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RADBURNE HALL, DERBYSHIRE

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Radburne Hall is in many respects the most perfect of all the Georgian country houses in Derbyshire.¹ Grand yet intimate, satisfyingly compact, beautifully proportioned and with craftsmanship of the highest order, it is the seat of the Chichester, formerly Chandos-Pole, family, the Poles having married the heiress of that heroic figure of the Hundred Years War, Sir John Chandos, KG. His family (from Herefordshire) had inherited from the heirs of one Wakelyn, holding the manorial estate from Henry de Ferrers in 1105.² Sir John's 'mighty large howse' seems to have been replaced in the late sixteenth-century by a three-storeyed gabled building, gradually pulled down after the completion

of the present house in 1742.³ It is well-recorded, with published descriptions in the latest revision of Pevsner's *Buildings of England: Derbyshire* and in the late Andor Gomme's monograph on Smith of Warwick.⁴ But earlier descriptions are remarkably sparse: a cursory mention in Pilkington's history of Derbyshire being repeated verbatim by Britton and Brayley, and also by Davies, whilst the Lysons mention it only in passing, despite making much of the ancestry of the Pole family who built it.⁵ The only thoroughgoing description was published, with a plan, by Arthur Young in his *Farmer's Tour* of 1771.⁶ Whether the plan was supplied by Radburne's then owner, Col. Sacheverel Pole, or drawn afresh



Fig. 1. Radburne Hall, view from the south-east. (Maxwell Craven)

by Young, is not clear. Thanks to the necessity for a statement of significance accompanying a planning application in support of a campaign of repair and some relatively minor alterations by Peregrine Bryant Architects, further research was undertaken recently. This was subsequently supplemented by the entirely serendipitous emergence of a Radburne steward's account book of 1742 at Bamford's Auctions of Derby, naming some of the craftsmen involved in its building.⁷

Listed Grade I, Radburne Hall is set on an east-west ridge, with its main fronts facing north (garden) and south (entrance), well above the site of the two recorded houses which preceded it, and commanding wide views of the surrounding country.⁸ (Fig. 1). It is constructed of darkish local brick with dressings of Keuper Sandstone from a quarry at Bowbridge, near Kirk Langley on the Markeaton Estate, chosen probably because the mother of the man who commissioned the house, German Pole, was a Mundy of that place. It marks the apogee of one that reflected what their gentry client-base expected of second generation Palladianism. 'The house is an excellent living one,' averred Arthur Young in 1771, 'remarkably well contrived.'⁹ Although the original building accounts have long proved elusive, a MS account was provided in 1803 in the diary of the then proprietor, Edward Sacheverel Pole, whose step-father was the Derby-based Enlightenment figure, Dr. Erasmus Darwin, FRS:

'... a better contrived and better executed house of that day cannot be well conceived. The sum it cost him [his grandfather, German Pole] was comparatively small as he took every precaution to get the necessary requisites the cheapest yet at the same time the best of their kind. Smith of Warwick was his architect and he completed it for five hundred pounds under his estimate which he had the honesty to return.'¹⁰

The house must have been largely complete externally by 1739, for the notebook belonging to the man who carved the coat of arms on the house's

south pediment, Henry Watson, refers to his work there in 1738–39, comparing his work at Radburne with the pediment he was carving at Wynnstay (Denbighshire), re-inforced by Francis Fisher's Calendar of bundles of vouchers then at Radburne referring to payments in 1739.¹¹ The interior, however, was probably not finished until 1742, in which year the following payments were made:

- To Derby *stuccadore* Abraham Denstone the elder, two payments of £55 each
- To Anthony Richardson on behalf of George Eborall, joiner, three payments totalling £13, 17s
- To John Trimmer of Derby, cabinet maker, £1, 7s for a pair of mahogany round tables
- To Anthony Ryley, builder, for two loads of boards totalling 5,250ft @ 2s, 6d per hundred [ft.] £2, 3s, 6d and a load of lime (for mortar) @ 4/6.
- To Mr. Wilcockson of Wirksworth, two fother (written 'fudders') of lead for the roof @ £21 and 650 solid yards of hardstone @ 4d per yard £10, 16s, 8d
- To John Whitehurst of Derby, £4 (presumably for the extant barometer)
- To Michael Bates paid in full £6, 9s, 6d, for 10,930 bricks @ 6/- per 1,000 (presumably facing bricks) and for a further 12,800 bricks @ 5/- per 1000.

Not all these people are known to us, but Eborall had worked under Smith at All Saints', Derby, and the Derby-based Denstone had worked at both Derby Guildhall and All Saints'. He also had familial links to the Trubshaws of Great Haywood (Staffordshire) and through them to Whitehurst.¹² John Timmer was a brother of the joiner Thomas clockmaker, scientist and geologist, a well-chronicled figure and a co-founder of the Birmingham Lunar Society. He supplied German Pole with a fine bracket clock¹⁴ The others are more obscure figures: Ryley (1705–1785) was an Alfreton man; Bates was from Derby and Richardson from Elmlton near Chesterfield.

John Wilcockson was an opulent Wirksworth lead trader who had sufficiently elevated his status for his daughter Dorothy to have married into the Gresleys of Drakelow.¹⁵

The ‘Smith of Warwick’, is invariably given in older accounts as Francis Smith (1672–1738), but he died quite suddenly in April 1738, and it is clear that the man referred to by Sacheverel Pole is William (1705–1747), Francis’s son and successor, a fact confirmed by his account at Hoare’s bank, which shows him to have been paid £250 by ‘Sach. Pole’ on 8 May 1739. This must represent the date the carcase of the house was finished, being the fee for designing it, his attendance (usually a ‘guinea a day and a nag’) and the supervision of the work, rather than the cost of the work itself, which would have been settled later by Smith with the craftsmen and from which (presumably) the £500 deduction was made.¹⁶ The indirect payments to the eminent joiner

George Eborall firmly link the building of the house to Smith.

German Pole’s father Samuel had already begun to make provisions for a new house, ordering 50,000 bricks in the 1720s, leading Andor Gomme to speculate that a design had been arrived at and a start perhaps made. But the house as built was clearly designed by William Smith.¹⁷

The house German Pole built was erected upon a footprint of 90 by 66 feet,¹⁸ raised on a substantial stone ‘rustic’ of twelve courses, containing at least some of the offices; the south (entrance) front has nine bays and two storeys, the central three bays breaking slightly forward under a pediment, the tympanum of which is carved with a well-swagged cartouche of the arms of Pole by Henry Watson of Heanor, son of Samuel Watson whose work at Chatsworth was long mistaken for that of Grinling Gibbons.¹⁹ (Fig. 2) The pediment sits on a stone



Fig. 2. Henry Watson’s carved armorial on the south pediment. (*Maxwell Craven*)

entablature, plain frieze and cornice implying an order, although the building is astylar. Above it is a plain brick stone coped parapet hiding a hipped slated roof with a central well.

The windows of the *piano nobile* sit on a sill band and have eared surrounds, topped by alternating triangular and segmental pediments set on a pulvinated frieze, although on the floor above the surrounds are merely eared. The windows are restored, with twelve-pane glazing bar sashes throughout. The central doorway has a segmental pediment supported upon an attached Corinthian order, rather old-fashioned for its date but typical of the style of the architect's father, Francis Smith. It is approached, like the entrance of Francis's Wingerworth Hall (Derbyshire), up a wide flight of shallow stone steps extending across the full width of the three central bays and containing store-rooms below it.²⁰ Although this was originally the ceremonial entrance, a secondary (and from c.1810 until 2021 the only ceremonial) entrance was created in the rustic on the west. Today, the south front remains the principal entrance with that on the east side into the Porters' Hall being most used as the everyday entry. The west door is currently much less used than used to be the case.

The west front (Fig. 3) has three bays, with the central one projecting slightly and containing a Regency *oeuil-de-boeuf* with a Serliana above it at mezzanine level, lighting the main staircase. On either side of the central bay on both east and west sides, the fenestration is as on the south front. The east front also sports a central Serliana, here at *piano nobile* level, but the north-east bay has been lost to the link to the later service wing, most of which was reduced to rustic level in 1955. The fenestration is plain with gauged brick lintels and simple key-blocks. The Serliana has blind side-lights, an original feature, as confirmed by the 1771 plan. In fact, in opening up the Butler's Pantry, which sits behind this Serliana, the reveals to the side light uncovered a probable nineteenth-century wallpaper, indicating



Fig. 3. The west front. (Maxwell Craven)

that these windows had at one time been open as they again are now. The north side is also of nine bays, but much simpler, the fenestration being in similar stone surrounds, but with only plain entablatures above on the *piano nobile* (Fig. 4). The central three bays again break slightly forward under a plain triangular pediment, the tympanum being in brick with a central oculus.

The style of Radburne, Palladian in outline, but astylar and relying more on superb proportion

than diagnostic detail, is part of a sequence which includes houses such as Edecote, Northamptonshire (William Smith, executed by William Jones, 1748–53), Kelmarsh Hall, also in Northamptonshire (James Gibbs, 1730–1736), Kirtlington Park, Oxfordshire (James Gibbs, 1742–1746, north front only) and Wolterton Hall, Norfolk (Thomas Ripley, 1725–1741), the design of which is clearly indebted to James Gibbs, whom Ripley would have encountered during the gestation of Houghton Hall, Norfolk.²¹ William Smith knew Gibbs from the latter's long association with his father Francis, and understood his style. Indeed, they were in direct competition over the commission to build Catton Hall (Derbyshire) for the Hortons in 1742, Gibbs's quotation for a smaller house than that proposed by Smith at a higher price landing him the job. Although contemporary with Radburne, the Catton design is derived from Francis

Smith's Netheravon House, Wiltshire, also won in the teeth of a submission by Gibbs.²²

Whilst the elevations of Kelmarsh are closely followed at Radburne, the plans of both houses are also closely comparable, and the basic disposition of rooms itself goes back two decades. It first appears under Francis Smith's hand in a design for Clifton Campville Hall (Staffordshire but then in Derbyshire) for Sir Charles Pye, Bt., of 1720. (Fig. 5) Clifton Hall is exceedingly close to the plan of Radburne but for the fact that the width of both hall and saloon are the same, as in the 'six room house' but here measuring thirty feet.²³ Significantly, there is a door in the centre bay on both sides, as at Gibbs's Kelmarsh. The earliest published plan of Radburne, however, given in Young's *Farmer's Guide*, (Fig. 6) makes clear that the north side of the *piano nobile* had a door in the centre, and that



Fig. 4. The north front. (Maxwell Craven)

Fig. 5. Clifton
Campville Hall, plan,
c.1730. (*Sheffield
Archives*)

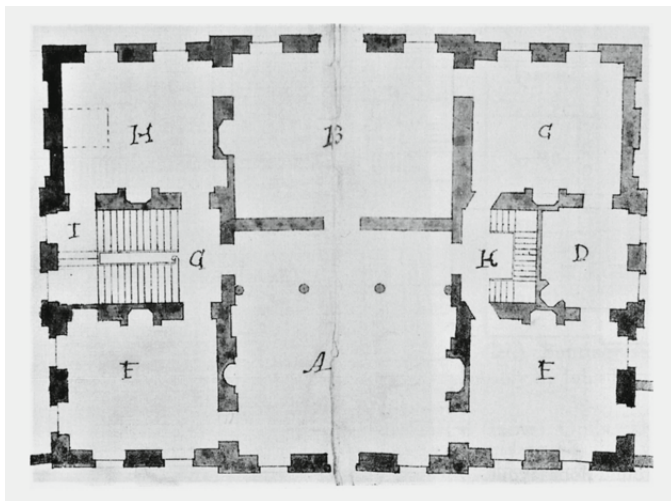
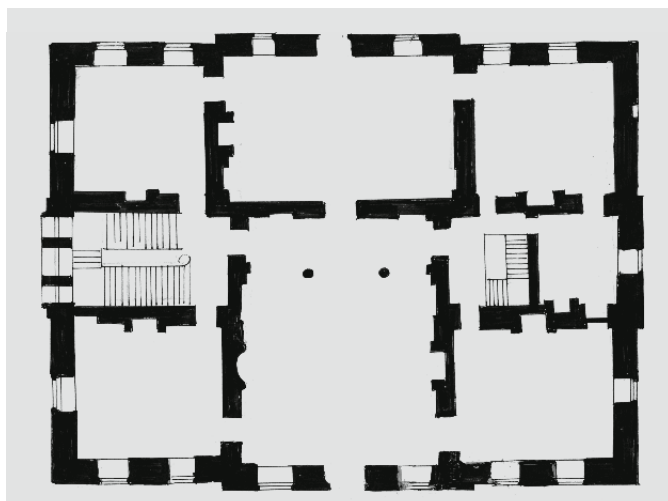


Fig. 6. Radburne
Hall: Arthur Young's
plan, 1771 re-drawn
by Maxwell Craven.



the Serliana on the east front was a dummy one, the secondary staircase on that side being then lit by a standard sash in the central light.²⁴ To the east, the service wing, probably added in Erasmus Darwin's time, ran east and north on a continuation of the rustic. It was extended and raised by a storey, according to family tradition, in 1874 to include bachelor bedrooms and additional offices, but it was drastically reduced in the 1958 renovation to two storeys and two bays in each range, with a

parapeted roof, although the rustic to the east was suffered to remain. The fenestration has cambered heads. (Fig. 7)

On the *piano nobile*, the interior plan has survived largely intact from the time of building, and some family rooms were in the rustic *ab initio*: parlour, study and nursery amongst them. This supposition is supported by the recorded use of the rustic at Wolterton Hall, Norfolk.²⁵ After so well-proportioned and harmonious an exterior, the

Fig. 7. The service wing, seen from the north-west.
(Maxwell Craven)



Fig. 8. The hall and screen.
(Peregrine Bryant)

interior does not disappoint, in the true tradition of the Smiths of Warwick. The Hoptonwood flagged Hall is a very grand space, thirty feet square, although of only a single storey (unlike Wingerworth, Locko Park or Sutton Scarsdale Hall, all in Derbyshire) under a compartmented ceiling. But it runs the full width of the entrance front and terminates at the position of the usual spinal corridor in a screen of paired Roman Ionic, with single columns and conforming pilasters at either

end and pilasters on the facing saloon wall (Fig. 8).²⁶ To the left, the full height niche in a pedimented aedicule is derived and elaborated from Gibbs's *Book of Architecture*, and acts as counterpart to the Hoptonwood chimneypiece, exuberant frieze and plaster term-supported overmantel facing it.²⁷

Through the hall screen is the Saloon (Fig. 9), more overtly grand, the stucco ornament (thought to be by John Wright, but probably assisted by Abraham Denstone)²⁸ suitably enriched, still lit by



Fig. 9. The saloon looking south-west in 2016. (*Maxwell Craven*)



Fig. 10. The library. (*Peregrine Bryant*)

three bays but notably wider and narrower than the hall, being 35 feet by 23. For Andor Gomme it is ‘one of the two really persuasively Palladian rooms that Smith designed – a distillation of Houghton for the *mores* of provincial gentry, but with all the features

clearly defined and related.’ The chimneypiece and overmantel are remarkably Jonesian, in contrast to the main door which, like all the others, is in an eared surround but has a rather old-fashioned broken segmental pediment containing a bust of

Britannia, flanked by moulded panels containing canvasses of Belisarius and ‘Caius Marius on the Ruins of Carthage’ by John Hamilton Mortimer, replacing two large maps originally installed there by the Jacobite German Pole. Pole’s sympathies were underscored by the placing of a bust of the *de jure* Prince of Wales, Charles Edward Stuart, over the overmantel, below which the Prince of Wales’s feathers are displayed in stucco. The overmantel panel was originally filled with a portrait of James III & VIII, replaced in 1772 by Joseph Wright’s portrait of Col. Sacheverel Pole, echoed by one of his wife Elizabeth, later Mrs. Erasmus Darwin, with their son Sacheverel (painted the year before) at the other end. There are also four inset *sopraporte* panels by Wright of candle-light scenes.²⁹ The plan of 1771 makes it clear that there was a door in the north central bay of this room, presumably to afford egress to the north terrace. However, despite careful excavation, no trace was found during the recent works of any steps outside, so the supposition must be that this aspect of the plan was never put into effect.

The other doors, leading to the Drawing Room

and the Dining Room have overdoor panels with similar pulvinated friezes but simple cornices above, and the reverse sides of these are plainer still. The decorative scheme, on a more subdued scale, extends into the Drawing Room. Here, the chimneypiece is pedimented in Kentian mode with a plaster panel above topped by a scrolly pediment, once intended to contain a larger painting than that which now occupies the reserve.

Arthur Young described the two rooms either side of the hall as a breakfast room (left) and a library (right).⁷ From this are able to deduce that the present Library (Fig. 10) was once the Breakfast Room and that the present family kitchen was once the Library. The change was probably effected c.1781–83, when the roles of the two rooms were reversed. The Library bears all the hallmarks of having been re-ordered by Col. Pole or his widow, with Neoclassical detailing on the chimneypiece, doors and dado.³⁰ The original library thus became the breakfast room, nearer the kitchen on the level below, but in the nineteenth century it became the dining room. It was converted by Frank Scarlett in 1958



Fig. 11. The Oak Room in 1962. (*Derbyshire Life*)



Fig. 12. The main staircase and west Serliana. (*Peregrine Bryant*)

into a family kitchen, the grey marble chimneypiece being moved down to the rustic for re-use. The current dining room is now in what was originally Mrs. Pole's dressing room, its fielded panelling presumably moved from the former dining room. The chimneypiece, perhaps *ex-situ*, is a grey marble one with a bolection-moulded surround, and the overdoors have modillion cornices. Opening from it is the room between the secondary staircase and the east end, originally a closet, hence the dummy Serliana here. There is much re-used seventeenth-century oak compartmented panelling in some of the rooms and spaces in the rustic, most having come from the previous house, notably in the oak room (Fig. 11) and tapestry room.³¹

The main staircase (Fig. 12) connects the *piano nobile* with the chamber floor, emphasising the fact that entry into the house was originally through the Hall rather than, as now, the rustic (Fig. 11). It is of mahogany, very Palladian if rather *retardataire* in design, having turned balusters on a string with a wide ramped rail.

The house has undergone several re-modellings, all sparsely documented. The first appear to have been made in around 1781–1782 when Erasmus Darwin FRS moved, having married Elizabeth *née* Colyear, the widow of Col. Sacheverel Pole. We can see his influence more ephemerally in the presence in the house of his own portrait by Wright of Derby, the same artist's portrait of his friend John Whitehurst

FRS and Wright's extraordinary apparent *capriccio*, conventionally called 'Rocks with a Waterfall', which was probably painted for Darwin as a geological set-piece at about this time, possibly to go into Radburne.³² They are displayed on the east wall of the Library above the bookshelves, where they may very well have been put when the Darwins re-ordered the house. The Whitehurst angle barometer with its maker's unique 0–60 scale (now on the vestibule stairs) seems to have come into the house with Darwin, too. As regards the house itself, the creation of the Library (see above) in place of the original dining room would seem to have been one result.³³ Darwin was a man who came with a library that needed accommodating, and more room would clearly have been required. Despite the alterations, life in the countryside did not suit the gregarious Dr. Darwin, and in 1784 he moved out and took a house in Derby.³⁴ The architect for any alterations would

almost certainly have been Joseph Pickford of Derby, who had worked extensively for members of the Lunar Society (of which Darwin was also a founding father), and specifically for Darwin in quoting for his horizontal windmill some years before.³⁵

When he came of age in 1790, Edward Sacheverel Pole moved back from Full Street in Derby, where he had been living with the Darwins when not at school or university, and took up his inheritance. No doubt he was greatly suffused with the Enlightenment precepts acquired in living with Dr. Darwin for almost a decade. He made two further phases of changes to Radburne, one immediate, and one undertaken after a considerable interval. The first thing he did was to call in then locally-based William Emes to re-order the landscape. Emes's plan, dated 1790, only came to light two decades ago in a long neglected and dusty drawer hidden in a dark corner of the gardener's office (Fig. 13). A suite of eight



Fig. 13. Emes's plan of the park, 1790. (*Lady Chichester*)

Fig. 14. The west front: black ink elevation. (*Lady Chichester*)



Fig. 15. The west front, 'black ink' plan. (*Lady Chichester*)



Coade stone campana urns, which once decorated the west garden, now partly remain, re-positioned and now restored, on the north terrace and elsewhere.³⁶ They are likely to have been ordered on Emes's advice, rather than on that of Darwin a decade before. Emes was known as a great creator of lakes, and he undoubtedly altered the brook with dams and sluices to create the effect we enjoy today, as well as the margin planting to west and east, visually to enclose the park more effectively.³⁷

Thereafter, Edward married and started a family,

events which subsequently made further work necessary, undertaken in 1810–1812. A major re-ordering of the house was contemplated, with much carried out at this juncture rather than, as previously believed, in 1790. Aside from some somewhat enigmatic documentary evidence, three seriously damaged drawings survived in 1985, which aid analysis of what was planned and what was executed. First, there is a plan and elevation in black ink and wash, showing a proposed new semi-circular west portico – the 'black ink plan' (Figs. 14, 15), and a

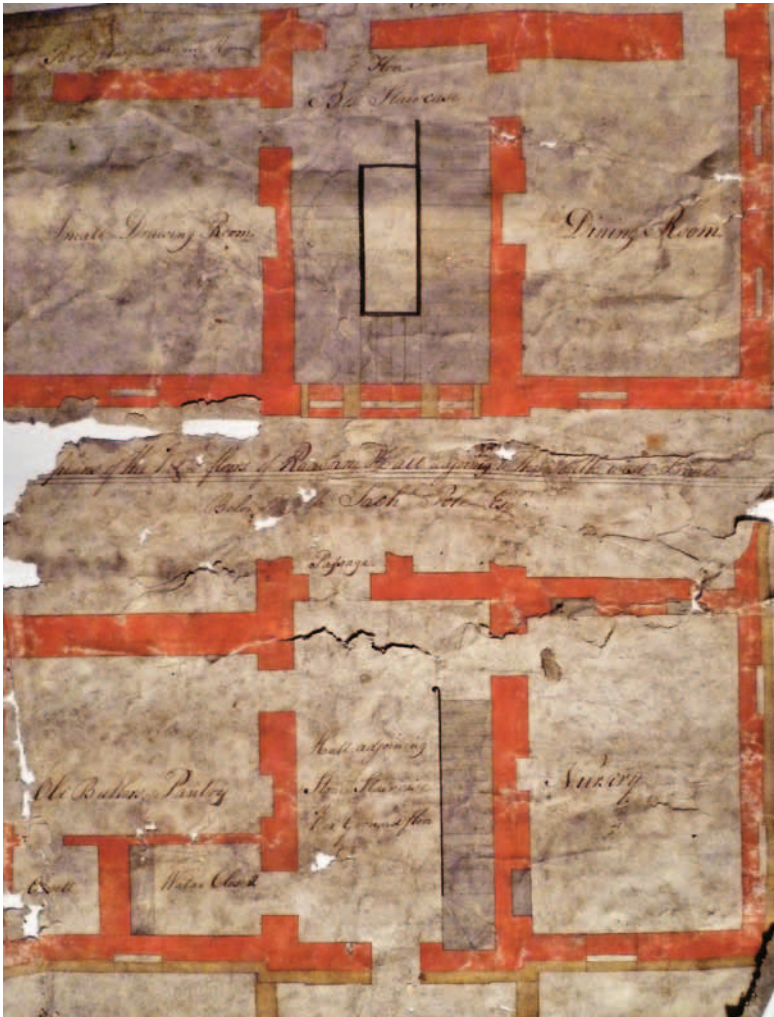


Fig. 16. West front: the red ink plan, probably drawn by John Cooper of Derby, c.1811–12. The superscription reads: 'Plan of the lower floors of Radburn Hall adjoining the South west Front/Belonging to Sach^l Pole Esq.' (Lady Chichester)

further plan in red wash, in a different hand, showing what would appear to be the arrangement finally proceeded with – the 'red ink plan' (Fig. 16) and illustrated in a photograph of the west front taken by Richard Keene in about 1856 (Fig. 17).

Account books now in the County Record Office for work done in 1810–1812 by Messrs. John Chatterton, John Cooper, Thomas Mason and Cox & Weatherhead – all Derby men – suggest considerable changes, although the documents are unspecific as to their nature.³⁸

These people can be identified as follows:

John Chatterton (1771–1857), a plumber and glazier, whose father had worked with John Whitehurst FRS installing the latter's system of water-closets, heating and ventilation at Clumber Park, Nottinghamshire, for the second Duke of Newcastle in the early 1770s. Nor was he any ordinary tradesman, being elected chairman of the Derby Philosophical Society in 1824 and becoming Mayor of Derby in 1832. He was also a member of the Tyrian freemasonic lodge in Derby. It suggests that something resembling Whitehurst's system ('improved' by William Strutt FRS and trialled



Fig. 17. Photograph of the west front c.1856 taken by Richard Keene of Derby, from the Grangerised Mundy edition of S & D Lysons' *History of Derbyshire*, being Vol. V of their *Magna Britannia* (London 1817).

Note the portico as built, the *oeil-de-boeuf* and the Coade stone urns in the formal garden. Note that the fenestration had not then been replaced by plate glass. (*Derby Local Studies Library*)

at St Helen's House, Derby from 1807) of closets and heated running water (fed by a back-boiler) was being installed.³⁹

John Cooper (1745–1818) was the second generation of a firm of builder/architects which endured from his father Thomas's setting up in business until the death of John's grandson William Mansfield Cooper in 1862. The family had numerous commissions in and around Derby, mainly domestic, although John restored Ockbrook Church in 1814. He began as a mason, but worked as a contractor and was equally at home designing buildings to a good standard.⁴⁰

Thomas Mason was a glue and varnish manufacturer of Iron Gate Derby,⁴¹ suggesting interior decoration. He was cousin to Joseph Mason, later a notable paint manufacturer at Derby.

Cox & Weatherhead were also based in Iron Gate and dealt in ironmongery, were gunsmiths, whitesmiths and from 1818 ran the Britannia foundry in Duke Street, so probably supplied plain wrought iron stick balustrade for the lower staircase to the vestibule, along with equipment for closets and bathrooms.⁴² Whom they employed to actually fabricate the ironwork is not clear, possibly Thomas Thorley and James Topliss, who made the wrought ironwork for Wheathills, a house being rebuilt for Pole's cousin, F.N.C. Mundy to the designs of Richard Leaper in 1806–1807.⁴³

Of two other men, William Holbrook and Thomas Wright, little information is discernable. The Poles had no obvious connections with south Lancashire, rather ruling out Thomas Wright, the architect of Salford, whilst the Holbrooks were prominent Derbyshire lead merchants; possibly



Fig. 18. The Bowling Green Hall showing the cantilevered staircase, Note the iron table, attributed to Robert Bakewell of Derby, and the *ex-situ* chimneypiece. (Maxwell Craven)

William was a relative who actually undertook roofing and plumbing.⁴⁴

According to the black ink plan, the portico was to be bowed out from the rustic to improve the vestibule, and the attached peristyle was to consist of four groups of paired Doric columns. The plan shows the staircase ascending on the north wall of the vestibule behind (which may reflect the original arrangement, now masked by an *ex situ* Baroque grey marble chimneypiece), whereas in practice it ascends on that to the south, so it is clear that a re-think was done before work was finally completed in 1812 (Fig. 18).

Despite all this, the result as built was an uninspiring Doric portico of rectangular plan consisting of two Doric columns *in antis* between rusticated sides (to match the house) supporting

a frieze and cornice. The portico closely matched those of The Leylands, and Parkfield Cedars, both on the outskirts of Derby, and both designed by a gentleman amateur, Richard Leaper, for whom the Cooper family acted as contractors.⁴⁵ It would not be unreasonable to suggest that Leaper was the architect here, with John Cooper as his executant, although the plans as drawn may have been working drawings, hence indeed their condition. An *oeuil-de-boeuf* in a stone surround was installed above the new entrance, presumably at this time. This lights the main staircase's lower pitch but, being narrower than the Serliana above, it is unlikely to have been part of the original arrangement, one feels. The portico itself was removed in 1958. The red ink plan seems to accord with the built arrangement and may have been drawn up by John Cooper, as it appears to

be in a different hand from the 'black ink plan'. The staircase up to the *piano nobile* from the rustic also accords with the red ink plan and looks like a work of the same period too, probably replacing one like the secondary staircase at the east end of the house (but possibly on the north wall if the 'black ink plan' is any guide, cf. *supra*). The staircase and balustrade are credited to Dr. Darwin's alterations of 1781–82 in the third edition of Pevsner's *Derbyshire*, but for the reasons set out above, it would seem certain that this date needs to be revised.⁴⁶

These changes would have had a knock-on effect on the way the formal rooms of the house were used. Henceforth, the wide steps on the south side fell out of everyday use, with the implication that the Hall effectively became a large drawing room. From this period, entertaining, hunt suppers and social events on a scale not really practiced in the eighteenth century became the norm, with two successive nineteenth-century squires being addicted to the chase and serving as long-serving Masters of Fox Hounds. [?] Thus, the house tended to acquire an 'official' set of rooms, and a family suite. As a result, the Hall became the ante-room for large convivial suppers held in the Saloon, instead of the more intimate Dining Room, whilst the family probably dined in the south-east (dining, formerly breakfast room, originally the library) room, which may have been considered more of a morning room in the light of these changes. The north-east room may have become a smoking room (hence the need for panelling), probably inter-connecting via the closet on the east front, with the mistress's dressing room moved to the floor above.

Other physical changes seem to have included :the insertion of a door from the Dining (south-east) Room to the (east) closet and the deletion of the external door from the Saloon. During the recent work, no evidence could be found that there had ever been a door here, and no buried archaeology was uncovered indicating the staircase or projection shown on Emes's plan. The fact that what appears

to be a staircase on Emes's plan established that this was not a result of his re-ordering nor of Darwin's. The making good was clearly done seamlessly, and it is a matter of regret that we have no clear image of the method by which access to the terrace was effected. Indeed, it may be that, with the removal of the external perron and stairs, the north terrace had to be entirely re-designed, which might explain the late Maj. Chandos-Pole's account of Humphry Repton being commissioned to do work at Radburne. The only eighteenth-century image of the north front is a distant one, as part of a watercolour of indifferent quality offered for sale over a decade ago.⁴⁷ As with the image on William Emes's map, it is not possible to discern much that can help us. With the family intending to move back to the house, it was felt that to re-open the Saloon to the north terrace was desirable, but because the historical evidence for the existence of a previous one (as clearly suggested by Young's near-contemporary plan) was so equivocal, Peregrine Bryant Architecture came up with a proposal for a rusticated perron, the platform of which was cantilevered out to almost (but not quite) touch the sill of the central window of the saloon, consent to adapt which to allow access being readily allowed. In all, an ingenious and handsome solution to the problem.

There appears to have been a further general up-grading of the house undertaken from 1865. Some of it was cosmetic. The 1812 portico was glazed in; it faced west and therefore let prevailing wind draughts into the vestibule. The glazing allowed the entry to be made offset to the right of the door through into the house, thus helping to baffle potential draughts. The fenestration of the main house was changed to plate-glass sashes and the service accommodation was also enlarged to provide more rooms both for guests and staff, with necessary changes at rustic level. Other, simpler changes were made, like the removal of the lamp brackets from the main staircase, prompted by the coming of gas lighting. Much of this need not concern us here, as most traces of this nineteenth

century work was seamlessly reversed by Frank Scarlett when working with Colefax and Fowler in 1958–60 campaign of restoration and re-decoration.⁴⁸

By the time Lady Chichester had inherited, the house had suffered considerable neglect during the long widowhood of her mother, Jill Chandos-Pole, and considerable repairs were required as well as some necessary alteration and Peregrine Bryant Architecture were called in to tackle the outstanding problems, with the result that this handsome house has undergone an enviable rejuvenation. The object of the works has been to repair and re-service the house whilst retaining and conserving the historic fabric including, as far as possible, John Fowler's decorative scheme. The overarching philosophy was to carry out the work in sympathy with the existing character of the house, retaining and re-using as much material and as many features as possible. Under a full scaffold and temporary roof, the original roof structure was exposed and found to be in remarkably good condition, requiring only minor repairs to a handful of rafters. Consequently,

work was focused on insulating the attic, rebuilding sections of unstable parapet, replacing slipping slates with new Welsh ones and adapting the failing lead gutter bays to comply with contemporary standards. The stripped lead work was re-cast, breathable wood fibre insulation used to improve thermal performance to the ceiling and inhabited attic areas, roof fire break partitions introduced and the new slates were torched with a lime/hemp mix to address wind up-lift. Cut-outs of the hand prints and initials of the eighteenth-century roofers were left on the top of the south pediment.

The second major problem was the failure of the 1950s roof level steel lattice beam to address the deflecting timber beam supporting the first floor over the Entrance Hall. The solution adopted was to re-use the existing hangers and insert a new set of steel beams within the roof void, spanning the structural walls and relieving the stress on the chimneys and already overloaded timber joints. Unfortunately, the chimneys had sustained too much damage and had to be partially rebuilt, largely using the original bricks.



Fig. 19. The new north perron, designed by Peregrine Bryant architecture. (*Peregrine Bryant*)



Fig. 20. View north from the terrace in 2021, showing some of the Coad stone urns supplied on the advice of Emes and now restored and re-positioned according to the original scheme. (*Maxwell Craven*)

Thirdly, the electrical and mechanical services were completely renewed using Mineral Insulated Copper Cabling (MICC) wiring for the former and a new two-copper pipe heating system fed with a new Biomass boiler for the latter. Wiring and pipe work largely followed existing routes to minimise impact on existing fabric. The flooded ground floor service trench which had caused significant damp to the ground floor walls and ceiling plaster was emptied, dried out and extended with new accessible covers installed to allow easy future access.

The *piano nobile* interventions were limited to the installation of a new kitchen and re-instatement of the enfilade from the kitchen through the Entrance Hall into the Library, mirroring that on the other side of the house from the Dining Room through

to the Saloon and Drawing Room. As described above, a new set of structurally independent Stanton Moor rusticated ashlar steps, to match the existing elevation, with Woodkirk stone treads was added, leading up to a new perron (Fig. 19). With the small gap separating it from the existing house, it provides a direct connection from the Saloon, which overlooks the lake to the village beyond, and down to the ground floor terraced garden, and is very close in appearance to those at other Francis Smith houses including the very similar Kelmarsh (Fig. 20). Discreet LED lighting strips were also incorporated within the plain iron handrail.

Other work included revealing and exposing two additional windows lined with three layers of wallpaper designs discovered behind what had

been believed to be dummy windows in the Butler's pantry, re-plastering half the library ceiling in chestnut lath and lime plaster, the addition of three new bathrooms on the second floor and extensive asbestos removal. Modern gypsum plaster used on the ground floor in the late 1950s was replaced with three coats of lime plaster. Although the entire house was redecorated, the existing John Fowler scheme was retained with the exception of the kitchen, butler's pantry and one or two bedrooms. The colours were faithfully reproduced under the guidance of Fiona Lansdowne who had worked with Imogen Taylor, herself a designer of the original decoration with John Fowler. Most curtains were saved and restored where needed and all the rugs mended and cleaned. All wood panelling, exposed floors and staircases were cleaned with minimum intervention and revived with an oil and beeswax composition and some shellac on the main staircase.

Externally, stone and brickwork repairs and re-pointing were carried out around the house using a bespoke lime mortar mix by Ty Mawr for the repairs to the south pediment tympanum, the front steps, and to rebuild the collapsing old retaining wall in the yard. The retaining wall was dismantled, numbered, the inner brick wall re-stabilised and then re-built with a Lime Crete slab over the top to keep the weather out. A number of the listed Blashfield terracotta urns and tazzas were also restored by Stephen Pettifer at Coade Stone, with replaced handles and remodelled faces. Finally, rhododendrons that previously obscured the principal facade were removed, allowing once more a clear view from and towards the house.

ACKNOWLEDGMENT

The authors owe a considerable debt of gratitude to Lady Chichester in allowing them unfettered access, in sharing her enthusiasm for the house, and for her welcoming hospitality throughout.

ENDNOTES

- 1 By tradition, Radburne for the house and Radbourne for the settlement.
- 2 *Domesday Book*, Derbyshire 6.99; A. Saltman (ed.), *The Cartulary of Tutbury Priory* (London, 1962) No. 52.
- 3 M. Craven & M. Stanley, *The Derbyshire Country House*, 3rd rev. edn. (Ashbourne 2001) II, p. 178.
- 4 C. Hartwell, N. Pevsner & E. Williamson, *The Buildings of England: Derbyshire* (2016), pp. 557–9; A. H. Gomme, *Smith of Warwick* (Stamford, 2000) pp. 479–483, p. 543; Craven & Stanley (2001) II, pp. 178–180.
- 5 J. Pilkington, *A View of the Present State of Derbyshire* (Derby, 1789), II, p. 117; J. Britton, *View of Derbyshire* (Derby, 1811) p. 284; S. & D. Lysons, *Magna Britannia*, V, *Derbyshire* (London, 1817) p. 233.
- 6 A. Young, *The Farmer's Tour Through East of England Being the Register of a Journey Through Various Counties of this Kingdom, to Enquire Into the State of Agriculture &c. ... By the Author of the Farmer's Letters*, 4 Vols. (London Salisbury and Edinburgh, 1771) I, p. 168f.
- 7 Bamford's Library & Gentlemen's sale 30th October 2020, lot 5847; the 8 × 4in (20 × 10cm) MS leather bound book contains the receipts for work done, services rendered, local levies and taxes paid on behalf of German Pole by his steward Francis Webb from 1 June 1742 to 8 February 1743.
- 8 Listed 2 September 1952.
- 9 Young (1771) I, p. 168
- 10 Shown to Max Craven by the late Major J.W. Chandos-Pole 1985. The same memoir also claims that all the mahogany in the house (much later concealed under paint) came from the ballast of a ship docked at Hull, thus escaping duty and costing £110.
- 11 H. Watson, *Notebook*, in Bodleian Library, Oxford, English Miscellaneous MSS, f. 383, 192v, cf. R. Gunnis, *Dictionary of British Sculptors*, 2nd edn. (London, 1968), p. 416; F. Fisher, *A Calendar of Miscellaneous Papers at Radburne Hall* (MS 1951), 210 – copies lodged at Derby Museum and Derbyshire Record Office.
- 12 Eborall: Gomme (2000), pp. 51f., 525, 562; Denstone, *ibid.*, pp. 525, 528, 562; Craven (2002) 1, p. 08.

- 14 M. Craven, *John Whitehurst, Innovator, Scientist, Clockmaker and Geologist*, 2nd rev. edn. (Stroud, 2015) pp. 34, 154.
- 15 Derbyshire Archives, Ince's MSS 8022 f. 093c.
- 16 Quoted in Gomme (2000) p. 479, n. 75. On the Smiths, see H.M. Colvin, *Biographical Dictionary of British Architects 1600–1840*, 4th edn. (New Haven & London, 2008), pp. 938–946 & 960–961.
- 17 Colvin, *Dictionary*, p. 481.
- 18 Having been built in Imperial units, it seems entirely logical to give the dimensions in Imperial.
- 19 Watson *Notebook*, p. 192v; on Watson, see Gunnis (1968) p. 416.
- 20 Craven & Stanley (2001) II, pp. 239–241.
- 21 Colvin (2008) pp. 871–2. The Serliana at the west end is not lighting a mezzanine as at Radbourne.
- 22 *Ibid.*, Catton pp. 475–8; Netheravon, pp. 131–3.
- 23 Sheffield City Archives, Elmhirst MSS EM 1337, plan in Smith's hand.
- 24 Young, *Farmer's Tour*, I, p. 170, Plate II.
- 25 The nursery appears at this level in the c.1810 plan. For Wolterton: Gomme (2000) p. 481 n. 76.
- 26 The 1771 plan shows the screen to consist of two single columns, but the author correctly describes the paired columns in the text: Young (1771) I, p. 168. The plan clearly represents a slight simplification, suggesting Young as creator.
- 27 J. Gibbs, *Book of Architecture* (London, 1728) pl. 109 (middle).
- 28 G. Beard, *Craftsmen and Interior Decoration in England 1600–1820* (London, 1981), p. 292, but cf. the 1742 account book's payment to Denstone, above.
- 29 See note at end on the dating of the decoration of this room.
- 30 Young (1771), pp. 168–9. The suggestion that these might be nineteenth-century seems unnecessary, the more so as the two squires whose time occupied most of that era were rather less cerebral than most and concentrated on the pleasures of the field. The only date that new shelves might have been needed is that of the change of use.
- 31 Many early eighteenth-century builders' manuals advocate the use of panelling in dining rooms to disguise the effects of *apprès déjeuner* smoke.
- 32 Craven (2015) p. 100 & pl. 22, cf. J. Egerton, *Joseph Wright* (London, 1990) no. 107, pp. 176–7.
- 33 *Ibid.* p.123
- 34 Move to Derby: D. King-Hele, *Erasmus Darwin, a Life of Unequalled Achievement* (London, 1999), pp. 192–194; possible work at Radburne and gardens, *ibid.* pp. 186–187.
- 35 E.J. Saunders, *Joseph Pickford of Derby: A Georgian Architect* (Stroud, 1993), pp. 89–90; Craven (2015), pp. 64–73.
- 36 The late Major Chandos-Pole believed that they were imported by Humphry Repton who, he believed, undertook unspecified works in 1809.
- 37 Now in Derbyshire Archives: DRO D5557/9/2. Emes had landscaped the park at Markeaton Hall for Francis Noel Clarke Mundy from 1760, and had been living at Bowbridge on the estate in a new house set in several acres: Derby Local Studies Library, Mundy MSS, Parcel 225. F.N.C. Mundy, as a cousin of the Poles, may have made the recommendation.
- 38 DRO D5557/10, but seen prior to deposition.
- 39 DRO D5557/10/30; Craven (2015) pp. 110–12, 192–3; *Derby Mercury* obit. 29 April 1857.
- 40 Cooper: DRO 5557/10/33; Colvin (2008) p. 273.
- 41 DRO D5557/10/34, Pigot & Co., *Directory of Derbyshire* (1818), p. 135.
- 42 DRO D5557/10/.28, *Holden's Triennial Directory of Derby* (1805), p. 104 & (1811), p. 123.
- 43 Derby Local Studies Library, Mundy MSS, Parcel 225.
- 44 Wright: Colvin (2008), p. 1169. Francis Wright, a Derby plasterer in 1775 had a son, Thomas, so perhaps also a plasterer, but if so, absent from the directories. Francis: Derby Poll Book (1775) 16.
- 45 M. Craven, 'Great Taste and much Experience in Building', Richard Leaper: Amateur Architect', *Georgian Group Journal* 18 (2010), pp. 156, 166 (the former survives) and on Leaper, *passim*.
- 46 C. Hartwell *et al*, *The Buildings of England: Derbyshire* (2016). Andor Gomme considered the ironwork to be non-original: Gomme (2000) p. 481, n.77.
- 47 By Henry Potts of Alnwick, 2004.
- 48 R.C. Christian, *Radburne Hall in Derbyshire Life & Countryside* (February-March 1963) p. 24; R. Meynell, 'A New Lease of Life for Radburne Hall' in *Derbyshire Life & Countryside* (June-July 1958) pp. 16–17.