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# CAPHEATON HALL IN THE EIGHTEENTH CENTURY

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*Capheaton Hall, nineteen miles north-west of Newcastle upon Tyne, is best known to architectural historians as the clearest and most engaging example of the individual style of the north-eastern architect Robert Trollope, who died in 1686. Its alteration by a much later local architect, William Newton (1730–1798), has also been documented and described. The Trollope house was built for Sir John Swinburne, first baronet, in 1667, and its south front survives with only its porch subtracted. Newton rebuilt the*

*north front for Sir John Edward Swinburne, sixth baronet, in 1790–1, and that too survives. Between these two elevations and these two principal periods the house was altered for Sir John Swinburne, fourth baronet, between 1754 and 1758, to the design of Robert Newton, William Newton's father, an architect who has only recently been identified as such. This article describes the latter alteration, hitherto undocumented; and it amplifies previous accounts of the 1790–91 alterations.*



Fig. 1: Peter Hartover, 'Capheaton Hall, Northumberland', 1674.  
Oil on panel (By kind permission of Mr W. Browne-Swinburne)

The Swinburne family acquired land at Capheaton in 1274. Like many Northumbrian landowners, they had to build a defensible residence during the Anglo-Scottish border wars, and Capheaton was described as a castle in 1415.<sup>1</sup> At the Reformation the family stayed true to the old religion; they fought for the King in the Civil War and endured Commonwealth persecution, but Sir John Swinburne (d. 1706) gained a baronetcy from Charles II in 1660. Between 1667 and 1668 he replaced the ancestral castle with a new house (Fig. 1), designed and built by Trollope, a mason as well as an architect, who originated from York.<sup>2</sup> The Swinburne baronets remained Catholics until the 1780s, and their wives were drawn from other Catholic gentry families. The first baronet's mother was a Tempest of Stella; his wife was a Lawson of Brough. Sir William; the second baronet (the eldest of 24 children), who died in 1716, married Mary Englefield of Whiteknights (Berkshire). Sir John (1698–1745), the third baronet, married Mary Bedingfield of Oxburgh (Norfolk). Sir John (1724–63), the fourth baronet, did not marry, but his brother, Sir Edward (1733–86), the fifth, married Christiana Dillon.<sup>3</sup> He conformed to the established church towards the end of his life, and thus his son, the sixth baronet, was the first of his family to enter public life, as MP for Launceston from 1788 to 1790 and as High Sheriff of Northumberland in 1799.<sup>4</sup> Sir John Edward Swinburne (1762–1860) also made a particularly advantageous marriage. His wife, Emilie Elizabeth, daughter of R.H.A. Bennet of Beckenham (Kent), was the niece of Peter Burrell, created Lord Gwydir in 1796; she inherited the Lincolnshire estates of the Dukes of Ancaster, and her three aunts all married into the nobility.<sup>5</sup> The Launceston parliamentary seat, made available to Sir John Edward through his wife's uncle,<sup>6</sup> also gave him confessional, political and financial advantages which had not been available to the previous squires of Capheaton.

Sir John Edward Swinburne, sixth baronet, reversed a family tradition of support for the house

of Stuart. The second baronet had been too infirm to join his Northumbrian friends in the rebellion of 1715, and his son, the third, died in January 1745, just before the second Jacobite rebellion began. But his son Sir John, the fourth baronet, paid for food for Jacobite prisoners held in Carlisle Castle in 1746, and spent much of his time in France, visiting the Jacobite court in exile.<sup>7</sup> His steward, William Kirsopp, was obliged to send him accounts of work done at Capheaton Hall, soliciting decisions from him; and to Kirsopp's letters we owe much of our knowledge of the house.

Sir John died and was buried in Paris. He was not the only family member to spend much time on the Continent. Anne French noted that 'there was a family culture in which tourism could flourish'.<sup>8</sup> The fourth, fifth and sixth baronets were educated at Douai, the Catholic seminary in northern France, before making the Grand Tour. Both the fifth baronet and his younger son, Edward (born 1765) visited Italy.<sup>9</sup> The most famous traveller in the family was Henry Swinburne (1743–1803), younger brother of the fourth and fifth baronets, who published one of the first European expositions of Islamic architecture in his *Travels Through Spain*.<sup>10</sup> Sir Edward, the fifth baronet, had been a merchant in Bordeaux, and was also a grand tourist, visiting Spain in 1763, Hungary and Moravia in 1770, Italy in 1771, and France and Austria from 1774 to 1776. He was elected a member of the Society of Dilettanti in 1779.<sup>11</sup> Sir John Edward, the sixth baronet, was born in Bordeaux, had been educated in Lille and Paris, and had travelled in the Low Countries, Switzerland and Vienna. He was a Fellow of the Society of Antiquaries, a Fellow of the Royal Society, President of the Literary and Philosophical Society of Newcastle upon Tyne from 1798 to 1837, and first President of the Society of Antiquaries of Newcastle upon Tyne from 1813. He also presided as Provincial Grand Master of Northumberland from 1807 to 1824.<sup>12</sup> Hodgson, the county historian, described him as 'a munificent contributor to the embellishments and materials of'

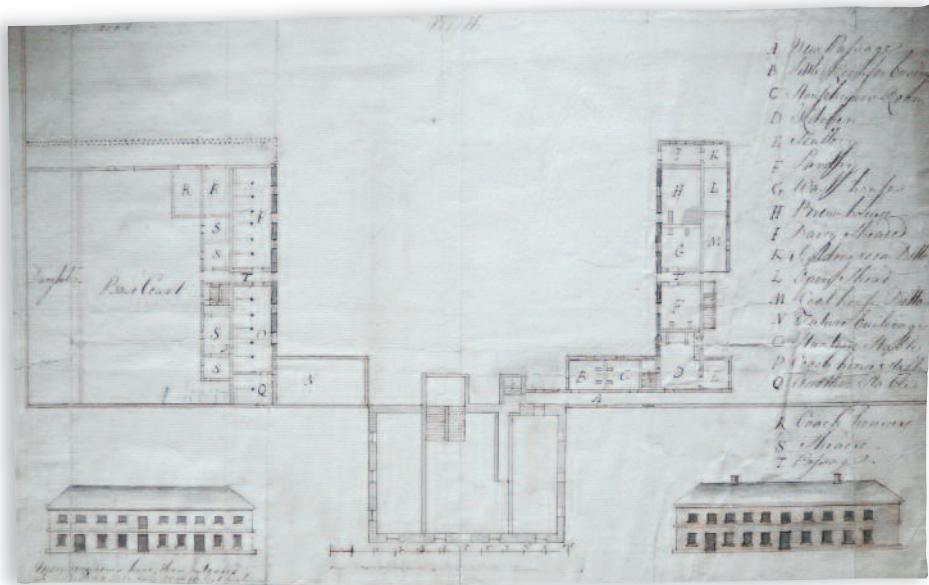


Fig. 2: Capheaton Hall: undated proposal plan, probably earlier than the plan marked '1754' (Fig. 3)  
(By kind permission of Mr and Mrs W Browne-Swinburne)

his *History of Northumberland*.<sup>13</sup> To Sir John Edward's artist brother, Edward, Hodgson owed 'the highest obligation for the masterly and beautiful drawings from which the greater part of the engravings in this work were taken'.<sup>14</sup> It was the absentee, Jacobite fourth baronet, and the learned, conforming sixth baronet who altered Trollope's house, the former in 1754–8, and the latter in 1788–91.

Some time around 1711–13 Isabella, Lady Swinburne, widow of the first baronet, wrote to her 'Dear Son': 'Sr Henry Lawson saith an Arch over the hall door which coms out 2 fout and Leed on it is fashionable and beter than the Belcony. If you se aney howse so obsarve how you like it, and how it is made'.<sup>15</sup> Peter Hartover's painting of the south front in 1674 shows that it had a balcony over the front porch:<sup>16</sup> the 'pergular' feature which was fashionable all over the country from shortly before 1618 to the 1690s.<sup>17</sup> There is no balcony or porch now; instead, the door is flanked by half-columns on tall pedestals,

and topped by an open segmental pediment. Its removal was therefore under consideration at this date, and had apparently been effected by c.1754, the date written on a plan (Fig. 3) which does not show it.<sup>18</sup>

In fact, this is the only dated drawing in a group whose chronology can be established from their progressive evolution. The '1754' plan is very similar to another, undated, which may precede it (Fig. 2).<sup>19</sup> Both show the ground floor of the house, but the '1754' plan shows the internal arrangements in some detail, whereas the undated plan only shows the two stairs, plus two cross walls and one other. Both show intended wings flanking a courtyard on the north side of the house, and provide elevations of these as well. But whereas the '1754' plan (Fig. 3) shows the elevation of the west wing (annotated 'Front of New Stables'), seven bays wide, as it was built (and remains), the undated plan (Fig. 2) includes elevations of both wings, ten bays wide, the west wing annotated 'More windows here than Intended'. This must be an unrealised proposal, possibly a little

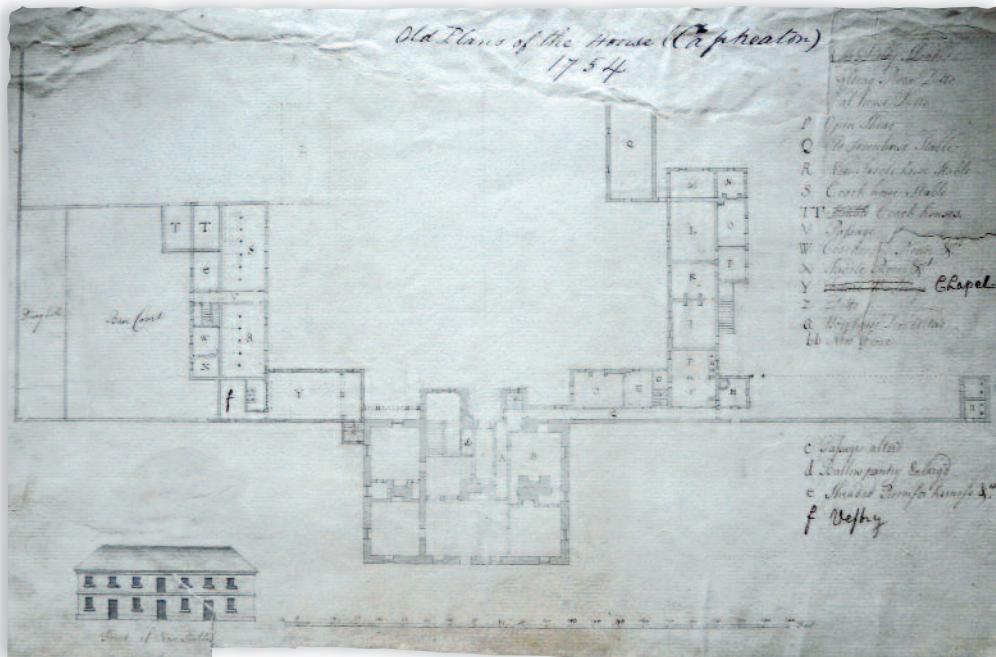


Fig. 3: Capheaton Hall: proposal plan, captioned 'Old Plan of the House (Capheaton) 1754'  
(By kind permission of Mr and Mrs W Browne-Swinburne)

earlier than the '1754' plan. Both plans also show a gap between the two stair towers on the north front, called 'redoots' in Trollope's contract;<sup>20</sup> the steward's correspondence refers to the gap as 'the Vacancy'.<sup>21</sup>

Both plans show two L-shaped wings extending from the north-east and north-west corners of Trollope's house, with offices in the east wing and stables in the west. The plans differ in having slightly different arrangements of the offices, but both include a business room, housekeeper's room, kitchen, scullery, laundry, wash house, brew house, dairy and scalding room, and the east wing is linked to the ground floor lobby of Trollope's service staircase, by a 'Passage Alter'd'. The dated plan shows the south wall of this passage extended further east to two 'bogghouses', the southern one with its 'door alter'd'. The dated plan also shows the 'Old Sevenhorse Stable' at the north end of the east wing, set forward (west) of it.

Both plans show stables in the west wing, for saddle horses and coach horses respectively, with harness room and coachman's room behind them, and coach houses at the north end. West of this lies a 'base court' with a 'Dung hole' on its western perimeter. The west wing is linked to the house by a large rectangular building, marked 'Future Building' on the undated plan; on the '1754' plan this annotation has been struck out and replaced by 'Chapel'. It is shown with an arcade or colonnade at its east end, and an altar behind a communion rail at the west; part of the space allocated to the stables in the undated plan has been allocated to a vestry.

The base court was perhaps inspired by that built at Wallington Hall between 1735 and 1736, probably to the designs of Daniel Garrett.<sup>22</sup> The 'Front of New Stables' (its east elevation), shown at the bottom of the drawing, is reminiscent of elevations illustrated in Garrett's *Designs and*

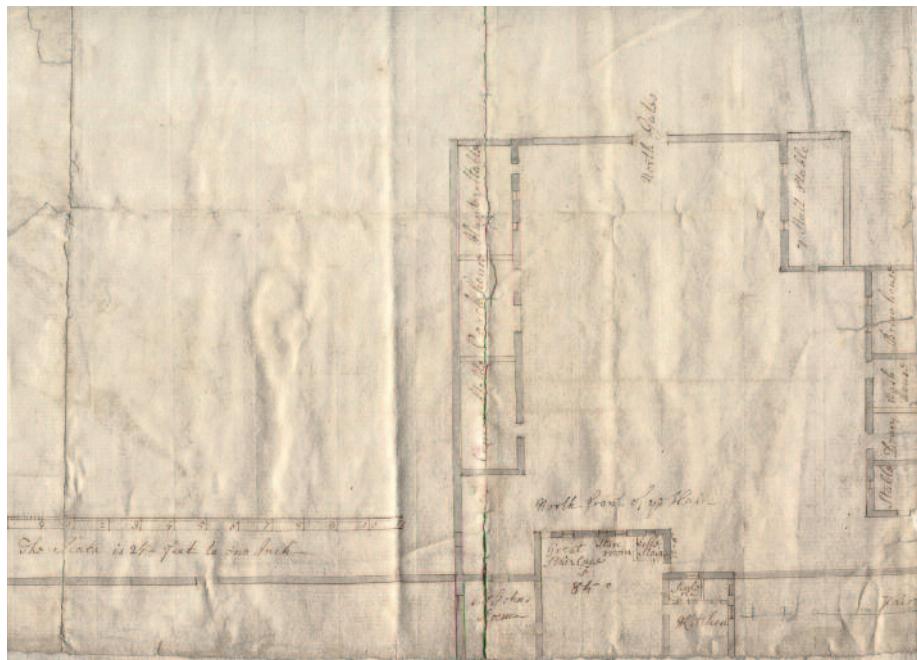


Fig. 4: Capheaton Hall: part-plan, probably a survey  
(By kind permission of Mr and Mrs W Browne-Swinburne)

*Estimates of farm-houses, etc, for the County of York, Northumberland, Cumberland, Westmoreland and Bishoprick of Durham* (1747),<sup>23</sup> and it is possible that these two drawings are Garrett's proposals. However, on 6 December 1754 Sir John paid £5 5s. to another architect. This was 'Mr Newton ... for his journeys to Capheaton and drawing some plans for the alteration of my house'.<sup>24</sup> Robert Newton (1703–1789) is scarcely known as an architect;<sup>25</sup> Howard Colvin's *Biographical Dictionary of British Architects 1600–1840* only notices him as the father of William Newton.<sup>26</sup> Robert Newton was originally a shipwright, but by 1743 was working as a carpenter at Fenham Hall, near Newcastle upon Tyne, designed by Daniel Garrett.<sup>27</sup> In the same year his son William began working with him. Robert and William Newton worked on other houses to Garrett's designs, including Dunston Hill House, Nunwick Hall and Blagdon Hall.<sup>28</sup> Perhaps their most

important building was the Newcastle Infirmary, designed by Garrett and constructed between 1751 and 1753.<sup>29</sup> Robert Newton was appointed Inspector, supervising construction. It is clear from the minutes of the Infirmary building committee that he was capable of design as well as of construction, for he redrew Garrett's plans to suit the topography of the site and to address shortcomings in the funding.<sup>30</sup> At Nunwick, Newton made a model of the house from Garrett's drawings to instruct other craftsmen, and mouldings for the plasterers.<sup>31</sup>

The two Capheaton plans must be preliminary proposals, for part of a third plan also survives, in a different hand, and showing the north side of the hall and its service buildings with the 'Vacancy' between the two stairs filled in (Fig. 4).<sup>32</sup> Here the kitchen and scullery are placed within the body of the house, the east wing is occupied by a small stable and the west wing by a 'Comon Stable', coach house and

'Hunter Stable', linked by a wall to the '7 Stall Stable'. The wall is broken by a gate in its middle, marked 'North Gates'.

This survey plan may have succeeded the dated proposal plan (Fig. 3), but it must also have been made in or before 1754, since the old stable was demolished in the middle of that year. Payments were made for digging foundations for the new stables on 15 June 1754, while those for pulling the old stables down were not made until slightly later, on 21 June. Planks and spiles (pegs or piles) for the foundations were also paid for in June; more planks were sawn in August; timber and deals were delivered on October 19; lime on November 19; and nails and spikes on 4 March 1755.<sup>33</sup>

Writing from Hexham on 27 January 1755, Sir John's steward, William Kirsopp, informed him that 'John Snowball [the carpenter] has been at Newcastle and he and I have fixed upon 400 deals of the Common Sort for the Stables and 100 of the best Sort for the Parlour floor'. So by that time materials were also being assembled for the alterations of the Hall. Kirsopp continued:

'we shall get as many out of the 400 as will do the Stable Doors &c. but they wou'd not do for the Parlour floor + Inside Doors of the House. We have got a part of them here and they are drying in the Malt Kiln + intend to have them all at House as fast as the Carts can fetch them; Snowball goes over to Capheaton with me tomorrow Morning. ... Jas. Johnson had some hands over to try the channel stones but as the fate of the New Quarry depends upon a Tryal now, I don't like to have Jas. Johnson or any of his Men to be fudges + for that reason think of having the Stones fairly tryed by two hands I can depend on + a Weeks work or less will do it fully. The frost is so hard that the Men he had there are all gone home...' <sup>34</sup>

On 9 September 1755 Kirsopp wrote, this time from Newcastle:

'We have 3 carts of wood and deals from Mr Sowerby's ship - we got first choice. The new Slab is got home to Capheaton but is not open'd out yet till Jas. Johnson + John Snowball be there so we don't know the fate of it

yet, I have both spoke to + writ to John Snowball to have his work forward. The Doors &c in the Stables are all ready for Hanging...' <sup>35</sup>

The accounts give a few indications of the new west wing's appearance. It was built together with a 'flew wall', doubtless the 'Brick Wall &c on the West Side of the Back-Court', although it might be expected to have been oriented east-west, to allow fruit to be trained on its south face. Kirsopp wrote about it 9 September 1755:

'The only thing that is in danger is the Brick Wall which has been in hands ever since I was there. But altho' the weather be Wet, Yet the Season of the Year is good, and there are no frosts, they work at it only when it is fair, and Capes it as they goes and as the Bricks are hard, I hope there is no great danger. There s no delaying it on acco<sup>t</sup>. of the frosty Nights that must certainly ensue ...'

Bricks for the flew wall were provided by Robert Newton, slates by Thomas Armstrong, and flags by Mark Hall; perhaps the flags separated the flues and the slates roofed the wall. The stable block had a cupola with a lead roof. Its ceilings were plastered; the mangers were made of oak provided by Mr Loraine; wire trellis was provided by William Spink; and it was painted with Spanish Brown provided by William Watson. The back court was levelled and paved.

The principal mason was James Johnson, although he was paid for plastering as well as flagging, and for supplying deals. In addition George Robson was paid for walling and for flagging. John Snowball, evidently both carpenter and joiner, was paid for flooring, joisting, roofing, putting up the cupola and making windows; and Thomas Wilthew was paid for roofing and for making stalls, as well as for pulling down the old stable. Thomas Armstrong was the slater and painter; John Dixon was the plumber of 'the Hips Vollies and Gutters'; Matthew Brown was the glazier.<sup>36</sup> Alexander Robson provided stoves; and Richard Loshman measured Johnson's and Snowball's work.

The part ground-floor plan showed the 'Great

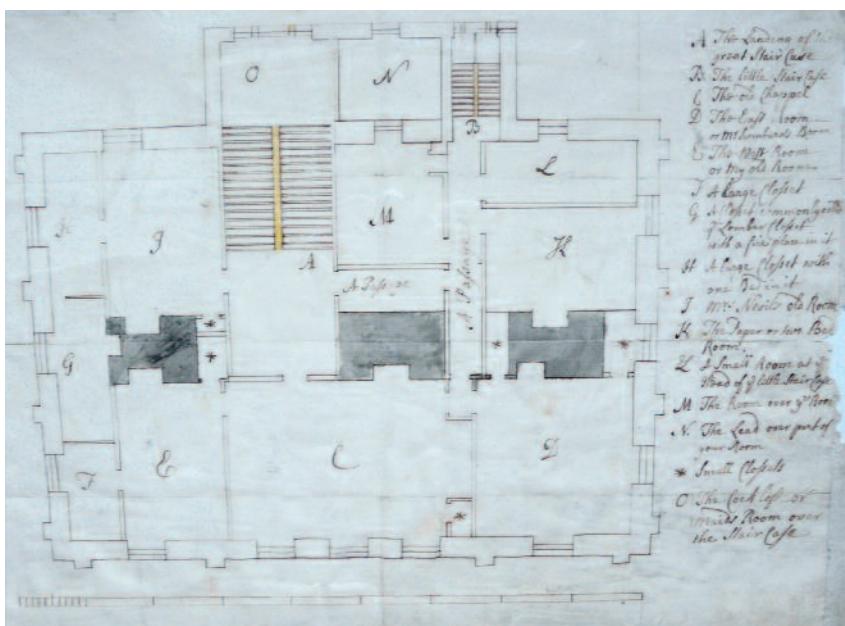


Fig. 5: Capheaton Hall: plan of the first floor, probably later than the plan marked '1754'  
(By kind permission of Mr and Mrs W Browne-Swinburne)

'Stair Case' and 'Little Stairs' where they are shown in the two earlier proposals, and the 'Vacancy' between them filled in as a 'Store room'. 'Sir John's Room' occupies the north-west corner. But a first-floor plan (Fig. 5) annotates the space in the 'Vacancy' as 'The Lead over part of your Room'.<sup>37</sup> This must be later than the ground-floor plan, as it shows more ambitious fenestration on the north elevation, in the form of serlianias to both stairs. 'The Lead' suggests that the vacancy was only filled in at ground-floor level at the date of this plan, nor is access shown to a room at first-floor level; yet a window is clearly shown in the external (north) wall of this space – clearly a contradiction. It may be that 'your Room', the former store-room, was Kirssopp's business room, and that he was in part occupation of the Hall in the master's absence abroad. A medium-sized room at the west end of the south front is shown on the first-floor plan as 'The West Room or My old Room', presumably Sir John's if the annotations are

his. The scribe also shows a room at the west end of the north front as ‘M<sup>rs</sup>. Nevill’s old Room’, and the room in the south-east corner as ‘The East Room\_or M<sup>r</sup>. Swinburn’s Room’, presumably the room of one of Sir John’s still unmarried brothers, Edward (the future fifth baronet) or Henry (the famous traveller and antiquary).<sup>38</sup> The central room on the south front is annotated ‘The old Chappel’, so the ‘1754’ proposal to build the chapel in the west wing may have been implemented by the time this first-floor plan was made.

Although it is difficult to date this plan, even from the rooms' users, stone for the 'Vacancy' was hewed in March 1756.<sup>39</sup> Kirsopp's letter of 9 September 1755 reveals that work on the Hall had already begun with the formation of new windows:

[Snowball's] Men have been this last week in hands with the Parlour Windows which they'l not be long ab<sup>t</sup>. So if you have any Alteration to make in the Parlour the sooner We have your order the better,

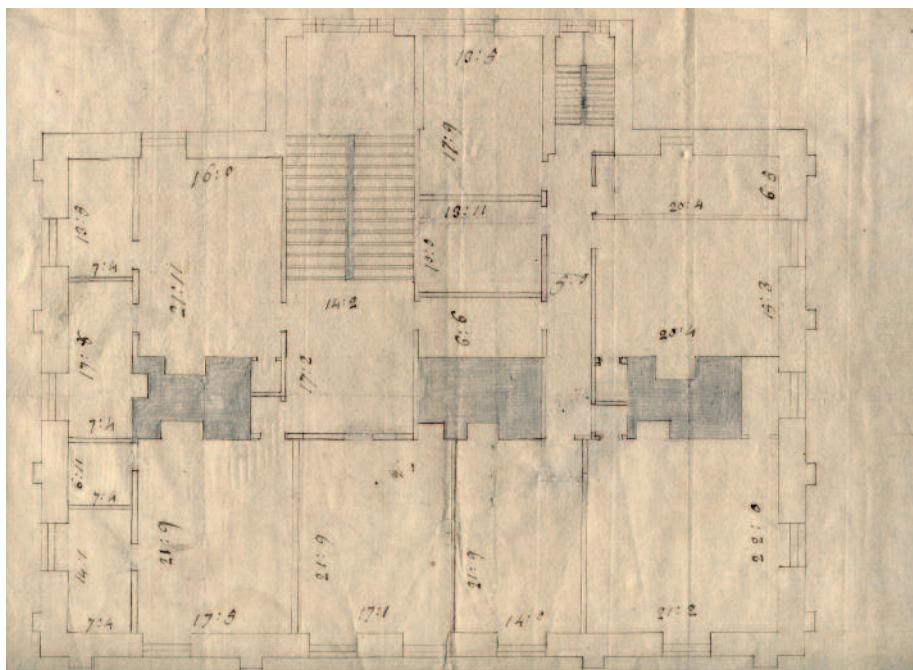


Fig. 6: Capheaton Hall: plan of the first floor, later than the plan illustrated at Fig. 5.

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because all will be stopt on that accot and if there shd be any Altertaions in the Parlour Wainscot it must be done by day, and the days now begin to Shorten...<sup>40</sup>

Materials were delivered in the following autumn: hair in October, lime in November, and nails and spikes in December.<sup>41</sup> Writing, from Hexham again, on 12 March 1756, Kirssopp revealed how much had been done already:

'The Robson's have drest as many ashlar as they think will near finish the east Wing and are very desirous to know if any thing further will be done at Capheaton this Summer to employ them, because if not, they wou'd look out for work elsewhere. The Blue room and Parlour Chimneypieces are both finished And the Ceiling of the Parlour will be finished next week; what is done looks extreamly well; As the back Stairs are finished I have agreed with the Plasterer to do it in a plain way at the same price the Country Masons work for, to keep him employed till I heard

whether you wou'd order any thing further in his Way of business, If any thing further be done in the Stucco Way. The only thing wanted Will be Allabaster because there is none at Newcastle but what Marr has and he won't Sell any but to those he works for, I got what did this Room from his Brother more by force than otherwise; and there will be partly as Much left as will do another ceiling—but perhaps some might be got in Mr Howard's neighbourhood. But it's as heavy as Lead Ore and the carriage comes high. I have Sett W<sup>m</sup>. Harles Son onto Hew Stones for the Vacancy betwixt the two Staircases, as you ordered, but think it wou'd look as well to be only ashlar work well dresst like the rest of the back fronts, and the Door only Hewn; but that as you order and think proper; The Carpenter is now in hands with the 3 Doors for the Saloon (that for the Parlour being finished) and as the Yellow Parlour Window Shutters are much failed and Worm Eaten I have Agreed with him for new ones for that Room to keep him employ'd till I heard your further Orders if any thing more be, to be done at this time, I think we could manage the East Wing this

Summer (as the Stones are prepared) as well as some little alterations in the Inside of the House; for I really think it would be more convenient and necessary to build the East Wing before the inside of the House is altered to gett the Conveniences for a Servants Hall, Kitchen &<sup>c</sup> which will be all awanting from the time the time the Inside of the House is begun with till the East Wing is built; but that as you please to order, Only these things should now be fully resolved on; as the severall Workmen are in Suspence and woud' not engage themselves elsewhere if there was work for them at Capheaton \_ So I sh<sup>d</sup>. be glad your resolution on that Head; The Inclosed Sketch is what the Plaisterer and Carpenter have drawn up, to putt in the Vacancy above the Parlour chimney, The work is no more than [sic] a Common Architrave and the Top part may either be left open as it is drawn for a Busto or any other thing you think proper to putt in or Closed at the Top, or done in in any other manner You'll please to direct, which we tho<sup>t</sup>. proper to lett alone till we had further orders for they think Such a thing as this will look better, than to do it in the Same form with the rest of the Wainscotting, and there is little or no more work at this than filling it up, like the rest of the Room, and the Middle part of this form is quite plain so that Anything may be painted or a picture put in, or it may be done with the same Colour of the Room but that as you please, The Two pilasters on the Sides of the Chimney Peice finished at the top as this is, are on the same place on each side of the Chimney as they were before, which as I remember you ordered to Continue so; If I cann meet with Mr Minican at Newcastle (M<sup>rs</sup>. Windsors Steward) I shall talk to him a little about the Water Course in order that he may be prepared when any questions are asked him; There is None of the new Brick Work in the flew Wall failed, and that failed in the work not taken down is but triflinge as yet...<sup>42</sup>

The plasterer Marr may have been Stewart Marr, who was paid for ‘plastering the Octagon’ at Seaton Delaval Hall on 6 October 1759, or his brother, Edward, who worked at Dunston Hill House in 1750–51, Newcastle Infirmary in 1752–53, Wallington Hall in 1753, and Blagdon Hall c.1752 to 1757.<sup>43</sup>

Another first-floor plan (Fig. 6), this one not annotated, but dimensioned, must be later.<sup>44</sup> The former chapel is shown sub-divided, and the wall south of the space shown on the other first-floor plan

as ‘The Lead’ had been removed. This wall is shown on the previous plan as a thick, doubtless load-bearing, wall, and the ‘1754’ proposal plan shows it as the external wall of the Trollope house; this first-floor plan shows it replaced by a thin partition further south. If the ‘Vacancy’ had only been filled in at ground-floor level at the time of the previous first-floor plan, it had clearly been filled by a first-floor room by the time of the later plan.

This plan has dimensions shown in a similar hand to one of two elevation drawings which are evidently companions.<sup>45</sup> The dimensioned elevation (Fig. 7) shows the north front, with the serlianas which are shown in plan on the two first-floor plans, and a door of similar form between them at ground-floor level.<sup>46</sup> The undimensioned elevation (Fig. 8) shows the south front; it treats the roof in the same way, with horizontal ruled lines; it has a similar scale bar; and it illustrates similar casements, each with a single mullion.<sup>47</sup> It confirms what all the preceding plans also reveal, that Trollope’s ‘pergolar’ had been removed by then and replaced by a broken segmental pediment.<sup>48</sup>

Newton was not the only architect whom Sir John consulted. On 10 February 1757, when alterations to the hall were already in hand, Sir John ‘Paid Mr Chambers Architect for drawing some plans when I was last in London £2–2–0’ and ‘Subscrib’d to his Chinese Designs £1 12s 6d’.<sup>49</sup> Chambers may therefore have designed new interiors or detailed features such as chimneypieces, as it is clear that some of these were made in London. ‘Mr Cheer’ was paid £22 15s. ‘for a marble chimney piece for my parlour’ on 24 May 1756; George Stephenson was paid for freight of marble chimney pieces in May 1757; and George Brown was paid £2 14s. for ‘setting up the marble chimney pieces’ in March 1758. Another marble fireplace and a table was bought from a Mr Wildsmith, probably the mason and carver of Piccadilly who supplied marble tables for the tapestry room at Croome Court (Worcestershire) in 1759.<sup>50</sup>

CAPHEATON HALL IN THE EIGHTEENTH CENTURY

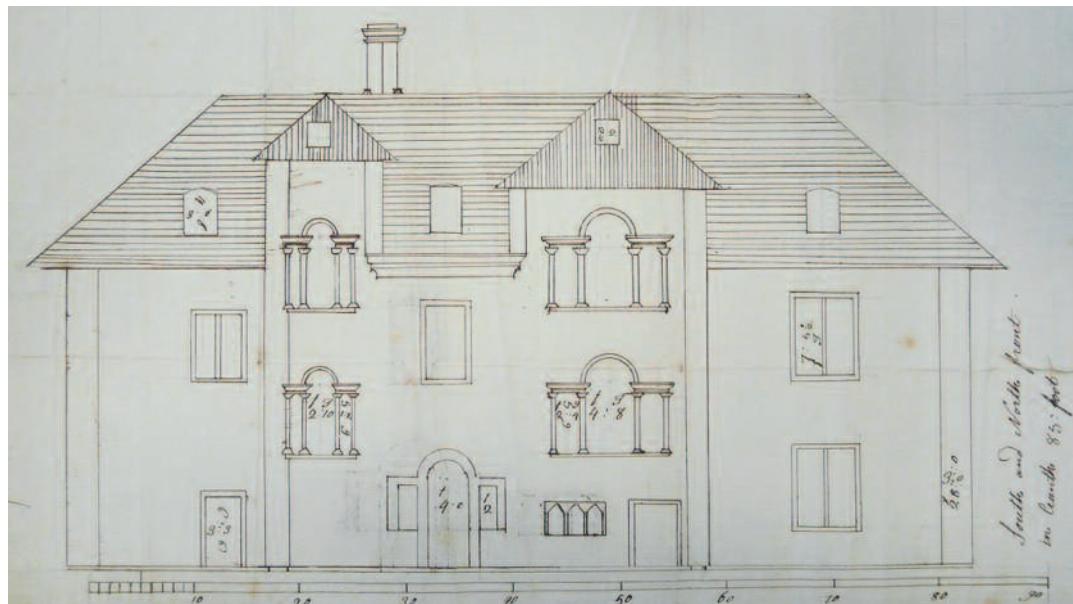


Fig. 7: Capheaton Hall: north elevation, complementary to the plan illustrated at Fig. 6  
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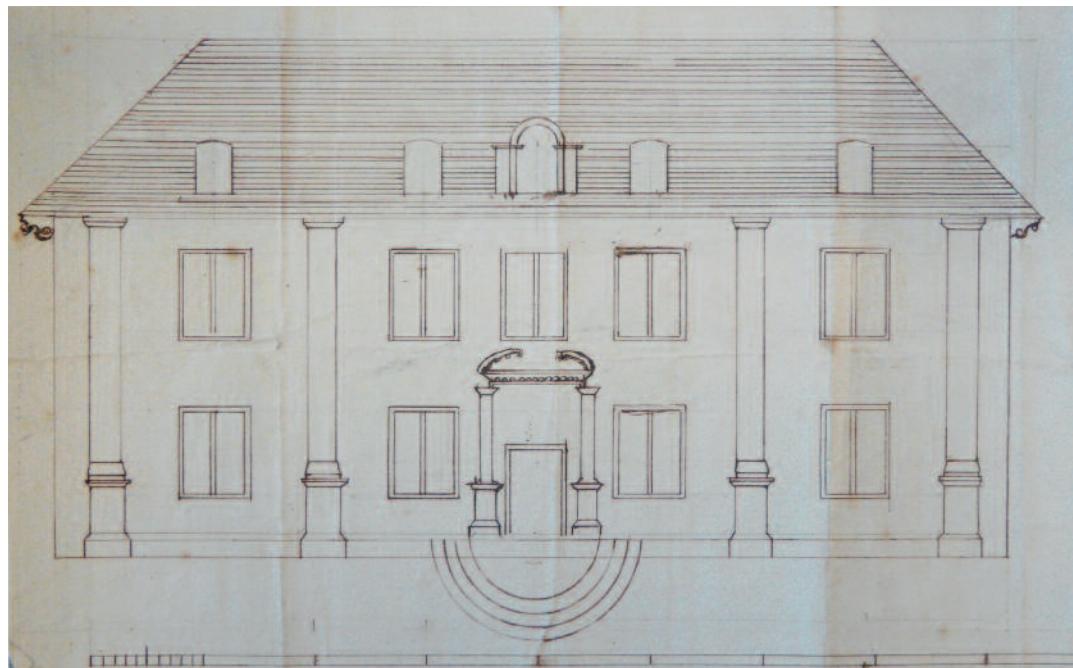


Fig. 8: Capheaton Hall: south elevation, complementary to the plan illustrated at Fig. 6  
(By kind permission of Mr and Mrs W Browne-Swinburne)

Work continued in 1757. Wood was delivered in February, wood, deals and nails in March, ‘sheet lead for the outside of the windows’ in April.<sup>51</sup> On 15 March Kirsopp informed his master:

I had the Painter at Capheaton and putt him to Measure for the Chinse paper room which save abt. 12s of 15s out of what he says works came to so paid him off. He was very civil and willing to take it anyway and hopes you'l Imply him again. He has promised me if you think proper to Imply him that he'l be much at the work himself and bring none but Sober men. The Great Stair Case and Studdy and Comon Hall Doors might be begun with imediately ffor there will be a great deal to do and it Sh<sup>d</sup>, be got forward otherwise the Smell will not be off when you come home... Cuth: Taylor is quite ready to begin the saloon floor if Page was done but I am told that it will be ab'. 3 Weeks before he'l be done at Soonest. When I came from Capheaton he had finished the whole ceiling but the Eagle which he says looks tolerably well but it is not all of a Colour. He told it wou'd all come to its proper Colour as it dried. I wish it may ffor it has been a bad Season for Such Work.<sup>52</sup>

Cuthbert Taylor, evidently the joiner, who presumably could not start work until mid-April, was paid in October. Materials were still being paid for in 1758: nails in January, ‘brass nobbs’, more nails and

locks in March, when carpenters were also paid, and two stone of hair was paid for in June. The flagging of both north and south fronts of the Hall may have been external, and a ‘pallasade’ was painted. Some work may have been done to the roof, as bones were bought, presumably to fix slates. Iron-work was fitted to the south front door, and the library was glazed. Otherwise all the work which the accounts reveal was internal. The common hall was flagged; the study, the wide passage above stairs, and the saloon were plastered; marble chimneypieces were set up by George Brown; the east parlour and the paper room were painted; the staircase was whitewashed, using a pound of ‘blew’; and paint was bought for the oil cloth from Thomas Charlton. The paper room can be identified as ‘The Paper or two Bed room’ on the east side, from the annotated first-floor plan (Fig. 5).<sup>53</sup>

Masons and bricklayers were evidently not needed, although George Brown, who set up the marble chimneypieces, was a mason or bricklayer. Flagging the Common Hall was done by Thomas Chicken and partners. The Robsons, masons of the stables, moved on to the east wing. George Hastings, who was paid for iron work, is not recorded working

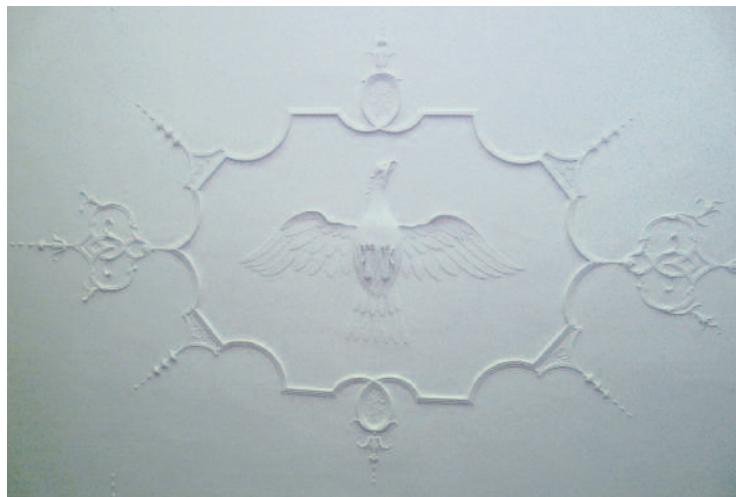


Fig. 9: Capheaton Hall: saloon ceiling, plastered by Oliver Page in March-April 1757 (*Richard Pears*)

on the stables. But other builders of the stables were retained. Snowball the carpenter put in the parlour windows, although a new team, Henry Nixon and partners, put in the cellar windows, and the parlour floor was entrusted to Cuthbert Taylor, doubtless a joiner. Matthew Brown continued as glazier, and John Dixon as plumber. But specialist tradesmen were required within doors—Oliver Page, the plasterer, and Mr Turlay, the painter who painted the east parlour and the Chinese paper room.<sup>54</sup> From Kirsopp's letter of 12 March 1756 it was Page, together with 'the carpenter', either Snowball or Cuthbert Taylor, who designed what must have been an overmantel for another 'Vacancy', this one above the parlour chimneypiece. Page may also have designed the large eagle in the centre of the ceiling (Fig. 9).<sup>55</sup> The plasterwork at Capheaton Hall also appears to be entirely secular and apolitical, with no hint of the Stuart and religious iconography that has been ascribed to the decoration at Callaly Castle for the Catholic Clavering family.<sup>56</sup> Page also plastered Sir John's study, the first floor passage and the little house,<sup>57</sup> and provided a new altar for the chapel.<sup>58</sup>

The accounts for the 'East Wing and Long Passage' are dated '1758', but months and days are not indicated. As it stands on the site of the office wing shown in the part-plan (Fig. 4), the latter was doubtless not rebuilt, but altered. George Carr, presumably a bricklayer, was paid 1 gn. 'for 3 Journeys to Capheaton and Setting the Brewing Copper and Adviseing about the Chimneys'. Mr James Gibson was reimbursed what he 'Pd. out for Stairs Wyer Work Tarrass +c.', £8 4s. 6½d. Gibson may have been an ironmonger, as he was also paid £40 19s. 7d. 'for Nails Hinges locks +c.'. 2,950 bones were bought (for 8s. 4½d.), presumably to peg tiles, so the wing may have been re-roofed.

None of the tradesmen who had worked on the west wing or the Hall were recorded on the east wing, with one exception. Robson and Cruthers were paid £16 12s. 8d. 'for Winning Stones and dressing the Ashlars for the Fronts and Building the

Back Court Wall', as Kirsopp's letter of March 1756 indicated; and they were also paid £1. os. 5d. 'for Paveing in the back Court there'. The principal masons were called Carrick and Robinson, paid £39 10s. 5d. 'for Bargain Work at the East Wing', and £35 12s. 2d. 'for Days Works there and for the Long Passage'. Two large sums, £45 12s. 6d. and £41 2s. 6d., were paid to William Taylor 'for Bargain Work at the East Wing' and 'for Days Work there'; he may therefore have been the carpenter, since that considerable trade is not otherwise represented. The plumber was called Lionel Dixon, and his bill was a modest £2 13s. 4d. The glazier, John Ormsby, was paid £9 6s. 'for finding Glass and Glazing the Windows'. Much the largest sum was paid to one of the suppliers, Alderman Sowerby, 'his Bill for Raff', £158 6s. 7d.<sup>59</sup> Sowerby, Mayor of Newcastle in 1751, was a timber merchant, who supplied deals, scaffolding, timber and ropes for the construction of Fenham Hall, Dunston Hill House, the Newcastle Infirmary, Wallington Hall, Nunwick House and Blagdon Hall.<sup>60</sup> It is possible that his disproportionately large bill, like that of James Gibson, may have covered work on the west wing and Hall, although entered in the account for the east wing alone. Only the plasterer, Oliver Page, had worked elsewhere at Capheaton. He was paid £21 13s 5d. 'for Plaistering and Ceiling the East Wing', and an additional 1 gn. 'for the Altar in the Chapple', which was in the west wing.<sup>61</sup>

Sir John purchased furniture from London, including a mahogany dining table and bidet supplied by Mr Lycett.<sup>62</sup> Parlour chairs came from 'Barton, cabinet maker'; although there were many cabinet-makers of that name, none of them came from Newcastle. Printed cotton for a bed and window curtains for a bedroom came from London; linen for Sir John's bed in the library was purchased in Newcastle; there were yellow curtains for the west parlour; and in November 1759 'a billiard table with everything compleat and expenses of packing' was ordered for £27.<sup>63</sup> The central room, behind the

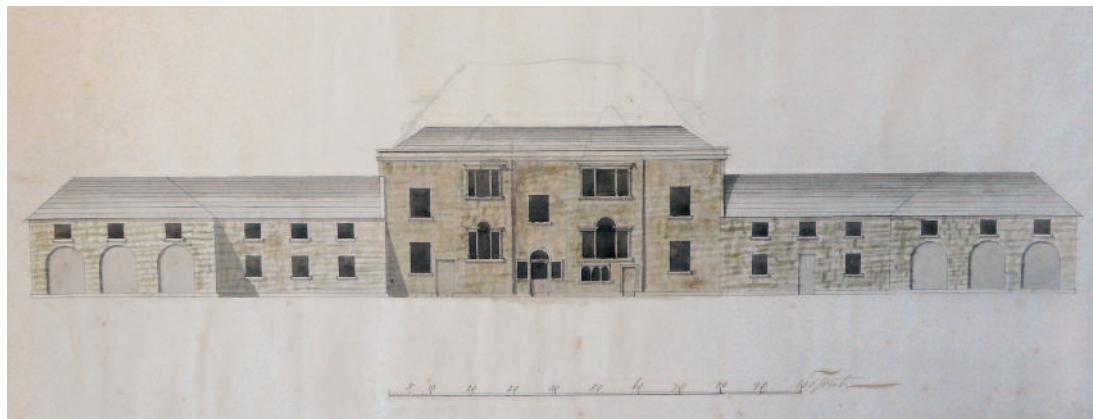


Fig. 10: Capheaton Hall: north elevation, survey, unsigned, but complementary to John Tasker's proposal elevation dated 1788. (*Northumberland Record Office*)



Fig. 11: Capheaton Hall: north elevation, proposal by John Tasker, dated 1788 (*Northumberland Record Office*)

south entrance, was renamed the Saloon, and was fitted with a Wilton carpet and a lantern.<sup>64</sup>

During the tenure of Sir John Edward Swinburne, the sixth baronet, the second large-scale redevelopment of Capheaton Hall occurred. He engaged William Newton, but it has been suggested, on the basis of an unsigned survey (Fig. 10) and a proposal drawing,<sup>65</sup> that the north front was designed by the Catholic architect John Tasker (1738–1816).<sup>66</sup> It is clear that Tasker was consulted about alterations to Capheaton, and he sent an estimate for building

work in October 1788.<sup>67</sup> His proposal for the new north front (Fig. 11) included a third floor.<sup>68</sup> In his proposal the ground floor would have been 19ft high, the first floor 9ft high and the second floor 4ft with an additional 3ft gained from the former attic. How this three-storey façade would have married with the two-storey east, west and south elevations was not made clear. Tasker's design for the north front differed considerably from what was built; it had ground floor windows in arched recesses, and lacked plat-bands. As built (Fig. 12), however, the north front had the



Fig. 12: Capheaton Hall: north front, centre built in 1788–90, and wings in 1754–57. (*Richard Pears*)



Fig. 13: Benton House (Northumberland), south front, attributed to William Newton. (*Richard Pears*)

astylar surfaces and horizontal bands characteristic of William Newton's work, and it is closely related to other buildings designed by or attributed to Newton, such as Benton House, Northumberland (Fig. 13).<sup>69</sup> The entrance porch to Capheaton is almost identical in its size and detail to that at Benton, save for the omission of a pediment.

The suggestion that Tasker was preferred because 'an architect with a wider reputation was to be

preferred to a local contractor-designer, however competent'<sup>70</sup> may be a misrepresentation of their relative status. Robert Newton had been described as an 'architect' by the cosmopolitan and European-educated Swinburnes in 1754, and William Newton was known as an 'eminent architect' from 1760 in the accounts of the Blacketts of Wallington, the Ords of Fenham and Whitfield, the Newcastle Corporation, the Dean and Chapter of Carlisle Cathedral, the

Greys of Howick Hall and the duke of Northumberland.<sup>71</sup> As for wider reputation, Howard Colvin noted ten building commissions for Tasker, and twenty-four for Newton.<sup>72</sup>

It was therefore Newton whom Sir John Edward employed. John Hodgson stated that ‘the present baronet made great improvements and alterations to the body of the house from designs by Newton’.<sup>73</sup> Swinburne was Hodgson’s patron and it is unlikely that the baronet did not correct Hodgson if the attribution to William Newton was incorrect. On 20 August 1790 Newton was paid £1,608 for plans and supervision.<sup>74</sup> Newton was also paid for:

‘April 22 1788 Making the sections of Capheaton House with estimates £5 5s.

July 8 1788 Making 2 elevations of the south front of Capheaton House £4 3s; Making 2 plans and fronts for a schoolroom £2 2s.

June 2 1789 Making a plan for the alterations for the principal story and north front of Capheaton House £4 4s.

June 2 1789 Putting on a new roof and cornice to Capheaton House, works and materials as ye contract £755 18s.

June 2 1789 Building the north front hall butler’s pantry and rooms over them principal staircase and back staircase of stone and passage into the cellars and materials as ye agreement £730.<sup>75</sup>

Sir John Edward Swinburne may have decided to employ William Newton because of his father’s role in planning the earlier phase of alterations and preparing to turn the house around with a newer face at a later date. His work for Sir Walter Blackett at Wallington Hall, where he designed new interiors for upstairs rooms and buildings on the estate from 1760, and for many north-eastern landowners after the success of the Newcastle Assembly Rooms, may also have influenced Sir John Edward Swinburne’s decision to employ him.

The building work executed between 1788 and 1791 turned the house around, so that the principal

entrance was on the north front. The great stair and service staircase of Trollope’s house were removed, and the north wall of the house rebuilt on the line of the northern side of the main staircase projection, filling in the angles to create a butler’s pantry at the north-west corner, a new secondary staircase, and access to the cellars parallel to the new north wall at the north-east corner. Inside a new entrance hall occupied the centre of this new north front, emphasised externally by a shallow projection and a pediment over the central three bays. Leaving this entrance hall by a door in its south-west corner, the visitor entered a spacious new staircase hall, lit by a skylight. The wide new staircase ascended to a landing running round the edges of the staircase hall for access to the bedrooms. A large block of masonry in the centre of the house, containing flues from several fireplaces, was hollowed out to provide a strong room on the ground floor and storage cupboard above. A new east door was created from a window in one of the ground floor closets, and a new corridor inserted by building a wall across the north-east room and cutting off the corner of the masonry block of the old fireplaces. This was referred to in a list of work carried out between 31 December 1787 and 4 June 1788:

‘William Atkinson for oak timber for lintels for the door and window put in the east and south fronts of the hall £1 5s 6d

Edward Charlton for plastering the alterations in the dining room, billiard room and passage and the entrance in the east front £3 14s 2d.<sup>76</sup>

The ‘Italian’ roof described in the building contract with Robert Trollope in 1667 was removed and replaced by one of Westmorland slate.<sup>77</sup> Trollope’s deep wooden cornice and supporting brackets, that had sprung from the tops of the bulging pilasters, were removed. To create a level wall head, a stone dentilled cornice was added all around the house after the removal of the north stair towers, and additional courses were needed on the south front,



Fig. 14: Capheaton Hall: Ceiling, cornice and decoration of arch between central and south-east first floor rooms, formerly the library (*Richard Pears*)

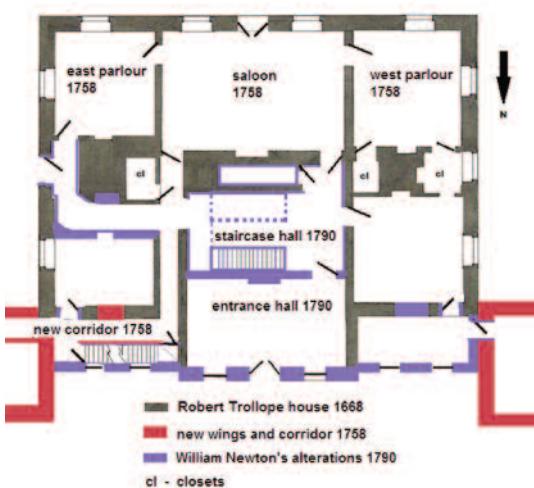


Fig. 15: Capheaton Hall: phase plan (*Richard Pears*)

leaving a gap between the pilasters and the new cornice. The projecting porch at the south entrance was removed and the columns, decorated with swirling vines, were cut lengthwise and used as pilasters either side of the south door and around the east door. The heraldic panel from the south door was re-sited above the new east door.<sup>78</sup>

Details of the renovation work were noted by Kirsopp's replacements as estate stewards, John Leadbitter (up to June 1788) and John Ord (after November 1789).<sup>79</sup> The estate mason John Carrick and his sons were paid for the stonework, with woodwork by other estate craftsmen, Thomas Rickley, carpenter, and John Wilthew, joiner, and their sons.<sup>80</sup> New plasterwork was executed by Richard Charlton and his son Edward.<sup>81</sup> Edward Charlton was paid for work in the dining room, billiard room, passage and the entrance in the east front in 1788, whilst Richard was paid for ceiling and putting a cornice in the west parlour in 1786, and for plastering the green house in 1793.<sup>82</sup> On the first floor, the former chapel was converted into a library, occupying the central and south-east rooms on the south front. Hodgson admired this library '55 feet by 23, and the presses and shelves are full, and rich in well-selected works in general literature and especially of art, and in the French language'.<sup>83</sup> The library ceiling had quadrant designs filled with acanthus fans similar to those in Newton's Assembly Rooms in Newcastle, completed in 1776. The frieze incorporated palmette leaves and vases. Perhaps the most remarkable feature was the richly-decorated arch between the rooms, its soffit crammed with tiny rosettes and its capitals lined with acanthus leaves and egg and dart moulding (Fig. 14). These features demonstrated Newton's awareness of the Neo-classical styles favoured by Robert Adam and James Wyatt.<sup>84</sup> The new staircase hall had a dentil cornice and egg and dart framed panels around the glazed dome, whilst the new bedroom over the entrance hall had an anthemion-leaved frieze. Ironmongery was supplied by Landell and Chambers, who also supplied locks and hinges for the new Hebburn Hall (County Durham) in 1792, another building by Newton.<sup>85</sup>

These alterations achieved the desired effect of a fashionable new entrance front with minimal disturbance to the older fabric, and interiors to match those of contemporary houses, but most of Trollope's house was retained (Fig. 15). Indeed, the

retention of much of the earlier structure may explain an anomaly apparent in the north front. The central three bays, with their pediment, are not quite central, lying slightly to the west of the façade, and the twentieth-century door inserted between the north-east window and the return of the east wing emphasised this. The edges of the three-bay centrepiece represent the retained west wall of the great staircase projection and the west wall of the service stair projection. The pedimented three bays were centralised between the returns of the east and west wings, but as noted above the east wing encroached by two feet into the space for the north wing, so the architect altered the position of the centre to accommodate this, retaining the earlier walls to achieve this effect.

Newton also made designs for the village, including an octagonal schoolroom and an octagonal pigeon-house.<sup>86</sup> It is not clear if these were built, but he may have designed the Gothic dovecote at the west end of the village, having demonstrated his awareness of this style at Kielder Castle, at Castle Eden, Co. Durham, before 1777, and in alterations to Heaton Hall, Northumberland (demolished), in 1779.<sup>87</sup>

The building of the service wings in the 1750s and the re-orientation of the house with a new northern entrance front by William Newton from 1786 transferred disruptive entrance and service activities to the north of the house, leaving the area to the south to be more contemplative and picturesque. A new ha-ha separated the south lawn from the pasture beyond. There were few alterations to Capheaton Hall after 1790. The Swinburnes had a house that matched many others in the region in the simple classicism of its principal elevation and the delicate plasterwork of its refurbished rooms, set in a landscape comparable to other elite estates. Today, Capheaton Hall is a significant illustration of the evolution of classical styles in provincial England.

## ACKNOWLEDGEMENTS

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## NOTES

- 1 John F. Dodds, *Bastions and Belligerents: Medieval Strongholds in Northumberland* (Newcastle, 1999), p. 269.
- 2 Howard Colvin, *Biographical Dictionary of British Architects 1600–1840* (New Haven and London, 2008), p. 1053. For discussion of the original design of Capheaton Hall see Richard Pears, ‘Battle of the Styles? Classical and Gothic Architecture in Seventeenth-Century North-East England’, *Architectural History*, 55 (2012), pp. 79–110; John Grundy, Grace McCombie, Peter Ryder, Humphrey Welfare and Nikolaus Pevsner, *The Buildings of England, Northumberland* (London: Penguin, 1992), pp. 211–2; and A.A. Tait, ‘The Architecture of Robert Trollope’, *Country Life*, 12 August 1965, pp. 390–393.
- 3 John Hodgson, *A History of Northumberland*, Part II, Vol. I, (Newcastle, 1827), pp. 233–4; G. E. Cokayne, *The Complete Baronetage*, III (Exeter, 1903), p. 124.
- 4 Sir Lewis Namier and John Brooke, *The House of Commons 1754–1790*, III, (London, 1964), pp. 513–4.
- 5 Namier and Brooke, *op. cit.*, II, pp. 159–63.
- 6 *Ibid.*, I, pp. 230–1.
- 7 Anne French, *Art Treasures in the North: Northern Families on the Grand Tour* (Norwich, Unicorn Press, 2009), p. 38.
- 8 *Ibid.*, p. 39; John Ingamells, *A Dictionary of British and Irish Travellers in Italy 1701–1800* (New Haven and London, 1997), pp. 916–921.
- 9 Ingamells, *op. cit.*, p. 916.
- 10 Henry Swinburne, *Travels Through Spain in the Years 1775 and 1776* (London, 1779).
- 11 French, *op. cit.*, pp. 37–40.

- 12 Eneas Mackenzie, *A Descriptive and Historical Account of Newcastle-upon-Tyne* (Newcastle, 1827), p. 461; ‘Death of a Venerable Northumbrian’, *The Times*, October 2 1860, p. 4.
- 13 Hodgson, *op. cit.*, p. 229.
- 14 *Ibid.*, p. 234.
- 15 Northumberland Record Office (NRO), ZSW 510/9. The letter is not dated, but must fall between the death of Sir John, first baronet, on 19 June 1706, when Sir William inherited the title, and his own death on 17 April 1716. These are the outside dates, but Lady Swinburne writes that she was ‘in hopes of a peace’, presumably that ending the War of the Spanish Succession; so the letter may shortly precede either the Treaty of Utrecht, concluded on 11 April 1713, or the preliminaries concluded between Britain and France in October 1711. Sir Henry Lawson was presumably Sir Henry, of Brough Hall, Yorkshire, Lady Swinburne’s first cousin, who succeeded to the title in 1698, and died in 1726; *Burke’s Peerage Baronetage and Knighthage* (London, 1953), p. 1239.
- 16 Richard Pears, *loc. cit.*, p. 94 and Fig. 10.
- 17 These dates are taken from Richard Hewlings, ‘Sir George Savile’s Architectural Drawings’, *English Heritage Historical Review*, 6 (2011), pp. 95–6.
- 18 Capheaton Hall, Plans, ‘Old Plan of the House (Capheaton) 1754’. This plan is referred to as the ‘1754 plan’ throughout this article, but it must be noted that this caption is in a different hand, and the adjective ‘old’ indicates that it is later than the drawing.
- 19 Capheaton Hall, Plans.
- 20 Pears, *loc. cit.*, 97 and Fig. 15.
- 21 NRO, ZSW 213/6, William Kirssopp to Sir John Swinburne March 12 1756: ‘I have sett W<sup>m</sup>. Harles Son onto Hew Stones for the Vacancy betwixt the two Staircases’.
- 22 NRO, 672/E/1A/3, Wallington estate cash book 1731–1746.
- 23 Howard Colvin and John Harris, ‘The architect of Fooths Cray Place’, *Georgian Group Journal*, 7 (1997), pp. 2–6.
- 24 NRO, ZSW 456, Accounts of Sir John Swinburne, fourth Baronet, 1745–62, 6 December 1754.
- 25 Robert Newton was listed as a shipwright in the baptismal record for his son William on 20 December 1730: St. Andrew’s Church, Newcastle upon Tyne, Register of Births 1730. Robert’s death, aged 86, on 1 December 1789, in Charlotte Square, Newcastle, was recorded in the *Newcastle Chronicle* of 5 December 1789.
- 26 Colvin, *op. cit.*, p. 744.
- 27 NRO, Blackett-Ord (Whitfield) Collection, 324/E/27, Fenham estate work book 1742–7; NRO, Blackett-Ord (Whitfield) Collection, 324/E/12, Fenham Journal No.1 1745–55.
- 28 For Dunston Hill House see NRO, Carr-Ellison (Hedgeley) Collection, ZCE/12/5, Cash book 1749–53. For Blagdon Hall see NRO, Ridley (Blagdon) Collection, ZRI 47/3, Cash book 1753–61 and Richard Pears, ‘The Architectural Development of Blagdon Hall, Northumberland’, *Architectural History*, 53 (2010), pp. 77–98.
- 29 Colvin, *op. cit.*, 412; Margaret Wills, ‘One of its Kind: the Newcastle Infirmary; Architect (1751): Daniel Garrett’, *Country Life*, 10 October 1991, p. 124.
- 30 Tyne and Wear Archives and Museums (TWAM), HO/RVI/2/1, Newcastle Infirmary collection, House committee minutes, 7 November 1751: ‘Ordered that the plan drawn by Robert Newton the Inspector be exactly pursued’.
- 31 NRO, Allgood (Nunwick) Collection, 43(ZAL) Box 46.6 (Journal 1750–1752, 5 February 1750/1 and 21 April 1752).
- 32 The outside dates are given by the identification of one room as ‘Sir John’s’, thereby putting it between the death of Sir William in 1716 and the succession of Sir Edward in 1763 (French, *Art Treasures in the North*, p. 37).
- 33 NRO, ZSW 451
- 34 NRO, ZSW 213/8 Letter of William Kirssopp to Sir John Swinburne, 27 January 1755.
- 35 NRO, ZSW 213/7 Letter of William Kirssopp to Sir John Swinburne, 9 September 1755.
- 36 Robert Newton supplied bricks for alterations at Belsay Castle in January 1752, whilst John Dixon and Matthew Brown also worked at Belsay (NRO, Belsay MSS, ZMI B36/1, Cash Book 1751–2).
- 37 Capheaton Hall, plans
- 38 Cokayne, *Complete Baronetage*, III, p. 124. ‘Mr Swinburn’ could even have been one of Sir John’s uncles, Matthew or Thomas, although both married and were likely to have been living elsewhere.
- 39 NRO, ZSW 213/6 William Kirssopp to Sir John Swinburne March 12 1756, ‘I have sett W<sup>m</sup>. Harles Son onto Hew Stones for the Vacancy betwixt the two Staircases’.
- 40 NRO, ZSW 213/7 William Kirssopp to Sir John Swinburne September 9 1756.

- 41 NRO, ZSW 451/1 Particulars of the Expenses in Rebuilding the New Stables, Coach Houses, etc at Capheaton. This is undated, but payments were listed from June 1754 to October 1755.
- 42 NRO, ZSW 213/6 William Kirsopp to Sir John Swinburne March 12 1756.
- 43 NRO, 650/E/1, 6 October 1759, for Stewart Marr at Seaton Delaval Hall, Edward Marr worked at Dunston Hill 1750 to 1751 (NRO, Carr-Ellison (Hedgeley) Collection, ZCE/12/5, Cash book 1749–53), the Newcastle Infirmary 1752 to 1753 (TWAM, HO/RVI/2/1 Newcastle Infirmary collection, House committee minutes 1751–3), Wallington Hall 1753 (NRO, 673/E/1A/4, Cash book 1747–61), and Blagdon Hall c.1752 to 1757 (NRO, Ridley (Blagdon) Collection, ZRI 47/3, Cash book 1753–61).
- 44 Capheaton Hall, plans
- 45 ZSW 661–3 and 661–5. It has been suggested that these elevation drawings represent Trollope's first proposal, superseded by what was built, as recorded in Hartover's painting [Pears, *op. cit.*, p. 95]. But the recent discovery of the plans published here show that this cannot be the case. The elevation drawings also illustrate serlianas, five on the north front and an attic dormer on the south front, a proposal more likely to date from the eighteenth century than from 1667, when serlianas were rare except in churches: Richard Hewlings, 'Chiswick House: appearance and meaning', in Toby Barnard and Jane Clark, *Lord Burlington: Architecture, Art and Life* (London and Rio Grande, 1995), pp. 96–8.
- 46 Capheaton Hall, Plans
- 47 NRO, ZSW 661–5
- 48 Capheaton Hall, Plans
- 49 NRO, ZSW 456, Accounts of Sir John Swinburne, 1724–1763.
- 50 Geoffrey Beard and Christopher Gilbert, *Dictionary of English Furniture Makers 1660–1840*, (Leeds, 1986), p. 974.
- 51 NRO, ZSW 451/4, 'A Particular of Money Paid for Altering Sir John's Own House'. This is undated, but payments began in February 1757 and ended in June 1758. [John Dixon was paid £4 9s. 6d. for lead for windows]
- 52 NRO, ZSW 213/5, Letter of William Kirsopp to Sir John Swinburne, 15 March 1757.
- 53 NRO, ZSW 451/4
- 54 *Idem*.
- 55 There is little information available about Oliver Page. He may have been related to Joseph Page (1717–76), the leading architect in mid-eighteenth century Hull, who was a bricklayer and plasterer [Colvin, *op. cit.*, 765; Ivan and Elisabeth Hall, *Historic Beverley*, York, 1973, 49 and 59; Ivan and Elisabeth Hall, *Georgian Hull* (York, 1978/9), 17, 19, 52, 53, 67, 91, 94 and 95]. But this requires further investigation.
- 56 Katherine R.P. Clark, 'Getting Plastered: Ornamentation, Iconography, and the "Desperate Faction"', in D.A. Baxter and M. Martin (eds), pp. 81–101.
- 57 On 'little houses' in Northumberland and Durham, see Margaret Wills, 'George Bowes's "Little House"', *Georgian Group Journal*, 6 (1996), pp. 97–101.
- 58 NRO, ZSW 451/4, 'A particular of money paid for altering Sir John's own house.'
- 59 NRO, ZSW 451/2, 'Particular of monies paid for rebuilding the east wing and long passage at Capheaton in the year 1758'
- 60 For Fenham Hall see NRO, Blackett-Ord (Whitfield) Collection, 324/E/27, Fenham estate work book 1742–7; for Dunston Hill House see NRO, Carr-Ellison (Hedgeley) Collection, ZCE/12/5, Cash book 1749–53; TWAM, HO/RVI/2/1 Newcastle Infirmary collection, House committee minutes 1751–3; for Wallington see NRO, 673/E/1A/4, Cash book 1747–61; for Nunwick House see Allgood (Nunwick) Collection, 43 (ZAL) Box 46.1 Journal 1745–1746, Box 46.2 Journal 1746–1747, Box 46.5 Journal 1748–9, Box 46.6 Journal 1750–1752, Box 47.1 Journal 1759–1769, Box 48.2 Cash account 1779–1807; for Blagdon Hall see NRO, Ridley (Blagdon) Collection, ZRI 47/3, Cash book 1753–61.
- 61 NRO, ZSW 451/2, Particular of monies paid for rebuilding the east wing and long passage at Capheaton in the year 1758
- 62 NRO, ZSW 456, Accounts of Sir John Swinburne 1724–1763, 4th Bart., 1745–62; Geoffrey Beard and Christopher Gilbert, *Dictionary of English Furniture Makers 1660–1840* (Leeds, 1986), p. 562.
- 63 NRO, ZSW 456; Beard and Gilbert, *op. cit.*, p. 46.
- 64 NRO, ZSW 451/1–3, Accounts of Capheaton building work 1754–8.
- 65 NRO, ZSW 661/5, elevation of north front.
- 66 Nicholas Cooper, 'Capheaton' in Hugh Dixon and Peter Leach, *Annual Conference Tour of Northumberland, Society of Architectural Historians of Great Britain*, (1997), p. 46; Margaret Wills, 'William Newton – An Elusive Practitioner',

- Archaeologia Aeliana*, 5<sup>th</sup> Series, 36 (2007), pp. 291–3. Tasker submitted comments on ‘sundry drawings’ on 23 February 1788 (NRO, ZSW 453/5). It is possible that discussions with Tasker began before the death of Sir Edward Swinburne, fifth baronet, in 1786. For Tasker see Colvin, *op. cit.*, p. 1015.
- 67 NRO, ZSW 452, 13 October 1788, ‘Estimate of alterations to be made at Capheaton Hall by John Tasker’.
- 68 NRO, ZSW 661/1, Tasker’s proposed north front of Capheaton Hall.
- 69 Benton House also replicated the anomaly at the north-east corner of Capheaton Hall, where the windows are set slightly nearer the centre at this corner than that opposite. Benton House may incorporate an earlier structure, or the design for Capheaton may have been re-used without correcting the artifice employed there. By 1791, the probable date of Benton House, Newton was suffering from the long illness mentioned in his obituary in 1798. Some of the correspondence with Sir John Edward Swinburne was signed by Newton’s daughter Dorothy, who managed his affairs during his illness: NRO, ZSW 452/8/2, ‘Received for Mr Wm Newton from Sir John E Swinburne One Hundred and Ninety One 13s & 9d, Dorothy Newton, N.castle May 20<sup>th</sup> 1791’.
- 70 Cooper, ‘Capheaton’, p. 46
- 71 Wallington Hall: NRO 672/E/1A/4, Cash book 1747–1761; Fenham Hall: NRO, Blackett-Ord (Whitfield) Collection, 324/E/27, Fenham estate work book 1742–7 and 324/E/12, Fenham Journal No.1 1745–55; Northumberland Justices: NRO, QSO 9, Northumberland QS Michaelmas 1753–Michaelmas 1763, p.400; Carlisle Cathedral: Cumbria Record Office, Dean & Chapter papers 1751–1792, p.115, 116, 131; Howick Hall: Durham University Library Archives and Special Collections (DULASC), Earl Grey estate and legal papers Box 193, William Newton’s Book of Expenses for New House at Howick; Kielder Castle: Alnwick Castle MSS, MS 746 Kielder Castle Game Book.
- 72 Colvin, *op. cit.*, pp. 744–45 and 1015
- 73 John Hodgson, *op. cit.*, p. 225.
- 74 NRO, ZSW 453/1–4, 452/8/1–7, 452/5–6, drawings in ZSW 661.
- 75 NRO, ZSW 452/1, William Newton’s account and receipt. NRO, ZSW 452/3 and ZSW 452/4 signed by William Newton, gave detailed descriptions of the work to be done to the north front and rooms
- behind it. The schoolroom may have been fitted up in the west wing.
- 76 NRO, ZSW 292, John Leadbitter’s Accounts for Sir John Edward Swinburne from 31 December 1787 – 4 June 1788.
- 77 Capheaton Hall, Contract between Sir John Swinburne and Robert Trollope, 9 December 1667, reproduced in Hodgson, *op. cit.*, pp. 220–221.
- 78 *Ibid.*, p. 229.
- 79 NRO, ZSW 288 to ZSW 302, Accounts 1784 to 1796. There is an unfortunate gap in the series between 4 June 1788, the last accounts by Leadbitter, and 19 June 1789, the first surviving accounts by Ord.
- 80 NRO, ZSW 453/2, John Carrick and Sons for Masons work about Capheaton House in Autumn 1789.
- 81 There was a payment to ‘Edward Charlton for his father Richard, plasterer £4 17s’ for work at Nunwick Hall, Northumberland, on 8 March 1788 [NRO, Allgood (Nunwick) Collection: 43 (ZAL) Box 48.2, cash account 1779–1807] where William Newton was also paid for work (and a house at which he and his father Robert Newton had helped to build in the 1740s)].
- 82 NRO, ZSW 292, John Leadbitter’s Account to Sir John E. Swinburne, Baronet, 31 December 1787 to 4 June 1788; NRO, ZSW 299, John Ord’s Account to Sir John E. Swinburne to Mayday 1793. A William Charlton was paid for plastering at the lodge in 1796 (NRO, ZSW 302, John Ord’s Account to Sir John E. Swinburne to Mayday 1796).
- 83 Hodgson, *op. cit.*, p. 229.
- 84 Pevsner, *Northumberland*, p. 211, noted that ‘Newton’s later C18 work includes a number of minor rooms with charming segmental-vaulted ceilings’. There are no vaulted ceilings in the house. Pevsner may have been referring to the quadrant decoration of ceilings in two rooms on the first floor and in the earlier plasterwork of the east parlour on the ground floor.
- 85 NRO, Carr-Ellison Collection, ZCE 19/1, Account book for Hebburn Hall 1789–93, entries for 9 June and 3 November 1792.
- 86 NRO, ZSW 661/7, Design for a School room at Capheaton; NRO, ZSW 661/9, Design for a Pidgeon House.
- 87 Colvin, *op. cit.*, pp. 744–745.