

Hafodunos Hall, The Lodge,
Llangernyw Abergele, Denbighshire

Historic Building Recording

Planning Reference: DC/0/49947

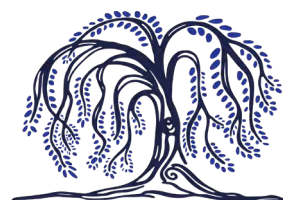


Blue Willow Heritage
Historic Environment Consultancy

www.bluewillowheritage.co.uk

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|---------------------|---|
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Acknowledgements

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Executive Summary

English

Blue Willow Heritage Limited was commissioned by Ms Sophie Wood to provide a thorough record of the built heritage resource via a Historic Building Recording equivalent to Historic England Level 2 at the Grade II listed Hafodunos Hall, The Lodge (Ref: 258), Hafodunos, Llangernyw. This mitigation strategy was requested by Conwy County Borough Council as a condition of Listed Building Consent (Planning Ref: DC/0/49947) prior to the proposed re-development of the building.

The lodge is situated beside the gates to the main driveway of Hafodunos Hall, which is itself listed at Grade I (Ref: 262) and with which it holds group value, approximately 1 km west/south-west of the centre of the village of Llangernyw, centred at NGR SH 87093 67308.

Given the age of Hafodunos Lodge, it is considered to hold inherent historic interest as a contributor to its significance as a listed building. Its construction by the famous architect Sir George Gilbert Scott was found to be pertinent to the historic interest of the property. This is especially given that this is the only example of Scott's domestic work in all of Wales, given that he was predominantly occupied with the construction of churches or other properties in England. The ownership of the property was also found to be of significant historic interest. Indeed, Scott constructed this building for the son of a shipowner and merchant from Liverpool called Henry Robertson Sandbach (Hubbard 1986, 217). The relationship of the Sandbachs to the famous artist - John Gibson - is of national significance, given that some of his artwork was displayed in Hafodunos Hall. Due to the lodge's close associations with the hall due to the shared ownership and close proximity, this is of significant associative historic interest.

The building was also found to contain inherent architectural and evidential value relating to its construction by George Gilbert Scott in the Gothic revival style during the 19th century which was stated to still be in its infancy at this point (Pryce 2011, 7). Indeed, rather than embodying close connections to Welsh architecture, it instead resembles a closer connection to the tradition of commissioning English architects to employ their skills in Wales; this provides insights into both stylistic choices characteristic of the architect and the wishes of the individual patron (ibid., 7-8). Due to the influence of Scott, the gatehouse delivers a fascinating cross-over between church-like architecture and that of a domestic property. Indeed, he argued that Gothic architecture could be applied to non-religious secular structures instead of being strictly confined to ecclesiastical buildings alone. As such, many features relate to Scott's love of the Gothic including two-centered arches and mullioned windows. Other decorative features also contribute to the architectural significance of the structure - one of which being the polychromy within the brickwork whereby the overfired blue bricks have created diamond patterns throughout the external walls. This had reportedly returned to fashion in the mid-nineteenth century where Scott was stated to be influential in his 'nuanced approach to constructional colour' (Whelan 2014, 236).

Overall, the historic building recording of Hafodunos Lodge has provided an extensive documentary record of the structure, which has been analysed through this study. The original nucleus of the building was found to contain a relatively simple arrangement of four main rooms, with an adjoining arcade on the north-east side of the property. The modern extension was shown to have no historical interest besides the sandstone door surround which marks the boundary between the original and modern fabric of the building. Of particular interest was the shaft feature in room G6 which may pertain to an underground basement space or potentially furnaces / drainage. Given the limited data available, it was not possible to precisely determine its function. However, given the level of understanding gained from this exercise, it is not considered that major future work is required.

It has been seen from examination of the structural evidence carried out as part of this work that the building has retained a substantial volume of its original form with the exception of a former lean-to extension which has been demolished. The glass of the historic windows have also been lost due to vandalism. Furthermore, a small volume of original plasterwork and flooring also survives. Whilst there was significant damage to several of the sandstone sills, lintels and band courses alongside one of two tiled tympanums, the surviving features provided enough evidence for a complete reconstructive written account of the original appearance of the building.

Welsh

Comisiynwyd Blue Willow Heritage Limited gan Ms Sophie Wood i ddarparu cofnod trylwyr o'r adnodd treftadaeth adeiledig trwy Gofnod Adeilad Hanesyddol cyfwerth â Historic England Lefel 2 yn Neuadd Hafodunos, The Lodge, sy'n adeilad rhestredig Gradd II (Cyf: 258), Hafodunos, Llangernyw. Gofynnodd Cyngor Bwrdeistref Sirol Conwy am y strategaeth liniaru hon fel amod o Ganiatâd Adeilad Rhestredig (Cyf Cynllunio: DC/0/49947) cyn y bwriad i ailddatblygu'r adeilad.

Mae'r porthdy wedi'i leoli wrth ymyl y giatiau i brif dramwyfa Neuadd Hafodunos, sydd ei hun wedi'i restru yn Radd I (Cyf: 262) ac y mae iddo werth grŵp ag ef, tua 1 km i'r gorllewin/de-orllewin o ganol pentref pentref. Llangernyw, wedi'i ganoli yn NGR SH 87093 67308.

O ystyried oedran Hafodunos Lodge, ystyrir ei fod yn dal diddordeb hanesyddol cynhenid fel cyfrannwr at ei arwyddocâd fel adeilad rhestredig. Canfuwyd bod ei adeiladu gan y pensaer enwog Syr George Gilbert Scott yn berthnasol i ddiddordeb hanesyddol yr eiddo. Mae hyn yn arbennig o ystyried mai dyma'r unig enghraifft o waith domestig Scott yng Nghymru gyfan, o ystyried mai ef oedd yn bennaf yn adeiladu eglwysi neu eiddo arall yn Lloegr. Canfuwyd hefyd bod perchnogaeth yr eiddo o ddiddordeb hanesyddol sylweddol. Yn wir, adeiladodd Scott yr adeilad hwn ar gyfer mab perchennog llongau a masnachwr o Lerpwl o'r enw Henry Robertson Sandbach (Hubbard 1986, 217). Mae perthynas y Sandbachs â'r arlunydd enwog – John Gibson – o arwyddocâd cenedlaethol, o ystyried bod peth o'i waith celf wedi'i arddangos yn Neuadd Hafodunos. Oherwydd cysylltiadau agos y porthdy â'r neuadd oherwydd y rhan berchnogaeth a'r agosrwydd, mae hyn o ddiddordeb hanesyddol cysylltiadol arwyddocaol.

Canfuwyd hefyd bod yr adeilad yn cynnwys gwerth pensaernïol a thystiolaethol cynhenid yn ymwneud â'i adeiladu gan George Gilbert Scott yn yr arddull adfywiad Gothig yn ystod y 19eg ganrif y dywedwyd ei fod yn dal yn ei fabandod ar yr adeg hon (Pryce 2011, 7). Yn wir, yn hytrach nag ymgorffori cysylltiadau agos â phensaernïaeth Gymreig, mae yn hytrach yn ymdebygu i gysylltiad agosach â'r traddodiad o gomisiynu penseiri Seisnig i ddefnyddio eu sgiliau yng Nghymru; mae hyn yn rhoi cipolwg ar ddewisiadau arddull sy'n nodweddiadol o'r pensaer a dymuniadau'r noddwr unigol (ibid., 7-8). Oherwydd dylanwad Scott, mae'r porthdy'n darparu croesiad hynod ddiddorol rhwng pensaernïaeth debyg i eglwys ac eiddo domestig. Yn wir, dadleuodd y gellid cymhwyso pensaernïaeth Gothig i strwythurau seciwlar anghrefyddol yn hytrach na'i chyfyngu'n gaeth i adeiladau eglwysig yn unig. O'r herwydd, mae llawer o nodweddion yn ymwneud â chariad Scott at y Gothig gan gynnwys bwâu dau-ganolbwynt a ffenestri myliynog. Mae nodweddion addurnol eraill hefyd yn cyfrannu at arwyddocâd pensaernïol yr adeiledd – un o'r rhain yw'r amryliw o fewn y gwaith brics lle mae'r brics glas wedi'u gordanio wedi creu patrymau diemwnt ar hyd y waliau allanol. Yn ôl pob sôn, roedd hyn wedi dychwelyd i ffasiwn yng nghanol y bedwaredd ganrif ar bymtheg lle dywedwyd bod Scott yn ddylanwadol yn ei 'ddull cynnil at liw adeiladol' (Whelan 2014, 236).

At ei gilydd, mae cofnodion adeilad hanesyddol Hafodunos Lodge wedi darparu cofnod dogfennol helaeth o'r strwythur, sydd wedi'i ddadansoddi drwy'r astudiaeth hon. Canfuwyd bod cnewyllyn gwreiddiol yr adeilad yn cynnwys trefniant gweddol syml o bedair prif ystafell, gydag arcêd cyfagos ar ochr ogledd-ddwyreiniol yr eiddo. Dangoswyd nad oedd gan yr estyniad modern unrhyw ddiddordeb hanesyddol ar wahân i amgylchyn y drws tywodfaen sy'n nodi'r ffin rhwng ffabrig gwreiddiol a modern yr adeilad. O ddiddordeb arbennig oedd y nodwedd siafft yn ystafell G6 a allai ymwneud â gofod islawr tanddaearol neu ffwrneisi / draeniad o bosibl. O ystyried y data cyfyngedig sydd ar gael, nid oedd yn bosibl pennu ei swyddogaeth yn union. Fodd bynnag, o ystyried lefel y ddealltwriaeth a gafwyd o'r ymarfer hwn, ni ystyrir bod angen gwneud llawer o waith yn y dyfodol.

Gwelwyd o archwilio'r dystiolaeth strwythurol a wnaed fel rhan o'r gwaith hwn fod yr adeilad wedi cadw swm sylweddol o'i ffurf wreiddiol ac eithrio estyniad croes sydd wedi'i ddymchwel. Mae gwydr y ffenestri hanesyddol hefyd wedi ei golli oherwydd fandaliaeth. Ymhellach, mae nifer fechan o waith plastr gwreiddiol a lloriau hefyd wedi goroesi. Er bod difrod sylweddol wedi'i wneud i nifer o'r siliau tywodfaen, y lnteli a'r cyrsiau bandiau ochr yn ochr ag un o ddau tympanwm teils, roedd y nodweddion sydd wedi goroesi yn darparu digon o dystiolaeth ar gyfer adroddiad ysgrifenedig adluniadol cyflawn o ymddangosiad gwreiddiol yr adeilad.

1. Introduction

1.1 Project Background

This Historic England Level 2 Historic Building Recording has been commissioned by Sophie Wood to provide a thorough record of the built heritage resource as required by Conwy County Borough Council as a condition of Listed Building Consent (Planning Ref: DC/0/49947) for the redevelopment of Hafodunos Lodge (Ref: 258) into residential use. It has been undertaken in accordance with the approved Written Scheme of Investigation (WSI) (Snowden 2023) prior to the proposed development which comprises:

'The restoration works to the external fabric, including stonework, windows, chimney and ancillaries. Internal works including reorganisation of layout and re-instatement of ceilings, floors and wall linings. Installation of secondary glazing. Externally also the widening and repair of gateway adjacent to Hafodunos Lodge to prevent possible future damage.'

1.2 Site Location and Description

The lodge is situated beside the gates to the main driveway of Hafodunos Hall, which is itself listed at Grade I (Ref: 262) and with which it holds group value. The site is centred at NGR SH 87093 67308 which is located approximately 1 km west/south-west of the centre of the village of Llangernyw.

The listing description for the Grade II listed lodge has been reproduced below:

'Built between 1861-66 to the design of Sir G G Scott, (1811-78) architect, for H R Sandbach of Liverpool. Scott was amongst the most important architects of the Gothic Revival and a proponent of the Gothic style in domestic architecture, although he built comparatively few houses. Hafodunos is the only example of his domestic work in Wales.'

Single storey Gothic Revival style gatehouse, T-shaped on plan. Built of red brick with diapers of darker bricks, sandstone dressings and band courses. Welsh slate gabled roofs with slate ridges. Four-shaft blue brick chimney stack. S elevation facing drive has a gable with a canted bay window with its own gable. Central window in bay has two trefoil-headed lights with central colonette, plate tracery with blind quatrefoil under a two-centred arch with hood mould. Porch to E has double arcade of two-centred arches. E elevation facing road has two gables and windows with two-centred arches; the taller N gable has 3-light window with colonettes and blind plate tracery; S gable has 2-light window with stone mullion and lintels under a tympanum of diagonal dark blue and red tiling. W elevation has one gable with 3-light window with stone mullions and lintels under a tiled tympanum and 2-centred arch. Adjoining wing to S has 2-light window with stone lintols and mullion. Gable parapets have sandstone copings and kneelers.

Interior not accessible for inspection at date of resurvey. Included as a fine example of a mid-C19 lodge designed by Sir George Gilbert Scott, an important and influential architect. Group value with Hafodunos Hall.'

1.3 Archiving

The digital archive (OASIS Reference: bluewill1-517717) is intended to be deposited with both the Conwy County Borough Council's Archive Service. A copy will also be made available to the Royal Commission on the Ancient and Historical Monuments of Wales archive. The digital archive comprises:

- Completed Historic Building Recording report (this document) in PDF format
- 6 x annotated plans/elevations
- Photographic record (contained within the report)



Figure 1 Site location

2. Methodology and Sources

2.1 Building Recording

A historic building survey to Historic England Level 2 standard (Historic England 2006) was carried out by Tiffany Snowden MCIfA and Ailsa Bailey of Blue Willow Heritage in May 2023. This level of survey provides a detailed descriptive account of the building, together with a systematic analysis of its origins, development and use. The survey consisted of a written, drawn (measured) and photographic account involving the following:

- The written record comprised: the precise location of the building together with any statutory and non-statutory designations; the date of the survey and the location of the archive; a descriptive account of the form, function and phasing of the building. This element of the work also identified all features, fixtures and fittings relevant to the original and subsequent uses of the site.
- The written record comprised: the precise location of the building together with any statutory and non-statutory designations; the date of the survey and the location of the archive; a descriptive account of the form, function and phasing of the building. This element of the work also identified all features, fixtures and fittings relevant to the original and subsequent uses of the site.
- The drawn record comprised: measured plans of each of the floors, together with drawings of the principal elevations. Existing architect's plans and elevations were adapted for the building, and their accuracy was checked. The plans show the form and location of features such as blocked windows and doors, and evidence for fixtures of significance.
- The photographic record comprised: photographs of the building's wider aspect together with general views of the external appearance of the building. These are normally oblique, but right-angle photographs of elevations containing complex detail were taken. The overall appearance of internal rooms and circulation areas was also captured, together with detailed views of features of significance. The photographic archive consists of digital colour photography at a minimum of 20 megapixels. All detailed photographs contain a graduated photographic scale where possible. A photographic register detailing (as a minimum) location and direction of each shot was compiled.

3. Results of the Historic Building Recording

The results of the photographic survey are presented with exterior elevations described first, followed by interior rooms. This account identifies all features, fixtures and fittings relevant to the original and subsequent uses of the site. The annotated architect's plans and elevations can be found in Appendix 1.

3.1 Gate Posts

In front of the north-east facing elevation are the gateposts which are separately listed at Grade II. The arrangement consists of single gates to the right and left for pedestrian access, alongside a set of double gates in the centre which front onto the road. The eastern gate is constructed out of timber and has been dated to around the 19th century. It has three panels with wrought iron cresting features below, whilst timber latticing occupies the top section with chamfered muntin and stiles. The other steel gates are considered to be modern.

These gates are contained by four sandstone piers which are almost identical in design. They are characterised by CADW (2023) as having chamfered bases and arises, monolithic square shafts featuring splayed-top buttresses on each side, broach stops, oversailing capstones in the pyramidal shape featuring both zig-zag bed moulding and decorated gablets and coronets, alongside cast-iron hinge and latch systems which have been attached to the piers themselves. It is suggested that the gateposts were originally painted or embellished as suggested by the remnants of blue residue on some of the broach stops; however, the paint has completely faded on some faces of the gateposts. Many of these features are characteristic of the Symmetrical Gothic Revival Style.



Figure 2 Gate posts and gates



Figure 3 Shot of the gates facing the road



Figure 4 Wooden gate



Figure 5 Gatepost



Figure 6 Gatepost adjoining the wooden gate

3.2 External Elevations

3.2.1 North-East-Facing Elevation

This is the principal elevation of the building which fronts onto the road. It is divided from this road by a decorative black metal fence which is considered to be modern. The building is constructed in red brick which has been diapered with darker bricks to form repeated diamond patterns. This pattern can be seen throughout the original historic brickwork on all of the original elevations of the building. It has a Welsh slate roof and also features the remains of a four-shaft blue brick chimney stack which is visible in archival photographs.

This north-east-facing elevation comprises a double gable, with the eastern side protruding slightly above the west in both height and forwards-projection. The eastern roof projection is also more weathered than its counterpart, meaning that the pointed gable-top no longer maintains its perfectly-angled shape. Furthermore, vertical iron pipework sits on the point at which the two gables join. Immediately above this pipework, clear signs of erosion are present where the two separate roof elements and brickwork join.

Each gable has a window contained within its own two-centred arch. The larger eastern-gable has a three-light mullioned window featuring blind plate tracery; key elements include trefoil-headed lights, colonettes and columns. Modern wiring / cabling is attached to the eastern-side of this gable. The smaller western gable has a less-elaborate two-light window with a stone mullion, alongside a stone lintel above. This sits just below a tympanum which formerly contained a decorated set of diagonal red and dark-blue tiles. Today, only two small blue tile fragments remain. The sandstone dressings around this window are similarly in a poor state of repair. The far-western side of the elevation also contains a porch with a pointed entrance arch which leads into the arcade. This contains a door which leads into the interior of the gatehouse.

Whilst the lower section of the brickwork contains a horizontal band of dark blue brick, the northern sections of the gables contain sandstone band courses which sit immediately below a vertical window / ventilation slit. The band course on the western-gable is in particularly poor condition. The elevation is decorated with various other sandstone dressings throughout, one of which features a carving of the letter 'P'.



Figure 7 Principal north-east facing façade



Figure 8 Weathering to the point at which the two gables join



Figure 9 Eastern gable



Figure 10 Western gable



Figure 11 Tympanum with only two dark-blue tiles remaining



Figure 12 Inscription of the letter 'P' on the sandstone dressings



Figure 13 Archival photograph showing the original condition of the chimney stack (Source: White 1989-2023)

3.2.2 South-East-Facing Elevation

The south-east-facing façade is a highly visible side elevation, constructed in a mix of red and blue brick laid in English bond and offering views onto the Welsh slate roof. It consists of a porch on the eastern-side which features two-centred stone arches. Key decorative features include the column and arch-ends contained within this arcade. There is also a gable on the west side of the elevation. It contains a canted bay window which is set within its own projecting gable. The central window in this bay features plate tracery with a central column and colonette. It is set within its own two-pointed arch with a hood mould and has two trefoil-headed lights. Two windows also feature on the edges of the bay, with one on each side. The sandstone window surround is in extremely poor condition on the sides of the window bay. Other features on this gable include a ventilation slit / window at the centre alongside numerous sandstone band courses. There are also numerous inscriptions within the brickwork on this elevation including the letters: 'C', 'H', 'M', 'SK', 'M', 'E', and 'S'. A singular brick contains the text: 'FW. Barrows Gt Bridge' which illuminates the details of local craftsmanship associated with the building. Specifically, this refers to F.W. Barrows of Great Bridge, Tipton based in Birmingham.



Figure 14 View of south-east-facing elevation



Figure 15 Arcade



Figure 16 Poor condition of the window bay



Figure 17 Decorative features on the arcade



Figure 18 Inscriptions on the brickwork



Figure 19 'H' inscription



Figure 20 Inscriptions of 'M' and 'SK'



Figure 21 Inscription of 'E'

3.2.3 South-West-Facing Elevation

The south-west-facing façade has a similar construction. It contains a projecting gable on the western-side of the elevation. Much like the gable on the north-east-facing elevation, the top point of the gable shows signs of damage which disrupts the shape of the angle. The gable parapets also feature copings and kneelers made from sandstone. Similar to the other elevations of the building, it has a ventilation slit / window at the top of the gable alongside a sandstone band course. Below this is a three-light mullioned window- again, set within a two-centred arch. This window also features sandstone lintels and stone mullions beneath a tiled tympanum. Unlike the north-east-facing elevation, the tiles on this elevation are completely in-tact displaying a rich red and dark-blue diamond pattern which mirrors the colour and pattern of the brickwork itself. To the east side of the elevation, a smaller two-light window - also with sandstone lintels and a mullion - is placed in a central position. A drainage pipe runs vertically down the wall immediately to the right of this window although it is noticeably crooked.

Once again, inscriptions are present in the brickwork including one reading 'HANCOCK & Co'. The horizontal band of darker bricks on the lower end of the brickwork is also highly prominent here due to the uninterrupted line of sight onto the entire height of the elevation. Furthermore, this elevation is particularly rich with the diversity of brick patterning which further evidences the variety in local craftsmanship and techniques. Block, stripe and zig-zag patterns in alternating directions are common. These characteristic features are also visible on other elevations throughout the building.

To the far west of this elevation is the modern extension characterised by yellow / cream painted horizontal timber cladding and associated modern windows and piping. It cuts directly into the steep grassy bank, with a triangular passageway remaining below. Stones have been laid around the perimeter of the building which continues through this walkway.



Figure 22 South-West facing façade



Figure 23 Projecting gable



Figure 24 East side of the south-western elevation



Figure 25 Inscription



Figure 26 Brickwork patterns

3.2.4 North-West-Facing Elevation

This elevation is largely obstructed by the modern extension which is placed on the eastern side of the wall - albeit the space beneath the overhang still allows passage between the two sides and a glimpse at some of the original fabric of the building at ground-floor level. Still, this extension conceals a large portion of the original brickwork and also sections of the roof. The supporting stakes have even cut into the brickwork including interrupting the horizontal band of blue brick. The elevation is also located close to the grassed bank to the east of the property, the incline of which further prevents views towards this face of the structure which are therefore only possible from the road. As with the other side elevation, the brickwork has also been laid in English bond.

The east side of the elevation has clear evidence of a raggle of a possible former lean-to extension. This continues in the opposite direction on the western side, suggesting the presence of a gabled roof. The west side also features a door with a sandstone lintel and door surround which shows major signs of weathering alongside marks from the possible extension. Two holes in the brickwork may also be associated with this lean-to. Immediately to the left of this doorway is cast-iron pipework with an intricate bracket featuring shaped and decorated ends. The centre of the elevation also features the right-side of a sandstone door surround pertaining to a former doorway which is now blocked by the stairwell of the modern extension.



Figure 27 East side of the elevation with the modern extension



Figure 28 Raggle of former lean-to extension



Figure 29 Sandstone door surround of former external doorway



Figure 30 West side of the elevation



Figure 31 Raggle of former lean-to



Figure 32 Iron drainage pipes with decorative features



Figure 33 Brick Types

3.3 Internal Elevations

Inside the structure, the walls throughout have been stripped of most of their plaster, leaving only exposed brick remaining in many locations. This presents a unique opportunity to glimpse various historic features which form part of the building's construction. The flooring is also in extremely poor condition. Whilst some timber floor-boards do remain, several rooms only have earthen-floors. Whilst the glass from the windows no longer survives due to vandalism, the timber window-frames have been relocated at Hafodunos Hall in a secure storage facility to prevent further damage until they can be reinstated as part of the conversion works. These were inspected and form part of the photographic register; however, as they are not in situ, it is difficult to comment beyond their present condition.

3.3.1 Ground Floor Level

Room G1

Room G1 comprises the open arcade. Three two-centred arches make up this space as explored in the sections discussing the view of the arcade from the external elevations. Door D1 is of wooden construction and is contained within a sandstone door surround. This is one of the principal entrances for accessing the interior of the property.

Room G2

The principal south-easternmost room is entered via door D1 which is accessed through the arcade. It features a voussoir-cut lintel, as does door D5 which is located immediately to the west. Some plaster does remain on the north and the west edges of this wall.

The south-east wall features the primary four-bay window which is sunken into its own bay under a large voussoir-cut lintel. This window bay forms part of the projecting gable on the external elevation. Sandstone cills are also still visible below.

The north-western wall displays the remains of a central brick chimney-breast and fireplace. The interior of the chimney is believed to curve instead of being arranged in a strict vertical fashion. The chimney-breast itself protrudes from the base of the wall. Indeed, this wall contains two sunken doorways on either side. D4 on the east is associated with an elaborate archway which displays a significant volume of surviving plaster which once completed its decorative function. D5 on the west displays little to no surviving plaster and comparatively simpler decoration consisting of a shallow voussoir-cut arch. The floor boards have also collapsed in this corner which reveals the earthen-floor below.

The south-western wall showcases an off-centre two-light window under a voussoir-cut lintel. There are otherwise no notable features on this wall. However, the room as a whole displays a clear view into the roof space including the network of exposed structural timbers.

Room G3

Room G3 is accessed from room G2 via door D5. This small room is situated immediately to the east of the arcade. It features a two-light window on the north wall and an earthen floor. The ground level is therefore significantly lower than the floor level in room G2 which is raised by the wooden floorboards. A brick chimneybreast occupies the south-west corner of the room. Above this feature, there is an opening in the brickwork, alongside some survival of the plaster on the walls. The area was being used for storage at the time of this building recording.

Room G4

Room G6 is separated from G2 via a small entrance section which is accessed via door D4. This section is partly a by-product of the positioning of a large brick chimneybreast which occupies the centre of the southern wall of room G6. Similar to the other side of this door, there is a moulded-curved ceiling arch which displays the fragmented remains of some of the plasterwork. Above this arch is a small vent-like feature which appears to be associated with the chimney breast.

Room G5

The earthen floor continues into room G5. However, grooves from the previous floor are visible within the lower-sections of the walls. The room is accessed via the off-centred door D3. Like the other doors in the property, this also features a voussoir-cut lintel. A large three-light window also occupies the southern-wall of the room. Due to construction materials being stored on site, the northern-wall of the room could not be surveyed closely; however, the remains of a brick chimney breast are visible including another voussoir-cut lintel. Fragments of former plaster also feature on this wall. The historic roofing is not visible in this room due to a modern ceiling board being placed immediately above the historic walls.

Room G6

As well as door D4, room G6 can also be accessed via the external door D2 which is located on the western wall and topped with a voussoir-cut lintel. The northern wall contains a three-light window (W5) which also features another voussoir-cut lintel. Various modern electrical panels occupy the west side of this wall.

The eastern wall which divides room G6 and room G3 displays a more significant survival of historic plasterwork. A square shaft is placed immediately below this wall on the western side. Interesting features surrounding the shaft include a squared section of brick floor which curves upwards over a set of stone slabs towards the shaft. The shafted feature leads to the space beneath the floor of the property and is approximately 0.75 m deep. Although the perimeter of the shaft is squared in shape, the brickwork beneath which supports the shaft is curved at the base, forming an arched-shape. The squared brickwork at the surface is perfectly in-line with the original floor level- as shown by historic skirting. Therefore, this feature would likely have been placed below the floor. Curiously, immediately to the right of the shaft, there appears to be a change in the orientation of the brickwork of the main wall. Namely, they appear to be placed at a 90-degree angle to the remaining horizontal bricks- almost as if constructing an arch. Whether this brickwork style continues was unable to be assessed due to the raised level of the earthen floor immediately to the east of this feature. The space inside this shaft beneath the floor was also not able to be explored. Therefore, the function of this shaft is unsure, at first glance having the appearance of drainage; however, upon closer inspection, it appears more like a flue, with the brick flooring similar to the furnace or machine base. Typical building functions hosting such a feature include brewhouses or wash houses.

Room G7

Immediately to the east of the chimneybreast, door D6 provides access into room G7 which, like its counterpart on the other side of the fireplace, consists of a small entryway between two rooms. However, it is much less elaborately decorated. Unlike many of the other doors throughout the property, this doorway does not feature a voussoir-cut lintel and instead is topped by regular horizontal brickwork. The entrance-way features a significant view into the chimney / roof space which has only been partially interrupted by modern cabling. Other features of the room include the raised floor and surviving plaster. There is also a modern staircase leading to the first floor of the modern extension which is accessed via door (D7). This door is contained by a sandstone surround which is visible but blocked from the exterior of the property. Therefore, it is plausible that it once served access to the exterior of the property.



Figure 34 Arcade facing D1



Figure 35 Arcade facing the road



Figure 36 Door D1



Figure 37 Room G2 facing north east showing doors D1 and D5



Figure 38 Room G2 facing south-east



Figure 39 Room G2 facing north-west



Figure 40 Room G2 facing south-west



Figure 41 Door D3 leading into room G5



Figure 42 Roof as viewed from room G2



Figure 43 North wall of room G3 showing W6



Figure 44 Chimney breast



Figure 45 D5 taken from the bathroom looking into room G2



Figure 46 Door D4



Figure 47 D3 taken from Bedroom 1



Figure 48 South-west corner of Bedroom 1



Figure 49 North wall and chimney breast of Bedroom 1



Figure 50 Door D2 and staircase accessed via door D6



Figure 51 Three-light window (W5)



Figure 52 Shaft feature



Figure 53 Curved brick inside shaft feature



Figure 54 Shaft feature in relation to bricks placed at an angle



Figure 55 Curved brick ramp atop stone slabs



Figure 56 Chimney breast and door D6



Figure 57 Chimney / roof space as viewed from room G7



Figure 58 Sandstone surround to D7



Figure 59 Stair leading up to modern extension

3.3.2 First Floor Level

Modern Extension

The first floor comprises the modern extension which is considered to hold no architectural or historic interest. It is accessed via a first-floor entryway (room F1) which provides entry into the two remaining rooms (F2 and F3) via doors D8 and D9. At present, only the wooden framework of the dividing walls survive. A total of four modern windows are also visible. One of these is located in the entryway (room F1), whilst the remainder have been positioned within the main rooms.



Figure 60 Modern extension

4. Historical Background

4.1 Historical Map Regression

Consultation of the historical mapping showed that whilst there are a number of early pictorial maps of the area, none of these are at a sufficient scale to provide any detail of the proposed development site. Indeed, besides the construction of the lodge itself, minor details are scarcely able to be obtained regarding the development of the property over time.

This mapping does not show the site in any great detail until the 1838 tithe map for the Parish of Denbighshire (IR 29/49/69), at which point the lodge is shown to have not yet been constructed. Most of the surrounding land was owned and occupied at this time by Samuel Sandbach. The area west of the lodge (Plot 739) is described as 'Rofft and Carriages Road).

The next available mapping is the Ordnance Survey map of 1880, by which time the lodge is shown to have already been constructed. Indeed, CADW (2023) estimate that it was constructed 'between 1861-66'. By the time of this 1880 map, it appears that there is already a lean-to extension placed on the north-west-facing elevation. This has been confirmed on-site through the presence of raggles. At this point in time, the road leading to Hafodunos Hall has also been joined by an additional boundary wall. Trees appear to be planted in a linear format along this road and wall which further marks the grand ascent to the Hall. The dwelling immediately east of the lodge has also been constructed by this time.

Although the following map depicts the site in even less detail, the Ordnance Survey of 1900 shows that there have been no further changes to the site since the previous survey was carried out. Indeed, the mapping scarcely shows any changes to Hafodunos Lodge and instead depicts minor changes in the structures of the plot to the east. Thus, by the time of the 1913 and 1963 Ordnance Survey maps, the site remains largely the same. The only differences appear to be the size of the lean-to extension. Whilst it appears to cover only half of the elevation in the 1880 mapping, it takes on a long and thin appearance in the 1913 mapping, covering nearly the entire side of the elevation. This, and the position of this elevation within the steep bank, would explain the markedly simpler decoration on this elevation and the lack of windows. However, due to the fact that these sources have been obtained from large regional mapping projects and not detailed accounts of the Hafodunos estate, we cannot rely on these sources to track the precise changes within this extension due to the high potential for inaccuracies. Therefore, it is possible that the lean-to was constructed in two stages, although it could also have simply derived from a single stage of construction. If it formed an arcade-like structure, it could even have been contemporary with the construction of the lodge and was simply removed at a later date.

Therefore, the only major change to the lodge itself appears to be the demolition of the former lean-to extension and the construction of a modern extension on the north-western elevation. Satellite imagery from 2009 shows the presence of the new extension, although it was likely constructed earlier. Satellite imagery from previous years was unable to be consulted for this issue due to the low quality of the imagery. Therefore, it is uncertain both when the old extension was demolished and when the new extension was built. Indeed, from the evidence, it must have occurred at some point within the large window of time between 1963-2009.

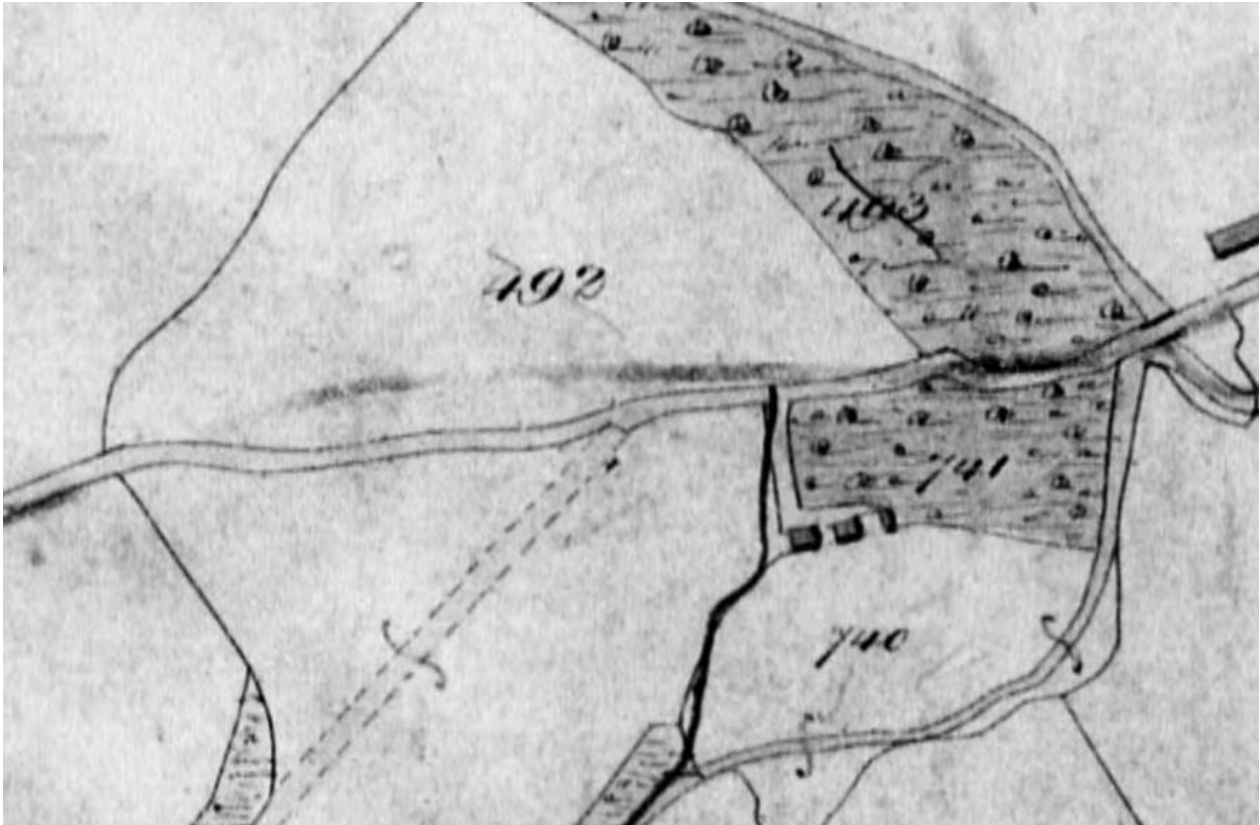


Figure 61 1838 tithe map



Figure 62 1880 Ordnance Survey map

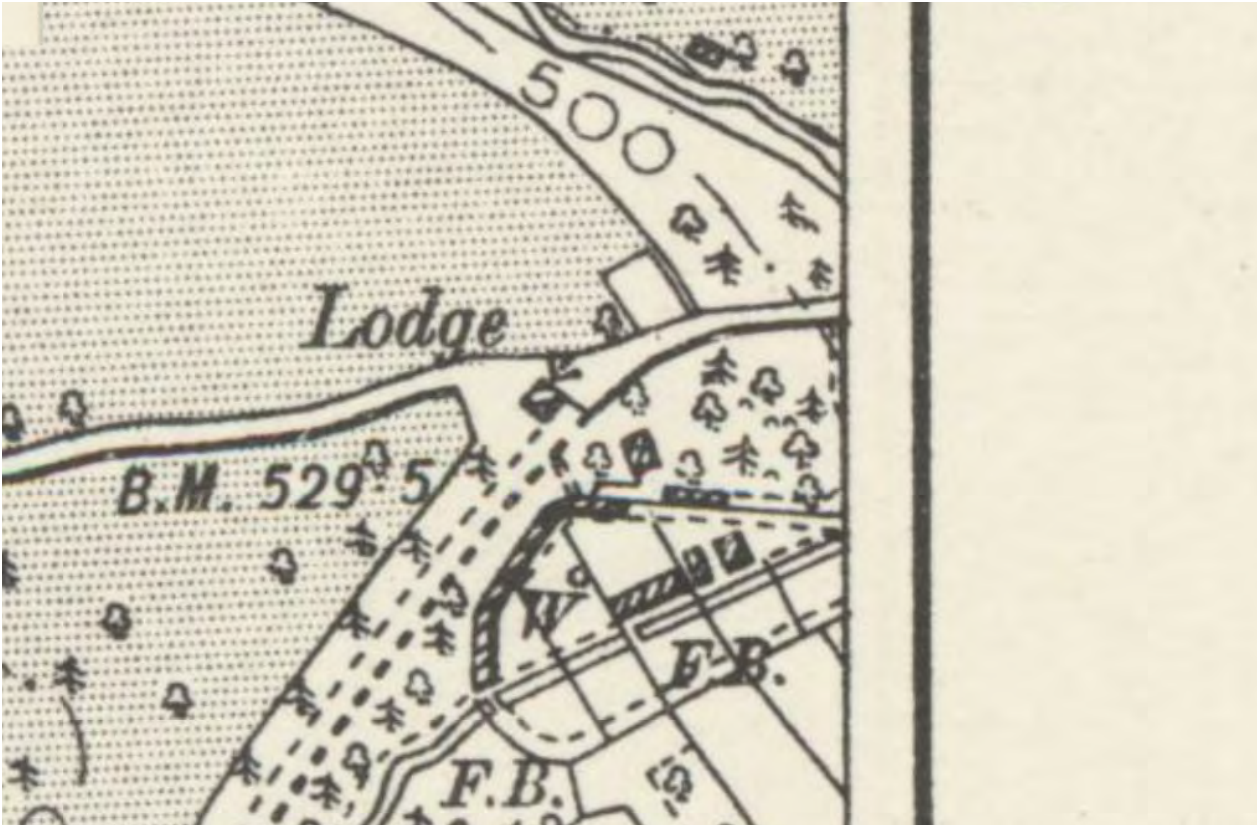


Figure 63 1900 Ordnance Survey map

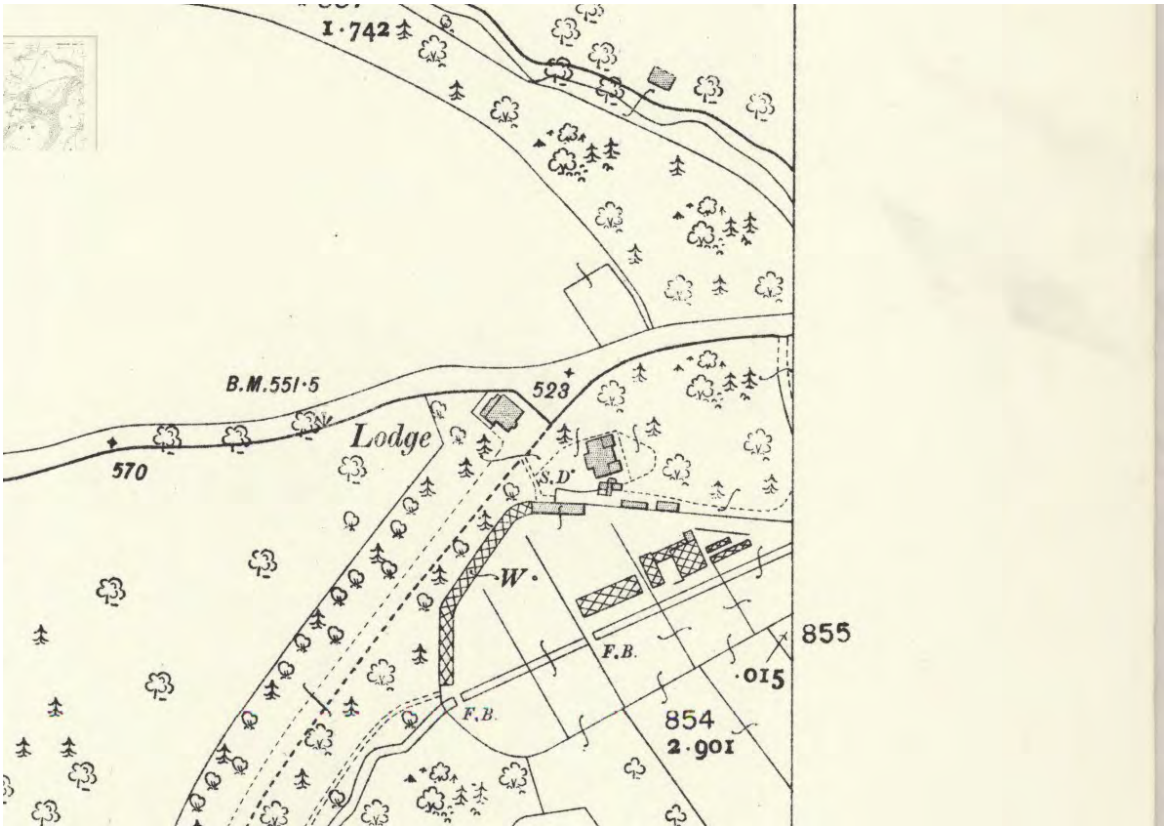


Figure 64 1913 Ordnance Survey map

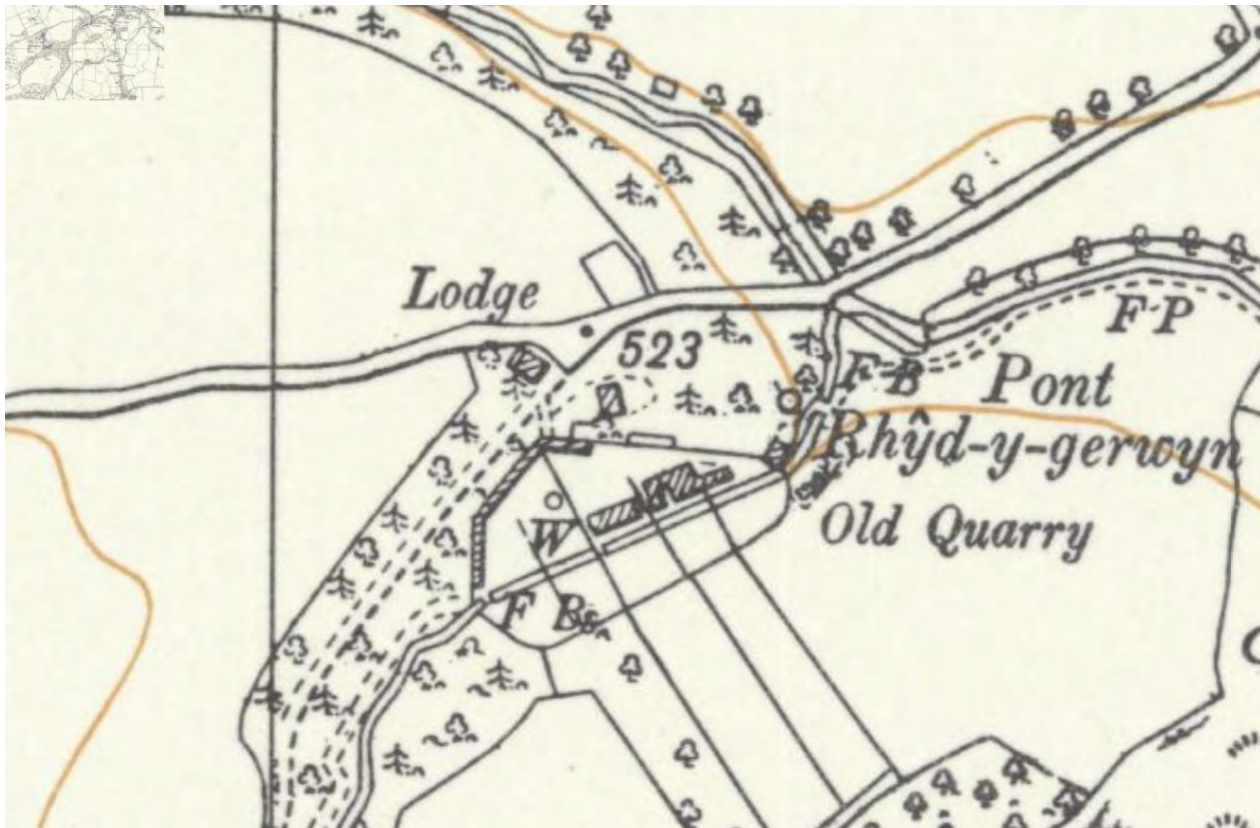


Figure 65 1963 Ordnance Survey map



Figure 66 2009 Satellite imagery showing the extension (© Google Earth 2023)



Figure 67 2018 satellite photography (© Google Earth 2023)

4.2 Key Historical Associations

It is clear from multiple sources that the lodge was designed by the architect Sir George Gilbert Scott, (1811-78) for H R Sandbach of Liverpool (CADW 2023). This architect was famous for his work in England, particularly focusing on church architecture. He worked in a distinct Gothic architectural style and particularly argued against principals that there could be no crossover between church and domestic architecture. There is much to be learnt from the buildings of famous architects due to the availability of published literature; this provides unique snapshots into the rationale behind the architect's individual decisions in a highly unique way. For example, Scott's work on *Remarks on Secular and Domestic Architecture: Present and Future* (1857) can be applied to many of the design choices at Hafodunos Lodge. For instance, he comments on the two-pointed arches which are extremely common throughout the building. The architect went so far as to say that they were 'the best and most dignified' and should be used 'where practical, in all Gothic buildings' (Scott 1957, 29-30). He also characterised his use of mullions as being faithful to the traditional character of English buildings, especially compared to the architectural styles overseas where mullions were removed wherever possible (ibid., 30-31). He also makes reference to grand corridors which may relate to the unusually elaborate decoration to the doorways around room G2.

Scott was also responsible for constructing Hafodunos Hall, to which the lodge is intrinsically linked. The property was one of the first domestic buildings ever constructed by Scott and was certainly one of the grandest. Indeed, it is said to only fall behind Kelham Hall in Nottinghamshire which is believed by many to be the most impressive of all of his domestic projects. Hafodunos Hall was built on the site of an original 17th century house. The building was known to have contained many works of art from the famous Welsh sculptor called John Gibson- most of which have now been relocated to the Walker Art Gallery. Indeed, the artist was said to be linked in friendship with the Sandbach family who lived at the property (CADW 2023). Upon the sale of the estate, the hall was eventually used as a school for girls. It has gone through numerous changes of ownership before it sustained significant damage in a fire in 2004 which was judged to be the result of an arson attack. The property was sold for a significantly reduced price due to the extensive damage sustained in the fire. This sale placed the estate into the possession of the current owners who wish to restore the property and have commissioned this report on Hafodunos Hall.



Figure 68 Hafodunos Hall (Source: Unknown)

5. Discussion

No further information could be obtained relating to the precise date of construction of Hafodunos Lodge. Whilst it is already known that the property was constructed between 1861-1866, the only available historic mapping is dated to 1838 and 1880. The first map (1838) predates the construction of the lodge and consequently showed no trace of any structure. The second map (1880) post-dates the estimated construction of the lodge by c. 20 years and therefore was of no assistance to this particular issue. Due to the lack of detail in the historic mapping and satellite imagery, it was also not possible to confirm with certainty the nature of a possible extension on the north-west-facing façade. However, cautious analysis of the mapping and evidence of ragglies on site has verified its presence and likely extent.

Given the age of Hafodunos Lodge, it is considered to hold inherent historic interest as a contributor to its significance as a listed building. Its construction by the famous architect Sir George Gilbert Scott was found to be pertinent to the historic interest of the property. This is especially given that this is the only example of Scott's domestic work in all of Wales, given that he was predominantly occupied with the construction of churches or other properties in England. The ownership of the property was also found to be of significant historic interest. Indeed, Scott constructed this building for the son of a shipowner and merchant from Liverpool called Henry Robertson Sandbach (Hubbard 1986, 217). The relationship of the Sandbachs to the famous artist- John Gibson- is of national significance, given that some of his artwork was displayed in Hafodunos Hall. Due to the lodge's close associations with the hall due to the shared ownership and close proximity, this is of significant associative historic interest.

The building was also found to contain inherent architectural and evidential value relating to its construction by George Gilbert Scott in the Gothic revival style during the 19th century which was stated to still be in its infancy at this point (Pryce 2011, 7). Indeed, rather than embodying close connections to Welsh architecture, it instead resembles a closer connection to the tradition of commissioning English architects to employ their skills in Wales; this provides insights into both stylistic choices characteristic of the architect and the wishes of the individual patron (Ibid, 7-8). Due to the influence of Scott, the gatehouse delivers a fascinating cross-over between church-like architecture and that of a domestic property. Indeed, he argued that Gothic architecture could be applied to non-religious secular structures instead of being strictly confined to ecclesiastical buildings alone. As such, many features relate to Scott's love of the Gothic including two-centered arches and mullioned windows. Other decorative features also contribute to the architectural significance of the structure- one of which being the polychromy within the brickwork whereby the overfired blue bricks have created diamond patterns throughout the external walls. This had reportedly returned to fashion in the mid-nineteenth century where Scott was stated to be influential in his 'nuanced approach to constructional colour' (Whelan 2014, 236).

Overall, the historic building recording of Hafodunos Lodge has provided an extensive documentary record of the structure, which has been analysed through this study. The original nucleus of the building was found to contain a relatively simple arrangement of four main rooms, with an adjoining arcade on the north-east side of the property. The modern extension was shown to have no historical interest besides the sandstone door surround which marks the boundary between the original and modern fabric of the building. Of particular interest was the shaft feature in room G6 which may pertain to an underground basement space or potentially furnaces / drainage. Given the limited data available, it was not possible to precisely determine its function. However, given the level of understanding gained from this exercise, it is not considered that major future work is required.

It has been seen from examination of the structural evidence carried out as part of this work that the building has retained a substantial volume of its original form with the exception of a former lean-to extension which has been demolished. The glass of the historic windows have also been destroyed due to vandalism. Furthermore, a small volume of original plasterwork and flooring also survives. Whilst there was significant damage to several of the sandstone sills, lintels and band courses alongside one of two tiled tympanum, the surviving features provided enough evidence for a complete reconstructive written account of the original appearance of the building.

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6.2 Archival Sources

6.2.1 The National Archives, Kew

IR- 29/49/69- 1838 tithe map for the Parish of Denbighshire

Appendix 1 – Annotated Plans and Elevations

Notes.

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Client.

Dr & Mrs Wood

job no.

1020

project.

The Lodae

Hafodunos | Langernwy

drawing.

Ground Floor Lavout

Archaeology

drawing

10. PR102

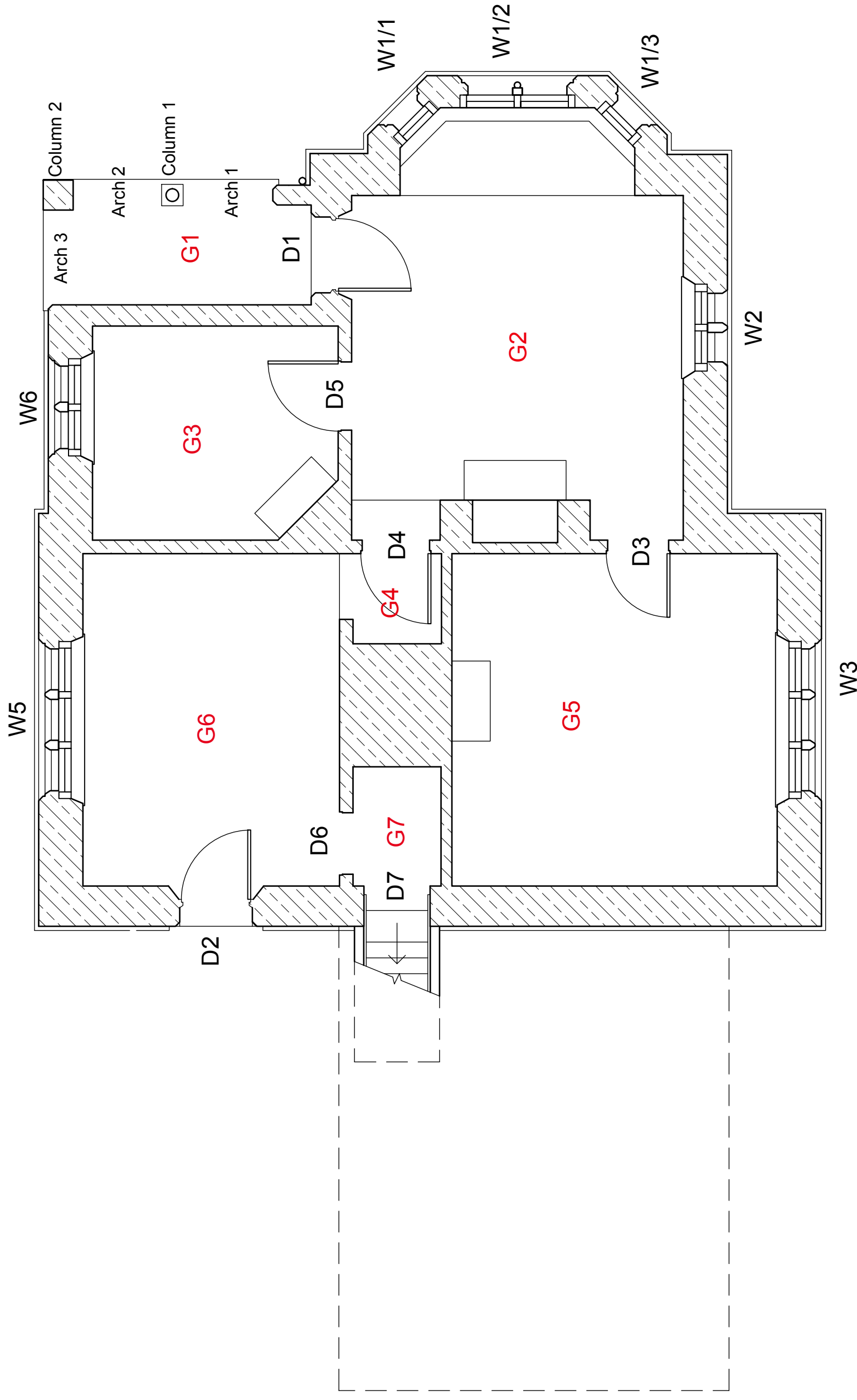
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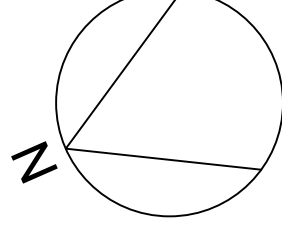
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Ground Floor Layout

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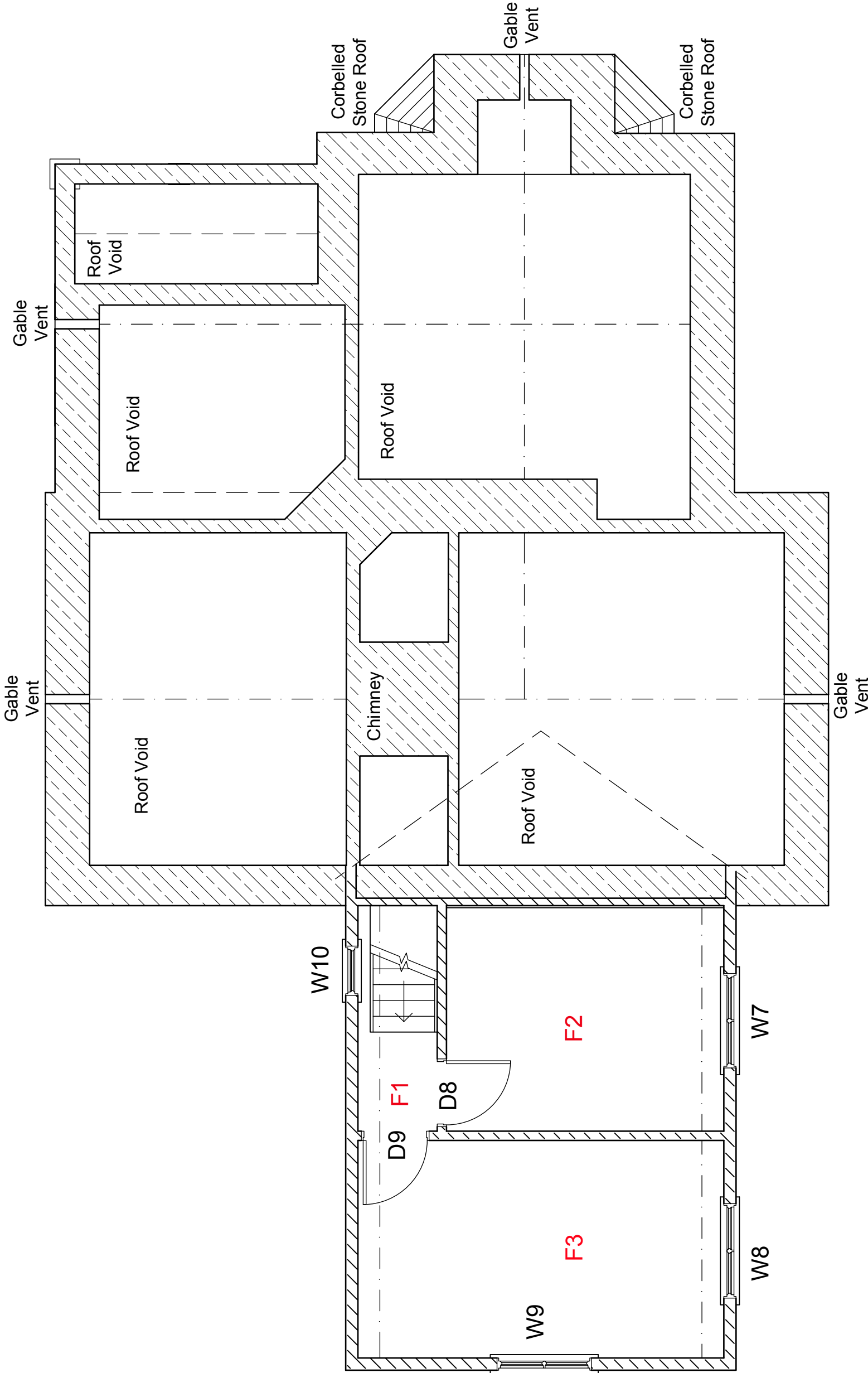
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Dr & Mrs Wood

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drawing Hafodunos, Llangernwy
First Floor Layout
Archaeology

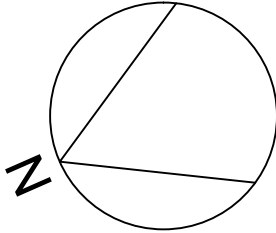
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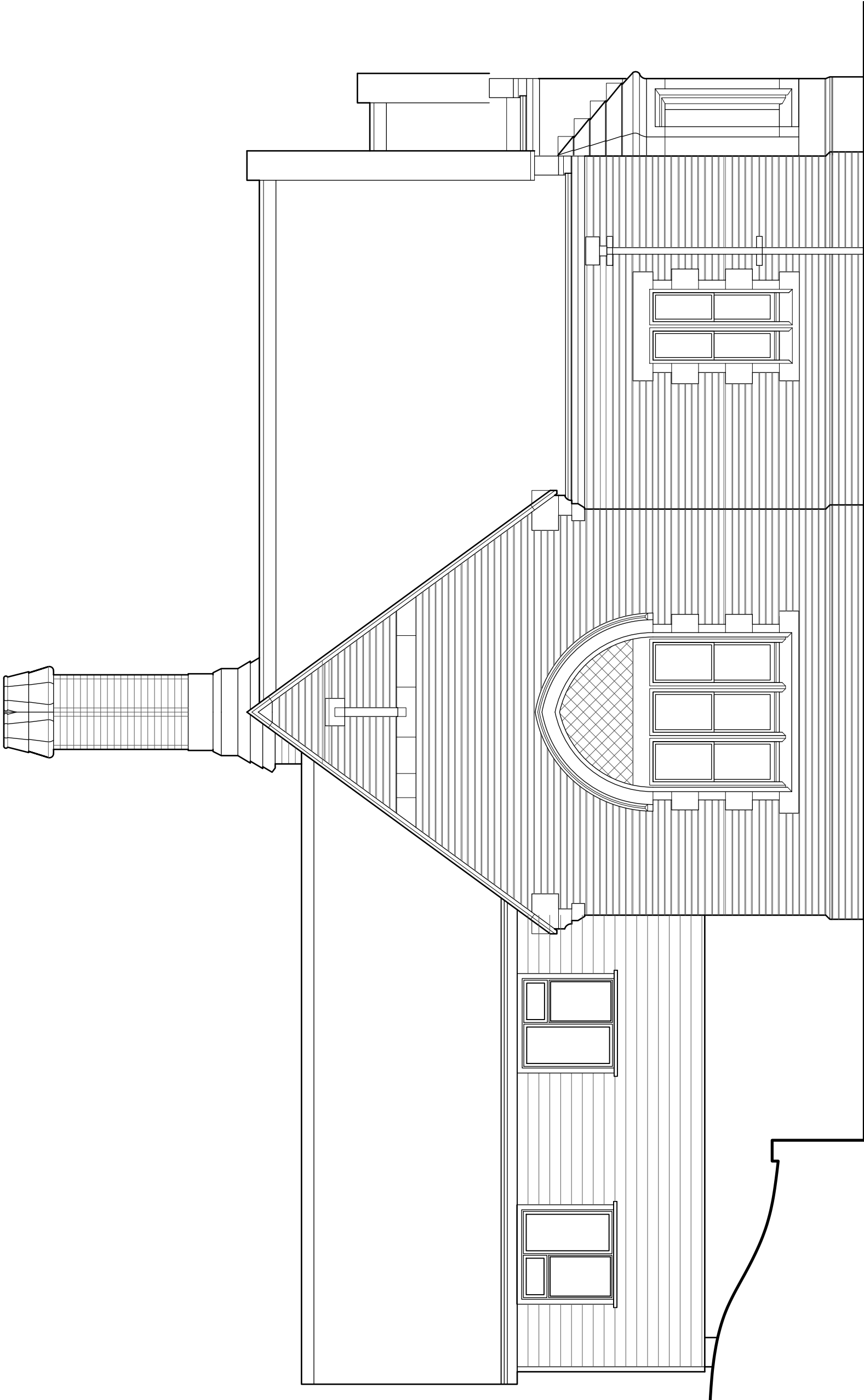
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First Floor Layout

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South Elevation (to hall)

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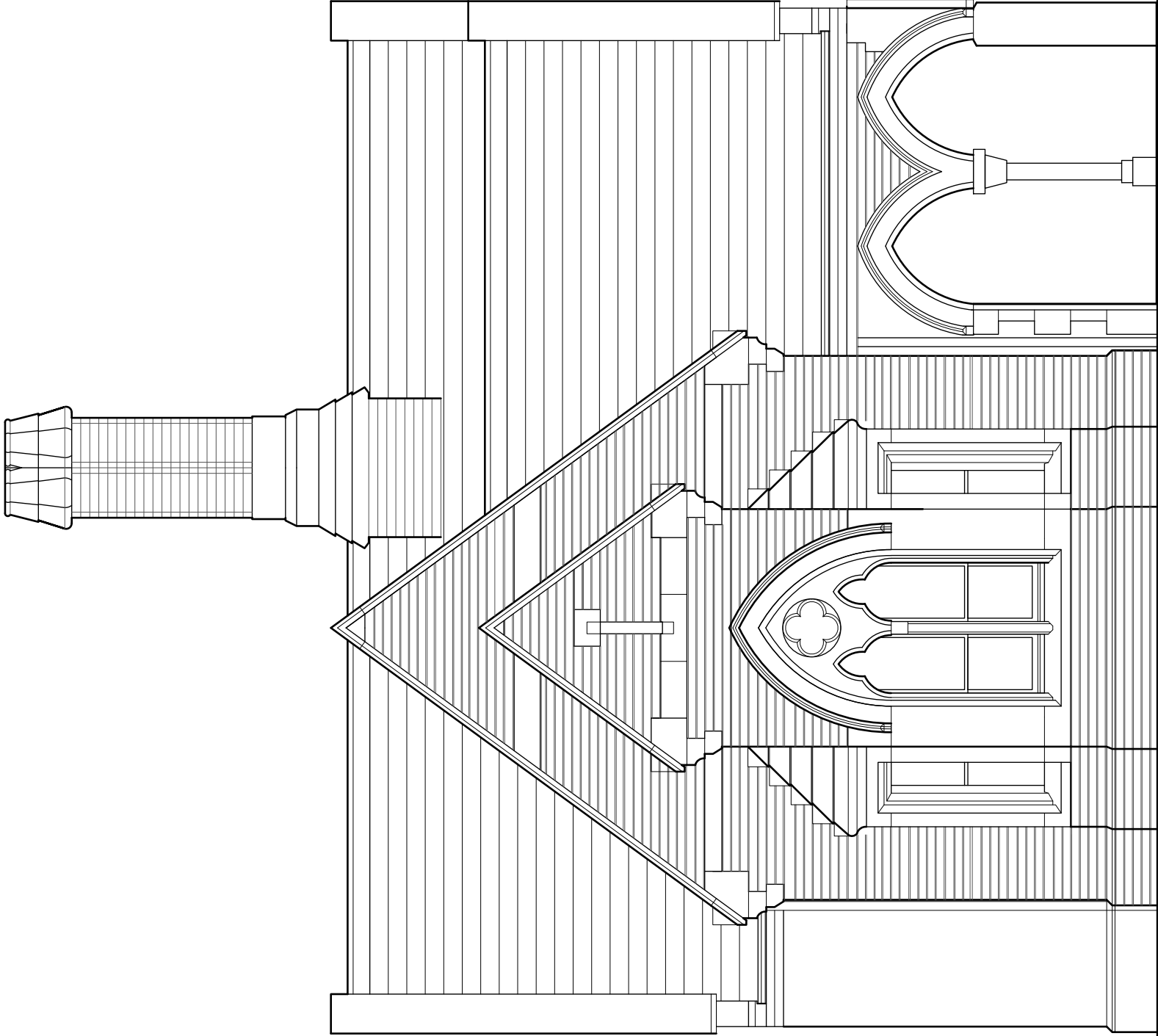
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CHARTERED ARCHITECT

Client:
Dr & Mrs Wood

| | |
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| project | The Lodge |
| | Hafodunos, Llangerwvy |
| drawing | East Elevation |
| | Archaeology |
| | |
| drawing no. | PR1020/84 |
| size | A3 |
| date | 5/23 |
| scale | 1/50 |

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East Elevation (to drive)

1:50



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Client:

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job no.

1020

project:

The Lodge

drawing:

Hafodunos, Llangernwy

drawing:

North Elevation

Archaeology

drawing no.

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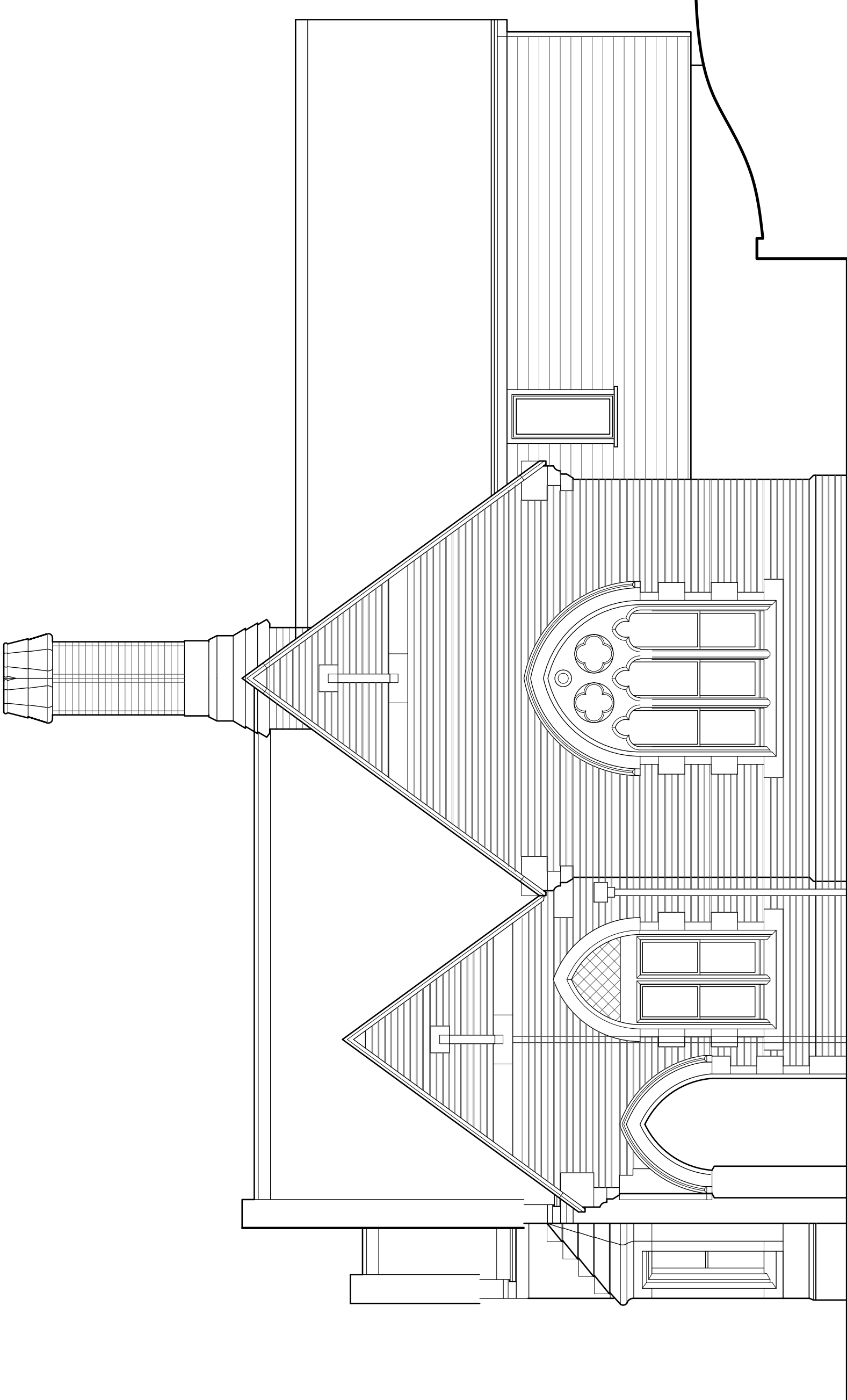
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North Elevation (to road)

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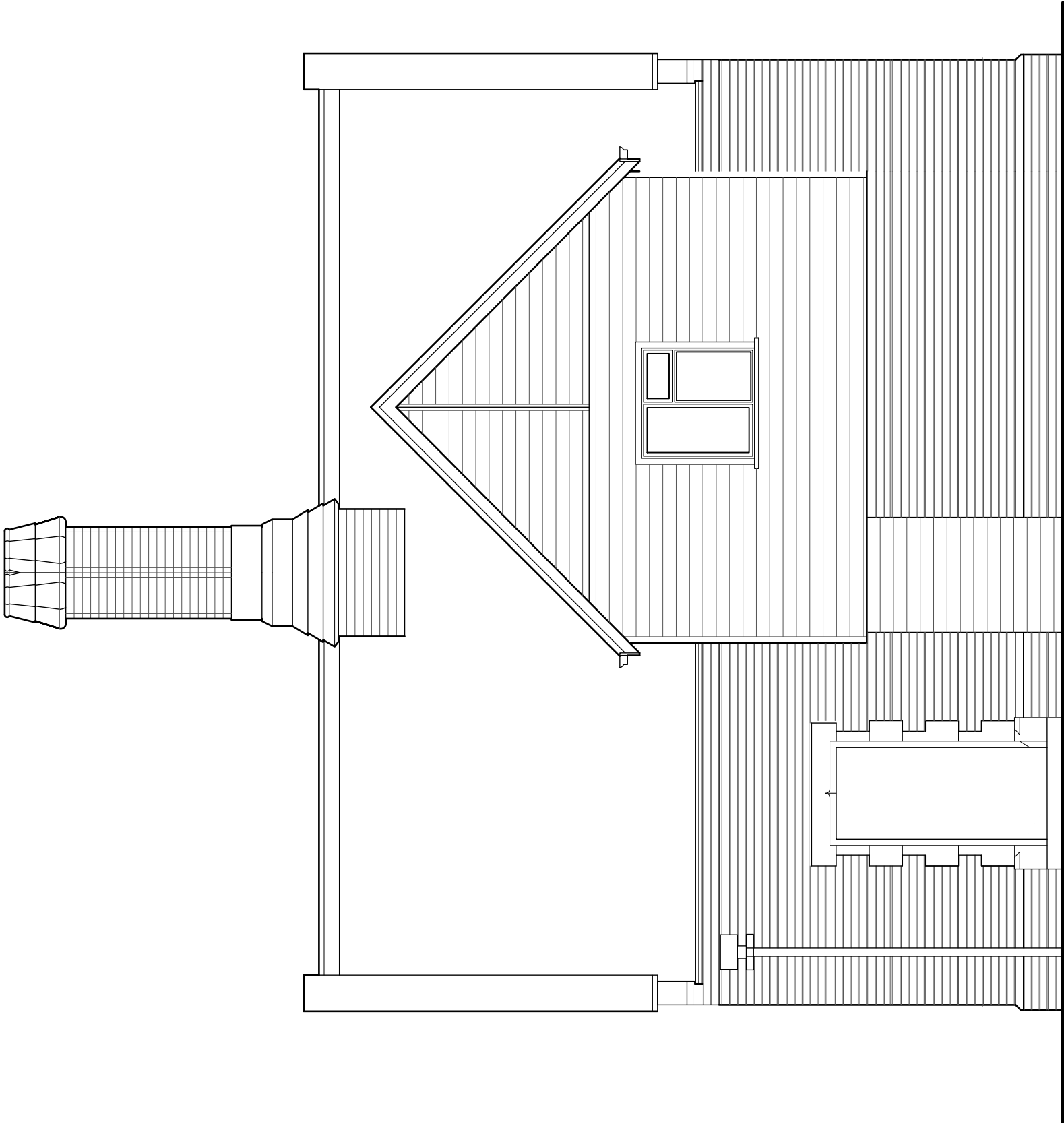


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| GAVIN BLAKE RIBA FRSA CHARTERED ARCHITECT | |
| | |
| Client. | Dr & Mrs Wood |
| job no. | 1020 |
| project. | The Lodge |
| drawing. | Hafodunos, Llangerwvy |
| | West Elevation |
| | Archaeology |
| drawing no. | PR1020/86 |
| size. | A3 |
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West Elevation (to field)

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