BENCH ARCHITECTS

CONSERVING THE PAST, DESIGNING THE FUTURE

WINDOWS WG.5-WG.8
Door DG.E3

JUSTIFICATION FOR ALTERATION

Proposed works at:

Ashford Hall,
Ashford-in-the-Water
Derbyshire DE45 1QA

Project number: 17187

Client: Peter Hunt

Issue Date: 12.08.2019
Revision:

A. HISTORICAL ANALYSIS -

1. Joseph Pickford of Derby

Ashford Hall was built c1776 for members of the prosperous Barker family, who acted as both land stewards and lead merchants. Saunders (1993 pp146-159) convincingly attributes its design to the distinguished Derby architect Joseph Pickford. Colvin (1995 p754) also attributes Ashford Hall to Pickford.

Pickford*[1] is important because he was London trained and had apprenticed with the leading professionals of the day and, settling in Derby, significantly raised the standards of other builder/architects practising in the area.

The Pickfords were a family of builders from Shropshire, who had forged close links with Smiths of Warwick. William and Francis Smith, were sons of a skilled mason and made their name and fortune rebuilding Warwick after most of the town was destroyed in a fire of 1694.

Orphaned at seven, Joseph went to London to live, serving his apprenticeship and then acting as assistant to his uncle, Joseph Pickford of Hyde Park Corner, one of the leading builders of his day. Joseph junior worked with him at **Horse Guards c.1745-48 for William Kent** [item 5.3.3 below]; **Cambridge University Library** for c.1750-51 James Gibbs/James Essex and at Holkham, Norfolk 1749 for William Kent. Pickford's apprenticeship brought him into direct contact with the first generation Palladians; notably William Kent, **John Vardy** [item 5.3.3 below]; **Stephen Wright** d1780 a protégé of Kent [also 1754-1758 Cambridge University Library]; **Sir William Chambers** [item 5.3.4 below]; and **Thomas Robinson** the English amateur architect - a devoted disciple of Burlington's Palladianism.

Pickford Senior, through his excellent connections, enjoyed the confidence of the leading architects of the day, in particular **William Kent** who gave him constant employment. He worked for Lady Isabella Finch at her house in Berkeley Square, and afterwards for many years at Holkham Hall in Norfolk. His final contract for Kent was the masonry for Henry Pelham's house in Arlington Street. The architect died before the building was finished, but Stephen Wright, Kent's assistant, took the work over and formed an association with the builder that was to continue until Pickford Senior's death. The bond between them was such that Pickford named Wright as one of his executors. During the years of Joseph's apprenticeship his uncle was employed on two of the finest Palladian buildings in England: the **Horse Guards in Whitehall** and the **University Library at Cambridge**.
The Horse Guards was designed by **Kent**, but was not begun until three years after his death, when his designs were realized by his followers, **John Vardy** and **Thomas Robinson**. The building minutes show Andrews Jelf and Joseph Pickford were the principal masonry contractors. In August 1751 Jelf

was working on the central block and Pickford on the Horse Guards wing. Young joseph was then nearly seventeen years old.

These two buildings and Holkham Hall, where Joseph Pickford senior worked for many years, were designed by architects influenced by Lord Burlington (169I-1753), the driving force behind the English neo-Palladian movement in the eighteenth century.

Whilst designing the Derby Assembly Rooms for Washington Shirley 5th Earl Ferrers, made the acquaintance of Robert Adam, who was to decorate the interior and whose Neo-Classical tour-de-force at Kedleston enthused him. He was appointed clerk of works at Kedleston in 1775 on the recommendation of Adam in succession to James Denston,

Pickford worked extensively for the members of the Lunar Society, just coalescing in 1764-65, and for those associated with it including the Barker family.
For Lunar Society recruit Josiah Wedgwood, Pickford designed and built an entire settlement at Etruria, Stoke-on-Trent in 1767-70, including the Palladian hall for Wedgwood, Bank House (in Gothick) for his partner Thomas Bentley, and applied the Palladian style to the revolutionary pottery works, which set the standard for similar factories well into the 19th century; in Edward Saunders*[1] words, it *"offered the mill owner the possibility of dignity without undue expense"*.

Pickford's influence locally was to encourage stylistic emulation and to raise the standards of architecture considerably. His Lunar Society connections and pioneering work at Etruria mark him out as nationally important.

[**Notes** - *[1] Pickford's biography has been sourced from Edward Saunders (1993) - Joseph Pickford of Derby; Maxwell Craven; Howard Colvin (1995) - A Biographical Dictionary of British Architects 1600-1840].

2. ASHFORD HALL - Nineteenth century alterations significance and extent

2.1. Whilst the c.1824-1847 - landscape alterations and expansion of the parkland and construction of the lake contribute greatly to the setting of Ashford Hall; the nineteenth century ad hoc alterations disfigure Pickford's carefully designed facades.

2.2. As an architect, Pickfords's strength was in proportion; he never designed a façade which did not look exactly right. Furthermore, as his career unfolded, he used increasingly less detail on his elevations to increasing advantageous effect; and at Ashford Hall with Moneypenny's superb carving focused only on the principal entrance with its ionic-order, garland and urn carved frieze.

2.3. The Regency 'quest for light and comfort' led to the enlargement of domestic windows as illustrated by the architecture of Henry Holland, Sir John Soane, Decimus Burton, John Nash, C.R. Cockerall etc.

2.4. Whist the enlargement of domestic windows was satisfactory for new-build, and produce distinguished architecture; the c.1820 insertion of over-size windows and a door-case to the principal elevation of Ashford Hall was architecturally disastrous, sullying the elegance of Pickfords's fine elevational proportions.

2.5. Saunders (1993) notes that relocating the entrance to the west, *"makes nonsense of Pickford's cool, elegant hall, with its Tower of the Winds screen".* The reordering blocked the western basement stair and led to the loss of significant historic floor surfaces.

2.6. Other impromptu nineteenth century alterations also debased Pickford's deigns including: -

- **East Elevation** - a butler's pantry/ w.c. above a port-cochere [now demolished]
- **North Elevation -** additional chimney stacks and sundry foul-drainage pipework.

2.7. Before the construction of the c1895 insertion of a 'plain and lumpish' Billiard Room, **the stables** formed an important aesthetic grouping with the Hall. The proposals remove the billiard-room and enhance the rear of the house by reinstating the visual connection with the stables and home-farm.

2.8. Further justification for the removal of the Billiard Room is that it renders the service yard claustrophobic. The eaves detail is poorly handled, with weak-looking timber fascias. Internally, the glazed ceiling light is over-boarded because the roof glazing is now gone, and the only feature of particular merit is the fireplace, florid compared to the rest of the room.

2.9. Other nineteenth century alterations are less onerous; the G.09 western entrance and WG.38 bay-window are to be carefully repaired.

3. ASHFORD HALL - Documentary evidence of original window design

3.1. Unfortunately no topographic images or views of Ashford Hall have been discovered relating to the 1777-1824 period and before the principal ground-floor elevation window enlargement occurred.

3.2. **Chatsworth Archives ref. DF33/3** - contains hundreds of [uncatalogued] Barker Family Papers including letters to members of the Lunar Society of which the Barker family were secondary (or tertiary) members contributing their mineralogy knowledge and corresponding with Dr.William Jackson.

3.3. The Ashford Hall accounts due for Lady Day [March 25th] 1819 [Chatsworth ref. 10136] document the initial 'Improvements at Ashford Hall' comprising – masonry from Chatsworth, joinery works, wall paper hanging and new Chimney Pieces of marble work.

3.4. The Ashford Hall accounts 1819-1837 provide an inventory of works to the house, steading and landscape from the 1818 Devonshire purchase. It appears that the house alterations commenced in late 1818, followed by the outbuildings and significant modifications to the landscape. The latter accounts illustrate payments for agriculture, gardening, and domestic maintance including the replacement of floor cloths etc., but not significant architectural change.

4. ASHFORD HALL - Site evidence

We believe that evidence from site substantiates the existence of arched windows within blind arched recesses on the principal elevation:

4.1. The **east elevations** windows and doors at ground floor and basement level are arched, including the surviving blocked dining room window WG.9 - see drawings P/2253.

4.2. The **west elevations** windows at ground floor were arched - see drawings Ex/1271. The arches survive above DG.1 and DG.4 - asymmetrically with the doors which were inserted during the post 1819 reordering.

4.3. The 1776 **south elevation string-courses** project into the blind recess and have been cropped [truncated] at the intersection of the 1819 windows. Where **orthogonal (square) widows** are utilized - to create the correctly size and proportion - the windows (including Venetian) align with the top of the string course. With square-headed windows the strings almost always return and are not projected onto the blind arched recesses; for to do so would look ridiculous.

4.4. The **western-conservatory** is illustrated on the 1818 R. Stanley map - which was commissioned by William Cavendish, 6th Duke of Devonshire on his purchase of the Hall. This represents a snapshot of Ashford Hall at Thomas Barkers death. The Devonshire alterations including the landscape works had not been notably commenced and the late-medieval Churchdale Lane survives as a dual access.

4.5. The masonry post-1795 **western-conservatory** is illustrated possibly as a late Barker alteration or as the first Devonshire imprint. Significantly the south and west elevations of the conservatory have arched windows [complete with a string and archivolt]; which are surely influenced by the former arched windows to principal elevation?

4.6. Notably **the stables** have arched windows and doors set within blind arched recesses.

5. Stylistically comparable window designs by Pickford and his contemporaries

5.1. We enclose our October 2018 gazetteer [Rev.A] illustrating first and second-phase Palladian 'Arched Recessed Windows'. This document was not issued on the Planning Portal because we do not have copyright for some of the images. This document has been issued to PDNPA and Historic England in hard copy.

5.2. The enclosed gazetteer illustrates numerous examples of arched windows within blind arched recesses were used on large scale domestic and public buildings in both the first and second phases of Palladianism. [The Gazetteer has been produced because The Georgian Group has asserted that *"using arched windows within blind arched recesses was not a widespread practice in the period, except arguably on compact structures such as lodge houses and garden pavilions"*].

5.3. The gazetteer illustrates the following -

5.3.1. That **Architectural Treatises** (including those probably used by Pickford) demonstrate *arched windows within blind arched recesses* [AWWBAR]. For example -

- Sir William Chambers - A treatise on civil architecture in which the principles of that art are laid down and illustrated by a great number of plates accurately designed and elegantly engraved by the best hands (London) 1759
- **A collection of Designs in Architecture** (1757) - published by Architect, carpenter and joiner **Abraham Swan** - who was employed at Keddleston hall under James Paine, and who's Palladian external elevations demonstrate AWWBAR.

5.3.2. That the first phase of **Palladianism and the English Baroque** utilized AWWBAR to provide elevational modelling and hierarchy -

- ➡ At Sir John Vanbrugh's Grimsthorpe Castle - c.1723 - 7 bay centrepiece between rusticated paired Doric pillars. The windows to the centre all have semi-circular heads and fixed glazing bar sashes with eared and shouldered pedimented stone architraves. Ditto 1719 Vanbrugh's Castle Howard Pyramid Gate.
- ➡ As a 16 bay rusticated street façade to Nicholas Hawksmore (1709-1734) The Queen's College, Oxford. Ditto elevational modelling to Christchurch Spitalfields.
- ➡ Sir Christopher Wren's Sheldonian Theatre (1664-1669) Thomas Robinson was master-mason - 7 bay south elevation with AWWBAR .
- ➡ See also Giacomo Leoni (1717) Clandon Park; Sir James Thornhill and Giacomo Leoni c.1720 - Moor Park, Herefordshire; Colen Campbell (1722) Houghton, Henry Fitcroft (1746) Woburn Abbey, Henry Keene (1755-1756) Hartwell House.

5.3.3. **Kent / Vardy / Ware / Wright / Robinson**

A significant proportion of Kent's buildings and those of his architectural assistants employ WAWA often for fenestration with rusticated ground-floor plinths. In completing the designs for The Horse Guards, Vardy experimented both round and squared headed windows, option finally for the recessed round headed windows. Refer to -

- William Kent 1745-48 - The Horse Guards, Whitehall, London; and the 1733-36 New Treasury Buildings Whitehall.
- Stephen Wright 1749 - Villa Design after William Kent
- John Vardy / Issac Ware 1755-58 - No. 7 Old Palace Yard Westminster.
- Issac Ware 1752 - The Old Town Hall Oxford.

5.3.4. **Sir William Chambers** c1775 - **Design for Richmond Palace**

Office of Sir William Chambers c1775 - designs for Richmond Palace (British Architectural Library E3/6) - the entire high status palace façade uses AWWBAR. The window recesses employ Corinthian or Ionic order pilasters.

5.3.5. **James Stuart and Sir Robert Taylor**

James Stuart 1763 - No. 15 St. James Square, London has a rusticated ground storey employing AWWBAR. [Soane and Samuel Wyatt altered portions of the interior]. The window treatment contrast with Robert Adams adjacent 20 St. James Square. Sir Robert Tayor, 1776 - Ely House, Dover Street, London employs AWWBAR.

5.3.6. **John Carr (1723-1807)**

John Carr's architectural designs utilized AWWBAR's extensively; such designs include Botham Park Hospital 1772; Hornby Castle 1758; Newark Town Hall; Nottingham Race Stand 1770; Hospital de Sto Ant. Oporto 1766. Most of John Carr's stable buildings are of significant scale and predominantly utilise AWWBAR's, including The Great Stables at Buxton. As posited at Ashford Hall, Bootham hospital utilizes arched windows on its subservient elevations and AWWBAR's on its primary elevation.

PDNPA - Senior Conservation Officer - Philip Heath believes Ashford Hall may have been built by John Carr of York (1723-1807) - arched windows within blind arched recesses was integral to Carr's architectural vocabulary. This could be possible - but neither the Mason George Moneypenny or Ashford Hall is referenced within Giles Worsley's - Carr biography and unlike Pickford, Carr's works are extensively documented.

5.3.7. **Thomas Pickford**

During Joseph Pickford's apprenticeship with his mason uncle, Pickford would have encountered the architecture of the driving forces behind the English neo-Palladian movement including direct association with work of **Kent / Vardy / Ware / Wright / Robinson** - all these architects employed AWWBAR.

Pickford's Longford stables [1760-65] have arched windows within blind arched recesses.

Pickford built lodges at **Trentham Park** and submitted two designs: the first was a straight copy of William Kents's north lodges at Holkham in Norfolk; the second design is more original, though its most distinctive feature, the semi-circular gate arches - AWWBAR.

Pickfords Lodges for **Lock Park** are similar but paired down employing AWWBAR.

Pickford's design for the rear of Tissington Hall features an arched loggia with a canted arched central bay.

5.3.8. **London Building Act of 1774**

Like cornices, windows were an element particularly subject to building legislation and apart from sheer aesthetic considerations; various Building Acts affected their design throughout the 18th century. The 1709 Building Act was repealed and superseded by the massive and detailed London Building Act of 1774 which put another constraint on sash windows. As well as being recessed 4 inches, the box was required by the Act to be fixed out of sight in the brickwork of the window jamb. This meant that from the street only a piece of wood the size of glazing bar was visible, whereas before the Act anything up to 6 inches of sash box could be seen. One of the architectural consequences of the act was that AWWBAR's became both prominent and fashionable.

Such a fashion led to the re-fenestration of many earlier eighteenth-century buildings as illustrated by The Mansion House, No.1, Coney Street, York.

5.3.9. **Robert Adam et alia**

The prominence of AWWBAR following the London Building Act of 1774 is reflected in the work of numerous late 18th century architects including -

- Henry Emlyn 1786 - Design for new building Lower Ward at Windsor Castel [Dean & Canons of Windsor]
- James Wyatt 1788 - Oriel College, Oxford
- **Robert Adam** 1788 - Merchants Hall , Hunter Square, Edenborough.
- **Robert Adam** 1791 - Charlotte Square, Edenborough.
- **Robert Adam** 1791 - Fitzroy Square, London
- **Robert Adam** 1792 - Sergeants' Inn, London.

B. THE IMPACT OF THE PROPOSED WORKS ON THE INTERNAL SPACES

1. G2-G4 Extent of Pickford's Domestic Interior

1.1. **G2-G4 -** Timber Floor Boards are fine oak edge-pegged and relatively undisturbed except were for a single cable runs and within the c1820 enlargement of the windows to the south elevation. The floors are uneven and slope towards the south elevation denoting historic movement of the southern wall.

1.2. **G4 - Joinery Decorative scheme** - The earliest evidence for decorative schemes in the Dining Room survives on the upper walls, entablature over the door and the paint on the surface of the concealed window (WG.09) and its associated joinery. The panelling and reed moulding surrounding this early window have retained the original decorative scheme only – this This strongly suggests a pale cream and pink theme to all the Dining Room joinery in the late 18th century. Following the widening of the widows the wood-graining was applied over the window shutters and door entablature.

1.3. **G4 - Walls and corniced Decorative scheme** - Upper walls painted pale blue at scheme 1 (coeval with the pink/cream joinery) and the coving painted with white distemper with some evidence for picking out in reds and browns. There is further evidence for the walls being repainted in reddish brown with a plum colour at dado level (at scheme 2), followed by a pale green theme to the walls and joinery at schemes 3 and 4.

1.4. **Doors DG.5-DG.6 -** The door-sets are original but a latter perimeter-moulding and entablature-extension has been added to DG.06.

1.5. **Dado & Skirtings -** the earliest detected paint scheme on the dado (chair) rail.

1.6. **G2 - Decorative scheme** - Evidence for the late 18th century decorative schemes have survived less well in the Drawing Room, compared with other areas sampled on the ground floor, with the exception of door architraves. These do bear traces of an early pale green (and later darker green) oil paint that is coeval with the late 18th century. There are also traces of early white distempers on the coving, but most of this evidence was lost when the surfaces were washed clean prior to the application of new paint in the late 19th century.

1.7. **G2 - G4 - Fire Places -** Paint analysis and visual inspection illustrates that the fireplace were introduced mid-20th century and are with a debased aesthetic. [Refer to Lincoln Conservation Ashford Hall Paint Analysis Report].

2. G2 and G4 Proposed Alterations

The proposal impact upon only two elements within these rooms and the remaining components - ceiling/cornices / door-sets / and the oak-flooring remain undisturbed.

2.1. **Fenestration**: re-elevate the windows matching the unaltered east elevation windows WG.09 & WG.11 [and as the widths of the first floor south windows]. [Refer to item 7 below]. Short sections [c450mm / 18"] of the skirting and dado/chair rail will require piecing in either side of the reduced width windows.

2.2. **Fireplace -** Replace the existing debased modern fireplace to the designs of George Moneypenny [refer to BA Pickford Gazetteer - The Mansion Ashbourne]. Investigate the "ghostlings" of original fireplace outline to determine original fireplace geometry.

3. WG.5 - WG.8 Existing and Proposed Shutters and Window linings

3.1. The new sashes, shutter-boxes and architraves are to copied from the surviving dining room window WG.09 and a measured survey of the window.

3.2. **Slim profile double glazing** [Histoglass] -

3.2.1. The glazing bars to the surviving window WG.9 in the G4 Dining Room are approximately 2" deep [52mm] and >1" [24mm] wide comprising; [C] glazing stem with a 6mm rebate for glass; [D] a facia; [E] a cavetto-mould; [F] an astragal moulding.

3.2.2. The joinery mouldings are similar to (but thicker than) those published in ***Peter Nicholson - The Carpenter and Joiner's Assistant*** (1796) pp 32-35; and Small/Woodbridge Architectural Press (1930) [Sheet 20, section 13] No.13[?] Berners Street - (No. 13 was the residence of Sir William Chambers 1765-92).

3.2.3. It is proposed that the new fenestration is glazed with www.histoglass.co.uk D10 (3-4-3mm) or D11(3-4-4mm) which requires 10mm x 18.5/19.5mm glazing rebates. The thickness of the glazing stem for the proposed fenestration would have to be reduced to 4mm as illustrated in the Histoglass technical literature.

3.2.4. If it were not possible to install Histoglass D10/D11 slim profile double glazing, then **Histoglass MONO** with genuine hand drawn or cylinder glass would be specified.

3.3. Refer to drawings 17187/2288 - Section 10 - Interior south elevation, 17187/2288 - Section 5 - G.04 Dining Room.

4. Window replacement methodology WG.5 - WG.8 -

The following methodology is proposed for the replacement of windows –

4.1. Record, labelled, carefully dismantled, protected and store the existing sashes, shutter-boxes and architraves within the attic.

4.2. Retain existing timber window girders and survey for decay. Repair as required [22.11.18 core samples at WG.8 were sound].

4.3. In order to source the most appropriate replacement stone for the proposed masonry repairs - petrographic analysis, provenancing and matching was undertaken by the British Geological Survey [BGS] in accordance with British Standard BS EN 12407:2000 (Natural Stone Test Methods - Petrographic Examination). Stone type is defined in accordance with European Standard prEN 12670:1997. The most appropriate masonry for the proposals is Ashover Grit succession of southeastern parts of the Peak District is from the following sources - Birchover Quarry / New Pilhough Quarry / or Dale View Quarry. Reinstate masonry to an approved design and geometry - provisionally as illustrated on 17187- 2250 Option 1 or Option 2.

4.4. Make good void between existing over size shutter geometry and new shutter geometry with handmade bricks tied to existing masonry and bedded in high-calcium lime or hydraulic mortar.

4.5. Execute plaster analysis of the existing wall plaster; replicate plaster (3 coat-work on solid support) onto new brick infill returned behind shutter-lings to sash box.

4.6. Install new sash-windows and shutters copying WG.9 geometry and joinery profiles. Paint with linseed oil https://www.linseedpaint.com [oea].

---

5. Door DG.E.03 - Existing Condition -

The 1819-20 widening of door DG.E.03 to the principal elevation of Ashford Hall was architecturally outrageous. The following damage was caused –

5.1. The fanlight was removed and infilled with poorly matching feldspathic and micaceous gritstone with liesegang banding.

5.2. The timber transom forming the door-head and seating for the fanlight was removed, and a poorly matching masonry transom was inserted forward of the original door-case and seated on poorly matching stools.

5.3. In order to receive the new masonry transom the door capitals were smashed off.

5.4. In order to widen the door-case pilasters were dressed back by approximately 4" [94mm] on each reveal.

6. Context - G3 Hall Interior

Refer to Lincoln Conservation 24.05.19 report -

6.1. The limestone floor to the entrance hall was removed and a coarser timber floor installed.

6.2. It is noted the frieze beneath the cornice is 19th century and not original.

6.3. The skirting boards and outer-door mouldings are 19th or early 20th century.

6.4. Evidence for the late 18th century decorative schemes survive on the fluted columns, the door architraves and the lower dado. The earliest column paints (at schemes 1 – 3) are a cream or stone colour, without varnish, suggesting a desire to provide an impression to the casual observer these were stone columns. The door architraves were originally cream (at scheme 1) with a similar coloured distemper applied to the coving and lower walls at dado level. *"There is no further evidence for late 18th century paints applied to any of the remaining joinery in this area, but there does appear to be a stone coloured theme to the Hall at his time and it may be safe to assume this was consistently applied to the remaining joinery in the Hall. It should also be noted the paints applied to the walls in the adjoining Hall area (G.16) were identical to the Hall (G.03) creating the impression of a unified space"* - **Lincoln Conservation**.

G3 Hall - Proposals -

6.5. To reinstate the fanlight, door-case and repair the ashlar surround utilizing an appropriate ionic-order sourced from measured drawings taken from Pickford's surviving town and country houses. Architectural samplers from John Vardy (1744); Chambers (1759); Stuart and Revett (1762); Crudern (1767) would also be sourced for comparative designs.

6.6. The existing door-set, reveal linings and architraves would be carefully dismantled, labelled and protected and stored within the attic. Details of the reinstated door could be subject to consent conditions.

6.7. Reinstate the limestone floor and the stone coloured and cream decorative scheme.

7. Conclusion -

7.1. Saunders (1993) convincingly attributes the design of Ashford Hall to the distinguished Derby architect Joseph Pickford. This is based upon the ornamental detail associated with Pickford's colleague George Moneypenny.

7.2. During Joseph Pickford's apprenticeship, Pickford would have encountered the architecture of the driving forces behind the English neo-Palladian movement including direct association with work of Kent / Vardy / Ware / Wright / Robinson - all these architects employed Arched windows within blind arched recesses, [AWWBAR].

7.3. A small number of Pickfords other works employ AWWBAR, but these surviving works are limited to lodges, Longford Stables and the Devonshire Almshouses. Nevertheless there are missing sections to Pickford's career and much of his documentation and drawings were destroyed on his death in July 1782, aged 47. With his personal experience of working alongside leading Palladians - Pickford could well have used AWWBAR for the design of some of his high calibre structures.

7.4. We have written this report on the basis that Pickford was the architect. Second generation Palladianists were stylistically very similar and without documentary evidence the design remains attributed.

7.5. Others believe Ashford Hall may have been built by **John Carr of York** (1723-1807) - arched windows within blind arched recesses were integral to Carr's architectural vocabulary generally. If Ashford Hall was designed by Carr the reintroduction of arched windows within blind arched recesses would be highly appropriate as this was central to his architecture.

7.6. In essence it is **Ashford Hall's archaeology** which is important and demonstrates the extensive use on site of arched windows for the basements, ground floor and stables. Ashford Hall, utilizes arched windows on its subservient elevations; and we believe before the c.1820's alterations, arched windows within blind arched recesses existed on its primary elevation.

7.7. Evidence for AWWBAR is supported by south elevation string-courses which project into the blind recess (as for the stable design) and have been cropped [truncated] at the intersection of the c.1820's windows. Where orthogonal (square) widows are utilized - to create the correctly size and proportion - the windows (including Venetian) align with the top of the string course. With square-headed windows the strings almost always return and are not projected onto the recesses.

7.8. As the Gazetteer illustrates - blind arched recesses are used to emphases elevational hierarch and importance. The Gazetteer also illustrates the prevalence AWWBAR during entire eighteen century.