RK 244 (1-13)

1574 N. Walter Devereux, Earl of Essex "alienated" N.V. to Henry, Earl of Huntingdon who was succeeded by his brother George who's grandson Henry became his successor.

1608 N. "part of the said lands" sold by George to William Montney.

1610 N. "the manor, with the rest of the lands" sold to Nicholas Meine.

1625 N. N. Meine "sold it" to sir Thomas Crewe.

16[illegible]30 N. T. Crewe was lord of the manor (died 1633)
1633? N. passed to John?
1679? N. John (T. Crewe's son) died; gave N.V. to his second son John (died 1681)...

1681? N. ...who gave it to his brother Nathaniel (Lord Crewe, Bishop of Durham) who died in Sept 1721 with no issue so.... (Did not live at N.V. (M. Fyfield)

1721? N. N.V. came to his nephew (by ? 1st nephew. (First). ? marriage) James Montague "by the gift of his uncle had the seat and estate of N.V. where he spent the rest of his days...."

1725 Pevsner dates the door to about this date. (has a Gibbs surround)

1744. J.B.F. Edward Montague's wife (Lady Wortley Montagu. Mary Pierrepoint.) writes..

"one of the most charming and pleasant places I ever saw. The gardens are delightfull, the park is very beautifull, the house is neat and agreeable and everything about it is in elegant taste. My brother? has made great improvements. It was a very bad place when Lord Crewe left it to him* and had no ornament but a fine wood. Now there is water in great beauty, grand avenues from every point, fine young plantations and in short every thing that is pleasing to the eye.

see over.

777

RK 244 (2-13)

Lord Crewe left N.V. to his nephew, by marriage, James Montague; if this was his brother, she must have married her cousin i.e. Edward Wastley Montague as he and James M. were cousins. two James' one Nathaniels nephew the other not see family tree. should be Gt nephew

1748 Nov. N. James Montague died (buried at N.V.) He had "no issue" so gave this lordship to Edward wastley Montague (cousins – see above).

1761 N. E. W. Montague died Must have given it to his son ~~as~~ Edward Wastley Montague as:..

Approx 1764 N. E. W. Montague (died 1776) conveyed it to Thomas Pares and Joseph Bunney"... ~~and reveis~~

" 1764 J.B.F. The glories of N.V. however, are departed; when the montagues sold the property the manor house was pulled down.

1778/81 (M. Fish.) church walls plastered and painted.
1797 (" ") mound of earth on N. side of chancel to be levered, re mortaring.
1811 (Nichols Published) The property now held by the successors and representatives of Pares + Bunney, Sir Edmund Craddock-Hartop (only son of Joseph Bunney) and John Pares, in moities.

1811 (" ") "The present hall house seems only a part of what it has been, as perhaps a more modern building upon the Old.

1831 (Curtis Published).

"--- There is an Old hall ... now the property of sir E. C.-Hartop ---. but it is now mouldered down to 1/3 of its former size .. --- is surrounded by a moat, and even still conveys to the mind an idea of what it must have been in its originall magnificence

1835 The church repaired for £700 (Magors Directory 1849)

RK 244 (3-13)

MAGARS DIRECTORY PUB. 1849.

"The church - - - was repaired about 14 years ago (1835) at a cost of £700"

"The ancient manor house, - - - - - It still bears some traces of its former grandeur, though it is considerably smaller than it originally was

HIGHWAYS AND BYWAYS IN LEIC J.B. FIRTH 1926

(from James to Edward montague approx 1748)
E. Mont's wife MARY PIERREPOINT says in a letter dated 1744

"one of the most charming and pleasant places I ever saw. The gardens are delightfull, the park is very beautifull, the house is neat and agreeable and everything about it is in elegent taste. My brother (?) has made great improvements. It was a very bad place when lord Crewe left it to him to him (if L. Crewe left N.V. to his nephew, by marriage, James Montague; if this was her brother, she married her [redacted] cousin as E.W. Mont and J. Mont were cousins) and had no ornament but a fine wood. Now (1744) there is water in great beauty, grand avenues from every point, fine young plantations and in short everything that is pleasing to the eye."

The glories of N.V., however, are departed; when the montagues sold the property (Approx 1764 MWH) the manor house was pulled down (?).

1849 (HAGAR)

RK 244 (4-13)

The ancient manor house, ... It still bears some traces of its former ~~self~~ grandeur, though it is considerably smaller than it originally was.

1960 PEVS. Lower stages of tower may be Norman, the other is brick and reaches only the height of the naive roof. The church is of 1899, by H.C. Goddard (G.R.) The Hall . . . late (17 with doorway of c1725. This has a Gibbs surround and a broken pediment over. The house has 5 bays and two storeys. Renewed hipped roof.

1967 MEE . . . a good late (17 hall, partly surrounded by a moat. The church, re-built last century . . . . . one of the windows . . . (is) . . . in memory of William Cole who during his ministry of 41 years worked diligently for the re-building of the Old Church.

RK 244(5-13)

5-5-82.

Notes from the documentary file on Newbold Verdon Hall and N.V. church. for the 16 (late) to the 20th.

Nichols

1574. Walter Devereux, Earl of Essex "aliened" N.V. to Henry, Earl of Huntingdon who was succeeded by his brother George whose grandson Henry became successor.

1608 "part of the said lands" sold by George to William Mountney

1610 "the manor, with the rest of the lands" sold to Nicholas Heine

1625 N. Heine "sold it" to sir Thomas Crewe

1630 T. Crewe (serjeant at law), lord of the manor. died 1633

?1679? T. Crewe's son John (died 1679) gave Newbold to his second son John (died 1681) who gave it to his brother Nathaniel (Lord Crewe, Bishop of Durham), from whom it came to his nephew* (Died sept 18 1721 or 2 aged 88. Neth.). (no issue, title extinct)

?1721/2. James Montague "by the gift of his uncle had the seat and estate of N.V., where he spent the remainder of his days ---".

N 8th 1748 J. Montague died, buried at N.V. He had "no issue" so "gave this lordship to Edward Wortley Montague (died 1761) whose son, (Edward + James were cousins

Approx 1764 E.W. Mont. (died 1776) conveyed it to Thomas Pares and Joseph Bonney ... "and is now

1811 N. publ. the property of the successors and representatives, sir Edmund Craddock-Hartop (only son of Mr Bonney and John Pares in moities."

published 1811. "The present hall-house seems only a part of what it has been, or perhaps a more modern building upon the old."

* nephew by marriage (Firth)

Kings England Arthur Mee 1967 RK 244 (6-13)

... a good late (?) hall, partly surranded by a moat. The church, re built last century .... One of the windows ... (is) ... in memory of William Cole, who during his ministry of 41 years worked diligently for the re-building of the old church."

FARNHAM

Hearth Tax 1666.

John Crewe 6 hearths. (all at hall?).

CURTIS 1831

"... There is an old Hall .... now the property of Sir Edward Craddock Maftapp ... but it is now mouldered down to a 1/3 of its former size ... ... is surranded by a moat, and even still conveys to the mind an idea of what it must have been in its original magnificence.

.. 1574 Walter Dev. sold it to Henry Earl of Huntingdon who in 1608 this family sold it to Nicholas Meire (Nichols says 1610) who sold it in 1625 to Thom Crewe. (rest agrees with Nichols).

PEVSNER 1960

Later stages of tower may be Norman, "the steel is brick and reaches only the height of the naive roof. The church is of 1899, by H. C. Goddard (G.R.)?

RK 244(7-13

N. Mall -- late (17 with a doorway of c1725. This has a Gibbs surround and a broken pediment over. The house has 5 bays and two storeys. Renewed hipped roof.

RK 244 (8-13)

25-5-82 Notes on brick houses and architectural features appearing to relate to N.V. Hall.

On The Dating of English Houses from External Evidence. by J.T. Smith and E.M. Yates. (Reprinted from Field Studies journal. Vol. 2, No 5. (1968).

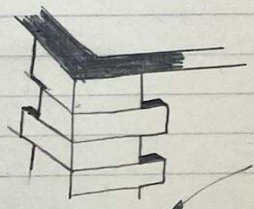
C. BRICK HOUSES

p. 547. "In 1784, 1789 and 1803 taxes were levied on bricks"..

p. 549. "The earliest bricks ---- were about 1½" thick. By the (15) the size rose to 2" and in 1571 the size was fixed by statute to 2¼". At the end of the (17), 2½" was common and at the end of the (18) 3" was reached because of the brick tax...."

p. 550 "In the (17) the use of rubbed brick gradually developed to achieve regularity and permit very thin mortar joints."

"The gauged work, used to form arches above the windows and doors and in the quoins (at the corners of buildings, alternately large and small sticking out



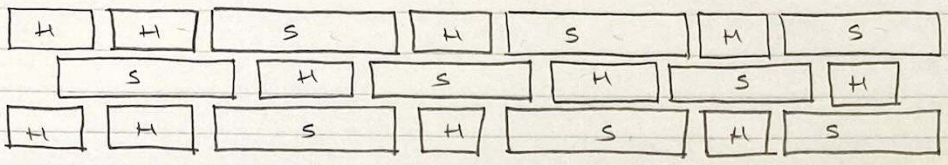
Penguin Dictionary of Architecture p. 231.

quoins) was in a softer brick (than previously) and usually a bright orange colour.

P 551 C(2) (17).

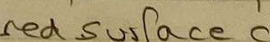
The adoption of the classical renaissance styles in layout as well as motifs began with the work of Inigo Jones, in the 1620's, and derived from the work of Palladio (1518-1580). The ideal was a symetrical building with central entrance, giving access to a hall with stairway, the hall giving access to the main rooms. The tradition of the hall as the main room of the house then came to an end though it lingered in the north to 1700. Symmetry was also achieved by placing the service rooms under the main living room and illuminating them from an area (?). Servants sleeping quarters were in the attic and the back stairs became the route to work for the servants. The greater depth of the house led to a double span roof, often hipped.

P. 553 The brick work of these houses, which were symmetrial where spaced allowed, was red and plum coloured but becoming increasingly regular. Diaper patterns of blue headers and red stretchers ---- were popular. Flemish bond was adopted.



FLEMISH. (English bond (earlier) is alt. Headers
Penguin Dictionary p42 (courses and stretcher courses)

The arches were made up of voussoirs, red wedge shaped bricks rubbed to shape with very thin mortar courses. Quoins are also usually rubbed brick but are occaisionally rusticated stone. windows continued to be mullioned (a vertical post or upright dividing a window into two or more lights (Penguin p. 198)), often with transoms as well (ditto but horizontal), with one or more casements, (hinged windows attatched to the mullions (Penguin p. 56)) and were often made of wood. By 1680 sash windows (sliding glazed frames running in grooves (Penguin p. 251)) appeared and were widely adopted, replacing mullioned windows in many older buildings. The whole of the timber of the window frame was visible from the outside being flush with, or projecting beyond, the brickwork, the windows p 554 being flat topped. Glass was still obtainable only in relatively small pieces so that many glazing bars, which were up to 2" thick, divided the windows. The classicism is to be seen in the pilasters, (a shallow pier or rectangular column projecting slightly from a wall (pen. p 219)) often going to the upper storey (Fig 16). Another distinguishing feature is the eaves cornice, normally constructed of wood and either dentilled (small square blocks  pen p 77.



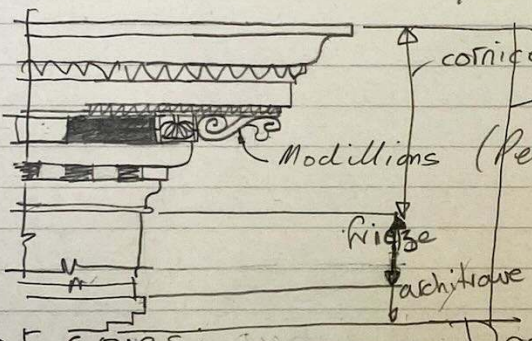
or finished with a concave plastered surface called a cove (Fig 17). In the late 17th and early 18th century symetry was often heightened by emphasising the centre of the facade either by a heavy door case or by a pediment (see later) to the window above it.

p 557 The window tax, first imposed in 1697, continued to be levied till 1851, so (so blocked windows between these dates) - - (blocked windows) are often due to internal rearrangement, particularly the introduction of corridors, or could be dummy openings intended to produce symmetry.

P. 558 C(3)(18. This century shows a continuous decline from the vigorous emphasis of the late (17 work to a thin and refined detail sparingly used. - - - - Pattern books rapidly disseminated the ideas of leading architects in the provinces.

Legislation to prevent fire also had its effect on buildings, first in London, later in the provinces. The eaves cornice disappeared for this reason, being replaced by a parapit, and window frames in London's new
P 560. buildings after 1709 were set back 4". By 1774 this was a result of further fire legislation, the sash boxes of windows had to be concealed and all these features gradually became general in towns throughout England and to a lesser extent in farm houses.

- - - - Early in the (18 windows tended to be tall, narrow and quite close together, their heads being often shallow segmental arches; storeys were divided by bands of projecting brick or moulded cornices; the eaves projected boldly, either with modilions (a small bracket or console of which a series is frequently used to support the upper member of a corinthian or Composite cornice, arranged in pairs with a square depression between each pair.



(Penguin Dictionary P 195 and 94)

or coves; - - - - - Doorways commonly had big projecting hoods which were either curved or flat and were
P. 561 carried on carved brackets (Fig 21). - - - Just as the parapet replaced the wooden eves' cornice, so gradually the other emphatic divisions of the frontage fell out of favour. Windows have "flat arched" heads, cornices became simpler, brick bands were no longer used, and the brickwork itself got paler and blue headers disappeared

P. 576. (B) Brick.

a) thin brick up to 2¼" red, thick mortar, English bond. (16 and early (17

possible confirmatory evidence: flared headers, diaper patterns, classical motifs later rather than earlier, prominent chimney stacks, roof of one span in buildings of moderate width.

b) rubbed bricks in quoins and arches often orange, bricks 2½" late (17 early (18.

RK 244 (11-13)

possible confirmatory evidence: heavy brick frames to doors as pilasters, eaves cornice (superceded by parapit early (18)), stone quoins, sash windows with thick glazing bars, whole of sash visible and flush with brickwork.

(c) red brick (offside E. Anglia and London) with soft blue headers. mid/late (18), early (19).

Possible confirmatory evidence: external pediments with grilles or window sills or surround doors, set back sash windows, Greek portico's or Gothic motifs.

References in The Building of England by Nicholas Pevsner. (1960).

Newbold Hall. Good house of late (17) with a doorway of circa 1725. This has a Gibbs surround* and a broken pediment† over. The house has 5 bays and two storeys. Renewed hipped roof. Entrance hall with three arches at the far end. Staircase with beautifully turned and richly carved balusters, and laurel leaves down the board which covers the tread ends. Also an excellently done frieze of plaster with garlands, no doubt there was originally a plaster centre piece.

* "GIBBS SURROUND" The penguin dictionary of architecture 1972

p. 119. The surround of a doorway or window consisting of alternating large and small blocks of stone, quoinwise, or of intermittant large blocks; sometimes with a narrow raised band connecting up the verticals and along the face of the arch. Named after the architect James Gibbs (1682-1754) (see same page for personal details) though used by other architects e.g. Palladio (p. 211 Italian 1508 – 80). and Campbell (p 53 1673 – 1729)



Fig. 49. Gibbs surround

RK I 44 (12-13)

+ 'BROKEN PEDIMENT' PENGUIN DICTIONARY of ARCHITECTURE
p. 215.

PEDIMENT — signifying in classical architecture a low-pitched gable above a portico*, formed by running the top members of the entablature* along the sides of the gable, also a similar feature above doors, windows etc. It may be straight sided or curved segmentally. The terms *open pediment* and *broken pediment* are confused and have been employed to describe pediments open or broken either at the apex or base. For clarity, a pediment where the sloping sides are returned before reaching the apex should be called an *open-topped* or *broken-apex pediment* and one with a gap in the base moulding an *open-bed* or *broken-bed pediment*.

* PORTICO. A roofed space, open or partly enclosed forming the entrance and centre piece of the facade. often with detached or attached columns and a pediment.

* ENTABLATURE. the upper part of an ORDER which is a series of steps receeding towards the opening.

RK 244(13-13).

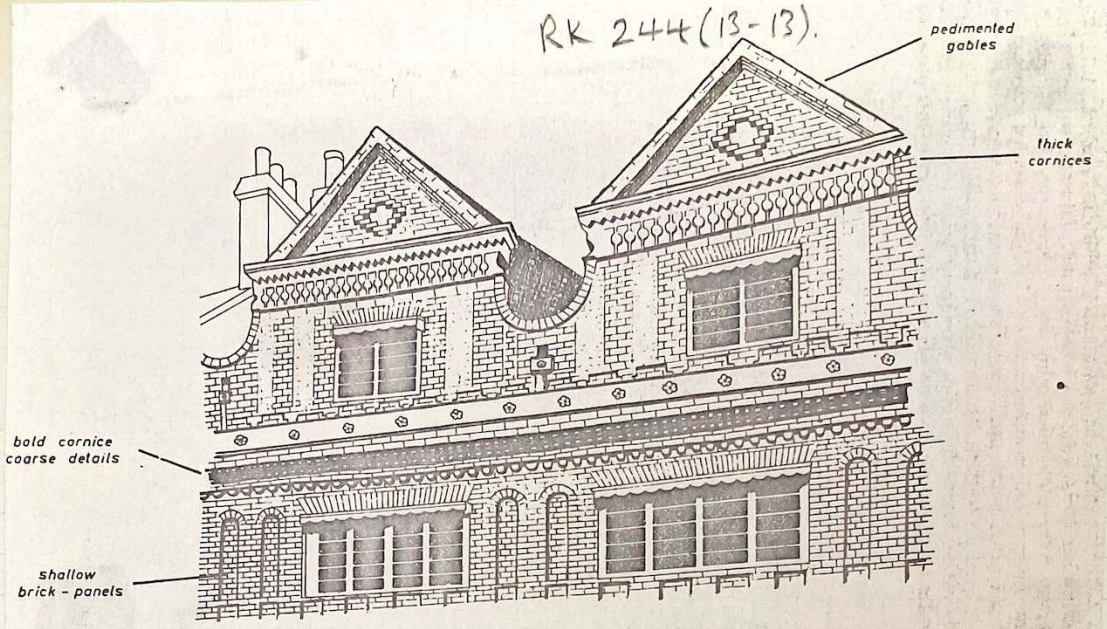


FIG. 18.
High Street, Godalming, Surrey.

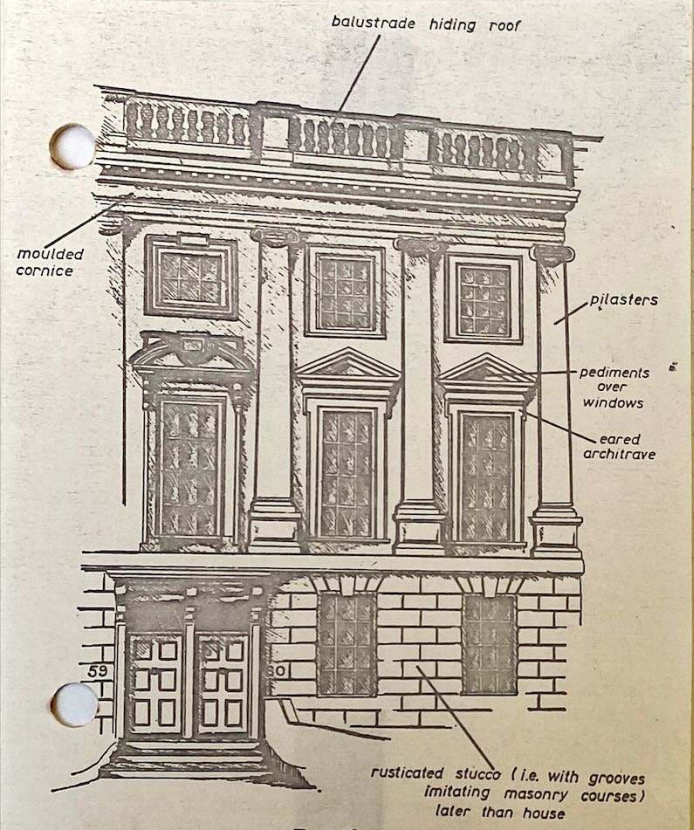


FIG. 16.
59–60 Lincoln's Inn, W.C.2.

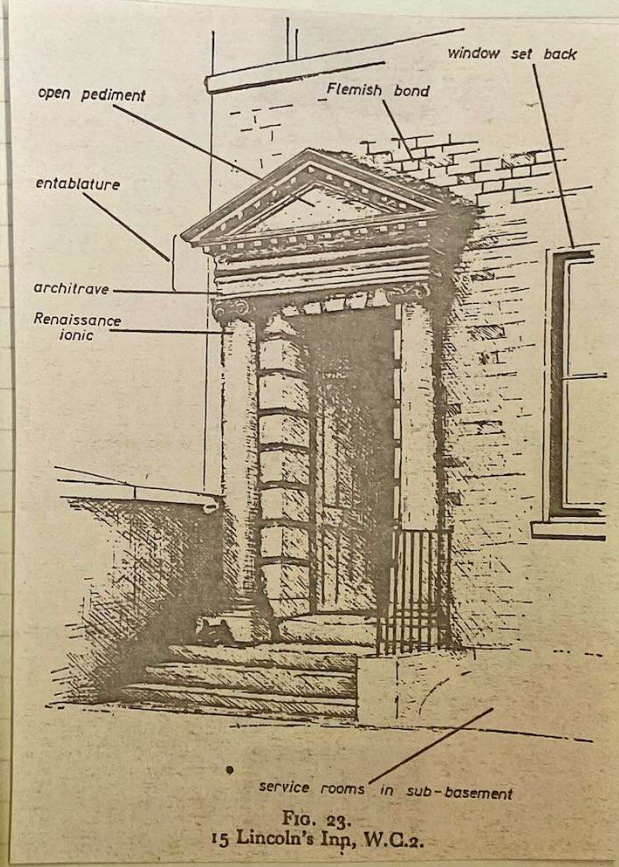


FIG. 23.
15 Lincoln's Inn, W.C.2.