, what had been thought to be deliberately shortened posts at first-floor level turned out instead to be a timber-framed first-floor storey resting on ground floor masonry walls. The theory therefore emerged that the Solar Block had not been built as such, but rather as a hall house in its own right whose timber-framed upper storey rested on stone walls below, and which had a solar housed in a wing at right angles at the northwest end, extending across, and eventually subsumed into, the later Lodging Block. It then became clear that the primary timber for a first-floor hall was all present and clearly marked with carpenter's marks, all in order. The huge stone fireplace is biased to the high end, with the solar range leading off it. Peg holes suggest that the ground floor would have been partitioned as service rooms.

Such first-floor medieval hall houses are becoming increasingly recognised: Astley Castle and Woodsford Castle – also Landmarks – are also first floor halls. Another more local example is Markenfield Hall near Ripon. It was only later that the (in fact mis-named) Solar Block fulfilled the purpose of a now very grand solar or private chamber, when the surviving Great Hall was built in the late-15th century. To avoid confusion, we continue to refer to this block as the Solar Block, reflecting its usage from around 1500, and indeed again today.



Markenfield Hall, near Ripon, a first-floor hall also built in the early-14th century. Calverleys and Markenfield intermarried, until the house became a focus for the rebels under Sir Thomas Markenfield during the Northern Rebellion of 1569. The first-floor great hall (now restored) gives us an idea of what Calverley's first-floor hall might have looked like.



The other major revision in our understanding was the date of construction of the Lodging Block, long thought to date from the 17th century. An extensive programme of timber analysis carried out on timbers from all blocks of the Old Hall by Historic England revealed instead that the Lodging Block's roof timbers were felled between 1566 and 1591, a generation earlier than thought. The programme went beyond conventional tree ring analysis to include isotope analysis and a new high-precision radiocarbon wiggle-matching technique. The results are summarised here and presented graphically in the phased plan:

SUMMARY OF TIMBER ANALYSIS	FELLING DATE RANGE
Early hall house/Solar Block	1300-1324
Great Hall	1477-1497
Chapel	1480-1505
Parlour Block phase 1	1514-1539
Parlour Block phase 2	1547-1565
Lodging Block	1566-1591

The full complexity of Calverley Old Hall's fabric is too great to describe in full here, but those interested will find a copy of the FAS Heritage's Conservation Management Plan as updated in 2024 in the bookcase.

Repair & Conversion Works

The project to restore Calverley Old Hall 2018-2024 took place under particularly challenging national conditions. In addition to departure from the European Union in 2020 causing uncertainty around supply chains and labour provision, in March 2020 the world entered the Covid-19 pandemic, which imposed significant restrictions during periods of national and regional lockdown that continued well into 2021. This proved a challenge to be overcome in every aspect of the early stages of the project. However, adaptation also brought its opportunities: the first online webinars were held for local residents and Landmark Patrons and Friends. Forcing us to leap into the new technology, this was a new initiative that proved very successful, and online delivery made possible for us to share our plans with a far wider audience than in-person events, at a time when everyone was glad of any contact with the outside world. Such online talks soon became the norm and are now a wonderful way to share our projects with our many supporters.

The development phase of our Heritage Fund application also had to be conducted during these months, with the Round 2 (delivery phase) application finally submitted in November 2022, for a grant of £1.6m. Meanwhile a separate appeal was launched to help fund the unforeseen necessary works to conserve the wall paintings discovered early in 2021, and prompted further generous support from our supporters.

The project was captured throughout on film for a Channel 4 documentary produced by Boom TV, the next in a series on Landmark's projects, presented by Anna Keay, Landmark's Director.

External Works & Re-roofing

The first step was re-roofing the Solar, Parlour and Lodging Blocks. The Old Hall will have seen various re-tiling campaigns over the centuries but the roof structures beneath the stone tiles are mostly original. The exceptions are the Lodging Block's roof (destroyed by fire in 1977) and the Solar Block, where the upper part of the southwest gable retains evidence for a steeper pitched roof, which would indicate that the original roof form had projecting verges to the gable. Alterations to the roof pitch are also apparent from marks on the gable end. In the 1980s, it was noticed that there was evidence that the Great Hall roof originally sailed straight onto that of the Solar Block, which represents another change. The roof structure of the Great Hall itself was carefully restored in the 1980s, and those repairs are still clearly distinguishable. At the time, evidence was noted for a lantern in the central ridge, probably louvred for ventilation.

To our relief, emergence surveys found just one bat on site, for which no licence was required. The first works began on site in December 2020 thanks to a grant from the Culture Recovery Fund, a DCMS scheme to support the heritage sector during the Covid-19 pandemic. These initial works involved the repair of the rainwater good and vandalised chapel window, mapping and clearance of the drainage channels and renewal of the cottage roof and windows, undertaken by Bridgett Conservation. A second a grant from the Culture Recovery Fund followed, for the larger job of reaping the Solar, Parlour Block and Lodging Block roofs, which was done by Dobson Construction Ltd of Ilkley, a long-established Yorkshire firm with extensive historic buildings experience and a strong track record of training apprentices in traditional heritage skills. It was the beginning of a very successful partnership, with Dobsons in due course winning the main contract in the tender process.



Scaffolding going up for the re-roofing works in January 2022.



Architect Karen Lim under the shelter roof on the Solar Block roof; looking down the southwest slope of the Solar Block roof towards the Parlour Block and Chapel.

The team began work at Calverley in December 2021 to prepare the site for scaffolding. The later front porch and a kitchen extension to the rear of the great hall were demolished, as being superfluous to the Landmark scheme as well as detracting from the wider significance of the site. The Great Hall and Solar Block were emptied of the salvaged stone and other material stored in them, and all useable material stored in a container on site. The stone paths and paved areas surrounding the building were carefully recorded, lifted and stored, to allow for the scaffolding footings. Full scaffolding and a shelter roof were installed and the stone tiles were stripped, under the watchful eye of archaeologist Jonathan Clark, and stacked on site. Some were up to six feet in length, requiring two men to lift them. We were glad to be able to re-use about 80% of these 'thakstone' tiles, supplemented by locally salvaged ones. The originals are thought to have come from a quarry at Pudsey, known to have once been on the Calverley family estate.

The rafters over the Solar Block showed nogging (lath and plaster) formerly on their exterior, indicating that they had been recycled, probably from a farm building or similar, perhaps from the site itself. This was the only area where there was clear evidence of roof timbers having been recycled from other buildings. We were able to examine the carved tie beams in the Solar Block from up close and found traces of red, as on the spere truss now above the mezzanine gallery overlooking the Great Hall and the roof timbers of the Great Hall itself, reminding us that the roof may once have been gaily painted.



Examples of timber repairs, each carefully specified.

Left: a rotted rafter with steel bolts and plate inserted.

Below: this junction point had fared especially badly, with considerable decay in a post holding one of the ornamental trusses in the Solar Block above the huge hearth. The wall plate had also rotted. With advice from the structural engineer, we were able to repair it in situ. The void behind the post was one of the locations where a cache of concealed finds was discovered, a typical location for such finds beside an opening (the chimney flue).



The roof timbers were found to be in mostly sound condition except for rotten feet of many of the rafters in the valleys between the Solar Block and the other blocks. The wall plate was also rotten in places. We took a very conservative approach to the timber repairs, scarfing in new wood, inserting stainless steel bolts and fitches where necessary, in order to retain as much of the original fabric as possible.

The fine early-14th century chimney serving the massive first floor fireplace in the Solar Block (visible in the passage from sitting room to Painted Chamber) was reduced in height long ago and capped, and we have no evidence for its original form. Corbling out, it was originally freestanding against the side wall and an impressive feature, abutting the timber-framed upper storey.

It was during these works that the building first began to yield its many concealed objects from under the eaves and in wall cavities: first a child's leather clog, then a couple of whole hen's eggs, and so it progressed from there. Some were scattered but many were grouped in particular roof voids, like one found above the huge 14th-century stone hearth to the right in today's sitting room, at the junction between Solar Block and Lodging Block. Was this the equivalent of a waste bin for occupants over a long period? Was it the stash of generations of rodents or cats? Or were the objects deliberately placed as folk magic, to ward off evil spirits? Strangely, we found no marks on the timbers (Ms or Vs for the Virgin Mary, mysterious scribed circles etc) that are interpreted as fulfilling a similar purpose. Only a handful of burn marks (made by a candle or taper deliberately held for some time against the hard oak) were found between the Parlour Block and Lodging Block (now concealed in a housekeeper's cupboard).



View southwest along the length of the Solar and Parlour Blocks during re-roofing, with the Chapel at the far end. While some rafter ends had rotted, the roof was not in as bad a condition as feared.

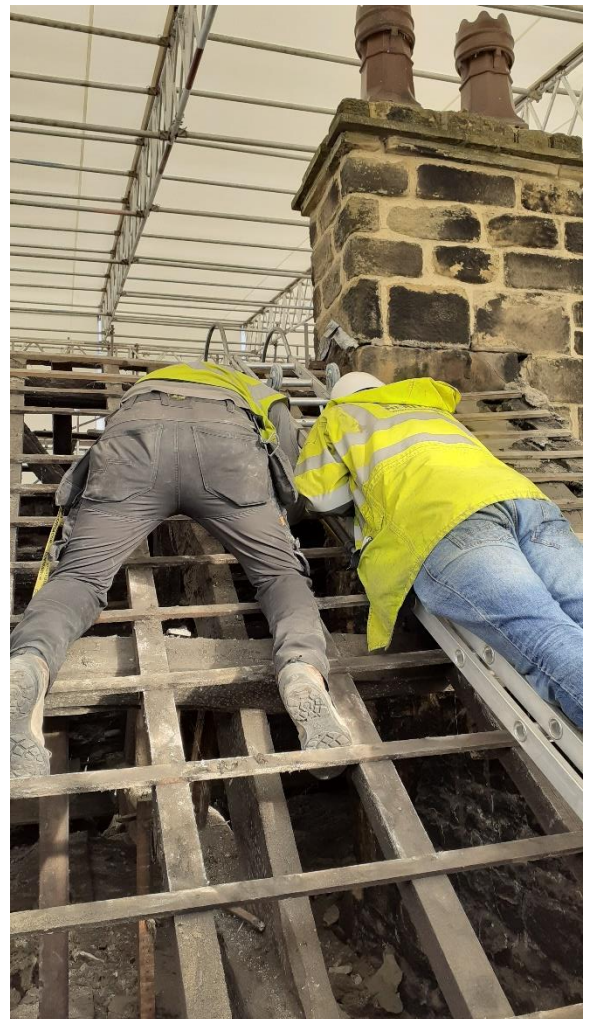


Archaeologist Jonathan Clark inspects a scarf joint repair to a decayed purlin.



Landmark's senior surveyor, Linda Lockett, discusses a structural point with structural engineer Robert Ratcliffe.

Right: examining the evidence for a 1320s solar range at the join between the Lodging and Parlour Blocks.





Pondering the evidence in the roof of the Solar Block. The rafters mostly belong to a re-roofing campaign in the late 19th century, but include many 17th-century timbers re-used from the roof from a barn or similar structure, perhaps one of the outbuildings known to have stood on the site previously.

Below: timbers in the original early-14th century roof truss of the early solar range, now embedded in the roof space of the Lodging Block and smoke blackened, probably by the 1977 fire.





Remnants of lath and plaster above a roof truss in the Solar Block, dating from the 19th century when three storeys were created in the block. The fabric has been incorporated into the repaired apex.



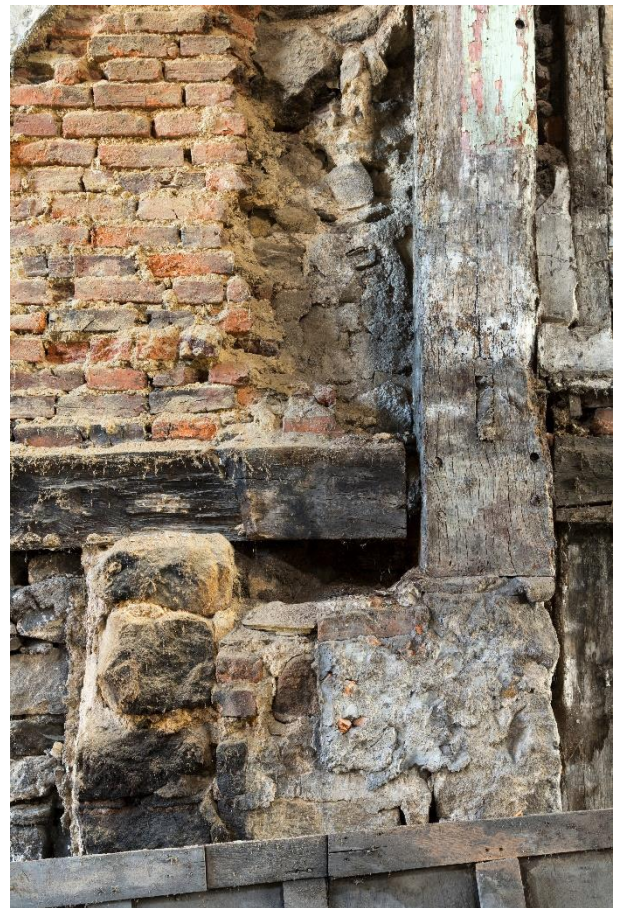
Close-up of one of the elaborately carved spandrels on a roof truss in the Solar Block, dating from the early-14th century.



A child's wooden-soled leather shoe found concealed in a cavity between the Solar and Parlour Blocks, one of the first of many such concealed finds.



Drilling the bore holes for ground source heating. Six bore holes were drilled to a depth of 143 metres. The process proved easier than anticipated, to everyone's relief.



A post from the early 1320s hall house that survives as part of the structure of the Solar Block. The early hall is thought to have had a stone ground floor with a mostly timber-framed first storey.

Re-roofing was completed in May 2022, and, with news of the success of our Round 2 grant from The National Lottery Heritage Fund coming in April 2022 and, with the necessary permissions in place, we were then able to move straight into the main works.

Externally, the rest of the year was taken up with removal of existing fabric where necessary (stripping out the cottage partitions, removing salvaged material from the Great Hall and Solar Block for safe storage etc).

Sustainability was a major theme in the project design, including renewable energy sources. Calverley Old Hall is heated by ground source heating, which first required careful archaeological investigation of the grounds. This revealed nothing of any significance, and so drilling proceeded on the grass in front of the Old Hall for six boreholes 143 metres deep, to harvest the ground source heat for underfloor heating and hot water. Associated trenches for the pipework run to a plant room were built to the rear, to hold the necessary pumps and heat stores. This ground source heat is supplemented by an array of photovoltaic panels on the southwest-facing slop of the Solar Block roof. A bike rack and electric vehicle (EV) charging point were also installed at the rear of the building, and a parking space for the less able.

Extensive repointing was required internally and externally, and this was carried out to an excellent standard by Dobsons' stone masons, the task also providing a training opportunity for two apprentices recruited from our Sector-based Work Apprenticeship Partnership scheme, as well as Dobsons' own apprentices. Meanwhile, bricklayer Ellie Dobson, proved a mistress of tile repairs (infilling wide vertical voids in masonry with small pieces of tile bedded in lime mortar) and went on to gain a place on the Society for the Protection of Ancient Buildings' prestigious SPAB Fellows scheme for 2024.



By summer 2022, the scaffolding was down and site set-up complete. The flagstones from the Great Hall had been recorded and were now carefully stacked while underfloor heating was installed.



The removal of the cottage in the southeast end of the Great Hall allowed a first glimpse into the Great Hall from high level, a view that is now familiar as a key element in the conversion scheme.



From top left: slaking lime on site; tile repairs in one of the many wall cavities, here in the partition wall of the Great Hall; a sample of external pointing, the mortar mix and style refined with great care by stone mason Kevin Woods and his team.

Internal works – general

The brief description here of individual spaces belies the amount of general work required throughout the interiors – erection and dismantling of scaffolding, repointing, scarfing of timbers, insulation measures and draught-proofing and much more. Sustainability was a major theme throughout: for the first time we employed a dedicated sustainability consultant who advised on, for example, the correct disposal of skip material and waste liquids, and generally raised our awareness of what can be done on a building site to minimise environmental harm. A great deal of material was re-used on site, even including ceramic tiles salvaged from a cottage interior.

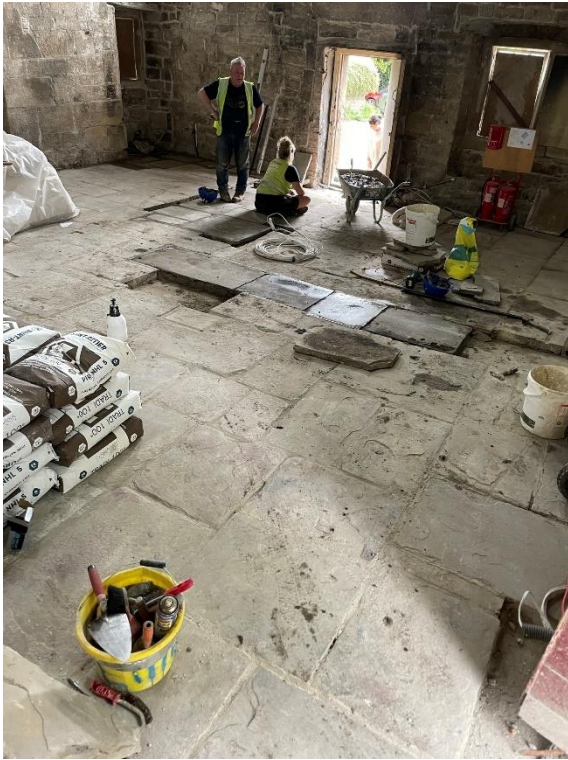
The Great Hall

The Great Hall (its roof built of timber felled 1477-1497) was a nest of scaffolding until summer 2023. As the roof here was not stripped, insulation had to be installed from inside. Parvatherm insulation was introduced between the rafters, a layer of wood wool and then wood slab, given a thin skim of lime plaster. This has reduced the depth of the rafters by about two thirds, although the end result looks no different from below. Wood fibre insulation was installed behind the panelling around the walls and worth it for the increase in thermal efficiency. This has been increased significantly and also by installing secondary glazing to the windows, a simple, visually unobtrusive solution using Perspex sheets mounted on magnetic strips. There was extensive repointing. Services were laid in the cavity between walls and panelling. The flue to the huge hearth was lined and a woodstove installed. As was also true in the 1980s, we felt there was insufficient evidence to justify rebuilding the external stack that would once have served the hearth.



The flagstones in the Great Hall were all numbered, lifted and carefully re-laid after underfloor heating had been laid beneath a screed of limecrete. Recycled aerated glass was used as the underfloor insulation. Little of archaeological significance was discovered in the process.





Linda Lockett and Andy Dewhurst contemplate the challenge of installing the panelling in the Great Hall. The image top right shows how far out of true the southeast wall was.



Applying the plaster skim onto the wood board insulation between the rafters in the Great Hall.



The framework in place for the panelling. The finished panelling provides additional insulation as well as holding pipework for the kitchen and electrical ducting, and being aesthetically pleasing by drawing the space together.

The flagstones were carefully numbered and lifted prior to the installation of underfloor heating. This was done under careful archaeological monitoring but nothing of significance was found; in being built with the huge hearth with its integral flue, there was never an open fire. The heating pipes were laid on a layer of breathable blown glass fibre onto which the heating pipes were laid. This was then covered with limecrete slab, and the flagstones relaid exactly as they were. Only a few needed replacing. We deliberately left an area of red-stained flags as they were, a reminder of the traditional red polish used in the cottage era.

The walls, including the transverse one, had to be fully cleaned down before they could be decorated with lime paint. There was careful thought before the decision to limewash throughout the building to unify it, as there has inevitably been some loss of surface legibility of the evidence of the building. However, the changes in texture can still be read, and the limewashing provides a cleaner, brighter, more sound interior.

New oak windows were made for the Parlour Block and doors for the Great Hall by Stapleton Joinery of Keighley. The kitchen island and units were made by Landmark's joinery team at our workshop in Honeybourne, designed by Mark Smitten and installed by Matt Cannell and Landmark-sponsored apprentice Rose Andrews. The units have been specially designed to be wheelchair accessible. The panelling was also made by Stapletons but fitted by Dobsons, an exacting task as none of the walls are flat. It took a great deal of patience, to scribe and biscuit-joint the panels in across such a wide and uneven area. The panelling had to be brought forward to allow for areas that bulged forward, but this had the advantage of allowing services to be carried in the void behind and the void to be insulated with sustainable woodfibre insulation.



Assessing the kitchen island in Landmark's joinery workshop at Honeybourne. Clockwise from front: Susan McDonough (Head of Estates), Rose Andrews (joiner), Mark Smitten (joiner), Karen Lim (architect) and Linda Lockett (Senior Surveyor and project manager).



Analysing the evidence in the Entrance Hall, its cottage infill now removed. This was once the cross passage for the 1480s Great Hall. Before this hall was built, a narrow gallery would have run along the far wall, with an external staircase providing access to the 1320s first floor hall via the present doorway. The early cesspit that disproved the current Great Hall as the site of the original hall block was discovered against this wall, near the greenish door in this image. Above it, the timber frame has evidence that could suggest a long drop garderobe.



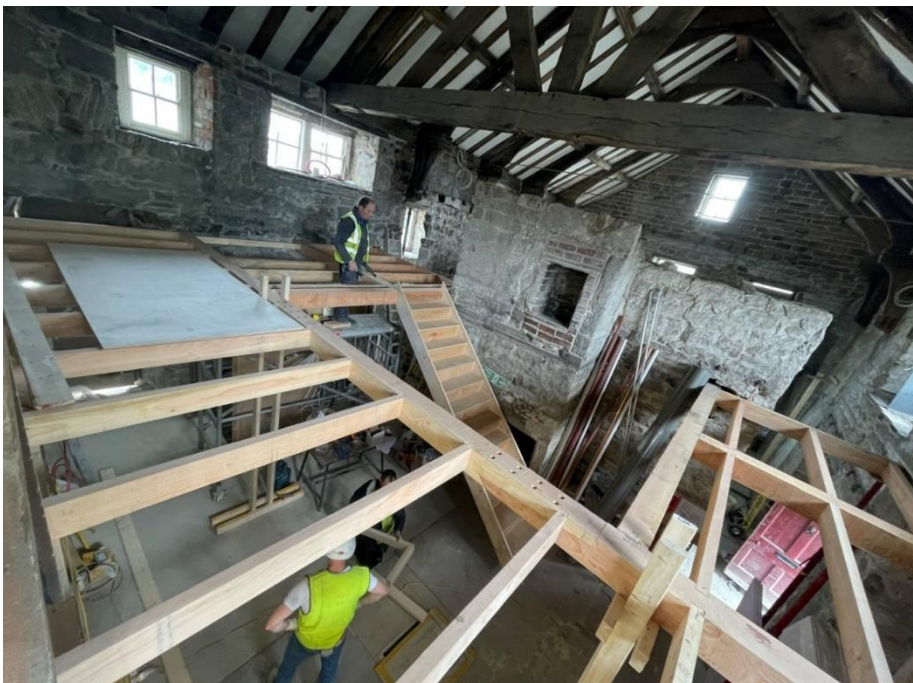
During the clearance of the cross passage, the original doorway into the first-floor hall was discovered in 1320s framing. Here, architect Karen Lim briefs Kevin Woods, plasterer (in the red hat) Michael Bloom, joiner

Below: the solid oak staircase under construction. Its treads are cantilevered so it is self-supporting and saves on circulation space.



The Entrance Hall

The entrance hall echoes the Cross Passage that was here from the late 15th century. The late-17th century partition from the initial division of the Great Hall was fully exposed by removing the later cottage insertions and reduced in height. This made the full void of the Great Hall apparent again. The Cross Passage also has under floor heating, laid under salvaged stone flags. The ceiling was insulated with sheeps wool held in place with wood fibre panels which were then lime plastered. A temporary wooden staircase was in place for much of the project to give access to the first floor. The final glulam version in Douglas Fir, with its bespoke wrought iron handrail, was only completed in summer 2024. (Glulam is glue-laminated timber, a natural alternative to steel or concrete.) The staircase has interlocking, cantilevered wooden treads, that allow the staircase to be largely self-supporting and appear to float. This required very complicated engineering in the design. A lift to the first-floor mezzanine was installed behind the staircase, to ensure wheelchair access to the main first floor spaces.



Constructing the mezzanine floor. A temporary ladder stair was in place for much of the project. The late-17th century partition wall has been reduced in height, cleaned off and repointed.



The Solar Block cleared for work to begin. An archaeological survey was carried out by students from Bradford University archaeology department, who also helped catalogue some of the many concealed objects that emerged during the project (below, using the Lodging Block, still semi-furnished as a Landmark).



The Solar Block

The floor in the Solar Block was excavated for the installation of underfloor heating, after help from students from the University of Bradford with the preliminary archaeological investigations (nothing of significance was discovered).

A huge steel framework to hold the first floor was installed, resting on concrete pads; the architect's scheme envisaged this new insertion 'floating' within the ancient shell such that no damage was done to the historic walls, while at the same time providing a framework to tie them into. Beneath this frame, the partition walls for the two ground floor bedrooms and bathrooms were faced with Glulam. The divisions make best use of the spaces while still allowing the most significant architectural features to be visible. Movement sensitive lighting illuminates an otherwise windowless central lobby. A doorway was re-opened on the ground floor to lead up a couple of steps into the ground floor bedroom of the Parlour Block.

At first-floor level, the door from the mezzanine to the sitting room is essentially the original entrance to the early first-floor hall, then reached by an external staircase. However, the height of the original door was too low for modern heights and so the lintel was raised by four brick courses, done by raising the whole length of the beam by four brick course..

The flooring in the sitting room is English oak and runs longitudinally. The timber was ordered well-ahead of laying it to give it time to acclimatise to the building before installation. The boards are biscuit-jointed (joined by discs of wood fitting into slots in each board) to ensure any movement is transferred along the whole length of the board and minimise cupping. They are finished with beeswax and turpentine. The roof has also been insulated, here using

blown glass which allows a more flexible surface than wood board to follow the gentle contours of the ancient structure, finished with a lime plaster skim.

The walls were extensively repaired and repointed before limewashing; the cottage sash windows were repaired for better draughtproofing. The long stone mullioned window was also repaired.

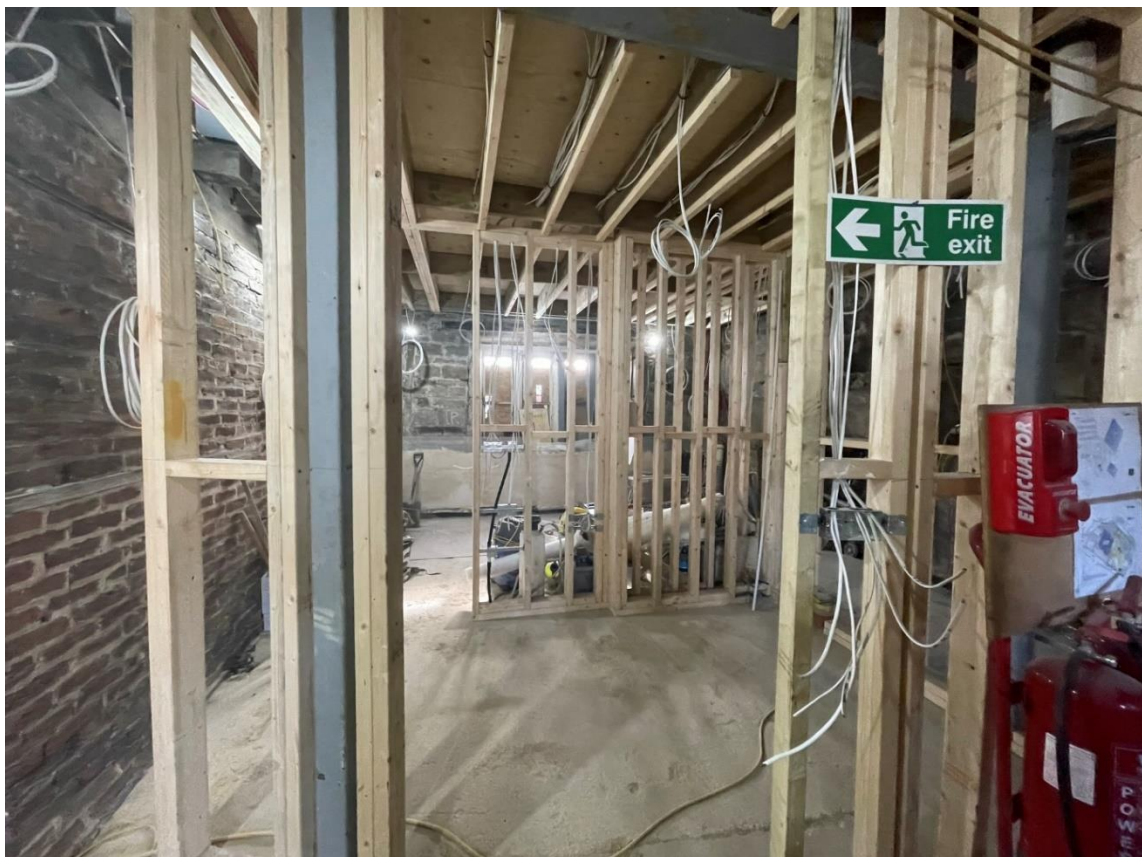


The huge steel frame that supports the floor in the Solar Block and around which the ground-floor partition walls are constructed. It mostly stands clear of the external walls.

Left: a former for one of the concrete pads the frame rest upon, now below the floor along with underfloor heating.



Redecoration of the sitting room under way.



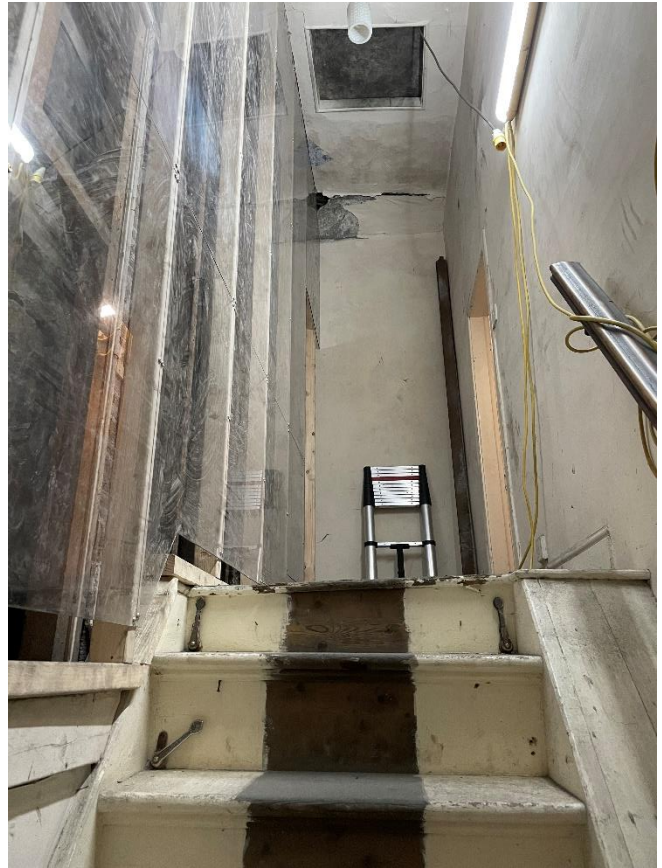
A forest of wires and timber partitions, precursors to the creation of the bedrooms and bathrooms on the ground floor of the Solar Block. Such use echoes the service rooms that occupied the ground floor originally.

The Chapel

It was always envisaged that the Chapel should remain a place for quiet contemplation, open to the public on changeover days. The Chapel was sensitively restored by Landmark in the 1980s and remained weathertight, and so relatively little was done in here. The 1980s scheme had inserted a wooden ladder stair from the body of the Chapel up to the gallery but this was removed to ensure Landmarker privacy, and the gallery floor was made good and re-stained. The three-light window, re-opened and restored in the 1980s, was repaired against water penetration and the gallery floor was made good and stained. The walls were re-limewashed and electricity was installed to enable lighting for a small information display beneath the gallery, which includes a plan chest holding a selection of the many concealed objects found on site.



The chapel gallery seen from below, 2024.



Left: the cottage sitting room (now a bedroom) propped as a precautionary measure. Right: the cottage stairs before removal. By now, the wall paintings had been discovered in the room above and can be glimpsed beneath protective Perspex on the left. Below: the room midway through works. The former breach in the ceiling for the staircase has been made good. The far wall has yet to be finished. The new staircase for the adjacent cottage is under construction.



The Parlour Block

Ground floor of Parlour Block

When work began, all that was known about this block was that its ground floor had a fine stone fireplace and a moulded wooden ceiling that looked 16th-century. This ceiling showed signs of bowing and so acro props were put up as soon as we moved on site. Large walk-in cupboards behind the fireplace and against the Solar Block wall gave hints of more ancient spaces and a run of late-15th century brattishing re-used from elsewhere ran along the northwest corner (see plan on p. 32). Access to the first floor was provided by a 19th-century enclosed wooden staircase that came up through an opening made through the ceiling, and up between partition walls to doorways leading to bedrooms on either side. This was removed.

The huge stone lintel of the fireplace had to be tied back in using stainless steel rods. The large closet behind it was the ideal place to house the sophisticated building management system required to monitor conditions for the wall paintings above and control the temperature throughout the building. A new stone floor was laid with underfloor heating and new stud work and door were created on the Solar Block side.

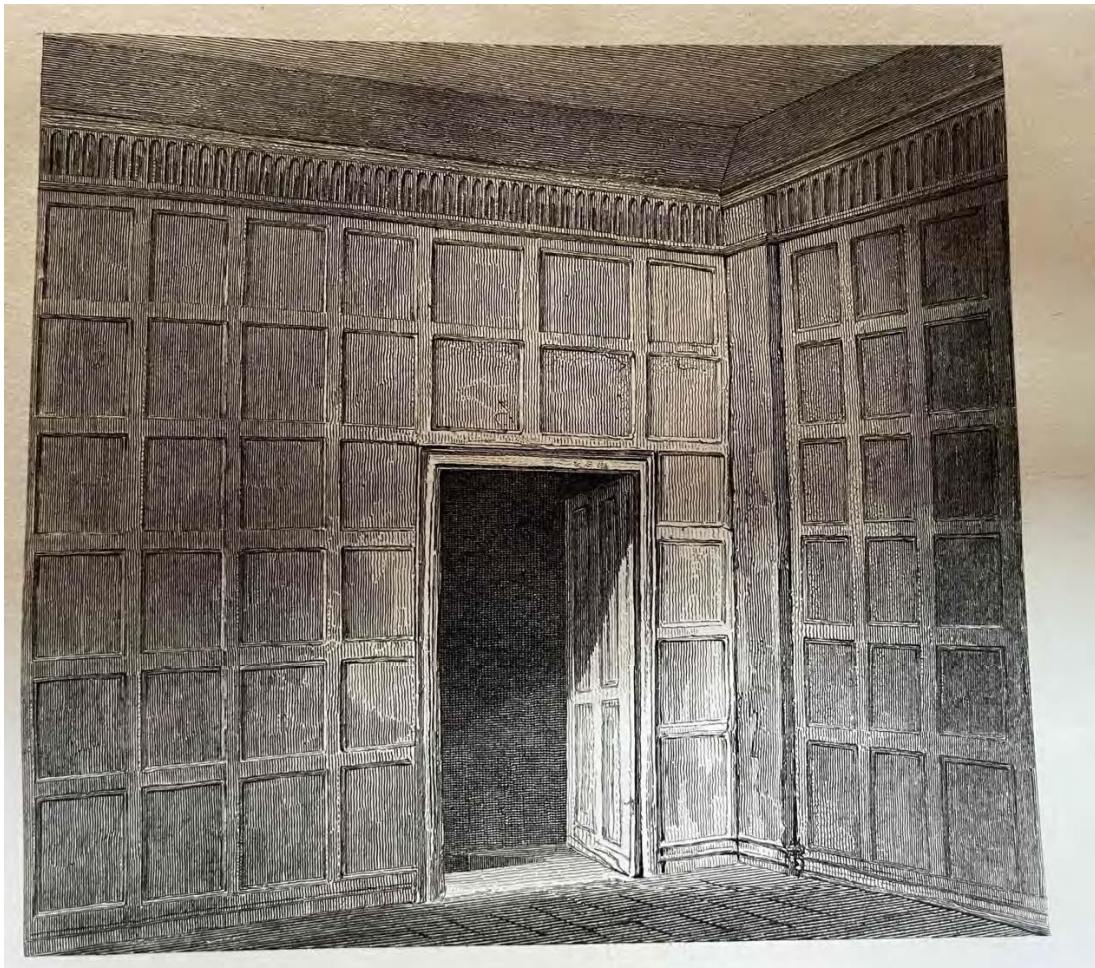
The Sacristy/Cottage adjacent was re-ordered very efficiently to hold a new staircase, wet room and, on the first floor, a shower room for, but at a suitable distance from, the Painted Chamber bedroom.



The Painted Chamber as cottage bedroom in 2019. Apart from the corner jowl post and hint of a coved ceiling in the top picture, there was little suggest that there was anything of significance. Only the small mid-20th fireplace and slight shadowing in the plaster hinted at a bigger hearth.

The Painted Chamber

This is the only room on the site that remained relatively undisturbed by either the cottage years or the 1980s works. Sometime in the 17th century, the room panelled. Then in the early 1900s, this panelling was removed and replaced with lathe and plaster. The panelling, and then the respectful carpenters' careful fixing of the later studwork that ensured the painted scheme's remarkable survival. With underpinning from a sophisticated building management system to control temperature and humidity levels, we have been able to take an approach that is more or less 'conserve as found', resulting in a restored space that is perhaps as close to the mid-16th century original as could be achieved.



**The northwest corner of the Painted Chamber in 1816,
when it was still panelled.**
(Elmete and Loidis, 1816)

To discover the miraculous survival of the wall paintings was a glorious find but did require a rapid rethink of the design scheme for this area if, as we fervently hoped, the room was to be enjoyed as part of the overall Landmark accommodation. Originally, there was to be a shower room leading directly off it. This was clearly impossible now, and so the scheme was redrawn to its current configuration, in which a shower room has been created on the first floor of the adjacent Sacristy Cottage. There is access to a shared bathroom in the Lodging Block accessed through a lobby, a route created by re-opening the original doorway into the chamber. This latter first-floor route was originally the only way into this hidden sanctum, and it was during careful opening up to determine where this primary entrance was that possible wall paintings were first glimpsed, by Paul Croft of Lincoln Conservation.

It was another exciting moment later in the project when the Victorian floorboards were lifted to reveal the original mid-16th century oak floorboards underneath. In the northeast corner, indents in the wood in one corner suggest that it later doubled as a workshop for a loom.



With traces of paint clearly apparent on the revealed corner jowl post, investigations were taken further.



With permission to remove the lath and plaster walls, but the supporting stud work still in place for now, for a couple of years the wall paintings were carefully protected, later with Perspex sheets, revealed only occasionally.

The original ceiling height and form is unknown so it was considered too speculative to reinstate one and it has been left at the height we took on. The original was probably similarly coved and may have been ribbed in plaster; many fragments of ribbed plaster were among the finds on site. The large stone chimneybreast was discovered behind a small mid-20th century fireplace. In the 16th-century, it probably held an elaborately carved wooden or stone chimneypiece.

In autumn 2023, specialist conservators Lizzie Woolley and Sam Whittaker of Opus Conservation arrived on site to carry out a thorough inspection and survey of the paintings. With input from Tobit Curteis, they drew up a method statement for the eventual treatment. Under their supervision, the contractors removed the timber supports (which had been sensitively installed by earlier workmen, not fixed to the paintings themselves) and made good various areas of lost fabric with gypsum plaster, areas which have been deliberately left apparent. Plaster analysis had determined that unhaired, pink gypsum plaster was used as the ground for the decoration, something not commonly found although a major seam of gypsum runs not far from Leeds. On the northwest and southeast walls, slate slabs were inserted in grooves in the studs to form the walls, and then plastered, becoming the grounds for the wall paintings. This was quite a common construction technique at the time. In the northeast wall alongside the Solar, sandstone tiles were used, the back of which can be seen in the short passage from the sitting room to the chamber. Examples of these tiles can also be seen blocking the two-light, mullioned window in the short passage running south east off the Painted Chamber towards its bathroom. This window was inserted to give more light onto the Chapel gallery in the 16th century, when it looked out above the roof of the little sacristy (before it was adapted into a cottage). The window was blocked in the 18th or 19th century.

An experts study day on the painted chamber was held on site and at Esholt Hall in November 2023, bringing together fifteen specialist conservators and historians to bring the Calverley scheme fully to their attention and seek their input before its conservation. There was general consensus in dating the paintings stylistically to around 1560, consistent with the timber dating of the ground floor ceiling to 1547-1565, and to which the painted scheme relates. It was noted that the planning of the design to respect the underlying timber-framing was very unusual. All agreed that this is an exceptional discovery in astonishingly good condition (accounted for by the installation of paneling in the early 17th-century as shown in an early engraving).

The full conservation package was then tendered and Opus were successful in being retained for the main phase conservation. This was undertaken in early summer 2024, after the contractors had left site; three to four conservators at a time worked on the room for nine weeks, staying in the residential flat in shifts. In summary, their approach was first, to spend a week or so very gently cleaning dust from the surfaces with special vacuum cleaners; second, to go over the paintings with cotton buds dipped in a non-aqueous solvent to remove dirt (as the paints used were water-bound, water was not appropriate here as a solvent); third, to apply small poultices of special conservation tissue, to which a consolidant was applied, which soaked through into the painted surface and was then reabsorbed with the dirt into the tissue, which was then carefully lifted off; and finally, after consultation with the Landmark team on the philosophy of repair, to tone the paintings subtly in on a few areas where the loss of colour paint was such that the bright pink plaster was showing through and distracting from the legibility of the whole. Record photos were taken at all stages and have been deposited with the West Yorkshire Archaeology Advisory Service (WYAAS).

(Note: if you are lucky enough to find historic wall paintings during works to your own house, do not try any of this at home! Historic wall paintings are

always a rare and significant find and any treatment should always be carried out by specialist conservators.)

The furnishing of the room and conditions for using it are also designed to protect the wall paintings. Daylight levels must be very carefully controlled to prevent damage to the paintings and so a specially-designed louvred oak window shutter was installed to prevent direct sunlight falling on the walls. The finished effect is much like a traditional mullioned window in appearance. Bronze casements sit behind in the room itself. The doorframes are constructed independently of the walls, to prevent vibration. There is minimal furniture and a wooden rail runs along the floor around the outside of the room to prevent furniture being inadvertently pushed against the wall. The spotlights, fixed with minimum disruption to the ceiling as-found, are kept at a light level that illuminates the paintings without causing harm. A fuller account of the Painted Chamber and its treatment can be found in the dedicated album volume kept in the room itself.

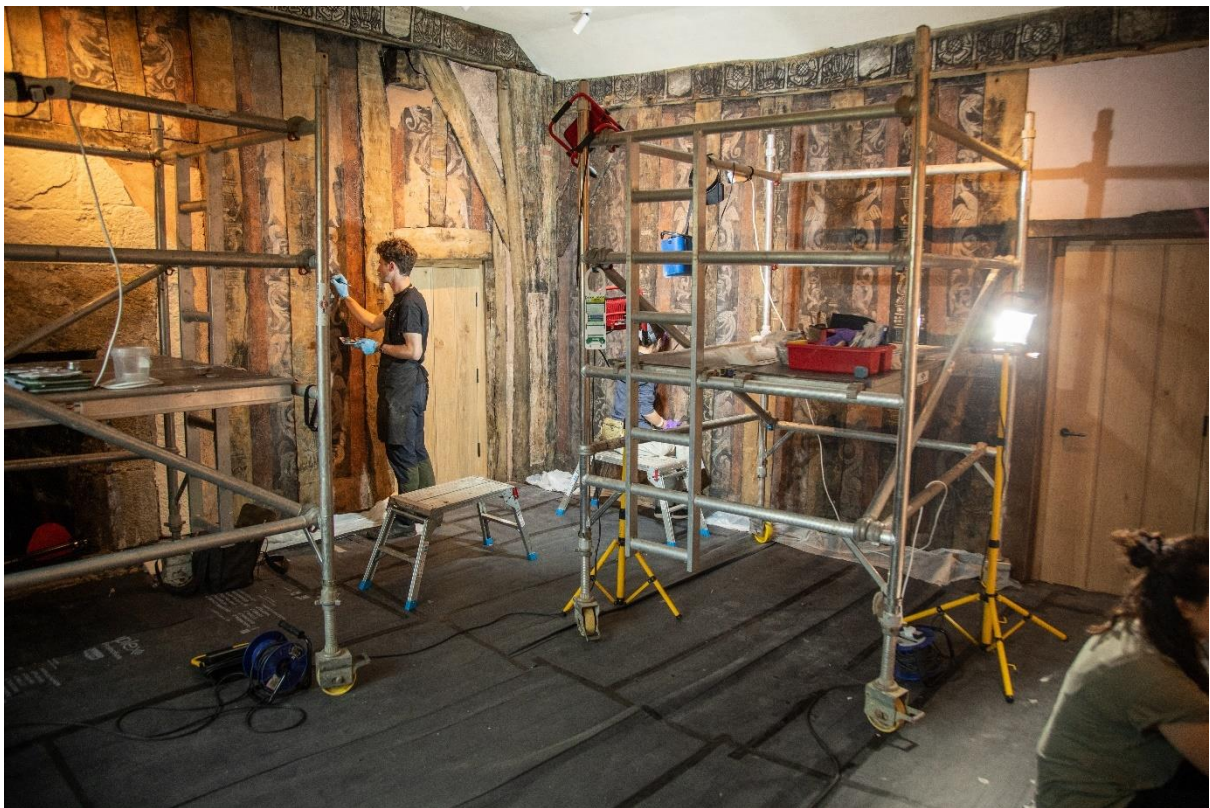


Above: an expert study day was held on the wall paintings in their as-found condition in November 2023, to consult specialists in the field prior to drawing up a Conservation Method Statement. By now, lost areas of plaster had been honestly patched in by Dobsons in like for like gypsum-based mortar under specialist supervision. This earlier, but not primary, doorway into the Solar Block had also been opened up. Behind this door is an awkward but atmospheric space, with a view of the huge 1320s stone chimney that served the early hall block, and also of the usual use of slate slabs instead of lath and plaster for the ground of this painted wall.



The void between the walls of the Parlour and Solar Blocks at first floor level. Left: slate slabs form the partition wall of the Parlour Block, and the ground for the gypsum plaster on which the paintings are done.

Right: the glimpse of the 1320s chimney.



**Top: the northwest wall as first revealed.
Below: conservation work under way by Opus Conservation in summer 2024.**





The Painted Chamber after conservation and gentle repair in 2024.

The Lodging Block

Formerly the Landmark accommodation, the Lodging Block is now divided between as community space on the ground floor and a residential flat on the first floor. A flexible community space, with a small kitchenette added to the rear, takes up the former sitting room. This too has a fine moulded ceiling, that is not unlike that in the ground floor Parlour Block bedroom. The space is available for hire for small groups and is equipped with wifi and a screen.

Outside, a garden has been created for the use of the local community, created by Calverley resident Laura Sharman who is a garden designer. The raised beds provide an echo of medieval physic gardens and are planted with traditional herbs, like camomile (to calm and promote sleep), rosemary (for cooking, skincare, fragrance) lavender and thyme. Dog wood trees, a native species, provide springtime flowers and (non-poisonous) berries in autumn. Local volunteers helped plant the garden. The birdbath pedestal is an offcut from timber salvaged from the building and the stone trough it stands on was found on site. The basin is a modern one, sourced from elsewhere.

A first-floor, one-bedroomed flat now occupies space of the former Landmark's kitchen, with bedroom, bathroom and living room above. This use was recommended by the options appraisal study conducted in the development phase of the project.

Public Outreach Activities

From the very beginning of the project in 2018, we were keen to involve the local community in our work at Calverley Old Hall. Local residents were consulted on our plans and in the dark days of lockdown during the pandemic in 2020, an enthusiastic local history group was convened online, to do valuable online research into the lives of the cottage dwellers from censuses and old newspapers, searchable online. As the pandemic restrictions eased, open days and tours were also given, and online talks.

A major internal change was the departure in December 2021 of Landmark's Engagement Officer, Kasia Howard, who fronted the development phase outreach programme and conceived the delivery phase Activities Plan. Kasia left to run the Traditional Crafts Centre at Highgrove for the King's Foundation, and was replaced by Vicky Thompson as Engagement Manager, with Hannah Thompson (no relation!) subsequently recruited as Yorkshire-based Project Engagement Officer. Both soon became friendly and familiar faces for locals as they delivered a stream of exciting activities and workshops thanks to delivery phase funding from The National Lottery Heritage Fund.

This meant that from 2022, alongside our 2-year repair project, Landmark was also able to run a full engagement programme with a busy and exciting activity plan, simultaneously fulfilling one of Landmark's charitable aims, to allow as many people as possible to enjoy our buildings. Given Calverley Old Hall's location between Leeds and Bradford, and with both cities having wonderfully multi-cultural communities, we were keen to ensure that our project reached as many different audiences as possible. With this in mind, we had three key audiences we particularly wished to reach with our engagement programme; young people, the local community, and displaced communities including asylum seekers and refugees.

Strengthening partnerships in the wider Leeds and Bradford community

We were keen to build relationships with groups who might not otherwise have the opportunity to visit or become involved with a building conservation project like this one. There follows a snapshot of some of the partner organisations with whom we worked on the Calverley Old Hall project.

Leeds Asylum Seekers Support Network (LASSN) work in the Leeds area to provide support for Refugees and Asylum Seekers, helping them to improve their mental health and wellbeing, as well as providing support with learning English and finding work.

Throughout the project LASSN joined us on site for many workshops. We began with a visit to site early in the project, where a group from LASSN were able to have a tour and hear about the history of the building. We were then invited to run a session for them at the Leeds Playhouse, working with a group from LASSN called 'Tea and Talk', where participants of various ages and backgrounds including people from Sudan, Hong Kong, Syria and Egypt come together each week in a friendly and welcoming environment, to practice their English skills as well as make new friends. As part of the session, we introduced participants to Calverley Old Hall, including some of its later history as cottages, inhabited by everyday people, some of whom worked in the local cloth industry. The group learned about the bobbins that were found at Calverley Old Hall, and evidence of what we believe to be potential cloth working at home in the cottages. We spoke more widely about the cloth industry in Leeds and Bradford, before having a fascinating discussion about cloth making in different cultures across the world, where participants shared their experiences from their own culture with us. We finished off the session with a lovely hour of mindful hand weaving, with participants creating lots of really interesting designs in their work.

We were also pleased to work in partnership with **Migration Yorkshire** during the project, including hosting a partnership event at Calverley Old Hall called the Cultural Craft Exchange in June 2024. This event celebrated the talent of some of Migration Yorkshire's beneficiaries, who live and work in the West Yorkshire area. Six migrant craftspeople applied to demonstrate their skills and teach other people. The crafts included Petrykivka painting, a traditional method of painting in Ukraine, intricate Ukrainian paper flower making, Origami, Nagomi pastel painting, knitting/crocheting and wire model making. The event invited both members of the public and other beneficiaries from Migration Yorkshire to get hands on and have a go at these fantastic crafts.

Landmark also had the opportunity to work closely with Canopy Housing, a charity that works with volunteers to retrofit empty housing in Leeds in order to accommodate those with severe housing needs. Throughout the project, volunteers from Canopy Housing joined us to learn new skills which they could take forward into their work, including joinery, stone carving and stone masonry.

We were delighted to be able to strengthen these partnerships with such key organisations in the wider West Yorkshire area throughout our project at Calverley Old Hall.



Leeds Asylum Seeker Support Network group 'Tea and Talk' visited Calverley Old Hall in 2022, the start of a fantastic partnership which grew over the course of the project.



Participants in our 'Care and Repair' days received a mixture of theoretical and practical tuition, here learning to use traditional lime plaster.

Traditional Craft Skills Training

Another key part of Landmark's work is to promote the use of traditional craft skills wherever possible. We were therefore keen to ensure that our project at Calverley included as much skills training as possible, which we began right at the start of the project.

Just a few weeks after the major works began on site in 2022, we embarked on one of the most ambitious programmes of our engagement plan, the **Sector-based Work Academy Programme, or 'SWAP'** for short. In collaboration with the Department for Work and Pensions, we initially hosted a series of 'Taster Days' to introduce participants to building conservation, meet the experts, watch demonstrations and have a go at a variety of heritage crafts including stone carving, lime plastering and joinery. Participants came from a range of backgrounds and cultures, and were mostly jobseekers who had no prior experience in heritage crafts, or construction trades.

Interested participants were then offered the opportunity to take part in a six-week training programme (the SWAP), with 11 participants choosing to take part. The SWAP began on 13 June 2022, running until 22 July 2022.

During the six weeks, participants were able to take part in a range of activities showcasing traditional craft skills, including stonemasonry and lime burning, joinery, lime plastering, leaded lights/stained glass and brickwork. A key outcome of the project was the erection of a traditional timber-framed building, which remained on site at Calverley Old Hall for a year, and formed a multi-use space in the community garden, useful for Open Days and workshops as a demonstration area. These activities were also interspersed throughout the SWAP with various other skills and knowledge development days, including trips to local sites of interest where we were able to collaborate with local partner organisations.

Participants visited the Calverley family's later residence Esholt Hall (Yorkshire Water), Cliffe Castle (Bradford Museums and Galleries), First White Cloth Hall, Leeds (Rushbond Ltd), Rose Court, Headingley (Bowcliffe LLP), East Riddlesden Hall (National Trust) and Carlton Lodge Activity Centre (North Yorkshire Youth). At the end of the six-week programme, the participants were then given the chance to interview for one of two, two-year paid apprenticeships which were on offer, hosted by the main contractor on the Calverley Old Hall project, Dobson Construction Ltd.

Everyone who took part in the SWAP was able to leave with a portfolio of skills to take forward into future employment. With the success of the SWAP still fresh in our minds, we embarked on a busy two-year programme of traditional craft skills training opportunities. We began by working with Dobsons to host a series of work experience placements to allow more people the chance to gain experience of the wide range of skills involved in a historic building repair project, including joinery, site management and masonry.



In 2022, eleven participants took part in our six-week Sector Based Work Academy Programme (SWAP). Participants in the SWAP were able to try their hand at many different skills including stonework and decorative plaster.





The new community space proving its flexibility during furniture making workshops.



Canopy Housing try their hands at joinery skills.



One of the garden benches takes shape in a furniture making workshop.



Volunteers learnt about limewash and then used it to redecorate the chapel walls.

In Spring 2023 we ran a series of skills-based **'Care and Repair of an Old Building'** workshops for both professionals and homeowners, focusing on skills such as lime plastering and traditional window repair. These workshops proved very popular, with attendees from across the UK coming to site to learn more about the traditional methods of working that they could use either to maintain their own historic properties, or in their professional working practices.

Another highlight of the programme included a series of limewashing sessions, for volunteers to learn a little about some of the historic techniques that we use in repair projects like Calverley Old Hall, and to help us to limewash the interior of the late-15th century Chapel. We were delighted to

welcome people from the local area to do their bit to help save their local landmark.

The project saw a number of **continuing professional development (CPD)** opportunities throughout, including an on-site session to learn more about the building services we have installed on site, and a workshop to explore the possibilities of 3D scanning for museum and heritage professionals. For those who couldn't make it to Calverley, we ran a series of online lunchtime webinars based on key topics such as sustainability and designing for a historic building.

Engaging with the local community

Calverley Old Hall is a source of pride for many in the local community, and we felt that it was important that members of the local community were able to have as much involvement in our project as possible. We spoke to many who had memories of walking past the building their entire life, but never being able to step inside. We wanted to change this. From the beginning of the project, we hosted a series of **public Open Days** to allow people access to the site throughout its repair, including hosting a series of **hard hat 'neighbour tours'** specifically for locals in Calverley village.

In 2022, in collaboration with students from the University of Sheffield Department of Architecture, we ran consultation workshops in order to gather feedback on potential new uses for our planned Community Space. Later in the project, we ran an open design call to the local community asking them for ideas to help us **design a new Community Garden** in the Old Hall's grounds. We used the wonderfully creative submitted designs to inspire our final design which is now available for the public to enjoy throughout the year.

Benches for the community garden and for the Chapel were made over the course of two weeks as part of a **furniture making workshop**, where groups

from partnership organisations such as Canopy Housing and Leeds Asylum Seekers Support Network (LASSN) joined members of the local community to create these beautiful pieces of furniture, which will be used for years to come.

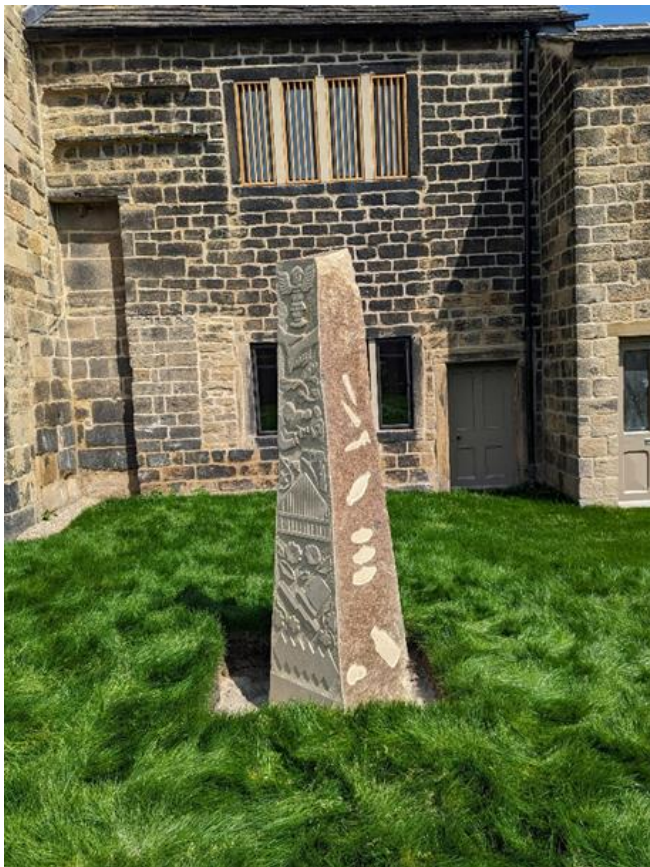
We also felt that it was important to engage younger audiences with the project. With this in mind, we hosted a number of **visits for local school children**, inviting them to learn about this important local building and some of the people who once lived here.

During 2023, when the programme of construction works meant that access to the building site was temporarily not possible, we shifted our focus and began to run a number of **outreach workshops**. These allowed us to take Calverley Old Hall further afield to a much wider audience including local school groups, and an asylum seekers support group. For our younger audiences, we visited other schools and local Brownie groups around Calverley in order to maintain this vital link with our local community. In August 2024 we ran a series of creative **'Minecraft' workshops** over the summer holidays, where local children worked as a team to create their own digital version of Calverley Old Hall. After exploring the by now nearly complete Landmark on a tour, looking closely at the materials used, and at the shapes and designs of windows, doorways, roofs and walls, the children aged 7–12 headed into the Community Space to try to build their own virtual version of Calverley Old Hall. The creative results were fantastic, with many of the children spending lots of time decorating the interiors, building furniture, and decorating the painted room as accurately as possible using the square blocks of material which are the identifying feature of Minecraft creations.

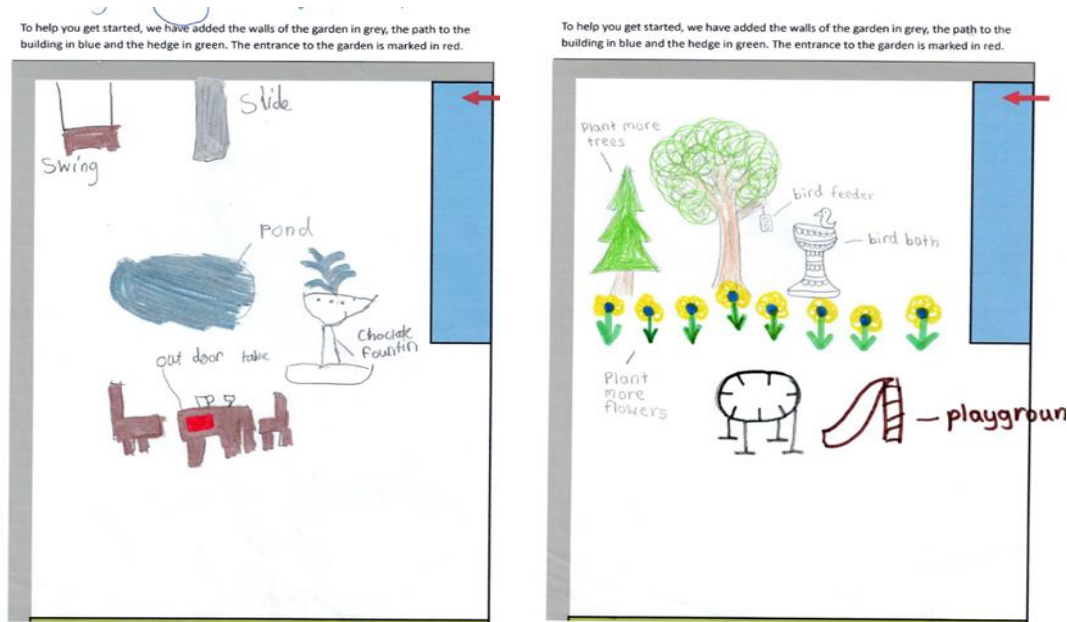
We were extremely grateful to welcome a number of local volunteers on the project, helping with a range of events and activities both onsite and during outreach activities throughout the project. Their help was invaluable for making our project possible.



We ran a series of creative stone carving workshops in collaboration with stone carver Patrick Walls. Here, Patrick is showing participants from Canopy Housing some of the techniques they could use in their piece.



Ideas from participants and their chosen designs were incorporated into a final piece which was installed in the garden area at Calverley Old Hall, hand carved in sandstone by stone mason Patrick Walls.



We received some really creative designs from the community for our new community garden, and although we couldn't include the chocolate fountain, we took inspiration from all the ideas put forward. Many people noted that they would like the garden to be wildlife friendly. We have therefore included a bird bath, and a lot of wildlife friendly planting in our design, created by local garden designer Laura Sharman (Third Room Garden Design).



Local school pupils were also welcomed to site to take part in a range of activities, including having a go at making their own wattle and daub wall, inspired by the small section of original wall surface we have left in the solar.



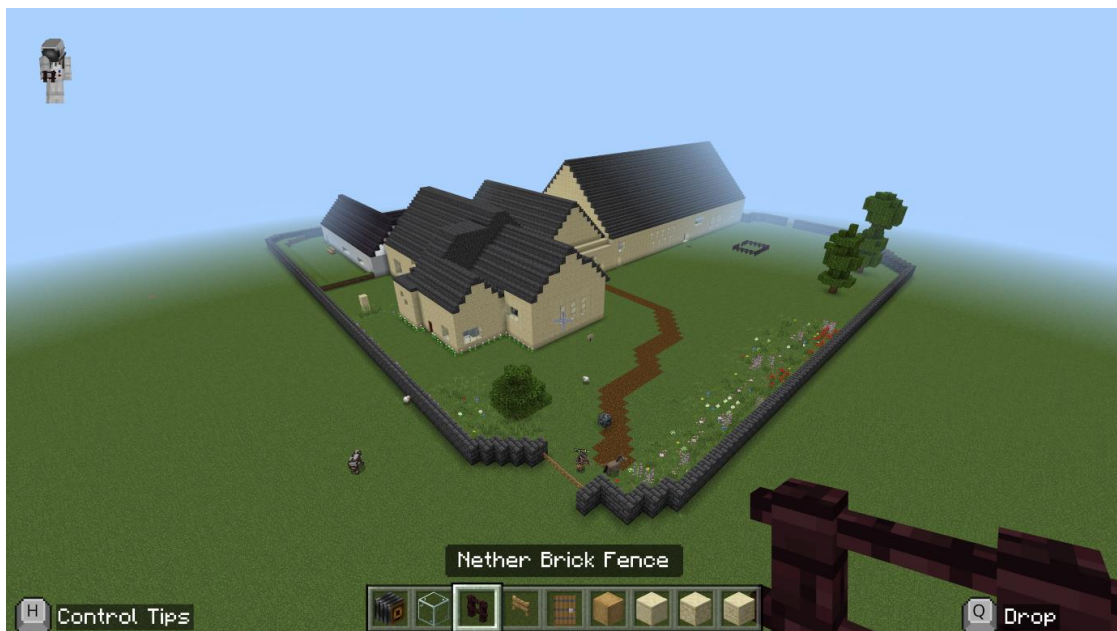
Volunteers from LASSN sit proudly on the handmade garden bench for our community garden, with three benches produced in total by members of the public, LASSN and Canopy Housing, in collaboration with craftsman Simon Dunn. Two benches were designed for use in our community garden with a third, intricately carved bench for use in the Chapel.



In 2023 a group of local community members helped us design our curtains for the community room, shown here discussing possible sources of inspiration with session leader Duncan Tattersall. As well as a panel for the overall curtain design, participants also screenprinted their design onto a canvas tote bag, their own small piece of Calverley Old Hall to keep.



A key part of the Calverley Old Hall project was to work with younger audiences. Here one of the participants in our Minecraft workshops helps to create the roof of our Minecraft version of Calverley Old Hall. Below, an example of the final output – pretty good!





Our 'Cultural Craft Exchange', delivered in partnership with Migration Yorkshire, allowed people to get hands on with new and exciting crafts from around the world, including Petrykivka painting, a traditional style of decoration in Ukraine.



Duncan Tattersall invited the public to have a go at screen printing panels for curtains for the community space, based on motifs inspired by the Old Hall.

Creating at Calverley Old Hall

Members of the local community were also heavily involved in our creative projects, even designing the curtains for our new Community Space, which were then hand-printed by members of the public on an Open Day in 2023.

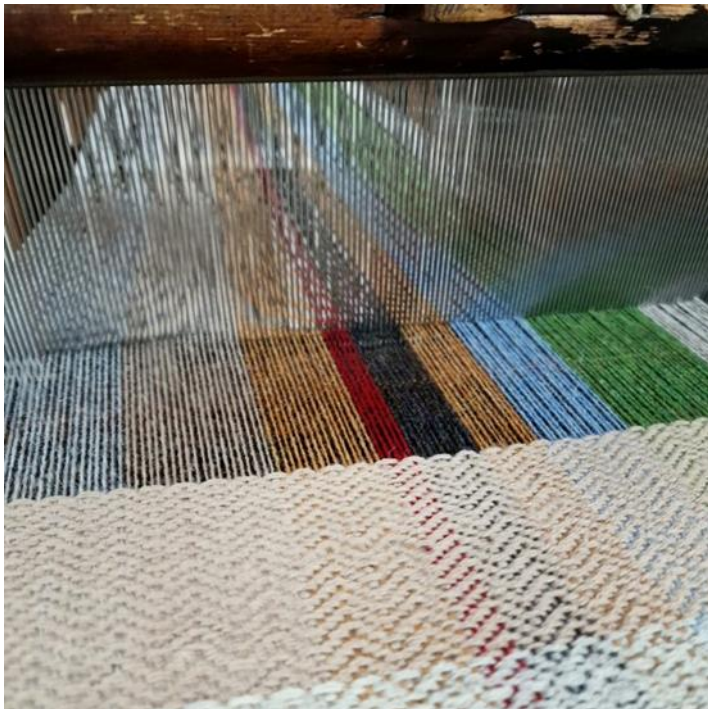
Warps and Wefts of Time: one of our largest creative projects was based on the traditional craft skill of weaving. With the textile industry having such strong links within the wider area of West Yorkshire, many cloth workers living in the cottages of the Old Hall and a mill once situated on Woodhall Road in Calverley, the project attracted both those who were interested in learning more about Calverley Old Hall and those who were interested in learning the traditional craft of weaving.

Over the course of two months, working in collaboration with local weaver Agnis Smallwood, we ran workshops to design and create a series of six woven artworks, to be displayed in the new Community Space.

First, six design workshops took place over the course of three weeks in October 2022 at Calverley Old Hall. Groups worked with Agnis to explore the textures and colours visible throughout the severely dilapidated building through the medium of weaving. Each group was invited to produce their own design inspired by Calverley Old Hall. Despite using the same stimulus, each of the six designs produced was completely different to the next, each group choosing to focus on a different part of the building and its rich history. Groups chose to focus on sections of brick and stonework, peeling paintwork and dusty wallpapers, bright floral tiles. They also had the opportunity to handle some of the archaeological artefacts recovered from the building.



Our weaving workshops in 2022 attracted a huge amount of interest, with over 100 people taking part in the project. After creating the designs for our hangings at Calverley Old Hall, participants were able to have a go at weaving for themselves on the historic dobby looms at nearby Sunny Bank Mills.



Each design was inspired by Calverley Old Hall in some way. This piece, designed by Bradford youth group, The Cactus Crew, tells the story of the building through a timeline: from the initial stone building, through to the later additions and creation of the cottages, spilt by red to symbolise the late-20th century fire at the hall. The charcoal grey symbolises the charred remnants being rebuilt and repaired, blue to symbolise the peeling paint within the derelict cottages, and green to show the beautiful gardens and Landmark's desire to design a more sustainable vision for the building. Finally white symbolises new beginnings and a new future for Calverley Old Hall.

These six designs were then transferred onto Dobby looms at neighbouring Sunny Bank Mills in Farsley, where 20 weaving sessions took place, running over two weeks. Over the course of the project, there were 124 participants, with several people returning from the design stage to take part in the weaving stage at Sunny Bank Mills.

In addition to publicly bookable sessions, the project involved a range of organised groups, including local groups such as Calverley textile and art groups, and groups from the wider area such as Bradford youth group, The Cactus Crew, Leeds U3A, Sunny Bank archive volunteers, neurodiverse group Pinc College, and an art group from the Millside Centre in Bradford. Participants came from a wide range of different backgrounds, genders, ages and nationalities, with the youngest 'participant' just a few months old!

Calverley Old Hall: A Story in Stone

With one of the key aims of the project being to expand people's awareness and knowledge of traditional craft skills, during summer 2023 we were pleased to be able to host a week-long series of workshops which, similarly to the weaving project, combined traditional craft skills with a large element of creativity.

These stone carving workshops, led by artist Patrick Walls, utilised re-purposed sandstone which had been removed from the building but was no longer required in the restoration. Each participant chose a stone which they then learned how to carefully carve into a fantastic array of objects and patterns, inspired in some way by Calverley Old Hall. They each created their own stone carving which they could either choose to take home or leave on site. The pieces that were left on site have been hidden around the Landmark's garden, in a trail which can be followed by guests and Open Day visitors.

Scenes from the many public open days held throughout the project, many brought to life by historical re-enactors.



Participants came from varied areas and backgrounds, with people joining from as far away as Edinburgh, whilst we also had a large number of people local to the Leeds and Bradford area, many of whom were part of the larger Leeds mental health collective 'Arts and Minds'. We also welcomed a group from Leeds-based charity Canopy Housing to take part. Most of the participants had never visited Calverley Old Hall before, meaning that importantly, we were reaching new audiences.

As well as giving participants the chance to learn a new skill, the stone carving workshops also allowed us to gather feedback and ideas for a larger stone sculpture which was carved by artist Patrick Walls and now stands in the Landmark garden. Participants were asked to reflect on what they had learned, and what they felt was important to include in the final stone piece. This could be individual objects, stories that they felt should be represented, or even the overall shape and form of the piece itself. We were keen that the piece should have a clear input from a range of people, including those local to Calverley or from the wider Leeds area, to bring a level of co-curation to the work.

Exploring a tragedy

In conversation with many local community members over the course of the project, it was clear that the story of the **1605 tragedy at Calverley Old Hall** is still a source of interest for many. However, it had not yet been explored in a way which we felt reflected the whole story. In 2024, we delivered nine workshops based on the themes surrounding the famous 1605 murders. The workshops were designed and delivered by creative practitioners Sarah Oldknow and Tom Bailey, and touched on hard-hitting themes such as mental health, debt, gambling and domestic abuse. These themes were explored in a sensitive way, helping to put into context a story associated with Calverley Old Hall for centuries.

The groups invited to take part in the workshop were varied and included new groups and audiences who hadn't been to Calverley Old Hall before. These included refugee groups from Hong Kong, local youth groups and Girl Guides, and saw the return of Arts and Minds, the local Calverley Art Group and Bradford's Millside community centre, with whom we had worked earlier in the project. It was great to see a mix of new and familiar faces joining us to take part. The workshops were split into 3 parts, taking the form of a 'WhyDunnit'. Participants were invited to consider why the murders took place, the context and the human story behind what happened. These initial workshops inspired a 'core group', who worked together during further meetings to produce co-created creative outputs. They chose to create a textile artwork and produced creative writing pieces which were recorded as spoken monologues.

All this creativity contributed a celebration of the Calverley Engagement programme at a special event in October 2024 which took place as part of our opening celebrations. Featuring the 'core groups' creative outputs, the woven textile artwork, the stone sculpture, and all the creativity in other forms which has been shared during the project, the event was an opportunity for the public to visit the completed building and celebrate all the creativity that has been demonstrated in all different forms throughout the Engagement programme at Calverley Old Hall.

Calverley Old Hall online

We have also built up a large portfolio of resources which are now available online, including a teacher's resource pack and lesson plan for schools, an interactive 3D model of Calverley Old Hall c.1530, a 360 degree virtual tour of the building before repair began, and a number of informative videos documenting the project, including instructional repair videos.

These can now all be found on The Landmark Trust website via the Calverley Old Hall hub page: www.landmarktrust.org.uk/calverley

Throughout the repair of Calverley Old Hall, the Landmark Trust were keen to ensure that those who were unable to visit site could still get involved with the project. Through webinars, online talks, regular web and social media updates and email newsletters, people had the opportunity to keep up to date with the ongoing work.

Appendix: 1980s repairs

'Restoration work carried out by Landmark'

(verbatim from 1985 History Album, included here for the historical record.)

Calverley Old Hall had been divided into nine separate cottages in 1979.¹ The plan was to allow those tenants who wished to stay on to do so, but when a cottage fell empty as a matter of course, that part of the building would be restored. The occupied cottages were to be improved, but little else. In fact by 1981 a number of vacancies had already occurred which made the first phase of work easier to plan.

Part of the north wing had been gutted by fire, and the cottage next to it was empty but used as a store by the Calverley Players. Two more cottages – those built to the south of the chapel in the 19th century – were empty; in due course the cottage at the east end of the hall range became empty too. So the Calverley Players were asked to move their store to the east end of the hall, which would also serve as a site office, and a base for the examination of the hall roof. This left the north wing ready for restoration and conversion for use as a Landmark.

At the same time, the two 19th-century cottages would be demolished to reveal the chapel, the restoration of which would be the second major phase. Before this could start, alterations had to be made to the cottage occupying the 16th-century chamber block [now called the Parlour Block], still lived in by Mrs Bartle, which had its kitchen and bathroom in the northern half of the chapel. A small 19th-century cottage was built into the angle between these two, however, and a new kitchen and bathroom were easily transferred here. These alterations, together with the demolition of the cottages and various garages and buildings around the north wing, were the first jobs to be put in hand. The interior of the chapel was also cleared out, and the exterior made good.

Landscaping came next. The original ground levels were re-established as far as possible and a new boundary wall, using stone from the demolished cottages, was built around the property. This followed a line which did not obstruct the main view of the house, unlike the previous wall and driveway.

¹ This is confusing, as the deeds say eight cottages.



The north wing [Lodging Block] from the west in 1965. The North House was ruinous but not yet burnt out.

The North Wing [Lodging Block]

The walls at the north end of the north wing, badly damaged by fire, were rebuilt. The roof and gable chimney here were reconstructed, stone tiles being used to match those elsewhere on the building. A section of the west wall, under the long mullioned window, had to be underpinned. A later chimney built at the south west corner was taken down and the roof made up. The walls were repointed where necessary.

Some changes were made to doors and windows, which can best be seen on a plan. When the north wing had earlier been converted into two cottages an external door had been made in the southern half, between the two west windows. This was blocked up, and a door in the northern half became the main entrance door. Another door opposite this on the east side, and one leading into the southern half in the angle between the north wing and the solar, were partly blocked, windows being inserted into the upper half of the openings. An earlier blocked doorway in the north wall was opened up to lead into the new porch built onto the north end.

The northern half of the wing had few windows: one of those on the east side, together with a very small one on the west, had been blocked up. These were unblocked, and two new openings made in the west wall, on the ground and

the first floor. Two windows on the east side, on the ground and first floor, retained their stone mullions, as did the big five-light window in the parlour. Three of the mullions in this window were badly decayed, however, and had to be renewed. The blocked window in the kitchen had moulded jambs and so a new mullion was made to match, but the rest of the windows, which had a variety of 18th and 19th- century sashes and casements, were given new mullions, all to a consistent design.

Inside, the northern half of the wing had originally been a kitchen, and it seemed the logical place to put the new kitchen now, with the entrance hall next to it, and a bedroom and bathroom above linked by a new staircase. Above the door are two carved stone heads, of unknown origin, but which were taken from above the door of one of the demolished 19th-century cottages.

A doorway was knocked through from the entrance hall into the large southern half of the wing, the original dining parlour. This still had its fine moulded ceiling beams, although these were partly hidden by later partitions and were in need of some minor repairs. The partitions and a staircase were removed, along with a fireplace in the south west corner. The big fireplace on the east wall was opened up and its stone surround cleaned. One small corner of the room had been partitioned off to provide a larder for the cottage in the solar block. Mr Pratt, who lived there, agreed to let this be put back in with the north wing, and a small window lighting it was blocked up.

Above the parlour, two more bedrooms were made, one with a big recess in which the timber frame and doorway to the chamber block can be seen. Both floor and ceiling here are new.

The walls of the north wing were coated in lime plaster, and then limewashed. The oak beams have simply been treated with turpentine and beeswax. Some areas of stone floor were found, in the kitchen and in the parlour. These were made up with a matching second-hand stone. Throughout the wing, as many old doors as possible were reused.

The Chapel

Only the minimum of work to the exterior of the chapel had been carried out in 1981. This principally involved the restoration of its fine three-light window, only one light of which survived, with the surround, the rest having been cut through by a door leading into the neighbouring cottage on the south. After this had been done, and the later partitions and ceilings had been cleared from the inside, work stopped until the following year. The original gallery floor was left untouched.

The programme for 1982 was the restoration of the roof. The roof tiles were taken off, and scaffolding erected inside and out so that the main trusses could

be reached. There are four hammerbeam trusses, and one later A-braced truss at the north end. Sections of hammerbeam and archbrace needed renewing on three of these, and the A-brace truss needed new struts and a tie-beam, the original having mostly been cut away to make room for a doorway and a chimney breast. All repairs were carried out in oak, using oak pegs, by Mr Holdsworth of William Irwin and Co.

At the same time as the main trusses, the other elements of the roof – the purlins, the rafters, the oak ceiling panels in the two southern bays with their moulded ribs, and the brattishing around the wall plate, were all repaired or renewed as necessary. When all was done the stone tiles were put back, any that were broken being replaced by matching second-hand ones. The job was completed early in 1983, at much the same time as the work on the north wing.

The next phase of work on the chapel – the restoration of its interior – did not begin immediately, however. Other work at Calverley, including some renovation of occupied cottages, had to be carried out first.

By the end of the year work on the chapel was underway again. Stone steps leading up to the doorway through to Mrs Bartle's cottage (in the 16th-century chamber block [Parlour Block]) were removed and the doorway, along with the internal one on the first floor, was blocked. An original doorway on the ground floor, at the north end, was found behind the plaster. This was opened up but then blocked again, this time leaving the surround showing. When the solar cottage came empty in 1984 a door linking it to the chapel gallery was looked for and found. This has also been made good.

The two-light window in the west wall of the chapel, half of which is blocked by the adjoining cottage, was repaired and reglazed. The two windows on the east side were also repaired, but the upper one was then blocked internally, in order to recreate as closely as possible the original appearance of the chapel; the lower one was left because although it too is a later insertion it is in the place of a medieval opening. On the walls, lime plaster was applied as thinly as possible, in the medieval manner, and then limewashed. Some exploration of the floor was done, and two levels of paving found. The lower of these was left intact, and a new floor laid on top.

Most important of all was the repair of the gallery. All the joists of this were original, although later boards had been laid on them, and parts had been cut away in the north west corner to lay a hearthstone for the fireplace. This was removed and new joists scarfed in. New wide oak boards have been laid, in the same manner as the originals must have been. A ladder stair was constructed to give access from the ground floor. Last of all, the balustrade and screen were reinstated.

The traceried frieze at the top of the screen, with its mullions, had been repaired at the same time as the roof. But below this level, the screen – once the partition wall against it was removed – had simply been taken down for repair and safekeeping during building work. It was only reconstructed at the last moment, by which time the form of the original balustrade, below the rail, had been worked out (this, unlike the 17th-century upper part, had not survived intact). Two panels with fragments of fretwork remained, to give the correct spacing of the uprights or mullions. Then the ends of the benches that had formed the two outer panels of the balustrade – originally standing against the side walls – were found in the local church. They had only been taken there in 1950, having previously been photographed in situ by Mr George Harper (a member of a family that has existed in Calverley for nearly as long as the Calverleys themselves). The Rector kindly allowed them to be returned to the Old Hall, and they have been put back in their original positions.

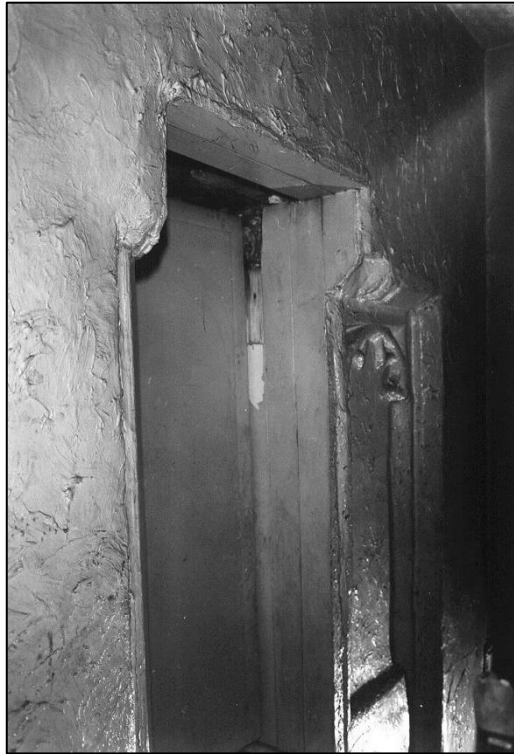
After this, apart from a few finishing touches in early 1985, the work on the chapel was complete. Attention could then turn to the rest of the building.

The Solar [Solar Block]

The solar cottage became empty early in 1984. The opportunity was quickly taken to carry out an exploration of its structure, revealing the original first floor level, fireplaces and timber-framed wall between the hall and solar ranges. For the moment nothing further has been done, and both further exploration and plans for its future remain in abeyance.

The Great Hall

In 1985, the hall roof was repaired. Later chimneys, attic partitions, and the attic floor itself, were removed from the roof space. The main trusses were then repaired, again by Mr Holdsworth of Irwin's, who came out of retirement to do the job.



The south window of the chapel before restoration



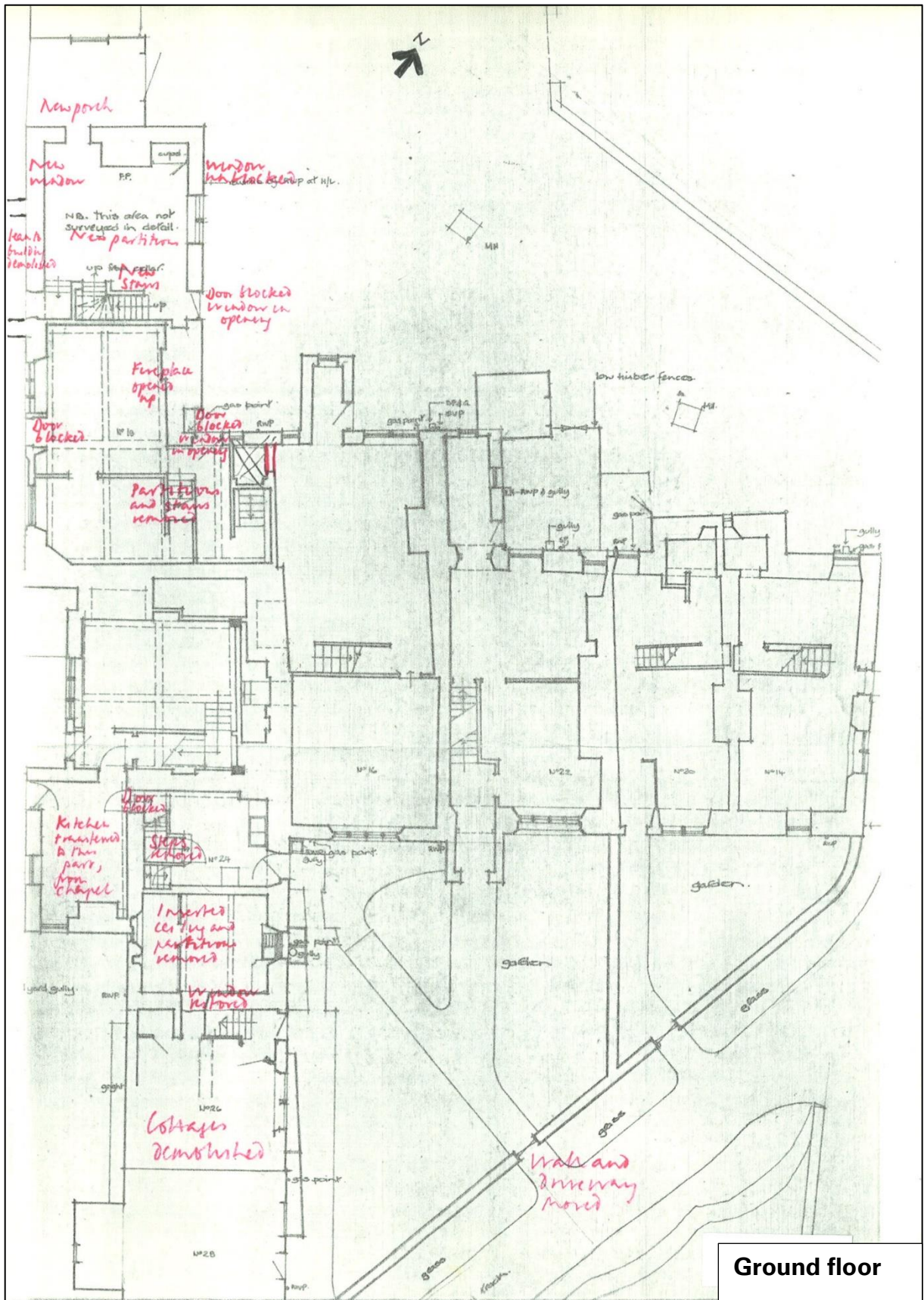
The south end of the chapel in 1977

The south wall was found to be very unstable; it was thought that when the stone slates were put back on, there would be some danger of collapse. Steel ties were inserted between the second and third trusses to avert this possibility.

On the north side, there was some debate as to whether the original chimney, long ago truncated, should be rebuilt. Such a reconstruction would have been entirely conjectural, however, since no illustration of it exists. It has therefore been slated over again, as before.

Some interesting discoveries were made during the work. Inserted collars on either side of truss 11 were found to have been part of a lantern structure, possibly inserted in the 16th century to provide more light. Evidence was found at the eastern end for a king post closing truss, part of a timber-framed gable. At the west end, where the gable wall had to be taken down because of weakness, there was evidence to show that the hall roof had originally sailed on to meet the ridge of the solar roof, without a valley in between. This was not reconstructed, however, its form, like that of the chimney, being too conjectural.

Two cottages in the hall were occupied while the roof was repaired, the occupants patiently putting up with all the work going on over their heads for several months. Peace was eventually restored, except for the occasional visitor to the roof space, reached through the end cottage and a walkway. One day the hall may be opened up, perhaps to serve some local community purpose, but in the meantime mean there is plenty of work still to do elsewhere in the building.



Ground floor

