

# Case Name: Silkstone Hall (formerly The Croft) Hinderwell

**Case Number: 1411847**

## Background

We have been asked to assess Silkstone Hall, formerly The Croft, for Listing.

## Asset(s) under Assessment

Facts about the asset(s) can be found in the Annex(es) to this report.

Annex	List Entry Number	Name	Heritage Category	EH Recommendation
1	1412936	Silkstone Hall, formerly The Croft, including gateways and outbuilding	Listing	Add to List

## Visits

Date	Visit Type
23 August 2014	External only

## Context

The house was identified in the course of research into the work of Edgar Wood. Although permission to carry out an inspection was refused by both the current and the previous owners, recent sales particulars and an inspection from public rights of way has allowed an assessment to be carried out.

## Assessment

### CONSULTATION

Consultation Reports were sent to the owner, applicant, the Local Planning Authority and the Edgar Wood Heritage Group (Yorkshire). The applicant responded to say that "I think [the report] is accurate and concise. I have nothing to add or disagree with". The Edgar Wood Heritage Group responded in support of the application but made no further comments. The Conservation Officer also responded in support of the application, providing some local context by highlighting other Arts and Crafts heritage within the National Park, but that he was not aware of any other local examples by Edgar Wood. The owner responded by telephone to object to listing and the listing assessment. It was explained to the owner that the List Entry had been written on the basis of an inspection from publicly accessible land and from available sources including recent sales particulars which include internal photographs. The owner refused the offer of an inspection to verify details of the List Entry and declined the alternative suggestion that she could submit photos to demonstrate the extent of internal alterations.

### DISCUSSION

The Principles of Selection for Listing Buildings (March 2010) sets out how the Secretary of State determines whether a building is of special architectural or historic interest and therefore merits listing. This sets out that most buildings pre-dating 1840 are listed, with selection required for post-1840 buildings because of the greatly increased number of buildings erected and the much larger numbers that have survived. English Heritage has published specific guidance for assessing C20 domestic properties "Domestic 4: the modern house and housing" (April 2011). This highlights that the "Arts and Crafts Movement is the one international trend of modern times that originated in England, and the private house lay at its heart... Its influence was widely felt internationally and this earns it a special significance." It goes on to note that with many Arts and

Crafts houses "simplicity is often a virtue: beauty was implied in the perfection of proportion. Care was taken with local materials, sparing ornament..."

The Croft, now Silkstone Hall, has recently been identified by the Edgar Wood Research Project as one of the works by Edgar Wood and has not been previously considered for listing. In design it demonstrates a close similarity to the grade II listed Greystoke, Cheshire with which it shares a number of features and which was designed around the same time. The house is an excellent example of Wood's early Edwardian work before his more Modernist, flat-roofed designs which were developed from around 1905 onwards. The way that the house is set within its plot with the main entrance being to the rear emphasises its sculptural quality with its varied, asymmetric, but visually balanced elevations: this is a typical example of Wood ignoring architectural convention of the time. The internal planning of the house, with its compact form and careful placement of rooms and windows is also typical of Wood's practice and skill as an architect. For instance the room now used as a breakfast room, with its large north window, is thought to have originally been an artist's studio. The three reception rooms all have two windows each to reduce glare, arranged to maximise day lighting through the day, the dining room also having a small northern window positioned to capture the last evening light of the summer sun. The house is also a good illustration of Wood's mastery of subtle composition to produce visual interest uncluttered by applied ornament, for example in the way that the asymmetric elevations are balanced by careful disposition of features, even making use of the variations in stone colour. Subsidiary items also add to the special interest: the wrought iron gates are a good illustration of Wood's interest and development of Art Nouveau forms; the flat-roofed outbuilding, believed to have been built as artists' studios, is of even greater significance because it is thought to represent one of Wood's earliest experiments with concrete roofing, an approach he went on to develop and for which he became particularly renowned.

Edgar Wood (1860-1935) was described by Pevsner as the most progressive of all the architects practicing during the Edwardian period, his designs being at the cutting edge of European contemporary architecture. His work was particularly noted in Germany being likened to the work of Charles Rennie Mackintosh in Hermann Muthesius's influential survey "Das Englische Haus" (1904-5). In 1907 an extensive catalogue of his work was published in the German journal "Moderne Bauformen" (vol 6 pp49-75). E.C. Morgan Willmott writing in Volume 18 of the Californian journal "The Western Architect" (1912) wrote "Wood's designs all have something poetically imaginative in their construction". Dusana Jurkovic, the master of Czech architecture of the first half of the C20, was quoted as saying "the English and their family houses first showed us new floor plans, organising the living room according to the lighting, views and other advantages of situation...I studied the British design of Baillie Scott, Edgar Wood, Mackintosh..." (Francis Zakavec, 1929). The quality of Wood's designs was also recognised in Britain by such writers as F.R.S. Yorke, Sir Patrick Abercrombie and Sir John Betjeman. In more recent decades, listing has also recognised Wood, with 49 of his buildings currently designated, with three at Grade I and seven at Grade II\*.

This assessment has been prepared on the assumption that the interior of the building has not been radically altered. However, Wood's importance and the quality and intactness of the exterior are such that alterations to the interior would need to be exceptionally damaging to seriously undermine the merits of this building in terms of listing.

The recommended extent of the designation has been considered with reference to the powers provided by the Planning Act (Listed Buildings and Conservation Areas) 1990 under section 1 (5A): in this case not invoking the powers under the Act.

## CONCLUSION

After examining all the records and other relevant information, and having carefully considered the architectural and historic interest of this case, the criteria for listing are fulfilled and Silkstone Hall, formerly The Croft, is recommended for listing at grade II.

## REASONS FOR DESIGNATION DECISION:

Silkstone Hall, formerly The Croft, is recommended for listing at grade II for the following principal reasons:

- \* Association: being by the internationally noted Edwardian architect Edgar Wood, the design demonstrates a number of highly characteristic features of his work;
- \* Architecture: an exemplary example of Arts and Crafts architecture using local materials and vernacular forms, with varied elevations carefully arranged to provide visual interest without resorting to the extensive use of applied ornament;
- \* Technology: the outbuilding, thought to have been built as artists' studios, is also thought to be one of the earliest examples of Wood's use of flat concrete roofing, a form which he used widely later in his career.

**Countersigning comments:**

Agreed: Silkstone Hall (formerly The Croft) is a well-preserved example of a domestic dwelling by one of the most highly regarded English architects of his generation. It merits designation in the national context.

NFB 9.ii.15

**Annex 1****List Entry****List Entry Summary**

This building is listed under the Planning (Listed Buildings and Conservation Areas) Act 1990 as amended for its special architectural or historic interest.

**Name:** Silkstone Hall, formerly The Croft, including gateways and outbuilding

**List Entry Number:** 1412936

**Location**

139 High Street, Hinderwell, Saltburn-by-the-sea, TS13 5HX

The building may lie within the boundary of more than one authority.

County	District	District Type	Parish
North Yorkshire	Scarborough	District Authority	Hinderwell

**National Park:** NORTH YORK MOORS

**Grade:** II

**Date first listed:**

**Date of most recent amendment:**

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**Legacy System Information**

The contents of this record have been generated from a legacy data system.

**Legacy System:** Not applicable to this List entry.

**Legacy Number:** Not applicable to this List entry.

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**Asset Groupings**

This List entry does not comprise part of an Asset Grouping. Asset Groupings are not part of the official record but are added later for information.

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**List Entry Description****Summary of Building**

Arts and Crafts style house built in 1902 by the internationally recognised architect Edgar Wood for the artist Henry Silkstone Hopwood. Also included is a long outbuilding thought to have been built as artists' studios which is thought to be one of Wood's earliest uses of flat concrete roofing.

**Reasons for Designation**

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## History

Silkstone Hall was originally named The Croft. It was designed by Edgar Wood for the artist Henry Silkstone Hopwood. Hopwood was a founder member of the Staithes Art Club of painters, being their chairman in 1902 when the house was built: the flat roofed outbuilding is thought to have originally served as artists' studios used by club members.

Edgar Wood, the internationally recognised, Manchester-based Arts and Crafts Movement architect also hailed as a pioneer of C20 Modernism, was a highly individualistic architect. He typically drew on local vernacular traditions, combining them with Art Nouveau and Arts and Crafts details, but also experimented with new construction methods such as cavity wall construction and flat concrete roofs. He is noted for his use of broad surfaces making use of colour, texture and massing rather than applied ornament for visual interest. His designs also frequently broke with convention in the way in which they were placed within their plots, with the internal plan given careful and individualistic consideration. Wood's focus on the internal layout of rooms and their differing aspects then influenced the overall form of the building - this approach being unconventional at the time where external form was typically taken as a starting point in the design process. The resulting irregular external facades were then visually balanced with the use of what he termed visual "accents", the careful placement of windows and other features, balanced with variations in wall colouration or texture.

The outbuilding is believed to have been constructed at the same time as the house and as such will represent one of Wood's earliest uses of flat concrete roofing, a form he used more widely after entering into partnership with James Henry Sellers in 1904.

## Details

House, 1902 by Edgar Wood (architect) for Henry Silkstone Hopwood.

**MATERIALS:** local, squared sandstone of variable colour and coursing; pantile roofs; leaded casement windows with rectangular quarries.

**PLAN:** compact plan arranged around a central staircase rising from an entry hall accessed from the east.

**EXTERIOR:** the house is of three storeys including attics. The main ridgeline runs approximately north-south, with a wing projecting from near the centre of the west side, and a smaller wing projecting from the southern end of the east side. A small, single storey service range projects from the north gable. All elevations are asymmetric. Windows are generally mullioned with square faced monolithic mullions that, along with the sills and lintels, are set flush with the wall face; the surrounds are formed by margins of fine dressing to the walling stone. Projecting bay windows generally have white painted timber mullions and flat, lead-covered roofs. Gables are raised and stone coped, with simple stone block kneelers.

East elevation, facing the road: the gable end of the projecting wing is itself asymmetric, with a lower eaves line on the north side from which a square chimney stack rises. The ground floor has a canted bay window serving the dining room with 1-4-1 lights, and above this there is a 4-light mullioned window to the first floor and a 3-light window to the attic floor. On the ground floor on the north return to the wing, there is a small single light window. The eaves line of the main range is lower to the left (north) of the projecting wing than to the south. On the north side there is a 3-light window and a smaller, single-light fire window, both serving the kitchen. On the south side there is a 3-light canted bay window abutting the side of the projecting wing. The first floors to either side of the projecting wing are blind.

South elevation: a five flue gable stack rises from immediately to the west of the ridgeline. Extending to the east of the ridgeline there is a two storey canted bay of 1-3-1 lights with a 3-light attic window above. Set centrally on the west side of the ridgeline there is a 2-light ground floor window, and a 4-light first floor

window. The south side of the eastwards projecting wing is flush with the south elevation and has a 2-light window to the ground floor, being blind on the first floor.

West elevation, entrance front: the main entrance to the house is a simply treated doorway which is set off-centre to this rear elevation with a small, single light window to its right (north) lighting a lobby, and two windows to the left lighting the central entrance hall. Above there is a 3-light window to the first floor. The wing projecting from the south end of the elevation is blind except for a single 3-light window to the first floor which is off-set to the left. Piercing the northern end of the main roof slope there is a twin flue chimney stack and a small gable-roofed bellcote, complete with bell.

North elevation: extending from the western half of the ground floor is the small, single storey, double ridged service range which incorporates a rear entrance porch. To the east there is a 4-light window. To the first floor there are three windows (two 2-light and a 4-light) and to the attic floor a 3-light window with only the central light glazed, the flanking lights being blocked. Above this there is a very small, square loft window.

INTERIOR: not inspected, the following derived from sales particulars (2012):

The property has simply detailed joinery including picture rails. The metal casement windows have simple, hand forged catches. The dining room (ground floor, central, west) retains a round-arched brick fireplace similar to one known to have been designed by Wood. The fireplace in the living room (ground floor, south east) is an unplastered, unadorned rubble stone chimney breast with a simple opening. Although this is similar to later C20 altered fireplaces, it may actually be an original Modernist design by Wood. The north-eastern first floor bedroom also retains a fireplace, but this is of a traditional, vernacular design using dressed stonework. It incorporates a wrought iron crane within the fireplace. To the left there is a traditional style built-in wall cupboard. This bedroom, along with that to the north-west, also has a double height ceiling rising above exposed beams.

#### SUBSIDIARY ITEMS

Outbuilding: this is a long, narrow, single storey range built in brick with a flat concrete roof. Its southern elevation has four doors and seven large windows, the windows being subdivided into small panes with glazing bars.

Entrance gates: the driveway is closed by a pair of Art Nouveau style wrought iron gates set between stone wing walls, the gate piers also having wrought iron finials. To the north west there is a pedestrian access with similarly styled ironwork arranged as a kissing-gate.

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#### Selected Sources

##### Books and journals

J H G Archer, , Edgar Wood (1860-1935) A Manchester 'Art Nouveau' Architect, (1966)

##### Websites

'Wood, Edgar (1860–1935)', Oxford Dictionary of National Biography, Oxford University Press, 2004, accessed 8 Jan 2015 from <http://www.oxforddnb.com/view/article/61675>

**Map**

**National Grid Reference:** NZ7973116194



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